

EXPLANATION

of the

Notes, Marks, Words, &c.

Used in Music

BY T. W. CALLCOTT, BAC. MUS.

ORGANIST

of St Pauls Covent Garden, and the Asylum.

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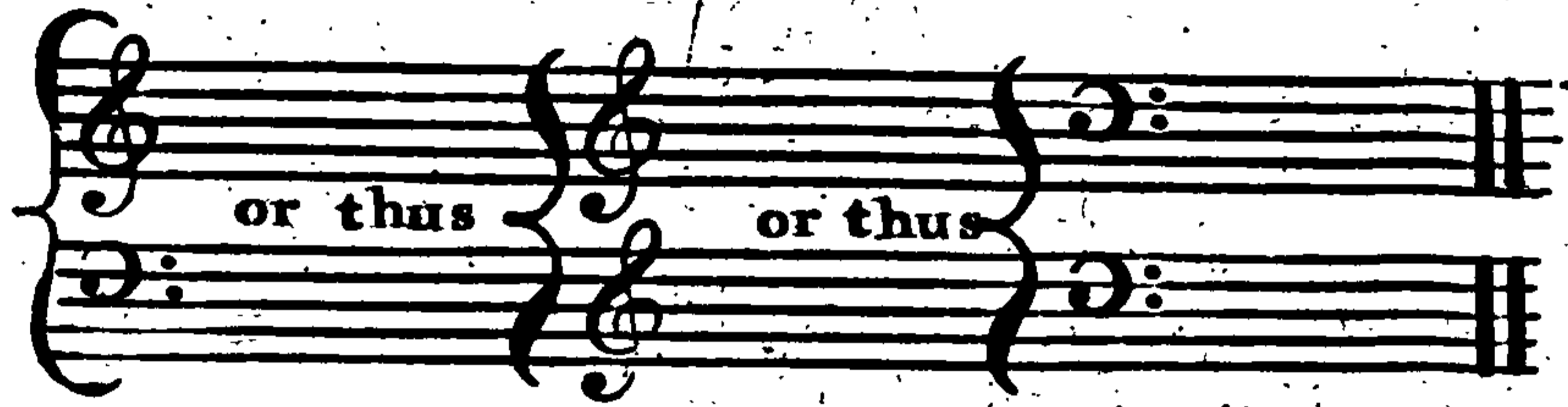
Gamut.


The letters us'd in Music are C. D. E. F. G. A. B. and revers'd C. B. A. G. F. E. D.
 The Notes are written on five lines, and in the spaces between them (to which additional lines are occasionally plac'd both above and below)
 Every Note is call'd by the Name of a letter, and 'its head' must be put either on a line, or in a space,





If the Treble Clef mark'd thus  is at the beginning of the five lines, every Note written on the first or lowest line is E. and all the Notes are to be play'd with the Right Hand, This is call'd the G Clef being plac'd on the 2^d line which it makes G.

If the Bass Clef mark'd thus  is at the beginning of the five lines, every Note written on the first or lowest line is G, and all the Notes are to be play'd with the Left Hand. This is call'd the F Clef plac'd on the fourth Line.
 All the Notes on the other Lines or Spaces, regularly proceed by the Names of the Letters in both Clefs, reckoning upwards from the lowest Line, which is always call'd the first. E in the Treble or G Clef, G in the F or Bass Clef.
 N.B. Every Eighth note which bears the Name of the same Letter is term'd the Octave.

Two Clefs (on different five lines) bound together are to be play'd the upper with Right Hand & the lower with the Left.



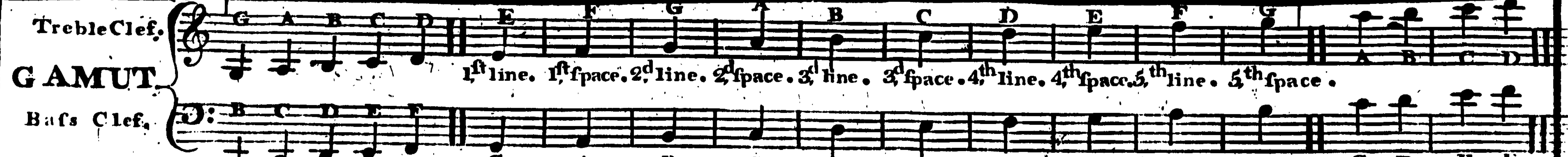
There is another Clef call'd the Tenor. & mark'd thus  which is plac'd on several different lines. a complete Table of which is here-after added, Page 31.

It is of no consequence whether the Notes are turn'd upwards, or downwards, thus 
 whether they are made open, or close, thus 
 whether they are separate, or join'd together, thus 
 whether they are mark'd once, twice, or more times, thus 

The line or space on which the Head of the Note is plac'd, determines the Name of the letter, (according to the Clef:) all the other differences merely regard the Time each Note is to be held, see Page 6 & 7.



All the foregoing Notes, on the same line or space, are the same Note, or Key of the Harpsichord repeated.



N.B. The word Gamut signifies the Scale of Notes in the above order.

To find the Notes on the Harpsichord.

The long Keys are call'd by the Names of the Seven Letters Viz: C. D. E. F. G. A. B.

The short ones are call'd by the same Names, with the additional words Flat or Sharp.

Every long Key between the 2 short ones is D.

Every long Key to the right of the 3 short ones is B.

Every long Key to the left of the 3 short ones is F.

The others are easily found reading the Notes on the long Keys from left to right as above.

N.B. Some Harpsichords have the lowest Key of the 3 short ones on the left hand side omitted: in that case, & that only the Middle of the 2 remaining ones is not D. but A.

The nearest E to the Middle of the Harpsichord is the first line of the Treble.

The nearest G but one to the left of the Harpsichord is the first line of the Bass.

In the new invention of 7 additional Keys to the Treble of the Grand Piano fortes the highest Note is C and the third Octave descending is the C of the Tenor (between the two other Clefs) the Bass remaining as it is in all other Instruments.

In playing over the Gamut it will be found that several Notes, altho' differently written, are the same in — both the Treble and Bass Clefs; and remember that the Treble being the G Clef plac'd on the second line, must turn on the second line, and that the two Dots us'd in the Bass, are put in the 3^d & 4th Spaces (E & G) that the Clef may be plac'd on the fourth line which it makes F.



Ascending from left to right
— the letters are read.

Descending from right to left
— the letters are read.



These Seven Notes with the Eighth inclusive are called an Octave.



These Notes altho' different in appearance are exactly the same on the Instrument.

Explanation of Characters.

A Sharp (#) plac'd on the left side of any Note, does not alter the Name of its letter, but the very next Key of the Harpsichord on the right hand side of the Note, (whether long or short,) is play'd in its place, and call'd Sharp, thus F. with a # before it, is play'd with the short Key above, and is call'd F Sharp.

(N.B. a # is a Semitone Higher)

A Flat (b) plac'd on the left side of any Note, does not alter the Name of its letter, but the very next Key of the Harpsichord on the left hand side of the Note, (whether long or short,) is play'd in its place, and call'd Flat, thus B with a b before it, is play'd with the short Key below, and is call'd B Flat.

(N.B. a b is a Semitone Lower)

A Natural (n) plac'd before any Note, that has been made Flat, or Sharp, restores it to its original place.

Formerly the Character of a Natural was never us'd, and when in old Music in the Key of F with one b, a # is plac'd before B, it signifies B Natural, making it a semitone higher than it was when Bb, & on the contrary in the Key of G. with one # a Flat against F. makes it F, Natural a semitone lower than it was before.

When a # b or ♯ or several together, are plac'd after the Clef at the beginning of the five lines, they make all the Notes of the same Letters, as those of the lines or spaces to which they are put; Sharp, Flat, or Natural, throughout the piece.

N.B. Before evry Piece of Music play the Chords Page 32. to accusdom the hand to the #^s & b^s in the Key

A double # thus ++, or a single # upon a Note that is already Sharp in the Clef, is play'd with the very next Key on the right of the single Sharp: thus F double Sharp is the same Note as G Natural.

N. B. a double # is two Semitones higher than the original Note.

A double b thus (bb) or a b upon a Note that is already Flat in the Clef, is play'd with the very next Key on the left of the single Flat: thus B double Flat is the same Note as A Natural.

N. B. a double b is two Semitones lower than the original Note.

An Accidental #, b, or ♯, makes all the Notes on the same line or space that follow it in the same Bar #, b, or ♯ & if the same Note that ends one Bar begins the next, the #, b, or ♯, is continued, unless otherwise mark'd.

Single Bars



divide all pieces of Music into equal parts, and are always us'd to determine the Time. (In all kinds of Music the number 1 is to be counted at the beginning of every Bar.)

Double Bars



divide pieces of Music into two or more parts, generally call'd Strains, and are not always us'd, except at the end, & when they mark the finishing of y^e Movement, (These are of no use in counting of Time except they come exactly in the place of the single Bar.)

When two single or double Bars are dotted, the part between the two dotted Bars is to be repeated.



A Repeat ♯. is plac'd as a Mark over the Note, from which the part is to be repeated from.

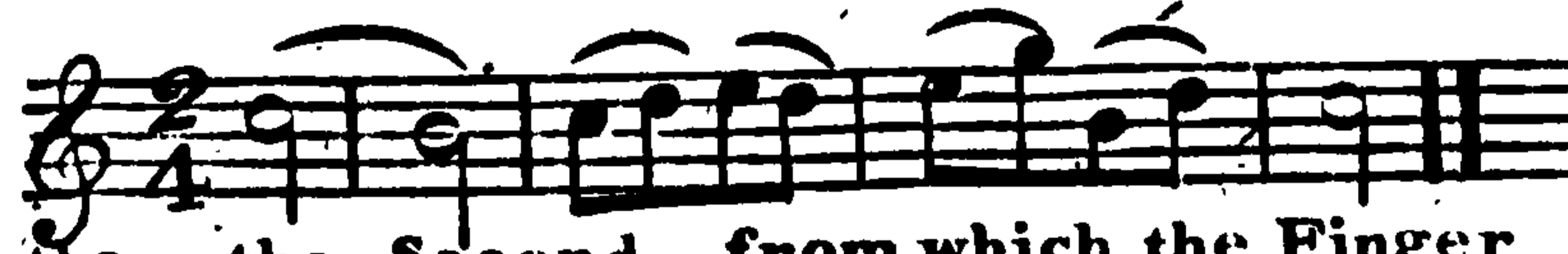
A Direct. w at the end of any five lines, points to the line or space on which the following Note begins.

A Tye () when put over two Notes on the same line or space (whether in the same or different Bars) the first only is to be struck, tho' it must be held the full time of both. (a strict attention to these marks is of great importance in evry stile of Music, particularly the 1st in ancient and the following in modern.)

Example



But if the same Mark is over two Notes in different lines and spaces, they are both struck.



This is us'd for expression and the first Note of the two is to be press'd down more than the Second, from which the Finger is to be taken



The same Mark plac'd sideways before 3 or more Notes plac'd under each other, shews that instead of striking them all together, the lower one is to be struck a little before the next &c: remembering always to keep



N.B. This Mark is not call'd a tye unless over two Notes on the same line and space & over two only, see Page 4.

the Keys down after they are struck, but not longer than their proper Time (If the Tyes are continued from Bar to Bar (between many Notes) only the first is struck as before.)


Characters .

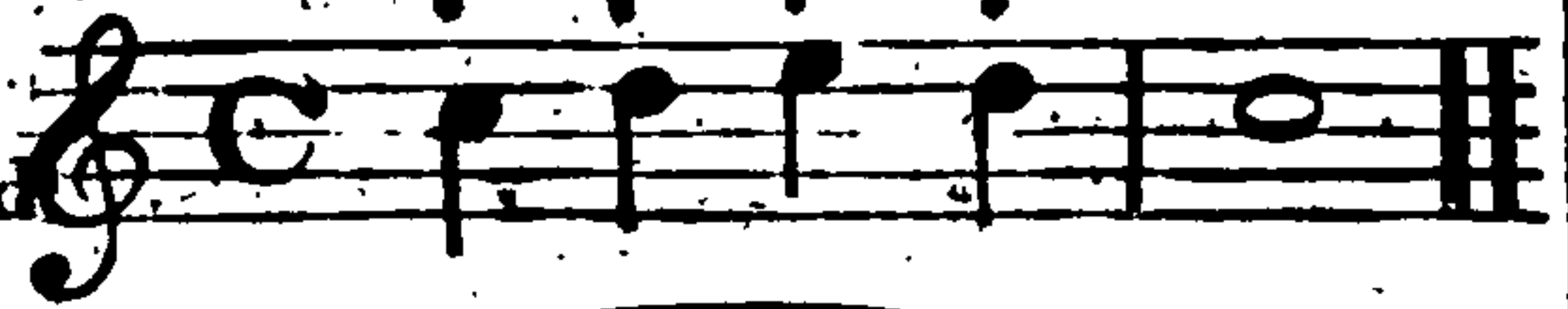
A. Pause  over any Note, signifies that the Key is to be held down very long, till the Note be scarcely heard .
 over any Rest, signifies that the hand is to be taken off the Key, and the Pause kept equally long as if on a Note .
 Stop counting on the number of the Note or Rest on which the Pause is plac'd and continue counting afterwards as if no Stop had been made. see Page 5

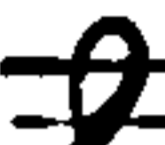
The Words
 { 1st Time & 2^d Time
 or 1st & 2^d
 Or simple Repeats
 to the 1st part

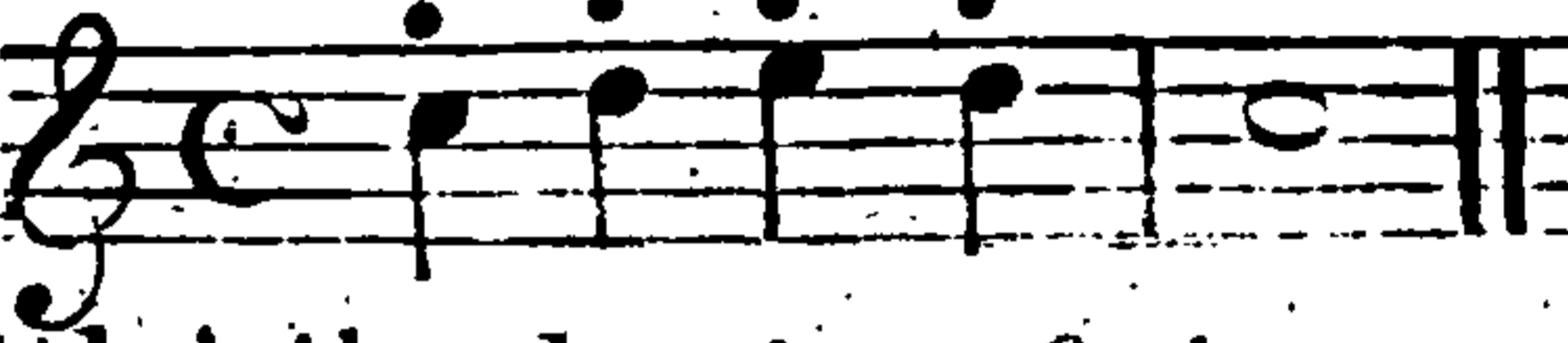


Signify, that the 1st time, those Notes are play'd that are under those words, and when the Music is repeated the Notes under the 2^d time are to be play'd in the room of the others.


Notes, mark'd thus  are to be struck very short & 5 fingers taken off before their proper time is finish'd



Notes mark'd thus  are to be struck not quite so short as y foregoing one and the Key press'd down, altho' the hand must be taken off before the Time is completed.



Notes, tyed on the same line or space if with dots over them are to be struck, this is chiefly us'd in Violin Parts and very seldom in Harpsicord Music.



Two Notes under each other exactly, are to be struck both at the same time, and are call'd **Double Notes**.



Three or more Notes under each other exactly, are to be struck all at the same time, and are call'd a **Chord**. see Page 32 For remarks on the manner of playing such passages as the hand cannot conveniently reach see Page 25

A #, b, or ♭, against double Notes or Chords, only affects that Note which is on the same Line or Space as the #. b. and ♭. is on. other remarks on Characters may be found at Page 24,

Appoggiaturas, or little Notes are subject to all the preceding rules of Characters &c &c see Page 2, 3, & 30.

N. B. double Notes or Chords make no alteration in point of Time; as all Notes that are struck together are consider'd but as one, and counted exactly as if they were single.

Double Notes in either Clef are to be play'd with the same hand if there are Rests in y other Clef.



If there are no rests, they are to be play'd with both Hands .



Passages like the following are play'd with both Hands .



Characters.

When in Harpsichord Music some Notes are upwards, and others downwards; Those turn'd up are for the Right hand, the others for the Left.



When two Notes come together on the next line & space in a Chord, they are not put exactly under each other, but are play'd together as if they were.



Da Capo, signifies to begin again and end with the first part of the Piece

Al Segno, signifies to begin again at the S. or Repeat, and finish at the Double Bar or Pause.

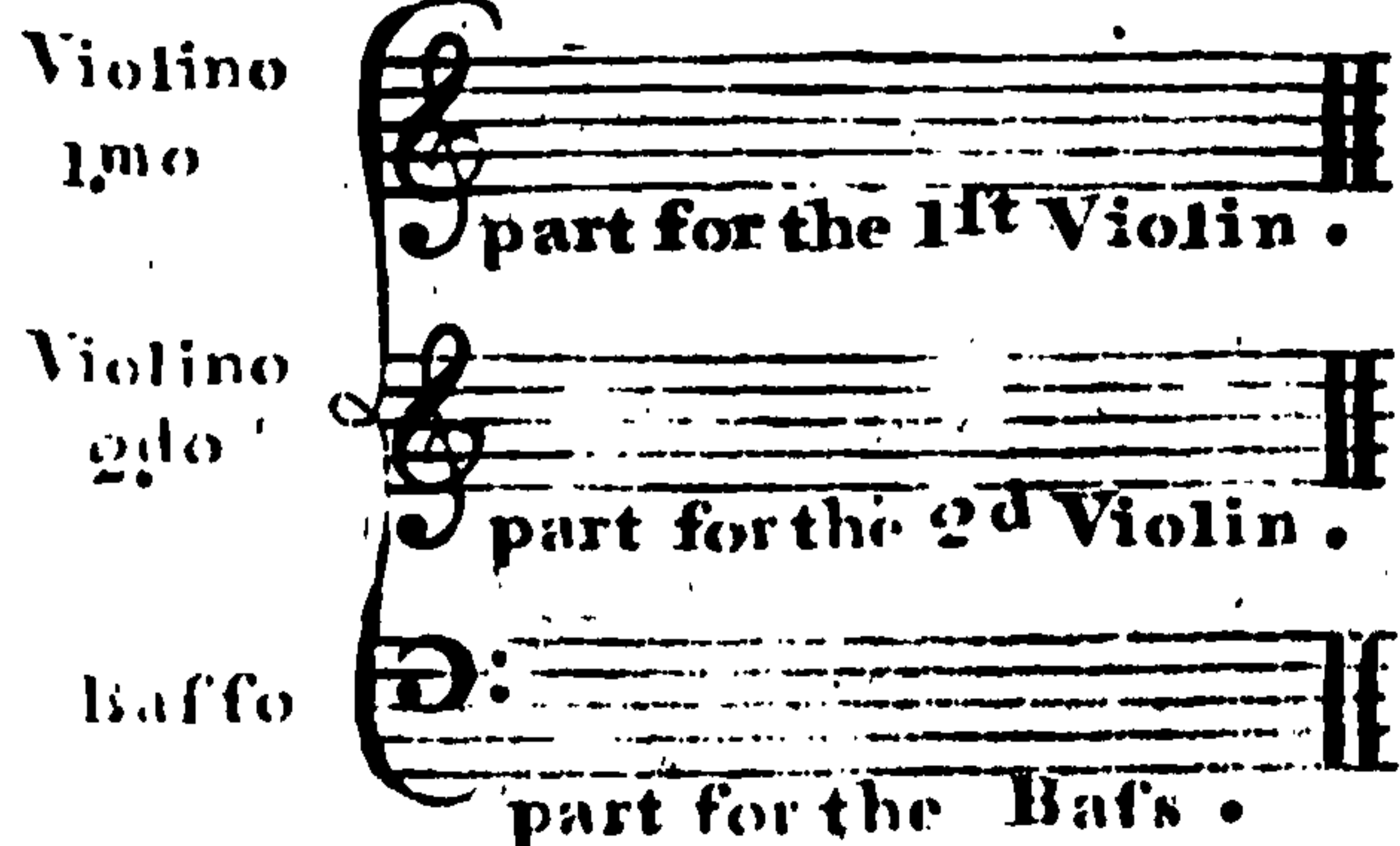
Siege signifies to repeat the same passage and is often mark'd thus / or thus //



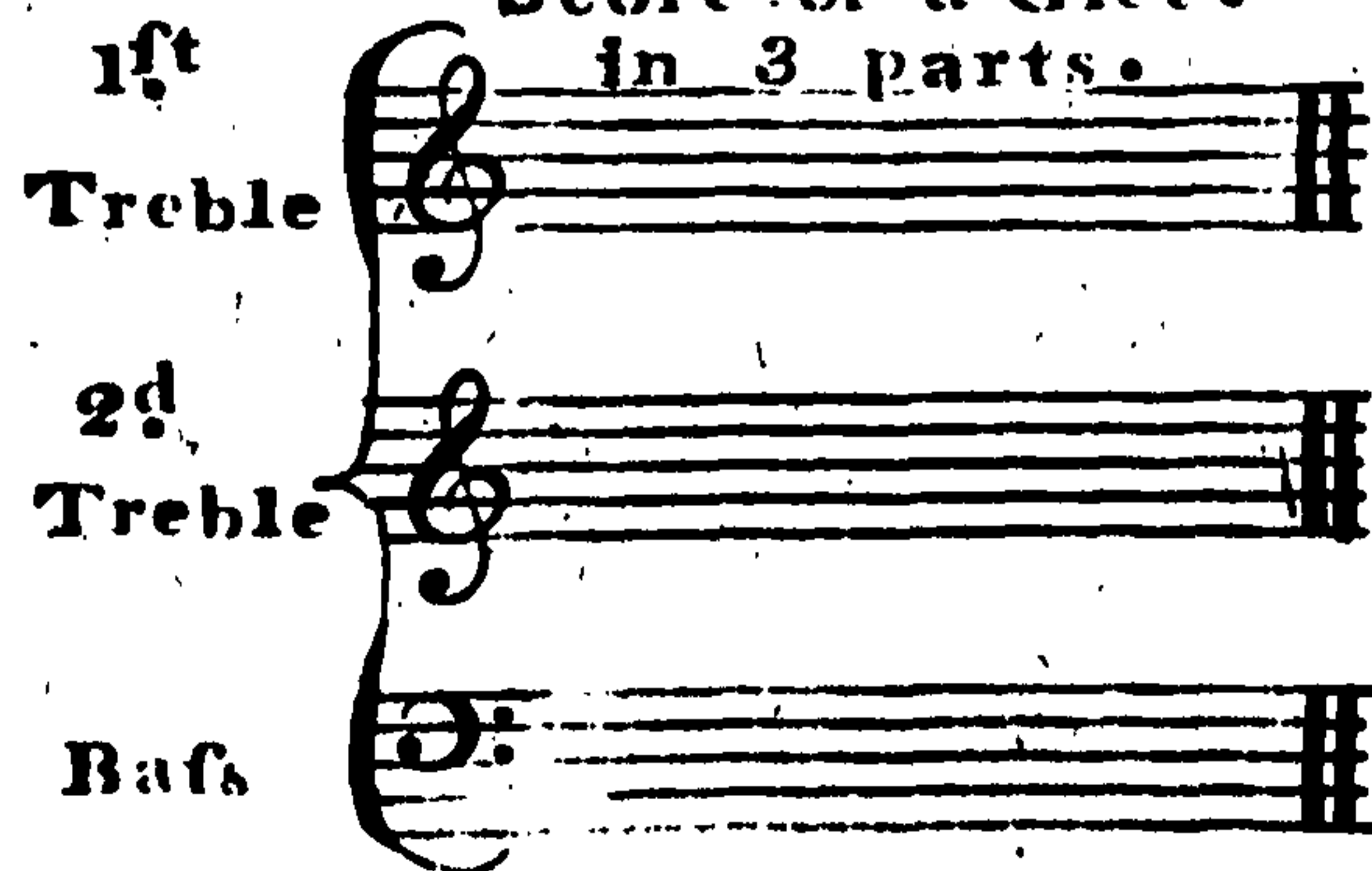
N.B. The Pause is often us'd in Handels Songs, that are mark'd Da Capo, not to make any stop, but merely to shew where the Music is intended to finish.

A Score is all the parts of a piece compos'd for different Voices, or Instruments, (or both together) and united in three, four, or as many five Lines as there are parts, (by the same Mark that the Treble and Bass Clefs are,) with the Names of the Voices, or Instruments, inserted in the Margin. when the Tenor Clefs are us'd in score the Notes may be found by the Table, Page 32 but must be play'd exactly in their proper places on the Instrument, and not either in the 8^{ve} higher or lower.

Score of a Trio.



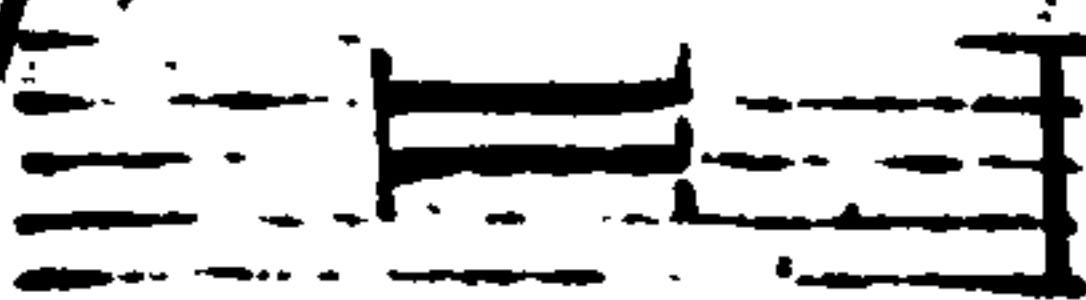
Score of a Glee.
in 3 parts.



And in the same manner for any number of Parts. Every Bar drawn across these united five lines, (if there are Twenty parts) is but one single Bar of Music; as they are all perform'd at the same time; and the name of the voice or Instrument inserted at the beginning of the Piece.

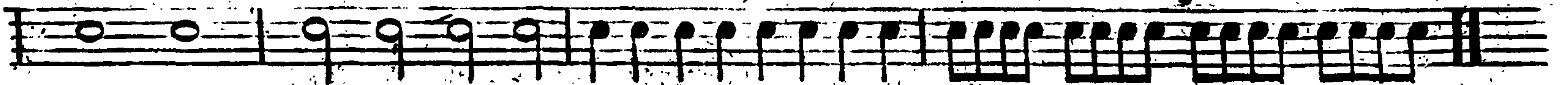
Length of the Notes, or Time Table.

The Longest Note (which is now not in general use.) A Breve.



Contains or is as long as

2 Semibreves: 4 Minims. 8 Crotchets. 16 Quavers.



In Simple Triple Time



Contains or is as long as

3 Minims. 6 Crotchets. 12 Quavers in 3 Divisions.



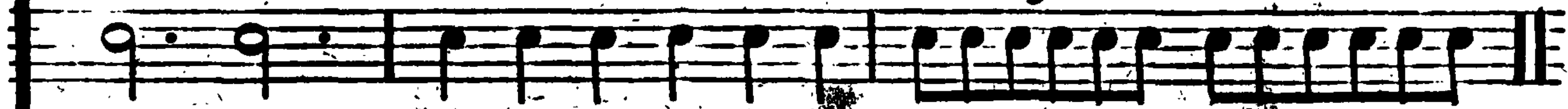
These four Lines need not be learnt at First.

In Compound



Contains or is as long as

2 dotted Minims 6 Crotchets 12 Quavers in 2 Divisions.

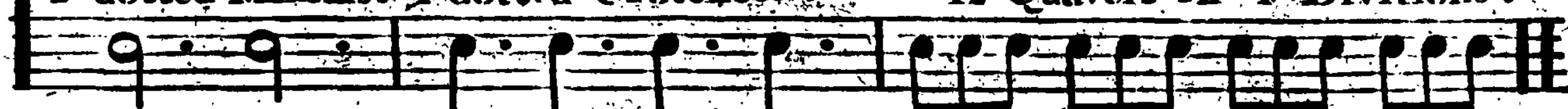


Common Time



Contains or is as long as

2 dotted Minims. 4 dotted Crotchets. 12 Quavers in 4 Divisions.



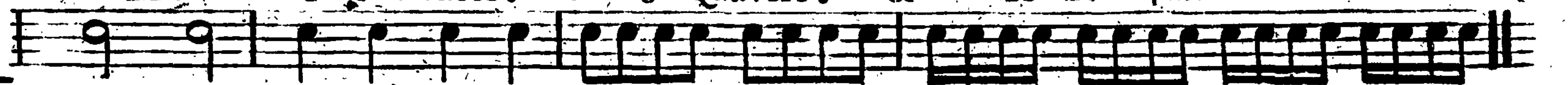
The Longest Note now generally used

A Semibreve.



Contains or is as long as

2 Minims. or 4 Crotchets. or 8 Quavers. or 16 Semiquavers.

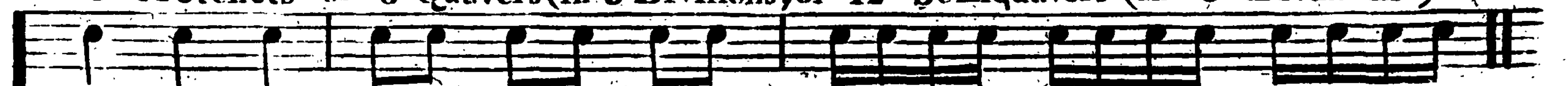


In Common or Triple Time



Contains or is as long as

3 Crotchets or 6 Quavers (in 3 Divisions) or 12 Semiquavers (in 3 Divisions).

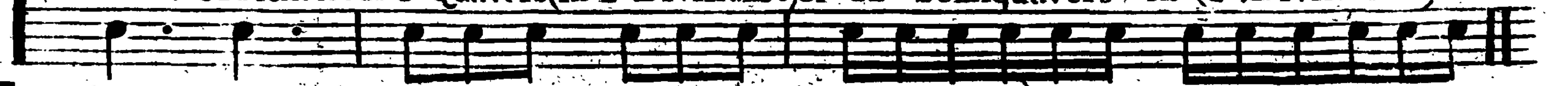


In Compound Common or Triple Time



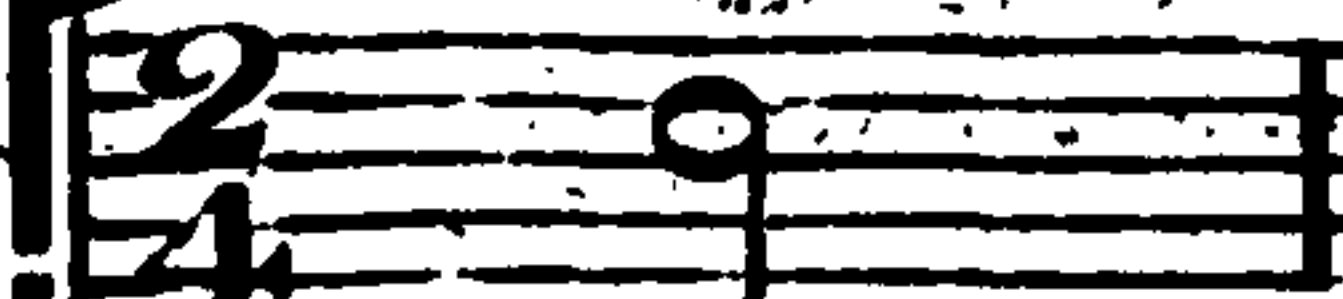
Contains or is as long as

2 dotted Crotchets. or 6 Quavers (in 2 Divisions) or 12 Semiquavers in (2 Divisions).



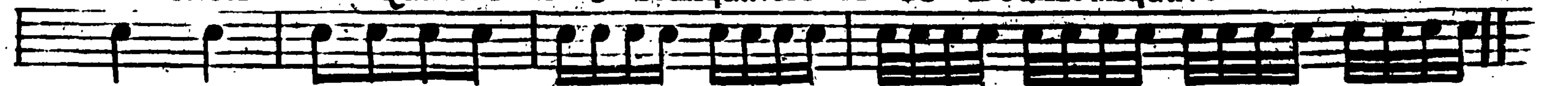
N.B. Notes ty'd four times may be call'd half Demifemi quavers and those ty'd 5 times quarter Demifemi quavers, as any additional mark to a Quaver, Semiquaver &c diminishes half its value in Time,

A Minim.



Contains or is as long as

2 Crotchets or 4 Quavers or 8 Semiquavers or 16 Demifemi quavers.

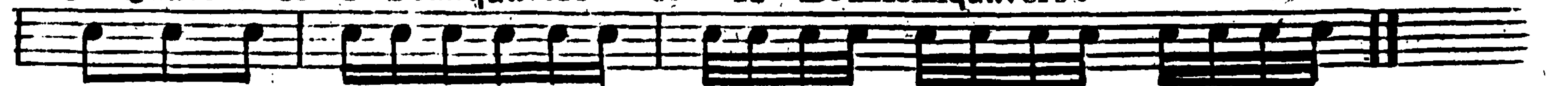


A dotted Crotchet.



Contains or is as long as

3 Quavers or 6 Semiquavers or 12 Demifemi quavers.




A Crotchet.



Contains or is as long as

2 Quavers or 4 Semiquavers or 8 Demifemi quavers.



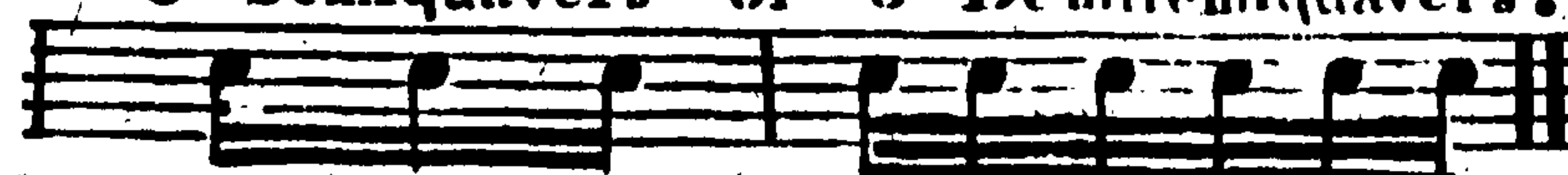
N.B. The Demifemi quavers may be divided & subdivided by adding another mark or two at the bottom thus 

A dotted Quaver.

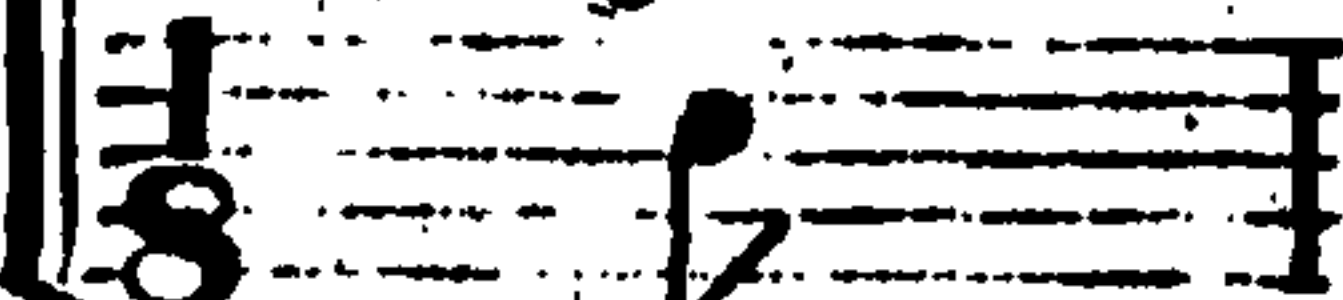


Contains or is as long as

3 Semiquavers or 6 Demifemi quavers.




A Quaver.



Contains or is as long as

2 Semiquavers. or 4 Demifemi quavers.



The Quavers Semiquavers & Demifemi quavers may be separated as below, especially in Vocal Music, where the Notes are plac'd together or not, according to the Syllables.  See Page 2.

Common Time

Simple Common Time is mark'd thus.



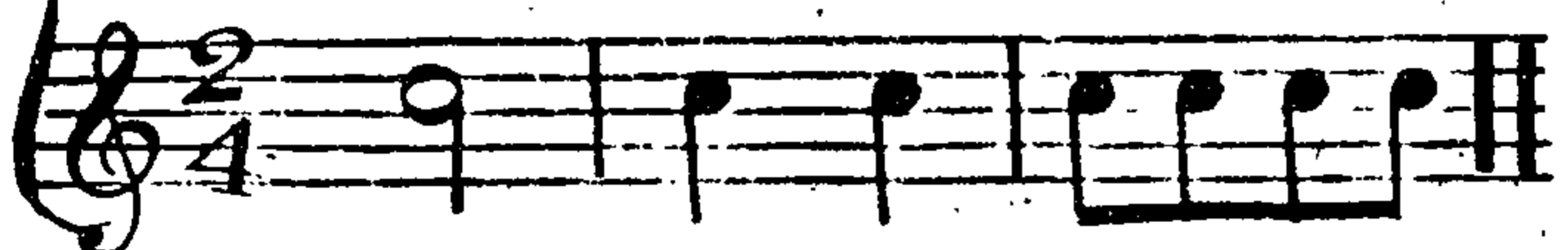
The first has a Semibreve, or Notes, or Rests equal to one in every Bar.



The Second has the same number of Notes, or Rests in a Bar, but is play'd faster.



2/4 Has two Crotchets, or four Quavers in a Bar.



Triple Time

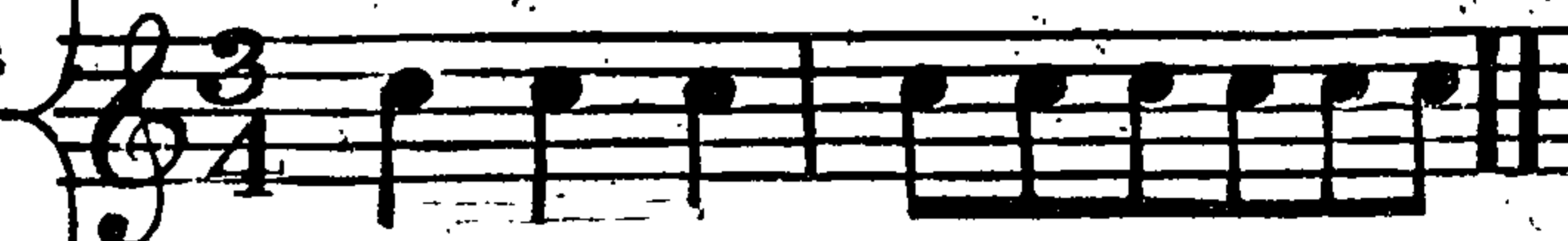
Simple Triple Time is mark'd thus.



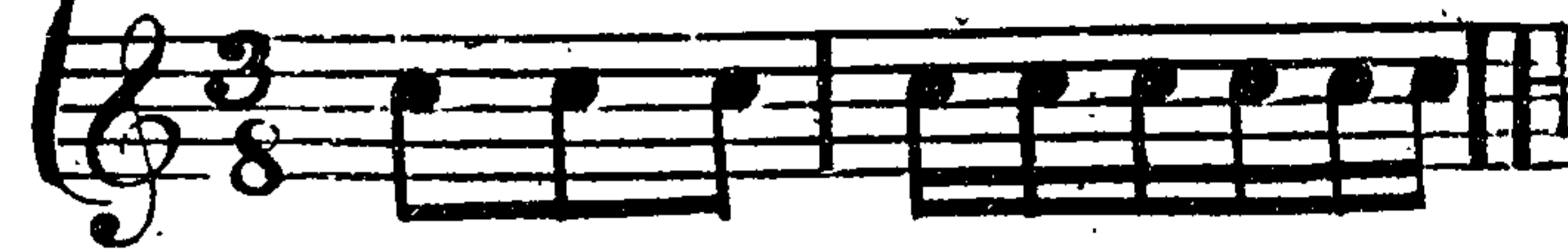
Has three Minims in a Bar.



Has three Crotchets in a Bar.



Has three Quavers in a Bar.



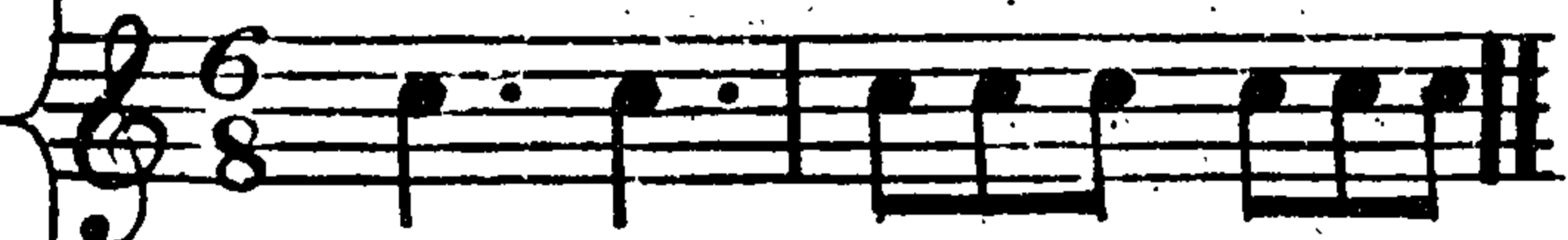
Compound Common Time is mark'd thus & is equal in the whole Bar, tho' unequal in its subdivisions.



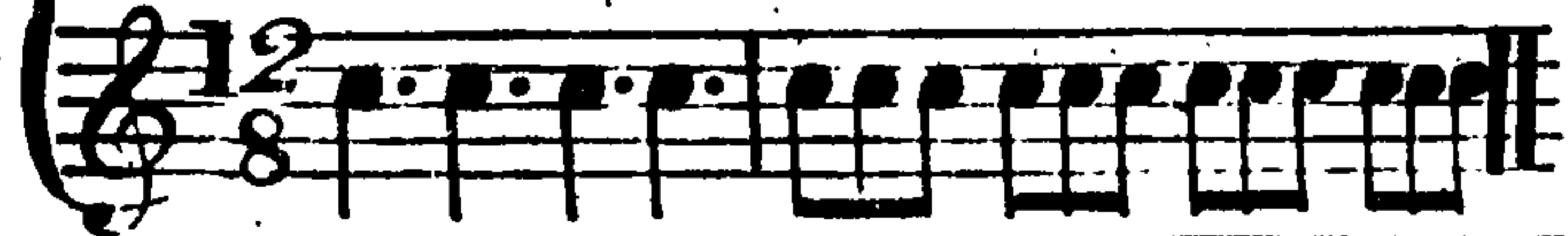
6/4 Has two dotted Minims in a Bar.



6/8 Has 2 dotted Crotchets in a Bar.



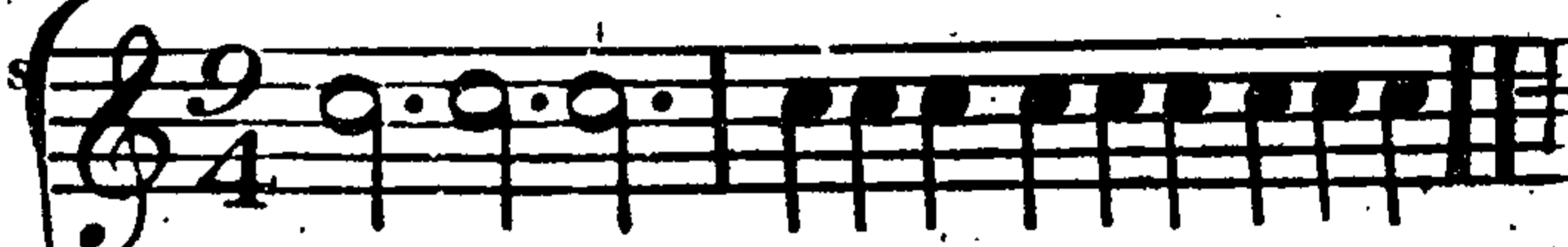
12/8 Has 4 dotted Crotchets in a Bar.



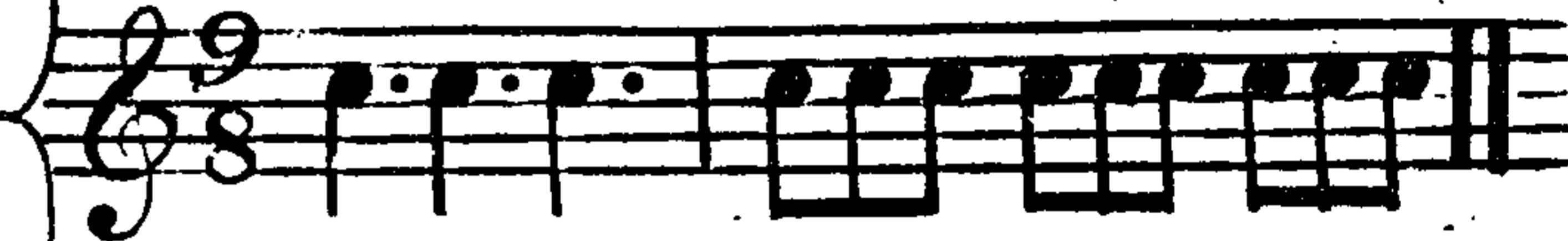
Compound Triple Time is mark'd thus & is unequal in the whole Bar & also in its subdivisions



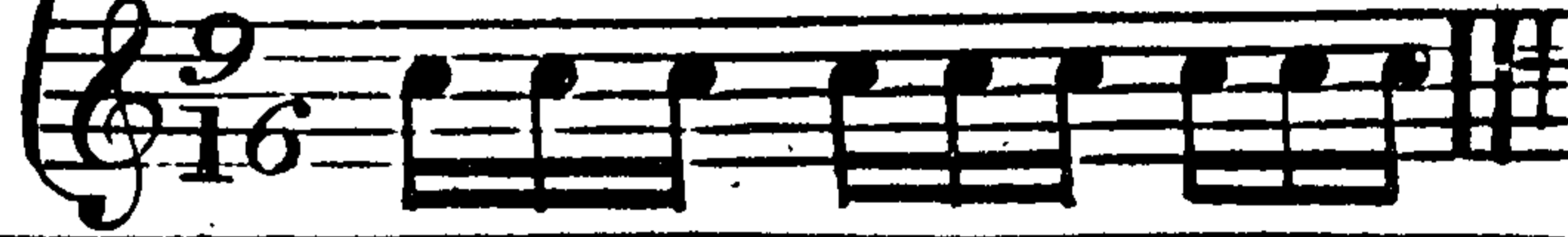
Has three dotted Minims in a Bar.



Has 3 dotted Crotchets in a Bar.



Has 9 Semiquavers in a Bar.



Those mark'd with a Cross thus + need not be learnt at first but only these four Viz: C. & 6/8. 3/4. & 3/8.

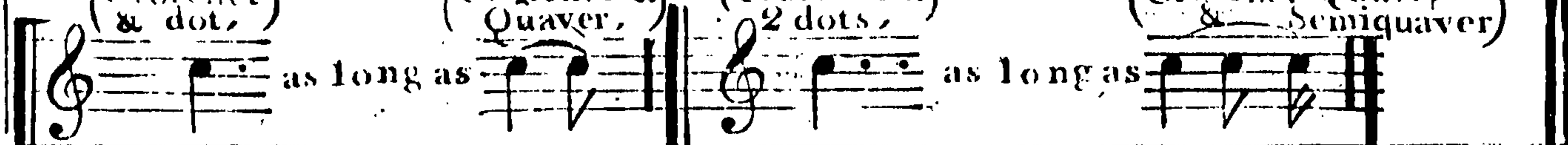
N.B. The upper number shews how many Notes there are in a Bar The lower one what they are. as in the following Table.

Viz: 2 Stands for Minims -
4 ——— for Crotchets
8 ——— for Quavers
16 ——— for Semiquavers
in the lower Numbers

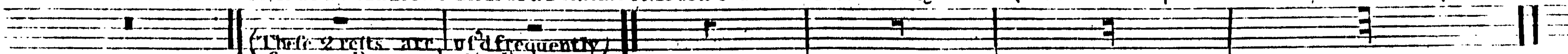
A Dot after any Note or Rest, makes it half as long again.

A double Dot makes any Note or Rest half as long again as the first Dot.

A Tye over any Notes on the same line or space (tho' in different Bars) makes them but one Note, See Page 3
(Crotchet & dot) (Crotchet & Quaver) (Crotchet & 2 dots) (Crotchet Quaver & Semiquaver) and



Rest of a Breve. Rest of a Semibreve. Rest of a Minim. Rest of a Crotchet. Rest of a Quaver. Rest of a Semiquaver. Rest of a Demisemiquaver.



is from line to line is under line. is over the line. turns to y right turns to y left. has two Marks. has three Marks. for other Rests and the manner of counting them see Page 25.

Of counting Time in general

N.B. the figures not put over any Notes are to be counted by themselves without striking any Key of the Instrument to them.

Passages of this kind are counted as follows by Crotchets or Quavers

In Triple Time thus

These Passages are call'd Syncopated or cut thro' by dividing the Bars into equal Parts see Page 19

In Compound Common Time thus by Quavers or Semiquavers

The Dotted Notes are counted in the same manner as Rests, See the preceding Page for the Marks

by Crotchets or Quavers

by Crotchets or Quavers

by Quavers or Semiquavers

The counting of Crotchets, Quavers or Semiquavers is to be as equal as possible.

To remember the difference clearly between $\frac{3}{4}$ and $\frac{6}{4}$; $\frac{3}{4}$ and $\frac{6}{8}$ Count those that have 3 in the upper number by 6 in a Bar, & those that have 6 by twice three. $\frac{3}{8}$ by 6 Semiquavers (unless very quick) and $\frac{12}{8}$ by 4 times Three.

By 3 Minims 6 Crotchets or 12 Quavers

The difference in these examples is only perceptible when the time is counted. Examine & compare the Quavers Page 6 in the three different Measures of $\frac{3}{2}$, $\frac{6}{4}$, $\frac{12}{8}$, & see Page 19 from Dr. Arnolds Lessons

COMMON or EQUAL TIME

AS the principal Difficulties of Time consist in the Number, and variety of the Characters, and in the different modes of counting the same Bar - The following observations are added to render the performance of Music more easy.

1st Evry Bar of simple Common Time is divisible into two equal Parts, each of those into two other equal Parts &c. See the Tables Page 6. & 7. - Therefore if the Time consists of Notes of small value (as Semiquavers Demisemiquavers &c) divide each Bar in half, and count each part as a single Bar, If it still remains difficult subdivide those Parts into half, or write the Music out into larger Characters (as in the Lessons of Time Page 38) which will render it intelligible.

By the Explanation of those Lessons at Page 37 and diligent comparison of the same Music in various characters & apparent difference (to the Eye though not to the Ear) these & similar Passages may be understood with ease and advantage.

From Hande's Lessons

The same Music with the Bars divided & written in larger Characters.

2^d Evry Bar of Compound Common Time is also divisible into two equal parts, but not in all its subdivisions among some of which is found the unequal Number three - The principal Compounds now in use are $\frac{12}{8}$, $\frac{24}{16}$, $\frac{6}{8}$, and $\frac{12}{16}$: none of which (except $\frac{6}{8}$.) are mark'd in the Clef to avoid the unnecessary multiplication of dotted Notes see Page 13 The lower Numbers not only mark the Name of the Note (as in Page 7) but also shew where the inequality is found; $\frac{12}{8}$. signifying 4 times 3 Quavers $\frac{24}{16}$ eight times 3 Semiquavers $\frac{6}{8}$ twice 3 Quavers $\frac{12}{16}$ four times 3 Semiquavers.

See the Appendix and the various observations on unequal Time throughout the whole Work.

OVERTURE in Artaxerxes

The same written in the Time of $\frac{12}{8}$.

T R I P L E or U N E Q U A L T I M E

This Second species of Musical Time has for its foundation the unequal Number 3. as the former has the equal Number 2. The value of the Characters still remaining the same, The Measure and Accent varying (see Page 18 & 19)

1st Every Bar of **Simple Triple Time** is divisible into 3 equal Parts, each of those becoming equal in and divided into 2. 4. 8. 16. &c. &c. - Therefore the whole Bar consists of 1. 2. 3. or 12. 34. 56. or 1234. 1234. 1234. Whether in $\frac{3}{2}$ by Minims, Crotchets, Quavers, $\frac{3}{4}$ by Crotchets, Quavers, or Semiquavers $\frac{3}{8}$ by Quavers, Semiquavers, Demisemiquavers.

Example from D^r. Haydn

Each of these Bars may also be counted by three times four Semiquavers.

2^d Every Bar of **Compound Triple Time** is also divisible into 3 equal Parts, each of which is unequally subdivided, this is seldom mark'd in the Clef tho' $\frac{9}{4}$, $\frac{9}{8}$, and $\frac{18}{16}$ are frequently us'd - The last Compound $\frac{18}{16}$ may arise from $\frac{3}{4}$ or from $\frac{6}{8}$ and in some Passages appears to change from unequal Semiquavers, to unequal Quavers as in D^r. Haydn's Sonata in G. Op. 40 (first movement. in $\frac{3}{4}$) where the Semiquavers (of which there are six to each Crotchet) after being divided into 2 Parts of 3 each (by the Left hand striking two Quavers) become apparently different in accent by the change of the Passage to 3 Parts of 2 each. This last change is seemingly an equal division of the unequal Quavers of $\frac{9}{8}$ and very similar to the old Passages at Page 20, but is play'd & counted in six times three as the first, tho' more equivocal $\frac{9}{8}$ in point of expression.

For Examples of $\frac{9}{4}$, $\frac{9}{8}$ & $\frac{16}{8}$ see { Handels Duett. Va, speme infida! $\frac{9}{4}$
 D^r. Arnold Op 12. Lesson 9 Last Part $\frac{9}{8}$
 Hush ye pretty warbling Choir Acis & Galatea. $\frac{16}{8}$

MIXT TIME

The changes of Time described at Page 14 are mixtures of equal and unequal Measure, and occasion variations of counting in the manner there remark'd Thus in the Overture to Artaxerxes the greatest part of which is in $\frac{12}{8}$, when the Time becomes simple, twice four in the Bar take place of 4 times three.



This part in $\frac{12}{8}$ changes in the succeeding Example to simple Common Time mark'd thus C



And being in Compound Common Time may be counted 1, 2, 3, 4 Crotchets in the Bar throughout the whole; but to understand it perfectly (as the Time actually varies in the Subdivision of the Crotchets) it is better to count by Quavers in which the variation of the Measure is more accurately perceiv'd.

The following Example is from Pleyel begins in $\frac{12}{8}$ altho' the Lesson in general is in simple Common Time, and becomes much easier counted by Quavers than Crotchets.

C As counted by Crotchets



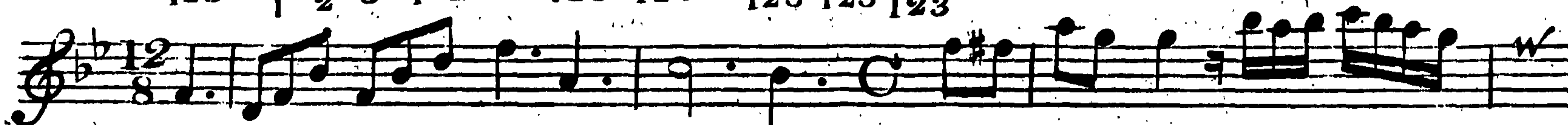
$\frac{12}{8}$ As counted by Quavers



Change here to simple Common Time



the same in twelve Quavers exactly as play'd



By this last example it is very clearly shewn that if the two first Bars were written in $\frac{12}{8}$ and the Time chang'd to Common for the Third, there would be no certainty that the dotted Crotchets of $\frac{12}{8}$ were intended by the Author to be the same length as the Crotchets of Common Time; or that the Measure is to be in every place equal, for the whole Bar or Semibreve, for the half or Minim and for the quarter or Crotchet.

The division of the Crotchet into two or three Quavers form the only difference between $\frac{12}{8}$ and C
See Page 14

MIXT TIME

The Changes of the Minims in $\frac{3}{2}$, the Crotchets in $\frac{3}{4}$, and the Quavers in $\frac{3}{8}$ (which tho' unequal in the whole Bar are equally divided into two Crotchets, 2 Quavers or 2 Semiquavers, each) form the mixtures of Triple Time which becomes doubly unequal, and $\frac{9}{4}$, $\frac{9}{8}$, or $\frac{9}{16}$ are the numbers understood tho' not mark'd at every Change.

D^r Arnolds Op: 12.
2^d Book L. 2. Page 8.



The first of these Bars is in $\frac{9}{8}$ or three times three Quavers, the Second in three Crotchets equally divided into three times two Quavers.

To enumerate the many Varieties arising from the frequent Changes of Measure not only of the whole Bar, but of its component parts, would be impossible; yet it is necessary to remark that in all these Examples when three notes take the place of two they are counted half as quick again, and when they return to their original value (as mark'd after the Clef) become slower. The two following examples in $\frac{9}{16}$ & $\frac{9}{4}$ will be found very useful being the concluding Bars of Hush ye pretty Warbling Choir in $\frac{3}{8}$ and Peace to the Souls of the Heroes in $\frac{3}{2}$.

The Final Cadence of "Hush, ye pretty warbling Choir" Acis & Galatea

Counted by
three Quavers



Counted by
Semiquavers

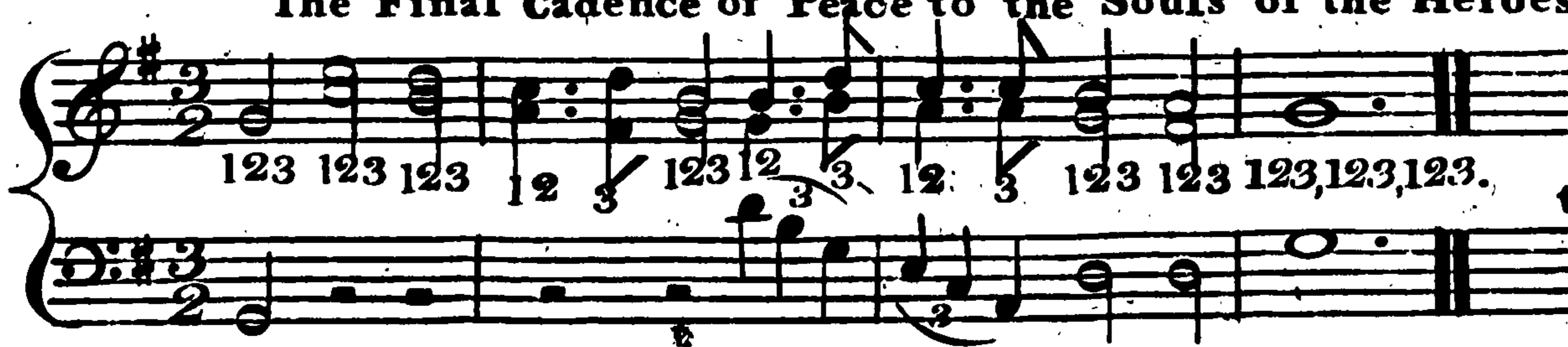


The Time changing in the Second Bar is very properly mark'd (in the original Score) $\frac{3}{8}$, in contrast to the $\frac{9}{16}$ which has been used from the beginning, altho' the Bass is written all through in $\frac{3}{8}$ to avoid dotting the Quavers.

The Final Cadence of "Peace to the Souls of the Heroes" (Glee by the Author of this work.)

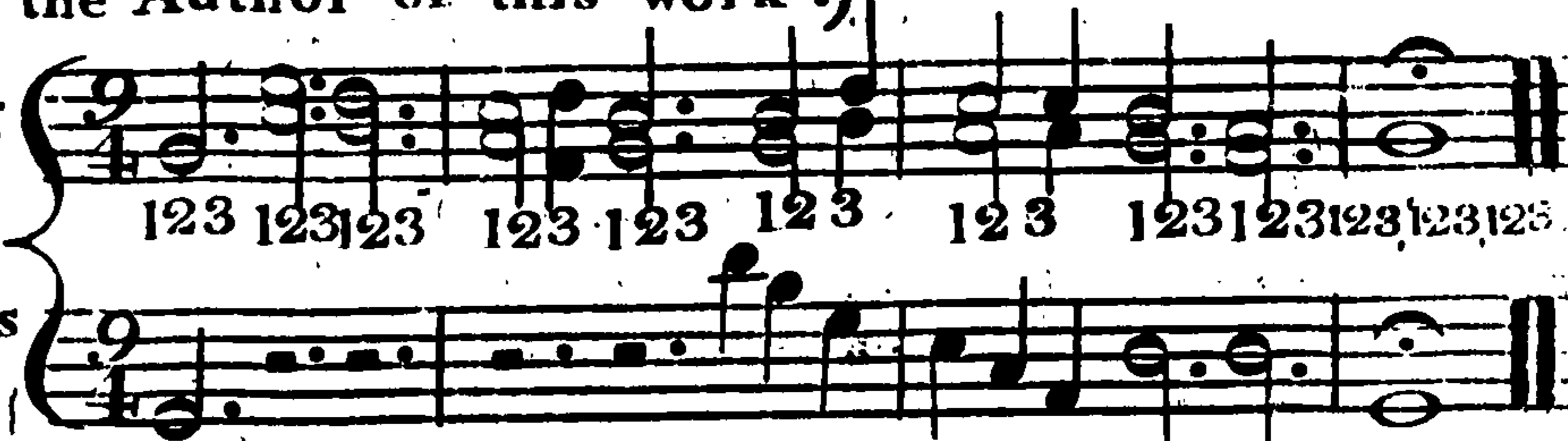
As

Written
in three
Minims



As Sung

in three
times three
Crotchets



This latter Example shews the inutility of marking Compound Time, and the Confusion which would arise by writing all such passages in the manner they are to be strictly perform'd, since the dotted Crotchet & Quaver in $\frac{3}{2}$ are so similar to Minim & Crotchet in $\frac{9}{8}$, that it is unnecessary to change the Characters; & the Passage of the three Crotchets in the Bass are sufficient to shew the inequality, especially when the figure 3 is plac'd over them to signify they are to be no more than the length of Two.

Other Remarks on Time.

The figure 3 plac'd over three Notes of any kind, signifies that they are to be play'd in the Time of two, as in the following Examples. Viz: Three Crotchets are play'd to a Minim. Three Quavers to a Crotchet. &c: &c: &c:

Count Crotchets (and change in this Bar) change change

Frequently the figure 3 is only plac'd to the first passage of the kind that occurs, and very often not plac'd at all, and then the Time is only known by the number of Notes in the Bar. The counting of Three after Two in these passages must be quicker, as the 3 Notes are to be in the exact Time of the former two.

Thus: When 3 Notes in one Clef are plac'd against a dotted Note and a shorter Note in the other; Two of the three are play'd to the dotted one, & the others together.

N. B. This way of writing is only us'd to save the Trouble of marking a Change of Time, & to avoid the too frequent use of dotted Notes; altho whenever it occurs the Time is actually changd from Simple to Compound. See Page 7.

Thus $\frac{3}{2}$ becomes $\frac{9}{4}$ $\frac{3}{4}$ becomes $\frac{9}{8}$ And $\frac{3}{8}$ becomes $\frac{9}{16}$ Thus C becomes $\frac{12}{8}$ C becomes $\frac{6}{4}$ And $\frac{2}{4}$ becomes $\frac{6}{8}$

N. B. The 3 Notes may be divided, dotted, or otherwise alter'd in respect of their Value, one to the other; provided they are all together as long as three such Notes should be. (this Treble is in $\frac{12}{8}$)

The figure 6 is some times put over 6 Notes and then play'd in the Time of Four, this only saves marking twice three.

5, 7, 9, 11, or any other number of Notes may be plac'd together with the figures over them and they are then to be play'd in the Time of the Note that is wanted in the Bar, as for Example thus.

A Semibreve with a Mark over it		Is to be play'd as 8 Quavers	
A Semibreve with two Marks over it		Semibreve as 16 Semiquavers	
A Minim with a Stroke thro it		as 4 Quavers	
A Minim with two Strokes thro it		Minim as 8 Semiquavers	
A Minim with three Strokes thro it		as 16 Demifemiquaver	
A Crotchet with one Stroke thro it		as 2 Quavers	
A Crotchet with two Strokes thro it		Crotchet as 4 Semiquavers	
A Crotchet with three Strokes thro it		as 8 Demifemiquavers	

The first Bar in all sorts of Time frequently begins with a Note that is but half or less than its proper number, But the last Bar generally is found to want as much to complete it as the first contain'd, and all the Bars between them must have their strict number of Notes in each Page.

N.B. If any of these Notes are dotted, half as many again of the same kind of Notes are to be play'd. Sometimes a Crotchet with a stroke & a figure 3 over it is to be play'd as 3 Quavers

The following Lesson is an example of Passages (that are frequently used) of four equal Notes against three or three against two. Learn both Treble and Bass separately and when perfect in both then play them together equally. Viz:

(Before you begin, accustom the left hand to Play the 1st Bar many times, till the habitual motion is perfectly acquired.)

The preceding Example is not to be attempted like other Music by regularly dividing the Treble & Bass to each other; But by practising each hand singly, till a general regular motion of 4 Crotchets in a Bar is acquired, & then it is easy to play the two different parts together. N.B. The faster it is play'd at first the better, & afterwards it should be practised slower when perfectly learnt counting four in each Bar and remembering that both hands never strike any Note together except those which are counted.

To practise all the preceding Rules concerning time; Observe that when it is said, a Semibreve contains two Minims &c. &c. &c. You are to strike the Semibreve and first Minim together, then keep the finger down on the Key which you struck as a Semibreve, and play the second Minim by itself counting according to the Time.

When a dotted Crotchet and Quaver are plac'd over two Crotchets in the Bass; the \bullet and \bullet are struck together, then the Second Crotchet alone, and the Quaver by itself at last, remembering to count by such division as may include the quickest Note till the Passage is perfectly understood see the various Examples Page 10 &c.



It is of no consequence whether the Notes that are to be struck together are plac'd exactly under or over each other as their value in time determines which are to be play'd together.



In this Example the third Crotchet in the Bass strikes with the 2^d Minim and the two Semibreves together.

The figures for counting are plac'd over both parts to shew the true value of the Notes

In $\frac{1}{2}$ 1st Bar of $\frac{1}{2}$ following passages strike $\frac{1}{2}$ 2 first Notes together; then $\frac{1}{2}$ Right hand alone and the Left hand after by itself or by counting on all these.



Passages both Hands strike at the number one than the Right Hand alone at 2 the left Hand alone at 3, & both at 1 again.

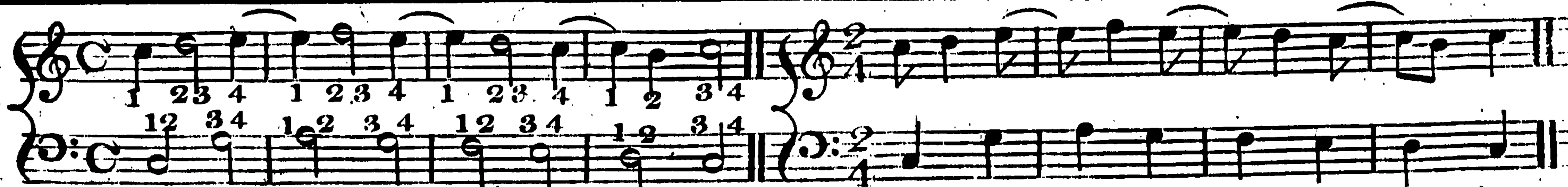
In all $\frac{1}{2}$ following passages be careful to strike $\frac{1}{2}$ 2^d Note in $\frac{1}{2}$ Bass by itself, after playing 2 in the Right hand, so that the Treble is struck at 2 & 4 & the Bass at 1 & 3.



These Notes are the same as if they had Rests between the 2^d & 3^d in the Treble, except $\frac{1}{2}$ difference of keeping $\frac{1}{2}$ Key down or taking $\frac{1}{2}$ hand off, altho the appearance is very different



In $\frac{1}{2}$ following passages $\frac{1}{2}$ 2 first Notes are struck together; then $\frac{1}{2}$ Right hand alone, & then $\frac{1}{2}$ Left alternately, (1st one, & then $\frac{1}{2}$ other,) till $\frac{1}{2}$ 2 last Minims or Crotchets, which are struck together.



(In the first and last Notes of these passages, only both Hands strike at the odd numbers 1 & 3 at every other place the Treble is play'd with 2 & 4 & the Bass with 1 & 3.)

Frequently In Ancient and modern Harpsichord Music, some passages occur that are apparently very difficult, But when simplified are more easy, as in the following Examples, where two Parts in the first are reduced to one in the second (perhaps it might be found advantageous for those who wish to understand these passages throughly, to put them into Score)

From Handel.

Written in 4 Parts thus

Play in two parts thus

The only difference between the two preceding passages is, that in the first the Fingers are to be kept on the Keys after they are struck, as close as possible, and in the latter to be taken off, counting Six Quavers in each Bar

From Pleyel.

Written in 8 Parts thus

Play in 2 parts thus

The stile of Legato or Sostenuto is to be generally us'd in all Music not otherwise mark'd, and by strict observance of the various Notes, Rests and Characters, these passages become easier.

The Rests make a great difference in the writing of Music see the two following Examples. & at the the same time in respect of both Harmony and Melody there is not the smallest variation, excepting in effect of the duration of Sound

Thus

or thus

The Bass of every one of these Bars is the same excepting that

in

- The 2^d Bar the hand is taken off at the half.
- The 3^d Bar - - - - - quarter.
- The 4th Bar - - - - - eighth part.

of the Bar.

according as the Note is either Semibreve Minims Crotchet or Quaver,

Altho the Bass of every separate Bar is varied and written in Minims, Crotchets, Quavers and Semiquavers yet these Bars are all alike excepting that the hand is kept on or taken off according to the Rests which makes a difference in effect, much less apparent to the Ear than the Eye.

A C C E N T

Accent in Music is the pressure laid on the first Note of every Bar,

Remarks

1st That Accent is form'd by keeping the Key of the Harpsichord closely press'd down after it is struck (according to the value of the Note in Time)

2^d That Accent is entirely distinct from the Terms *Miano*, or *Forte* accented Notes being frequently **Soft**, and unaccented Notes **Loud**.

3^d That Accent is equally suppos'd when Rests are plac'd in the room of Notes which would be accented if written

The Descent of the Hand in beating Time determines the Accent.

in those parts of the Bar.

The Ascent of the Hand after the Beat shews the unaccented Notes.

Observe therefore

1st That the Notes which are accompanied with the Beat at the Descent of the Hand are Accented (as also the Rests which may be plac'd in their stead.)

2^d On the contrary those Notes that follow the Beat at the Ascent of the Hand are unaccented.

3^d Relative Accents exist in the smallest division of Notes, but are not necessary to be observ'd. — Every Note of equal Time that is counted with an uneven number is accented, (those with equal numbers unaccented.)

4th The Principal Use of Bars is to determine the accented Notes, and when any Music begins with part of a Bar the Imperfection of the first and last Bars arises from the Accented Notes of the Piece which must always follow the Bars.

A C C E N T

The Accents of Unequal Time follow the preceding Rules in general and have this peculiar distinction Viz, that in their simplest form of Triple or unequal Measure, the Number 1, being Accented as following the Bar and the Number 3, Unaccented preceding it (in the end of the former Bar) the Intermediate Number 2, becomes equivocal, since it is unaccented in relation to the one that it follows, and accented in respect of that it goes before which immediately succeeds.

In the subdivision of Unequal Time into Equal Parts, as when in $\frac{3}{4}$ are counted 1 2, 3 4, 5 6, then the Accents resume their usual places and the unequal Numbers 1,, 3,, 5,, are accented, 2,, 4,, 6,, unaccented.

The difference between $\frac{3}{4}$ and $\frac{6}{8}$ remark'd Page 9 &c &c (which cannot be too attentively observ'd) depends totally on Accent, and requires no further Explanation than the following Example. || D^r. Arnold's Op: 12 Lefson 2^d Page 4 & 5

Ex:

The Principal (tho' merely Apparent) Exception to these general Rules exists in those Notes which are termed Syncopated. Syncopation is the division of any Note into two equal Parts by a Bar or Accent express'd or understood, mark'd or suppos'd, the first Part of which is counted with an unaccented or even Number the latter with an accented or odd Number.

Example

(NB: Every Syncopation may be written by two Notes with a Ligature. See Page 20)

Old Passages.

In Old Music a Note is frequently divided by the Bar, which is now generally written as two Notes with a Tye; as for Example

Very often the middle Bar is omitted, and two Bars are made one, without altering the Time; which is just as long as when the Notes are divided, by the Bar. When these passages are got perfect and quite understood by counting as mark'd under the Bass, practise and play them in double Time counting by the numbers between

the Bass & Treble

This is exactly the same as the preceding Exm:

A Dot in one Bar following a Note in the other, is reckon'd as part of the Bar in which it is plac'd, & has the same effect as a Tye.

These Notes are not Syncopated tho divided by the Bar as that implies as equal division of the Note See Page 19

Or by taking the Fingers off the Keys thus

For Examples of the above see the works of Corelli & Handel, particularly the Song of "Each action" in II Moderato where Notes are divided by the Bar.

See the Song by Handel in Deborah.

Play thus

If at the last Note of a Song the Symphony has a Rest mark'd, the long Note is to be struck instead of the Rest in the Symphony, the Semibreve in this passage has only the effect of a Semiquaver

All passages mark'd as in the following Example are only written so to keep the hand on the Keys, which otherwise would be taken off.

Play thus

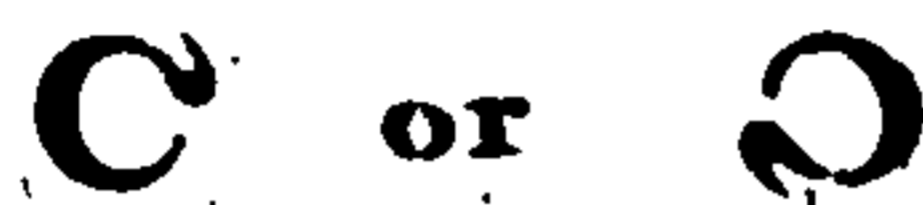
Play Thus

Remember in both Examples to keep the Finger down on y long Note

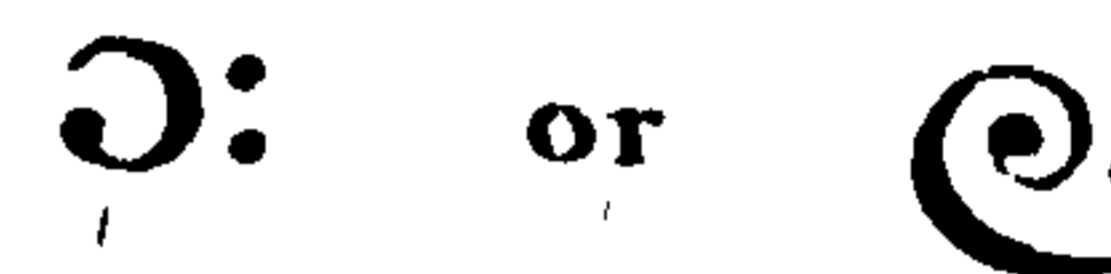
Passages of the following kind are easiest play'd by keeping the first Note down till perfectly learnt.

Play as if written thus

Be careful not to mistake the mark of Common Time — thus .



For the Bass Clef mark'd _____ thus



Sometimes the Treble changes to the Bass and (if lower than the Bass Notes) is play'd by crossing the hands, and Sometimes the Bass changes to the Treble and (if higher than the Treble Notes) is play'd by crossing the hands.

The Treble and Bass Clefs continue in either part untill the original or any other Clef is again mark'd to alter them.

In playing Bass Songs, the Voice part may be taken an Octave higher than 't is written, the two parts being always near, and frequently the very same Notes, but if the Voice part should go lower than the written Bass so as to interfere with the left Hand the lower part may be taken in the 8th

Honour & Arms

Play thus

Hon-our & Arms

(Harpsichord Lessons excepted)


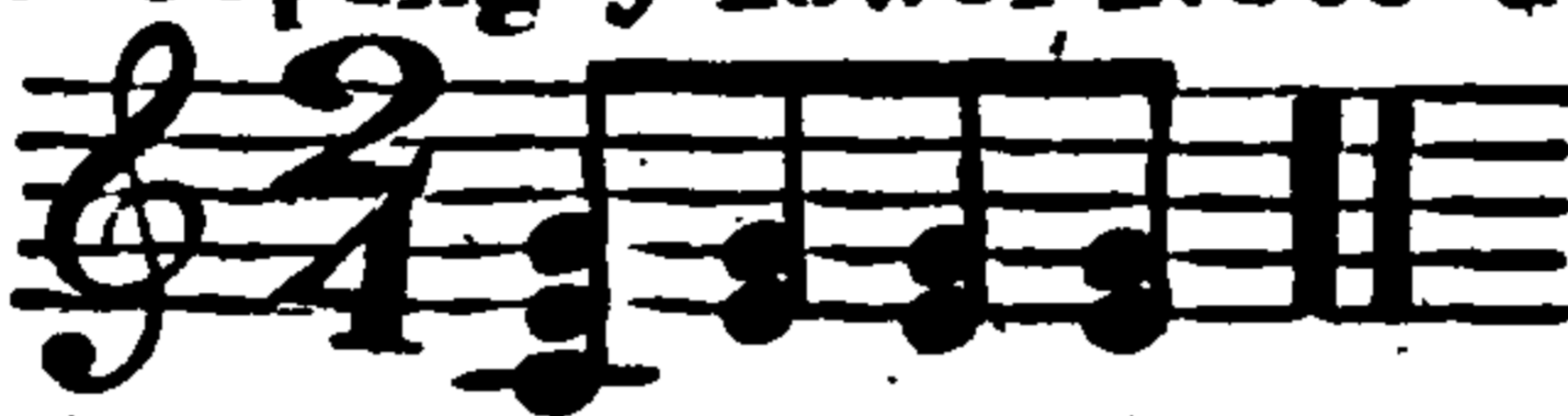
In all passages that are not too quick the Octave below may be play'd in the Bass, excepting when the Treble, or Tenor Clefs, are put for the Left Hand, and then no Notes can be play'd lower than the written ones.



If a Tye is plac'd over two Notes on the same line and space, and the second is made either #, b, q, the second must be struck; as being a different Key of the Harpichord from the first, then it is only us'd for expression see Page 3, &c.



When a Tye is at the end of any five lines if the following part begins with the same Note, only the first Note is to be struck; as the second (Altho' the Tye may not be continued,) is consider'd as tied by the mark over the first, (Unless the Second be #, b, or q.)



A Tye over or under any Chord (if none of the lines or spaces change, or no # b or q occurs) binds all the Notes well as those it is immediately plac'd with, See page 28.



Particular Passages.

In Passages like this  Play thus  Keeping y lower Note down

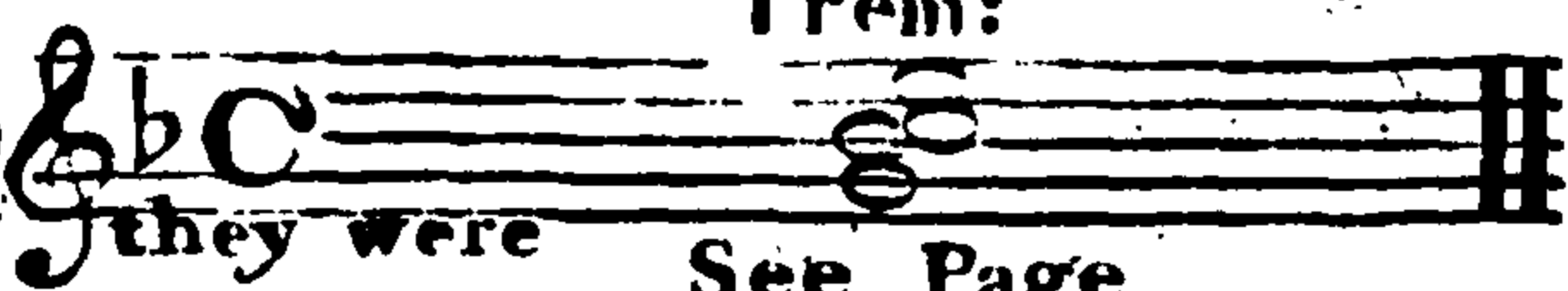
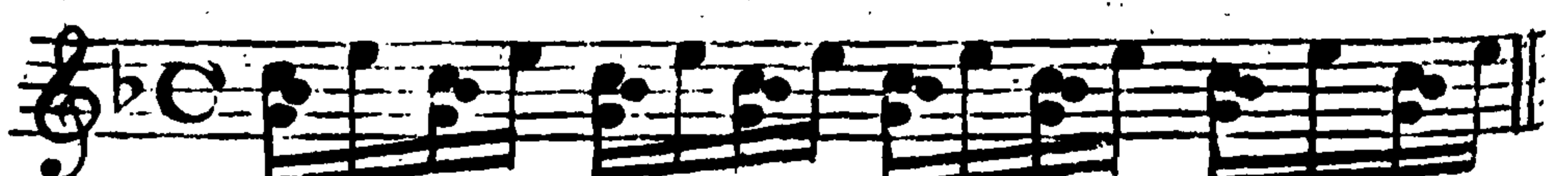
In Passages like this  Play thus  Keeping y upper Note down



For thus  Play thus  Keeping y middle Note down

For thus  Play thus  Keeping y lower Note down

For thus  Play thus  Keeping y middle Note down

The word Tremando plac'd over 3 Notes or 4 in a Chord signifies they are to be play'd as Semiquavers or Demisemiquavers, beginning with y 2 or 3 lower ones  Play thus 

If the Chord has 2 Notes on the next lines or spaces they are not plac'd under each other, but are play'd as if they were  Play thus  See Page

The word Arpeggio or Harpeggio plac'd over any Chord signifies it is to be divided into as many parts as Notes, beginning in general from the lowest and keeping the Keys down after they are struck.  Play thus 

N.B. Arpeggios are frequently perform'd in different ways by different Masters.

#^s. b^s. & k^s are very often plac'd at the end of the five lines, to shew that the following movement is different from the preceding in respect of the Characters, and remember that altho G is the Third Sharp yet that does not therefore make C# &c.

#^s. b^s. and k^s singly or together in any number, (plac'd in the middle, or at the End of any five lines,) make a total alteration of all preceeding Characters, and all the following Notes, not only on the same lines or spaces, but all of the same letters are #, b, or k. See Page 2, 3, 4, . For other observations on these Characters. see Page 24

As there are but two spaces, & one line, between the Treble & Bass Clef, the same passage may be written very different.



This may be written thus



Or Thus



The following marks are us'd thus
In Italian words thus,

To increase the sound.
Crescendo,

To diminish the sound.
Diminuendo,

To increase & then diminish.
Cres Forte Dim.

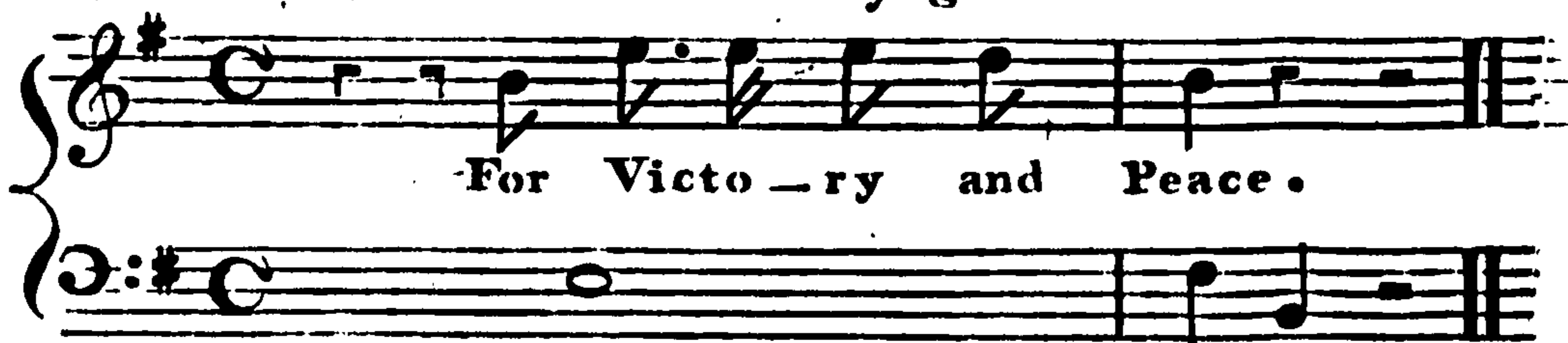
If the same passage continues for several Bars the same Characters continue, tho' it often happen yet cannot be consider'd as a general rule.



All these As are to be play'd Natural.

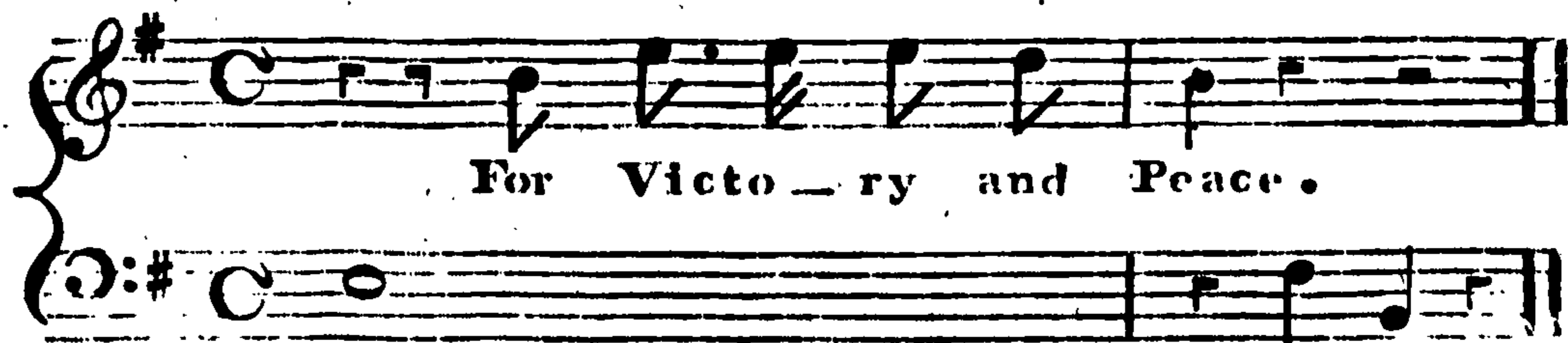
Recitative.

Altho the explanation of accompanying Recitative belongs to Thorough Bass, yet the following observations may be found useful. No strict Time is kept, but the mark of Common Time is put to shew what Notes in the Vocal part the Bass strikes with. Frequently the Bass moves in equal Crotchets, Quavers &c. for some time; and in those passages the Time is strictly kept: always remembering to let the Voice part be entirely finish'd before the two last Notes are struck in the Bass: These that are intermix'd with passages in which measure is attended to, are call'd Recit Accomp. as a distinction from the common one in which the words are the only guides.



For Victo-ry and Peace.

Play thus

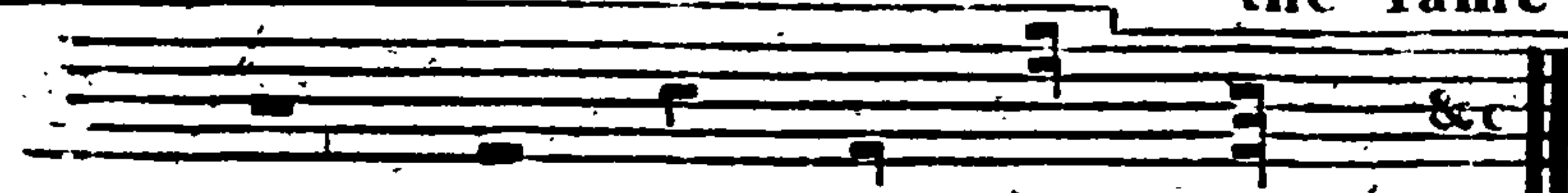


For Victo-ry and Peace.

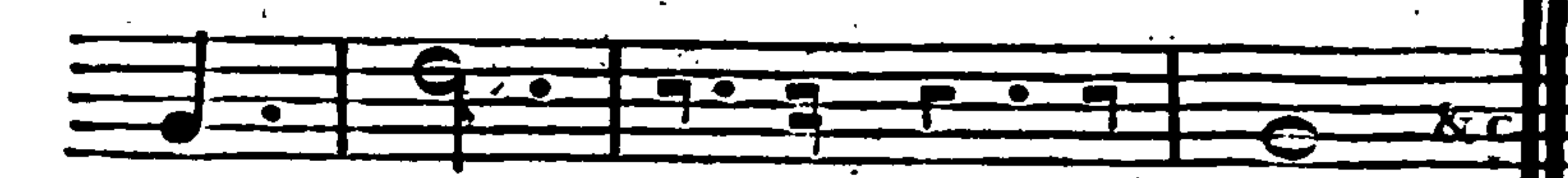
Remarks on the Characters.

By the Characters are more particularly meant the #, b, ♯, Rests &c &c And all Marks us'd in Music, excepting the Notes and Words. || The order of Sharps is thus F. C. G. D. } that is if only one Sharp is mark'd it must be F, when two F & C &c. and the same with the Flat B & E &c.

The Rests may be plac'd on any line or space without making the smallest difference.



The Dots to any Note or Rest, if a Note is on a line, may be plac'd in the space above or below it.



Frequently after double Notes, the last of y passage has a single Note, with two Tails thus, which is play'd as if there were but one for the two different parts then unite in the same.



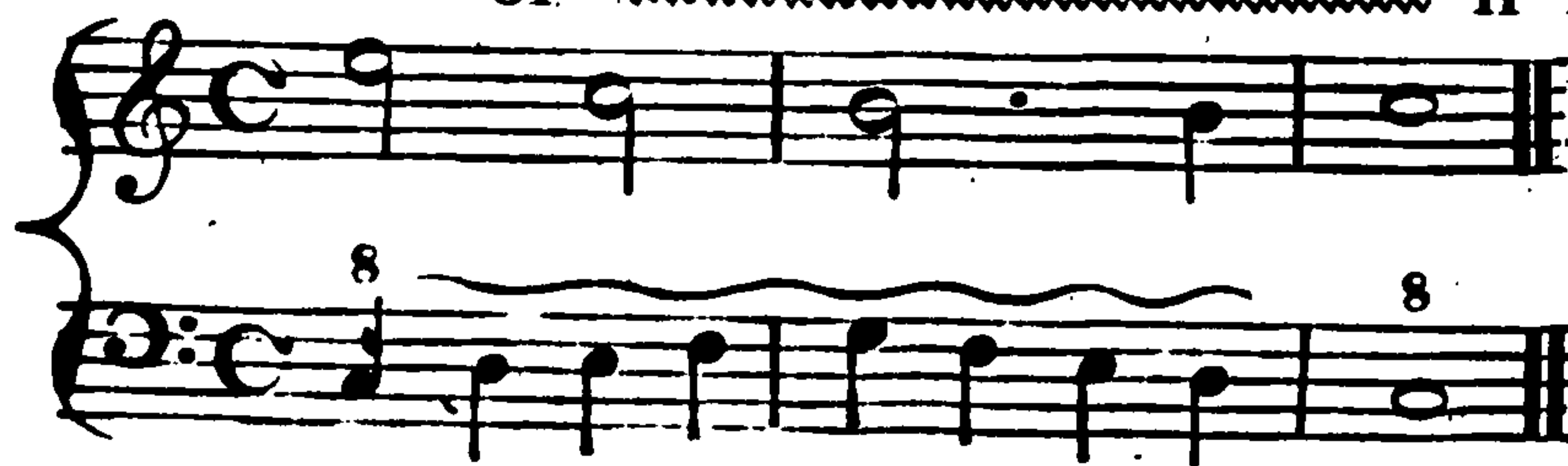
Observing always that any accidental Sharp Flat or Natural only affects the very Note it preceds & those following in the same Bar, without making any alteration in the other hand, which may have the same Note in a different manner that is # or b or ♯

The letters R and L, stand one for the Right hand and the other for the Left. see D^r Arnolds 1st Book of Progefsive Leffons Op. 12. Page 1

These letters are particularly us'd in passages, where it is intended the hands should cross each other, and the observations in Page 5, — are not to be attended to, whether the Notes are turn'd upwards or downwards. see also Page of this work

The figure 8, 8^{va} or 8^{ve} plac'd under or over any Note, in either part signifies that Octaves are to be play'd tho not written. and if the words Alto is over the Bass it means the Octave above

The Mark *~~~~~* is us'd for the continuance of Shakes if it follows a 8^{ve} & of Octaves OR *~~~~~* if it comes after the figure 8



Play thus



N.B. The 8^{ve} over the Notes of the Bass generally means the octave below unless particular-ly mark'd otherwise see the word Alto above.

N.B. that Alto over either Bass or Treble signifies every Note is to be play'd one Octave higher

The Mark of continuation *~~~~~* is us'd to shew that Octaves are to be play'd to every Note.

Sometimes this Mark omitted, but the Octaves are to be play'd from one 8 to the next, unless the passage in the Bass should be too quick for them, with an exception of Harpsichord & Piano forte Music,

In general all passages may be play'd in the left hand with 8^{ves}, if not too difficult, or rapid (Arpeggios & other divisions of Chords excepted See page 15, 16, &c, &c.) but be very careful never to take 8^{ves} when ♯ Tenor, or Treble, Clefs, are mark'd for the left hand, as remark'd Page 15. &

Chords and Rests.

When a Chord consists of 3 or more Notes that the hand cannot conveniently reach, The Upper Notes of the Treble must always be play'd, but the lower ones may be left out, (as also in Arpeggios, Tremandos, &c: Page 16.) The Lower Notes of the Bass must always be play'd, but the upper ones may be omitted; as the highest and lowest Notes are always the principal ones. Because the upper sound constitutes Melody, and the lower one (with the intermediate Notes of the Chord) unites with it to form Harmony.

For Thus

(When the TENOR or any C-Clef is mark'd, 8^{ves} are never to be play'd except such as are expressly written)

Thus or Thus

(Nor any Note heard below that which appears in the Book)

In the preceding Examples, observe that unless you can play the Bass with all its Notes, it is better to leave everyone out except the Octaves. But in the Treble you may omit the lowest, then the next &c. &c. &c. Remembering that the two extreme parts are always absolutely necessary to be heard. Tho' if the Bass and Treble are at a greater distance than three or even two whole Octaves, the Bass may be Play'd one Octave higher.

If more Rests are wanting than a Breve: the Rest of 4 Bars (viz two Breves or 4 Semibreves) is made by a Breve Rest put under or over another, thus with the figure expressing the Number of Bars commonly join'd to it thus.

In DUETTS and long Rests it may be found convenient to count the Bars in this method, by Crotchets or

- 1 2 3 4 | 1 2 3 4
- 2 2 3 4 | 1 2 3 4
- 3 2 3 4 | 1 2 3 4
- 4 2 3 4 | 1 2 3 4
- 5 2 3 4 | 1 2 3 4
- 6 2 3 4 | 1 2 3 4

Any number of Bars may be thus express'd; remembering, (when more than 8) to place ev'ry other succeeding 8 Bars on different lines to prevent confusion to the Eye.



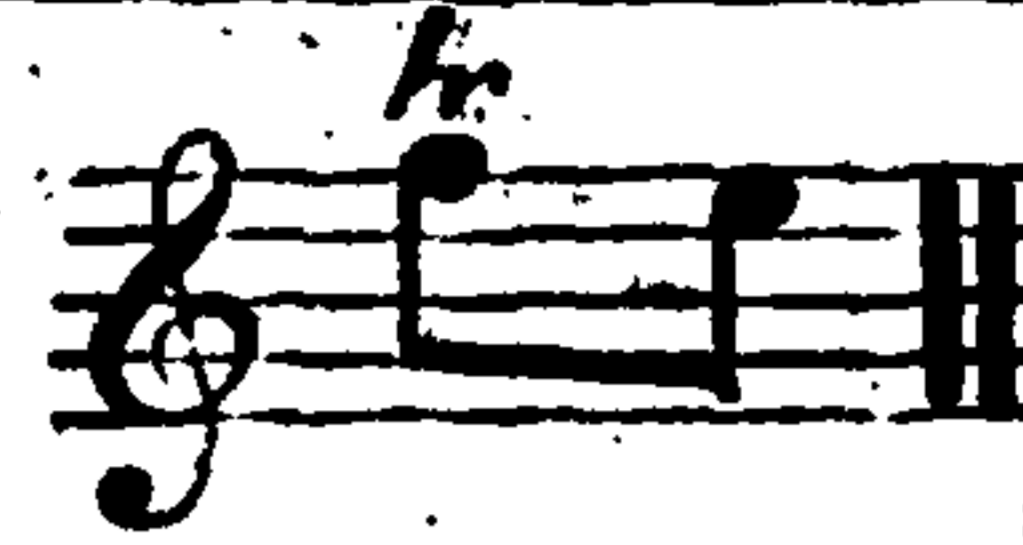
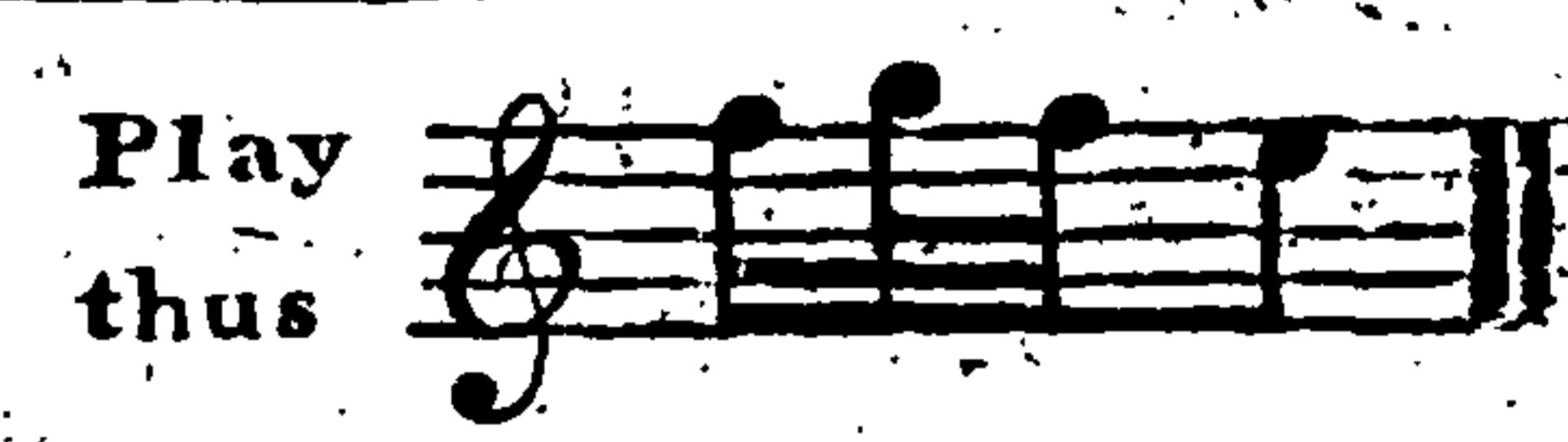
N.B. These long Rests are never us'd but in Single Parts for Instruments in a Concert.

Or in Triple Time by Crotchets or Quavers

- 1 2, 3 4, 5 6
- 2 2, 3 4, 5 6
- 3 2, 3 4, 5 6
- 4 2, 3 4, 5 6
- 5 2, 3 4, 5 6
- 6 2, 3 4, 5 6

Principal Graces us'd in Music.

The Turned Shake — } mark'd thus *tr* over any Note.  Play thus  It is written sometimes thus.  Play thus 

The Passing Shake — } mark'd \parallel or \parallel over any Note.  Play thus  The Transient Shake *tr* on quick Notes.  Play thus 

The Turn mark'd thus $\overset{s}{\curvearrowright}$ over any Note.  Play thus  The Turn on a dotted Note.  Play thus 


The Passing Shake is often mark'd thus \sim or thus \sim and thus \sim and the same marks are us'd by some Authors to express the Transient Shake. The turn on the dotted Note is now generally written out in Notes as above.

N.B. All the preceeding graces are made from the Note above the written one, and all the following from the Note below.

The Beat — } mark'd thus \uparrow or thus \downarrow  Play thus  or in quick Passages thus  The half Beat is now in frequent use and taken with the Semitone below only struck once

The Inverted Turn — } mark'd thus $\underset{s}{\curvearrowleft}$  Play thus  These two graces are often made use of with the next Key below, whether long or short, particularly the Beat. The inverted Turn, on dotted Note, is the same in respect of Time, as the common Turn above.

Remark that all the graces begin either from the Note above, or below, and always finish with the written Note itself & that None of them can be made at a greater distance than one Key. Thus a shake on $A\flat$ must be made with $B\flat$ and $A\sharp$ & not with $B\sharp$; on $E\flat$ with F and not with $F\sharp$, altho' $F\sharp$ may be in the same Bar, or in the Bass, see Page

 Play thus  & never thus  Play thus 

(Altho' $B\flat$ be not in the Clef or the Bar) (Altho' $F\sharp$ may be the Bass)

If a further explanation of the graces is requir'd, it may be found with many different examples in the Directory of M^r Theodore Smith.

Of Appoggiaturas.

An Appoggiatura is a small Note preceeding a larger one, which is not reckond in $\frac{c}{y}$ Time of $\frac{c}{y}$ Bar, but is taken from $\frac{c}{y}$ Time of $\frac{c}{y}$ other Note. In general it takes half the Time of the following Note, and is written as half of its Value, being counted according

Minim Appoggiatura Crotchet Appoggiatura Quaver Appoggiatura

Play thus Play thus Play thus

In the preceeding examples, take the finger off the last Note before the Time is quite finish'd, Sometimes but very feldom the Appoggiatura belongs to the Note that goes before it, but then it is particularly mark'd. thus.

Play thus Play thus Play thus

If the Appoggiatura is Less than half the Note it precedes then its strict Time is taken from the long Note. if More it is in general confider'd as merely half, for frequently a Semiquaver Appoggiatura precedes a Semiquaver which ought strictly to have three marks. And in this manner for any shorter Note.

Sometimes an equal Note is put as an Appoggiatura and then is made half its Time.

Play thus Play thus Play thus

An Appoggiatura on a double Note is struck with the other.

Two 3 or 4 Appog^{as} may be plac'd together & then are taken from $\frac{c}{y}$ following

Play thus Play thus Play thus Play thus

If any of these Appog^{as} come before double Notes, play as follows.

Play thus Play thus Play thus

If any of them come before a Chord they are taken from that Note to which they are nearest and struck with the others.

Play thus Play thus Play thus

N. B. Sharps before Appoggiaturas do not affect the following Notes. || Graces do not alter the Appoggiaturas, unless these small

Notes are us'd (not as above explain'd, but) to shew the difference in Vocal Music, between the Song part, and the Symphony, see Page 30 || Some of the Graces particularly the Turn, and inverted Turn, are written full, in small Appoggiatura Notes, and then their marks are not plac'd over the Note. see the preceeding Page.

General Observations.

If the Note in either hand be a long one, and the other has the same, before the time of the first is finish'd, You may take the hand off the long one, as the other must be struck according to its due value

Example.

If an Appoggiatura is us'd on a ty'd Note the Note instead of being held is to be struck. and only mark'd so for expression

If in different parts; take the hand off without striking the Note again.

In all other passages, keep the Key press'd down exactly the time of the Notes, and take the hands off exactly at the Rests.

In this Example keep the Keys down in the left hand particularly press'd during the whole value of both Minims

In this Example take the left hand off the Keys at the letter B in the Treble when the third Quaver is counted.

When dotted Notes frequently occur, be careful to make the following, or preceding Note sufficiently short.

In this Example stop on the first Note, and pass very quick thro' the 2^d to the 3^d. and of course the equal numbers will be counted without any Note being struck see Page

On the contrary in this Example make the first very short & pass immediately to the second & the two Notes will be play'd to the unequal numbers & the equal ones counted alone

If double Notes on the same Line or space are tied together either, above or below, neither are struck.

But if either the upper or lower of the two change that which is tied is only to be held

Keep the fingers on the Keys.

The same Music taking of the hands at Rests.

All Notes strike together at the beginning of every Bar, if there is no rest in either part or a tie from the preceding Bar. as thus. In this Example both are struck at number one

& the Note is only plac'd in the middle of the Bar, because it is to be held while all the others are play'd (as is its value) since the holding the Key down alone makes it a Semibreve, for if the hand is taken off at the Middle of the Bar it is only Minim if at the 3^d Quaver a Crotchet &c as in preceding Exam^e page 17

General Observations.

The following mark // is us'd between different five lines bound together in Score, to shew immediately how many parts there are together, and separate them, more distinctly to the Eye.

Small Notes of the size of Appogiaturas, are often us'd in Vocal Music, to distinguish the Song part, from the Symphony therefore are to be play'd exactly the same as if written in large Notes & counted according to their value in Time

In the same manner, double Notes are put under or over the Voice part in the smaller character to shew which Note is to be sung, and which belongs to the Accompaniments that are us'd in the Band, and the name of the particular Instrument is generally put, as Oboe, Vio: Fagotto, &c. &c. See the last three Pages for an explanation of those words



Play Thus



Figures.

The figures which are often placed over or under the Notes of the Bass, make no alteration in the manner of playing them,

#, b, or k, are very often plac'd over or under the Bass without making any difference, as these Figures & Characters relate only to the Chords, that are to be taken with the Right hand, when Thorough Bass is play'd - Be careful not to mistake the figures 1 2 3 4, which are often us'd to mark the fingering; for marks of Thorough Bass, Very often a #, b, or k, that is omitted by mistake of the Printer, is plac'd over the Notes, (The mark + is sometimes us'd to shew that the Note is to be play'd with the Thumb and sometimes for the double #) as in the following Examples.



These are the Figures of Thorough Bass.

& these are the Figures for Fingering.

These figures are the Characters of Thorough Bass. Characters Omitted.

Some mark the Fingering thus	Thumb 1 st	Forefinger 2 ^d	Middle Finger 3 ^d	Third Finger 4 th	Little Finger 5 th	
but in general	thus	+ or O	1	2	3	4

(The Lines of this Tenor Clef are the Letter D & the word F A C E)

The same Notes in the Treble Clef.

Tenor Clef or C on the 4th Line.

The same Notes in the Bass Clef.

(The Lines of this Counter Tenor Clef are the word F A C E & the Letter G)

The same Notes in the Treble Clef.

Counter Tenor Clef or C on the 3^d Line.

The same Notes in the Bass Clef.

(This Clef is a Third Lower than the Treble)

Soprano Clef or C on the 1st Line.

The same Notes in the Treble Clef.

(This Clef is a Fifth Lower than the Treble)

Mezzo Soprano Clef or C on the 2^d Line.

The same Notes in the Treble Clef.

(This Clef is a Third higher than the Bass)

Barytone Clef or F on the 3^d Line.

The same Notes in the Bass Clef.

⊕ These three Clefs, (especially the two last) are now out of use; but as they occur in Old Music, the Notes may be found by this Table. N.B. In foreign Music, the Treble Clef is sometimes plac'd on the 1st Line, the Notes then are exactly the same as in our Bass Clef, only 2 Octaves higher.

A Table of the Chords of the Principal Keys.

To be play'd before the beginning of ev'ry Piece of Music: But particularly in changing from one Piece to another.

Major Key with greater 3rd A Minor Key with lesser 3rd G with one Sharp. Major

E with one Sharp. Minor D with two Sharps. Major B with two Sharps. Minor A with three Sharps. Major

E with four Sharps. Major F with one Flat. Major D with one Flat. Minor B with two Flats. Major

G with two Flats. Minor E with three Flats. Major C with three Flats. Minor

To find the Key Note.

Observe what Sharps, or Flats, are plac'd in the Clef of the Piece you are going to play, then look for the last Bass Note of the Movement, not at the first double Bar (which frequently divides it into two parts) but at the last & play the Chords that are mark'd over the same letter in the foregoing Table, which will be sufficient for those who do not wish to learn Thorough Bass,

Thus if a piece is written in two Flats, & the last Bass Note is G, the Chords over the letter G, with two Flats are to be play'd. In general the first Bass Note as well as the last is that of the Key; — but if they happen to be both alike it is certain — Tho' if the Piece begin with a part of a Bar see Page 18 then the first accented Chord is commonly that of the Key at the commencement of the first Bar.

CHORDS for Time

Equal Time

Common Time (mark'd with a C) has the Time of One Semibreve, two Minims, Four Crotchets, or Eight Quavers in every Bar; and is counted by twice Four Quavers, 1 2 3 4, 1 2 3 4,

1 Semibreve 2 Minims 4 Crotchets 8 Quavers

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

Unequal Time

The Time of **Three Crotchets** (mark'd with a 3 over a 4) has one dotted Minim, three Crotchets, or six Quavers in every Bar; and is counted by six Quavers - 1 2, 3 4, 5 6.

Dotted Minim Minim & Crotchet 3 Crotchets 6 Quavers

1 2, 3 4, 5 6, 1 2, 3 4, 5 6, 1 2, 3 4, 5 6, 1 2 3 4 5 6 1 2, 3 4, 5 6,

Compound or Mixt Time

The Time of **Six Quavers** (mark'd with a 6 over an 8) has one dotted Minim, two dotted Crotchets, or six Quavers in every Bar, and is counted by twice three Quavers. 1 2 3, 1 2 3,

Dotted Minim Dotted Crotchet Crotchets & Quavers Twice 3 Quavers

1 2 3, 1 2 3 1 2 3, 1 2 3 1 2 3, 1 2 3 1 2 3, 1 2 3 1 2 3, 1 2 3

Equal or half Time

The Time of **Two Crotchets** (mark'd with a 2 over a 4) has one Minim, two Crotchets, four Quavers, or Eight Semiquavers in every Bar, and is counted by four Quavers. 1 2 3 4.

1 Minim 2 Crotchets 4 Quavers 8 Semiquavers

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

Unequal Time

The Time of **Three Quavers** (mark'd with a 3 over an 8) has one dotted Crotchet, three Quavers, or six Semiquavers in every Bar; and is counted by three Quavers. 1, 2, 3.

Dotted Crotchet Crotchet & Quaver 3 Quavers 6 Semiquavers

1 2 3 1 2 3 1 2 3 1 2 3

34 COMPENDIUM of the Principal Rudiments of Music necessary to be learnt at first.

- 1 There are Seven Letters used in Music C. D. E. F. G. A. B:
and read both ways as C. B. A. G. F. E. D.
- 2 The Notes are written on Five Lines and in the Four Spaces between them:
and on the Harpsichord are read like writing from left to right.
- 3 The Treble or G Clef is plac'd on the Second Line from the Bottom:
and is play'd with the right Hand.
- 4 The Bass or F Clef is plac'd on the Fourth Line from the Bottom:
and is play'd with the left Hand.

- 5 The Five Treble Lines are E, G, B, D, F, the Four Spaces F, A, C, E:
the lowest line being always the first.
1 2 3 4 5
- 6 The Five Bass Lines are G, B, D, F, A, the Four Spaces A, C, E, G:
the lowest space being always the first.
1 2 3 4 5
- 7 A Sharp # before any Note is play'd with the Black Note above: (that is to the Right Hand)
excepting B & E which are play'd when sharp, with the white Keys C & F next above them.
- 8 A Flat b before any Note is play'd with the Black Note below: (that is to the Left Hand)
excepting C & F which are play'd when flat, with the white Keys B & E next below them.

- 9 When a Tye is put over two Notes, of the same Letter only the first is play'd:
whether in the same or different Bars.
- 10 The Same mark over two different Notes makes the Second shorter than it is written:
pressing the first very strong after it is struck.
- 11 A Pause ◡ is a dot under a mark, and signifies that the Note is to be rested upon:
if over a Rest to be equally long.
- 12 Points or Dots over Notes signify that they are to be play'd distinct:
but when they follow Notes are very different see Rule 21.

13 There are 3 Sorts of Notes in general use: Minims, Crotchets and Quavers:

a Semibreve or double Minim is a round \bigcirc , and is as long as 2 Minims, 4 Crotchets, or 8 Quavers.

14 A Minim is a round \bigcirc with a tail to it: thus \circ or thus \circ .

and is as long as 2 Crotchets or 4 Quavers.

15 A Crotchet is a large Dot with a tail to it: thus \bullet or thus \bullet .

and is as long as 2 Quavers or 4 Semiquavers.

16 A Quaver is made like a Crotchet with another mark thus \bullet or thus \bullet .

the words Semi and Demi signify half: thus a Semiquaver is half a Quaver, Demisemiquaver half a Semiquaver.

17 There are 3 Sorts of Time in general use: Common, $\frac{3}{4}$, & $\frac{6}{8}$.

which are divided equally by a stroke drawn across the line and spaces called Bars.

18 Common Time is mark'd with a C and is counted by twice four Quavers in a Bar.

in quick music this may be counted only once four by Crotchets.

19 $\frac{3}{4}$, or Three Crotchet time is counted by six quavers in a Bar.

in quick music this may be counted only once three by Crotchets.

20 $\frac{6}{8}$ or Six Quaver time is counted by twice three quavers in a Bar

in quick music this may be counted only by two dotted Crotchets.

21 a Dot after any Note makes it half as long again.

thus a dotted Minim is as long as a Minim and Crotchet, and a dotted Crotchet as long as a Crotchet and Quaver.

22 a Minim Rest is a Dot on the Line, a Crotchet Rest turns to the right, Quaver Rest to the left

Rests are counted exactly as Notes in point of time but with the Hand off the Keys.

23 Ev'ry Bar of Common or $\frac{6}{8}$ time may be divided in to two Parts, every Bar of $\frac{3}{4}$ in to 3 Parts

and every other kind of time if the upper number be equal, is divided in half if unequal, into 3 Parts.

24 Ev'ry Odd number is to be accented except the number 3 in $\frac{6}{8}$ time

or in any other time that is counted only by the Numbers one two three . one two three.

In the
Key of
C

(Middle Finger of each hand together on A & E)

This Passage may also serve as a Prelude (with very little alteration of the Fingering) in the Major Keys of G, D, A, & E, & the Minors of C, G, D, A, & E,

Explanation of the Lessons in Time

Since the introduction of Italian words to express the Time in which each piece should be play'd, the mode of writing slow Music in long Notes, and quick Music in short Notes has been totally disused. But in Church Music it is still customary to write Semibreves and Minims, And in Concert Music Crotchets, Quavers, Semiquavers &c. &c. NB if the relative proportions are kept between the Notes, whether they are written in long or short Characters the Music will be the same.

The Six following Lessons contain in each Page one line of Music printed five different ways, which will be found exactly alike in all, as to relative proportion and effect, different only in form and appearance.

The Lessons of Equal Time prove that all its Variations depend on the Number **Two** and those of Unequal Time that they are all form'd by the Number **Three**.

For

As the word **TIME** is the same both in sound and sense, whether express'd by great or small letters or in any other manner;

So the same Notes with the same Accents and the same proportional distances of Time and Tune will form the same Air whether written in Semibreves, Minims, Crotchets &c. &c.

But the difference to the Eye being so considerable and the stile varying often according to the Characters us'd, The certain way of surmounting these difficulties (which are in Music what Pronunciation is in Language) will be, to understand thoroughly the Time Tables Page 6 & 7 The Countings Page 8, 9 And the Accents Page 18 & 19. After which the Examples presented in the Succeeding Lessons will confirm the preceeding observations & be of the utmost service.

The Numbers after the Clefs in the Lessons of Equal Time Page 38 & 40 & after the Unequal Time Page 44

signify the value of Time in each Bar according to the following Table

2 } Two	2 } Two	4 } four	8 } eight	8 } eight	9 } Nine	9 } Nine	18 } Eighteen
1 } Semibreves	2 } Minims	8 } Quavers	8 } Quavers	16 } Semiquavers	4 } Crotchets	8 } Quavers	16 } Semiquavers

This musical score is for Lesson I, titled "Equal Time". It consists of six systems of piano accompaniment, each with a treble and bass clef staff. The first system is in 2/4 time and features a simple melody in the treble and a bass line in the bass. The second system is in 3/4 time and features a more complex melody in the treble and a bass line in the bass. The third system is in 4/4 time and features a melody in the treble and a bass line in the bass. The fourth system is in 8/8 time and features a melody in the treble and a bass line in the bass. The fifth system is in 8/8 time and features a melody in the treble and a bass line in the bass. The sixth system is in 8/8 time and features a melody in the treble and a bass line in the bass. The score concludes with the instruction "il Fine" and "D. C. dal S.".

LESSON II

Unequal Time

The musical score is arranged in seven systems, each with a treble and bass staff. The time signatures are 3/4, 3/4, 3/8, 6/4, 6/4, 6/4, and 8/8. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests. The piece ends with the instruction "il Fine" and "Da Capo dal".

40 LESSON III

Equal Time

This musical score is for Lesson III, titled "Equal Time". It consists of six systems of piano accompaniment, each system containing a treble and bass staff joined by a brace. The key signature is G major (one sharp) and the time signature is 2/4. The first system uses a common time signature 'C' in both staves. The second system uses a common time signature 'C' in the treble and a 2/4 time signature in the bass. The third system uses a 4/4 time signature in both staves. The fourth system uses an 8/8 time signature in both staves. The fifth system uses an 8/16 time signature in both staves. The sixth system uses an 8/16 time signature in both staves. The music is written in a style typical of early 20th-century piano method books, featuring a variety of rhythmic patterns and melodic lines.

LESSON IV

Unequal Time

The musical score is organized into five systems, each consisting of two staves. The first system uses a 6/8 time signature. The second system uses a 12/8 time signature. The third system uses a 6/4 time signature. The fourth system uses a 3/4 time signature. The fifth system uses a 3/2 time signature. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

LESSON V

Equal Time

Siege

The musical score is presented in six systems, each consisting of a treble and bass staff. The first system is in common time (C) and features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with similar notation. The third system introduces a 2/4 time signature, with the treble staff showing more complex rhythmic patterns and the bass staff providing a steady accompaniment. The fourth system continues in 2/4 time, with the treble staff featuring a melodic line and the bass staff providing a rhythmic accompaniment. The fifth system continues the piece in 2/4 time, with the treble staff showing a melodic line and the bass staff providing a rhythmic accompaniment. The sixth system concludes the piece in 2/4 time, with the treble staff featuring a melodic line and the bass staff providing a rhythmic accompaniment. The score is written in a clear, legible style with standard musical notation, including notes, rests, and bar lines.

Siege

A musical score for a piece titled "Siege" in "Equal Time". The score is written for a grand piano and consists of six systems, each with a right-hand and left-hand part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

The musical score is divided into six systems, each consisting of two staves. The first system has a treble clef with a 9/8 time signature and a bass clef with a 3/4 time signature. The second system has a treble clef with a 9/16 time signature and a bass clef with a 3/8 time signature. The third system has a treble clef with a 6/8 time signature and a bass clef with a 3/8 time signature. The fourth system has a treble clef with a 9/16 time signature and a bass clef with a 3/8 time signature. The fifth system has a treble clef with a 9/4 time signature and a bass clef with a 3/4 time signature. The sixth system has a treble clef with a 9/8 time signature and a bass clef with a 3/8 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with dynamic markings like mf and f . A large number '6' is written under a group of notes in the first system.

Siege

Unequal Time

This musical score is for a piece titled "Siege" in "Unequal Time". It consists of six systems of music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system includes a fermata over the final measure and a dynamic marking of *h^o*. The second system features a triplet of eighth notes in the bass line of the fourth measure. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Tables of Accent Simple Triple Time

These three Species of time are the same Viz. 3.3.3. the only difference is, the music being written either in Minims Crotchets or Quavers.

See & compare the Lessons of unequal Time at Page 39 Observe what is said Page 19 concerning the equivocal Accent of the Number Two in Triple Time

Compound Common Time mark'd 6 is only two Bars of 3/4 in one thus

Compound Common Time mark'd 6 is only two Bars of 3/8

Compound Triple Time

These three Species of Time are the same Viz. 9.9.9 & the only difference between them & the Simple mark'd 3.3.3 is that in the latter the Minims Crotchets & Quavers are divided into two & in the former into three equal Parts.

see Page 44

When in Triple Time the Bar is divided in two parts, the accent are as follows.

for the counting of these see Pages 8.9 &c.

The same in Compound Common or Compound Triple Time.

TABLES OF TRANSPOSITION

Major Key

C with greater third

Chords of the Key.

God save the King.

The first system shows the C major chord progression in C major. The left hand plays chords in C major, and the right hand plays the melody of 'God save the King' in 3/4 time. The key signature has no sharps or flats.

The second system shows the D major chord progression in D major. The left hand plays chords in D major, and the right hand plays the melody of 'God save the King' in 3/4 time. The key signature has two sharps (F# and C#).

The third system shows the E major chord progression in E major. The left hand plays chords in E major, and the right hand plays the melody of 'God save the King' in 3/4 time. The key signature has three sharps (F#, C#, and G#).

The fourth system shows the F major chord progression in F major. The left hand plays chords in F major, and the right hand plays the melody of 'God save the King' in 3/4 time. The key signature has one flat (Bb).

The fifth system shows the G major chord progression in G major. The left hand plays chords in G major, and the right hand plays the melody of 'God save the King' in 3/4 time. The key signature has one sharp (F#).

TRANSPOSITION.
Major Keys.

Keys with
Greater Third
Chords of the Key

A

B

Bb

Eb

Ab

TABLES OF TRANSPOSITION

Minor Keys or Keys with the lesser third.

Keys with lesser thirds

Chords of the Key.

Ask if yon Damask Rose be Sweet

C

D

E

F

G

Keys with
Lefser Thirds

Chords of the Key

TRANSPOSITION

Minor Keys

A

Musical notation for key A (C major). The left hand shows chords for C, F, G, and C. The right hand shows a melodic line starting on C4 and moving up stepwise to C5, with a final half note C5.

B

Musical notation for key B (D minor). The left hand shows chords for D, G, A, and D. The right hand shows a melodic line starting on D4 and moving up stepwise to D5, with a final half note D5.

F#

Musical notation for key F# (E minor). The left hand shows chords for E, A, B, and E. The right hand shows a melodic line starting on E4 and moving up stepwise to E5, with a final half note E5.

C#

Musical notation for key C# (F# minor). The left hand shows chords for F#, B, C#, and F#. The right hand shows a melodic line starting on F#4 and moving up stepwise to F#5, with a final half note F#5.

G#

Musical notation for key G# (A minor). The left hand shows chords for A, D, E, and A. The right hand shows a melodic line starting on A4 and moving up stepwise to A5, with a final half note A5.

Let the following Lefsons be copied, according to those of equal Time at Page 38 each in 5 different manners and then transposed into all the Keys with greater Thirds, after which they may be practisd, counting by Crotchets or Quavers, and the Bars properly inserted, playing only with the Right Hand, and beating the Time with the Left.

Equal Time { Greater Third

The following Lefson of unequal Time is written only in the Time of $\frac{3}{4}$ but by observing those of unequal Time at Pages 39 &c. it may be copied in $\frac{3}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, & $\frac{12}{8}$, or $\frac{3}{8}$, which are in fact all the same, see the Table of accent Page 46 &c.

Unequal Time { Greater Third

Observe that in the following Lefsons; every Note which has a Character (that is a Sharp Flat or Natural) before, must equally have one in the Transposition — Tho' not always similar, #^s being often \flat^s & \flat^s often \sharp^s according as they make the Note higher or lower

Equal Time

{ Lesser Third

Musical notation for Equal Time exercises in the lesser third, consisting of three staves of music in G minor.

These two Lefsons for the practise of Music in the lesser Third are nearly the same as the others and when understood will render the study of Thorough Bass less difficult, by shewing that any Key Major or Minor depends upon its Sharp Seventh or the Semitone below the Octave, which is its Characteristic Note, and always decides the Key to be the next Semitone above when-ever it appears

Unequal Time

{ Lesser Third.

Musical notation for Unequal Time exercises in the lesser third, consisting of three staves of music in G minor.

To exemplify the great difference made by the division of the same bar in various modes the following passage is added, by which may be easily perceiv'd that the inequality of the measure is mark'd by the lower number.

The Same Number of Semiquavers are contain'd in every bar of these times.



In this the **Minims** are unequal and their subdivisions equal, therefore their Time may be counted as 1 2 3, Minims, 1 2 3 4 5 6, Crotchets and 3 times four Quavers, or 6 times four Semiquavers || Lower Number 2



In this the **Crotchets** are unequal and their whole Bar equal, therefore their Time may be counted as 2 dotted Minims, twice 3 Crotchets twice 6 Quaver or 6 times four Semiquavers and this Bar is divided in half.

|| Lower Number 4



In this the **Quavers** are unequal and the whole Bar equal this is now always written as Common Time and of course counted (in respect of Semibreve & Minims & Crotchets) by two Minims, four Crotchets 4 times three Quavers, and 4 times 6 Semiquaves. see Page

|| Lower Number 8



In this the **Semiquavers** are unequal and the Semibreve Minim, Crotchet and Quaver counted equally, 2 minims 4 crotchets twice 4 Quavers or 8 times 3 Semiquavers in a Bar. see Page

|| Lower Number 16



OF SUCH ITALIAN AND OTHER WORDS AS ARE GENERALLY USED IN MUSIC.

A.

A, an Italian Preposition, which signifies, in, for, at, &c. &c. &c. as,

A Tempo, in strict time.

A Piacere, at pleasure, see Ad Libitum.

A Due, a 2. for two voices.

A Tre, a 3. for three voices.

ADAGIO, slow time. This is often contracted, Ad^o Adag
AD LIBITUM; the performer is at liberty to alter the notes, according to his own taste and fancy.

AFFETTUOSO, with tenderness.

AGITATO, agitated.

ALLA BREVE, a movement that has one breve, or two semi-breves, &c. in a bar.

ALLA CAPELLA, in the stile of Church Music.

ALLEGRETTO, not so quick as Allegro.

ALLEGRO, quick time. This is often contracted, Allo Alleg^o.

AL SEGNO, see page 5.

ALTA, higher, as 8^{va}. alta, an octave higher than written.

ALTO, the counter tenor part.

AMOROSO, tenderly.

ANDANTE, play in a distinct manner, rather slow.

ANDANTINO, slower than Andante.

APPOGGIATURA, a small note, on which a particular stress is laid, derived from Appoggiare, to lean upon, see page 21.

ARCO, the bow of a violin, &c. &c.

ARCATO, }
ARCATE, } with the bow, in opposition to Pizzicato.
COLL'ARCO, }

ARIA, air.

ARIETTA, a short air.

ARIOSO, in the stile of an air.

ARPEGGIO, see page 16.

ASSAI, very, more, much, as Largo assai, very slow; Allegro assai, more fast.

B.

BENE PLACITO, an old expression for Ad Libitum, which see.

BIS, play those bars twice, over which it is placed.

BOURREE, a kind of dance.

BRILLANTE, in a brilliant stile.

BRIO, spirit; as Con Brio, with spirit.

C.

CACCIA, the same word in Italian as Chasse in French.

CADENZA, the extempore passages that vocal or instrumental performers sing or play, at the end of any song or piece, while all the other parts are silent.

CALANDO, diminishing in point of time, for the sake of expression; contracted sometimes Cal^{ndo}. or Cal^o.

CANTABILE, in a vocal stile. This word is sometimes used in the same sense as Cadenza, but very improperly.

CANTANTE, the voice part.

CANTO, the treble voice part.

CAPRICCIO, an irregular piece of Music, in a capricious stile.

CAPRICCIOSO, capriciously.

CARILLONS, small bells; Contracted Car.

CAVATINA, a short air, to which there is no second part.

CEMBALO, the harpsichord.

CHACCONNE, a kind of dance.

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

CHE, than; as Poco più che Andante, a little more distinct than Andante.

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

COL, } with the, as Col Violino, with the Violin;

COLL' } Coll' Oboe, with the Hautboy; Colla

COLLA, } Parte, with the principal part.

COME SOPRA, as above, or, as before.

COME STA, play exactly as it is written.

CON, with; as Con Voce, with the voice; Con Strumenti, with instruments.

CONCERTANTE, a concerto for two or more principal instruments, with accompaniments.

CONCERTINO, the principal instrument that plays in a concerto or concertante; as Violino Concertino, the principal violin, &c.

CONCERTO, a piece of Music for a single instrument, with accompaniments for a whole band.

CONCITATO, agitated.

CON FURIA, with fury.

CON MOTO, with agitation.

CON SPIRITO, with spirit.

CONTRA BASSO, } a double bass. }

CONTRA BASSI, } double basses. }

CORNO, a French Horn. }

CORNI, French Horns. }

CRESCENDO, increasing the degree of sound from soft to loud: this word is contracted thus, Cr. Cres. Cresc. Cres^o. &c.

D.

D. C. DA CAPO, see page 5.

DA CAMERA, in the stile of Music for the Chamber.

DA CAPELLA, in the stile of Church Music.

DAL TEATRO, in the stile of Theatrical Music.

DIATONIC, the common species of Music, in which are used both tones and semi-tones.

DIMINUENDO, diminishing the sound from loud to soft, in opposition to Crescendo; contracted thus, Dim. Dim^o. Diminudo.

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

DOLCE, sweetly, tenderly; contracted Dol.

DUO,

DUETTO, } a piece for two voices or instruments.

E.

E, and; as Violino e Oboe, violin and hautboy.

ECHO, a word used in voluntaries, (and often in the same sense as Piano) to play on the swell.

ENHARMONIC, third and least used species of Music, which moves by quarter tones, as from A b to G #

ENTR'ACTE, in French Music, is the tune played between the acts.

ESPRESSIONE, with expression.

ETTO, a diminutive Italian termination, signifying less; as Allegretto, less fast than Allegro; Larghetto, less slow than Largo.

F.

F. contracted from Forte.

FAGGOTTO, a bassoon ; often contracted Fag. Fagg^{to}.

FANTASIA, a piece of Music nearly resembling a Capriccio.

FINALE, the last piece of an Opera, or the last movement of an overture, &c.

FINIS, }
FINE, } words to shew that the movement or piece is ended.
FIN, }

FLAUTO PICCOLO, a small flute or flageolet.

FLAUTO TRAVERSA, a German flute.

FOCOSO, }
Con FUOCO, } with great spirit.

FORTE, loud ; contracted thus, f. fe. for. F. Fe. For.

FORTISSIMO, as loud as possible ; contracted thus, ff. fort^{issimo}.

FORZANDO, strike the note with particular force, and keep the key pressed down ; contracted thus, fz. forz. forz^{ando}.

FUGUE, } a piece of Music, in which one principal part
FUGA, } begins, and the others follow, repeating the notes of the original subject, which is continued at different times, in different parts throughout the movement.

FURIOSO, see Con furia.

G.

GAVOTTA, a species of dance in common time.

GIGA, }
GIGUE, } a species of quick dance, in compound com-
GHIGG, } mon or triple time.
JIGG, }

GIUSTO, just, exact, as a Tempo Giusto, in just or exact time.

GRAVE, very slow time.

GRAZIOSO, in a graceful, pleasing stile.

GROUND, a piece of Music, in which the original bass is continually repeated, sometimes with variation.

GUSTO, taste, ; as Con Gusto, with taste.

GUSTOSO, with much taste.

H.

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

HARPEGGIO, see Arpeggio,

I.

INTERVAL, the distance from one note to another, always counting upwards by the letters, and calling the lowest note the first.

INTONATION, singing in tune.

ISSIMO, an Italian termination, added to the end of words expressive of the superlative degree, as Presto, fast, Prestissimo as fast as possible, &c. &c.

L.

LA CHASSE, see Chasse.

LARGHETTO, not so slow as Largo.

LARGO, very slow.

LEGATO, a stile of playing, in opposition to Staccato, not taking the finger off any note till the next is struck ; this word is sometimes contracted Leg^o. Leg^{to}.

LENTEMENT, rather slow.

LENTO, very slow.

LIGATURE, the same word as a Tye ; see page 3.

L'ISTESSO, the same as L'istesso Tempo, in the same time.

LOCO, in its own place ; this word is used after 8^{va}. alta. to shew that the notes are played as written.

M.

MA, but, as ma non troppo presto, but not too fast.

MAESTOSO, with majesty.

MANCANDO, decreasing in sound for the sake of expression, see Diminuendo.

MARCIA, a March, as Tempo di Marcia, in the time of a march.

MELODY, the simple succession of sounds in one part, in opposition to their combination ; see Harmony.

MENO, OR MEN, less, as men for, less loud ; men pia, less soft.

MEZZO, to use the pedal of the grand piano forte, taking off only one string.

MEZZO VOCE, } in a soft and pleasing stile.

MEZZO FORTE, } softer than Forte.

MEZZO PIANO, } softer than Piano : these are contracted often, M. V.—M. F.—M. P. or thus, m. v.—m. f.—m. p.

MODERATO, moderate.

MOLTO, very, see di molto.

MOTO, see Con Moto.

N.

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

O.

O, or ; as Violino o Flauto, Violin or Flute.

OBOE, } the hautboy.

OBOI, } the hautboys.

OBLIGATO, this word, when placed with the name of any instrument, signifies that it is absolutely necessary to be played, and is the principal part.

OCTAVE, the interval of eight notes inclusive ; all Octaves are called by the name of the same letter: this is contracted, 8^{vo}. 8^{ve}. see page 18.

OPERA, this word placed at the beginning of a music book, signifies a work, as Opera 3, the third work, i. e. the third book published by the Author.

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

P.

PARTE, part ; as parte cantante, the singing part.

PASTORALE, in a pastoral stile.

PERDENDOSI, see Calando.

PIANISSIMO, very soft ; contracted p. p. pianissimo.

PIANO, soft ; this is contracted Pia. Po. P. pia po. p.

PIU, more ; as più presto, faster ; più forte, louder.

PIZZICATO, signifies that the notes are to be played on the violin, not with the bow, but with the fingers, like the guitar ; this is contracted Pizz. Pizz^{to}.

POCO, little ; as poco più, a little more.

POI, then ; as pia poi for, soft then loud.

POMPOSO, in a grand stile.

PRELUDE, a short symphony played before any piece of Music ; in general, extempore.

PRESTO, very quick.

PRIMO TEMPO, according to the original time.

PRIMO, first ; as Primo Violin, first Violin.

Q.

QUATUOR, }
QUARTETT, } a piece of Music for 4 voices or in-
QUARTETTO, } struments.

QUINQUE, }
QUINTETT, } a piece of Music for 5 voices or in-
QUINTETTO, } struments.

R.

RALLENTANDO, decreasing the time, like Calando.

RECITANTE, in the stile of a Recitative.

RECITATIVE, see page 17.

RINFORZANDO, the same as Forzando; this is contracted often thus, Rin. Rinf. Rinfor. Rinforzo.

RIPIENO, in opposition to Obligato; signifies that the part is not principal; contracted Rip. Rip^o.

RONDEAU, } a piece of Music, in which the first part is repeated once, or oftener, in the course of the movement, and with which it finally ends.
RONDO, }

S.

SCHERZANDO, in a playful manner.

SCIOLTO, free, separate, to play the notes distinctly.

SEGUE, } see page 5.

SIEGUE, } contracted Seg. Sieg.

SEMITONE, the very next key of the harpsichord, above or below, whether called by the name of the same letter or not; thus, any note with a sharp before it, is made a semitone higher, and any note with a flat before it, is made a semitone lower.

SEMPLICE, with simplicity.

SEMPRE, always.

SENZA, without; as Senza Oboi, without hautboys.

SENZA RIGORE, not in strict time.

SESTETTO, a piece of Music for 6 voices or instruments.

SFORZANDO, } the same as Forzando and Rinforzando.

SFORZATO, } do, contracted often Sf. Sfz. Sforz.

SICILIANA, a pastoral movement in compound common time.

SINFONIA, a piece of Music for a whole band: Frequently Music composed for the harpsichord in this stile, is so called.

SMORZANDO, } diminishing the sound in the Legato

SMORZATO, } stile of playing, often contracted Smor. Smorz.

SOAVE, see Dolce.

SOLI, two or more instruments alone.

SOLO, one instrument alone.

SONATA, a piece of Music for the harpsichord, with few or no accompaniments.

SONATINA, a short Sonata.

SORDINE, a mute, which is a small piece of brass or ivory, put on the bridge of a violin, &c. to deaden the sound.

SOSTENUTO, to sustain the sound, by keeping the fingers pressed down on the keys; contracted Sos. Sosten^o

SOTTO VOCE, softly.

SPICCATO, to play every note distinct.

SPIRITO, with spirit.

SPIRITOSO, with much spirit.

STACCATO, that stile of playing on the harpsichord, in which the finger is taken off every note, before the next is struck.

STAVE, the five lines on which the notes are placed.

STROMENTI, musical instruments, meaning in general the basso.

STROMENTI DI VENTO, wind instruments; viz. hautboys, French horns, clarinets, bassoons, flutes, trumpets, flageolets, &c. &c. &c.

SUBITO, quickly.

SUO LOCO, in its own place; see Loco.

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

T.

T. Tutti.

TACET, be silent; the same as Senza; Flauto Tacet, or Senza Flauto, without the flute.

TASTO SOLO, a term of thorough bass.

TEMPO, time; in respect of measure and bars.

TEMPO GIUSTO, in exact time.

TEMPO ORDINARIO, in the usual time.

TEMPO PRIMO, in the original time.

TENUTO, } sustained the same as sostenuto; often

TENUTE, } contracted, ten. ten^o.

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

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

TONE, the interval of two semitones, or the next key but one to the note itself; thus, B and C, E and F, are natural semitones, as having no key between them, and all the rest of the long notes are tones one to the other.

TRAVERSA, } see Flauto.

TRIO, } a piece of Music for 3 voices or instruments.

TERZETTO, }

TROMBA, trumpet.

TUTTI, all together, in opposition to solo or soli.

TYMPANI, } kettle drums.

TIMPANI, }

V.

V. violino, violin.

VA, go on; as Va Crescendo, go on increasing.

VARIAZIONE, } variations or changes of the original

VARIAZIONI, } air or tune.

VELOCE, quickly.

VIGOROSO, with vigour.

VIOLA, } the tenor violin.

VIOLINO, } the common violin,

VIOLONCELLO, } the bass viol.

VIOLONE, } the double bass; these words are often contracted, vio. vio^a. violonc.

VIVACE, lively.

VOLTA, time, in respect of repeats: as Prima Volta, the first time; Seconda Volta, the second time, after repeating the passage. See page 4.

VOLTI, turn over.

UN, a; as, un poco, a little; un poco più di moto, a little faster.

UNISON, the same sound; this is put sometimes to shew that the parts are all in 8ves.

CONTRACTIONS OF WORDS USED IN MUSIC.

a 2. for two voices.
a 3. for three voices.
a 4. for four voices.
a. 5. a 6. a 7. &c. &c.
Ado. adagio.
Ad. lib. Ad libitum.
Allo. Allegro.
Arpo. Arpeggio.

Calo. Calando.
Cres. Crescendo.
D. C. Da Capo.
Dim. Diminuendo.
Dol. dolce.
f. forte.
ff. fortissimo.
fz. forzando.

leg. legato.
mez. mezzo.
m. v. mezzo voce.
m. f. mezzo forte.
m. p. mezzo pia.
8va. 8ve. Octave.
1^o. Primo.
piz. Pizzicato.

p. piano.
pp. pianissimo.
per. perdendosi.
rin. rinforzando.
ripo. see ripieno.
rall. rallentando.
2^o. Secondo.
S. Solo.

s. v. sotto voce.
sos. sostenuto.
seg. segue.
sci. sciolto.
smor. smorzato.
Sf. sforzando.
stac. staccato.

semp. sempre.
sen. senza.
scherz. scherzando.
T. tutti.
T. S. tasto solo.
ten. tenute.
va. cres. va crescendo.

V. violino.
Va. Viola.
Var. Variazione.
Violonc. Violoncello.
Vvni. Violini, Violins.
V. S. Volti subito.
Unis. Unison.