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Contains all the Major and Minor Scales,
Five Finger Exercises and Dictionary of Musical Terms.

# BELLAK'S

# Popular New Method

FOR

# Pianoforte

**THIS EDITION**

CONTAINS

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Star of the Sea,
Melody of Love,
Love's Golden Star,
Fairy Wedding Waltz,
Minuet in G, Beethoven,
Dance of the Goldenrods,
Moonbeams on the Lake.

All popular well known pieces.

BY

JAMES BELLAK

Foreign Fingering

A. COX & CO., Toronto, Canada

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**A. COX. & CO., Music Publishers, Toronto, Canada.**

IMPROVED ENLARGED EDITION

# New Method

for the

# Pianoforte

by

## James Bellak

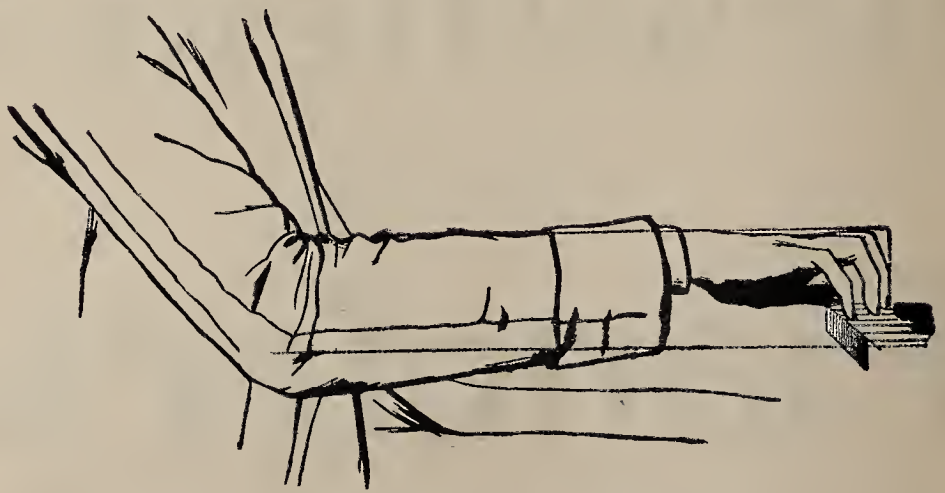
---

Most Popular and Easiest Piano Method ever Published.

With a nice selection of pieces to follow Studies, etc.

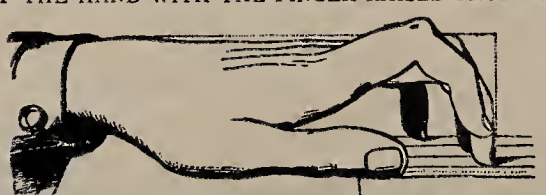
# ILLUSTRATED POSITIONS OF THE HANDS.

No. I. CORRECT POSITION OF THE RIGHT HAND AND ARM WHILE PLAYING.



No. II. VIEW OF THE LEFT HAND FROM THE RIGHT SIDE.

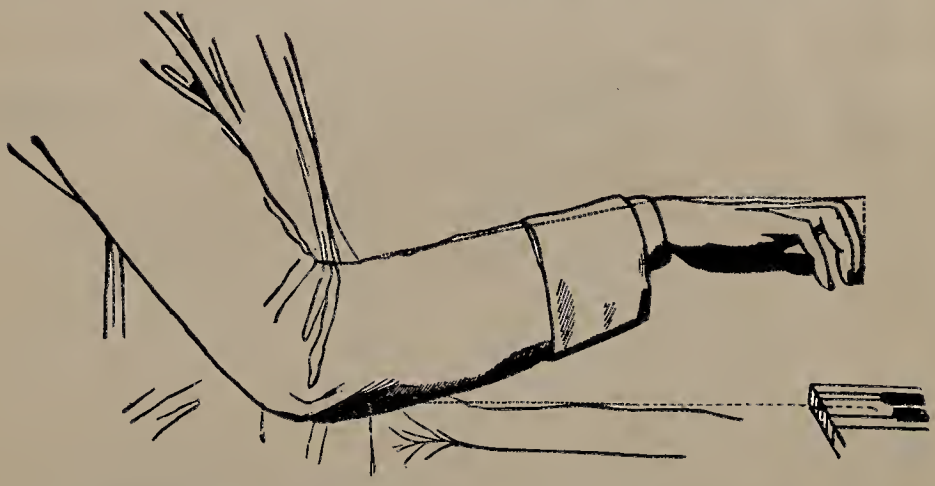
No. III. POSITION OF THE HAND WITH THE FINGER RAISED FROM THE KNUCKLES



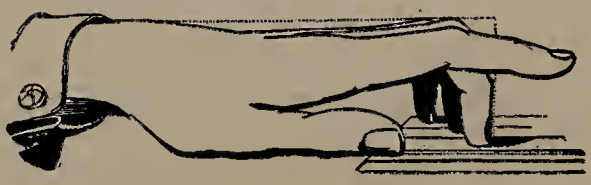
No. IV. POSITION OF THE HAND WITH THE THUMB RAISED BEFORE STRIKING

No. V POSITION OF THE HAND RAISED TO PLAY FROM THE WRIST

No. VI POSITION OF THE HAND AND ARM RAISED FROM THE ELBOW



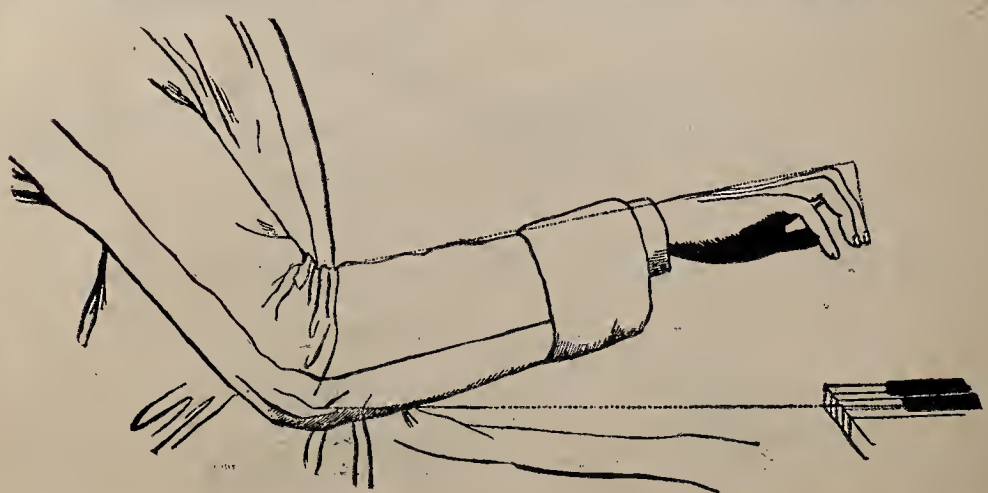
No. VII. POSITION OF THE FINGER RAISED TO STRIKE FROM THE SECOND JOINT.



No VIII. POSITION OF THE FINGER AFTER THE KEY HAS BEEN STRUCK.

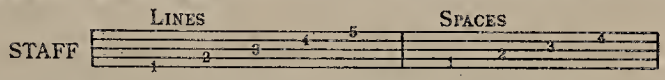
No. IX. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE WRIST.

No. X. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE ELBOW.



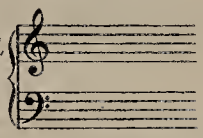
# RUDIMENTS

There are seven notes in music, which are called after the first letters of the Alphabet, A, B, C, D, E, F, G, and repeated according to the compass of the instrument. The notes are placed on and between five lines or spaces, called a Staff.




Pianoforte music is composed on two Staves, the upper staff is used for the Treble or G Clef, the higher part, and is generally played with the right hand. The lower staff is used for the Bass or F Clef, the lower part, is generally played with the left hand.

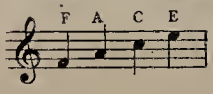
Both staves are connected with a brace.



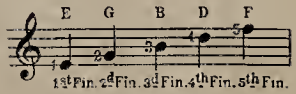

Striking the note on the first line of the treble, E, with the 1st finger of the right hand, and omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.

Knowing, where the note on the first line is, will easily guide the pupil to find the notes on the five lines, and to use the four omitted keys for the four spaces.

NOTES IN THE SPACES

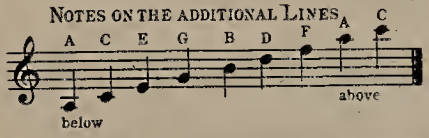



NOTES ON THE LINES

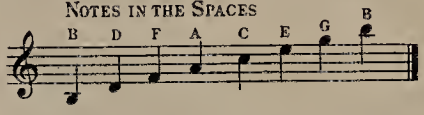



For higher or lower notes, short lines are used above or below the staff, called ledger lines, equidistant from the lines of the staff, omitting one key for the space.

NOTES ON THE ADDITIONAL LINES

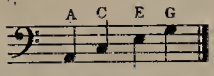



NOTES IN THE SPACES

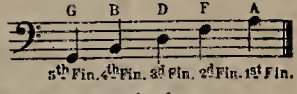



The bass notes are learned in the same manner as the treble. The note on the first line in the bass is called G, striking this note with the fifth finger of the left hand, omitting one key for the space, the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes in the spaces.

NOTES IN THE SPACES

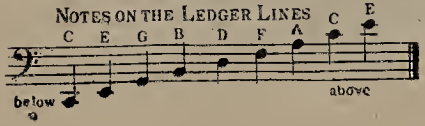



NOTES ON THE LINES

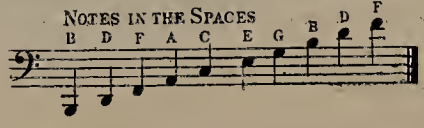



Additional or ledger lines are also used in the bass clef, omitting one key for the note in the space.

NOTES ON THE LEDGER LINES

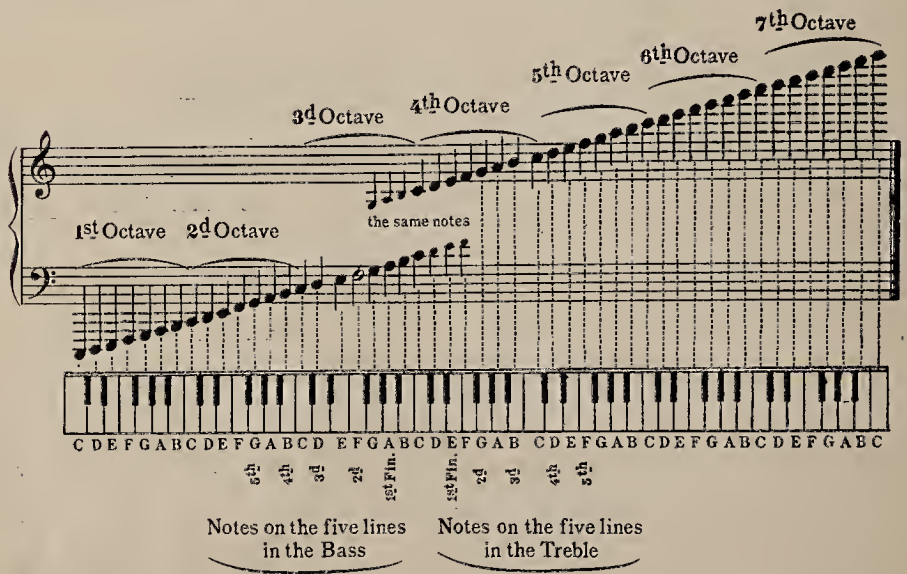



NOTES IN THE SPACES



# Key-board of a Seven Octave Piano

COMMENCING ON C IN THE BASS AND ASCENDING TO C IN THE TREBLE




# Time Table

## OF THE VALUE OF THE NOTES

Semibreve

A Whole note 𝅝 is equal to

2 Halves 𝅗𝅥 𝅗𝅥 Minim

Or 4 Quarters ♩ ♩ ♩ ♩ Crotchet

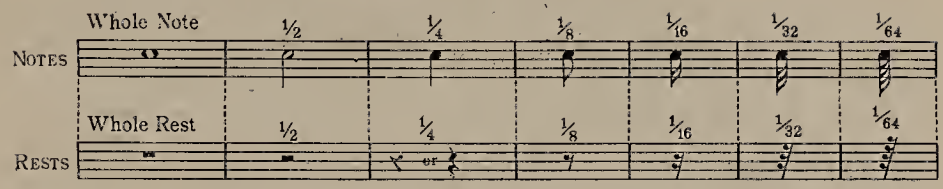
Or 8 Eighths ♫ ♫ ♪ ♪ Quaver

Or 16 Sixteenths 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 Semi-quaver

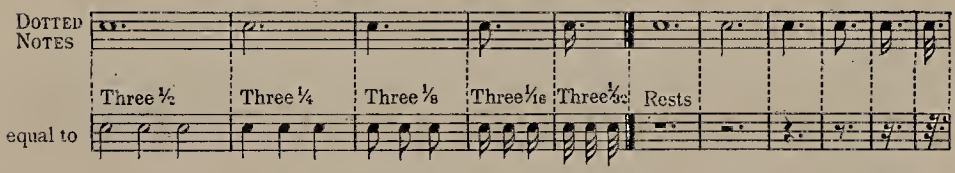
Or 32 Thirty-seconds 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 Demi-semi-quaver

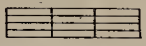
Foreign Fingering

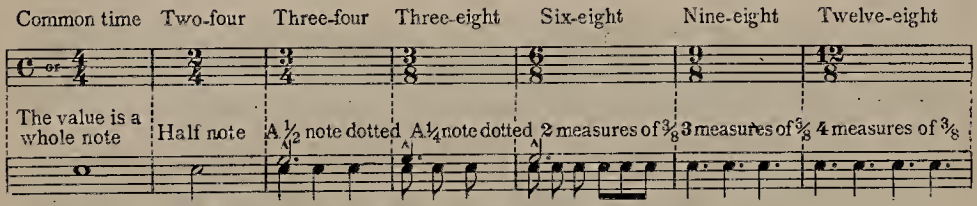
The Notes have their corresponding Signs of silence, called Rests.




A Dot placed after a note or its rest makes it one half as long again.




Every piece of music is divided by bars, thus,  and the space and contents between two bars is called a Measure, and the time contained in each measure is marked at the beginning of every piece. The various degrees of time and value of the measure are as follows:




Repeat sign indicates that which comes before must be repeated.

A double bar indicates the end of a strain or musical idea.

## THE SHARP ♯, FLAT ♭, AND NATURAL ♮

The sharp placed before a note, raises it half a tone, for which purpose the next key above the note must be struck, whether white or black, as each key respective to its next, is a half tone.

The Flat placed before a note, lowers it half a note, for which purpose the next key below must be struck whether white or black. The double ♭♭ lowers the note a whole tone.

The double Sharp 𝄪 raises the note a whole tone.

The Natural dissolves the influence of a sharp or flat and restores the note to its primitive state.

The position of the learner, at the Piano, must be erect, sitting opposite to the middle of the Key-board, and of such a heighth that the elbows are not lower than the Keys; the wrist is raised above the arm, and the elbows must hang gracefully. The tip-ends of the fingers (but not the nails) are to strike the Keys; the thumb must not hang carelessly below the keys.

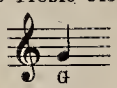
Practice slow and count aloud as long as you use the Instruction Book and until the ear is accustomed to conceive the right time without counting.

## DIRECTIONS FOR WRITING MUSIC

In writing music, the head of the Note should be made first. Press on the pen and remove the pressure when making the Stem of the Note. Do not crowd the Notes too closely together. In beginning to write, it is advisable to use a soft pencil, and afterwards cover with ink.

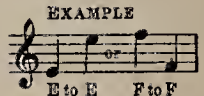
A clef is a sign placed at the beginning of the staff, to establish the names of the notes.

There are two Clefs employed in Piano and Organ music, the G or Treble Clef and the F or Bass Clef.

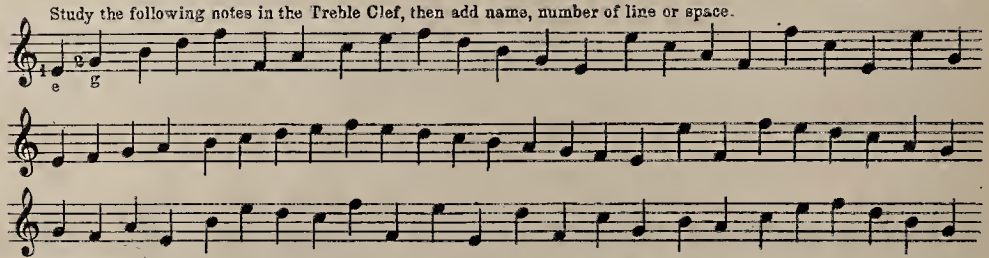
The Treble Clef is placed on the second line of the Staff, giving the name G to all notes on that line. 


An octave is the distance from any letter to the same letter next above or below it.

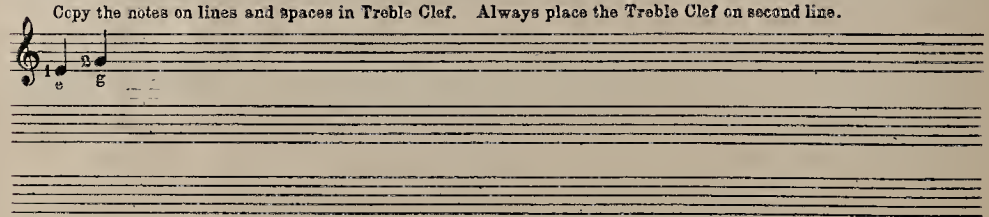
EXAMPLE




Study the following notes in the Treble Clef, then add name, number of line or space.

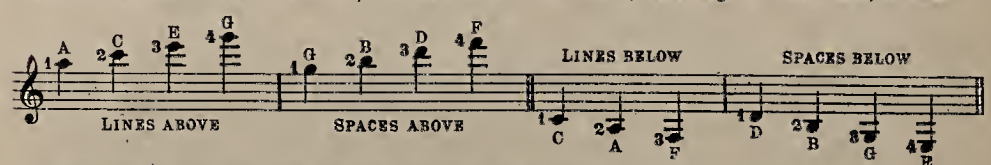



Copy the notes on lines and spaces in Treble Clef. Always place the Treble Clef on second line.

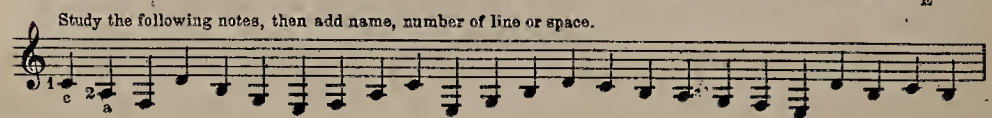



## LEDGER OR ADDED LINES IN TREBLE CLEF, BELOW AND ABOVE THE STAFF

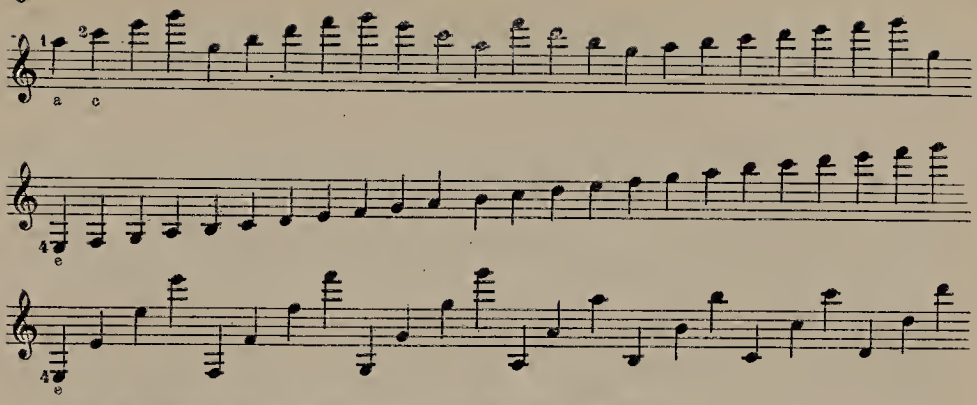
There are notes above and below the staff, and to indicate these, short lines, called Ledger or Added Lines, are used.



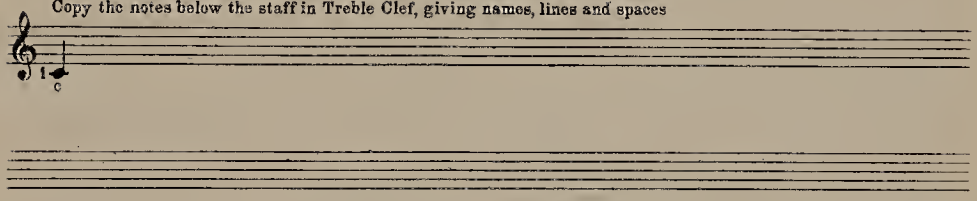

Study the following notes, then add name, number of line or space.



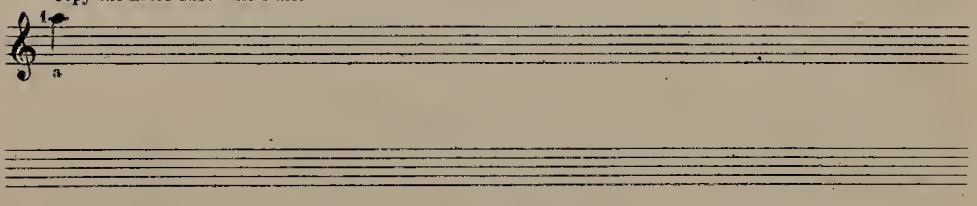

Foreign Fingering



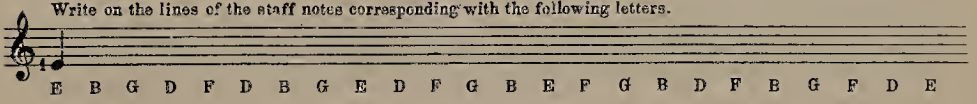
Copy the notes below the staff in Treble Clef, giving names, lines and spaces



Copy the notes above the staff.

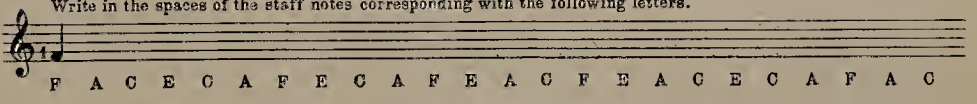


Write on the lines of the staff notes corresponding with the following letters.



E B G D F D B G E D F G B E F G B D F B G F D E

Write in the spaces of the staff notes corresponding with the following letters.



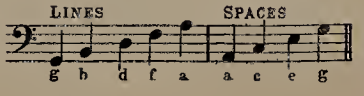
F A C E C A F E C A F E A C F E A C E C A F A C

## THE BASS CLEF

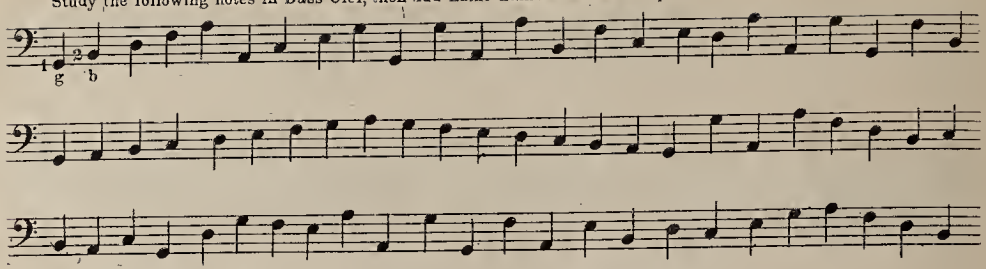
The Bass or F Clef is placed on the fourth line of the staff, giving the name F to all notes on that line.

F

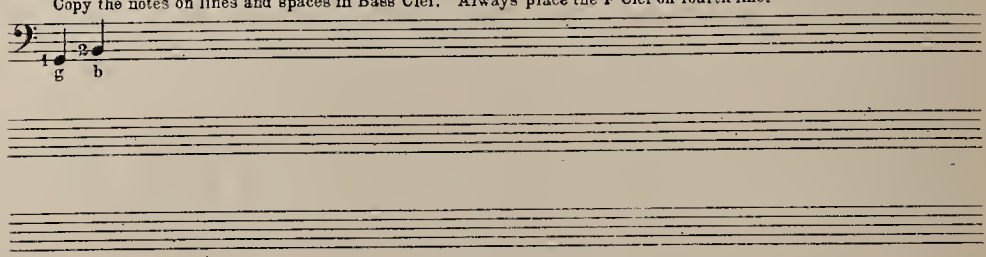
The lines and spaces of the staff in Bass Clef are named thus:



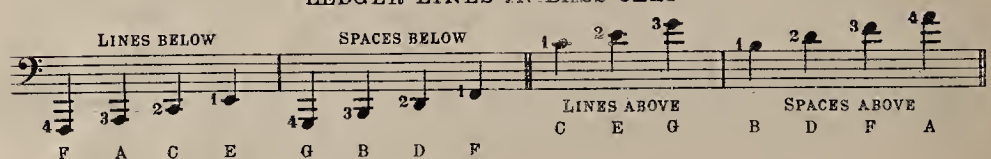
Study the following notes in Bass Clef, then add name number of line or space.



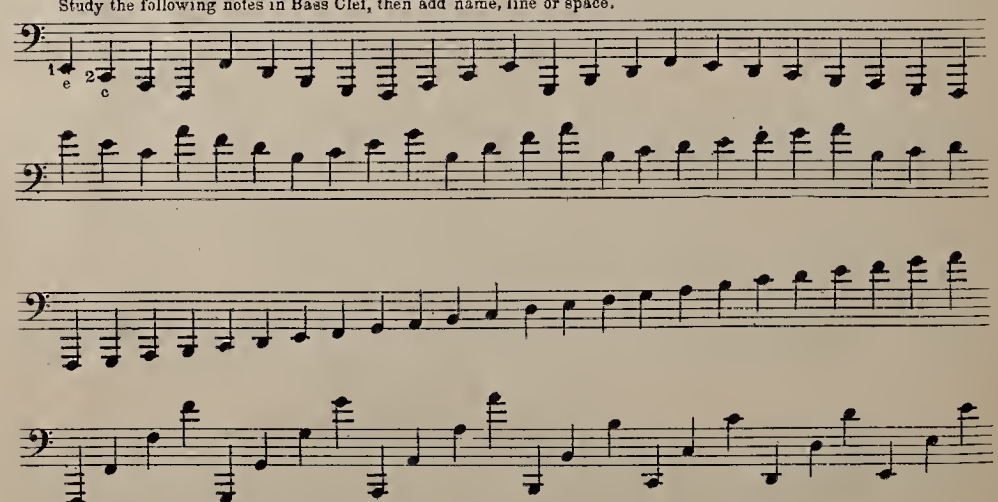
Copy the notes on lines and spaces in Bass Clef. Always place the F Clef on fourth line.



## LEDGER LINES IN BASS CLEF

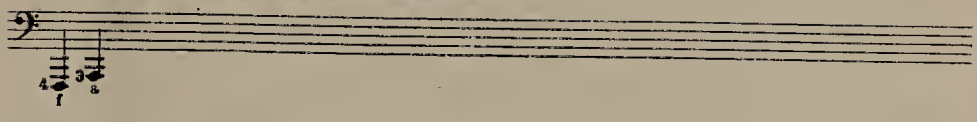



Study the following notes in Bass Clef, then add name, line or space.

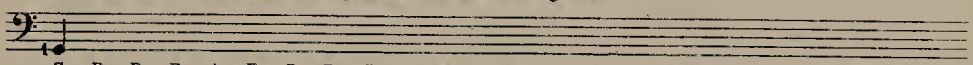


Foreign Fingering

Copy the notes above and below the staff in Bass Clef.

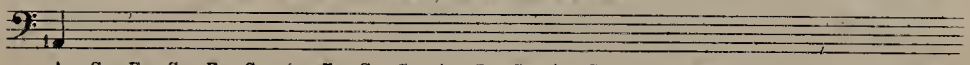


Write on the five lines, notes corresponding with the following letters.



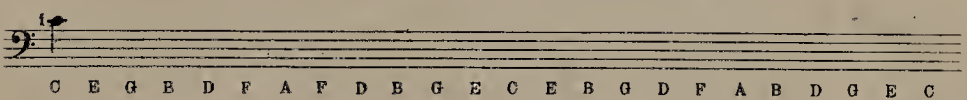
G B D F A F D B G D B F D A F G F D B G B D F A

Write in the four spaces, notes corresponding with the following letters.



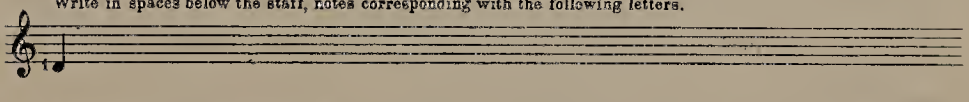
A C E G F C A E C G A C G A C A G E C A G C A F

Write on lines and in spaces above the staff, notes corresponding with the following letters.



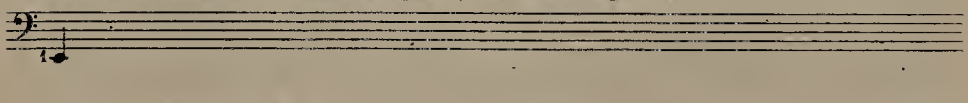
C E G B D F A F D B G E C E B G D F A B D G E C

Write in spaces below the staff, notes corresponding with the following letters.



F D B G B D F B D F G D G F B F D B G B D F B G

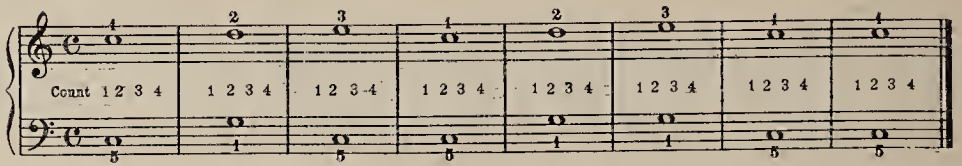
Write on lines below the staff, notes corresponding with the following letters.



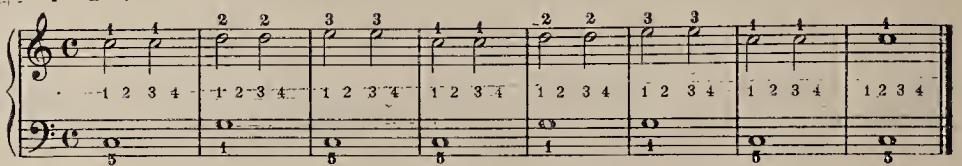
E C A F A C E F C A E F A E C A F C E F C A C E

Play at once with both hands, minding the Finger marks and count with an equal breath Four quarters in each measure in Common Time.

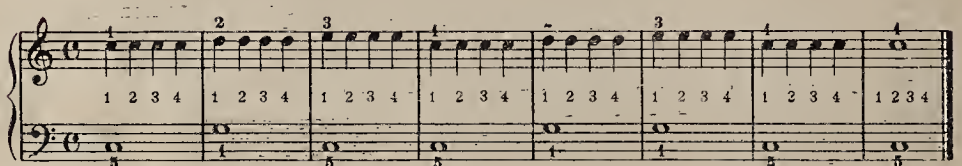
1



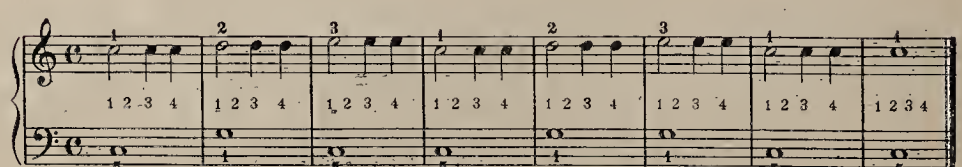

2




3

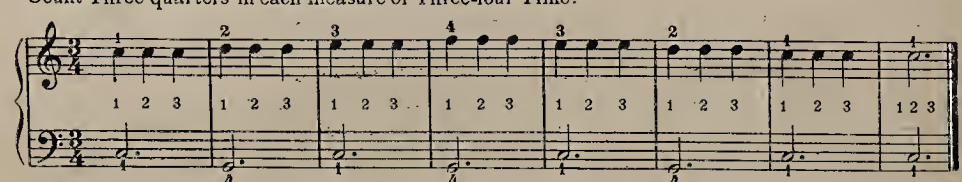



4



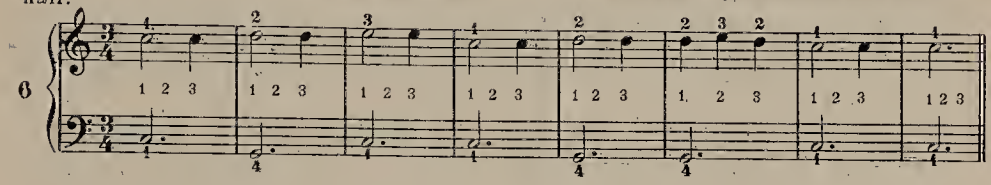

Count Three quarters in each measure of Three-four Time.

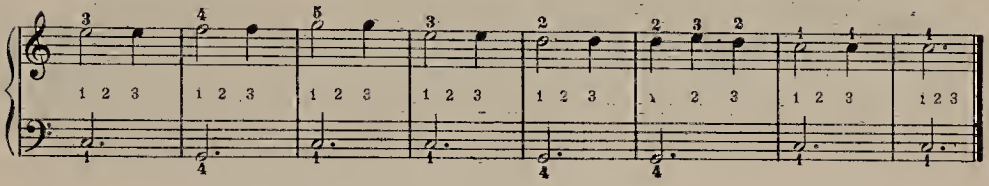
5



Count three quarters in each measure, and observe that a dot after a half note increases its value one half.

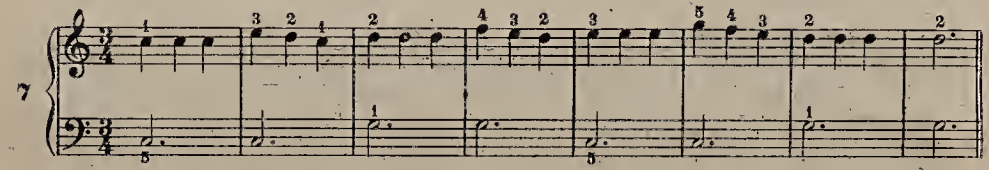
6

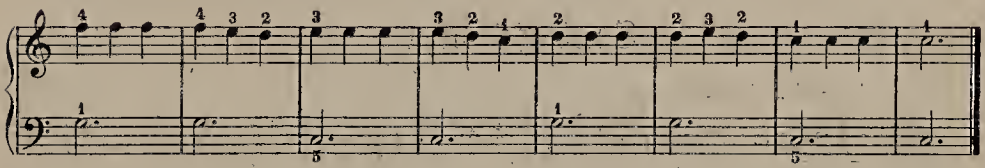




Count three quarters in each measure.

7

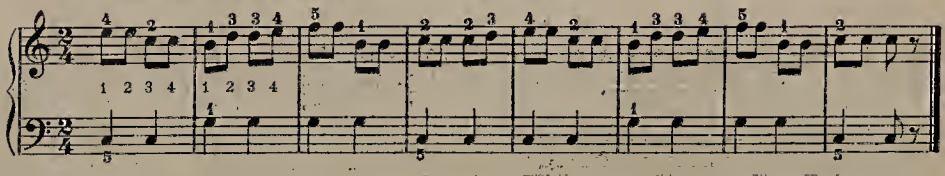




## Lucy Long

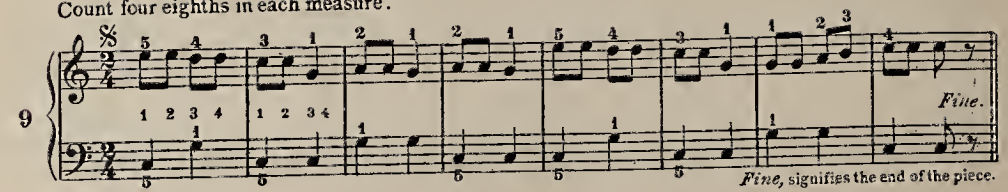
Count four eighths in a measure of Two-four Time.

8

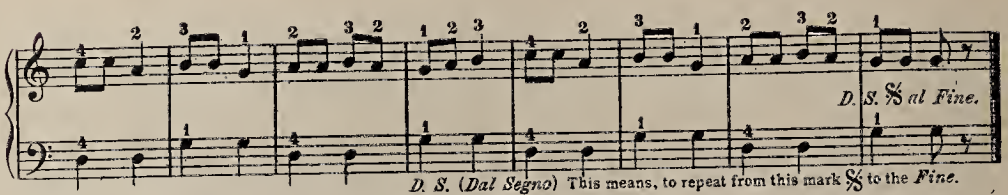


# Pleasure Train Polka

Count four eighths in each measure.



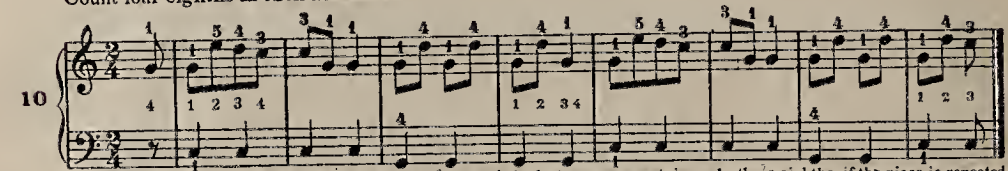

*Fine,* signifies the end of the piece.




*D. S.* (*Dal Segno*) This means, to repeat from this mark 𝄋 to the *Fine.*

# Fra Diavolo

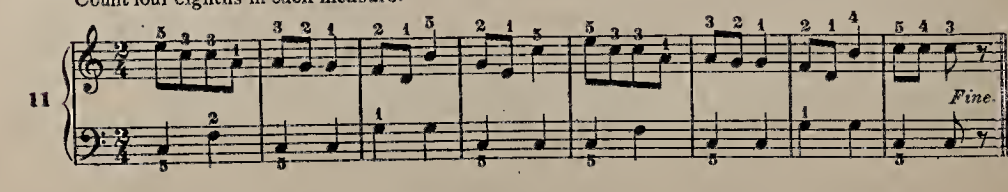
Count four eighths in each measure.

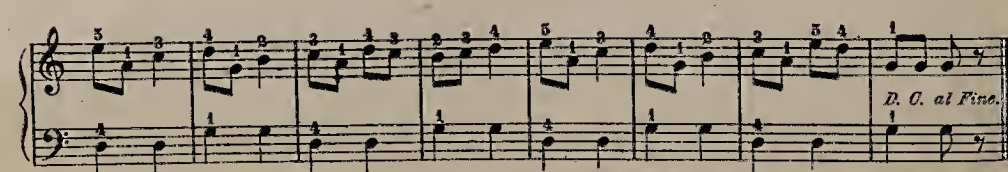



This piece begins with the fourth eighth of the measure and the last measure contains only three eighths, if the piece is repeated it will be complete.

# Sontag Polka

Count four eighths in each measure.



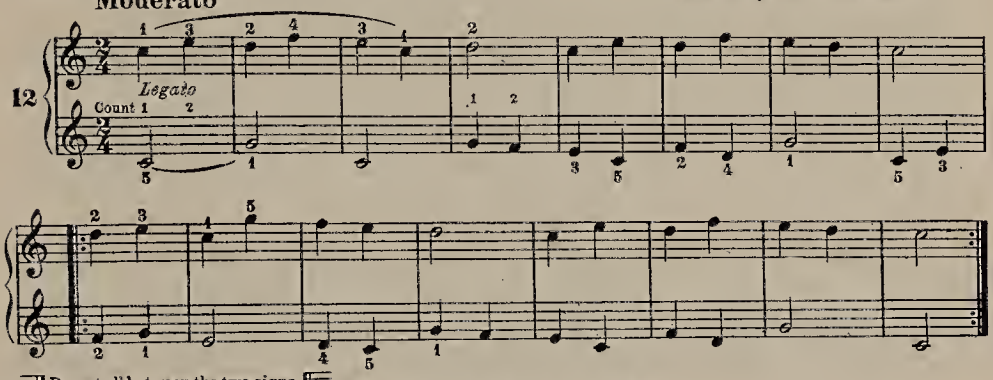

*D. C.* (*Da Capo*) means repeat from beginning to *Fine.*

Foreign Fingering

## RECREATION No.1

The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch and strict keeping of the time, are the basis of good playing. ⁀ A Legato Sign, to be played smoothly and connected.

**Moderato**

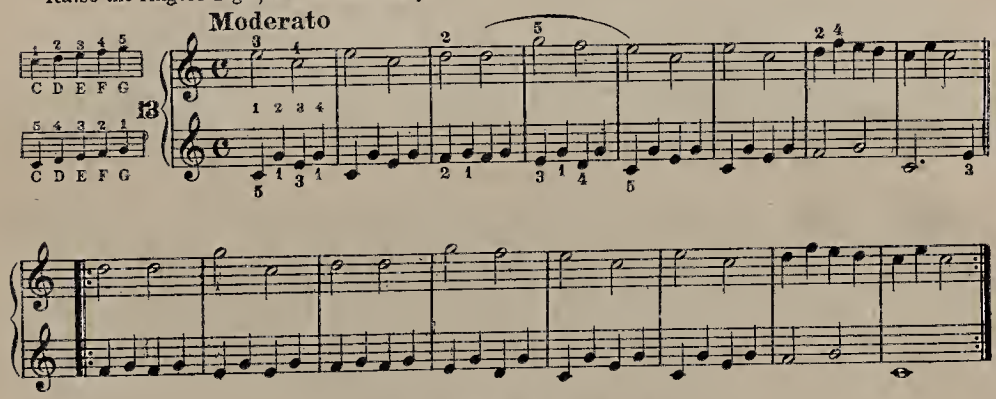



Repeat all between the two signs

## RECREATION No.2

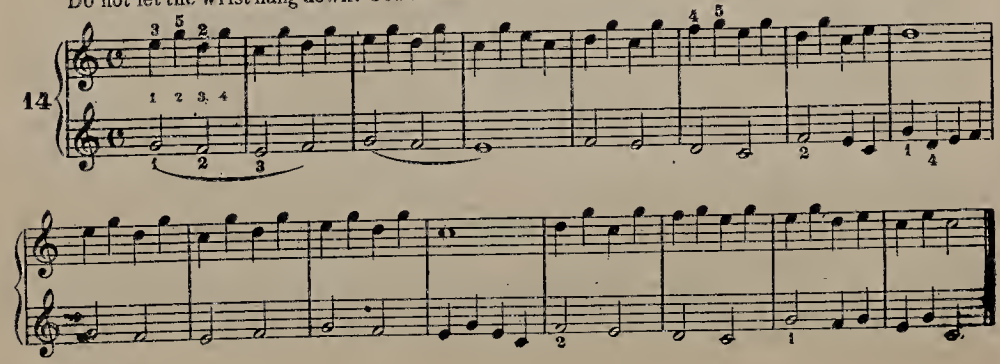
Raise the fingers high, and strike firmly.

**Moderato**




## RECREATION No.3

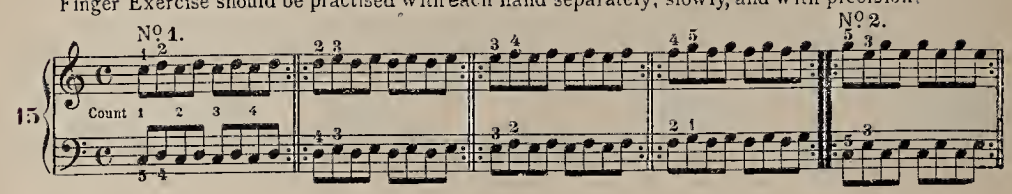
Do not let the wrist hang down. Count aloud.

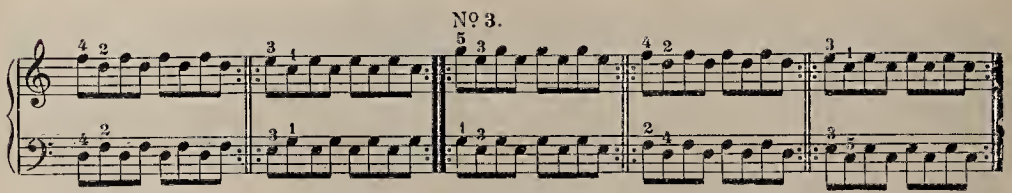



Foreign Fingering

# Finger Gymnastics

Finger Exercise should be practised with each hand separately, slowly, and with precision.

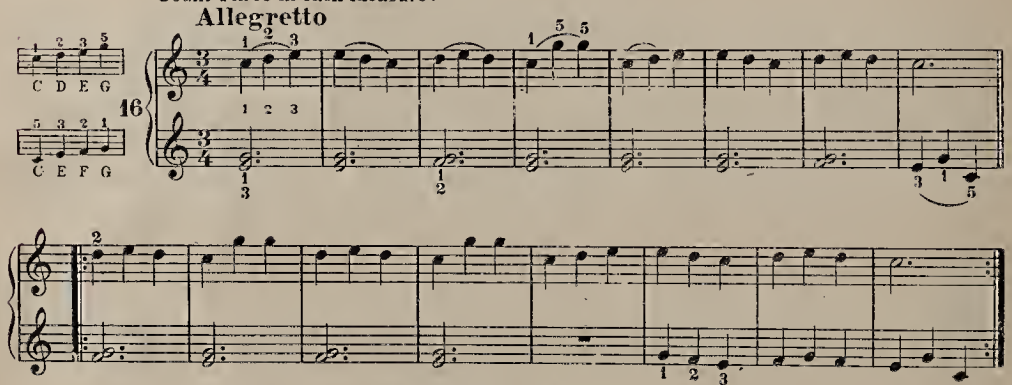



## RECREATION No. 4

Count Three in each measure.

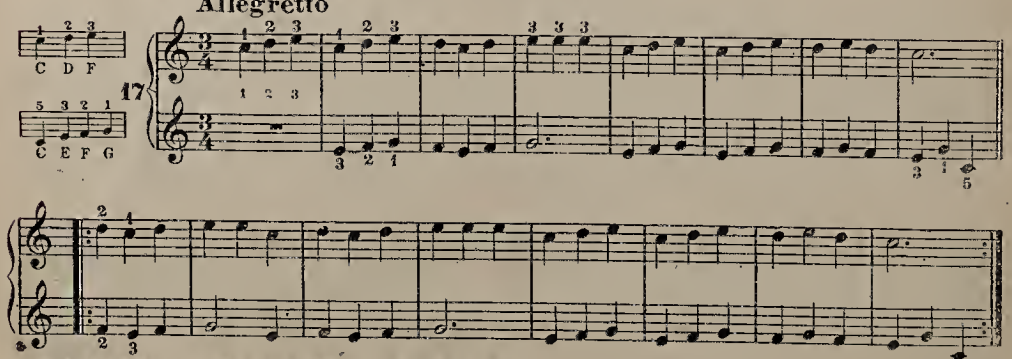
**Allegretto**




## RECREATION No. 5

Raise the fingers high.

**Allegretto**



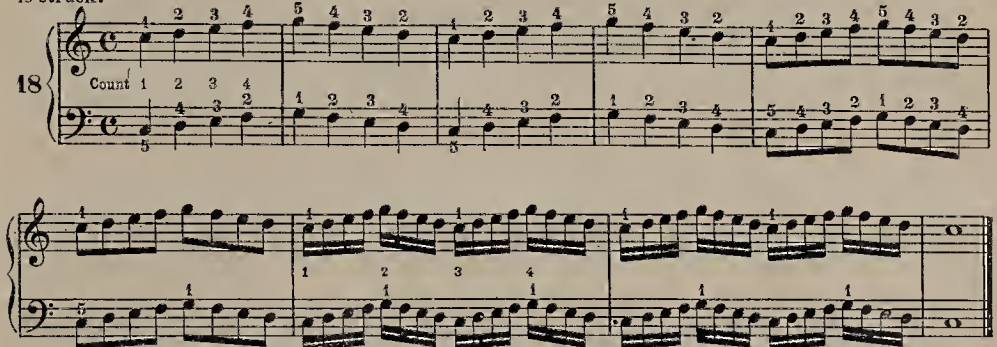

Note: A Whole note rest is used to fill a measure in any kind of time.

Foreign Fingering

## PRACTICE FOR BOTH HANDS

Count slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.

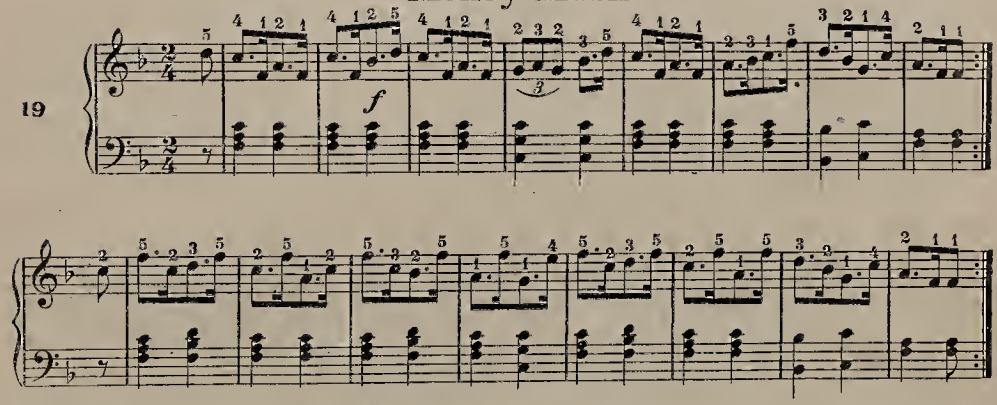
18




To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

## Money Musk

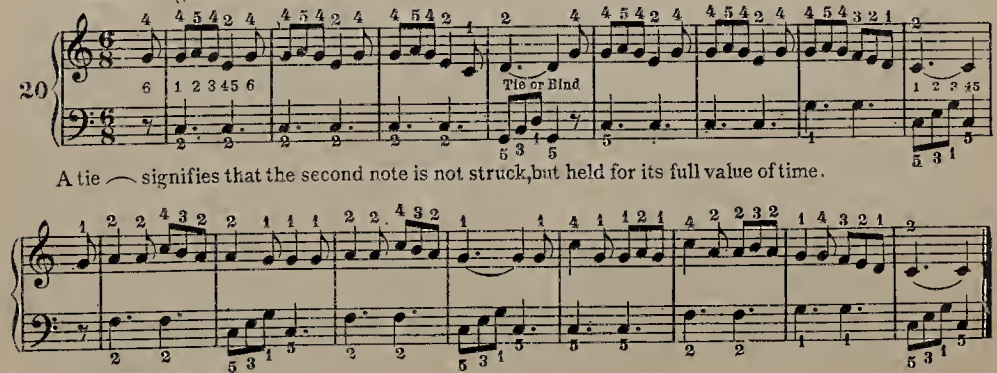
19




## Carry Me Back To Old Virginia

Count six eighths in each measure.

20



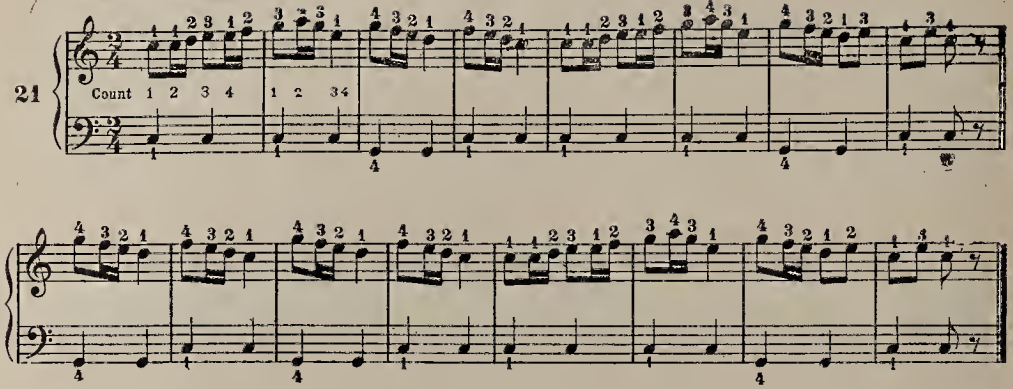

A tie ⁀ signifies that the second note is not struck, but held for its full value of time.



Foreign Fingering

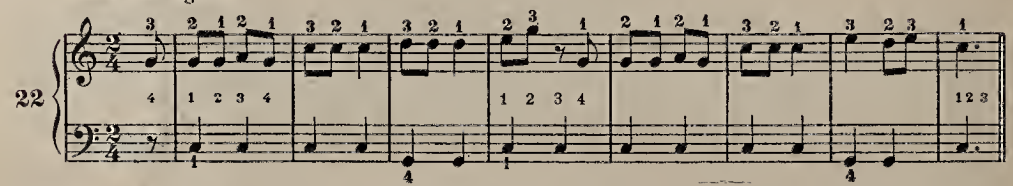
# Long, Long Ago

Count four eighths.

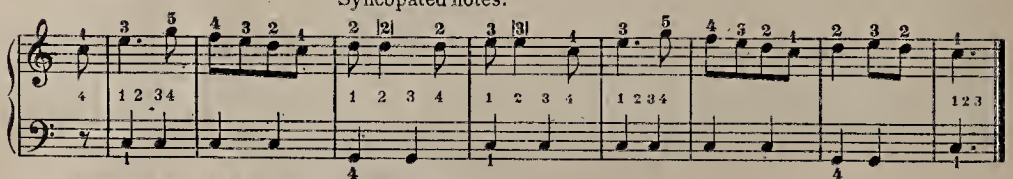



# Few Days

Count four eighths.



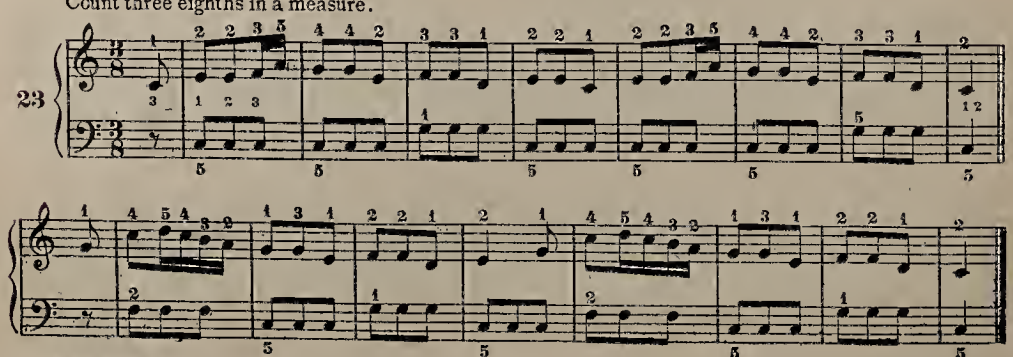

Syncopated notes.




NOTE: Syncopated notes accent the second beat instead of the first.

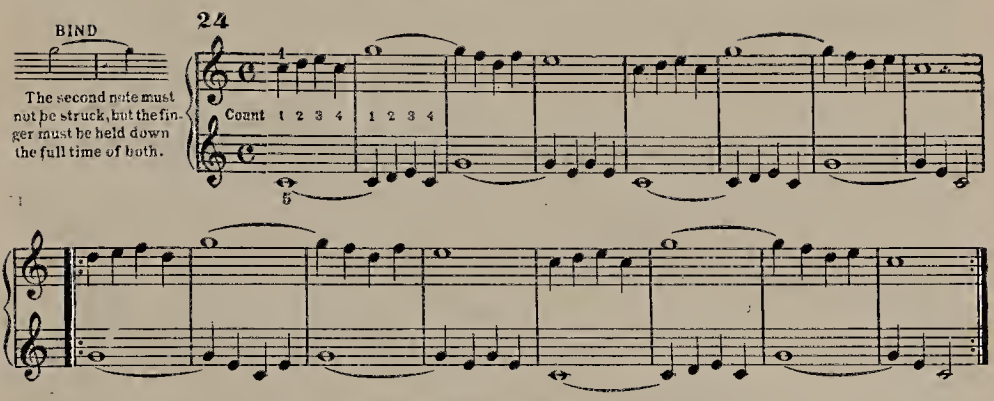
# Home (As a Waltz)

Count three eighths in a measure.




Foreign Fingering

## STUDY OF THE BIND

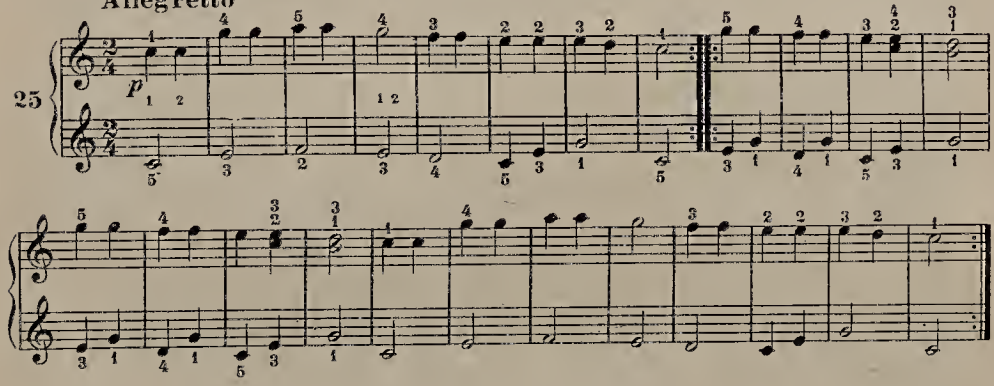



## RECREATION No.6

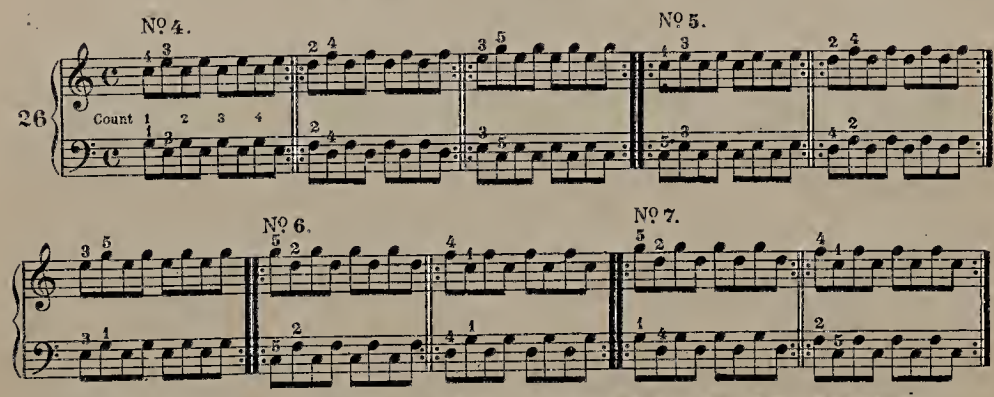
(A B C MELODY)

Count Two in each measure.

**Allegretto**




## Finger Gymnastics

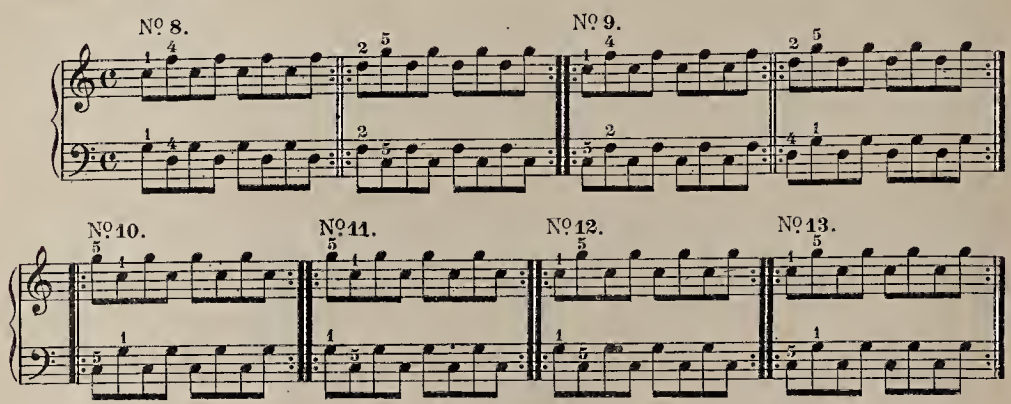



The Scholar should know all Finger Exercises by heart, in order to give his whole attention to the position of the hands and fingers.

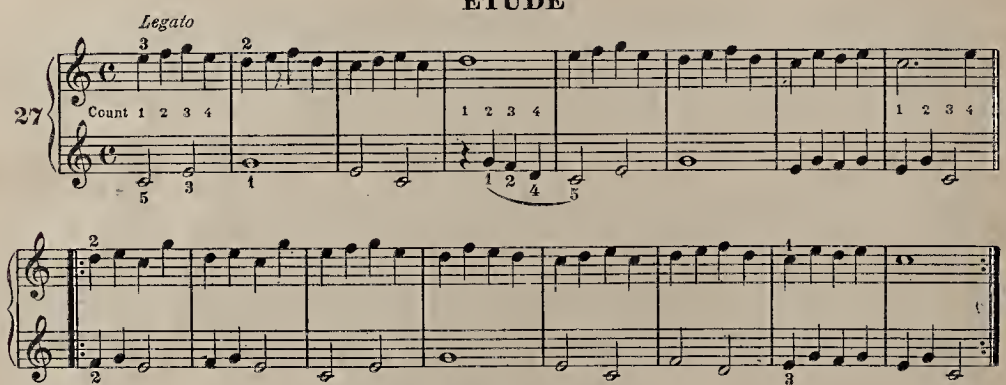
Foreign Fingering

## FINGER GYMNASTICS (CONTINUED)

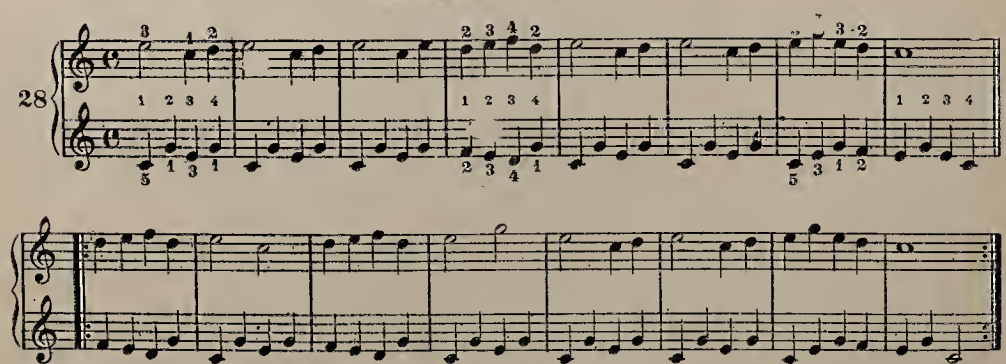
The unoccupied Fingers must be kept at an equal distant from the keys, and not be allowed to sink down before striking them.




## ETUDE




## RECREATION No. 7




In striking, the Fingers must touch the key *exactly in the middle.*

Foreign Fingering

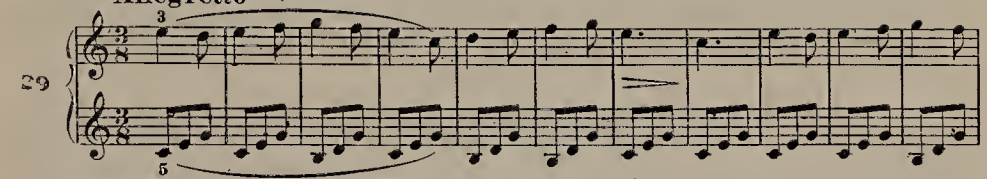
## ETUDE IN $\frac{3}{8}$ TIME

This sign across one or more measures means the sound is to be diminished.
This sign across one or more measures indicates the sound is to be increased.
The small sign under or over a note indicates the note must be accented.

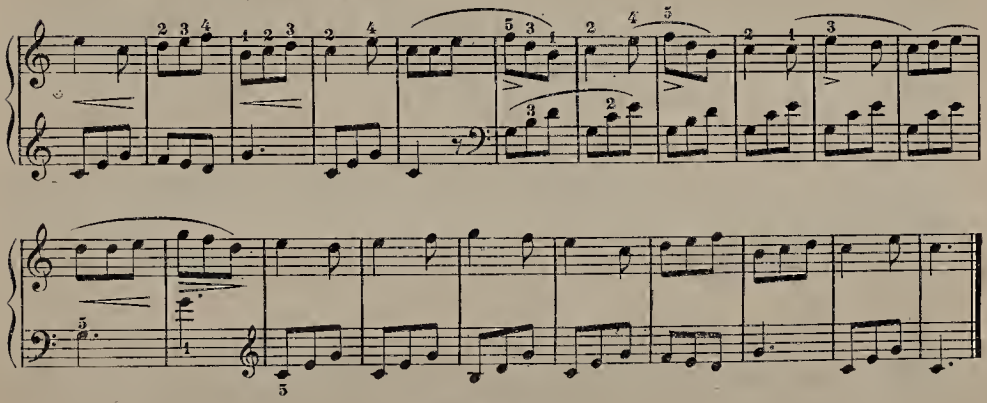
Count Three in each measure.

**Allegretto**

29



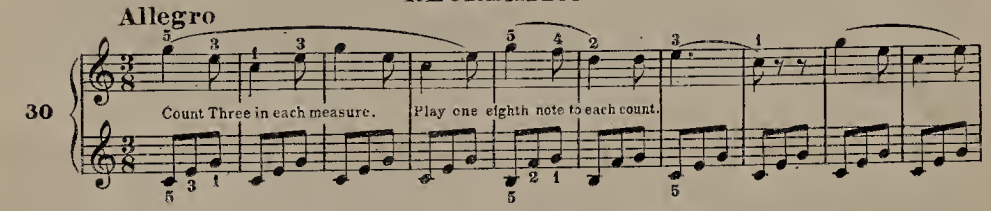
Accent the first note of each group in the Bass.

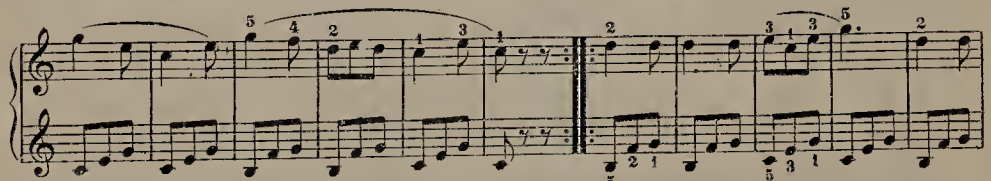


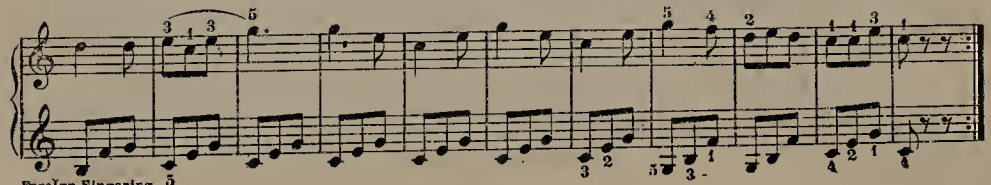
## RECREATION

**Allegro**

30





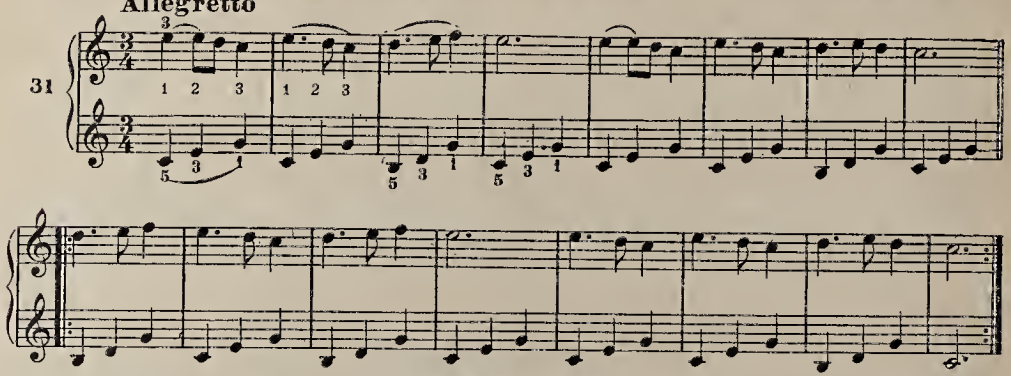
Foreign Fingering

## STUDY OF THE DOT

A Dot, when placed after a Quarter note, is equal to an Eighth note. See Examples, pages 26 and 27.

**Allegretto**

31

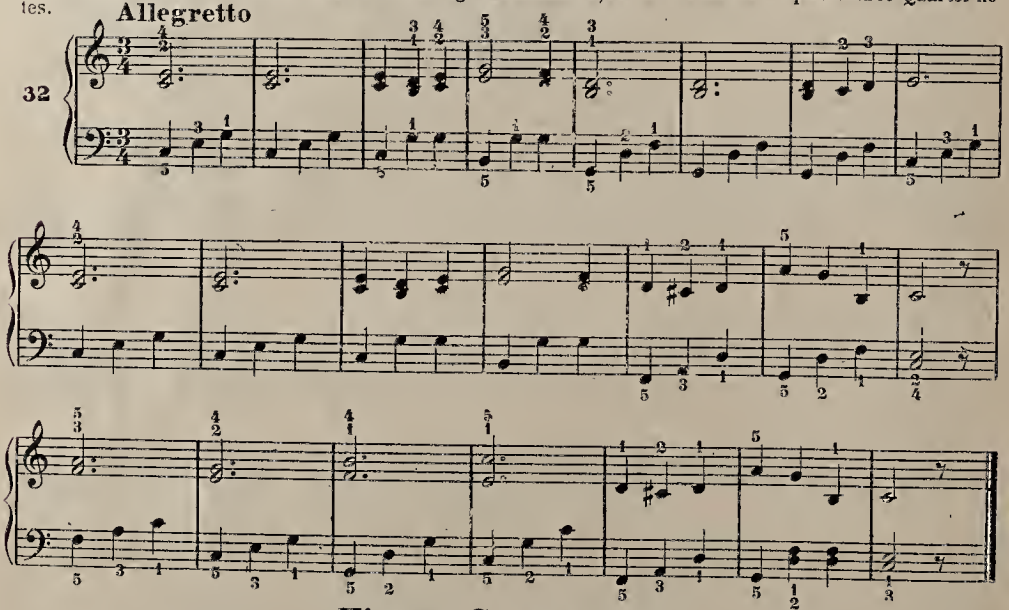


## RECREATION

The Half note with Dot should be held down through the measures, for the Dot makes it equal to three Quarter notes.

**Allegretto**

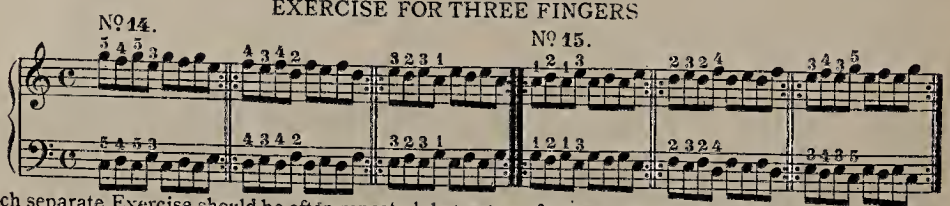
32



# Finger Gymnastics

## EXERCISE FOR THREE FINGERS

33



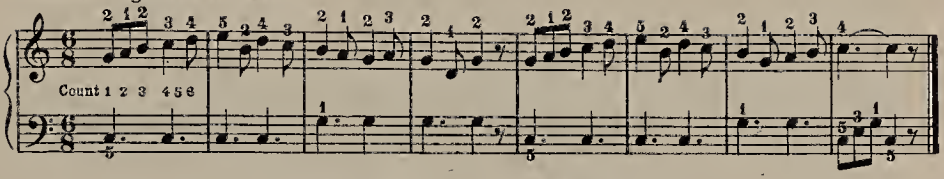

Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

For additional Exercises, Scales, Chords and Arpeggios, see pages 81 to 85.

Foreign Fingering

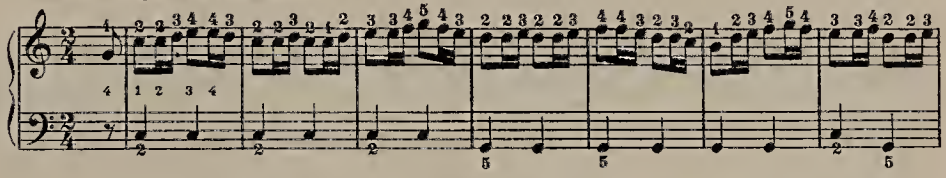
# Bohemian Girl

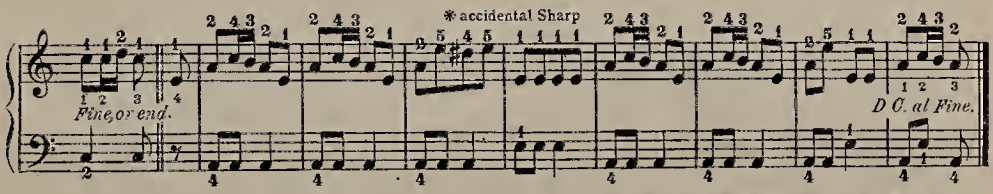
Count six eighths in a measure.



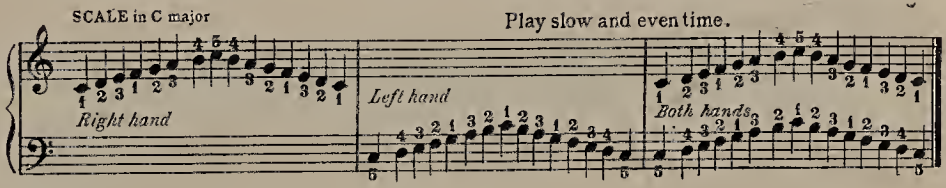

# Grand Russian March

Count four eighths in a measure.

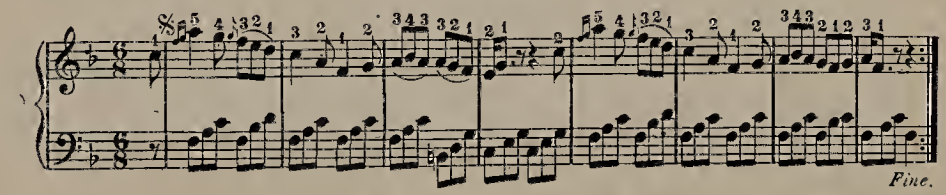


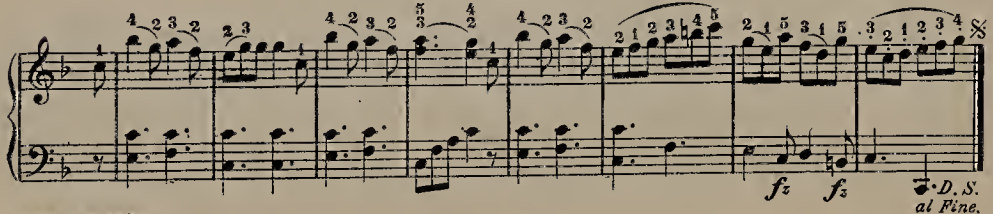



*D. C. al Fine* means repeat to the *Fine* or end.




# Rustic Reel

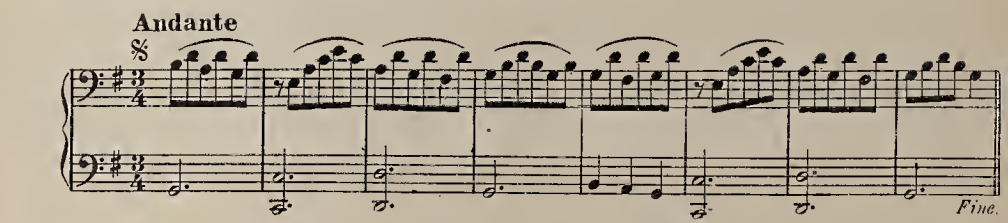


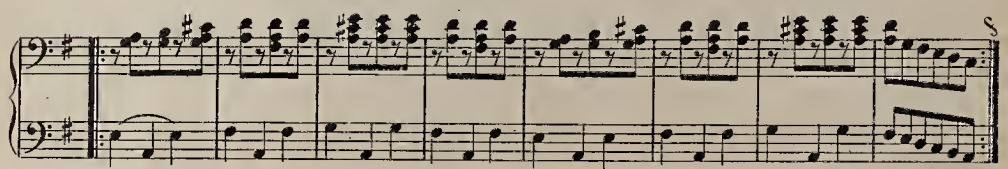




Foreign Fingering

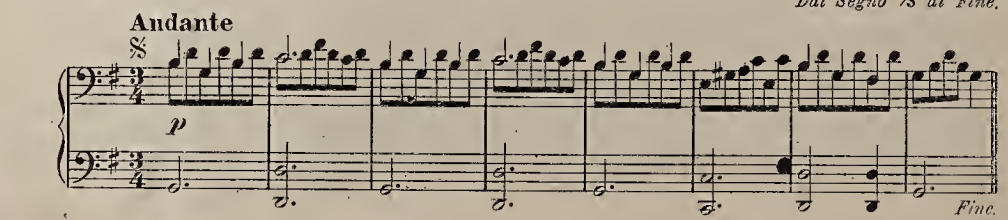
TEACHER SECONDO

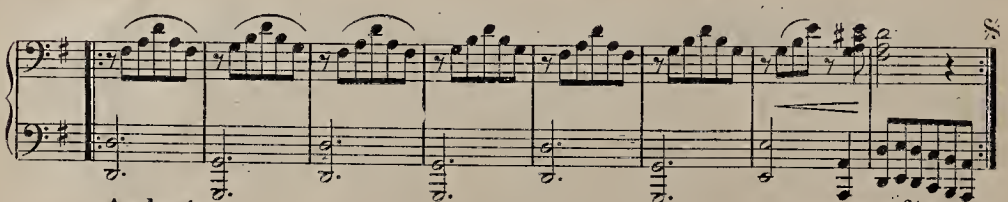
Andante



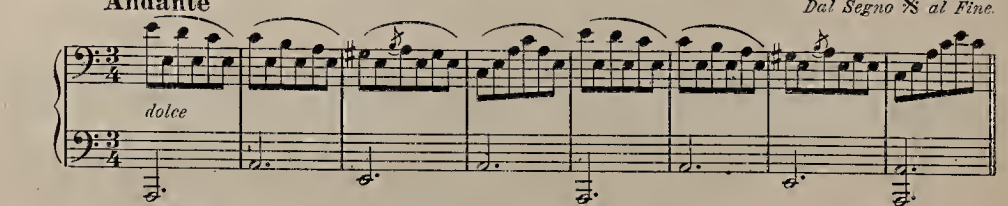



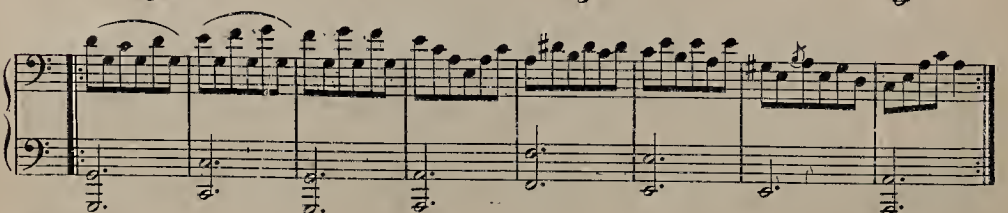

Andante




Andante



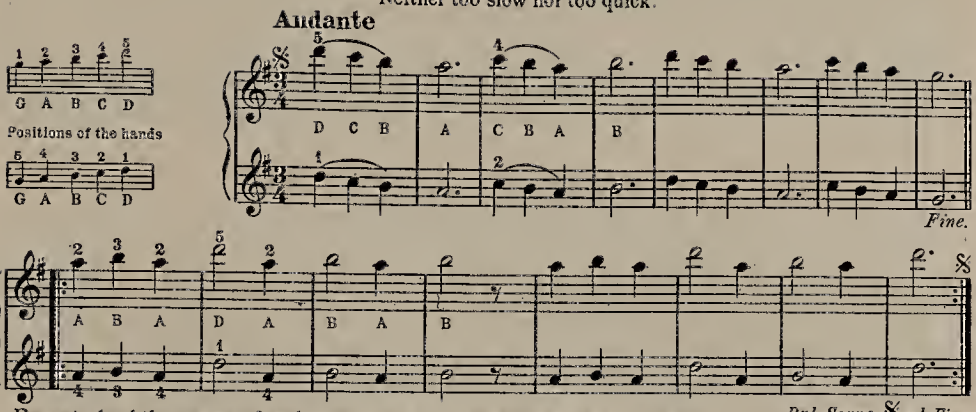
Foreign Fingering

# ETUDES FOR FOUR HANDS

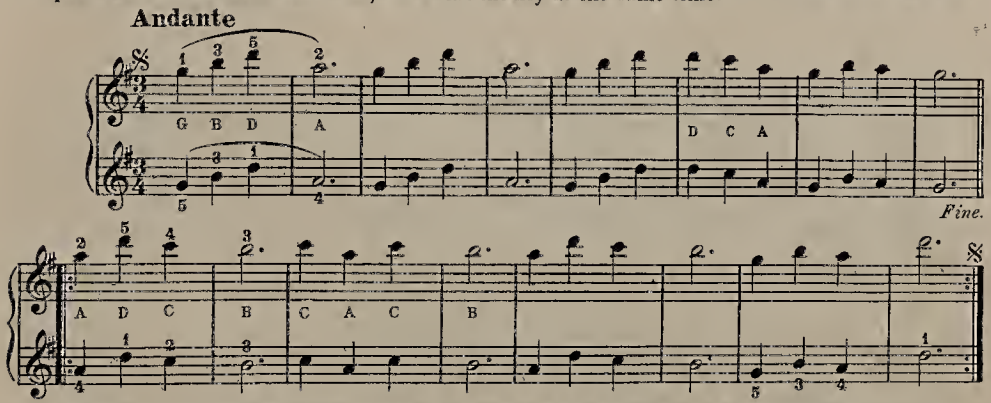
## PRIMO



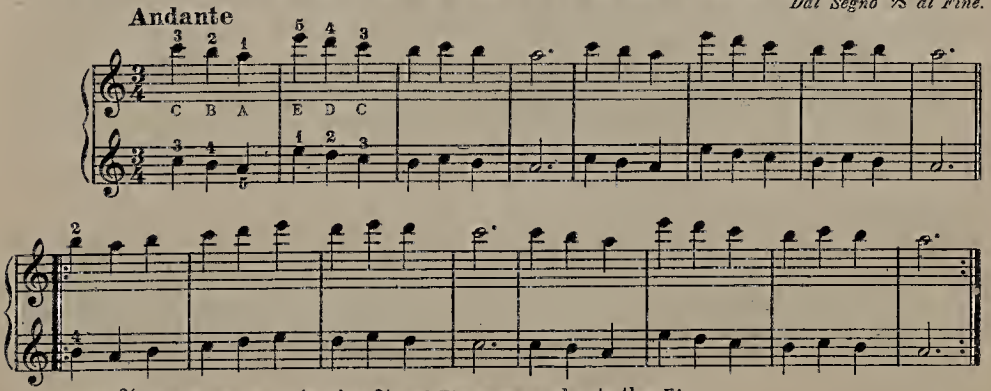
Neither too slow nor too quick.




Repeat aloud the names of each tone, and strike the key at the same time.




Count aloud Three in each measure. Name the notes in this new position before playing them.

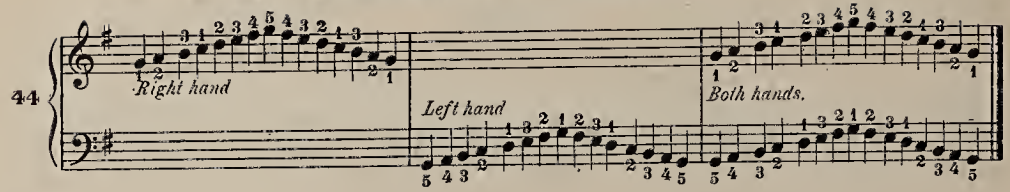



, *Dal Segno* 𝄋 means return to the sign 𝄋, *al Fine* means play to the *Fine*.

Foreign Fingering

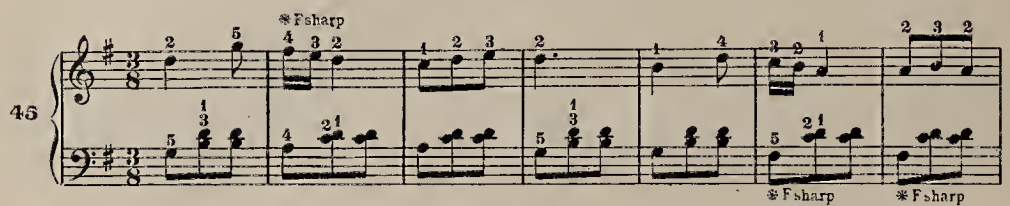
SCALE in G major The F in this scale is Sharp. Play slow and even.

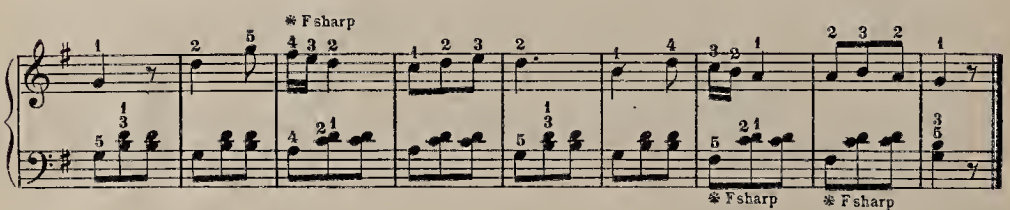
44




## Lucrezia Borgia

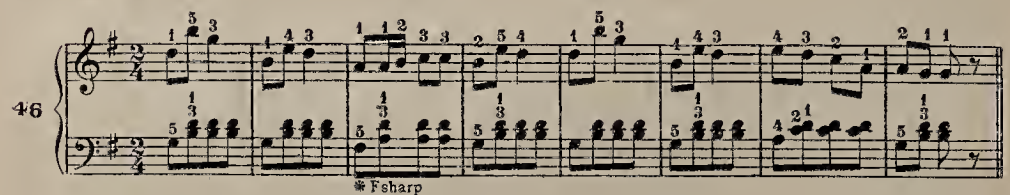
45

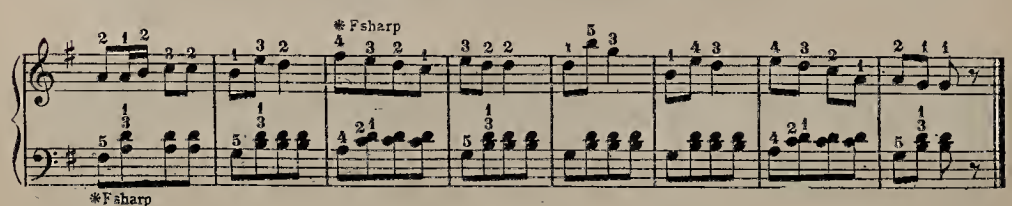



## Railroad Galop

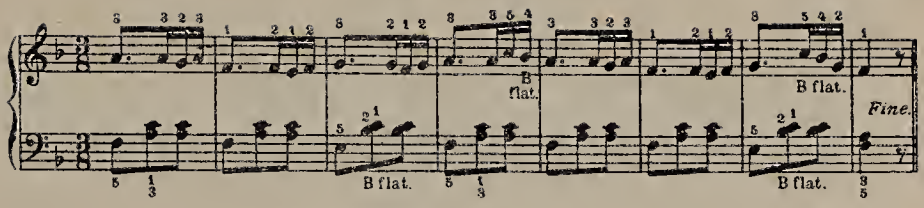
46

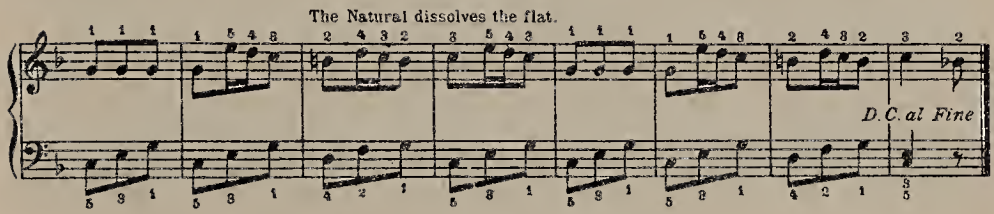


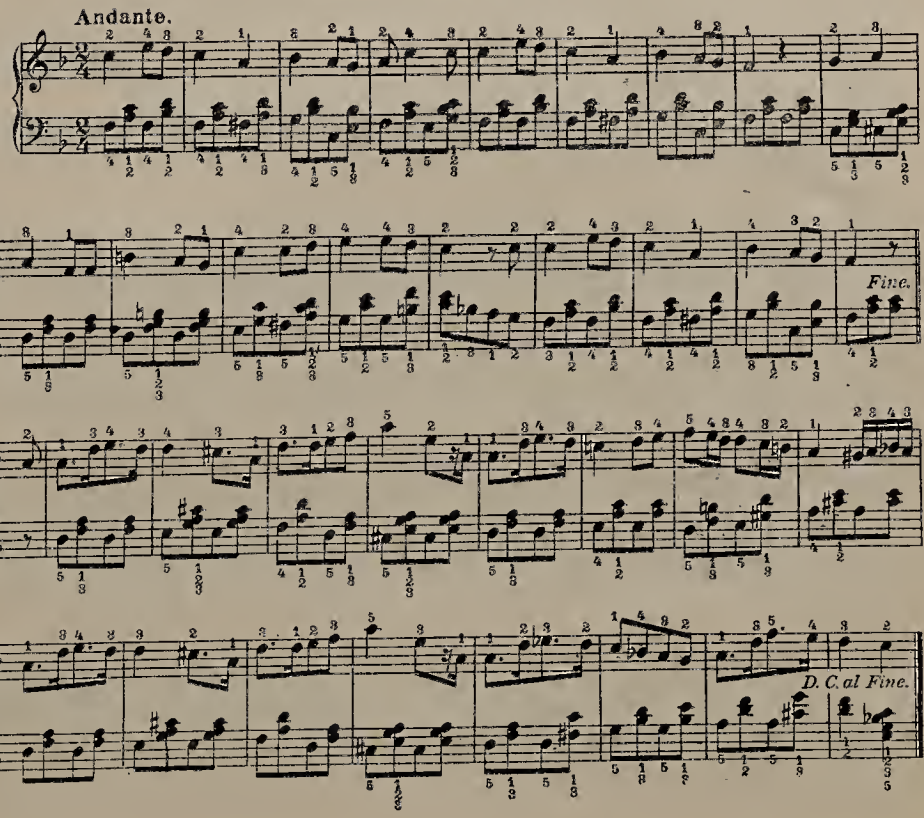

*Foreign Fingering

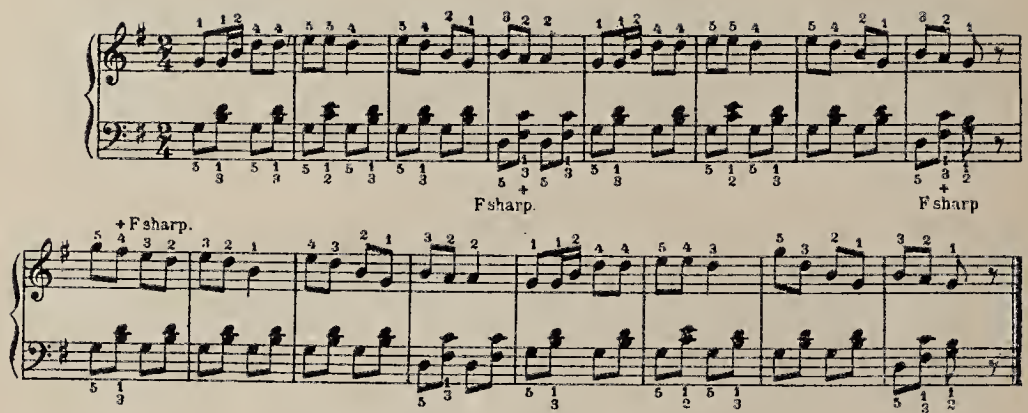
## PESTAL.



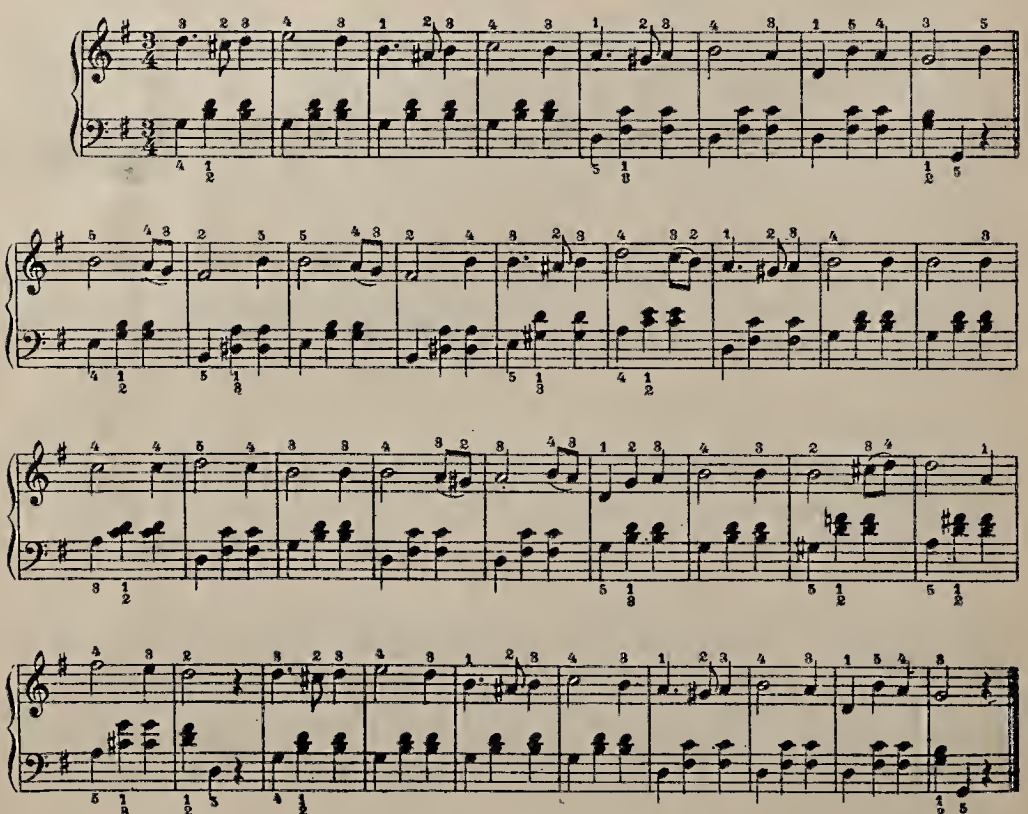




## NUN'S PRAYER.



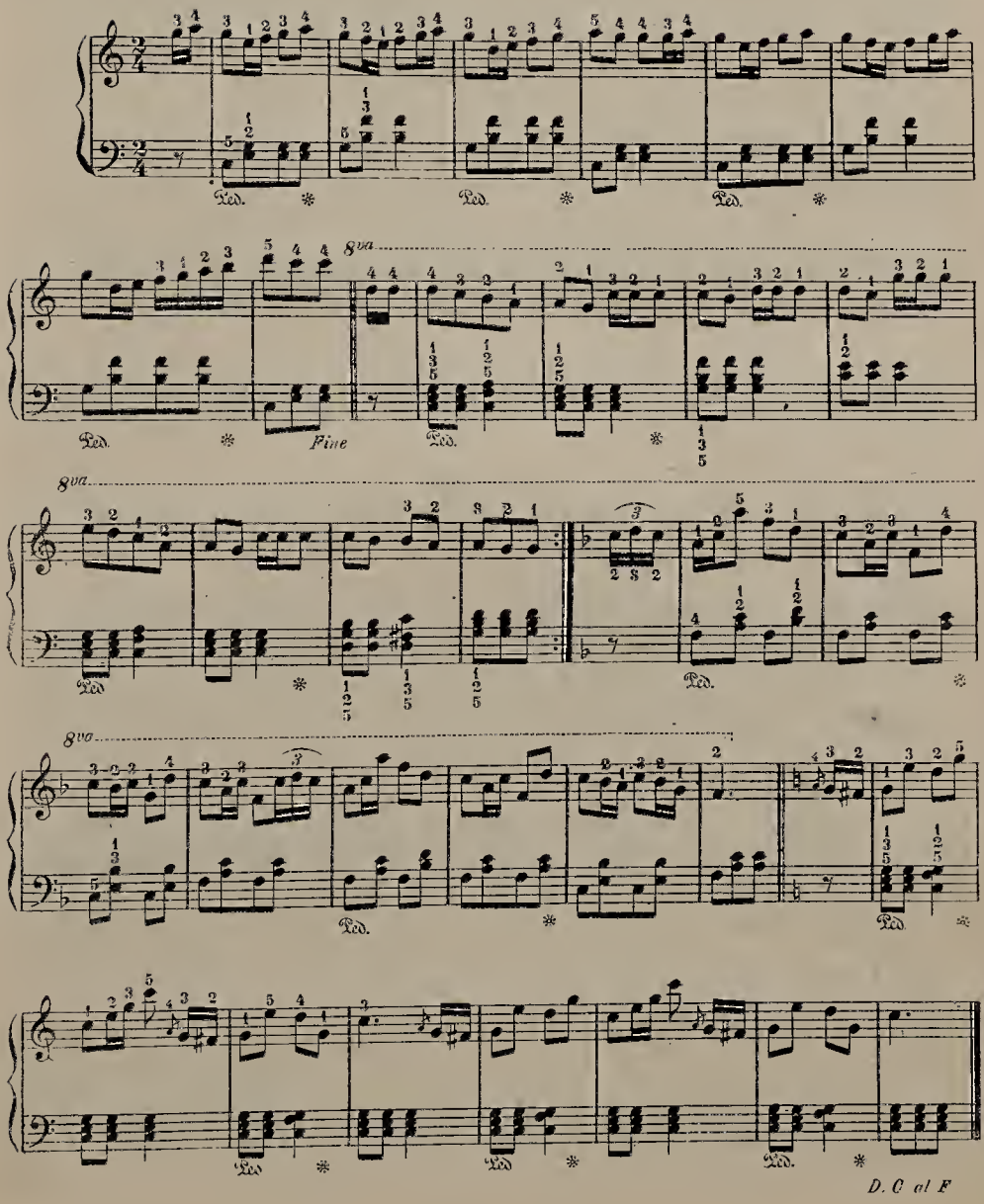



## BEAUTIFUL VENICE WALTZ.

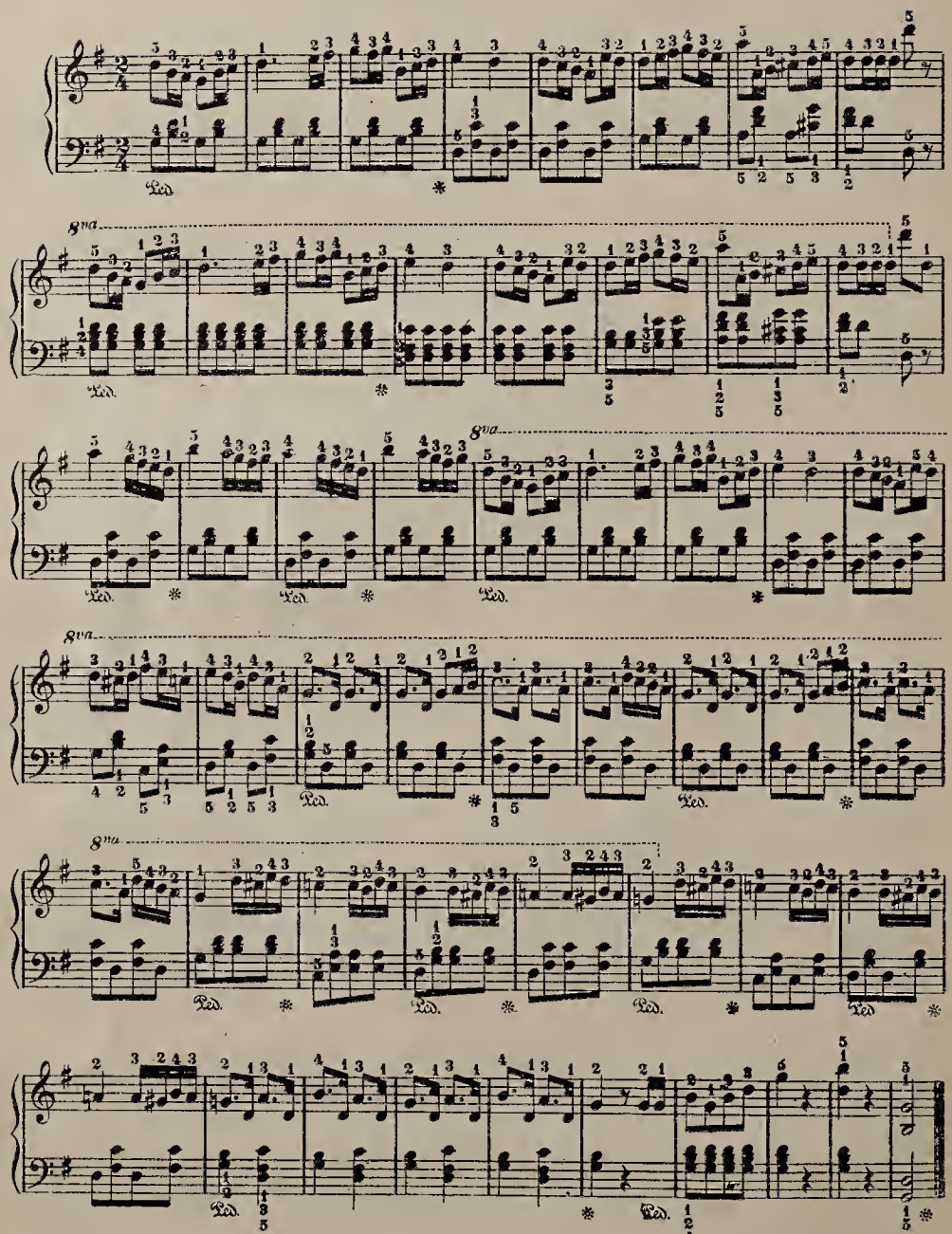


# Deliciosa Polka

J. SPINDLER

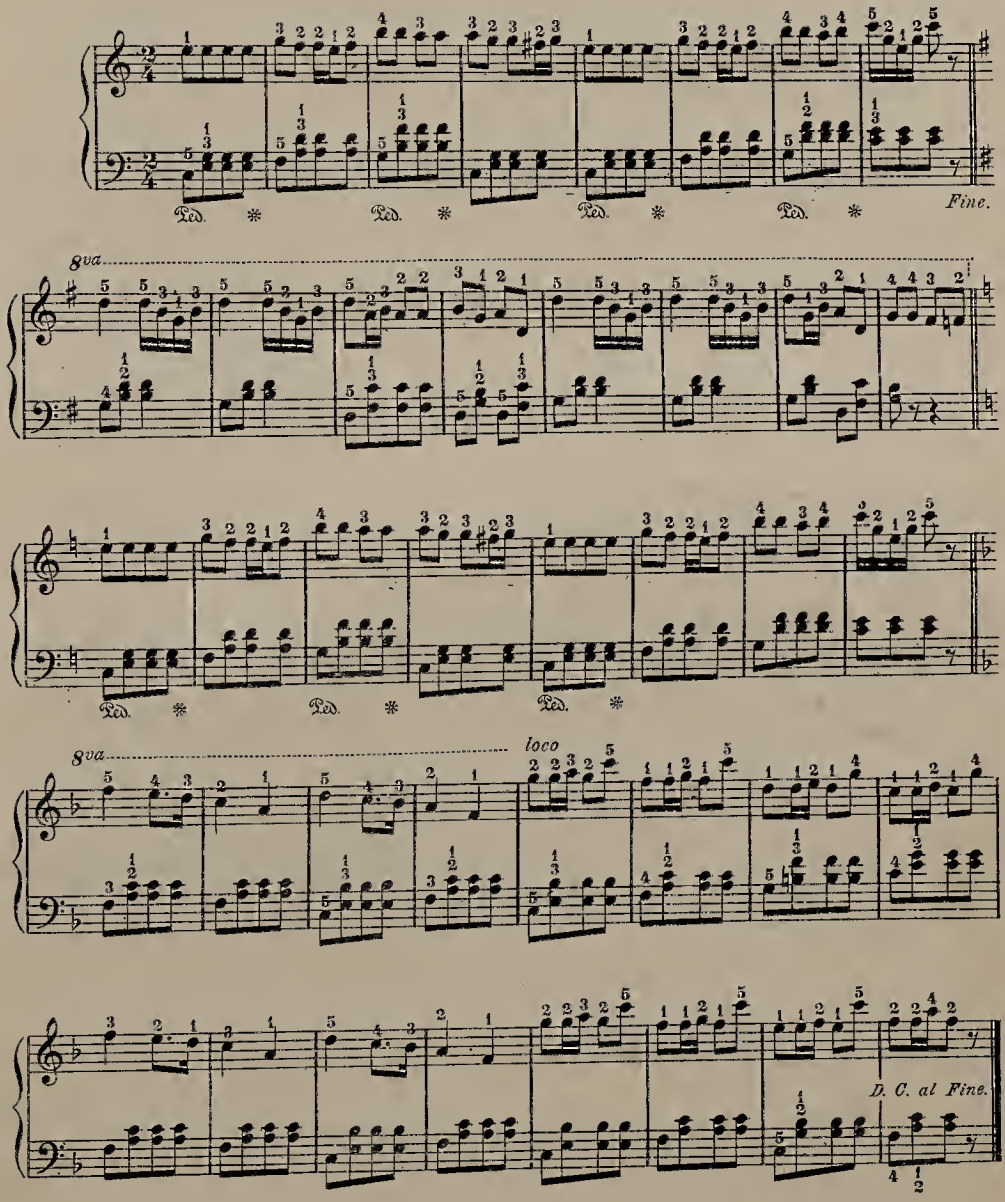


# Massaniello Quickstep



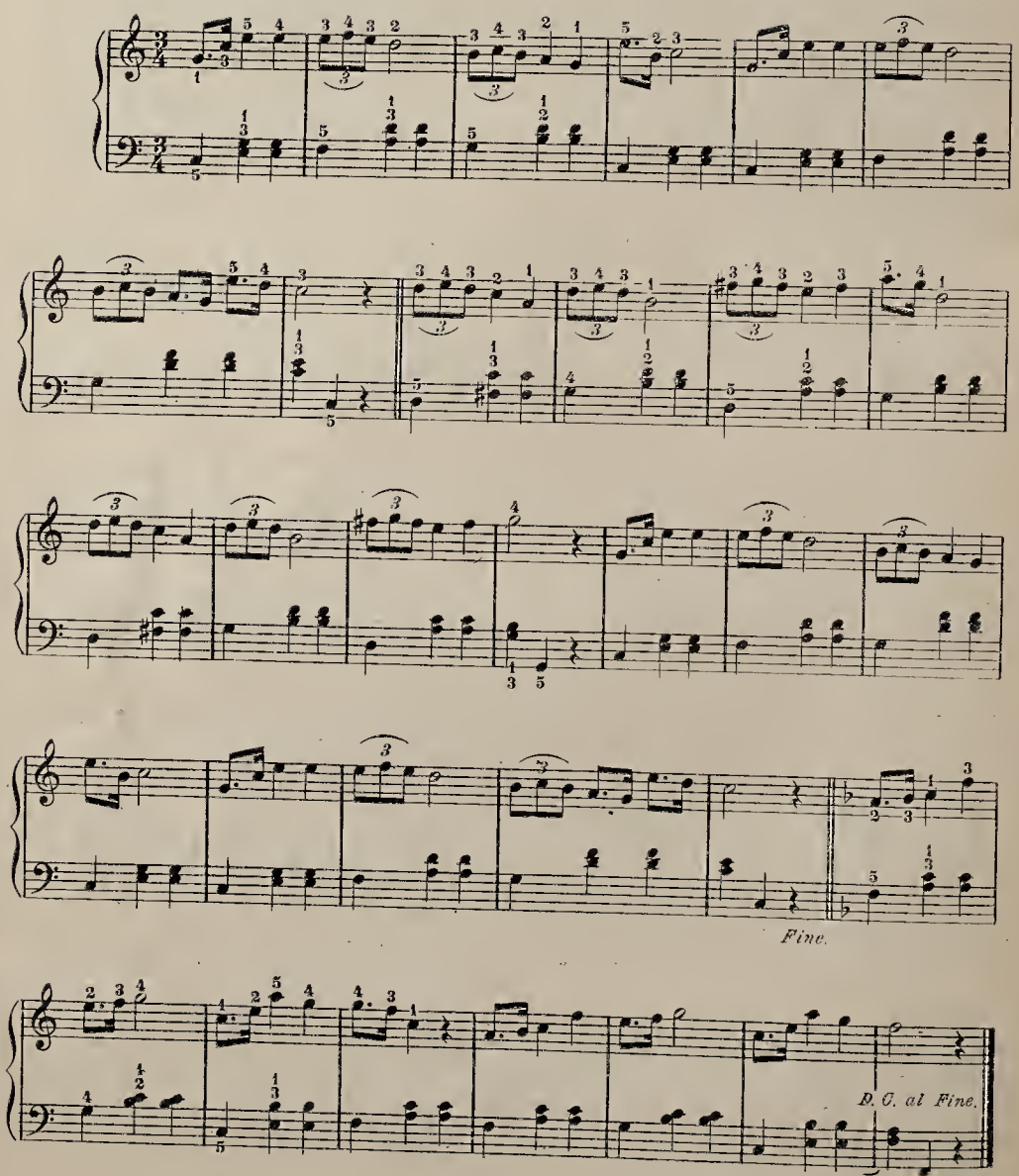
# Vaillance Polka

J. SPINDLER



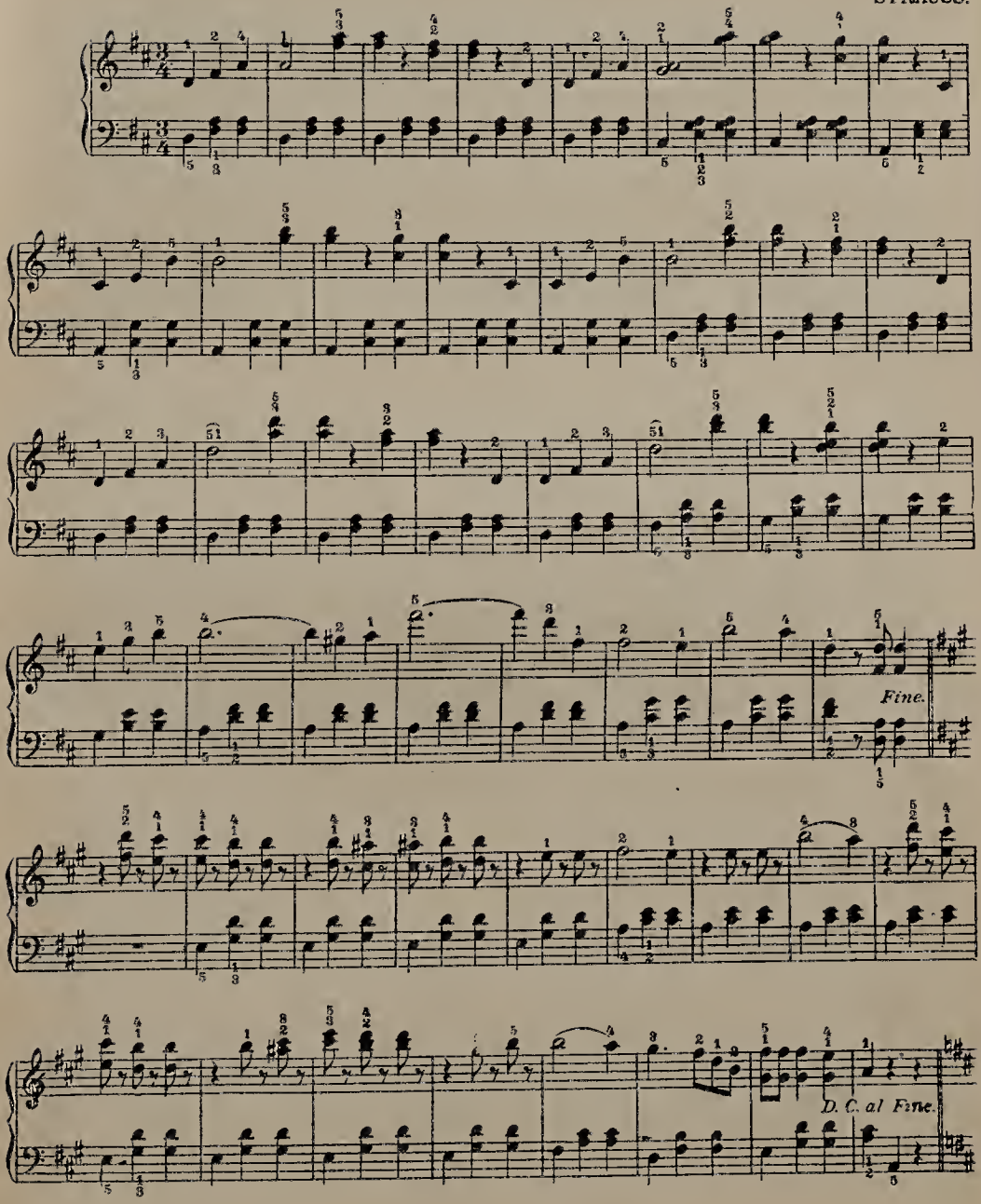
# Skipping Redowa

E. MACK

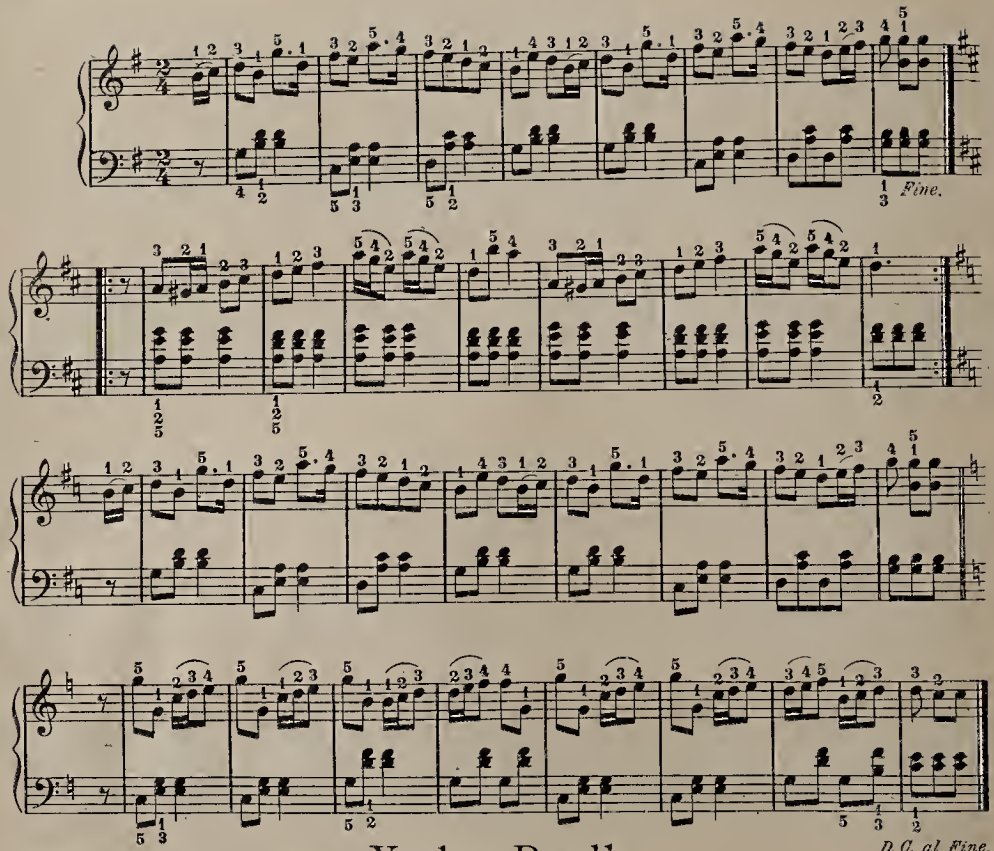


# BLUE DANUBE WALTZ.

STRAUSS.

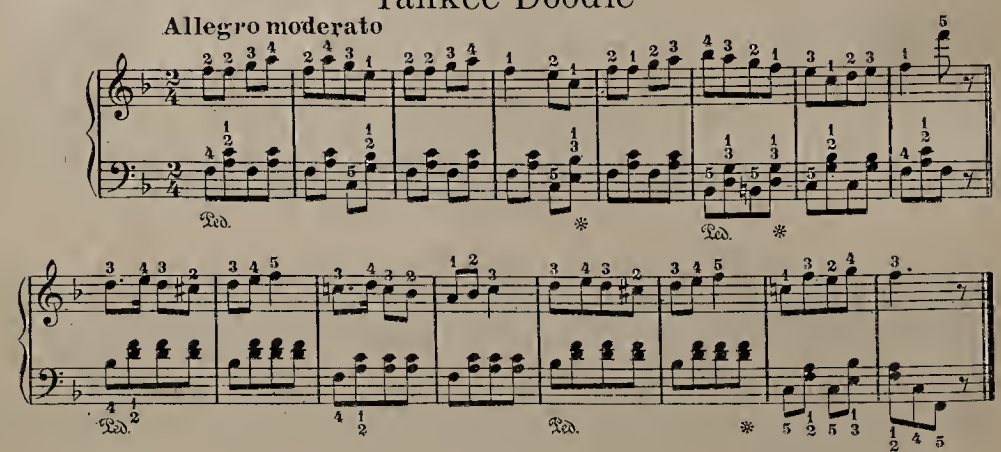


# Daisy Polka.



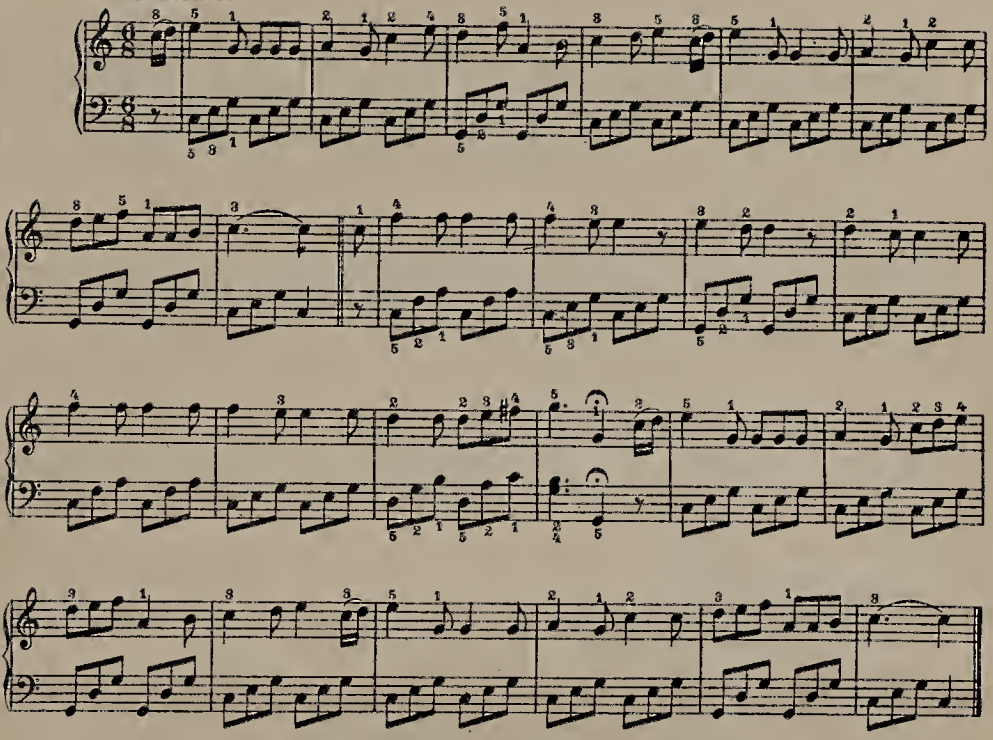

# Yankee Doodle

Allegro moderato

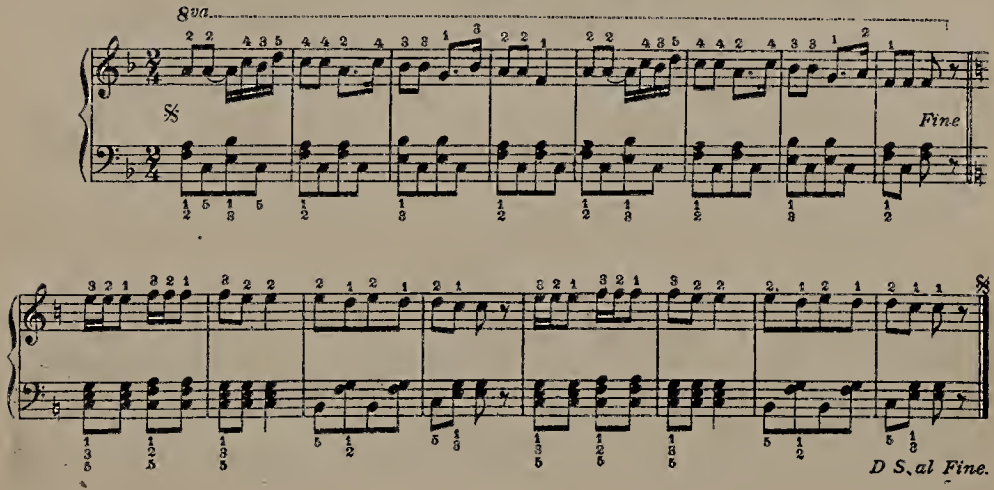


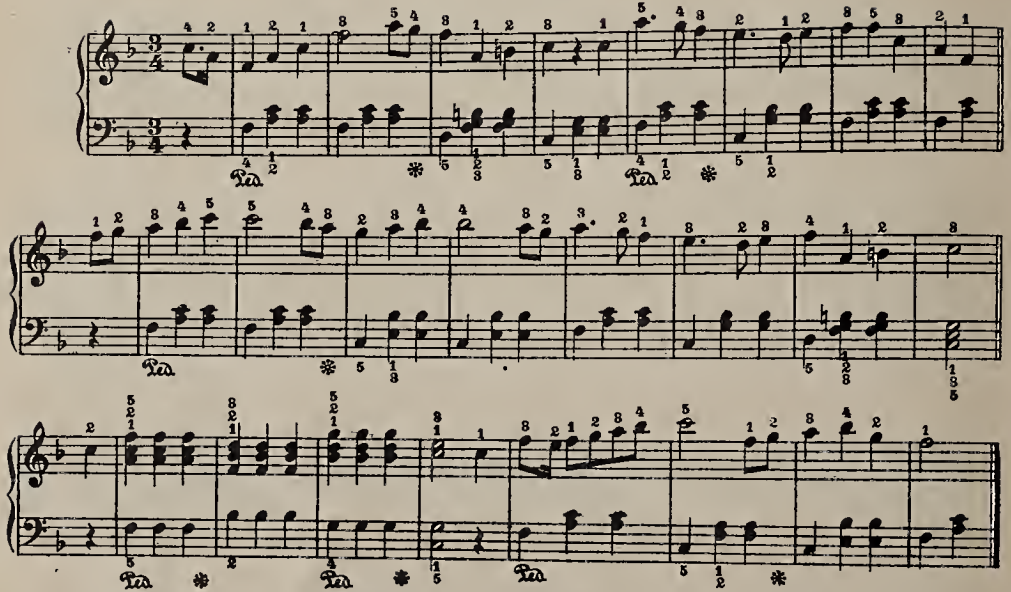
## CAPTAIN JINKS.

Moderato.

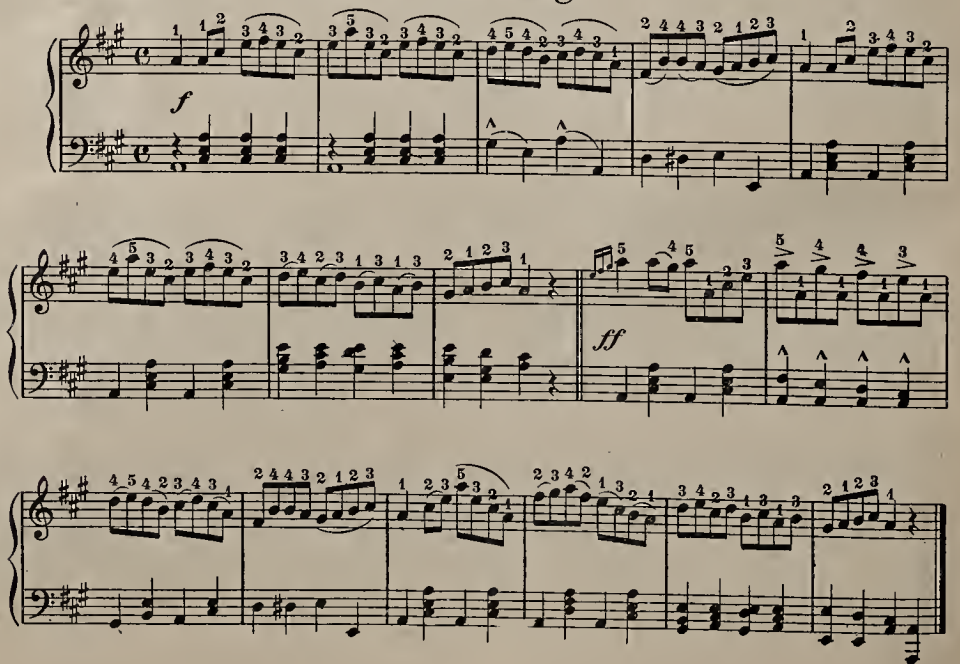


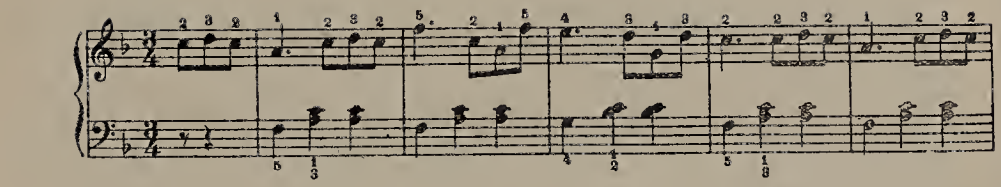
## HAND ORGAN POLKA.

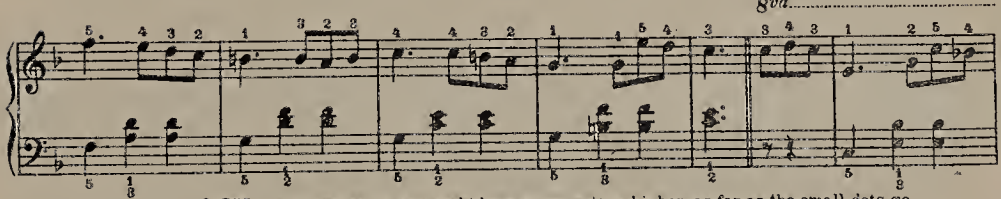




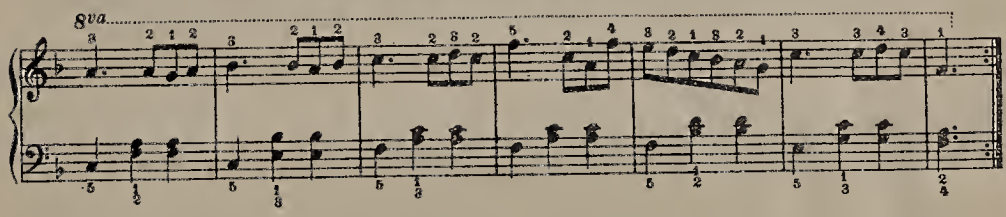
## Speed The Plough





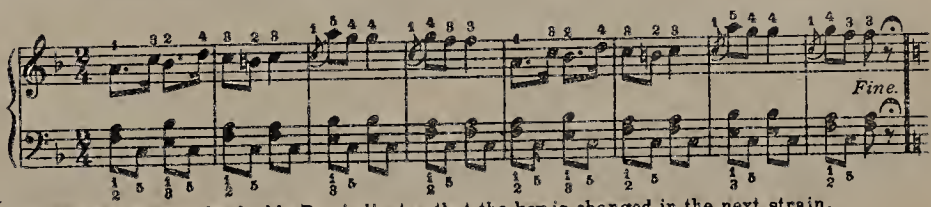



* 8va.—This means, to play eight keys or one octave higher, as far as the small dots go.



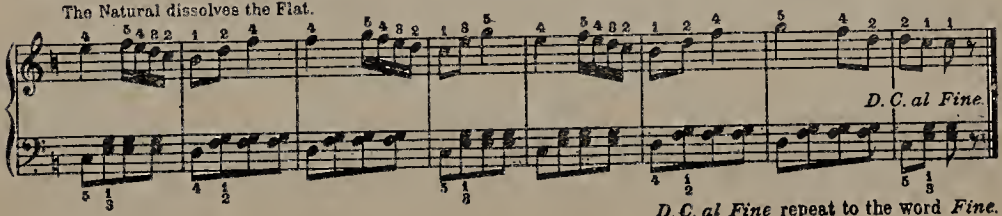

## EVERGREEN POLKA.

The small note in this piece is called an appoggiatura. When the small line is drawn across the appoggiatura 𝆕, it should be executed with rapidity and struck with the first note of the accompaniment.



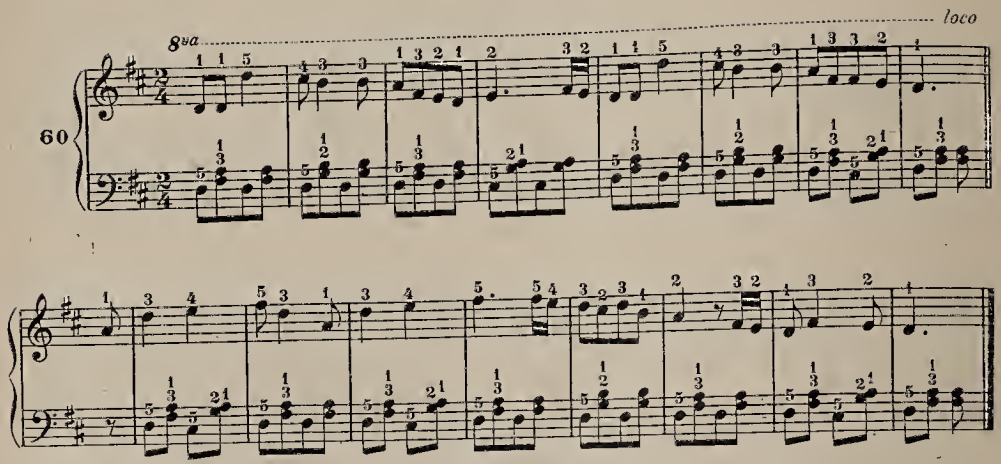
A signature at end of a double Bar indicates that the key is changed in the next strain.

The Natural dissolves the Flat.



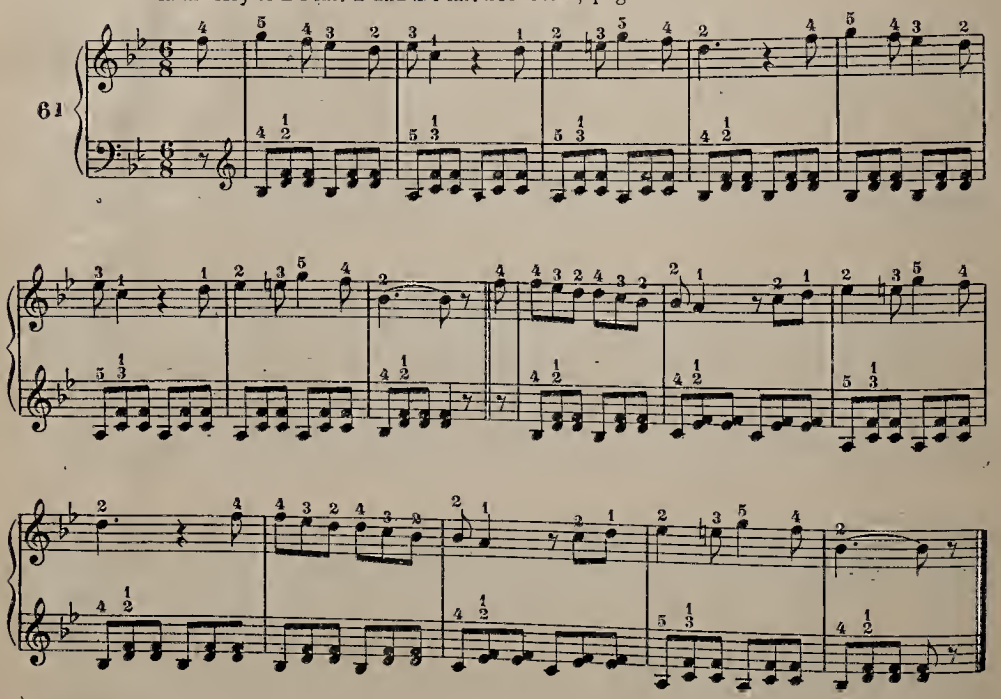

*D. C. al Fine* repeat to the word *Fine.*

# Annie Laurie

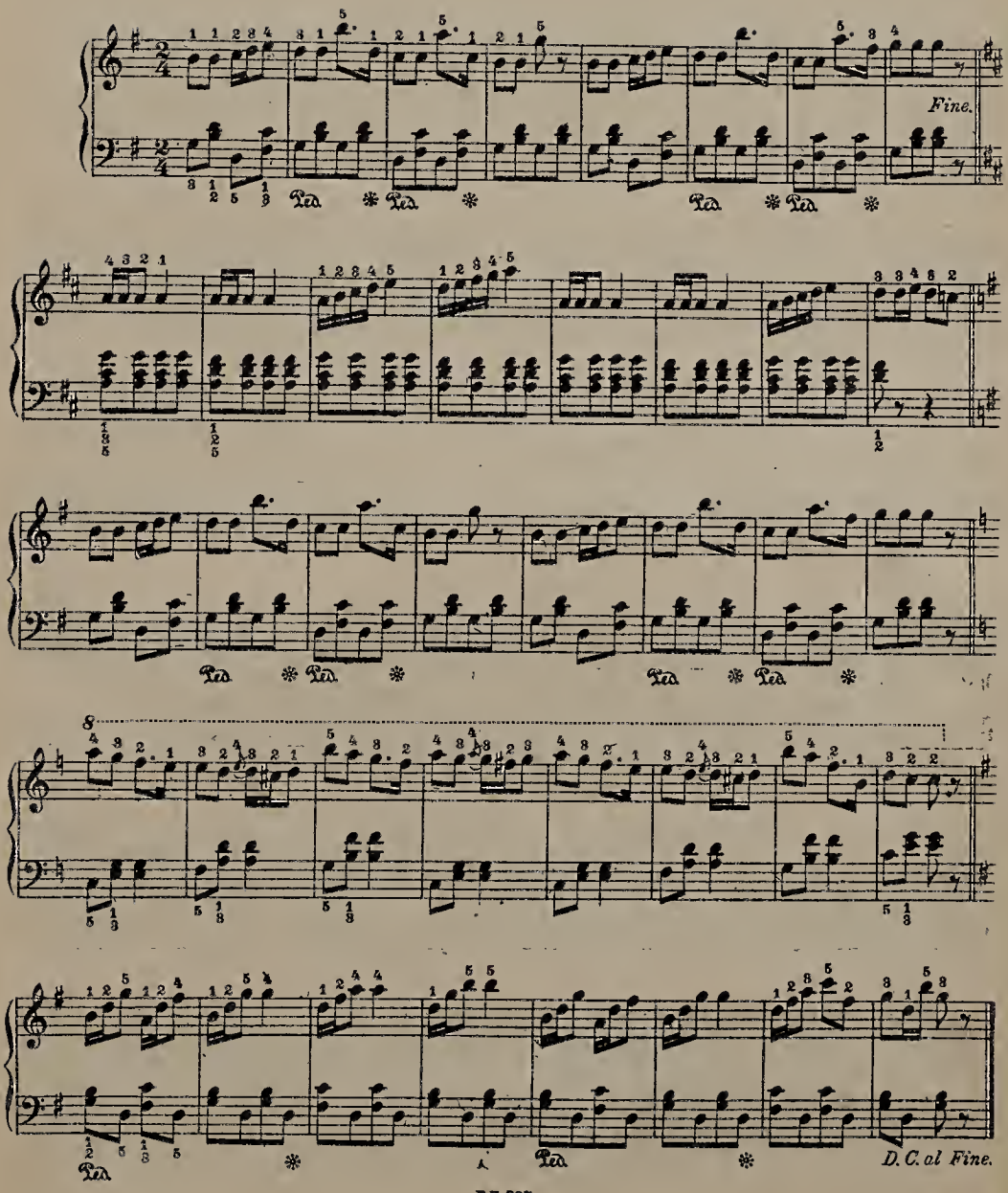



# Carnival of Venice

In the Key of B Flat. B and E Flat. See Scale, page 81



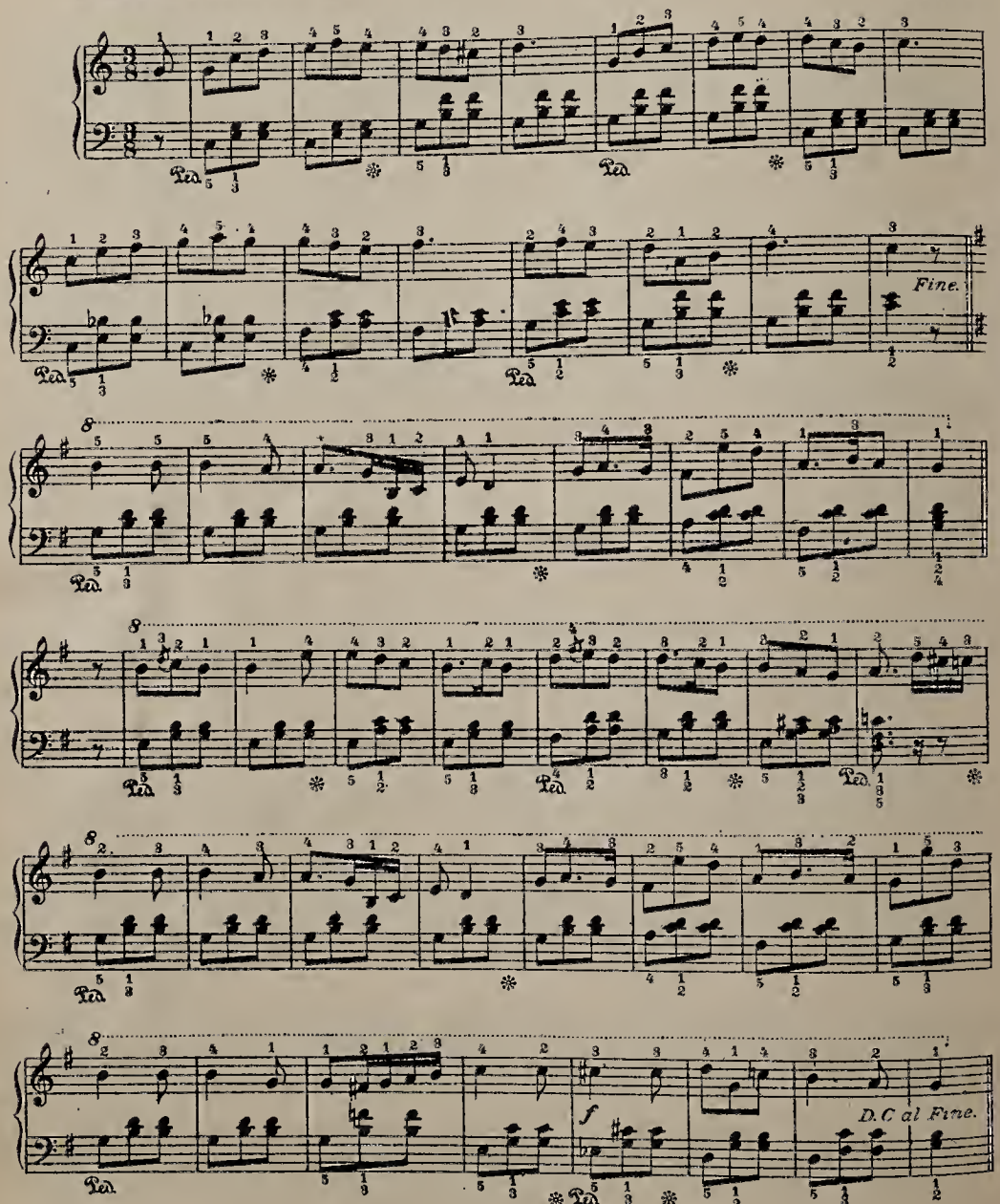

Foreign Fingering


Fine.
D. C. al Fine.

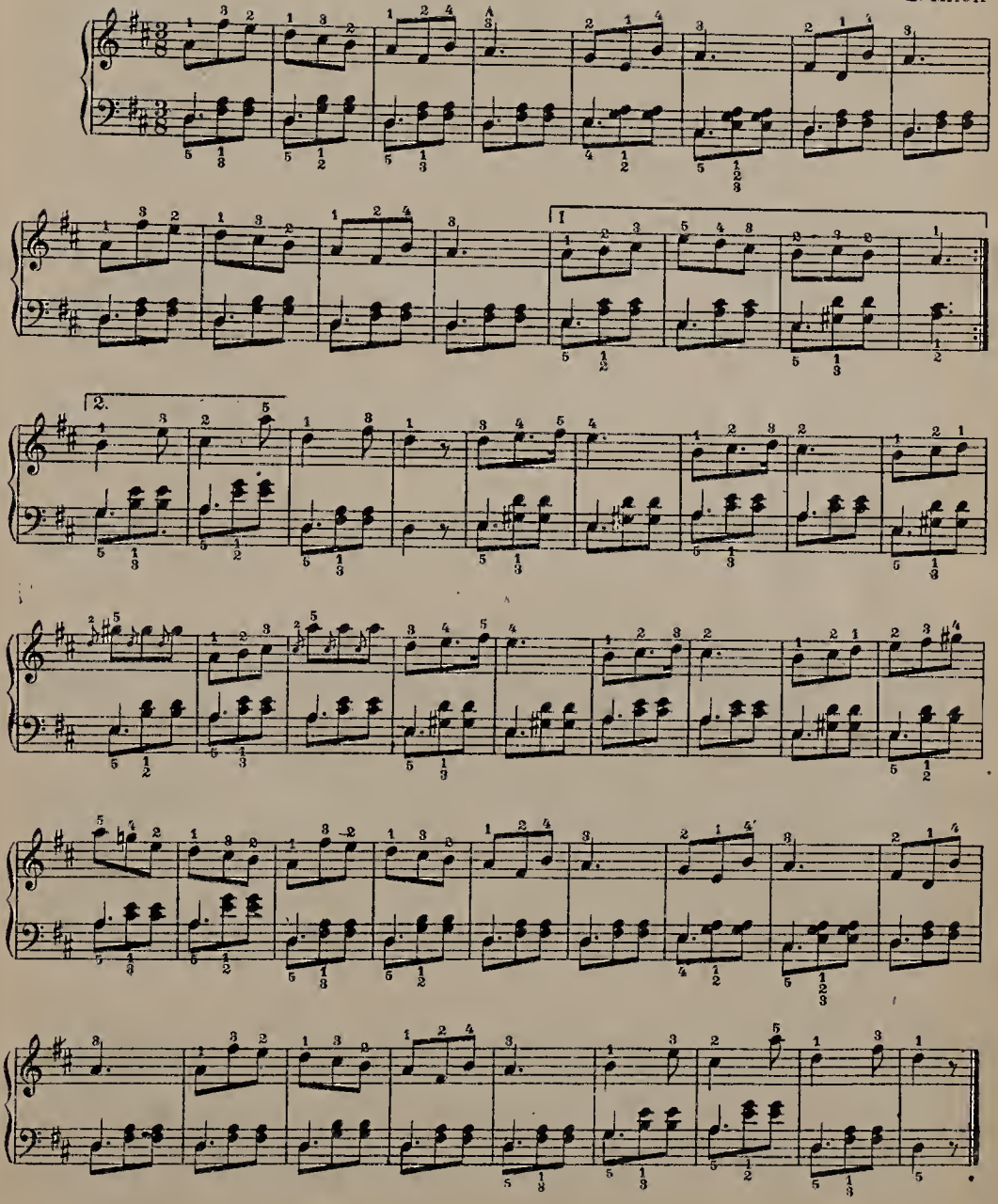
# EVER OF THEE WALTZ.

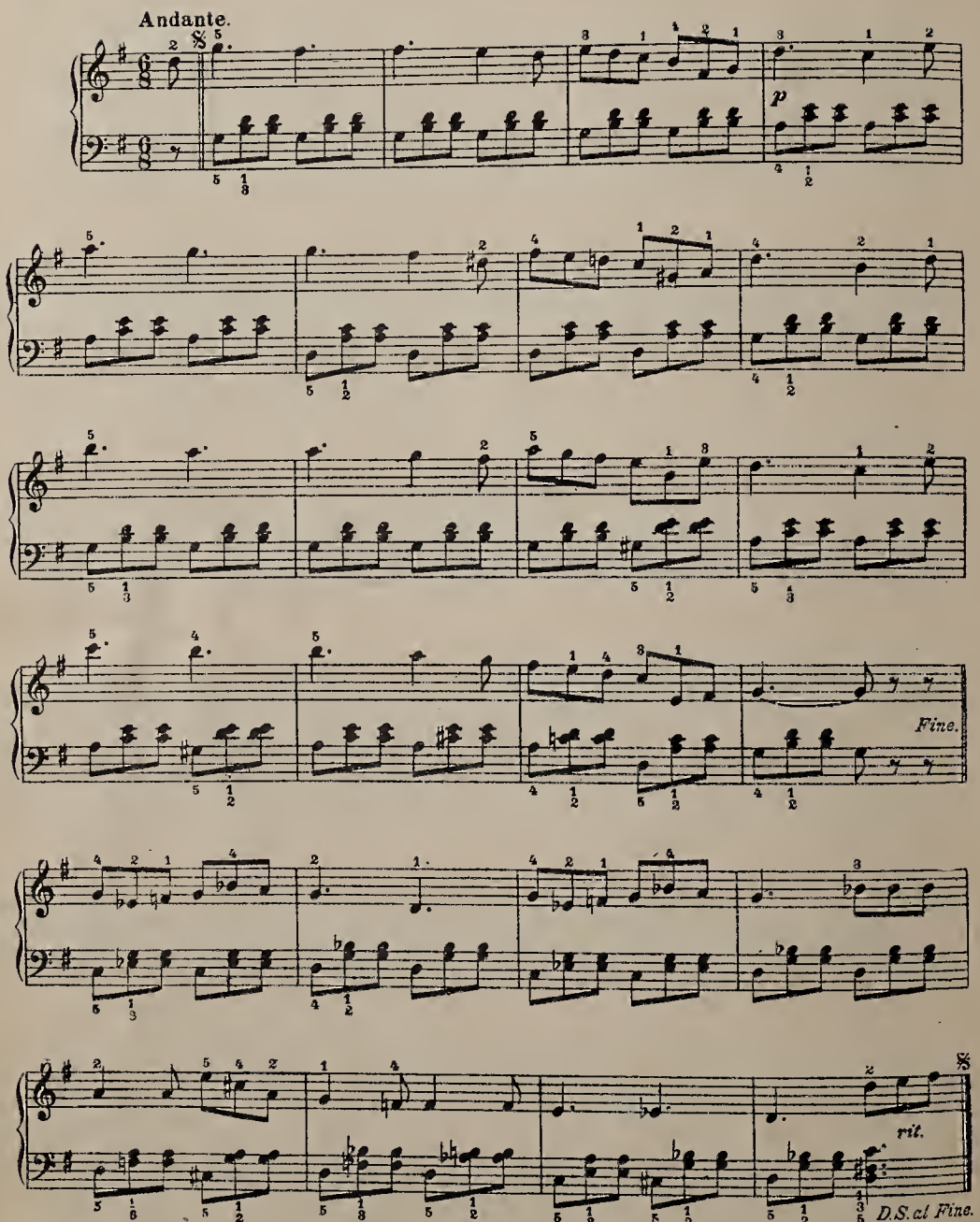
Ped. signifies press down the right pedal. ✻ signifies its release.

J. BELLAK.



E. MACK

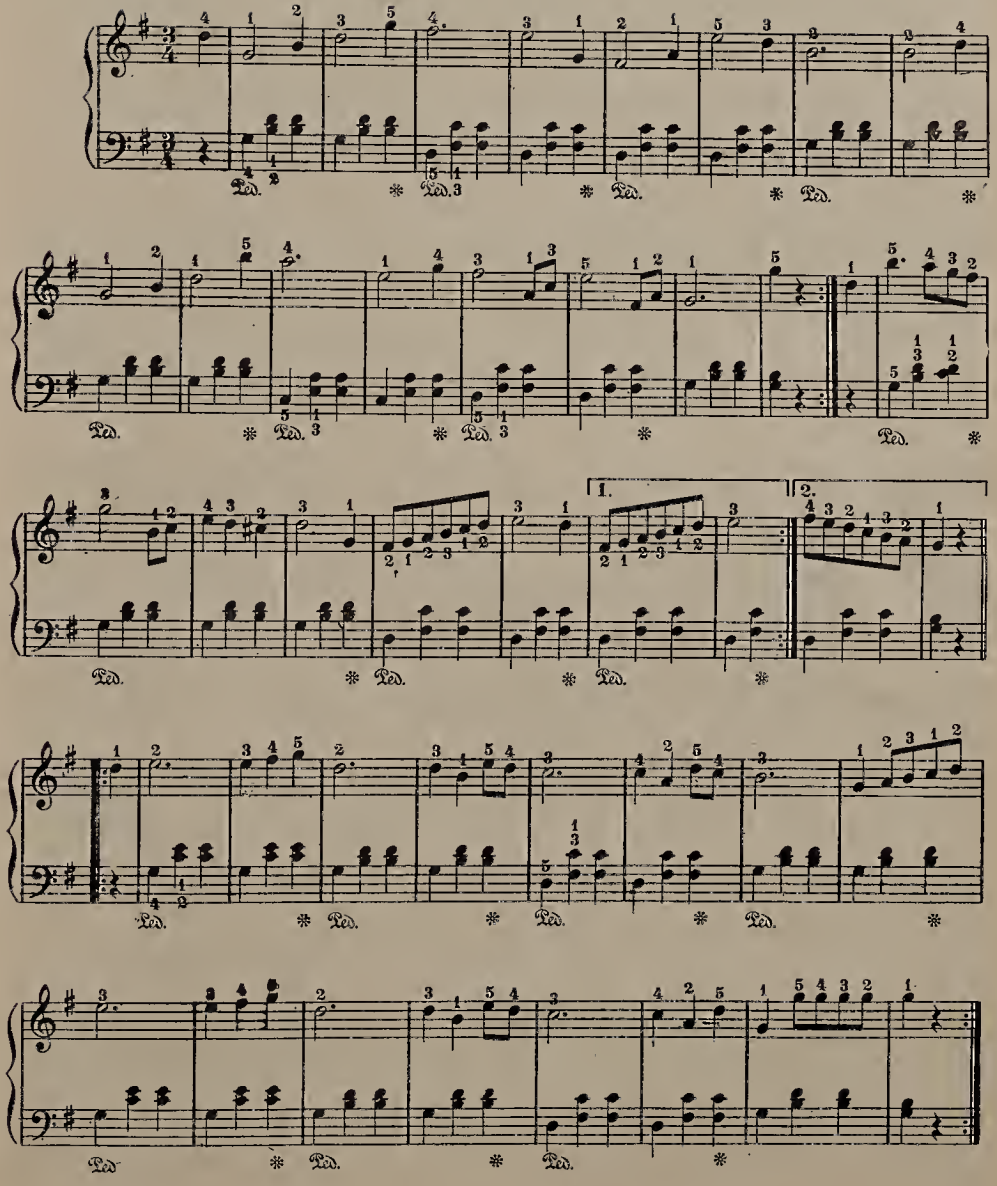



Andante.
p
Fine.
rit.
D.S. al Fine.

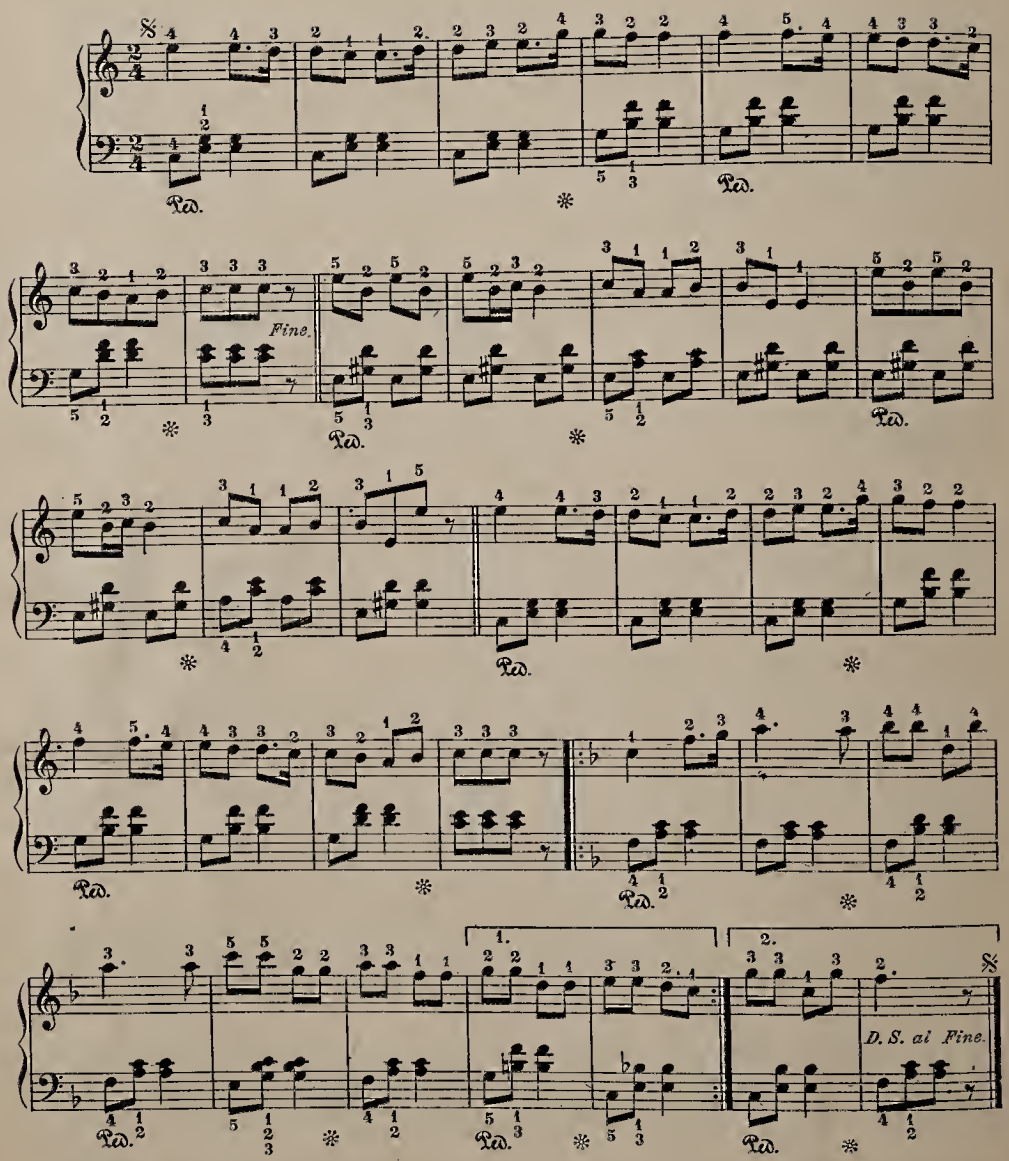
# Weazel Waltz



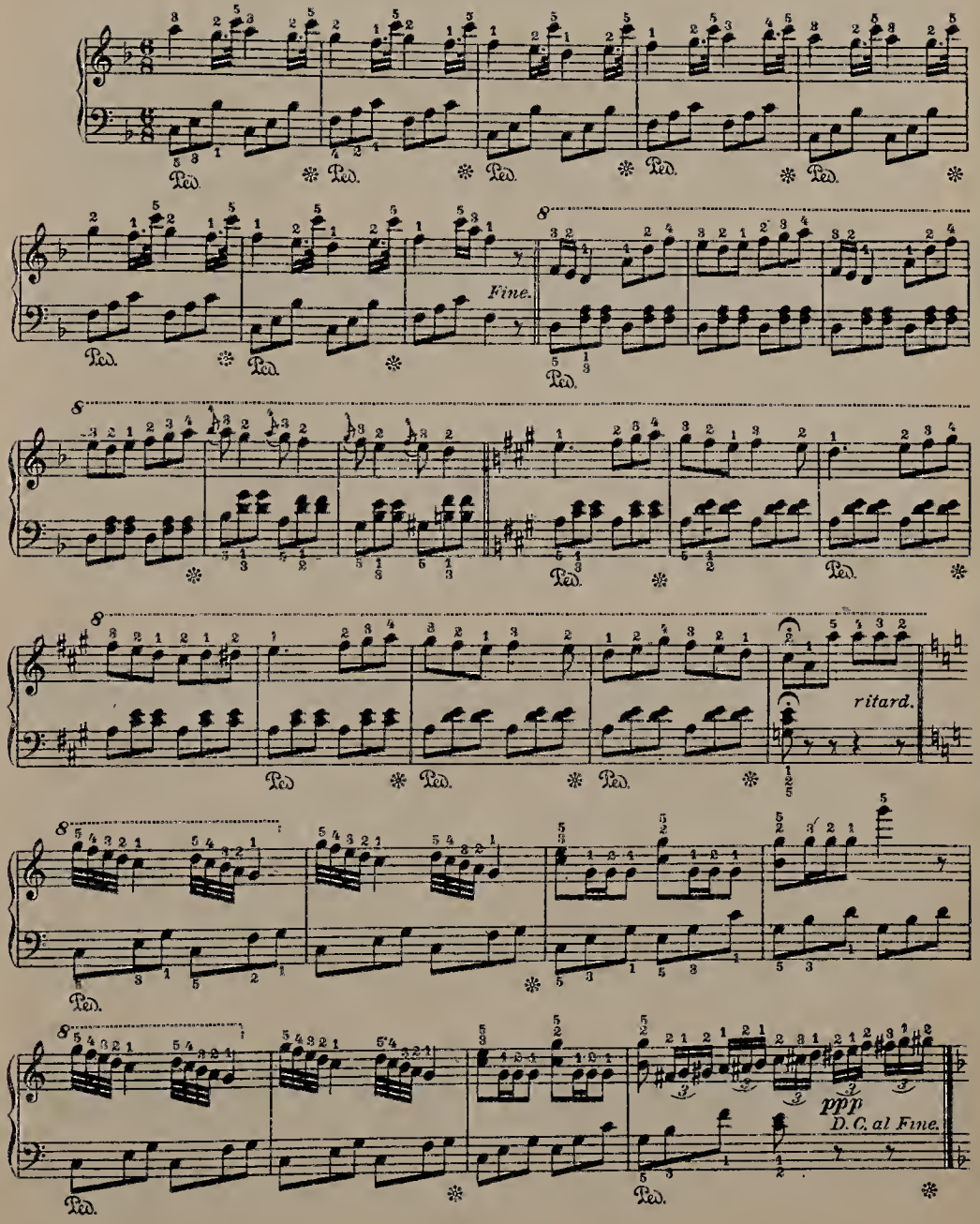
C. H. LOEHR



# Sultan's Polka

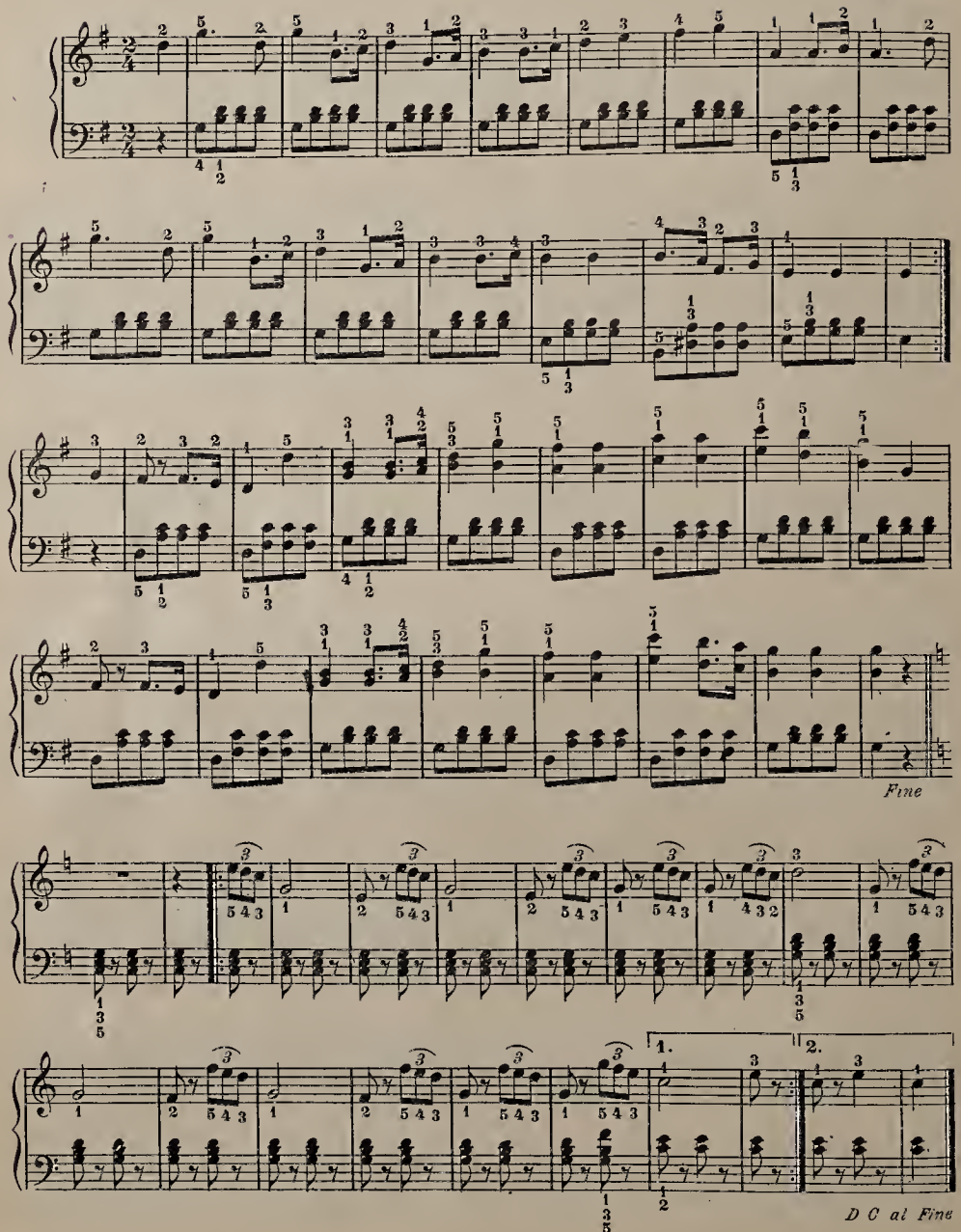



1. 2. Repeat from 𝄆 and omit two measures marked "1" and play instead two measures marked "2"


Ped.
Fine.
ritard.
ppp
D. C. al Fine.

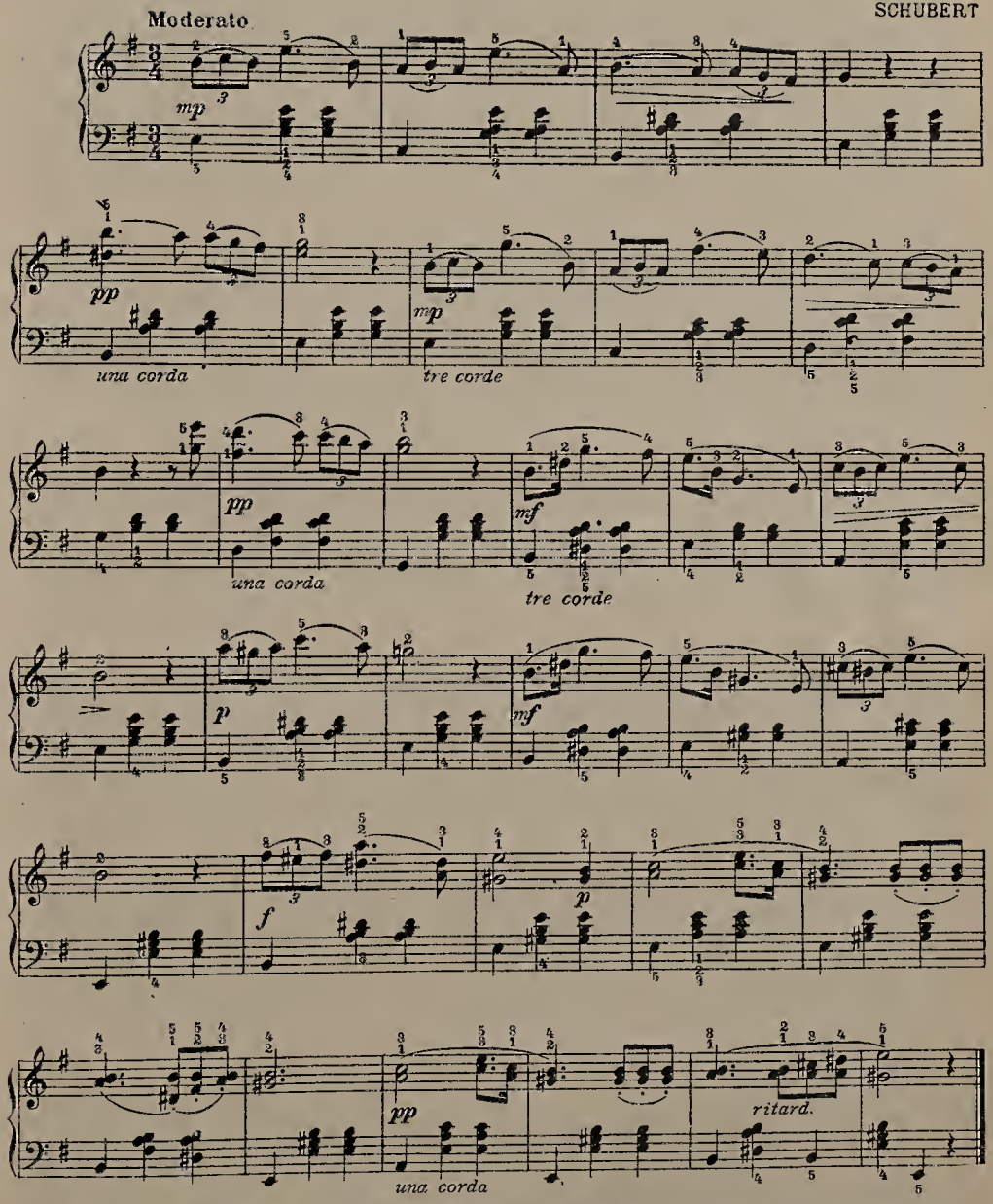
# The Banner Quickstep

E. MACK



# SERENADE.

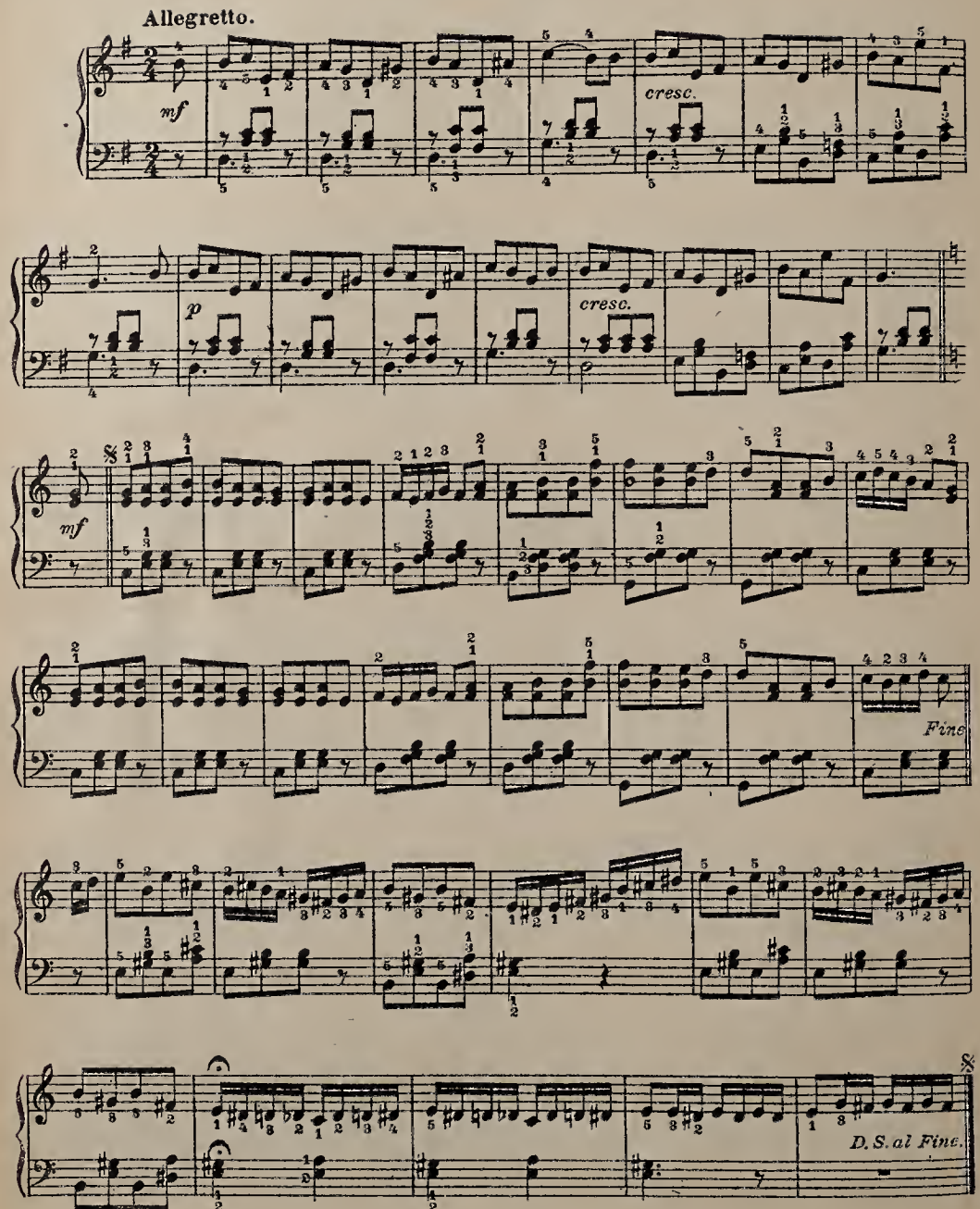
SCHUBERT




*Una corda* means the left Pedal and *Tre corde* signifies that it is to be released Count three slow beats in this piece at first, and pay great attention to the expression marks and fingering

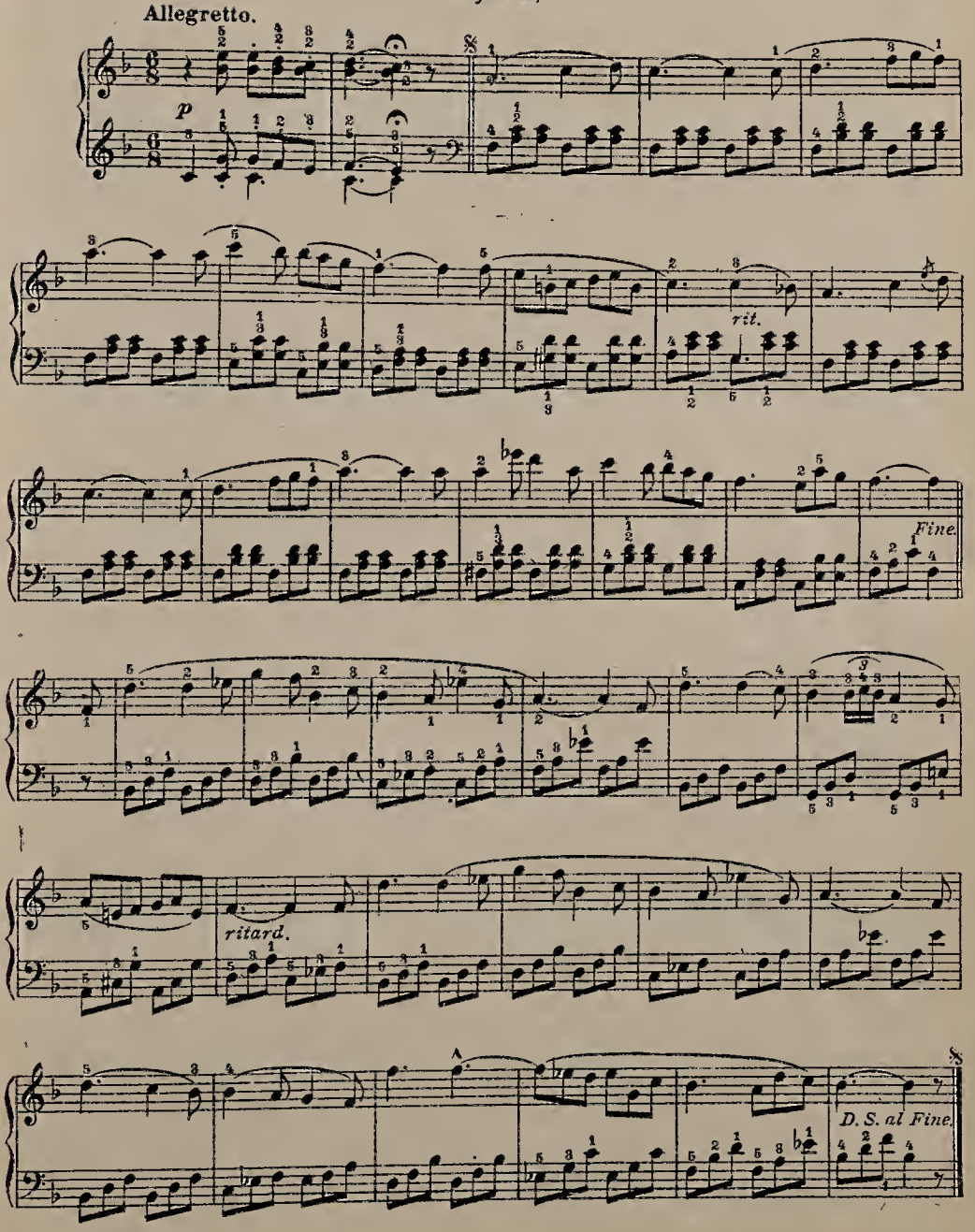
# LA POLKA DE LA REINE.

(Raff.)



# FIFTH NOCTURNE.

(Leybach.)

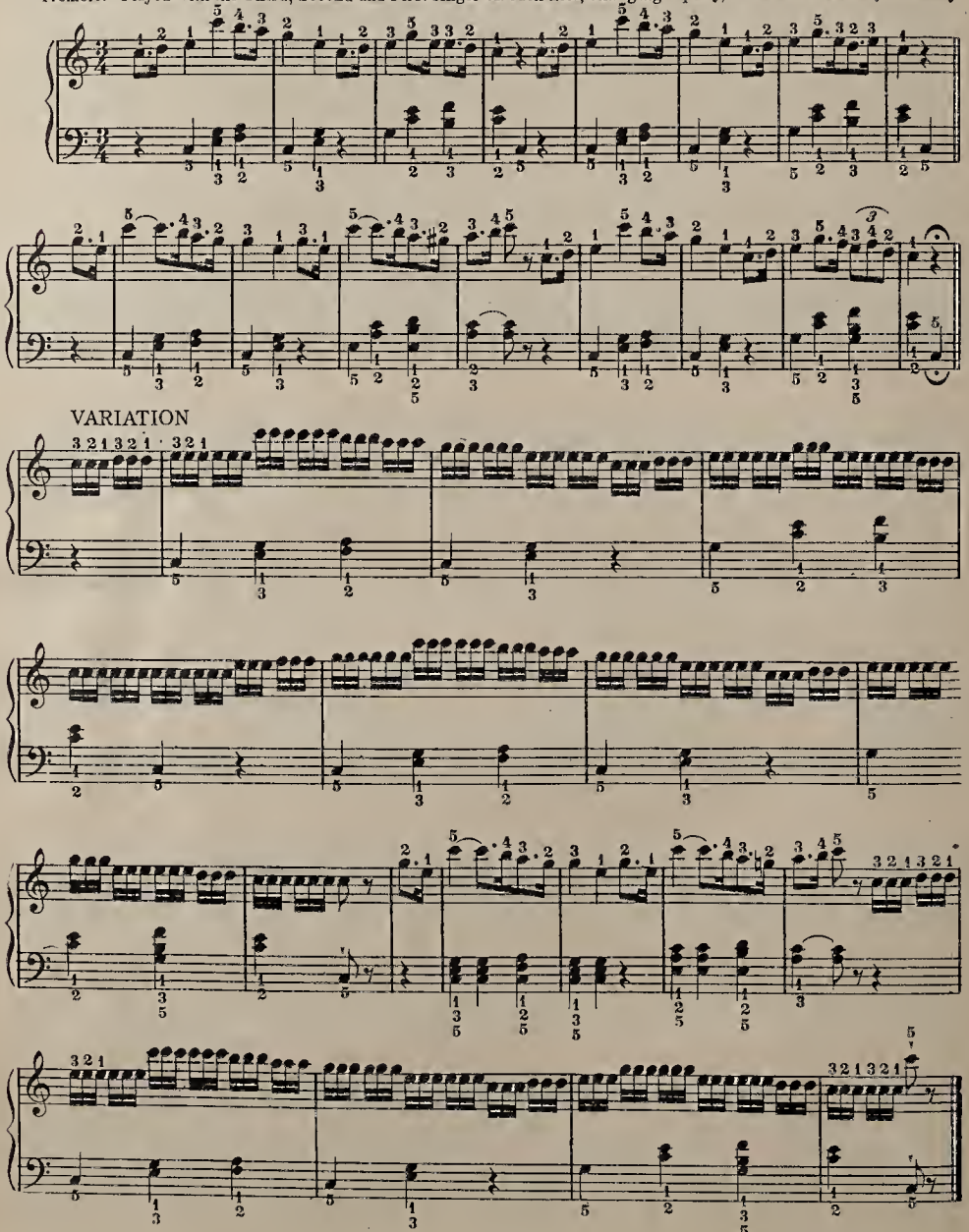


# The Last Rose of Summer

## (TREMOLO PRACTISE)

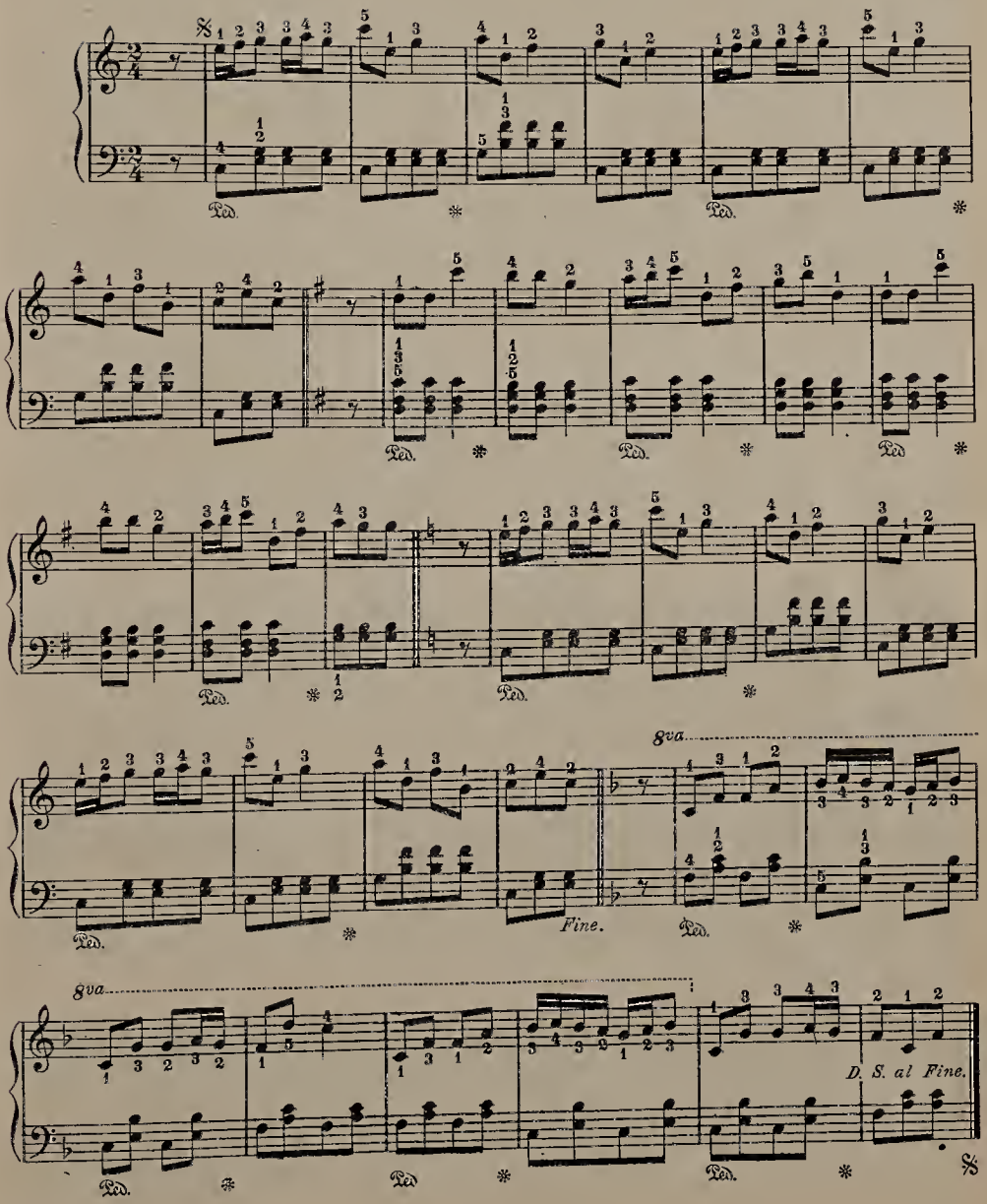
Triplets. Played in the time of two notes of same kind, give a slight accent to the first note.

Tremolo. Played with the Third, Second and First finger on each note, changing rapidly, strike each note very distinctly



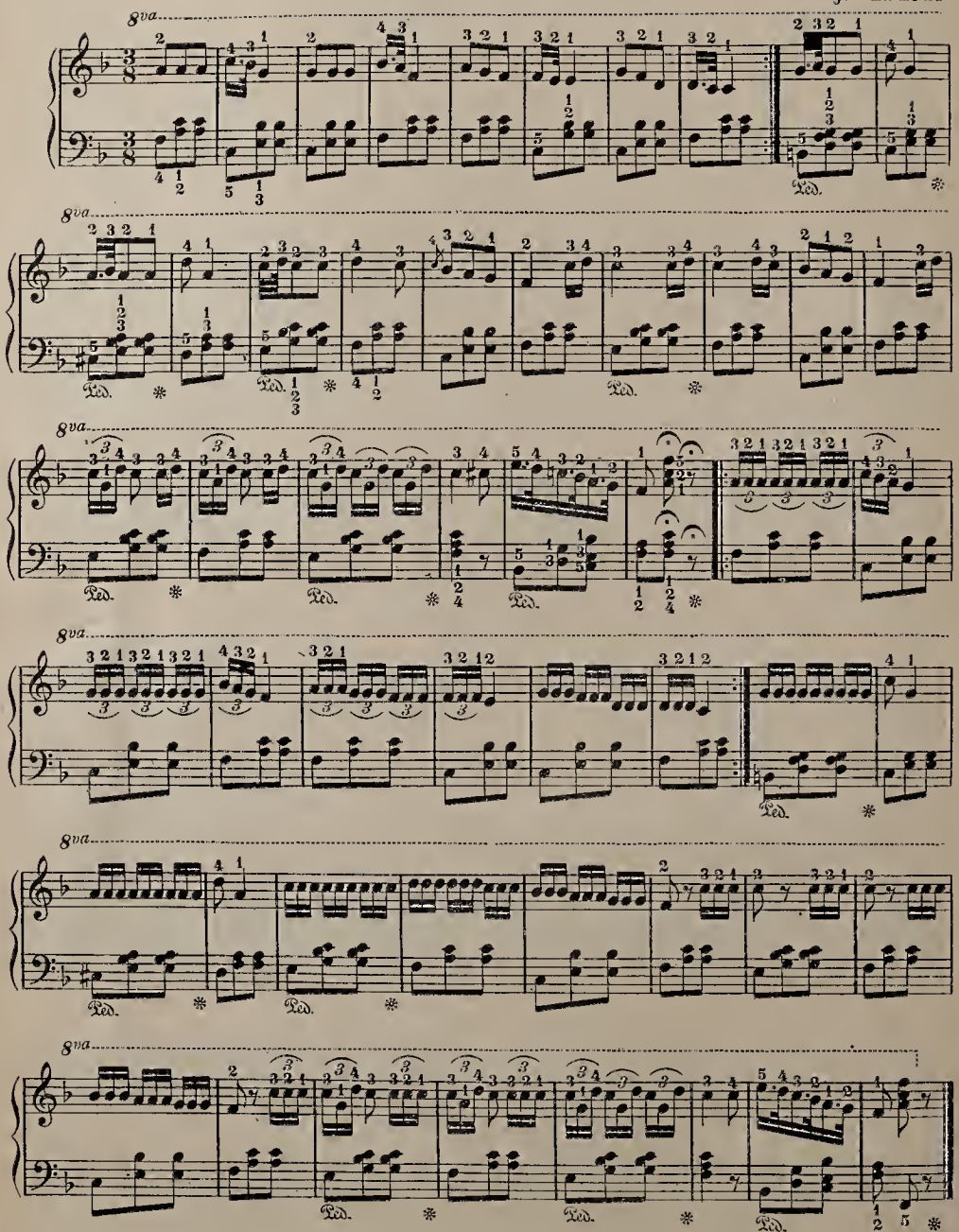
# Pincushion Polka

J. SPINDLER



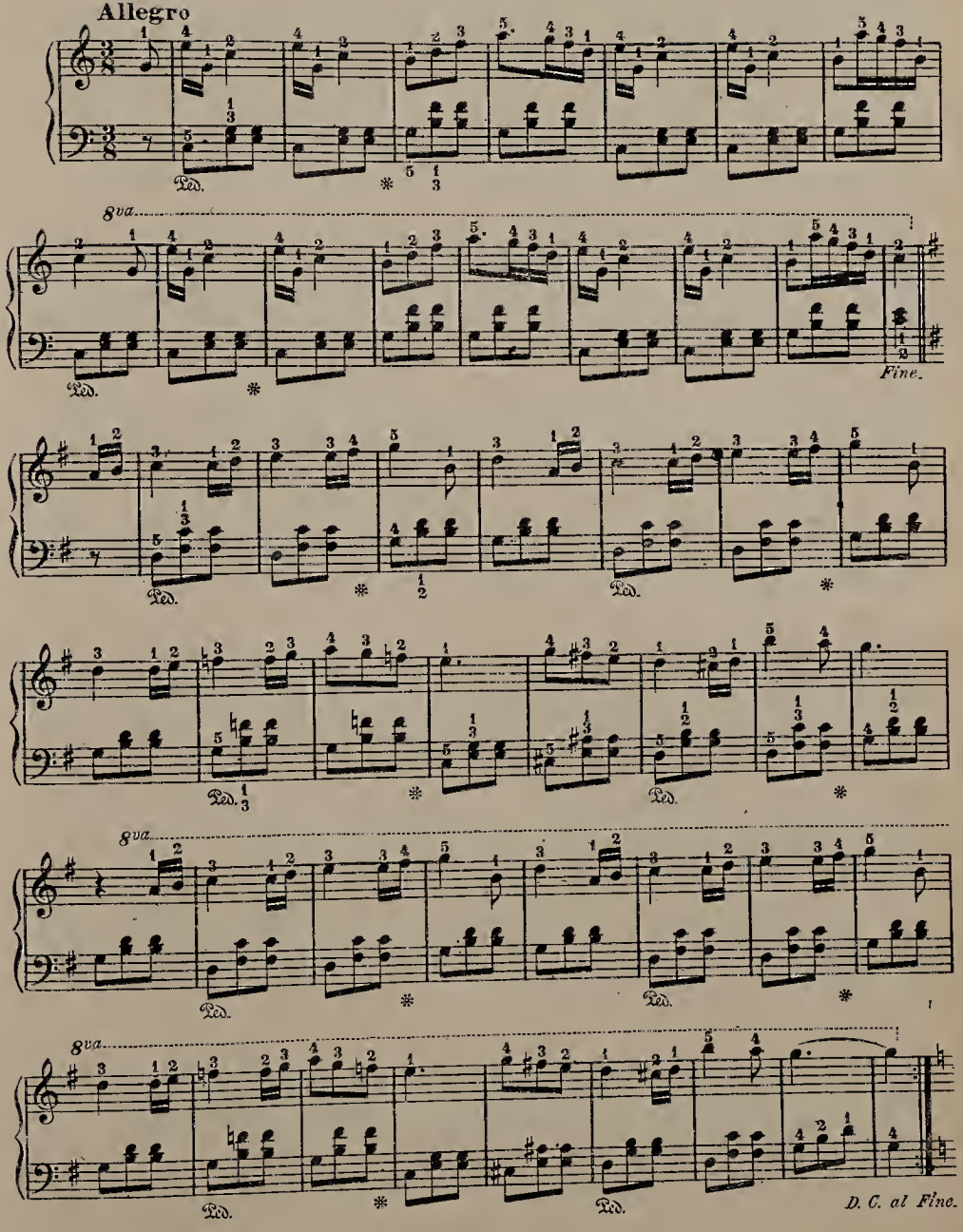
# Over the Summer Sea

J. BELLAK



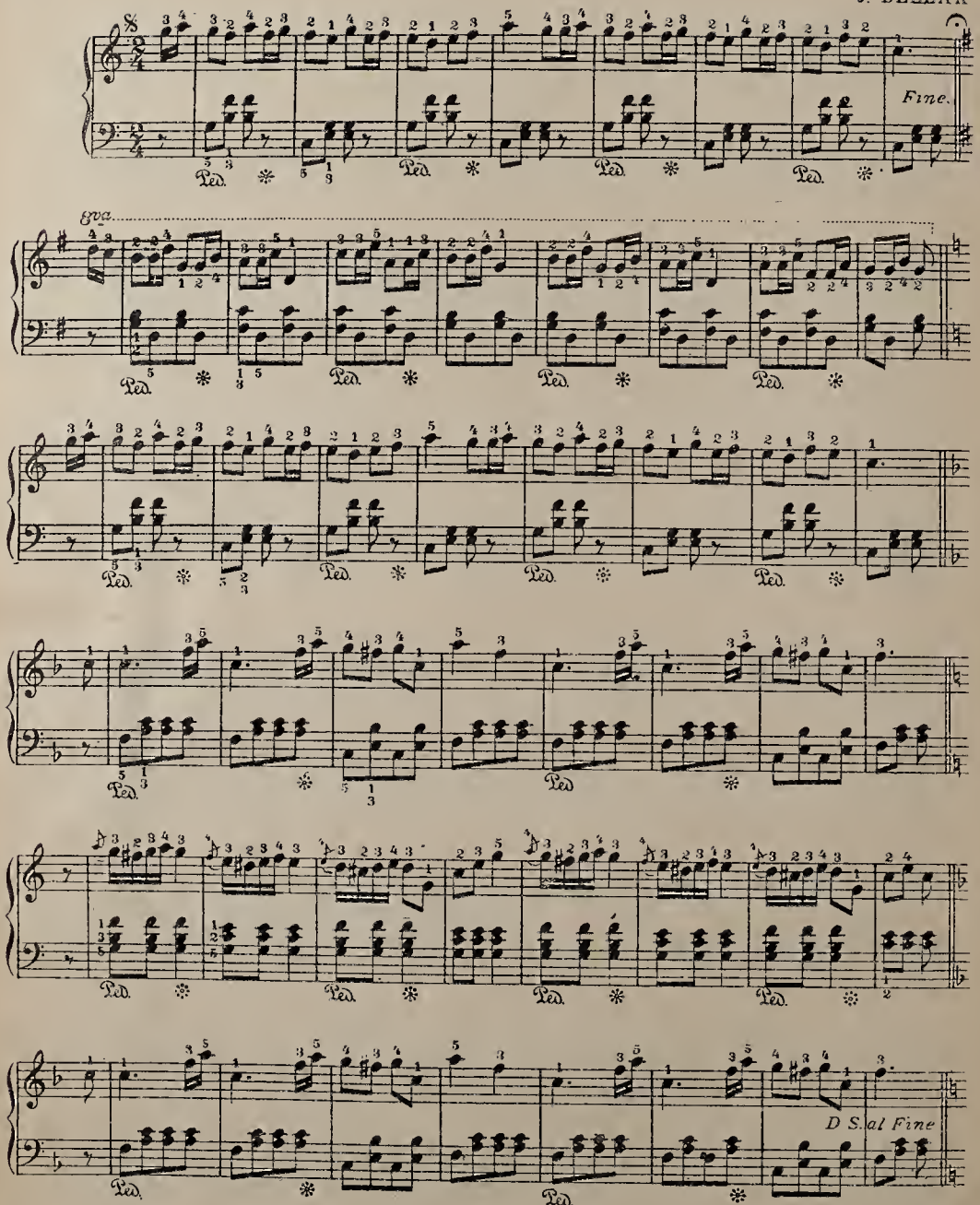
# Fille Du Regiment

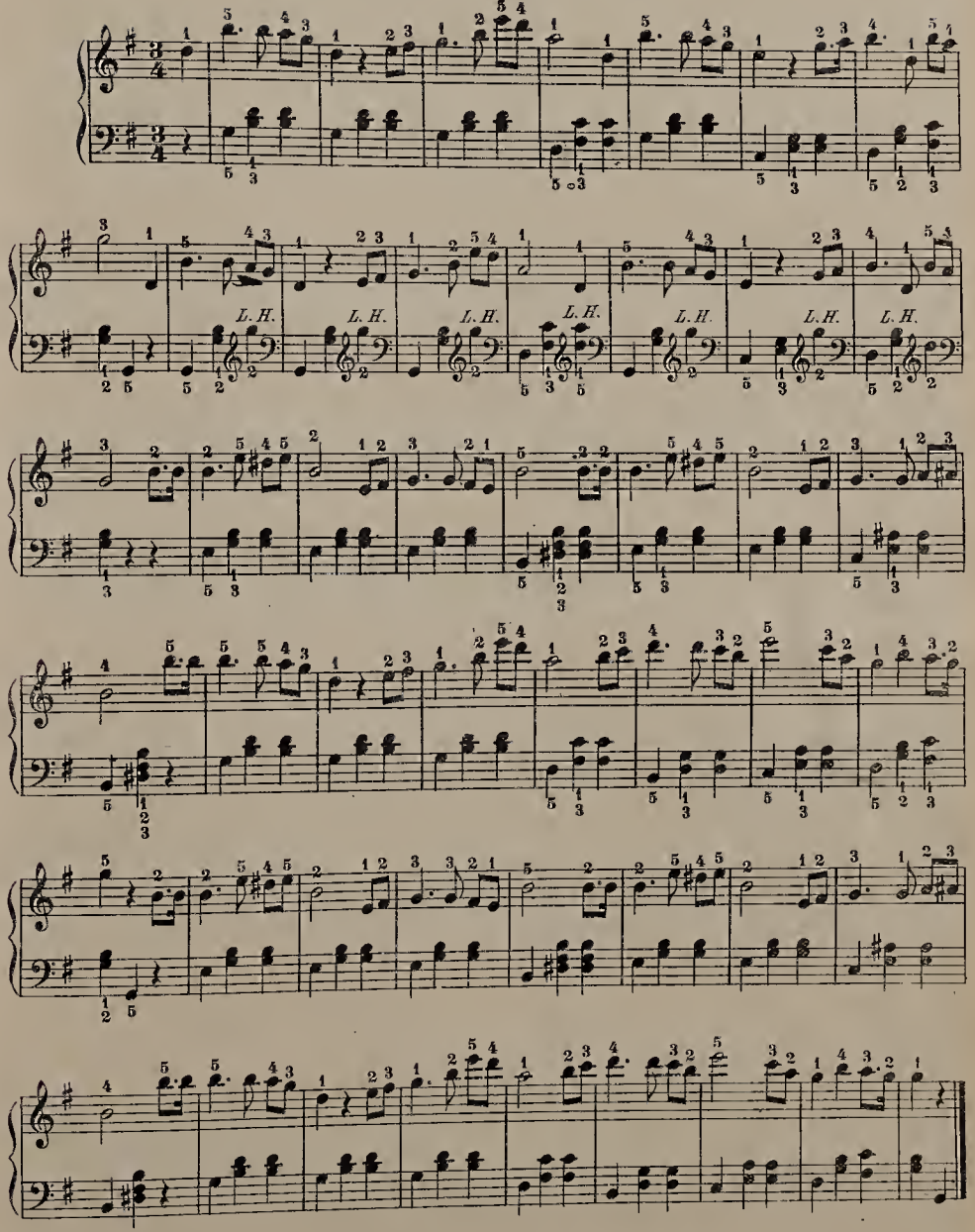
J. BELLAK



# IVY LEAF POLKA.

J. BELLAK



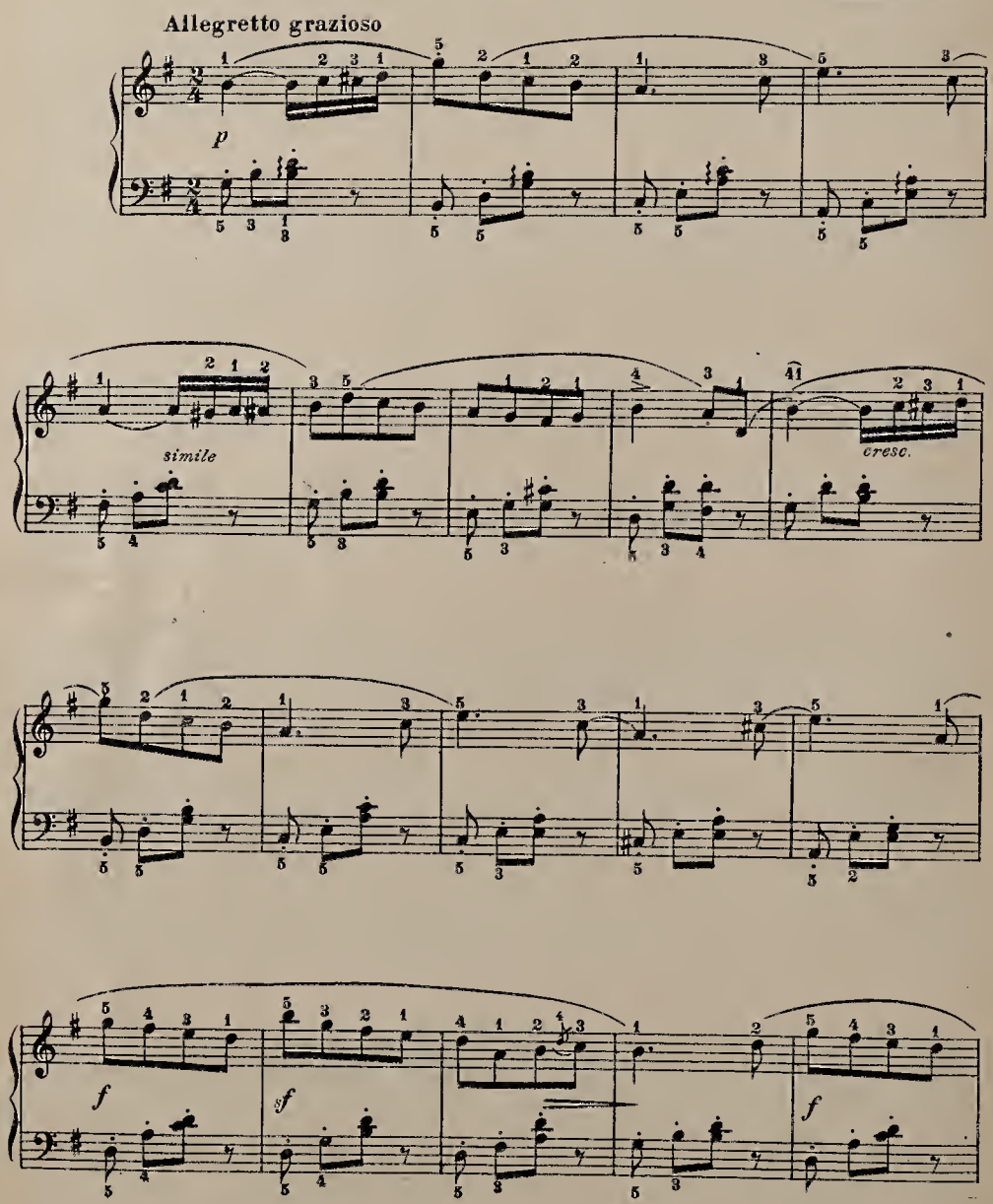

L. H.
L. H.
L. H.
L. H.
L. H.
L. H.

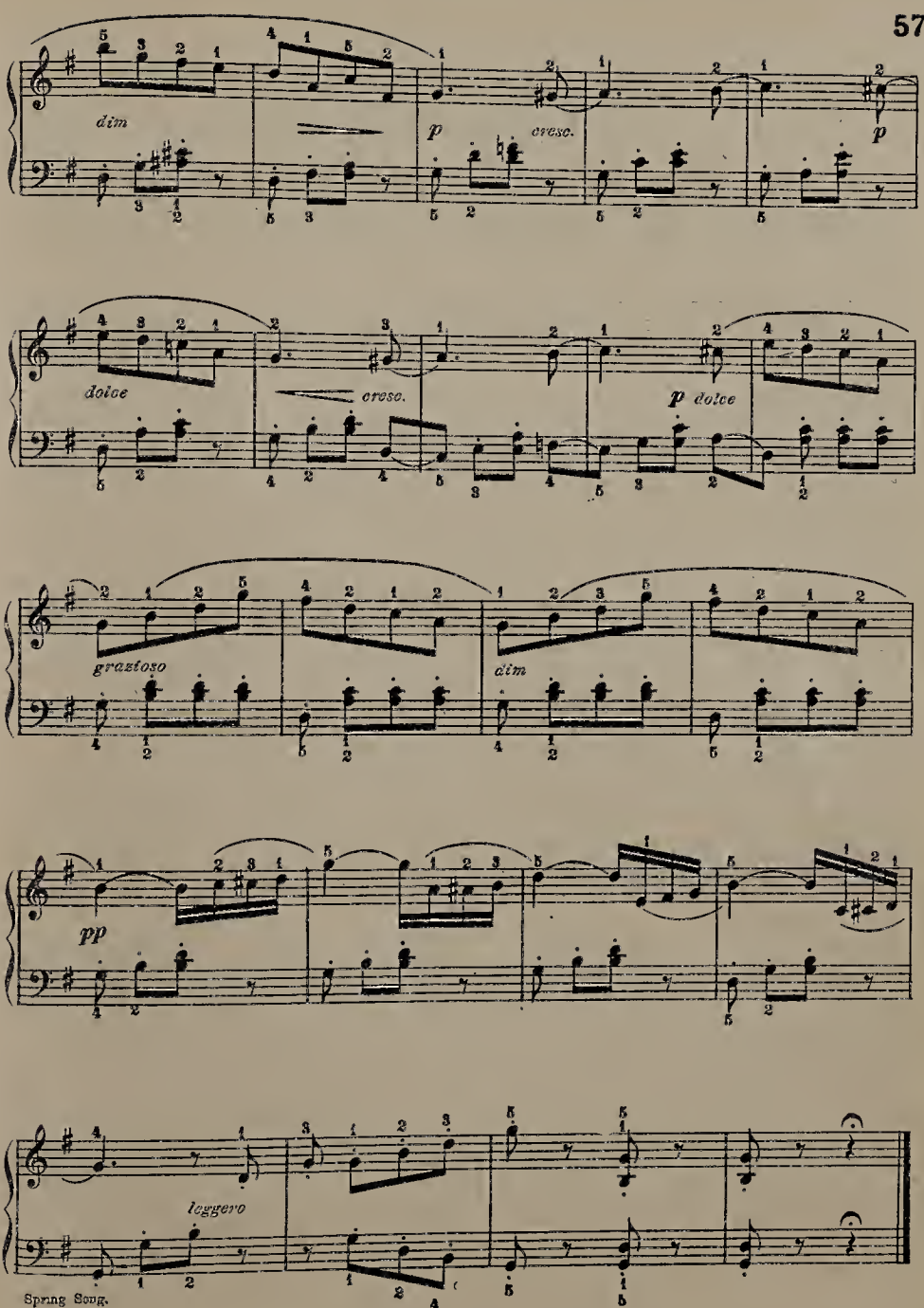
# SPRING SONG

*(Song without Words)*

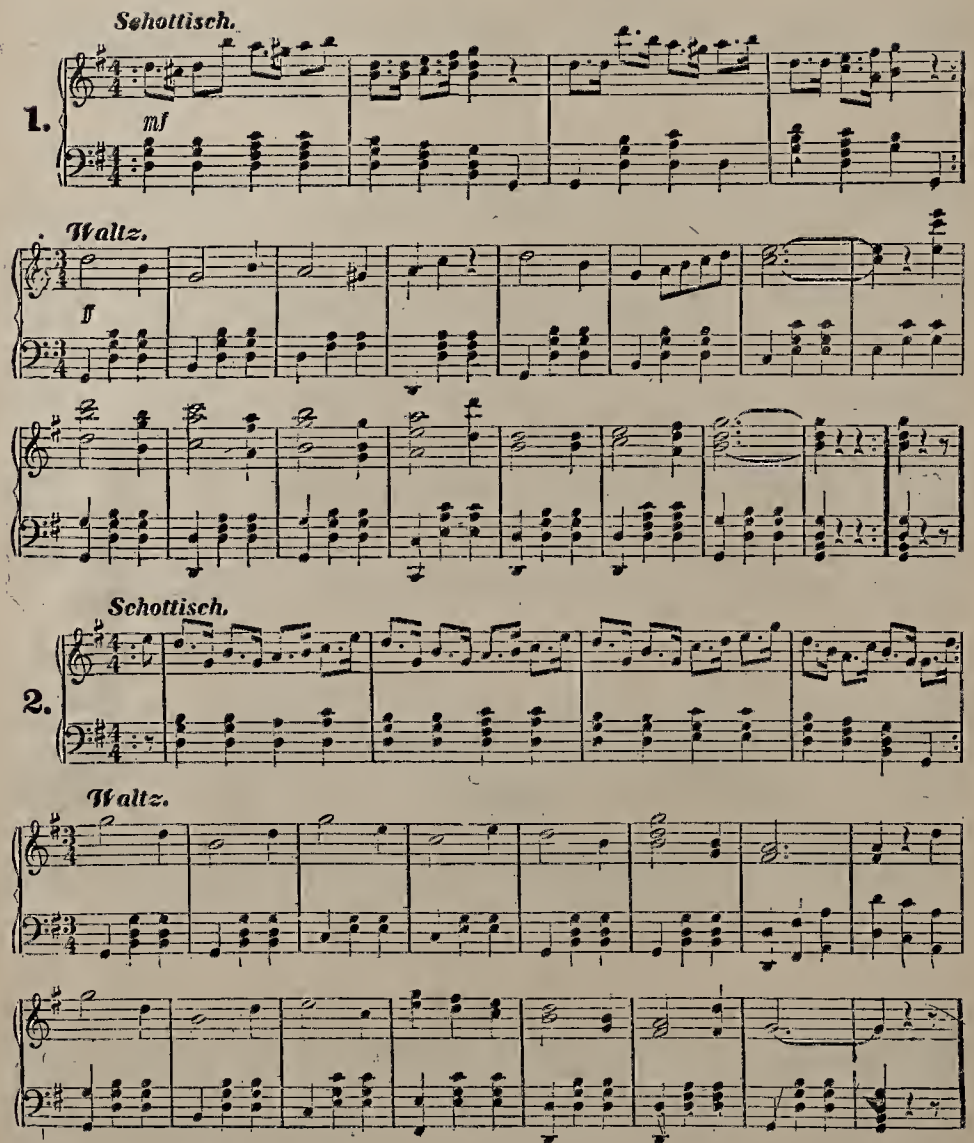
F. Mendelssohn

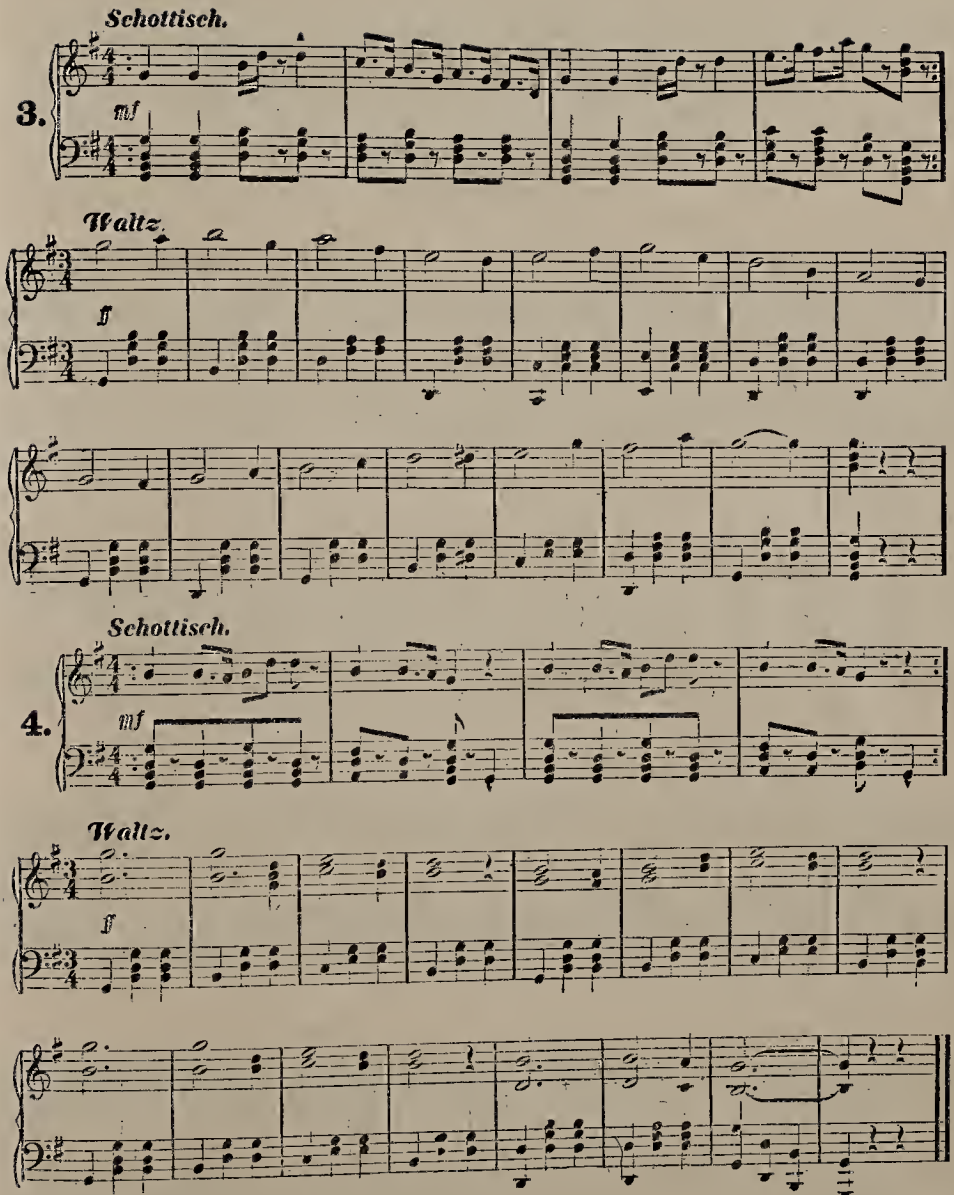
**Allegretto grazioso**




dim
p
cresc.
p
dolce
cresc.
p dolce
graziοso
dim
pp
leggero

# The Rye Waltzes.

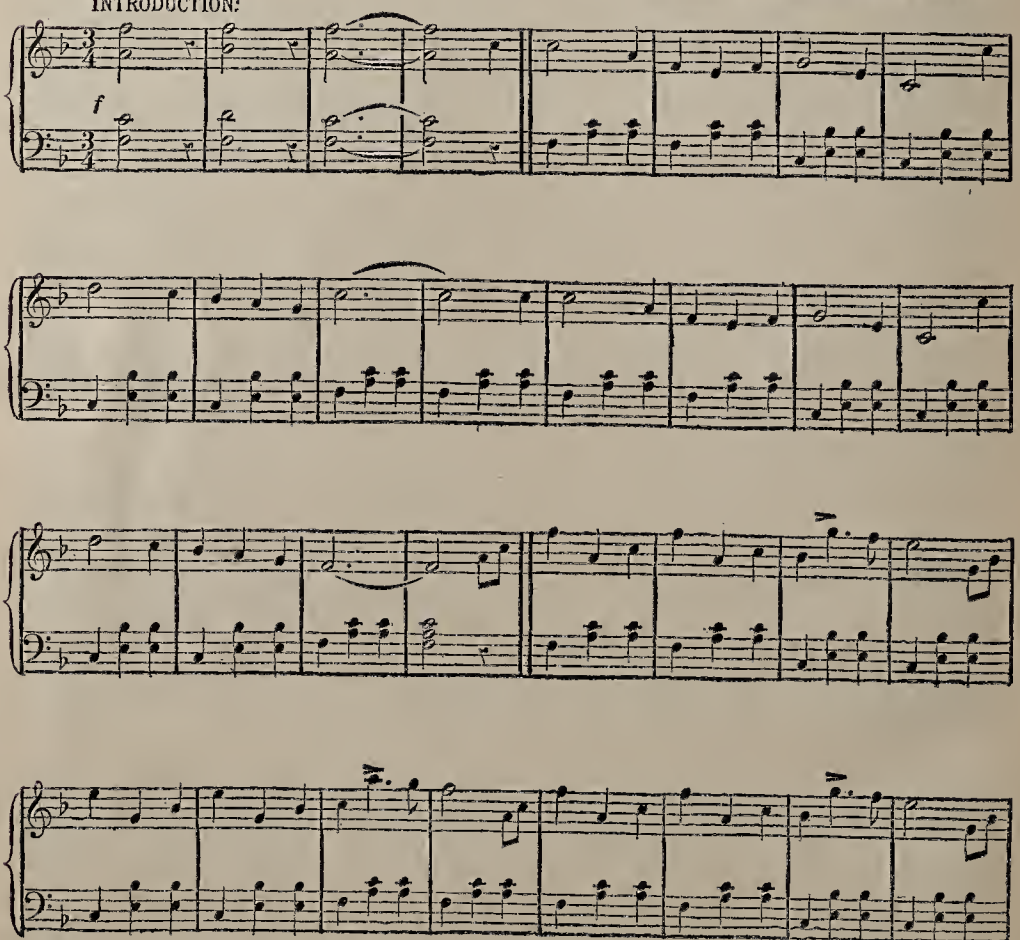


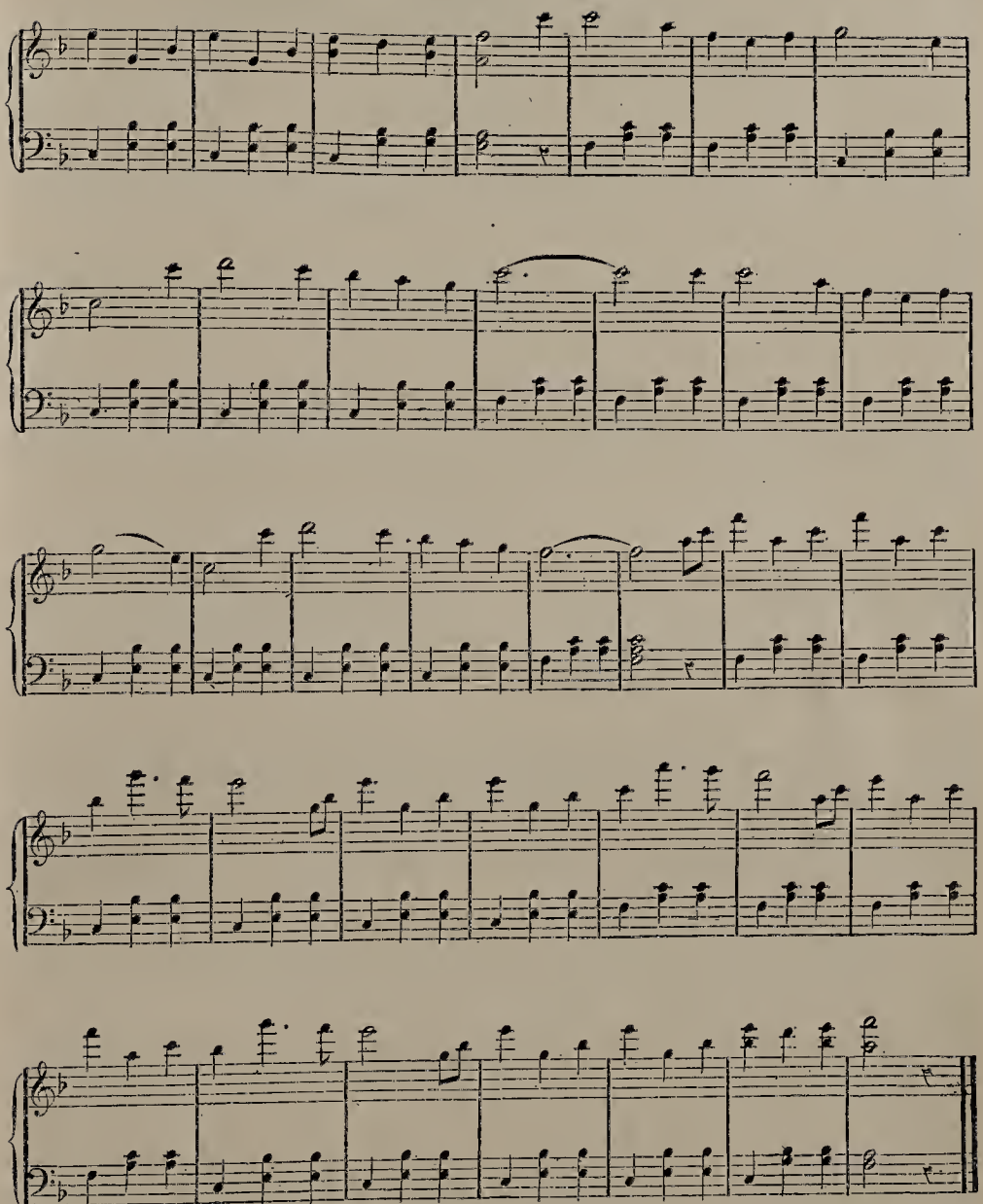

Schottisch.
3.
mf
Waltz.
ff
Schottisch.
4.
mf
Waltz.
ff

# U AND I WALTZ.

Composed by GEORGE THORNE.

INTRODUCTION:

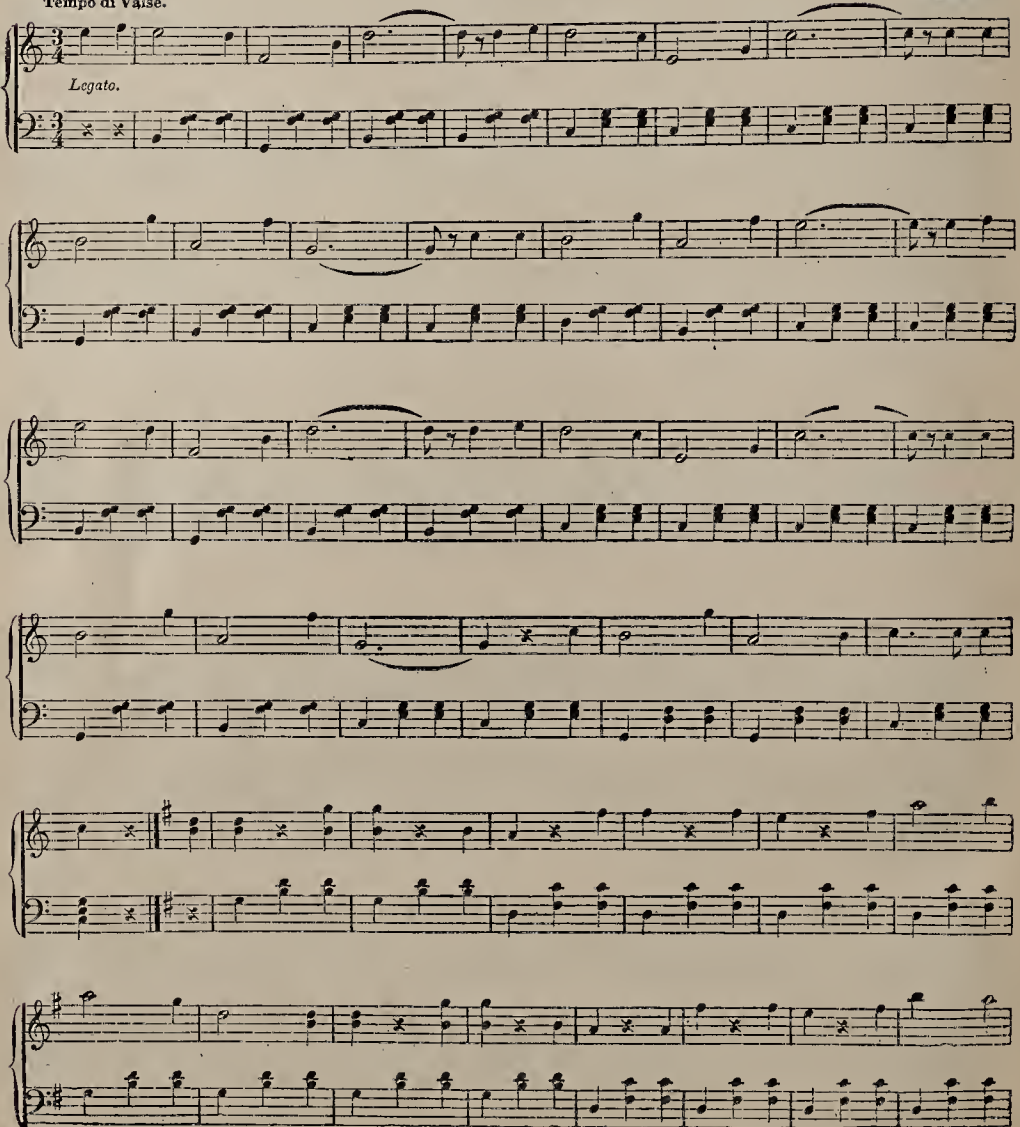


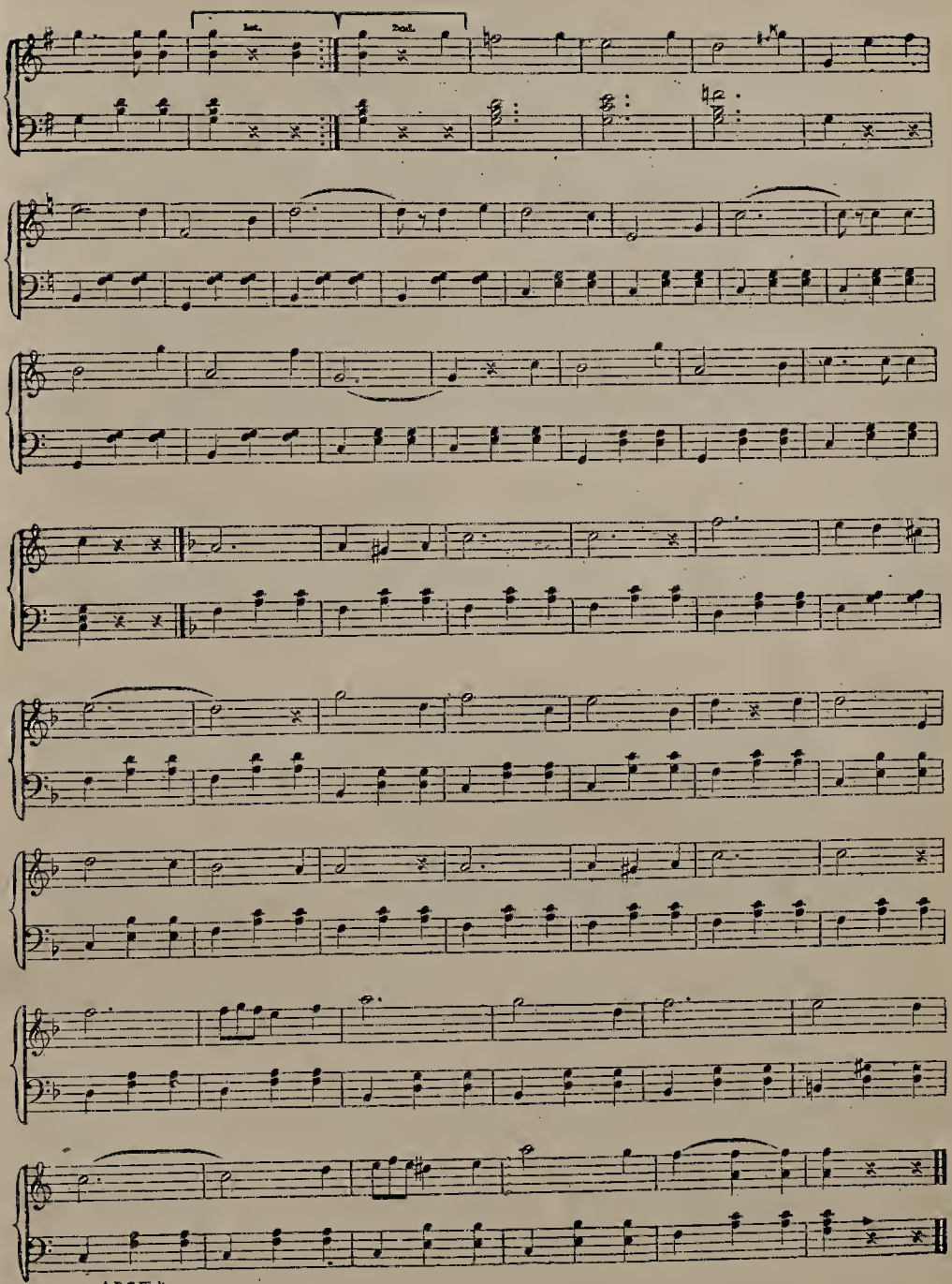


# A B C WALTZ.

Tempo di Valse.

C. WHITE.

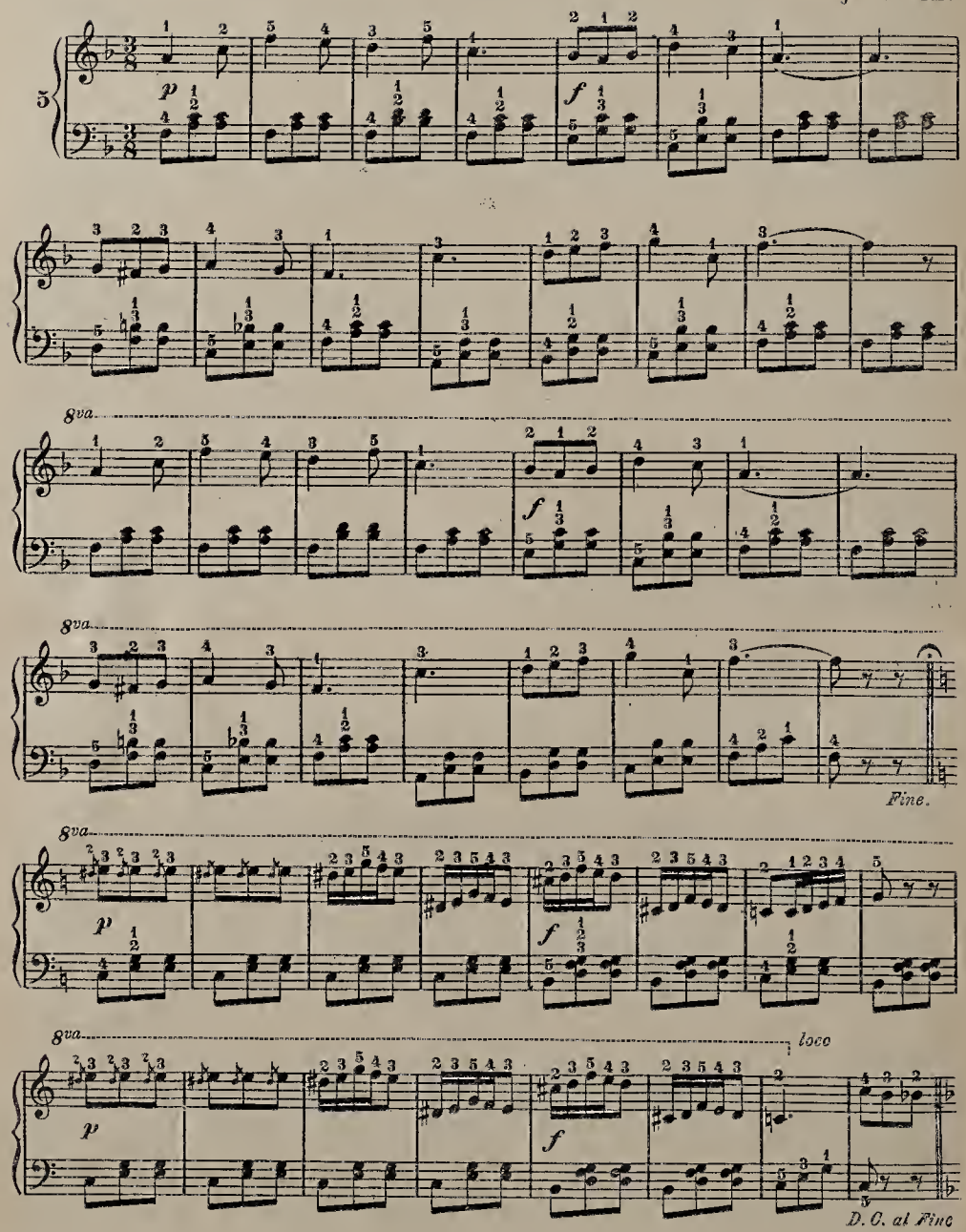





A B C Waltz.

# Maud Waltz

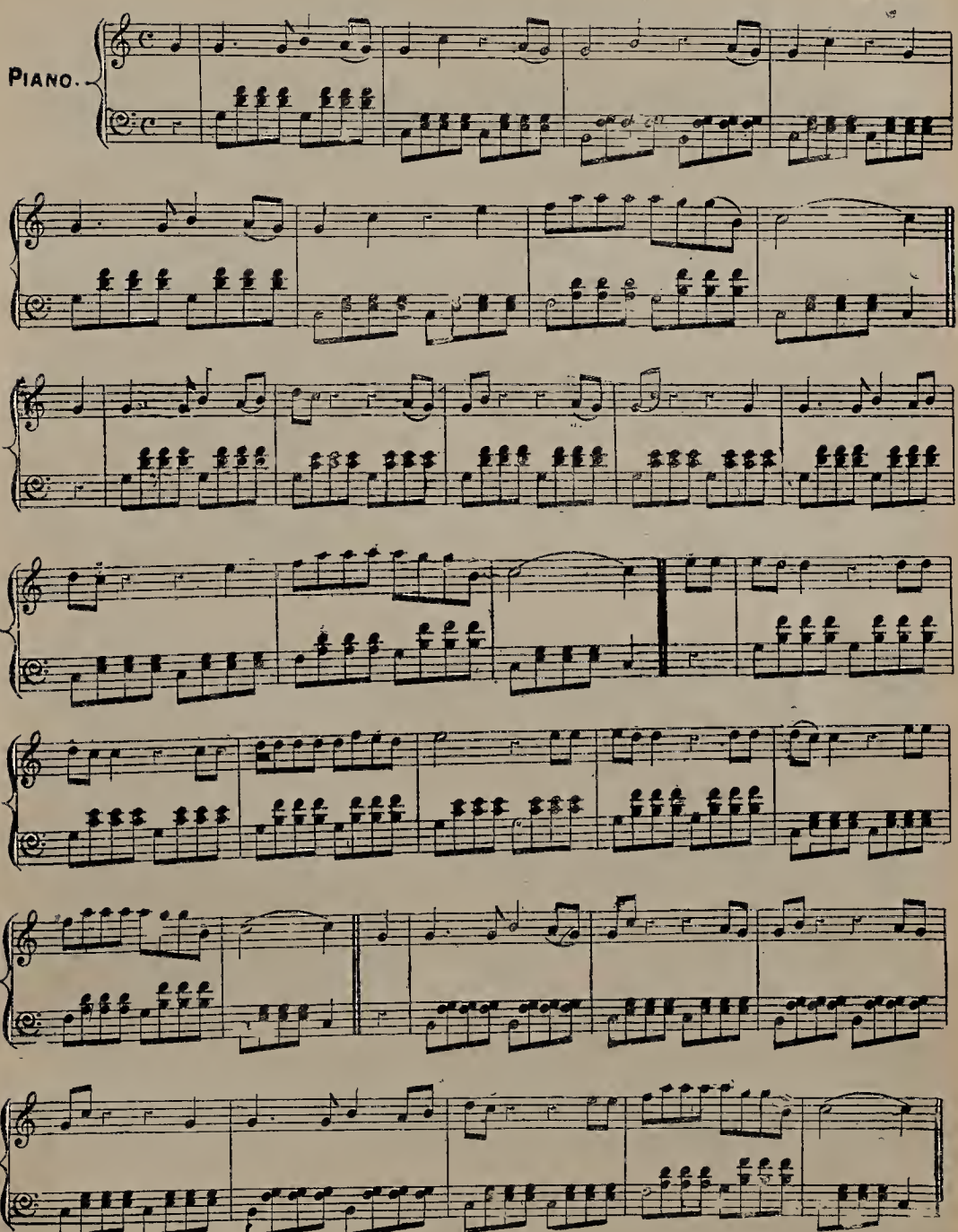
J. BELLAK



# THE MOCKING BIRD.



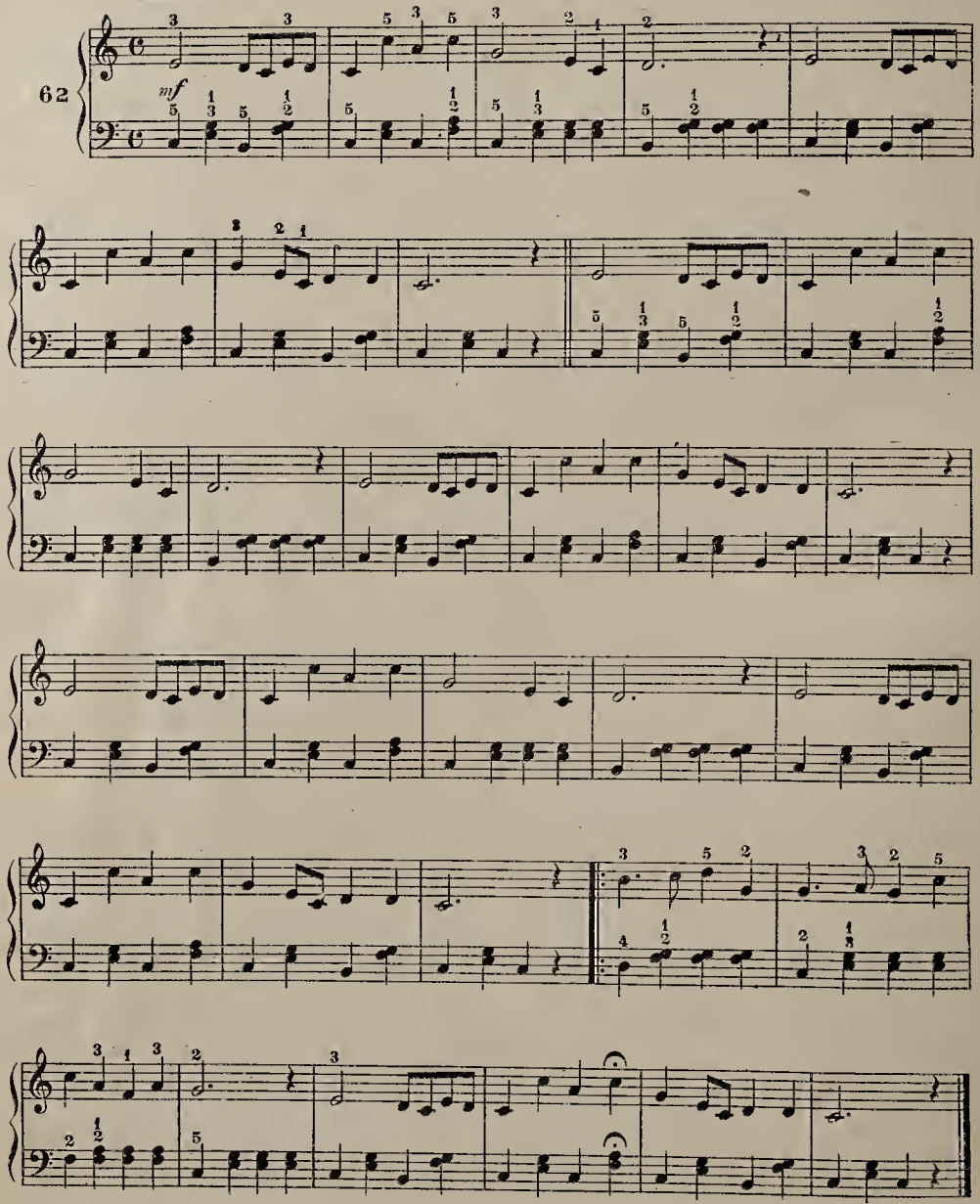
E. MACK



# Old Folks at Home

Moderato

A. H. ROSEWIG

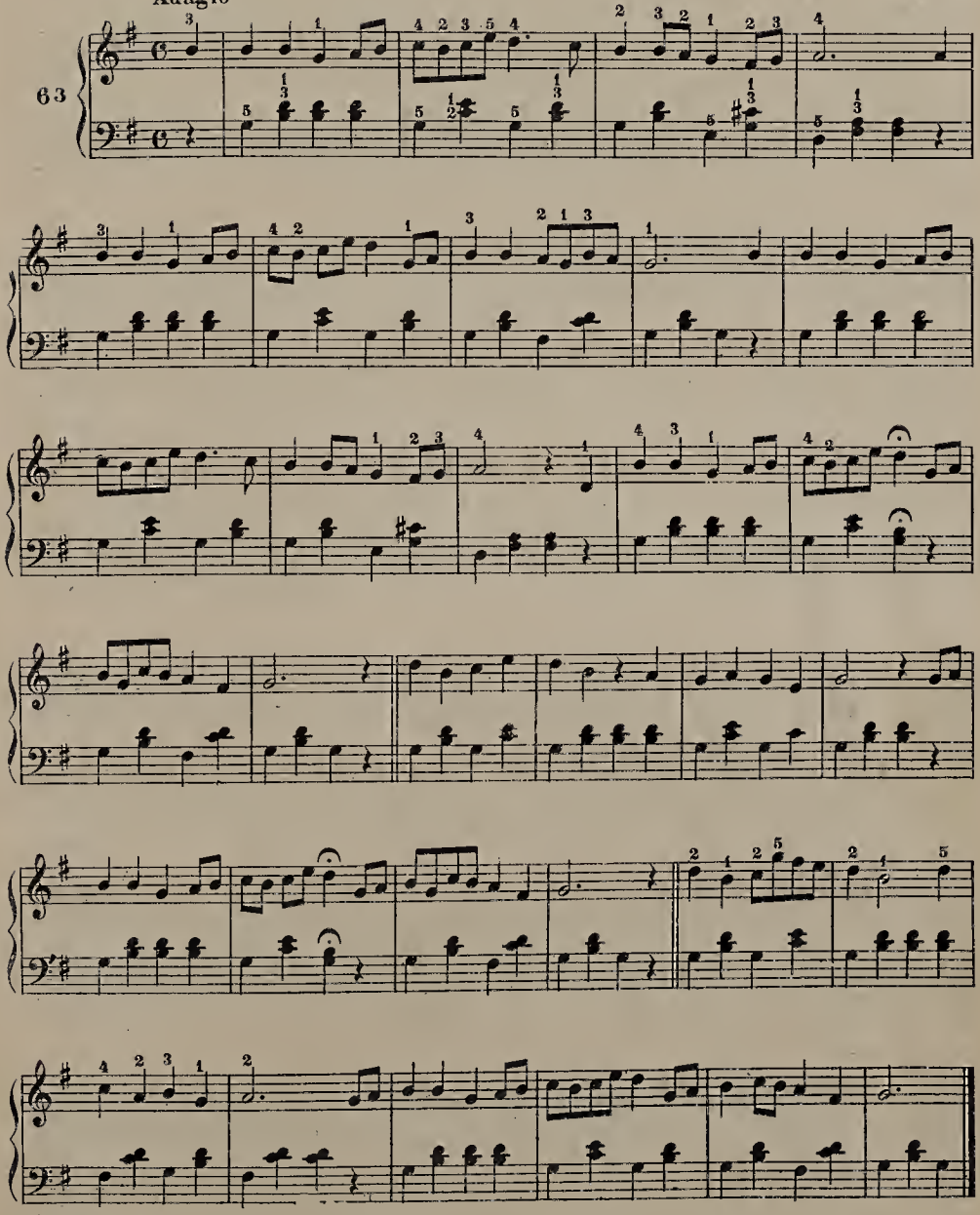



Foreign Fingering

# My Old Kentucky Home

Adagio

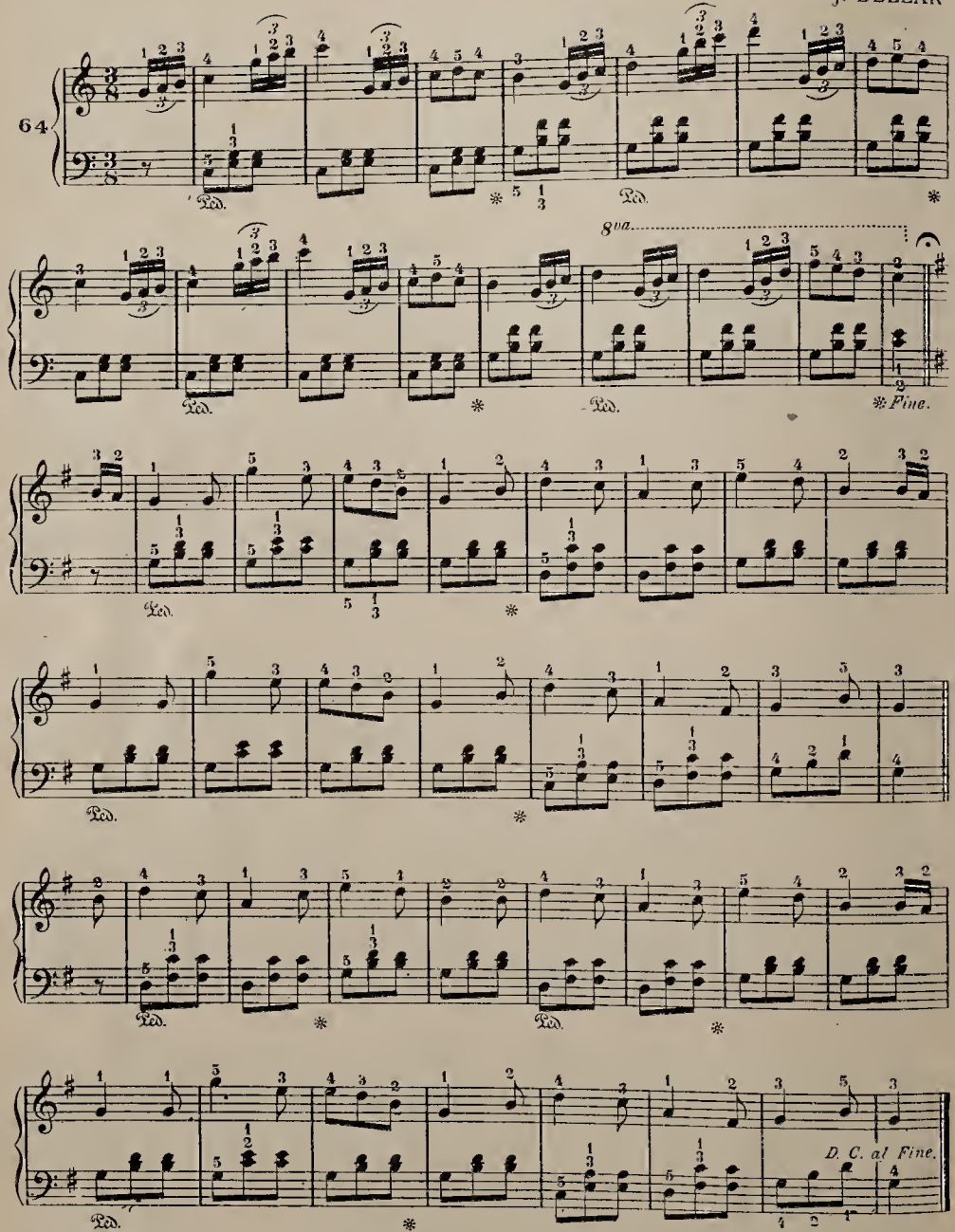
A. H. ROSEWIG



Foreign Fingering

# Midnight-hour Waltz

J. BELLAK

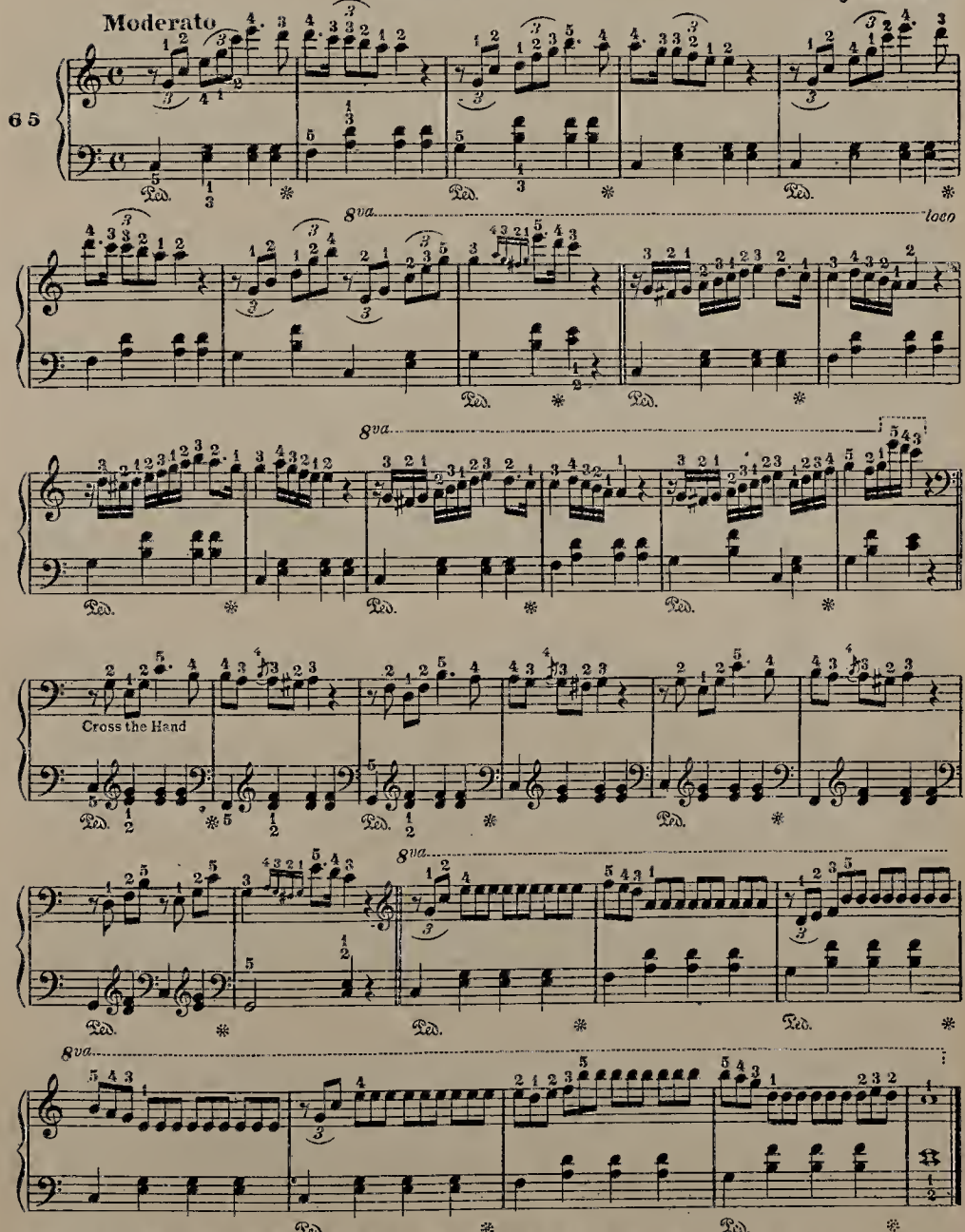



Foreign Fingering

# La Priere D'une Vierge

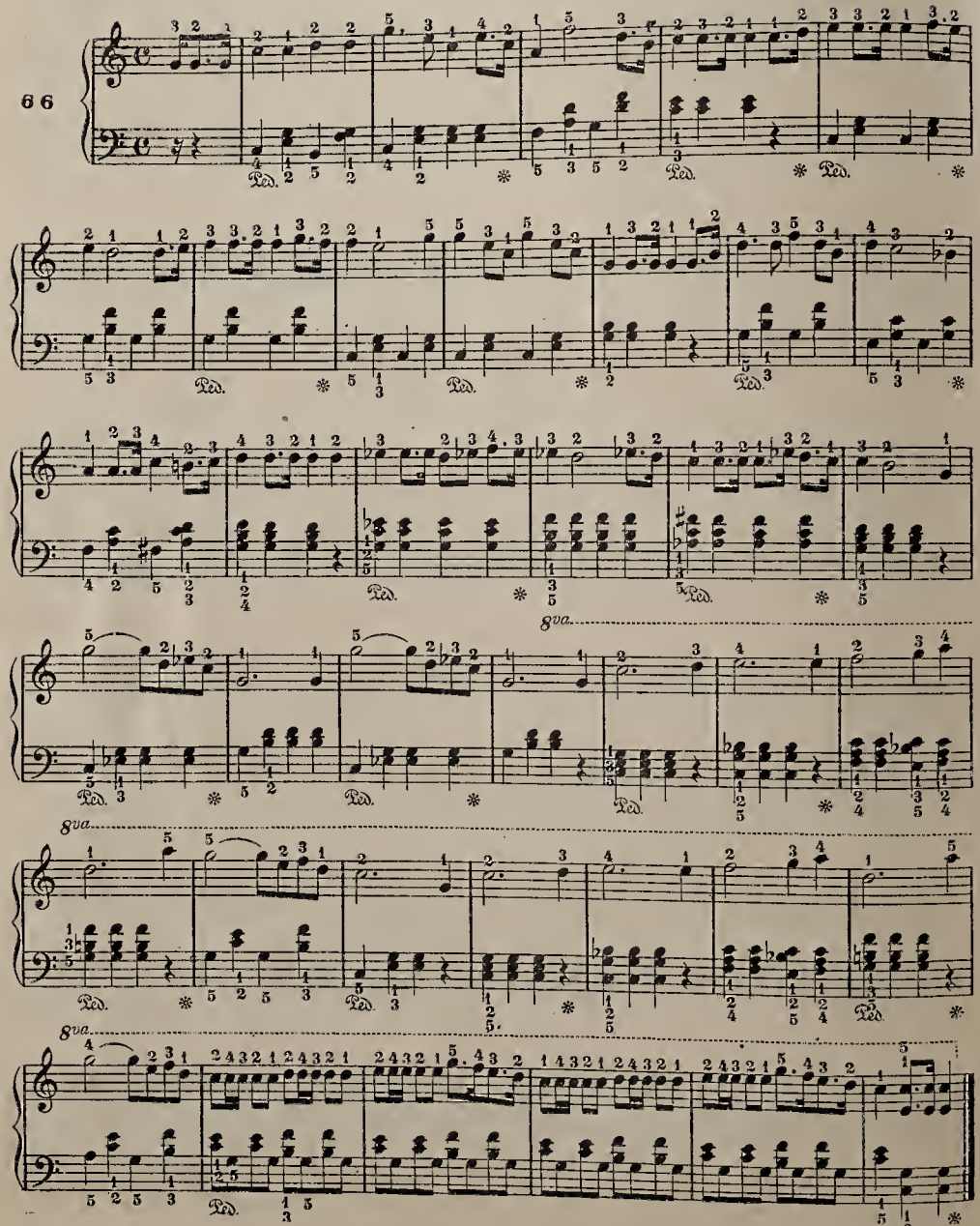
## ( Maiden's Prayer)

J. BELLAK



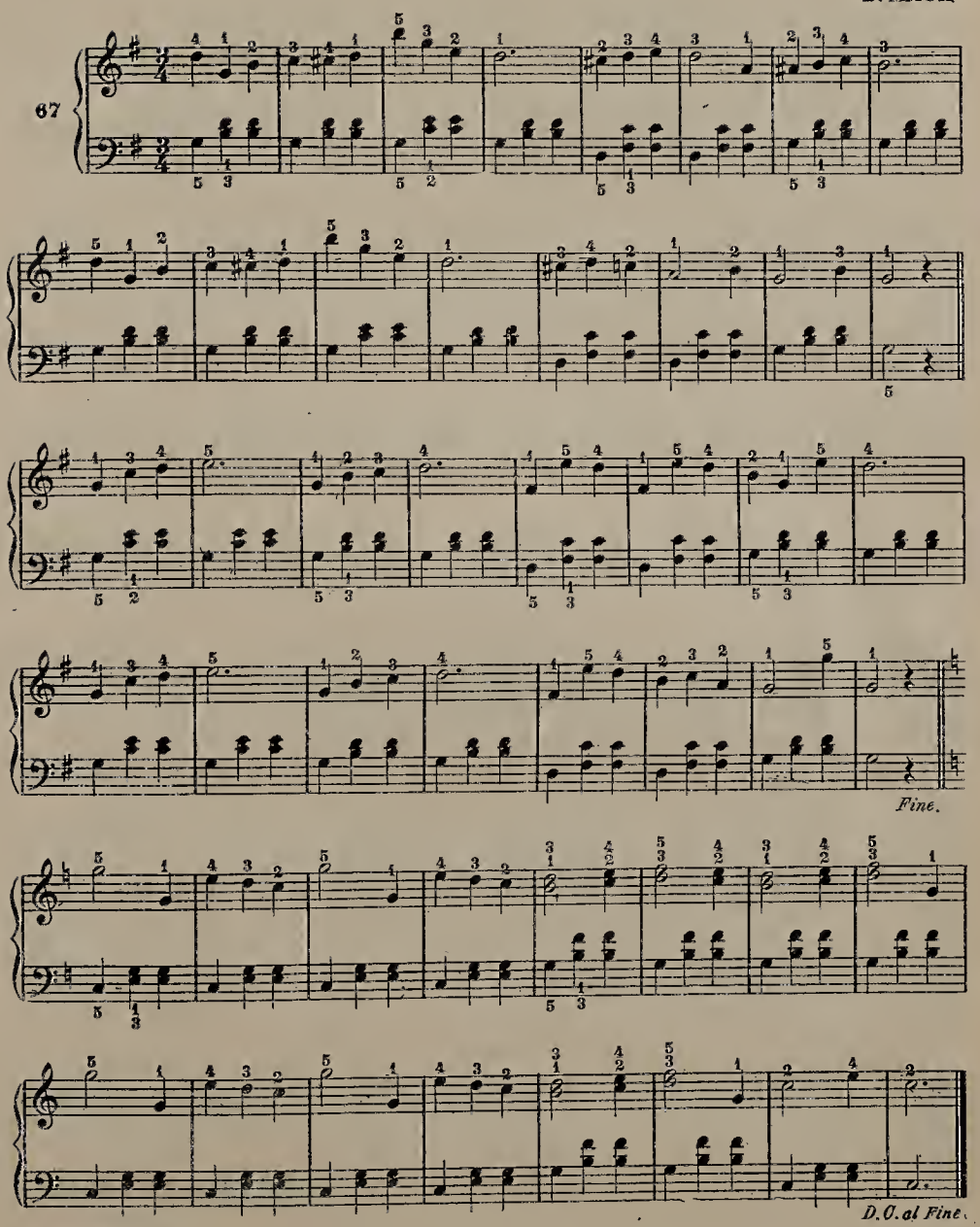

*Note.*— Cross the hands. The Right Hand is in the Bass Clef and crosses over the Left Hand, which is in the Treble Clef.
Foreign Fingering

# La Marseillaise



# Mary's Pet Waltz

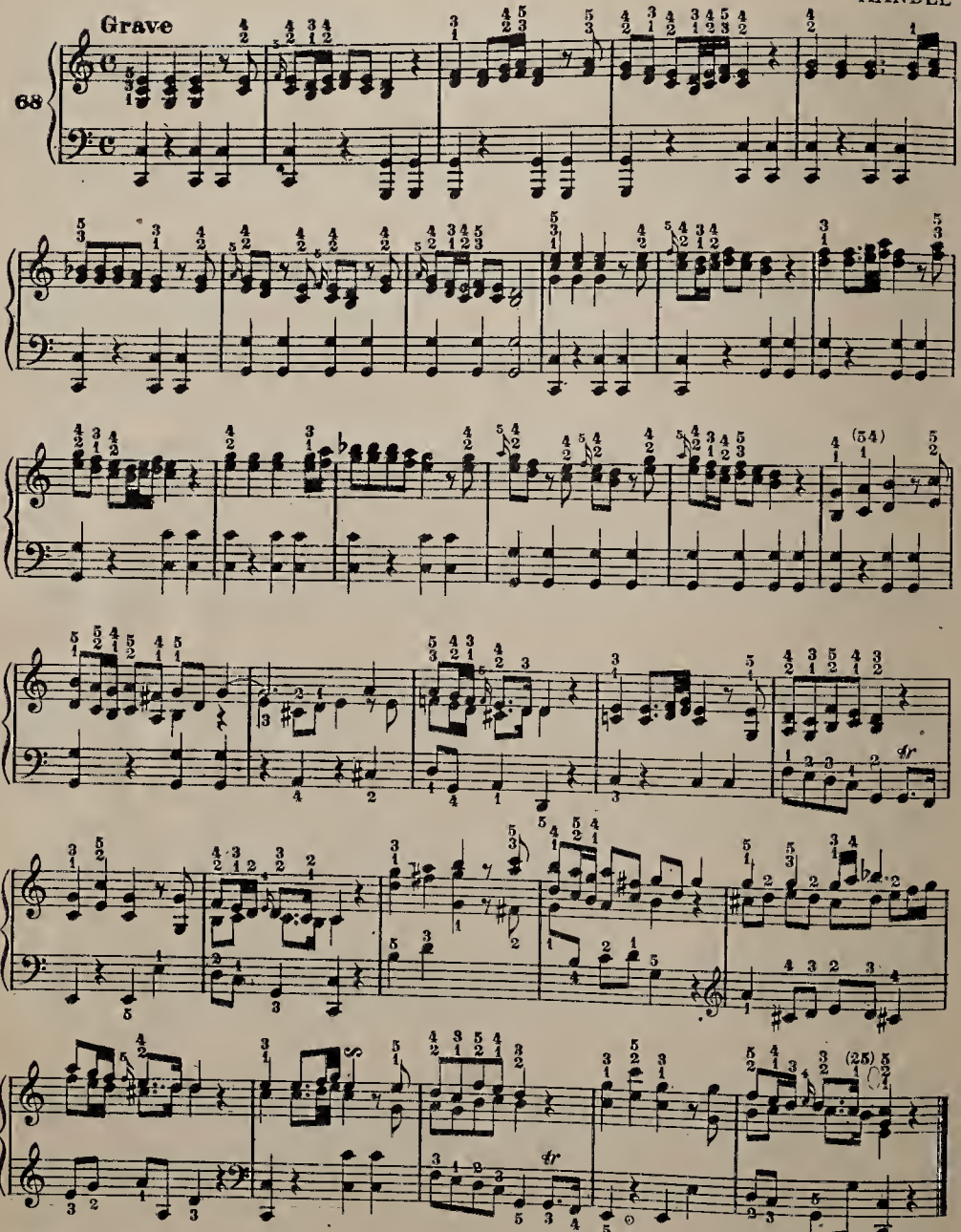
E. MACK




Foreign Fingering

# Dead March in Saul

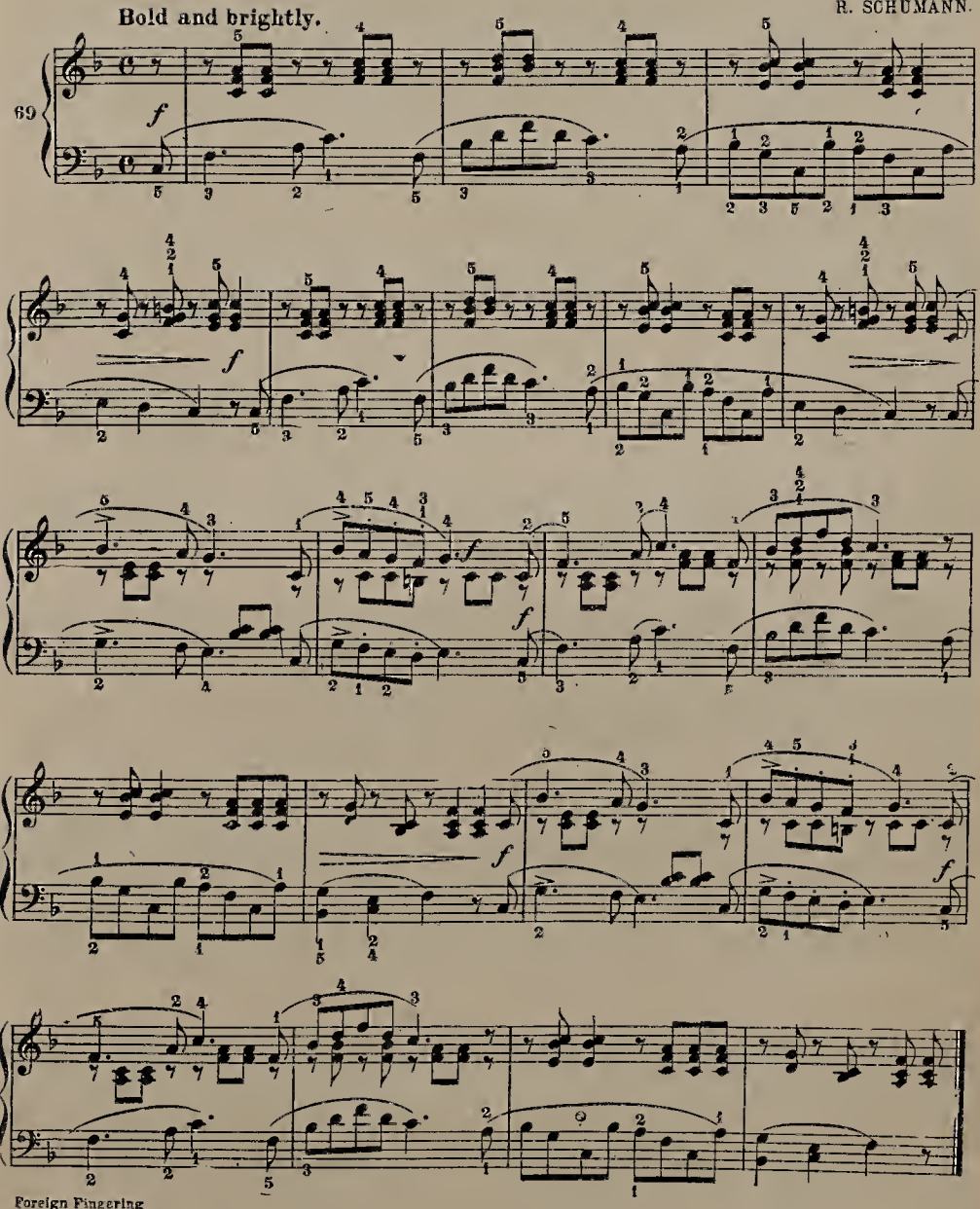
HANDEL




Foreign Fingering

Bold and brightly.

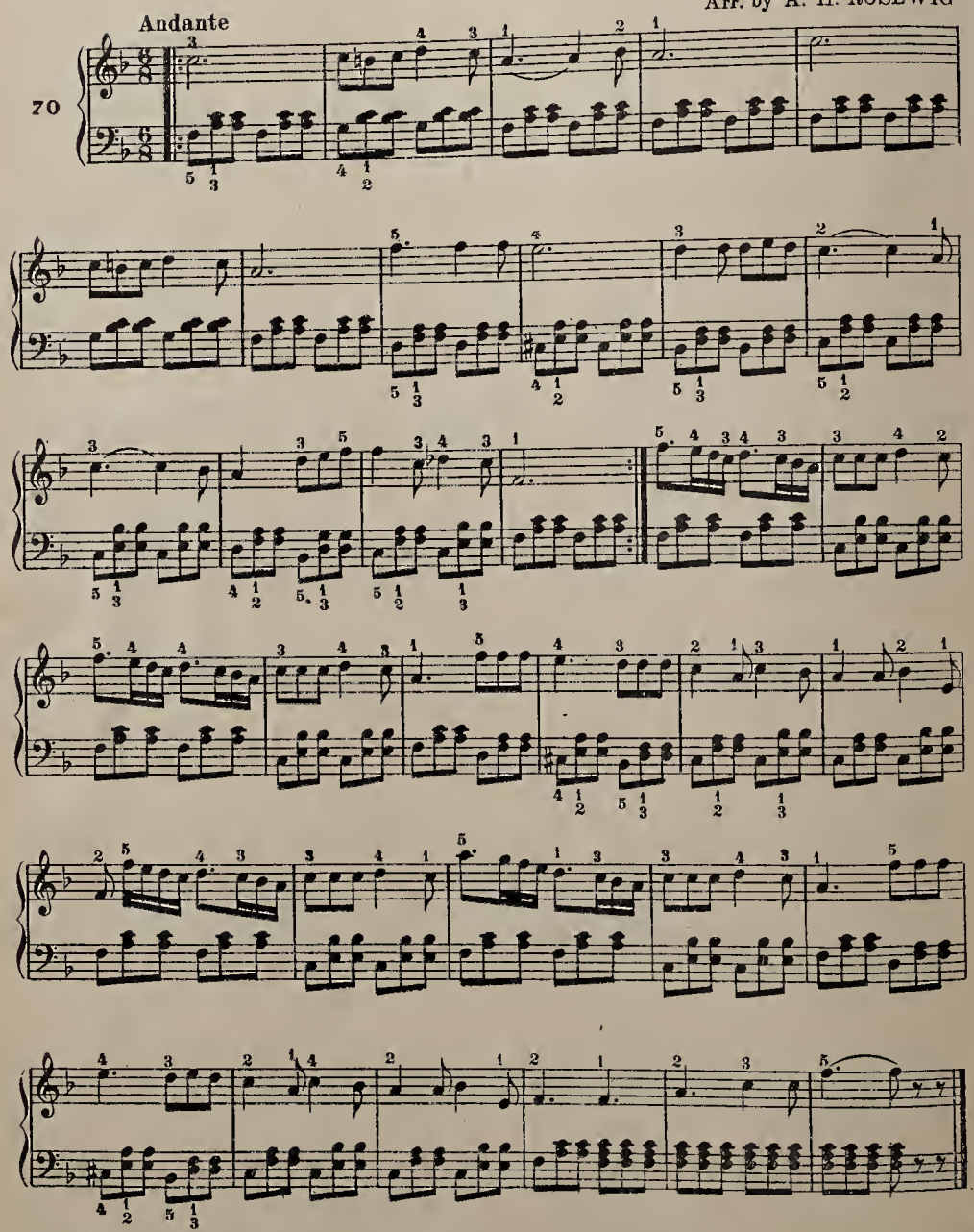
R. SCHUMANN.




Foreign Fingering

# Ah! I Have Sighed To Rest Me

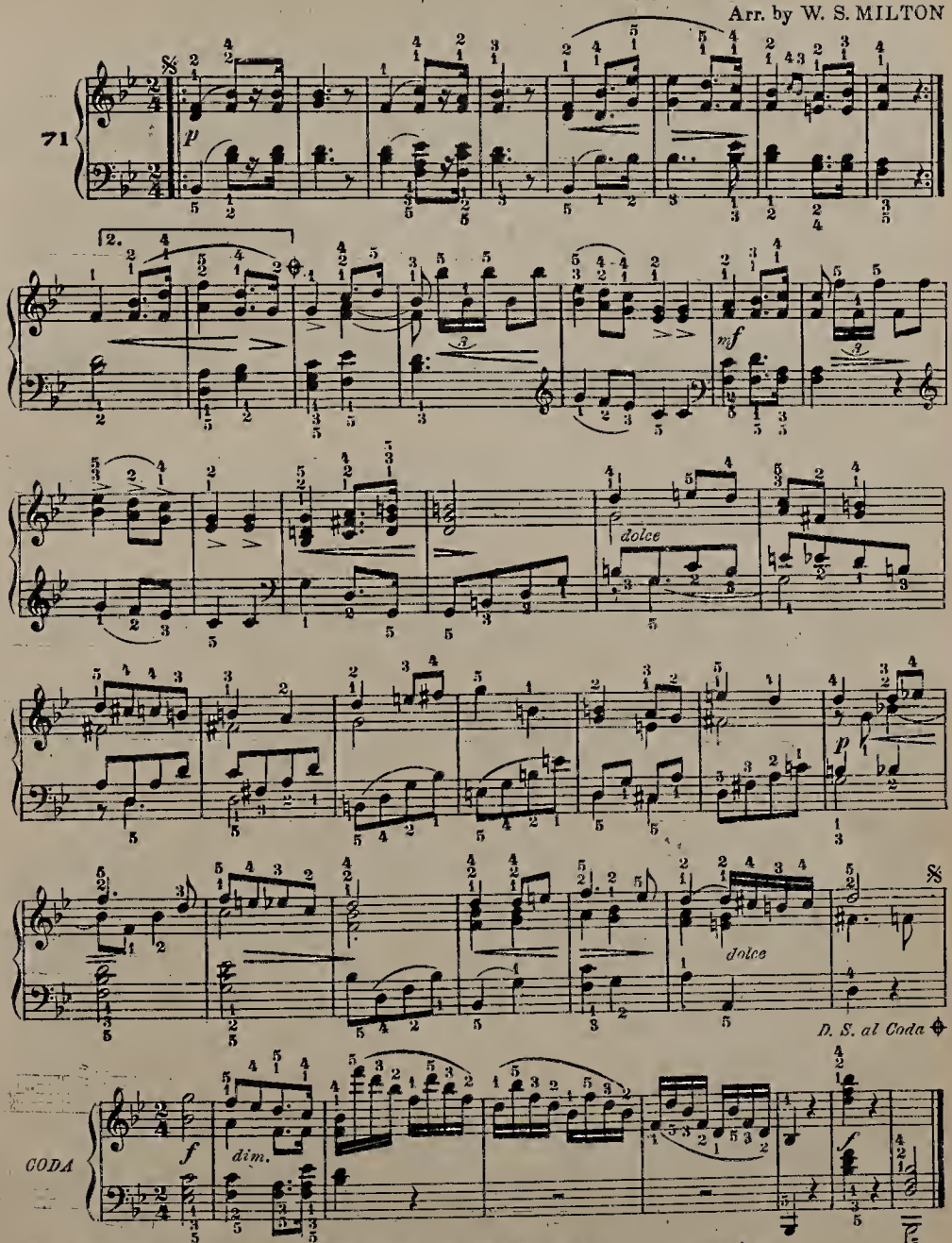
Arr. by A. H. ROSEWIG




Foreign Fingering

# Bridal Chorus (From "Lohengrin")

Arr. by W. S. MILTON

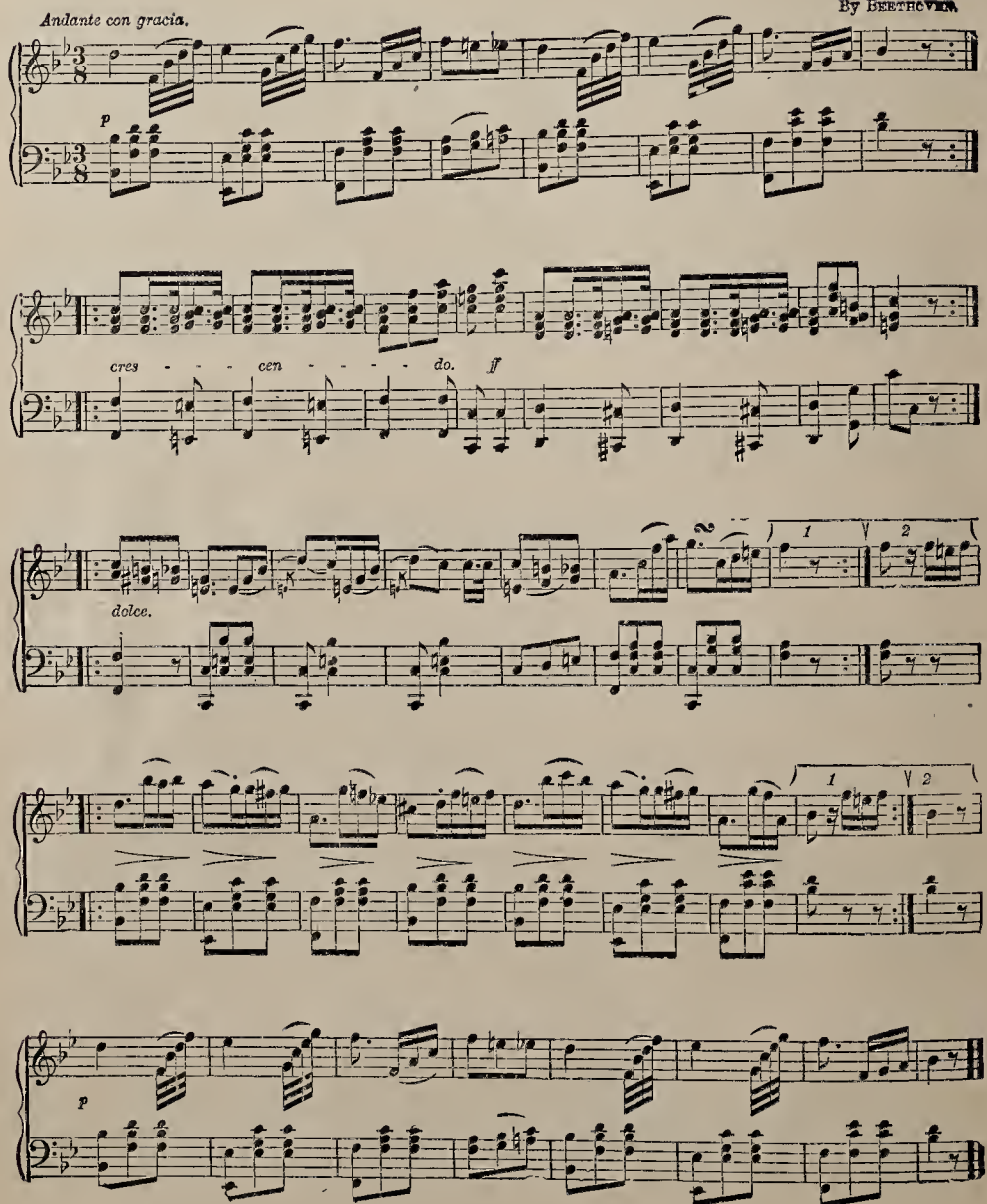



Note.— *Dal Segno* 𝄋 *al Coda* ⊕ means repeat from 𝄋 to 𝄋 until ⊕ and then omit to next sign ⊕ Coda.

Foreign Fingering

# GERTRUDE'S DREAM WALTZ.

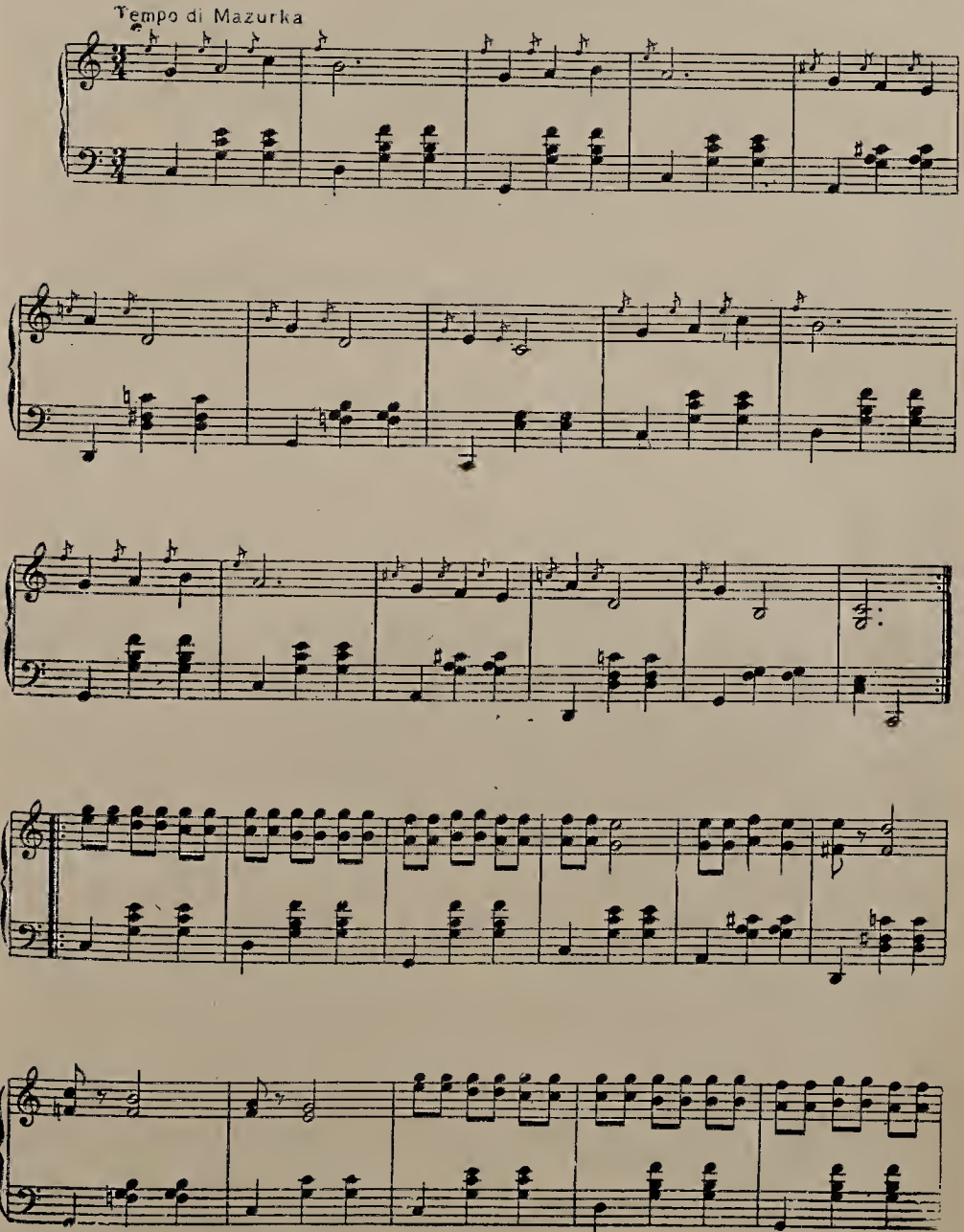
By BEETHOVEN.

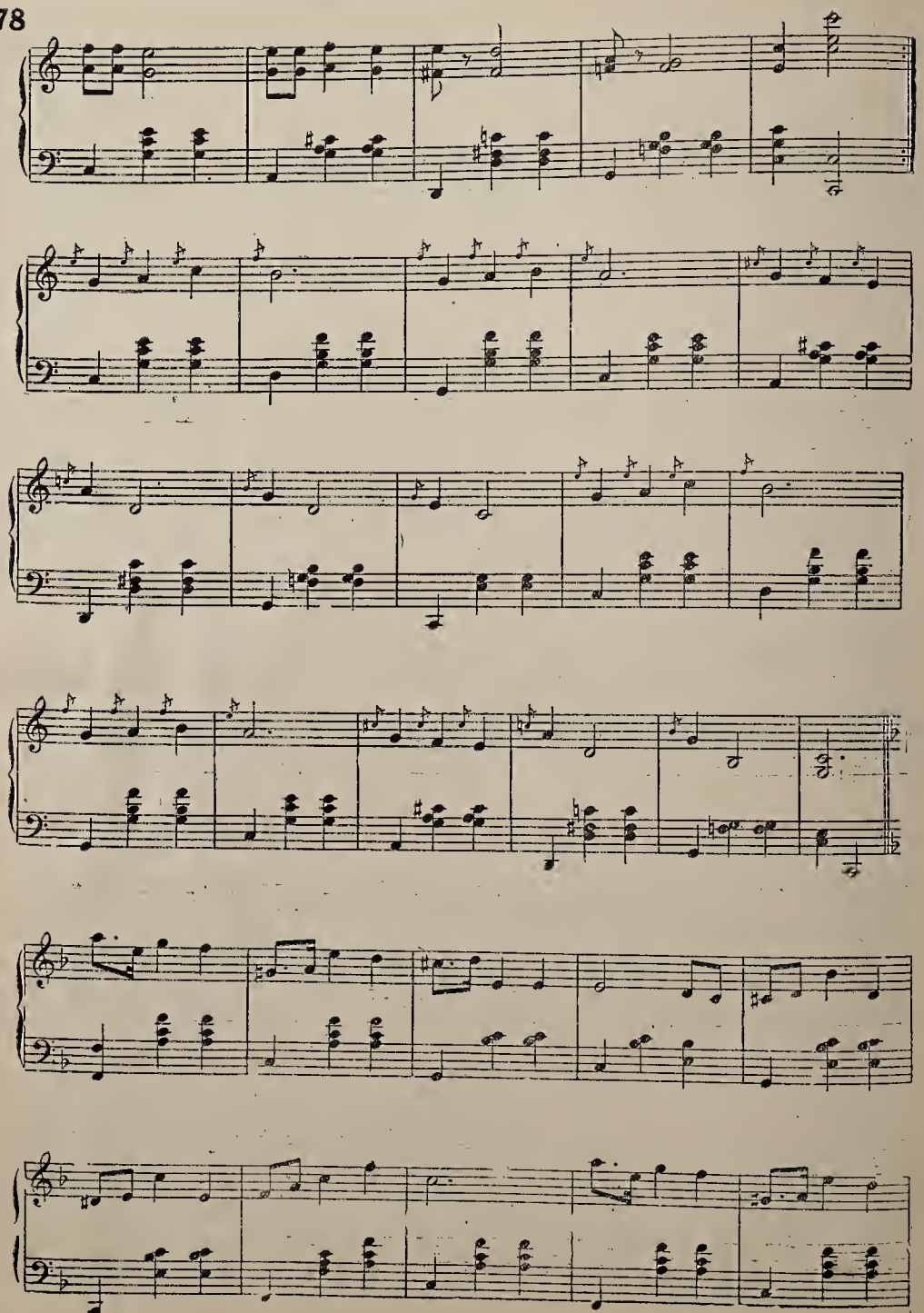


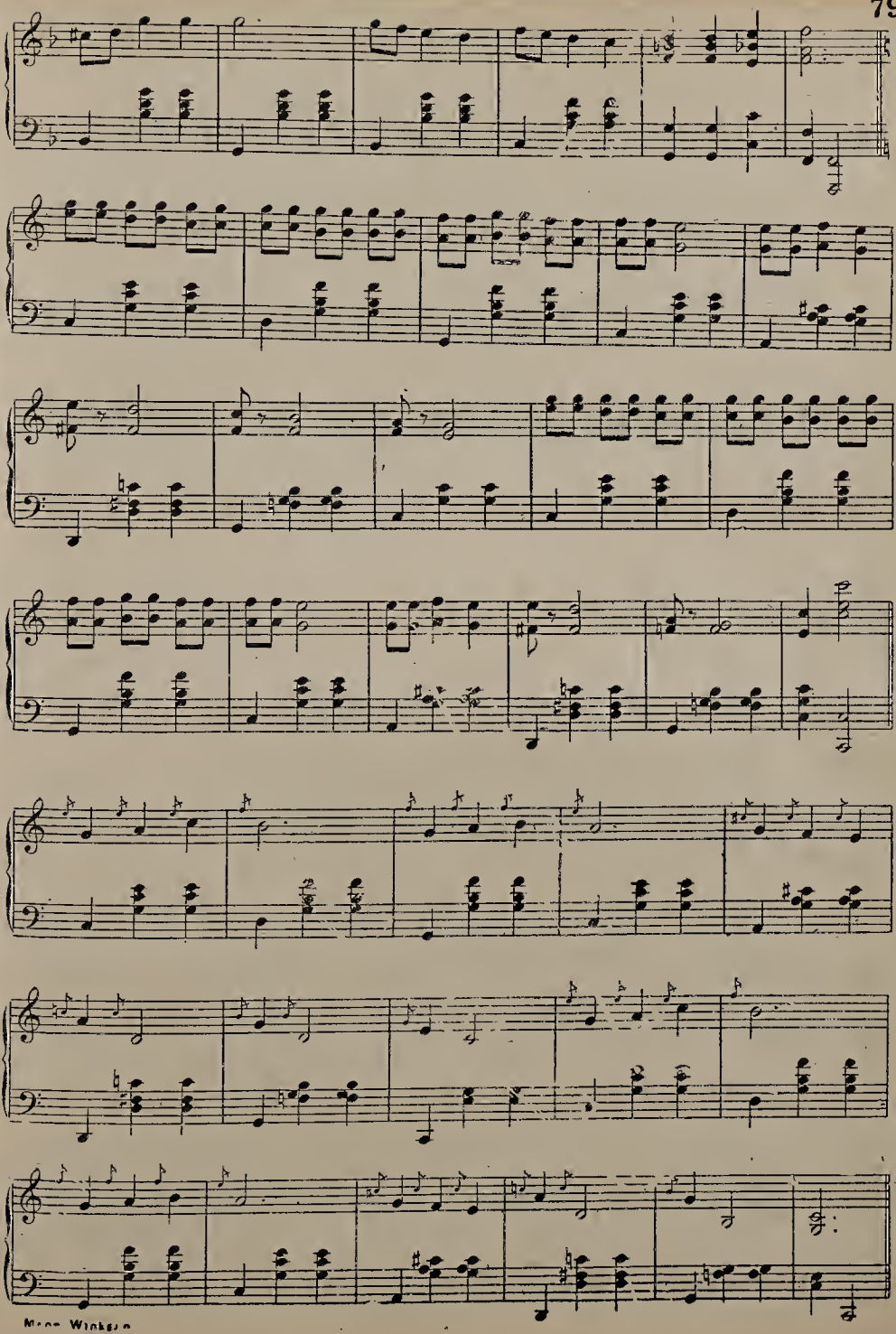
# MOON WINKS

GEORGE STEVENS

Tempo di Mazurka



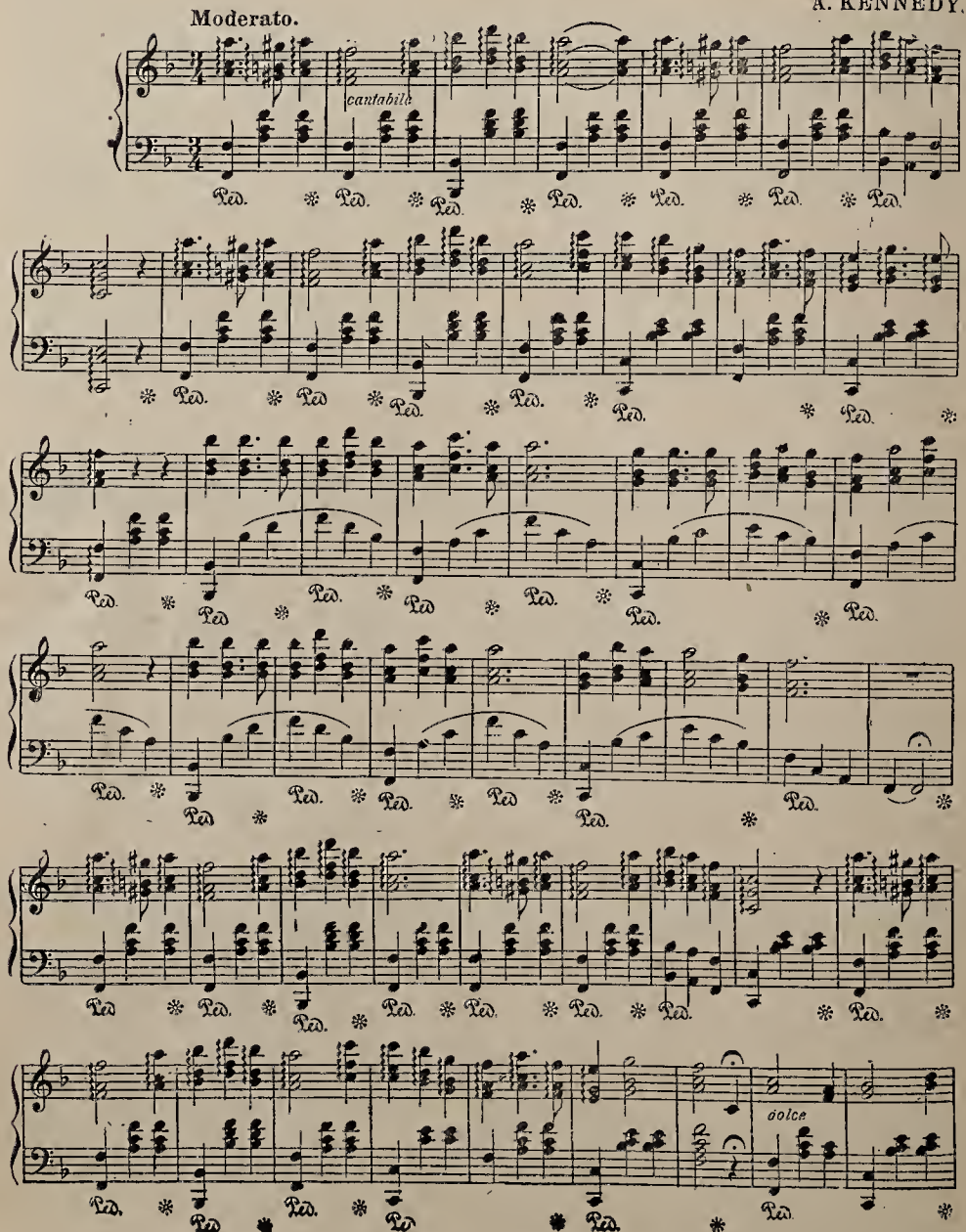


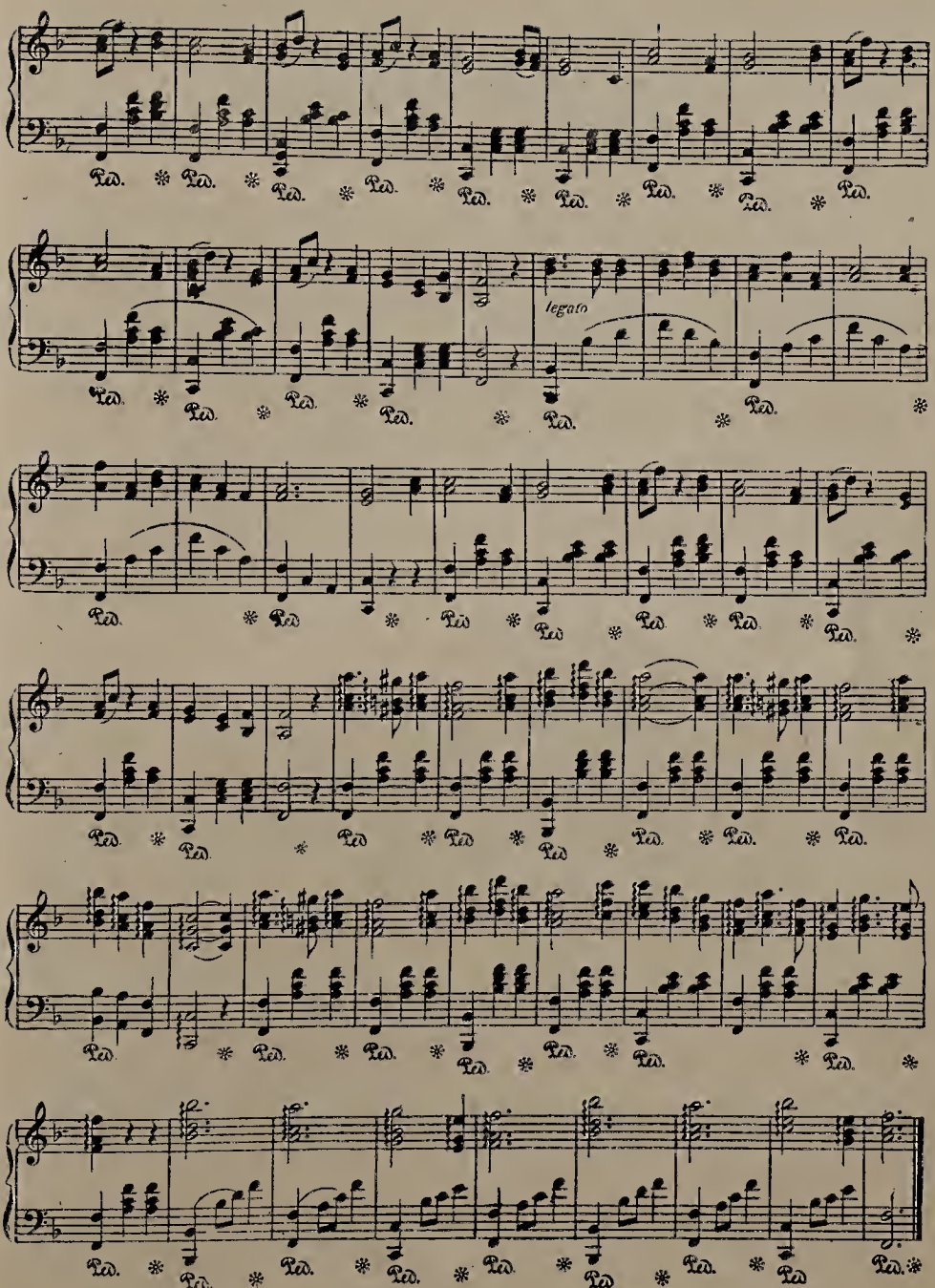


Mann Winkler

# STAR OF THE SEA—REVERIE

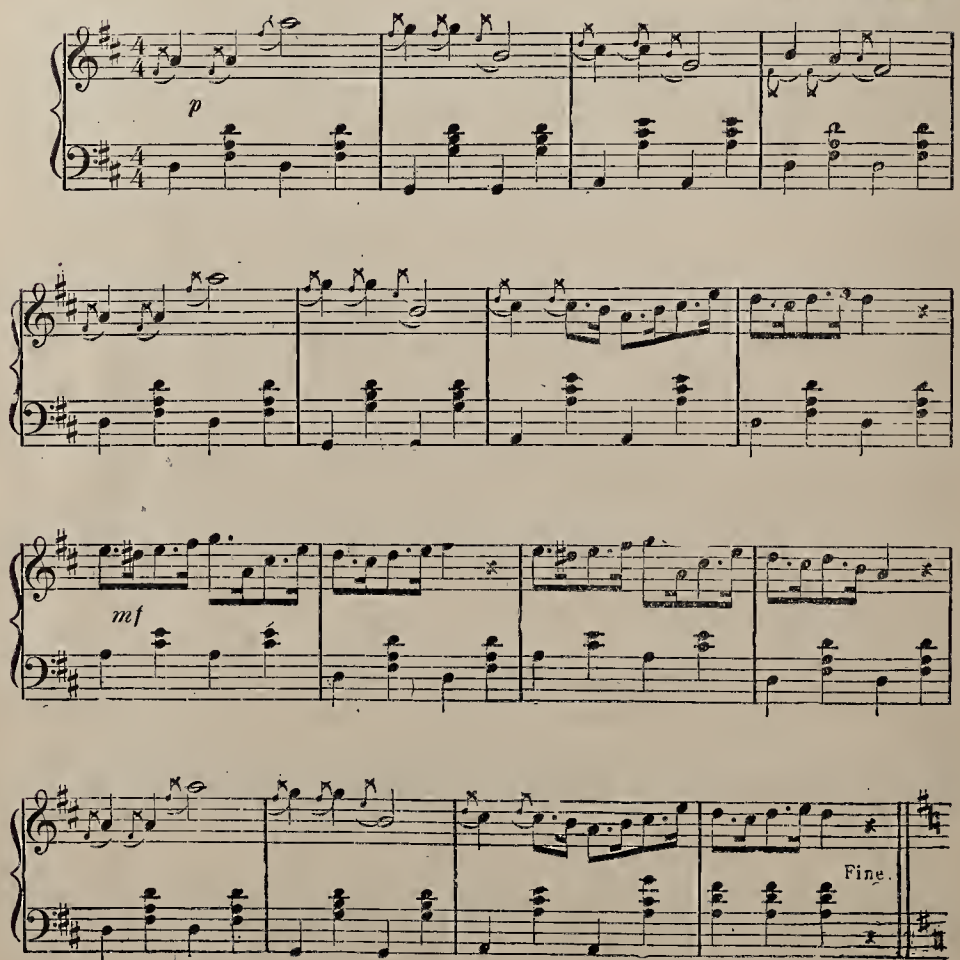
A. KENNEDY.

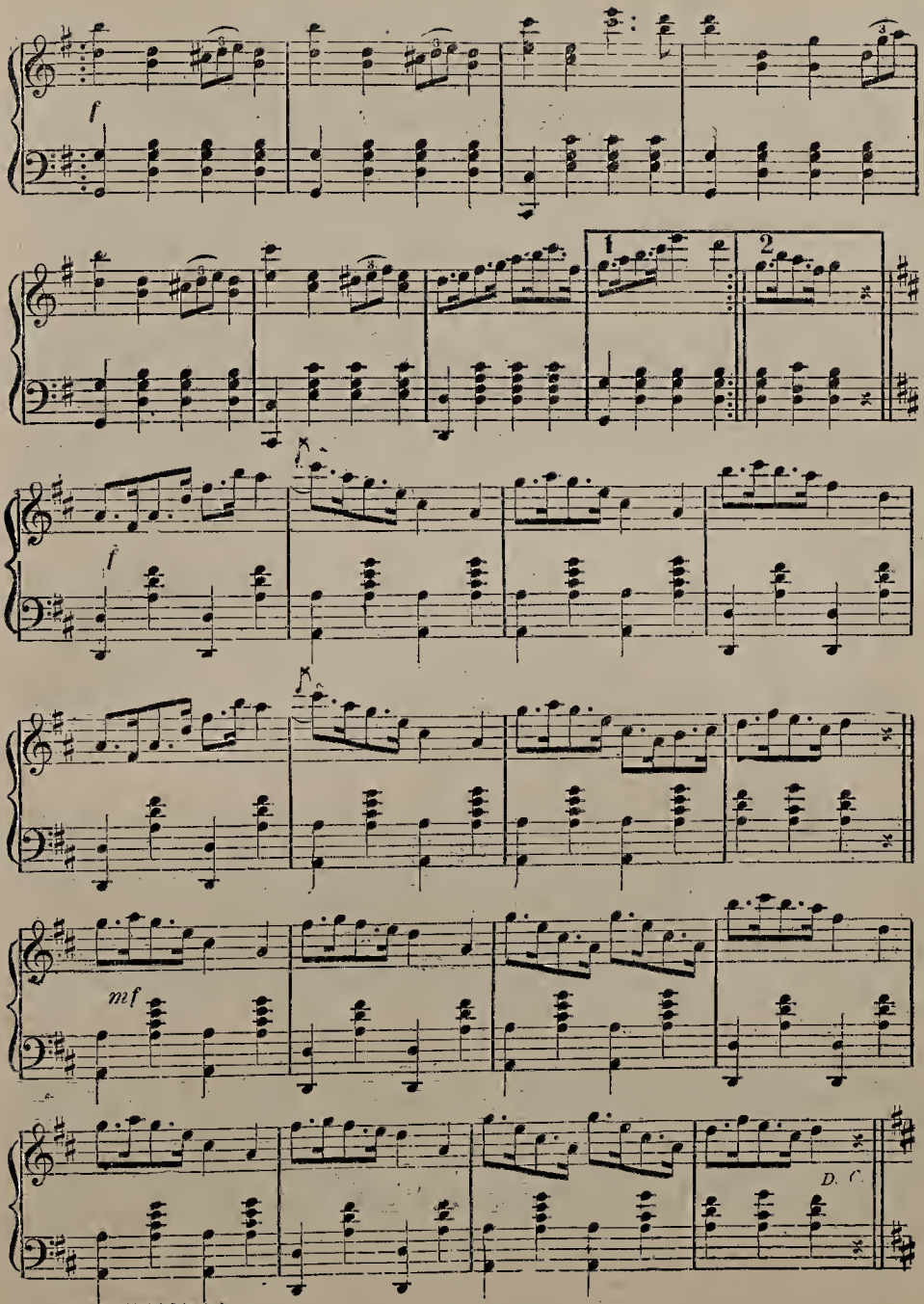



legato

# SILVER MEDAI

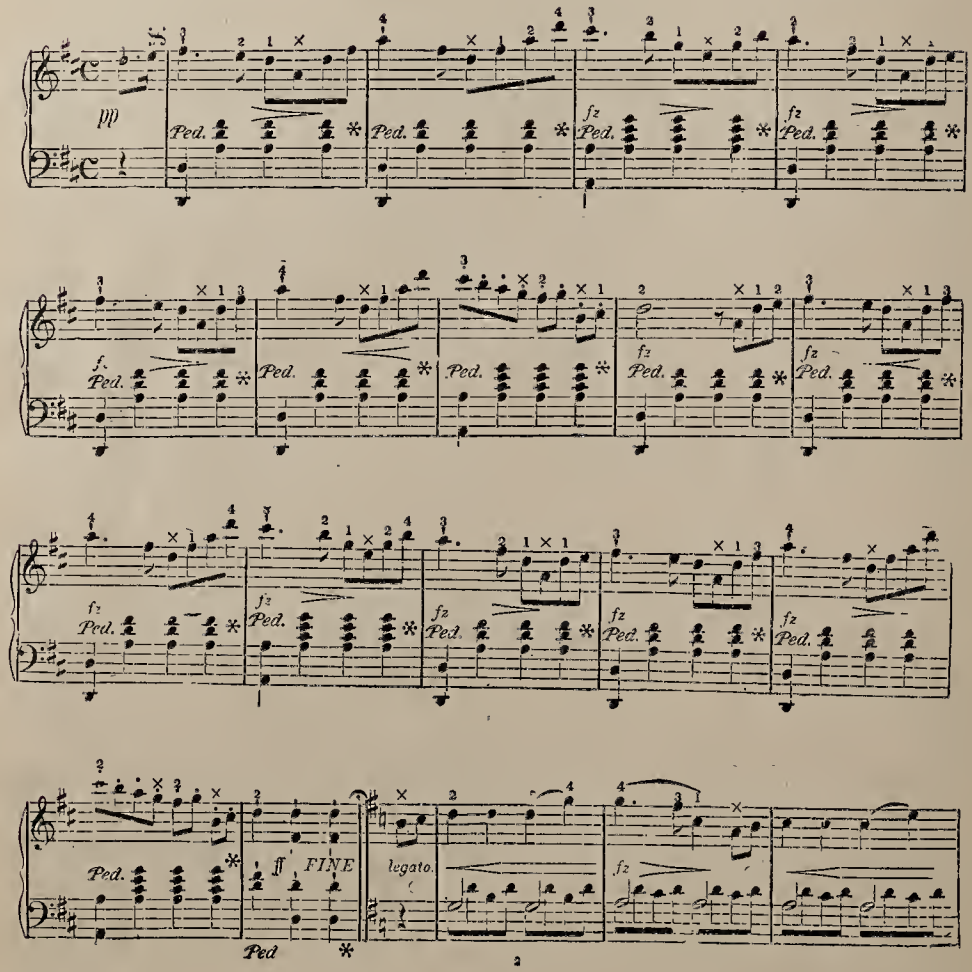
By D. W. CRIST.

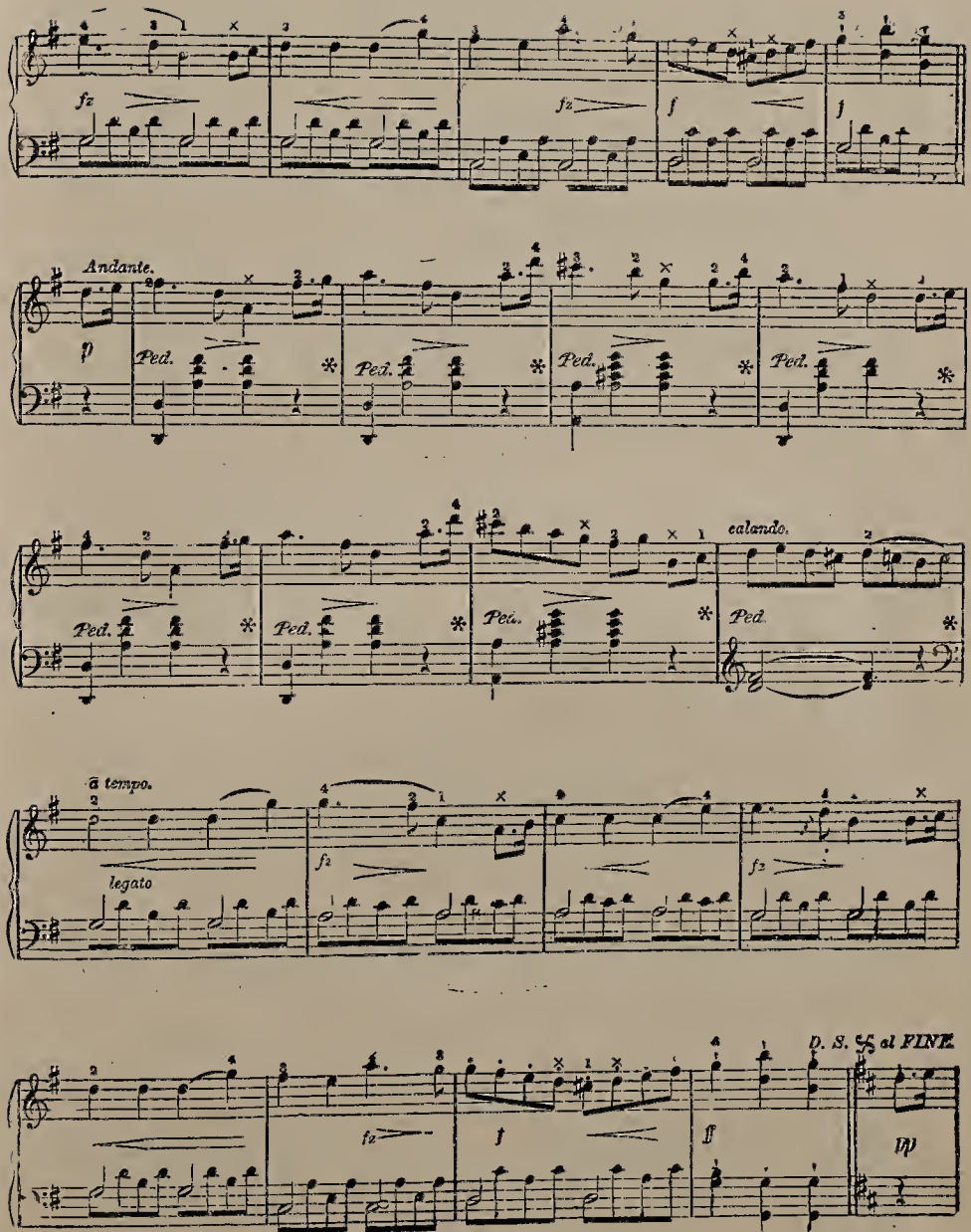



f
1
2
f
mf
D. C.

# SULTAN'S BAND MARCH.

F. H. BROWN.



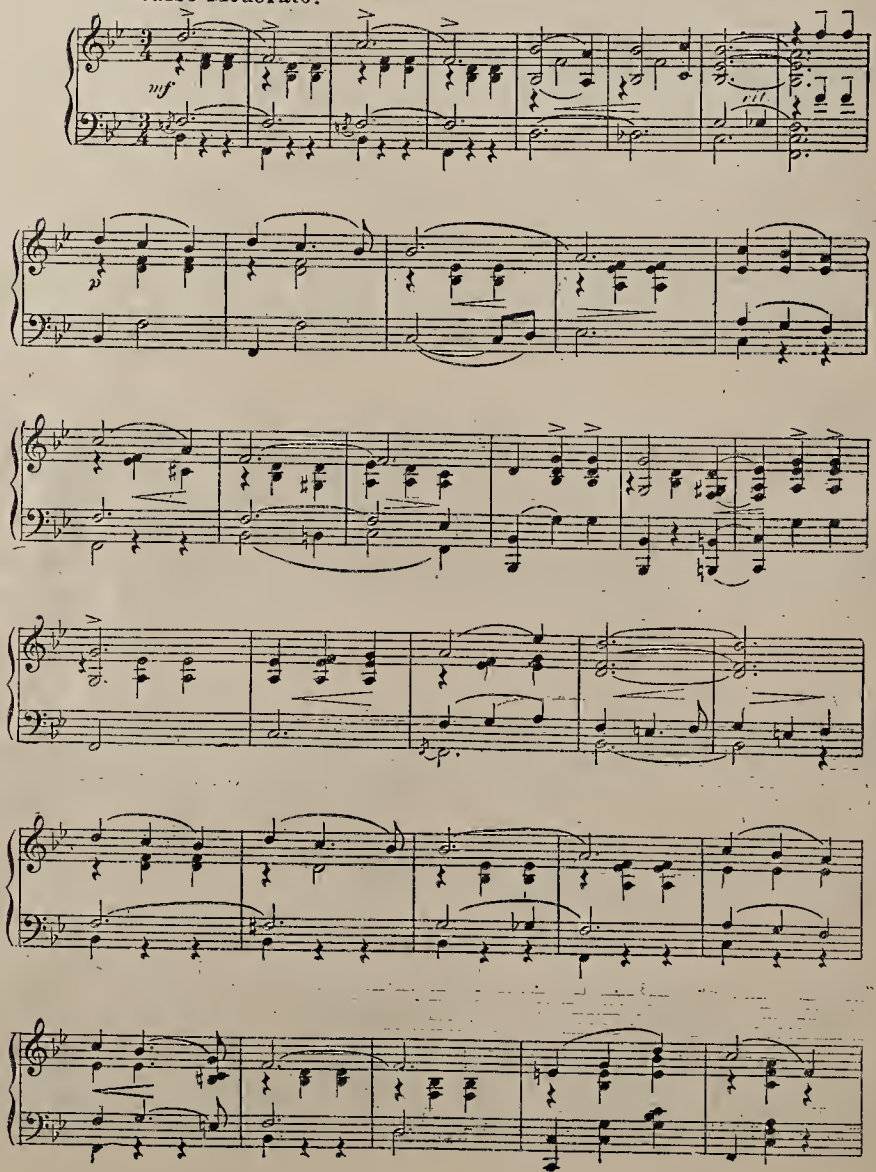

fz
fz
f
f
Andante.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
calando.
Ped.
a tempo.
legato
fz
fz
fz
f
ff
pp
D. S. al FINE.

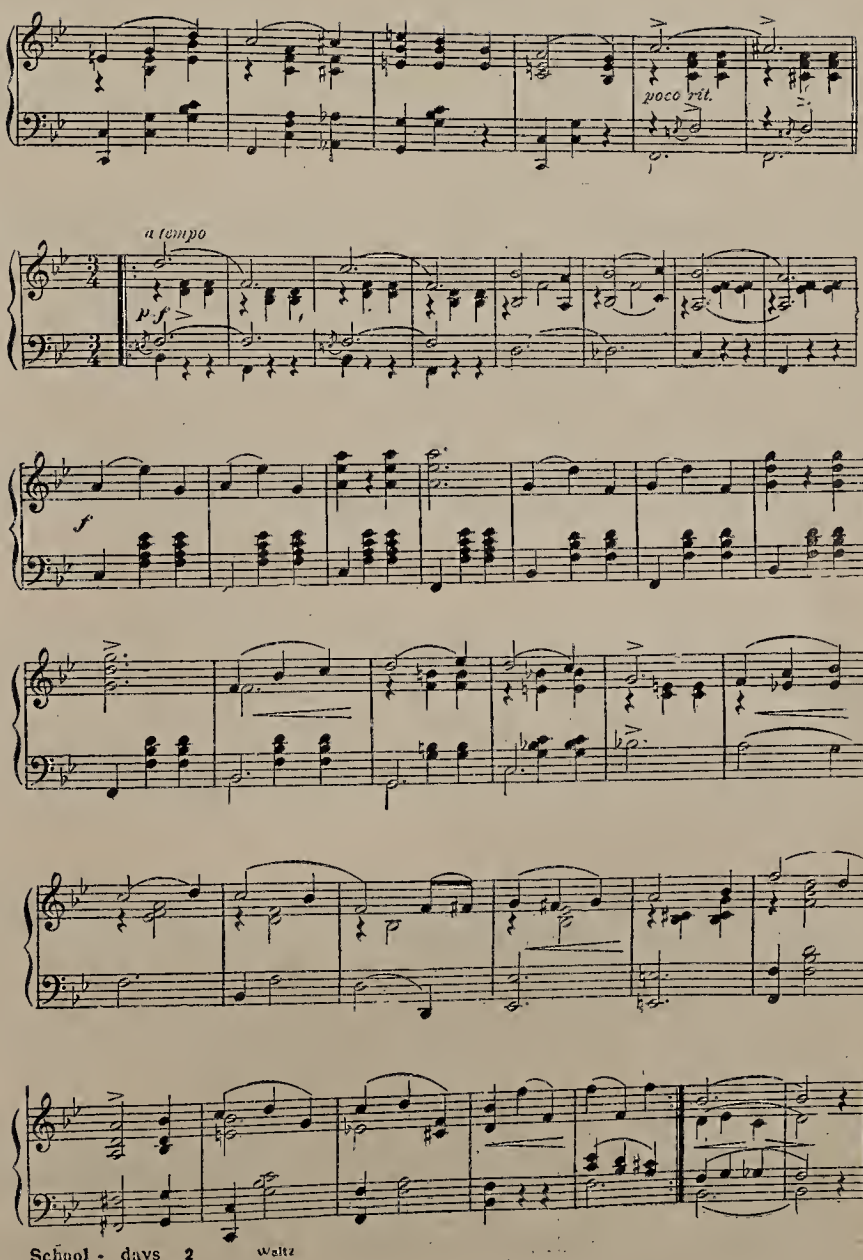
# School Days.

## WALTZ

By COBB & EDWARDS.

Valse Moderato.

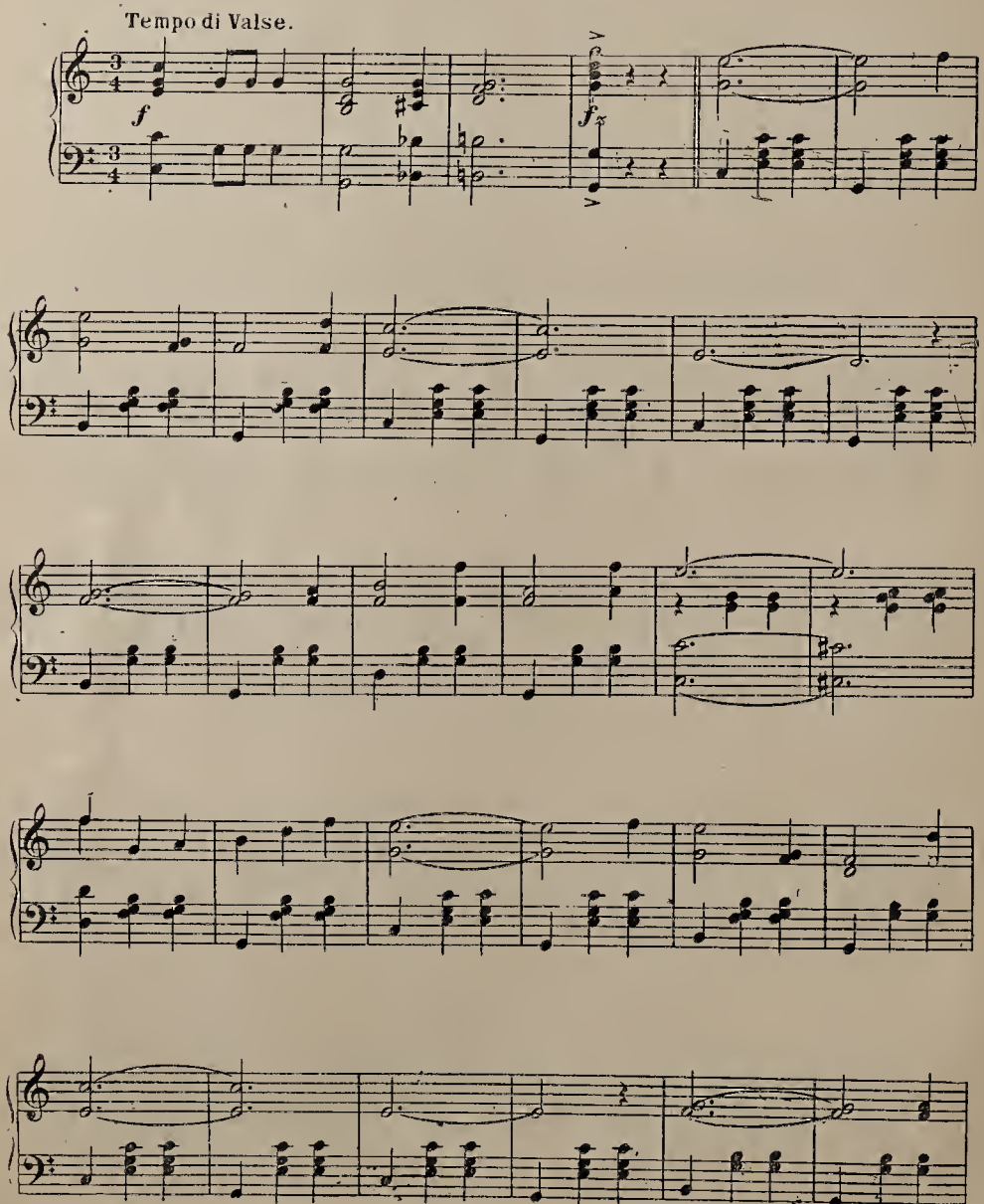


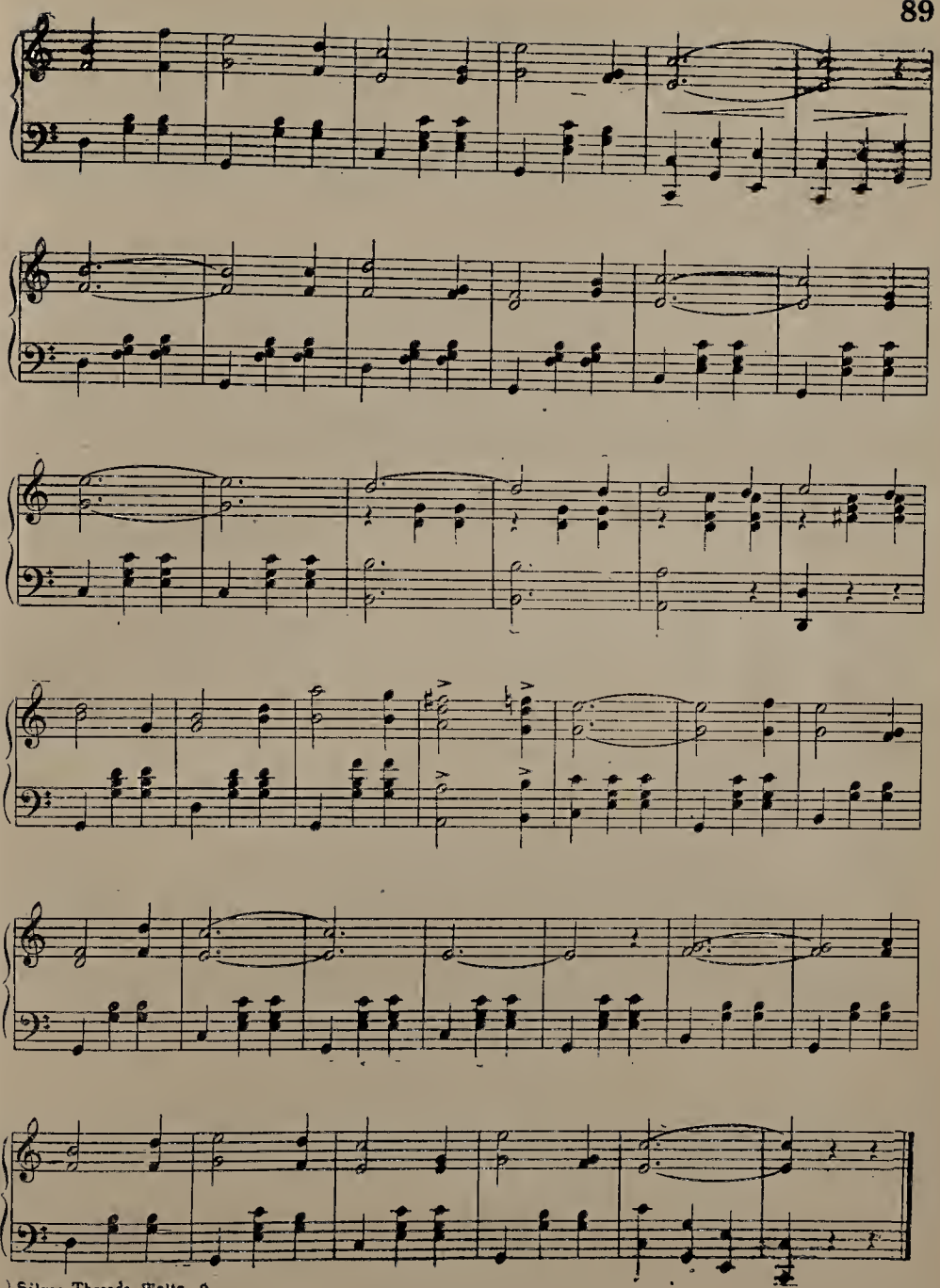

poco rit.
a tempo
p f
f

# SILVER THREADS AMONG THE GOLD.

## WALTZ.

H. P. DANKS.

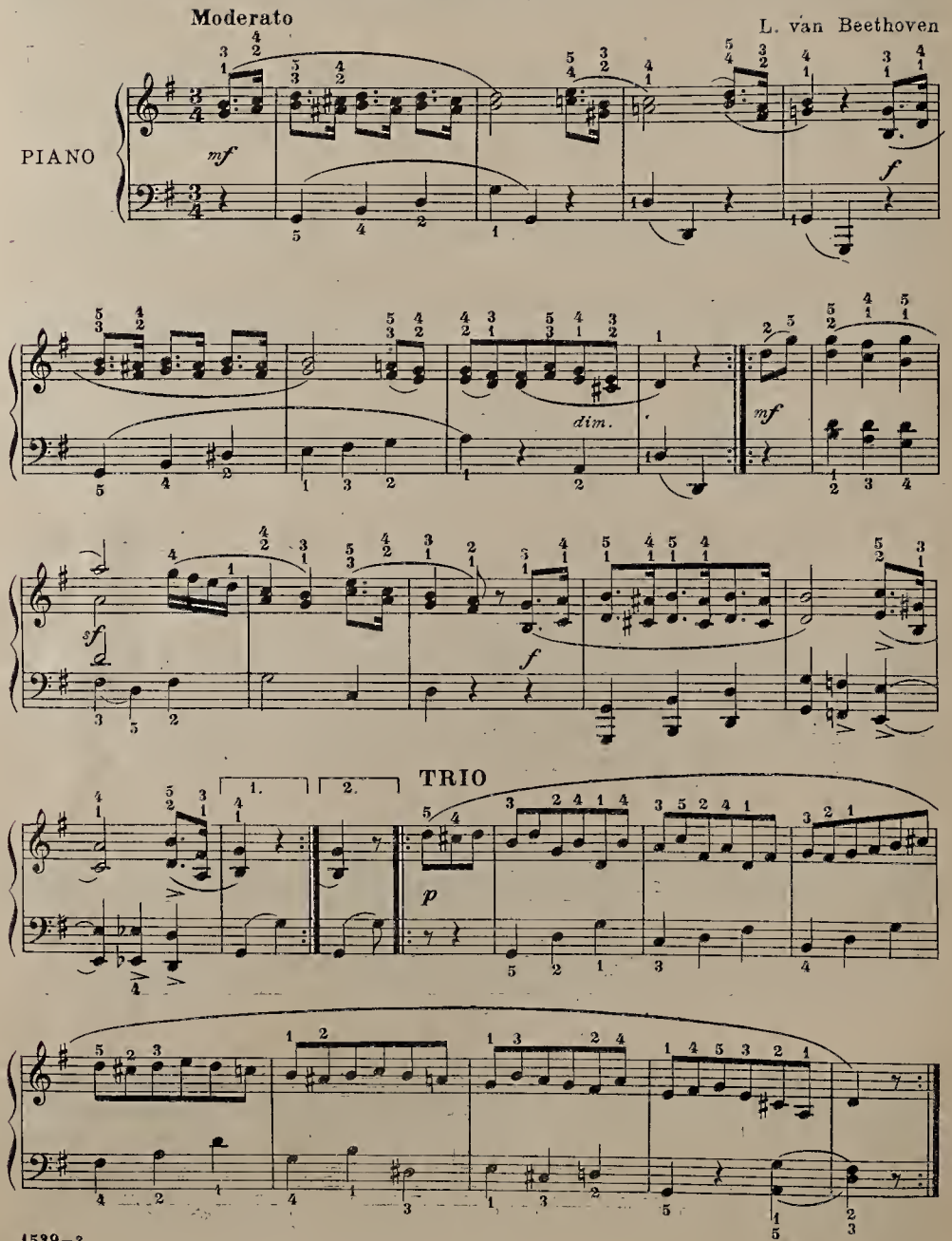


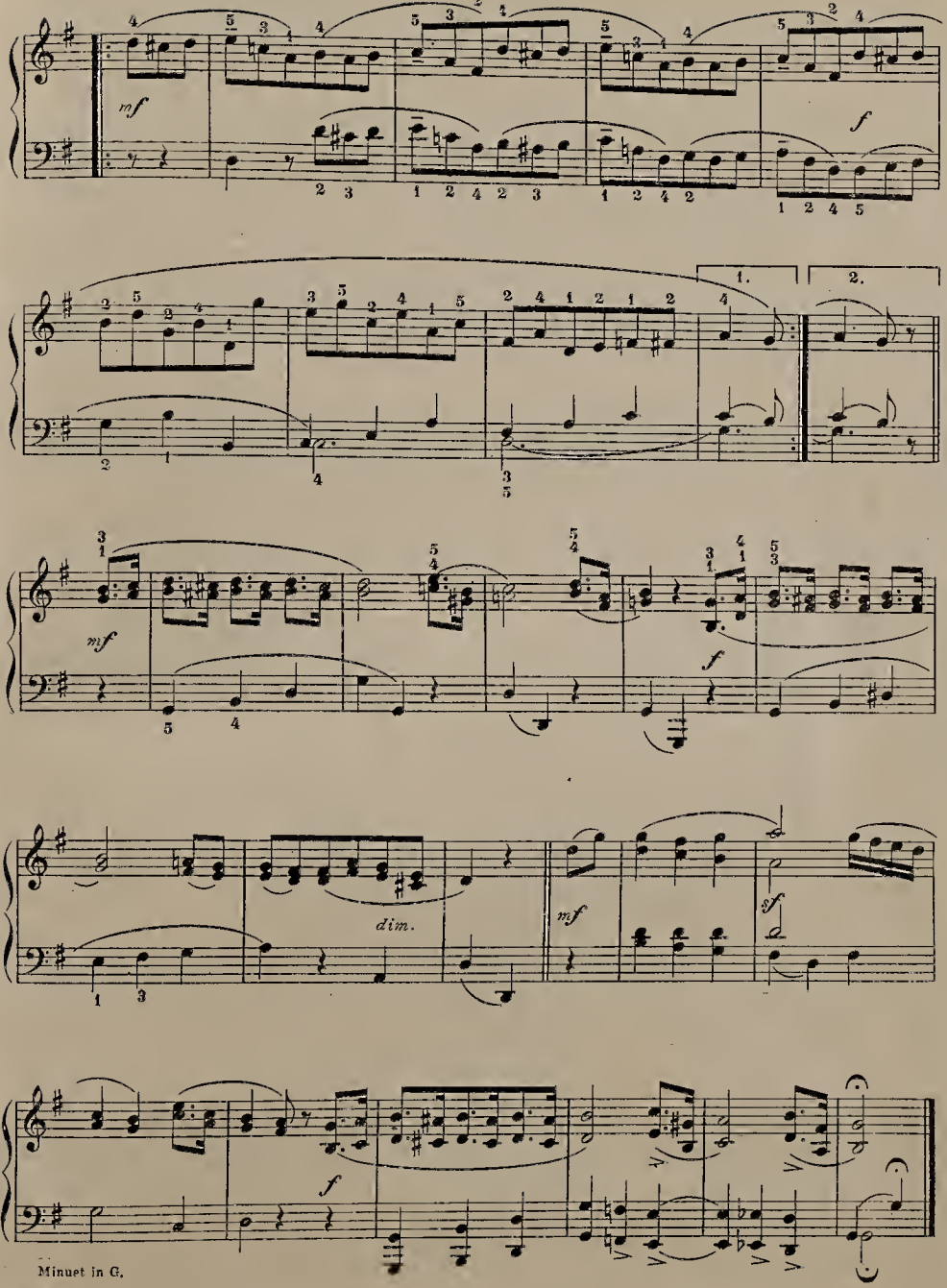


# MINUET in G

Moderato

L. van Beethoven



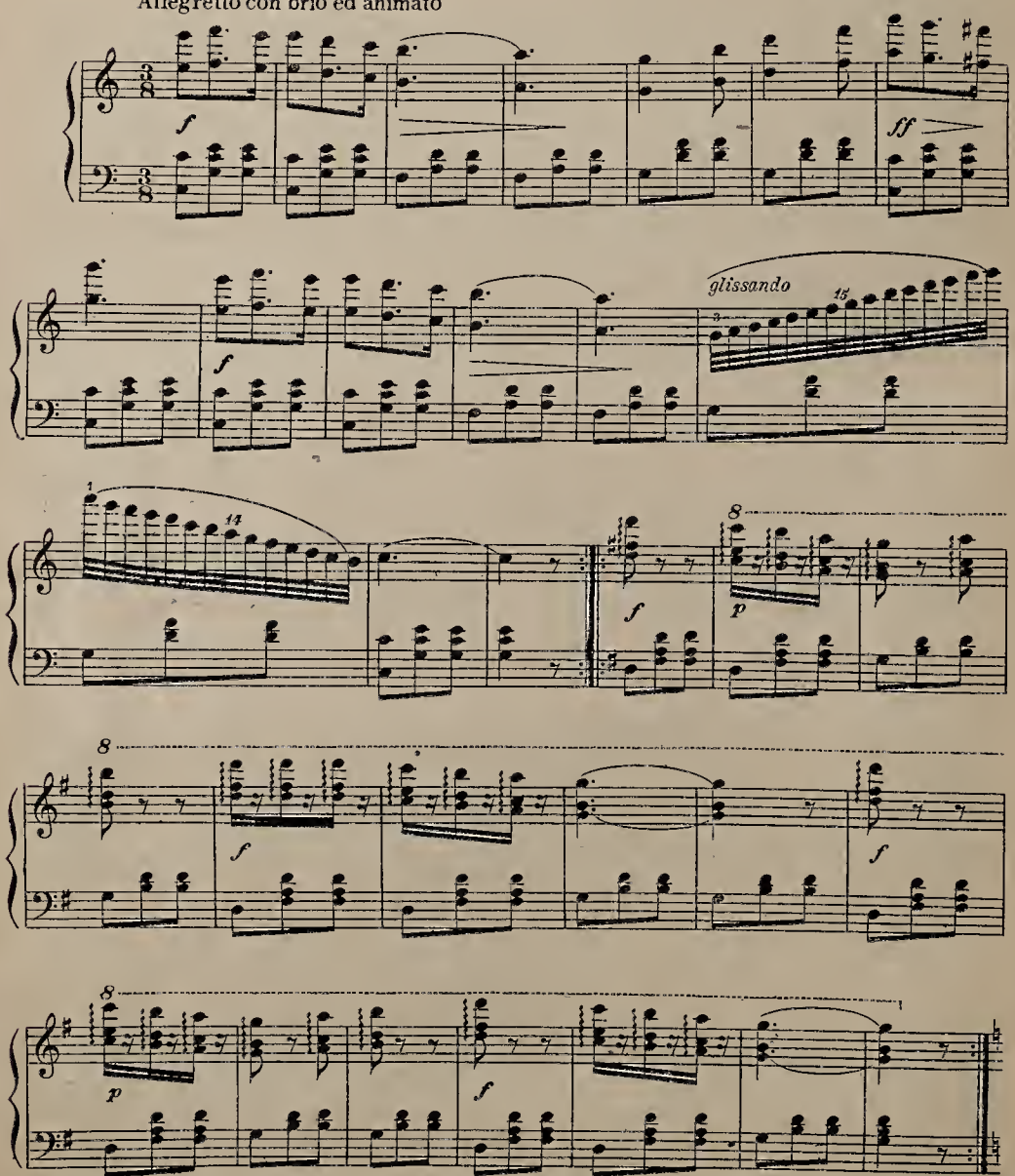

mf
f
1.
2.
mf
f
dim.
mf
sf
f

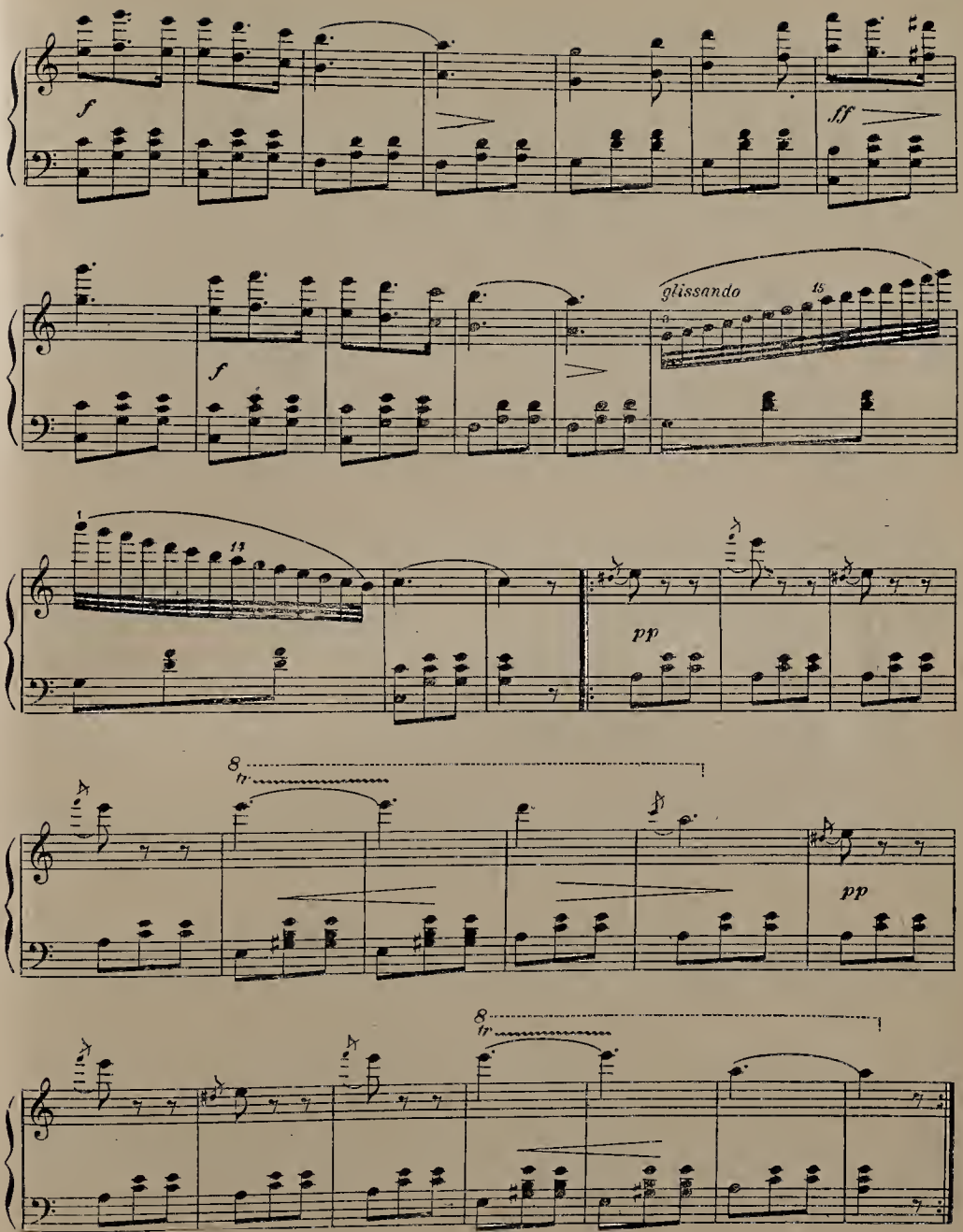
# THE FAIRY WEDDING.

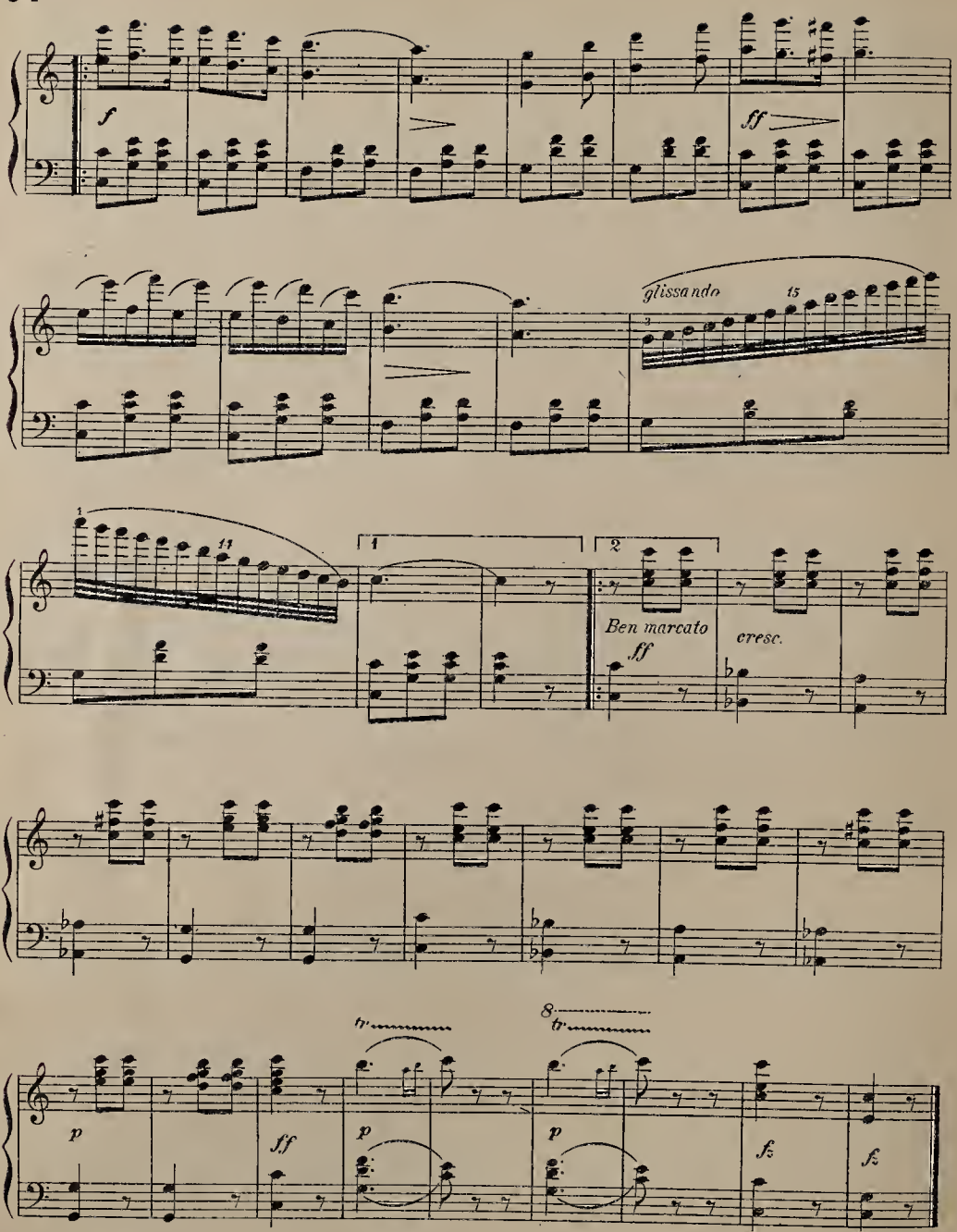
## WALTZ.

J. W. TURNER Op. 120

Allegretto con brio ed animato



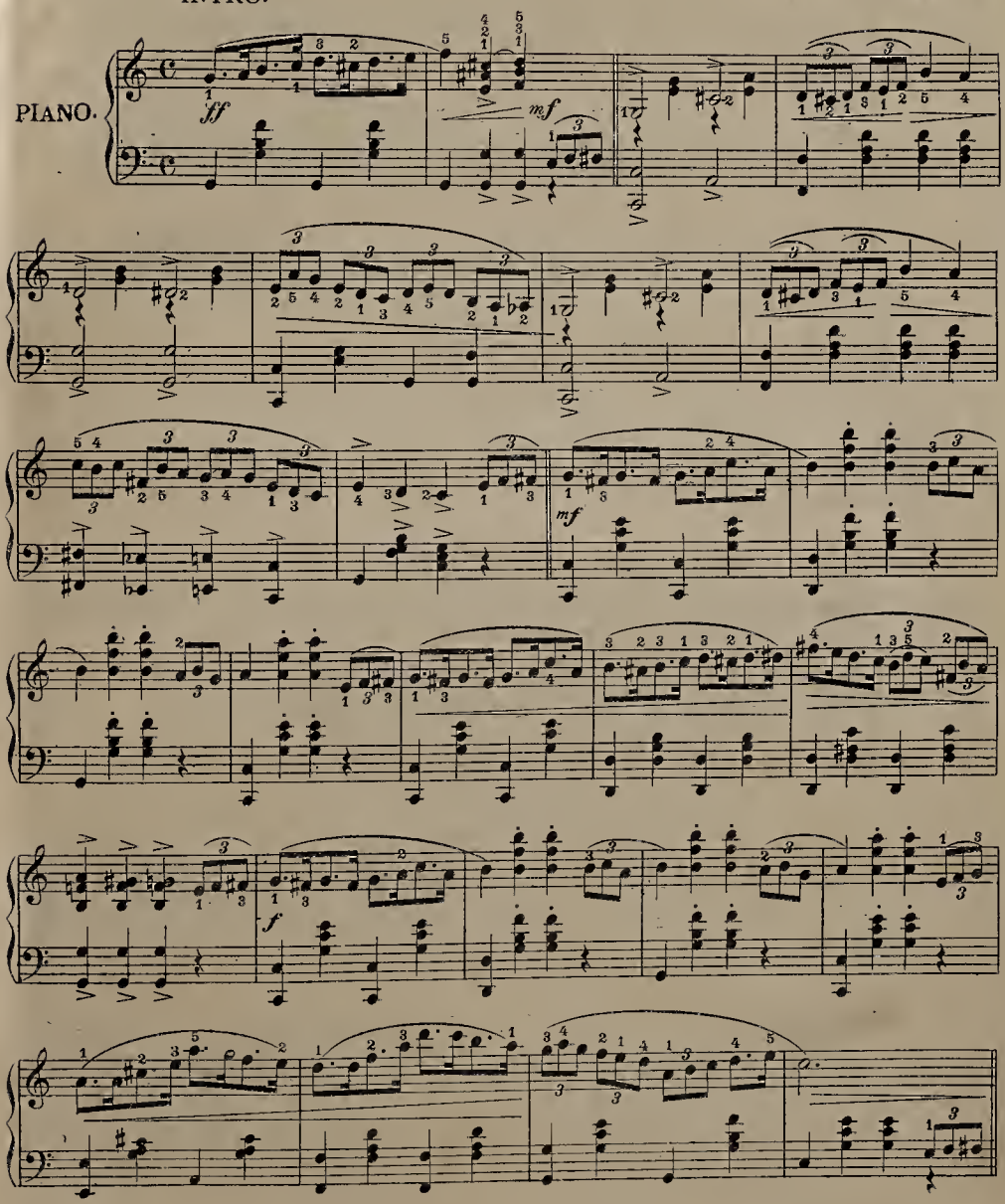

f
ff
glissando
15
pp
8va
pp
8va

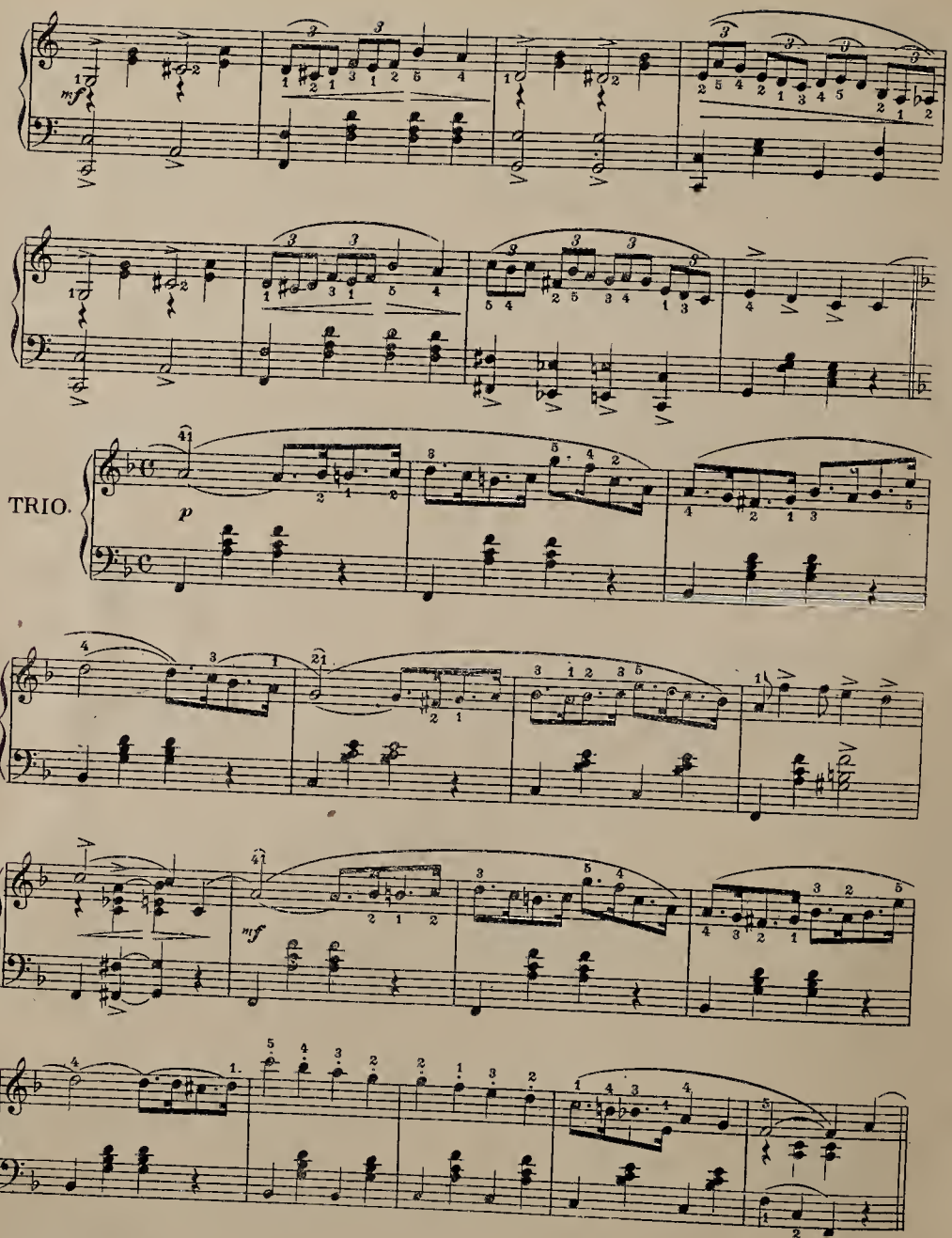

f
ff
glissando
15
11
1
2
Ben marcato
ff
cresc.
tr
8
tr
p
ff
p
p
fz
fz

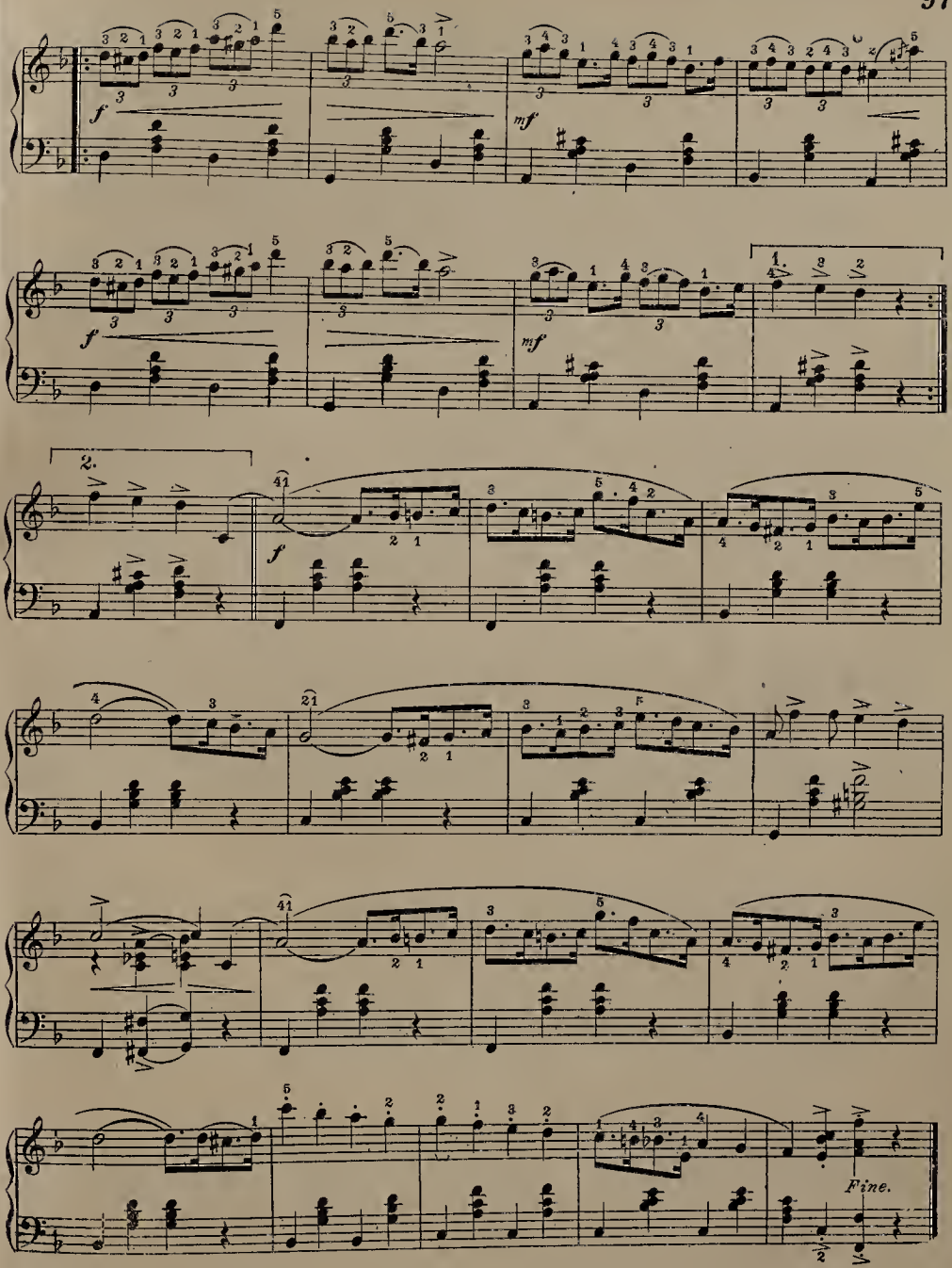
# DANCE OF THE GOLDEN RODS.

INTRO.

JOHN J. FITZPATRICK.



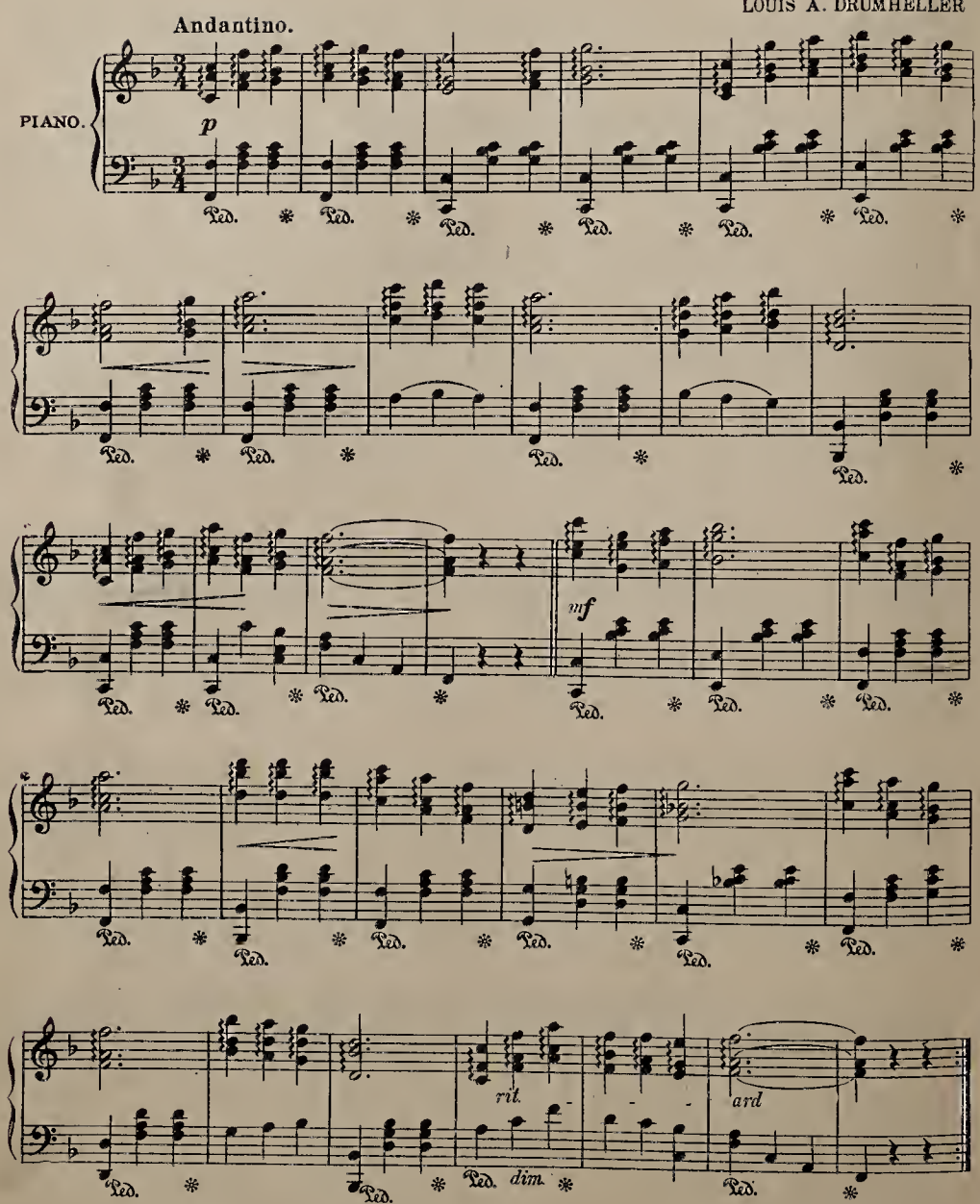

mf
TRIO.
p
mf

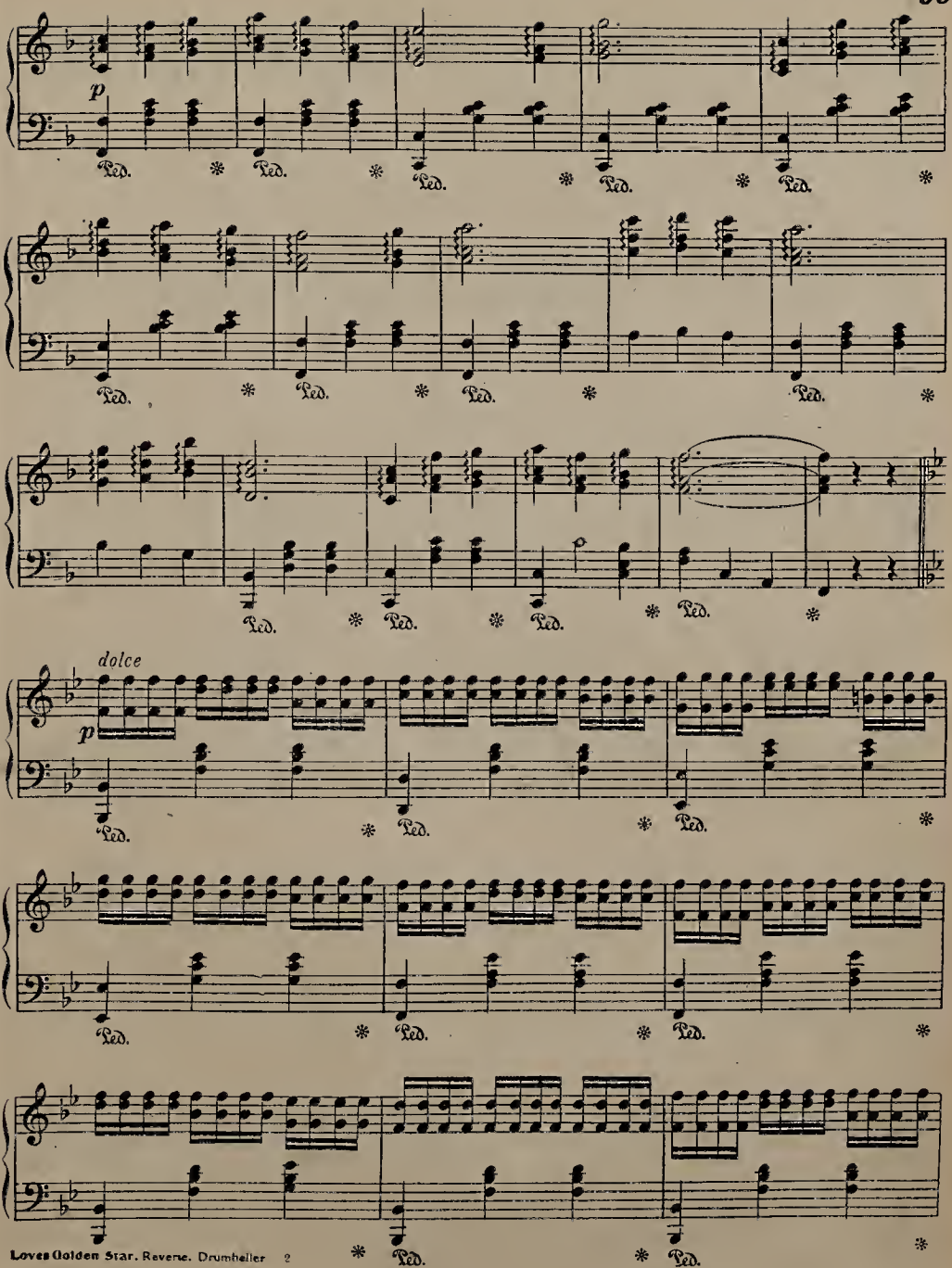

f
mf
f
mf
1.
2.
f
Fine.

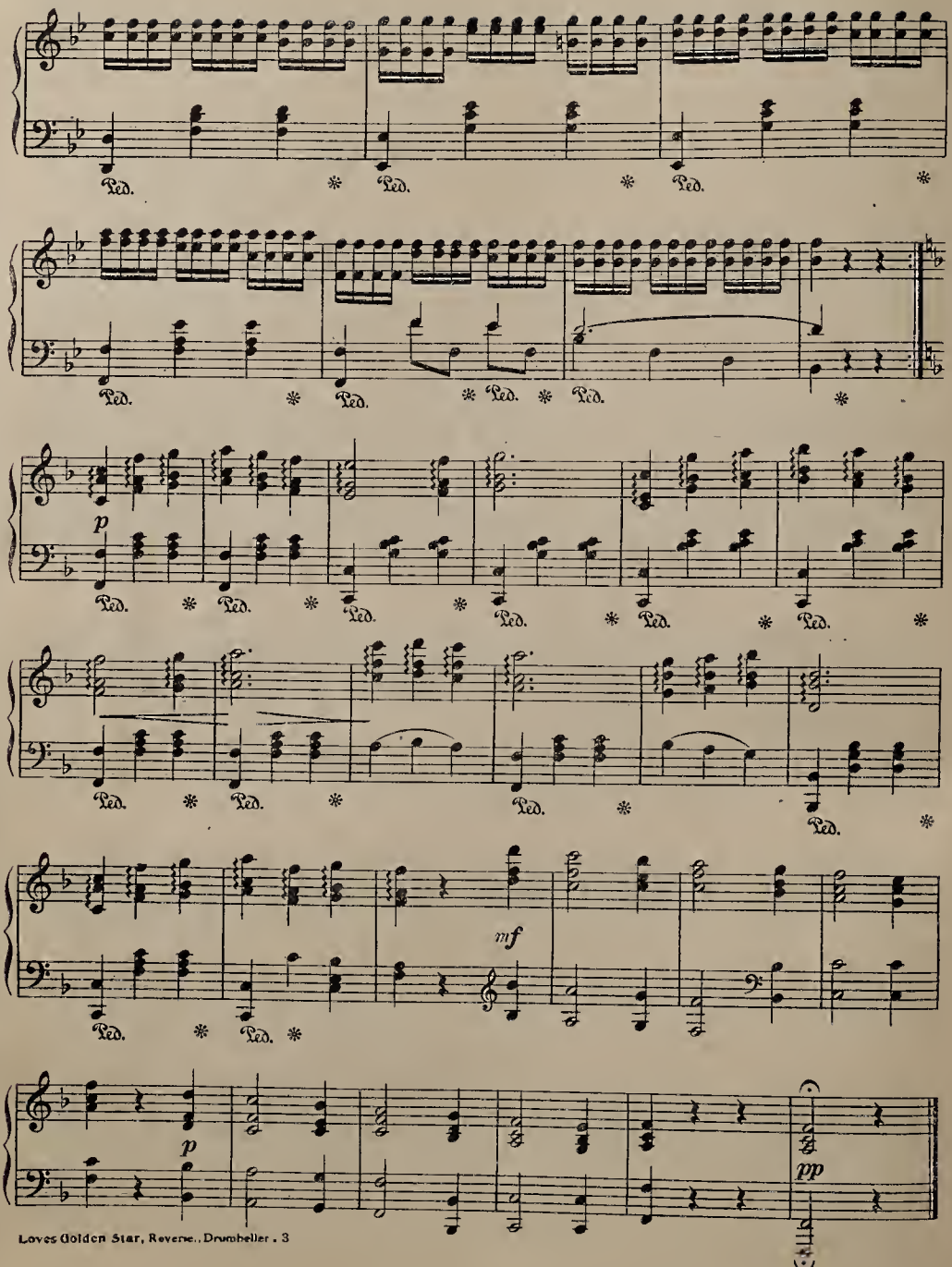
# Love's Golden Star.

## Reverie.

LOUIS A. DRUMHELLER



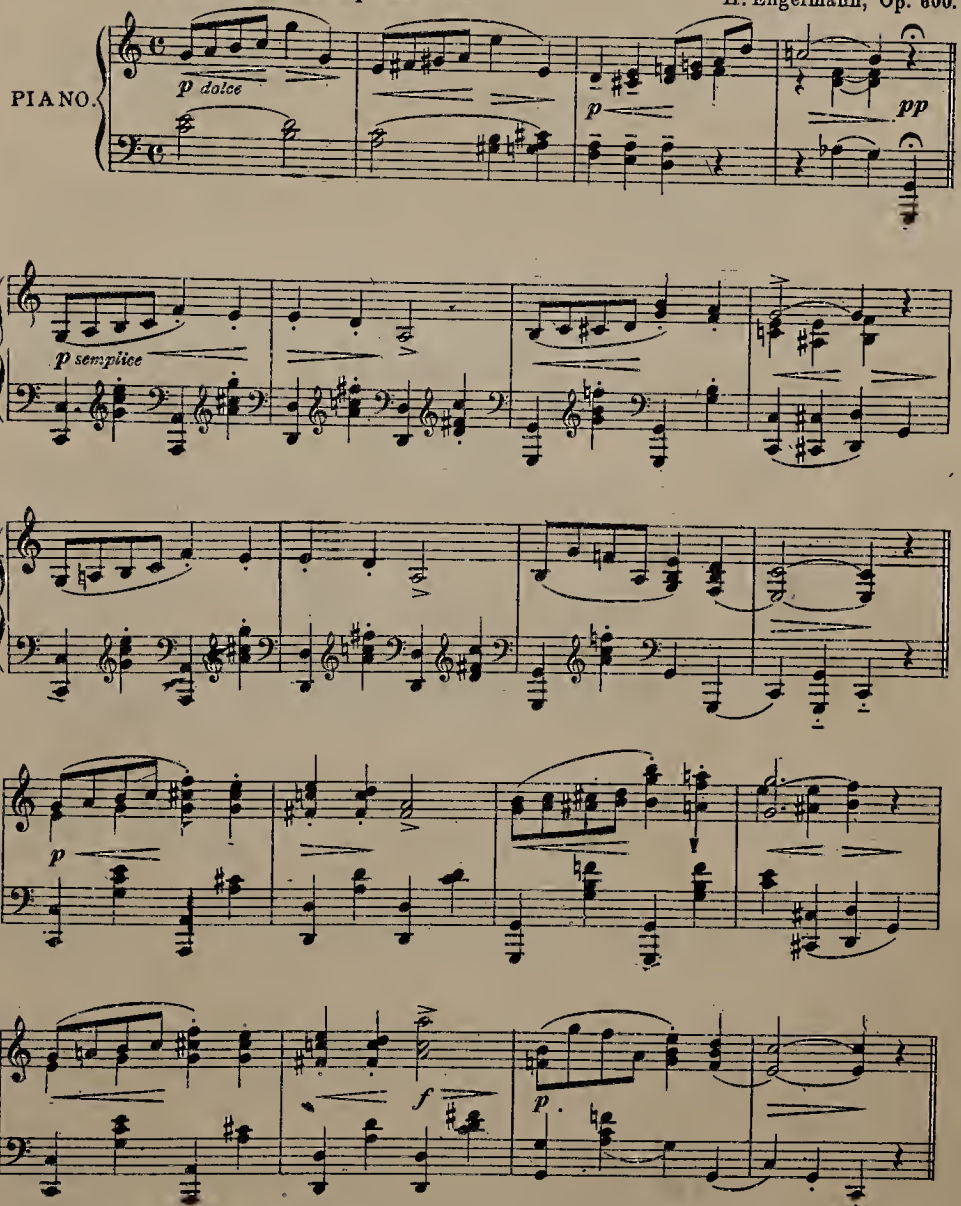

p
Ped.
dolce
p

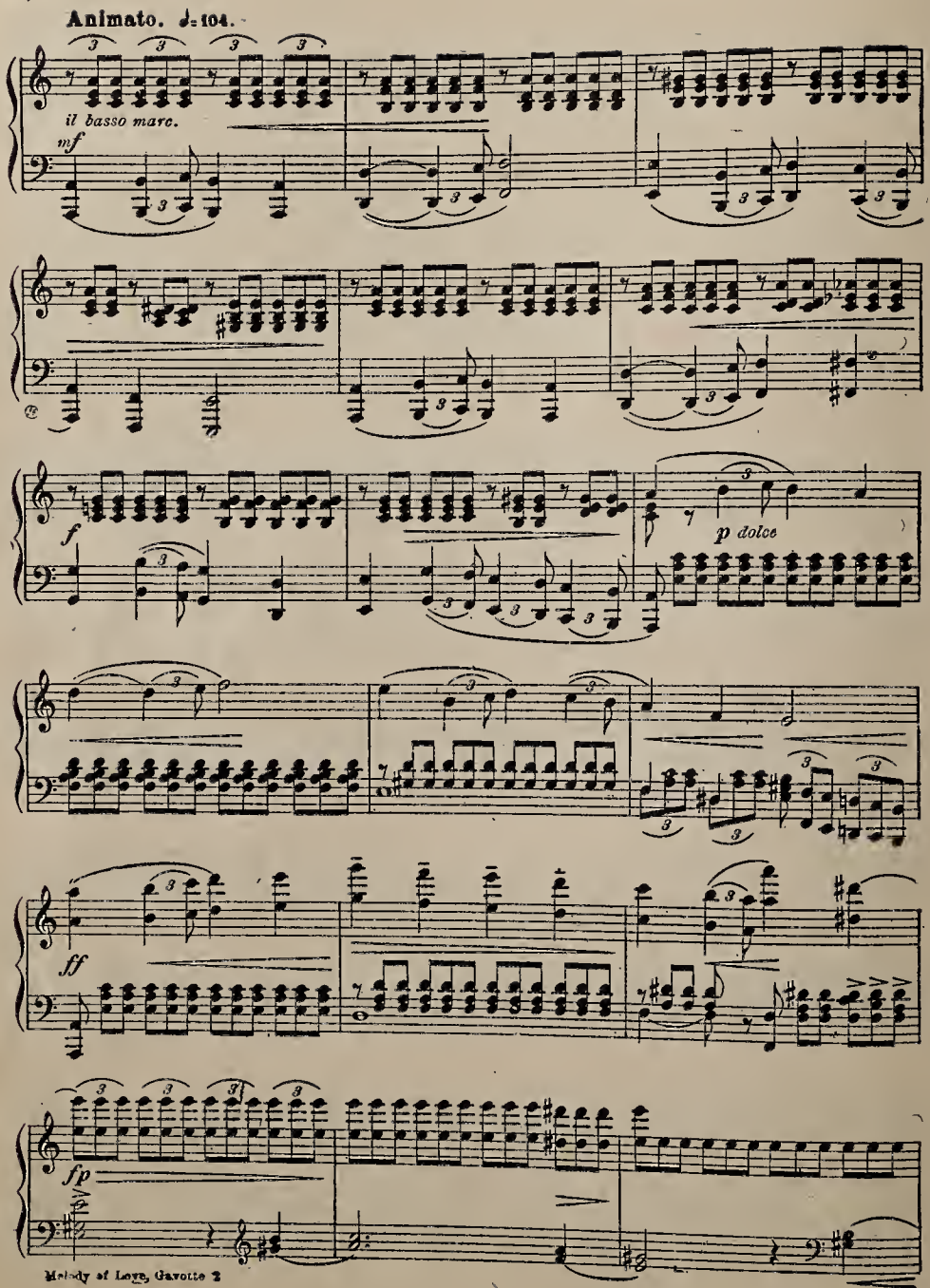

Ped.
p
mf
p
pp

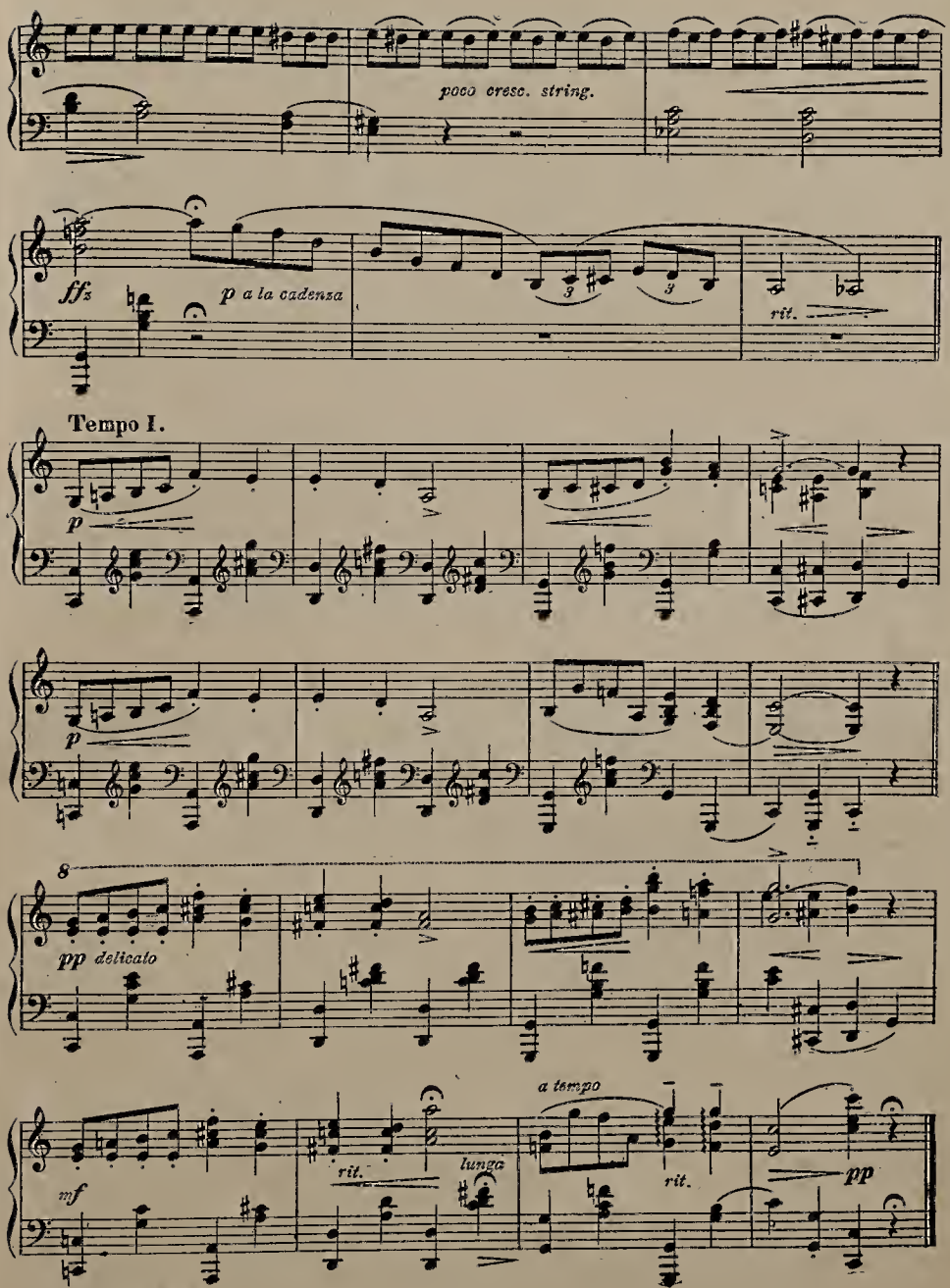
# Melody of Love.

Moderato e con espress. ♩= 76.

H. Engelmann, Op. 600.



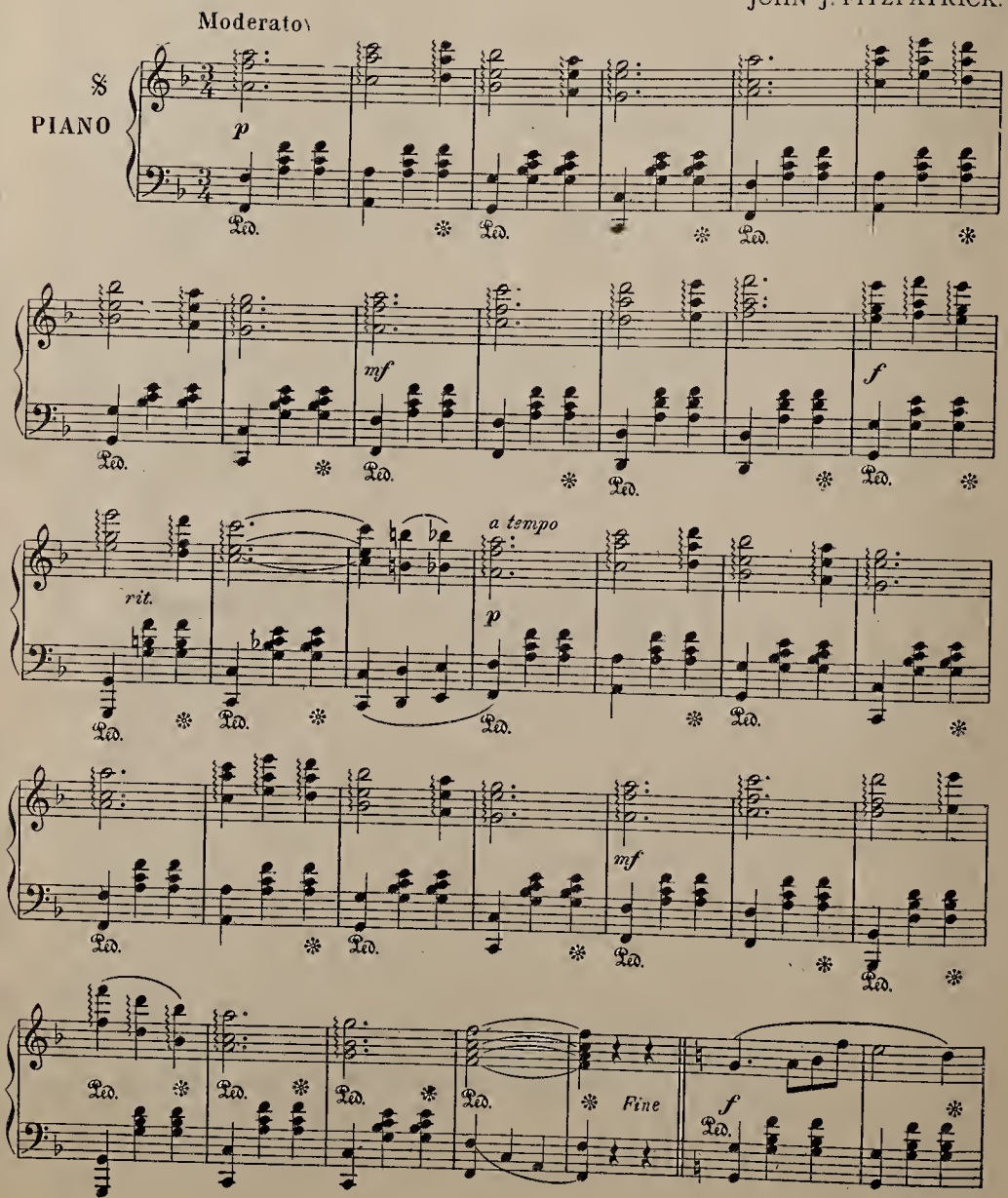

Animato. ♩= 104.
il basso marc.
mf
f
p dolce
ff
fp

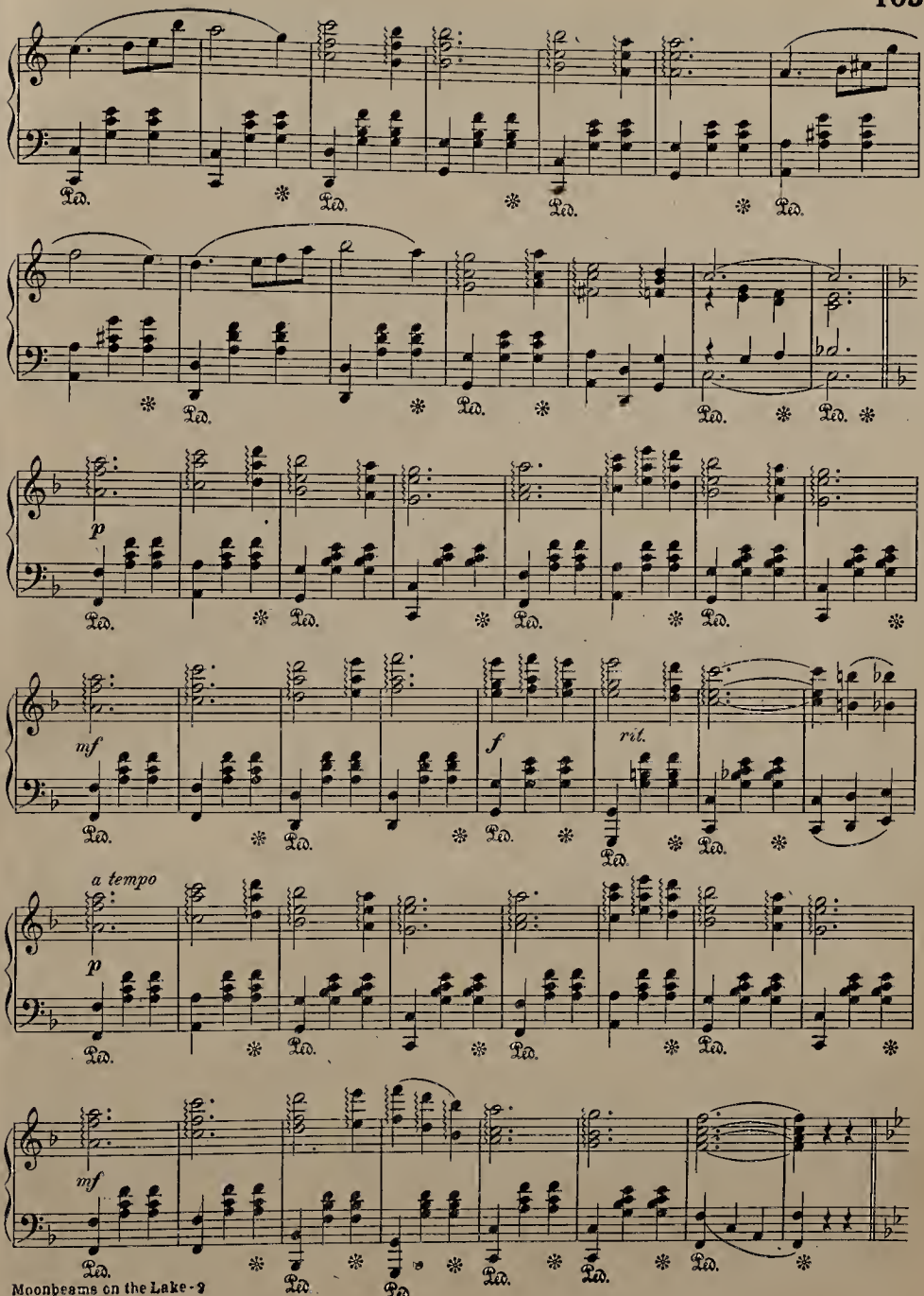

poco cresc. string.
ffz
p a la cadenza
rit.
Tempo I.
p
p
8
pp delicato
mf
rit.
lunga
a tempo
rit.
pp

# MOONBEAMS ON THE LAKE.

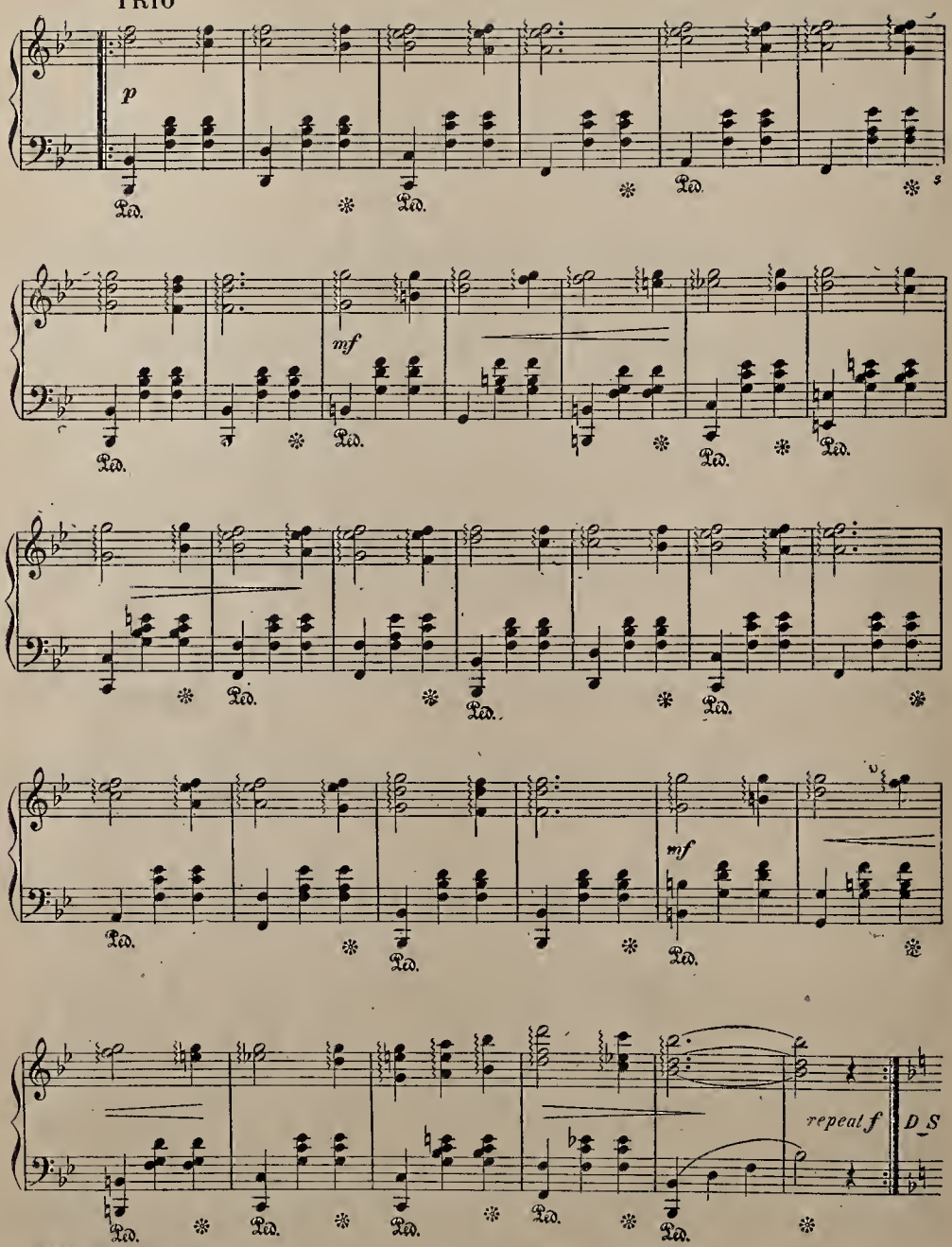
## REVERIE.

JOHN J. FITZPATRICK.



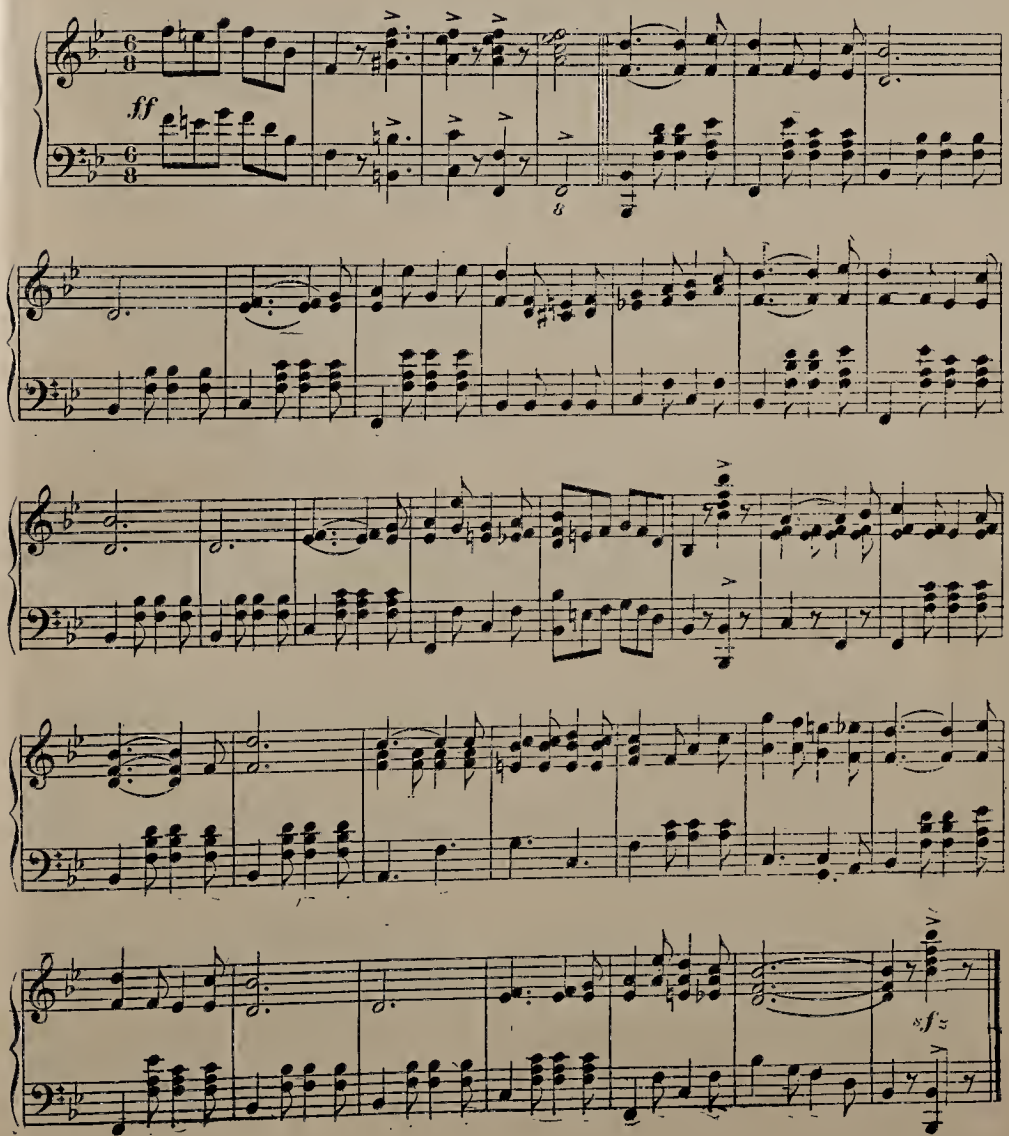

Ped.
p
mf
f
rit.
a tempo
p
mf

TRIO



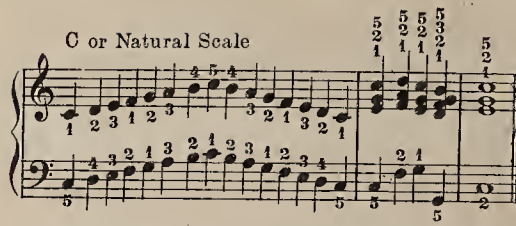
# Silver Threads Among the Gold

H. P. DANKS.

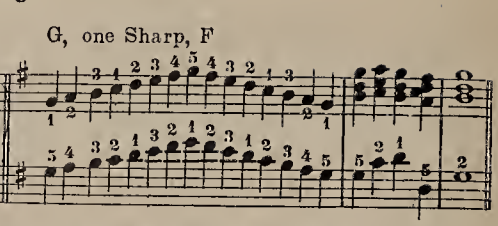


# Twelve Major Scales

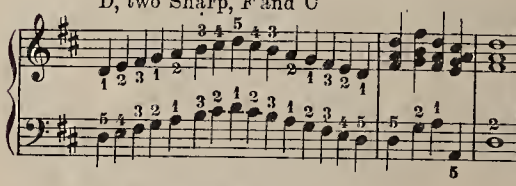
C or Natural Scale



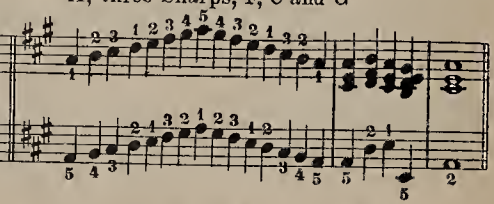
G, one Sharp, F



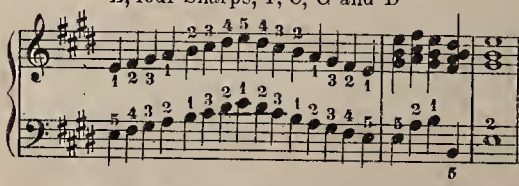
D, two Sharp, F and C



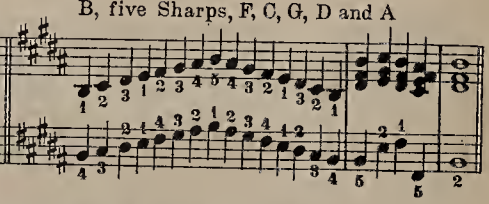
A, three Sharps, F, C and G



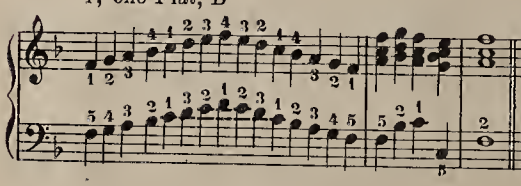
E, four Sharps, F, C, G and D



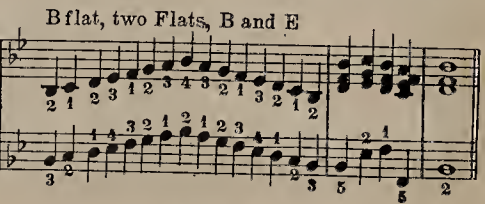
B, five Sharps, F, C, G, D and A



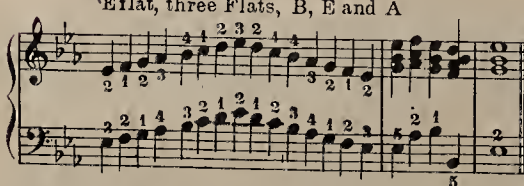
F, one Flat, B



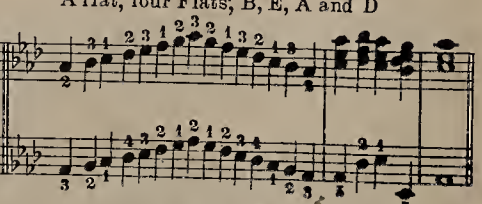
B flat, two Flats, B and E



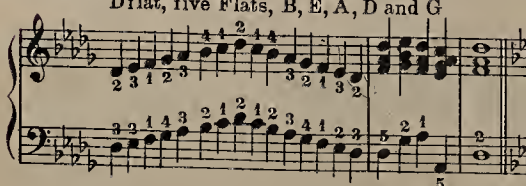
E flat, three Flats, B, E and A



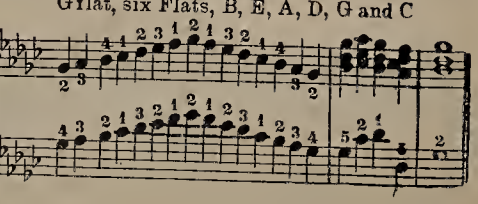
A flat, four Flats, B, E, A and D



D flat, five Flats, B, E, A, D and G



G flat, six Flats, B, E, A, D, G and C

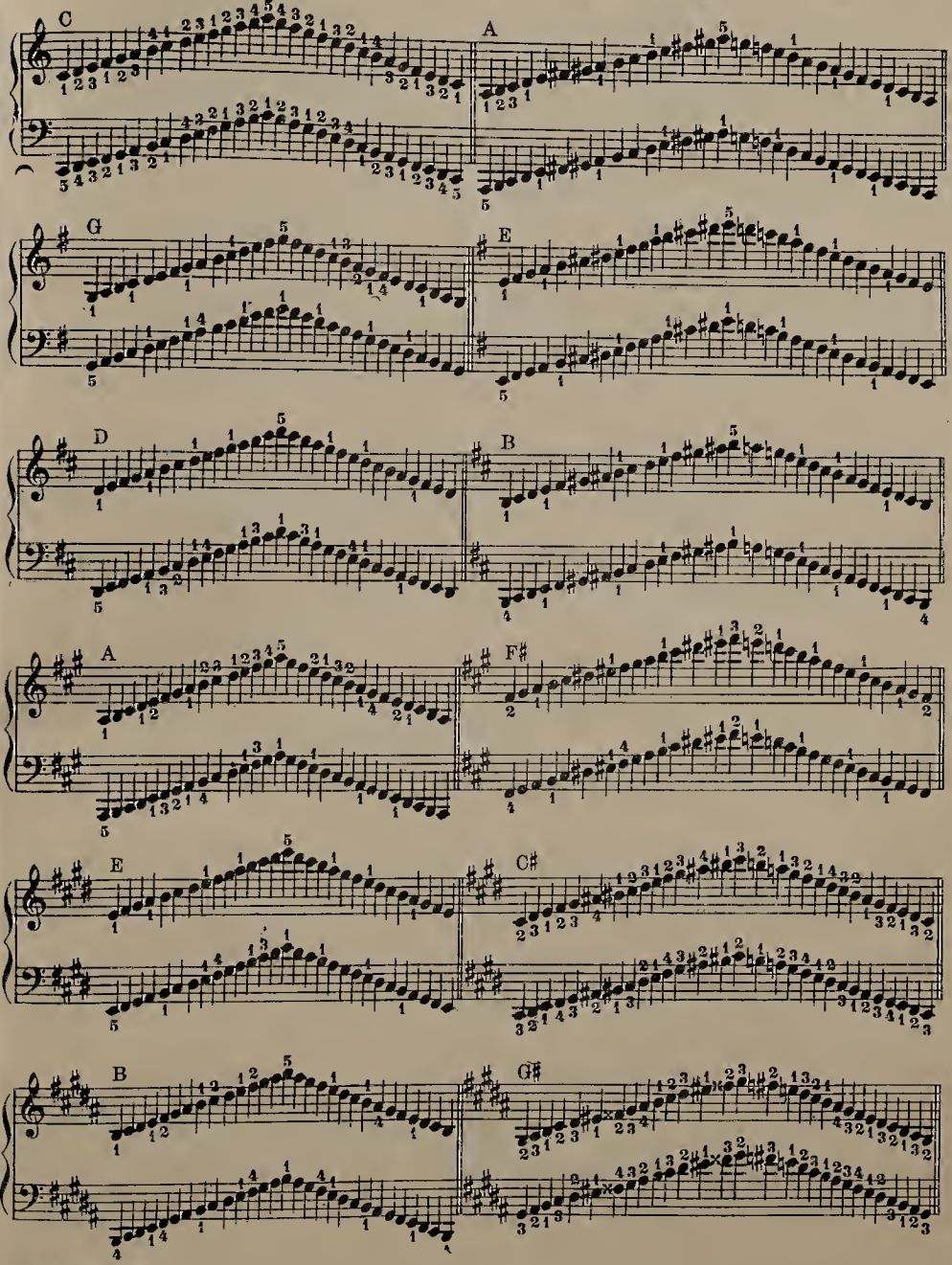


Foreign Fingering

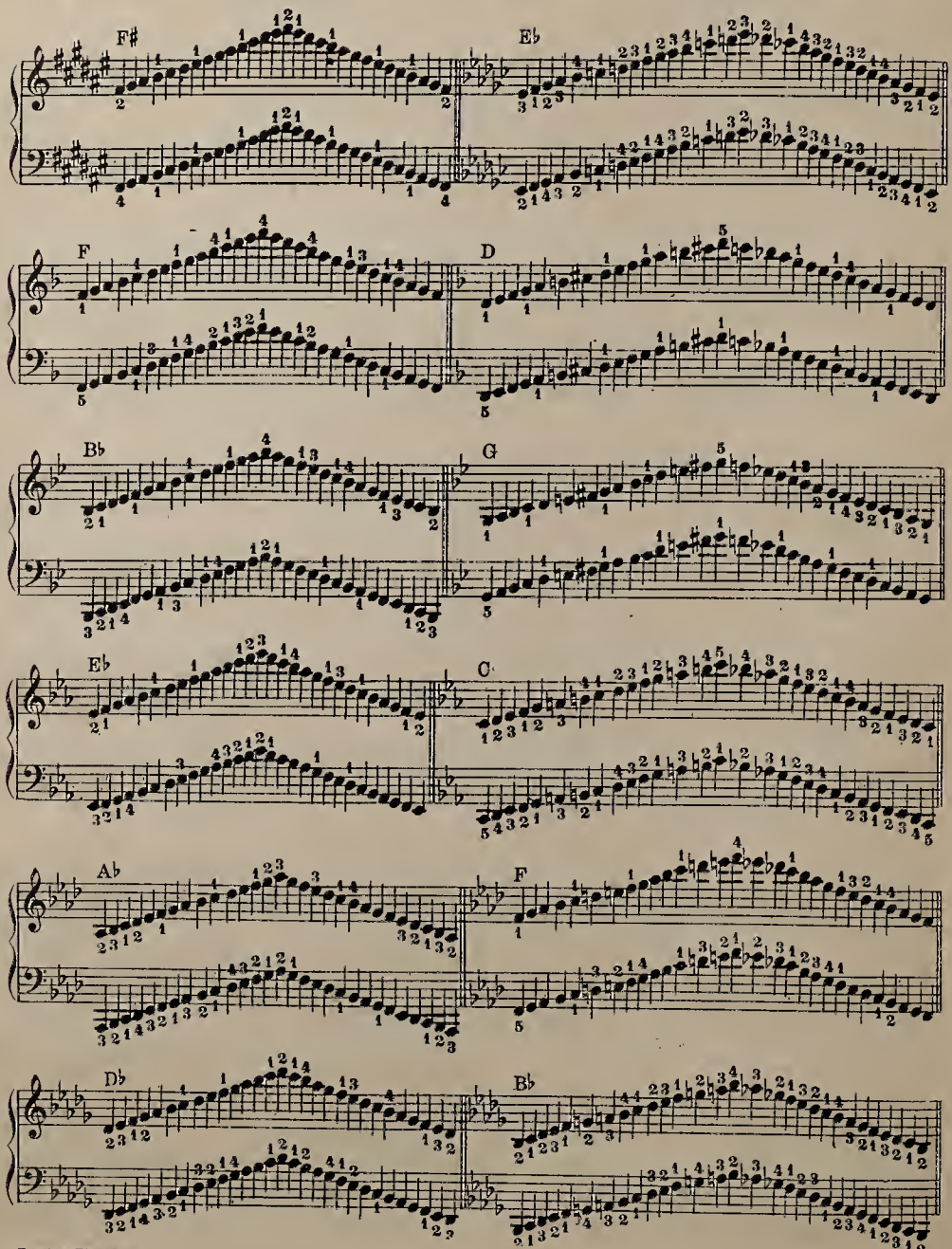
# Scales on Two Octaves

MAJOR SCALES

RELATIVE MINOR SCALES



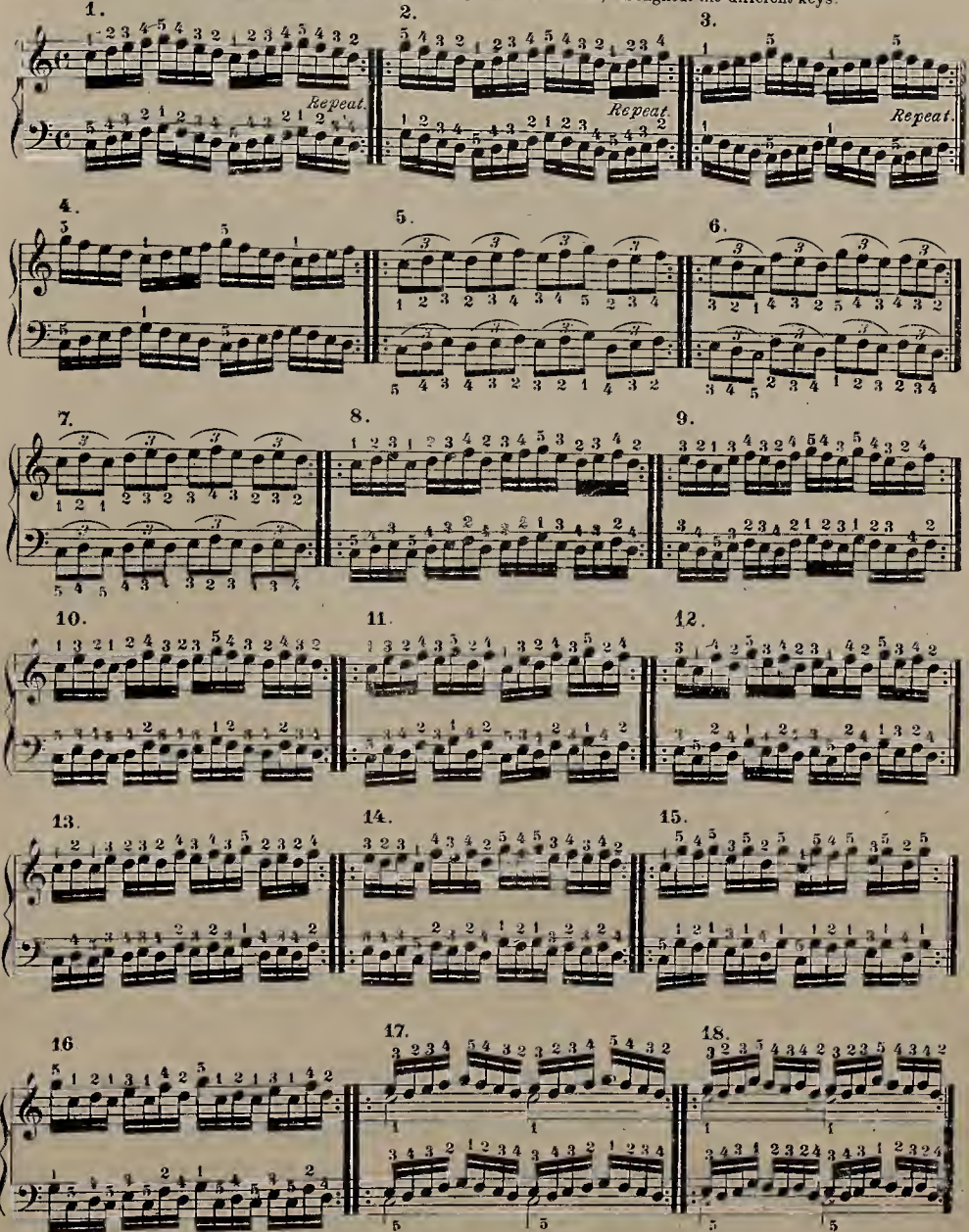

Foreign Fingering



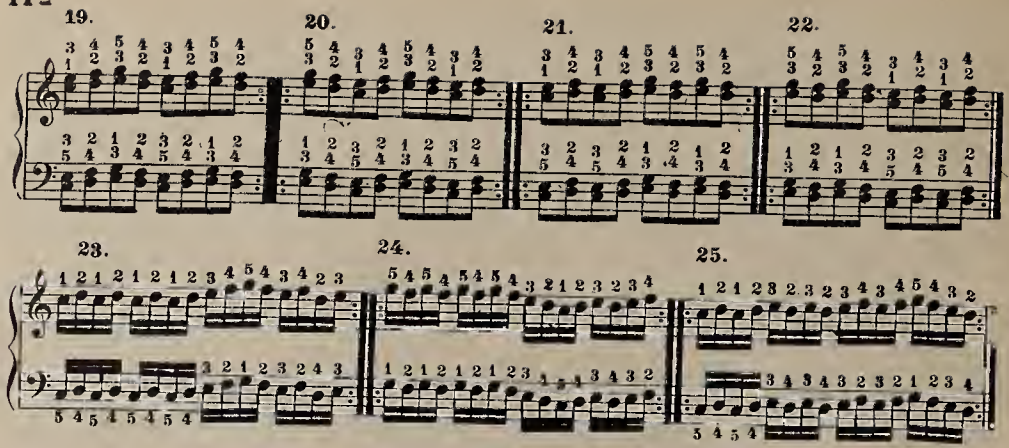

Foreign Fingering

# Five Finger Exercises

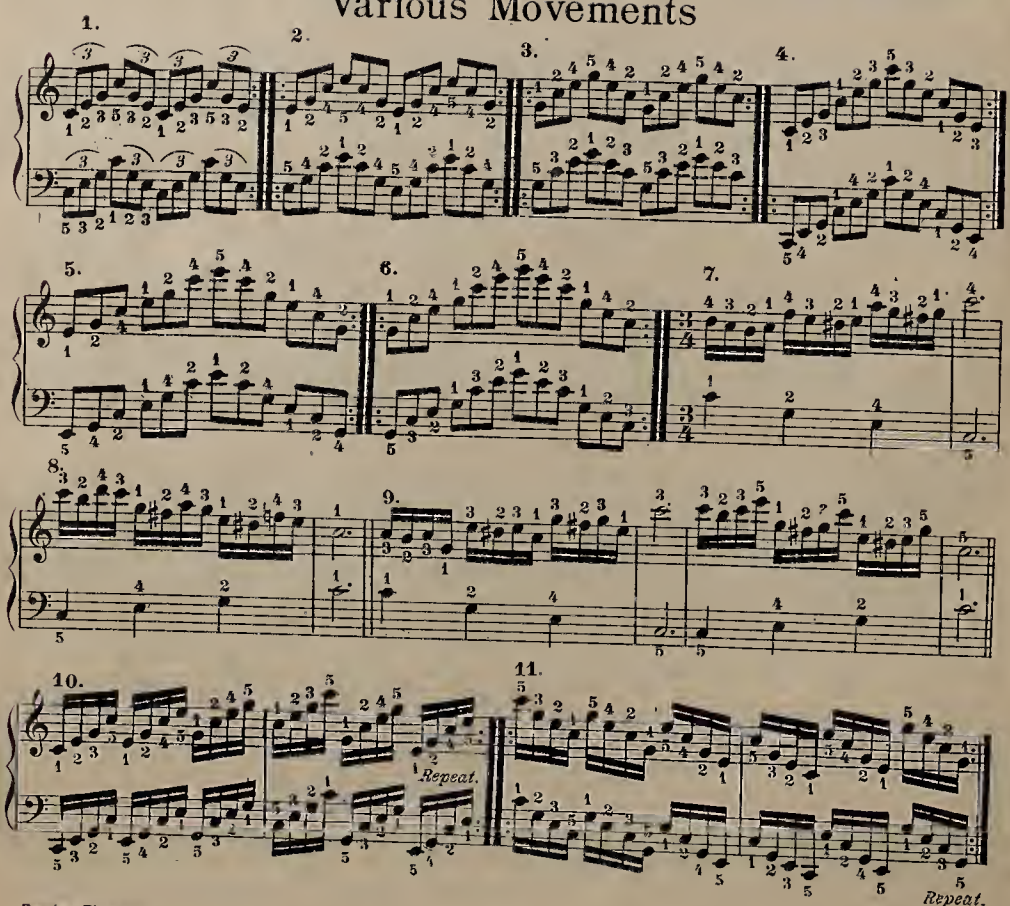
Each Number is to be practised many times and with the guide of a teacher, throughout the different keys.




Foreign Fingering.




## Various Movements




Foreign Fingering

# DICTIONARY

## OF ITALIAN, FRENCH, GERMAN, ENGLISH AND OTHER MUSICAL TERMS.

A, (*Italian*) by, for
ACCELLERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO (*It.*) extremely slow.
AD LIBITUM, (*Latin*) at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETTUOSO, (*It.*) affectionate, tender.
AGITATO, CON AGITAZIONE (*It.*) with agitation; anxiously.
AU, ALL', ALLA, (*It.*) to the; *sometimes*, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO-SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quickly, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG. or the character :S:, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PLACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, ARPEGGIATO, ARPEGGIO, } (*It.*) Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, A TEM, } (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.*) and (*Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, BRIOSO, CON BRIO } (*It.*) with brilliancy and spirit.
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) in a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con expressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument, with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLCE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek*), naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or DOL. (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, ED, the Italian conjunction, and; as *flauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and spirit.
ELEGAMENTE, ELEGANTE, } (*It.*) with elegance.
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) FANTASIA, (*It.*) } a species of composition in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata in the German style.
FINE, (*It.*) the end.
FORTE, or FOR, or simply *f.* (*It.*) loud.
FORTISSIMO, or *ff.* (*It.*) very loud.
FORZANDO, or FORZ., or *fz*, implies that the note is to be marked with a particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAIEMENT (*Fr.*) in a cheerful and lively style
GALLOPADE (*Fr.*) a galop; a quick, German dance-tune.
GALOP (*Ger.*) GALOPPE, (*Fr.*) } a quick species of dance, generally in 2-4 time.
GIUSTO, (*It.*) in just and exact time.
GLISANDO, (*It.*) to slide.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with grace, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, INNOCENTEMENTE, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, INTRODUZIONE, } (*It.*) a short, introductory movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness, or facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, LENTO, } (*It.*) in slow time.
LIAISON, (*Fr.*) smoothness of connection; also a bind or tie.
LOCO, (*It.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*
MA, (*It.*) but; as *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, *main gauche*, or *M.D.*, *M.G*, the right and left hand in piano music.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favourite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree of manner; as *mezzo forte*, rather loud; *mezzo piano* rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness
MOLTO (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece of a musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as *piu mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, NOBILIMENTE, } (*It.*) with nobleness, grandeur
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violino*, flute or violin
OBLIGATO, or OBLIGATI, (*It.*) a part or parts of a composition indispensable to its just performance, and which, therefore, cannot properly be omitted
OTTAVA, or 8va, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) in a soft and rural movement.
PEDALE, (*It.*) a pedal, or stationary base. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp.* (*It.*) extremely soft.
PIANO, or *p.* (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as *piu presto*, quicker; *piu piano*, softer.
PLANTIVO, (*It.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as *poco a poco crescendo*, louder and louder by degrees; *poco a poco dimuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*: soft then loud.
POLACCA, (*It.*) POLONAISE, (*Fr.*) POLONOISE, (*Fr.*) } a slow, Polish dance in 3-4 time, of a peculiar rhythmical construction, as the melodial members usually terminate on the third crochet of the bar.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as *piu forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia of favourite airs
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with a precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PREMIERE, (*Fr.*) first; as, *premiere fois*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, RADDOLCENTE, } (*It.*) with augmented softness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of the tone.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or tag-end to a song.
RINFORZANDO, RINFORZATO, or *rinf.*, or *rf.*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) ROMANZA, (*It.*) } a short, lyric tale, set to music; or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) RONDO, (*It.*) } a composition of several strains or members, at the end of each of which the first part is repeated.
RITENENTE, RITENUTO, (*It.*) a keeping back or decrease in the speed of the movement
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ, (*It.*) in a light, playful and sportive manner.
SEGNO, or :S:, (*It.*) a sign; as *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale* the *finale* now follows. It is also used in the sense of, *in similar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style
SERPEGGIANDO, (*It.*) gently and silently creeping onward, quietly advancing
SFORZATO, SFORZANDO, or *sf*, (*It.*) implies that a particular note is to be played with emphasis
SICILIANA (*It.*) a movement of a slow, soothing, pastoral character, in 6 8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet and delicate style.
SOGGETTO, (*It.*) the subject or theme.
SOLI, *plural of* SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course are never doubled
SOLO, SOLA, (*It.*) alone; a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) SONATE, (*Fr.*) } a composition consisting of several movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST, (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STRETTA, (*It.*) hurried.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as *volti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both, this displaces the accent, and produces a peculiar effect.
TACET, (*Lat.*) implies that during a movement or part of a movement, some particular instrument is to be silent; as *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENOREMENT, (*Fr.*) affectionately, tenderly
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN, (*It.*) implies that a note or notes must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, TREMOLATE, TREMOLO, } (*It.*) implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) TRILLO (*It.*) } a shake.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement in a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA, FORZA, (*It.*) with the utmost vehemence; as loud as possible.
TUTTI, (*It.*, *plural*) all; a term used to point out those passages where all the voices or instruments or both are to be introduced.
UN, (*It.*) a; as, *un poco*, a little.
VALCE, (*It.*) VALSE, (*Fr.*) } a waltz.
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) VITE, (*Fr.*) } with quickness
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity
VIVO, CON VIVEZZA, (*It.*) animated, lively
VOCE, (*It.*) the voice
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement, as, *prima volta*, the first time of playing &c
VOLTA SUBITO, or V. S., (*It.*) turn over the page quickly.

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