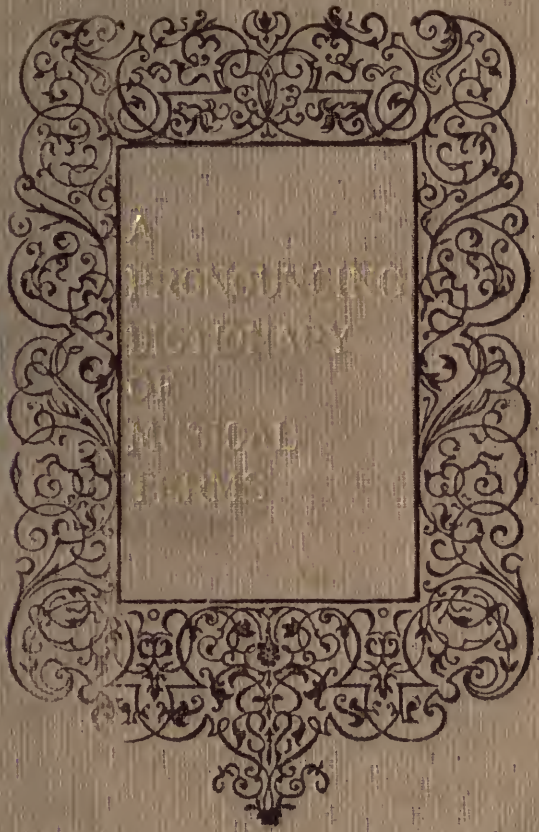

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A PRONOUNCING DICTIONARY OF MUSICAL TERMS.

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COMPILED AND EDITED BY

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BOSTON

KNIGHT & MILLET

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RULES FOR THE PRONUNCIATION OF FRENCH, GERMAN, AND ITALIAN

FRENCH.

VOWELS:

a is pronounced like *a* in Italian, but somewhat shorter, and is often rendered similar to the English **ă**.
ä like *ah*.
e like *u* in cut.
é like *ay* in day.
è like **e** in where.
ê like *ä* in German.
i or **î** like *ee* in feet. Short **ĭ** is the same as in English.
o as in Italian.
u like *ü* in German.

DIPHTHONGS:

ai as in bait. **ai** before *l*-final or *ll* should be rendered as a diphthong (*ah'-ee*), but slightly separated.
aî and **ei** like *ĕ*.
eu, eû, and oeu like *ö* in German.
oi like *oh-ăh'*, but so slightly separated that it sounds like one syllable.
ou and **oû** like *oo* in toot.

eau like long *ō* without the vanish *u*.

Vowels and **diphthongs** are rendered nasal when followed by *n*, *m*, *nd*, *nt*, or *mt* at the end of a syllable except in the verbal ending of the third person plural.

CONSONANTS:

Consonants are pronounced the same as in English, except in the following cases:

c the same as *s* in song before *e*, *é*, *è*, *ê*, and *i*.

ch like *sh*.

g has the sound of *z* in azure when placed before *e*, *é*, *è*, *ê*, and *i*.

gn the same as in Italian.

h is often silent.

j like *z* in azure.

ll when placed after **i** is usually rendered like the English *y* (as a consonant), and often prolongs the **i** (like *ee*).

n is nasal and often given the English pronunciation.

m is nasal under certain conditions.

r is rendered with somewhat of a roll.

s-final is silent.

t-final is silent.

er, et, es, est, ez, when used as final syllables, are rendered like *é*.

GENERAL RULE FOR ACCENTUATION:

Lightly accent the last syllable of a polysyllabic word, but do not give any one syllable the strong stress usual in English words.

GERMAN.

VOWELS:

Simple vowels are pronounced the same as in Italian; **y** like *i* or *ü* in German.

Vowels are modified as follows:

ä as in care, but somewhat broader.

ĕ as in fed.

ö has no equivalent in English.

Long **ö** may be rendered by placing the lips to speak *oh*, but saying *ā* instead with the position of the lips unchanged.

Short **ö** is pronounced by saying *ĕ* (as in fed) instead of *ā*.

ü has no equivalent in English.

Long **ü** may be rendered by placing the lips to say *oo* (toot), and saying *ee* (feet) instead.

Short **ü** is pronounced by saying *ĭ* (hit) instead of *ee*.

DIPHTHONGS:

ai and **ei** like long *ī* in write.

ae like *ä*.

au like *ow* in how.

eu and **äu** like *oi* slightly separated (*ah'-ü*).

CONSONANTS:

f, h, k, l, m, n, p, t, the same as in English.

b when beginning a syllable or word is pronounced as in English, but when ending a syllable or word it is rendered like *p*.

d the same as in English, except when ending a syllable or word; in that case it is rendered like *t*.

c like *k* when placed before *a*, *o*, and *u*; like *ts* before *ä*, *e*, *i*, and *ä*.

g is usually hard, but also like *z* in azure in French and Italian words in which *g* is so rendered.

The syllables **ang, eng, ing, ong,** and **ung** when ending a word terminate with a *k* sound.

j like *y* (consonant).

qu like *kv*.

r is rendered either with harsh breathing or a roll.

S when beginning a syllable or word, and also before a vowel, has the sound of *z* (soft); ending a syllable or word, like sharp *s*; placed before **t** and **p,** beginning a word, most frequently like *sh*; otherwise **s** is pronounced as in English.

v like *f*.

w like *v* (between **v** and **w**).

x like *ks*.

z likg *ts*.

COMPOUND CONSONANTS:

ch has no equivalent in English; beginning a syllable, or when placed after e, i, ä, ö, ü, ai, ei, ae, ae, eu, and äu, it is soft (place the tongue to pronounce *d*, but say *h* instead). **ch** is hard when placed after a, o, u, and au.

chs like *x*.

sch like *sh*.

sp and **st,** see **S.**

th like *t*.

Accented syllables are rendered much the same as in English,—with a strong stress.

ITALIAN.

VOWELS:

Vowels being very open are never to be rendered as impure vowels or diphthongs. Vowels are long when ending accented syllables and short in unaccented syllables, or when occurring in accented ones terminating with a consonant.

a pronounced *ah ăh*, but not *ă*.

e like *ay* in day, but without the vanish *ĭ*, *ĕ*, as in fed; also has the sound of *a* in care when placed before r.

i has the sound of *ee* in feet; *ĭ* in hit; when before a vowel **i** has the sound of *y* (consonant).

o like *aw* or *oh*, but without the vanish *ŭ*.

u like *oo* in toot; *u* in full.

CONSONANTS:

All consonants are softer than in English, the soft consonants being quite delicate.

b, d, f, l, m, n, p, qu, s, t, v, are rendered as in English.

c sounds like *k* before a, o, u, or another consonant, with the exception of c, as follows: —

c like *ch* in check before e, or like *ch* in chair before i.

cc is like *t-ch* before e or i.

g is hard when placed before a, o, u, or another consonant, with the exception of l and n.

gl is like *l-y*, and **gn** like ñ in cañon (kan′-yon).

g is like a soft *j* or like *z* in azure when placed before e or i.

h is silent.

j sounds like *y* in you.

r is pronounced with a roll by placing the tip of the tongue against the hard palate.

In a doubled consonant the first syllable is prolonged.

Accented syllables are not so strongly marked as in English, but are much dwelt upon.

PRONOUNCING DICTIONARY OF MUSICAL TERMS.

[The diacritical marks used in this vocabulary to designate the pronunciation are those in most common use by philologists, and will be readily understood by the reader.]

A. The sixth note in the natural diatonic scale. (That of C major.)

A, *It.* (äh). At, to, by, in, on, for, with.

A, *Fr.* (ă). To, with, at, on, by.

Ab, *Ger.* (äb). Off, of, from, down.

Abacus, *Lat.* (ă-*bă*-kŭs). An ancient instrument for dividing the intervals of the octave.

A balláta, *It.* (ä bäl-*lä*-tä). In the style of a dance. See *Ballata.*

Abandon, *Fr.* (ă-bän*h*-dŏn*h*). Freedom.

Abbandonársi, *It.* (äb-bän-dō-*när*-zē). To abandon oneself to the influence of music.

Abbandonási, *It.* (äb-bän-dō-*nä*-zē). Without restraint.

Abbelláre, *It.* (äb-bĕl-*lä*-rĕ). To embellish with ornaments.

Abcidiren, *Ger.* (äb-sē-*dēr*-'n). A series of exercises in which the names of the notes are used instead of words.

Abbelliménto, *It.* (äb-bĕl-lē-*mān*-tō). An embellishment.

ā, *ale;* ă, *add;* â, *care;* ä, *arm;* ē, *eve;* ĕ, *end;* ī, *ice;* ĭ, *ill;* ō, *old;* ŏ, *odd;* ô, *done;* oo, *moon;* ū, *lute;* ŭ, *but;* ü, (*French*).

Abblasen, *Ger.* (*äb*-blä-z'n). To sound or flourish the trumpet.

Abendglocke, *Ger.* (ä-bĕnd-*glŏk*-ĕ). Evening bell, curfew.

Abendlied, *Ger.* (*ä*-bĕnd-lēd). Evening-song.

Abendmusik, *Ger.* (ä-bĕnd-*moo*-zĭk). Evening music.

Abendständchen, *Ger.* (ä-bĕnd-*shtānd*-khĕn). A serenade.

Abenteuerlich, *Ger.* (ä-bĕn-*toir*-lĭkh). Bold, strange.

Abgehend, *Ger.* (*äb*-gā-hĕnd). Dying away.

Abgestossen, *Ger.* (*äb*-ghĕ-shtōs-s'n). Short, detached.

Abgeleiteter akkord, *Ger.* (*äb*-ghĕ-lī-tĕ-tĕr äk-kŏrd). An inversion of a chord.

Ab initio, *Lat.* (ăb ĭn-*ē*-shĭ-ō). From the commencement.

Abkürzungen, *Ger.* (*äb*-kürt-soong-ĕn). Abbreviations.

Abnehmend, *Ger.* (*äb*-nā-mĕnd). Softening the tone.

Abrégé, *Fr.* (ă-brā-zhā). To abridge.

Abruptio, *Lat.* (ăb-*rŭp*-shĭ-ō). A sudden stop.

Absatz, *Ger.* (*äb*-sätz). A melodic phrase.

Abschwellen, *Ger.* (*äb*-schvĕl-l'n). Diminishing.

Abspielen, *Ger.* (*äb*-shpē-l'n). To perform on an instrument.

Abstimmung, *Ger.* (*äb*-shtĭm-moongk). Discordance.

Abstossen, *Ger.* (*äb*-shtŏs-s'n). To detach. To play staccato.

A cappélla, *It.* (ä käp-*pĕl*-lä). In the church or chapel style.

A cappríccio, *It.* (ä käp-*prēt*-shē-ō). In a capricious style.

Accarezzévole, *It.* (äk-kä-rĕt-*zā*-vō-lĕ). Caressing, coaxing.

Accelerándo, *It.* (ät-chĕl-ā-*rän*-dō). Gradually growing faster.

Accent. Stress or emphasis placed on certain tones.

Accénto, *It.* (ät-*chān*-tō). Emphasis laid upon certain notes.

Accentuáre, *It.* (ät-chĕn-too-*ä*-rĕ). To accentuate.

Acciaccáto, *It.* (ät-chē-äk-*kä*-tō). Violently.

Acciaccatúra, *It.* (ät-chē-äk-kä-*too*-rä). The same as a short appoggiatura.

Accidental. A sharp, flat or natural not found in the signature.

Accolade, *Fr.* (ăk-kō-*lăd'*). A brace connecting two or more staves.

Accompaniment. That part of a musical composition which attends the melody or theme.

Accord, *Fr.* (ăk-kŏr). A chord.

Accordáto, *It.* (äk-kŏr-*dä*-tō). In tune.

Accordatúra, *It.* (äk-kŏr-dä-*too*-rä). Concord, harmony.

Accordoir, *Fr.* (ăk-kŏr-*dwär*). A tuning instrument.

Accrescéndo, *It.* (äk-krĕ-*shän*-dō). Increasing.

Accrescére, *It.* (äk-krĕ-*shā*-rĕ). To increase.

A cinq, *Fr.* (ă săn*h*k). For five parts.

Action. The mechanism of an organ or piano.

Ad, *Lat.* (ăd). At, to.

Adágio, *It.* (ä-*dä*-jē-ō). Slow.

Adágio assai, *It.* (ä-dä-jē-ō äs-sä-ē). Very slow.

Adágio cantábile, *It.* (ä-dä-jē-ō kän-tä-*bē*-lā). Slow, in a singing style.

Adágio con grávita, *It.* (ä-dä-jē-ō kŏn *grä*-vē-tä). Slow with gravity.

Adágio di mólto, *It.* (ä-dä-jē-ō dē *mōl*-tō). Very slow.

Adágio non tróppo, *It.* (ä-dä-jē-ō nŏn *trŏp*-pō). Not too slow.

Adágio patético, *It.* (ä-dä-jē-ō pä-*tā*-tē-kō). Slow and pathetic.

Adágio pesánte, *It.* (ä-dä-jē-ō pā-*zän*-tĕ). Slow and heavy.

Adágio poi allégro, *It.* (ä-dä-jē-ō pō-ē äl-*lā*-grō). Slow, then quick.

Adágio sostenúto, *It.* (ä-dä-jē-ō sōs-tā-*noo*-tō). Slow and sustained.

Adagíssimo, *It.* (ä-dä-*jēs*-sē-mō). Extremely slow.

Ad captándum, *Lat.* In a light and brilliant style.

Addoloráto, *It.* (äd-dō-lō-*rä*-tō). Grieved.

A deux, *Fr.* (ă dŭh). For two.

A deux mains, *Fr.* (ă dŭh măn*h*). For two hands.

A deux pianos, *Fr.* (ă dŭh pē-*ä*-nō). For two pianos.

A deux temps, *Fr.* (ă dŭh tän*h*). In double time.

Ad libitum, *Lat.* (ăd *lĭb*-ĭ-tŭm). At will, at pleasure.

Ad plácitum, *Lat.* (ăd *plă*-cĭ-tŭm). At pleasure.

A dúe, *It.* (ä *doo*-ĕ). For two.

A dúe córde, *It.* (ä doo-ĕ *kŏr*-dĕ). For two strings.

A dúe córi, *It.* (ä doo-ĕ *kō*-rē). For two choirs.

A dúe stroménti, *It.* (ä doo-ĕ strō-*mān*-tē). For two instruments.

A dúe vóci, *It.* (ä doo-ĕ *vō*-chē). For two voices.

A dur, *Ger.* (ä door). A major.

Æ rophone, *Fr.* (ē-rō-fōn). A French reed instrument.

Affábile, *It.* (äf-*fä*-bē-lĕ). Gracefully, gently.

Affanáto, *It.* (äf-fä-*nä*-tō). Uneasily.

Affettuóso, *It.* (äf-fĕt-too-*ō*-zō). Tender.

Affrettándo, *It.* (äf-frĕt-*tän*-dō). Hurrying, quickening the time.

Affrettóso, *It.* (äf-frĕt-*tō*-zō). Quick, accelerated, hurried.

Afinár, *Sp.* (ä-fē-*när*). To tune musical instruments.

Agévole, *It.* (ä-*jā*-vō-lĕ). Light.

Aggiustaménte, *It.* (äd-jĕ-oos-tä-*mān*-tĕ). Without changing the time.

Agilité, *Fr.* (ă-zhē-lē-tā). Nimbleness.

Agilménte, *It.* (ä-jēl-*mān*-tĕ). Lively, gay.

Agitáto, *It.* (äj-ē-*tä*-tō). Agitated.
A grand chœur, *Fr.* (kür). With full choir.
A grand orchestre, *Fr.* (ŏr-kĕstr). With full orchestra.
Agréments, *Fr.* (ă-grā-män*h*). Embellishments.
Aigu, *Fr.* (ā-gü). Acute, high, shrill.
Air. Melody, tune.
Air à boire, *Fr.* (ār ă bwär). Drinking-song.
Air chantant, *Fr.* (ār shän*h*-tän*h*). A singing melody.
Air rapide, *Fr.* (ār ră-pēd). A flourish.
Air tendre, *Fr.* (ār tän*h*-dr). Love song.
Air varié, *Fr.* (ār vä-rĭ-ā). Air with variations.
Ais, *Ger.* (ois). The note A sharp.
Ais-dur, *Ger.* (ois-door). A sharp major.
Ais-moll, *Ger.* (ois-mōll). A sharp minor.
Aise, *Fr.* (āiz). Glad, joyful; easy, convenient.
Akkord, *Ger.* (äk-*kōrd*). Chord.
Akt, *Ger.* (äkt). Act.
Al, *It.* (äl). To the, up to the.
A la, *Fr.* (ă lä). In the style of.
A l'abandon, *Fr.* (ă lä-bän*h*-dŏn*h*). With ease.
A la chasse, *Fr.* (ă lä shäss). In the hunting style.
A la même, *Fr.* (ă lä mām). In the same.
A la mésure, *Fr.* (ă lä mā-zür). In time.
A la militaire, *Fr.* (ă lä mē-lē-*tār*). In the military style.
Alborada, *Sp.* (äl-bō-*rä*-dä). The music of a morning serenade.
Alcunó, *It.* (äl-koo-*nō*). Some, certain.
Al fíne, *It.* (äl *fē*-nĕ). To the end.
Alla bréve, *It.* (*äl*-lä *brā*-vĕ). Time of one breve in a measure.
Alla cáccia, *It.* (*äl*-lä *kät*-chē-ä). In the hunting style.

Alla cámera, *It.* (*äl*-lä *kä*-mĕ-rä). In chamber music style.

Alla cappélla, *It.* (*äl*-lä käp-*pāl*-lä). Vocal chorus without instrumental accompaniment.

Alla dirítta, *It.* (*äl*-lä dē-*rē*-tä). In direct ascending or descending style.

Alla márcia, *It.* (*äl*-lä *mär*-chē-ä). In marching style.

Alla modérna, *It.* (*äl*-lä mō-*dâr*-nä). In the modern style.

Alla Morésca, *It.* (*äl*-lä mō-*rās*-kä). In the Moorish style.

All' anticó, *It.* (äl-län-tē-*kō*). In the ancient style.

Alla Palestrína, *It.* (*äl*-lä Pä-lĕs-*trē*-nä). In the style of Palestrina (ecclesiastical).

Alla polácca, *It.* (*äl*-lä pō-*läk*-kä). In the style of a polonaise.

Alla quinta, *It.* (*äl*-lä quēn-tä). At the interval of a fifth.

Allargándo, *It.* (äl-lär-*gän*-dō). Growing broader. Slower and more marked.

Alla rivérsa, *It.* (*äl*-lä rē-*vâr*-sä). In contrary motion.

Alla Tedésca, *It.* (*äl*-lä tĕ-*dāz*-kä). In the German style.

Alla Veneziána, *It.* (*äl*-lä vĕ-nā-tsē-*ä*-nä). In the Venetian style.

Alla zíngara, *It.* (*äl*-lä *tsēn*-gä-rä). In gypsy style.

Alla zóppa, *It.* (*äl*-lä *tsōp*-pä). In a halting style.

Alle, *Ger.* (*äl*-lĕ). All.

Allegraménte, *It.* (äl-lĕ-grä-*mān*-tĕ). Cheerfully, gaily, lightly.

Allegránte, *It.* (äl-lĕ-*grän*-tĕ). Joyous, mirthful.

Allegrettíno, *It.* (äl-lĕ-grĕt-*tē*-nō). A short allegretto. A movement slower than allegretto.

Allegrétto, *It.* (äl-lĕ-*grāt*-tō). Lively. Faster than andante and slower than allegro.

Allegrézza, *It.* (äl-lĕ-*grāt*-zä). Liveliness.

Allegríssimo, *It.* (äl-lā-*grēs*-sē-mō). As quick as possible.

Allégro, *It.* (äl-*lā*-grō). Quick.

Allégro agitáto, *It.* (äl-*lā*-grō äj-ē-*tä*-tō). Quick and agitated.

Allégro appassionáto, *It.* (äl-*lā*-grō äp-päs-sē-ō-*nä*-tō). Passionately joyful.

Allégro assái, *It.* (äl-*lā*-grō äs-*sä*-ē). Faster than allegro.

Allégro cómodo, *It.* (äl-*lā*-grō *kō*-mō-dō). A comfortable degree of speed.

Allégro con brío, *It.* (äl-*lā*-grō kŏn *brē*-ō). Quick, and with spirit.

Allégro con fuóco, *It.* (äl-*lā*-grō kŏn foo-*ō*-kō). Quick and fiery.

Allégro con móto, *It.* (äl-*lā*-grō kŏn *mō*-tō). Quick, with an animated and energetic movement.

Allégro con spírito, *It.* (äl-*lā*-grō kŏn *spē*-rē-tō). Quick, with energy.

Allégro di bravúra, *It.* (äl-*lā*-grō dē brä-*voo*-rä). Quick, with dash.

Allégro di mólto, *It.* (äl-*lā*-grō dē *mōl*-tō). With much rapidity.

Allégro furióso, *It.* (äl-*lā*-grō foo-rē-*ō*-zō). Fast and furious.

Allégro giústo, *It.* (äl-*lā*-grō *joos*-tō). An appropriate degree of rapidity.

Allégro ma grazióso, *It.* (äl-*lā*-grō mä grä-tse-*ō*-zō). Quick but graceful.

Allégro ma non présto, *It.* (äl-*lā*-grō mä nŏn *prās*-tō). Fast, but not too much so.

Allégro ma non tánto, *It.* (äl-*lā*-grō mä nŏn *tän*-tō). Quick but not too rapid.

Allégro ma non tróppo, *It.* (äl-*lā*-grō mä nŏn *trŏp*-pō). Quick, but not too rapid.

Allégro moderáto, *It.* (äl-*lā*-grō mŏd-ĕ-*rä*-tō). Moderately fast.

Allégro mólto, *It.* (äl-*lā*-grō *mōl*-tō). Very fast.

Allégro risolúto, *It.* (äl-*lā*-grō rē-zō-*loo*-tō). Quick and resolute.

Allégro velóce, *It.* (äl-*lā*-grō vĕ-*lō*-chĕ). Quick and swift.

Allégro viváce, *It.* (äl-*lā*-grō vē-*vä*-chĕ). Quick and spirited.

Allégro vívo, *It.* (äl-*lā*-grō *vē*-vō). Quick and lively.

Allegrúsio, *It.* (äl-lĕ-*groo*-zē-ō). Good-humored, sprightly.

Allein, *Ger.* (äl-*līn*). Alone, only.

Alleinsang, *Ger.* (äl-*līn*-säng). A solo.

Allentaménto, *It.* (äl-lĕn-tä-*mān*-tō). Slackening.

All 'ottáva, *It.* (ăl ŏt-*tä*-vä). An octave above or below.

All 'unisóno, *It.* (ăl oo-nē-*zō*-nō). In unison.

Al piacére, *It.* (äl pē-ä-*chā*-rĕ). At pleasure.

Al piu, *It.* (äl pē-oo). The most.

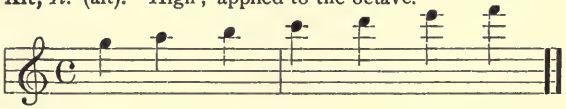
Al rigóre del témpo, *It.* (äl rē-*gō*-rĕ dĕl *tām*-pō). In strict time.

Al rivérso, *It.* (äl rē-*vâr*-sō). In contrary motion.

Al segno, *It.* (äl *sān*-yō). To the sign 𝄋. See Segno.

Alt, *Ger.* (ält). Alto.

Alt, *It.* (ält). High; applied to the octave.



Alterézza, *It.* (äl-tā-*rĕts*-tsä). Loftiness, sublimity.

Altíssimo, *It.* (äl-*tēs*-sē-mō). Octave above Alt.

Alto. The deeper of the two chief divisions of women's or boys' voices.

Altus, *Lat.* (*ăl*-tŭs). The alto or counter tenor.

Amábile, *It.* (ä-*mä*-bē-lĕ). Sweet, tender, gentle.

Amarévole, *It.* (ä-mä-*rā*-vō-lĕ). Mournfully.
Amóre, *It.* (ä-*mō*-rĕ). Love.
Amóre, con. Fondly, tenderly.
Amoróso, *It.* (ä-mō-*rō*-zō). Loving, tender.
Anche, *Fr.* (än*h*sh). Reed.
Anche, *It.* (än-kā). Also, likewise, too, even.
Andacht, *Ger.* (*än*-däkht). Devotion.
Andánte, *It.* (än-*dän*-tĕ). A moderately slow movement.
Andante affettuóso, *It.* (än-*dän*-tĕ äf-fĕt-too-*ō*-zō). Slowly and tenderly.
Andante cantábile, *It.* (än-*dän*-tĕ cän-*tä*-bē-lĕ). Slow, in a singing manner.
Andante con móto, *It.* (än-*dän*-tĕ kŏn *mō*-tō). Slow, with movement.
Andante grazióso, *It.* (än-*dän*-tĕ grä-tsē-*ō*-zŏ). Slow and graceful.
Andante lárgo, *It.* (än-dän-tĕ *lär*-gō). Slow, distinct.
Andante maestóso, *It.* (än-*dän*-tĕ mä-ĕs-*tō*-zo). Slow and majestic.
Andante ma non tróppo, *It.* (än-*dän*-tĕ mä nŏn *trŏp*-pō). Slow, but not too much so.
Andantíno, *It.* (än-dän *tē*-nō). Strictly meaning slower than andante, but used often in the reverse sense.
Anfang, *Ger.* (*än*-fäng). Beginning.
Anführer, *Ger.* (*än*-füh-rĕr). A conductor, director, leader.
Angemessen, *Ger.* (än-ghĕ-*mĕs*-s'n). Appropriate.
Angoscióso, *It.* (än-gŏs-chē-*ō*-zō). Plaintively.
Ängstlich, *Ger.* (*ängst*-līkh). Fearfully.
Anhang, *Ger.* (*än*-häng). Coda.
Anima, *It.* (*än*-ē-mä). Life.
Animáto, *It.* (än-ē-*mä*-tō). Animated.

Animóso, *It.* (än-ē-*mō*-zō). Spirited.

Anklang, *Ger.* (*än*-kläng). Harmony.

Anlage, *Ger.* (*än*-lä-ghĕ). The plan of a composition.

Antecedent. The initial phrase of a melody, requiring to be followed by another called its consequent.

Antiphone, *Gr.* (*ăn*-tĕ-fō-nĕ). Responsive singing.

Antithesis. A term used to indicate the last half of a musical period, also the answer in a figure.

Anwachsend, *Ger.* (*än*-väkh-sĕnd). Increasing.

A piacére, *It.* (ä pē-ä-*chā*-rĕ). At pleasure.

A póco, *It.* (ä-*pō*-kō). By little.

Appassionáto, *It.* (äp-päs-sē-ō-*nä*-tō). Impassioned.

Appoggiatúra, *It.* (äp-pŏd-jē-ä-*tōo*-rä). The accented appoggiatura is a grace note placed before the real melody-note and taking the accent and part of the latter's time value. The long appoggiatura is now obsolete. The short appoggiatura is a small eighth-note or sixteenth-note having a slanting stroke through the hook, and is played as rapidly as possible.

A quatre mains, *Fr.* (ă kătr măn*h*). For four hands.

A quatre seuls, *Fr.* (ă kătr sŭl). For four soloists.

A quatre voix, *Fr.* (ă kătr vwä). For four voices.

Arche, *Ger.* (*är*-khĕ). Sounding-board of an organ.

Arco, *It.* (*är*-kō). Bow.

Ardíto, *It.* (är-*dē*-tō). Spirited, bold.

Aria, *It.* (*ä*-rē-ä). Air, melody.

Ariétta, *It.* (ä-rē-*ĕt*-tä). A short aria.

Ariette, *Fr.* (ä-rē-ĕt). A long aria.

Arióso, *It.* (ä-rē-*ō*-zō). A style betweeen the aria and recitative. In instrumental music this term has the same meaning as cantabile.

Arpa, *It.* (*är*-pä). Harp.
Arpège, *Fr.* (är-pāzh). Breaking a chord.
Arpeggio, *It.* (är-pād-jē-ō). A broken chord.
Arsis, *Gk.* (*är*-sĭs). Up-beat.
As, *Ger.* (äs). The note A flat.
As dur, *Ger.* (äs door). The key of A-flat major.
As moll, *Ger.* (äs mōll). The key of A-flat minor.
Assái, *It.* (äs-*sä*-ē). Rather, very.
Assai piu, *It.* (äs-*sä*-ē *pē*-oo). Much more.
Assez, *Fr.* (ăs-sā). Rather.
A témpo, *It.* (ā *tĕm*-pō). In time.
A tre córde, *It.* (ä trā *kōr*-dĕ). For three strings.
A tre vóci, *It.* (ä trā *vō*-chē). For three voices.
Attácca, *It.* (ät-*tăk*-kä). Begin what follows without pausing.
Aufgeweckt, *Ger.* (*owf*-gā-vĕkht). Agitated.
Aufhalten, *Ger.* (*owf*-hāl-t'n). To suspend.
Aufschwung, *Ger.* (*owf*-schvoongk). Soaring impetuosity.
Auftritt, *Ger.* (*owf*-trĭt). Scene.
Ausdruck, *Ger.* (*ows*-drook). Expression.
Aushalten, *Ger.* (*ows*-häl-t'n). To sustain.
Ausstimmen, *Ger.* (*ows*-shtĭm-mĕn). To tune thoroughly.
Authentic cadence. The dominant triad followed by the tonic.
Avec, *Fr.* (ă-vĕk). With.
A vide, *Fr.* (ă vēd). Open.
A volonte, *Fr.* (ă vō-lŏn*h*-tā). At will.

B. The seventh note of the natural diatonic scale. The Germans call B, "H."
Bacás, *Sp.* (bä-*käs*). Quick tune on the guitar.
Badinage, *Fr.* (băd-ĭ-*näzh*). Playfulness.

Bagatelle, *Fr.* (băg-ä-*tĕl*). A trifle.
Baguette, *Fr.* (bă-*ghĕt*). A drum-stick. A violin-stick.
Bal, *Fr.* (băl). Ball.
Baldaménte, *It.* (bäl-dä-*mān*-tĕ). Boldly.
Bar. A vertical line dividing measures on the staff.
Barytone. The male voice intermediate between bass and tenor. Also a name given to the euphonium.
Bass. The lowest male voice. The lowest part of a musical composition. Also a term used in place of contra-bass.
Bass-clef. F-clef on the fourth line.
Basso, *It.* (*bäs*-sō). A term used at times in place of bass.
Básso cantánte, *It.* (*bäs*-sō kän-*tän*-tĕ). Vocal bass.
Basso contínuo, *It.* (*bäs*-sō kŏn-*tē*-noo-ō). Thorough bass.
Baton. A stick used by conductors in beating time.
Bauernlied, *Ger.* (*bow*-ĕrn-lēd). A rustic ballad.
Beat. The motion of the hand or foot in marking time.
Bedeckt, *Ger.* (bĕ-*dĕkt*). Stopped.
Begleiten, *Ger.* (bĕ-*glī*-t'n). To accompany.
Begleitung, *Ger.* (bĕ-*glī*-toongk). An accompaniment.
Beispiel, *Ger.* (*bī*-spēl). An example.
Belebt, *Ger.* (bĕ-lĕbt). Animated.
Bémol, *Fr.* (bā-mŏl). A term used to denote a flat (♭).
Ben, *It.* (bān). Well; very.
Berceuse, *Fr.* (bĕr-süss). A cradle-song.
Bes, *Ger.* (bĕs). The note B double flat.
Bestimmt, *Ger.* (bĕs-*tĭmt*). Decided.
Betont, *Ger.* (bĕ-*tōnt*). Accented.
Bewegt, *Ger.* (bĕ-*vāgt*). Agitated.
Bien chanté, *Fr.* (bēyan*h* chän*h*-tā). Molto cantabile.
Bis, *Lat.* (bĭs). Twice.
Bizzárro, *It.* (bēt-*tsär*-rō). Fantastical.

Blase-instruménte, *Ger.* (*blä*-zĕ-ĭn-stroo-*mĕn*-tĕ). Wind instruments.

Blech-instruménte, *Ger.* (blĕkh-ĭn-stroo-*mĕn*-tĕ). Brass instruments.

B mol, *Fr.* (bā mōl). The note B flat.

B moll, *Ger.* (bā mōl). The key of B-flat minor.

Bogen, *Ger.* (*bō*-g'n). Bow, slur, or tie.

Bourdonnement, *Fr.* (boor-dŏn-mŏn*h*). Humming, singing.

Bourré, *Fr.* (boor-rā). An old dance of Spanish or French origin.

Brace. The sign } used to connect two or more staves.

Branle, *Fr.* (brăn*h*-lĕ). An old French dance in 4-4 time.

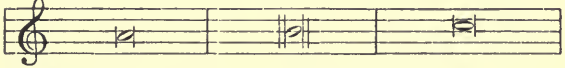
Bratsche, *Ger.* (*brä*-tschĕ). The viola.

Braut-lied, *Ger.* (*browt*-lēd). Bridal song.

Bravúra, *It.* (brä-*voo*-rä). Dash, brilliancy.

Breit, *Ger.* (brīt). Stately, slow.

Breve. The longest note used in modern music; it is equal to eight quarter beats or two whole notes. It is written thus:



Brillánte, *It.* (brēl-*län*-tĕ). Brilliant.

Brindisi, *It.* (brēn-*dē*-zē). Drinking-song.

Brío, *It.* (*brē*-ō). Spirit, fire.

Búffa, *It.* (*boof*-fä). Comic.

Buona nota, *It.* (bwō-nä nō-tä). Accented note.

Búrla, *It.* (*boor*-lä). A jest.

Burlésco, *It.* (boor-*lās*-kō). Burlesque.

C. The first note of the natural diatonic scale.

Cachúcha, *Sp.* (kä-*tchoo*-tchä). A popular Spanish dance.

Cadence. A close, an ending.

Cadénza, *It.* (kä-*dān*-tsä). That part of a vocal or instrumental solo intended to display the technical ability of the soloist.

Caisse, *Fr.* (kāss). A drum.

Calándo, *It.* (kä-*län*-dō). Decreasing.

Calcándo, *It.* (käl-*kän*-dō). Increasing.

Calma, *It.* (*käl*-mä). Calm.

Calóre, *It.* (kä-*lō*-rĕ). Warmth.

Canon. A kind of composition in which two or more parts take up in succession the same melody or subject.

Cantábile, *It.* (kän-*tä*-bē-lĕ). In a singing style.

Cantándo, *It.* (kän-*tän*-dō). In a singing style.

Cantiléna, *It.* (kän-tī-*lā*-nä). A ballad or popular song. In instrumental music the term is used to indicate a flowing, song-like character.

Cánto, *It.* (*kän*-tō). Song; the highest vocal or instrumental part.

Cánto clef. The C clef when placed on the first line.

Cánto cromático, *It.* (*kän*-to krō-*mä*-tē-kō). Singing in semitones.

Cánto férmo, *It.* (*kän*-tō *fâr*-mō). A melody given as a subject for contrapuntal treatment.

Cánto figuráto, *It.* (*kän*-tō fē-goo-*rä*-tō). A figured melody.

Cánto funébre, *It.* (*kän*-tō foo-*nā*-brĕ). A funeral song.

Cánto Gregoriáno, *It.* (*kän*-tō grĕ-gō-rē-*ä*-nō). The Gregorian chant.

Cánto necessário, *It.* (*kän*-tō nā-chĕs-*sä*-rē-ō). A term which indicates the parts that are to sing through the piece.

Cánto prímo, *It.* (*kän*-to *prē*-mō). The first treble or soprano.

Cantór, *It.* (kän-*tōr*). A precentor.

Cantríce, *It.* (kän-*trē*-chĕ). A female singer.

Cantus, *Lat.* (*kăn*-tŭs). A melody.

Canzóna, *It.* (kän-*tsō*-nä). Song, ballad, canzonet.

Capelle, *Ger.* (kä-*pĕl*-lĕ). An orchestra.

Capélla alla, *It.* (käp-*pĕl*-lä äl-lä). In church style.

Capellmeister, *Ger.* (*kä*-pĕl-*mīs*-tĕr). Choir-master; conductor of an orchestra.

Capo, *It.* (*kä*-pō). Beginning or head.

Capríccio, *It.* (kä-*prēt*-chē-ō). A composition written in a capricious style.

Carezzevóle, *It.* (kä-rĕt-tsā-*vŏ*-lā). Soothingly.

Carillon, *Fr.* (kä-rē-yŏn*h*). Chime.

Caríta, *It.* (kä-*rē*-tä). Feeling.

Carmen, *Ger.* (*kär*-mĕn). A song, a tune.

Carol. A name given to songs of praise, joy, and exultation. Of such character are the songs which celebrate Christmas and Easter.

Cássa, *It.* (*käs*-sä). A bass drum.

Cavatína, *It.* (kä-vä-*tē*-nä). A short song. The term is frequently used by opera composers to indicate a vocal air of less extent than the aria, and with little or no embellishment.

Caxa, *Sp.* (käx-ä). A drum.

Cédez, *Fr.* (sā-dā). Decrescendo; also to follow the voice.

Célere, *It.* (*chā*-lĕ-rā). Rapid.

Céleste, *Fr.* (sā-*lĕst*). Celestial, heavenly.

Celestína, *It.* (chā-lĕs-*tē*-nä). An organ stop.

Cento. A composition formed by selections from one composer's works.

Ces, *Ger.* (tsĕs). C ♭.

ō, *old*; ŏ, *odd*; ô, *done*; oo, *moon*; ū, *lute*; ŭ, *but*; ü, (*French*).

Cetra, *It.* (*chā*-trä). A small harp.

Chaconne. An instrumental composition in ⅜ time and slow tempo, usually founded on a ground bass.

Chamade, *Fr.* (shä-*mȧd'*). Signal for a parley or surrender by beat of drum.

Chamber-music. Vocal or instrumental compositions whose nature renders them more suitable for performance in a room or small hall than in halls of large dimension. Under this head are placed sonatas for one or more instruments, songs, string-quartets, etc.

Chanson, *Fr.* (shän*h*-sŏn*h*). A song.

Chansonnette, *Fr.* (shān*h*-sŏn-*nĕt*). A short song.

Chant de noël, *Fr.* (shän*h* dŭh nō-ĕl). A Christmas carol.

Characterstucke, *Ger.* (*kä*-räc-tĕr-shtück-ĕ). A name given to short instrumental compositions of a descriptive style.

Chef, *Fr.* (shĕf). Chief.

Chest-register. The lower register of the voice.

Chest tones. }
Chest voice. } The lowest register of the voice.

Chest, wind. A reservoir in an organ for holding air.

Chiáro, *It.* (kē-*ä*-rō). Clear, brilliant tone.

Chiáve, *It.* (kē-*ä*-vā). A clef, or key.

Chevrotement, *Fr.* (shĕ-vrōt-mŏn*h*). A tremor or shake in singing.

Choeur, *Fr.* (kuhr). Choir, chorus.

Chor, *Ger.* (kōr). Chorus.

Choral. An early German Protestant church hymn-tune, or a hymn-tune of that style.

Chord. Two or more tones of different pitch united according to the laws of harmony.

Chorus. A body of singers; also a composition written for them.

Chroma, *Gr.* (*krō*-mä). The chromatic signs.

Chromatic. Proceeding by semitones; also relating to those tones that are foreign to a given key.

Cinq, *Fr.* (săn*k*). Five.

Cinque-pace. An old dance having a five-step movement.

Cis, *Ger.* (tsĭs). C ♯.

Clarus, *Lat.* (*klä*-rŭs). Loud, clear, bright.

Clave, *Lat.* (*klä*-vĕ). A key; a cleft.

Clavier, *Ger.* (klä-*fēr*). The pianoforte.

Clavis, *Lat.* (*klä*-vĭs). A key; a clef.

Clef. A character placed at the head of the staff to indicate the position of one note, and thereby that of the remaining notes.

C major. The diatonic scale, or key of C, without flats or sharps.

C minor. The diatonic scale, or key of C, with the third and sixth flatted.

C moll, *Ger.* (tsā mōll). The key of C minor.

C natural. C without flat or sharp.

Códa, *It.* (*kō*-dä). A few measures added to the end of a piece of music.

Códa brillánte, *It.* (*kō*-dä brēl-*län*-tĕ). A brilliant termination.

Col, *It.* (kŏll). With the.

Col básso, *It.* (kŏl *bäs*-sō). With the bass.

Col cánto, *It.* (kŏl *kän*-tō). With the melody or voice.

Colla sinistra, *It.* (kŏl-lä sē-*nēs*-trä). With the left hand.

Colla vóce, *It.* (kŏl-lä *vō*-chĕ). With the voice. The accompanist to take the time from the singer.

Coll' ottáva, *It.* (kŏl-l' ōt-*tä*-vä). To be played in octaves.

Coloratúra, *It.* (kō-lō-rä-*too*-rä). Runs, passages, trills, adding brilliancy to a vocal or instrumental composition.

Cóme, *It.* (*kō*-mĕ). As, like.

Cóme príma, *It.* (*kō*-mĕ *prē*-mä). As at first.

Cóme súpra, *It.* (*kō*-mĕ *sō*-prä). As above.

Cóme sta, *It.* (*kō*-mĕ stä). As it stands. Perform exactly as written.

Common time. Double or quadruple time.

Common turn. A turn consisting of a principal note, the note above it, and the note below.

Compass. The range of notes of which any voice or instrument is capable.

Complésso, *It.* (kŏm-*plās*-sō). A term applied to a chord which is complete.

Compound intervals. Those which exceed the extent of an octave.

Con, *It.* (kŏn). With.

Con abandóno, *It.* (kŏn ä-bän-*dō*-nō). With passion, with ardent feeling.

Con ánimo, *It.* (kŏn *än*-ē-mō). With animation.

Concénto, *It.* (kŏn-*chān*-tō). Concord. Harmony of voices and instruments.

Concerted music. Compositions written for several voices or instruments.

Concert-master. The leading first violinist of an orchestra.

Concerto. A composition of length for a solo instrument with orchestral accompaniment, generally in symphonic form, but with three movements.

Concertstück, *Ger.* (kŏn-*tsĕrt*-shtük). A concert-piece.

Concomitant sounds. Accessory sounds.

Conductor. One who drills and conducts an orchestra or chorus.

Consolánte, *It.* (kŏn-sō-*lăn*-tĕ). Consoling.

Conterá, *Sp.* (kōn-tā-*rä*). Prelude.

Contra bass. A double bass.

Contralto. (See Alto.) In Germany the term is sometimes used to indicate the lower alto voice.

Cor, *Fr.* (kŏr). A horn.

Córchea, *Sp.* (*kōr*-kā-ä). A crotchet.

Córda, *It.* (*kŏr*-dä). A string.

Córno, *It.* (*kŏr*-nō). A horn.

Córo, *It.* (*kō*-rō). Chorus.

Counterpoint. The art of combining two or more melodies according to the laws which govern polyphonic composition.

Counter tenor. High tenor. The highest male voice.

Crescéndo, *It.* (krĕ-*shăn*-dō). Increasing the volume of sound.

Crómmo, *It.* (*krōm*-mō). A choral dirge.

Crotchet. A quarter-note.

Cue. Music inserted in small notes just before the entrance of a voice or instrument in concerted music to suggest the entrance of that part.

Cum cántu, *Lat.* (kŭm *kăn*-tū). With song.

D. The second note of the natural diatonic scale.

Da, *It.* (dä). By, for, from, of.

Da cápo, *It.* (dä *kä*-pō). From the beginning.

Da cápo al fine, *It.* (dä *kä*-pō äl *fē*-nĕ). From the beginning to the end.

Da cápo al ségno, *It.* (dä-*kä*-pō äl *sān*-yō). From the beginning to the sign :𝄋:.

Da cápo senza repetizióne, *It.* (dä *kä*-pō sān-tsä rā-pā-tē-tsē-*ō*-nĕ). From the beginning without repetition.

Dagli, *It.* (däl-yē).
Dai, *It.* (dä-ē).
Dal, *It.* (däl).
Dall', *It.* (däll').
Dalla, *It.* (*däl*-lä).
Dalle, *It.* (*däl*-lā).
Dallo, *It.* (*däl*-lō).
} To the, by the, from the, for the.

Dal ségno, *It.* (däl *sān*-yō). From the sign :𝄋:. (See Segno.)

Dämpfer, *Ger.* (*dām*-pfĕr). A damper, or mute.

Da scherzo, *It.* (dä *skārt*-sō). Lively, playful.

Decánto, *Lat.* (dâ-*kăn*-tō). To sing, to chant.

Décidé, *Fr.* (dā-*sē*-dā). Decided.

Decíso, *It.* (dā-*chē*-zō). Decided, energetic.

Declamándo, *It.* (dĕk-lä-*män*-dō). In declamatory style.

Décomposé, *Fr.* (dā-kŏm-*pō*-zā). Disconnected.

Decrescéndo, *It.* (dā-krĕ-*shān*-dō). Decreasing the volume of sound.

Deficiéndo, *It.* (dā-fē-chē-*ān*-dō). Dying away.

Degli, *It.* (dāl-yē). Of the; than the.

Degree. Any tone of a major or minor scale.

Dei, *It.* (dā-ē). Of the; than the.

Del', *It.* (dāl).
Dell', *It.* (dāll').
Della, *It.* (*dāl*-lä).
Delle, *It.* (*dāl*-lĕ).
Dello, *It.* (*dāl*-lō).
} Of the; than the.

Deliberáto, *It.* (dĕ-lē-bā-*rä*-tō). Deliberate.
Delicáto, *It.* (dĕl-ē-*kä*-tō). In a delicate style.
Delirío, *It.* (dĕ-*lē*-rē-ō). Frenzy.
Deliziosaménte, *It.* (dĕ-lē-tsē-ō-zä-*mān*-tĕ). Deliciously, sweetly.
Demi, *Fr.* (dĕ-*mē*). Half.
Depression. The lowering of a tone.
Des, *Ger.* (dĕs). D ♭.
Desidério, *It.* (dā-sē-*dā*-rē-ō). Desire, longing.
Désto, *It.* (*dās*-tō). Sprightly.
Déstra, *It.* (*dās*-trä). Right.
Détaché, *Fr.* (dā-tä-shā). Detached, staccato.
Deux, *Fr.* (dü). Two.
Devóto, *It.* (dā-*vō*-tō). In a devotional style.
Dextra, *Lat.* (*dĕx*-trä). Right.
Di, *It.* (dē). Of, from, to.
Diatonic. A term used to describe the tones of the major or minor scale.
Di chiáro, *It.* (dē kē-*ä*-rō). Clearly.
Di cólto, *It.* (dē *kōl*-tō). At once.
Difficile, *It.* (dēf-*fē*-chē-lĕ). Difficult.
Di gála, *It.* (dē *gä*-lä). Merrily.
Diluéndo, *It.* (dē-lōo-*ān*-dō). Dying away.
Diminuéndo, *It.* (dē-mē-noo-*ān*-dō). Diminishing in loud ness.
Di nuóvo, *It.* (dē noo-*ō*-vō). Again, anew.
Dis, *Ger.* (dēz). D ♯.
Discant. The treble or soprano voice.
Disinvólto, *It.* (dēz-ēn-*vōl*-tō). Free, graceful.
Distínto, *It.* (dēs-*tēn*-tō). Distinct.
Divísi, *It.* (dē-*vē*-zē). Divided.

Divóto, *It.* (dē-*vō*-tō). Devoutly.

Do. The Italian name for C. It is also the name of the first degree of any scale.

Dólce, *It.* (*dōl*-chĕ). Sweet, soft.

Doléntе, *It.* (dō-*lān*-tĕ). Plaintive, sad.

Dolóre, *It.* (dō-*lō*-rĕ). Grief.

Doloróso, *It.* (dō-lō-*rō*-zō). Sorrowful.

Dominant. The fifth note in the scale.

Donner une serenade, *Fr.* (dŏn-nā ün sĕr-ĕn-*ăd*). To serenade.

Dópo, *It.* (*dō*-pō). After.

Doppel, *Ger.* (*dŏp*-p'l). Double.

Doppio, *It.* (*dŏp*-pē-ō). Double.

Dóppio moviménto, *It.* (*dŏp*-pē-ō mō-vē-*mān*-tō). Twice as fast.

Double. An obsolete term for variation.

Doucement, *Fr.* (*doos*-mänh). Gently, softly.

Doux, *Fr.* (doo). Gentle, soft.

Doux mais soutenu, *Fr.* (doo mā *soo*-tĕ-nü). Soft but sustained.

Drängend, *Ger.* (*drān*-gĕnd). Hurrying, hastening.

Drei, *Ger.* (drī). Three.

Dreiklang, *Ger.* (*drī*-kläng). Three tones, a triad.

Dreist, *Ger.* (drīst). Bold.

Dreigstigkeit, *Ger.* (*drīs*-tĭg-kīt). Boldness.

Dreistimmig, *Ger.* (*drīs*-tĭm-mĭg). For three parts, or voices.

Drohne, *Ger.* (*drō*-nĕ). A heavy tone. A drone.

Droit (e), *Fr.* (drwä). Right.

Due, *It.* (doo-ĕ). Two.

Dulcet. Soft.

Dumph, *Ger.* (doomph). Of a dull, hollow sound.
Duolo, *It.* (*dwō*-lō). Sadness, melancholy.
Duple. Double.
Double rhythm. Rhythm of two beats to a measure.
Dur, *Ger.* (door). Major.
Durále, *It.* (doo-*rä*-lĕ). Harsh.
Duraménte, *It.* (doo-rä-*mān*-tĕ). Harshly.
Durch, *Ger.* (doorkh). Through.
Durchführung, *Ger.* (*doorkh*-fü-roongk). The development of a theme.
Düster, *Ger.* (düs-tĕr). Gloomy.
Dux, *Lat.* (dŭx). The subject or theme of a fugue.

E. The third tone in the natural diatonic scale.
E, *It.* And.
Ebolliménto, *It.* (ā-bŏl-lē-*mān*-tō). A sudden and impassioned display of emotion.
Eccheggiánte, *It.* (ĕk-kād-jē-*än*-tĕ). Echoing, resounding.
Eclat, *Fr.* (ā-*klä*). Same as Brio.
Ed, *It.* (ād). And.
Egalité, *Fr.* (ā-*gäl*-ē-tā). Evenness, smoothness.
Eilen, *Ger.* (ī-l'n). To hasten.
Eilig, *Ger.* (ī-lĭg). In a hurried style.
Ein, Eins, *Ger.* (īn, īns). One.
Einfach, *Ger.* (*īn*-fäkh). Simple.
Einhalten, *Ger.* (*īn*-häl-t'n). To pause.
Einleitung, *Ger.* (*īn*-lī-toongk). Introduction.
Einschlafen, *Ger.* (*īn*-shlä-f'n). To die away.
Eis, *Ger.* (īs). E ♯.
Elégante, *Fr. and It.* (ĕl-ā-*gän*-tĕ). Elegant, graceful.
Elegánza, *It.* (ĕl-ā-*gän*-tsä). Elegance.

ō, *old;* ŏ, *odd;* ô, *done;* oo, *moon;* ū, *lute;* ŭ, *but;* ü, (*French*).

Elégo, *Sp.* (ĕl-*ā*-gō). Plaintive.

Eleváto, *It.* (ĕl-ĕ-*vä*-tō). Lofty, sublime.

Emérillonné, *Fr.* (ā-mā-rĭl-*yŏn*-nā). Brisk, lively.

Empâter les sons, *Fr.* (än*h*-pä-tā lā sŏn*h*). To produce a very smooth and suave legato.

Empfindungsvoll, *Ger.* (ĕmp-*fĭn*-doongs-fŏl). With emotion.

Emphatique, *Fr.* (än*h*-fä-*tēk*). Emphatic.

Emporté, *Fr.* (än*h*-pŏr-tā). Carried away by feeling.

Empressé, *Fr.* (än*h*-prĕs-sā). Eager, in haste.

En élargissant, *Fr.* (än ā-lär-zhĭs-san*h*). Same as allargando.

Enérgia, *It.* (ĕn-*ār*-jē-ä). Energy.

Enérgico, *It.* (ĕn-*ār*-jē-kō). Vigorous.

Enfási, *It.* (ĕn-*fä*-zē). Emphatic.

Enfler, *Fr.* (än*h*-*flā*). To increase the tone.

Engführung, *Ger.* (ĕng-*füh*-roongk). The stretto in a fugue.

Enharmonic. A term used to indicate a change in name, but not in pitch of any tone, interval, chord, or scale. Thus, for example, the note C may be named B♯ or D♭♭.

Enjoué, *Fr.* (än*h*-zhoo-ā). Cheerful, gay.

Ensemble music. Concerted music. Music intended for more than one performer.

En serrant, *Fr.* (an*h* sĕr-ran*h*). Pressing.

Entr'acte, *Fr.* (än*h*-tr' äkt). Music intended for performance between the acts of an opera or play.

Entschlafen, *Ger.* (ĕnt-*shlä*-f'n). Diminuendo.

Entschlossen, *Ger.* (ĕnt-*shlōs*-s'n). In a determined manner.

En voz, *Sp.* (ĕn vōth). In voice.

E poi, *It.* (ā pō-ē). And then.

Equábile, *It.* (ĕ-*quä*-bē-lĕ). Equal, smooth.

Erfreulich, *Ger.* (ĕr-froi-lik*h*). Joyful.
Ergriffen, *Ger.* (ĕr-*grĭf*-f'n). Affected, stirred.
Erhaben, *Ger.* (ĕr-*hä*-b'n). Lofty, sublime.
Ermunterung, *Ger.* (ĕr-*moon*-tĕ-roongk). Animation.
Ernst, *Ger.* (ĕrnst). Earnest, serious, grave.
Eróico, *It.* (ĕr-*ō*-ĭ-kō). Heroic.
Erotic. Amatory. A love-song.
Erst, *Ger.* (ĕrst). First.
Ersterben, *Ger.* (ĕr-*shtĕr*-b'n.) To die away.
Erweckung, *Ger.* (ĕr-*vĕk*-oongk). Awakening, animation.
Es, *Ger.* (āz). E♭.
Esátto, *It.* (ĕz-*ät*-tō). Exact, true.
Esempio, *It.* (ĕz-*ām*-pē-ō). Example.
Eses, *Ger.* (āz-āz). E♭♭.
Esitaménto, *It.* (ĕz-ē-tä-*mān*-tō). Hesitation.
Esonáre, *It.* (ĕz-ŏr-*nä*-rĕ). To adorn.
Espirando, *It.* (ĕs-pē-*rän*-dō). Expiring, dying away.
Espressióne, *It.* (ĕs-prās-sē-*ō*-nĕ). Expression.
Espressívo, *It.* (ĕs-prās-*sē*-vō). Expressive.
Estinguendo, *It.* (ĕs-tēn-*guān*-dō). Dying away.
Estínto, *It.* (ĕs-*tēn*-tō). Hardly audible.
Estrinciéndo, *It.* (ĕs-trēn-chē-*ān*-dō). Playing with decision.
Estriniénda, *It.* (ĕs-trē-nē-*ān*-dä). Very legato.
Et, *Lat.* and *Fr.* And.
Eteinte, *Fr.* (ā-tăn*h*t). Died away.
Etendre, *Fr.* (ā-tän*h*dr). To extend.
Etouffé, *Fr.* (ā-toof-fā). Stifled, muffled.
Etwas, *Ger.* (*ĕt*-väs). Somewhat, rather.
Eutímia, *It.* (yoo-*tē*-mē-ä). Vivacity.
Eveillé, *Fr.* (ā-vā-yā). Lively.

Exposition. Development.
Expressif, *Fr.* (ĕx-prĕs-*sēf*). Expressive.

F. The fourth tone in the natural diatonic scale.
Fa. The syllable used for the note F in the "fixed do" system of notation; it is also the name of the fourth degree of the diatonic scale.
Fabélla, *Lat.* (fă-*bĕl*-lä). An interlude.
Facile, *Fr.* (fä-*sēl*) and *It.* (fä-*chē*-lĕ). Easy.
Facilità, *It.* (fä-chēl-ē-tä). } Facility.
Facilité, *Fr.* (fä-sē-lē-*tā*). }
Faible, *Fr.* (*fā*-bl). Weak.
Faire, *Fr.* (fār). To execute.
Falsétto, *It.* (fäl-*sĕt*-tō). The highest register of a voice.
Fanfare. A flourish of trumpets or a trumpet-call. The term is also used as the title of an instrumental composition composed in the style of the above.
Fantastico, *It.* (fän-*täs*-tē-kō). } Fantastic. In a fantastic manner.
Fastástique, *Fr.* (fän-täs-*tēk*). }
Fantastisch, *Ger.* (fän-*täs*-tĭsh). }
Farandole, *Fr.* (fä-rän*h*-*dōl*). A lively dance of Southern France in 6-8 time.
Fastóso, *It.* (fäs-*tō*-zō). Pompous.
Feier, *Ger.* (*fī*-ĕr). Festival.
Feier-gesang, *Ger.* (*fī*-ĕr-ghĕ-*sängh*). Festival hymn.
Feierlich, *Ger.* (*fī*-ĕr-lĭkh). Festive, solemn.
Fein, *Ger.* (fīn). Delicate, refined.
Fermaménte, *It.* (fâr-mä-*mān*-tĕ). With firmness.
Fermáta, *It.* (fâr-*mä*-tä). A pause, hold, interruption.
Férmo, *It.* (*fâr*-mō). Firm, decided.
Feróce, *It.* (fā-*rō*-chĕ). Wild, fierce.

Fervénte, *It.* (fâr-*vān*-tĕ). Fervent, passionate.
Fes, *Ger.* (fĕs). F ♭.
Fest, *Ger.* (fĕst). A festival.
Feste, *Ger.* (*fĕs*-tĕ). } Firmness.
Festigkeit, *Ger.* (*fĕs*-tĭg-kīt). }
Festiglich, *Ger.* (*fĕs*-tĭg-lĭkh). Firmly.
Festlich, *Ger.* (*fĕst*-lĭkh). Solemn.
Festlichkeit, *Ger.* (*fĕst*-lĭkh-kīt). Solemnity.
Feuer, *Ger.* (*foi*-ĕr). Fire, passion.
Fiácco, *It.* (fē-*äk*-kō). Languishing.
Fidúcia, *It.* (fē-*doo*-chē-ä). Boldness.
Fier, *Fr.* (fĭ-ār). Proud, haughty.
Fiéro, *It.* (fē-*ā*-rō). Wild, fierce.
Fifth. An interval containing five degrees.
Figurá, *It.* (fē-goo-*rä*). A motive; a group of notes.
Figuráte counterpoint, *It.* (fē-goo-*rä*-tĕ). Counterpoint consisting of somewhat rapid phrases or figures containing changing and passing notes.
Fin, *Fr.* (făn*k*). End, close.
Finale, *It.* (fē-*nä*-lĕ). Last movement of a vocal or instrumental composition; also the closing number of an act in an opera.
Fine, *It.* (*fē*-nĕ). End, close.
Fíno, *It.* (*fē*-nō). Till, up to, as far as.
Fínqui, *It.* (*fēn*-quē). To this place.
Fiochétto, *It.* (fē-ō-*kĕt*-tō). Faint, veiled.
Fioríto, *It.* (fē-ō-*rē*-tō). Florid, embellished.
Fis, *Ger.* (fĭs). F ♯.
Fistel, *Ger.* (*fĭs*-t'l). Feigned voice. Falsetto.
Flat. A character (♭) which when placed before a note lowers it a half-tone.

Flébile, *It.* (*flā*-bē-lĕ). Mournful.
Flessíbile, *It.* (flĕs-*sē*-bē-lĕ). Flexible.
Flóreo, *Sp.* (*flō*-rā-ō). A flourish.
Florid. A term given to music embellished with figures, runs, etc.
Flüchtig, *Ger.* (*flükh*-tĭg). Lightly, hastily.
Flutée, *Fr.* (*flü*-tā). Soft, sweet.
Fóco, *It.* (*jō*-kō). Fire, ardor.
Focosíssimo, *It.* (fō-kō-*zēs*-sē-mō). Very ardently.
Fois, *Fr.* (fwä). Time.
Folatre, *Fr.* (fō-*lätr*). Playful, lively.
Fórte, *It.* (*fōr*-tĕ). Loud.
Forte possíbile, *It.* (*fōr*-tĕ pŏs-*sē*-bē-lĕ). As loud as possible.
Fortézza, *It.* (fōr-*tät*-zä). Force.
Fortíssimo, *It.* (fōr-*tēs*-sē-mō). Very loud.
Fórtsingen, *Ger.* (*fōrt*-sĭng-ĕn). To continue singing.
Fórza, *It.* (*fōr*-tsä). Force.
Forzándo, *It.* (fōr-*tsän*-dō). A term used when a note or chord is to be strongly accented.
Forzáre, *It.* (fōr-*tsä*-rĕ). To strengthen.
Fourth. An interval containing four degrees.
Franchézza, *It.* (frän-*kāt*-zä). Confidence, freedom.
Fredónner, *Fr.* (frā-*dŏn*-nā). To trill, to shake.
Frei, *Ger.* (frī). Free.
Frescaménte, *It.* (frĕs-kä-*mān*-tĕ). Vigorously.
Frésco, *It.* (*frĕs*-kō). Vigorous.
Frétta, *It.* (*frĕt*-tä). Haste, speed.
Freude, *Ger.* (*froy*-dĕ). Joy.
Freudengesang, *Ger.* (*froy*-d'n-gĕ-*sängk*). Song of joy.
Freudig, *Ger.* (*froy*-dĭg). Joyful.
Frisch, *Ger.* (frĭsh). Lively, vigorous.

Frívolo, *It.* (*frē*-vō-lō). Frivolous, trifling.
Fröhlich, *Ger.* (*frö*-lĭkh). Joyous, gay.
Funèbre, *Fr.* (fü-*nĕbr*). Funereal, mournful.
Funf-stimmig, *Ger.* (*funf*-shtĭm-mĭg). For five parts.
Fuóco, *It.* (foo-*ō*-kō). Fire, spirit.
Fúria, *It.* (*foo*-rē-ä). Fury, passion.
Furibóndo, *It.* (foo-rē-*bōn*-dō). } Furious, passionate.
Furióso, *It.* (foō-rē-*ō*-zō). }
Furóre, *It.* (foo-*rō*-rĕ). Fury, passion, vehemence.
Fusa, *Lat.* (*fū*-sä). A quaver.
Fuss, *Ger.* (foos). Foot.

G. The fifth tone in the natural diatonic scale.
Gagliárdo, *It.* (gäl-yē-*är*-dō). Gay, brisk.
Gai, *Fr.* (gā). Lively, gay.
Gajaménte, *It.* (gä-yä-*mān*-tĕ). Gaily, cheerfully.
Galante, *Fr.* (gă-länt) and *It.* (gă-*län*-tĕ). Graceful.
Galánterstyl, *Ger.* (gä-*länt*-ĕr-shtēl). Free style; ideal style.
Gamut. A scale, or staff; also an old English term for the key of G.
Ganz, *Ger.* (gänts). Whole, entire; also, all, very.
Ganz langsam, *Ger.* (*gänts läng*-säm). Very slowly.
Ganze note, *Ger.* (*gän*-tsĕ *nō*-tĕ). A whole note.
Garbataménte, *It.* (gär-bä-tä-*mān*-tĕ). Gracefully.
Gargántear, *Sp.* (gär-*gän*-tĕ-*är*). To quaver; to warble.
Gauche, *Fr.* (gōzh). Left.
Gaudénte, *It.* (gä-oo-*dān*-tĕ). } Joyous.
Gaudióso, *It.* (gä-oo-dē-*ō*-zō). }
Gayménte, *Sp.* (ghē-*mān*-tĕ). Gaily, lively.
G-clef. The character used to fix the position of one lined G on the staff; also called treble-clef.

Gebróchen, *Ger.* (ghĕ-*brō*-kh'n). Broken, arpeggioed.
Gebróchene akkórde, *Ger.* (ghĕ-*brō*-kh'n äk-*kōr*-dĕ). Broken chords.
Gebunden, *Ger.* (ghĕ-*boon*-d'n). Tied, legato.
Gedämpft, *Ger.* (ghĕ-*dämpft*). Muted.
Gefállen, *Ger.* (ghĕ-*fäl*-'n). Pleasure, liking.
Gefällig, *Ger.* (ghĕ-*fäl*-lĭg). Graceful.
Gefuhl, *Ger.* (ghĕ-*fühl*). Emotion, expression.
Gehálten, *Ger.* (ghĕ-*häl*-t'n). Held, sustained.
Géhend, *Ger.* (*gā*-ĕnd). Andante.
Gelássen, *Ger.* (ghĕ-*läs*-s'n). Calm.
Gelaufig, *Ger.* (ghĕ-*loy*-fĭg). Fluent.
Gelaufigkeit, *Ger.* (ghĕ-*loy*-fĭg-kīt). Celerity, fluency, velocity.
Gemáchsam, *Ger.* (ghĕ-*mākh*-säm). } Comfortable, easy-
Gemachlich, *Ger.* (ghĕ-*mākh*-lĭkh). } going.
Gemählig, *Ger.* (ghĕ-*mā*-lĭg). By degrees.
Gemässigt, *Ger.* (ghĕ-*mās*-sĭgt). Moderate.
Gemüth, *Ger.* (ghĕ-müt). Soul, feeling.
Gemüthlich, *Ger.* (ghĕ-*müt*-lĭkh). Expressive.
Generóso, *It.* (jā-nĕ-*rō*-zō). Noble, dignified.
Gentil, *Fr.* (zhän*h*-tēl). } Graceful.
Gentíle, *It.* (jĕn-*tē*-lĕ). }
Geráde táktart, *Ger.* (ghĕ-*rä*-dĕ *täkt*-ärt). Common time.
Geriesel, *Ger.* (ghĕ-*rē*-z'l). A soft, murmuring sound.
Ges, *Ger.* (ghĕs). G♭.
Gesáng, *Ger.* (ghĕ-*säng*k). Art of singing; song, hymn, melody, air.
Geschíck, *Ger.* (ghĕ-*shĭk*). Skill, dexterity.
Geschleift, *Ger.* (ghĕ-*shlīft*). Slurred, legato.
Geschwínd, *Ger.* (ghĕ-*shvĭnd*). Rapid, swift.
Gesteigert, *Ger.* (gĕ-*shtī*-ghert). Crescendo.

Getheilt, *Ger.* (ghĕ-*tīlt*). } Divided.
Geteilte, *Ger.* (ghĕ-*tīlt*). }

Getrágen, *Ger.* (ghĕ-*trä*-g'n). } Sustained.
Gezógen, *Ger.* (gĕt-*zō*-g'n). }

Getrost, *Ger.* (ghĕ-*trōst*). Confidently.

Giochévole, *It.* (jē-ō-*kā*-vō-lĕ). Playfully.

Giocolarménte, *It.* (jē-ō-kō-lär-*mān*-tĕ). Merrily.

Giocondaménte, *It.* (jē-ō-kŏn-dä-*mān*-tĕ). Joyfully, gaily.

Giocóndo, *It.* (jē-ō-*kōn*-dō). Gay.

Giocóso, *It.* (jē-ō-*kō*-zō). Playful.

Giója, *It.* (jē-*ō*-yä). Joy.

Gioviále, *It.* (jē-ō-vē-*ä*-lĕ). Jovial, cheerful.

Gis, *Ger.* (ghīs). G ♯.

Giubilóso, *It.* (joo-bē-*lō*-zō). Jubilant.

Giuocánte, *It.* (joo-ō-*kän*-tĕ). Playful.

Giusto, *It.* (*joos*-tō). Suitable, strict, (tempo-giusto), exact. Allegro giusto, moderately fast.

Giustézza, *It.* (joos-*tät*-sä). Precision.

Glatt, *Ger.* (glät). Smooth, even.

Gleich, *Ger.* (glīkh). Alike, equal.

Gleichstimmig, *Ger.* (*glīkh*-shtĭm-mĭg). Harmonious.

Gleiten, *Ger.* (*ɡlī*-t'n). To glide.

Glissándo, *It.* (glēs-*sän*-dō). Gliding.

Glósa, *Sp.* (*glō*-zä). A variation.

Gorgéggio, *It.* (gŏr-*ɡād*-jē-ō). A trill, a shake, in singing.

Goût, *Fr.* (goo). Taste, style.

Grace. An embellishment not essential to the melodic or harmonic structure of a composition. The long appoggiatura is an exception; it was written as a small (grace) note in order to evade the rule against the use of unprepared dissonances.

Grácieux, *Fr.* (*grä*-sĭ-ŭh). } Graceful.
Grácile, *It.* (*grä*-chē-lĕ). }
Gradualménte, *It.* (grä-doo-äl-*mān*-tĕ). } Gradually.
Graduellement, *Fr.* (grä-*dwĕl*-mänh). }
Grand, *Fr.* (gränh). Large, great.
Grandézza, *It.* (grän-*dāt*-sä). Dignity, grandeur.
Grandióso, *It.* (grän-dē-*ō*-zō). Grand, majestic.
Grán gústo, *It.* (grän *goos*-tō). Lofty, elevated.
Gratióso, *It.* (grä-tē-*ō*-zō). Grazioso.
Grave, *Fr.* (grăv) and *It.* (*grä*-vĕ). One of the slowest Tempos. A term used to denote a slow and serious movement.
Gravisonánte, *It.* (grä-vē-zō-*nän*-tĕ). Loud sounding.
Grázia, *It.* (*grä*-tsē-ä). Grace.
Grazióso, *It.* (grä-tsē-*ō*-zō). Graceful.
Greater. Major.
Grell, *Ger.* (grĕll). Shrill, acute.
Grob, *Ger.* (grōb). Low voice, bass.
Gross, *Ger.* (grōs). Great, grand, major.
Gruppétto, *It.* (grūp-*pā*-tō). At the present time this term is given to the turn and various groups of grace-notes.
Guerriéro, *It.* (gwĕr-rē-*ā*-rō). Martial.
Gunst, *Ger.* (goonst). Tenderness.
Gusto, *It.* (goos-tō). Taste.

H. *Ger.* The note B.
Hallen, *Ger.* (*häl*-l'n). To sound, to clang.
Halt, *Ger.* (hält). A hold (𝄐).
Hárdiment, *Fr.* (*här*-dĭ-mänh). Boldly.
Harmónieux, *Fr.* (här-*mō*-nĭ-*üh*). Harmonious.
Harmónisch, *Ger.* (här-*mō*-nĭsh). Harmonic.

Harmony. The art of combining tones of different pitch, and the placing in their correct position and relation of the chords so formed.

Hart, *Ger.* (härt). Hard, major.

Hart-klingend, *Ger.* (*härt-kling*-ĕnd). Harsh.

Hate, *Fr.* (hât). Haste, speed.

Haupt, *Ger.* (howpt). Head, chief, principal.

Haut, *Fr.* (hō). High, acute.

Head voice. The upper register of the voice.

Héftig, *Ger.* (*hĕf*-tĭg). Passionate, violent.

Heimlich, *Ger.* (*hīm*-lĭkh). Mysterious.

Heiss, *Ger.* (hīss). Ardent.

Heiter, *Ger.* (*hī*-tĕr). Serene, cheerful.

Hell, *Ger.* (hĕl). Clear, bright.

Hélle stimme, *Ger.* (*hĕl*-lĕ *shtĭm*-mĕ). A clear voice.

Heraufgehen, *Ger.* (hār-*owf*-gā'n). To ascend.

Heroic. Grand, noble, bold.

Hervórgehóben, *Ger.* (hâr-*fōr*-ghĕ-*hō*-b'n). Brought into prominence.

Hervórhébend, *Ger.* (hâr-*fōr-hā*-bĕnd). } Bringing into prom-
Hervórtretend, *Ger.* (hâr-*fōr*-trĕ-tĕnd). } inence.

Hérzig, *Ger.* (*hĕrt*-zĭg). }
Hérzlich, *Ger.* (*hĕrts*-lĭkh). } Hearty.

Hirtlich, *Ger.* (*hĭrt*-lĭkh). Pastoral.

His, *Ger.* (hĭs). B♯.

Hoch, *Ger.* (hōkh). High, acute.

Hochfeierlich, *Ger.* (*hōkh-fī*-ĕr-lĭkh). Very solemn.

Hóchmuth, *Ger.* (*hōhk*-moot). Pride, dignity.

Höhe, *Ger.* (*hō*-hĕ). High pitch; high register.

Hóheit, *Ger.* (*hō*-hīt). Dignity.

Hold. The character 𝄐 placed over or under a note indi-

cating that such a note is to be prolonged beyond its time-value. The hold is also placed over a bar or double-bar indicating a pause before proceeding to the next measure or movement. It may also indicate the end of the composition.

Homophone, *Fr.* The enharmonic of any tone, as f of e♯, g of f𝄪.

Homophonic. In modern music a term used for compositions in plain harmony.

Humoresque. } A title given to compositions of a humorous
Humoreske. } or fantastic style.

Húrtig, *Ger.* (*hoor*-tĭg). Quick, swift.

Hymn. A religious or sacred song, usually intended to be sung by a congregation.

Il, *It.* (ēl). The.

Ilaritá, *It.* (ē-lär-ē-*tä*). Hilarity.

Il piu fórte possíble, *It.* (ēl *pē*-oo *fōr*-tĕ pŏs-*sē*-bē-lĕ). As loud as possible.

Il volteggiáre, *It.* (ēl vōl-tĕd-jē-*ä*-rĕ). Crossing the hands in playing the piano.

Immer, *Ger.* (*ĭm*-mĕr). Always.

Impatiénte, *It.* (ēm-pä-tē-*ān*-tĕ). Restless, vehement.

Imperióso, *It.* (ēm-pā-rē-*ō*-zō). Haughty, lofty.

Impeto, *It.* (*ēm*-pĕ-tō). Impetuosity.

Impetuóso, *It.* (ēm-pā-too-*ō*-zō). Impetuous.

Imponénte, *It.* (ēm-pō-*nān*-tĕ). Imposing, impressive.

In, *It.* and *Ger.* Into, in.

Inacutíre, *It.* (ēn-ä-koo-*tē*-rĕ). To make sharp.

Inbrunst, *Ger.* (*ĭn*-broonst). Ardor, fervor.

Inbrünstig, *Ger.* (*ĭn*-brüns-tĭg). Ardent, fervent.

Incalzándo, *It.* (ēn-käl-*zän*-dō). Increasing in time and tone.
Incantáble, *Sp.* (ēn-kän-*tä*-blĕ). Cannot be sung.
Inconsoláto, *It.* (ēn-kŏn-sō-*lä*-tō). Disconsolate.
Indecíso, *It.* (ēn-dĕ-*chē*-zō). Undecided.
Indegnáto, *It.* (ēn-dān-*yä*-to). Furiously.
Indifferénte, *It.* (ēn-dēf-fĕ-*rān*-tĕ). Indifferent, careless.
Infernále, *It.* (ēn-fâr-*nä*-lĕ). Infernal.
Infervoráto, *It.* (ēn-fâr-vō-*rä*-tō). Fervent, impassioned.
Infiammataménte, *It.* (ēn-fē-äm-mä-tä-*mān*-tĕ). In an excited manner.
In frétta, *It.* (ēn *frĕt*-tä). In haste.
Infuriánte, *It.* (ēn-foo-rē-*än*-tĕ). Furious.
Infuriáto, *It.* (ēn-foo-rē-*ä*-tō). Enraged.
Ingégno, *It.* (ēn-*gān*-yō). Skill, discretion.
Inhalt, *Ger.* (ĭn-*hält*). Conception, subject matter.
Innig, *Ger.* (*ĭn*-nĭg). Fervent, intense.
Innigkeit, *Ger.* (*ĭn*-nĭg-kīt). Fervency of feeling.
Inno, *It.* (ēn-nō). Hymn.
Innocénte, *It.* (ēn-nō-*chān*-tĕ). Natural.
Inquiéto, *It.* (ēn-quē-*ā*-tō). Restless.
Insensíbile, *It.* (ēn-sĕn-*sē*-bē-lĕ). Imperceptible.
Insisténdo, *It.* (ēn-sēs-*tān*-dō). Urgently.
Instandig, *Ger.* (ĭn-*shtän*-dĭg). } Urgent.
Instánte, *It.* (ēn-*stän*-tĕ). }
Instanteménte, *It.* (ēn-stän-tĕ-*mān*-tĕ). Instantly.
Instrumentation. The art of composing, arranging, or adapting music for several instruments of various kinds. Orchestration.
In témpo, *It.* (ēn *tām*-pō). In time.
Intenzionáto, *It.* (ēn-tān-tsē-ō-*nä*-tō). With emphasis.
Intercaláre, *It.* (ēn-târ-kä-*lä*-rĕ). The burden of a song.

Interlude. An instrumental strain played after the stanza of a hymn or song. An intermezzo.

Intermède, *Fr.* (ăn*h*-tĕr-*mĕd'*). Interlude.

Intermézzo, *It.* (ēn-târ-*mät*-sō). A title given to instrumental compositions of various kinds, also to certain short movements in a symphony or suite; an intermediate movement.

Interrótto, *It.* (ēn-târ-*rŏt*-tō). Interrupted, broken.

Interruzióne, *It.* (ēn-târ-root-sē-*ō*-nĕ). Interruption.

Interval. The difference in pitch between two tones.

Intimo, *It.* (*ēn*-tē-mō). Heartfelt.

Intonáre, *It.* (ēn-tō-*nä*-rĕ). To sound the keynote.

Intonation. Tone production, either vocal or instrumental.

Intonáto, *It.* (ēn-tō-*nä*-tō). Set to music.

Intráda, *It.* (ēn-*trä*-dä). A prelude.

Intrépido, *It.* (ēn-*trä*-pē-dō). Bold.

Invention. A title given to short instrumental pieces in free contrapuntal style in which the theme or subject was developed according to the composer's pleasure.

Ira, *It.* (ē-rä). Anger, passion.

Irataménte, *It.* (ē-rä-tä-*mān*-tĕ). Angrily, passionately.

Irresolúto, *It.* (ēr-rā-zō-*loo*-tō). Hesitating, irresolute.

Istésso témpo, *It.* (ēs-*tās*-sō *tām*-pō). Same time. A term which indicates that the tempo of either the measure or measure-note remains the same as before, even though the time-signature is changed. It is also used to indicate a return to the former tempo after an interruption of the movement.

Istrépito, con, *It.* (ēs-*trā*-pē-tō). With noise and bluster.

Italian mordent. A short shake, or trill.

I trovatóri, *It.* (ē trō-vä-*tō*-rē). The troubadours.

Jaeger-chor, *Ger.* (*yā*-ghĕr-kōr). Hunting chorus.
Jagd, *Ger.* (yägd). Hunting.
Jagdhorn, *Ger.* (yägd-hōrn). Hunting horn.
Jagdstück, *Ger.* (yägd-shtük). Hunting-piece.
Jauchzend, *Ger.* (*yowkh*-tsĕnd). Shouting, joyful.
Jouer, *Fr.* (zhoo-ā). To play.
Jubilate. The 100th psalm.
Juguéte, *Sp.* (hoo-yoo-*ā*-tĕ). A carol.
Juste, *Fr.* (zhüst). True, just, accurate.

Kádenz, *Ger.* (*kä*-dĕnz). Cadence.
Kámmer, *Ger.* (*käm*-mĕr). Chamber or small hall.
Kámmer-concért, *Ger.* (*käm*-mĕr-kŏn-*tsĕrt*). Chamber concert.
Kámmer-músik, *Ger.* (*käm*-mĕr-*moo*-zĭk). Chamber music.
Kámmer-styl, *Ger.* (*käm*-mĕr-shtēl). Chamber music style.
Kánon, *Ger.* (*kä*-nōn). Canon.
Keck, *Ger.* (kĕk). Bold.
Keckheit, *Ger.* (*kĕk*-hīt). Boldness, dash.
Kehle, *Ger.* (*kā*-lĕ). The voice, the throat.
Kettentriller, *Ger.* (*kĕt*-t'n-trĭl-lĕr). A chain of trills.
Key. The succession of tones which form the major or minor scale.
Key-note. The tonic, or first degree of a diatonic scale.
Key signature. The sharps or flats placed after the clef. The exceptions to this definition are the keys of C major and A minor, which have no sharps or flats placed after the clef.
Kinderscenen, *Ger.* (*kĭn*-dĕr-sān-ĕn). Scenes of childhood.
Kinderstücke, *Ger.* (*kĭn*-dĕr-shtü-kĕ). Compositions for children.

Kindlich, *Ger.* (*kĭnd*-lĭkh). Childlike; with unaffected simplicity.

Kirchenmusik, *Ger.* (*kĭr*-kh'n-*moo*-zĭk). Church-music.

Klage, *Ger.* (*klä*-ghĕ). Lamentation.

Klang, *Ger.* (kläng). A sound or tone.

Klang-saal, *Ger.* (kläng-säl). Concert-room.

Klárheit, *Ger.* (*klär*-hīt). Clearness.

Klärlich, *Ger.* (*klār*-lĭkh). Clearly.

Klavier, *Ger.* (klä-*fēr*). In modern usage, a pianoforte of any kind.

Klein, *Ger.* (klīn). Small; minor.

Klingbar, *Ger.* (*klĭng*-bär). Resonant.

Kómisch, *Ger.* (*kōm*-ĭsh). Comical.

Komponieren, *Ger.* (kōm-pō-*nē*-rĕn). To compose.

Kompónist, *Ger.* (kōm-*pō*-nĭst). Composer.

Konzért, *Ger.* (kōn-*tsĕrt*). Concert; concerto.

Konzértmeister, *Ger.* (kōn-*tsĕrt-mīs*-tĕr). Leader, first violin.

Kopf, *Ger.* (kōpf). Head.

Kopfstimme, *Ger.* (*kōpf*-shtĭm-mĕ). Head-voice.

Kraft, *Ger.* (kräft). Energy, force.

Kräftig, *Ger.* (*krāf*-tĭg). Vigorous.

Kriegerisch, *Ger.* (*krē*-ghĕr-ĭsh). Martial, warlike.

Kriegs-gesang, *Ger.* (*krēgs*-ghĕ-*sängk*). } A war-song.
Kriegs-lied, *Ger.* (krēgs-lēd). }

Kühn, *Ger.* (kün). Short.

Kunst, *Ger.* (koonst). Art.

Kurz, *Ger.* (koorts). Short.

Kürzen, *Ger.* (*kür*-tsen). To abridge.

Kurz und bestímmt, *Ger.* (koorts oond bĕ-*shtĭmt*). Short and decided.

Kurzung, *Ger.* (*kŭr*-tsoongk). Abbreviation.

La, *Fr. and It.* (lä). The note A; also the sixth degree of the diatonic scale.
La chasse, *Fr.* (lä shäss). Hunting style.
Lacrimóso, *It.* (lä-crē-*mō*-zō). } Mournful.
Lagnevóle, *It.* (län-yā-*vō*-lĕ). }
La déstra, *It.* (lä *dās*-trä). The right hand.
Lamentábile, *It.* (la-mĕn-*tä*-bē-lĕ). }
Lamentándo, *It.* (lä-mĕn-*tän*-dō). } In a sad, lamenting
Lamentévole, *It.* (lä-mĕn-*tā*-vō-lĕ). } style.
Lamentóso, *It.* (lä-mĕn-*tō*-zō). }
Lampons, *Fr.* (län*h*-pŏn*h*). Drinking songs.
Ländler, *Ger.* (*länd*-lĕr). A slow waltz belonging to South Germany and Austria.
Länd-lied, *Ger.* (*länd*-lēd). A rustic song.
Lángsam, *Ger.* (*läng*-säm). Slow.
Lángsamer, *Ger.* (*läng*-sä-mĕr). Slower.
Languemente, *It.* (län-guĕ-*mān*-tĕ). Languishingly.
Languéndo, *It.* (län-*guān*-dō). }
Languénte, *It.* (län-*guān*-tĕ). } Plaintive, languishing.
Lánguido, *It.* (*län*-guē-dō). }
Largaménte, *It.* (lär-gä-*mān*-tĕ). In a broad style without changing the time. [marked.
Largándo, *It.* (lär-*gän*-dō). Somewhat slower and more
Large, *Fr.* (lärzh). Sostenuto.
Larghétto, *It.* (lär-*gāt*-tō). A movement not quite so slow as large.
Larghíssimo, *It.* (lär-*ghēs*-sē-mō). Extremely slow.
Lárgo, *It.* (*lär*-gō). Broad, slow, and stately; the slowest tempo-mark.

Lastimosaménte, *Sp.* (läs-tē-mō-zä-*măn*-tĕ). In a doleful manner.

La strétta, *It.* (lä *străt*-tä). A term indicating that a passage is to be played in quicker time.

Läufer, *Ger.* (*loi*-fĕr). A run.

Launenstück, *Ger.* (low-nĕn-shtük). A voluntary.

Launig, *Ger.* (*low*-nĭg). In a light, gay, humorous style.

Laut, *Ger.* (lowt). Loud; a sound.

Läuten, *Ger.* (*loi*-t'n). To ring, to sound.

La vóce, *It.* (lä *vō*-chĕ). The voice.

Lay. A melody, song, or tune.

Le, *Fr.* and *It.* (lĕ). The.

Lead. A cue; also the giving-out of a theme by one part.

Leader. Conductor.

Leading-note. The seventh degree of the major and harmonic minor scales.

Leaning-note. Appoggiatura.

Lében, *Ger.* (*lā*-b'n). Life, vivacity.

Lebéndig, *Ger.* (lā-*bĕn*-dĭg). } Lively, animated.
Lébhaft, *Ger.* (*lāb*-häft). }

Leçon, *Fr.* (lā-sŏn*h*). A lesson, study.

Leere Saiten, *Ger.* (lār sī-t'n). Open strings.

Legábile, *It.* (lĕ-*gä*-bē-lĕ). Smooth.

Legándo, *It.* (lĕ-*gän*-dō). Slurring.

Legáre, *It.* (lĕ-*gä*-rĕ). To slur, or bind.

Legatíssimo, *It.* (lĕ-gä-*tēs*-sē-mō). Very smooth and connected.

Legáto, *It.* (lĕ-*gä*-tō). In a smooth and connected manner.

Legáto assai, *It.* (lĕ-*gä*-tō äs-sä-ē). Very close and connected.

Legatúra, *It.* (lĕ-gä-*too*-rä). A tie; a syncopation.

Leger, *Fr.* (lā-zhā). } Light.
Légère, *Fr.* (lā-zhâr). }

Légereté, *Fr.* (lā-*zhâ*-rĕ-tā). Agility, lightness.

Leggénda, *It.* (lĕd-*jān*-dä). A legend, a tale.

Leggerézza, *It.* (lĕd-jĕr-*āt*-tsä). Lightness.

Leggerménte, *It.* (lĕd-jēr-*mān*-tĕ). Lightly.

Leggéro, *It.* (lĕd-*jā*-rō). With lightness.

Leggiadraménte, *It.* (lĕd-jē-ä-drä-*mān*-tĕ). Elegantly, gracefully.

Leggiádro, *It.* (lĕd-jē-*ä*-drō). Brisk and cheerful.

Leggieraménte, *It.* (lĕd-jē-âr-ä-*mān*-tĕ). }
Leggierménte, *It.* (lĕd-jē-ĕr-*mān*-tĕ). } Lightly.
Leggiéro, *It.* (lĕd-jē-*ā*-rō). }

Leicht, *Ger.* (līkht). Light, brisk, easy.

Leidenschaft, *Ger.* (*lī*-d'n-shäft). Passion, vehemence, fervency.

Leidenschaftlich, *Ger.* (*līd*-ĕn-shäft-līkh). Passionately.

Leise, *Ger.* (*lī*-zĕ). Soft, low.

Leitakkord, *Ger.* (*līt*-äk-*kōrd*). Leading chord, one that suggests its own resolution.

Leiter, *Ger.* (*lī*-tĕr). Scale.

Leiter-fremd, *Ger.* (*lī*-tĕr-frĕmd). Accidental flats or sharps which do not belong to the key.

Leitmótiv, *Ger.* (līt-*mō*-tĭf). Leading motive. A musical phrase used to indicate a character or an incident in an opera, oratorio, or music drama. The *leitmotiv* is also found in various pieces of program-music.

Leit-ton, *Ger.* (*līt*-tōn). Leading-note.

Léno, *It.* (*lā*-nō). Faint, feeble.

Lent, *Fr.* (län*h*). Slow.

Lentaménte, *It.* (lĕn-tä-*mān*-tĕ). Slowly.

Lentándo, *It.* (lĕn-*tän*-dō). Slackening the tims.
Lentement, *Fr.* (länh*t*-mänh). } Slowly.
Lenteménte, *It.* (lān-tĕ-*mān*-tĕ). }
Lenteur, *Fr.* (länh-tŭr). } Slowness.
Lentézza, *It.* (lĕn-*tāt*-tsä). }
Lentíssimo, *It.* (lĕn-*tēs*-sē-mō). Very slow.
Lénto, *It.* (*lān*-tō). Slow.
Lesser. Minor, smaller.
Lestaménte, *It.* (lĕs-tä-*mān*-tĕ). Briskly.
Lestézza, *It.* (lĕs-*tāt*-tsä). Briskness.
Lestíssimo, *It.* (lĕs-*tēs*-sē-mō). Very brisk.
Lésto, *It.* (*lās*-tō). Lively, brisk.
Letterále, *It.* (lĕt-tĕ-*rä*-lĕ). Literal.
Letteralménte, *It.* (lĕt-tĕr-äl-*mān*-tĕ). Literally.
Levézza, *It.* (lĕ-*vāt*-tsä). Lightness, levity.
Liaison, *Fr.* (lē-ā-zŏnh). A tie.
Liberaménte, *It.* (lē-bĕ-rä-*mān*-tĕ). } Freely, easily.
Librement, *Fr.* (lēbr-mänh). }
Líbero, *It.* (*lē*-bĕ-rō). Free, unrestrained.
Lié, *Fr.* (lĭ-*ā*). Tied, legato.
Liebeslied, *Ger.* (*lē*-bĕs-lēd). Love-song.
Lieblich, *Ger.* (*lēb*-lĭkh). Sweet, lovely, charming.
Lié, coulant, *Fr.* (lĭ-ā koo-länh). Slurred, flowing.
Lied, *Ger.* (lēd). Song.
Liedchen, *Ger.* (*lēd*-kh'n). A short song.
Lieder-buch, *Ger.* (*lē*-dĕr-bookh). Song-book.
Lieder-dichter, *Ger.* (*lē*-dĕr-*dĭkh*-tĕr). Song-writer.
Lieder-kreis, *Ger.* (*lē*-dĕr-krīs). A series of songs.
Lieder ohne Worte, *Ger.* (*lē*-dĕr *ō*-nĕ *vōr*-tĕ). Songs without words.
Lieder-spiel, *Ger.* (*lē*-dĕr-shpēl). An operetta.

Lieder täfler, *Ger.* (*lē*-dĕr *tā*-flĕr). Glee-singers.

Ligáto, *It.* (lē-*gä*-tō) Legato.

Ligature. A group of notes to be sung to one syllable, in one breath, or phrased legato. Also a tie or syncopation.

Linke Hand, *Ger.* (*lĭn*-kĕ händ). Left hand.

Liríco, *It.* (*lē*-rē-kō). Lyric.

Líscio, *It.* (*lē*-shē-ō). Smooth.

L'istésso témpo, *It.* (l'ēs-*tās*-sō *tām*-pō). In the same time as the previous movement.

Lo, *It.* (lō). The.

Lob-gesang, *Ger.* (*lōb*-ghĕ-*zängk*). Hymn of praise.

Loco, *It.* (*lō*-kō). Place. Occurring after 8va the term indicates that the notes are to be performed as written.

Lontáno, *It.* (lŏn-*tä*-nō). Distant.

Loud pedal. Damper-pedal.

Lourd, *Fr.* (loor). Heavy.

Louré, *Fr.* (loo-rā). Slurred, legato, non staccato.

Luctuosaménte, *Sp.* (look-too-ō-zä-*mān*-tĕ). Mournfully.

Lugubre, *Fr.* (lü-gü-bruh) and *It.* (loo-*goo*-brĕ). Mournful.

Lúnga, *It.* (*loon*-gä). Long. When placed above or beneath a hold it signifies that the hold is to be greatly prolonged.

Lúnga pausa, *It.* (*loon*-gä pä-oo-zä). A long pause.

Luógo, *It.* (loo-*ō*-gō). Loco.

Lusingándo, *It.* (loo-zēn-*gän*-dō). } Coaxing.
Lusingánte, *It.* (loo-zēn-*gän*-tĕ). }

Lusinghévole, *It.* (loo-zēn-*gā*-vō-lĕ). } Coaxingly.
Lusinghevolménte, *It.* (loo-zēn-gā-vōl-*mān*-tĕ). }

Lusinghiére, *It.* (loo-zēn-ghē-*ā*-rĕ). } Coaxing.
Lusinghiéro, *It.* (loo-zēn-ghē-*ā*-rō). }

Lustig, *Ger.* (*loos*-tĭg). Merry, gay.
Lustlied, *Ger.* (*loost*-lēd). A merry song.
Luttóso, *It.* (loot-*tō*-zō). Mournful.
Luttuosaménte, *It.* (loot-too-ō-zä-*mān*-tĕ). Mournfully.
Lyrisch, *Ger.* (*lĭr*-ĭsh). Lyric.

Ma, *It.* (mä). But.
Madrigal. A vocal composition.
Maesa. A mass.
Maestá, *It.* (mä-ĕs-*tä*).
Maestáde, *It.* (mä-ĕs-*tä*-dĕ). } Majesty, dignity.
Maestáte, *It.* (mä-ĕs-*tä*-tĕ.)
Maestévole, *It.* (mä-ĕs-*tā*-vō-lĕ). Majestic.
Maestevolíssimo, *It.* (mä-ĕs-tā-vō-*lēs*-sē-mō). Very majestic.
Maestevolménte, *It.* (mä-ĕs-tā-vōl-*mān*-tĕ). } Majestically;
Maestosaménte, *It.* (mä-ĕs-tō-zä-*mān*-tĕ). } with dignity.
Maestóso, *It.* (mä-ĕs-*tō*-zō). Majestic, stately, dignified.
Maestrále, *It.* (mä-ĕs-*trä*-lĕ). The stretto of a fugue when it is in canon form.
Maéstro, *It.* (mä-*ās*-trō). Master, professor.
Maggioláta, *It.* (mäd-jē-ō-*lä*-tä). A May song.
Maggióre, *It.* (mäd-jē-*ō*-rĕ). Major, greater.
Magiscóro, *It.* (mä-jēs-*kō*-rō). The head of a choir.
Main, *Fr.* (măn*h*). Hand.
Main droit, *Fr.* (măn*h* drwä). Right hand.
Main gauche, *Fr.* (măn*h* gōsh). Left hand.
Maître, *Fr.* (mātr). Master.
Majestät, *Ger.* (mä-zhĕs-*tāt*). Majesty.
Majestätisch, *Ger.* (mä-zhĕs-*tā*-tĭsh). Majestic.
Majeur, *Fr.* (mä-zhŭr). Major.

Major. Greater.

Major bob. A full peal upon eight bells.

Major chord. A chord having a major third and perfect fifth.

Major key. A key founded on the major scale.

Major scale. That form of the diatonic scale in which the half-tones or steps occur between the third and fourth, also the seventh and eighth, degrees, all other intervals being whole tones.

Major third. An interval containing three degrees and two whole tones.

Major tonic. A major scale.

Mal, *Ger.* (mäl). Time.

Malancónia, *It.* (mä-län-*kō*-nē-ä).
Malencónia, *It.* (mä-lĕn-*kō*-nē-ä).
Malencónico, *It.* (mä-lĕn-*kō*-nē-kō).
Malincólia, *It.* (mä-lēn-*kō*-lē-ä).
Malincólico, *It.* (mä-lēn-*kō*-lē-kō).
Malincónia, *It.* (mä-lēn-*kō*-nē-ä).
} Melancholy.

Malinconicaménte, *It.* (mä-lēn-kō-nē-kä-*mān*-tĕ).
Malincónico, *It.* (mä-lēn-*kō*-nē-kō).
Malinconióso, *It.* (mä-lēn-kŏ-nē-*ō*-zō).
Malinconóso, *It.* (mä-lēn-kō-*nō*-zō).
} In a melancholy style.

Mama, *It.* (mä-mä). A term indicating the right hand in drum music.

Mánca, *It.* (män-kä). The left.

Mancándo, *It.* (män-*kän*-dō). Dying away.

Mandóla, *It.* (män-*dō*-lä). A mandolin, or cithern.

Mandoline. A kind of guitar.

Mandora. } A small kind of lute or guitar.
Mandore. }

Mánica, *It.* (*mă*-nē-k*ă*). Fingering.

Maniéra, *It.* (mä-nē-*ā*-rä). Manner, method, style.

Manière, *Fr.* (măn-ē-*âr*). Manner.

Manieren, *Ger.* (mä-nē-r'n). Embellishments, graces.

Männerchor, *Ger.* (*mān*-nĕr-kōr). A male chorus; also the name of a composition for such a chorus.

Männergesangverein, *Ger.* (*mān*-nĕr-ghĕ-*zäng*-fē-*rīn*). A male vocal society.

Máno, *It.* (*mă*-nō). Hand.

Máno Dritta, *It.* (*mä*-nō *drēt*-tä). Right hand.

Máno Sinistra, *It.* (*mă*-nō sē-*nēs*-trä). Left hand.

Manual. The keyboard of an organ.

Marcándo, *It.* (mär-*kän*-dō). } These terms indicate that the
Marcáto, *It.* (mär-*kä*-tō). } music is to be performed with distinctness and emphasis.

Marcatéssimo, *It.* (mär-kä-*tās*-sē-mō). Very much marked or accented.

Marcáto il póllice, *It.* (mär-*kä*-tō ēl *pōl*-lē-chĕ). Mark or accent strongly the note played by the thumb.

Marche, *Fr.* (märsh).
Márcia, *It.* (*mär*-chē-ä). } A march.
Marsch, *Ger.* (märsh).

Marciále, *It.* (mär-chē-*ä*-lĕ). Martial.

Marióna, *Sp.* (mä-rē-*ō*-nä). A Spanish dance.

Markiert, *Ger.* (mär-kērt). Accented, marked.

Markiren, *Ger.* (mär-*kē*-r'n). To mark, to accent.

Marqué, *Fr.* (mär-kā). Marked, accented.

Marquer, *Fr.* (mär-kā). To mark, to accent.

Marseillaise, *Fr.* (mär-sāl-yāz). The Marseilles hymn; the national anthem of France.

Martelé, *Fr.* (mär-tĕ-lā).
Martelláre, *It.* (mär-tĕl-*lä*-rĕ).
Martelláto, *It.* (mär-tĕl-*lä*-tō). } Hammered. Strongly accented.

Marziále, *It.* (mär-tsē-*ä*-lĕ). Martial, warlike.

Mascheráta, *It.* (mä-skĕ-*rä*-tä). Masquerade.

Mass, *Ger.* (mäss). Measure, time.

Mässig, *Ger.* (*mās*-sĭg). Measured, moderate.

Mássima, *It.* (*mäs*-sē-mä). A semibreve.

Matináta, *It.* (mä-tē-*nä*-tä). A morning serenade.

Mattutíno delle tenebre, *It.* (mät-too-*tē*-nō dāl-lĕ tĕ-*nā*-brĕ). The service of the Tenebræ.

Maul-trommel, *Ger.* (mowl-trōm-mĕl). A Jew's harp.

Mazurka, *Ger.* (mä-*tsoor*-kä). A Polish dance of lively character, in $\frac{3}{4}$ or $\frac{3}{8}$ time, with a peculiar rhythm.

Measure. The space between two bars. A metrical unit of fixed time-value having a regular accent, and forming the smallest metrical subdivision of a composition.

Medésimo, *It.* (mĕ-*dā*-zē-mō). The same.

Mediant, *Lat.* (*mā*-dĭ-ănt).
Médiante, *Fr.* (mā-dĭ-*änht*). } The third degree of the diatonic scale.

Medius, *Lat.* (mā-dĭ-ŭs). The tenor part.

Mehr, *Ger.* (mār). More.

Mehr-stimmig, *Ger.* (mār-*shtĭm*-mĭg). For several voices.

Mehr stimmiger gesang, *Ger.* (mār *shtĭm*-mĭ-ghĕr ghĕ-*zängk*). A glee or part song.

Meister, *Ger.* (*mīs*-tĕr). Master.

Meister-sänger, *Ger.* (*mīs*-tĕr-*sāng*-ĕr). Master singer minstrel.

Meister-stück, *Ger.* (*mīs*-tĕr-shtük). Masterpiece.

Melancólia, *It.* (mā-län-*kō*-lē-ä). }
Mélancholie, *Fr.* (mā-lăn*h*-kō-lē). } Melancholy.

Mélange, *Fr.* (mā-*länzh*). A medley.

Melisma, *Gk.* (mĕ-*lĭs*-mä). A melodic ornament or embellishment.

Melismatic. Ornamented, embellished.

Melóde, *It.* (mā-*lō*-dĕ). }
Melódia, *It.* (mā-*lō*-dē-ä). } Melody.
Mélodie, *Fr.* (*mā*-lō-dē). }

Melodeon. A kind of small reed organ.

Melódico, *It.* (mā-*lō*-dē-kō). Cantando.

Melody. A succession of any number of single notes. Sometimes used to denote the tune or air of a composition as separate from the bass or accompaniment.

Melologue. A combination of recitative and music.

Melopéa, *It.* (mā-lō-*pā*-ä). Music in general; words and music combined.

Melopomenos, *Gr.* (mĕl-ō-*pŏm*-ĕ nŏs). Vocal melody.

Melos, *Gk.* (*mā*-lŏs). Melody.

Même, *Fr.* (mām). The same.

Mén allégro, *It.* (mān äl-*lā*-grō). Less quick.

Ménestrel, *Fr.* (mā-nĕs-trĕl). Minstrel.

Méno, *It.* (*mā*-nō). Less.

Méno fórte, *It.* (*mā*-nō *fōr*-tĕ). Less loud.

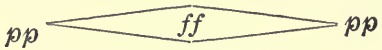
Menschen stimme, *Ger.* (*mĕn*-sh'n *shtim*-mĕ). Human voice.

Mén vívo, *It.* (mĕn *vē*-vō). Less spirit.

Mescolánza, *It.* (mĕs-kō-*län*-tsä). A medley.

Méssa, *It.* (*mās*-sä). }
Messe, *Ger.* (*mĕs*-sĕ) and *Fr.* (*mās*). } Mass.

Méssa di vóce, *It.* (*mās*-sä dē *vō*-chĕ). The crescendo and diminuendo of the voice on a sustained note; thus



Mestízia, *It.* (mĕs-*tē*-tse-ä). Sadness.

Mestaménte, *It.* (mĕs-tä-*mān*-tĕ). Plaintively.

Mésto, *It.* (*mās*-tō). } Sad.
Mestóso, *It.* (mĕs-*tō*-zō). }

Mésure, *Fr.* (mā-zür). Measure.

Metal, *Sp.* (mā-*täl*). Strength; compass of the voice.

Metállo, *It.* (mā-*täl*-lō). A ringing quality of voice.

Meter, metre. The rhythmic element of music; the sym metrical grouping of musical rhythms; the construction and pulsation of the phrase in music.

Mézza vóce, *It.* (*māt*-tsä *vō*-chĕ). Half power; half voice.

Mézzo, *It.* (*māt*-tsō). Half.

Mézzo fórte, *It.* (*māt*-tsō *fōr*-tĕ). Half as loud as forte.

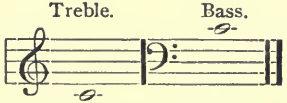
Mézzo lïgato, *It.* (*māt*-tsō lē-*gä*-tō). A variety of pianoforte touch requiring a forcible stroke rather than a sudden return of the finger.

Mézzo piano, *It.* (*māt*-tsō pē-*ä*-nō). Not so loud as mezza forte, and not so soft as piano.

Mézzo sopráno, *It.* (*māt*-tsō sō-*prä*-nō). The female voice between soprano and alto.

Mi. Name of the note E in France, Italy, etc. Third degree of the diatonic scale.

Middle C. One lined C.



ō, *old;* ŏ, *odd;* ô, *done;* oo, *moon;* ū, *lute;* ŭ, *but;* ü, (*French*).

Middle voices. Tenor and alto voices.

Mi dièse, *Fr.* (mē dĭ-*āz*). E♯.

Mignon, *Fr.* (mēn-yŏn*h*). Favorite.

Militairement, *Fr.* (mĭl-ē-*tār*-mān*h*). } In military style.
Militarménte, *It.* (mē-lē-tär-*mān*-tĕ). }

Militar musik, *Ger.* (mē-lē-tär moo-sĭk). Military music.

Minaccévole, *It.* (mē-nät-*chĕ*-vō-lĕ). }
Minaccevolménte, *It.* (mē-nät-chĕ-vōl-*mān*-tĕ). }
Minacciándo, *It.* (mē-nät-chĕ-*än*-dō). } In a menacing, threatening, manner.
Minacciosaménte, *It.* (mē-nät-chē-ō-zä-*mān*-tĕ). }
Minaccióso, *It.* (mē-nät-che-*ō*-zō). }

Minder, *Ger.* (*mĭn*-dĕr). Minor, less.

Mineur, *Fr.* (mĭ-*nŭr*). Minor.

Minim. A half note.

Minor. Smaller.

Minor chord. A chord having a minor third and perfect fifth.

Minor interval. A minor interval contains one half-tone less than a major; thus;

Major Third. Minor Third.

Minor key. A key founded on the minor scale.

Minor scale. That form of the diatonic scale in which the first and third degrees form a minor third.

Minor third. An interval containing three degrees and one whole tone and a half.

Minue, *Sp.* (*mē*-noo-ā). A minuet.

Minuet. The name of a slow, stately dance, said to have been invented in France about the middle of the 17th century.

Minuétto, *It.* (mē-noo-*ăt*-tō). A minuet.

Misch-Masch (mĭsh-mäsh). A medley.

Misshällig, *Ger.* (*mĭss*-hāl-lĭg). Discordant.

Missklang, *Ger.* (*mĭss*-klängk). Dissonance.

Misteriosaménte, *It.* (mēs-târ-ē-ō-zä-*mān*-tĕ). Mysteriously.

Misteriόso, *It.* (mēs-târ-ē-*ō*-zō). Mysterious.

Misúra, *It.* (mē-*soo*-rä). A measure.

Misuráto, *It.* (mē-soo-*rä*-tō). Measured in exact time.

Mit, *Ger.* (*mĭt*). With.

Mittelkadenz, *Ger.* (*mĭt*-t'l-kä-*dĕnts*). A half cadence.

Mittelstimme, *Ger.* (*mĭt*-t'l-shtĭm-mĕ). An inner part or voice.

Móbile, *It.* (*mō*-bē-lĕ). With easy movement.

Mode. Key.

Modéré, *Fr.* (mō-dā-*rā*). Moderato.

Moderáto, *It.* (mŏd-ĕ-*rä*-tō). Moderate degree of speed.

Modérna, (mō-*dâr*-nä). } *It.* Modern.
Modérno, (mō-*dâr*-nō). }

Modinha, (mō-*dēn*-ä). A Portuguese song.

Módo, *It.* (*mō*-dō). Mode; style.

Modulation. Passing from one key to another.

Moduliren, *Ger.* (mō-doo-*lē*-r'n). To modulate.

Modulo, *Lat.* (*mō*-dŭ-lō). To modulate, to compose.

Moll, *Ger.* (mōll). Minor.

Moll akkord, *Ger.* (mōl ăk-kōrd). Minor chord.

Moll dreiklang, *Ger.* (mōl *drī*-klängk). Minor triad.

Moll tonart, *Ger.* (*mol* tōn-ärt). Minor key.

Moll tonleiter, *Ger.* (mōl tōn-*lī*-tĕr). Minor scale.

Molleménte, *It.* (mōl-lĕ-*măn*-tĕ). Softly, gently.

Moltisonánte, *It.* (mōl-tē-zō-*năn*-tĕ). Resounding.

Mólto, *It.* (*mōl*-tō). Much, very.

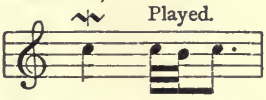
Momentum, *Lat.* (mō-*mĕn*-tŭm). A quaver rest.

Monodic. For one voice.

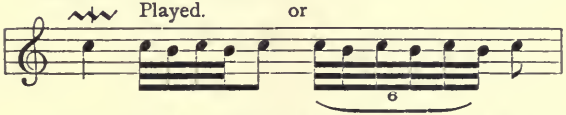
Monody, *Ger.* and *Fr.* **Monodie** (mŏn-ō-*dē*), *It.* **Monodia** (mō-nō-dē-ä). Music in which the melody is confined to a single part; sometimes called the Homophonic Style.

Monophonic. In one part only.

Mordent. A grace performed by rapidly alternating a written note with the note on the next degree below. There are two kinds, the simple or short mordent (𝆖) which consists of three notes,



and the long mordent(𝆖) in which the lower note appears twice or oftener.



The Praller or inverted mordent consists of a written note followed by the note on the next degree above played in the same manner as the mordent. It has the sign of the mordent but without the cross-stroke (𝆖). A nearly obsolete mordent sign is, ◆◆, the inverted mordent ◆◆

N.B. Some writers have used these terms in the opposite sense, giving the mordent an upper auxiliary note.

Moréndo, *It.* (mō-*rān*-dō). Dying away.
Mormorándo, *It.* (mŏr-mō-*rän*-dō). Very soft, subdued tone.
Mósso, *It.* (*mōs*-sō). Moved.
Motet. A sacred composition of the anthem style.
Motif, *Fr.* (mō-tēf). A motive.
Motive. A short phrase or figure.
Móto, *It.* (*mō*-tō). Motion.
Motteggiándo, *It.* (mŏt-tād-jē-*än*-dō). Bantering.
Muance, *Fr.* (mü-*änhs*). A change or variation of notes.
Munter, *Ger.* (*moon*-tĕr). Lively.
Munterkeit, *Ger.* (*moon*-tĕr-kīt). Vivacity.
Musica, *Lat.* (mū-sĭ-kä), *and It.* (*moo*-zē-kä). } Music.
Musik, *Ger.* (*moo*-zĭk). }
Múta, *It.* (*moo*-tä). Change. A term much used in orchestral scores, meaning that the performer is to change the pitch or key of his instrument.
Mute. A contrivance used to deaden the tone of an instrument.
Muth, *Ger.* (moot). Spirit.
Muthig, *Ger.* (*moo*-tĭg). Spirited, bold.
Muthwillig, *Ger.* (*moot*-vĭl-lĭg). Mischievous, lively.
Mutiren, *Ger.* (moo-*tē*-r'n). To change the voice.

Nach, *Ger.* (näkh). After, according to, at.
Nachahmung, *Ger.* (näk-ä-moongk). Imitation.
Nach belieben, *Ger.* (näkh bĕ-*lē*-b'n). At pleasure.
Nach dem tact spielen, *Ger.* (näkh dĕm täkt *shpē*-l'n). To play in time.
Nach-druck, *Ger.* (*näkh*-drook). Accent, emphasis.
Nachdrücklich, *Ger.* (*näkh*-drük-lĭkh. } Emphatic, forcible.
Nachdrücksam, *Ger.* (*näkh*-drük-säm). }

ō, *old ;* ŏ, *odd ;* ô, *done ;* oo, *moon ;* ū, *lute ;* ŭ, *but ;* ü, (*French*).

Nachfolge, *Ger.* (*näkh*-fōl-ghĕ). Following after, succession.

Nach-hall, *Ger.* (*näkh*-häll). Reverberation, echo.

Nachklang, *Ger.* (*näkh*-klängk). Echo.

Nachklingen, *Ger.* (*näkh*-klĭng-ĕn). To echo, to resound.

Nachlassend, *Ger.* (*näkh*-läs-sĕnd). Slackening.

Nachschallen, *Ger.* (*näkh*-shäl-l'n). To echo.

Nachschlag, *Ger.* (*näkh*-shläg). An after beat.

Nachsingen, *Ger.* (*näkh*-sĭng-ĕn). To sing after.

Nachspiel, *Ger.* (*näkh*-shpēl). A postlude.

Nächstverwandte töne, *Ger.* (*näkhst*-fĕr-*vänd*-tĕ *tö*-nĕ). The nearest related keys.

Nachtigall, *Ger.* (*näkh*-tĭ-gäll). Nightingale.

Nacht-musik, *Ger.* (*näkht-moo*-zĭk). Night-music; a serenade.

Nachtstandchen, *Ger.* (*näkht*-shtänd-kh'n). A serenade.

Nacht-stück, *Ger.* (*näkht*-shtük). Night piece; a nocturne.

Nach und nach, *Ger.* (näkh oond näkh). By degrees.

Naif, *Fr.* (nä-ēf).
Naïve, *Fr.* (nä-ēv).
Naiv, *Fr.* (nä-*ēf*). } Naïve; unaffected.

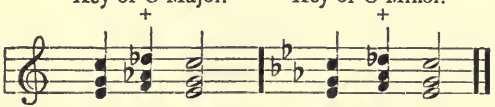
Narránte, *It.* (när-*rän*-tĕ). In narrative style.

Natur, *Ger.* (nä-toor). Natural.

Natural. The sign ♮.

Naturále, *It.* (nä-too-*rä*-lĕ). Unaffected, natural.

Neapolitan Sixth. A major chord founded on the flat supertonic of any key.



Neben-note, *Ger.* (*nā*-b'n-*nō*-tĕ). Auxiliary note.

Necessário, *It.* (nā-chĕs-*sä*-rē-ō). A term indicating that the passage referred to must not be omitted.

Neglígénte, *It.* (nāl-yē-*jān*-tĕ).

Negli, *It.* (*nāl*-yē).
Nei, *It.* (nā-ē).
Nel, *It.* (nāl).
Nell', *It.* (nāl'l).
Nella, *It.* (nāl-lä).
Nelle, *It.* (nāl-lĕ).
Nello, *It.* (nāl-lō). } In the.

Nello stesso tempo, *It.* (nāl-lō stĕs-sō tām-pō). In the same time.

Nel stilo antíco, *It.* (nāl *stē*-lō än-*tē*-kō). In the ancient style.

Nel témpo, *It.* (nāl *tām*-pō). In time; in the previous time.

Net, *Fr.* (nā).
Nett, *Ger.* (nĕt).
Nettaménte, *It.* (nĕt-tä-*mān*-tĕ).
Nette, *Fr.* (nĕt). } Neatly, clearly.

Netteté, *Fr.* (nĕt-tā).
Nettheit, *Ger.* (*nĕt*-hīt).
Nettigkeit, *Ger.* (*nĕt*-tĭg-kīt). } Neatness, plainness, clearness.

Nétto, *It.* (*nāt*-tō). Neat, quick, clear.

Nicht, *Ger.* (nĭkht). Not.

Nicht zu geschwind, *Ger.* (nĭkht tsoo ghĕ-*shvĭnd*). Not too quick.

Nóbile, *It.* (*nō*-bē-lĕ). Noble.

Nobilménte, *It.* (nō-bēl-*mān*-tĕ).
Noblement, *Fr.* (nō-bl-män*h*). } Nobly, grandly.

Noch, *Ger.* (nōkh). Still, yet.

Noël, *Fr.* (nō-ĕl). A carol sung usually on the day before Christmas or on Christmas eve in the southern part of France.

Non, *It.* (nŏn). Not.

Nonet,
Nonett, *Ger.* (nō-*nĕt*).
Nonétto, *It.* (nō-*nāt*-tō). } A composition for nine voices or instruments.

Nonuplet. A group of nine notes of the same time-value, performed in the time proper to six or (more generally) eight of the same kind belonging to the regular rhythm.

Nota, *Lat. and It.* (nō-tä). A note.

Nota buóna, *It.* (nō-tä boo-*ō*-nä). An accented note.

Notation. The art of expressing musical tones or ideas by means of written characters.

Note. The character used to represent a musical tone and its time value.

Nuance, *Fr.* (nü-än*ĥ*s). A term referring to the "shading" of vocal or instrumental music; the change of time force, and expression indicated by the composer or introduced by the performer.

Nuóva, *It.* (noo-*ō*-vä).
Nuóvo, *It.* (noo-*ō*-vō). } New.

O, *It.* Or.

Obbligáti, *It.* (ōb-blē-*gä*-tĕ).
Obbligáto, *It.* (ōb-blē-*gä*-tō). } Indispensable: applied to a temporary solo in an orchestral work.

Ober, *Ger.* (*ō*-bĕr). Upper, over, higher.

Ober-manual, *Ger.* (*ō*-bĕr mä-noo-*äl*). The upper manual.

Ober-stimme, *Ger.* (*ō*-bĕr *shtĭm*-mĕ).
Ober-theil, *Ger.* (*ō*-bĕr-tīl). } The upper part.

Obertura, *Sp.* (ō-bĕr-*too*-rä). Overture.

Ober-werk, *Ger.* (*ō*-bĕr-vârk). The upper manual.

Obligat, *Ger.* (ōb-lĭ-gät). } Obbligato.
Obligé, *Fr.* (ŏb-lē-zhā). }

Oblique motion. When one part moves, while the other remains stationary.

Obsisténte, *Sp.* (ōb-sĭs-*tān*-tĕ). Resounding.

Ocio, *Sp.* (*ō*-thē-ō). Slowly. With ease.

Octave. The interval between the first and eighth tones of a diatonic scale. An interval between any tone and that seven degrees above.

Octet.
Octette, *Fr.* (ŏk-tĕt). } A composition for eight voices or
Octuor, *Fr.* (ŏk-*twōr*). } instruments.
Oktett, *Ger.* (ōk-*tĕt*). }

Octochord. } An instrument of eight strings.
Octogenary. }

Octuplet. A group of eight notes of the same time-value, performed in the time proper to six notes of the same kind belonging to the regular rhythm.

Oder, *Ger.* (*ō*-dĕr). Or, or else.

Oeuvre, *Fr.* (ôvr). Work.

Offen, *Ger.* (*ōf*-f'n). Open, parallel.

Offenbar, *Ger.* (*ōf*-f'n-bär). Open, manifest.

Ohne, *Ger.* (*ō*-nĕ). Without.

Oktave, *Ger.* (ōk-*tä*-fĕ). Octave.

Olio. A medley.

Ombra, *It.* (ōm-brä). Shading, nuance.

Omnes, *Lat.* (*ŏm*-nēs). } All. See Tutti.
Omnia, *Lat.* (*ŏm*-nĭ-ä). }

Omnitonic. A term used to designate any instrument capable of producing all tones.

Ondeggiaménto, *It.* (ōn-dād-jē-ä-*mān*-tō). An undulating, quivering sound; a tremolo.

Ondeggiánte, *It.* (ōn-*dād*-jē-*ān*-tĕ). Trembling, undulating, waving.

Ondulé, *Fr.* (ŏn*h*-dü-*lā*). Waving, trembling.

Onduliren, *Ger.* (ōn-doo-*lē*-r'n). A tremulous tone.

Ongarése, *It.* (ōn-gä-*rā*-zē). Hungarian.

Oppúre, *It.* (ŏp-*poo*-rĕ). Or, or else.

Opus, *Lat.* (ō-pŭs). A work.

Ordinário, *It.* (ōr-dē-*nä*-rē-ō). Common, ordinary.

Organ-point. Any tone sustained or repeated against a number of passing chords is termed an organ-point or pedal-point.

Ornament. An embellishment, a grace.

Ornataménte, *It.* (ōr-nä-tä-*mān*-tĕ). } Ornamented, embel-
Ornáto, *It.* (ōr-*nä*-tō). } lished.

Orthisch, *Ger.* (*ōr*-tĭsh). High, acute.

Osservánza, *It.* (ōs-sâr-*vän*-tsä). Strictness in keeping time.

Ossía, *It.* (ōs-*sē*-ä). Or; or else.

Ostináto, *It.* (ōs-tē-*nä*-tō). Obstinate; thus *basso ostinato* denotes a ground bass; that is, a bass which is repeated again and again.

Otez, *Fr.* (*ō*-tā). Off.

Otium, *Lat.* (*ō*-shĭ-ŭm). Slowly, with grace and ease.

Ottáva, *It.* (ŏt-*tä*-vä). Octave.

Ottétto, *It.* (ŏt-*tāt*-tō). An octet.

Ottóne, *It.* (ŏt-*tō*-nĕ). Brass.

Ou, *Fr.* (oo). Or.

Ouvert, *Fr.* (oo-*vâr*). Open.

Ovvéro, *It.* (ŏv-*vā*-rō). Or.

Pacataménte, *It.* (pä-kä-tä-*mān*-tĕ). Placidly, quietly.

Pæan. A song of praise.

Paraphrase. A rearrangement, or adaptation, of a vocal or instrumental composition, for some other instrument or combination of instruments, with such embellishments and variations as the arranger may choose to introduce.

Parlándo, *It.* (pär-*län*-dō). A style of singing suggestive of recitative in clearness of enunciation; in spoken style.

Parte, *It.* (pär-tĕ). Part.

Partiménto, *It.* (pār-tē-*mān*-tō). A figured bass.

Partition, *Fr.* (pär-tē-sĭ-ŏn*h*).
Partitur, *Ger.* (pär-tĭ-*toōr*).
Partitúra, *Lat.* and *It.* (pär-tē-*too*-rä).
Partizióne, *It.* (pär-tē-tsē-*ō*-nĕ).
} A score.

Part-writing. The art of combining two or more vocal or instrumental parts. Sometimes used instead of the term counterpoint.

Paso de gargante, *Sp.* (pä-sō dĕ gär-*gän*-tä). Trill of the voice.

Passage. A repeated figure. A section of a composition.

Passággio, *It.* (päs-säd-jē-ō). A passage, modulation, or bravura embellishment.

Passing-notes. Notes foreign to the chords which they accompany, ascending or descending in diatonic or chromatic progression from one essential note of a chord to an essential note of the following chord.

Passionataménte, *It.* (päs-sē-ō-nä-tä-*mān*-tĕ). Passionately.

Passionáto, *It.* (päs-sē-ō-*nä*-tō). Impassioned.

Passióne, *It.* (päs-sē-*ō*-nĕ). Fervent emotion.

Passionné, *Fr.* (päs-sē-ŏn-nā). Passionato.

Pastíccio, *It.* (päs-*tēt*-chē-ō). } A medley composed of excerpts from various operas.
Pastíche, *Fr.* (päs-*tēsh*). }

Pastoral,
Pastorále, *It.* (päs-tō-*rä*-lĕ).
Pastorelle, *Fr.* (päs-tō-*rĕl*). } A vocal or instrumental composition generally in $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ time, and of rural or pastoral character.

Pas trop lent, *Fr.* (pä trō länⁿ*h*). Not too slow.
Patética, *It.* (pä-*tā*-tē kä). Pathetic.
Pateticaménte, *It.* (pä-tā-tē-kä-*mān*-tĕ). Pathetically.
Patético, *It.* (pä-*tā*-tē-kō). } Pathetic.
Pathétique, *Fr.* (pä-*tā*-tēk). }
Pathétiquement, *Fr.* (pä-*tā*-tēk-mänⁿ*h*). Pathetically.
Pathetisch, *Ger.* (pä-tĕt-ĭsh). Pathetic.
Patiménto, *It.* (pä-tē-*mān*-tō). Grief.
Paulatinaménte, *It.* (pä-oo-lä-*tē*-nä-*mān*-tĕ). Gently.
Pausa, *It.* (pä-oo-zä). Pause. A hold expressed by the sign 𝄐, which denotes that the note or rest over which it is placed is to be prolonged at the pleasure of the performer.
Paventáto, *It.* (pä-vĕn-*tä*-tō). Afraid, fearful.
Paventóso, *It.* (pä-vĕn-*tō*-zō). In a style expressive of fear.
Pean. A pæan; a song of praise.
Pedále, *It.* (pā-*dä*-lĕ), *Ger.* (pĕ-*dä*-lĕ), and *Fr.* (pā-*däl*). Pedal.
Pedále dóppio, *It.* (pā-*dä*-lĕ *dōp*-pē-ō). Double pedals.
Pédale à chaque accord, *Fr.* (pā-*däl* à shăk ăk-kŏr). Pedal with each chord.
Pedal-point. Organ point.
Pensóso, *It.* (pĕn-*sō*-zō). } Contemplative, pensive.
Pensieróso, *It.* (pĕn-sē-ā-*rō*-zō). }
Per, *It.* (pâr). Through, from, in, for, by.
Perçant, *Fr.* (pĕr-säⁿ*h*). Piercing.

Perdéndo, *It.* (pâr-*dĕn*-dō). } Dying away; morendo.
Perdendósi, *It.* (pâr-dān-*dō*-zĕ). }
Perpetúo, *It.* (pâr-pā-*too*-ō). Perpetual.
Pesánte, *It.* (pĕ-*zän*-tĕ). Heavy, firm.
Pesanteménte, *It.* (pĕ-zän-tĕ-*mān*-tĕ). Heavily, impressively.
Petite, *Fr.* (pĕ-*tē*). Small.
Peu, *Fr.* (pŭh). Little.
Peu à peu, *Fr.* (pŭh ă pŭh). Little by little.
Pézzi, *It.* (*pĕt*-sē). Detached pieces of music.
Pézzo, *It.* (*pĕt*-sō). A piece.
Phantasie, *Ger.* (fän-tä-*zē*). Fantasia.
Phantasie-stücke, *Ger.* (fän-tä-*zē*-shtük). A composition having the style and character of a fantasia.
Phantasiren, *Ger.* (fän-tä-*zē*-r'n). Improvising.
Philharmonic, *Gr.* (fĭl-här-*mŏn*-ĭk). Loving harmony or music.
Phrasing. The proper rendition of a composition with regard to the relative importance, melodic and rhythmic character, of its phrases.
Piacére, *It.* (pē-ä-*chā*-rĕ). According to the performer's desire. "At pleasure."
Piacévole, *It.* (pē-ä-*chā*-vō-lĕ). Smooth, suave.
Piacevolménte, (pē-ä-chĕ-vŏl-*mān*-tĕ). Smoothly.
Piaciménto, *It.* (pē-ä-chē-*mān*-tō). The same as Piacere.
Pianétto, *It.* (pē-ä-*nāt*-tō). Very low, very soft.
Piangéndo, *It.* (pē-ä-*gān*-dō). } Plaintive.
Piangévole, *It.* (pē-än-*gā*-vō-lĕ). }
Piangevolménte, *It.* (pē-än-gā-vŏl-*mān*-tĕ). }
Pianíssimo *It.* (pē-än-*ĭs*-sē-mō). Very soft.
Piano, *It.* (pē-*ä*-nō). Soft.
Piccantéria, con, *It.* (pē-kän-*tā*-rē-ä). With sprightly, piquant expression.

Picchettáto, *It.* (pē-kĕt-*tä*-tō).
Picchiettáto, *It.* (pē-kē-ĕt-*tä*-tō). } Slightly detached. The mezzo-staccato in violin-playing expressed by staccato dots over which is placed a slur. Notes so marked are to be played in one bow.

Piccolo, *It.* (*pē*-kō-lō). Small.

Pièce, *Fr.* (pĭ-*ās*). A piece. . . . . Suite de pieces, a collection of pieces.

Pieds, *Fr.* (pĭ-*ā*). Feet.

Piéna, *It.* (pē-*ā*-nä). }
Piéno, *It.* (pē-*ā*-nō). } Full.

Piéta, *It.* (pē-*ā*-tä). Pity, tenderness.

Pietosaménte, *It.* (pē-ā-tō-zä-*mān*-tĕ). Tenderly.

Pietóso, *It.* (pē-ā-*tō*-zō). Tender.

Pincé, *Fr.* (păn*k*-sā). 1. Plucked or twanged by the fingers, as the strings of a harp or guitar. 2. Pizzicato in violin-playing. 3. A mordent.

Piqué, *Fr.* (pĭ-*kā*). See Picchettato.

Pitch. The place a tone occupies in the musical scale.

Pittoríco, *It.* (pēt-tō-*rē*-kō). Embellished.

Piu, *It.* (pē-oo). More.

Piu lénto, *It.* (pē-oo *lān*-tō). More slowly.

Piu tósto, *It.* (pē-oo *tōs*-tō). Rather.

Pizzicáto, *It.* (pēt-sē-*kä*-tō). A term used in music for bow-instruments (violin, violoncello), directing the performer to play that portion of the music so marked by plucking the strings with the finger.

Placenteraménte, *It.* (plä-chĕn-tĕr-ä-*mān*-tĕ). Joyfully

Placídaménte, *It.* (plä-*chē*-dä-*mān*-tĕ). Calmly, smoothly.
Plácido, *It.* (*plä*-chē-dō). Calm, tranquil.
Plácito, *It.* (*plä*-chē-tō). Pleasure. Ad libitum. [tonic.
Plagal cadence. The subdominant triad followed by the
Plainte, *Fr.* (plăn*h*t). A lament.
Plaintif, *Fr.* (plăn*h*-tēf). Plaintive, doleful. [tions.
Plaisanteries, *Fr.* (plā-zän*h*-t'rē). Amusing, light composi-
Plaqué, *Fr.* (plä-*kā*). Struck together. . . . Un accord plaqué, an unbroken chord.
Plaquer, *Fr.* (plä-kā). To strike at once.
Plärren, *Ger.* (*plār*-r'n). To sing monotonously; to sing with a hoarse or cracked voice.
Plauso, *It.* (plä-oo-zō). Applause.
Plus, *Fr.* (plü). More.
Plus animé, *Fr.* (plü sä-nē-mā). With more animation.
Plus lentement, *Fr.* (plü län*h*t-män*h*). Slower, more slowly.
Pochettino, *It.* (pō-kĕt-*tē*-nō).
Pochétto, *It.* (pō-*kāt*-tō). } A little.
Pochíno, *It.* (pō-*kē*-nō).
Pochissímo, *It.* (pō-kēs-*sē*-mō). As little as possible.
Póco, *It.* (*pō*-kō). Little.
Póco a póco, *It.* (pō-kō ä pō-kō). Little by little.
Poggiáto, *It.* (pŏd-jē-*ä*-tō). Leaned or dwelt upon.
Pói, *It.* (*pō*-ē). Then, thereafter.
Poi a poi, *It.* (pō-ē ä pō-ē). By degrees.
Point, *Fr.* (pwän*h*). A dot. [hold. 𝄐
Point d'arrêt, de repos, *Fr.* (pwän*h* d'âr-rât dŭh rĕpō). A
Point final, *Fr.* (pwän*h* fē-*näl*). The last pause.
Point d'orgue, *Fr.* (pwän*h* d'ōrg). A hold; a cadenza; an organ-point.
Points détachés, *Fr.* (pwän*h* dā-*tä*-shā). Staccato-dots.

Pointe, *Fr.* (pwänt). 1. In violin-playing, the head or point of the bow. 2. In organ-playing, the toe.

Pointer, *Fr.* (pwän*h*-tā). To perform staccato.

Polyphonic (pŏl-ĭ-*fŏn*-ĭk). Contrapuntal.

Polyphony (pō-*lĭf*-ō-ny). Counterpoint in the broadest sense.

Pompös, *Ger.* (pōm-*pös*). Pompous, majestic.

Pomposaménte, *It.* (pŏm-pō-zä-*mān*-tĕ). In a pompous or dignified style.

Pompóso, *It.* (pŏm-*pō*-zō). Dignified, pompous.

Ponctuation, *Fr.* (pŏnc-tü-ä-tsē-ŏn*h*). Phrasing.

Ponctuer, *Fr.* (pŏnc-tü-ā). To phrase.

Ponderóso, *It.* (pŏn-dĕ-*rō*-zō). Heavy; strongly marked.

Ponticéllo, *It.* (pŏn-tē-*chāl*-lō). The bridge of a bow instrument. . . . Sul ponticello, play near the bridge.

Portaménto, *It.* (pōr-tä-*mān*-tō). A gliding from one tone to another, which causes the intermediate tones to be slightly heard.

Portándo la vóce, *It.* (pōr-*tän*-dō lä *vō*-chĕ). Sustaining the voice; similar to portamento.

Portáta, *It.* (pōr-*tä*-tä). Staff.

Portáto, *It.* (pōr-*tä*-tō). Sustained.

Port de voix, *Fr.* (pōrt dŭh vwä). Portamento.

Porter la voix, *Fr.* (pōr-tā lä vwä). To carry the voice.

Posáto, *It.* (pō-*zä*-tō). Dignified.

Posément, *Fr.* (pō-*zā*-män*h*). Posato.

Poser la voix, *Fr.* (pō-sā-lä vwä). A direction for a vocalist to attack the tone with clearness and precision.

Positif, *Fr.* (pō-zē-*tēf*). Choir-organ.

Possíbile, *It.* (pŏs-*sē*-bē-lĕ). Possible.

Postlude (*pōst*-lūde). An organ composition played at the close of a church-service; an after-piece.

Pot-pourri, *Fr.* (pōt-poor-rē). A medley.
Poussé, *Fr.* (poos-sā). Up-bow.
Prächtig, *Ger.* (*prākh*-tĭg). Grand, majestic, dignified.
Pralltriller, *Ger.* (präl-trĭl-lĕr). An inverted mordent.
Präludium, *Ger.* (prā-*loo*-dĭ-oom). A prelude.
Präzis, *Ger.* (*prā*-tsis). Exact, precise.
Precentor. Director of a choir.
Precipitaménte, *It.* (prā-chē-pē-tä-*mĕn*-tĕ). Hurriedly.
Precipitándo, *It.* (prā-chē-pē-*tän*-dō). Hurrying.
Precipitáto, *It.* (prā-chē-pē-*tä*-tō). Hurried.
Precipitazióne, *It.* (prā-chē-pē-tät-sē-*ō*-nĕ). Precipitation.
Precipité, *Fr.* (prā-*sē*-pĭ-tā). Hurried.
Precipitóso, *It.* (prā-chē-pē-*tō*-zō). Precipitous.
Precisióne, *It.* (prā-chē-zē-*ō*-nĕ). Precision.
Precíso, *It* (prā-*chē*-zō). Precise, exact.
Prefacion, *Sp.* (prā-fä-thē-*ōn*). } Preface, introduction.
Prefazióne, *It.* (prā-fä-tsē-*ō*-nĕ). }
Preghiéra, *It.* (prā-ghē-*ā*-rä). A prayer. The title of modern *salon* pieces of a devotional character.
Prelude, *Fr.* (prĕ-lüd).
Preludío, *It.* (prĕ-loo-*dē*-ō).
Præludium, *Lat.* (prĕ-*lū*-dĕ-ŭm). } A prelude. Any piece of music forming an introduction to a more extended movement, as an overture to an oratorio or opera; also the title of certain pieces for the organ and pianoforte which are independent compositions.
Premier, *Fr.* (prĕm-ĭ-*ā*). First.

Premier dessus, *Fr.* (prĕm-ĭ-*ār* dĕs-sü). First soprano.

Première, *Fr.* (prĕm-ē-*ār*). The first public performance of a work.

Première fois, *Fr.* (prĕm-ē-*ār* fwä). First time.

Présa, *It.* (*prā*-sä). The signs indicating the entrance of each part of a canon 𝄋 𝄋: 𝄋: + ✳.

Pressante, *It.* (prĕs-*sän-tĕ*). Accelerando, stringendo.

Pressez, *Fr.* (*prĕs*-sā). Accelerando, stringendo.

Pressez un peu, *Fr.* (prĕs-sā ăn*h* pô). Poco stringendo.

Pressirend, *Ger.* (prĕs-*si*-rĕnd). Hurrying.

Pressure tone. A sudden crescendo.

Prestaménte, *It.* (prĕs-tä-*mān*-tĕ). Hurriedly.

Prestézza, *It.* (prĕs-*tāt*-sä). Rapidity.

Prestissimaménte, *It.* (prĕs-tēs-sē-mä-*mān*-tĕ). } As fast as
Prestissimo, *It.* (prĕs-*tēs*-sē-mō). } possible.

Présto, *It.* (*prās*-tō). Fast. Faster than allegro but slower than prestissimo.

Présto assái, *It.* (*prās*-tō äs-*sä*-ē). Very fast.

Présto, ma non tróppo, *It.* (*prās*-tō mä nŏn *trōp*-pō). Quick, but not too much so.

Prière, *Fr.* (prē-*ār*). Prayer.

Príma, *It.* (*prē*-mä). First.

Príma donna, *It.* (*prē*-mä *dŏn*-nä). The leading soprano singer in an opera.

Príma párte repetita, *It.* (*prē*-mä *pär*-tĕ rā-pĕ-*tē-tä*). Repeat the first part.

Príma vísta, *It.* (*prē*-mä *vēs*-tä). At first sight.

Príma vólta, *It.* (*prē*-mä *vōl*-tä). The first time.

Prime. The key-note or tonic. Also used in place of unison.

Primo, *It.* (prē-mō). First.

Prim-tône, *Ger.* (*prĭm-tô*-nĕ). Fundamental tones, or notes.

Principalménte, *It.* (prēn-chē-päl-*mān*-tĕ). Principally, chiefly.

Principal voices. Soprano and bass.

Principiánte, *It.* (prēn-chē-pē-*än*-tĕ). A beginner.

Princípio, *It.* (prēn-*chē*-pē-ō). First time, beginning.

Prise du sujet, *Fr.* (prēs dü sü-zhā). Entrance of the subject.

Proasma. An introduction, or a short symphony.

Probe, *Ger.* (*prō*-bĕ). Rehearsal.

Producénte, *It.* (prō-doo-*chān*-tĕ). Fifth tone of the scale.

Promptement, *Fr.* (prŏn*ht*-män*h*). Promptly, quickly.

Prónta, *It.* (*prōn*-tä). Prompt.

Prontaménte, *It.* (prōn-tä-*mān*-tĕ). Promptly.

Prónto, *It.* (*prōn*-tō). Prompt.

Pronunziáto, *It.* (prō-noon-tsē-*ä*-tō). Pronounced.

Propósta, *It.* (prō-*pōs*-tä). The subject of a fugue.

Proslambanomenos, *Gr.* (prŏs-lăm-bă-*nŏm*-ĕ-nŏs). The lowest note in the Greek system.

Próva, *It.* (*prō*-vä). Rehearsal.

Pulse. A beat or accent.

Punctum, *Lat.* (*pŭnk*-tŭm). An ancient name for note, meaning point.

Punctum contra punctum, *Lat.* (*pŭnk*-tŭm *kŏn*-trä *pŭnk*-tŭm). Point against point; counterpoint.

Punctus, *Lat.* (*pŭnk*-tŭs). } A dot, a point.
Punkt, *Ger.* (poonkt). }

Púnta, *It.* (*poon*-tä). The point, the top.

Púnta d' arco, *It.* (*poon*-tä d'är-kō). Point of the bow.

Puntáto, *It.* (poon-*tä*-tō). Pointed, detached, staccato'd.

Púnto, *It.* (*poon*-tō). A dot, a point.

Quadrat, *Ger.* (kwäd-*rät*). A natural ♮.

Quadráto, *It.* (kwäd-*rä*-tō). The note B in the natural or diatonic scale.

Quadricinium, *Lat.* (kwäd-rĭ-*sĭn*-ĭ-ŭm). **Quadripartíte,** *Fr.* (käd-rĭ-pär-*tēt*). } A quartet; a composition in four parts.

Quádro, *It.* (kwä-drō). A natural ♮.

Quadruple counterpoint. Counterpoint in four invertible parts.

Quadruple time. Four beats to a measure.

Quadruplet. A group of four equal notes intended to be performed in the time of three or six of the same time-value in the regular rhythm.

Quart. The interval of a fourth.

Quarta, *Lat.* and *It.* (*quär*-tä). **Quarte,** *Ger.* (*kwär*-tĕ), and *Fr.* (kärt). } Fourth. The interval of a fourth.

Quasi, *Lat.* and *It.* (*quä*-zē). Nearly, like; as if.

Quatre, *Fr.* (kätr). **Quáttro,** *It.* (*kwät*-trō). } Four.

Quatuor, *Fr.* (*kä*-tŭ-ŏr). A quartet.

Quaver. An eighth note.

Quedo, *Sp.* (*kā*-dō). Softly, gently, in a low voice.

Querimonia, *Lat.* (quĕr-ĭ-*mō*-nĭ-ä). A religious cantata of a dolorous cast.

Quésta, *It.* (*kwās*-tä). **Quésto,** *It.* (*kwās*-tō). } This, that.

Queue, *Fr.* (küh). "Tail." Stem of a note. A tailpiece.

Quiebro, *Sp.* (kē-ā-brō). A shake or trill.

Quiéto, *It.* (kwē-*ā*-tō). Quiet, calm.

Quinque, *Lat.* (quĭn-quĕ). Five.

Quint, *Lat.* (quĭnt). The interval of a fifth.

Quint-absatz, *Ger.* (kwĭnt-äb-sätz). An imperfect cadence on the dominant.
Quinte, *Fr.* (kănt) and *Ger.* (kwĭn-tĕ). Fifth. Treble.
Quint-saite, *Ger.* (kwĭnt-sī-tĕ). The E-string of a violin.
Quintuor, *Fr.* (kwin-tü-ŏr). A quintet.
Quintuple time. Five beats to a measure.
Quintuplet. A group of five notes of the same time-value performed in the time of four of the same kind in the regular rhythm.

Rábbia, *It.* (*räb*-bē-ä). Rage, frenzy.
Raccourcir, *Fr.* (rä-coor-sēr). To abridge.
Racleur, *Fr.* (rä-klŭr). A poor player.
Raddolcéndo, *It.* (räd-dōl-*chān*-dō). } Gradually softer,
Raddolcénte, *It.* (räd-dōl-*chān*-tĕ). } calmer.
Raddolcíto, *It.* (räd-dōl-*chē*-tō). Calmer, gentler.
Raddoppiáte nóte, *It.* (räd-dōp-pē-*ä*-tĕ *nō*-tĕ). Repeated or reiterated notes.
Raggione, *It.* (räd-jē-*ō*-nĕ). Ratio, proportion.
Rallentaménto, *It.* (räl-lĕn-tä-*mān*-tō). } Gradually slackening the tempo.
Rallentándo, *It.* (räl-lĕn-*tän*-dō). }
Rallentáto, *It.* (räl-lĕn-*tä*-tō). } To grow slower.
Rallentáre, *It.* (räl-lĕn-*tä*-rĕ). }
Range. Compass of a voice or instrument.
Rapidaménte, *It.* (rä-pē-dä-*mān*-tĕ). Rapidly.
Rapidita, *It.* (rä-*pē*-dē-tä). Rapidity.
Rápido, *It.* (*rä*-pē-dō). Rapid.
Rasch, *Ger.* (räsh). Swift, rapid.
Rascher, *Ger.* (*räsch*-ĕr). Faster.
Rattenéndo, *It.* (rät-tĕ-*nān*-dō). } See Ritenuto.
Rattenúto, *It.* (rät-tĕ-*noo*-tō). }

Rattézza, *It.* (rät-*tāt*-sä). Speed, rapidity.

Raucedíne, *It.* (rä-oo-chĕ-*dē*-nĕ). Hoarseness.

Rauco, *It.* (rä-oo-kō). Hoarse, harsh.

Rauh, *Ger.* (rowh). Rough, harsh, hoarse.

Rauscher, *Ger.* (*row*-schĕr). A rapidly repeated note.

Ravvivándo il tempo, *It.* (räv-vē-*vän*-dō ēl *tām*-pō). Accelerating the tempo.

Ray. This syllable is used in place of Re in the Tonic Sol-fa system.

Re. Name of the note D in Italy, etc. The second degree of the diatonic scale.

Ré bémol, *Fr.* (rā bā-mōl). The note D♭.

Recht, *Ger.* (rĕkht). Right.

Recht hand, *Ger.* (rĕkt händ). Right hand.

Récit, *Fr.* (rā-sē). An instrumental or vocal solo part. The principal part in a piece of concerted music.

Recitándo, *It.* (rā-chē-*tän*-dō). } In declamatory style.
Recitánte, *It.* (rā-chē-*tän*-tĕ). }

Récitant, *Fr.* (rā-sē-täṅ). } One who plays or sings a solo.
Récitante, *Fr.* (rā-sē-tänte.) }

Récitatif, *Fr.* (rā-sē-tä-*tēf*). }
Recitátiv, *Ger.* (rĕt-sĭ-*tā*-tĭf). } Recitative; musical declamation; a style of declamatory singing.
Recitatívo, *It.* (rā-chē-tä-*tē*-vō). }

Recte, *Lat.* (*rĕk*-tĕ). Right, straight, forward.

Recte et retro, *Lat.* (rĕk-tĕ ĕt *rā*-trō). Forward, then backward; the subject or melody reversed, note for note.

Ré dièse, *Fr.* (rā dĭ-*āz*). The note D♯.

Redíta, *It.* (rā-*dē*-tä). } A repeat.
Reddíta, *It.* (rĕd-*dē*-tä). }

Redondilla, *Sp.* (rā-dōn-dēl-yä). A roundelay.

Redublicáto, *It.* (rĕ-doob-lē-*kä*-tō). Redoubled.

Réfléchir, *Fr.* (rā-flā-shēr). To throw back, to reverberate.

Refrain. A burden or chorus sung after each stanza of a song.

Registration. The theory and practice of using and combining the various stops of an organ.

Rein, *Ger.* (rīn). Pure, clear, perfect.

Reine stimme, *Ger.* (*rī*-nĕ *shtĭm*-mĕ). Clear voice.

Religiosaménte, *It.* (rĕ-lē-jē-ō-zä-*mān*-tĕ). } Devoutly, religiously.
Relígióso, *It.* (rĕ-lē-jē-*ō*-zō). }

Rentrée, *Fr.* (rän*h*-trā). Reëntrance of a part or theme.

Renvoi, *Fr.* (rän*h*-vwä). The sign 𝄋 denoting that the performer must return to and repeat from a similar sign.

Repercotiménto, *It.* (rĕ-pâr-kō-tē-*mān*-tō). } Repercussion; the answer, in a fugue.
Repercussio, *Lat.* (rĕp-ĕr-*kŭs*-sĭ-ō). }

Repercussion. A frequent repetition of the same sound.

Répercuter, *Fr.* (rā-pĕr-*kü*-tā). To repercuss, to reverberate.

Repetatur, *Lat.* (rĕp-ĕ-*tā*-tŭr). Let it be repeated.

Repetieren, *Ger.* (rā-pā-tē-r'n). To repeat.

Repetizióne, *It.* (rĕ-pā-tē-tsē-*ō*-nĕ). Repetition.

Réplica, *It.* (*rā*-plē-kä). A repeat.

Replicáto, *It.* (rĕp-lē-*kä*-tō). Repeated.

Replicate. A tone one or more octaves higher or lower than a given tone.

Replicazióne, *It.* (rĕp-lē-kä-tsē-*ō*-nĕ). Repetition.

Répondre, *Fr.* (rā-pŏn*h*dr). To respond, to answer.

Répons, *Fr.* (rā-pŏn*h*s). An answer.

Réponse, *Fr.* (rā-pŏn*h*s). An answer.

Repos, *Fr.* (rŭh-pō). A pause.

Reprise, *Fr.* (rŭh prēz). The burden of a song; a repeti tion, or return, to some previous part.

Requiebro, *Sp.* (rā-kē-*ā*-brō). A trill of the voice.

Resolúto, *It.* (rĕs-ō-*loo*-tō). See Risoluto.

Rest. The character used to indicate an interval of silence between two tones.

Réveille, *Fr.* (rā-*vā*-yĕ). Awaking; signal given by drum to soldiers at dawn.

Rhythm. Rhythm in music is tone-movement produced by sounding in succession two or more tones of equal or unequal time-value. One tone cannot of itself produce rhythm, but being followed by one or more tones there results a rhythm exhibiting the relative time-value of the tones employed. When a motive or group is repeated many times in the course of a composition and at regular intervals, the resulting rhythm is called by the name of the composition in which it is used; as the rhythms peculiar to the march, waltz, polka, mazurka, and polonaise. Musical rhythm may or may not be accented; music for the organ, for example, does not admit of accent.

Ribattiménto, *It.* (rē-bät-tē-*mān*-tō). Repercussion, reverberation.

Ribbattúta, *It.* (rĭb-bät-*too*-tä). A kind of trill.

Ricantáre, *It.* (rē-kän-*tä*-rĕ). To sing again.

Ricordánza, *It.* (rē-kŏr-*dän*-tsä). Remembrance, recollection.

Rígo, *It.* (*rē*-gō). The staff.

Rigóre, *It.* (rē-*gō*-rĕ). Rigor, strictness.

Rilasciándo, *It.* (rē-lä-shē-*än*-dō). } Rallentando.
Rilasciánte, *It.* (rē-lä-shē-*än*-tĕ). }

Rimetténdo, *It.* (rē-mĕt-*tān*-dō). Holding back, or retarding the tempo.

Rinforzaménto, *It.* (rēn-fŏr-tsä-*mān*-tō). Reinforcement.

Rinforzándo, *It.* (rēn-fŏr-*tsän*-dō). Strengthening, emphasizing.

Rinforzáre, *It.* (rēn-fŏr-*tsä*-rĕ). To reinforce; to emphasize.

Rinforzáto, *It.* (rēn-fŏr-*tsä*-tō). With special emphasis, when used for a single tone or chord; sudden increase in loudness, when used for a short passage or phrase.

Rinfórzo, *It.* (rēn-*fōr*-tsō). Strengthened.

Rintronáto, *It.* (rēn-trō-*nä*-tō). Resounded, reëchoed.

Ripetizióne, *It.* (rē-pĕ-tē-tsē-*ō*-nĕ). Repetition.

Ripiéno, *It.* (rē-pē-*ā*-nō). Equivalent to Tutti.

Ripigliáre, *It.* (rē-pēl-yē-*ä*-rē). To resume.

Ripigliándo, *It.* (rē-pēl-yē-*än*-dō). Resuming.

Riposataménte, *It.* (rē-pō-zä-tä-*mān*-tĕ). Restfully.

Riposáto, *It.* (rē-pō-*zä*-tō). Restful.

Ripóso, *It.* (rē-*pō*-zō). Rest, repose.

Riposta, *It.* (rē-*pōs*-tä). Repeat.

Riprendére, *It.* (rē-prĕn-*dā*-rē). To resume.

Riprendéndo, *It.* (rē-prĕn-*dān*-dō). Resuming.

Riprésa, *It.* (rē-*prā*-zä). A reprise or repeat. The sign 𝄋

Risentíto, *It.* (rē-sĕn-*tē*-tō). Vigorous, energetic.

Risolutaménte, *It.* (rē-zō-loo-tä-*mān*-tĕ). With energy.

Risolutézza, *It.* (rē-zō-loo-*tāt*-sä). Resolution.

Risolutíssimo, *It.* (rē-zō-loo-*tēs*-sē-mō). Very energetic.

Risolúto, *It.* (rē-zō-*loo*-tō). Energetic, decided.

Risoluzióne, *It.* (rē-zō-loo-tse-*ō*-nĕ). Energy, decision.

Risonánte, *It.* (rē-zō-*nän*-tĕ). Resounding, ringing.

Rispósta, *It.* (rēs-*pōs*-tä). The answer in a fugue; consequent in a canon.

Ristrétro, *It.* (rē-*strāt*-tō). A stretto.

Risvegliáre, *It.* (rēs-vāl-yē-*ä*-rĕ). To awaken, to animate.

Risvegliáto, *It.* (rēs-vāl-yē-*ä*-tō). Animated, lively.

Ritardándo, *It.* (rē-tär-*dän*-dō). Decreasing in speed.

Ritardáto, *It.* (rē-tär-*dä*-tō). Decreased in speed.

Ritárdo, *It.* (rē-*tär*-dō). Decrease in speed.

Ritenéndo, *It.* (rē-tĕ-*nān*-dō). } Holding back.

Ritenénte, *It.* (rē-tĕ-*nān*-tĕ). } The same as Rallentando.

Ritenúto, *It.* (rē-tā-*noo*-tō). Held back, in slower tempo. Much used incorrectly for rallentando.

Rítmo, *It.* (*rēt*-mō). Rhythm.

Rítmo di due battúte, *It.* (*rēt*-mō dē doo-ĕ bät-*too*-tĕ). A two-measure rhythm.

Rítmo di tre battúte, *It.* (*rēt*-mō dē trā bät-*too*-tĕ). A three-measure rhythm.

Ritornándo, *It.* (rē-tōr-*nän*-dō). Returning.

Ritornáre, *It.* (rē-tōr-*nä*-rĕ). To return.

Ritornélle, *It.* (rē-tōr-*nāl*-lĕ). } An instrumental prelude interlude, or postlude to accompanied vocal works.

Ritornéllo, *It.* (rē-tōr-*nāl*-lō). }

Ritournelle, *Fr.* (rē-toor-*nĕl*'). } A repeat. The refrain of a song.

Riverberaménto, *It.* (rē-vâr-bĕ-rä-*man*-tō). Reverberation.

Rivérso, *It.* (rē-*vâr*-sō). Reversed. Retrograde.

Rivolgiménto, *It.* (rē-vōl-yē-*mān*-tō). Inversion of the parts in invertible counterpoint.

Rivoltáto, *It.* (rē-vōl-*tä*-tō). Inverted.

Rivólto, *It.* (rē-*vōl*-tō). Inversion.

Robáto, *It.* (rō-*bä*-tō). Robbed, borrowed.

Robustaménte, *It.* (rō-boos-tä-*mān*-tĕ). Boldly and firmly.

Robústo, *It.* (rō-*boos*-tō). Bold and firm.

Roccóco, *It.* (rō-*kō*-kō). Odd, old-fashioned.

Roche, *It.* (*rō*-kĕ). Hoarse, rough-sounding.

Rochézza, *It.* (rō-*kāt*-sä). Hoarseness.

Róco, *It.* (*rō*-kō). Hoarse.

Rocóco, *It.* (rō-*kō*-kō). Rococo.

Rohr-werk, *Ger.* (*rōr*-vârk). Reed-work. A term given to all of the reed stops in an organ.

Ronde, *Fr.* (rōnd). A whole note.

Ronquedad, *Sp.* (rŏn-kĕ-*dăd*). Hoarseness.

Ronzaménto, *It.* (rōn-tsä-*mān*-tō). Humming, buzzing.

Root. The note on which a chord is constructed, and from which the chord receives its letter-name. For example, in the chord of G, the root is G.

Rosália, *It.* (rō-*säl*-yä).
Rosalie, *Ger.* (rō-*zä*-lē). A melodic form composed of a figure or phrase repeated several times, each repetition taking place on the next degree above the preceding one; the repetitions may also occur on any degree.

Rossignóler, *Fr.* (rō-sēn-*yō*-lā). To imitate the song of the nightingale.

Rotóndo, *It.* (rō-*tōn*-dō). Full, round. Pertaining to tone.

Rótte, *It.* (rōt-tĕ). Broken, interrupted.

Roucouler, *Fr.* (roo-koo-*lā*). To coo, to trill, to quaver.

Roulade, *Fr.* (roo-*lăd*). A grace composed of an arpeggio or run joining one principal tone to another. A flourish in vocal or instrumental music.

Rovérscio, *It.* (rō-*vâr*-shē-ō). } Reversion.
Rovérsio, *It.* (rō-*vâr*-sē-ō). }

Rovesciaménto, *It.* (rō-vä-shē-ä-*mȧn*-tō). Inversion. Reversion. Contrary motion. Retrograde motion.

Rovescio, *It.* (rō-*vă*-shē-ō). Imitation by contrary motion. The term is also given to a piece of music so constructed that it may be performed backwards.

Rubáto, *It.* (roo-*bä*-tō). Changing the time-value of notes comprising any part of a composition. The term really indicates a free use of accelerando and rallentando according to the taste of the performer; the less important melody notes being accelerated while those most prominent are prolonged.

Rückgang, *Ger.* (*rük*-gängk). Return. The term is used to indicate a transition from one melody or theme to the repetition of a previous one.

Rückung, *Ger.* (*rük*-oongk). Syncopation. Enharmonic change (*enharmonische Rückung*).

Rückweiser *Ger.* (*rük*-vī-sĕr). The sign 𝄐

Ruhepunkt, *Ger.* (*roo*-hĕ-*poonkt*). } A pause.
Ruhezeichen, *Ger.* (*roo*-hĕ-*tsī*-k'n). }

Ruhig, *Ger.* (*roo*-hĭg). Calm, tranquil, quiet.

Rührung, *Ger.* (rüh-roongk). Emotion.

Run. A rapid scale-passage. In vocal music the term is given to such a passage sung to one syllable.

Rundgesang, *Ger.* (*roond*-ghĕ-*sängk*). A vocal solo with refrain for chorus.

Russe, *Fr.* (rüss). Russian.

Rústico, *It.* (*roos*-tē-kō). Rustic, rural.

Ruvidaménte, *It.* (roo-vē-dä-*mȧn*-tĕ). Coarsely, roughly.

Ruvido, *It.* (roo-*vē*-dō). Coarse, rough.

Sacred music. Church music.

Saengerfest, *Ger.* (*säng*-ĕr-*fĕst*). A festival among the Germans of a musical and social character.

Sággio, *It.* (*säd*-jē-ō). An essay, a trial.

Saite, *Ger.* (*sī*-tĕ). A string.

Saiten-bändiger, *Ger.* (*sī*-t'n-*bän*-dĭ-ghĕr). A musician.

Saitenchor, *Ger.* (*sī*-t'n-kōr). Two or more strings tuned in unison.

Saiteninstrumente, *Ger.* (*sī*-t'n-ĭn-shtroo-*mĕn*-tĕ). Stringed instruments.

Salmeggiaménto, *It.* (säl-mād-je-ä-*mān*-tō). Psalmody.

Salmo, *It.* (säl-mō). Psalm.

Salonflügel, *Ger.* (sä-lŏn *flü*-g'l). Parlor grand (pianoforte).

Salonstück, *Ger.* (sä-lŏn-shtük). A salon or parlor composition.

Saltáto, *It.* (säl-*tä*-tō). A variety of the "springing bow" in violin-playing.

Salterétto, *It.* (säl-tĕ-*rāt*-tō). A term given to the rhythm

Sálto, *It.* (*säl*-tō). A leap or skip.

Samlung, *Ger.* (*säm*-loongk). A collection of airs.

Sanft, *Ger.* (sänft). Low, soft.

Sanftheit, *Ger.* (*sänft*-hīt). Softness, smoothness, gentleness.

Sänftig, *Ger.* (*sänf*-tĭg). Soft, gentle.

Sanftmuth, *Ger.* (*sänft*-moot). Softness, gentleness.

Sans, *Fr.* (sän*h*). Without.

Satz, *Ger.* (sätz). Subject. Theme.

Saut, *Fr.* (sō). Skip.

Sbálzo, *It.* (*sbäl*-tsō). A leap or skip.

Sbalzáto, *It.* (sbäl-*tsä*-tō). Impetuously.

Sbárra, *It.* (*sbär*-rä). Bar.

Sbárra dóppia, *It.* (*sbär*-rä *dŏp*-pē-ä). Double bar.

Scagnéllo, *It.* (skän-*yāl*-lō). Bridge.

Scála, *It.* (*skä*-lä). A scale.

Scald. A Scandinavian bard.

Scale. The succession of tones in their regular order comprising any major or minor key; chromatic 8, the name of the series of half-tones beginning with any given note and proceeding by half-tones to the octave of that note.

Scale-degree. A degree of a scale, counting upwards from the keynote.

Scampanare, *It.* (skäm-pä-*nä*-rĕ). To chime bells.

Scampanio, *It.* (skäm-*pä*-nē-ō). Christmas chimes; chimes.

Scemándo, *It.* (shĕ-*män*-dō). See Diminuendo.

Scéna, *It.* (*shā*-nä). A division in an act of a dramatic work. Also the name of a vocal solo of dramatic character.

Scéna da cámera, *It.* (*shā*-nä dä *kä*-mĕ-rä). Chamber music.

Scenário, *It.* (shĕ-*nä*-rē-ō). Plot of a dramatic work.

Scenarium. An opera-libretto containing the dialogue and directions for the performers.

Scene. See Scena.

Schäfer-gedicht, *Ger.* (*shā*-fĕr-ghĕ-*dĭkht.*) Idyl, eclogue, pastoral.

Schäferlied, *Ger.* (*shā*-fĕr-*lēd*). Shepherd's song; a pastoral ditty.

Schäfer-pfeife, *Ger.* (*shā*-fĕr *pfī*-fe). Shepherd's pipe.

Schalkhaft, *Ger.* (*schälk*-häft). Sportive, roguish.

Schall, *Ger.* (shäll). Sound, resonance.

Schallbecken, *Ger.* (*shäll-bĕk*-ĕn). Cymbals.

Schallhorn, *Ger.* (*shäll*-hōrn). Horn, cornet, trumpet.

Schallstab, *Ger.* (*shäll*-shtäb). Triangle.
Schanzune, *Ger.* (shän-*tsoon*-ĕ). A corruption of chanson.
Schaurig, *Ger.* (*show*-rĭg). Weirdly.
Schauspiel, *Ger.* (*show*-shpēl). Drama, dramatic piece.
Scherzándo, *It.* (skâr-*tsän*-dō). }
Scherzánte, *It.* (skâr-*tsän*-tĕ). } In a light, playful style.
Scherzévole, *It.* (skâr-*tsā*-vō-lĕ). }
Scherzhaft, *Ger.* (shĕrts-häft). Sportive. Burlesque.
Scherzino, *It.* (*skâr*-tsē-nō). }
Scherzo, *It.* (*skâr*-tsō). } Titles given to various compositions of a lively character.
Scherzóso, *It.* (skâr-*tsō*-zō). See Scherzando.
Schiettaménte, *It.* (skē-āt-tä-*mān*-tĕ). }
Schiétto, *It.* (skē-*āt*-tō). } Simple, plain.
Schlacht-gesang, *Ger.* (*shläkht*-ghĕ-*säng*k). }
Schlacht-lied, *Ger.* (*shläkht*-lēd). } War-song.
Schlag, *Ger.* (shläg). A stroke, beat, or pulse.
Schlag instrument, *Ger.* (shläg ĭn-stroo-*mĕnt*). An instrument of percussion.
Schlecht, *Ger.* (shlĕkt). Bad, weak.
Schleif-bogen, *Ger.* (*shlīf-bō*-g'n). A slur.
Schleifen, *Ger.* (*shlī*-f'n). To slur.
Schleifer-zeichen, *Ger.* (*shlī*-fĕr-*tsī*-khĕn). A slur.
Schleppen, *Ger.* (*shlĕp*-pĕn). To retard, or drag.
Schleppend, *Ger.* (*shlĕp*-pĕnd). Retarding, dragging.
Schluss, *Ger.* (shloos). End, close, cadence.
Schluss-chor, *Ger.* (*shloos*-kōr). Final chorus.
Schluss-fall, *Ger.* (*shloos*-fäll). A cadence.
Schluss-kadenz, *Ger.* (*shloos-kā*-dĕnts). Final or closing [cadence.
Schluss-note, *Ger.* (*shloos*-nōt). Final note.
Schluss-reim, *Ger.* (*shloos*-rīm). Refrain.

Schluss-satz, *Ger.* (*shloos*-sätz). Concluding movement.

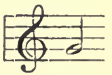
Schluss-striche, *Ger.* (*shloos*-shtrĭkh-e). Double-bar.

Schluss-stück, *Ger.* (*shloos*-shtük). Concluding piece. Finale.

Schluss-zeichen, *Ger.* (*shloos-tsī*-khĕn). The double-bar. The hold 𝄐.

Schlüssel, *Ger.* (*shlüs*-s'l). A clef.

Schlüssel-G, *Ger.* (*shlüs*-s'l-G). The note g^1 on the second line of the treble-clef.



Schmachtend, *Ger.* (*shmäkh*-tĕnd). Languishing.

Schmeichelnd, *Ger.* (shmī-kĕln'd). In a flattering, coaxing style.

Schmelzend, *Ger.* (*shmĕl*-tsĕnd). Melting.

Schmerz, *Ger.* (shmĕrts). Grief, sorrow.

Schmerzhaft, *Ger.* (*shmĕrts*-häft). Sorrowful, dolorous.

Schmerzhaftigkeit, *Ger.* (*shmĕrts*-häf-tĭg-kīt). Sorrowfulness.

Schmerzlich, *Ger.* (*shmĕrts*-lĭkh). Sorrowful, plaintive.

Schmerzlichkeit, *Ger.* (*shmĕrts*-lĭkh-kīt). Dolorousness.

Schmetterling, *Ger.* (*shmĕt*-tĕr-lĭng). "Butterfly." A name given to various instrumental compositions of light and playful character written mostly for the piano.

Schnarr-bass, *Ger.* (*shnärr*-bäss). The drone bass.

Schnarr-werk, *Ger.* (*shnärr*-vârk). The reed stops of an organ, or a reed stop.

Schnell, *Ger.* (shnĕll). Fast, rapid.

Schneller, *Ger.* (shnĕl-lĕr). Faster; also an inverted mordent. 𝆔

Schollrohr, *Ger.* (shŏll-rōr). Trumpets, bugles, brass wind instruments.

Schreibart, *Ger.* (*shrī*-bärt). Style.

Schreiend, *Ger.* (*shrī*-ĕnd). Strident, shrill, screaming.

Schreiwerk, *Ger.* (*shrī*-vârk). Shrill-work; acute, or mixture stops.

Schrittmässig, *Ger.* (*shrĭt-mās*-sĭg). Moderate in pace.

Schusterfleck, *Ger.* (*shoos*-tĕr-*flĕk*). Rosalia.

Schwach, *Ger.* (shväkh). Soft, weak.

Schwächer, *Ger.* (*shvā*-kĕr). Softer.

Schwächer taktteil, *Ger.* (*shvā*-kĕr täk-tīl). The weak beat.

Schwärmer, *Ger.* (shvär-mĕr). A rauscher (a rapidly repeated note).

Schwebung, *Ger.* (shvĕ-boongk). In musical acoustics, a Beat. Similar to Tremulant.

Schweigen, *Ger.* (*shvī*-ghĕn). To be silent.

Schweigezeichen, *Ger.* (*shvī*-ghĕ-*tsī*-khĕn). A rest.

Schwellen, *Ger.* (shvĕl-l'n). To increase.

Schwellton, *Ger.* (shvĕl-tŏn). Messa di voce.

Schwer, *Ger.* (shvâr). Heavy, difficult.

Schwer-müthig, *Ger.* (*shvâr-mü*-tĭg). Sad, melancholy.

Schwindend, *Ger.* (*shvĭnd*-ĕnd). Dying away. Morendo.

Schwingung, *Ger.* (*shvĭng*-oongk). Vibration of a string.

Schwungvoll, *Ger.* (*shvoong*-fōl). With swing and passion.

Scintillánte, *It. and Fr.* (shĭn-tĭl-*län*-tĕ). Brilliant.

Sciólta, *It.* (shē-*ōl*-tä). Free, agile.

Scioltaménte, *It.* (shē-ōl-tä-*mān*-tĕ). Freely, fluently.

Scioltézza, *It.* (shē-ōl-*tăt*-sä). Freedom, fluency.

Sciólto, *It.* (shē-*ōl*-tō). Free.

Scordáto, *It.* (skŏr-*dä*-tō). Out of tune.

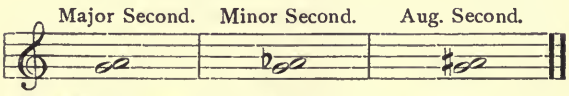
Score. The various parts of an instrumental or vocal composition, written on separate staves, and placed under each other to facilitate reading.

Scoring. See instrumentation.

Scorréndo, *It.* (skŏr-*rĕn*-dō). } Glissando.
Scorrévole, *It.* (skŏr-*rĕ*-vō-lĕ). } Flowing, gliding.

Scotch snap or catch. The rhythm which is peculiar to Scotch melodies.

Sdegnánte, *It.* (sdān-*yän*-tĕ). Angry, passionate.
Sdégno, *It.* (*sdān*-yo). Scorn, indignation.
Sdegnosaménte, *It.* (sdān-yō-zä-*mān*-tĕ). Scornfully.
Sdegnóso, *It.* (sdān-*yō*-zo). Scornful.
Sdrucciolándo, *It.* (sdroot-chē-ō-*län*-dō). Sliding. Glissando.
Sdruccioláre, *It.* (sdroot-chē-ō-*lä*-rĕ). To slide. To play glissando.
Se, *It.* (sā). If.
Se bisógna, *It.* (sā bē-*sōn*-yä). If necessary.
Sec, *Fr.* (sĕk). } Simple, unembellished.
Secco, *Fr.* (sĕk-kō). }
Sechs, *Ger.* (sĕkhs). Six.
Sechsachteltakt, *Ger.* (sĕkhs-äkh-t'l-*täkt*). Six-eight time.
Sechs-saitig, *Ger.* (sĕkhs-*sī*-tĭg). Instrument with six strings.
Sechs-theilig, *Ger.* (*sĕkhs-tī*-lĭg). In six parts.
Sechzehntel, *Ger.* (sĕkh-tsĕn-t'l). Semiquavers.
Sechzehntelpause, *Ger.* (sĕkh-tsĕn-t'l-*pow*-zĕ). A semiquaver rest.
Sechsvierteltakt, *Ger.* (sĕkhs-fēr-t'l-*täkt*). Six-four time.
Second. An interval consisting of two conjunct degrees. There are three kinds, — major, minor, and augmented.



Secónda, *It.* (sā-*kōn*-dä). Second.
Secónda volta, *It.* (sā-*kōn*-dä vōl-tä). Second time.

Seconde dessus, *Fr.* (sā-kŏnd dĕs-sü). Second soprano.

Seconde fois, *It.* (sā-kŏnd fwä). Second time.

Secóndo, *It.* (sā-*kōn*-dō). Second.

Secóndo partíto, *It.* (sā-*kōn*-dō pär-*tē*-tō). The second part.

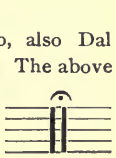
Secular music. Music other than that intended for devotional purposes.

Secunde, *Ger.* (sĕ-*koon*-dĕ). A second.

Secundiren, *Ger.* (sĕ-koon-*dīr*-ĕn). To play the second part.

Segnáre, *It.* (sān-*yä*-rĕ). To beat time.

Ségno, *It.* (*sān*-yō). A sign. See Al segno, also Dal segno. The signs used are , §, . The above terms direct the performer to repeat from the place marked by the sign to the word Fine or to a double-bar marked with a hold. Sometimes only the sign is given.



Ségue, *It.* (*sā*-gwĕ). Follows.

Ségue l'aria, *It.* (*sā*-gwĕ *lä*-rē-ä). The aria follows.

Seguéndo, *It.* (sĕ-*gwān*-dō). } Following.
Seguénte, *It.* (sĕ-*gwān*-tē). }

Seguénza, *It.* (sĕ-*guān*-tsä). Sequence.

Ségue sénza interruzióne, *It.* (*sā*-gwĕ *sān*-tsä *ēn*-tĕr-root-tsē-*ō*-nĕ). Go on without stopping.

Sehnsucht, *Ger.* (*sān*-sookht). Yearning, longing.

Sehnsüchtig, *Ger.* (*sān*-sükh-tĭg). With intense longing.

Sehr, *Ger.* (sâr). Very.

Sehr lebhaft, *Ger.* (sâr *lĕb*-häft). Very lively.

Sei, *It.* (sā-ē). Six.

Seitenbewegung, *Ger.* (*sī*-t'n-bĕ-*vā*-goongk). Oblique motion.

Seitensatz, *Ger.* (*sī*-t'n-sätz). A secondary theme in a sonata, rondo, symphony, etc.

S'élever, *Fr.* (*sāl*-ĕ-vā). To ascend in tone.

Semeiotechnie, *Fr.* (sĕ-mā-ō-*tĕk*-nē). A system of musical characters.

Semibreve. A whole note.

Semicorchea, *Sp.* (sĕm-ē-*kōr*-kĕ-ä). A semiquaver.

Semi-croma, *Gr.* (sĕm-ĭ-*krō*-mä). } A semiquaver.
Semi-cróma, *It.* (sĕm-ē-*krō*-mä). }

Semicrotchet. A quaver or eighth note.

Semidemisemiquaver. A sixty-fourth note.

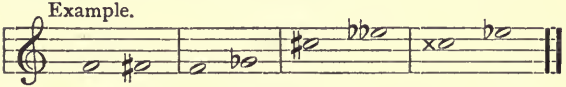
Semiminim. A crotchet, or quaver.

Semipausa, *Lat.* (sĕm-ē-*paw*-sä). A semibreve rest.

Semiquaver. A sixteenth note.

Semitone. The smallest interval used in modern music.

Example.



Semi-tonique, *Fr.* (sĕm-ē-*tō*-nēk). Chromatic.

Semplíce, *It.* (sām-*plē*-chĕ). Simple, unaffected.

Sempliceménte, *It.* (sām-plē-chĕ-*mān*-tĕ). Simply, unaffectedly.

Sémpre, *It.* (*sām*-prĕ). Continually, throughout.

Sensibile, *It.* (sĕn-*sē*-bē-lĕ). Expressive, feeling.

Sensibilità, *It.* (sĕn-sē-*bē*-lē-tä). Expression.

Sensibilménte, *It.* (sĕn-sē-bēl-*mān*-tĕ). Expressively.

Sensible, *Fr.* (sän*h*-*sĕbl*). The leading-note. Note sensible is another term for the leading-note.

Sentie, *Fr.* (sän*h*-*tē*). Expressed, felt.

Sentimentale, *Fr.* (sän*h*-tē-*mĕn*-tăl). Sentimental.

Sentiménto, *It.* (sĕn-tē-*mān*-tō). Sentiment, feeling.

Sénza, *It.* (*sān*-tsä). Without.

Sénza fiori, *It.* (*sān*-tsä fē-*ō*-rē). Without ornaments, without embellishments.

Sénza réplica, *It.* (*sān*-tsä *rā*-plē-kä). Without repetition.

Se piáce, *It.* (sā pē-*ä*-che). If you please.

Sep-chord. Chord of the seventh.

Septet.
Septett, *Ger.* (sĕp-tĕt). } A composition for seven voices or instruments.

Septième, *Fr.* (sĕt-ĭ-*ām*).
Septime, *Ger.* (sĕp-*tē*-mĕ). } The interval of the seventh.

Septimen akkord, *Ger.* (*sĕp*-tĭ-mĕn äk-kōrd). Chord of the seventh.

Septimole, *Ger.* (*sĕp*-tĭ-*mō*-lĕ).
Septole. } Septuplet.

Septuor, *Fr.* (*sĕp*-tü-ŏr). Septet.

Septuplet. A group of seven notes of equal time-value to be performed in the time of four or six of the same kind in the regular rhythm.

Sequence. The repetition, more than twice in succession, of a motive or group, the repetitions occurring in ascending or descending motion, and by equal intervals.

Seraphine, (*sĕr*-ă-fēn). A species of harmonium.

Serbáno, *It.* (sĕr-*bā*-nō). The serpent, a bass wind instrument.

Serena. *It.* (sĕ-*rā*-nä). An evening song.

Seréno, *It.* (sĕ-*rā*-nō). Calm, serene.

Seria, *It.* (*sā*-rē-ä).
Serio, *It.* (*sā*-rē-ō). } Serious.

Sérieusement, *Fr.* (sā-rĭ-*üs*-mān*h*). Seriously.

Serióso, *It.* (sā-rē-*ō*-zō). In a grave, serious style.

Serpeggiándo, *It.* (sĕr-pĕd-jē-*ān*-dō). Gently winding, sliding, creeping.

Serpent. A bass wind instrument.

Serráta, *It.* (sĕr *rä*-tä). A concluding performance.

Sésta, *It.* (*sās*-tă). } Sixth.
Sésto, *It.* (*sās*-tō). }

Sestet, }
Sestetto, *It.* (sĕs-*tāt*-tō). } A sextet.

Sestina, *It.* (sēs-*tē*-nä). A sextuplet.

Sestole, *It.* (sĕs-*tō*-lĕ). }
Sestolet, *It.* (sĕs-*tō*-lĕt). } A sextuplet.

Settetto, *It.* (sĕt-*tĕt*-tō). Septet.

Séttima, *It.* (*sāt*-tē-mä). Interval of a seventh.

Séttimo, *It.* (*sāt*-tē-mō). Seventh.

Setzart, *Ger.* (*sĕts*-ärt). Style of composition.

Setzkunst, *Ger.* (*sĕts*-koonst). Art of composition.

Seul, *Fr.* (sŭl). }
Seule, *Fr.* (sŭl). } Solo, alone.

Seventh. An interval containing seven degrees.

Severaménte, *It.* (sĕ-vĕr-ä-*mān*-tĕ). Strict interpretation of tempo and expression marks.

Sevérita, *It.* (sĕ-*vā*-rē-tä). Severity, strictness.

Sexta, *Lat.* (*sĕx*-tä). Sixth. Interval of a sixth. A sixth part.

Sexte, *Ger.* (*sĕx*-tĕ). A sixth.

Sextet, }
Sextett, *Ger.* (*sĕx*-tĕt). } A composition for six voices or instruments.

Sextole, *Lat.* (*sĕx*-tō-lĕ). }
Sextolet, (*sĕx*-tō-lĕt). } A sextuplet.

Sextuor, *Fr.* (sĕx-tü-ŏr). Sextet.

Sextuplet. A group of six notes of equal time-value performed in the time of four of the same kind in the regular rhythm.

Séxtus, *Lat.* (*sĕx*-tŭs). A sixth part.

Sfogáto, *It.* (sfo-*gä*-tō). Light, airy. A direction in vocal music meaning that the passage thus marked must be rendered in a light and airy manner.

Sfórza, *It.* (*sfōr*-tsä). Forced, with energy.

Sforzándo, *It.* (sfōr-*tsän*-dō).
Sforzáto, *It.* (sfōr-*tsä*-tō).
} The abbreviations of these terms are commonly applied to a single tone or chord, and denote that the notes so marked are to be performed with special stress.

Sforzáre la vóce, *It.* (sfōr-*tsä*-rē lä *vō*-chĕ). To sing with emphasis.

Sfuggíto, *It.* (sfood-*jē*-tō). Avoided, shunned.

Shake. Trill.

Sharp. The sign ♯. The sharp when placed before a note or on a degree of the staff raises its pitch one half-tone.

Si, *It.* (sē). It, one. Seventh degree of the diatonic scale. Name of the note B in France and Italy.

Si léva il sordíno, *It.* (sē *lā*-vä ēl sŏr-*dē*-nō). Take off the mute.

Si leváno i sordíni, *It.* (sē lĕ-*vä*-nō ē sŏr-*dē*-nō). Take off the mutes.

Si piáce, *It.* (sē pē-*ä*-chĕ). At pleasure.

Si réplica, *It.* (sē *rā*-plē-kä). Repeat.

Si ségue, *It.* (sē *sā*-guĕ). Proceed.

Si táce, *It.* (sē *tä*-chĕ). Be silent.

Si vólta, *It.* (sē *vōl*-tä). Turn over.

Sibilate, *It.* (*sē*-bē-*lä*-tĕ.) To sing with a hissing sound.

Siegesgesang, *Ger.* (*sē*-ghĕs-ghĕ-*sängh*). } A triumphal song.
Siegeslied, *Ger.* (*sē*-ghĕs-*lēd*). }

Siegesmarsch, *Ger.* (*sē*-ghĕs-märsh). A triumphal march.

Siciliána, *It.* (sē-chē-lē-*ä*-nä). }
Siciliáno, *It.* (sē-chē-lē-*ä*-nō). } A dance of the Sicilian peasants. A pastorale in somewhat slow tempo and $\frac{6}{8}$ or $\frac{12}{8}$ time.
Sicilienne, *Fr.* (sē-sē-lē-*ĕn*). }

Signalist. A military trumpet player.

Signature. The signs placed at the head of the staff at the beginning of a composition, indicating the key and measure of the music which follows.

Signaturen, *Ger.* (sĭg-nä-*too*-rĕn). Figures and signs used in thorough-bass notation.

Sign, canceling. A natural.

Signe, *Fr.* (sēn). Sign.

Silbendehnung, *Ger.* (*sĭl*-bĕn-*dā*-noongk). Singing a syllable to more than one tone. Slurring a syllable.

Silbar, *Sp.* (*sēl*-bär). To whistle.

Silbern, *Ger.* (*sĭl*-bĕrn). Of a silvery tone.

Silboso, *Sp.* (*sēl*-bō-zō). Whistling, hissing.

Silence, *Fr.* (sē-läns). A rest.

Silences pointés, *Fr.* (sē-läns pwän*h*-tā). Dotted rests.

Silenciosaménte, *Sp.* (sē-lĕn-thē-ō-zä-*mān*-tĕ). Quietly, softly.

Silentándo, *It.* (sē-lĕn-*tän*-dō). A term denoting a slackening of the time.

Silénzio, *It.* (sē-*lān*-tsē-ō). A rest.

Simicon, *Ger.* (*sĭm*-ĭ-kŏn). A harp with thirty-five strings.

Simile, *It.* (sē-mē-lĕ). In like manner. Continue in the same manner as the preceding passage.

Simplement, *Fr.* (*sănh*-ple-män*h*). Simply, unaffected.

Sin, *It.* (sēn). Abbreviation of Sino.

Sinfónia, *It.* (sēn-*fō*-nē-ä). A symphony. A name given to the overture of an Italian opera belonging to the earlier school.

Sinfonie, *Ger.* (*sĭn*-fō-*nē*). Symphony.

Singakademie, *Ger.* (*sĭng*-äk-ä-dä-*mē*). A choral singing society. A singing academy.

Sing-art, *Ger.* (*sĭng*-ärt). Style of singing.

Singbar, *Ger.* (*sĭng*-bär). Singable.

Sing-bass, *Ger.* (*sĭng*-bäss). A vocal bass.

Sing-chor, *Ger.* (*sĭng*-kōr). Choir.

Singend, *Ger.* (*sĭng*-ĕnd). Cantabile.

Singe-tanz, *Ger.* (*sĭng*-tänts). Dances accompanied by singing.

Sing-fuge, *Ger.* (*sĭng-foo*-ghĕ). A vocal fugue.

Sing-gedicht, *Ger.* (*sĭng*-ghĕ-*dĭkht*). A poem set to music.

Singhiozzándo, *It.* (sēn-ghē-ōt-*tsänd*-dō). Sobbing, catching the breath.

Sing-kunst, *Ger.* (*sĭng*-koonst). The art of singing.

Sing-mährchen, *Ger.* (*sĭng-mār*-kh'n). A legend in song.

Singmanieren, *Ger.* (*sĭng*-mä-*nē*-r'n). Vocal embellishments.

Sing-meister, *Ger.* (*sĭng-mīs*-tĕr). Singing master.

Sing-schauspiel, *Ger.* (*sĭng*-show-shpēl). A drama interspersed with singing.

Sing-schule, *Ger.* (*sĭng-shoo*-lĕ). Singing school.

Sing-spiel, *Ger.* (*sĭng*-shpēl). "A sing-play." A title given to the earlier form of the German national opera. The name is used at the present time for any light opera or operetta with spoken interludes.

Sing-stimme, *Ger.* (*sĭng-shtĭm*-me). A vocal part. The singing voice, the voice.

Sing-stuck, *Ger.* (*sĭng*-shtük). Air, melody.
Sing-stunde, *Ger.* (*sĭng-shtoon*-dĕ). Singing lesson.
Sing-verein, *Ger.* (*sĭng*-fĕ-*rīn*). Choral society.
Sing-weise, *Ger.* (*sĭng-vī*-sĕ). In a singing style.
Sinistra, *It.* (sē-*nēs*-trä). Left.
Sink-a-pace. See Cinque-pace.
Sino, *It.* (*sē*-nō). As far as, to, up to, till.
Sino al fine, *It.* (*sē*-nō äl *fē*-nĕ). To the end.
Si piáce, *It.* (sē pē-*ä*-chĕ). Ad libitum.
Sirenion, (sĭ-*rĕn*-ĭ-ŏn). An instrument of the piano and harpsichord class.
Si réplica, *It.* (sē *rā*-plē-kä). To be repeated.
Si scríva, *It.* (sē *skrē*-vä). As written.
Si segue, *It.* (sē sā-guĕ). As follows.
Sistéma, *It.* (sēs-*tĕ*-mä). Staff.
Sister, *Ger.* (sĭs-tĕr). An old German guitar.
Sistro, *It.* (sēs-trō). A triangle.
Sistrum, *Lat.* (*sĭs*-trŭm). A rattle used by the ancient Egyptians, the Greeks, and Romans. Its common form was that of a handle surmounted by a loop of metal having cross-bars on which rings were sometimes placed.
Si táce, *It.* (sē *tä*-chĕ). Be silent.
Sitz, *Ger.* (sĭtz). Place, situation.
Si vólga, *It.* (sē *vōl*-gä). } Turn over.
Si vólta, *It.* (sē *vōl*-tä). }
Sixième, *Fr.* (sēz-ĭ-*ĕm*). } Sixth.
Sixte, *Fr.* (sēkst). }
Sixte ajoutée, *Fr.* (sēkst ä-*zhoo*-tā). Added sixth.
Sixth. An interval containing six degrees.
Skizze, *Ger.* (*skĭts*-tsĕ). Sketch.

Skizzen, *Ger.* (*skĭts*-tsĕn). Sketches.

Sláncio, *It.* (*slän*-shō). } Impetuosity. Sometimes written
Slanzio, *It.* (*slän*-tsē-ō). } "islancio."

Slargándo, *It.* (slär-*gän*-dō). }
Slargandósi, *It.* (slär-gän-*dō*-zē). } Growing slow.

Slentándo, *It.* (slĕn-*tän*-dō). Slargando.

Slissáto, *It.* (slēs-*zä*-tō). Slurred.

Slur. The sign ⁀ which, when placed over or under two or more notes, indicates that the passage is to be performed legato.

Smaniánte, *It.* (smä-nē-*än*-tĕ). }
Smaniáto, *It.* (smä-nē-*ä*-tō). } In an impetuous, passionate style.
Smanióso, *It.* (smä-nē-*ō*-zō). }

Sminuéndo, *It.* (smē-noo-*ān*-dō). } Diminishing and decreasing in speed and force.
Sminuíto, *It.* (smē-noo-*ē*-tō). }

Smoréndo, *It.* (smō-*rān*-dō). Dying away.

Smorfióso, *It.* (smōr-fē-*ō*-zō). Affected expression.

Smorzándo, *It.* (smŏr-*tsän*-dō). Dying away.

Soâve, *It.* (sō-*ä*-vĕ). Soft, sweet, suave.

Soaveménte, *It.* (sō-ä-vĕ-*mān*-tĕ). Suavely.

Soggétto, *It.* (sōd-*jāt*-tō). Subject, theme.

Sognándo, *It.* (sōn-*yän*-dō). In a dreamy style.

Soh. Term given to the syllable sol in the Tonic sol-fa system.

Soirée musicale, *Fr.* (*swä*-rā mü-zē-*kăl*). A musical evening.

Sol. Name of the note G in France, also the fifth note of the diatonic scale.

Sóla, *It.* (*sō*-lä). Alone.

Solemnis, *Lat.* (sō-*lĕm*-nĭs). Solemn.

Solénne, *It.* (sō-*lān*-nĕ). }
Solennelle, *Fr.* (sō-*lĕn*-nĕl). } Solemn, splendid, pompous.

Solenneménte, *It.* (sō-*lĕn*-nĕ-*mān*-tĕ). Solemnly.

Solennità, *It.* (sō-*lĕn*-nē-*tä*). Solemnity.

Solfà, *It.* (*sōl*-fä). Scale. A conductor's baton.

Sol-fa. To sing solfeggi. Solmisation and its syllables, do, re, mi, etc.

Solfeggiare, *It.* (sōl-fād-jē-*ä*-rĕ). To sol-fa.

Solfège, *Fr.* (sōl-*fāzh*).
Solféggi, *It.* (sōl-*fād*-jē).
Solféggio, *It.* (sōl-*fād*-jē-ō).
} A vocal exercise on one vowel, the syllables of solmisation, or words.

Soli, *It.* (*sō*-lē). The parts for solo performers.

Solito, *It.* (*sō*-lē-tō). Usual, accustomed.

Solmisation. Sol-fa-ing. A system of teaching scales and intervals by the syllables, do, re, mi, etc.

Solo, *It.* (*sō*-lō). Alone. Music for a single instrument or voice with or without accompaniment.

Solosänger, *Ger.* (*sō*-lō-*sāng*-ĕr). A solo singer.

Solospieler, *Ger.* (*sō*-lō-*shpē*-lĕr). A solo player.

Solostimme, *Ger.* (*sō*-lō-*shtĭm*-mĕ). A solo part or voice.

Sombrer, *Fr.* (*sŏm*-brā). A term used in vocal music to indicate a sombre, veiled, but intense expression.

Somma, *It.* (sōm-mä). Highest, greatest, supreme, utmost, extreme.

Sommerlied, *Ger.* (sōm-mĕr-lēd). A song in praise of summer.

Son, *Fr.* (sŏn*h*). Tone, sound.

Son harmonique, *Fr.* (sŏn*h* här-*mō*-nēk). Harmonic tone.

Son plein, *Fr.* (sŏn*h* plān*h*). A round, full tone.

Sonábile, *It.* (sō-*nä*-bē-lĕ). Sounding, resonant.

Sonánte, *It.* (sō-*nän*-tĕ). Sonorous, resonant, resounding.

Sonáre, *It.* (sō-*nä*-rĕ). To sound, to play.

Sonáre álla ménte, *It.* (sō-*nä*-rĕ *äl*-lä *mān*-tĕ). To improvise.

Sonata. An extended instrumental composition, usually of three or four movements.

Sonáta da cámera, *It.* (sō-*nä*-tä dä *kä*-mĕ-rä). A sonata designed for the chamber or parlor.

Sonata da chiésa, *It.* (sō-*nä*-tä dä kē-*ā*-zä). A church sonata, an organ sonata.

Sonate, *Fr.* (sō-*nät*) and *Ger.* (sō-*nä*-tĕ). A sonata.

Sonatóre, *It.* (sō-nä-*tō*-rĕ). A performer on any instrument.

Sonévole, *It.* (sō-*nā*-vō-lĕ). See Sonabile.

Sóno, *It.* (*sō*-nō). Tone, sound.

Sonoraménte, *It.* (sō-nō-rä-*mān*-tĕ). Sonorously, resoundingly.

Sonóre, *It.* (sō-*nō*-rĕ). Sonorous.

Sonus, *Lat.* (*sō*-nŭs). Tone, sound.

Sópra, *It.* (*sō*-prä). Above, over, higher; upon, on.

Sópra dominánte, *It.* (*sō*-prä dō-mē-*nän*-tĕ). Dominant.

Sopra tónica, *It.* (*sō*-prä *tō*-nē-kä). Super tonic.

Sópra úna córde, *It.* (*sō*-prä *oo*-nä *kŏr*-dĕ). On one string.

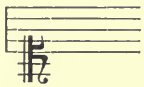
Sopran, *Ger.* (sō-*prän*). Soprano.

Sopran-schlüssel, *Ger.* (sō-*prän-shlüs*-s'l). Treble clef.

Sopran-stimme, *Ger.* (sō-*prän-shtĭm*-mĕ). Soprano voice or part.

Sopráno, *It.* (sō-*prä*-nō). The highest division of the human voice.

Soprano clef. The C clef on the first line.



Sórda, *It.* (sōr-dä). Dull, muffled.

Sordaménte, *It.* (sōr-dä-*mān*-tĕ). With a muffled, veiled [tone.

Sordíno, *It.* (sōr-*dē*-nō). A mute. Beethoven used the terms *con sordini* and *senza sordini* to denote when and when not to use the soft pedal of the piano.

Sórdo, *It.* (*sōr*-dō). Muted.

Sordun, *Ger.* (*sōr*-doon). A mute for the trumpet.

Sorgfältig, *Ger.* (*sōrg*-fāl-tĭgh). Cautious, careful.

Sortie, *Fr.* (*sŏr*-tē). A closing voluntary for the organ.

Sortíta, *It.* (sŏr-*tē*-tä). See sortie. Also the first number sung by a leading character in an opera.

Sospensivaménte, *It.* (sōs-pĕn-sē-vä-*mān*-tĕ). Irresolutely, doubtfully.

Sospirándo, *It.* (sōs-pē-*rän*-dō). } Sighing, sobbing. A vo-
Sospiránte, *It.* (sōs-pē-*rän*-tĕ). } cal effect.

Sospirévole, *It.* (sōs-pē-*rā*-vō-lĕ). } Sighing deeply. Mourn-
Sospiróso, *It.* (sōs-pē-*rō*-zō). } ful, plaintive.

Sostenéndo, *It.* (sōs-tĕ-*nān*-dō). } See sostenuto.
Sostenénte, *It.* (sōs-tĕ-*nān*-tĕ). }

Sostenúto, *It.* (sōs-tĕ-*noo*-tō). Sustained. As a tempo mark it is about the same as andante.

Sótto, *It.* (*sŏt*-tō). Under, below.

Sótto dominánte, *It.* (*sŏt*-tō dō-mē-*nän*-tĕ). The subdominant.

Sóttovóce, *It.* (*sŏt*-tō *vō*-chē). In an undertone.

Soubasse, *Fr.* (*soo*-bäs). Sub-bass.

Soupir, *Fr.* (*soo*-pēr). A quarter rest.

Sourdement, *Fr.* (*soord*-mänh). In a subdued manner.

Sourdine, *Fr.* (*soor*-dēn). A mute.

Sous, *Fr.* (soo). Below, under.

Sous-chantre, *Fr.* (soo-*shänhtr*). A deputy precentor or cantor. An assistant choir-master.

Sous-dominante, *Fr.* (soo dō-mĭ-*nänht*). Sub-dominant.

Sous-médiante, *Fr.* (soo-mā-dĭ-*änht*). Sub-mediant.
Sous-tonique, *Fr.* (soo-tō-*nēk*). Subtonic or leading note.
Soutenir, *Fr.* (soo-tĕ-*nēr*). To sustain a sound.
Spagnolétta, *It.* (spän-yō-*lāt*-tä). A Spanish dance.
Spagnuola, *It.* (spän-yoo-*ō*-lä). The guitar.
Sparta, *It.* (*spär*-tä).
Spartita, *It.* (spär-*tē*-tä).
Spartíto, *It.* (spär-*tē*-tō).
Sparte, *Ger.* (spär-tĕ). } A partitura.
Spasshaft, *Ger.* (*shpäss*-häft). Scherzando.
Spezzáto, *It.* (spĕt-*tsä*-tō). Divided.
Spianáta, *It.* (spē-ä-*nä*-tä).
Spianáto, *It.* (spē-ä-*nä*-tō). } Smooth, even, tranquil.
Spiccatamente, *It.* (spēk-kä-tä-*mān*-tĕ). Brilliantly.
Spiccáto, *It.* (spēk-*kä*-tō). A variety of springing-bow in violin-playing.
Spiel, *Ger.* (shpēl). Play, performance.
Spielart, *Ger.* (shpēl-ärt). Style or system of playing.
Spiel manieren, *Ger.* (shpēl mä-*nē*-r'n). Instrumental embellishments.
Spírito, *It.* (*spē*-rē-tō). Spirit, life.
Spiritosaménte, *It.* (spē-rē-tō-zä-*mān*-tĕ).
Spiritóso, *It.* (spē-rē-*tō*-zō).
Spirituóso, *It.* (spē-rē-too-*ō*-zō). } With energy and animation.
Spitze, *Ger.* (*shpĭt*-tsĕ). Point. Point of a bow. Also denoting the toe in organ-playing.
Spottlied, *Ger.* (shpōt-lēd). A satirical song.
Springing-bow. A kind of bowing used by violin-players in which the bow is allowed to drop on the string, its elasticity causing it to rebound after every tone.
Spruchgesang, *Ger.* (*shprookh*-ghĕ-*sängh*). An anthem.

Sprung, *Ger.* (shproongh). A leap or skip.

Sprung-weise, *Ger.* (shproongk-vī-sĕ). By leaps or skips.

Squilla, *It.* (*squēl*-lä). A little bell; a shrill-sounding bell.

Squillánte, *It.* (squēl-*län*-tĕ). Ringing, sounding, bell-like in tone.

Sta, *It.* (stä). As it stands.

Stabat Mater, *Lat.* (*stä*-băt *mä*-tĕr). A hymn on the crucifixion.

Stábile, *It.* (*stä*-bē-lĕ). Firm, steady.

Staccáre, *It.* (stäk-*kä*-rĕ). To make staccato.

Staccatíssimo, *It.* (stäk-kä-*tēs*-sē-mō). Very much detached.

Staccáto, *It.* (stäk-*kä*-tō). Detached, separated.

Staff. The five parallel horizontal lines and their four intervening spaces used in musical notation.

Staff-degree. A degree on the staff.

Stambuzáre, *It.* (stäm-boo-*tsä*-rĕ). To beat the drum.

Stamm, *Ger.* (shtäm). Root.

Stamm-akkord, *Ger.* (shtäm-äk-kōrd). A chord in its fundamental position.

Stampíta, *It.* (stäm-*pē*-tä). A song with instrumental accompaniment.

Ständchen, *Ger.* (*shtänd*-khĕn). A serenade.

Standhaft, *Ger.* (*shtänd*-häft). Steady, resolute.

Stanghétta, *It.* (stän-*gāt*-tä). Bar.

Stark, *Ger.* (shtärk). Loud, vigorous.

Stärker, *Ger.* (shtār-kĕr). Louder.

Stave. See Staff.

Steg, *Ger.* (shtĕgh). Bridge.

Stentándo, *It.* (stĕn-*tän*-dō). Delaying, dragging, or retarding the tempo.

Stentáto, *It.* (stĕn-*tä*-tō). Delayed, retarded.

Step. At times used instead of degree and tone.

Sterbe-gesang, *Ger.* (*shtĕr*-bĕ ghĕ-*sängk*). } Funeral hymn.
Sterbe-lied, *Ger.* (*shtĕr*-bĕ-*lēd*). }

Sterbend, *Ger.* (*shtĕr*-bĕnd). Morendo.

Sterbe-ton, *Ger.* (*shtĕr*-bĕ-*tōn*). A tone diminishing insensibly.

Stéso, *It.* (*stā*-zō). Extended, prolonged.

Stéso móto, *It.* (*stā*-zō *mō*-tō). A slow movement.

Stésso, *It.* (*stās*-sō). Same as steso.

Stibacchiáto, *It.* (stē-bäk-kē-*ä*-tō). Relaxing, retarding the time.

Stich, *Ger.* (shtĭkh). A dot or point.

Stil, *Ger.* (shtīl). }
Stile, *It.* (*stē*-lĕ). } Style.
Stilo, *It.* (*stē*-lō). }

Still, *Ger.* (shtĭl). Calm, tranquil.

Stimme, *Ger.* (*shtĭm*-mĕ). Voice, part.

Stimm ansatz, *Ger.* (shtĭm *än*-säts). Attack of a vocal tone.

Stimm bänder, *Ger.* (shtĭm *bän*-dĕr). Vocal chords.

Stimm bildung, *Ger.* (shtĭm bĭl-doongk). Training of the voice.

Stimm buch, *Ger.* (shtĭm bookh). A part book.

Stimm führer, *Ger.* (shtĭm führĕr). Leader in a chorus.

Stimm führung, *Ger.* (shtĭm *füh*-roongk). Leading of the parts.

Stimm mittel, *Ger.* (shtĭm mĭtt'l). Vocal powers.

Stimm umfang, *Ger.* (shtĭm *oom*-fängk). Compass of the voice.

Stimmungsbild, *Ger.* (*shtĭm*-moongs-bĭld). A short characteristic piece.

Stinguéndo, *It.* (stēn-*guān*-dō). Dying away.

Stiracchiáto, *It.* (stē-räk-kē-*ä*-tō). } Dragging, retarding.
Stiráto, *It.* (stē-*rä*-tō). }

Stonánte, *It.* (stō-*nän*-tĕ). Discordant, out of tune.

Stop. To change the pitch of an instrument.

Stopfen, *Ger.* (shtōp-fĕn). To stop.

Stopf töne, *Ger.* (shtōpf *tō*-nĕ). Stopped tones.

Stórta, *It.* (stōr-tä). A serpent.

Stosszeichen, *Ger.* (*shtōs*-tsī-k'n). Staccato mark.

Straccicalando, *It.* (strät-chē-kä-län-dō). Prattling, babbling.

Strain. Melody, tune.

Strascicándo, *It.* (strä-shē-*kän*-dō). Dragging.

Strathspey. A lively Scottish dance.

Stravagánte, *It.* (strä-vä-*gän*-tĕ). Fantastical, extravagant.

Streichen, *Ger.* (*shtrī*-kh'n). To bow, as in violin-playing. To cut, as any portion of an opera.

Streích instrumente, *Ger.* (shtrīkh ĭn-stroo-*mĕn*-tĕ). Stringed instruments played with a bow.

Streich orchester, *Ger.* (shtrīkh or-*kĕs*-tĕr). String-orchestra.

Streich quartett, *Ger.* (shtrīkh kwär-tĕt). String-quartet.

Streich trio, *Ger.* (strikh trē-ō). String-trio.

Streng, *Ger.* (shtrĕng). Severe, strict.

Strépito, *It.* (*strā*-pē-tō). Noise.

Strepitosaménte, *It.* (strā-pē-tō-zä-*mān*-tĕ). } In a boisterous;
Strepitóso, *It.* (strā-pē-*tō*-zō). } impetuous style.

Strétta, *It.* (*strāt*-tä). }
Strétte, *Fr.* (strĕt). } A division of a figure. A closing passage taken in faster tempo.
Strétto, *It.* (*strāt*-tō). }

Stridénte, *It.* (strē-*dān*-tĕ). Harsh, noisy. In pianoforte playing it is the same as martellato.

Stridevole, *It.* (strē-dĕ-*vō*-lĕ). Sharp, shrill, acute.

Stringéndo, *It.* (strēn-*gān*-dō). Accelerando.

Strisciándo, *It.* (strē-shē-*än*-dō). Smooth, legato, gliding; glissando.

Strombazzáta, *It.* (strōm-bät-*tsä*-tä). } The sound of a
Strombettáta, *It.* (strōm-bĕt-*tä*-tä). } trumpet.

Stromentáto, *It.* (strō-mĕn-*tä*-tō). Instrumented.

Stroménto, *It.* (strō-*mān*-tō). Instrument.

Stuck, *Ger.* (shtük). A piece.

Stufe, *Ger.* (*shtoo*-fĕ). Step, degree.

Stürmisch, *Ger.* (*shtürm*-ĭsh). Passionate, impetuous.

Su, *It.* (soo). On, upon; near, by.

Suáve, *It.* (*swä*-vĕ). See Soave.

Sub, *Lat.* (sŭb). Under.

Subdominant. The under-dominant. The fourth degree of the diatonic scale.

Subitaménte, *It.* (soo-bē-tä-*mān*-tĕ). } Quickly, suddenly.
Súbito, *It.* (*soo*-bē-tō). }

Submediant. The sixth degree of the diatonic scale.

Subsemitone. The sub-tonic, or leading tone.

Subtonic. The leading note.

Suffocáto, *It.* (soof-fō-*kä*-tō). Muffled, damped.

Suivez, *Fr.* (swē-vā). Same as Colla parte. Follow, continue, go on; simile.

Sujet, *Fr.* (sü-zhā). Subject.

Sul, *It.* (sool). On the.

Sul ponticéllo, *It.* (sool pŏn-tē-*chĕl*-lō). Near the bridge.

Súlla, *It.* (*sool*-lä). Sul.

Súlla córda, *It.* (*sool*-lä *kŏr*-dä). On the string.

Súlla tastiéra, *It.* (*sool*-lä täs-tē-*ā*-rä). By or near the fingerboard.

Súlle, *It.* (*sool*-lĕ). Sul.

Suo loco, *It.* (soo-ō *lō*-kō). Its accustomed place.

Suonantina, *It.* (swō-nän-*tē*-nä). A short, easy sonata.

Suonàre, *It.* (swō-*nä*-rĕ). Same as sonare.

Super, *Lat.* (*sū*-pĕr). Over, above.

Superdominant. The sixth degree of the diatonic scale.

Superfluous. Sometimes used instead of augmented.

Supertonic. The second degree of the diatonic scale.

Super-tonique, *Fr.* (sü-pĕr-*tō*-nēk). Supertonic.

Supplichévole, *It.* (soop-plē-*kā*-vō-lĕ).
Supplichevolménte, *It.* (soop-plē-kä-vŏl-*mān*-tĕ). } In a pleading manner.

Sur, *Fr.* (sür). On, over, upon.

Sur une corde, *Fr.* (sür üne kŏrd). See Sopra una corda.

Sus-dominante, *Fr.* (sü-dō-mĭ-*nänht*). Superdominant.

Suss, *Ger.* (süss). Sweetly.

Sus-tonique, *Fr.* (sü-tō-*nēk*). Supertonic.

Susurrando, *It.* (soo-soor-*rän*-dō).
Susurrante, *It.* (soo-soor-*rän*-tĕ). } In a murmurous, whispering tone.

Svegliáto, *It.* (svāl-yē-*ä*-tō). Brisk, lively, animated.

Svélto, *It.* (*svāl*-tō). Light, agile.

Swell. A crescendo , or crescendo and diminuendo .

Syllabic melody. One syllable to each tone of the melody.

Syllable-name. The syllables do, re, mi, etc.

Symphonic. Relating to a symphony. Any composition constructed similar to a symphony.

Symphony. A sonata for orchestra.

Syncopate. To change or omit the accent of a tone or chord occurring on a strong beat by tieing it over from the former weak beat; to interrupt the rhythm; to give a strong accent on a weak beat.

Syncopated. A tone or chord deprived of its natural accent. See Syncopate.

Syncopation. The tieing of a weak beat to the succeeding strong beat, and thus changing the natural accent; the temporary establishment of a false rhythm; an interruption of the natural rhythm.

Synkope, *Ger.* (sĭn-*kō*-pĕ). Syncopation.

System. The several staves belonging to a score.

Système, *Fr.* (sĭs-*tĕm*). Compass of an instrument. The complete range of musical tones.

Tâce, *It.* (*tä*-chĕ).
Tâcet, *Lat.* (*tä*-sĕt).
Tâci, *It.* (*tä*-chē).
"Is silent." A vocal or instrumental part so marked is silent through a portion or all of the number or movement in which the term is used.

Taille, *Fr.* (*tā*-ŭh). Tenor voice. In a vocal sense the term is used only in church music. The tenor violin (Viola).

Takt, *Ger.* (täkt). Time, a measure, a beat.

Takt accent, *Ger.* (täkt äk-tsĕnt). Measure accent, primary accent.

Taktart, *Ger.* (*täkt*-ärt). Measure, time, rhythm.

Takterstickung, *Ger.* (*täk*-tĕr-*shtĭk*-oongk). Syncopation; the omission of measures by the overlapping of two periods or phrases.

Taktfach, *Ger.* (*täkt*-fäkh). A space.

Taktfest, *Ger.* (*täkt*-fĕst). Steady in time.

Taktglied, *Ger.* (*täkt*-glēd). Measure note. [time.

Takthalten, *Ger.* (*täkt*-häl-tĕn). To keep time. Keeping

Taktieren, *Ger.* (*täk*-tē-r'n). To beat time.

Taktierstab, *Ger.* (*täk*-tēr-shtäb). A baton.

Taktmässig, *Ger.* (*täkt-mā*-sĭg). In time.

Taktmesser, *Ger.* (*täkt-měs-*sĕr). Metronome.
Takt-note, *Ger.* (*täkt-nō-*tĕ). A whole note.
Takt-pause, *Ger.* (*täkt-pow-*zĕ). Measure-rest.
Takt-schlagen, *Ger.* (*täkt shlä-*ghĕn). To beat time.
Takt-stock, *Ger.* (*täkt-*shtŏk). A baton.
Takt-strich, *Ger.* (*täkt-*shtrĭkh). A bar.
Takt-teil, *Ger.* (*täkt-*tīl). A beat or count.
Taktvorzeichnung, *Ger.* (täkt-fōr-*tsīk-*noongk) } Time sig-
Taktzeichen, *Ger.* (täkt-*tsī-*kh'n). } nature.
Tändelnd, *Ger.* (*tān-*dĕlnd). In a bantering, toying style.
Tantíno, *It.* (tän-*tē-*nō). A little.
Tánto, *It.* (*tän-*tō). As much, so much. Too. *Allegro non tanto,* not too fast.
Tanz, *Ger.* (tänts). Dance.
Tanze, *Ger.* (*tän-*tsĕ). Dances.
Tarantélla, *It.* (tär-rän-*tāl-*lä). A southern Italian dance in rapid $\frac{6}{8}$ time. A title given to modern instrumental pieces in $\frac{6}{8}$ or $\frac{6}{4}$ time, and of very rapid tempo.
Tardaménte, *It.* (tär-dä-*mān-*tĕ). Lingeringly, slowly.
Tardándo, *It.* (tär-*dän-*dō). } See Ritardando.
Tardáto, *It.* (tär-*dä-*tō). }
Tárdo, *It.* (*tär-*dō). Lingering, slow.
Tastatur, *Ger.* (*täs-*tä-toor). } Keyboard.
Tastatúra, *It.* (täs-tä-*too-*rä). }
Tásto, *It.* (*täs-*tō). Key (mechanical). Touch.
Tásto sólo, *It.* (*täs-*tō *sō-*lō). A direction to play the part so marked either as written or in octaves without chords.
Tattoo. The beat of a drum at night calling the soldiers to their quarters.
Te. For si in the tonic sol-fa system.

Té, *Fr.* (tā). C♯.

Technic, (*těk*-nĭk).
Technik, *Ger.* (těk-nĭk).
Technique, (těk-nēk).
} The skill in vocal or instrumental performance apart from the musical taste displayed; the mechanical training of an artist obtained through technical studies.

Teddéo, *It.* (těd-*dā*-ō). Te Deum.

Tedésca, *It.* (tĕ-*dās*-kä).
Tedésco, *It.* (tĕ-*dās*-kō).
} German.

Téma, *It.* (*tā*-mä). Theme.

Tempestosaménte, *It.* (tĕm-pĕs-tō-zā-*mān*-tĕ). Impetuously.

Tempestóso, *It.* (tĕm-pĕs-*tō*-zō). Impassioned.

Témpo, *It.* (*tām*-pō). Time, measure, rate of speed, beat.

Tempo-mark. The word or phrase placed at the beginning of a movement indicating the general character and speed desired.

Tempo wie vorher, *Ger.* (tĕm-po vē *fō*-rĕr). The time as [before.

Temps, *Fr.* (tän*h*.) Time, beat.

Temps faible, *Fr.* (tän*h* fā-b'l). Weak beat.

Temps fort, *Fr.* (tän*h* fōr). Strong beat.

Temps frappé, *Fr.* (tän*h* frăp-pā). The down beat.

Temps levé, *Fr.* (tan*h* lĕ-vā). The up beat.

Tendre, *Fr.* (tän*h*dr). Tender.

Tendrement, *Fr.* (tän*h*dr-män*h*). Tenderly.

Tenebrae, *Lat.* (*tĕn*-ĕ-brā). Gloom, darkness.

Tenéndo, *It.* (tĕ-*nān*-dō). Holding.

Ténera, *It.* (*tān*-ĕ-rä).
Teneraménte, *It.* (tĕn-ĕ-rä-*mān*-tĕ).
Tenerézza, *It.* (tĕn-ĕ-*rāt*-tsä).
Ténero, *It.* (*tā*-nĕ-ro).
} Delicate, tender, soft.

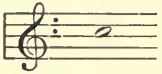
Tenéte, *It.* (tĕ-*nā*-tē). Hold.

Teneur, *Fr.* (tĕ-nur). The melody or canto fermo in a choral or hymn-tune.

Tenir, *Fr.* (tĕ-*nēr*). To hold.

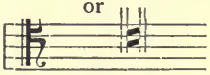
Tenor. The highest natural male voice.

Tenor C. The lowest C in the tenor voice; small C.



Tenor clef. The C clef placed on the fourth line.

or



Tenóre, *It.* (tĕ-*nō*-rĕ). Tenor.

Tenóre búffo, *It.* (tĕ-*nō*-rĕ *boof*-fō). A tenor who sings comic roles.

Tenóre leggiéro, *It.* (tĕ-*nō*-rĕ lĕd-jē-*ā*-rō). A light tenor.

Tenóre robústo, *It.* (tĕ-*nō*-rĕ rō-*boos*-tō). A powerful tenor.

Tenor schlüssel, *Ger.* (tĕn-*ōr shlüs*-s'l). Tenor clef.

Tenor-viole, *Ger.* (tĕn-*ōr*-fī-*ō*-lĕ). Tenor violin, viola.

Tenor zeichen, *Ger.* (tĕn-*ōr tsī*-ke'n). Tenor clef.

Tenue, *Fr.* (tĕ-nü).
Tenúte, *It.* (tā-*noo*-tĕ).
Tenúto, *It.* (tā-*noo*-tō).
} Held, sustained.

Tepidaménte, *It.* (tā-pē-dä-*mān*-tĕ). In an even unimpassioned style.

Ter, *Lat.* (tĕr). Thrice. A term denoting that a passage of instrumental music, verse, or part of one in a song is to be rendered three times.

Tercet, *Fr.* (tĕr-sā). A triplet.

Ternary. Composed of three parts.

Ternary measure. Simple triple time.

Tertia, *Lat.* (*tĕr*-shĭ-ä). Third.

Tertia modi, *Lat.* (*tĕr*-shĭ-ä *mō*-dē). Third degree of a scale.

Terz, *Ger.* (tĕrts). **Térza,** *It.* (*târ* tsä). } The interval of a third. Third.

Tetrachord. The interval of a perfect fourth. The scale progression of four tones comprising a perfect fourth.

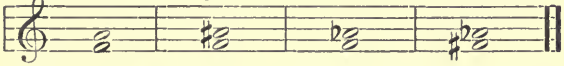
Tetratone. An augmented fourth.

Thema, *Ger.* (*tā*-mä). **Thème,** *Fr.* (tĕm). } Theme.

Thesis, *Gk.* (thā-sĭs). The down beat, strong beat.

Third. An interval consisting of three degrees.

Example.



Thorough-bass. A kind of musical short-hand in which the chords to be written or played with a given bass are indicated by figures placed over or under the given part.

Threnody. A dirge. A song of lamentation.

Tie. A curved line joining two notes of the same pitch intended to be rendered as one note equal in time value to the two given notes.

Tief, *Ger.* (tēf). Low, grave, deep.

Tierce, *Fr.* (tērs). Third.

Tige, *Fr.* (tēg). Stick of a bow; drumstick.

Timbre, *Fr.* (tăn*h*br). **Timbro,** *It.* (*tēm*-brō). } Quality of tone.

Time. Tempo; duration of notes, number and duration of beats in a measure.

Time signature. The sign placed after the clef and its accompanying sharps or flats, usually in the form of a fraction.

SIMPLE COMMON TIMES.

The following are the present time signatures.

Alla Breve — 𝅜. Every measure contains four beats, each represented by a half note or its equivalent.

Common time — 𝄴 or $\frac{4}{4}$. Four beats, each represented by a quarter note or its equivalent.

Alla Cappella — 𝅜 or $\frac{2}{2}$. The same time signature as Alla Breve. Every measure contains two beats, each represented by a half note or its equivalent. Sometimes incorrectly called Alla Breve.

$\frac{2}{4}$ Two quarter beats to each measure.

$\frac{4}{8}$ Four eighth beats to each measure.

$\frac{8}{8}$ Eight eighth beats to each measure.

$\frac{2}{8}$ Two eighth beats to each measure.

$\frac{4}{16}$ Four sixteenth beats to each measure.

COMPOUND COMMON TIMES.

$\frac{12}{4}$ Four beats, each represented by a dotted half note or its equivalent.

$\frac{12}{8}$ Four beats, each represented by a dotted quarter note or its equivalent.

$\frac{12}{16}$ Four beats, each represented by a dotted eighth note or its equivalent.

$\frac{6}{2}$ Two beats, each represented by a dotted whole note or its equivalent.

Compound Common Times.

- $\frac{6}{4}$ Two beats, each represented by a dotted half note or its equivalent.
- $\frac{6}{8}$ Two beats, each represented by a dotted quarter note or its equivalent.
- $\frac{6}{16}$ Two beats, each represented by a dotted eighth note or its equivalent.
- $\frac{24}{16}$ Eight beats, each represented by a dotted eighth note or its equivalent.

Simple Triple Times.

- $\frac{3}{1}$ or 3 Three beats, each represented by a whole note or its equivalent.
- $\frac{3}{2}$ Three beats, each represented by a half note or its equivalent.
- $\frac{3}{4}$ Three beats, each represented by a quarter note or its equivalent.
- $\frac{3}{8}$ Three beats, each represented by an eighth note or its equivalent.
- $\frac{3}{16}$ Three beats, each represented by a sixteenth note or its equivalent.

Compound Triple Times.

- $\frac{9}{4}$ Three beats, each represented by a dotted half note or its equivalent.
- $\frac{9}{8}$ Three beats, each represented by a dotted quarter note or its equivalent.
- $\frac{9}{16}$ Three beats, each represented by a dotted eighth note or its equivalent.

Simple Quintuple Times.

- $\frac{5}{4}$ Five beats, each represented by a quarter note or its equivalent.
- $\frac{5}{8}$ Five beats, each represented by an eighth note or its equivalent.

ō, *old* ; ŏ, *odd* ; ô, *done* ; oo, *moon* ; ū, *lute* ; ŭ, *but* ; ü, (*French*).

COMPOUND QUINTUPLE TIMES.

$\frac{15}{8}$ Three beats; each beat has the value of five eighth notes.

$\frac{15}{16}$ Three beats; each beat has the value of five sixteenth notes.

SEPTUPLE.

$\frac{7}{4}$ Seven beats, each represented by a quarter note or its equivalent.

$\frac{7}{8}$ Seven beats, each represented by an eighth note or its equivalent.

With the foregoing table should be included the double time signatures which seem to be much used by the modern Russian composers, $\frac{5}{4}$, $\frac{5}{8}$, $\frac{5}{16}$, etc. The double time signature denotes that the movement is made up of measures in the two kinds of time indicated, without regard to the order in which the changes occur.

Timidaménte, *It.* (tē-mē-dä-*mān*-tĕ). Fearfully.

Timidézza con, *It.* (tē-mē-*dāt*-sä con). In a timorous, hesitating style.

Timoróso, *It.* (tē-mō-*rō*-zō). Fearful, timorous.

Timorosaménte, *It.* (tē-mō-rō-zä-*mān*-tĕ). Timorously.

Tínto, con, *It.* (*tēn*-tō). Expressive.

Tirade, *Fr.* (tē-răd). A rapid run joining two melody notes.

Tiráta, *It.* (tē-*rä*-tä). } Down-bow.
Tiré, *Fr.* (tē-rā). }

Todesgesang, *Ger.* (*tō*-dĕs-ghĕ-*sängk*). } A funeral song.
Todeslied, *Ger.* (*tō*-dĕs-*lēd*). }

Todtenlied, *Ger.* (*tod*-t'n-*lēd*). Funeral song or anthem.

Ton, *Ger.* (tōn). A tone, mode, key, octave-scale, pitch.

Ton abstand, *Ger.* (tŏn *äb*-shtänd). Interval.

Tonarten verwandschaft, *Ger.* (*tōn*-är-t'n fĕr-*vănd*-shäft). Key-relationship.

Ton-bildung, *Ger.* (*tōn-bĭl*-doongk). Vocal culture; production of tone.

Ton-dichter, *Ger.* (*tōn-dĭkh*-tĕr). Composer.

Ton-dichtung, *Ger.* (*tōn-dĭkh*-toongk). Composition.

Ton-fall, *Ger.* (*tōn*-fäll). Cadence.

Ton-farbe, *Ger.* (*tōn-fär*-bĕ). Timbre, quality, tone-color.

Ton-folge, *Ger.* (*tōn-fōl*-ghĕ). A series or succession of tones.

Ton-führung, *Ger.* (*tōn-fü*-roongk). Melodic progression.

Ton-fuss, *Ger.* (*tōn*-foos). A measure, a rhythm.

Ton-gebung, *Ger.* (*tōn-ghā*-boongk). Intonation, tone production.

Ton-geschlecht, *Ger.* (*tōn*-ghĕ-*shlĕkht*). Mode.

Ton-hohe, *Ger.* (*tōn-hō*-hĕ). Pitch.

Ton-kunde, *Ger.* (*tōn*-koondĕ). Science of music.

Tonkunst, *Ger.* (*tōn*-koonst). Art of music, music.

Ton-lage, *Ger.* (*tōn-lä*-ghĕ). Register, pitch.

Ton-leiter, *Ger.* (*tōn-lī*-tĕr). A scale.

Ton malerei, *Ger.* (*tōn mä*-lĕ-rī). Program-music, imitative music; tone-painting.

Ton-satz, *Ger.* (*tōn*-sätz). Composition, composing

Tonschluss, *Ger.* (*tōn*-shloos). Cadence.

Ton-setzer, *Ger.* (*tōn-sĕt*-tsĕr). Composer.

Ton-setzkunst, *Ger.* (*tōn-sĕts*-koonst). The art of composition.

Ton-sprache, *Ger.* (*tōn-shpräk*-ĕ). Tone-speech or language-music.

Ton-stück, *Ger.* (*tōn*-shtük). A piece of music, composition.

Ton-stufe, *Ger.* (*tōn-shtoo-*fĕ). Degree of a scale.

Ton-system, *Ger.* (*tōn-sĭs-*tĕm). Tone system or theory of musical tones.

Ton-unfang, *Ger.* (*tōn-oon-*fängk). Compass.

Ton-unterschied, *Ger.* (*tōn-oon-*tĕr-shēd). Interval.

Ton-verziehung, *Ger.* (*tōn-*fĕr-*tsē-*hoongk). *Tempo rabato.*

Ton, *Fr.* (tŏn*h*). Tone, pitch, mode, key, scale.

Ton bouché, *Fr.* (tŏn*h* boo-shā). A stopped tone, as in horn-playing.

Ton d'église, *Fr.* (tŏn*h* dā-glēz). Church-mode.

Ton entier, *Fr.* (tŏn*h* än*h*-tē-âr). Whole tone.

Ton majeur, *Fr.* (tŏn*h mä-*zhŭr). Major key.

Ton mineur, *Fr.* (tŏn*h mĭ-*nŭr). Minor key.

Ton ouvert, *Fr.* (tŏn*h* oo-*vâr*). An open or natural tone, as on a horn or trumpet.

Ton relatif, *Fr.* (tŏn*h* rĕl-ä-*tēf*). Related key.

Tonic.
Tonica, *It.* (*tō-*nē-kä).
Tonika, *Ger.* (*tō-*nē-kā).
Tonique, *Fr.* (tō-nēk).
} The keynote of a scale.

Tonic chord. The triad having for its root the keynote.

Tonisch, *Ger.* (*tōn-*ĭsh). Tonic.

Tóno, *It.* (*tō-*nō). Key, tone.

Tonos, *Gk.* (*tō-*nŏs).
Tonus, *Lat.* (*tō-*nŭs).
} A tone, a mode.

Tostaménte, *It.* (tōs-tä-*mān-*tĕ). Quick and bold.

Tostíssimo, *It.* (tōs-*tēs-*sē-mō). With great rapidity.

Tósto, *It.* (*tōs-*tō). Rapid.

Toujours, *Fr.* (too-zhoor). Same as sempre.

Tradólce, *It.* (trä-*dōl-*chĕ). Very soft, sweet.

Tradótto, *It.* (trä-*dōt-*tō). Transposed, arranged.

Tragen der Stimme, *Ger.* (*trä*-g'n dĕr *shtĭm*-mĕ). Carry the part or voice; equivalent to Portamento.

Trainé, *Fr.* (trā-nā). Bound, slurred.

Trait, *Fr.* (trā). A phrase, passage; vocal or instrumental run.

Trait de chant, *Fr.* (trā dŭh shän*h*). Melodic phrase.

Trait d'harmonie, *Fr.* (trā *d* '*ăr*-mō-nē). A chord passage.

Traité, *Fr.* (trā-*tā*). Treatise.

Trällern, *Ger.* (*trăl*-lĕrn). To trill.

Tranquíllaménte, *It.* (trän-quēl-lä-*mān*-tĕ). Tranquilly.

Tranquille, *Fr.* (trän-kēye). Tranquil.

Tranquillézza, *It.* (trän-quēl-*lāt*-sä). } Tranquillity.
Tranquillíta, *It.* (trän-quēl-*lē*-tä). }

Tranquíllo, *It.* (trän-*quēl*-lō). Tranquil.

Transcrit, *Fr.* (*träns*-krē). Transcribed.

Transcription. The adaptation or arrangement of a composition for some voice or instrument for which it was not intended.

Transponiren, *Ger.* (*träns*-pō-*nē*-rĕn). To transpose.

Transpose. To change the pitch of a composition and thereby place it in another key.

Trascinándo, *It.* (trä-shē-*nän*-dō). See Strascinando.

Transportáto, *It.* (träns-pōr-*tä*-tō). Transposed.

Trattenúto, *It.* (trät-tĕ-*noo*-tō). Retarding the tempo.

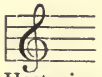
Trauermarsch, *Ger.* (*trow*-ĕr-märsh). A funeral march.

Traurig, *Ger.* (*trow*-rĭg). Melancholy, sad.

Tre, *It.* (trā). Three.

Tre córde, *It.* (trā *kör*-dĕ). Three-strings. A term used in pianoforte music denoting that the soft pedal is not to be continued.

Treble. Soprano.

Treble-clef. The G clef, 

Treibend, *Ger.* (*trī*-bĕnd). Hastening, urging; accelerando, stringendo.

Tremándo, *It.* (trā-*män*-dō). With a tremolo effect.

Tremblant, *Fr.* (trän*h*-blän*h*). Tremulant.

Tremblement, *Fr.* (trän*h*bl-män*h*). Tremolo, trill.

Tremolándo, *It.* (trā-mō-*län*-dō). With a tremolo effect.

Trémolo, *It.* (*trā*-mō-lō). A tone or tones rendered in such a way as to produce a quivering or fluttering effect.

Tremolóso, *It.* (trā-mō-*lō*-zō). With a tremulous effect.

Tremulieren, *Ger.* (trā-moo-*lē*-rĕn). To execute a tremolo or trill.

Très, *Fr.* (trā). Very.

Triad. A chord of three tones having a root, third, and fifth.

Trias, *Lat.* (*trē*-ăs). Triad.

Trill. An embellishment consisting of a given note rapidly alternating with its major or minor second.

Trílllo, *It.* (*trēl*-lō). Trill.

Trinklied, *Ger.* (*trĭnk*-lēd). Drinking-song.

Trio. A composition for three parts, voices, or instruments.

Triole, *Ger.* (trē-*ō*-lĕ). } Triplet.
Triolet, *Fr.* (trē-ō-lā). }

Triomphale, *Fr.* (trē-ŏn*h*-făl). Triumphal.

Triomphant, *Fr.* (trē-ŏn*h*-fänt). Triumphant.

Trionfale, *It.* (trē-ōn-*fä*-lĕ). Triumphal.

Trionfánte, *It.* (trē-ŏn-*fän*-tĕ). Triumphant.

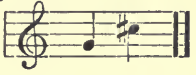
Tripla, *It.* (*trē*-plä). A triplet.

Triple-croche, *Fr.* (trē-p'l-krō-shĕ). A 32d-note.

Triplet. A group of three notes of the same time value to be performed in the time of two of the same kind and in the regular rhythm.

Tristézza, *It.* (trĭs-*tāt*-sä). Melancholy, sadness.

Tritone. An augmented fourth, the interval of three whole tones.



Trois, *Fr.* (trwä). Three.

Tróppo, *It.* (*trōp*-pō). Too, too much.

Trüb, *Ger.* (trüb). }
Trübe, *Ger.* (trüb-ĕ). } Sad, gloomy.

Tucket. A flourish of trumpets.

Tumultuóso, *It.* (too-mool-too-*ō*-zō). Agitated, impetuous.

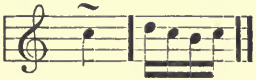
Tune. Melody, air.

Tuóno, *It.* (*twō*-nō). A tone; a mode.

Túrca, *It.* (*toor*-kä). }
Túrco, *It.* (*toor*-kō). } Turkish.

Turn. The sign ∾.

Written. Played.



Tusch, *Ger.* (toosh). A flourish given by the wind-instruments of an orchestra to denote welcome or applause.

A flourish of trumpets accompanied by a roll of drums, the flourish performed three times.

Tútta, *It.* (*toot*-tä). }
Tútti, *It.* (*toot*-tē). } Whole, all.
Tútto, *It.* (*toot*-tō). }

Tútto árco, *It.* (*toot*-tō *är*-kō). Whole bow.

Über, *Ger.* (*ü*-bĕr). Over, above.

Übergang, *Ger.* (*ü*-bĕr-*gängk*). Modulation, transition.
Überleítung, *Ger.* (*ü*-bĕr-*lī*-toongk). Transitional passage.
Übermässig, *Ger.* (*ü*-bĕr-*mās*-sĭg). Augmented (intervals).
Übung, *Ger.* (*ü*-boongk). Practice; exercise.
Übungen, *Ger.* (*ü*-boon-ghĕn). Exercises.
Uguále, *It.* (oo-*gwä*-lĕ). Equal, even, like.
Ugualità, *It.* (oo-gwä-lē-*tä*). Equality.
Ugualménte, *It.* (oo-gwäl-*mān*-tĕ). Evenly, alike.
Umfang, *Ger.* (*oom*-fängk). Compass.
Umkehrung, *Ger.* (*oom*-kā-roongk). Inversion.
Umore, *It.* (*oo*-mō-rĕ). Humor.
Un, *Fr.* (ăn*h*). } A, or an.
Une, *Fr.* (ün). }
Un peu plus lent, *Fr.* (ān*h* püh plü lān*h*). A little slower.
Un, *It.* (oon.) }
Una, *It.* (*oo*-nä). } A, or an.
Uno, *It.* (*oo*-nō). }
Una corda, *It.* (*oo*-nä *kōr*-dä). A term used in pianoforte music indicating that the soft pedal is to be used.
Una vólta, *It.* (*oo*-nä *vōl*-tä). Once.
Und, *Ger.* (oondt). And.
Undecuplet. A group of eleven notes of the same time-value to be rendered in the time of six or eight of the same kind in the regular rhythm.
Under-song. Burden, refrain.
Undulazione, *It.* (oon-doo-lä-tsē-*ō*-nĕ). The vibrato effect on bow-instruments.
Unendlich, *Ger.* (oon-*ĕnd*-lĭkh). Infinite.
Ungarisch, *Ger.* (*oon*-gä-rĭsh). Hungarian.
Ungeduldig, *Ger.* (oon-ghĕ-*dool*-dĭg). Impatient.
Ungerade Takt, *Ger.* (oon-ghĕ-*rä*-dĕ täkt). Triple time.

Ungestum, *Ger.* (*oon*-ghĕ-shtoom). Impetuous, stormy.
Ungleich, *Ger.* (*oon*-glīkh). Unequal.
Unharmonisch, *Ger.* (oon-här-*mō*-nĭsh). Inharmonic.
Unison. Two or more tones of the same pitch. The term is sometimes used in place of the word prime.
Unison passage. A term given to certain passages in vocal or instrumental compositions where several voices or instruments render the same part in unison or an octave and sometimes two or three octaves apart.
Unitaménte, *It.* (oo-nē-tä-*mān*-tĕ). Unitedly, jointly.
Unita, *It.* (*oo*-nē-tä). } Joined, united.
Unito, *It.* (*oo*-nē-tō). }
Univóco, *It.* (oo-nē-*vō*-kō). One sound or voice.
Uno, *It.* (*oo*-nō). One. See Un.
Uno a uno, *It.* (*oo*-nō ä *oo*-nō). One by one.
Un peu, *Fr.* (ăn*h* pŭh). A little.
Unruhig, *Ger.* (oon-*roo*-hĭg). Restless.
Unter-dominant, *Ger.* (*oon*-tĕr-*dōm*-ĭ-*nänt*). Subdominant.
Unter halbton, *Ger.* (*oon*-tĕr *hälb*-tōn). The leading note.
Unter-leitton, *Ger.* (*oon*-tĕr-*līt*-tōn). Dominant seventh.
Unter-mediante, *Ger.* (*oon*-tĕr-*mā*-dē-*än*-tĕ). Submediant.
Unter-stimme, *Ger.* (*oon*-tĕr-*shtĭm*-mĕ). Under part.
Ut, *Fr.* (oot). The note C.
Ut, *Lat.* (ŭt). Like, as, just as.
Ut supra, *Lat.* (ŭt *sū*-prä). As above.

Va, *It.* (vä). Continue.
Va crescéndo, *It.* (vä krĕ-*shān*-dō). Continue the crescendo.
Vacillándo, *It.* (vät-chē-*län*-dō). A term denoting that the passage so marked is to be rendered in a vacillating, hesitating style.

Vágo, *It.* (*vä*-gō). Dreamy, vague.

Valeur, *Fr.* (vä-lŭr).
Valor, *Lat.* (*văl*-ŏr).
Valóre, *It.* (vä-*lō*-rĕ). } Value (time-value).

Variante, *It.* (vä-rē-*ăn*-tĕ) and *Fr.* (vä-rē-ănt). A variant See Ossia.

Variáto, *It.* (vä-rē-*ä*-tō).
Varié, *Fr.* (vä-rē-*ā*). } Varied.

Veeménte, *It.* (vā-*mĕn*-tĕ). Passionate, vehement.

Velóce, *It.* (vĕ-*lō*-chĕ). Swift, rapid.

Veloceménte, *It.* (vĕ-*lō*-chĕ-*mĕn*-tĕ). Swiftly.

Velocíssimo, *It.* (vĕ-lō-*chēs*-sē-mō). Very swift.

Velocità, *It.* (vĕ-lō-chē-*tä*).
Vélocité, *Fr.* (vā-lō-sē-*tā*). } Swiftness.

Venústo, *It.* (vĕ-*noos*-tō). Elegant, graceful.

Veränderungen, *Ger.* (fĕ-*rĕn*-dĕ-roong-ĕn). Variations.

Verbindung, *Ger.* (fĕr-*bĭn*-doongk). Tying, binding; combination.

Verdeckt, *Ger.* (fĕr-*dĕkt*). Covered, concealed.

Verddoppelt, *Ger.* (fĕr-*dŏp*-p'lt). Doubled.

Verdoppelung, *Ger.* (fĕr-*dŏp*-pĕl-loongk). Doubling.

Vergellen, *Ger.* (fĕr-*ghĕl*-l'n). To diminish gradually.

Vergnügt, *Ger.* (fĕr-gnügt). Cheerful.

Verhallen, *Ger.* (fĕr-*häl*-l'n). To die away.

Verhallend, *Ger.* (fĕr-*häl*-lĕnd).
Verlöschend, *Ger.* (fĕr-*lö*-shĕnd). } Dying away.

Vermindert, *Ger.* (fĕr-*mĭn*-dĕrt). Diminished.

Verschwindend, *Ger.* (fĕr-*shvin*-dĕnd). Vanishing, dying away.

Versetzen, *Ger.* (fĕr-*sĕt*-tsĕn). To transpose.

Versetzung, *Ger.* (fĕr-*sĕt*-tsoongk). Transposition.

Verte, *Lat.* (*vĕr*-tĕ). Turn over. See Volti.
Verve, *Fr.* (vârv). Energy, spirit.
Verwandt, *Ger.* (fĕr-*vändt*). Related.
Verwandte tonarten, *Ger.* (fĕr-*vändt tōn*-är-tĕn). Related keys.
Verweilend, *Ger.* (fĕr-*vī*-lĕnd). Delaying, ritenuto.
Verziert, *Ger.* (fĕr-*tsērt*). Ornamented.
Verzierung, *Ger.* (fĕr-*tsē*-roongk). Ornament, grace, embellishment.
Verzögerung, *Ger.* (fĕr-*tsō*-ghĕ-roongk). Retardation.
Vezzóso, *It.* (vät-*tsō*-zō). Elegant, graceful.
Vezzosamente, *It.* (vät-tsō-zä-*mān*-tĕ). Gracefully.
Vibránte, *It.* (vē-*brän*-tĕ). } With a vibrating quality of
Vibrate, *Lat.* (vē-*brä*-tĕ). } tone.
Vibráto, *It.* (vē-*brä*-tō). A wavering effect produced by the voice; also on bow-instruments.
Vide, *Fr.* (vēd). Open.
Viel, *Ger.* (fēl). Much, great.
Vier, *Ger.* (fēr). Four.
Vierhändig, *Ger.* (*fēr-hän*-dĭg). Four hands.
Vierklang, *Ger.* (*fēr*-klängk). Chord of the seventh.
Vif, *Fr.* (vēf). Lively, brisk.
Vigorosaménte, *It.* (vē-gō-rō-zä-*mān*-tĕ). With energy, vigor.
Vigoróso, *It.* (vē-go-*rō*-zo). Energetic, vigorous.
Villareccio, *It.* (vēl-lär-*rĕt*-shō). Rural, rustic.
Violentaménte, *It.* (vē-ō-lĕn-tä-*mān*-tĕ). Impetuously, violently.
Violénto, *It.* (vē-ō-*lān*-tō). Violent.
Vista, *It.* (*vēs*-tä). Sight.
Vistaménte, *It.* (vēs-tä-*mān*-tĕ). Animatedly.
Visto, *It.* (*vēs*-tō). Lively, animated.

Vite, *Fr.* (vēt). Quick.

Viváce, *It.* (vē-*vä*-chĕ). A tempo mark denoting a degree of speed equalling or exceeding allegro.

Vivacíssimo, *It.* (vē-vä-*chēs*-sē-mō). Very fast.

Vive, *Fr.* (vēv). See Vif.

Vivénte, *It.* (vē-*vān*-tĕ). Animated, lively.

Vívido, *It.* (*vē*-vē-dō). } Spirited, lively.
Vívo, *It.* (*vē*-vō). }

Vóce, *It.* (*vō*-chĕ). Part, voice.

Voilée, *Fr.* (*vwä*-lā). Veiled.

Voix, *Fr.* (vwä). Part, voice.

Vokal, *Ger.* (*fō*-käl). Vocal.

Volánte, *It.* (vō-*län*-tĕ). Swift, light.

Voláta, *It.* (vō-*lä*-tä). } A short vocal trill or run.
Voláte, *Ger.* (vō-*lä*-tĕ). } A light, rapid series of notes.
Volatíne, *It.* (vō-lä-*tē*-nĕ). }

Volkslied, *Ger.* (*fōlks*-lēd). Folk-song.

Voll, *Ger.* (fōll). Full.

Vólta, *It.* (*vōl*-tä). A turn or time (ending), as prima volta, first time; secondo volta, second time.

Vólti, *It.* (*vōl*-tē). Turn over.

Vólti súbito, *It.* (*vōl*-tē *soo*-bē-tō). Turn over at once.

Volubilménte, *It.* (vō-loo-bēl-*mān*-tĕ). Fluently.

Voluntary. A title given to the various organ pieces used to open a church service.

Vom, *Ger.* (fōm). From the.

Vorder satz, *Ger.* (*fōr*-dĕr säts). First subject or theme.

Vorgeiger, *Ger.* (fōr-*ghī*-ghĕr). Leader, first violin.

Vorhalt, *Ger.* (*fōr*-hält). Suspension.

Vorhaltslösung, *Ger.* (*fōr*-hälts-*lŏs*-soongk). Resolution of a suspension.

Vorher, *Ger.* (*fōr*-hĕr). Before, previous.
Vorig, *Ger.* (*fōr*-ĭg). Preceeding, previous.
Voriges Zeitmass, *Ger.* (*fōr*-ĭg's *tsīt*-mäss). Tempo, primo.
Vorschlag, *Ger.* (*fōr*-shläg). A general term for the various kinds of accented appoggiatura.
Vorsetzzeichen, *Ger.* (*fōr*-sēts-*tsĭk'n*). Chromatic sign.
Vorspiel, *Ger.* (fōr-*shpēl*). Overture, prelude, introduction.
Vortrag, *Ger.* (*fōr*-träg). Style, interpretation.
Vox, *Lat.* (vŏx). Voice.
Vue, *Fr.* (vü). Sight.
Vuóta, *It.* (voo-*o*-tä). } Open.
Vuoto, *It.* (voo-*o*-tō). }

Wankend, *Ger.* (*vän*-kĕnd). Hesitating, wavering.
Wärme, *Ger.* (*vār*-mĕ). Warmth (feeling).
Webmuth, *Ger.* (*vāb*-moot). Sadness, melancholy.
Webmüthig, *Ger.* (vāb-*mü*-tĭg). Sad.
Weich, *Ger.* (vīkh). Tender, soft, minor.
Weinend, *Ger.* (*vī*-nĕnd). Weeping.
Weit, *Ger.* (vīt). Broad.
Weltliche lieder, *Ger.* (*vĕlt*-lĭkh-ĕ *lē*-dĕr). Secular songs.
Wenig, *Ger.* (*vā*-nĭg). Little.
Wie, *Ger.* (vē). As.
Wie oben, *Ger.* (vē *ō*-bĕn). As.
Wie vorher, *Ger.* (vē *fōr*-hĕr). As at first, as before.
Wie aus der Ferne, *Ger.* (vē ows dĕr *fĕr*-nĕ). As from a distance (echo).
Wieder, *Ger.* (*vē*-dĕr). Again.
Wiedergabe, *Ger.* (*vē*-dĕr-gä-bĕ). Performance, interpretation.
Wiederholung, *Ger.* (*vē*-dĕr-*hō*-loongk). Repetition.
Weiderzeichen, *Ger.* (*vē*-dĕr-*tsī*-kh'n). Repeat.

ō, *old ;* ŏ, *odd ;* ô, *done ;* oo, *moon ;* ū, *lute ;* ŭ, *but ;* ü, (*French*).

Wiegenlied, *Ger.* (*vē*-gĕn-lēd). Cradle-song.
Wind-band. The wind instruments of an orchestra.
Wood-wind. The orchestral wind instruments that are made of wood, as the flute, oboe, clarinet, etc.
Wortklang, *Ger.* (*vōrt*-klängh). Accent; tone.
Wuchtig, *Ger.* (*vükk*-tĭg). Weighty; with strong emphasis
Wunderlich, *Ger.* (*voon*-d'r-lĭkh). Odd, capricious.
Würde, *Ger.* (*vür*-dĕ). Dignity.
Wüthend, *Ger.* (*vüt*-ĕnd.) Frantic, furious.

Zart, *Ger.* (tsärt). Delicate, tender.
Zärtlich, *Ger.* (*tsārt*-lĭkh). Tenderly.
Zeffiróso, *It.* (tsĕf-fĕ-*rō*-zō). Zephyr-like.
Zeichen, *Ger.* (*tsī*-kh'n). A sign.
Zeit, *Ger.* (tsīt). Time. Also the same as taktteil.
Zeitmass, *Ger.* (*tsīt*-mäss). Tempo.
Zeitwerth, *Ger.* (*tsīt*-vârt). Time-value.
Zelosaménte, *It.* (tsā-*lō*-zä-*mān*-tĕ). Enthusiastically.
Zelóso, *It.* (tsā-*lō*-zō). Enthusiastic, ardent.
Ziemlich, *It.* (*tsēm*-lĭkh). Rather, somewhat.
Zierlich, *Ger.* (*tsēr*-lĭkh). Elegant, graceful, delicate.
Zigeunerartig, *Ger.* (*tsē*-goyn-*ār*-tĭg). Gypsy-like.
Zinfónia, *It.* (tsēn-*fō*-nē-ä). A symphony.
Zingarésca, *It.* (tsēn-gä-*rās*-kä). A Gypsy song or dance.
Zingarésca, *It.* (tsēn-gä-*rās*-kä). }
Zingarésco, *It.* (tsēn-gā-*rās*-kō). } Gypsy-like.
Zitternd, *Ger.* (*tsĭt*-tĕrn'd). Tremulous, trembling.
Zittíno, *It.* (tsēt-*tē*-nō). Silence.
Zögernd, *Ger.* (*tsō*-ghĕrnd). Retarding, lingering, hesitating.
Zóppa, *It.* (*tsŏp*-pä). }
Zóppo, *It.* (*tsŏp*-pō). } Halting; syncopated.

Zunehmend, *Ger.* (tsoo-*nā*-mĕnd). Crescendo.
Zurückhalten, *Ger.* (tsoo-*rük-häl*-t'n). To retard.
Zurückhaltend, *Ger.* (tsoo-*rük-häl*-tĕnd). Ritardando.
Zurückhaltung, *Ger.* (tsoo-*rük-häl*-toongk). Retardation.
Zwei, *Ger.* (tsvī). Two.
Zweihändig, *Ger.* (*tsvī*-hān-dĭg). Two hands.
Zweistimmíg, *Ger.* (*tsvī*-shtĭm-mĭg). For two parts, or voices.
Zwischen, *Ger.* (*tsvĭsh*-ĕn). Intermediate, between.
Zwischenspiel, *Ger.* (*tsvĭsh*-ĕn-shpēl). Interlude, intermezzo.
Zwischen-stille, *Ger.* (*tsvĭsh*-ēn-*shtĭl*-lĕ). A pause.

ō, *old;* ŏ, *odd;* ô, *done;* oo, *moon;* ū, *lute;* ŭ, *but;* ü, (*French*).

PRONUNCIATION OF THE NAMES OF THE CHIEF COMPOSERS AND ARTISTS

Auber (Oh-bare′).
Adam (Ah′-dahm).

Boïto (Boy-ee′-toe).
Bargiel (Bahr′-geel).
Bülow (Bee′low).
Bach (Bahch).
Beethoven (Bay′-toven).
Bellini (Bellee′nee; final syllable short).
Berlioz (Bair′-lee-oz).
Bizet (Bee′zay).
Brahms (Brahms; broad "ah").
Bruch (Brooch; hard "ch," guttural).

Calve (Kahl′-veh).
Chaminade (Shah′-mee-nahd).
Cherubini (Kair-oo-bee′-nee; final short).
Chopin (Sho′-pang).
Clementi (Kleh-ment′-ee; final syllable short).
Couperin (Koop′-er-rang).
Cramer (Krah′-mer).
Cui (Koo′-ee).
Czerny (Churn′-y).

D'Albert (Dahl′bear).
Delibes (Day-leeb′).

De Reszke (Deh-Resch′-keh).
Diabelli (Dee-ah-bel′-lee).
Donizetti (Doh-nee-tset′-tee).
Dvořák (Dvor-zhak).

Faure (For).
Flotow (Floh′-to).
Franchetti (Frahn-ket′-tee; final short).
Frank (Frahnk).
Franz (Frahnz).
Fuchs (Fooks).

Gade (Gah′-deh).
Glazounow (Glah-tsōo′-noff).
Gluck (Gloock).
Godard (Go′-dar).
Gounod (Goo′-no).
Grieg (Greeg).
Guilmant (Geel′-mong).

Halevy (Hah-lay′-vy).
Händel (Hand′-el).
Haydn (High′-dn).
Herold (Hair′-old).

Jensen (Yen′-sen).

Kjerulf (Kcher′-oolf; guttural "ch").

Lachner (Lahch-ner; guttural "ch").
Leoncavallo (Lay′-on-kah-vah′-lo).
Liszt (Least).
Loewe (Lay′-ve).

Mascagni (Mahs-cahn′-yee).
Massenet (Mahs′-say-nay).
Mattei (Mah-tay′-ee).
Mendelssohn (Mend′-l-sohn).
Meyerbeer (My′-er-bare).
Moscheles (Mosh′-eh-les).
Moszkowski (Mosh-koffs′-kee).
Mozart (Mo′-tsart).
Napravnik (Nah-prahv′-nick).
Nicodé (Nick′-oh-day).
Offenbach (Of′-fen-bach ; guttural "ch").
Ouseley (Ooze′-ley).

Paderewski (Pah-der-eff′-skie).
Palestrina (Pah-les-tree′-na).
Pergolesi (Pair-go-lay′-zy).
Puccini (Poo-cheen′-ie).

Raff (Rahff).
Rameau (Rah′-mo′).
Reinecke (Rye′-neck-eh).
Rheinberger (Rine′-bair-ger).
Rossini (Ros-see′-nee).
Rubinstein (Roo′-bin-stine).

Saint-Saëns (Sane-sahng) impossible to give quite correctly ; last syllable somewhat nasal.
Scharwenka (Shar-venk′-er).
Schytte (Shee′-tay).
Scarlatti (Scahr-laht′-tee ; last short).
Schubert (Shoo′-bairt ; the "t" very light).
Schumann (Shoo′-mahnn).
Sgambati (Sgahm-bah′-tee ; last short).

Tschaikowsky (Tschy-koff′-skee).

Verdi (Vair′-dee).
Volkmann (Folk′-mahnn).

Wagner (Vahg′-ner).
Weber (Vay′-ber).
Widor (Vee′-dor).

ABBREVIATIONS

A. Alto.

Accel., **Accel°.** Accelerando.

Acc., **Accom.**, **Accomp.** Accompaniment.

Accres. Accrescendo.

Adg°. or **Ad°.** Adagio.

Ad lib. Ad libitum.

Affett. Affettuoso.

Affrett. Affrettando.

Ag°. or **Agit°.** Agitato.

All°. Allegro.

Allgtt°., **Alltt°.** Allegretto.

All'ott., **All'8va.** All'ottava.

Al seg. Al segno.

And^no. Andantino.

And^te. Andante.

Anim°. Animato.

Arc. Coll'arco, or Arcato.

Ard. Ardito.

Arp°. Arpeggio.

A t., **A tem.**, **A temp.** A tempo.

Aug. } Augmented,
Aug^{n}. } By augmentation.

B. Basso, bass.
Bar. Baritone.
B. C. Basso continuo.
B. G. Basso generale, or Bassus generalis.
Bl. Blasinstrumente.
Br. Bratschen.
Brill. Brillante.

C. $\frac{4}{4}$ time.
¢. Alla Breve time; also Semi Breve or double time.
C. a. Coll'arco.
Cad. Cadenza.
Cal. Calando.
Calm. Calmato.
Cant. Canto.
Cantab. Cantabile.
C. b. Contrabasso.
C. B. Col basso.
Cb. Contrabässe.
C. D. Colla destra.
'Cello. Violoncello.
Cemb. Cembalo.
C. F. Canto fermo.
Ch. Choir, choir-organ.
Chal. Chalumean.
Chor. Chorus.
C. I^{o}. Canto primo.
C. L. Col legno
Clar. Clarinet.
Clar^{o}. Clarino.

Clar^tto. Clarinetto.
Co. Come.
Col c. Col canto.
Coll'ott. } Coll' ottava.
C. 8va. }
Com. Comodo.
Con espr. Con espressione.
Cor. Cornet or Corno.
Co. So. Come sopra.
C. P. Colla parte.
Cres. } Crescendo.
Cresc }
C. S. Colla sinistra; also come sopra.
C^to. Concerto.
C. voc, Colla voce.

Dal. S. Dal segno.
D. C. Da capo.
Decresc. Decrescendo.
Delic. Delicamente.
Dest. Destra.
Diap. Diapason, or Diapasons.
Dim. Diminuendo, diminution.
Div. Divisi.
Dol. Dolce.
Dolcis. Dolcissimo.
Dopp. Ped. Doppio pedale.

Energ. Energicamente.
Espr., or Espress. Espressivo.
Exp., or Expr. Orgue expressif.

f. or for. Forte.
Fag. Fagotto.

Falset. Falsetto.
ff. or fif. Fortissimo.
Fl. Flauto.
Flag. Flageolet.
F. O. } Full organ.
F. Org. }
fp. Forte piano.
Fz. or Forz. Forzando.

Ged. Gedämpft.
G. O. } Great organ.
G. Org. } Grand orgue.
Grand. Grandioso.
Graz. Grazioso.
Gt. Great organ.

Hauptw. Hauptwerk (Great organ).
Haut. Hautboy.
H. C. Haute-contre (high tenor).
Hlzbl. or Hzbl. Holzbläser
Hptw. or H. W. Hauptwerk.
Hr. or Hrn. Hörner.

Incalz. Incalzando.
Intro. Introduction.
Inv. Inversion.

K. F. Kleine Flöte.

Leg. Legato.
Legg. Leggero, Leggiero.
L. H. Left hand, linke hand.
Lo. Loco.

Luo. Luogo.
Lusing. Lusingando.

Maest°. Maestoso.
Magg. Maggiore.
Man. Manual.
Manc. Mancando.
Marc. Marcato.
M. D. Mano destra, or main droite.
Men. Meno.
Met. Metronome.
Mez. Mezzo.
Mf. Mezzo forte.
Mfz. Mezzo forzando.
M. G. Main gauche.
M. M. Maelzel's metronome.
Mod., Modt°. Moderato.
Mor. Morendo.
Mp. Mezzo piano.
M. S. Manuscript, Manosinistra.
M. V. Mezza voce.

Ob. Oboe.
Obbl. Obbligato.
Oberst. Oberstimme.
Oberw. or Obw. Oberwerk.
Oh. Ped. Ohne Pedal.
O. M. Obermanual.
Op. Opus.
Opp. Oppure.
Orch. Orchester, orchestra.
Org. Organ.
Ott, Ova, 8a or 8va. Ottava.

O. W. Oberwerk.

Ped. Pedal.
Perd. Perdendosi.
pf. più forte.
P. F. } Pianoforte.
Pfte. }
Piang. Piangendo.
Pianiss. Pianissimo.
Pizz. Pizzicato.
pmo., pp., ppp., pppp. Pianissimo.
Prin. Principal.

Raddol. Raddolcendo.
Rall. Rallentando.
Recit. Recitative.
ri., rfz., rinf., rinfz. Rinforzando.
R. H. Right hand, rechte hand.
Rilas. Rilasciando.
Rip. Ripieno.
Risol. Risoluto.
Ritard. Ritardando.
Rit., Riten. Ritenuto.

Salic. Salicional.
Scherz. Scherzando.
Seg. Segue.
Sem. or Semp. Sempre.
Sf., sfz., sff. Sforzando.
Sim. Simile.
Sin. Sinister.
Sinf. Sinfonia.
S. int. Senza interruzione.

Slent. Slentando.
Smorz. Smorzando.
Sos., Sost. Sostenuto.
Sp. Spitze.
S. P. Senza pedale.
Spir. Spirituoso.
S. S. or Sord. Senza sordini.
S. T. Senza tempo.
Stacc. Staccato.
St. D. or St. Diap. Stopped diapason.
Stent. Stentando.
Str. String insruments. Streichinstrumente.
String. Stringuendo.
Sw. Swell-organ.
Sym. Symphony.

T. C. Tre corde.
Temp. Tempo.
Tempo I. mpo primo.
Ten. Tenuto.
Timp. **Tp.** Timpani.
T. P. Tempo primo.
Tr. Trill, trumpet.
Tratt. Trattenuto.
Trem. Tremolando, Tremulant.
Tromb, Trombe. Tromboni.
Tromp. Trompete.
T. S. Tasto solo.

U. C. Una corda.
Unis. Unisono.

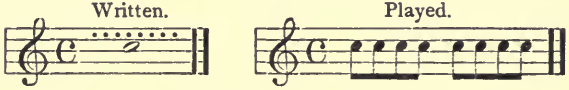
Va. Viola.
Var. Variation.
Vc., Vello, Vllo. Violoncello.
Viol., Vl., Vno. Violino.
Viv. Vivace.
V. S. Volti Subito.
Vv., Vin. Violini.

ABBREVIATIONS BY NUMBERS AND WORDS.

A 2. Both instruments rendering the same part in unison.
1o. First voice or instrument.
11o. Second voice or instrument.
1ma Prima.
1mo Primo.
11da C. Seconda Corda.
111za C. Terza Corda.
IVta C. Quarta Corda.
4to. Quartetto.
5to. Quintetto.
6tto. Sestetto.
7tto. Septetto.

SIGNS.

. Dot. Staccato. No longer used as a sign of sforzato.
Staccatissimo. Martellato.
Forte tenuto. Marcato.
Mezzo staccato. Portamento.



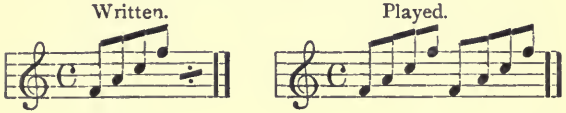
Two or more dots placed above a note, in violin music, indicates the number of notes of equal time-value into which the given note is to be divided.

Mezzo legato.

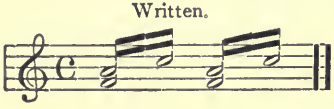
. . . . . Sign used in vocal music denoting that the notes
or under which the sign is placed are to be sung to one syllable.

Hold.

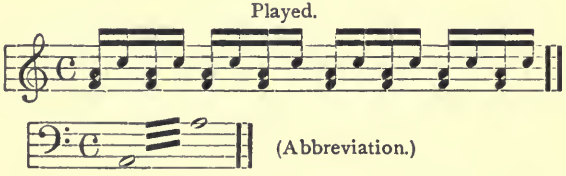
Repeat the chord or figure (Abbreviation).



, , or Breve, or Double note; time-value equal to two whole notes.

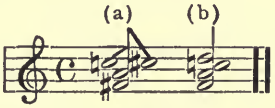


(Abbreviation.)

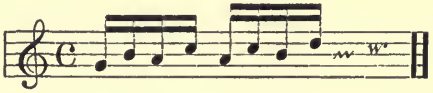


(Abbreviation.)

A form of tremolo in which the lower note alternates with the upper note as rapidly as possible, the tremolo having the time-value of one whole note.

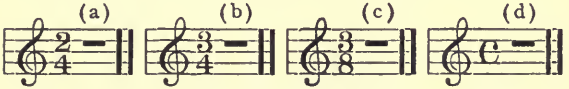


The four notes at (a) are played in the same manner as the chord (b).

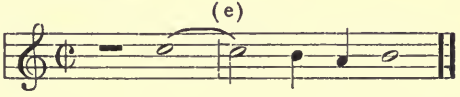


(Abbreviation.) Direct. Continue the figure.

— Commonly called "whole rest," which is, however, rather misleading, inasmuch as the sign indicates one of two meanings, — either the whole measure is silent, or a part of the measure equal in time-value to a whole note is silent.

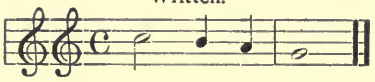


The "whole rest" at (a) (b) (c) and (d) indicates that the whole measure is silent.



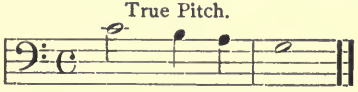
Example (e) is a quotation from the Missa Papæ Marcelli by Palestrina; it is in Alla Breve time. The rest in the first measure has the time-value of a whole note.

Written.

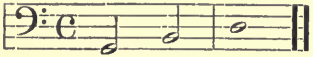


The double G clef, used in some choral works for the tenor part; it denotes that the part is to be sung an octave lower than written.

True Pitch.



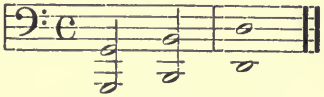
Written.



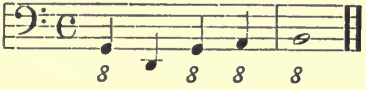
(Abbreviation.)

Con 8va bassa.

Played.

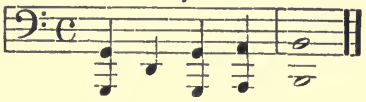


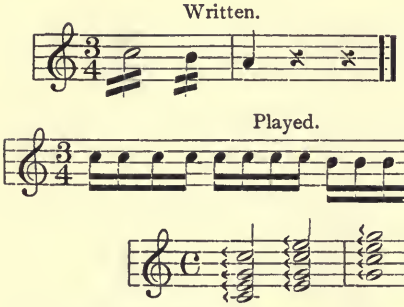
Written.



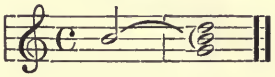
(Abbreviation.)

Played.

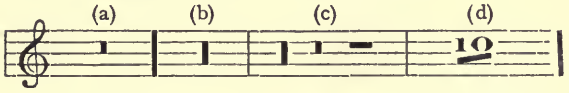




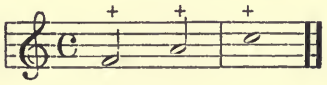
Broken chords; beginning with the lowest note, the remainder follow in succsssion as rapidly as possible.



The g and d in the second measure are played like a broken chord; the b is held over from the first measure (Pianoforte music).



(a) Two measures rest; (b) four measures rest; (c) seven measures rest; (d) ten measures rest, or more, according to the number given.

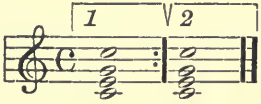


Stopped notes for the horn.

𝄋, 𝄋., 𝄋, 𝄋., §. See Segno.

(a) 𝆔, (b) 𝆕, (c) 𝆖, (d), tremu (e) 𝆗), (f) (𝆗.

(a) Inverted mordent; (b) mordent; (c) turn; (d), (e), (f), trill.



First ending; second ending.

> or < Rinforzando. ∧ ∨ > Sforzato.

┌──┘ or Ped. └──┐ Modern signs for using the damper (loud) pedal of the pianoforte.

Crescendo. Decrescendo.

TERMS AND ABBREVIATIONS IN SONATAS.

Anhang (*Ger.*) Coda. (Abbr. Anh.)
Durchführungssatz (*Ger.*) Development. (Abbr. DS.)
Hauptsatz (*Ger.*) Principal theme. (Abbr. HS.)
Mittelsatz (*Ger.*) Middle theme. (Abbr. MS.)
Rückgang (*Ger.*) Returning passage. (Abbr. Rg.)
Schluss-satz (*Ger.*) Close (Cadence). (Abbr. Schls.)
Seitensatz (*Ger.*) Secondary theme. (Abbr. SS.)
Uebergang (*Ger.*) Transition. (Abbr. Ug.)
Zwisschenatz (*Ger.*) Intermediate theme. (Abbr. Zws.)

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