

A. # 5

FIRST INSTRUCTIONS

FOR THE

PIANO FORTE.

WITH

SCALES, EXERCISES,

AND

MUSICAL TERMS,

BY

DR. E. F. RIMBAULT.

k

Ent. Sta. Hall.



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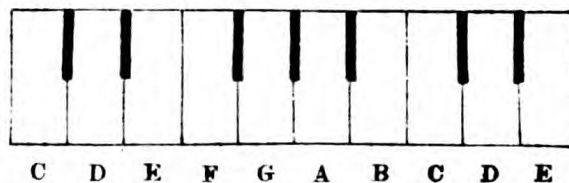
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INSTRUCTIONS.

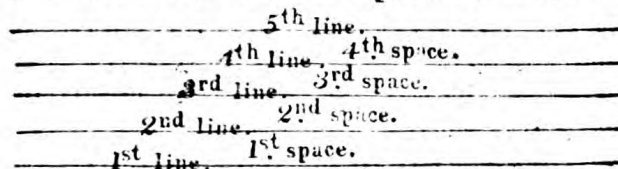
The keys of the Pianoforte are named from the first seven letters of the Alphabet, A, B, C, D, E, F and G; then commencing again A, B, C, &c: and repeating them over again according to the number of keys on the instrument.

You will observe that the black keys are divided into groups of two and three. The name of the note between the two black keys is D, consequently the next to the right must be E, and the one to the left C.



The names of the notes between the three black keys, it will be seen by the above example, are G and A; G on the left hand, and A on the right; consequently, the next key to the right of A must be B, and the one on the left of G must be F. Thus you have the names of all the different sounds on the Pianoforte. When you have carefully learnt them, and are able to find their places on the instrument we will then proceed to the characters called notes, which are used to denote different keys.

The notes are placed on and between five parallel lines called a staff.



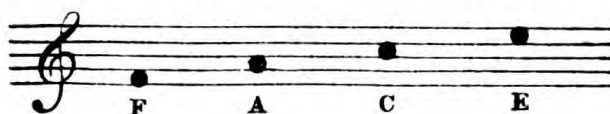
The note on the first line is called E the second G, the third B, the fourth D and the fifth F.

NOTES ON THE LINES.



The note in the first space is called F, the second A, the third C, & the fourth E.

NOTES IN THE SPACES.



NOTES ON THE LINES AND SPACES PROGRESSIVELY.

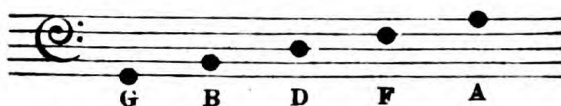


You will next observe the C placed at the commencement of the foregoing examples; it is called the treble clef, and is always placed on the second line, which gives it also the name of the G clef.

There is another clef in use, which is called the bass clef F ; this is always placed on the fourth line, and is called the F clef; consequently, the notes in this read differently from the treble.

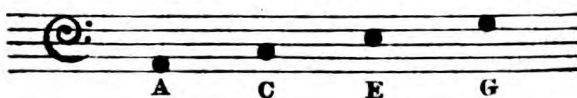
The note on the first line is called G, the second B, the third D, the fourth F, and the fifth A.

NOTES ON THE LINES



The note in the first space is called A, the second C, the third E, and the fourth G.

NOTES IN THE SPACES.



NOTES ON THE LINES AND SPACES PROGRESSIVELY.



The notes are not always confined within the five lines and four spaces of the staff, but frequently extend both above and below them, additional or small lines being added called ledger lines

I shall first explain a few that belong to the treble clef.

LEDGER LINES ABOVE.



The note on the fifth line being called F, the one immediately above is called G, the first ledger line is A, one note above the ledger line is B, the second ledger line is C one note above D and so on.

LEDGER LINES BELOW.



The note on the first line being called E, the one immediately below it must be D, the first ledger line is C, one note below, B, the second ledger line is A, one note below, G, and so on..

LEDGER LINES ABOVE.



The note on the fifth line being, in the bass clef, A, the one immediately above must be B, the first ledger line is C, one note above the ledger line is D, the second ledger line is E, and the note above, F, and so on.

LEDGER LINES BELOW.



The note on the first line being, in the bass clef, G, the one immediately below it is F, the first ledger line is E, one note below the ledger line is D the second ledger line is C, and the note below B, and so on.

To find the places of the notes on the Pianoforte, you must first find the middle C, being that C which is nearest the centre of the instrument, (a reference to the frontispiece will show you its exact situation) then you will find E the note on the first line in the treble clef, the first E above middle C; and you will find G the note on the first line in the bass clef, the second G on the left.

You must now learn that there are different species of notes, some having black heads, others white, some having one tail, others two, you must first observe this large white or open note  this is called a *Semibreve*, and is the longest note in music.

You will now observe this note, which appears much the same, differing only by having a line drawn from one side of it  this is called a *Minim*,

and is exactly half the length of a *Semibreve*; for instance; if one, two, three, four, be counted to a *Semibreve*, only one, two, must be counted to a *Minim*.

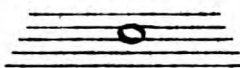
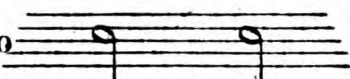
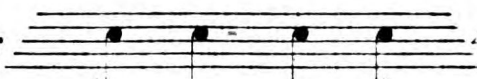
The next note differs by having a black head  this is called a *Crotchet*, and is exactly half the length of the *Minim*, therefore if a *Semibreve* be counted four, and a *Minim* two, the *Crotchet* must only be counted one.

The difference of the next note is its having a tail  this is called a *Quaver* and is again only half the length of the preceding *Crotchet*; therefore as a *Crotchet* is counted one, two of these *Quavers* must be played in the time of one *Crotchet*.

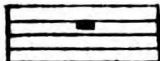
The next note differs by having two tails instead of one  this is called a *Semiquaver*, and is only half the length of the *Quaver*; therefore as two *Quavers* are played in the time of one *Crotchet*, two *Semiquavers* must be played in the time of one *quaver*.

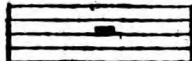
The last species of note you will have to learn is called a *Demisemiquaver*  this differs from the rest by having an additional tail, and is only half the length of the *Semiquaver*; consequently two *Demisemiquavers* must be played in the time of one *Semiquaver*.

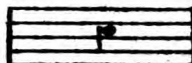
A TABLE SHOWING THE DIFFERENT LENGTHS OF THE NOTES

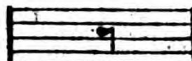
One		Semibreve
is equal to		2 Minims
or		4 Crotchets
or		8 Quavers
or		16 Semiquavers
or		32 Demisemiquavers.

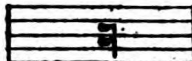
There are six different marks called rests, which denote silence equal in duration to the notes which they represent.

A Semibreve rest is expressed by a small stroke placed under one of the lines of the Staff. 

A Minim rest is expressed by a small stroke over a line. 

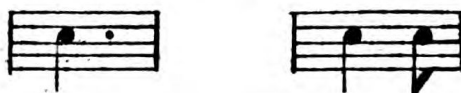
A Crotchet rest is made with a crook turned to the right. 

A Quaver rest is made with a crook turned to the left. 

A Semiquaver rest is made with two crooks to the left. 

A Demisemiquaver rest is made with three crooks to the left. 

A dot placed after any note makes it half as long again; thus a dot placed after a Crotchet makes it a Quaver longer.



Or a dot placed after a Minim, a Crotchet longer.



All music is divided into what are termed bars, short lines drawn down the staff to divide the music into equal portions.



The divisions between these bars must all contain the same number of notes, or value to that amount, and marks are used at the beginning of every piece of music to signify what number of notes is to be made up in a bar.

These different notes will be explained in the following lessons.

POSITION AT THE PIANOFORTE.

The pupil, in preparing to commence the lessons, should sit as near the centre of the instrument as possible; taking care also that the hand and arm are quite even, neither raising nor depressing the wrist. The fingers should cover the five keys that the tune consists of; but in pressing down a key with one finger care must be taken not to move the others.

The Character **C** marked at the beginning of the six following lessons, signifies that each bar contains one Semibreve, or its value in the different species of notes, as two Minims, four Crotchets, or eight Quavers.

LESSON 1.

(A) Treble Clef: C, D, E, F, G, G, F, E, D, C. Fingering: +, 1, 2, 3, 4, 4, 3, 2, 1, +.

(B) Bass Clef: C, D, E, F, G, G, F, E, D, C. Fingering: 4, 3, 2, 1, +, +, 1, 2, 3, 4.

(A) The notes in the Treble Clef (♫) are played with the Right Hand.

(B) The notes in the Bass Clef (♫) with the Left Hand.

LESSON 2.

(A) Treble Clef: C, D, E, F, G, G, F, E, D, C. Fingering: +, 1, 2, 3, 4, 3, 2, 1, +, 1, 2, 3, 4, 3, 2, 1, +.

(B) Bass Clef: C, D, E, F, G, G, F, E, D, C. Fingering: 4, 3, 2, 1, +, 1, 2, 3, 4, 3, 2, 1, +, 1, 2, 3, 4.

(A) Treble Clef: C, D, E, F, G, G, F, E, D, C. Fingering: +, 1, 2, 3, 4, 3, 2, 1, +, 1, 2, 3, 4, 3, 2, 1, +.

(B) Bass Clef: C, D, E, F, G, G, F, E, D, C. Fingering: 4, 3, 2, 1, +, 1, 2, 3, 4, 3, 2, 1, +, 1, 2, 3, 4.

LESSON
3.

Lesson 3 musical notation. The treble staff contains a melody with fingerings: + 2 1 3 2 4 3 1 + 2 1 3 2 4 3 1 7. The bass staff contains a bass line with fingerings: 4 2 3 1 2 + 1 3 4 2 3 1 2 + 1 3 4 2 + 1. The key signature is one flat (B-flat), and the time signature is common time (C).

LESSON
4.

Lesson 4 musical notation. The treble staff contains a melody with fingerings: 4 3 2 3 4 2 1 + 1 2 3 1 2 1 + 2 4 3 2 3. The bass staff contains a bass line with fingerings: 4 2 + 4 4. The key signature is one flat (B-flat), and the time signature is common time (C). The piece ends with the word "FINE." and a repeat sign. Below the repeat sign, there is a section labeled (A) and a section labeled D.C.(B).

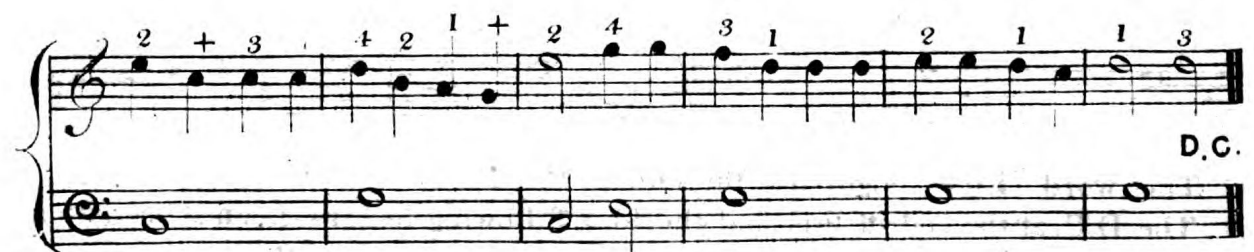
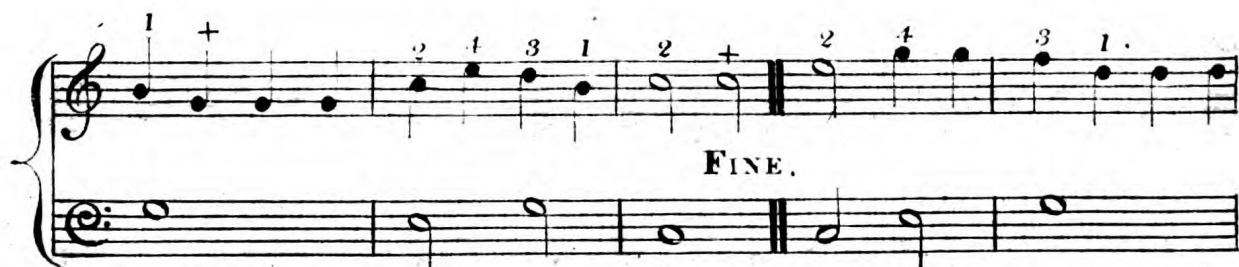
(A) The word "Fine" signifies the end of the Tune.

B The D.C. at the end of this and the four following lessons is an abbreviation of the words "Da Capo" and signifies "return to the beginning."

LESSON
5.



LESSON
6.



LESSON 7.



(A) The figures $\frac{2}{4}$ signify that each bar contains the value of two Crotchets, one Minim, or four Quavers.

(B) The character placed down the side of this lesson (#) is called a sharp. When only one is used, it is always on the F line, and signifies that every F throughout the piece must be played sharp. This is done by taking the next black key on the Pianoforte, on the right hand side of F.

LESSON 8.



(C) The figures $\frac{6}{8}$ signify that each bar contains six Quavers.

(D) When a Sharp is placed against any note, it must be raised to the next black key on the Pianoforte.

LESSON 9.

(A)

(A) When there are two sharps on the staff, they must always be F and C; when only one, it must always be F.

LESSON 10.

(B)

(B) This mark placed on the staff after the clef is called a flat (♭) and being placed on the third line implies that every B through the piece must be played flat. This is done by taking the first black key to the left of B.



"GOD SAVE THE QUEEN."

LESSON
11.



(A) The figures $\frac{3}{4}$ signify that each bar must contain three Crotchets, or value to that amount in other notes.

12

Andante.

LUCY NEAL.

LESSON

12.

Musical score for Lesson 12, Andante, by Lucy Neal. The score is in 2/4 time and consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings (2, 2, 2, 2, 2, 3, 2, 1) and accents (+) above the notes. The second system includes fingerings (3, 1, 1, 3, 4, 3, 2, 1, 3, 2, 1, 1, 1, 1, 2, 3) and accents (+) above the notes. The third system includes fingerings (4, 1, 1, 4, 2, 2, 4) and accents (+) above the notes.

LESSON

13.

Allegretto.

"LONG, LONG AGO."

Musical score for Lesson 13, Allegretto, "LONG, LONG AGO." The score is in 3/4 time and consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system includes fingerings (1, 2, 1, 2, 3, 2, 3, 2, 1, 3, 2, 1) and accents (+) above the notes. The second system includes fingerings (3, 1, 1, 3, 3, 3, 4, 2, 4, 2, 3, 3) and accents (+) above the notes. The third system includes fingerings (4, 3, 2, 1, 3, 4, 1, 3, 1) and accents (+) above the notes.

Musical notation for measures 1-4 of page 13. The piece is in G major (one sharp) and 3/4 time. The right hand features a melody with eighth and sixteenth notes, including fingerings 2, 3, 2, 1, 2, 1, 2, 1. The left hand plays a bass line with eighth notes and triplets, with fingerings 3, 3, 4, 2, 4, 2, 3.

"I'M AFLOAT, I'M AFLOAT."

Andantino.

LESSON
14.

Musical notation for measures 1-4 of Lesson 14. The piece is in G major (one sharp) and 3/4 time. The right hand has a melody with quarter and eighth notes, including fingerings 4, 2, 3, 1, 2, 3. The left hand plays a bass line with eighth notes and triplets, with fingerings 3, 4, 3, 4, 3, 4, 1.

Musical notation for measures 5-8 of Lesson 14. The right hand continues the melody with fingerings 1, 4, 2, 3, 1, 2. The left hand continues the bass line with fingerings 3, 4, 3, 4, 4.

Musical notation for measures 9-12 of Lesson 14. The right hand has fingerings 4, 1, 2, 1, 4. The left hand has fingerings 3, 4, 1, 4, 1, 4, 3. The word "FINE." is written above the staff in measure 11.

Musical notation for measures 13-16 of Lesson 14. The right hand has fingerings 1, 3, 2, 3, 4, 3. The left hand has fingerings 4, 3, 4, 3, 4, 4, 3.

Musical notation for measures 17-20 of Lesson 14. The right hand has fingerings 2, 4, 3, 1, 4, 4. The left hand has fingerings 4, 1, 3, 3, 4, 4. The piece ends with a double bar line and the marking "D.C." (Da Capo).

14

Allegro. STURM MARSCH GALOP.

LESSON
15.

This musical score is for a piece titled "STURM MARSCH GALOP" from Lesson 15. It is written in 2/4 time and marked "Allegro." The score is arranged in grand staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The piece begins with a piano (*p*) dynamic and features several measures with fingerings (1, 2, 3, 4) and accents (>). A crescendo section is indicated by "Cres:-----" and leads into a fortissimo (*ff*) section. The score concludes with a piano (*p*) dynamic and a final measure with a fermata. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE CAVALIER.

C.W. GLOVER.

LESSON

16.

Musical score for "THE CAVALIER." by C.W. GLOVER, Lesson 16. The score is written for piano in G major and 6/8 time. It consists of six systems of two staves each. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Accents are marked with a '+' symbol above notes. The piece concludes with a double bar line.

16

Andantino. "THOU ART GONE FROM MY GAZE."

G. LINLEY.

LESSON
17.

* The figure 3 over three notes means they are to be played in the time of two.

PESTAL.

Andante.

LESSON
18.

First system of musical notation for Lesson 19, measures 1-4. The treble clef staff contains a melody with fingerings 2, 1, 4, 2, 1, 3, 2, 4. The bass clef staff contains a bass line with a triplet of eighth notes in the first measure.

Second system of musical notation for Lesson 19, measures 5-8. The treble clef staff continues the melody with fingerings 1, 2, 4, 1, 3. The bass clef staff continues the bass line with fingerings 4, 1. The system concludes with a double bar line and the marking "D.C." (Da Capo).

AURORA WALTZ.

LESSON
19.

Dol:

Third system of musical notation for Lesson 19, measures 9-12. The treble clef staff contains a melody with fingerings 4, 3, 2, 4, 3, 2, 4, 1. The bass clef staff contains a bass line with fingerings 4, 3, 4, 3. The system is marked with a 3/4 time signature.

Fourth system of musical notation for Lesson 19, measures 13-16. The treble clef staff contains a melody with fingerings 4, 4, 4, 4, 2. The bass clef staff contains a bass line with fingerings 4, 3, 4, 3. The system concludes with a double bar line.

Fifth system of musical notation for Lesson 19, measures 17-20. The treble clef staff contains a melody with fingerings 4, 3, 3, 3, 4, 2. The bass clef staff contains a bass line with fingerings 3, 4, 4, 4, 4, 2. The system concludes with a double bar line.

Sixth system of musical notation for Lesson 19, measures 21-24. The treble clef staff contains a melody with fingerings 4, 3, 1. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4. The system concludes with a double bar line.

LESSON
20.

Allegretto.

The musical score for Lesson 20, "Carousal Chorus" by G. Meyerbeer, is written in 6/8 time. It consists of six systems of two staves each. The first staff of each system is the treble clef, and the second is the bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Accents are marked with a '+' sign. The piece ends with a 'FINE' marking and a 'D.C.' (Da Capo) instruction.

(A) When a Natural is used it means that the note is to be played on a white key, or it restores a note to its original state.

Moderato. THE FIRE FLY POLKA.

H.W. GOODBAN.

LESSON
21.

The musical score for 'The Fire Fly Polka' is presented in six systems. Each system contains a piano (p) and bass (b) staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various musical notations: dynamics (p for piano, f for forte, and Cres for crescendo), articulation (accents), and fingering (1, 2, 3). A *gva instruction is used to indicate notes to be played an octave higher. The score is divided into two main sections by a dashed line, with the first section ending at the third system and the second section beginning at the fourth system. The first section includes a key signature change from D major to C major (indicated by a natural sign on the F#). The second section returns to D major. The score concludes with a final cadence in D major.

* *gva* placed over the notes signifies they are to be played an octave higher than they are written.

MARCH NORMA.

LESSON
22.

This musical score is for Lesson 22, titled "MARCH NORMA." It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with a "+" sign, likely indicating a breath mark or a specific articulation. The score is written in a clear, legible style, typical of a music textbook.

Moderato. DER SCHOTTISCHE.

21

LESSON
23.

The musical score is written for a piano and consists of six systems. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Moderato.'.

- System 1:** Treble staff starts with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4). The bass staff starts with a bass clef and a key signature of one flat, containing a simple eighth-note accompaniment. The system is marked (A) *p*.
- System 2:** Similar to the first, but the treble staff has more complex rhythmic patterns. The system is marked (B) *f*.
- System 3:** Treble staff features triplets and sixteenth-note runs. The bass staff continues the accompaniment.
- System 4:** Treble staff has more complex rhythmic patterns, including triplets. The bass staff continues the accompaniment.
- System 5:** Treble staff has more complex rhythmic patterns, including triplets. The bass staff continues the accompaniment.
- System 6:** Treble staff has more complex rhythmic patterns, including triplets. The bass staff continues the accompaniment.

(A) *p* An abbreviation of the word **Piano**, signifies to be played softly.

(B) *f* An abbreviation of the word **Forte**, signifies to be played loudly.

LESSON
24.

LESSON
24.

The musical score for Lesson 24 consists of six systems, each with a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and fingerings. The first system is marked *mf*. The second system includes a *p* marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The fifth system includes a *p* marking. The sixth system is marked *ff*. The score concludes with a double bar line and repeat signs.

The following Scales are to be played with the Right Hand then with the Left, afterwards with both hands together; commence slowly and increase in rapidity by degrees

C MAJOR.

RIGHT HAND.

LEFT HAND.

In ascending with the Right hand the thumb must always pass *under* the second or third finger.

A MINOR.

In descending with the Right hand the second or third finger must always pass *over* the thumb.

G MAJOR.

In ascending with the Left hand the second or third finger must always pass *over* the thumb.

E MINOR.

In descending with the Left hand the thumb must always pass *under* the second or third finger.

D MAJOR.



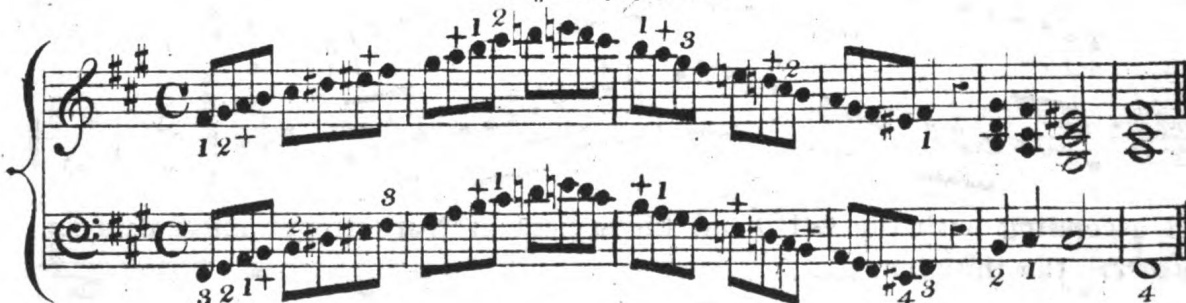
B MINOR.



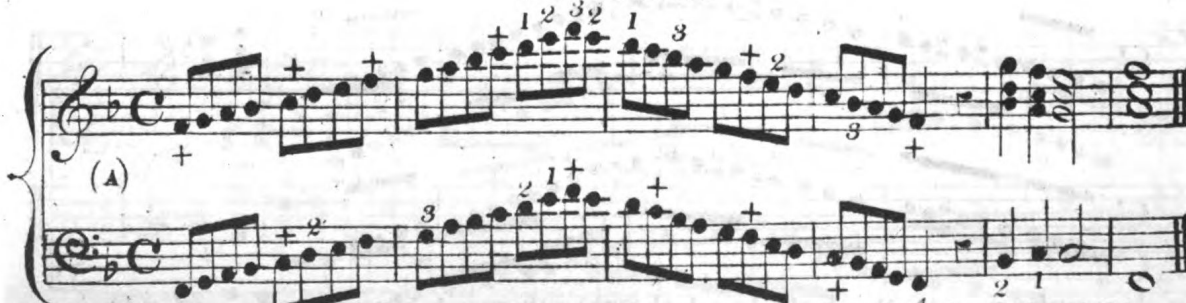
A MAJOR.



F# MINOR.



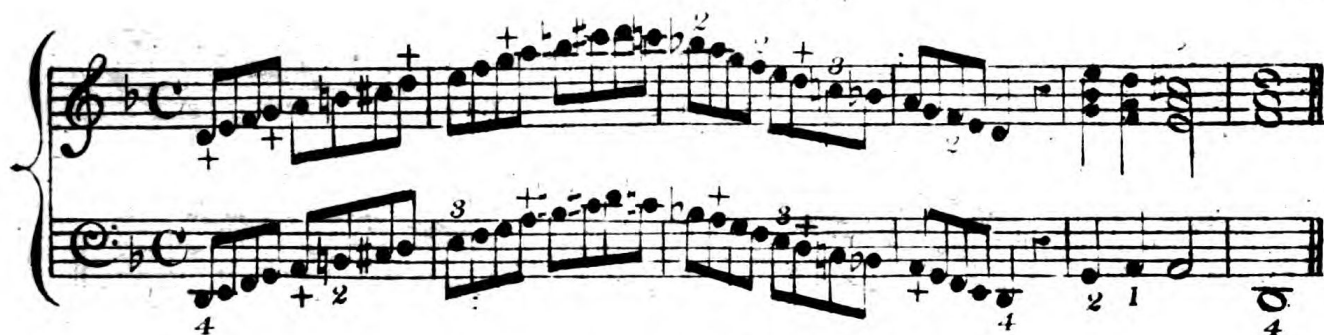
F MAJOR.



(A) In all scales with one or more flats at the signature the thumb of the right hand is *always* on C and F.

D MINOR.

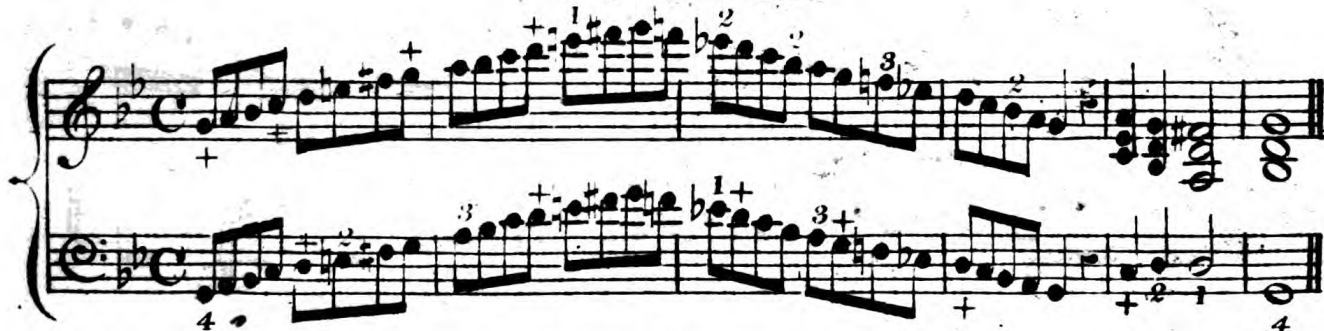
25



Bb MAJOR.



G MINOR.



Eb MAJOR.



C MINOR.



EXERCISES FOR THE RIGHT HAND.

(A) The thumb must pass *under* the second finger to F, *before* the second finger leaves E.

OCTAVES.

EXERCISES FOR THE LEFT HAND.

(B) The second finger must pass *over* the thumb to A, *before* the thumb leaves G.



OCTAVES.



GRACES.

Graces are notes added for embellishment.

THE APPOGGIATURA.

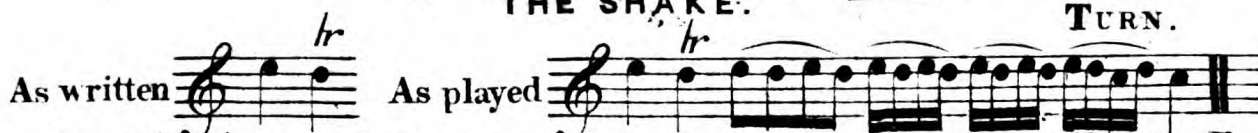


THE TURN.



THE SHAKE.

TURN.



The sign (*hr*) over D means the Shake on that note. The pupil will strike E, then the two notes E and D are played in equal motion. Begin slow and increase the time by degrees. The Shake generally ends with a Turn.

EXERCISES.

To be practised slowly at first — then gradually increase the time.

No 1.

The musical score for Exercise No 1 consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef, in common time (C). The first system is labeled 'No 1.' and features a treble staff with a series of eighth-note chords and a bass staff with a continuous eighth-note accompaniment. The second system continues the pattern with more complex chordal structures. The third system introduces fingerings (1, 2, 3, 4) and accents (+) in both staves. The fourth system further develops the exercise with triplets (3) and more varied rhythmic patterns. The fifth system concludes the exercise with a final cadence and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Playing two notes with each hand.

Slowly.

Nº 3.

First system of exercise Nº 3. Treble staff: C4 (finger 2), D4 (finger 1), E4 (finger 3), F4 (finger 4), G4 (finger 2), A4 (finger 3), B4 (finger 3), C5 (finger 3). Bass staff: C3 (finger 2), D3 (finger 1), E3 (finger 3), F3 (finger 3), G3 (finger 1), A3 (finger 3), B3 (finger 3), C4 (finger 3).

Second system of exercise Nº 3. Treble staff: D4 (finger 4), E4 (finger 3), F4 (finger 2), G4 (finger 1), A4 (finger 4), B4 (finger 3), C5 (finger 2), D5 (finger 1). Bass staff: C3 (finger 1), D3 (finger 3), E3 (finger 4), F3 (finger 1), G3 (finger 3), A3 (finger 4), B3 (finger 3), C4 (finger 1).

Same time as preceding.

Nº 4.

First system of exercise Nº 4. Treble staff: eighth notes C4, D4, E4, F4, G4, A4, B4, C5 with fingerings 3, 2, 1, 4, 3, 2, 1, 2. Bass staff: chords C3, D3, E3, F3, G3, A3, B3, C4.

Second system of exercise Nº 4. Treble staff: eighth notes C4, D4, E4, F4, G4, A4, B4, C5 with fingerings 2, 1, 4, 3, 2, 1, 3, 2. Bass staff: chords C3, D3, E3, F3, G3, A3, B3, C4.

Third system of exercise Nº 4. Treble staff: eighth notes C4, D4, E4, F4, G4, A4, B4, C5 with fingerings 2, 1, 4, 3, 2, 1, 3, 2. Bass staff: chords C3, D3, E3, F3, G3, A3, B3, C4.

A DICTIONARY of Italian and other words used in Music.

Adagio, Very slow.

Ad libitum, At pleasure with regard to time.

Affettuoso, With tenderness and feeling.

Allegro, Quick and spirited.

Allegretto, Moderately quick.

Andante, Moderately quick.

Andantino, Rather slow and distinct.

A tempo, In strict time.

Bis, Means that one or more bars are to be repeated.

Brillante, In a brilliant and animated style.

Chorus, All the voices.

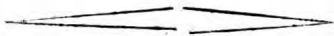
Contralto, The lowest of Female voices.

Cadenza, An embellishment left to the taste of the singer.

Coda, A phrase added to a Piece to conclude.

Chord, Three or more notes one over the other are termed a chord. 

Crescendo, Louder by degrees, or the sign

thus 

where the lines are close sing piano where more open sing forte.

Diminuendo, Means diminish the sound by degrees.

Dolce, With sweetness and gentleness.

Double Notes, Two notes one over the other thus  are called double.

Duetto or **Duo**, For two singers.

D. Capo, or **D.C.** Means return to the beginning of the Piece.

Espressivo, With expression and feeling. *J. Burrell, Steam Music Printer, 2, Little Dean Street, Soho*

Fine, The end.

Forte or **f**, Loud.

Fortissimo or **ff**, Very loud.

Largo, Very slow and measured.

Larghetto, Not quite so slow as **Largo**.

Legato, Smoothly.

Loco after 8^{va} Means the notes are to be played or sung as they are written.

Maestoso, In a martial style.

Mezzo Soprano, The middle of Female voices.

Moderato, In moderate time.

Piano or **p**, Soft.

Pianissimo or **pp**, Very soft.

Presto, Very fast.

Prestissimo, As fast as possible.

Rallentando, Gradually slower.

Rinforzando, Louder by degrees.

Ritardando, Gradually slower.

Scherzando, In a light playful manner.

Segno, The sign  go back to the sign.

Soave, Soft, sweetly.

Staccato, or marked thus  the notes are to be sung short and distinct.

Solo, For one singer.

Soprano, The highest of Female Voices.

Tenuto, Sustain the notes.

Trio, For three voices.

Vivace, With vivacity and spirit.

Voce, The voice.

Volti, Turn over.