

**A DICTIONARY OF TWO
THOUSAND ITALIAN,
FRENCH, GERMAN, ENGLISH,
AND OTHER MUSICAL TERMS**

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A Dictionary of Two Thousand Italian, French, German, English, and Other Musical Terms by
J. A. Hamilton

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J. A. HAMILTON

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A
DICTIONARY
OF
TWO THOUSAND
ITALIAN, FRENCH, GERMAN, ENGLISH,
AND OTHER
MUSICAL TERMS,
WITH THEIR
Significations and Usual Abbreviations;
ALSO, AN
EXPLANATION OF MUSICAL CHARACTERS,
SUCH AS THEY OCCUR IN THE WORKS OF

*Adam, Aguado, Albrechtberger, Auber, Bach, (J. S.)
Baillet, Beethoven, Bellini, Berbiguier, Bertini, Berg-
müller, Campagnoli, Carulli, Chopin, Choron, Chaulieu,
Cherubini, Cramer, Czerny, De Beriot, Diabelli, Doni-
zelli, Drouot, Dotzauer, Fétis, Giuliani, Haydn, Han-
del, Herold, Herz, Hummel, Heinrich, Koch, Kreutzer,
Kuhlau, Lafont, Mursberg, Mayseder, Mendelsohn, Mer-
cadante, Moschles, Mozart, Onslow, Pacini, Reicha,
Rinck, Romberg, (A. & B.) Rossini, Rode, Rousseau,
Reissiger, Sor, Spahr, Thalberg, Tulow, Walckier,
Weber, &c.*

By J. A. HAMILTON,
AUTHOR OF THE MUSICAL CATECHISMS.

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TO
TEACHERS AND AMATEURS OF MUSIC.

LADIES AND GENTLEMEN,

I once more have the honor of appearing before you, and in so doing, I beg to return my most sincere and respectful thanks for the kind patronage you have been pleased to extend to my Elementary Musical Works, printed for Messrs. R. COCKS and Co.

Within the last two years, four large editions of my Dictionary have been sold; the first containing 550, and the second 1000 musical terms. This FIFTH, new, and much-enlarged edition, will be found to comprise 2000 words; and I think I may venture to challenge all Europe to produce

any similar work, equally extensive and complete, and at such an incredibly low price.

The utility of a Musical Dictionary to the Professor, the Amateur, and even the Pupil, is sufficiently obvious, in the present highly cultivated state of science ; and I do hope that this work, and my *NEW MUSICAL GRAMMAR*, will shortly be considered as indispensable to the formation of the Professor and the Amateur of this delightful art, as are Murray's Grammar and Johnson's Dictionary to the Student of English literature.

I remain,

Ladies and Gentlemen,

Your grateful and obedient Servant,

J. A. HAMILTON.

London, March, 1838.

A DICTIONARY,

&c.

A.

A. (*Italian.*) By, for.

ABBANDONE, ABBANDONO, *con* (*Italian.*) With self-abandonment; despondingly.

ABBASSIMENTO DI MANO (*Italian.*) Fall of the hand in beating time.

A BATTUTA (*Italian.*) In strict or measured time.

A BENE PLACITO (*Italian.*) At pleasure as to time.

X ABSATZ (*German.*) A section or musical sentence.

ABWECHSELND (*German.*) *Alternating*; as *mit abwechselnden manualen*, alternately from the great to the choir organ, &c.

A CAPELLA (*Italian.*) In the church style.

A CAPRICCIO (*Italian.*) At will, agreeable to our fancy.

ACCELLERANDO (*Italian.*) With gradually increasing velocity of movement.

X ACCENT. A slight stress placed upon a note to mark its place and relative importance in the bar.

ACCIACATURA (*Italian.*) A species of arpeggio.

X ACCIDENTS. Occasional sharps, flats, and naturals, placed before notes in the course of a piece.

ACCOLLADE (*French.*) The *brace* employed to connect two or more staves in pianoforte or harp music, and in scores.

ACCOMPANIMENT. A part added to a principal one by way of enhancing the effect of the composition. Accompaniments are sometimes *ad libitum*, that is, they may be dispensed with in the performance; and sometimes *obligato*, that is, indispensable to the proper effect of the whole.

√ **ACCORD** (*French.*) A chord.

ACCORDANDO (*Italian.*) Tuning.

ACCORDARE (*Italian.*) To tune.

ACCORDATURA (*Italian.*) The scale of notes according to which the open strings of any instrument are tuned. Thus, C, G, D, A, form the accordatura of the violoncello; G, D, A, E, that of the violin.

ACORDER (*French.*) To tune an instrument.

ACHTELNOTE (*German.*) A quaver.

ACOUSTICS. The general theory of sound.

ACUTE. High as to pitch; elevated in the general scale of sounds.

ADAGIO (*Italian.*) A very slow degree of movement, demanding much taste and expression in the performance.

ADAGIO ASSAI or **MOLTO** (*Italian.*) Very slow and expressive.

ADAGIO CANTABILE, E SOSTENUTO (*Italian.*) Very slow, singing and sustained.

ADAGISSIMO (*Italian.*) Extremely slow.

A DEUX (*French.*) }
A DUE (*Italian.*) } For two voices or instruments.

A DEUX TEMPS (*French.*) Two equal times or measure-notes in a bar.

AD LIBITUM (*Latin.*) *At will, or discretion.* This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.

ÆQUISONANS }
ÆQUISONANT } See Equisonant.

AFFETTUOSO, AFFETTUOSAMENTE, or CON AFFETTO (*Italian.*) With tenderness and pathos.

AFFLIZIONE, *con* (*Italian.*) Sorrowfully, with affliction.

AFFRETTANDO, AFFRETTATE (*Italian.*) Accelerating, hurrying the time.

AGEVOLE (*Italian.*) Without labor, light, easy, agreeably.

+AGITATO, CON AGITAZIONE (*Italian.*) With agitation, anxiously.

AGNUS DEI (*Latin.*) One of the principal movements of the mass.

A GRAND CHŒUR (*French.*) For the full chorus, in opposition to the passages for the solo parts only.

A GRAND ORCHESTRE (*French.*) For the full orchestra.

AIR (*French.*) An air, or song; as, *Air Ecossois*, a Scotch air.

AIRS TENDRES (*French.*) Amatory Airs.

AIS (*German.*) A sharp.

AL, ALL', ALLA (*Italian.*) *To the*, sometimes, in the style of.