

A Abbreviation standing for **alto*. **A** [Italian] and **à** [French] have various meanings, such as: at, by, for, in, in the manner of, on, to, with. (For *a 2*, see **A due*. For *a 3*, see under **Tre*; *a 4*, see under **Quattro*.)

Ab [German] Off. As in *Dämpfer ab*, (take the) mute off.

ABA A 'formula' used by musicians to describe the plan of a piece of music designed in **ternary* (three-part) form.

A battuta See **Battuta 2*.

Abbandono [Italian] Abandonment. **Abbandonamento** or **con abbandono**, with abandonment, wildly.

Abbreviations For the commonest abbreviations used by composers for words indicating expression, dynamics, and so on, see individual alphabetical entries throughout the dictionary. See also: **Repeat signs*, and **Octave signs*. Many musical abbreviations in the form of signs and symbols will be found in Table 3 on page 388. For notational abbreviations indicating the repetition of notes or bars, see Table 11 on pages 392–393. **Ornaments*, too, are a form of musical abbreviation. For abbreviations of names of instruments most often used in scores, see Table 15 on pages 396–397.

Abduction from the Seraglio, The (*Die Entführung aus dem Serail*; in Italian: *Il seraglio*) Opera in three acts by Mozart, first produced in Vienna in 1782 (libretto by Stephanie after various models). The setting is Turkey. Belmonte (tenor) finds that his beloved, Constanze (soprano), and her maid Blonde, along with Pedrillo (who is Blonde's lover and Belmonte's servant), have been taken captive by the Pasha, Selim. Hoping to rescue them he hurries to the palace, but is impeded by Osmin (bass), the Pasha's overseer, who, knowing him to be a friend of Pedrillo's, is suspicious of him. Pedrillo (tenor) introduces Belmonte to the Pasha as an architect, and despite Osmin's protests he is made welcome. Osmin is rebuffed by Blonde (soprano), whom he is busily wooing, while Selim (spoken role) makes advances to Constanze, who rejects him; but Belmonte makes Osmin drunk and releases the ladies and Pedrillo. As they try to escape from the palace they are caught by Osmin and some slaves and taken before the Pasha. Selim discovers that Belmonte is the son of a sworn enemy, but he decides to show mercy and pardons all four of them. The opera, which is an outstanding example of the **Singspiel*, has been given in an Italian translation in London and other places, including, of course, Italy.

Abegg Variations Set of variations for piano, Opus 1, composed by Schumann in 1829–30. He dedicated the music to his friend, Meta Abegg, and the opening

ABENDLIED

notes of the theme spell out the letters of her name: A–B \flat –E–G–G. (B \flat is called B in German; B \natural is called H.)

Abendlied [German] Evening song. **Abendmusik**, evening music.

Aber [German] But.

Abridged sonata form As the name implies, this is a shortened version of *sonata form – in fact, sonata form without a development section. Instead, after the exposition, a *link* leads back to the tonic key for the recapitulation section. This link may be a few bars long, or it may consist of just a single chord – a dominant seventh immediately followed by the recapitulation section in the tonic key. The plan of a piece or a movement in abridged sonata form is therefore:

Exposition: First subject (in the tonic key)
 Bridge passage (changing key)
 Second subject (in a new, but related, key)

Link – joining exposition to recapitulation

Recapitulation: First subject (in the tonic key as before)
 Bridge passage – altered, to lead to:
 Second subject (now *also* in the tonic key)

Coda – to round off

Because of its compactness, abridged sonata form has been used for operatic overtures (e.g. Mozart: Overture to *The Marriage of Figaro*; Beethoven: ‘Prometheus’ Overture; Rossini: Overture to *The Thievish Magpie*), and for slow movements of works such as sonatas, symphonies, string quartets, and so on, where, due to the speed of the music, a full sonata form might take too long to unfold. (Abridged sonata form is also sometimes called ‘modified sonata form’.)

Absolute music (abstract music) Instrumental or orchestral music that is composed to be listened to for its own sake, purely as music – i.e. the music is not based in any way upon any background story or *programme*, is not illustrative in any way, and is not intended to conjure up any visual images in the mind or imagination of the listener. [See: *Programme music]

Absolute pitch The gift, or acquired ability, of immediately recognizing and naming the pitch of any note sounded, or of singing any note mentioned by name without any help being given. On the other hand, **relative pitch** means that a note is recognized and named or produced by working out its interval or pitch-distance from another note which is heard.

Abstract music The same as *Absolute music.

Academic Festival Overture A concert overture, Opus 80, by Brahms. It was composed in 1880 after he had received from the University of Breslau an honorary degree of Doctor of Philosophy, and it was first performed at the university the following year. The overture is based on four German student songs, and ends with a rousing presentation of *Gaudeamus igitur* (Let us rejoice therefore).

A cappella (sometimes, *alla cappella*) [Italian] A term, really meaning ‘in the style of the chapel’, used to describe choral music performed without instrumental accompaniment.

A capriccio [Italian] According to the caprice or fancy of the performer. [See also: *Capriccio]

Accelerando (abbrev.: **accel.**) [Italian] Accelerating; becoming gradually faster.

Accent Stress or emphasis on certain notes. This may occur naturally in the music – e.g. in $\frac{4}{4}$ time or metre, a main accent normally occurs on the first beat of a bar, with a secondary accent on the third. This is called **metrical accent**. However, there are other ways in which an effect of extra stress or emphasis may be created, such as:

(a) **dynamic accent**, sudden emphasis or extra loudness on a note in any part of a bar, usually marked with a sign such as \llcorner or \lrcorner or with the letters *fz* (*forzato*), *sf* or *sfz* (*sforzando*), *fp* (*forte-piano*), *sfp* (*sforzando-piano*), *rf* or *rfz* (*rinforzando*) [see separate alphabetical entries for precise meanings of these];

(b) **expressive** (or **agogic**) **accent**, a lingering pressure on certain notes, especially those which form a dissonance against the accompanying harmony;

(c) **rhythmical accent**, such as occurs, for example, when a note is stressed after a rest placed on a strong beat. [See also: *Syncopation]

Accentato [Italian] Accented, stressed.

Acciacatura See *Ornaments.

Accidentals Notation signs used during the course of a piece of music to indicate the raising or lowering of the pitch of a note, and also to cancel any such alteration:

| | | |
|---------|--------------|---|
| # | sharp | raises the pitch of the note by one semitone |
| b | flat | lowers the pitch of the note by one semitone |
| ♮ | natural | lowers a sharpened note, or raises a flattened note, by one semitone (so that, on the piano, it becomes a 'white' note) |
| × or ## | double sharp | raises a note by two semitones (= one whole tone) |
| bb | double flat | lowers a note by two semitones (= one whole tone) |

After a double sharp or a double flat, ♯ or ♮ (or simply # or b) restores the pitch to that of a single sharp or flat. After a double sharp or a double flat, the sign ♮ (sometimes given as ♮♮) restores the note to its natural ('white-note') pitch.

Usually it is understood that any accidental, unless it is cancelled (contradicted), also affects all other notes of the same pitch which follow in the same bar. If an accidental appears before a note tied across the bar-line, it affects both notes joined by the tie.

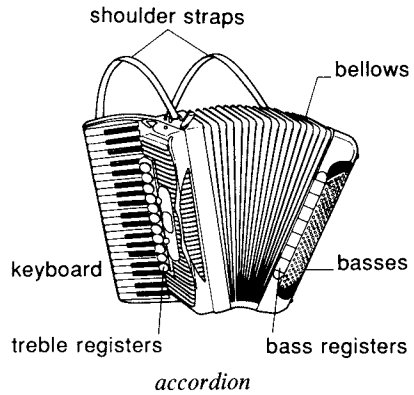
Accompagnamento [Italian] Accompaniment. **Accompagnato**, accompanied. [See also under *Recitative]

Accompanied canon See under *Canon.

Accompaniment (abbrev.: **Accomp.**) The musical support or background provided for one or more principal parts in the musical texture. For example, in a piano piece, chords for the left hand supporting a melody played by the right hand. Similarly, music for solo voices or instruments may have an accompaniment for piano or for orchestra. (However, in many songs – especially *Lieder – and also sonatas, the piano part is given equal importance rather than being treated as a mere accompaniment.)

ACCORDION

Accordion (piano accordion) A small portable reed organ, invented in Germany in 1822. The sounds are made by free reeds (thin metal tongues) being forced to vibrate by air from a bellows pulled and pushed by the player. Tunes are played with the fingers of the right hand on a piano-like keyboard, while the fingers of the left hand press buttons, called basses, which produce single bass-notes and full chords. The treble and bass registers change the timbre (or tone-quality) of the notes being played.



Achtel [German: 'eighth'] A quaver, eighth-note.

Acid rock See under *Rock.

Acoustics **1** The science of sound, the investigation of the nature of sound, its properties and characteristics. The four main characteristics of a sound are its pitch, volume (or intensity), timbre (tone-colour, tone-quality), and duration (the length of time for which it continues). **2** The acoustics of a concert hall, opera house, theatre, church, and so on, are the special characteristics in its design, construction, fabric, and decoration which enhance sounds and enable them to be heard with clarity.

Act tune (curtain tune, curtain music) Terms used in the 17th and 18th centuries for music played between the acts of a play while the curtain was down. [See also: *Entr'acte; *Intermezzo; *Interlude]

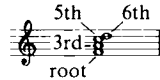
Adagietto [Italian] Fairly slow, but not as slow as *Adagio. Also used as a title for a shortish piece in *adagio* tempo.

Adagio [Italian: really *adagio*, 'at ease'] Slow and leisurely. Also used as a title for a slow piece or movement – for example, Barber's **Adagio for Strings*.

Adagio for Strings A piece for string orchestra, Opus 11, by the American composer, Samuel Barber. It is his own arrangement of the slow movement from his String Quartet, composed in 1936.

Adagissimo [Italian] Very slow.

Added sixth chord A *chord consisting of a triad (made up of root, 3rd, and 5th) with the 6th added.



Additional accompaniment Parts for extra instruments in addition to those originally included in the composer's score (for example, Mozart's arrangement of Handel's **Messiah*).

À demi-voix [French] With half the power of the voice.

Adieux, Les Title by which Beethoven's Piano Sonata No. 26 in E flat (Op. 81a; 1809–10) is usually known. Beethoven originally entitled the three movements *Das Lebewohl*, *Abwesenheit*, and *Wiedersehen* (Farewell, Absence, and Return), and dedicated the music to Archduke Rudolph of Austria who left Vienna for nine months during the French occupation. Beethoven's publisher, however, decided to change the titles into French: *Les Adieux*, *L'Absence*, et *Le Retour*.

Ad libitum (abbrev.: **ad lib.**) [Latin: 'at will'] An indication giving the performer the freedom to vary from the strict rhythm or tempo; to include or omit (sometimes repeat) a note or a passage of music so marked; to improvise, or

add ornamentation; to include a *cadenza at the moment indicated; to include or omit at will the music for a voice or instrument whose part is so marked.

A due (*a2*) [Italian: 'in twos', or 'by twos'] This term has two (opposite) meanings. **1** For two instruments whose music is written on the same staff in a score (e.g. oboes I and II, trumpets I and II, etc.) *a due* or *a 2* (or, in German scores, *zu 2*) means that both instruments are to play the same note(s) in unison (whereas *1* or *Solo* indicates that only the first instrument plays). **2** In choral music or orchestral string music (*divisi*) *a 2* is (less frequently) used to mean that voices or instruments in that section should divide into two groups, taking one note each.

Aeolian mode See *Church modes.

Aerophone A term used to describe any musical instrument whose sound is principally produced by the movement and vibration of air. The main group of aerophones includes woodwind and brass instruments. [See also: *Idiophone; *Membranophone; *Chordophone; *Electrophone]

Affanato [Italian] Breathless; agitated; hurried and excited.

Affections (Doctrine of Affections) A theory maintained during the Baroque period, especially in Germany, that different 'affections' (moods, feelings, emotions) can be expressed through different kinds of music. Simple examples are: sorrow expressed through slowish music in a minor key; joy through swifter, more lilting music in a major key. It was held that a single 'affection' [German: *Affekt*] should persist throughout an entire piece or movement.

Affetto [Italian] Affection, tenderness. **Affettuoso**, affectionate, with warmth and tenderness. **Affettuosamente**, affectionately.

Affrettando [Italian] Hurrying, hastening. **Affrettato**, hurried.

Agevole [Italian] Lightly.

Agilità [Italian]; **Agilité** [French] Agility, nimbleness.

Agitato [Italian]; **Agité** [French] Agitated, excited. **Agitamento** [Italian], agitatedly.

Agnus Dei See *Mass.

Agréments; Agréments [French] Ornaments, grace notes.

Aida Opera in four acts by Verdi, first produced in Cairo in 1871 (libretto by Ghislanzoni based on the French of du Locle). Contrary to popular belief this work was not written for the opening of either the Suez Canal or the Cairo Opera House. The action takes place in ancient Egypt. Radamès, an army captain (tenor), is in love with Aida (soprano), a slave to the Pharaoh's daughter, Amneris. He is made a general, given command of the Egyptian armies, and departs to lead them against the Ethiopians. But Amneris (mezzo-soprano) is also in love with Radamès, and suspecting that Aida may be a rival, she tricks her into revealing the fact and swears vengeance. At length Radamès returns victorious with, among his captives, Amonasro, the Ethiopian king (baritone). Aida recognizes Amonasro as her father, but he swears her to secrecy, convinces his captors that the king is dead, and secures the release of his followers. Amonasro is held to ransom and the Pharaoh gives Radamès Amneris's hand in betrothal. Radamès, his heart set on Aida, is horrified. Urged by Amonasro, Aida tricks Radamès into telling her his military plan. But he is overheard by Amneris, arrested as a traitor and condemned to be buried alive. Amneris alone can save him, but will do so only if he abandons Aida. He refuses. Aida joins him in the tomb, and they die together while the frustrated Amneris prays for Radamès' soul.

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AIR

Air 1 Song. 2 Also sometimes used to mean a simple melody or tune. 3

Occasionally used as a title for a melodious movement in a Baroque *suite which is song-like rather than dance-like. [See also: *Aria; *Ayre; *Variations]

Ais [German] The note A sharp. **Aisis**, the note A double sharp.

Al [Italian] At the; to the; as far as the. [See also: *All', alla]

Alberti bass A type of accompaniment pattern (first extensively used by the Italian composer, Domenico Alberti) often found in piano music by Classical composers such as Haydn and Mozart. It consists of chords broken up into patterns played by the left hand, keeping the music moving while outlining harmonies to support a melody in the right hand. For example:



based on
 these chords:



Alborada [Spanish: 'dawn'] Morning music, or morning song. The fourth piece from Ravel's **Miroirs* is called *Alborada del gracioso* (The jester's morning song) and Rimsky-Korsakov begins his **Spanish Caprice* with a lively *alborada* (repeated as the third movement). In north-western Spain, an *alborada* is often played on bagpipes or a rustic oboe accompanied by a small drum. [See also: *Aubade]

Albumblatt [German] Albumleaf – a name for a short piece originally copied by the composer into someone's autograph album. Later, the title became popular among 19th-century composers for short piano pieces.

Alceste Opera in three acts by Gluck, first produced in Vienna in 1767 (text by Calzabigi loosely based on the tragedy by Euripides). A crowd laments the illness of the Greek king Admetus (tenor). Led by his wife Alceste (soprano) and her two children, they offer sacrifices to the gods, but the Oracle reveals that, unless a willing substitute can be found, the king will die. Alceste offers herself in his place and he recovers, but when he learns what she has done he is overcome with horror. Alceste dies and Admetus follows her. Meanwhile Hercules (baritone) has returned to Greece and has learnt from Evander (tenor) of the king's death. At the gates of Hell, Admetus reminds Alceste of her duty to her children. Thanatos (baritone) reveals that only one of them is to die. He gives Alceste the choice, and, to Admetus's grief, she again offers herself. But Hercules has vowed to restore both king and queen to Greece. He appears on the scene, and he and Admetus fight the forces of the Underworld. Apollo (baritone) secures for Hercules a place among the gods, and Alceste and Admetus return together in triumph to Greece. In the preface to the manuscript score Gluck explained his much-quoted operatic 'reforms' (see under *Opera).

Alcuna; Alcuno [Italian] Certain, some. For example: *con alcuna licenza*, with some licence, with a certain freedom.

Aleatoric A word sometimes (misguidedly) used to mean *Aleatory.

Aleatory music ('chance-choice' music) [from Latin, *alea*: 'a dice'] 'Aleatory' is a word used since about 1950 to describe music which involves elements of chance or choice – either in the way it is composed, or performed, or both. A composer may take decisions about which notes to use and how to use them by throwing a dice. A performer may be asked to choose between several

alternatives, such as selecting which notes or which sections of music to perform, perhaps also making decisions about speed, dynamics, and expression. The pitch of notes may be indicated but not their duration, or vice versa. The performer may be asked to provide some notes of his or her own choice by improvising. In some aleatory pieces the composer may provide no notes at all – merely a collection of symbols, a diagram, a drawing, or just a basic idea, to be freely and imaginatively interpreted. ‘Chance-choice’ elements such as these in the music mean that no two performances of the piece can be exactly alike.

Two notable composers who have explored the possibilities of aleatory music are Karlheinz Stockhausen, e.g. in **Zyklus* and *Piano Piece XI* (see under **open form*), and the American composer John Cage, whose *Concert* (1957–8) may be performed as a solo, ensemble piece, symphony, aria (with soprano), or piano concerto. Each player chooses, in any order, any number of pages from his or her part. [See also: **Indeterminacy*; **Graphic score*; **Open form*]

All fine [Italian] To the end.

All’; Alla [Italian] At the, to the, in the style of, in the manner of. For example: *All’ ongarese*, in Hungarian style; *Alla marcia*, in the manner of a march; *Alla zingarese*, in the style of gypsy music. [See also: **Alla breve*; *Alla *francesce*; *Alla *tedesca*; *Alla *turca*; *Alla *zoppa*. For *All’ 8va* (short for *All’ ottava*) see **Octave signs*]

Alla breve [Italian] A tempo marking indicating a relatively brisk speed, with each beat as a minim – in other words, $\frac{2}{2}$ or C (two minim beats to each bar) instead of $\frac{4}{4}$ (four crotchet beats). See, for example, the music printed under **Bourrée* and under **Branle*.

Allargando [Italian] Broadening – slowing down, and usually implying that the music also becomes louder and more dignified.

Allegramente [Italian] Brightly, gaily; fairly fast.

Allegretto [Italian] Fairly fast – but not as fast as **Allegro*.

Allegrezza [Italian] Cheerfulness.

Allegrissimo [Italian: ‘very cheerful’] Very quick. [See also: **Allegro*]

Allegro [Italian] Really meaning ‘lively’ or ‘cheerful’, but used to indicate a fairly quick speed, regardless of the actual mood of the music.

Allein [German] Alone.

Alleluia [Latin form of the Hebrew *Hallelu Jah*, ‘Praise ye the Lord’] The third item of the Proper of the **Mass*. The Alleluia is an expression of joy and praise, and is sung immediately after the Gradual. [See also: **Jubilus*]

Allemande [French for ‘German’, or ‘German dance’] **1** The first dance movement in a Baroque keyboard **suite*. Moderate in speed, and usually in $\frac{4}{4}$ time, beginning with an **anacrusis* of a quaver or a semiquaver. An allemande often has an intricate musical texture, with running semiquaver figures passed from one part to another.

Bach: French Suite No. 5 in G



ALLENANTANDO



English composers of the 16th and 17th centuries used other spellings of *allemande*, such as **alman**, **almand**, **almain**, and **almayne**.

2 In the late 18th and early 19th centuries, *Allemande* was the name given to a swift, waltz-like dance in triple time (for example, Beethoven's *Bagatelle* Op. 119 No. 3 is marked 'à l'Allemande').

Allentando [Italian] Slowing down.

Allmählich [German] Gradually; by degrees.

All'ottava; **All'8va** See *Octave signs.

All'unisono [Italian] In unison; at the unison.

Almain; **Alman**; **Almand**; **Almayne** See *Allemande.

Al rovescio [Italian: 'back to front'] A term which may refer either to *inversion of a melody (as in the *Trio al rovescio* from Mozart's *Serenade* in C minor, K388) or to *retrograde motion (as in the *Menuetto al rovescio* from Haydn's *Piano Sonata* No. 26 or *Symphony* No. 47 in G).

Al segno (abbrev.: **A.S.**) [Italian: 'to the sign'] An indication, when a section of music is to be repeated, to continue only as far as the sign (usually printed as ♯). [See also: *Dal segno]

Also sprach Zarathustra (Thus spake Zarathustra) A lengthy symphonic poem, Opus 30, by Richard Strauss, composed in 1895–6, and based on the prose-poem of the same title by the German philosopher, Nietzsche. Strauss scores the music for very large orchestra which includes: 3 flutes and 2 piccolos, 3 oboes and cor anglais, 2 clarinets, E \flat clarinet and bass clarinet, 3 bassoons and double bassoon; 6 horns, 4 trumpets, 3 trombones and 2 bass tubas; kettle drums, bass drum, triangle, cymbals, glockenspiel, a low bell in E; 2 harps, organ, and a large string section. [See also: *Ein *Heldenleben*]

Alt **1** German for alto or contralto, or for 'old'. **2** Italian term (meaning 'high') for the notes immediately above the treble staff from G to the F above, each of which may be described as being 'in alt'. Notes of the next octave (from the next G upwards) are said to be 'in altissimo' ('very high').



Altered chord Same as Chromatic chord (see under *Chromatic).

Alternativo [Italian]; **Alternativement** [French] A term indicating that one section of a piece is to alternate with another. For example (from Bach's *English Suite* No. 2): *Bourrée I (alternativement)*, *Bourrée II*, means that these two dances are to be performed in 'sandwich' fashion:

| | | |
|------------------|------------|------------------|
| Bourrée I | Bourrée II | Bourrée I |
|------------------|------------|------------------|

[See also: *Minuet and Trio form]

Altflöte [German] Alto flute.

Altissimo See *Alt 2.

Alto [Italian: 'high'] **1** The highest adult male *voice (produced in *falsetto), much used in English church music and early vocal music. **2** The lowest, unbroken, boy's voice. **3** Abbreviation for contralto, the lowest female voice. **4** [French] Viola.

Alto clef See *Clef.

Alto flute See under *Flute.

Alto Rhapsody Composition by Brahms (Op. 53; 1869) for solo contralto, chorus of male voices, and orchestra, setting words from Goethe's poem *Harzreise im Winter* (Winter journey in the Harz Mountains).

Alzati [Italian: 'lifted'] Indication, in music for bowed string instruments, that mutes should be removed (*sordini alzati*).

Amabile [Italian] Lovable, amiable. **Con amabilità**, with love; tenderly.

Amarevole [Italian] Bitterly. **Amarezza**, bitterness.

'Amen' cadence See *Cadences.

American in Paris, An A programmatic orchestral piece by George Gershwin, composed in 1928. The music is scored for a large orchestra including, in the percussion section, four Parisian taxi horns.

'**American**' **Quartet** Nickname of Dvořák's String Quartet No. 12 in F, Op. 96, composed in 1893 when he was resident in the USA. Several of the themes have characteristics of Negro melodies. There are four movements: 1 *Allegro ma non troppo* (in sonata form); 2 *Lento*; 3 *Molto vivace* (a scherzo and trio); 4 *Vivace ma non troppo* (in sonata-rondo form).

Amid Nature See *Carnival Overture.

Amor brujo, El (Love, the magician) Ballet in one act, composed by Manuel de Falla, first produced in Madrid in 1915 (choreography by Imperio). The story concerns the gypsy girl Candélas, whose romance with the handsome Carmelo is hindered by the ghost of her former lover. There are several versions. In one, Carmelo rids Candélas of her hallucinations by impersonating the ghost; in another, Candélas's friend Lucia acts as a decoy, leaving Candélas and Carmelo free to wed. Unusually, there is a singing role for a solo soprano. The score also includes the colourful and exhilarating *Ritual Fire Dance*.

Amore [Italian]; **Amour** [French] Love, affection. In the names of old instruments (e.g. *oboe d'amore, *viola d'amore) the word indicates a sweeter tone-quality and, often, a deeper pitch than normal.

Amoroso [Italian] Loving, affectionate.

Anacrusis One or more unstressed notes appearing before the first strong beat (downbeat) of a musical phrase – particularly at the beginning of a piece or of a movement:

Chopin: Prelude Op. 28 No. 7



Mozart: *Eine kleine Nachtmusik*



Anche [French] **1** Reed. **2** Reed instrument.

ANCORA

- Ancora** [Italian] Again (same as French: *encore*). It also means 'yet' or 'still', as in **ancora forte**, still loud; **ancora più lento**, yet more slowly, slower still.
- Andante** [Italian: 'going'] A tempo marking indicating that the music should be 'moving along', 'at an easy walking pace', 'flowing along at a moderate speed'. Most composers tend to think of *andante* as a slowish (but not slow) pace; and so **più** (more) **andante** generally means slower than normal *andante*; whereas **meno** (less) **andante** and **andante con moto** are both generally slightly faster than *andante*. **Andante** is also used as a title for a piece or movement in a moderately slow yet flowing tempo. [See: *Andantino]
- Andantino** [Italian: diminutive of *andante*] Tempo marking which usually indicates a speed slightly faster than *Andante. Also used as a title for a shortish piece in *andante* tempo.
- An die ferne Geliebte** (To the distant beloved) *Song-cycle by Beethoven (Op. 98; 1816) consisting of six songs for voice and piano to words by A. Jeitteles.
- Anfang** [German] Beginning. **Anfangs**, at first. **Wie am Anfang**, as at the beginning, as at first. **Vom Anfang**, from the beginning (same meaning as the Italian term **da capo*).
- Anglaise** [French for 'English', or 'English dance'] A lively dance of the 17th and 18th centuries, in swift duple time. However, composers often used this title for any dance thought to be English in origin or character (e.g. a hornpipe, or a country dance).
- Anima** [Italian] Soul. **Con anima**, with soul (and therefore emotion). *Anima* also means the soundpost of a string instrument which connects the back and the belly and enriches the tone-quality – and therefore may be thought of as the 'soul' of the instrument.
- Animando** [Italian] Becoming more lively (and therefore faster). **Animato**, enlivened, lively, animated.
- Animé** [French] Animated, lively, brisk.
- Animò** [Italian] Spirit, courage, boldness. **Con animò**, with spirit, with boldness. **Animoso**, bold, spirited.
- Années de pèlerinage** (Years of pilgrimage) Three volumes of descriptive piano pieces by Liszt. Volume 1, entitled *Suisse* (Switzerland), 1848–54, includes *Au lac de Wallenstadt* (By the lake of Wallenstadt), *Au bord d'une source* (Beside a spring) and *Eglogue*. Volume 2, *Italie* (Italy), 1837–49, includes the three *Petrarch Sonnets* and the *Dante Sonata*. The third volume (without title), 1867–77, includes *Les jeux d'eau à la Villa d'Este* (The fountains at the Villa d'Este).
- Answer** See under *Fugue.
- Antarctic Symphony** See **Sinfonia antartica*.
- Antecedent** The name given to the leading voice in a *canon, or to the subject of a fugue.
- Anthem** A short, sacred choral piece sung during a Protestant church service (the counterpart of a *motet, but sung in English not Latin). A **full anthem** is sung by the choir throughout, usually **a cappella*. In a **verse anthem**, verses sung by one or more soloists with instrumental accompaniment alternate with sections where the whole choir joins in. Examples are: full anthem – *Sing joyfully* by Byrd, and Tallis's anthems *If ye love me* and *Hear the Voice and Prayer*; verse anthem – Gibbons's anthems *This is the Record of John* and *Behold, Thou hast made my days*, and Purcell's *Rejoice in the Lord Always* (also known as the *'Bell' Anthem).