The only correct Edition.

OTTO LANGEY'S

Newly revised

TUTOR

FOR

FLUTE.

4TH EDITION

with Appendix

Selected compiled and arranged by

HARRY PRENDIVILLE.

Carl Fischer.
NEW YORK 6 FOURTH AVE.

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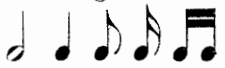
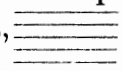
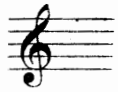
1834-116

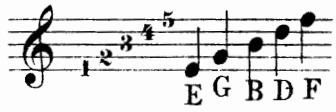
RUDIMENTS OF MUSIC.

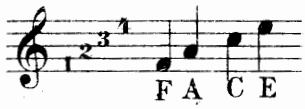
Before the student can commence to play on any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

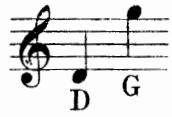
The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

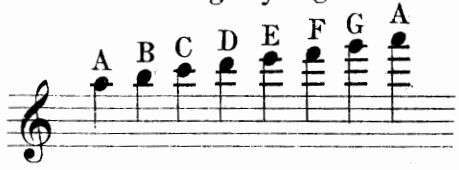
For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are: 

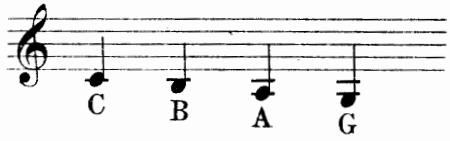
of the four spaces between the lines 

of the two above and below the lines 

These eleven notes are insufficient to indicate the full compass of Sounds in use. Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

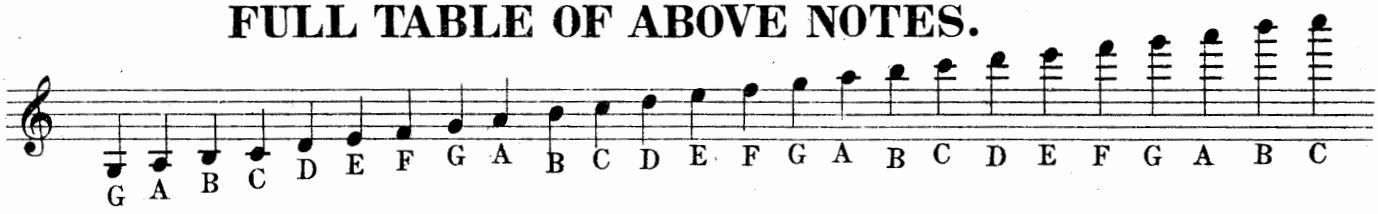
Notes of the ledger lines above the stave 

etc.

Notes of the ledger lines below the stave 

etc.

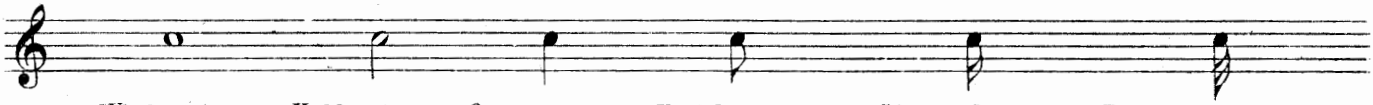
FULL TABLE OF ABOVE NOTES.



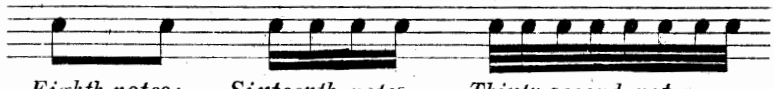
DURATION OF NOTES.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.

Forms of different notes.



Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirty second note;

Several of the latter three specimens combined may also be written thus: 

Eighth notes; Sixteenth notes; Thirty second notes;

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

A Whole note

or

2 Half notes

or

4 Quarter notes

or

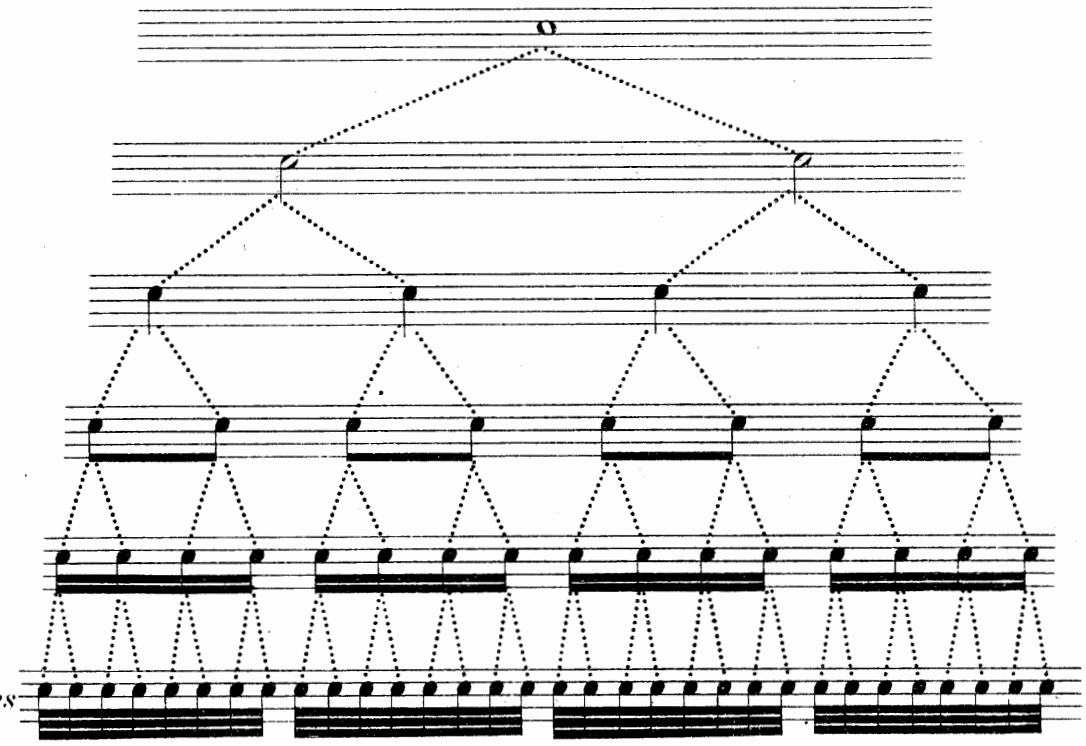
8 Eighth notes

or

16 Sixteenth notes

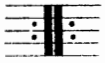
or

32 Thirty second notes



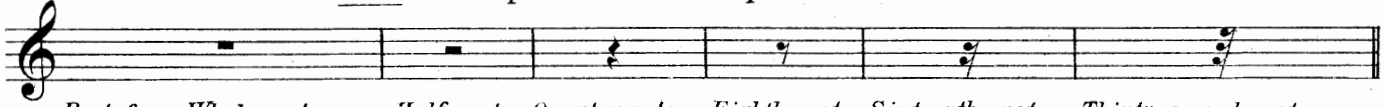
BARS.

Notes are arithmetically divided into bars marked by one or two lines drawn across the stave.

One line is placed after each bar and each bar contains the same number or value of Notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double Bar is placed, and if either two or four dots are found by the side of the double bar thus  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

RESTS.

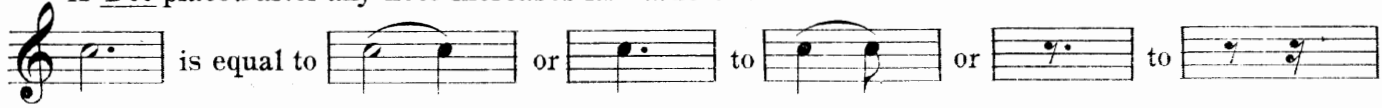
Instead of a Note a Rest of an equal value can be placed.



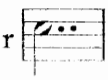
Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirty second note;

DOTS.

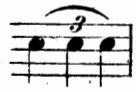
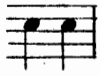
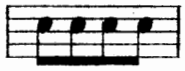
A Dot placed after any note increases its value one half Thus:



is equal to or to or to

Two dots placed after a note increase its value one half and a quarter or  like etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a **3** being put over a group of three notes. Double Triplets are marked by a **6** being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked or six eighth notes in the time of four eighth notes.  not so marked.

There are also groups of five seven and nine notes etc.

TIME.

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

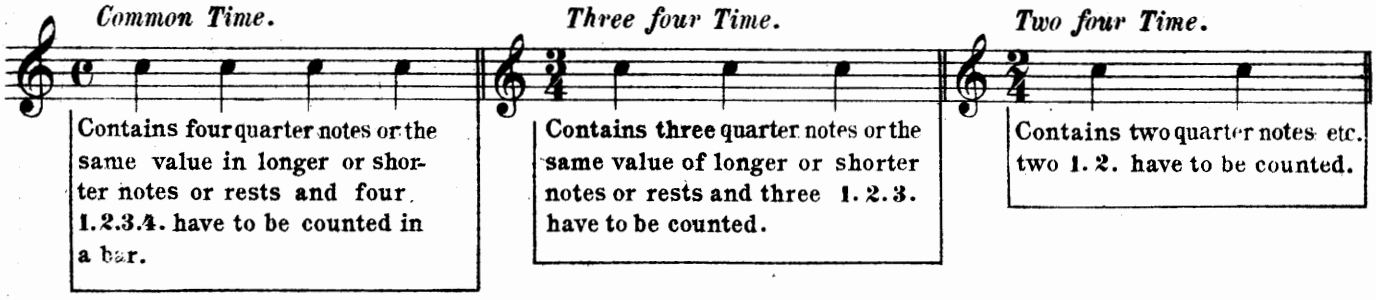
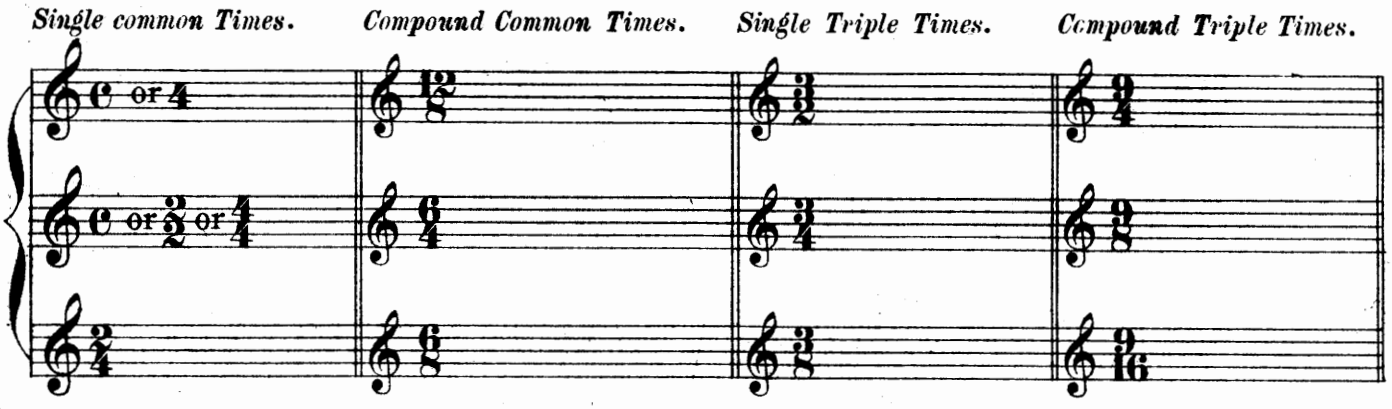


TABLE OF TIMES.



When a line is drawn through the **C** thus **¢** which is called àlla breve, two are counted in a bar.

Instructions for the Flute.

HOW TO PUT THE FLUTE TOGETHER.

Screw the joints carefully together, so that the finger holes and embouchure (i.e. mouthhole) are in a straight line; the latter may, if found convenient be turned slightly inwards. Arrange the foot joint so that the little finger may have easy access to the lowest Keys.

HOW TO HOLD THE FLUTE.

Take the Flute with both hands and place the upper part of the middle joint on the bottom part of the third joint of the first finger of the left hand, about an inch above the hole for that finger. Place the embouchure against the hollow of the chin, near the under lip, and the thumb of the right hand against the instrument, nearly under the hole for the first finger. Hold the Flute nearly horizontal, the foot part slightly declining.

POSITION OF THE FINGERS.

LEFT HAND.	RIGHT HAND.
1st Finger, bent.	1st Finger, slightly bent.
2nd ,, bent.	2nd ,, a little more bent.
3rd ,, nearly straight.	3rd ,, slightly bent.
4th ,, above the G♯ Key, ready to open that Key when required.	4th ,, over the D♯ Key, ready to open that or the other foot Keys when required.
The thumb gently resting against the side of the instrument, just above the B♭ Key.	The thumb as mentioned above.
	NB: See Scales how to apply the Fingers.

KEEPING A FLUTE IN ORDER.

Always after playing, wipe the wet out of the Flute by means of a soft piece of silk passed in with a cleaning stick.

Grease the joints sometimes with a mixture of melted bees wax and tallow.

Oil the points of each spring and also the screw of the Key occasionally.

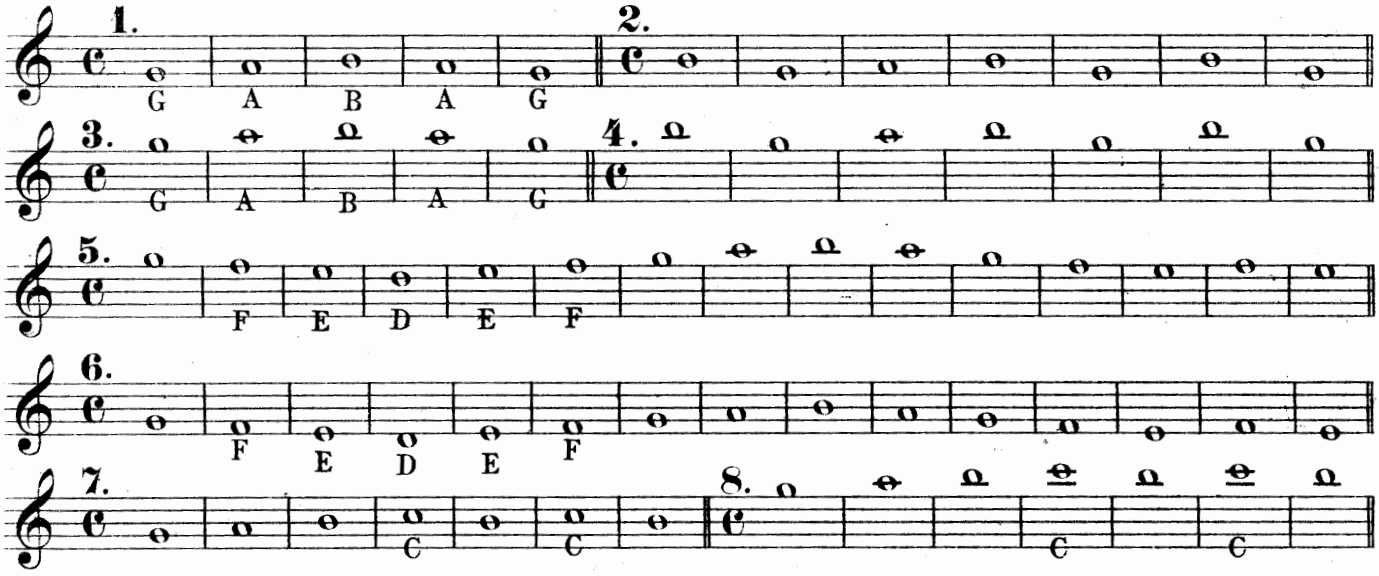
Should the Keys not act properly, take the screw out carefully and clean it with a piece of leather.

HOW TO PRODUCE A SOUND.

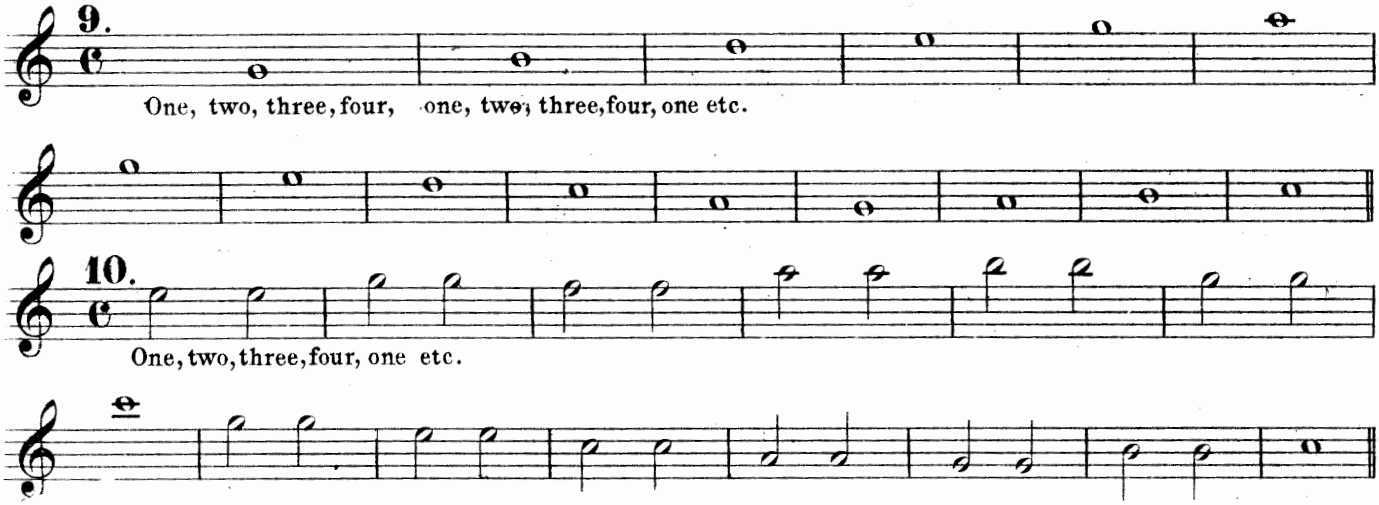
It can scarcely be explained without the assistance of a teacher; the only rules given here, are that the under lip should cover the embouchure a little less than a half, the mouth drawn as though being in the act of smiling, but the lips must be still pressed firmly together except just in the middle, from whence the current of air must be directed against the inner surface of that part of the embouchure which is opposite the aperture in the lips. The tone is produced by directing the air against the mouthhole and striking the tongue against the palate as though pronouncing the letters T or D according to the quality of tone required.

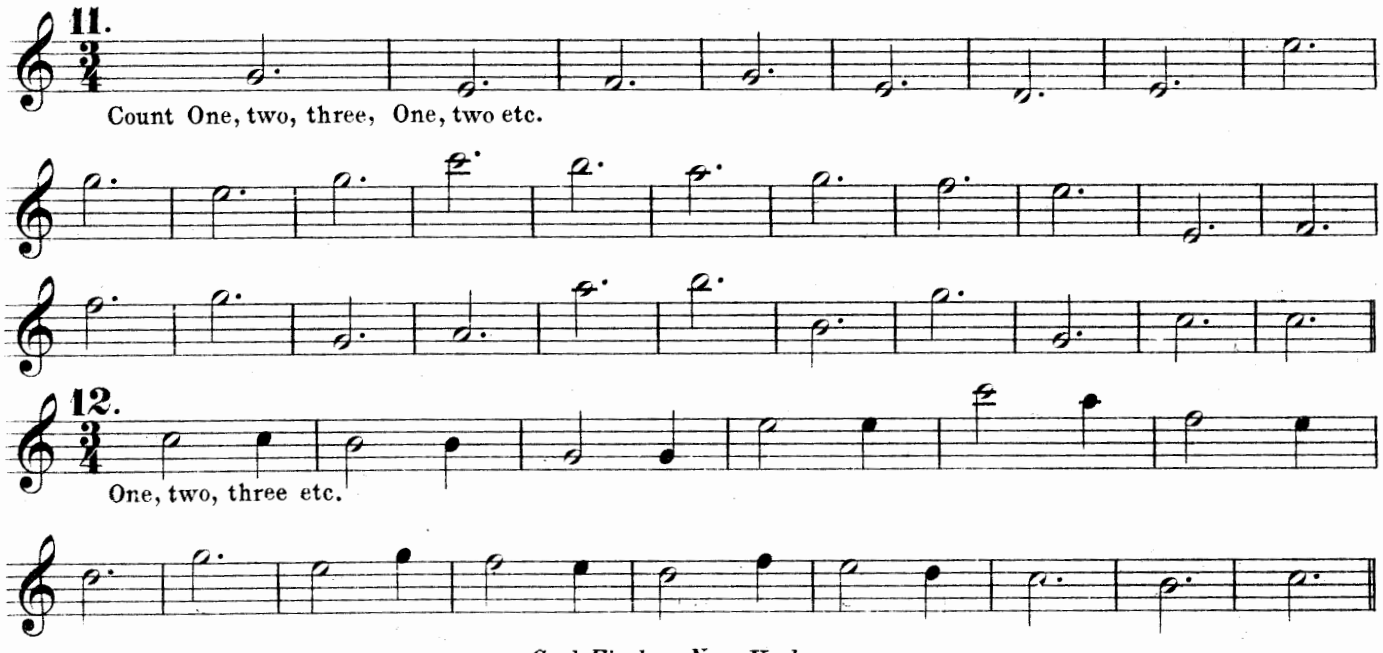
THE FIRST EXERCISES.

Breath the syllable "Too" against the mouthhole.



Now observe the value of the notes and count mentally.





Carl Fischer New York.

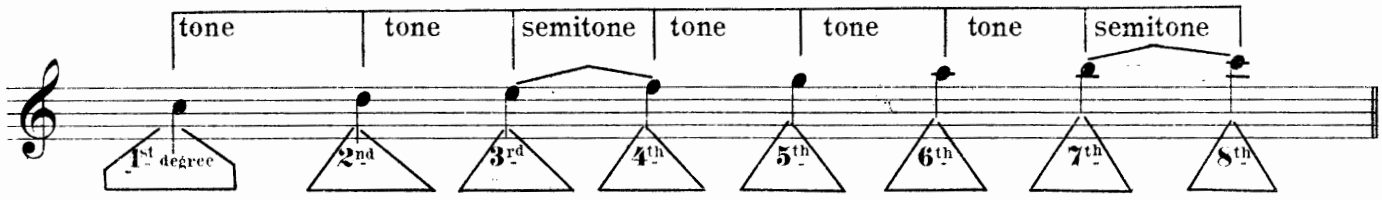
SCALES.

The ladder like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a Scale and each note of a scale is called a Degree. Between these eight degrees there are seven intervals or distances five of which are whole tones and two semitones.

There are two principal kinds of Scales, termed Major and Minor, whose ascension or descension is diatonical i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatical i.e. only in semitones.

For the present only the Major Scale will be treated upon. In the major scale the semitones are situated between the third and fourth, and the seventh and eighth degrees of the Scale.

EXAMPLE.



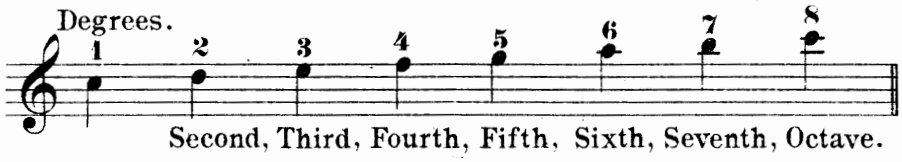
Each diatonic scale derives its name from the name of the note on the first degree__ or the root.

There are twelve major and twelve minor scales; but not to burden the student with their combinations at present, only the scale of C major will be given.

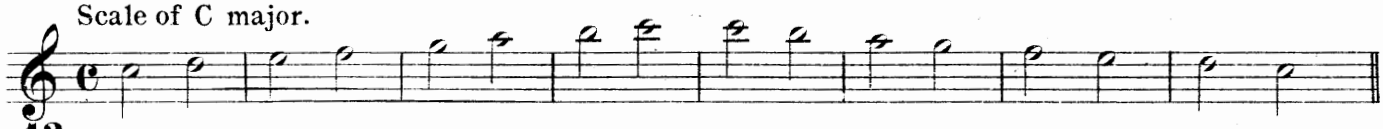
The distance from one note to another is called an Interval. Two notes placed on the same degree do not produce any interval, they are said to be in Unison.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh andthe Octave etc.

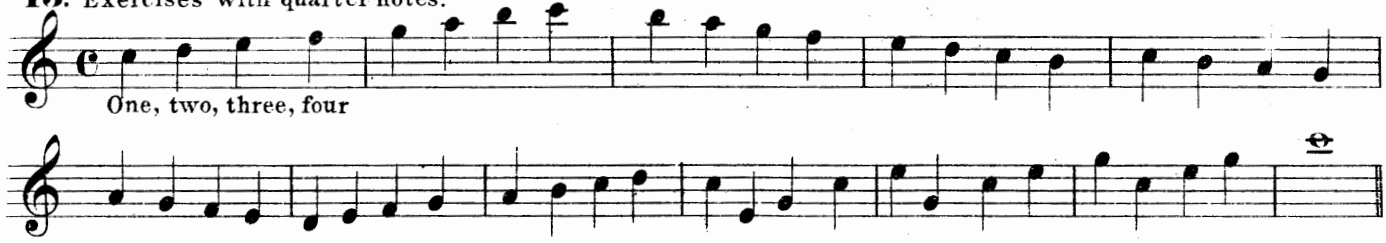
EXAMPLE.



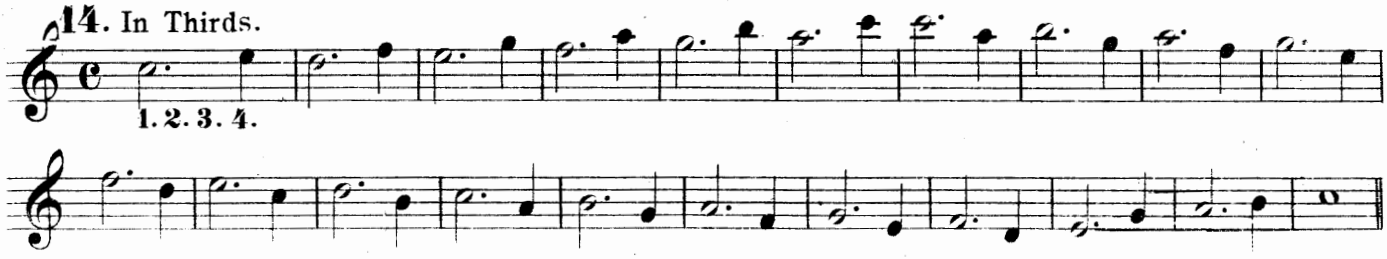
Scale of C major.



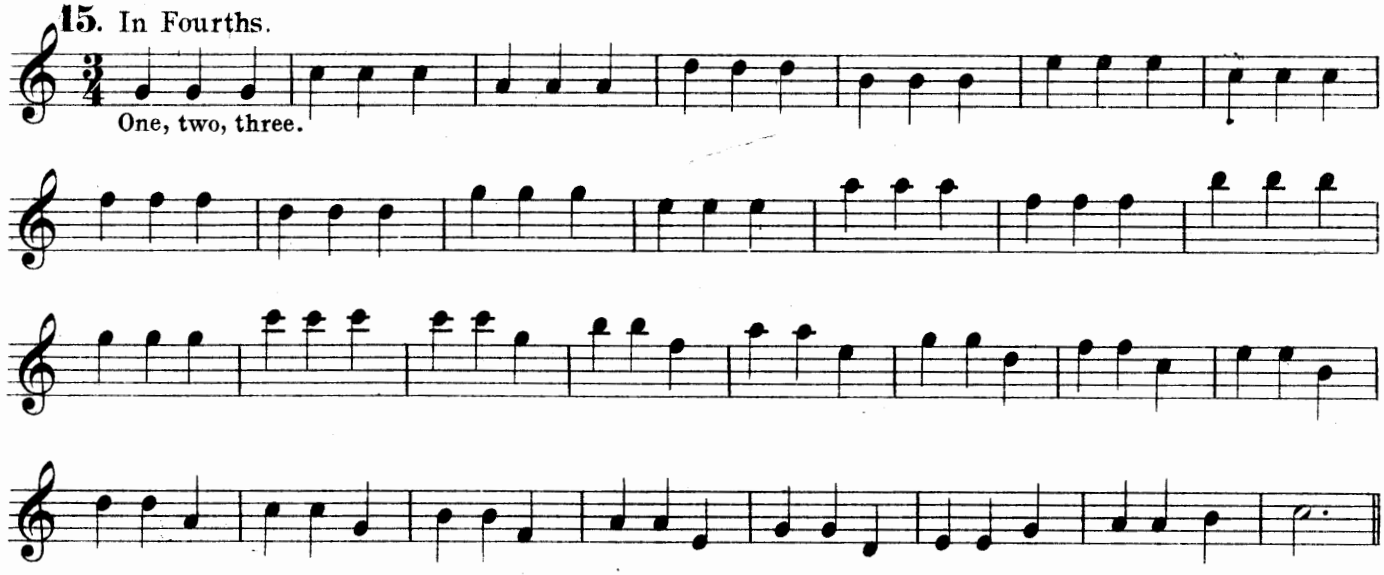
13. Exercises with quarter notes.



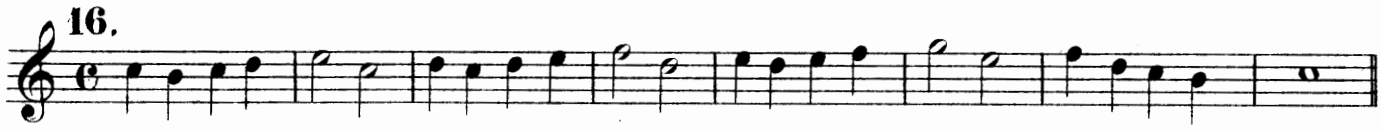
14. In Thirds.



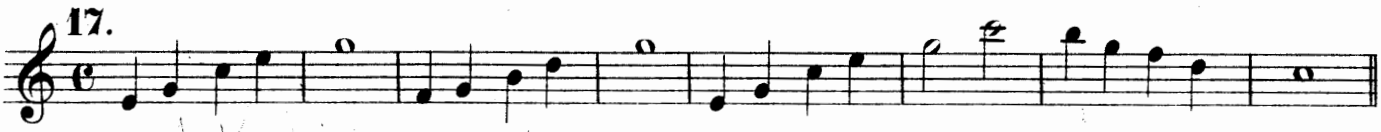
15. In Fourths.



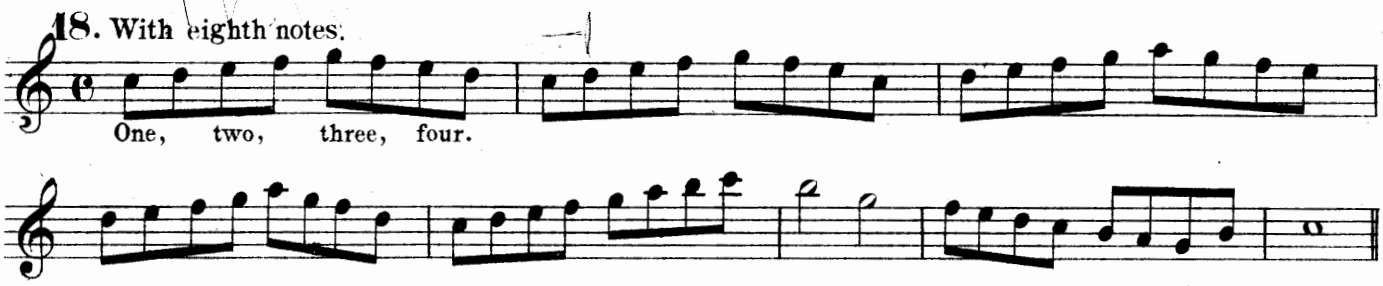
16.



17.



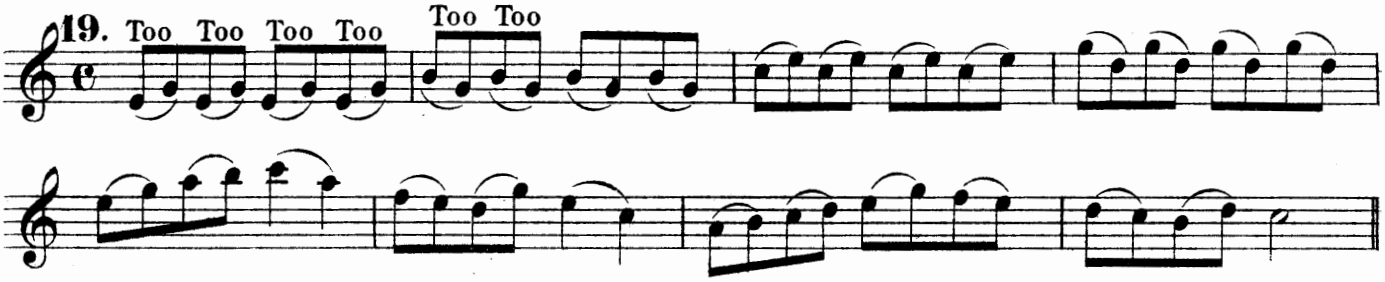
18. With eighth notes.



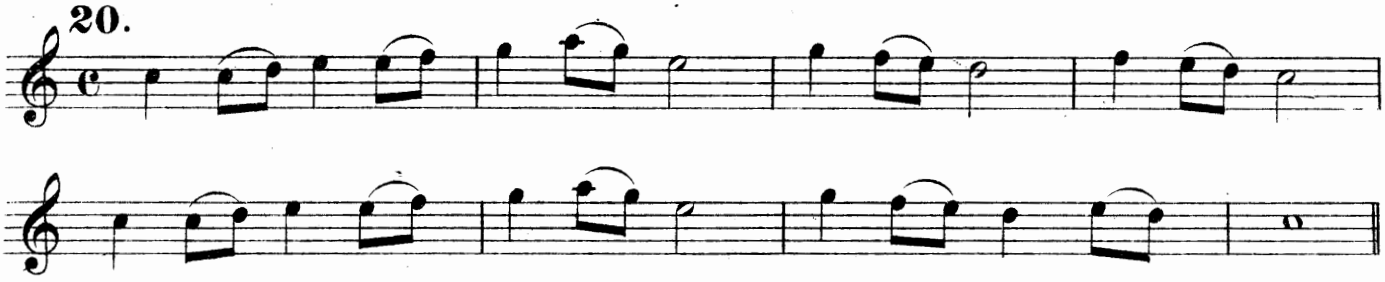
THE SLUR.

A slur ⁀ drawn over two or more notes, binds the same, for which only one stroke of the tongue is applied.

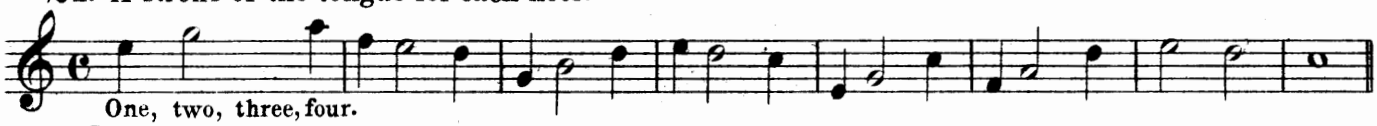
19. Too Too Too Too Too Too



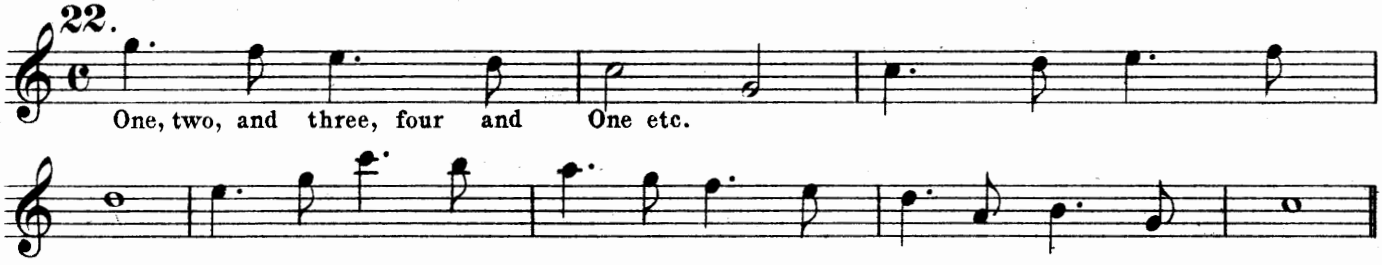
20.



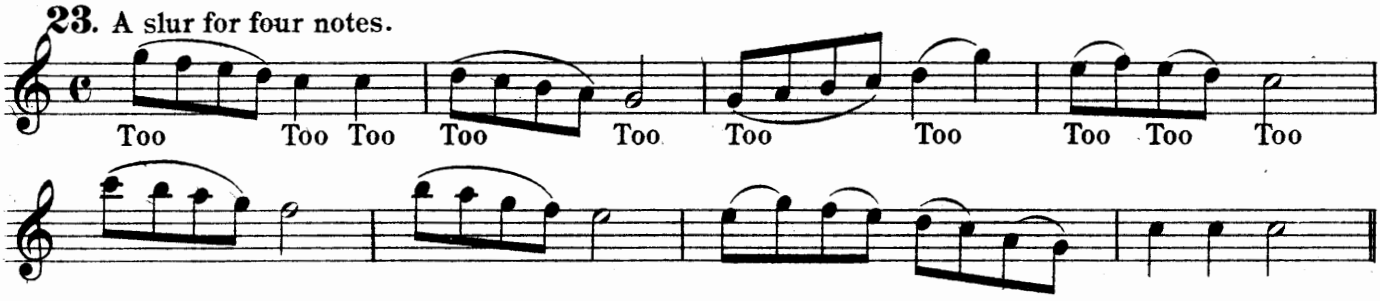
21. A stroke of the tongue for each note.



22.



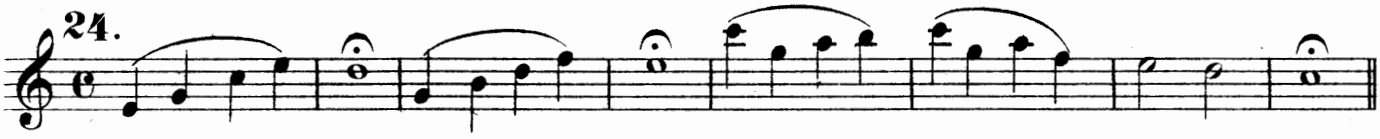
23. A slur for four notes.



THE PAUSE.

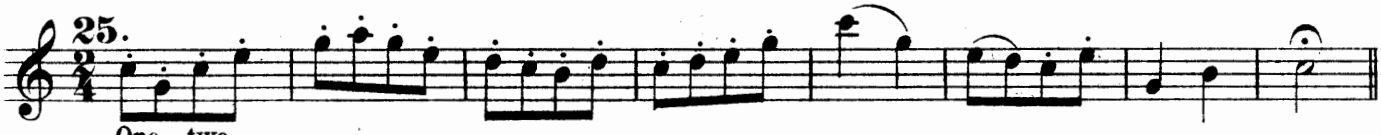
This sign 𝄐 is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the peformers pleasure, the counting being interrupted.

24.

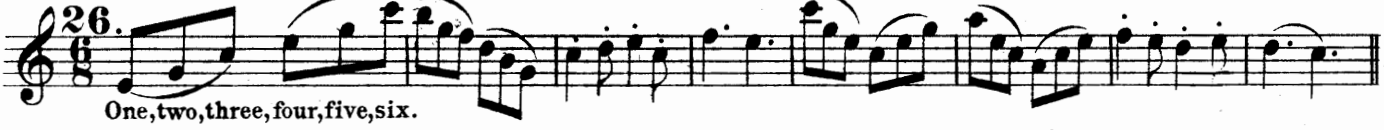


When a dot is placed over a note it must be played very short, which is done by pronouncing a short T. this articulation is called staccato.

25.

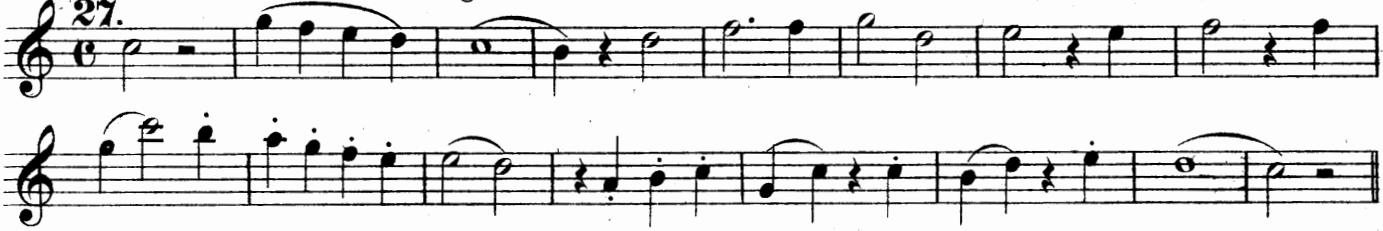


26.



EXERCISES for observing the Rests.

27.



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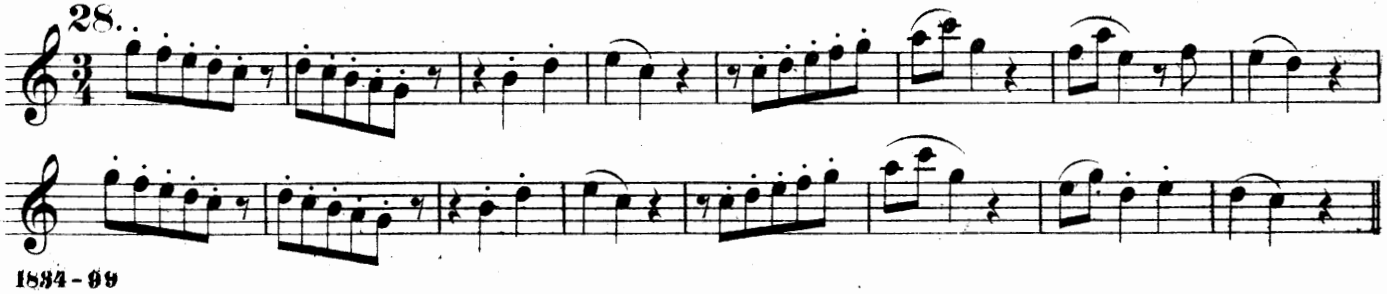
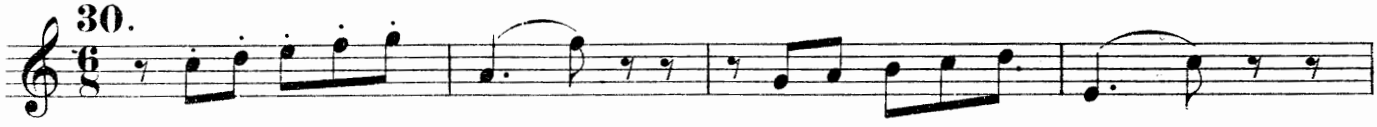
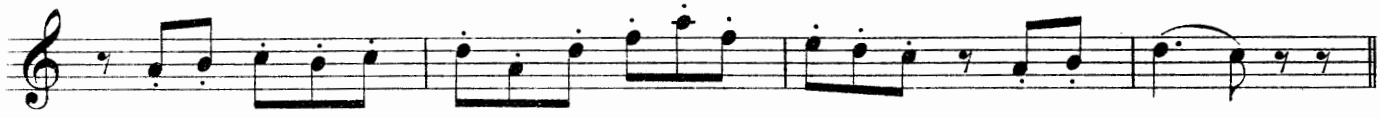


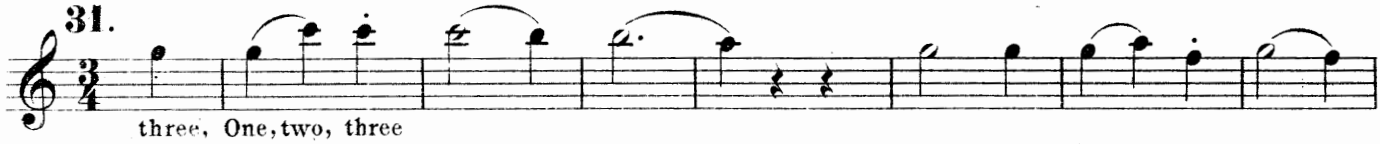
29. Sixteenth notes.

30.

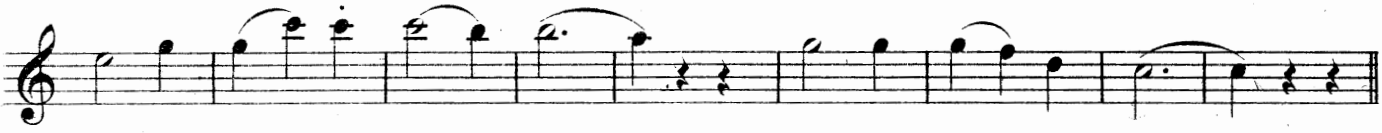




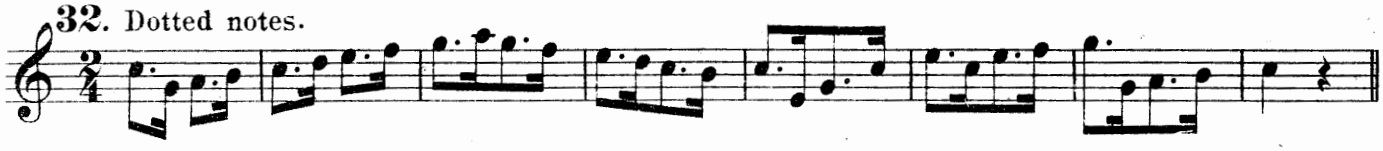
31.



three, One, two, three



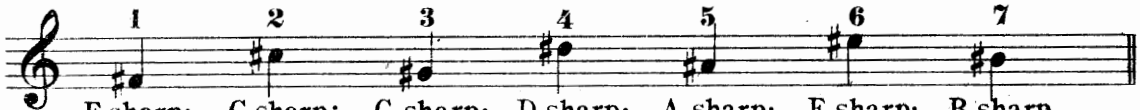
32. Dotted notes.



SHARPS.

A Scale may be formed on any note but in order to produce semitones between the third and fourth and the seventh and eighth degree in any other but the scale of C major, it is required to employ certain characters, which raise, depress or restore any note of the scale. One of these characters is called the Sharp ♯, which, when prefixed to a note, raises it half a tone. The number of sharps employed in a scale, depends, upon which note the scale is founded.

The sharps succeed each other in the following order.



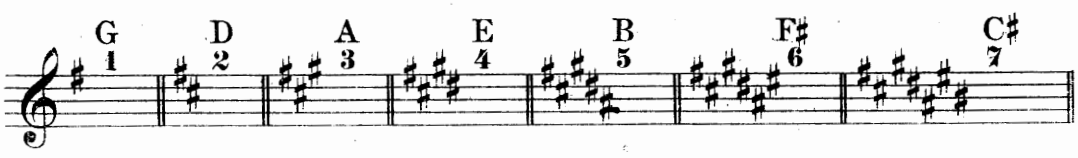
F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps all F's, C's and G's etc.

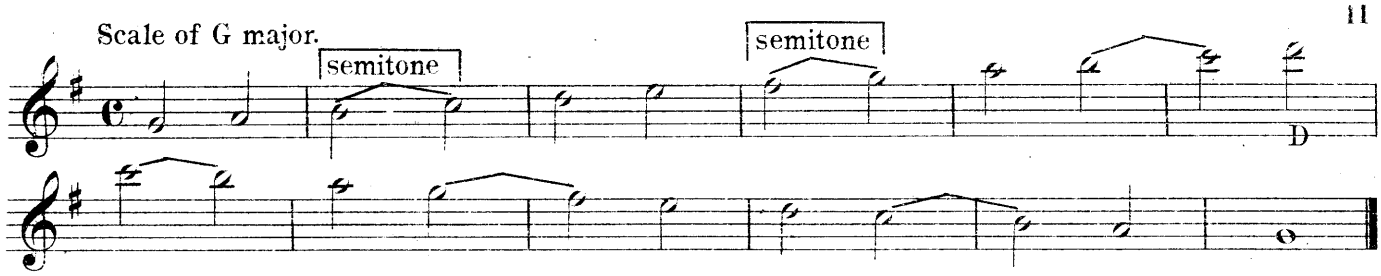
The sharps marked at the commencement are called the Signature, while any which are marked in the course of the composition, are called accidentals.

TABLE OF SIGNATURES OF SHARP KEYS.

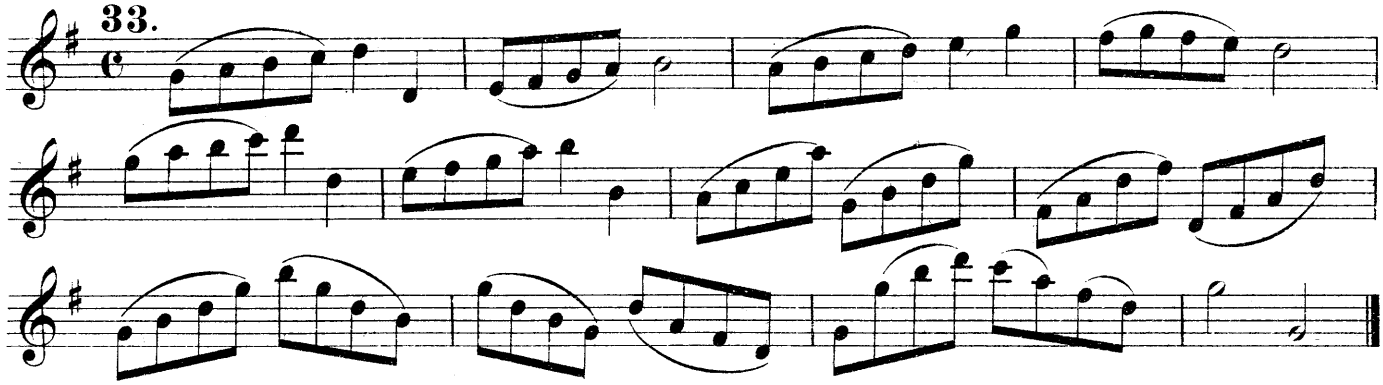
Names of the Keys.
Number of Sharps.



Scale of G major.



33.

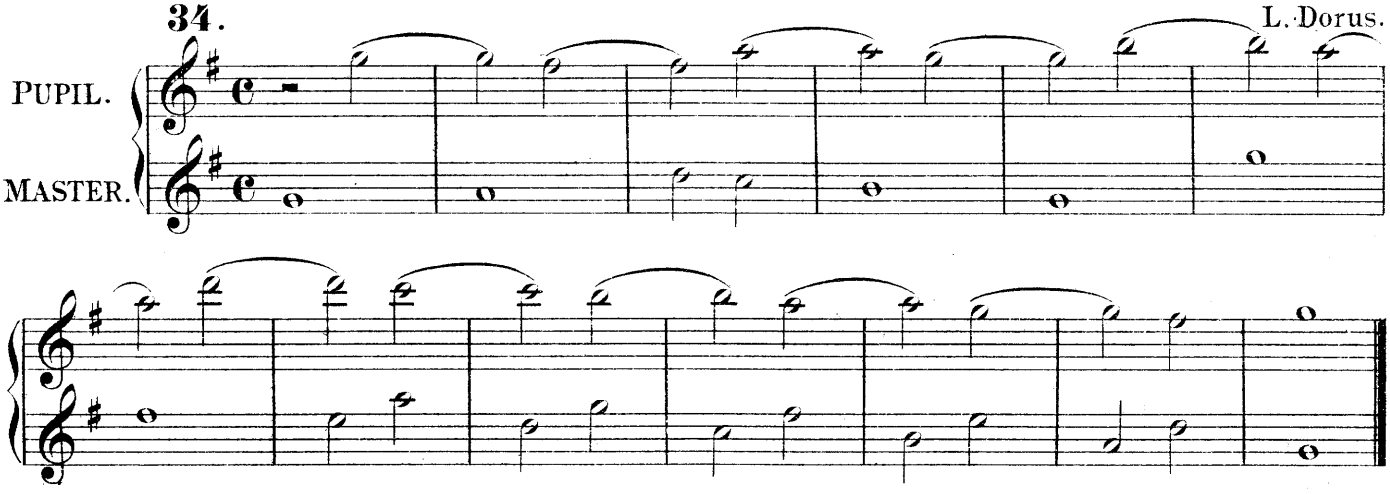


SYNCOPATED NOTES. The accompaniment of a 2nd Flute is given to keep proper time.

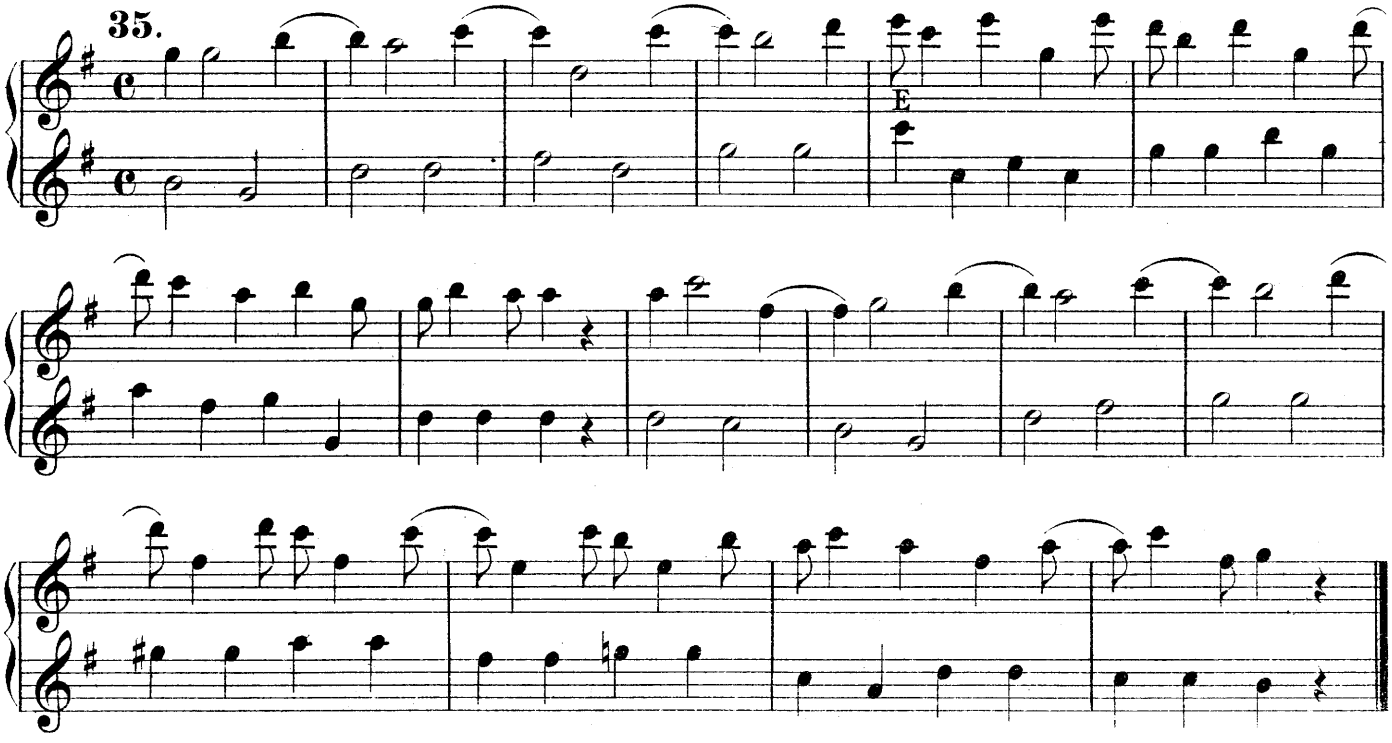
34. L. Dorus.

PUPIL.

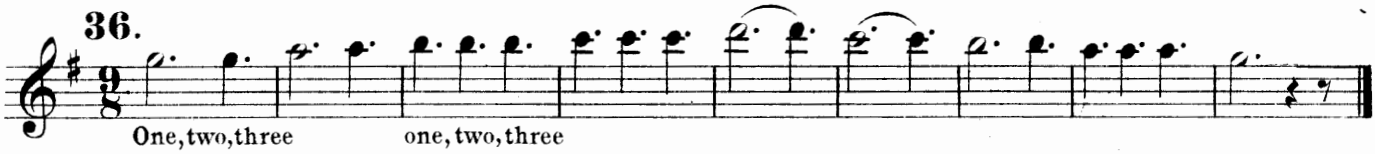
MASTER.



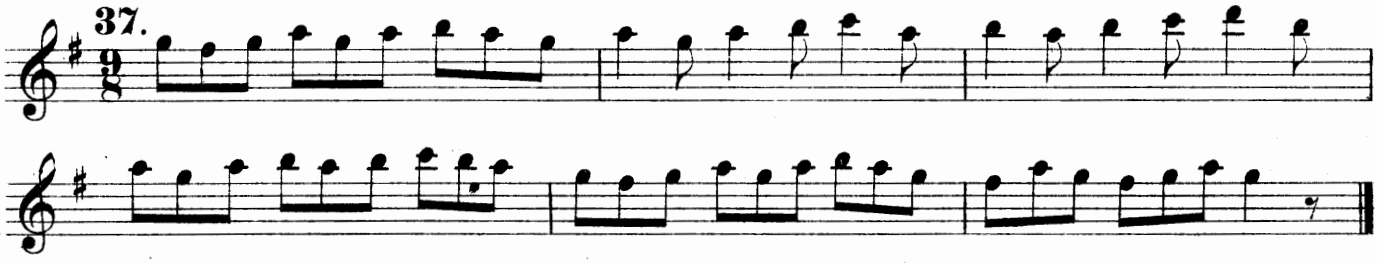
35.



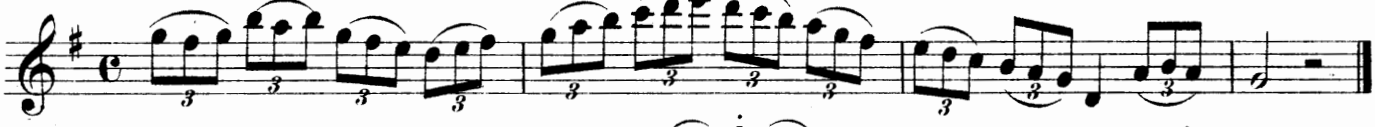
36.



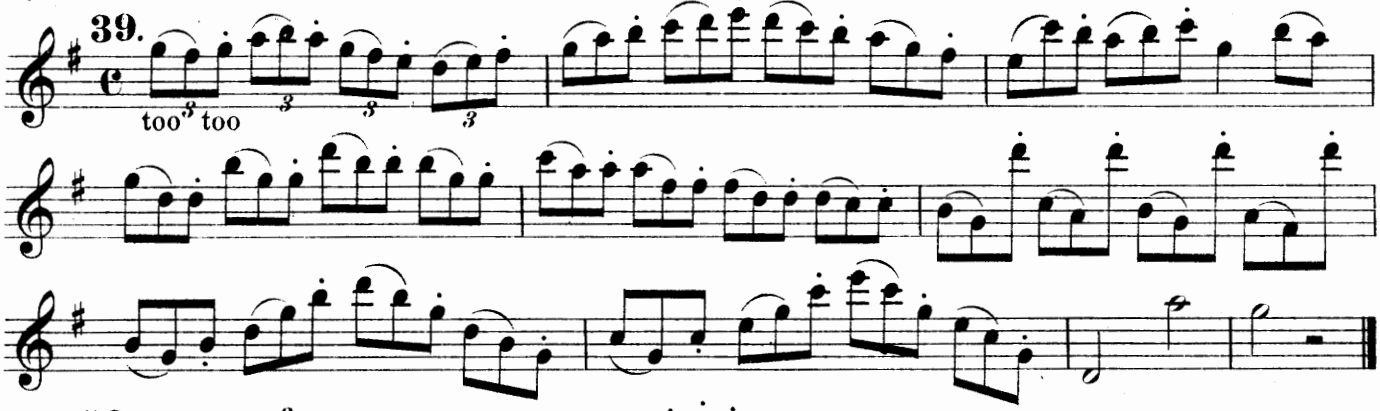
37.



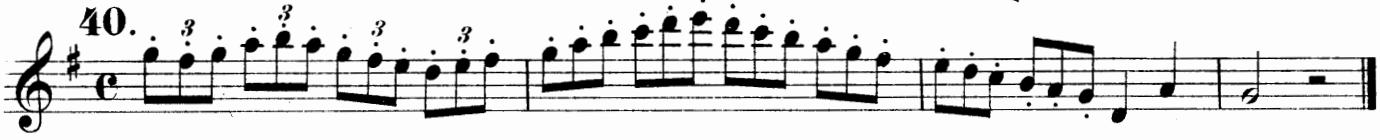
38. EXERCISES with Triplets.



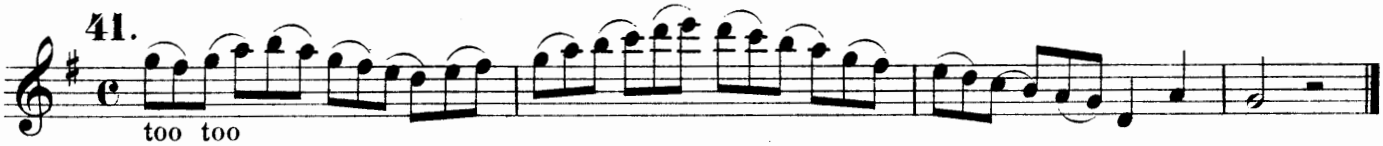
39.



40.

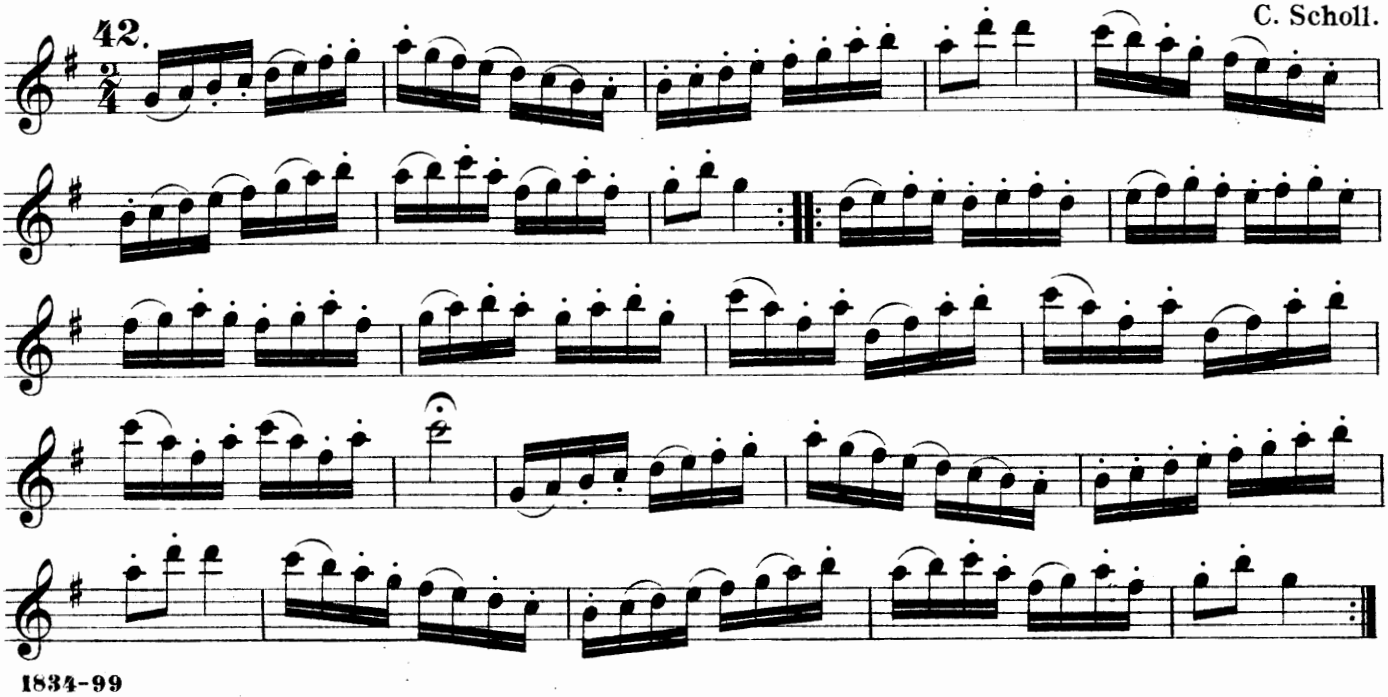


41.

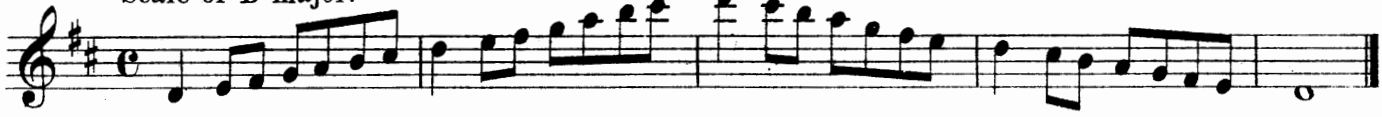


C. Scholl.

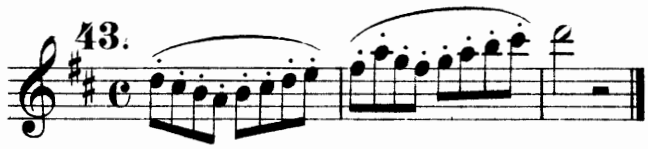
42.



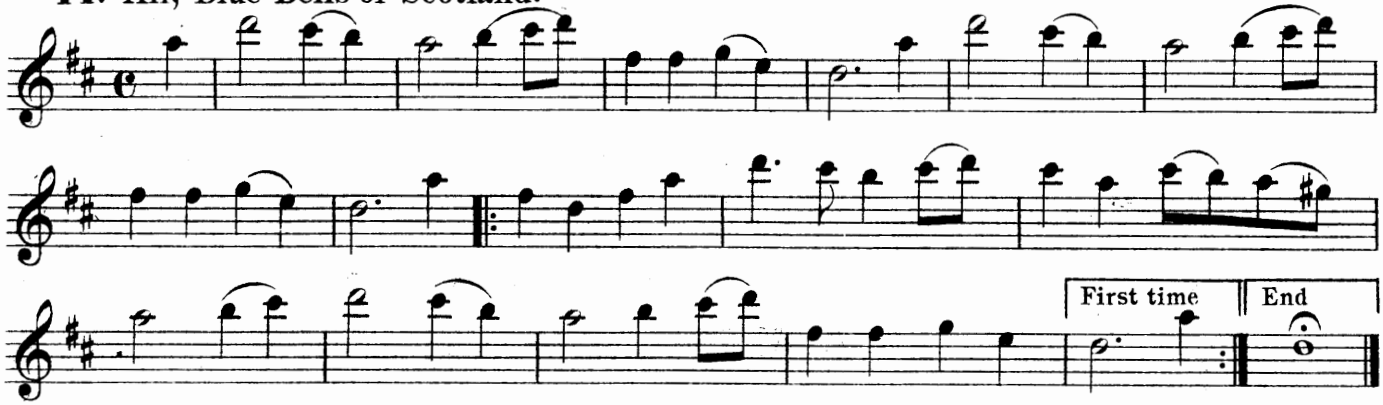
Scale of D major.

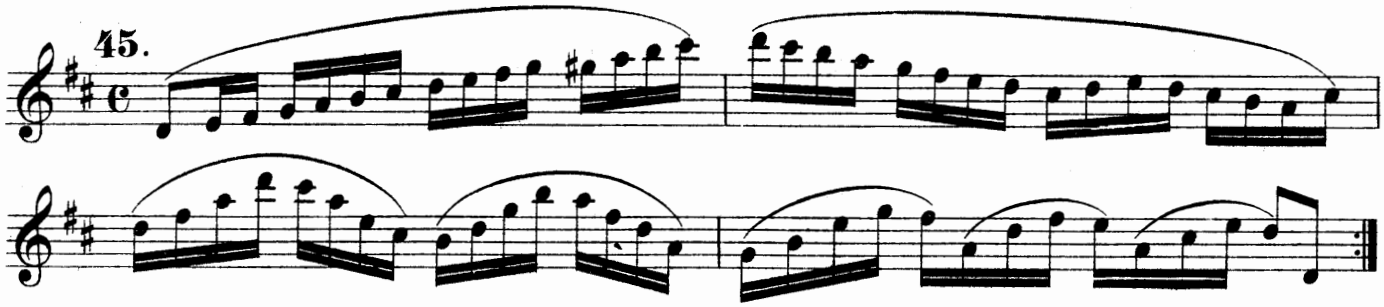


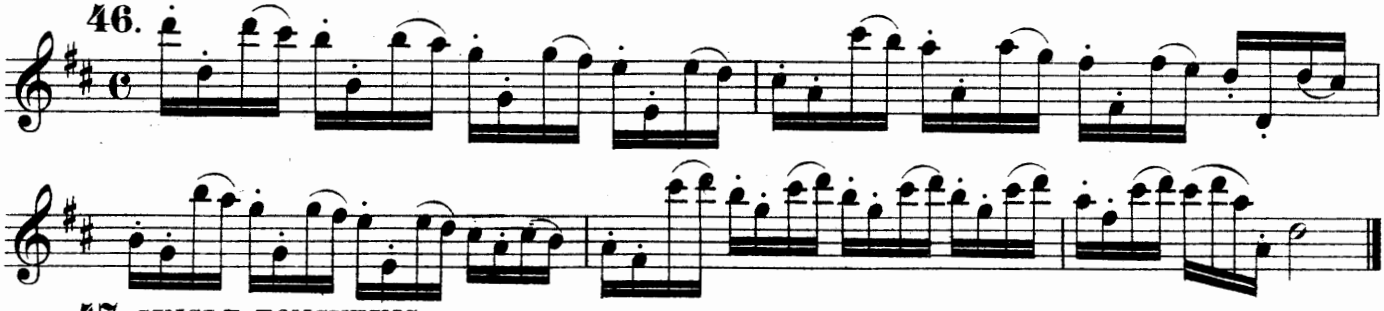
A soft tongueing is applied in passages marked thus:



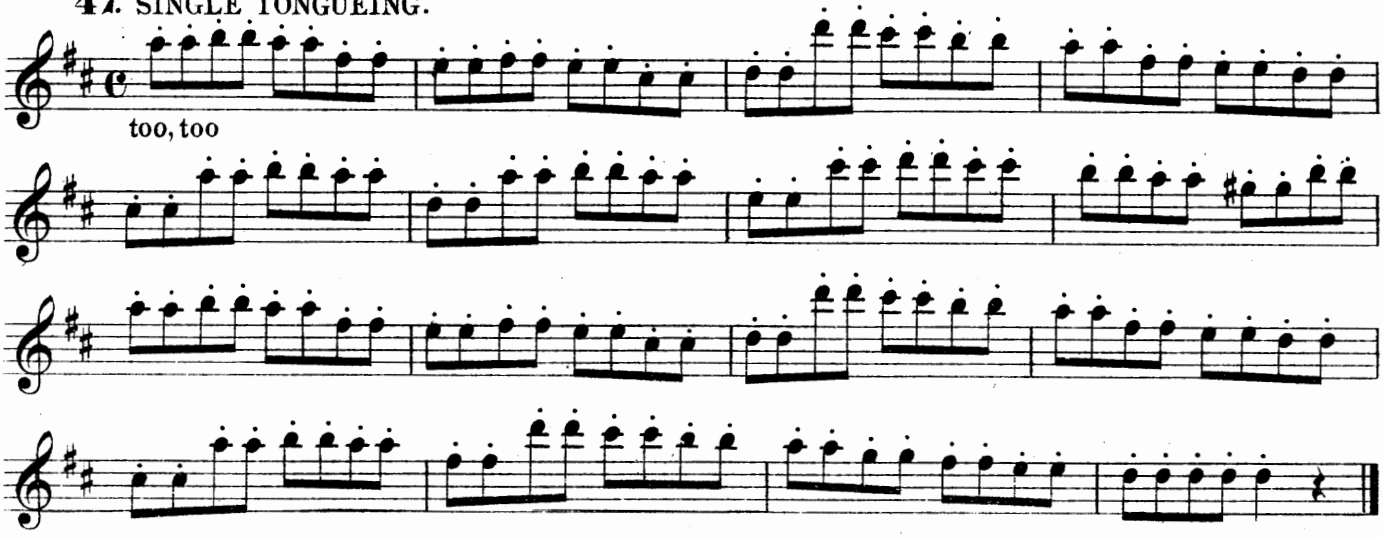
44. Air, Blue Bells of Scotland.





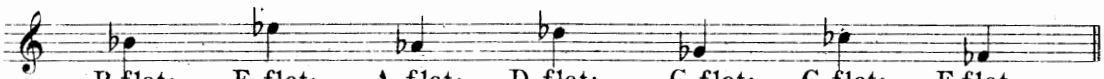


47. SINGLE TONGUEING.



FLATS.

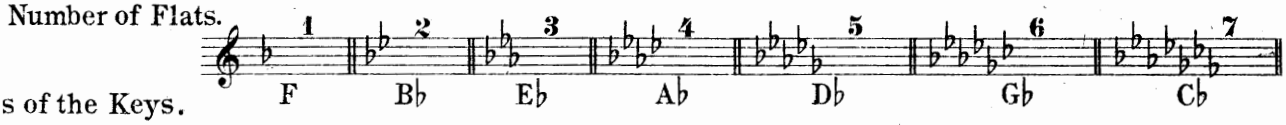
A flat ♭ prefixed to a note lowers it half a tone. They succeed each other in the following order:



B flat; E flat; A flat; D flat; G flat; C flat; F flat.

The same rule concerning Signature as with Sharps is to be observed here

TABLE OF SIGNATURES OF FLAT KEYS.



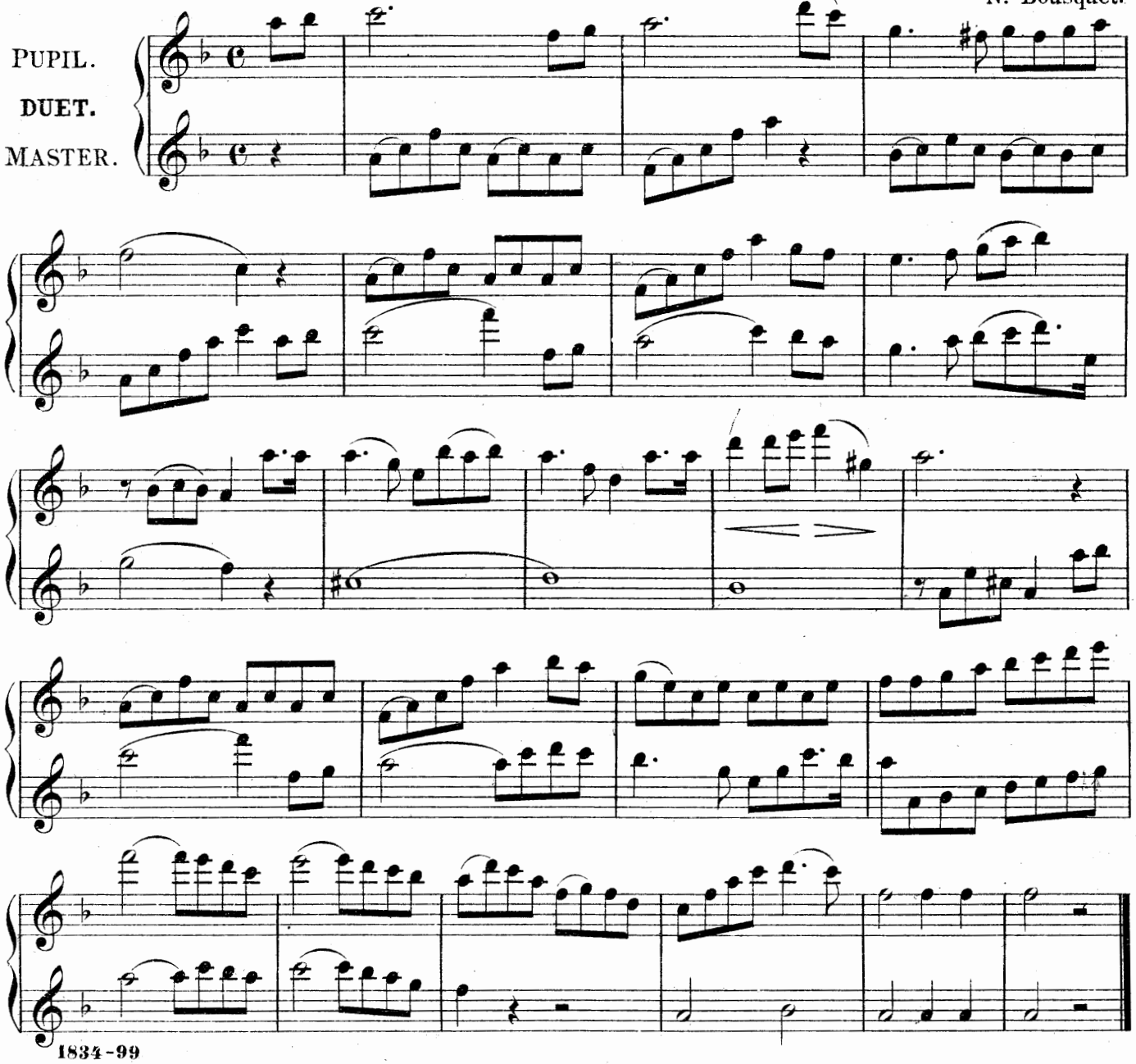
Scale of F major.

48. Moderato. N. Bousquet.

PUPIL.

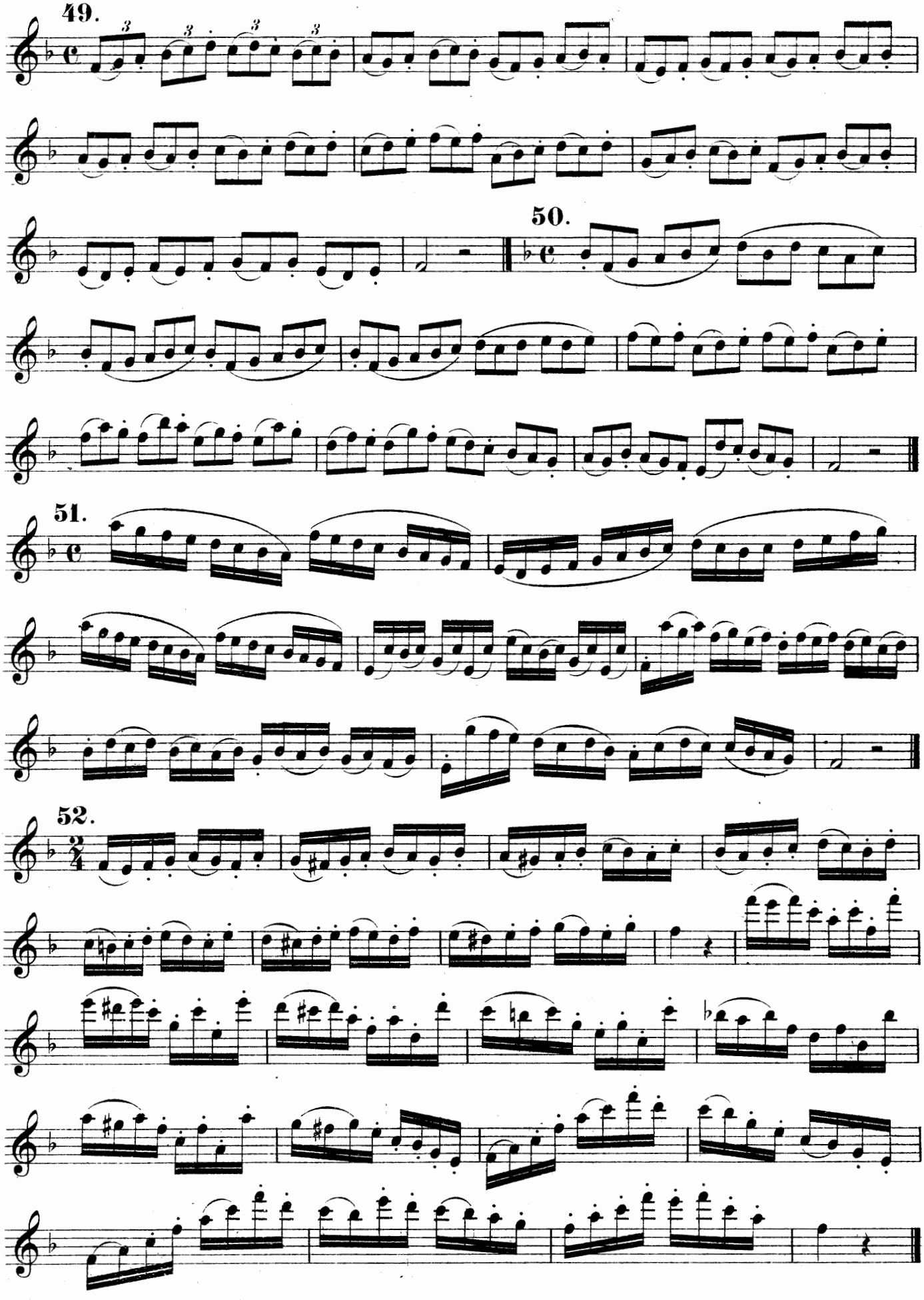
DUET.

MASTER.



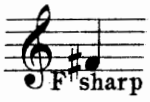
1834-99

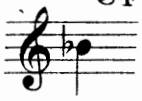
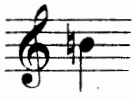
A List of Foreign & English words used in modern music is given on page 116.


49.
50.
51.
52.

THE NATURAL ♮.

In order to restore a note, which has been raised by a sharp ♯ or depressed by a flat ♭, a Natural ♮ is employed, which restores it to its natural position.

Thus  raised by a sharp, is restored by the natural to its original sound:

or  B flat to  B natural etc.

MINOR SCALES.

Every major scale has its relative minor, the root note of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the Harmonic and the Melodic form, of which the latter now will be explained.

The ascending of the melodic minor scale differs from the descending; the former having its sixth and seventh raised by accidentals not essential to the Key. — In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR,
without signature, relative to C major.

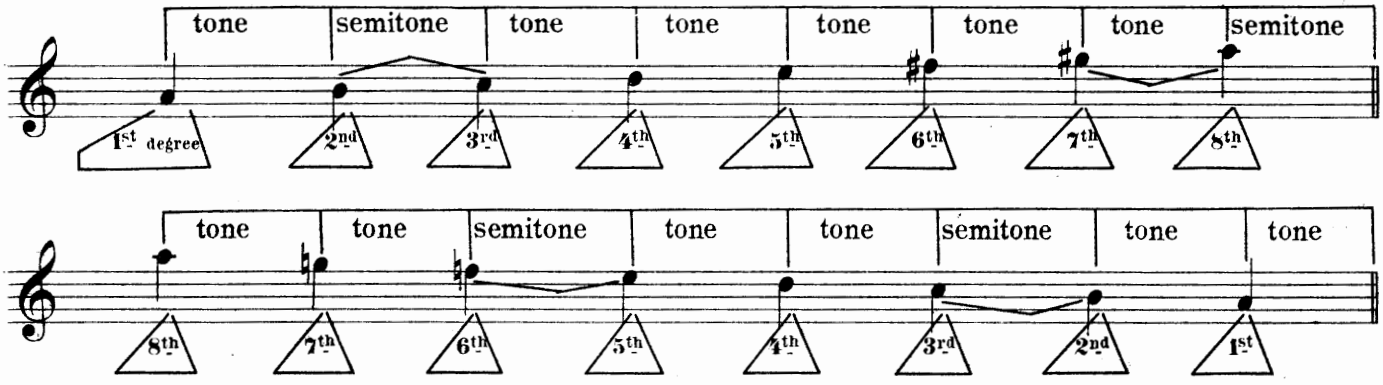
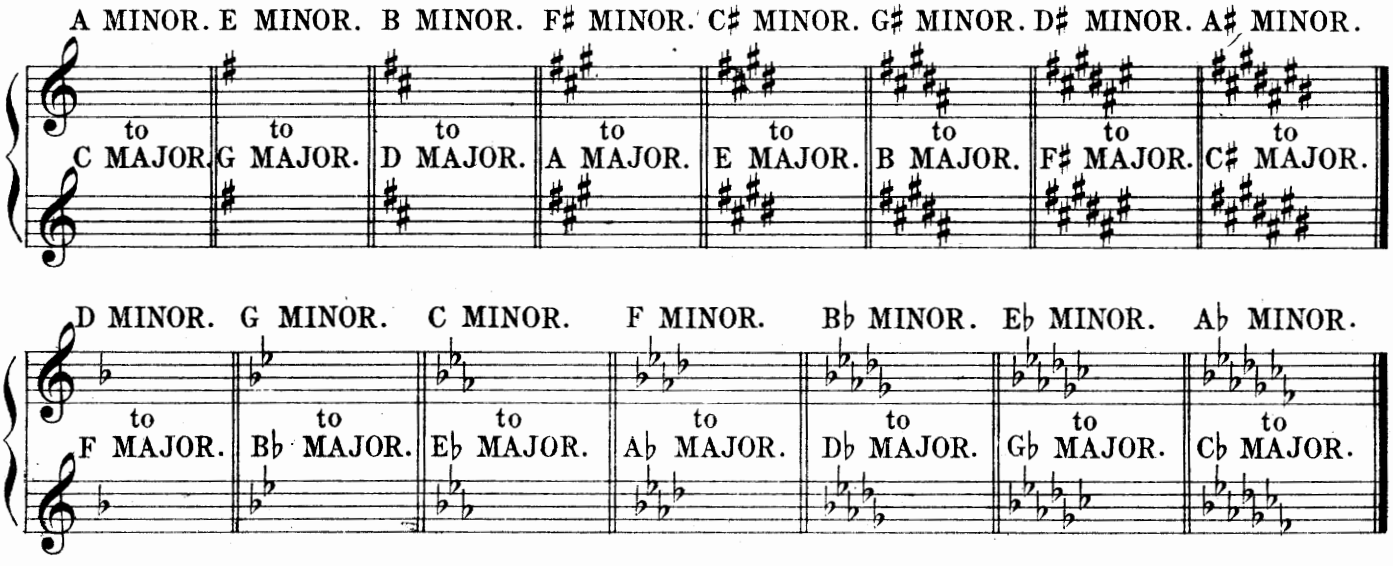
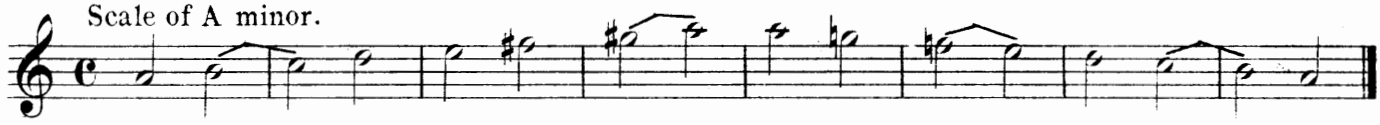


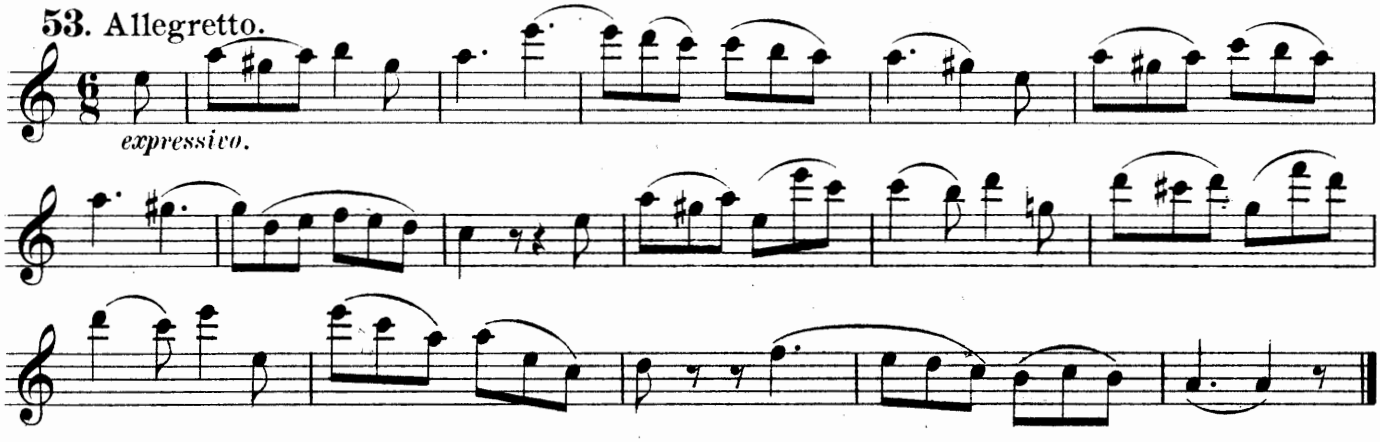
TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR



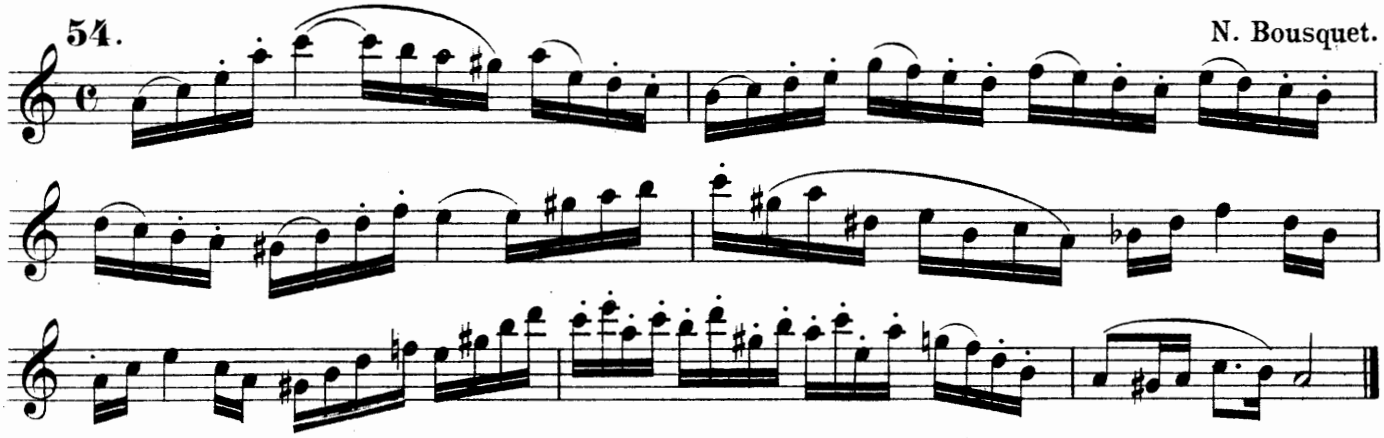
Scale of A minor.



53. Allegretto.

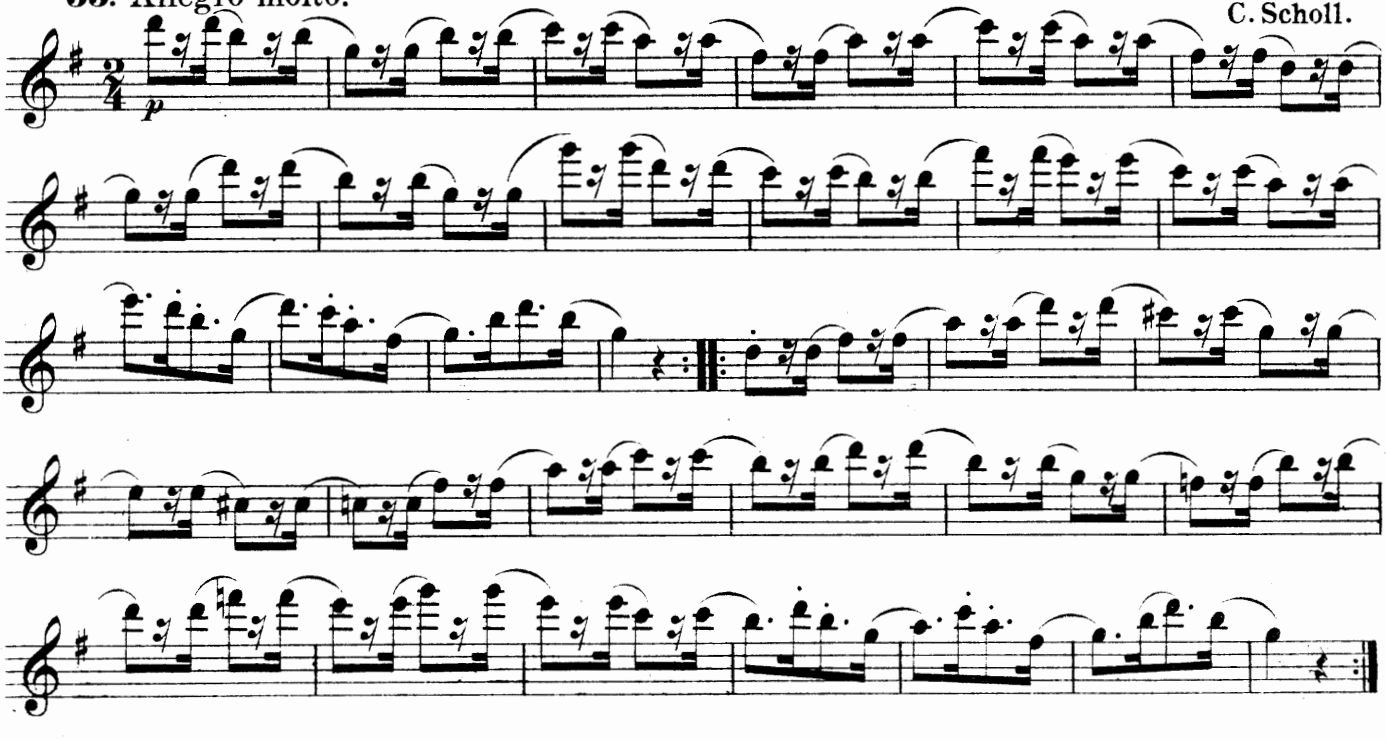


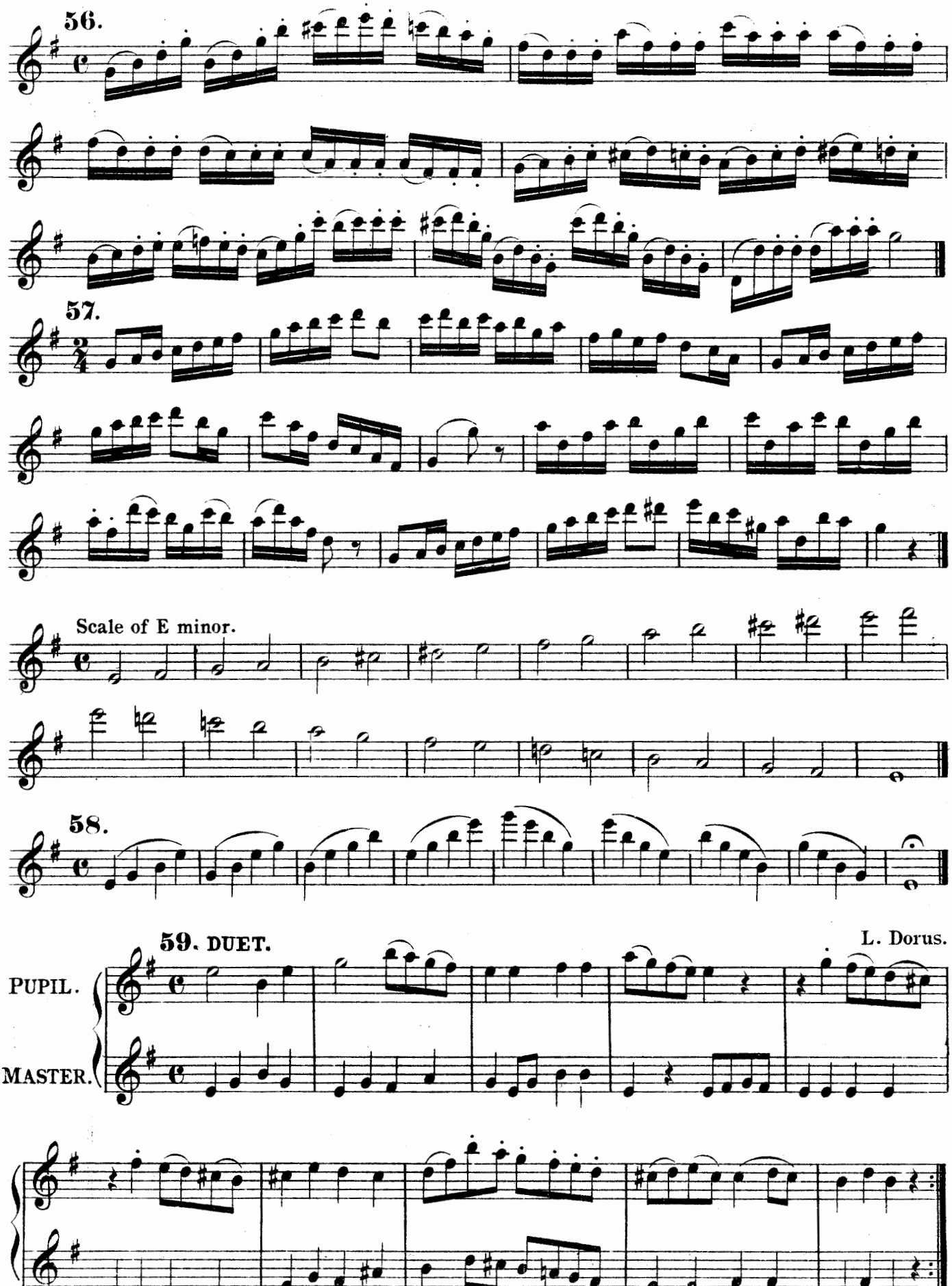
54. N. Bousquet.

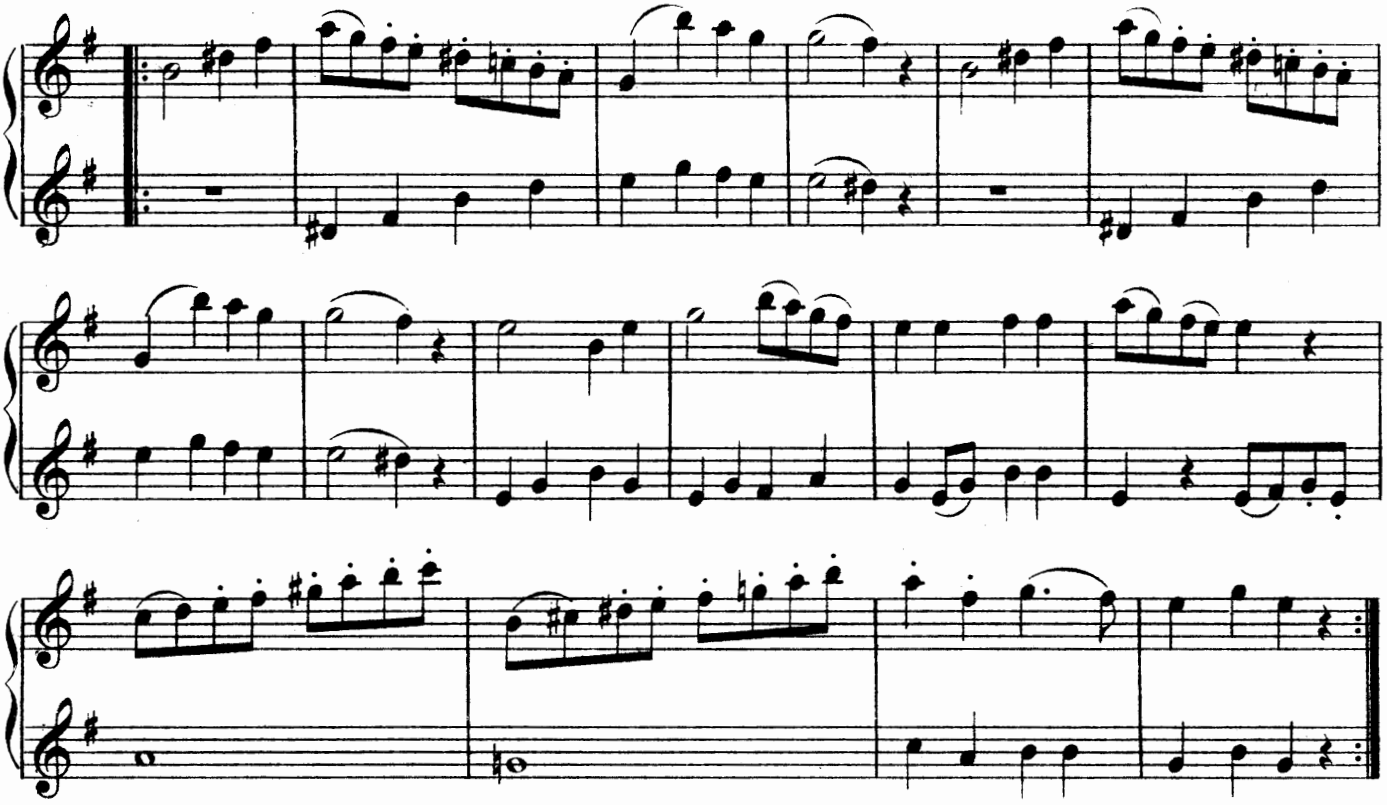


Scales of G major in two Octaves.

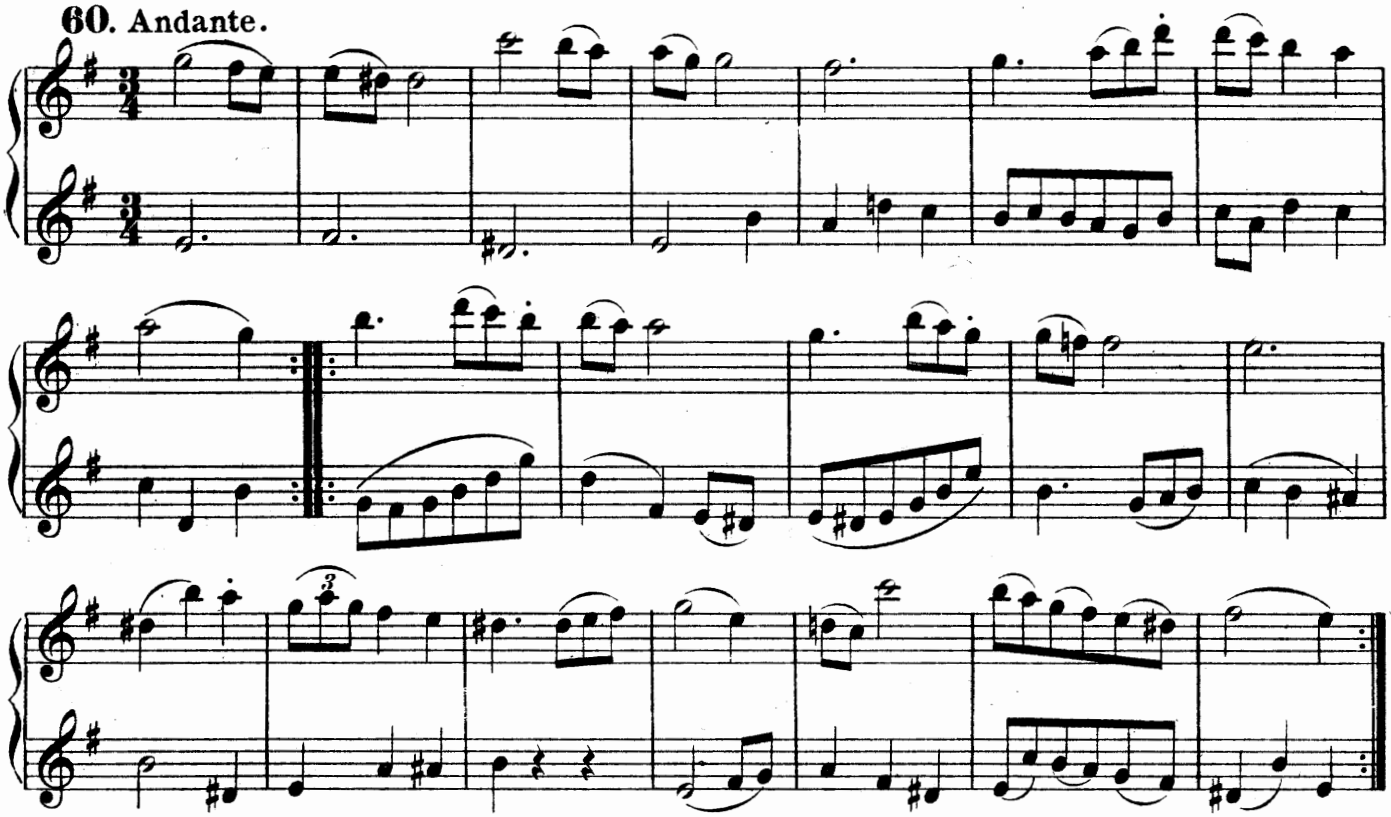
55. Allegro molto. C. Scholl.



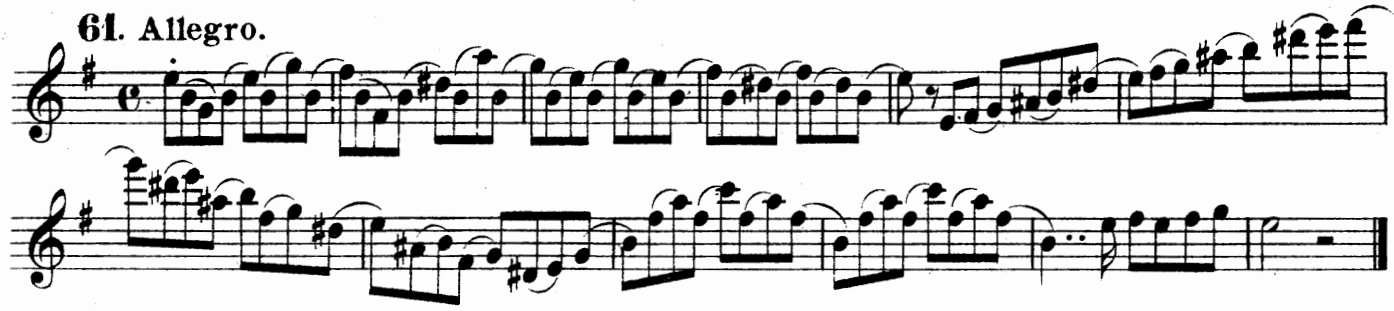

56.
57.
Scale of E minor.
58.
59. DUET.
L. Dorus.
PUPIL.
MASTER.



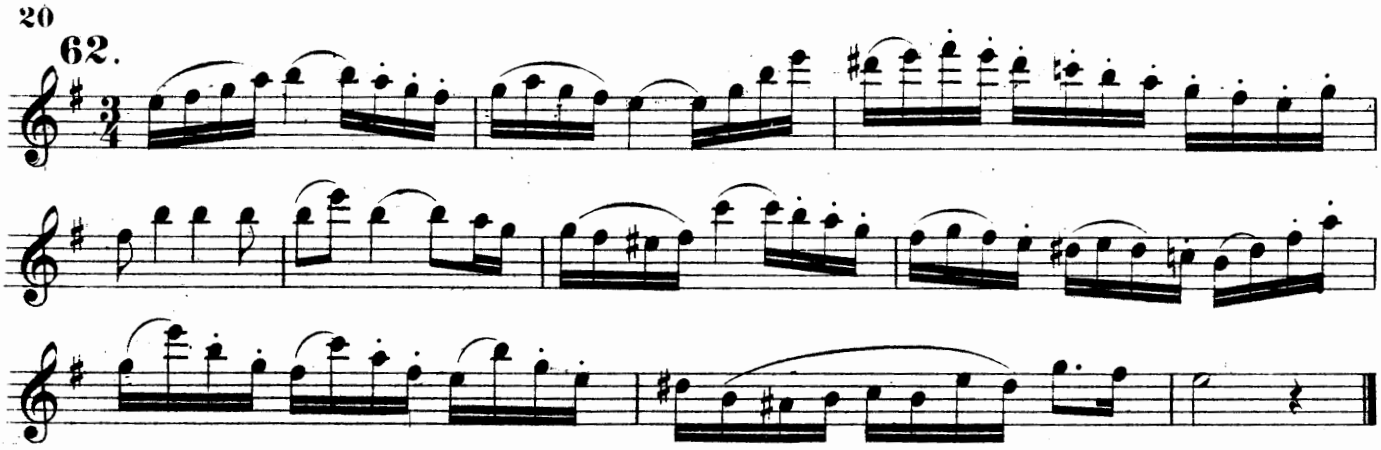
60. Andante.



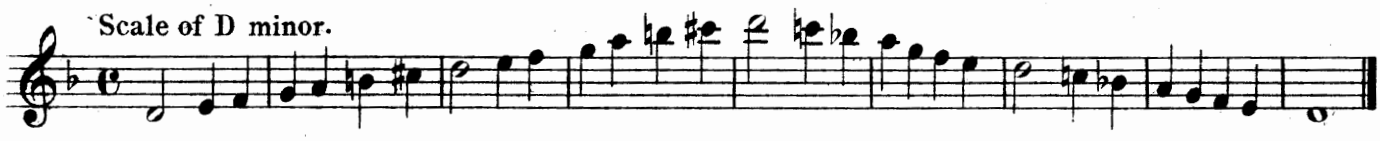
61. Allegro.



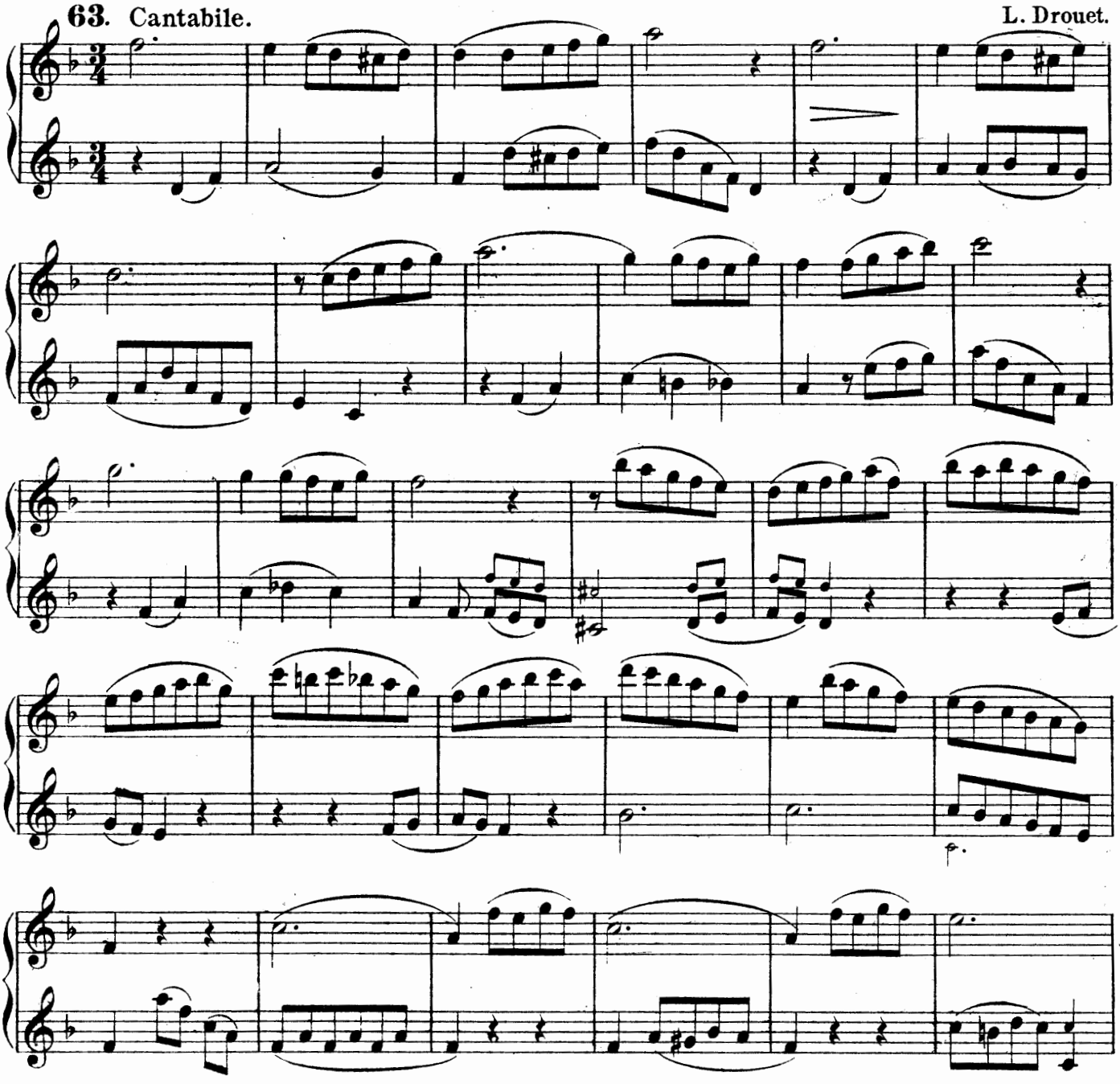
62.

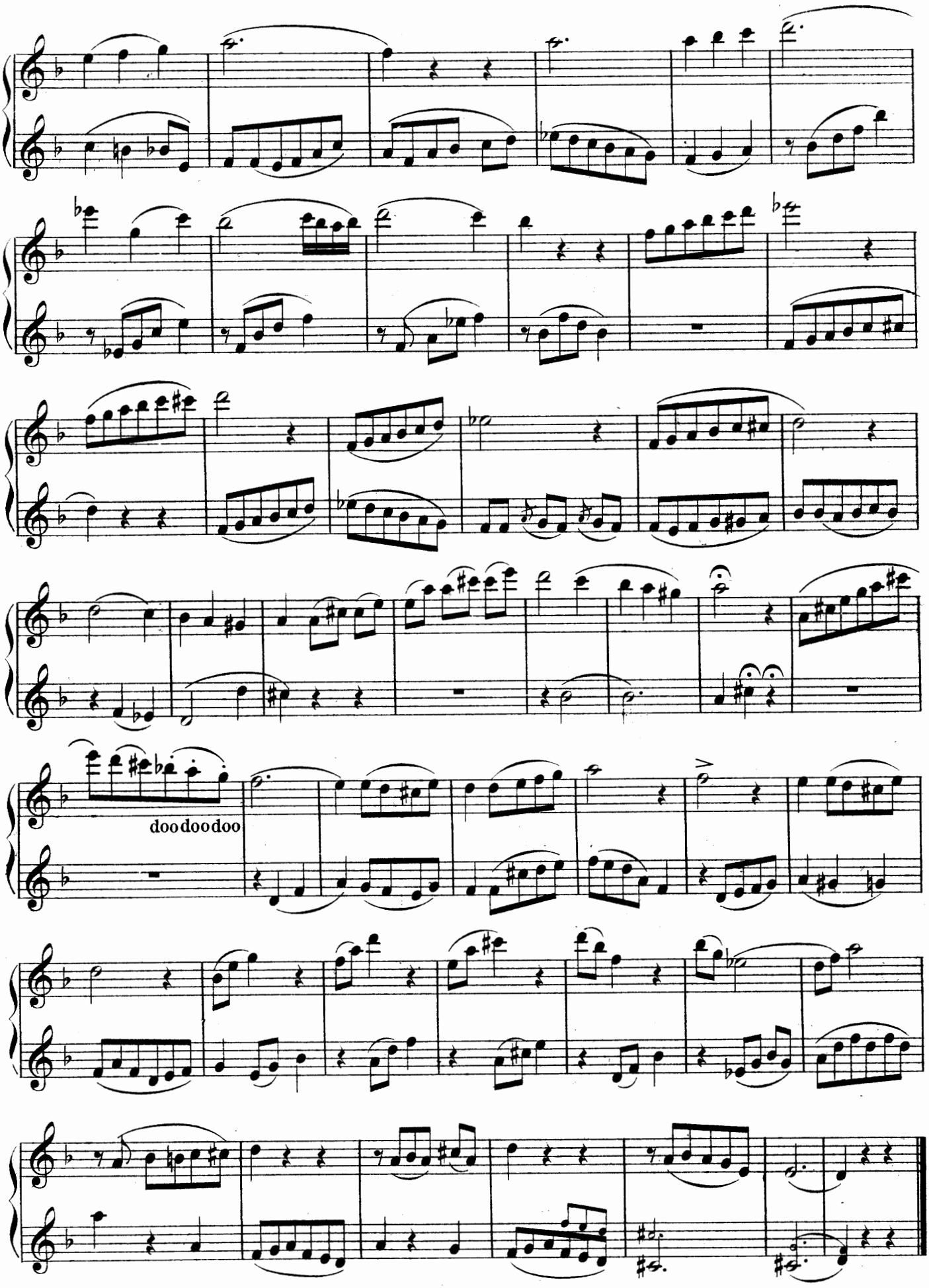


Scale of D minor.



63. Cantabile. L. Drouet.

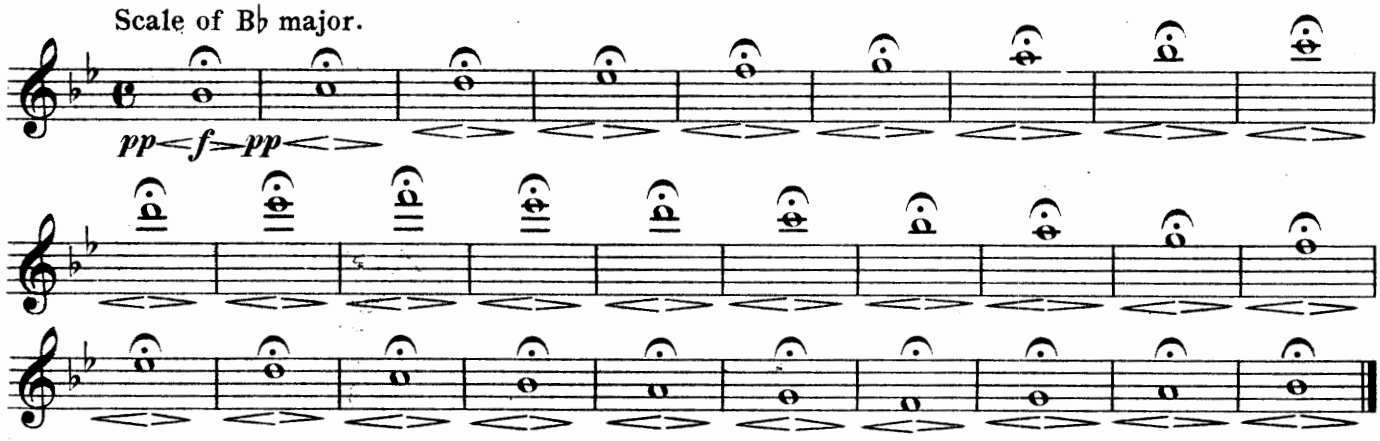



doodoodoo

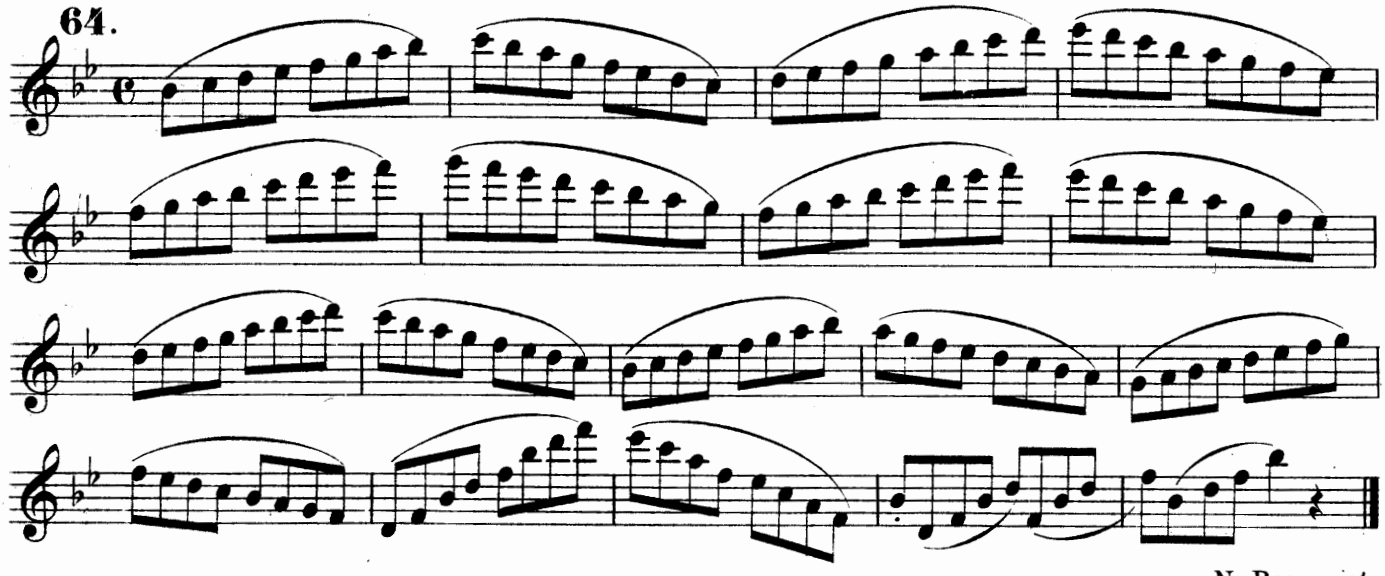
DIFFERENT SHADES OF TONE.

p means: *piano*, or soft.
pp „ *pianissimo*, very soft.
f „ *forte*, loud.
ff „ *fortissimo*, very loud.
mf „ *mezzo forte*, moderately loud.
cresc. or < means: *crescendo*, increasing the sound.
dim. decresc. or > means: *diminuendo*, *decrescendo*, diminishing the sound.
sf, *rf* or > means: *sforzando*, *rinforzando*, sharply accentuated.
fp means: *forte piano*, loud and immediately soft again.

Scale of B♭ major.

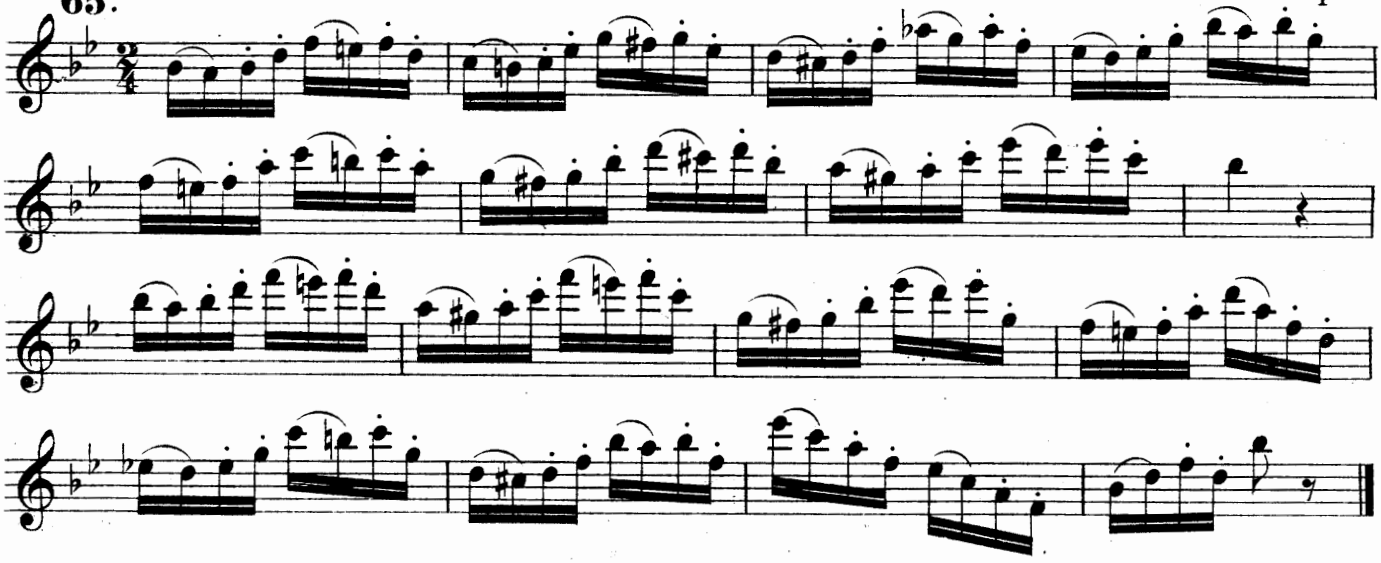


64.



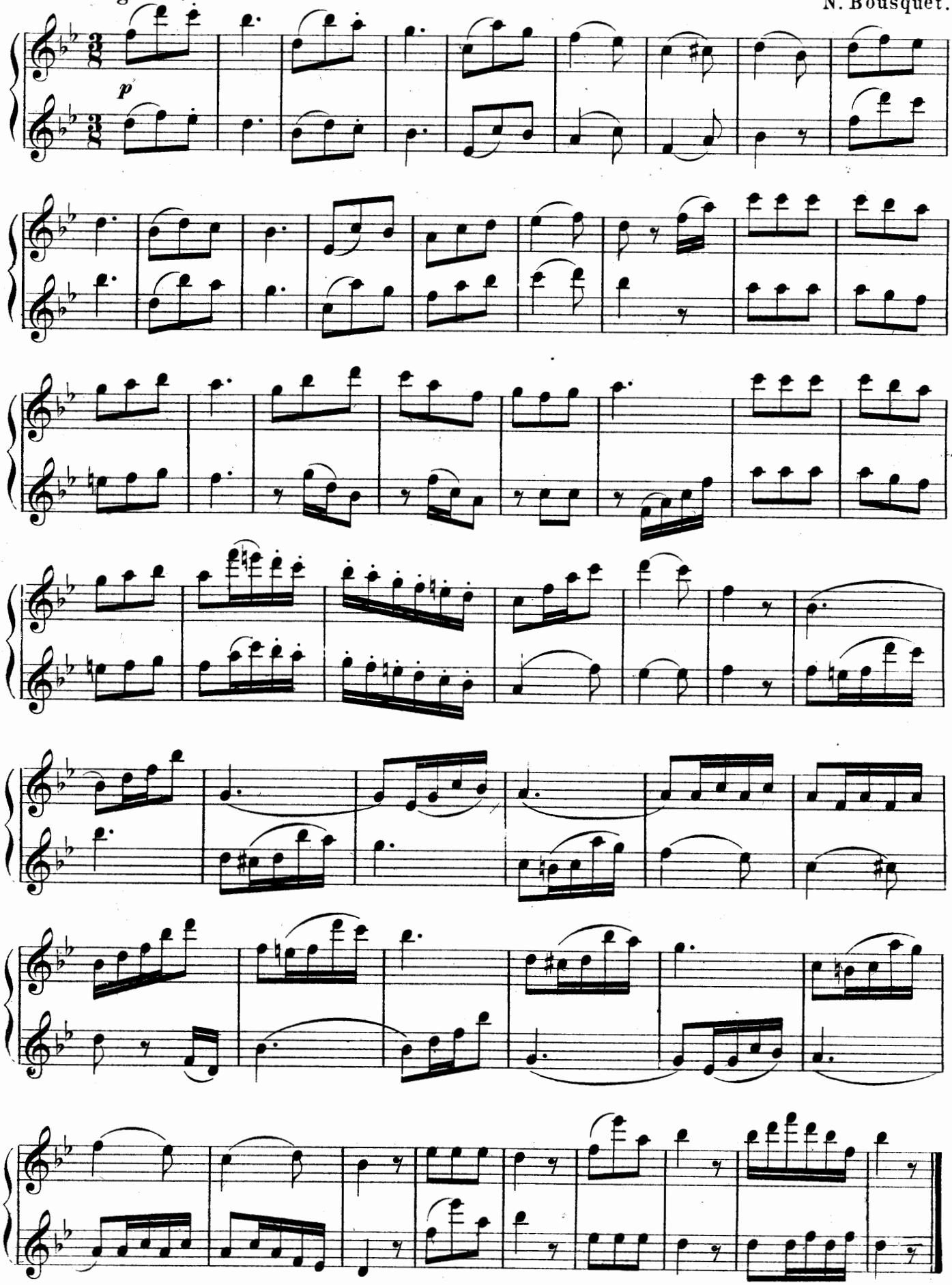
65.

N. Bousquet.

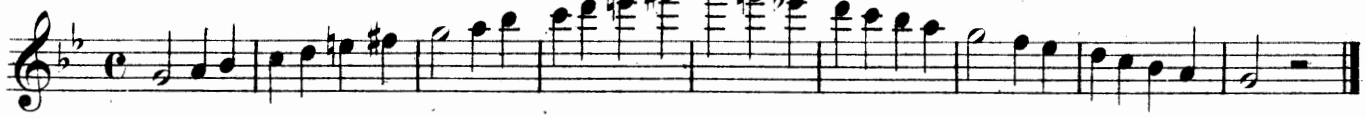


66. Allegretto.

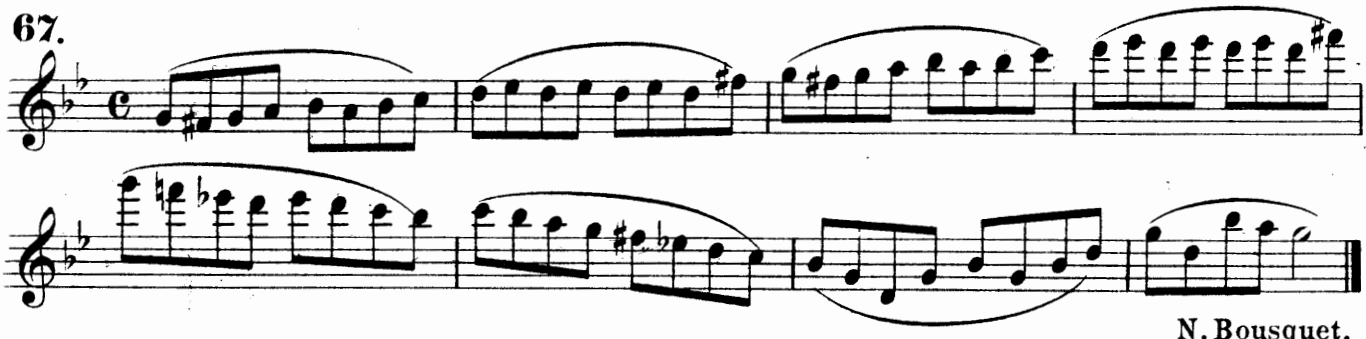
N. Bousquet.



Scale of **G** minor.

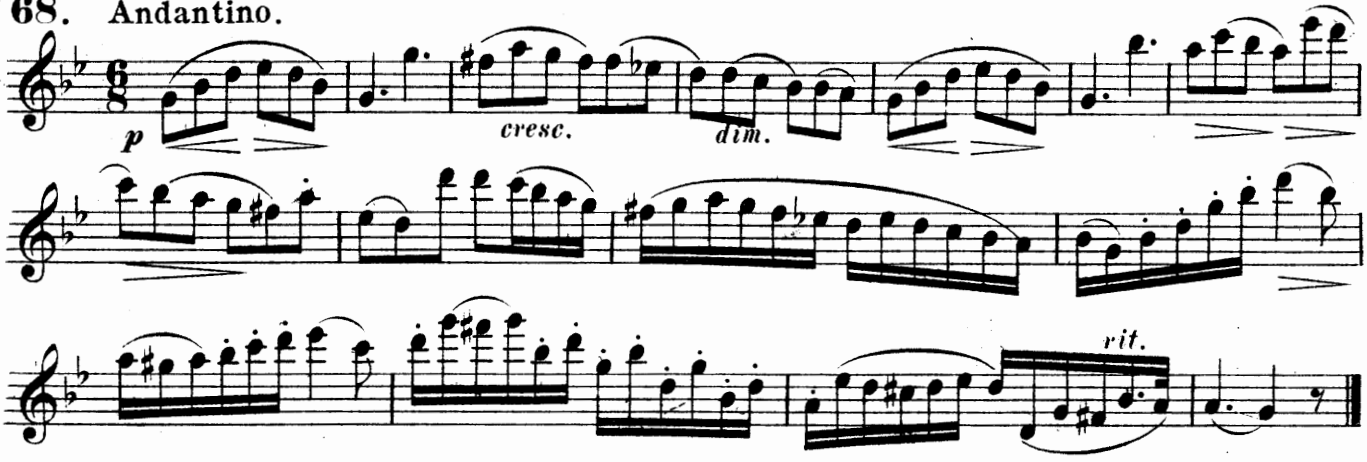


67.

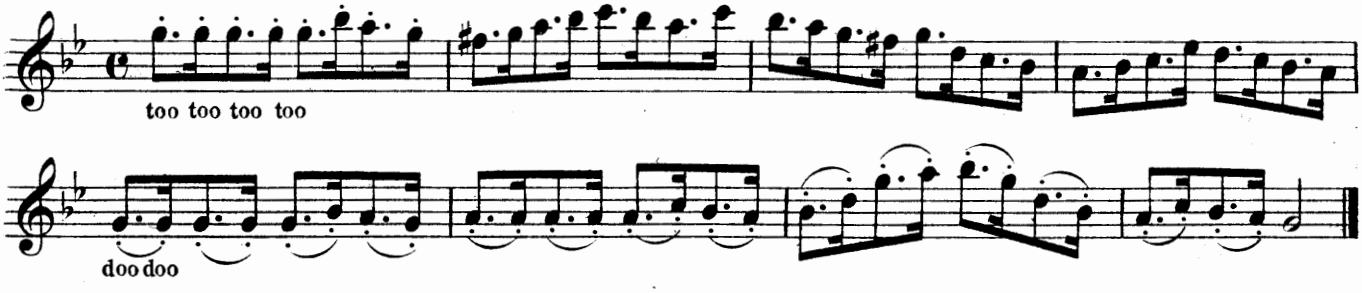


N. Bousquet.

68. Andantino.

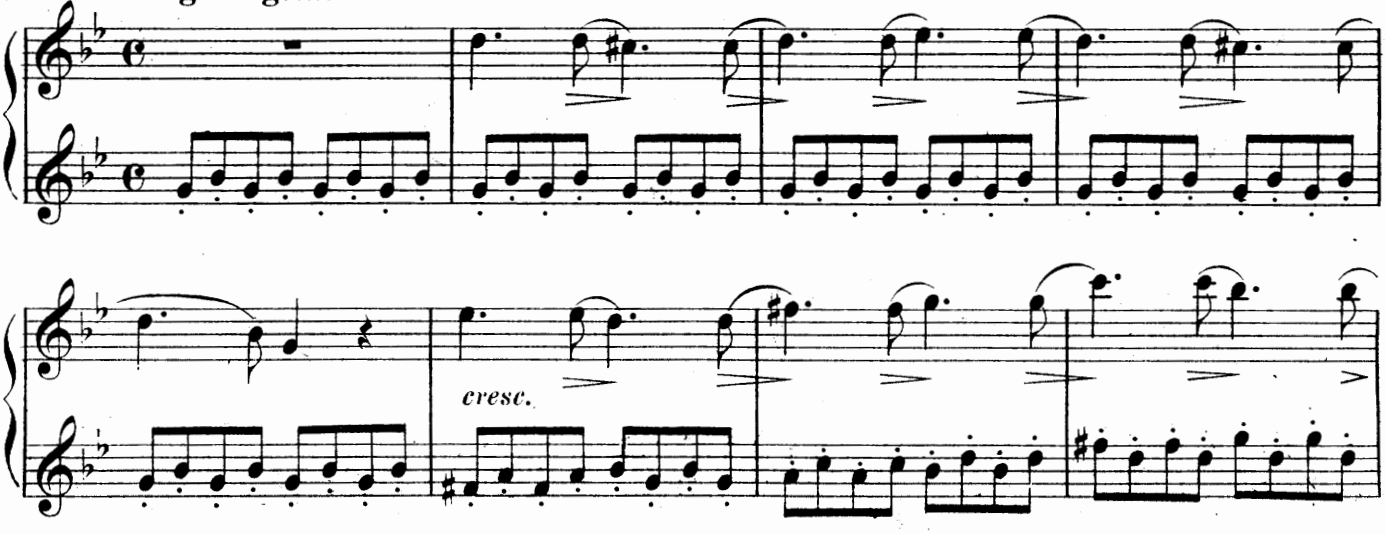


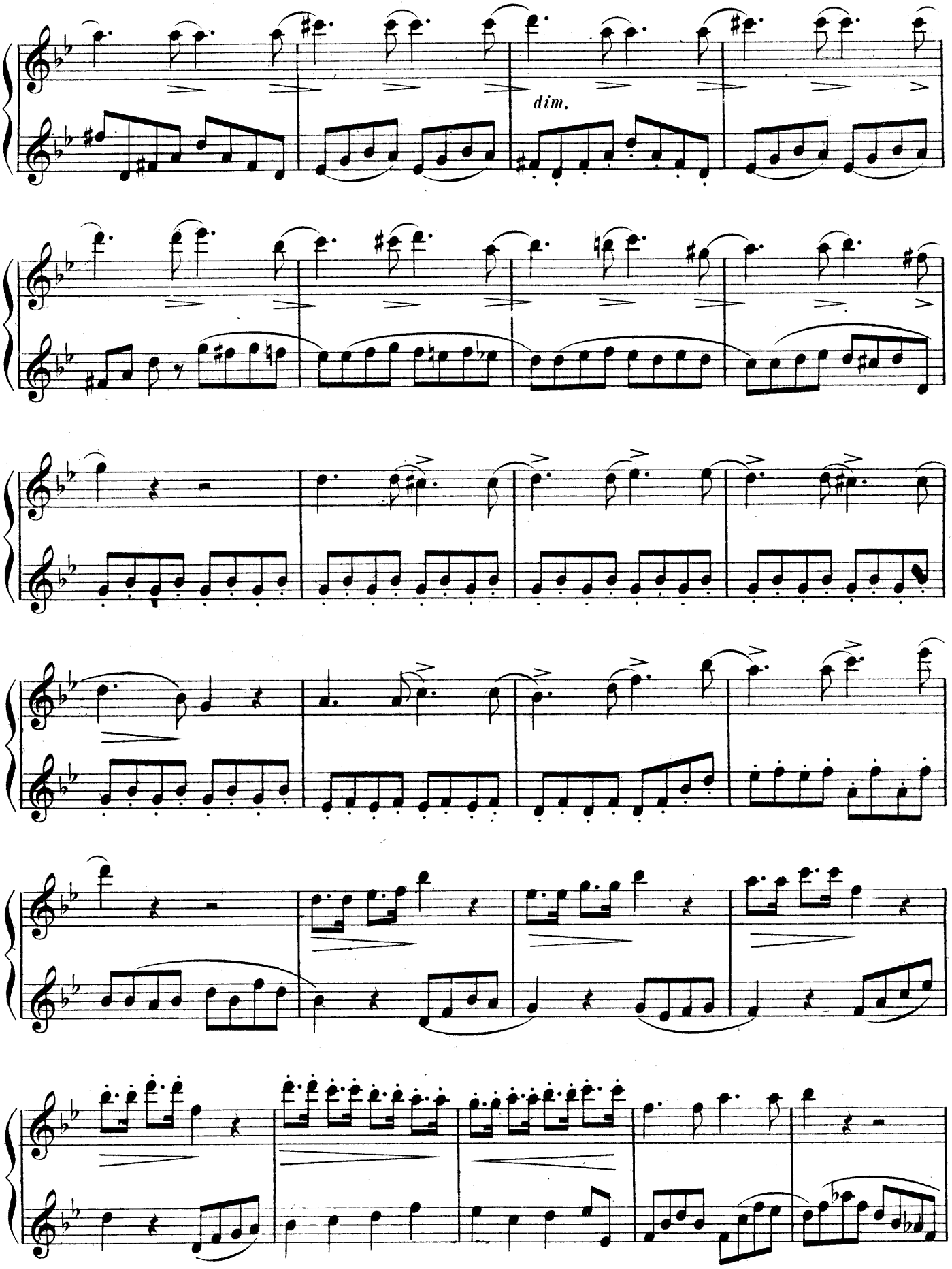
69. EXERCISE with dotted notes.

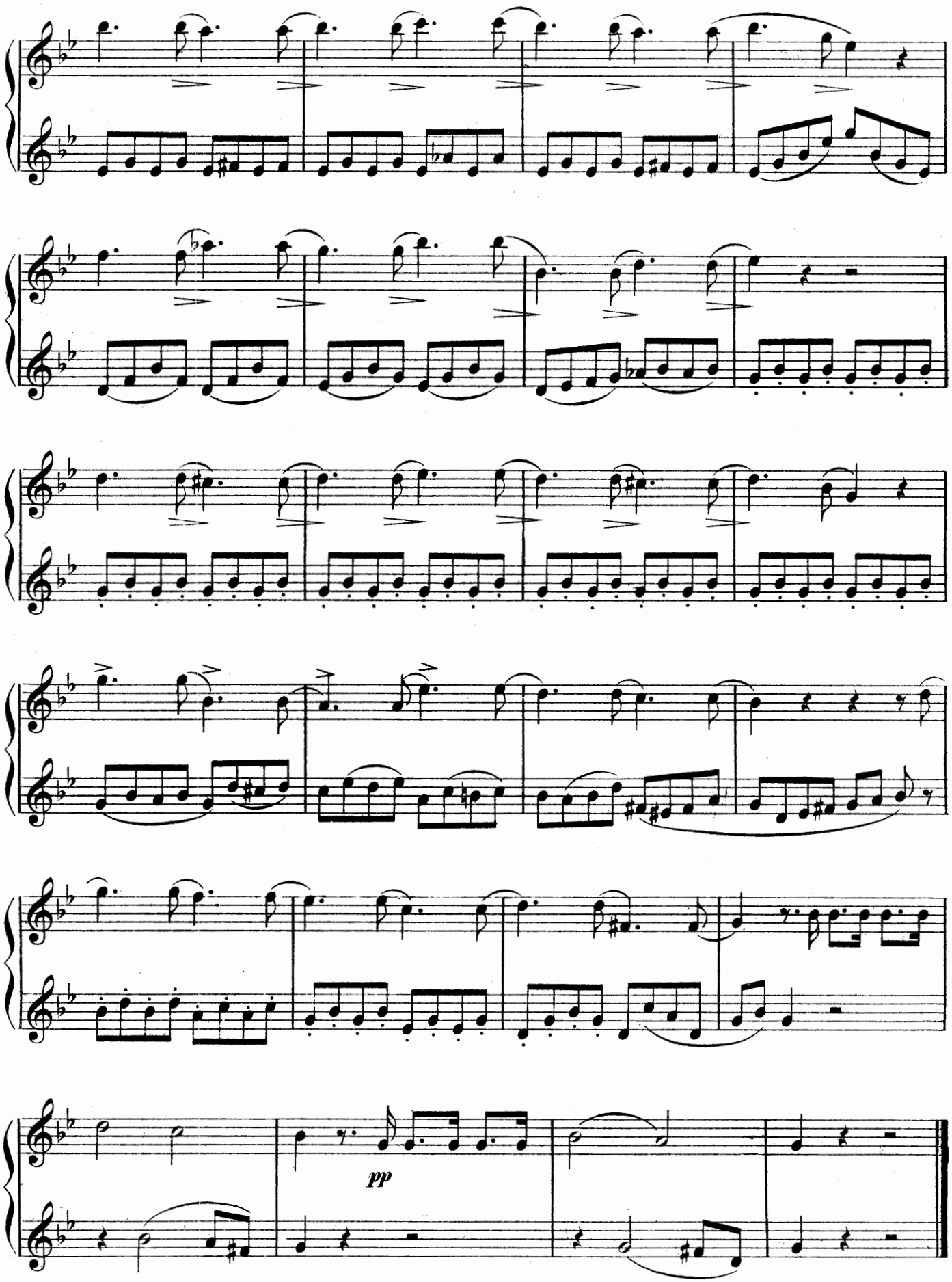


70. Allegro agitato.

L. Drouet.

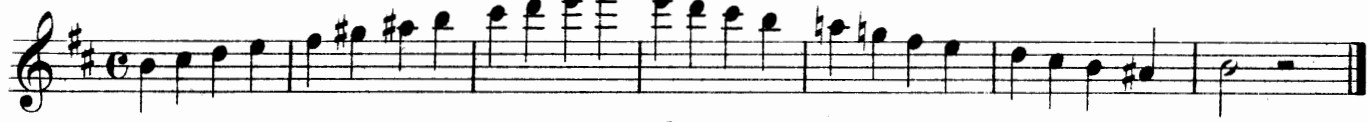



dim.

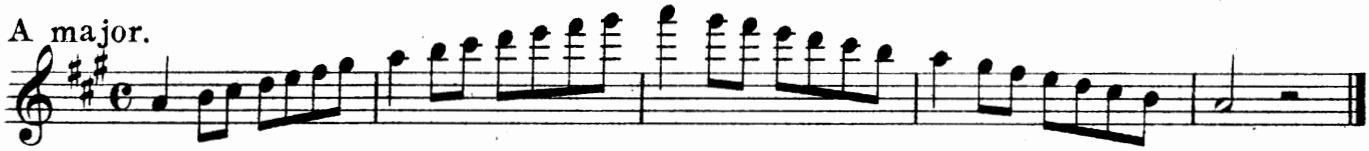

pp

SCALES.

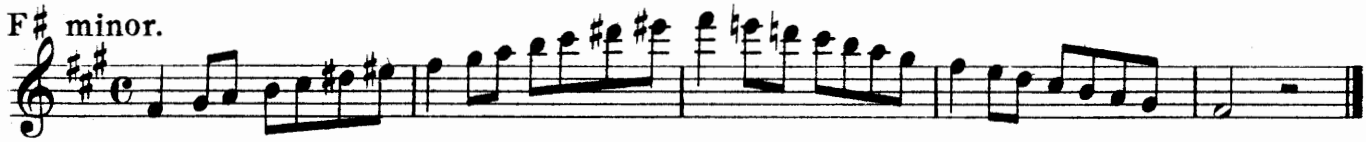
B minor.



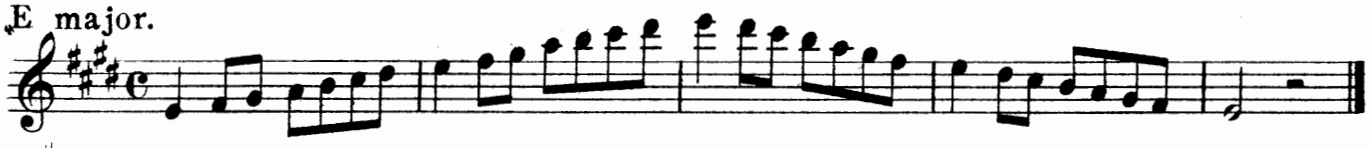
A major.



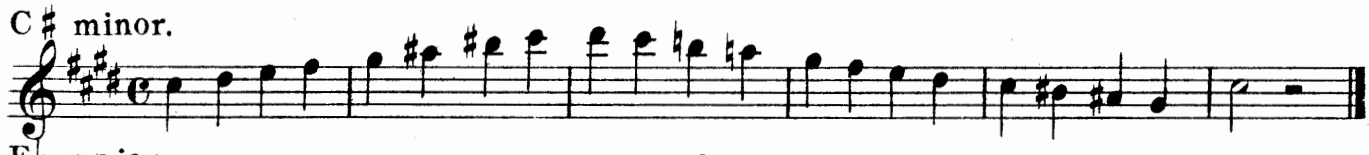
F♯ minor.



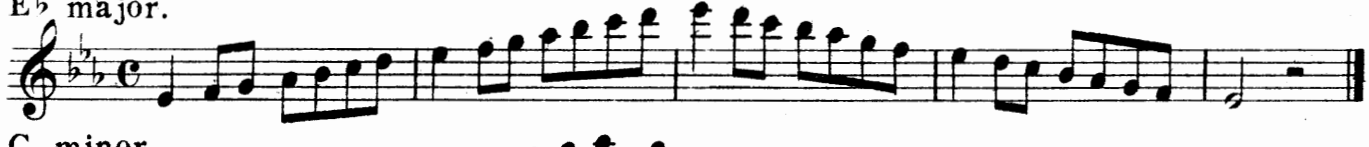
E major.



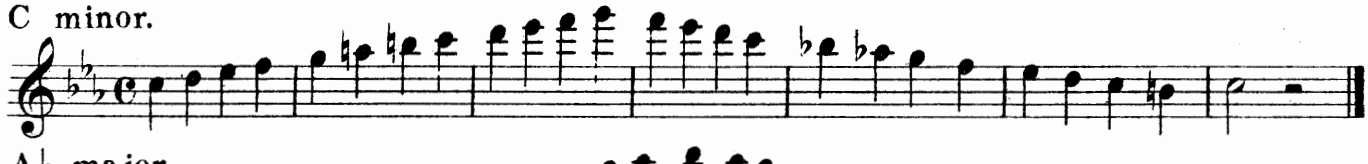
C♯ minor.



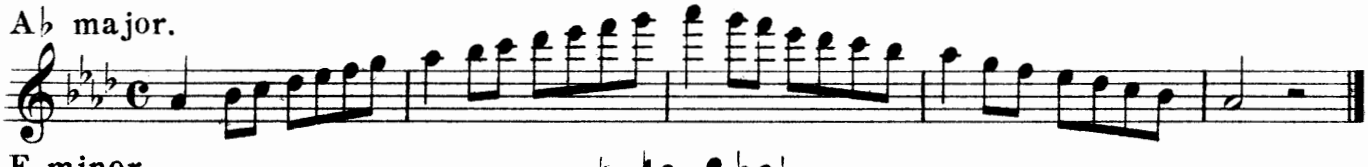
E♭ major.



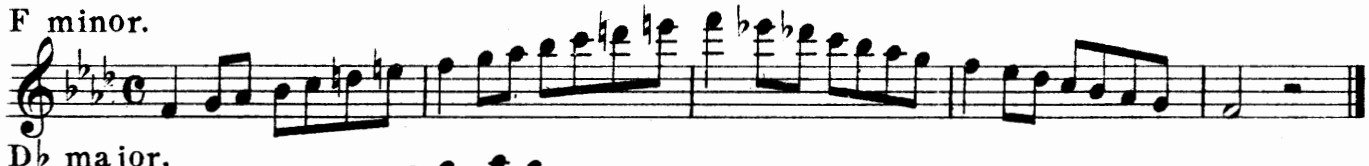
C minor.



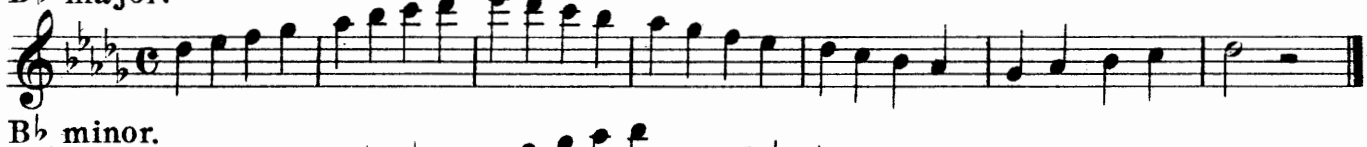
A♭ major.



F minor.

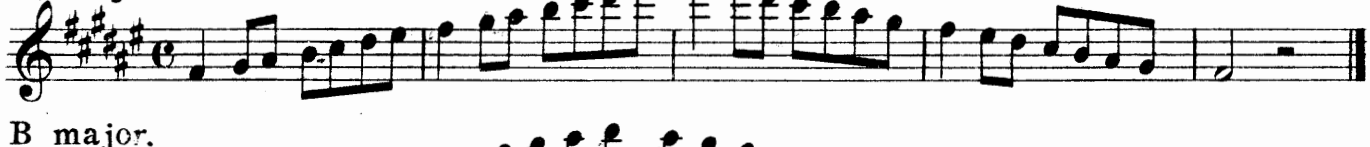


D♭ major.

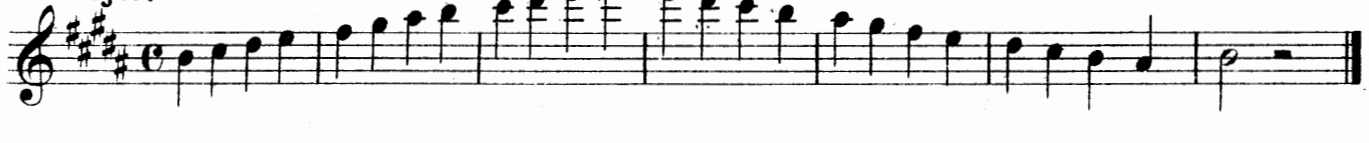


B♭ minor.

F♯ major.



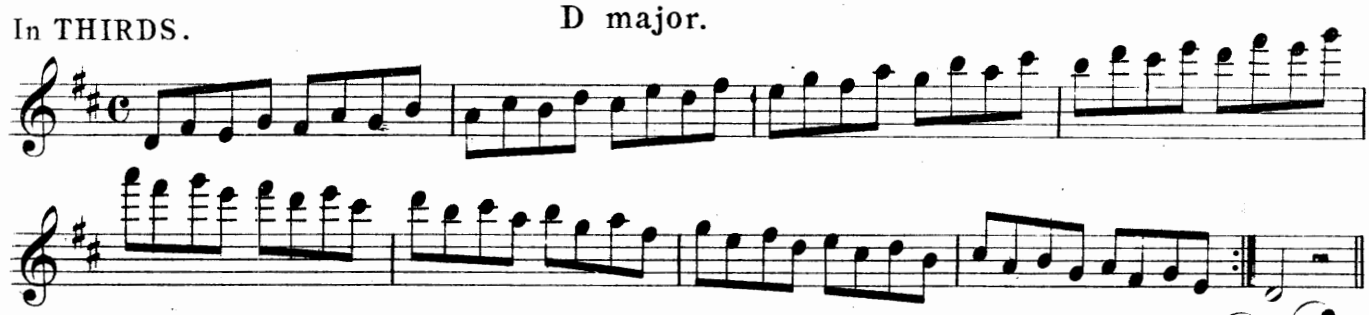
B major.



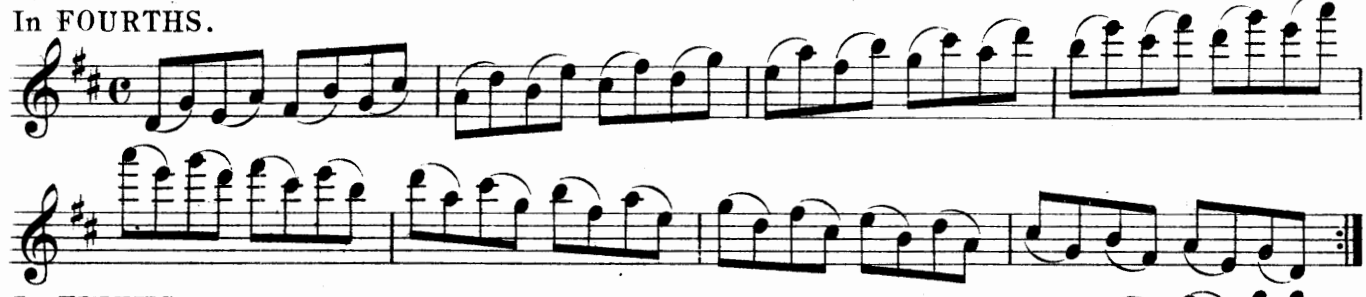
Scales upon intervals.

D major.

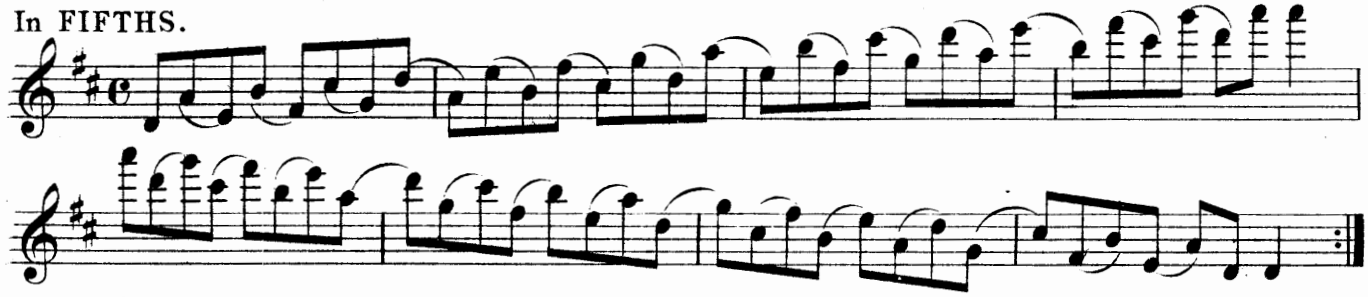
In THIRDS.



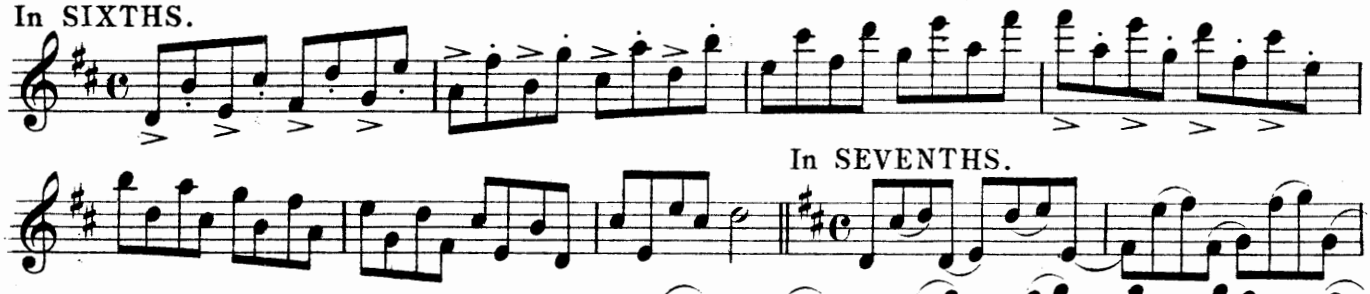
In FOURTHS.



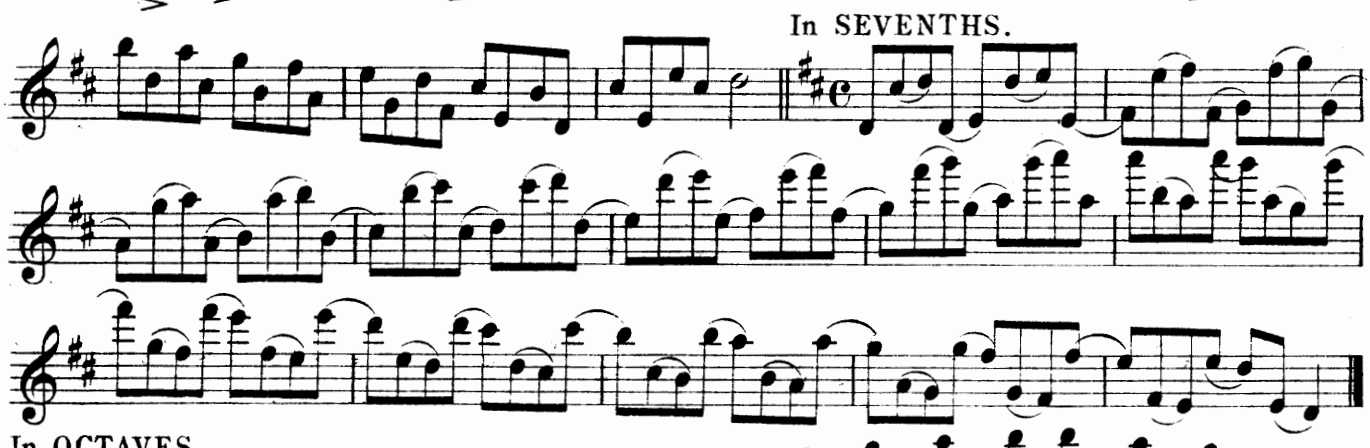
In FIFTHS.



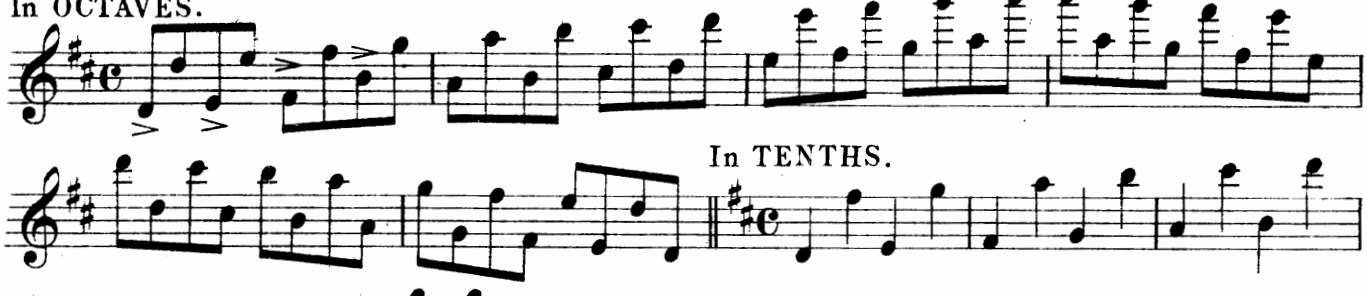
In SIXTHS.



In SEVENTHS.

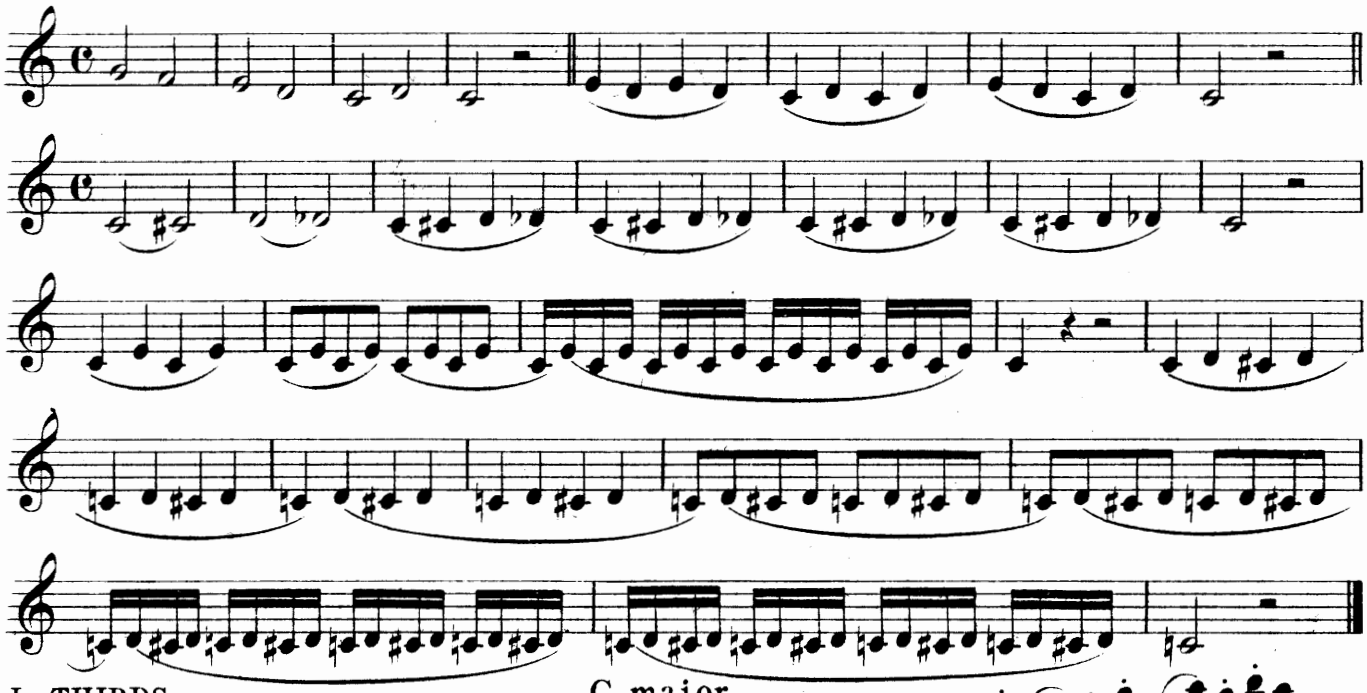


In OCTAVES.

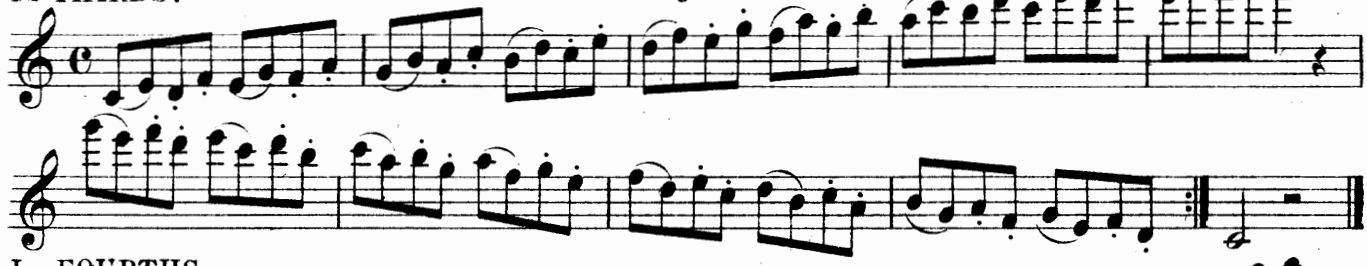


In TENTHS.

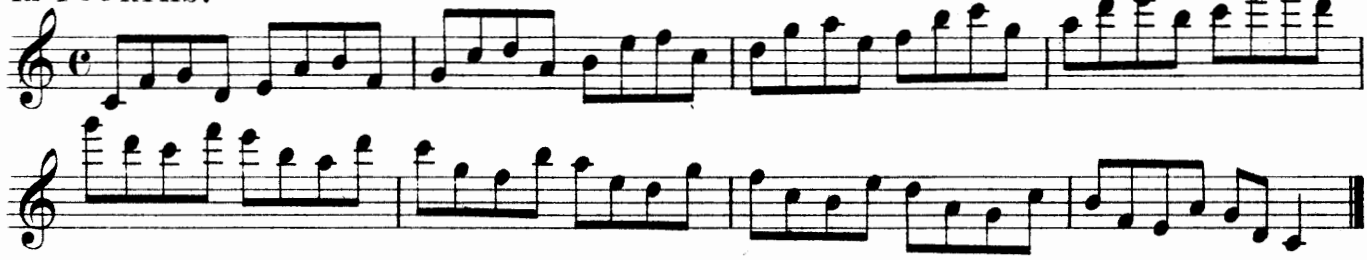
EXERCISE for the low Keys of *C* and *C*♯ or *D*♭



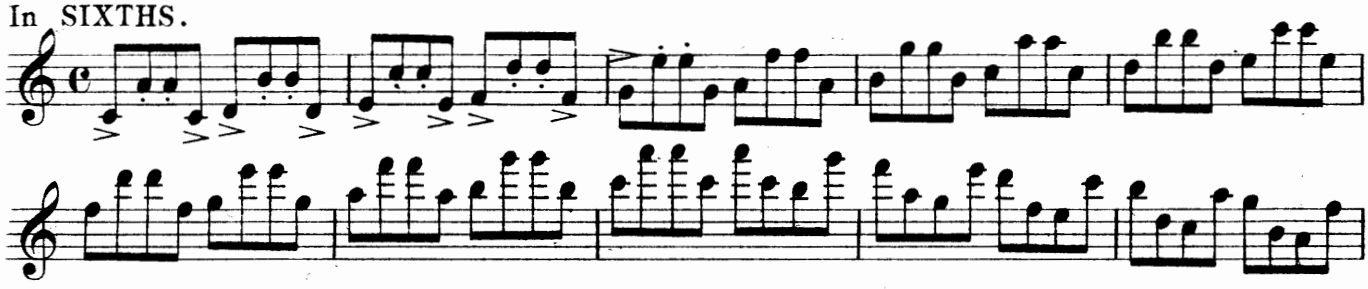
In THIRDS. C major.



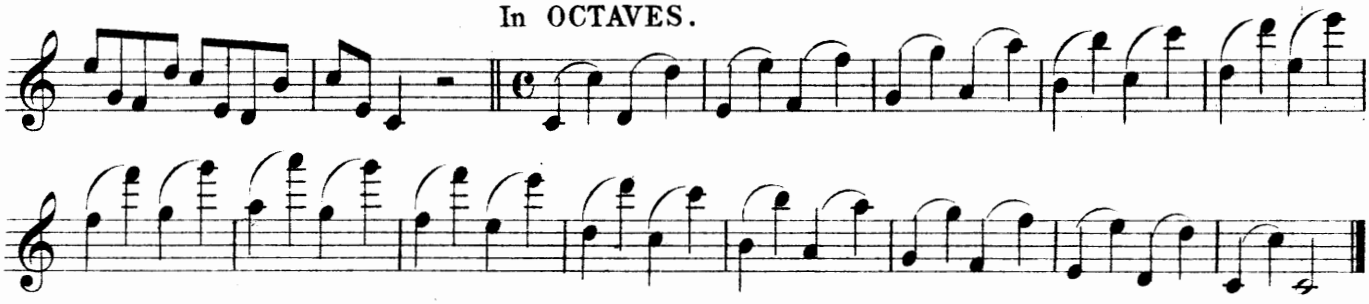
In FOURTHS.



In SIXTHS.



In OCTAVES.



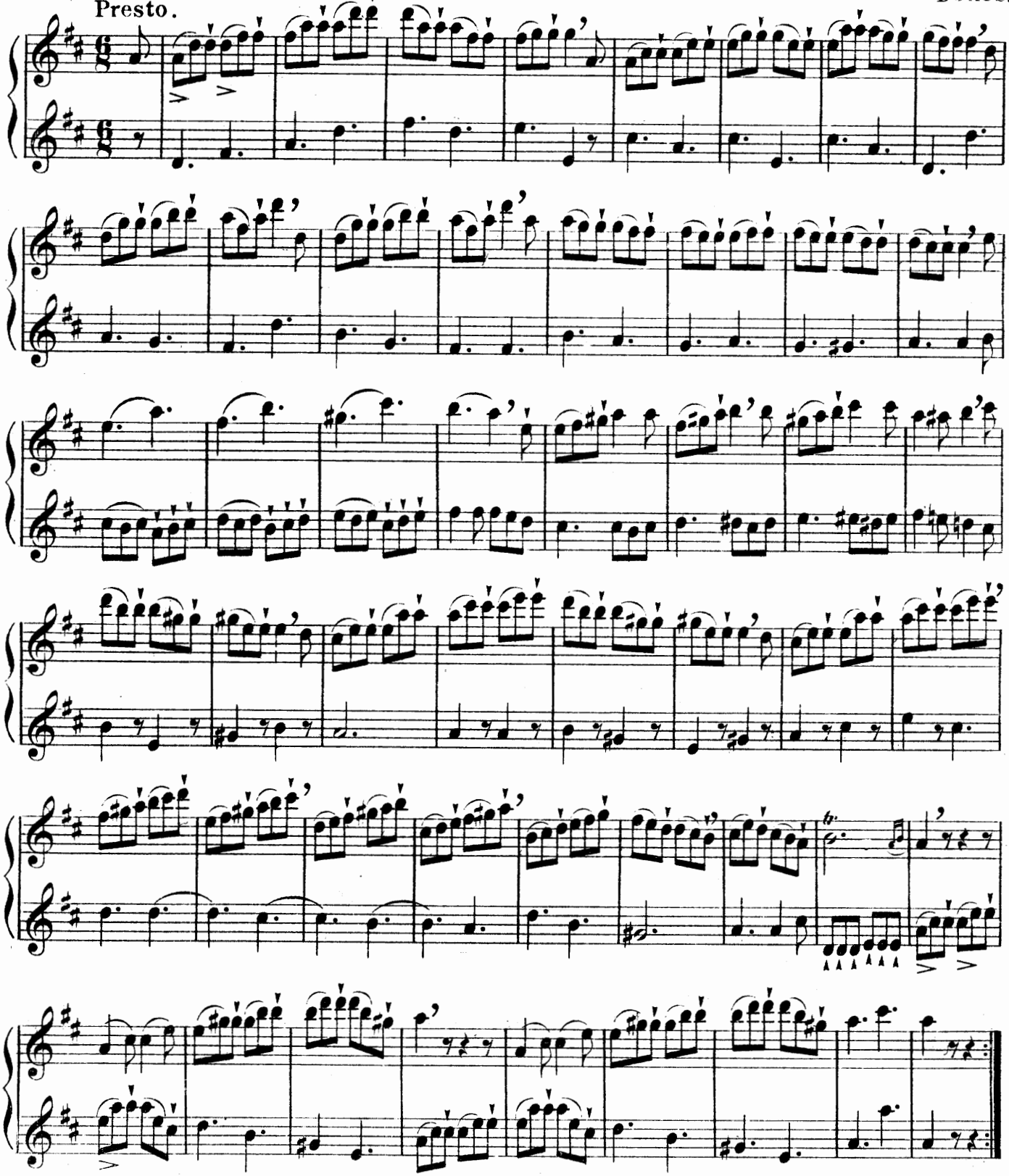
TAKING BREATH.

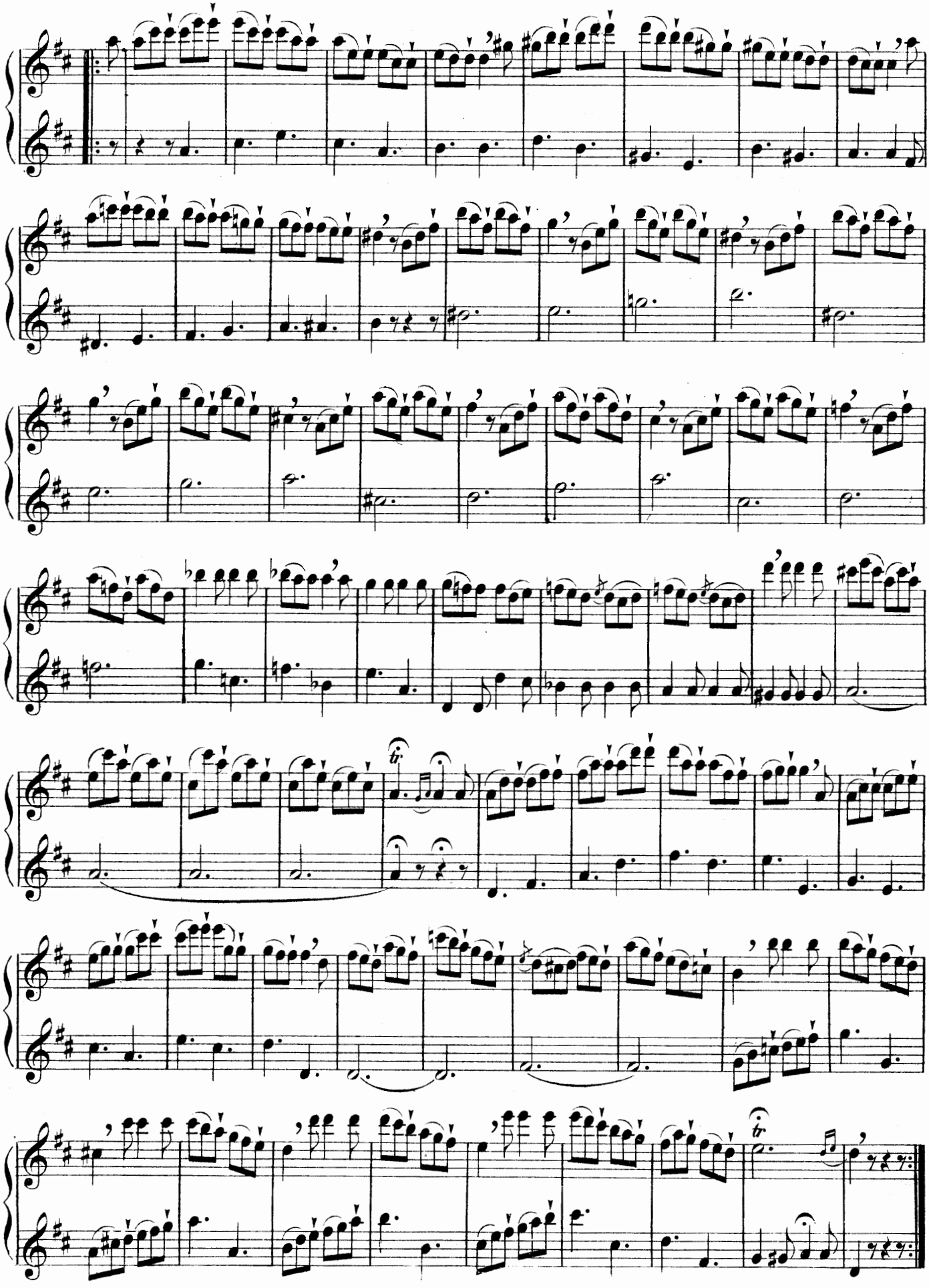
In playing a wind instrument it is very important to take breath at the proper time, which should be done quietly without noise and without any motion of the body. As musical compositions consist of phrases, care should be taken, that such phrases are not interrupted. Much, however, depends on the construction of the body, for many players can keep the breath longer than others, therefore no strict rules can be given, where to take fresh breath. Some composers have the places marked by a ' where to take breath and an example of it is given in the following exercise.

71. RONDO.

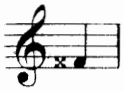
Presto.

DORUS.





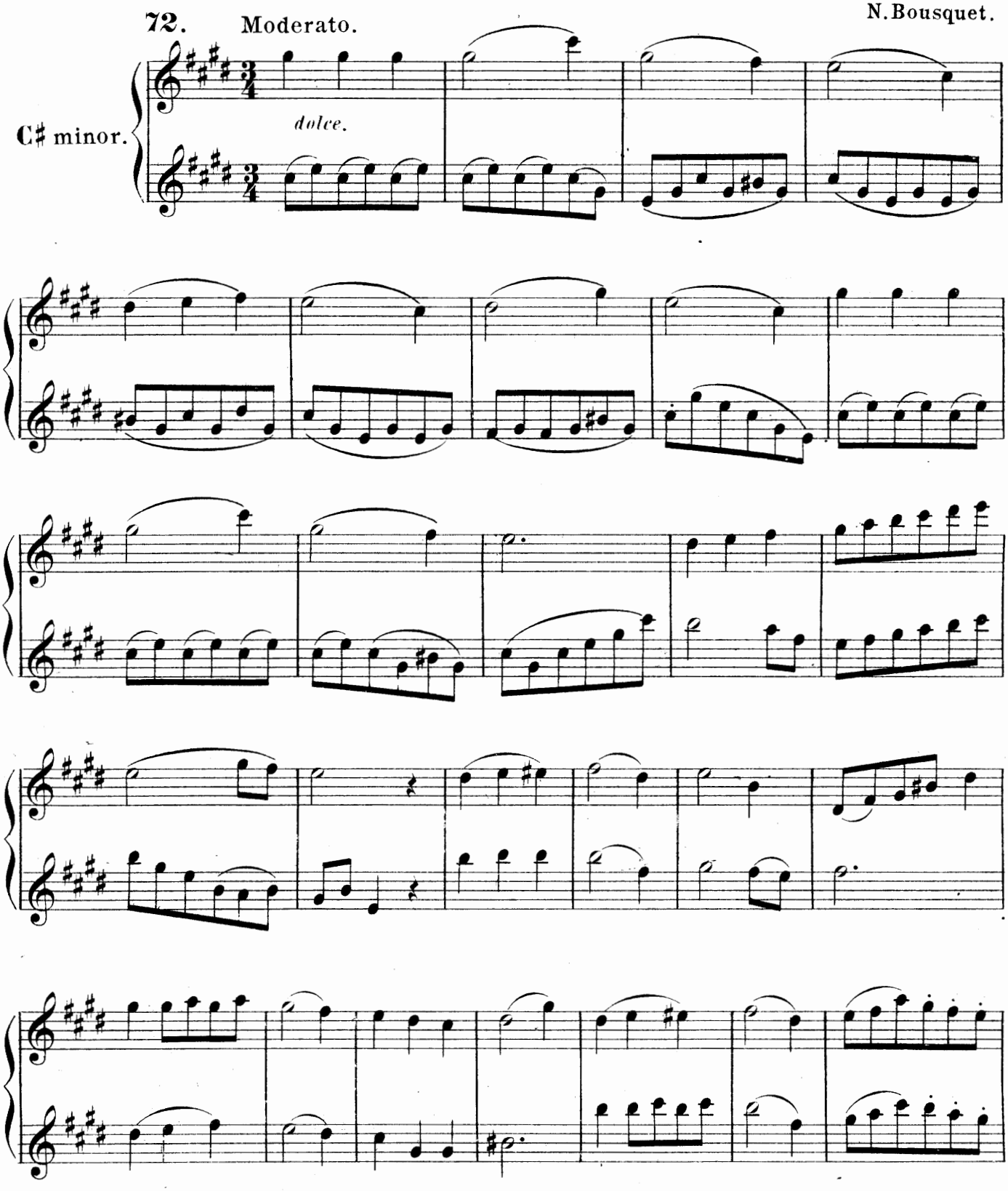
THE DOUBLE SHARP ×.

By prefixing a double sharp × to a note, the same must be raised a whole tone. Thus F double sharp  will sound like G natural

72. Moderato. N. Bousquet.

C♯ minor.

dolce.



cresc.

pp

RUSSIAN SONG.

N. Bousquet.

73. Andantino.

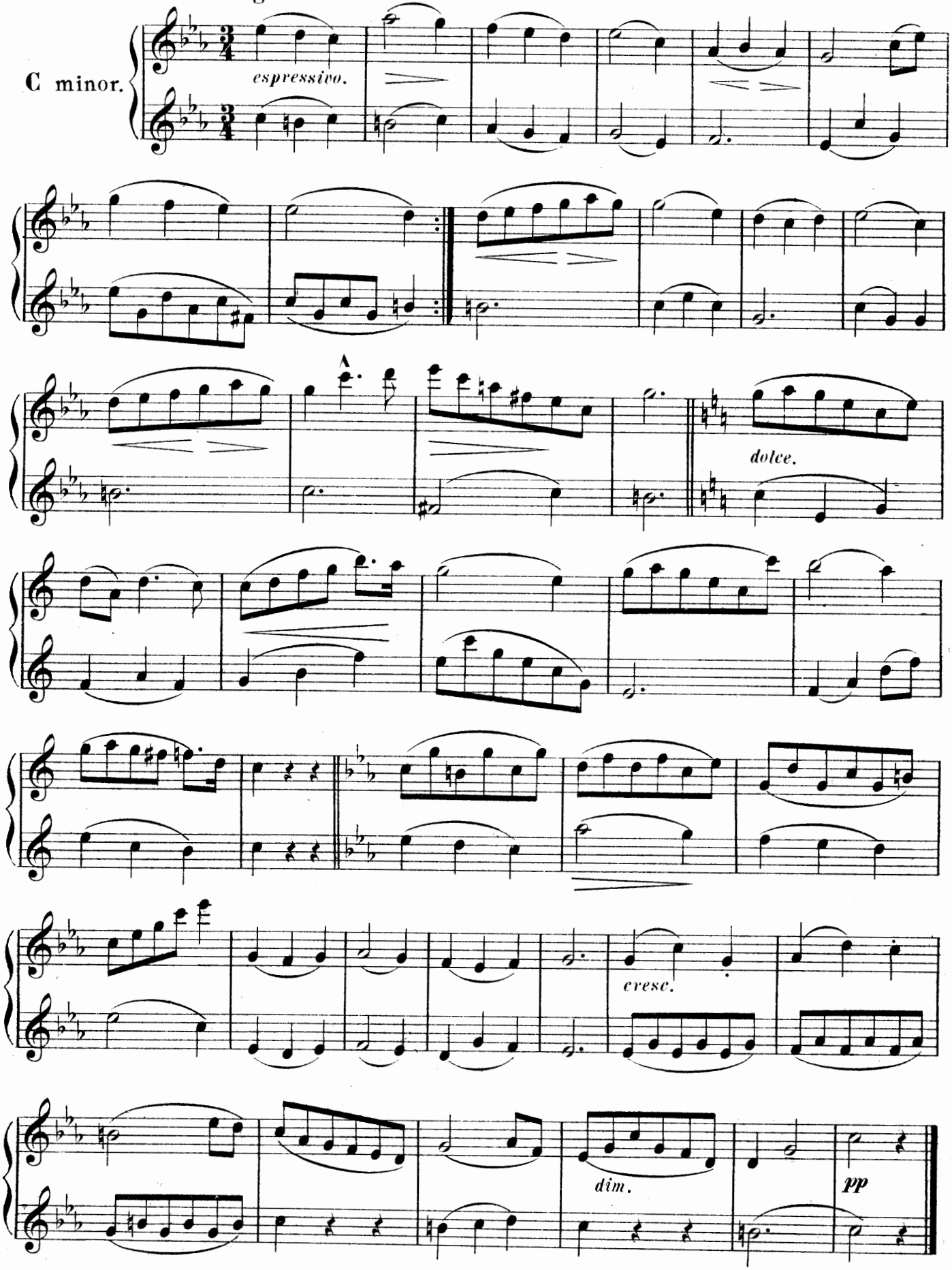
E♭ major.

dolce.

mf

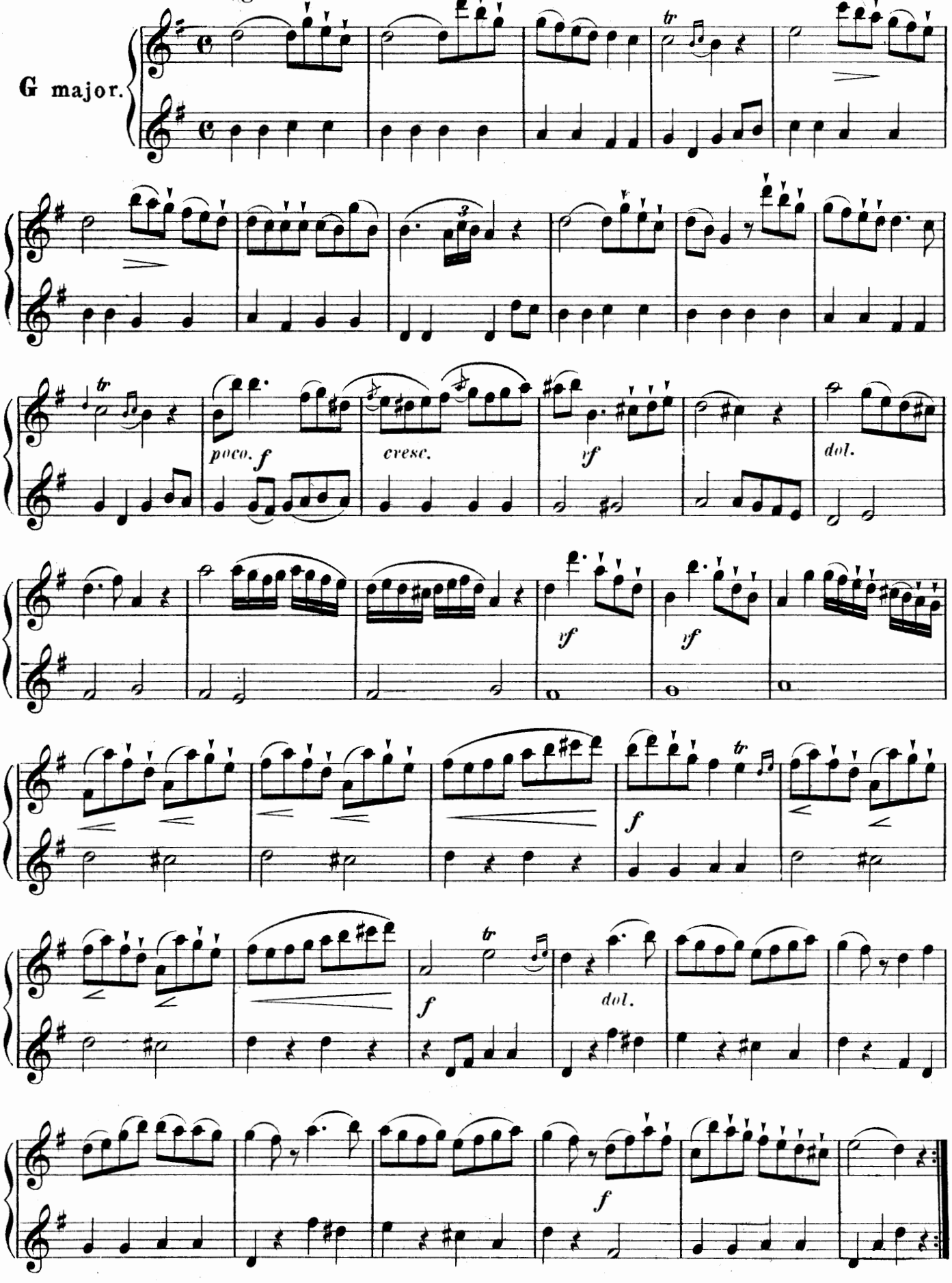
74. Adagio.

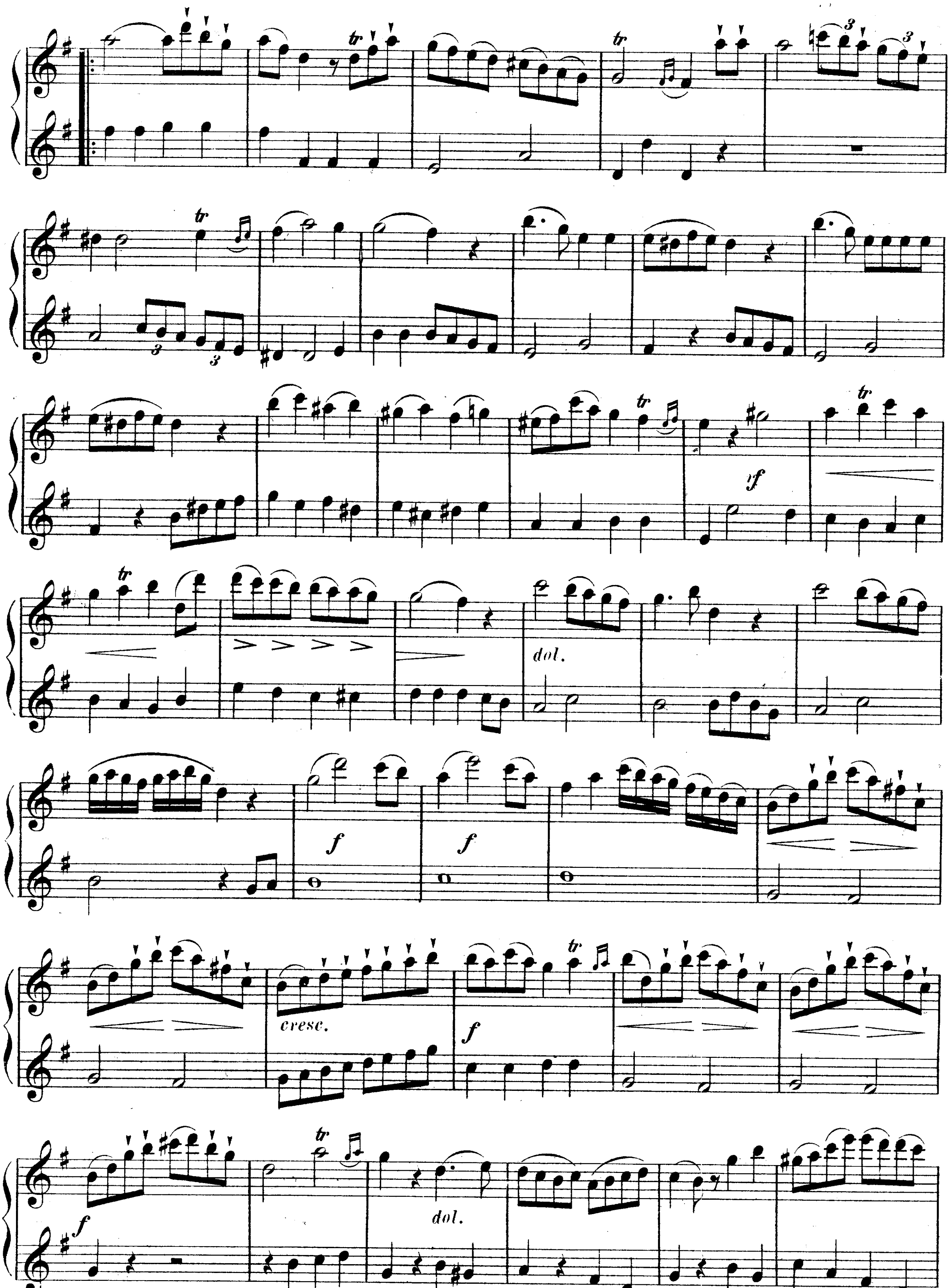
C minor.

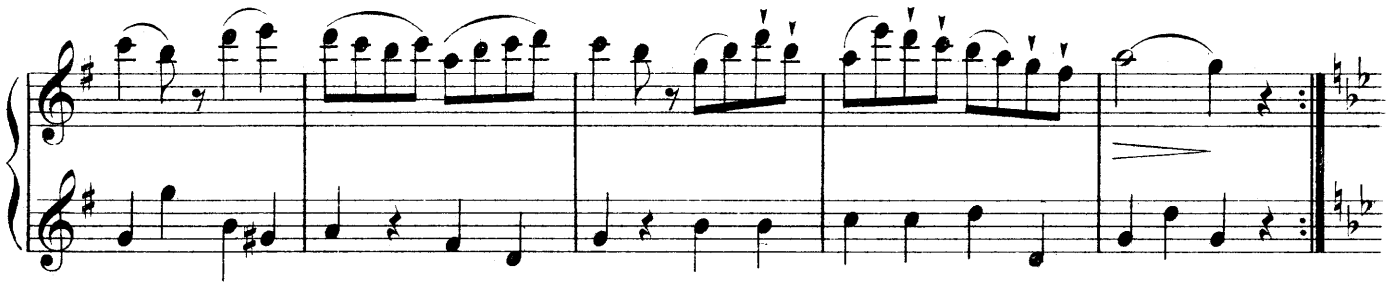


75. Allegro. DORUS.

G major.

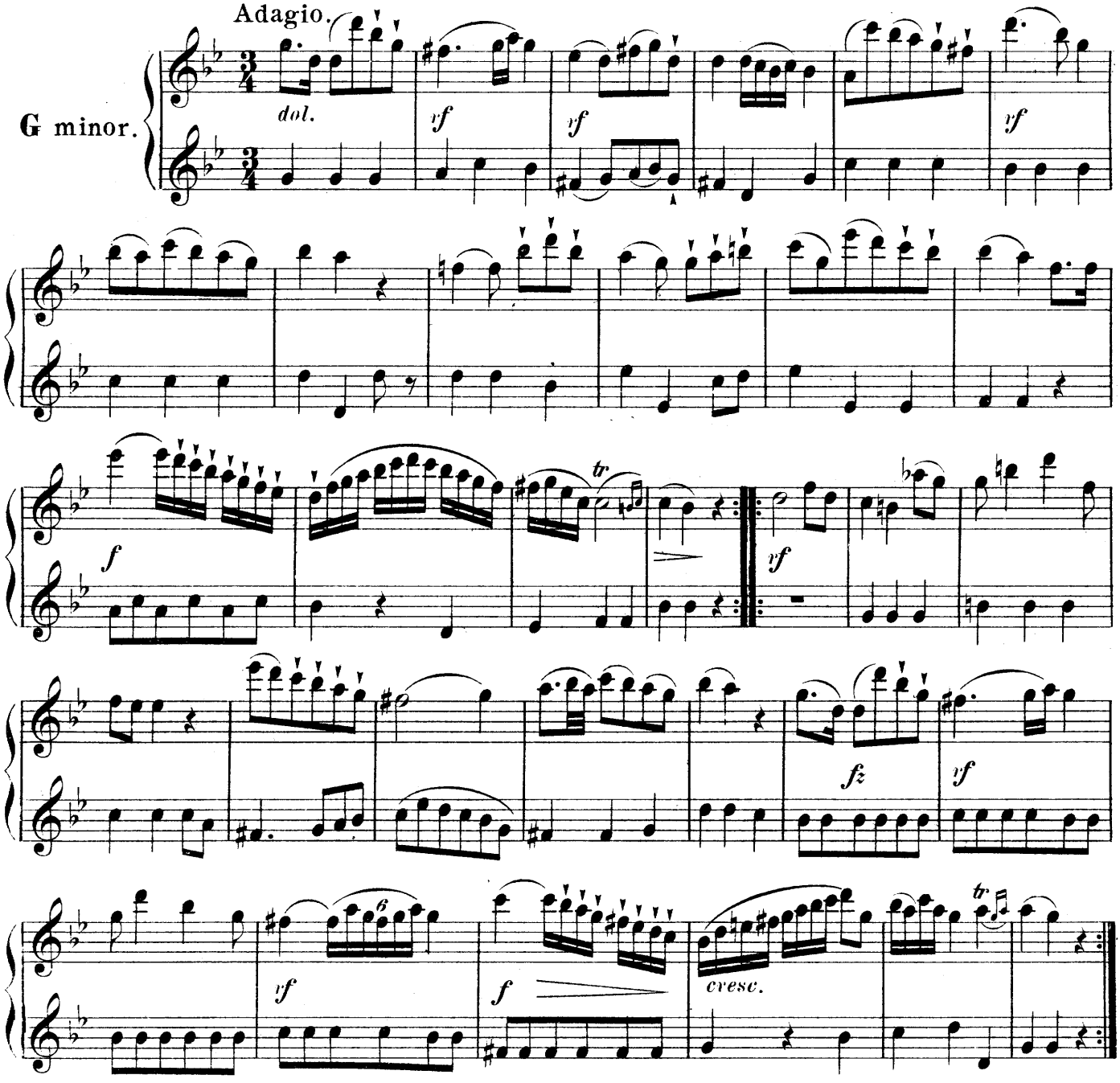



tr
rf
dol.
cresc.
dol.



Adagio.

G minor.

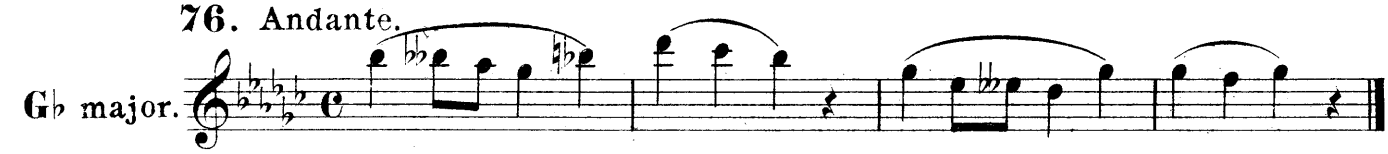


The double flatt ♭♭.

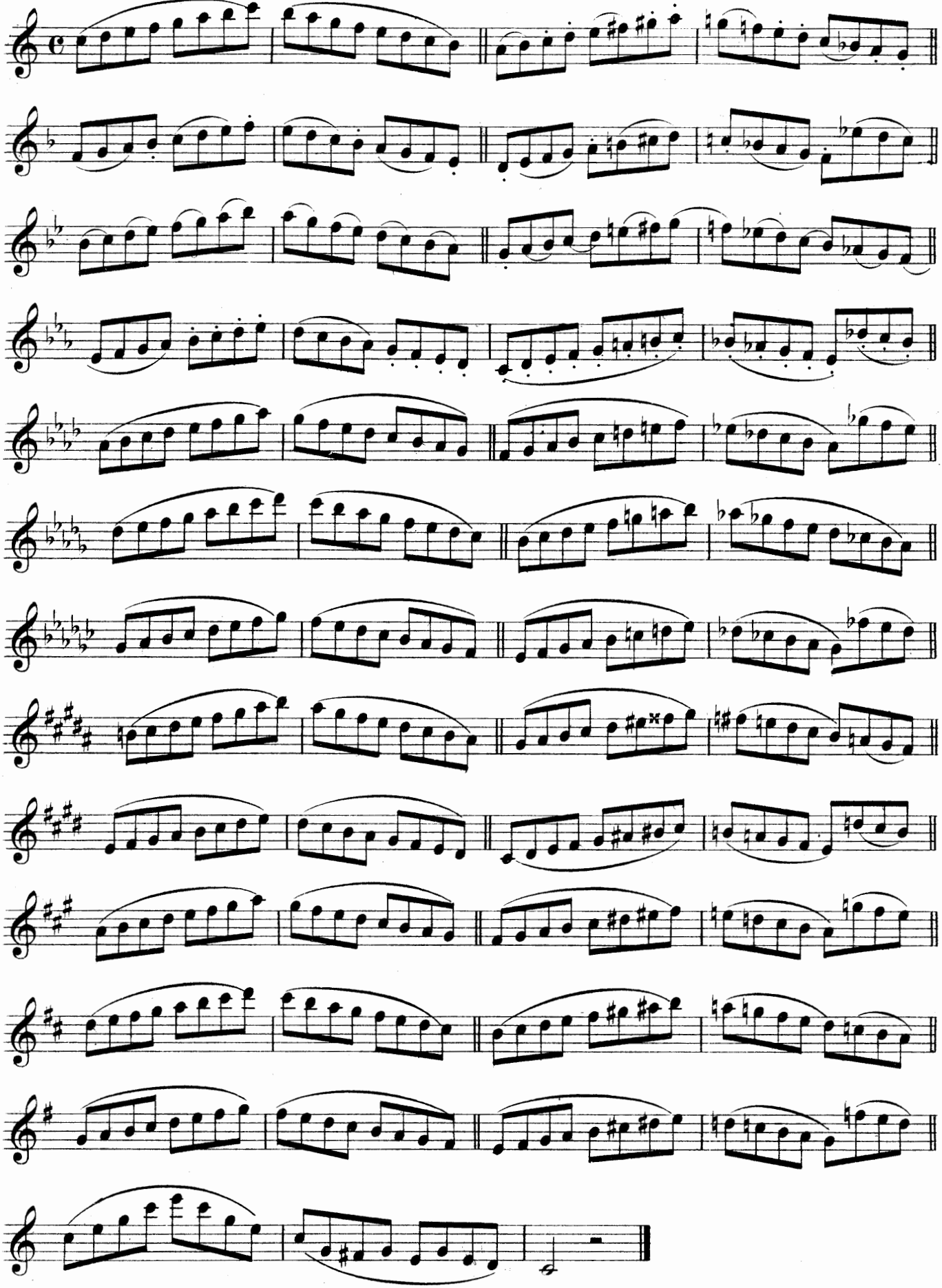
A double flat ♭♭ prefixed to a note lowers the same a whole tone.

76. Andante.

G♭ major.

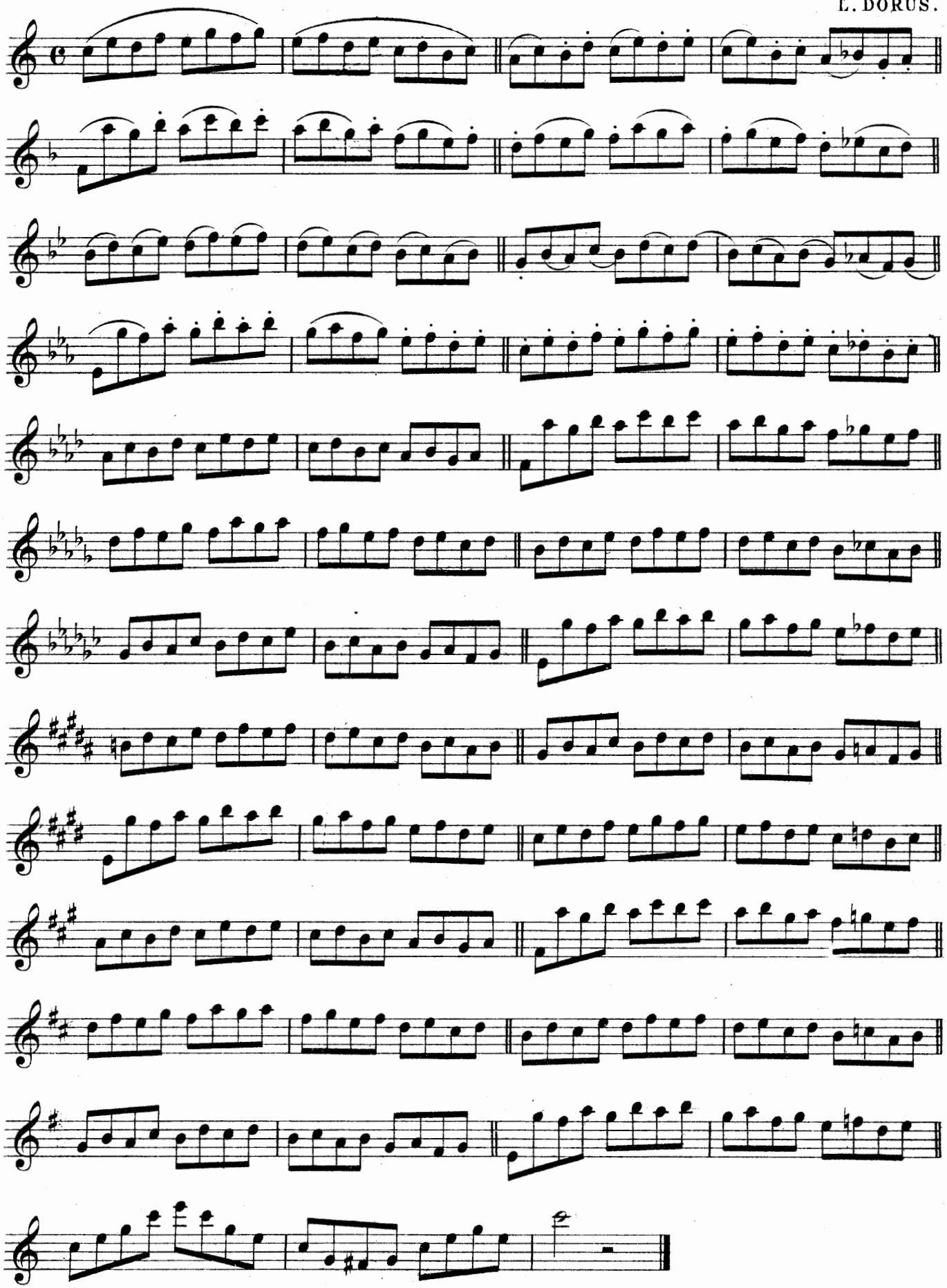


77. EXERCISE in all Keys with a variety of articulations. L. DORUS.



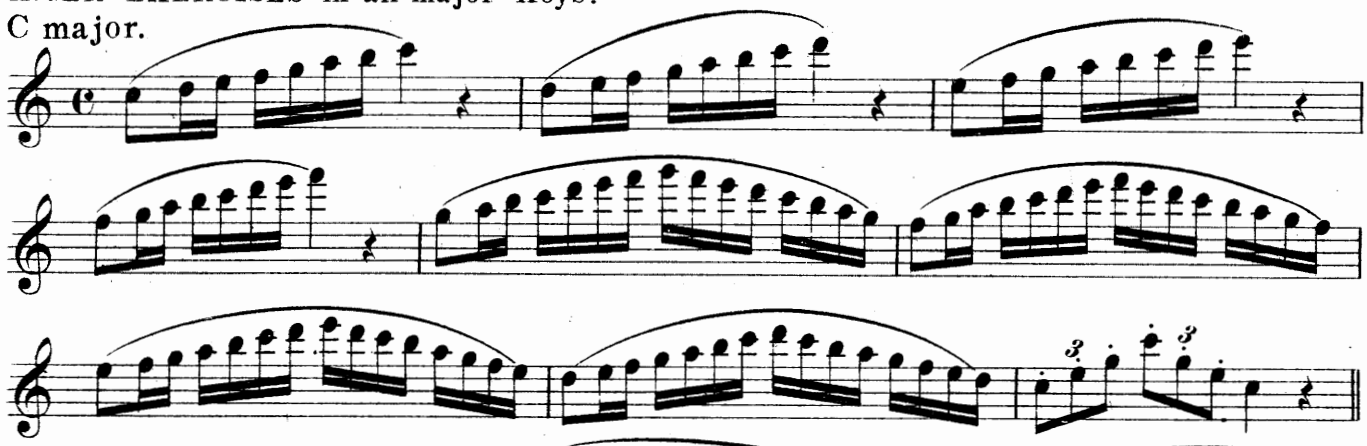
78.

L. DORUS.

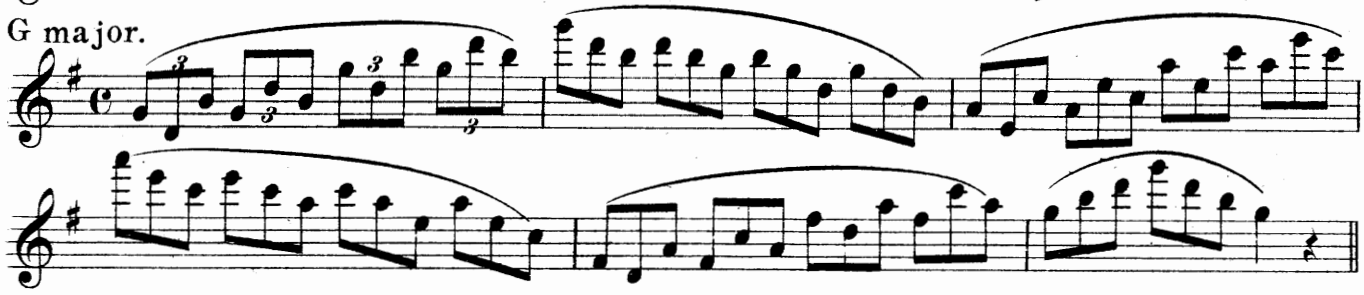


FINGER EXERCISES in all major Keys.

C major.

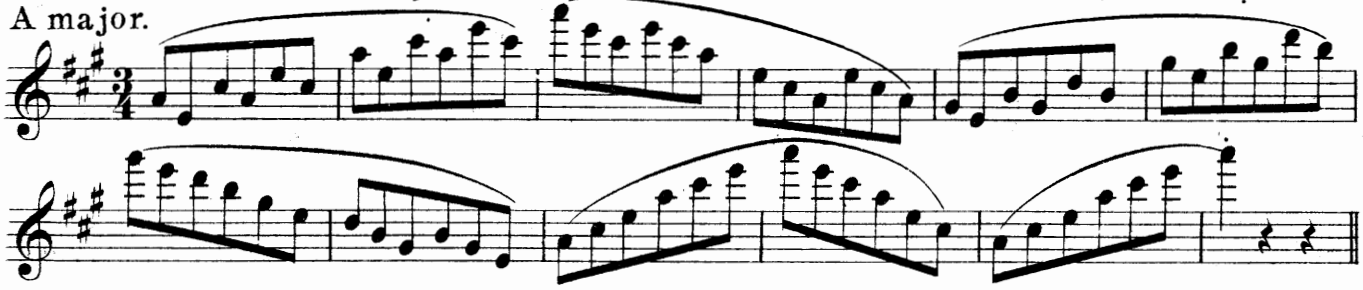


G major.

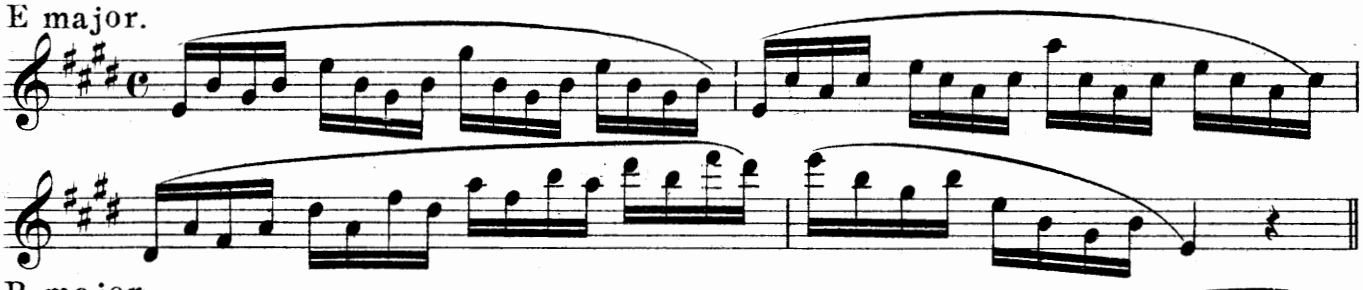


D major.

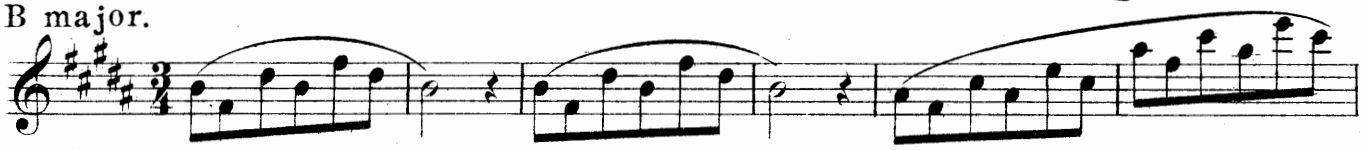
A major.



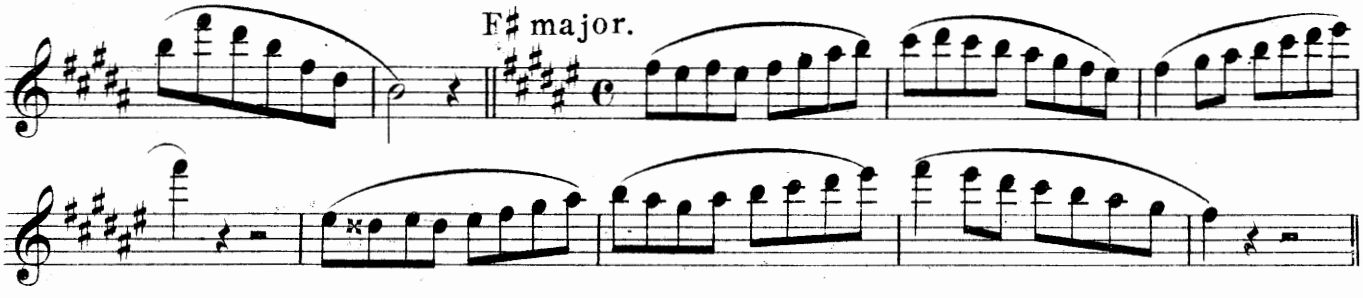
E major.

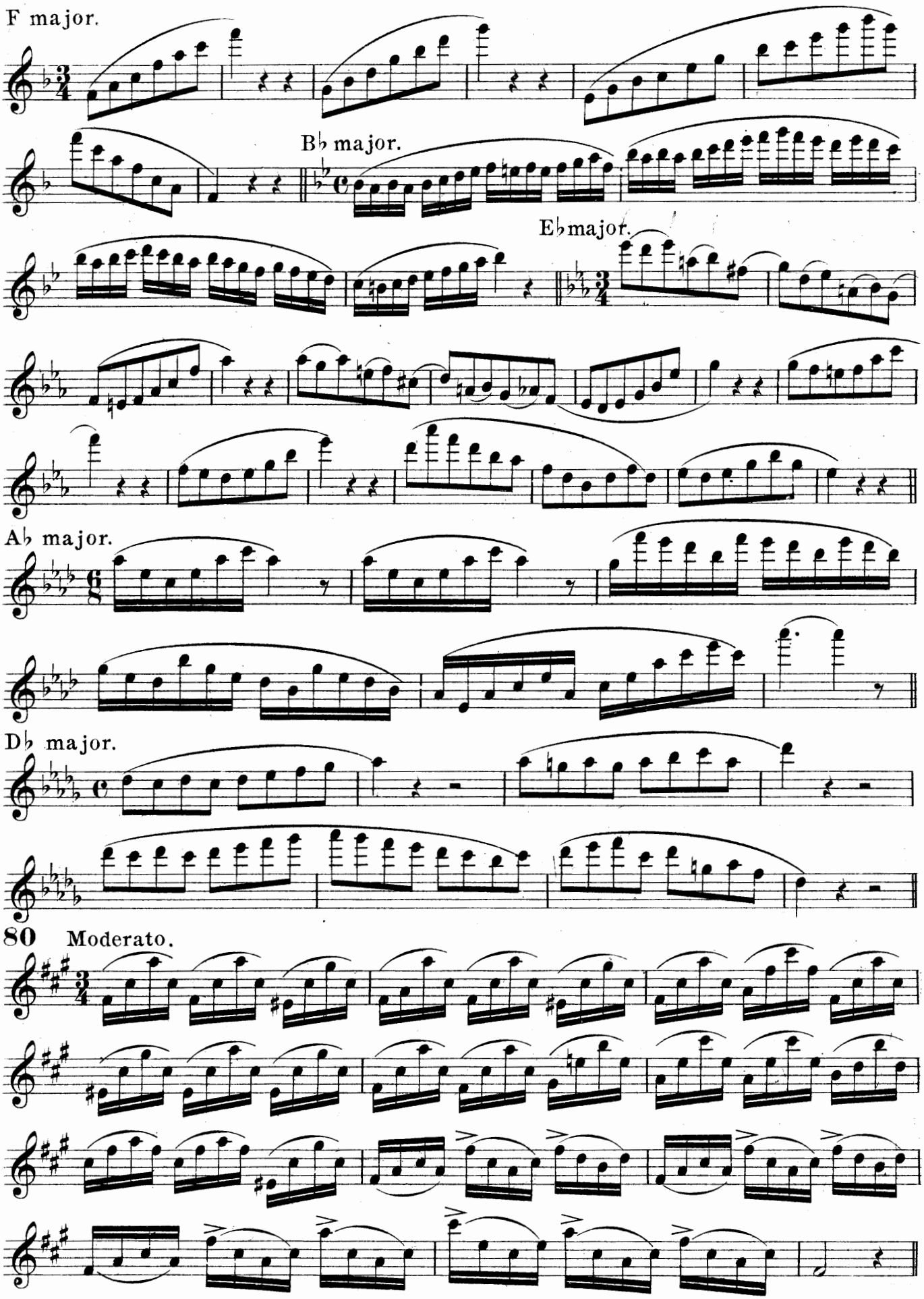


B major.

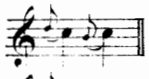
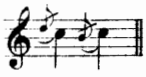


F♯ major.

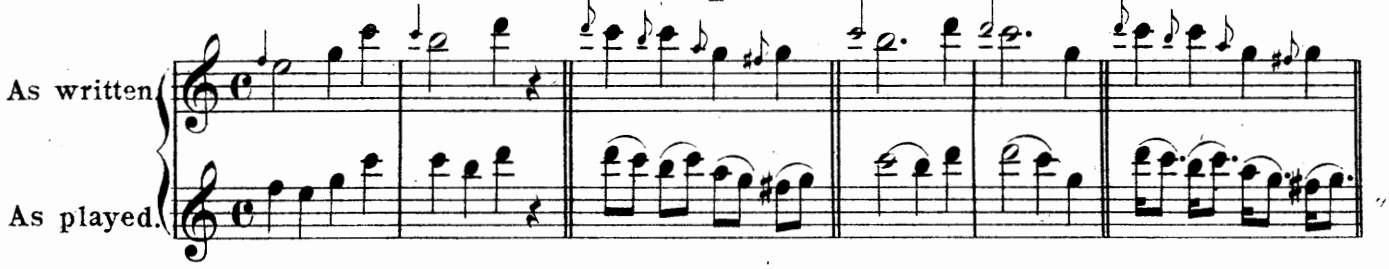



F major.
B♭ major.
E♭ major.
A♭ major.
D♭ major.
80 Moderato.

THE APPOGGIATURA.

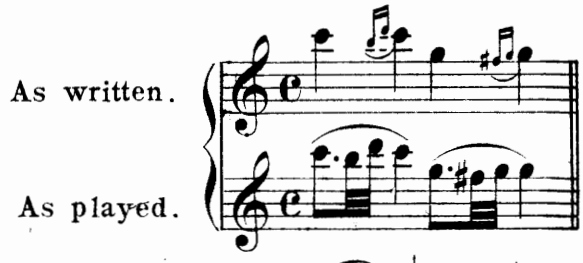
The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the fallowing note. When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

Example.

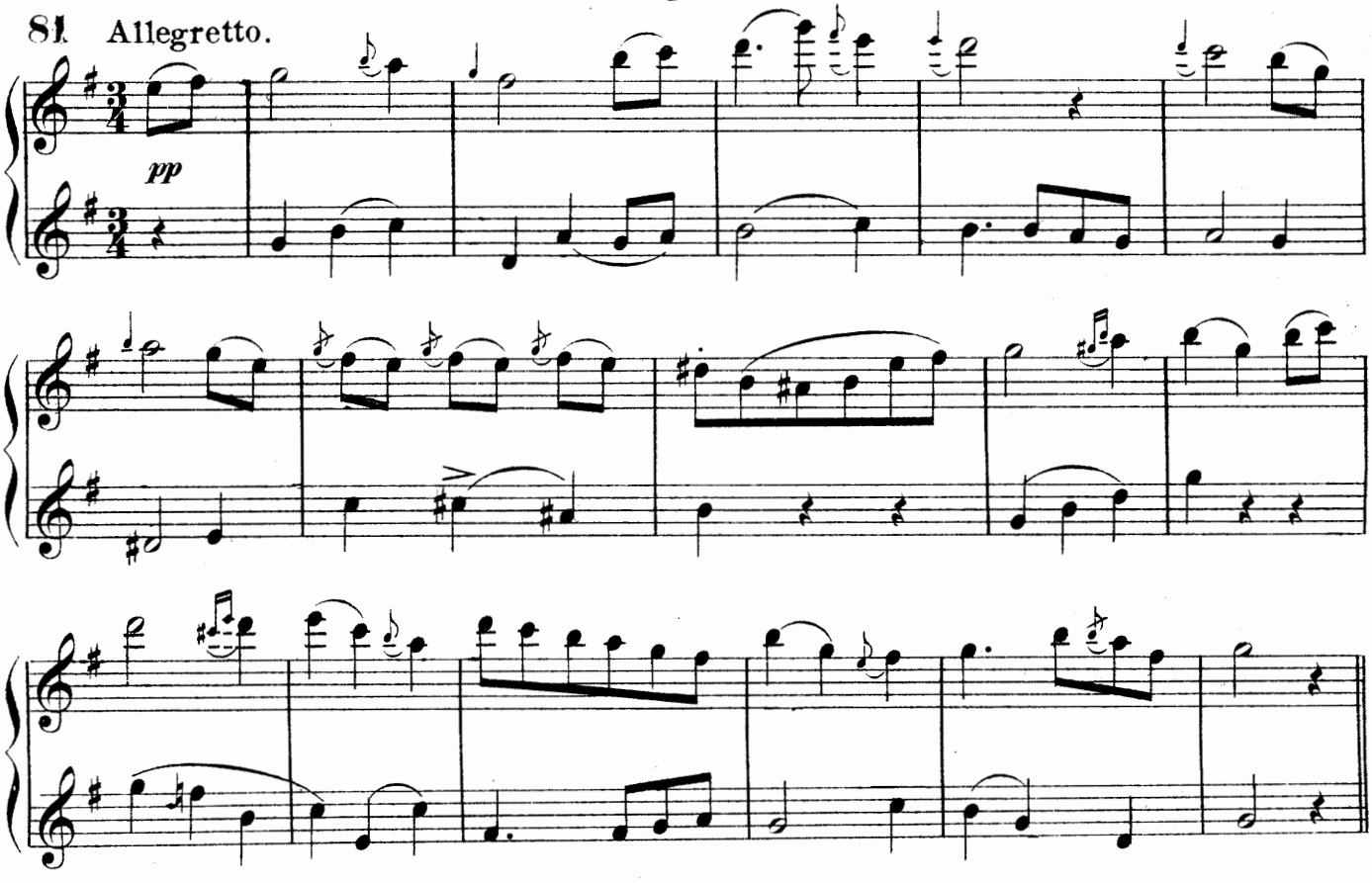


There is also a double appoggiatura, which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

EXAMPLE.



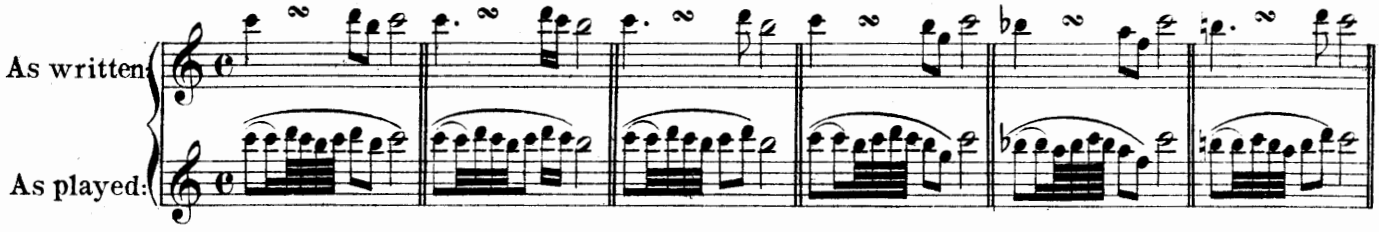
81 Allegretto.



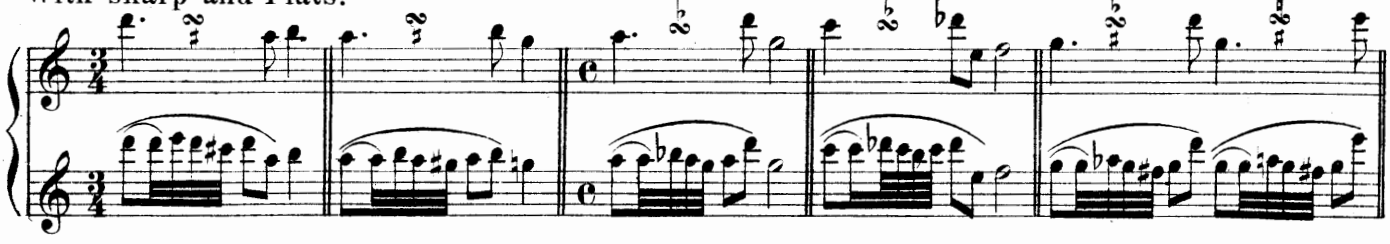
The gruppetto or turn

is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∞ A small sharp placed under some of the signs thus ∞ is to indicate that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: ∞ the upper grace note must be sharpened; or in case of a sharp above and below the sign ∞ the upper and lower grace notes must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

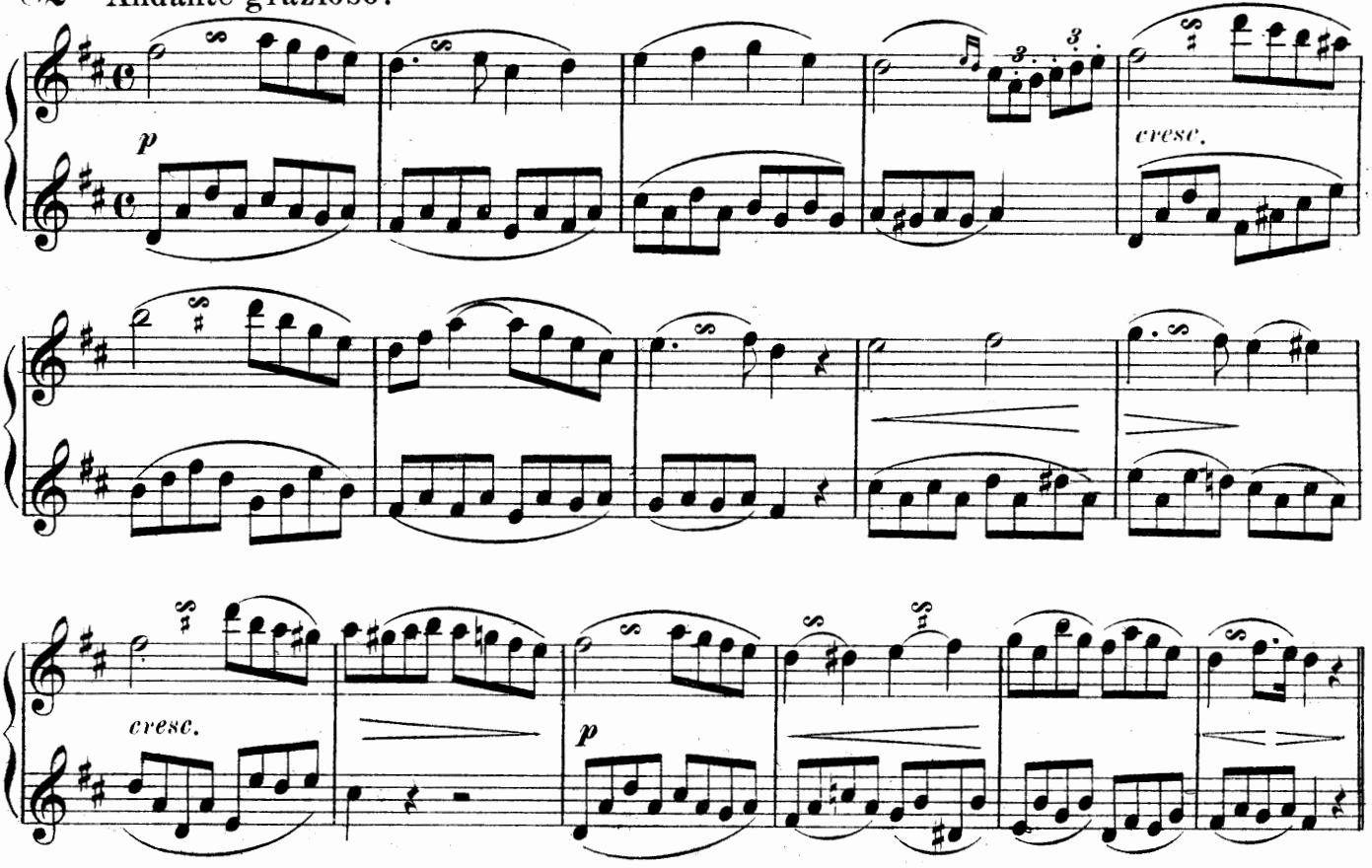
Example.



With sharp and Flats.

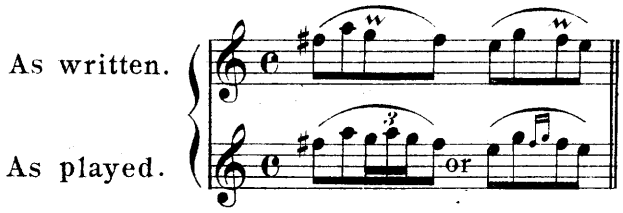


82 Andante grazioso. A. Struth.



THE PASSING SHAKE.

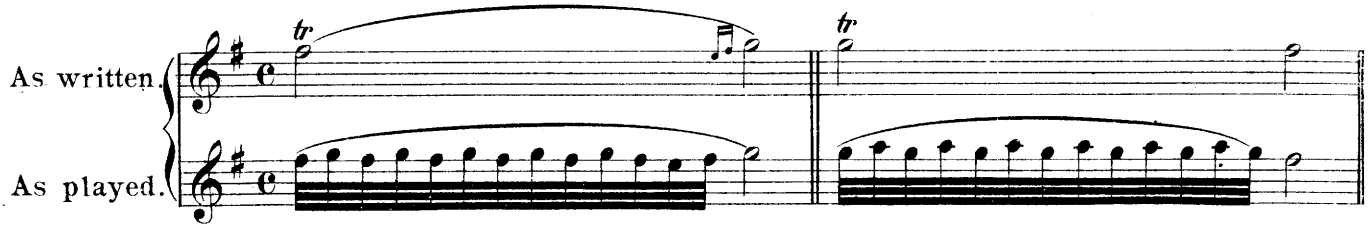
The passing shake, often written thus ~, must be played quick and round in the following manner:



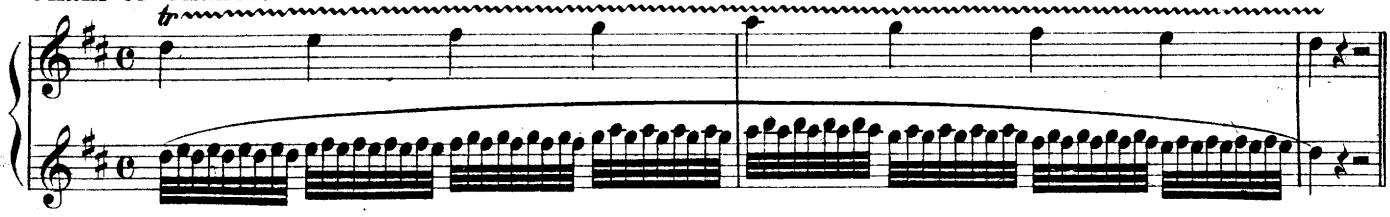
THE SHAKE.

The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

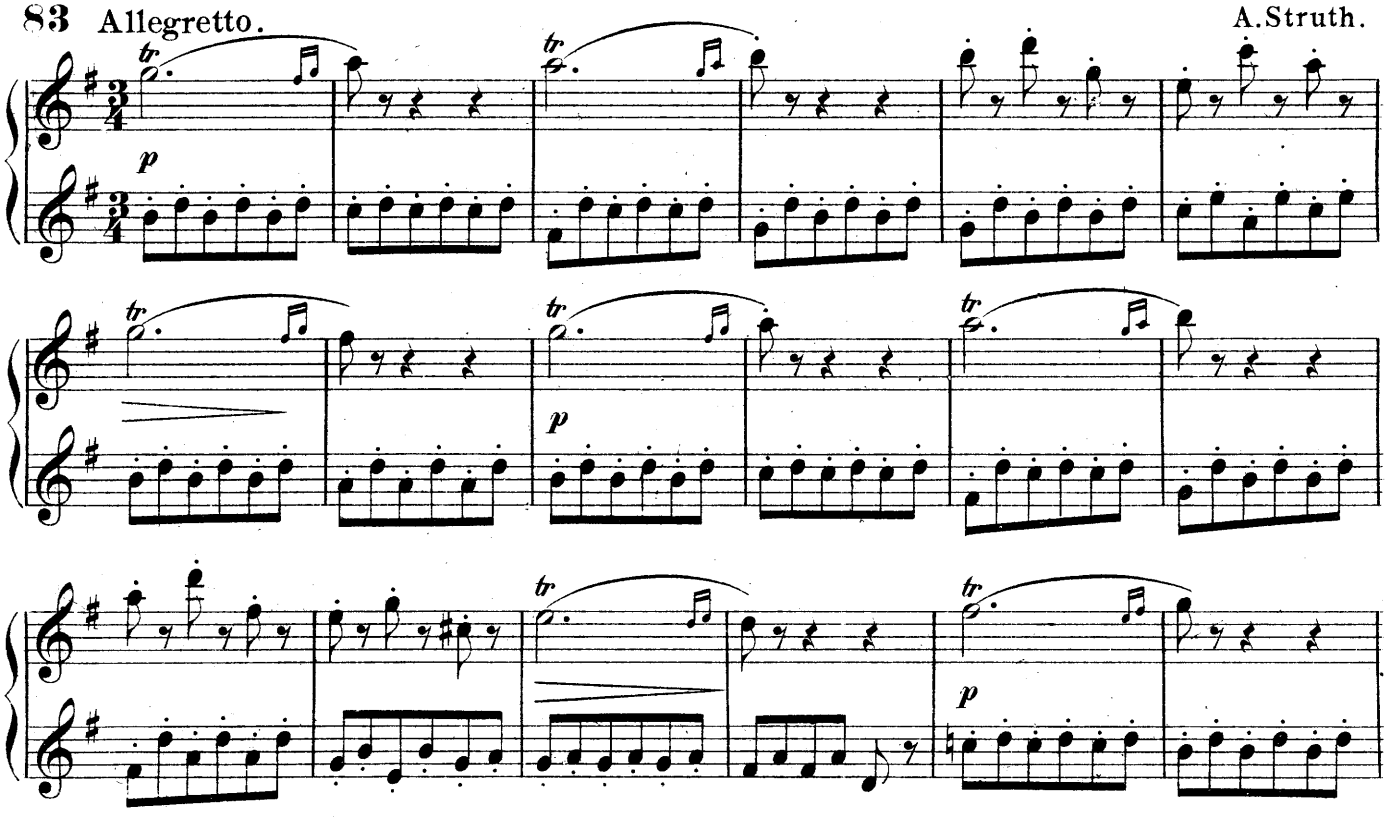
Example.



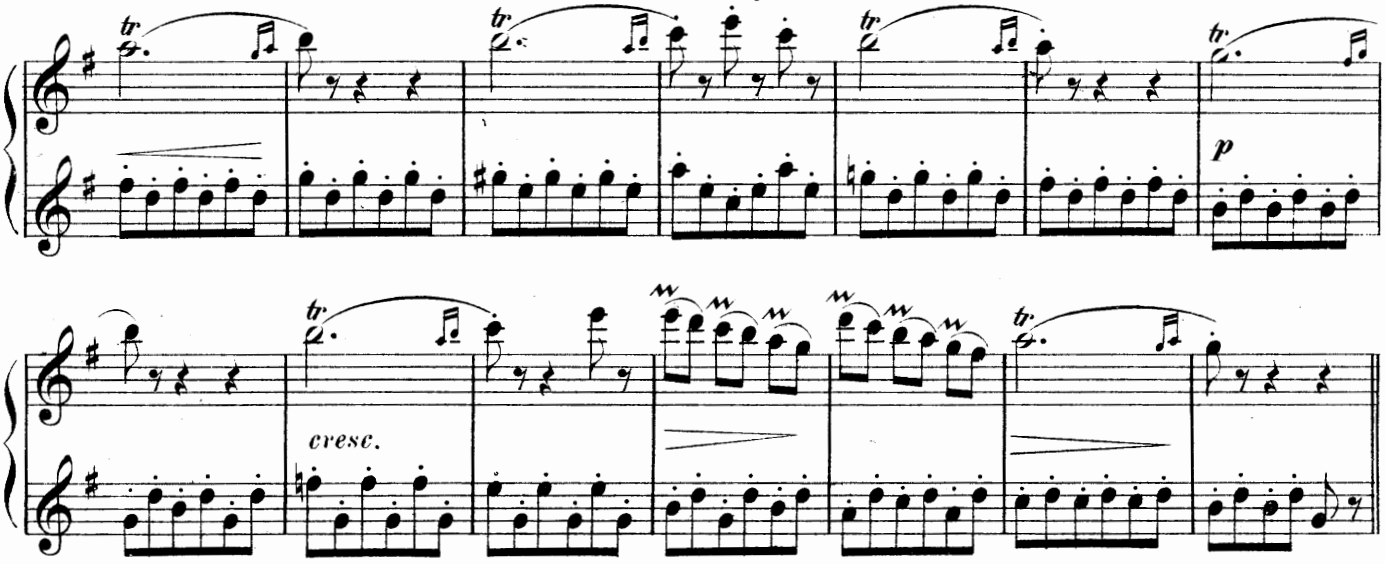
Chain of Shakes.



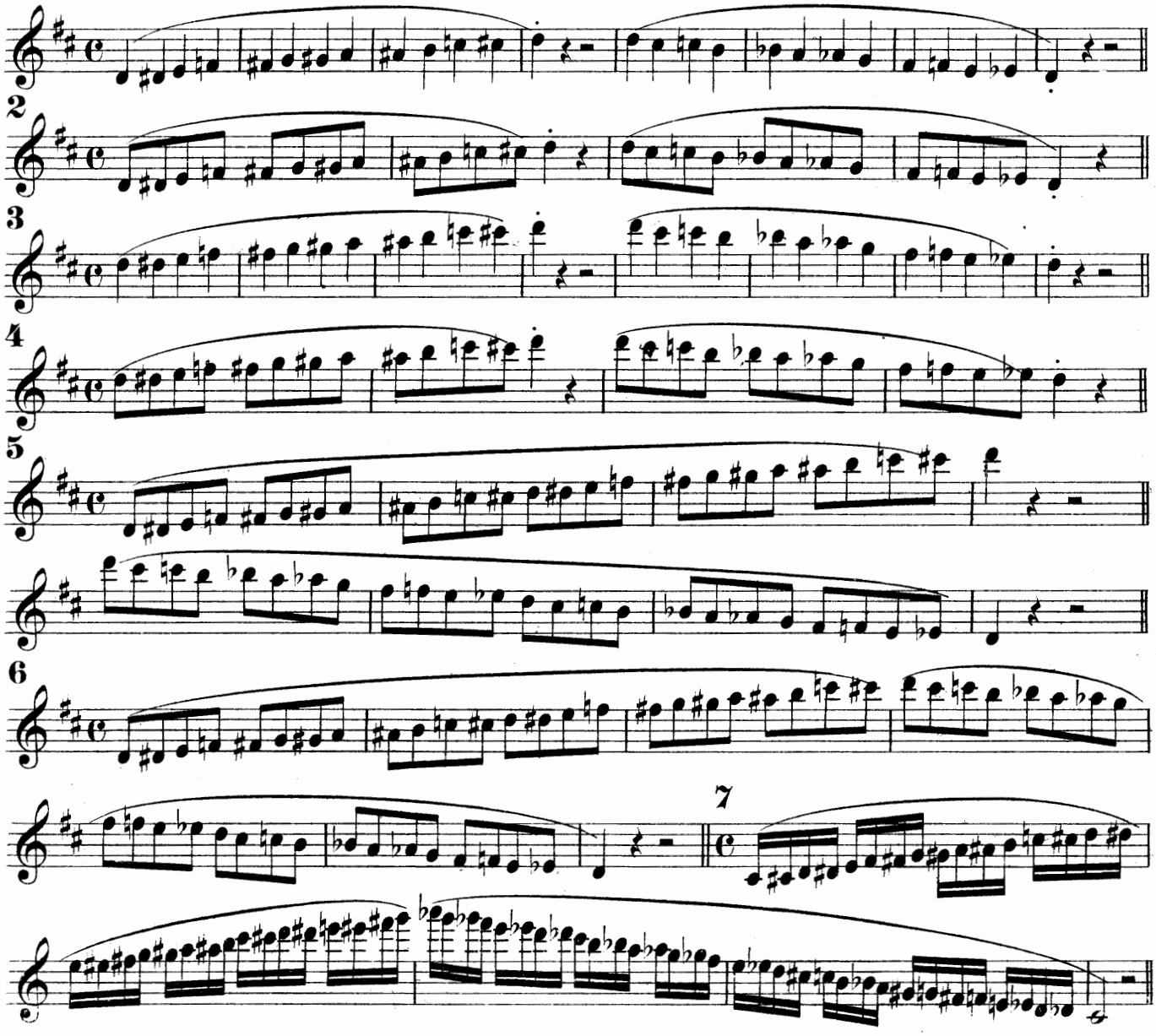
83 Allegretto. A.Struth.



Shake with the C Key.

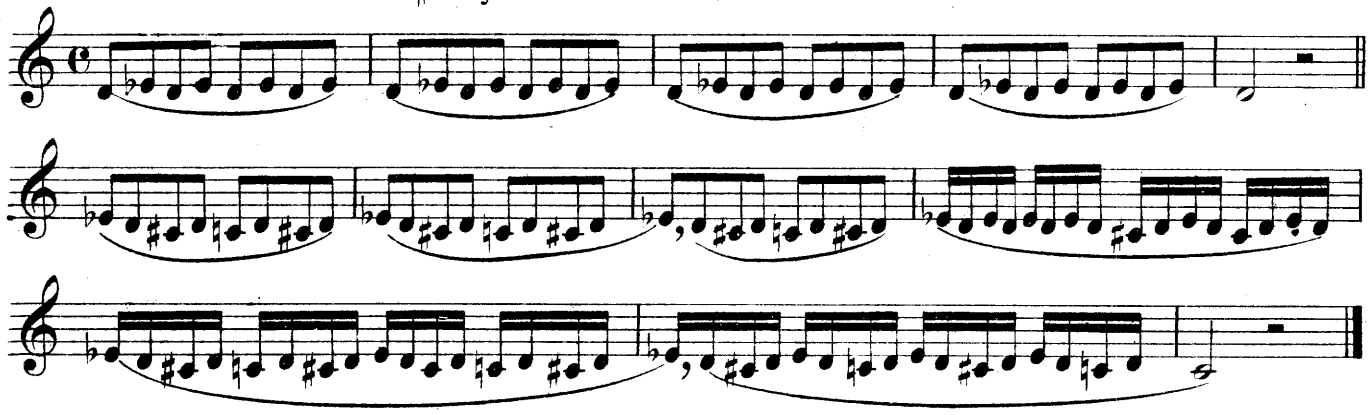


The chromatic scale.

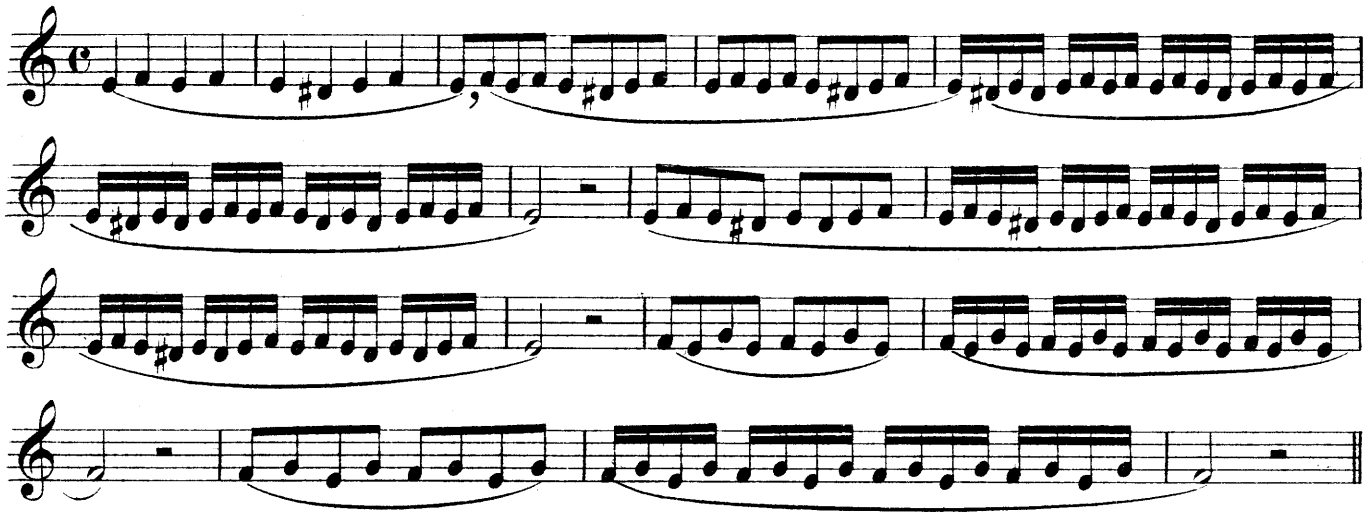


EXERCISE FOR ALL KEYS.

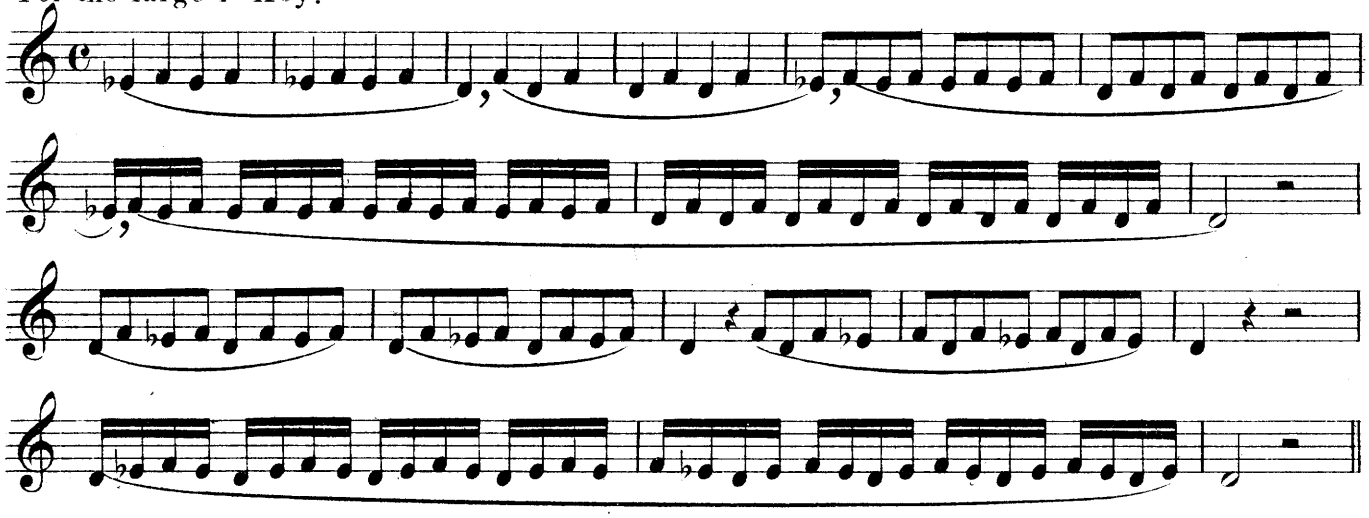
EXERCISE for the *E*♭ or *D*♯ Key.



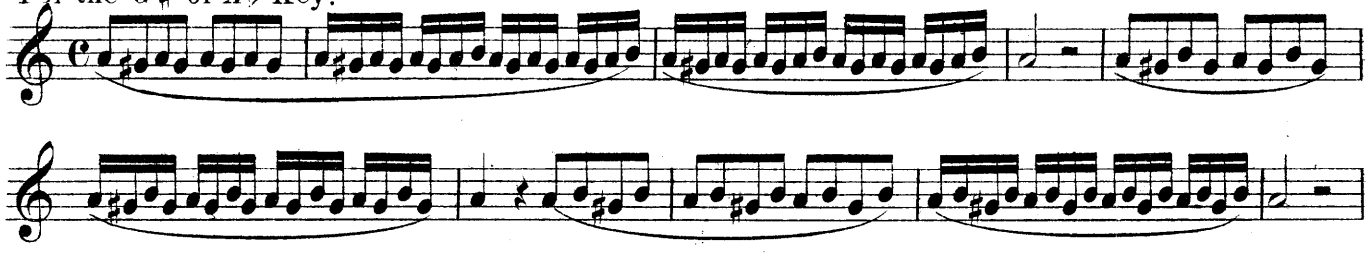
Exercise for the small F Key.

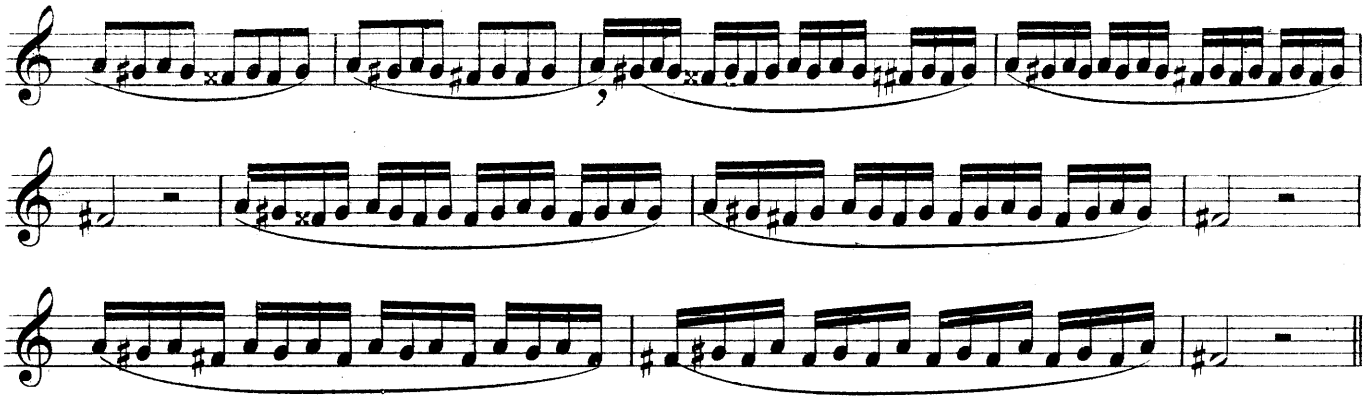


For the large *F* Key.

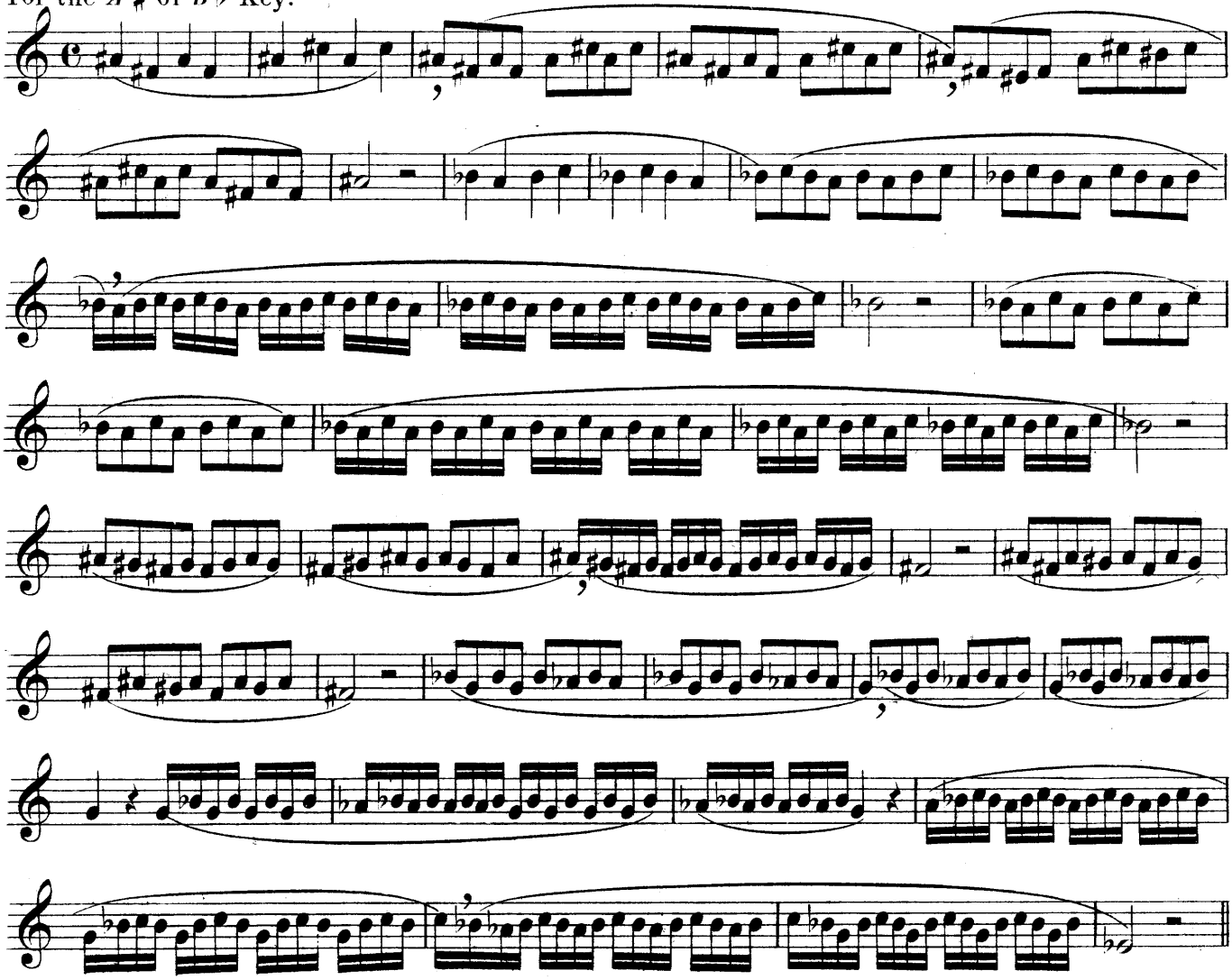


For the *G*♯ or *A*♭ Key.

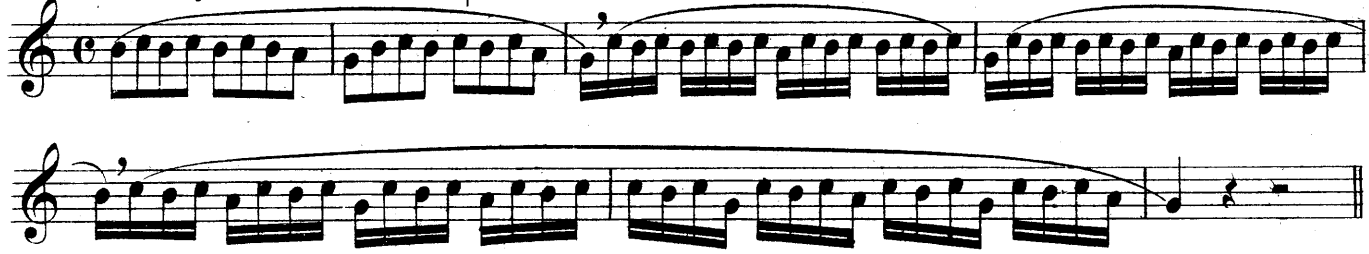




For the *A* ♯ or *B* ♭ Key.



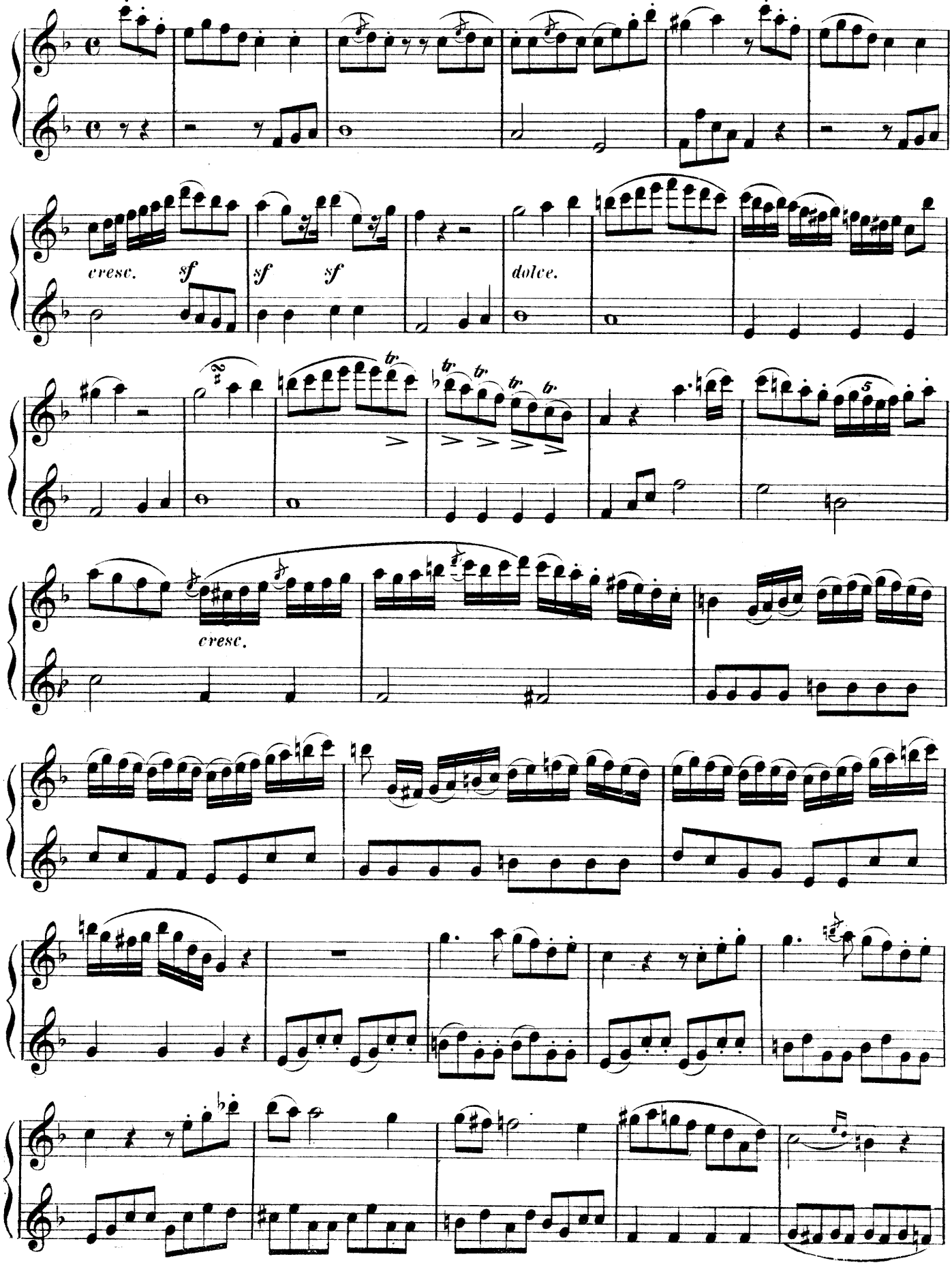
For the *C* Key to a shake on *B* ♮

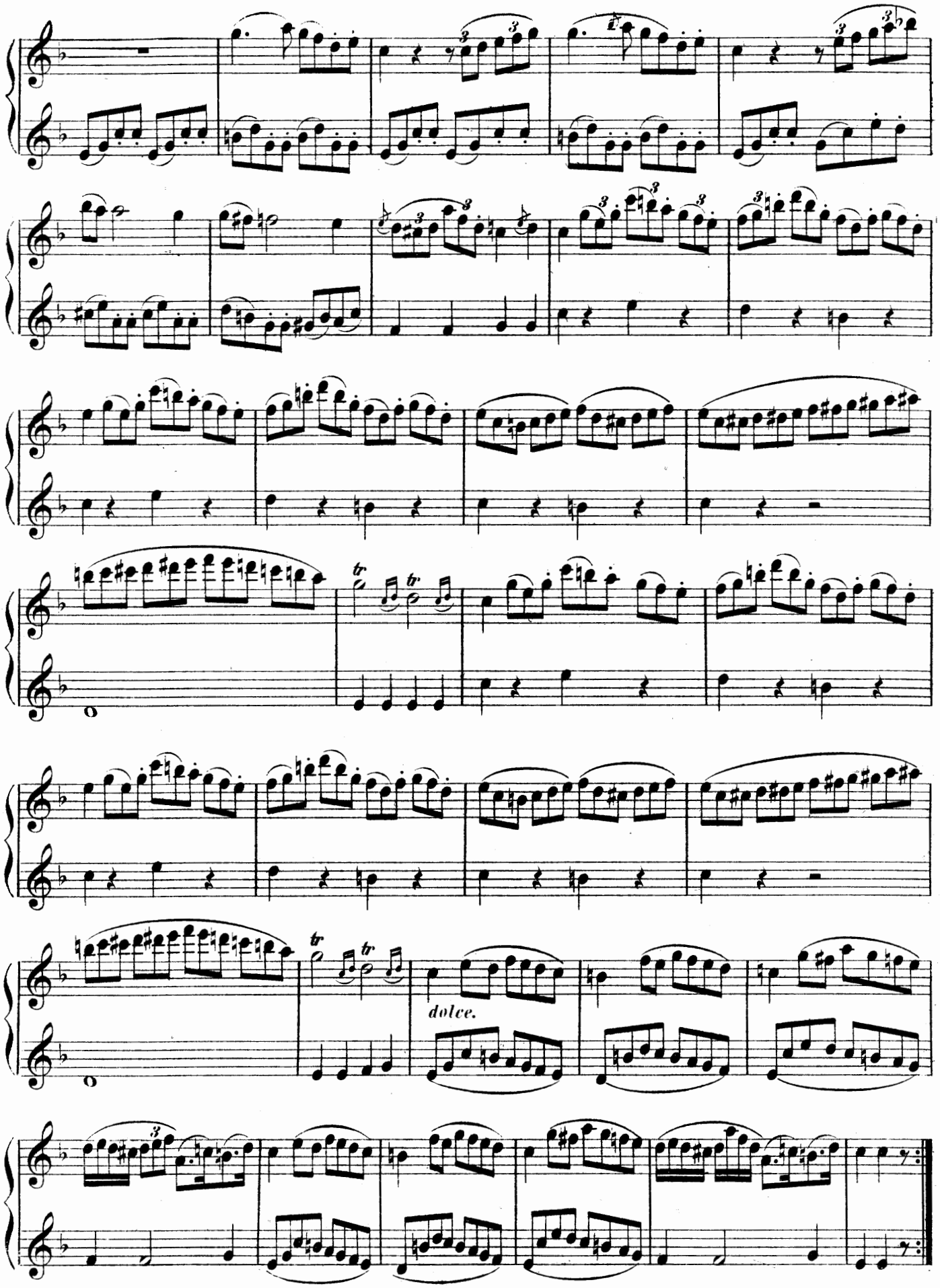


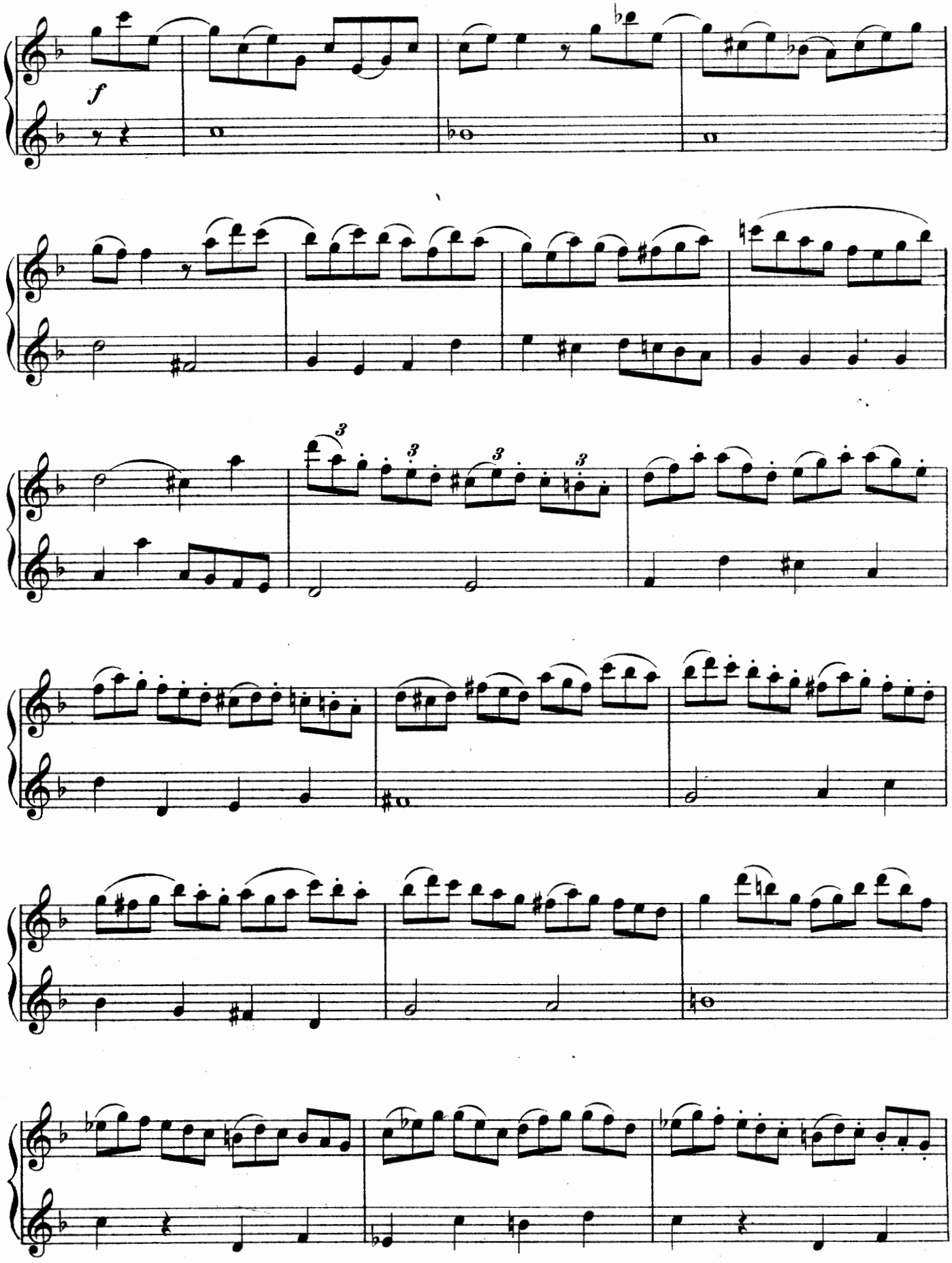
SONATE.

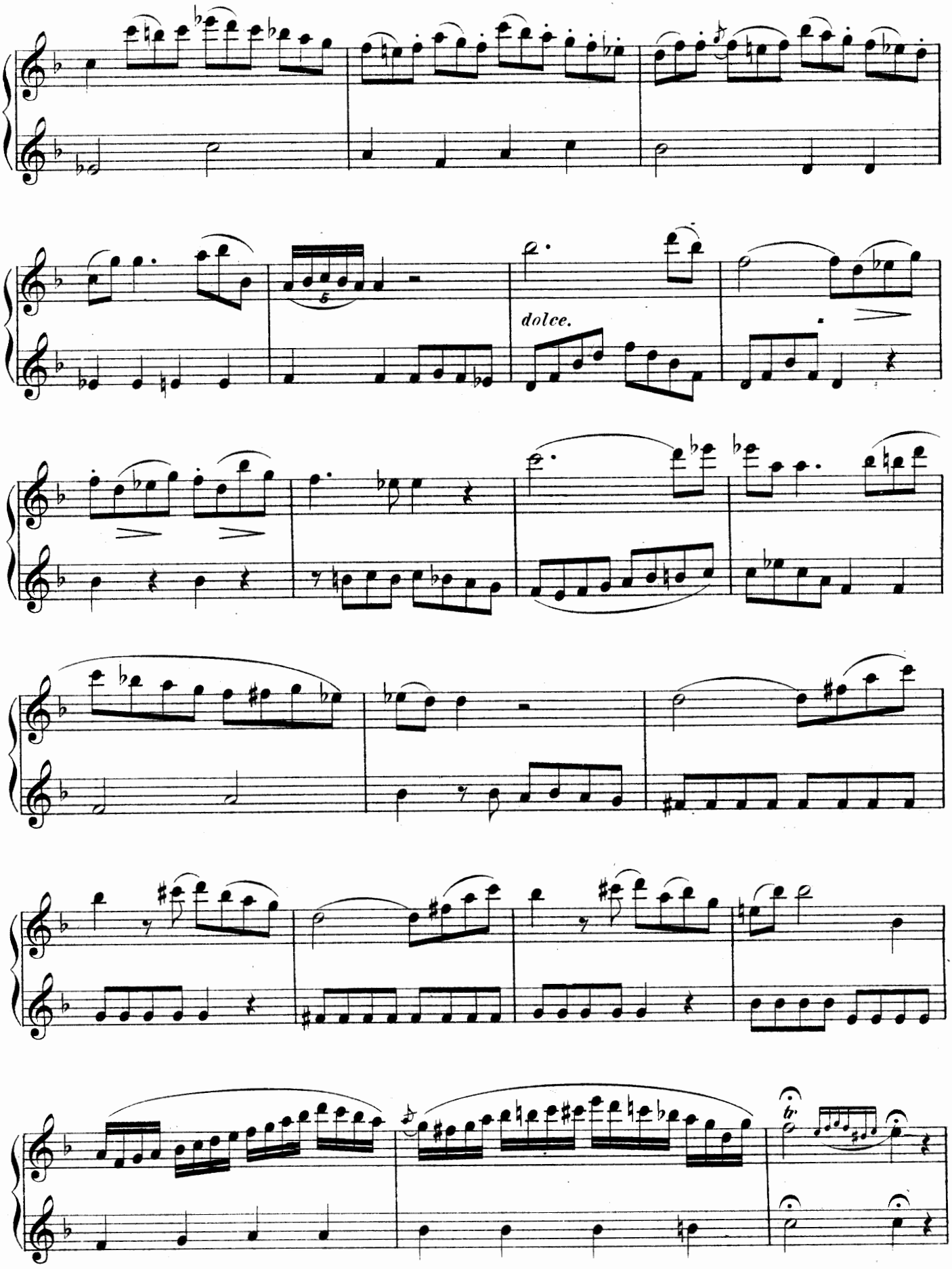
84 Allegro poco vivace.

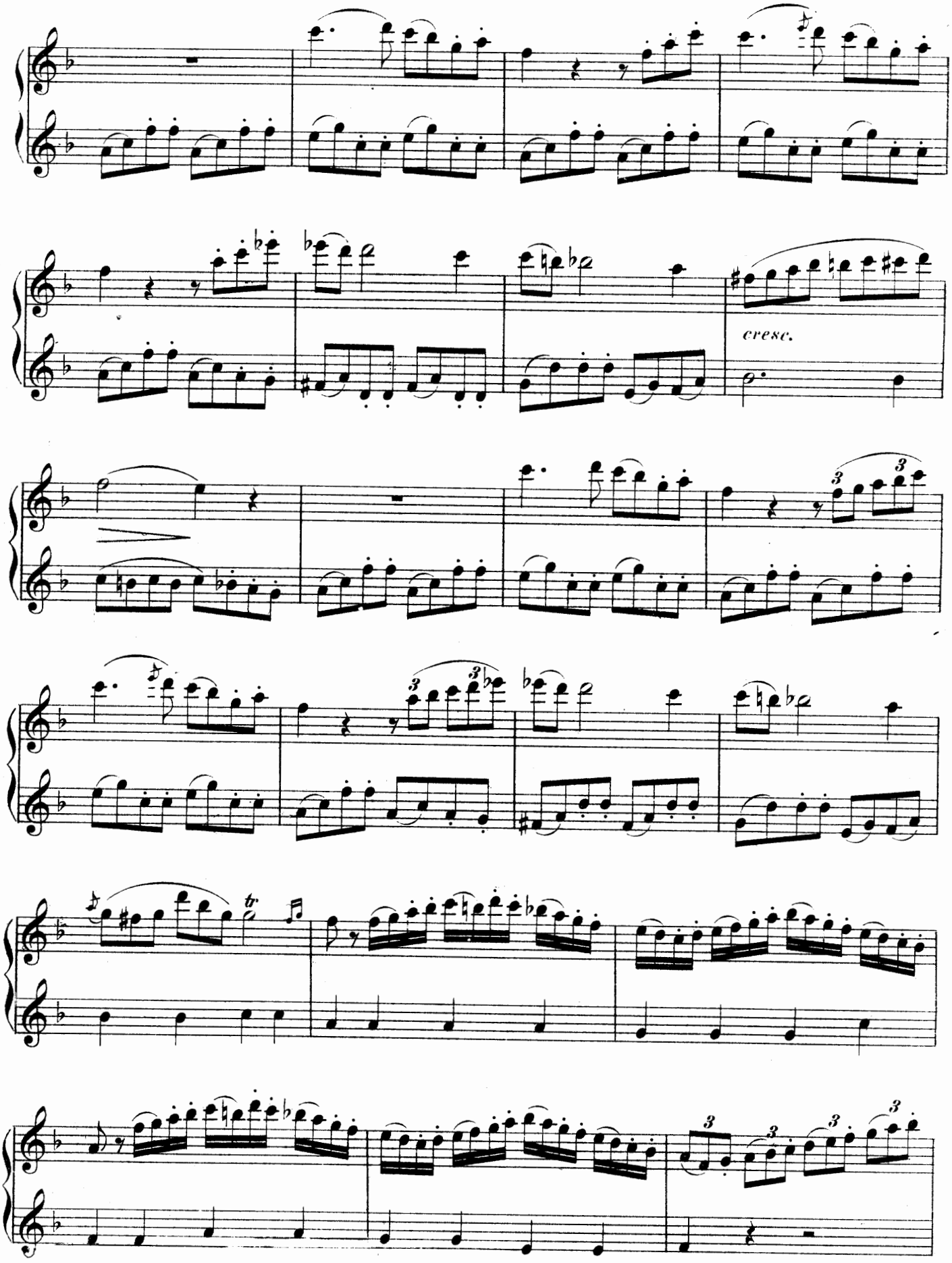
L. DORUS.

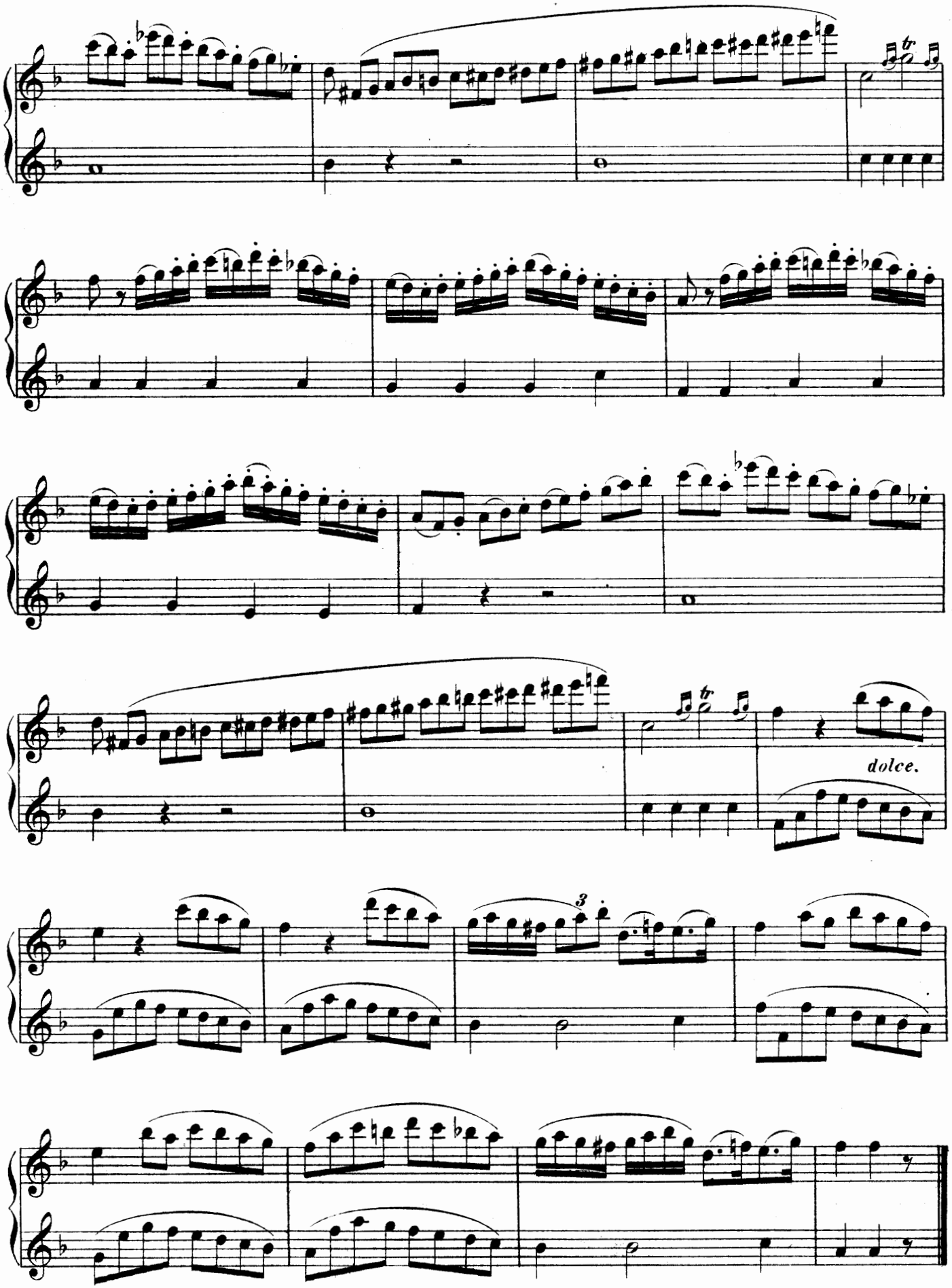


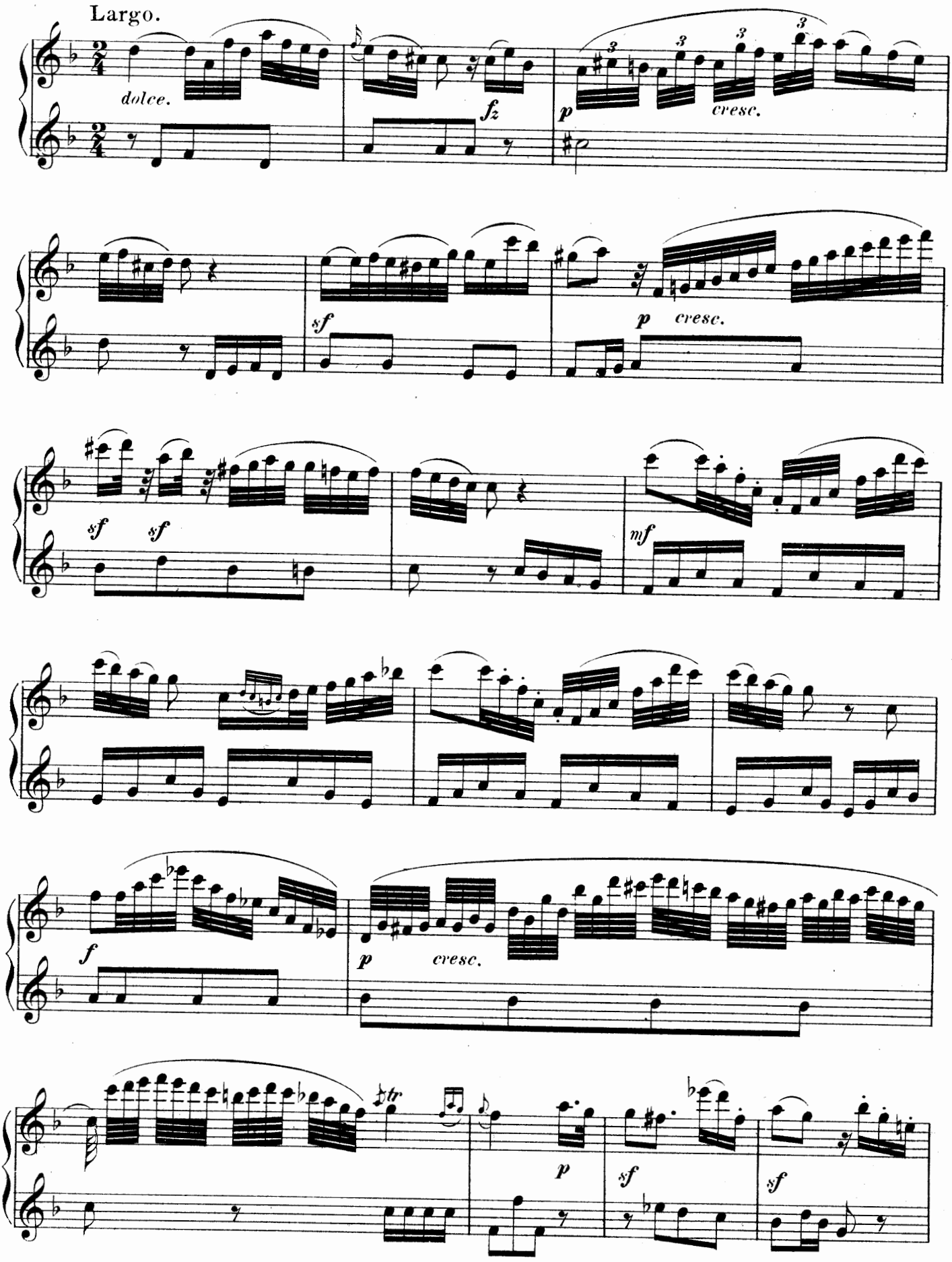

tr
tr
tr
tr
dolce.

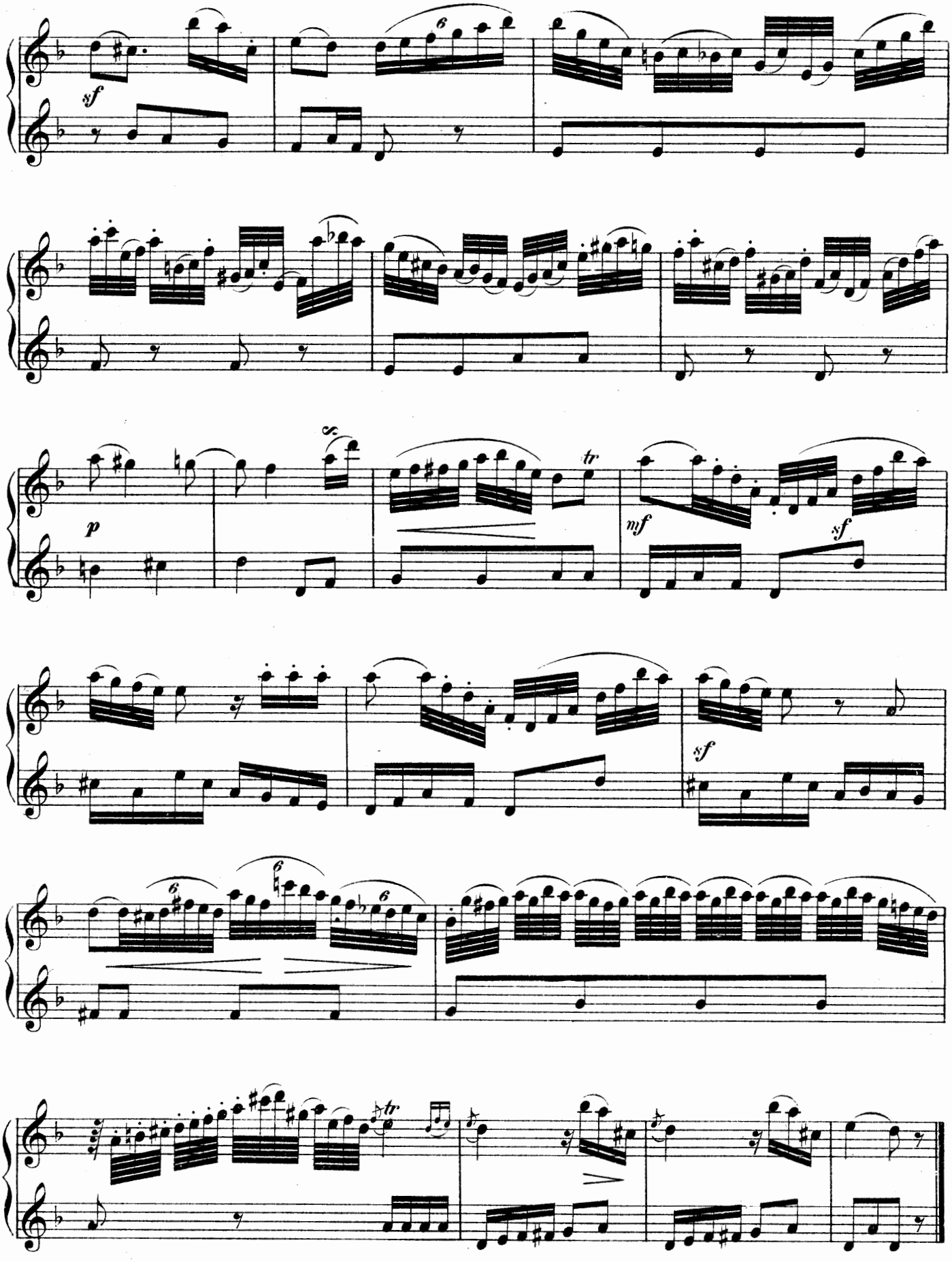

f
3
3
3
3


dolce.


cresc.

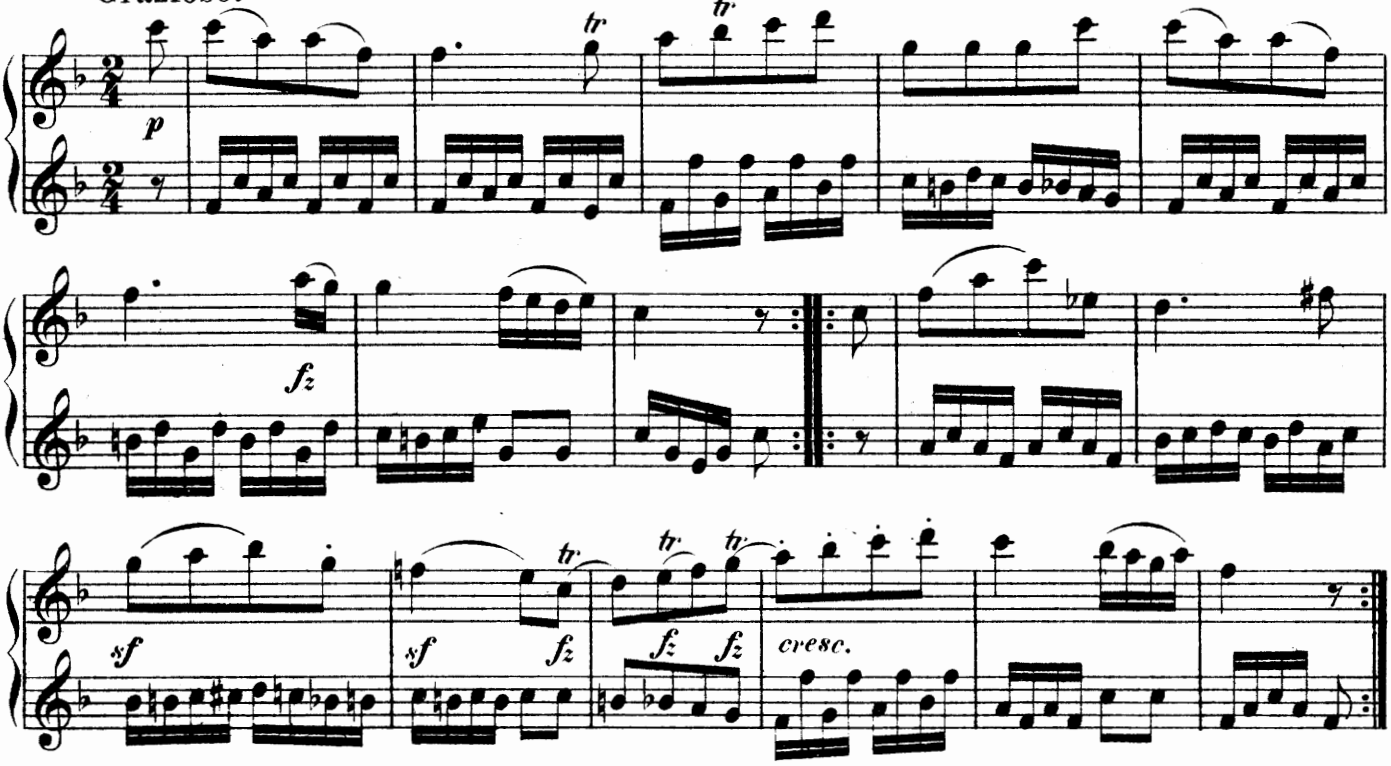

dolce.


Largo.
dolce.
fz
p
cresc.
sf
p cresc.
sf sf
mf
f
p cresc.
tr
p
sf
sf

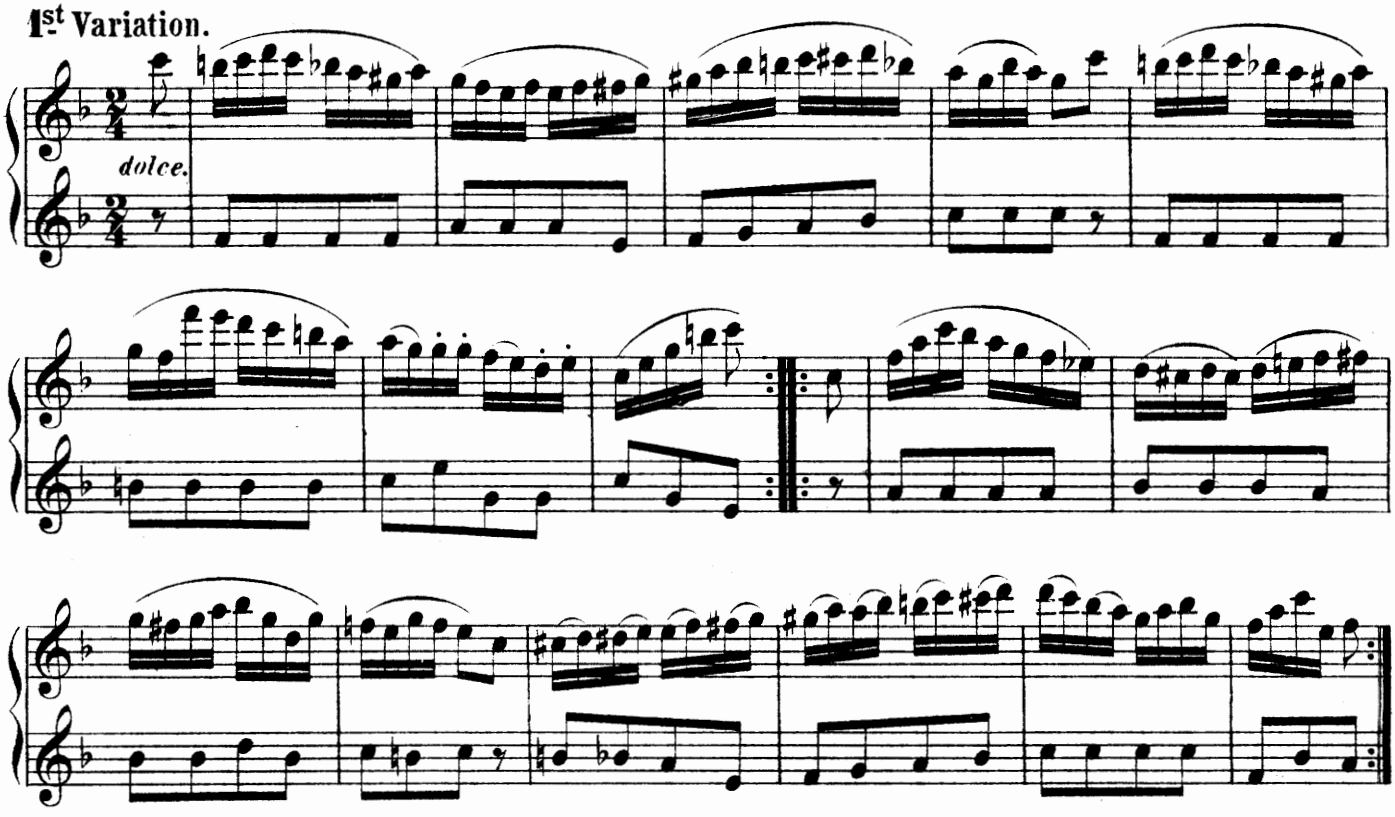

sf
6
p
tr
mf
sf
sf
6
6
6
tr

FINALE. Air with Variations.

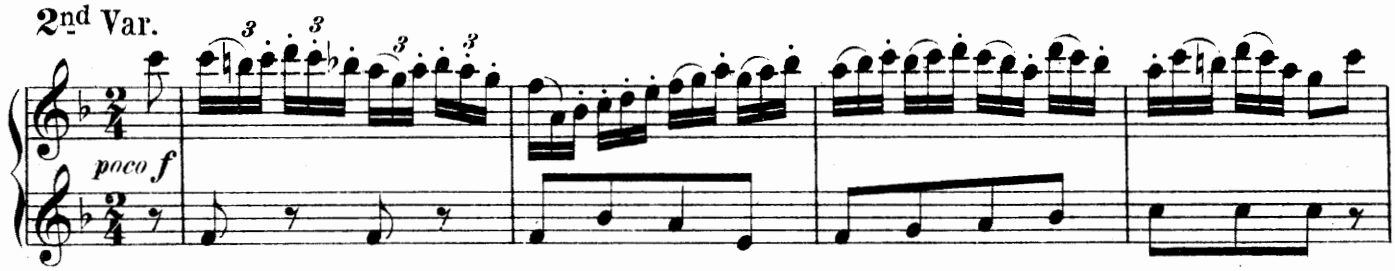
Grazioso.

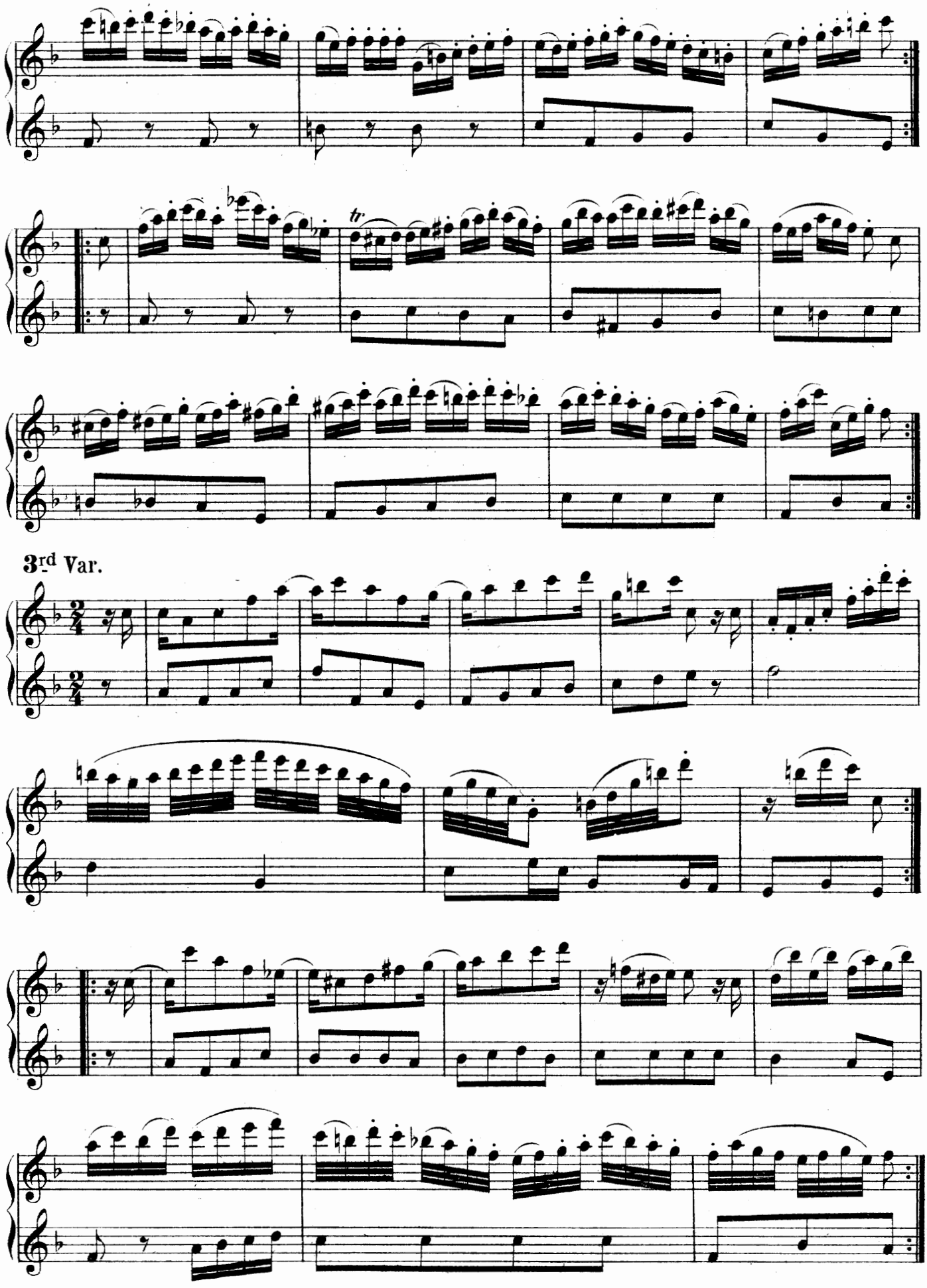


1st Variation.

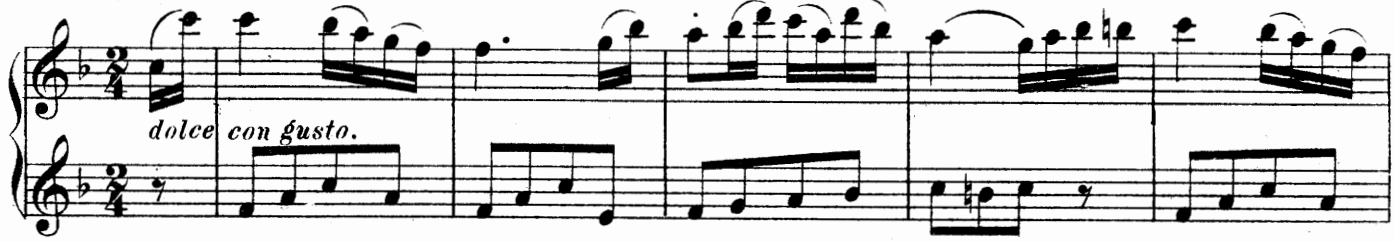


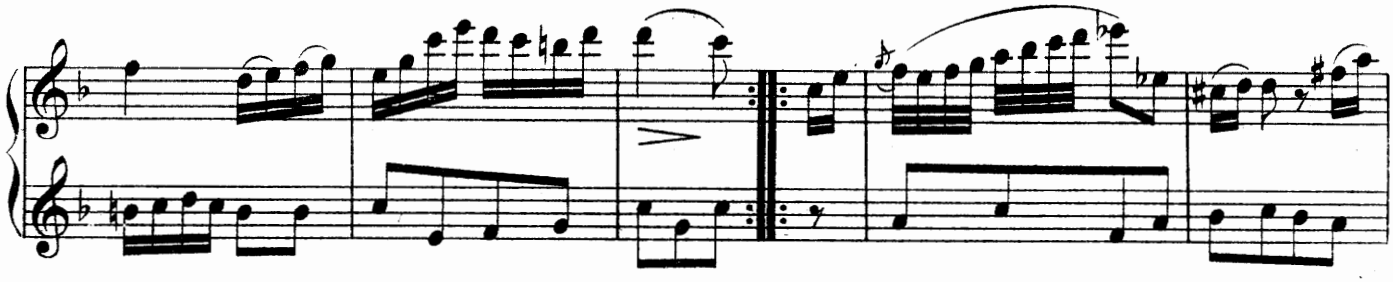
2nd Var.

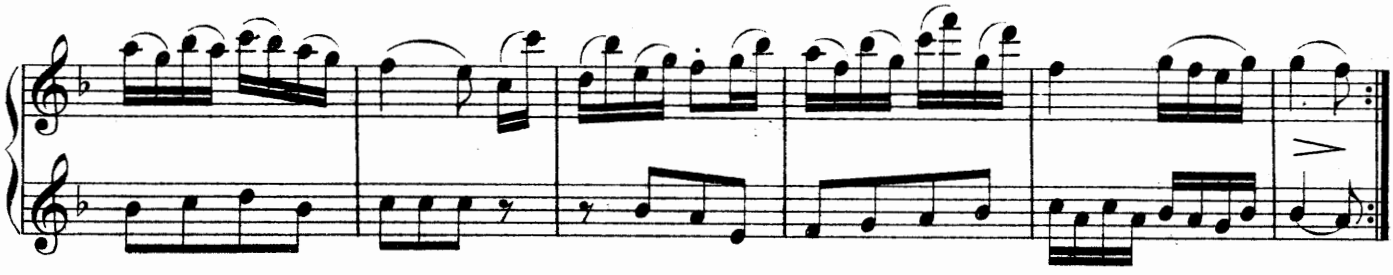



3rd Var.

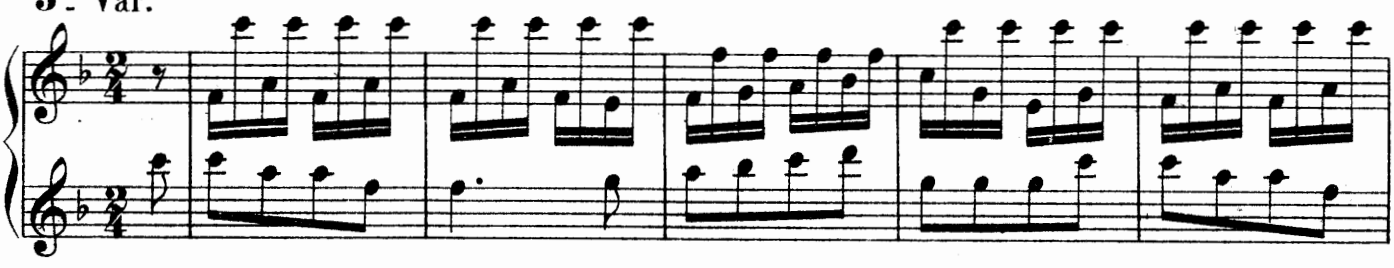
4th Var.

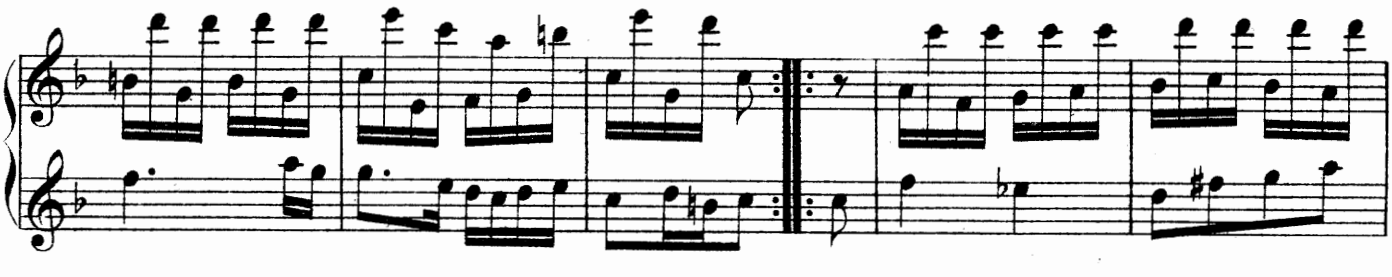


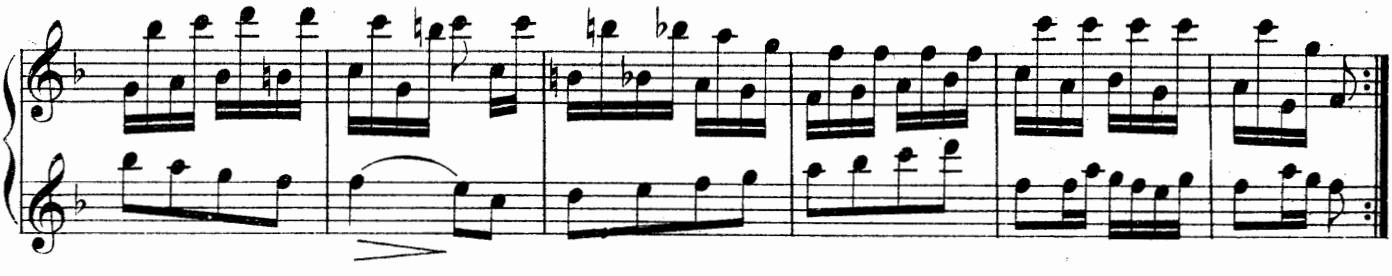


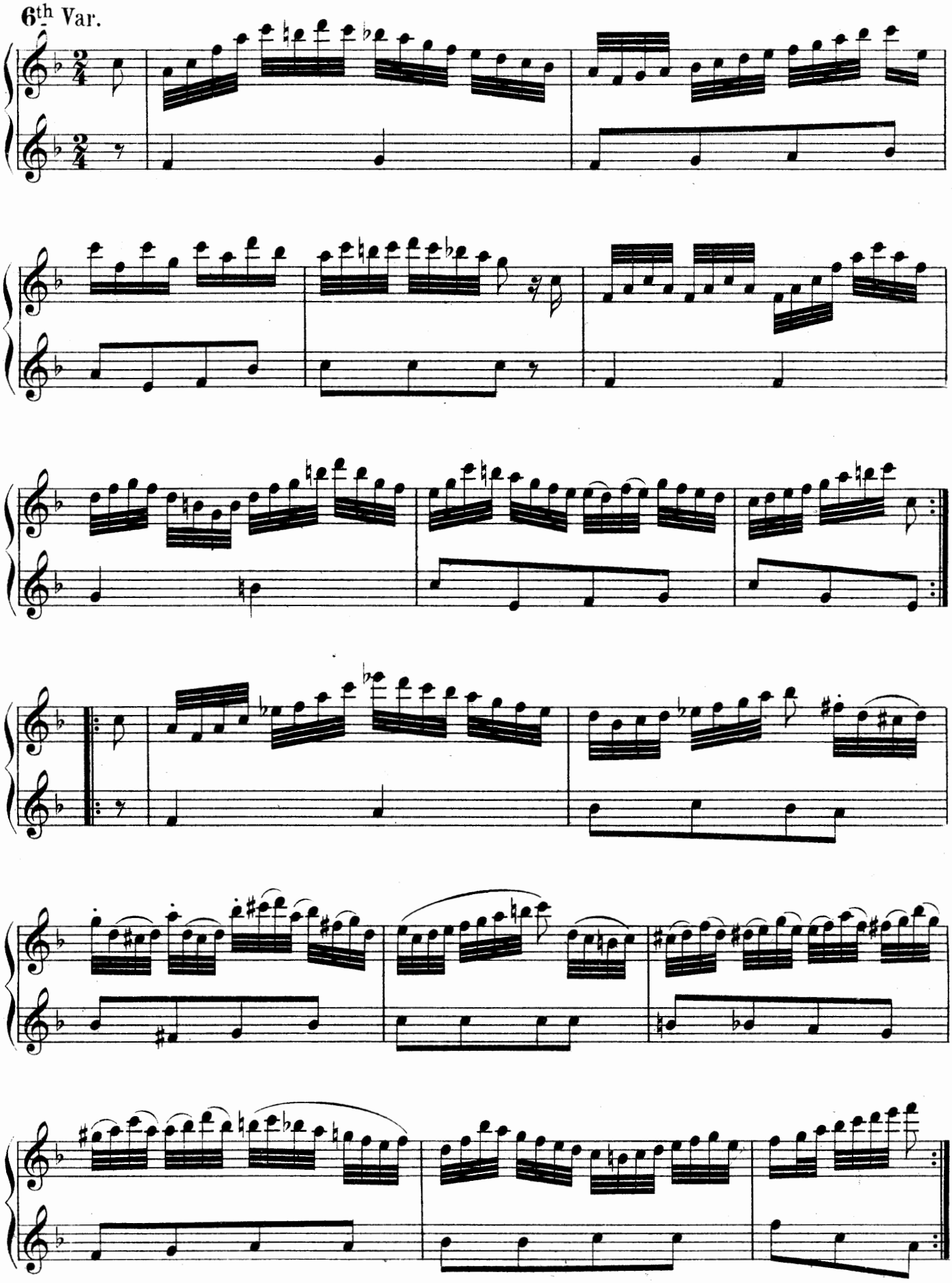


5th Var.





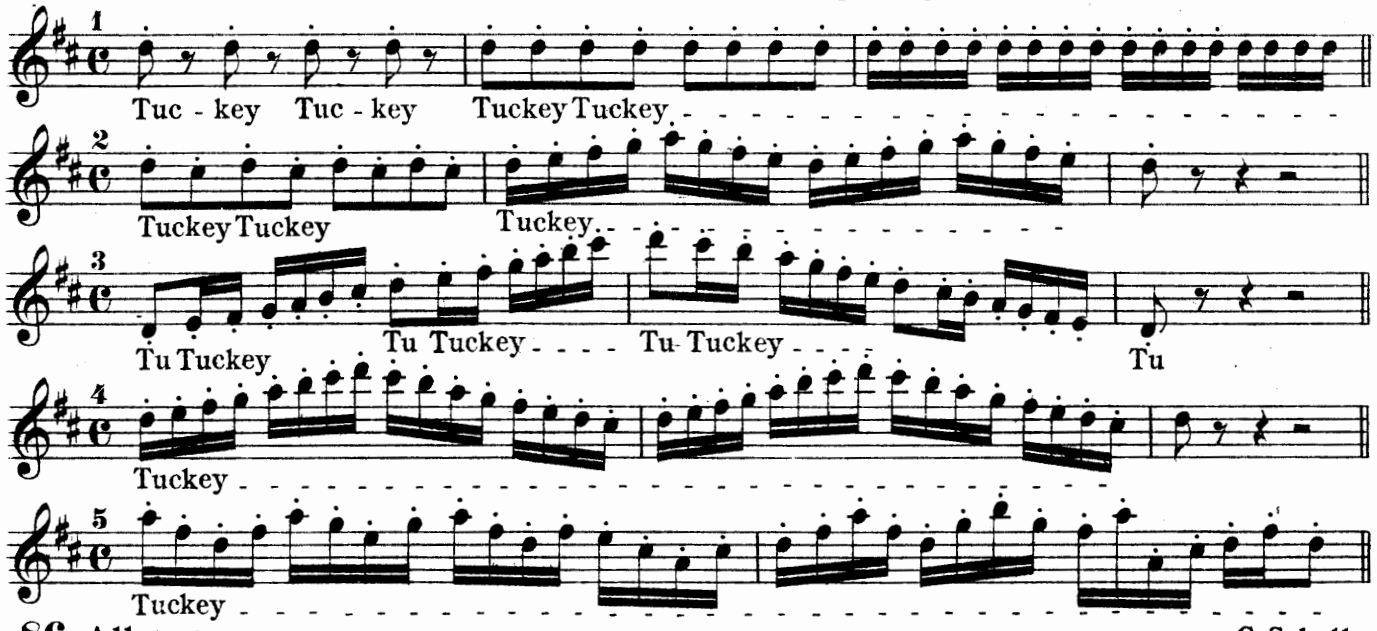



6th Var.

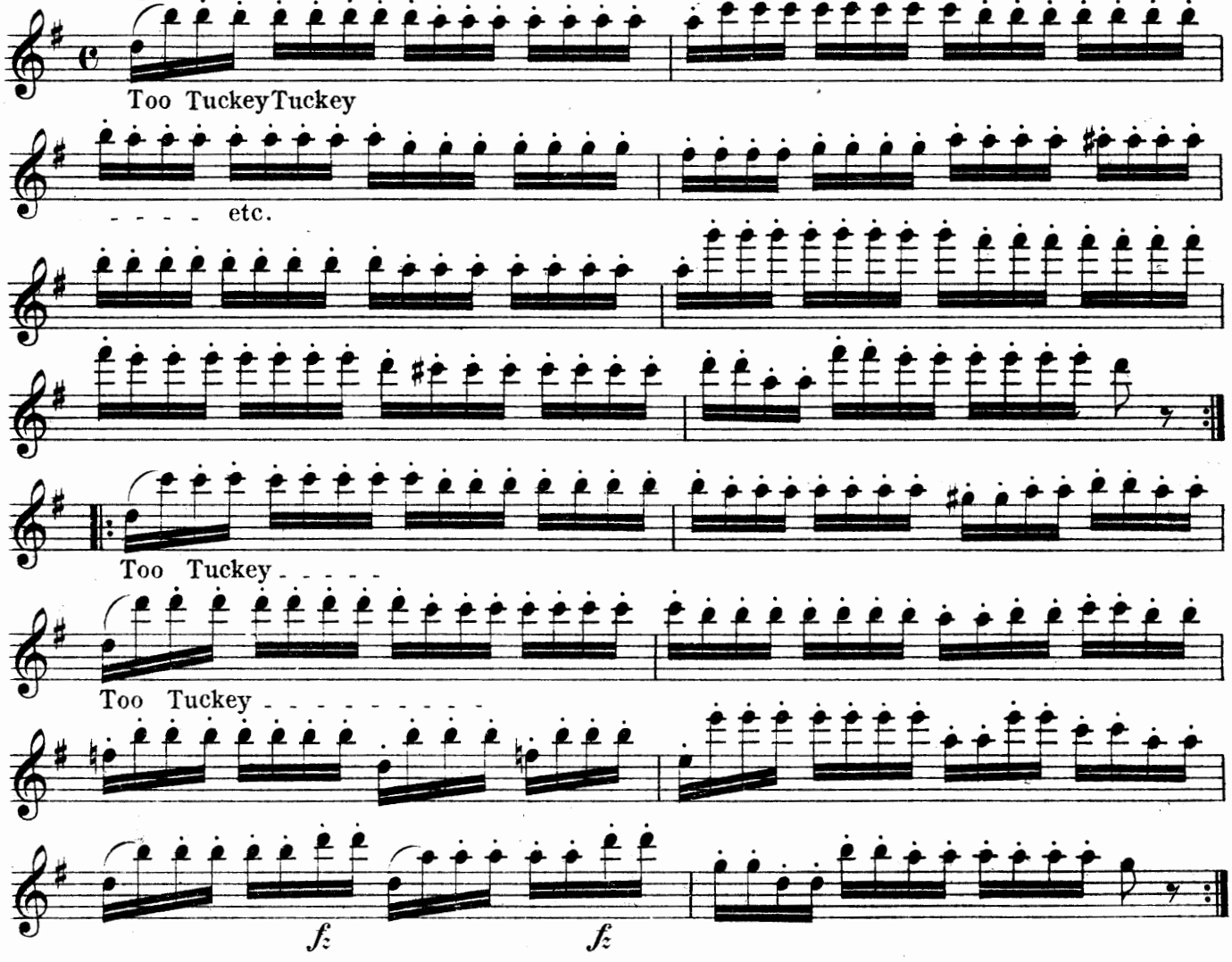
DOUBLE TONGUEING.

This articulation must only be applied in very rapid passages. The tongue has to make two strokes, one forward and one backwards on the word Tuc-key. Great care should be taken to produce an equal sound with both strokes of the tongue.

85. Exercises on double Tongueing.

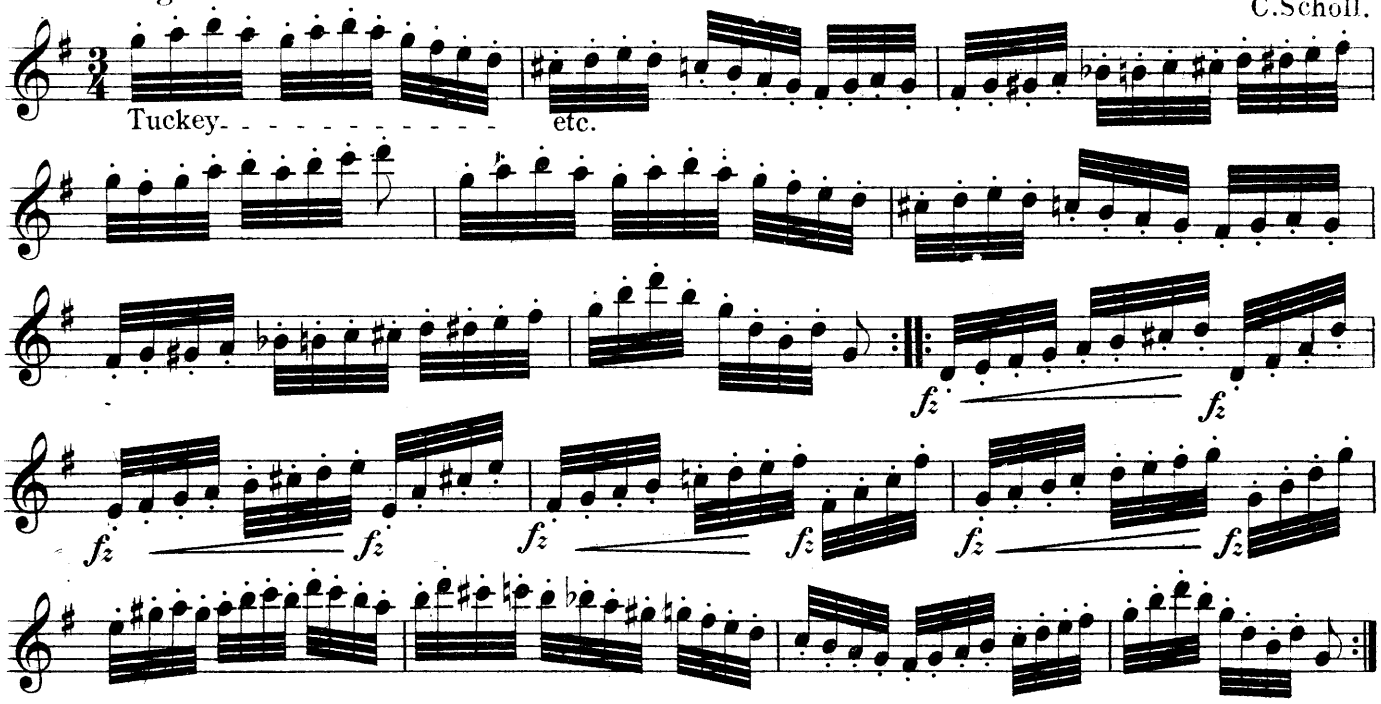


86. Allegro. C. Scholl.



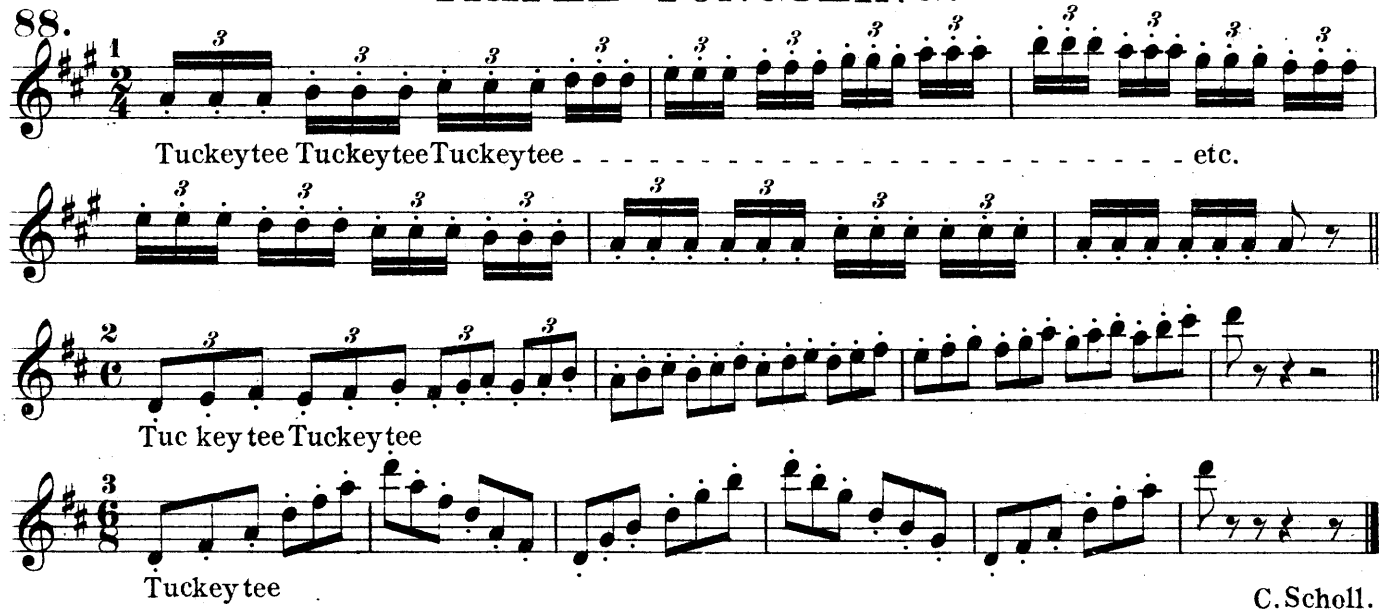
87. Allegro.

C. Scholl.



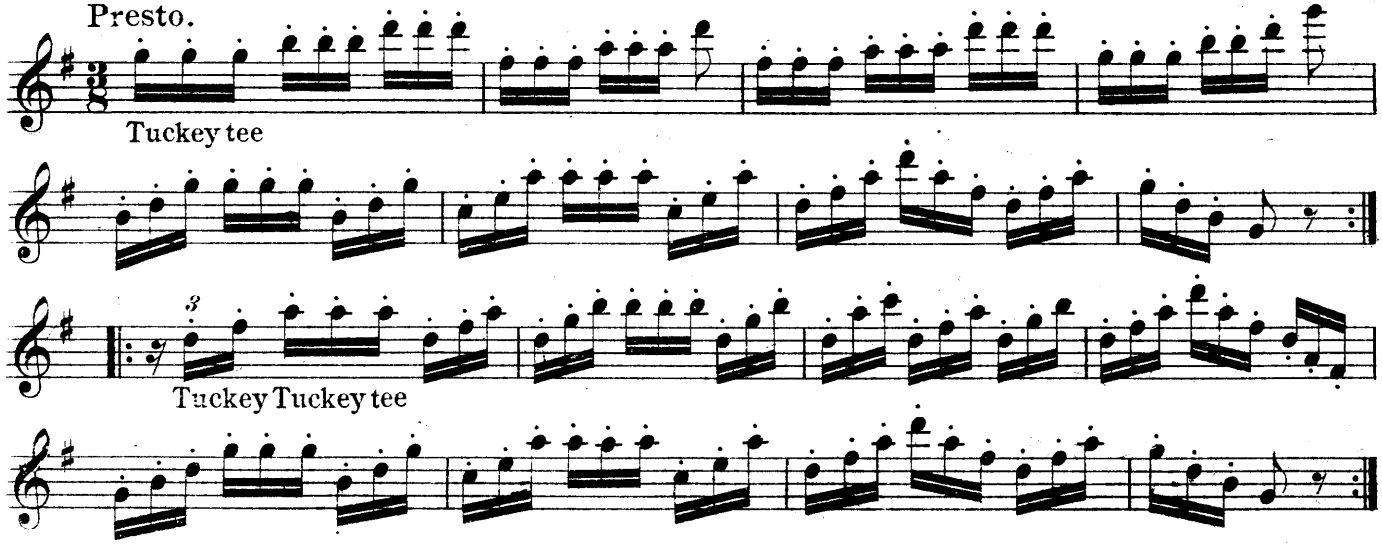
TRIPLE TONGUEING.

88.



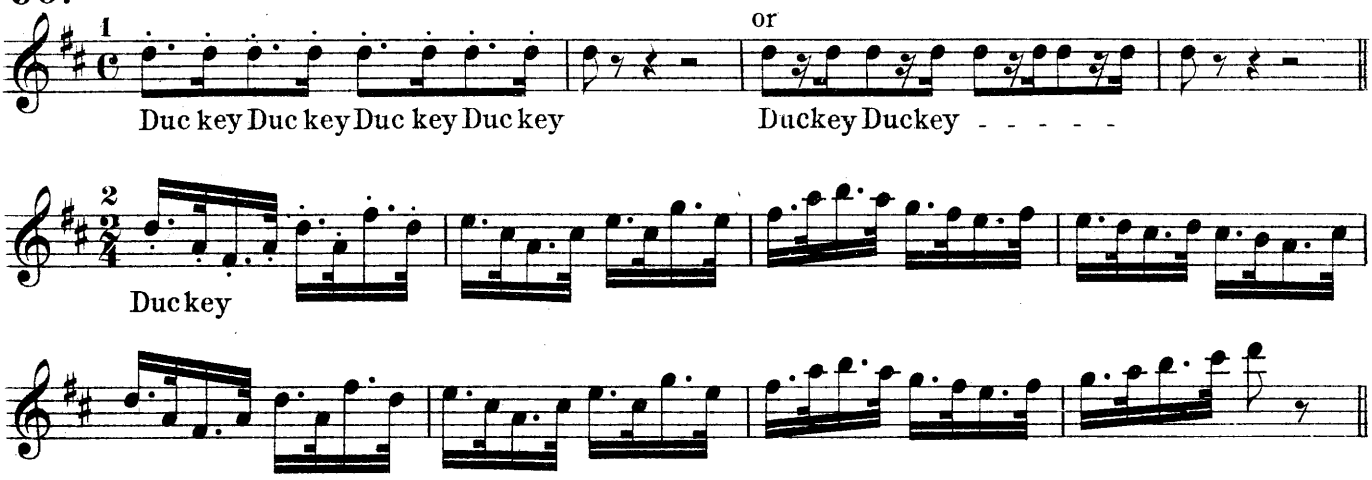
C. Scholl.

Presto.

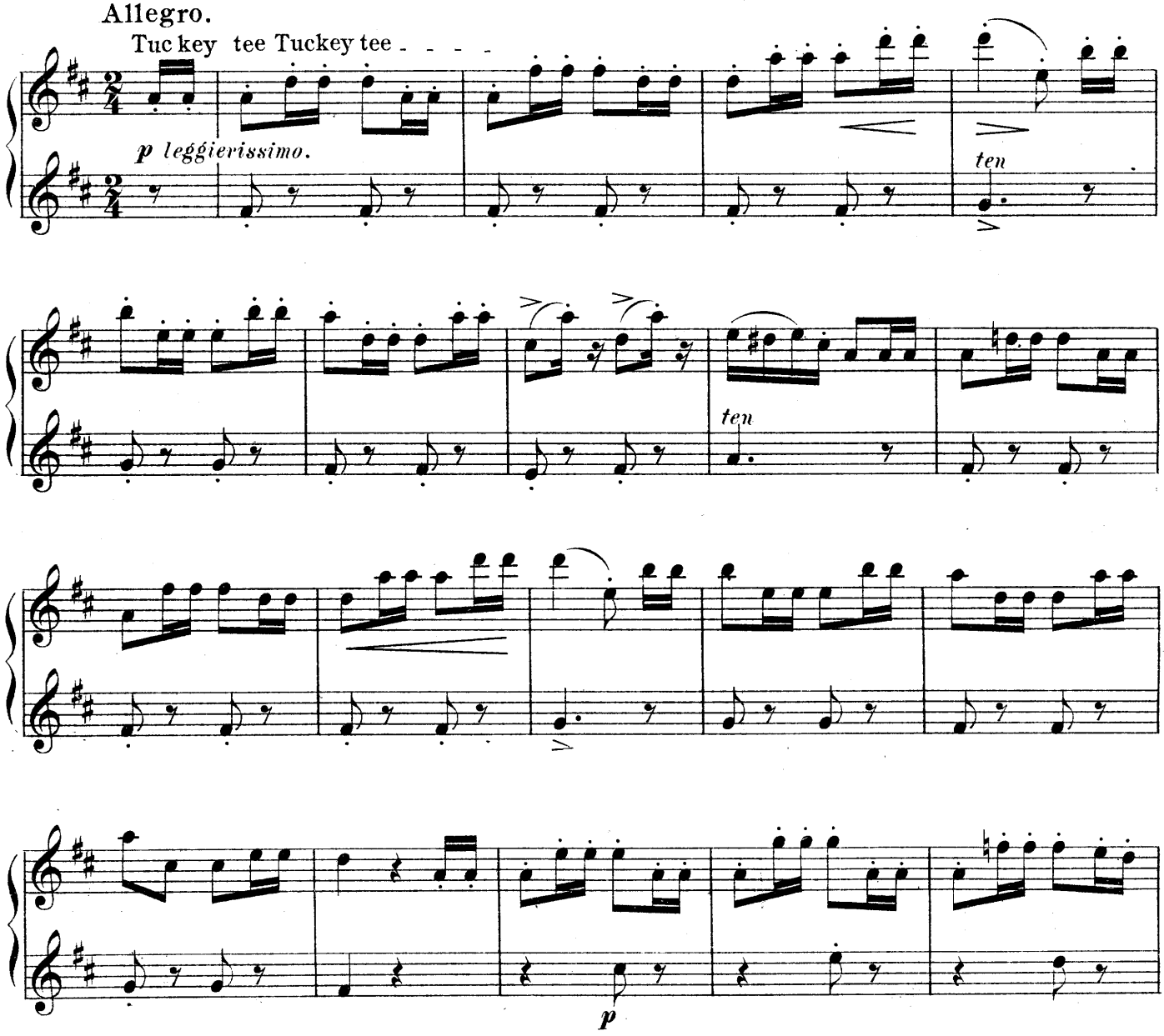


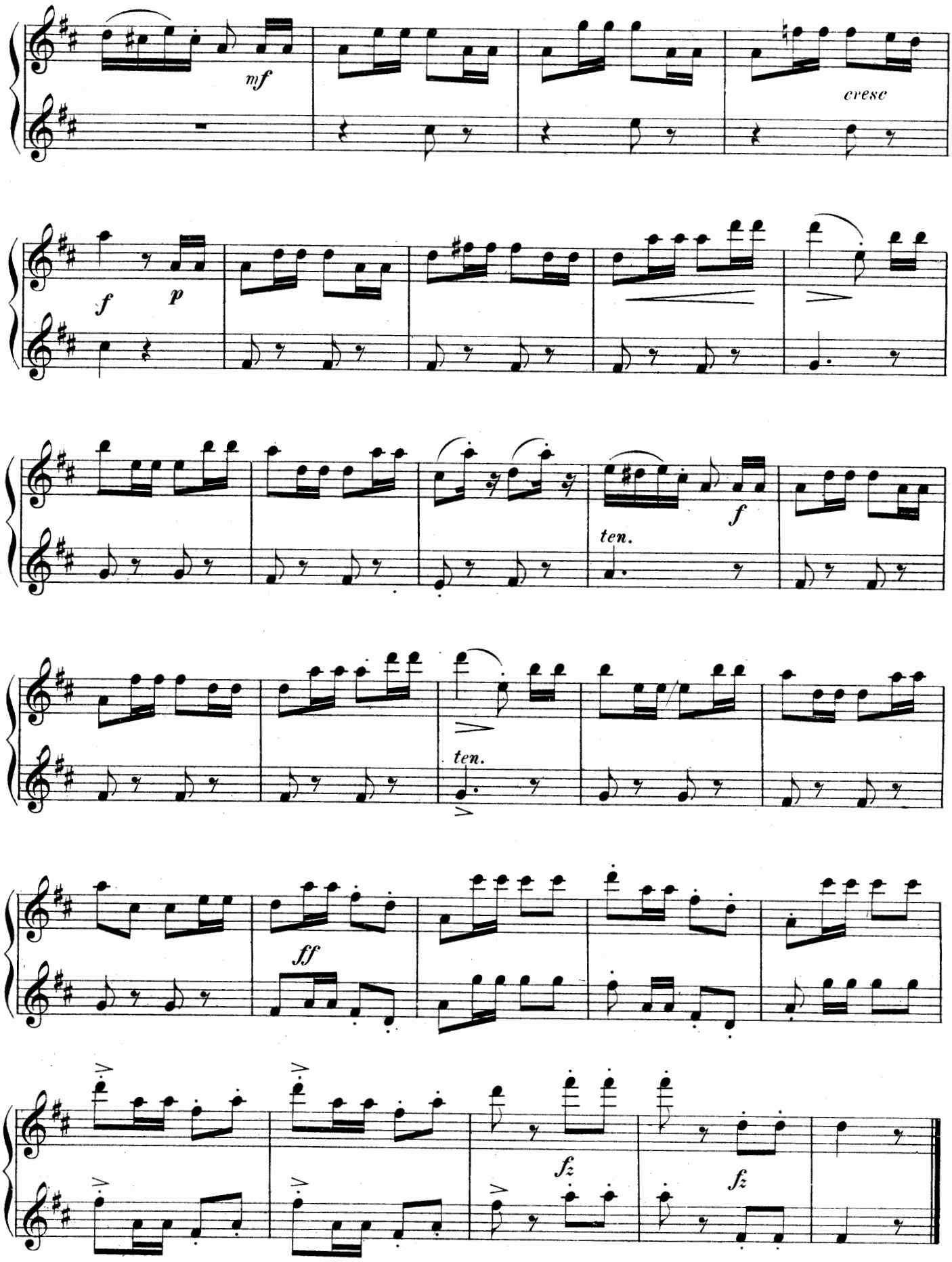
Another kind of double Tongueing.

90.

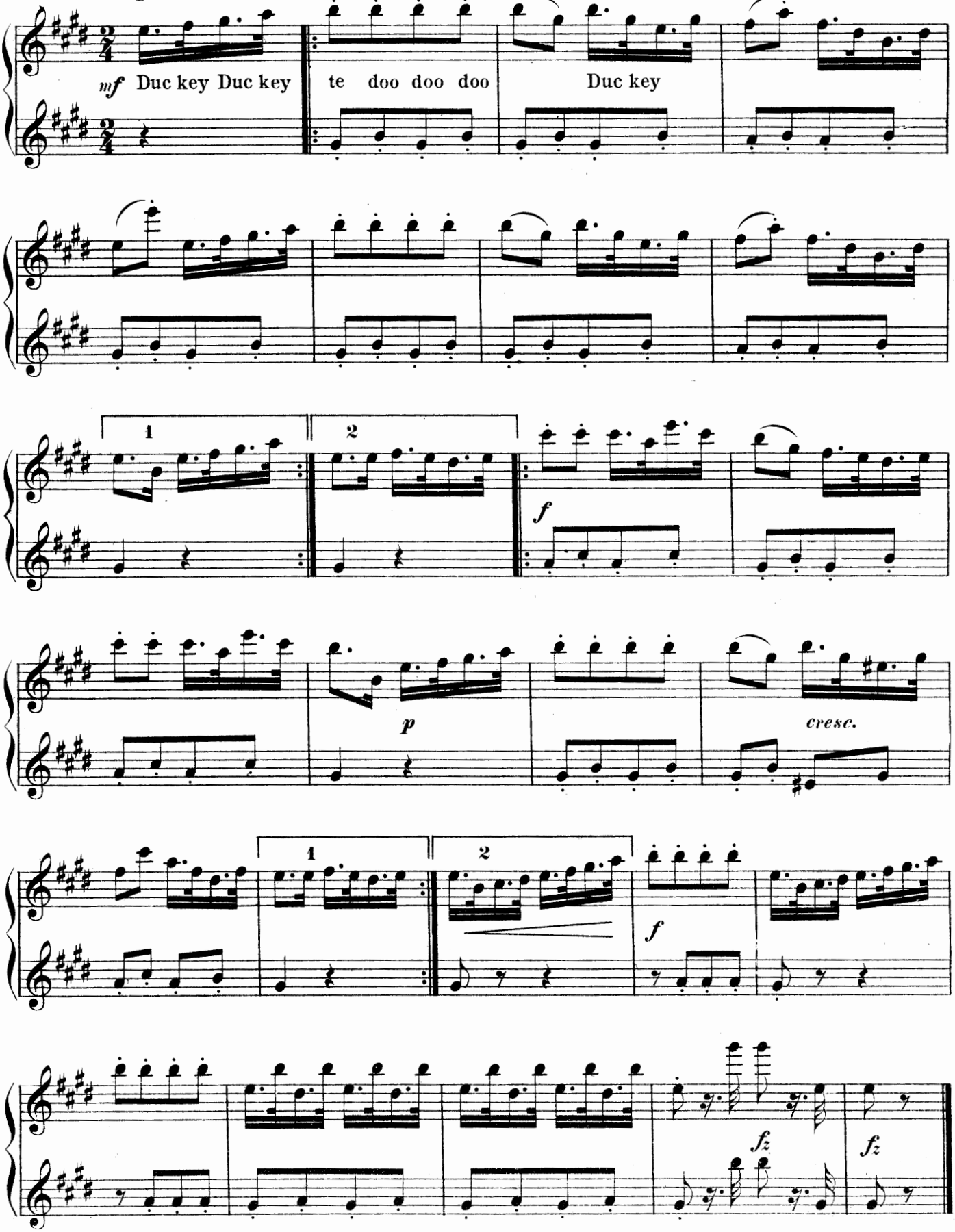


Allegro.



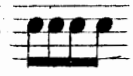
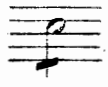

mf
cresc
f
p
f
ten.
ten.
ff
fz
fz

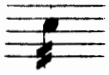
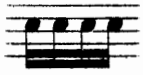
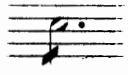
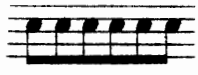
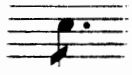
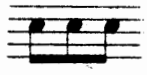
92. Allegretto con moto. (L' Elisire d' amore) Donizetti.

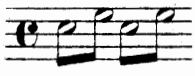
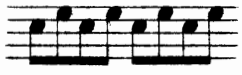


ABBREVIATIONS.

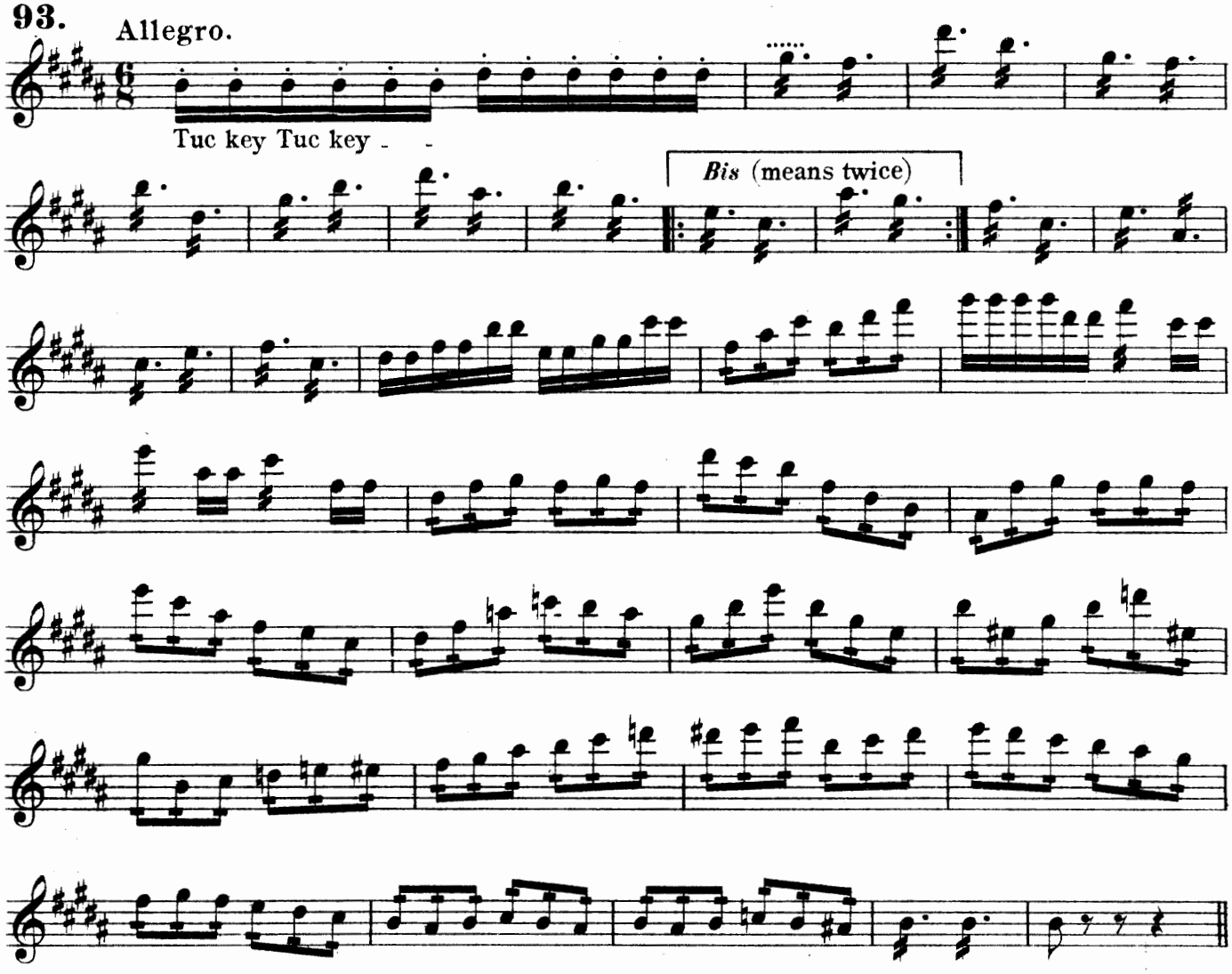
Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes  a half note marked with a thick line  will indicate the same.

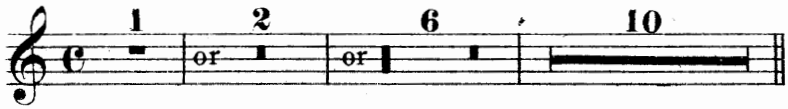
Or  for  or  for  or  for  etc.

And  for  Or instead of repeating a bar alike, a sign marked thus is used. etc.

93. Allegro.



When a composition requires an instrument to remain silent, it is indicated by numbered rests thus:



etc.

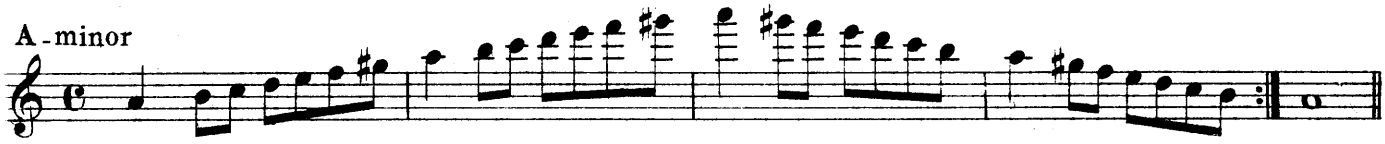
This means so many bars of that movement should be quietly counted.

THE HARMONIC MINOR SCALE.

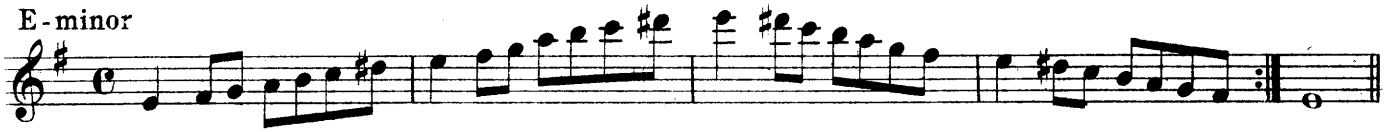
The harmonic minor scale differs from the melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

EXAMPLES.

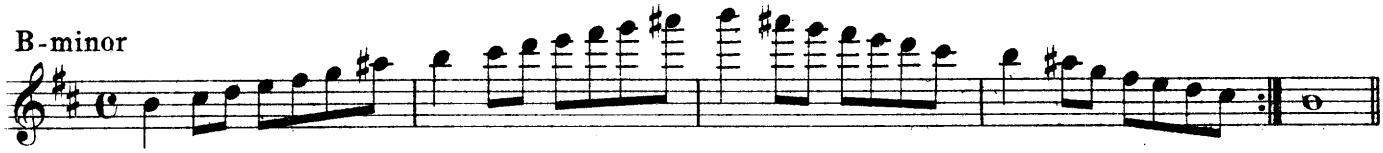
A-minor



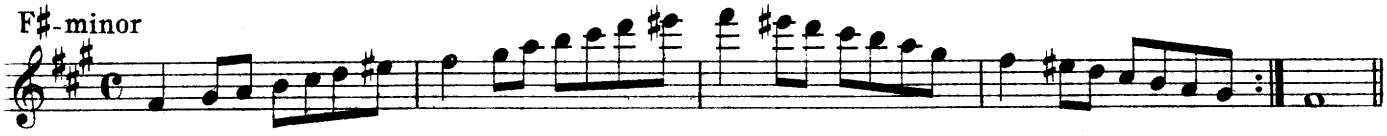
E-minor



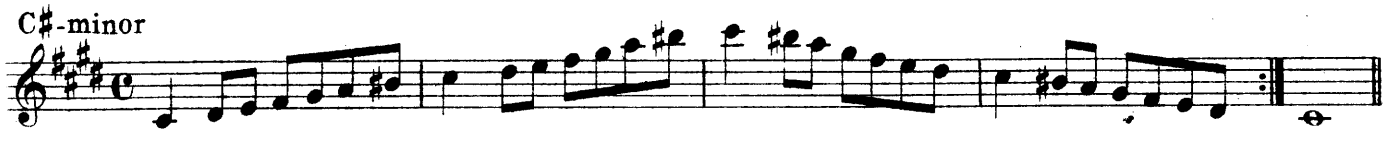
B-minor



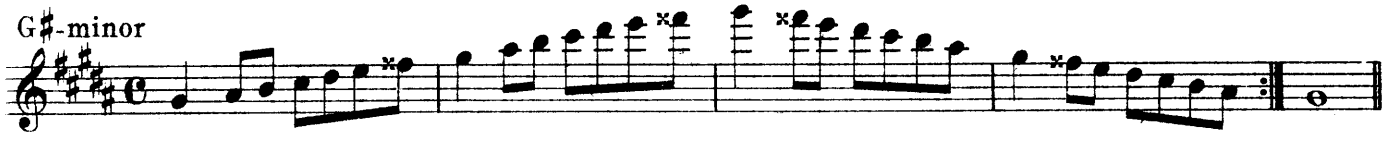
F♯-minor



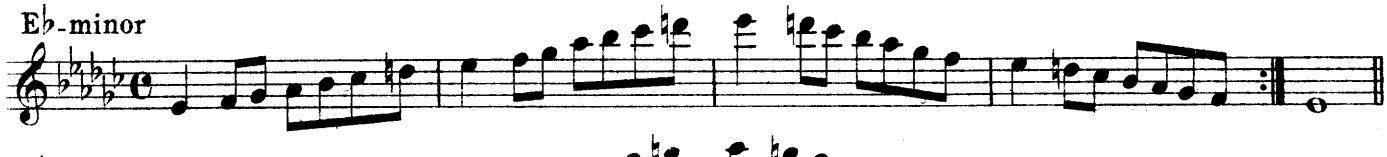
C♯-minor



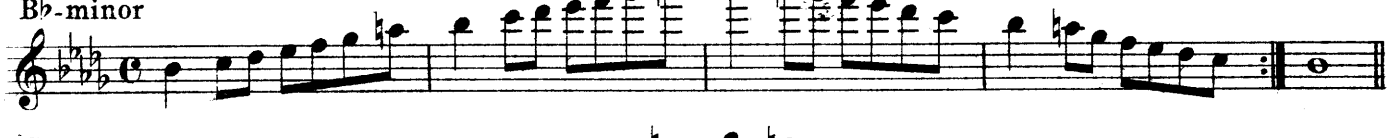
G♯-minor



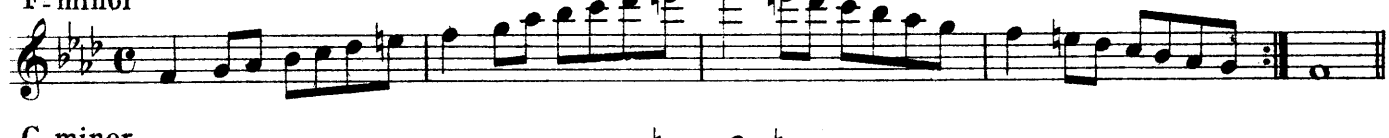
E♭-minor



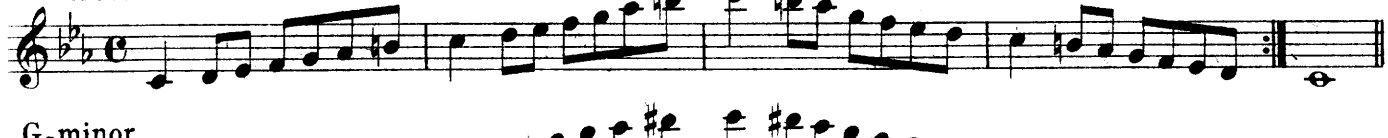
B♭-minor



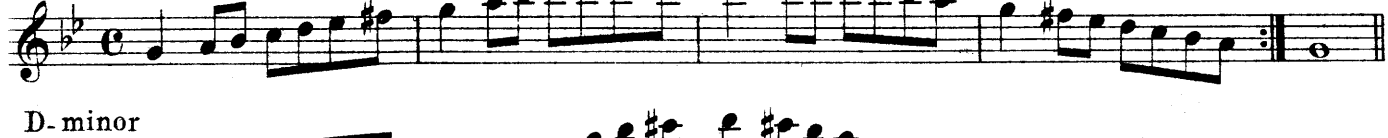
F-minor



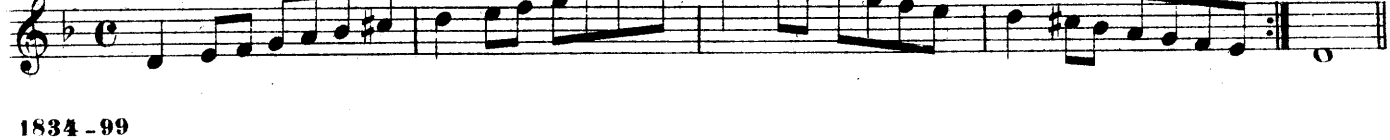
C-minor



G-minor

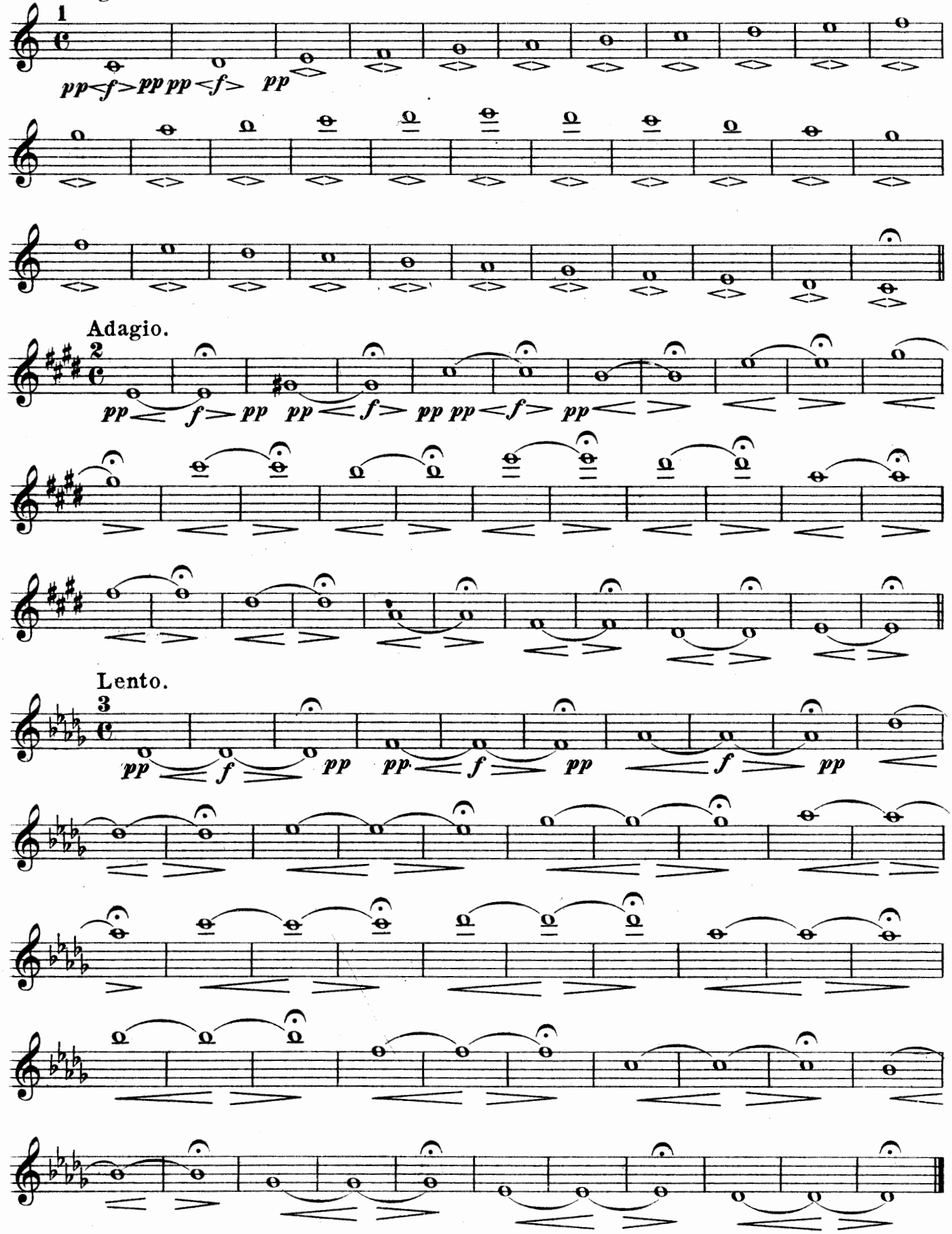


D-minor

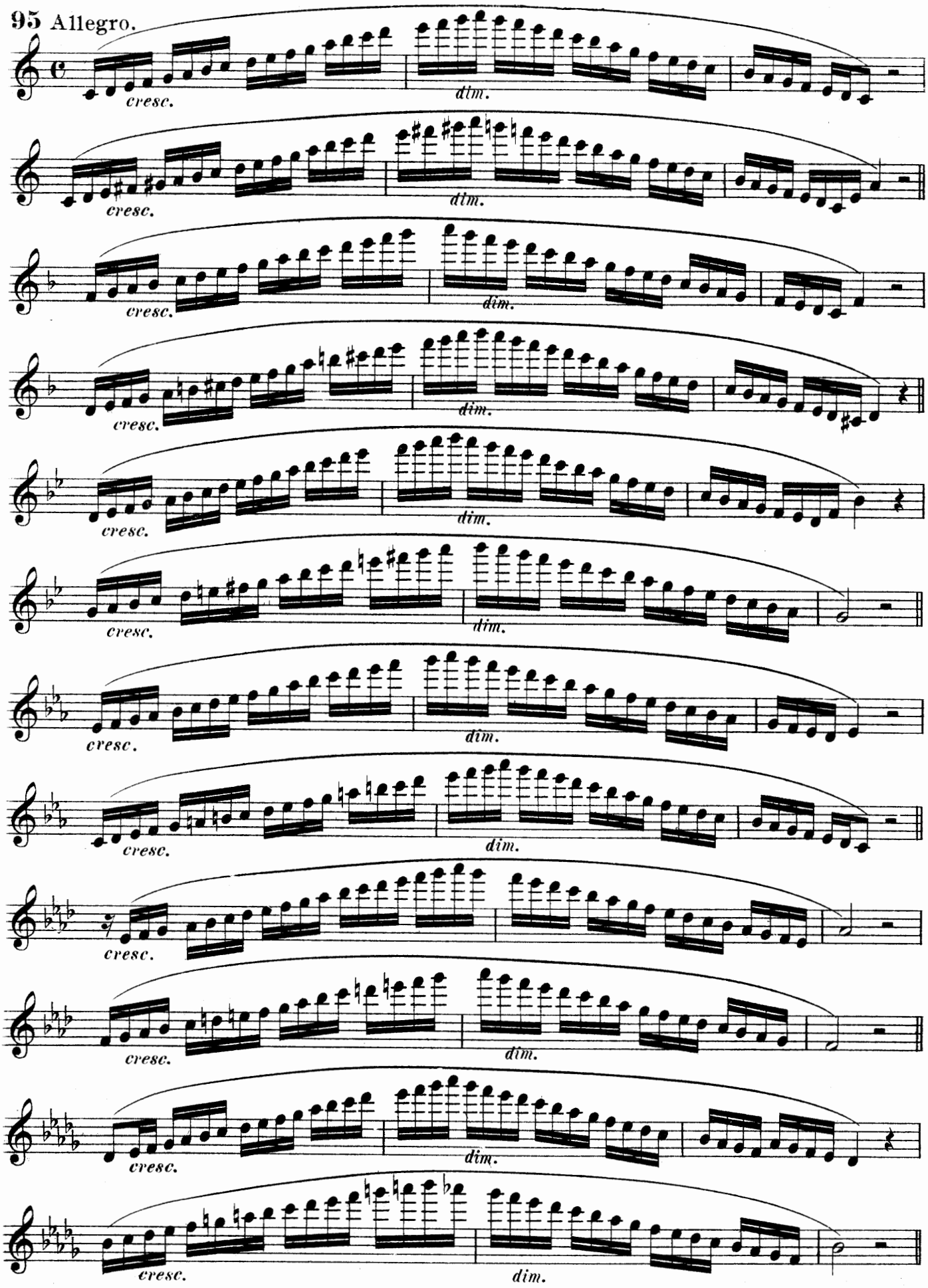


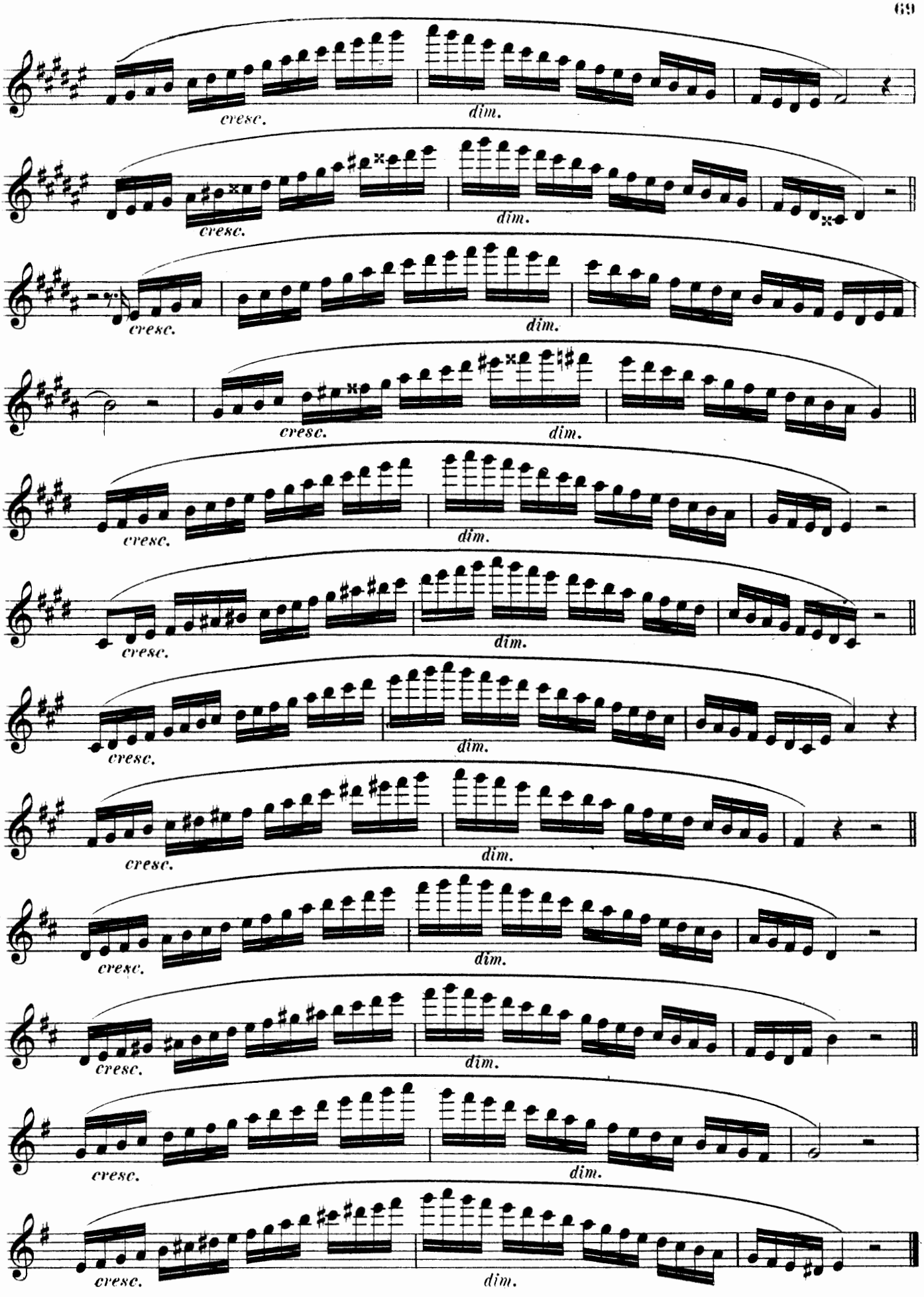
Exercises for acquiring a long breath and a full Tone.

94. Adagio.



95 Allegro.




cresc.
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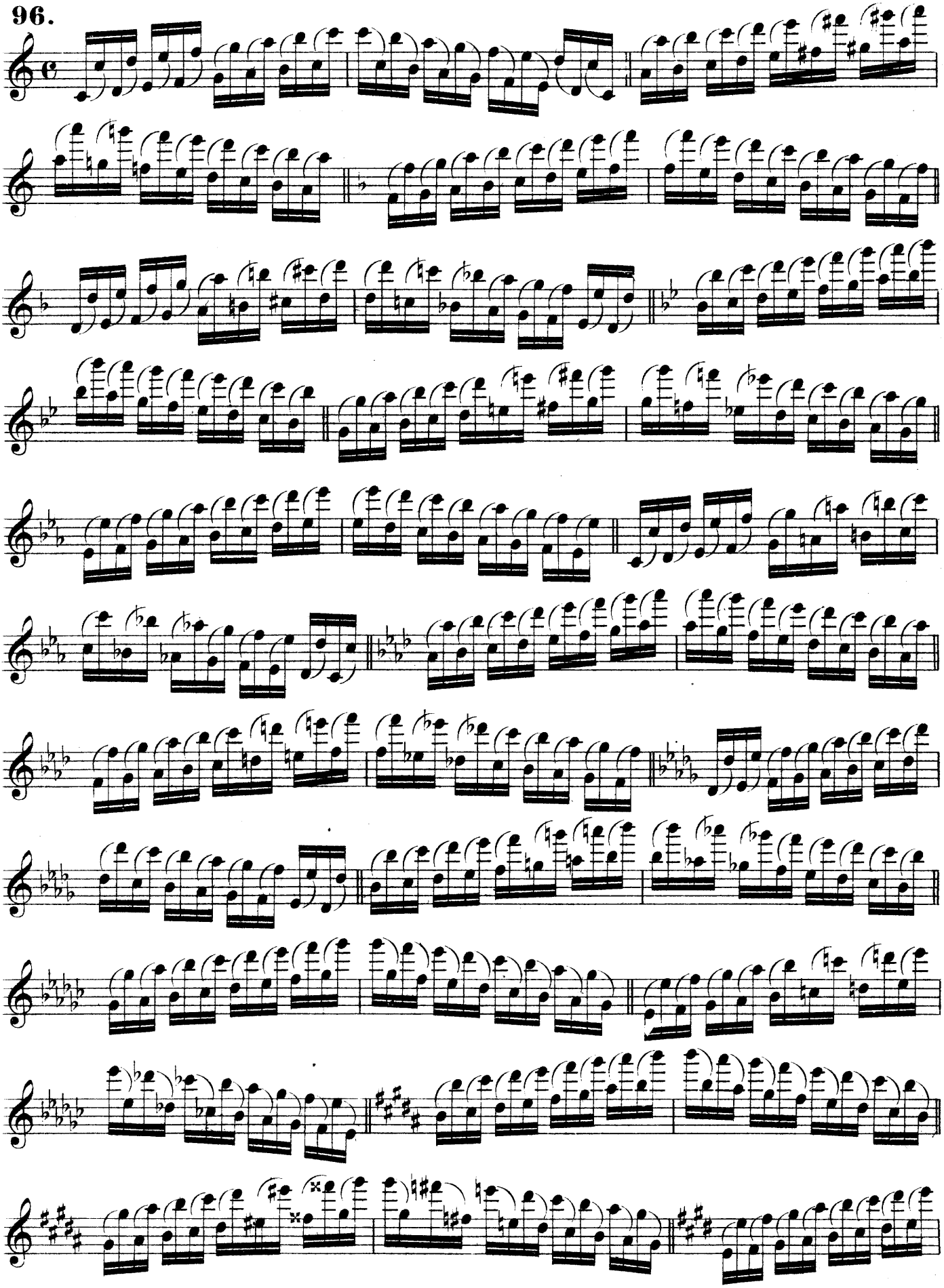
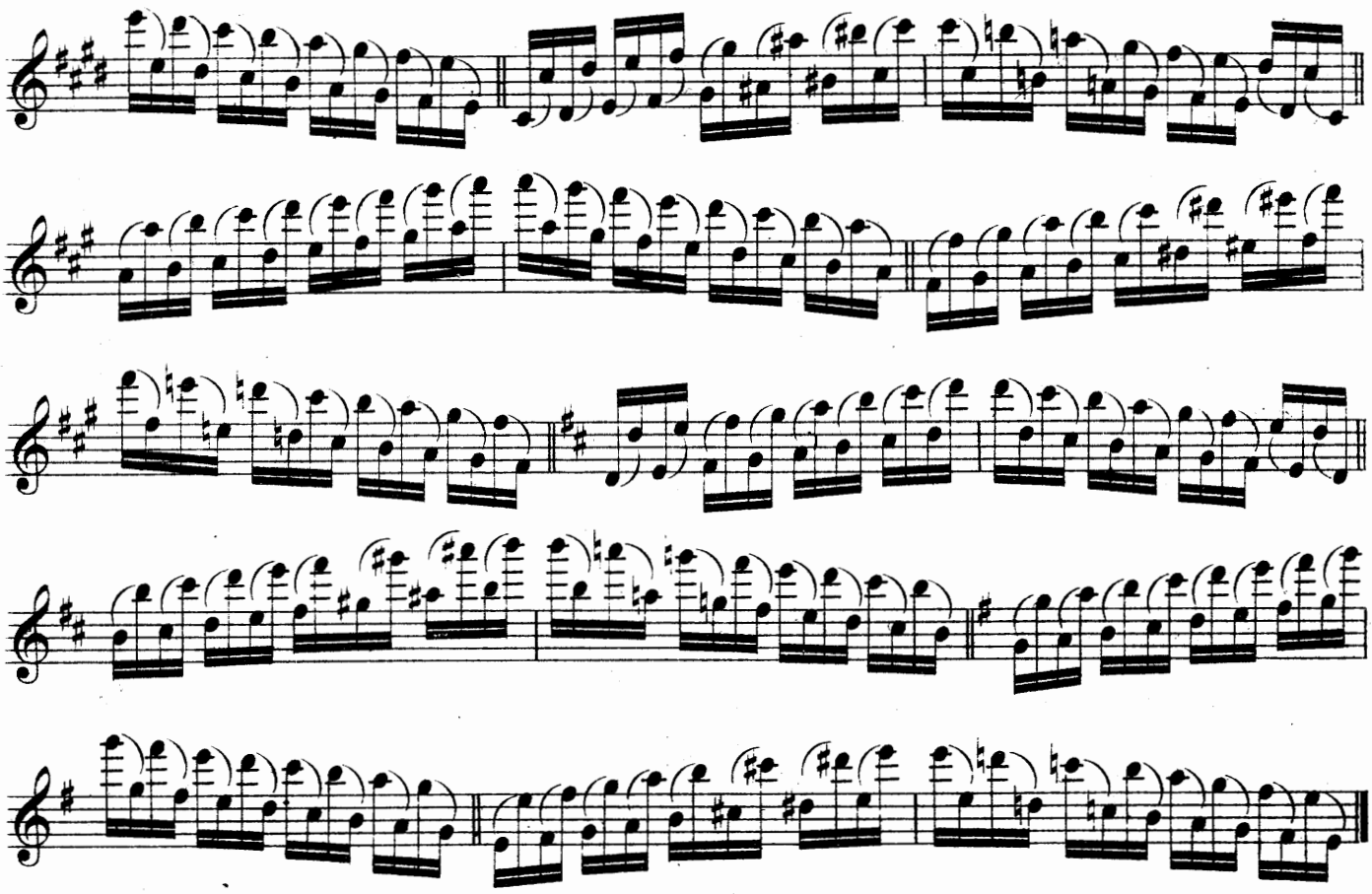
dim.

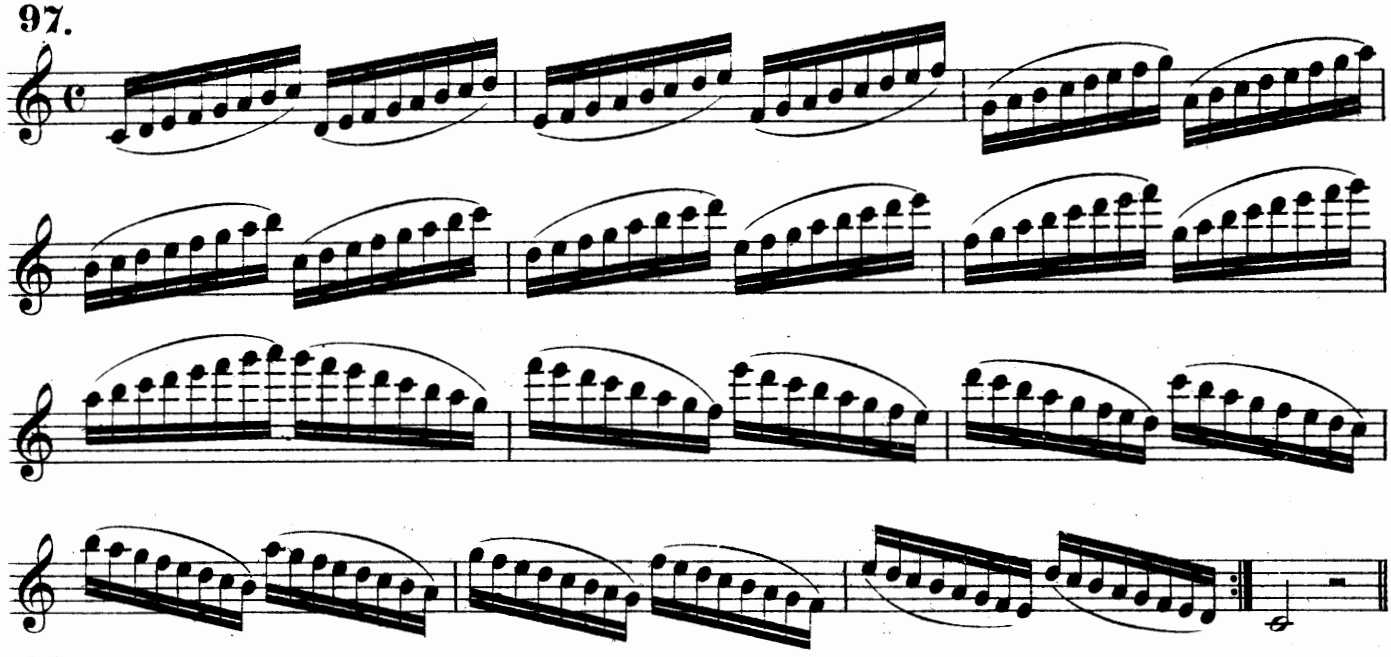
Exercises for sluring octaves.

96.

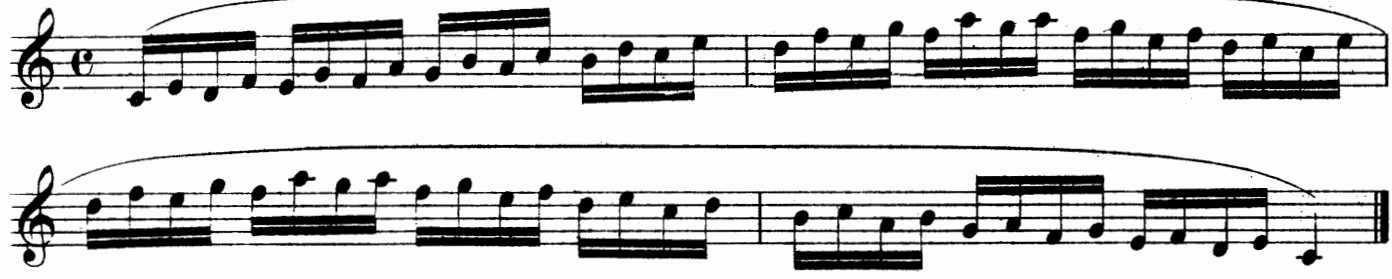




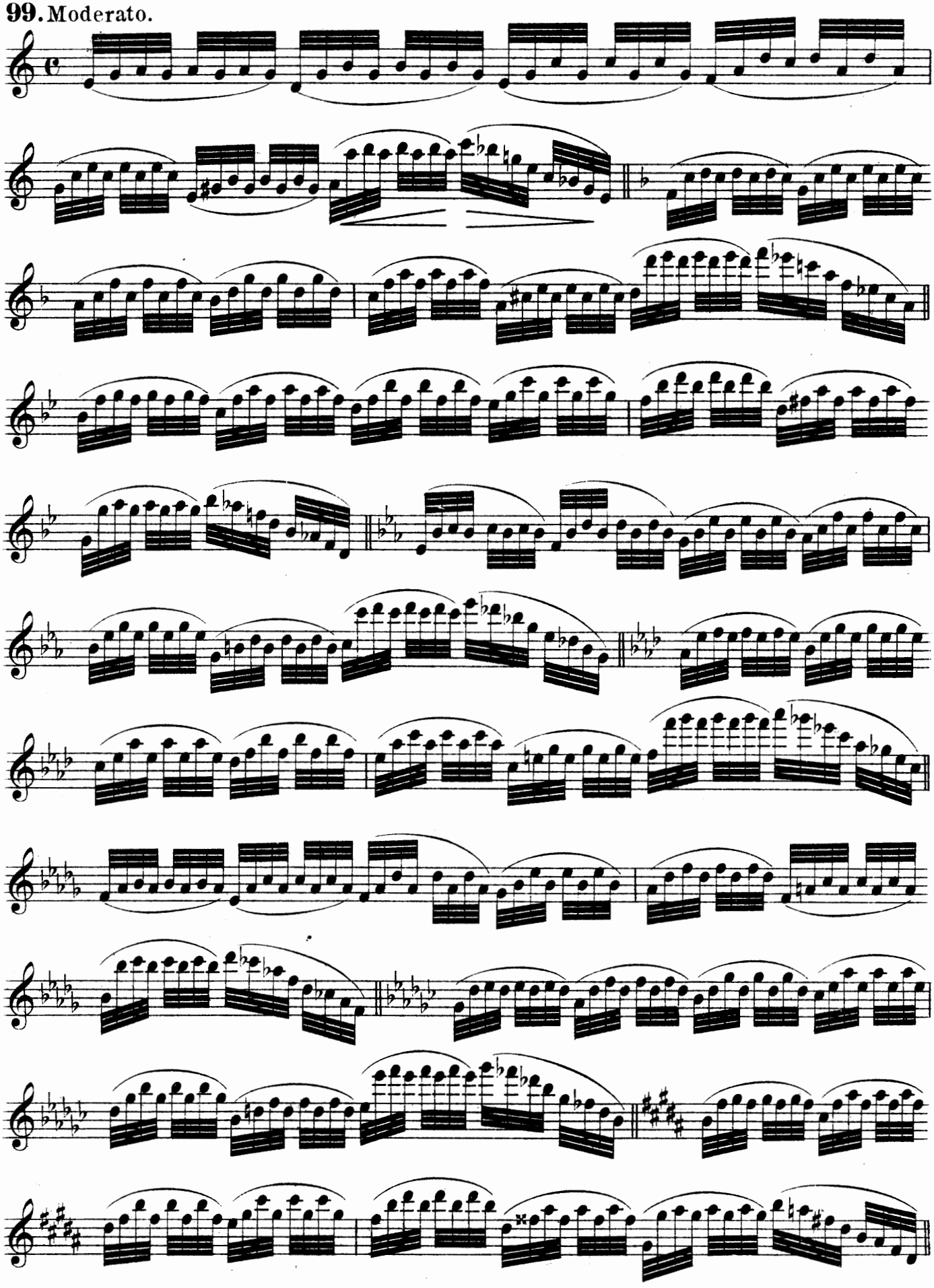
97.

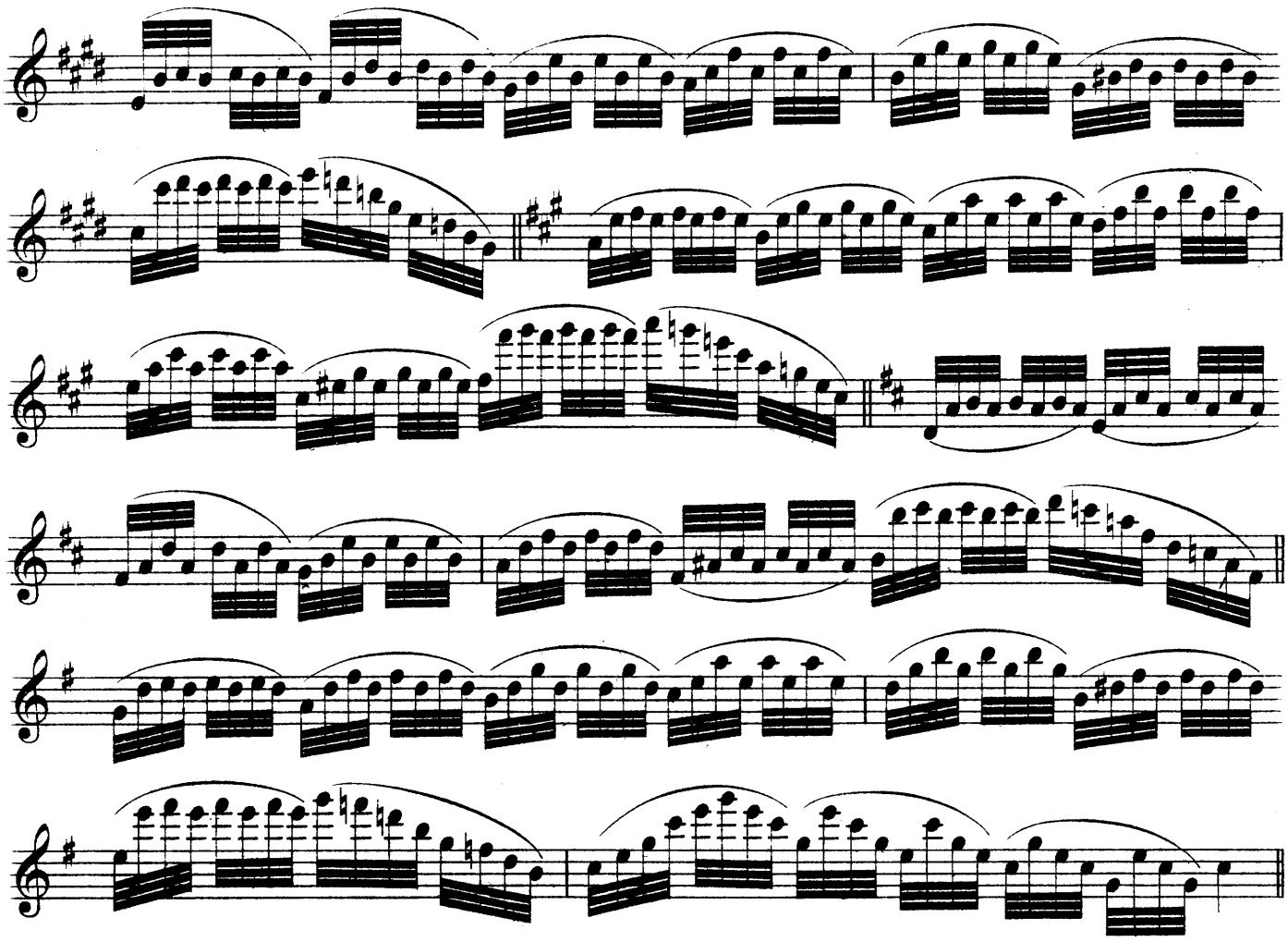


98.

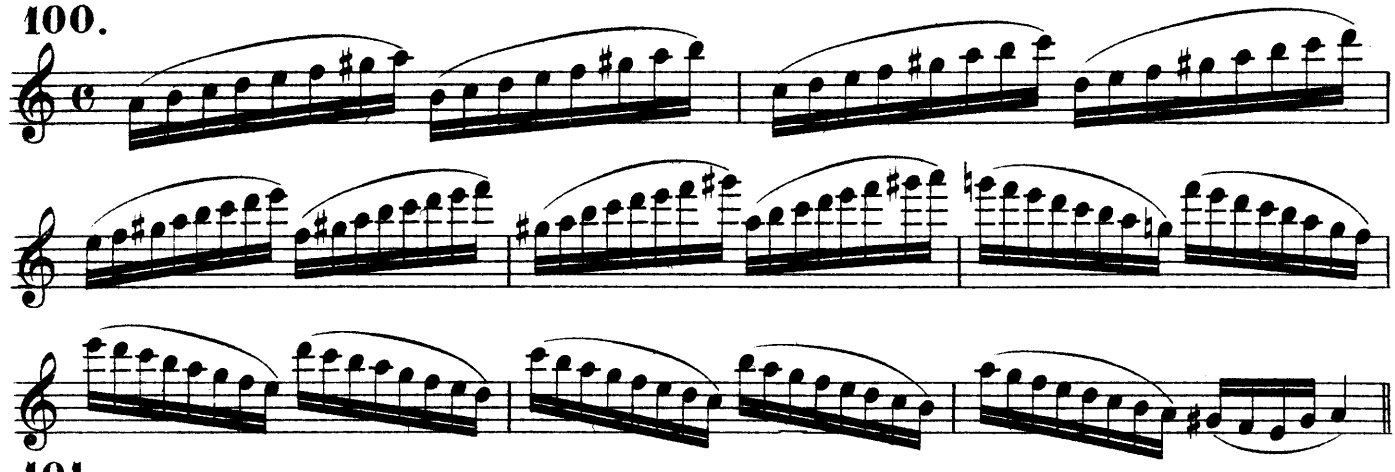


99. Moderato.





100.



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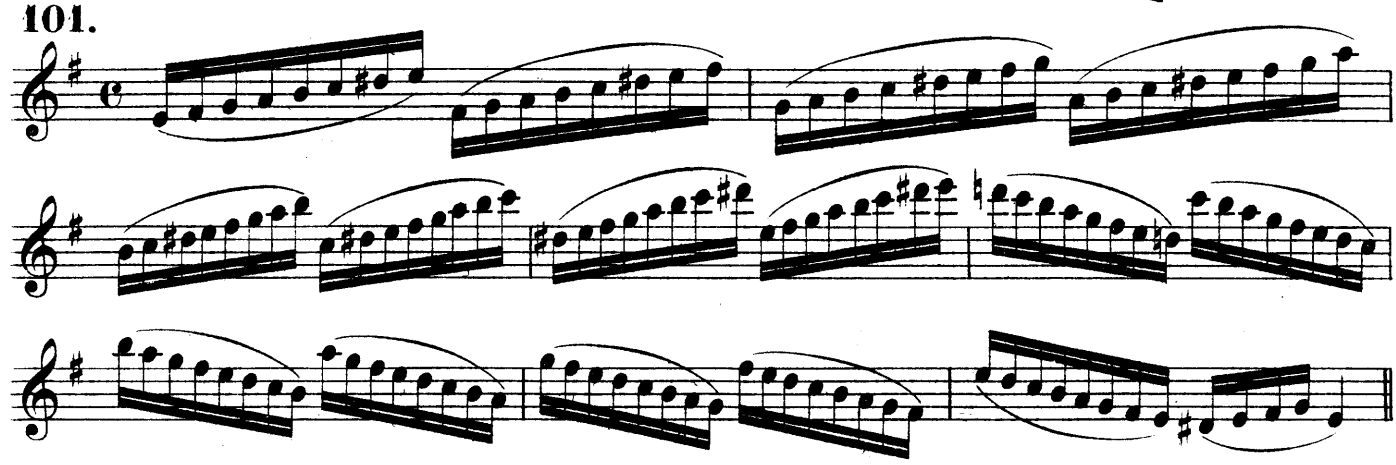
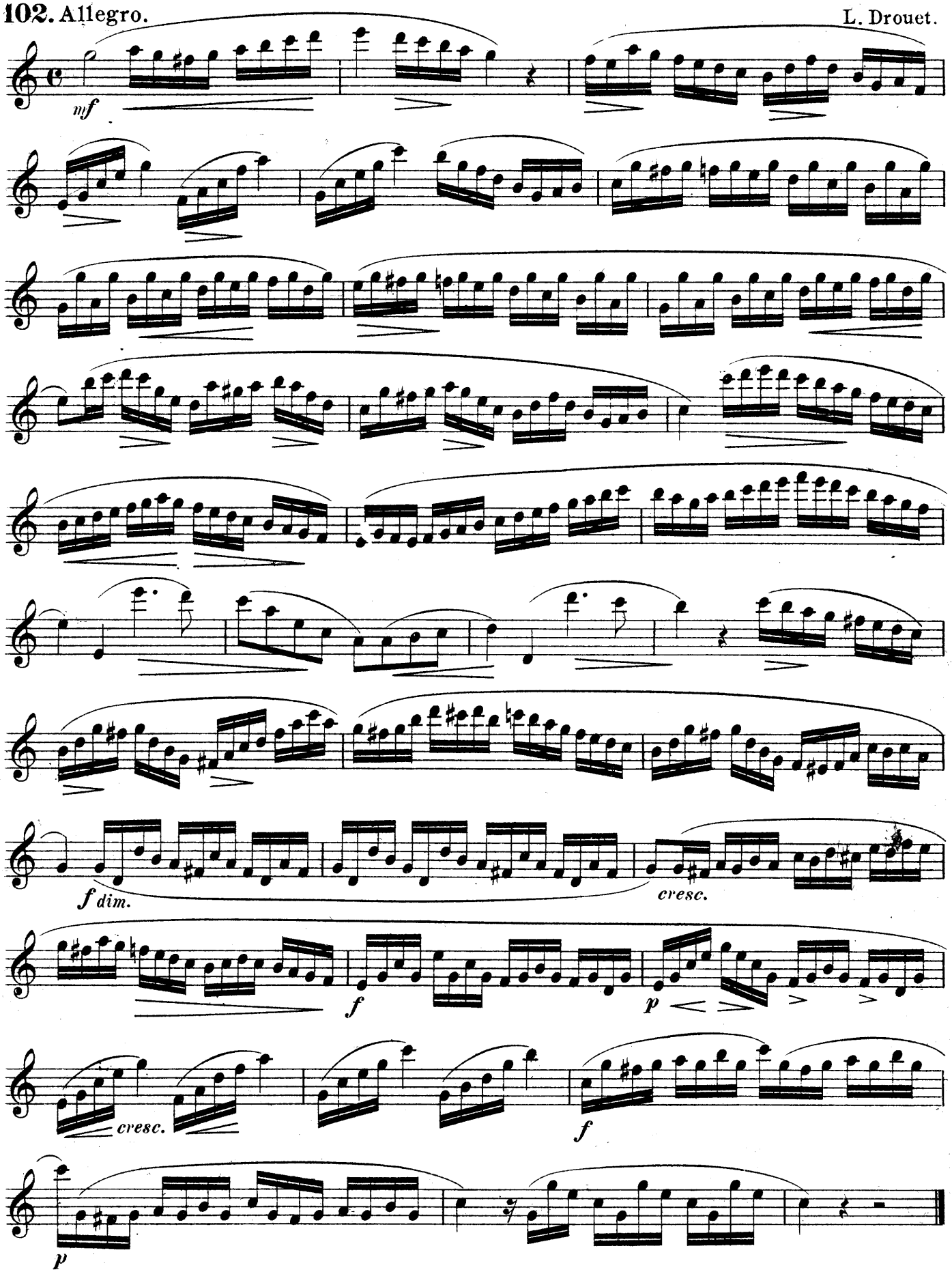


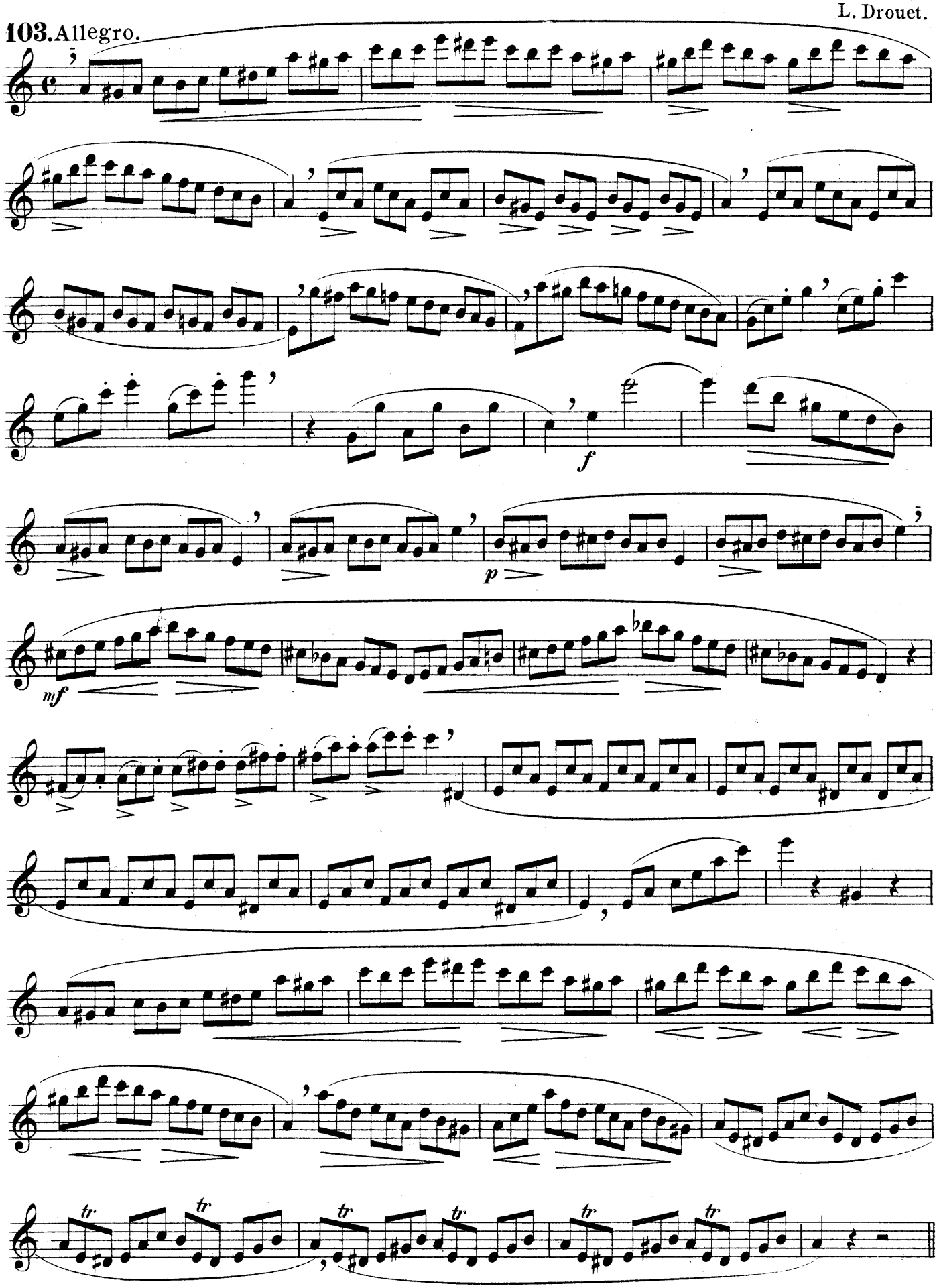
Various exercises for the tone, the Keys and the tongue.

102. Allegro. L. Drouet.



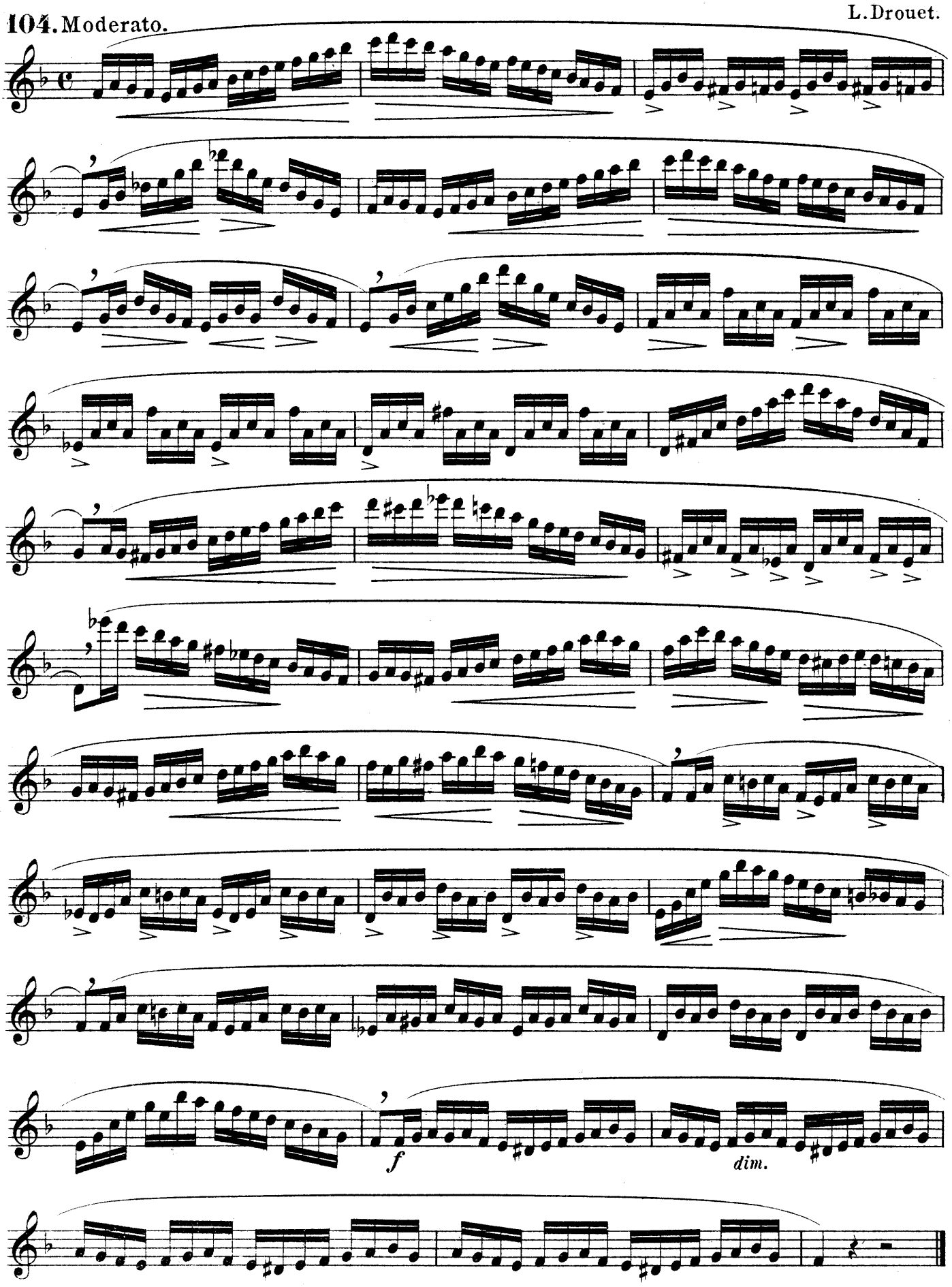
L. Drouet.

103. Allegro.

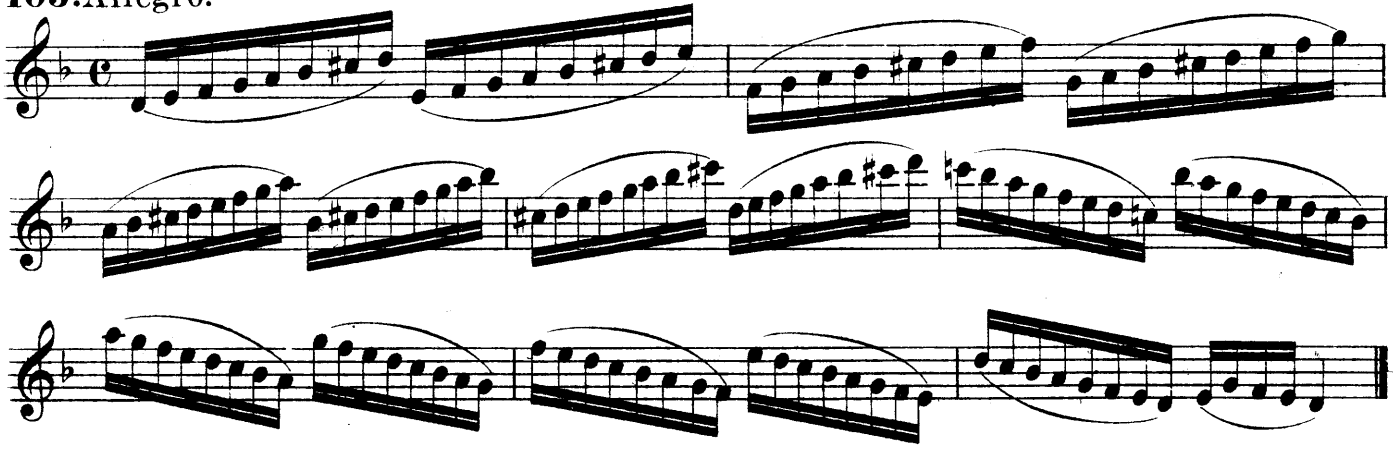


104. Moderato.

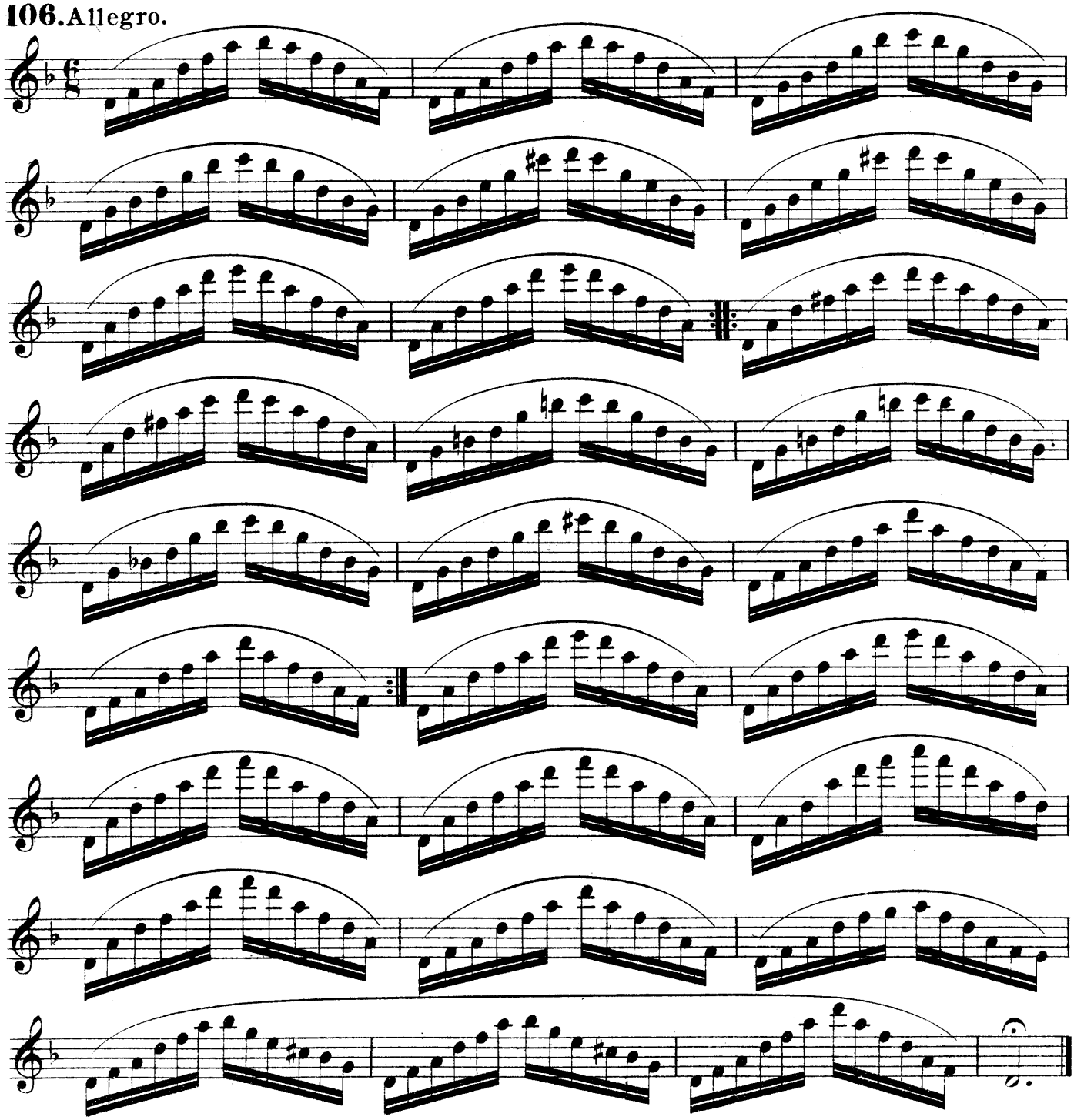
L. Drouet.



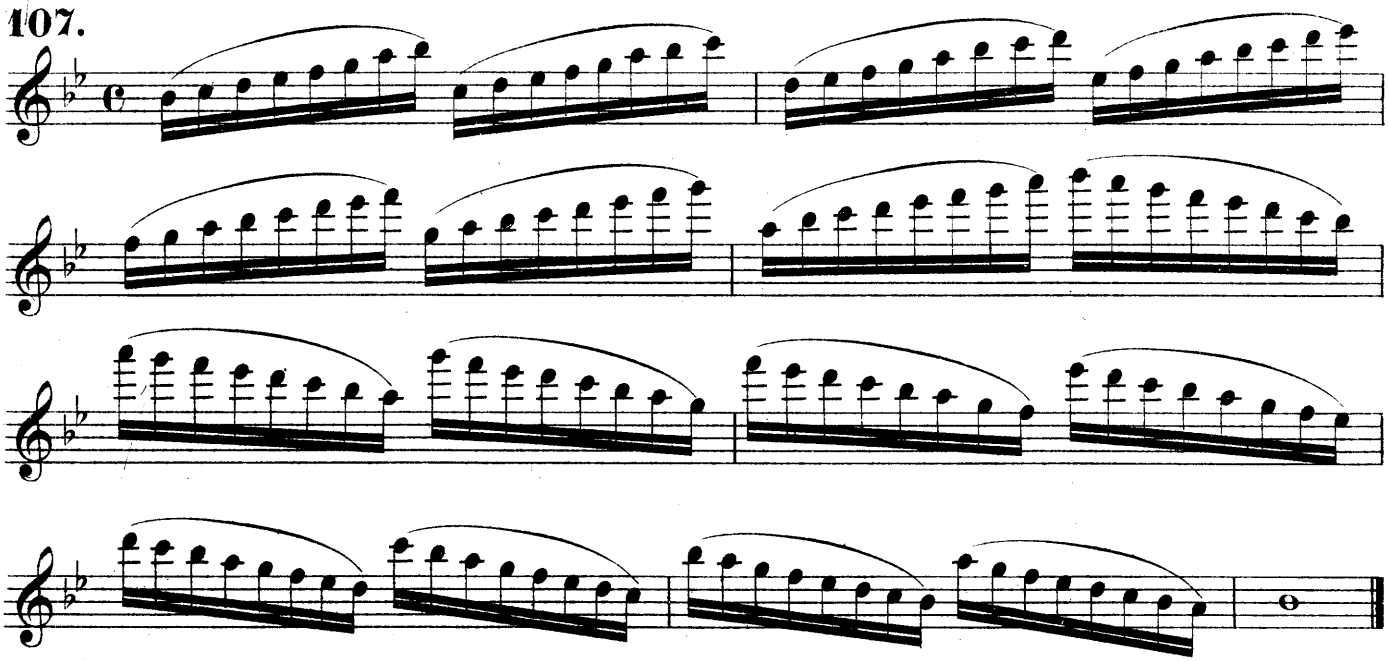
105. Allegro.



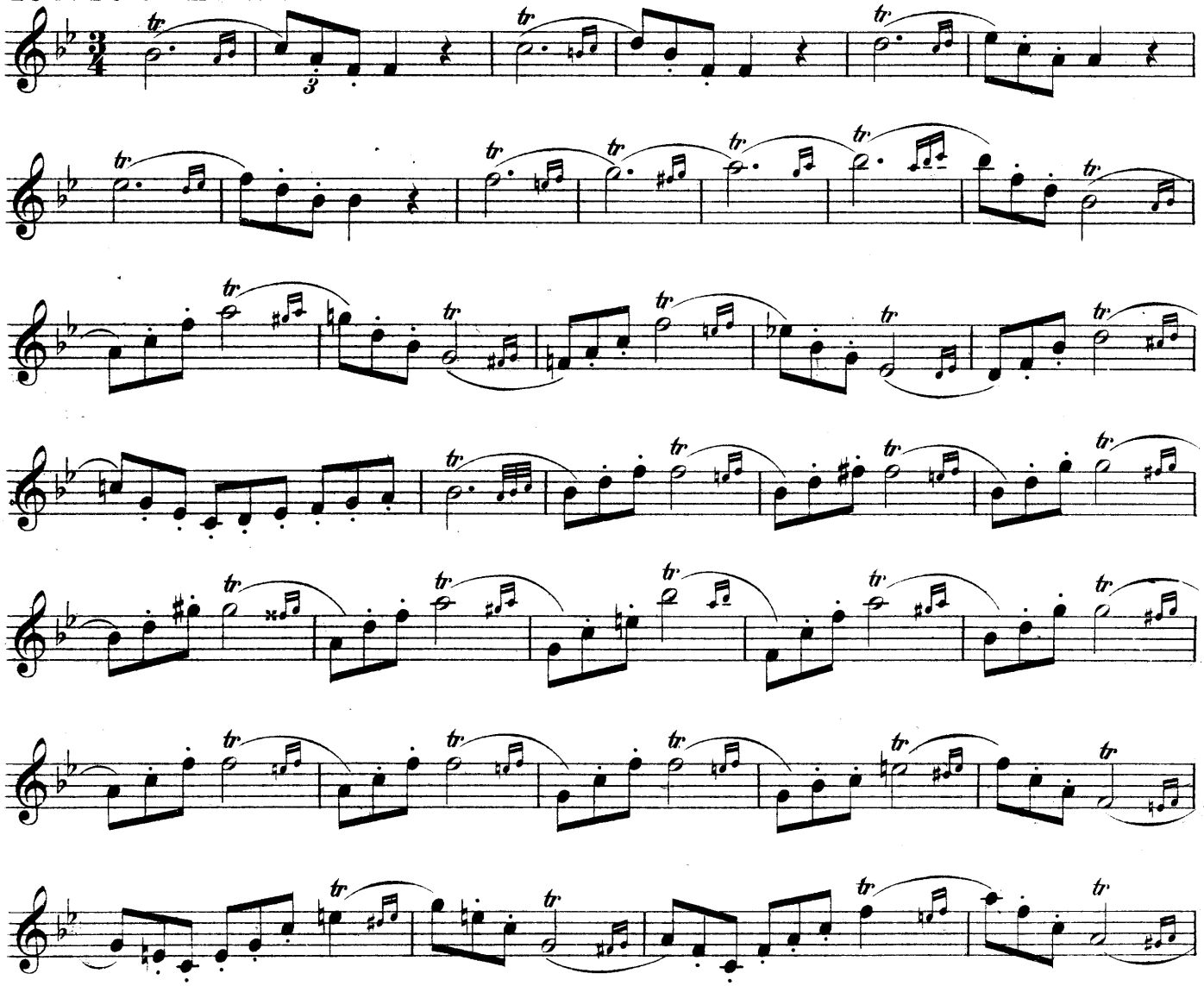
106. Allegro.

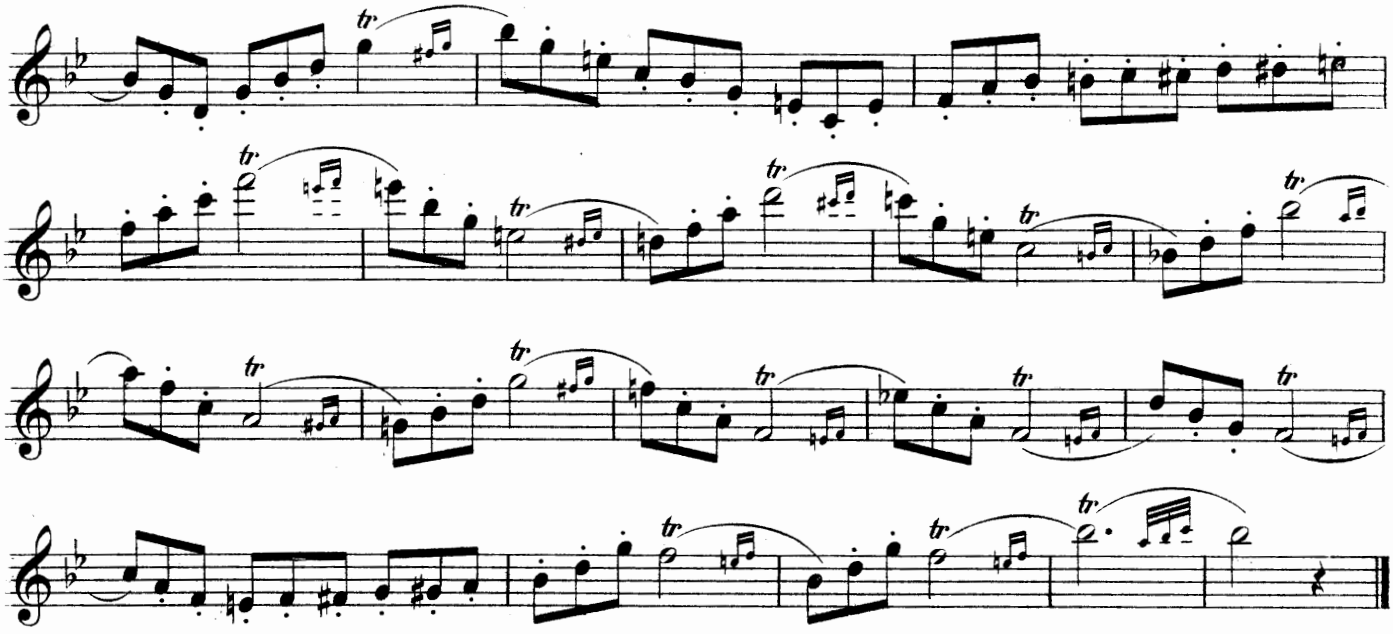


107.

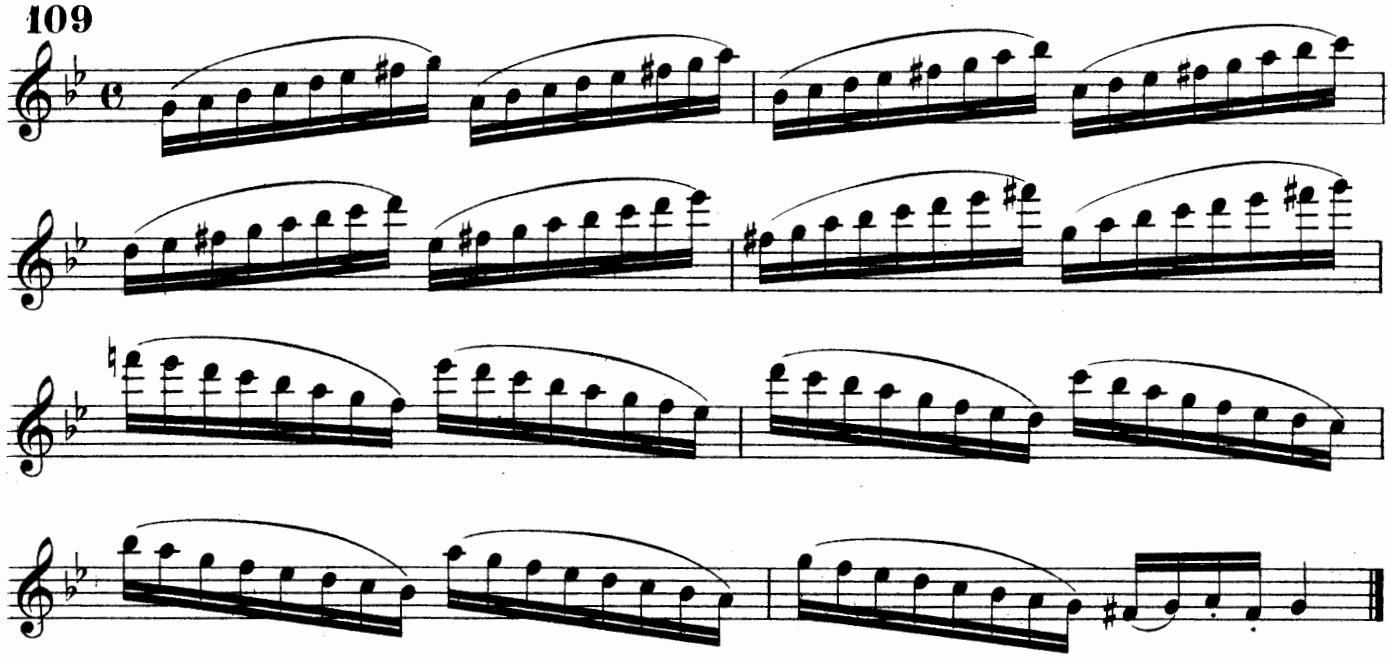


108. Poco Andante.



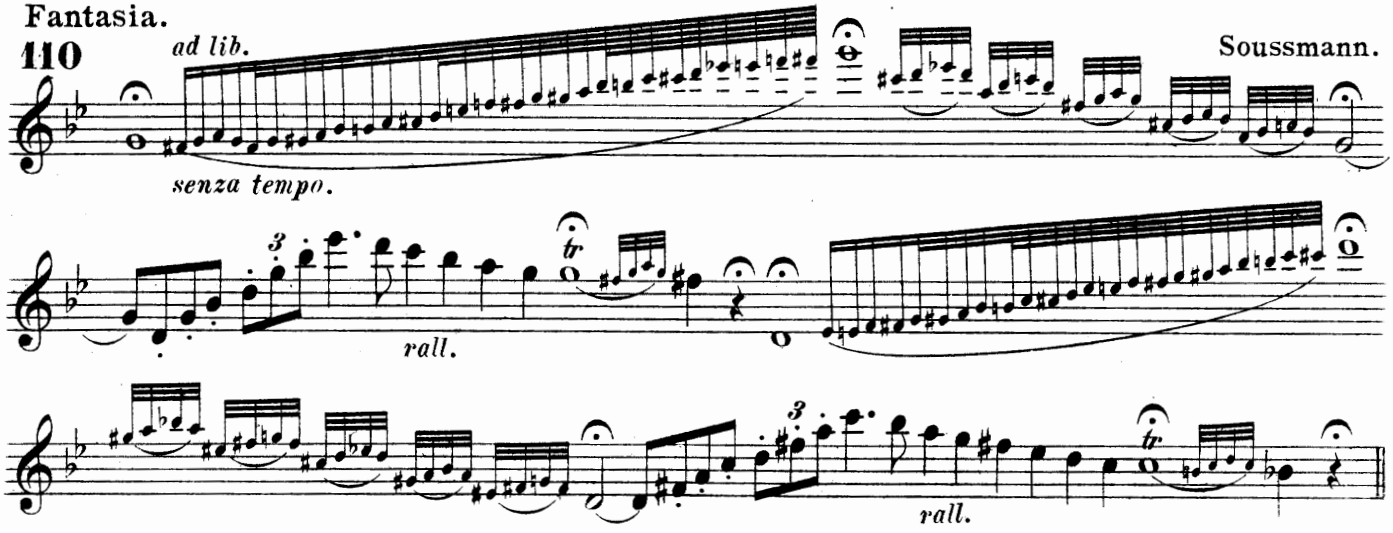


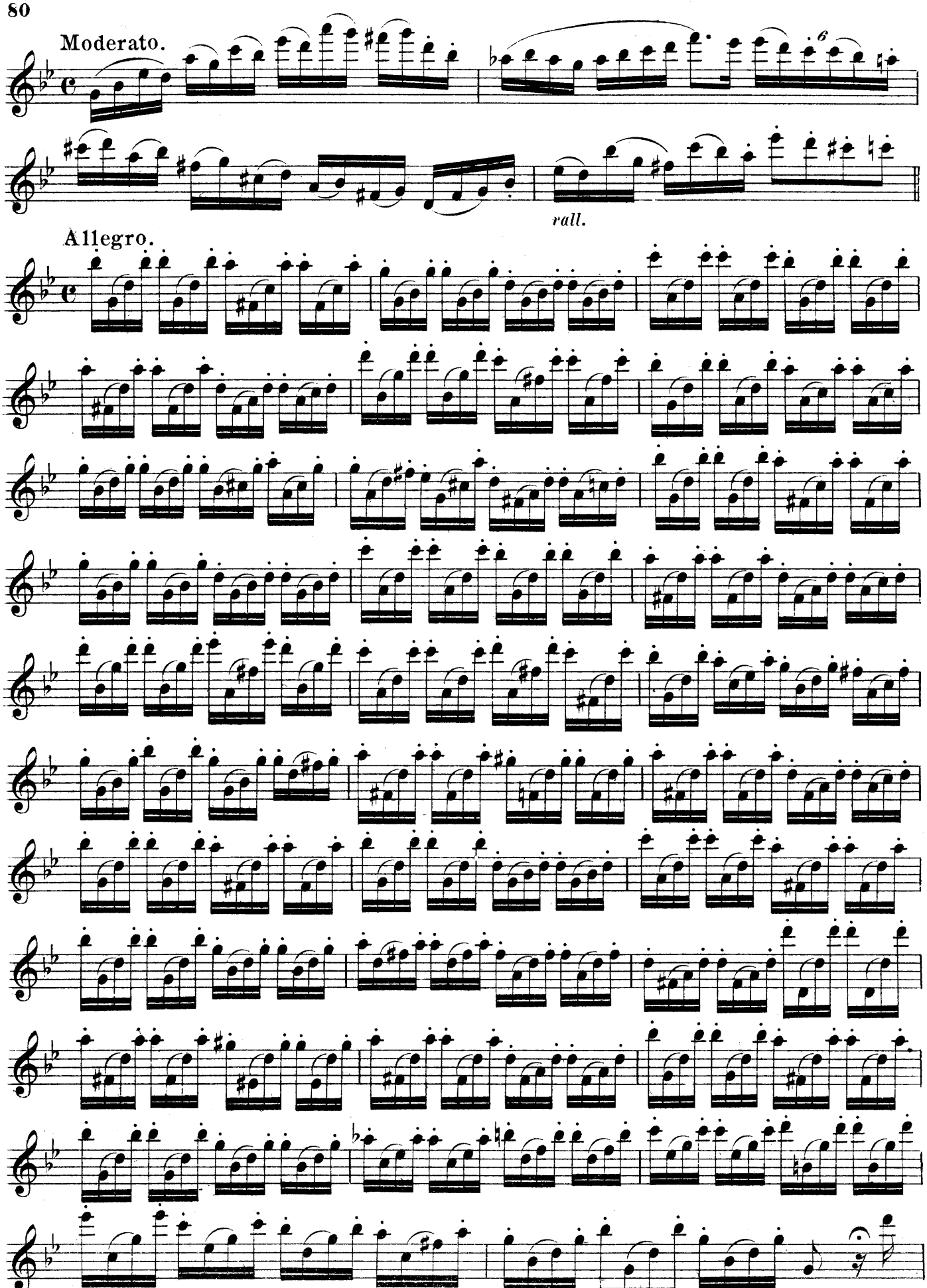
109

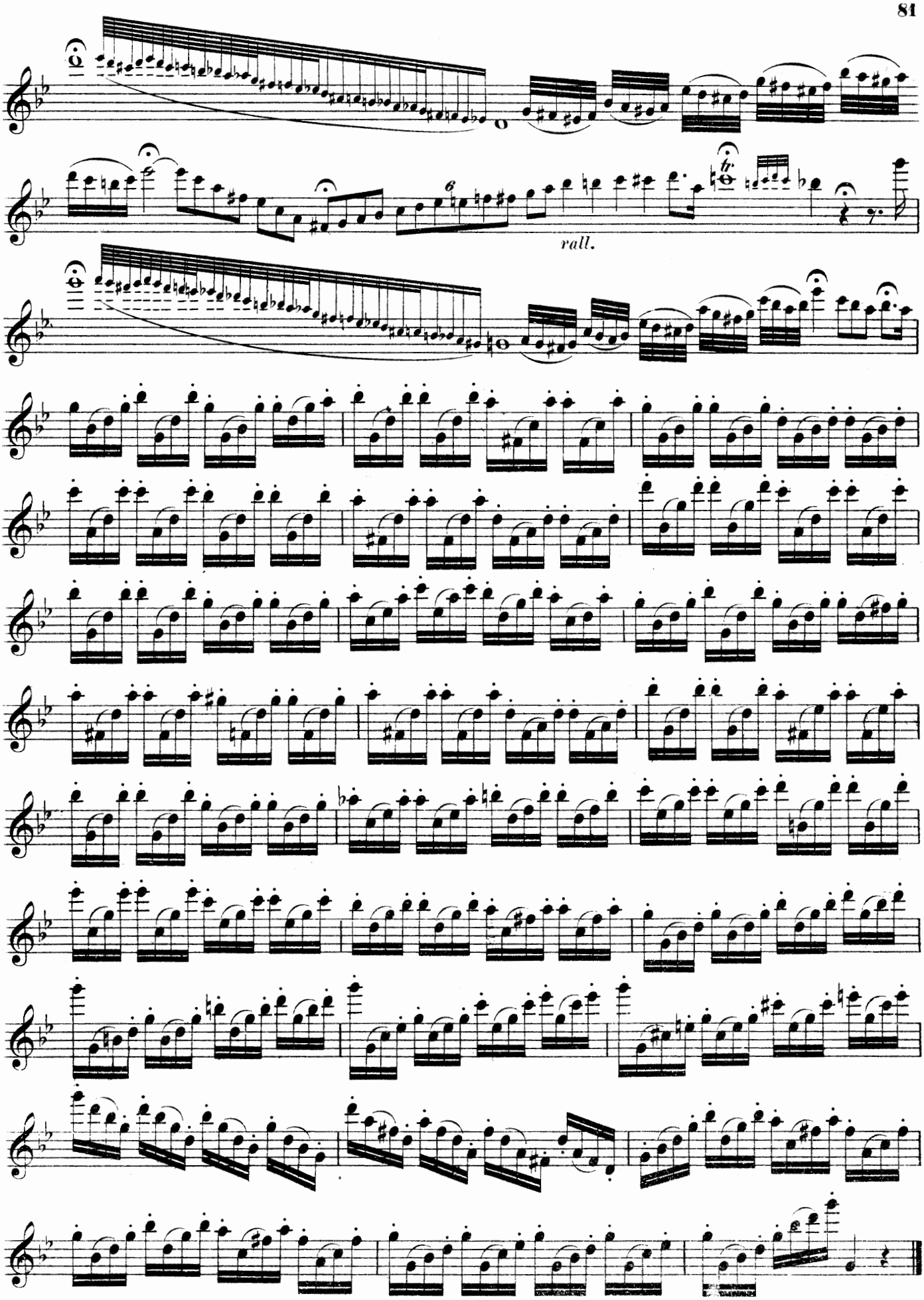


Fantasia.

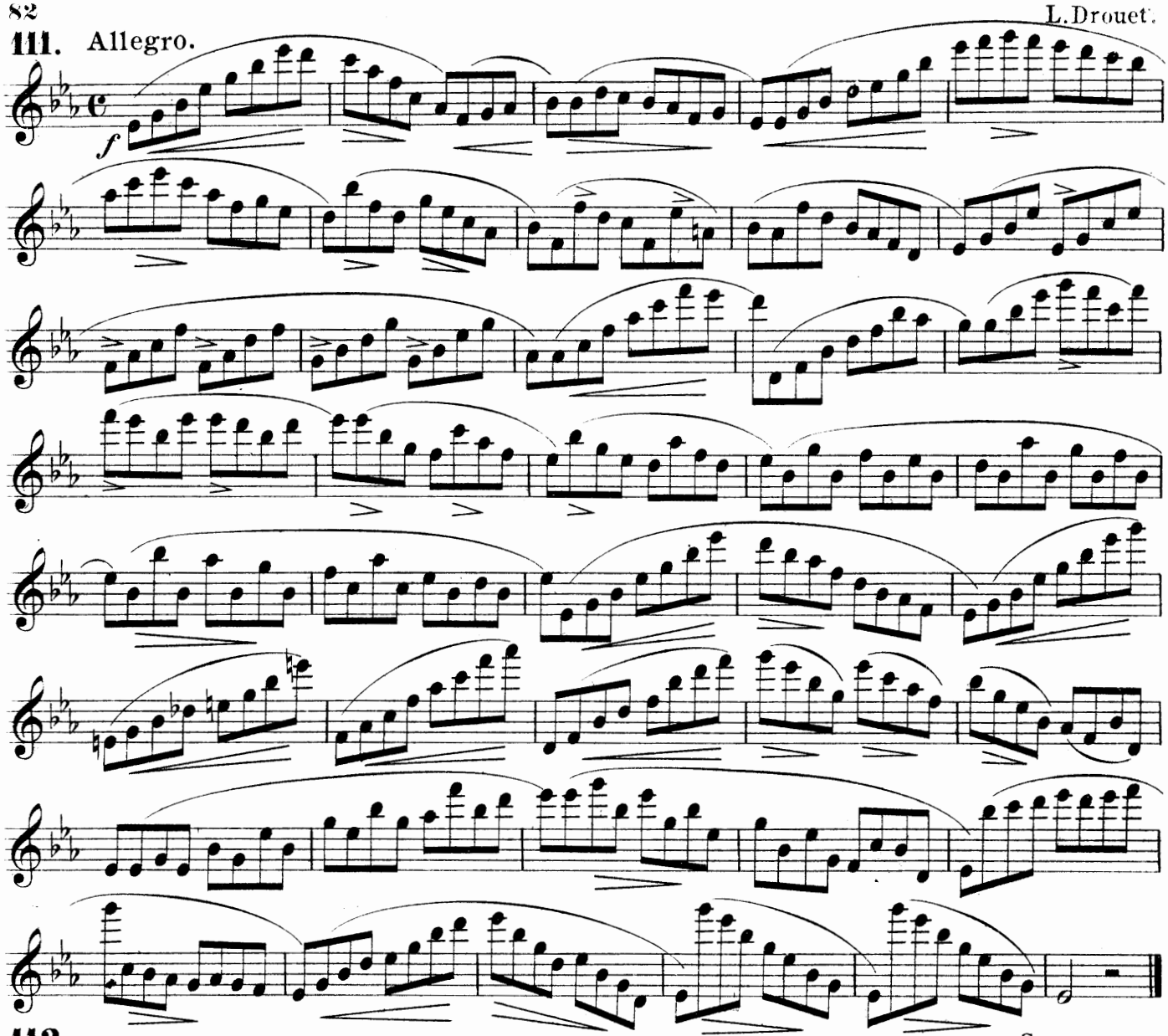
110 *ad lib.* Soussmann.




Moderato.
rall.
Allegro.

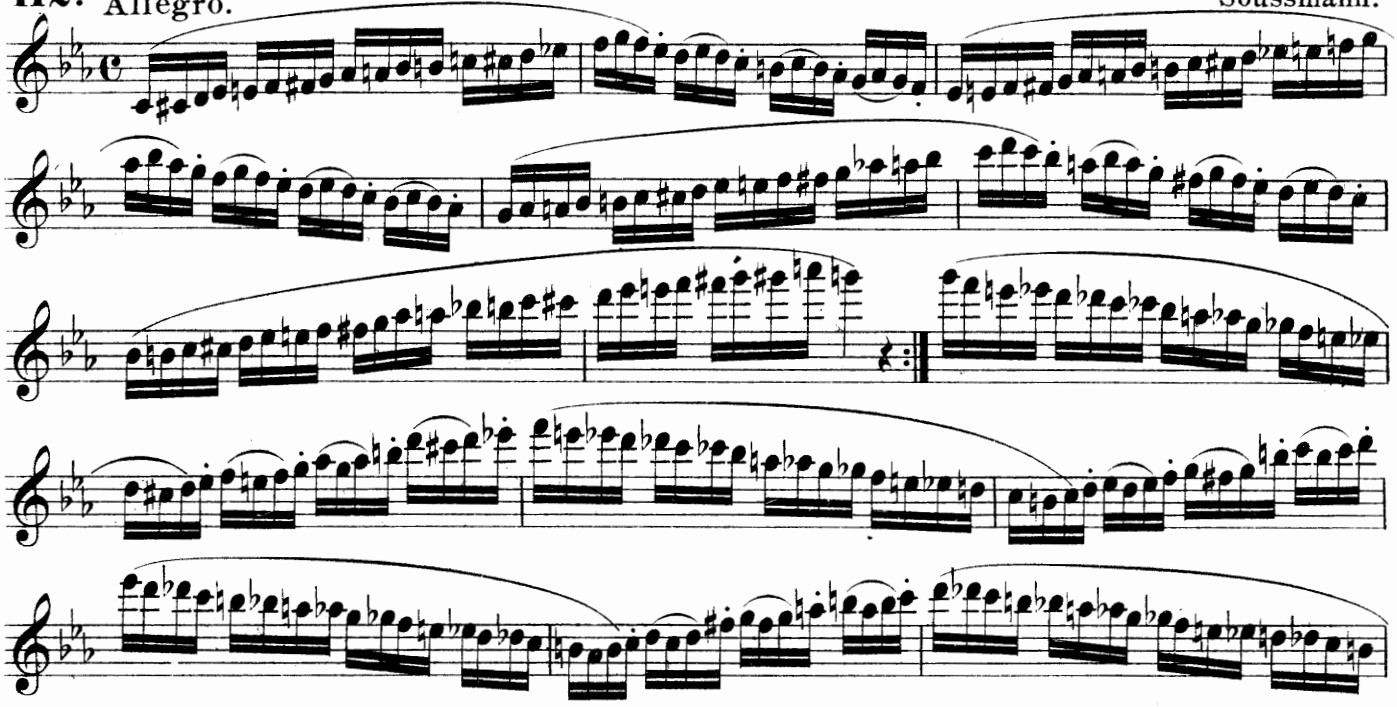

rall.

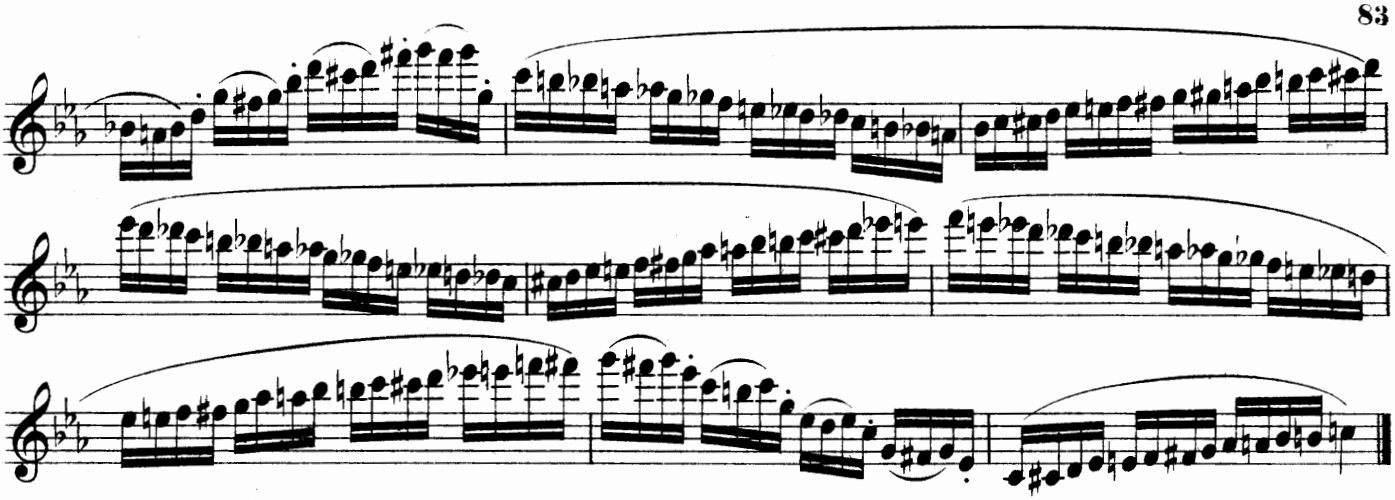
111. Allegro.



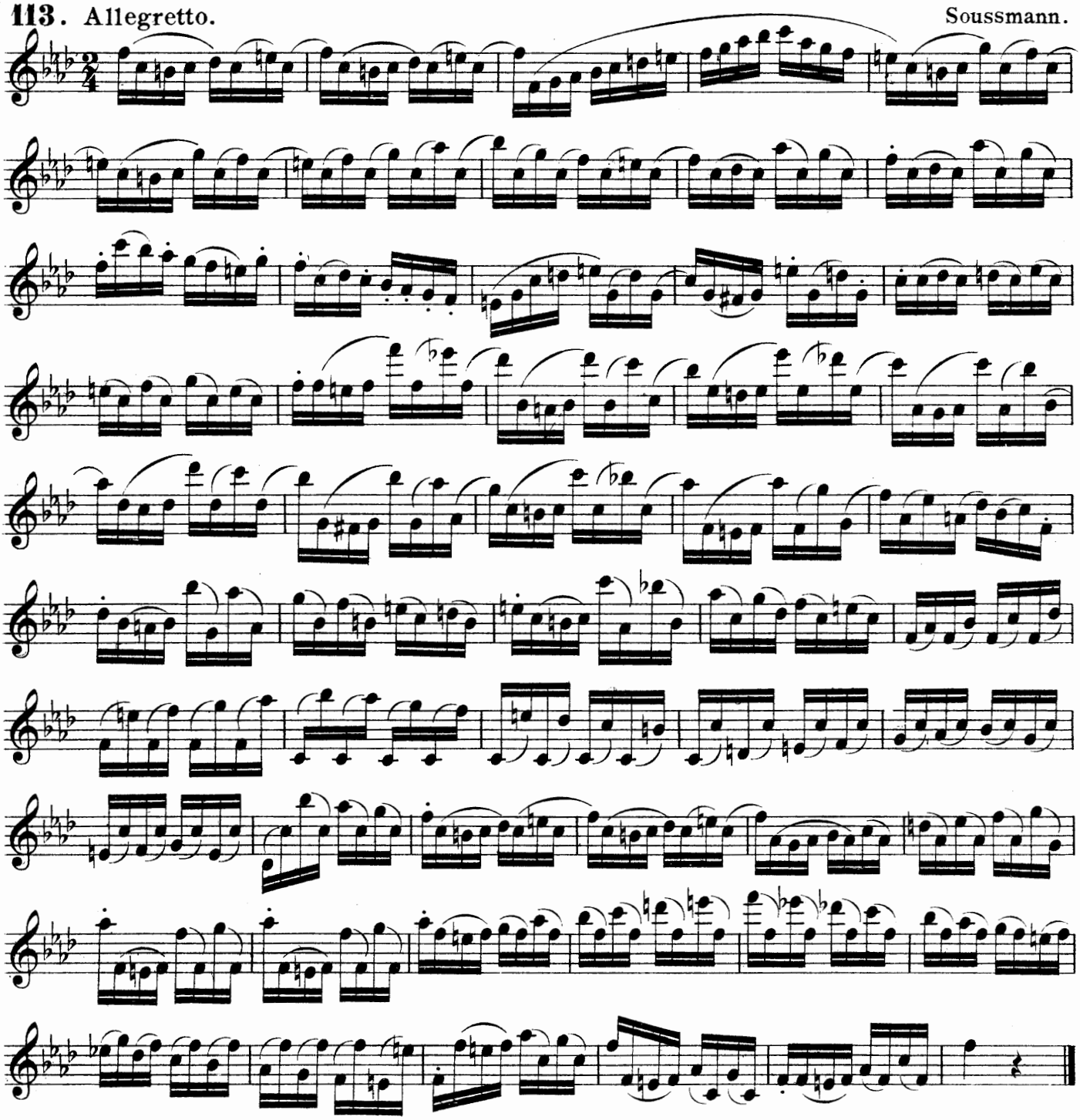
112. Allegro.

Soussmann.

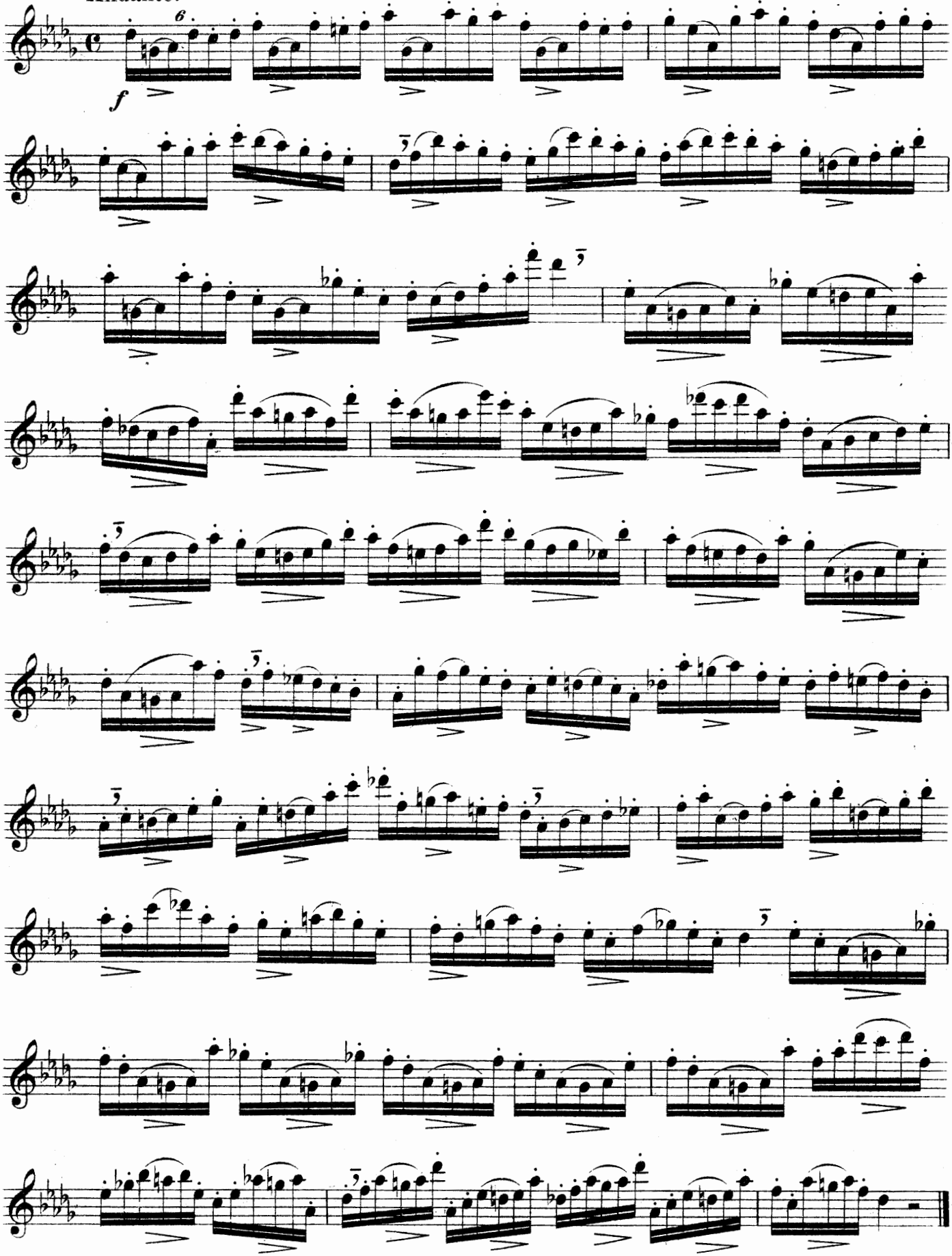




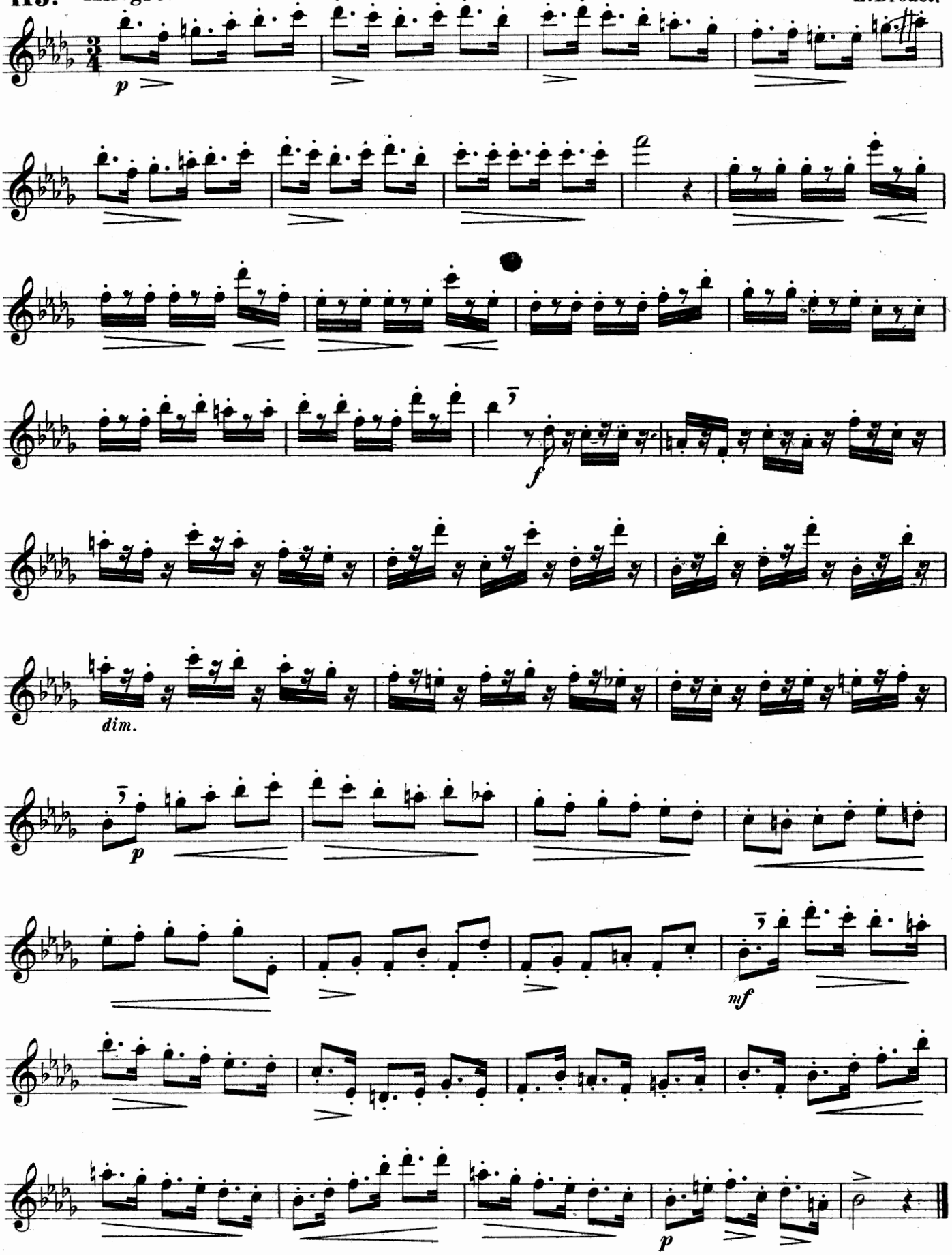
113. Allegretto. Soussmann.



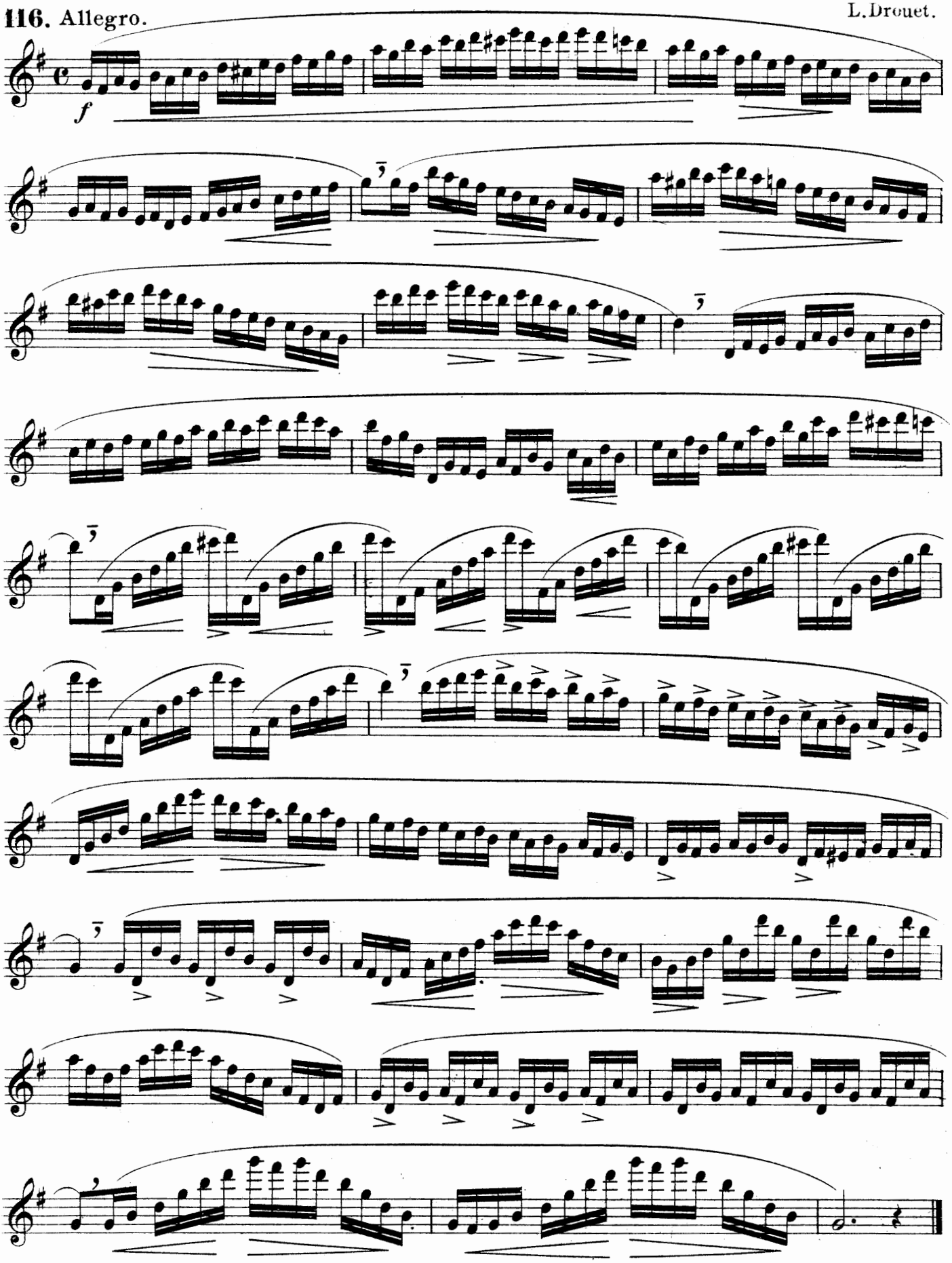
114. Andante. L. Drouet.



115. Allegro. L. Drouet.



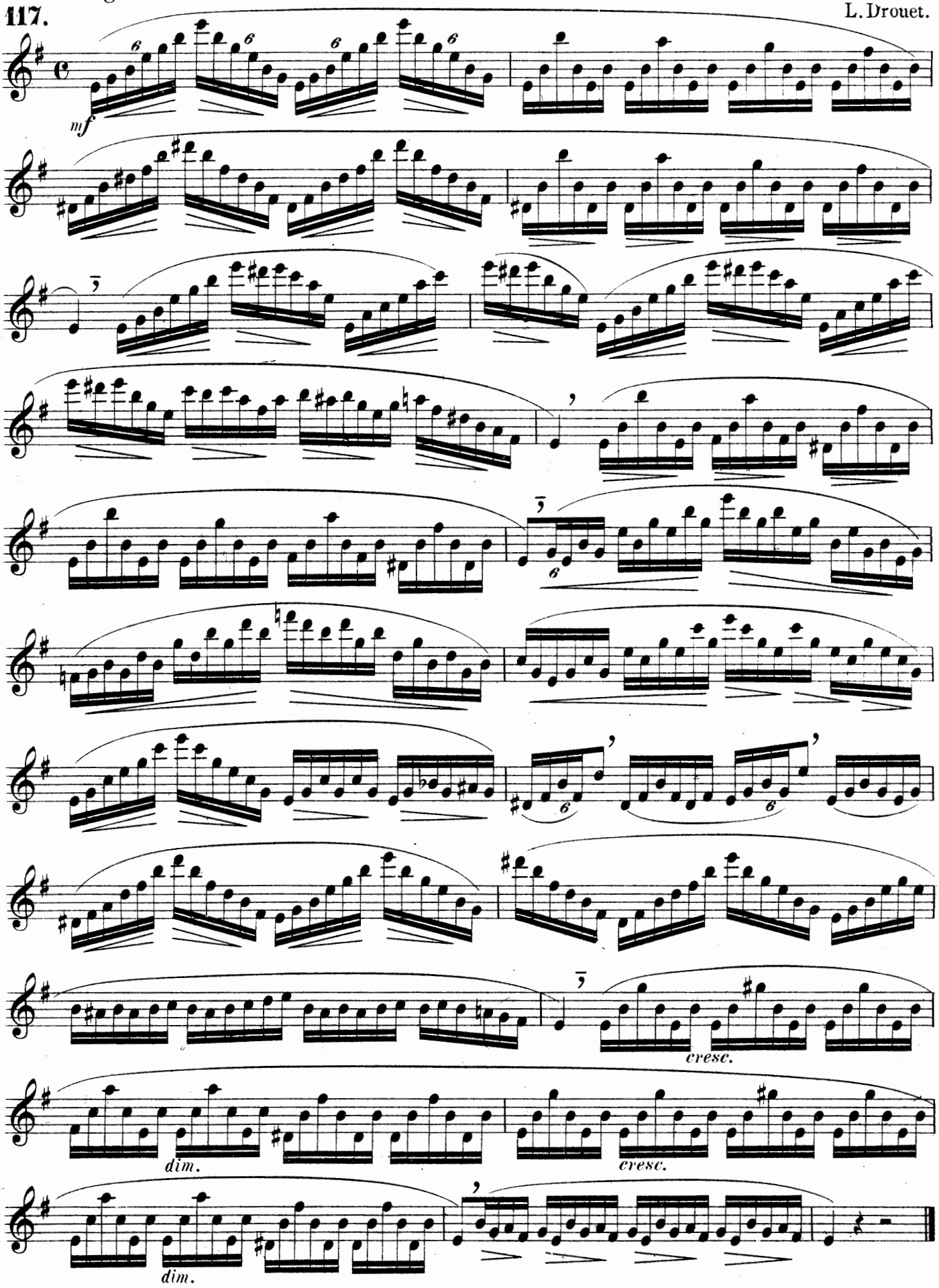
116. Allegro. L. Drouet.



Allegro moderato.

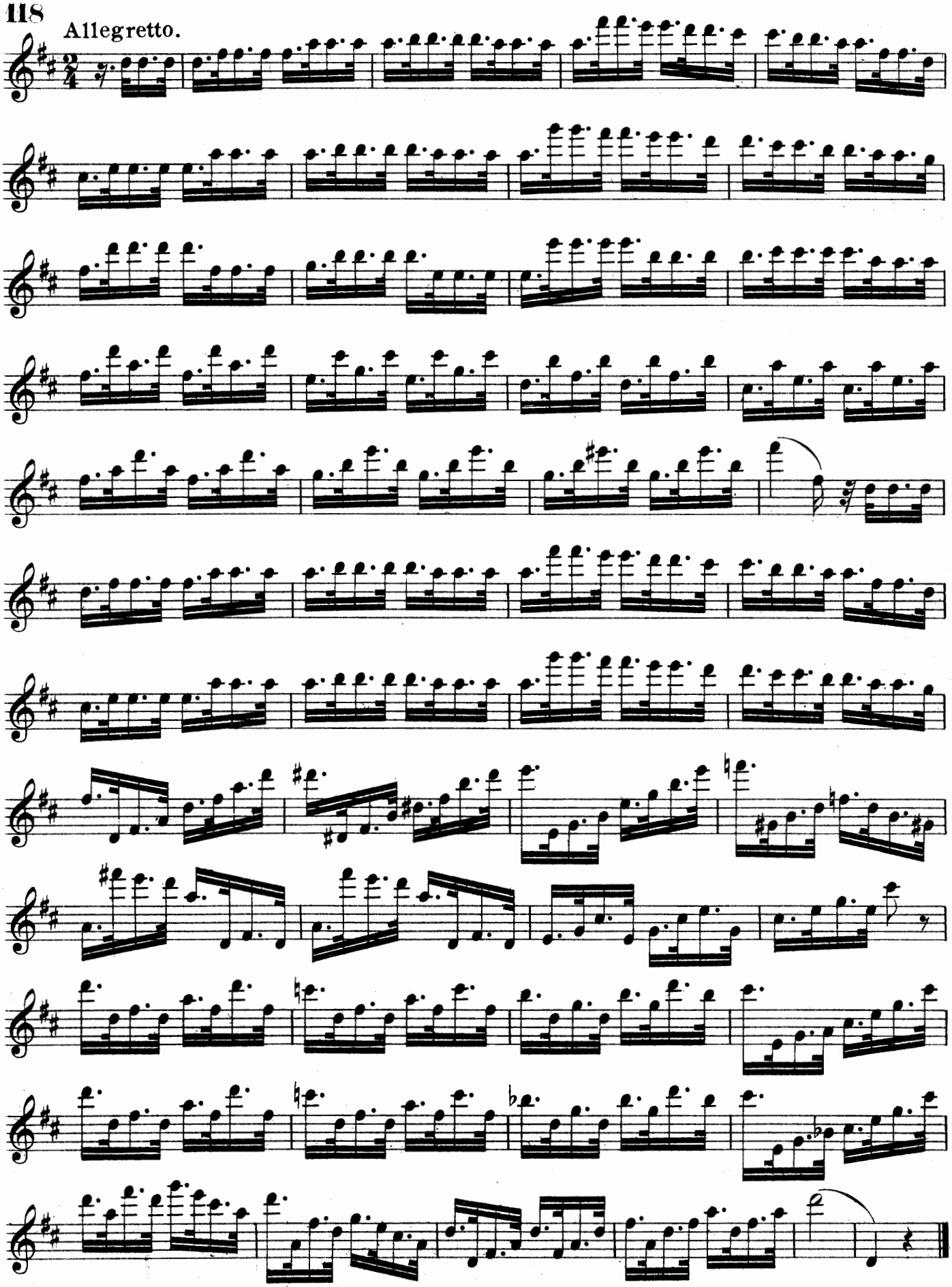
117.

L. Drouet.

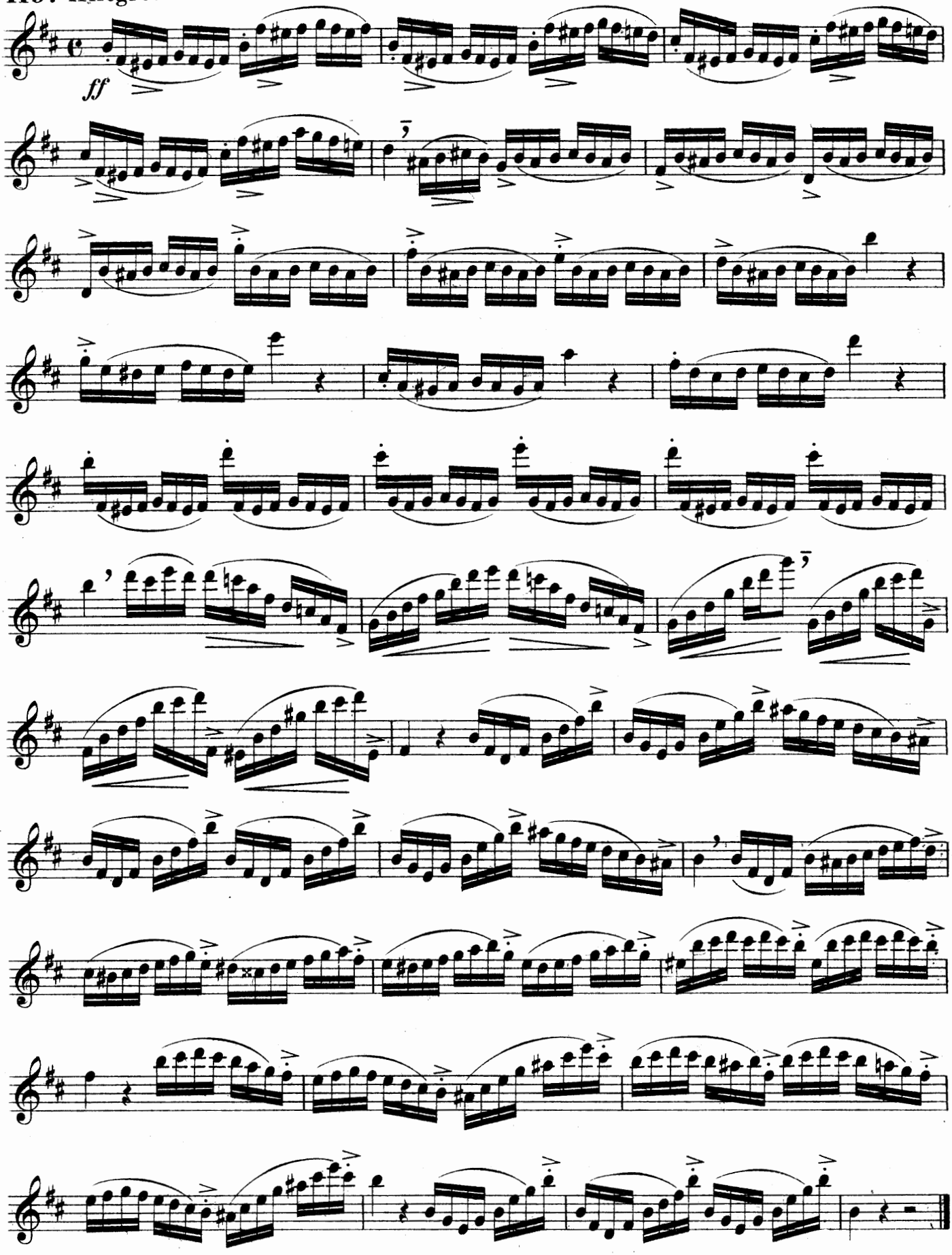


118

Allegretto.

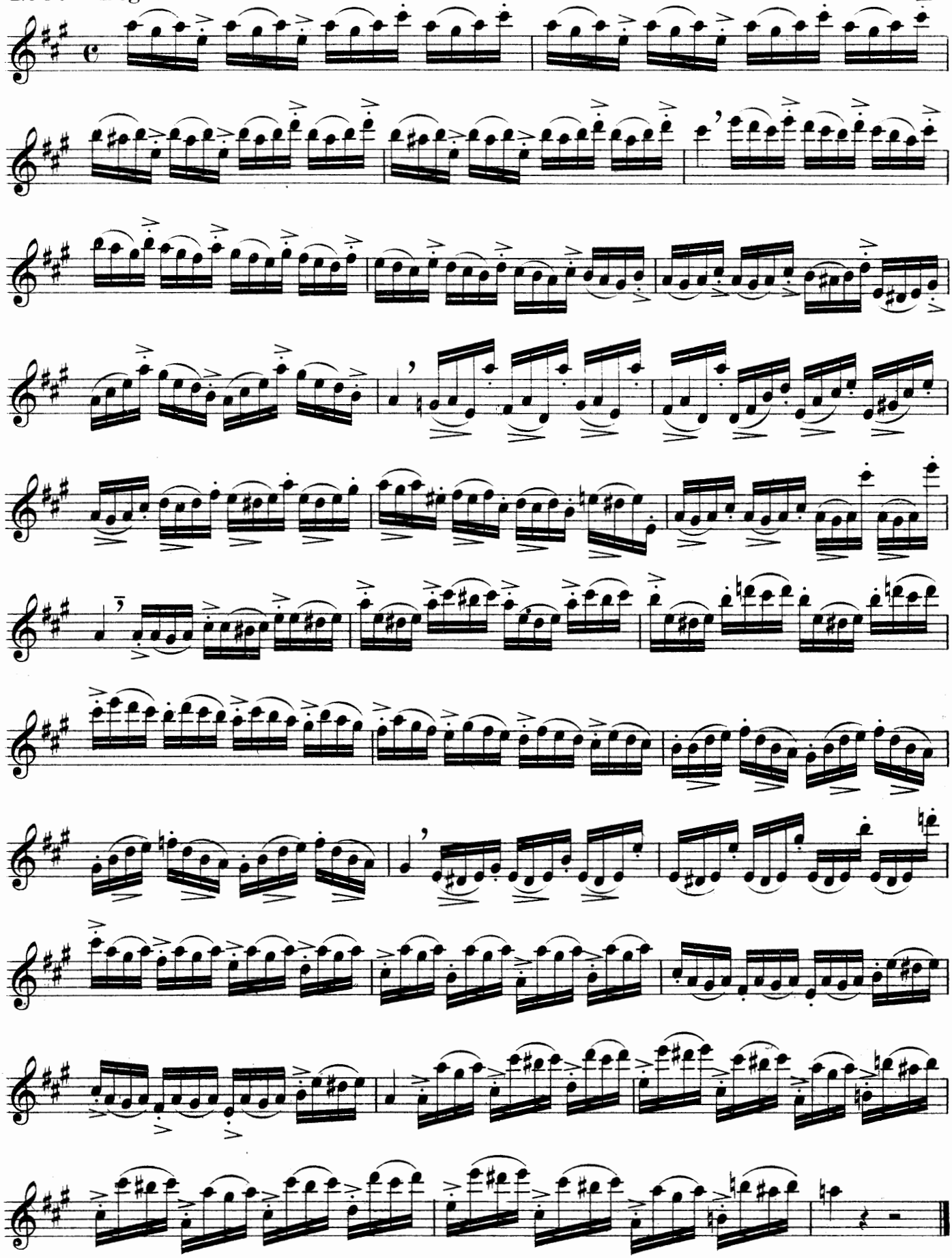


119. Allegro. L. Drouet.



120. Allegro moderato.

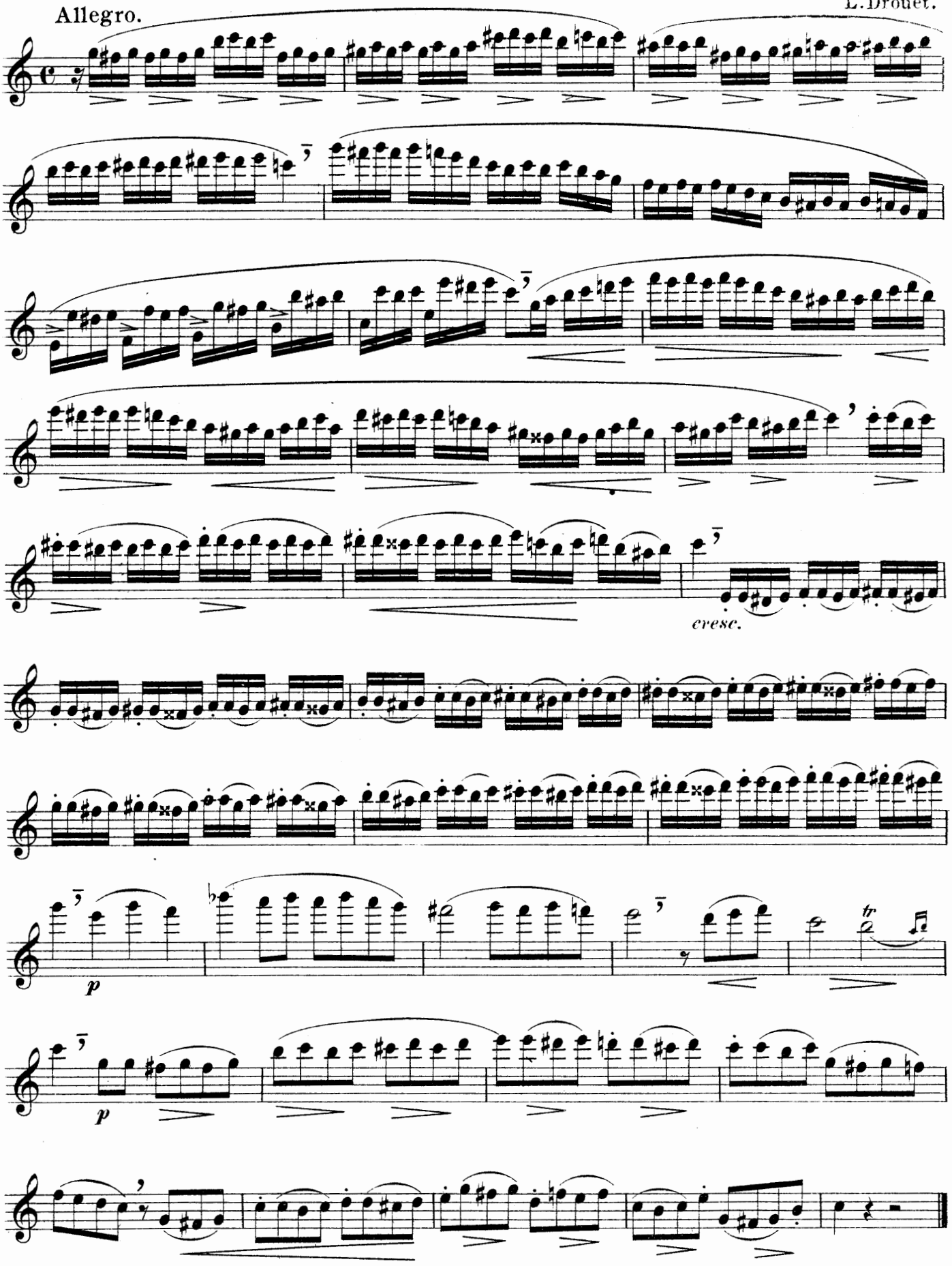
L. Drouet.



121.

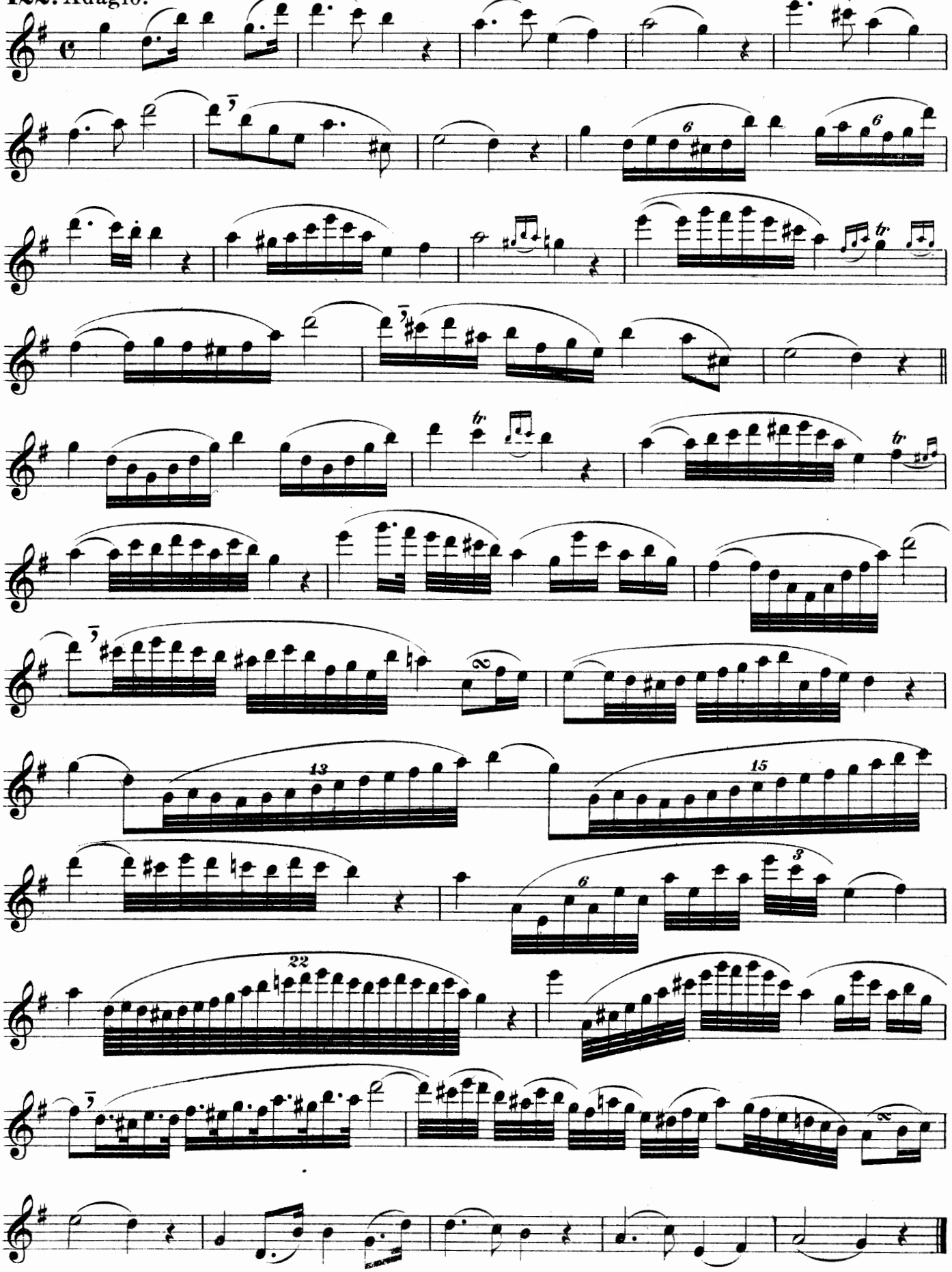
Allegro.

L. Drouet.

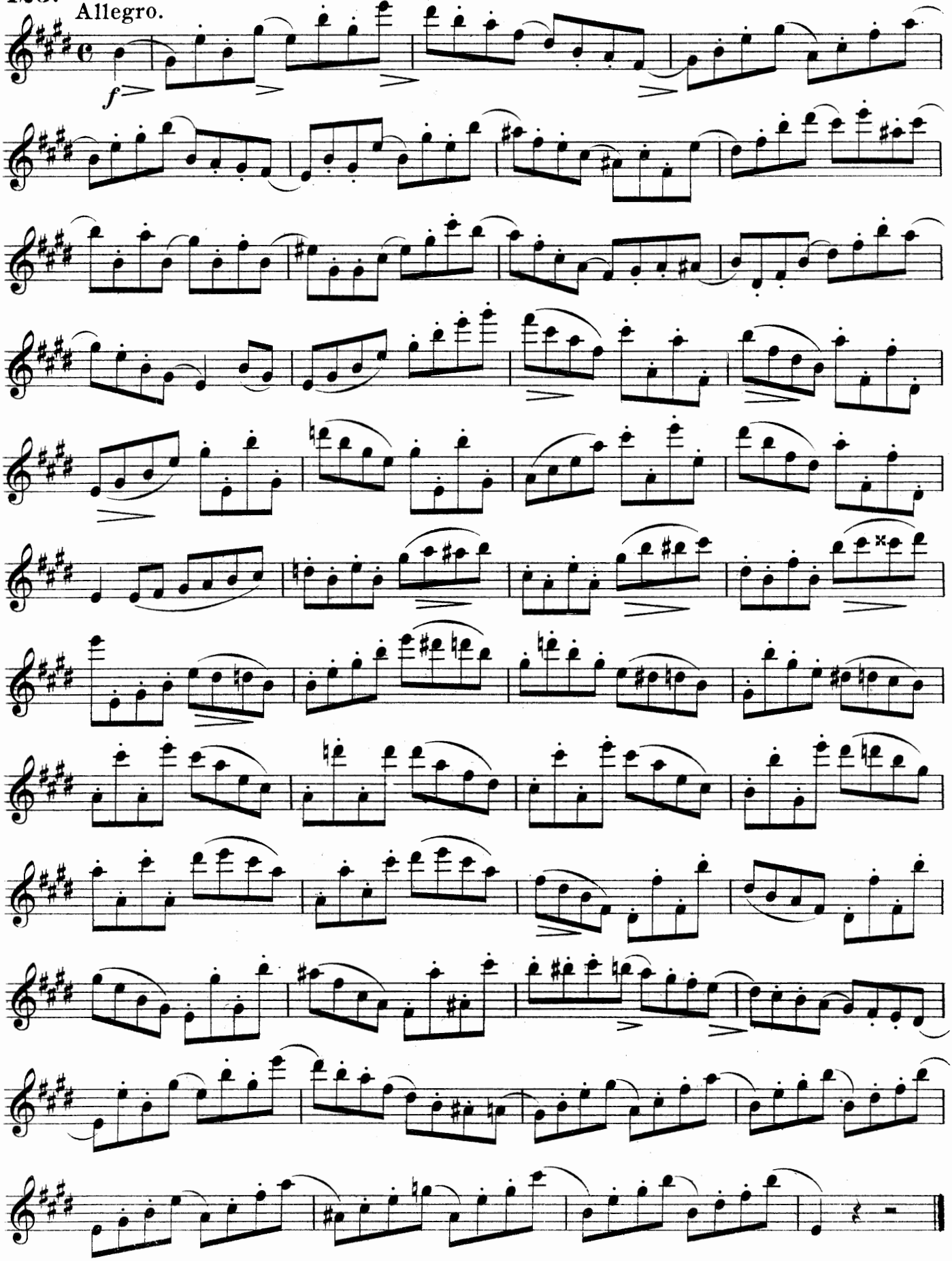


122. Adagio.

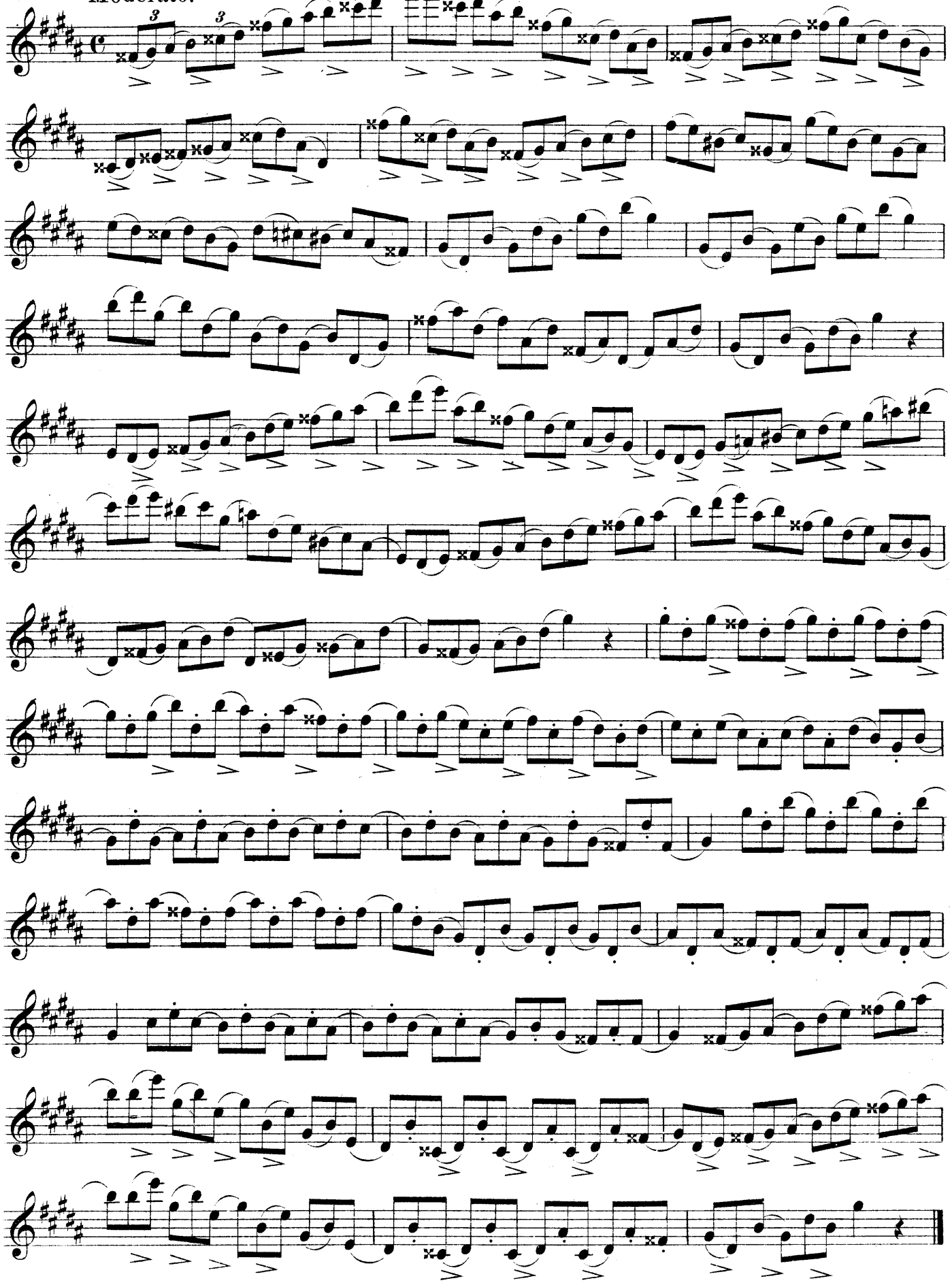
L. Drouet.



123. Allegro. L. Drouet.



124. Moderato. L. Drouet.



Adagio.

125.

mf p mf p mf p

sempre piano.

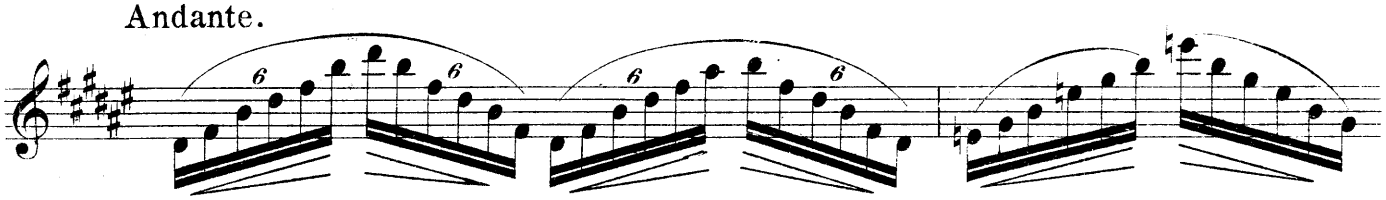
f

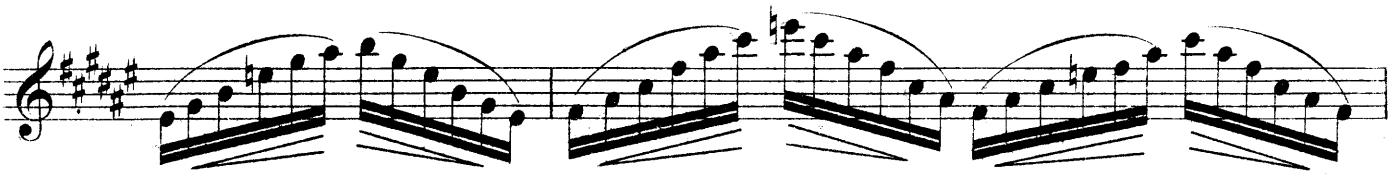
mf p

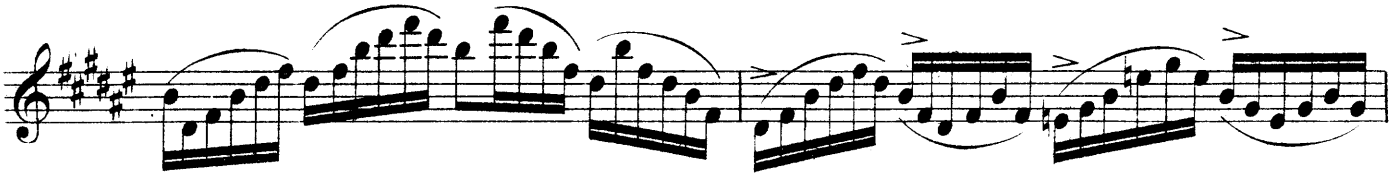
rit.

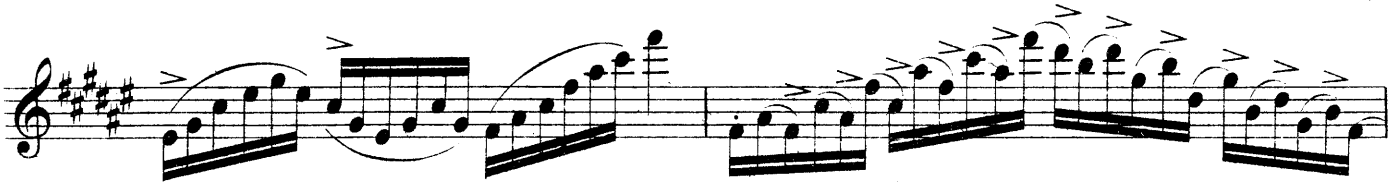
126. Moderato. L. Drouet.

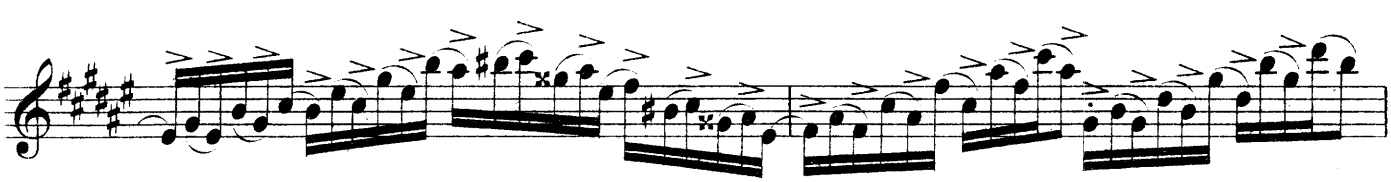
Andante.

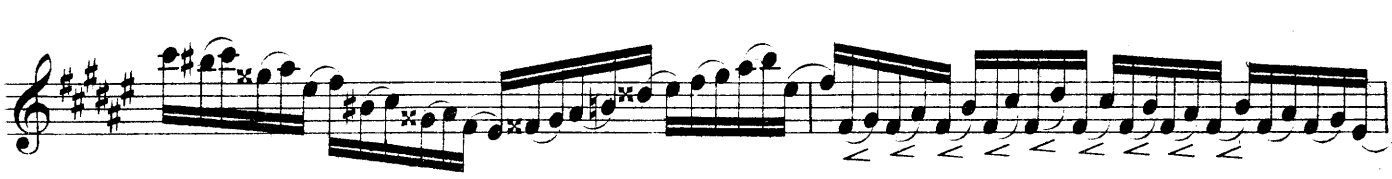


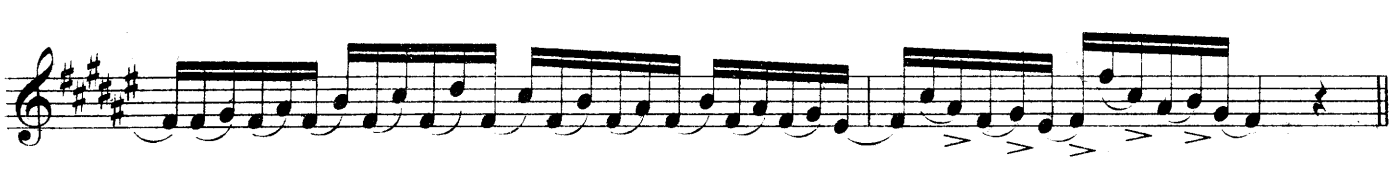




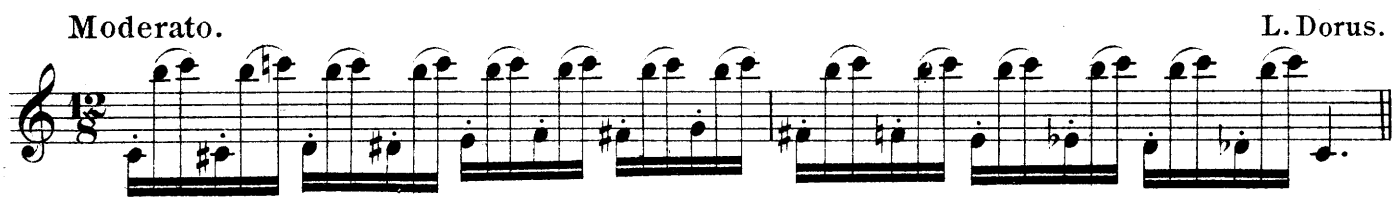


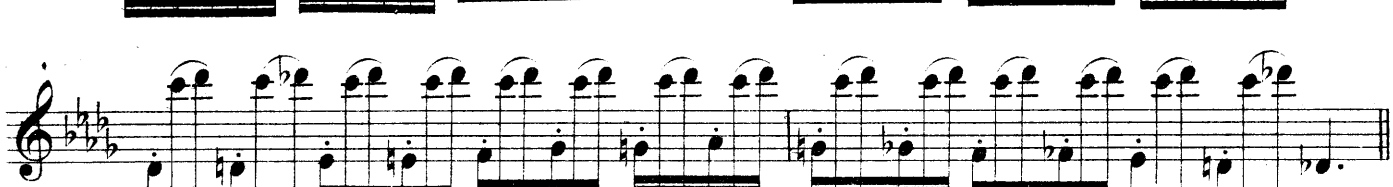


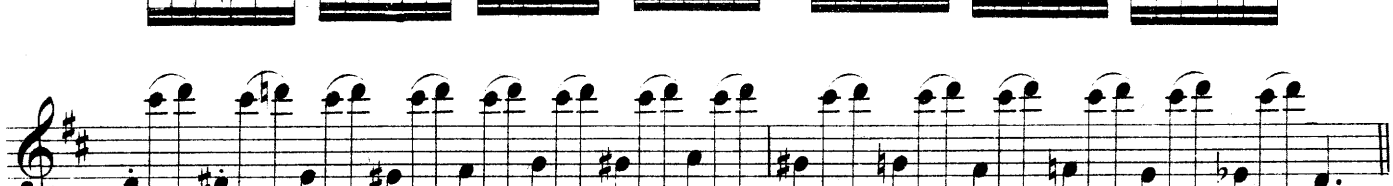


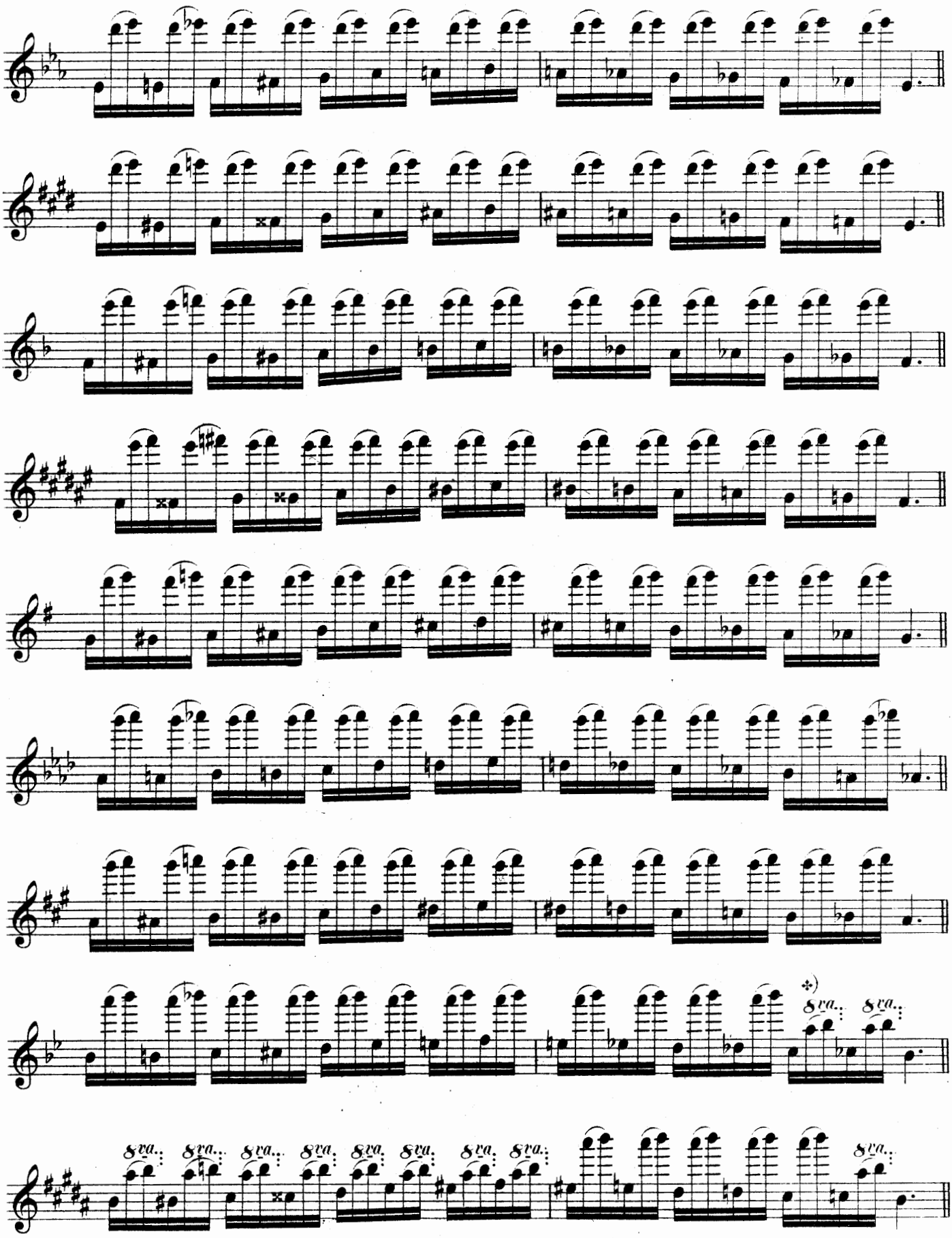


Moderato. L. Dorus.



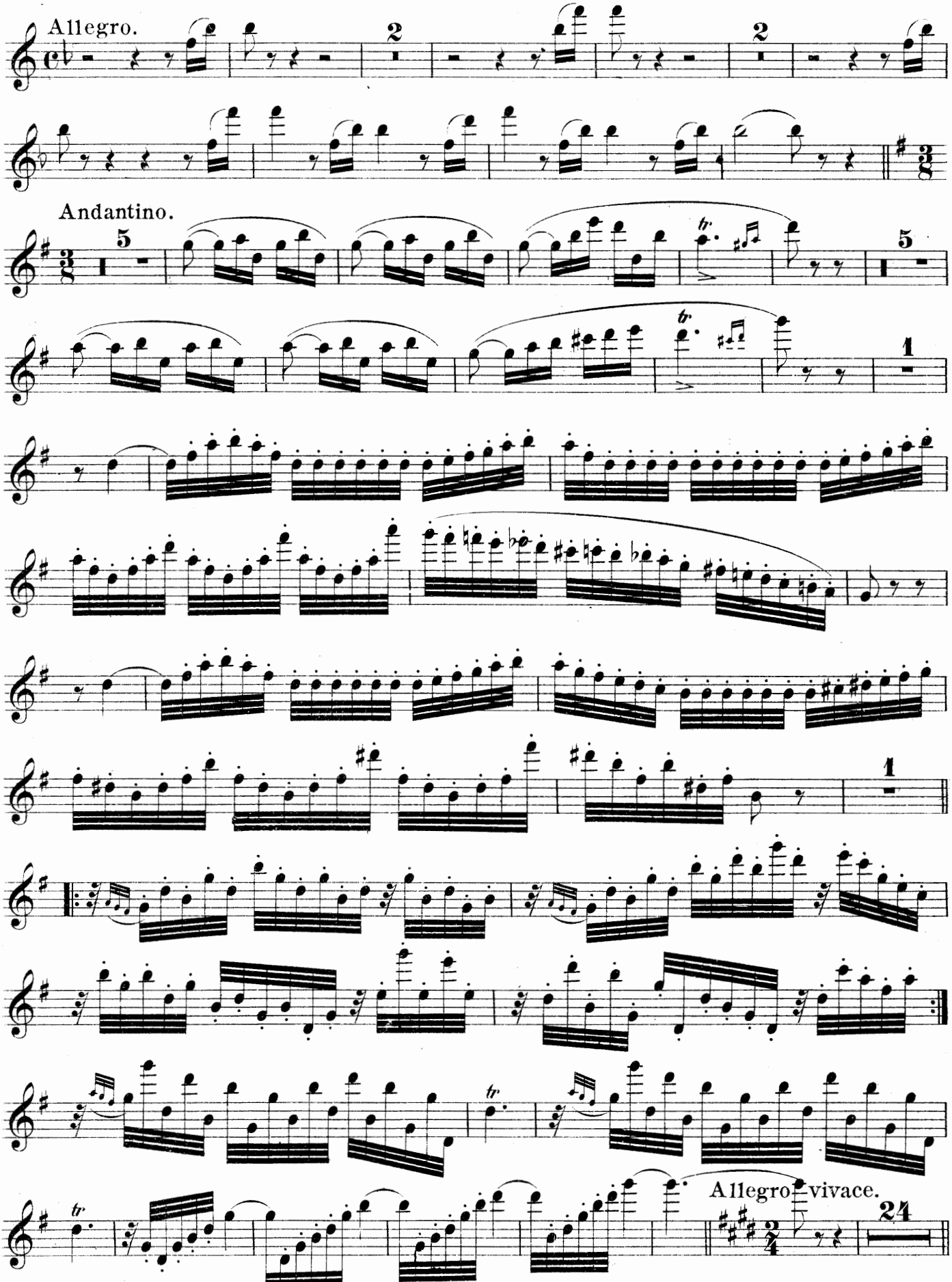






+) 8va means: To be played one octave higher than actually written.

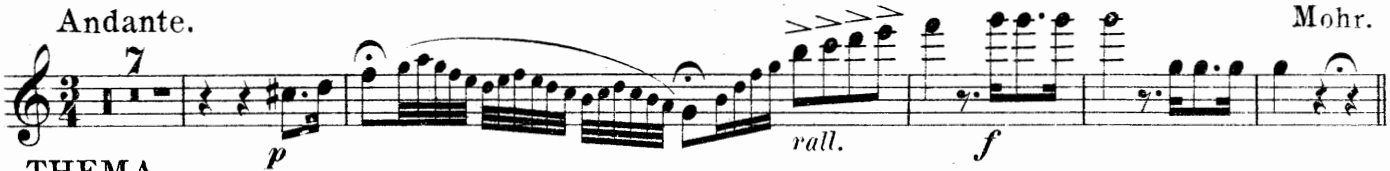
The celebrated Flute Solo in the Overture "William Tell" by Rossini.



SWISS AIR VARIÉ.

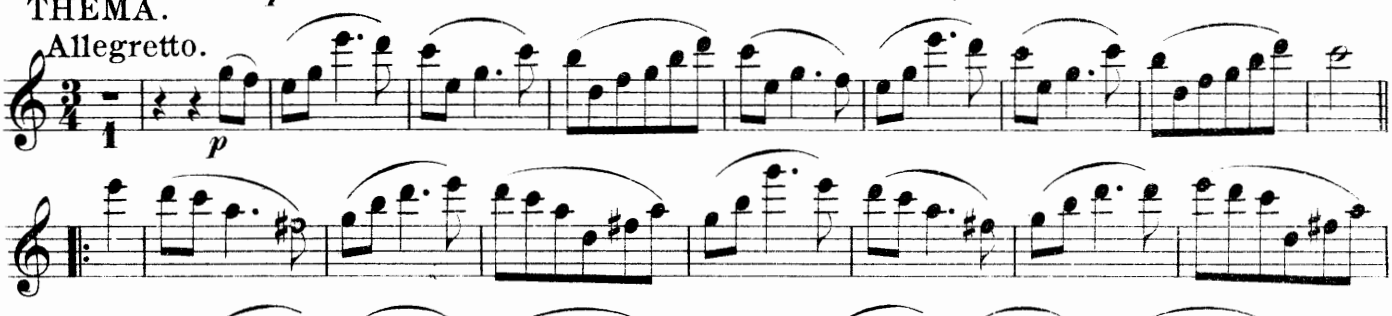
"La Fiancée d' Appenzel."

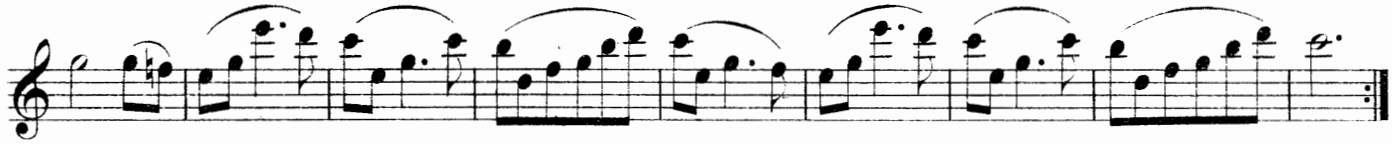
Andante. Mohr.



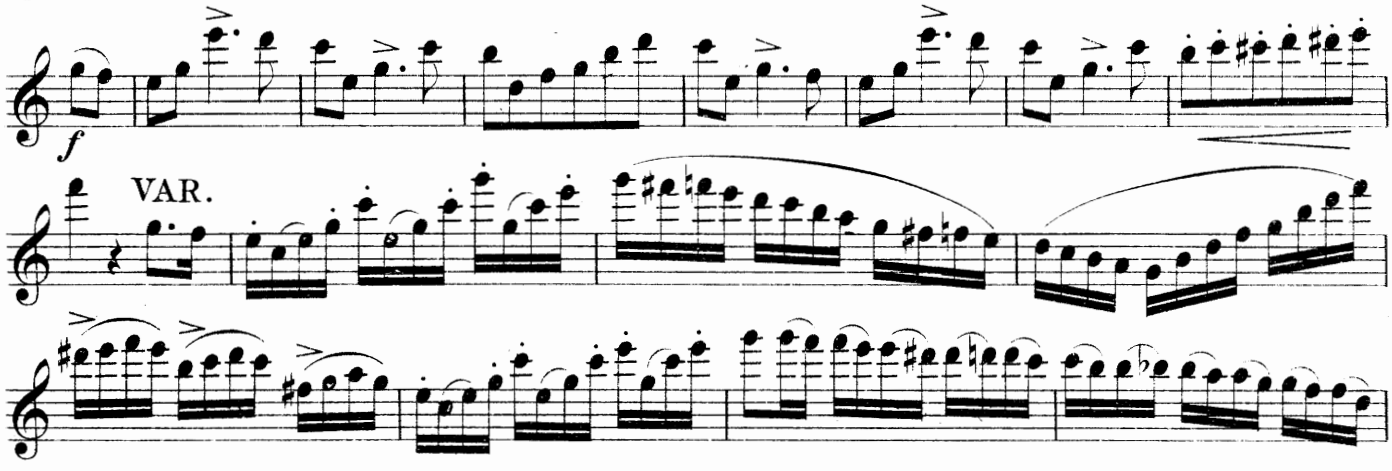
THEMA.

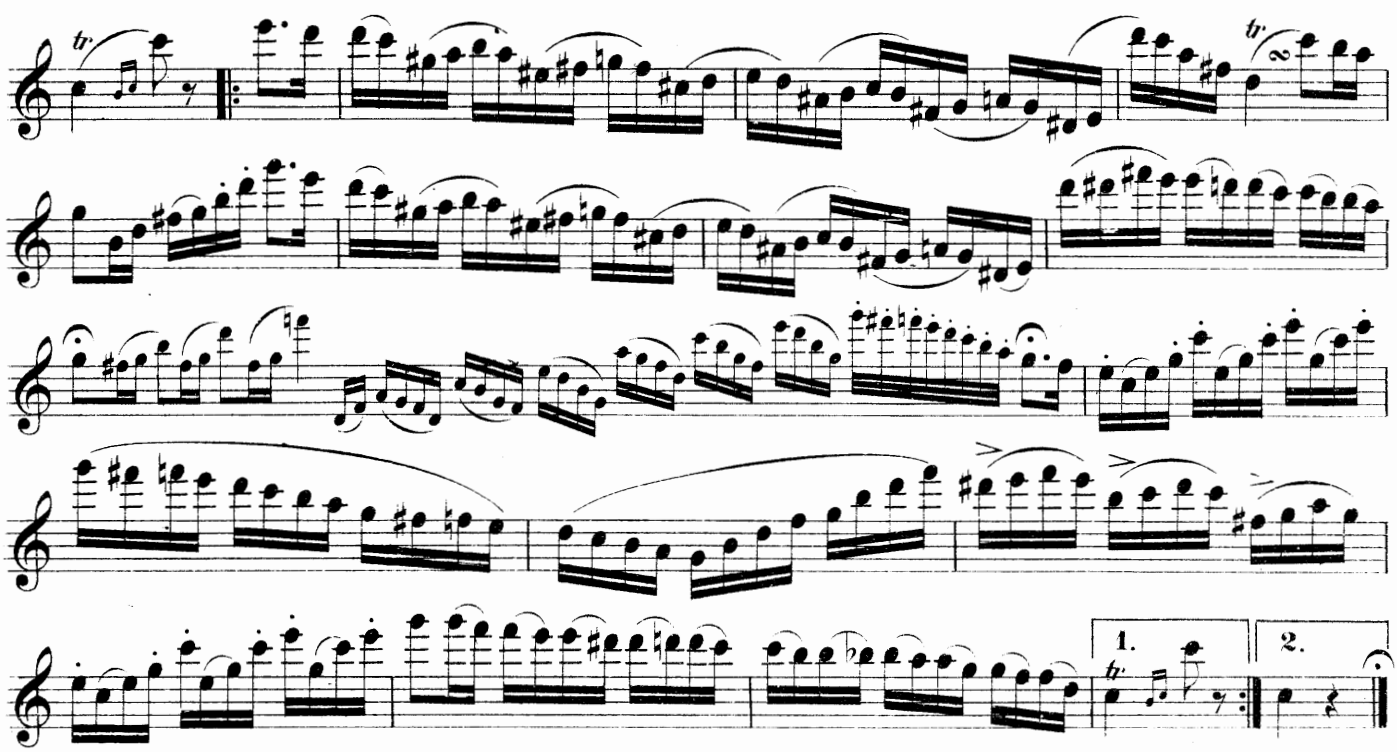
Allegretto.





VAR.





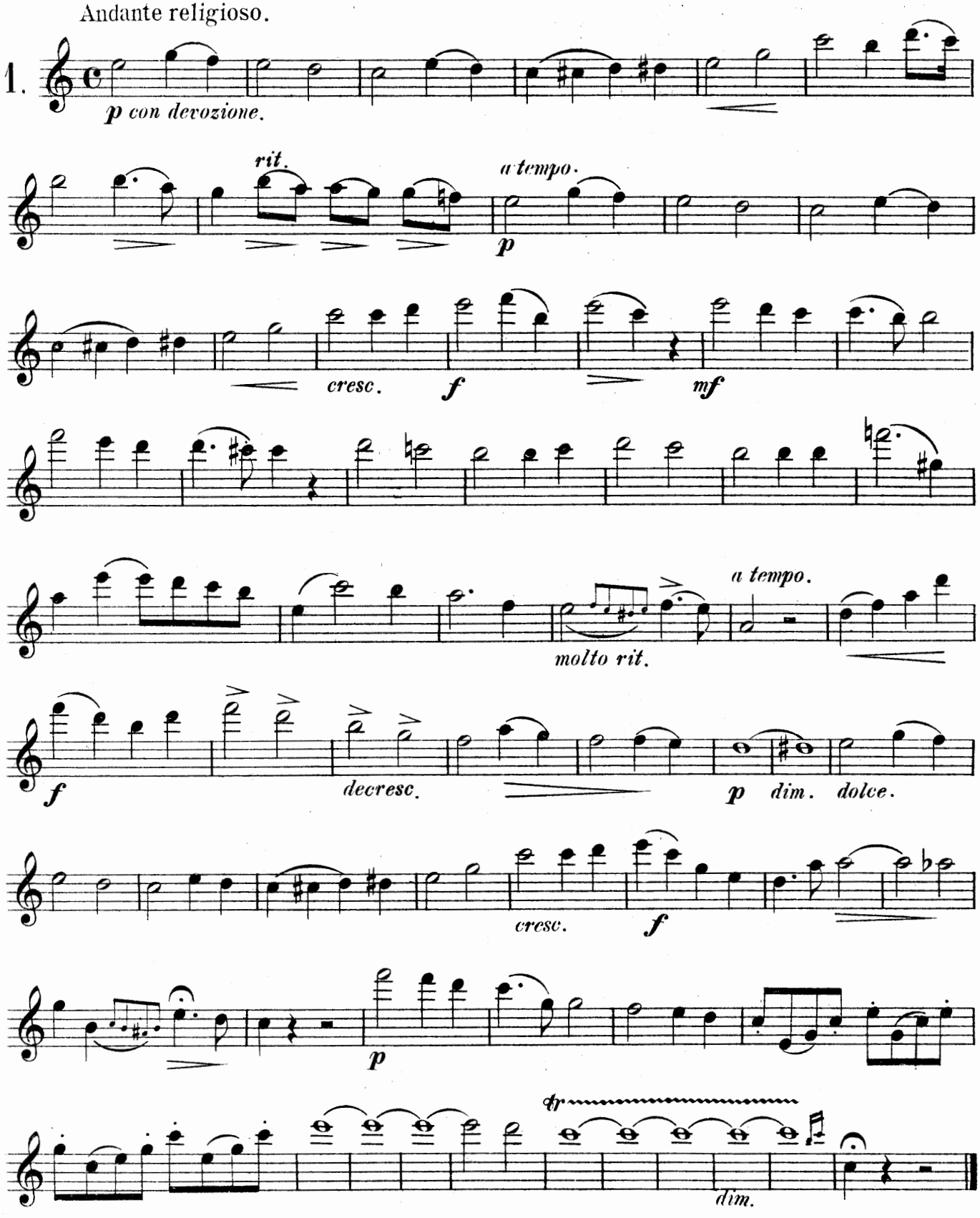
APPENDIX.

Selected, compiled and arranged by Harry Prendiville.

AVE MARIA.

W. Popp, Op. 344.

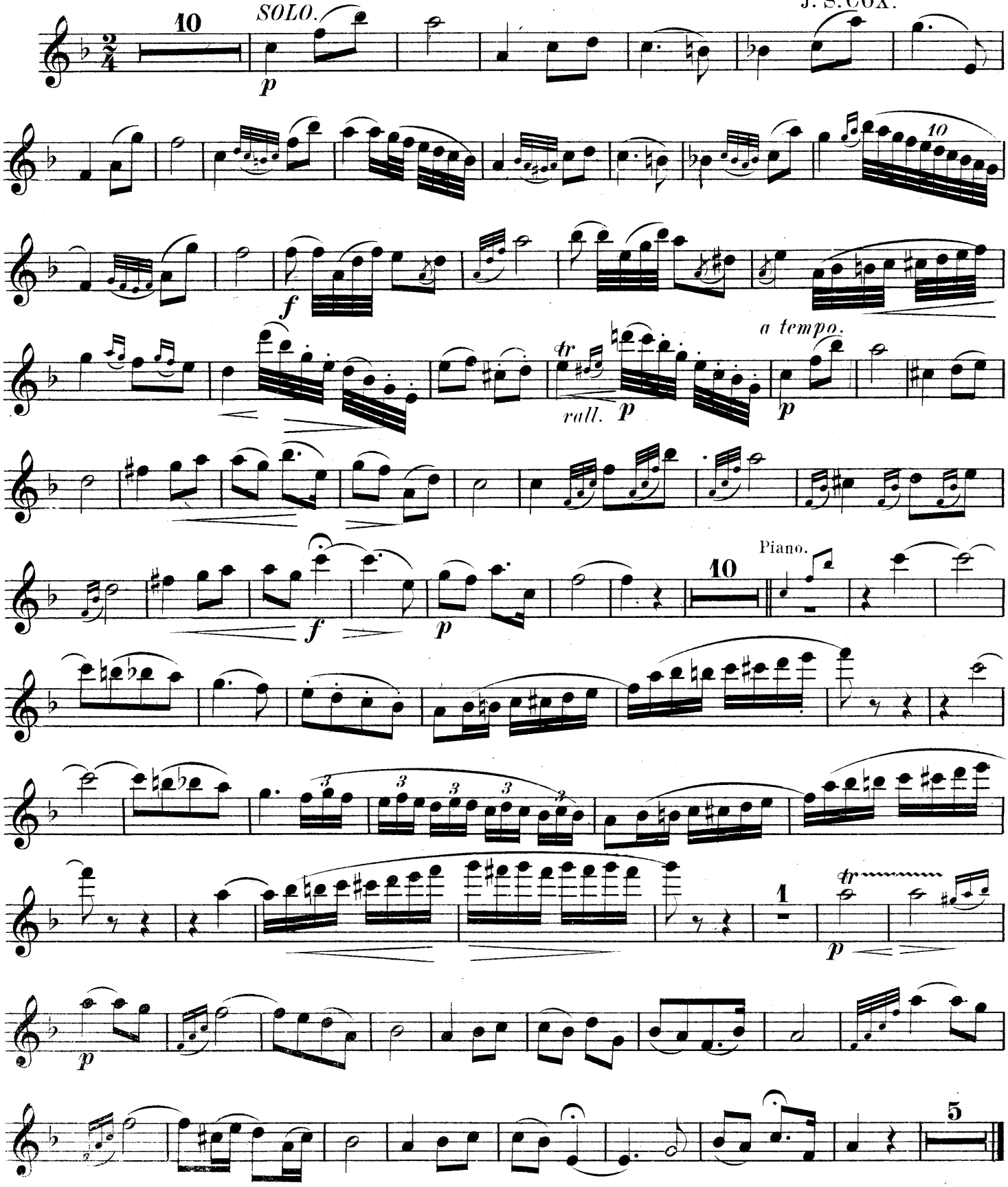
Andante religioso.



Call me thine Own.

Andantino espressivo.

Transcription for Flute by
J. S. COX.

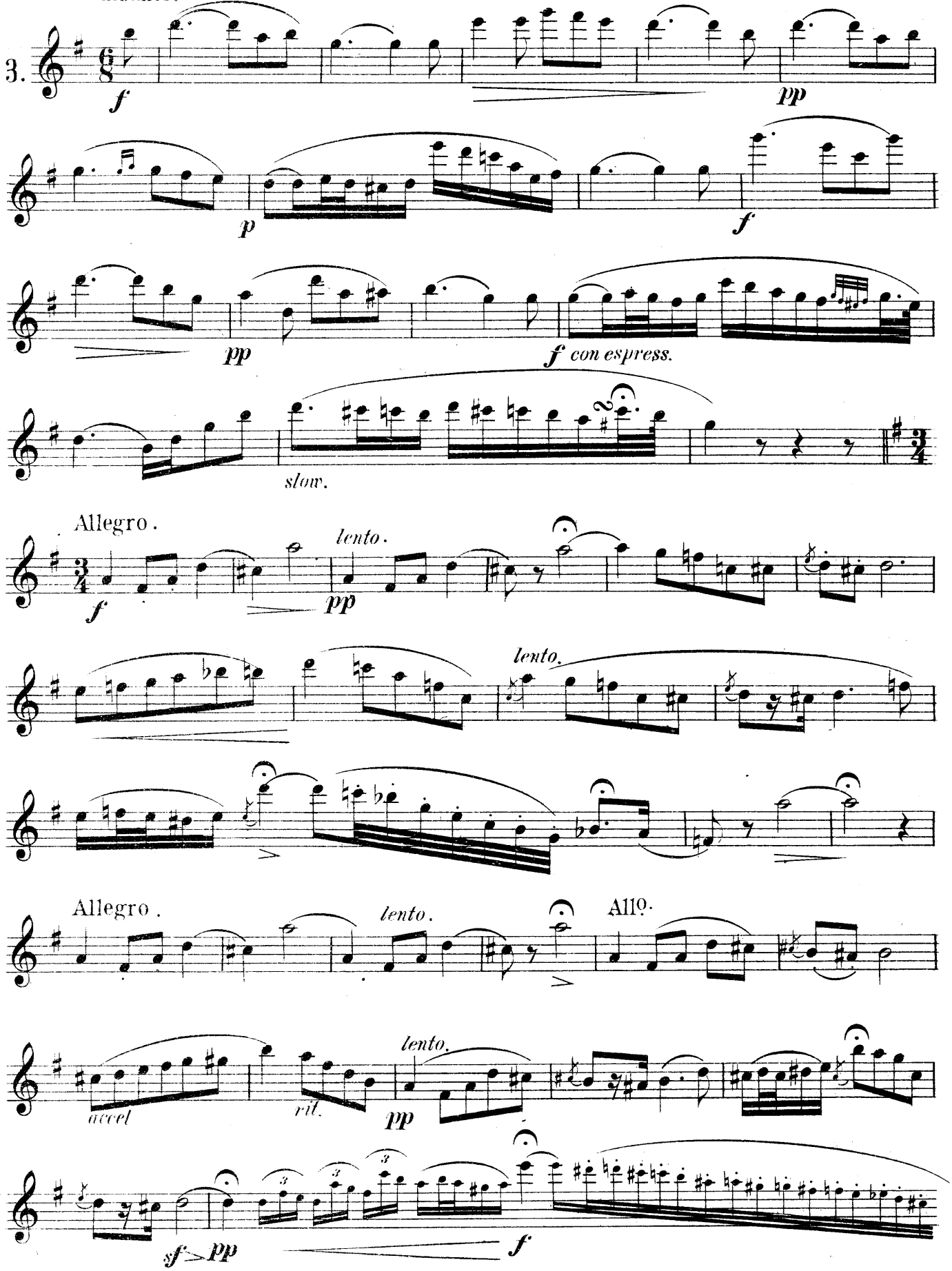


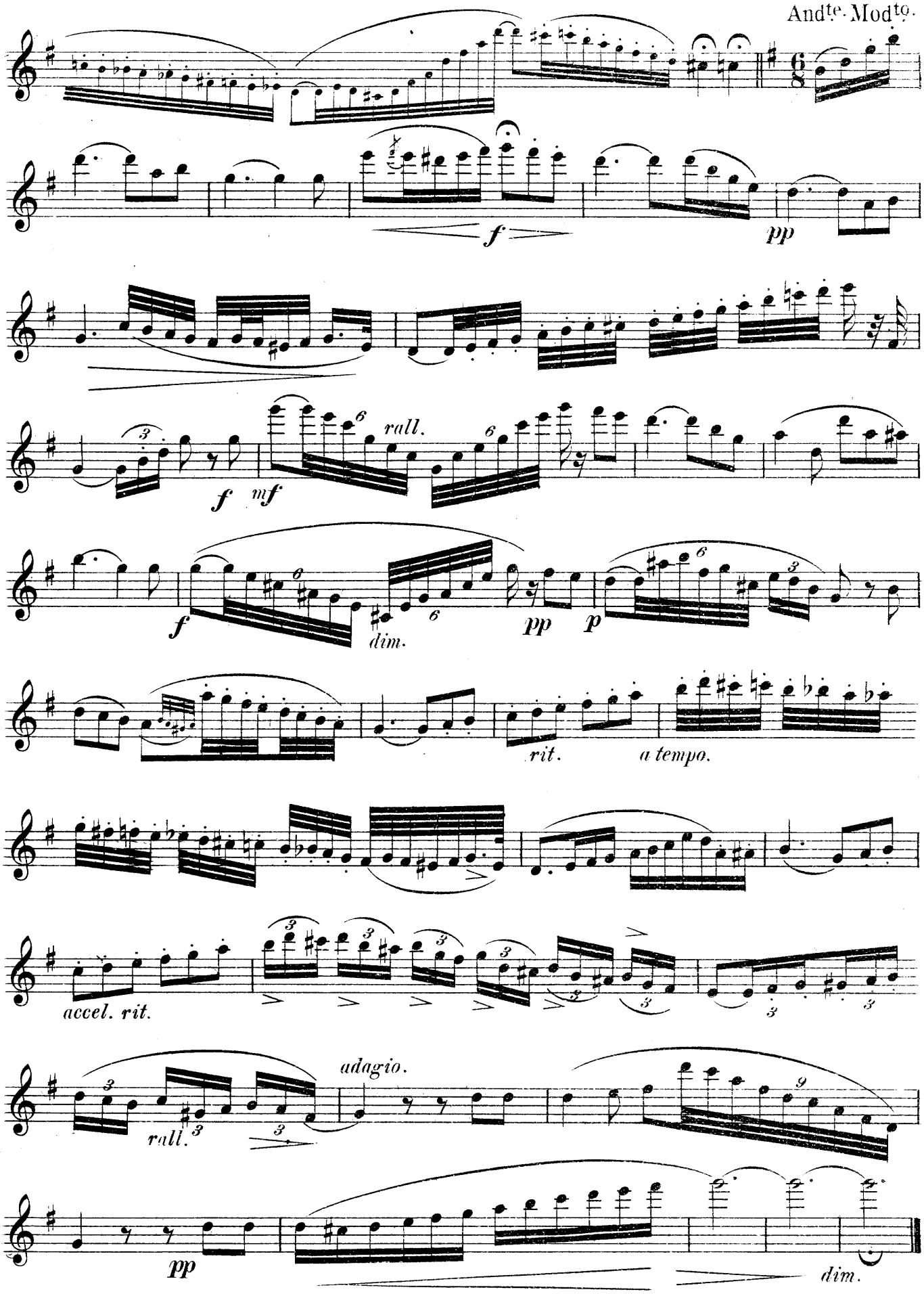
Copyright 1889 by Carl Fischer New York.

ANDANTE PASTORALE.

Andante.

E. A. LEFEBRE.



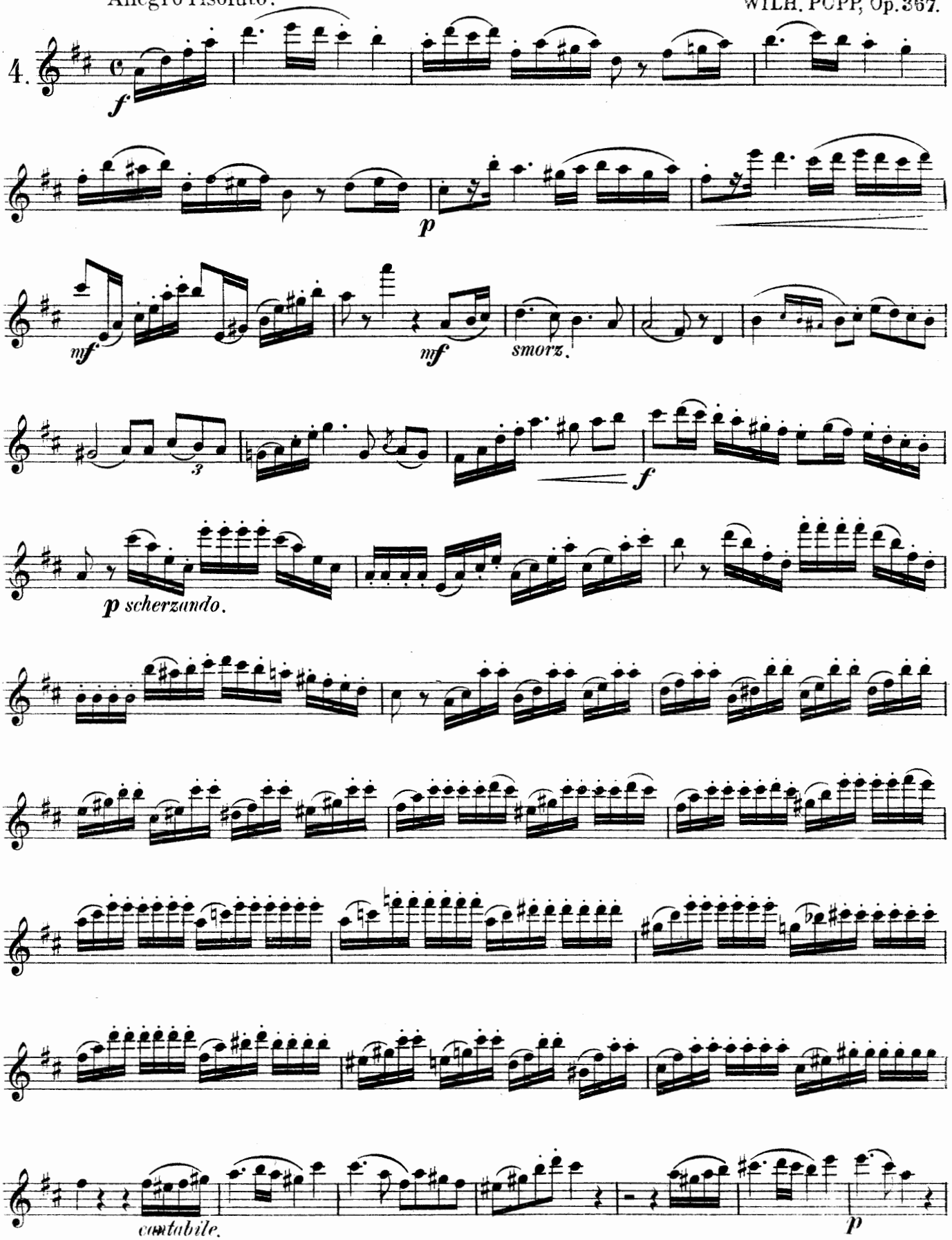

And^te. Mod^to.
f
pp
rall.
f
mf
f
dim.
pp
p
rit.
a tempo.
accel. rit.
adagio.
rall.
pp
dim.

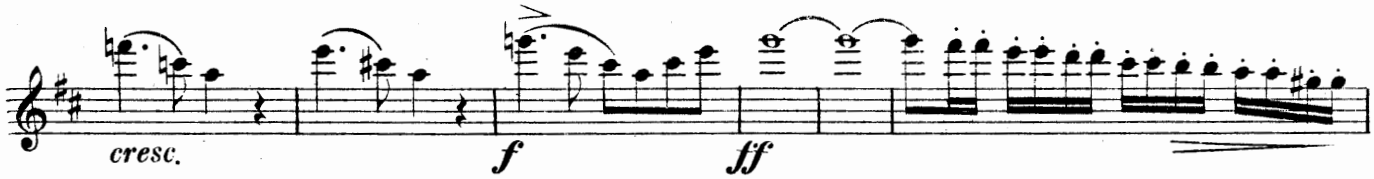
"HOME SWEET HOME."

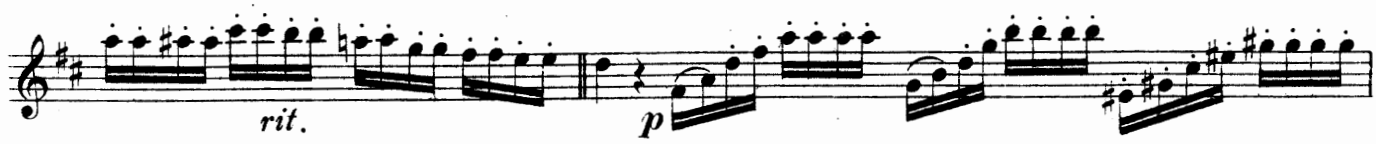
Süsse Heimath.

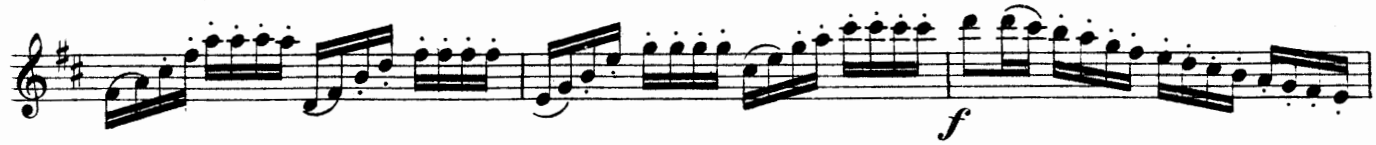
Allegro risoluto.

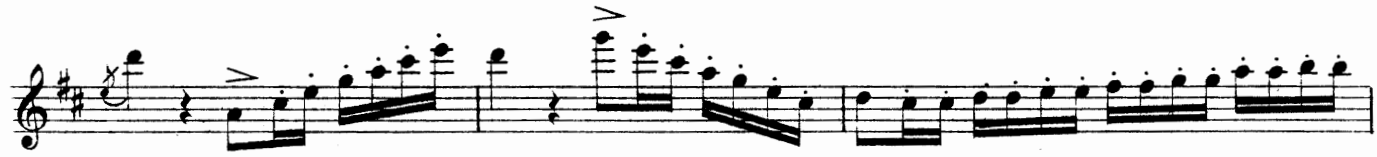
WILH. POPP, Op. 367.

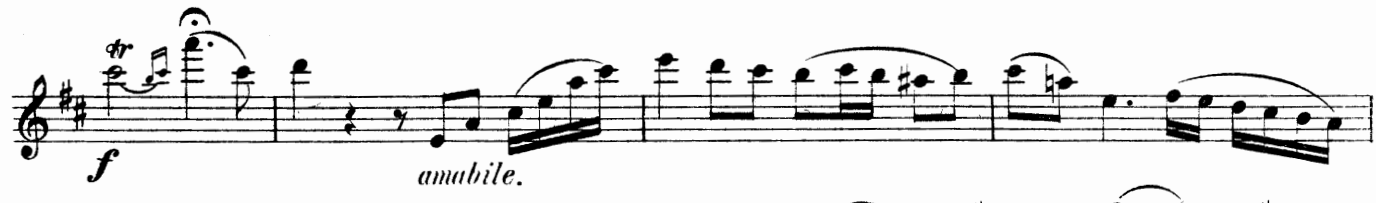


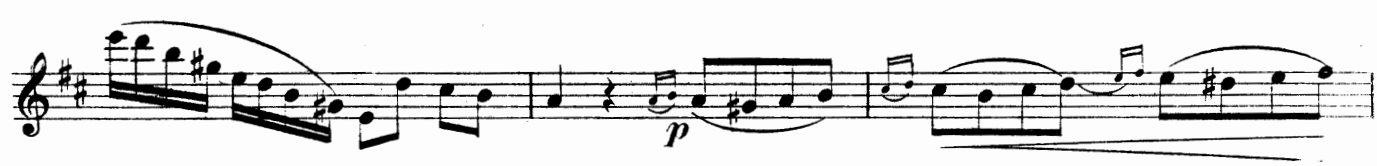


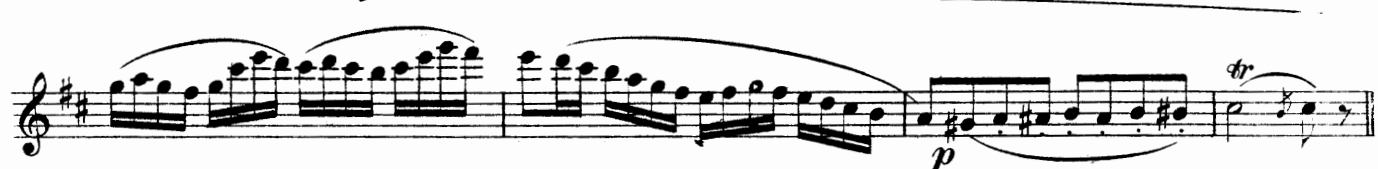






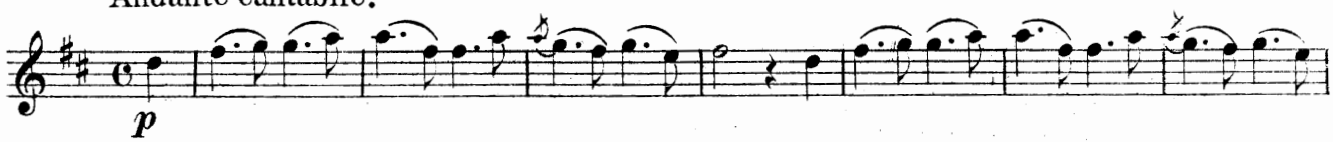


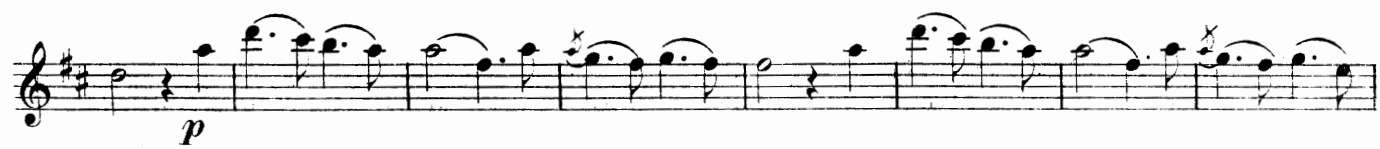


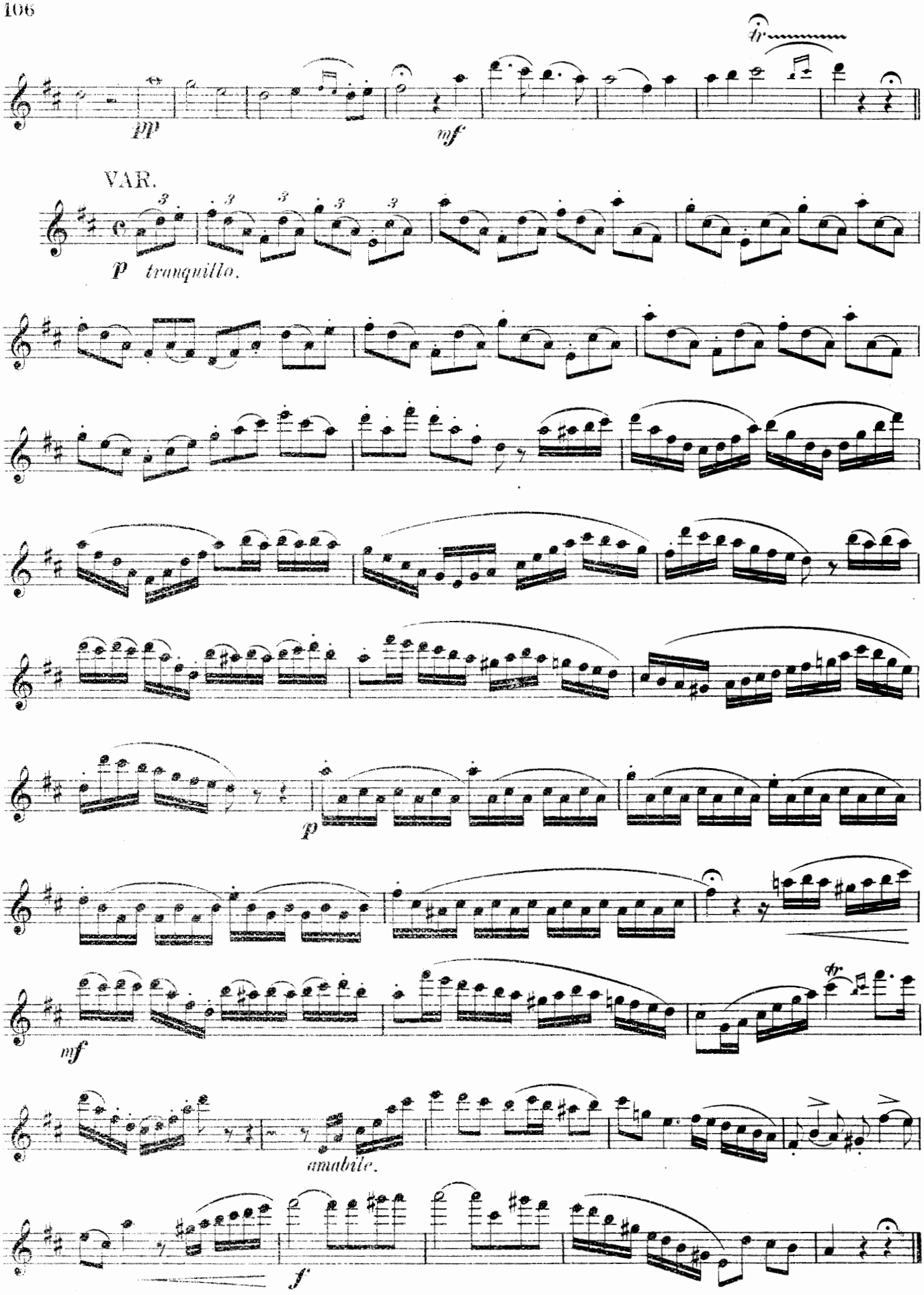


THEMA.

Andante cantabile.






tr
pp
mf
VAR.
p tranquillo.
p
mf
tr
amabile.
f

VAR.

la melodia ben marcato.

ben staccato.

p

mf

f

prestissimo.

tr

f

Brillante.

mf

cresc.

f

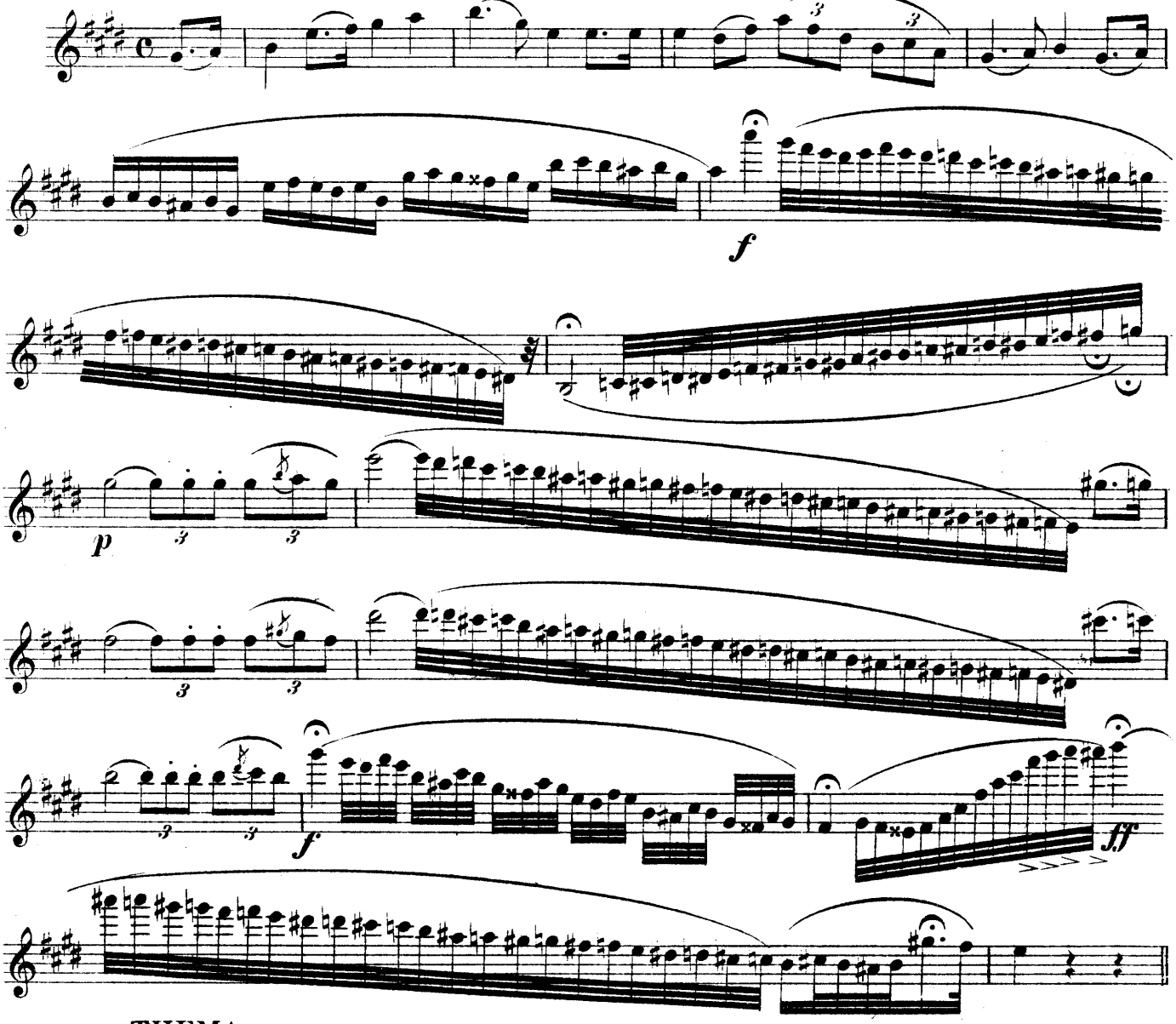
f

Fine.

GRAND VARIATION.

Andante con moto.

Richard Hochberger.



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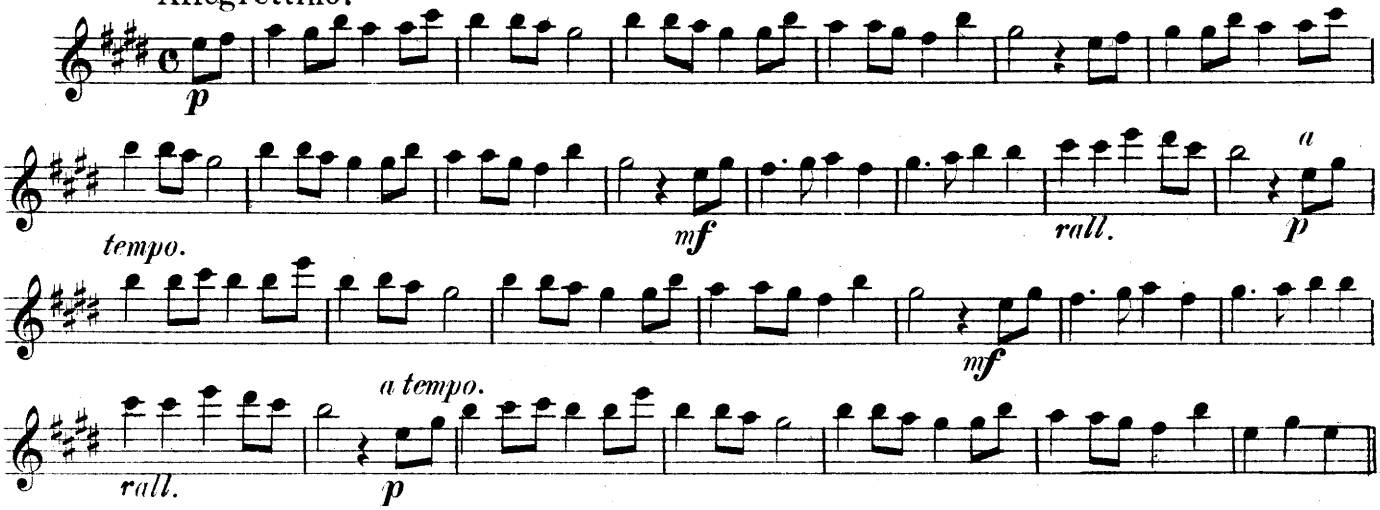
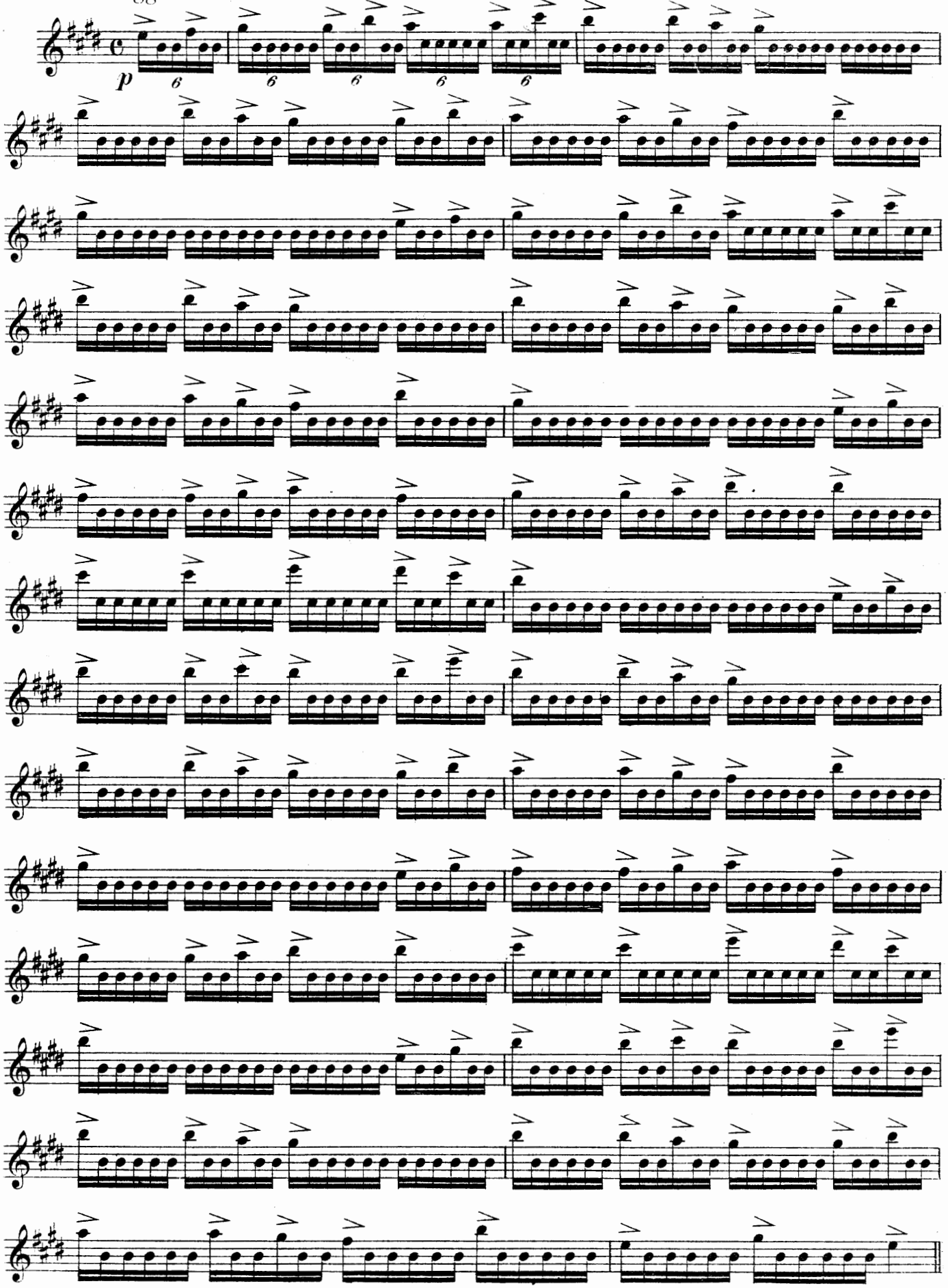
Allegrettino.



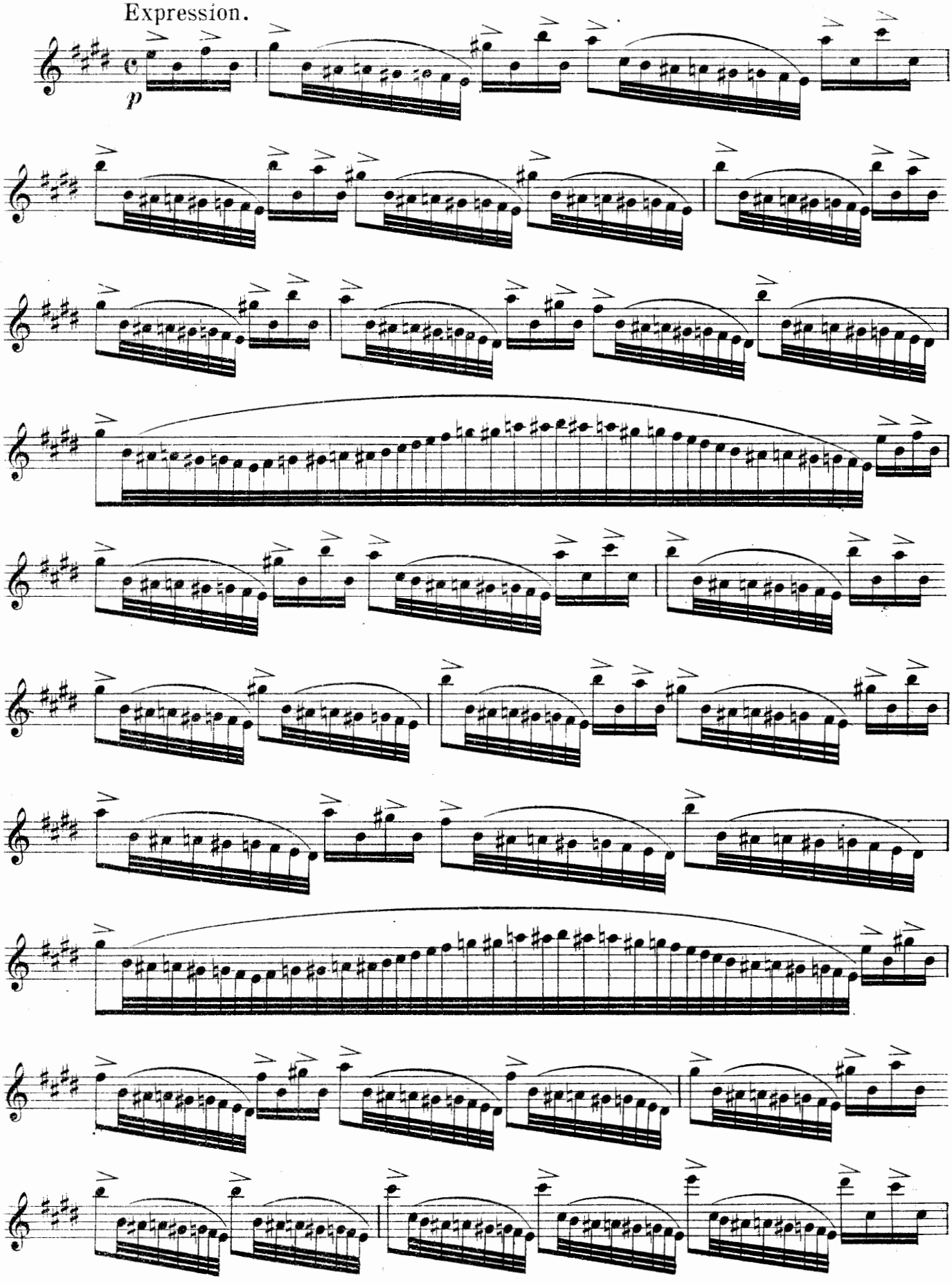
VAR I.

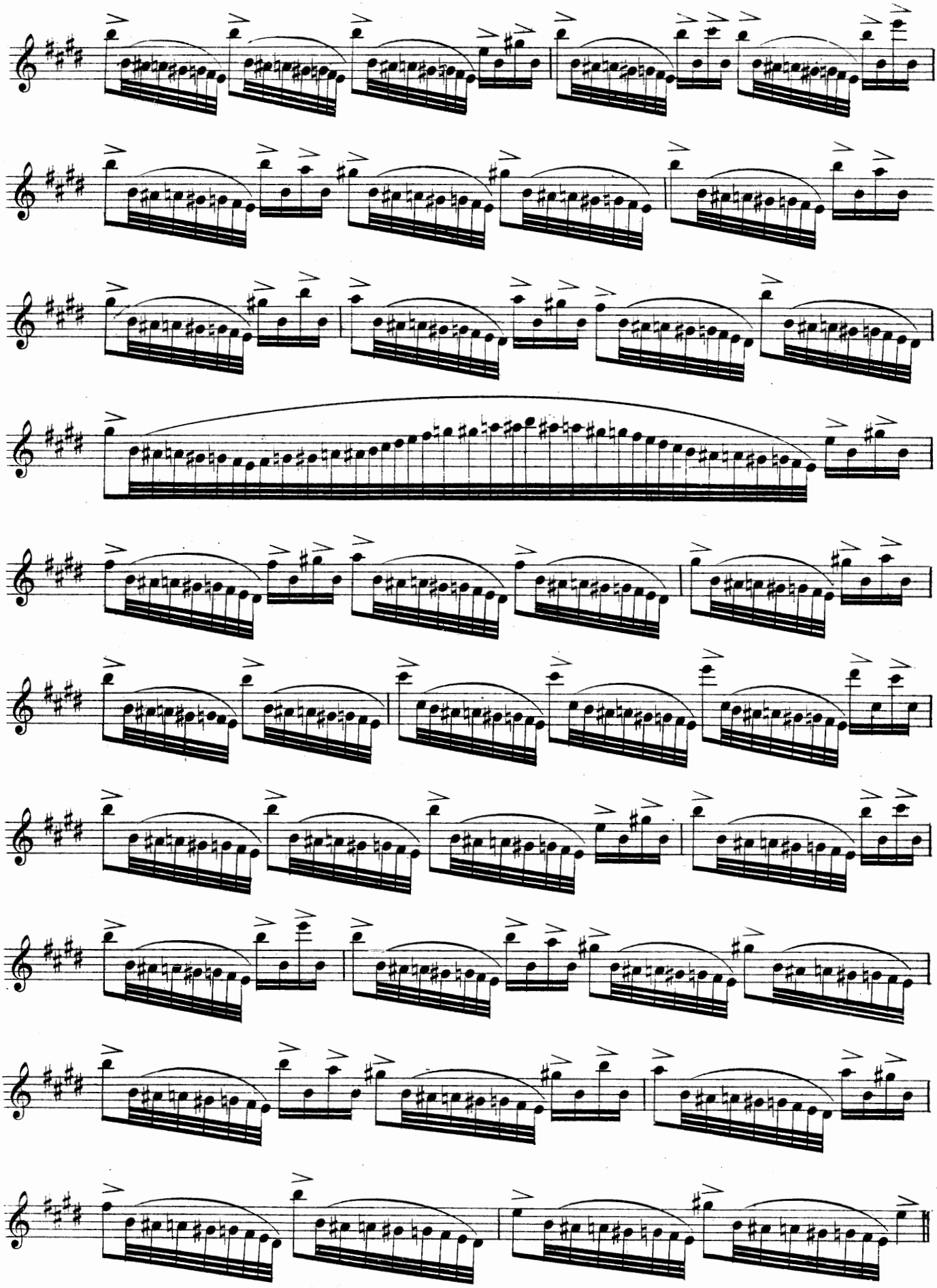
Leggieramente.



VAR. II.

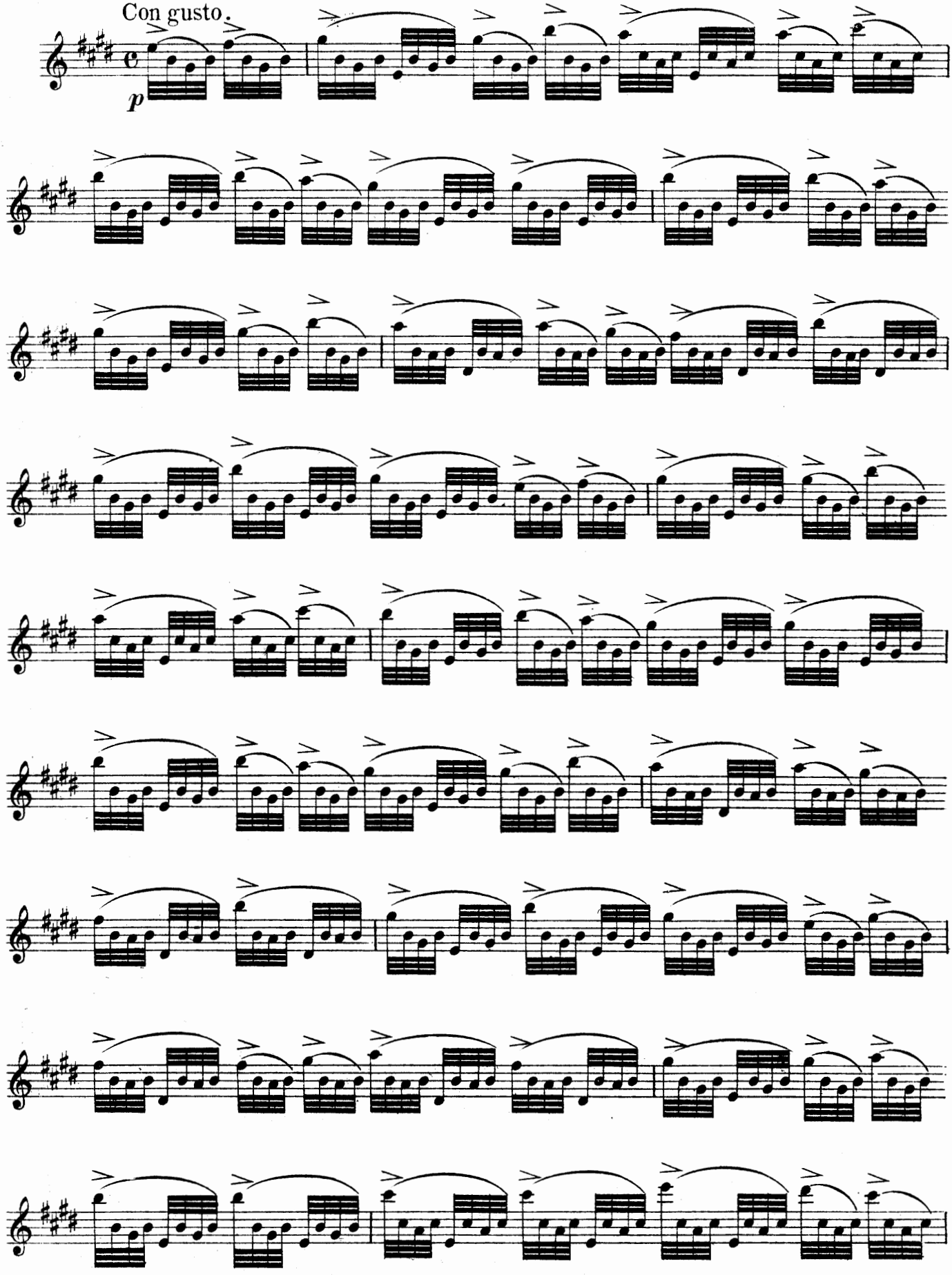
Expression.

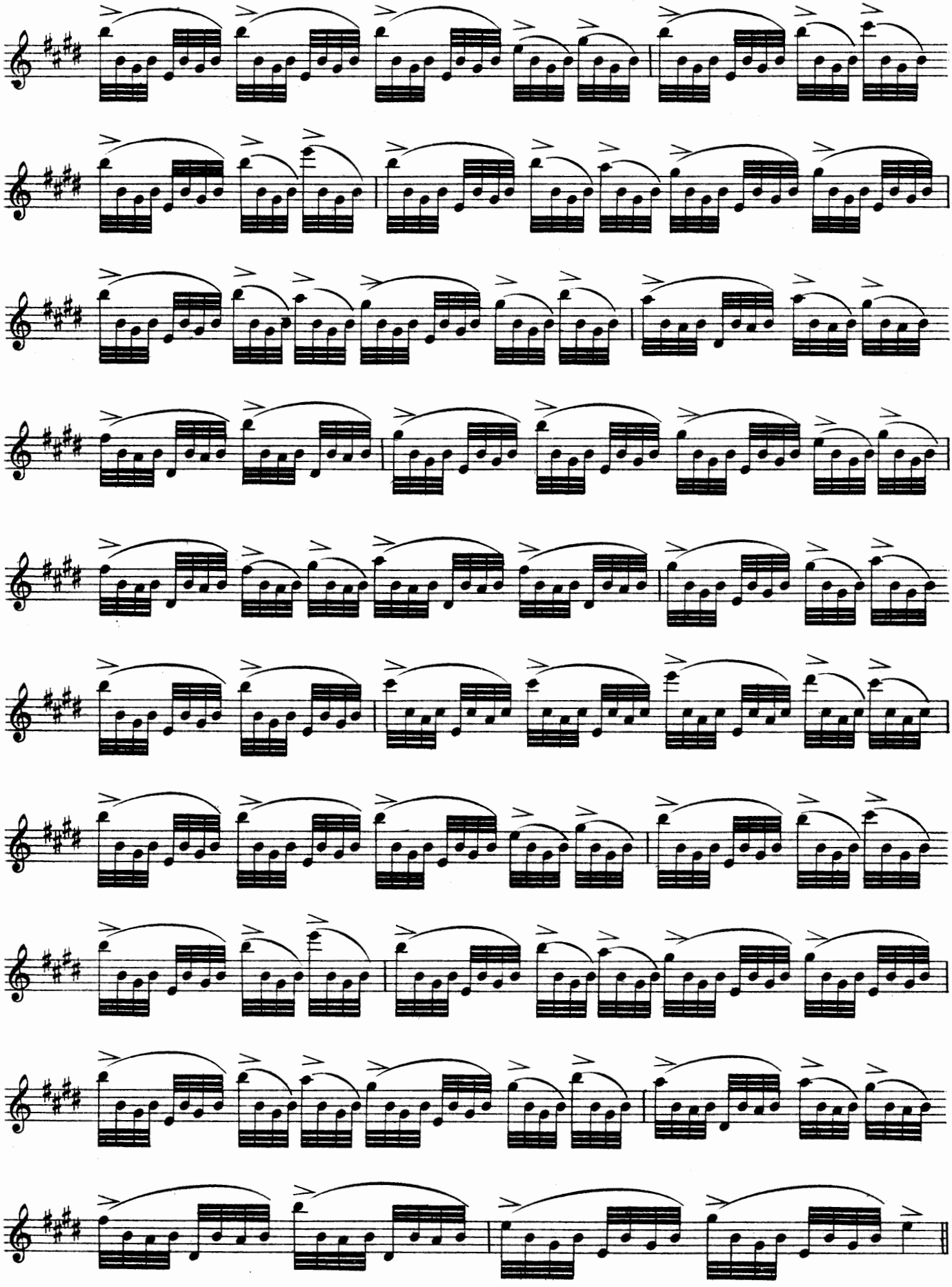




VAR. III.

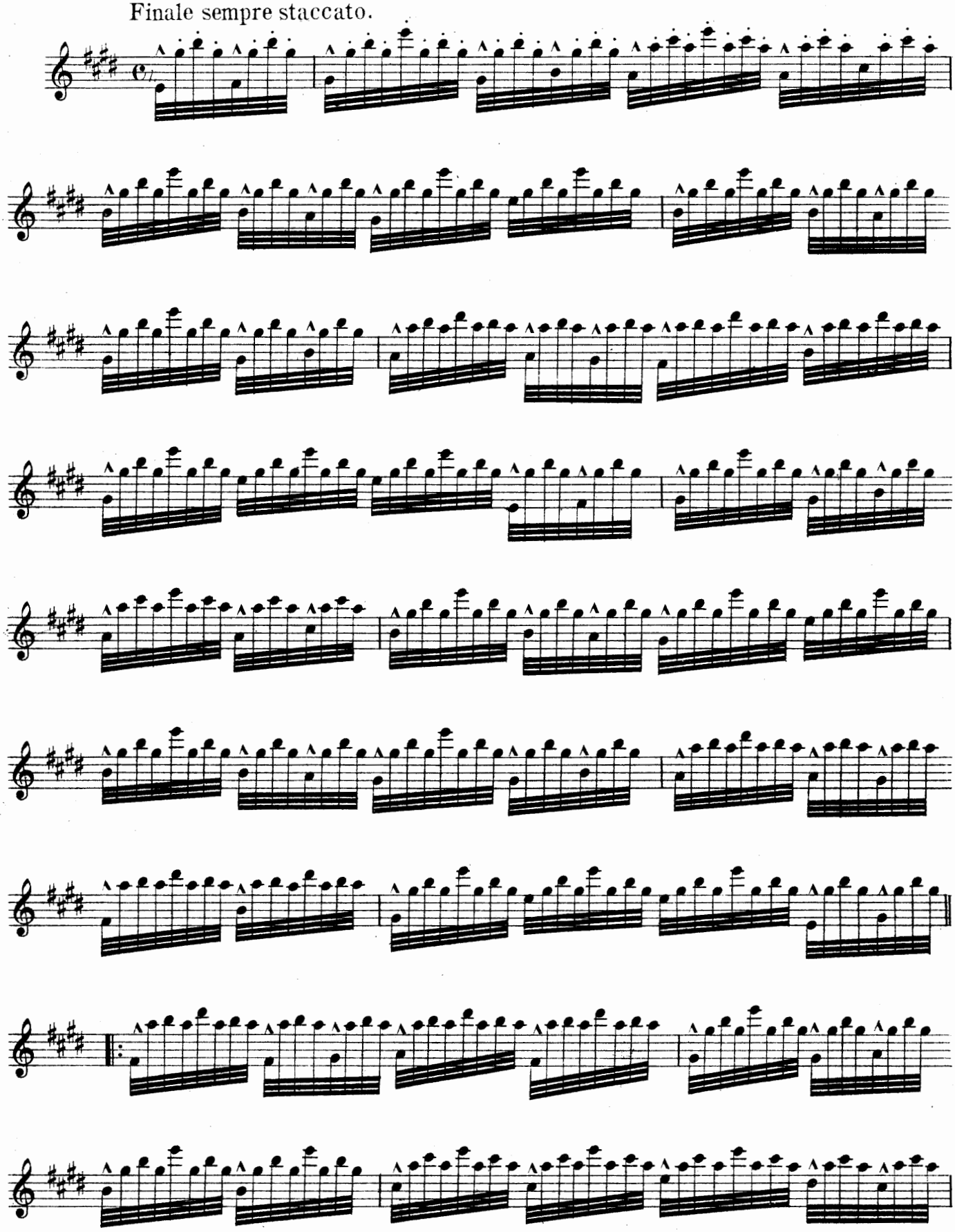
Con gusto.

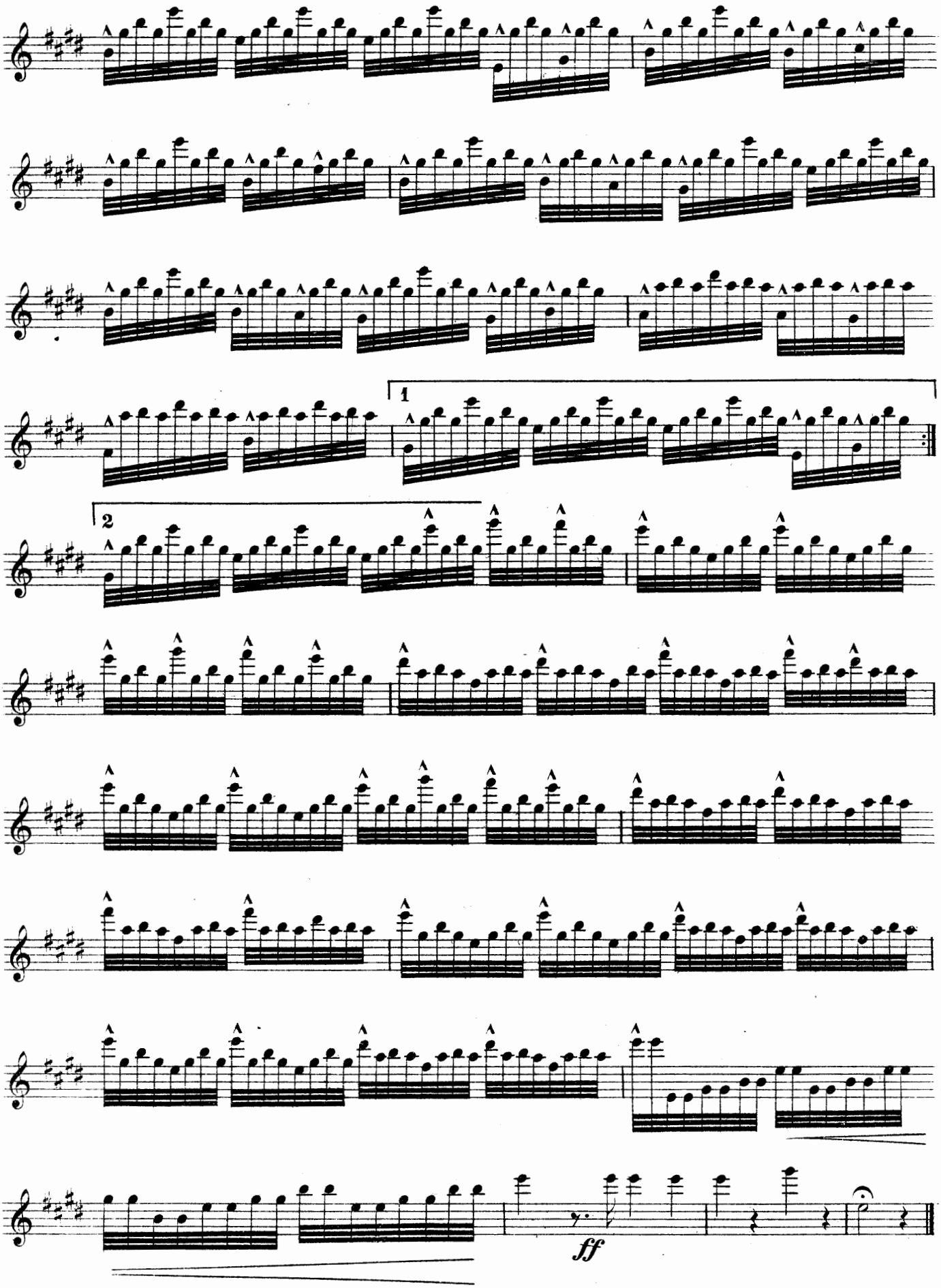




VAR. IV.

Finale sempre staccato.




1
2
ff

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

With their Abbreviations and Explanations.

A ..... to, in, or at; *a tempo* in time.
Accelerando ..... Gradually increasing the speed.
Adagio ..... Very slow.
Ad libitum ..... As the performer pleases; not in strict time.
Agitato ..... Restless with agitation.
Al or *Alla* ..... To or in the style of a March.
Alla Marcia ..... In the style of a March.
Allegretto ..... Moderately quick.
Allegro ..... Quick and lively.
Andante ..... In moderately slow time.
Andantino ..... A little less slow than Andante.
Amoroso ..... Affectionately.
Anima, con / *Animato* ..... With animation.
A piacere ..... At pleasure.
Appassionato ..... Impassioned.
Arpeggio ..... Separating or breaking the notes of a chord.
Assai ..... Very.
A tempo ..... In time.
Attacca ..... Proceed at once to the following movement.
Barcarolle ..... A boating song.
Ben ..... Well. ***Ben marcato,*** well marked.
Bis ..... Twice.
Bravoura ..... Brilliant execution.
Brillante ..... Gay, rapid, brilliant.
Brio, con ..... With much spirit.
Cadenza ..... A passage introduced by way of embelishment.
Calando ..... Gradually softer and slower.
Cantabile ..... In a singing style.
Canzonetta ..... A short song or air.
Capriccio / *Caprice* ..... A composition of irregular construction.
Cavatina ..... An Italian air.
Chord ..... A combination of two or more sounds.
Coda ..... A supplement at the end of a composition.
Col or *con* ..... With.
Crescendo or *cres.* ..... Gradually louder.
Da or *dal* ..... From.
Da Capo or *D. C.* ..... From the beginning.
Dal Segno ..... From the sign.
Decrescendo or *decresc.* Decreasing in strength.
Diminuendo or *dim.* .. Gradually softer.
Dolce or *dol.* ..... Softly, sweetly.
Duetto or *duo* ..... A piece for two performers.
E ..... And.
Energico ..... With energy.
Espressivo ..... With expression.
Fine or *Il Fine* ..... The end.
Forte or ***f*** ..... Loud.
Fortissimo or ***ff*** ..... Very loud.
Forzando or ***fz*>** ..... Accentuate the note.
Forza ..... Force of tone.
Fuoco, con ..... With fire.
Furioso ..... Furiously.
Gracioso ..... Graceful.
Giocoso ..... Joyously.
Giusto ..... Just, exact.
Grave ..... Very slow and solemn.
Gusto ..... Taste.
Harmony ..... A combination of musical sounds.
Key note ..... The first degree of the Scale.
Larghetto ..... Slow, but not so slow as Largo.
Largo ..... Broad and slow.
Legato ..... Smoothly, the reverse of Staccato.
Leggiero ..... Lightly.
Lento ..... Slow.
L'istesso tempo ..... The same time.
Loco ..... In place. Play as written, no longer an octavo higher or lower.
Ma ..... But. ***Ma non troppo,*** but not too much.
Maestoso ..... Majestically.
Maggiore ..... Major Key.
Marcato ..... Ma...
Mancando ..... Dying away.
Meno ..... Less.
Mezzo ..... Half.
Minore ..... Minor key.
Moderato ..... Moderately. ***Allegro moderate,*** moderately quick.
Molto ..... Much.
Morendo ..... Dying away.
Mosso ..... Moved. ***Più mosso,*** quicker.
Moto ..... Motion. ***Con moto,*** with animation.
Non ..... Not.
Obligato ..... An indispensable part.
Opus or *Op.* ..... A work.
Ottava or *8va* ..... To be played an octavo higher.
Pause ..... The sign indicating stoppage.
Perdendosi ..... Dying away.
Pesante ..... Heavily.
Pianissimo or ***pp*** .. As soft as possible.
Piano or ***p*** ..... Soft.
Più ..... More.
Più tosto ..... Quicker.
Poco or *un poco* .... A little.
Poco a poco ..... Gradually, by degrees.
Poi ..... Then, afterwards.
Prestissimo ..... As quick as possible.
Presto ..... Very quick.
Primo or *1mo* ..... The first.
Perdendosi ..... Losing itself, dying away.
Pomposo ..... Pompous, grand.
Quartetto ..... A piece for four performers.
Quasi ..... As if, similar to.
Quintetto ..... A piece for five performers.
Rallentando or *rall.* Gradually slower.
Ritardando or *rit.* .. Slackening speed.
Replica ..... Repetition. ***Senza replica,*** without repeats.
Rinforzando ..... With emphasis.
Risoluto ..... Resolutely, bold.
Ritenuto ..... Retarding the time.
Scherzando ..... Playfully.
Secondo or *2do* ..... The second.
Seconda volta ..... The second time.
Semplice ..... Simply.
Sempre ..... Always.
Senza ..... Without. ***Senza sordino,*** without mute.
Simile ..... The same.
Sino ..... As far as.
Smorzando ..... Diminishing the sound.
Solo ..... For one performer only. ***Soli,*** for all.
Sordino ..... Mute. ***Con sordino,*** with the mute.
Sostenuto ..... Sustained.
Sotto ..... Under. ***Sotto voce,*** in a subdued tone.
Spirito spiritoso .. Spirit, spirited.
Staccato ..... Detached.
Stretto ..... An increase of speed.
Tacet ..... Silent.
Thema ..... The subject of melody.
Tempo ..... Time. ***Tempo primo,*** the same time as at the commencement.
Tenuto or *ten.* ..... Held for the full value.
Tranquilla ..... Quietly.
Tremolando / *Tremolo* ..... Trembling, rapid movement.
Trio ..... A piece for three performers.
Troppo ..... Too much. ***Allegro, ma non troppo,*** quick, but not too quick.
Tutti ..... All, all the instruments.
Un ..... A, one.
Unisono ..... In unison.
Una corda ..... On one string.
Veloce ..... Quick.
Vivace ..... With vivacity.
Vivo ..... Lively.
Variatione ..... Variation of a melody.
Volkslied ..... A national song.
Voce ..... The voice.
Volti Subito or *V.S.* .. Turn over quickly.