

The only correct Edition.



# OTTO LANGEY'S

Newly revised

# TUTOR

FOR

# FLUTE.

## 4<sup>TH</sup> EDITION

*with Appendix*

Selected compiled and arranged by

**HARRY PRENDIVILLE.**

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L

**Carl Fischer.**  
NEW YORK, 6 FOURTH AVE.

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26th Street  
New York

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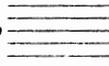
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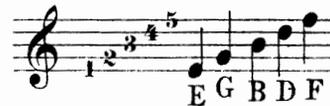
# RUDIMENTS OF MUSIC.

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.

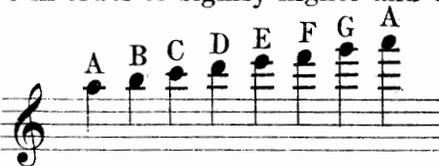
They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

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: 

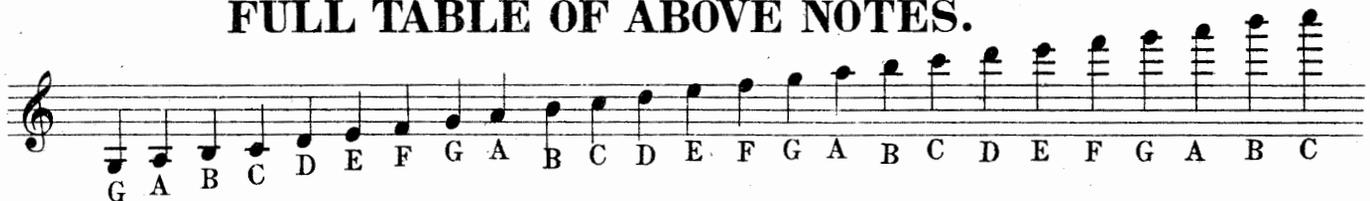
of the four spaces between the lines  of the two above and below the lines 

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.

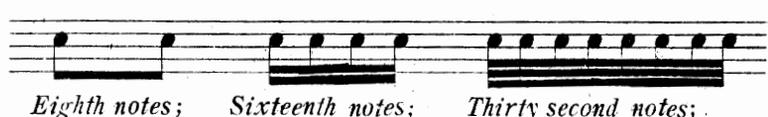


## DURATION OF NOTES.

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*

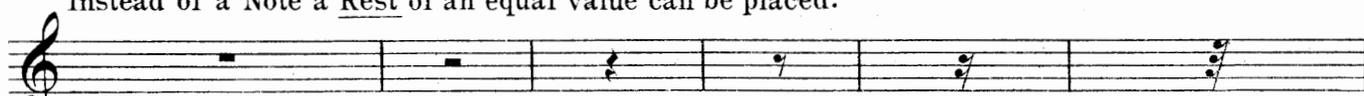
## BARS.

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

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.

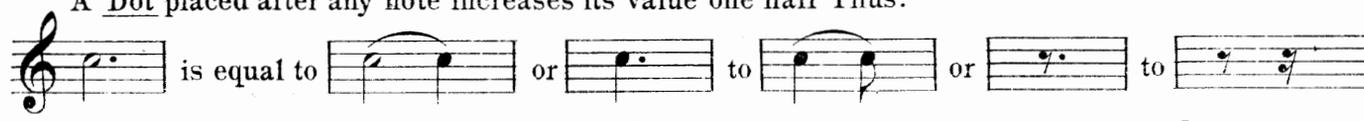
Instead of a Note a Rest of an equal value can be placed.



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

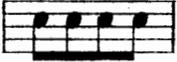
## DOTS.

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



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

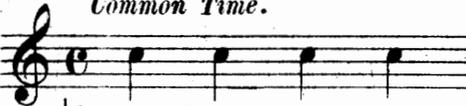
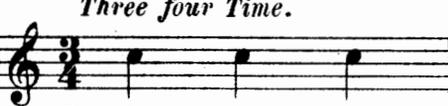
# TRIPLETS, DOUBLE TRIPLETS AND GROUP.

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.

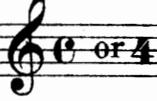
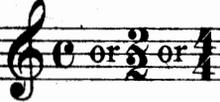
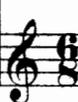
There are also groups of five  seven  and nine notes  etc.

## 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.

<p><i>Common Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains four quarter notes or the same value in longer or shorter notes or rests and four. 1. 2. 3. 4. have to be counted in a bar.</p> </div>	<p><i>Three four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains three quarter notes or the same value of longer or shorter notes or rests and three 1. 2. 3. have to be counted.</p> </div>	<p><i>Two four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two quarter notes etc. two 1. 2. have to be counted.</p> </div>
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## TABLE OF TIMES.

<i>Single common Times.</i>	<i>Compound Common Times.</i>	<i>Single Triple Times.</i>	<i>Compound Triple Times.</i>
			
			
			

When a line is drawn through the C thus  which is called à la 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.

1<sup>st</sup> Finger, bent.  
 2<sup>nd</sup> " bent.  
 3<sup>rd</sup> " nearly straight.  
 4<sup>th</sup> " above the G $\sharp$  Key, ready to open that Key when required.  
 The thumb gently resting against the side of the instrument, just above the B $\flat$  Key.

#### RIGHT HAND.

1<sup>st</sup> Finger, slightly bent.  
 2<sup>nd</sup> " a little more bent.  
 3<sup>rd</sup> " slightly bent.  
 4<sup>th</sup> " over the D $\sharp$  Key, ready to open that or the other foot Keys when required.  
 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.

1.  $\text{C}$  G A B A G

2.  $\text{C}$  G A B A G

3.  $\text{C}$  G A B A G

4.  $\text{C}$  G A B A G

5.  $\text{C}$  F E D E F

6.  $\text{C}$  F E D E F

7.  $\text{C}$  C D E F G

8.  $\text{C}$  C D E F G

Now observe the value of the notes and count mentally.

9.  $\text{C}$  One, two, three, four, one, two, three, four, one etc.

10.  $\text{C}$  One, two, three, four, one etc.

11.  $\frac{3}{4}$  Count One, two, three, One, two etc.

12.  $\frac{3}{4}$  One, two, three etc.

## 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.

A musical staff in treble clef showing the intervals of a major scale. Above the staff, brackets indicate the intervals: 'tone' between the 1st and 2nd degrees, 'tone' between the 2nd and 3rd, 'semitone' between the 3rd and 4th, 'tone' between the 4th and 5th, 'tone' between the 5th and 6th, 'tone' between the 6th and 7th, and 'semitone' between the 7th and 8th. Below the staff, triangles point to each note, labeled '1<sup>st</sup> degree', '2<sup>nd</sup>', '3<sup>rd</sup>', '4<sup>th</sup>', '5<sup>th</sup>', '6<sup>th</sup>', '7<sup>th</sup>', and '8<sup>th</sup>'.

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 and the Octave etc.

### EXAMPLE.

A musical staff in treble clef showing the degrees of a scale. Above the staff, the notes are labeled 'Degrees.' with numbers 1 through 8. Below the staff, the intervals between the notes are labeled: 'Second, Third, Fourth, Fifth, Sixth, Seventh, Octave.'

#### Scale of C major.

A musical staff in treble clef showing the scale of C major, starting on middle C and ascending to the next C an octave higher.

#### 13. Exercises with quarter notes.

A musical staff in treble clef showing an exercise with quarter notes, starting on middle C and ascending to the next C an octave higher.

One, two, three, four

A musical staff in treble clef showing an exercise with quarter notes, starting on middle C and ascending to the next C an octave higher.

#### 14. In Thirds.

A musical staff in treble clef showing an exercise in thirds, starting on middle C and ascending to the next C an octave higher.

1. 2. 3. 4.

A musical staff in treble clef showing an exercise in thirds, starting on middle C and ascending to the next C an octave higher.

**15. In Fourths.**

One, two, three.

**16.**

**17.**

**18. With eighth notes.**

One, two, three, four.

## 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.**



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.

1 2 3 4 5 6 7  
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.

G 1 D 2 A 3 E 4 B 5 F# 6 C# 7

Scale of G major.

semitone

semitone

33.

SYNCOPIATED NOTES. The accompaniment of a 2<sup>nd</sup> Flute is given to keep proper time.

34.

PUPIL.

MASTER.

L. Dorus.

35.

36.   
One, two, three      one, two, three

37. 

38. EXERCISES with Triplets.



39.   
too<sup>3</sup> too



40. 

41.   
too too

42. 

C. Scholl.









Scale of D major.

A soft tonguing is applied in passages marked thus:

44. Air, Blue Bells of Scotland.

45.

46.

47. SINGLE TONGUEING.

too, too

# FLATS.

A flat  $\flat$  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.

Number of Flats.

Names of the Keys.

F B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$

Scale of F major.

48. Moderato.

N. Bousquet.

PUPIL.

DUET.

MASTER.

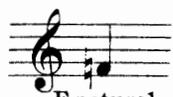
1834-99

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



# THE NATURAL.

In order to restore a note, which has been raised by a sharp # or depressed by a flat b, 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

A MINOR. E MINOR. B MINOR. F# MINOR. C# MINOR. G# MINOR. D# MINOR. A# MINOR.

D MINOR. G MINOR. C MINOR. F MINOR. Bb MINOR. Eb MINOR. Ab MINOR.

Scale of A minor.

Musical notation for the A minor scale in treble clef, common time. The scale is written as a single line of music, starting on A4 and ending on A5.

53. Allegretto.

Musical notation for exercise 53, marked 'Allegretto' and 'expressivo'. It consists of three staves of music in treble clef, 6/8 time. The piece features a melodic line with slurs and a steady accompaniment.

54.

N. Bousquet.

Musical notation for exercise 54, by N. Bousquet, in treble clef, common time. It consists of three staves of music featuring a complex, flowing melodic line with many slurs and ties.

Scales of G major in two Octaves.

Musical notation for scales of G major in two octaves, in treble clef, common time. The scale is written as a single line of music, starting on G4 and ending on G6.

55. Allegro molto.

C. Scholl.

Musical notation for exercise 55, marked 'Allegro molto', by C. Scholl. It consists of five staves of music in treble clef, 2/4 time. The piece is characterized by a very fast, rhythmic melody with many slurs and ties.

56.

Exercise 56 consists of three staves of music in G major and common time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns with slurs and ties, moving across the staff.

57.

Exercise 57 consists of three staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns with slurs and ties, moving across the staff.

Scale of E minor.

The E minor scale is presented in two staves. The first staff shows the ascending scale: E, F, G, A, B, C, D, E. The second staff shows the descending scale: E, D, C, B, A, G, F, E. The key signature is one sharp (F#).

58.

Exercise 58 consists of a single staff of music in G major and common time. The music features a series of eighth-note patterns with slurs and ties, moving across the staff.

59. DUET. L. Dorus.

PUPIL.

MASTER.

Exercise 59 is a duet in G major and common time, composed by L. Dorus. It consists of two staves: the top staff is labeled 'PUPIL.' and the bottom staff is labeled 'MASTER.'. Both staves feature eighth-note patterns with slurs and ties.

This block shows the continuation of exercise 59, consisting of two staves of music in G major and common time. The top staff continues the 'PUPIL.' part and the bottom staff continues the 'MASTER.' part.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand.

The second system continues the piece with similar melodic and harmonic patterns. The right hand has a more active melodic line with slurs and ties, while the left hand provides a steady accompaniment.

The third system concludes the piece with a double bar line. The melodic line in the right hand reaches a final cadence, and the bass line provides a clear harmonic foundation.

**60. Andante.**

The first system of piece 60 is marked 'Andante' and is in 3/4 time. It features a slower tempo and a more spacious feel. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

The second system of piece 60 continues the melodic and harmonic development. The right hand has a melodic line with slurs and ties, and the left hand provides a steady accompaniment.

The third system of piece 60 concludes the piece with a double bar line. The melodic line in the right hand reaches a final cadence, and the bass line provides a clear harmonic foundation.

**61. Allegro.**

The first system of piece 61 is marked 'Allegro' and is in 2/4 time. It features a faster tempo and a more rhythmic feel. The right hand has a melodic line with slurs and ties, and the left hand provides a steady accompaniment.

62.

Scale of D minor.

63. Cantabile.

L. Drouet.

The image displays a page of musical notation for piano, organized into seven systems, each consisting of two staves. The music is written in a minor key, indicated by a single flat in the key signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of arpeggiated chords and melodic lines with slurs. The fifth system features the vocalization "doodoodoo" written in the right-hand staff. The page concludes with a double bar line at the end of the seventh system.

## 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  $\langle$  means: *crescendo*, increasing the sound.

*dim. decresc.* or  $\rangle$  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 $\flat$  major.

The scale of B $\flat$  major is presented in four staves. The first staff shows the ascending scale with dynamics *pp*, *f*, and *pp* indicated by a hairpin. The second staff shows the descending scale with dynamics *p*, *f*, and *p* indicated by a hairpin. The third and fourth staves show the scale with various articulation marks, including slurs and accents, and dynamic markings *p* and *f*.

64.

Exercise 64 consists of four staves of music in B $\flat$  major, 4/4 time. It features a series of slurs over eighth and sixteenth notes, with dynamic markings *p* and *f* indicating changes in volume.

65.

N. Bousquet.

Exercise 65 consists of four staves of music in B $\flat$  major, 2/4 time. It features a series of slurs over eighth and sixteenth notes, with dynamic markings *p* and *f* indicating changes in volume.

66. Allegretto.

N. Bousquet.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of seven systems, each with two staves. The first system begins with a piano (*p*) dynamic marking. The piece is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together. The notation includes various articulations such as slurs, accents, and phrasing slurs. The overall texture is light and elegant, typical of the Allegretto tempo.

Scale of G minor.

67.

N. Bousquet.

68. Andantino.

69. EXERCISE with dotted notes.

L. Drouet.

70. Allegro agitato.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with eighth notes and some beamed sixteenth notes. A *dim.* (diminuendo) marking is present above the lower staff.

Second system of musical notation. The upper staff continues the melodic line with various intervals and accidentals. The lower staff features a more active bass line with sixteenth-note patterns.

Third system of musical notation. The upper staff has a more sparse melodic line with some rests. The lower staff continues with a steady eighth-note bass line.

Fourth system of musical notation. The upper staff features a melodic line with some grace notes and slurs. The lower staff has a consistent eighth-note bass line.

Fifth system of musical notation. The upper staff has a melodic line with some rests and slurs. The lower staff continues with a steady eighth-note bass line.

Sixth system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff has a bass line with some rests and eighth-note patterns.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and accents. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation, continuing the piece. The upper staff shows melodic development with various articulations. The lower staff maintains a consistent rhythmic accompaniment.

Third system of musical notation. The upper staff continues the melodic theme, while the lower staff's accompaniment shows some rhythmic variation.

Fourth system of musical notation. The upper staff features more complex melodic figures with slurs and accents. The lower staff accompaniment includes some sixteenth-note passages.

Fifth system of musical notation. The upper staff continues with melodic motifs, and the lower staff accompaniment remains active with eighth-note patterns.

Sixth system of musical notation, the final system on the page. It concludes with a *pp* (pianissimo) dynamic marking. The upper staff has a more sparse melodic line, and the lower staff accompaniment is also simplified.

# SCALES.

B minor.



A major.



F# minor.



E major.



C# minor.



Eb major.



C minor.



Ab major.



F minor.



Db major.



Bb minor.



F# major.



B major.



## Scales upon intervals.

In THIRDS.

D major.

Two staves of musical notation for scales in thirds, D major. The first staff shows the ascending scale: D4-E4-F#4-G4-A4-B4-C#5-D5. The second staff shows the descending scale: D5-C#5-B4-A4-G4-F#4-E4-D4. The key signature has one sharp (F#) and the time signature is common time (C).

In FOURTHS.

Two staves of musical notation for scales in fourths, D major. The first staff shows the ascending scale: D4-G4-C#5-F#5-B5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

In FIFTHS.

Two staves of musical notation for scales in fifths, D major. The first staff shows the ascending scale: D4-A4-D5-F#5-B5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

In SIXTHS.

Two staves of musical notation for scales in sixths, D major. The first staff shows the ascending scale: D4-B4-E5-A5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

In SEVENTHS.

Two staves of musical notation for scales in sevenths, D major. The first staff shows the ascending scale: D4-G4-B5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

In OCTAVES.

Two staves of musical notation for scales in octaves, D major. The first staff shows the ascending scale: D4-D5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

In TENTHS.

Two staves of musical notation for scales in tenths, D major. The first staff shows the ascending scale: D4-A4-D5-F#5-B5-D6. The second staff shows the descending scale: D6-C#5-B5-A5-G5-F#5-E5-D5. The key signature has one sharp (F#) and the time signature is common time (C).

EXERCISE for the low Keys of C and C# or Db

The first section of the exercise consists of five staves of music. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The third staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The fourth staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The fifth staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest.

In THIRDS.

C major.

The second section of the exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest.

In FOURTHS.

The third section of the exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest.

In SIXTHS.

The fourth section of the exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest.

In OCTAVES.

The fifth section of the exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest.

# 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.

DORUS.

Presto.

The musical score is a six-system exercise for piano. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 6/8. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes. Numerous breath marks (comma symbols) are placed above notes in the upper staff of each system, indicating where to take breath. The piece concludes with a double bar line and repeat signs.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The upper staff has a similar intricate melodic pattern, while the lower staff continues the accompaniment with some rests.

Third system of musical notation. The upper staff shows a melodic line with frequent slurs and accents. The lower staff continues with a steady accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with some chromaticism. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a trill-like figure. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff continues with a melodic line of sixteenth notes. The lower staff has a more active accompaniment.

Seventh system of musical notation, the final system on the page. It concludes with a double bar line and repeat signs. The upper staff has a melodic line with a trill, and the lower staff has a final accompaniment.

# 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 $\flat$  major.**

*dolce.*

*mf*

74. Adagio.

C minor.

*espressivo.*

*dolce.*

*crese.*

*dim.*

*pp*

The image shows a musical score for piano in C minor, Adagio, measures 74-99. The score is written in 3/4 time and consists of seven systems of two staves each. The key signature is C minor (three flats). The tempo is Adagio. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked *espressivo.* and the second system is marked *dolce.* The third system is marked *crese.* and the fourth system is marked *dim.* and *pp*. The score ends with a double bar line.

75. Allegro.

DORUS.

G major.

The musical score is arranged in eight systems, each with a piano part on the left and a vocal part on the right. The piano part is written in G major and 2/4 time, featuring intricate sixteenth-note patterns and trills. The vocal part is written in G major and 2/4 time, featuring melodic lines with trills and slurs. Dynamics include *poco. f*, *cresc.*, *rf*, *dol.*, and *f*. The piece concludes with a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with trills and triplets. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic elements.

Third system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.

Fourth system of musical notation, featuring a *dol.* (dolce) marking in the bass staff and crescendo hairpins.

Fifth system of musical notation, including dynamic markings of *f* (forte) in the bass staff.

Sixth system of musical notation, featuring a *crese.* (crescendo) marking in the bass staff and a dynamic marking of *f* (forte).

Seventh system of musical notation, including a *dol.* (dolce) marking in the bass staff.

*Adagio.*

**G minor.**

*dol.* *f* *f* *f*

### The double flatt $\flat\flat$ .

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

#### 76. Andante.

**G $\flat$  major.**

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

L. DORUS.

The image displays a musical exercise consisting of 12 staves of music. Each staff begins with a treble clef and a common time signature (C). The exercise is divided into 12 distinct key signatures, each represented by a different set of sharps and flats in the key signature. The keys, from top to bottom, are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. The music is written in a single melodic line on each staff, featuring a variety of articulations such as slurs, accents, and dynamic markings. The exercise is designed to be played in all keys, with each staff representing a different key signature. The notation includes various rhythmic values and articulations to provide a comprehensive training in key signatures and articulation.

78.

L. DORUS.

The musical score consists of 12 staves of music. The first staff is in C major, 6/8 time, with a tempo marking of 'L.' (Lento). The second staff changes to B-flat major. The third staff changes to B-flat minor. The fourth staff changes to A-flat major. The fifth staff changes to A-flat minor. The sixth staff changes to G major. The seventh staff changes to G minor. The eighth staff changes to F major. The ninth staff changes to F minor. The tenth staff changes to E major. The eleventh staff changes to E minor. The twelfth staff changes to D major. The music is characterized by flowing eighth-note patterns and melodic lines, often with slurs and ties. The piece concludes with a final cadence in D major.

FINGER EXERCISES in all major Keys.

C major.

First system of musical notation for C major exercises, consisting of three staves. The first staff contains three measures of eighth-note runs, each with a slur. The second staff contains three measures of sixteenth-note runs, each with a slur. The third staff contains three measures of sixteenth-note runs, each with a slur, followed by a measure with a triplet of eighth notes.

G major.

Second system of musical notation for G major exercises, consisting of two staves. The first staff contains three measures of eighth-note runs, each with a slur and a '3' indicating a triplet. The second staff contains three measures of sixteenth-note runs, each with a slur.

D major.

Third system of musical notation for D major exercises, consisting of one staff with three measures of eighth-note runs, each with a slur.

A major.

Fourth system of musical notation for A major exercises, consisting of two staves. The first staff contains three measures of eighth-note runs, each with a slur. The second staff contains three measures of sixteenth-note runs, each with a slur.

E major.

Fifth system of musical notation for E major exercises, consisting of two staves. The first staff contains three measures of eighth-note runs, each with a slur. The second staff contains three measures of sixteenth-note runs, each with a slur.

B major.

Sixth system of musical notation for B major exercises, consisting of one staff with three measures of eighth-note runs, each with a slur.

F# major.

Seventh system of musical notation for F# major exercises, consisting of two staves. The first staff contains three measures of eighth-note runs, each with a slur. The second staff contains three measures of sixteenth-note runs, each with a slur.

F major.

Musical staff for F major, first system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

B $\flat$  major.

Musical staff for B-flat major, second system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

E $\flat$  major.

Musical staff for E-flat major, third system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for E-flat major, fourth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for E-flat major, fifth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

A $\flat$  major.

Musical staff for A-flat major, sixth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for A-flat major, seventh system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

D $\flat$  major.

Musical staff for D-flat major, eighth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for D-flat major, ninth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

80 Moderato.

Musical staff for Moderato, tenth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for Moderato, eleventh system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

Musical staff for Moderato, twelfth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

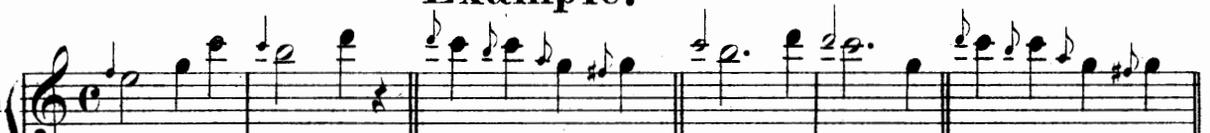
Musical staff for Moderato, thirteenth system. Treble clef, 3/4 time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some with slurs and accents.

**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 following note. When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

**Example.**

As written 

As played 

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.**

As written 

As played 

**Sl. 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.

As written

As played:

The 'As written' staff shows a sequence of six notes, each with a turn symbol (∞) above it. The 'As played' staff shows the corresponding piano accompaniment for these notes, with the grace notes clearly visible as small notes preceding the principal notes.

With sharp and Flats.

This staff shows the same turn figure as the 'Example' section, but with various accidentals (sharps and flats) placed above or below the turn symbols to indicate specific alterations to the grace notes.

82 Andante grazioso.

A. Struth.

The score consists of three systems of piano and right-hand parts. The first system includes a piano (p) dynamic marking and a crescendo (cresc.) marking. The second system features a decrescendo (hairpins) and a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The right-hand part contains several turn figures, some with sharp symbols above them.

## THE PASSING SHAKE .

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

As written. 

As played. 

## THE SHAKE .

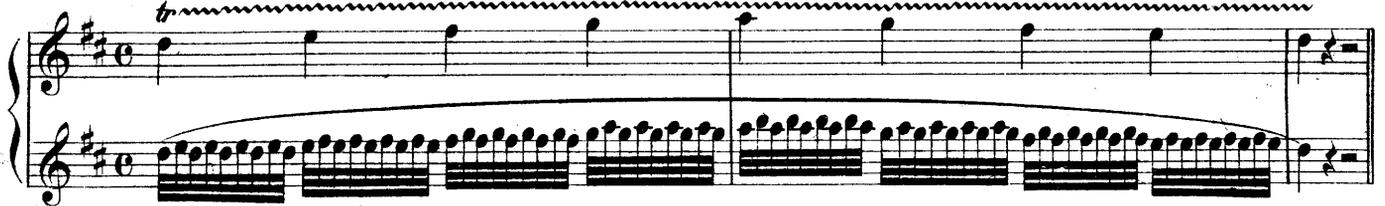
The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

### Example.

As written. 

As played. 

### Chain of Shakes.



### 83 Allegretto.

A. Struth.



Shake with the C Key.

A musical score for piano in G major, 2/4 time. The right hand features a melodic line with trills (tr.) and slurs. The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

**1** The chromatic scale.

A series of eight staves showing the chromatic scale in G major. Each staff contains a single melodic line with slurs, demonstrating the ascending and descending chromatic movement across the octave.

## EXERCISE FOR ALL KEYS.

EXERCISE for the  $E\flat$  or  $D\sharp$  Key.

Exercise for the small  $F$  Key.

For the large  $F$  Key.

For the  $G\sharp$  or  $A\flat$  Key.

The first section consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note patterns, some with slurs and ties. The middle and bottom staves continue the melodic and harmonic development with similar rhythmic patterns and some rests.

For the *A#* or *Bb* Key.

The second section consists of ten staves of music. It begins with a treble clef and a common time signature (C). The first few staves show a melodic line with various accidentals (sharps and naturals). The subsequent staves feature more complex rhythmic patterns, including sixteenth-note runs and slurs, with some staves starting in a lower register (bass clef).

For the *C* Key to a shake on *B*!

The third section consists of two staves of music. Both staves are in a treble clef with a common time signature (C). They feature a series of eighth-note patterns, with the second staff ending with a 'shake' or trill on the note B.

# SONATE .

L. DORUS.

84 Allegro poco vivace.

The musical score is written for piano and consists of seven systems of two staves each. The key signature has one flat (B-flat) and the time signature is common time (C). The piece is marked "Allegro poco vivace".

- System 1:** The right hand begins with a series of eighth-note chords and sixteenth-note patterns. The left hand provides a simple harmonic accompaniment.
- System 2:** The right hand features a rapid sixteenth-note passage. Dynamics include *cresc.*, *sf*, *sf sf*, and *dolce.*
- System 3:** The right hand contains trills and a quintuplet. The left hand has a steady eighth-note accompaniment.
- System 4:** The right hand has a long melodic line with a *cresc.* marking. The left hand continues with eighth notes.
- System 5:** The right hand has a dense sixteenth-note texture. The left hand has a rhythmic accompaniment.
- System 6:** The right hand features a trill and a melodic line. The left hand has a steady accompaniment.
- System 7:** The right hand has a melodic line with a trill. The left hand has a steady accompaniment.

The image displays a page of musical notation for piano, organized into seven systems. Each system consists of two staves. The music is written in a minor key, indicated by the key signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several instances of triplets and sixteenth-note runs. The word "dolce." is written in the sixth system, indicating a change in dynamics or articulation. The page number "49" is located in the top right corner.

First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, including a dynamic marking of *f* and a trill. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The upper staff continues the melodic line with more complex rhythmic patterns and slurs. The lower staff accompaniment remains consistent with the first system.

Third system of musical notation. The upper staff introduces triplet markings (*3*) over groups of notes. The lower staff accompaniment continues with quarter and eighth notes.

Fourth system of musical notation. The upper staff features a dense melodic texture with many slurs and ties. The lower staff accompaniment continues with quarter and eighth notes.

Fifth system of musical notation. The upper staff continues with complex melodic patterns and slurs. The lower staff accompaniment continues with quarter and eighth notes.

Sixth system of musical notation. The upper staff continues the melodic line with various rhythmic values and slurs. The lower staff accompaniment continues with quarter and eighth notes.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many slurs and ties, while the lower staff provides a simpler accompaniment.

Second system of musical notation, consisting of two staves. The upper staff includes a slur with a '6' underneath, indicating a sextuplet. The word *dolce.* is written above the staff. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has several slurs and ties. The lower staff features a bass line with some rests and a slur.

Fourth system of musical notation, consisting of two staves. The upper staff has a long slur across several measures. The lower staff has a steady eighth-note accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff has several slurs and ties. The lower staff has a steady eighth-note accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a long slur across several measures. The lower staff has a steady eighth-note accompaniment.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with eighth-note patterns.

Second system of musical notation, consisting of two staves. The upper staff includes a *cresc.* marking. The lower staff continues the accompaniment with eighth-note patterns.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, and includes a triplet of eighth notes. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff includes a triplet of eighth notes and a *tr* marking. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, and includes a *tr* marking. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents, and includes a *tr* marking. The lower staff continues the accompaniment.

First system of musical notation. The right hand features a complex melodic line with many slurs and accidentals, while the left hand provides a simple harmonic accompaniment.

Second system of musical notation. The right hand continues with intricate melodic patterns, and the left hand maintains a steady accompaniment.

Third system of musical notation. The right hand's melodic line is highly detailed with slurs and accidentals, and the left hand continues its accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a long slur. The left hand has a few notes. The word *dolce.* is written in the right margin.

Fifth system of musical notation. The right hand features a melodic line with a triplet of notes. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs and accidentals. The left hand has a rhythmic accompaniment. The system ends with a double bar line.

Largo.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a melodic line with a *dolce.* marking, followed by a *fz* (forzando) dynamic, and then a *p* (piano) dynamic with a *cresc.* (crescendo) marking. The lower staff provides a harmonic accompaniment with a bass clef and a 2/4 time signature, including a *p* dynamic and a *cresc.* marking. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a *sf* (sforzando) dynamic, followed by a *p* dynamic and a *cresc.* marking. The lower staff continues the accompaniment with a *sf* dynamic and a *p* dynamic with a *cresc.* marking. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a *sf* dynamic, followed by a *mf* (mezzo-forte) dynamic. The lower staff continues the accompaniment with a *sf* dynamic and a *mf* dynamic. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a *f* (forte) dynamic. The lower staff continues the accompaniment with a *f* dynamic. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with a *f* dynamic, followed by a *p* dynamic and a *cresc.* marking. The lower staff continues the accompaniment with a *p* dynamic and a *cresc.* marking. The system concludes with a double bar line.

The sixth system of musical notation consists of two staves. The upper staff features a melodic line with a *tr* (trill) marking, followed by a *p* dynamic, a *sf* dynamic, and another *sf* dynamic. The lower staff continues the accompaniment with a *p* dynamic, a *sf* dynamic, and another *sf* dynamic. The system concludes with a double bar line.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a sixteenth-note triplet marked with a '6'. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The right hand continues with a complex melodic pattern involving slurs and sixteenth-note groups. The left hand maintains a steady eighth-note accompaniment.

Third system of musical notation. The right hand includes a trill marked 'tr' and dynamic markings of *p*, *mf*, and *sf*. The left hand has a simple accompaniment with some rests.

Fourth system of musical notation. The right hand features a melodic line with slurs and a final measure with a fermata. The left hand has a consistent eighth-note accompaniment.

Fifth system of musical notation. The right hand contains a dense sixteenth-note passage with slurs and a '6' marking. The left hand has a simple accompaniment.

Sixth system of musical notation. The right hand features a melodic line with slurs and a trill marked 'tr'. The left hand has a simple accompaniment.

FINALE. Air with Variations.

Grazioso.

The main piece is written in 2/4 time with a key signature of one flat. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and includes trills (*tr*). The second system features a forte (*fz*) dynamic. The third system includes dynamics of *sf*, *fz*, *fz*, and *cresc.* (crescendo). The piece concludes with a repeat sign and a fermata.

1st Variation.

The first variation is written in 2/4 time with a key signature of one flat. It consists of three systems of piano accompaniment. The first system is marked *dolce.* (dolce). The second system features a repeat sign and a fermata. The third system concludes with a repeat sign and a fermata.

2nd Var.

The second variation is written in 2/4 time with a key signature of one flat. It consists of one system of piano accompaniment. The first system is marked *poco f* and includes triplets (*3*). The system concludes with a repeat sign and a fermata.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex, fast-moving melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the treble staff. The melodic line remains intricate with many slurs, while the bass line provides a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The treble staff continues with its rapid, slurred passages, and the bass line maintains its accompaniment role.

3<sup>rd</sup> Var.

Fourth system of musical notation, the beginning of the third variation. The time signature changes to 3/4. The melodic line is more direct and rhythmic compared to the previous systems, with fewer slurs.

Fifth system of musical notation, featuring a long, sweeping slur over the treble staff, indicating a continuous melodic phrase. The bass line continues with its accompaniment.

Sixth system of musical notation, showing a return to a more rhythmic and slurred melodic style in the treble staff.

Seventh system of musical notation, the final system on the page. It concludes with a final cadence in both staves.

4<sup>th</sup> Var.

*dolce con gusto.*

5<sup>th</sup> Var.

6<sup>th</sup> Var.

The first system of the 6th variation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth-note chords and sixteenth-note runs. The lower staff is in bass clef and starts with a quarter rest, followed by a simple eighth-note accompaniment.

The second system continues the piece. The upper staff features more complex sixteenth-note patterns and some chromaticism. The lower staff maintains a steady eighth-note accompaniment with occasional rests.

The third system shows the continuation of the intricate sixteenth-note textures in the upper staff. The lower staff provides a consistent harmonic and rhythmic foundation.

The fourth system includes a repeat sign at the beginning of the upper staff. The melodic lines in the upper staff become more active, with frequent sixteenth-note runs.

The fifth system features a dense texture of sixteenth-note chords and runs in the upper staff. The lower staff continues with its eighth-note accompaniment.

The sixth system concludes the variation with a final flourish of sixteenth-note runs in the upper staff. The lower staff ends with a few final notes and a repeat sign.

# 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.

1  
Tuc - key Tuc - key Tuckey Tuckey

2  
Tuckey Tuckey Tuckey

3  
Tu Tuckey Tu Tuckey Tu Tuckey Tu

4  
Tuckey

5  
Tuckey

## 86. Allegro.

C. Scholl.

Too Tuckey Tuckey

etc.

Too Tuckey

Too Tuckey

*f* *f*

87. Allegro.

C.Scholl.

Tuckey. etc.

*fz* *fz* *fz* *fz* *fz* *fz*

TRIPLE TONGUEING.

88. 1 Tuckeytee Tuckeytee Tuckeytee etc.

2 Tuc key tee Tuckey tee

3 Tuckey tee

C.Scholl.

Presto.

Tuckey tee

Tuckey Tuckey tee

Another kind of double Tongueing.

90.

1 or

Duc key Duc key Duc key Duc key Ducky Ducky - - - -

2

Ducky

Allegro.

Tuc key tee Tucky tee . . . .

*p leggierissimo.* ten

*ten*

*p*

First system of musical notation. The upper staff features a melodic line with slurs and accents, marked *mf*. The lower staff provides a harmonic accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line, marked *f* and *p*. The lower staff continues the accompaniment. The key signature is one sharp (F#).

Third system of musical notation. The upper staff continues the melodic line, marked *f*. The lower staff continues the accompaniment, marked *ten.*. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment, marked *ten.*. The key signature is one sharp (F#).

Fifth system of musical notation. The upper staff continues the melodic line, marked *ff*. The lower staff continues the accompaniment. The key signature is one sharp (F#).

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment, marked *fz*. The key signature is one sharp (F#).

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

Donizetti.

*mf* Duc key Duc key te doo doo doo Duc key

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a melodic phrase, followed by a repeat sign. The lyrics "Duc key" are written below the first two measures, "te doo doo doo" under the next two, and "Duc key" under the final two. The lower staff is a piano accompaniment in bass clef, providing harmonic support with a steady eighth-note pattern.

The second system continues the vocal and piano parts from the first system. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The third system includes first and second endings for the vocal line. The first ending is marked with a "1" and a repeat sign. The second ending is marked with a "2" and a repeat sign. The piano accompaniment features a dynamic marking of *f* (forte) in the third measure.

The fourth system continues the vocal and piano parts. The piano accompaniment has dynamic markings of *p* (piano) in the second measure and *cresc.* (crescendo) in the fourth measure.

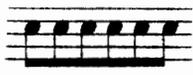
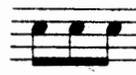
The fifth system includes first and second endings for the vocal line. The piano accompaniment features a dynamic marking of *f* (forte) in the third measure.

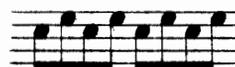
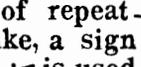
The sixth system concludes the piece. The piano accompaniment features dynamic markings of *fz* (forzando) in the third and fourth measures.

## 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:



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 $\flat$ -minor

B $\flat$ -minor

F-minor

C-minor

G-minor

D-minor

The image displays twelve musical staves, each representing a different harmonic minor scale. Each staff begins with a treble clef and a common time signature (C). The scales are: A-minor (one sharp), E-minor (two sharps), B-minor (three sharps), F#-minor (four sharps), C#-minor (five sharps), G#-minor (six sharps), E $\flat$ -minor (three flats), B $\flat$ -minor (two flats), F-minor (two flats), C-minor (three flats), G-minor (one flat), and D-minor (no sharps or flats). Each scale is shown in its ascending and descending forms, with the raised seventh degree clearly marked with a sharp or flat accidental. The notation includes stems, beams, and slurs to indicate the flow of the scale.

Exercises for acquiring a long breath and a full Tone.

94. Adagio.

1

*pp* < *f* > *pp* *pp* < *f* > *pp*

This system contains the first three staves of exercise 94. The first staff is in C major, 4/4 time, with a tempo marking of Adagio. It begins with a dynamic marking of *pp* and features a series of half notes with slurs and accents. The second and third staves continue the melodic line with similar dynamics and phrasing.

Adagio.

2

*pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

This system contains the next three staves of exercise 94. The key signature changes to C major (no sharps or flats). The tempo remains Adagio. The first staff starts with a *pp* dynamic and includes slurs and accents. The second and third staves continue the exercise with similar phrasing and dynamics.

Lento.

3

*pp* < *f* > *pp* *pp* < *f* > *pp* < *f* > *pp*

This system contains the final three staves of exercise 94. The key signature changes to B-flat major (two flats). The tempo is marked Lento. The first staff begins with a *pp* dynamic and features slurs and accents. The second and third staves continue the exercise with similar phrasing and dynamics.

95 Allegro.

The image displays a musical score for 12 staves, each containing a melodic line with a crescendo and decrescendo section. The first staff is in C major, while the subsequent staves transition through various keys: D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. Each staff begins with a *cresc.* marking and ends with a *dim.* marking. The music features a consistent rhythmic pattern of eighth and sixteenth notes, often beamed together. The staves are connected by a large, sweeping slur that encompasses the entire piece.

This page contains 12 staves of musical notation, each featuring a melodic line with dynamic markings. The notation is as follows:

- Staff 1: *cresc.* *dim.*
- Staff 2: *cresc.* *dim.*
- Staff 3: *cresc.* *dim.*
- Staff 4: *cresc.* *dim.*
- Staff 5: *cresc.* *dim.*
- Staff 6: *cresc.* *dim.*
- Staff 7: *cresc.* *dim.*
- Staff 8: *cresc.* *dim.*
- Staff 9: *cresc.* *dim.*
- Staff 10: *cresc.* *dim.*
- Staff 11: *cresc.* *dim.*
- Staff 12: *cresc.* *dim.*

96.

This musical exercise, numbered 96, is designed for slurring octaves. It consists of ten staves of music, each containing two measures of slurred eighth-note octaves. The exercise begins in C major and progresses through a series of keys: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. The first five staves show ascending octaves, while the last five staves show descending octaves. The notation includes slurs over the notes and stems to indicate the slurring technique. The exercise is presented in a single system with ten staves.

Measures 94-96 of a musical score. The music is written on a single treble clef staff in a key signature of two sharps (F# and C#). The tempo is marked with a common time signature (C). The music consists of a continuous sequence of eighth and sixteenth notes, many of which are beamed together and have slurs above them, indicating a fast, flowing melodic line.

97.

Measures 97-98 of a musical score. The music is written on a single treble clef staff in common time (C). The music consists of a continuous sequence of eighth notes, many of which are beamed together and have slurs above them, indicating a fast, flowing melodic line.

98.

Measures 99-100 of a musical score. The music is written on a single treble clef staff in common time (C). The music consists of a continuous sequence of eighth notes, many of which are beamed together and have slurs above them, indicating a fast, flowing melodic line.

99. Moderato.

This musical score consists of ten staves of music, all written in treble clef. The first staff begins with a common time signature (C) and a key signature of one flat (B-flat). The subsequent staves show a progression of key signatures: the second staff has one flat, the third has two flats (B-flat and E-flat), the fourth has two flats, the fifth has two flats, the sixth has two flats, the seventh has three flats (B-flat, E-flat, and A-flat), the eighth has three flats, the ninth has three flats, and the tenth has four flats (B-flat, E-flat, A-flat, and D-flat). The music is characterized by a steady eighth-note rhythm, often grouped in pairs or fours, with various phrasing slurs and articulation marks. The tempo is marked as 'Moderato'.

Musical score for measures 95-100. The score consists of six staves of music. The first five staves are in treble clef with a key signature of two sharps (F# and C#). The music features a complex, rhythmic pattern with many beamed notes and slurs. The sixth staff begins with a double bar line and a key signature change to one sharp (F#).

100.

Musical score for measures 100-101. The score consists of three staves of music. The first two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The music features a complex, rhythmic pattern with many beamed notes and slurs. The third staff begins with a double bar line and a key signature change to two sharps (F# and C#).

101.

Musical score for measures 101-104. The score consists of three staves of music. The first two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The music features a complex, rhythmic pattern with many beamed notes and slurs. The third staff begins with a double bar line and a key signature change to two sharps (F# and C#).

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

102. Allegro.

L. Drouet.

The musical score consists of ten staves of music in treble clef, 2/4 time. The first staff begins with a dynamic marking of *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include *f dim.*, *cresc.*, *f*, *p*, and *f*. The notation includes many slurs and accents, indicating phrasing and articulation. The piece concludes with a final staff starting on a *p* dynamic.

103. Allegro.

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The key signature is one sharp (F#). The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours, and is frequently slurred. Dynamics include *mf* (mezzo-forte) at the start of the sixth staff, *p* (piano) at the start of the fifth staff, and *f* (forte) at the start of the fourth staff. The final staff contains several trills, indicated by the abbreviation *tr*.

104. Moderato.

The musical score is presented in ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is highly rhythmic, featuring frequent sixteenth and thirty-second notes, often beamed together. The piece includes various articulations such as accents and slurs. In the ninth staff, there is a dynamic marking of *f* (forte) followed by *dim.* (diminuendo). The piece concludes with a final measure in the tenth staff.

105. Allegro.

106. Allegro.

## 107.

Exercise 107 consists of four staves of treble clef music in 2/4 time with a key signature of one flat. The exercise is composed of continuous eighth-note runs. Each phrase begins with a slur and ends with a fermata. The first staff contains four phrases, the second and third staves each contain four phrases, and the fourth staff contains four phrases followed by a final whole note chord.

## 108. Poco Andante.

Exercise 108, titled "Poco Andante", consists of seven staves of treble clef music in 3/4 time with a key signature of one flat. The exercise features a sequence of eighth-note runs, each phrase starting with a slur and ending with a trill (tr.). The first staff contains three phrases, and the subsequent six staves each contain four phrases.

Musical score for measures 105-108. The music is written on a single staff in a key signature of two flats (B-flat and E-flat). It features a melodic line with frequent trills (tr.) and slurs. The rhythm consists of eighth and sixteenth notes.

109

Musical score for measures 109-113. The music is written on a single staff in a key signature of two flats. It features a rapid sixteenth-note scale with slurs. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, 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B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A

Moderato.

The Moderato section consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth notes with slurs, moving from a lower register to a higher one. The second staff continues this melodic line, ending with a sixteenth-note triplet marked with a '6' above it.

Allegro.

rall.

The Allegro section consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by a rapid, repetitive eighth-note pattern. The first few staves are marked 'Allegro', while the final two staves are marked 'rall.' (rallentando). The piece concludes with a final cadence on the tenth staff.

The musical score on page 81 is written for a piano. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first two staves feature a wide intervallic arpeggiated figure that spans across the staff. The third staff contains a similar figure but is marked *rall.* (rallentando). The rest of the page is filled with dense, rhythmic patterns of chords and arpeggios, primarily in eighth and sixteenth notes, with various articulations like slurs and accents.

111. Allegro.

112. Allegro.

Soussmann.

Three staves of musical notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of a single melodic line with a high density of notes, many of which are accidentals (sharps and naturals). The line is heavily slurred, indicating a continuous, flowing melody. The second and third staves continue this melodic line, maintaining the same key signature and time signature.

**113. Allegretto.**

Soussmann.

Ten staves of musical notation for the piece 'Allegretto' by Soussmann. The notation is in a single melodic line on a treble clef, with a key signature of two flats and a 2/4 time signature. The melody is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a final cadence on the tenth staff.

114. Andante.

L.Drouet.

The musical score is written for a single instrument, likely piano, and consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante'. The music features a complex, flowing melody with frequent sixteenth-note passages, often beamed in groups of six or seven. The first staff begins with a dynamic marking of 'f' (forte). The piece concludes with a final cadence on the tenth staff.

115. Allegro.

L. Drouet.

The musical score is written for a single melodic line in 3/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes. The key signature has three flats (B-flat, E-flat, A-flat). The piece begins with a piano (*p*) dynamic and includes various articulations such as accents and slurs. The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic. The second staff continues the rhythmic pattern. The third staff features a prominent accent on the first measure. The fourth staff includes a fermata over a measure. The fifth staff continues the rhythmic pattern. The sixth staff begins with a *dim.* (diminuendo) marking. The seventh staff starts with a piano (*p*) dynamic. The eighth staff features a mezzo-forte (*mf*) dynamic. The ninth staff continues the rhythmic pattern. The tenth staff concludes the piece with a piano (*p*) dynamic and a final cadence.

116. Allegro.

L. Drouet.

The musical score is written for a single melodic line on a grand staff (treble clef). It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic. The melody is highly rhythmic, characterized by frequent eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used extensively to indicate phrasing across multiple measures. Accents are placed on various notes throughout the piece. The score concludes with a final cadence on the tenth staff.



118

Allegretto.

The musical score is written for a single melodic line in treble clef, 2/4 time, and the key of D major (indicated by two sharps). The tempo is marked 'Allegretto.' The piece consists of 12 staves of music. The notation is primarily eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the piece. The piece concludes with a double bar line and repeat dots.

119. Allegro.

L. Drouet.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic. The piece is characterized by a highly rhythmic and technically demanding melody, featuring frequent sixteenth-note patterns, slurs, and accents. The first staff starts with a *ff* marking. The music flows through various rhythmic textures, including eighth and sixteenth notes, often grouped with slurs. The piece concludes with a final cadence on the eleventh staff.

120. Allegro moderato.

L. Drouet.

The musical score is written for piano and consists of ten staves. The key signature is G major (one sharp, F#) and the time signature is common time (C). The music is in a moderate tempo, as indicated by the marking 'Allegro moderato'. The score begins with a treble clef and a common time signature. The first staff shows the beginning of the piece with a steady eighth-note accompaniment in the right hand and a more active melody in the left hand. The music continues through ten staves, ending with a final cadence. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and phrasing slurs throughout the piece.

121.

Allegro.

L. Drouet.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro.' The composer is 'L. Drouet.' The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Phrasing is indicated by long, sweeping slurs. The first five staves show a continuous upward and then downward melodic line. The sixth staff begins with a 'cresc.' marking. The seventh and eighth staves feature a 'p' (piano) marking. The ninth staff continues with similar rhythmic patterns, and the tenth staff concludes the piece with a final cadence.

122. Adagio.

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The piece is marked 'Adagio'. The notation includes various musical techniques such as slurs, trills, and fingerings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by flowing, melodic lines with frequent slurs and some trills. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line and repeat dots.

123. Allegro.

The musical score is written for a single melodic line in treble clef, 3/4 time, and A major key. It begins with a dynamic marking of *f* (forte) and a breath mark. The piece is marked *Allegro*. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The score concludes with a double bar line and repeat dots.

124. Moderato.

L. Drouet.

The musical score is written for a single melodic line on a treble clef. The key signature is G major (one sharp, F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The score consists of 12 staves. The first two staves begin with triplets (indicated by a '3' above the notes) and include accents (marked with '>'). The melody is highly rhythmic and melodic, featuring many slurs and ties. There are several instances of notes marked with an 'x', possibly indicating specific performance techniques or corrections. The piece ends with a double bar line on the final staff.

Adagio.

125.

mf p mf p mf p

*sempre piano.*

*mf p*

*rit.*

Detailed description: This musical exercise is in 3/4 time and consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The dynamics are marked as *mf p* (mezzo-forte piano) and *mf p* (mezzo-forte piano) in alternating measures. The tempo is *Adagio*. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes several appoggiatura notes. A *sempre piano* instruction is placed below the second staff. The third staff has a *mf p* dynamic marking. The sixth staff includes a *rit.* (ritardando) marking. The exercise concludes with a final cadence.

126.

Moderato.

L. Drouet.

Detailed description: This musical exercise is in 2/4 time and consists of seven staves. The key signature is three sharps (F#, C#, G#). The tempo is *Moderato*. The exercise is characterized by a steady eighth-note pattern in the right hand, often beamed in groups of three. The left hand provides a harmonic accompaniment with various note values, including quarter and eighth notes. There are several accents and slurs throughout the piece. The exercise ends with a final cadence.

Andante.

The Andante section consists of seven staves of music. The first six staves feature a complex melodic line with frequent sixteenth-note runs and slurs. The first two staves have the number '6' written above the notes, indicating a sixteenth-note rhythm. The seventh staff shows a more rhythmic pattern with eighth and sixteenth notes.

Moderato.

L. Dorus.

The Moderato section consists of three staves of music. The first two staves are in a 3/4 time signature and feature a steady eighth-note accompaniment. The third staff continues this accompaniment with a different melodic line.

The image displays ten staves of musical notation. Each staff begins with a treble clef and a key signature. The first staff is in B-flat major. The second staff changes to D major. The third staff returns to B-flat major. The fourth staff changes to E major. The fifth staff changes to F major. The sixth staff changes to G major. The seventh staff changes to A major. The eighth staff changes to B-flat major. The ninth staff includes the instruction *Sra.* with an asterisk above it, indicating an octave shift. The tenth staff also includes the instruction *Sra.* with an asterisk above it. The music consists of complex rhythmic patterns with many beamed notes, typical of a virtuosic piano piece.

\*) *Sra.* means: To be played one octave higher than actually written.

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

Allegro.

Andantino.

Allegro vivace.

# SWISS AIR VARIÉ.

"La Fiancée d' Appenzel."

Andante. Mohr.

THEMA. *p* *rall.* *f*

Allegretto. *p*

*f*

VAR.

*tr* *tr*

1. *tr* 2.

## APPENDIX.

Selected, compiled and arranged by Harry Prendiville.

## AVE MARIA.

W. Popp, Op. 344.

Andante religioso.

1. *p con devozione.*

*rit.* *a tempo.* *p*

*cresc.* *f* *mf*

*a tempo.* *molto rit.*

*f* *decresc.* *p dim. dolce.*

*cresc.* *f*

*p*

*dim.*

# Call me thine Own.

Andantino espressivo.

Transcription for Flute by  
J. S. COX.

The musical score is written for a single flute part in 2/4 time, featuring a variety of dynamic and articulation markings. The piece begins with a *SOLO.* marking and a *p* (piano) dynamic. It includes several measures with a '10' fingering, indicating a ten-measure phrase. The score contains complex passages with slurs, ties, and trills. Dynamics range from *p* to *f* (forte). The tempo is marked *Andantino espressivo.* and later *a tempo.* There are also markings for *rall.* (rallentando) and *Piano.* The score concludes with a final measure marked with a '5' fingering.

# ANDANTE PASTORALE.

E. A. LEFEBRE.

Andante.

3. *f* *pp* *p* *f* *pp* *f con espress.* *slow.*

Allegro.

*f* *pp* *lento.*

Allegro.

*lento.*

Allo.

*accel* *rit.* *pp* *f*

Andte. Modto.

Musical score for a single melodic line in G major. The score consists of ten staves of music. The tempo is marked "Andte. Modto." at the top right. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo). Performance instructions include *rall.* (rallentando), *rit.* (ritardando), *accel. rit.* (accelerando ritardando), and *adagio.* (adagio). The score features numerous slurs, ties, and articulation marks. Specific rhythmic figures include triplets (marked with a '3') and sixteenth-note runs (marked with a '6'). The piece concludes with a *dim.* instruction and a final fermata.

# "HOME SWEET HOME"

Süsse Heimath.

Allegro risoluto.

WILH. PCPP, Op. 367.

4. *f*

*p*

*mf* *mf* *smorz.*

*f*

*p scherzando.*

*cantabile.* *p*

*cresc.* *f* *ff*

*rit.* *p*

*f*

*f* *amabile.*

*cresc.* *f*

*p*

*p*

THEMA.  
Andante cantabile.

*p*

*p*

*pp* *mf*

VAR.

*p* *tranquillo.*

*p*

*mf*

*amabile.*

*f*



# GRAND VARIATION.

Andante con moto.

Richard Hochberger.

The first variation consists of eight staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Andante con moto'. The music features a melodic line in the upper voice and a more complex, often chromatic, accompaniment in the lower voice. Dynamics range from piano (*p*) to fortissimo (*ff*). There are several triplet markings (*3*) and long, sweeping phrases that span across multiple staves.

THEMA.  
Allegretto.

The second variation, titled 'THEMA. Allegretto', consists of four staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Allegretto'. The music is characterized by a rhythmic, eighth-note pattern. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano (*p*). The tempo markings include 'tempo.', 'rall.', and 'a tempo.'. The piece concludes with a fermata over the final note.

VAR I.

Leggieramente.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a piano dynamic (*p*). The first staff contains a series of sixteenth-note chords, each marked with a '6' and an accent (>). The subsequent staves continue with similar rhythmic patterns, including sixteenth-note runs and chords, all marked with accents. The key signature changes to C major (no sharps or flats) in the second staff and then to D major (two sharps, F# and C#) in the third staff. The piece concludes with a double bar line at the end of the twelfth staff.

VAR. II.  
Expression.

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic marking. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and accents. There are several instances of long, sweeping melodic lines that span across multiple staves, indicating a continuous melodic flow. The overall texture is intricate, with many notes beamed together, suggesting a fast and technically demanding piece. The dynamic markings are primarily piano, with some accents and hairpins used to shape the phrasing.

This page of musical notation consists of ten staves of music, all written in a major key with three sharps (F#, C#, G#). The music is characterized by complex rhythmic patterns, often involving sixteenth and thirty-second notes, and is heavily marked with slurs and accents. The first four staves feature a recurring rhythmic motif of eighth notes with slurs and accents. The fifth staff is a long, continuous melodic line with a wide range and a slur. The remaining six staves continue with the complex rhythmic patterns seen in the first four staves, maintaining the same key signature and notation style.

VAR. III.  
Con gusto.

The musical score consists of ten staves of piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a single melodic line on a treble clef staff. The first staff begins with a piano (*p*) dynamic marking. The piece is characterized by a steady eighth-note accompaniment with a melodic line that features frequent slurs and accents. The overall texture is light and rhythmic, typical of a piano variation.

The image displays ten staves of musical notation, all in G major (one sharp). The music is written in a rhythmic style, likely for a keyboard instrument. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often grouped in pairs or groups of four. Each note is marked with an accent (>) and a slur. The first staff contains 12 measures, while the subsequent staves contain 11 measures each. The overall pattern is highly rhythmic and repetitive, with a consistent melodic line across all staves.

## VAR. IV.

Finale sempre staccato.

The image displays a musical score for a piece titled "VAR. IV. Finale sempre staccato." The score is written on ten staves of music, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The music is characterized by a highly rhythmic and staccato style, featuring a series of eighth-note patterns that are often beamed together. The notation includes various articulation marks such as accents (^) and slurs, and the overall texture is dense and energetic. The piece concludes with a double bar line on the tenth staff.

This musical score is written for a single melodic line in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The piece is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, many of which are accented with a triangle symbol (^). The score is divided into several measures, with two distinct endings marked '1' and '2'. A double bar line is present after the second ending. The final section of the score is marked with a forte dynamic (*ff*) and concludes with a few measures of sustained notes and rests.

With their Abbreviations and Explanations.

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