DEVIENNE'S METHOD

FOR THE

FLUTE

WITH SCALES FOR THE BOEHM FLUTE.

BOSTON:
PUBLISHED BY JEAN WHITE,
226 WASHINGTON STREET.

Vault
MT
342
D192
N93
1880

1550697

RUDIMENTS OF MUSIC.

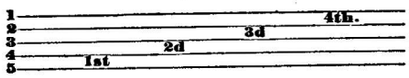
PART I.

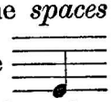
THE study of practical music may be divided into two general parts: 1st, Reading; and 2d, Executing. The former part consists in the thorough understanding of all the signs used in *musical notation*,—Rudiments of Music; the construction of *scales and keys;* the meaning of *clefs, time and rhythm;* and a knowledge of *intervals.* The latter part begins with the practical study of an instrument; the art of producing a good tone; and in the gradual acquirement of facility of execution.

The following pages will be mainly directed to the consideration of the "Rudiments," which ought to be mastered before an instrument is taken in hand, so that the practical progress is accompanied by theoretical knowledge of reading music.

ON NOTATION.

Every sound produced on a musical instrument has a representative sign called a *note.* The first thing necessary for notation is the *staff* or *stave,* consisting of five parallel and horizontal straight lines

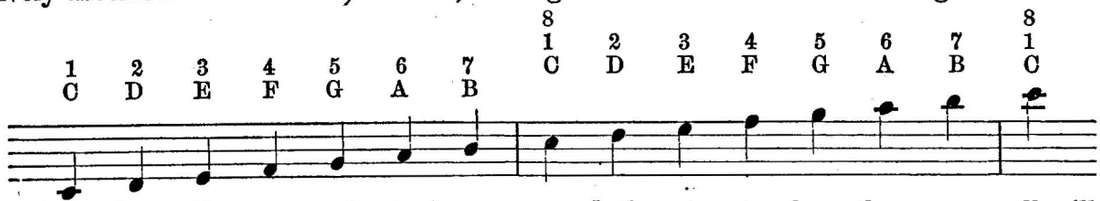


of which the *lowest* is called the *first* line, and the following respectively 2d, 3d, 4th and 5th. The *spaces* between the lines are likewise counted from the bottom. As to the eye a note placed on the first line  is lower than that on the fifth , so the sound is to the ear lower or higher in pitch, as represented on the stave.

These five lines, however, are not sufficient to represent all the sounds an instrument is capable of producing; hence, a number of *Ledger lines* are added , which are named as marked, either 1st, 2d, or 3d ledger line *above,* or 1st, 2d, or 3d *below* the stave.

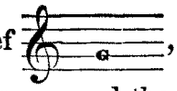
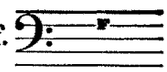
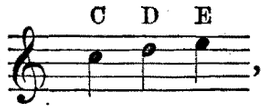
A note may be *on,* , *above,* , or *below,* , the ledger lines. (Though some instruments, especially the Pianoforte, require many more ledger lines both above and below the stave, brass instruments very rarely use more than two above or three below it.)

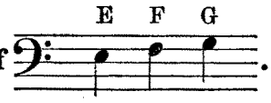
The names of the notes are the first seven letters of the alphabet; A B C D E F G, the next following note being called the *octave* (8th), and bearing the same name as the first. For example, if we begin *a scale* (or progressively ascend note after note) from C, coming to the 8th note it will be C again.



But though we have thus our *notes,* their *names,* and the *stave* to place them upon, all will be comparatively useless without a *clef.*

Copyright, 1880, by Jean White.

In Brass Bands two clefs are used; the *Treble*, or G clef  , and the *Bass*, or F clef. 
Each of these clefs has its own notation, or, in other words, one and the same note will have a different name and sound, according to the clef in which it stands. Thus, for instance, take three notes
and prefixing the Treble clef their names are 

, and in the Bass clef 

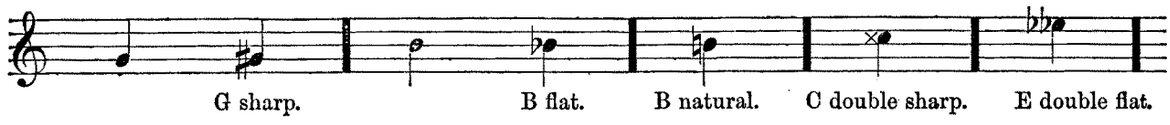
.

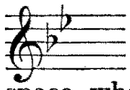
ON CHROMATIC SIGNS, "ACCIDENTALS."

These consist of the *sharp* ♯, the *flat* ♭, the *natural* ♮, the *double sharp* ×, and the *double flat* ♭♭. The ♯ makes any note before which it stands a semitone, or half note sharper or higher. The ♭ denotes that the note before which it is placed is depressed, made a semitone lower, or flat.

Any note already made sharp or flat, on having a ♮ placed before it, regains its normal state—is made *natural* again. A double sharp ×, as its name denotes, when placed before a note raises the same *two* semitones, and a double flat ♭♭ depresses it in like manner *two* semitones, or a full note.

Every note can be made either sharp or flat, according to the requirements of the melody or harmony.

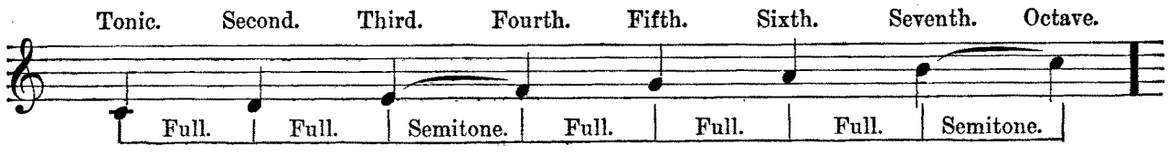


Chromatic signs either denote the "key" or are "accidental." In the former case they are placed *immediately after the clef*, and influence *all notes* which stand on the same line or space; for instance, if the "signature" of the key consists of two flats,  we perceive that the first is on the third line, where the note B stands, and the second on the fourth space, where the note E stands, and they signify that *every B and E* in the piece is to be made flat.

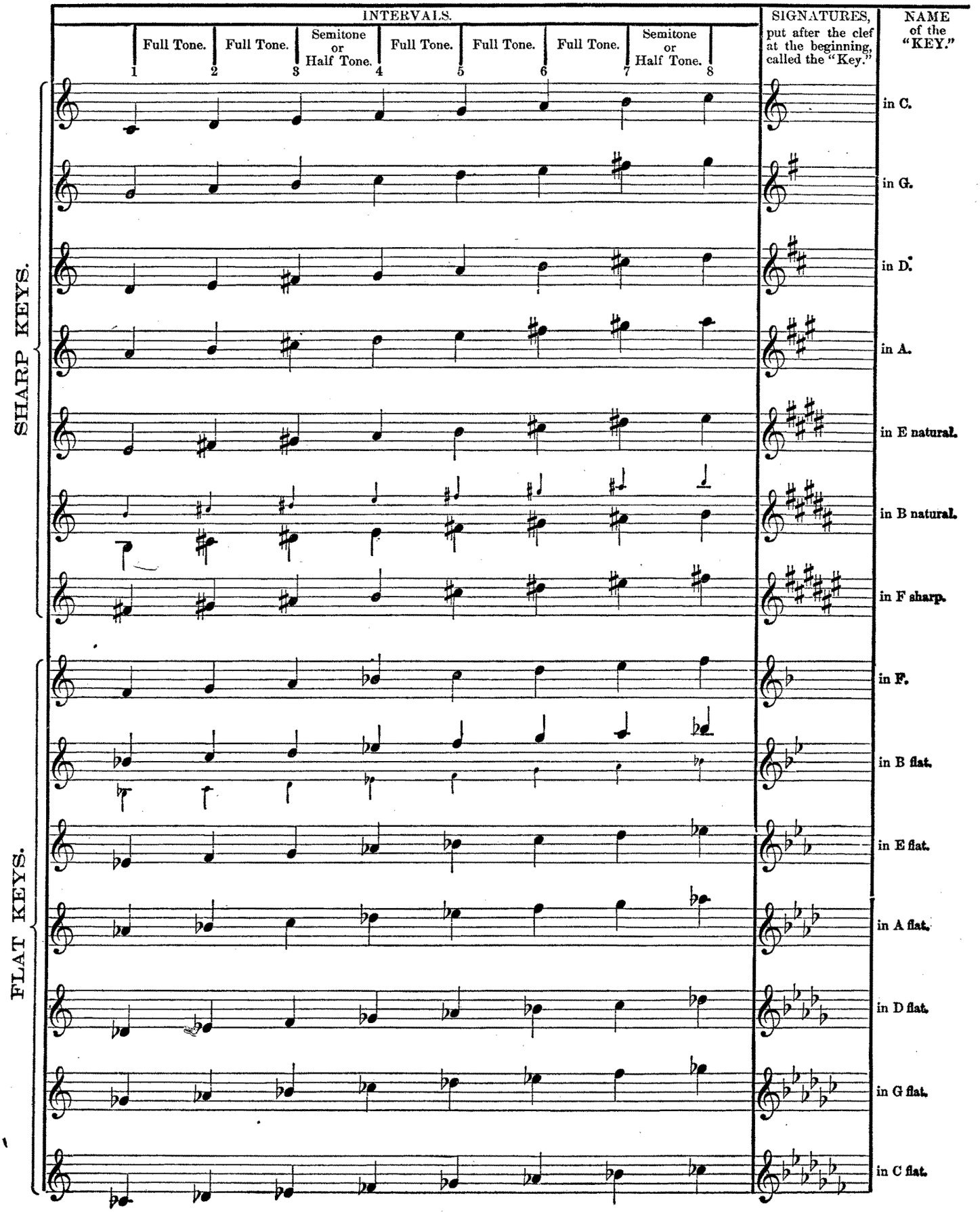
If occurring at any other place in the piece, they are called "accidentals," and influence only the *one bar* in which they are found.

There are two distinct Scales, namely, the *diatonic* and the *chromatic*. The diatonic, again, has two *modes*, the *major* and the *minor*, commonly called a *major scale* or a *minor scale*.

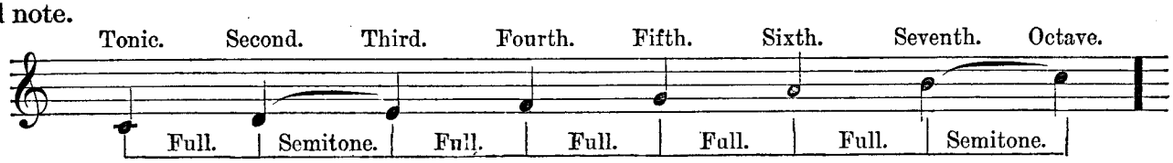
The distance between two notes is called an *interval*, which may consist of one, two, or more notes, and is called a second, third, fourth, fifth, sixth, seventh, octave, a ninth, and so on. In a *scale* there ought to be *no skips*, but it should proceed upwards or downwards by "degrees" of one note. The succession of intervals of a major scale consists of five full tones and two semitones, which all bear a fixed relation to one principal note, called the *tonic*, or *key-note*, and this invariable progression of certain intervals constitutes the key of the scale. The normal, model, or natural scale, called in the key of C major, consists of two full tones, one semitone, three full tones and another semitone, thus:—



If we want to construct a major scale of eight notes on any other scale but C, we find that these semitones will occur not between the 3d and 4th, and 7th and 8th, but at some other place, and we must use certain accidentals to restore the precise succession as shown in the above scale. These accidentals are placed at the beginning of a piece, and form the "signature" of the key; and the *initial note*, upon which the scale is constructed, gives a *name* to the key. The following diagram will illustrate the formation of all the scales in use, with the signature and name of each:—

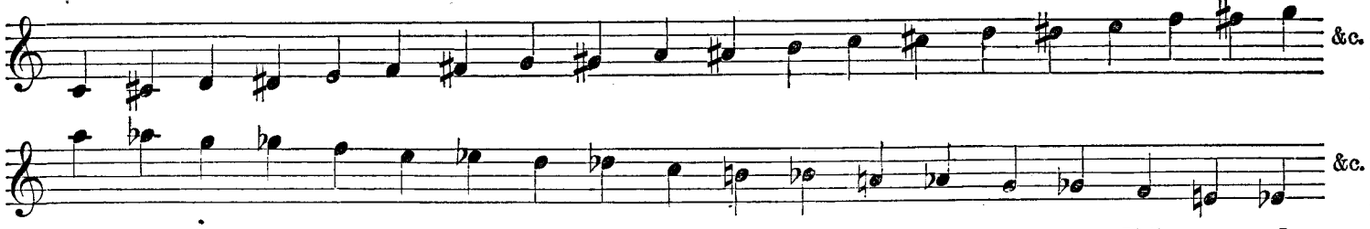

INTERVALS.
Full Tone.
Full Tone.
Semitone or Half Tone.
Full Tone.
Full Tone.
Full Tone.
Semitone or Half Tone.
1
2
3
4
5
6
7
8
SIGNATURES, put after the clef at the beginning, called the "Key."
NAME of the "KEY."
SHARP KEYS.
FLAT KEYS.
in C.
in G.
in D.
in A.
in E natural.
in B natural.
in F sharp.
in F.
in B flat.
in E flat.
in A flat.
in D flat.
in G flat.
in C flat.

The *minor* scale differs from the major mainly in the position of its *first* semitone, which is not between the 3d and 4th notes (or "degrees"), but between the 2d and 3d, thus making the interval between the 3d and 4th a full note.

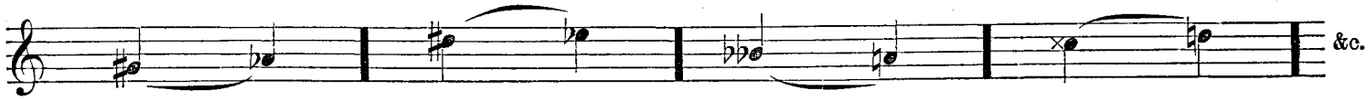


Several other modifications, with regard to the 6th and 7th intervals, are given by various writers on the theory of music, but to enumerate them is not necessary here.

The chromatic scale consists of a *succession of semitones*, generally effected upwards by sharps, and downwards by flats.



There is another kind of interval necessary to be mentioned, consisting of two notes *different to the eye*, but the *same to the ear* and *fingering*. It is called the *enharmonic*. Taking the notes C♯ and D♭ we have an enharmonic interval, of which the following example affords some other illustrations:—



ON THE VALUE OF NOTES, "TIME."

Hitherto we have looked upon our notes as representing only musical sounds, but now we have to consider the *value* of them with regard to *time*, or their *relative duration*.

The sound of the note depends upon the position of its *head* on the *stave*; but the value is denoted by the *shape* of that head, the *stem*, and the *hook*.

1. The *open* or white note, 𝅝 called whole note.
2. The *open* note with a *stem*, 𝅗𝅥 " half "
3. The *black* or closed note, ♩ " quarter, "
4. The black note with a *hook*, ♪ " eighth, "
5. The same with *two hooks*, 𝅘𝅥𝅯 " sixteenth "
6. With *three hooks*, 𝅘𝅥𝅰 " thirty-second note.

It is often considered more difficult to learn "time" than it really is. The student has first to impress upon his mind the *shapes* of the notes, and remember their respective *values*, which latter is best done by taking any one of the first three notes as the *unit* of time, and either halving or doubling it will give him the relative value of the others.

One 𝅝 is equal to two 𝅗𝅥 𝅗𝅥, or four ♩ ♩ ♩ ♩, or eight ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪, or sixteen 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯, or thirty-two 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰. Or again, taking the quarter as the unit we find:

one quarter ♩ is

equal to ♪ ♪ 2 eighths,

or 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 4 sixteenths,

or 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 8 thirty-seconds.

It makes no difference whether hooked notes are *detached* or hooked together, *grouped*, or , &c.

When *a dot* is placed after a note, thus , or , it denotes that the *value of the note* is to be *prolonged by one half of its duration.* Thus:—

A dotted whole note is equal to 3 half notes:

A dotted half note " 3 quarters:

A dotted quarter note is equal to 3 eighths:

A dotted eighth note " 3 sixteenths:

If *two dots* are placed after a note, the second one denotes half the value of the first, or *one fourth* of the note.

is equal to ; or is equal to

Every piece of music is divided into a great number of symmetrical little portions, marked by a straight perpendicular line, called a bar or measure:

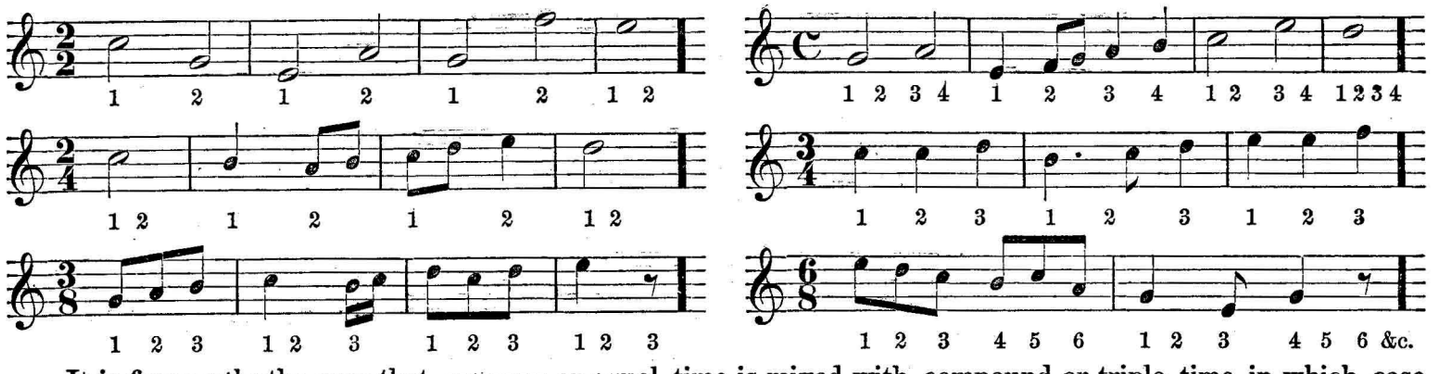
The end of a piece is denoted by *two* rather stouter bars, called a *double bar*, which also denotes the close of a longer period of a piece, such period being called a *part.*

If a double bar has the addition of *two dots* or hooks, thus: it signifies that the part towards which these dots point is to be *repeated.* It is then commonly called a *repeat.*

Every bar must contain a certain definite *value*, specified by the *time marked* at the beginning of the movement. There are two species of time, the *common* or *equal*, and the *triple*, *compound* or *unequal.* The signatures of the former are 2, C, ¢, and $\frac{2}{4}$; those of the latter $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, the upper figure showing how many parts are in a bar, and the lower how many of these parts constitute a whole note, 2 standing for two half notes, and C for four quarters.

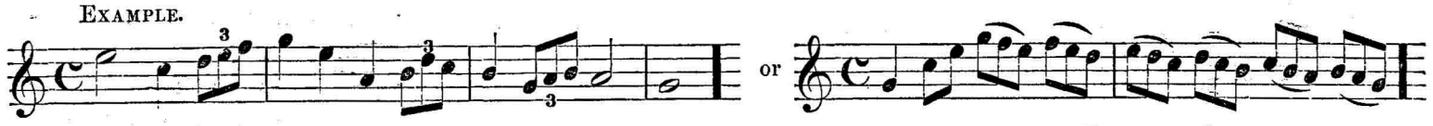
2	= two	3	= three.	6	= six
4	= quarters.	4	= quarters.	8	= eighths.

EXAMPLES.

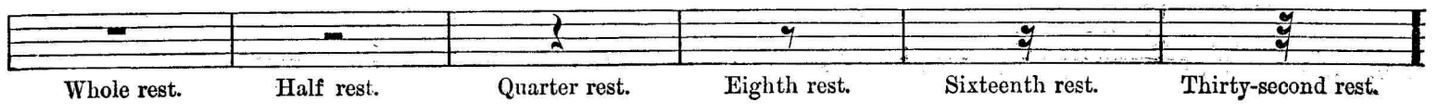


It is frequently the case that common or equal time is mixed with compound or triple time, in which case the figure 3 is put over three notes, then called a "triplet." The mere fact of being grouped together is, in many instances, sufficient to identify triplets.

EXAMPLE.



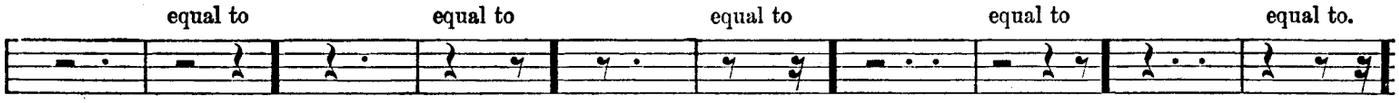
In the performance of a piece of music a cessation of sound often takes place during a difinite portion of time. This is called *making a rest*, and there are as many *distinct signs* for rests as there are different signs of *value* for notes.



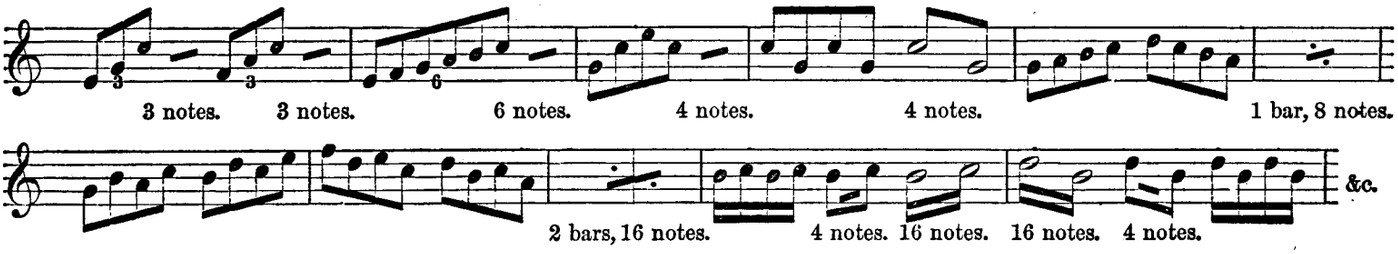
Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty-second rest.

If a dot follows the rest, the *same rules* apply in this case that have been given with regard to *dotted notes.*

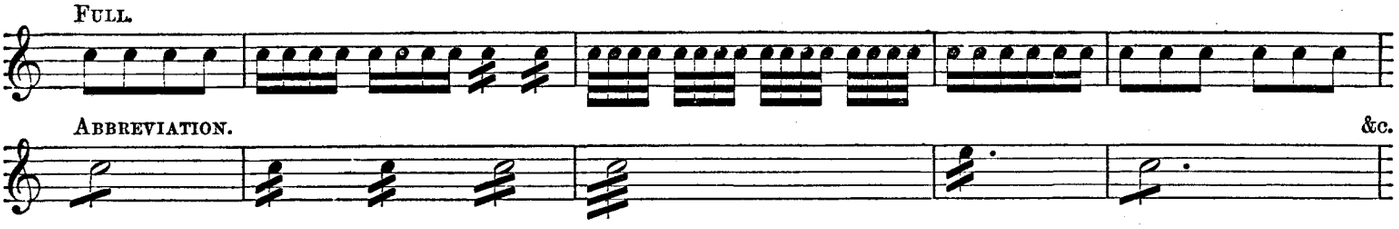
EXAMPLES.



At the *repetition* of phrases of moderate length, the trouble of writing them over again may be saved by an "Abbreviation," which may be for part, or a whole bar, or even for several bars.



A single note may be divided, or "broken up," in the same manner.

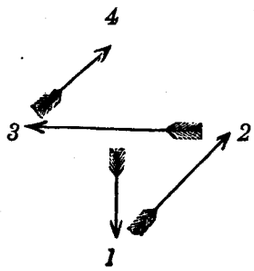


Finally, I may refer to the practice of "time beating." By this the conductor infuses unity into the performance of the band, who ought, both individually and collectively, to pay the strictest attention to it.

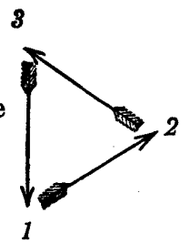
To the young conductor a few diagrams will illustrate the way it is to be done.

In $\frac{2}{4}$ and $\frac{2}{2}$ or $\frac{2}{2}$ time, the bar consists of *two* beats, the *first down* and the *second up.*

In common time, or when a $\frac{2}{4}$ movement is very slow, the beats are:

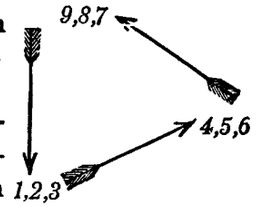


In $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$ time, three beats in the bar are to be as follows:

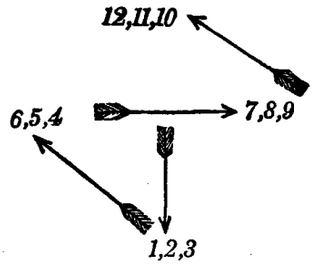


And in $\frac{9}{4}$ and $\frac{9}{8}$ time, nine beats in the bar are to be indicated thus:—

In the latter time, if the movement be lively, only three beats—like $\frac{3}{4}$ time—are to be given, each comprehending three quarters or eighths.



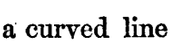
$\frac{12}{8}$ time is generally beaten like *common* time, or, if it be a slow movement, thus:

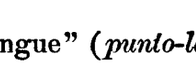


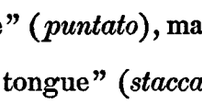
It is necessary, for the completeness of the "Rudiments," to mention those signs which are used to prescribe the various shades of "Articulation" and "Accentuation."

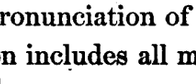
On all wind instruments the tone is produced by the withdrawal of the tongue from between the lips, technically called "*tongueing;*" the correct method of doing this constitutes a good *articulation,* and the degree of smartness with which it is effected determines the various shades of *accentuation.*

The signs of articulation consist of:

a. The "slur" (*legato*), indicated by a curved line  over or under a given number of notes, signifying that all of these should be played with *one continuous breath,* only tongueing the first.

b. The "soft tongue" (*punto-legato*, or *mezzo-staccato*), marked thus:  where every note is but *slightly* tongued.

c. The "tongue" (*puntato*), marked by dots  , where every note is *distinctly* tongued: and

d. The "sharp tongue" (*staccato*), marked by dashes  , where the notes are *separated* from each other by the sharp pronunciation of a "*t.*"

The accentuation includes all marks having reference to the various degrees of power, such as *p, pp, f, ff, dim, cres, sf*, >, and ∧.

"GRACES," OR EMBELLISHMENTS.

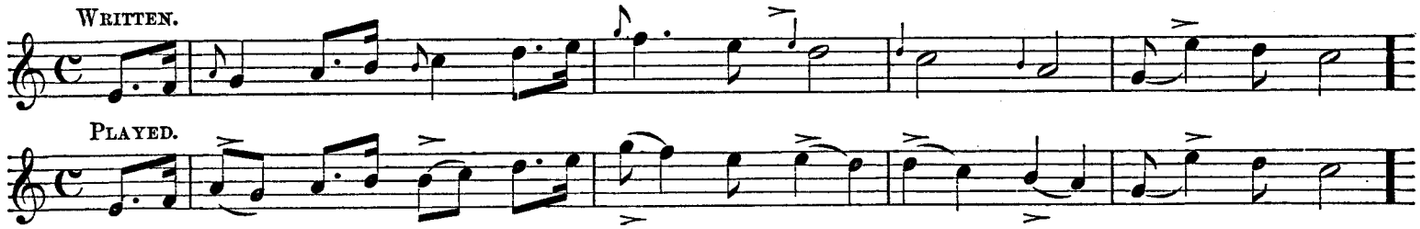
These are written in half-sized or small notes, called "grace notes," They are ornaments added to a simple melody, and their execution will generally prove the talent and school of the performer.

It amounts to almost an impossibility to give rules for the execution of embellishments, by which a beginner might profit. A performer must be considerably advanced in the use of his instrument before he can attempt to "beautify" a melody, and unless he has *good taste*, and the advantage of a skilled teacher, he would be safer in leaving grace notes alone altogether, than, by their incorrect production, to offend good taste.

The graces consist of:

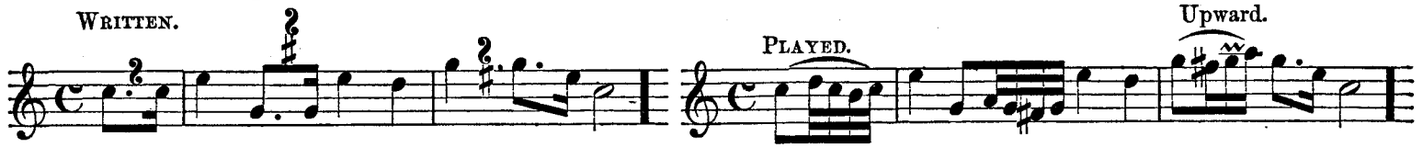
The "Acciaccatura" (jammed note), written thus , or , or sometimes . This note is to be played with great rapidity—"jammed" into the note following.

The "Appoggiatura" (leaning note), which is distinguished from the Acciaccatura by the absence of the stroke through its tail. Its value (duration), is to be taken from the note *following* it, and it is generally played as if it were a full note.



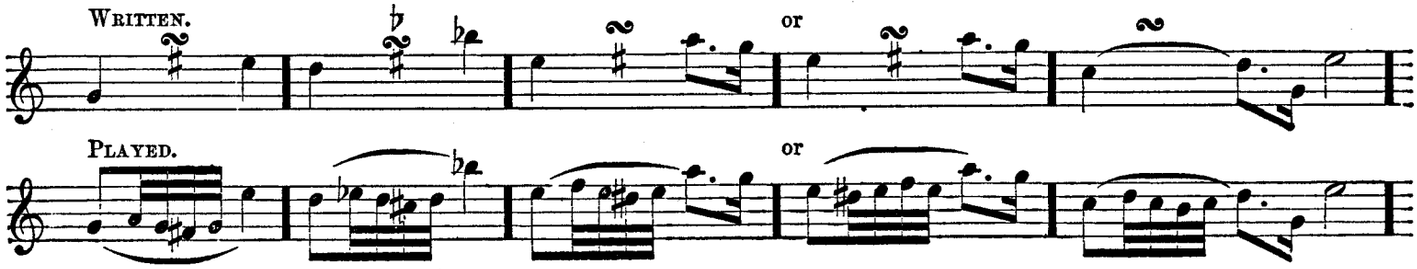
The "Turn," indicated by two signs, either , or .

With regard to the second sign, , there is a double signification, as it sometimes indicates a "simple turn," and at others an "upward" one; it consists of three notes, and is generally employed between similar notes, thus:

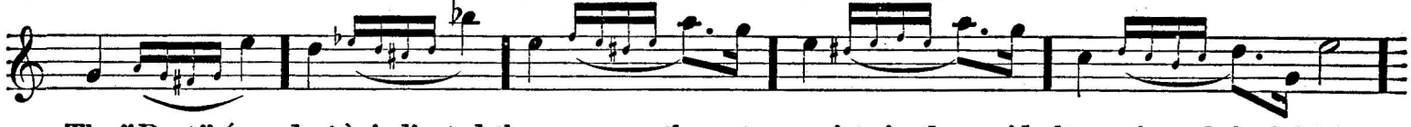


where the first two signs are interpreted as a "simple" and the third as an "upward" turn. Here, as in some other ornaments, the taste of the performer must discriminate which way is best. Its value is always deducted from the *preceding* note.

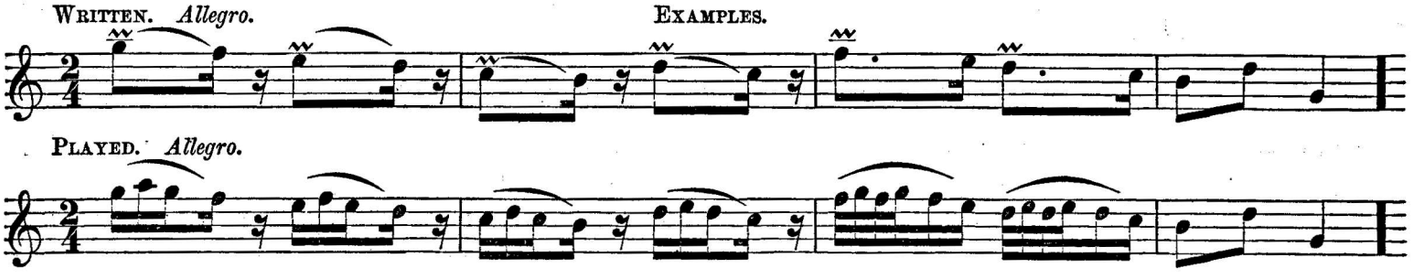
The "full turn" , consists of four notes, beginning with a semitone above theinitial note; if an accidental is added to the turn, above or below, it influences the highest or lowest note of the turn, thus:—



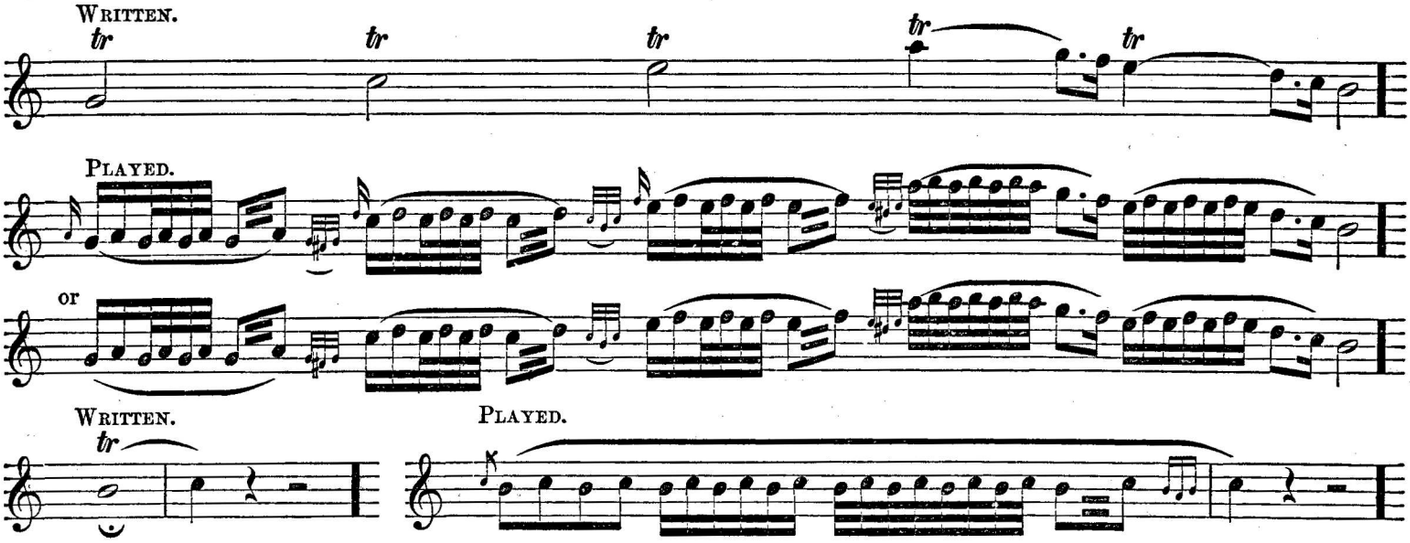
Sometimes the turn is written in full, thus:



The "Beat" (*mordente*), indicated thus ∿, over the note, consists in the rapid alternation of the initial note with the one above; it is, in fact, a shake on a note, the duration of which is so short that the alternation cannot take place more than once or twice. It should always be slightly accented.

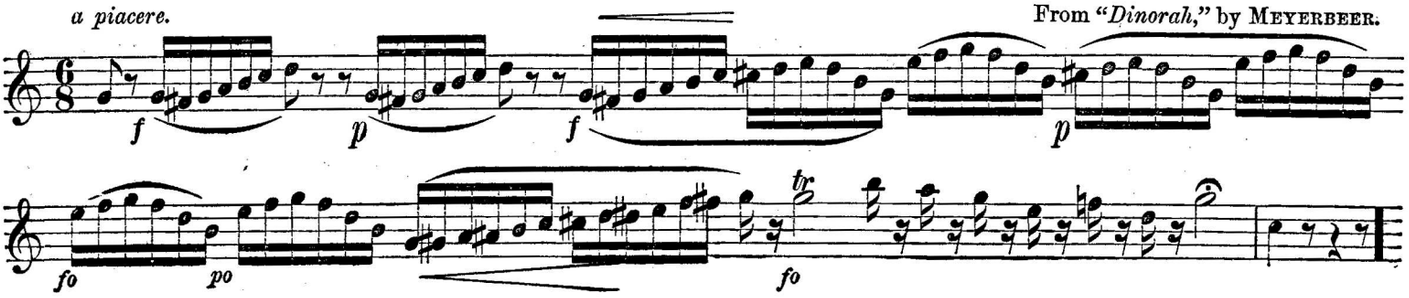


The "Shake" (*trillo*), marked *tr*, is a rapid succession of the principal with the note above (like the Beat, but of longer duration). It should always be finished with a turn downward, and if the note be of sufficiently long duration, it should commence slowly, increasing in rapidity. Most artists begin the shake with the upper note.



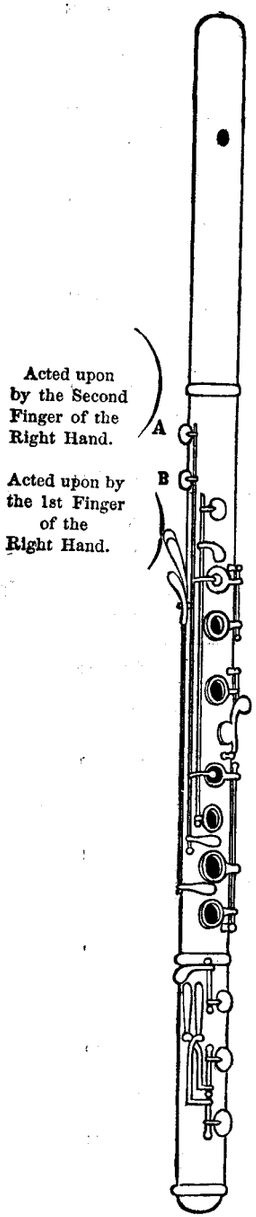
The "Cadenza." This ornament was formerly only indicated by a pause, thus: 𝄐, at which the solo performer or singer was at liberty to perform an elaborately ornamented passage, on which he, as a final and crowning effort, lavished all his ability and invention. In our time composers introduce cadenzas oftener than was formerly done, but always write them down, inventing the form, and leaving only the finish to the executant.

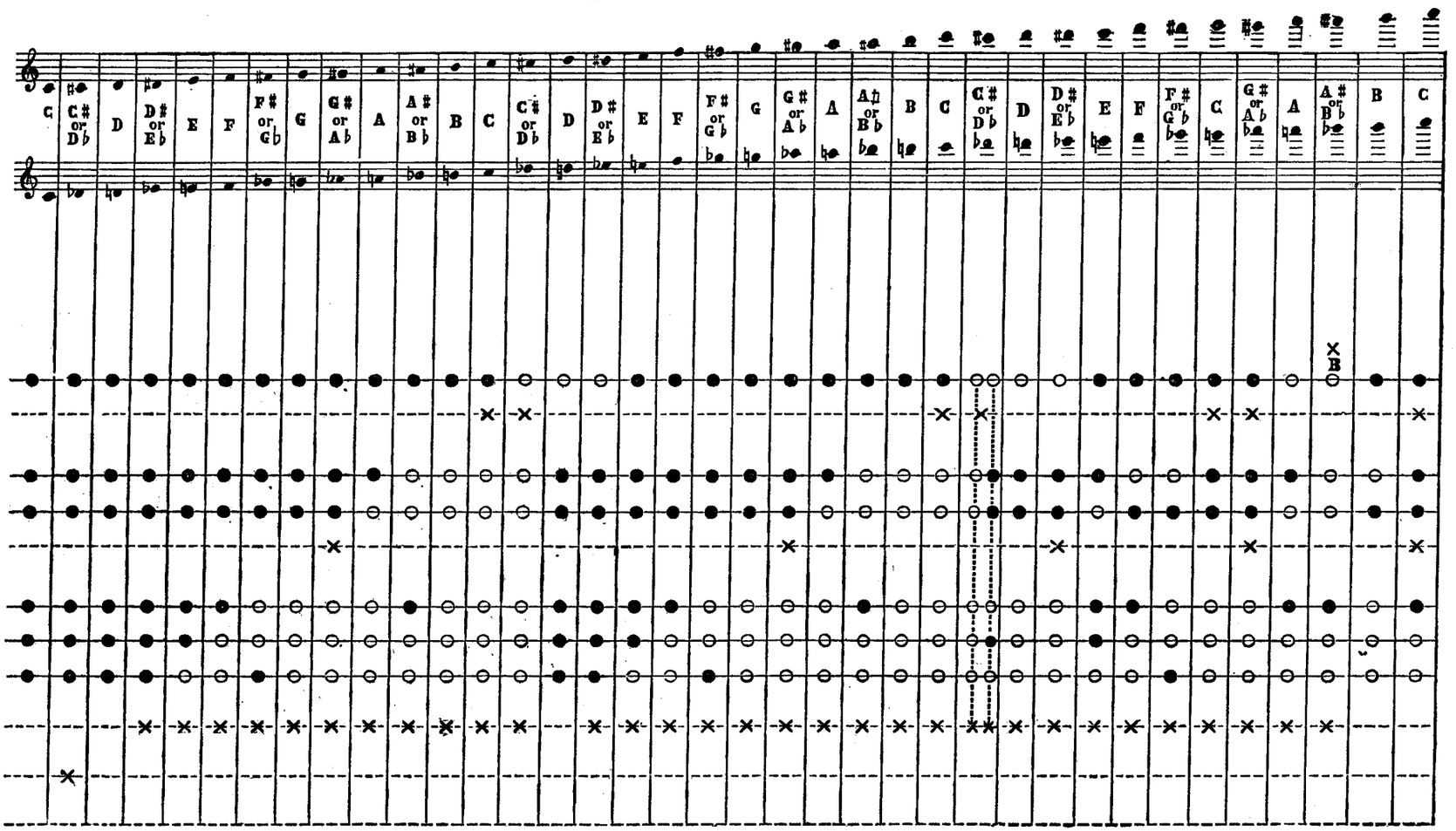
Cadenzas may be infinitely varied, and therefore one example will here suffice.



GAMUT FOR THE BOËHM FLUTE.

The first stave is for the chromatic scale with sharps, the second is the equivalent in flats; the black dots ● are closed holes, the ○ are the open Holes, the × are for the Keys when required to be *open*. When omitted, the Key or Keys are *closed*.





(A) This Key is to shake C♯ upon D♯. (B) This Key is to shake C♮ to C♯, or C♯ to D♮.

(C) This key is open, it is closed with the thumb left hand; the small × on the same line means that the thumb should be taken off.

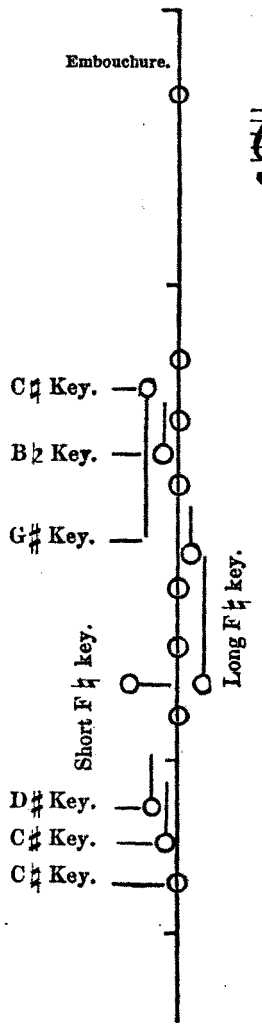
Copyright, 1880, by Jean White.

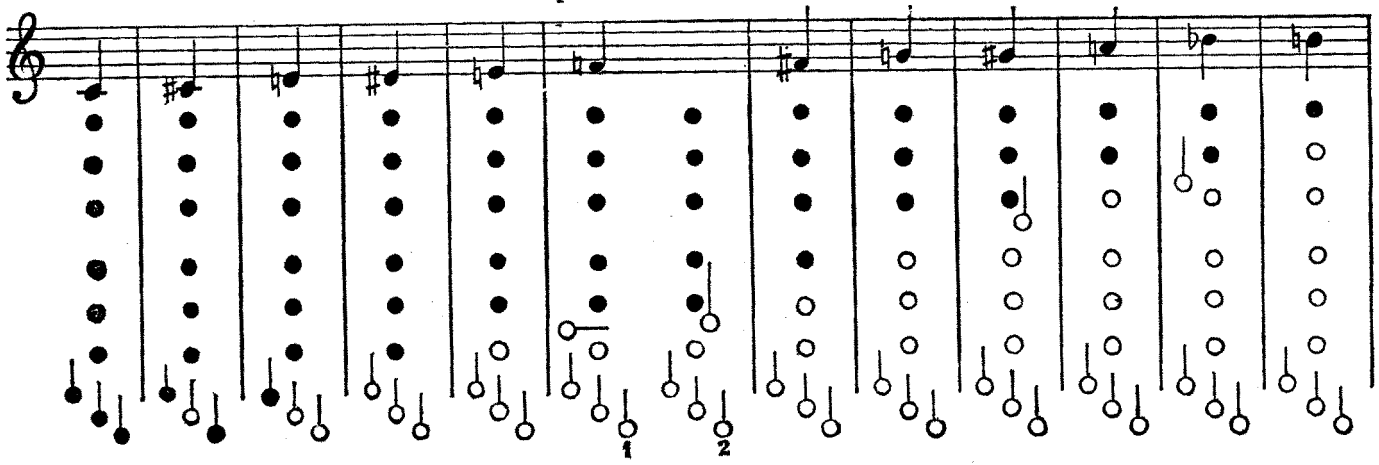
THE FINGERING OF THE CHROMATIC SCALE

FOR THE EIGHT-KEYED FLUTE.

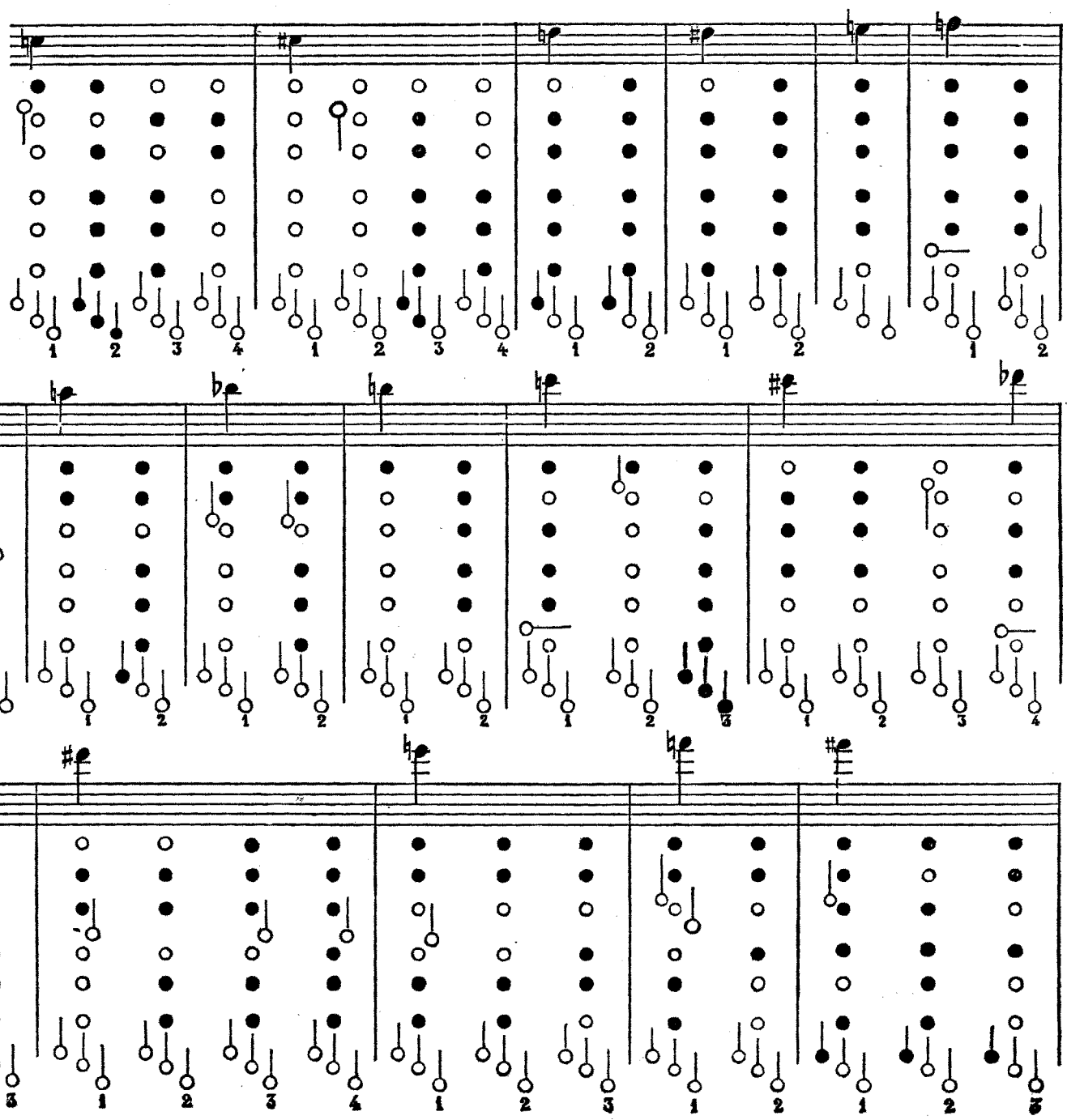
The mark ● means that the hole is closed.

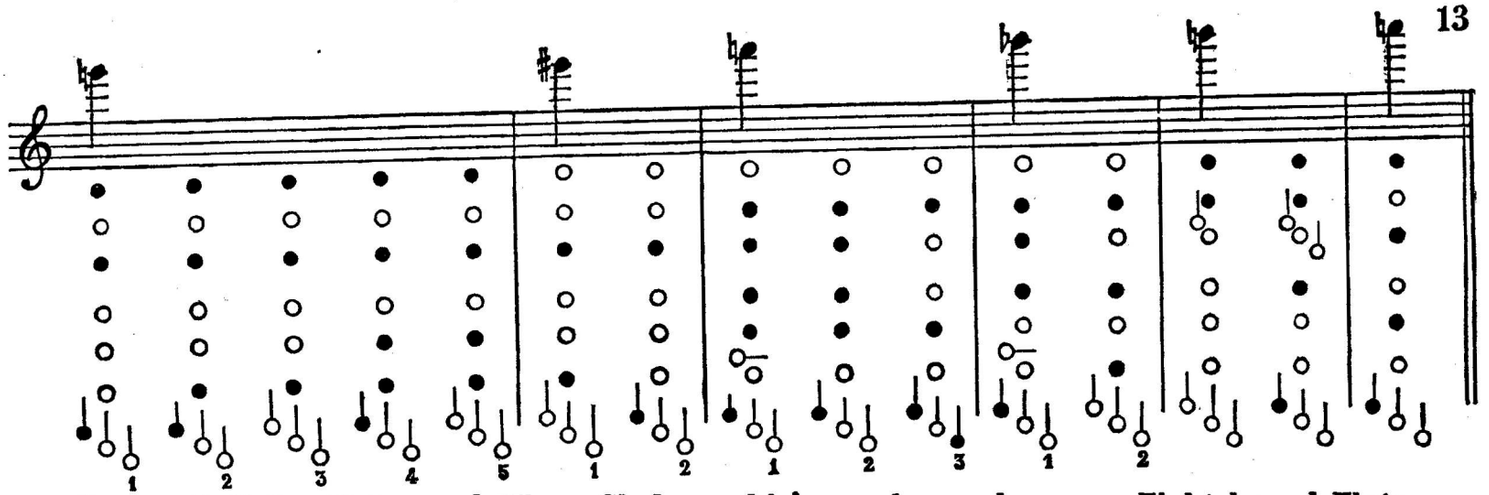
The mark ○ means that the hole is to be open.





For greater clearness in the fingering, only those Keys which are used for any note are shown.





Scale of all the Major and Minor Shakes which can be made on an Eight-keyed Flute.

Those notes which have no special fingering marked, are fingered in the ordinary way; as marked in the scale of fingering.
Those shakes which are imperfect are marked thus +
The sign *tr* indicates the fingers to be shaken.
Those shakes which are impossible are marked thus ▲
The large note indicates the note shaken from; the small note indicates the one shaken to.
A figure placed under any note refers to the same fingering marked with that number in the scale of fingering.

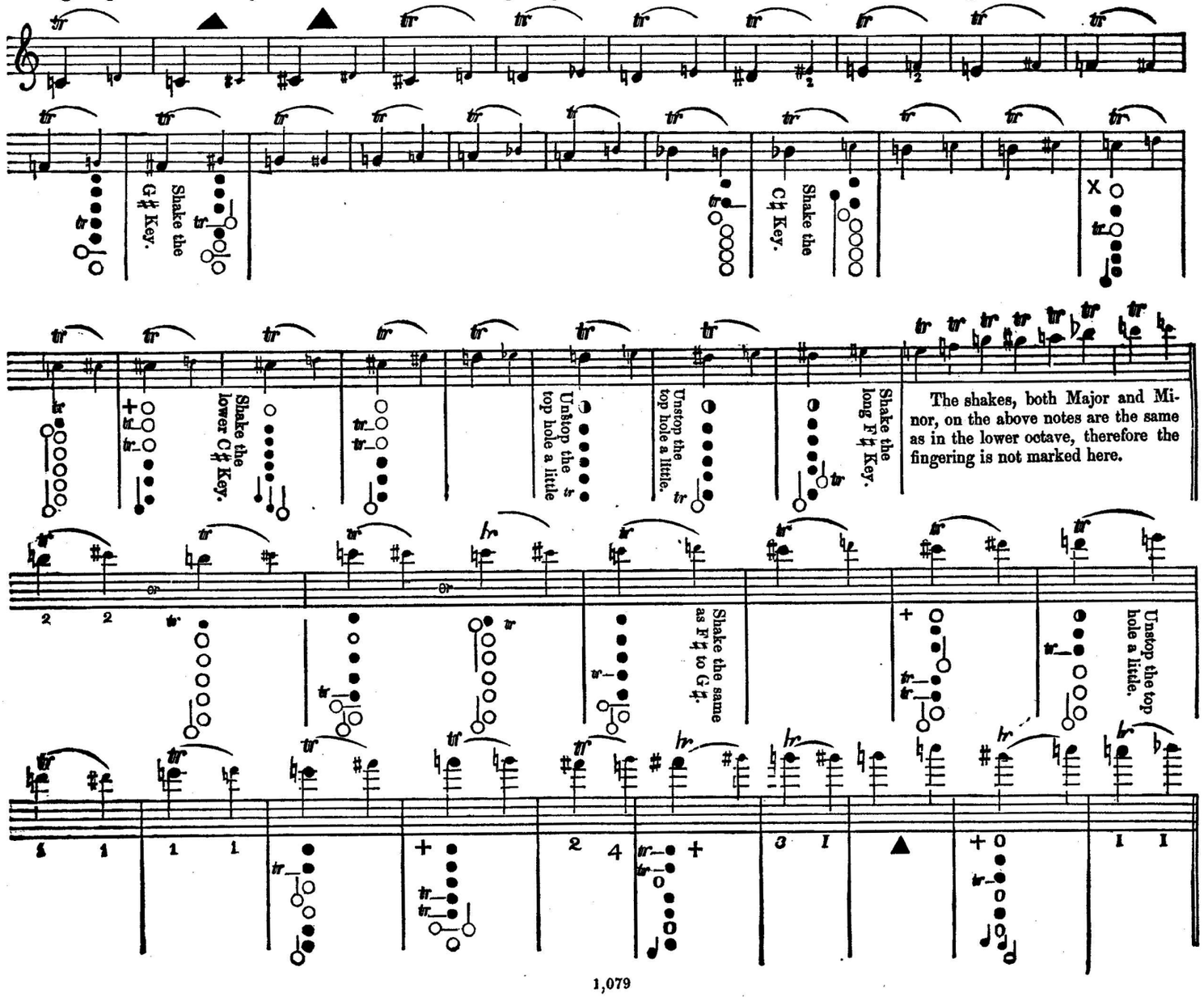


TABLE.

SHAKES OF ONE TONE.

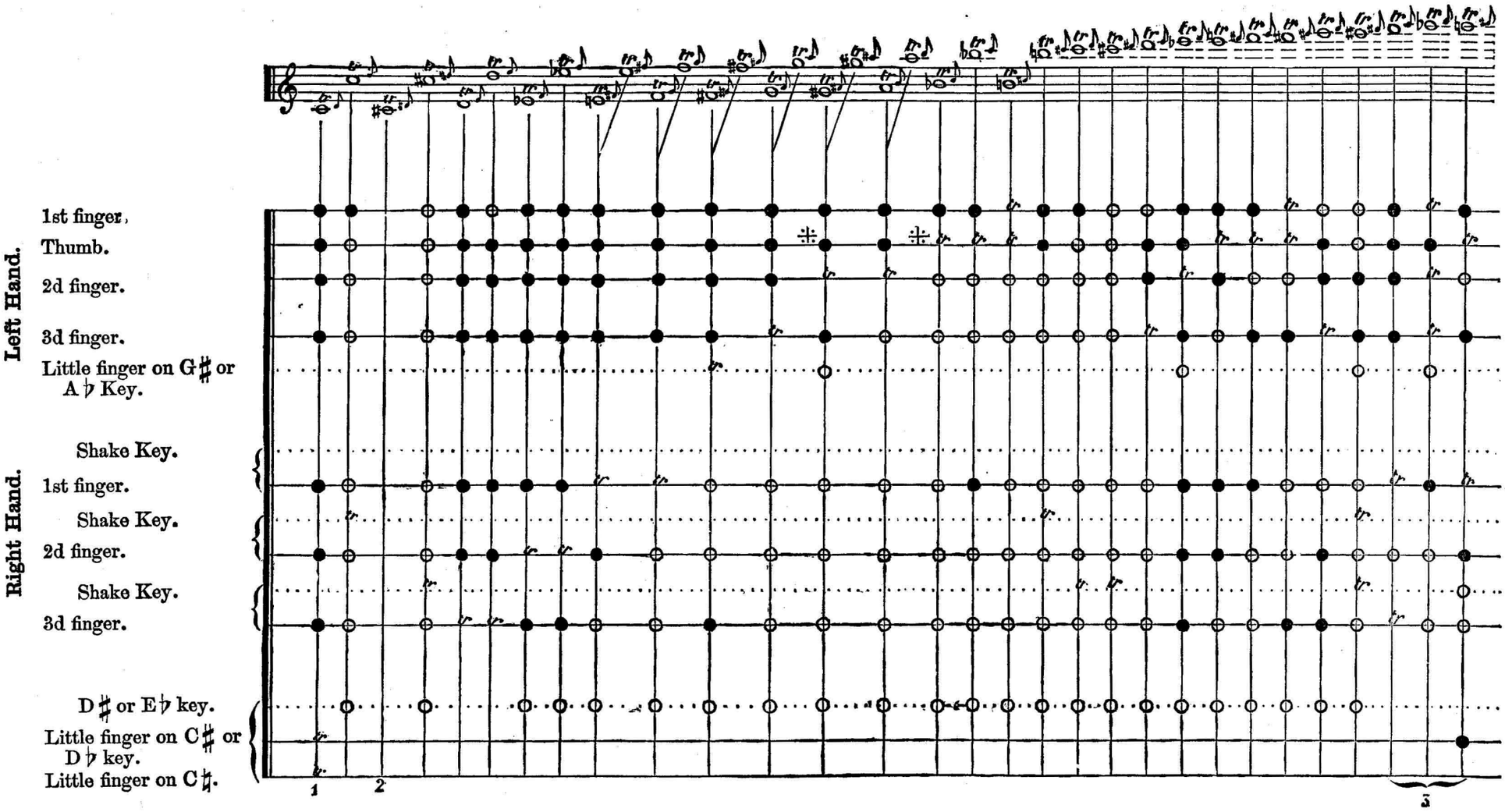
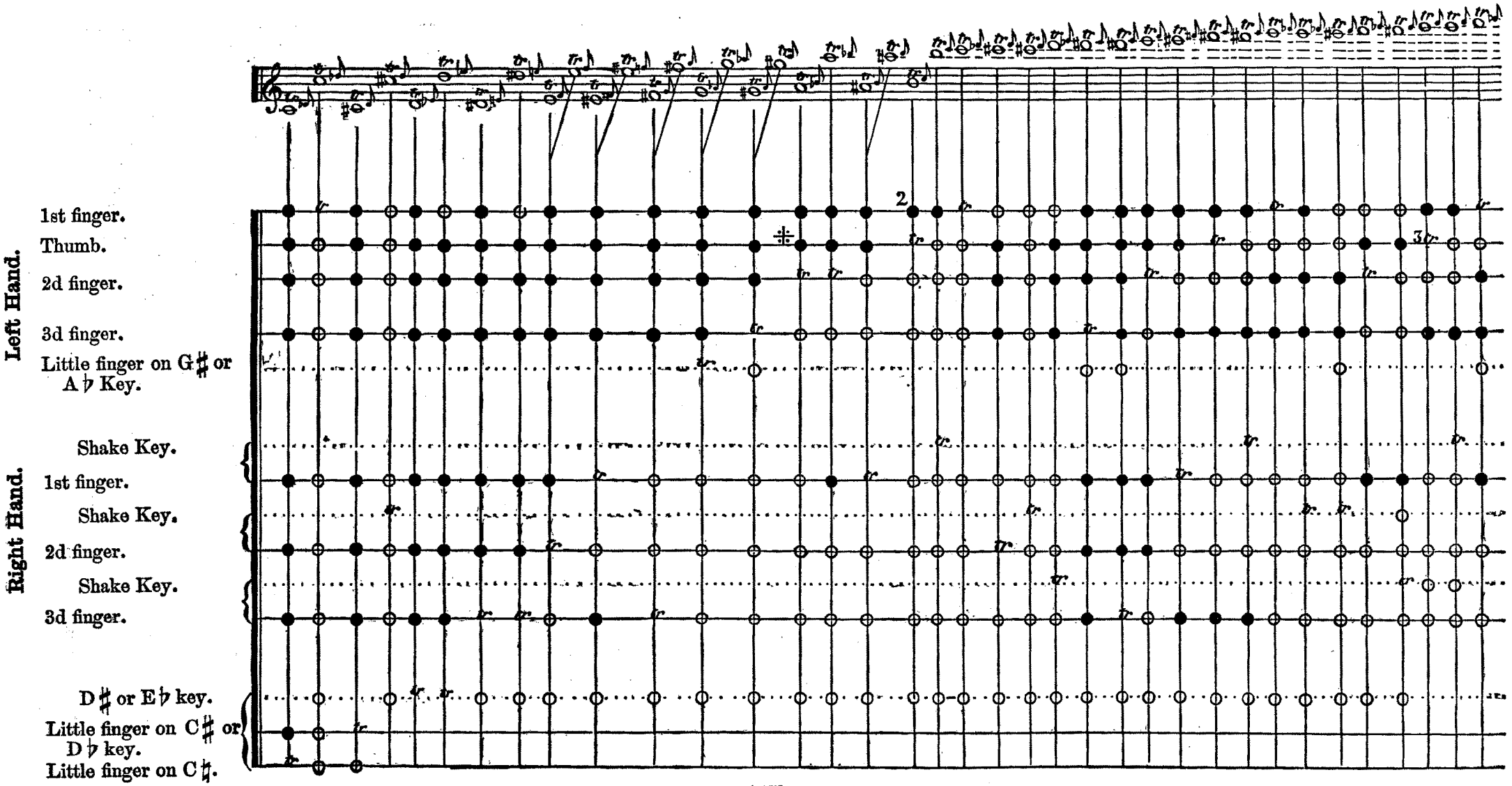


TABLE.

HALF TONE SHAKES.



I.

MANNER OF HOLDING THE FLUTE.

The flute must be held with the embouchure turned inward, on a different line from the other holes. It must maintain a perfect level, as raising the elbow too high, or lowering the head by fatigue of either, causes a change of position of the embouchure, by which the purity of tone is lost.

II.

The flute must rest on the third joint of the left hand; the thumb opposite the first hole, the first and second fingers well arched that the third finger may readily reach the third hole, the fourth finger finding position over the G♯ or A♭ key.

The right hand is then placed near the left in the same position, the fourth finger remaining always over the D♯ key, the use of which is frequently required.

Pupils must avoid all unnatural or constrained positions, using all possible care and attention that ease and grace may be at once acquired.

The flute must be put to the mouth, resting on the chin, the lips closed, the embouchure being under the fleshy portion of the under lip, and somewhat covered by it. Sound the instrument by forcing through the closed lips, (thus opening them,) a small stream of air, with which the lungs have been filled before commencing.

All the holes remain uncovered till the tone is thus made with freedom and purity.

Avoid forcing the wind with the stomach.

At every renewal of breath, the first note is struck with the tongue, making the syllable "tu."

When the pupil can produce a full tone in this manner, the fingers may cover their respective holes and the scale may be commenced.

The higher the notes played, the greater is the necessity to keep close the lips, which is done by advancing the lower lip.

The beauty of the lower tones consists in their being full and sonorous, and of the higher tones in being sweet and pure.

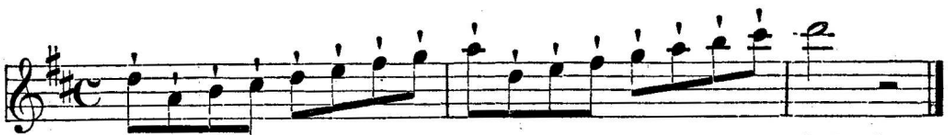
III.

To acquire a good tone on the flute, the scales must be well studied, slowly, and increasing and diminishing each note without changing in the least the position of the embouchure.

The *forte* and *piano* must be made equally perfect in their tune. In commencing the *piano*, the lips must be close together, opening gradually to produce without abruptness the *forte*. Proceed in the reverse manner to return to the *piano*. This study, if not agreeable, is very necessary.

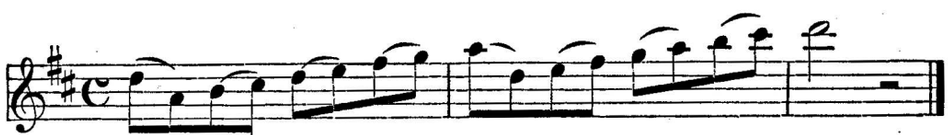
Exercises on Tongueing.

DETACHED NOTES.



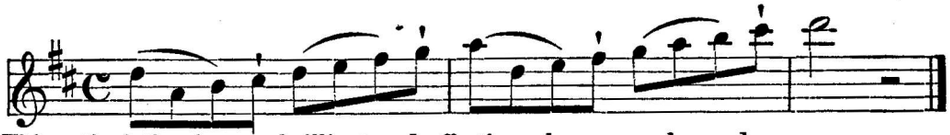
Attack each note firmly with the tongue, using care that the fingers act at precisely the same time.

NOTES SLURRED IN GROUPS OF TWO.



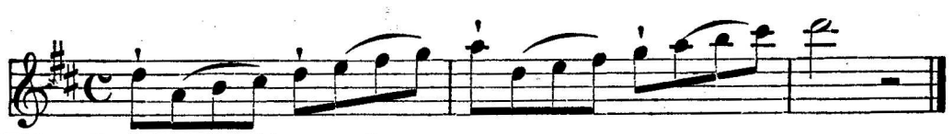
Attack the first note of each group with the tongue.

ARTICULATION OF THREE NOTES SLURRED AND ONE DETACHED.



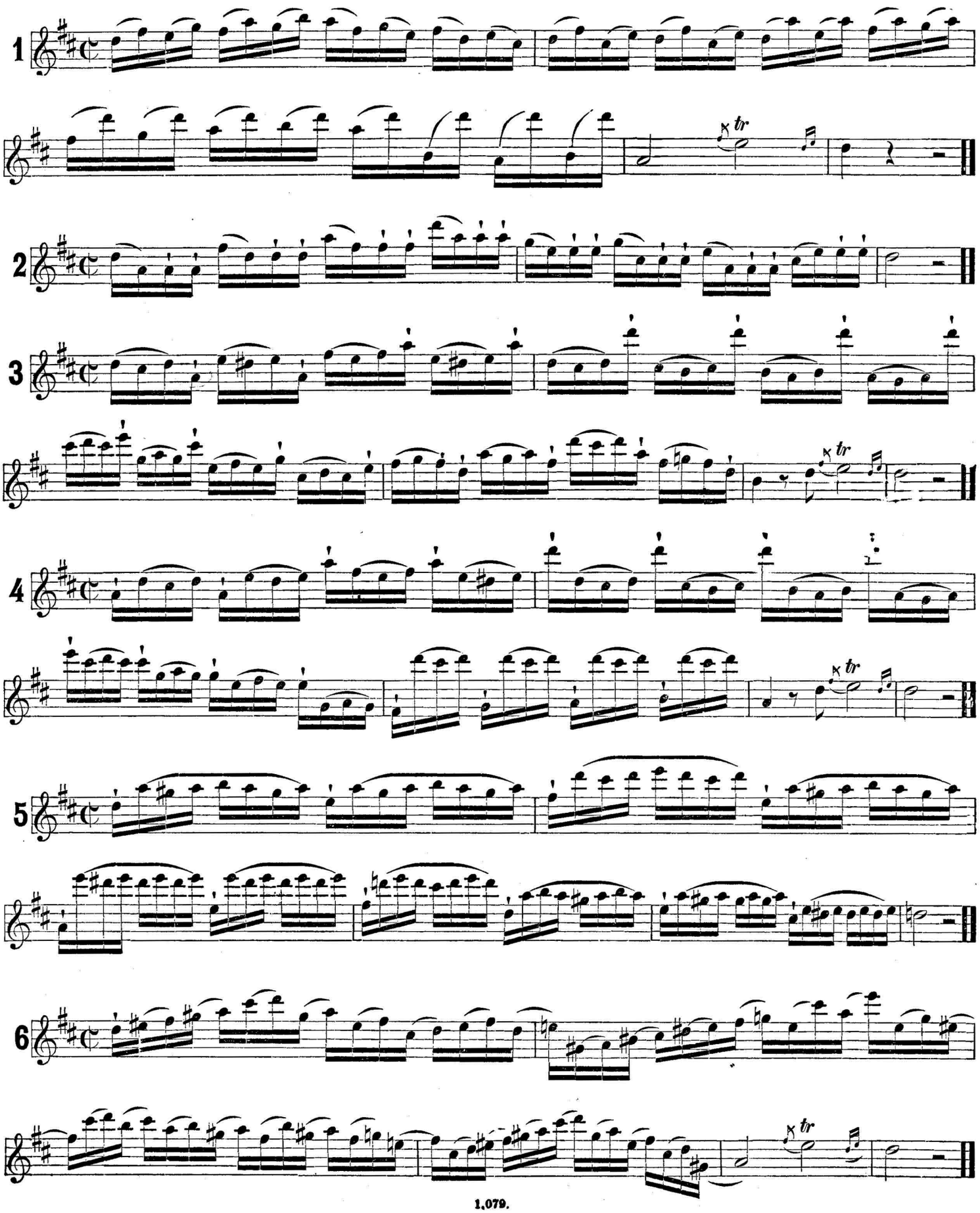
This articulation is very brilliant and effective when properly used.

ARTICULATION CONTRARY TO THE PRECEDING.

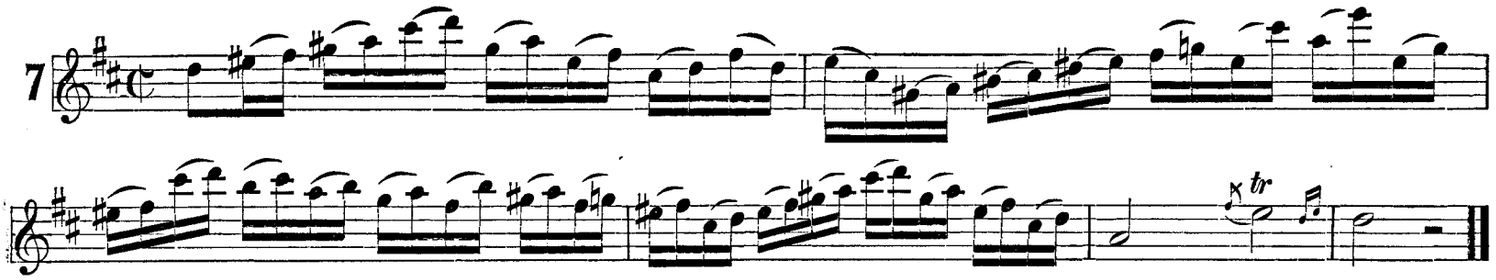


This articulation is seldom used.

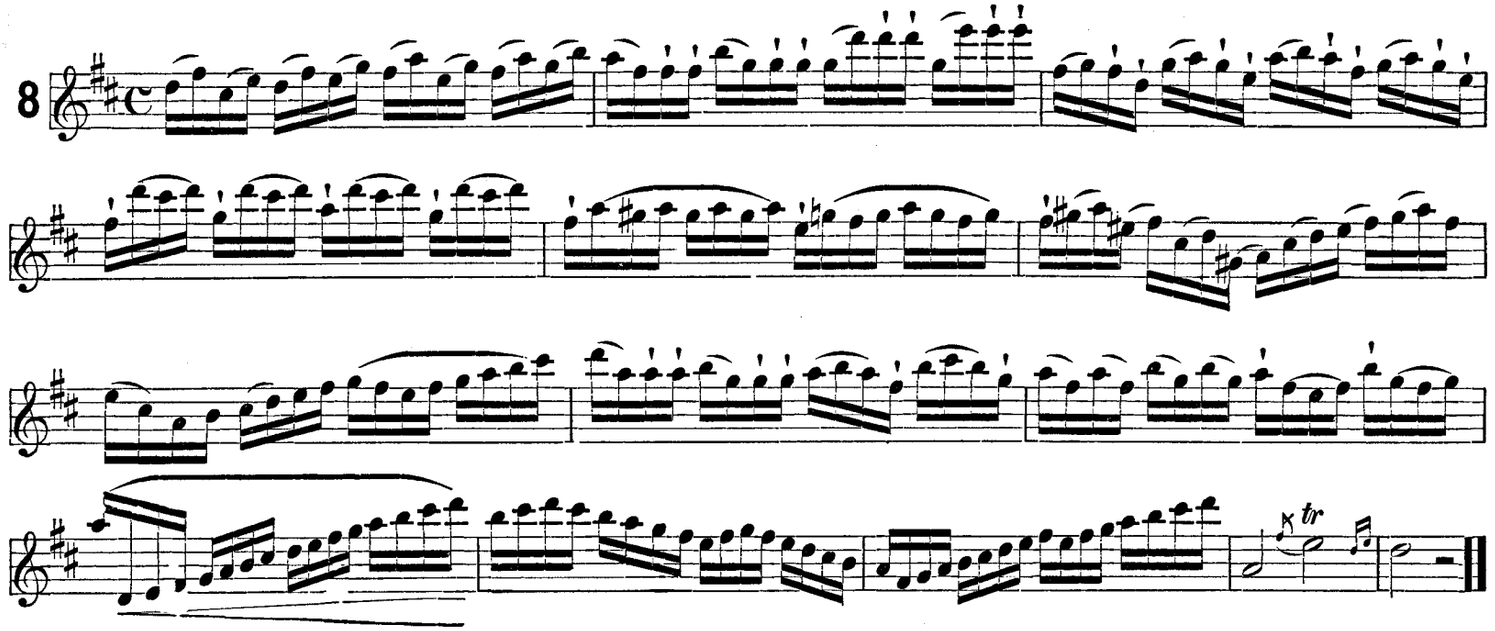
Exercises on the different Styles of Articulation.



7

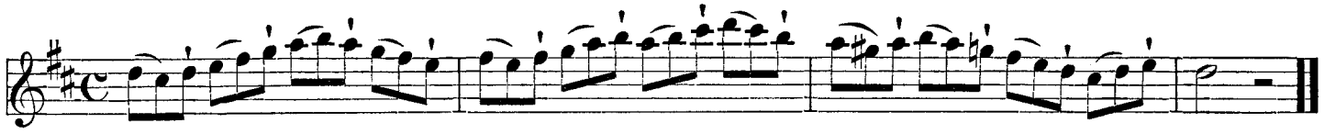


8

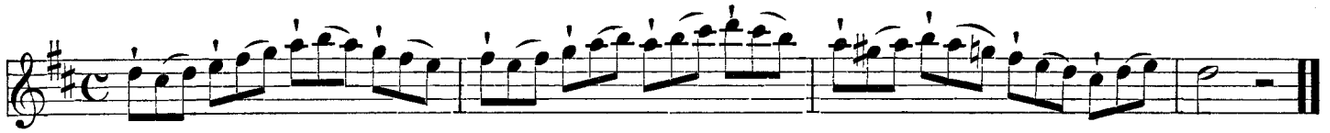


Articulations of Triplets.

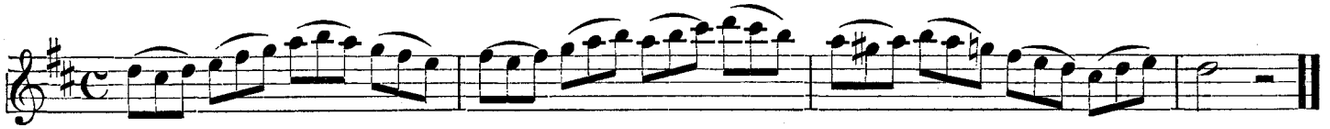
EXAMPLE 1.



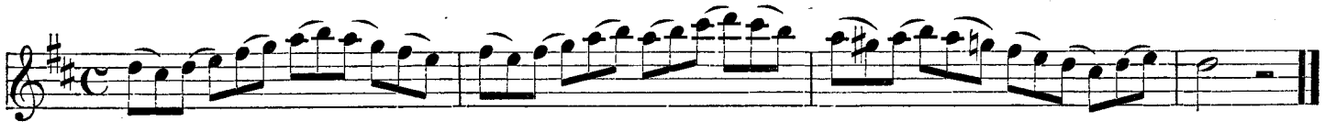
EXAMPLE 2.



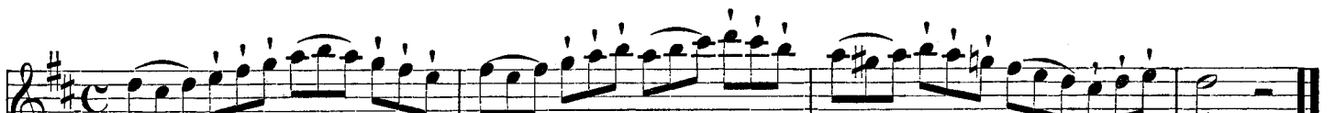
EXAMPLE 3.



EXAMPLE 4.



EXAMPLE 5.

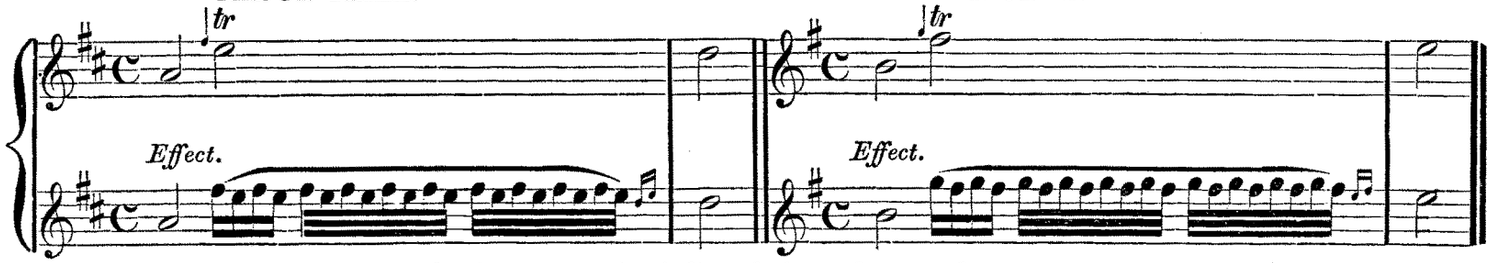


DOUBLE TONGUEING.

No examples in double tongueing are given, as this style of playing should not be used till after two or three years' study. Its too early use prevents a perfect unity of action of the fingers and the tongue. When a proper time arrives for the practice of double tongueing, the master will give the correct pronunciation to adopt.

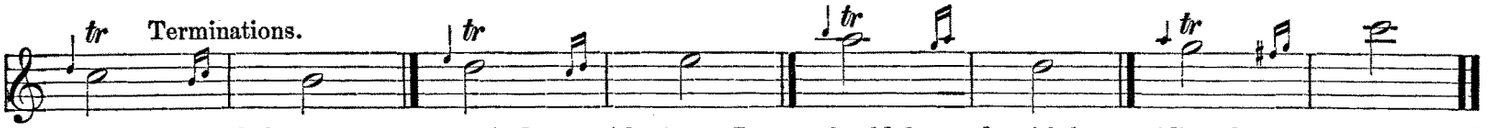
A trill is made by alternately striking two successive notes of the diatonic scale, either major or minor. The lower note is the principal note of the trill, but it is usually commenced on the higher note.

MAJOR TRILL. MINOR TRILL.



The trill should always be finished, if not otherwise indicated, by a downward turn.

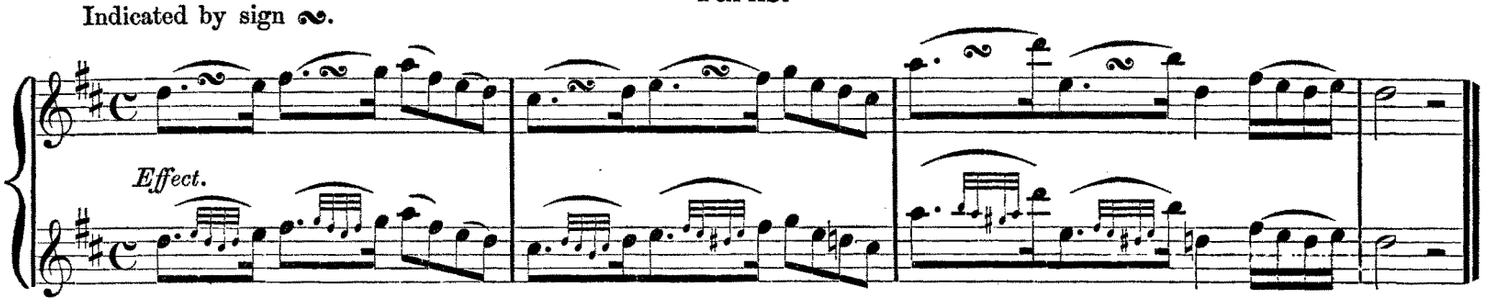
Examples on Terminations.



Trills in pieces of slow movement as *Andante*, *Adagio* or *Largo*, should be made with less rapidity than in those marked *Allegro* or *Presto*.

Turns.

Indicated by sign ∾.

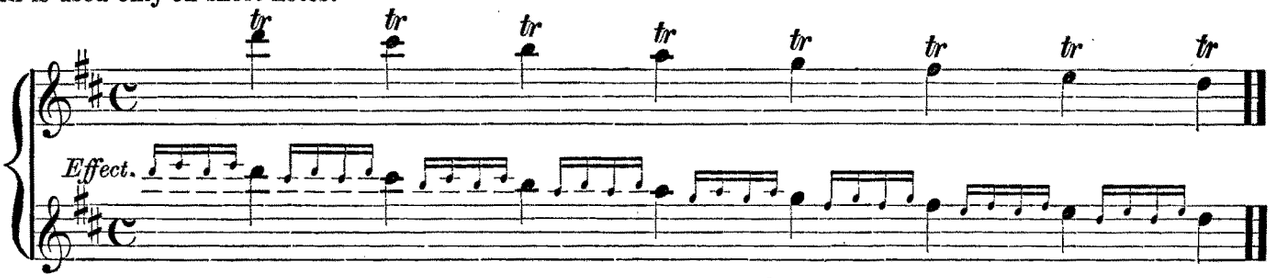


The first note must be slightly sustained, the remaining five being played evenly.

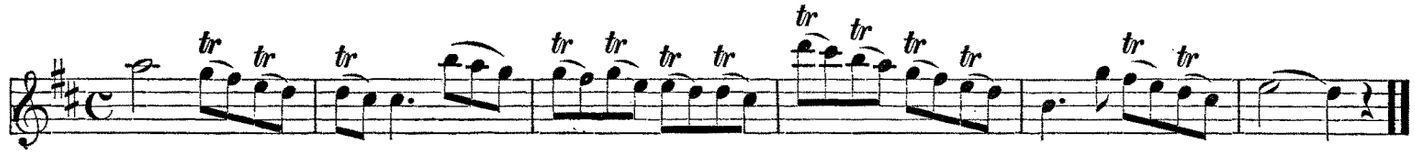
PASSING TRILL.

Another kind of trill has no ending, and consists only of lightly striking the note with the finger.
This trill is used only on short notes.

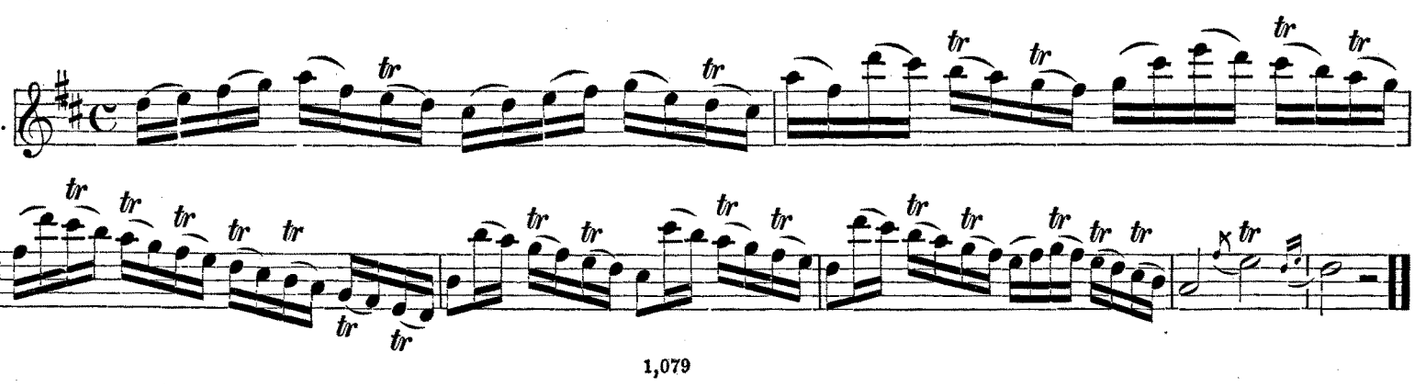
Ex. 1.



Ex. 2.



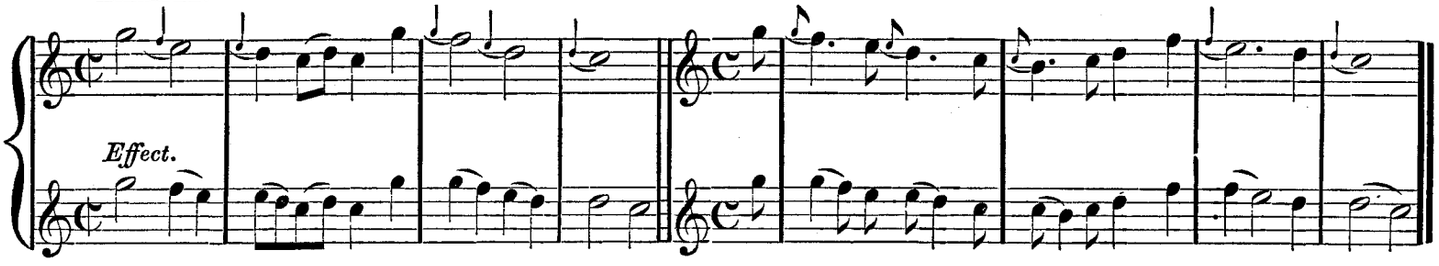
Ex. 3.



GRACE NOTES.

Grace notes are small notes used to modify or ornament a piece. They have no regular value, but take from the note to which they are slurred.

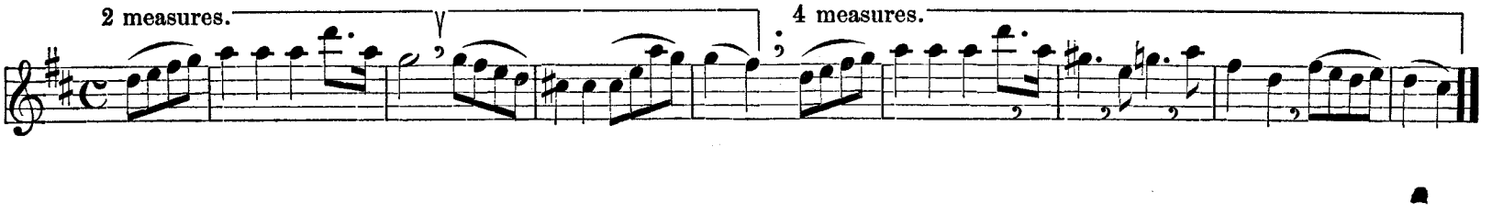
EXAMPLE.



ON BREATHING.

Many persons, when commencing to play the flute become fatigued from not observing the proper places for breathing. Breath may be often renewed by making a slight suspension on certain notes, without injury to the flow of the melody. This rest is usually made after every two or four measures. If the piece be of slow movement, a phrase of four measures is difficult of execution with one breath. Then the judgment of the teacher will indicate the proper places to pause for breath without marring the piece. When this principle is thoroughly mastered, less fatigue is experienced by the performer, and his execution is more agreeable.

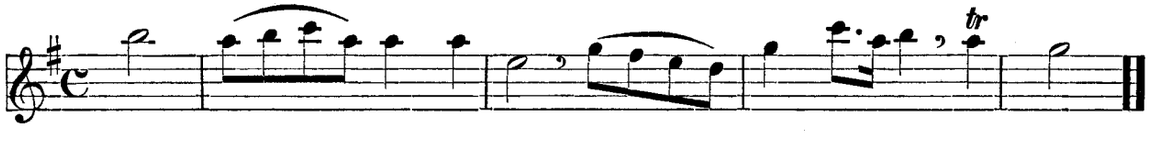
In the following example, the pauses for full breath are indicated by a point and comma; shorter pauses are indicated by a comma only.



Respiration must be made very short at these incidental pauses, but a full breath must be taken for the long notes which precede the termination of a phrase, at the points and before the slurred notes at the end, as indicated by the commas in the above example.

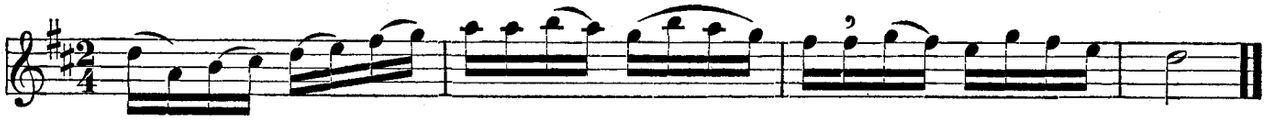
Nevertheless this license must not be abused, as unnecessary breathing makes the performance uneven.

EXAMPLE.

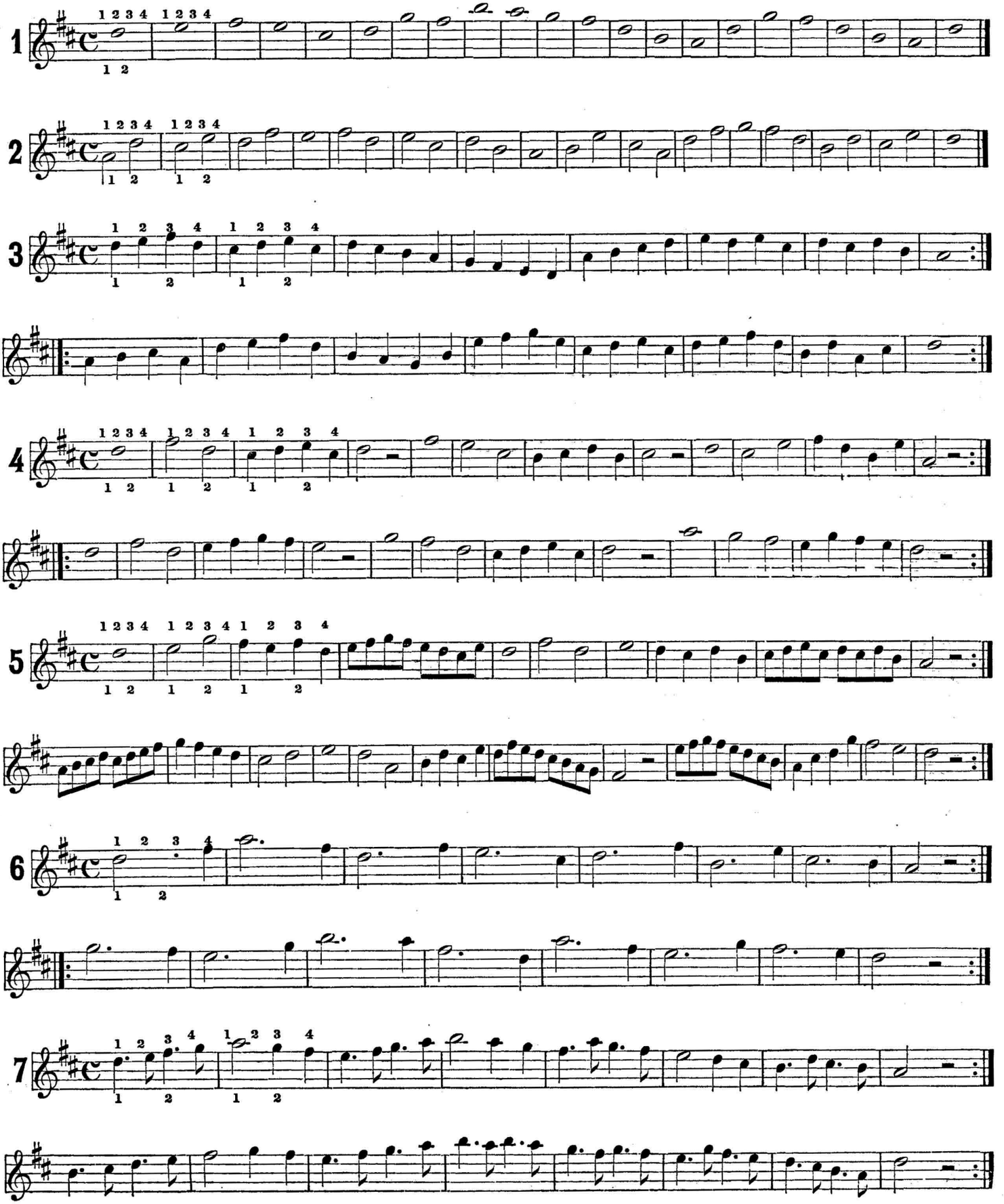


If in a long passage are found two notes of the same degree, and the breath is insufficient, the second note may lose somewhat of its value, that the breath may be renewed.

EXAMPLE.

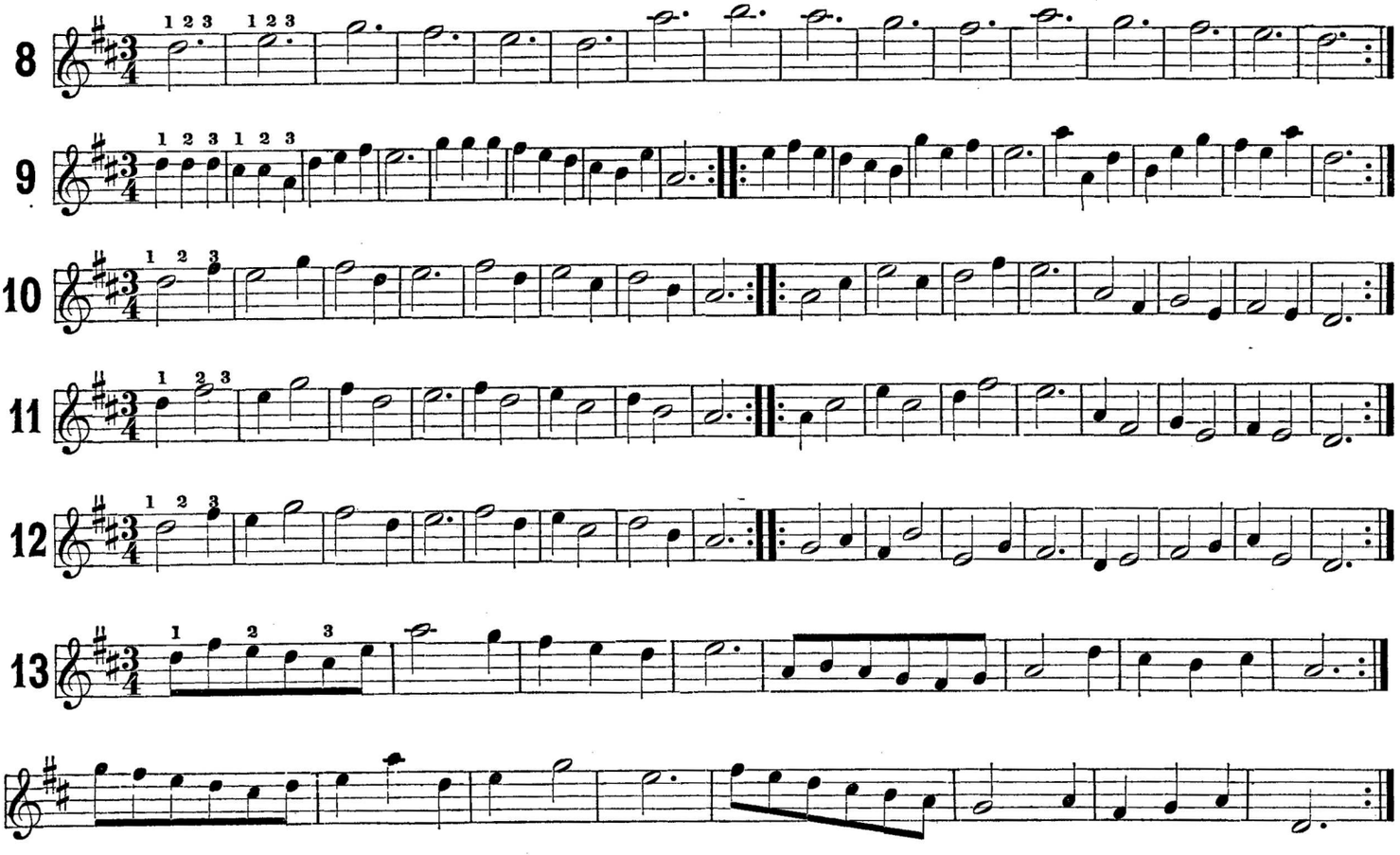


Lessons on Counting Time.

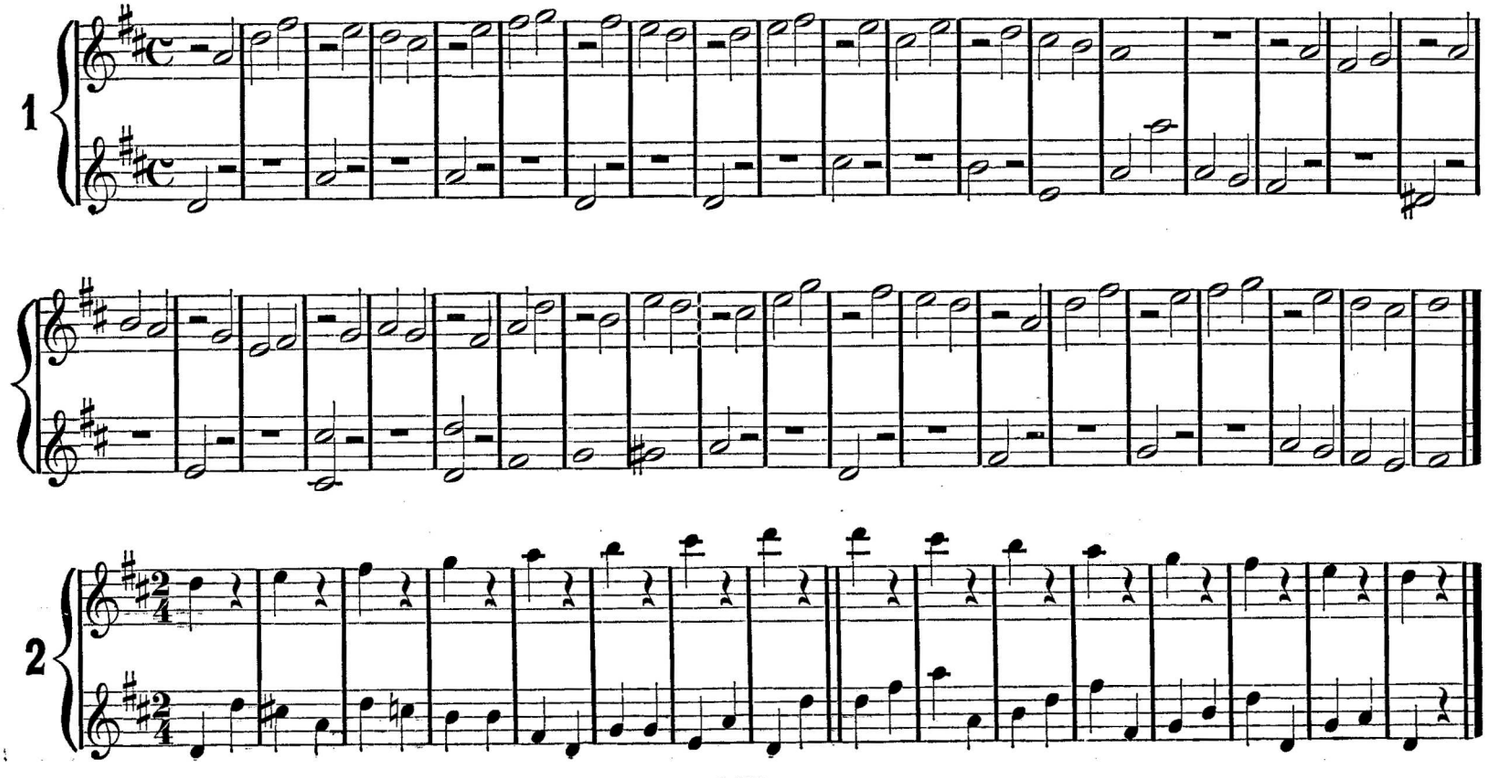


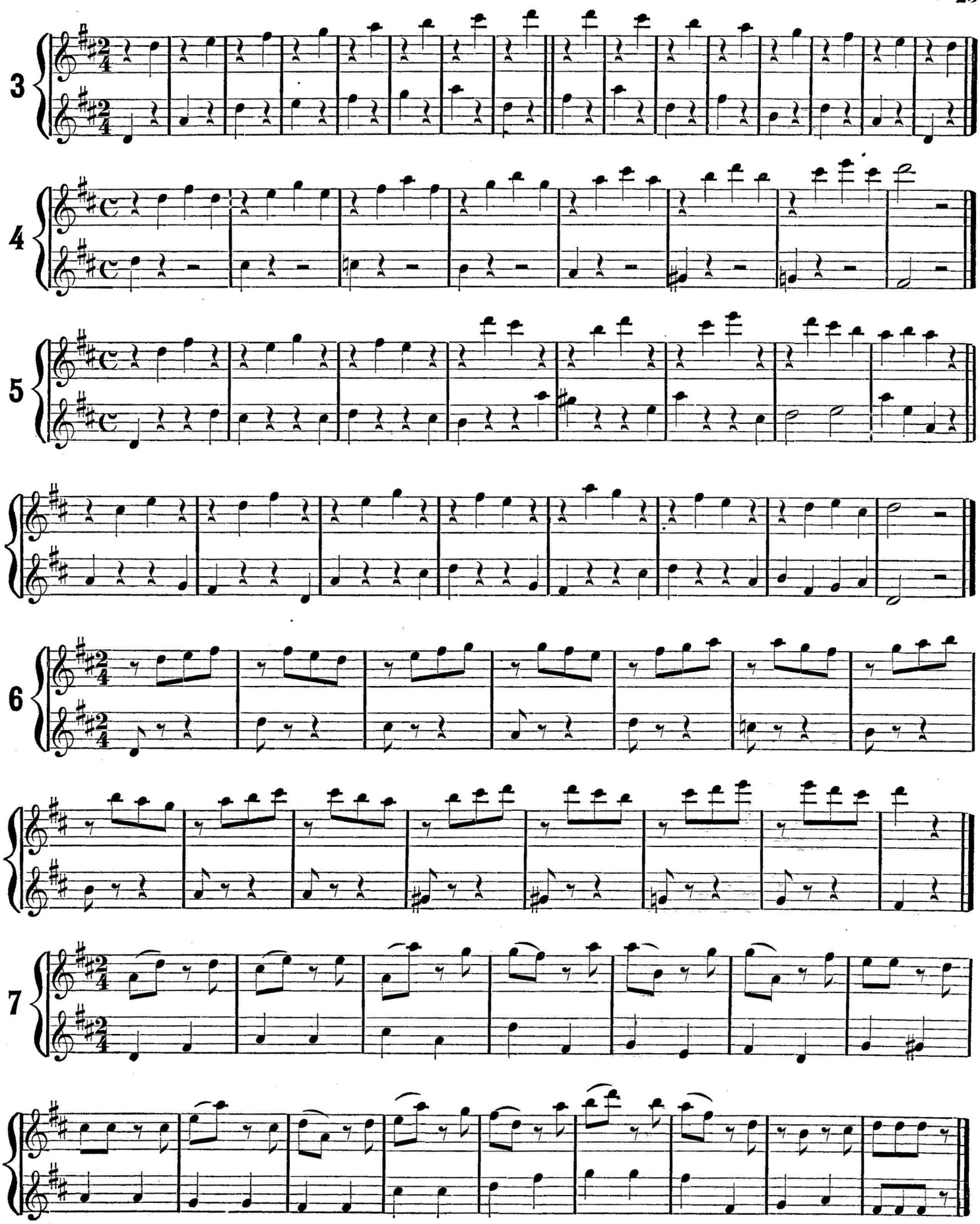
Triple Time.

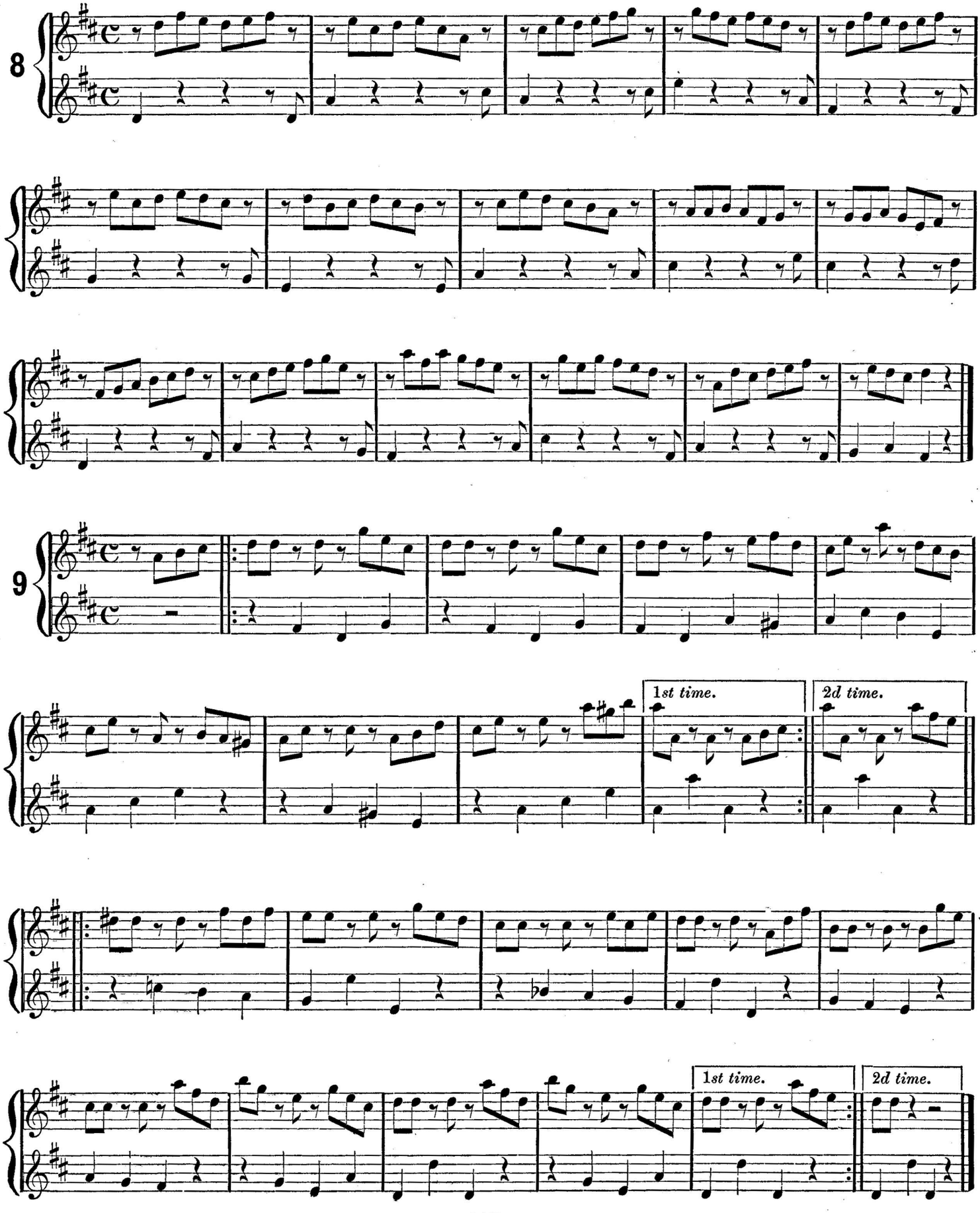
Count three in each measure.

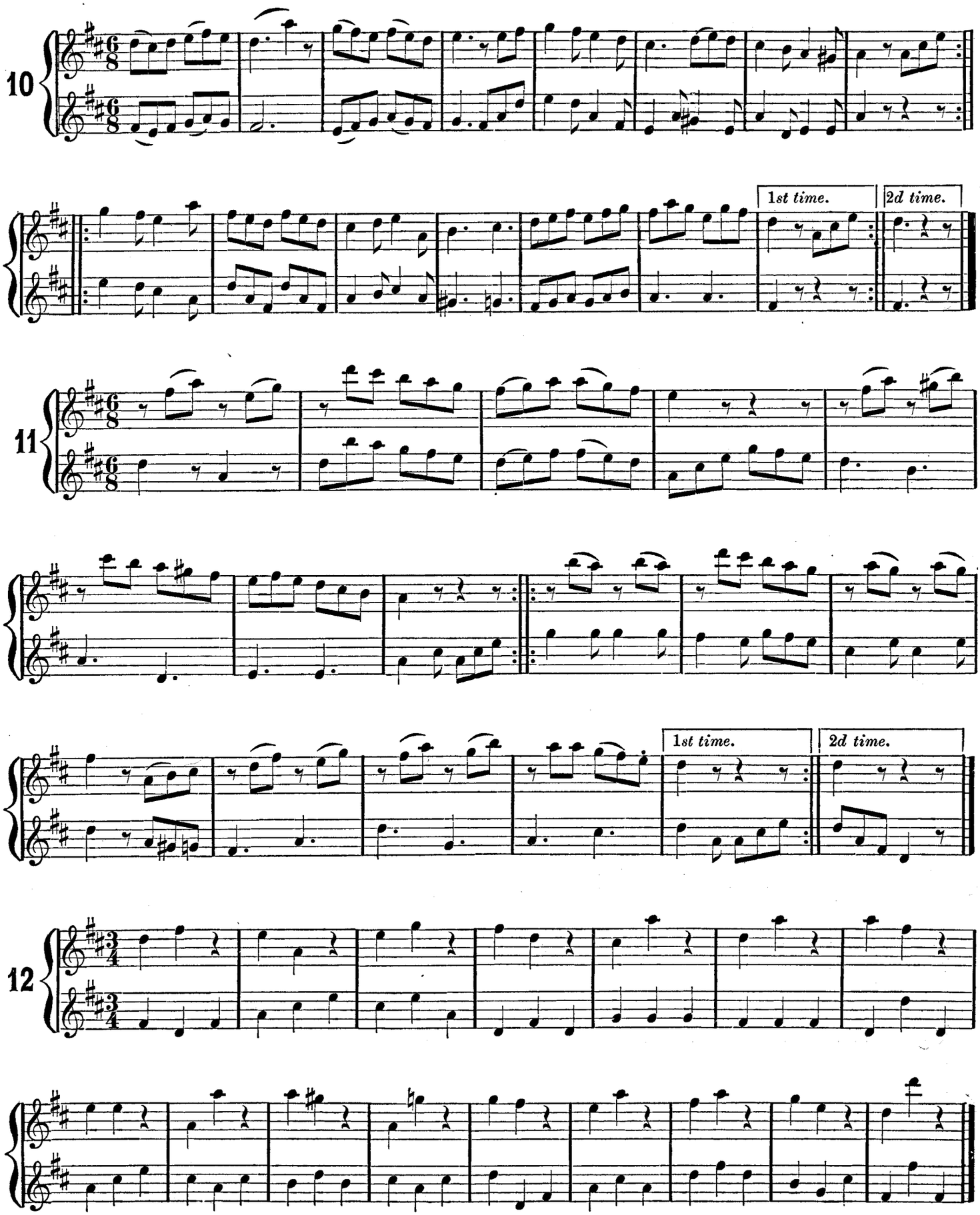


Lessons on counting Rests.






8
9
1st time.
2d time.
1st time.
2d time.


10
1st time.
2d time.
11
1st time.
2d time.
12

13

14

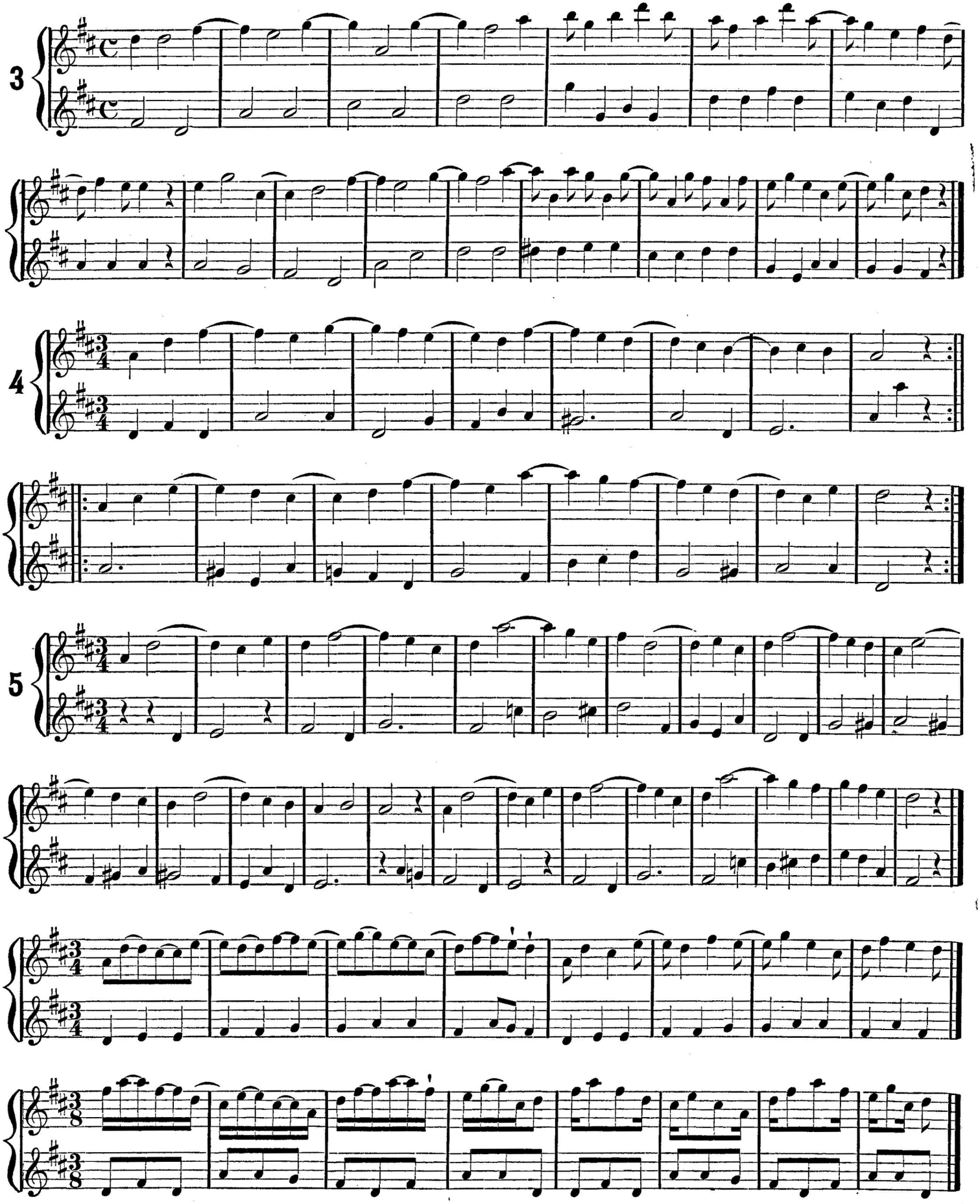
Exercises in Syncopation.

Syncopation means that the ordinary accent is reversed; that the unaccented part of the measure becomes the accented. * Syncopated notes are easily recognized, as they are always found between notes of half their value.

EXAMPLES.

2

Note. The accent *naturally* falls on the uneven numbers.


3
4
5

FORTY EASY MELODIES.

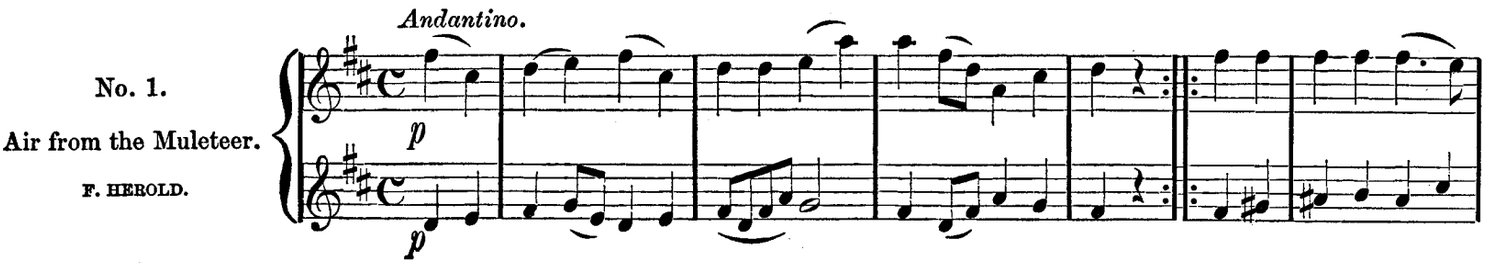
ARRANGED PROGRESSIVELY.

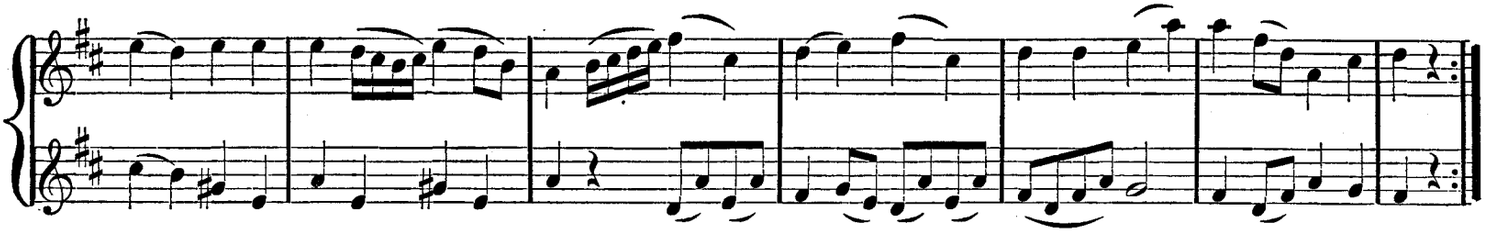
Andantino.

No. 1.

Air from the Muleteer.

F. HEROLD.



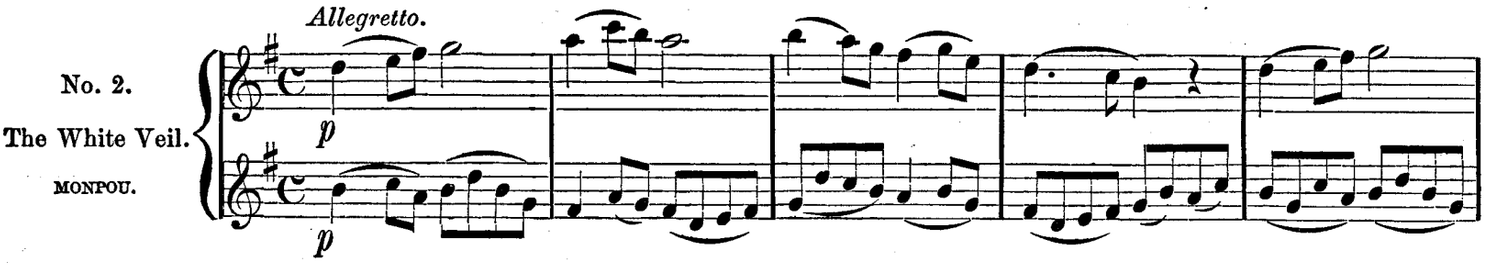


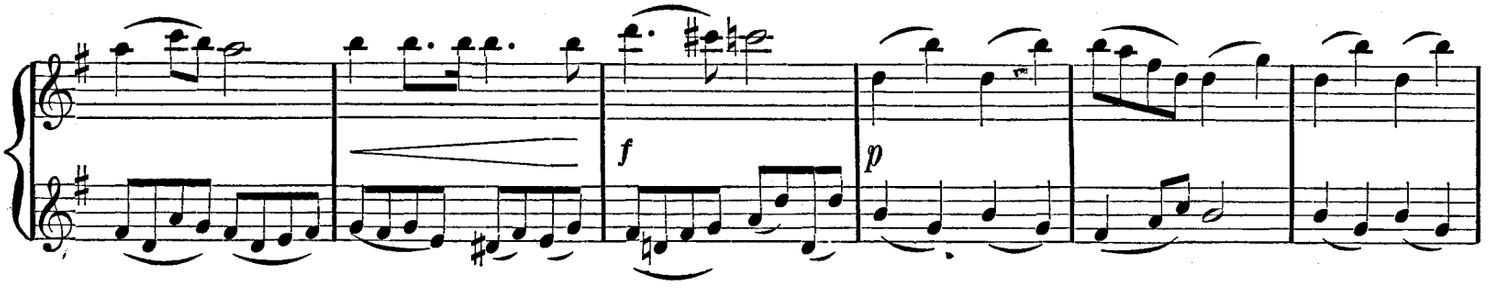
Allegretto.

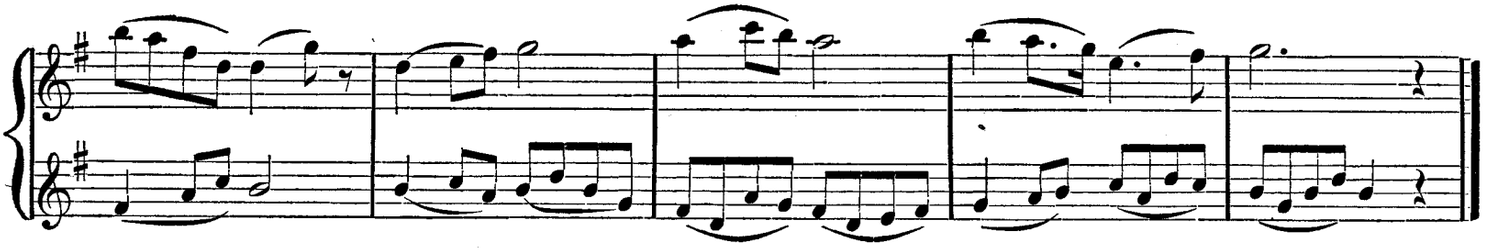
No. 2.

The White Veil.

MONPOU.





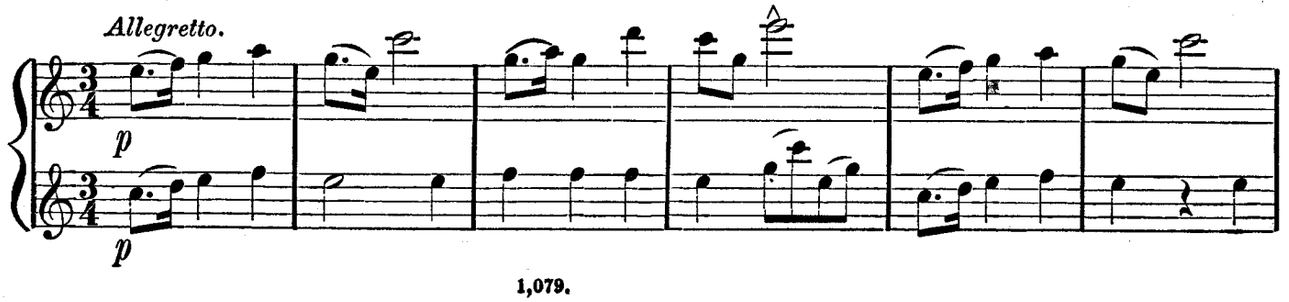


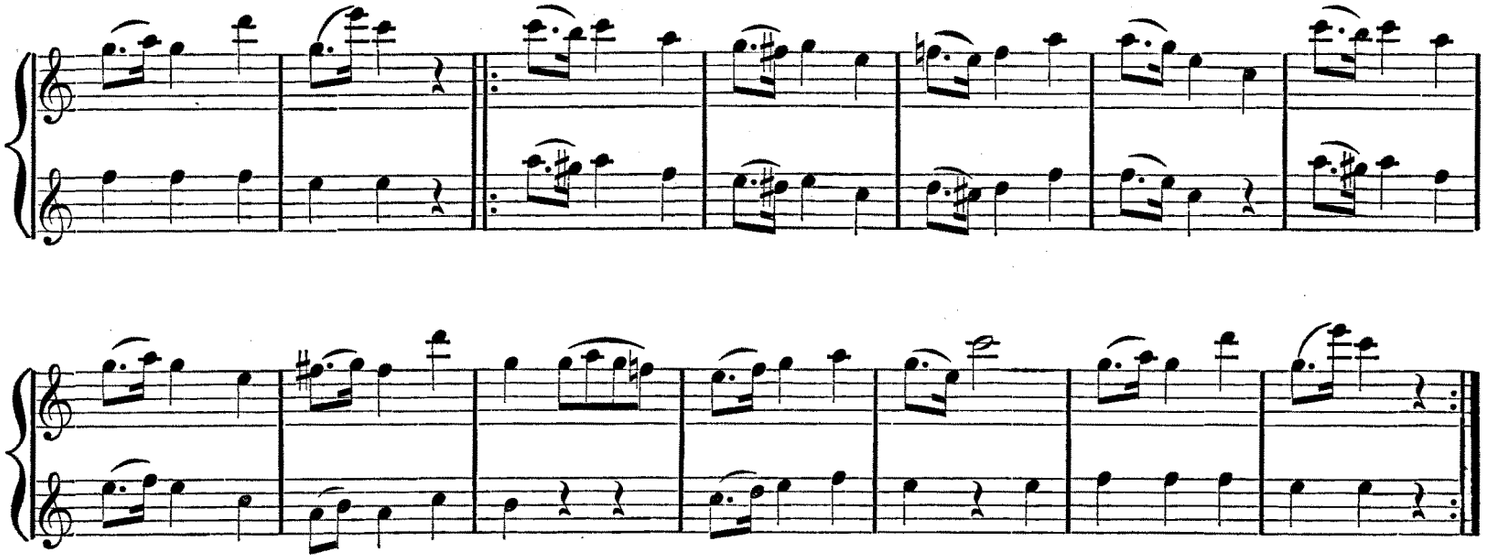
Allegretto.

No 3.

Desire of Home.

Air ALLEMAND.



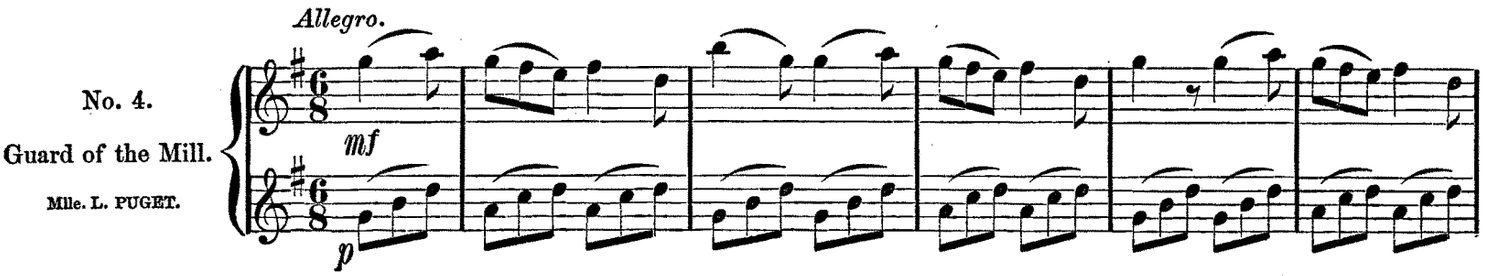


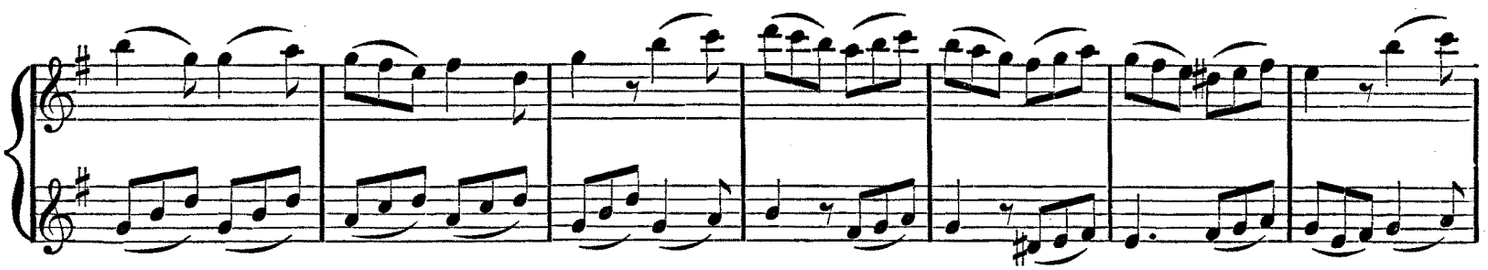
Allegro.

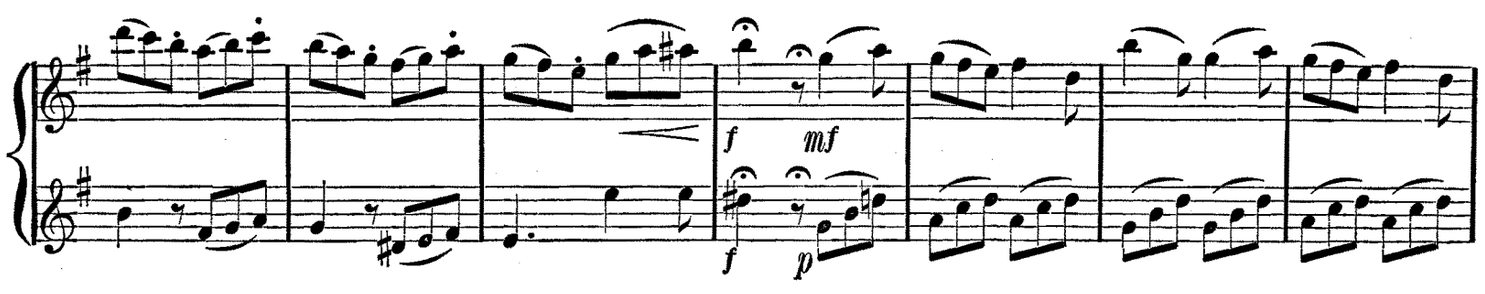
No. 4.

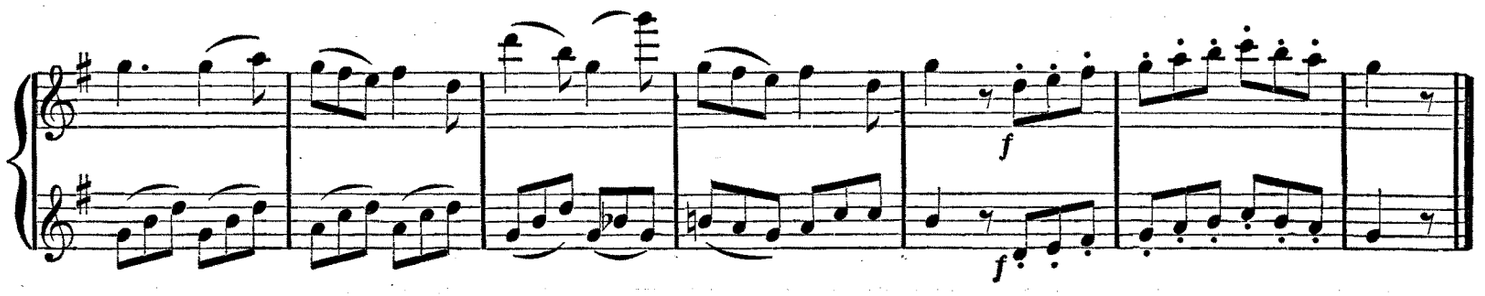
Guard of the Mill.

Mlle. L. PUGET.





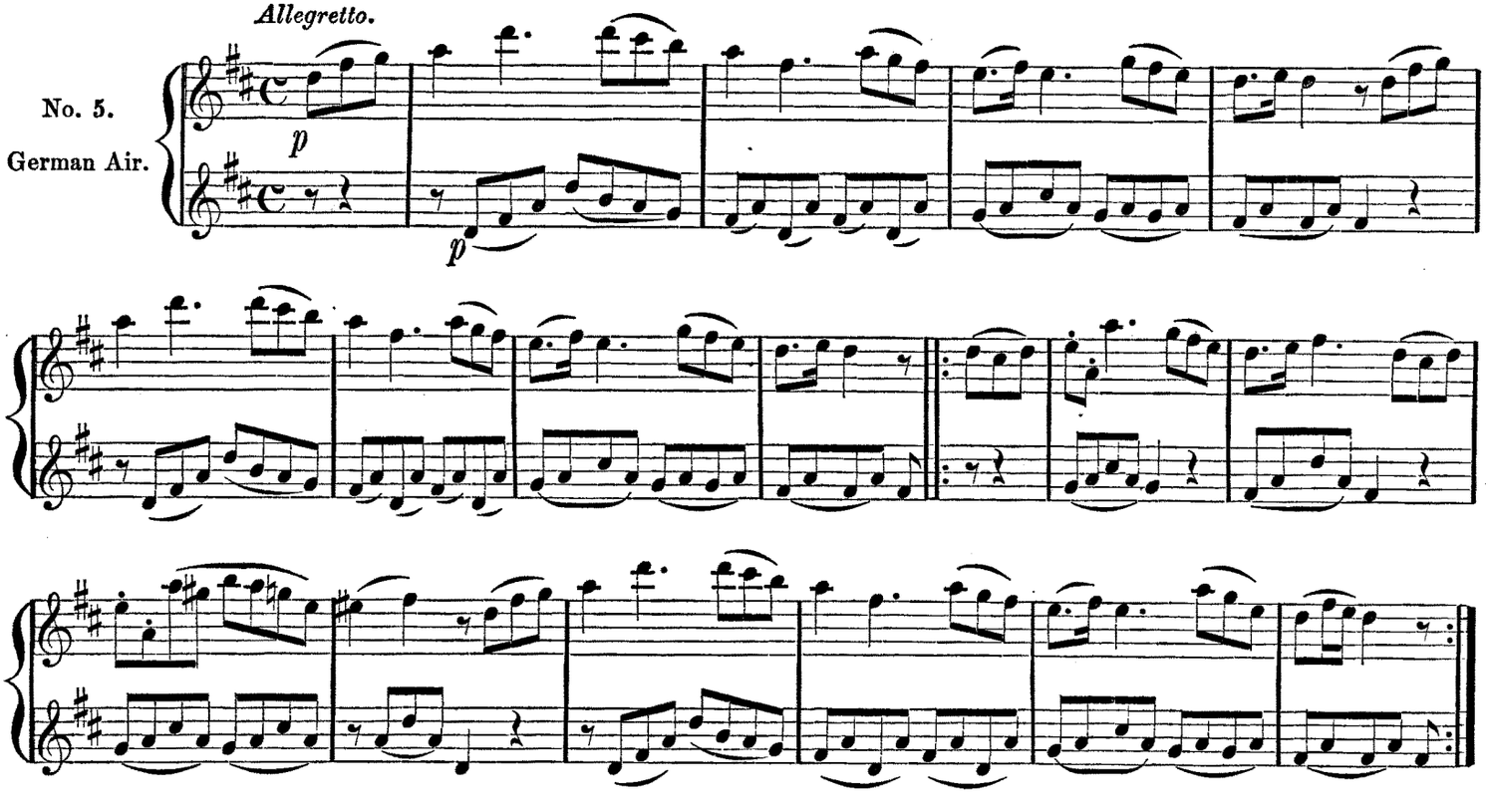




Allegretto.

No. 5.

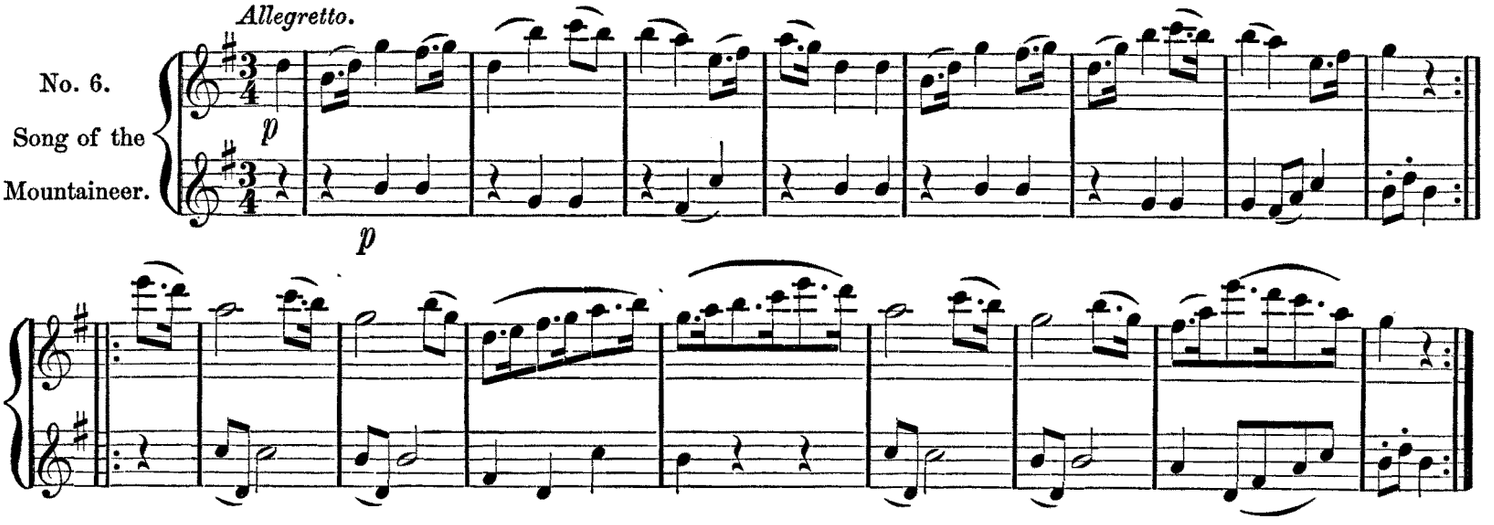
German Air.



Allegretto.

No. 6.

Song of the Mountaineer.

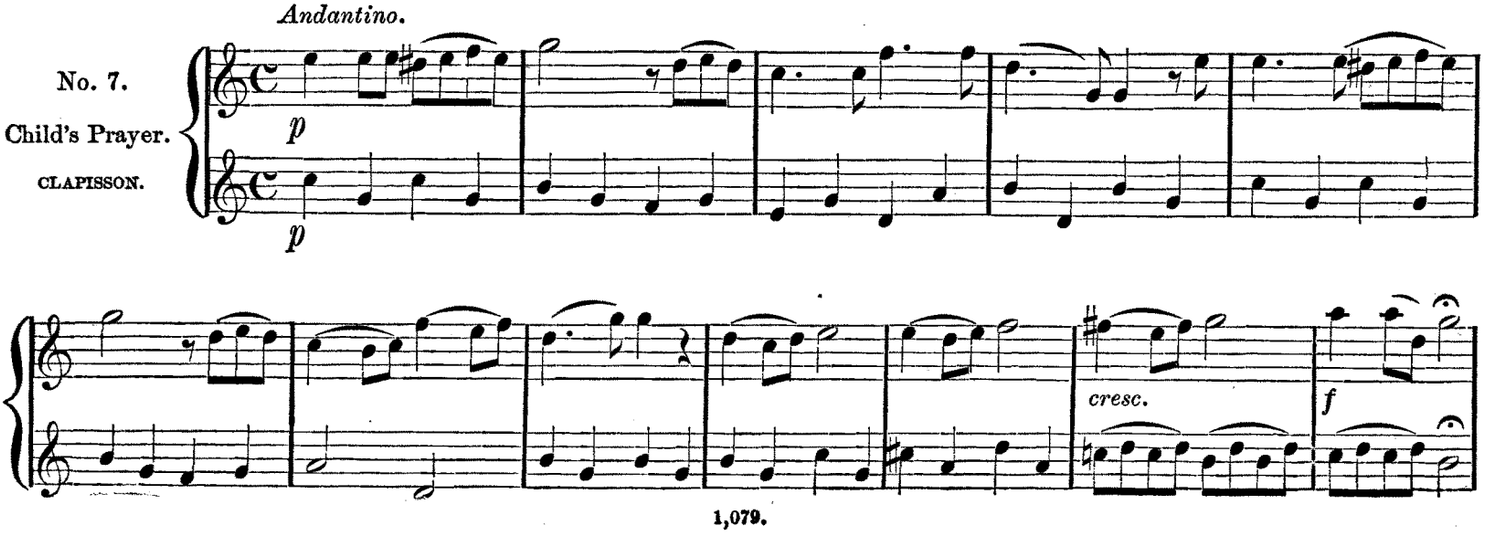


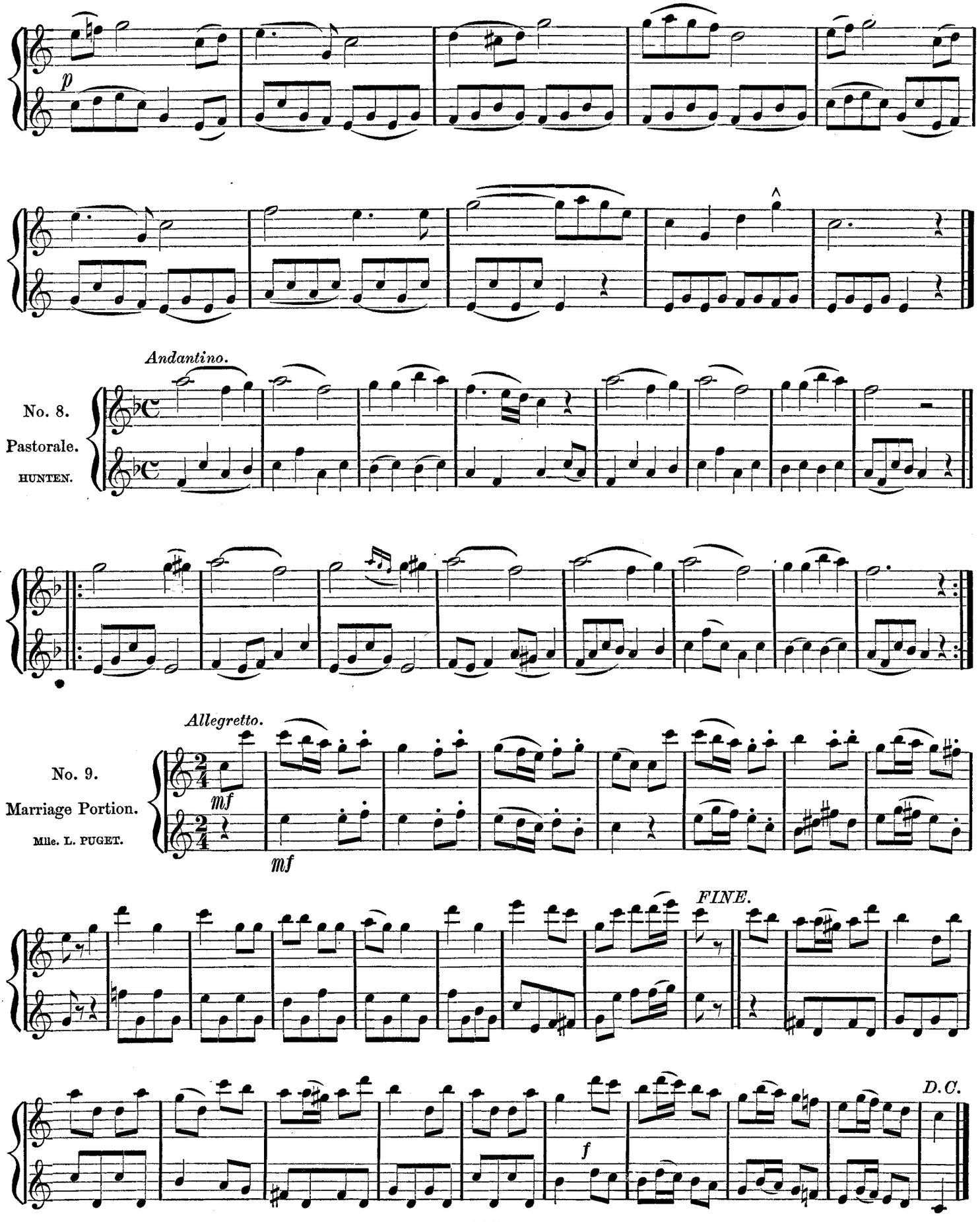
Andantino.

No. 7.

Child's Prayer.

CLAPISSON.





1,079.

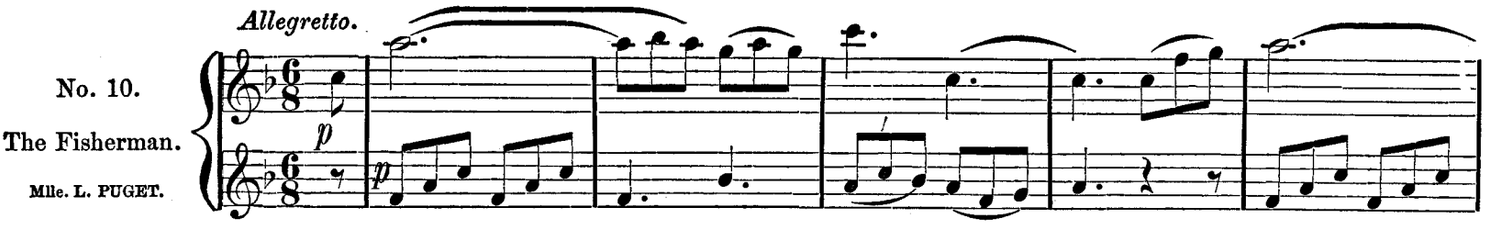
1550697

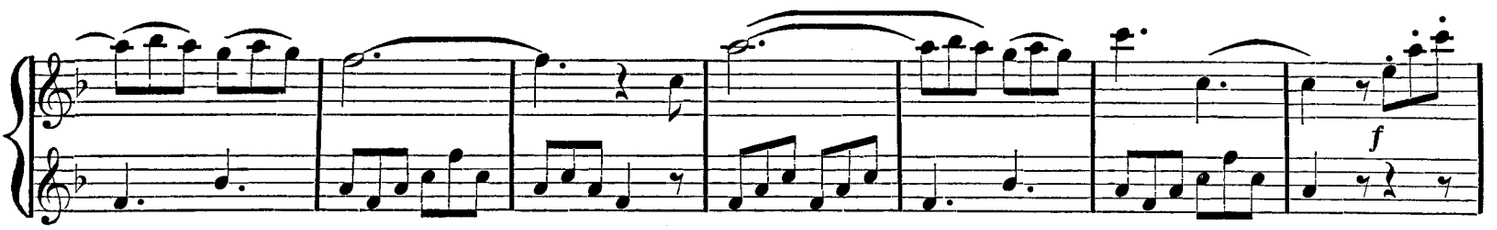
Allegretto.

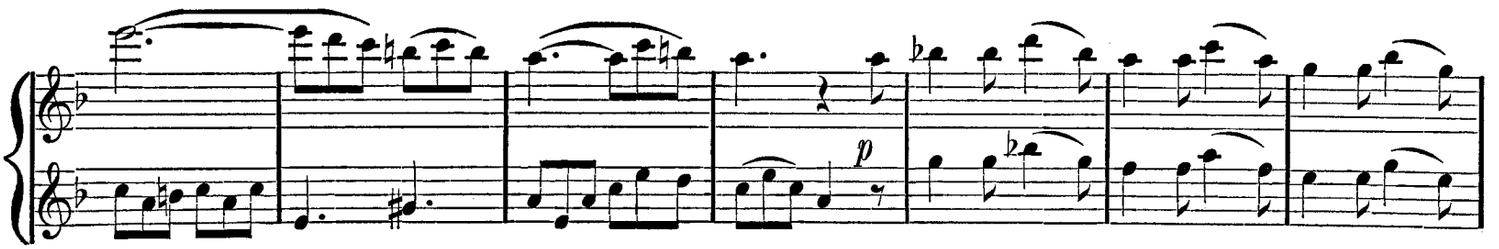
No. 10.

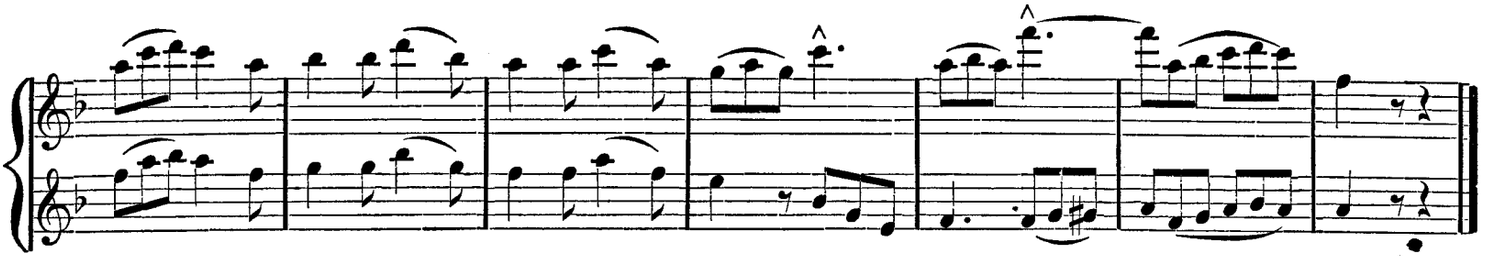
The Fisherman.

Mlle. L. PUGET.







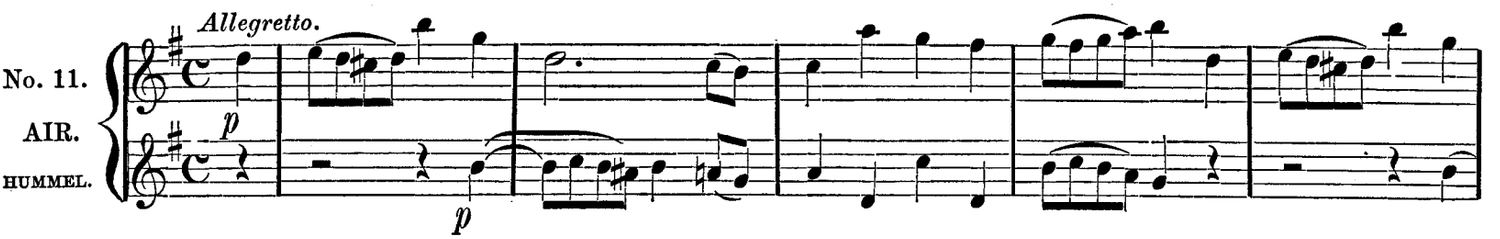


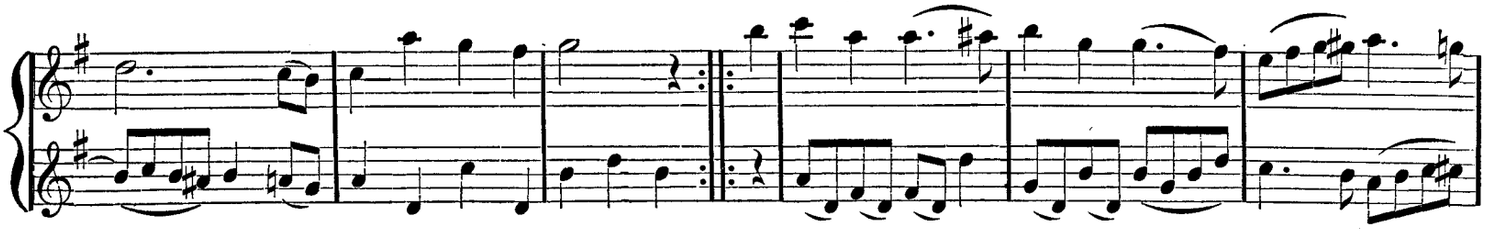
Allegretto.

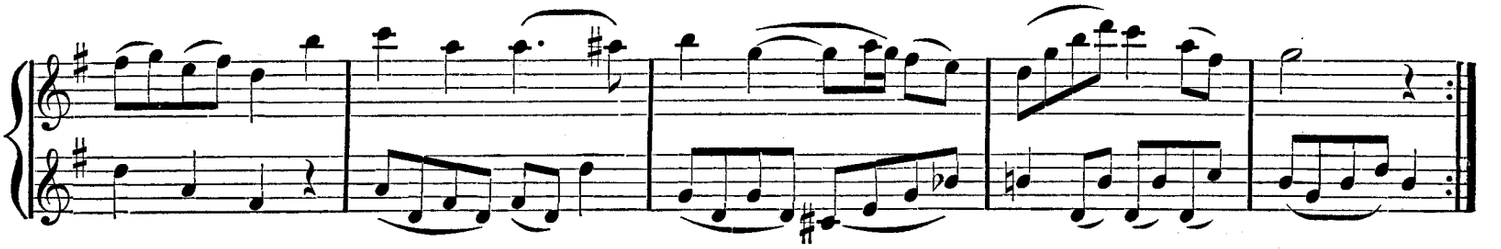
No. 11.

AIR.

HUMMEL.



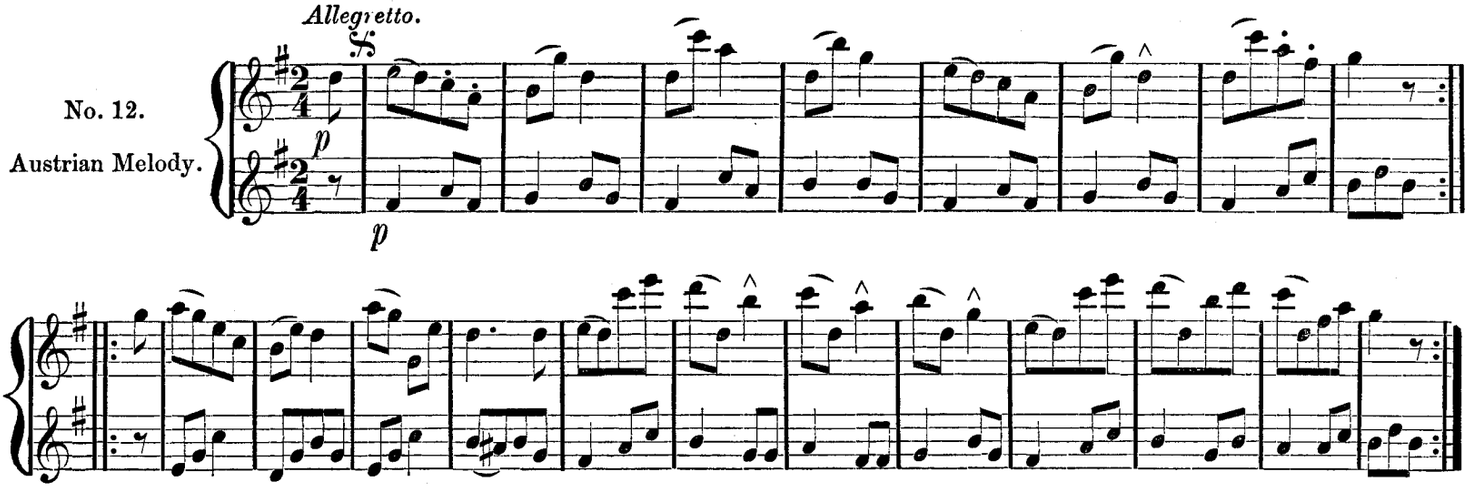




Allegretto.

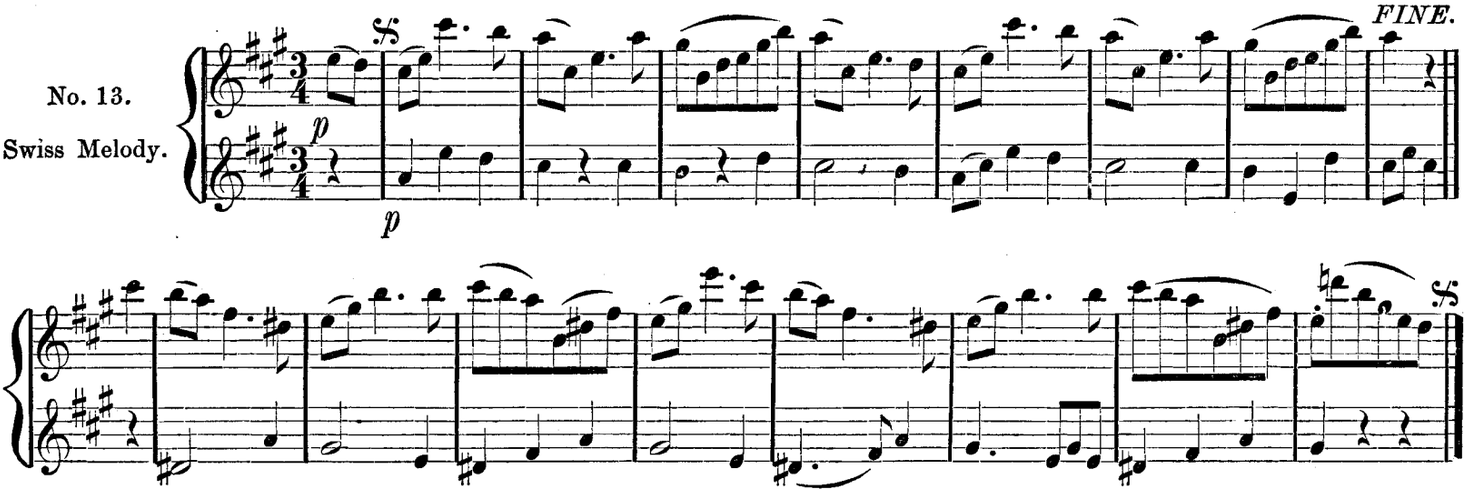
No. 12.

Austrian Melody.



No. 13.

Swiss Melody.



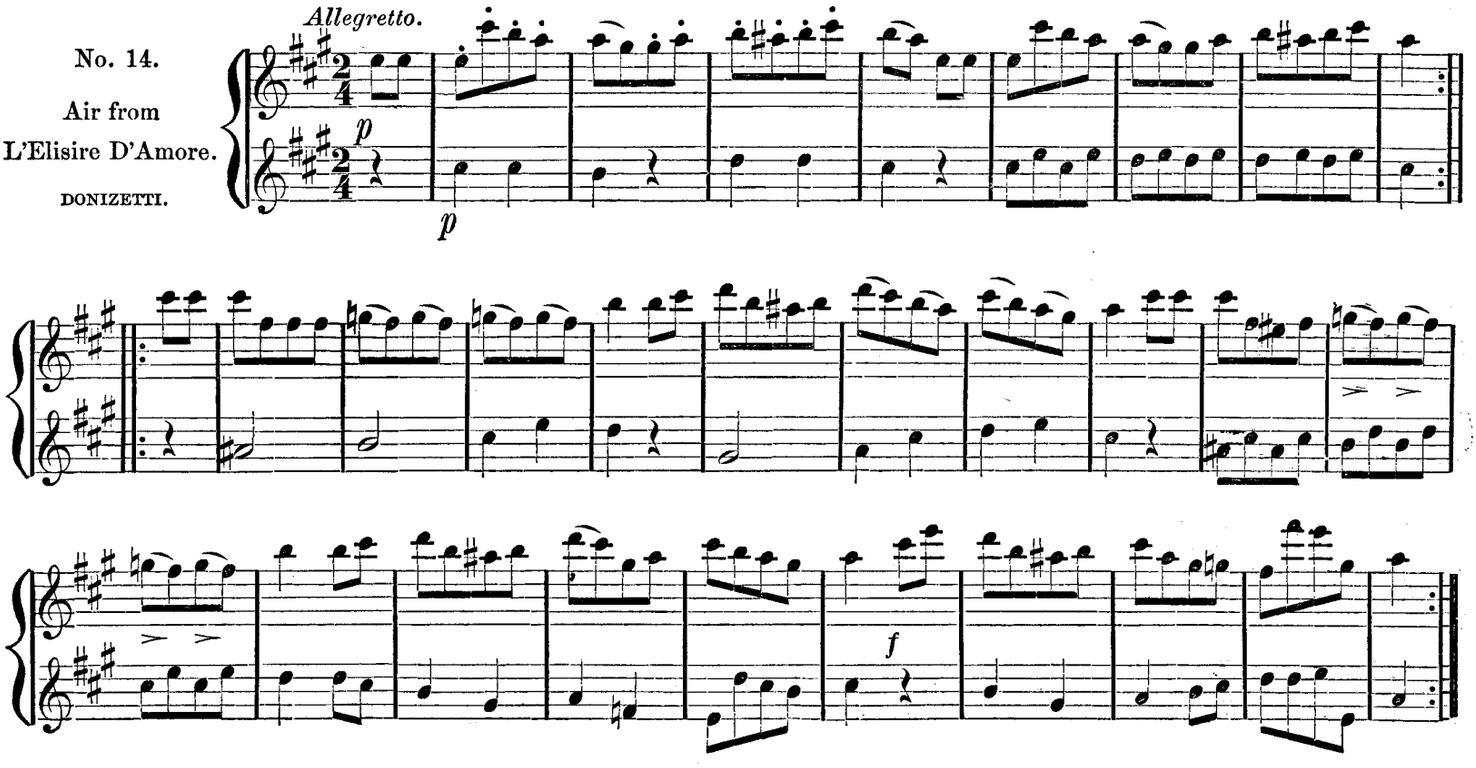
Allegretto.

No. 14.

Air from

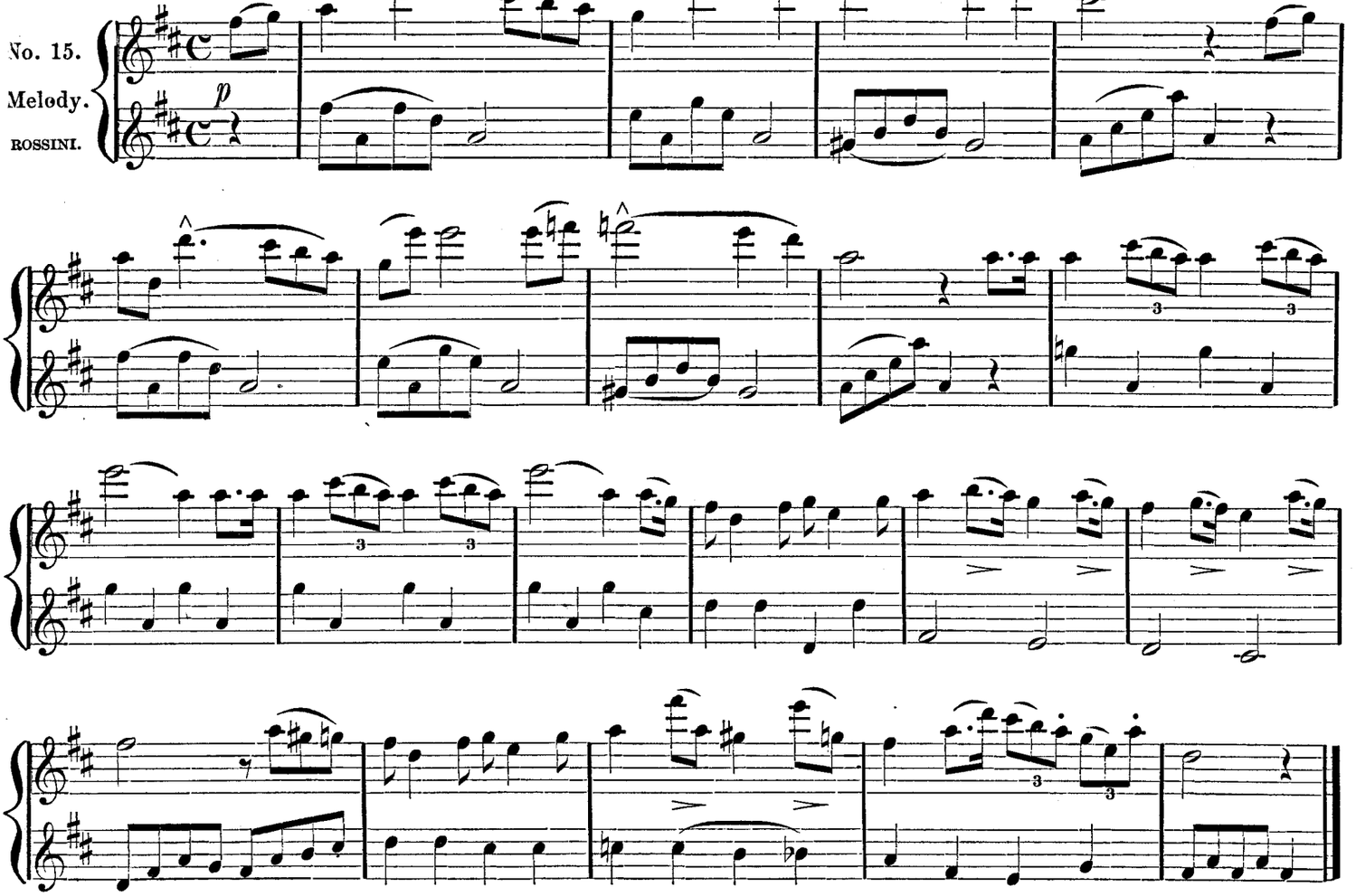
L'Elisire D'Amore.

DONIZETTI.

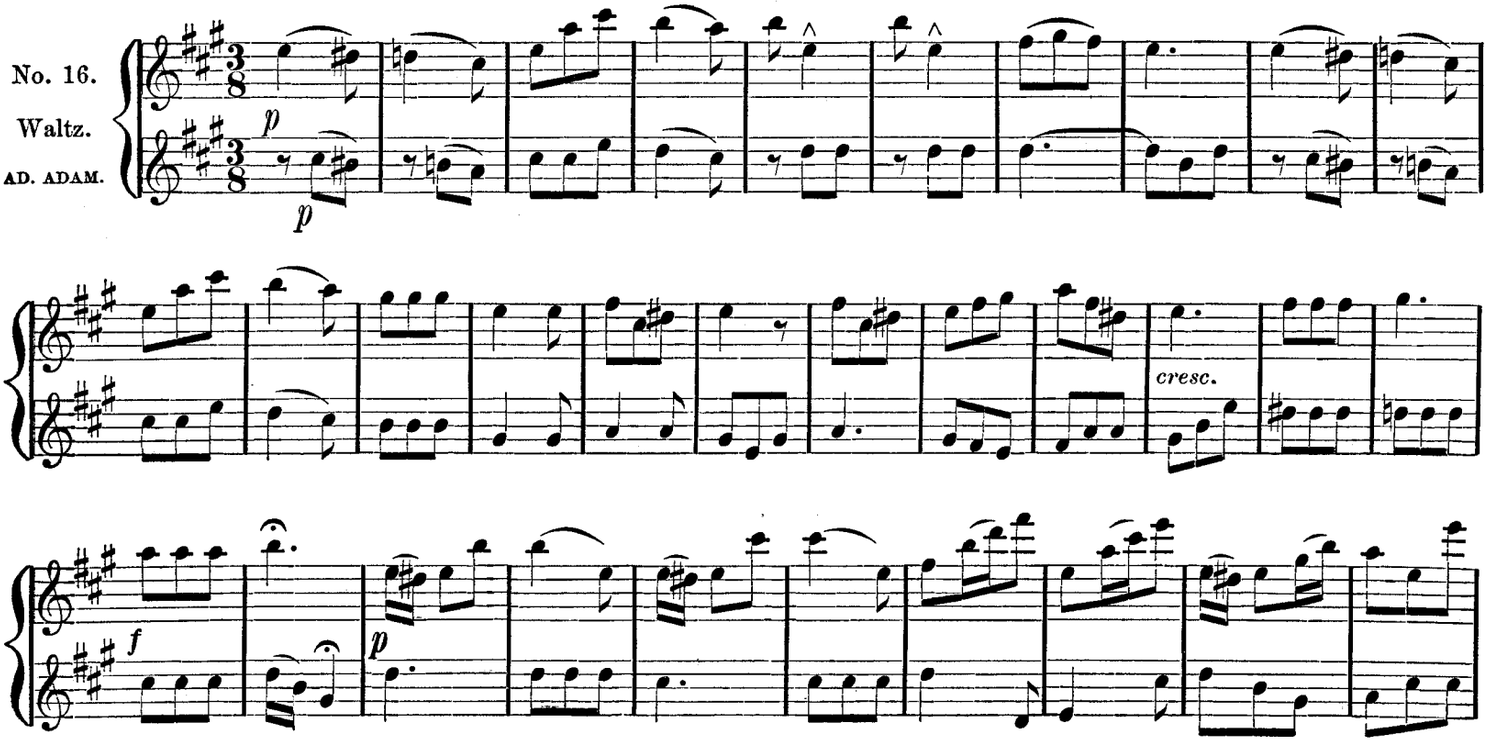


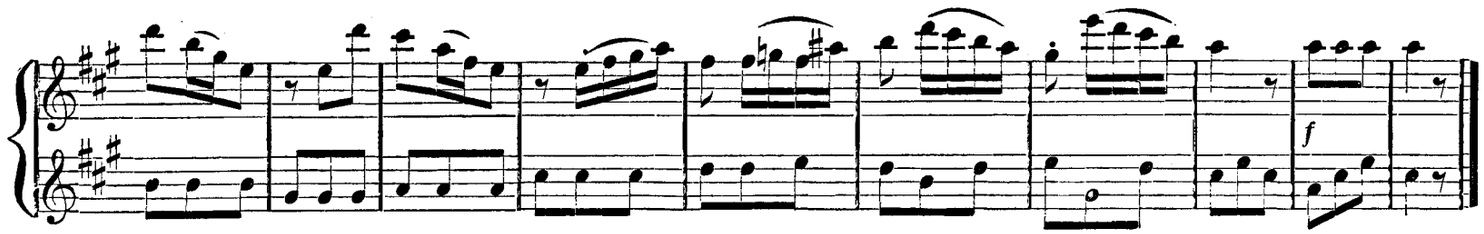
Allegro moderato.

No. 15.
Melody.
ROSSINI.



No. 16.
Waltz.
AD. ADAM.

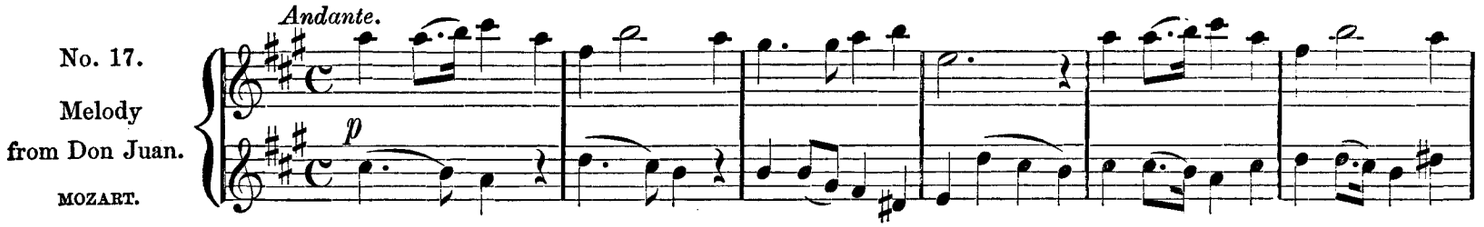


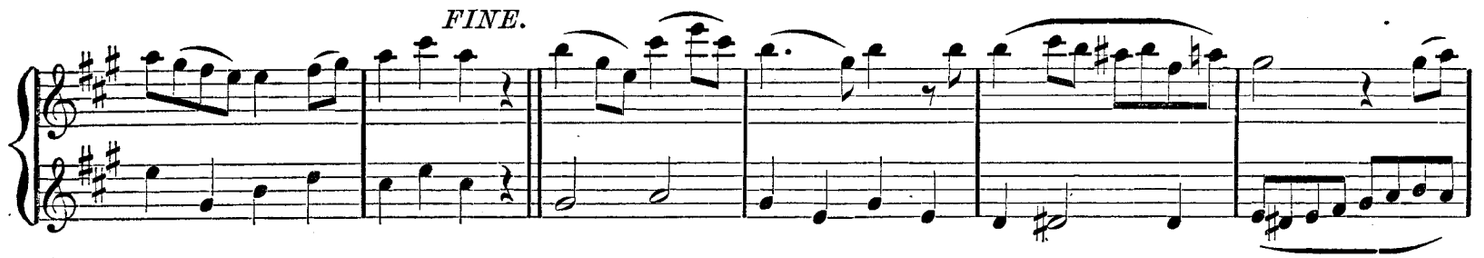


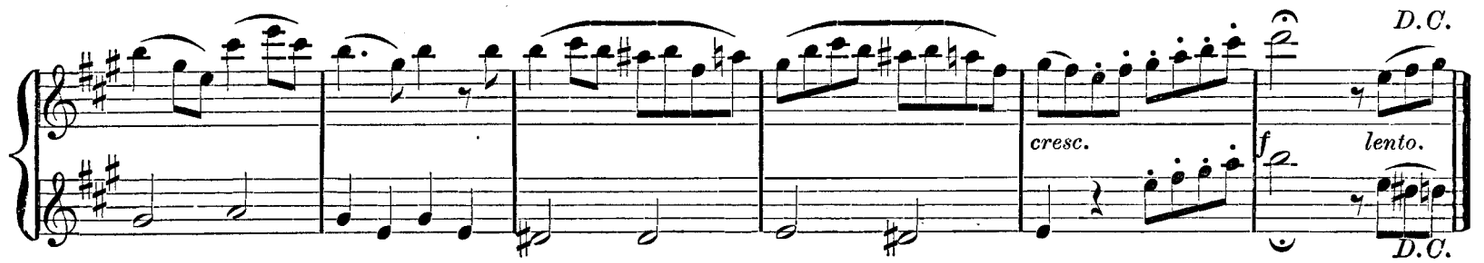
No. 17.

Melody
from Don Juan.

MOZART.



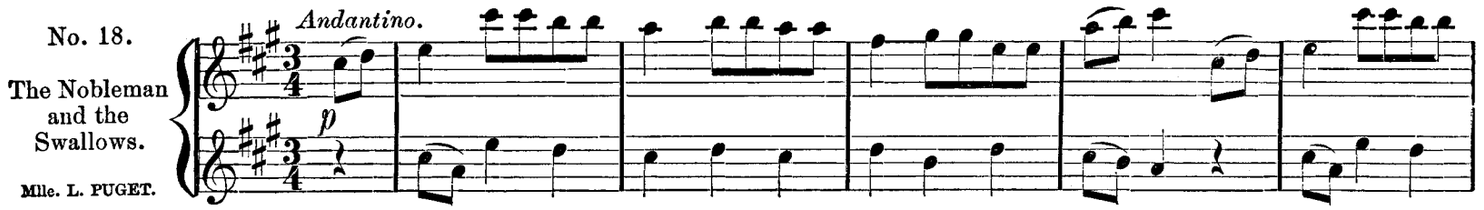


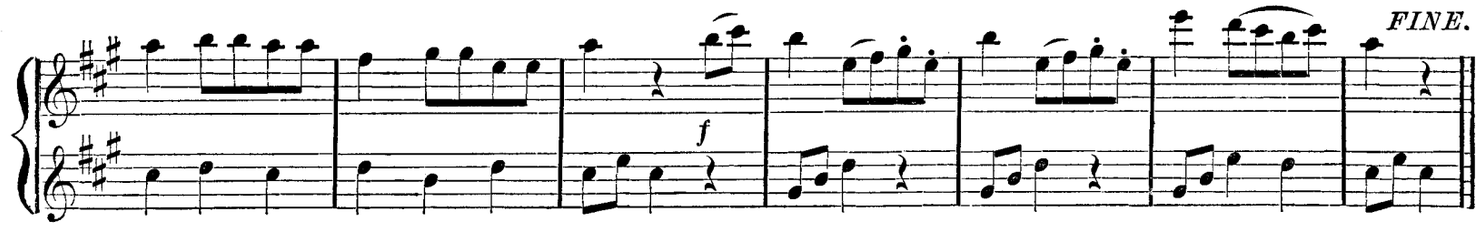


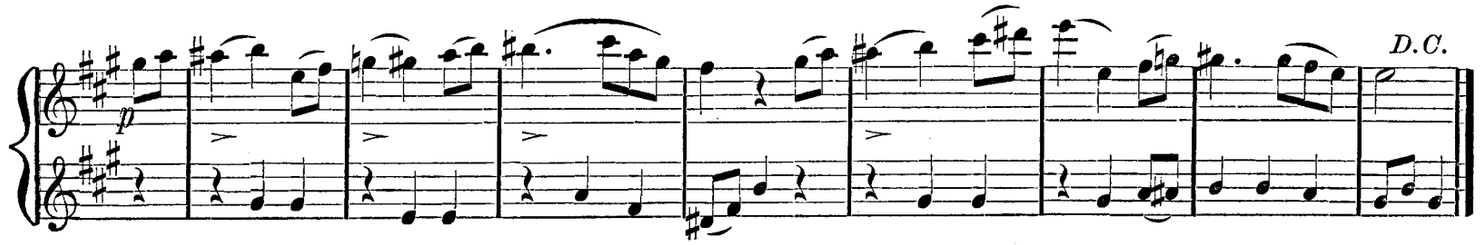
No. 18.

The Nobleman
and the
Swallows.

Mlle. L. PUGET.





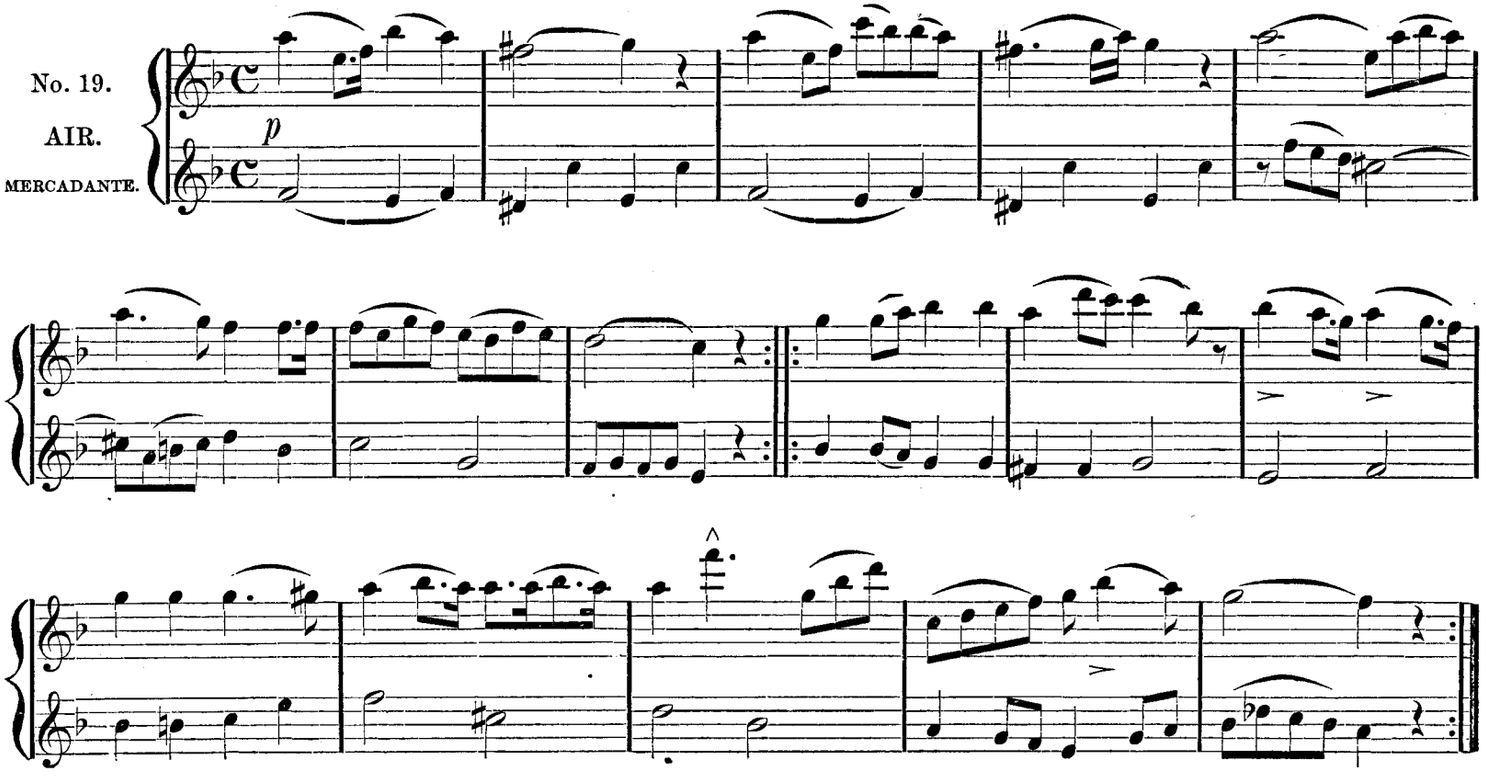


Andante.

No. 19.

AIR.

MERCADANTE.

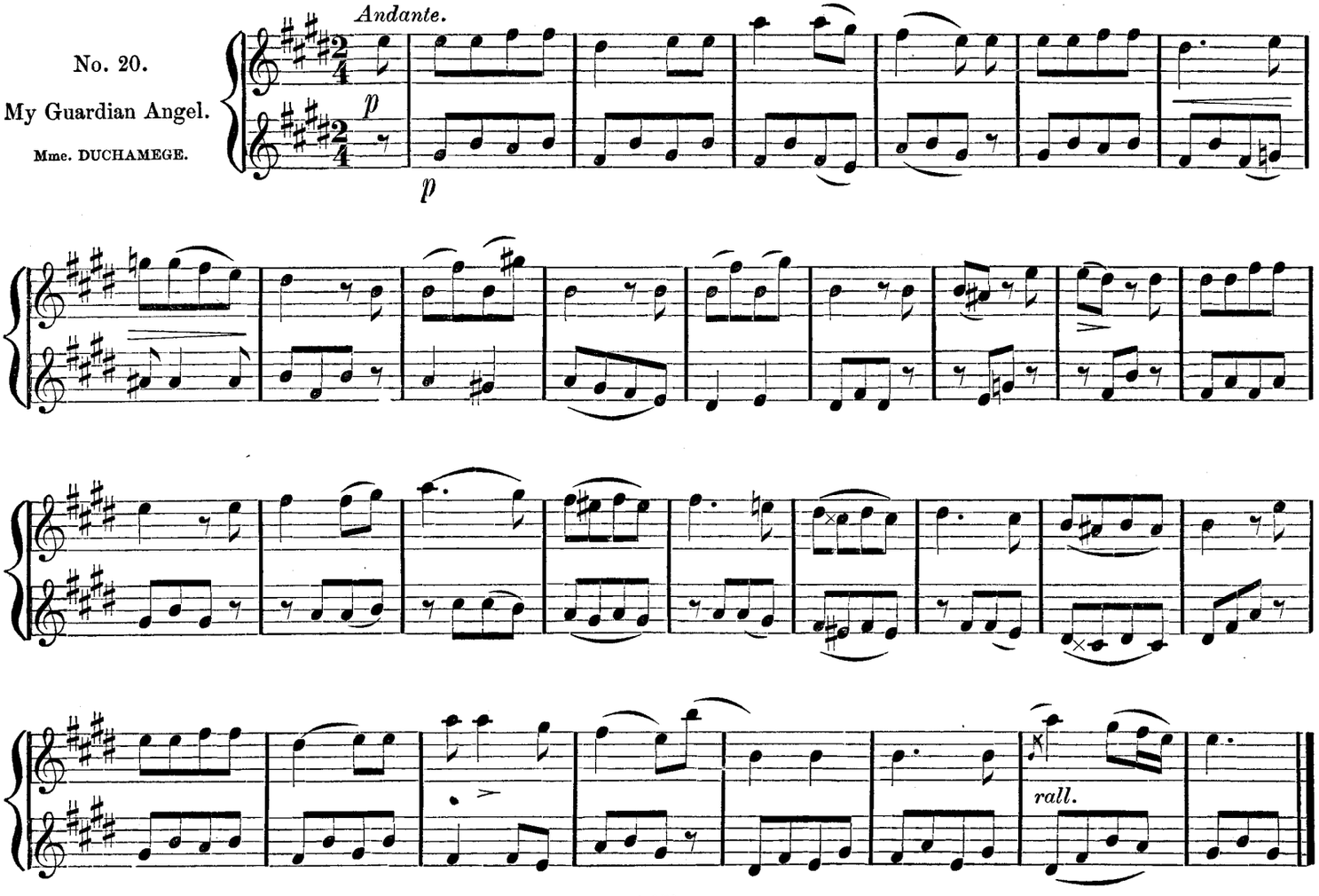


Andante.

No. 20.

My Guardian Angel.

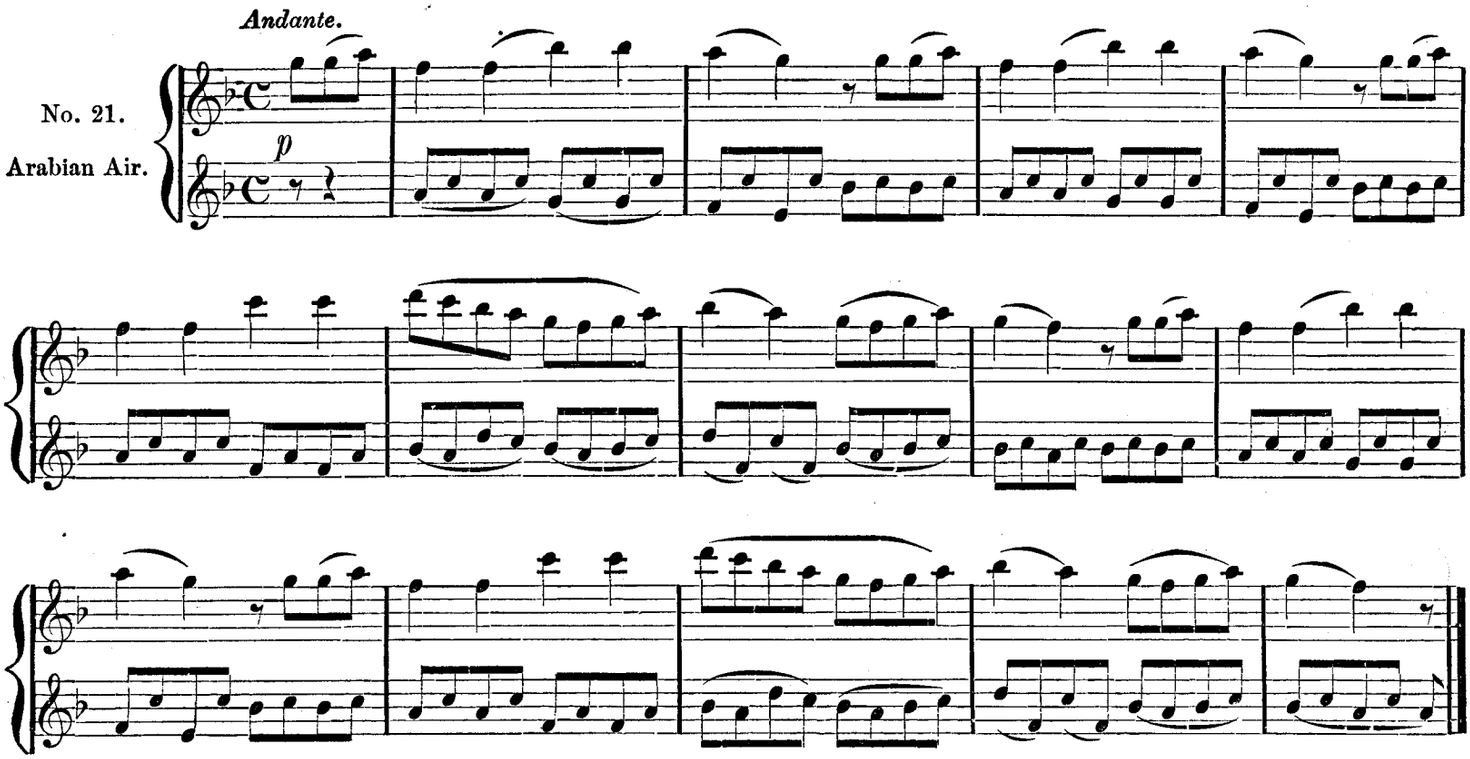
Mme. DUCHAMEGE.



Andante.

No. 21.

Arabian Air.

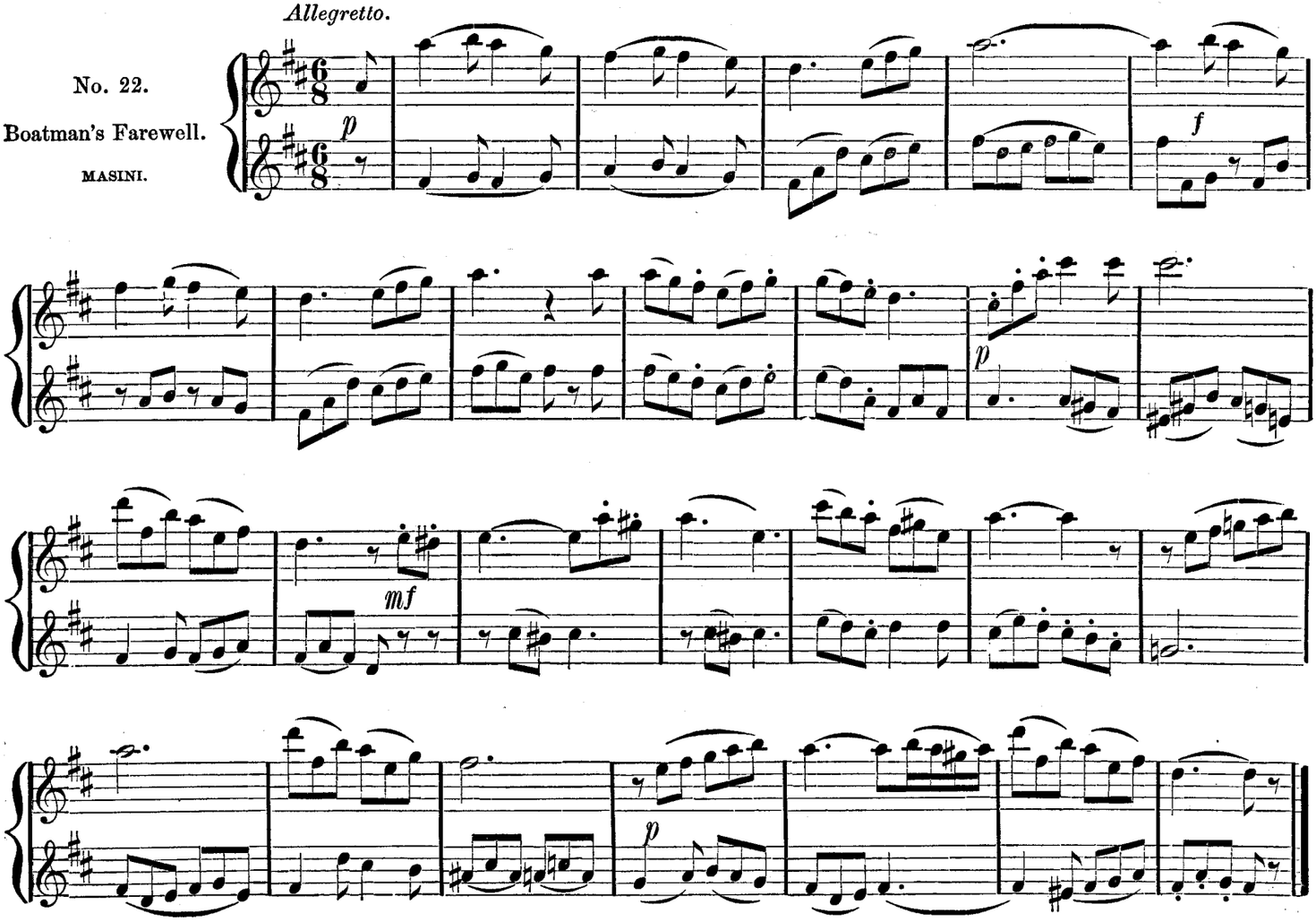


Allegretto.

No. 22.

Boatman's Farewell.

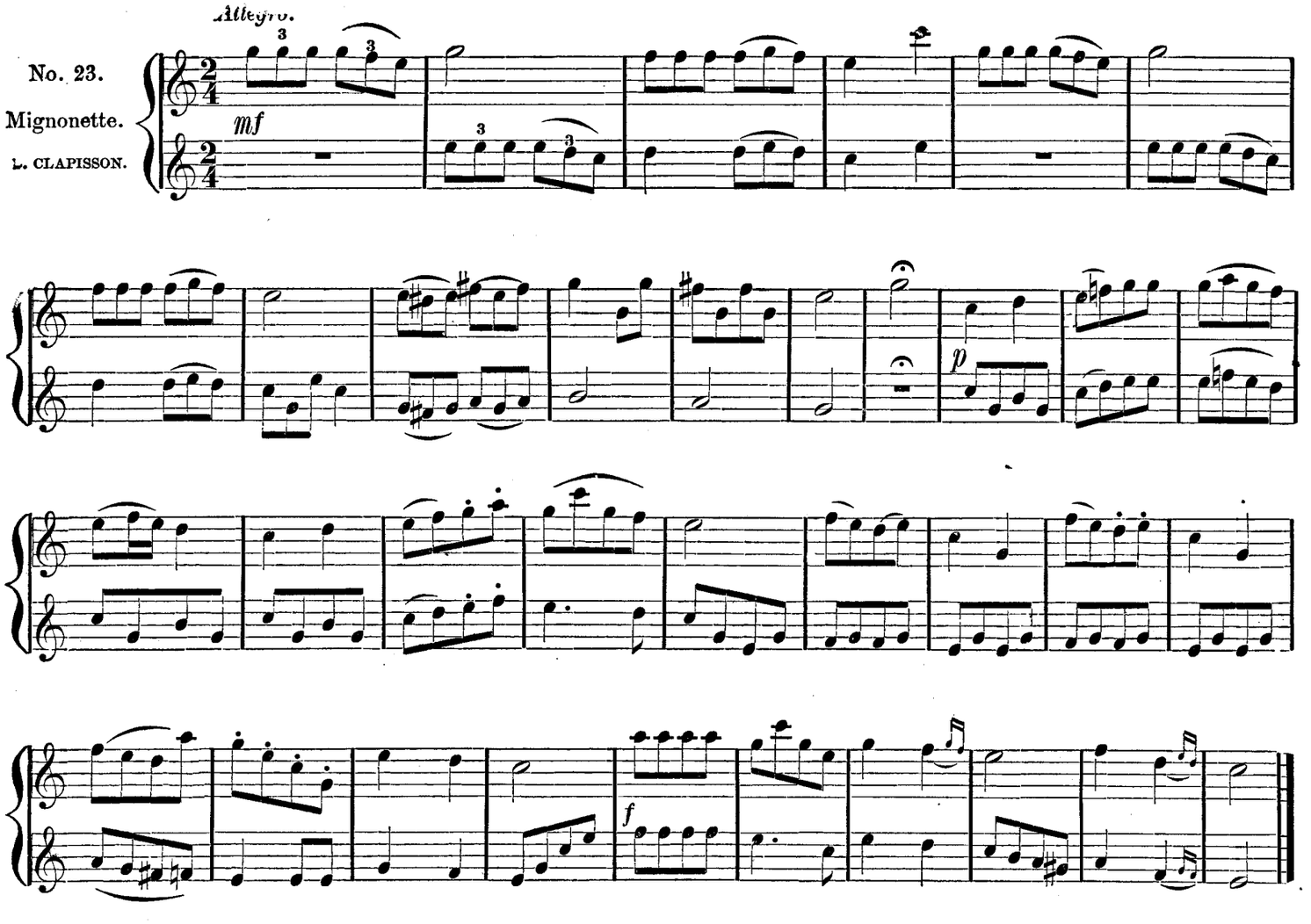
MASINI.



No. 23.

Mignonette.

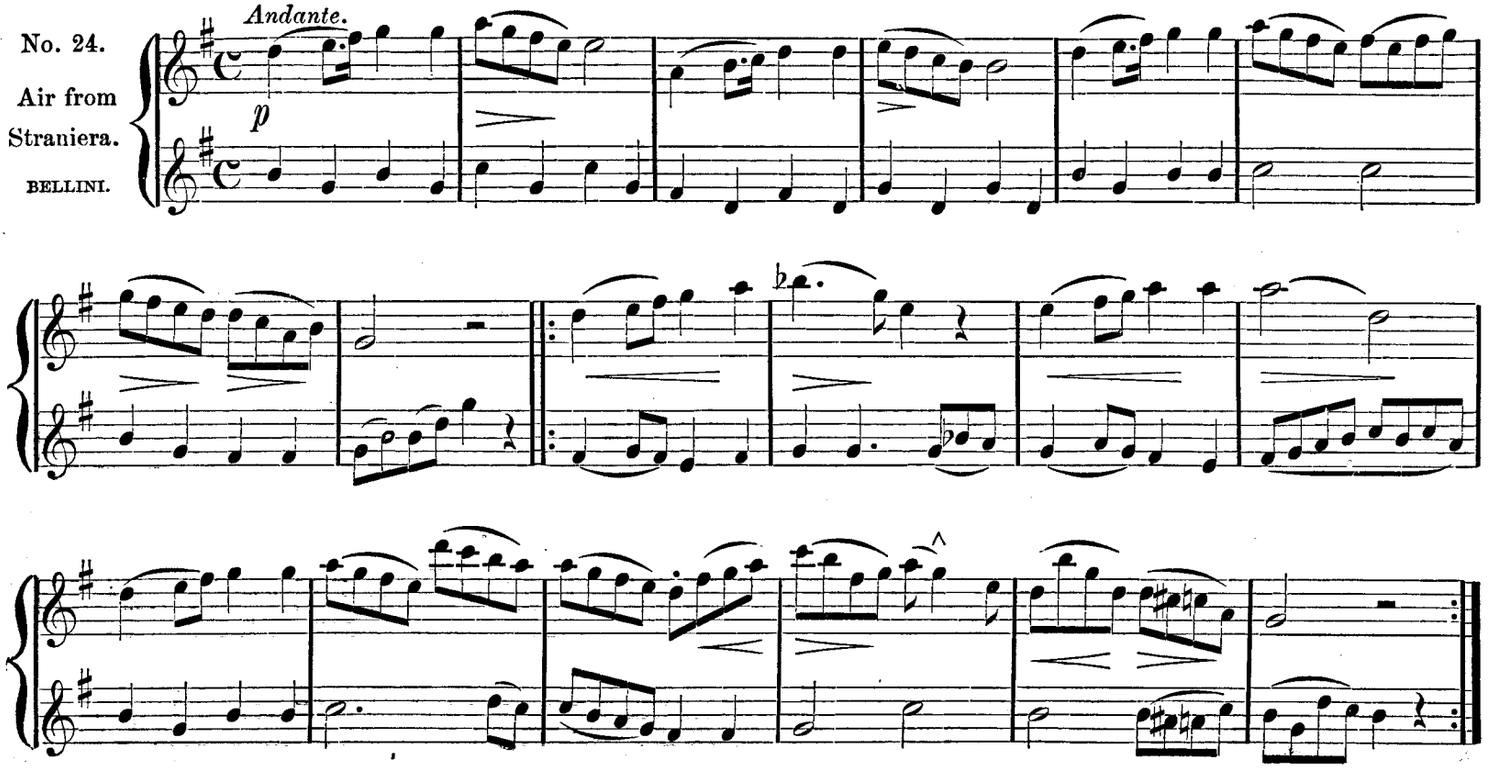
L. CLAPISSON.



No. 24.

Air from Straniera.

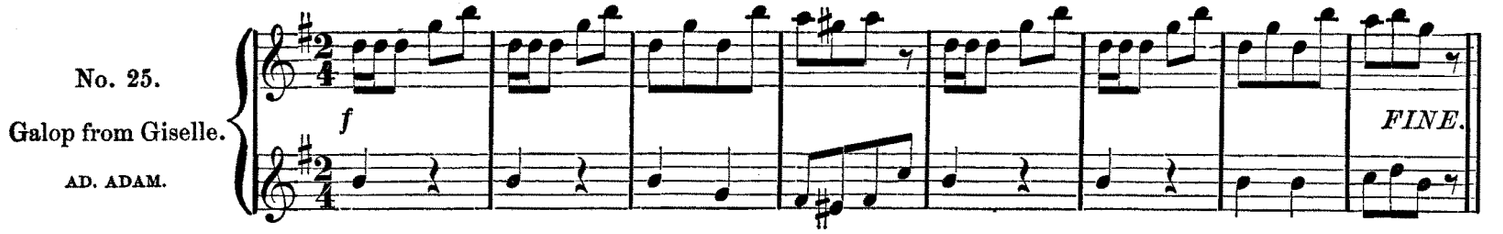
BELLINI.

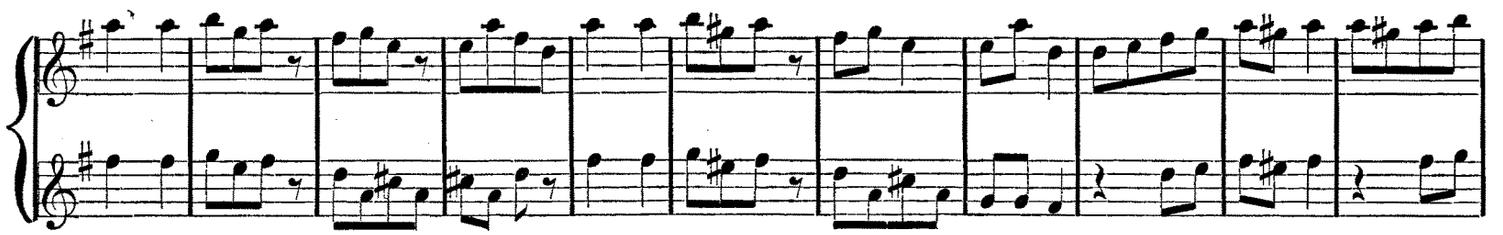


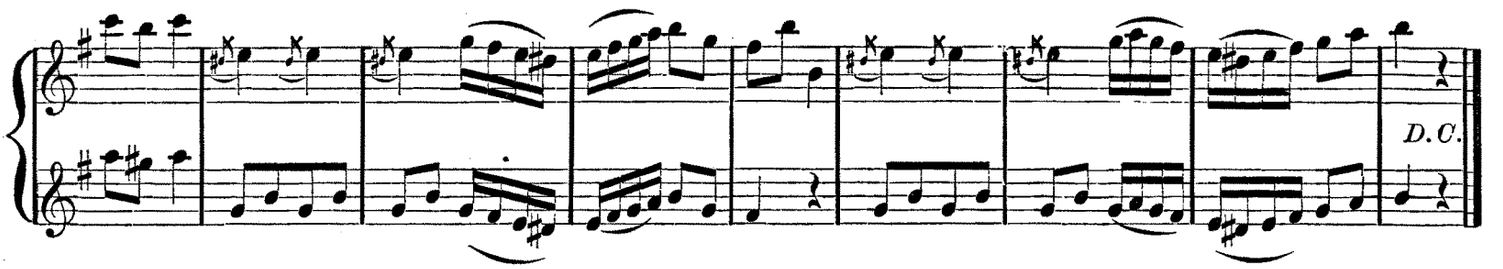
No. 25.

Galop from Giselle.

AD. ADAM.





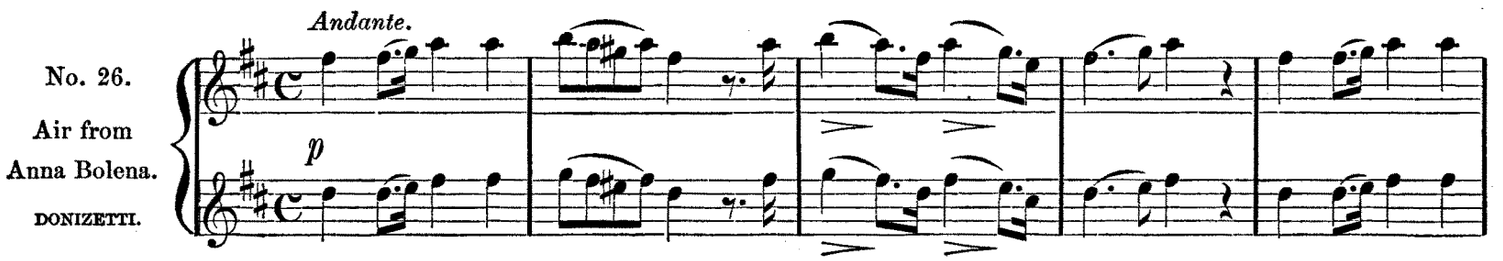


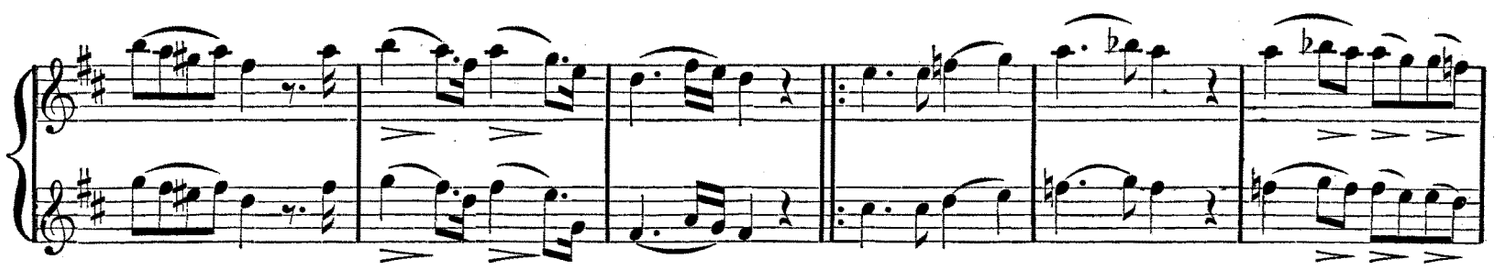
No. 26.

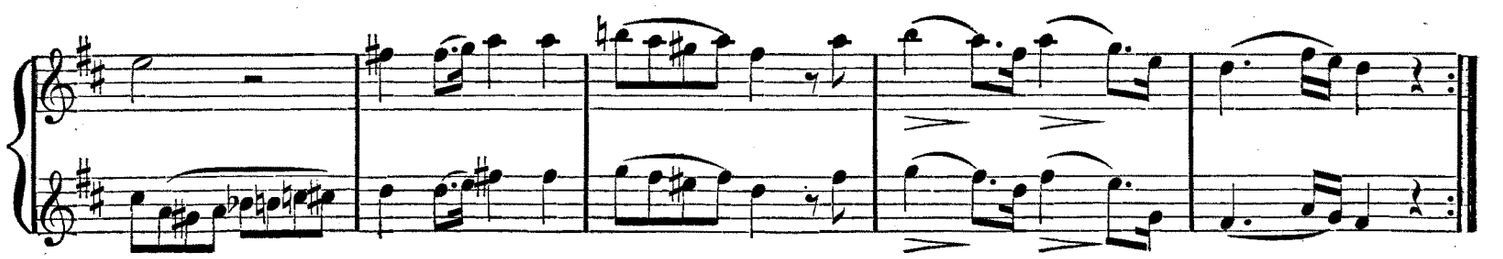
Air from

Anna Bolena.

DONIZETTI.



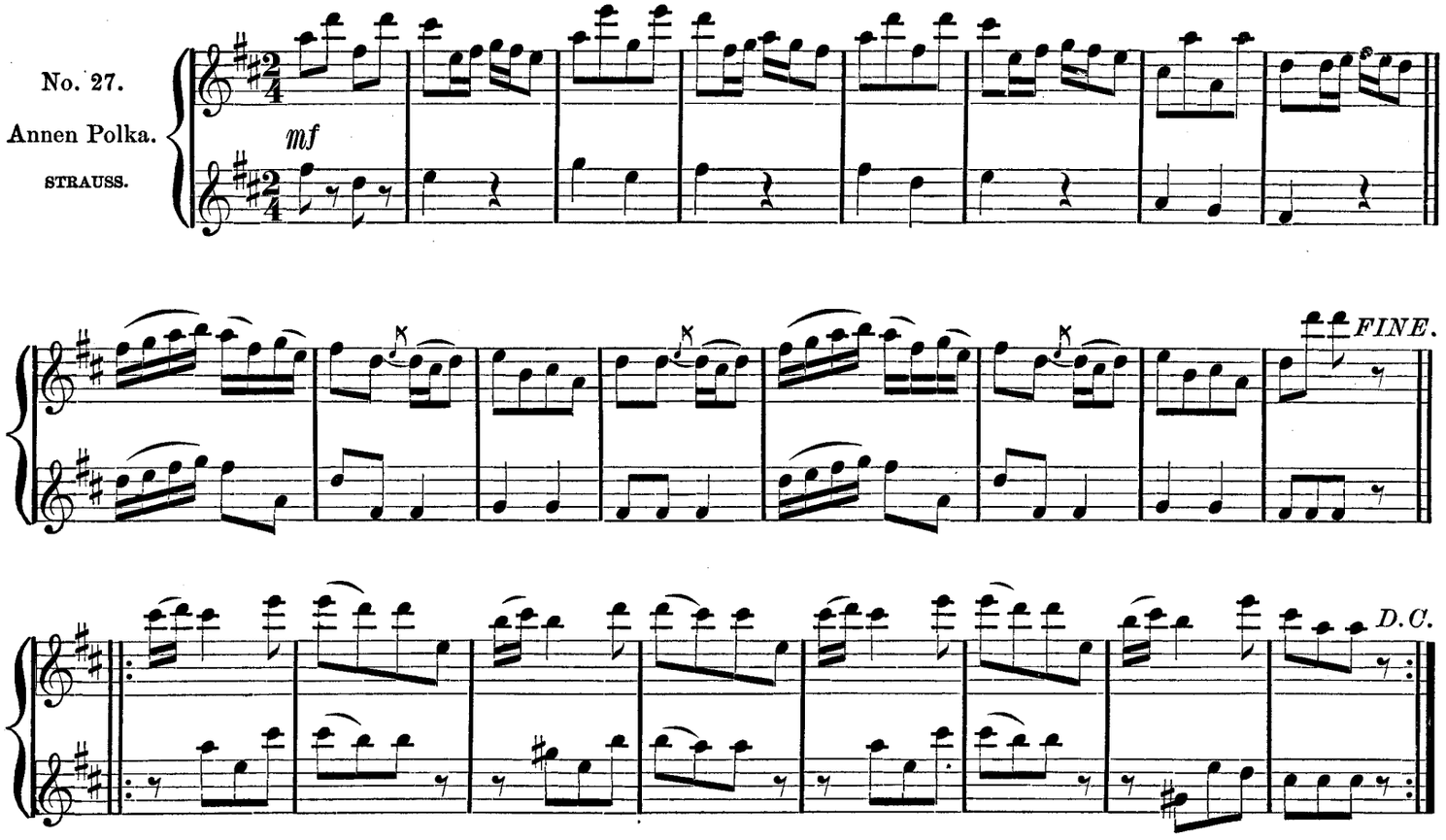




No. 27.

Annen Polka.

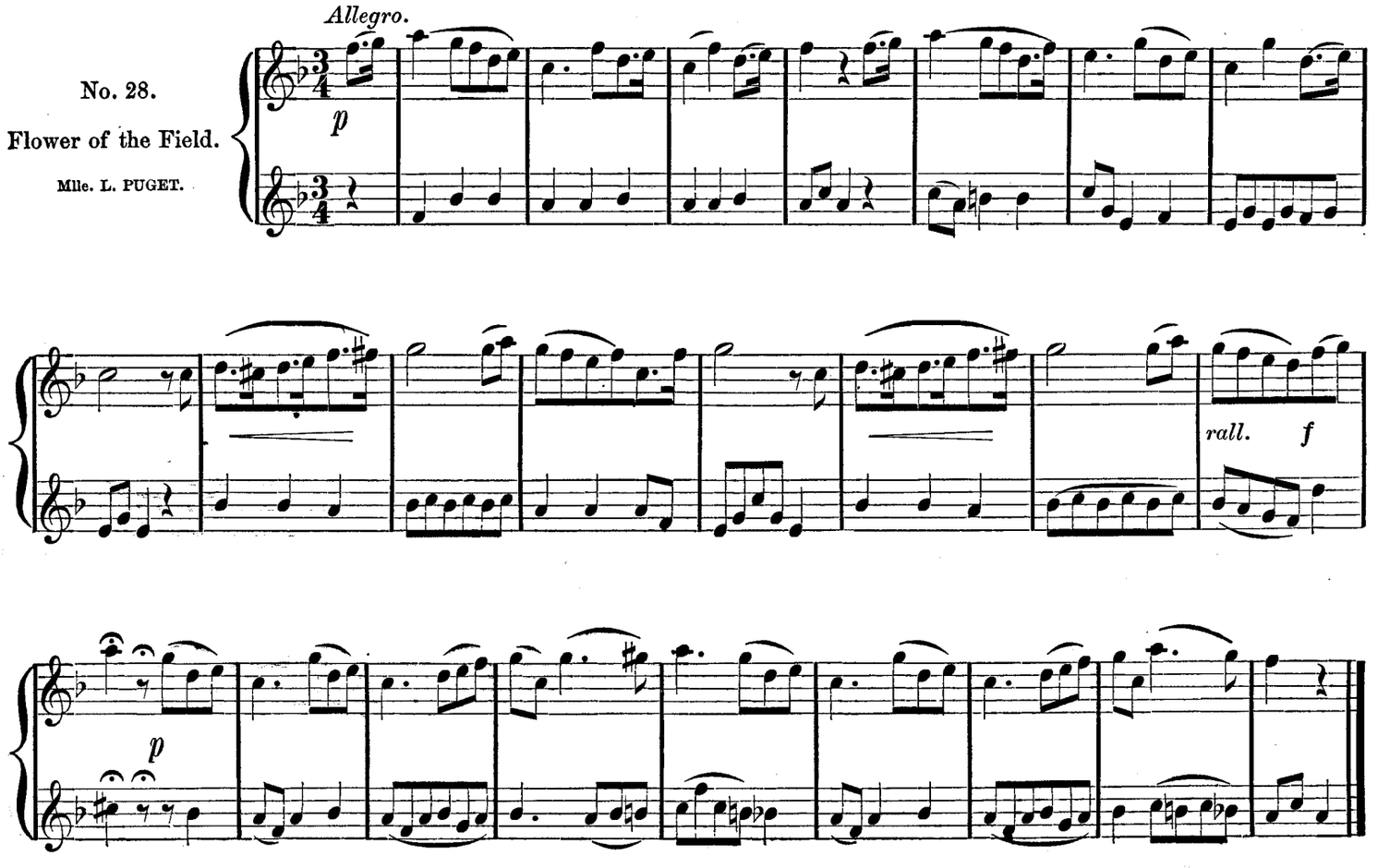
STRAUSS.



No. 28.

Flower of the Field.

Mlle. L. PUGET.



No. 29.
Melody.
BELLINI.

Andante.

p

sfz

No. 30.
Workingman's Sunday.
Mlle. L. PUGET.

Allegro.

mf

FINE.

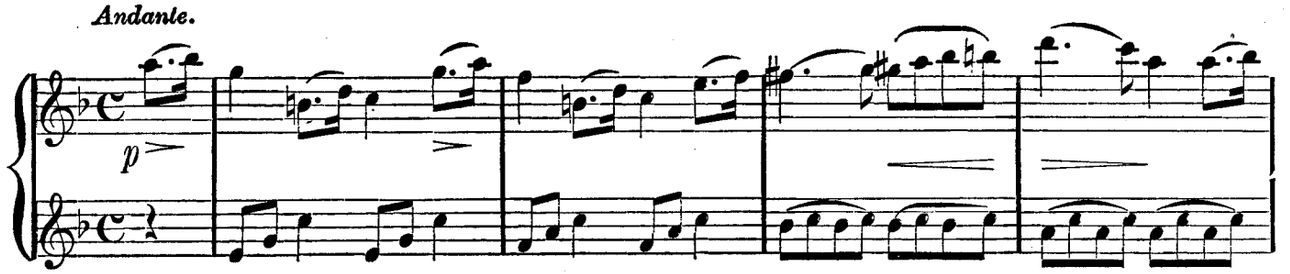
D.C.

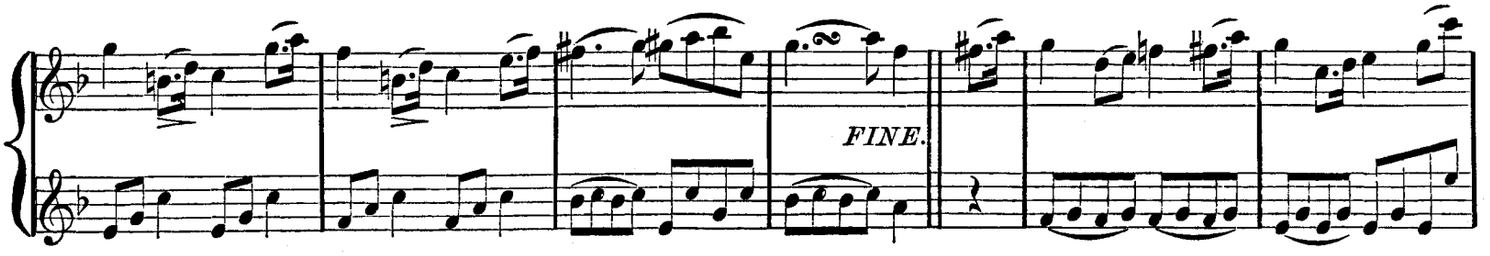
Andante.

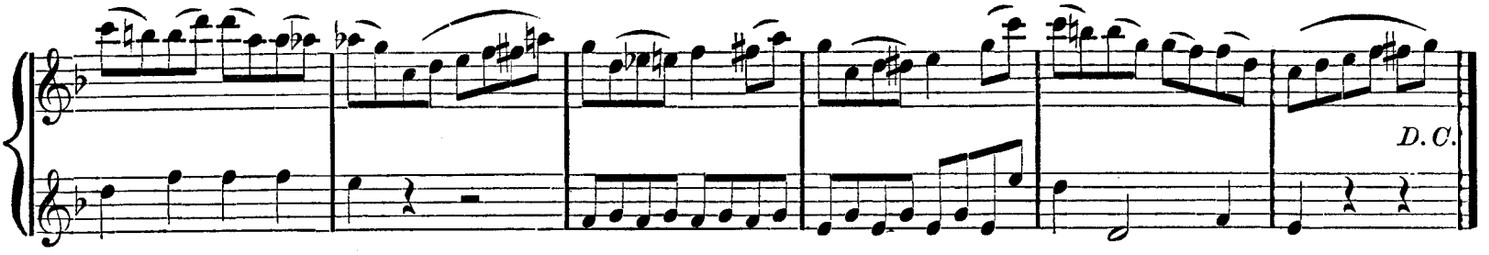
No. 31.

Air from Giselle.

AD. ADAM.





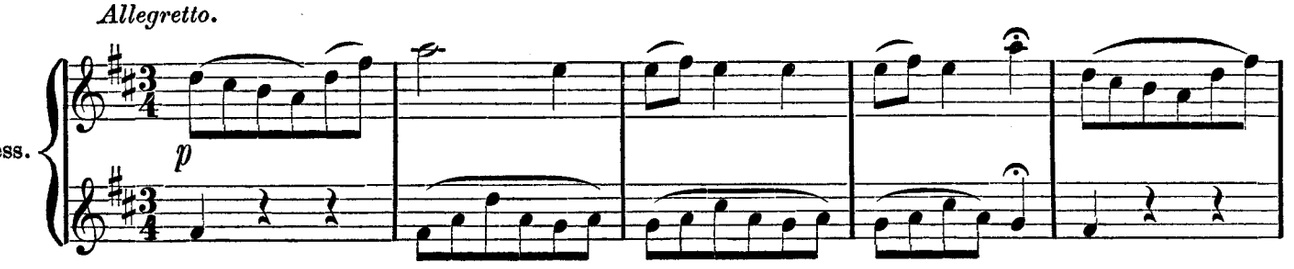


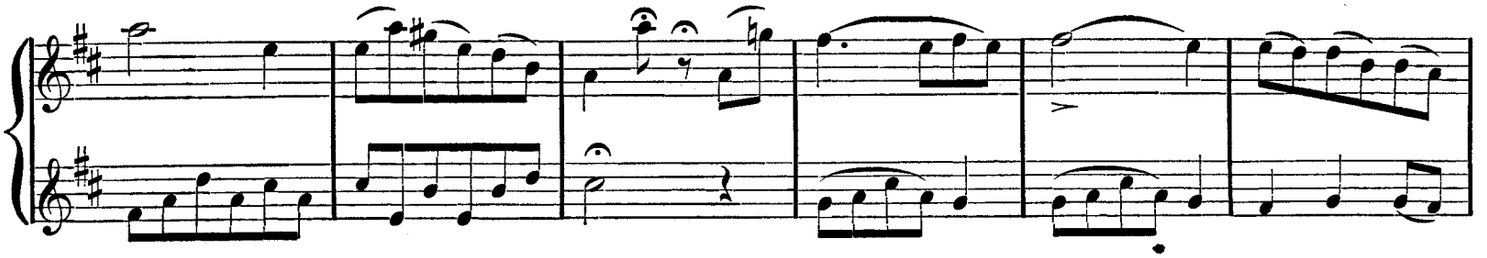
Allegretto.

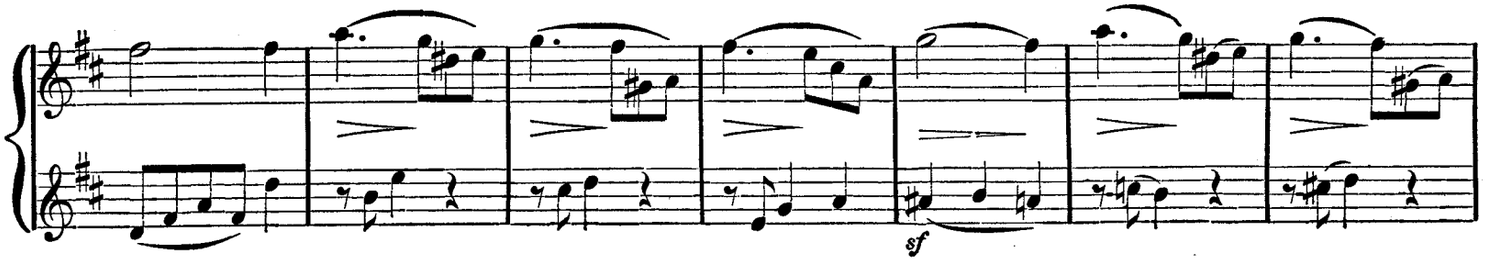
No. 32.

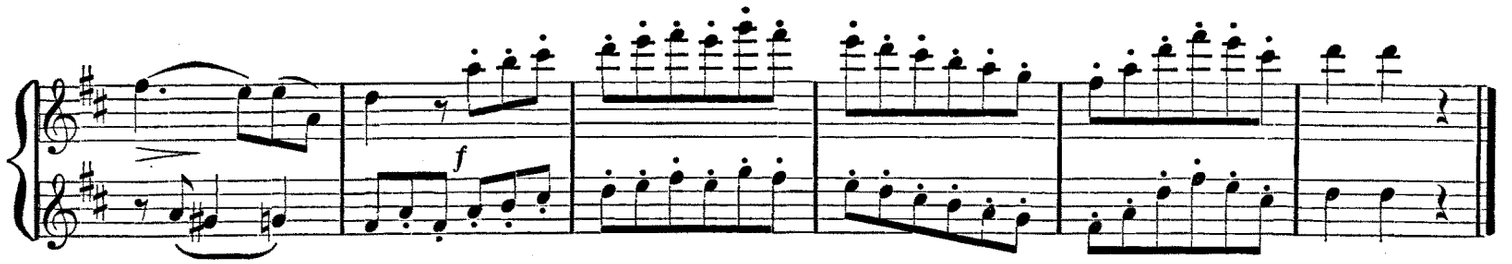
Fireside Happiness.

L. CLAPISSON.





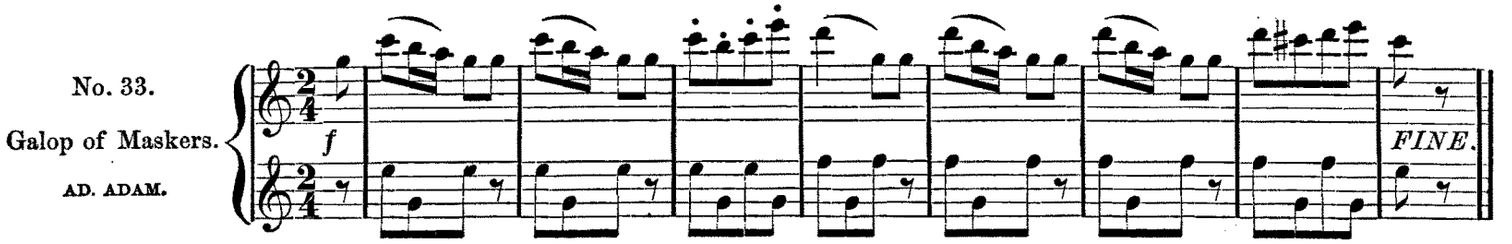


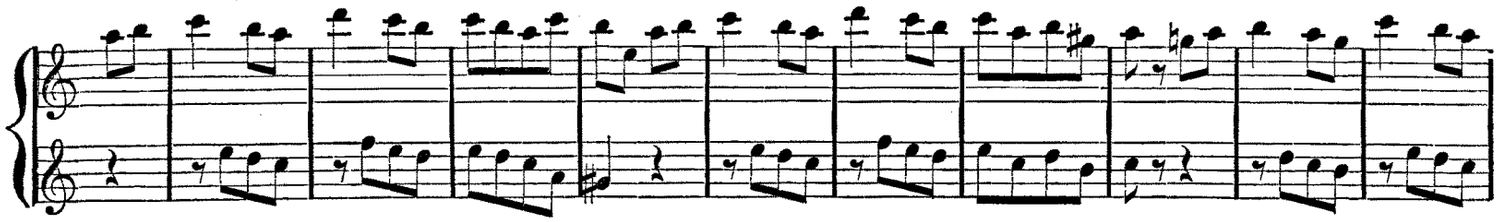


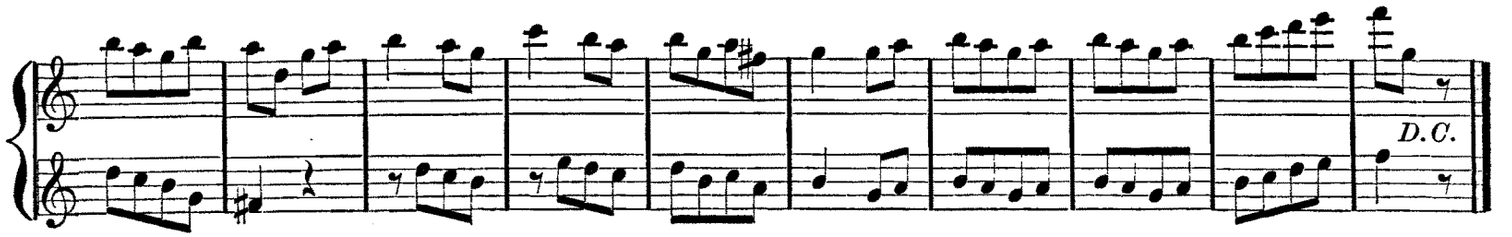
No. 33.

Galop of Maskers.

AD. ADAM.



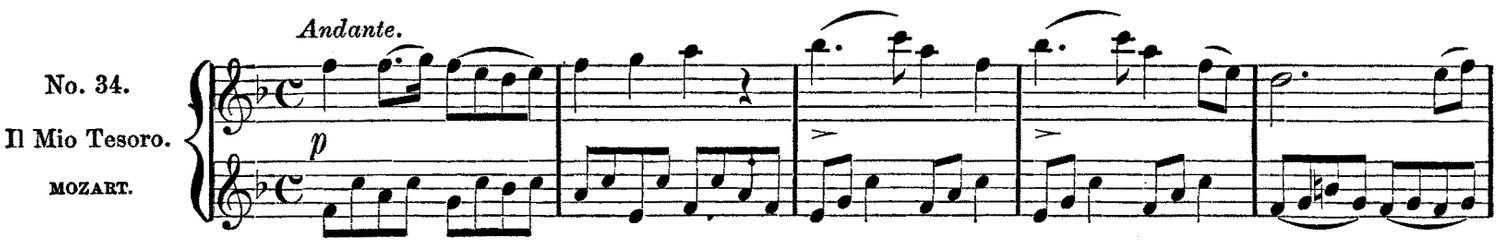


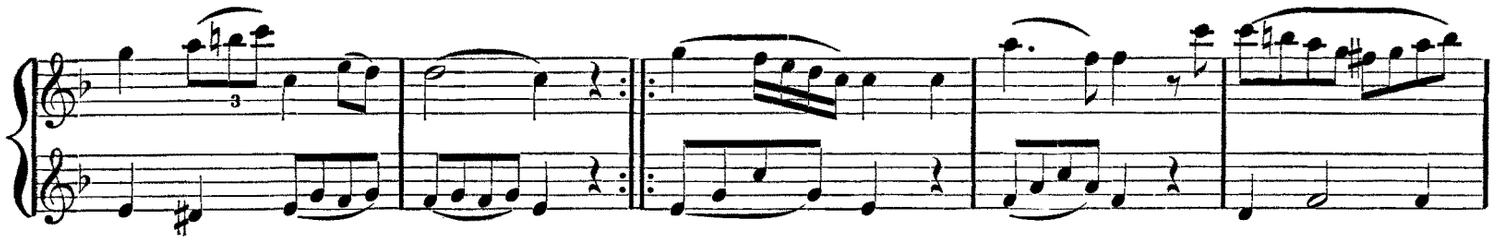


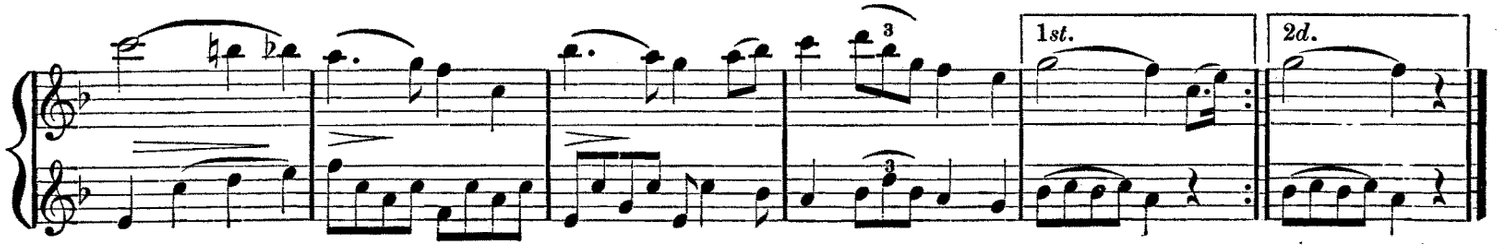
No. 34.

Il Mio Tesoro.

MOZART.



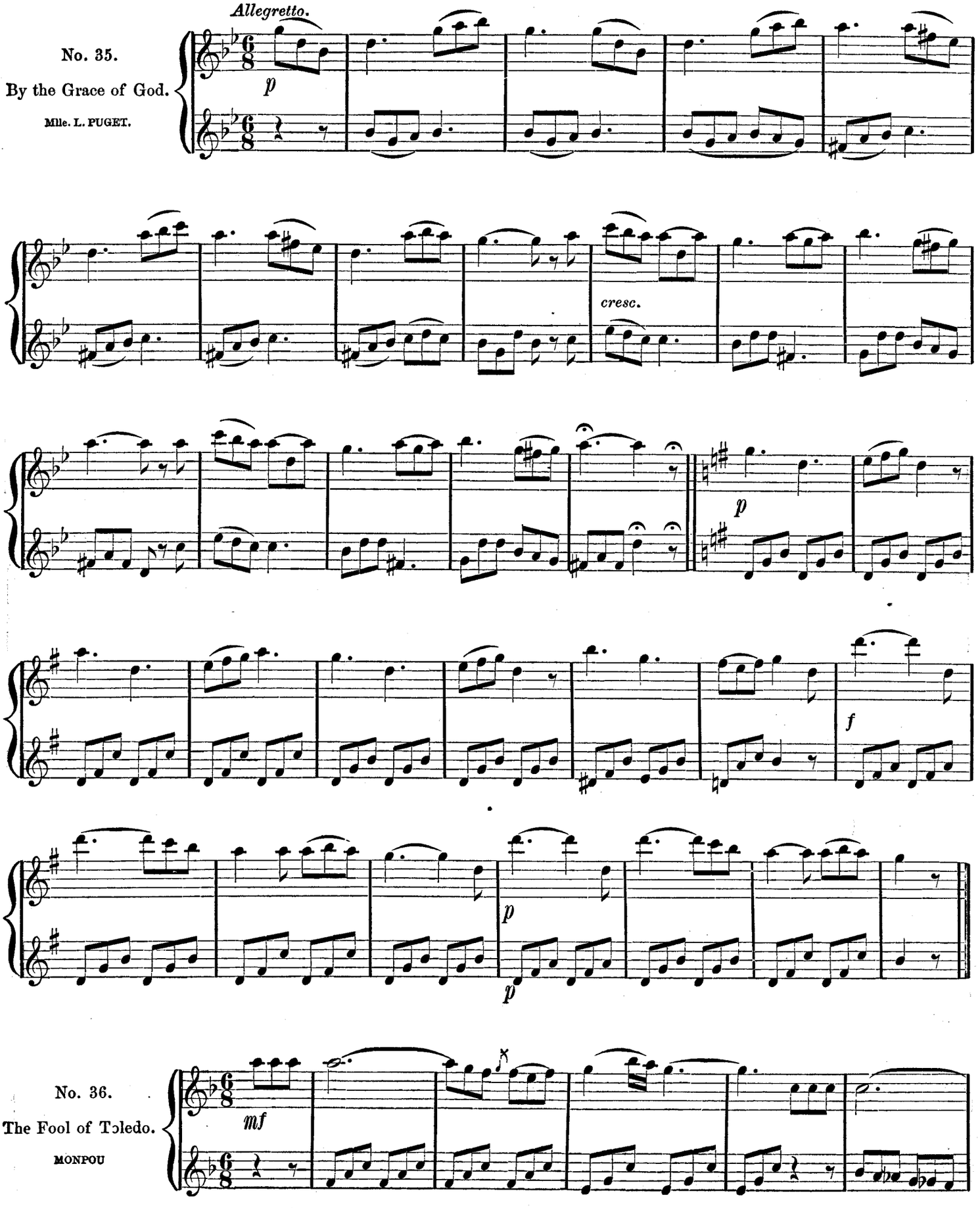




No. 35.

By the Grace of God.

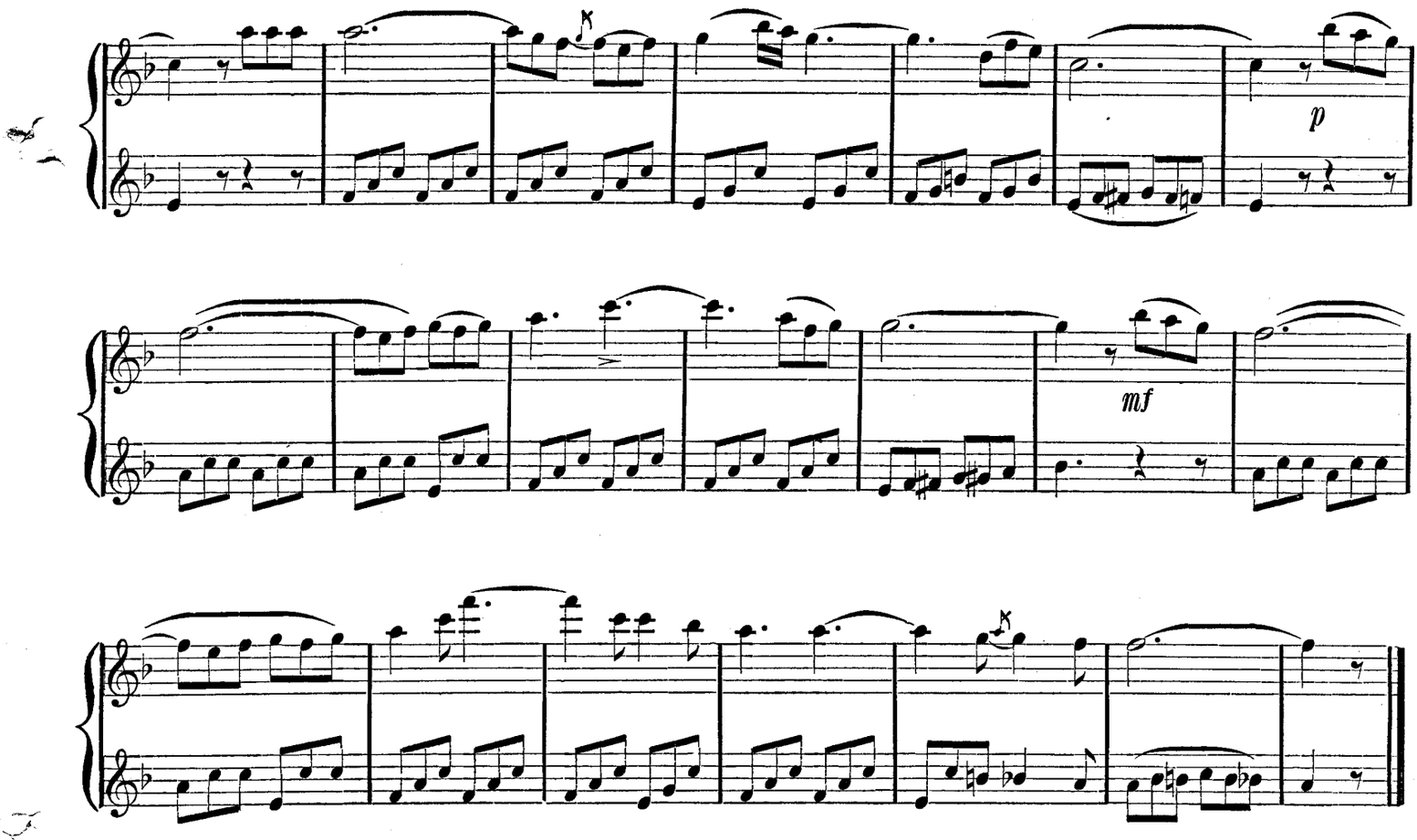
Mlle. L. PUGET.



No. 36.

The Fool of Toledo.

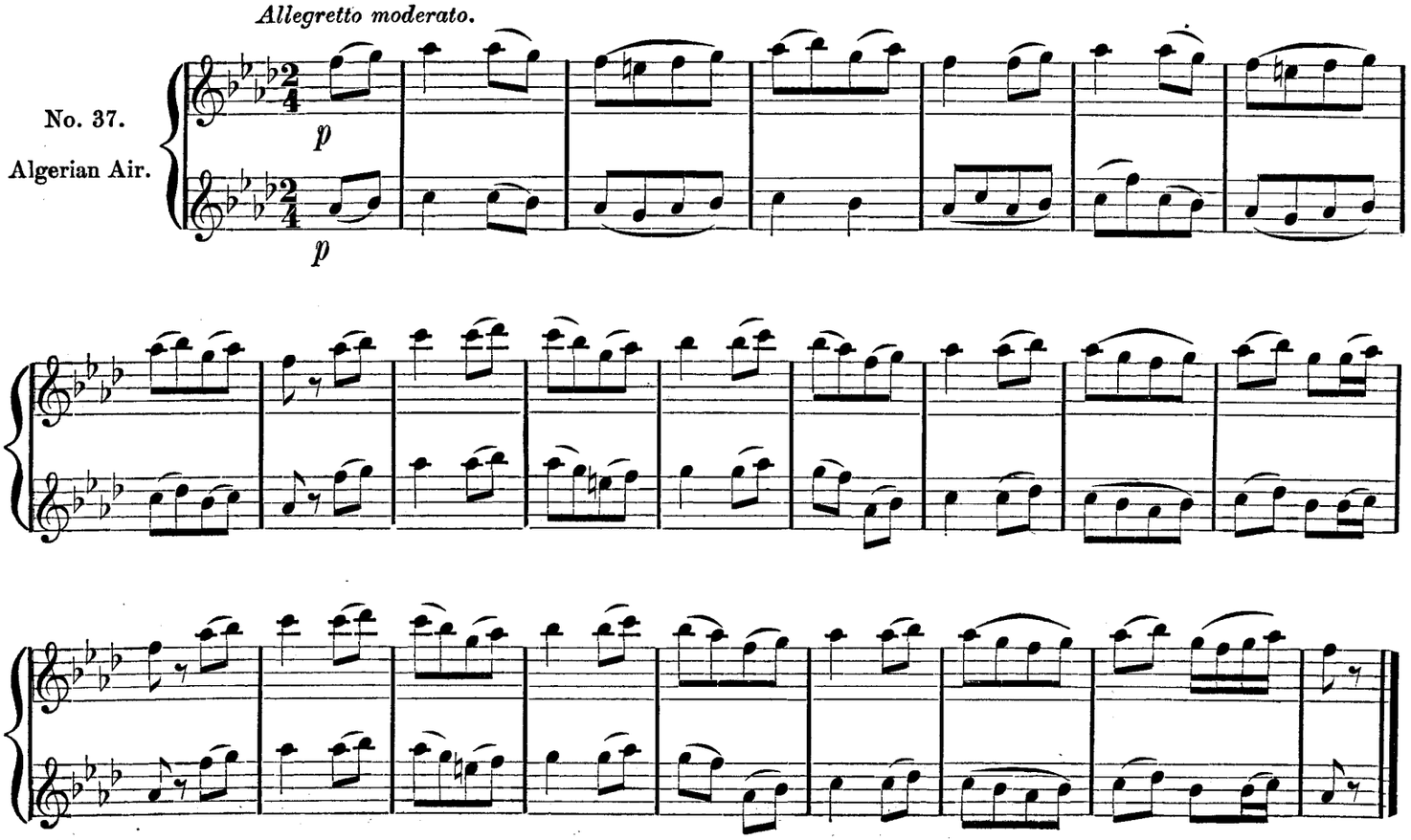
MONPOU



Allegretto moderato.

No. 37.

Algerian Air.



No. 38.

The King D'Yvetot.

AD. ADAM.

Allegretto.

p

mf

FINE.

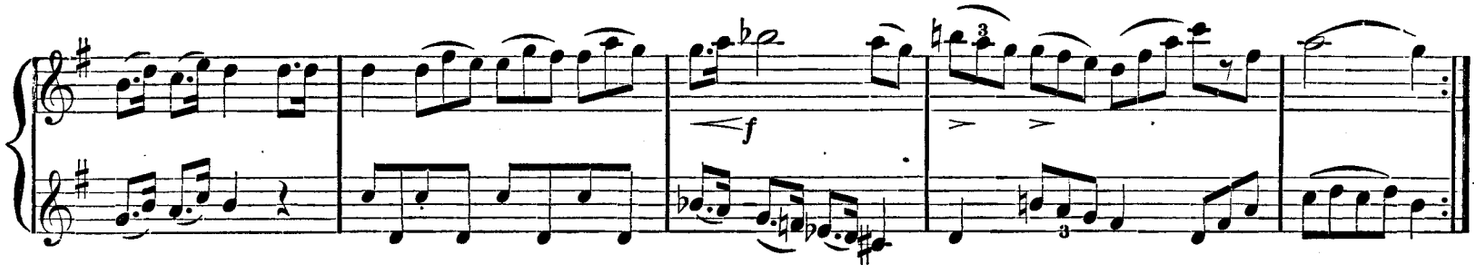
No. 39.

Melody.

DONIZETTI.

Andante.

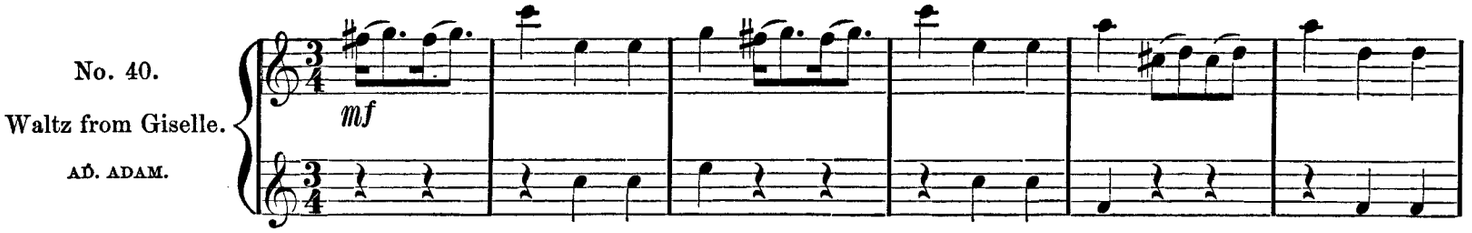
p

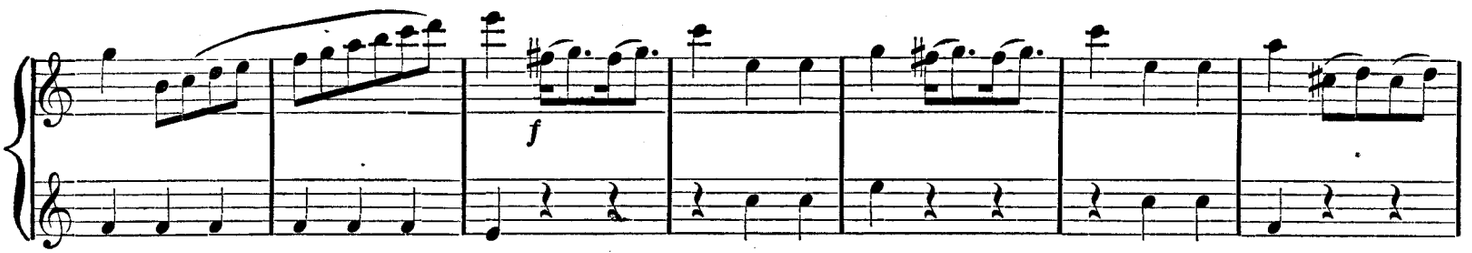


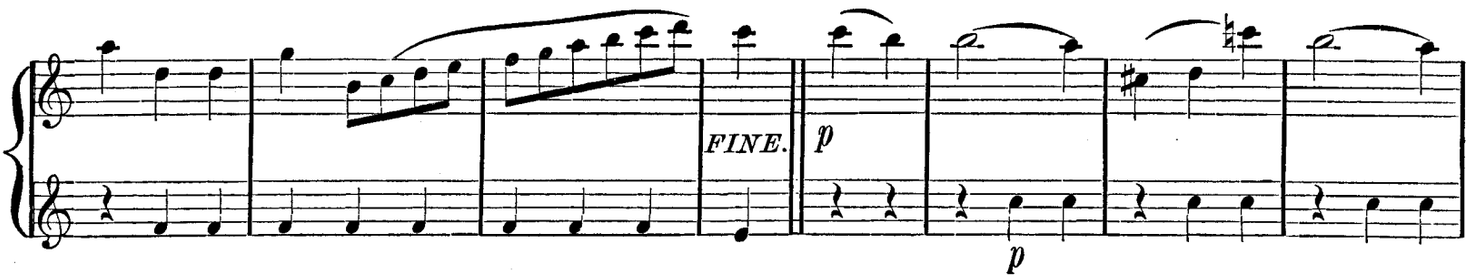
No. 40.

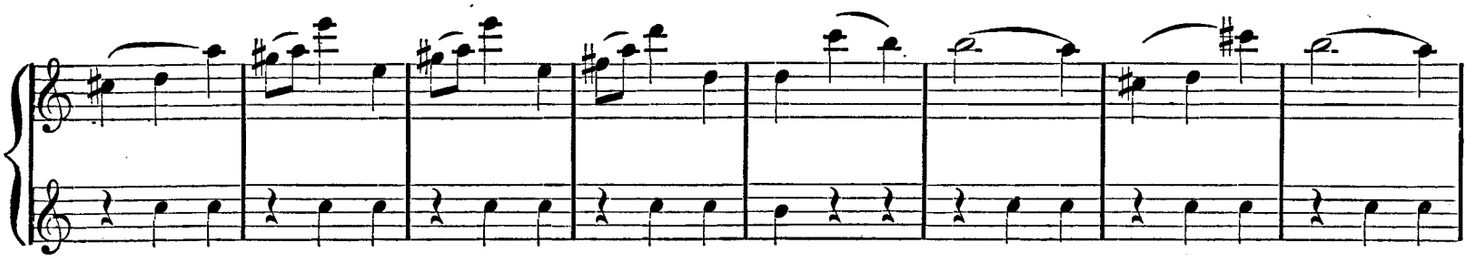
Waltz from Giselle.

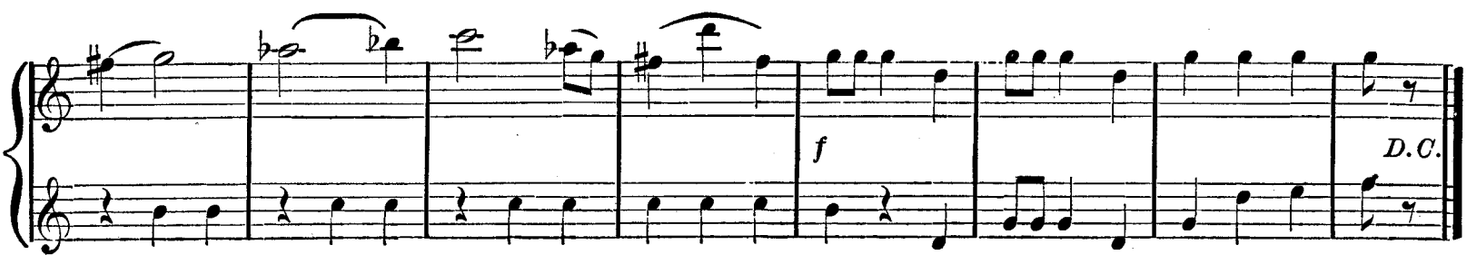
AD. ADAM.



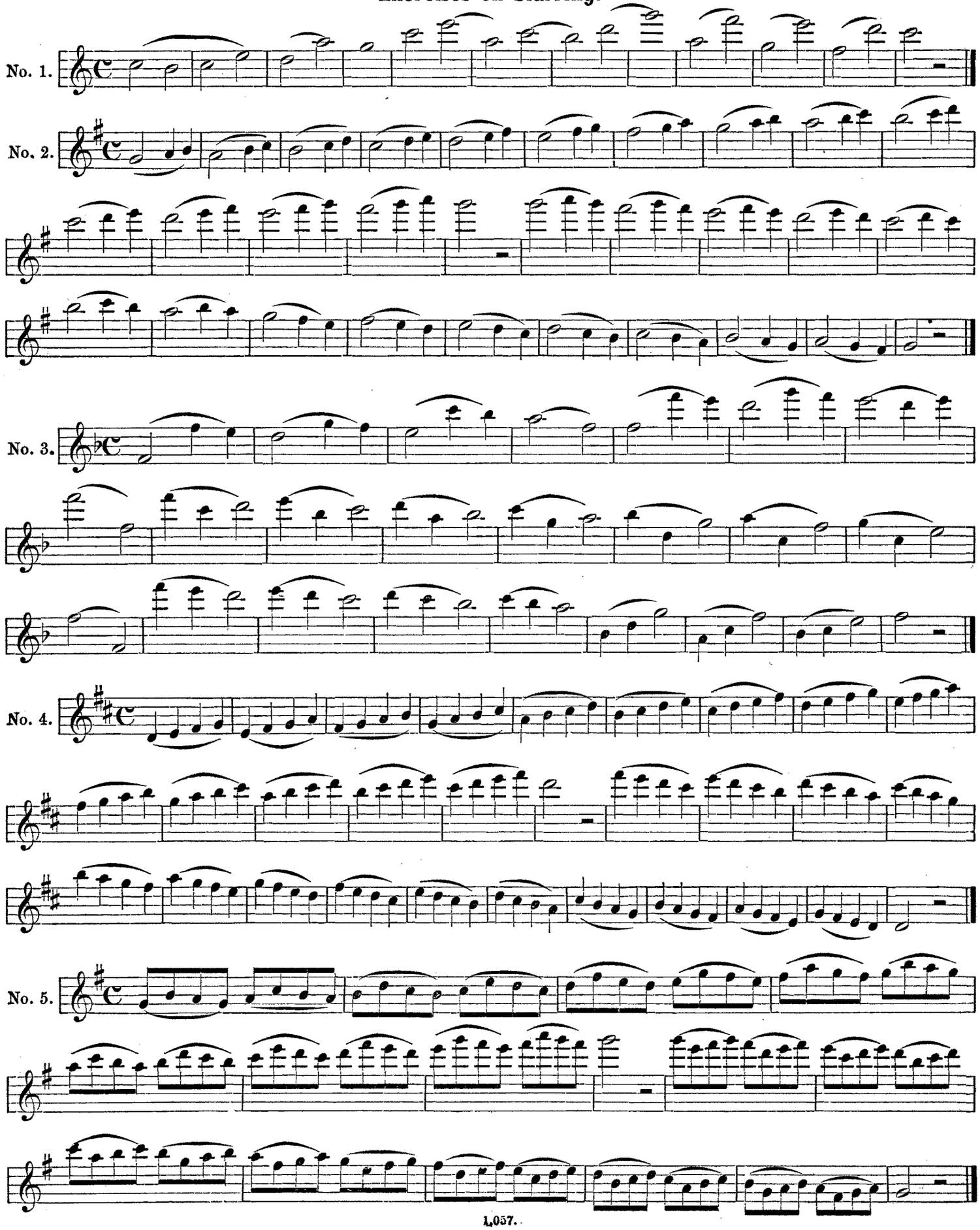




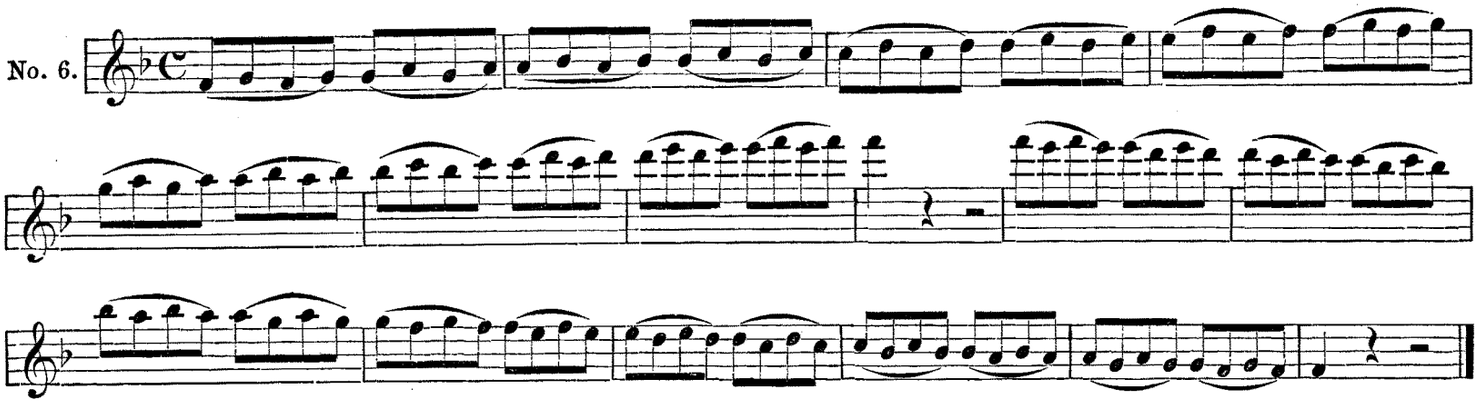




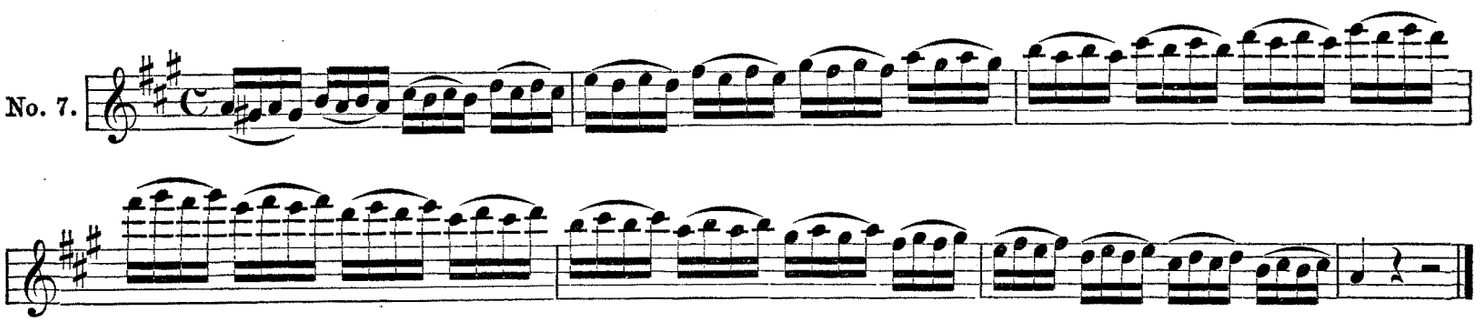
Exercises on Slurring.



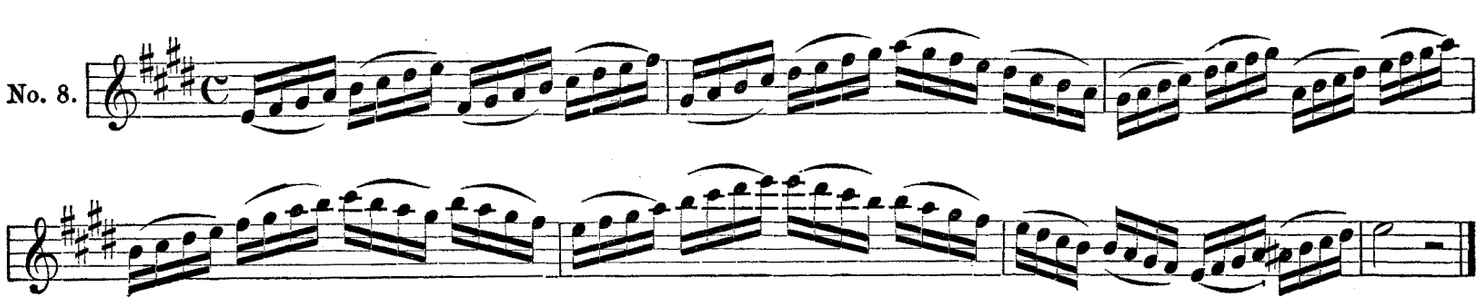
No. 6.



No. 7.



No. 8.

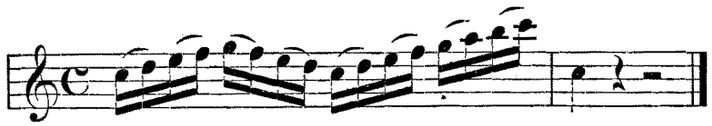


Slurring Two Notes.

There are several ways of writing and of playing such articulation.

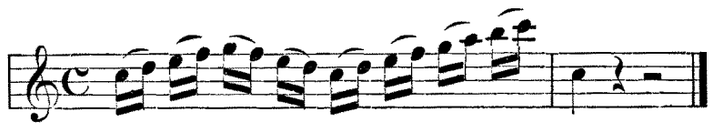
1st. The two notes slurred are not separated from the other notes slurred in the same way; in playing, the sound must be sustained.

Ex:



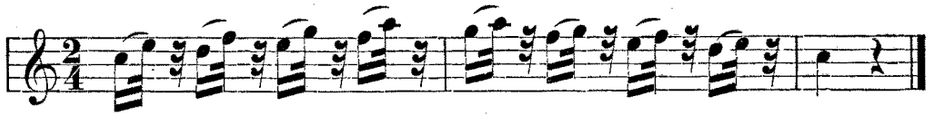
2d. The two notes slurred leave an interval between them and the following ones; in playing, the sound must be stopped.

Ex:



The 3d way gives the same result, but with a greater separation.

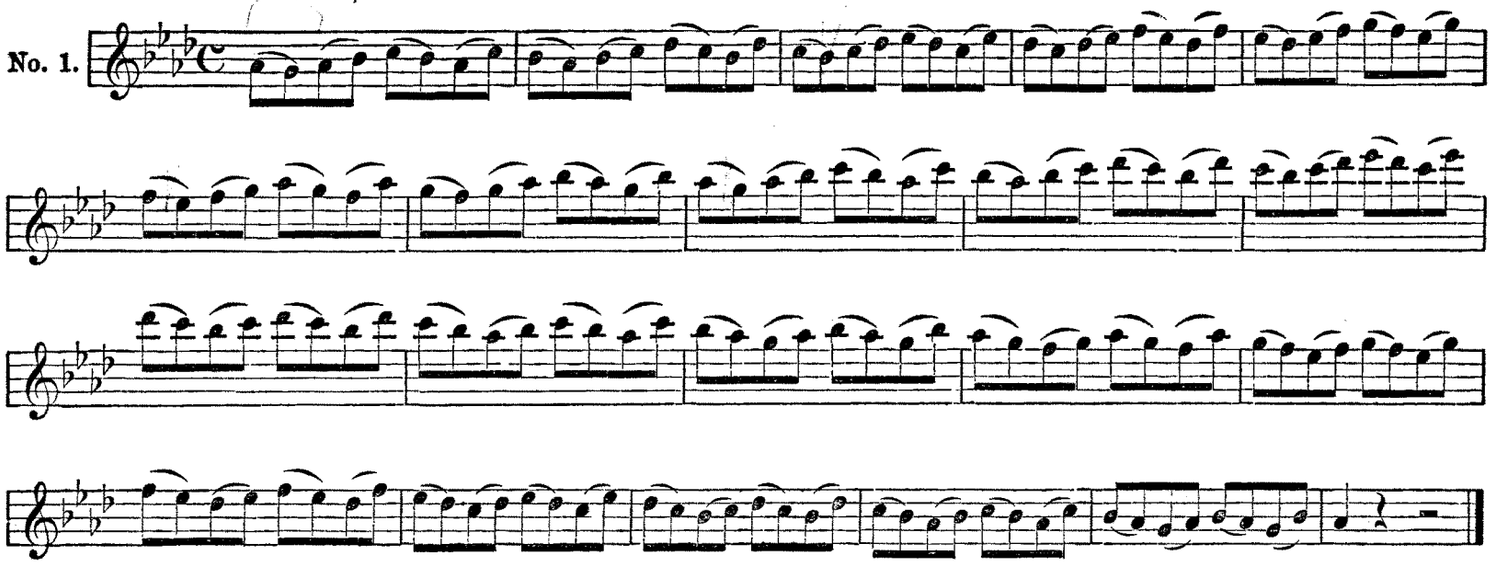
Ex:



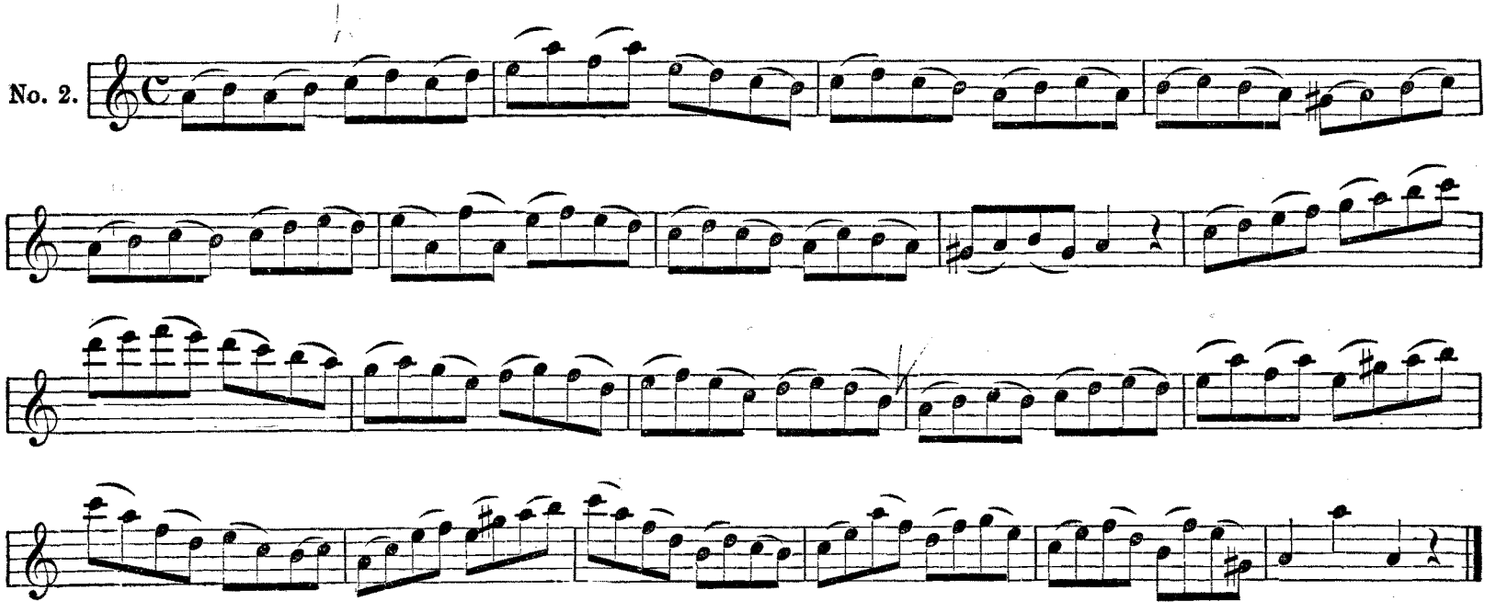
This articulation, written thus, produces a sort of skipping effect which is most brilliant. The second note must never be played louder than the first.

Exercises.

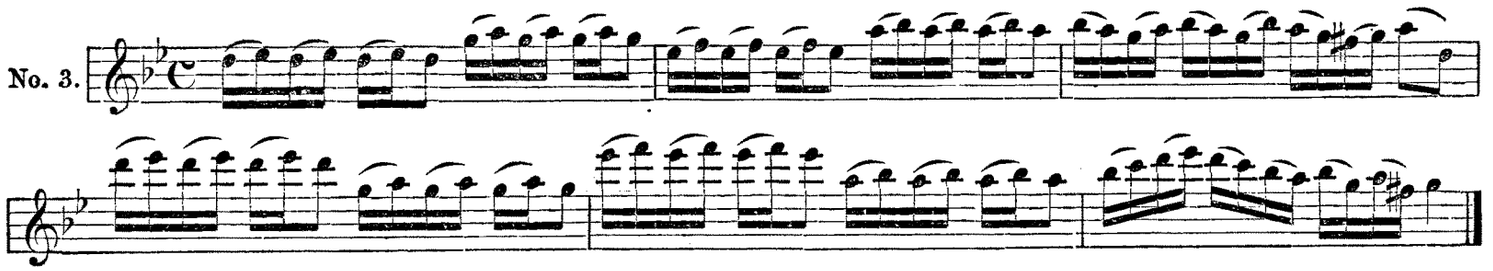
No. 1.



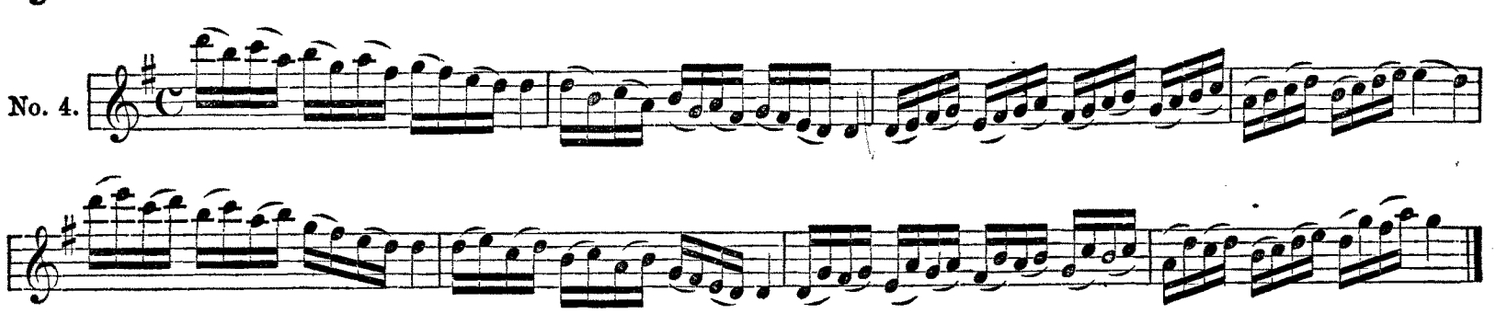
No. 2.



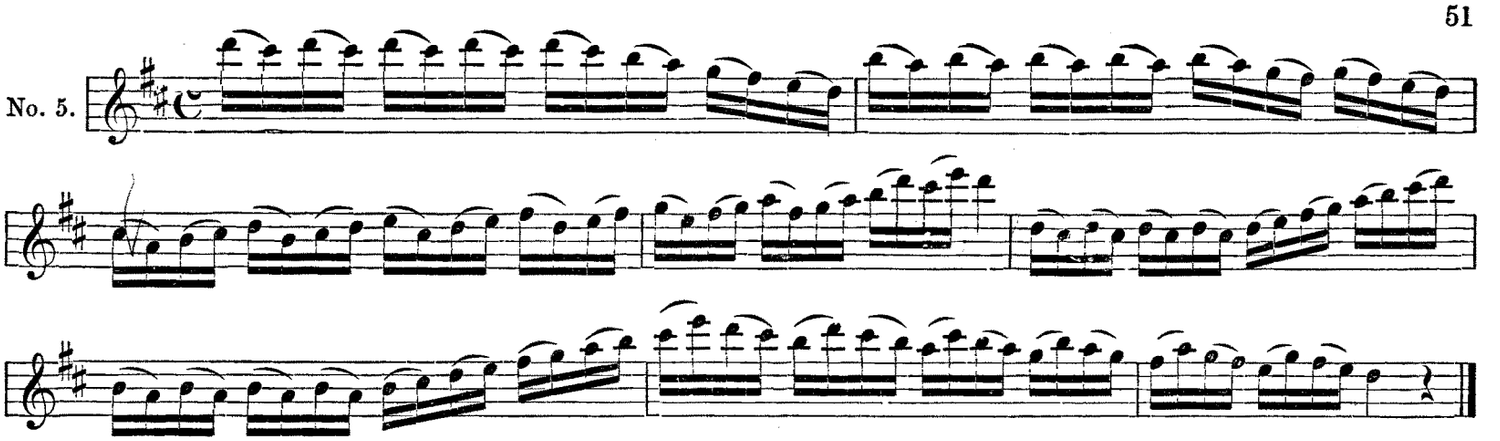
No. 3.



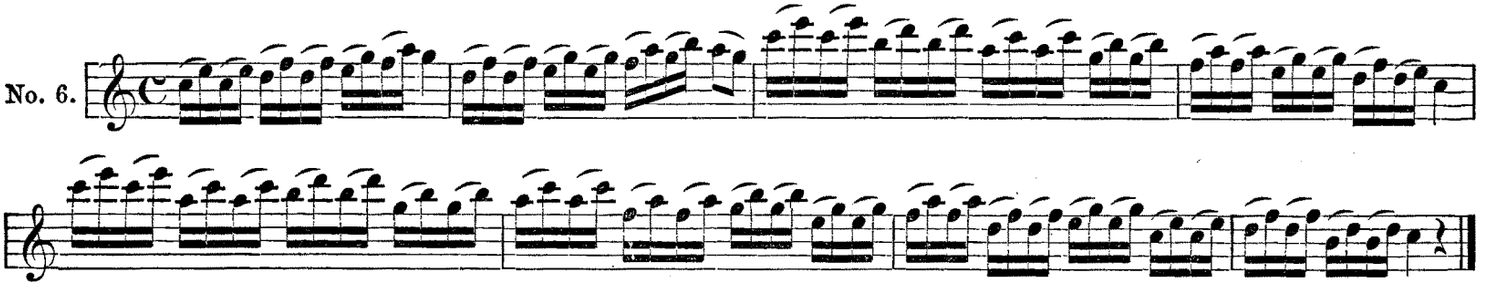
No. 4.



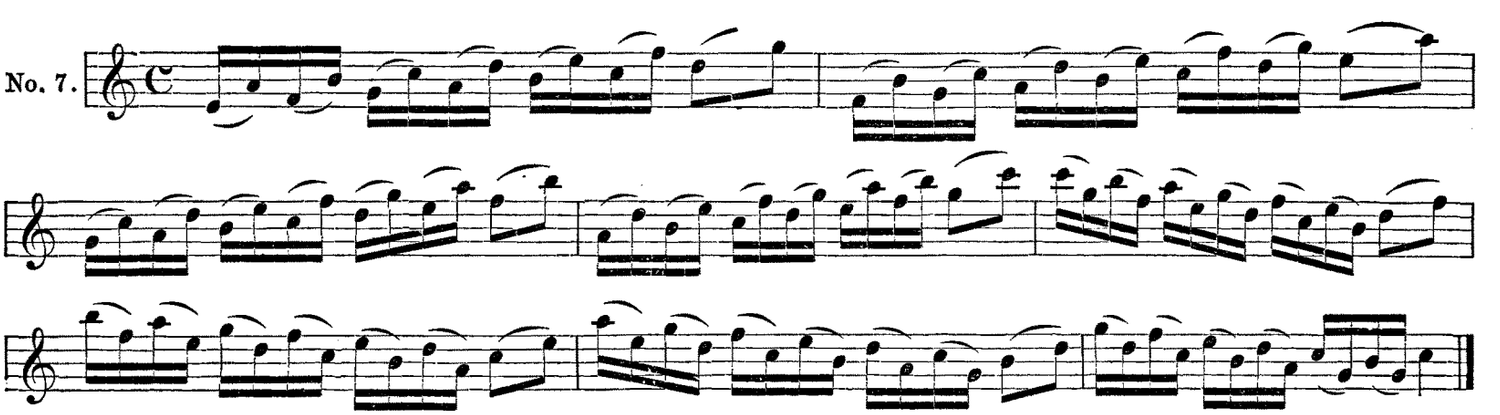
No. 5.



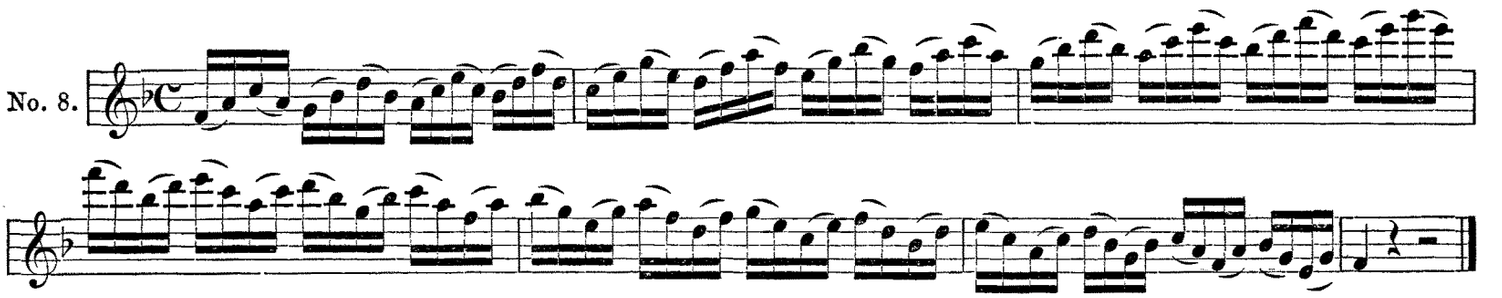
No. 6.



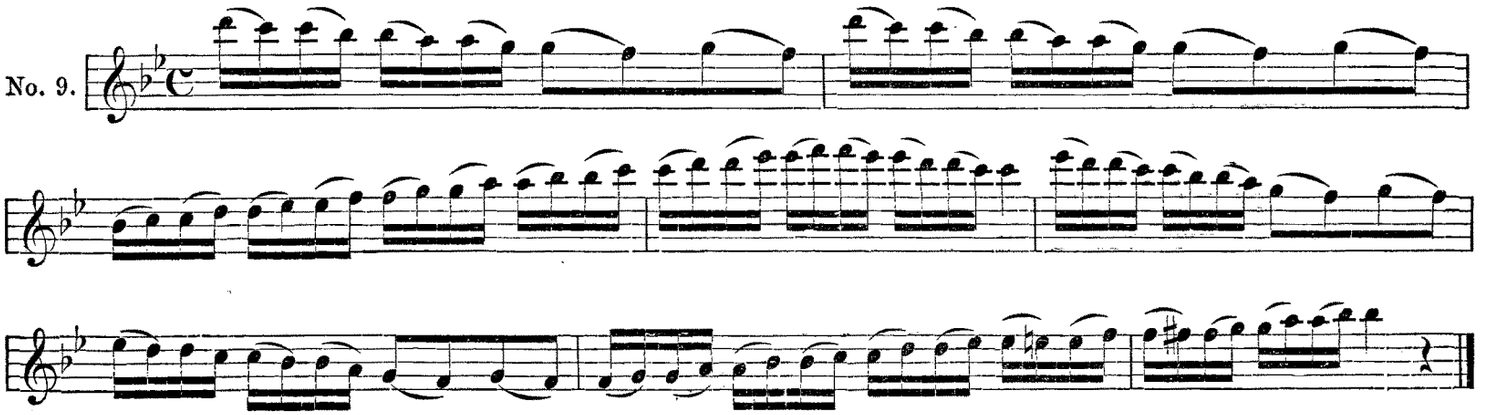
No. 7.



No. 8.



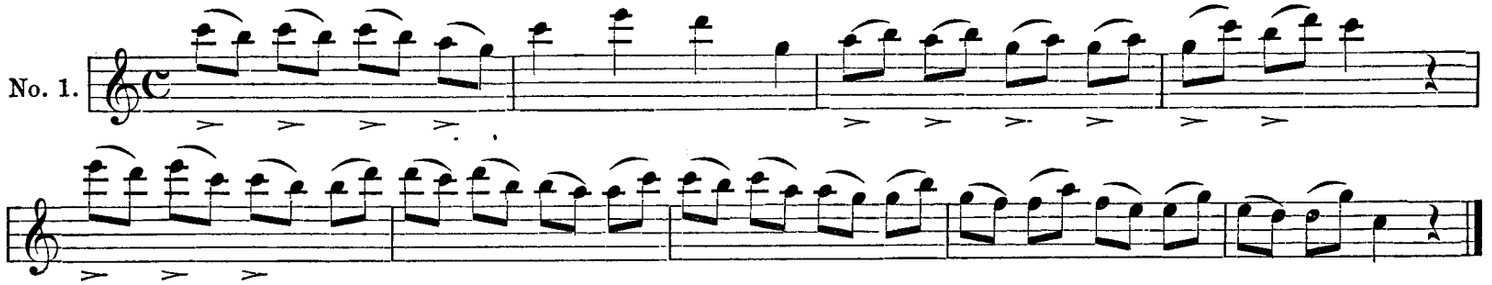
No. 9.



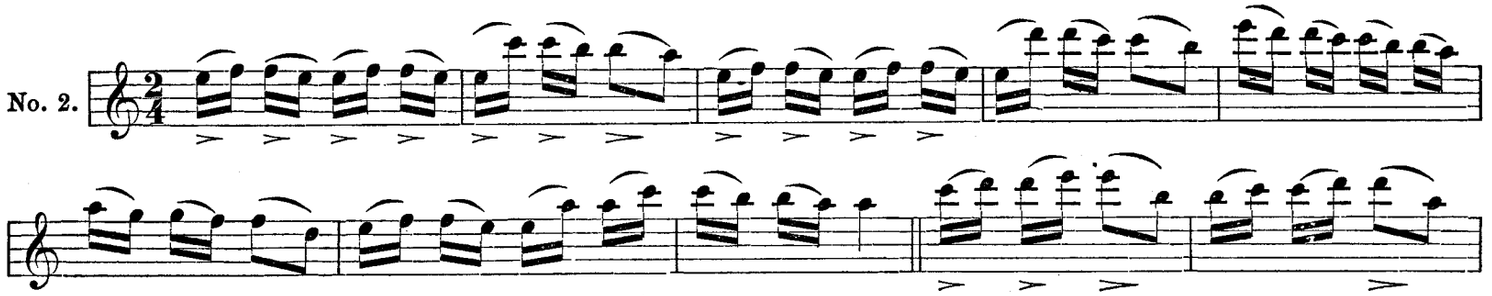
The first note must be attacked with force and the sound diminished to the second.

Exercises.

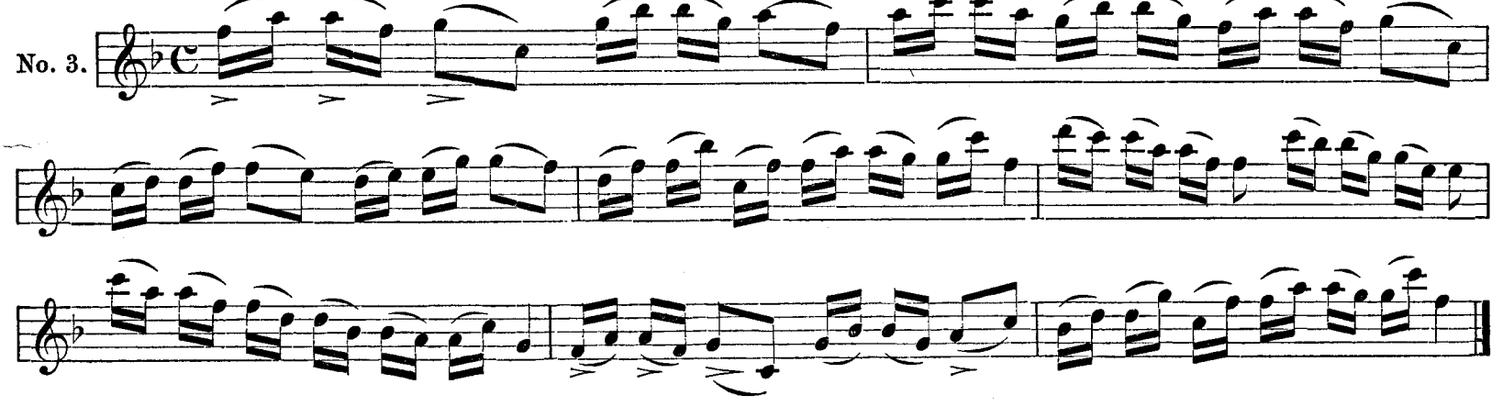
No. 1.



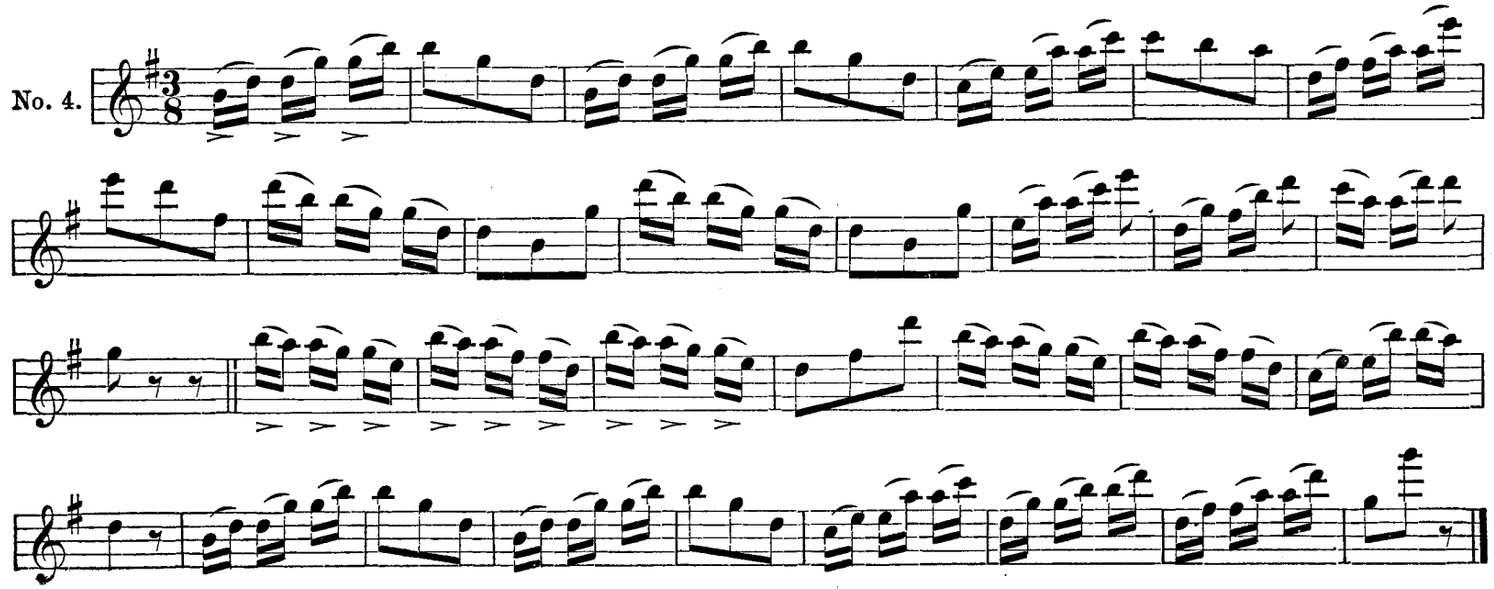
No. 2.



No. 3.



No. 4.



No. 1.

No. 2.

No. 3.

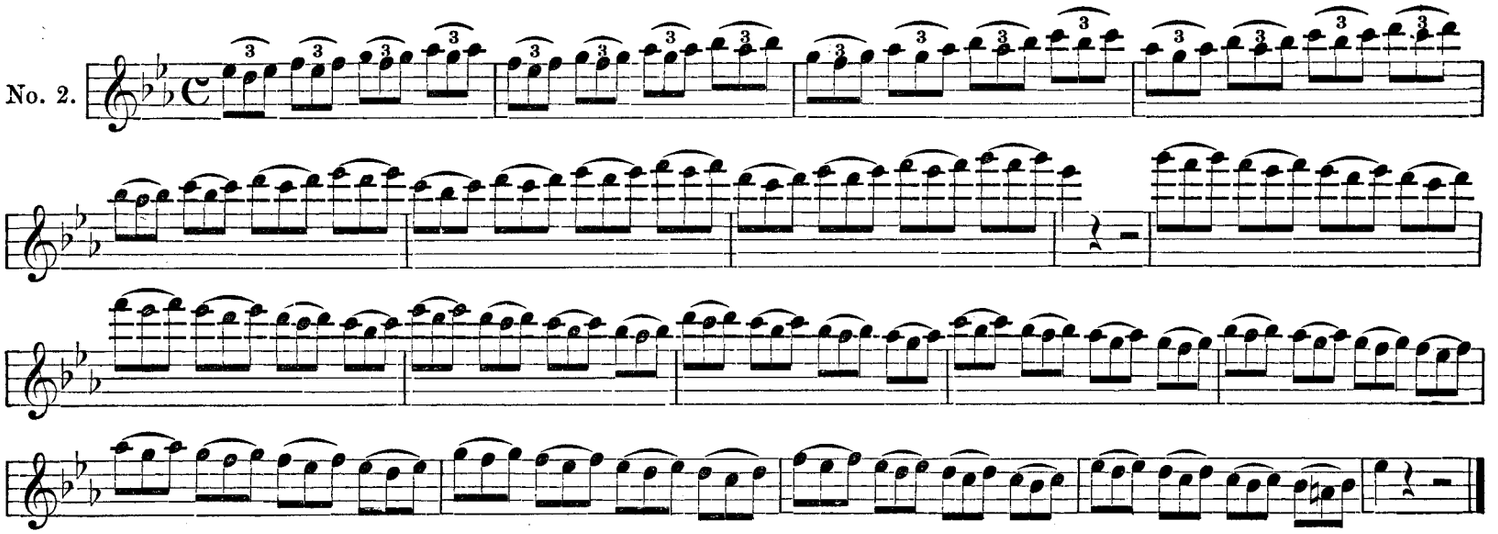
No. 4.

Slurring Three Notes.

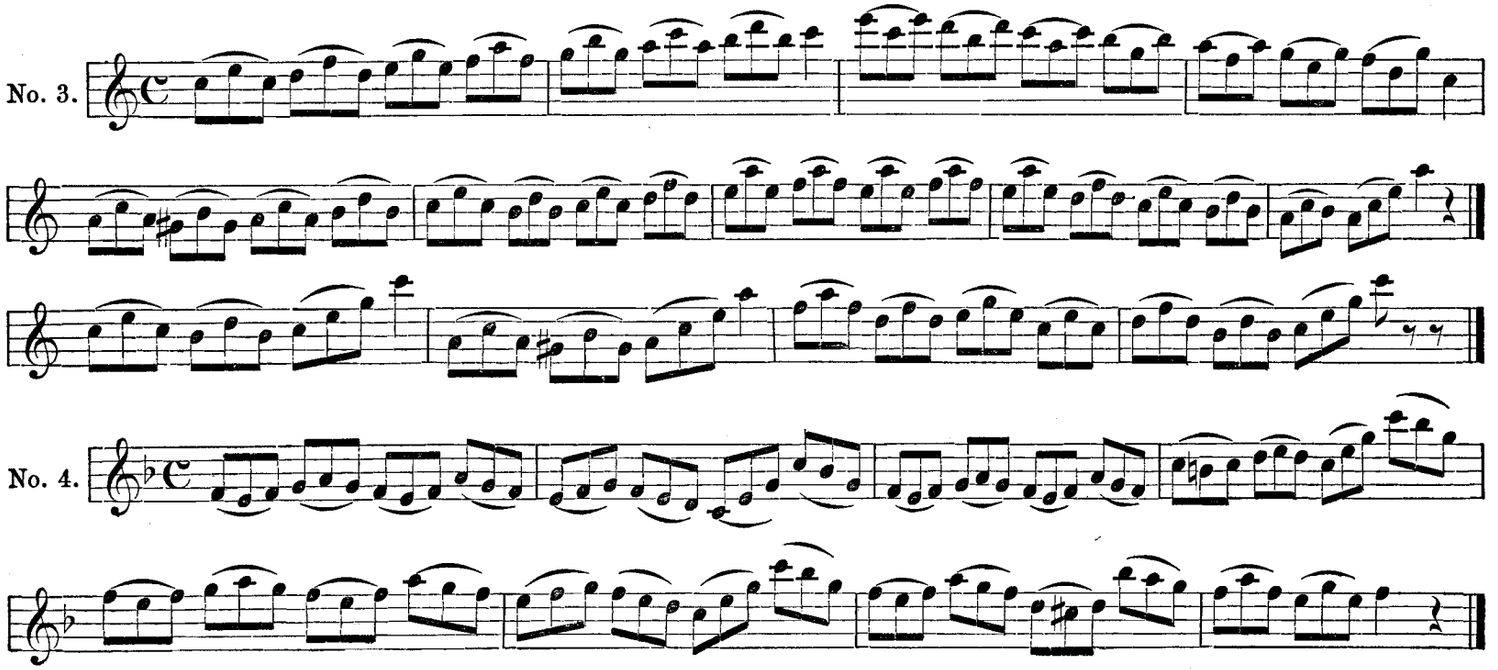
This articulation is done principally in triplets; put a slight stress upon the first note.

No. 1.

No. 2.



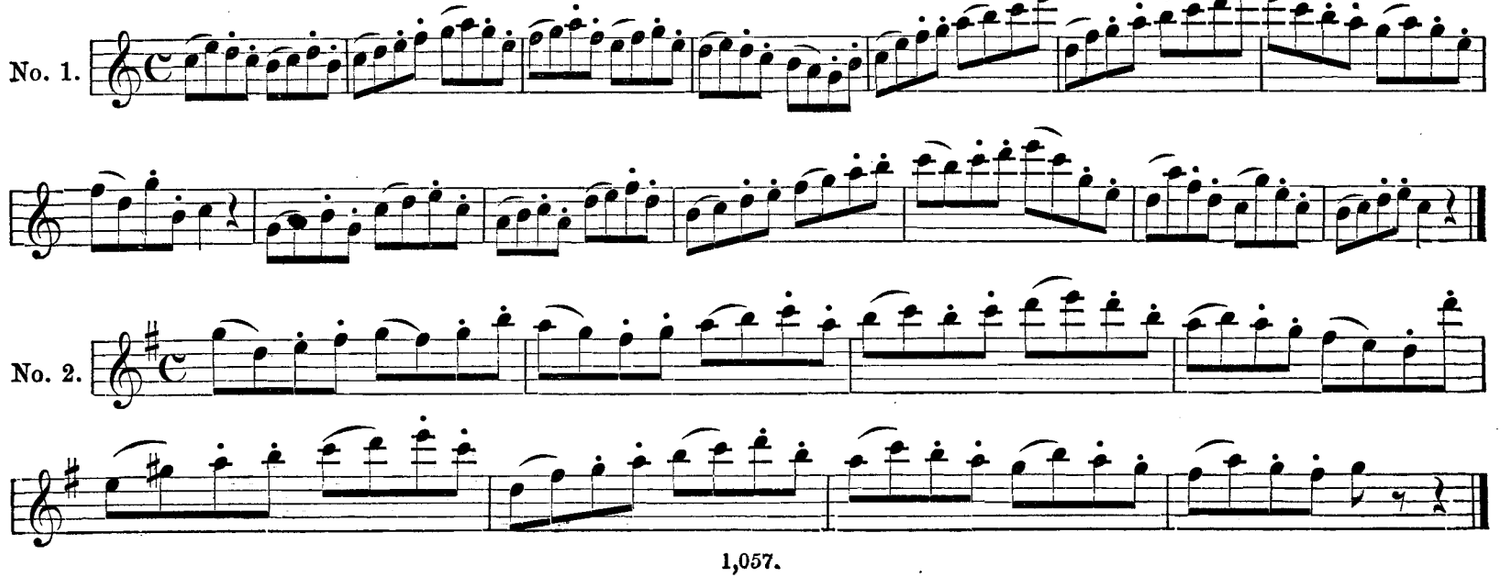
No. 3.



No. 4.

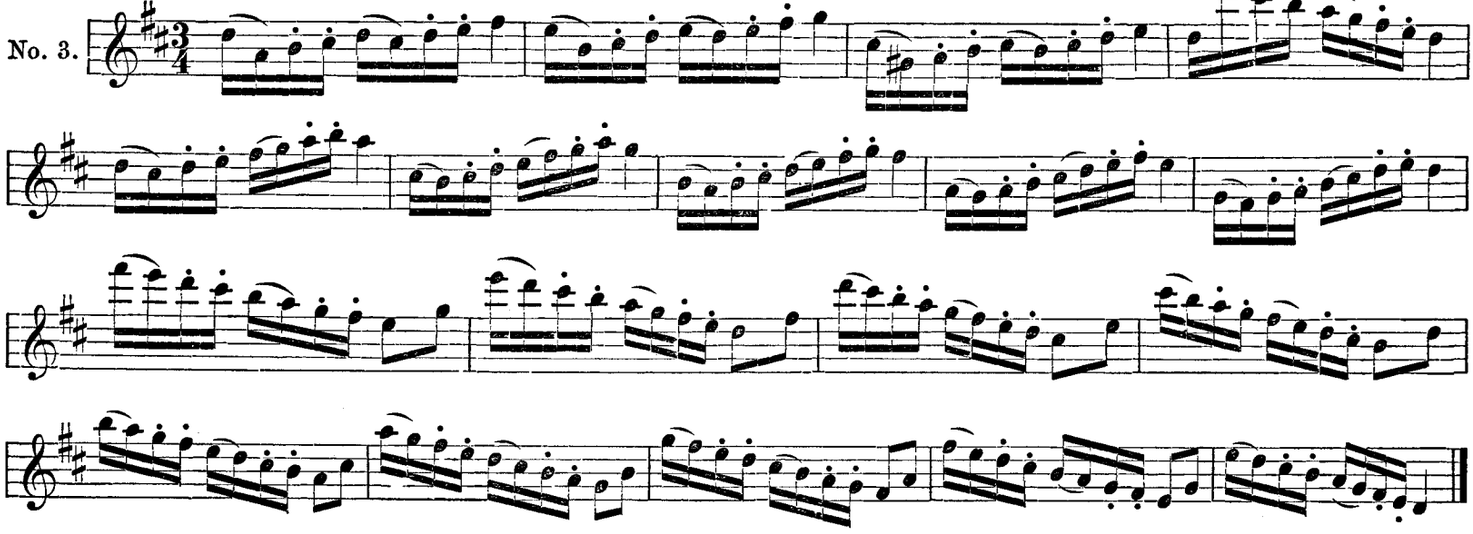
Two Slurred and Two Tongued.

No. 1.

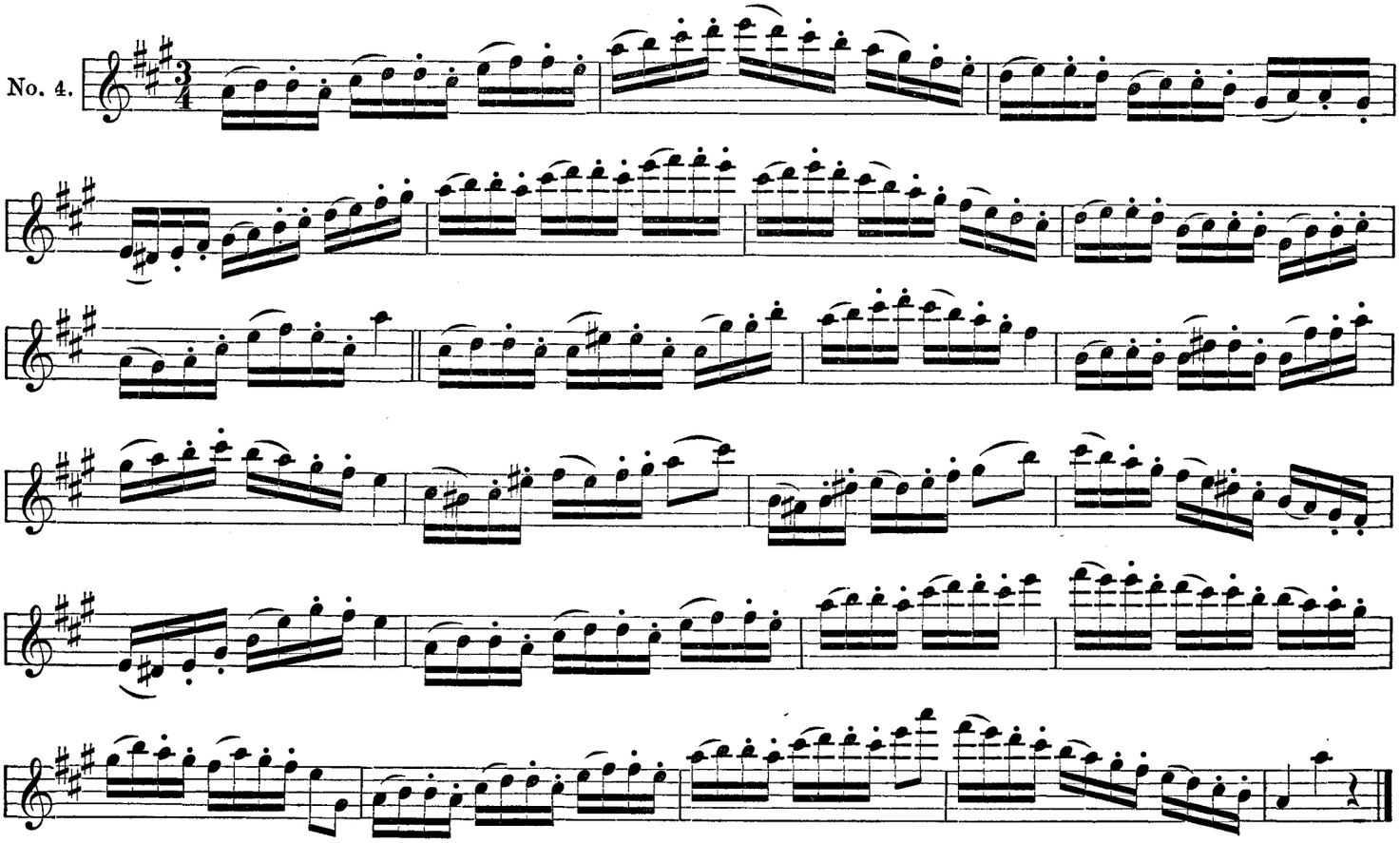


No. 2.

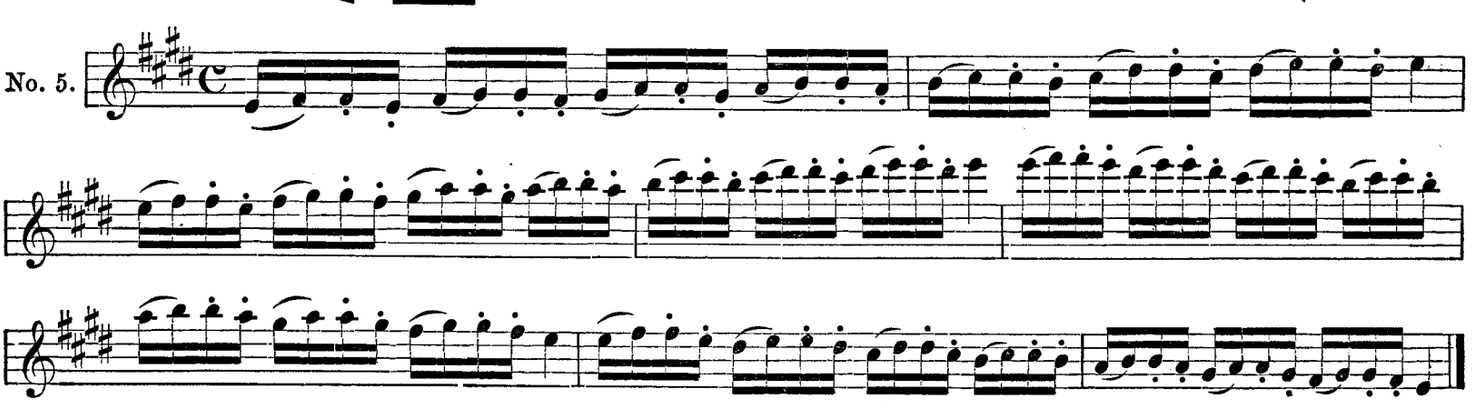
No. 3.



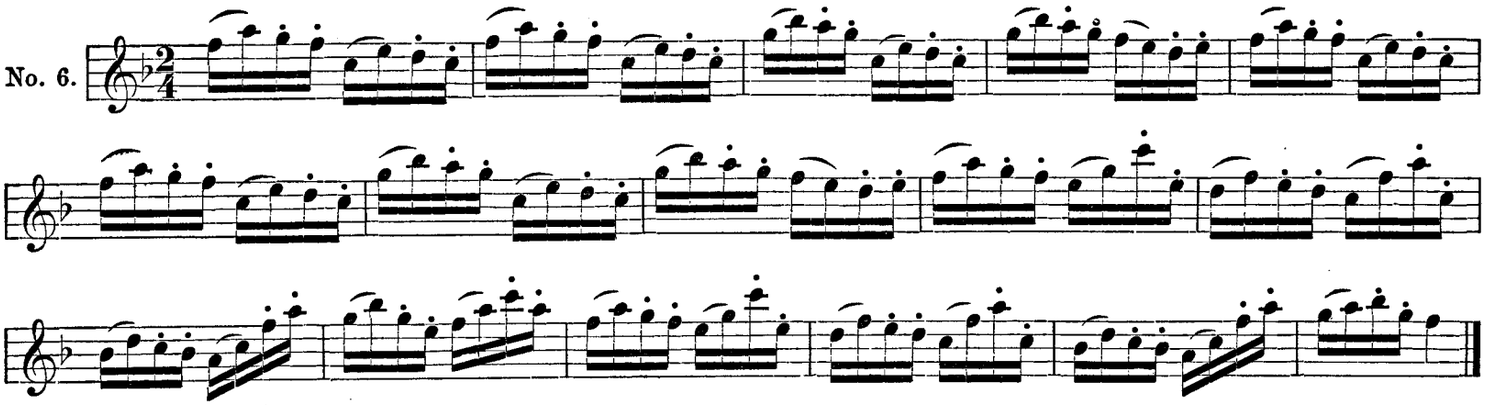
No. 4.



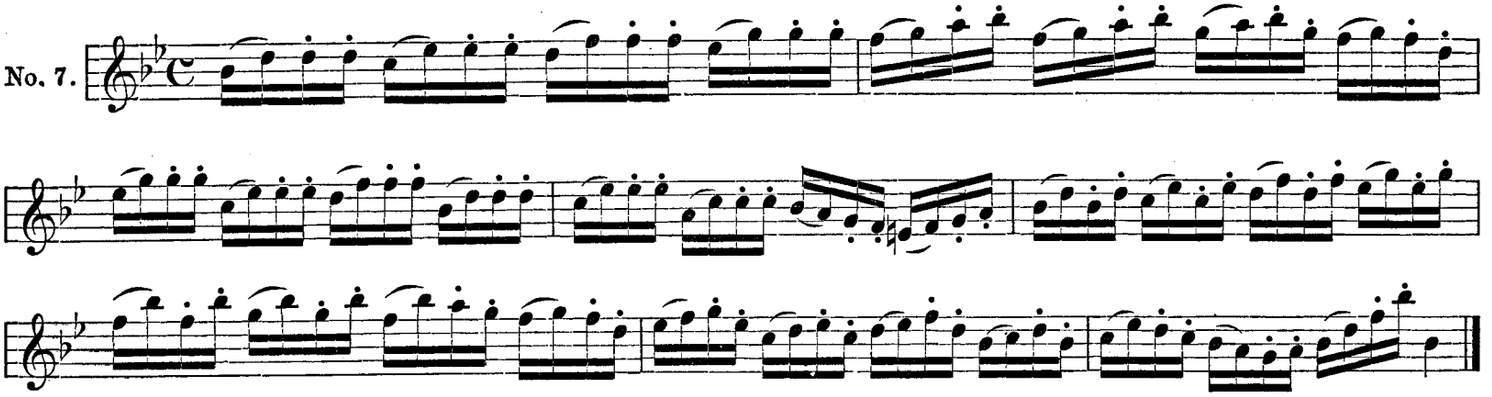
No. 5.



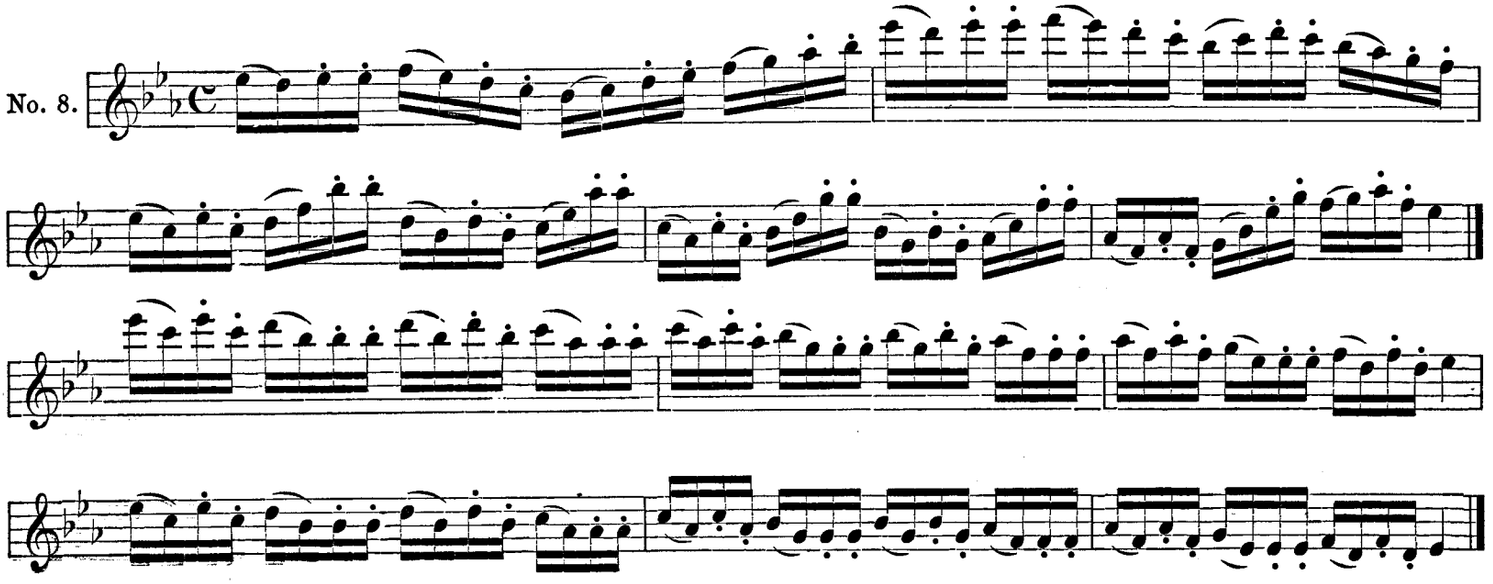
No. 6.



No. 7.

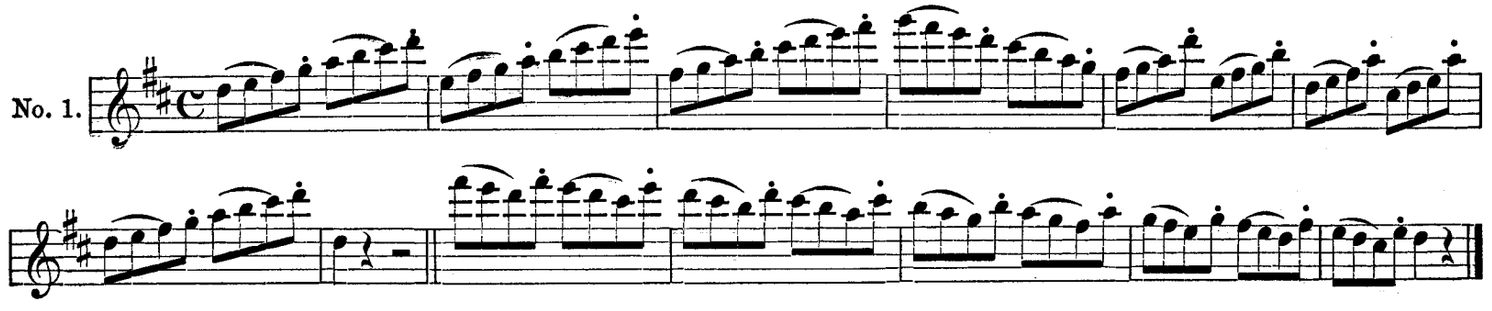


No. 8.

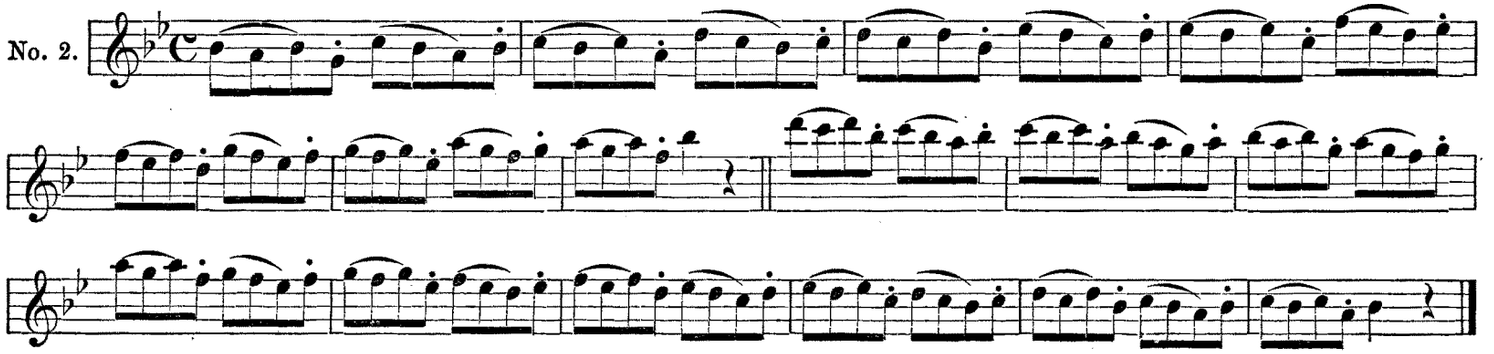


Three Slurred and One Tongued.

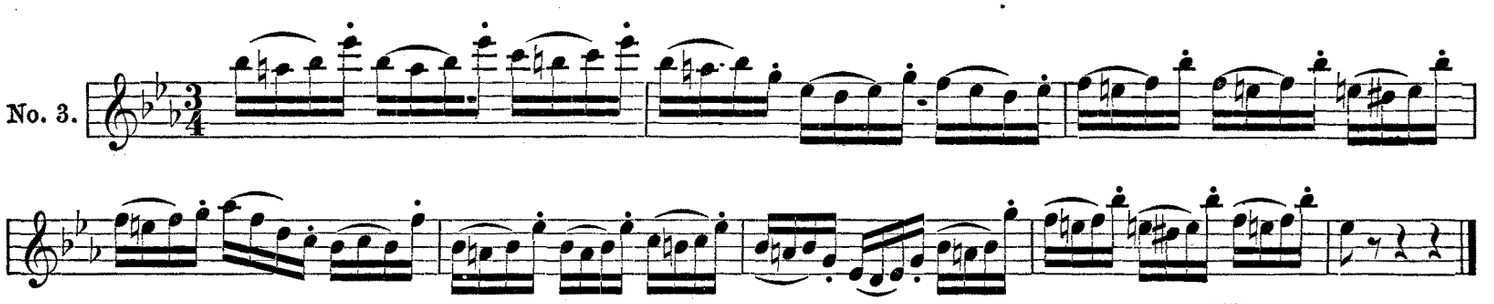
No. 1.



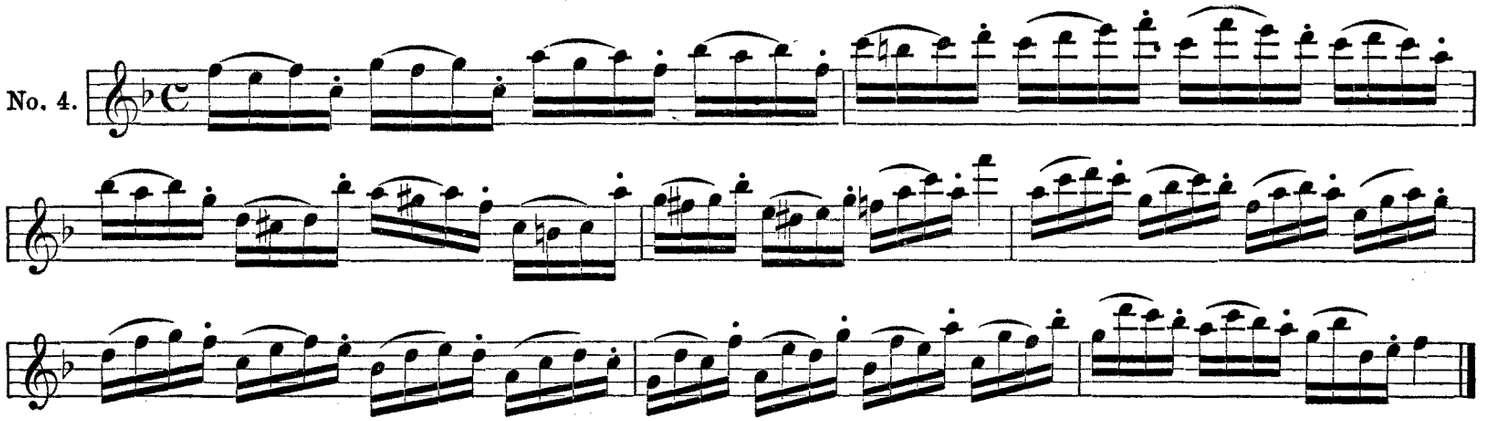
No. 2.



No. 3.

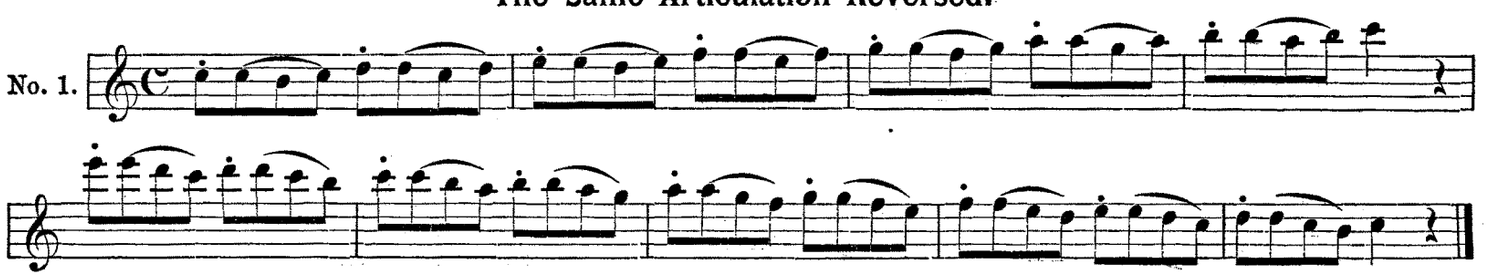


No. 4.

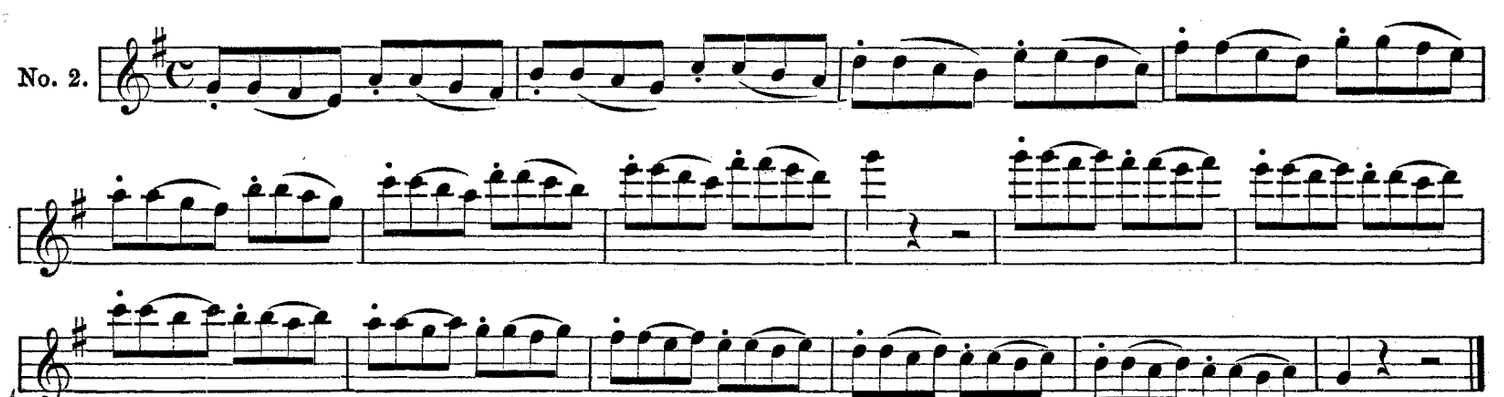


The Same Articulation Reversed.

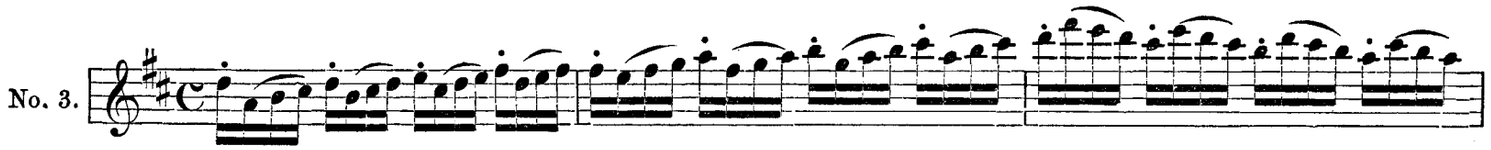
No. 1.

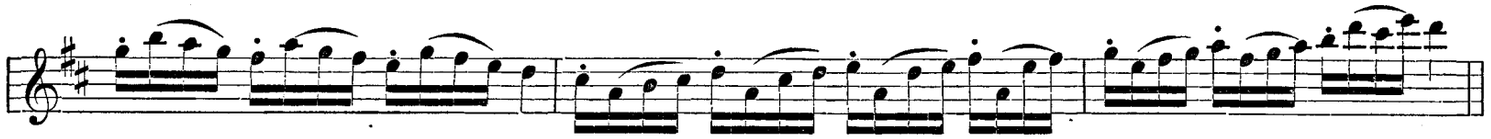


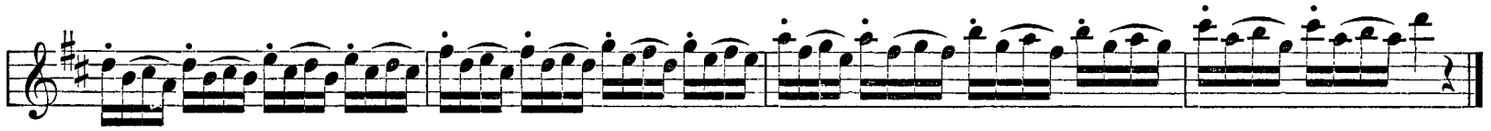
No. 2.



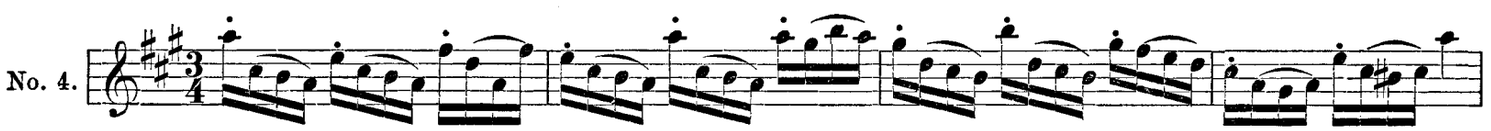
No. 3.

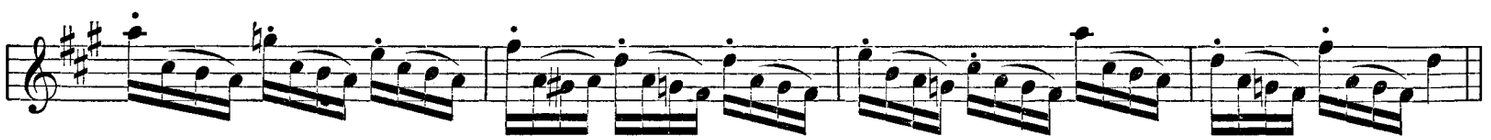


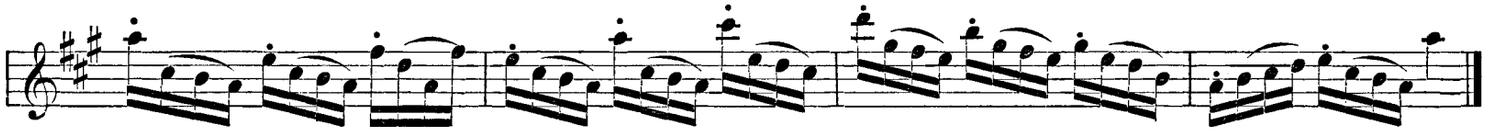




No. 4.

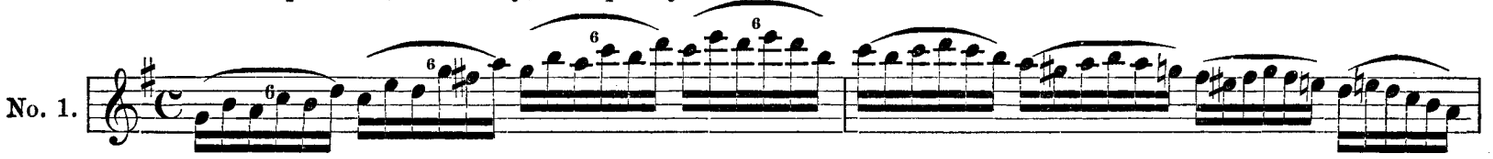


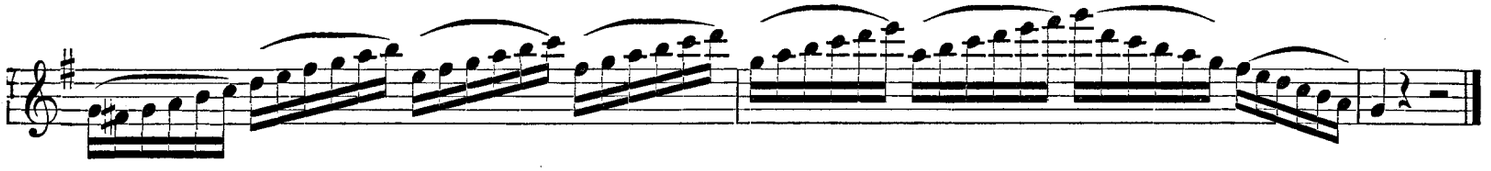




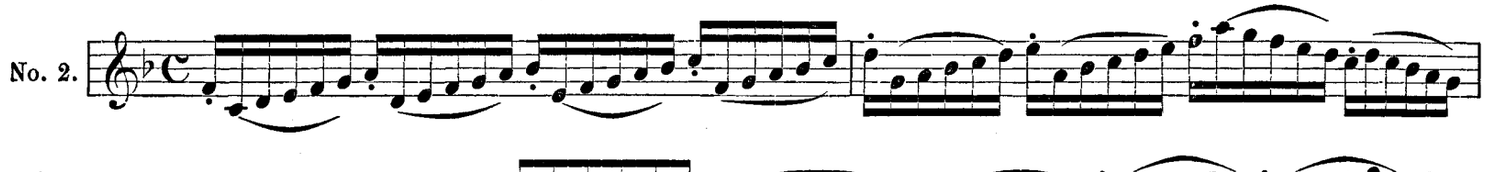
These Exercises to be practised, first slowly, then quickly.

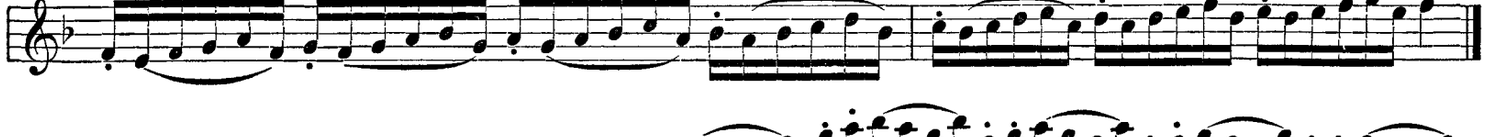
No. 1.



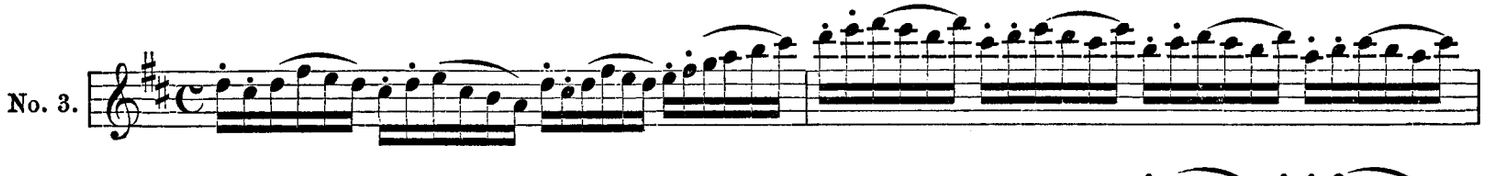


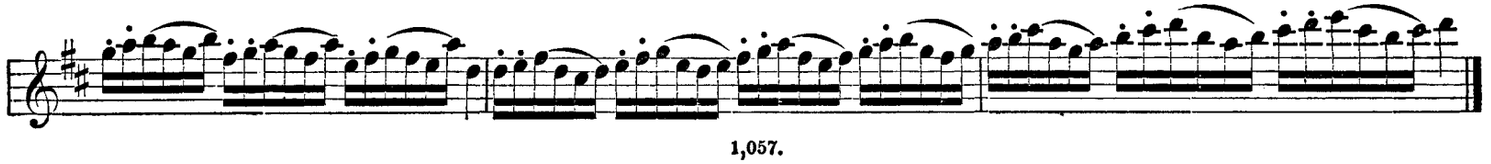
No. 2.



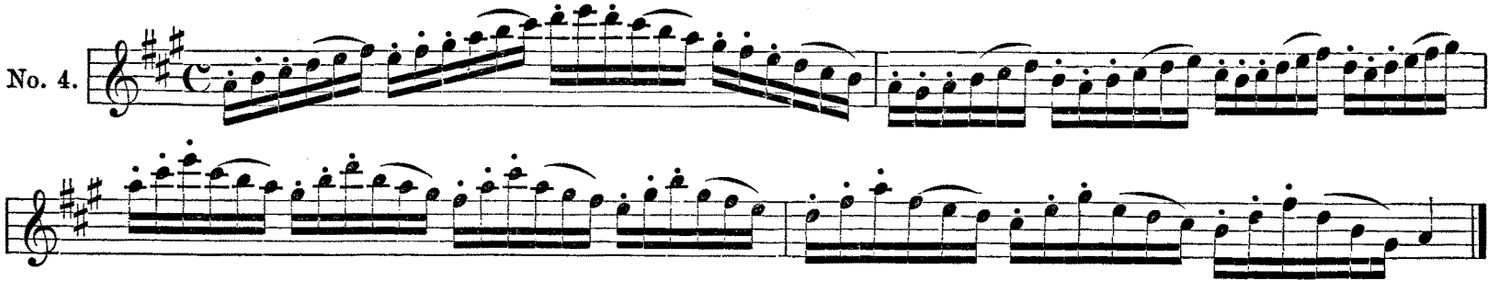


No. 3.

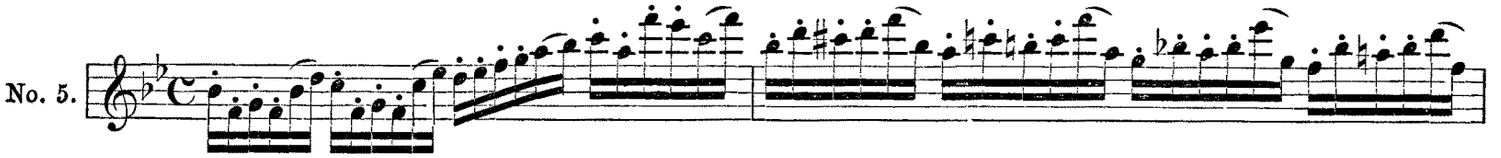


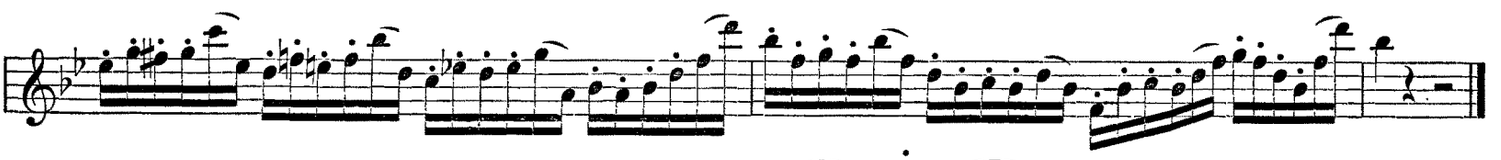


No. 4.

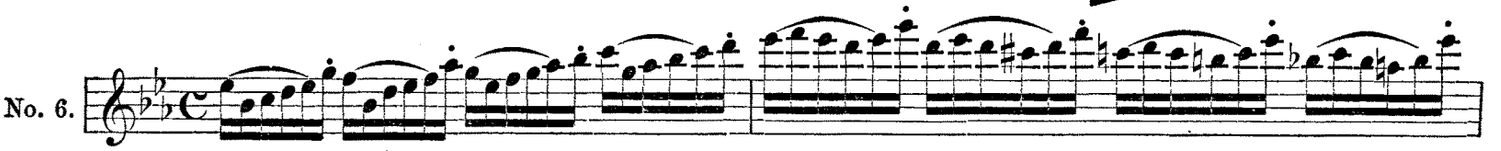


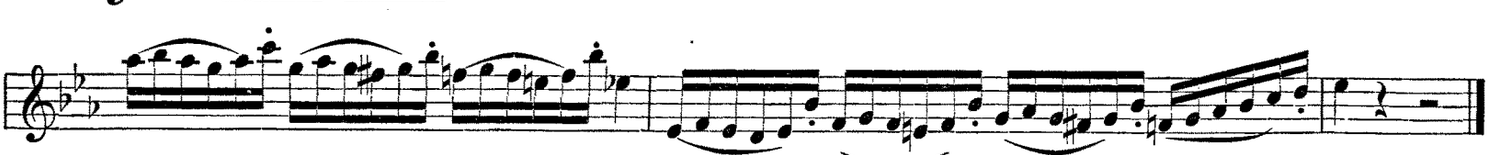
No. 5.



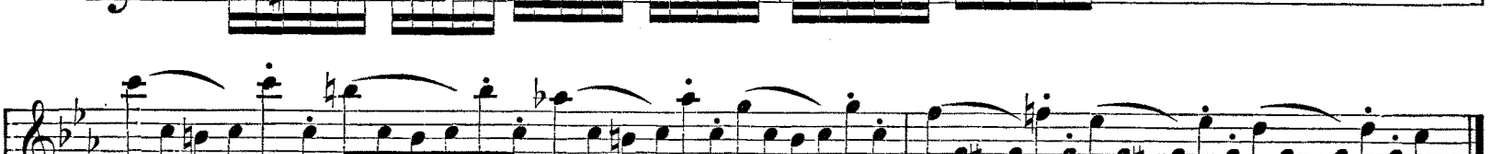


No. 6.

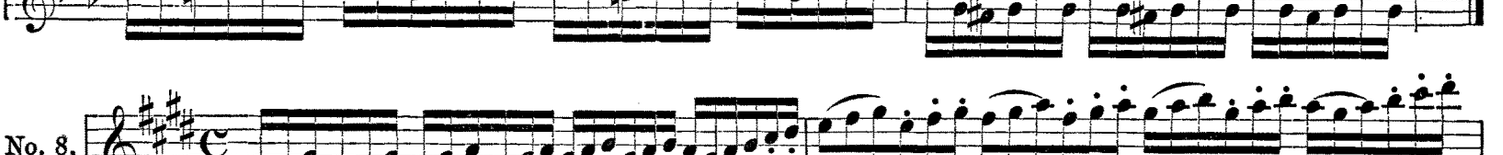


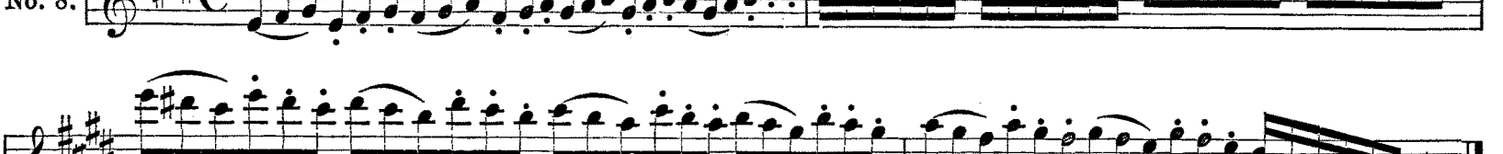


No. 7.

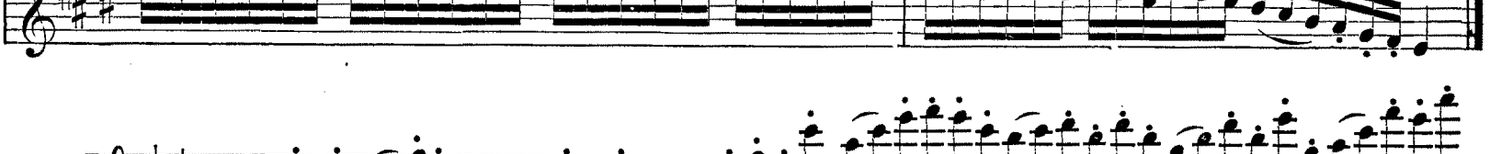


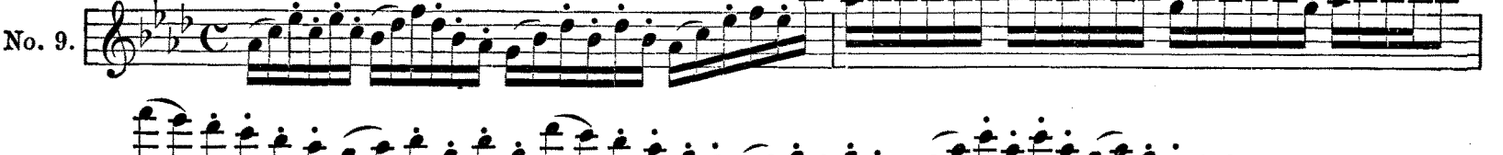
No. 8.



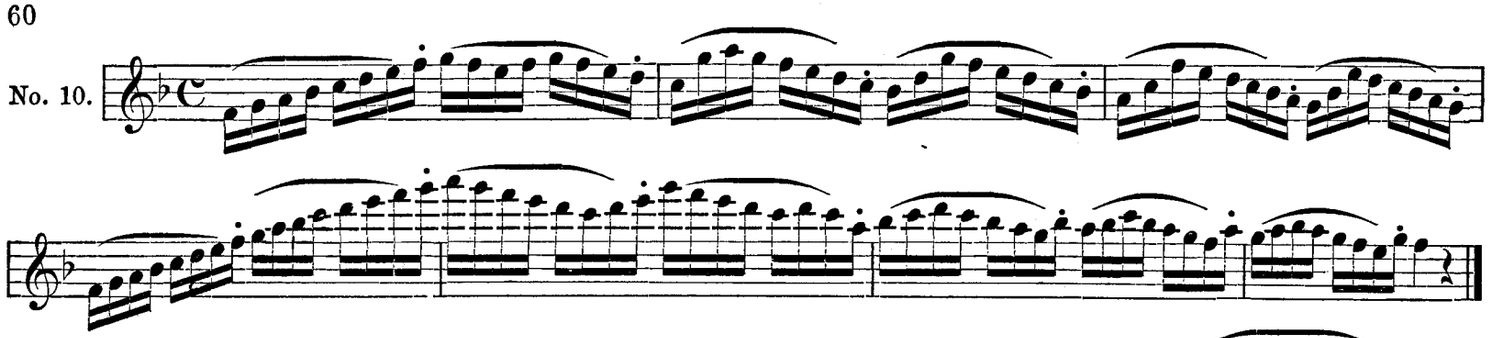


No. 9.

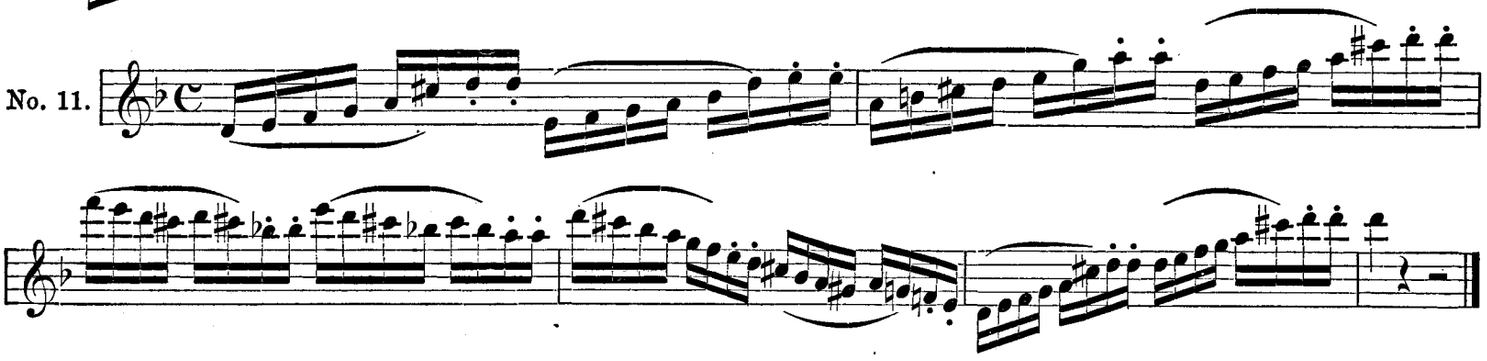




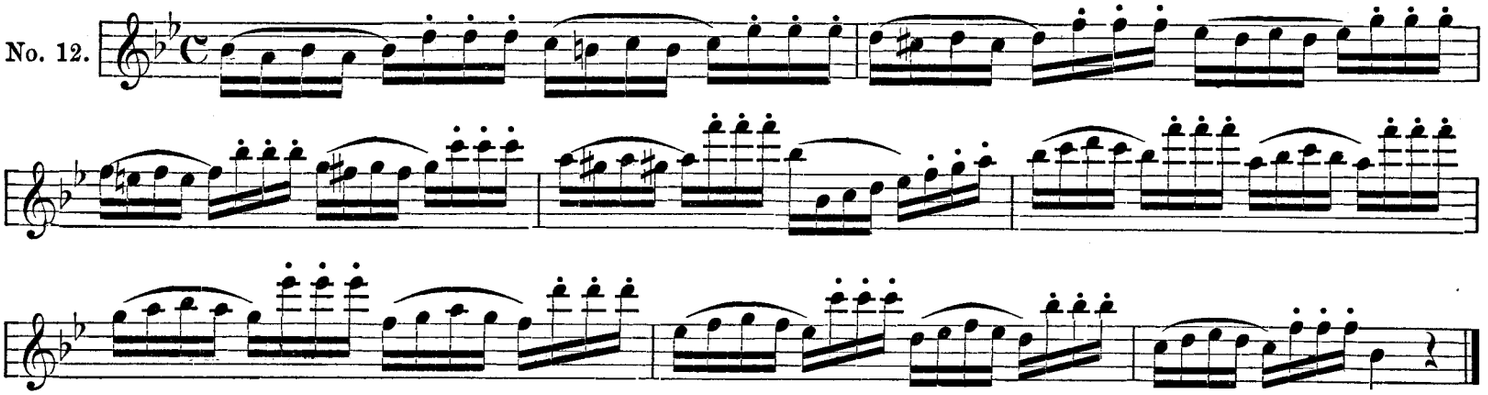
No. 10.



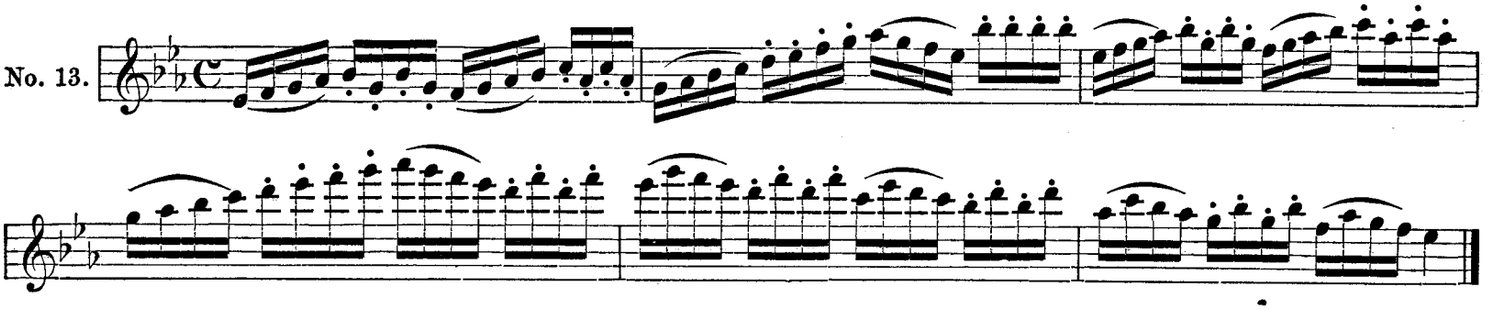
No. 11.



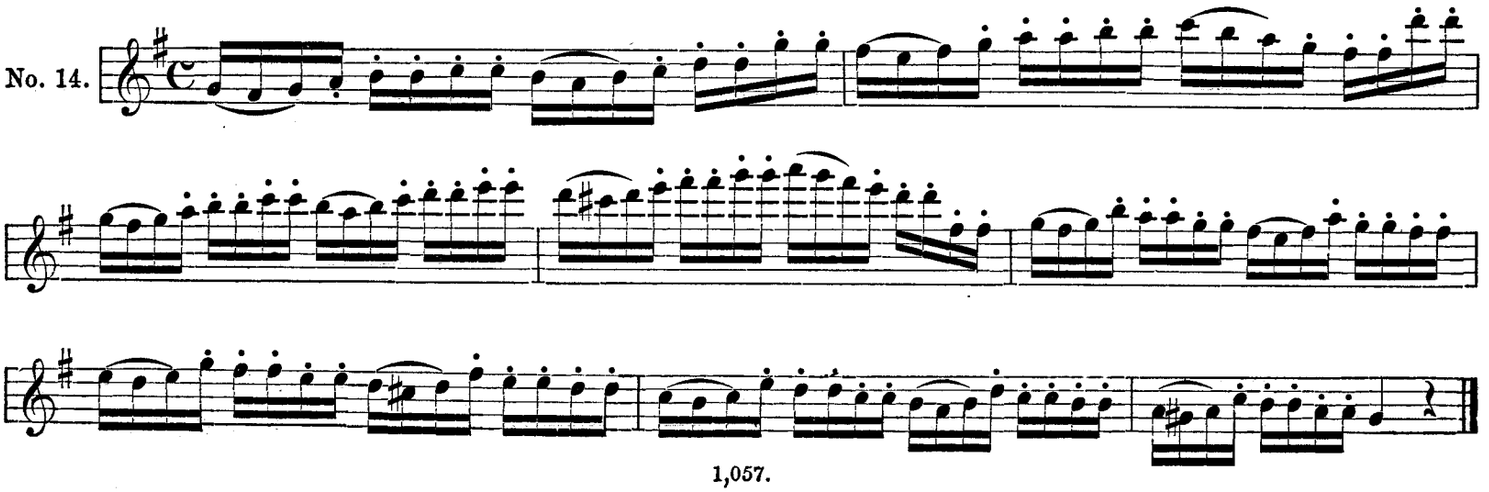
No. 12.



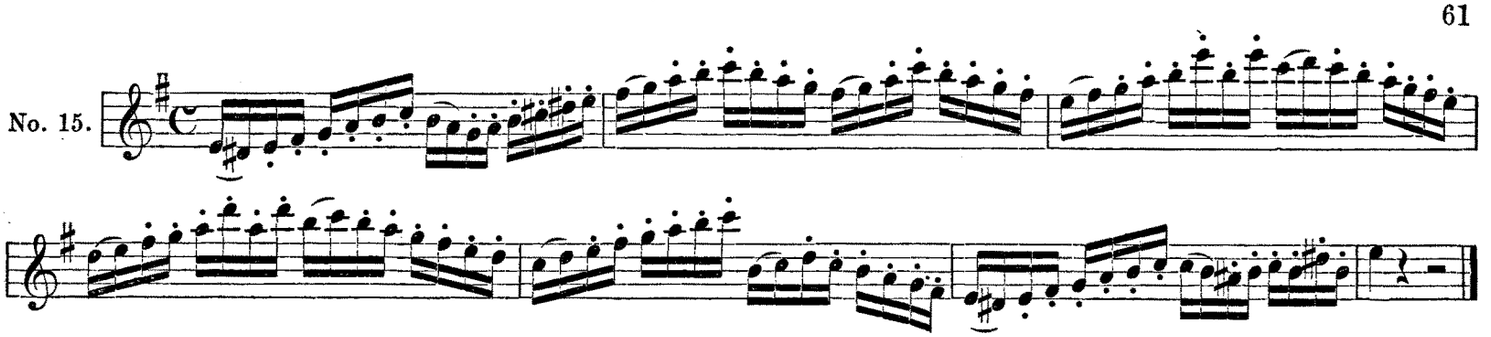
No. 13.



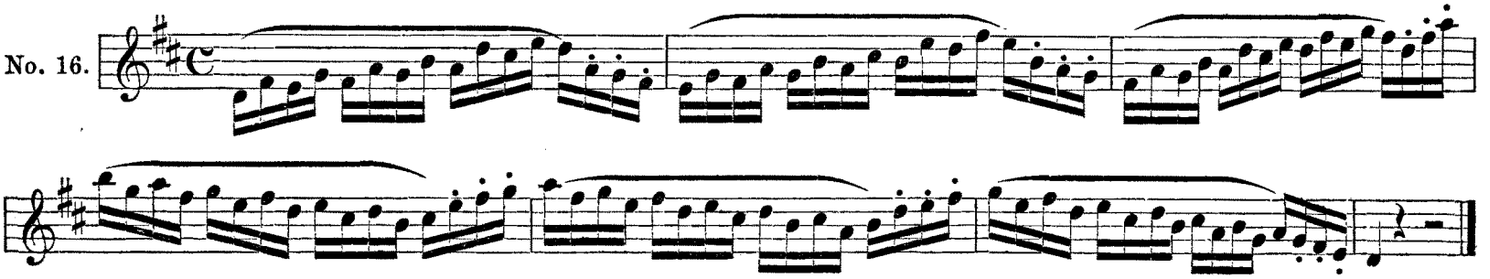
No. 14.



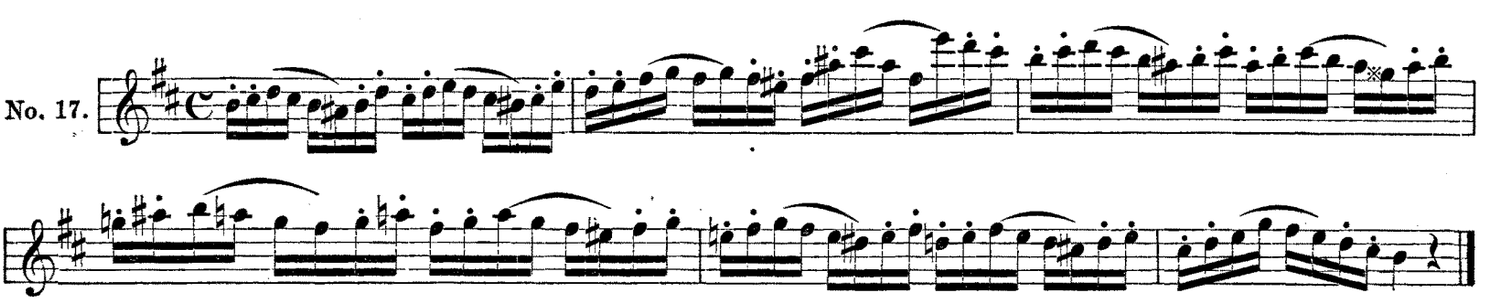
No. 15.



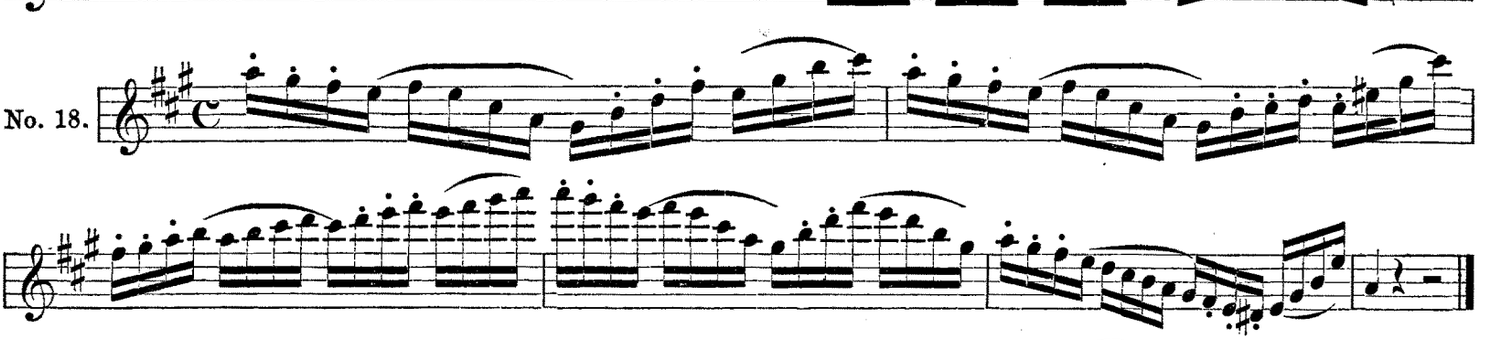
No. 16.



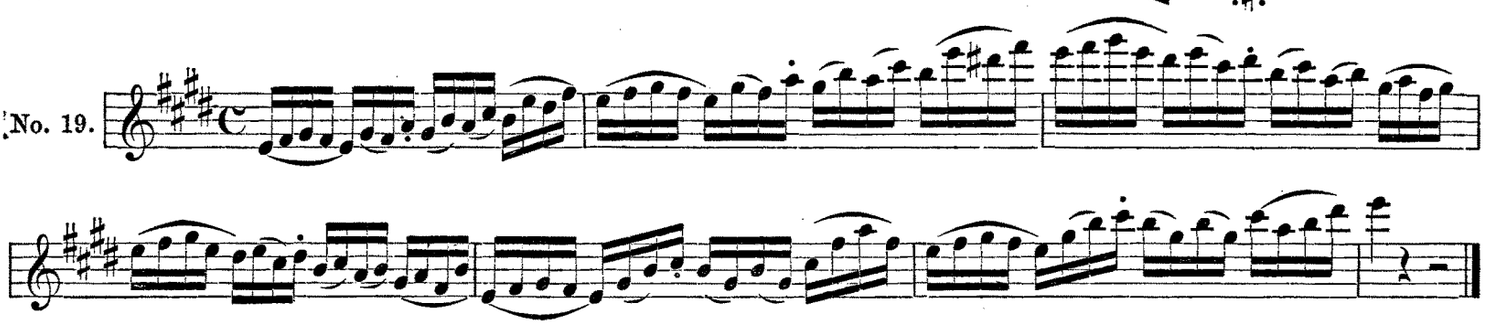
No. 17.



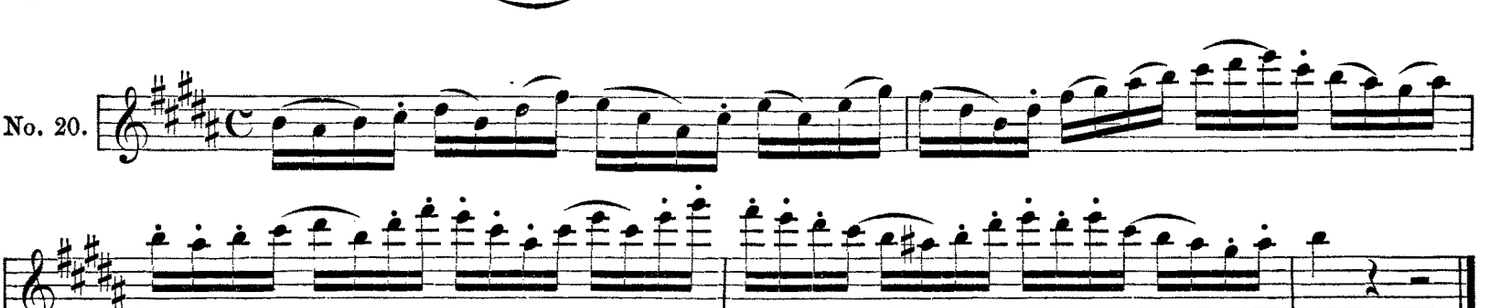
No. 18.



No. 19.



No. 20.

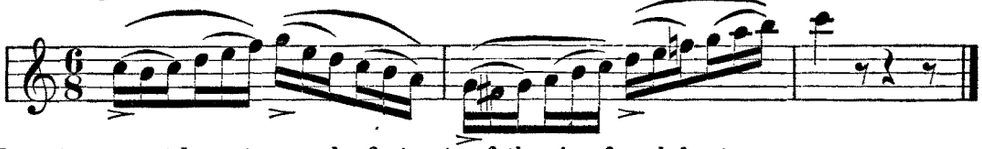


On Articulation of the Triplets.

Very frequently triplets are played without attention being given to the difference which exists between the three notes composing the triplet, and the three same notes belonging to $\frac{6}{8}$ time.

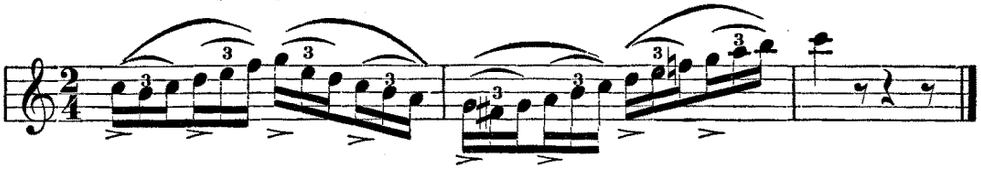
The same passage written in $\frac{6}{8}$ and $\frac{2}{4}$ ought not to be played in the same manner.

Ex.



In playing this example a stress must be put upon the first note of the six of each beat.

Ex. of triplets.

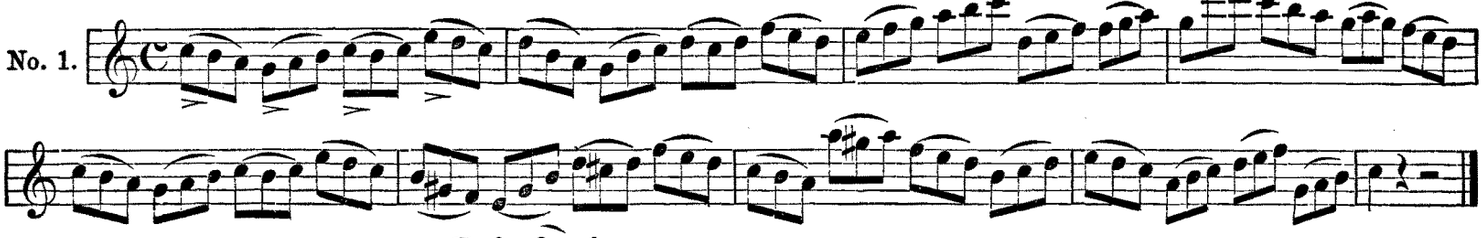


The $\frac{2}{4}$ time being composed of only four eighths, a stress must be put upon each of these eighths; this rule applies likewise to common time.

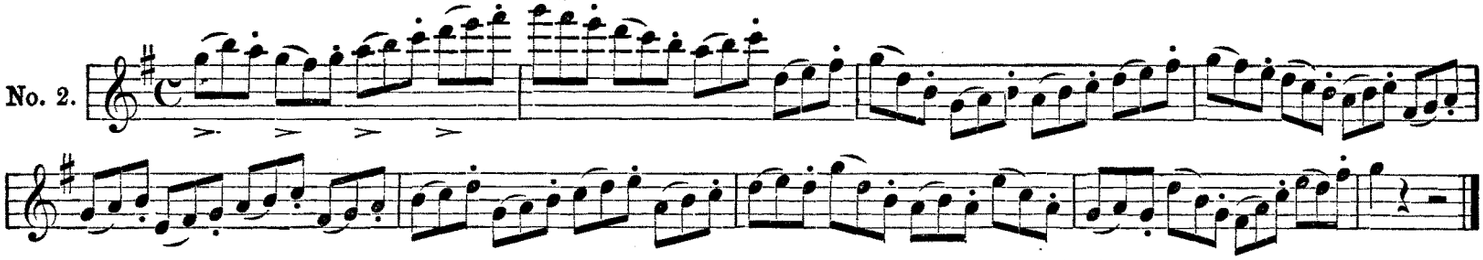
The fault here pointed out is so easily distinguished, that in practising triplets there ought not to be any difficulty in avoiding it.

Exercises.

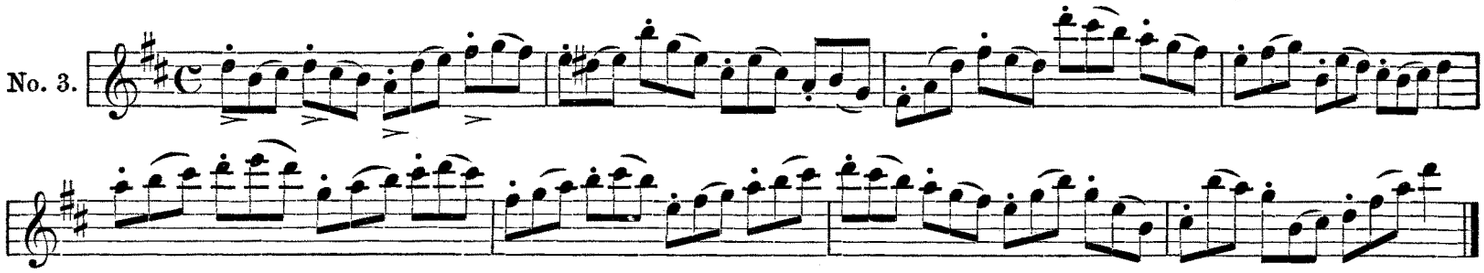
No. 1.



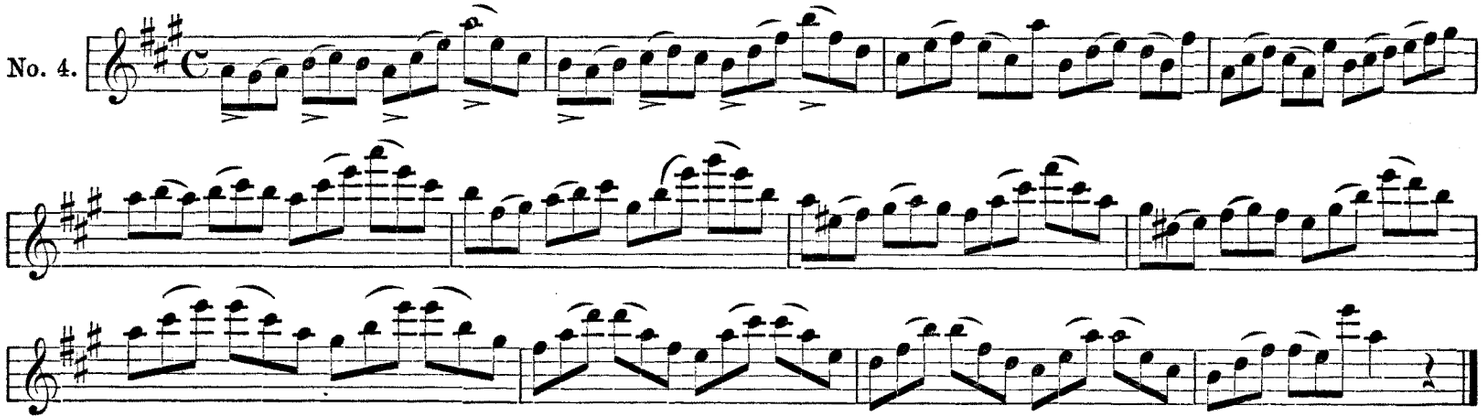
No. 2.



No. 3.



No. 4.

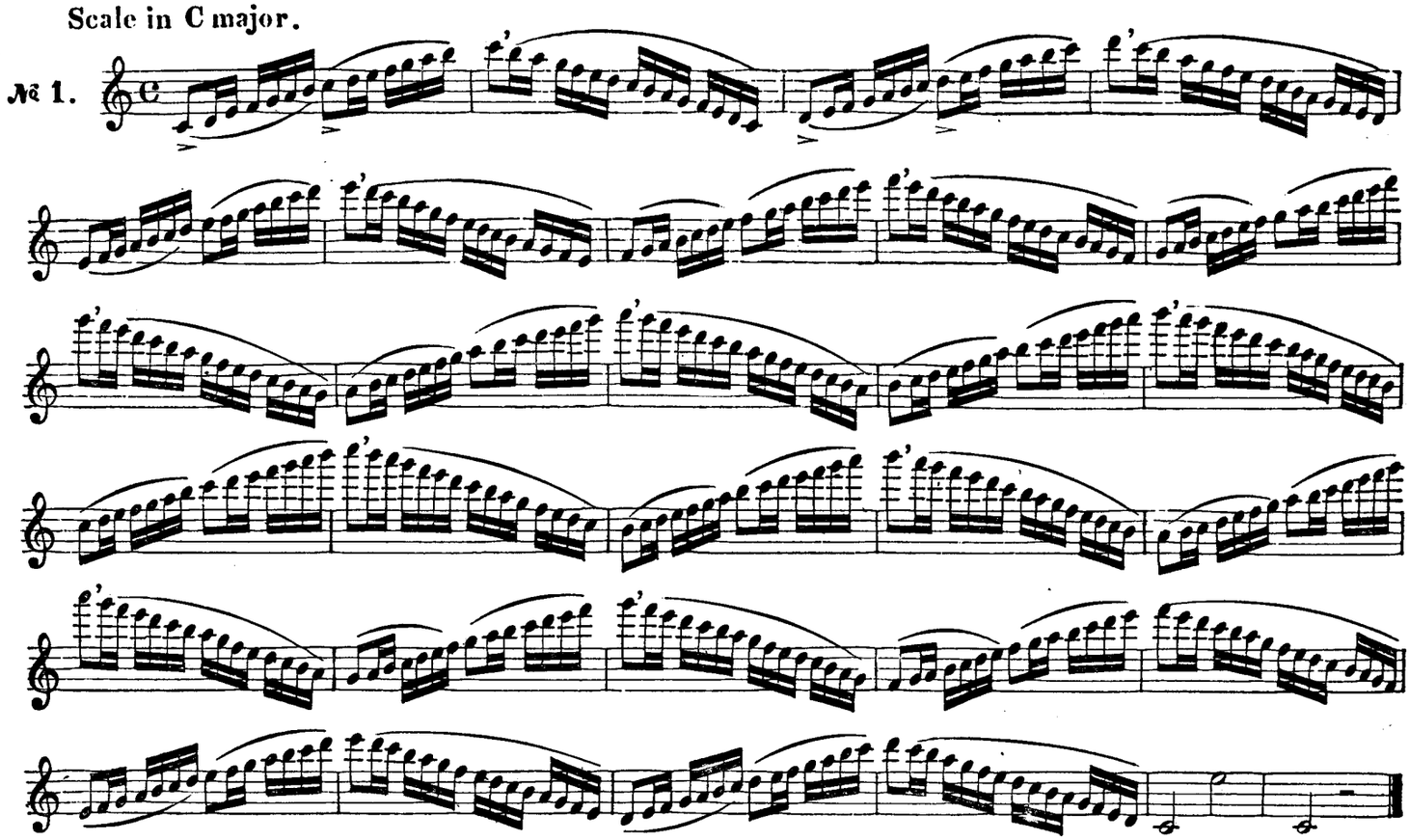


STUDY OF THE SCALES.

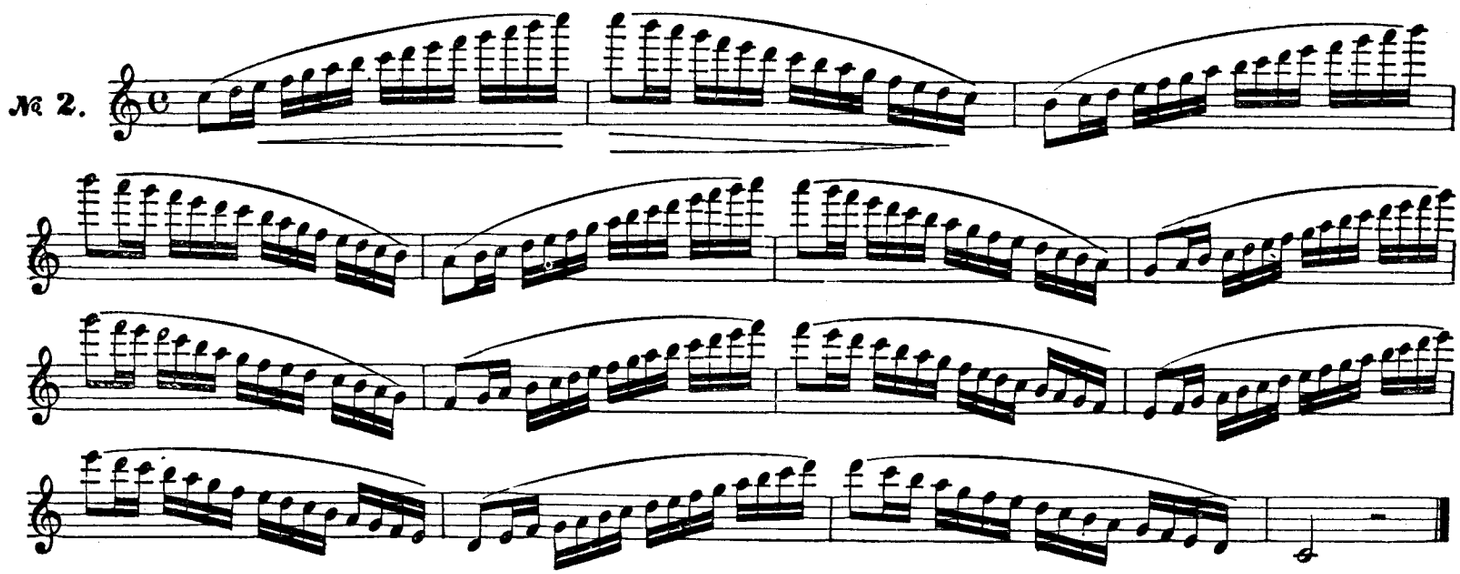
In the study of the Scales in all the keys, attention must be paid to playing strictly in time, and to the raising of the fingers with regularity, so that all the notes receive their proper value. Likewise observe the *nuances* with exactness.

Scale in C major.

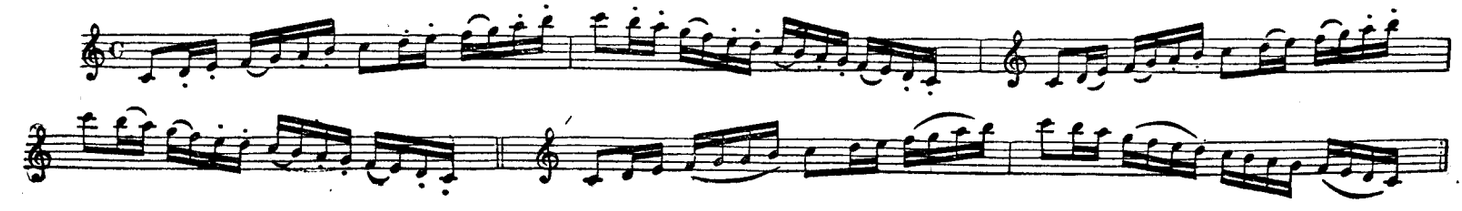
№ 1.



№ 2.

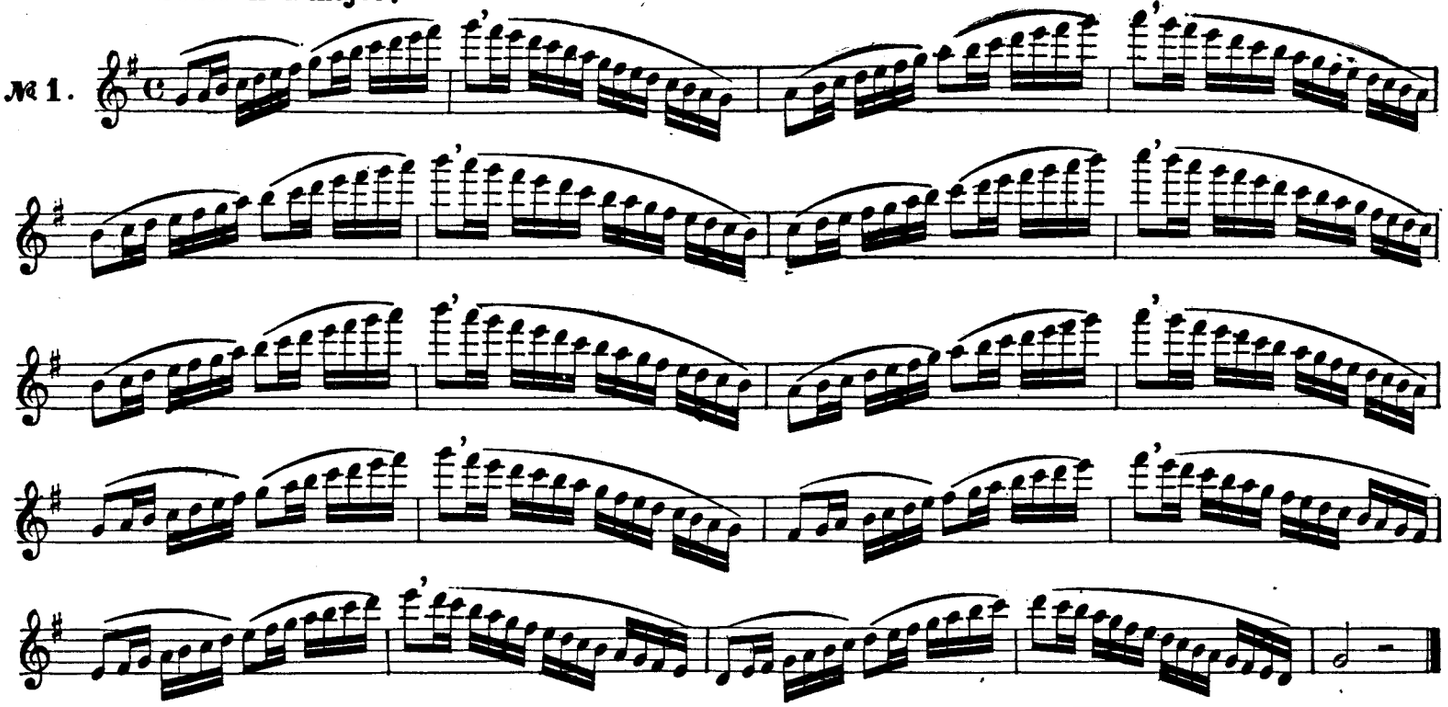


To all the scales apply the models of articulation as below.

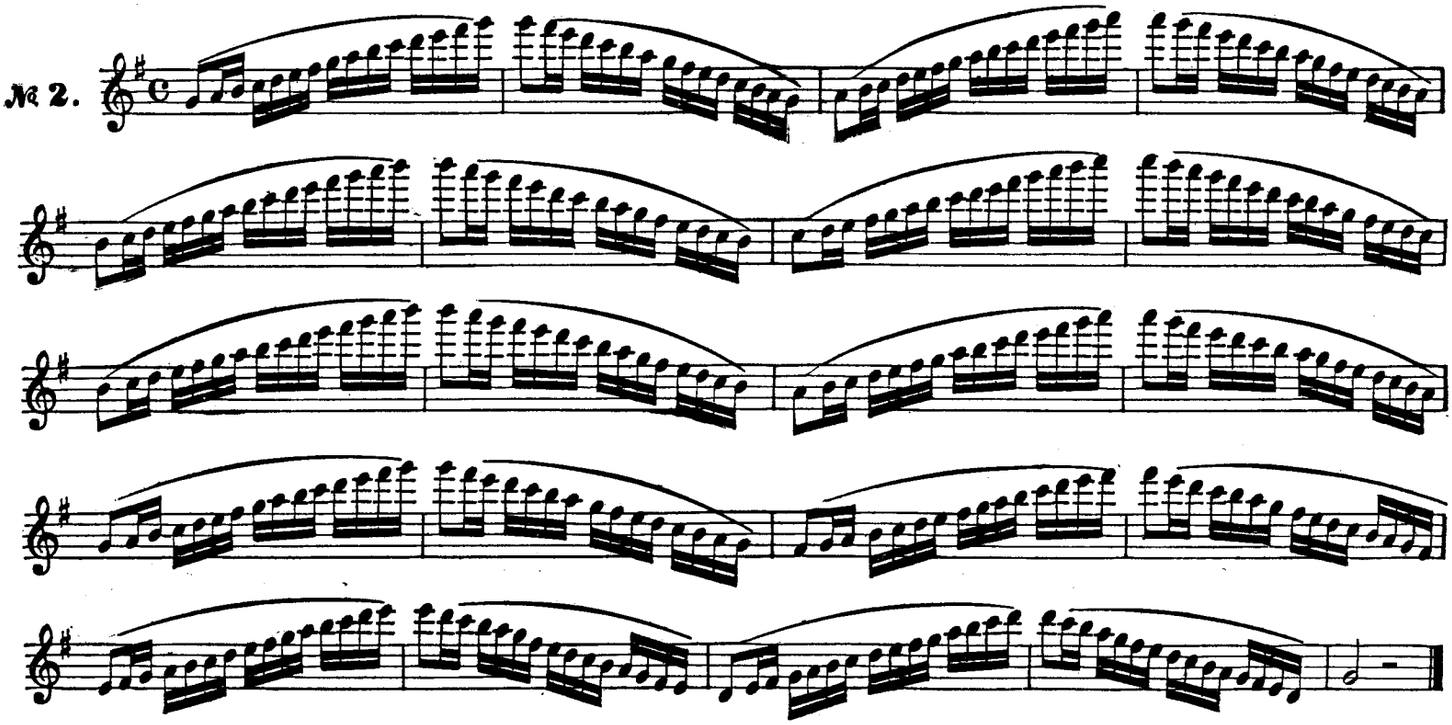


Scale in G major.

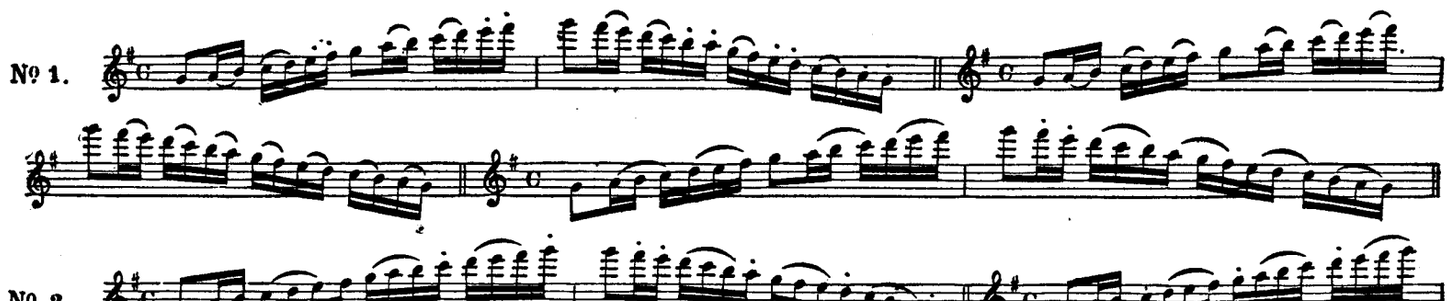
№ 1.



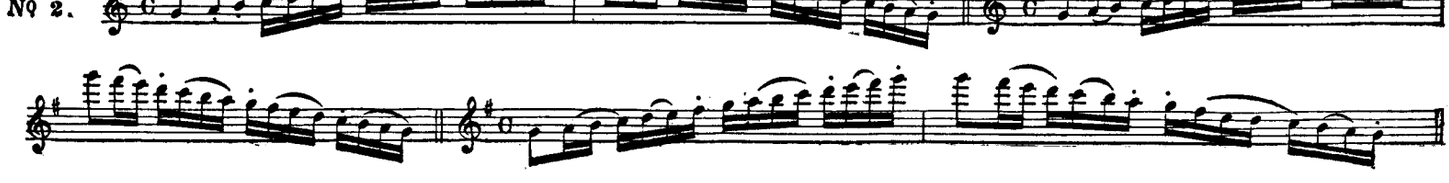
№ 2.



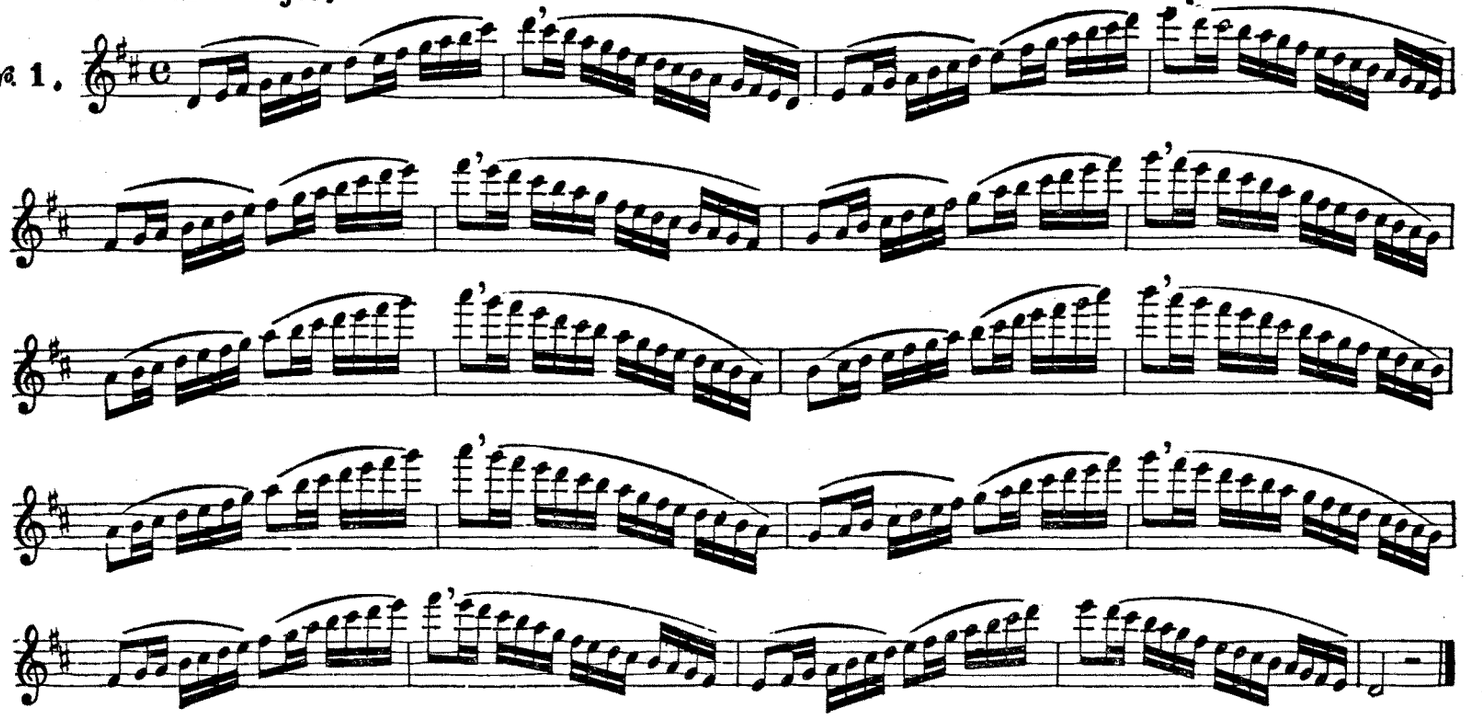
№ 1.



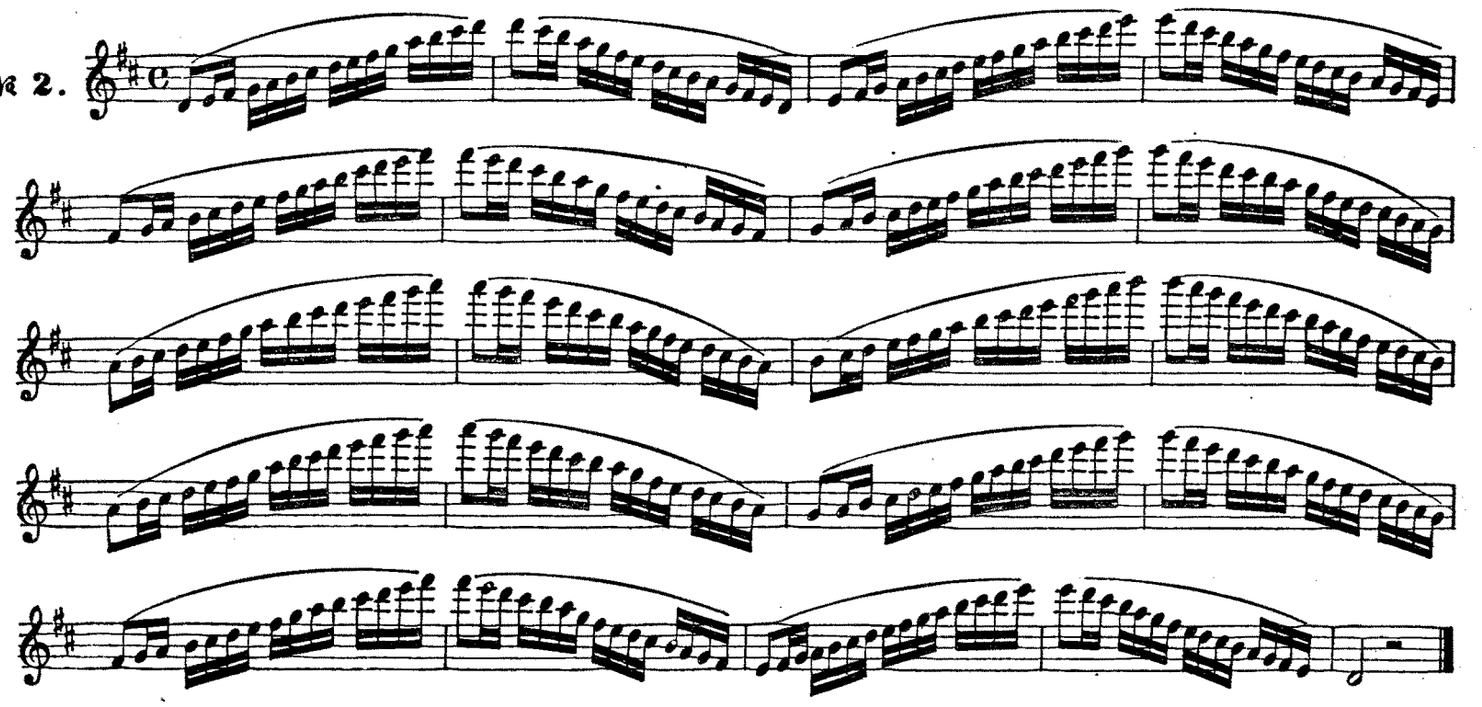
№ 2.



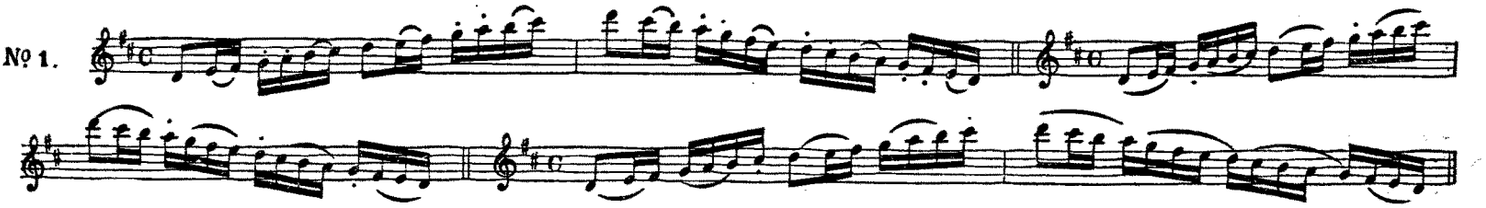
№ 1.



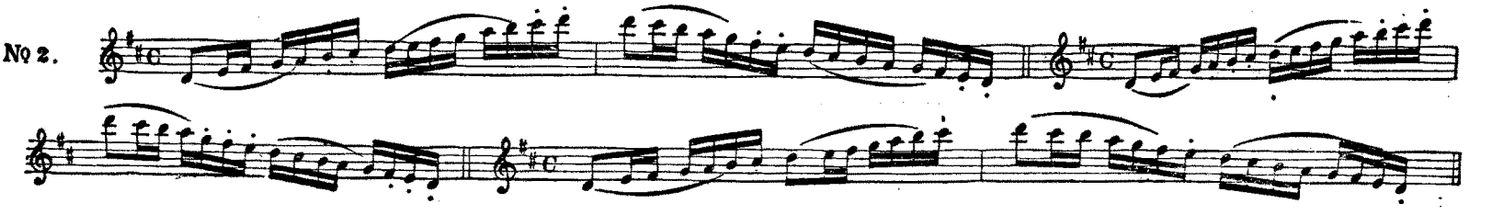
№ 2.



№ 1.

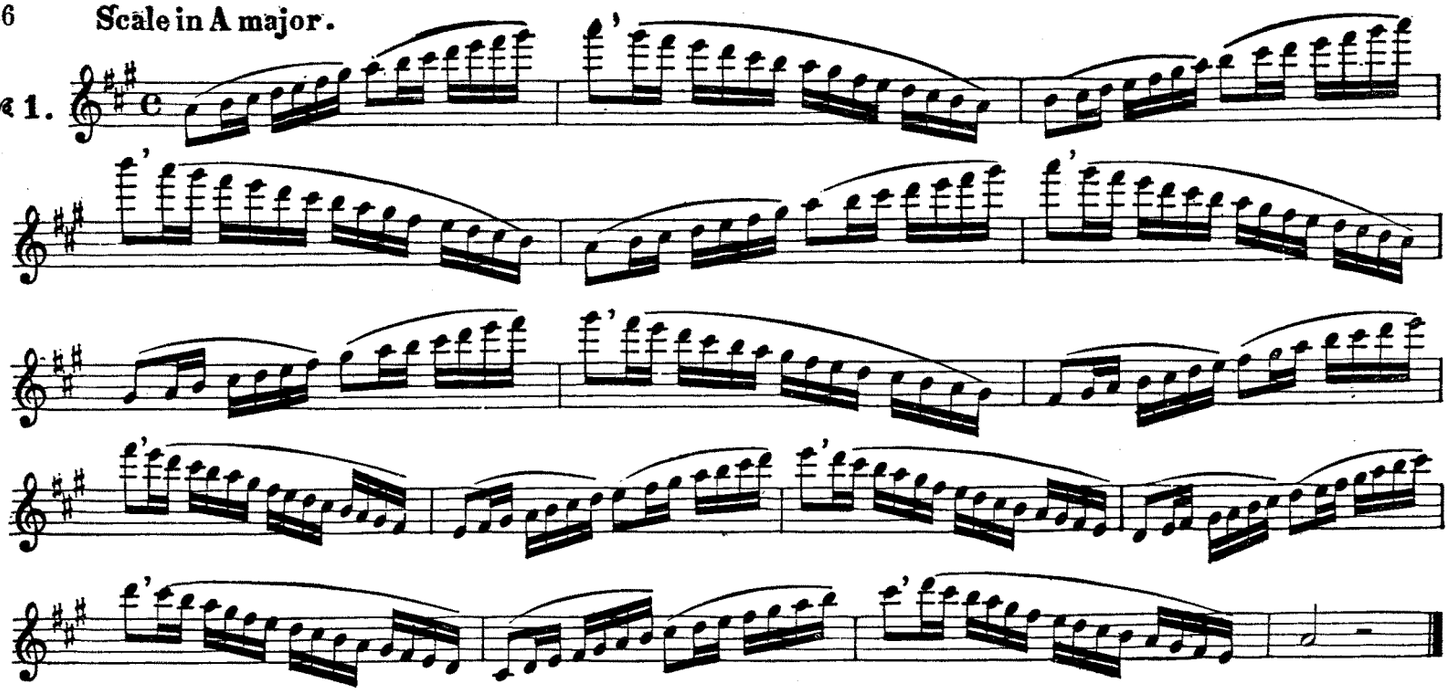


№ 2.

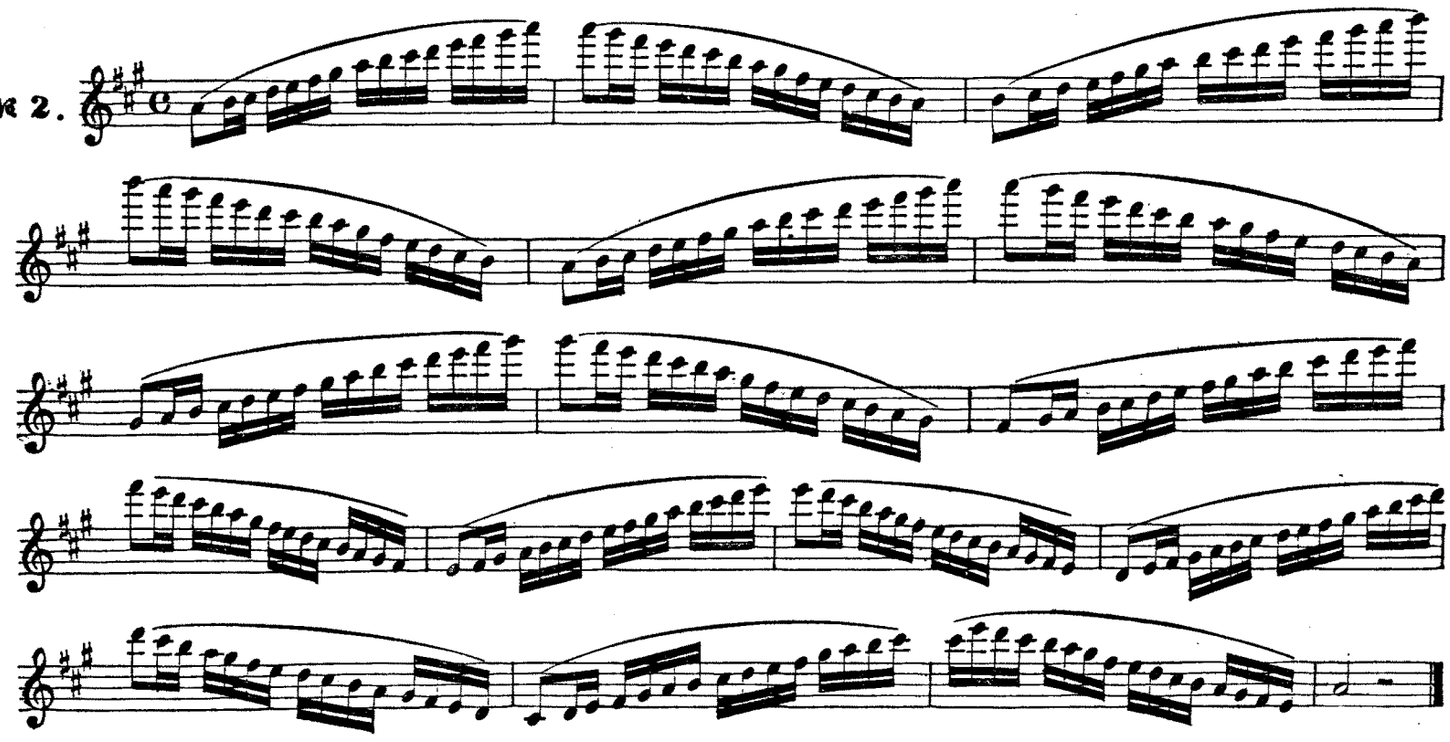


Scale in A major.

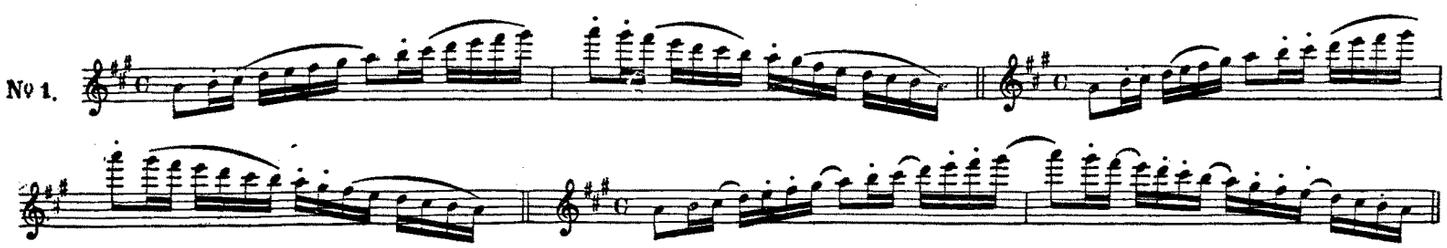
№ 1.



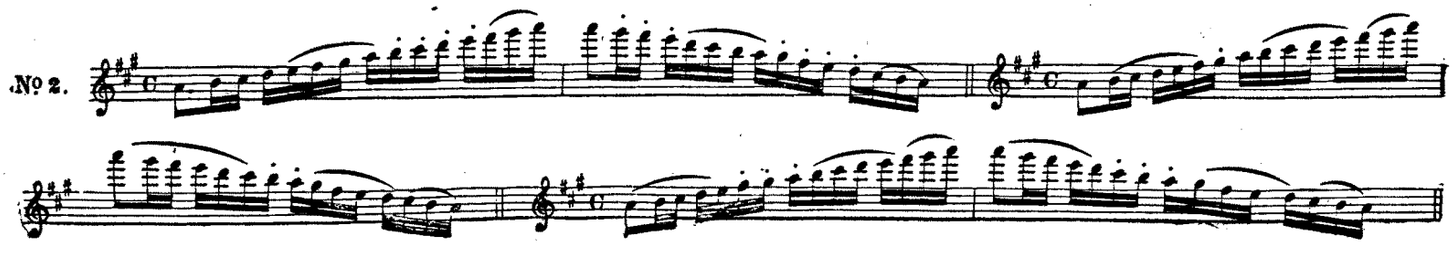
№ 2.



№ 1.

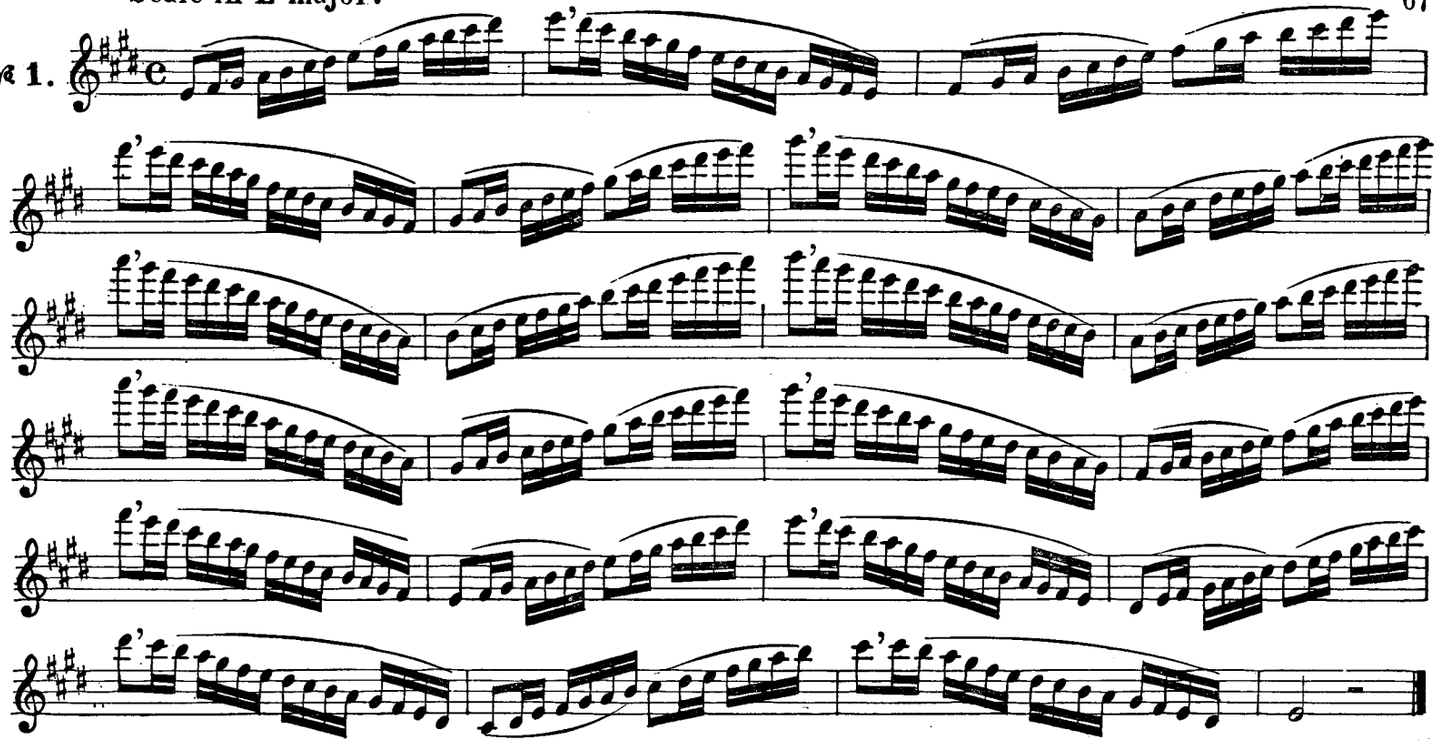


№ 2.

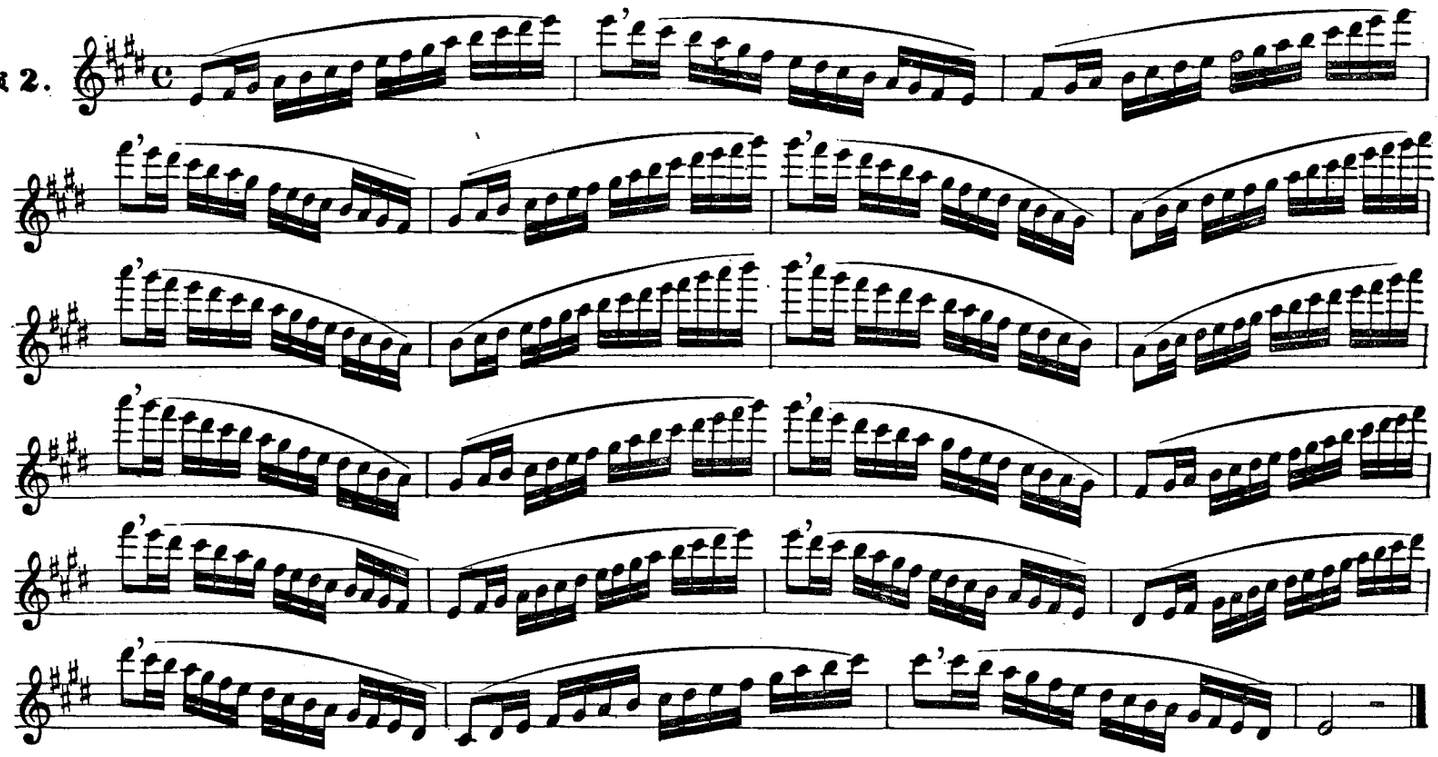


Scale in E major.

№ 1.

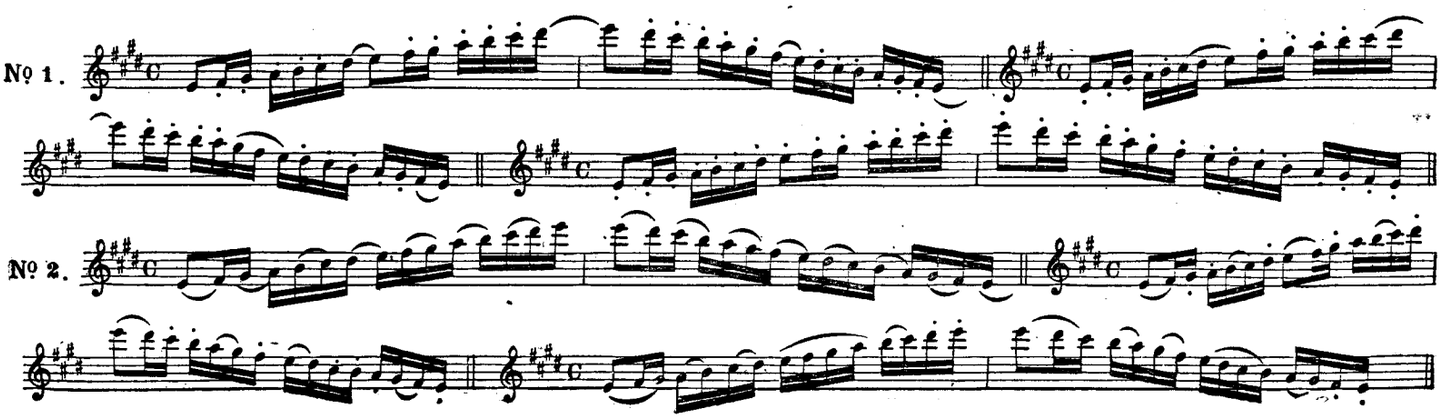


№ 2.



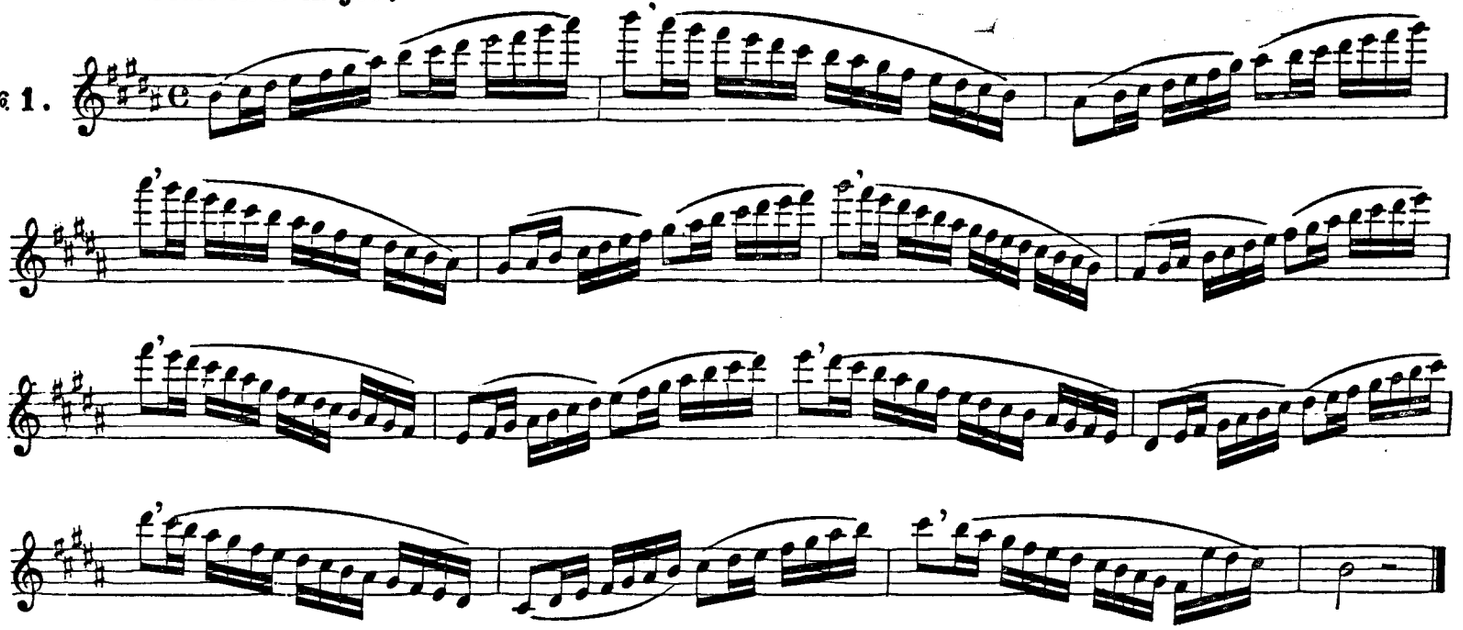
№ 1.

№ 2.

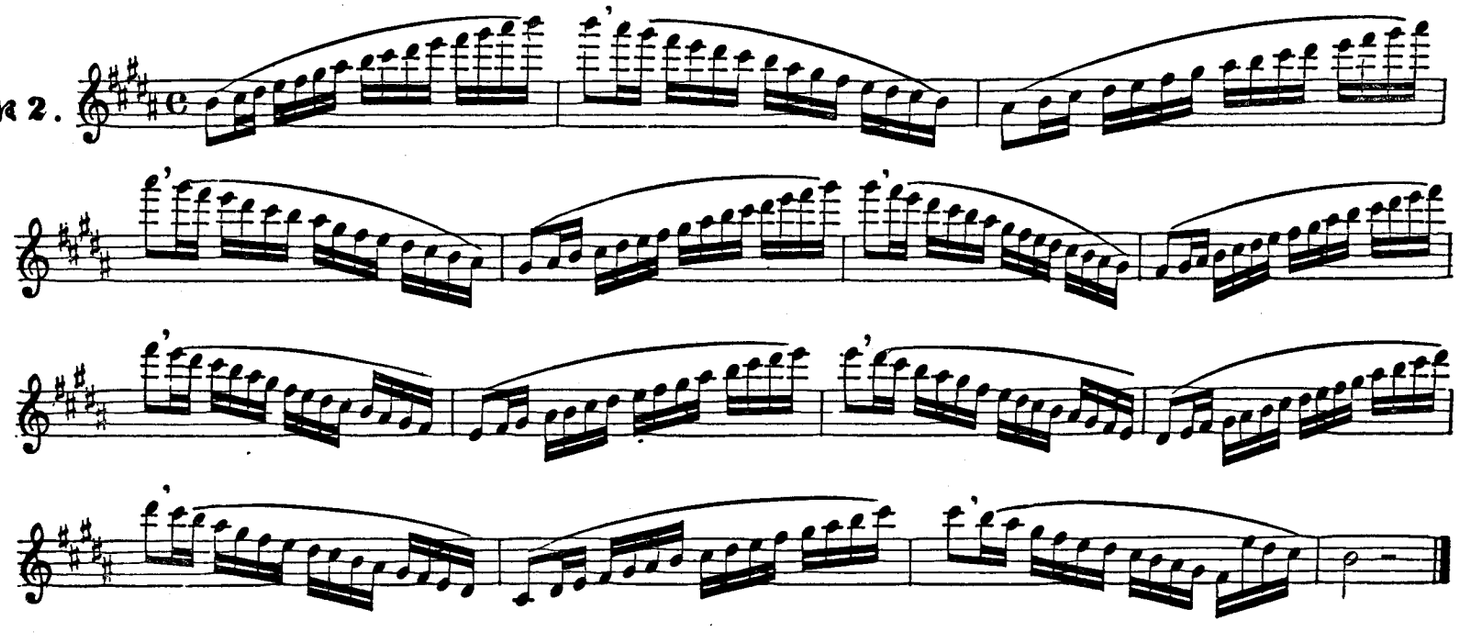


Scale in B major.

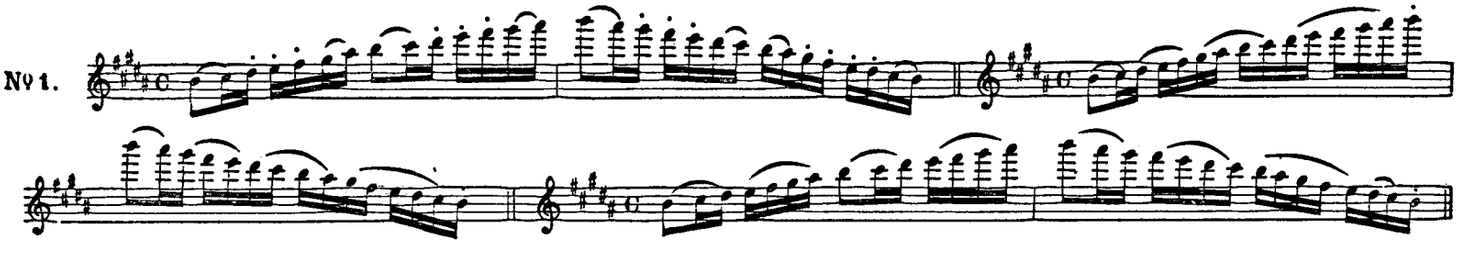
№ 1.



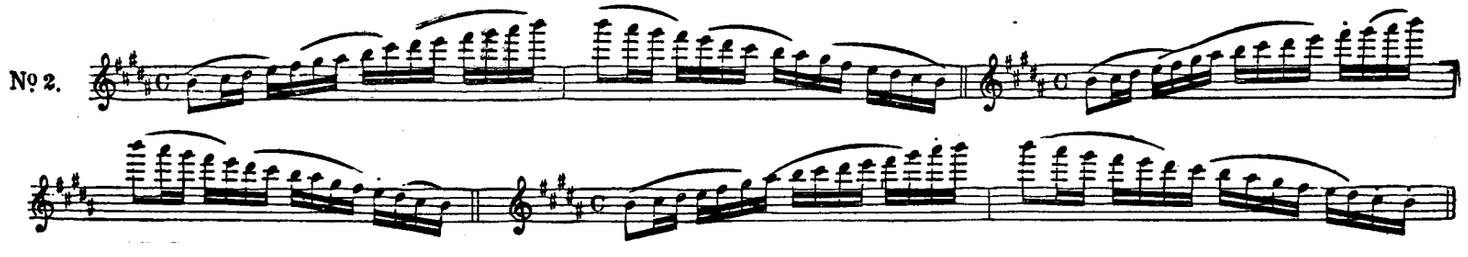
№ 2.



№ 1.

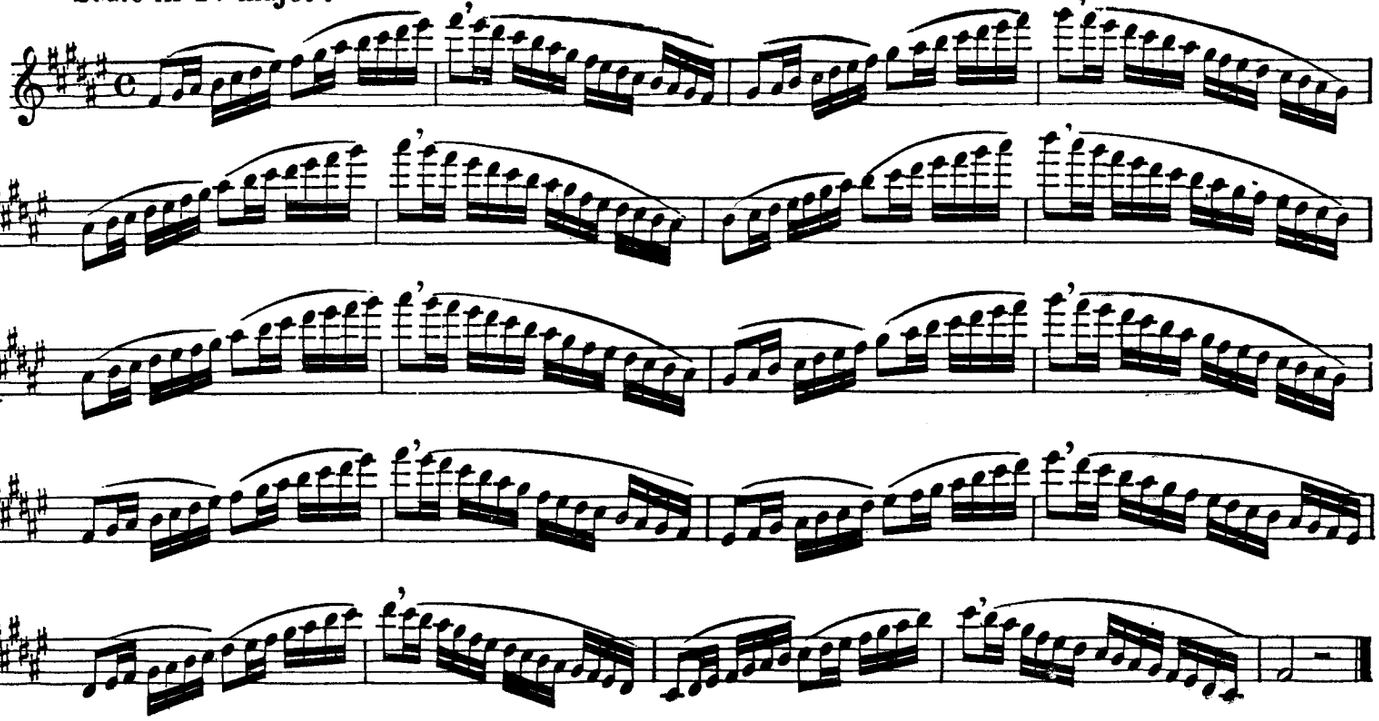


№ 2.

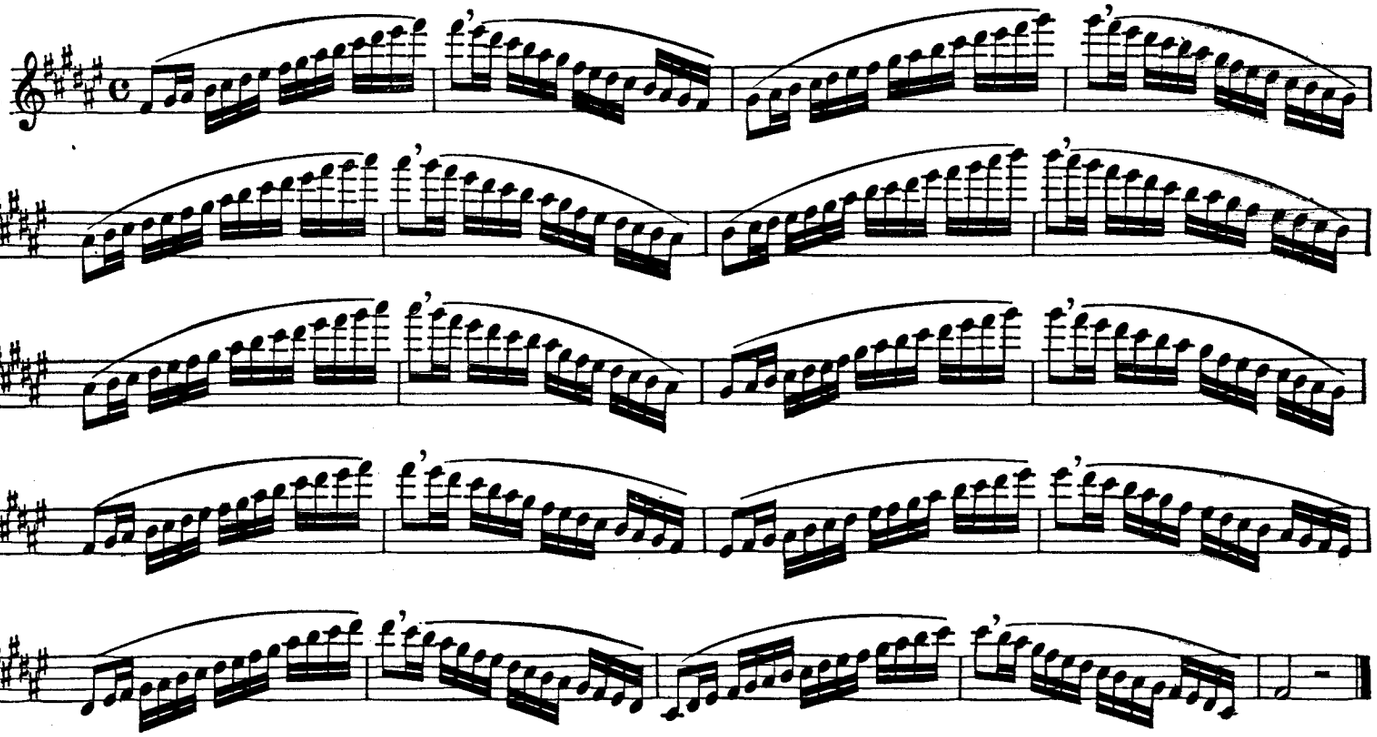


Scale in F♯ major.

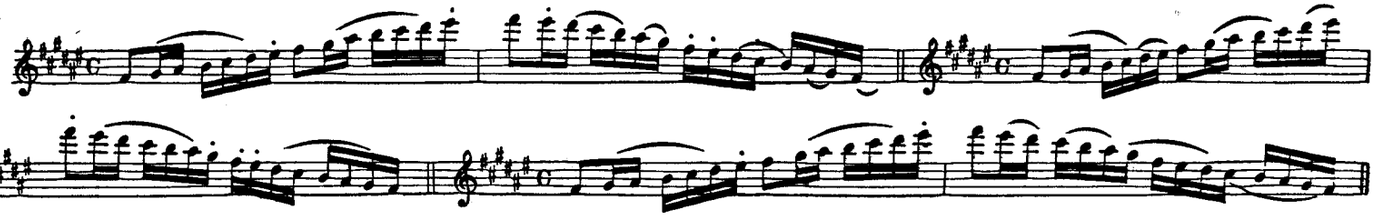
№ 1.



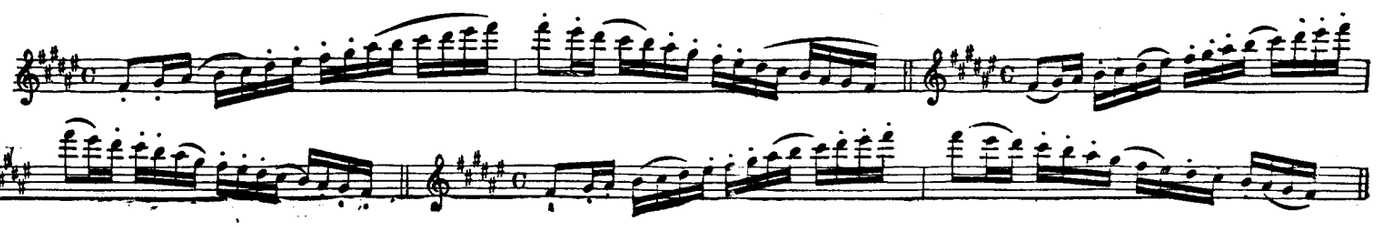
№ 2.



№ 1.

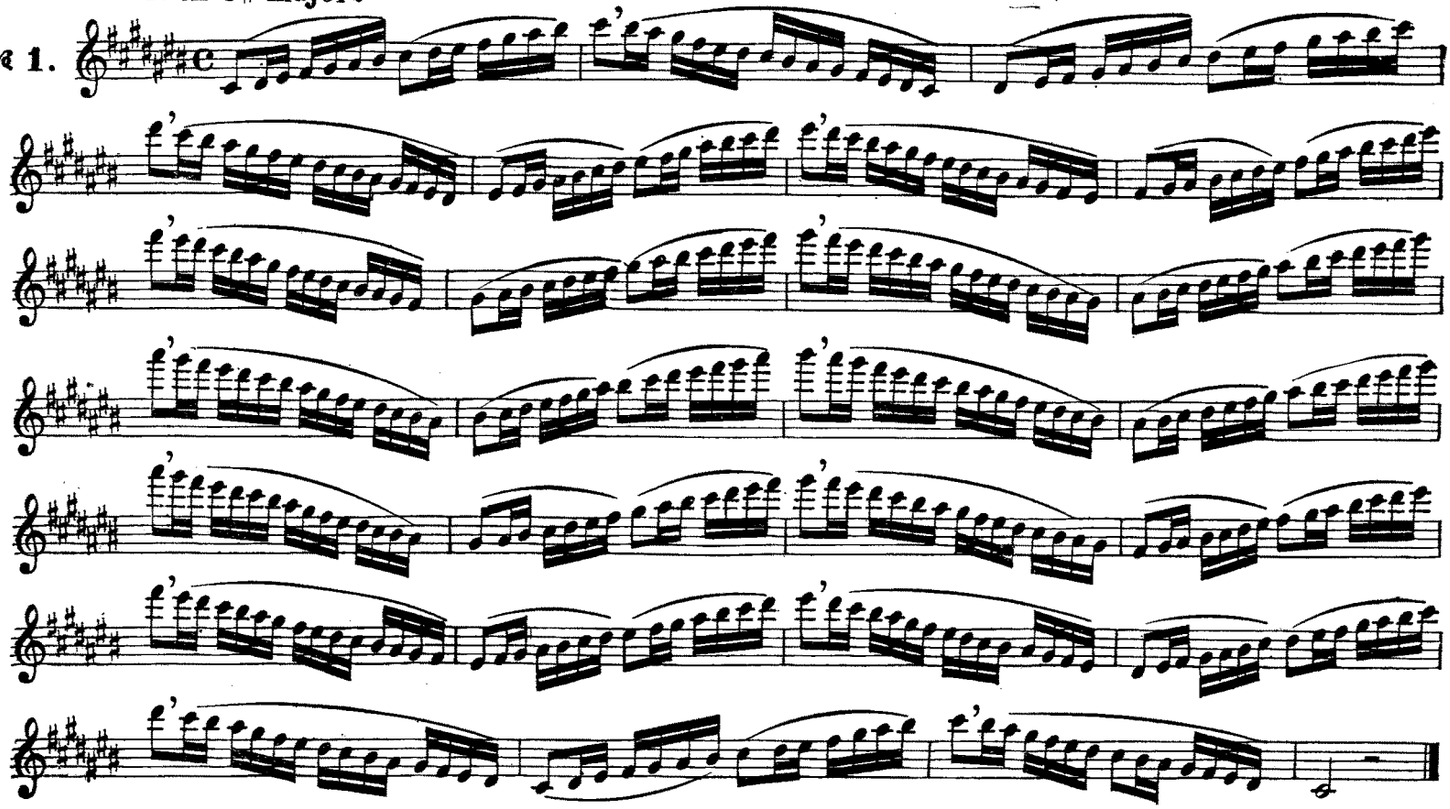


№ 2.

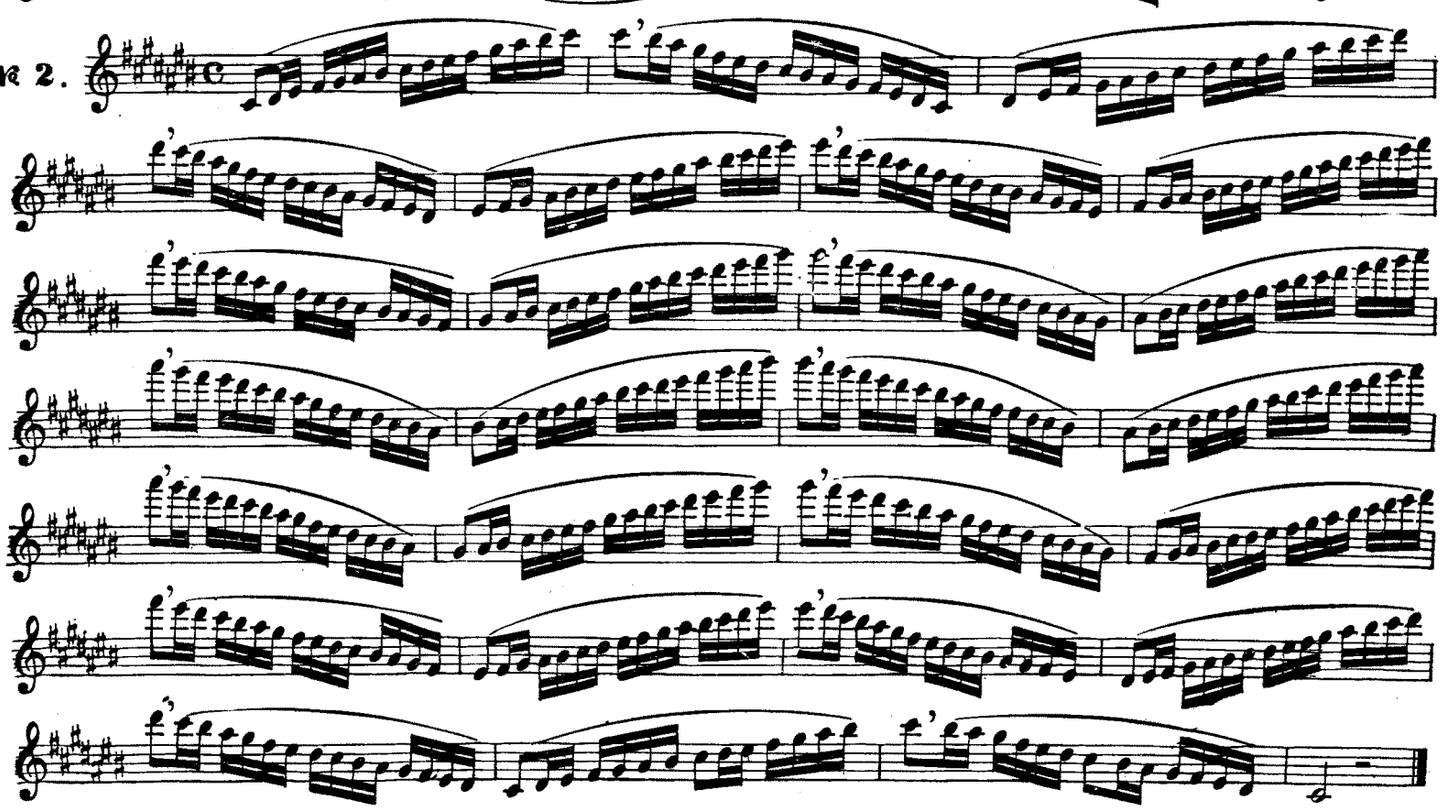


Scale in C♯ major.

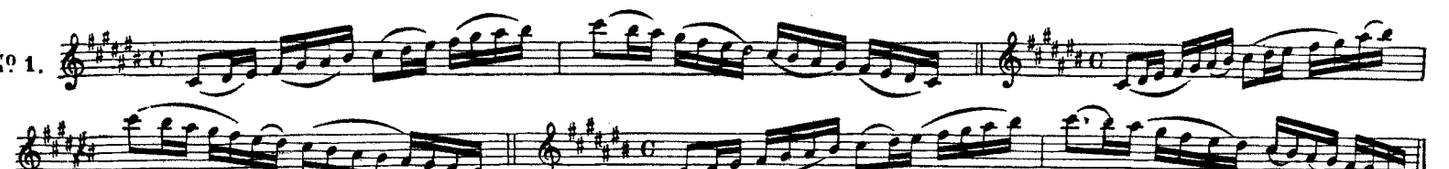
№ 1.



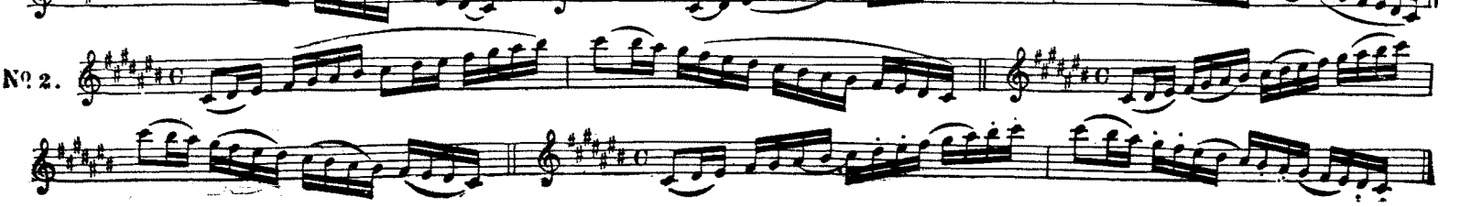
№ 2.



№ 1.

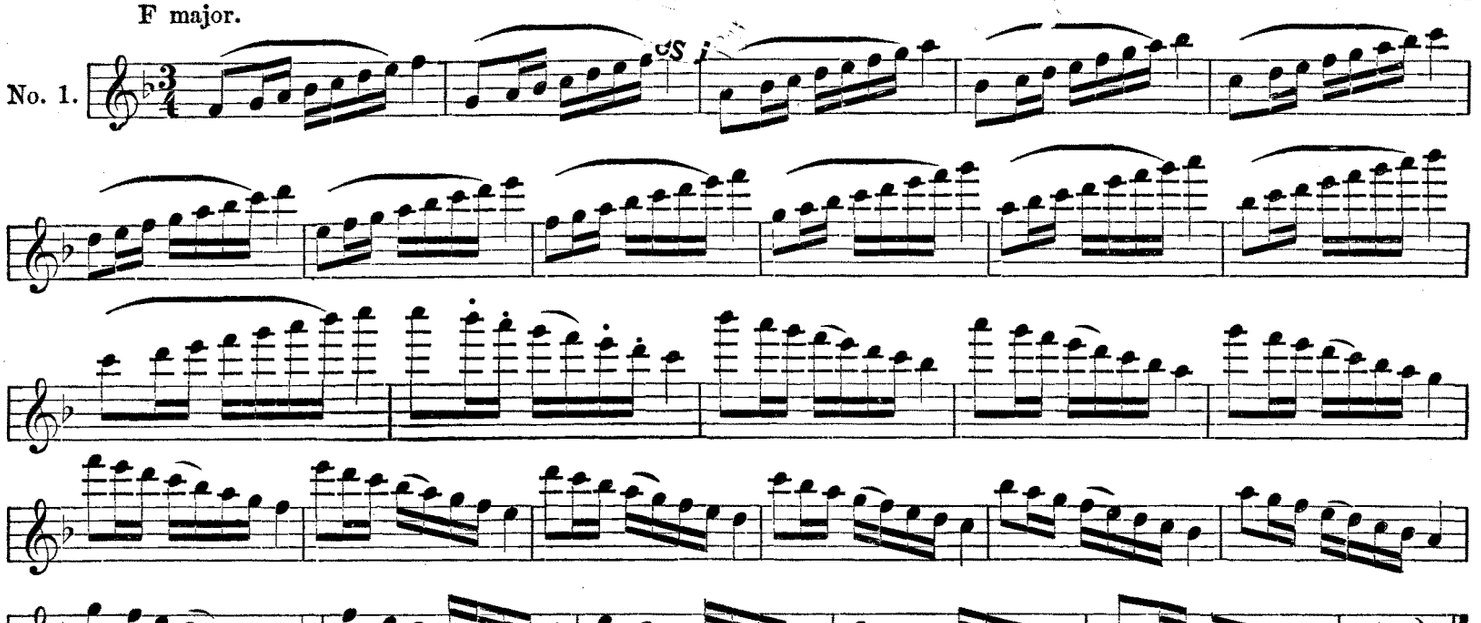


№ 2.



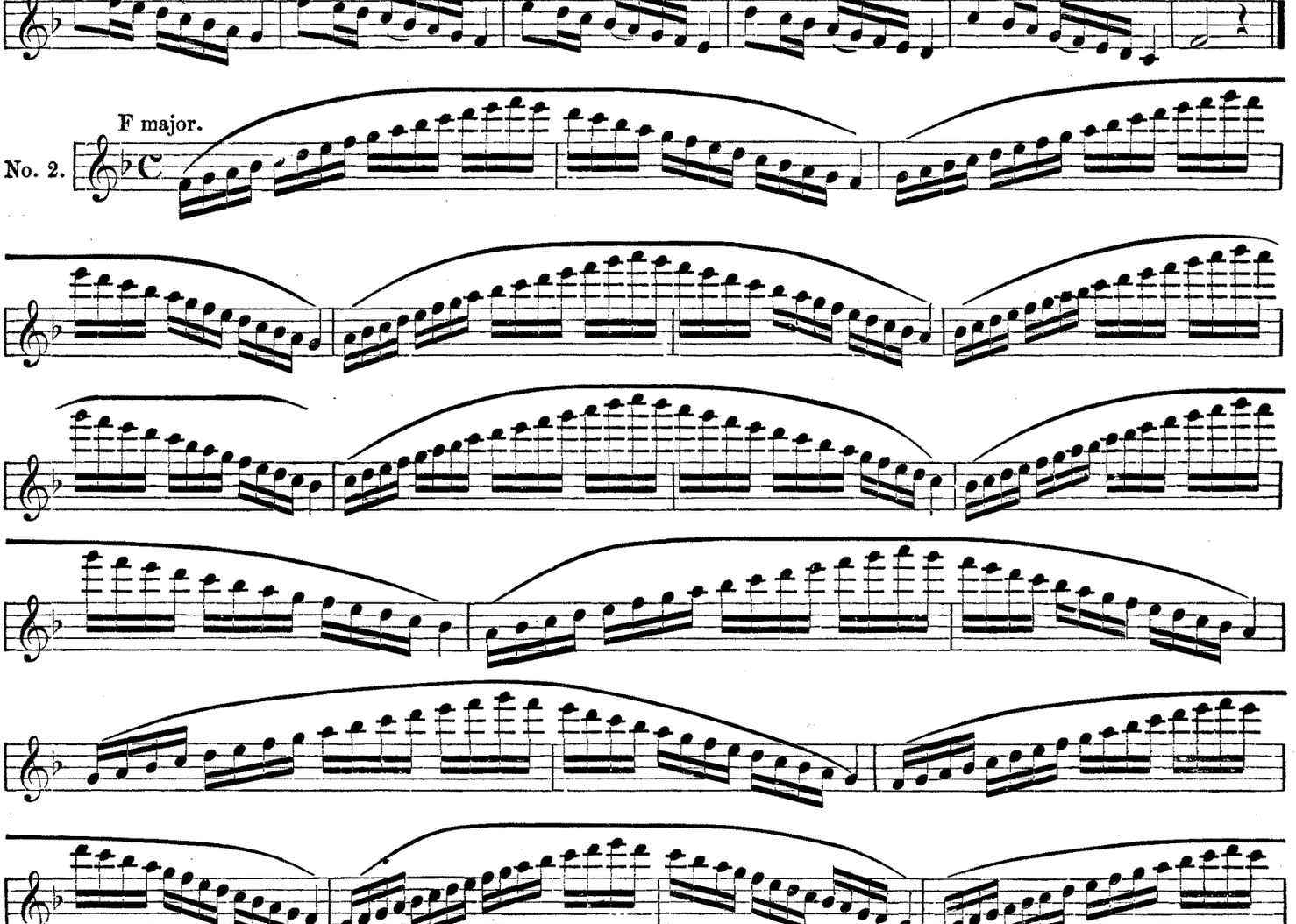
F major.

No. 1.



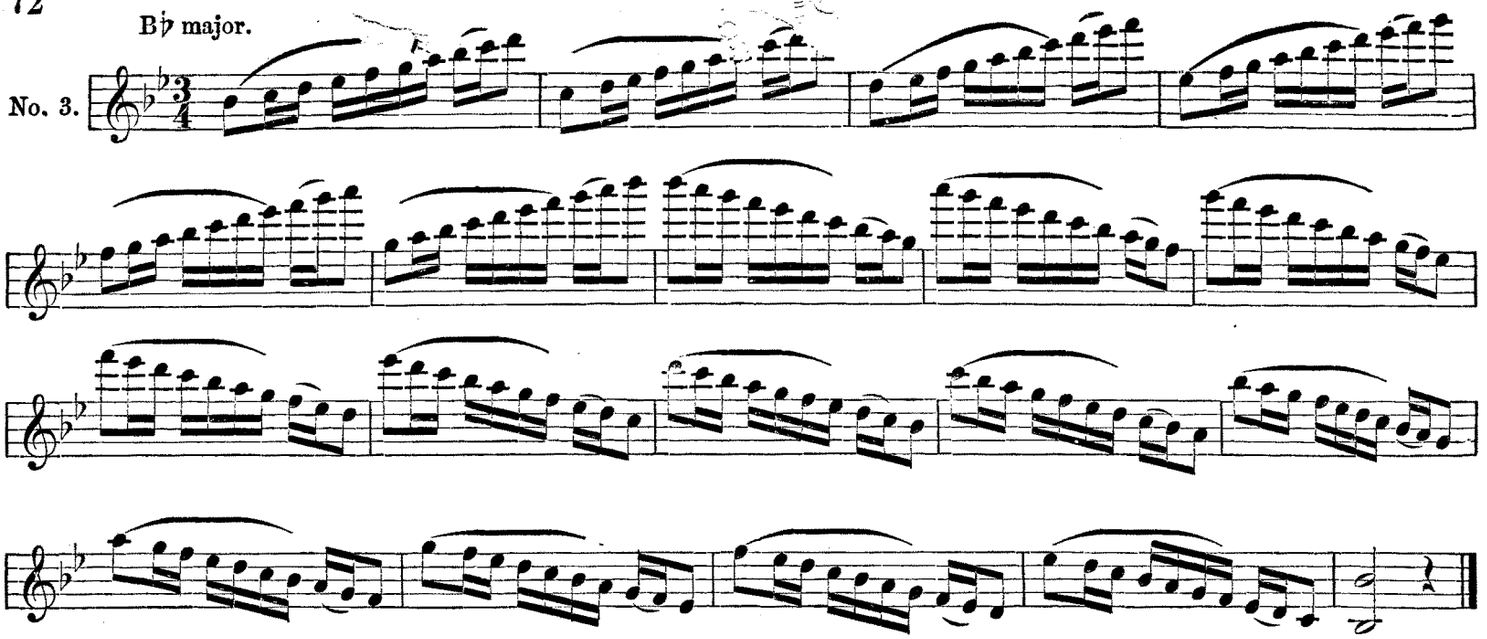
F major.

No. 2.



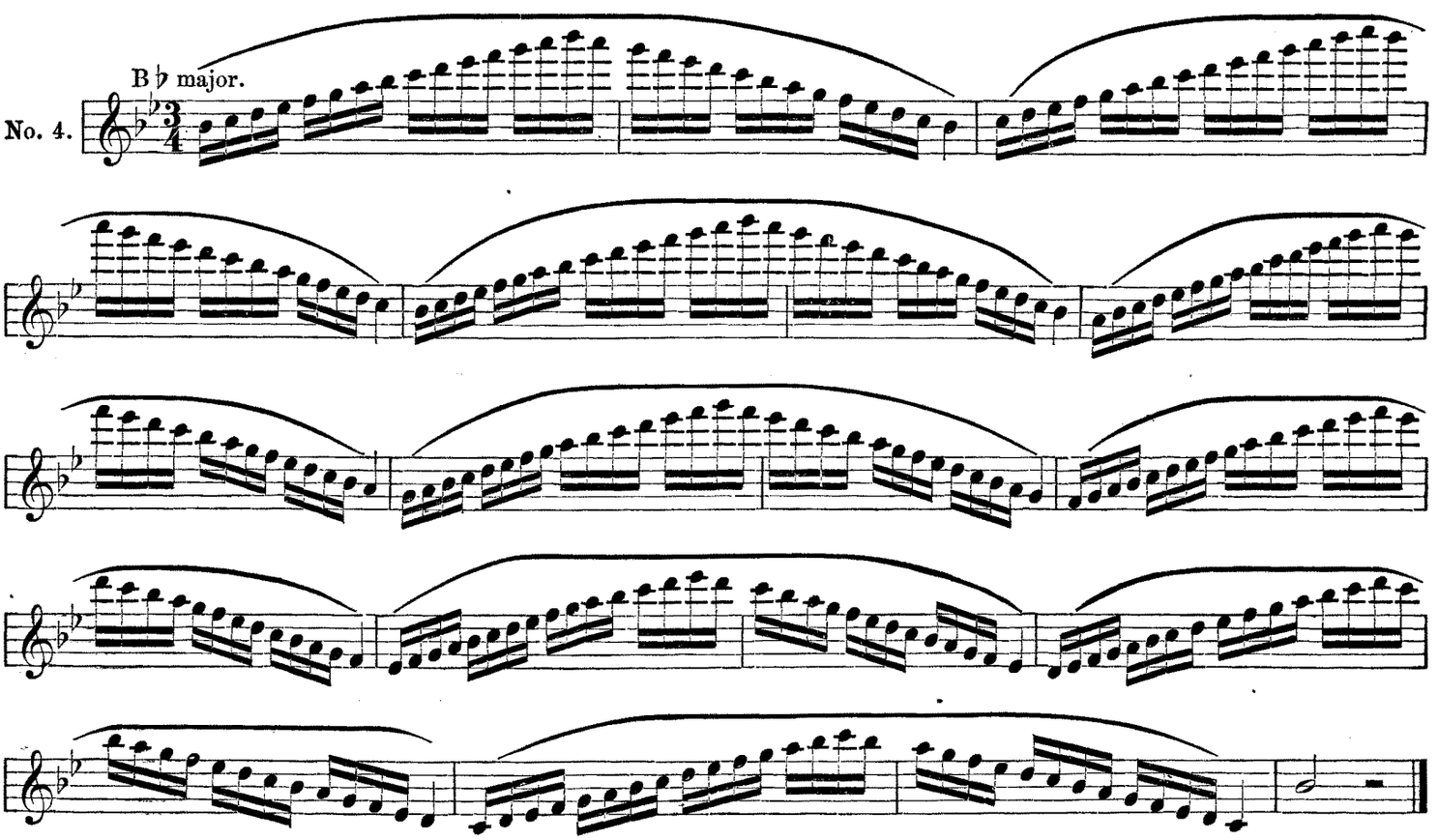
B♭ major.

No. 3.



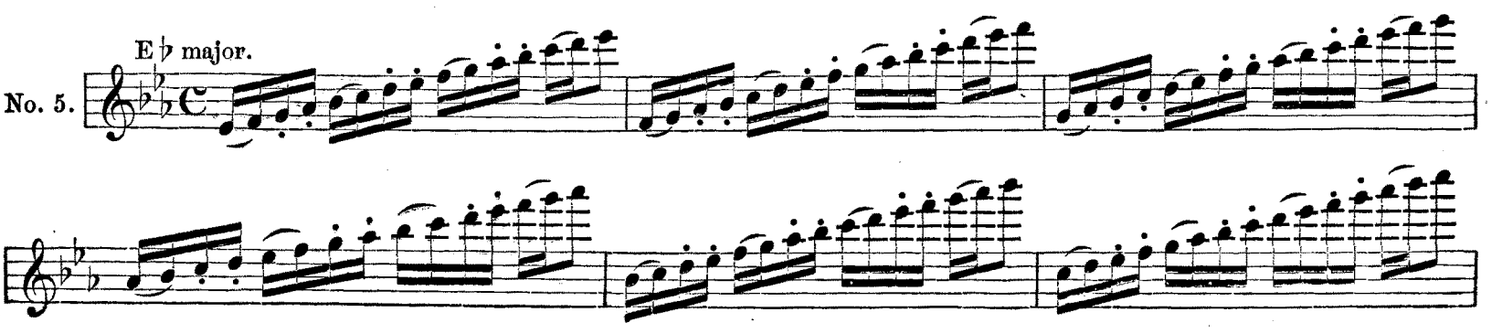
B♭ major.

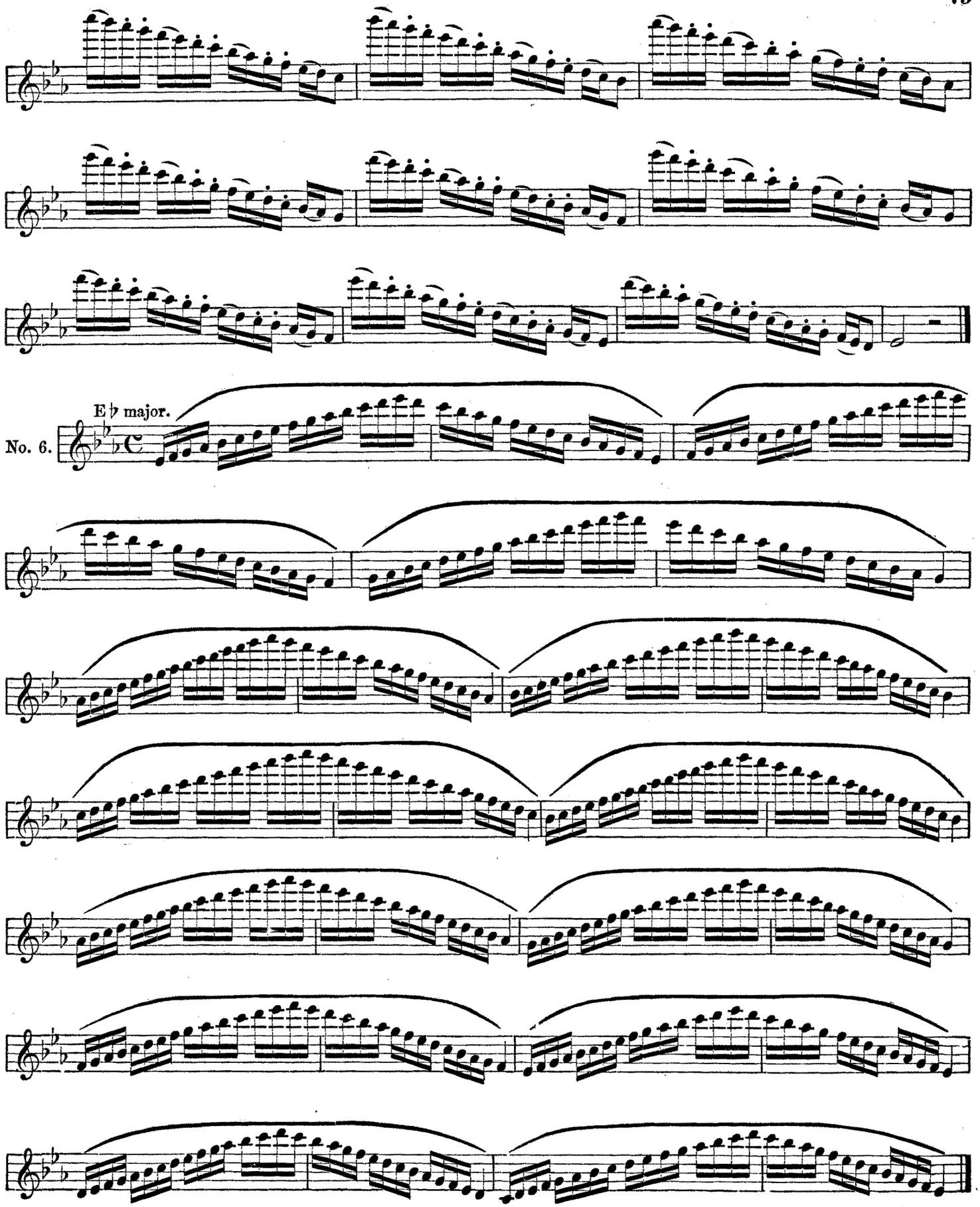
No. 4.



E♭ major.

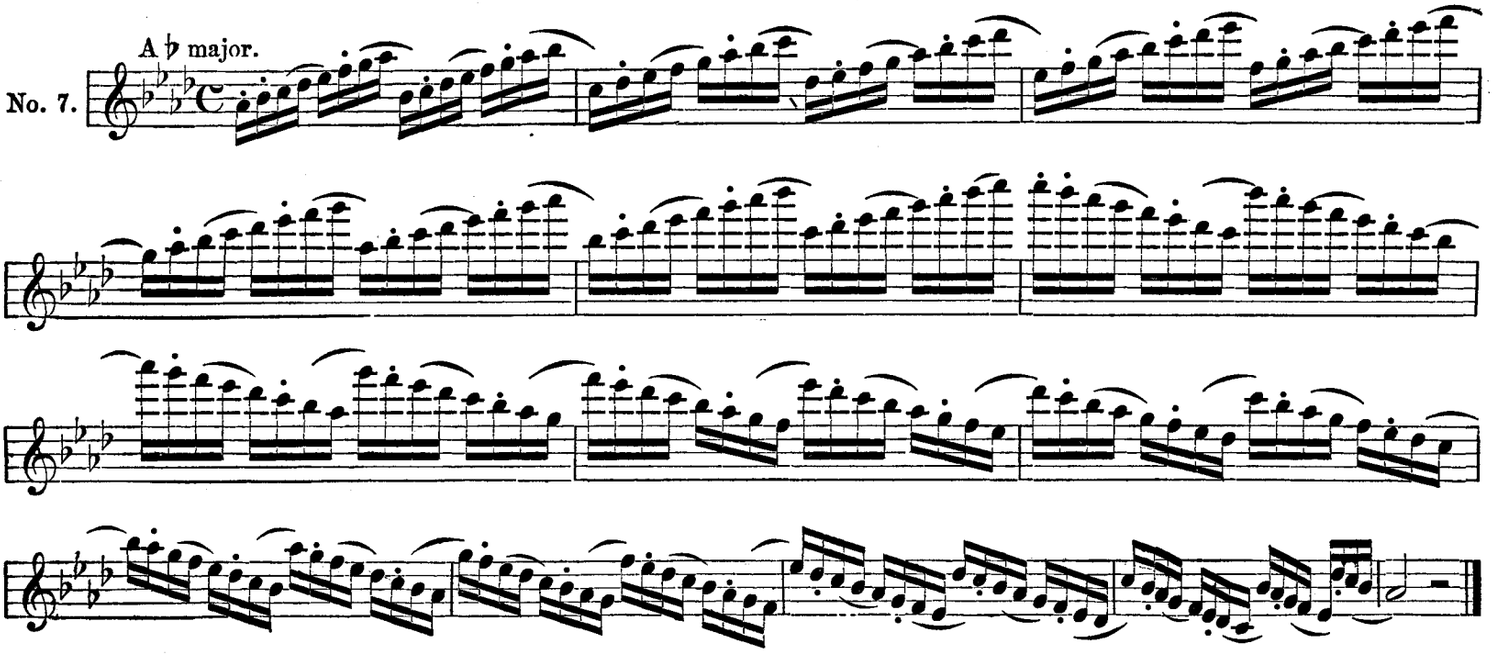
No. 5.




E♭ major.
No. 6.

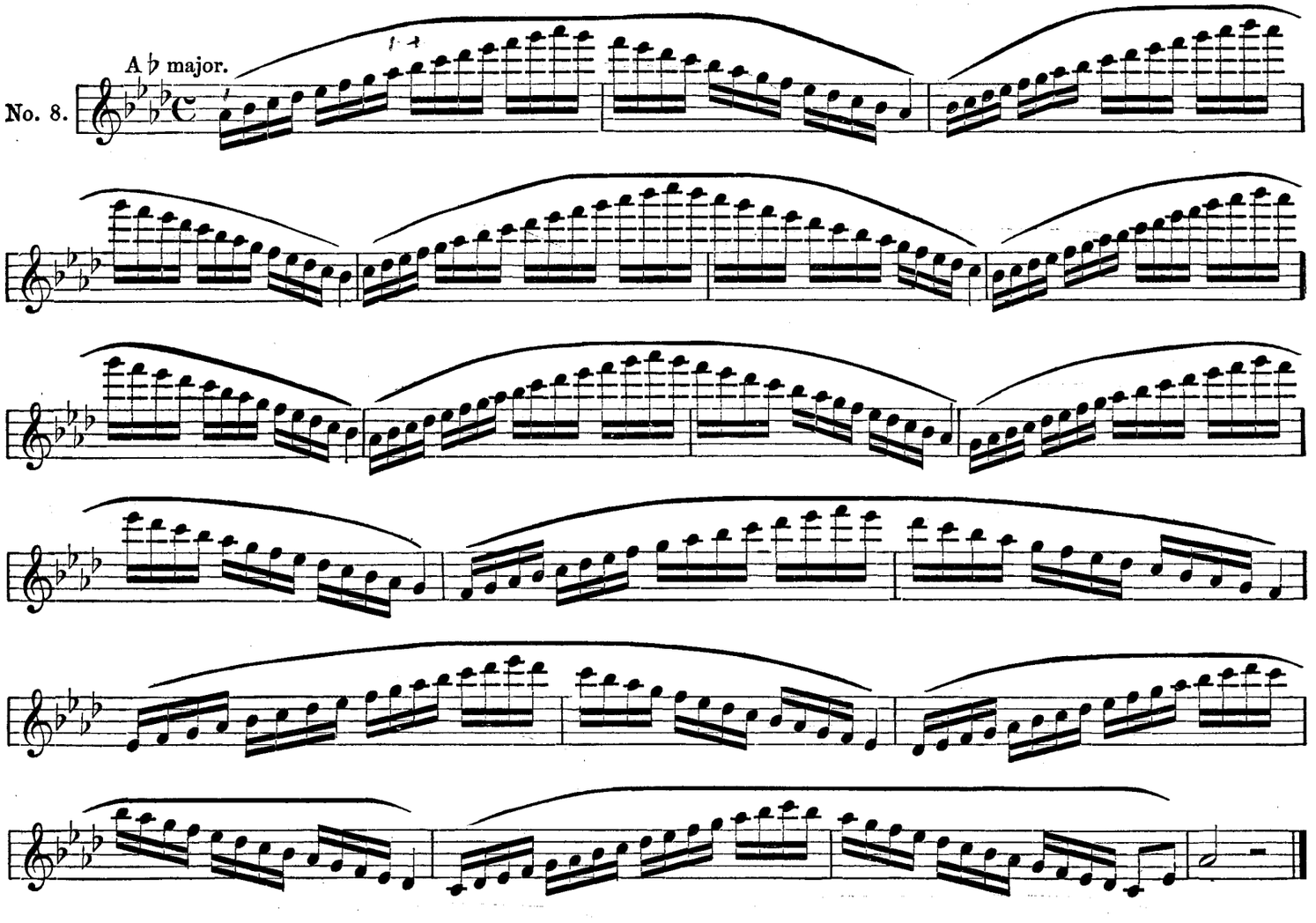
A ♭ major.

No. 7.



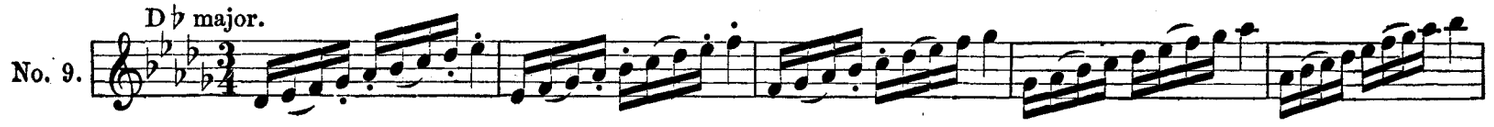
A ♭ major.

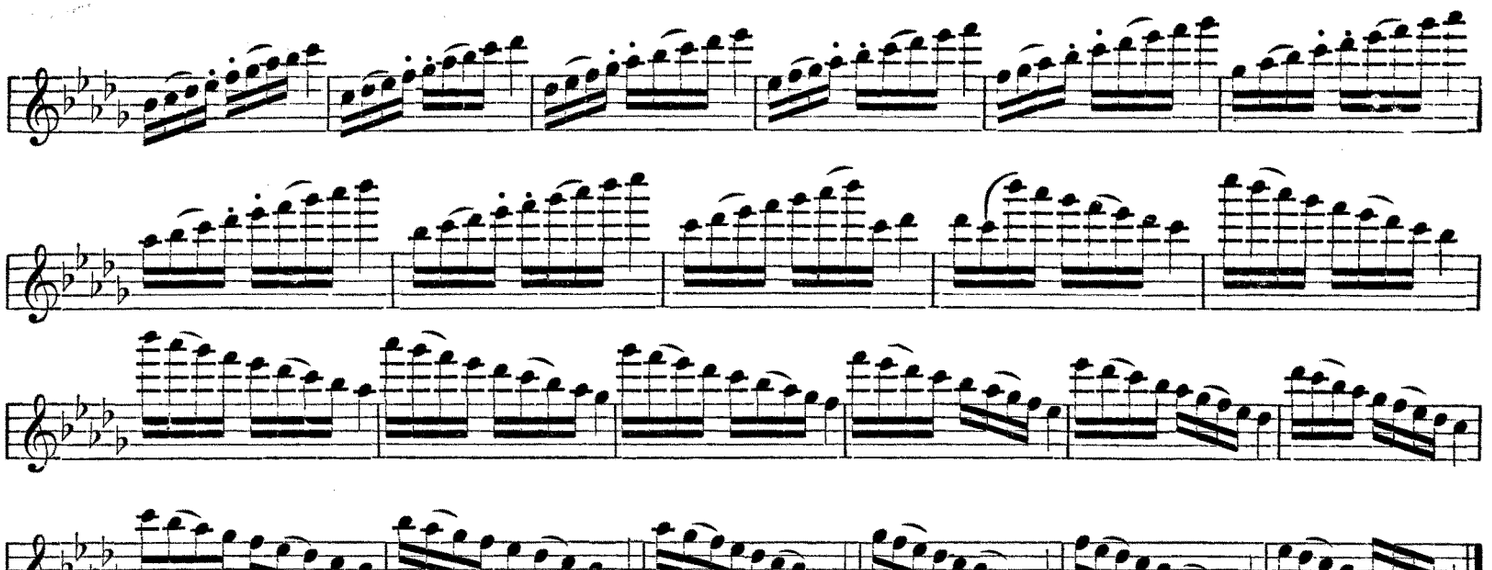
No. 8.



D ♭ major.

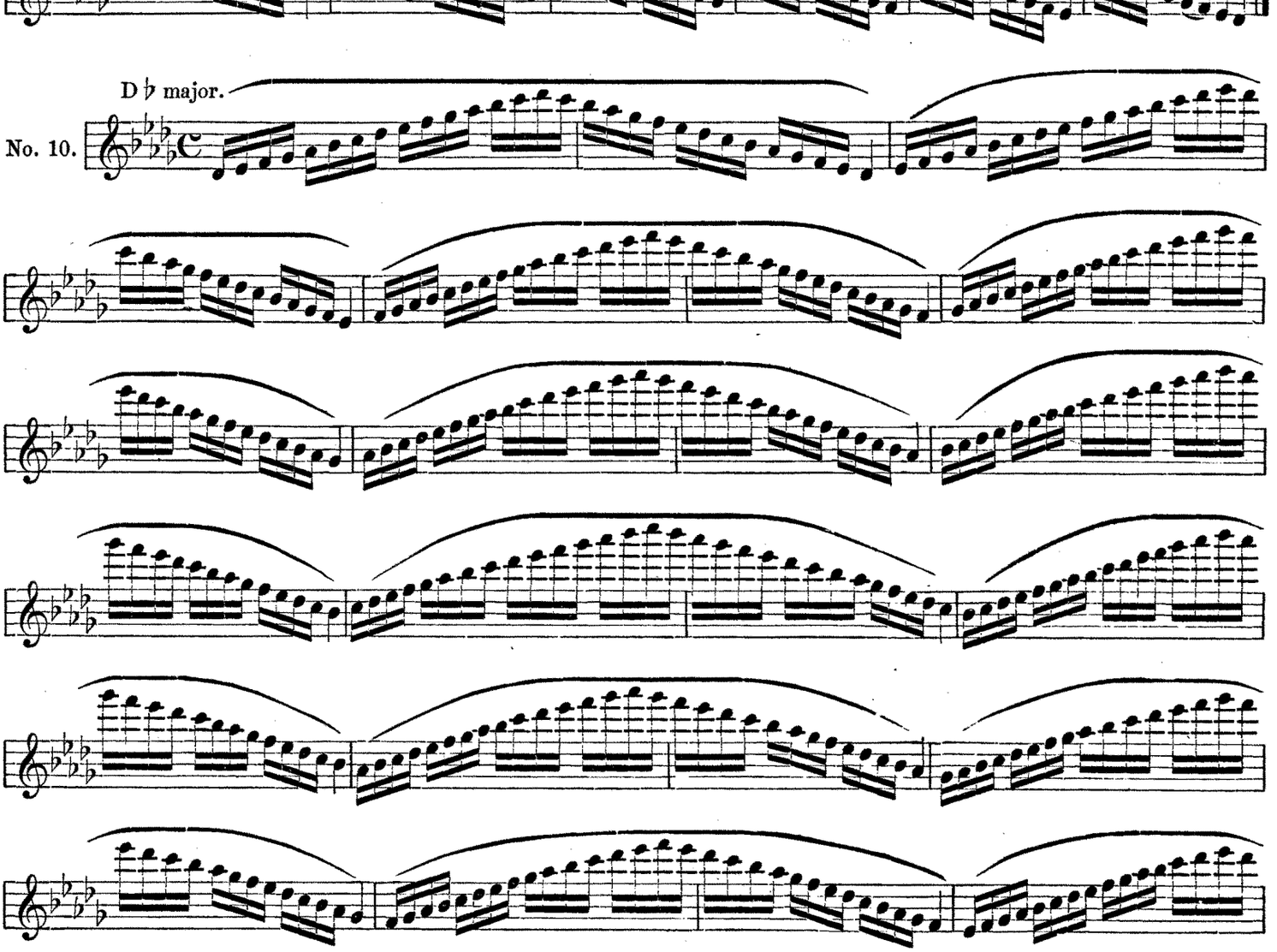
No. 9.





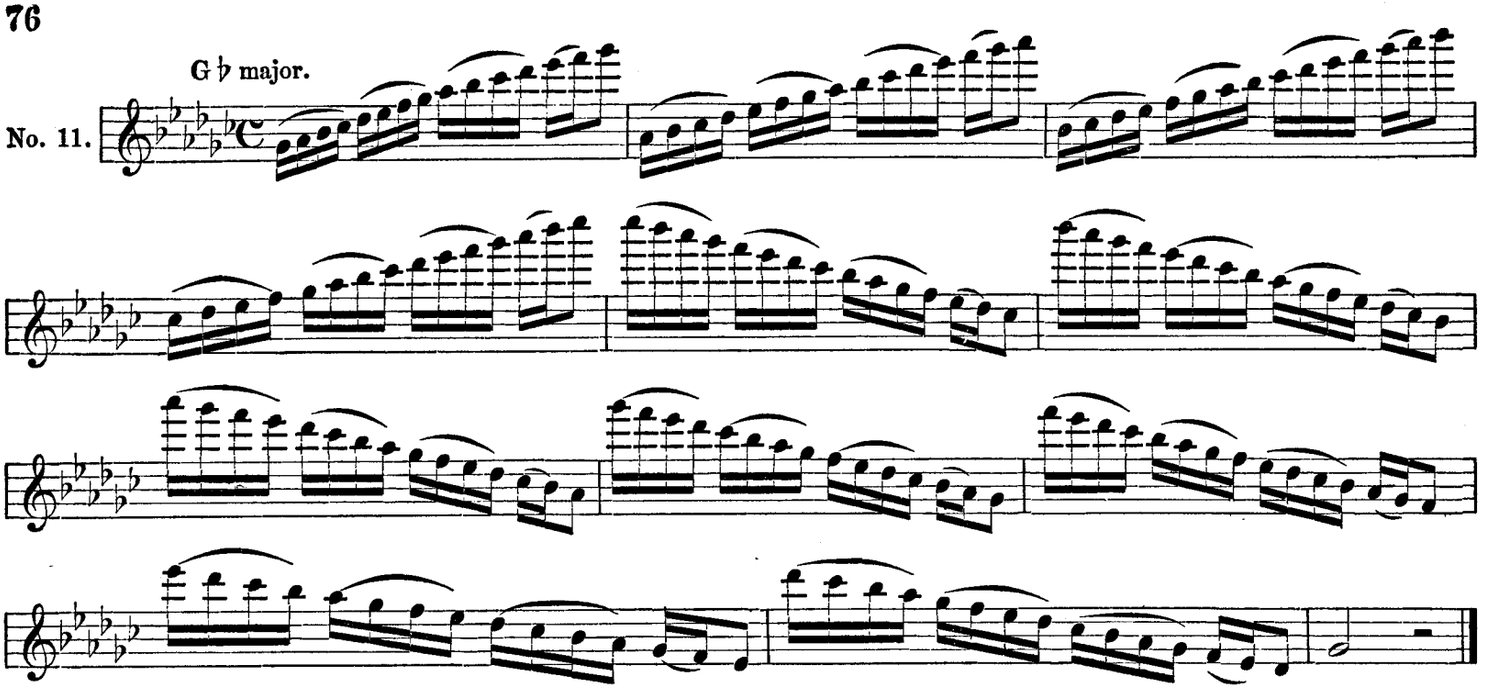
D ♭ major.

No. 10.



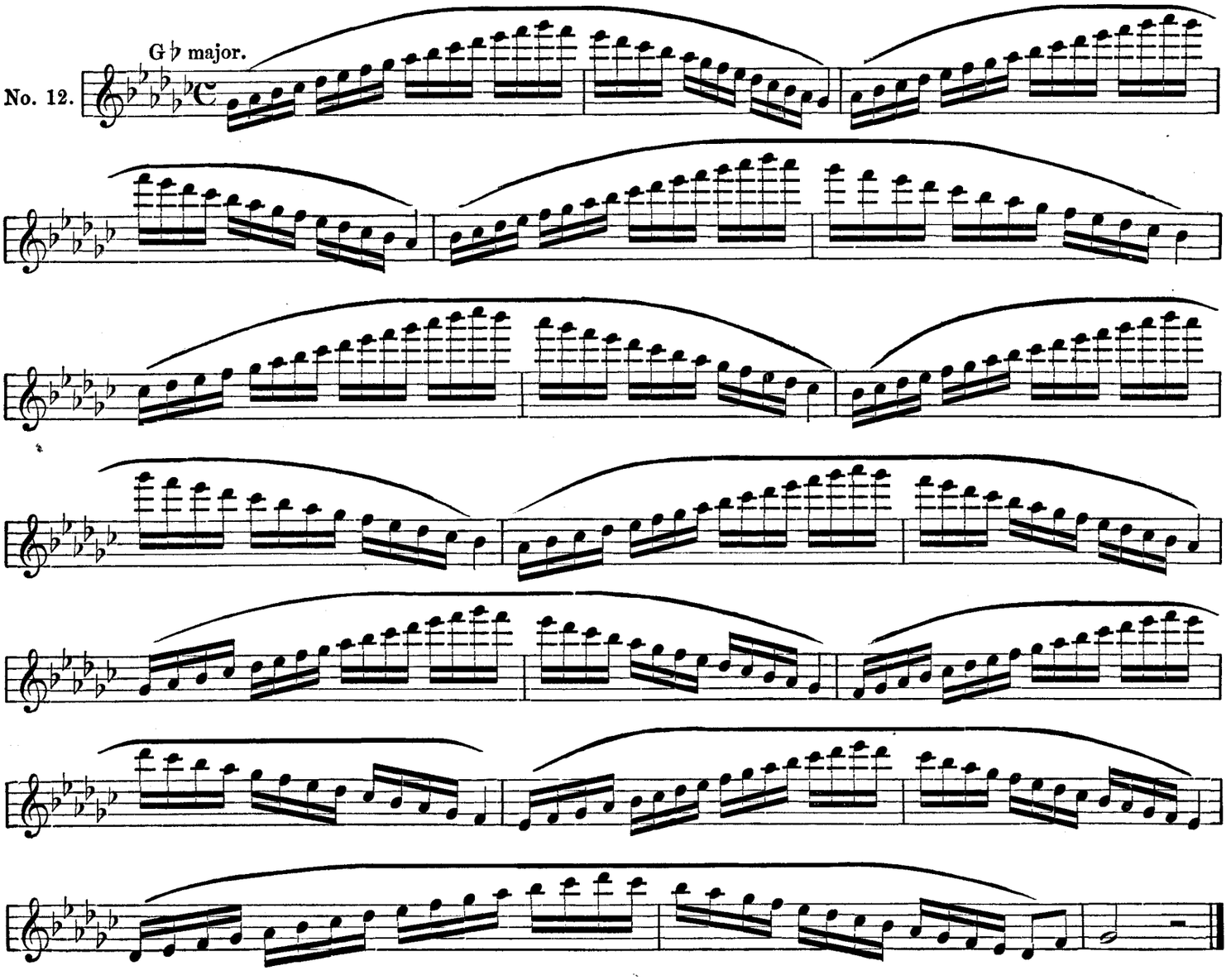
G ♭ major.

No. 11.



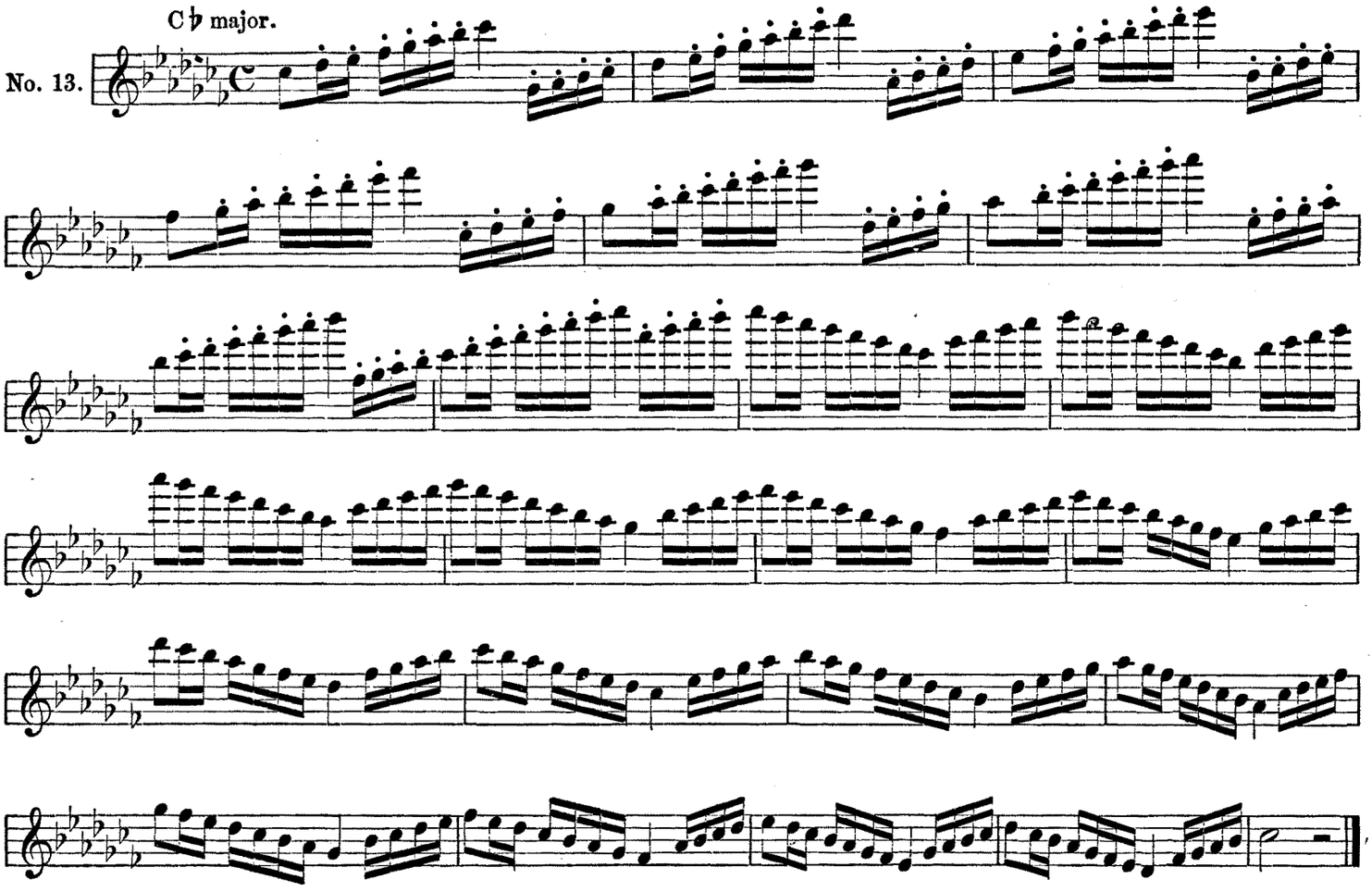
G ♭ major.

No. 12.



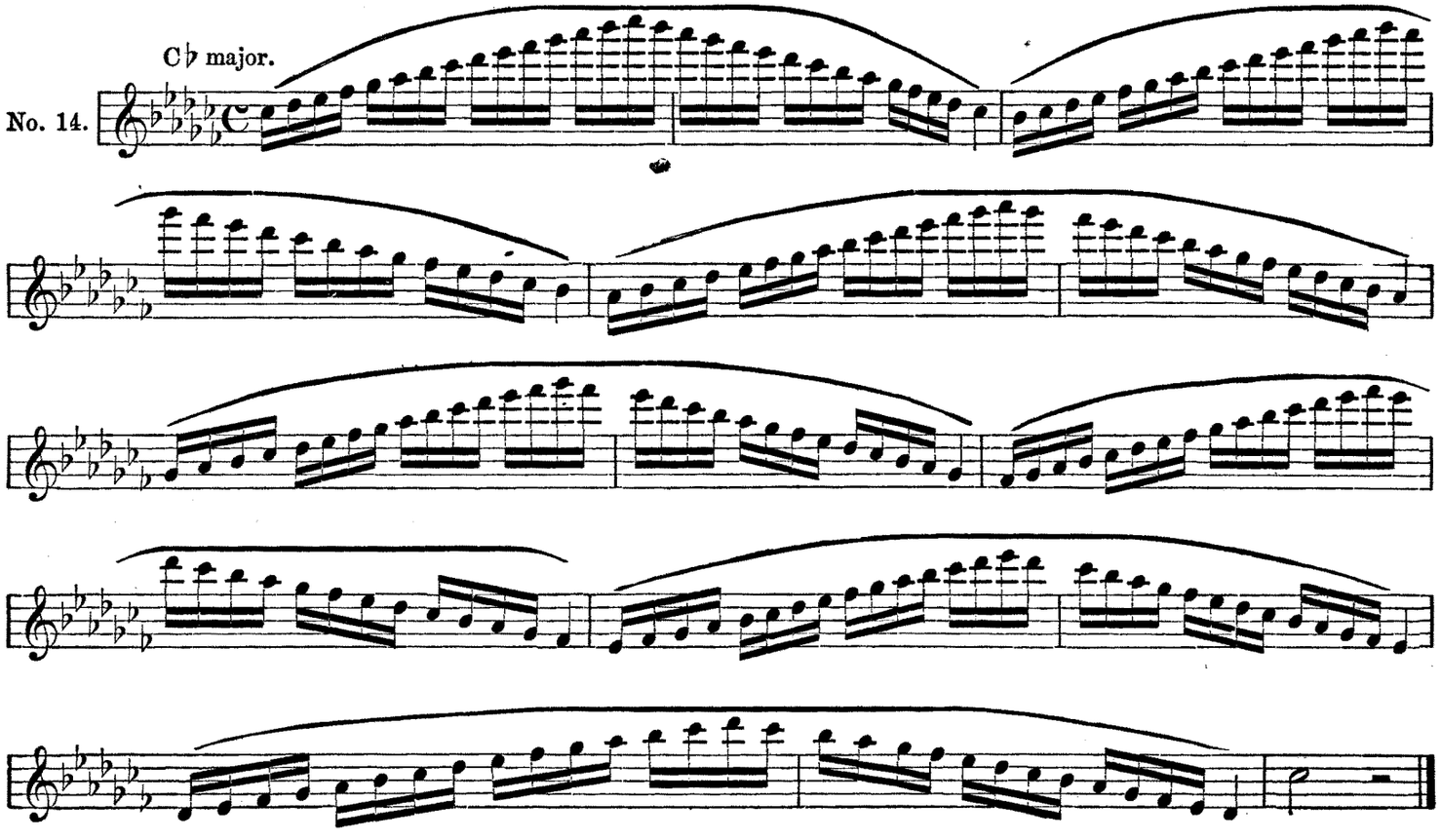
C♭ major.

No. 13.



C♭ major.

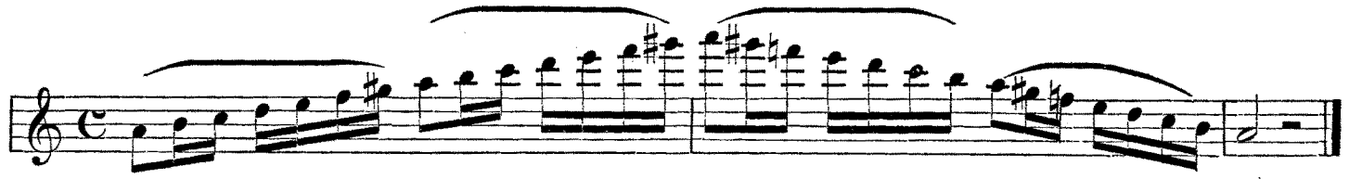
No. 14.



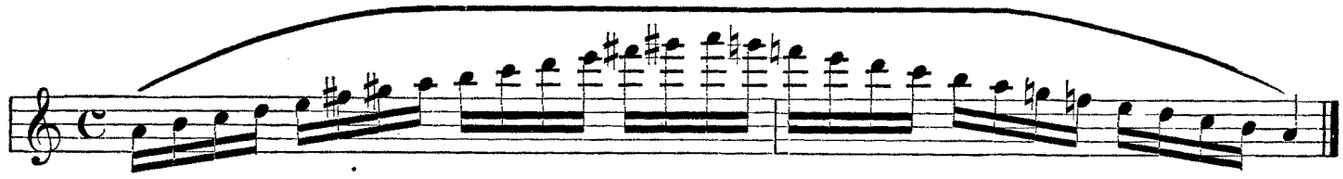
Scales in Minor Keys.

The scales in the minor keys being composed of the same notes as those of the major, it is necessary to give here simply the model of each scale. These scales must be practised with the same care as the major ones.

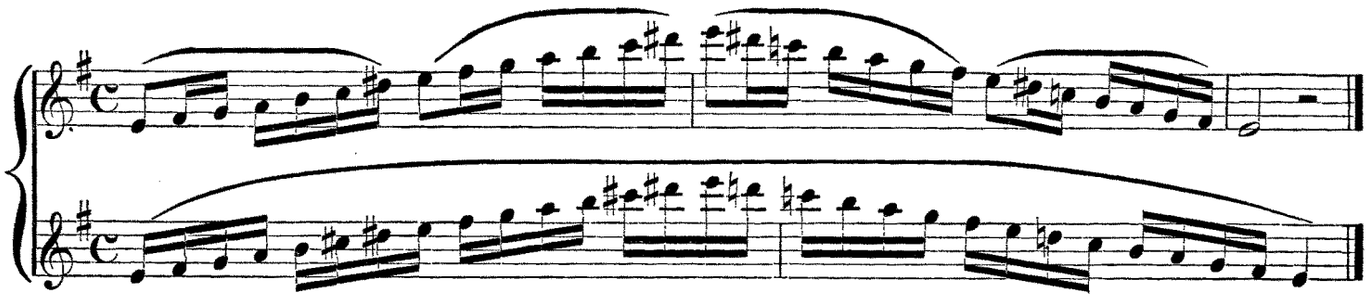
A minor.



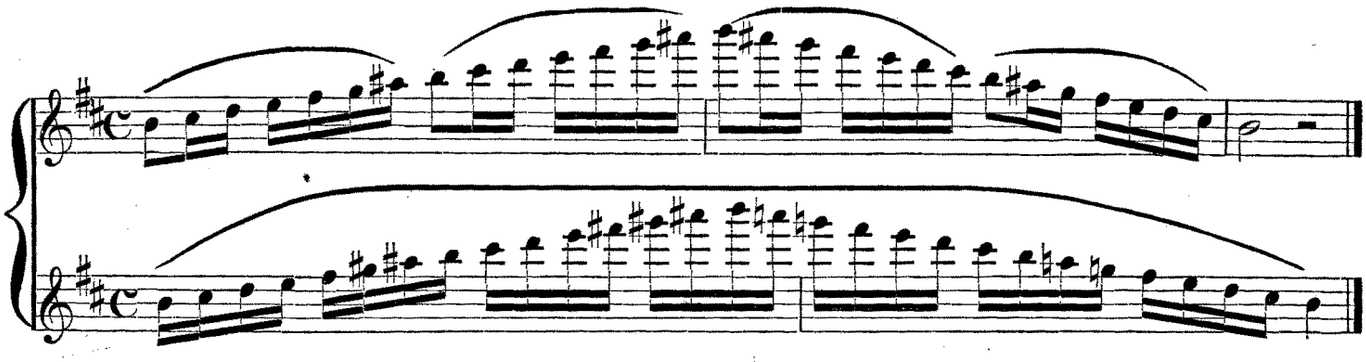
A minor.



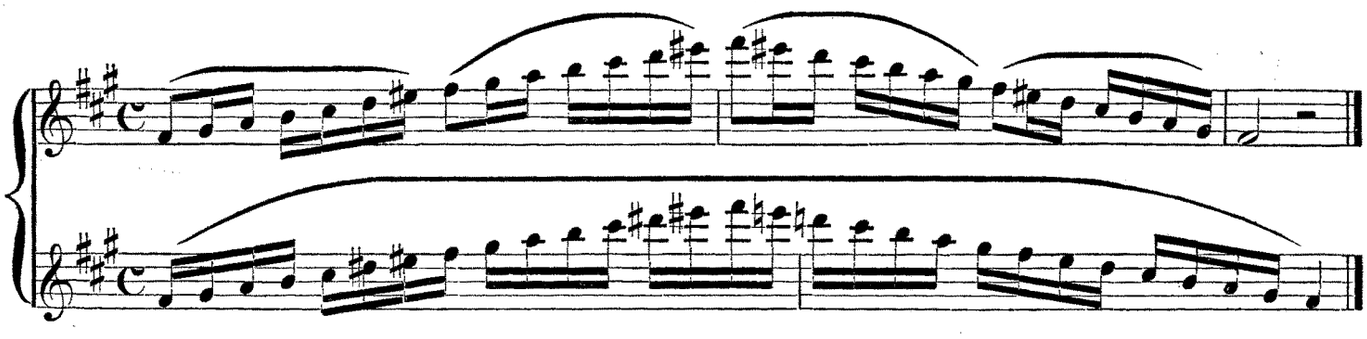
E minor.



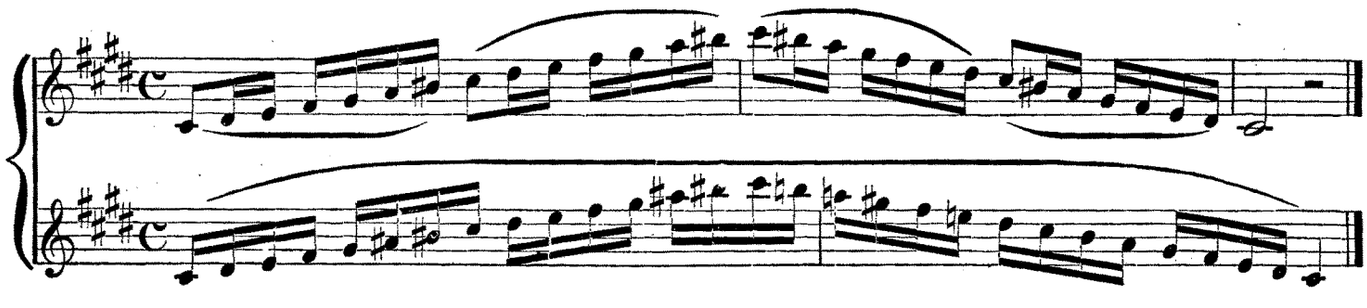
B minor.

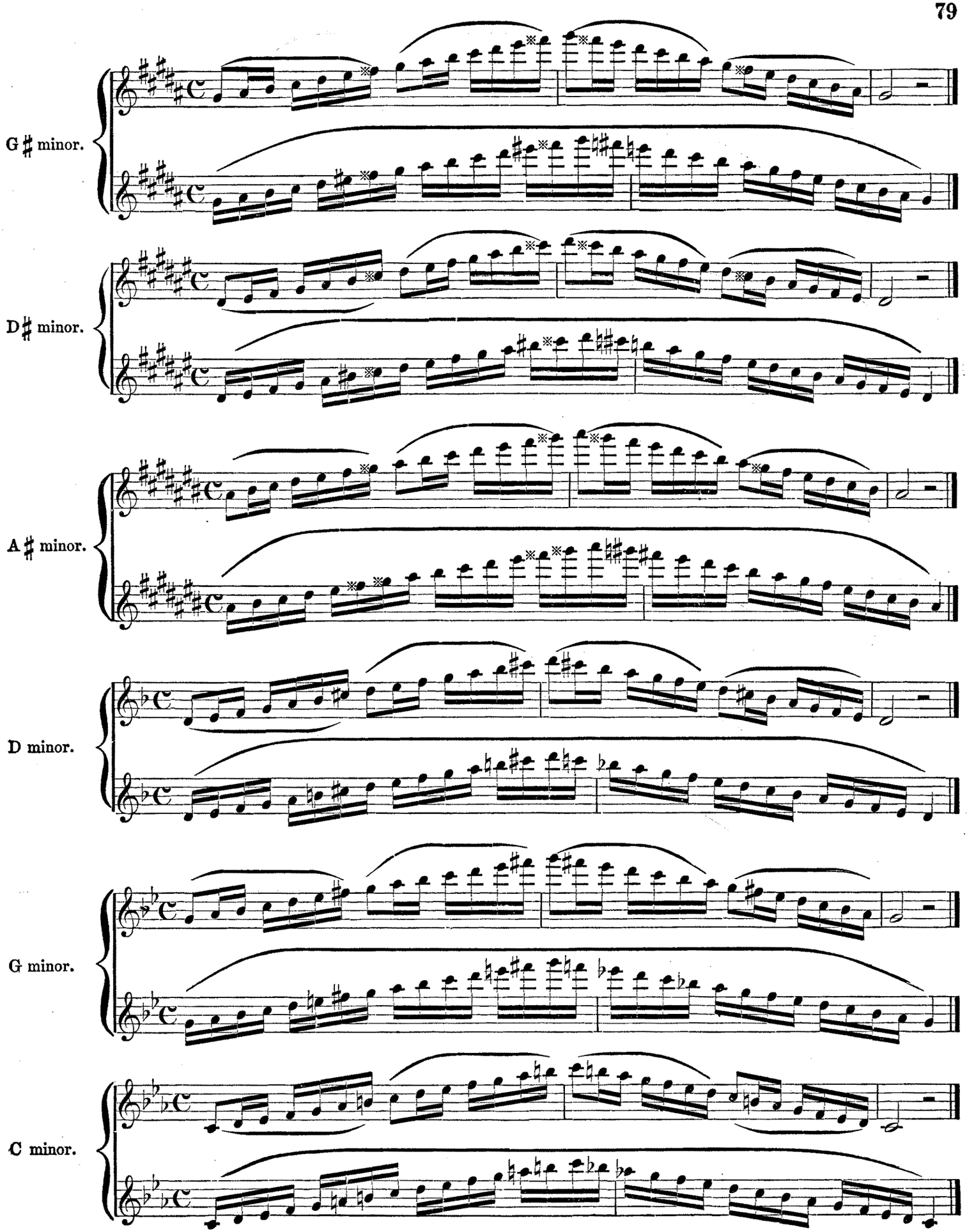


F♯ minor.



C♯ minor.




G ♯ minor.
D ♯ minor.
A ♯ minor.
D minor.
G minor.
C minor.

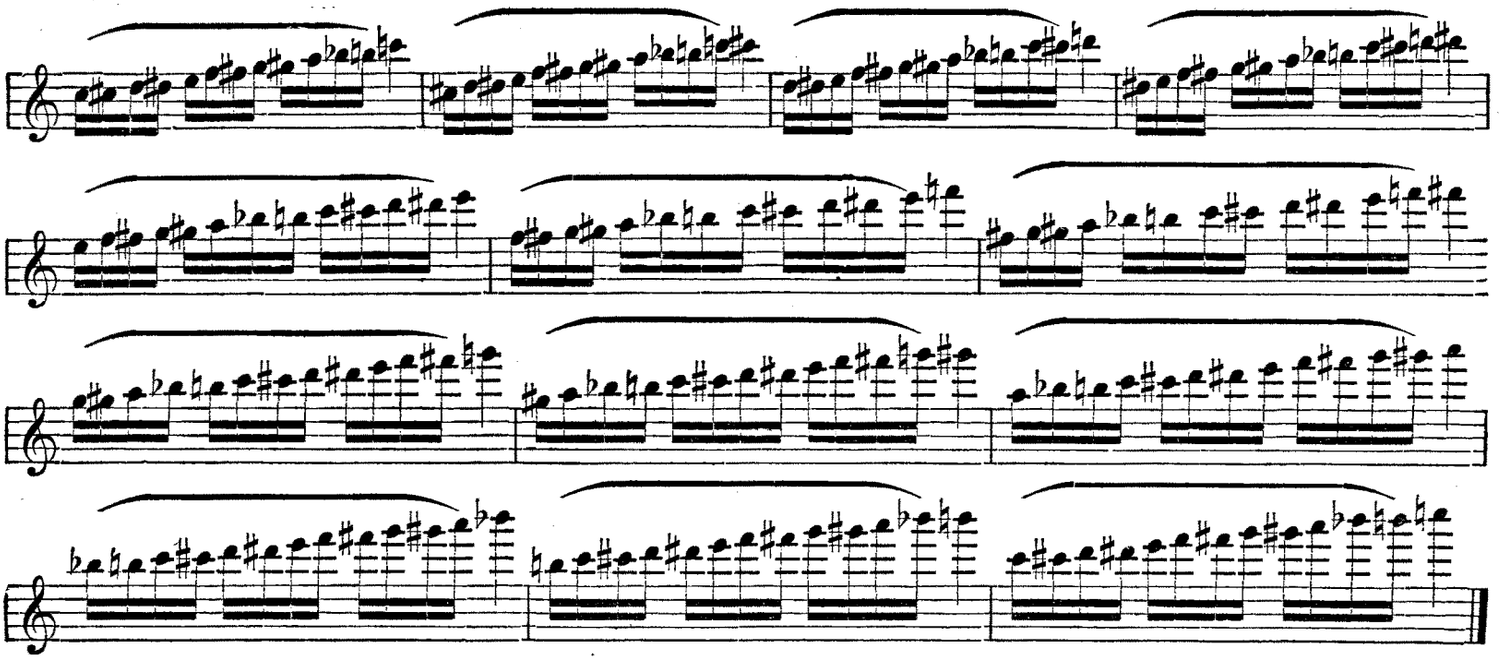
F minor.

B♭ minor.

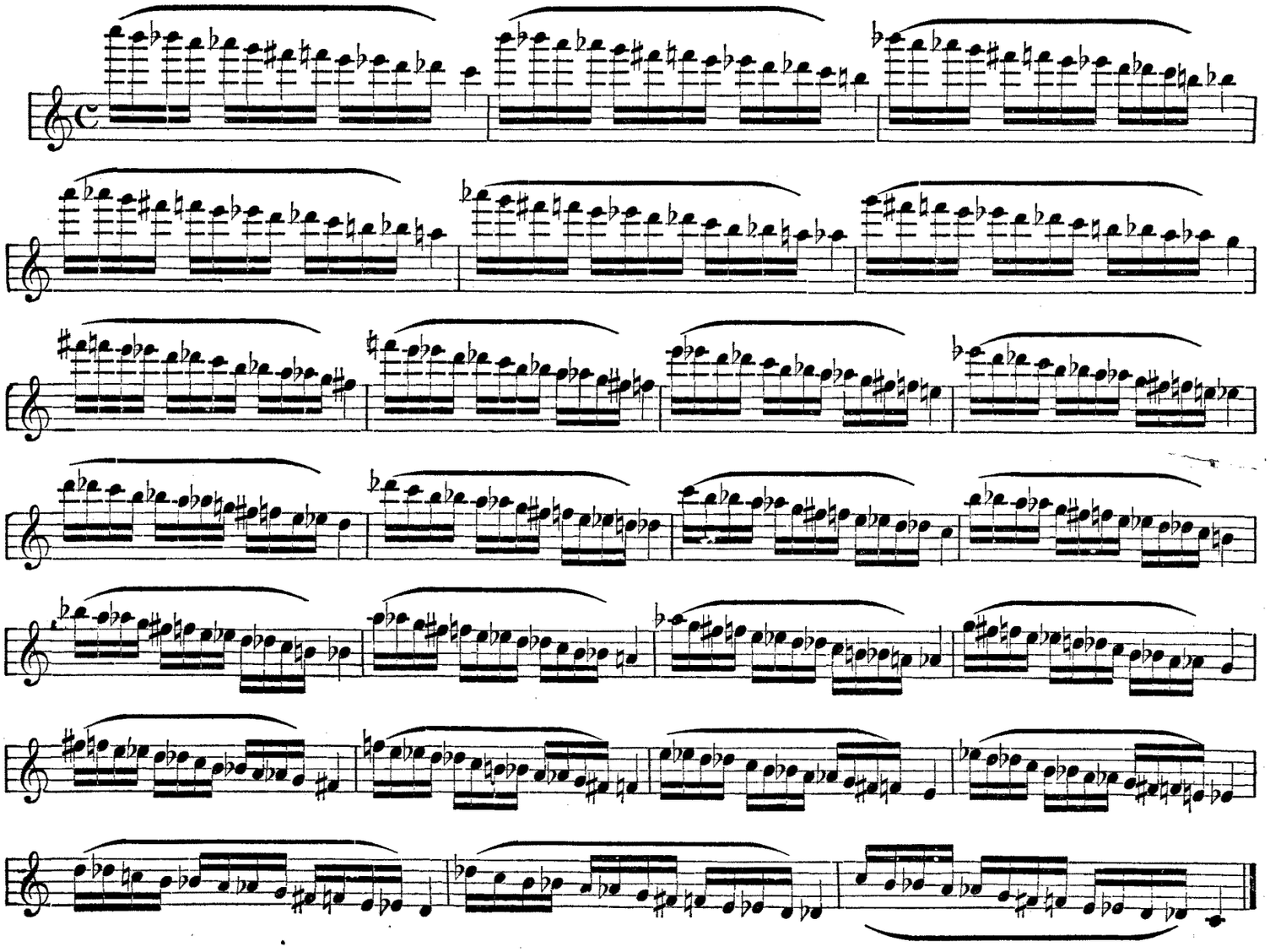
E♭ minor.

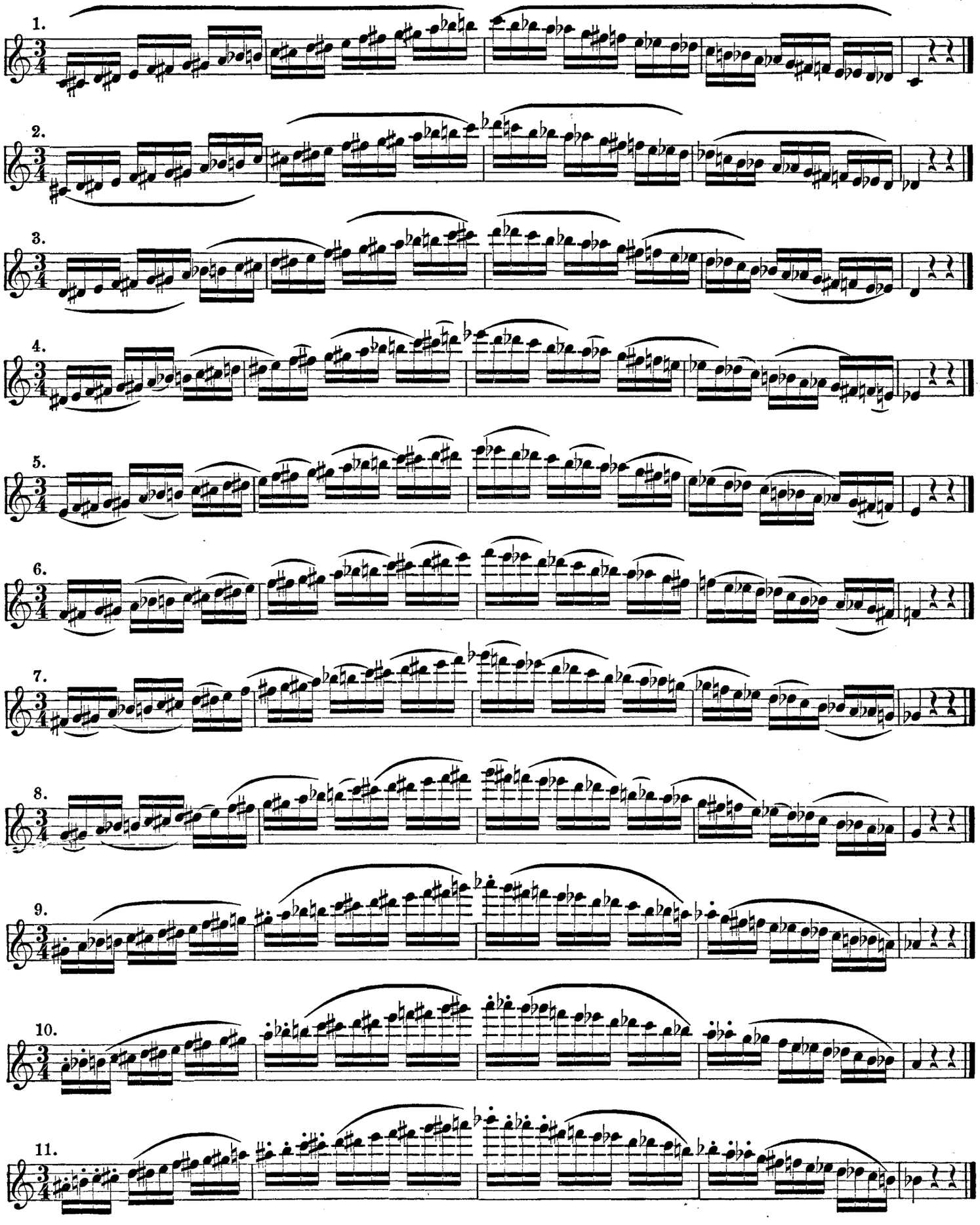
A♭ minor.

Chromatic Scale Ascending.

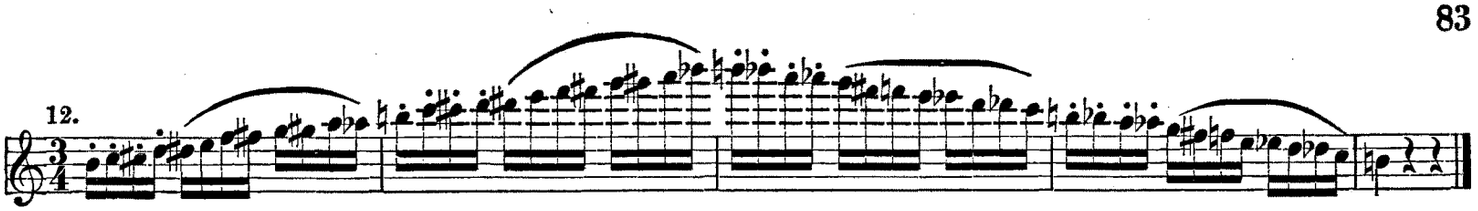


Chromatic Scale Descending.

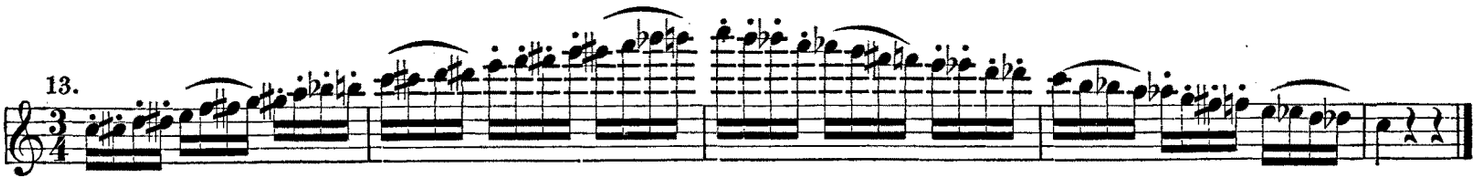



1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.

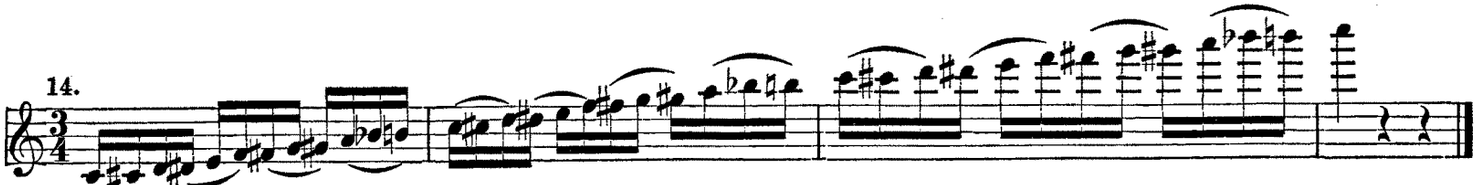
12.



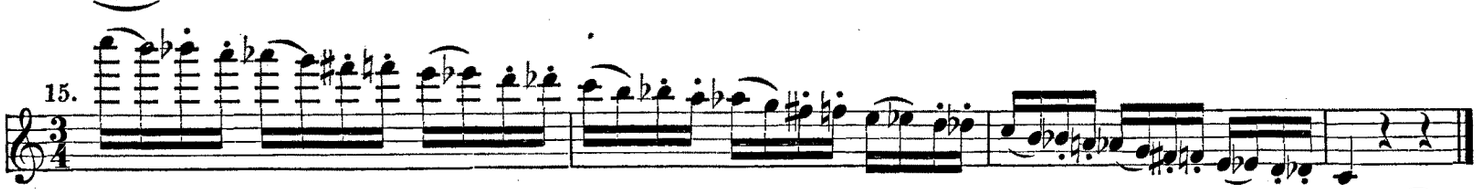
13.



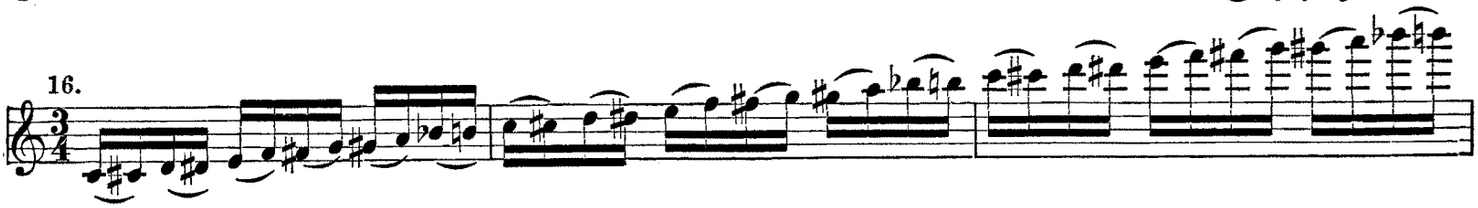
14.

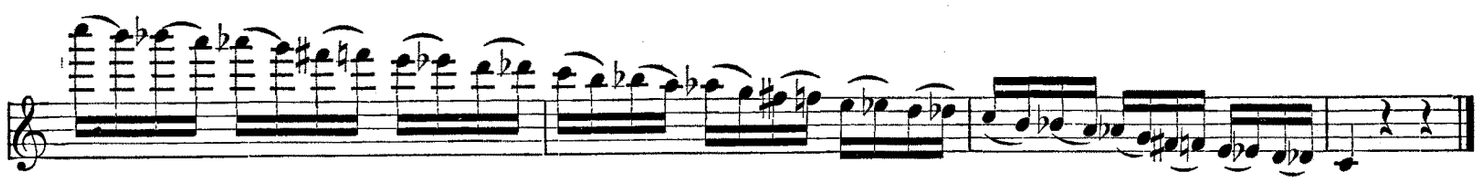


15.



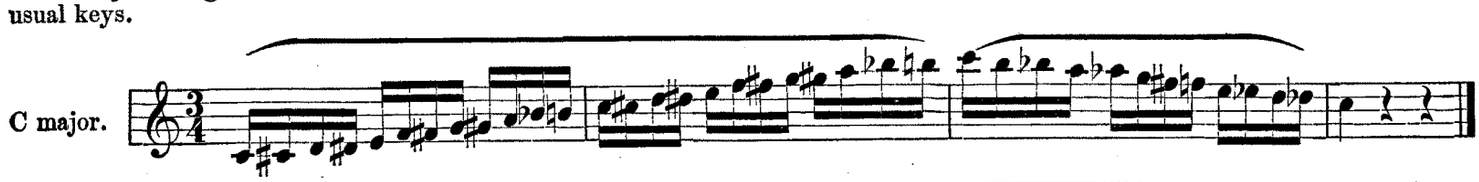
16.



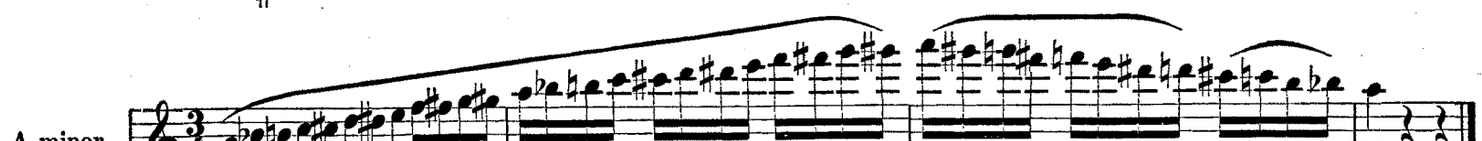


In the preceding chromatic exercises there is no change of tonality. We now give a tableau of chromatic scales in all the usual keys.

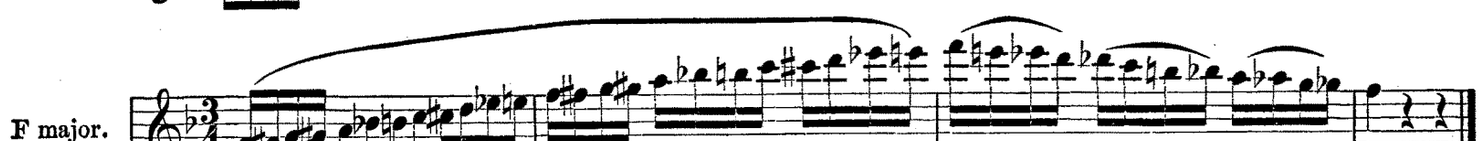
C major.



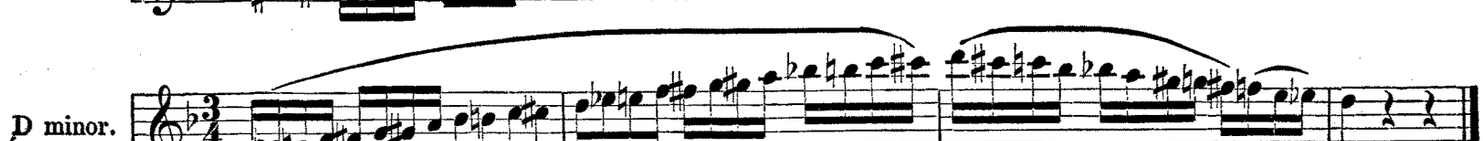
A minor.

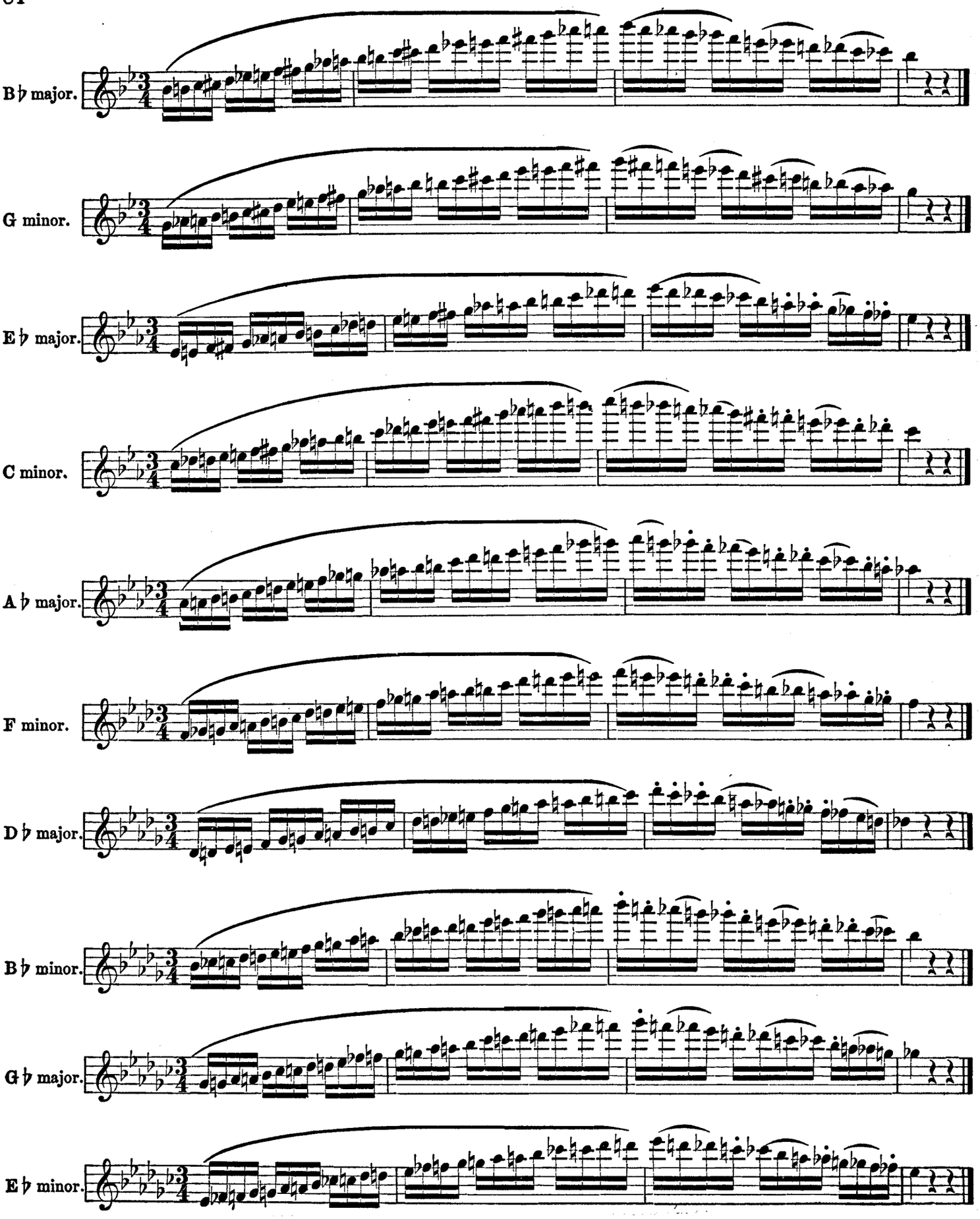


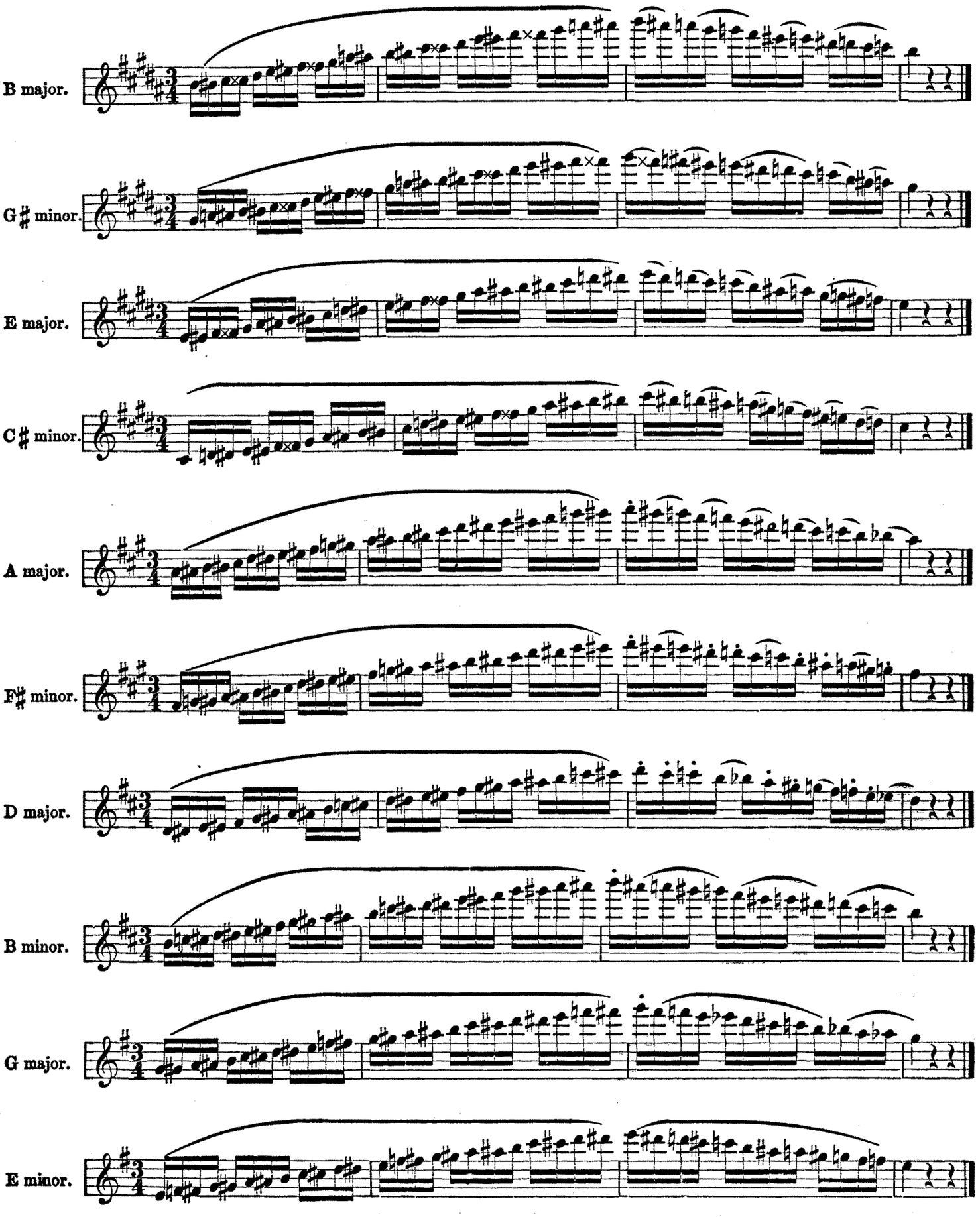
F major.



D minor.

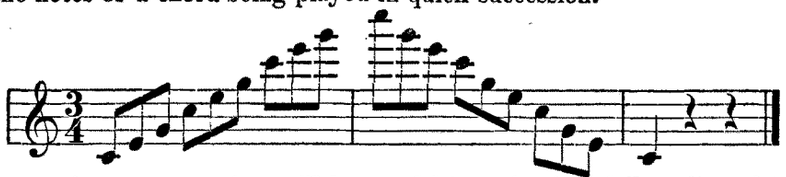



B♭ major.
G minor.
E♭ major.
C minor.
A♭ major.
F minor.
D♭ major.
B♭ minor.
G♭ major.
E♭ minor.


B major.
G♯ minor.
E major.
C♯ minor.
A major.
F♯ minor.
D major.
B minor.
G major.
E minor.

On the Arpeggio.

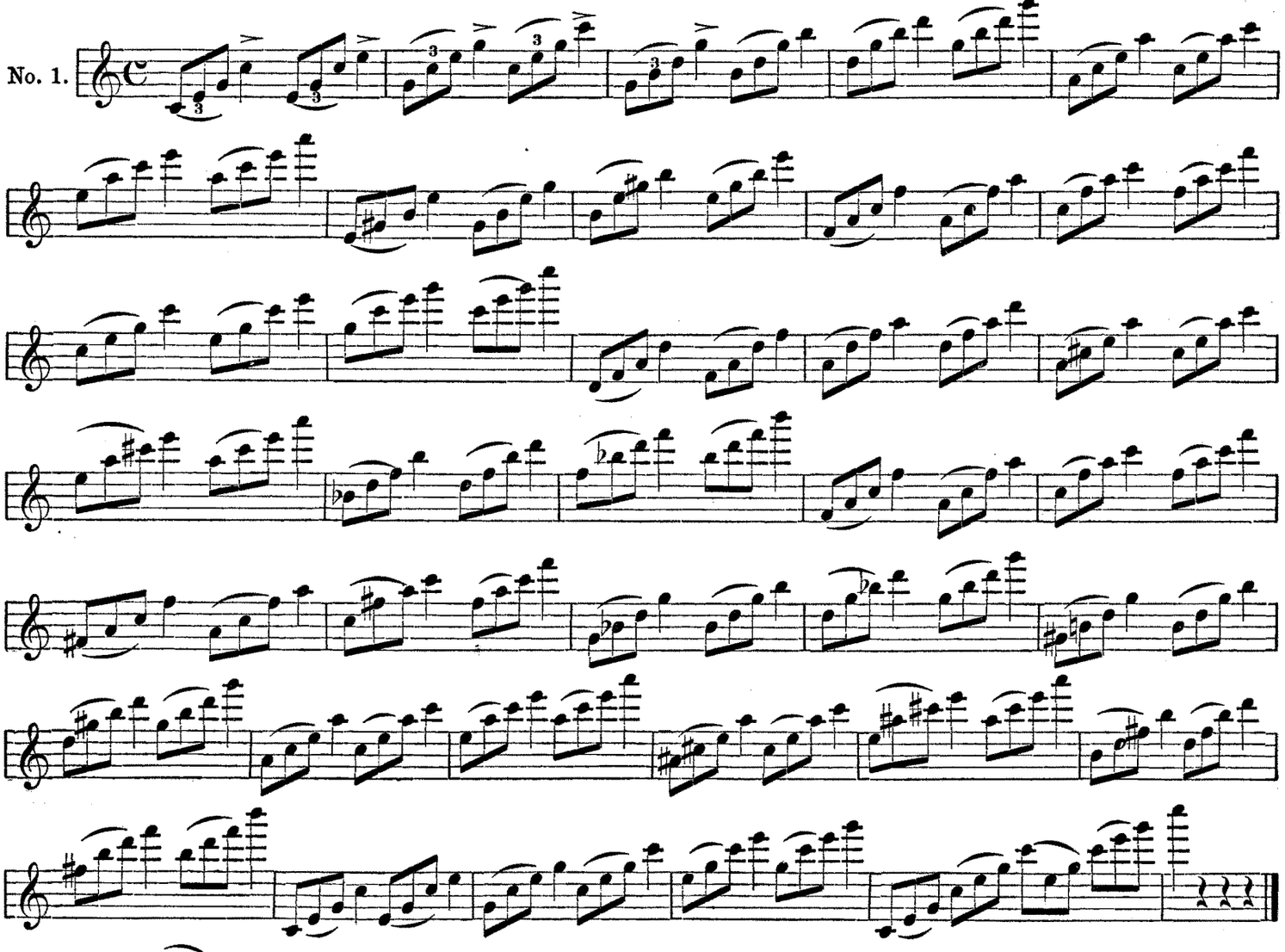
The arpeggio is formed by the notes of a chord being played in quick succession.



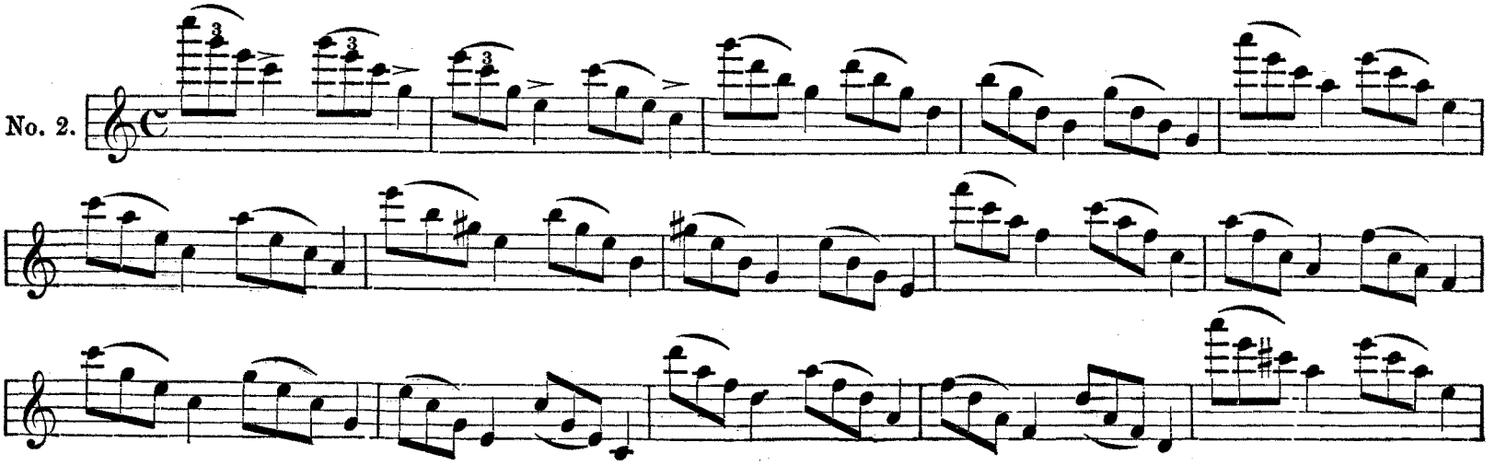
The learner in practising the exercises on arpeggios, will be careful to maintain a full quality of tone, to make the notes succeed each other with perfect regularity, and to observe with exactness the nuances.

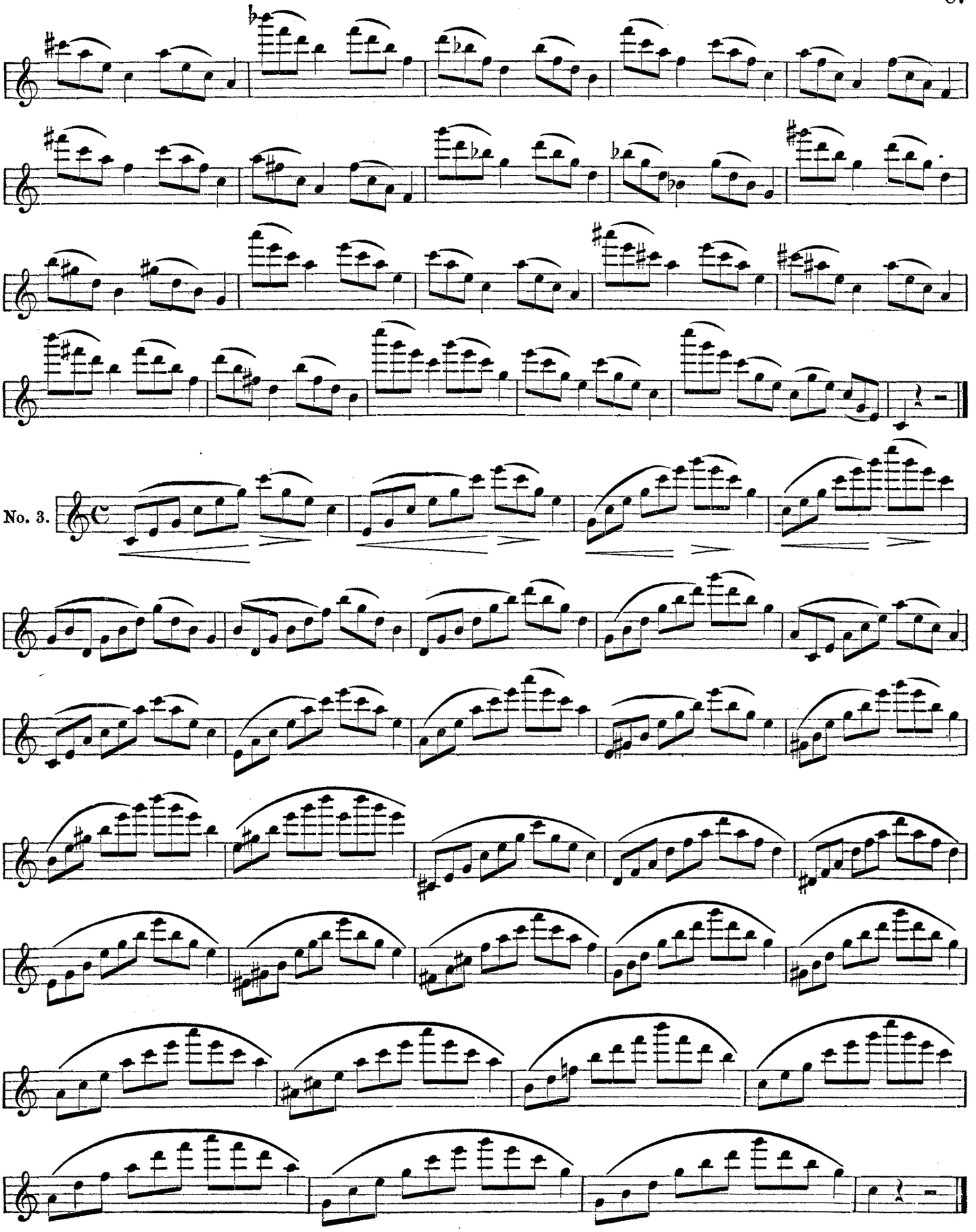
Chords of the Perfect Major, Perfect Minor, and Diminished Fifth.

No. 1.

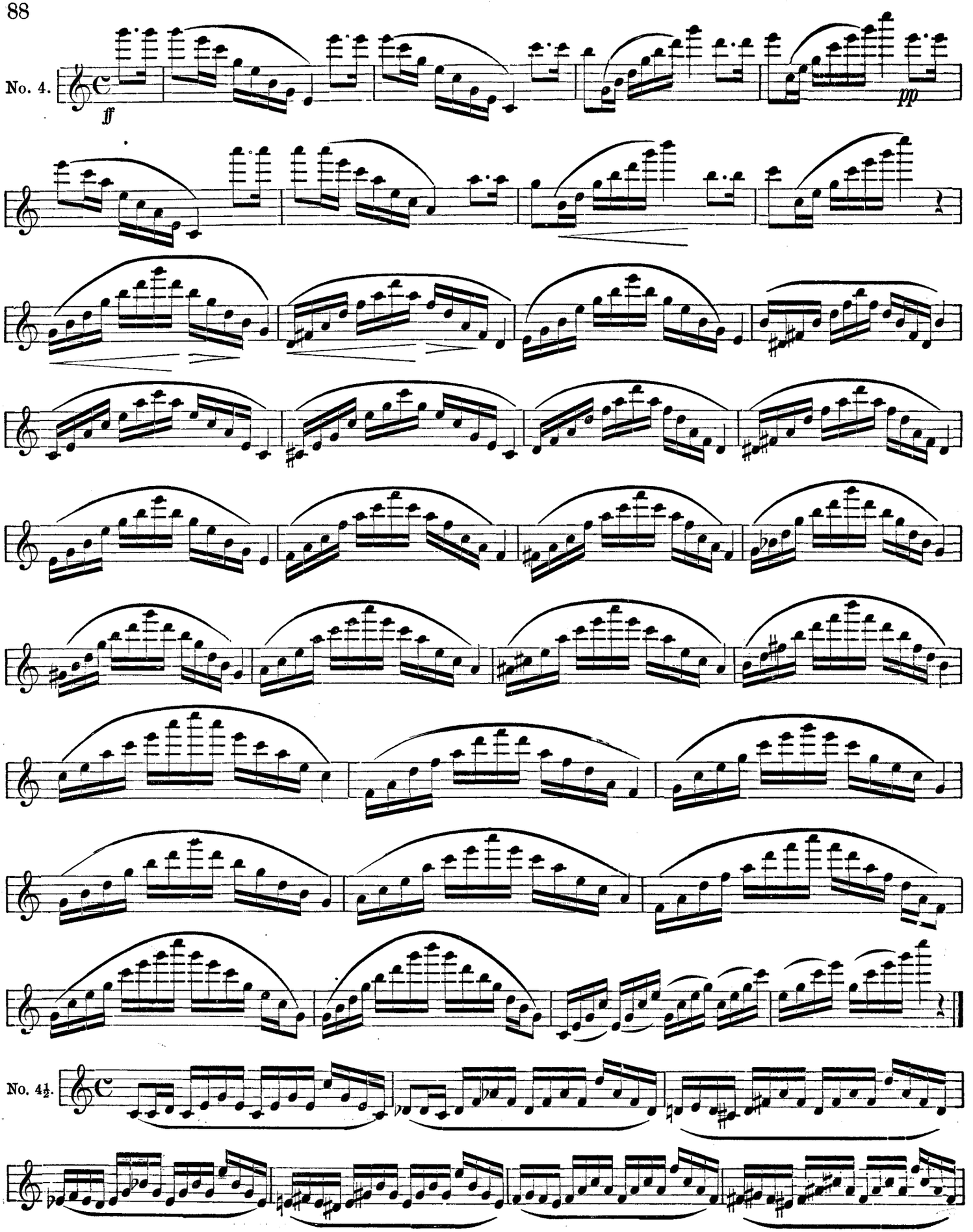


No. 2.

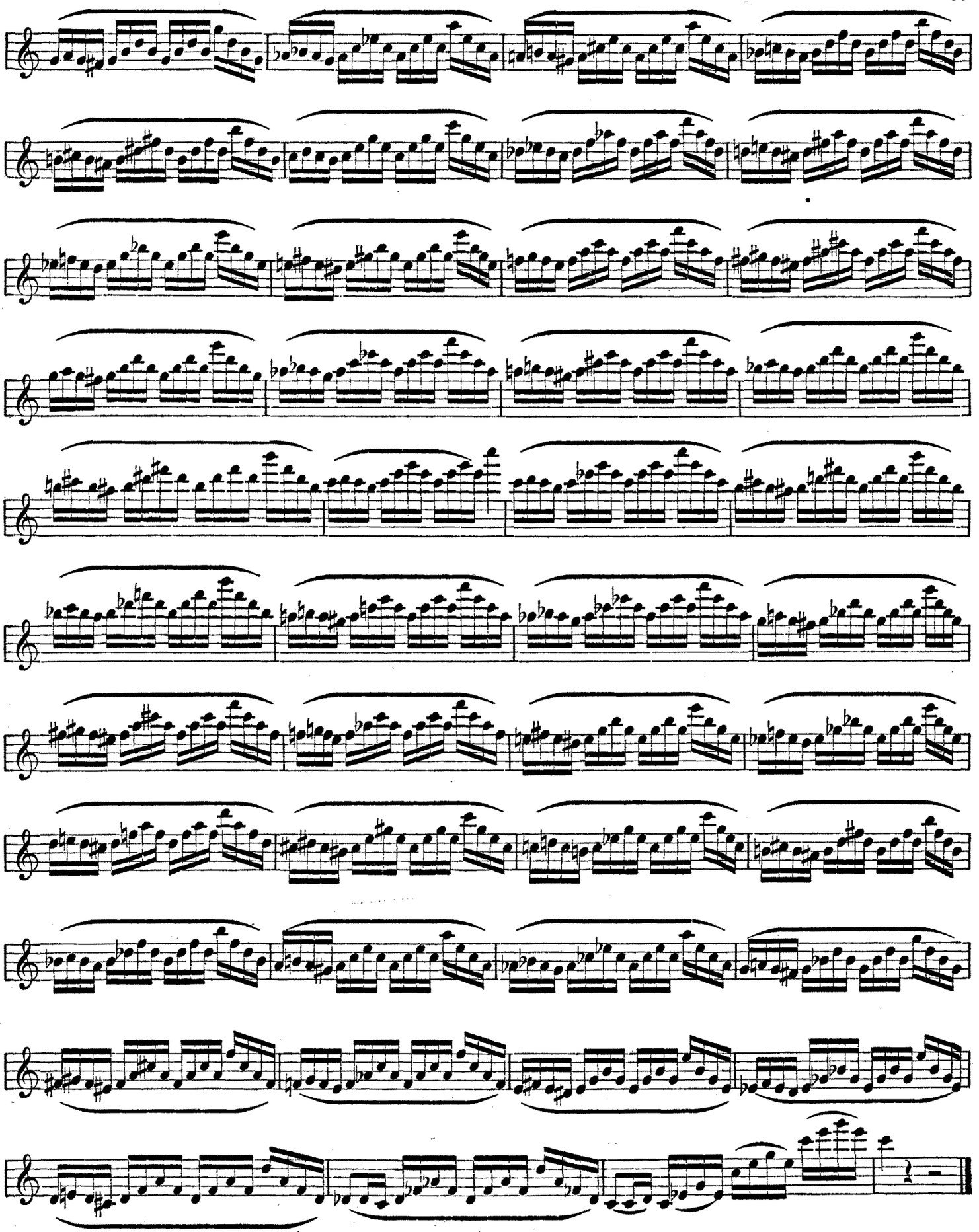



No. 3.

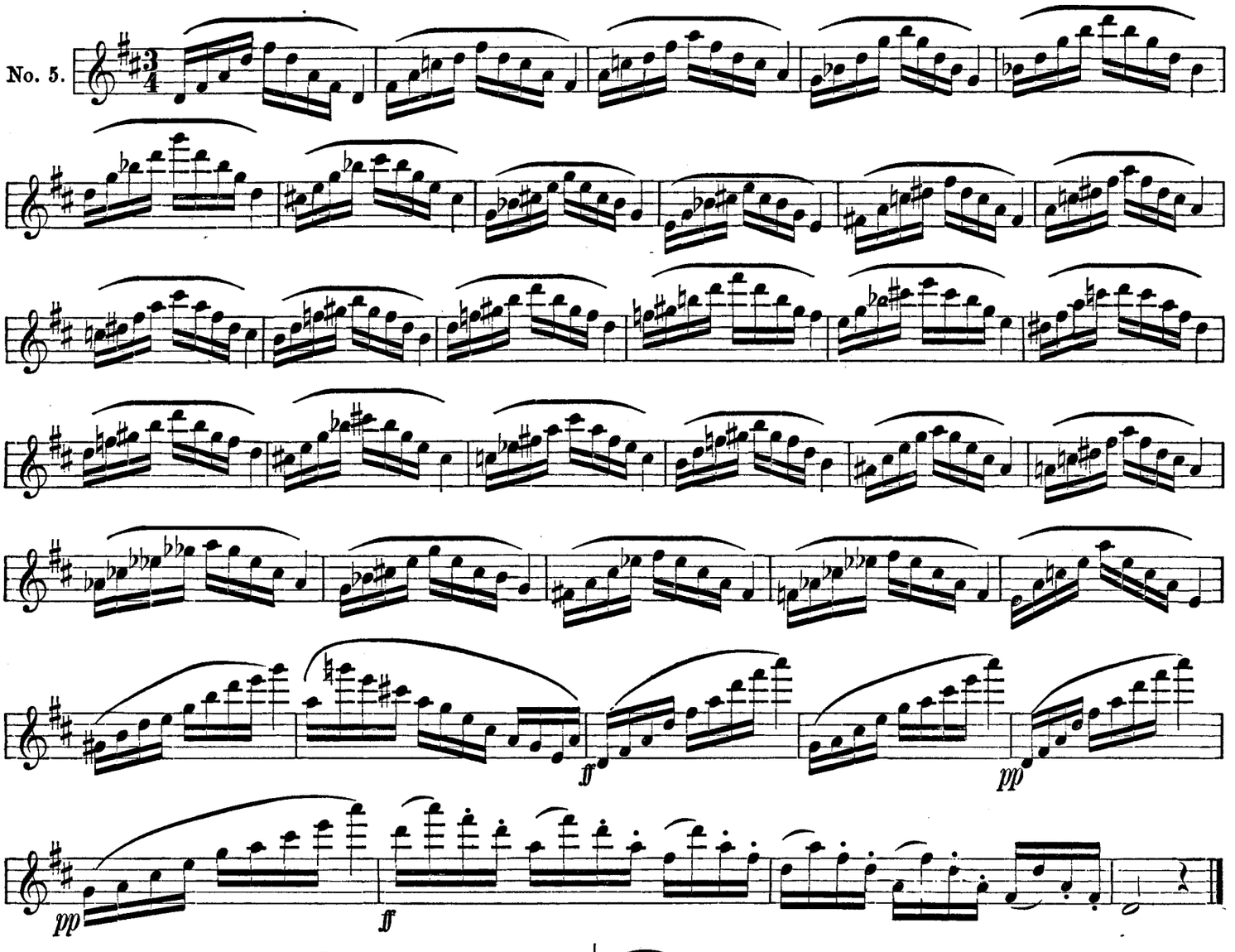
No. 4.



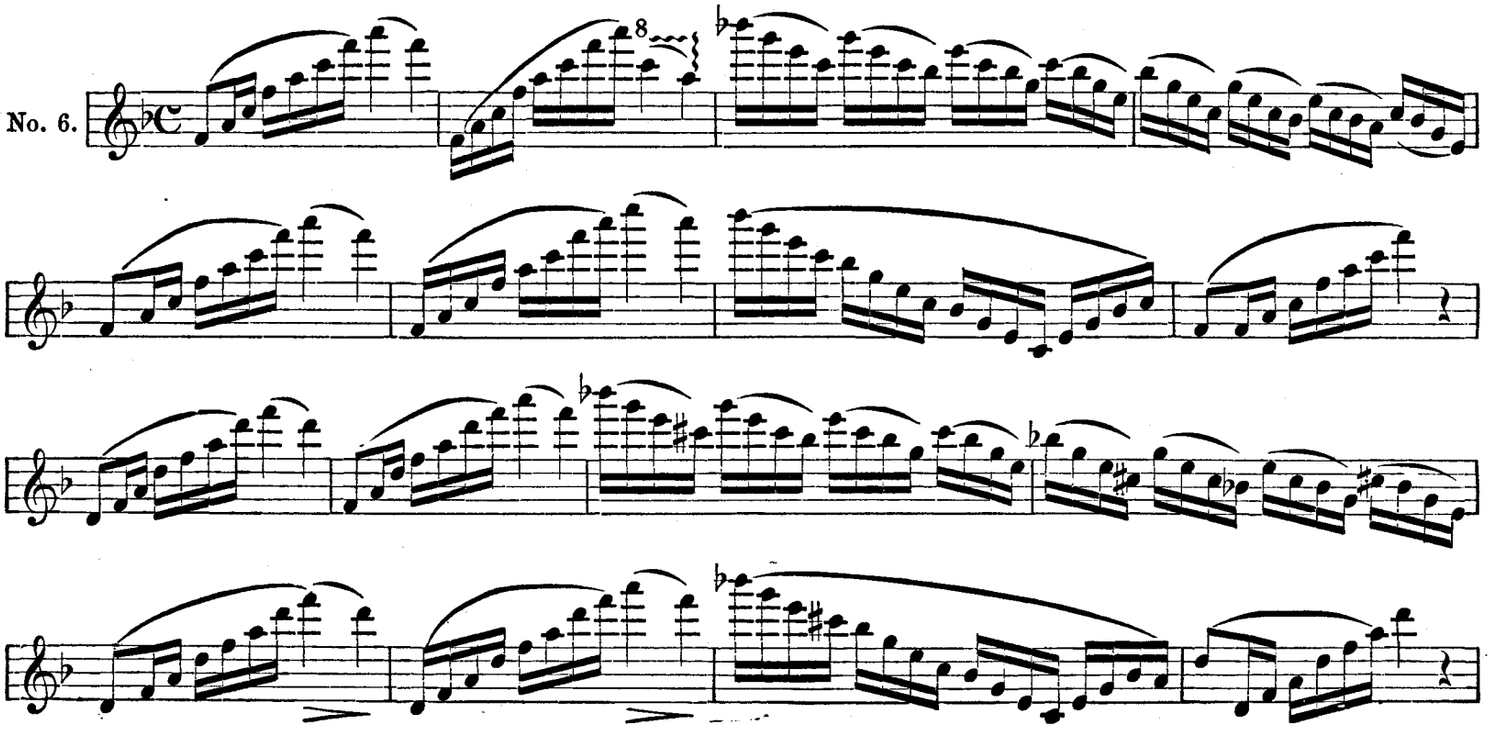
No. 4½.

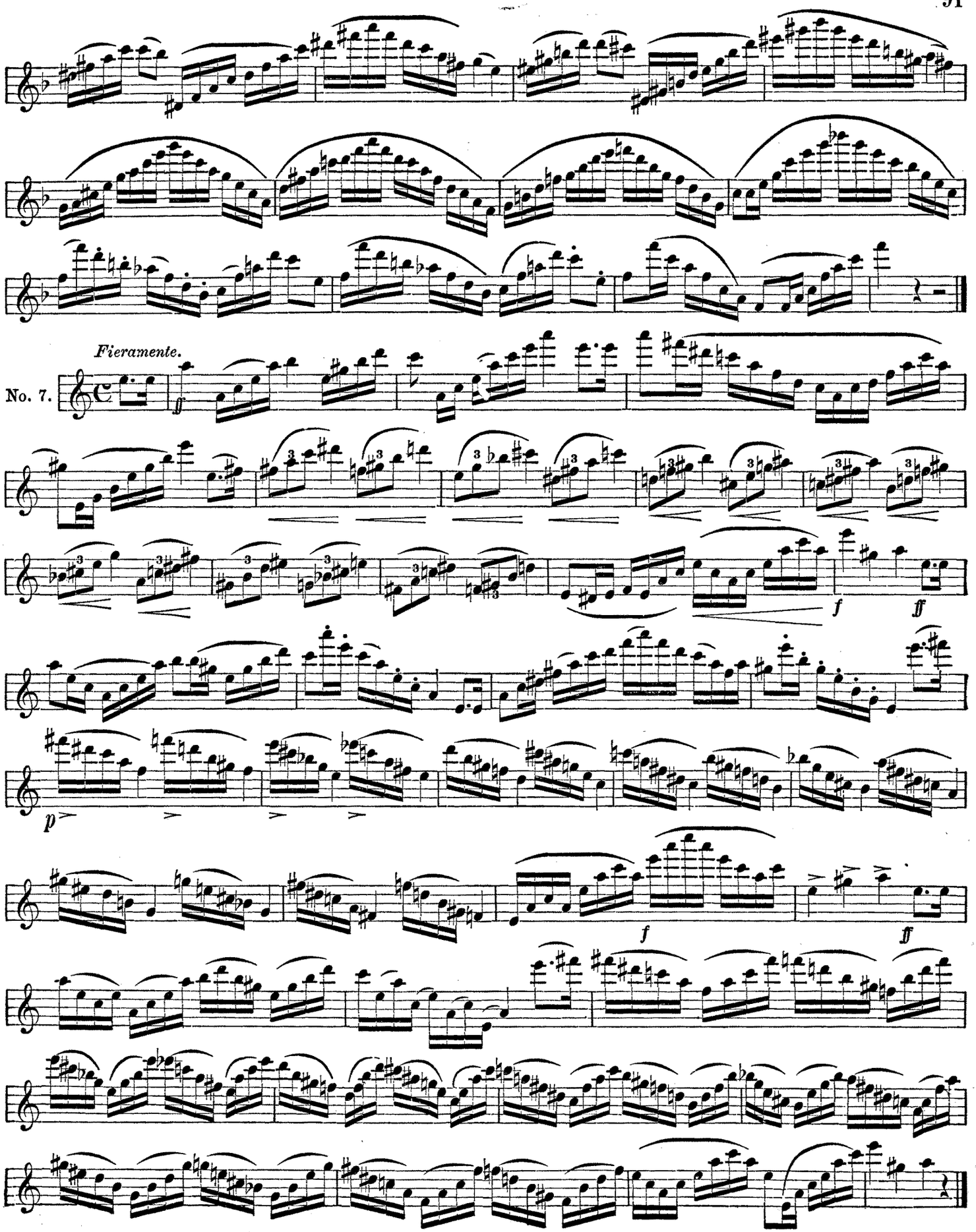


No. 5.



No. 6.

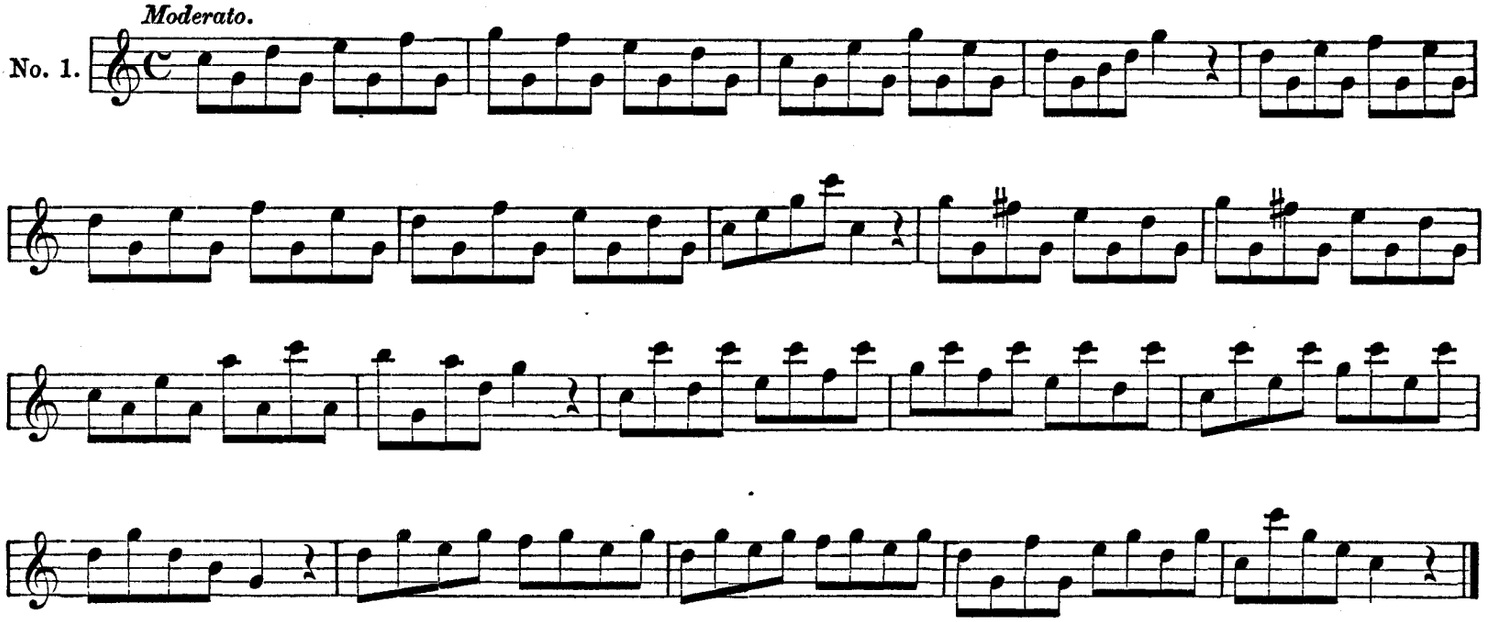



Fieramente.
No. 7.

Exercises on Intervals.

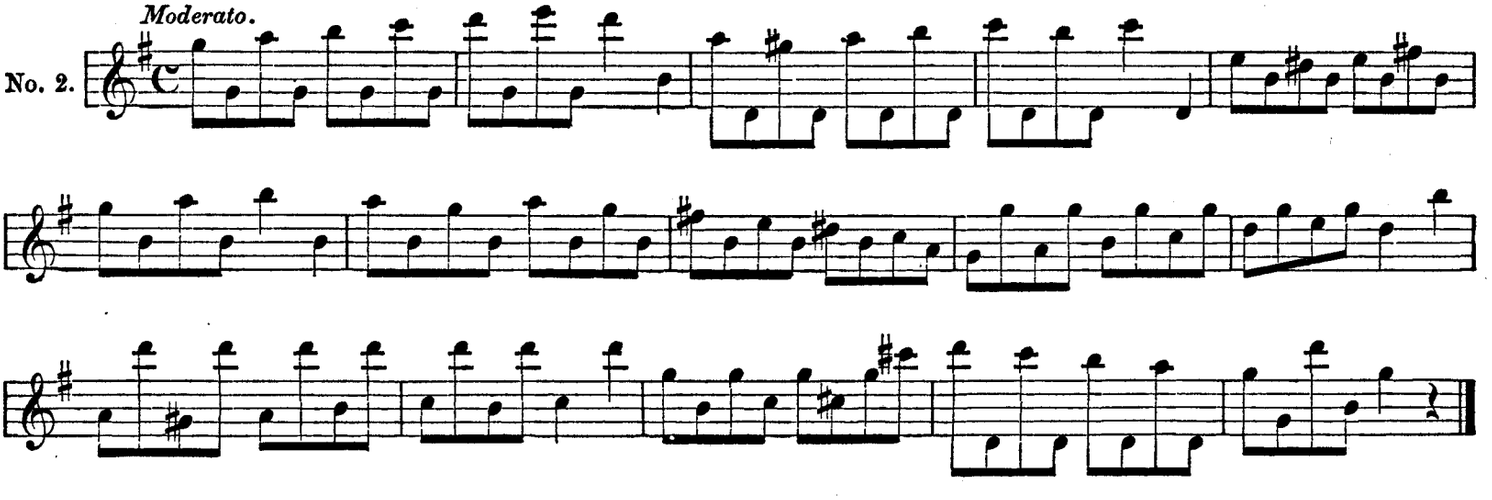
Moderato.

No. 1.



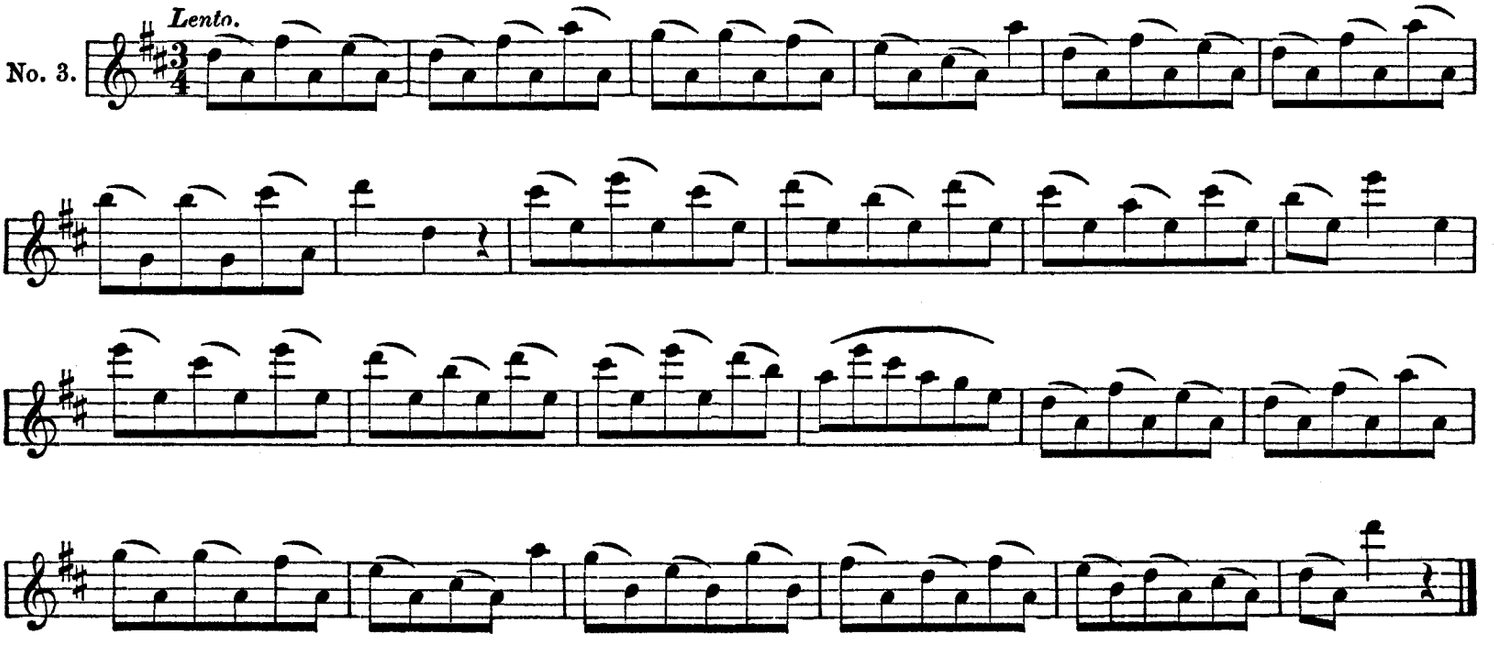
Moderato.

No. 2.



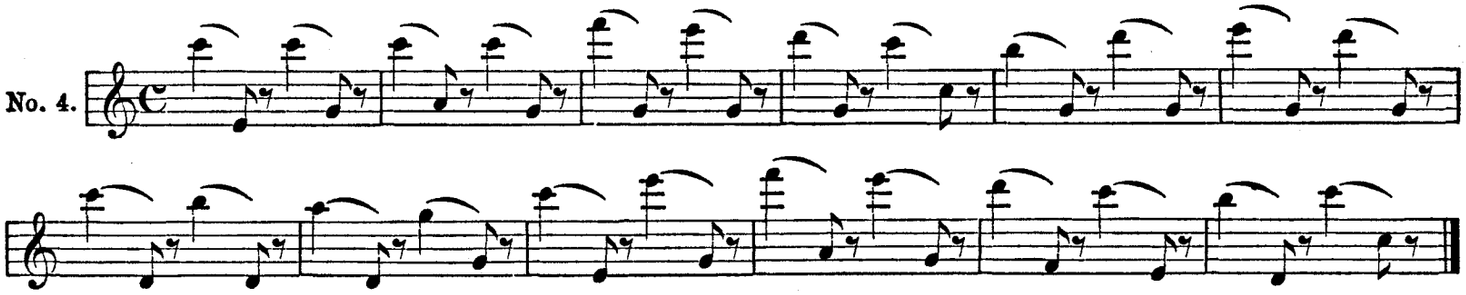
Lento.

No. 3.

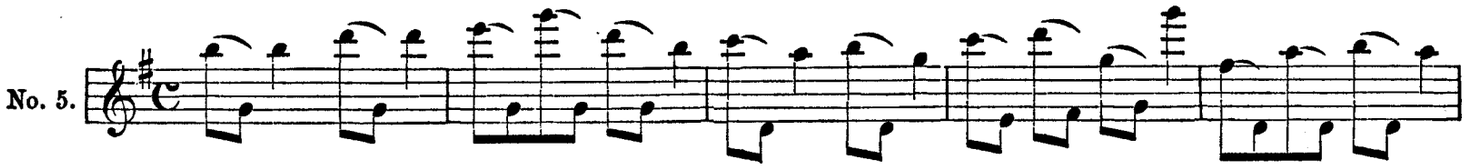


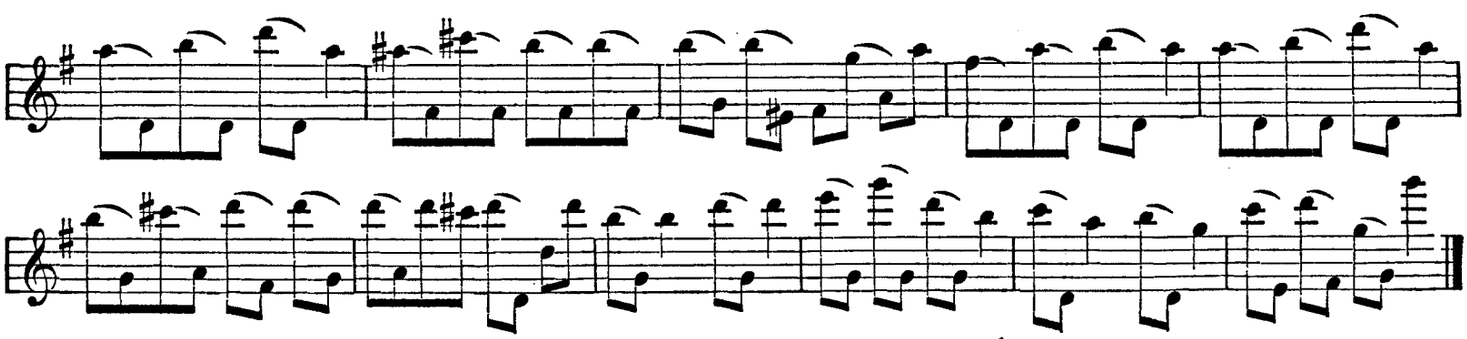
In the following exercise the connection of the upper note with the bottom one must be carefully observed.

No. 4.

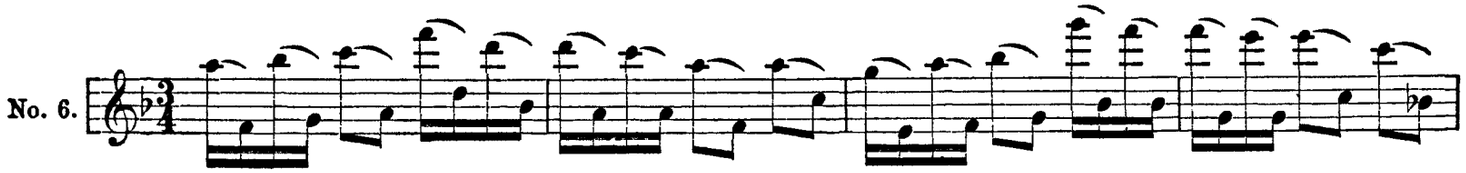


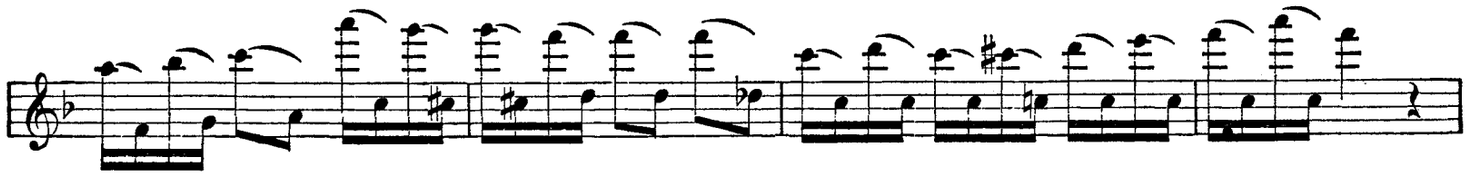
No. 5.

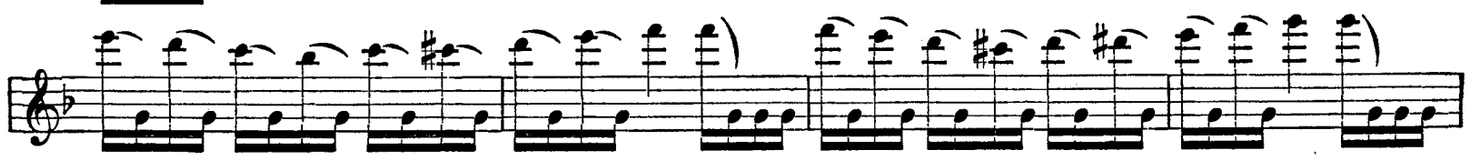


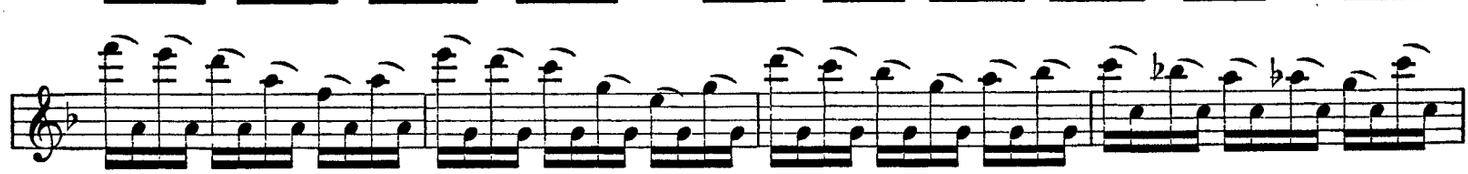


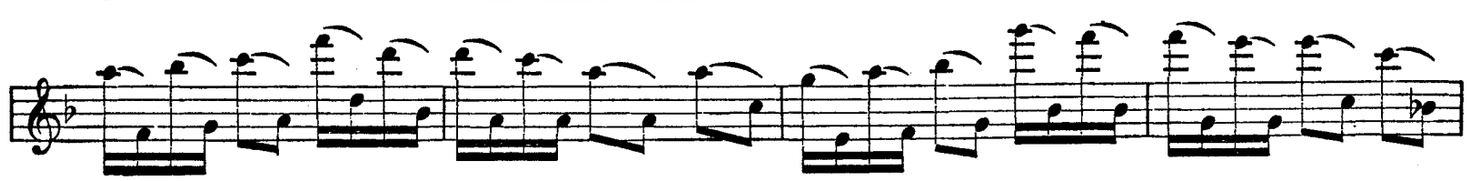
No. 6.

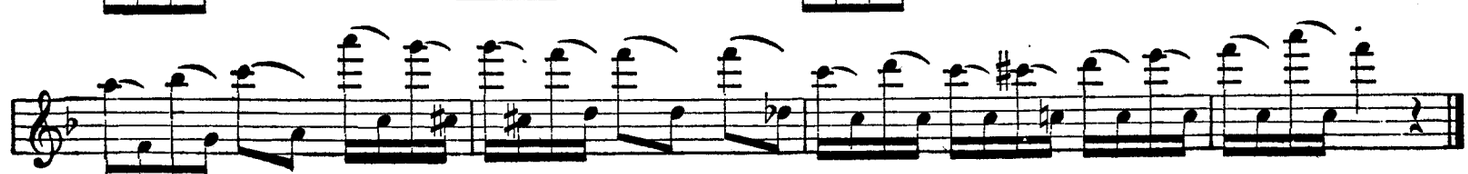




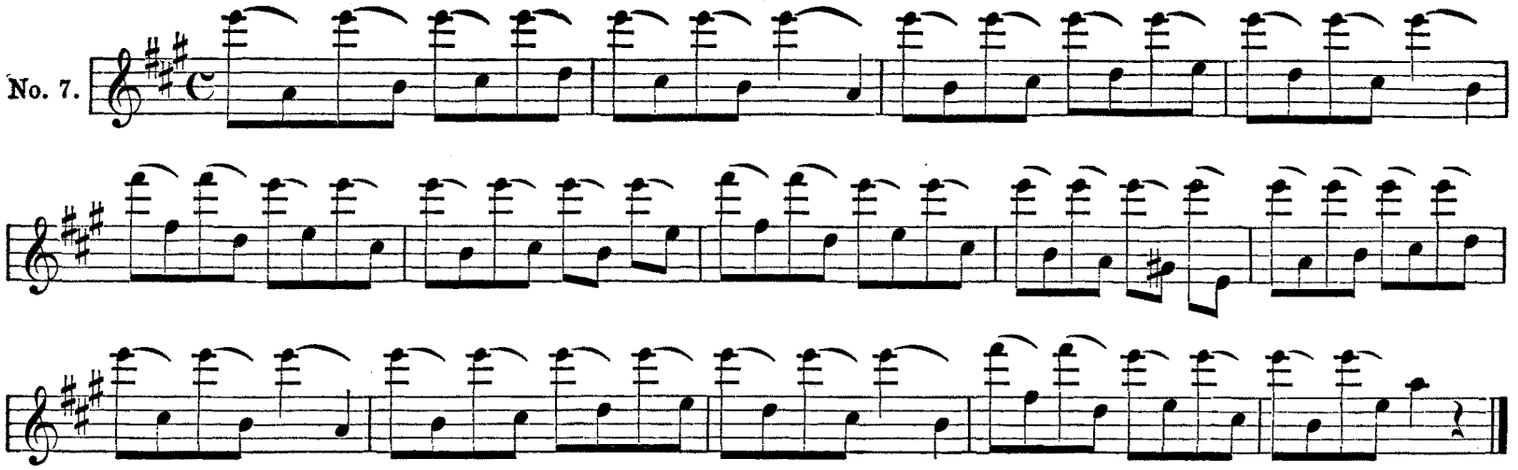




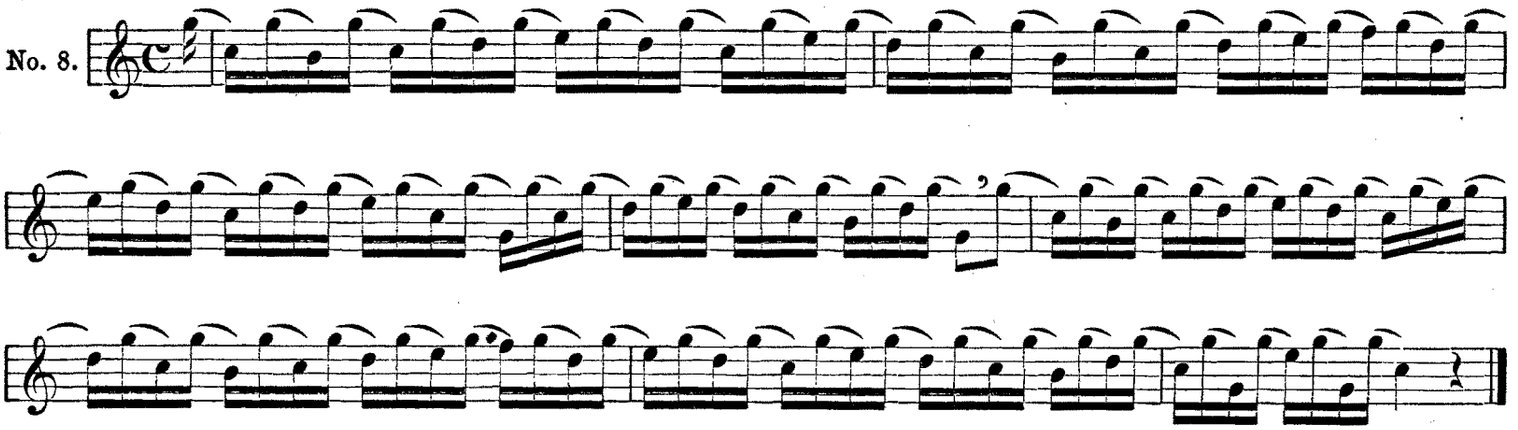




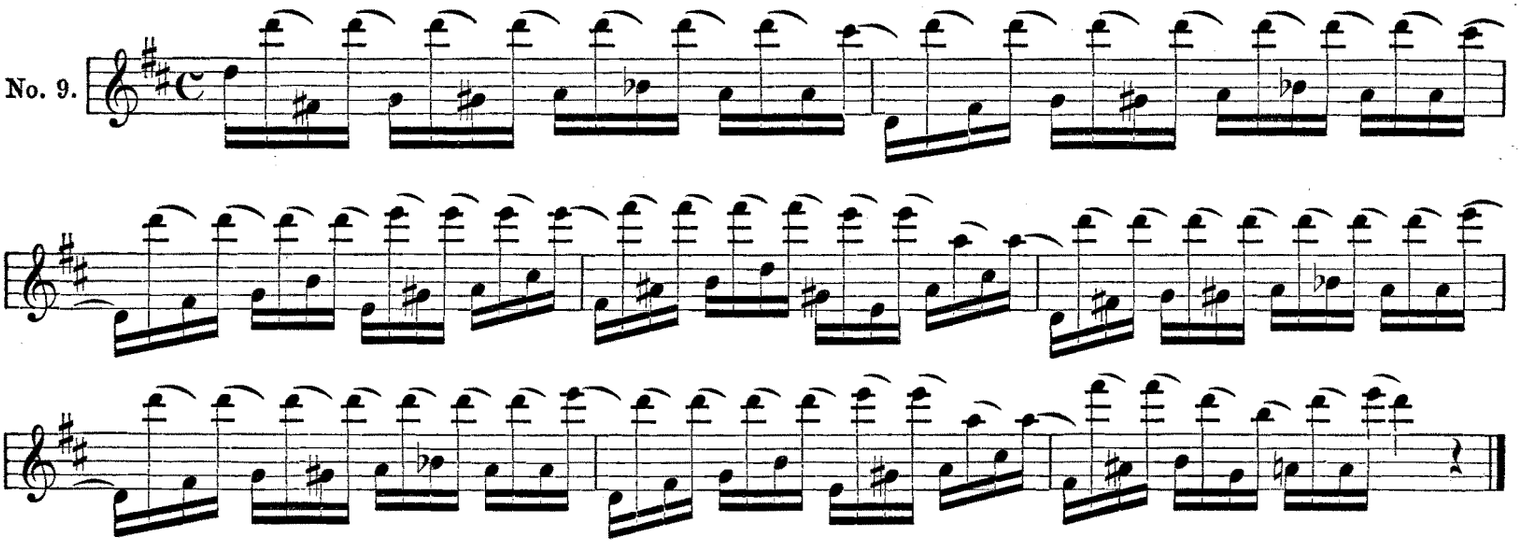
No. 7.



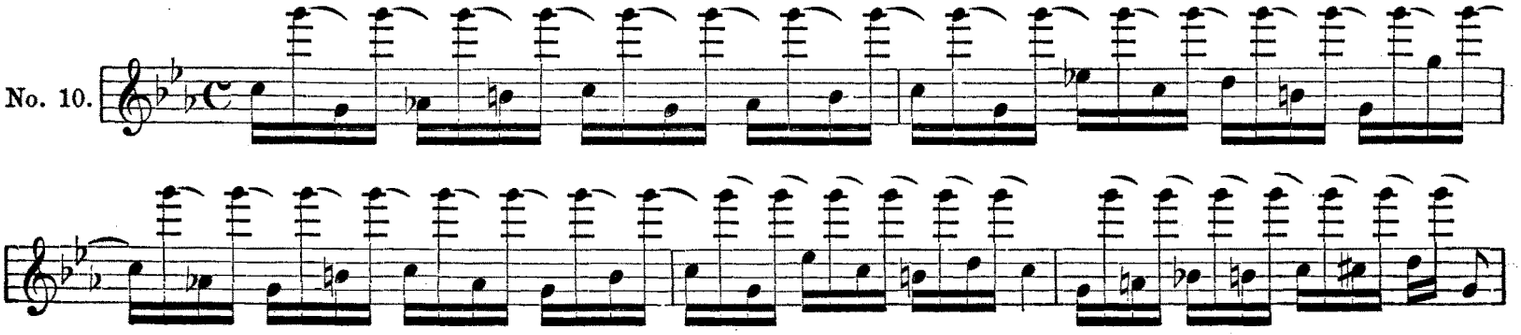
No. 8.

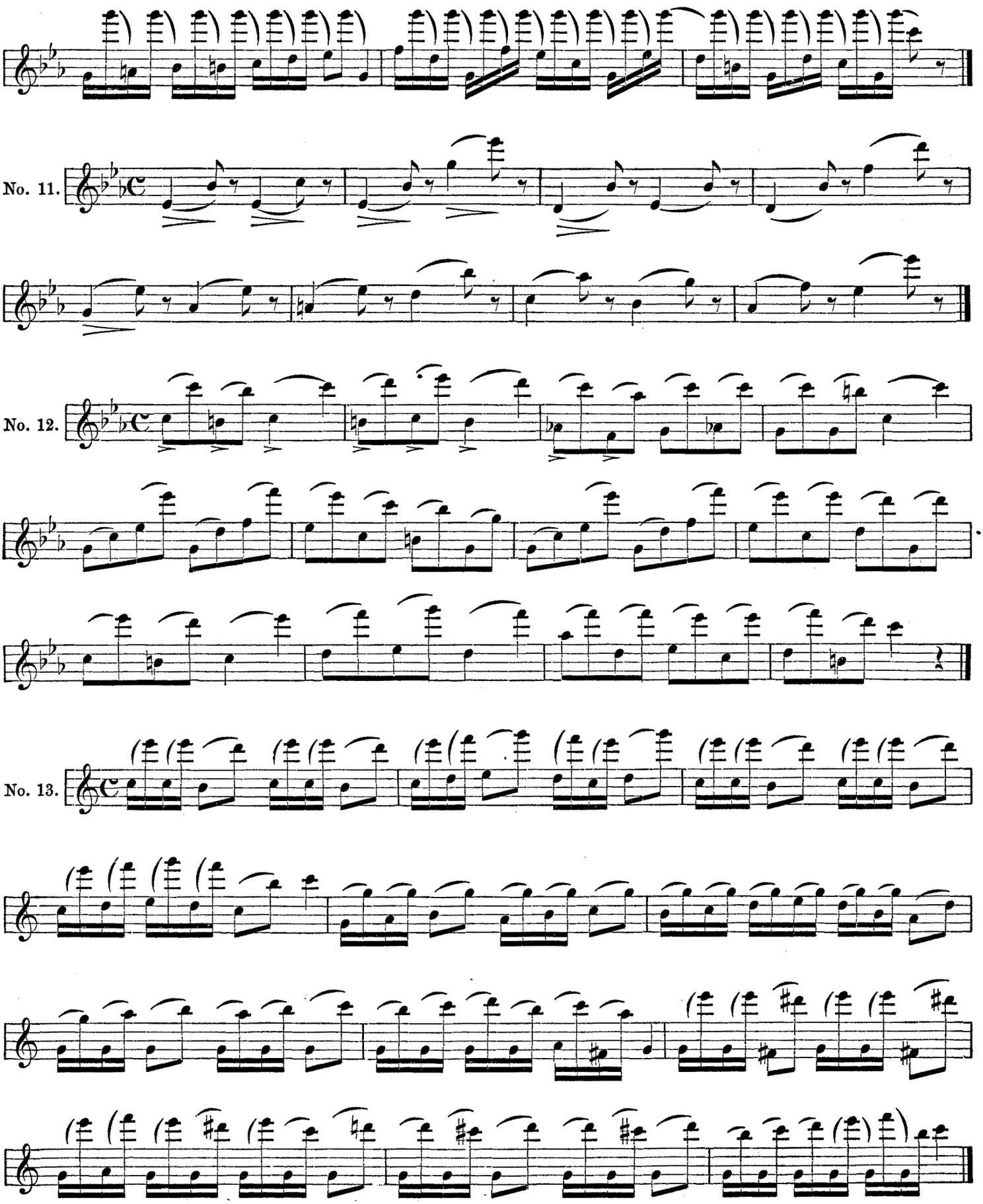


No. 9.

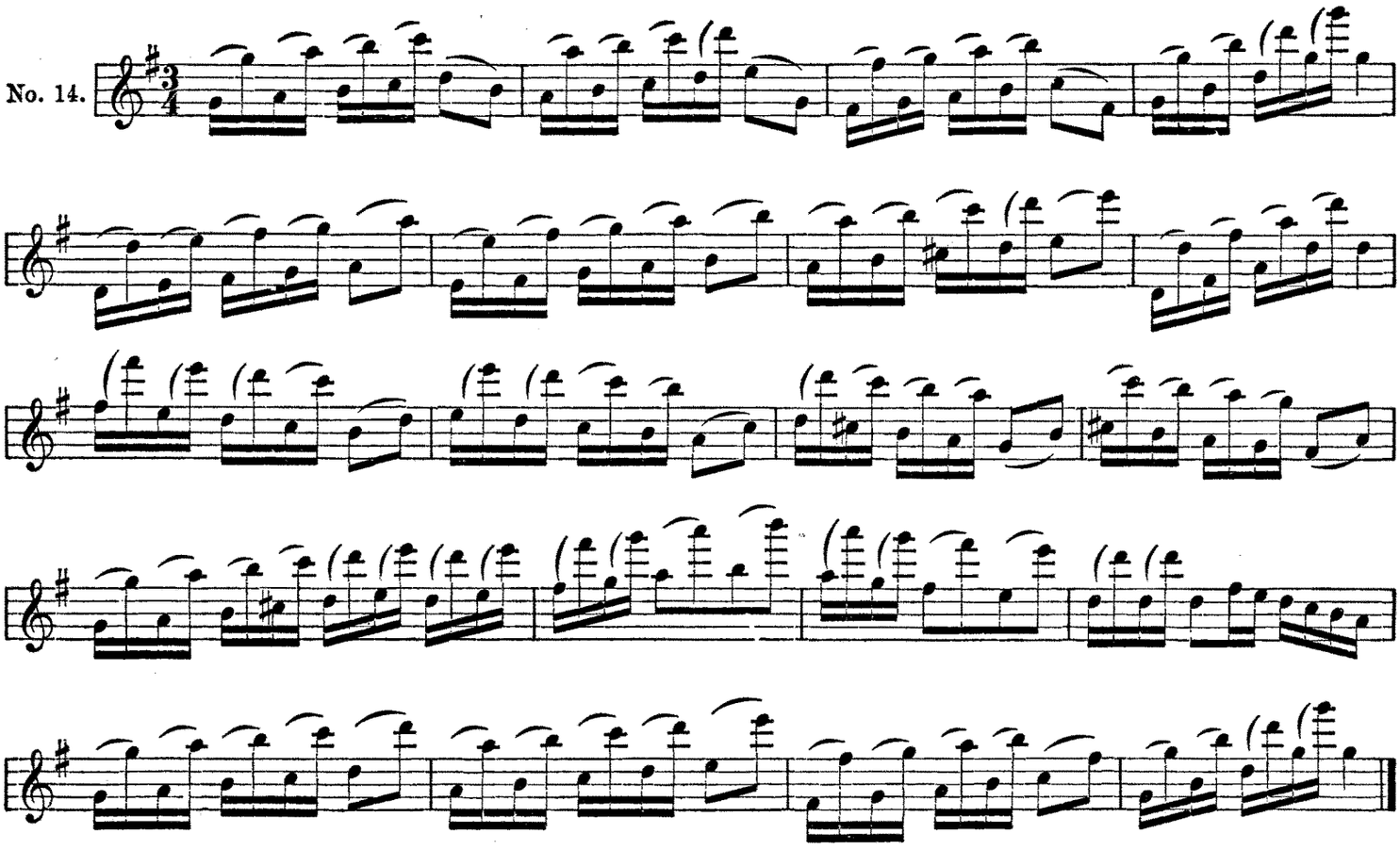


No. 10.

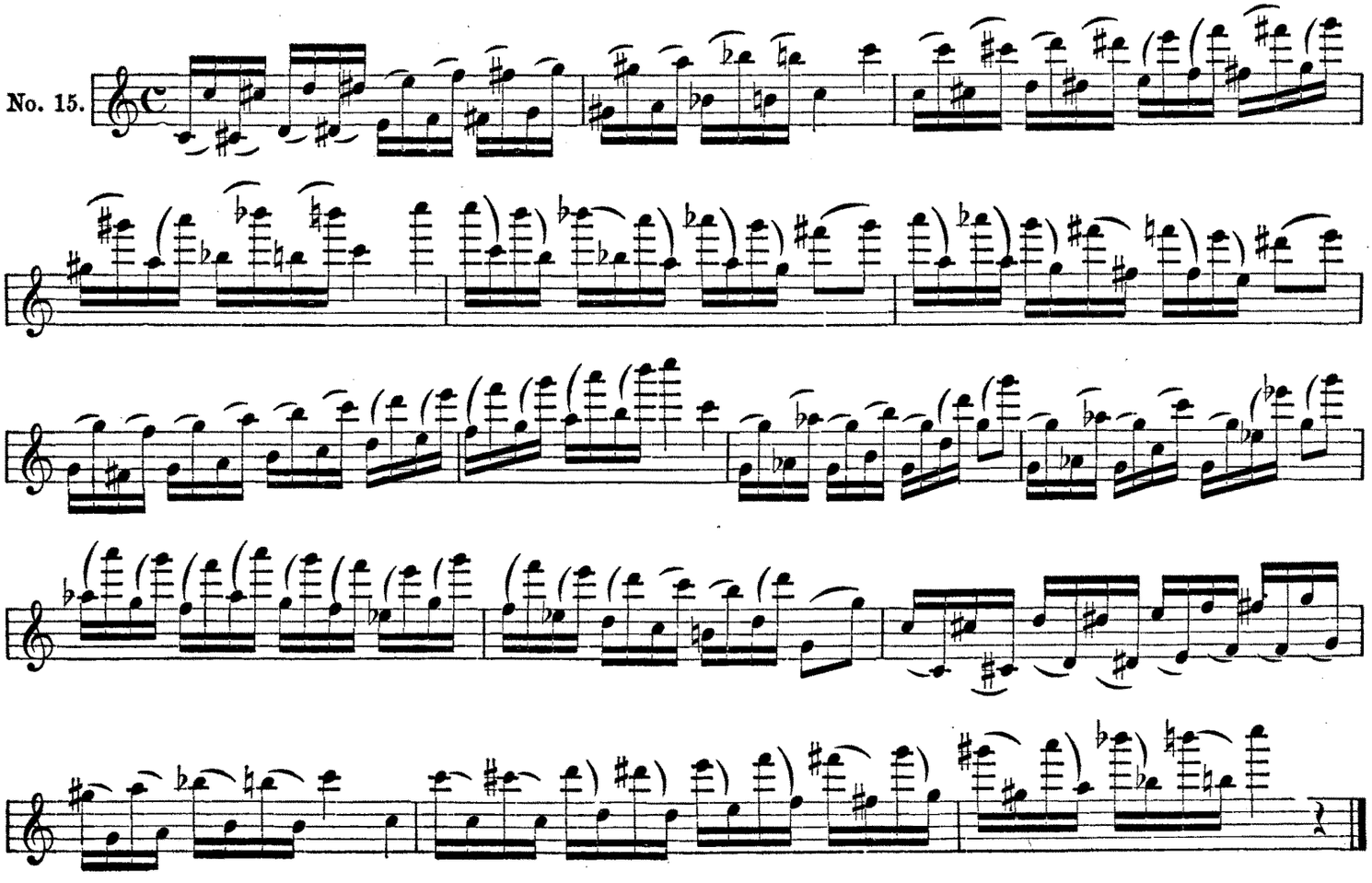



No. 11.
No. 12.
No. 13.

No. 14.



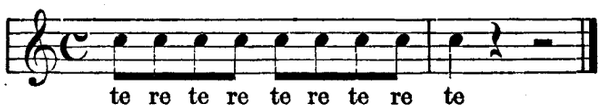
No. 15.



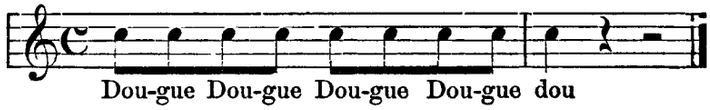
On Double Tongueing.

The ordinary tongueing being found inadequate for the performance of detached notes in very rapid movements, an accelerated system of tongueing was sought for.

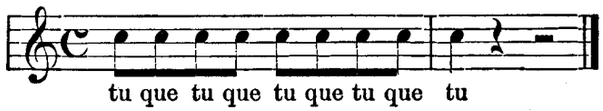
The first thing tried was to add *re* to the syllable *tu*, which is used in the ordinary tongueing, pronouncing *te* for the first syllable.

Ex. 

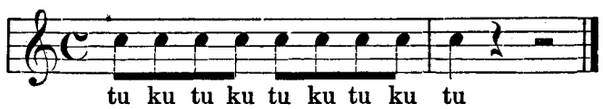
This style of tongueing fell into disuse because of the bad effect produced.

Afterwards *Dou-gue* was thought of: 

the effect of this pronunciation was too soft, the separation of the notes not being sufficiently distinct.

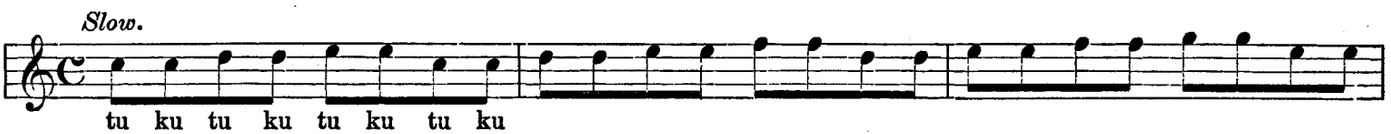
Then the pronunciation was altered to *tu-que*, 

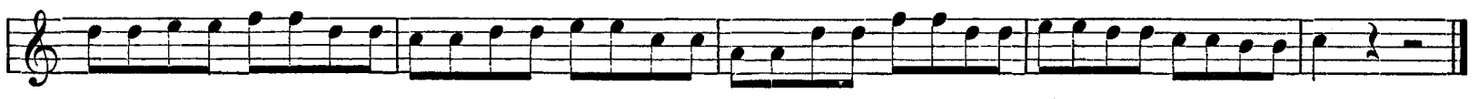
This answered pretty fairly, but it was wanting in regularity; the change of vowel in the pronunciation gave to the first note greater force than to the second.

Finally the pronunciation adopted was *tu - ku*, 

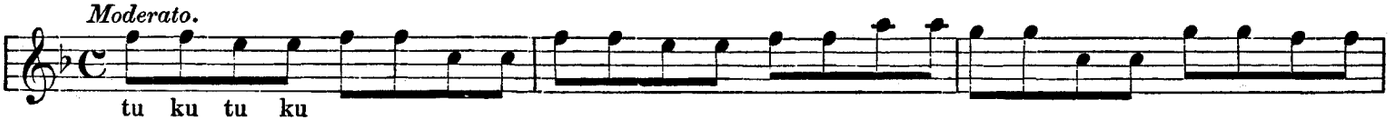
this style of tongueing very fairly unites the sonority with the regularity, and is called double tongueing. The learner in practising this must devote all his attention to the second note, giving it the same degree of sound and the same value as the first. The observance of this rule is the only means by which double tongueing may be performed with lightness and regularity.

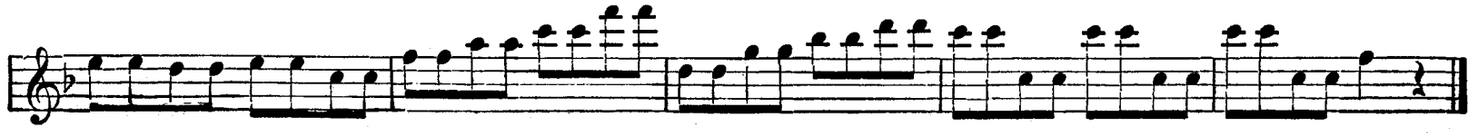
No. 1. *Slow.*





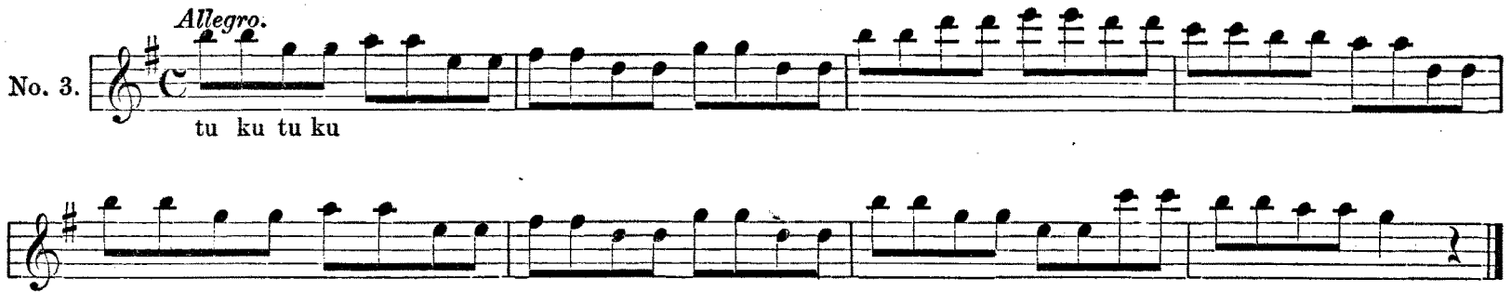
No. 2. *Moderato.*



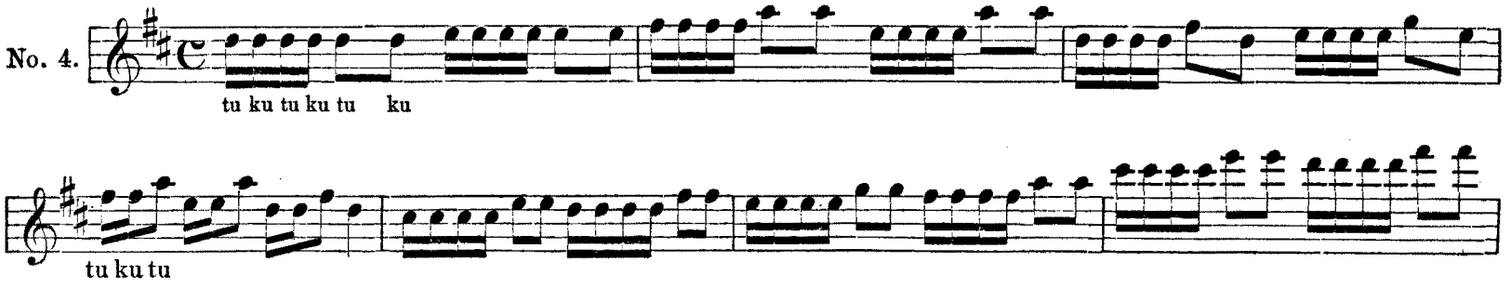


Allegro.

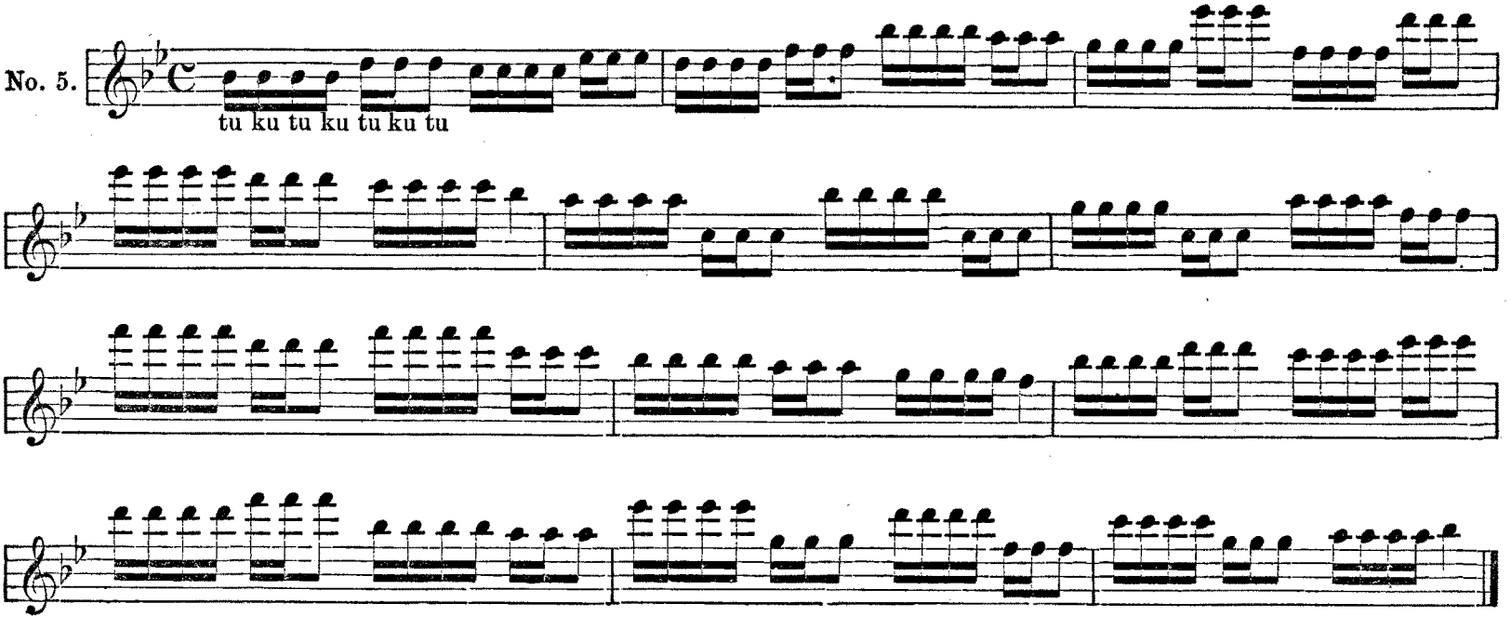
No. 3.



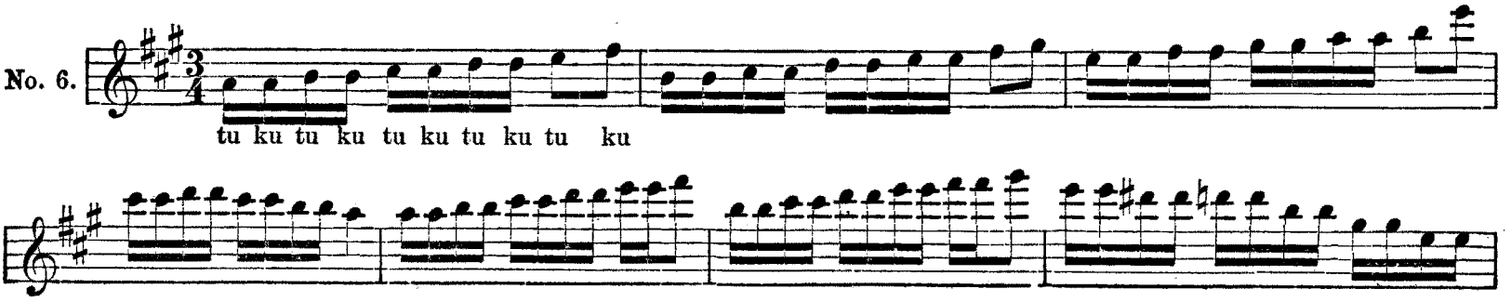
No. 4.

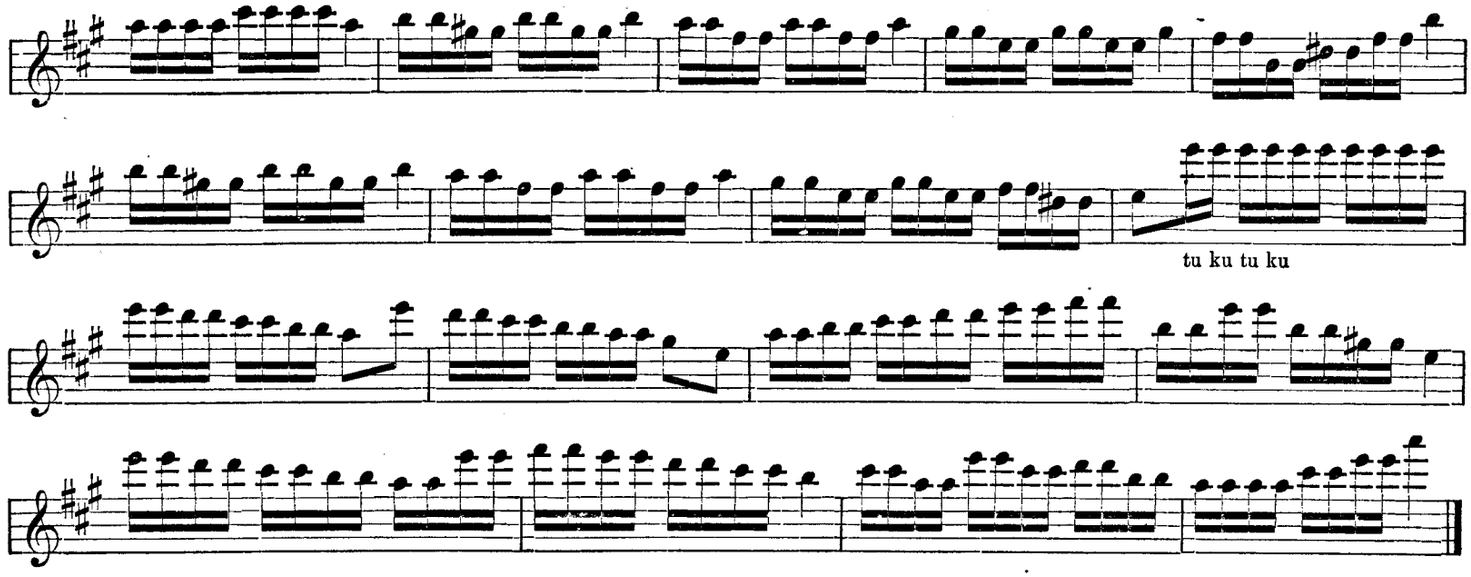


No. 5.

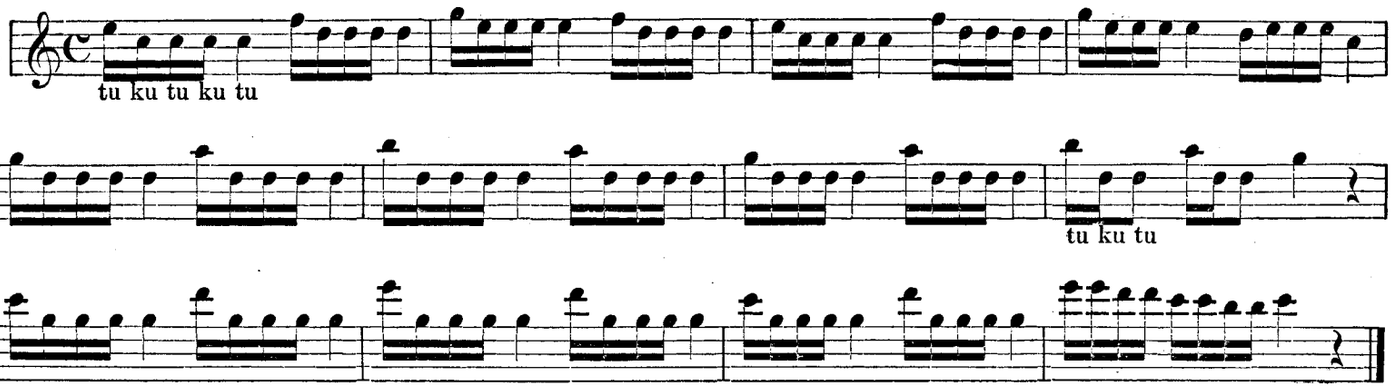


No. 6.

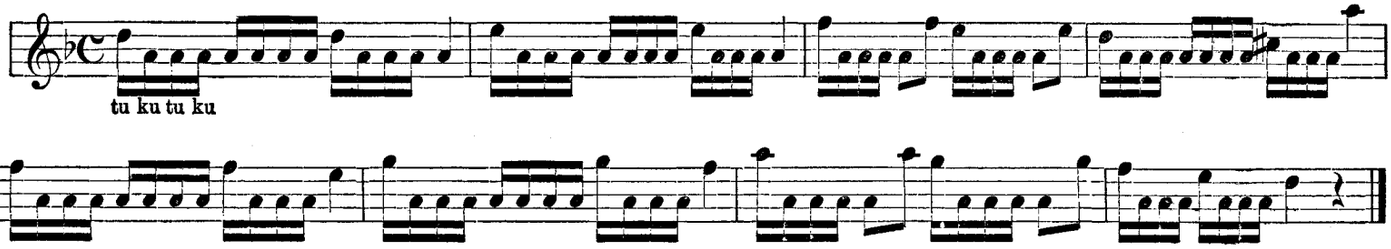



tu ku tu ku

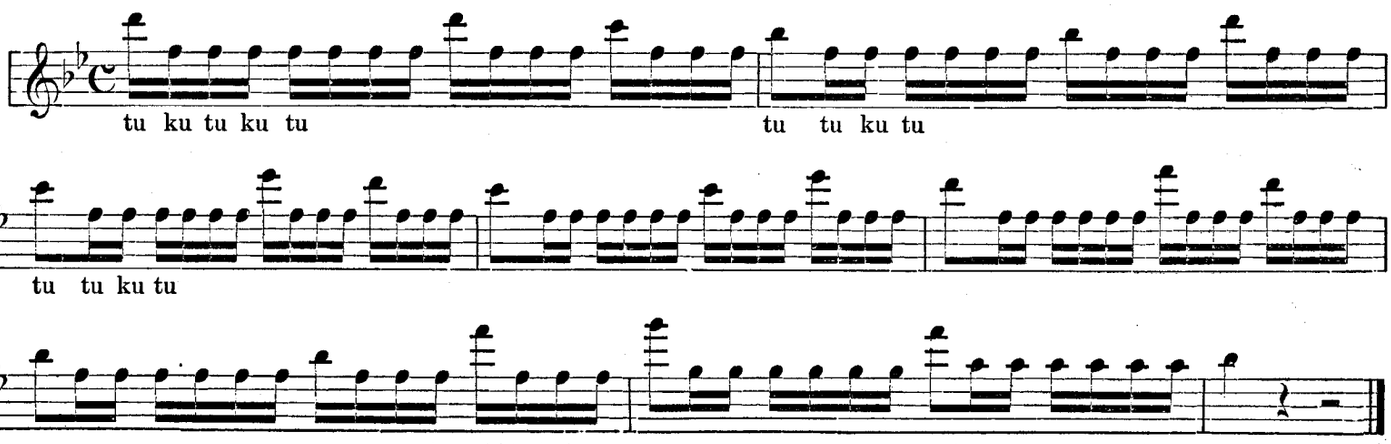
No. 7.


tu ku tu ku tu
tu ku tu

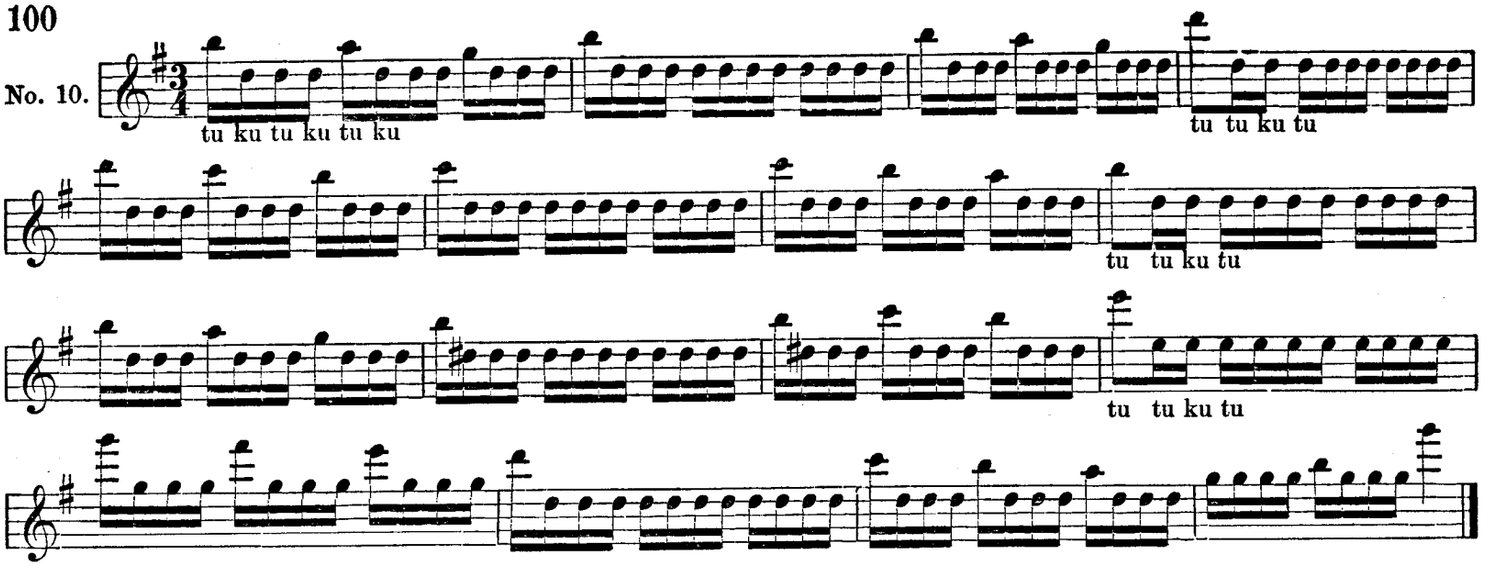
No. 8.


tu ku tu ku

No. 9.

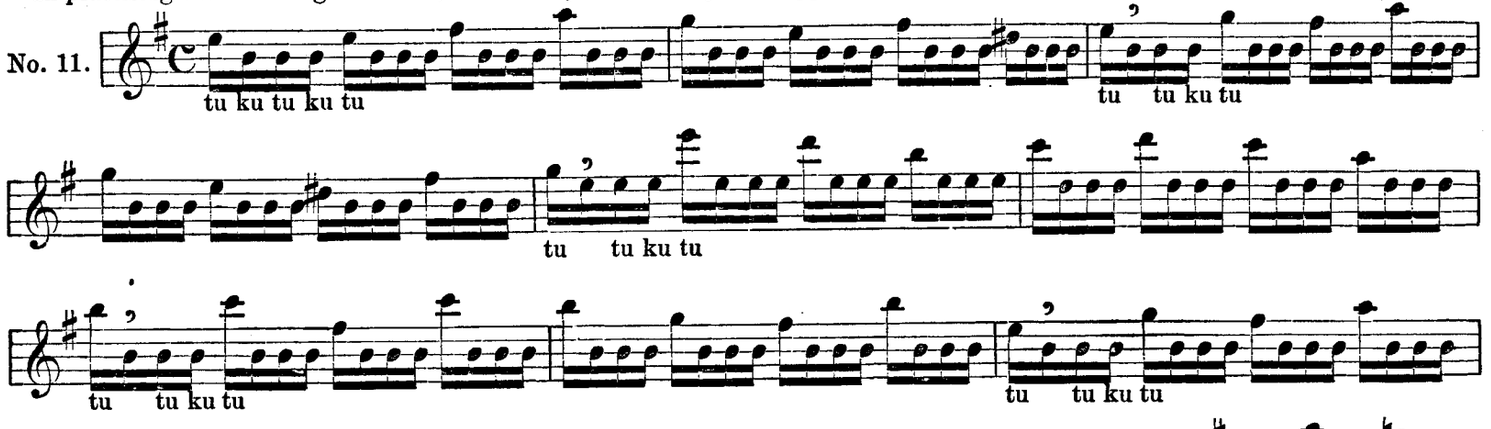

tu ku tu ku tu
tu tu ku tu
tu tu ku tu

No. 10.

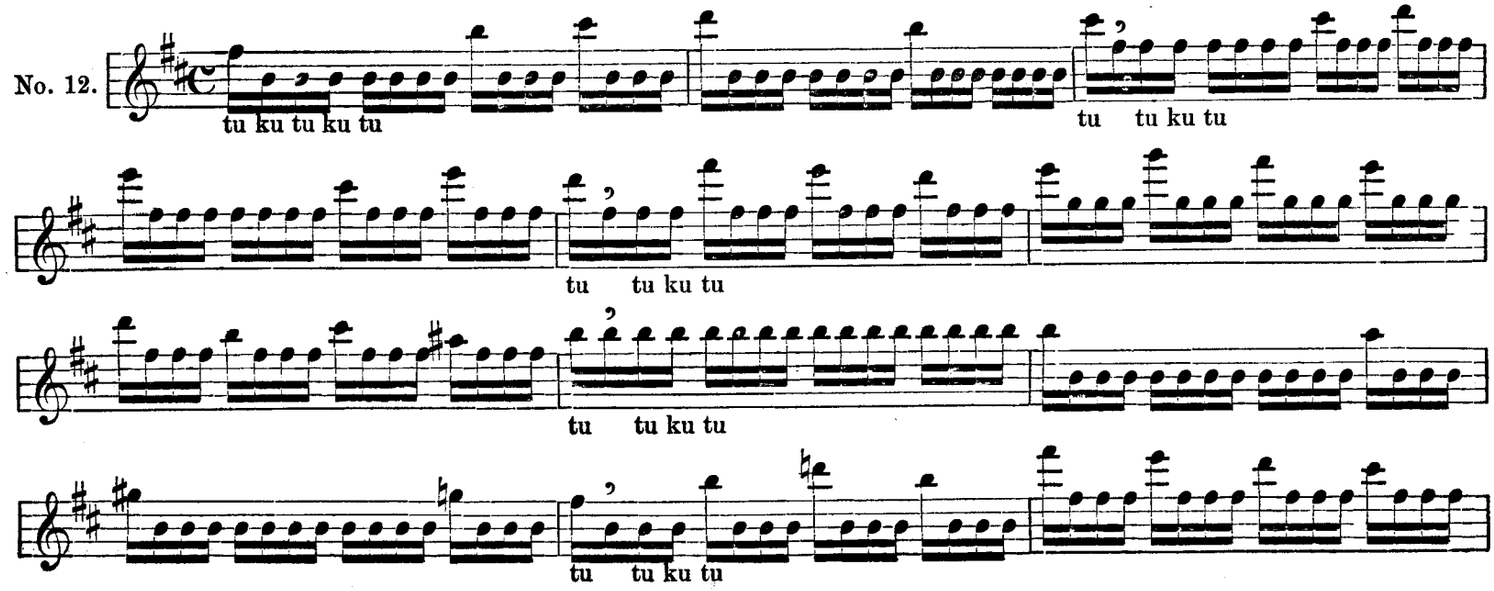


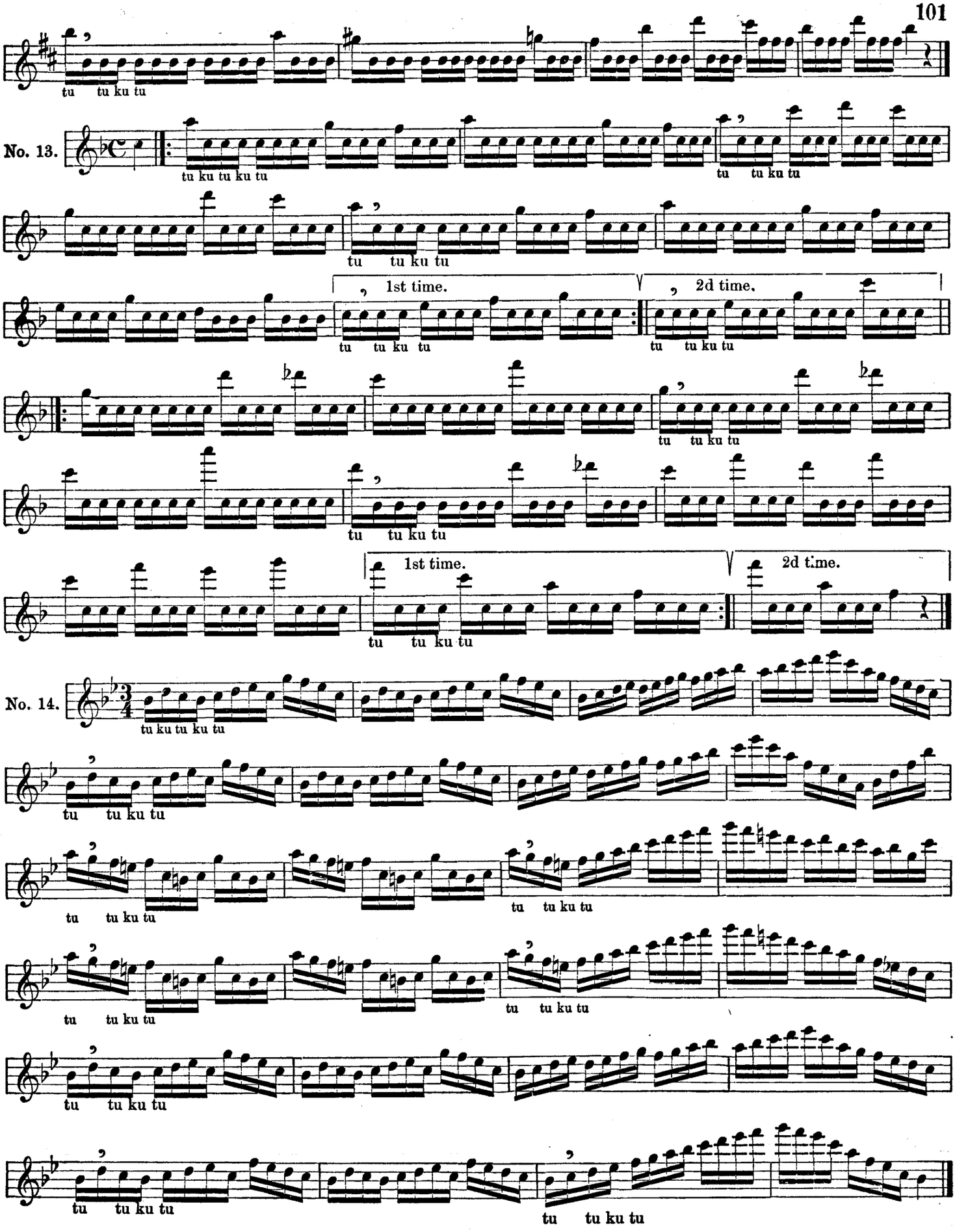
In practising the following exercises, breath may be taken by the suppression of those notes over which a comma is placed.

No. 11.

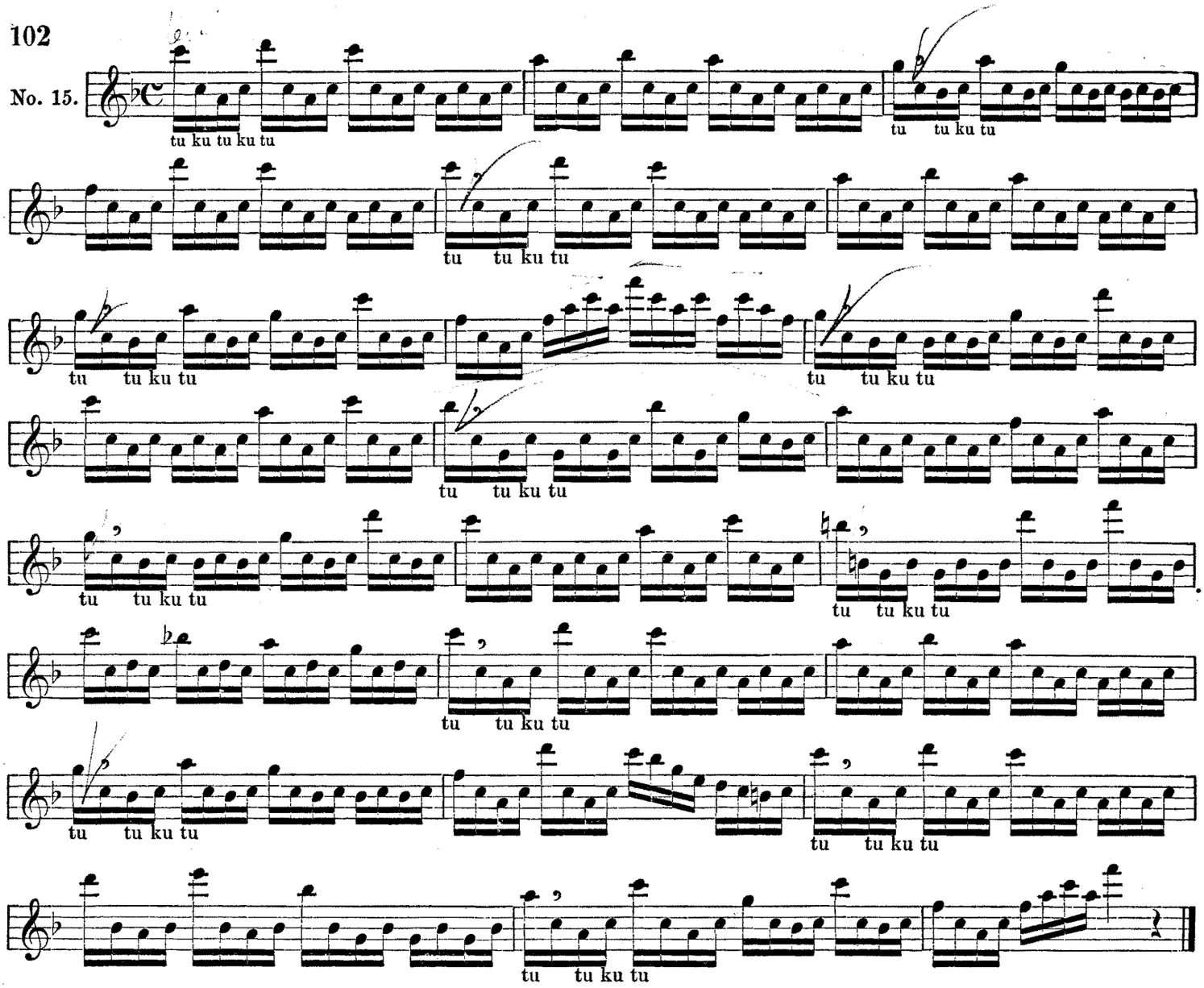


No. 12.

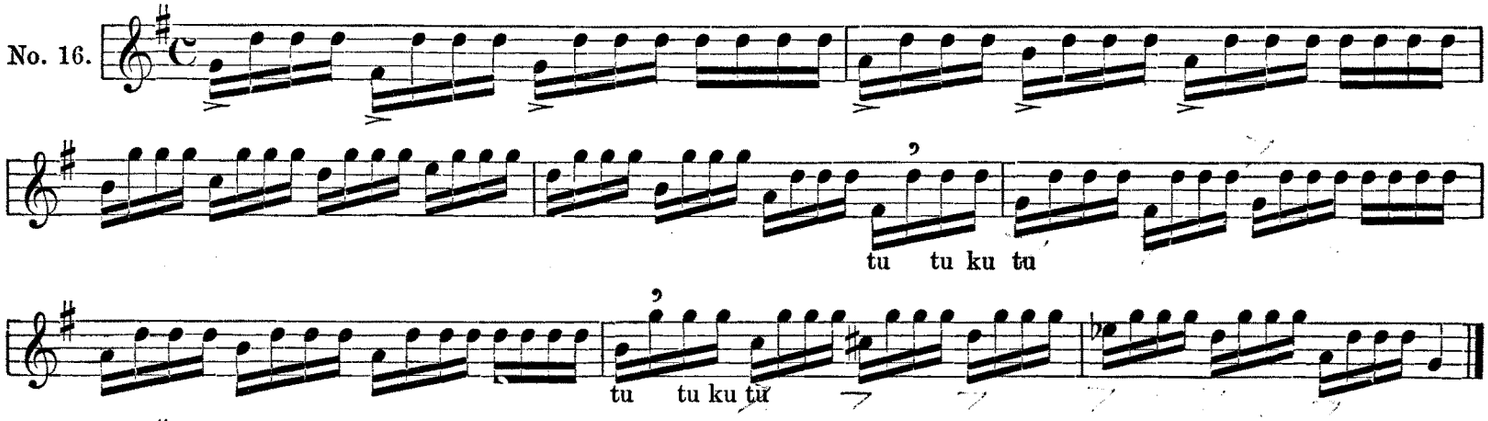



tu tu ku tu
No. 13.
tu ku tu ku tu
tu tu ku tu
1st time.
2d time.
No. 14.

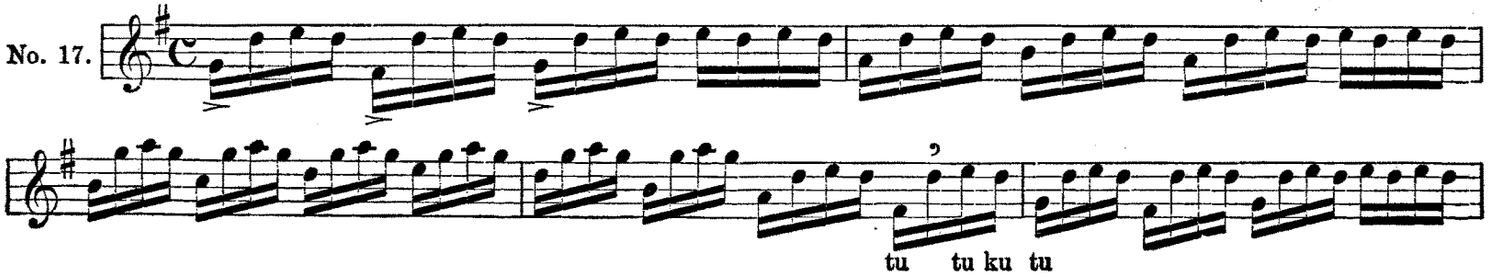
No. 15.

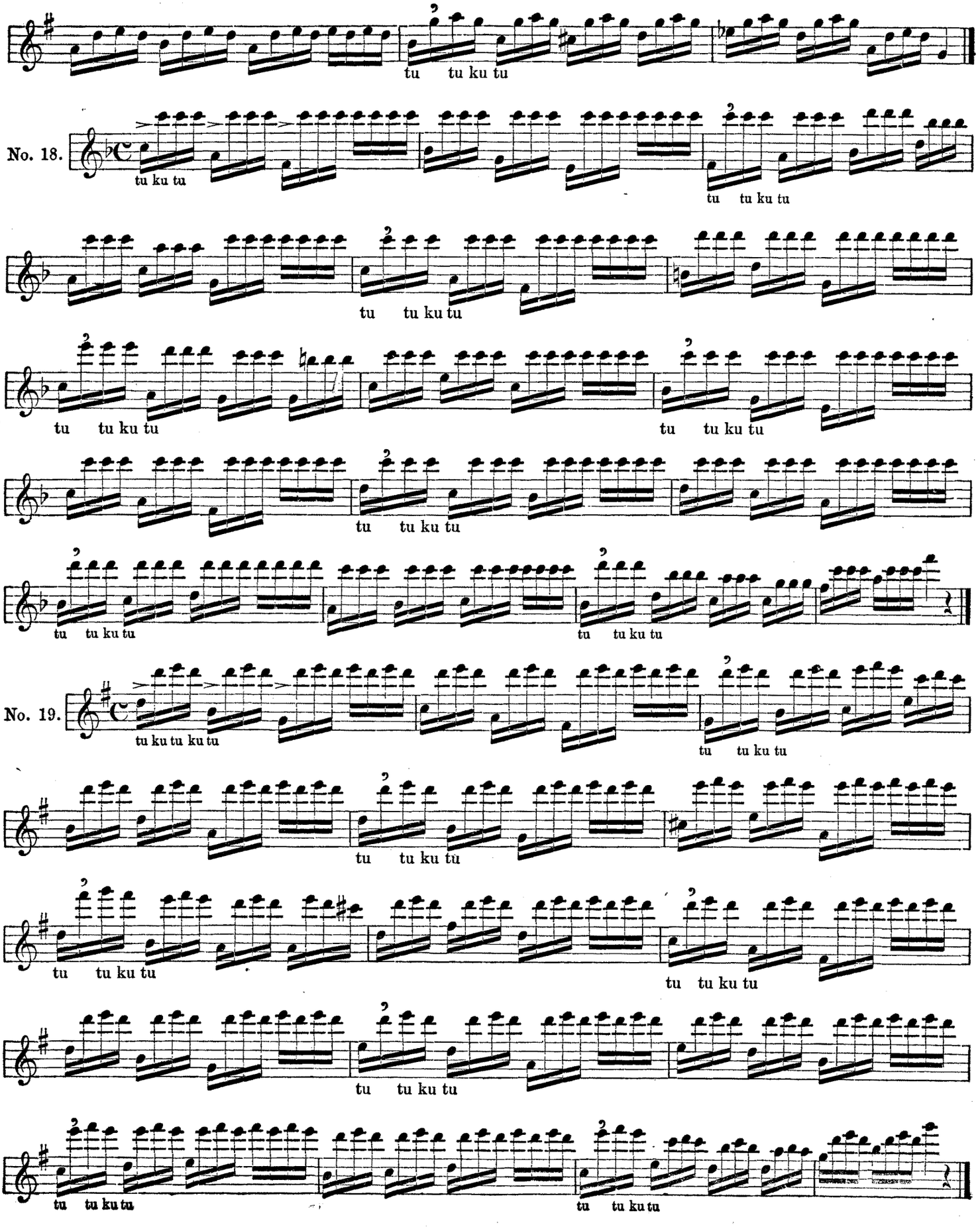


No. 16.

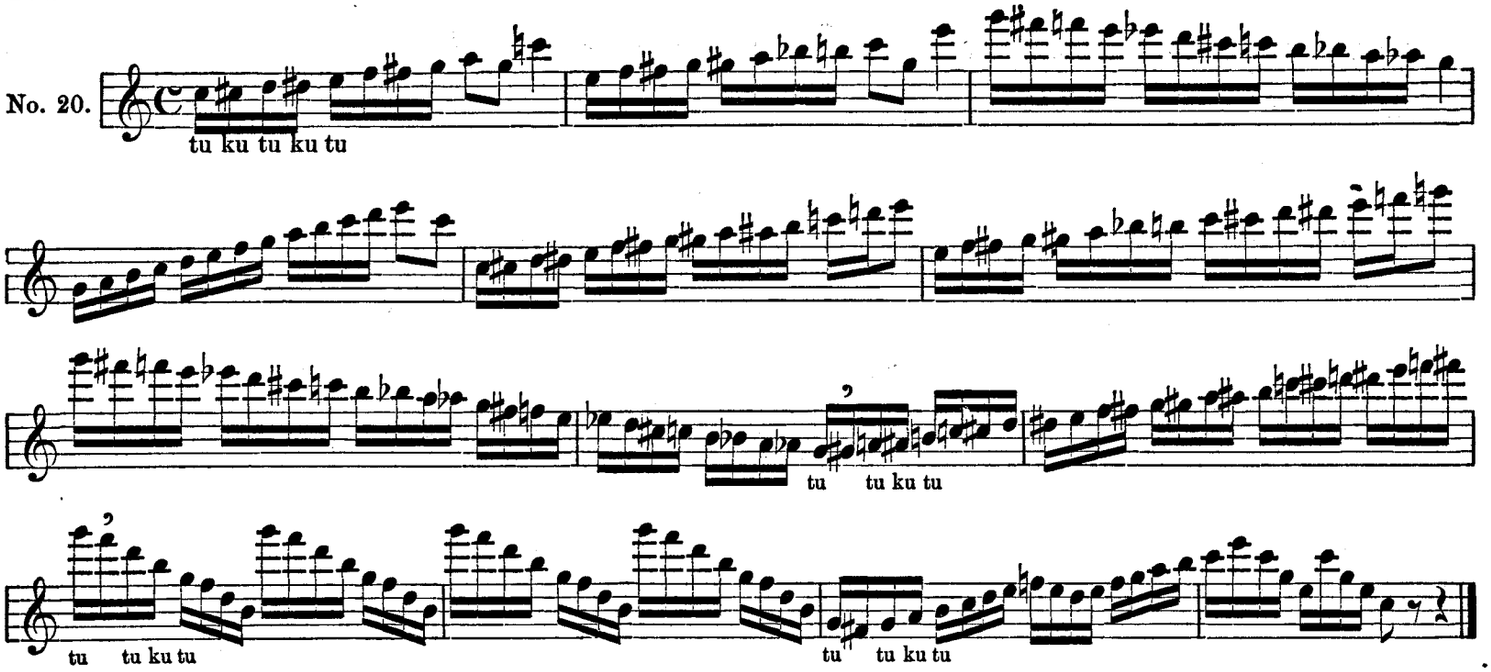


No. 17.



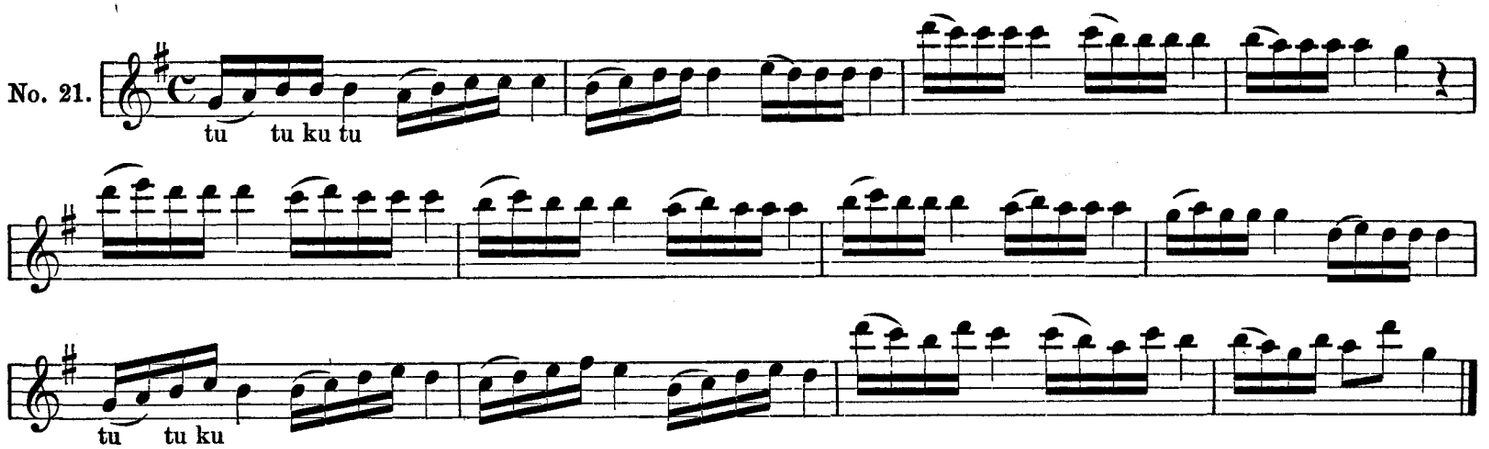

tu tu ku tu
No. 18.
tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
No. 19.
tu ku tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu

No. 20.

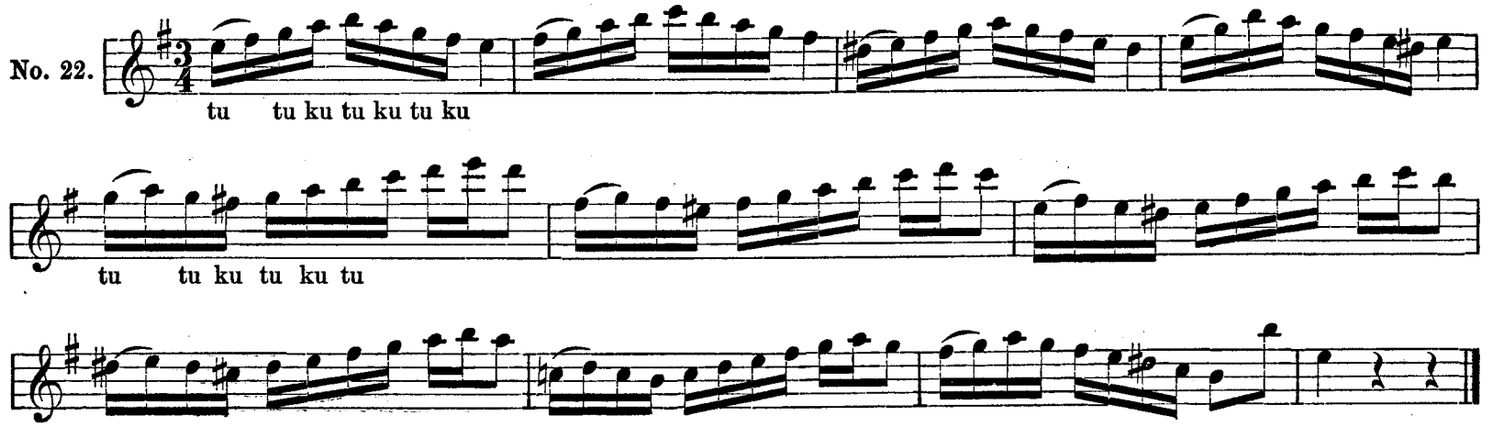


Slur and Double Tongue.

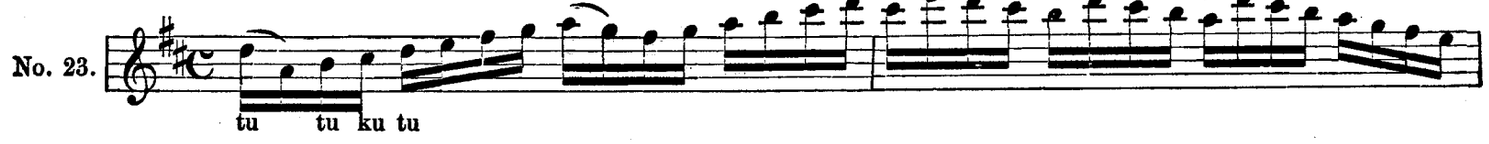
No. 21.

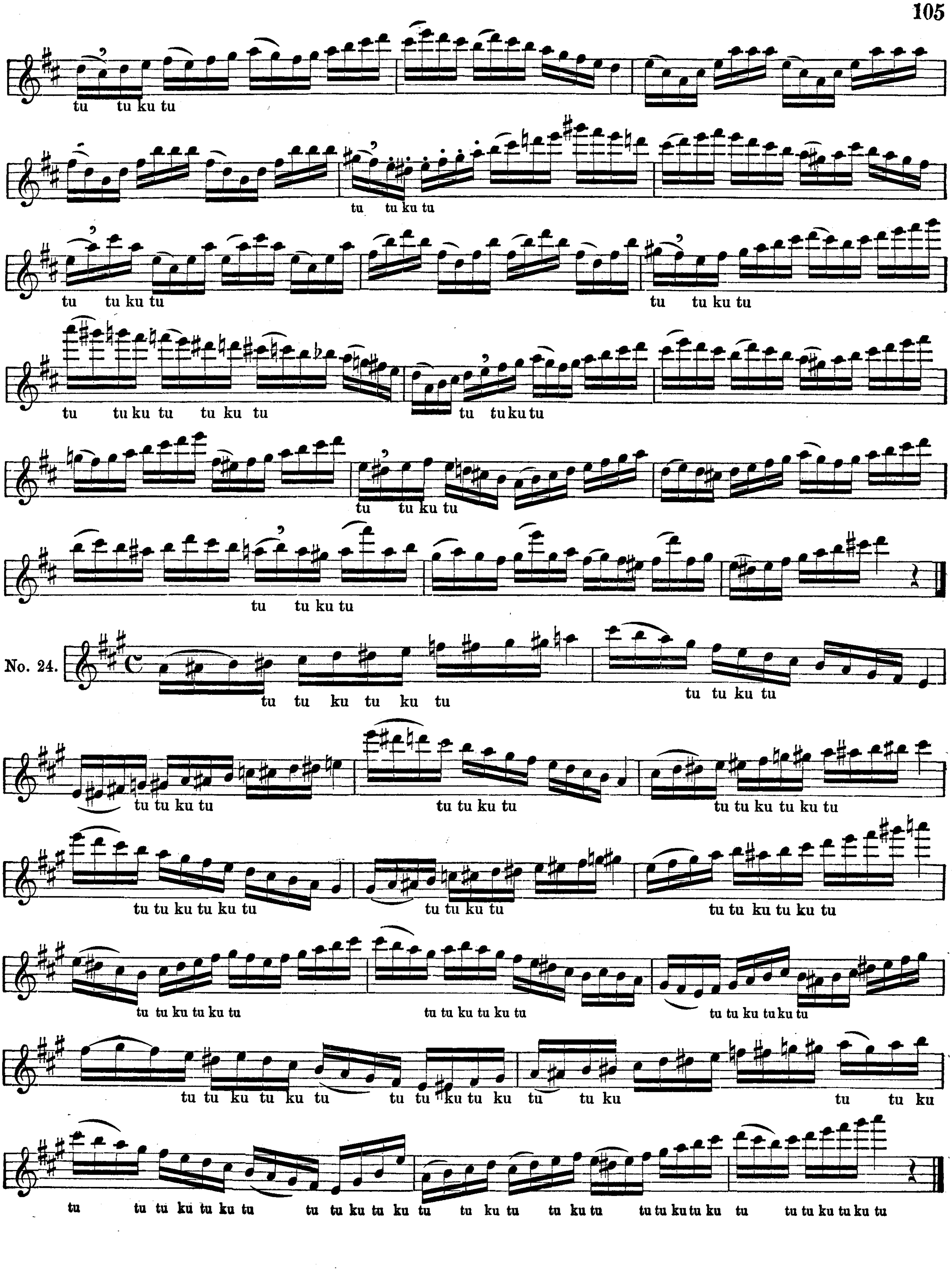


No. 22.



No. 23.

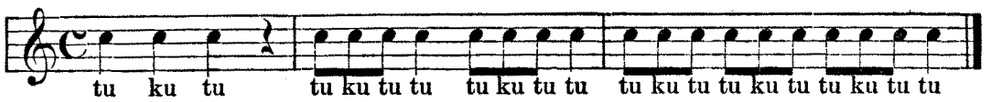



tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
No. 24.
tu tu ku tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu tu ku
tu tu ku
tu
tu tu ku tu ku tu
tu tu ku tu ku tu
tu ku tu
tu ku tu
tu tu ku tu ku tu
tu tu ku tu ku tu

Triple Tongueing.

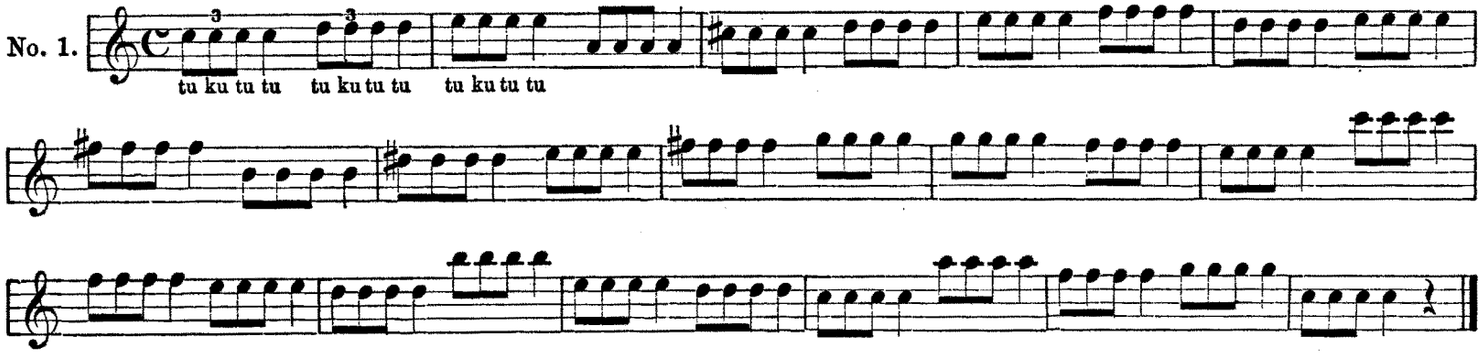
Triple tongueing is to the triplet what double tongueing is to the sixteenth.

It is pronounced tu ku tu. Ex.

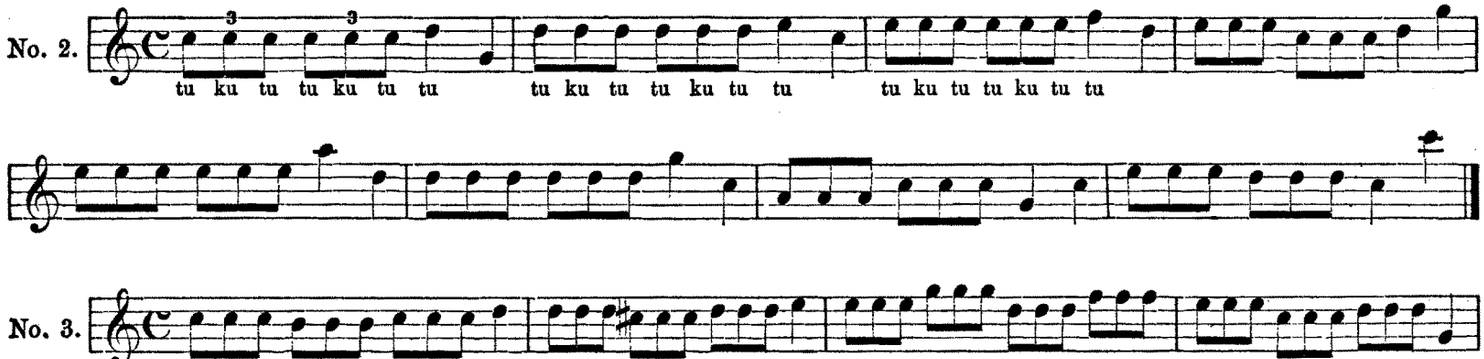


The same as in double tongueing, the sound of the second syllable is weaker than that of the first; therefore the second note of the triplet must be blown with greater force.

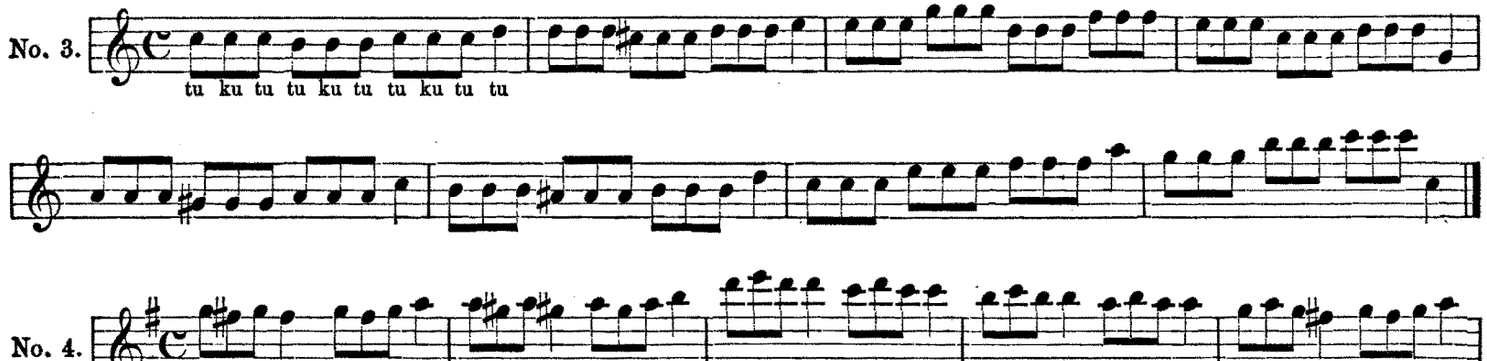
No. 1.



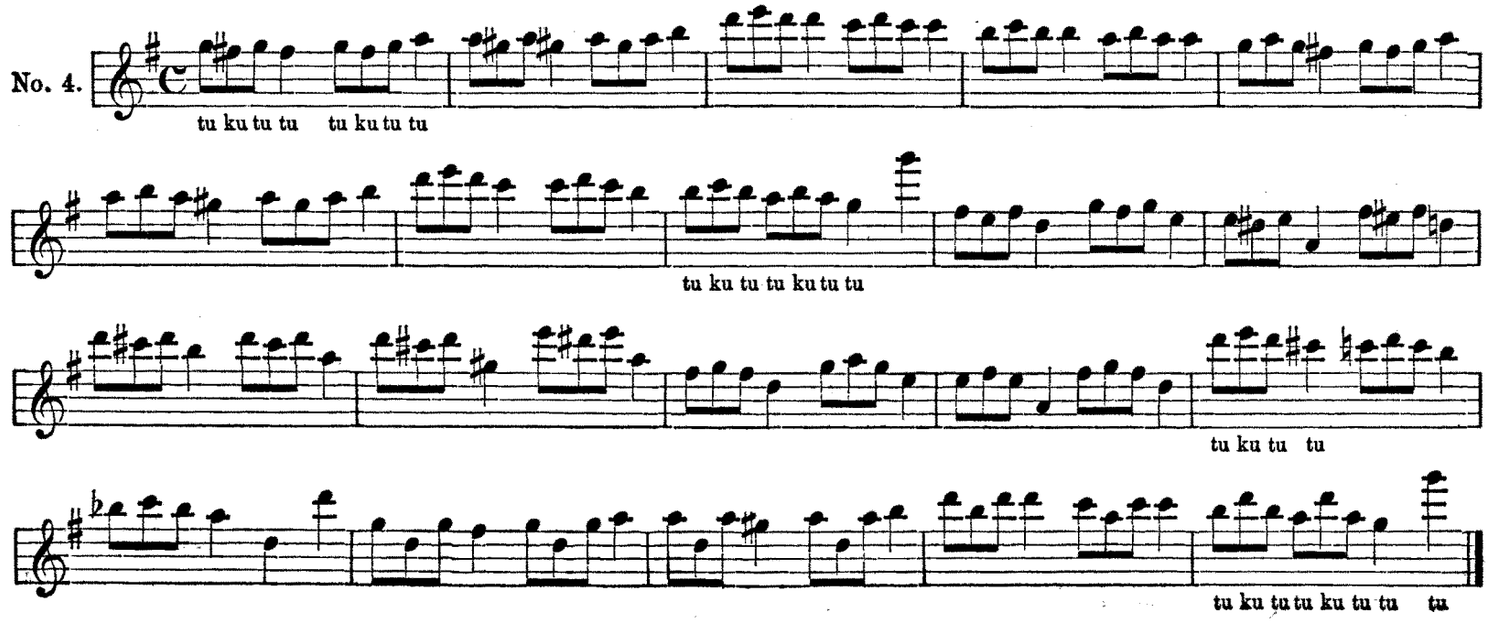
No. 2.



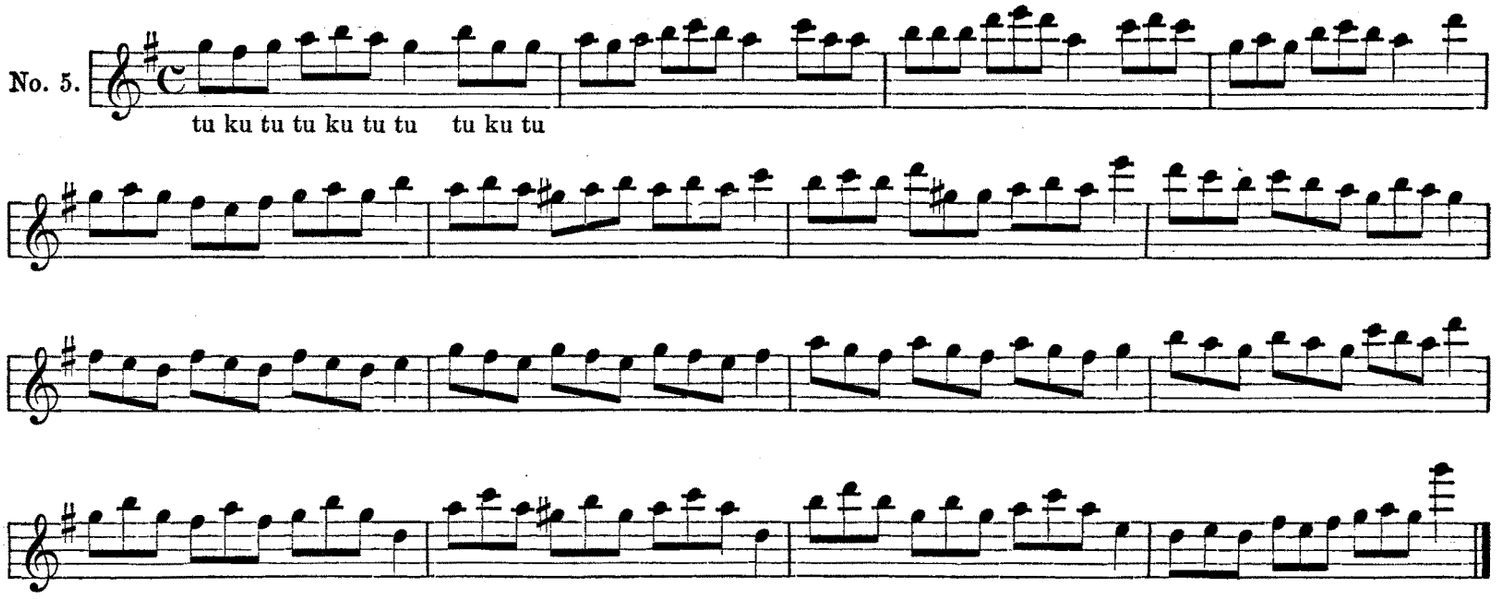
No. 3.



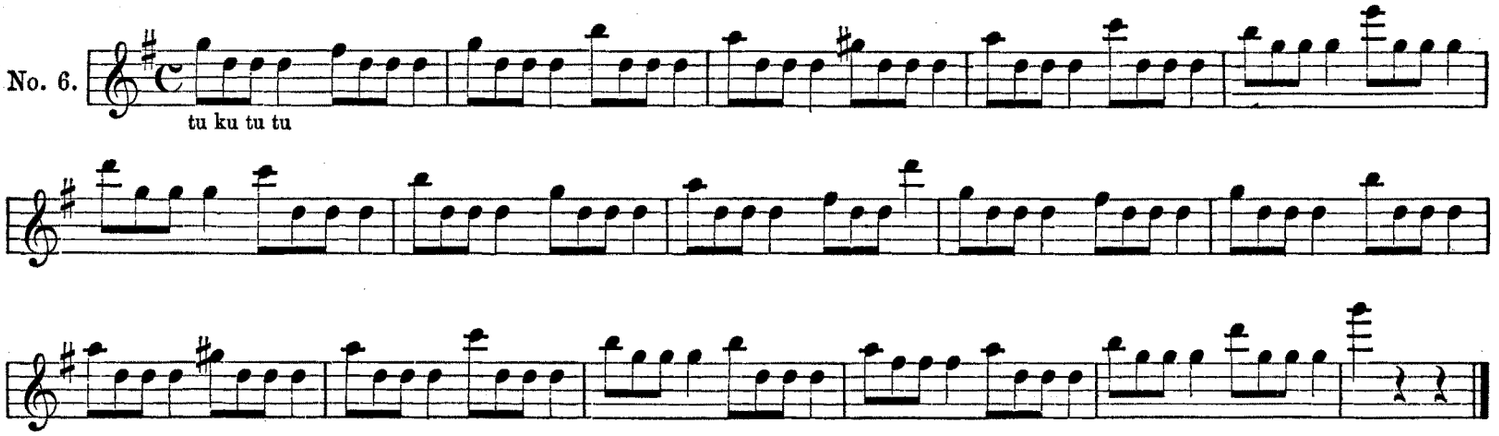
No. 4.



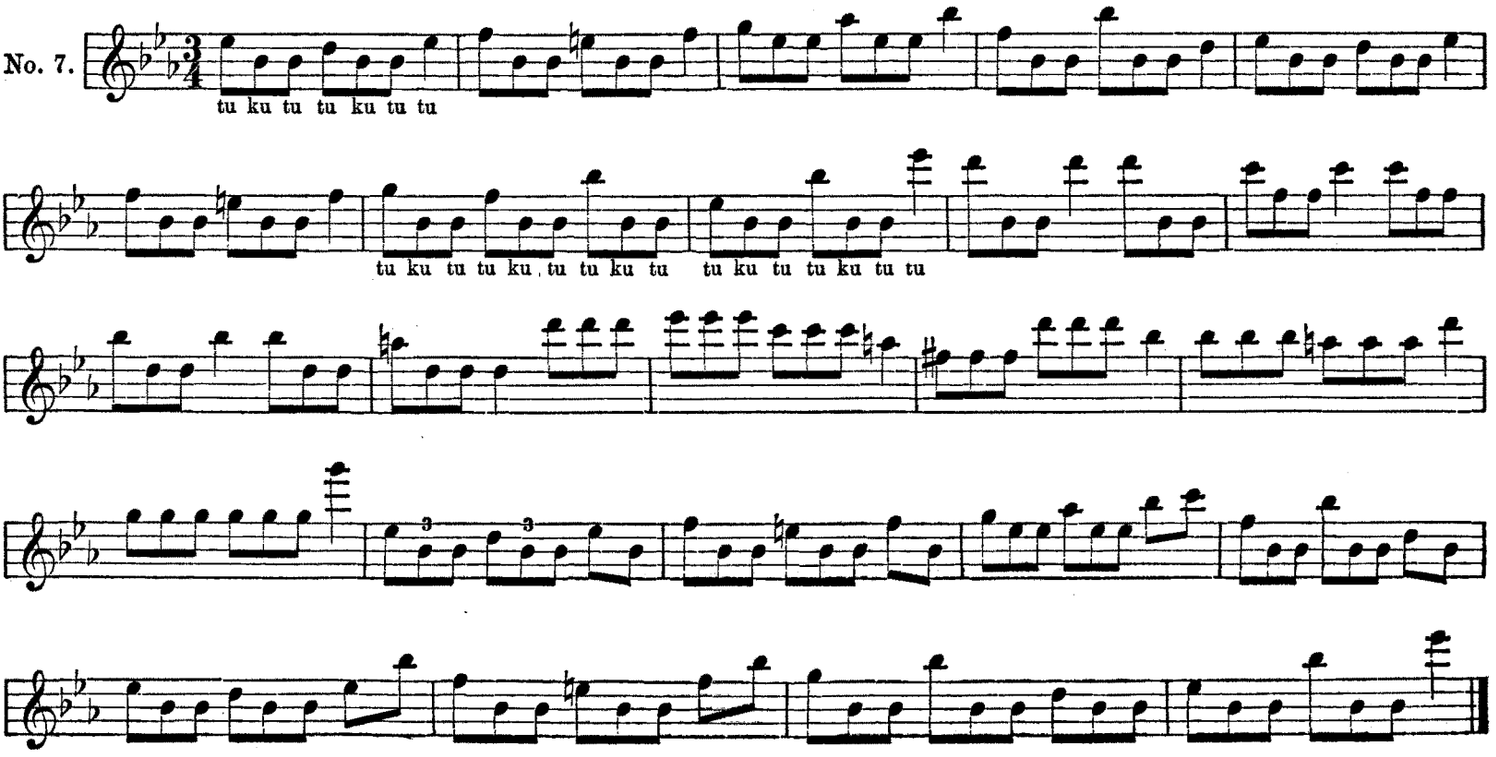
No. 5.


tu ku tu tu ku tu tu tu ku tu

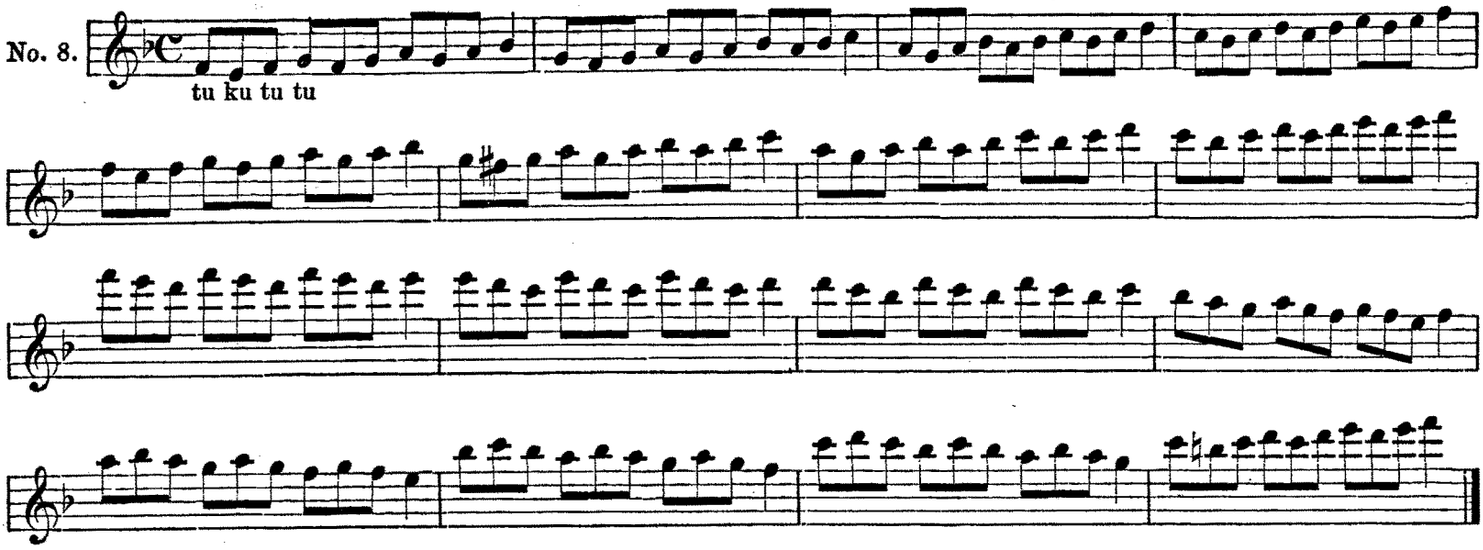
No. 6.


tu ku tu tu

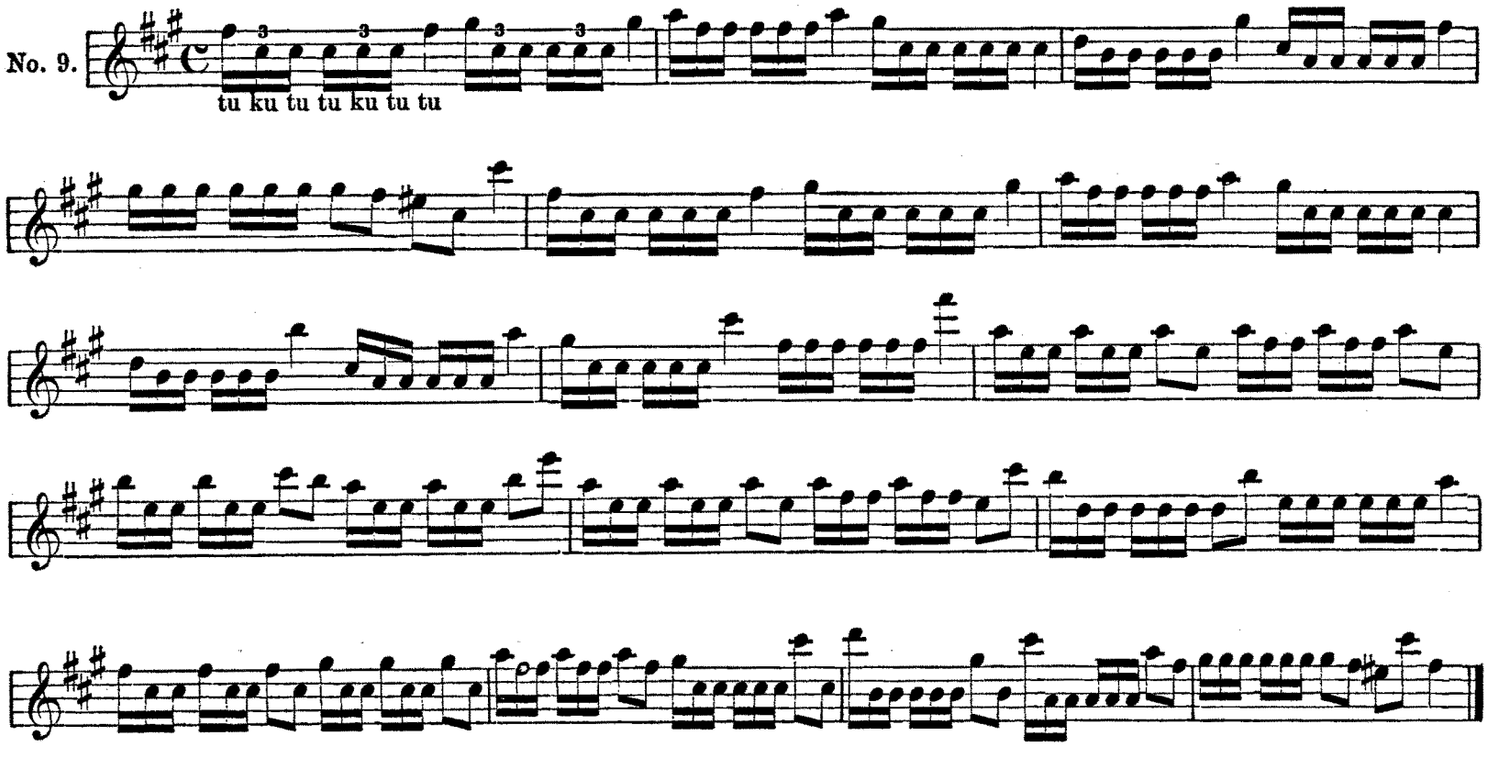
No. 7.


tu ku tu tu ku tu tu
tu ku tu tu ku, tu tu ku tu
tu ku tu tu ku tu tu

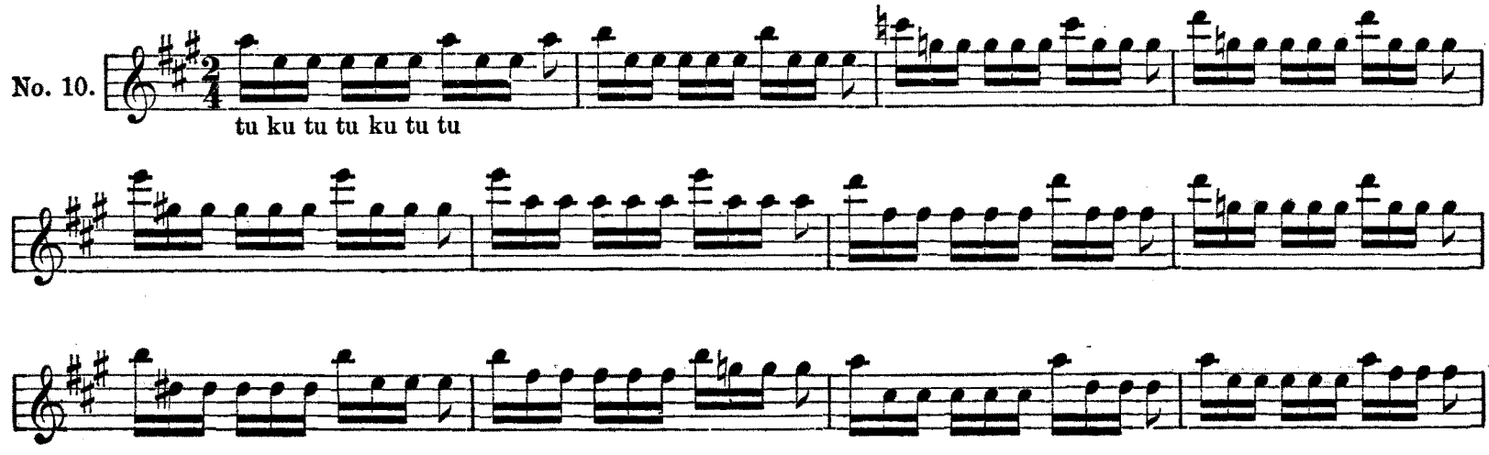
No. 8.

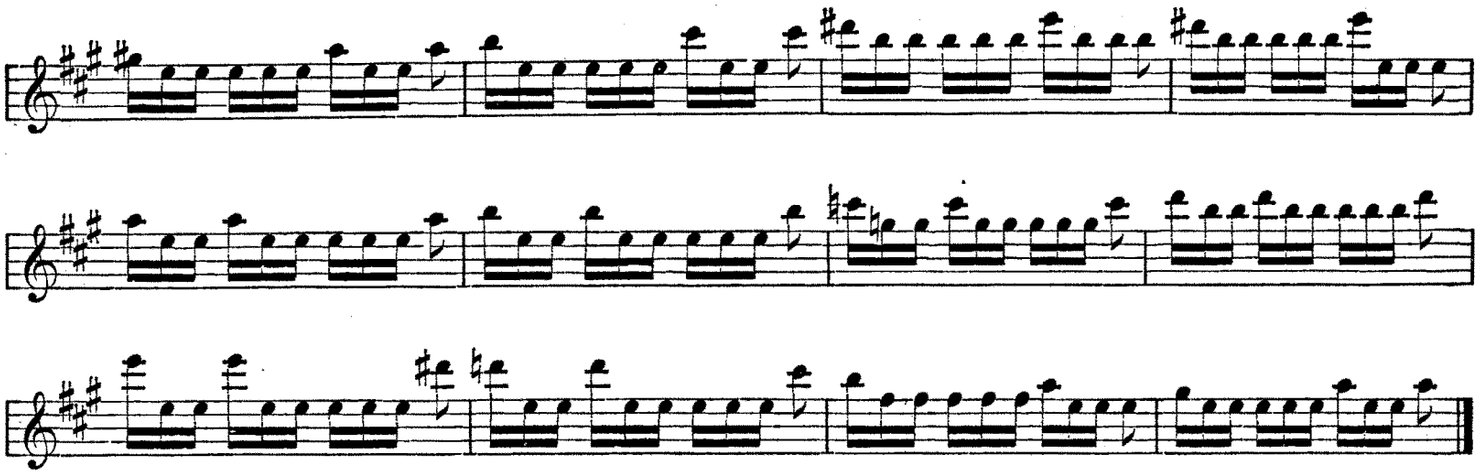


No. 9.

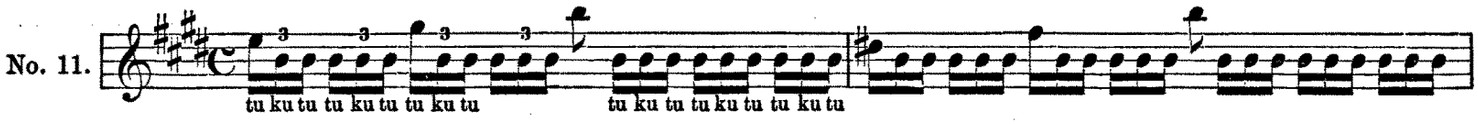


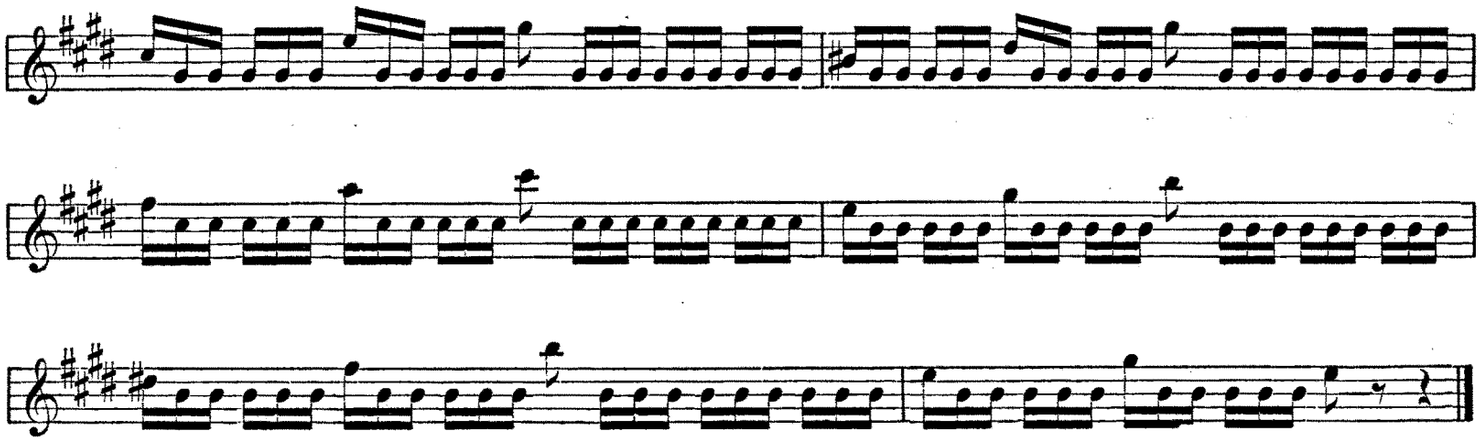
No. 10.



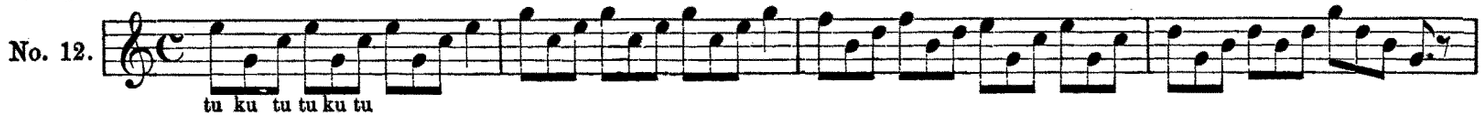


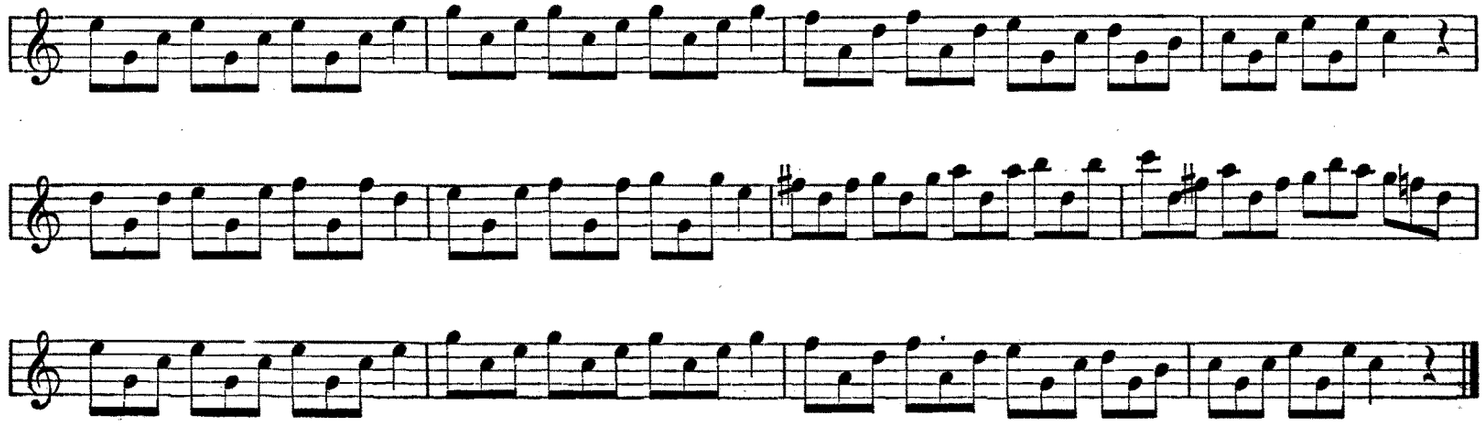
No. 11.





No. 12.

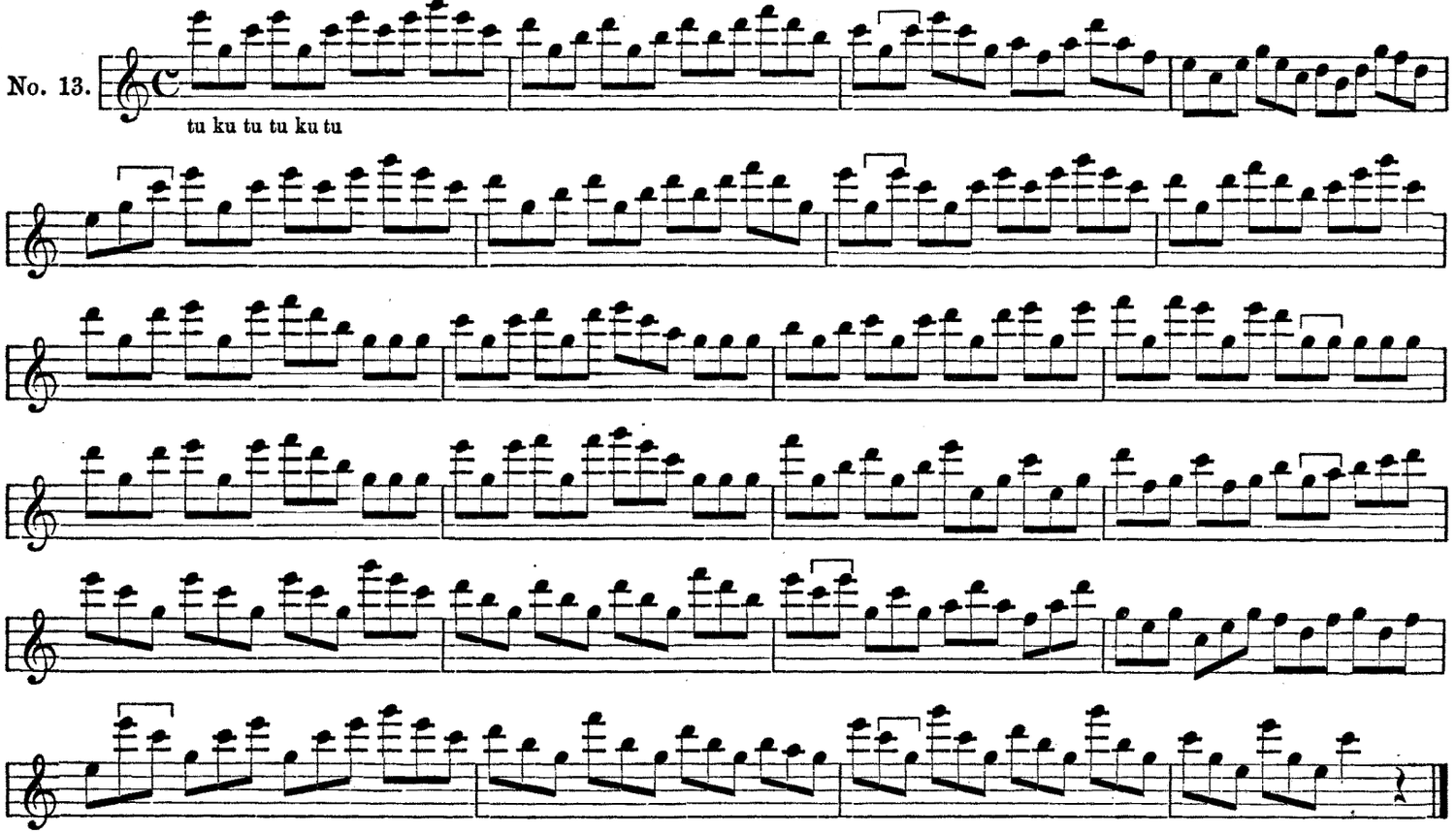




Breath may be taken by cutting out those notes over which there is this sign ⌐¬ .

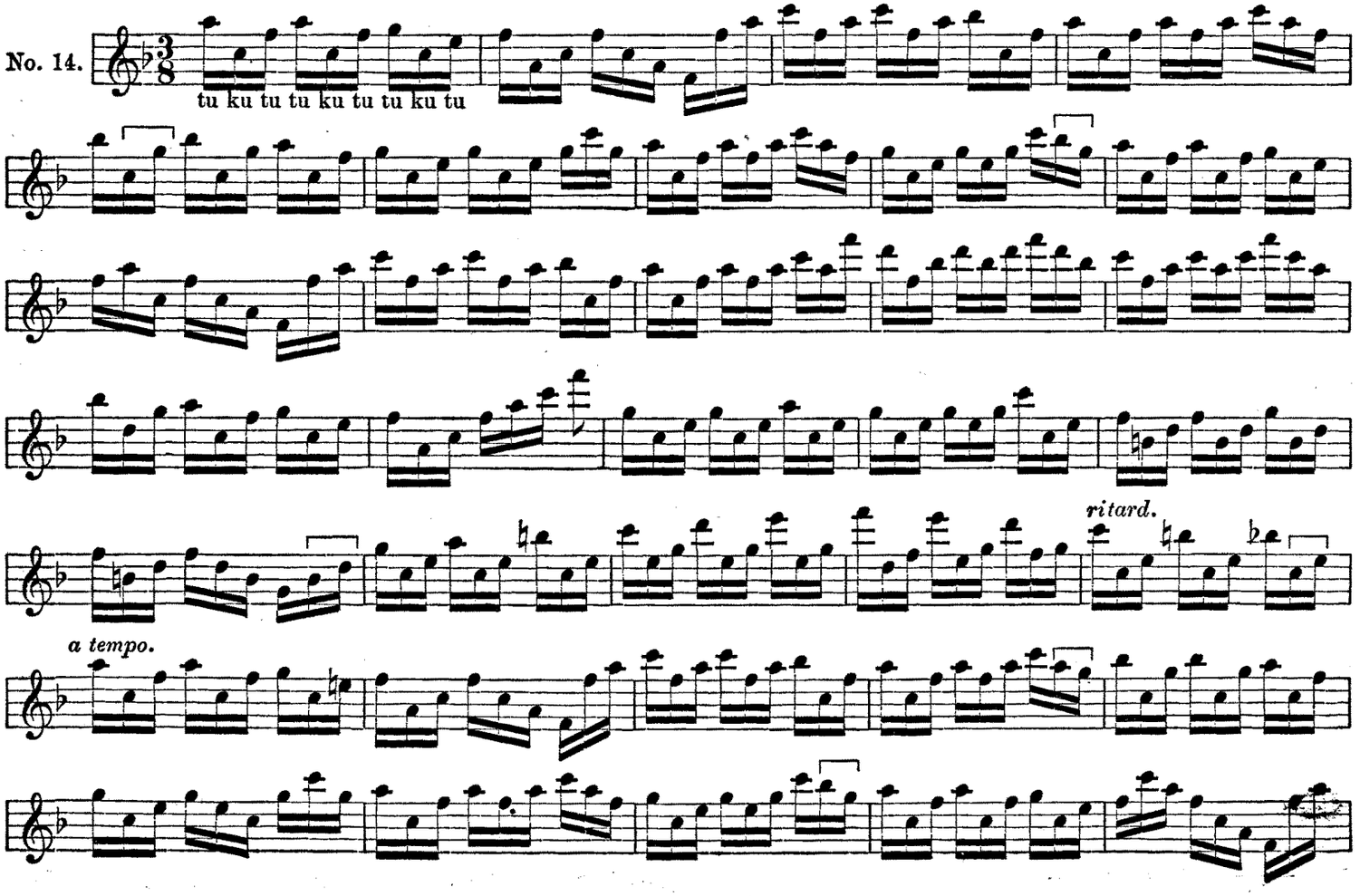
No. 13.

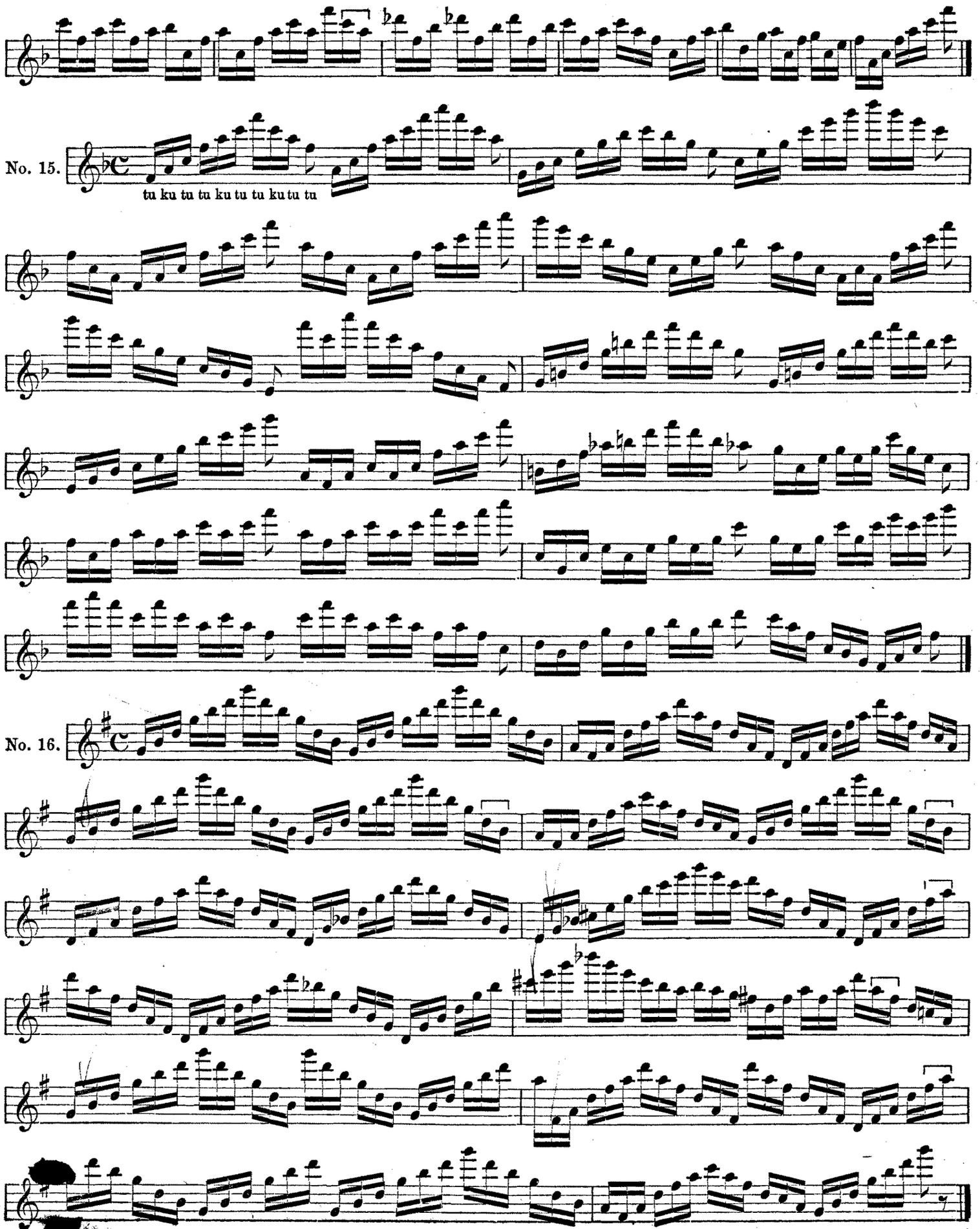
tu ku tu tu ku tu



No. 14.

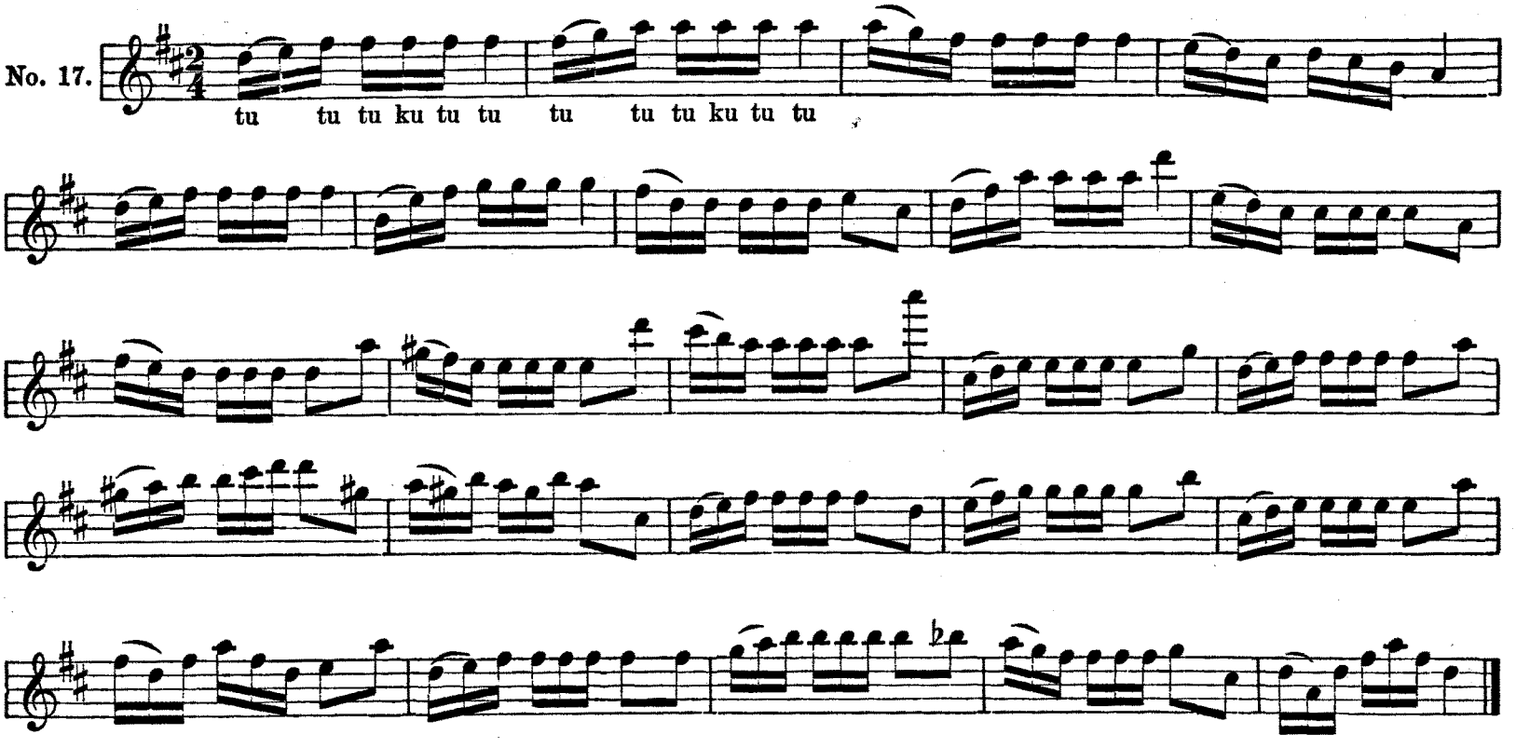
tu ku tu tu ku tu tu ku tu



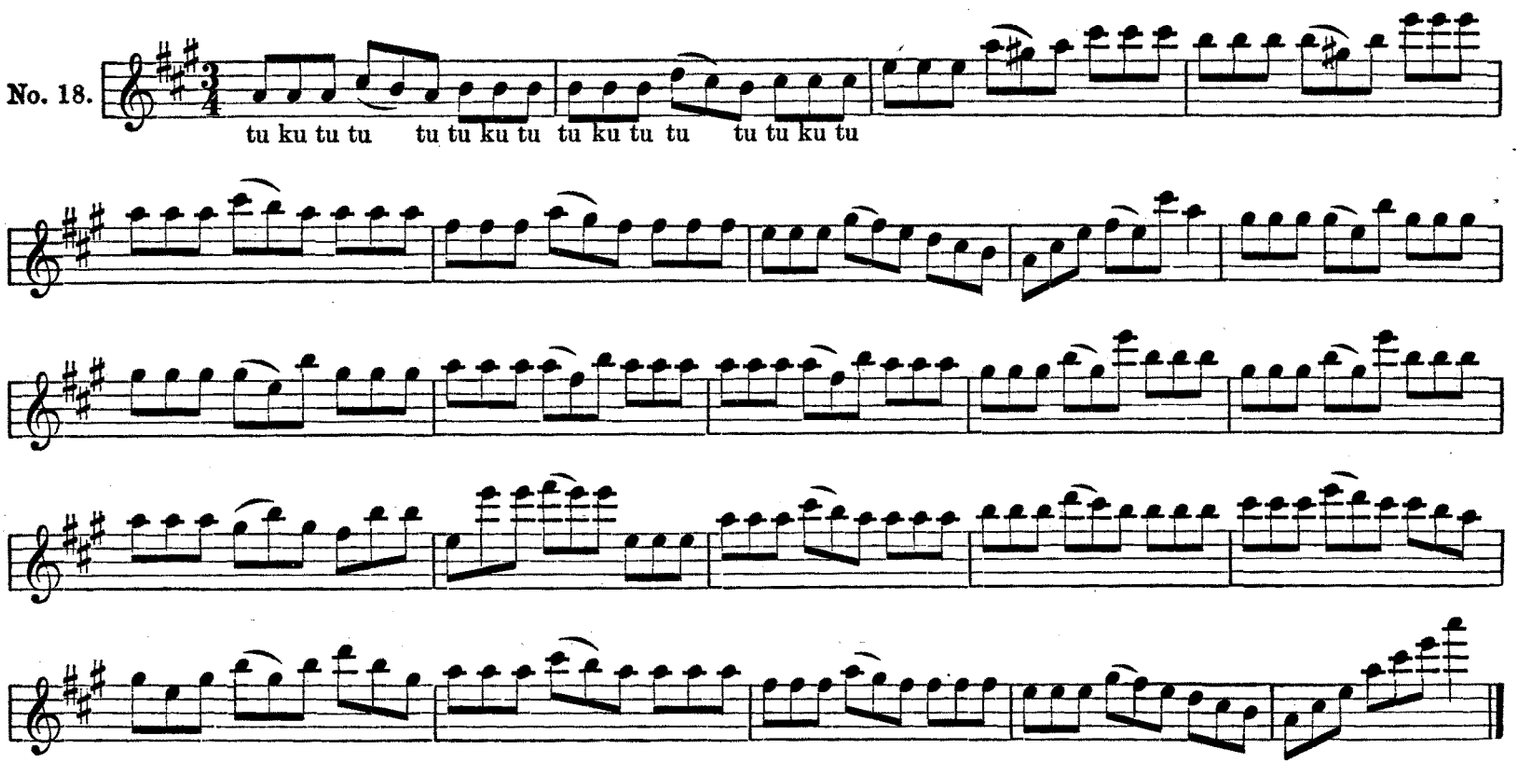

No. 15.
tu ku tu tu ku tu tu ku tu tu
No. 16.

Slur and Triple Tongue.

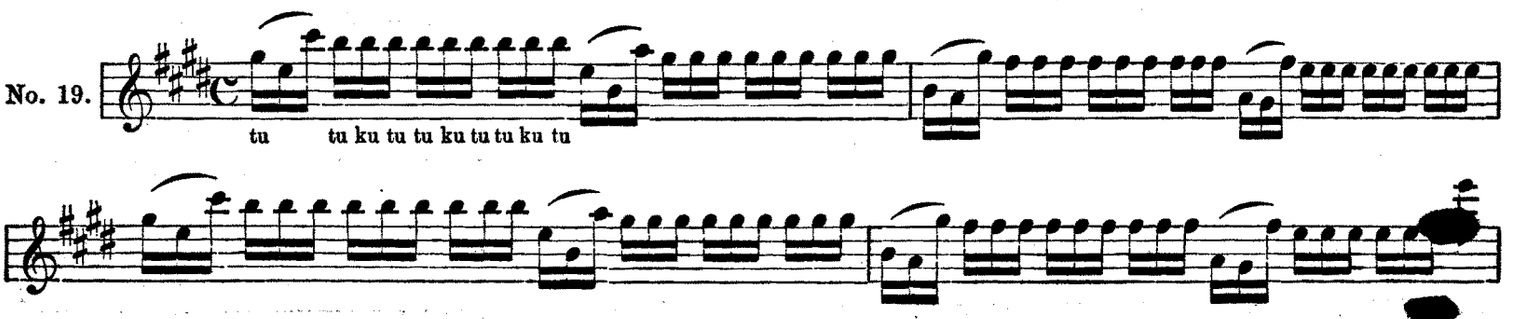
No. 17.

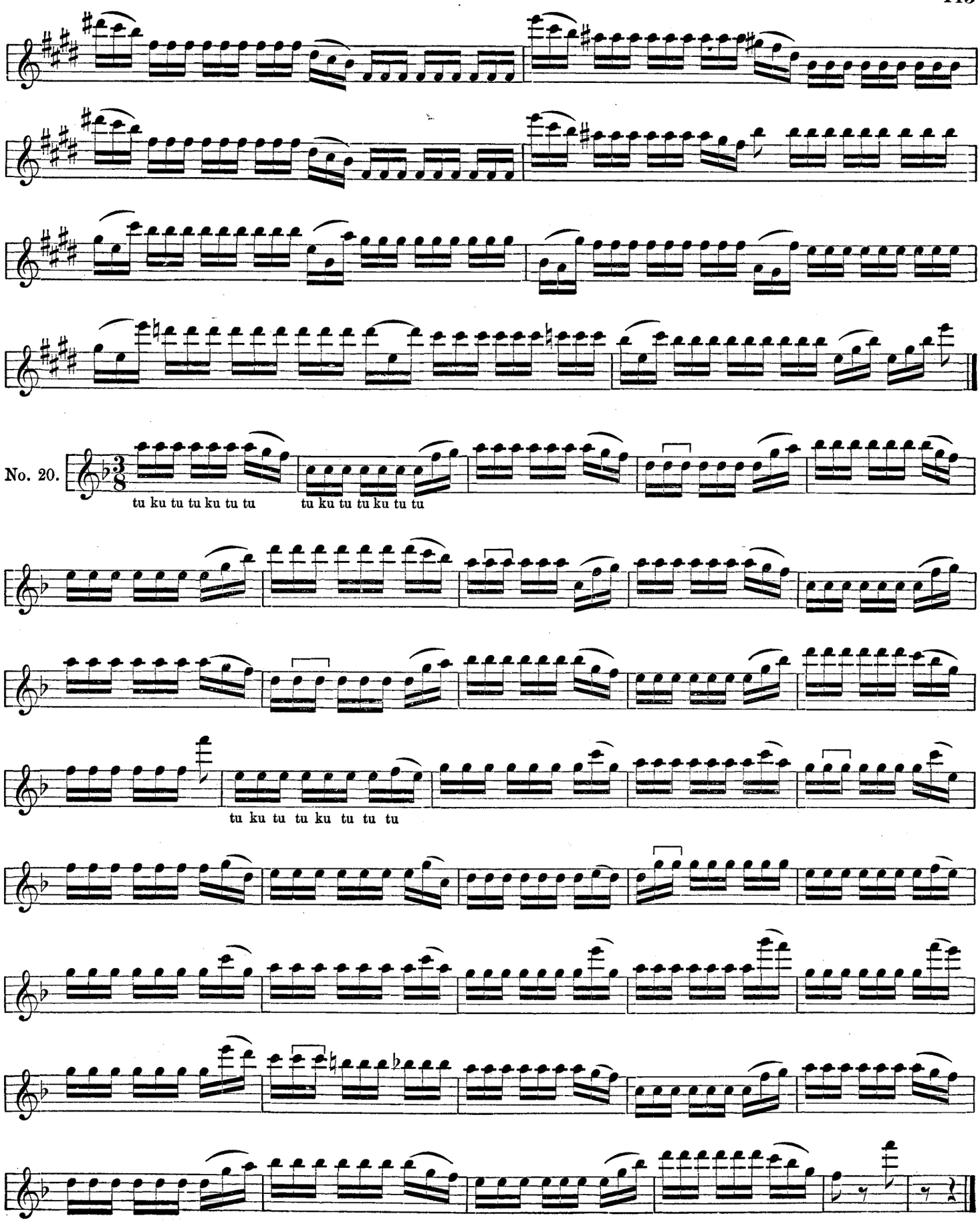


No. 18.

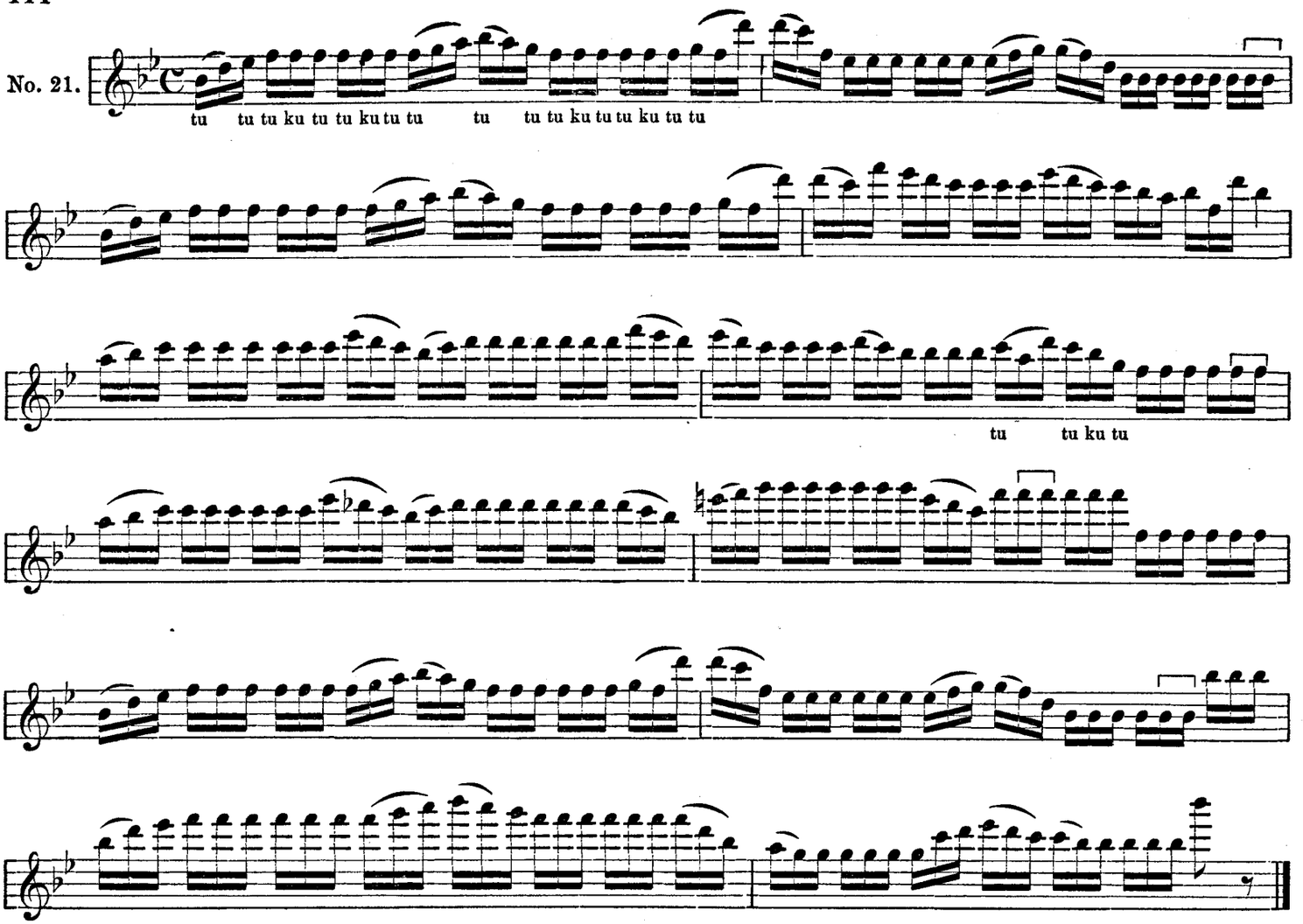


No. 19.



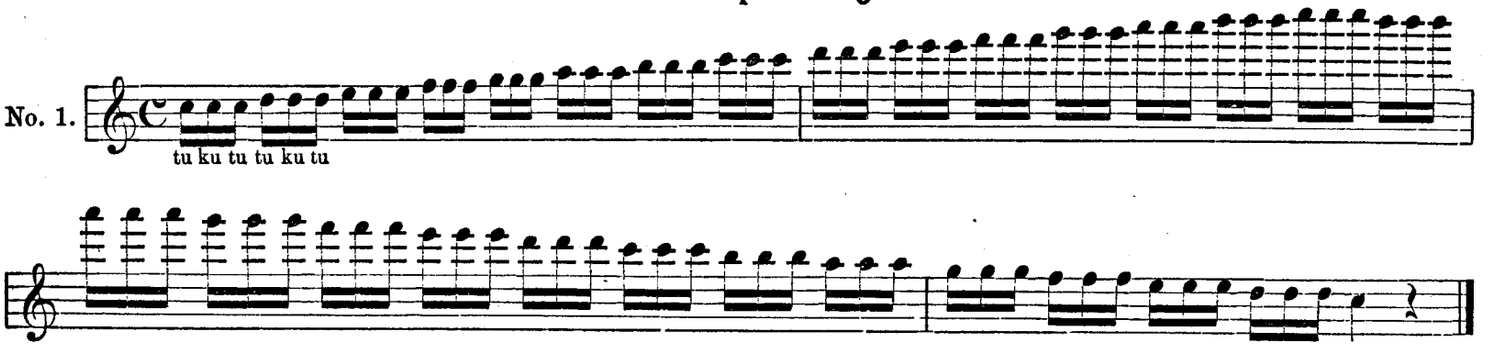

No. 20.
tu ku tu tu ku tu tu
tu ku tu tu ku tu tu
tu ku tu tu ku tu tu tu

No. 21.

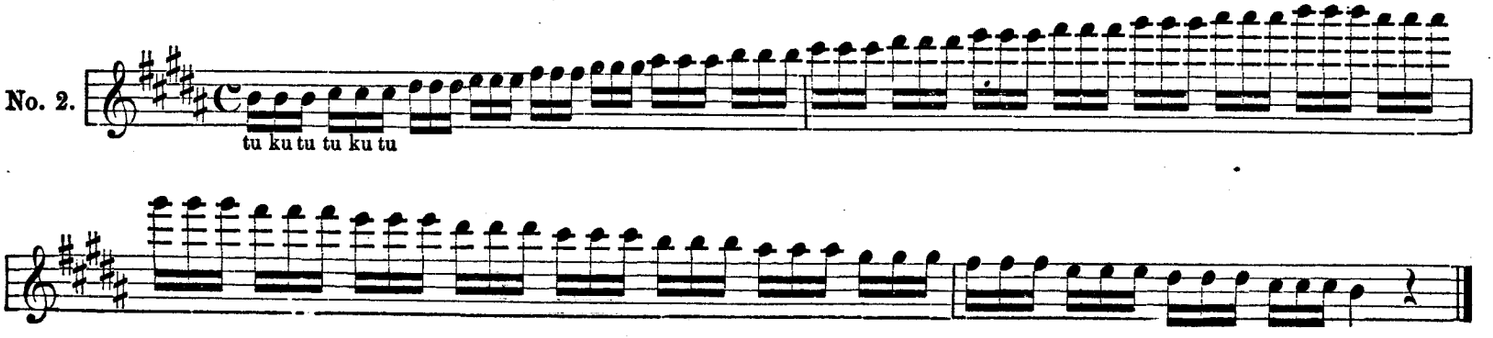


Scales. (Triple Tongue.)

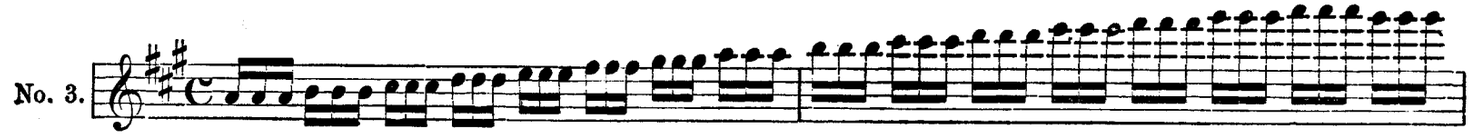
No. 1.

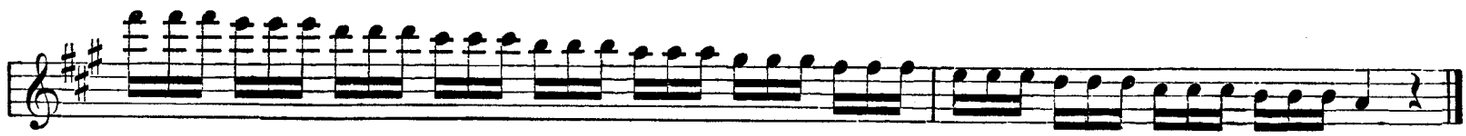


No. 2.

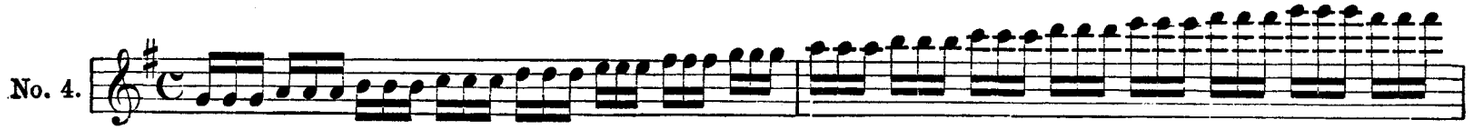


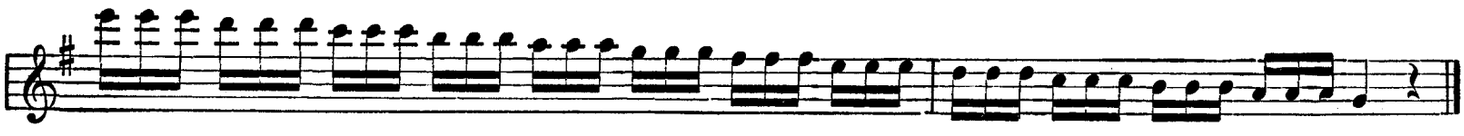
No. 3.



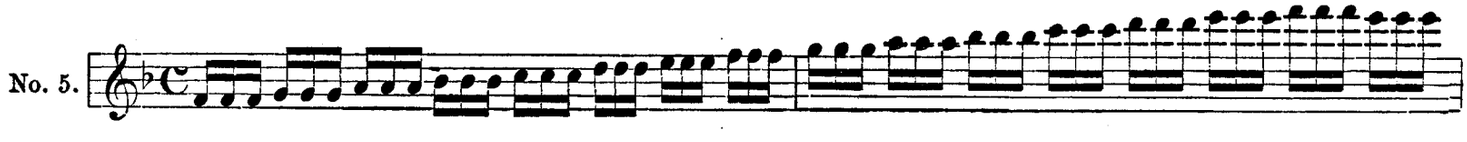


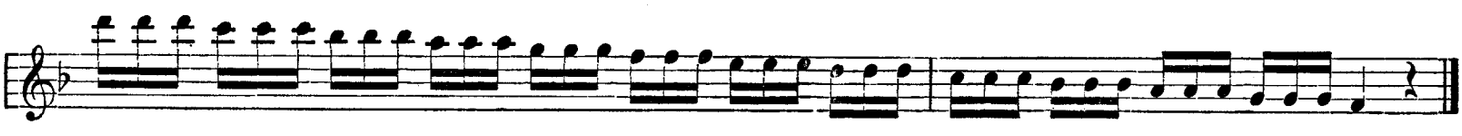
No. 4.



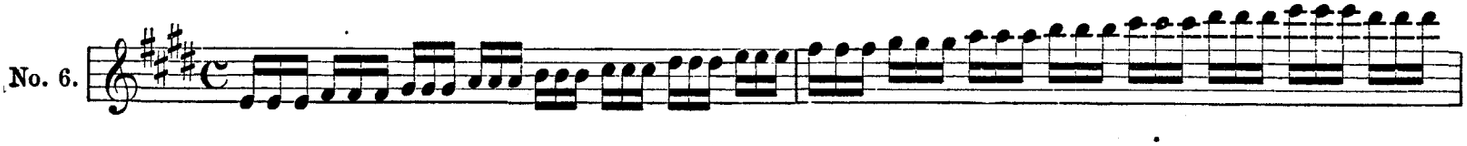


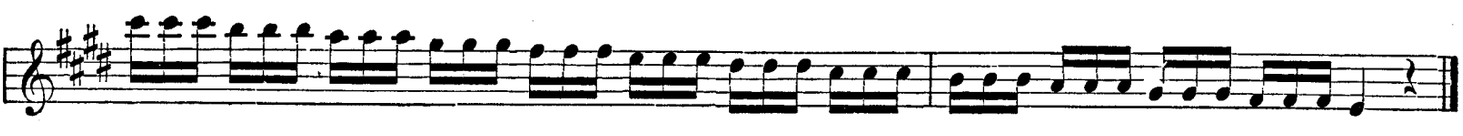
No. 5.



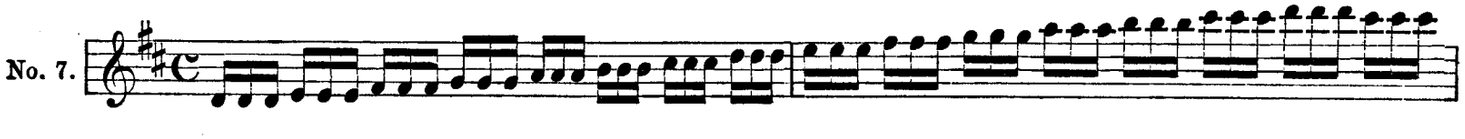


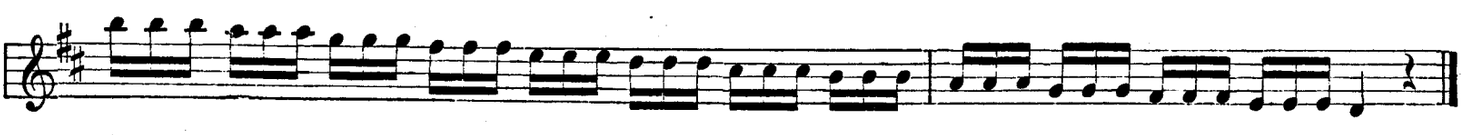
No. 6.



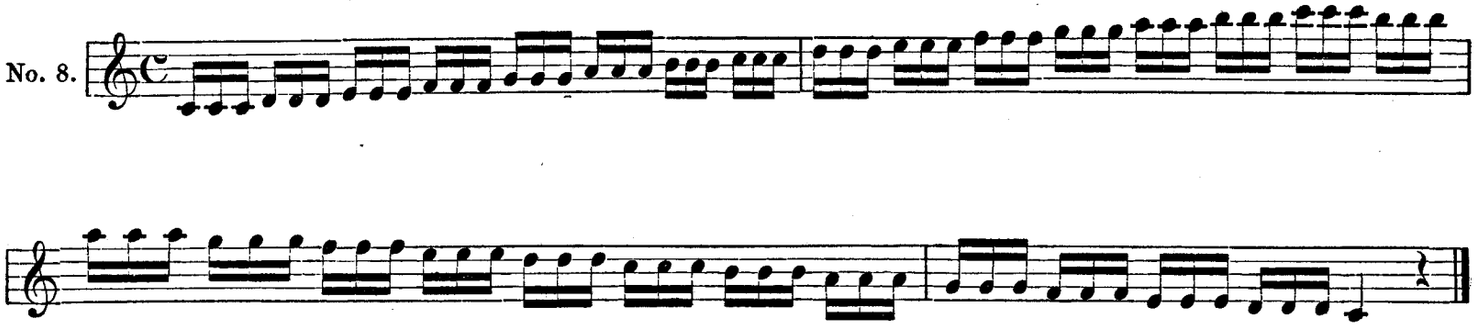


No. 7.

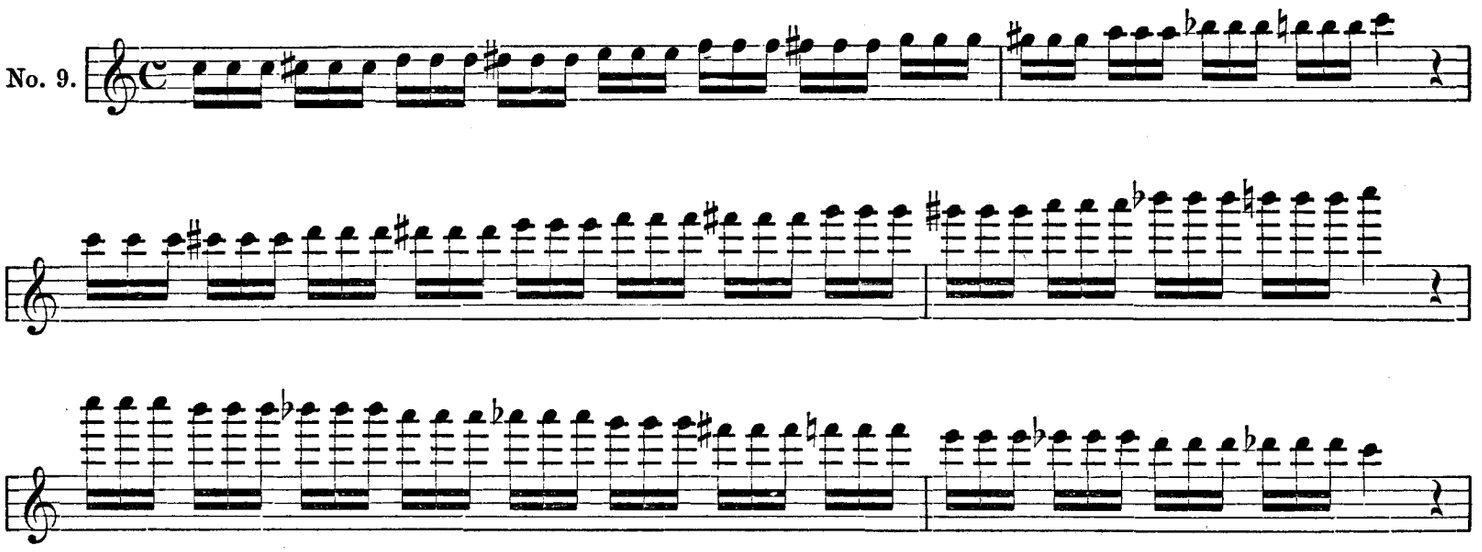




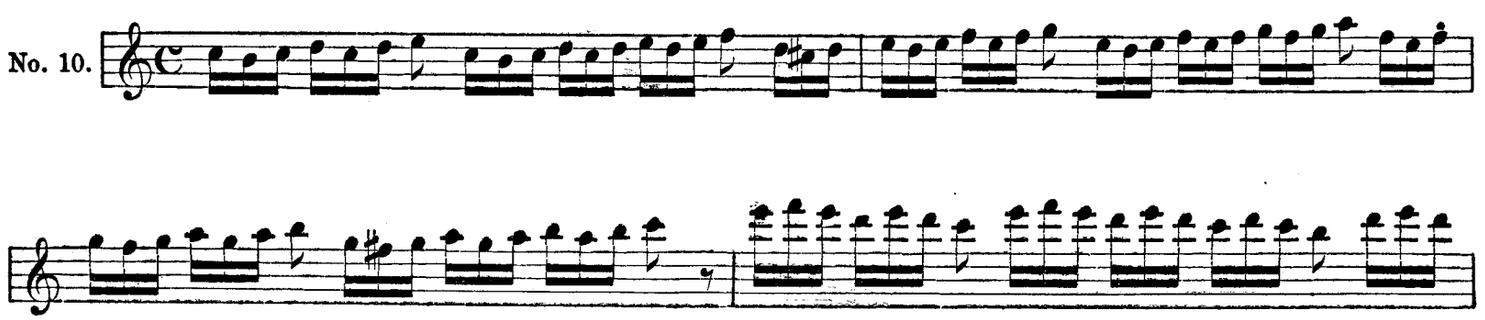
No. 8.

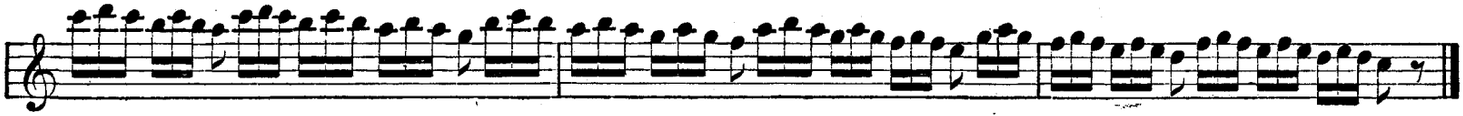


No. 9.

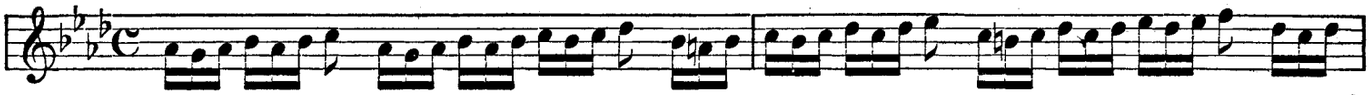


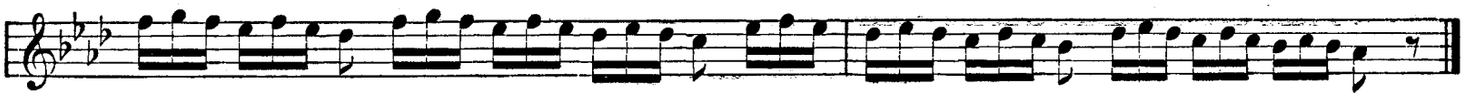
No. 10.



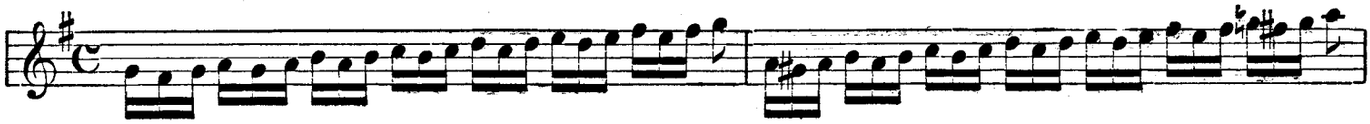


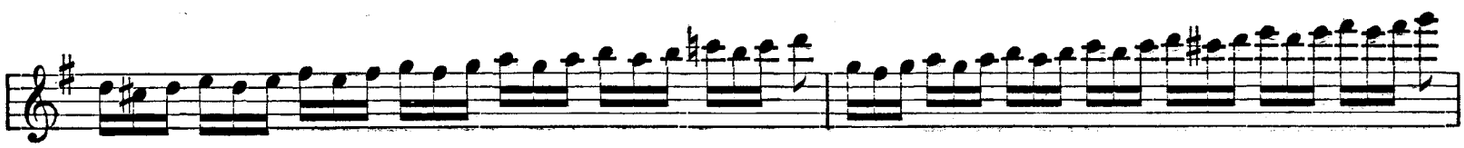
No. 11.

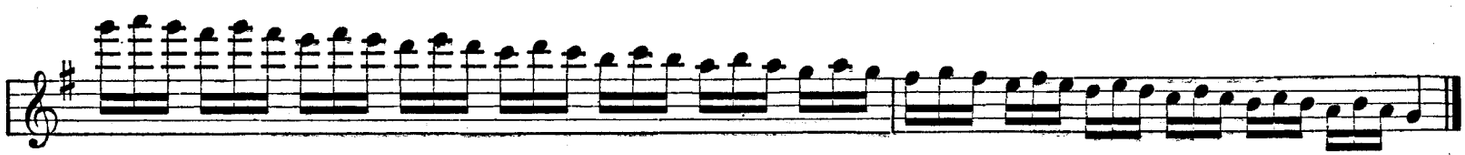




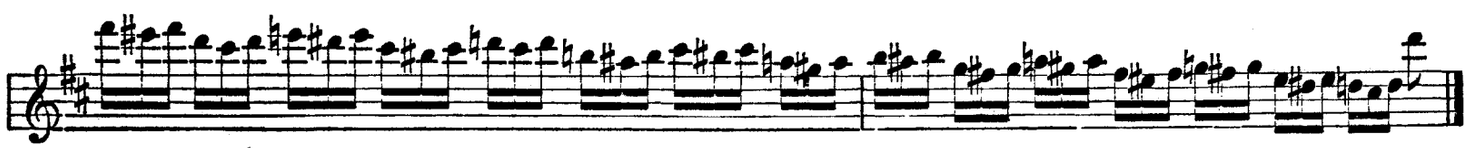
No. 12.



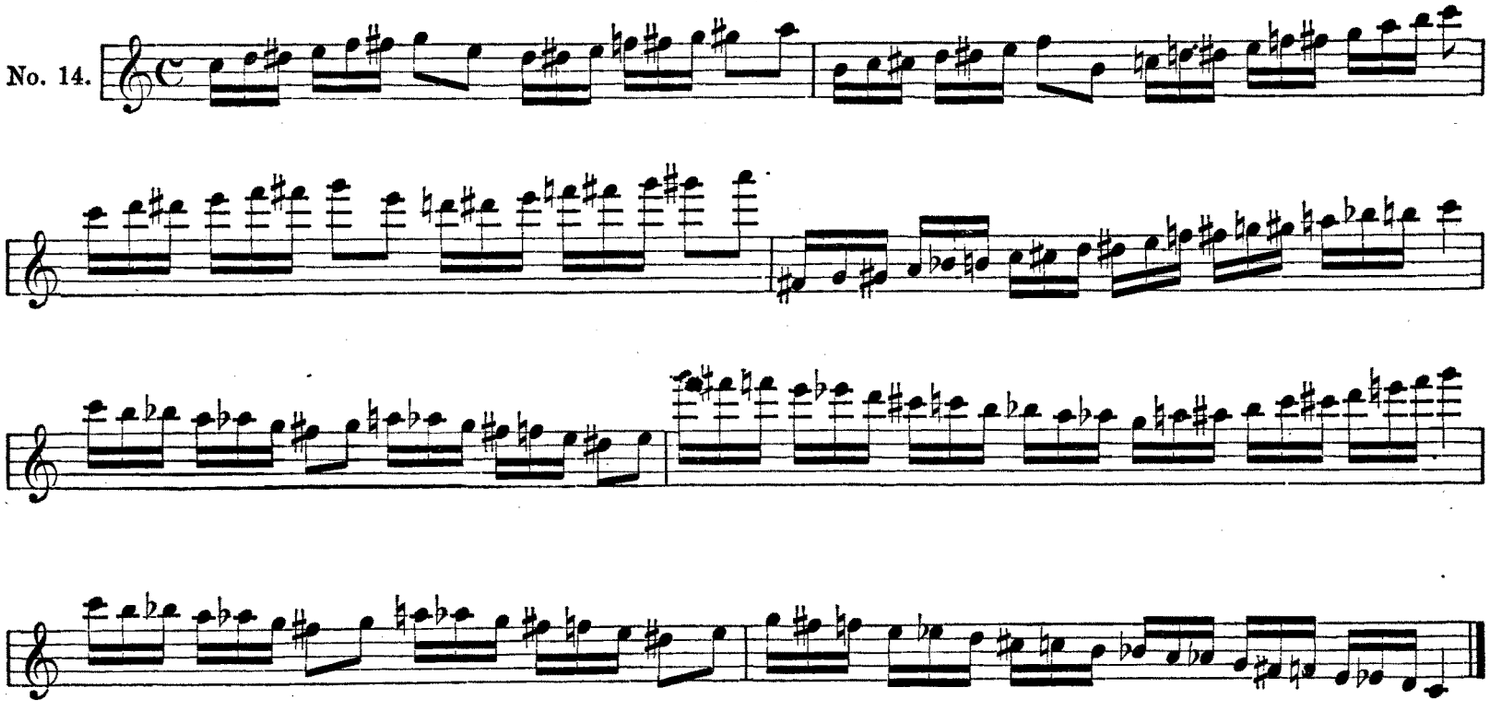




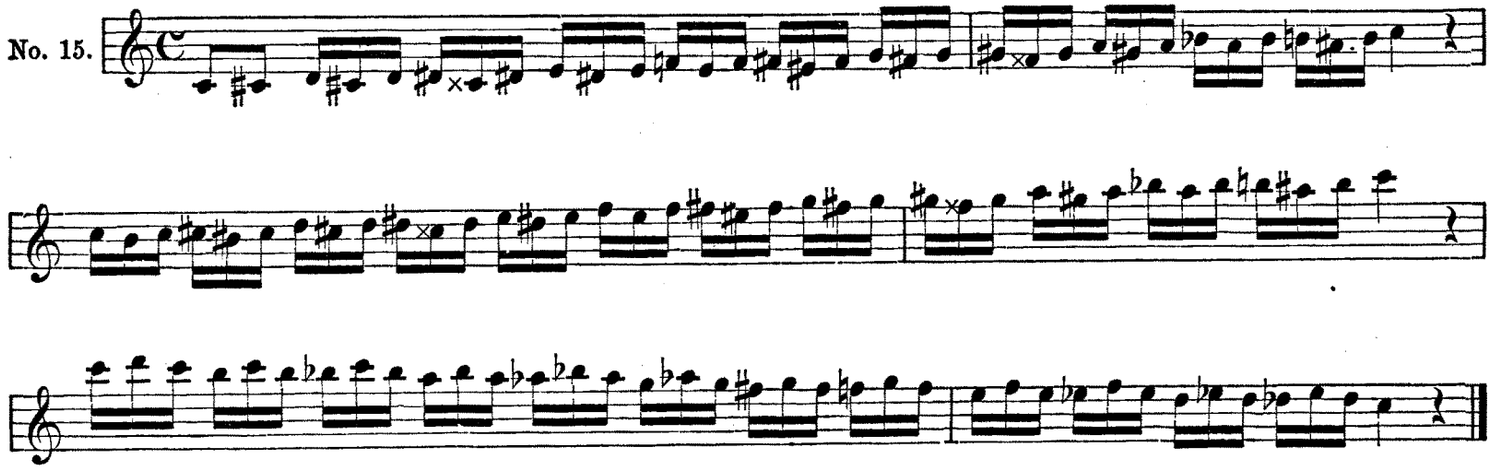
No. 13.



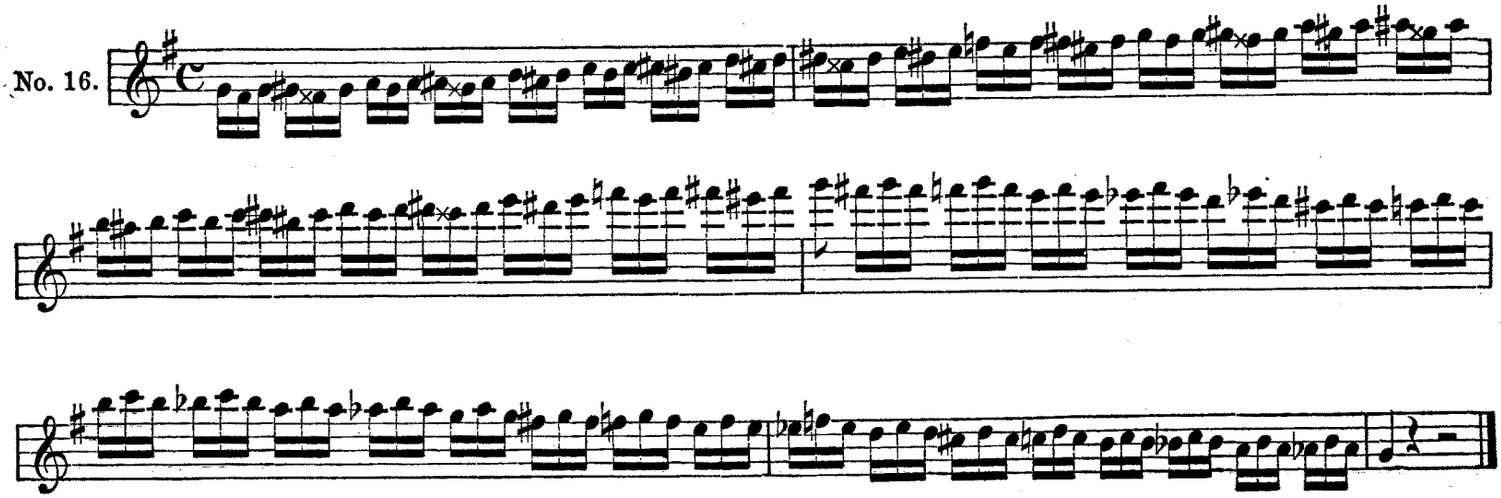
No. 14.



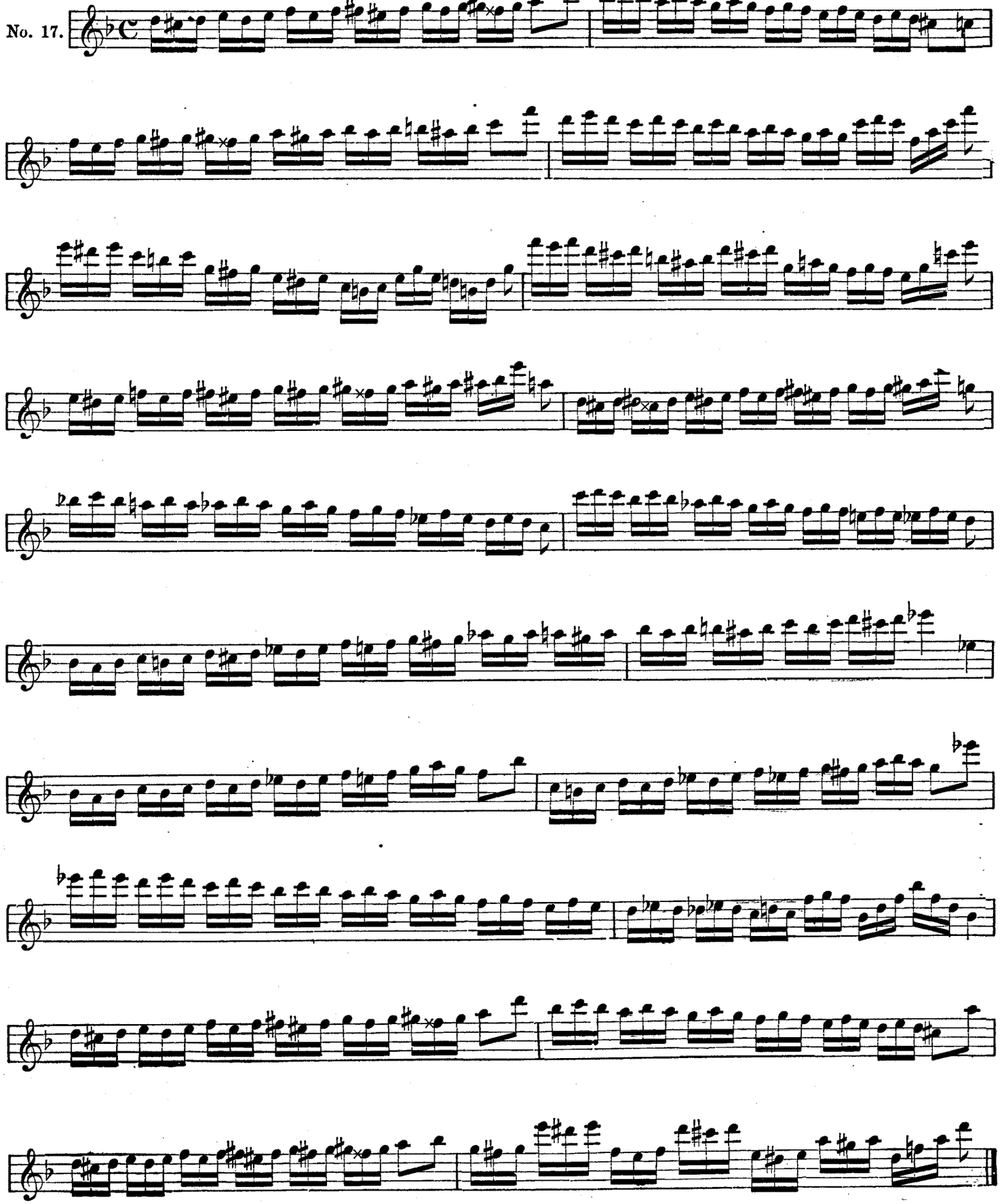
No. 15.



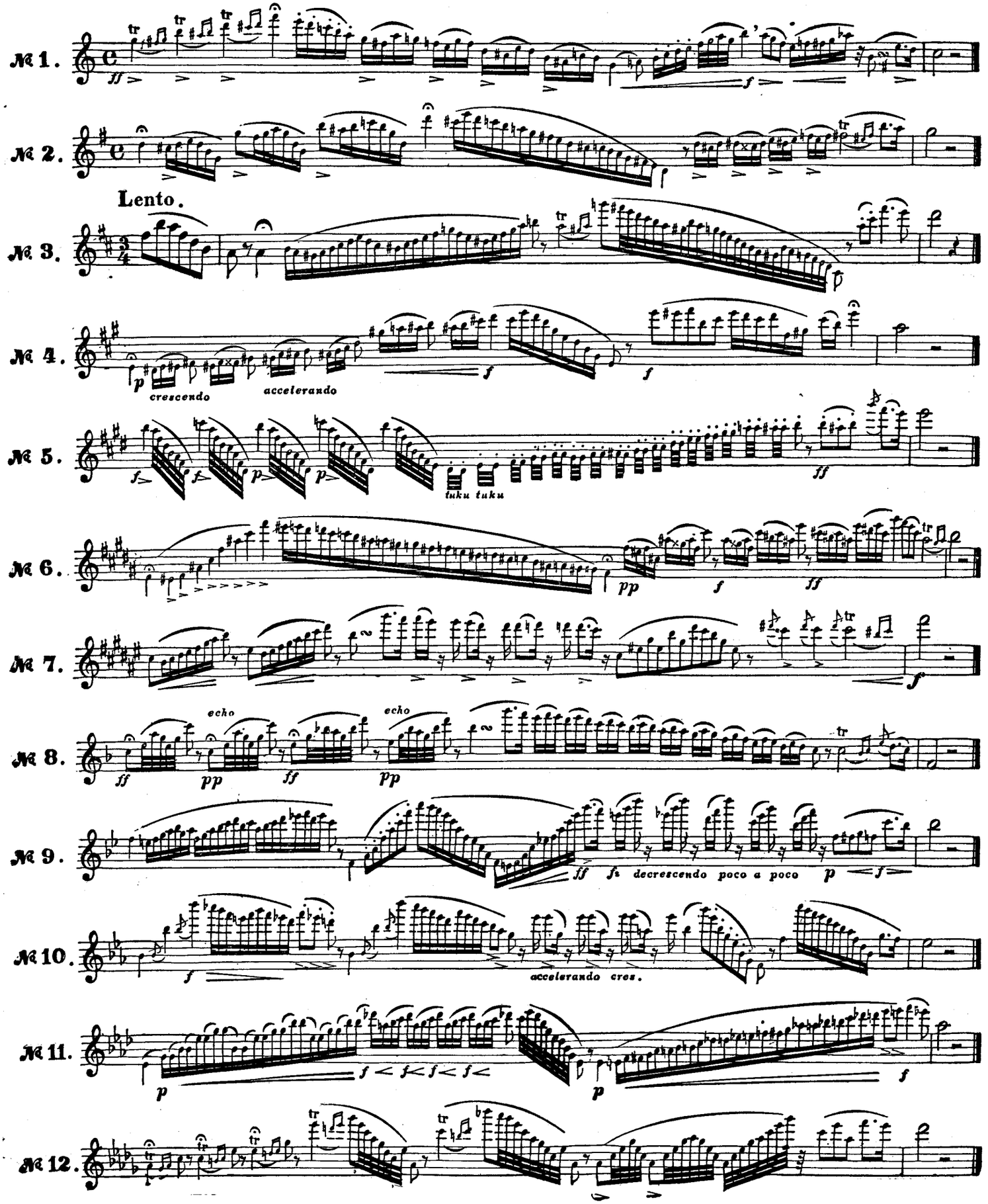
No. 16.



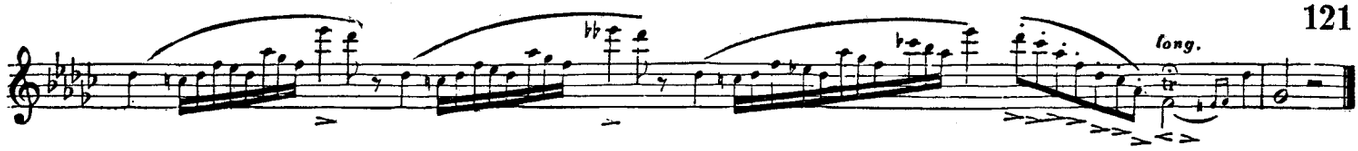
No. 17.



CADENZAS in MAJOR KEYS.



№ 13.

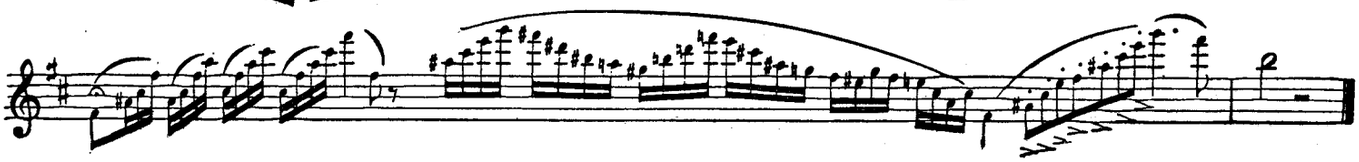


CADENZAS in MINOR KEYS.

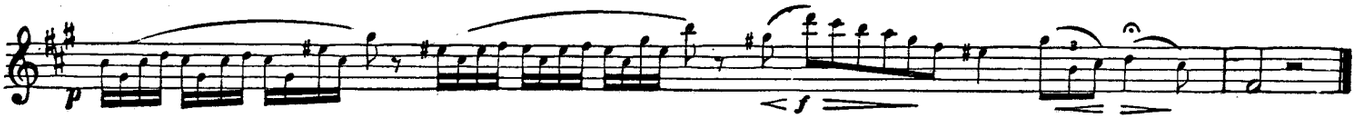
№ 14.

№ 15.

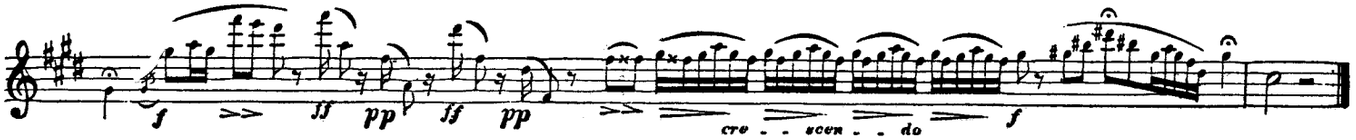
№ 16.



№ 17.



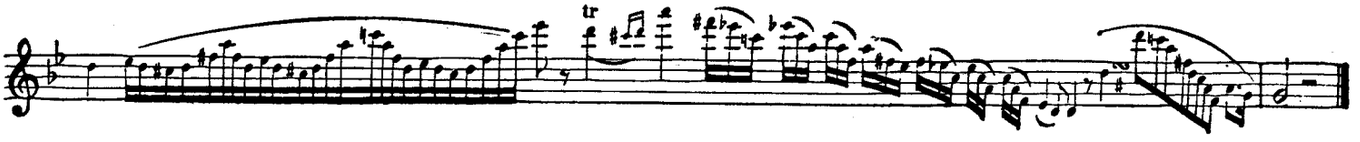
№ 18.



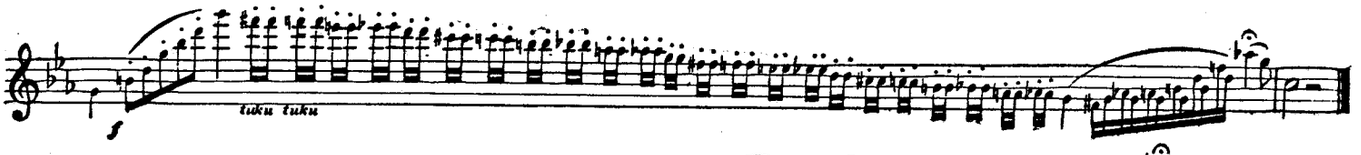
№ 19.

№ 20.

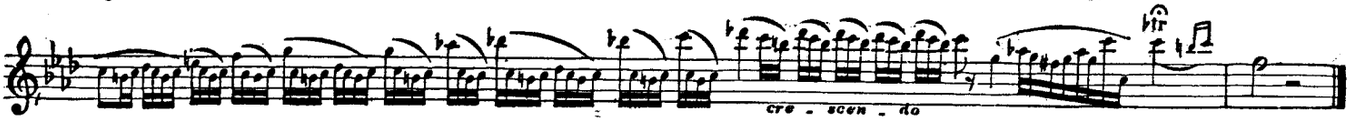
№ 21.



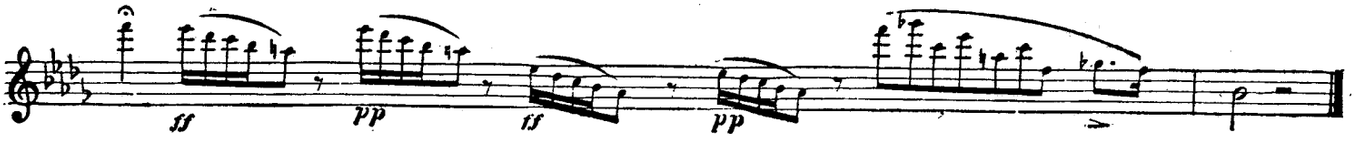
№ 22.



№ 23.



№ 24.



Allegro.

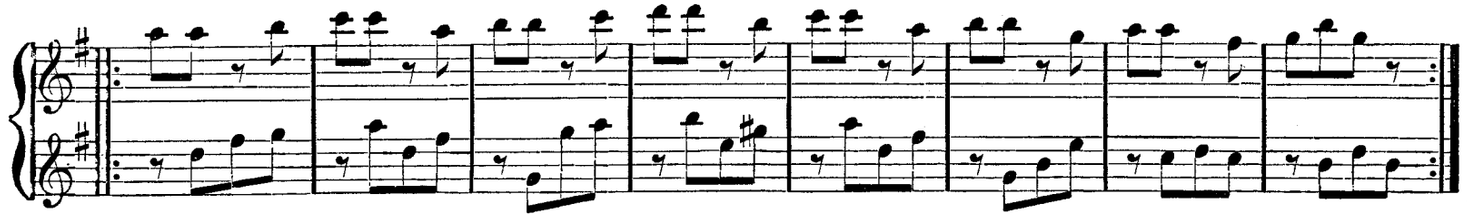
1st Duet. in G major.

2d Duet. in E minor, relative to G major.

Grazioso.

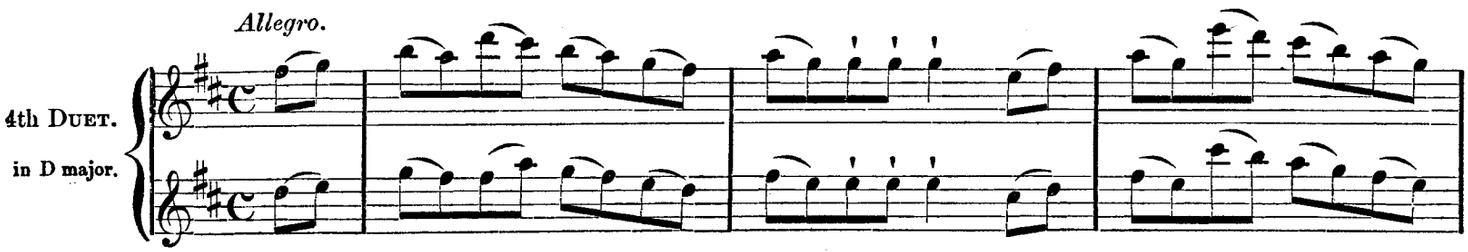
3d Duet. in G major.

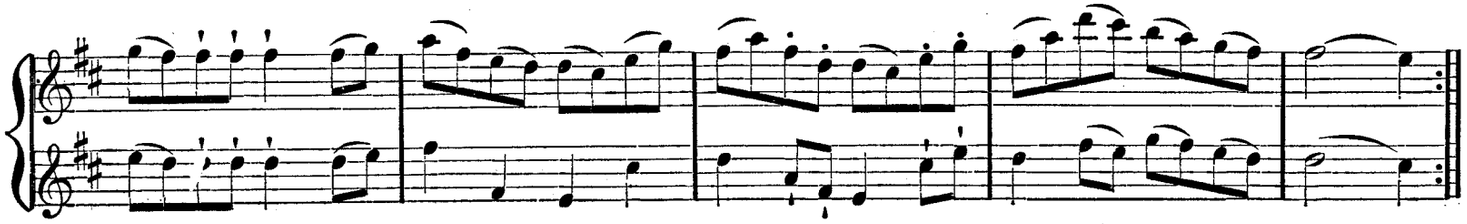
Allegretto.

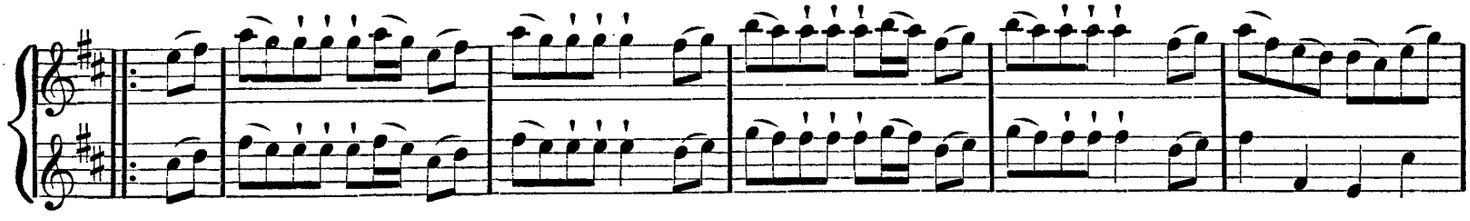


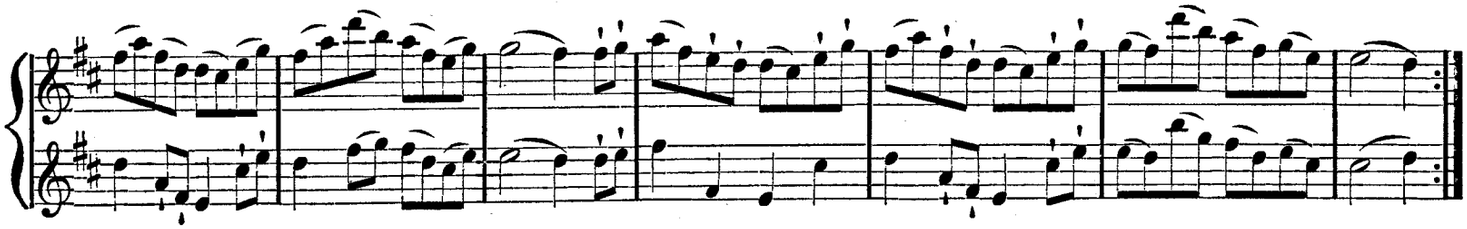
Allegro.

4th DUET.
in D major.



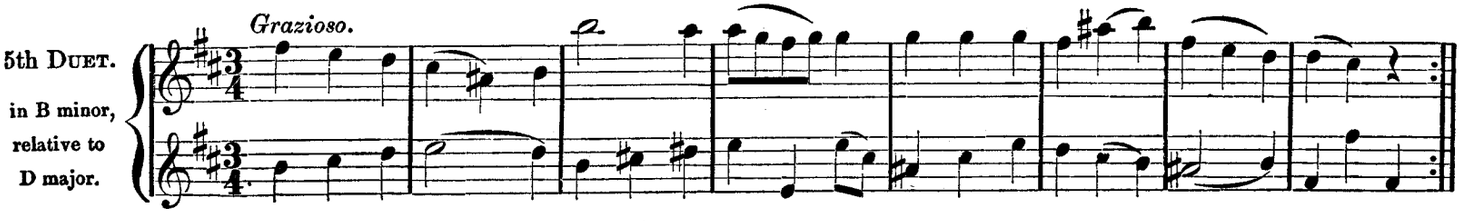


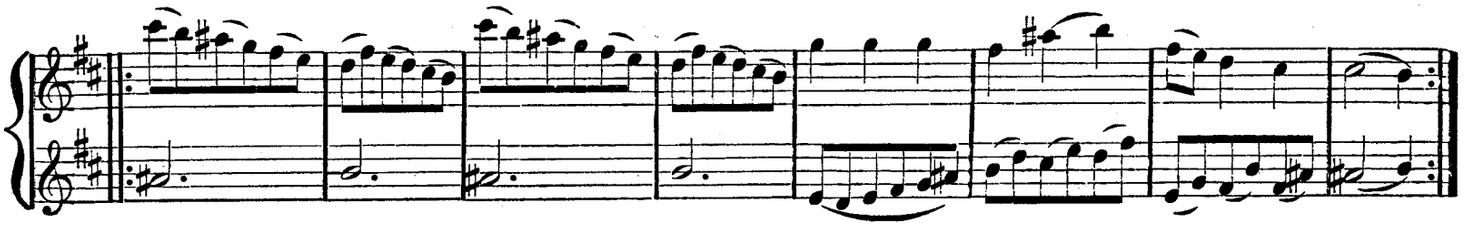




Grazioso.

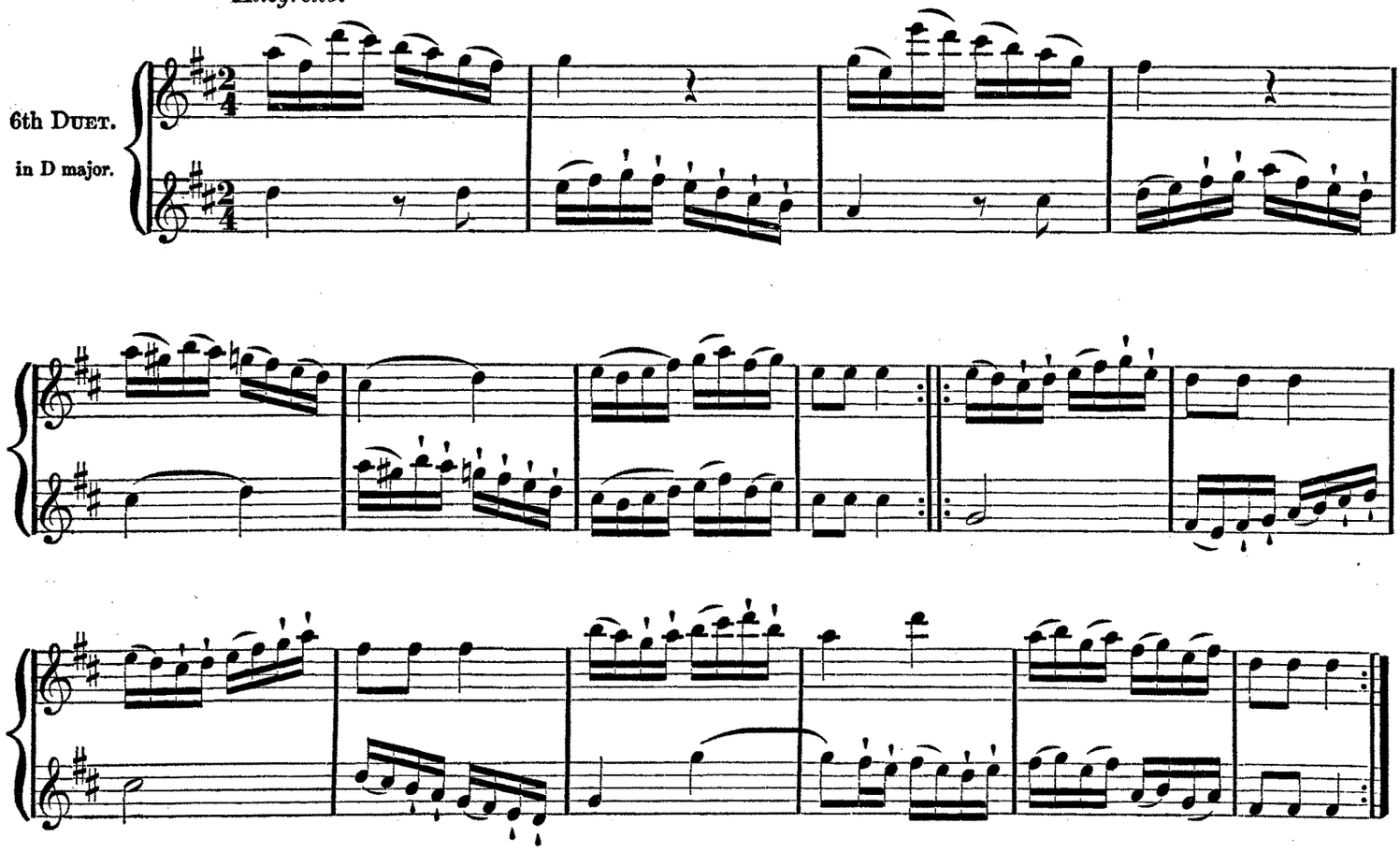
5th DUET.
in B minor,
relative to
D major.





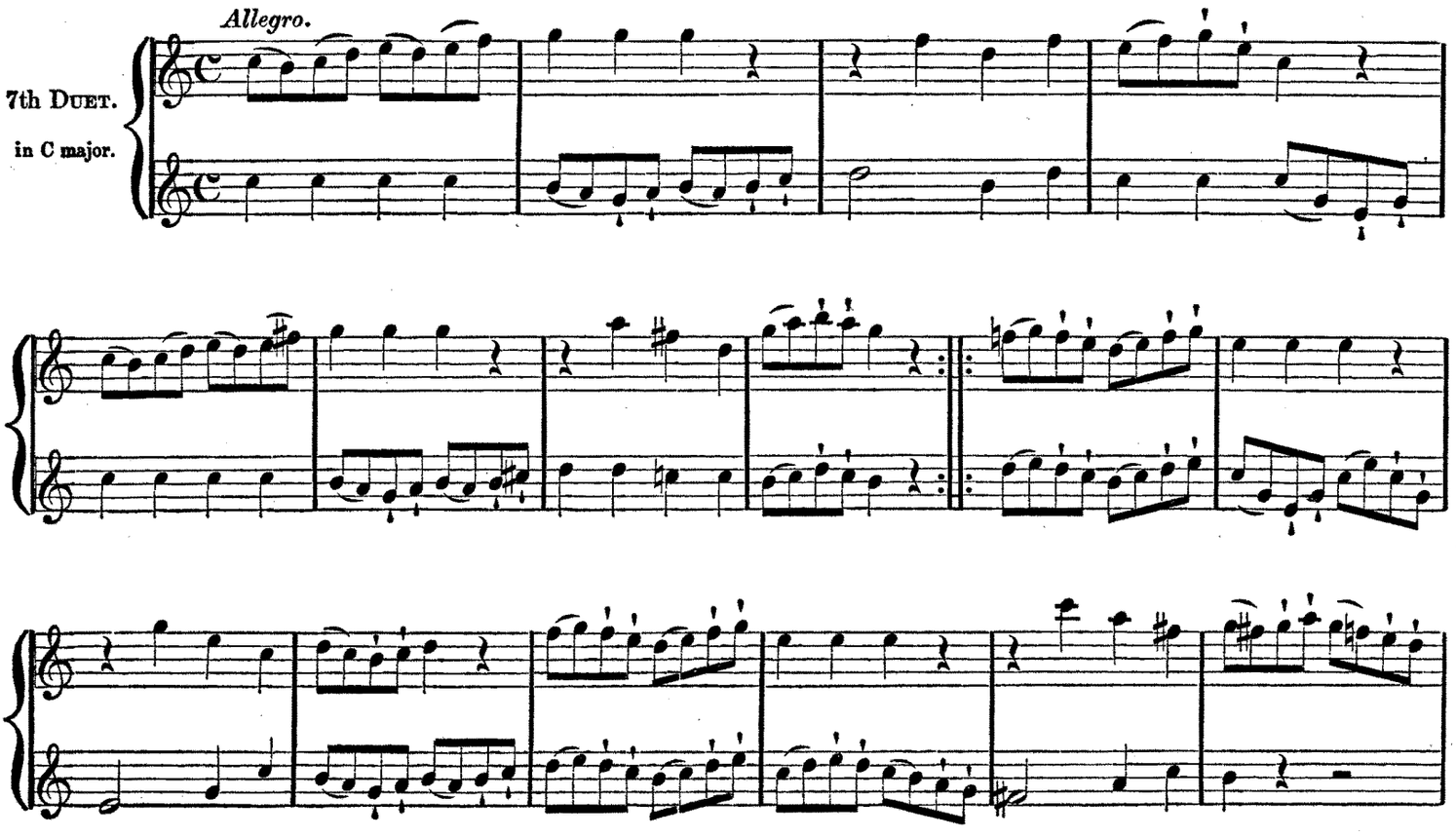
Allegretto.

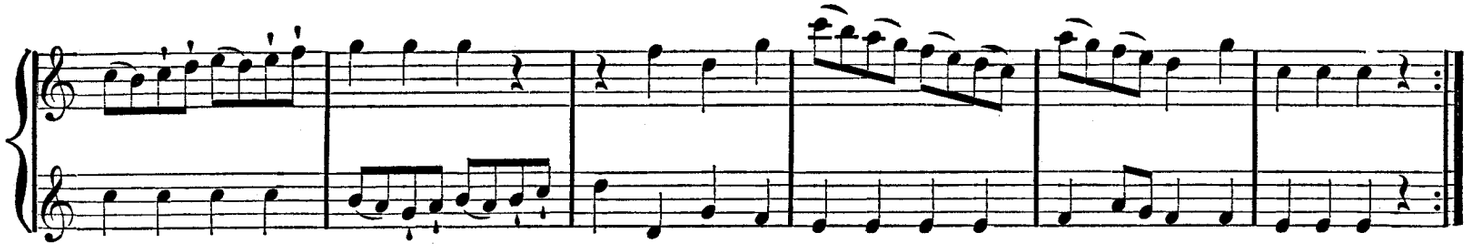
6th DUET.
in D major.



Allegro.

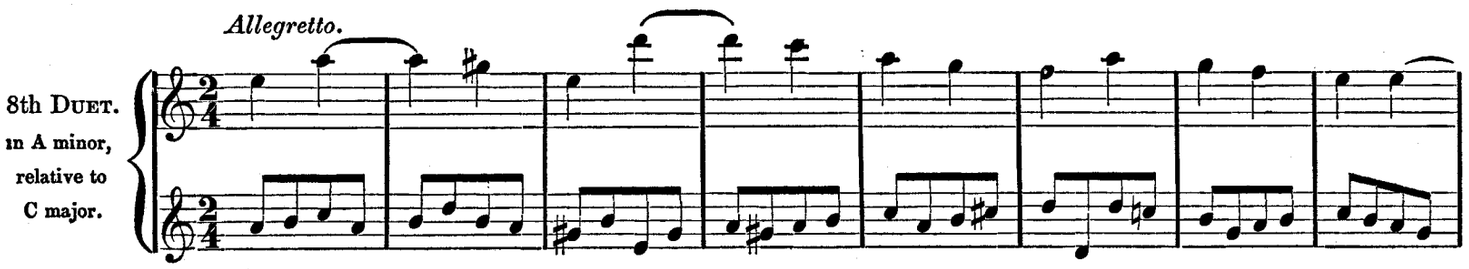
7th DUET.
in C major.

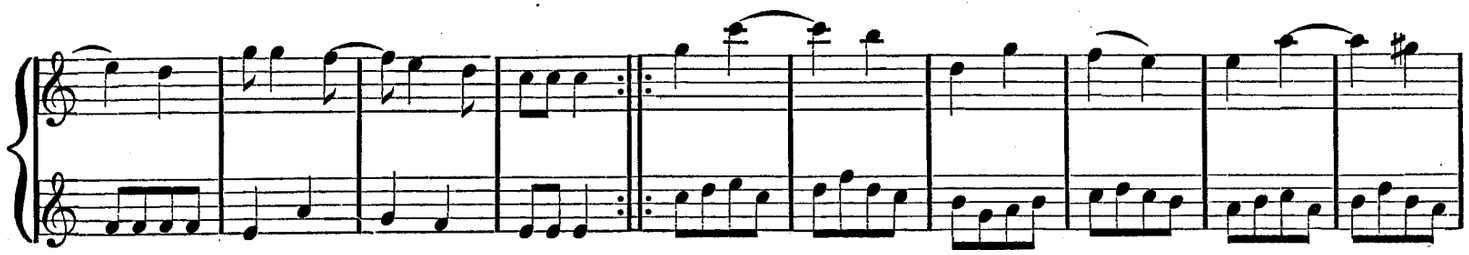


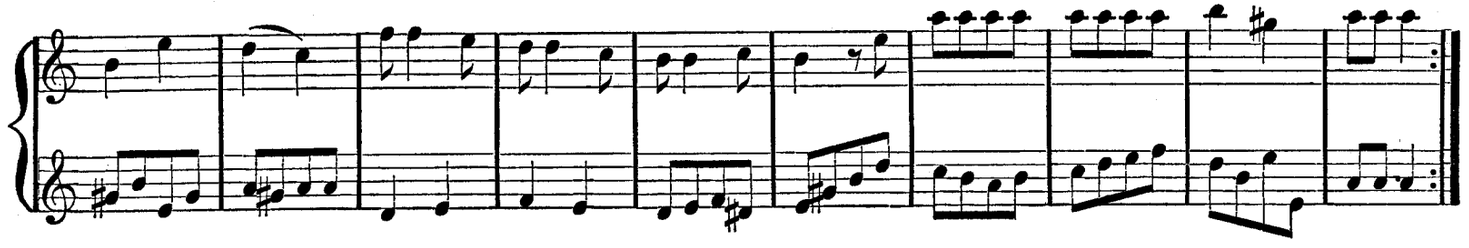


Allegretto.

8th DUET.
in A minor,
relative to
C major.

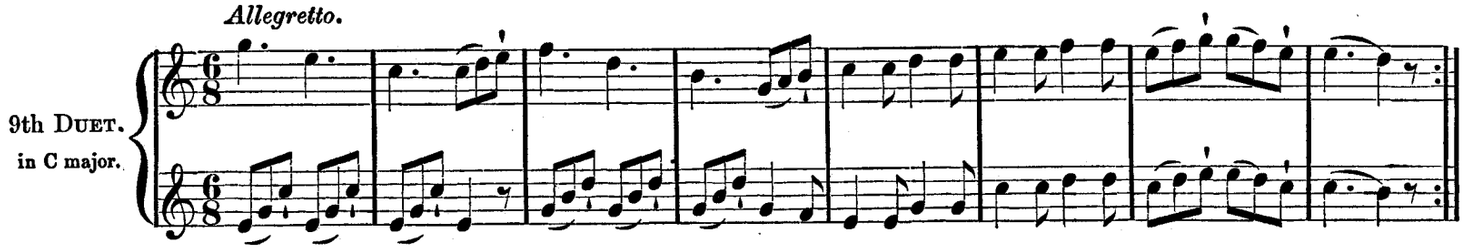


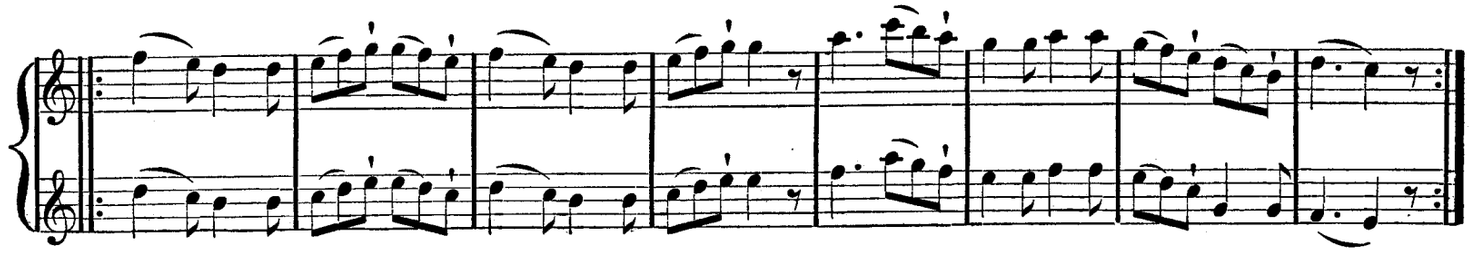




Allegretto.

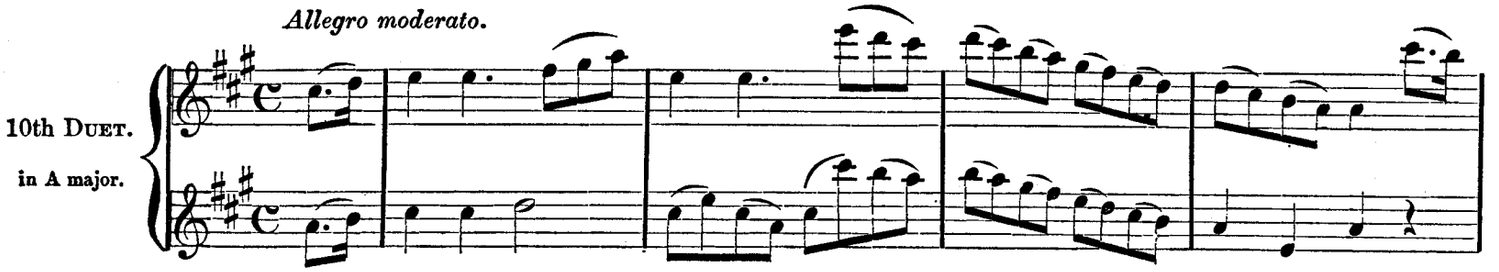
9th DUET.
in C major.

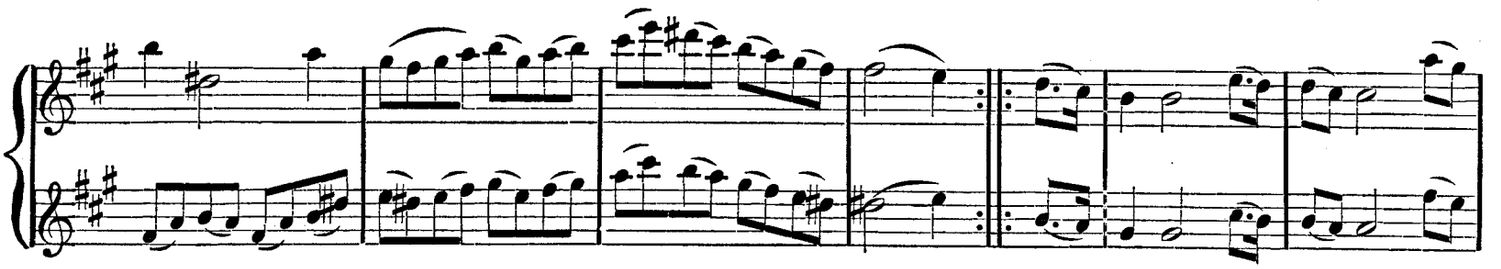


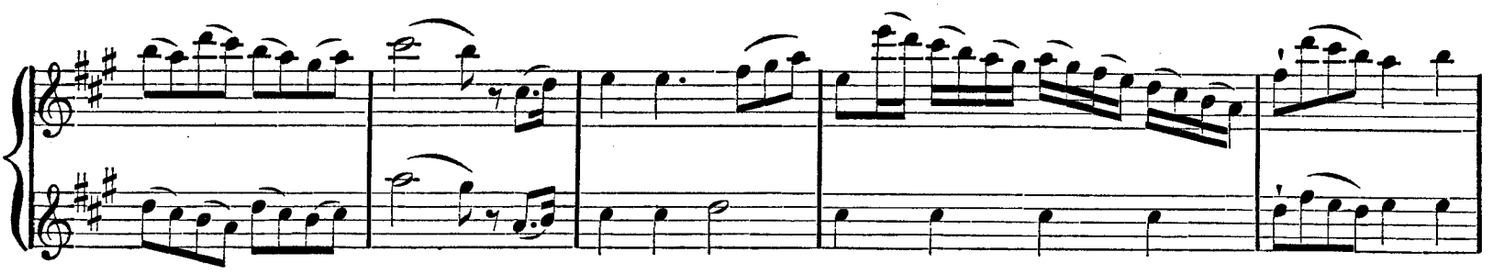


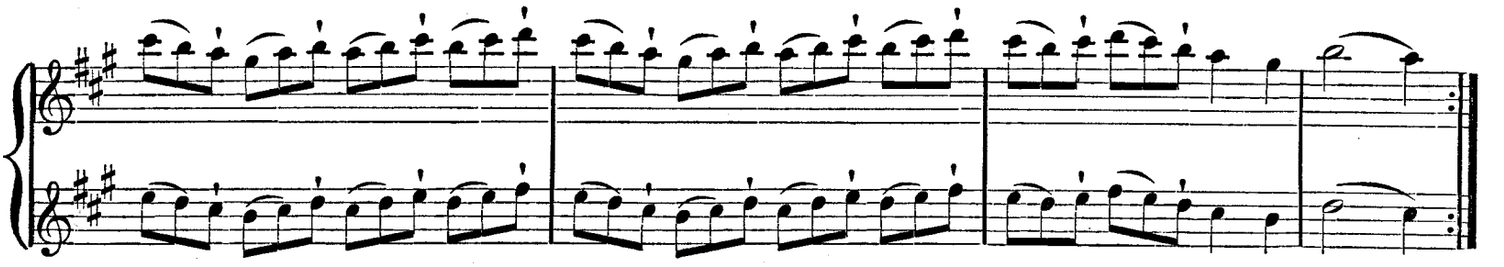
Allegro moderato.

10th DUET.
in A major.



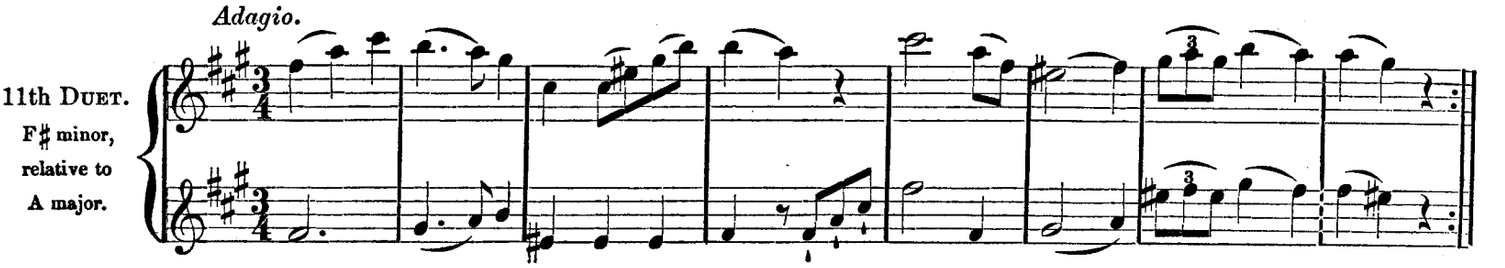


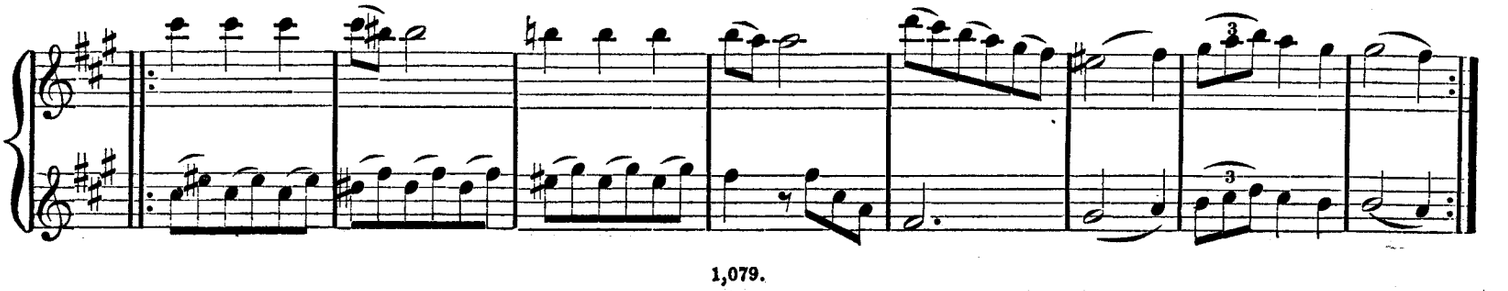




Adagio.

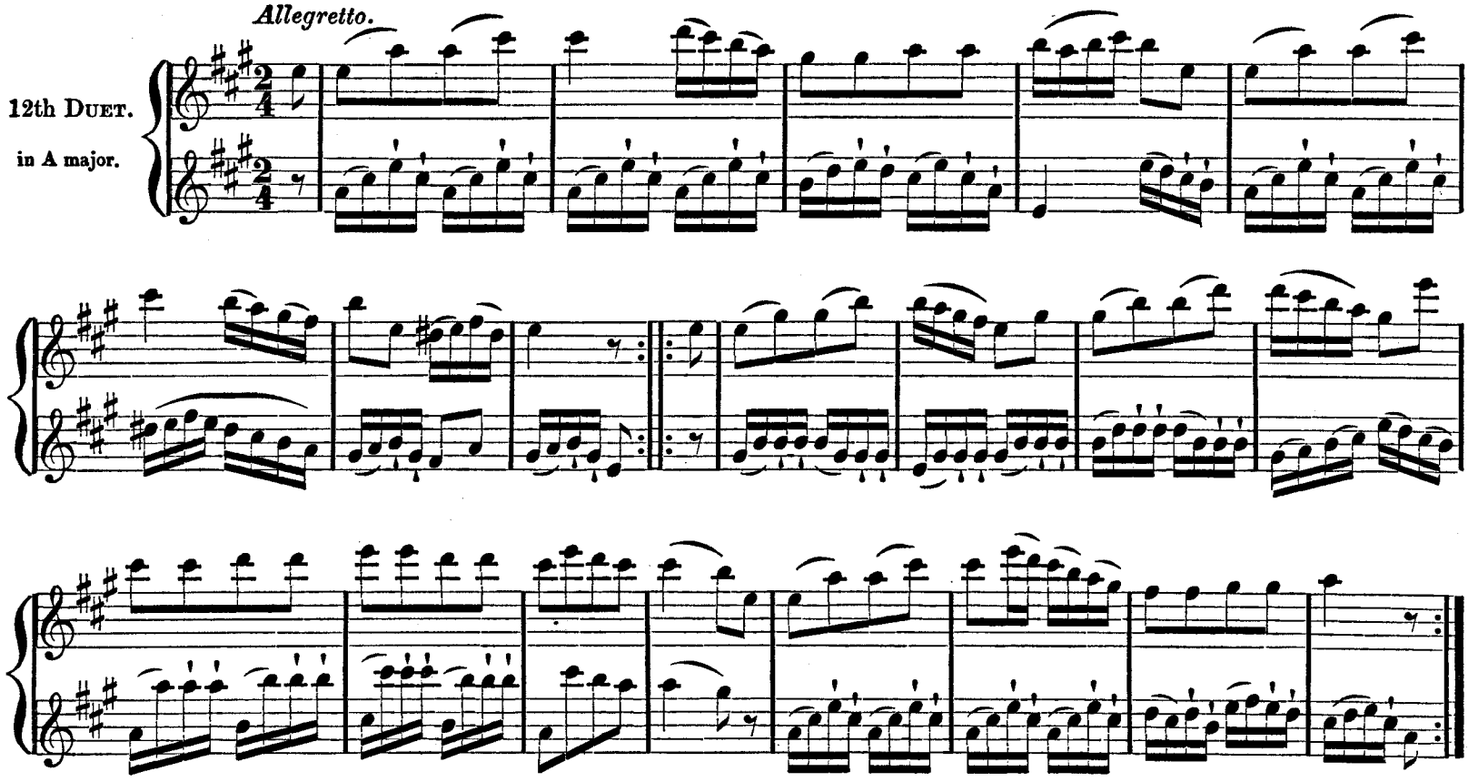
11th DUET.
F♯ minor,
relative to
A major.





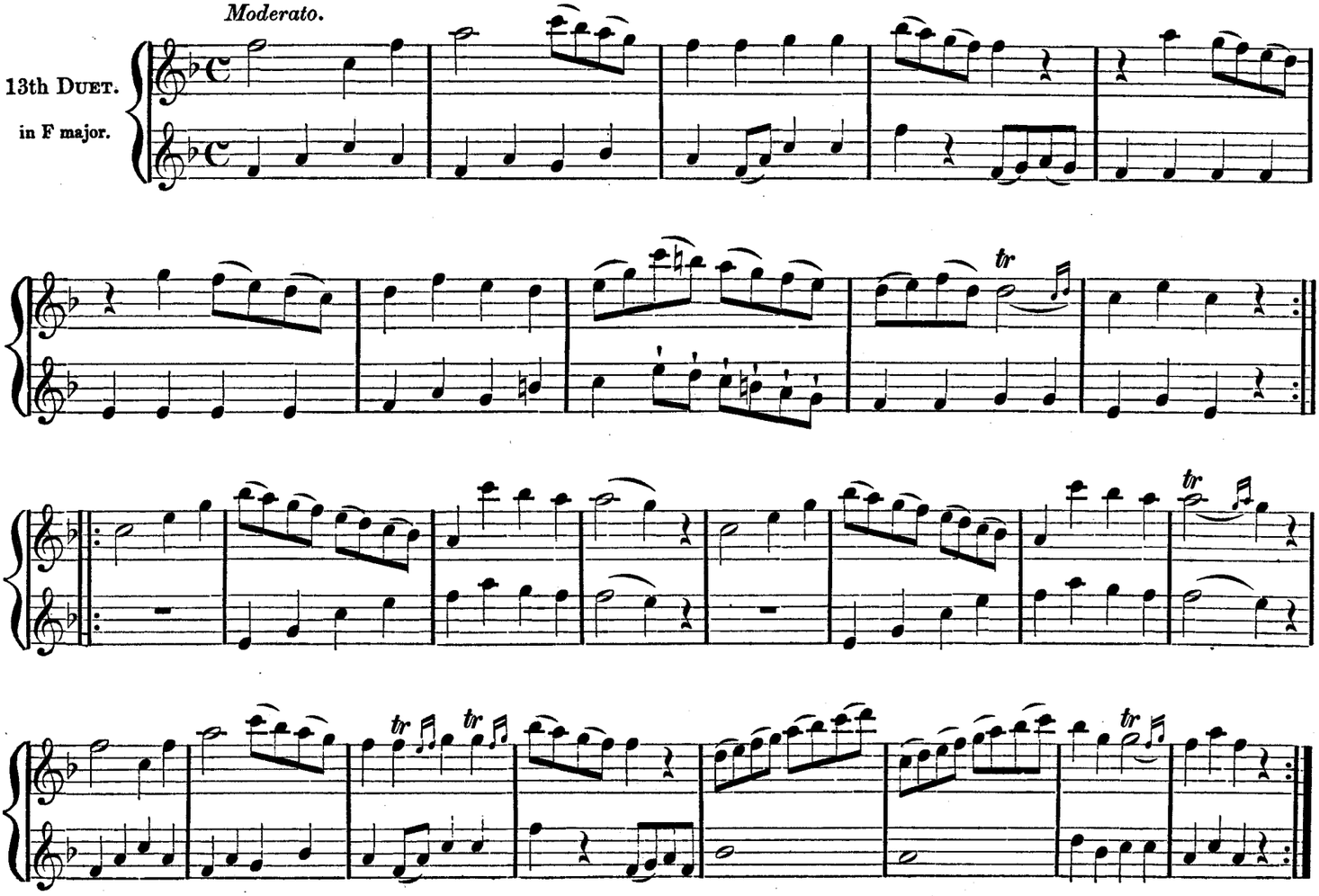
Allegretto.

12th DUET.
in A major.



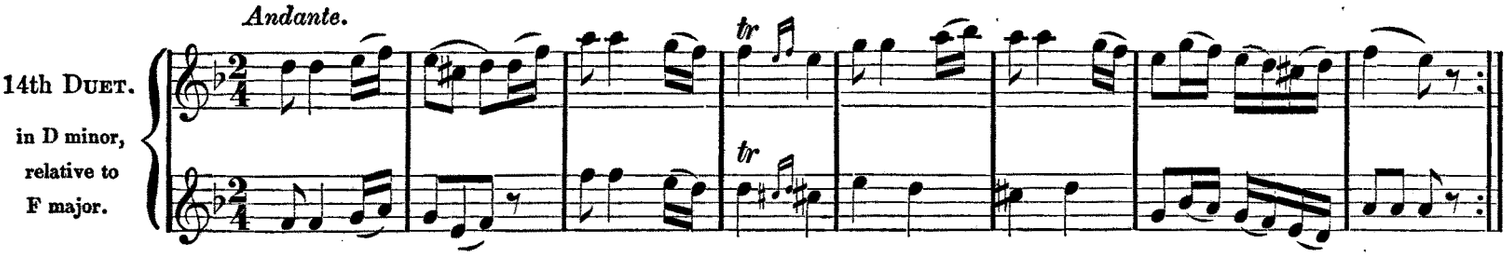
Moderato.

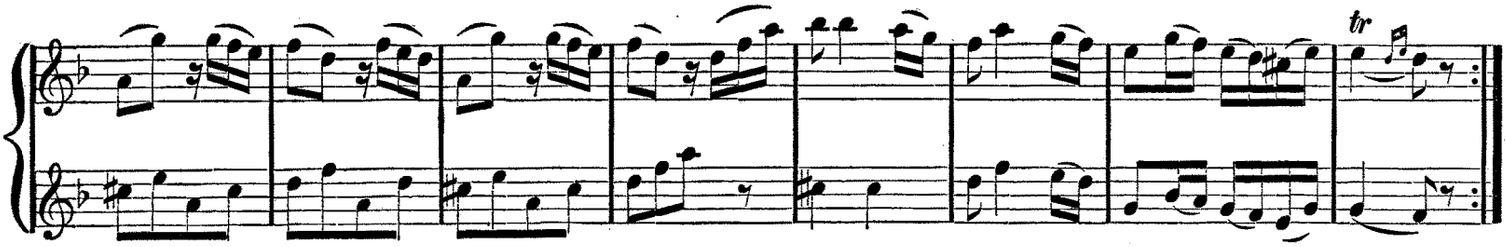
13th DUET.
in F major.



Andante.

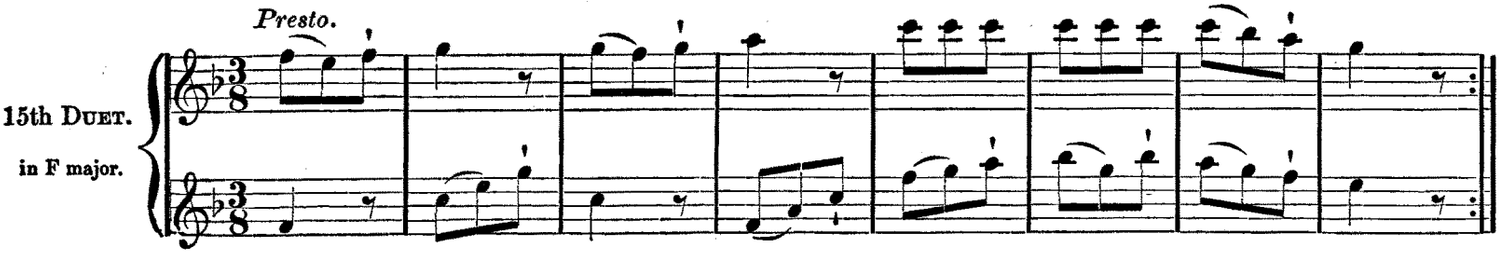
14th DUET.
in D minor,
relative to
F major.

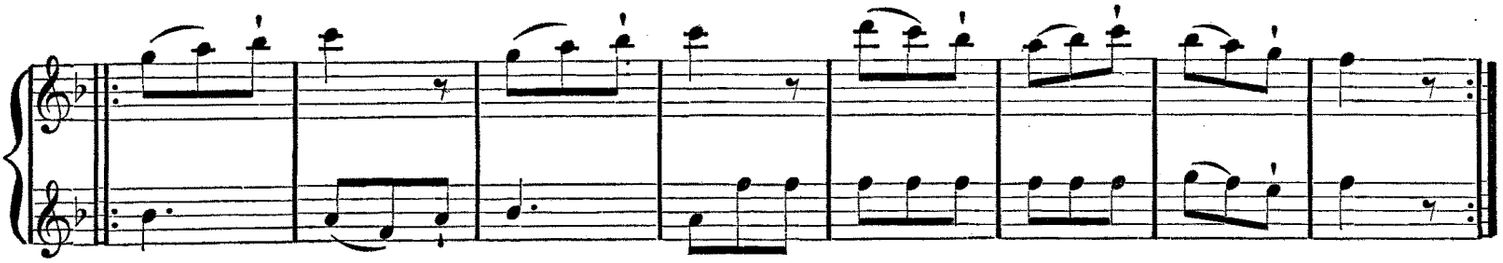




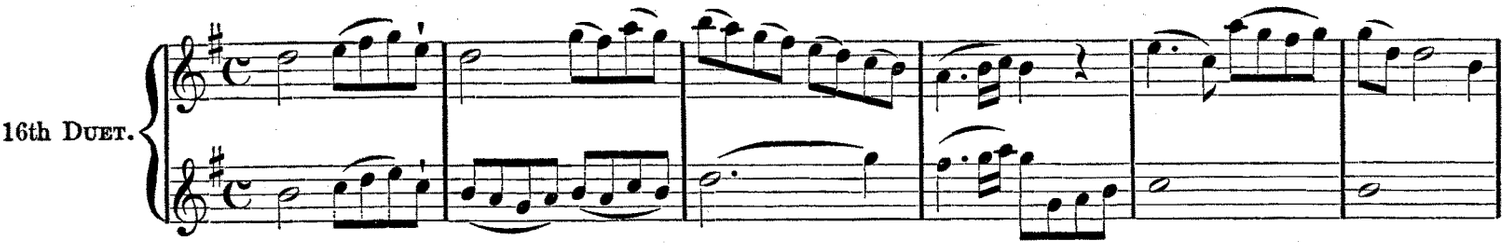
Presto.

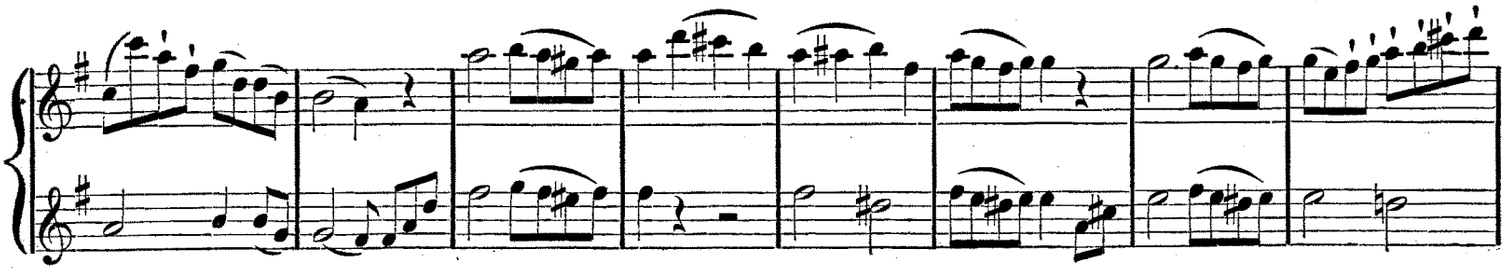
15th DUET.
in F major.

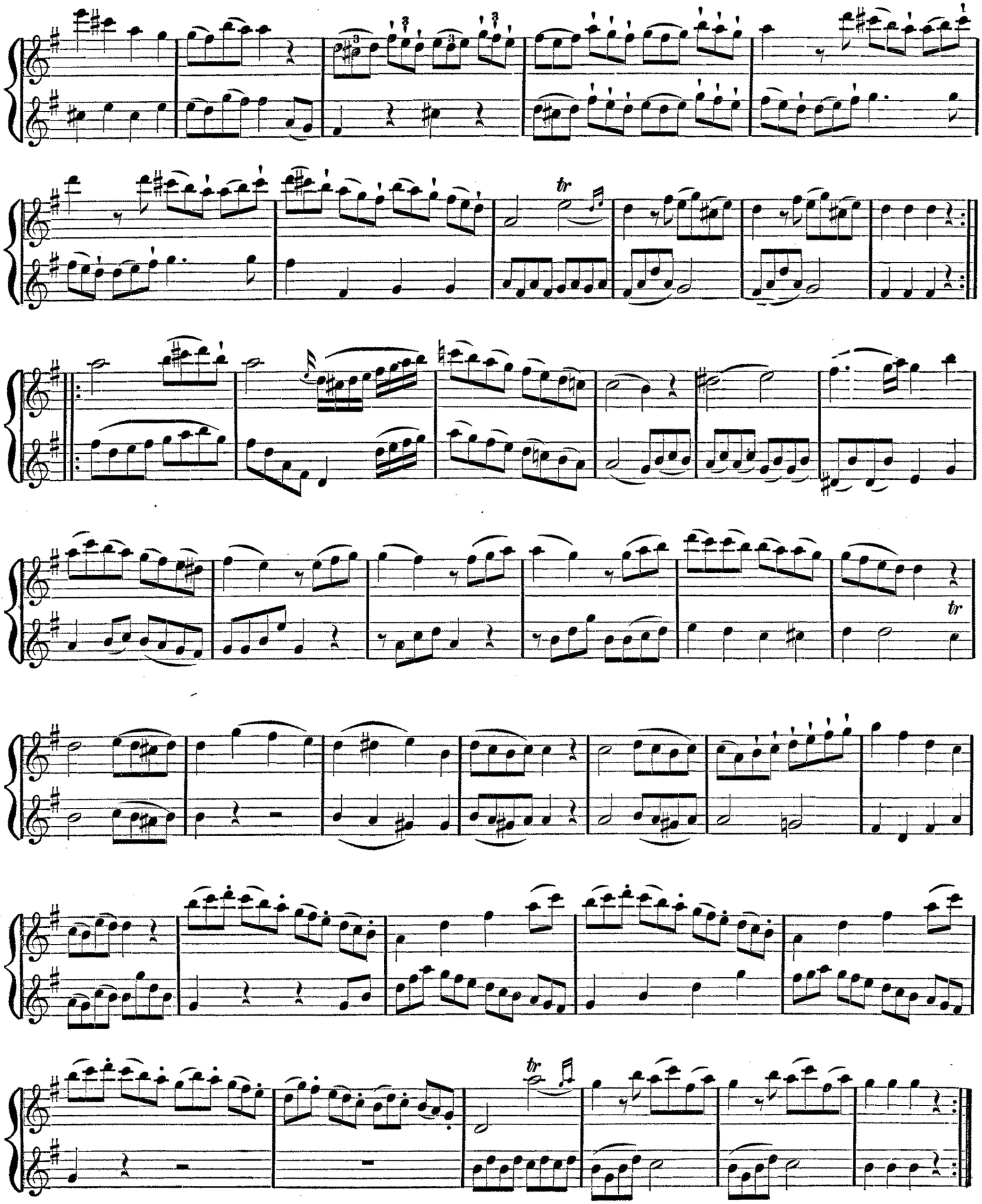




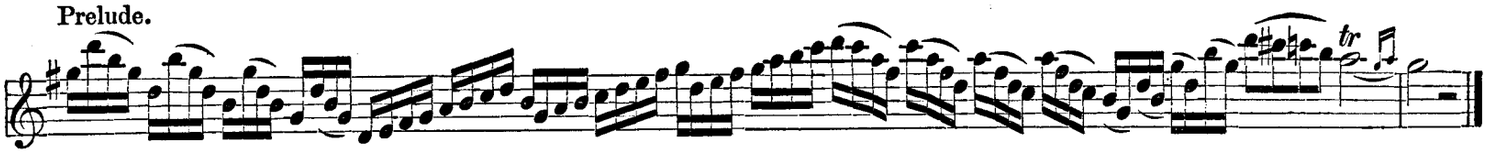
16th DUET.





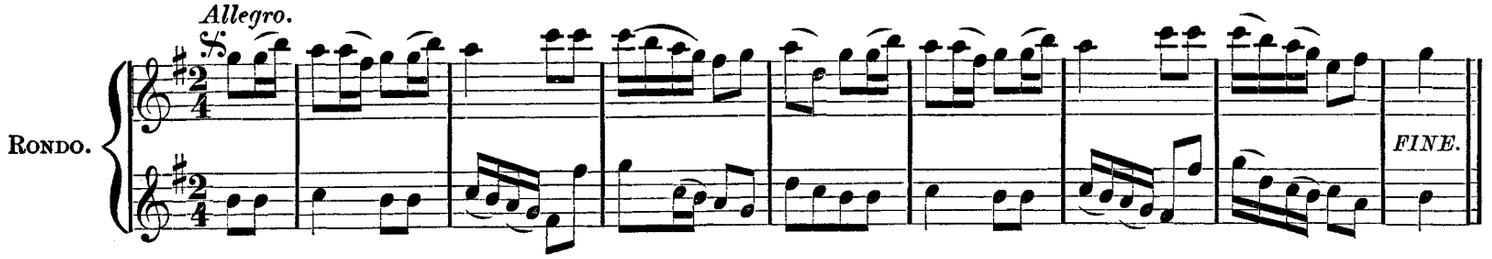


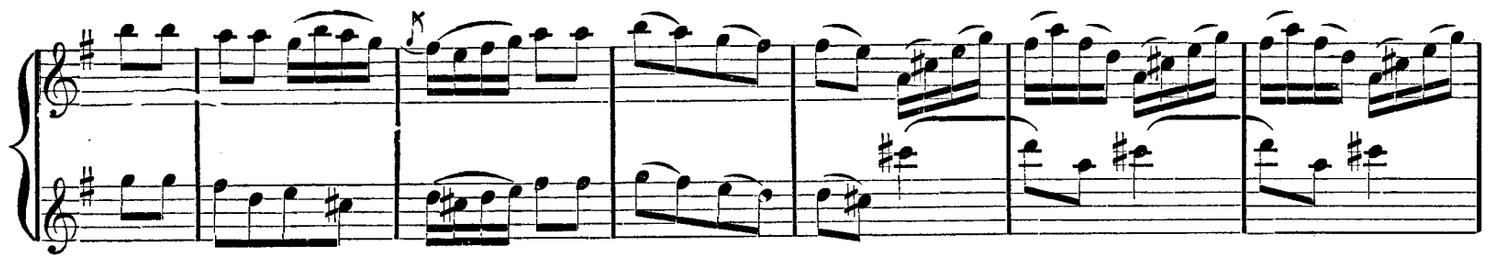
Prelude.

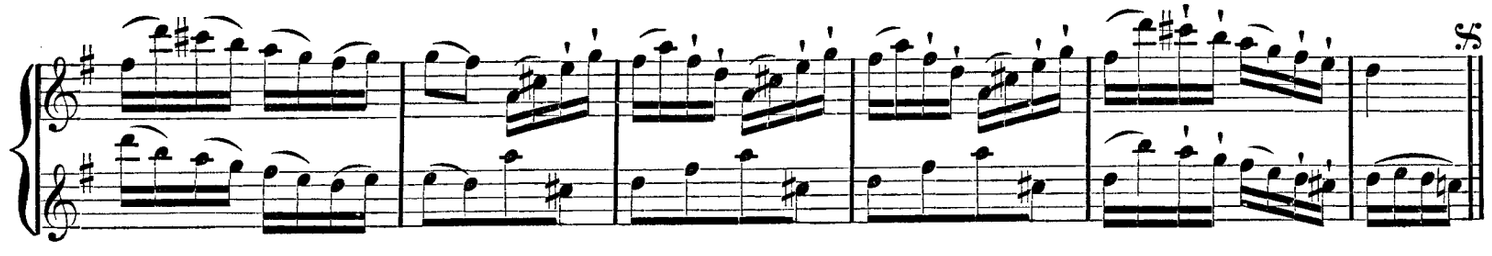


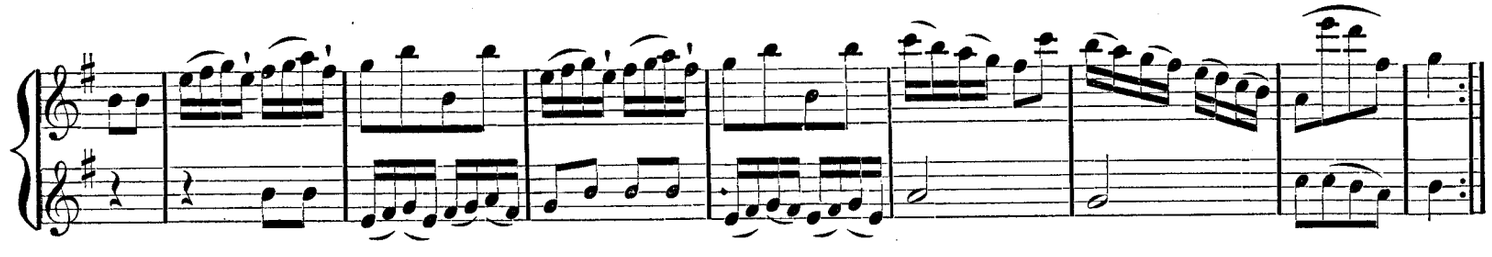
Allegro.

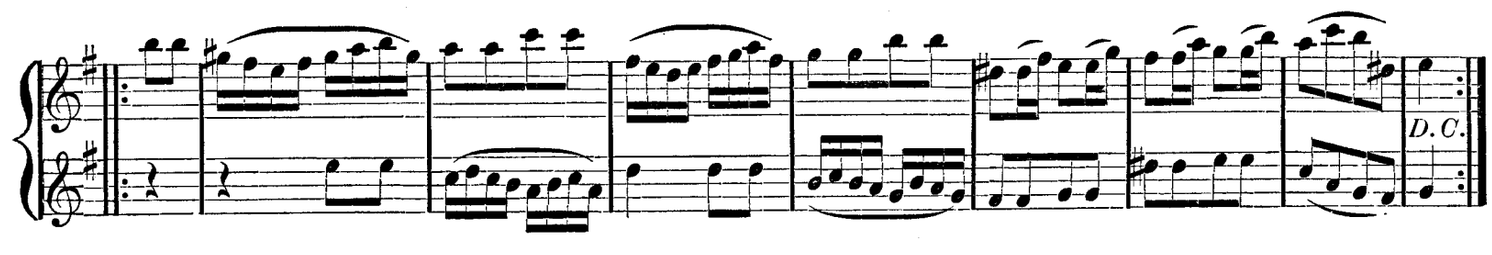
RONDO.



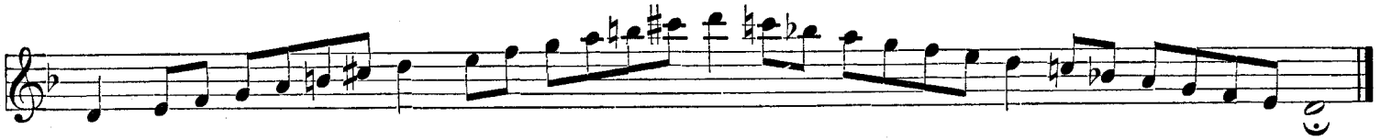




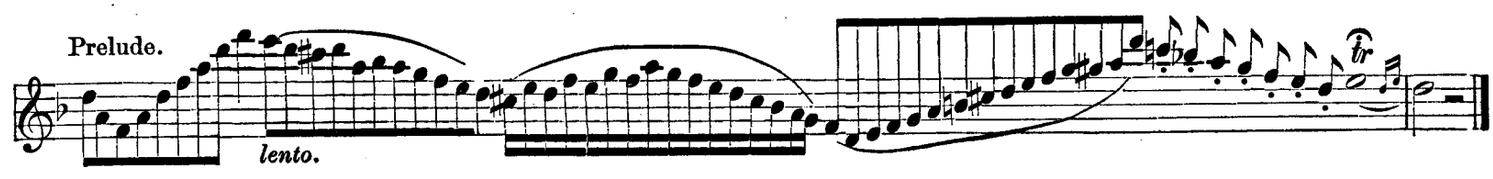




Scale in D minor.

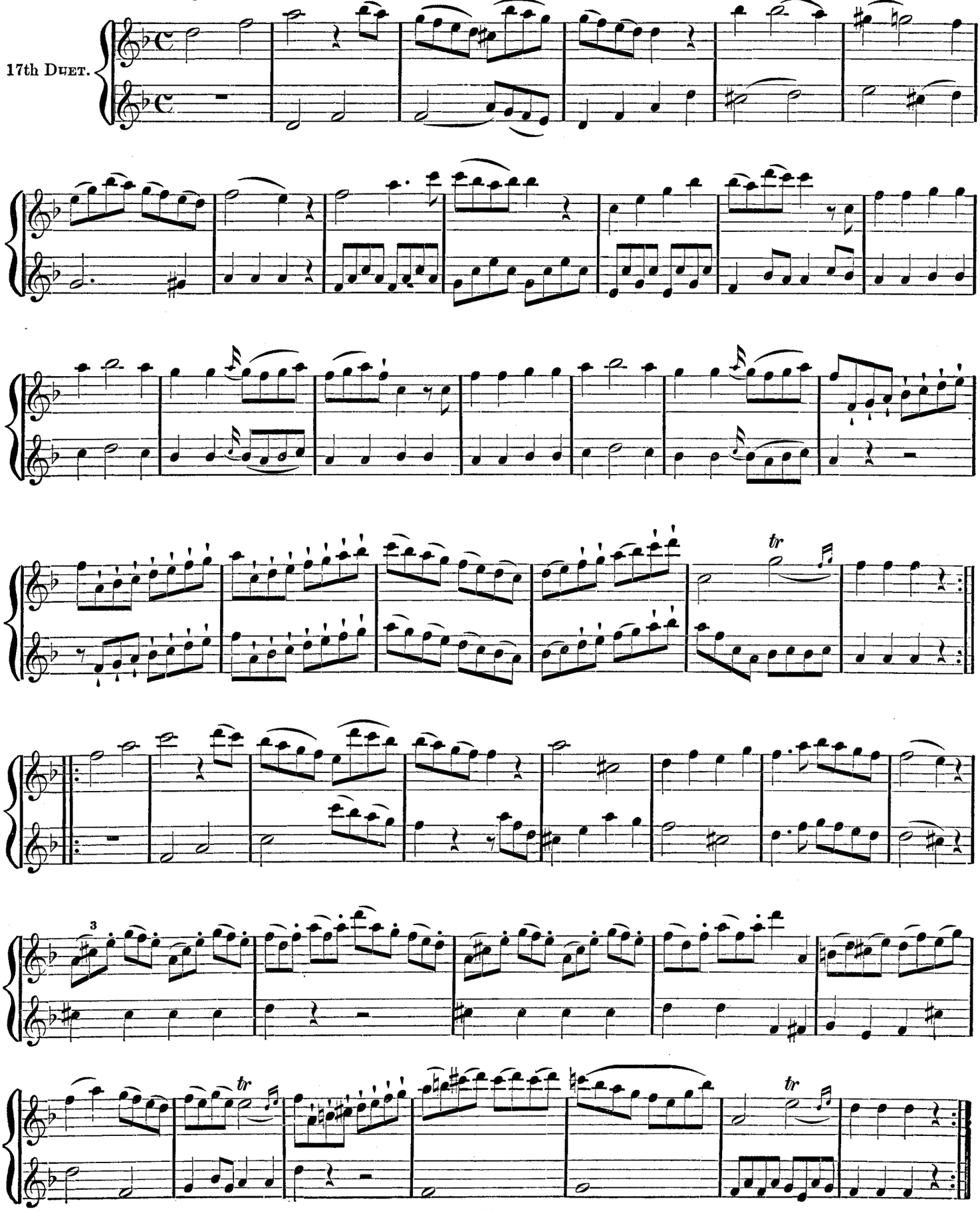


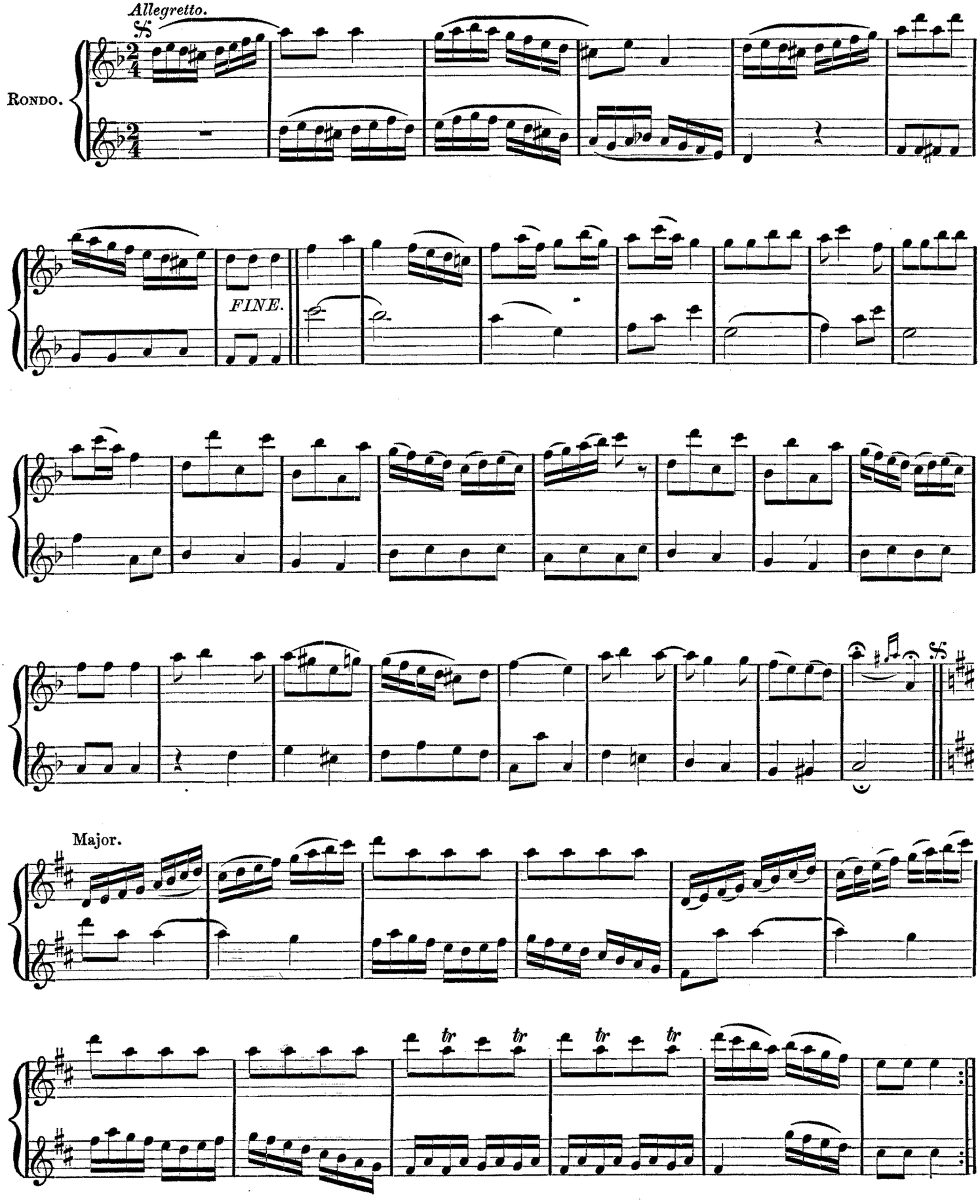
Prelude.

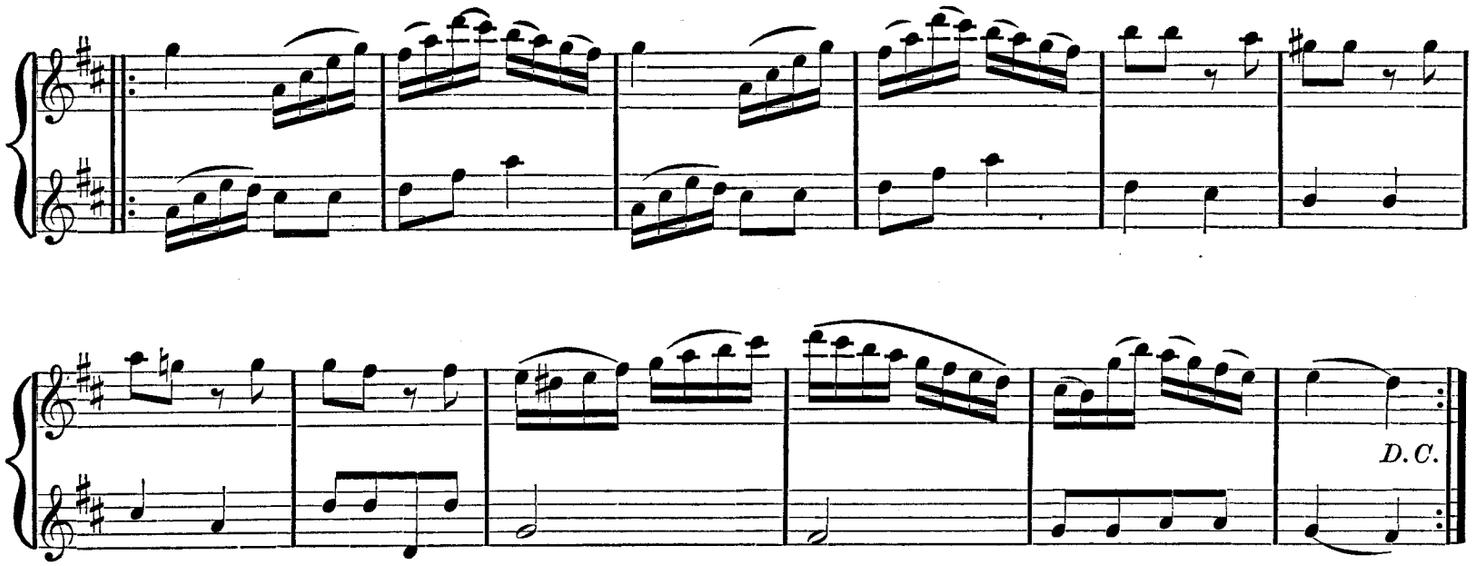


Allegro maestoso.

17th DUET.

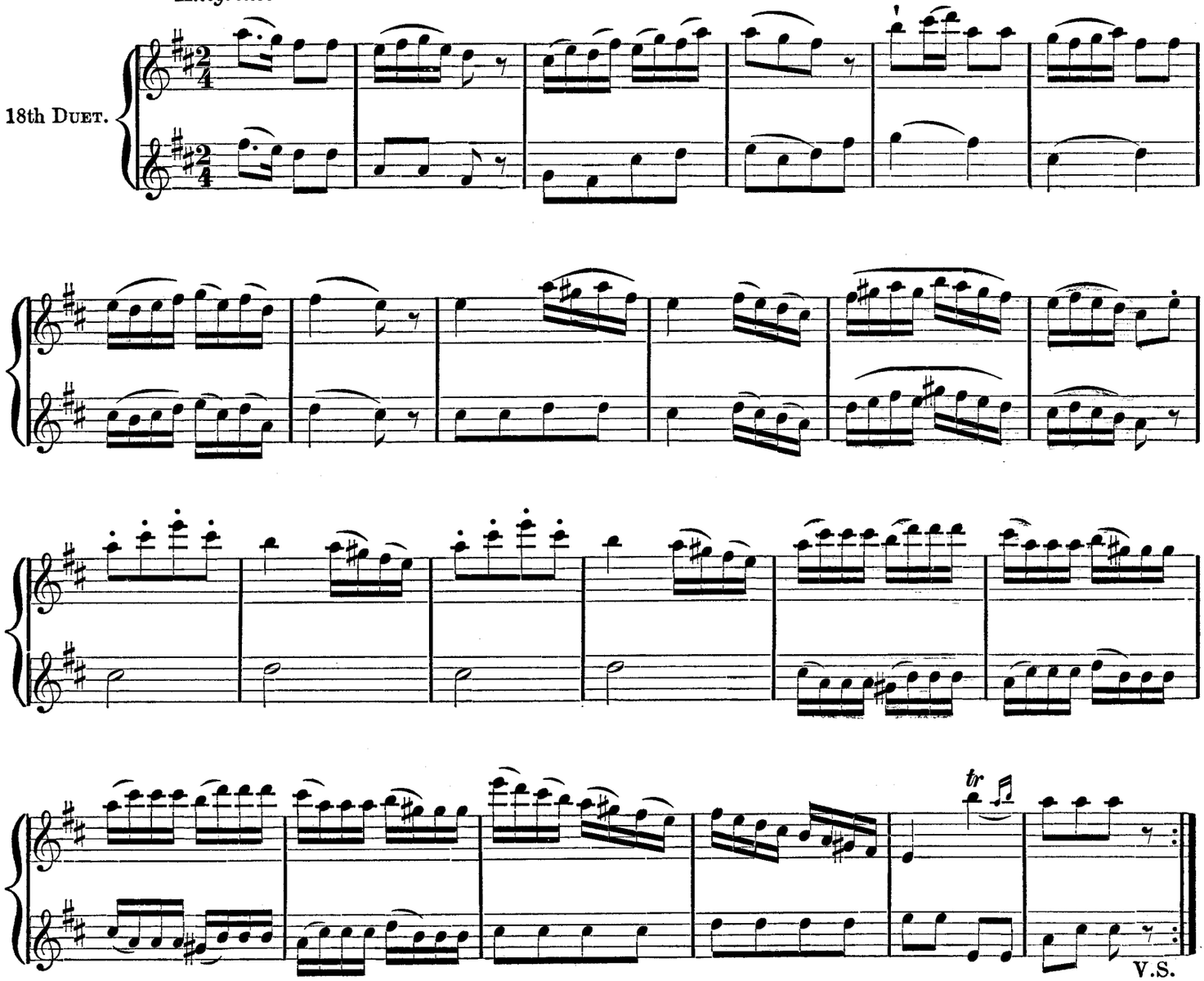


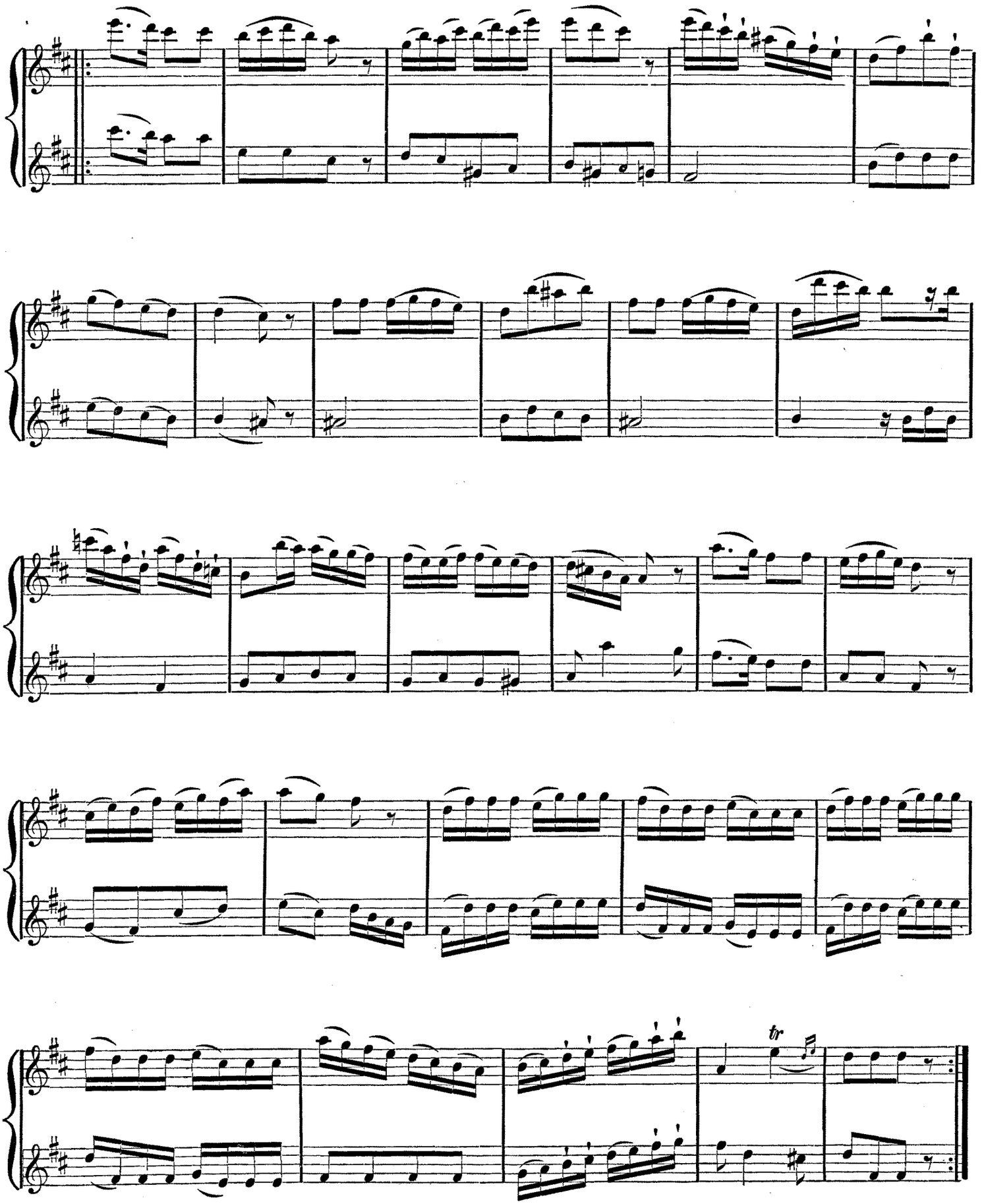

Allegretto.
Rondo.
FINE.
Major.



Allegretto.

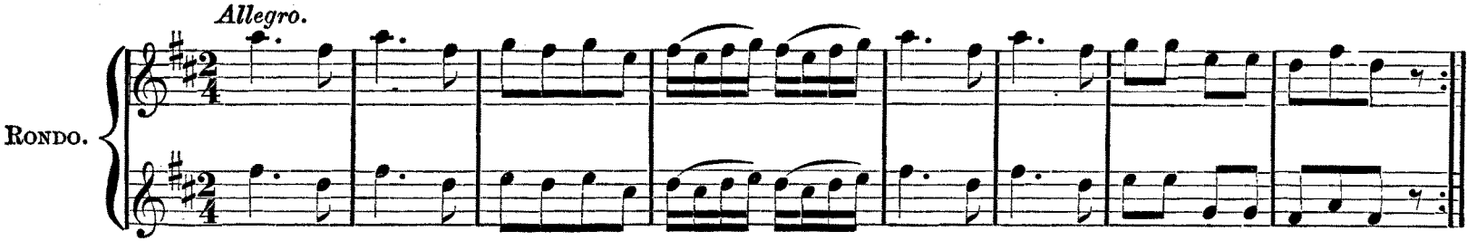
18th Duet.

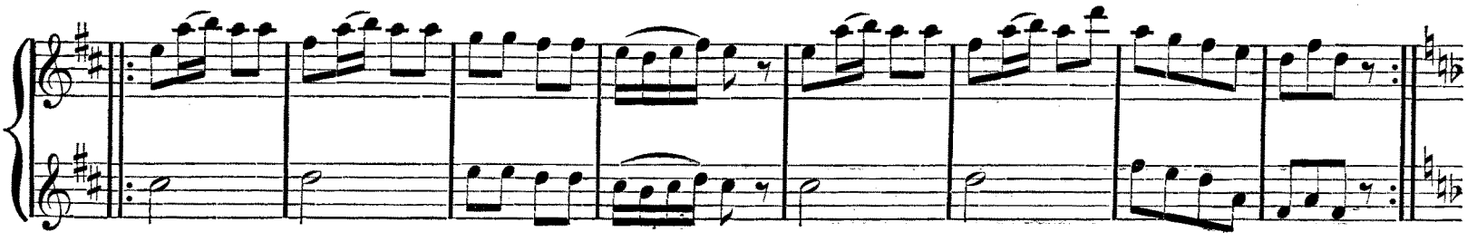



tr

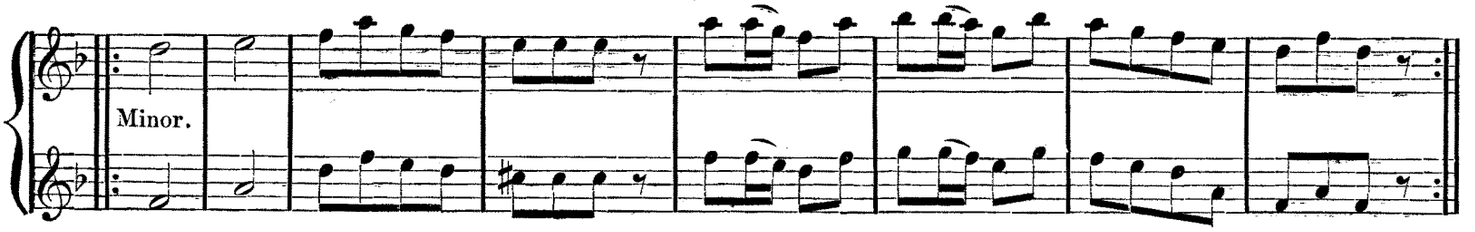
Allegro.

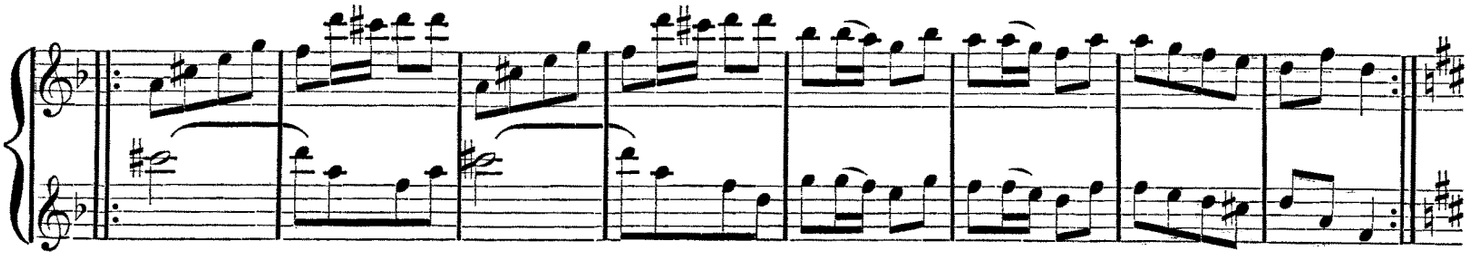
RONDO.

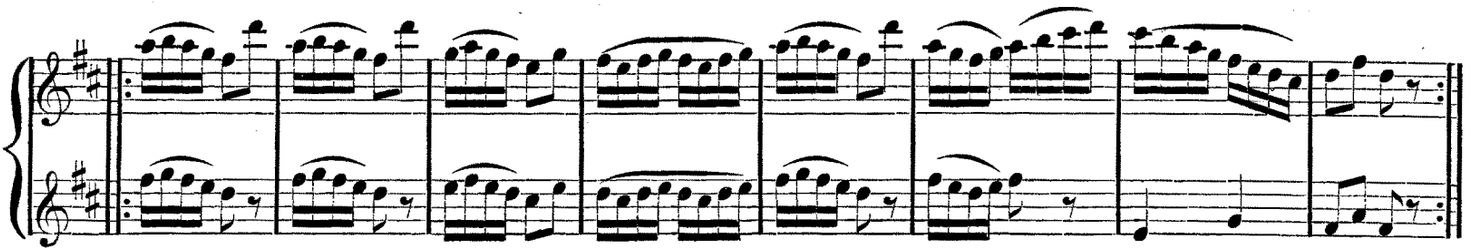


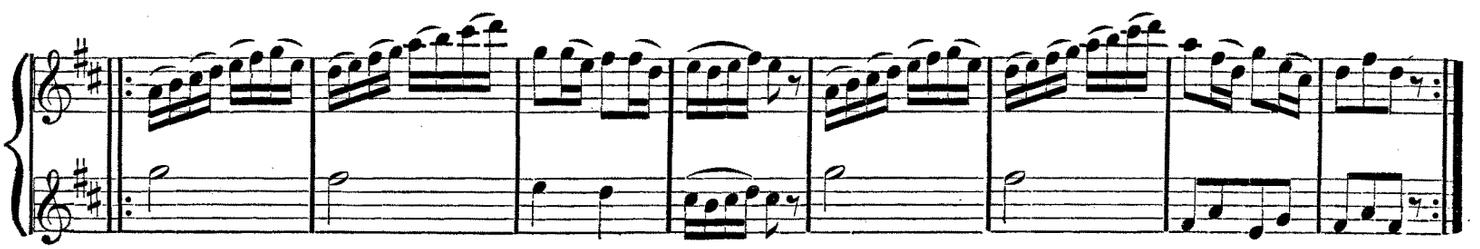


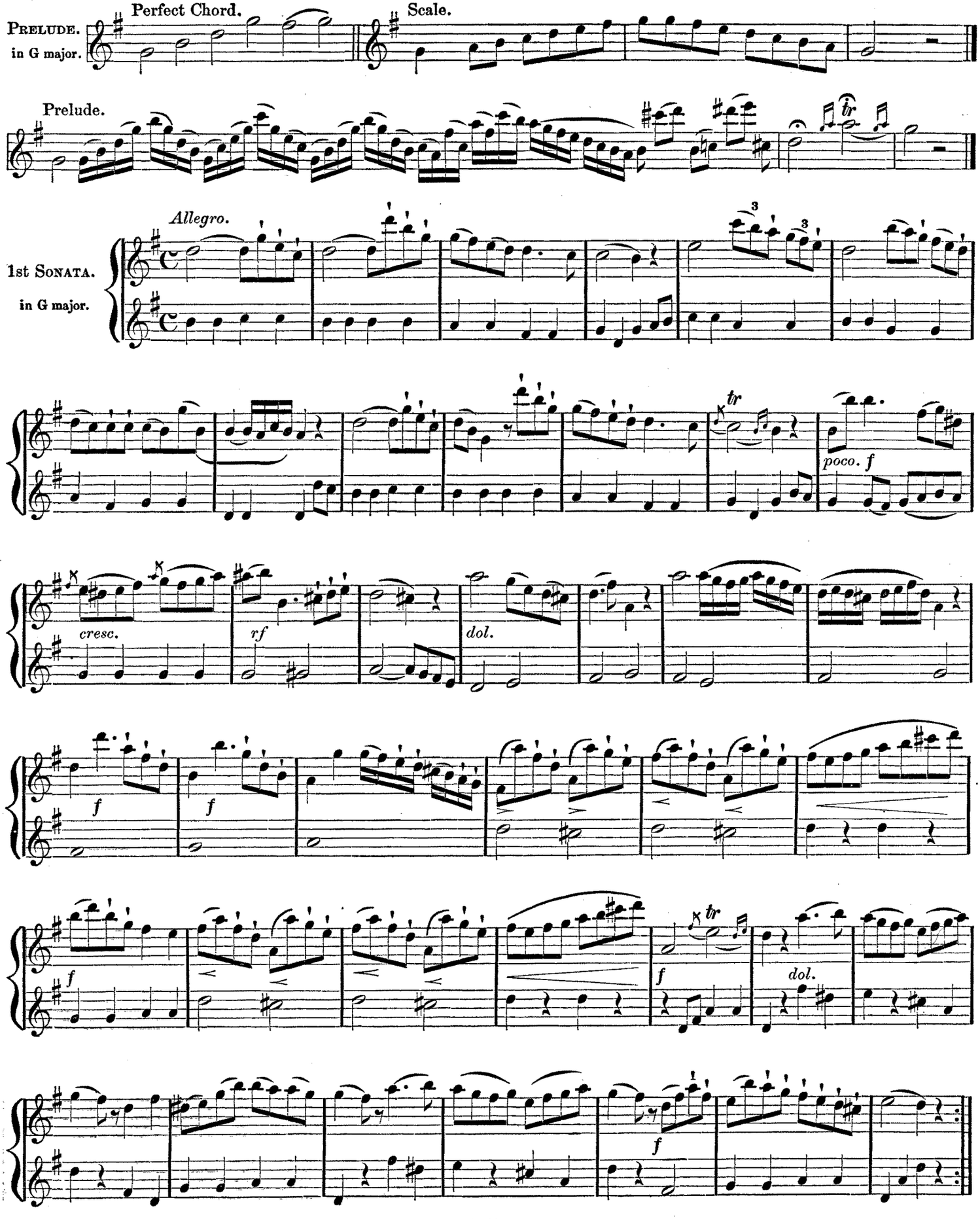
Minor.

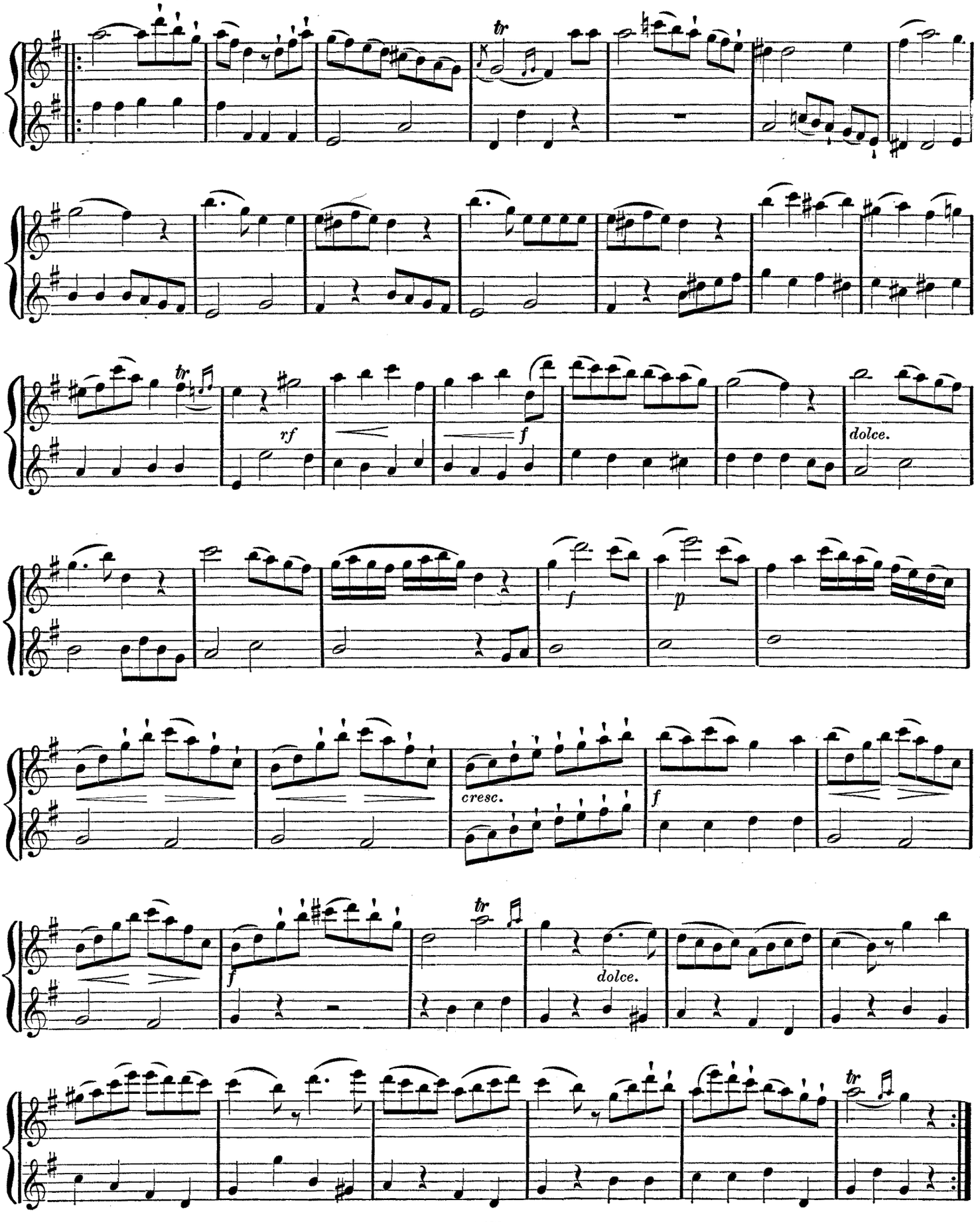


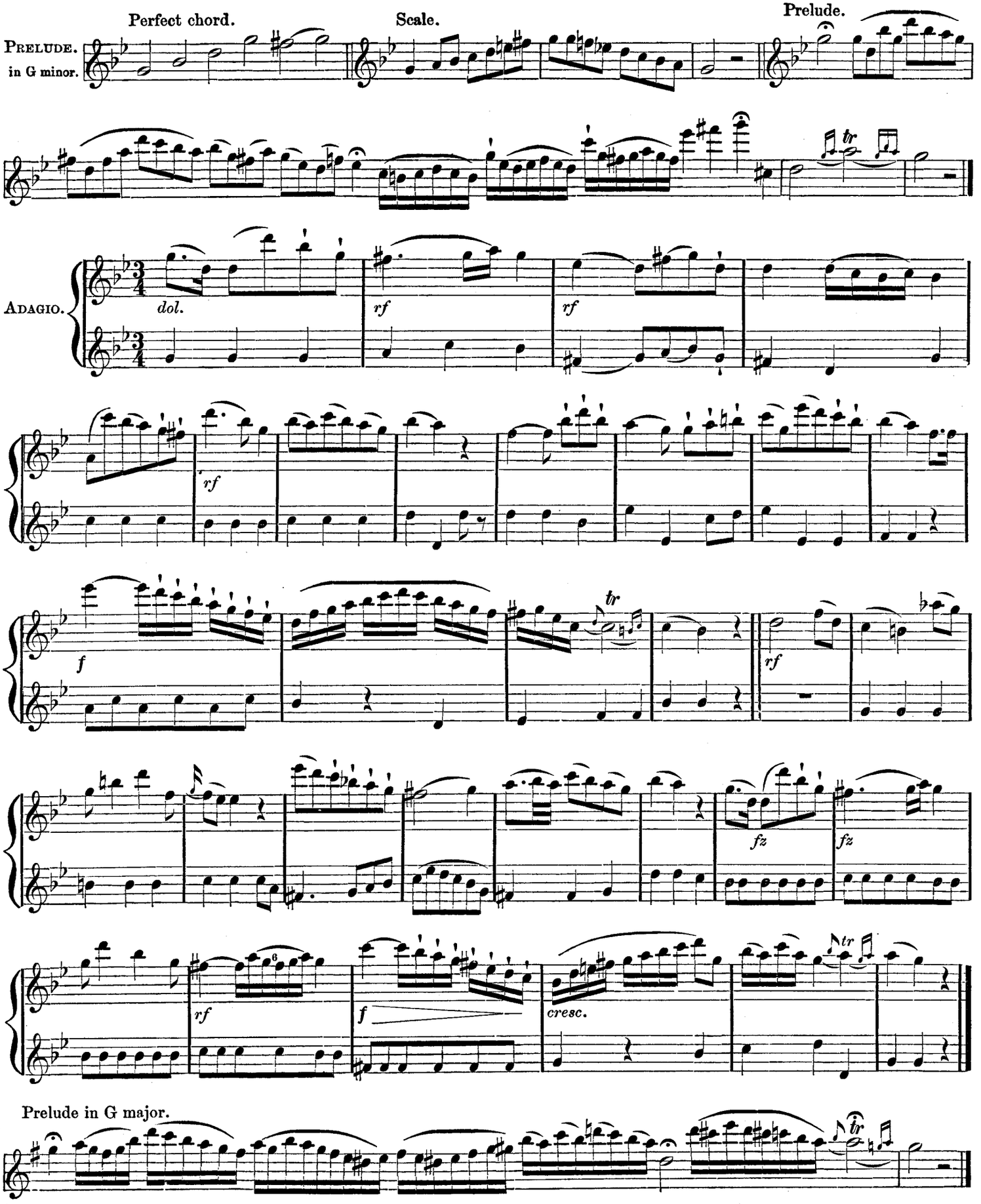


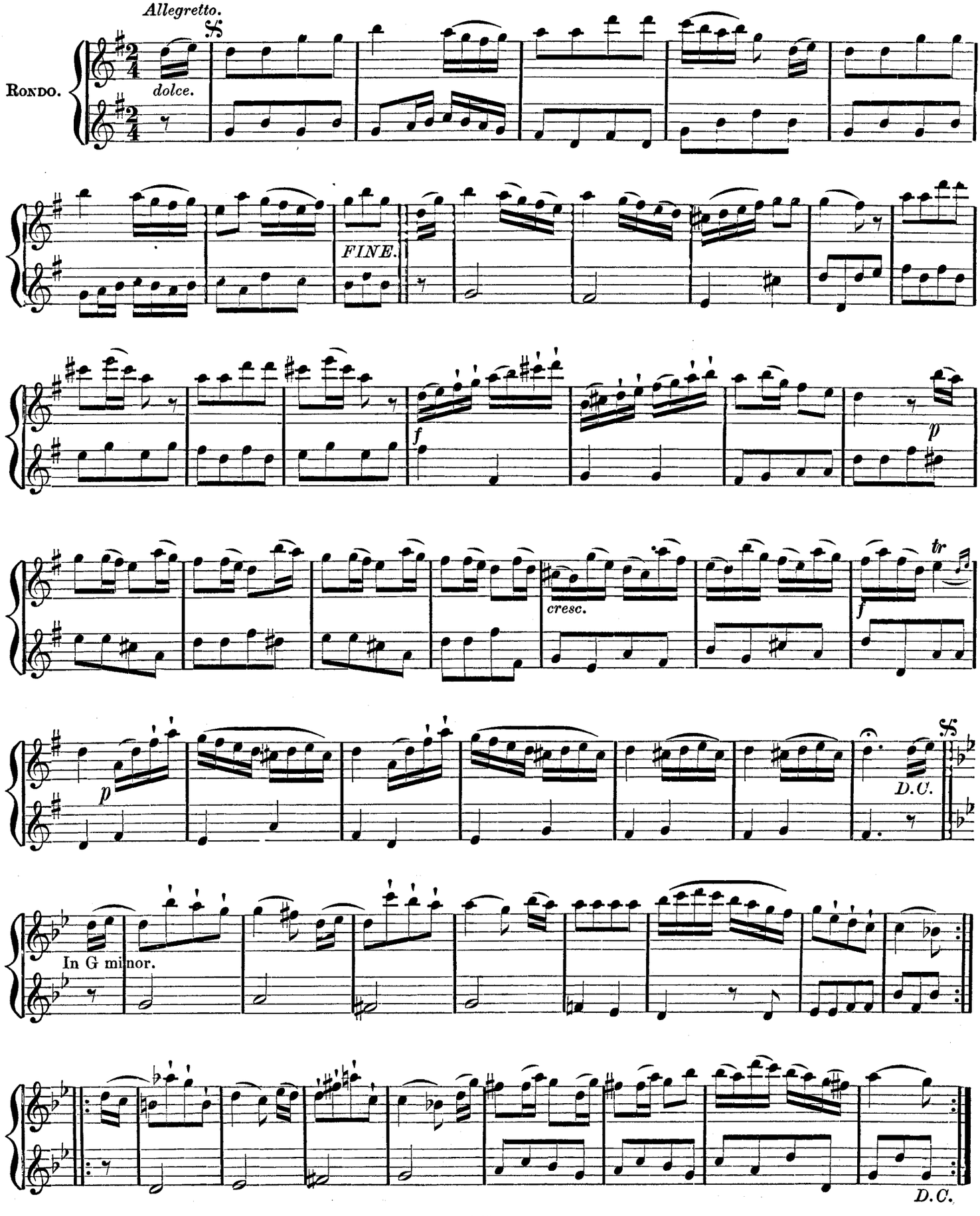





Perfect Chord.
Scale.
PRELUDE.
in G major.
Prelude.
Allegro.
1st SONATA.
in G major.
tr
poco. f
cresc.
rf
dol.
f
f
f
f
tr
dol.
f

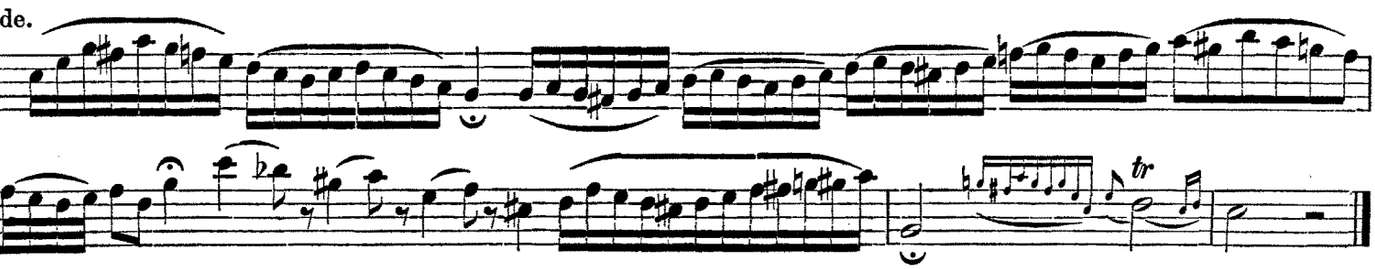

tr
rf
f
dolce.
f
p
cresc.
f
f
dolce.
tr


Perfect chord.
Scale.
Prelude.
PRELUDE.
in G minor.
ADAGIO.
dol.
rf
rf
rf
f
tr
rf
fz
fz
rf
f
cresc.
tr
Prelude in G major.
tr


Allegretto.
Rondo.
dolce.
FINE.
f
p
cresc.
tr
f
p
D.C.
In G minor.
D.C.

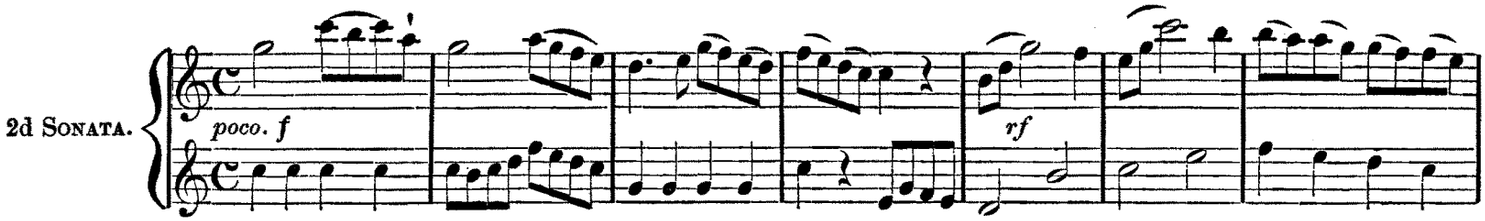
Perfect chord. Scale.

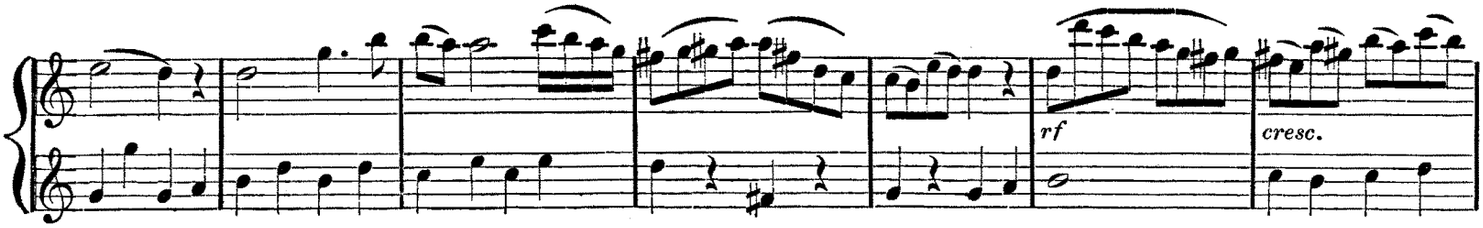
PRELUDE. in C major.

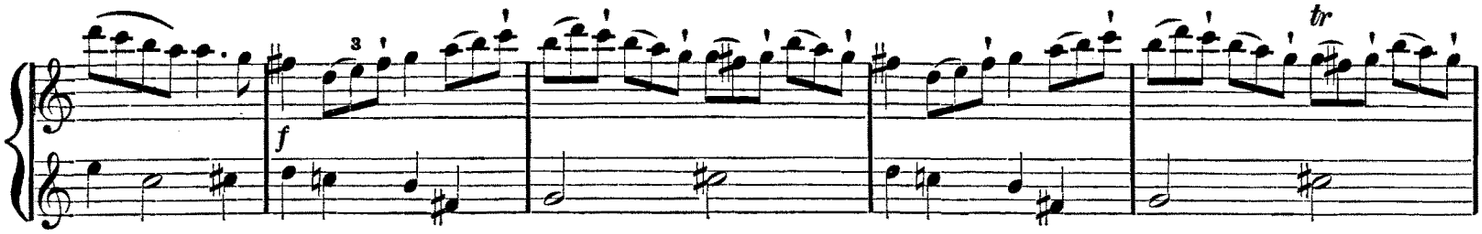


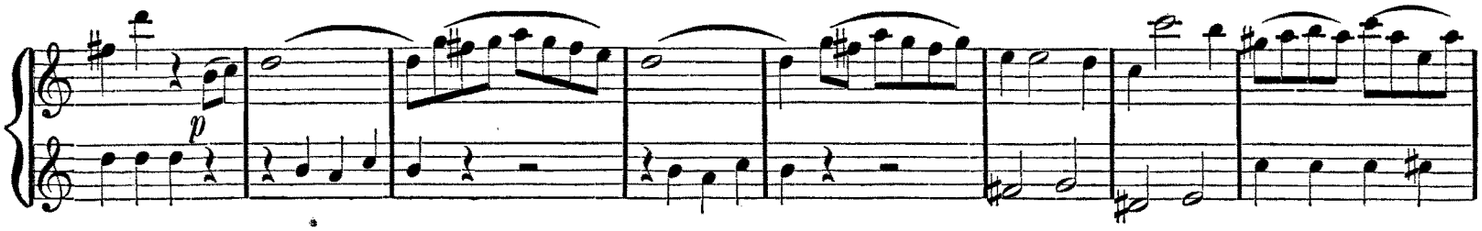
Prelude.

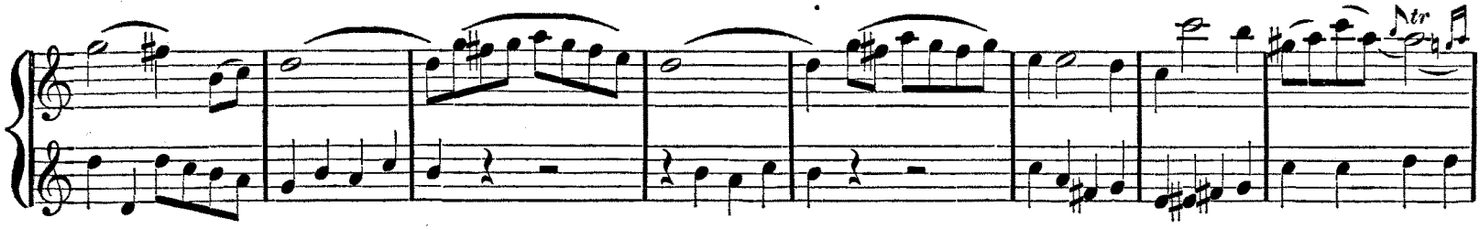
2d SONATA.

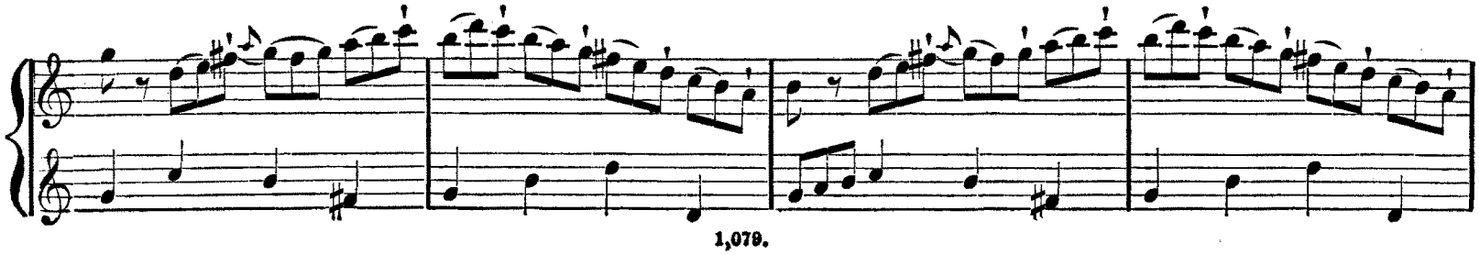


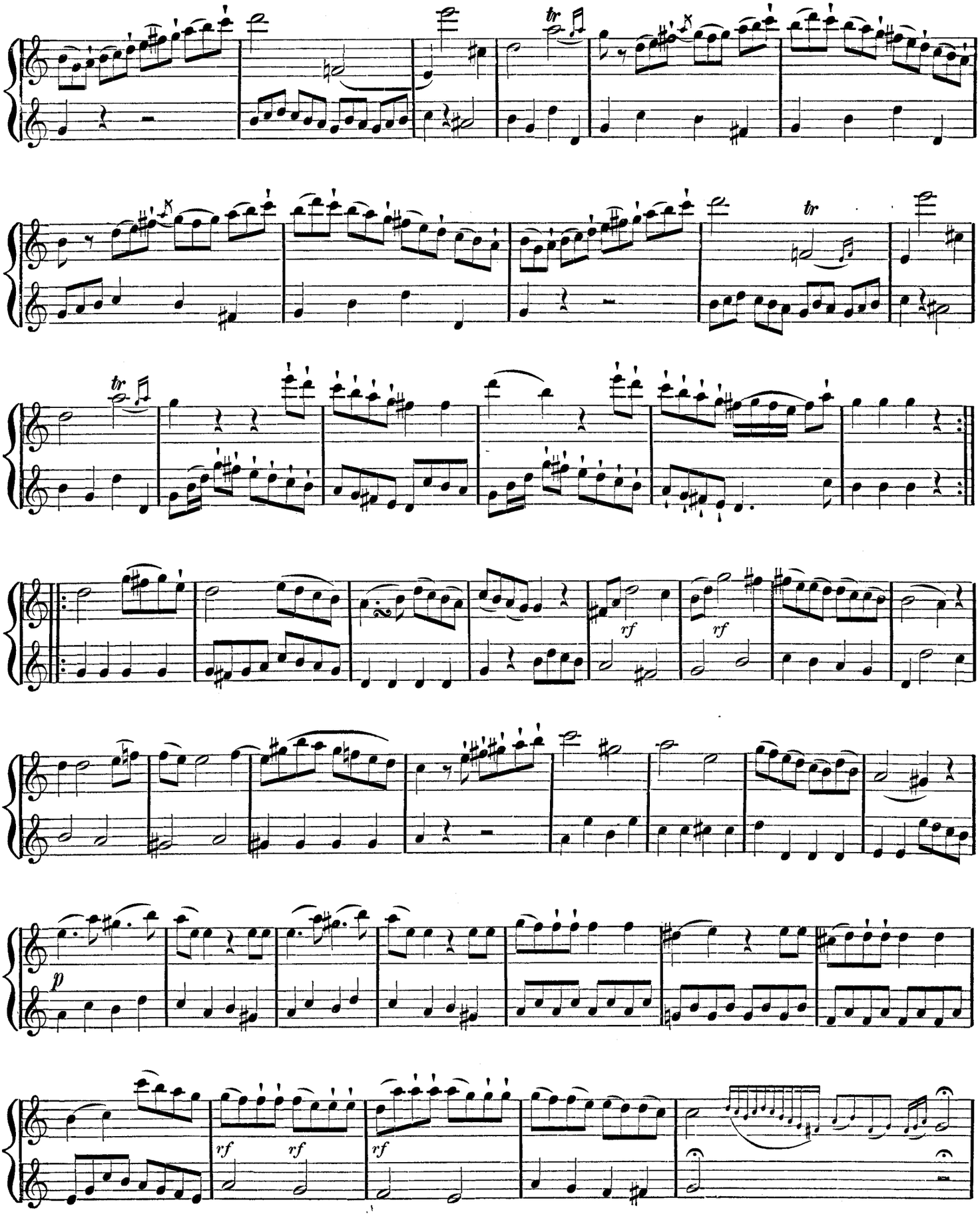


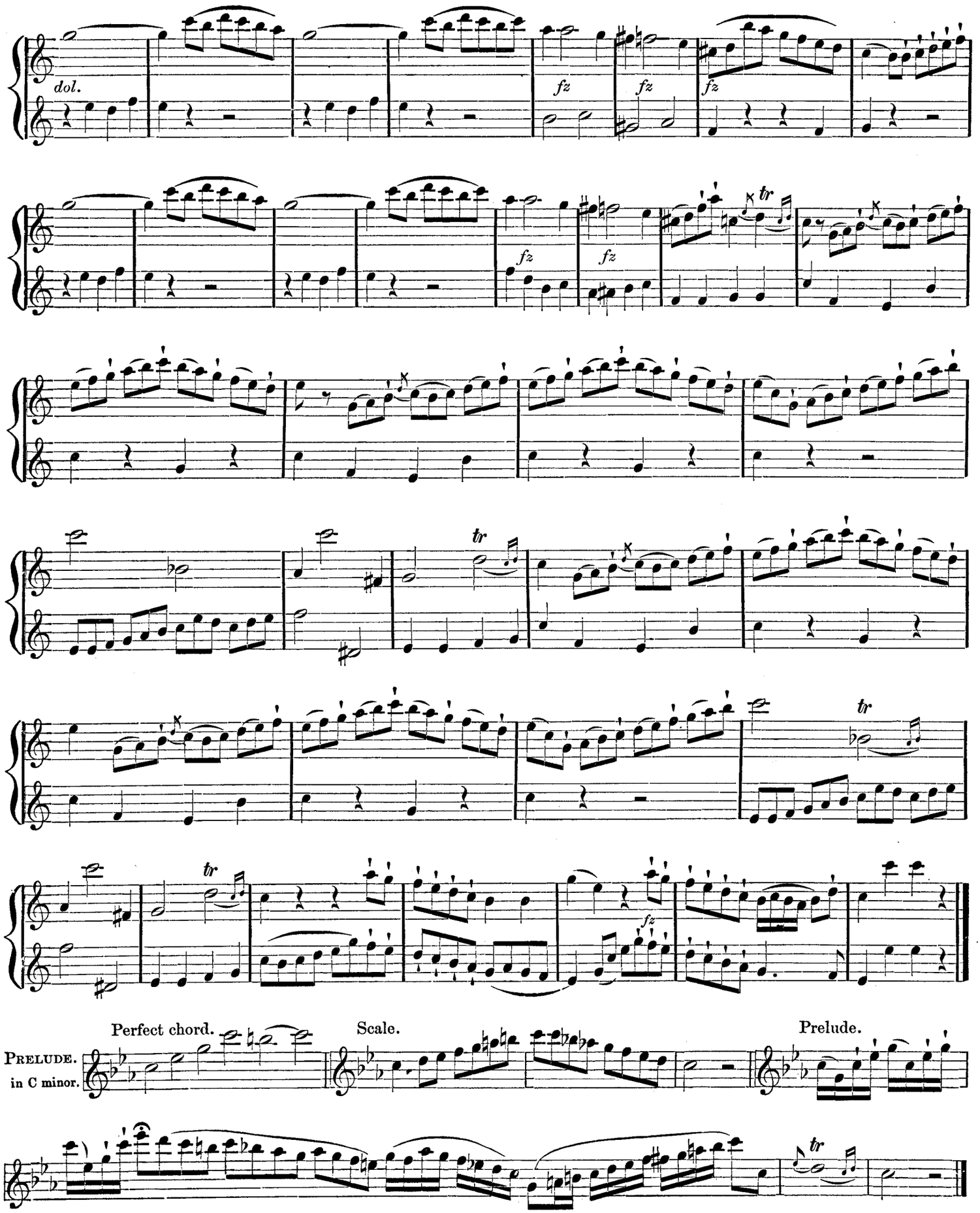


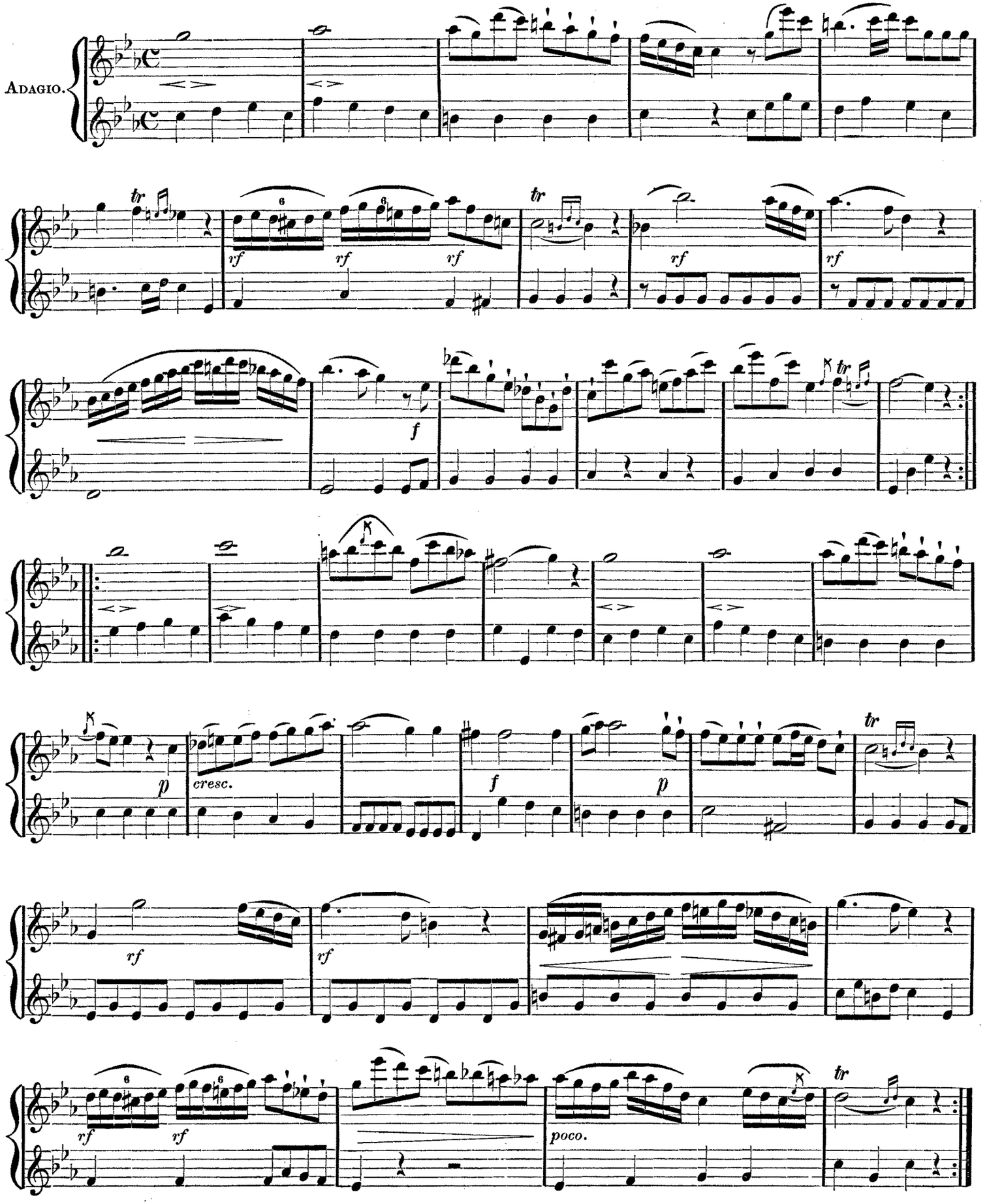




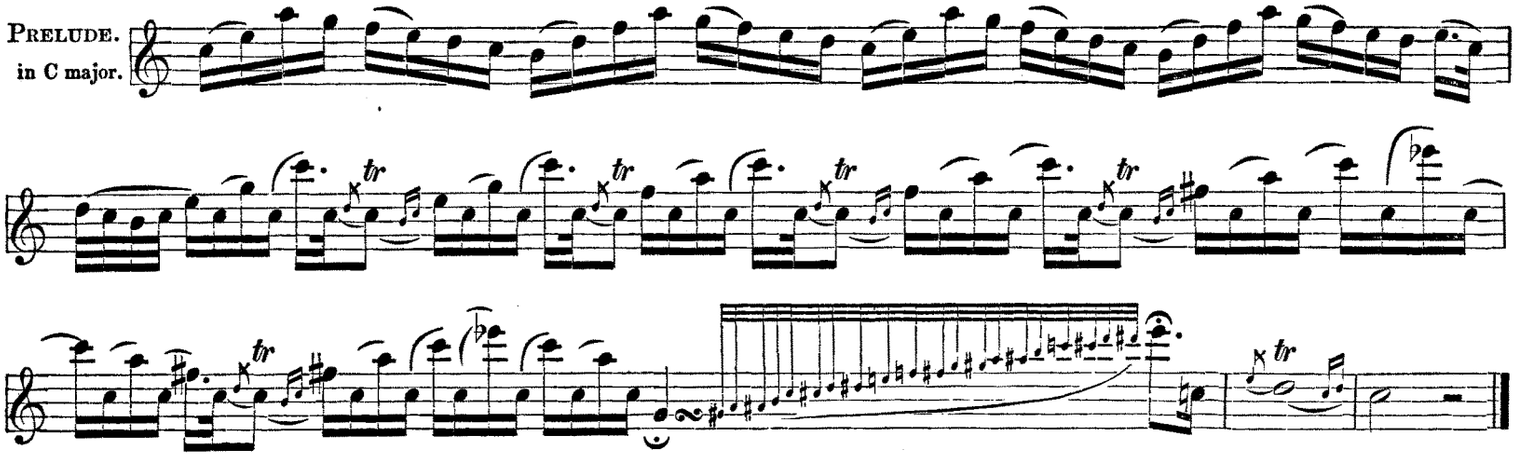



tr
tr
tr
rf
rf
p
rf
rf
rf


dol.
fz
fz
fz
tr
fz
fz
tr
tr
tr
fz
Perfect chord.
Scale.
Prelude.
PRELUDE.
in C minor.
tr


Adagio.
tr
rf
f
p
cresc.
poco.

PRELUDE.
in C major.



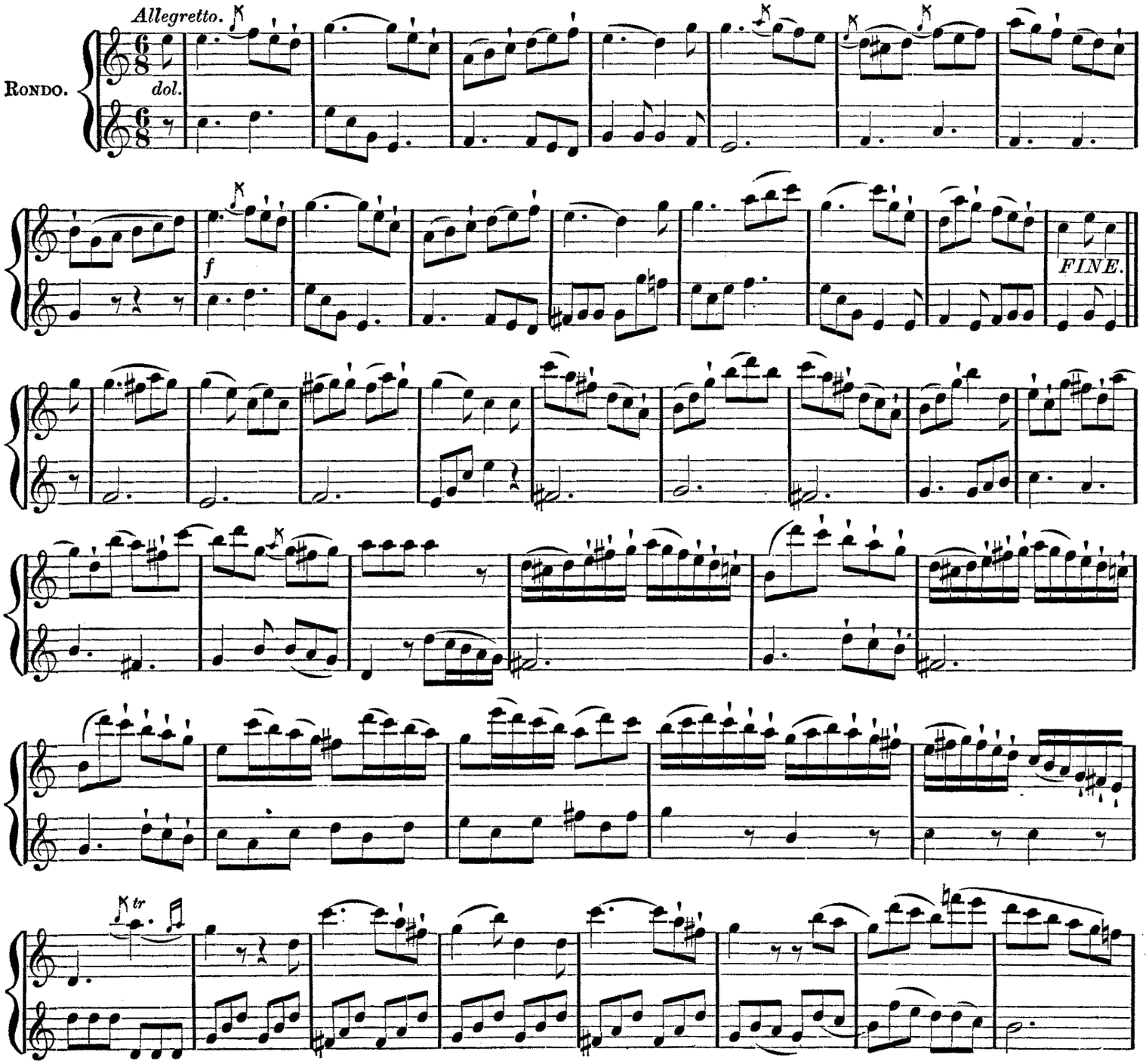
RONDO.

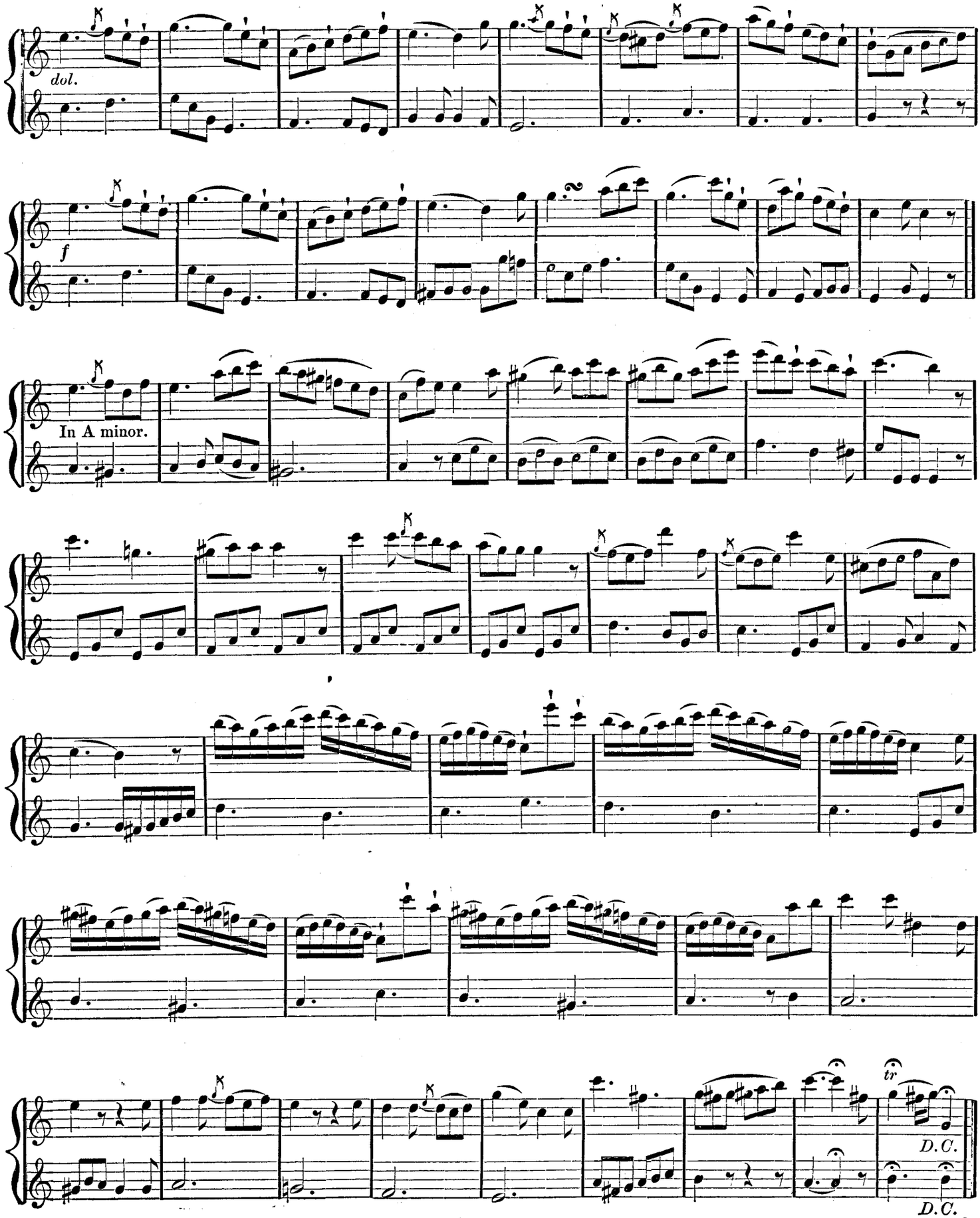
Allegretto.

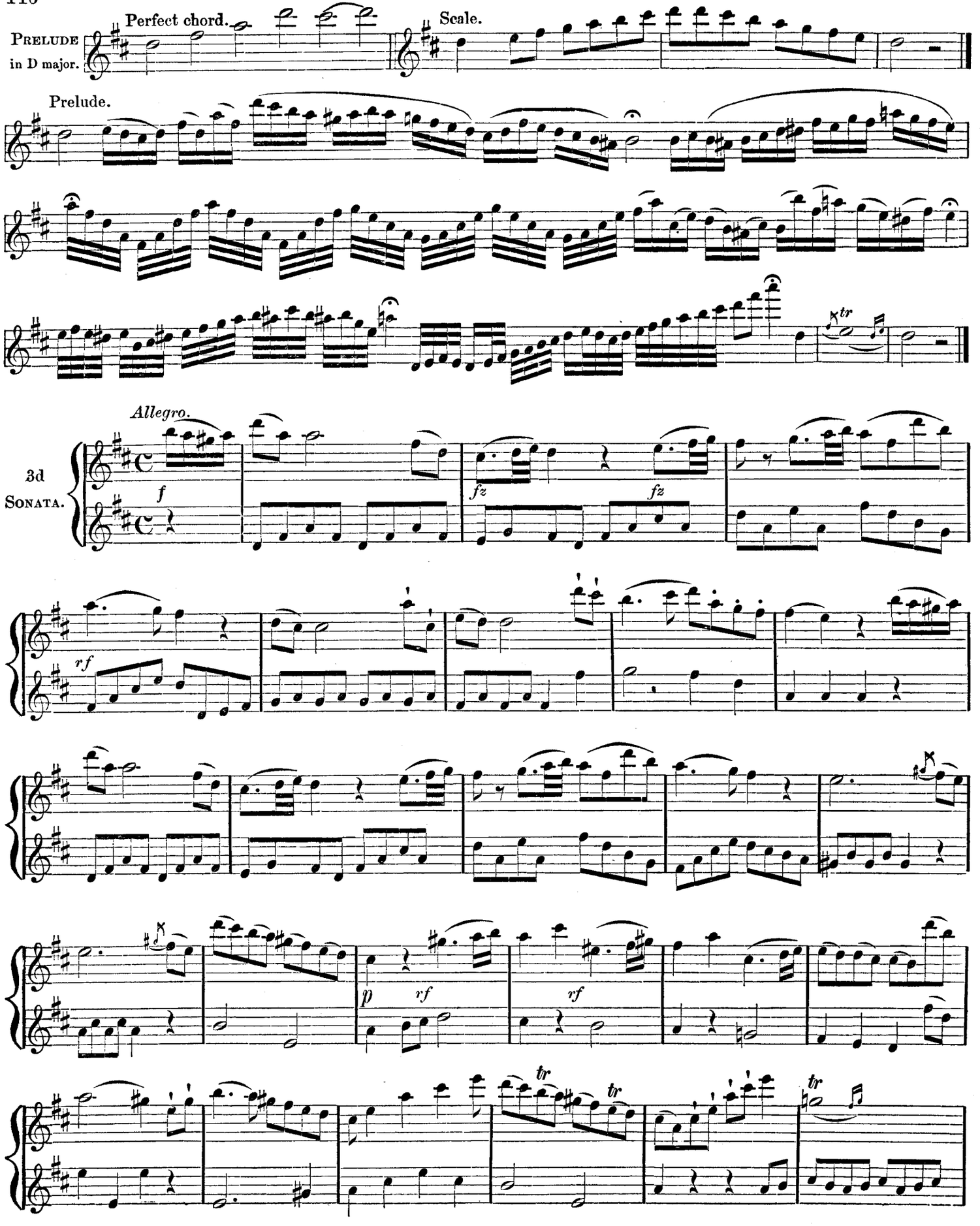
dol.

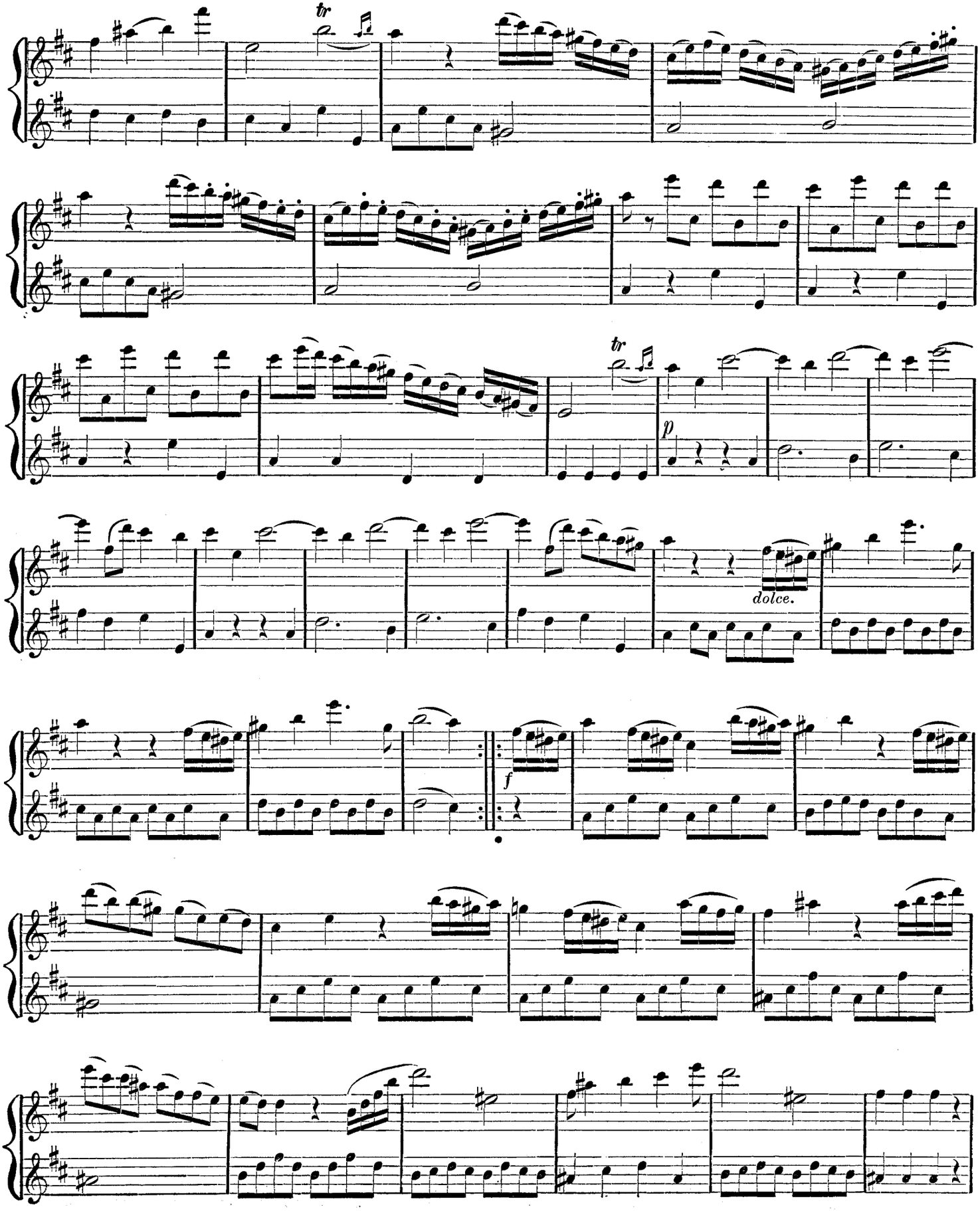
f

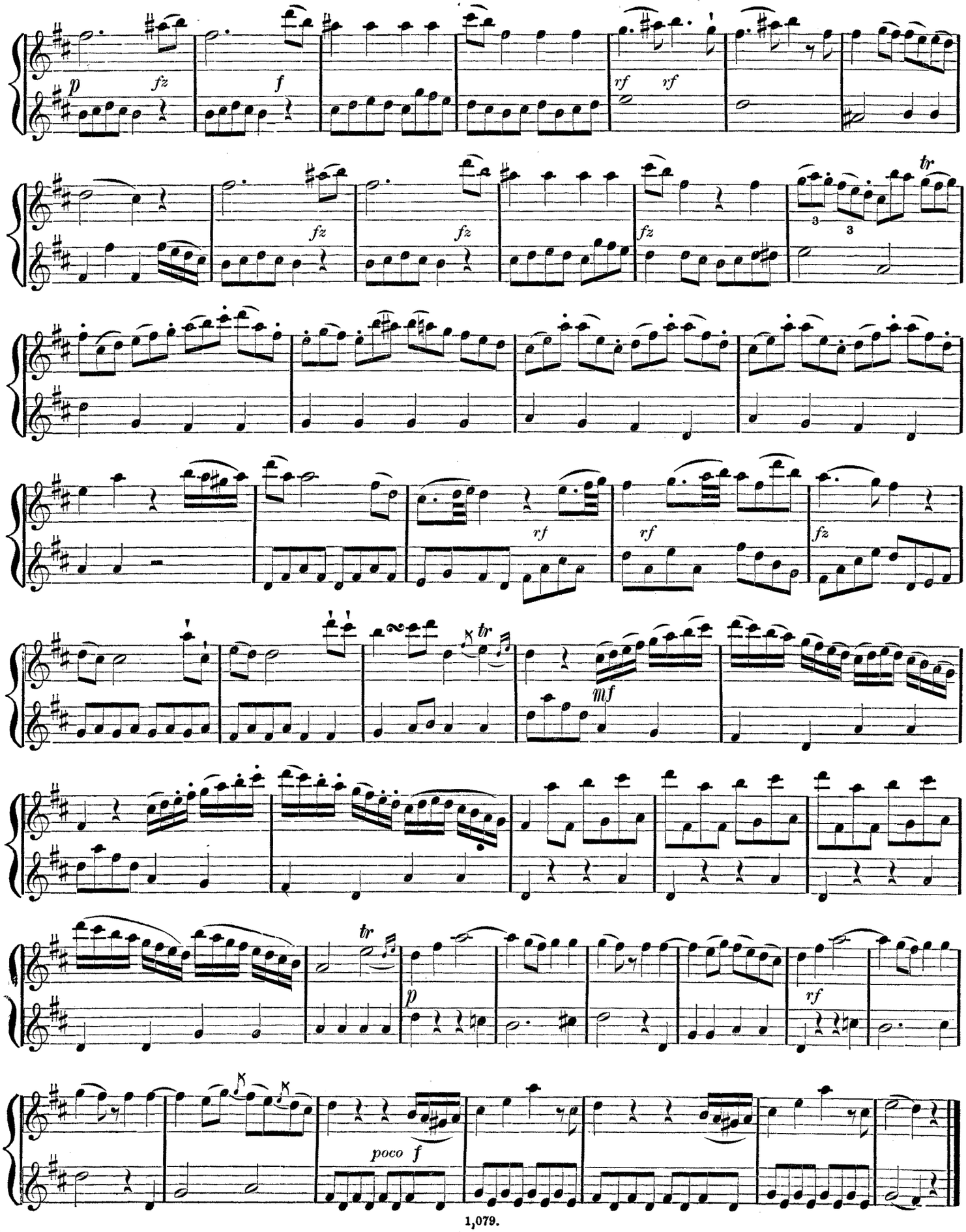
FINE.

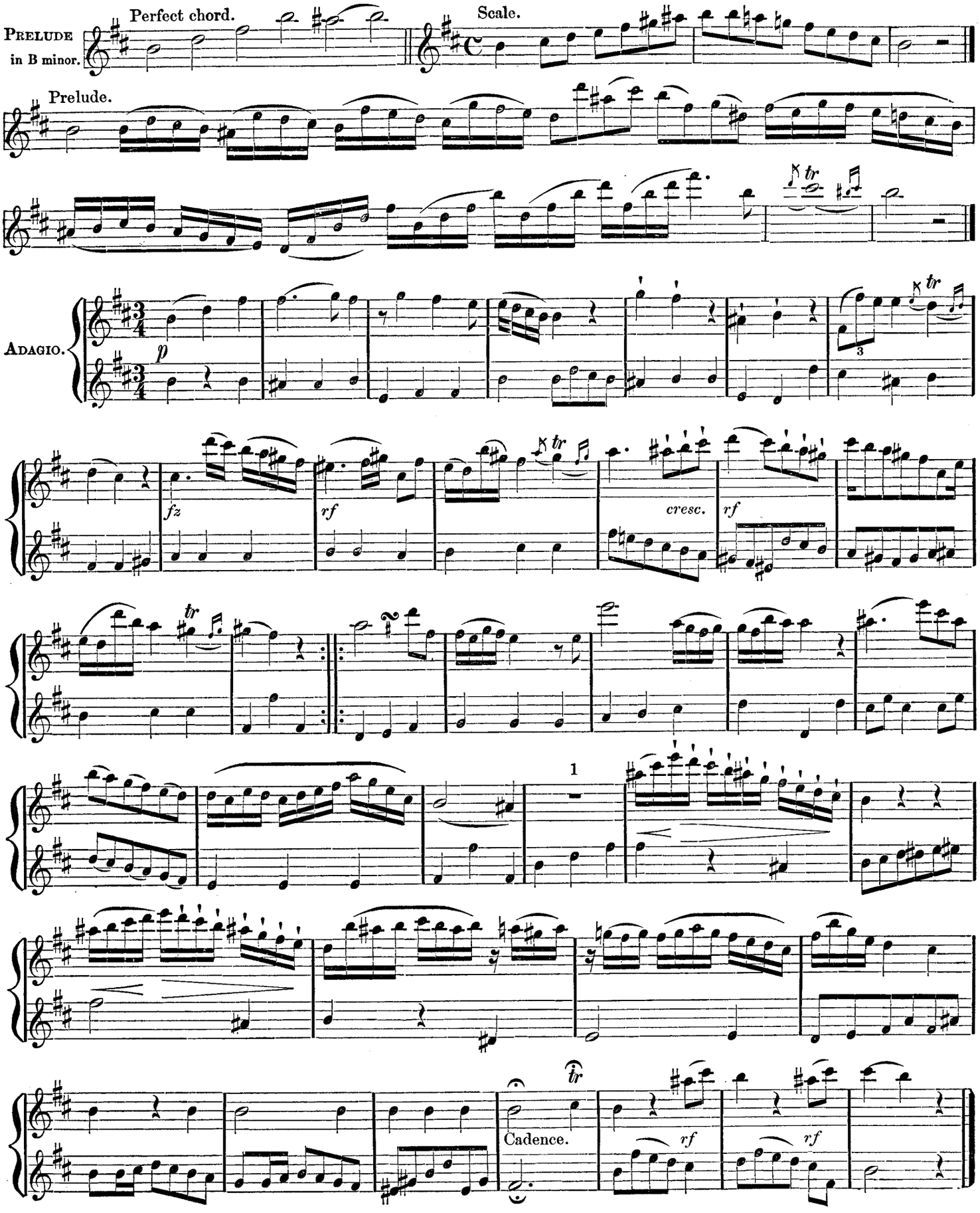


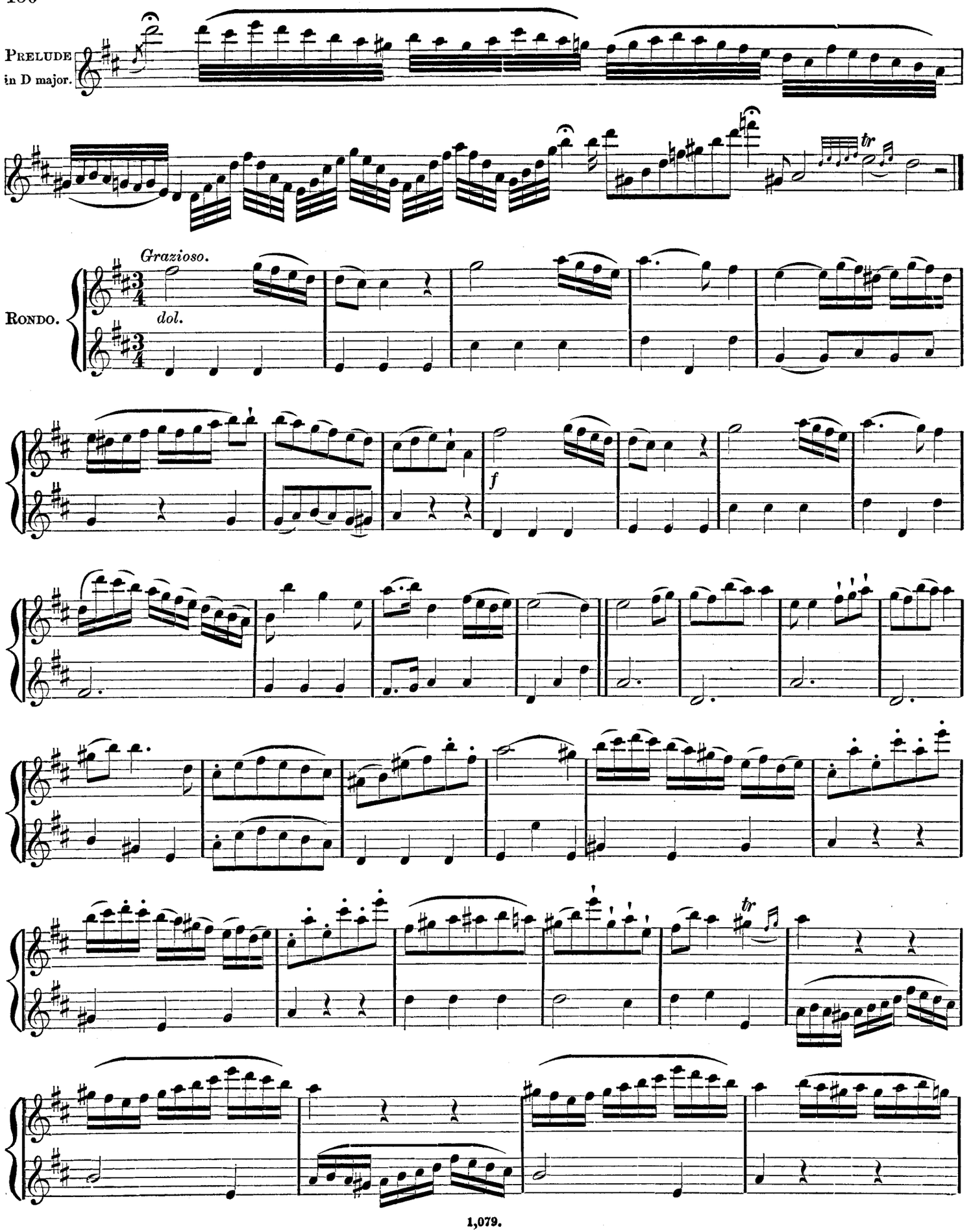

dol.
f
In A minor.
tr
D.C.
D.C.

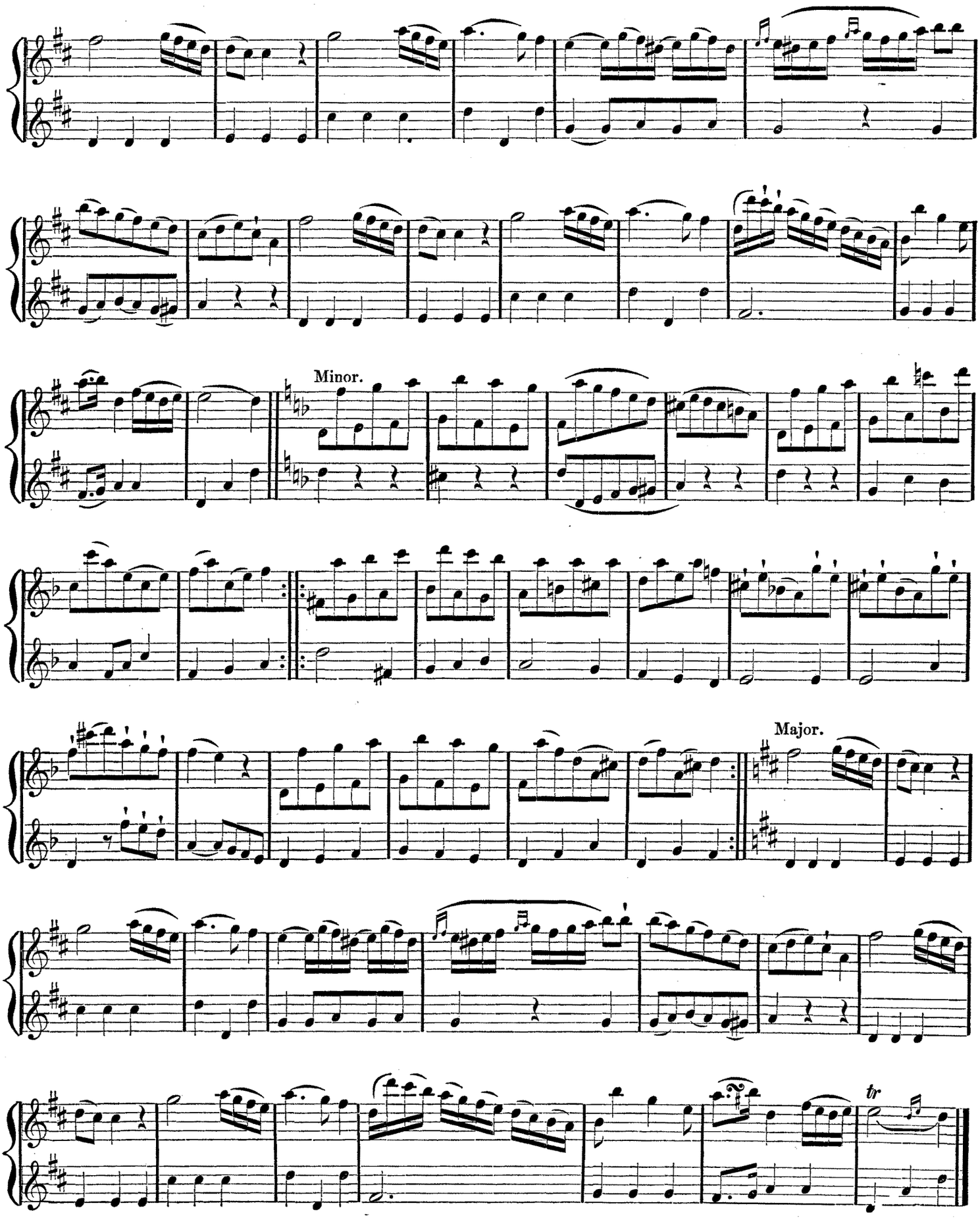

Perfect chord.
Scale.
PRELUDE
in D major.
Prelude.
tr
Allegro.
3d
SONATA.
f
fz
fz
rf
p
rf
rf
tr
tr
tr

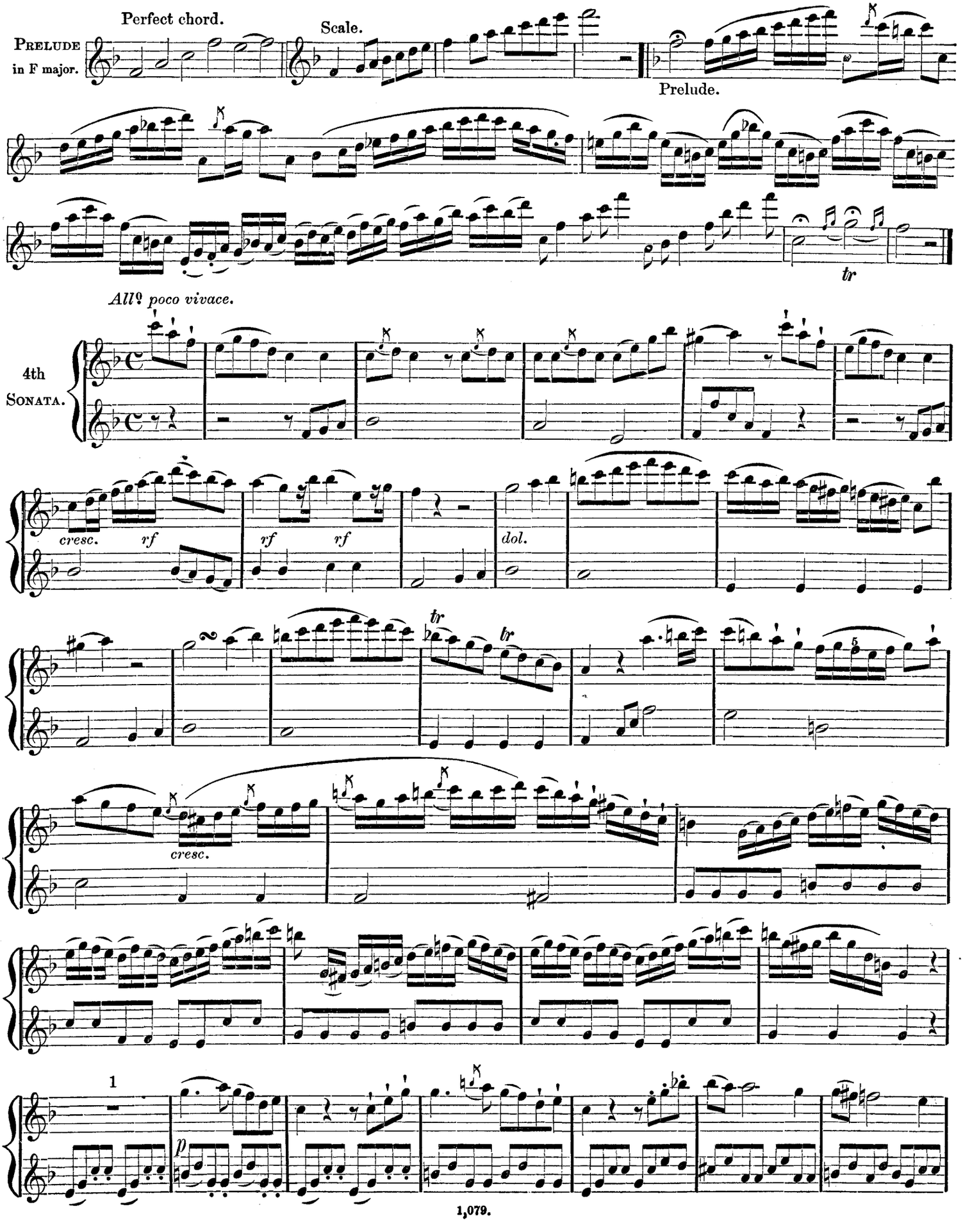

tr
tr
p
dolce.
f

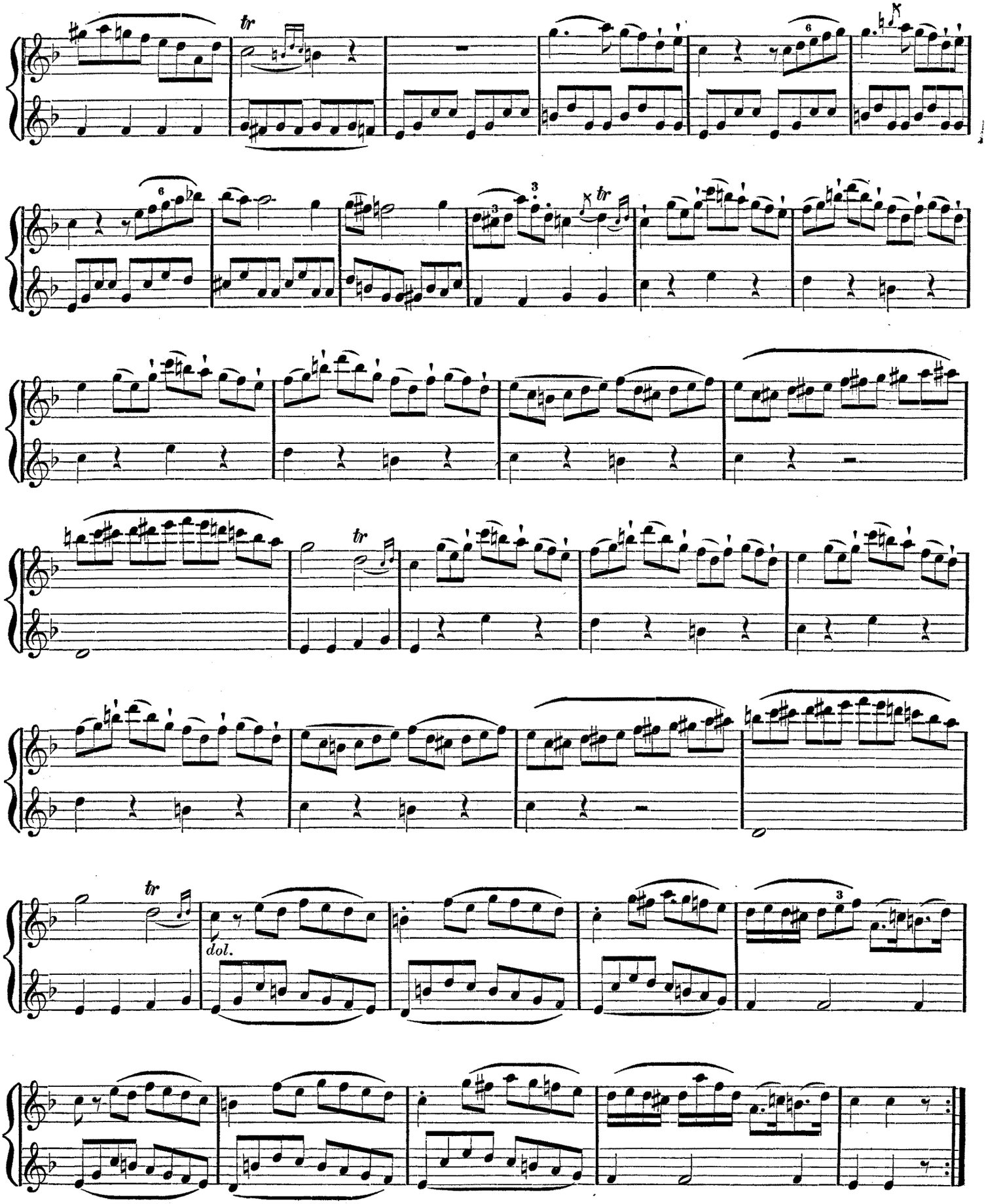

p
fz
f
rf
rf
fz
fz
fz
tr
3
3
rf
rf
fz
tr
mf
tr
p
rf
poco f

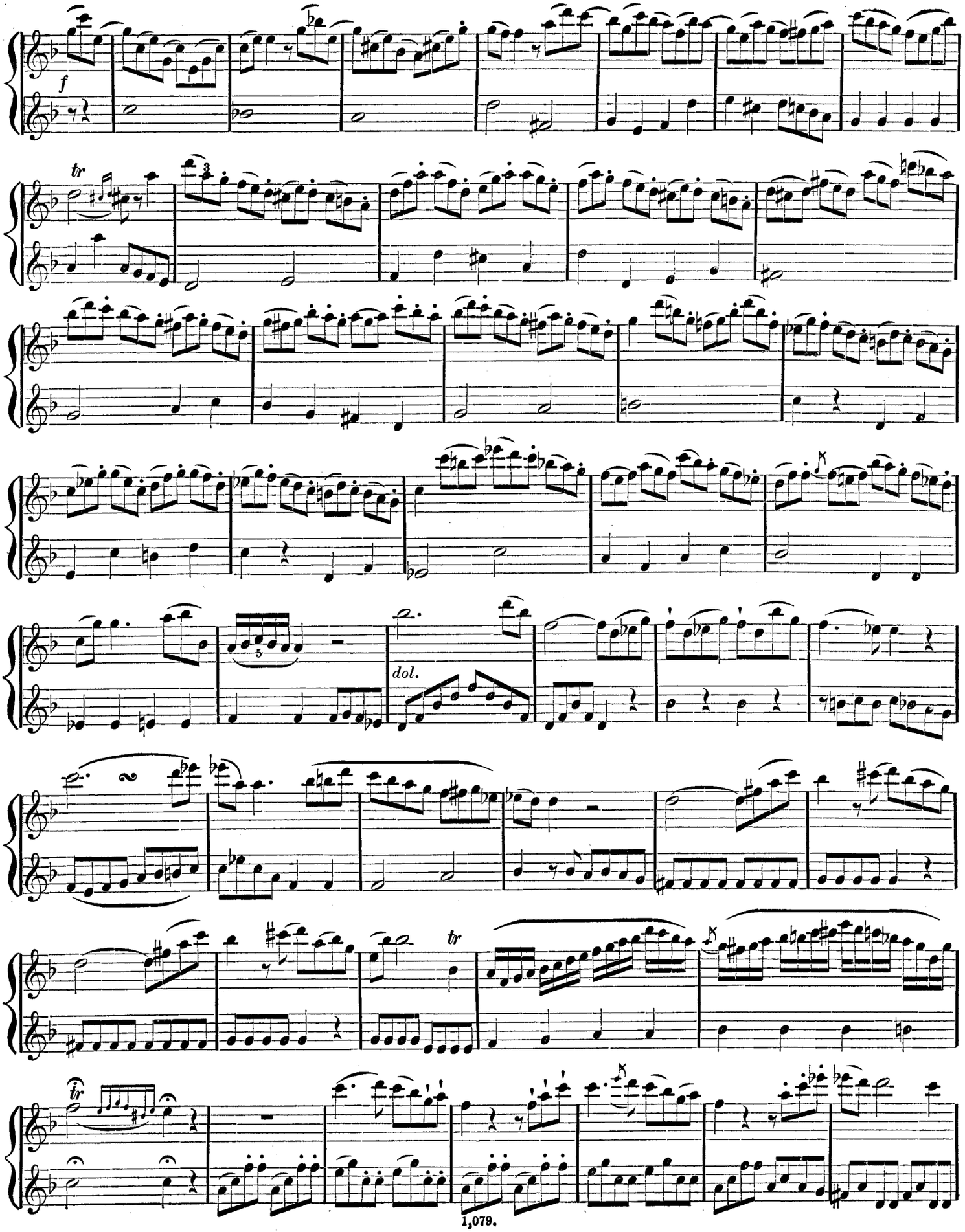

Perfect chord.
Scale.
PRELUDE
in B minor.
Prelude.
ADAGIO.
p
fz
rf
cresc.
rf
1
Cadence.
rf
rf

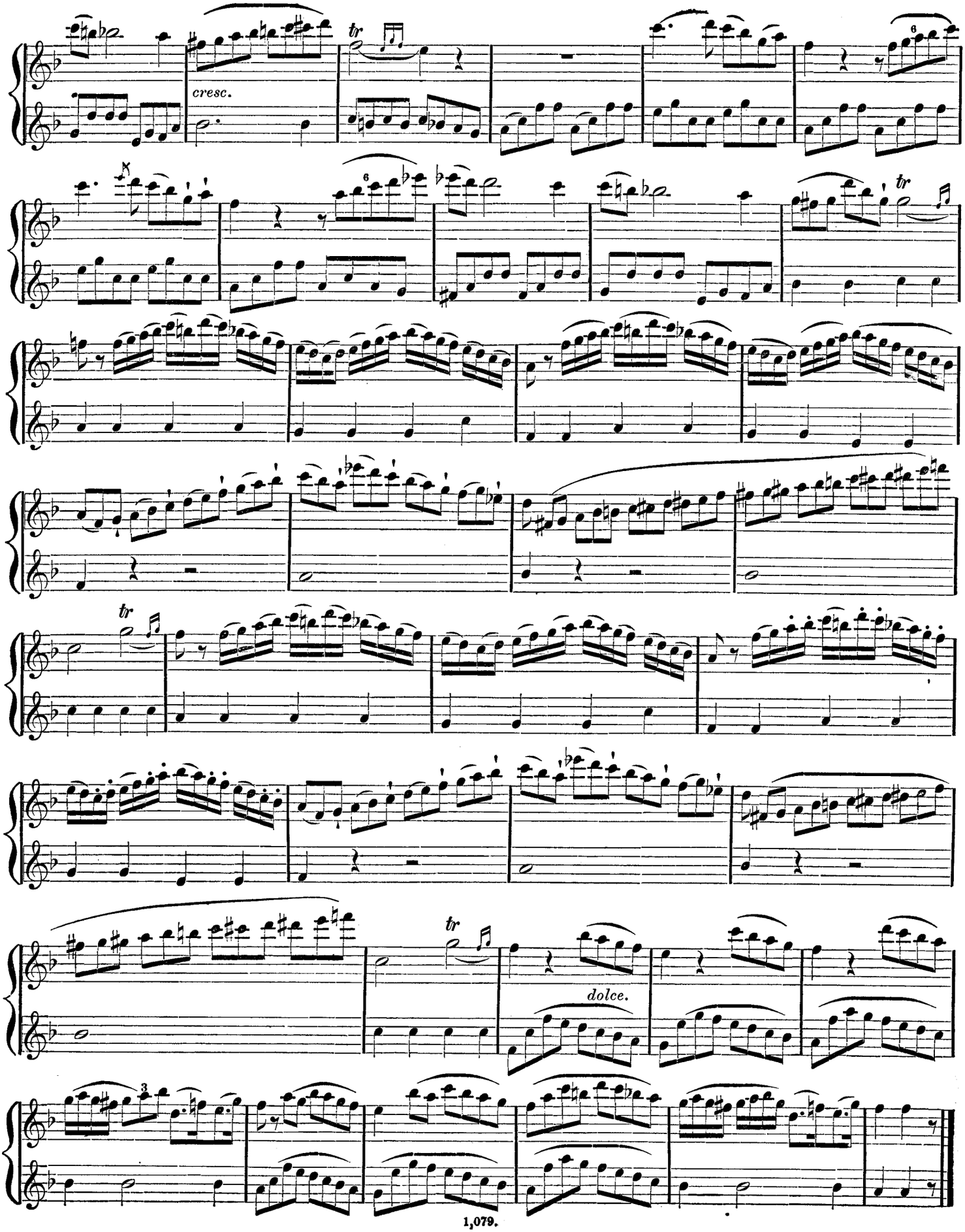

Prelude
in D major.
Rondo.
Grazioso.
dol.
f
tr
tr

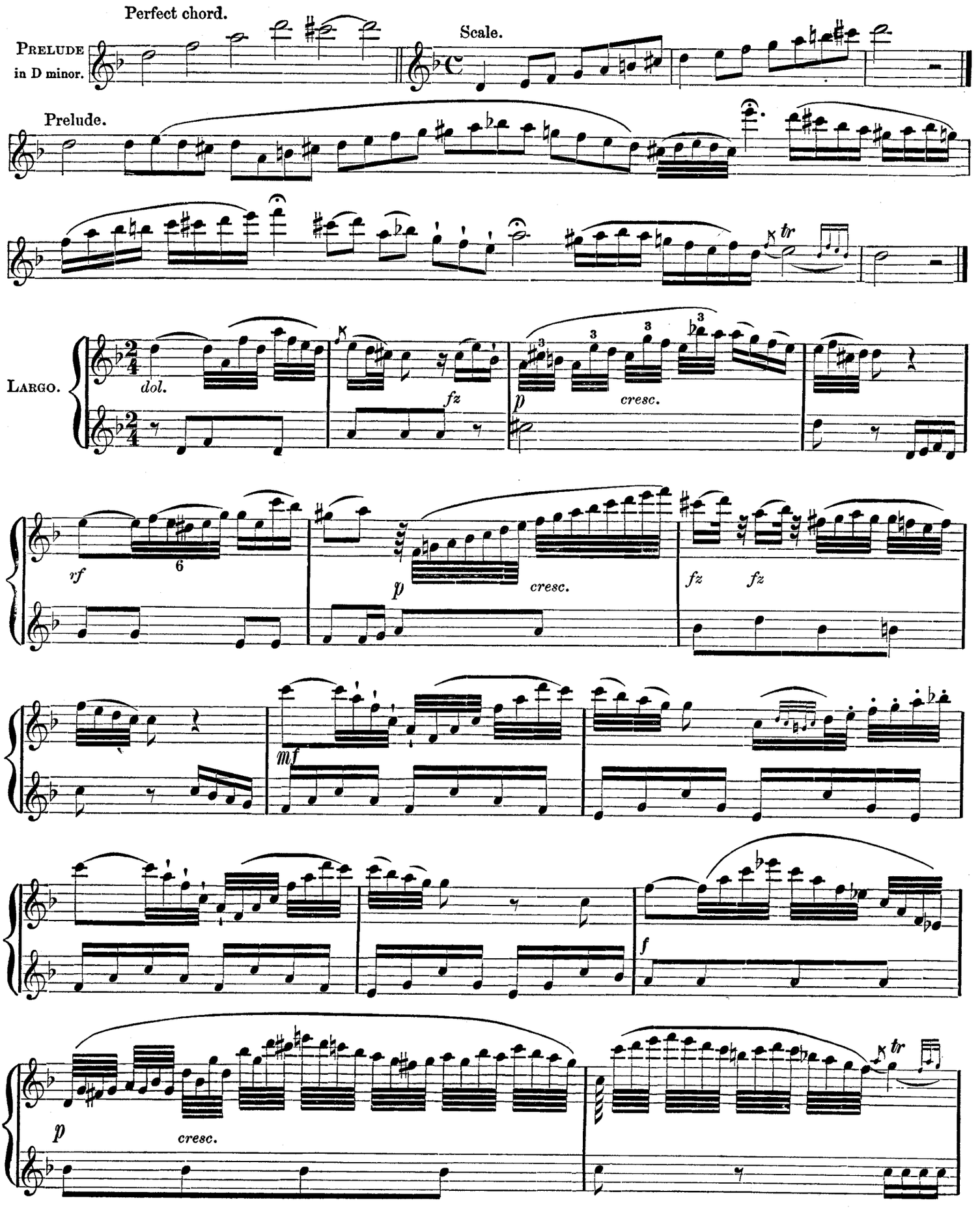

Minor.
Major.
tr

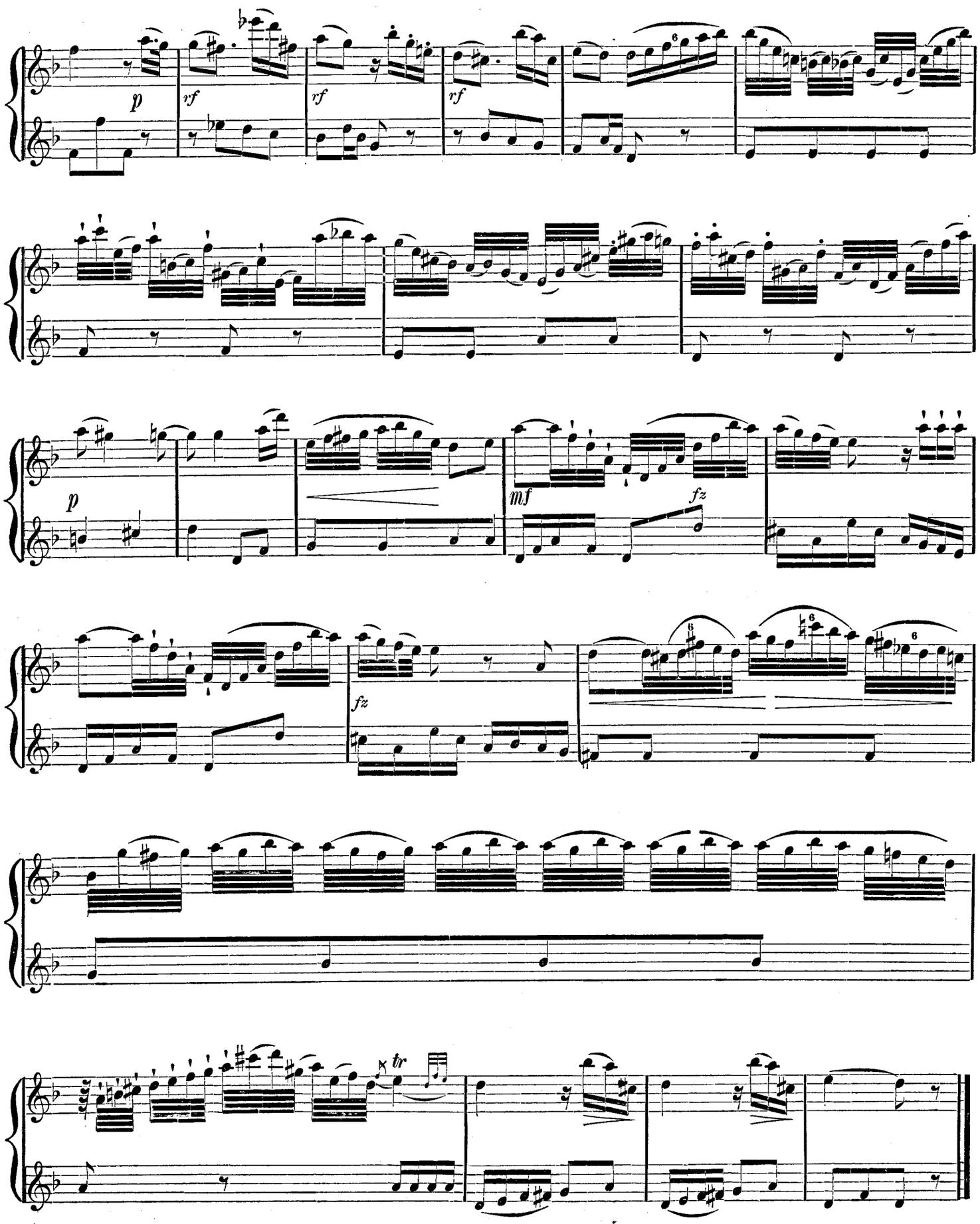

Perfect chord.
Scale.
Prelude in F major.
Prelude.
tr
All? poco vivace.
4th Sonata.
cresc.
rf
rf
rf
dol.
tr
tr
5
cresc.
1
p

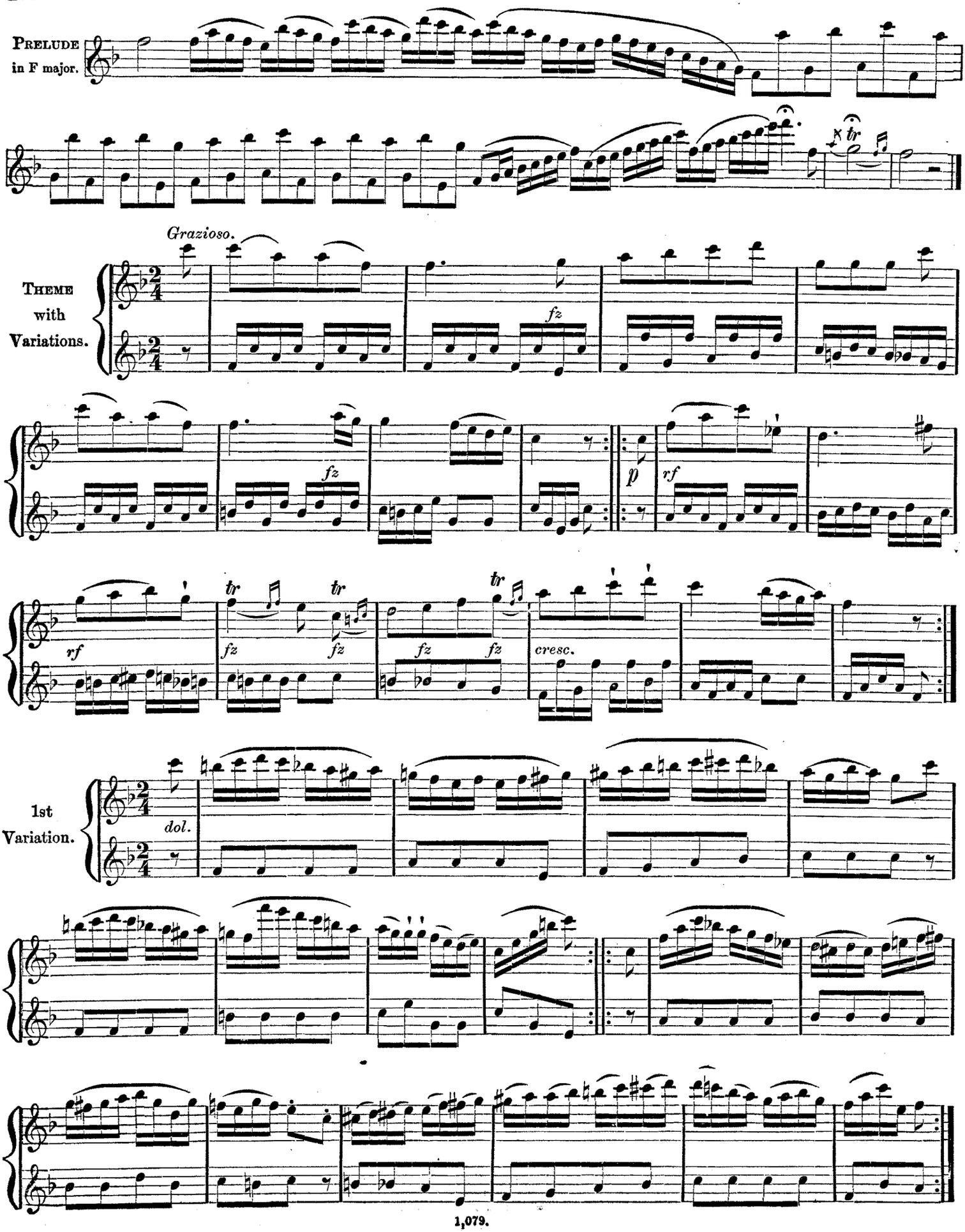

tr
6
3
tr
tr
tr
dol.

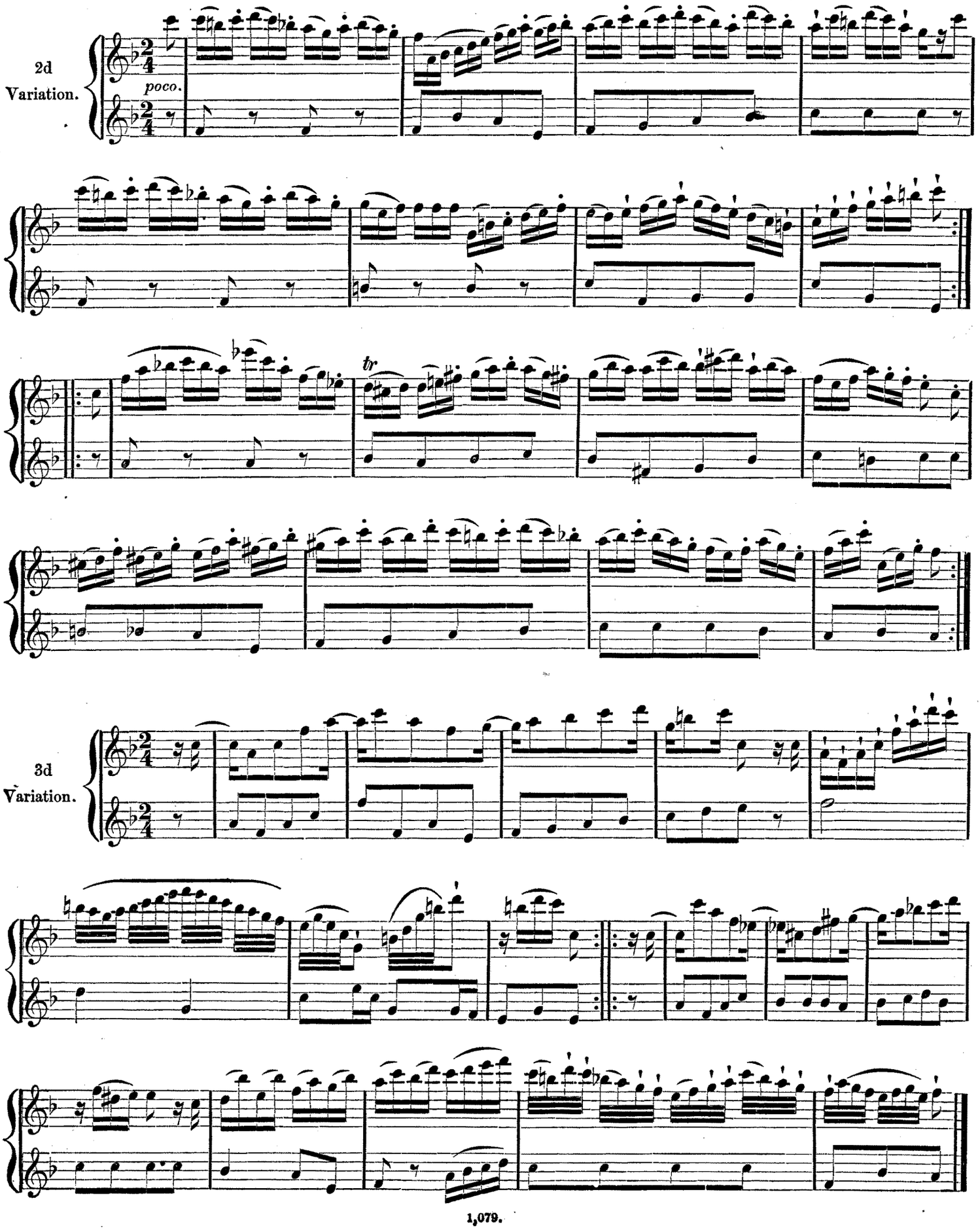

f
tr
dol.
tr
tr

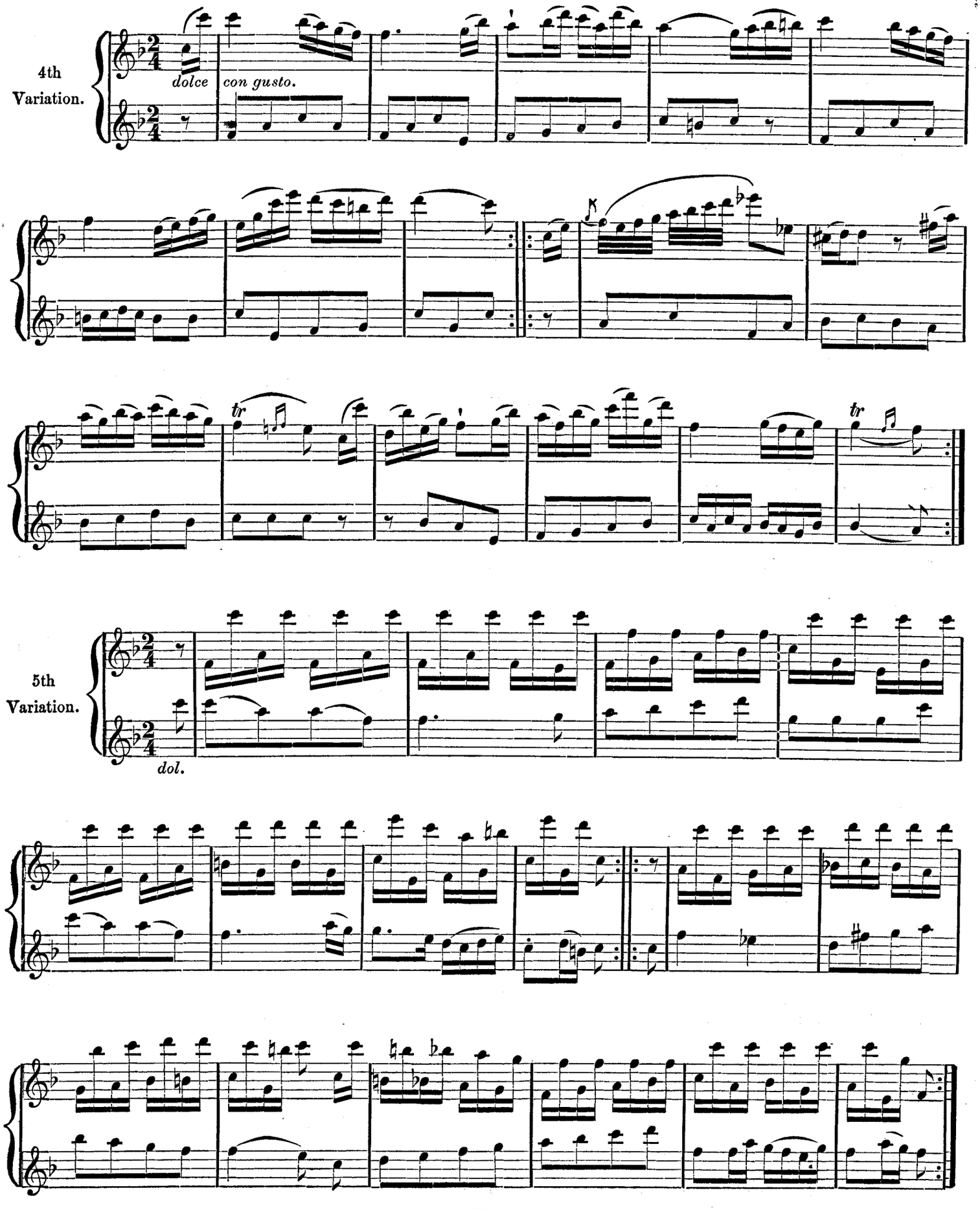

cresc.
tr
dolce.


Perfect chord.
Prelude in D minor.
Scale.
Prelude.
tr
Largo.
dol.
fz
p
cresc.
vf
6
p
cresc.
fz
fz
mf
f
p
cresc.
tr

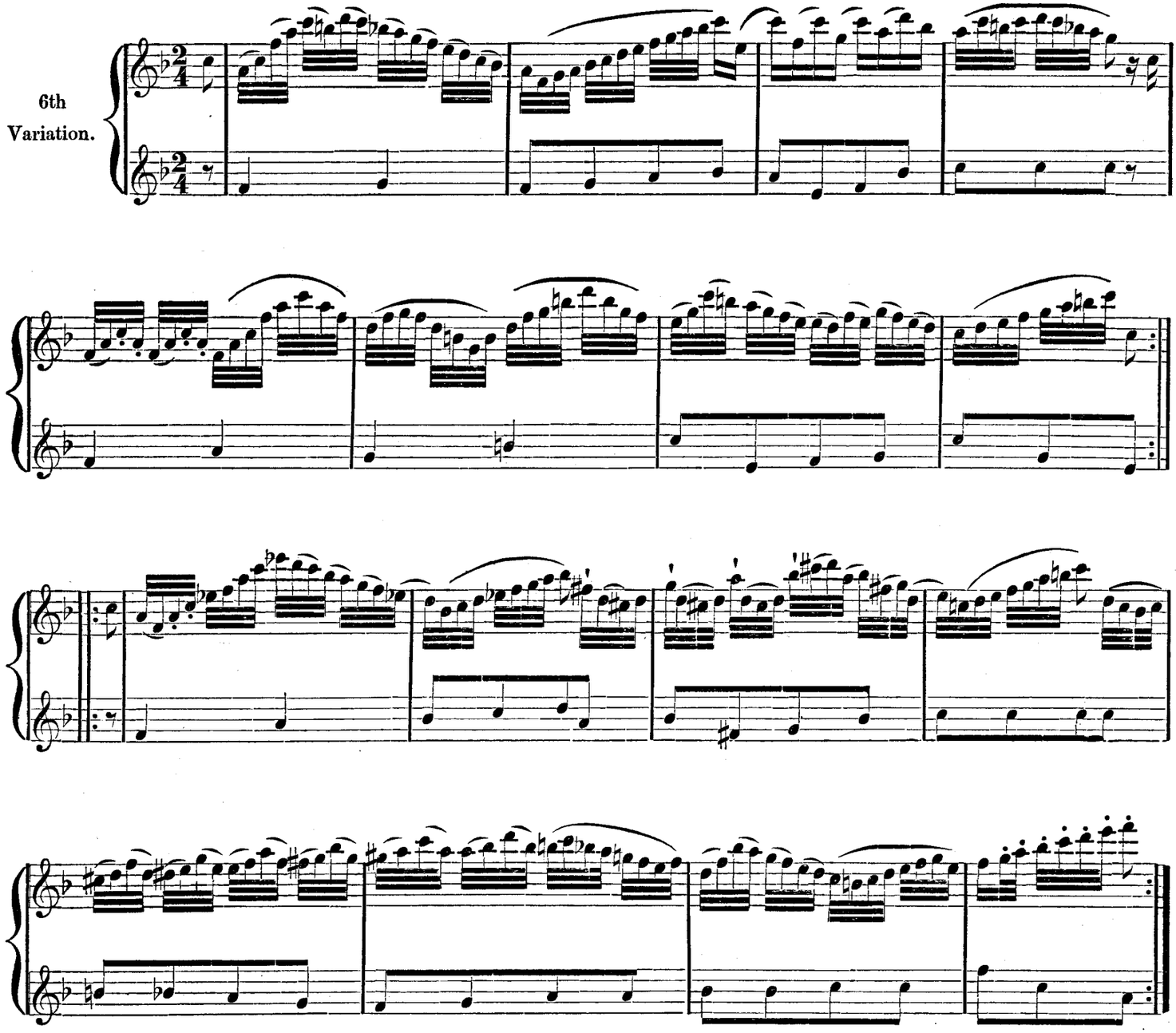

p
rf
rf
rf
p
mf
fz
fz
tr


Prelude
in F major.
Grazioso.
Theme
with
Variations.
fz
p
rf
tr
cresc.
1st
Variation.
dol.


2d
Variation.
poco.
tr
3d
Variation.


4th
Variation.
dolce
con gusto.
tr
tr
5th
Variation.
dol.

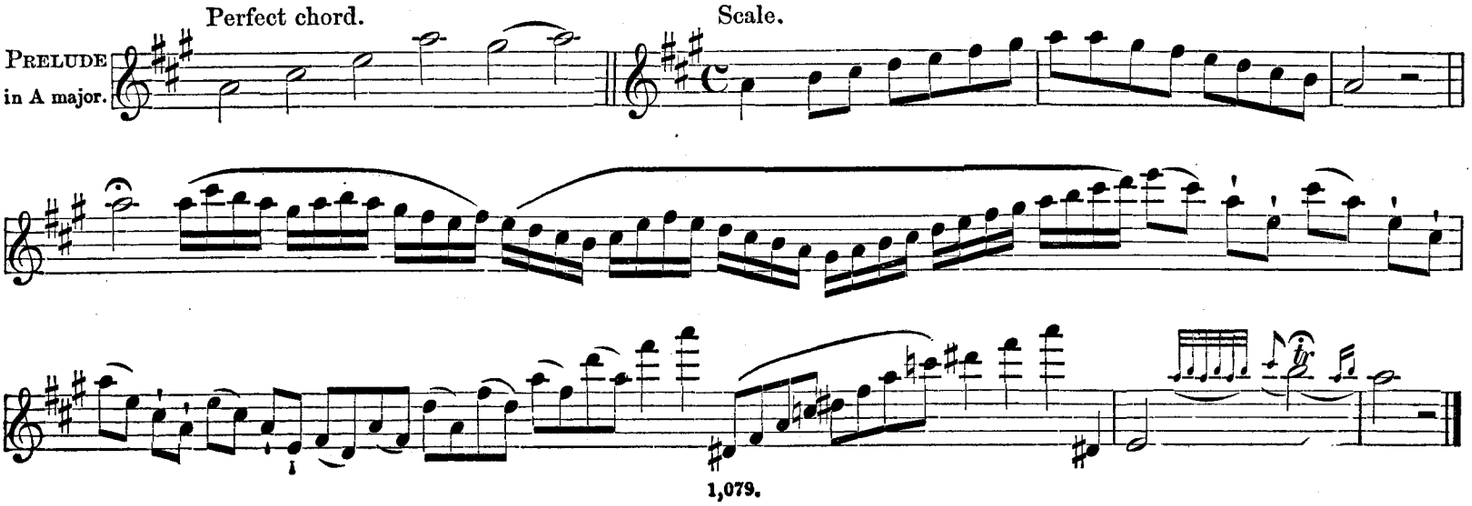
6th Variation.



Perfect chord.

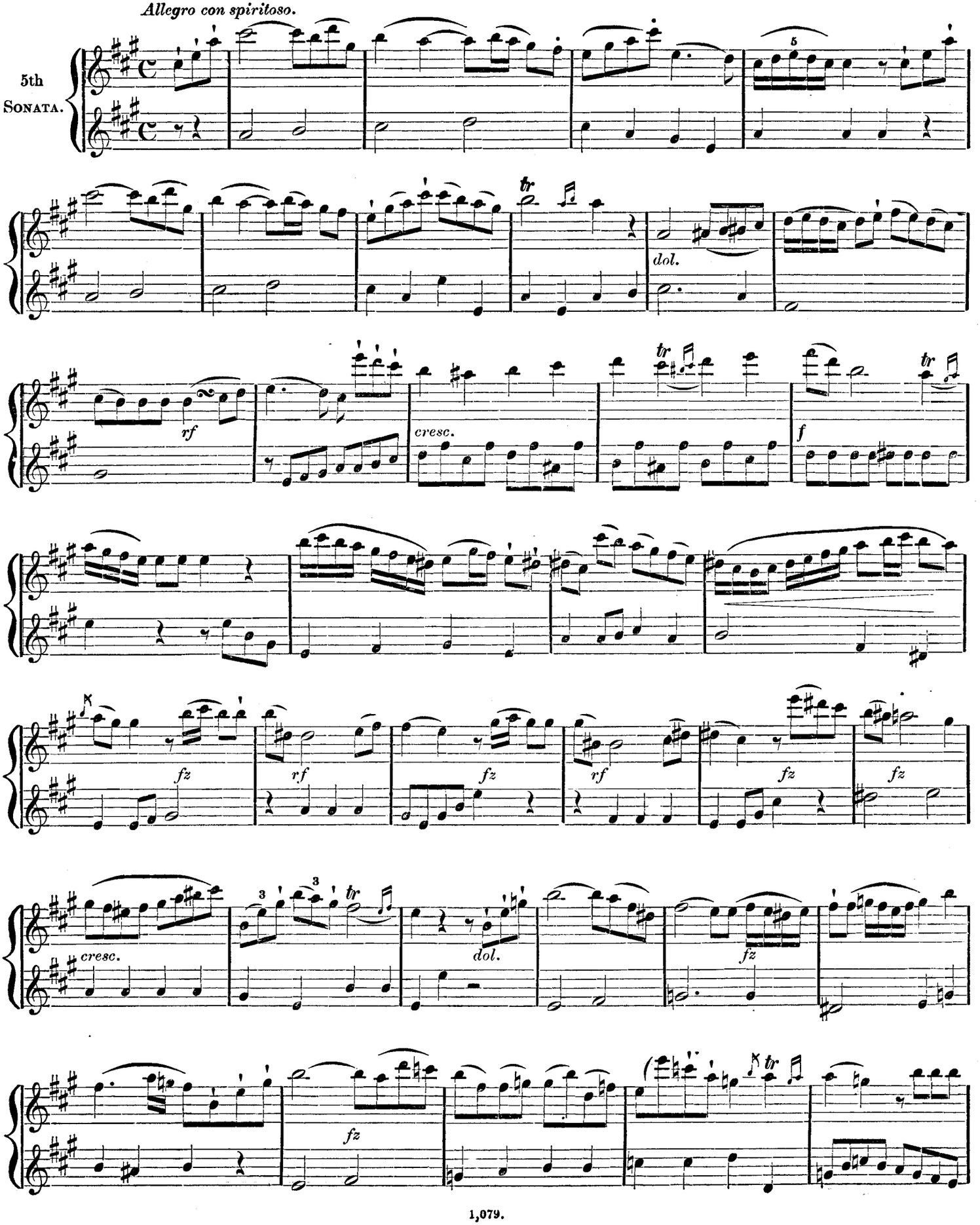
Scale.

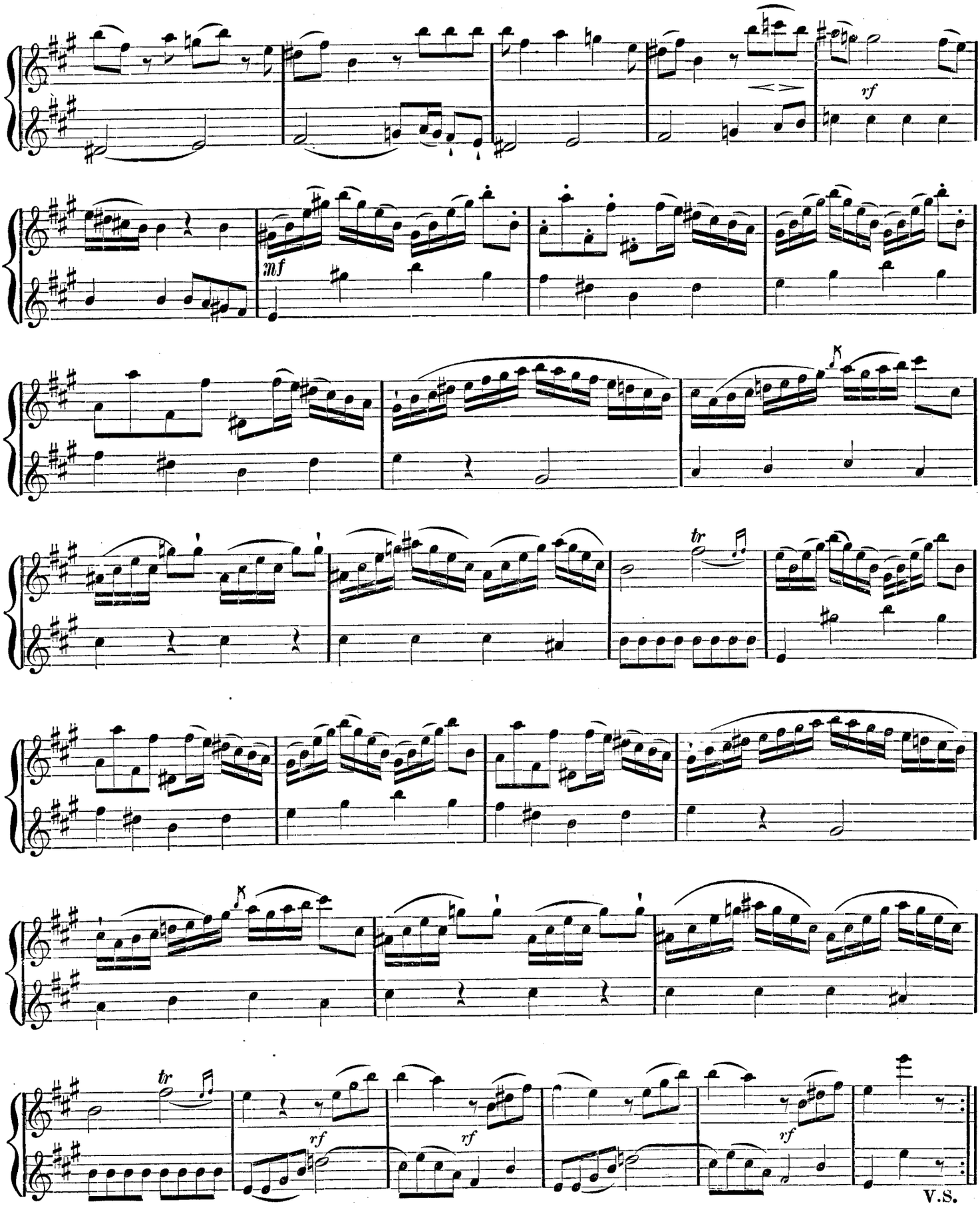
PRELUDE in A major.

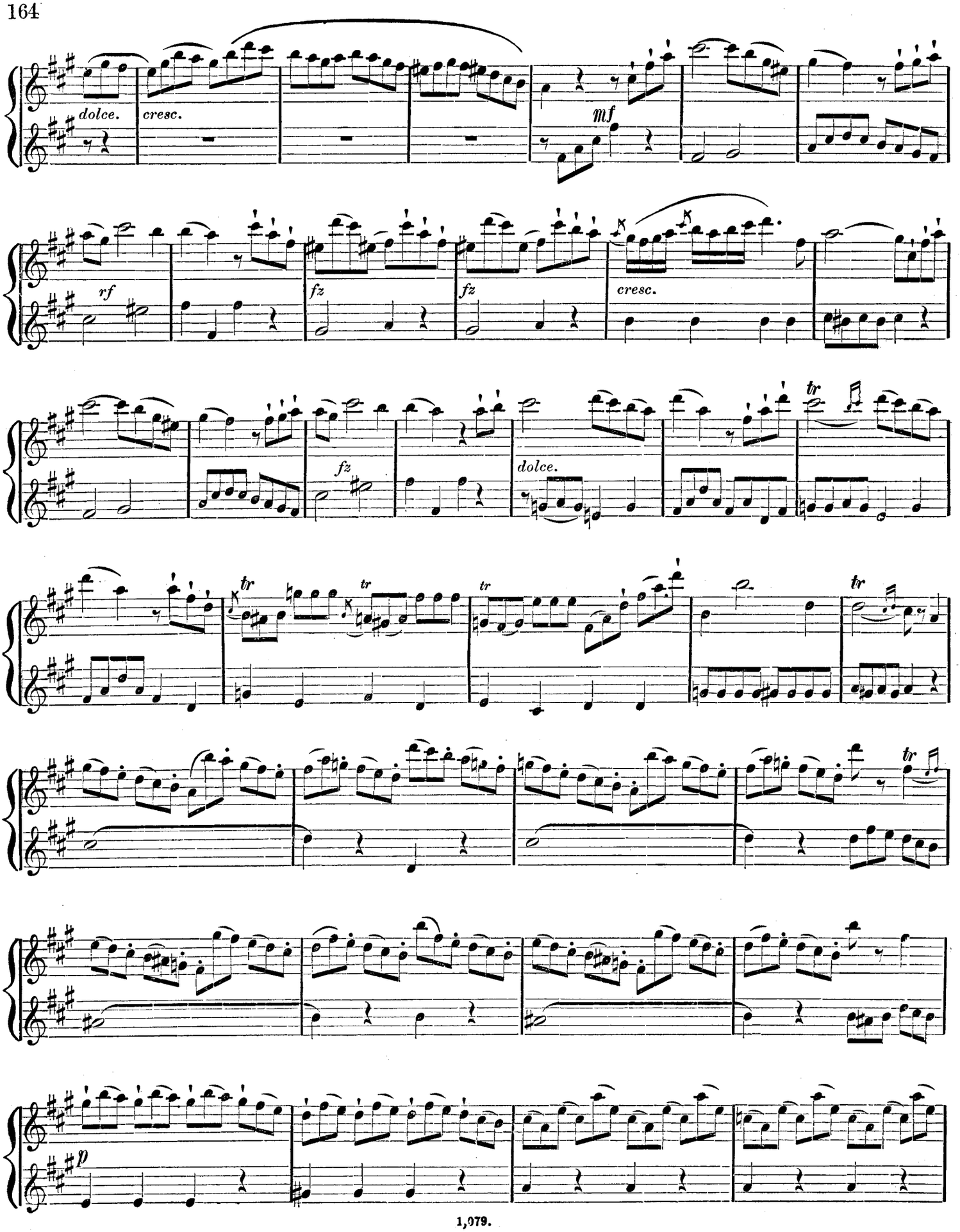


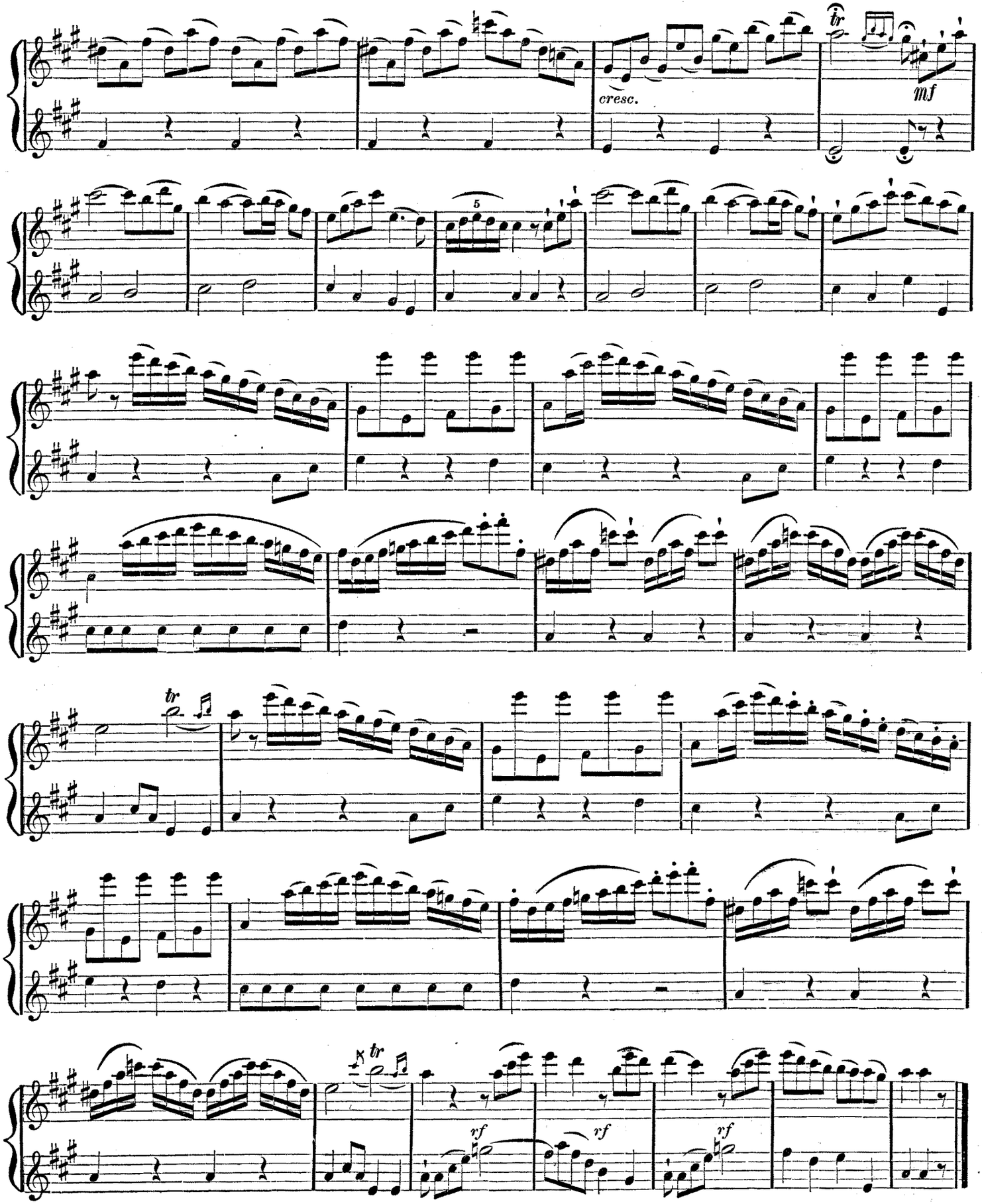
Allegro con spiritoso.

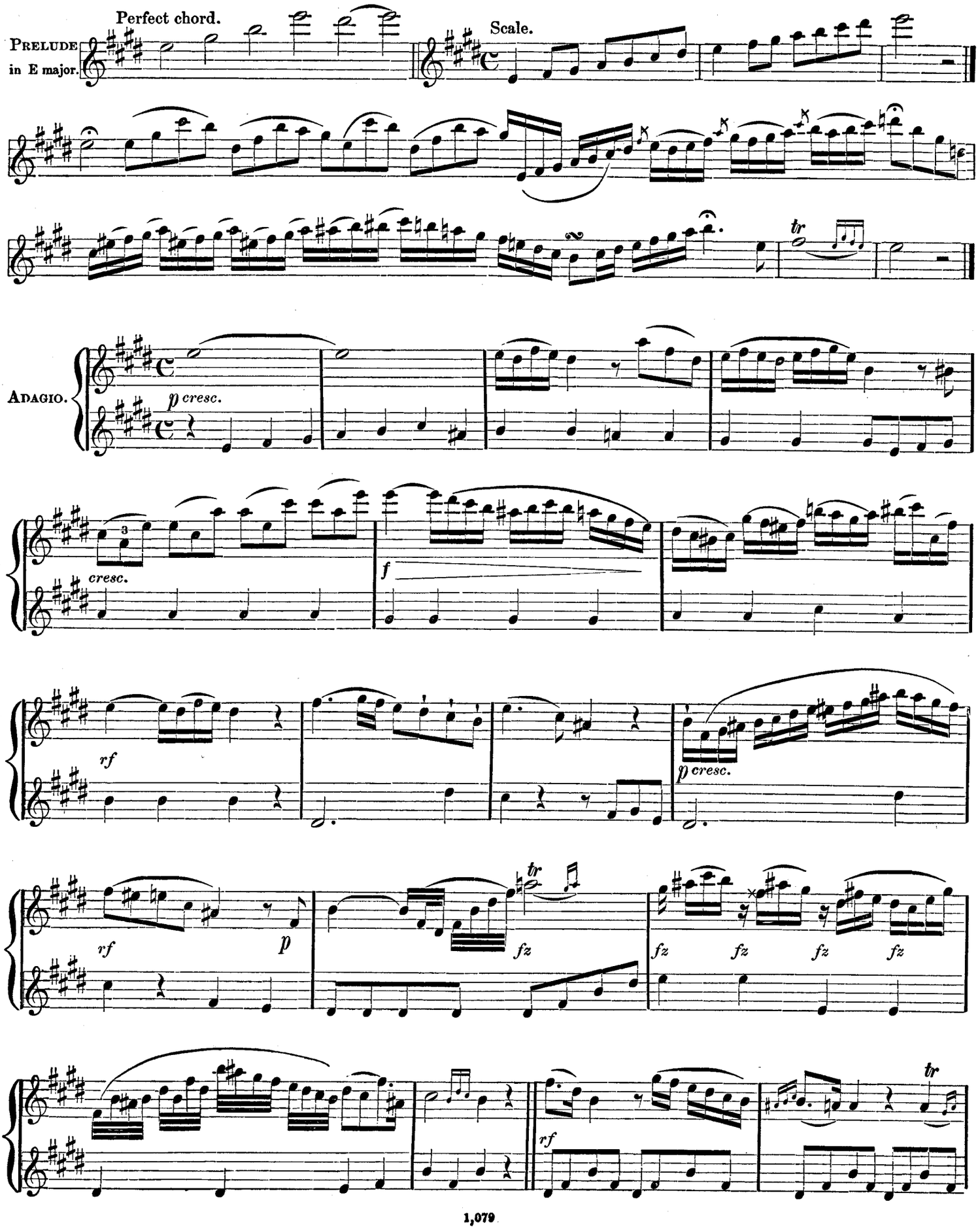
5th
SONATA.

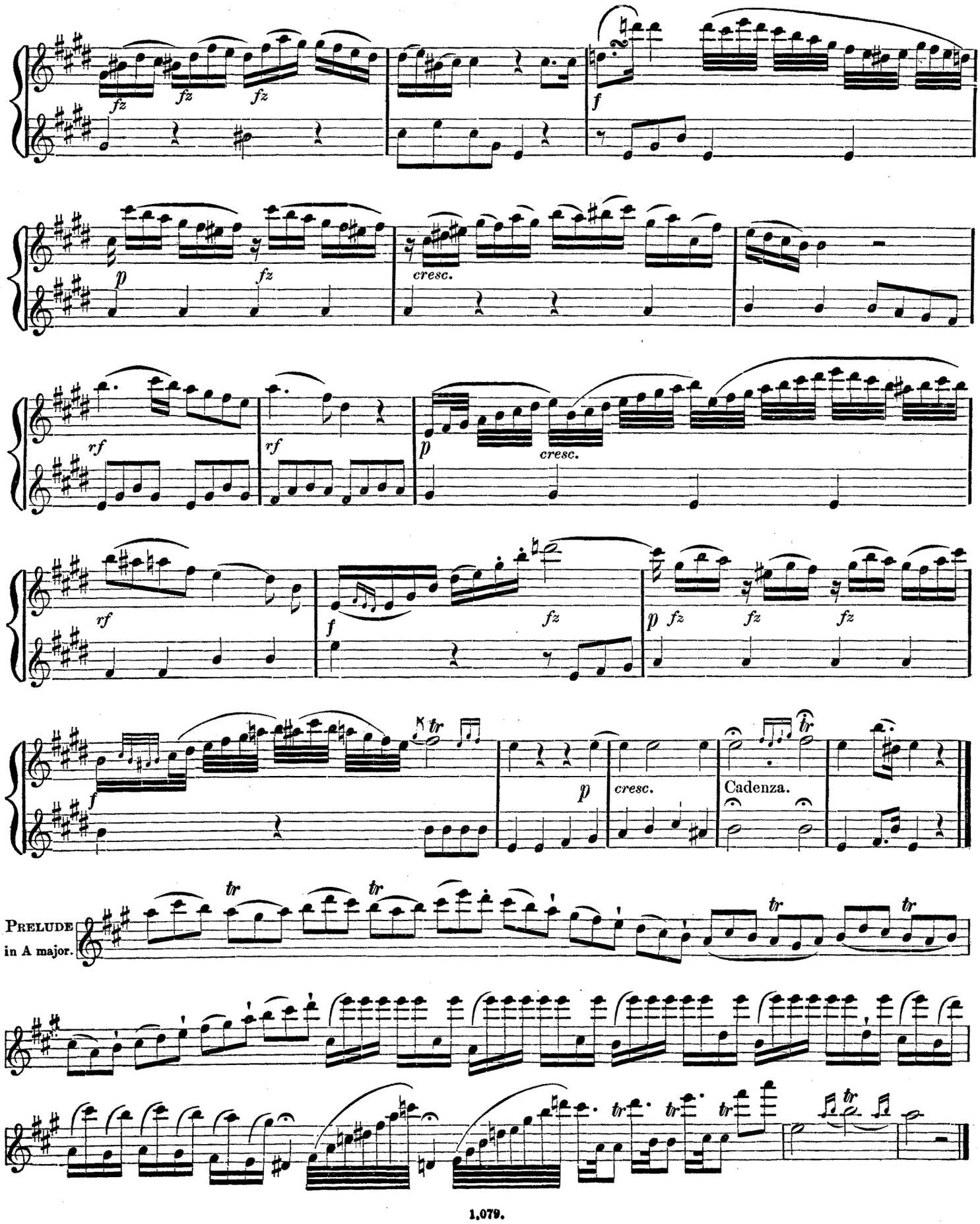


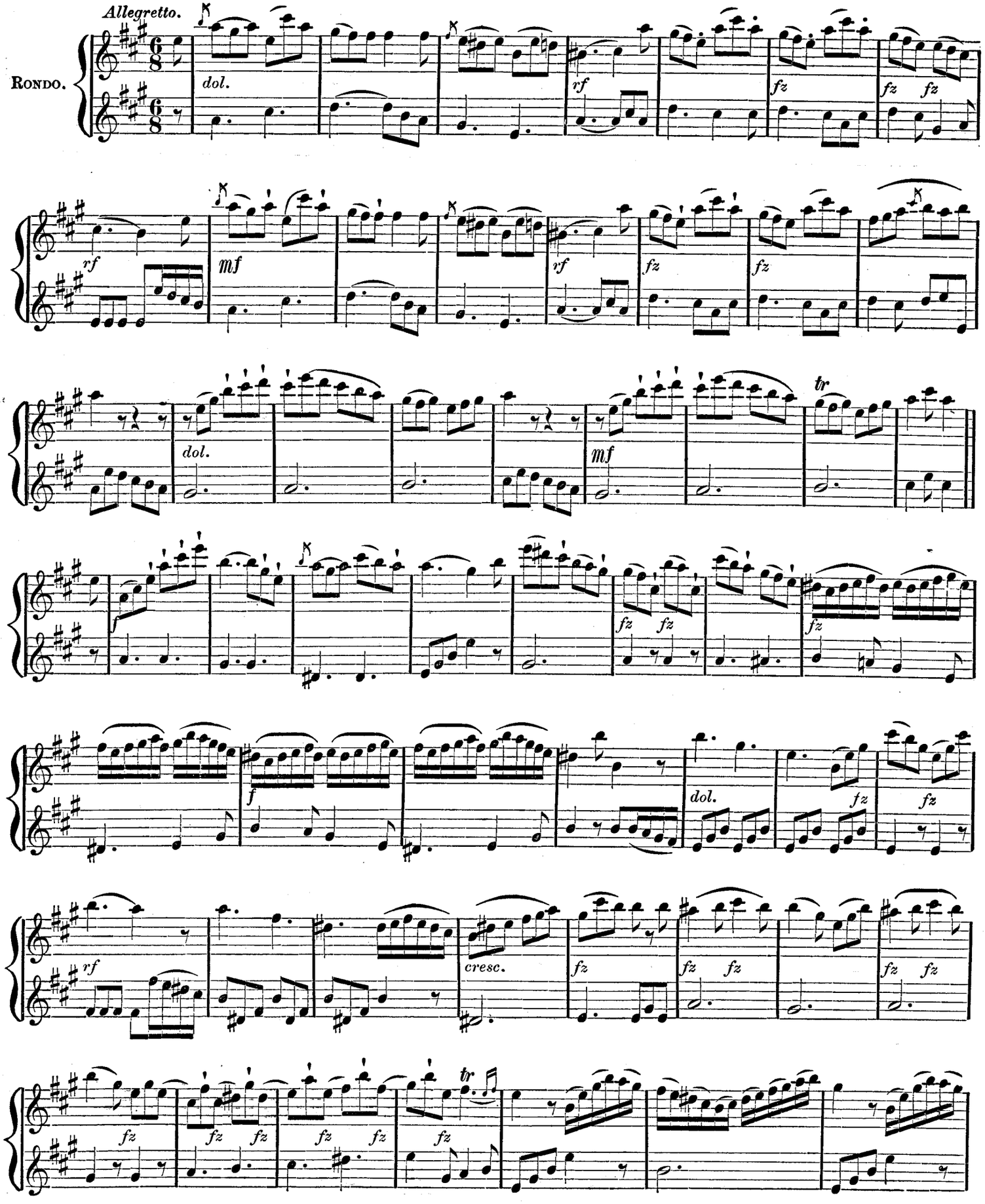

rf
mf
tr
tr
rf
rf
rf
V.S.

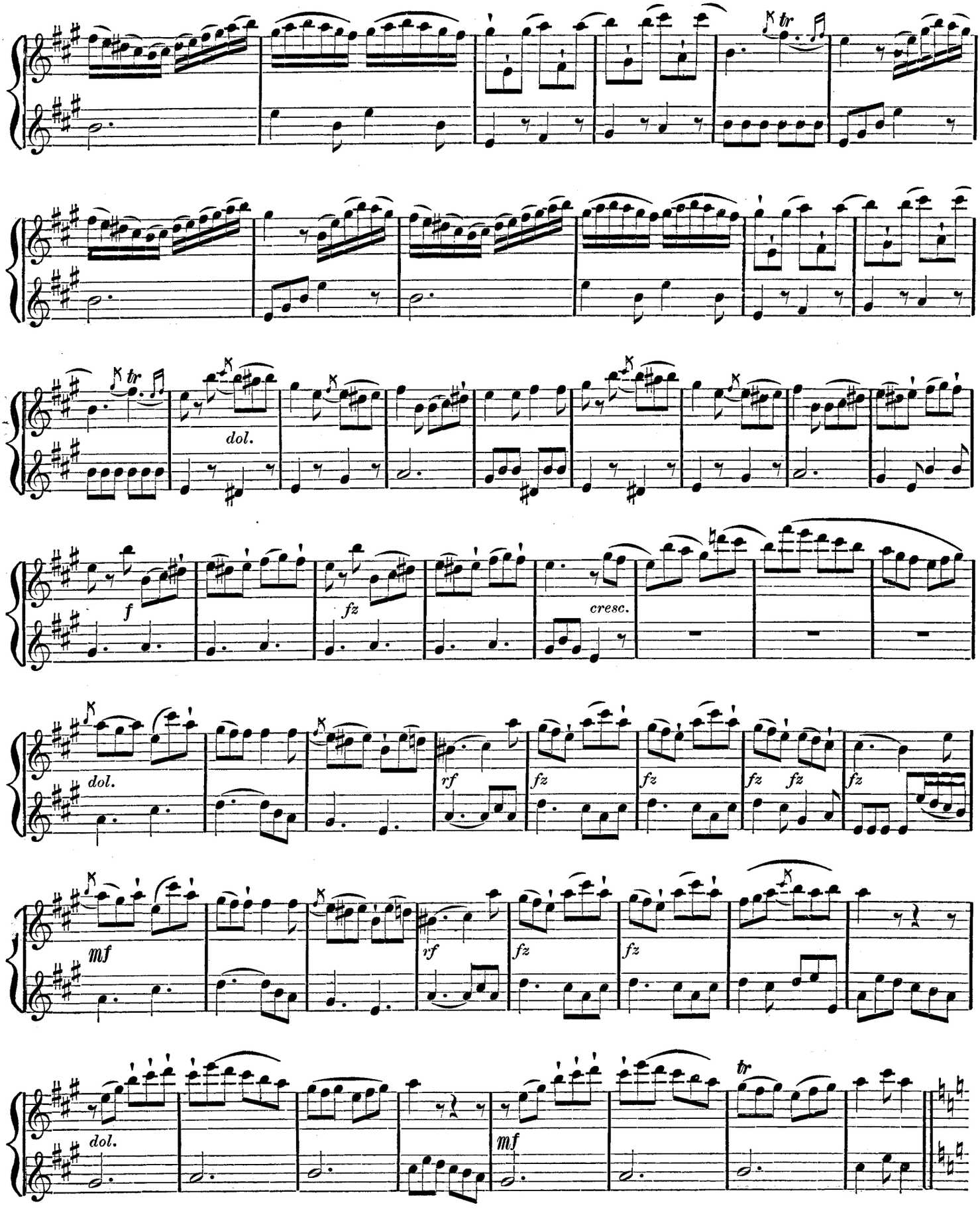

dolce.
cresc.
mf
rf
fz
fz
cresc.
fz
dolce.
tr
tr
tr
tr
tr
tr
p

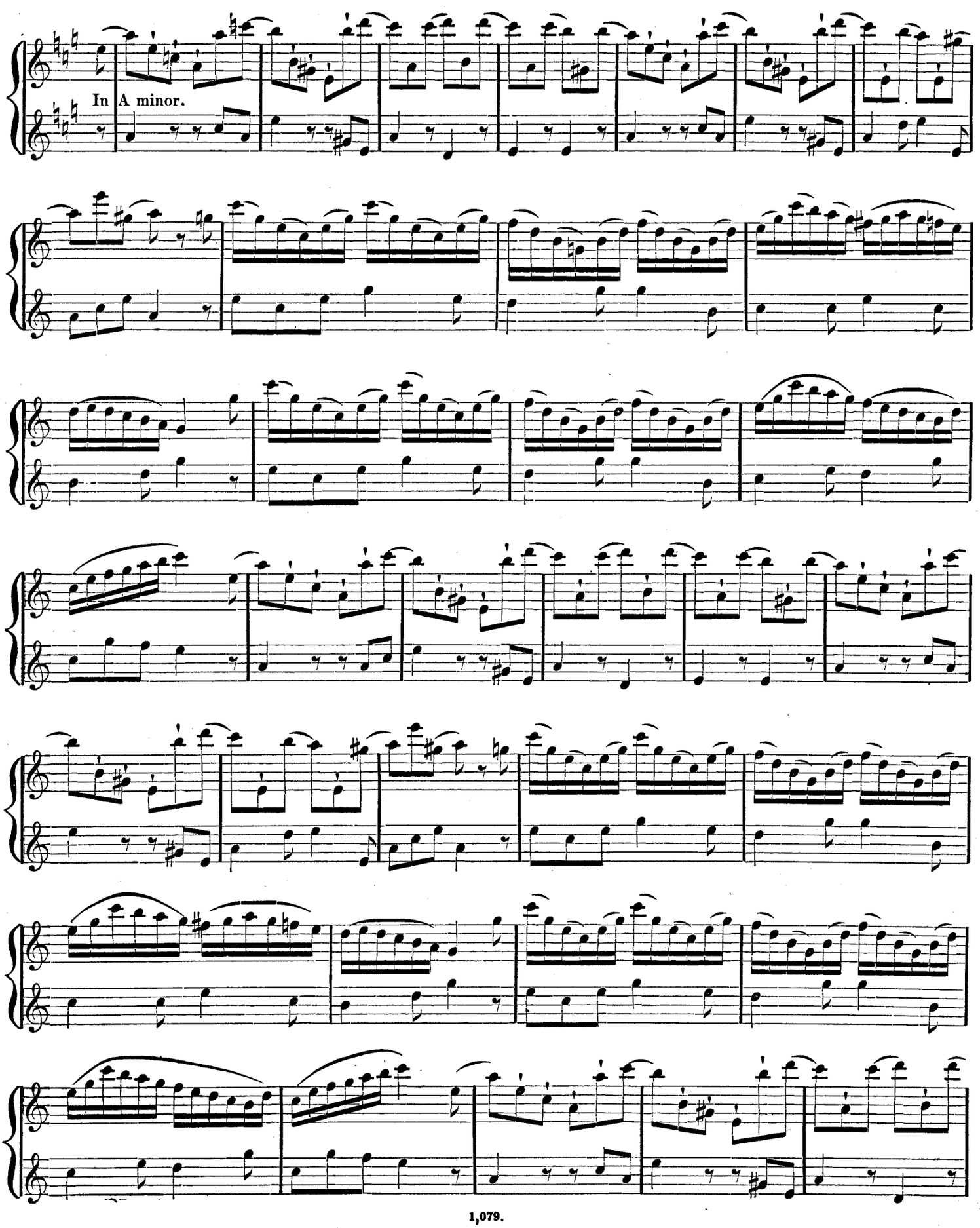

cresc.
mf
5
rf
rf
rf

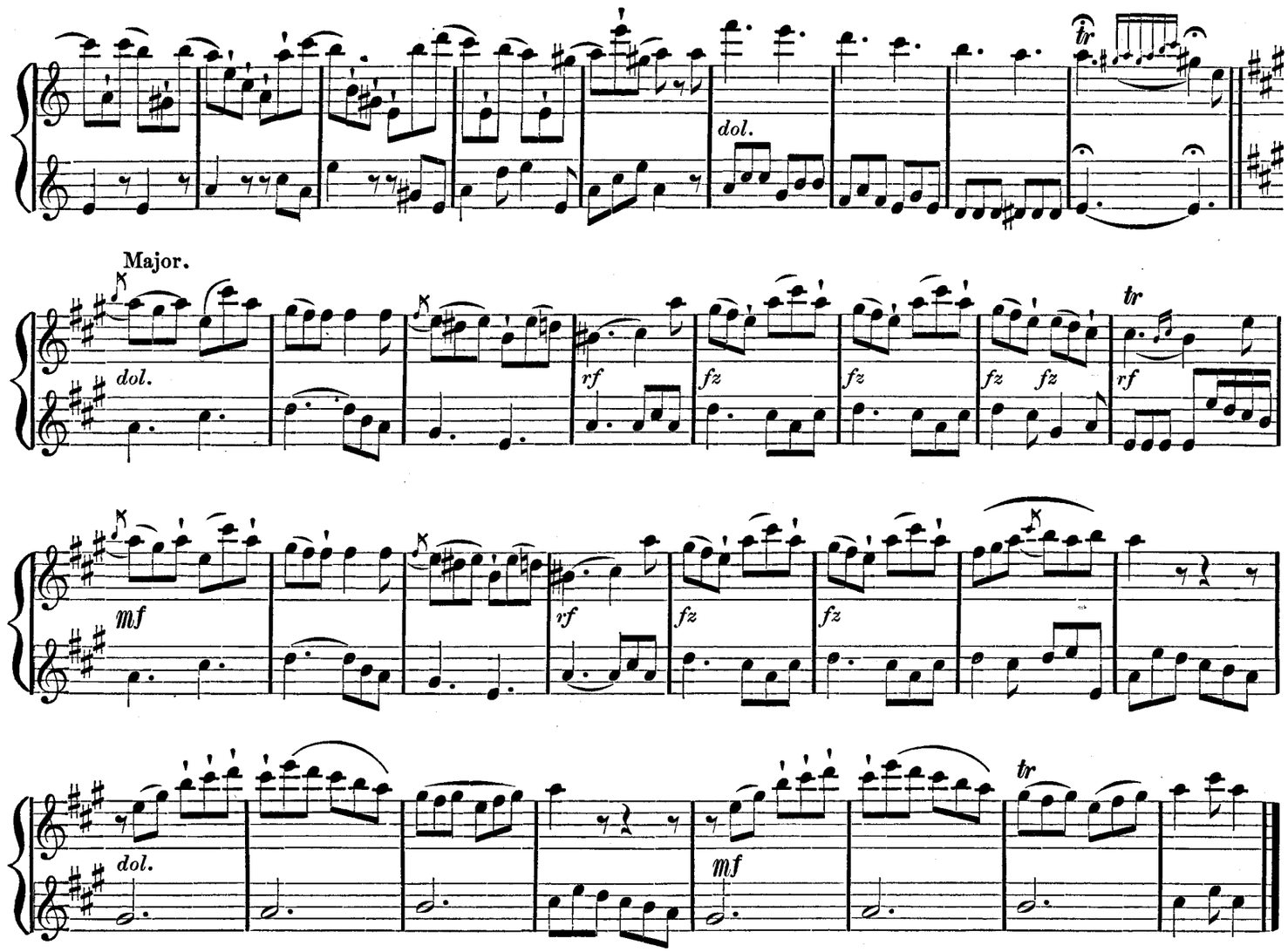

Perfect chord.
Scale.
PRELUDE in E major.
tr
ADAGIO.
p cresc.
cresc.
f
rf
p cresc.
rf
p
tr
fz
fz fz fz fz
rf
tr


fz
fz
fz
f
p
fz
cresc.
rf
rf
p
cresc.
rf
f
fz
p fz fz fz
f
p
cresc.
Cadenza.
tr
Prelude
in A major.


Allegretto.
Rondo.
dol.
rf
fz
fz fz
rf
mf
rf
fz
fz
dol.
mf
tr
fz fz
fz
f
dol.
fz
fz
rf
cresc.
fz
fz fz
fz fz
fz
fz fz fz fz fz
fz
tr

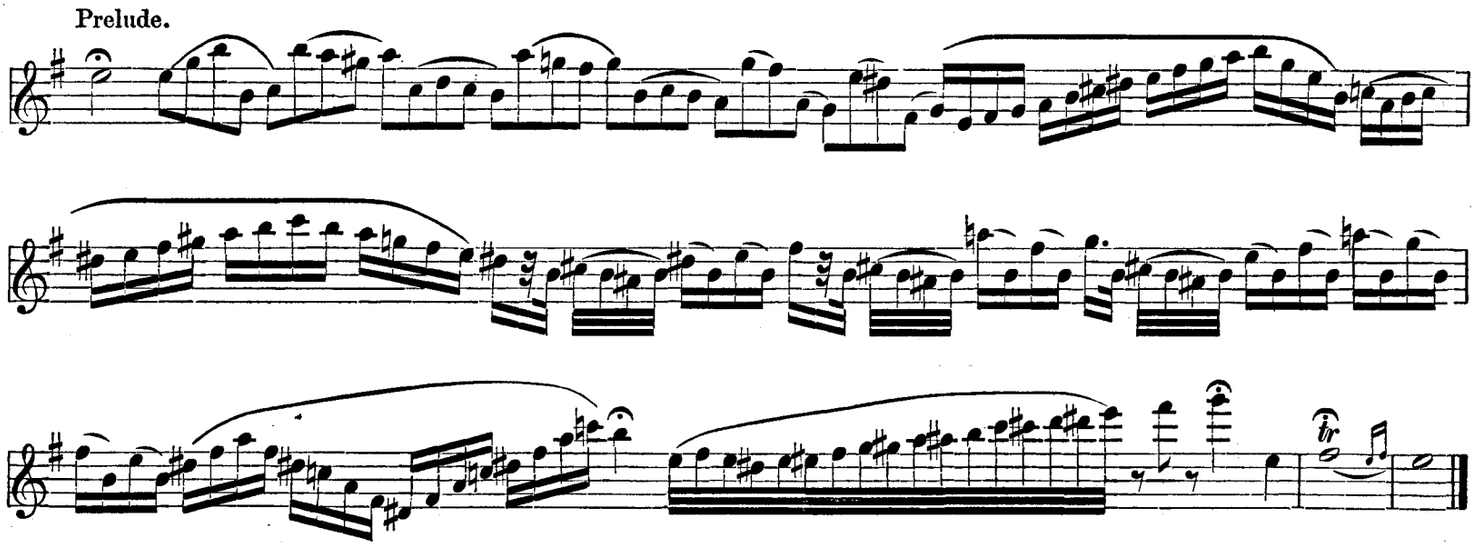

tr
dol.
tr
f
fz
cresc.
dol.
rf
fz
fz
fz
fz
fz
mf
rf
fz
fz
dol.
mf
tr

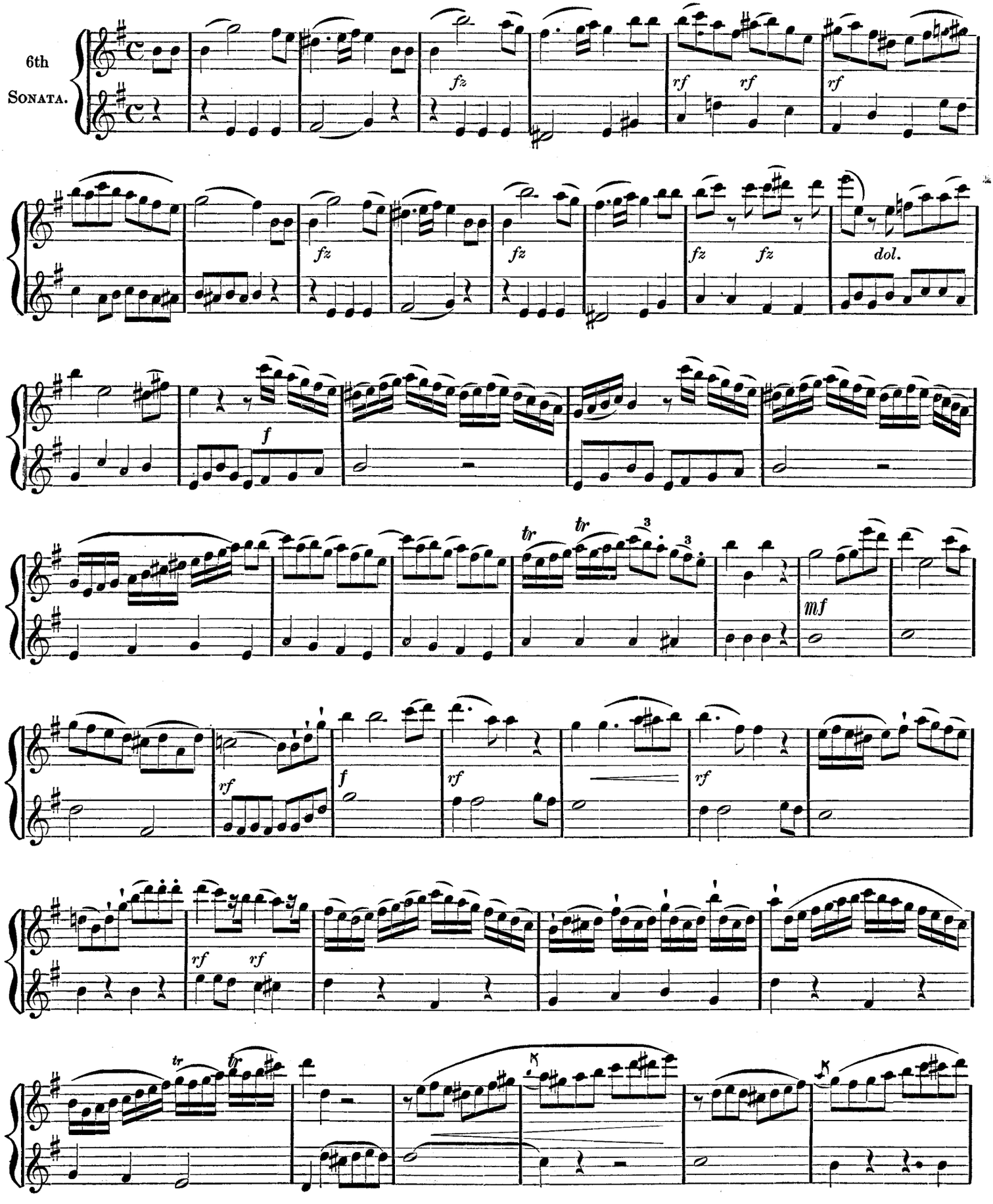

In A minor.

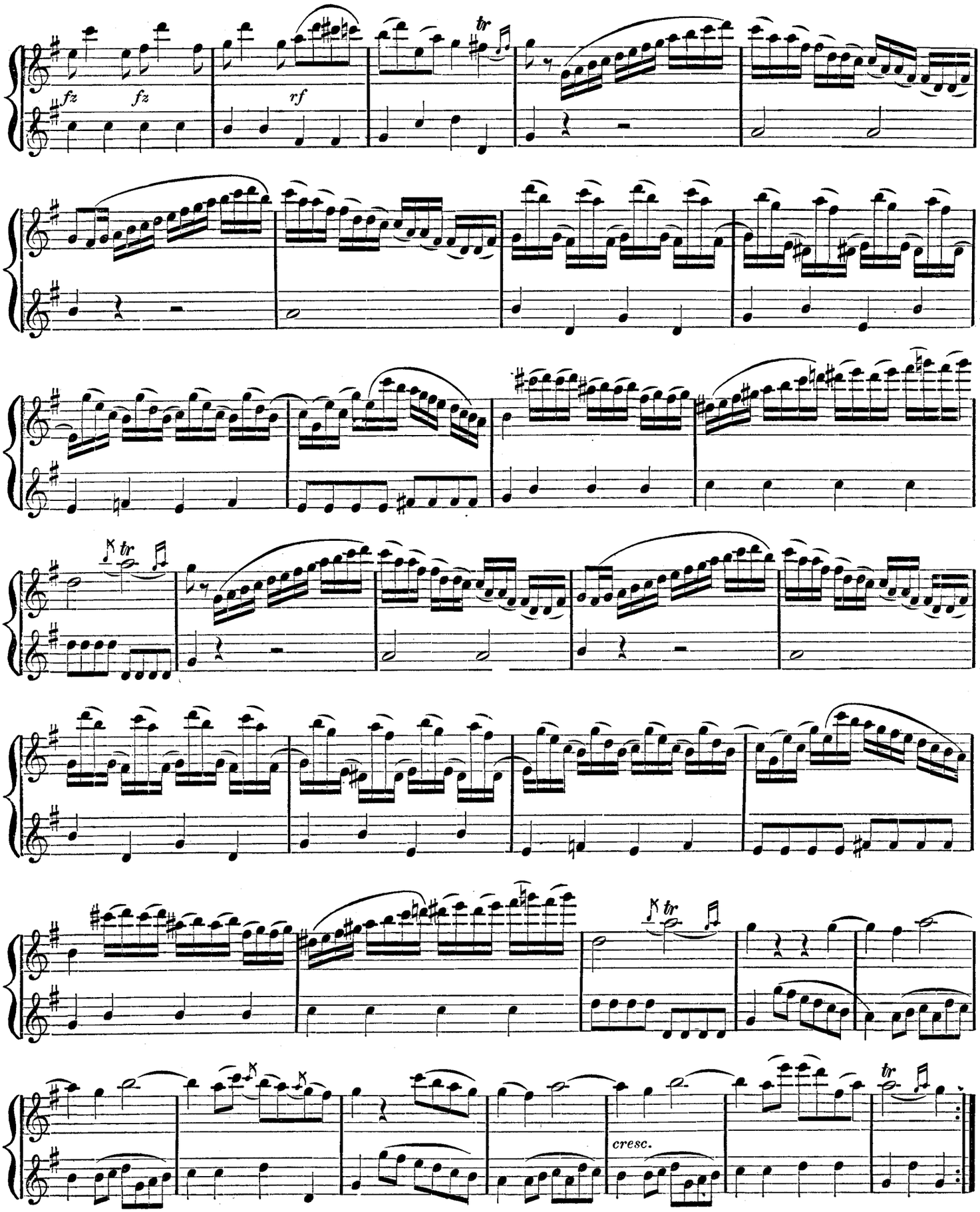


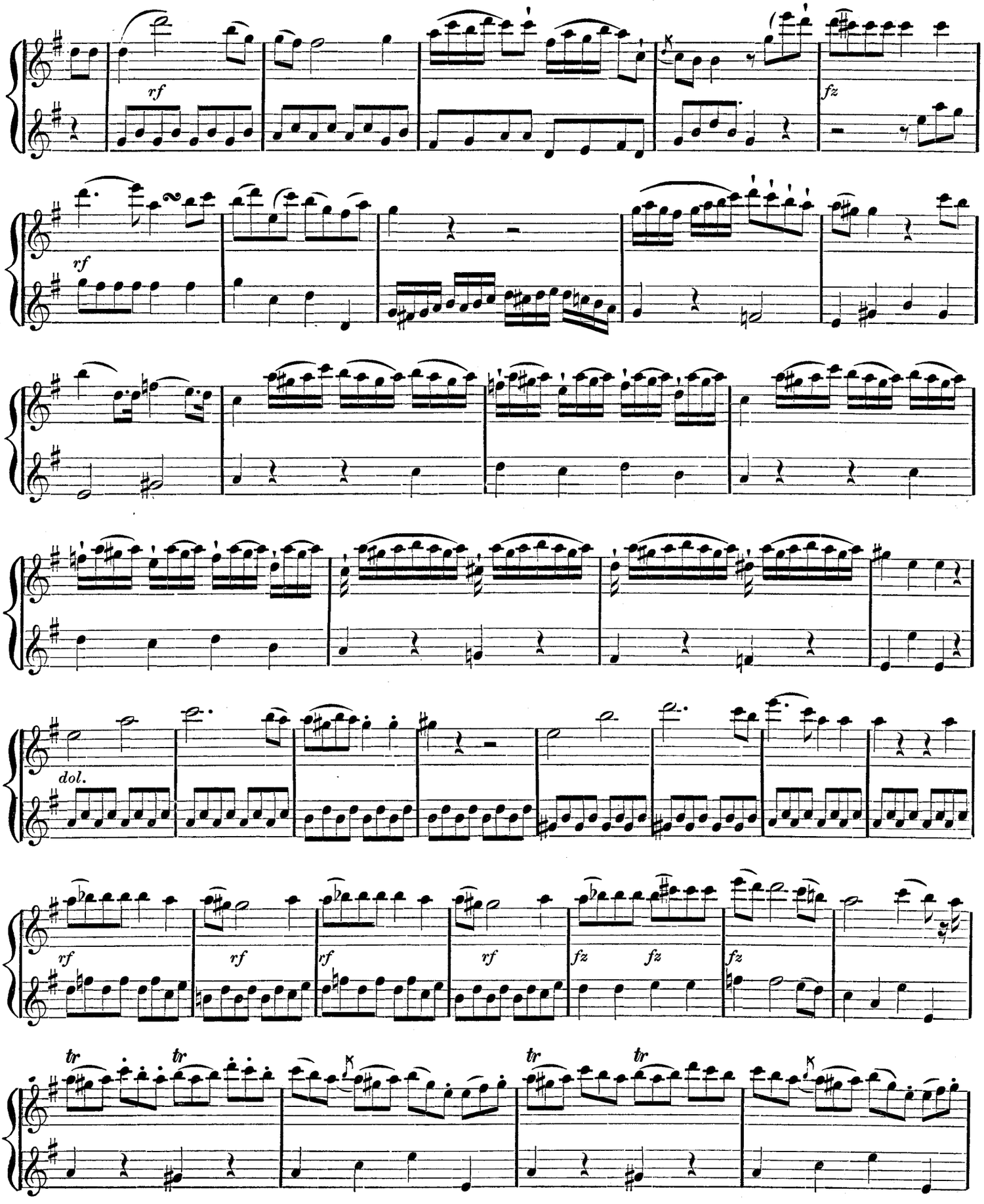
Perfect chord. Scale.

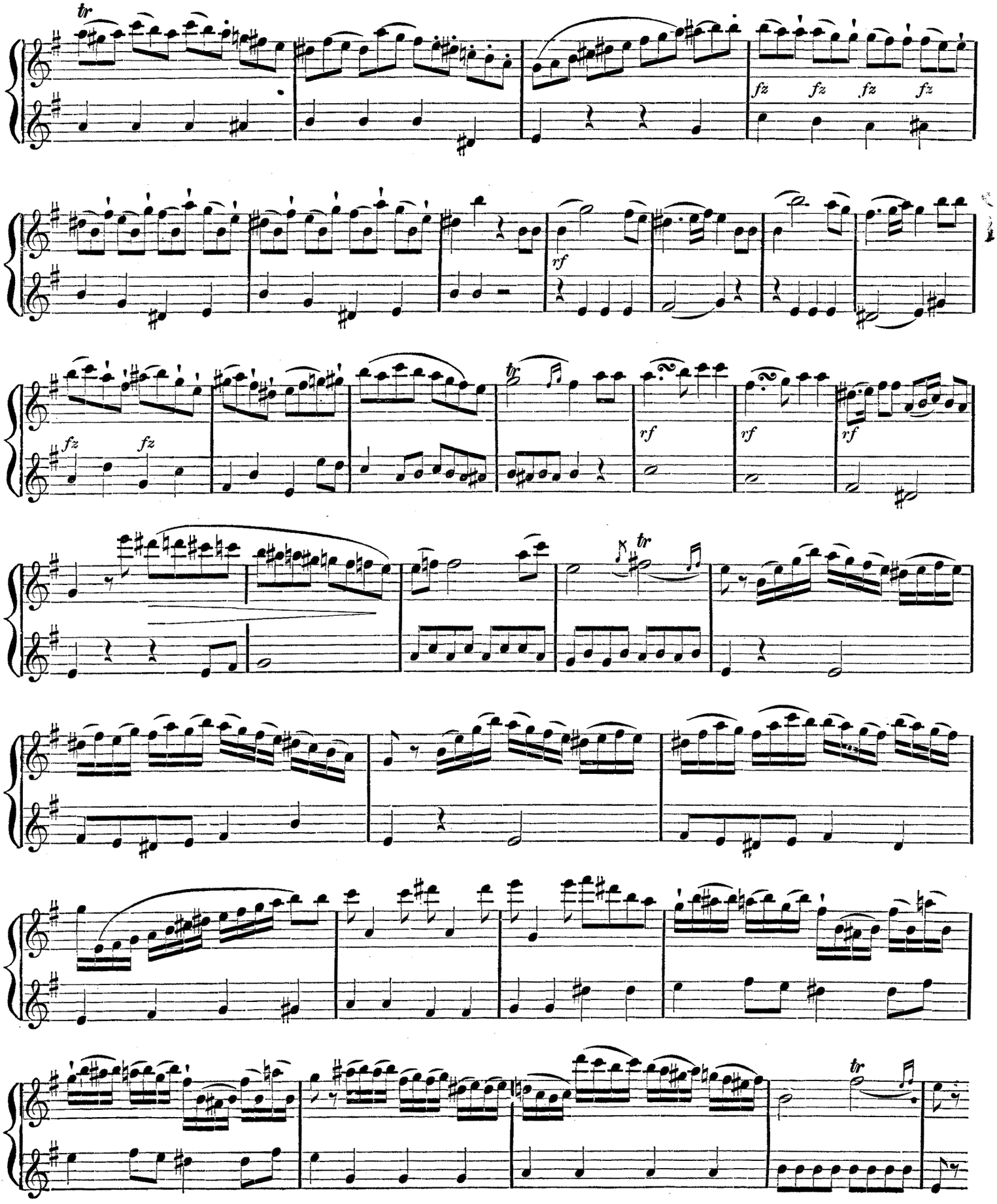
PRELUDE in E minor.

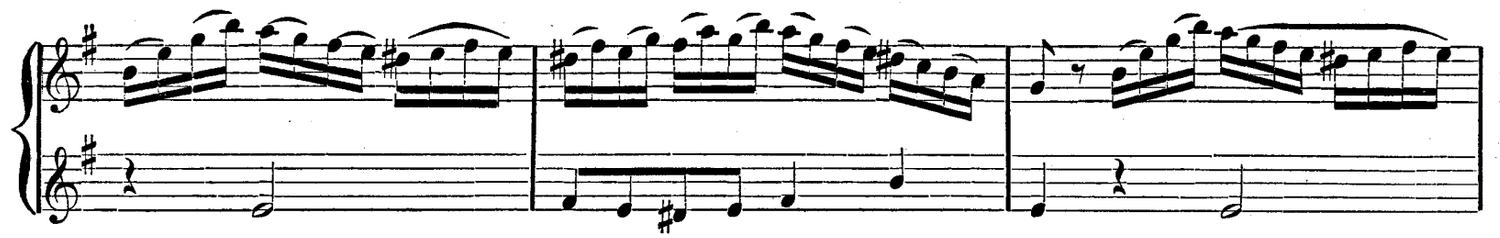


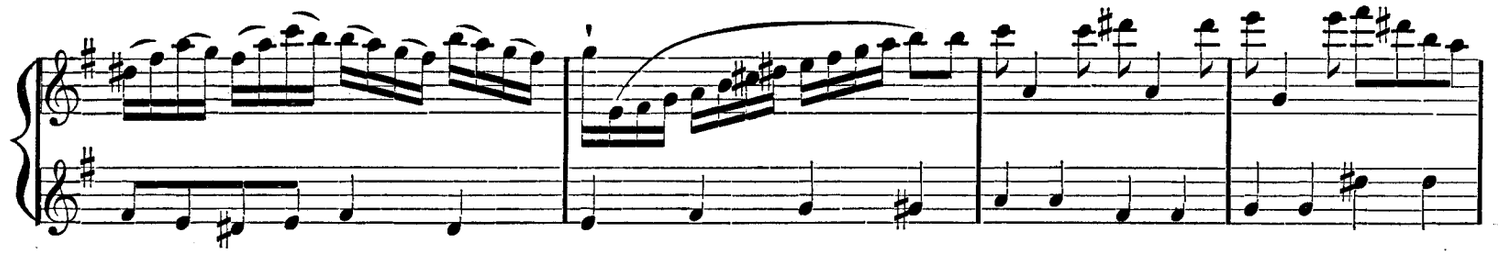

6th
Sonata.
fz
rf
rf
rf
fz
fz
fz
fz
dol.
f
tr
tr
3
3
mf
rf
f
rf
rf
rf
rf
tr
tr

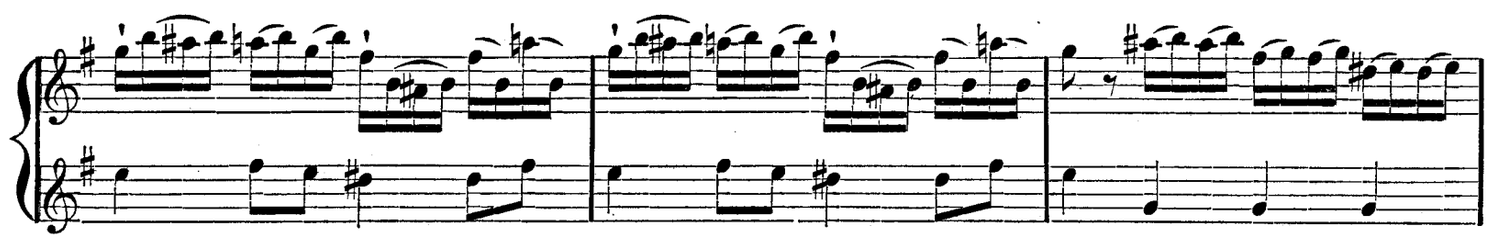

fz
fz
rf
tr
tr
tr
cresc.

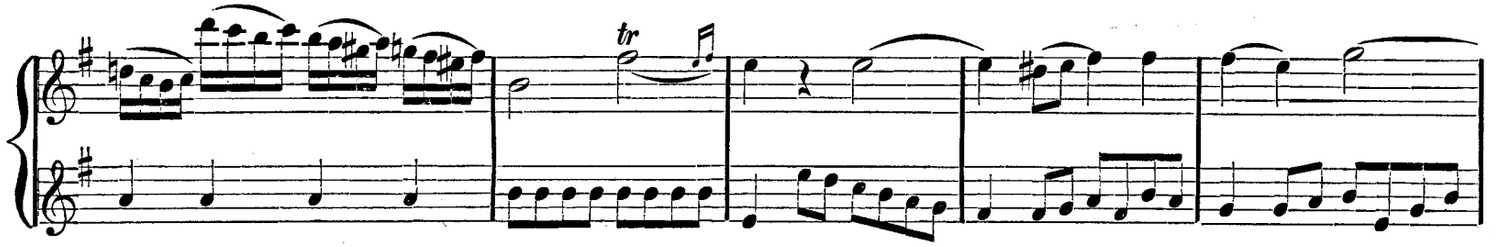

rf
fz
rf
dol.
rf
rf
rf
rf
fz
fz
fz
tr
tr
tr
tr

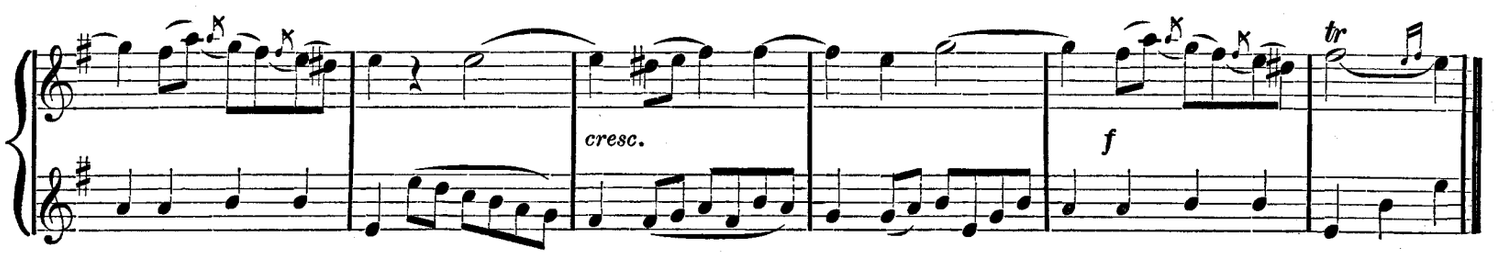

tr
fz fz fz fz
rf
fz fz
rf rf rf
tr
tr
tr



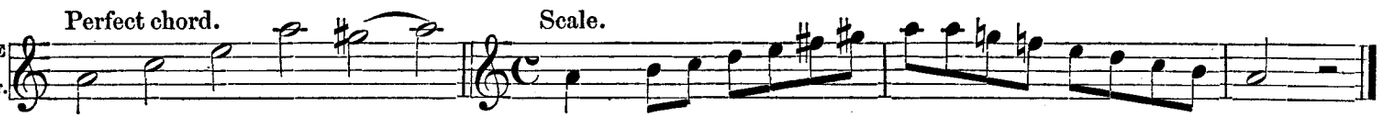


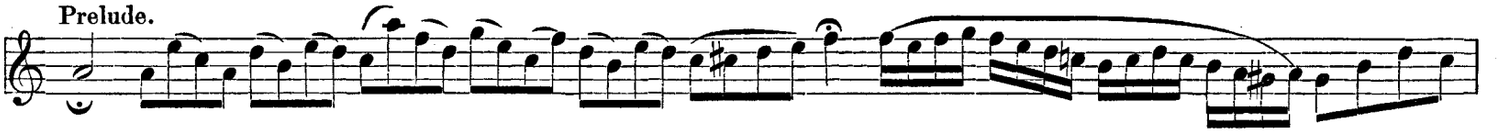


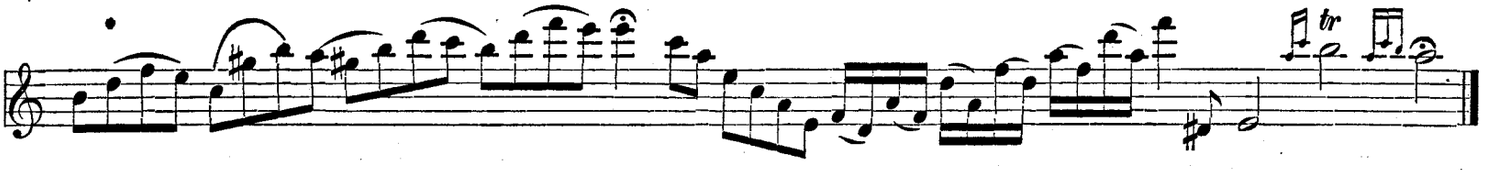


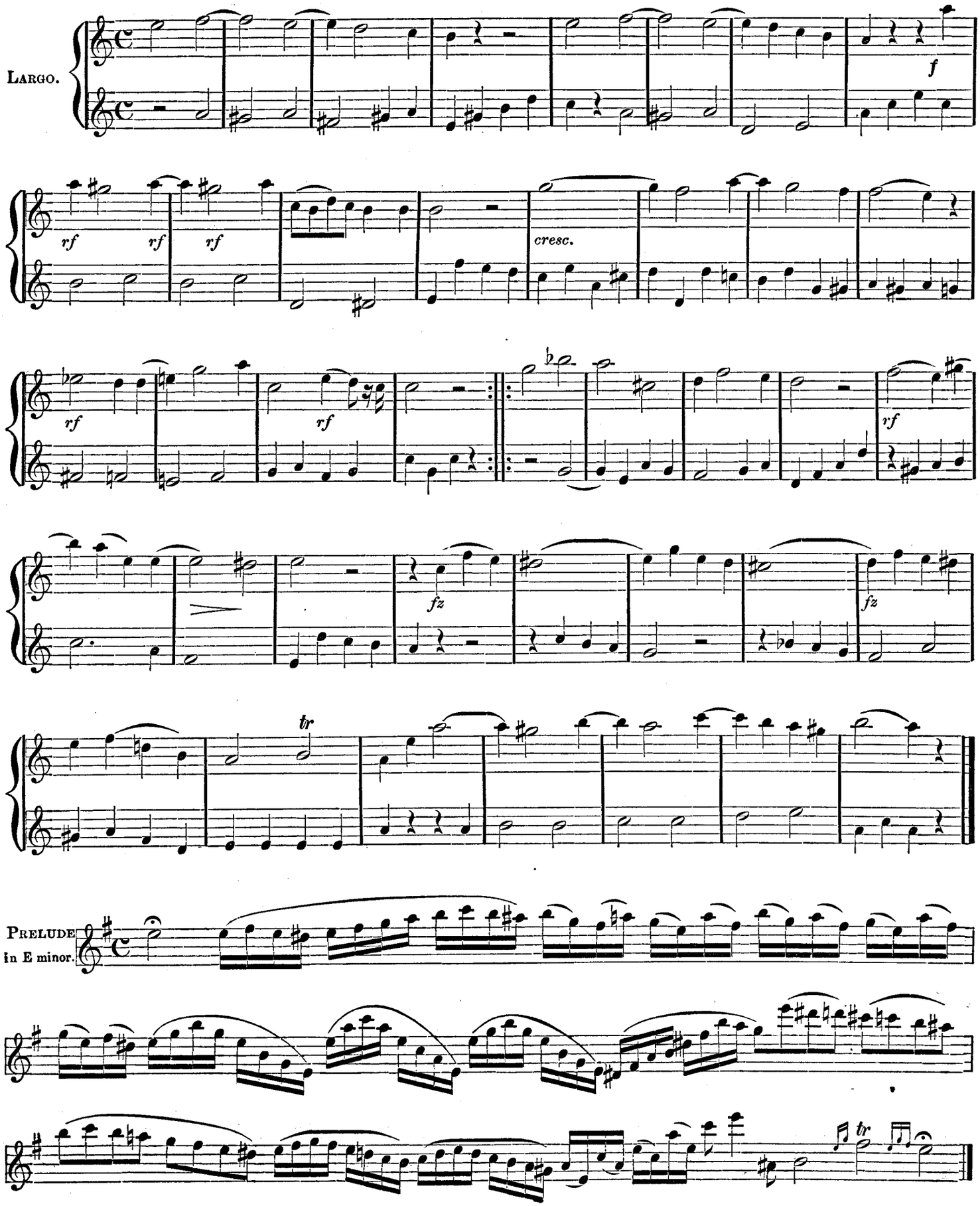


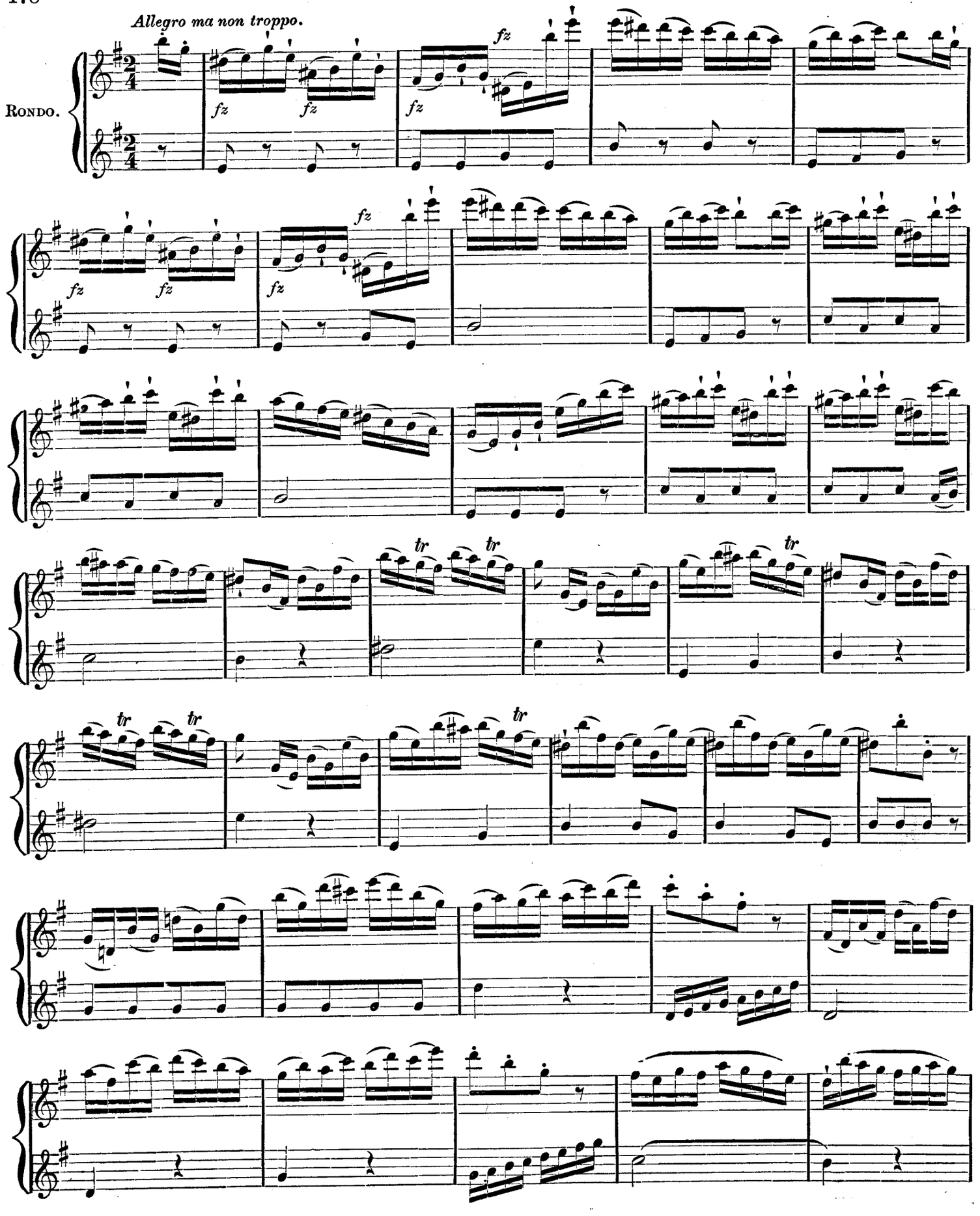
PRELUDE in A minor.

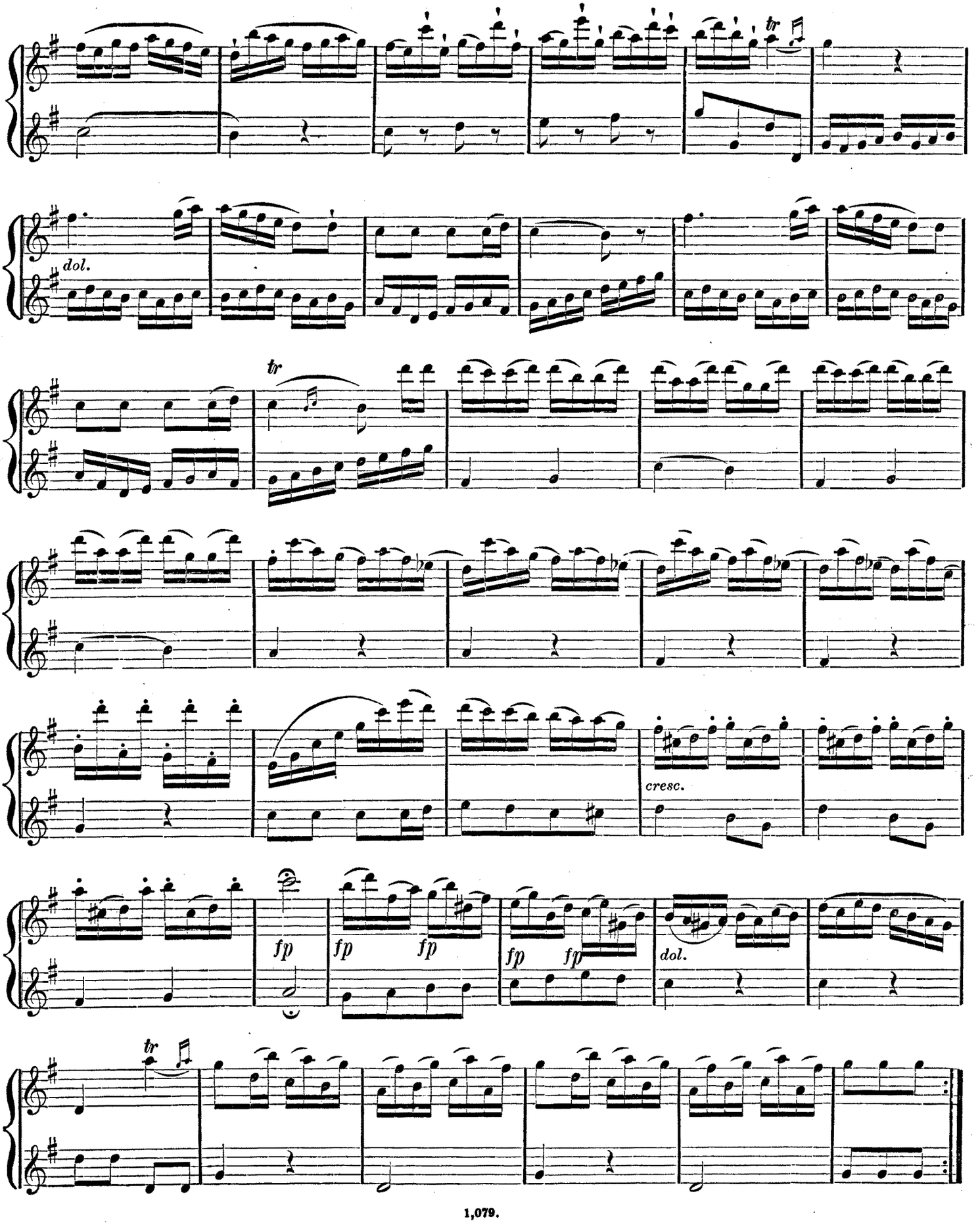


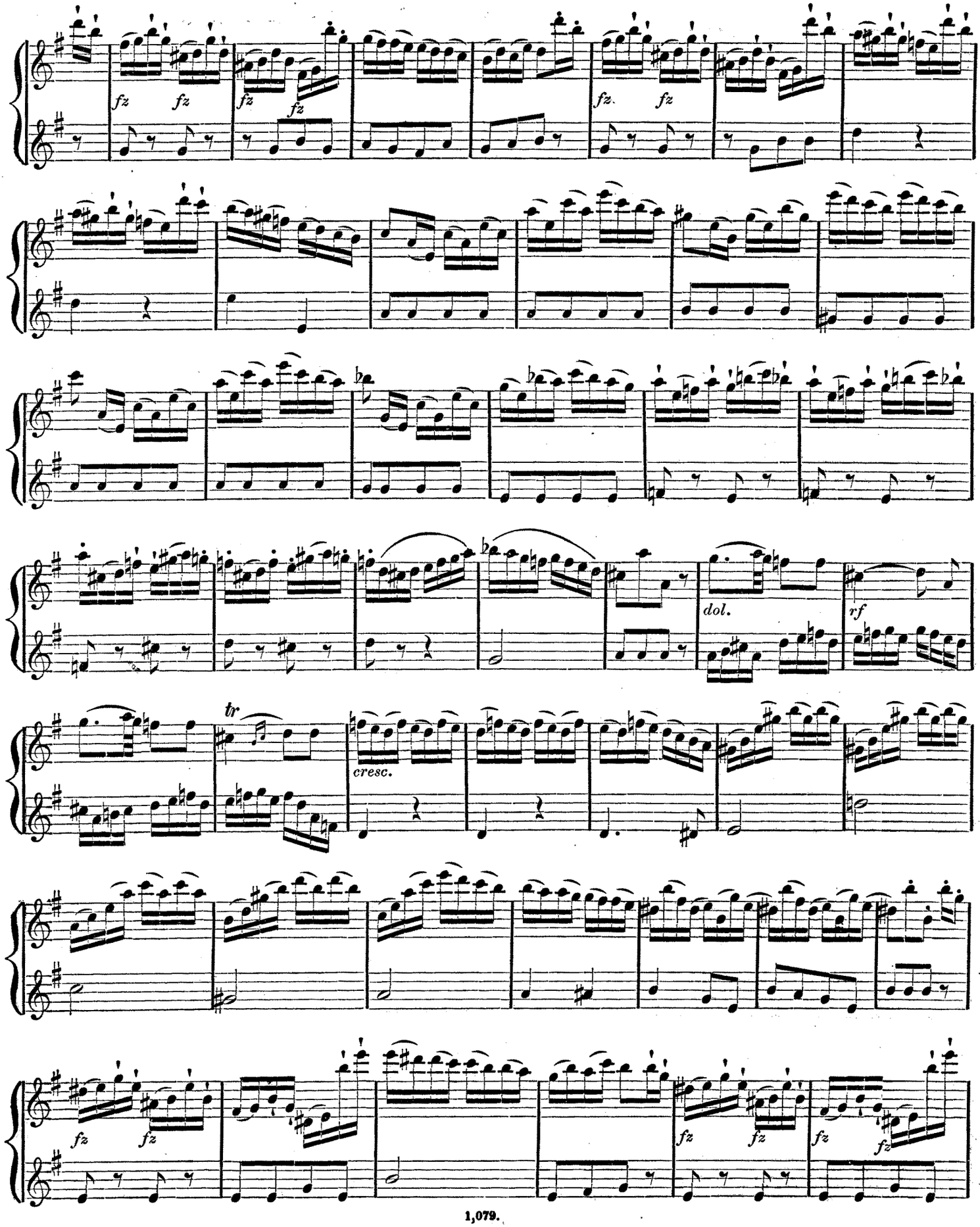


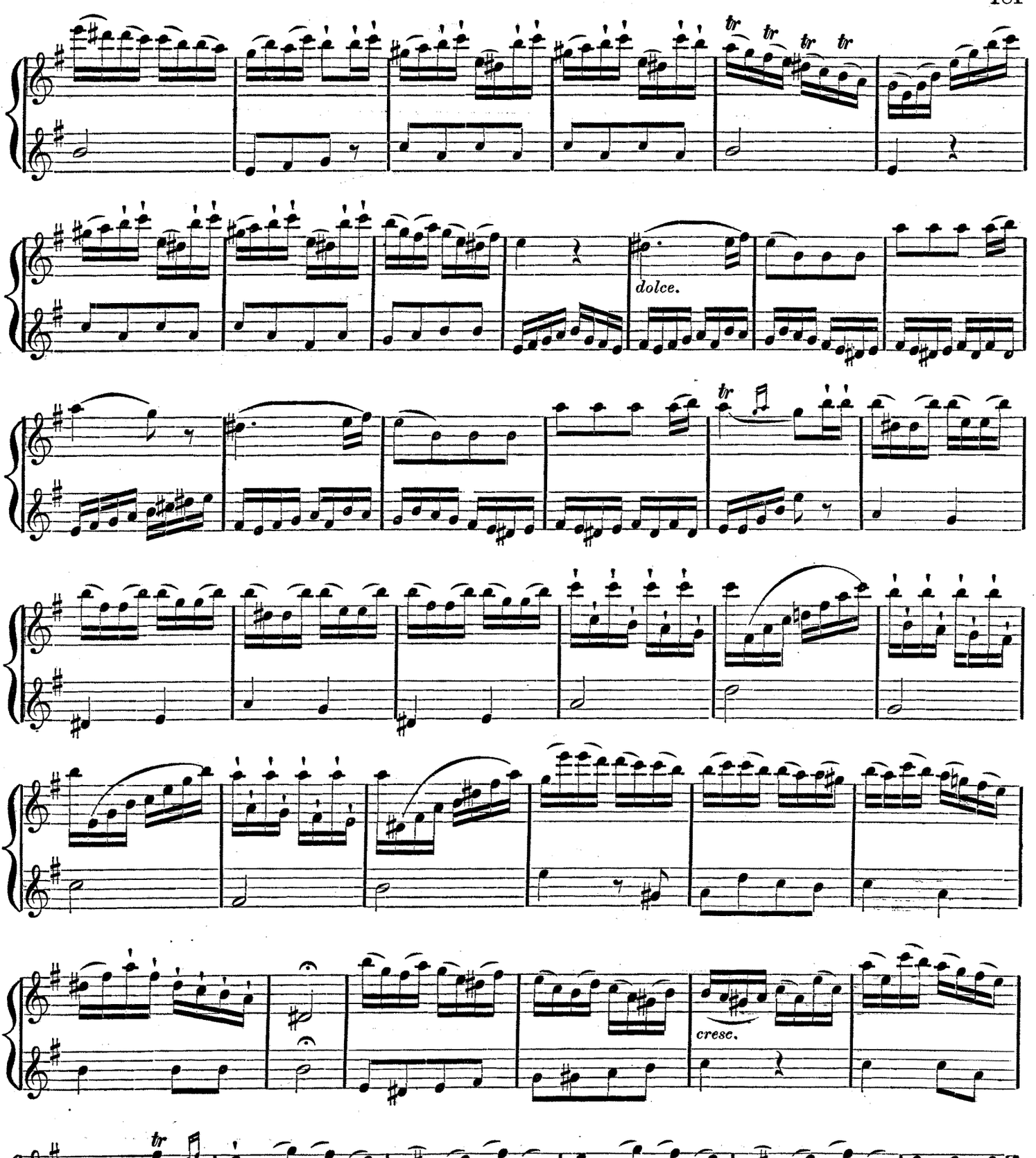



Largo.
f
rf
rf
rf
cresc.
rf
rf
rf
fz
fz
tr
Prelude
in E minor.
tr


Allegro ma non troppo.
Rondo.
fz
tr


tr
dol.
tr
cresc.
fp
fp
fp
fp
fp
dol.
tr

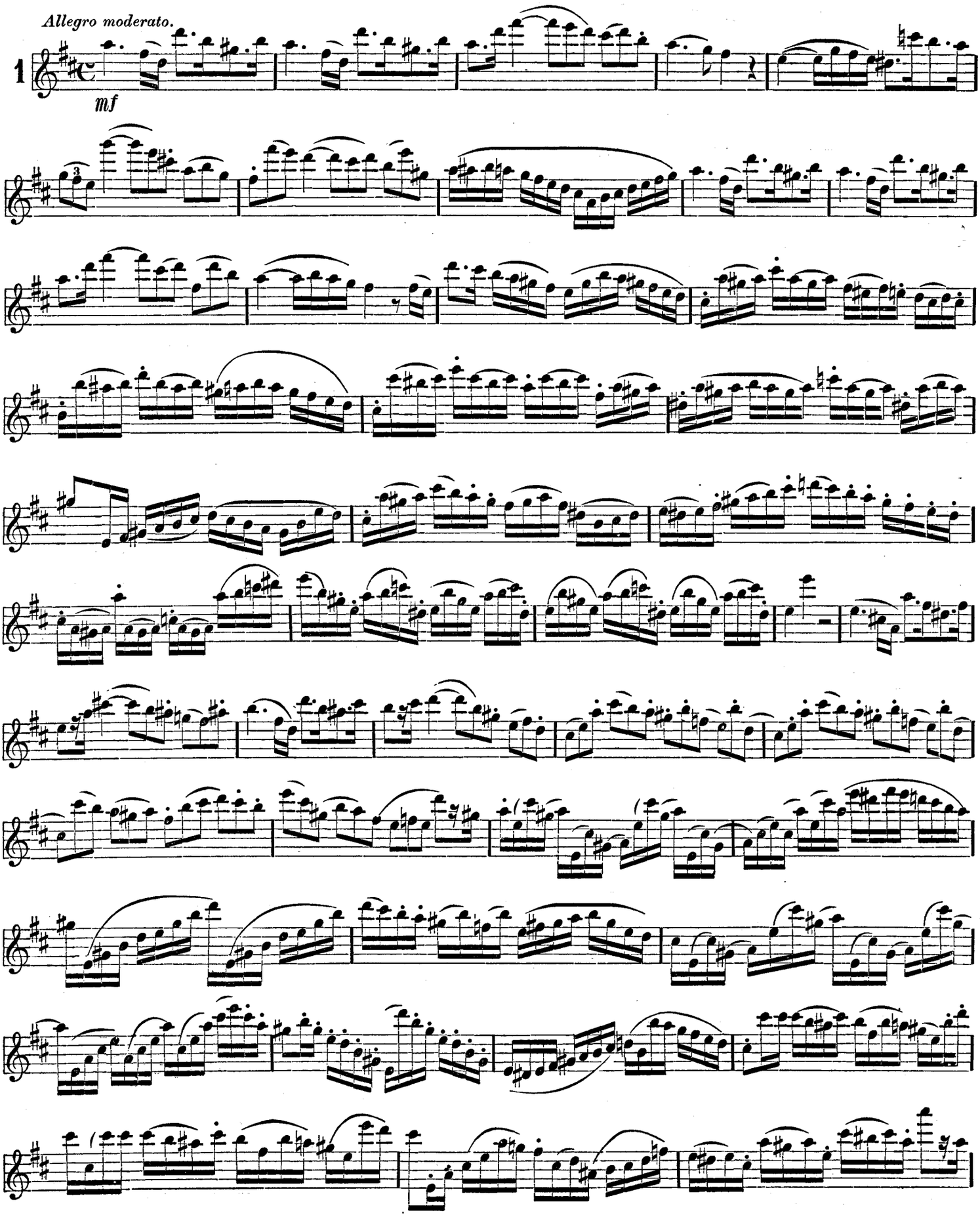

fz
fz
fz
fz
fz
fz
dol.
rf
tr
cresc.
fz
fz
fz
fz
fz
fz

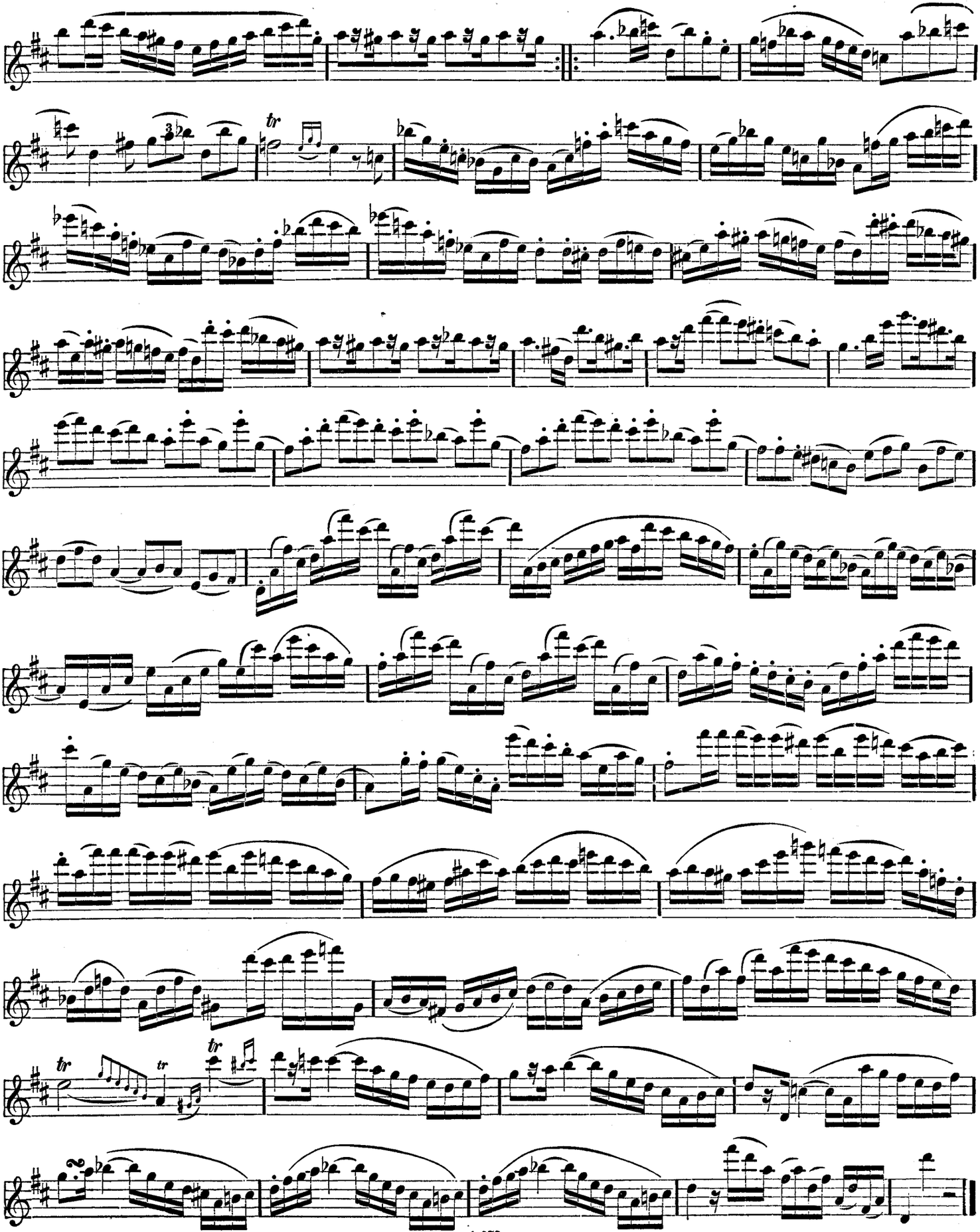

tr
tr
tr
tr
dolce.
tr
cresc.
f
tr

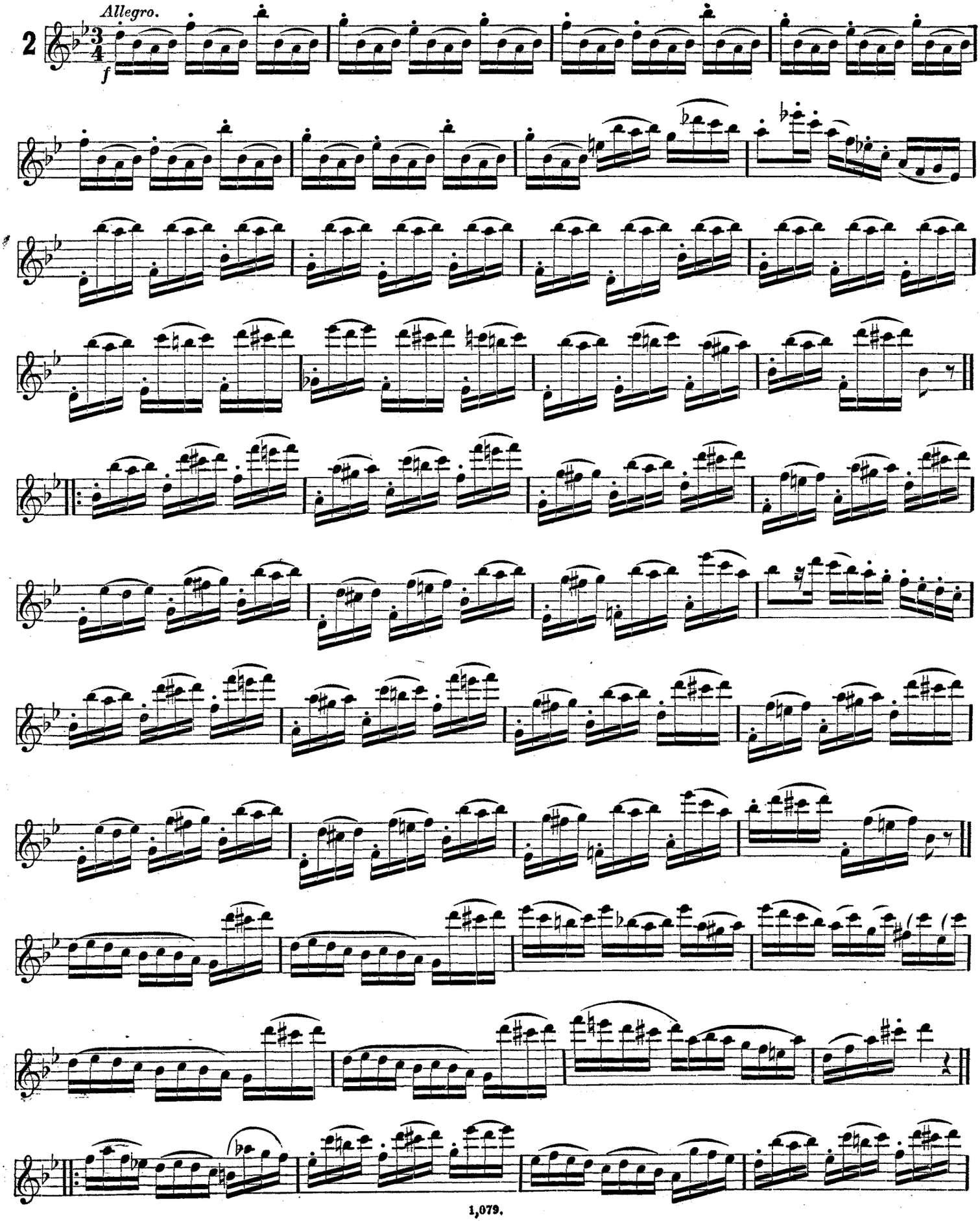
Allegro moderato.

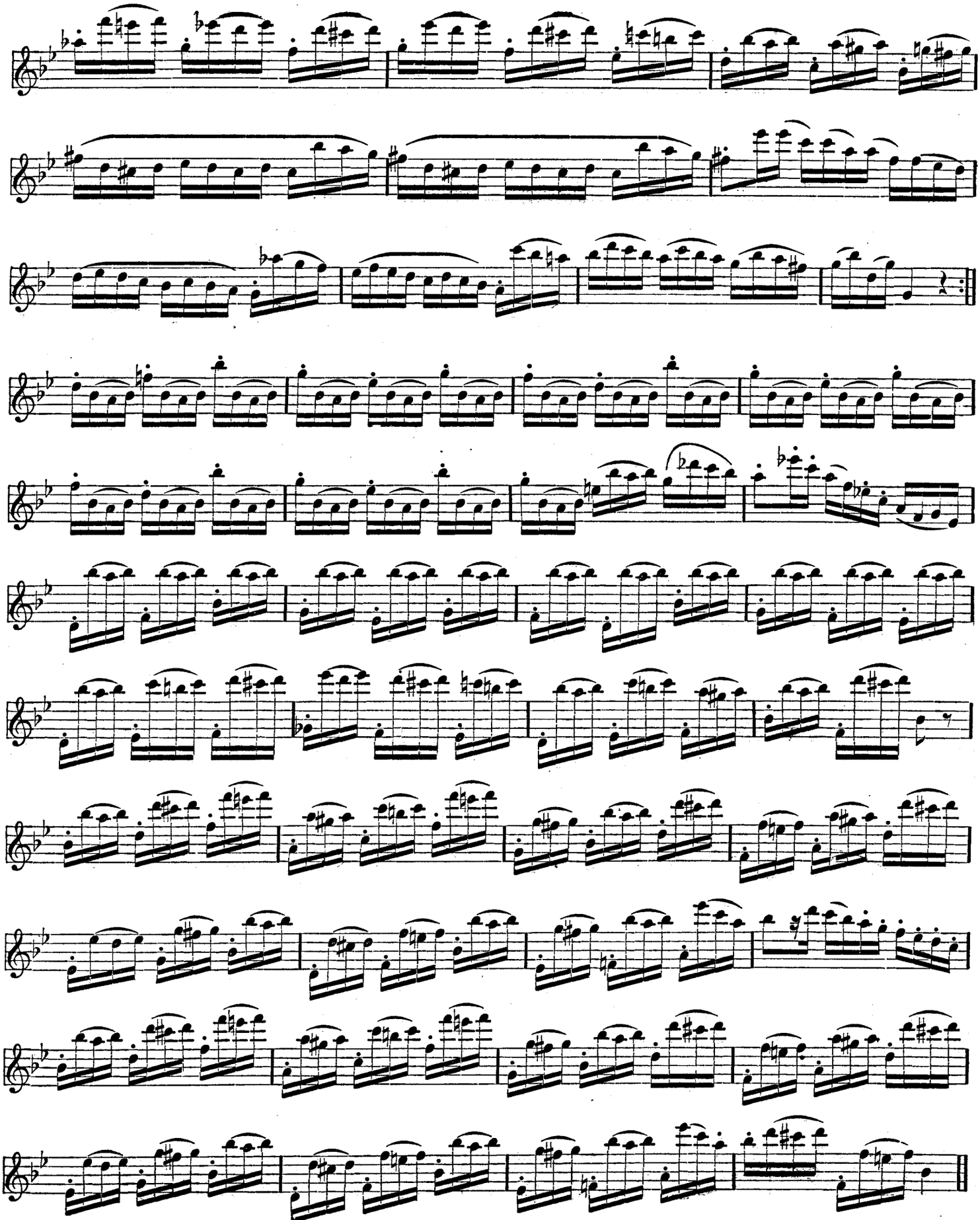
1

mf



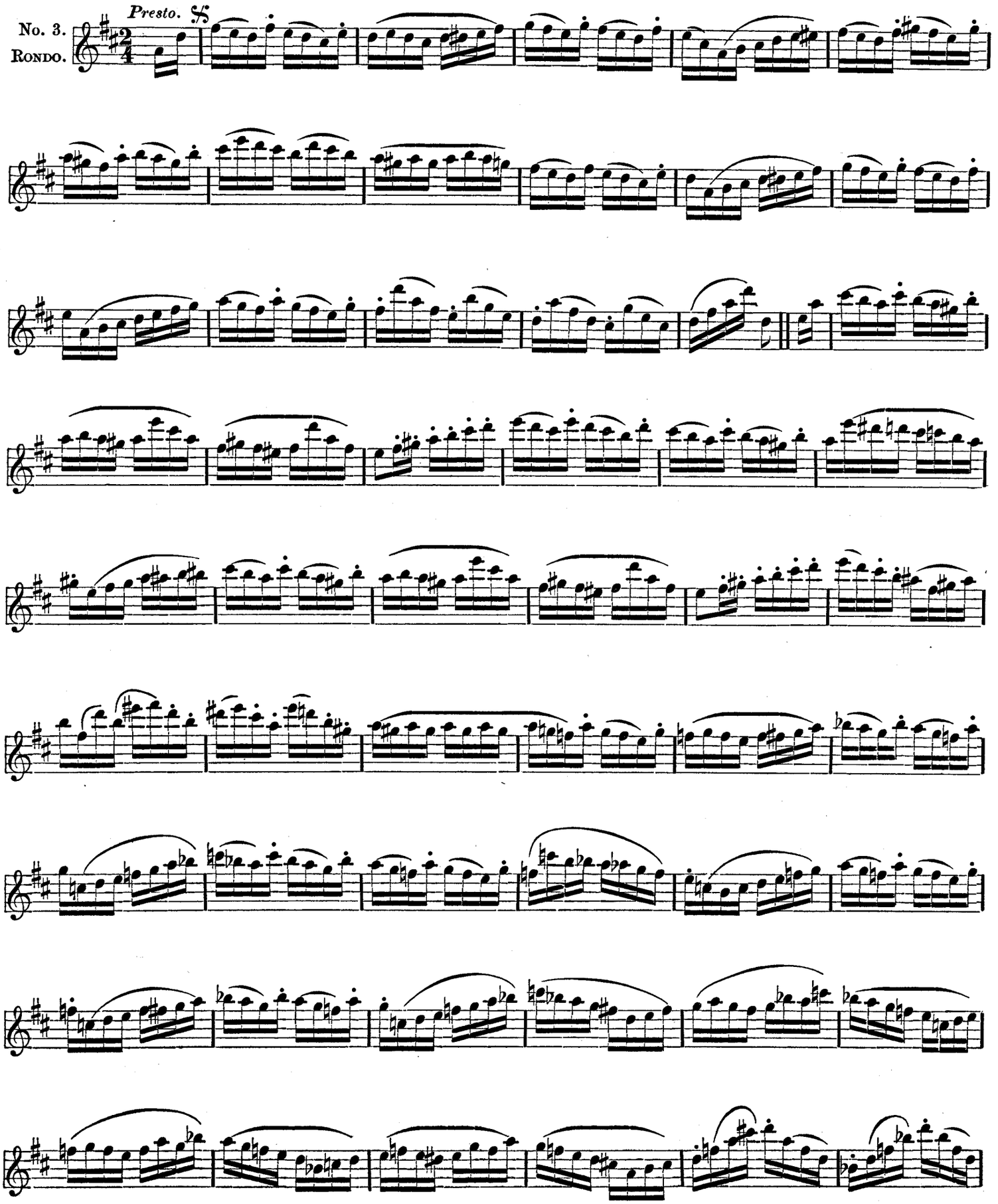


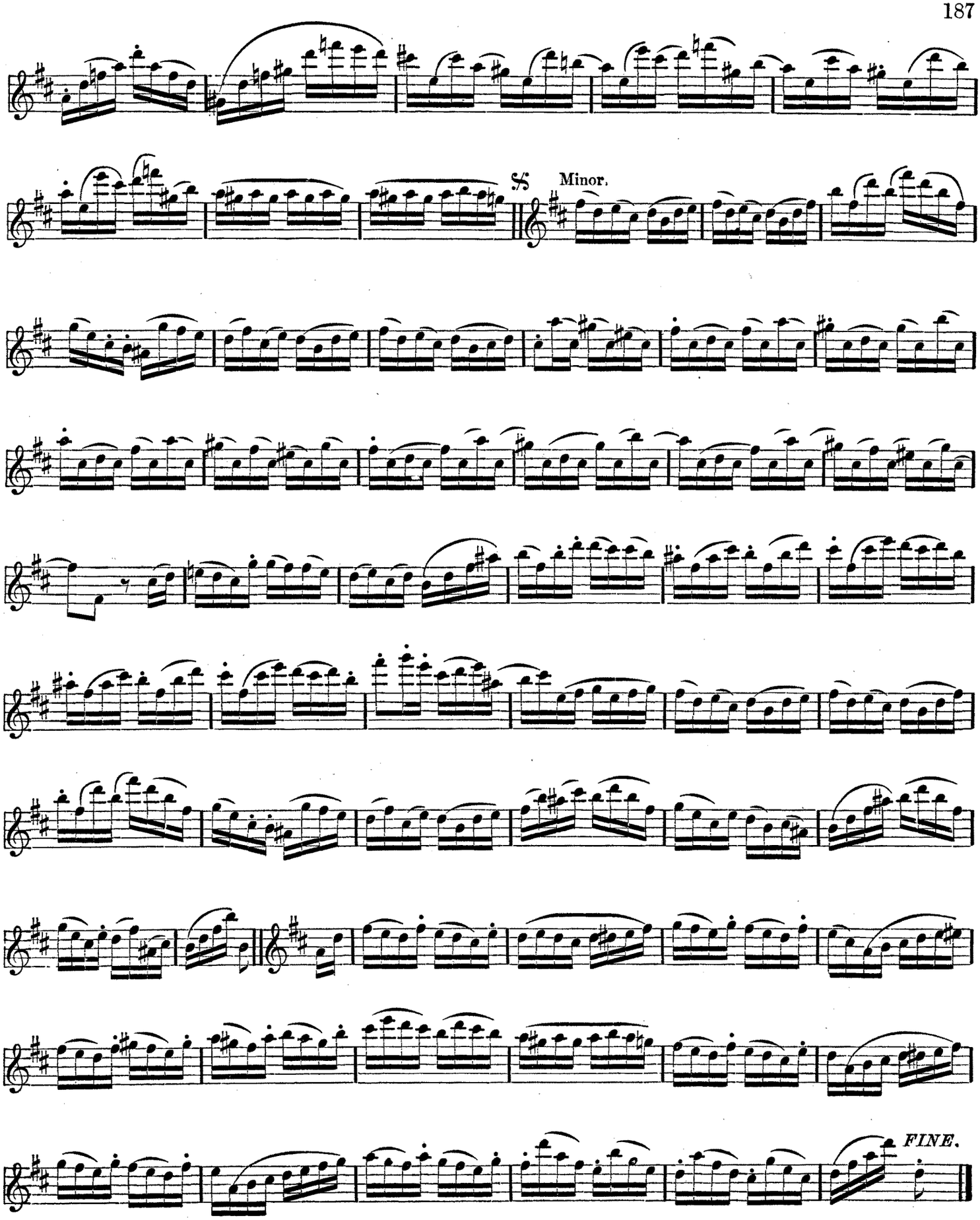

Allegro.
2
f

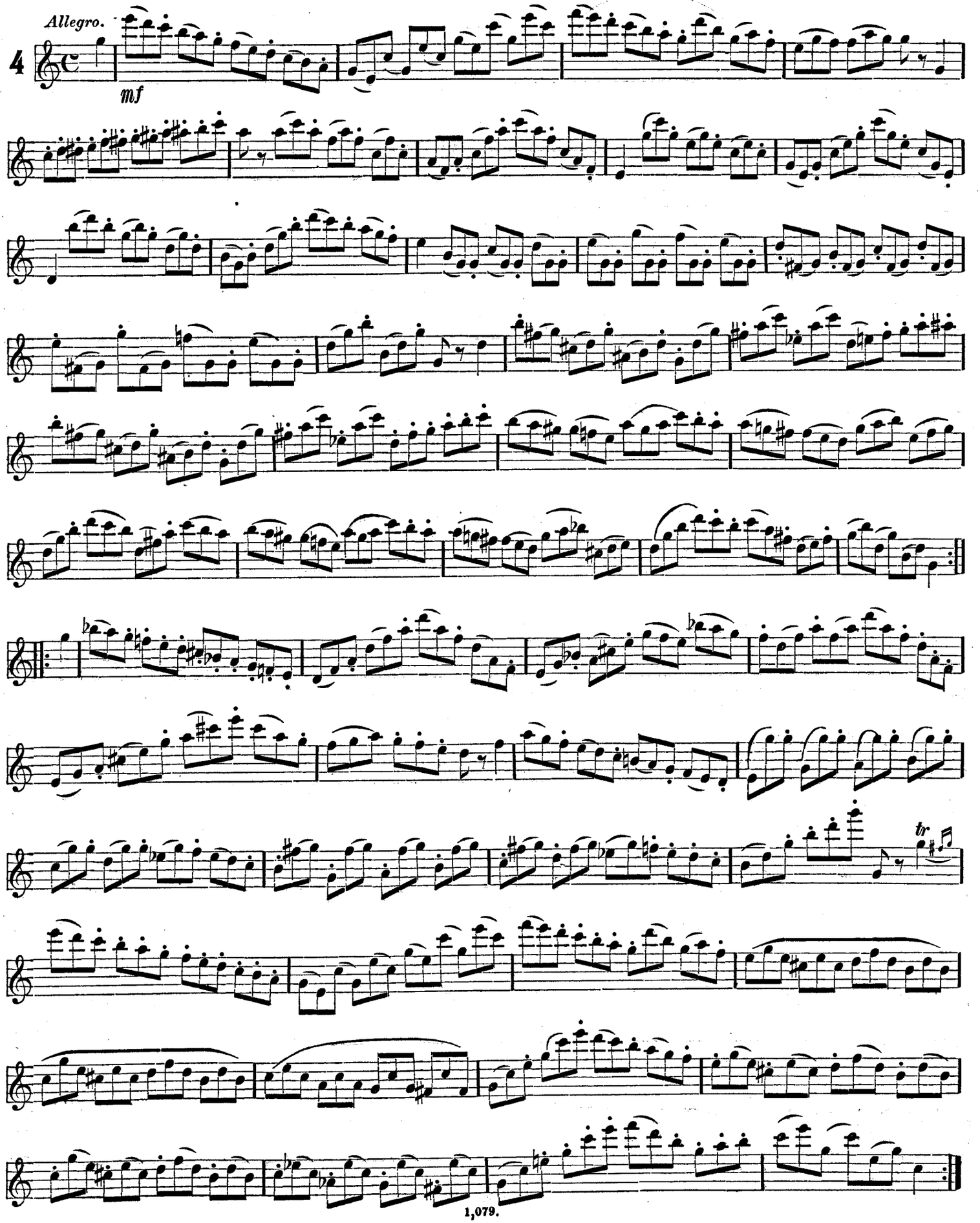


No. 3.
RONDO.

Presto.



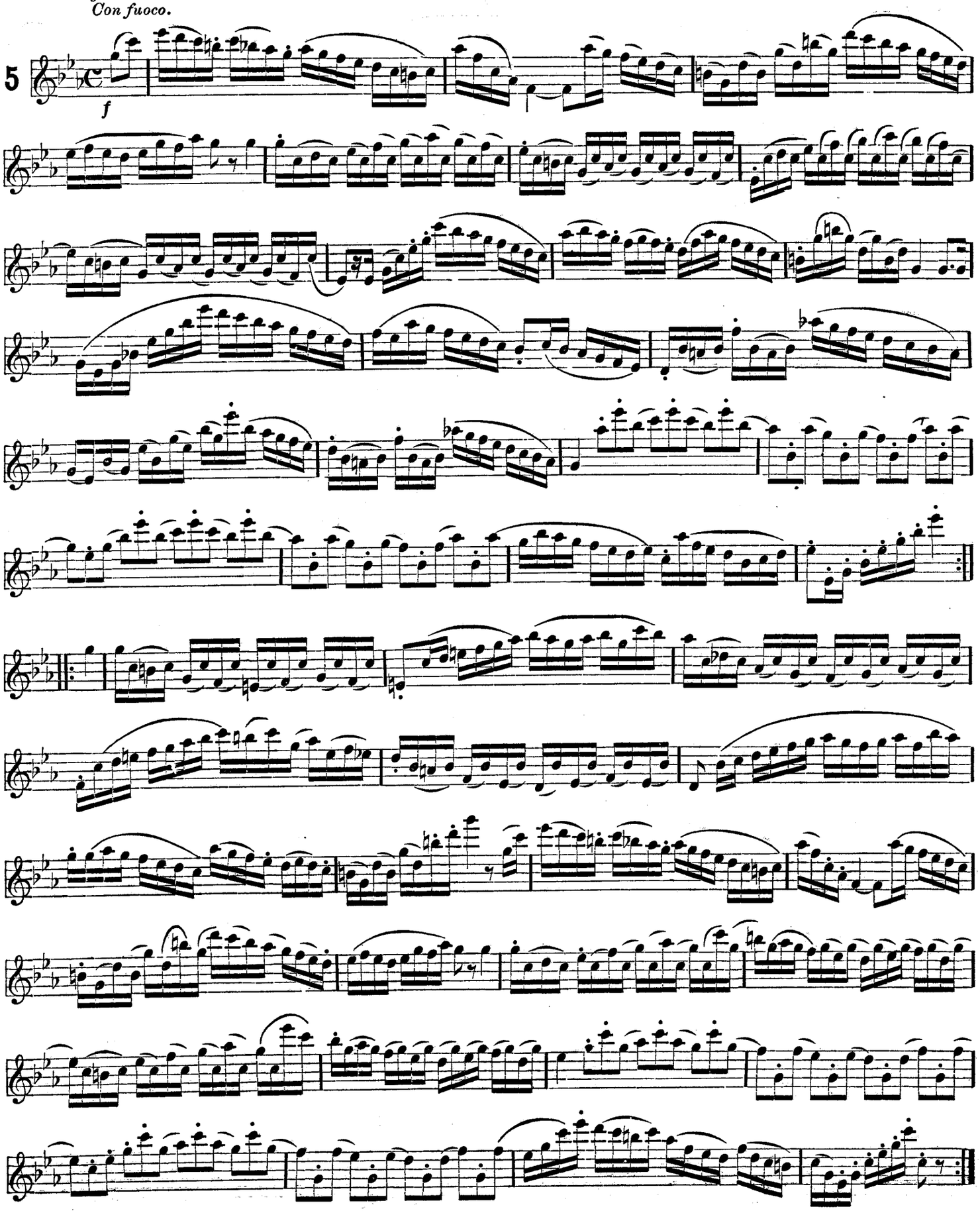

Minor.
FINE.


Allegro.
4
mf
tr

Allegro moderato.
Con fuoco.

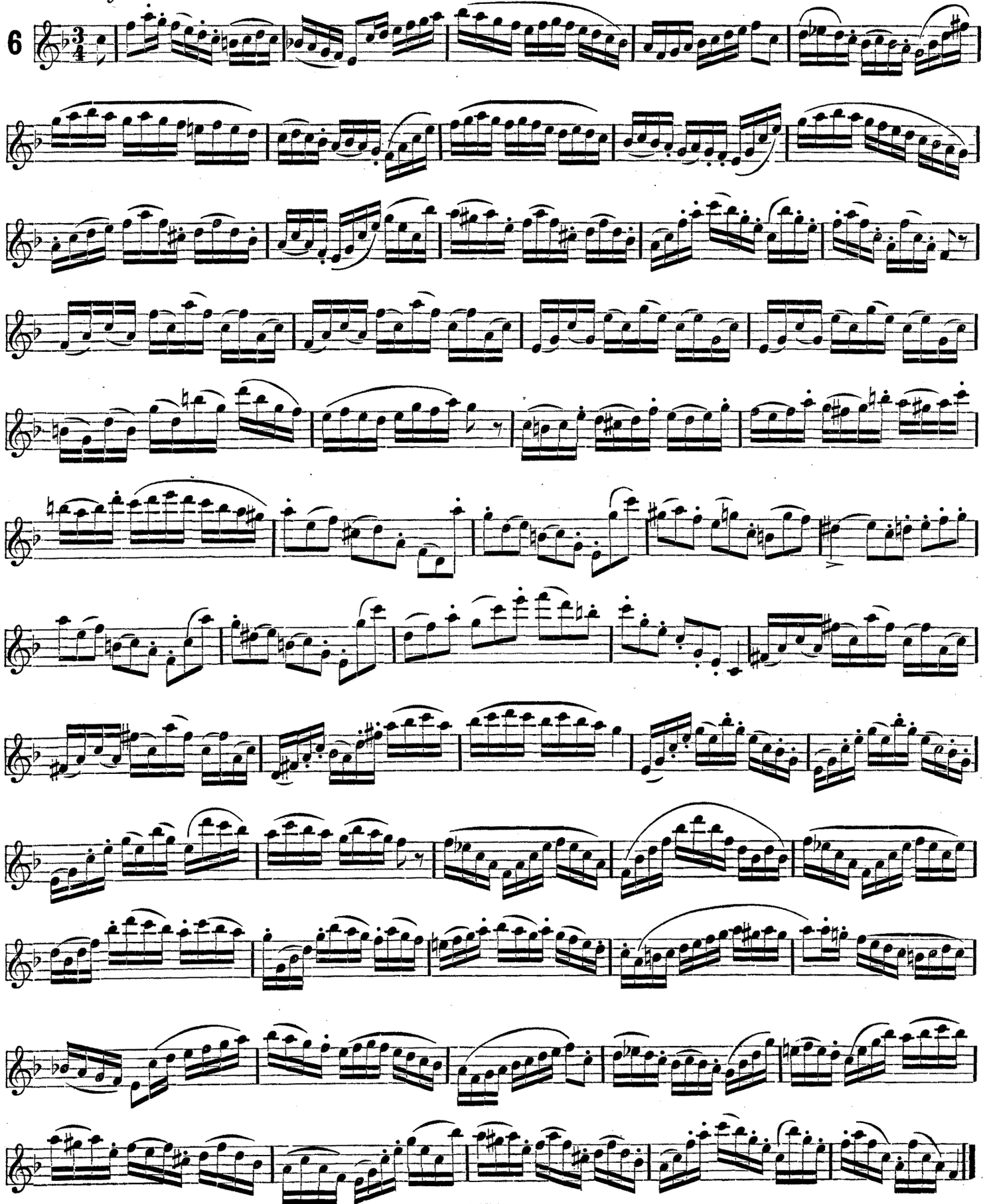
5

f



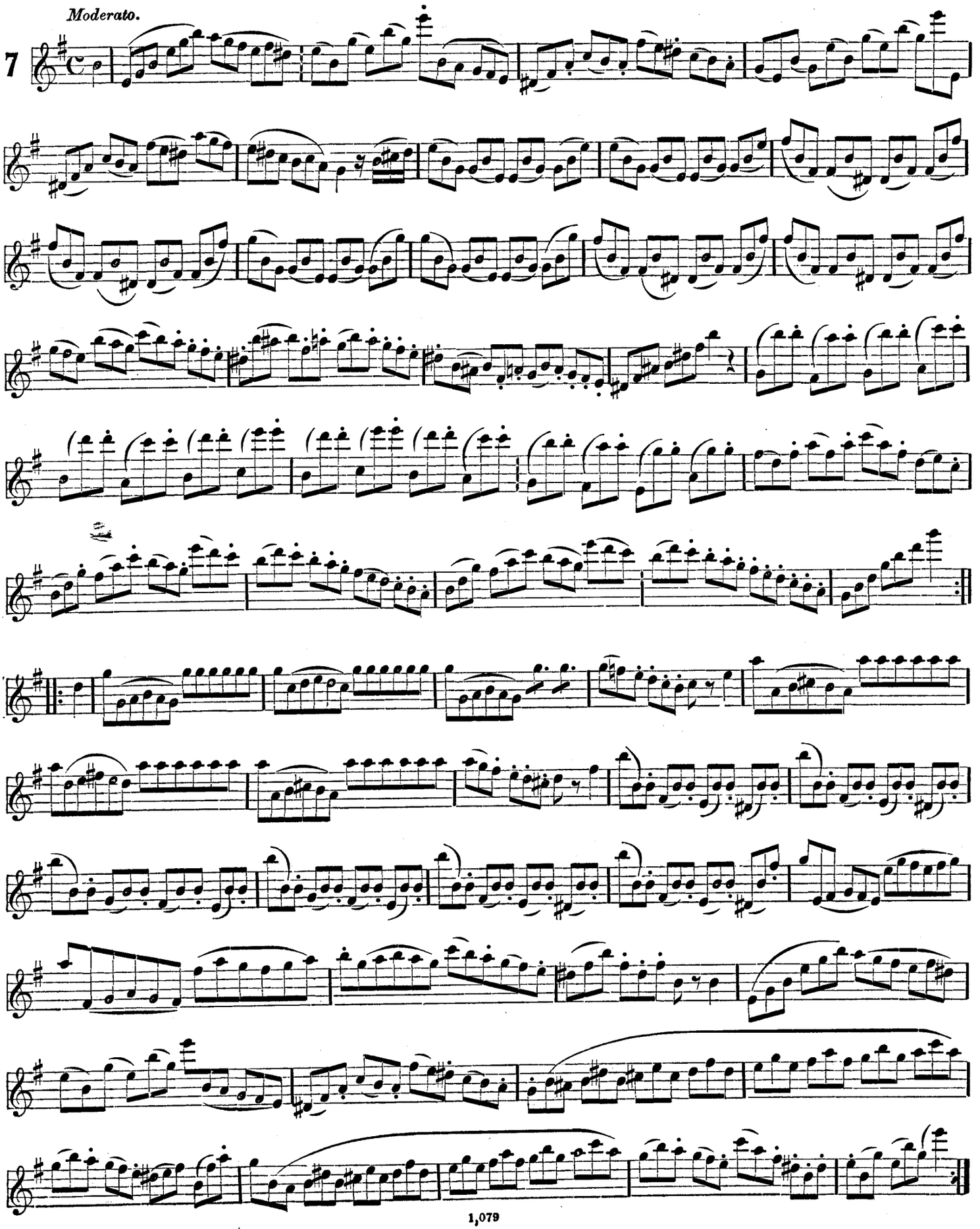
Allegro risoluto.

6

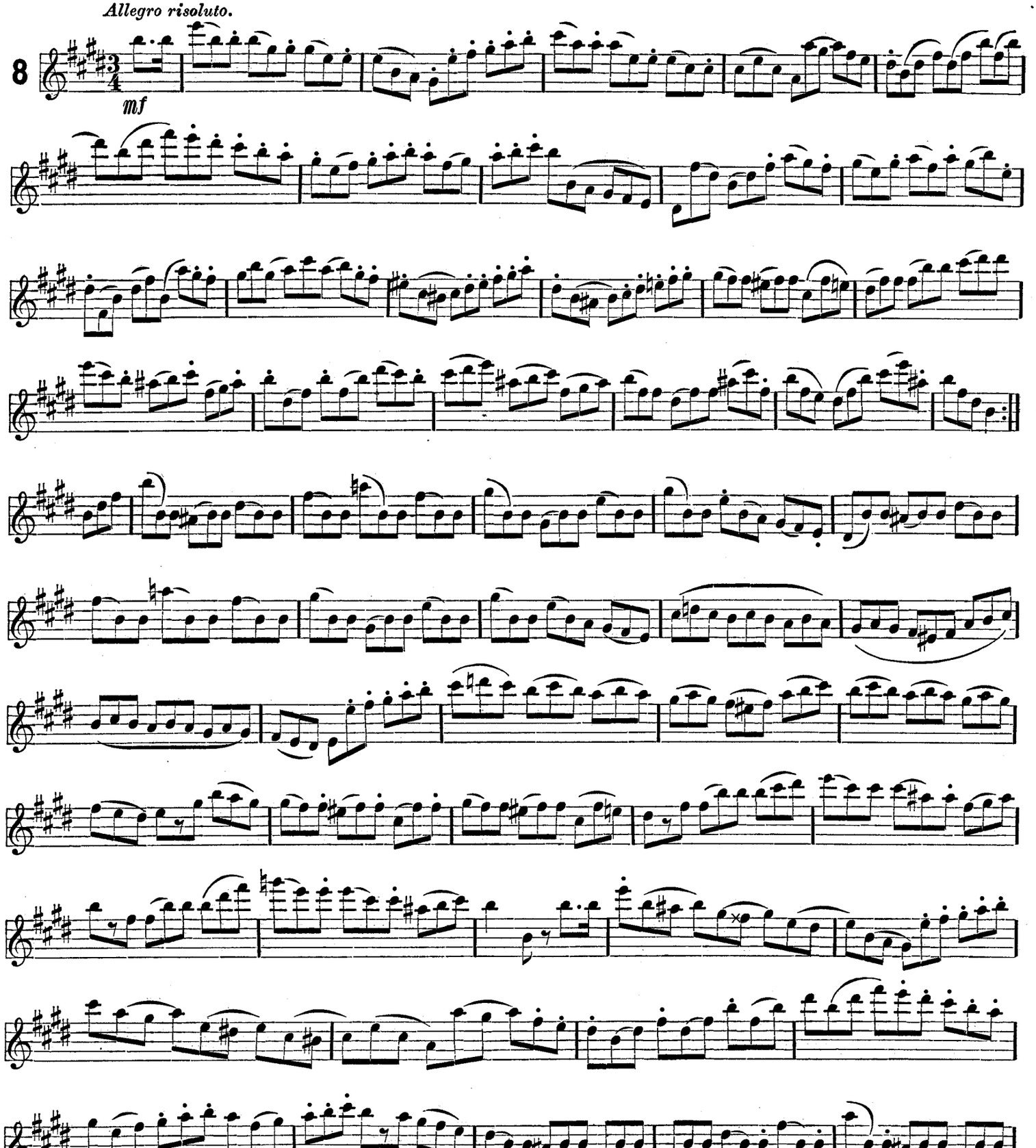


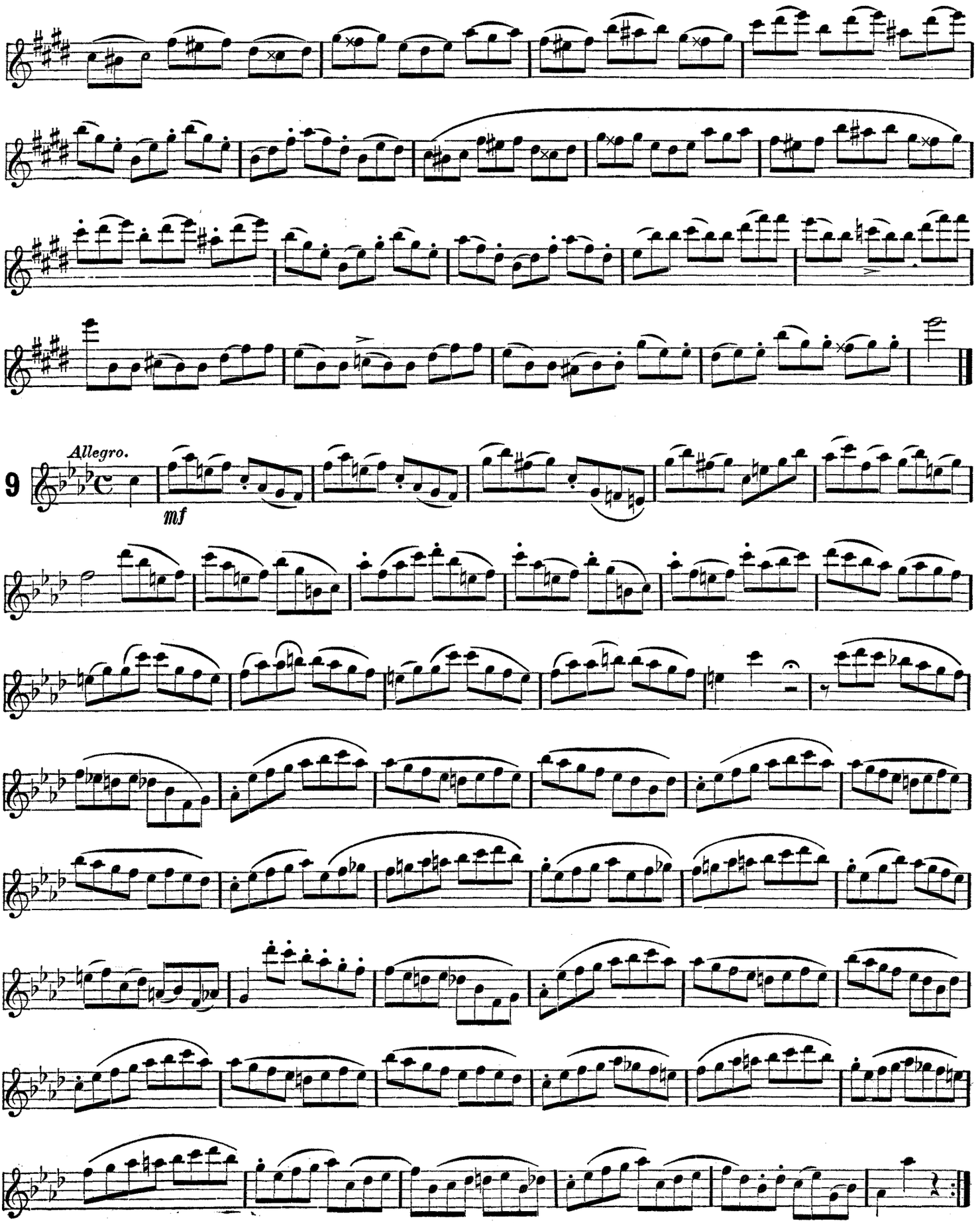
Moderato.

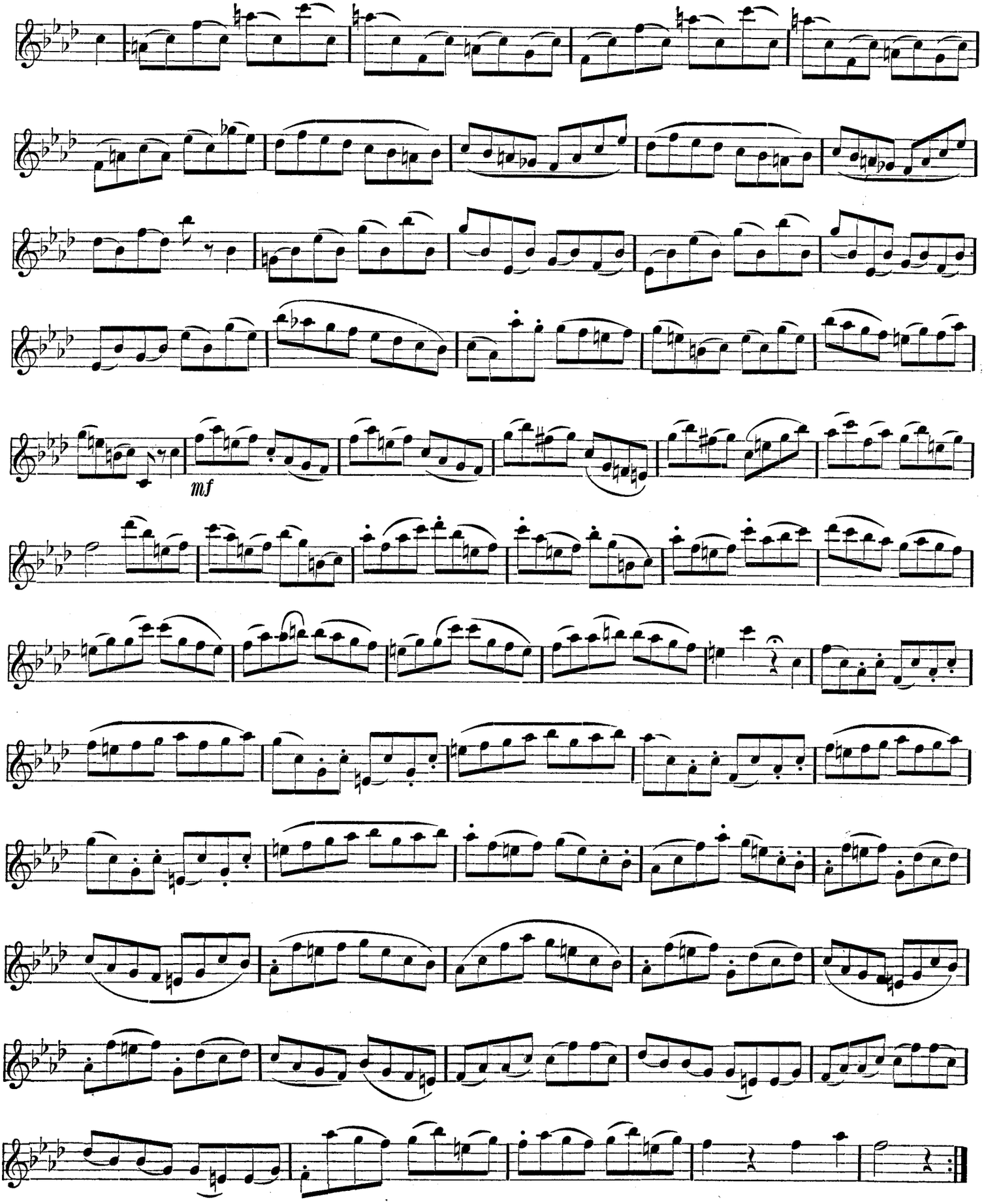
7



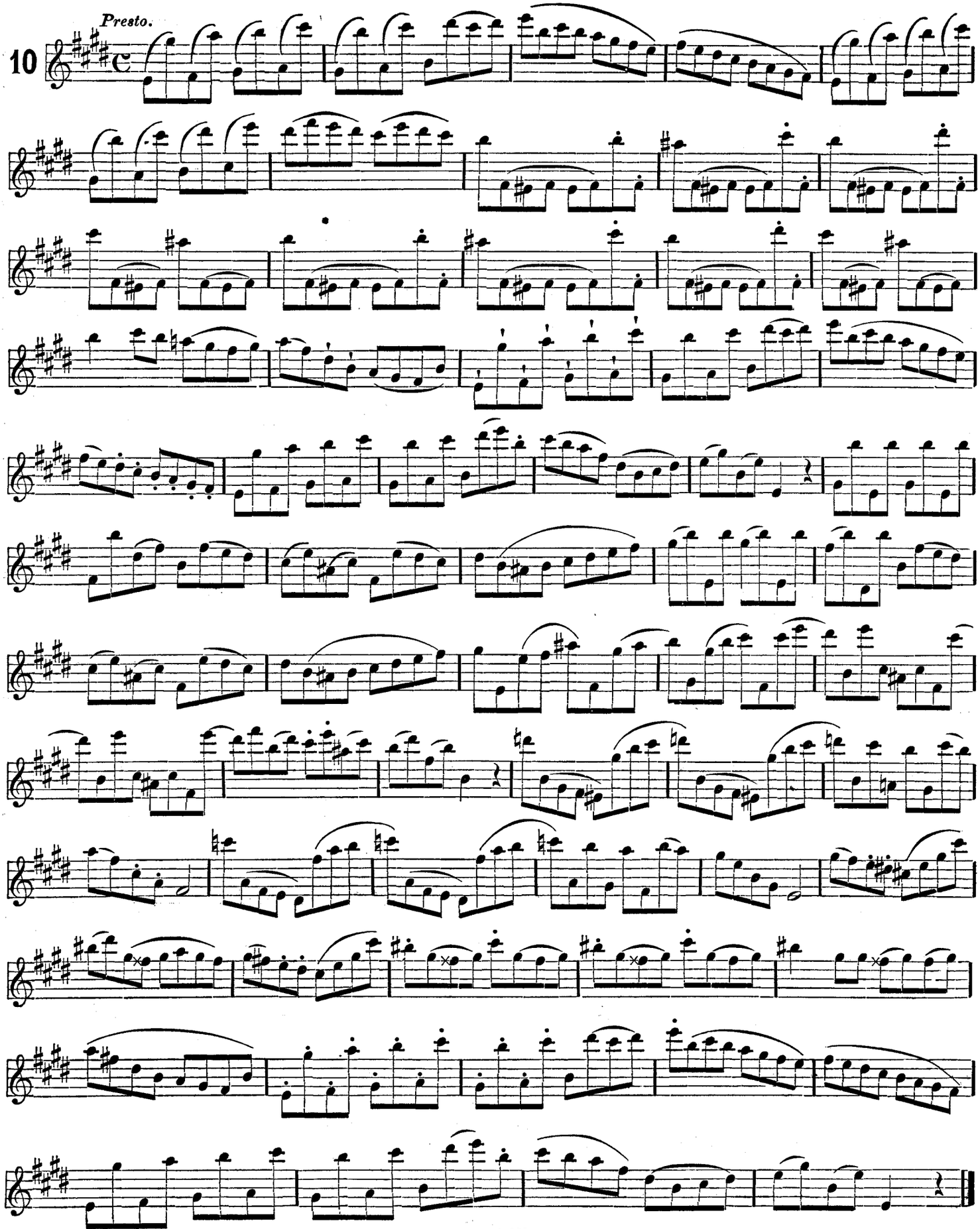
Allegro risoluto.




Allegro.
9
mf


mf

10 *Presto.*

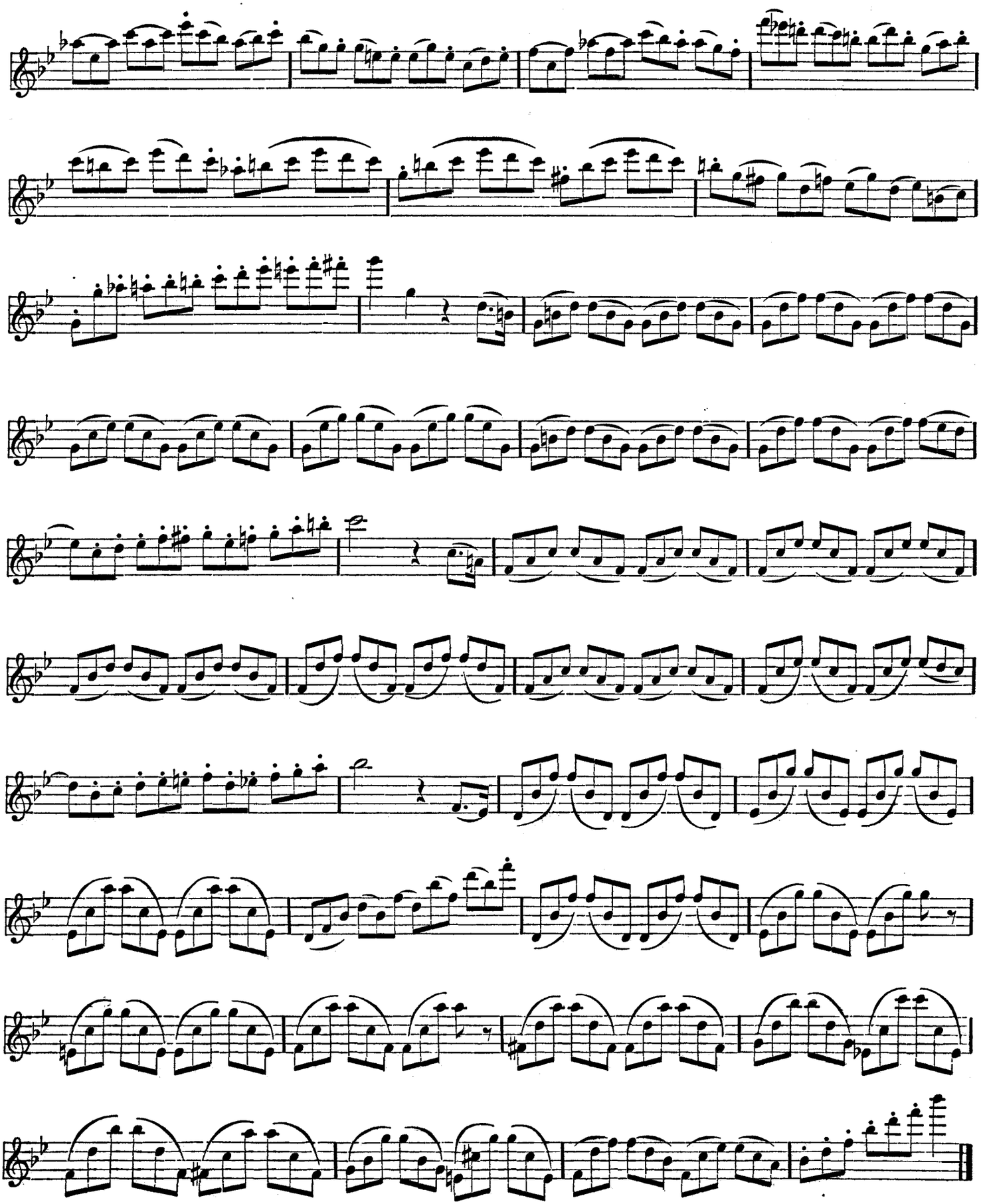


Allegro moderato.

11

f

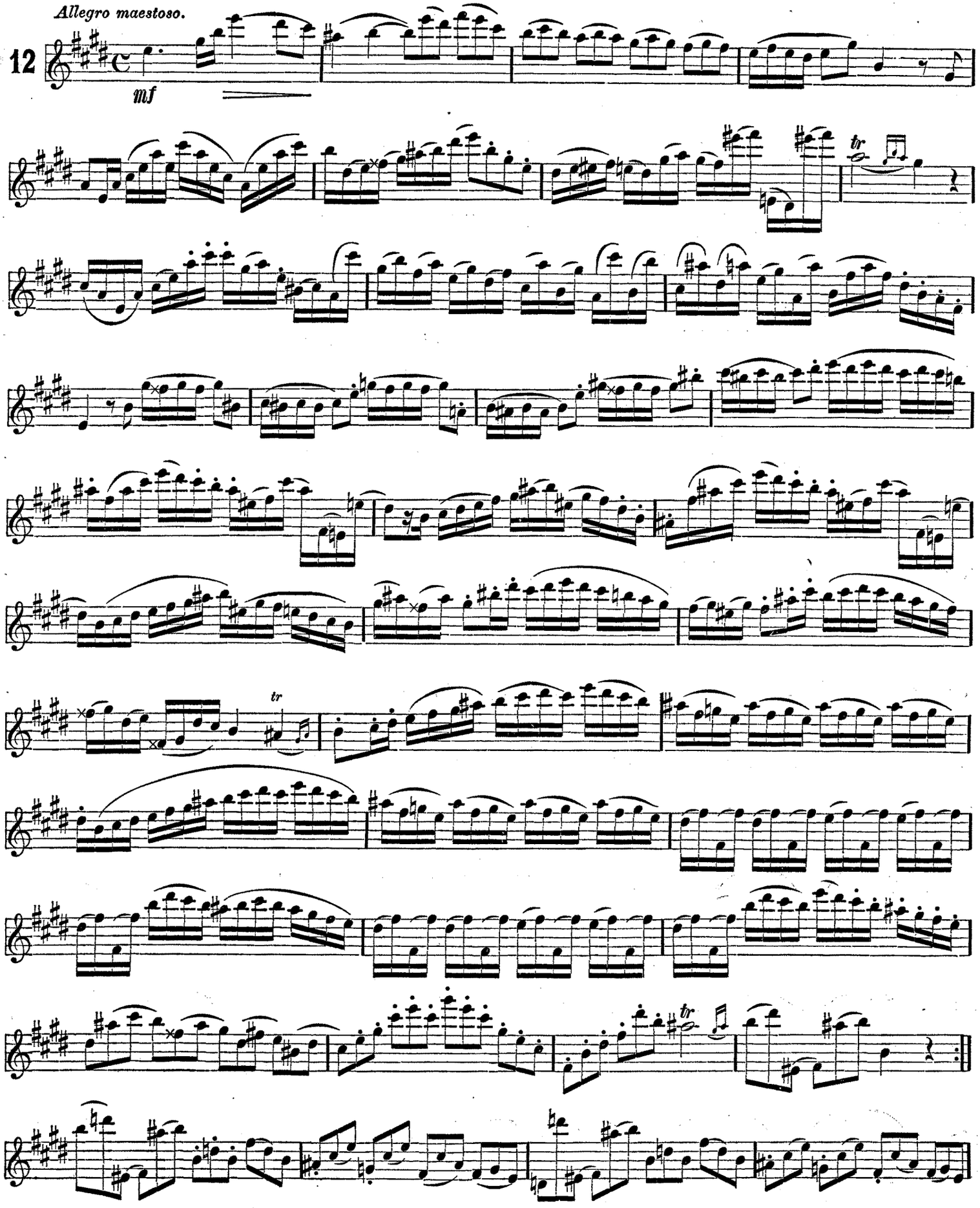
tr

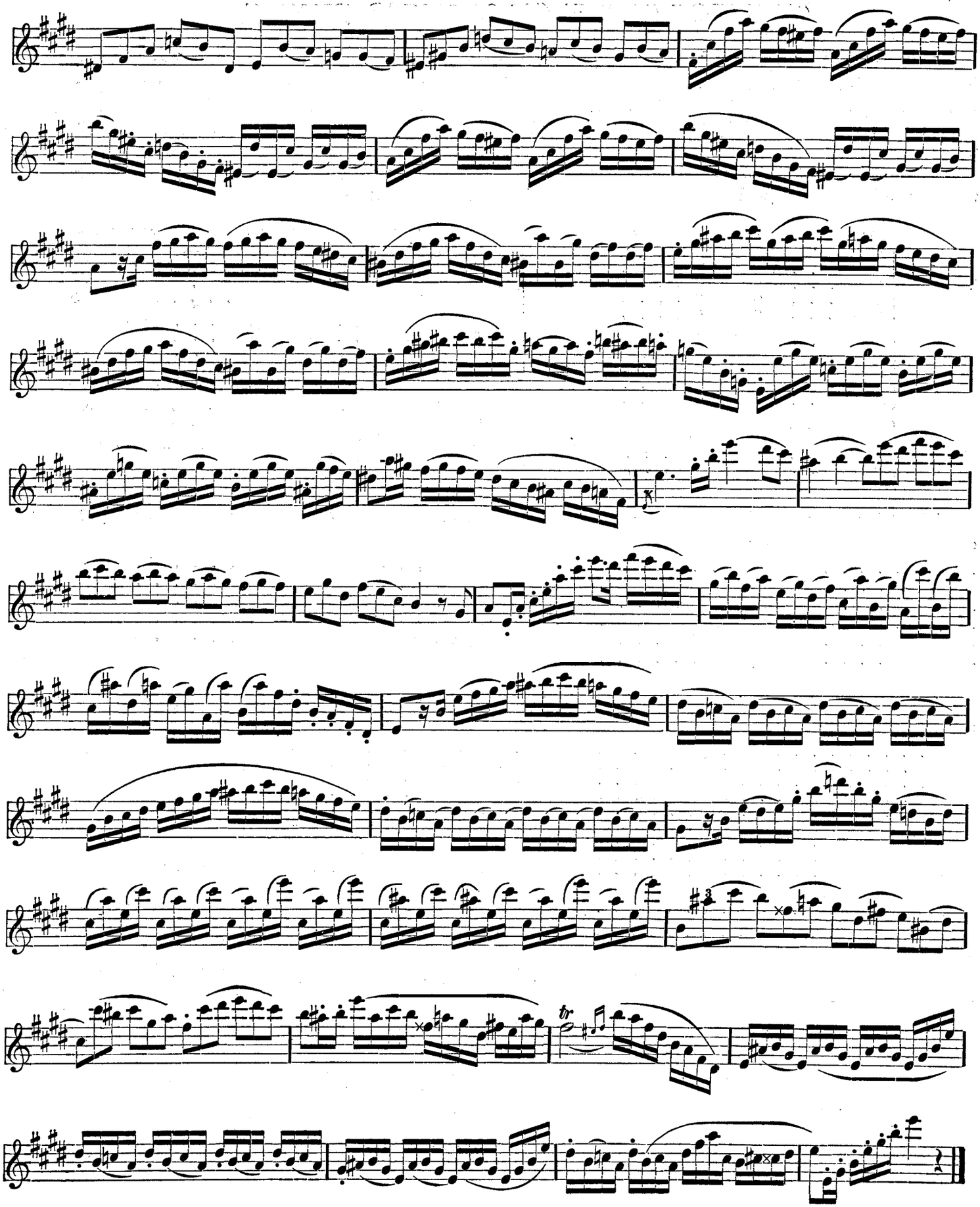


Allegro maestoso.

12

mf




tr

"TEMPO" (TIME) OF MUSICAL PIECES.

Hitherto, we have spoken of "time" with regard to the value of notes when compared with each other. But another signification of the word must be explained, namely, when speaking of the time of a piece, or more correctly expressed, the "Tempo," by which we mean the speed with which a piece is to be performed.

This is always indicated by the prefix to every piece of some Italian words, the right interpretation of which is most important.

The following list contains those most commonly in use, arranged in six divisions, indicating by their order the gradual increase of speed, from the slowest to the quickest movement:—

	TERM.	MEANING.	ABBREVIATION.
1. VERY SLOW.	*Largo assai*	Very slow	
	Grave	Slow and solemn	
	Largo	" "	
	Adagio	" "	
	Lento	" "	
2. SLOW.	*Larghetto*	Not quite so slow as *Largo*	*Largtto.*
	Andante	Slow and gentle	*Andte.*
	Maestoso	Slow and majestic	*Maesto.*
	Sostenuto	Sustained	*Sost.*
	Religioso	Sacred style	
3. MODERATE.	*Andantino*	Not quite so slow as *Andante*	*Andtno.*
	Andante con moto	" " "	*Andte. con moto.*
	Moderato	Moderate	*Modto.*
	Marziale	In March style	*Marzle.*

	TERM.	MEANING.	ABBREVIATION.
4. LIVELY.	*Allegretto*	Not so quick as *Allegro*	*Allto.*
	Con moto	With animation	
	Allegro Moderato	Moderately quick	*Allo. Modto.*
	Allegro Marziale	Lively march	*Allo. Marziale.*
5. QUICK.	*Allegro*	Quick	*Allo.*
	Con brio	With spirit	
	Animato	"	
	Allegro mosso	Faster than *Allegro*	*Allo. mosso.*
	Allegro con fuoco	With great spirit	*Allo. con fuoco.*
6. VERY QUICK.	*Allegro assai*	Very quick	*Allo. assai.*
	Vivace	With great vivacity	
	Presto	The most rapid movements	*Prestmo.*
	Prestissimo		

The following words, indicating variations or alterations of a previously fixedtime, are frequently put *over* the stave, and imply:—

Piu mosso	A little faster	
Accellerando	Accelerating the time—hurrying	*Accel.*
Piu allegro	Faster	*Piu Allo.*
Ritardando	Retarding the time	*Ritar.*
Rallentando	Getting gradually slower	*Rall.*
Ritenuto	Hesitating	*Riten.*
Meno mosso	Less quick	
Piu lento	Considerably slower	
Ad libitum	As the performer pleases	*Ad lib.*
A piacere	At pleasure	*A piac.*
A tempo, or *Tempo 1mo.*	At previous time	

The following abbreviations of words relating to *articulation* (and sometimes to expression) are placed *under* the stave, and signify:

p	*piano*	Soft.
pp	*pianissimo*	Very soft.
f	*forte*	Loud.
ff	*fortissimo* or *double forte*	Very loud.
mf	*mezzo forte*	Half loud.
mp	*mezzo piano*	Half soft (similar to *mf.*)
sf. or *sfz.*	*sforzando* (also indicated by the sign > or ∧, called a swell)	To accentuate the one note.
Rinf. or *rfz.*	*rinforzando*	Same as *sf.*
Cres. or <	*crescendo*	Increasing in power.
Dim. or *decres.*	*diminuendo* or *decrescendo* (also indicated by the sign >)	Gradually decreasing in power, or diminishing the sound.
Smorz.	*smorzando*	

The words relating principally to *expression*, and indicating the *style* of a phrase, are placed *over* the stave, and are:—

Dol.	*dolce*	Soft; sweet.
Con espres.	*con espressione*	With expression, or feelingly.
Espressivo		
Affetuoso		With tenderness.
Cantabile		In a singing style.
Con grazia		Graceful.
Leggiero		Light and graceful.
Scherz	*scherzando*	With lightness and elegance.
Con gusto		With taste.
Con fuoco		With spirit.
Con brio		With animation.

Sempre, used in conjunction with other words; for instance: *sempre f*, meaning *all* (the whole) *forte*; or *sempre p*, all soft.

Da Capo, or *D. C.*, means: repeat from the beginning. *Dal Segno*, or *D.S.*, repeat from sign. *D.C. al fine*, return to the beginning, and end at *Fine.*

1,000.