

THE EVIDENCE

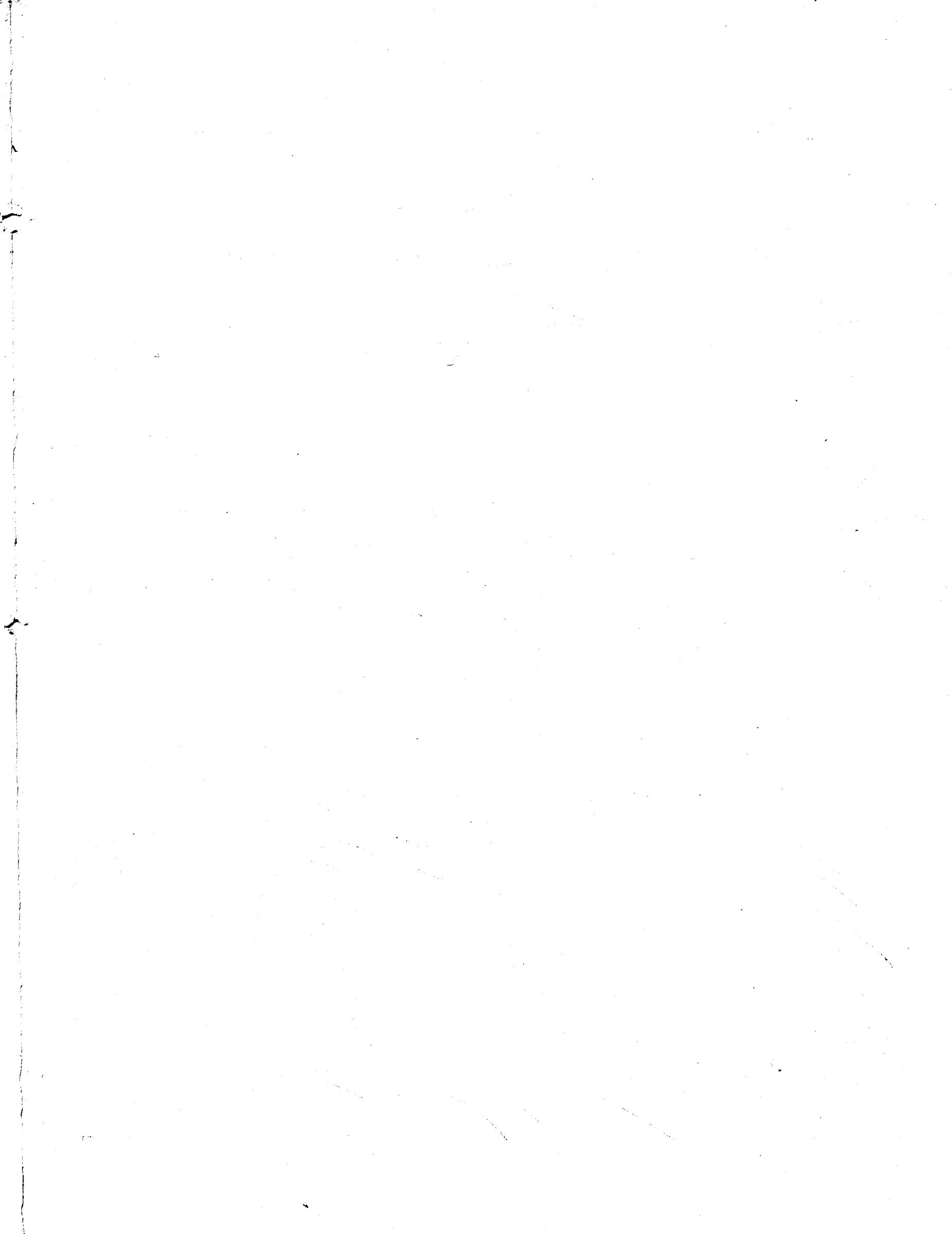
METHOD

FOR THE

FLUTE

WITH SCALES FOR THE BOEHM FLUTE.

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RUDIMENTS OF MUSIC.

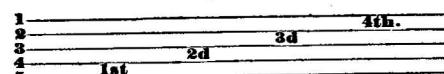
PART I.

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.

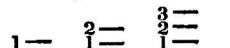
ON NOTATION.

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

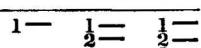


of which the *lowest* is called the *first* line, and the following respectively 2d, 3d, 4th and 5th. The *spaces* between the lines are likewise counted from the bottom. As to the eye a note placed on the first line is lower than that on the fifth , so the sound is to the ear lower or higher in pitch,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

These five lines, however, are not sufficient to represent all the sounds an instrument is capable of produ-



cing; hence, a number of *Ledger lines* are added , which are named as marked,

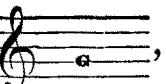
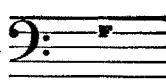


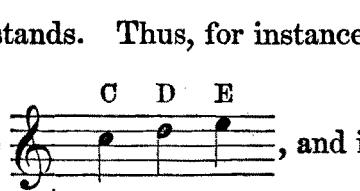
either 1st, 2d, or 3d ledger line *above*, or 1st, 2d, or 3d *below* the stave.

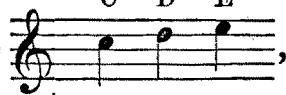
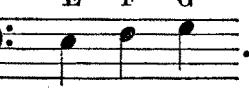
A note may be *on*, , *above*, , or *below*, , the ledger lines. (Though some instruments, especially the Pianoforte, require many more ledger lines both above and below the stave, brass instruments very rarely use more than two above or three below it.)

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*.

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.



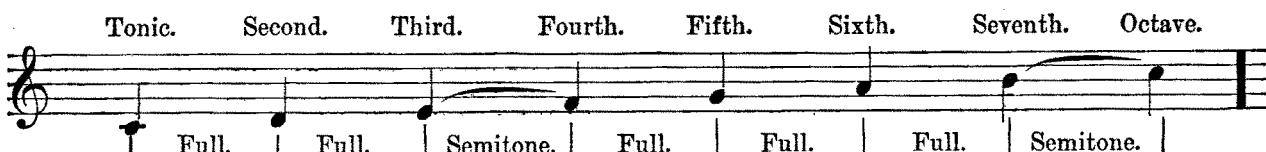
G sharp. B flat. B natural. C double sharp. E double flat.

Chromatic signs either denote the "key" or are "accidentals." 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*.

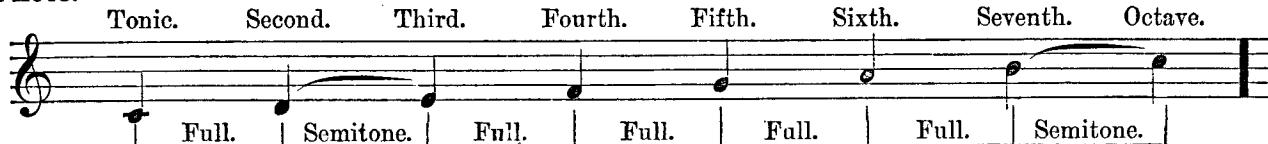
The distance between two notes is called an *interval*, which may consist of one, two, or more notes, and is called a second, third, fourth, fifth, sixth, seventh, octave, a ninth, and so on. In a *scale* there ought to be *no skips*, but it should proceed upwards or downwards by "degrees" of one note. 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. | | | | | | | | SIGNATURES, put after the clef at the beginning, called the "KEY." | NAME of the "KEY." |
|-------------|------------|------------|------------------------------|------------|------------|------------|------------------------------|---|--------------------------|
| | Full Tone. | Full Tone. | Semitone or Half Tone. | Full Tone. | Full Tone. | Full Tone. | Semitone or Half Tone. | | |
| SHARP KEYS. | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | |
| | | | | | | | | | in C. |
| | | | | | | | # | | in G. |
| | | | # | | | # | | | in D. |
| | | | # | | | # | | | in A. |
| | | | # | | | # | | | in E natural. |
| | | | # | | | # | | | in B natural. |
| | | | # | | | # | | | in F sharp. |
| FLAT KEYS. | | | | | | | | | |
| | | | b | | | | | | in F. |
| | | | b | | | | b | | in B flat. |
| | | | b | | | | b | | in E flat. |
| | | | b | | | | b | | in A flat. |
| | | | b | | | | b | | in D flat. |
| | | | b | | | | b | | in G flat. |
| | | | b | | | | b | | 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 eighthths,
or 4 sixteenths,
or 8 thirty-seconds.

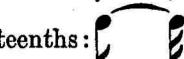
It makes no difference whether hooked notes are *detached*  or hooked together, *grouped*,  or , &c.

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:—

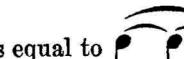
A dotted whole note  is equal to 3 half notes: 

A dotted half note  " 3 quarters: 

A dotted quarter note  is equal to 3 eightths: 

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 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{2}{2}$; those of the latter $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, 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 $\frac{4}{4}$ for four quarters.

$\frac{2}{4}$ = two quarters.

$\frac{3}{4}$ = three quarters.

$\frac{6}{8}$ = six eightths.

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 disfinite 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.

| equal to |
|----------|----------|----------|----------|----------|
| | | | | |

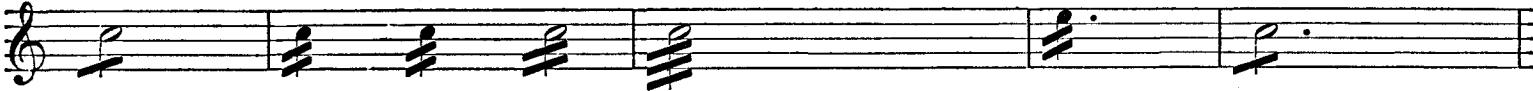
At the *repetition* of phrases of moderate length, the trouble of writing them over again may be saved by an "Abbreviation," which may be for part, or a whole bar, or even for several bars.

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

FULL.



ABBREVIATION.



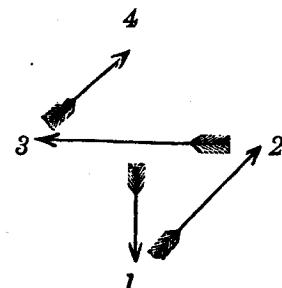
&c.

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.

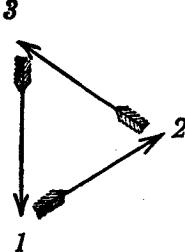
To the young conductor a few diagrams will illustrate the way it is to be done.

In $\frac{2}{4}$ and $\frac{6}{8}$ or $\frac{3}{2}$ 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:

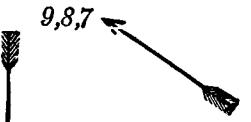


In $\frac{3}{4}$, $\frac{2}{4}$, or $\frac{9}{8}$ time, three beats in the bar are to be as follows:

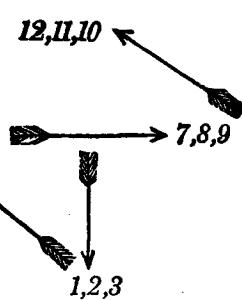


And in $\frac{9}{8}$ and $\frac{12}{8}$ time, nine beats in the bar are to be indicated thus:

In the latter time, if the movement be lively, only three beats—like $\frac{3}{4}$ time—are to be given, each 1,2,3 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 "*tonguing*"; 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
- 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.

WRITTEN.

PLAYED.

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:

WRITTEN.

PLAYED.

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 the initial note; if an accidental is added to the turn, above or below, it influences the highest or lowest note of the turn, thus:—

WRITTEN.

PLAYED.

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.

WRITTEN. *Allegro.*

EXAMPLES.



PLAYED. *Allegro.*



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.

WRITTEN.

tr

tr

tr

tr

tr



PLAYED.



or



WRITTEN.

tr

PLAYED.



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.

a piacere.

From "Dinorah," by MEYERBEER.



GAMUT FOR THE BOEHM 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*.

Acted upon by the Second Finger of the Right Hand.

Acted upon by the 1st Finger of the Right Hand.

(A) This Key is to shake C# upon D#.

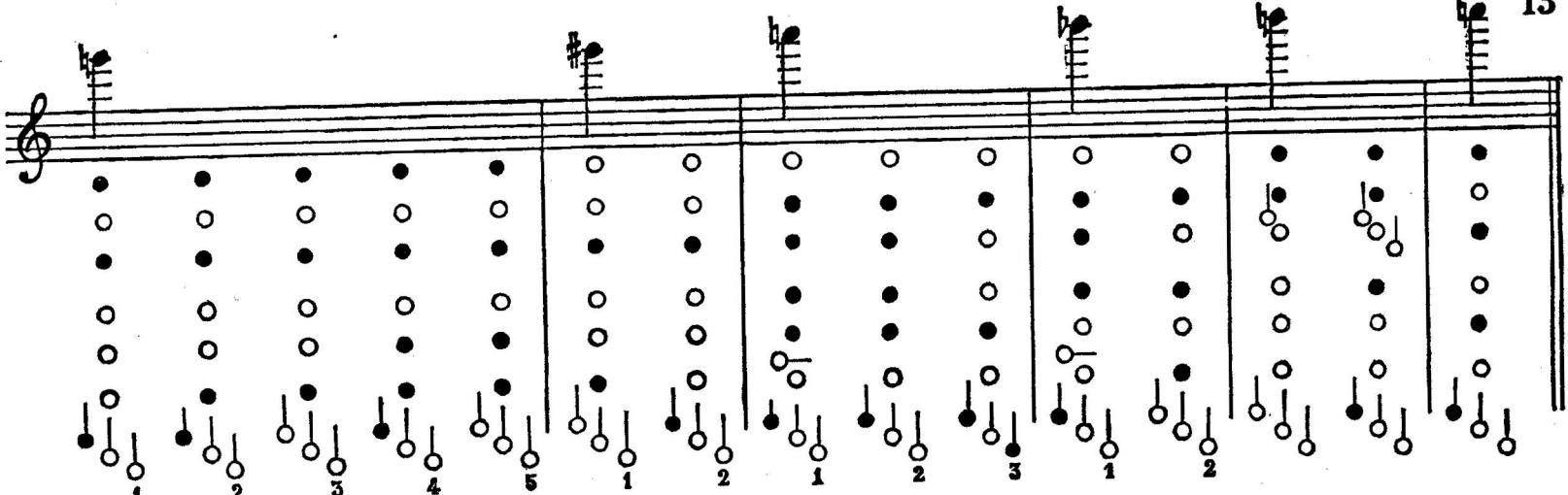
(B) This Key is to shake C# to C#, or C# to D#.

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

**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.

Shake the
C \sharp Key.

Shake the
G \sharp Key.

Unstop the
top hole a little.

Unstop the
top hole a little.

Shake the
long F \sharp Key.

The shakes, both Major and Minor, on the above notes are the same as in the lower octave, therefore the fingering is not marked here.

Shake the
lower C \sharp Key.

Shake the same
as F \sharp to G \sharp .

Unstop the top
hole a little.

TABLE.

SHAKES OF ONE TONE.

Guitar tablature showing fingerings for various shake patterns.

Left Hand.

- 1st finger.
- Thumb.
- 2d finger.
- 3d finger.
- Little finger on G♯ or A♭ Key.

Right Hand.

- Shake Key.
- 1st finger.
- Shake Key.
- 2d finger.
- Shake Key.
- 3d finger.

D♯ or E♭ key.

Little finger on C♯ or D♭ key.

Little finger on C♯.

TABLE.

HALF TONE SHAKES.

Left Hand.

- 1st finger.
- Thumb.
- 2d finger.
- 3d finger.
- Little finger on G♯ or A♭ Key.
- Shake Key.

Right Hand.

- 1st finger.
- Shake Key.
- 2d finger.
- Shake Key.
- 3d finger.

D♯ or E♭ key.
Little finger on C♯ or D♭ key.
Little finger on C♯.

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.

1

2

3

4

5

6

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.

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.

The image shows two staves of musical notation for a piano. The top staff is labeled "EXAMPLE." and the bottom staff is labeled "Effect.". Both staves feature a melody in G major, indicated by a treble clef and a key signature of one sharp. The notation includes various note heads and stems, suggesting different performance techniques or voicings for each staff.

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.

2 measures. | 4 measures.

This image shows two staves of musical notation for piano. The left staff begins with a treble clef and a key signature of two sharps. It consists of two measures of music. The right staff begins with a bass clef and a key signature of one sharp. It consists of four measures of music. The music is written in common time.

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.

Lessons on Counting Time.

1 

2 

3 

4 

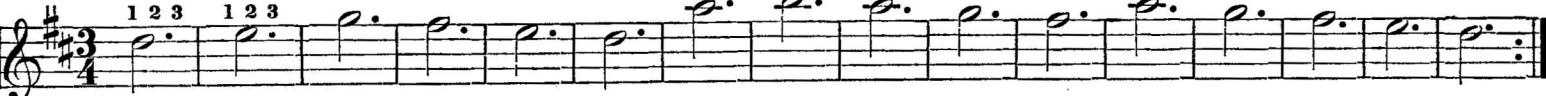
5 

6 

7 

Triple Time.

Count three in each measure.

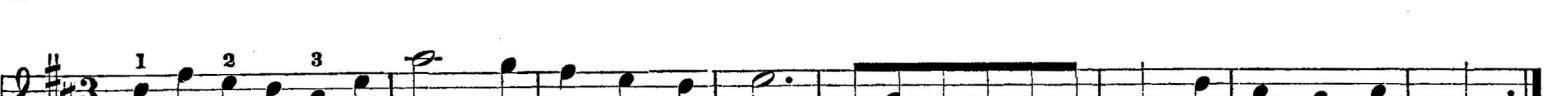
8 

9 

10 

11 

12 

13 



Lessons on counting Rests.

1 



2 

3

4

5

6

7

8

9

1st time.

2d time.

1st time.

2d time.

10

| | | | | | |
|--|--|--|--|-----------|----------|
| | | | | 1st time. | 2d time. |
|--|--|--|--|-----------|----------|

11

| | | | | | |
|--|--|--|--|-----------|----------|
| | | | | 1st time. | 2d time. |
|--|--|--|--|-----------|----------|

12

13

Two staves of music in 3/4 time with a key signature of one sharp. The top staff consists of eighth notes, and the bottom staff consists of sixteenth notes.

Continuation of the musical score for exercise 13, showing two staves of music in 3/4 time with a key signature of one sharp.

14

Two staves of music in 3/4 time with a key signature of one sharp. The top staff features eighth-note patterns, and the bottom staff features sixteenth-note patterns.

Continuation of the musical score for exercise 14, showing two staves of music in 3/4 time with a key signature of one sharp.

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.

A single staff of music in common time with a key signature of one sharp, demonstrating syncopation through eighth-note patterns.

2

Two staves of music in 2/2 time with a key signature of one sharp, illustrating syncopation with eighth-note patterns.

Two staves of music in common time with a key signature of one sharp, demonstrating syncopation with eighth-note patterns.

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.

Musical score for two staves, labeled "No. 4. Guard of the Mill. Mlle. L. PUGET." The tempo is indicated as *Allegro.* The top staff is in 6/8 time with a key signature of one sharp, and the bottom staff is also in 6/8 time with a key signature of one sharp. Measure 1 starts with a dynamic *mf*. Measures 2 through 6 show a continuous eighth-note pattern on the bottom staff, while the top staff has more complex eighth-note figures.



Allegretto.

No. 5. German Air.

No. 6. Song of the Mountaineer.

Andantino.

No. 7. Child's Prayer. CLAPISSON.



Andantino.

No. 8. Pastorale. HUNTEM.



Allegretto.

No. 9. Marriage Portion. Mlle. L. PUGET.

mf



Allegretto.

No. 10. The Fisherman. Mlle. L. PUGET.

No. 11. AIR. HUMMEL.

Allegretto.

No. 12. Austrian Melody.

No. 13. Swiss Melody.

FINE.

No. 14. Air from
L'Elisire D'Amore.
DONIZETTI.

Allegretto.

1,079.

Allegro moderato.

No. 15. { *Melody.*
ROSSINI. }

No. 16. { *Waltz.*
AD. ADAM. }



No. 17.

Melody
from Don Juan.

MOZART.

Andante.

p

FINE.



No. 18.

The Nobleman
and the
Swallows.

Mlle. L. PUGET.

Andantino.

p

FINE.



Andante.

No. 19. *AIR.*
MERCADANTE.

No. 20.
My Guardian Angel.
Mme. DUCHAMEGE.

Andante.

Andante.

No. 21.
Arabian Air.

Allegretto.

No. 22.
Boatman's Farewell.
MASINI.

Allegro.

No. 23.

Mignonette. L. CLAPISSON.

No. 24.

Air from
Straniera.
BELLINI.

Andante.

No. 25.

Galop from Giselle.

AD. ADAM.

FINE.

D.C.

No. 26.

Air from
Anna Bolena.

DONIZETTI.

Andante.

No. 27.

Annen Polka.

STRAUSS.

Allegro.

No. 28.

Flower of the Field.

Mlle. L. PUGET.

Andante.

No. 29. Melody. BELLINI.

Allegro.

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

Andante.

No. 31.

Air from Giselle.

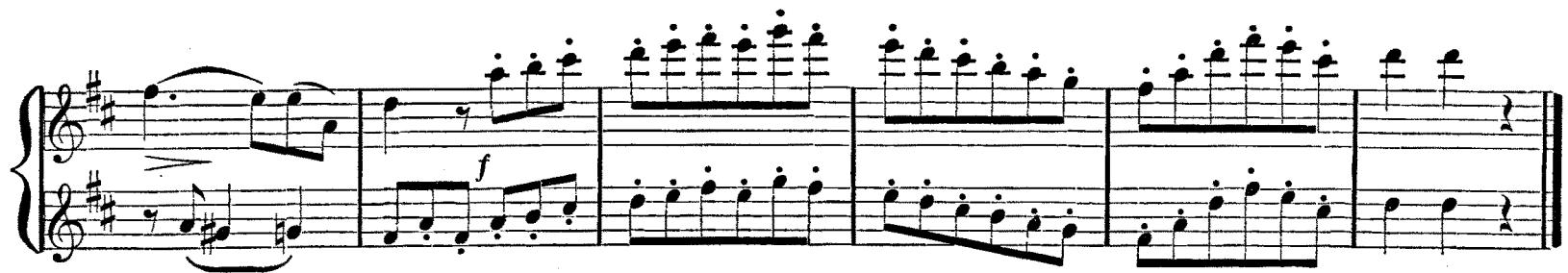
AD. ADAM.

Allegretto.

No. 32.

Fireside Happiness.

L. CLAPISSON.



No. 33.
Galop of Maskers. { *f*
AD. ADAM. { *f* *FINE.*



No. 34.
Il Mio Tesoro. { *p*
MOZART. { *Andante.*



No. 35.

By the Grace of God.

Mme. L. PUGET.

Allegretto.

cresc.

p

f

No. 36.

The Fool of Toledo.

MONPOU

mf



Allegretto moderato.

No. 37. *Algerian Air.*

Musical score for piano, No. 37, titled "Algerian Air." The score consists of two staves. The top staff is in 2/4 time with a key signature of three flats. The bottom staff is also in 2/4 time with a key signature of three flats. Both staves begin with a dynamic *p*. The music features eighth-note patterns and some sixteenth-note figures.



No. 38.

Allegretto.

The King D'Yvetot. {

AD. ADAM. {

No. 39.

Andante.

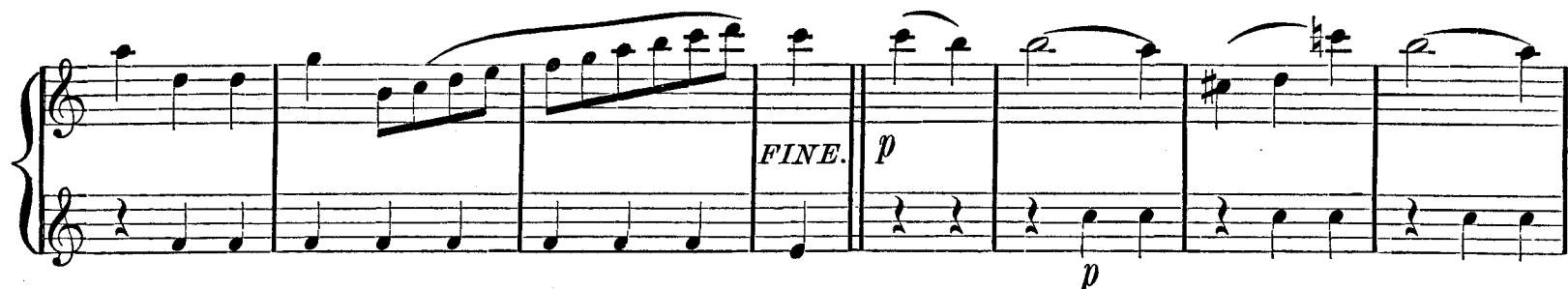
Melody. {

DONIZETTI. {



No. 40.
Waltz from Giselle.
AD. ADAM.

mf



Exercises on Slurring.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

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.



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



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



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.

This block contains five staves of musical notation, each labeled with a number from 10 to 14. The staves are arranged vertically. Each staff begins with a treble clef, followed by a key signature of one flat (B-flat). Staff 10 consists of two measures of sixteenth-note patterns. Staff 11 has three measures, starting with a single note followed by sixteenth-note patterns. Staff 12 has four measures, featuring eighth-note patterns in the first measure and sixteenth-note patterns in the subsequent ones. Staff 13 has three measures, with sixteenth-note patterns throughout. Staff 14 has three measures, starting with eighth-note patterns in the first measure and transitioning to sixteenth-note patterns in the second and third measures.

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.



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



The $\frac{2}{4}$ time being composed of only four eightths, a stress must be put upon each of these eightths; 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.

N^o 1.

N^o 2.

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

Scale in G major.

N^o 1.

N^o 2.

N^o 1.

N^o 2.

Scale in D major.

65

No. 1.

Sheet music for No. 1 consists of two staves of sixteenth-note scales in D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and common time. The second staff begins with a bass clef, a key signature of one sharp (F#), and common time. Both staves feature continuous sixteenth-note patterns with slurs and grace notes.

No. 2.

Sheet music for No. 2 consists of two staves of sixteenth-note scales in D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and common time. The second staff begins with a bass clef, a key signature of one sharp (F#), and common time. Both staves feature continuous sixteenth-note patterns with slurs and grace notes.

No. 1.

Sheet music for No. 1 consists of two staves of eighth-note scales in D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and common time. The second staff begins with a bass clef, a key signature of one sharp (F#), and common time. Both staves feature continuous eighth-note patterns with slurs and grace notes.

No. 2.

Sheet music for No. 2 consists of two staves of eighth-note scales in D major. The first staff begins with a treble clef, a key signature of one sharp (F#), and common time. The second staff begins with a bass clef, a key signature of one sharp (F#), and common time. Both staves feature continuous eighth-note patterns with slurs and grace notes.

Scale in A major.

No 1.

No 2.

No 1.

No 2.

Scale in E major.

67

N^o 1.

N^o 2.

N^o 1.

N^o 2.

Scale in B major.

M 1.

M 2.

Nº 1.

Nº 2.

Scale in F# major.

69

N^o 1.

N^o 2.

N^o 1.

N^o 2.

70 Scale in C \sharp major.

N^o 1.

N^o 2.

N^o 1.

N^o 2.

F major.

No. 1.

3

F major.

No. 2.

C

B♭ major.



E flat major.

No. 6.

1 2 3 4 5 6 7 8

A♭ major.

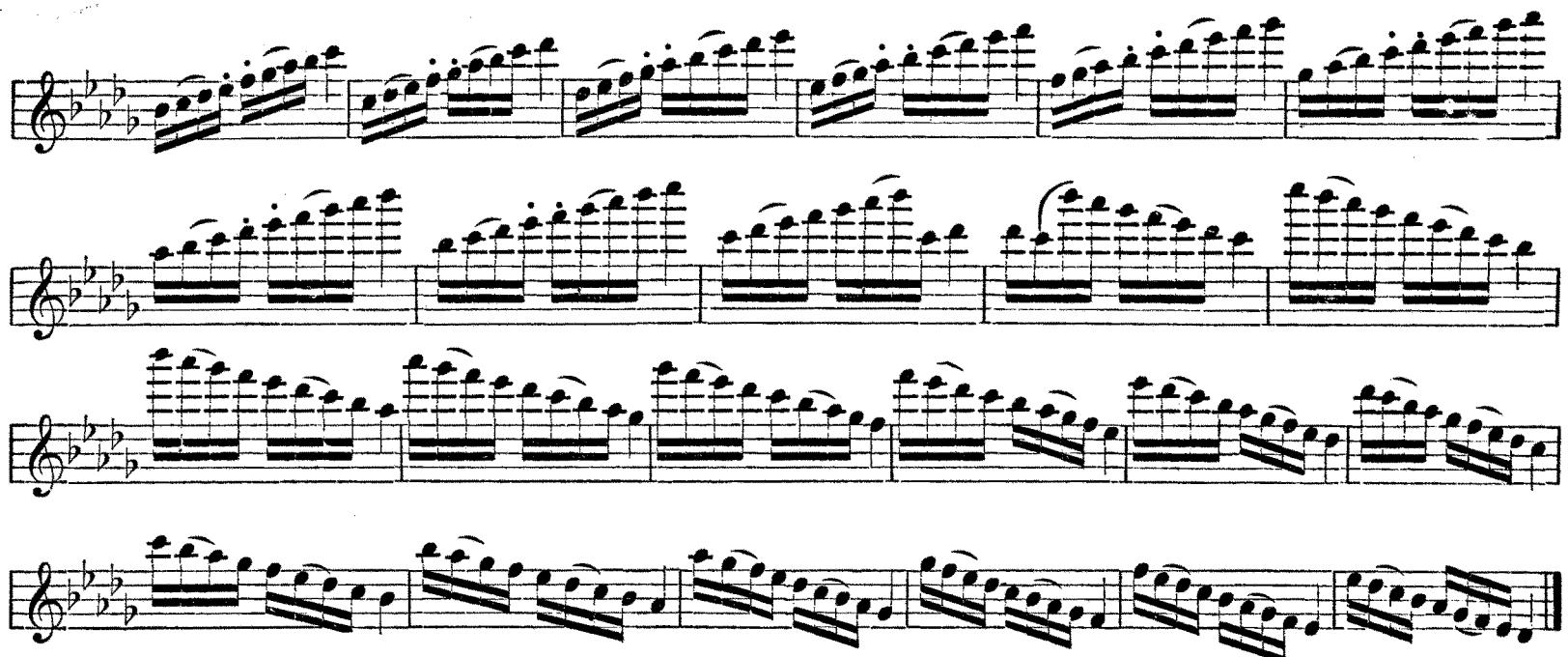
No. 7.

A♭ major.

No. 8.

D♭ major.

No. 9.

D \flat major.

No. 10.

A series of eight staves of piano music in D flat major, 2/4 time. The music features eighth-note patterns in the right hand and bass notes in the left hand. The piece begins with a sixteenth-note pattern in measure 1. Measures 2-8 show various eighth-note figures, including pairs of eighth notes connected by a brace, and some sixteenth-note patterns. The music is divided into measures by vertical bar lines and separated by horizontal measures by vertical bar lines.

G ♭ major.

No. 11.

No. 12.

C \flat major.

No. 13.

Sheet music for No. 13 in C-flat major. The music consists of six staves of musical notation. The first staff begins with a C-clef, a key signature of three flats, and a common time signature. The subsequent staves follow this pattern. The notation includes various note heads and stems, with some notes having dots or dashes indicating specific performance techniques.

C \flat major.

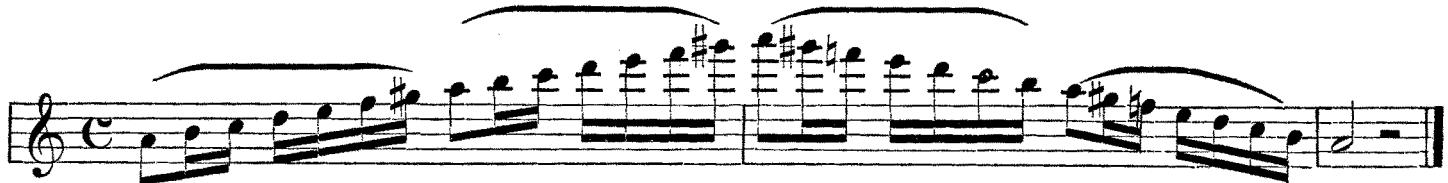
No. 14.

Sheet music for No. 14 in C-flat major. The music consists of five staves of musical notation. The first staff begins with a C-clef, a key signature of three flats, and a common time signature. The subsequent staves follow this pattern. The notation includes various note heads and stems, with some notes having dots or dashes indicating specific performance techniques. The staves are connected by a continuous horizontal line, and each staff is preceded by a bracket indicating its continuation.

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.

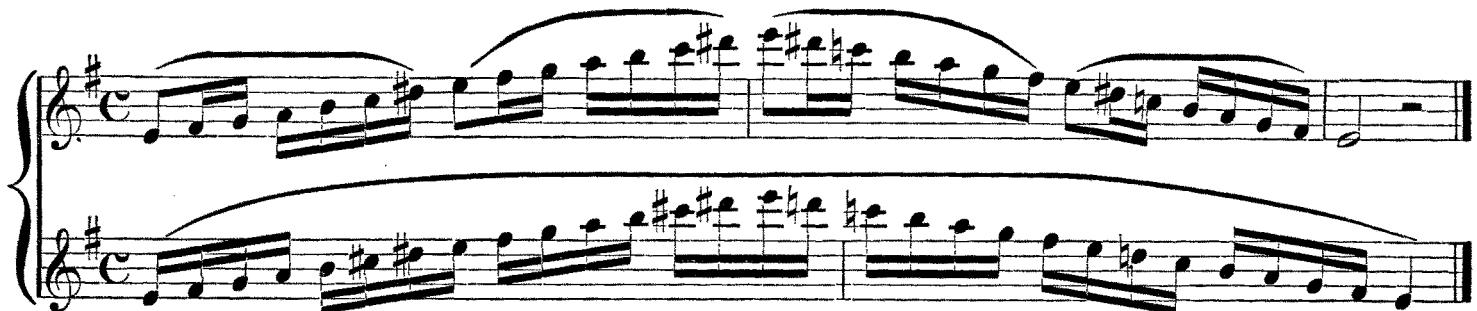
A minor.



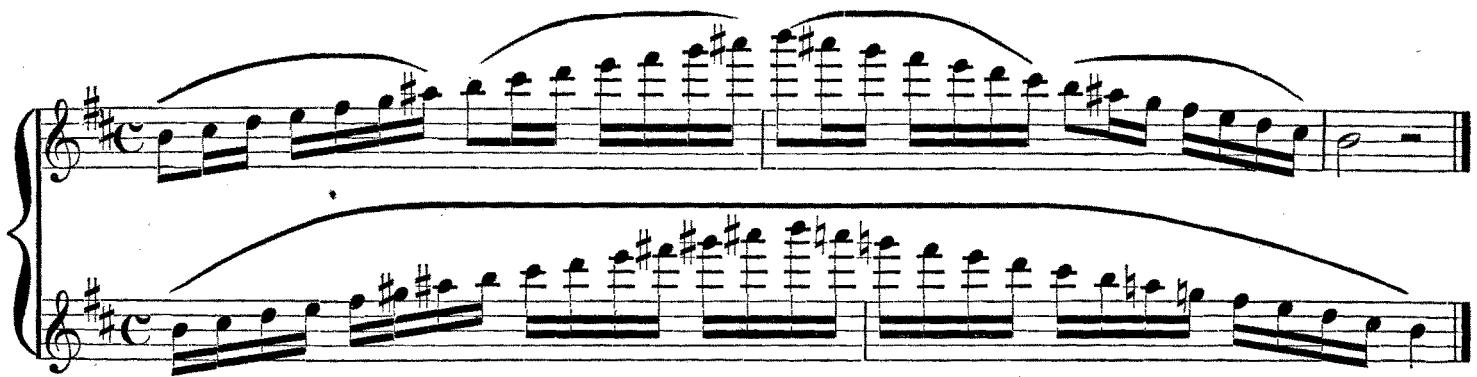
A minor.



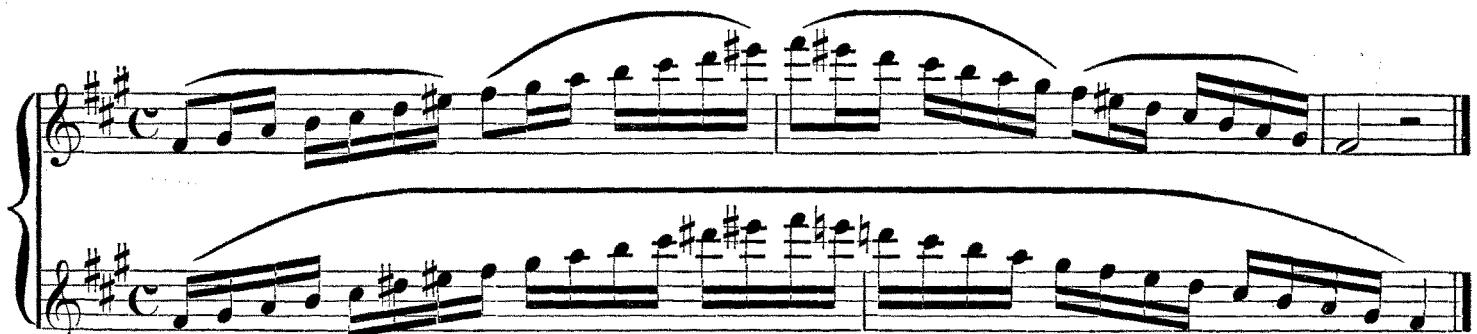
E minor.



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.

Sheet music for piano, page 88, No. 4. The music is in common time (C) and treble clef (G). The dynamic is forte (f) at the beginning, followed by piano (pp) at the end of the first section. The music consists of ten staves of sixteenth-note patterns with grace notes, separated by measure lines. The key signature changes from C major to G major, then to D major, then to E major, then to F# major, then to G major again, then to A major, then to B major, and finally back to G major. The tempo is indicated by a metronome mark of 120 BPM.

No. 4₁.

Sheet music for piano, page 88, No. 4₁. The music continues from the previous page, starting with a treble clef (G) and common time (C). The dynamic is forte (f). The music consists of two staves of sixteenth-note patterns with grace notes, separated by measure lines. The key signature changes from G major to F# major, then to E major, then to D major, then to C major, then to B major, then to A major, and finally back to G major. The tempo is indicated by a metronome mark of 120 BPM.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation consists of vertical stems with horizontal dashes indicating pitch and duration. The staves are separated by thick horizontal lines. The music is divided into measures by vertical bar lines. The first nine staves each have four measures, while the last staff has three measures. The key signature changes frequently, indicated by sharp (#) and flat (b) symbols. Measure 1 starts with a key signature of one sharp. Measures 2-4 start with one flat. Measures 5-7 start with two sharps. Measures 8-10 start with one flat. The final measure ends with a sharp symbol.

Chord of Dominant Seventh and Diminished Seventh.

No. 5.

3

No. 6.

C

Fieramente.

No. 7.

p

f

f

The sheet music consists of 12 staves of musical notation for piano. The first six staves are in common time (indicated by a 'C') and the last six staves are in 3/4 time (indicated by a '3'). The key signature changes frequently, including major keys like G major and C major, and minor keys like A minor and E minor. The music features various note values such as eighth and sixteenth notes, and rests. Articulation marks like dots and dashes are present. Measure numbers 1 through 12 are indicated above each staff. The dynamic marking 'Fieramente.' appears above the first staff, and 'No. 7.' appears above the second staff. The first six staves begin with a forte dynamic (f), while the last six staves begin with a piano dynamic (p). Measures 11 and 12 end with a forte dynamic (f).

Exercises on Intervals.

Moderato.

No. 1.

Moderato.

No. 2.

No. 3.

Lento.

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

No. 4.

No. 5.

No. 6.

94

No. 7.

No. 8.

No. 9.

No. 10.

The musical score contains four numbered sections (No. 7, No. 8, No. 9, No. 10) each consisting of multiple staves of sixteenth-note patterns. The staves are arranged in pairs (e.g., Treble-Bass-Treble) across the page. The key signatures vary by section: No. 7 is one sharp (G major), No. 8 is no sharps or flats (C major), No. 9 is one sharp (G major), and No. 10 is one flat (F major). The time signature is common time throughout.



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.



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.

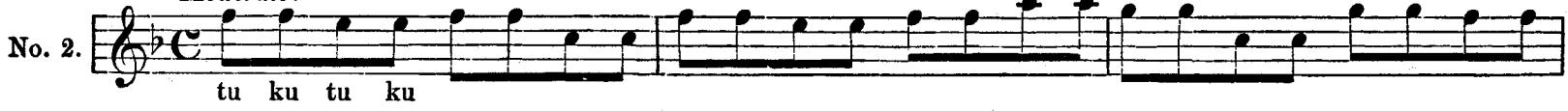
Finally the pronunciation adopted was *tu-ku*,  this style of tongueing very

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.

Slow.



Moderato.



Allegro.

No. 3. 

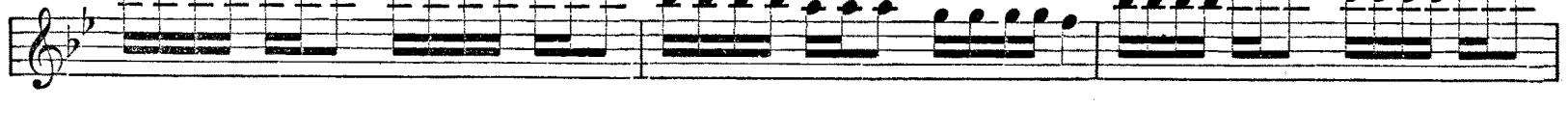
No. 4. 

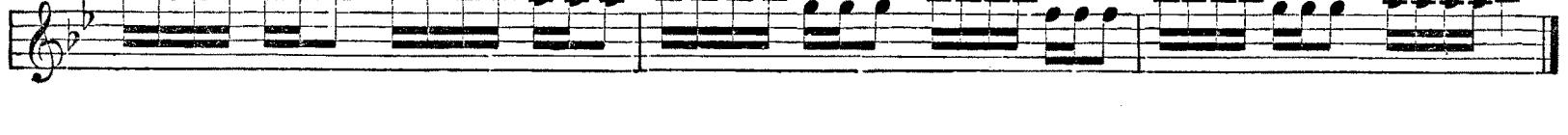


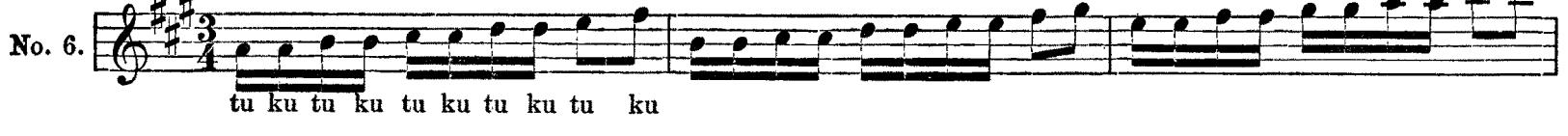


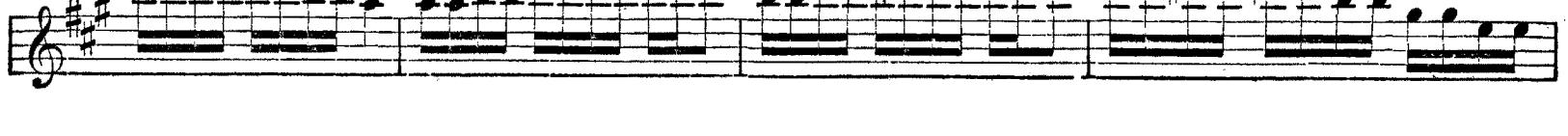
No. 5. 

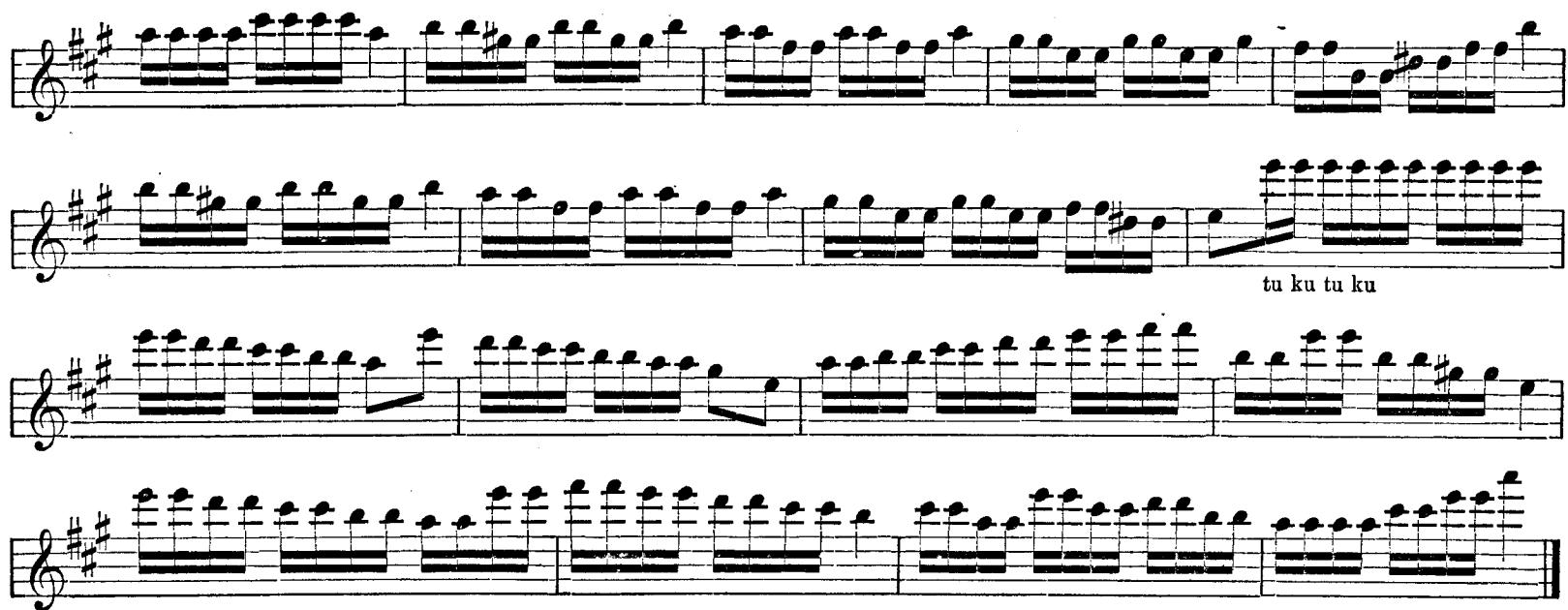






No. 6. 





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

100

100
No. 10.

tu ku tu ku tu ku

tu tu ku tu

tu tu ku tu

tu tu ku tu

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

In practising the following exercises, breath may be taken by the suppression of tone.

No. 11.

tu ku tu ku tu tu tu ku tu

tu tu ku tu -

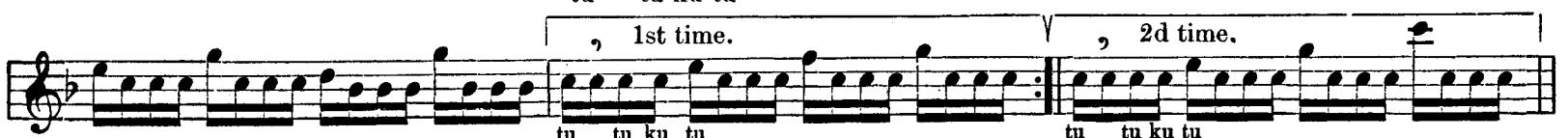
No. 12.

tu ku tu ku tu tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu



102

No. 15.

Sheet music for No. 15, featuring six staves of eighth-note patterns. The vocalizations "tu tu ku tu" are written below each staff. The music consists of six staves of eighth-note patterns, with vocalizations "tu tu ku tu" written below each staff.

No. 16.

Sheet music for No. 16, featuring two staves of eighth-note patterns. The vocalizations "tu tu ku tu" are written below each staff. The music consists of two staves of eighth-note patterns, with vocalizations "tu tu ku tu" written below each staff.

No. 17.

Sheet music for No. 17, featuring two staves of eighth-note patterns. The vocalizations "tu tu ku tu" are written below each staff. The music consists of two staves of eighth-note patterns, with vocalizations "tu tu ku tu" written below each staff.



No. 18.

tu ku tu

tu tu ku tu

No. 19.

tu ku tu ku tu

tu tu ku tu

No. 20.

tu ku tu ku tu

tu tu ku tu tu ku tu

Slur and Double Tongue.

No. 21.

tu tu ku tu

tu tu ku

No. 22.

tu tu ku tu ku tu ku

tu tu ku tu ku tu

tu tu ku tu

No. 23.

tu tu ku tu

tu tu ku tu

tu tu ku tu

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

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

Triple Tonguing.

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



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. 

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



No. 2. 

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



No. 3. 

tu ku tu tu ku tu tu ku tu tu



No. 4. 

tu ku tu tu tu ku tu tu



tu ku tu tu ku tu tu



tu ku tu tu



tu ku tu tu ku tu tu tu

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 tu ku tu tu tu ku tu tu

No. 8.

tu ku tu tu

No. 9.

tu ku tu tu ku tu tu

No. 10.

tu ku tu tu ku tu tu



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

No. 13.

No. 14.

No. 15.

tu ku tu tu ku tu tu ku tu tu

No. 16.

Slur and Triple Tongue.

No. 17.

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

No. 18.

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

No. 19.

tu tu ku tu tu ku tu tu ku tu

No. 20.

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

No. 21.

tu tu tu ku tu tu ku tu tu tu

tu tu ku tu tu ku tu

Scales. (Triple Tongue.)

No. 1.

tu ku tu tu ku tu

No. 2.

tu ku tu tu ku tu

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

A musical score for Exercise No. 8. It features a single treble clef staff. The first measure consists of a sixteenth note followed by a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The second measure consists of a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The third measure consists of a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The fourth measure consists of a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The fifth measure consists of a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note. The sixth measure consists of a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note.

A musical score for a single melodic line on a treble clef staff. The notes are eighth notes, mostly black with some white ones, and are grouped by vertical bar lines. The key signature changes from one sharp to one flat. The score ends with a question mark.

A musical score for a single instrument, likely a piano or organ. It features a treble clef at the beginning of a five-line staff. The time signature is common time (indicated by a 'C'). The music consists of a repeating pattern of eighth notes. Each measure begins with a single note, followed by a group of three notes, then another single note, and finally a group of three notes. This pattern repeats across the page. The notes are black with white centers, and the staff lines are light gray.



No. 14.

No. 15.

No. 16.

No. 17.

The sheet music consists of ten staves of piano music. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The notes are represented by black stems pointing either up or down. The first staff begins with a eighth-note followed by a sixteenth-note pattern. Subsequent staves continue this pattern with variations in note heads and rests. Measure 10 concludes with a half note followed by a fermata. The music is composed of two voices, likely for two hands, with some notes appearing on both staves simultaneously.

CADENZAS in MAJOR KEYS.

M 1. A musical score for a solo instrument in G major. The key signature has one sharp. The tempo is indicated by a 'J' with arrows below the notes, suggesting a rhythmic pattern of eighth and sixteenth notes. The dynamic is 'p'.

M 2. A musical score for a solo instrument in G major. The key signature has one sharp. The tempo is 'Lento.' The dynamic is 'p'.

M 3. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is implied by a wavy line above the notes. The dynamic is 'p'.

M 4. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is 'crescendo' followed by 'accelerando'. The dynamic is 'p'.

M 5. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is implied by a wavy line above the notes. The dynamic is 'ff' at the end.

M 6. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is implied by a wavy line above the notes. The dynamics are 'pp', 'f', and 'ff'.

M 7. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is implied by a wavy line above the notes. The dynamic is 'f'.

M 8. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is 'echo' followed by 'echo'. The dynamics are 'ff', 'pp', 'ff', and 'pp'.

M 9. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is implied by a wavy line above the notes. The dynamics are 'ff', 'f', 'decrescendo poco a poco', and 'p'.

M 10. A musical score for a solo instrument in A major. The key signature has two sharps. The tempo is 'accelerando cres.'. The dynamic is 'p'.

M 11. A musical score for a solo instrument in F major. The key signature has one flat. The tempo is implied by a wavy line above the notes. The dynamics are 'p' and 'f'.

M 12. A musical score for a solo instrument in F major. The key signature has one flat. The tempo is implied by a wavy line above the notes. The dynamic is 'f'.



CADENZAS in MINOR KEYS.



EIGHTEEN EASY DUETS.

Allegro.

1st DUET.
in G major.

Grazioso.

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

Allegretto.

3d DUET.
in G major.



Allegro.

4th DUET.
in D major.

Musical score for the 4th duet in D major. It consists of two staves, each with a treble clef and a key signature of one sharp. The music is in common time.

Musical score for the 4th duet in D major, continuing from the previous page. It consists of two staves, each with a treble clef and a key signature of one sharp. The music is in common time.

Musical score for the 4th duet in D major, continuing from the previous page. It consists of two staves, each with a treble clef and a key signature of one sharp. The music is in common time.

Musical score for the 4th duet in D major, continuing from the previous page. It consists of two staves, each with a treble clef and a key signature of one sharp. The music is in common time.

Grazioso.

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

Musical score for the 5th duet in B minor, relative to D major. It consists of two staves, each with a treble clef and a key signature of one sharp. The time signature is 3/4.

Musical score for the 5th duet in B minor, continuing from the previous page. It consists of two staves, each with a treble clef and a key signature of one sharp. The time signature is 3/4.

Allegretto.

6th DUET.
in D major.

7th DUET.
in C major.

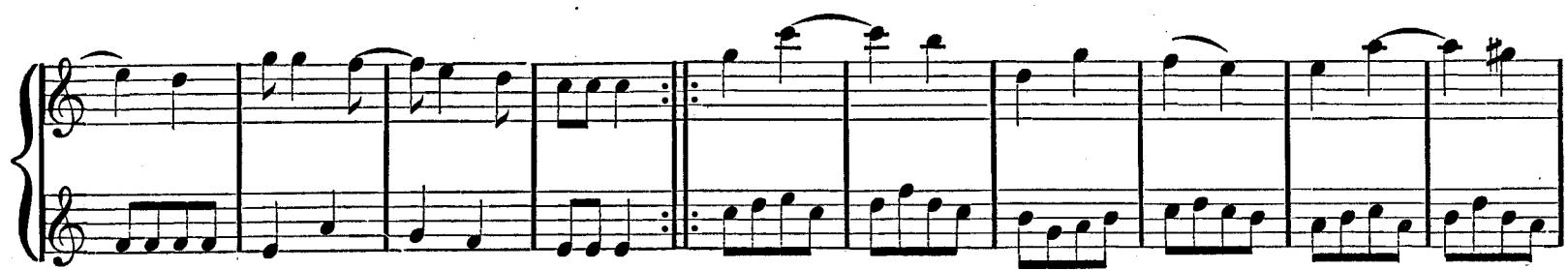
Allegro.



Allegretto.

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

Musical score for the 8th DUET, second system. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music features eighth-note patterns and sixteenth-note figures. The key signature changes from A minor to C major at the beginning of the second system.



Allegretto.

9th DUET.
in C major.

Musical score for the 9th DUET, second system. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music features eighth-note patterns and sixteenth-note figures.



Allegro moderato.

10th DUET.
in A major.

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

Adagio.

Allegretto.

12th DUET.
in A major.

Moderato.

13th DUET.
in F major.

Andante.

Andante.

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

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a eighth note followed by six sixteenth-note pairs. Measure 12 begins with a eighth note followed by a sixteenth-note pair, then a eighth note, and ends with a trill over the next measure.

Presto.

The musical score consists of two staves. The top staff is labeled "15th DUET." and "in F major." It starts with a treble clef, a key signature of one flat, and a common time signature. The bottom staff continues the musical line, also starting with a treble clef, a key signature of one flat, and a common time signature. The music features eighth-note patterns and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 through 15 are shown. Measure 11 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 12 and 13 begin with eighth-note patterns. Measure 14 features eighth-note chords. Measure 15 concludes with a half note followed by a fermata.

16th DUET.

A musical score for two voices, labeled "16th DUET." The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the alto voice. Both staves are in common time and G major. The soprano part features a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note triplets. The alto part provides harmonic support with sustained notes and eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns, with some notes grouped by vertical stems and others by horizontal beams. Measure 11 starts with a vertical stem on the top staff, followed by a beam of two notes, another vertical stem, and a beam of three notes. Measure 12 begins with a vertical stem on the bottom staff, followed by a beam of two notes, a beam of three notes, a vertical stem on the top staff, and a beam of four notes.

The musical score is composed of eight staves of music, divided into two systems by a vertical bar line. The top system contains four staves, and the bottom system contains four staves. The music is written in common time, with occasional changes to 2/4 time indicated by a '2' over a '4'. The key signature is one sharp throughout. The notation includes various note heads, stems, and beams. Dynamics such as 'tr' (trill) and grace notes are also present. The music is highly rhythmic and melodic, typical of a virtuosic piece.

Prelude.

Allegro.

RONDO.

FINE.

D.C.

Scale in D minor.

Prelude.

lento.

Allegro maestoso.

17th DUET.

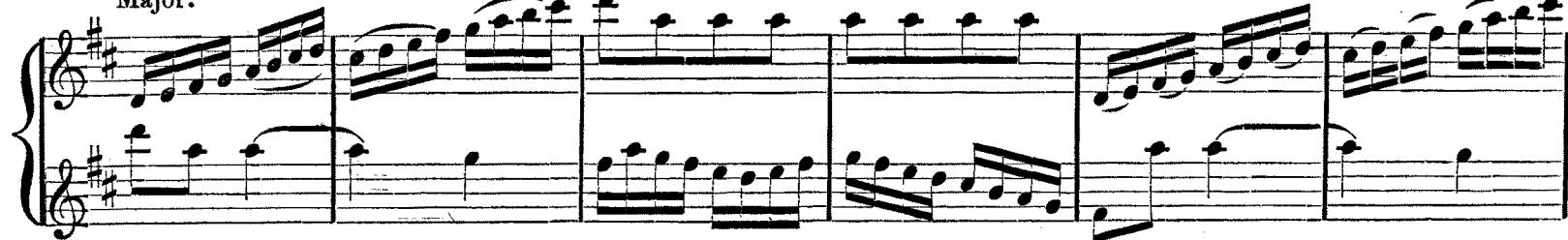
The sheet music consists of ten staves of musical notation for two voices. The first staff is labeled "17th DUET." and has a treble clef. The subsequent staves alternate between bass and treble clefs. The music is in common time. The notation includes various note heads, stems, and beams. Measure 1 starts with a single note in the bass clef staff. Measures 2-3 show melodic lines in both treble and bass clef staves. Measures 4-5 continue the melodic lines. Measures 6-7 show more complex patterns, including eighth-note groups and sixteenth-note figures. Measures 8-9 show further development of the melodic lines. Measure 10 concludes the section.

Allegretto.

RONDO.

*FINE.*

Major.





Allegretto.

18th DUET.



A musical score for piano, featuring five staves of music. The music is in common time and consists of six measures per staff. The key signature is one sharp (F#). The top two staves show melodic lines with various note heads and stems. The middle two staves provide harmonic support with sustained notes and chords. The bottom staff shows rhythmic patterns with eighth and sixteenth notes. The notation includes several grace notes and slurs. Measure 1 starts with a sixteenth-note grace followed by a eighth-note. Measures 2-3 show eighth-note pairs. Measures 4-5 show eighth-note pairs with grace notes. Measure 6 ends with a sixteenth-note grace followed by a eighth-note.

Allegro.

Rondo.

Minor.

PRELUDE. Perfect Chord. Scale.

Prelude.

1st SONATA.
in G major.

Allegro.

cresc. *rf* *dol.*

f *f* *dol.*

f *tr* *dol.*

f

1,079.

Perfect chord.

PRELUDE.
in G minor.

Scale.

Prelude.

ADAGIO.

dol.

rf

rf

f

tr

rf

fz

fz

rf

f

cresc.

tr

Prelude in G major.

Allegretto.

RONDO. *dolce.*

FINE.

f

cresc.

p

D.C.

In G minor.

D.C.

Perfect chord.

Scale.

PRELUD. in C major.

A musical score for piano. It starts with a single note on the first staff, followed by a perfect chord consisting of three notes. This is followed by a scale in C major, starting on the second staff. The music is in common time.

Prelude.

Continuation of the prelude in C major, featuring a series of eighth-note chords and scales.

2d SONATA.

poco. f

Beginning of the 2d Sonata in C major, marked *poco. f*. The music consists of two staves, with the bass line providing harmonic support to the upper melodic line.

Continuation of the 2d Sonata in C major, showing a transition to a new section with dynamic markings *rf* and *cresc.*

Continuation of the 2d Sonata in C major, featuring a rhythmic pattern of eighth and sixteenth notes.

Continuation of the 2d Sonata in C major, with dynamic marking *p*.

Continuation of the 2d Sonata in C major, featuring a rhythmic pattern of eighth and sixteenth notes.

Continuation of the 2d Sonata in C major, featuring a rhythmic pattern of eighth and sixteenth notes.

The image displays six staves of musical notation for piano, arranged vertically. The top two staves are in common time, while the bottom four staves switch to 6/8 time. The notation includes various note heads, stems, and bar lines. Measure 1 consists of eighth-note patterns in common time. Measures 2-3 show sixteenth-note patterns in common time. Measures 4-5 transition to 6/8 time, featuring eighth-note patterns. Measures 6-7 continue in 6/8 time with eighth-note patterns. Measure 8 concludes with a single eighth note followed by a fermata. Measure 9 begins with a sixteenth-note pattern in 6/8 time, followed by eighth-note patterns in measures 10-11, and ends with a sixteenth-note pattern in measure 12.

A page of piano sheet music consisting of six staves. The first three staves are in common time, while the last three are in 2/4 time. The music includes various dynamics such as *dol.*, *fz*, and *tr*. The notation features a mix of eighth and sixteenth notes, with some slurs and grace notes.

Perfect chord. Scale. Prelude.

PRELUD. in C minor.

This section contains three short musical examples. The first example shows a perfect chord (C major) in C minor. The second example shows a scale (likely C major). The third example shows a fragment of a prelude in C minor.

A continuation of the musical score from page 142, featuring a single staff of music with a dynamic marking of *tr*.

ADAGIO.



1,079.

PRELUDE.

in C major.



The musical score consists of ten staves of piano music. The first two staves are for a prelude in C major, indicated by the key signature of one sharp (F#) and the letter 'C' above the staff. The third staff begins the 'RONDO.' section, marked 'Allegretto.' and 'dol.'. The score continues with eight more staves of rondo music, concluding with a final staff labeled 'FINE.' The music features various dynamics like 'f' (fortissimo), 'tr.' (trill), and 'x tr.' (double trill). The piano keys are represented by vertical lines, and the music is divided into measures by vertical bar lines.

dol.

f

In A minor.

f

f

tr
D.C.

PRELUDE in D major.

Perfect chord. Scale.

Prelude.

Allegro.

3d SONATA.

Piano sheet music consisting of six staves of music. The music is in common time and major key signature. The first staff shows a melodic line with grace notes and a trill. The second staff features eighth-note patterns. The third staff includes a dynamic marking *p*. The fourth staff contains a dynamic marking *dolce.*. The fifth staff shows eighth-note chords. The sixth staff concludes the page.

148

p *fz* *f* *fz* *fz* *fz* *rf* *rf*

tr

3 *3*

mf

poco f

1,079.

PRELUDE in B minor.

Perfect chord. Scale.

Prelude.

ADAGIO.

fz *rf* *cresc.* *rf*

tr

Cadence. *tr* *rf* *rf*

PRELUDE
in D major.

1

2

3

4

5

6

Minor.

Major.

Perfect chord.

Scale.

PRELUDE in F major.

2

Prelude.

All' poco vivace.

4th
SONATA.

SONATA.

A musical score for piano in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and a sixteenth-note pattern. Measures 12 and 13 show eighth-note patterns with grace notes. Measures 14 and 15 feature sixteenth-note patterns with slurs and grace notes. Measure 16 concludes with a forte dynamic (F) and a sixteenth-note pattern.

cresc. *rf* *rf* *rf* dol. *rf*

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a sixteenth-note grace note followed by a dotted half note. Measure 12 begins with a whole note. The score includes dynamic markings like 'tr' (trill) and 'br' (brace), and various slurs and grace notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows a melodic line consisting of eighth and sixteenth notes. The bottom staff uses a bass clef and provides harmonic support with sustained notes and bass lines. The score includes dynamic markings like 'cresc.' and various slurs and grace notes.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score consists of four measures. Measure 1: Both staves have eighth-note patterns. Measure 2: Both staves have sixteenth-note patterns. Measure 3: Both staves have eighth-note patterns. Measure 4: The top staff has a sixteenth-note pattern followed by a half note. The bottom staff has a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a rest followed by a dotted half note. Measures 2-8 show various patterns of eighth and sixteenth notes, with measure 8 concluding with a half note. Measure 9 begins with a half note. Measure 10 ends with a half note. Measure 11 begins with a half note. Measure 12 ends with a half note. Measure 13 begins with a half note. Measure 14 ends with a half note. Measure 15 begins with a half note. Measure 16 ends with a half note. Measure 17 begins with a half note. Measure 18 ends with a half note. Measure 19 begins with a half note. Measure 20 ends with a half note. Measure 21 begins with a half note. Measure 22 ends with a half note. Measure 23 begins with a half note. Measure 24 ends with a half note. Measure 25 begins with a half note. Measure 26 ends with a half note. Measure 27 begins with a half note. Measure 28 ends with a half note. Measure 29 begins with a half note. Measure 30 ends with a half note. Measure 31 begins with a half note. Measure 32 ends with a half note. Measure 33 begins with a half note. Measure 34 ends with a half note. Measure 35 begins with a half note. Measure 36 ends with a half note. Measure 37 begins with a half note. Measure 38 ends with a half note. Measure 39 begins with a half note. Measure 40 ends with a half note. Measure 41 begins with a half note. Measure 42 ends with a half note. Measure 43 begins with a half note. Measure 44 ends with a half note. Measure 45 begins with a half note. Measure 46 ends with a half note. Measure 47 begins with a half note. Measure 48 ends with a half note. Measure 49 begins with a half note. Measure 50 ends with a half note. Measure 51 begins with a half note. Measure 52 ends with a half note. Measure 53 begins with a half note. Measure 54 ends with a half note. Measure 55 begins with a half note. Measure 56 ends with a half note. Measure 57 begins with a half note. Measure 58 ends with a half note. Measure 59 begins with a half note. Measure 60 ends with a half note. Measure 61 begins with a half note. Measure 62 ends with a half note. Measure 63 begins with a half note. Measure 64 ends with a half note. Measure 65 begins with a half note. Measure 66 ends with a half note. Measure 67 begins with a half note. Measure 68 ends with a half note. Measure 69 begins with a half note. Measure 70 ends with a half note. Measure 71 begins with a half note. Measure 72 ends with a half note. Measure 73 begins with a half note. Measure 74 ends with a half note. Measure 75 begins with a half note. Measure 76 ends with a half note. Measure 77 begins with a half note. Measure 78 ends with a half note. Measure 79 begins with a half note. Measure 80 ends with a half note. Measure 81 begins with a half note. Measure 82 ends with a half note. Measure 83 begins with a half note. Measure 84 ends with a half note. Measure 85 begins with a half note. Measure 86 ends with a half note. Measure 87 begins with a half note. Measure 88 ends with a half note. Measure 89 begins with a half note. Measure 90 ends with a half note. Measure 91 begins with a half note. Measure 92 ends with a half note. Measure 93 begins with a half note. Measure 94 ends with a half note. Measure 95 begins with a half note. Measure 96 ends with a half note. Measure 97 begins with a half note. Measure 98 ends with a half note. Measure 99 begins with a half note. Measure 100 ends with a half note.

154

f

tr

dol.

tr

1,079.

ff
cresc.
f
tr
dolce.
ff
3
1,079.

Perfect chord.

PRELUDI*e* in D minor.

Scale.

Prelude.

LARGO.

rif

mf

f

p

cresc.

fz

cresc.

fz

cresc.

tr

157¹

157²

157³

157⁴

157⁵

157⁶

The musical score consists of six staves of piano music. Staff 157¹ shows two staves in G minor, with dynamic markings *p*, *rf*, and *rf*. Staff 157² shows two staves in G major. Staff 157³ shows two staves in A major, with dynamics *p*, *mf*, and *fz*. Staff 157⁴ shows two staves in A major, with a dynamic *fz*. Staff 157⁵ shows two staves in A major. Staff 157⁶ shows two staves in A major.

PRELUDE
in F major.

Grazioso.

THEME with Variations.

1st Variation.

1,079.

The musical score consists of eight staves of piano music. The first staff is a prelude in F major. The second staff begins with a melodic line labeled "Grazioso." The third staff starts with a section labeled "THEME with Variations." The fourth staff continues the theme. The fifth staff begins a variation, marked "rf". The sixth staff continues the variation, marked "cresc.". The seventh staff begins another variation, marked "dol.". The eighth staff concludes the page.

2d Variation.

poco.

3d Variation.

4th Variation.

5th Variation.

6th Variation.

Perfect chord. Scale.

PRELUDE
in A major.

Allegro con spiritoso.

5th SONATA.

The score is divided into two systems of four staves each. The first system begins with a dynamic of *dol.* and includes a measure with a grace note and a measure with a sixteenth-note pattern. The second system begins with a dynamic of *rif.*, followed by measures with eighth-note patterns and a dynamic of *cresc.*. The third system begins with a dynamic of *fz*, followed by measures with sixteenth-note patterns and dynamics of *rif.* and *fz*. The fourth system begins with a dynamic of *fz*, followed by measures with sixteenth-note patterns and dynamics of *rif.* and *fz*. The fifth system begins with a dynamic of *cresc.*, followed by measures with sixteenth-note patterns and dynamics of *tr* and *fz*. The sixth system begins with a dynamic of *fz*, followed by measures with sixteenth-note patterns and dynamics of *dol.* and *fz*.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of A major (three sharps). The music consists of eight measures. Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 12-13 show a more complex treble line with sixteenth-note chords and eighth-note bass patterns. Measure 14 begins with a dynamic 'mf'. Measures 15-16 feature sustained notes with sixteenth-note patterns above them. Measures 17-18 conclude with sustained notes and sixteenth-note patterns.

A musical score for piano, page 164, consisting of six staves of music. The key signature is A major (three sharps). The music includes dynamic markings such as *dolce.*, *cresc.*, *rf*, *fz*, *mf*, *cresc.*, *dolce.*, *tr*, and *p*. The score features various musical techniques including slurs, grace notes, and rhythmic patterns.

cresc.

mf

tr

rif

rif

rif

1,079.

PRELUDE in E major.

Perfect chord. Scale.

ADAGIO.

p cresc.

f

cresc.

rf

p cresc.

rf *p*

fz

fz *fz* *fz* *fz*

tr

rf

tr

PRELUDE
in A major.

1.079.

Allegretto.

RONDO.

Piano sheet music in G major, 2/4 time. The music consists of eight staves of musical notation. Measure 169 starts with a treble clef, two sharps, and a dotted half note. Measures 170-177 show various patterns of eighth and sixteenth notes, with dynamics like *tr.*, *dol.*, *fz*, *cresc.*, *dol.*, *rf*, *fz*, *fz*, *fz*, *mf*, *rf*, *fz*, *fz*, *dol.*, and *mf*. The score includes both treble and bass staves, with some measure groups sharing a single staff line.

In A minor.

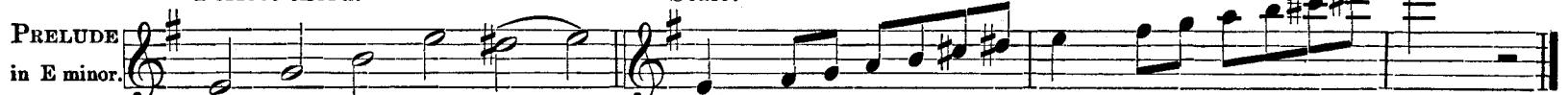


Major.



Perfect chord.

Scale.



Prelude.



6th
SONATA.

The sheet music contains eight staves of musical notation for piano. The first staff is labeled "6th SONATA." The music features various note values including eighth notes and sixteenth notes, and includes dynamic markings such as *fz*, *rf*, *dol.*, *f*, *tr*, and *mf*. The style is characteristic of Beethoven's late piano sonatas.

1,079.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The key signature is one sharp (F#). The time signature varies between common time and 2/4.

- Staff 1 (Top Left):** Treble clef. Dynamics: *rf*, *fz*. Measures show various note patterns, including eighth-note pairs and sixteenth-note chords.
- Staff 2 (Top Right):** Treble clef. Dynamics: *rf*. Measures show eighth-note pairs and sixteenth-note chords.
- Staff 3 (Middle Left):** Treble clef. Measures show eighth-note pairs and sixteenth-note chords.
- Staff 4 (Middle Right):** Treble clef. Measures show eighth-note pairs and sixteenth-note chords.
- Staff 5 (Bottom Left):** Treble clef. Dynamics: *dol.* Measures show eighth-note pairs and sixteenth-note chords.
- Staff 6 (Bottom Right):** Treble clef. Dynamics: *rf*, *rf*, *rf*, *tr*, *fz*, *fz*, *fz*. Measures show eighth-note pairs and sixteenth-note chords.

The sheet music consists of eight staves of musical notation for piano, arranged in two systems of four staves each. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The notation includes various musical elements such as sixteenth-note patterns, grace notes, slurs, and dynamic markings like 'tr' (trill), 'fz' (fortissimo), and 'rf' (rallentando). The first staff of each system begins with a trill over a sustained note.

A musical score for piano consisting of six staves of music. The music is in common time and major key signature. The first five staves are standard four-line staves, while the sixth staff is a five-line staff positioned below the others. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

PRELUDE
in A minor.

Perfect chord. Scale.

A musical score for piano showing two short examples of musical patterns. The first example, labeled "Perfect chord.", shows a C major chord (C, E, G) in treble clef. The second example, labeled "Scale.", shows a C major scale (C, D, E, F, G, A, B) in treble clef.

Prelude.

A musical score for piano showing a continuous line of music. The music consists of two staves of music, with the second staff continuing from the end of the first. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

LARGO.

PRELUDE
in E minor.

Allegro ma non troppo.

RONDO.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 12. The key signature is one sharp (F#). The notation includes various note heads, stems, and bar lines. Measure 1 starts with a treble clef and a bass clef, followed by a series of eighth-note patterns. Measures 2-3 show a transition with eighth-note pairs and sixteenth-note patterns. Measures 4-5 feature eighth-note pairs and sixteenth-note patterns. Measures 6-7 continue with eighth-note pairs and sixteenth-note patterns. Measures 8-9 show eighth-note pairs and sixteenth-note patterns. Measures 10-11 feature eighth-note pairs and sixteenth-note patterns. Measures 12-13 conclude with eighth-note pairs and sixteenth-note patterns.

1,079.

181

dolce.

cresc.

TWELVE GRAND STUDIES.

Allegro moderato.

1

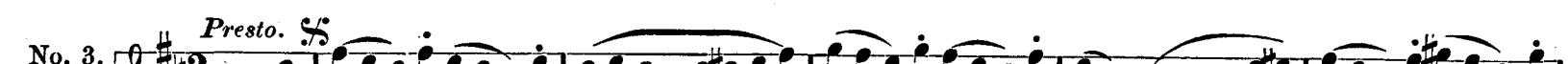
A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various note heads, stems, and slurs. Measure numbers 1,079 and 1,080 are visible at the bottom.

Allegro.

2

1,079.

A page of musical notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of continuous eighth-note patterns with various slurs and grace notes. The key signature changes frequently, indicated by sharp and flat symbols. The page number 1,079 is located at the bottom center.

No. 3. *Presto.* 

RONDO.



FINE.

Allegro.

4

1,079.

Allegro moderato.
Con fuoco.

189

5

f

The musical score consists of ten staves of music. The first staff begins with a forte dynamic (f) and contains slurs over groups of notes. Subsequent staves show a variety of note patterns, including sixteenth-note figures and eighth-note pairs, often separated by rests. The music is divided into measures by vertical bar lines. The key signature changes from one flat to no sharps or flats at different points. Slurs are used to group notes together, and the overall style is characteristic of early printed music notation.

Allegro risoluto.

6

1,079.

Moderato.

7

Allegro risoluto.

8

mf

The sheet music contains ten staves of musical notation for a piano. The first staff begins with a forte dynamic (*mf*) and consists of eighth-note patterns with grace notes. The subsequent staves show a continuation of this pattern, with some variations in note heads and dynamics. The music is set in 3/4 time and has a key signature of three sharps. The notation includes various note heads (black, white, and gray), stems, and beams. Measure numbers are present at the start of each staff.

The image shows two staves of musical notation for piano. The top staff is in G major (three sharps) and the bottom staff is in F major (one sharp). Both staves begin with a treble clef and a common time signature. The top staff consists of four measures of sixteenth-note patterns. The bottom staff follows with four measures of sixteenth-note patterns. Measure 9 begins with a dynamic marking *mf*. The measure starts with a treble clef and a common time signature, but the key signature changes to F major (one sharp). The measure contains sixteenth-note patterns. This pattern repeats for the next seven measures, each starting with a different dynamic: *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The final measure ends with a double bar line and repeat dots.

mf

Presto.

10

11

1,079.

Allegro moderato.

11 The musical score consists of ten staves of music for piano. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). Measure 11 begins with a forte dynamic (f). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small 'g' symbols. Measures 12 through 20 continue the melodic line, showing a mix of eighth-note patterns and sixteenth-note figures. The score includes dynamic markings such as 'tr' (trill) and 'p' (piano). The piano keys are shown with black and white dots to indicate pitch.

The musical score consists of ten staves of music for a single instrument. The music is primarily composed of eighth-note patterns. Key changes are indicated by sharp (#), flat (b), and natural (n) symbols. Dynamic markings include forte (f) and piano (p). The tempo is marked with a '♩' symbol above the staff.

Allegro maestoso.

12 

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music is in common time and consists primarily of eighth-note patterns with various slurs and grace notes. The key signature is three sharps. The notation is dense and technical, typical of a virtuoso piece.

“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. | | TERM. | MEANING. | ABBREVIATION. |
|------------------|-------------------------|---|-----------------|-------------------|--------------------------|--|------------------------|
| 1. VERY SLOW. | <i>Largo assai</i> | Very slow | | 4. LIVELY. | <i>Allegretto</i> | Not so quick as <i>Allegro</i> | <i>Alltto.</i> |
| | <i>Grave</i> | Slow and solemn | | | <i>Con moto</i> | With animation | |
| | <i>Largo</i> | “ “ | | | <i>Allegro Moderato</i> | Moderately quick | <i>All. Modto.</i> |
| | <i>Adagio</i> | “ “ | | | <i>Allegro Marziale</i> | Lively march | <i>All. Marziale.</i> |
| | <i>Lento</i> | “ “ | | | | | |
| 2. SLOW. | <i>Larghetto</i> | Not quite so slow as <i>Largo</i> | <i>Largtto.</i> | 5. QUICK. | <i>Allegro</i> | Quick | <i>All.</i> |
| | <i>Andante</i> | Slow and gentle | <i>Andte.</i> | | <i>Con brio</i> | With spirit | |
| | <i>Maestoso</i> | Slow and majestic | <i>Maest.</i> | | <i>Animato</i> | “ | |
| | <i>Sostenuto</i> | Sustained | <i>Sost.</i> | | <i>Allegro mosso</i> | Faster than <i>Allegro</i> | <i>All. mosso.</i> |
| | <i>Religioso</i> | Sacred style | | | <i>Allegro con fuoco</i> | With great spirit | <i>All. con fuoco.</i> |
| 3. MODERATE. | <i>Andantino</i> | Not quite so slow as <i>Andante</i> | <i>Andtno.</i> | 6. VERY QUICK. | <i>Allegro assai</i> | Very quick | <i>All. assai.</i> |
| | <i>Andante con moto</i> | “ “ “ <i>Andte. con moto.</i> | | | <i>Vivace</i> | With great vivacity | |
| | <i>Moderato</i> | Moderate | <i>Modto.</i> | | <i>Presto</i> | { The most rapid movements | <i>Prestmo.</i> |
| | <i>Marziale</i> | In March style | <i>Marzle</i> | | <i>Prestissimo</i> | | |

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

| | | | | |
|------------------------------|--|-----------------|-------------------------------|------------------------------------|
| <i>Piu mosso</i> | A little faster | | <i>Meno mosso</i> | Less quick |
| <i>Accelerando</i> | Accelerating the time — hurrying | <i>Accel.</i> | <i>Piu lento</i> | Considerably slower |
| <i>Piu allegro</i> | Faster | <i>Piu All.</i> | <i>Ad libitum</i> | As the performer pleases |
| <i>Ritardando</i> | Retarding the time | <i>Ritar.</i> | <i>A piacere</i> | At pleasure |
| <i>Rallentando</i> | Getting gradually slower | <i>Rall.</i> | <i>A tempo, or Tempo 1mo.</i> | At previous time |
| <i>Ritenuto</i> | Hesitating | <i>Riten.</i> | | |

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

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

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

| | | | | |
|------------------------------|----------------------------------|--------------------------------|----------------------------|------------------------------|
| <i>Dol.</i> | <i>dolce</i> | Soft; sweet. | <i>Leggiere</i> | Light and graceful. |
| <i>Con espres.</i> | <i>con espressione</i> | With expression, or feelingly. | <i>Scherz.</i> | With lightness and elegance. |
| <i>Espressivo</i> | | | <i>Con gusto</i> | With taste. |
| <i>Affetuoso</i> | | With tenderness. | <i>Con fuoco</i> | With spirit. |
| <i>Cantabile</i> | | In a singing style. | <i>Con brio</i> | With animation. |
| <i>Con grazia</i> | | Graceful. | | |

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.O. al fine*, return to the beginning, and end at *Fine*.