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## Haslam's new method for the Boehm flute.

Haslam, E.

Boston: Oliver Ditson & Co., 1868

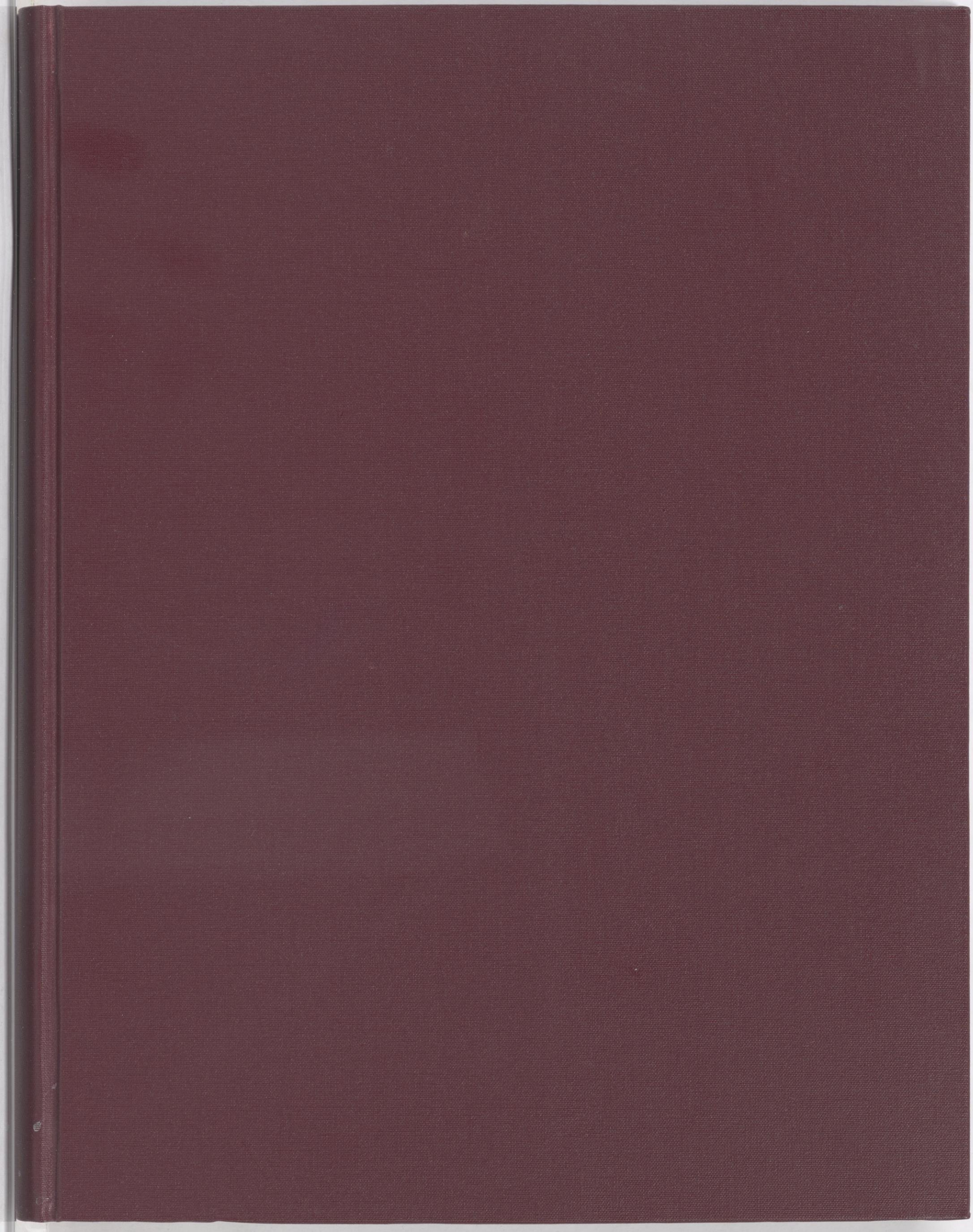
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April 21<sup>st</sup> 1888

F. E. Waters  
Union City Pa

Presented to Mr. Ed. Grover  
by  
His musical friends and  
members of The Union City  
Coleman Band.

Orval C. Hatch  
Martin J. Tallon  
Geo. C. Hatch

Hatch House

To Ed.

"Here's a sigh for those who love us,  
And a smile for those who hate;  
Whatever skies above us,  
Here's a heart for any fate"

C. M. Hopkins.  
Union City, Erie Co. Pa.



NEW EDITION.

HASLAM'S  
NEW METHOD

FOR THE  
BEHM FLUTE.

BY  
E. HASLAM.

BOSTON:  
OLIVER DITSON & CO.

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Phila.: J. E. DITSON & CO.

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# PREFACE.

## TO BÖHM FLUTE AMATEURS.

Since the introduction of the Böhm Flute into this country, it has found favor not only with the amateurs but also with professional players on the old Flute, and the fact that a number of the latter class, having renounced their old *associate* and with all the difficulties of relearning before them, have adopted this new and differently constructed instrument, stamps the Böhm Flute as possessing indisputable merits which cannot be found in the old eight key'd Flute.

Since the above instrument was invented, modifications and improvements have from time to time been added to it, as for instance; from the old taper or conical-bore, to the straight or cylindrical tube; from the cumbersome ring-machinery and multiplicity of rods &c, to the neat easy working cup-stops and mechanical combination in two single rods; the bore in the head joint has also been altered so as to make a more correct intonation; the addition of the B flat attachment, &c. In fact, if we were to place a Böhm Flute made fifteen or twenty years ago, by the side of one of to-day, they would hardly be recognized as both belonging to the Böhm Flute family.

Now such being the case, it can easily be understood that the above changes and improvements in the instrument, have necessitated some changes in the fingerings, and the fact is particularly noticeable in exceptionals used in the trills, turns, and difficult passages in the third octave.

In examining the Böhm Flute instruction books now used by amateurs, and which were compiled twenty years ago while the instrument was yet in its almost primitive state, there will be found discrepancies in applying the fingerings therein marked to the present Böhm Flute; in fact, many of the designated fingerings are completely unavailable on account of the changes mentioned above; considering these facts, the subscriber has ventured to compile the present work which is intended to be a complete school for the Böhm Flute, as it is now manufactured with all the modifications and improvements that have been added to it during the last ten years. It will contain the necessary materials for learning the instrument from the elements to the most advanced stage, containing a system of teaching which the compiler has made use of with satisfactory results for these past fifteen years. It will also contain a judicious selection of exercises, studies, and recreative pieces, composed by the best Flute writers, and in fact, the endeavor has been to make it a complete guide through the difficult road to advancement on the Böhm Flute, and to a certain extent to be almost a substitute for a teacher to those parties whose place of residence precludes the possibility of availing themselves of the services of one.

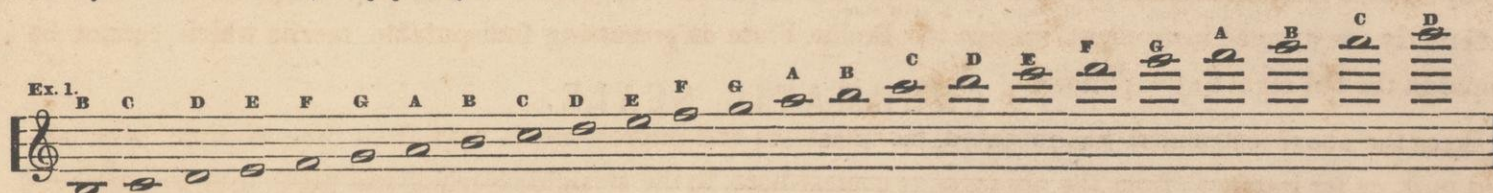
It may be said that at the commencement of the scales, too difficult pieces are rather prematurely introduced, but by the assiduous practice of the scale, common and seventh chord and the little technical studies which will be found preceding the selections, the difficulties will soon be overcome; the compiler has endeavored to gradually ascend from the easy to the apparently difficult, and he trusts that the willing and attentive amateur, will find no difficulty in learning the different parts consecutively so that he may be able to advance from the first rudiments to the more difficult studies and selections with a degree of pleasure and satisfaction to himself.



# ELEMENTS OF MUSIC.

The study of Music is divided into two parts, Theoretical, and Practical. The first teaches the knowledge of the various relations and combinations of musical sounds; the second brings into use the resources of the Theoretical study; musical sounds can be heard separately or combined. When several voices or instruments execute the same sounds together it is called an unison, when the sounds differ, it is a chord; a number of single sounds, one following the other, is called a melody. Harmony consists in a succession of chords. There are signs which represent the sounds, their intonation, their duration, and rests, all of which are combined and form music. Those signs which represent sounds, are called notes, those which indicate repose and are joined to the notes, are called rests.

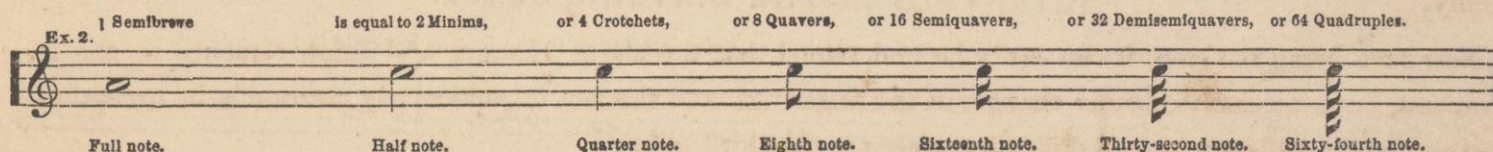
The scope of the Boehm Flute is as follows, which, comprise all the notes on the Flute. It is necessary to commit them to memory so that when any one of them is seen, the pupil may know at once the name of it.



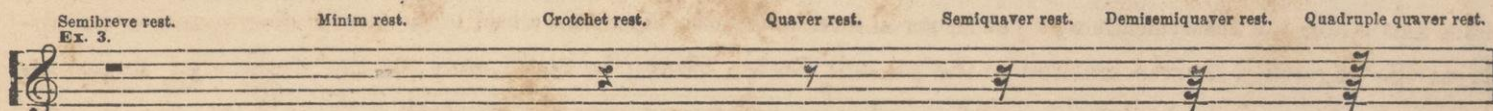
All music is written on five lines which together are called staves, as above; the notes are placed on the lines and in the spaces; when notes pass beyond the scope of the stave, additional or ledger lines are used, as the first two notes B and C below the lines, and all the notes after (G,) above the lines, in the above example.

Any of the above notes can be altered by placing before it the sign (b) flat or (#) sharp. The former lowers the note a semitone, the latter raises it a semitone; to re-establish the altered note to its primitive tone, the sign (n) natural is placed before it.

There are used seven musical signs or notes, each are different which qualify the length of the sound of each note as follows:



With their corresponding rests for silence.



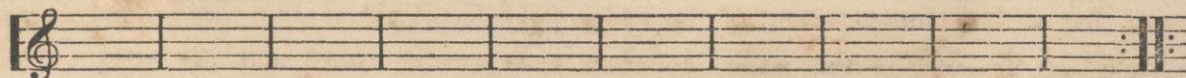
A dot after a note or rest increases by half their length:—



When there are two dots affixed to a note or rest, the second is equal to half the first, thus:



Music is divided into Bars or Measures, thus:



Single bars and the double bars with dots on one side, denote that the strain of music preceding, must be repeated before passing it. The dots on the other side inform him that the part which follows will also have to be repeated.

The sign  $\text{C}$  indicates a place in the piece of music where it is necessary to return to, and afterwards continue to the end or to the word *fin*.

The Italian word, Da Capo, (abbreviated D. C.) is often used with the returning signs, indicating that you must recommence at the place where the returning sign is placed.

The  $\text{f}$  placed over any note, indicates that its length must be prolonged.



The following are the principal abbreviations.

WRITTEN.

PLAYED.

## DIATONIC SCALE.

There are in music two scales, the first is Diatonic composed of full tones and half tones, thus:—

Ex. 7.

A musical staff with a treble clef. It contains seven intervals, each represented by a pair of notes (a whole note and a half note) with a line connecting them. Below the staff, the intervals are labeled: "One tone.", "One tone", "Half tone", "One tone", "One tone.", "One tone.", and "Half tone".

## CHROMATIC SCALE.

The second is made up exclusively of half tones, thus:—

Ex. 8.

Half tone half half #half half half half #half half #half half #half half half

Notes are said to be in unison when they are of the same degree, and that one, is neither higher or lower than the other, as:—C—C; if one of these notes change its position, there is an interval.

## INTERVALS IN THE DIATONIC SCALE.

The name of each interval expresses the numerical position which it occupies in relation to the first or key-note in the scale.

Ex. 9.

A musical staff with a treble clef. It contains a series of notes representing intervals. The first two notes are grouped under the label 'Unison'. The next two notes are grouped under the label 'Interval.'. The remaining notes are labeled individually below the staff: 'Key-note.', '2nd.', '3d.', '4th', '5th', '6th', '7th', and 'Octave'.

There are two kinds of modes; the Major and the Minor. In the first, the interval between the key-note and third, contains two full tones, or four half tones, in the latter (the minor) the same interval contains only one full tone and a half, or three half tones.

MAJOR MODE. MINOR MODE.

Ex. 10.

The image shows a musical staff with a treble clef. The staff is divided into two sections by a double bar line. The first section is labeled 'MAJOR MODE.' and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, and C5. A bracket under the first four notes (C, D, E, F) is labeled '4 half tones.' The second section is labeled 'MINOR MODE.' and contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, and C3. A bracket under the first four notes (C, B, A, G) is labeled '3 half tones.' The notes are written on a five-line staff with a key signature of one sharp (F#).

It will be observed that the Intervals of the semitones occur between the third and fourth, and seventh and eighth in the major mode; and between the second and third and seventh and eighth, in the minor mode.

MAJOR MODE ASCENDING. MINOR MODE ASCENDING.

Ex. 11.

The image shows a musical staff with a treble clef. The staff is divided into two sections by a double bar line. The first section is labeled 'MAJOR MODE ASCENDING.' and the second section is labeled 'MINOR MODE ASCENDING.' The first section contains the notes C, D, E, F, G, A, B, and C, with a 'half' note between E and F, and a 'half' note between A and B. The second section contains the notes C, D, E, F, G, A, B, and C, with a 'half' note between E and F, and a 'half' note between A and B. The notes are written on a five-line staff, with the first section starting on C4 and the second section starting on C5.

In ascending and descending in the major mode the same notes are used, but in the minor it is different; in ascending which, several alterations have to be made in order to make it musical to the ear, as you will see above; but in descending, in the minor scale, all the notes are re-established to their primitive state, thus:

MAJOR MODE DESCENDING. MINOR MODE DESCENDING.

Ex. 12.

The image shows a musical staff with two parts. The left part is labeled 'MAJOR MODE DESCENDING.' and 'Ex. 12.' It features a treble clef and a series of notes descending from C4 to C3. The right part is labeled 'MINOR MODE DESCENDING.' and features a treble clef and a series of notes descending from C4 to C3, with a key signature change to one flat (F major/D minor) indicated by a flat symbol on the F line.

Every major scale has its corresponding or relative minor, the key-note of which is placed a minor third or three half tones below the key-note of the major scale, thus:

MAJOR SCALE.

Ex. 13.

half

half

Its relative minor placed three half tones below.

half

The image shows a musical staff with a treble clef. The first part of the staff, labeled 'Ex. 13.', shows a major scale starting on C4. The notes are C4, D4, E4, F4, G4, A4, B4, and C5. The intervals between D4-E4 and A4-B4 are marked as 'half' (half tones). The second part of the staff shows the relative minor scale, starting on A3. The notes are A3, B3, C4, D4, E4, F4, G4, and A4. The interval between D4-E4 is marked as 'half'. The text 'MAJOR SCALE.' is written above the first part, and 'Its relative minor placed three half tones below.' is written above the second part.

From the above the pupil can form the relative minor of any major scale by following the above instructions; being sure to place the half at the intervals as above indicated.



## TABLE OF THE MAJOR AND MINOR MODES.

Key of C, or A Minor. G, or E Minor. D, or B Minor. A, or F# Minor. E, or C# Minor. B, or G# Minor. F#, or D# Minor.

Ex. 14.

Key of F, or D Minor. Bb, or G Minor. Eb, or C Minor. Ab, or F Minor. Db, or Bb Minor. Gb, or Eb Minor.

In order to make a note already sharpened a half tone higher, a double sharp (x) is placed before it; if a note already flattened, has to be lowered a half tone, a double flat (bb) is placed before it.

It has been shown in Ex. 2., that music has seven signs or notes to express the different value or duration of each note. The time and rendering of these notes is modified by certain signs placed at the commencement of any piece which, qualify and fix the speed and regularity in playing the piece. A piece of music is divided into bars, and it is necessary to know what is the proper and relative degree of speed for each note in these bars. There are certain signs used in music to determine this.

No. 1. No. 2. No. 3. No. 4.

No. 5. No. 6. No. 7. No. 8. No. 9.

No. 1, marked  $\text{C}$  or  $\text{C}$ , or 2, indicates that there are two half notes in a bar.

No. 2, marked  $\frac{3}{4}$  indicates that there are three quarter notes in a bar.

No. 3, do  $\frac{3}{4}$  do " " two " " " "

No. 4, "  $\frac{3}{8}$  " " " three eighth " " "

No. 5, "  $\frac{6}{8}$  " " " six " " " "

No. 6, "  $\frac{9}{8}$  " " " nine " " " "

No. 7, "  $\frac{12}{8}$  " " " twelve " " " "

No. 8, "  $\frac{3}{2}$  " " " three half " " "

No. 9, "  $\frac{6}{4}$  " " " six quarter " " "

If a note has half its value in one time, and the other half in the following, it is called Syncopation.

If the Syncopated note is placed between two bars, the half of its value is placed in the first bar, and the other half in the second, and are joined together by a slur, or tongued and accented; the other half being only sustained to its full value, thus:

SYNCOPATION OF THE MINIM. SYNCOPATION OF THE CROTCHET.

## JOINING THE SYNCOPATED NOTES.

Accidentals  $\sharp$ ,  $\flat$ ,  $\natural$ , placed before a note in a bar, affect all the same notes in that bar only; in the next bar the same note regains its primitive tone.



### MANNER OF PUTTING THE BÖHM FLUTE TOGETHER.

The top part of the middle joint where there is no machinery, must be taken in the hollow between the forefinger and thumb of the right hand, and with the head joint in your left hand—unite them. Take then the Flute with your left hand at the place of the junction of the two parts, and add the lower joint, which will complete the Flute; be careful not to touch any portion of the machinery. In taking it apart, the same process of taking hold of the different parts of the Flute must be carried out.

It is important not to turn the Embouchure too much inwardly, as it will deteriorate the tone of the instrument. It ought to be so adjusted that a straight line may be drawn from the outward edge of the cup or key, which the forefinger of the left hand manipulates, to the centre of the blow hole. The third joint is adjusted to suit the length of the little finger of the right hand.

### POSITION OF THE BODY.

In order to play the Flute easily and gracefully, it is necessary to stand upright with the chest slightly thrown out, the weight of the body resting on the right leg, the left side will present itself in advance and almost a full front. In this posture, the left arm crosses the breast transversely at a distance of about four inches from it, and the right arm gradually elevates itself until the fingers reach their place in the middle joint of the Flute. The principal support of the Flute is on the third joint of the forefinger of left hand, and the thumb of the right which must be placed nearly under the key which the forefinger of the right hand manipulates. The difference of the position of the two hands is considerable; the fingers of the left assume an oblique position on the holes, while the fingers of the right are placed naturally on the Flute, and almost straight. When the fingers are not employed in shutting any keys, they should not be raised more than half an inch above them, the same principle holds good with regard to the little fingers above their respective keys.

It is necessary to avoid all contortion as well as exaggeration or negligence, in your posture, any movements of the shoulder or arms, not only detracts from the dignity of your bearing or deportment, but also affects the position of the Embouchure and consequently the quality of the tone.

Fig. 1. CORRECT STANDING POSTURE AND PROPER POSITION OF THE FINGERS.



Fig. 2. INCORRECT POSITION OF THE FINGERS.



The Flute, is supported in equilibrium thus:—1st, on the third joint of the forefinger of the left hand; 2d, the blow hole is placed in the cavity formed between the under-lip and chin; 3d, the thumb of the right hand is placed nearly under the forefinger of the same, a little on the side of the Flute, the little finger is almost constantly on the D $\sharp$  key, except in D natural of the first and second octaves; it also attends to the working of C $\sharp$  C $\natural$  and B $\sharp$ ; in this position the hands can make all the movements of the fingers with the greatest of liberty, for the support placed in the centre of gravity of the instrument, diminishes its weight considerably, and the third joint of the forefinger of the left hand, pressing against the Flute, maintains the equilibrium, and renders the two other points of support easier to acquire.



## OF THE EMOUCHURE.

It is difficult to lay down unexceptional rules which might instruct the pupil how to blow into the Flute; it is, however, generally advisable to cover the blow-hole nearly a third by the under lip, having previously slightly moistened it with the tongue, and blow much the same as you would into a cylinder key. In fact, I would recommend those parties, who have never blown the Flute, to practice upon the above mentioned key, as it will give the pupil some idea of blowing into the instrument. Before putting the Flute to the lips, and after slightly moistening the under one, stretch it as in laughing, and bring the Flute up and press it firmly against the lip, then blow into the Embouchure by drawing the lips one against the other in the manner above stated with the cylinder key. As the tongue is a most important agent in Flute playing, it will be necessary to give the pupil the exact manner of using it in blowing. The Embouchure being placed as above, the air is introduced into the lungs, the lips are compressed, the tongue is held back a little and placed on the roof of the mouth approximate to the teeth, as when the syllable "tee" is pronounced; the air from the lungs is then allowed to escape, and the tongue makes what is termed "coup de langue," or stroke of the tongue, which resembles that which we make in ejecting a piece of thread or straw from the mouth; but care must be exercised that the tongue shall not touch the lips, as that disturbs their position and consequently affects the tone. I have met with pupils who bring their tongue right between the lips at each stroke, thereby altering the Embouchure at each note; this is a most pernicious habit, and any one who has contracted it ought to correct himself of it before anything else is done; as you ascend to the third octave the lips must be pressed closer together, diminish the opening of the mouth and increase the celerity of the column of air. In making octaves the action of the lips must be very quick in diminishing the opening, and increasing the force of the air.

## ON TONE.

No two persons bring the same kind of a tone out of the same instrument; the cause is, the different formation of lips, the different manner of blowing, and the more or less study they have devoted to tone as a specialty, &c. It is required for a good tone that the teeth should be well arranged, the lips rather small, the upper one to predominate over the under; the pupil is apt at first to lose sight of tone for the sake of execution, whereas, the reverse ought to be his plan. Tone requires attentive study and experimenting on the part of the player; for inasmuch as there are not two pair of lips exactly alike, so can there not be the same way of blowing for every one. The lips must accommodate themselves to the blow-hole; in order to produce a good tone the lips must be strong, and at the same time supple, to acquire which *steady every day* practice is necessary.



# TECHNICAL DESCRIPTION.

Manner of Marking the Fingering: } The Holes marked ● are closed.  
 „ „ „ ○ „ open.

Embouchure.

The thumb of left hand, N<sup>o</sup> 6 has an important part to perform, working two keys; when placed on the lower one, it makes B $\flat$  with all the fingers off the keys except fore-finger of left hand, when placed on the upper one it makes B $\flat$ , but at first in learning the notes, the thumb must be placed on the lower key *only*, marked X. B $\flat$  at first must be made with the fore-finger of right hand.



D# Shake. 8  
 D# " 7

Thumb key. 6

Right hand.  
 Fore-finger C  
 Middle " B  
 Third " A  
 Little " D#  
 4.

Lower joint, worked by the Little finger.  
 3.  
 2.  
 1.

		C#, C#, B $\flat$ , B $\flat$ , A $\sharp$ , A $\flat$ , G $\sharp$ , F $\sharp$ , F $\flat$ , E $\sharp$ , D $\sharp$ , D $\flat$ , C $\sharp$ , C $\flat$ , B $\sharp$ .															
Fore-finger	Left Hand.	○	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Thumb key. 6		○	○	X	●	●	●	●	●	●	●	●	●	●	●	●	●
Middle "		○	○	○	○	●	●	●	●	●	●	●	●	●	●	●	●
Third "		○	○	○	○	○	●	●	●	●	●	●	●	●	●	●	●
5. Little " G#							○										

Fore-finger	○	○	○	●	○	○	○	○	●	●	●	●	●	●	●	●	●
Middle "	○	○	○	○	○	○	○	○	○	●	●	●	●	●	●	●	●
Third "	○	○	○	○	○	○	○	○	●	○	○	●	●	●	●	●	●
Little " D#	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
3.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
2.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
1.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

✦ Be careful and place the thumb on the lower thumb-key *only*—marked X.

Shake keys. { A is connected with N<sup>o</sup> 8 key and is worked by the third finger of right hand.  
 B " " " " 7 " " " " " " middle " " " "  
 C " " " " 6 " " " " " " fore " " " "



# TABLE AND NATURAL FINGERING OF ALL THE NOTES ON THE BOEHM FLUTE.

To preserve conciseness of form and to render the following table at once intelligible to the eye of the pupil, the lower keys below low D  $\sharp$ , the G $\sharp$  and thumb keys (making C when open) will only be marked when needed, it must be understood that when the latter two keys are not marked, they are to be kept closed. The keys represented by the letters A. B. & C. in the preceding diagram, will also only be marked when brought into requisition they will then be recognised by the above letters.

Z Denotes that the thumb must be placed on the B  $\flat$  attachment.

X " " " " " " Lower thumb key only.

Notes made by the Little finger.

Left hand.

Right hand.

P

\* Place the thumb on the X Key.

P Be sure and place the thumb on the X Key.

In some few Boehm Flutes, made in this country, the makers have placed the shake keys, marked A. & B. in a different position, that is, the A shake key, is where the B shake key is, and the B shake key, is placed where the C shake key is. As the author thinks that the arranging of these keys, as laid down in this diagram, is decidedly the best, and seeing that nine tenths of the Flutes, manufactured in this country and Europe are made on that principle, he has described and carried it out in this work. Any amateur who however happens to have a Flute with the above alterations can easily understand it by placing the A where the B is, and the B, where the C is.



## FIRST ESSAYS.

A diligent practice of the following Exercises will amply repay the new beginner. Tongue every note, that is, every note must be made with a stroke of the tongue as when the letter T, (as in the word, "Tent") is pronounced, and sustain each note. Bring as full and mellow tone out as possible. Play this Exercise slowly until a tolerable command is acquired.

Left hand.

Right hand.

The exercise consists of a single line of music in treble clef, showing a scale from C4 to C5. Below the staff, fingerings are indicated for both hands. The left hand uses fingers 1-4, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The right hand uses fingers 2-5, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The scale is written as a single line of music, with notes grouped by slurs for each hand.

In playing the notes in the second Octave, the lips must be more braced over the teeth, and as you ascend the Scale, the opening of the mouth must be made smaller, and the column of air blown in the Flute, must be increased in celerity. The Staccato marks, ..... differ from the above tonguing, by cutting the note short, as in pronouncing the syllable, Tet.

The exercise consists of a single line of music in treble clef, showing a scale from C4 to C5. Below the staff, fingerings are indicated for both hands. The left hand uses fingers 1-4, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The right hand uses fingers 2-5, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The scale is written as a single line of music, with notes grouped by slurs for each hand.

In the following Exercise, slur all the notes, by pronouncing the syllable, Te, as above, at the first note C, making the remaining notes, without any action of the tongue.

Be careful that the thumb is placed on the mark X, and kept there on every note, except in making the C's. Be attentive about the quality of tone on producing each note, and repeat the Exercises, until a positive improvement can be perceived. — Tongue every note.

The exercise consists of a single line of music in treble clef, showing a scale from C4 to C5. Below the staff, fingerings are indicated for both hands. The left hand uses fingers 1-4, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The right hand uses fingers 2-5, with a thumb (1) on the first note (C4) and a mark 'X' on the second note (D4). The scale is written as a single line of music, with notes grouped by slurs for each hand.

The thumb must be lifted from off the key at every C. Practice this Exercise well as it gives activity to the thumb which is very necessary in the Boehm Flute.



Let the tone be uniform and steady, tonguing every note.



In counting time a new beginner on a wind Instrument, has a difficulty to experience which a learner on the Piano, or Violin, has not; being unable to count the time audibly he can if he chooses divide and keep proper time by making a slight uniform motion with the toe, at each count, but it must be done without any noise. It can be easily acquired and will prove of great service in keeping strict time where it is very intricate and complicated, but care must be taken that at every motion of the toe an accent on the note be not made; There are two regular accents, in common time such as in  $\frac{4}{4}$ , C, &c. The principal accent is placed on the 1st beat or count and a lighter one takes place on the 3rd beat or count. In  $\frac{6}{8}$  time the principal accent is on the 1st count, the other is on the 1st note of the latter half of the bar and must be of a lighter nature.

Play slowly with a steady uniform tone, repeating each Exercise many times. Beat the time as above suggested if the pupil cannot keep time by beating only once in a bar.



*Andante.*



*Moderato.*





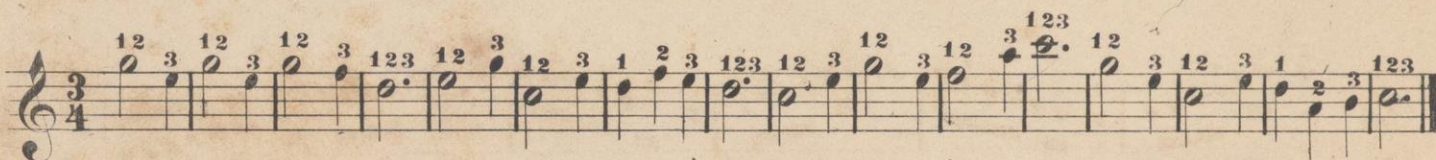
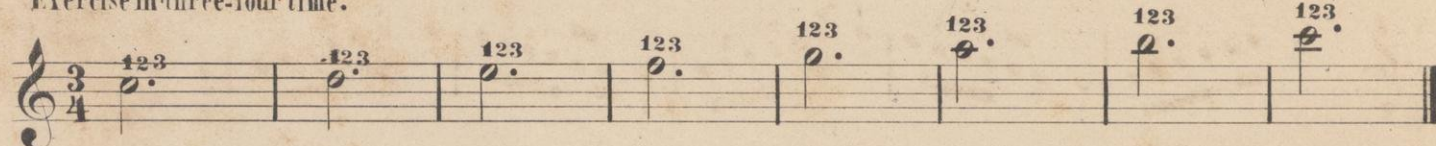
Exercise in two-four time.



**Allegretto.**



Exercise in three-four time.



Exercise in six - eight time.



Accent the first note of each group as in pronouncing the word—"Tick-e-ry."



Accent same as the first group in six-eight time.





In the following Exercises an equalfull tone must be cultivated. Play slowly at first, increasing the speed as the pupil feels himself able. Keep the thumb on the x key in all the following Exercises.

*Scale in C Major.* Tongue every note in this Exercise.

No 1

Handwritten musical score for 'No 1'. The notation is in treble clef with a common time signature 'C'. The music consists of eighth-note patterns, often beamed in groups of four, with fingerings 1-2-3-4 indicated above the notes. The first staff has a key signature of one sharp (F#). The second and third staves are in C major. The piece concludes with a double bar line and a repeat sign.

*Common Chord.*

No 2

*Dominant 7th Chord.*

*No. 3*

The above chords must be played on an organ, or on a piano, at a moderate rate, and the fingers must be kept in position throughout the exercise.

The above chords must be played over repeatedly at every practice so that they may be firmly impressed on the mind of the pupil, to enable him to play them without hesitation.

In these Finger Exercises, which must be repeated often, the numbers above any particular one directs the pupil's attention to the remarks found in the Treatise on "Technicalities" Pages 78 to 81 on a corresponding study showing the manner it must be fingered. The attention of the pupil is called to the remarks therein made.


*In the Key of C.*

№2.

**Nº 3.**

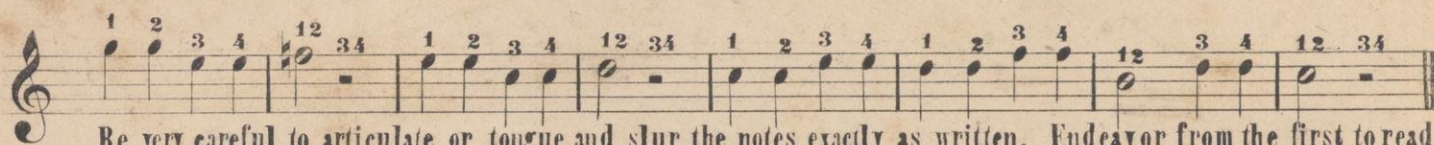
*A Minor.*

*A Minor.*



The image shows a single staff of music with a treble clef. It contains the A minor scale, both ascending and descending. The ascending scale starts on A4 (first line) and goes up to A5 (second space). The descending scale starts on A5 and goes down to A4. The notes are: A, B, C, D, E, F, G, A, G, F, E, D, C, B, A. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C).





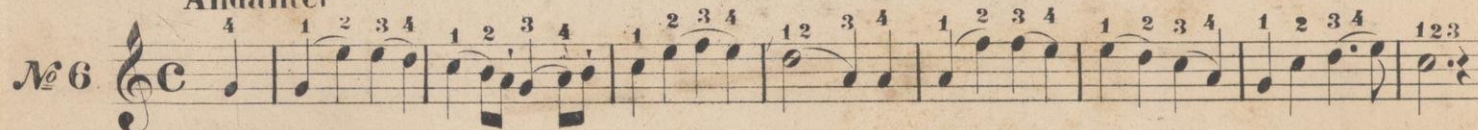
Be very careful to articulate or tongue and slur the notes exactly as written. Endeavor from the first to read all the marks as well as the notes.

**Moderato.**



Notes which are not marked with any sign of articulation must invariably be tongued.

**Andante.**



**Andante.**





Count 4 times in a bar, each count represents a quaver.

Adagio religioso.

N<sup>o</sup> 8

Count 3 times in a bar, one for each crotchet, count one for the crotchet rest.

Moderato.

MINUET FROM DON JUAN.

N<sup>o</sup> 9

FROM DER FREISCHUTZ.

Moderato.

N<sup>o</sup> 10

TYROLIENNE.

Andantino con moto.

D.C.

N<sup>o</sup> 11



## AIR FROM LUCIA DI LAMMERMOOR.

Moderato.

N<sup>o</sup> 12

*p*

*f* *ff*

In this key place the thumb on B $\flat$  attachment marked Z. Play slowly as before, Tongue every note.

N<sup>o</sup> 13

1 2 3 4

N<sup>o</sup> 14

Common Chord.

*Common Chord.*

N<sup>o</sup> 15

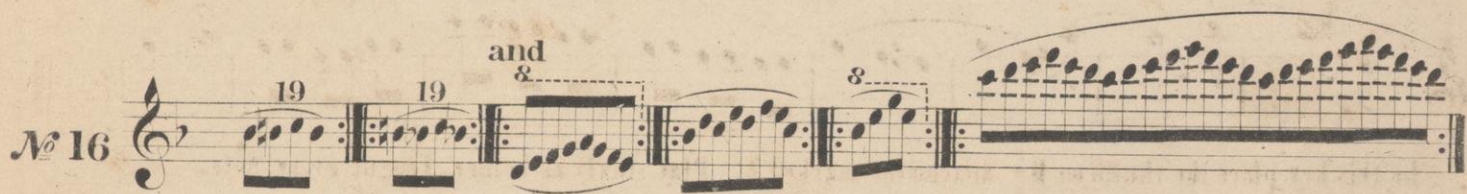
Dominant 7th.

*Dominant 7th.*



The thumb has an important action to make with the B $\flat$  attachment: i.e. the pupil must acquire the facility of slipping it off and on at pleasure, so as to be able to perform the lateral motion with ease and without any motion of the hand which would disturb the embouchure. In sharp keys, the best way is to place the thumb on X in as close proximity as possible to the Z key, but without touching it, so that on using it the pupil has merely to turn his thumb slightly to the left. It is very essential to acquire this faculty as with ready command of the thumb in every way, the pupil will save himself a great amount of cross fingering in sharp keys, as well as flat; it is recommended that the following exercises be practiced slowly and with care.

The numbers refer to the remarks in "Technicalities" which must be well understood and followed. In flat keys, place the thumb on the Z, but in the following and corresponding exercises in all the flat keys the B $\flat$  must be made with the forefinger of right hand, — the thumb being on X, as well as with the thumb on Z; in fact it is necessary to acquire both fingerings, so as to be able to use one as readily as the other.



LA DONNA E MOBILE.

Attend to the articulation. Count 3 times in a bar, one for every quaver.

from "Rigoletto."





## \* I'M LONELY TO NIGHT.

Griffin.

Count two in a bar: one for every dotted crotchet.

*Andante.*

**No 19**

Chorus.

*mp* rall.

## CASTA DIVA.

*Andante.*

from "Norma"

**No 20**



Thumb on A. Attend to tone, play slowly at first and increase the speed by degrees.

19

N<sup>o</sup> 21 

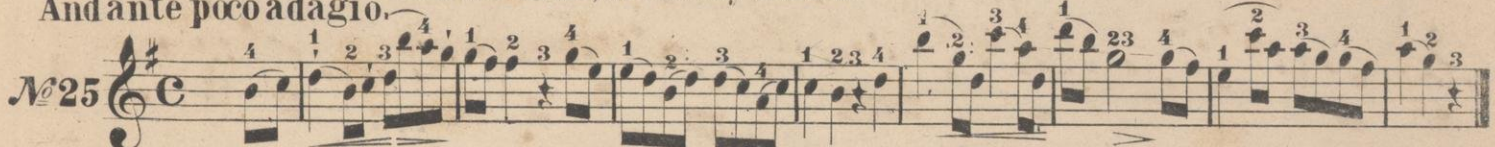
N<sup>o</sup> 22 

In practicing this key make the F# with the natural fingering, that is, third finger of right hand; but in the Technical Exercises it must be made with the middle finger, it is necessary to have both at command. Be sure and bring a clear tone out of the upper notes and as musical as possible, a little constant attention to this will help materially to develop tone. Let the notes be of an even & equal length.

N<sup>o</sup> 23 

N<sup>o</sup> 24 

And ante poco adagio. Count four in a bar, one for every Crotchet.

N<sup>o</sup> 25 

N<sup>o</sup> 26 

N<sup>o</sup> 27 

N<sup>o</sup> 28 

N<sup>o</sup> 29 

N<sup>o</sup> 30 

N<sup>o</sup> 31 



Put thumb on B $\flat$  attachment marked Z.

(B $\flat$ ) Tongue every note.

N $^{\circ}$  29

N $^{\circ}$  30

Common Chord.

N $^{\circ}$  31

Dominant 7th.

N $^{\circ}$  32

N $^{\circ}$  33

N $^{\circ}$  34

G Minor.

N $^{\circ}$  35

Moderato.

Count 4 times, one for every crotchet.



Moderato.

N<sup>o</sup> 36

rit.

\* LA MANOLA.

Allegro.

N<sup>o</sup> 37

rall. p a tempo. rall. animato. rit. tempo.

Vary the articulation as marked, first tonguing, and then slurring. In the scale practice, make the upper C# the Thumb on X. Pay attention to Tone.

N<sup>o</sup> 38

segue.

\* By permission of W.A. Pond &amp; Co.



## Common Chord.



## Dominant 7th.



Make upper C# the exceptional way.



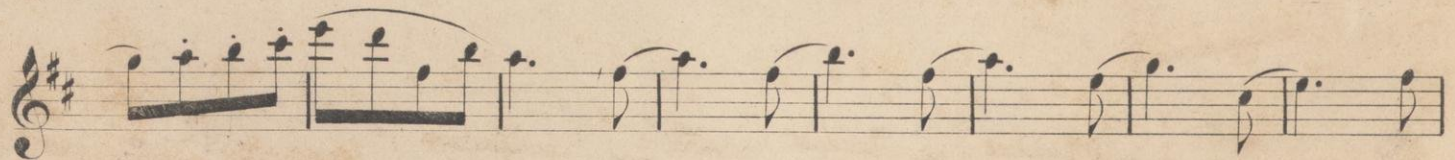
## B Minor.



• Count two times in a bar, one for every Crotchet.

Allegro.

## MERRY WIVES OF WINDSOR.





# CATAWBA POLKA.

23

Count 2 times in a bar, one for each Crotchet.

Allegro.

No 43

The musical score for 'Catawba Polka' is written in a single melodic line on a five-line staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score consists of 12 staves of music. The first staff is labeled 'No 43'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are repeat signs and trill ornaments throughout the piece. The notation is in a single melodic line on a five-line staff.



E. Thumb on Z. vary the articulation.

N<sup>o</sup> 44

Common Chord.

N<sup>o</sup> 45

Dominant 7th.

N<sup>o</sup> 46

N<sup>o</sup> 47

C Minor.

N<sup>o</sup> 48

# SCHWEIZER LIED.

Andantino.

N<sup>o</sup> 49

rall. a tempo. D.C.



## \* BEAUTIFUL ISLE OF THE SEA.

Andante.

№50

## DOLLY'S GALLOP.

Allegro.

№51

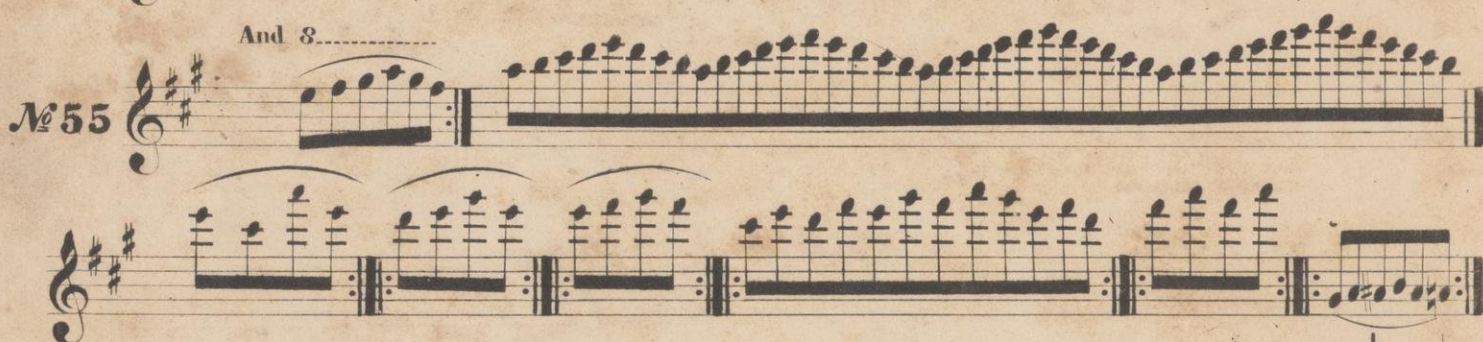
\* By permission of W. A. Pond &amp; Co.

D.C.



Key of A.

Thumb on X.



## THE HEART BOW'D DOWN.

Larghetto cantabile.





AIR FROM "ROMEO AND JULIET."

27

Moderato.

№ 58

Moderato.

SOLDIERS' CHORUS "FAUST"

№ 59



Ab. Thumb on Z. vary the articulation.

№ 60

Common Chord.

№ 61

Dominant 7th

№ 62

№ 63

F Minor.

№ 64

JOHN ANDERSON MY JO JOHN.

Andante.

№ 65



Andante.

№ 66

*a tempo.* *rall.* *ad lib. rall.*

THUMB ON X IN THE INTRODUCTION.

from "IL TROVATORE."

Andante.

№ 67

*ff.* *rall sempre al fine.* *rall col canto.*

FROM "LA SONNAMBULA"

An octave higher. *ad lib.*

№ 68



Vary the articulation.

*E♭*.

Thumb on X.



This piece is introduced to  
bring the low B♭ key into  
requisition.

KATHLEEN MAVOURNEEN.









*Dominant 7th.*

**N<sup>o</sup> 79**  **N<sup>o</sup> 80** 

*B<sup>b</sup> Minor.*

**N<sup>o</sup> 81** 



AIR FROM "CINDERELLA"


*Moderato.*

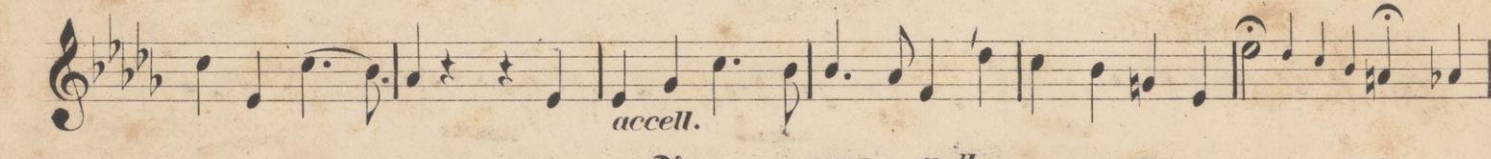

**N<sup>o</sup> 82** 

 *mf*  *mf*

WE MAY BE HAPPY YET.

*Larghetto cantabile.*

**N<sup>o</sup> 83** 

 *accel.*  *cres. rall.*

WHEN THE SWALLOWS HOMEWARD FLY.

**N<sup>o</sup> 84**  *p*

 *cres. rall.* *p a tempo.* 



B $\flat$ . Thumb on X.

Common Chord.

Dominant 7th.



Thumb on X - make A# with fore finger of right hand.



G# Minor.



LAURA MAY.\*

Andante.



FROM OVERTURE TO "DICHTER UND BAUER."

Andante.



\* By permission of S. Brainard &amp; Sons.





## AIR FROM "PRECIOSO"

Moderato.



Thumb on X.



Common Chord.

Dominant 7th.

No. 95



Thumb on X.

E<sup>b</sup> Minor.



## LIKE A DREAM.

From "Martha."

Allegretto.

№98

## THEN YOU'LL REMEMBER ME.

Andante.

№99

## 'TIS THE LAST ROSE OF SUMMER.

Adagio.

№100



№ 101

Common Chord

Dominant 7th.

Thumb on X

№ 104

№ 102

D # Minor

№ 103

8.

№ 105

MELANCOLIE.

Andante.

№ 106

Andante.

№ 107 IN HAPPY MOMENTS.



**CHROMATIC TABLE** of all the Natural and Exceptional fingerings with remarks in relation to their applicability to passages.

The thumb must be placed on the **X** Key except when otherwise marked, a number of the exceptional upper fingerings are for Legato passages exclusively.

Letter **X** denotes the thumb on the lower key.

.. **Z** .. .. .. upper .. or B $\flat$  attachment.

1st Posit, 1st Pos., 1st P., 1st P., 1st P., 1st P., 2nd P., 1st P., 2d P., 3d P., 4th P.

N<sup>o</sup> 1. N<sup>o</sup> 2. N<sup>o</sup> 3. N<sup>o</sup> 4.

Remark No 1. to be used in going from D $\sharp$  to E $\sharp$  and back again in quick succession.

.. .. 2. .. .. repeating D $\sharp$  and F $\sharp$ .

.. .. 3. .. .. trilling from E $\flat$  to F $\sharp$ .

.. .. 4. .. .. Good in repeating C $\sharp$  and F $\sharp$  in rapid succession.

1st, 2d, 3d, 1st, 1, 2, 1, 2, 1, 2, 3, 4, 1, 1, 2, 1, 2, 3, 4

N<sup>o</sup> 5. N<sup>o</sup> 6. N<sup>o</sup> 7. N<sup>o</sup> 8. N<sup>o</sup> 9. N<sup>o</sup> 10. N<sup>o</sup> 11. N<sup>o</sup> 12. N<sup>o</sup> 13.

Remark No 5 Good in going from D $\sharp$  to F $\sharp$  in rapid succession.

.. .. 6 .. .. trilling E $\sharp$  to F $\sharp$  or in repeating the group E $\sharp$ , F $\sharp$ , G $\sharp$ , and back again.

.. .. 7 Easier in repeating the D $\sharp$  and G $\sharp$  rapidly.

.. .. 8 Good in trilling from F $\sharp$  to G $\sharp$  or a turn on those notes.

.. .. 9 To be used in flat keys for B $\flat$ .

.. .. 10 To be used in sharp keys for A $\sharp$  and in trilling from A $\sharp$  to B $\sharp$  also to be used in the ascending and descending Chromatic Scale.

.. .. 11 Easier in repeating A $\sharp$  and D $\sharp$  or B $\flat$  and E $\flat$ .

.. .. 12 Good in passages where the C $\sharp$  occurs between two Ds in P. passages.

.. .. 13 .. .. repeating a piano passage from D $\sharp$  to C $\sharp$ .

1st, 2, 3, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4

N<sup>o</sup> 14. N<sup>o</sup> 14 $\frac{1}{2}$ . N<sup>o</sup> 15. N<sup>o</sup> 16. N<sup>o</sup> 17. N<sup>o</sup> 17 $\frac{1}{2}$ . N<sup>o</sup> 18. N<sup>o</sup> 19. N<sup>o</sup> 20.

Remarks No. 14. Good in Trills Turns and Runs which do not go higher than D $\sharp$ .

.. .. 14 $\frac{1}{2}$  .. .. going from B $\sharp$  or B $\flat$  to D $\sharp$  in rapid succession.

.. .. 15. .. .. Trills Turns and Runs which do not go higher than D $\sharp$ .

.. .. 16. .. .. making the passages from C $\sharp$  to D $\sharp$  in quick succession.



Remark No. 17. used in repeating  $D\sharp$  to  $E\sharp$  in rapid succession.

" " 17. Good for making the  $E\sharp$  in such passages as are found in page 104 and 106.

" " 18. used in repeating  $D\sharp$  to  $F\sharp$  in rapid succession.

" " 19. " " trilling from  $E\flat$  to  $F\sharp$ .

" " 20. " " repeating  $C\sharp$  and  $F\sharp$ .

1st Pos 2 3 1 2 1 2 3 1 2 3 1 2 3 4

Nº 21 Nº 22 Nº 23 Nº 24 Nº 25 Nº 26 Nº 27 Nº 28 Nº 29 Nº 30

Remark No. 21. Easy to go from  $D\sharp$  to  $F\sharp$ .

" " 22. " in making the group  $E\sharp$  and  $F\sharp$  and  $G$  and back again, or trilling from  $E\sharp$  to  $F\sharp$ .

" " 23. Easier in repeating  $D\sharp$  and  $G\sharp$  rapidly.

" " 24. Good for trilling from  $F\sharp$  to  $G\sharp$ .

" " 25. Makes a different quality of tone, being stronger.

" " 26. Good for going from  $F\sharp$  to  $A\sharp$  in quick succession.

" " 27. Used in flat keys for  $B\flat$ .

" " 28. " " sharp keys  $A\sharp$  and in Chromatic Scales ascending and descending.

" " 29. Good for trills and turns on  $A\flat$  to  $B\flat$ .

" " 30. " " going from  $G\sharp$  to  $B\flat$  rapidly.

1st Pos 1 2 3 1 2 3 4 5

Nº 31 Nº 32 Nº 33 Nº 34 Nº 35 Nº 36 Nº 37

Remark No. 31. Different quality of tone good for change of fingering on the same note.

" " 32. Easier in trilling from  $C\sharp$  to  $C\sharp$  in PP passages.

" " 33. More correct for  $D\flat$  in FF notes, and in the Chromatic Scale.

" " 34. " "  $C\sharp$  and in PP passages.

" " 35. " "  $C\sharp$ .

" " 36. Easier for the trill from  $B\sharp$  to  $C\sharp$ .

" " 37. Different quality of tone good in the PP for a note prolonged.







1st Pos. 2 3 4 5 6 1 2 3

N° 60. N° 61. N° 62. N° 63. N° 64. N° 65. N° 66.

- Remark N° 60 Good for a fine PP note, and going from D $\sharp$  to A $\flat$  in quick succession; also when G $\sharp$  occurs between 2 A's.
- " " 61 " " the trill of F $\sharp$  to G $\sharp$  and when it occurs between two F $\sharp$ 's.
- " " 62 " " terminating a passage from G $\sharp$  to A $\flat$ .
- " " 63 " " when G $\sharp$  occurs between two G $\sharp$ s.
- " " 64 " " for trills and turns on G $\sharp$  to A $\sharp$  or the trill and turn on G $\sharp$  to A $\sharp$ .
- " " 65 " " to turn or trill on A $\sharp$  to B $\flat$ .
- " " 66 " " for " " " " A $\sharp$  to B $\sharp$ .

1st Pos. 1 2 1 2 1

N° 67. N° 68.

- Remark N° 67 Good for trills from B $\sharp$  to C $\sharp$ .
- " " 68 " " " " C $\sharp$  to C $\sharp$ .



SECOND TABLE of all the Minor and Major Trills with their different positions.

The sign *tr* denotes the finger to be used in producing the trill.

X denotes the thumb to be placed on the lower Key.

Z " " " " " upper " or B $\flat$  attachment.

When the thumb key is not marked at all it must be understood that it is closed by placing thumb on X.

C $\sharp$ to D $\sharp$ .	C $\sharp$ to D $\sharp$ .	D $\sharp$ to E $\flat$ .	D $\sharp$ to E $\sharp$ .	D $\sharp$ to E $\sharp$ .	D $\sharp$ to E $\sharp$ .
1st Pos.					
<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>
o	o				
D $\sharp$ to E $\sharp$ .	E $\flat$ to F $\sharp$ .	E $\sharp$ to F $\sharp$ .	E $\sharp$ to F $\sharp$ .	E $\sharp$ to F $\sharp$ .	E $\sharp$ to F $\sharp$ .
<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>
o	o	o	o	o	o
No 1.					

Remark No 1. Better in producing a full tone.

F $\sharp$ to G $\flat$ .	F $\sharp$ to G $\sharp$ .	F $\sharp$ to G $\sharp$ .	G $\flat$ to A $\flat$ .	G $\sharp$ to A $\flat$ .	G $\sharp$ to A $\sharp$ .
1	1	1	2	1	1
<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>	<i>tr</i>
o	o	o	o	o	o
No 2.	No 3.				

Remark No 2. Better when E $\sharp$  is in the resolution.

" " 3. " " E $\sharp$  " " "



G $\sharp$  to A $\sharp$ .      G $\sharp$  to A $\sharp$ .      A $\flat$  to B $\flat$ .      A $\sharp$  to B $\flat$ .      A $\sharp$  to B $\sharp$ .      A $\sharp$  to B $\sharp$ .  
  
 B $\flat$  to C $\flat$ .      B $\flat$  to C $\sharp$ .      B $\sharp$  to C $\sharp$ .      B $\flat$  to C $\sharp$ .      B $\sharp$  to C $\sharp$ .      B $\sharp$  to C $\sharp$ .  
  
 No 4.      No 5.      No 6.

Remark No 4. Good for a P trill (although a little too sharp.

" " 5. " " short trill.  
 " " 6. " " prolonged trill.

C $\sharp$  to D $\flat$ .      C $\sharp$  to D $\flat$ .      C $\sharp$  to D $\sharp$ .      C $\sharp$  to D $\sharp$ .      D $\flat$  to E $\flat$ .      D $\sharp$  to E $\flat$ .      D $\sharp$  to E $\sharp$ .      D $\sharp$  to E $\sharp$ .  
  
 D $\sharp$  to E $\sharp$ .      E $\flat$  to F $\flat$ .      E $\flat$  to F $\flat$ .      E $\sharp$  to F $\sharp$ .      E $\sharp$  to F $\sharp$ .      E $\sharp$  to F $\sharp$ .  
  
 No 7

Remark No 7. Better for producing a full tone.

When the Key C is used the thumb of left hand must be raised off its key, so as to allow the Key C to make the trill.



F# to Gb. F# to G. F# to G. F# to G. F# to G#.

Remark No 8. Better when F# is used in the resolution.

No 9.

See No 8.

See No 9.

Gb to Ab. G# to Ab. G# to A. G# to A. G# to A#.

Remark No 10. Good for producing a full tone.

No 10.

Ab to Bb. A# to Bb. A# to B. A# to B. Bb to Cb. Bb to C.

Remark No 11. Good for a short trill.

No 11. No 12. No 13.

" " 12. " " prolonged trill although on some flutes it is a little sharp.

" " 13. " " P. trill.

B# to C#.

Remark No 14. Harmonic trill. No 14.

No 15.

No 16.

" " 15. " "

" " 16. Good for a F. trill, Harmonic.

⊕ See note with Remark No 6.



C $\sharp$ to D $\flat$ .			C $\sharp$ to D $\sharp$ .			C $\sharp$ to D $\sharp$ .		C $\sharp$ to D $\sharp$ .	
1	2	3	1	2	3	1	2	1	2

Remark No 17. Good for a bold FF trill. No 18. A little sharp, good for a PP trill. No 19. Good for a FF trill. No 20. " " " PP " No 21. Harmonic trill for FF passages. No 22. Good for a bold trill. No 23. " " " PP " (See 22.) (See 23.)

" " " 18. A little sharp, good for a PP trill.  
 " " " 19. Good for a FF trill.  
 " " " 20. " " " PP "  
 " " " 21. Harmonic trill for FF passages.  
 " " " 22. Good for a bold trill.  
 " " " 23. " " " PP "

D $\flat$ to E $\flat$ .		D $\sharp$ to E $\flat$ .		D $\sharp$ to E $\sharp$ .		D $\sharp$ to E $\sharp$ .			D $\sharp$ to E $\sharp$ .	
1	2	1	2	1	2	3	1	2	1	2

Remark No 23 $\frac{1}{2}$  Best trill. No 23 $\frac{1}{2}$ . No 24. No 25. No 25 $\frac{1}{2}$ . No 26. No 27.  
 " " 24. Harmonic trill for FF passages.  
 " " 25. Good for a FF trill.  
 " " 25 $\frac{1}{2}$  " " PP "  
 " " 26. " " PP "  
 " " 27. " " FF "

E $\flat$ to F $\sharp$ .		E $\sharp$ to F $\sharp$ .		E $\sharp$ to F $\sharp$ .			E $\sharp$ to F $\sharp$ .		
1	2	1	2	1	2	3	1	2	

No 28. No 29. No 30. No 31. No 32. No 33.



Remark No 28. Good for a P trill.

" " 29. " " FF "

" " 30. " " P "

" " 31. Harmonic trill FF "

" " 32. Good for a P " and when E $\flat$  is in the resolution.

" " 33. " " " FF " " " E $\sharp$  " " "

F $\sharp$  to G $\flat$ .      F $\sharp$  to G $\sharp$ .      F to      F $\sharp$  to G $\sharp$ .

1 2 3    1 2 3    1 2 3 4 5    1 2

No 34. No 35. No 36. No 37. No 38. No 39. No 40. No 41. No 42. No 43. No 44. No 45.

Remark No 34. Good for P trill.

" " 35. " " FF " when E $\sharp$  occurs in the resolution.

" " 36. " " when E $\flat$  occurs in the resolution.

" " 37. " " for P "

" " 38. " " Harmonic trill for FF passages.

" " 39. " " for trill when E $\sharp$  is in the resolution.

" " 40. " " when E $\sharp$  is in the resolution.

" " 41. " " when the F $\sharp$  occurs between two G s in quick succession.

" " 42. Easier when it is trilled with forefinger of right hand.

" " 43. Good when E $\sharp$  is in the resolution.

" " 44. Harmonic trill good for FF passage.

" " 45. " " " " " "

G $\flat$  to A $\flat$ .      G $\sharp$  to A $\flat$ .      G $\sharp$  to A $\sharp$ .      G $\sharp$  to A $\sharp$ .      G $\sharp$  to A $\sharp$ .

1 2    1 2    1    1    1

No 46. No 47. No 48.

Remark No 46. Good when E $\sharp$  is in the resolution.

" 47. Harmonic trill.

" 48. Much easier although on some flutes a little sharp.

A $\flat$  to B $\flat$ .      A $\sharp$  to B $\flat$ .      A $\sharp$  to B $\sharp$ .      A $\sharp$  to B $\sharp$ .      B $\flat$  to C $\flat$ .      B $\sharp$  to C $\sharp$ .      B $\sharp$  to C $\sharp$ .

1 2    1    1    1    1    1    1



Particular fingerings for groups of notes which have to be repeated and slurred only in quick succession.

√ Indicates fingering not in the preceding tables.

The number refers to the positions in the table of exceptional fingering.

The image displays four staves of musical notation, each with fingerings and positions indicated below the notes. The notation includes various musical symbols such as treble clefs, key signatures (sharps and flats), and slurs. The fingerings are indicated by numbers (1, 2, 3, 4) and positions (2nd Position, 3rd Pos.). The positions are indicated by the text "2nd Position." and "3rd Pos." below the notes. The fingerings are indicated by numbers (1, 2, 3, 4) and positions (2nd Position, 3rd Pos.) below the notes. The positions are indicated by the text "2nd Position." and "3rd Pos." below the notes. The fingerings are indicated by numbers (1, 2, 3, 4) and positions (2nd Position, 3rd Pos.) below the notes.

Staff 1: 2nd Position, 3rd Pos., 3, 3, 1, 3

Staff 2: 4, 2, 2, 2, 3, 2

Staff 3: 2, 2, 3, 3, 3

Staff 4: 1, 3, 1, 2, 3, 3, 2, 3, 2

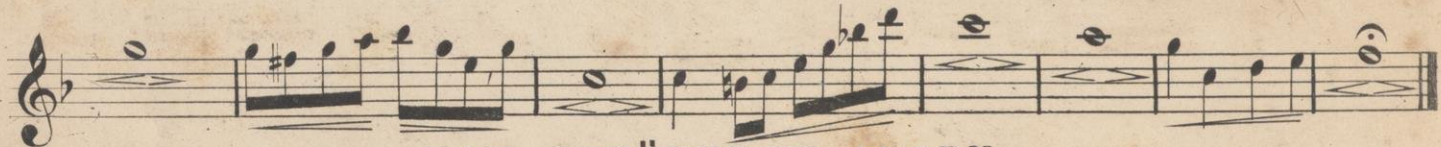
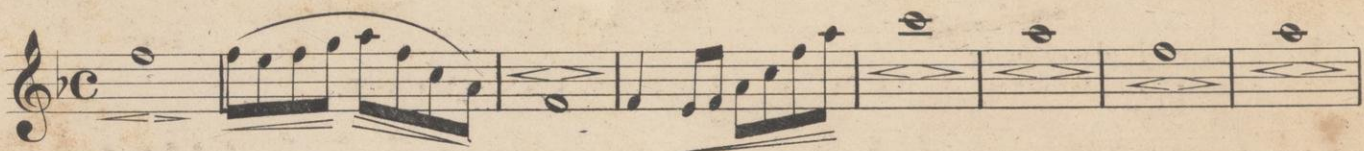


This page contains a handwritten musical score for guitar, consisting of five staves. Each staff features a treble clef and a key signature of one sharp (F#). The notation includes standard musical symbols such as notes, rests, and bar lines, along with guitar-specific elements like tablature (numbers 0-5 on the staff lines) and fingering (numbers 1-5 below the staff). The score is divided into measures by vertical bar lines, with repeat signs (double dots) indicating repeated sections. Dynamics are marked with *ff* (fortissimo) and *pp* (pianissimo). The first staff includes a 'Z' marking above a measure. The second staff has a 'ff' marking above a measure and a 'pp' marking below a measure. The third staff has 'ff' and 'pp' markings above measures. The fourth staff has a 'Z' marking above a measure. The fifth staff has a 'btr' (bottleneck) marking above a measure. The notation is dense, with many notes and tablature figures. The paper is aged and shows some staining.



## ON THE CRESCENDO AND DIMINUENDO.

The mark  $\text{>}$  placed above or below a note, indicates that the note must be produced with force at the commencement, and the sound to immediately decrease. Ex.  $\text{>}$  when placed on one note only as in the last example the same gradation of intensity as on two notes must be preserved. The mark  $\text{cres-}$  cendo and dimino  $\text{<}$  placed separately, or combined on one or more notes, indicate that the note or notes must be commenced at the softest tones and gradually increased to the very loudest, and then return to the original soft tone: by the same inverse gradation: but care must be taken that the pitch shall be the same throughout: The practice of the annexed exercise will be found very beneficial: There is only one note given but the pupil can play every scale in the manner indicated, thus:—



## DIE SCHÖNSTEN AUGEN.

Allegretto ma con espressione.





## FROM "L'AFRICAINNE."

Meyerbeer

Andante cantabile.

Shortened notes are those which are in pairs and separated from those which follow by a rest as thus; —

The accent is placed on the first note of the pair, the other note is cut short off.

## FROM GATTERMANN'S DUET.



## ON THE SLUR.

In connecting a group of notes by slurring, the first must be accented and all the notes which follow within the slur must be produced so that the ear shall not detect the slightest separation, but in some parts of the instrument there are difficulties in the way to prevent this; it will depend upon the skill of the performer to render smoothly the passages where a break is likely to occur, an assiduous practice of the scales as laid down in this book will obviate the above difficulty.



FROM "LUCREZIA BORGIA"

Varied by "Briccialdi."



VAR.





# ON STACCATO.

51

There are two kinds of Staccato... and ... The notes under the first are not cut off so short as the last, which must be played as though there were a rest between each note, thus;

Allegro. FROM "ZAMPA". Harold.

Written

Played.

The musical score is written for a piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro.' and the piece is identified as 'FROM "ZAMPA"' by 'Harold.' The first system shows the 'Written' and 'Played' staccato styles. The 'Written' staff has notes with stems and flags, while the 'Played' staff has notes with stems and flags, indicating a staccato effect. The subsequent systems continue the melody and accompaniment, with the 'Played' staff showing a more pronounced staccato effect than the 'Written' staff.



## STÄNDCHEN AUS "DON JUAN."

Allegro.

Mozart.

Notes over which this mark  $\text{...}$  is placed, ought always to be tongued with softness and at the same time preserve their whole duration.

## FROM "TROVATORE"

Verdi.

Moderato.



FROM "L'AFRICAINNE"

53

Andantino con moto

Meyerbeer.

Five staves of musical notation in 6/8 time. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, *fp*, and *p*. A *ritard.* marking is present at the end of the fifth staff. The key signature has one sharp (F#).

Some notes have a slur over them, terminating with a staccato-mark on the last one; such passages must be slurred throughout, but the staccato one must be immediately quitted or cut off as short as possible the moment it is reached or sounded. It is done by a quick motion of the tongue to the roof of the mouth approximating to the teeth.

Two staves of musical notation in 6/8 time. The notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#).

From "La Catharina"  
Duet by Briccialdi.

Allegretto.

Five staves of musical notation in 3/4 time. The notation includes various note values, rests, and dynamic markings. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present. A trill marking (*tr*) is visible on the fourth staff. The key signature has one sharp (F#).



## OF THE APPOGGIATURA, TURN AND NOTES OF EMBELLISHMENT.

The Appoggiatura is a small note placed before another to ornament the Melody. The time in playing it must be taken from the note it ornaments or precedes. It is some times placed above, and sometimes below the principal note. There is no particular rule for the length of this small note, it is left entirely to the taste of the performer, but as a general thing it is made shorter than the note to which it is attached and always slurred on to it.

Written. 

Played. 

Moderato. 

*dolce* 



Written 

Played 

Often two or more small notes are used to embellish the notes they follow.

Ex. 

Written 

Played 

Two or more notes are sometimes used to embellish the notes they precede as Ex.

A small note affixed to a long note in slow music often changes places with the principal\*. Sometimes there are a number of small notes follow the note they ornament, Which must be played with rapidity.\*

Nº1. 

Written 

Played 

Nº2. 

Written 

Played 

\* See Nº 1.  
\* " " 2.



The Turn is a group of three or four notes and is executed in different ways according to the Melody; going one note above, and one note below the note to which it is attached, the following is an exemplification.

Wr. 

Pl. 



Moderato.

Wr. 

Pl. 










## THE SHAKE OR TRILL.

The Shake (*tr*) placed over a note is a graceful ornament to a melody, and when properly done, embellishes the piece considerably. It is produced by playing in rapid succession the principal note, (i.e. the note under the shake,) and the note above. To acquire the faculty of trilling, the pupil must commence practicing it slowly, being sure that the strokes are uniform in time. The volubility of the fingers which must fall lightly on the keys, may be increased as he acquires a better command over them, they must not be lifted any higher from off the key than merely to open the hole. Care must be taken to shake with the finger only, the hands preserving their usual position, any motion of which will disturb the embouchure, and cause an imperfection in tone, which must be preserved pure throughout; the value of the note in point of time must be the same as though there were no trill. The general rule governing shakes, is that when the note above the principal one is a full tone, the first note in the resolution must be a semitone below it, and vice versa; but this rule has its exceptions which are usually indicated in the trill. To make a trill properly, the fingers must possess great flexibility, to acquire which I would strongly recommend the assiduous practice of the study headed Technicalities in another part of this Book. The shake must be commenced slowly, increasing in rapidity to the utmost extent, with various gradations of Crescendo and Diminuendo, and carrying the resolution gracefully over and on to the following notes. Strict attention must be paid in securing the proper note above the trill note. It is regulated principally by the signature of Flats and Sharps or the key the piece is in: for instance in the key of C, if a trill occurs on E, the note above would be F $\sharp$  a semitone, which would be the note to trill with E unless a sharp is affixed to the trill, it would then be different, below is an exemplification of it, which with study will prove a correct guide as to determine the propriety of taking a half or whole tone above the principal one.



Above are five shakes on E all of which are different. —

Nº 1 is in the key of C the next note above E is F $\sharp$  (a half tone.)

Nº 2 “ “ “ G “ “ “ E “ F $\sharp$  (a whole tone.)

Nº 3 “ “ “ F $\sharp$  “ “ “ E “ F $\sharp$  (a semitone.)

Nº 4 “ “ “ E $\flat$  “ “ “ E “ F $\sharp$  (a whole tone.)

By affixing a flat or sharp to a trill it affects the note you trill to by lowering or raising it a half tone, as in,

Nº 5 Although the piece is in the key of C, yet by reason of the accidental, the F must be made ( $\sharp$ ) sharp.


Nº 6 Although in the key of C where the next note above the trill note is E $\sharp$  a whole tone, the flat affixed to the trill lowers the E $\sharp$  to E $\flat$ . In some pieces of music, these accidentals are inserted but some composers leave it entirely to the ear of the player to find out the proper note to shake with. In a piece of music, say in the key of C the harmony is continually changing, for instance, it commences in C, modulates to F, and if a shake should happen to occur on A in that bar, the alternating note would have to be B $\flat$  instead of B $\sharp$  which would be the note according to the key the piece is in.



Shakes must always finish with a resolution of two or more notes, which are generally indicated. If it be not written with the shake, the performer must introduce one according to his taste; below are the principal ones.



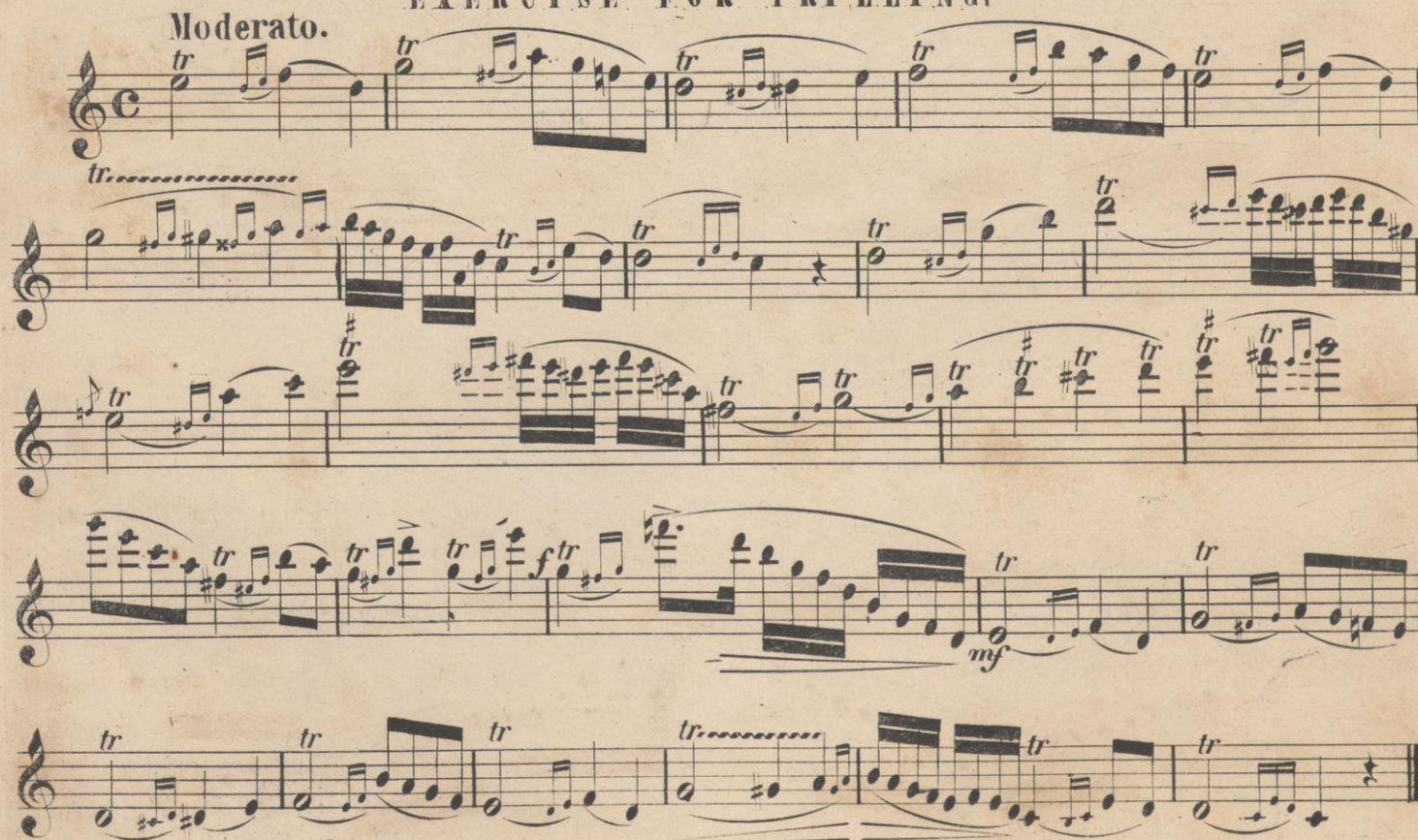
There are other resolutions containing more notes but the composer always inserts them in small notes.

The passing trill admit of it either in point  is made without any resolution as the passages would not of time or character.

Passages as follows are also made without any resolution, the short notes which follow the trill form a substitute for it.



#### EXERCISE FOR TRILLING.





## THE MORDENTE.

A Mordente is a fragment of a trill as will be better understood by the following Example.

Written.

Played.

## Allegretto.



Passages of six notes grouped together will be met with, some are accented as two Triplets, while others have a different accent altogether. As for example—



A correct conception of the accent in this group to be played as Triplets, can be formed by pronouncing the word "Unpopularity."



In this group, to be played as a Sextiole, or in Sixes, the accent is like the pronouncing of the word, "Categorically."

In  
Triplets



In  
Sixes



\* Slide the thumb on to the Z key.

P. " " " off the Z key, back to the A key.



Syncopation is where the accent is changed from the first note in a bar (which otherwise is usually the strongest accented) to the second note which is generally the weakest accented. Care must be taken that two accents be not put upon the longer note. Ex.

Written.



Played right.



The accent is taken off the 1<sup>st</sup> note and a strong one is placed upon the commencement of the 2<sup>nd</sup> but many amateurs fall into the pernicious habit of putting two accents on the long note. Ex.

Written.



Played wrong.



After the strong accent is put on the long note it must be held its full value in a more subdued tone, without the slightest show or sign of another accent on the same note.

Count 4 times in a bar.

Written.



Played.



The difficulty is that the accent does not come where the count does, and it requires careful study and practice to count in one place, and accent in another. Be careful that there be no accent on the 2<sup>nd</sup> of the coupled notes where the time is marked in the last exercise.

**Allegro.** **FROM GRAND SOLO.** **by Briccialdi, Op. 3.**



*leggi*

*rallent.*



Polacca time is a peculiar style of music written always in  $\frac{3}{4}$  time where syncopation is used.

## P O L A C C A.

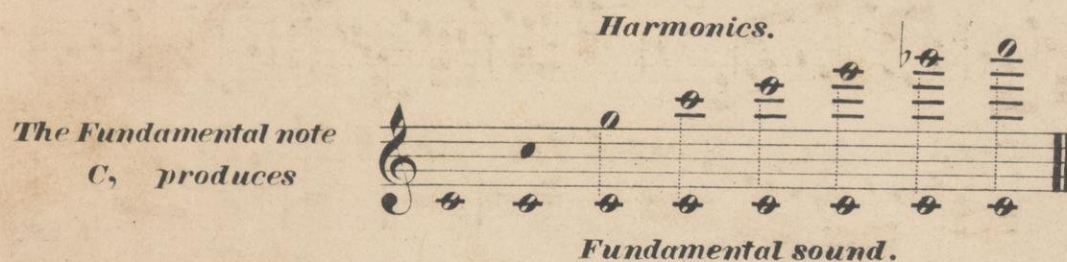
Moderato.

A musical score for a Polacca in 3/4 time, marked Moderato. The score is written on twelve staves, each beginning with a treble clef and a 3/4 time signature. The music is characterized by syncopation and a steady, moderate tempo. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *tr.* (trill). The piece concludes with a final cadence on the twelfth staff.



## ON THE HARMONIC TONES.

The modifications which can be produced on the Boehm Flute by the compression of the lips in sounding a primitive or fundamental note, present a vast field of curious combinations to those who wish to acquire an acoustic knowledge of the instrument, and apply it to producing effects; although it must be understood that the natural fingering must be used as much as possible, yet in Flute music, difficulties are now written which can be produced effectively by the application of either Harmonic or exceptional fingering, which would be extremely difficult in using the natural fingering. Harmonics are new notes or sounds produced by compressing the lips and bracing them well over the teeth but preserving the same fingering of the fundamental notes Ex.



The Fundamental note C, produces with the same fingering seven harmonic sounds or notes as above. In order to make them it is necessary to compress the lips little by little at the same time blowing with more celerity holding the flute firmly against the lip; to ascertain whether you make the right notes, if your ear does not tell you, sound the notes marked harmonics with the natural fingering then immediately change the fingering to that of the primitive note C, attending to the above hints about blowing, the sound if right will be the same although more subdued. The harmonics above G natural in the third octave are difficult to be produced and are seldom used; it may be necessary to say that the harmonics in the third octave are better for Forte passages than Piano, and when discriminately used produce a good effect.



## HARMONIC TABLE.

*Harmonics.*

8th. 12th. 15th. 17th. 19th. 21st.

The thumb of left hand must be placed on X making B $\sharp$

## DIATONIC ASCENDING OF HARMONIC TONES.

*Harmonics.*

Octaves.

Press the lips more together.

12ths.

Brace the lips more.

15ths.

Brace the lips more and blow with more celerity.

17ths.

Difficult to be produced and above G never used.

19ths.



CHROMATIC ASCENDING OF HARMONIC TONES.

Keep the thumb on X and make A# with fore finger of right hand.

Octaves

12ths

15ths

17ths

19ths

Difficult.

Difficult.

Difficult.

Difficult.

Difficult.

Application of Harmonies.

Ordinary sound.

Harmonies by Octaves.

HOME SWEET HOME.

In Harmonies by twelfths.

as it ought to sound.

Harmonic sound by 12ths.

as it ought to sound.

Harmonic tones by 12ths.

as it ought to sound.

Harmonic.



## O DOLCE CONCENTO.

12ths. 

The following are the most practical Harmonies.

Har-  
monies.  
in 12ths 

It must be understood that it is the Harmonic notes only which are in the key that is marked at the beginning of the Exercises, the fundamental notes belong to another key.

Har's in C, thumb on Z.

12ths 

In G, thumb on X.

12ths. 

Har's in D,  
thumb on X.

12ths. 

In A, Brace the lips well.

thumb on X.

12ths. 



In E, thumb on X.

12ths.

In B, thumb  
on X.

12ths.

In F, thumb on Z.

12ths.

15ths.

In B 2, thumb on Z.

**Brace the lips firm.**

12ths.

In Eb, thumb  
on Z.

### Harmonics by 15ths

## ROUSSEAU'S DREAM.


Harmonies in 17ths, this requires a firm, strong lip.

As it ou't  
to sound.


Harmo's.



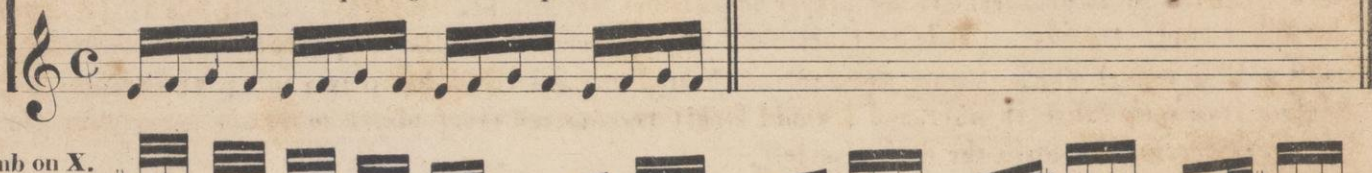
The Harmonics in 19ths are, on account of their difficulty, rendered impracticable. In the following passages when played rapidly, the Harmonics will be found much easier. Keep the lipswell braced and firm and blow a little sharp.


Written. 

Place thumb on Z; if the F be  $\sharp$ , place thumb on X.

Played in 12ths. 

More difficult requiring a firm lip.

Played in 15ths. 

Thumb on X. 

12ths fingered

Harmonics, as a general thing, must be the exception, not the rule in playing, and must be used discriminately and with judgment. When used they are almost exclusively to be in quick legato movements. In certain passages where the natural fingering is altogether impracticable, the Harmonics can be called into requisition. In one of Kuhlau's Duets, The following passage occurs where the Harmonics can be used with impunity, and with good effect. Care must be taken that the change from the Octave to the twelfths be correct. A little compression of the lip will be necessary.

**Allegro.**



In the above, the idea of the Composer, doubtless is to produce a rapid rush from the lower G to the upper one which the Pupil can easily acquire with a little practice. To produce it with the natural fingering a great amount of labor would be demanded and then the effect would not be as good. To show what Harmonic combinations there are on the Boehm Flute, the following familiar air can be played throughout with one finger alone, viz, the little finger of the right hand. A good strong lip is requisite and it will prove worthy the attention and study of the Pupil.

**MARLBROOK.**



The Harmonic fingerings are marked in the large notes beneath the regular notes of the Air, with the Intervals annexed.



Single tongueing has been compared to the manner in which the tongue is used when a person ejects a piece of straw or thread out of his mouth; care being taken to keep the end of the tongue near the junction of the back of the front teeth, and roof of the mouth; if articulation was given to the above action it would be something like pronouncing the syllable, tee, or too. Double tongueing is a double action of the tongue and is made use of in rapid staccato movements, where the single tongue would be inadequate to the task on account of the rapidity of the movement. It is effected by adding the syllable, de, to the above, tee, making "tee-de" Ex.



Some teachers make use of other syllables, the Germans, for instance, have, tee-kees. The English School use the first, the following Exercises are however good for both. Double tongueing can only be acquired by daily assiduous practice, playing slowly at first until a clear tone is produced. On the second note in pronouncing the, "de." The pupil must not be discouraged if he cannot immediately get the proper articulation, let him persevere and submit to a little drudgery and he will be amply repaid. It is very necessary for a player to have this acquirement at his command, in order to be able to render quick staccato movements, with brilliancy, and effect, but it is a thing which amateurs generally neglect from some cause or other, and I would highly recommend every player to try the experiment and with perseverance, he will attain the desired object.

Be sure and preserve an equal time throughout, i.e. do not make one note longer than the other.









Let the strokes of the tongue move simultaneously with the fingers.

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In the passages like the following the double tonguing does not commence until the 2<sup>d</sup> note.







### ON TRIPLE TONGUEING.

To staccato triplets rapidly presents some difficulty but with careful practice, and study, it can be easily acquired after a good double tongue has been gained. There are two ways of triple tongueing, 1<sup>st</sup> by commencing the triplet always with the same monosyllable.— Ex.





2nd By alternating the monosyllable on each triplet. Ex

A musical staff in treble clef showing a triplet of eighth notes. The notes are labeled 'tee', 'tle', and 'tee' below them. This is followed by another triplet of eighth notes labeled 'tle', 'tee', and 'tle'. The exercise concludes with a final triplet of eighth notes labeled 'tee', 'tle', and 'tee'.

The latter way when acquired is a great deal more satisfactory than the first, but care must be taken that the first note in each triplet shall receive the necessary triplet accent. By observation it will at once be seen that it is merely a repetition of the double tongueing, "tee tle" but by preserving the triplet accent it answers an excellent purpose. By study it can be easily acquired, when much more rapid triplet movements can be staccatoed than by the other articulation.

A musical staff in treble clef with a 12/8 time signature. It contains a continuous sequence of triplets of eighth notes. The notes are labeled 'tee tle tee tle tee tle tee tle' below the staff.

A musical staff in treble clef with a 12/8 time signature. It contains a continuous sequence of triplets of eighth notes. The notes are labeled 'tee tle tee tle tee tle tee tle' below the staff.

A musical staff in treble clef with a 12/8 time signature. It contains a continuous sequence of triplets of eighth notes. The notes are labeled 'tee tle tee tle tee tle tee tle' below the staff.

YANKEE DOODLE.

A musical staff in treble clef with a 2/4 time signature. It begins with a single eighth note, followed by a series of eighth notes grouped in pairs. The notes are labeled 'tee tle tee tle tee tle tee tle' below the staff.

A musical staff in treble clef with a 2/4 time signature. It continues the sequence of eighth notes grouped in pairs. The notes are labeled 'tee tle tee tle tee tle tee tle' below the staff.

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74 Only a few favorable examples in double & triple tonguing, will be attached to this article as they will find a number of admirable pieces for the above articulations, in the "Daily Studies," in another part of this book.

ACTEON. VAR:

Andante.

Tulon, Op. 74.



L'AMBASSATRICE, Fantaisie.

Tulon, Op. 75.

Allegretto.



LE BONHEUR DE SE REVOIR. VAR:

Tulon, Op. 60.

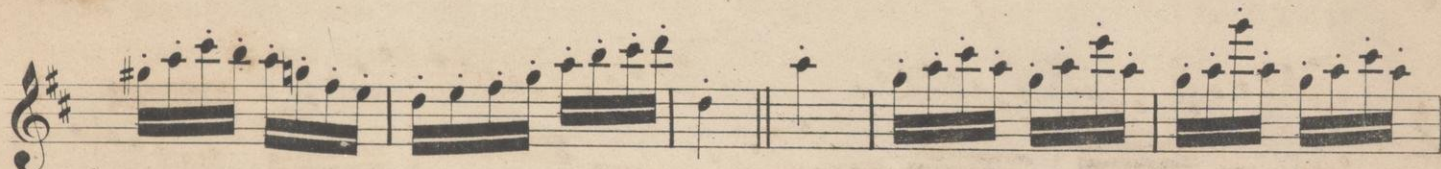
Allegro.







P A S S E U L .

As Danced by  
Taglioni.



## ON TECHNICALITIES.

In order to become a good executionist on almost any instrument, it is necessary that the fingers should be nimble and under the entire control of the player, that is, each finger to be moved at his will and as the music dictates.

In examining the construction and manipulations of the hand, there will be found certain fingers naturally weaker, stiffer, and less flexible than others, some will obey the directing mind, with ease and quickness, others will be tardy, stiff, and uncontrollable. A composer in writing a piece of music does not take into consideration the above facts regarding the inequalities in the action of the fingers, nor does he circumscribe his genius with the thought of any difficulties in the execution of his music, but conveys his ideas on paper, according to the workings of his brain, so as to portray a diversity of feelings, passions, and produce certain musical effects. Now while nature has not at once accommodated man with all the varied appliances which our peculiar organizations and habits demand, she has given us contrivance and power to overcome certain fixed laws and render them finally subservient to our ends. To play the Piano well, it is absolutely necessary to have an equal command over all the fingers in order to carry them evenly through all the gradations of Crescendo, and Diminuendo movements, rapid and slow passages, and through all the ramifications of accentuation Trills Cadences &c. The flute requires almost as much, and the Compiler has thought proper to insert a number of Technicalities which are intended as a speciality to bring into action those fingers which are naturally weak, awkward, and uncontrollable, to develop their latent activity, and render them nimble, so that a more equal flexibility may be secured. They will also contain all the hardest cross fingering in the third octaves: I have known Amateurs who had played, and practiced for years, and yet in executing a run or a passage in the upper octave, some break or discrepancy would be apparent; the reason is simple, those fingers which are stubborn have not been attended to as a particular speciality, and consequently fail to come up to the standard of the more active and obedient ones.

By studying and practicing these Technicalities, one hour a day, for one week, the pupil will do more towards loosening, and rendering nimble the weak fingers, than general practice will do for them in three months; some of the passages may be thought useless as apparently not belonging to the requirements of Flute playing, but they have been compiled with care, and judgment and each has its particular object to work out. The compiler has applied them in his system of teaching and has been gratified with the most beneficial results; a most diligent, daily practice, of them, is therefore strongly recommended, and the pupil will see the force of the above remarks. In conclusion it must be distinctly understood that a number of the positions found in these Technicalities, belong neither to the natural, nor exceptional fingering, but they are positions to be used in the exercises which will equalize the strength, activity, and command of all the fingers.



# TECHNICALITIES

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In playing these exercises, each group must be played very slowly, and the fingers raised as high as possible in order to loosen them. In increasing the time, the fingers must be raised only enough to make the notes, which must be slurred and the first of every group accented.

The numbers above the groups refer to the remarks below.



Remark N° 1: Place the little finger of right hand on D# key in making E#.



N° 2: Place the little finger of right hand on D# key in making E#.

N° 2 1/2: Keep " " " left " G# " " A#.



N° 3: In this exercise the little finger must be placed on the G# key on making every A# although it makes no difference in the intonation.

N° 4: Keep the little finger on G# key all the time.

N° 4 1/2: Place little finger on D# key on every E, then make every E with the little finger raised off its key.



N° 5: Lift little finger off G# key in making B#.

N° 6: In the four following exercises keep the third finger of right hand on its key all the time, then keep the little finger of left hand on G# key except in making the F# in repeating the passage.



N° 7: Take the little finger of right hand off the D# key simultaneously with lifting the middle finger to make the F#.

N° 8: Be sure and put little finger on D# key in making F#.



N° 9: Place thumb on Z and keep 3rd finger of left hand on its key in B#.

N° 10: Keep little finger on G# key all the time. thumb on X.

N° 11: In making the B put the little finger on G# key although it makes no difference in the sound.





Nº 12: Retain third finger of right hand on **F#** key.

Nº 13: " " " " **F#** key except on G.



Nº 13½: Be sure and make every **F**, with the **D#** Key open.

Nº 14: Repeat the last three Exercises without using the **D#** key at all.



Nº 14A: See Remarks, 13½ & 14.



Nº 14½: Make **A#** with fore finger of right hand.

Nº 15: Lift the little finger off the **G#** in making **C**.

Nº 16: Thumb on **Z** and retain 3d finger of left hand all the time on its key.





No 17: Keep the fore finger of right hand on its key while making C#.

No 18: " " " " " " " " " " C#.



No 19: The A# or Bb must be made throughout the practicing of this Exercise with the thumb key, so as to give it an active lateral movement, a thing very necessary on the Boehm Flute.

No 20: Retain little finger on G# key in making B.

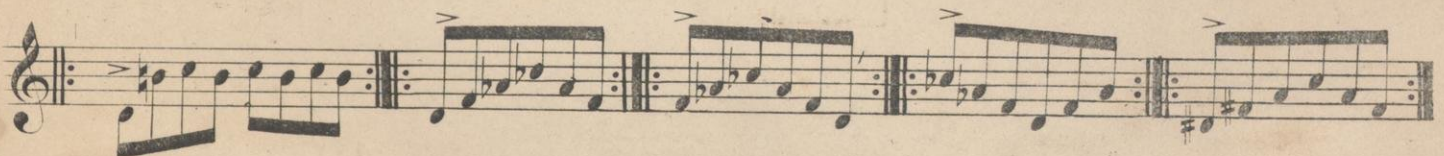
No 21: " " " " " " " " " " C.



No 22: Retain little finger on G# or A b in making Db.



No 22 1/2: Thumb on Z.



No 23: Thumb on Z.





Nº 24: Alternate in making F# with the 3rd and middle finger of right hand.



Nº 25: Place little finger of left hand on its key in making A#.



Nº 26: Place thumb on Z at the beginning and make A# with the thumb, in ascending and descending.



## ON RESPIRATION.

The manner of respiring or taking breath in playing a wind instrument has a great influence over the quality and modification of tone, and requires particular care and study on the part of the pupil. In inhaling or filling the chest with air, and exhaling or exhausting the chest of air, the lungs perform the office of a pair of bellows; Inhaling ought to be done without disarranging the under lip which is placed against the Embouchure of the Flute, and the mouth opened as little as possible, care must be taken not to reject it too precipitately, which will lead to imperfect execution; when the lungs are filled, the art of retaining it as much as possible and at the same time producing the necessary tones, can be acquired by constant attention and study, a great deal depends upon having your Embouchure properly developed, that is to say a strong and flexible lip, for acquiring which the daily Scale practice, found in another part of this book will be found very beneficial.

Every piece of music is divided into Phrases, Sections, and Periods, at the end of each, a suitable place will be found for breathing, as in reading a piece of blank verse, or poetry, the Phrases or Sentences are divided by the Comma, Semicolon, Colon, &c, so in Melody will be found divisions in the different sentiments where inhaling can with impunity be done. In reading, every sentence contains certain ideas, or sentiments, in music every Phrase, or Section has the same, it is in discovering the termination of these Phrases &c, and then taking breath, which constitutes the proper method of breathing. In some music this division can easily be perceived. as Example. —



The above is divided in Phrases of two Bars each, with the marks for breathing; in no other place can the act be done without breaking up the sense of the music, and destroying all effect.

Here is another Example where the point for taking breath is palpable.

WE WONT GO HOME TILL MORNING.



Let any one repeat the words which generally go with the latter Example, with and without the music, and he will find that the place to take breath, i.e. a momentary pause occurs correspondingly in the words and music.

*Andante Grazioso.*



In the above Example it is allowable to take breath at the mark (·) but it must be done quickly, which is called half respiration, at (·) the sense of the music grants a longer pause for that purpose, where a full respiration can be taken, and corresponds with a Semicolon in reading.



In the above Example the wrong and the right places are indicated, let the pupil play them alternately over, and he will get some idea of applying his experience to other pieces where the place for taking breath is more obscure. There are no fixed rules for dividing a piece of music into Phrases, Sections &c. but if the pupil possess a natural ear for music by studiously observing



the construction of melodies he will soon be able to discriminate as to his breathing.

The pupil will find the following general rules (taken from Clinton's School) for respiration, sufficient for every purpose.

The chest should be filled at the commencement of a piece; but not too full, or the exhaling, in the manner requisite for Flute playing would be very distressing, and probably compel him to cease altogether, in order to relieve the chest.

Should the movement of the piece be very slow he may inspire again at the Phrase, but not before; the next place for respiration is the Section, then the following Phrase; and next to that of the Period. Should the movement be moderately quick, he must not inspire until the end of the Section, then the Period; If the movement be very quick, the whole Period should be played with one respiration; but should he feel that the breath will not last so long, it would be always better to inspire at the Section; because, if the chest be too much exhausted, it occupies more time than usual to inflate it, by which the time would be broken for what immediately follows; or probably he would be compelled to inspire just before the end of the Period, and so destroy the rhythm. He must never entirely exhaust the chest, unless some rest is near, which gives him ample time to breathe again; in which case, the chest may be exhausted with impunity provided always that the tone be not injured. He should accustom himself rather to retain the breath, than to wantonly part with it, as is frequently done through carelessness.

He should if possible, inspire before a pause, or long-winded passages, in whatever situation they may be. He may possibly be sometimes obliged to deprive some notes of a part of their value, for the purpose of inspiration; and there are also a few instances where he may be compelled to omit others; which, by the way, ought to be avoided, if possible, as there are so many opportunities of shortening notes, that he should never omit any, but in a case of great emergency; then he should omit some unaccented note, and that too in a situation least likely to break the rhythm.



## REMARKS ON PRACTICING.

In commencing the practice of the following exercises it is urgently recommended that the pupil should begin them slowly and with a full even tone. The natural fingering should at first be used throughout. The exceptionals will be pointed out to show their applicability to certain passages, and how they simplify difficulties, but they must be used with discretion, that is to say, a good command of the natural fingering in all the exercises should first be acquired, the exceptional fingering to be used where the natural fingering would be very difficult and ineffective; hence it is advisable that the pupil while gaining a solid, natural fingering should make himself perfectly conversant with the exceptionals. The Scale practice may be found lengthy and tedious as it is written down in this book, but if the pupil be ambitious let him persevere in it and he will be amply compensated for his trouble. It may here be stated that there is no "Royal Road" to eminence in Flute playing, or any other method of mastering the difficulties he will unquestionably meet with, than that of perseverance and well directed practice. The pupil should not be discouraged because he cannot readily play a difficult study. Let him persevere and I assure him that although he may not himself perceive any improvement, he will most certainly be imperceptibly advancing by every day practice towards the conquest of all the difficulties of the study in question, at the same time that he will in like manner be acquiring such facilities of execution as will surprise him when he comes to put his progress to the test. Let him in order to prove the truth of these remarks refrain for a week or a fortnight from playing some favorite piece which he felt he did not play accurately or effectively. Let him employ the week or fortnight in the diligent and continued practice of the studies and exercises he will find in the following pages, especially in the key in which his favorite and temporarily discarded piece is written, let him afterwards return to this favorite piece and he will probably find that he can play it effectively, and with perfect accuracy, and facility; at any rate he will play it incomparably better than he played it a week, or a fortnight before, and I venture to assert that he will have experienced the most ample and decided proof of the truth of the remarks and recommendations I have ventured to make.

In conclusion, I will add, that the pupil should not be in too great a hurry to advance; little by little, acquired surely every day, will sum up a considerable net amount, in a short time; neither, should he try to excel in execution alone, regardless of tone, a fault which a great many Amateurs fall in; remember it is not rapidity of execution which touches the heart, it is tone, and tone only; so that the first thing to be attended to is to cultivate a round, full, and sweet, mellow tone throughout the whole scope of the instrument.

Care must be taken that the upper notes be of a musical quality, not harsh, nor shrill. Execution must naturally come in time, but a pure tone, or a tone which will reach the feelings of the listeners, must be cultivated, and have the daily attention and vigilance of the pupil.



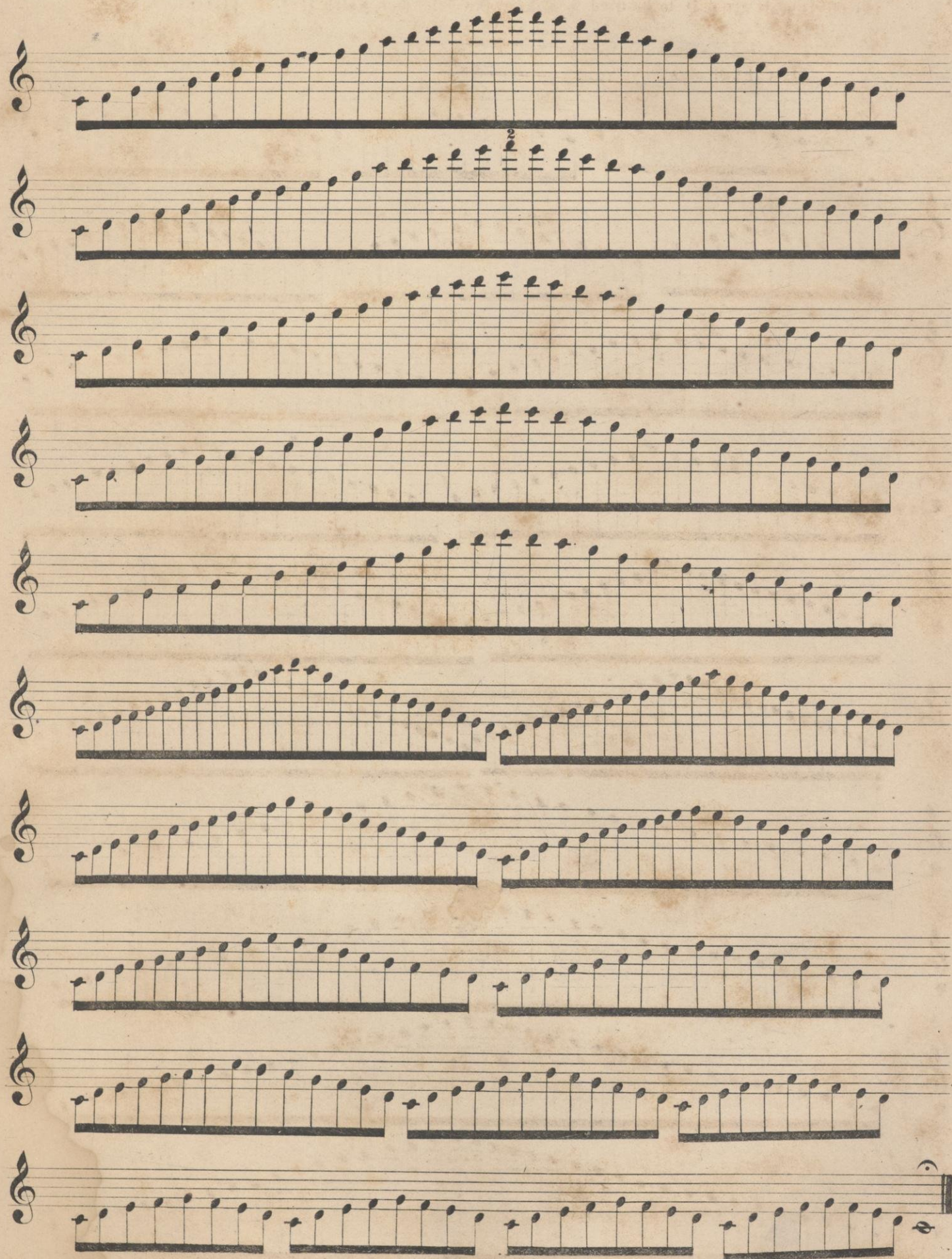
## DAILY STUDIES.

The exceptionals are only to be used in making the notes over which they are placed.

Place thumb on X.

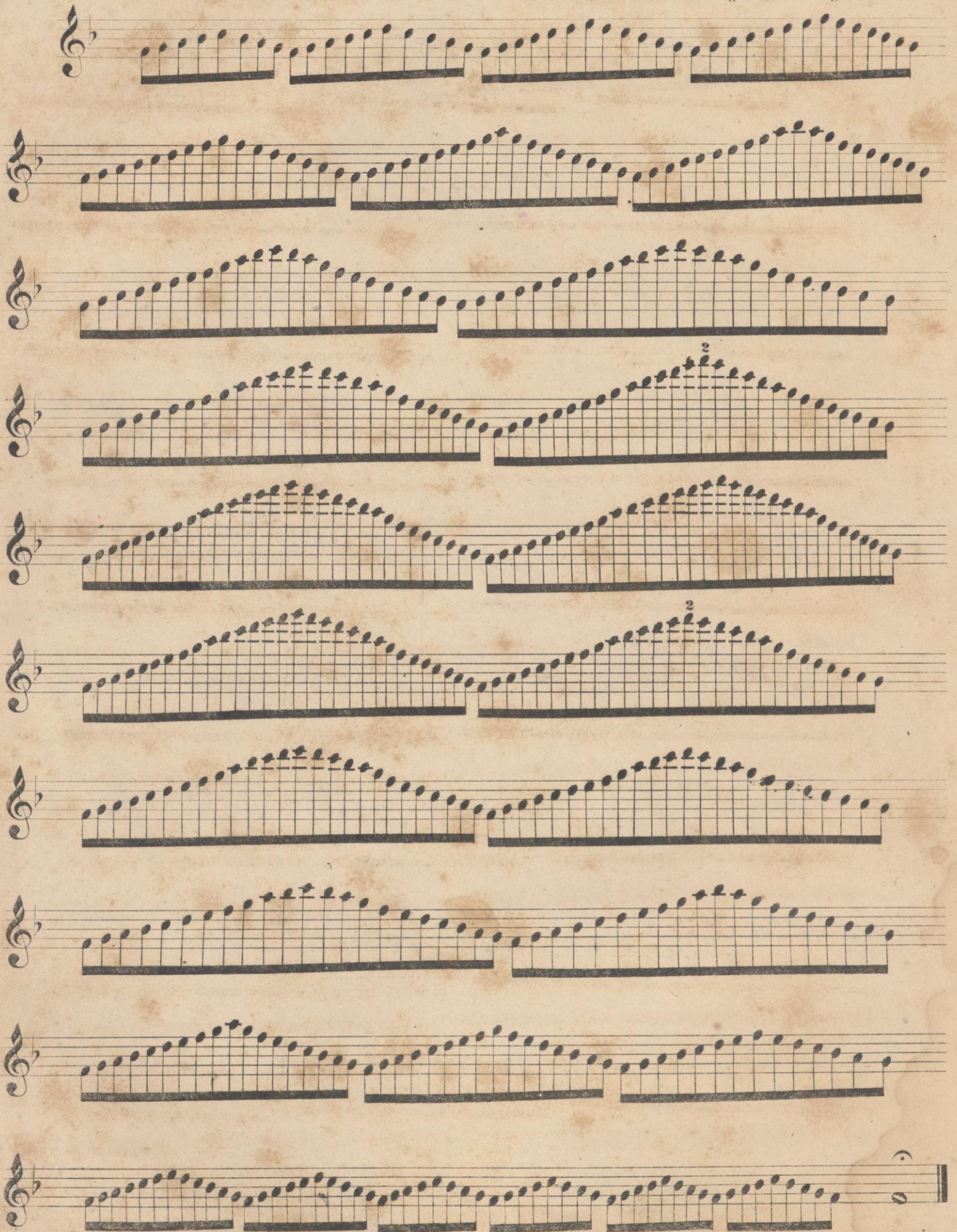
The page contains ten staves of musical notation, each beginning with a treble clef. The notation consists of a series of notes, primarily eighth and sixteenth notes, arranged in a stepwise fashion. The first staff is marked with a large slur and the instruction "Place thumb on X." above it. The subsequent staves show various patterns of notes, including ascending and descending scales, and some notes with accidentals (sharps and flats). The notation is designed for technical practice, likely for a string instrument like the violin or viola, given the instruction about thumb placement.







Place thumb on Z, at one time and on X at another, making B $\flat$  with fore-finger of the right hand.





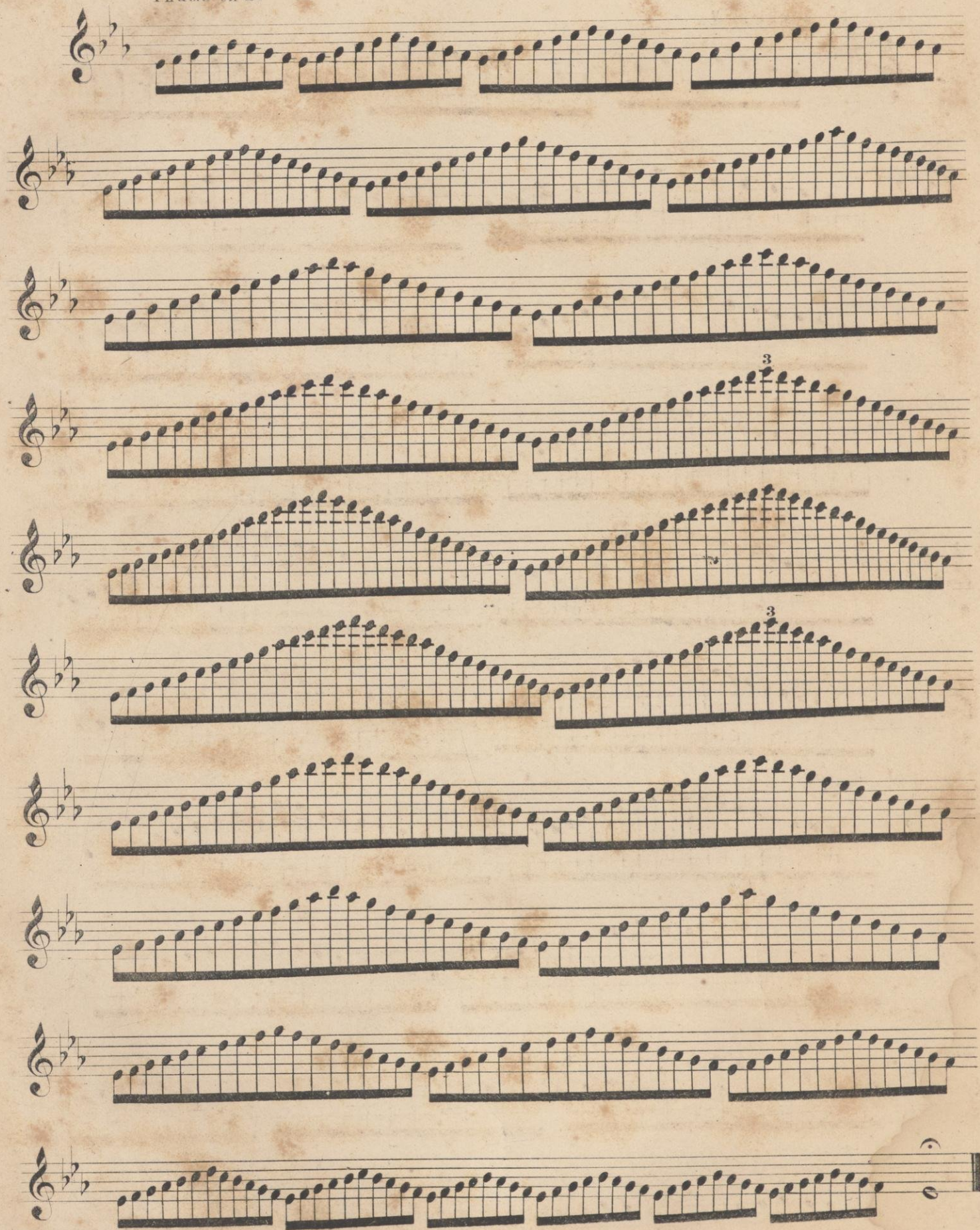
Thumb on Z.

The page contains ten staves of musical notation, each beginning with a treble clef and a key signature of one flat (B-flat). The exercises are as follows:

- Staff 1:** A continuous eighth-note scale exercise, divided into three measures by bar lines.
- Staff 2:** A continuous eighth-note scale exercise, divided into two measures by a bar line.
- Staff 3:** A continuous eighth-note scale exercise, divided into two measures by a bar line. A triplet of eighth notes is marked with a '3' above it in the second measure.
- Staff 4:** A continuous eighth-note scale exercise, divided into two measures by a bar line. The notes are grouped by slurs.
- Staff 5:** A continuous eighth-note scale exercise, divided into two measures by a bar line. The notes are grouped by slurs.
- Staff 6:** A continuous eighth-note scale exercise, divided into two measures by a bar line. The notes are grouped by slurs.
- Staff 7:** A continuous eighth-note scale exercise, divided into two measures by a bar line. A triplet of eighth notes is marked with a '3' above it in the second measure.
- Staff 8:** A continuous eighth-note scale exercise, divided into two measures by a bar line.
- Staff 9:** A continuous eighth-note scale exercise, divided into three measures by bar lines.
- Staff 10:** A continuous eighth-note scale exercise, divided into four measures by bar lines. The final measure concludes with a whole note.



Thumb on Z.





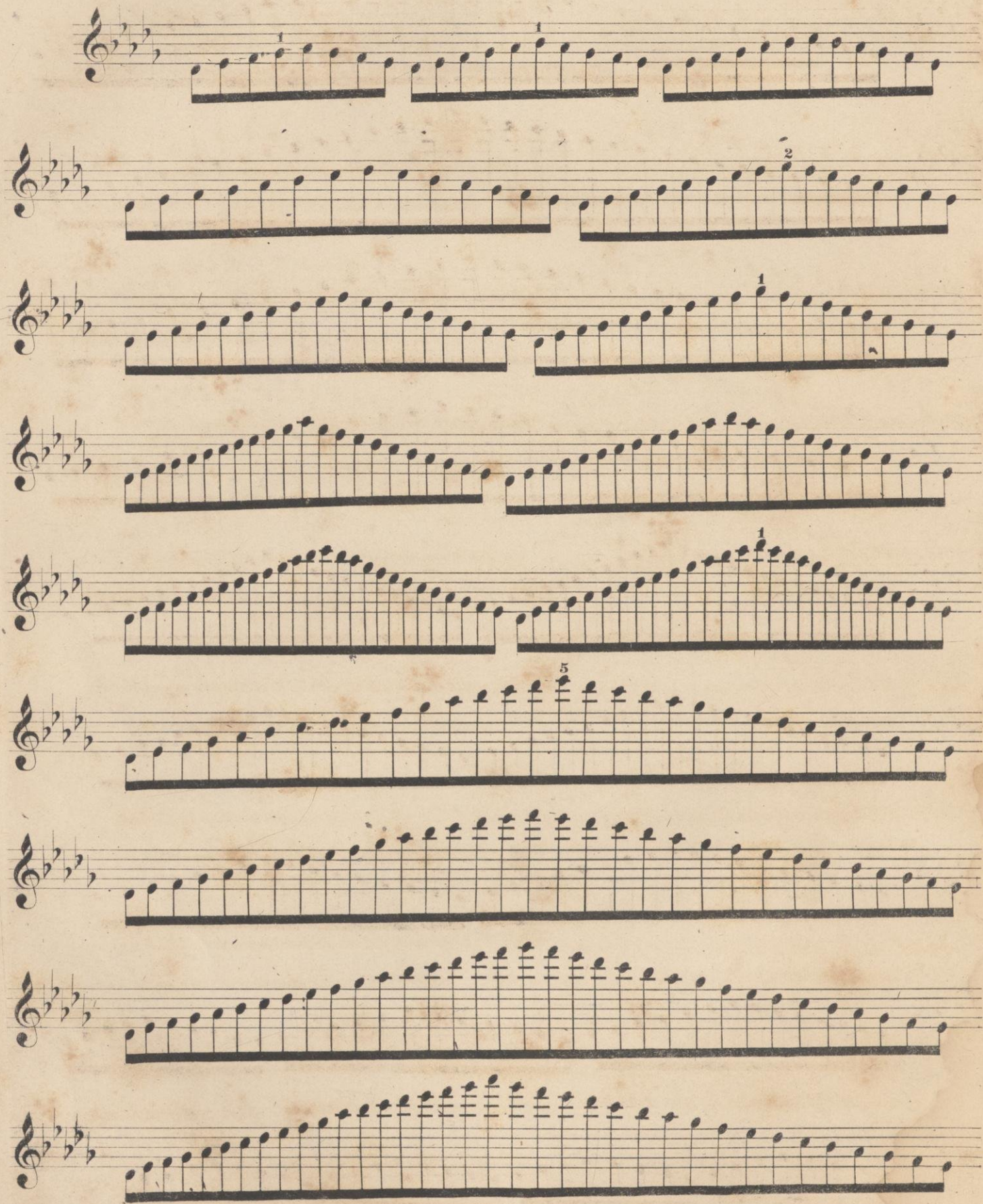
Thumb on Z.

The musical exercise consists of ten staves of eighth-note runs in a key with three flats. The notation is as follows:

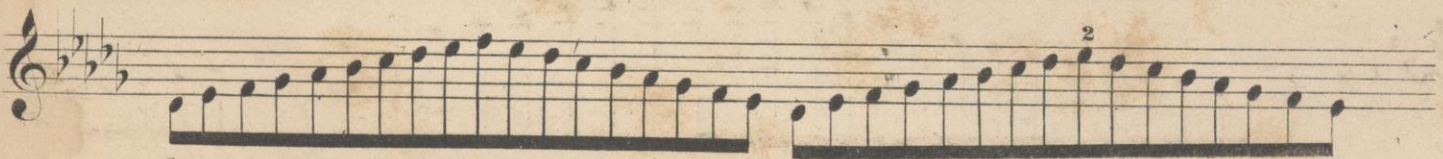
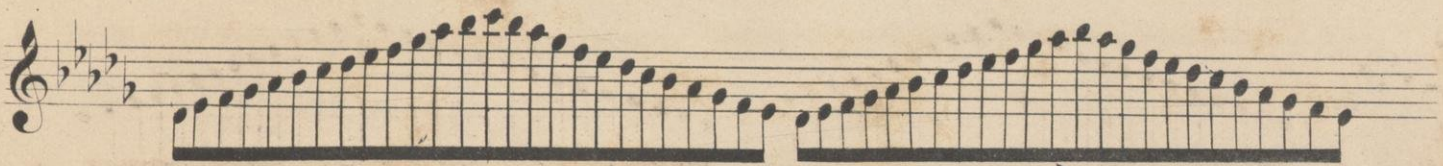
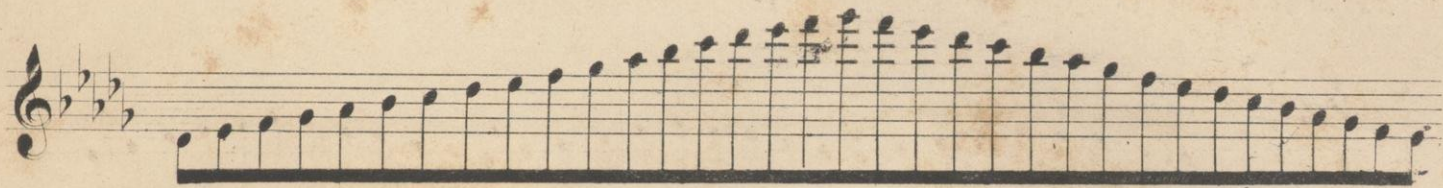
- Staff 1: Simple ascending and descending eighth-note runs.
- Staff 2: Ascending run with a '1' (first finger) at the end, followed by a descending run.
- Staff 3: Simple ascending and descending eighth-note runs.
- Staff 4: Ascending run with a '5' (fifth finger) at the end, followed by a descending run.
- Staff 5: Simple ascending and descending eighth-note runs.
- Staff 6: Ascending run with a '6' (sixth finger) at the end, followed by a descending run.
- Staff 7: Simple ascending and descending eighth-note runs.
- Staff 8: Ascending run with a '5' (fifth finger) at the end, followed by a descending run.
- Staff 9: Simple ascending and descending eighth-note runs.
- Staff 10: Simple ascending and descending eighth-note runs, ending with a double bar line and a final note marked with a '2' (second finger).



Thumb on Z, but on the beginning of 3rd Octave place it on X as the C is not perfect with thumb on Z.









Thumb on X. Make every B $\flat$  with forefinger of right hand.

The image displays ten staves of musical notation, each beginning with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation consists of continuous eighth-note runs. The first staff includes a finger number '2' above a note. The fourth staff includes a finger number '5' above a note. The sixth staff includes a finger number '5' above a note. The eighth staff includes a finger number '2' above a note. The final staff concludes with a whole note and a repeat sign. The paper shows signs of age, including yellowing and some staining.

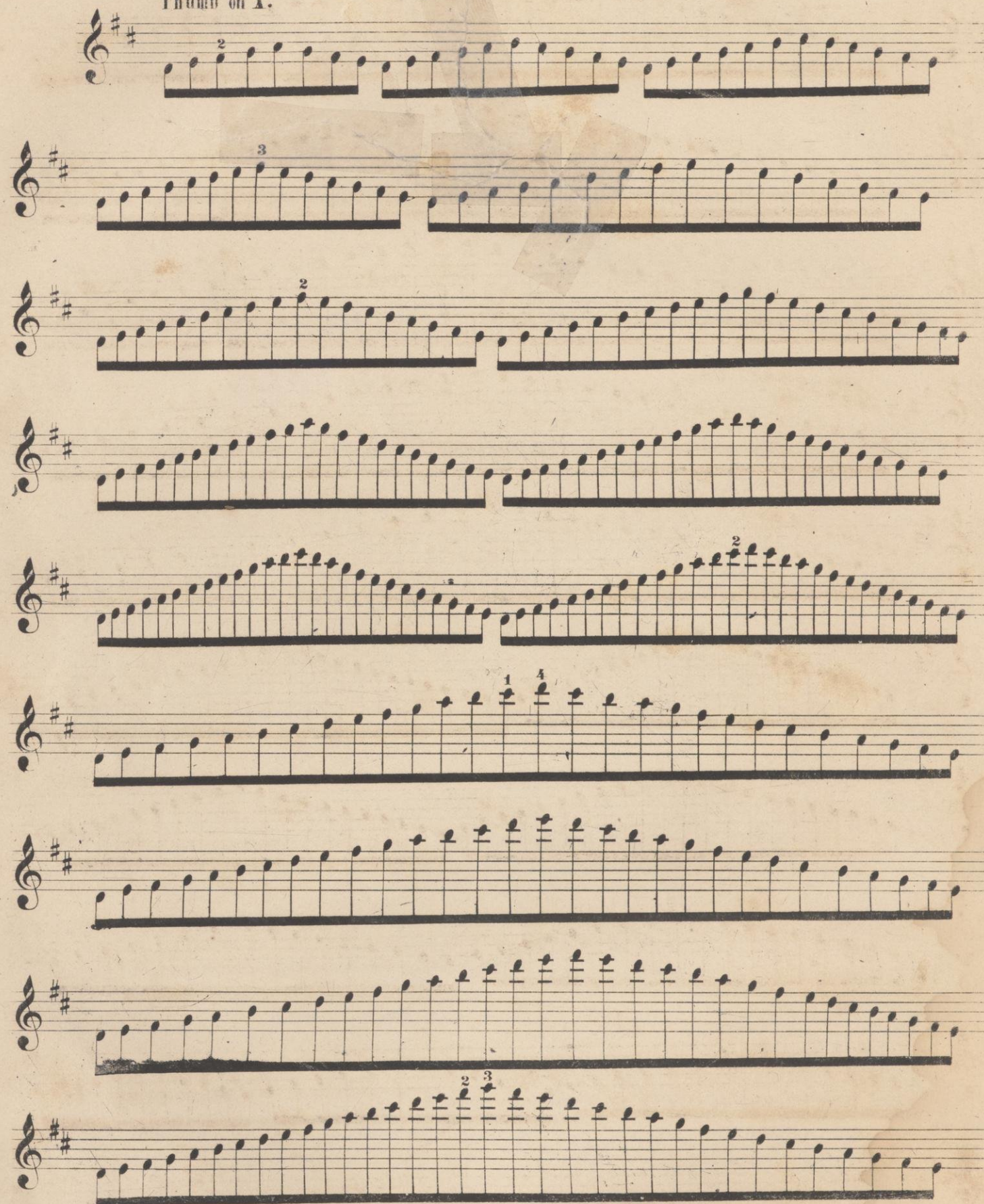


Thumb on X on all sharp keys.





Thumb on X.



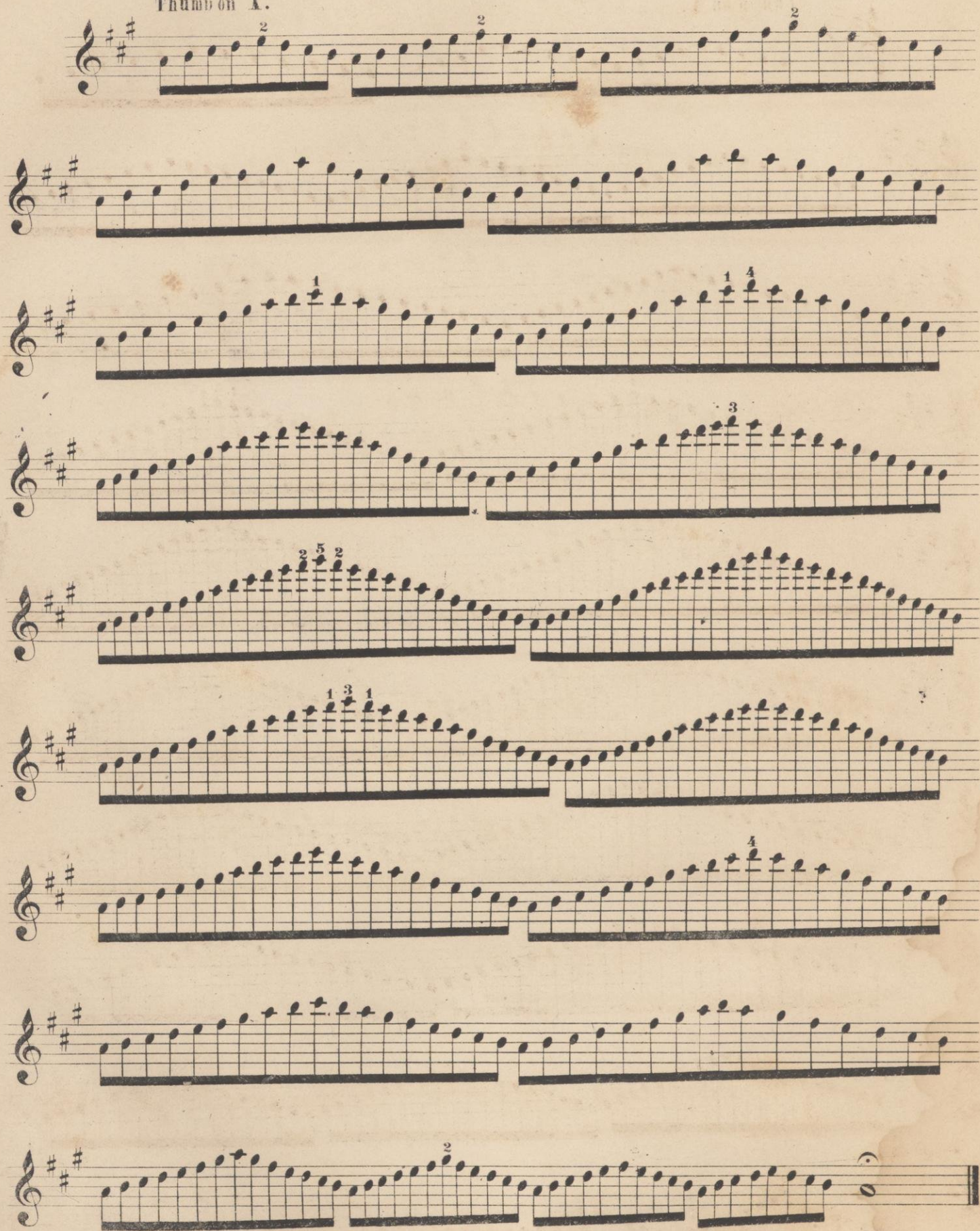


This page contains ten staves of musical notation, all using treble clefs and a key signature of two sharps (F# and C#). The notation is as follows:

- Staff 1:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 2:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 3:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 4:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 5:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 6:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 7:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 8:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 9:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.
- Staff 10:** A single melodic line starting on G4, ascending stepwise to G5, and then descending back to G4.

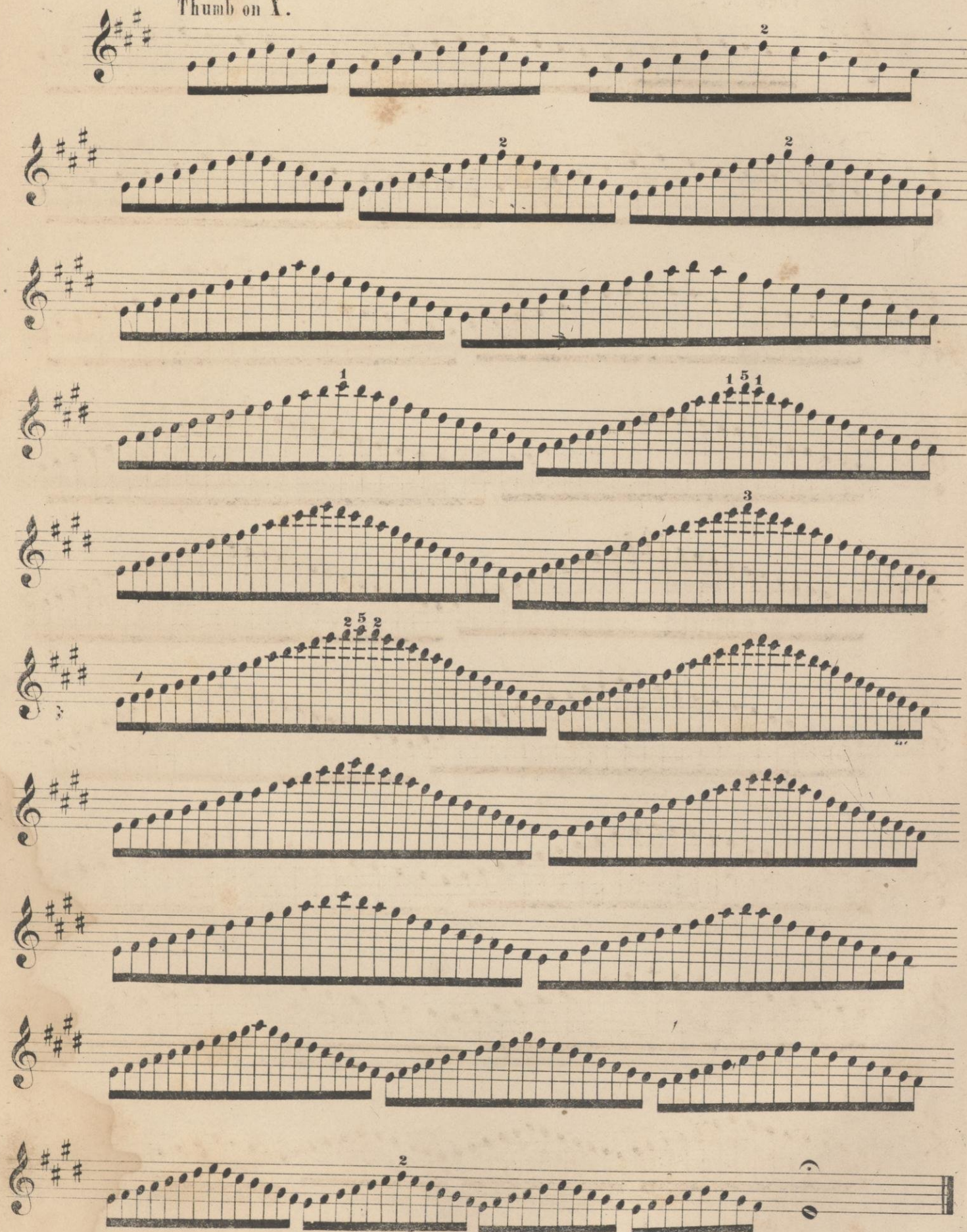


## Thumbon X.





Thumb on X.

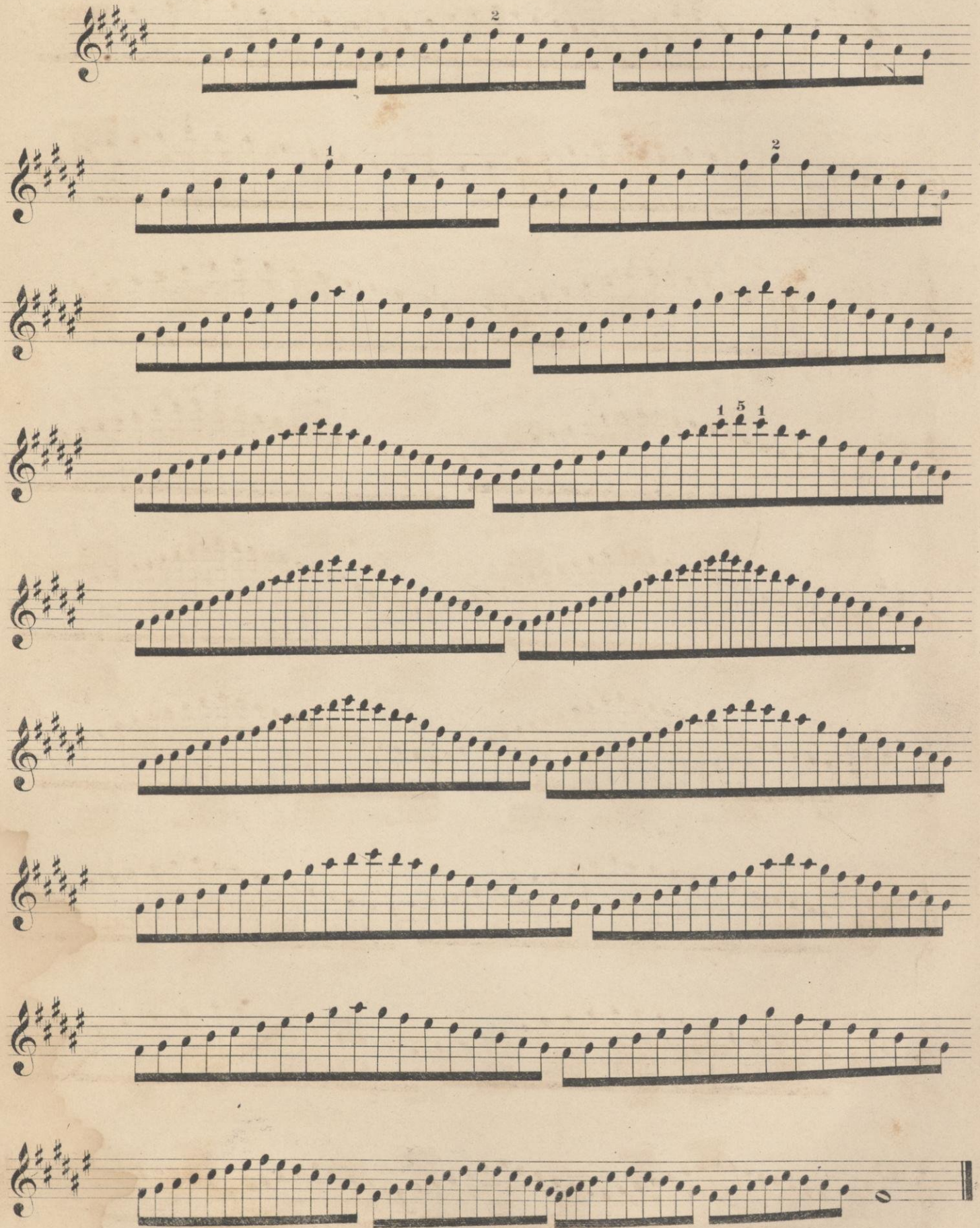








Thumb on X.







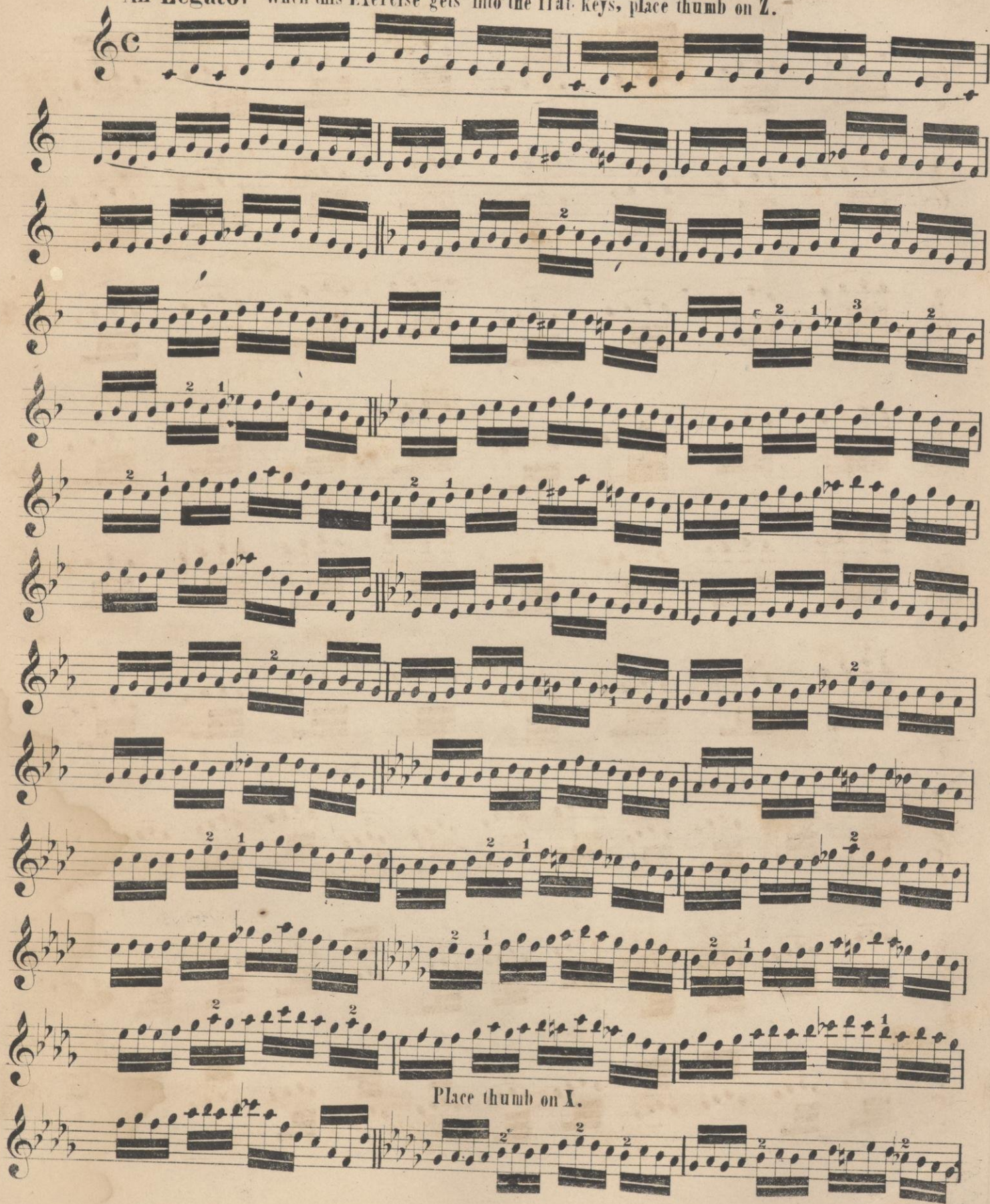


Make the A# with the thumb.

101



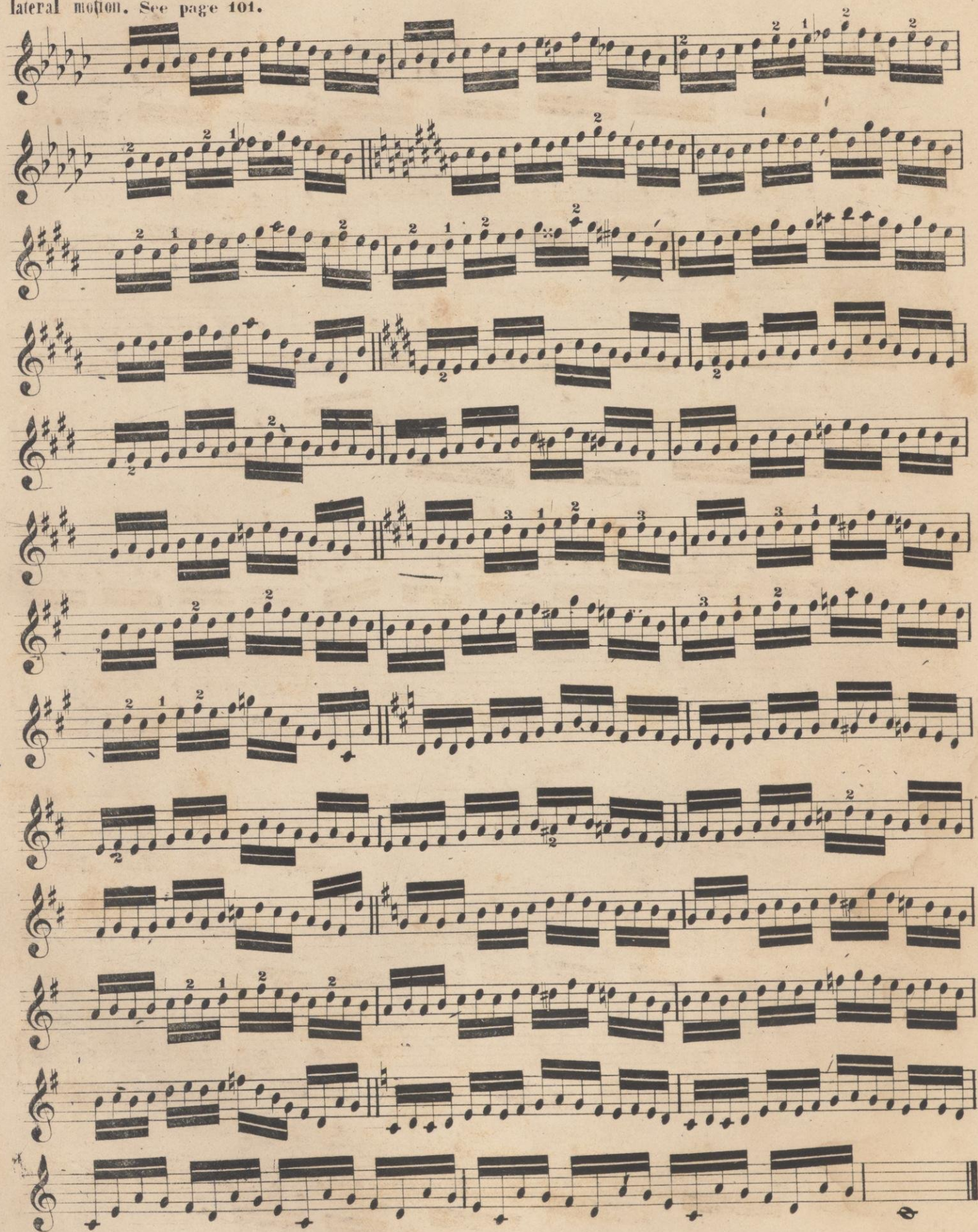
All Legato. When this Exercise gets into the flat keys, place thumb on Z.



Place thumb on X.



It will be necessary to acquire the faculty of slipping the thumb from off the B flat-attachment in making B $\sharp$  as it occurs often in all Flute music. The two preceding technical Studies will work the thumb into the necessary lateral motion. See page 101.



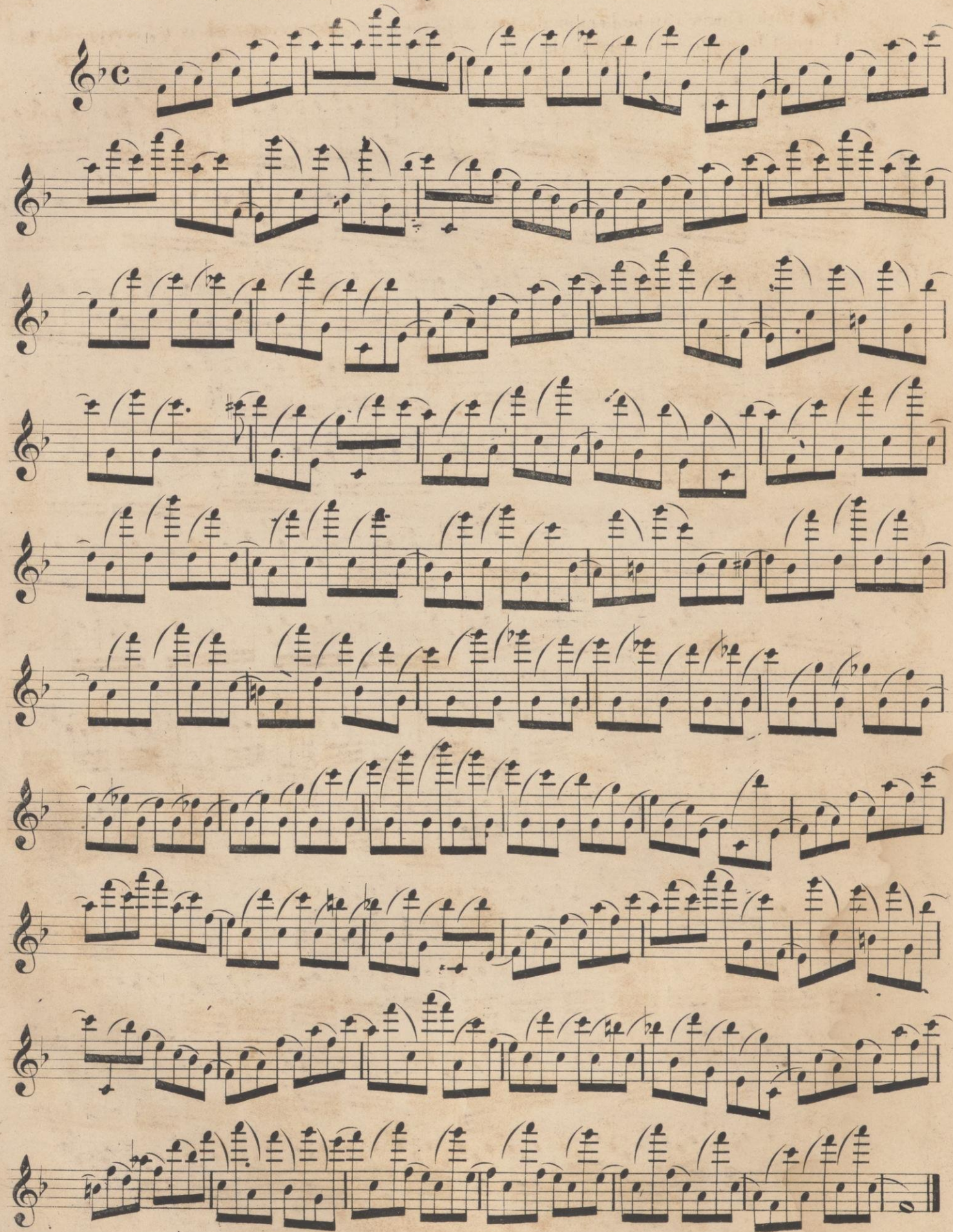


Keep little finger of right hand on the C $\sharp$  when it occurs in the groups, and make the E $\sharp$  in the 3rd position as marked.

The musical score consists of ten staves, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. Several measures are marked with a '3' above them, indicating triplet rhythms. The music is written in a style characteristic of early 20th-century guitar method books, with a focus on fingerings and specific technical exercises. The page number 103 is in the top right corner.

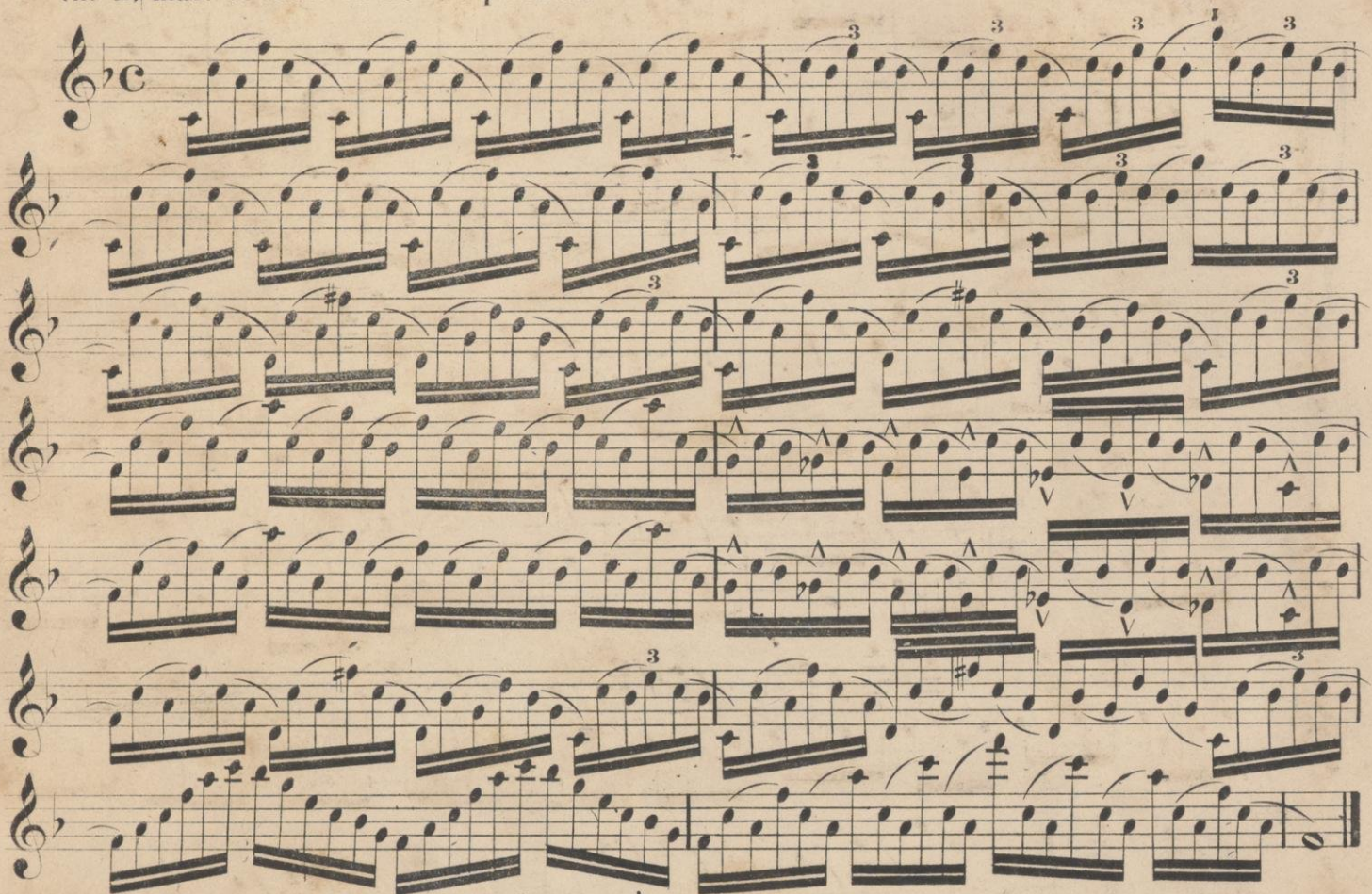


Thumb on Z; when the B $\sharp$  occurs slip thumb on to X.





The little finger can be kept on the C keys in the successive groups where C is repeated, but the E must be made in the 3rd position.



The above remarks apply to this Exercise.





## Thumb on Z.

Musical score for "Thumb on Z." in 6/8 time. The score consists of six staves. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The subsequent staves continue the melody, with some staves featuring multiple lines of music. The piece concludes with a double bar line and repeat dots.

## Double tonguing.

Musical score for "Double tonguing." in 6/8 time. The score consists of six staves. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The subsequent staves continue the melody, with some staves featuring multiple lines of music. The piece concludes with a double bar line and repeat dots.



Thumb on Z.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The notation is highly detailed, featuring numerous trills (indicated by 'tr' and a dot), slurs, and various note values. The piece concludes with a double bar line. Dynamic markings include 'pp' (pianissimo) on the second, third, and tenth staves, and 'ritard.' (ritardando) on the eighth staff. The paper shows signs of age, including some staining and foxing.



Thumb on Z.  
Allegro.

A musical score for a piece titled "Thumb on Z. Allegro." The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/8. The music is characterized by rapid, repetitive eighth-note patterns, often grouped in beams. The first staff begins with a 3/8 time signature. The piece concludes with the marking "D.C." (Da Capo) at the end of the tenth staff.



Thumb on Z.

109



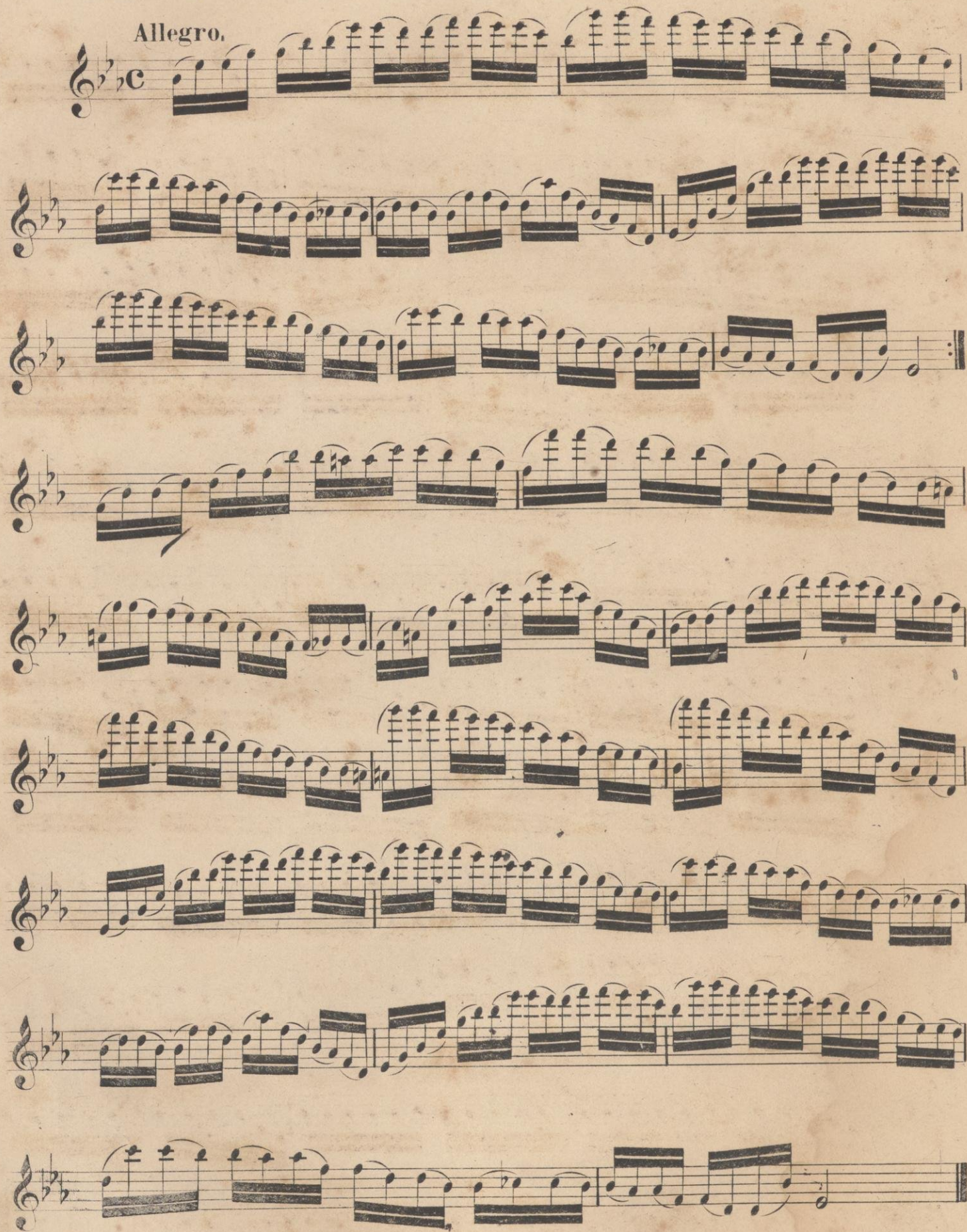
Thumb on Z.





## Thumb on Z.

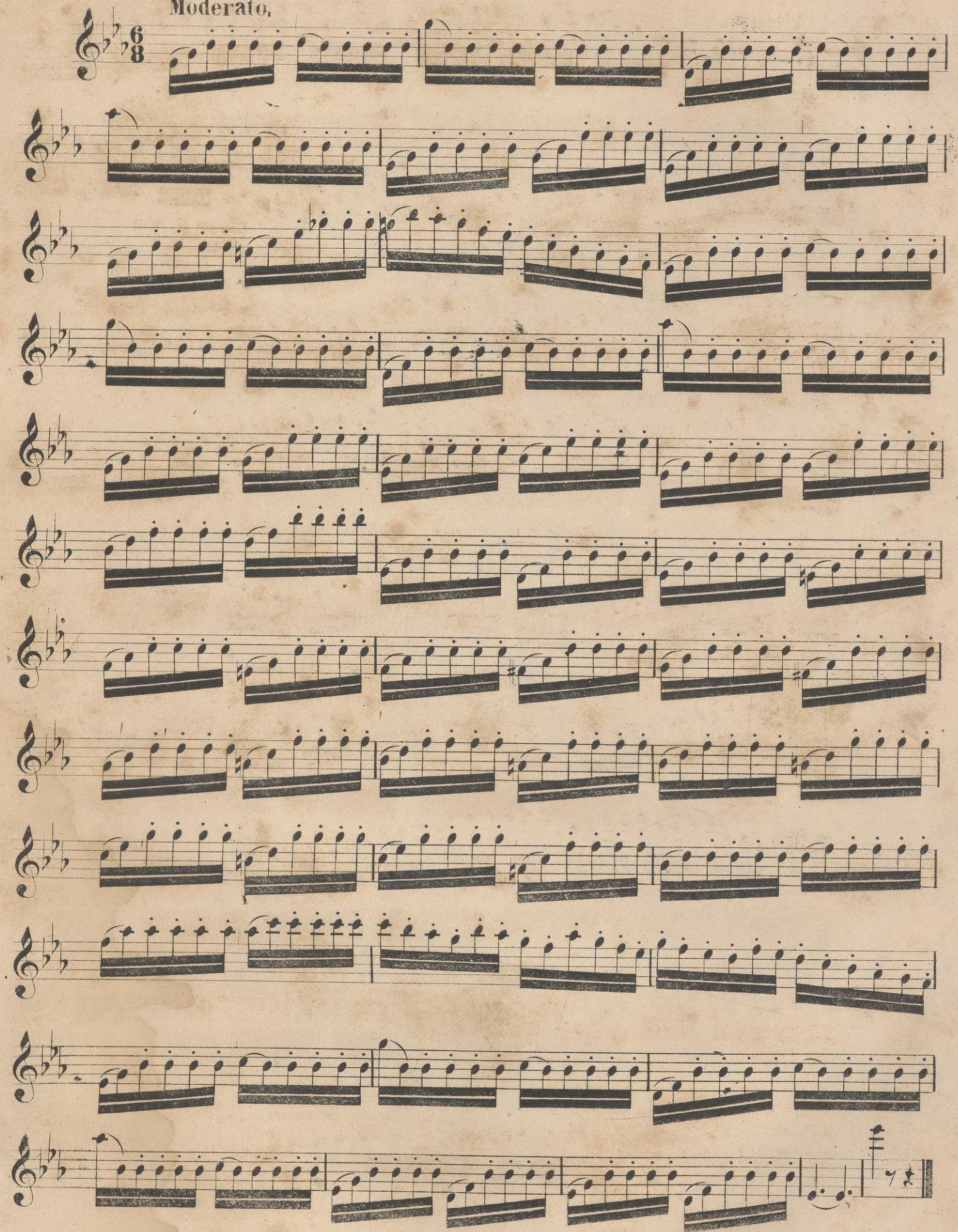
Allegro.





Thumb on Z. Vary the articulation.

Moderato.





Thumb on Z. Accent the Air strongly.

*Moderato.*

Handwritten musical score for a piece titled "Thumb on Z. Accent the Air strongly. Moderato." The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. There are several triplets marked with a "3" and a slur. The piece concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.

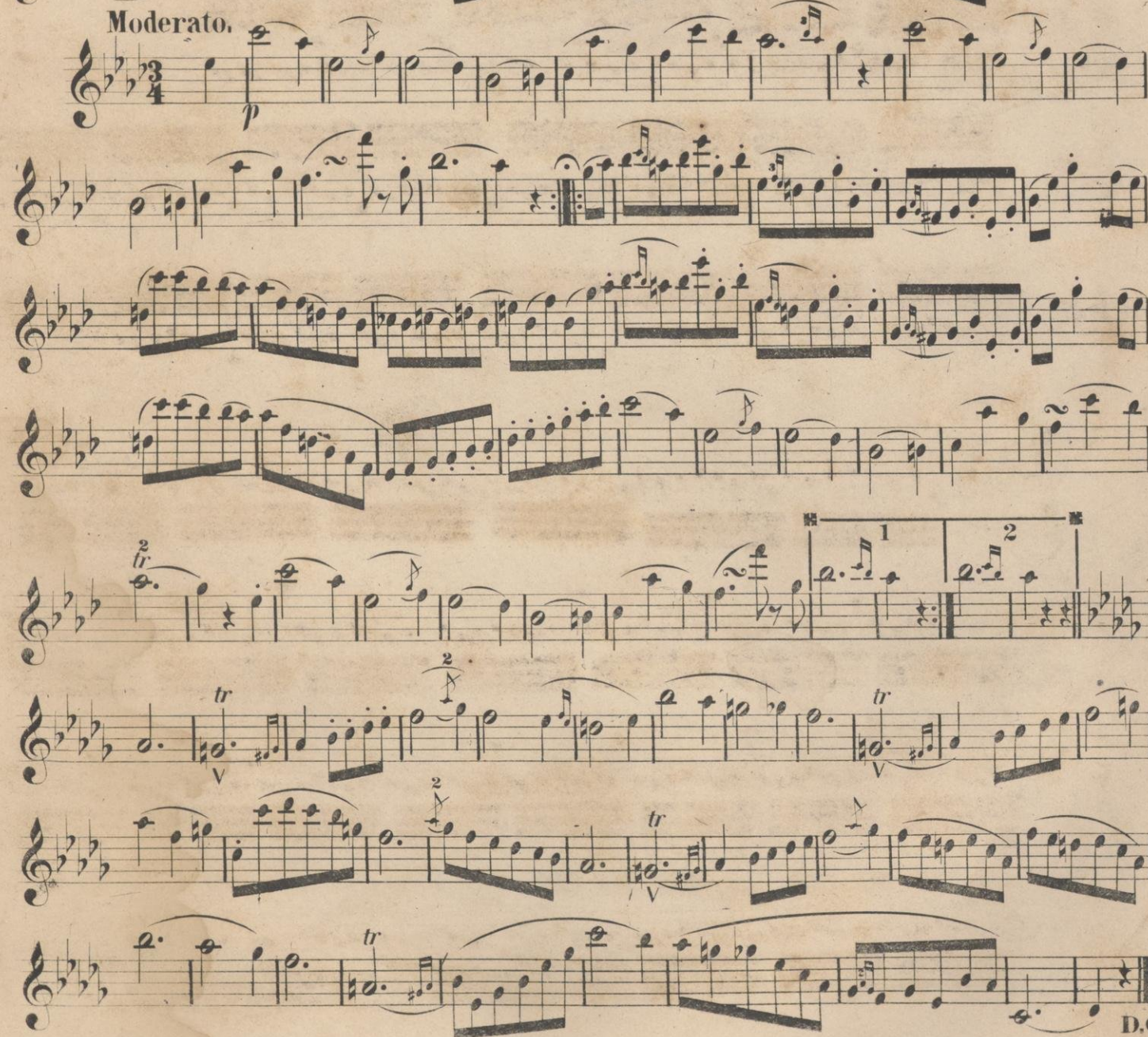


Thumb on Z.

Adagio.



Moderato.





Thumb on Z. 1st Double tongue, and 2nd slur by bars.

*Allegro Con Brio.*

The musical score is written on 12 staves, each containing a series of eighth notes. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various fingerings (1, 2, 3) and slurs, indicating specific technical requirements for the performer. The piece is marked 'Allegro Con Brio.' and concludes with a final double bar line on the 12th staff.



Thumb on Z.

Allegro.

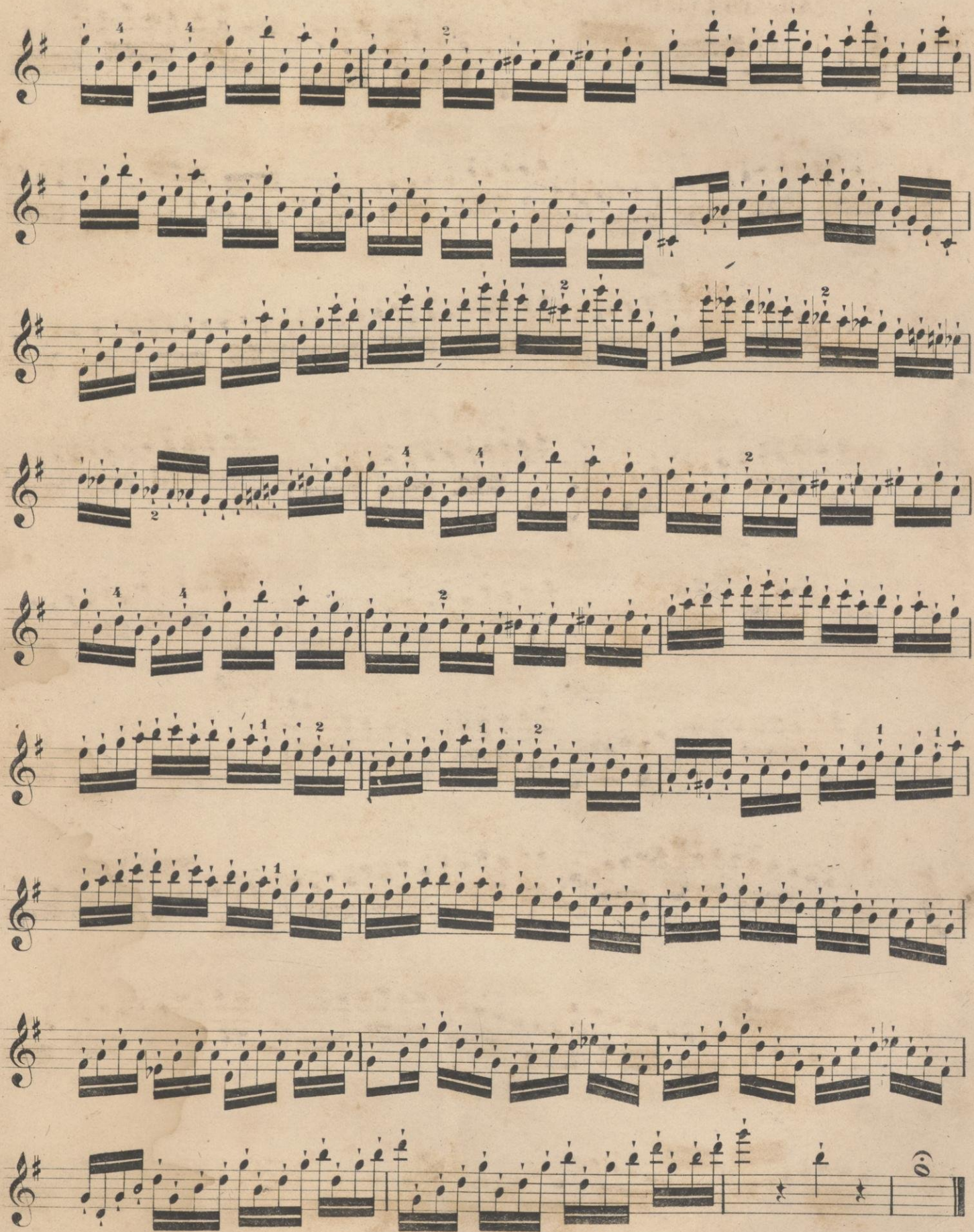




## Allegro Con Brio.

This page contains ten staves of musical notation for a piece titled "Allegro Con Brio." The notation is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rapid, repetitive eighth-note patterns, often with slurs and accents. Fingerings are indicated by numbers 1, 2, and 4 above the notes. The notation is dense and covers the entire page, with some water damage visible at the bottom.

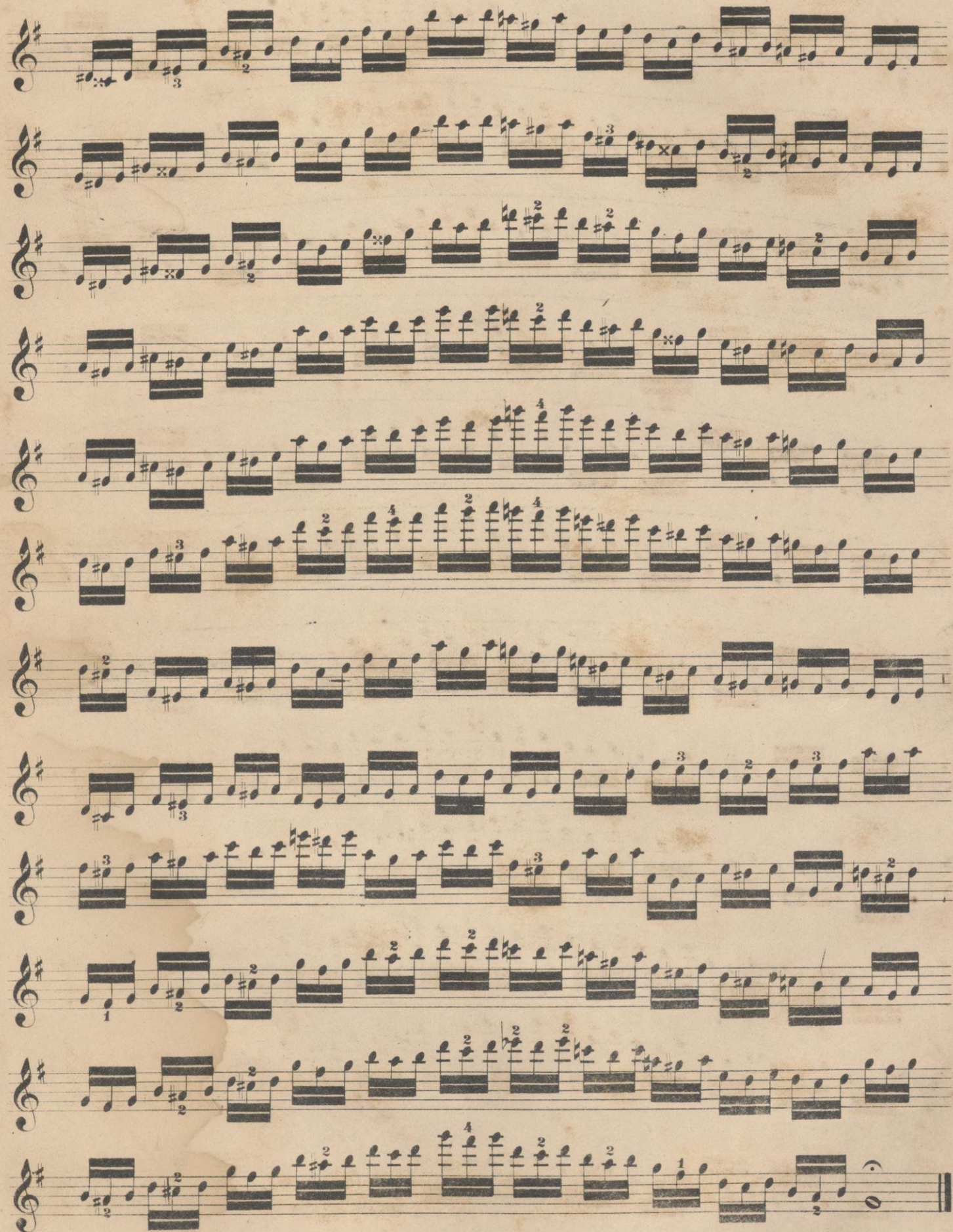




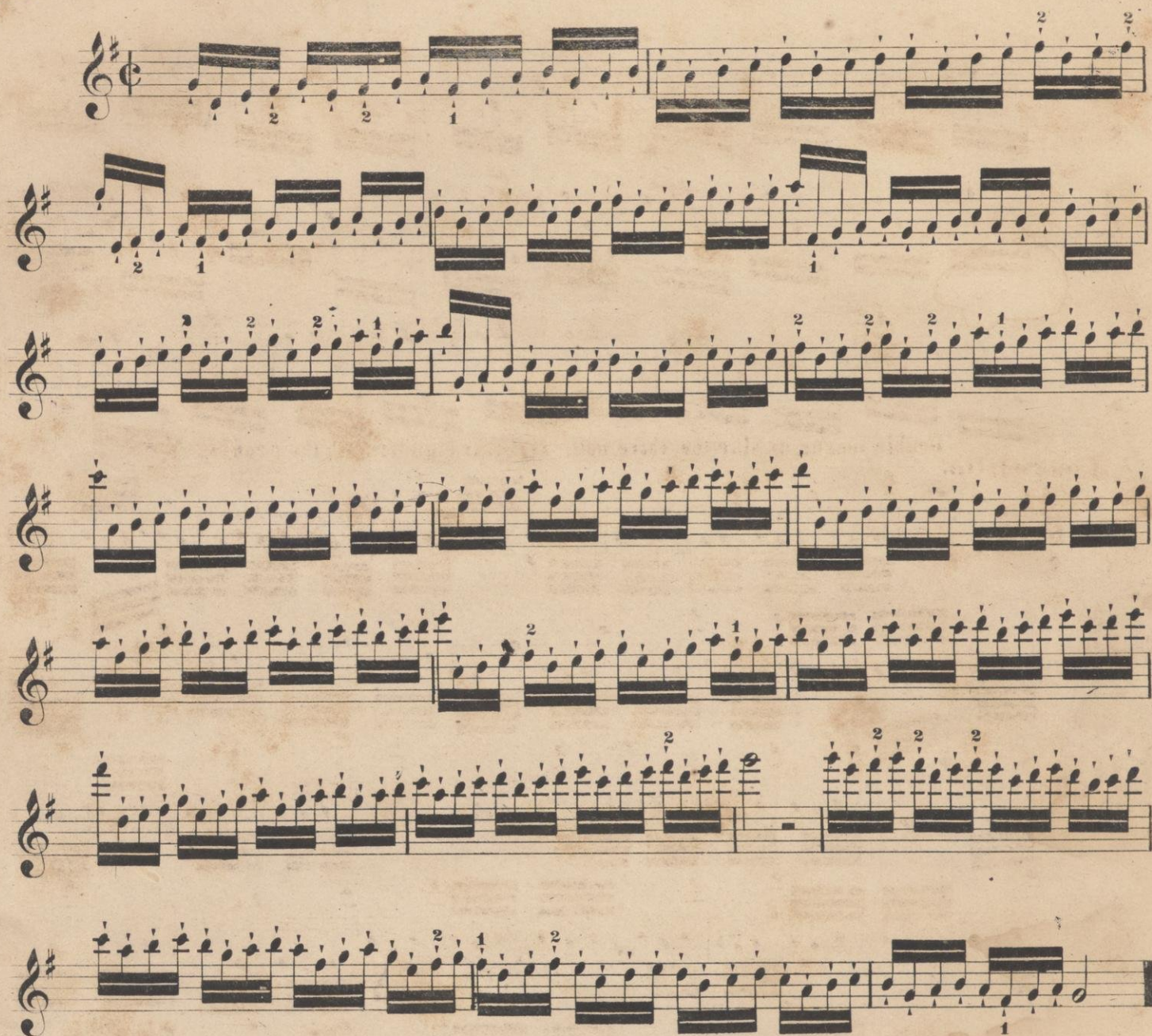


A handwritten musical score on 11 staves, likely for a multi-measure rest or a complex rhythmic exercise. The notation includes treble clefs, key signatures of one sharp (F#), and various rhythmic values (eighth and sixteenth notes). The score is characterized by numerous slurs and fingerings (1, 2, 3, 4) indicating specific techniques. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense, with many notes beamed together. The score is written on aged, slightly stained paper. At the top of the page, there are two large, handwritten 'X' marks.





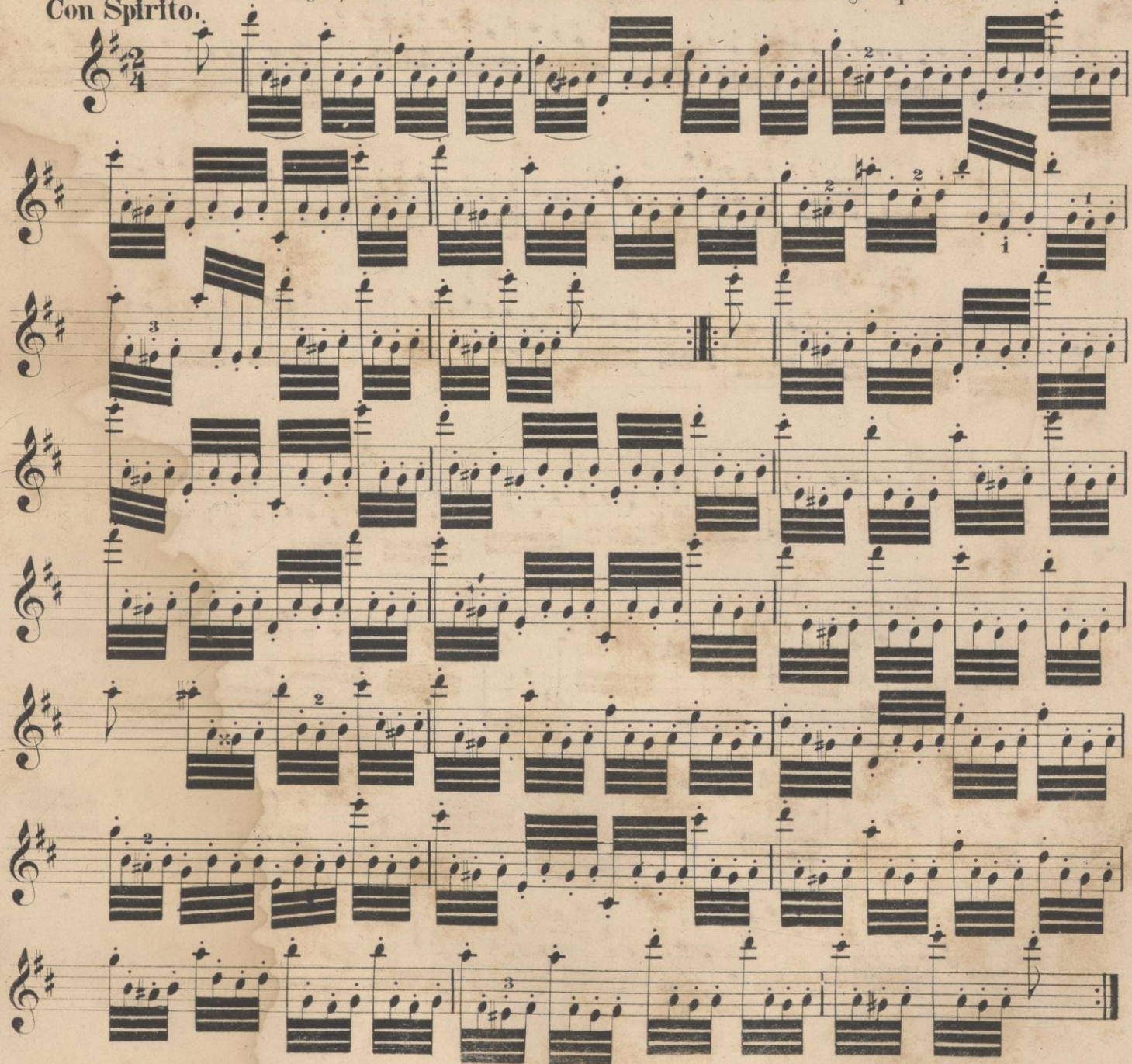


**Moderato.**





**Con Spirito.**









## Moderato.

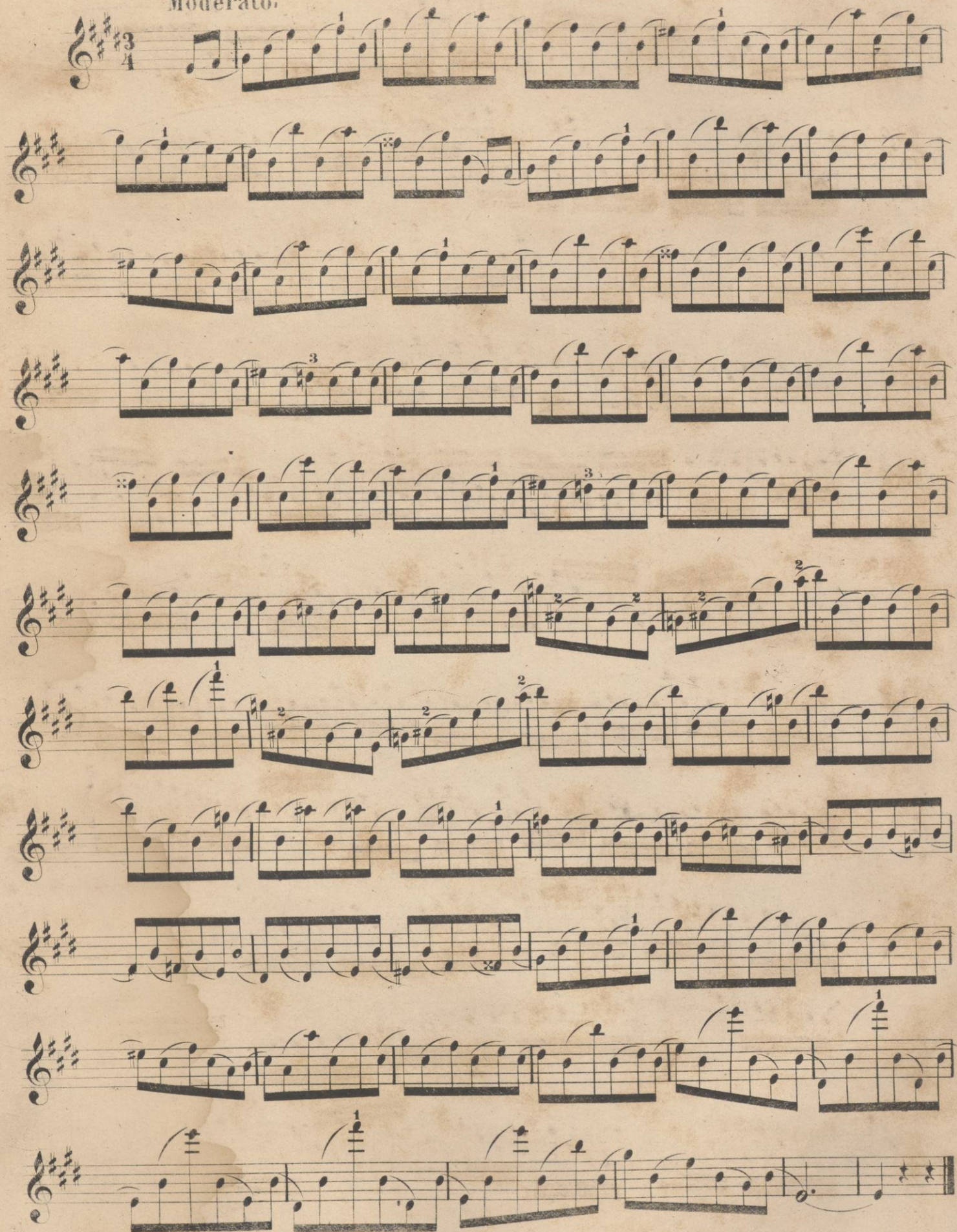
A handwritten musical score on aged, stained paper. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked "Moderato." at the top left. The music consists of several staves, each containing a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1 and 2 above notes. The paper shows signs of age, including water stains at the bottom and some foxing throughout.



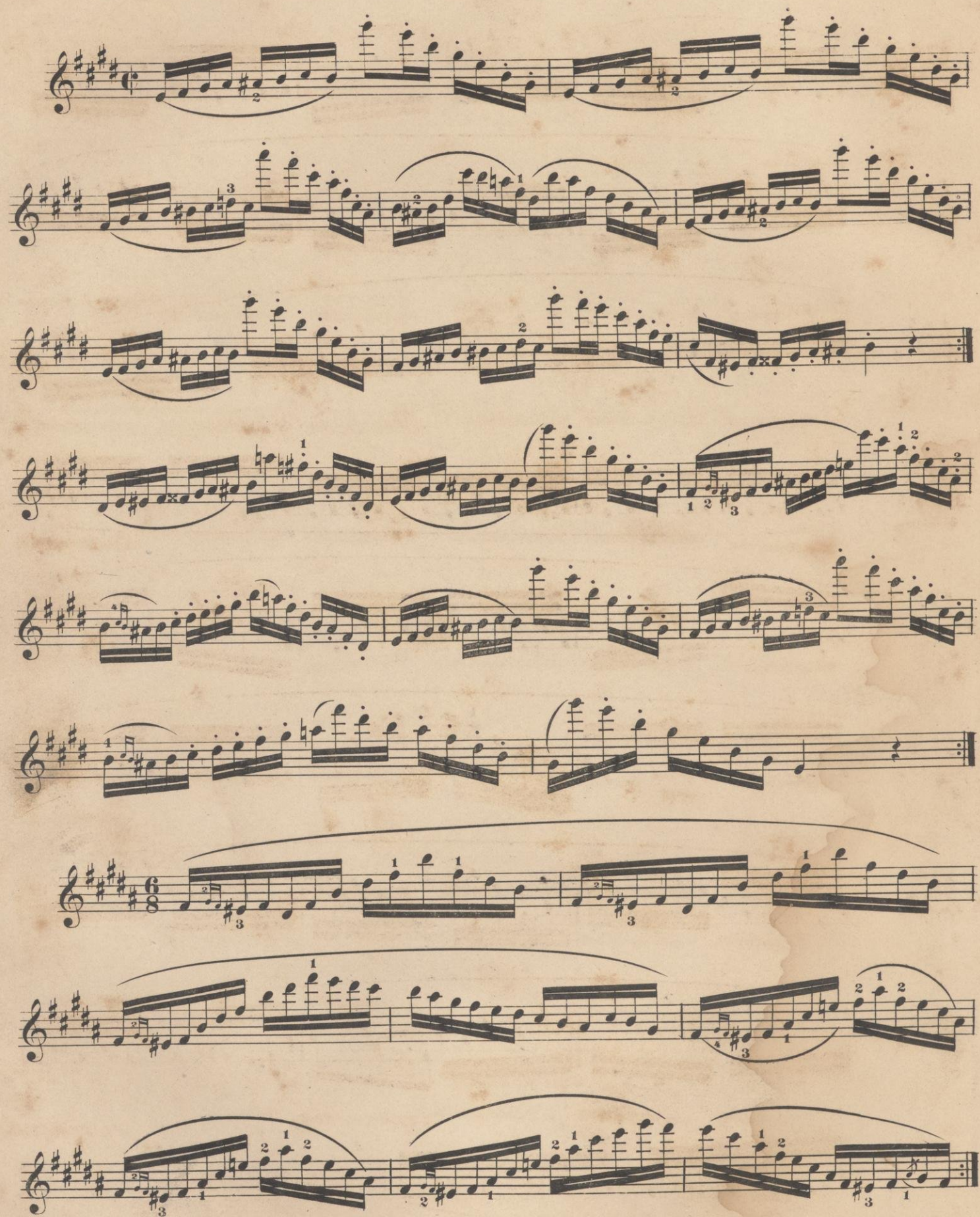
This page contains a handwritten musical score for a single melodic line, likely for a violin or flute. The music is written in G major, indicated by two sharps (F# and C#) on the treble clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Numerous ornaments, specifically mordents, are placed above many of the notes. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Trills are marked with 'tr' and a '2' above the notes. The score is organized into ten staves. The first staff begins with a long, sweeping melodic line. The subsequent staves continue this melodic development, with increasing complexity in the ornamentation and rhythmic patterns. The final staff concludes with a series of notes and a final trill. The paper is aged and shows signs of wear, including water damage at the bottom.



## Moderato.













In this exercise the thumb must be slipped off and on the A $\sharp$  as the occasion demands. In making D $\sharp$  in the first bar, the thumb can be easily placed on the Z to be ready to make the A $\sharp$  grace note in the next bar. In the last bar of the first part the thumb can be slipped on Z on making the first A $\sharp$  and placed on the X in the last note.

The musical score is written for a guitar exercise. It consists of ten staves of music in 6/8 time, with a key signature of three sharps (F#, C#, G#). The notation includes various fingerings (1-5), slurs, and grace notes. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music is written in a single melodic line. The exercise involves complex fingerings and slurs, with specific instructions regarding thumb placement on the strings (Z and X) for grace notes. The notation includes many slurs and fingerings, indicating a technically demanding piece. The score is divided into two parts by a double bar line on the third staff. The first part ends with a double bar line on the fourth staff. The second part continues on the fifth staff and ends with a double bar line on the tenth staff.



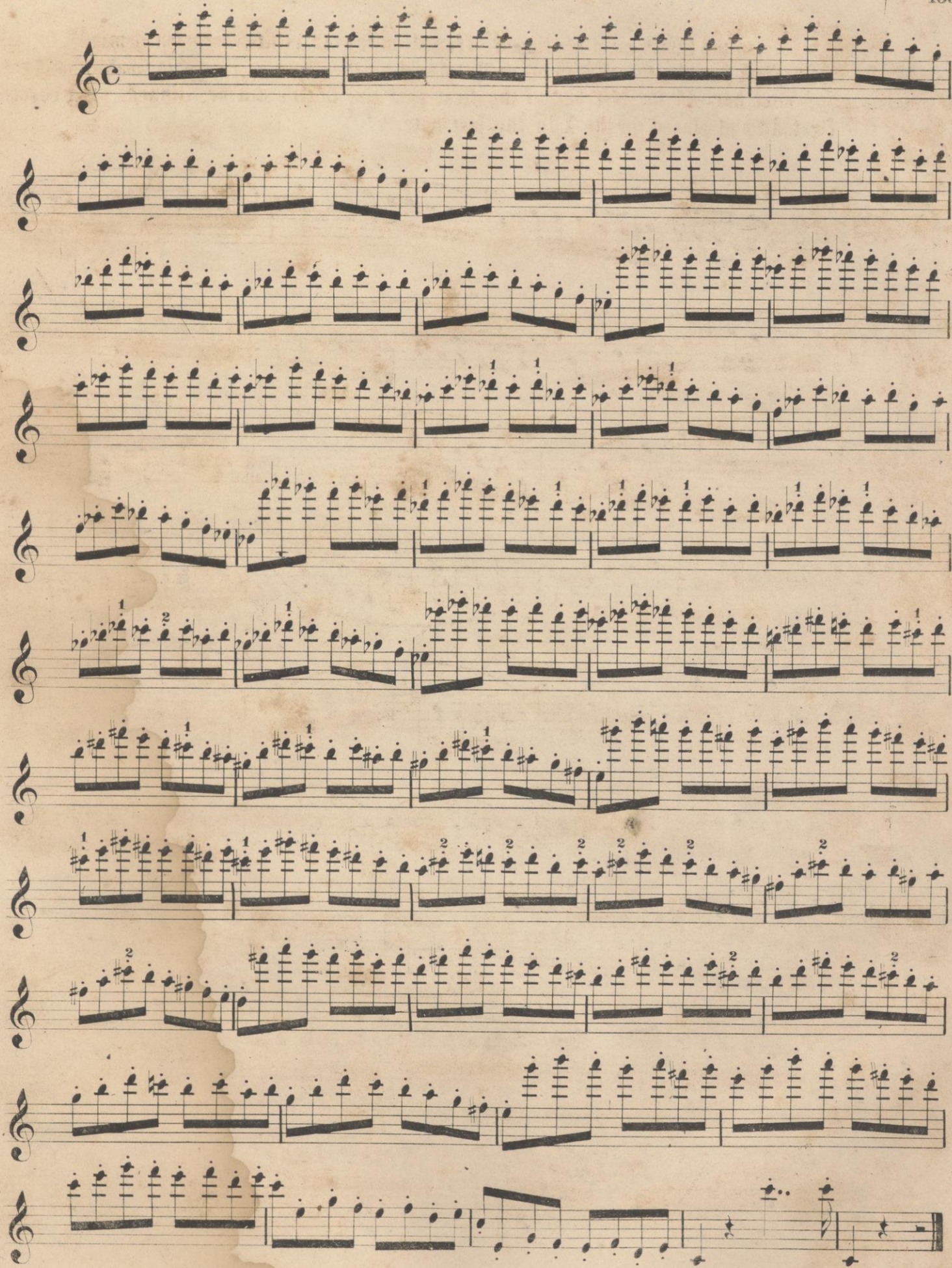
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129–132



## STUDY FOR THE HIGH NOTES.

133





Vary the articulation.

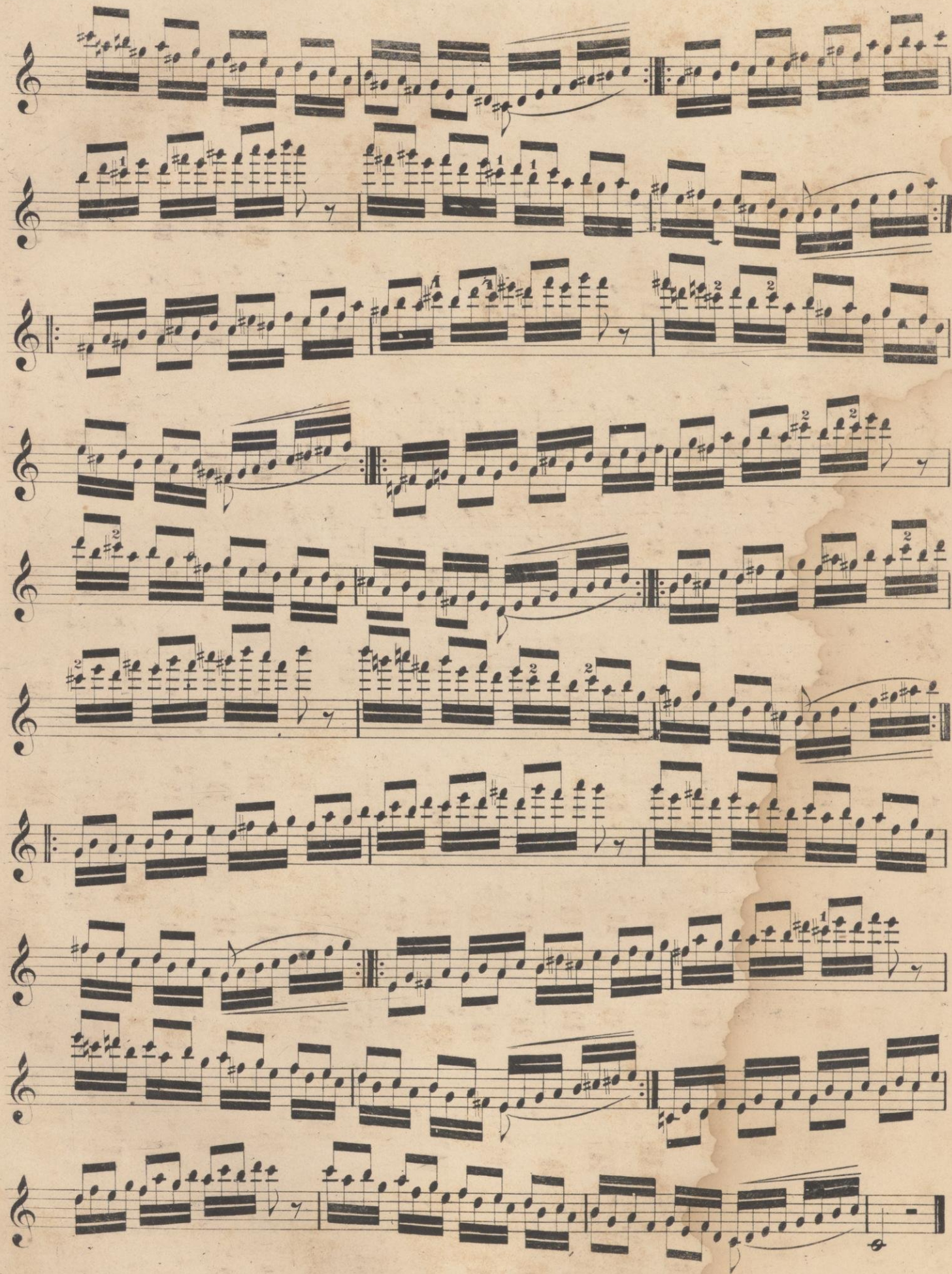
## STUDY IN THIRDS.

This musical score, titled "STUDY IN THIRDS," is a piece for piano or organ, consisting of 12 staves of music. The notation is written in treble and bass clefs, with a common time signature (C). The music is characterized by rapid, flowing passages, often featuring triplets and sixteenth notes. The score is divided into sections by repeat signs and includes various articulation marks, such as slurs and accents, to guide the performer. The paper is aged and shows signs of wear, including water damage at the bottom.



Thumb on X to the end.

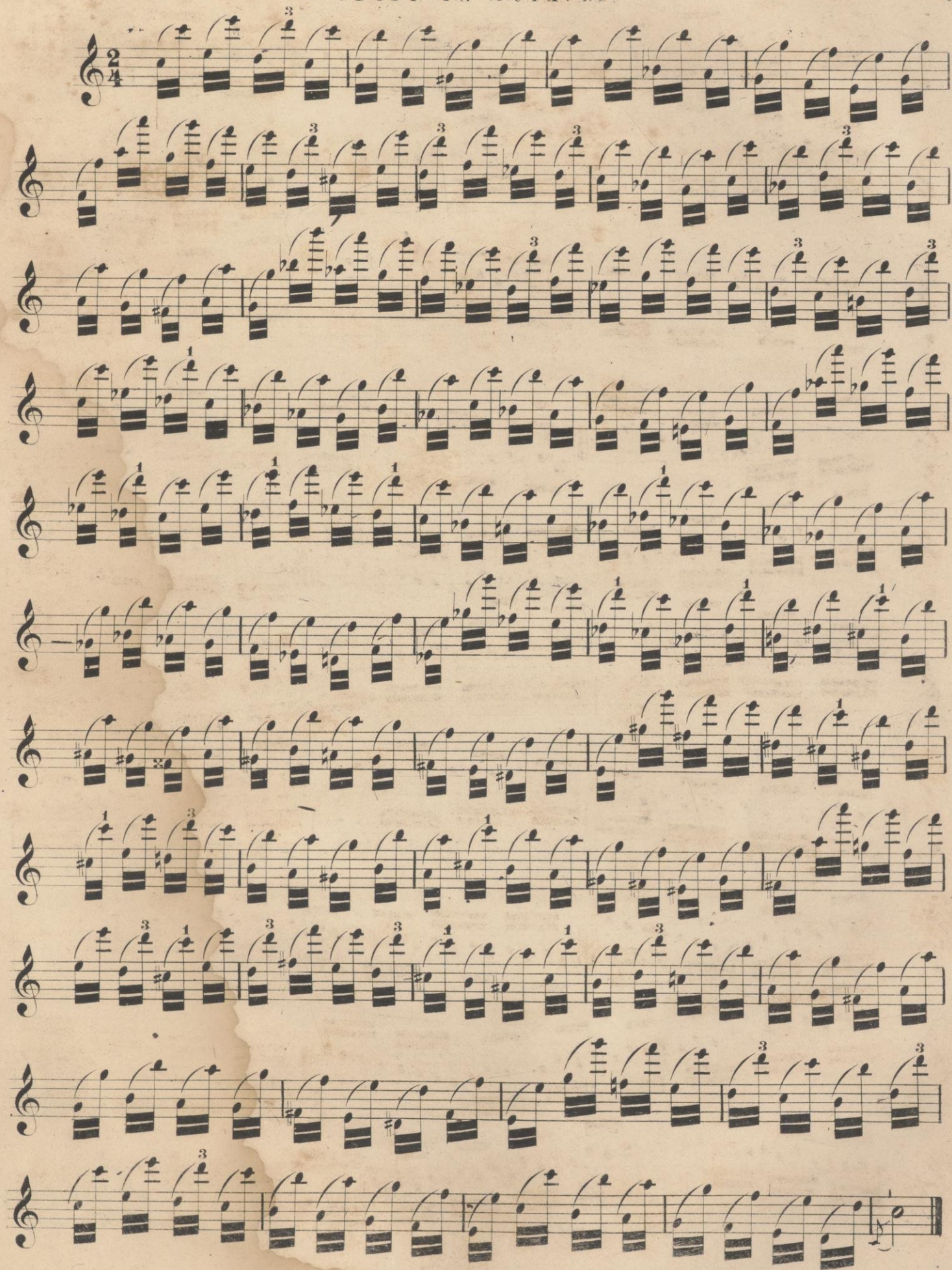






## STUDY IN OCTAVES.

137





STUDY OF STACCATO NOTES COMBINED WITH THE CHROMATIC SCALE.  
138

This musical score is a study for piano, consisting of 13 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The notation is characterized by dense, rapid passages of staccato notes, often grouped in beamed sixteenth or thirty-second notes. The piece is divided into measures by vertical bar lines. The first staff includes a '12/8' time signature. The second staff has a '2' above it. The third staff has a '1' above it. The fourth staff has a '1' above it. The fifth staff has a '1' above it. The sixth staff has a '1' above it. The seventh staff has a '1' above it. The eighth staff has a '1' above it. The ninth staff has a '1' above it. The tenth staff has a '1' above it. The eleventh staff has a '1' above it. The twelfth staff has a '1' above it. The thirteenth staff has a '1' above it. The score concludes with a double bar line and a final note. The paper is aged and shows some staining at the bottom.



# STUDY FOR LOW AND HIGH NOTES SLURRED.

139



STUDY FOR THE CHROMATIC SCALE. In practicing this Exercise, the thumb must sometimes be placed on the Z key and slipped off for B $\sharp$  in ascending, and sometimes it must be placed on X, and B $\flat$  made with the 2<sup>d</sup> P. In descending, it is better to place thumb on X and make B $\flat$  in the same way.





This page contains 13 staves of musical notation. The notation is dense, featuring many beamed notes and slurs. Dynamics markings 'f' (forte) and 'p' (piano) are visible at the beginning and end of various phrases. The paper shows signs of age, including water stains and foxing.

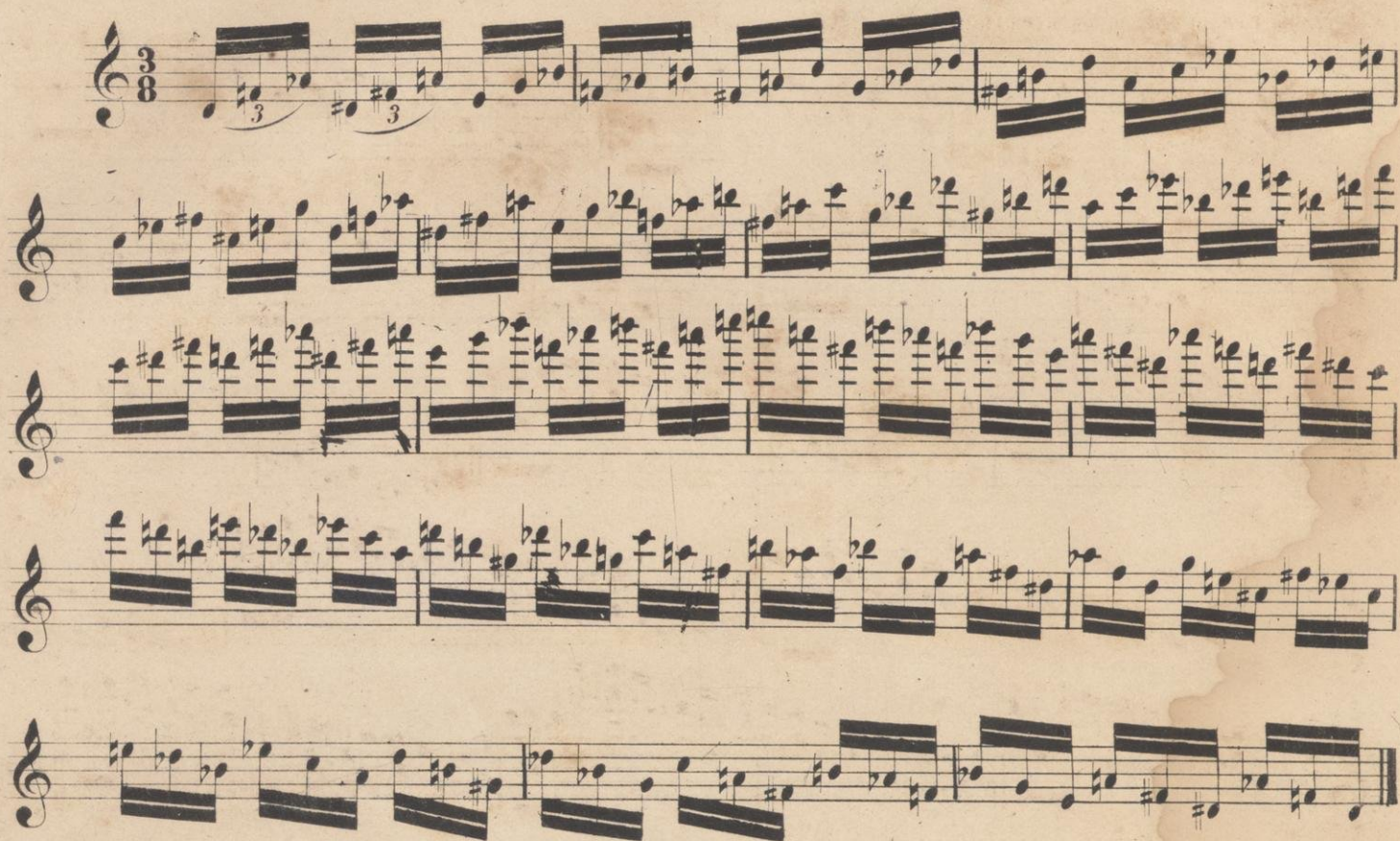


## STUDY OF MINOR THIRDS.

This musical score is a study for minor thirds, consisting of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a single melodic line, featuring a series of eighth and sixteenth notes that move in parallel motion, illustrating the concept of a minor third. The subsequent staves continue this exercise, with some staves showing more complex rhythmic patterns and others featuring longer note values. The notation includes various musical symbols such as beams, slurs, and accidentals (sharps and naturals) to indicate the specific intervals and rhythms. The paper is aged and shows signs of wear, including water damage at the bottom.



## Study in Triplets ascending and descending chromatically.



## Study in diminished 7ths ascending and descending Chromatically.





## TRILL STUDY.

In all the Major keys with their relative Minors. Make the alternating note according to the signature at the commencement of each key.

This page contains 12 staves of musical notation, each representing a different key signature. The notation is a trill study, featuring a series of trills (marked 'tr') and triplets (marked '3') across the staves. The keys, from top to bottom, are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff begins with a treble clef and a key signature. The notation is complex, with many trills and triplets, and the paper shows signs of age and wear.



## Study in Arpeggios.

This page contains eight staves of musical notation, each featuring a series of arpeggiated chords. The notation is written on a five-line staff with a treble clef. The arpeggios are organized into four groups of two staves each, with a long slur spanning across the two staves in each group. The first group of staves shows a sequence of arpeggios starting from a low register and moving upwards. The second group continues this sequence, with some arpeggios showing more complex chord structures. The third group shows a similar pattern, with some arpeggios featuring a '1' above the first note, possibly indicating a first finger fingering. The fourth group shows the final sequence of arpeggios, which appear to be descending or moving towards a final chord. The notation is clear and precise, with notes and chords well-defined.





Keep little finger on D $\flat$  key throughout.



Keep little finger on D $\flat$  key throughout.



Keep 3 $\text{rd}$  finger on G $\flat$  key throughout.



Keep 3 $\text{rd}$  finger on G $\flat$  key throughout.



Keep 3 $\text{rd}$  finger on F $\sharp$  key throughout, except on high B $\sharp$ .







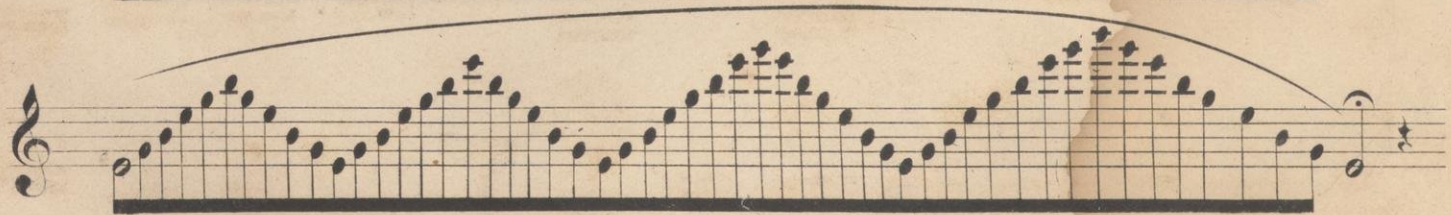
Keep 3d finger on F# key throughout, except on upper A.



Keep 3d finger on F# key throughout, except on upper D.



Keep 3d finger on F# key throughout, except on upper D, and upper B.





## BLUE BELLS OF SCOTLAND,

With Variations.

RICHARDSON.







Mark the Air distinctly





VAR. III.





Each group of six notes must be played as two triplets with the triplet accent.

*VAR. IV.*

1

2



In the 3<sup>d</sup> No. of the following piece where the trill occurs on the upper E and C# the trill may be substituted for a roll of the tongue on the same notes marked *tr*. It is like the continuation of the articulating of R ----- The effect when properly executed is good but it requires a strong embouchure, and practice. The pupil may if he thinks proper try it, as, in such a piece as this where the composer endeavors to imitate the warbling of the nightingale, it certainly is very effective when neatly done.

# NIGHTINGALE WALTZES.

JULLIEN.

## Introduction

Allegro.



## WALTZ No 1.



## № 2.

## № 3.

\* This passage may be played in Harmonics, see Harmonics in D. the same notes occur only reversed.



No 4.



## CODA.

This musical score page, numbered 154, contains a section titled "CODA." in the upper left. The music is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a time signature of 3/8. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with slurs. A trill (tr) is marked at the beginning of the second staff. A repeat sign with first and second endings is present in the eighth staff. The piece concludes with a final cadence in the last staff. The paper shows signs of age, including water damage at the bottom.



# WHIRLWIND POLKA.

155

J. LEVY

This piece is intended for triple tonguing, if it be too difficult it can be played in single or double tonguing, substituting two notes only for each triplet. It is much more effective in triple tonguing.

**Introduction.**  
*Andante.*

*rit.*

*ritard.*

**Allegro.**

*mf*

*f*

*1st time.* *2d time.*

*3*

*1* *2*

The musical score is written for a single melodic line on a treble clef staff. It begins with an introduction in C major, marked 'Andante'. The first staff contains a series of eighth notes with triplets, followed by a 'rit.' (ritardando) section. The second staff continues the introduction with more triplets and a 'ritard.' marking. The third staff marks the beginning of the 'Allegro' section with a '3' over a triplet of eighth notes. The fourth staff continues the 'Allegro' section with more triplets and a 'mf' (mezzo-forte) dynamic. The fifth staff features a 'f' (forte) dynamic and a series of eighth notes. The sixth staff has a '1st time.' and '2d time.' marking. The seventh staff continues the 'Allegro' section with more triplets. The eighth staff has a '3' over a triplet of eighth notes. The ninth staff has a '1' and '2' marking. The tenth staff continues the 'Allegro' section with more triplets. The eleventh staff has a '3' over a triplet of eighth notes. The twelfth staff continues the 'Allegro' section with more triplets. The thirteenth staff has a '1' and '2' marking. The fourteenth staff continues the 'Allegro' section with more triplets. The fifteenth staff has a '3' over a triplet of eighth notes. The sixteenth staff continues the 'Allegro' section with more triplets. The seventeenth staff has a '1' and '2' marking. The eighteenth staff continues the 'Allegro' section with more triplets. The nineteenth staff has a '3' over a triplet of eighth notes. The twentieth staff continues the 'Allegro' section with more triplets. The twenty-first staff has a '1' and '2' marking. The twenty-second staff continues the 'Allegro' section with more triplets. The twenty-third staff has a '3' over a triplet of eighth notes. The twenty-fourth staff continues the 'Allegro' section with more triplets. The twenty-fifth staff has a '1' and '2' marking. The twenty-sixth staff continues the 'Allegro' section with more triplets. The twenty-seventh staff has a '3' over a triplet of eighth notes. The twenty-eighth staff continues the 'Allegro' section with more triplets. The twenty-ninth staff has a '1' and '2' marking. The thirtieth staff continues the 'Allegro' section with more triplets. The thirty-first staff has a '3' over a triplet of eighth notes. The thirty-second staff continues the 'Allegro' section with more triplets. The thirty-third staff has a '1' and '2' marking. The thirty-fourth staff continues the 'Allegro' section with more triplets. The thirty-fifth staff has a '3' over a triplet of eighth notes. The thirty-sixth staff continues the 'Allegro' section with more triplets. The thirty-seventh staff has a '1' and '2' marking. The thirty-eighth staff continues the 'Allegro' section with more triplets. The thirty-ninth staff has a '3' over a triplet of eighth notes. The fortieth staff continues the 'Allegro' section with more triplets. The forty-first staff has a '1' and '2' marking. The forty-second staff continues the 'Allegro' section with more triplets. The forty-third staff has a '3' over a triplet of eighth notes. The forty-fourth staff continues the 'Allegro' section with more triplets. The forty-fifth staff has a '1' and '2' marking. The forty-sixth staff continues the 'Allegro' section with more triplets. The forty-seventh staff has a '3' over a triplet of eighth notes. The forty-eighth staff continues the 'Allegro' section with more triplets. The forty-ninth staff has a '1' and '2' marking. The fiftieth staff continues the 'Allegro' section with more triplets. The fifty-first staff has a '3' over a triplet of eighth notes. The fifty-second staff continues the 'Allegro' section with more triplets. The fifty-third staff has a '1' and '2' marking. The fifty-fourth staff continues the 'Allegro' section with more triplets. The fifty-fifth staff has a '3' over a triplet of eighth notes. The fifty-sixth staff continues the 'Allegro' section with more triplets. The fifty-seventh staff has a '1' and '2' marking. The fifty-eighth staff continues the 'Allegro' section with more triplets. The fifty-ninth staff has a '3' over a triplet of eighth notes. The sixtieth staff continues the 'Allegro' section with more triplets. The sixty-first staff has a '1' and '2' marking. The sixty-second staff continues the 'Allegro' section with more triplets. The sixty-third staff has a '3' over a triplet of eighth notes. The sixty-fourth staff continues the 'Allegro' section with more triplets. The sixty-fifth staff has a '1' and '2' marking. The sixty-sixth staff continues the 'Allegro' section with more triplets. The sixty-seventh staff has a '3' over a triplet of eighth notes. The sixty-eighth staff continues the 'Allegro' section with more triplets. The sixty-ninth staff has a '1' and '2' marking. The seventieth staff continues the 'Allegro' section with more triplets. The seventy-first staff has a '3' over a triplet of eighth notes. 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The hundredth staff continues the 'Allegro' section with more triplets.

Harmonics. See the article on it.—Page 65.



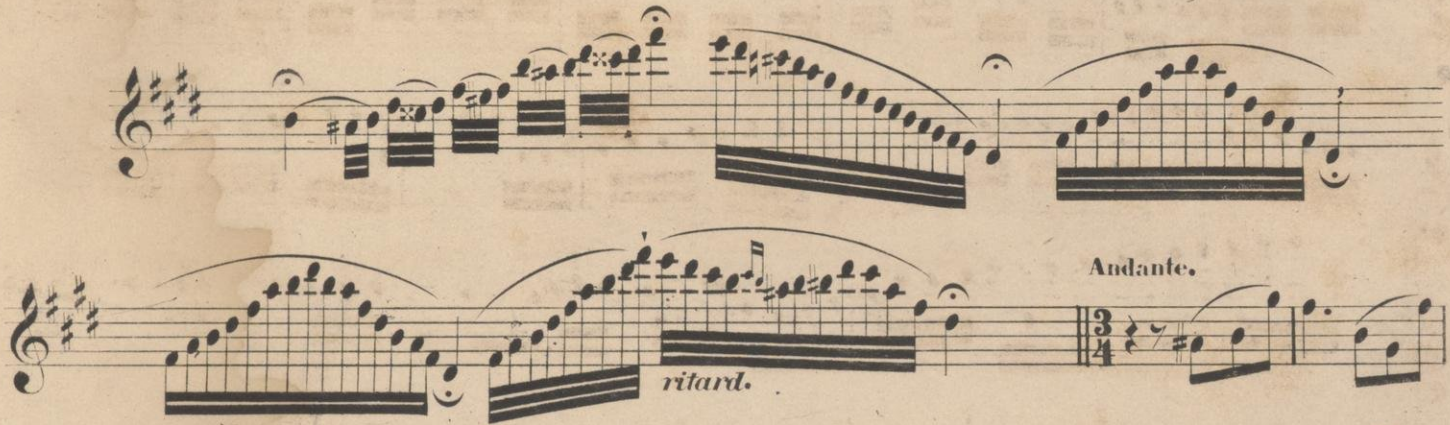
This page contains a handwritten musical score on ten staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one sharp (F#), and the time signature is not explicitly written but appears to be 2/4 or 3/4. The score includes several dynamic markings: *p* (piano) at the beginning of the first staff, *p* in the middle of the sixth staff, and *ff* (fortissimo) in the eighth staff. There are also trill ornaments above many notes. The manuscript shows signs of age, including water damage at the bottom and some staining on the right side.



## NIGHTINGALE POLKA.

This piece is effective only on the Piccolo, it is intended as in the Nightingale Waltzes to imitate the chirping and singing of that bird. When the mark *tr* occurs over a note, it must be made with a quick sharp roll of the tongue as in the word "tret," the roll occurring on the letter R. In the Chromatic run, in the third part, a continuous roll must be made from the commencement of upper F# to the lower C# the effect is very good when done clearly and neatly.

*As played by E. HASLAM with great success throughout the United States.*



## POLKA.

Allegro.





The first system of the musical score consists of six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a piano (*pp*) dynamic and contains several measures of music with trills (*tr*) and grace notes (*w*). The subsequent staves continue the melodic and harmonic development, featuring various rhythmic patterns and articulations. The system concludes with a double bar line and repeat signs.

CODA.

The second system of the musical score consists of five staves. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The first staff of this system is marked with a piano (*pp*) dynamic and includes trills and grace notes. The following staves continue the musical composition with various rhythmic and melodic elements. The system ends with a double bar line and repeat signs.



## TREMOLLO BY ROSE ELLEN.

The Introduction to this piece is to be played with the Tremolo articulation which is like Double tonguing, although of a more soft and subdued nature. There must be no break between each note, but an even, flowing articulation throughout.

*Andantino grazioso e espressivo.*

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It begins with a *pp* (pianissimo) dynamic and a series of rapid, slurred sixteenth-note tremolos. The first staff includes a *f* (forte) dynamic and the instruction *agitato.* The second staff features a *cres.* (crescendo) leading into a *cen. do.* (crescendo) section, followed by a *rit.* (ritardando) and *e dim.* (e decrescendo) section, then an *accel.* (accelerando) section, and finally a *dim. inuendo.* (decrescendo inuendo) section. The third staff starts with *a tempo.* and *pp*. The fourth staff continues the tremolo pattern. The fifth staff includes a *p* (piano) dynamic, a *cres.* (crescendo), and a *cen. do. ff* (crescendo fortissimo) section. The sixth staff begins with a *dim.* (decrescendo) and an *in uen* (in uenire) section, followed by a *do. pp* (do piano pianissimo) section. The seventh staff features a *tr* (trill) and a *do.* (do) section. The eighth staff includes a *tr* (trill) and a *do.* (do) section. The ninth staff features a *tr* (trill) and a *do.* (do) section. The tenth staff includes a *tr* (trill) and a *do.* (do) section. The eleventh staff features a *tr* (trill) and a *do.* (do) section. The twelfth staff includes a *tr* (trill) and a *do.* (do) section. The thirteenth staff features a *tr* (trill) and a *do.* (do) section. The fourteenth staff includes a *tr* (trill) and a *do.* (do) section. The fifteenth staff features a *tr* (trill) and a *do.* (do) section. The sixteenth staff includes a *tr* (trill) and a *do.* (do) section. The seventeenth staff features a *tr* (trill) and a *do.* (do) section. The eighteenth staff includes a *tr* (trill) and a *do.* (do) section. The nineteenth staff features a *tr* (trill) and a *do.* (do) section. The twentieth staff includes a *tr* (trill) and a *do.* (do) section. The twenty-first staff features a *tr* (trill) and a *do.* (do) section. 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The sixty-first staff features a *tr* (trill) and a *do.* (do) section. The sixty-second staff includes a *tr* (trill) and a *do.* (do) section. The sixty-third staff features a *tr* (trill) and a *do.* (do) section. The sixty-fourth staff includes a *tr* (trill) and a *do.* (do) section. The sixty-fifth staff features a *tr* (trill) and a *do.* (do) section. The sixty-sixth staff includes a *tr* (trill) and a *do.* (do) section. The sixty-seventh staff features a *tr* (trill) and a *do.* (do) section. The sixty-eighth staff includes a *tr* (trill) and a *do.* (do) section. The sixty-ninth staff features a *tr* (trill) and a *do.* (do) section. The seventieth staff includes a *tr* (trill) and a *do.* (do) section. The seventy-first staff features a *tr* (trill) and a *do.* (do) section. The seventy-second staff includes a *tr* (trill) and a *do.* (do) section. The seventy-third staff features a *tr* (trill) and a *do.* (do) section. 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The hundredth staff includes a *tr* (trill) and a *do.* (do) section. The piece concludes with a *Diatonic Scale* and a *Chromatic Scale* section.



Andante.

With Variations

by E. HASLAM.

pp

Delicato. *1st time slaccato.*

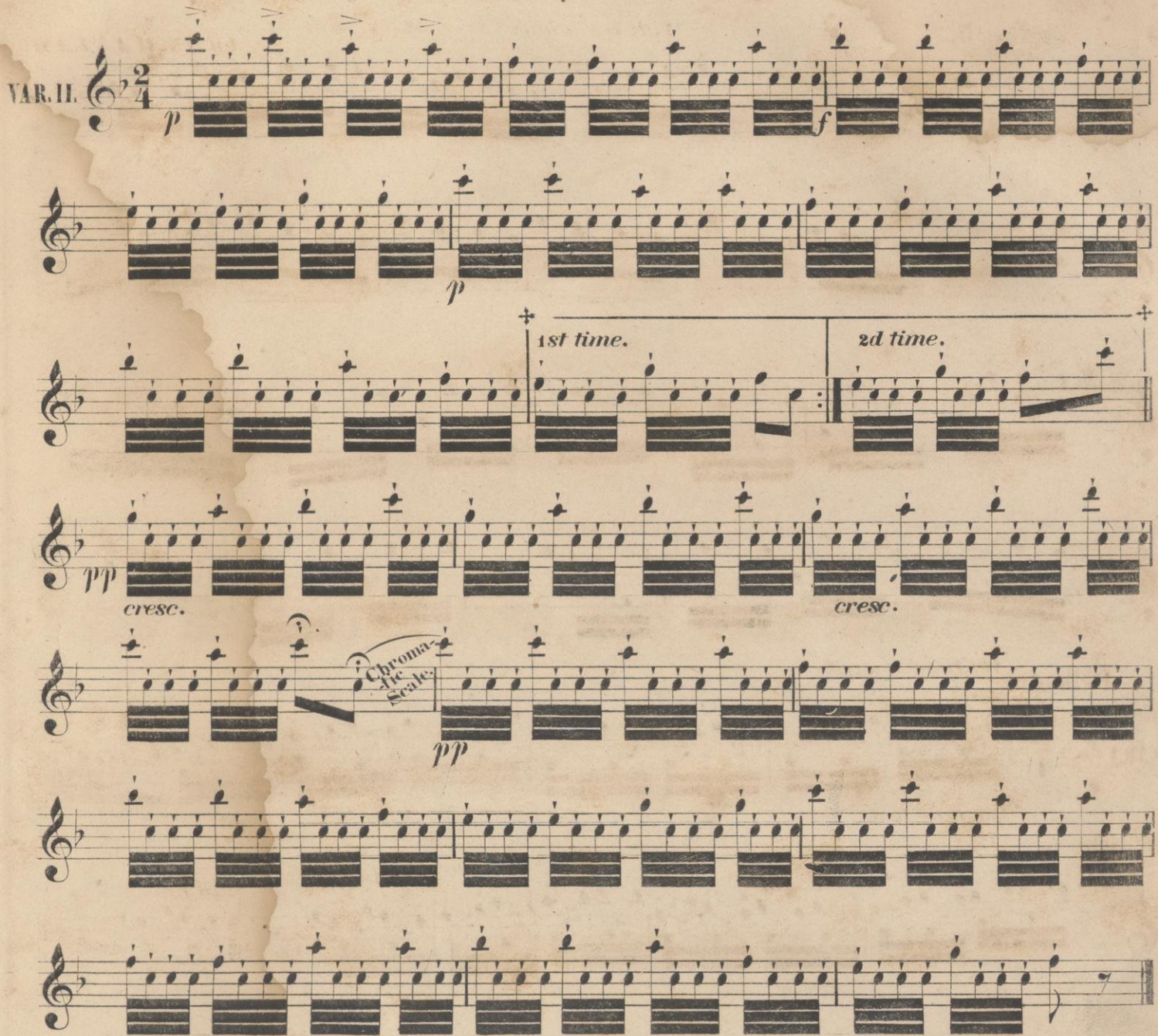
VAR. *2d time tied.*

*1st time.* *2d time.*



Double Tongueing. Mark the Air distinctly.

161

VAR. II. 

VAR. III. 



Handwritten musical score on page 162, featuring ten staves of music. The notation includes treble clefs, various note values, and dynamic markings such as "cadenza.", "Distonic scale.", and "Veloce.".

The first staff begins with a treble clef and a series of eighth notes, some beamed together. The second staff continues this pattern, ending with a "cadenza." marking. The third staff features a treble clef, a key signature change to one flat, and a "Veloce." marking. It includes a "Distonic scale." section with a grid-like notation. The fourth staff continues the eighth-note pattern. The fifth staff features a treble clef and a series of eighth notes. The sixth staff continues the eighth-note pattern. The seventh staff features a treble clef and a series of eighth notes. The eighth staff features a treble clef and a series of eighth notes, with a "3" marking above the first measure. The ninth staff features a treble clef and a series of eighth notes, with a "3" marking above the first measure. The tenth staff features a treble clef and a series of eighth notes, with a "3" marking above the first measure.



## CARNIVAL OF VENICE.

With 17 Variations.

J. DENEUX.

Introd'n. Andante (♩ = 66)

*f* *p* *f* *rit e di - mi - nu - endo. a tempo. p* *f* *p* *f* *dim. a tempo.* *rit. pp a tempo* *f* *p* *f* *pp* *p*

\* This group can be played in the Harmonics, in 12ths.  
 \* The figure 2 refers to the exceptional fingering of G.



tr 10 rit. *ppa tempo.*

*f* *p* rit.

*a tempo.* *f* *p*

2 *risoluto.* *f*

*p* *riten.* *p* *f*

*f* *pp*

THÈME. Allegretto. 6/8 *p*

2 *p* *p* *p*

2 *f* *p*

2 *f*



## VAR. I.



## VAR. II.





## VAR. III.

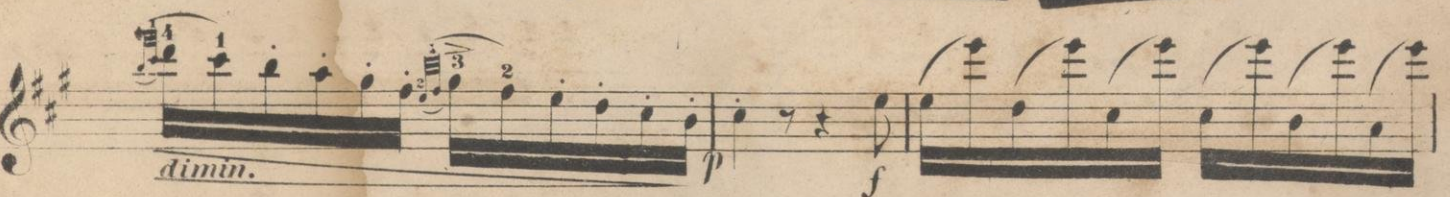
Musical score for Variation III, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score is written on five staves. Measures 1-4 are marked *p* (piano), and measures 5-10 are marked *ff* (fortissimo). The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. A crescendo hairpin is visible in measure 10.

## VAR. IV.

Musical score for Variation IV, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The score is written on five staves. Measures 1-4 are marked *mf* (mezzo-forte), and measures 5-10 are marked *ff* (fortissimo). The notation includes various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. A crescendo hairpin is visible in measure 10.



Con grazia ed espressione.





VAR. VII.

Musical score for Variation VII, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation is on a single staff. It begins with a forte (f) dynamic. Measures 1-4 feature a continuous eighth-note pattern. Measures 5-6 show a change in texture with some rests. Measures 7-10 continue the eighth-note pattern, ending with a fortissimo (ff) dynamic.

VAR. VIII.

Musical score for Variation VIII, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The notation is on a single staff. It begins with a forte (f) dynamic. Measures 1-4 feature a continuous eighth-note pattern. Measures 5-6 show a change in texture with some rests. Measures 7-10 continue the eighth-note pattern, ending with a fortissimo (ff) dynamic. The score includes various dynamics such as piano (p), forte (f), and fortissimo (ff), as well as crescendos (cres.) and decrescendos (decres.).



## VAR. IX.

Musical score for Variation IX, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a mezzo-forte (*mf*) dynamic. The notation features a complex, flowing melody with many beamed sixteenth and thirty-second notes. There are several triplets indicated by a '3' over the notes. The piece concludes with a 'tutti.' marking and a final measure containing a '4' over a whole note.

## VAR. X.

Musical score for Variation X, measures 1-10. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece begins with a forte (*f*) dynamic. The notation is characterized by dense, rapid sixteenth-note passages, often beamed together. Dynamics vary throughout, including piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*). Specific performance instructions are noted: *dolce.* (measures 4-5), *Harmonics in 12ths.* (measures 6-7), and *Har's in 12ths.* (measures 9-10). The piece ends with a fortissimo (*ff*) dynamic.



## VAR. XI.

Musical score for Variation XI, featuring six staves of music in 6/8 time with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is characterized by complex rhythmic patterns and melodic lines.

## VAR. XII.

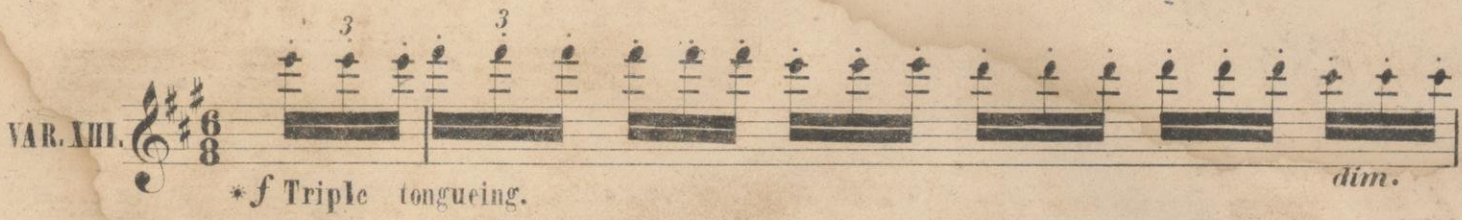
Musical score for Variation XII, featuring six staves of music in 6/8 time with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano). The score is characterized by complex rhythmic patterns and melodic lines.

\* Triple tonguing.

\* These groups can be played in Harmonics in 12ths. Brace the lips well and blow sharp.

\* If too difficult substitute 2 notes instead of 3.



VAR. XIII.  *\* f Triple tonguing.* *dim.*

 *p* *dim.*

 *f* *dim.*

 *p* *dim.*

 *f* *dim.*

 *p* *dim.*

 *p* *dim.*

 *cres - cen - do.* *f* *tutti.*

\* If too difficult substitute 2 notes for 3.



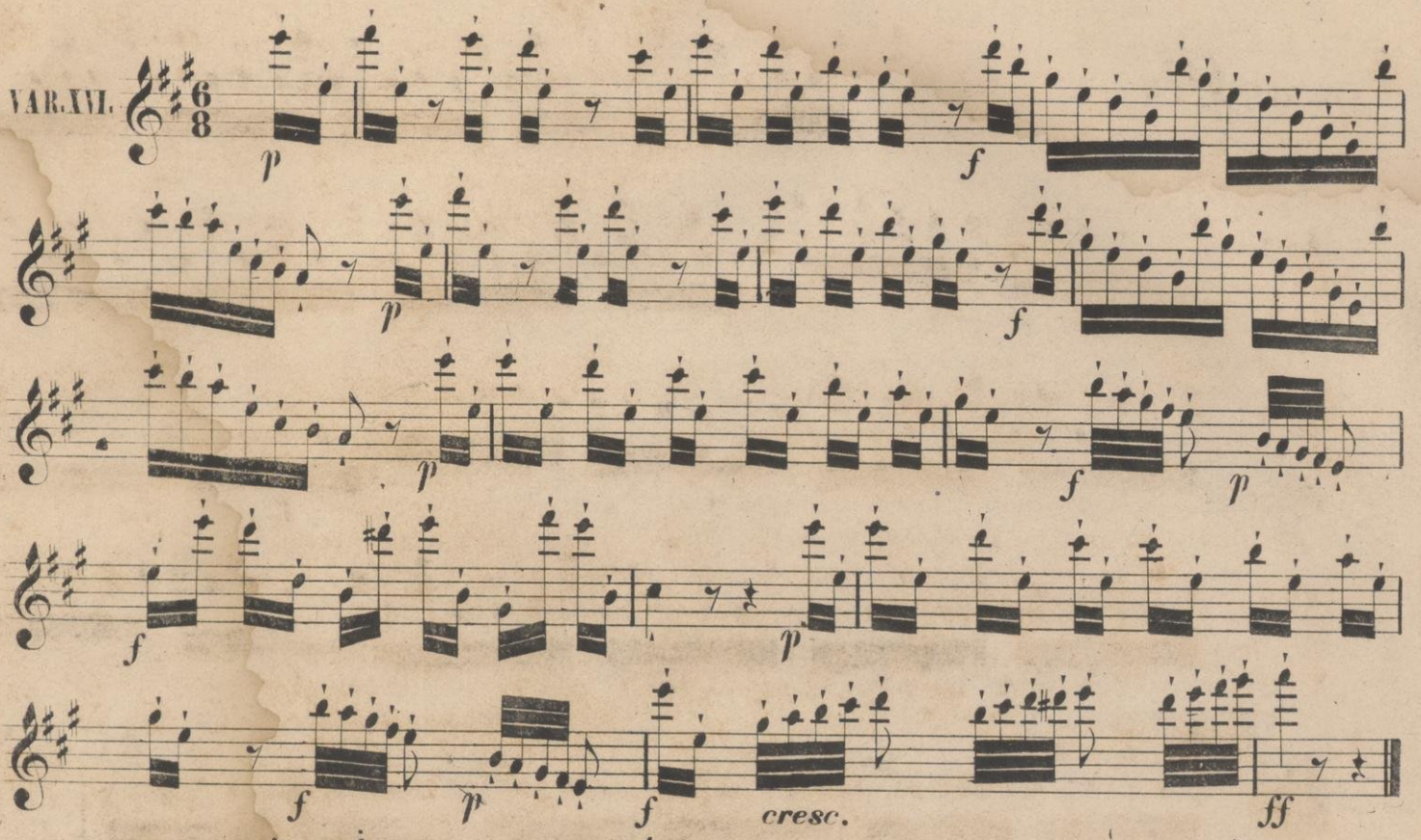
VAR. XIV.

VAR. XIV. is a musical variation in 6/8 time, marked with a treble clef and a key signature of two sharps (F# and C#). The notation consists of ten measures. The first measure begins with a piano (*p*) dynamic. The subsequent measures alternate between piano (*p*) and forte (*f*) dynamics. The melody is characterized by frequent trills, indicated by the 'tr' symbol, and is often accompanied by beamed eighth notes. The variation concludes with a piano (*p*) dynamic in the final measure.

VAR. XV.

VAR. XV. is a musical variation in 6/8 time, marked with a treble clef and a key signature of two sharps (F# and C#). The notation consists of ten measures. The first measure begins with a forte (*f*) dynamic. The subsequent measures alternate between piano (*p*) and forte (*f*) dynamics. The melody features a variety of rhythmic patterns, including beamed eighth notes and triplets, indicated by the '3' symbol. The variation concludes with a fortissimo (*ff*) dynamic in the final measure.



VAR. XVI. 

VAR. XVII. 



# A DICTIONARY OF TERMS USED IN MUSIC.

- A** (Italian.) By, for.
- Abbandone, Abbandono con** (Italian) Despond-  
ingly; with self abandonment.
- A Battuta** (Italian) In strict or measured time.
- A Capella** (Italian.) In the church style.
- A Capriccio** (Italian.) At will, agreeable to our  
fancy.
- Accelerando** (Italian.) With gradually increasing  
velocity of movement.
- Accent.** A slight stress placed upon a note to mark  
its place and relative importance in the bar.
- Acciacatura** (Italian.) species of Arpeggio.
- Accidents.** Occasional sharps flats and naturals  
placed before notes in the course of a piece.
- Accompaniment.** A part added for one or more  
instruments, to heighten the effect.
- Acoustics.** The general theory of sound.
- Acute.** High, as to pitch.
- Adagio** (Italian.) A very slow degree of movement.
- Adagio Cantabile, E Sostenuto** (Italian.) Very  
slow, singing, and sustained.
- Adagissimo** (Italian.) The superlative of Adagio.
- A deux Temps** French. Two equal times or  
measure-notes in a bar.
- A Due** (Italian.) For two voices or
- A Deux** (French.) } instruments.
- Ad Libitum** (Latin) At will or discretion.
- Affettuoso Affettuosamente or Con Affetto**  
(Italian.) With tenderness and pathos
- Affrettando, Affrettate** (Italian.) Accelerating or  
hurrying the time.
- Agevole** (Italian.) Without labor, light, easy,  
agreeably.
- Agitato Con Agitazione** (Italian.) With agitation  
anxiously.
- A Grande Orchestre** (French.) For the full  
Orchestra.
- Air** (French.) An air, or song; as Air Ecossois,  
a Scotch Air.
- Al, All, Alla** (Italian.) To the, sometimes, in the  
style of.
- Alla Breve** (Italian.) A quick species of common  
time, formerly used in church music.
- Alla Caccia.** In the hunting style.
- “ **Capella.** In the church style.
- “ **Militaire.** In the military style.
- “ **Polacca.** In the style of a Polish dance.
- “ **Russe.** In the style of Russian music.
- Alla Siciliana.** In the style of the Sicilian  
shepherds' dance.
- Alla Scozzese.** In the Scotch style.
- “ **Turca.** In the Turkish style.
- “ **Veneziana.** In the Venetian style.
- “ **Zoppa.** In a constrained and limping style.
- All' Antica.** In the old style.
- “ **Espagnola.** In the Spanish style.
- All' Inglese.** In the English style.
- “ **Italiana.** In the Italian style.
- Allegrement** (Italian.) With quickness.
- Allegretto** (Italian.) Somewhat cheerful, but not  
so quick as Allegro. The diminutive of  
Allegro.
- Allegretto Scherzando** (Italian.) Moderately  
playful and vivacious.
- Allegrezza** (Italian.) Joy; *con allegrezza*, joy-  
fully, animatedly.
- Allegriissimo** (Italian.) Extremely quick and  
lively.
- Allegro** (Italian.) Quick, lively. A term implying  
a rapid and vivacious movement, but which  
is frequently modified by the addition of other  
words: as,
- Allegro Agitato** Quick, with anxiety and agi-  
tation.
- “ **Assai.** Very quick.
- “ **Comodo** Italian. With a convenient  
degree of quickness.
- “ **Con brio.** Quick, with brilliancy.
- “ **Con fuoco.** Quick, with fire.
- “ **Con moto.** Quick, with more than the  
usual degree of movement.
- “ **Con Spirito.** Quick, with spirit.
- “ **Furioso.** Quick, with fury.
- “ **Molto, or Di Molto.** Very quick.
- “ **Veloce.** Quick, with rapidity.
- “ **Vivace.** With vivacity.
- “ **Vivo.** Quick, with unusual brilliancy.
- Al Loco** (Italian.) To some previous place; a  
term of reference.
- Al Segno, Al Seg,** or the character  $\text{♩}$  signifies  
that the performer must return to a similar  
character in the course of the movement, and  
play from that place to the word fine, or the  
mark  $\text{⌒}$  over a double bar.
- A Mezza Voce** (Italian.) In a subdued tone.



*Amoroso, Amorevole, or Con Amore* (Italian.)

Affectionately, tenderly.

*Andante* (Italian.) Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified both as to time and style, by the addition of other words; as,

*Andante Affettuoso.* Slow but pathetically.

“ “ *Con moto.* Slow but with emotion.

“ “ *Grazioso.* Slow but gracefully.

“ “ *Maestro.* Slow, with majesty.

“ “ *Non troppo.* Slow but not too much so.

“ “ *Pastorale.* Slow and with pastoral simplicity.

*Andantino* (Italian.) Somewhat faster than *Andante*.

*Animato, Con Anima, Animoso* (Italian.) With animation, in a spirited manner.

*A Piacere, A Piacimento.* At the pleasure of the performer. See *Ad libitum*.

*A Plomb* (Fr.) With exactitude as to time.

*Appassionata, Appassionamento* (It.) With intensity of feeling.

*Appoggiatura* (It.) A note of embellishment,

generally written in a small character.

*Appoggiato* (It.) Dwelt, leaned upon.

*Ardito* Boldly, energetically.

*Aria* (It.) An air or song.

*Arietta* (It.) A short air or melody.

*Arioso* (It.) In the style of an air.

*Arpeggio* (It.) Passages formed of the notes of chords taken in rapid succession.

*Assai* (It.) Very; as *Allegro Assai*, very quick.

*A Tempo* (It.) In time, a term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.

*A Tempo Giusto* (It.) In strict and equal time.

*Attacca, Attacca Subito* (It.) Implies that the performer must directly commence the following movement.

*Barcarolle* (It.) Airs sung by the Venetian gondoliers, or boatman.

*Baguta* (It.) Time, the accented part of a the bar.

*Beating Time.* Marking the divisions of the bar by means of the foot or hand.

*Ben* (It.) Well; as *Ben Marcato* (It.) well marked.

*Bene Placito.* (It.) At will

*Ris* (Latin.) Twice.

*Bravura* (It.) An air requiring great spirit and volubility of execution.

*Breve.* note twice the length of a semibreve,

seldom used in modern music.

*Brillante* (It. and Fr.) An expression indicating a showy and sparkling style of music.

*Brio* (It.) With brilliancy and spirit.

*Burlesco.* (It.) With comic and even far-cical humor.

*Calando.* (It.) Pressing upon, hurrying the time.

*Cadence.* A close in melody or harmony. An ornamental or extemporaneous passage introduced at the close of a song or piece of music.

*Calando.* (It.) Gradually diminishing in tone and quickness; becoming softer & slower by degrees.

*Calore* (It.) With much warmth and animation.

*Cantabile* (It.) Implies a graceful and singing style.

*Cantando* (It.) In a singing manner.

*Cappella alla* (It.) In the church style.

*Capo* (It.) The beginning.

*Capriccio* (It.) A fanciful and irregular species of composition.

*Cavatina* (It.) An air of two movements or parts, occasionally preceded by a recitative.

*Chasse* (Fr.) In the hunting style.

*Chord.* A combination of several sounds, forming harmony.

*Chromatic.* Proceeding by semitones.

*Cleffs.* Characters used to determine the name and pitch of the notes; they are of three kinds; treble, tenor, and bass.

*Coda* (It.) A few bars added to the close of a composition.

*Colla Parte* (It.) Implies that the accompanist must follow the principal part in regard to time.

*Con* (It.) With; as *con espressione*, with expression; *con brio*, with brilliancy and spirit.

*Con Afflizione* (It.) With affliction, distress.

*Concertante* (It.) As duo concertante, a duet in which each part is alternately principal and subordinate.

*Concerto* (It.) A composition intended to display the powers of some particular instrument, with accompaniments.

*Concert-Stück* (German.) A concerted piece.

*Concord.* An agreeable combination of sounds.

*Con Diligenza* (It.) With discretion.

“ *Dolcezza* (It.) With sweetness.



*Con Dolore* (It.) Mournfully, with grief and pathos.

" *Grazia* (It.) With grace.

" *Gusto Gustoso* (It.) With taste.

" *Moto* (It.) In an agitated style; with spirit.

" *Spirito* (It.) With quickness and spirit.

*Contretemps* (Fr.) Syncopation.

*Crescendo* *Cres* (It.) With a gradually increasing quantity of tone.

*Da* (It.) By.

*Da Capo* *D. C.* (It.) From the beginning.

An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

*Dal* (It.) By: as *Dal Segno*, from the sign; a mark of repetition.

*Deciso* (It.) With decision, boldness.

*Decrescendo* (It.) Gradually decreasing in quantity of tone.

*Delicato* } (It.) Delicately.

*Delicatamente* }

*Deutsche Flöte* (German) A German flute.

*Diatonic* (Greek) Naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.

*Diminuendo* *Dim* (It.) This term implies that the quantity of the tone must be diminished gradually.

*Di Molto* (It.) An expression which serves to augment the signification of the word to which it is added; as *allegro di molto*, very quick.

*Dissonance*: An interval<sup>or</sup> chord displeasing to the ear.

*Divertimento* (It.) A short, light composition, written in a familiar and pleasing style.

*Divertissement* (Fr.) A composition of a light, pleasing style.

*Dolce* or *Dol.* (It.) Implies a soft, sweet style of performance.

*Dolcezza* or *Con Dolcezza* (It.) With sweetness and softness.

*Dolcissimo* (It.) With extreme sweetness.

*Dolente, Con Dolore, or Con Duolo* (It.) Sorrowfully.

*Doloroso* (It.) Indicates a soft and pathetic style.

*Double Tongueing.* A mode of articulating quick notes.

*Duo* (It.) A composition for two instruments.

*E, (Ed.* The Italian conjunction; as flute e violin.

*Elegante* (It.) With elegance.

*Embouchure* (Fr.) The mouth-hole of the flute.

*Energico, Con Energia* or *Energicamente* (It.) With energy.

*Enharmonic.* One of the ancient genera; a scale which proceeds by quarter notes

*Espressivo, or Con Espressione* (It.) With expression.

*Estinte, Estinto* (It.) Becoming extinct, dying away in regard to time and tone.

*Extravaganza* (It.) Extravagant and wild, as to composition and performance.

*Emphasis.* A particular stress or marked accent on any note, generally indicated by >.

*^*, or *sf*

*Expression.* A performer is said to play with expression when he carefully observes the various modifications of forte and piano, legato and staccato, &c. &c.

*Fanfare* (Fr.) A trumpet tune.

*Fantasia* (It.) A composition in which the author gives free scope to his ideas without regard to those systematic and symmetrical ideas which regulate other compositions.

*Fiero* (It.) In a bold and energetic manner.

*Finale* The last movement.

*Fine* (It.) The end.

*Flautato Flautando* (It.) With a flute-like tone.

*Flautino* (It.) An octave-flute.

*Flauto* (It.) A flute.

*Flauto Piccolo* (It.) An octave-flute or flageolet.

*Flauto Traverso* (It.) The German flute.

*Flute-A-Bec* (Fr.) An English flute.

*Flautista* (It.) A performer on the flute.

*Flebile* (It.) In a mournful style.

*Forte* or *For* or simply *f* (It.) Loud

*Fortissimo* or *ff* (It.) Very loud.

*Forzando, Forz* or *fz* Implies that the note is to be marked with particular emphasis or force.

*Fuoco, con* (It.) With intense animation.

*Furioso, con furia* (It.) With fire.

*Furore, con* (It.) With fury.

*Giocosamente* or *Giocos* (It.) Humorously with sportiveness.



*Glissando* (It.) In a gliding manner.

*Graces.* Occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the turn, and the shake.

*Grandioso* (It.) In a grand and elevated style.

*Grave.* A very slow and solemn movement, also a low pitch in the scale of sounds.

*Graziosamente* *Grazioso* or *Con Grazia* (It.) In a flowing and graceful style.

*Group.* An assemblage of several short notes tied together.

*Gusto* *Gustoso* or *Con Gusto* (It.) With taste.

*Harmony.* The union or combination of several sounds.

*Il* (It.) The

*Impeto* (It.) With impetuosity.

*Impetuoso*, or *Con Impetuosita* (It.) Impetuously.

*In* (It.) as: *in tempo*, in time.

*Innocente*, *Innocentamente* (It.) In an artless and simple style.

*Interval.* The distance or difference of pitch, between two notes.

*Intonation.* The art of producing musical sounds.

*Intrada* (It.) } A short introductory movement.

*Istesso* (It.) The same: as *istesso tempo*, the same time.

*Key-Note.* A note to which a series of other subordinate notes bears a distinct relation.

*Klappe* (German.) A key belonging to any wind instrument.

*La Chasse* (Fr.) piece of music in the hunting style.

*Lagrimoso* (It.) In a mournful style.

*Larghetto* (It.) Indicates a time slow and measured in its movement, but less so than *Largo*.

*Largo* (It.) A very slow and solemn degree of movement.

*Leading-Note.* The seventh note of a scale of any key, when at the distance of a semitone below the key-note.

*Ledger-Lines.* Those temporary lines which are occasionally drawn above or below the stave.

*Legato* (It.) In a smooth and connected manner.

*Legatissimo* (It.) Exceedingly smooth and connected.

*Leggierissimo* (It.) With the utmost lightness and facility.

*Leggiero*, or *Con Leggerezza* With lightness and facility of execution.

*Lenteur avec* (Fr.) With slowness.

*Lentando* It. With increasing slowness.

*Lentement* (Fr.) } In slow time.

*Lento* (It.) }

*L'Istesso Tempo* (It.) In the same time as the previous movement.

*Lugubre* (It.) Mournfully, sadly.

*Lusingando* (It.) Soothingly, persuasively.

*Ma* But: as *Allegro ma non troppo*, quick, but not too much so.

*Maestros* (It.) With majestic and dignified expression.

*Malincolia* (It.) In a melancholy style.

*Mancando* (It.) Indicates a gradual decrease in the quantity of tone.

*Marcato* (It.) In a marked and emphatic style.

*Marcia* (It.) A march.

*Marziale* (It.) In a martial style.

*Melange* (Fr.) A composition founded on several favorite airs: a medley.

*Meno* or *Men.* (It.) Less: as *meno mosso*, less quick; *meno forte*, less loud; *meno piano*, somewhat softer; *meno vivo*, with less spirit.

*Mesto* (It.) Mournfully, sadly.

*Mestoso* (It.) Sadly, pensively.

*Methode* (Fr.) A treatise or book of instructions.

*Metronome* (Fr.) An instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure.

*Mezzo* (It.) In a middling degree or manner: as *mezzo forte*, rather loud; *mezzo piano*, rather soft.

*Mezza Voce* (It.) With moderation as to tone; rather soft than loud.

*Moderato* (It.) With a moderate degree of quickness.

*Modulation.* A change of key.

*Molto* (It.) Very, extremely: as *molto allegro*, very quick; *molto adagio*, extremely slow.

*Morceau* (Fr.) A piece or musical composition of any kind.

*Mordente* (It.) A beat or transient shake.



- Morendo** (It) Gradually subsiding in regard to tone and time.
- Mosso** (It) Movement: as *più mosso*, with more movement, quicker; *meno mosso*: slower.
- Motivo** (It) The principal subject of a musical composition.
- Moto** or *con moto* (It) With agitation, anxiously.
- Nobilmente** (It) With nobleness, grandeur.
- Nocturne** (Fr) See *Notturmo*.
- Non** (It) An adverb of negation, generally associated with *troppo*: as *non troppo presto*, not too fast.
- Nonetto** (It) A composition in nine parts.
- Non Tanto**. (It) Not too much; moderately: as *allegro non tanto*, moderately quick.
- Notation**. The art of representing musical sounds and their various modifications by notes, signs &c.
- Note Sensible** (Fr) The leading note of the scale, or that note of the scale which is situated a semitone below the key-note.
- Notturmo** (It) A composition suitable for evening recreation, from its elegance and lightness of character.
- Obligato** or *Obligati* (It) A part or parts of a composition indispensable to its just performance.
- Octave** An interval <sup>of</sup> eight notes.
- Otello** (It) A composition in eight parts.
- Passing Notes** Notes foreign to the harmony.
- Passionata** or *Con Passione* (It) Impassioned.
- Patetico** (It) Pathetically.
- Pathétique** (Fr) Pathetic.
- Pastorale** (It) A soft and rural movement.
- Pause** A character which increases the duration of a note. (C)
- Perdendo** or *Perdendosi* dim'n of tone & mov't.
- Period** A complete musical sentence.
- Pesante** (It) Impressively.
- Phrase** A portion of a musical sentence.
- Piacere** (It) With pleasure in regard to time.
- Piacerevole** (It) In a pleasing style.
- Pianissimo** or *pp* (It) Extremely soft.
- Piano** or *p* (It) Soft.
- Pietoso** (It) Compassionately.
- Piefero** (It) A fife.
- Più** (It) An adverb of augmentation: as *più presto*, quicker; *più lento*, slower.
- Plantivo** (It) Expressively.
- Plus** (Fr) More, as *plus animé*, with greater animation.
- Poco** (It) A little, or rather; as *poco presto*, rather quick; *poco piano*, rather soft.
- Poggiato** (It) Impressive.
- Polacca** } (It) A national Polish dance,  
**Polonaise** } in  $\frac{3}{4}$  time.
- Portamento** (It) A gliding from one note to another.
- Potpouri** (Fr) A capriccio or fantasia from favorite Airs.
- Preludio** (It) A prelude or introductory movement.
- Premiere** (Fr) First, as *premiere fois*, first time.
- Prestissimo** (It) The most rapid degree of movement.
- Presto** (It) Very quick.
- Prima Vista** (It) The first sight.
- Prima Volta** (It) First time.
- Primo** (It) First.
- Rallentando** (It) A gradual diminution in the movement.
- Rans des Vaches** Airs played by the Swiss mountaineers.
- Rapido** (It) Rapidly.
- Recitativo** (It) A musical declamation.
- Rhythm** The metre of melody.
- Rinforzando, Rinforzato, rinf** or *rf* (It) With additional tone and emphasis.
- Ritardando** (It) A gradual slackening of the time.
- Ritenente** (It) A decrease in the movement.
- Romanza** (It) A simple and elegant melody.
- Rondeau** (Fr) A Rondo or composition of several strains or members, at the end of each of which the first part or subject is repeated.
- Rondino** or *Rondoletta* (It) A short Rondo.
- Roulade** (Fr) A division or rapid flight of notes.
- Rubato** (It) as *Temp. Rubato* a style of playing, in which some notes are held longer than their value, and others shortened, so that the time shall be complete in the aggregate.
- Russe** (Fr) Russian, as *à la Russe*, in the Russian style.
- Scherzando** (It) In a light and sportive manner.
- Sciolto** (It) With freedom and distinctness.
- Seconda** (It) *Secondo* The second.



- Segno* or  $\text{♩}$  (It.) A sign; as *al segno*, return to the sign; *dal segno*, repeat from the sign.
- Segue, Seguita* (It.) Now follows, or as follows.
- Semi* Latin. Half: as semitone; half a tone, &c.
- Semplice* (It.) With simplicity.
- Sempre* (It.) *Sempre forte*, always loud.
- Sentimento* It. With feeling.
- Senza* (It.) Without: *senza replica*, without feeling.
- Septetto* (It.) A Septet or piece for seven instruments.
- Septuor.* A composition for seven instruments.
- Serioso* (It.) In a serious style.
- Sestetto* (It.) A vocal or instrumental composition for six parts.
- Sextuor* (It.) A composition for six instruments.
- Sforzato sf* (It.) Implies that a particular note is to be played with emphasis and force.
- Siciliana* (It.) A movement of a slow character in  $\frac{6}{8}$  time.
- Slentando* (It.) A gradual diminution in the time of the movement.
- Smanioso* (It.) With fury.
- Smorzando* (It.) A gradual decrease as to tone.
- Soave* (It.) In a soft and delicate manner.
- Solo* (It.) Alone.
- Sonata* (It.) A composition consisting of several movements.
- Sons Pleins* (Fr.) Terms which indicate that the notes must be blown with a very full, round tone.
- Sostenuto* (It.) Sustained, continuous in regard to tone.
- Sotto Voce* (It.) In an undertone.
- Spirito Con Spirito* It With spirit.
- Spirituoso* (It.) With great spirit.
- Staccato* (It.) This term implies that the notes are to be played distinct, short, and detached from each other.
- Stave.* The five parallel lines on which the notes are placed.
- Strepitoso* (It.) In a noisy, boisterous manner.
- Stringendo* (It.) Accelerating the degree of movement.
- Subito* (It.) Quickly; as *volti subito*, turn over quickly.
- Syncopation.* Connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; a false or inverted accent.
- Tacet* (Latin.) A word which implies that during a movement some particular instrument is to be silent: as *flauto tacet*, the flute is not to play.
- Tanto* (It.) Not too much.
- Tema* (It.) A subject or theme.
- Tempo comodo.* (It.) In a convenient degree of movement.
- Tempo* or *a tempo* (It.) In time.
- Tempo Giusto* (It.) In strict time.
- Tempo Primo* (It.) In the first or original time.
- Tempo Rubato* (It.) See *Rubato*.
- Teneramente* or *Con Tenerezza* Tenderly.
- Tenuto, Ten* (It.) Implies that a note must be sustained the full time.
- Terzetto* (It.) A short piece for three instruments.
- Theme* (Fr.) See *Tema*.
- Trio* (It.) A piece for three instruments. This term also implies a second movement to a minuet, &c. which always leads back to a repetition of the first movement.
- Triplet.* A group of three notes arising from the division of a note into three parts of the next inferior duration.
- Tutta Forza* It. With the utmost vehemence, as loud as possible.
- Tutti* (It.) All. A term used to point out passages where all the instruments are to be introduced.
- Un* (It.) as *Un Poco* a little.
- Veloce* or *Con Velocità* It. In a rapid time. This term is sometimes used to signify that a particular passage is to be played as quick as possible.
- Velocissimo* (It.) With extreme rapidity.
- Vigorouso* (It.) Boldly, vigorously.
- Vivace* (It.) With briskness and animation.
- Vivacissimo* (It.) With extreme vivacity.
- Villanella* (It.) An old rustic dance accompanied with singing.
- Volta* (It.) Time of playing a movement: as *prima volta*; the first time of playing, *seconda volta*; the second time, &c.
- Volti Subito* or *V. S.* Turn over quickly.



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