

DEVILINNE'S
METHOD
FOR THE
FLUTE

WITH SCALES FOR THE BOEHM FLUTE.

BOSTON:
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RUDIMENTS OF MUSIC.

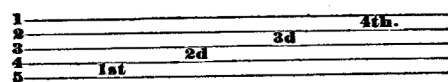
PART I.

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

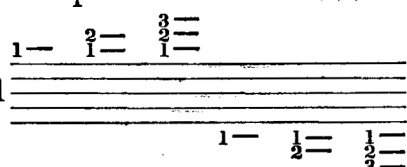
The following pages will be mainly directed to the consideration of the "Rudiments," which ought to be mastered before an instrument is taken in hand, so that the practical progress is accompanied by theoretical knowledge of reading music.

ON NOTATION.

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



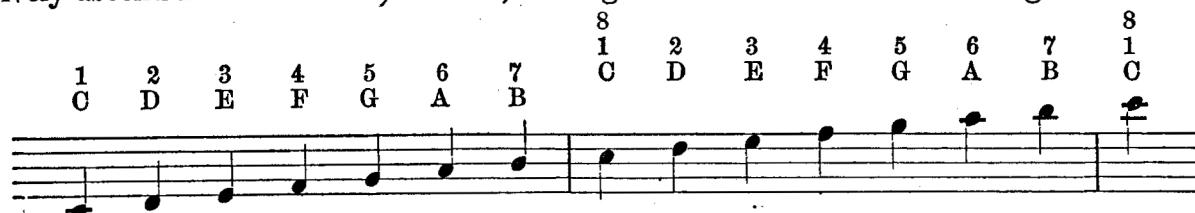
of which the *lowest* is called the *first* line, and the following respectively 2d, 3d, 4th and 5th. The *spaces* between the lines are likewise counted from the bottom. As to the eye a note placed on the first line  is lower than that on the fifth , so the sound is to the ear lower or higher in pitch,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

These five lines, however, are not sufficient to represent all the sounds an instrument is capable of producing; hence, a number of *Ledger lines* are added , which are named as marked,

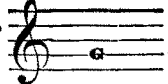
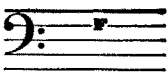
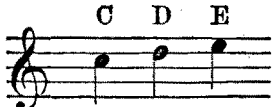
either 1st, 2d, or 3d ledger line *above*, or 1st, 2d, or 3d *below* the stave.

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

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



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

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

ON CHROMATIC SIGNS, "ACCIDENTALS."

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

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

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

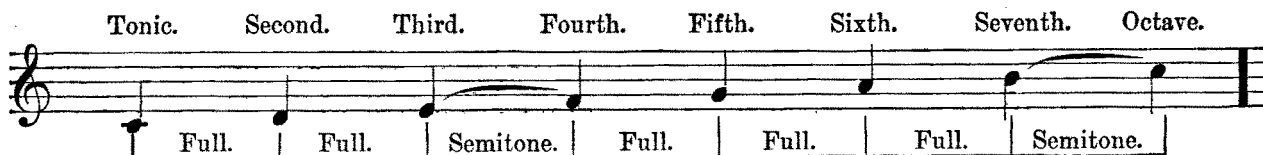


Chromatic signs either denote the "key" or are "accidental." In the former case they are placed *immediately after the clef*, and influence *all notes* which stand on the same line or space; for instance, if the "signature" of the key consists of two flats,  we perceive that the first is on the third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

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

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

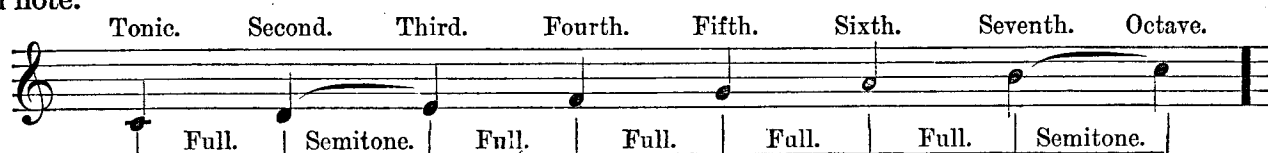
The distance between two notes is called an *interval*, which may consist of one, two, or more notes, and is called a second, third, fourth, fifth, sixth, seventh, octave, a ninth, and so on. In a *scale* there ought to be *no skips*, but it should proceed upwards or downwards by "degrees" of one note.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



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

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

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



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

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



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



ON THE VALUE OF NOTES, "TIME."

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

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

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

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

One  is equal to two  , or four    , or eight        , or sixteen        , or thirty-two         

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

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

A dotted whole note  is equal to 3 half notes: 

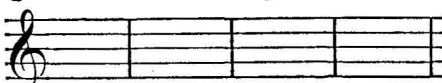
A dotted quarter note  is equal to 3 eighths: 

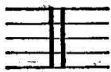
A dotted half note  " 3 quarters: 

A dotted eighth note  " 3 sixteenths: 

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

 is equal to ; or  is equal to 

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

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

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

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

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

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

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

EXAMPLES.

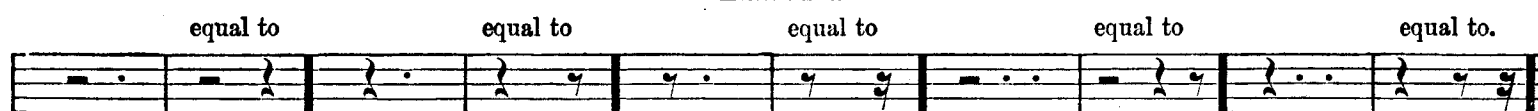


It is frequently the case that common or equal time is mixed with compound or triple time, in which case the figure 3 is put over three notes, then called a "triplet." The mere fact of being grouped together is, in many instances, sufficient to identify triplets.

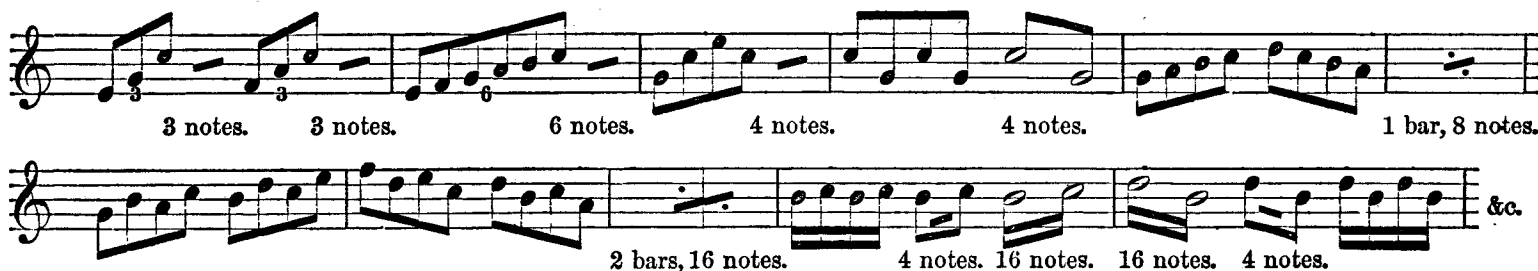
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If a dot follows the rest, the *same rules* apply in this case that have been given with regard to *dotted notes*.

EXAMPLES.



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

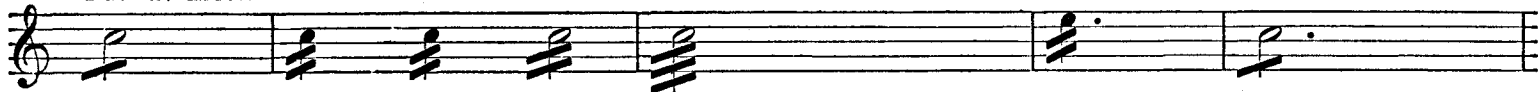


A single note may be divided, or "broken up," in the same manner.

FULL.



ABBREVIATION.

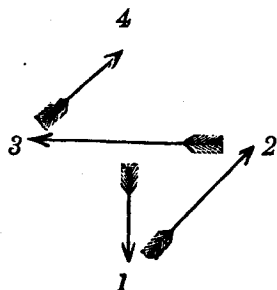


Finally, I may refer to the practice of "time beating." By this the conductor infuses unity into the performance of the band, who ought, both individually and collectively, to pay the strictest attention to it.

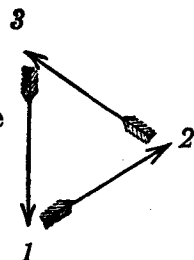
To the young conductor a few diagrams will illustrate the way it is to be done.

In $\frac{2}{4}$ and $\frac{3}{4}$ or $\frac{2}{2}$ time, the bar consists of *two* beats, the *first down* and the *second up*.

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

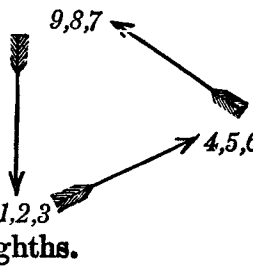


In $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$ time, three beats in the bar are to be as follows:

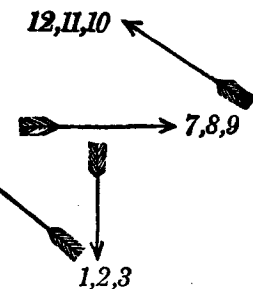


And in $\frac{9}{4}$ and $\frac{9}{8}$ time, nine beats in the bar are to be indicated thus:—

In the latter time, if the movement be lively, only three beats—like $\frac{3}{4}$ time—are to be given, each 1,2,3 comprehending three quarters or eighths.



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



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

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

The signs of articulation consist of:

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

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

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

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

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

"GRACES," OR EMBELLISHMENTS.

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

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

The graces consist of:

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

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

WRITTEN.



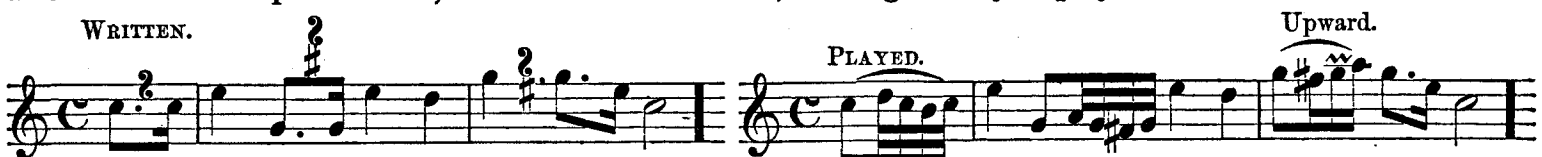
PLAYED.



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

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

WRITTEN.



PLAYED.

Upward.

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

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

WRITTEN.

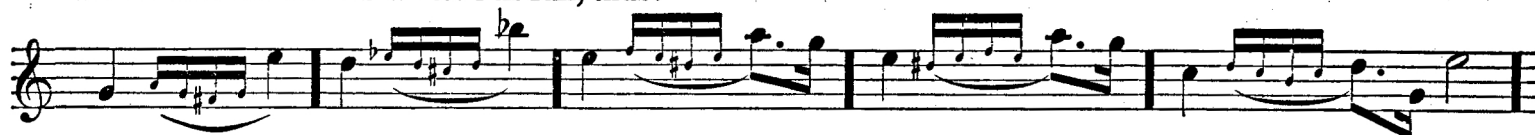


PLAYED.



or

Sometimes the turn is written in full, thus:



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

WRITTEN. *Allegro.*

EXAMPLES.



PLAYED. *Allegro.*



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

WRITTEN.



PLAYED.



OR



WRITTEN.

PLAYED.



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

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

a piacere.

From "*Dinorah*," by MEYERBEER.



GAMUT FOR THE BOËHM FLUTE.

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

Acted upon
by the Second
Finger of the
Right Hand.

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

Note	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger	Thumb
C						
C#						
D						
D#						
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THE FINGERING OF THE CHROMATIC SCALE FOR THE EIGHT-KEYED FLUTE.

The mark ● means that the hole is closed.

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

Embouchure.

C $\sharp$ Key.

B $\natural$ Key.

G $\sharp$ Key.

Short F $\sharp$ key.

Long F $\sharp$ key.

D $\sharp$ Key.

C $\sharp$ Key.

C $\natural$ Key.

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

TABLE.

SHAKES OF ONE TONE.

Left Hand.

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

Right Hand.

Shake Key.
1st finger.
Shake Key.
2d finger.
Shake Key.
3d finger.
D # or E ♭ key.
Little finger on C # or D ♭ key.
Little finger on C ♯.

1 2 3

TABLE.

HALF TONE SHAKES.

Left Hand.
1st finger.
Thumb.
2d finger.
3d finger.
Little finger on G# or
A♭ Key.

Right Hand.
Shake Key.
1st finger.
Shake Key.
2d finger.
Shake Key.
3d finger.

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

The diagram illustrates the fingerings for half tone shakes across multiple staves. At the top, a musical staff shows a sequence of notes with accidentals (sharps and flats) and slurs, indicating the sequence of half tones. Below this, a grid of staves shows the fingerings for each hand. The left hand has five staves (1st finger, Thumb, 2d finger, 3d finger, Little finger) and the right hand has five staves (Shake Key, 1st finger, Shake Key, 2d finger, Shake Key, 3d finger). Each staff contains a series of circles representing notes, with some circles containing a cross or a dot to indicate specific fingerings. The circles are arranged in a grid, with vertical lines connecting the circles across the staves, indicating the sequence of notes and fingerings. The circles are arranged in a grid, with vertical lines connecting the circles across the staves, indicating the sequence of notes and fingerings. The circles are arranged in a grid, with vertical lines connecting the circles across the staves, indicating the sequence of notes and fingerings.

I.

MANNER OF HOLDING THE FLUTE.

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

II.

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

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

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

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

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

Avoid forcing the wind with the stomach.

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

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

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

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

III.

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

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

Exercises on Tongueing.

DETACHED NOTES.



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

NOTES SLURRED IN GROUPS OF TWO.



Attack the first note of each group with the tongue.

ARTICULATION OF THREE NOTES SLURRED AND ONE DETACHED.



This articulation is very brilliant and effective when properly used.

ARTICULATION CONTRARY TO THE PRECEDING.



This articulation is seldom used.

Exercises on the different Styles of Articulation.

1 

2 

3 

4 

5 

6 

7 



8 







Articulations of Triplets.

EXAMPLE 1. 

EXAMPLE 2. 

EXAMPLE 3. 

EXAMPLE 4. 

EXAMPLE 5. 

DOUBLE TONGUEING.

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

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

MAJOR TRILL.

MINOR TRILL.

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

Examples on Terminations.

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

Turns.

Indicated by sign ∞.

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

PASSING TRILL.

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

Ex. 1.

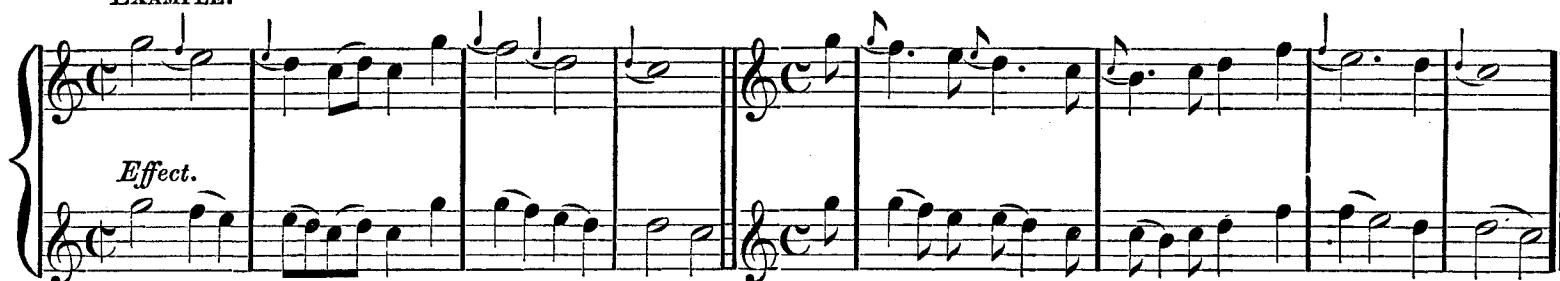
Ex. 2.

Ex. 3.

GRACE NOTES.

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

EXAMPLE.



ON BREATHING.

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

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



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

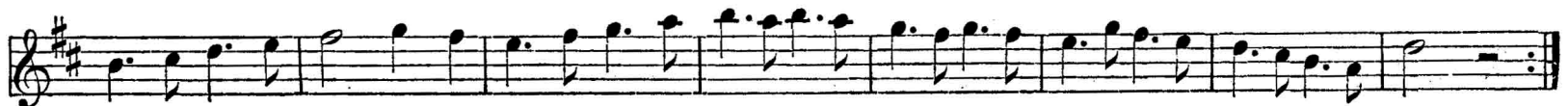
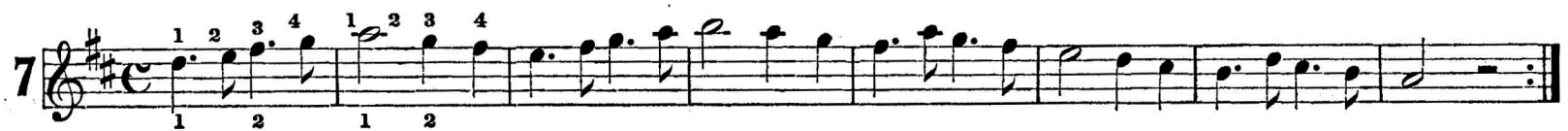
Nevertheless this license must not be abused, as unnecessary breathing makes the performance uneven.

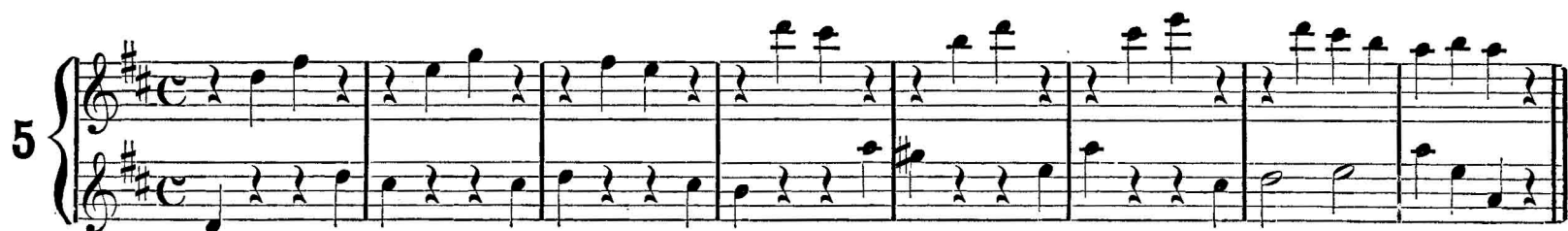
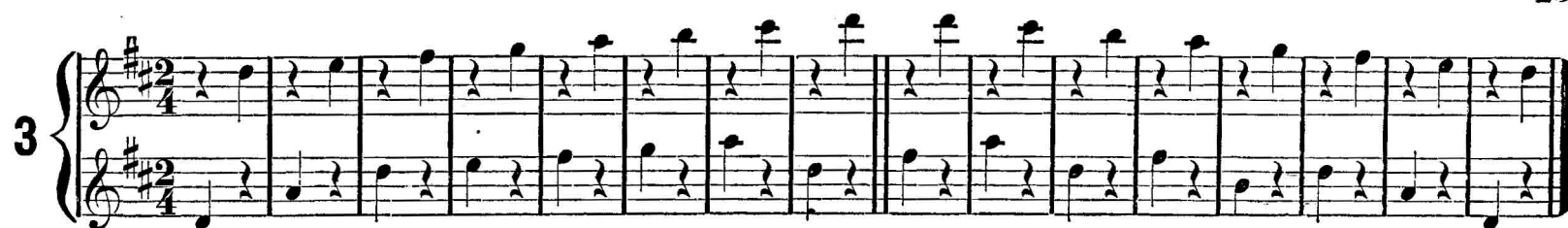


If in a long passage are found two notes of the same degree, and the breath is insufficient, the second note may lose somewhat of its value, that the breath may be renewed.



Lessons on Counting Time.







10



11



12

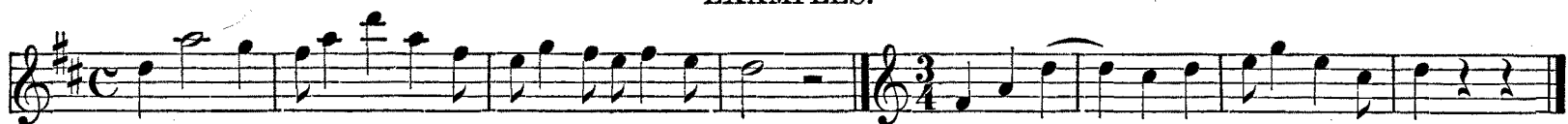




Exercises in Syncopation.

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

EXAMPLES.



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

3



4



5



FORTY EASY MELODIES.

ARRANGED PROGRESSIVELY.

No. 1.
Air from the Muleteer.
F. HEROLD.

Andantino.



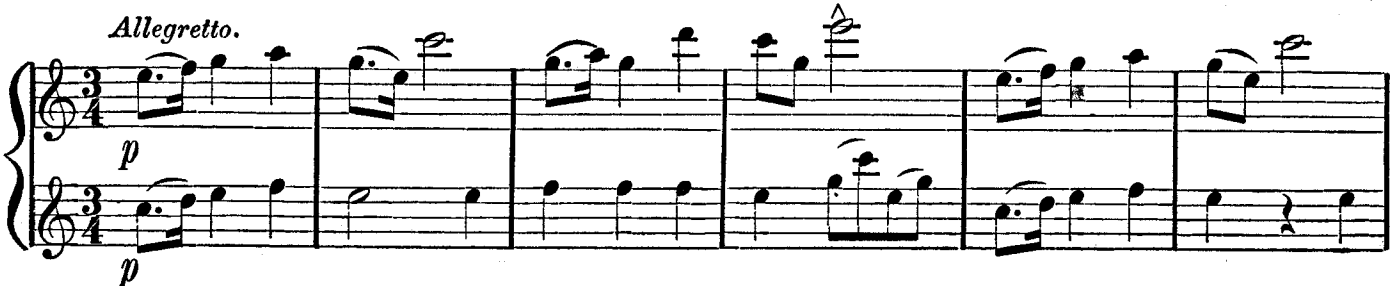
No. 2.
The White Veil.
MONPOU.

Allegretto.



No 3.
Desire of Home.
Air ALLEMAND.

Allegretto.





No. 4.
Guard of the Mill.
Mlle. L. PUGET.

Allegro.

mf

p



*Allegretto.*No. 5.
German Air.

Two systems of piano music for No. 5, German Air, in G major and 2/4 time. The first system includes a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system concludes the piece with a repeat sign and a final cadence.

*Allegretto.*No. 6.
Song of the
Mountaineer.

Two systems of piano music for No. 6, Song of the Mountaineer, in G major and 3/4 time. The first system includes a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system concludes the piece with a repeat sign and a final cadence.

*Andantino.*No. 7.
Child's Prayer.
CLAPISSON.

Two systems of piano music for No. 7, Child's Prayer, in G major and 2/4 time. The first system includes a piano (*p*) dynamic marking. The second system continues the melody and accompaniment. The third system concludes the piece with a crescendo (*cresc.*) and a forte (*f*) dynamic marking.

*Andantino.*

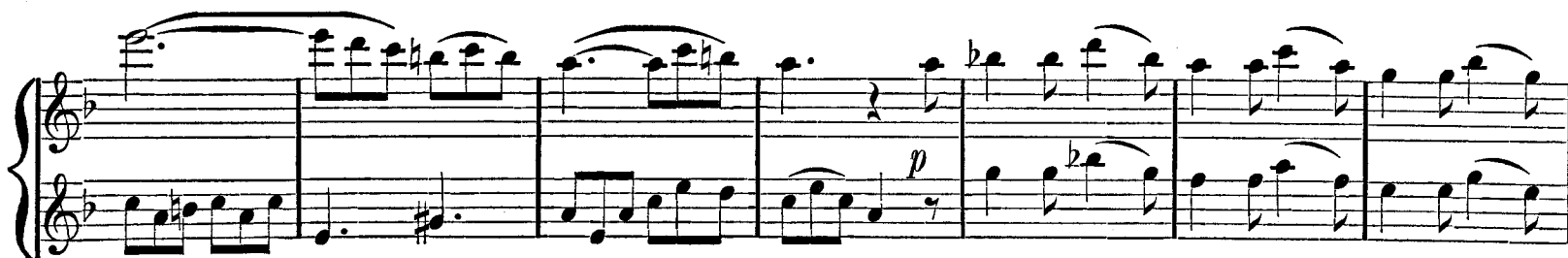
No. 8.
Pastorale.
HUNTEN.

*Allegretto.*

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

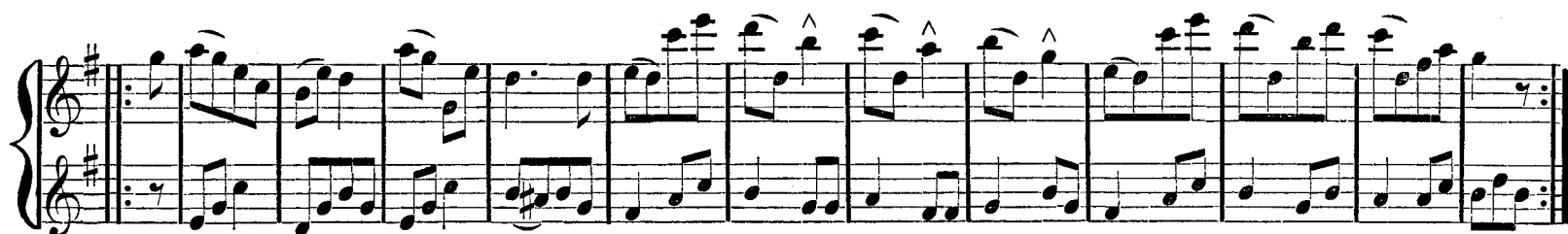


No. 10.
The Fisherman.
Mlle. L. PUGET.



Allegretto.

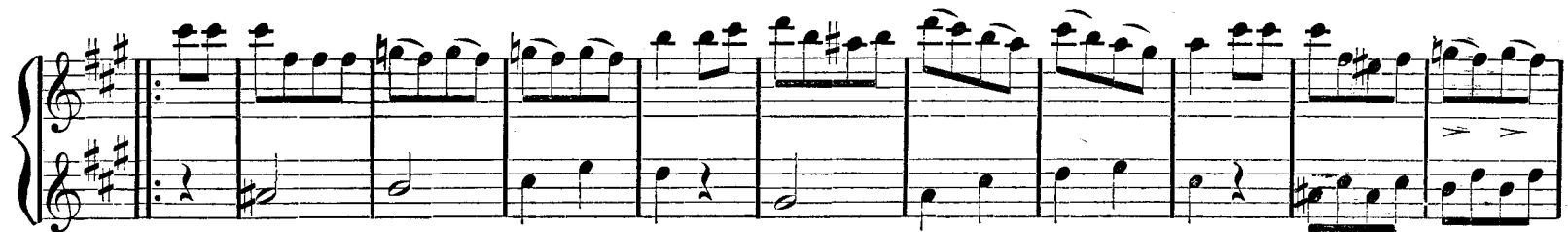
No. 12.
Austrian Melody.



No. 13.
Swiss Melody.



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

Allegretto.

Allegro moderato.

No. 15.

Melody.

ROSSINI.

No. 16.

Waltz.

AD. ADAM.



No. 17.
Melody
from Don Juan.
MOZART.

Andante.

p



FINE.

cresc.

f

lento.

D.C.

No. 18.
The Nobleman
and the
Swallows.
Mlle. L. PUGET.

Andantino.

p



Andante.

No. 19.

AIR.

MERCADANTE.

p

No. 20.

My Guardian Angel.

Mme. DUCHAMEGE.

Andante.

p

rall.

Andante.

No. 21.
Arabian Air.

Handwritten musical score for No. 21, Arabian Air, Andante. The score is written for piano (p) and consists of three systems of staves. The first system has a treble and bass staff. The second and third systems have a grand staff (treble and bass). The tempo is marked Andante. The key signature is one flat (B-flat). The time signature is common time (C). The score features various musical notations including notes, rests, and dynamic markings.

Allegretto.

No. 22.
Boatman's Farewell.
MASINI.

Handwritten musical score for No. 22, Boatman's Farewell, Allegretto. The score is written for piano (p) and consists of three systems of staves. The first system has a treble and bass staff. The second and third systems have a grand staff (treble and bass). The tempo is marked Allegretto. The key signature is two sharps (F# and C#). The time signature is 6/8. The score features various musical notations including notes, rests, and dynamic markings (p, mf, f).

No. 23.
Mignonette.
L. CLAPISSON.

Allegro.

mf

No. 24.
Air from
Straniera.
BELLINI.

Andante.

p

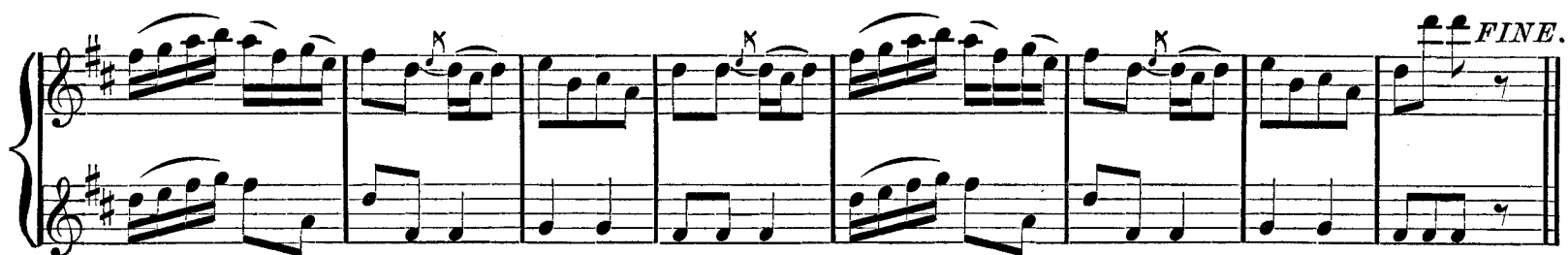
No. 25.
Galop from Giselle.
AD. ADAM.



No. 26.
Air from
Anna Bolena.
DONIZETTI.

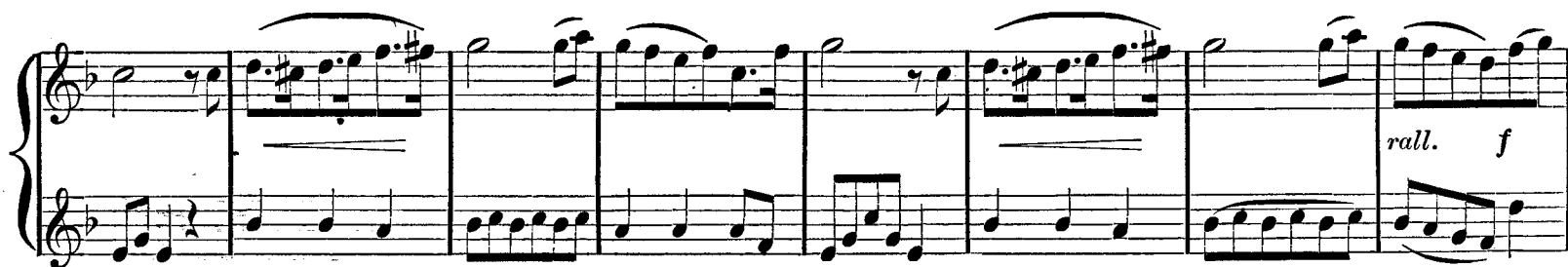


No. 27.
Annen Polka.
STRAUSS.



No. 28.
Flower of the Field.
Mlle. L. PUGET.

Allegro.



No. 29.
Melody.
BELLINI.

Andante.

p

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

Allegro.

mf

Andante.

No. 31.

Air from Giselle.

AD. ADAM.

p

FINE.

D.C.

Allegretto.

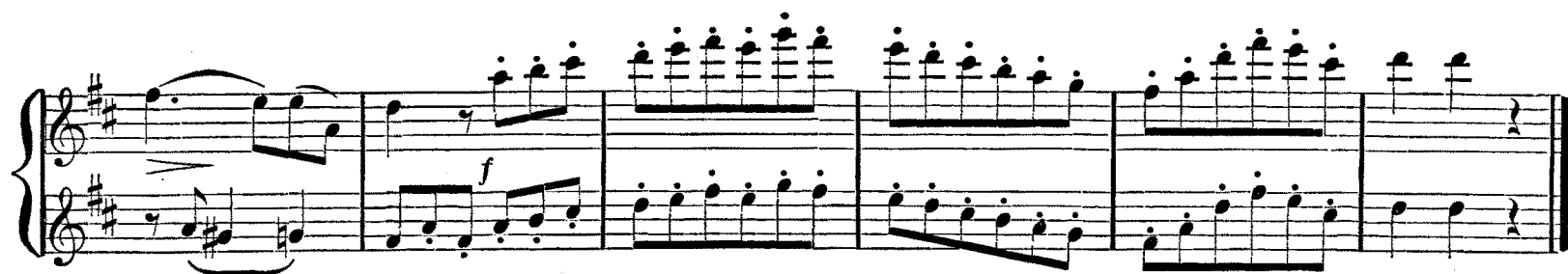
No. 32.

Fireside Happiness.

L. CLAPISSON.

p

sf



No. 33.
Galop of Maskers.
AD. ADAM.



No. 34.
Il Mio Tesoro.
MOZART.

Andante.



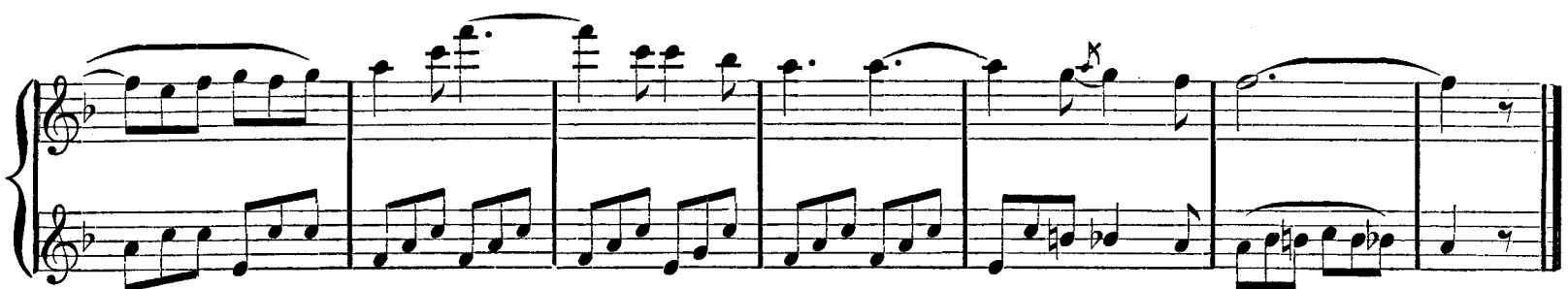
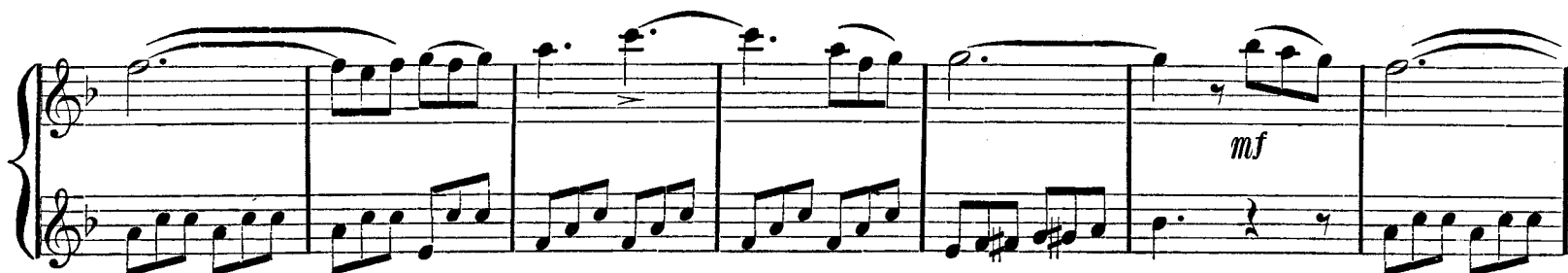
No. 35.
By the Grace of God.
Mlle. L. PUGET.

Allegretto.

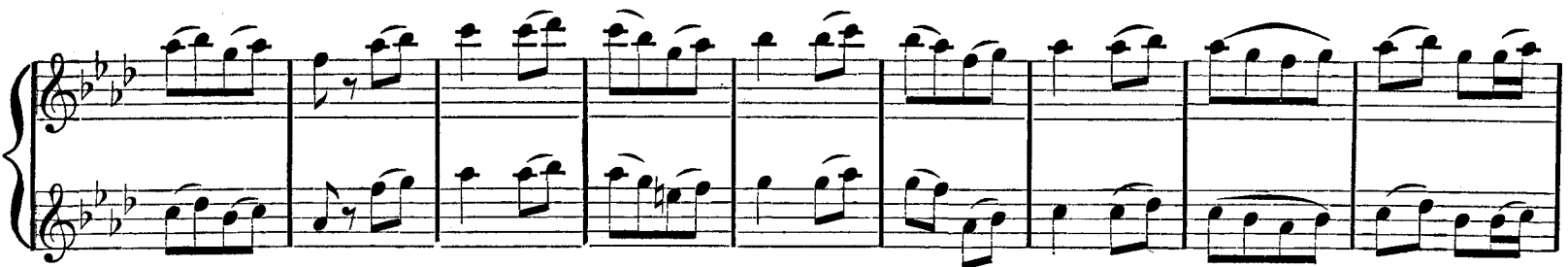


No. 36.
The Fool of Toledo.
MONPOU



*Allegretto moderato.*

No. 37.
Algerian Air.



No. 38.
The King D'Yvetot.
AD. ADAM.

Allegretto.



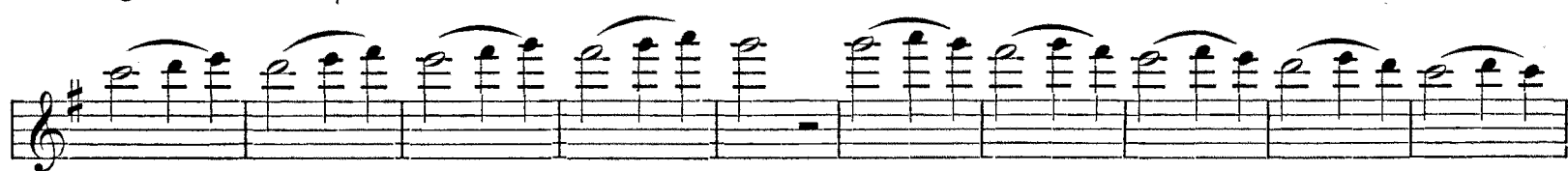
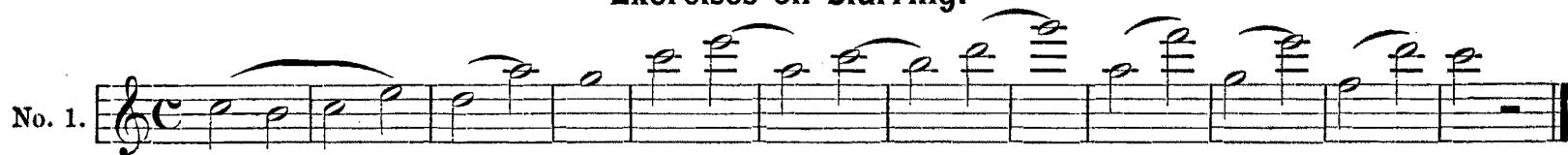
No. 39.
Melody.
DONIZETTI.

Andante.

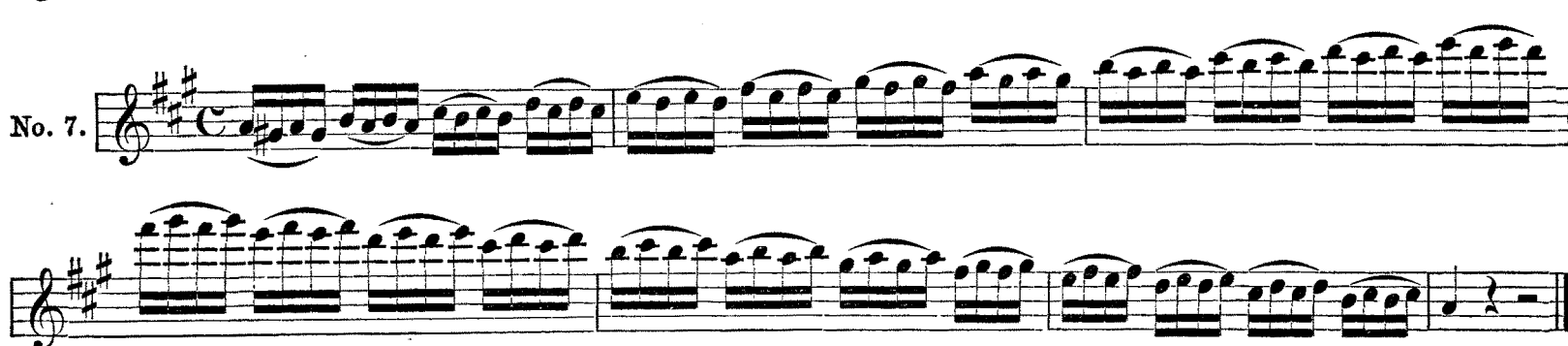


No. 40.
Waltz from Giselle.
AD. ADAM.

Exercises on Slurring.



No. 6. 

No. 7. 

No. 8. 

Slurring Two Notes.

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

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

Ex: 

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

Ex: 

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

Ex: 

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

Exercises.

No. 1.

Musical exercise No. 1, consisting of four measures of eighth-note runs, each with a slur, followed by a final measure with a quarter rest and a double bar line.

No. 2.

Musical exercise No. 2, consisting of four measures of eighth-note runs, each with a slur, followed by a final measure with a quarter rest and a double bar line.

No. 3.

Musical exercise No. 3, consisting of four measures of eighth-note runs, each with a slur, followed by a final measure with a quarter rest and a double bar line.

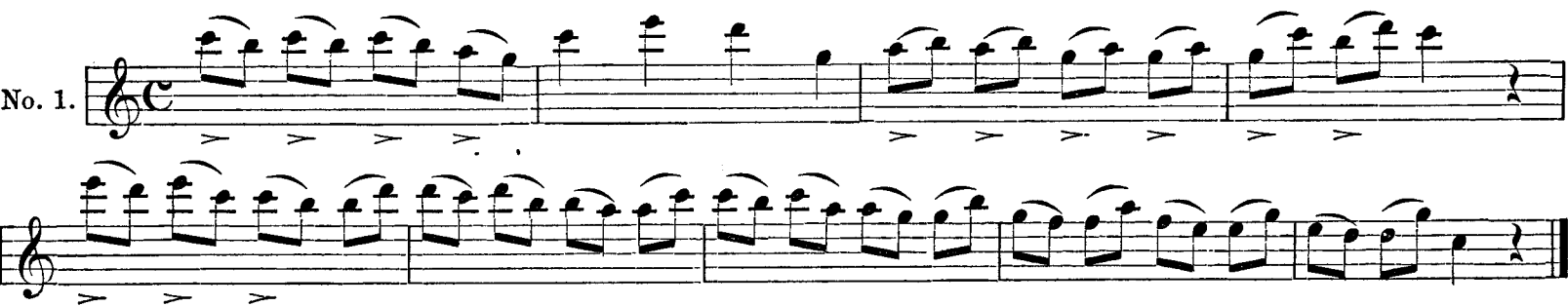
No. 4.

Musical exercise No. 4, consisting of four measures of eighth-note runs, each with a slur, followed by a final measure with a quarter rest and a double bar line.



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

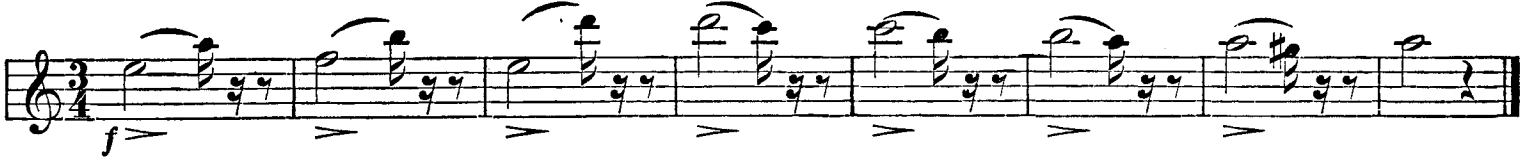
Exercises.

No. 1. 

No. 2. 

No. 3. 

No. 4. 

No. 1. 

No. 2. 

No. 3. 

No. 4. 

Slurring Three Notes.

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

No. 1. 

No. 2.

No. 3.

No. 4.

Two Slurred and Two Tongued.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.



No. 7.

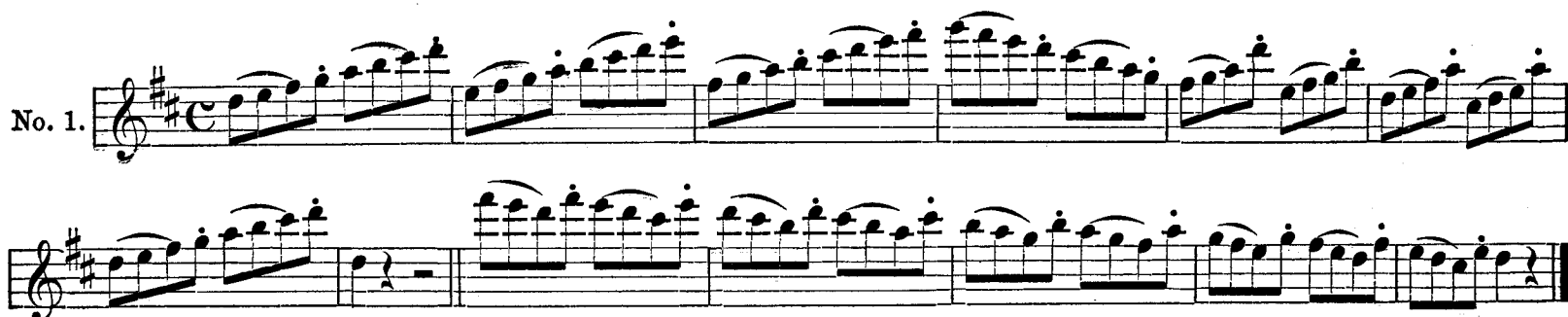


No. 8.



Three Slurred and One Tongued.

No. 1.



No. 2.

No. 3.

No. 4.

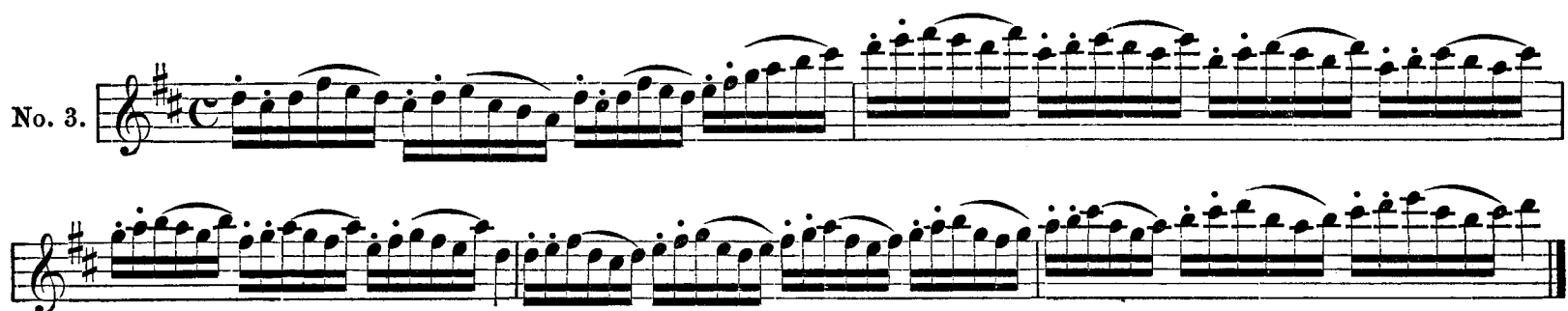
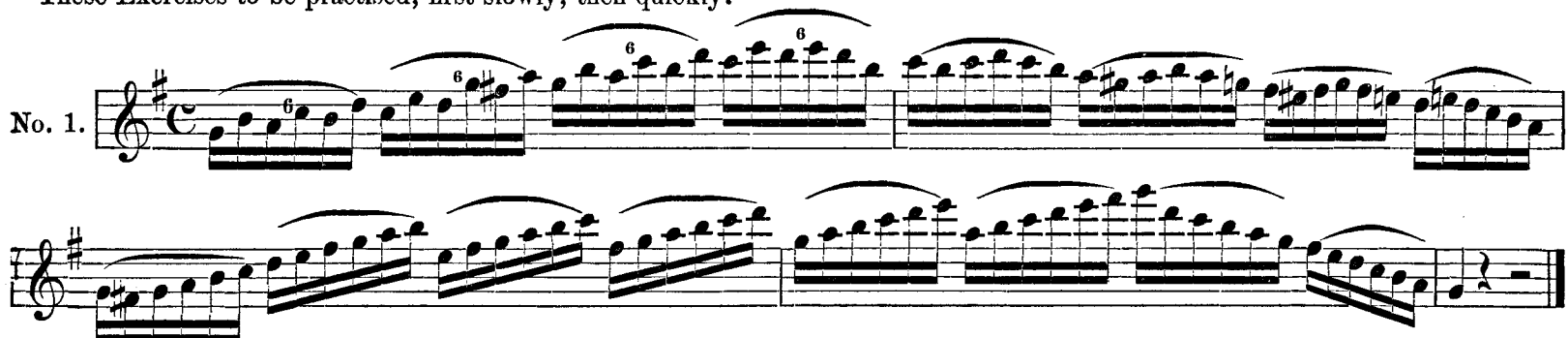
The Same Articulation Reversed.

No. 1.

No. 2.



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



No. 4. 



No. 5. 



No. 6. 



No. 7. 

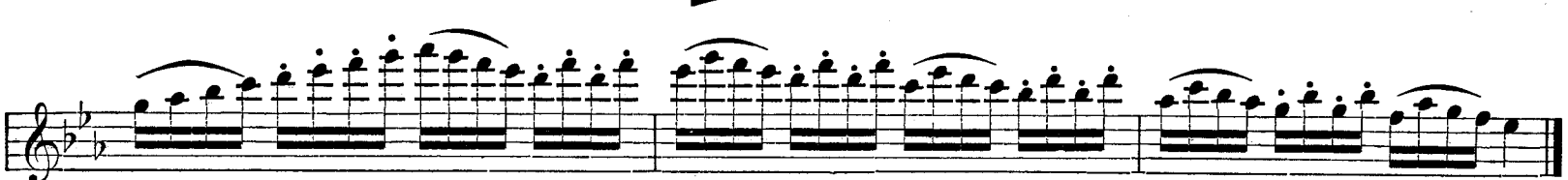
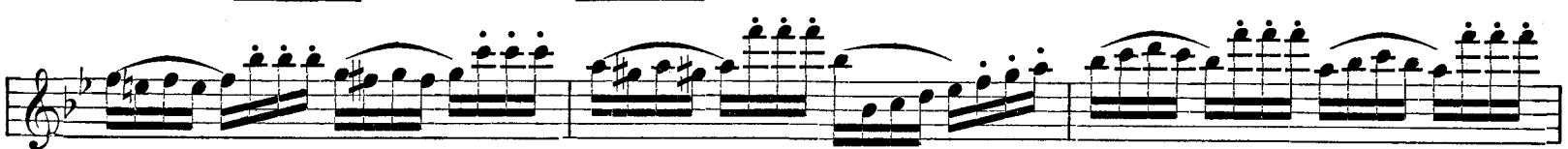
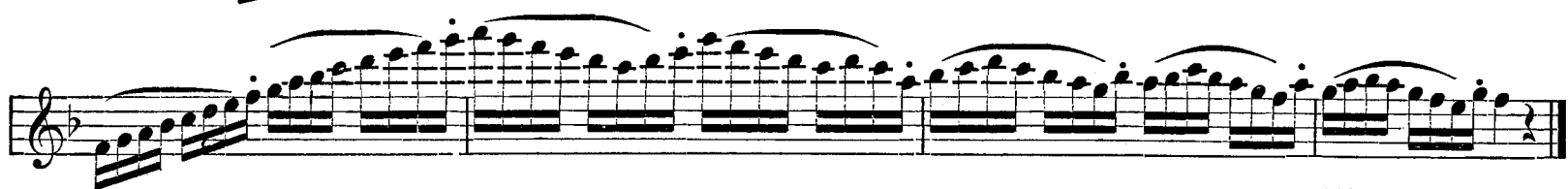


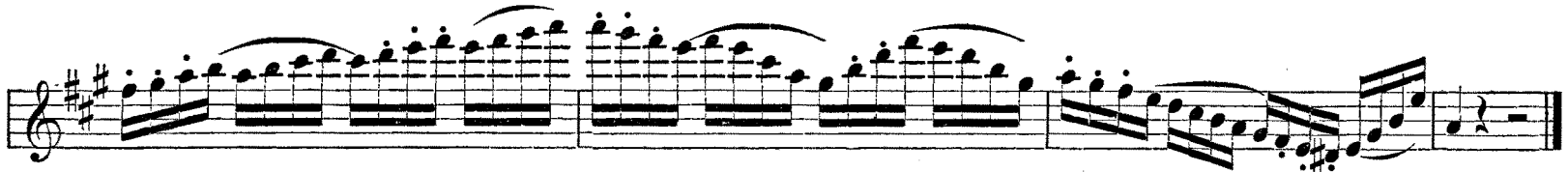
No. 8. 



No. 9. 







On Articulation of the Triplets.

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

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



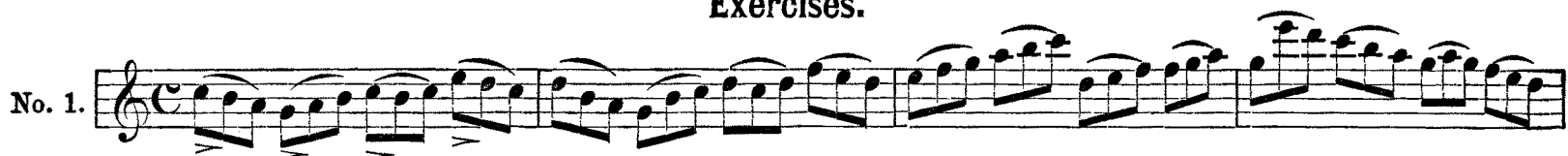
In playing this example a stress must be put upon the first note of the six of each beat.



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

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

Exercises.

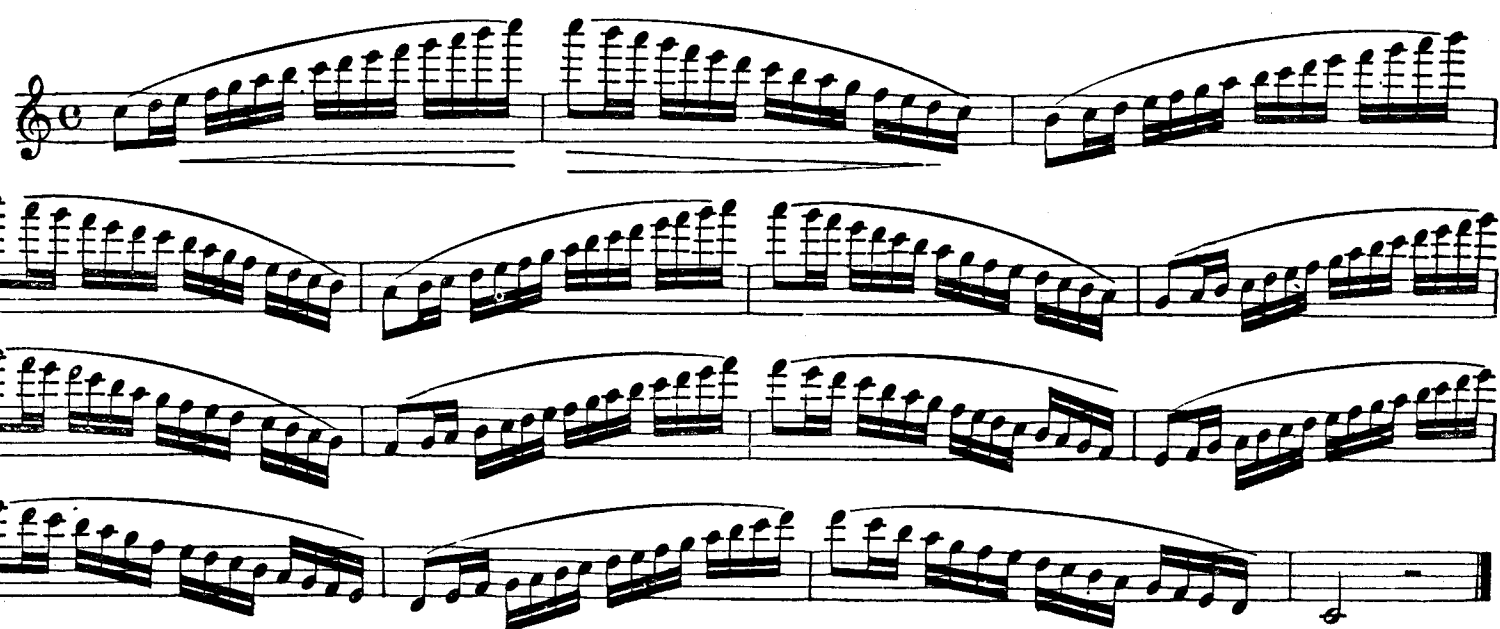


STUDY OF THE SCALES.

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

Scale in C major.

№ 1. 

№ 2. 

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



Scale in G major.

№ 1.



№ 2.



№ 1.



№ 2.



Scale in D major.

65

№ 1.

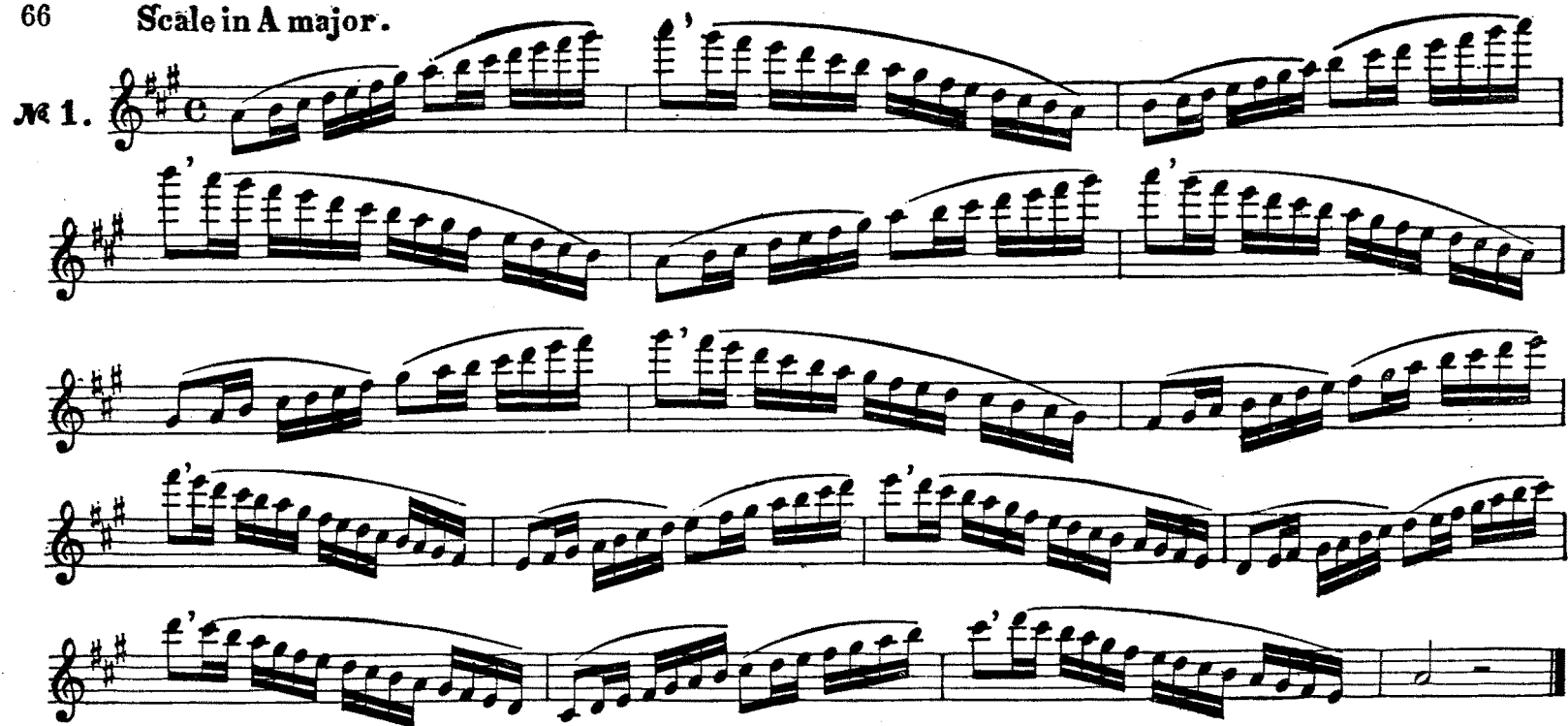
№ 2.

№ 1.

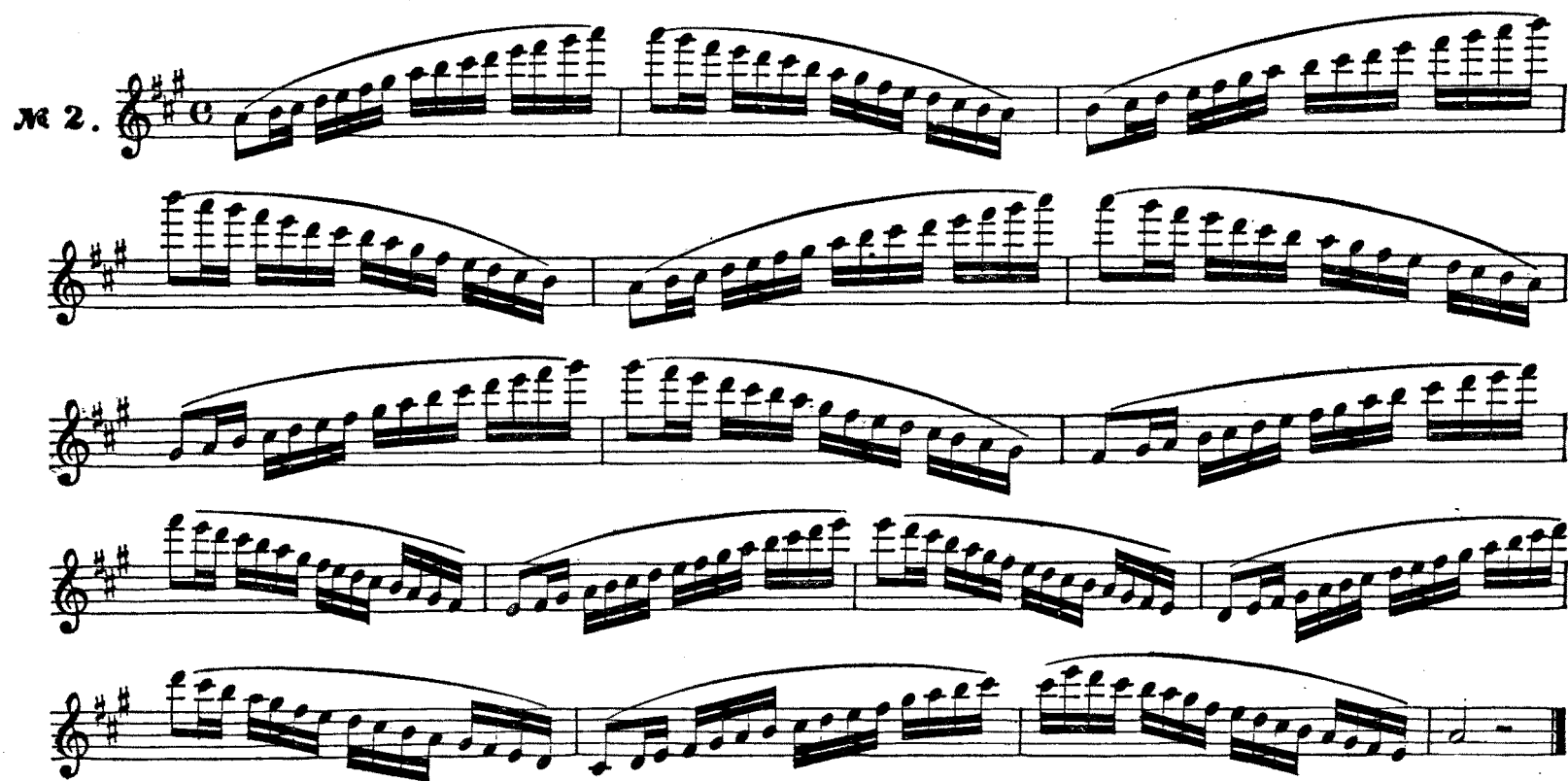
№ 2.

Scale in A major.

№ 1.



№ 2.



№ 1.



№ 2.



Scale in E major.

67

№ 1.

This exercise consists of six staves of music. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is composed of continuous, rapid sixteenth-note runs, often grouped in pairs or fours, and is frequently beamed across bar lines. The pattern of notes is consistent across all staves, representing a scale exercise in E major.

№ 2.

This exercise consists of six staves of music, identical in notation to exercise № 1. It features the same key signature of two sharps and common time, with rapid sixteenth-note runs across all staves.

№ 1.

This exercise consists of two staves of music. Each staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music features eighth-note runs, with some measures containing beamed eighth notes and others containing single eighth notes. The pattern is consistent across both staves.

№ 2.

This exercise consists of two staves of music, identical in notation to exercise № 1. It features eighth-note runs in E major across both staves.

Scale in B major.

№ 1.



№ 2.



№ 1.



№ 2.



№ 1.

Exercise № 1 is a five-staff musical piece. The first staff is in F# major (three sharps). The second and third staves are in C major (no sharps or flats). The fourth and fifth staves are in F# major (three sharps). The music consists of continuous eighth-note runs, often beamed in groups of four, with some measures containing sixteenth-note patterns. The piece concludes with a final whole note in the fifth staff.

№ 2.

Exercise № 2 is a five-staff musical piece, identical in notation and structure to exercise № 1. It follows the same key sequence: F# major, C major, and F# major across its five staves.

№ 1.

Exercise № 1 (second instance) is a two-staff musical piece. The first staff is in F# major (three sharps). The second staff is in C major (no sharps or flats). The music consists of continuous eighth-note runs, often beamed in groups of four, with some measures containing sixteenth-note patterns. The piece concludes with a final whole note in the second staff.

№ 2.

Exercise № 2 (second instance) is a two-staff musical piece, identical in notation and structure to the second instance of exercise № 1. It follows the same key sequence: F# major, C major, and F# major across its two staves.

№ 1.

№ 2.

№ 1.

№ 2.

F major.

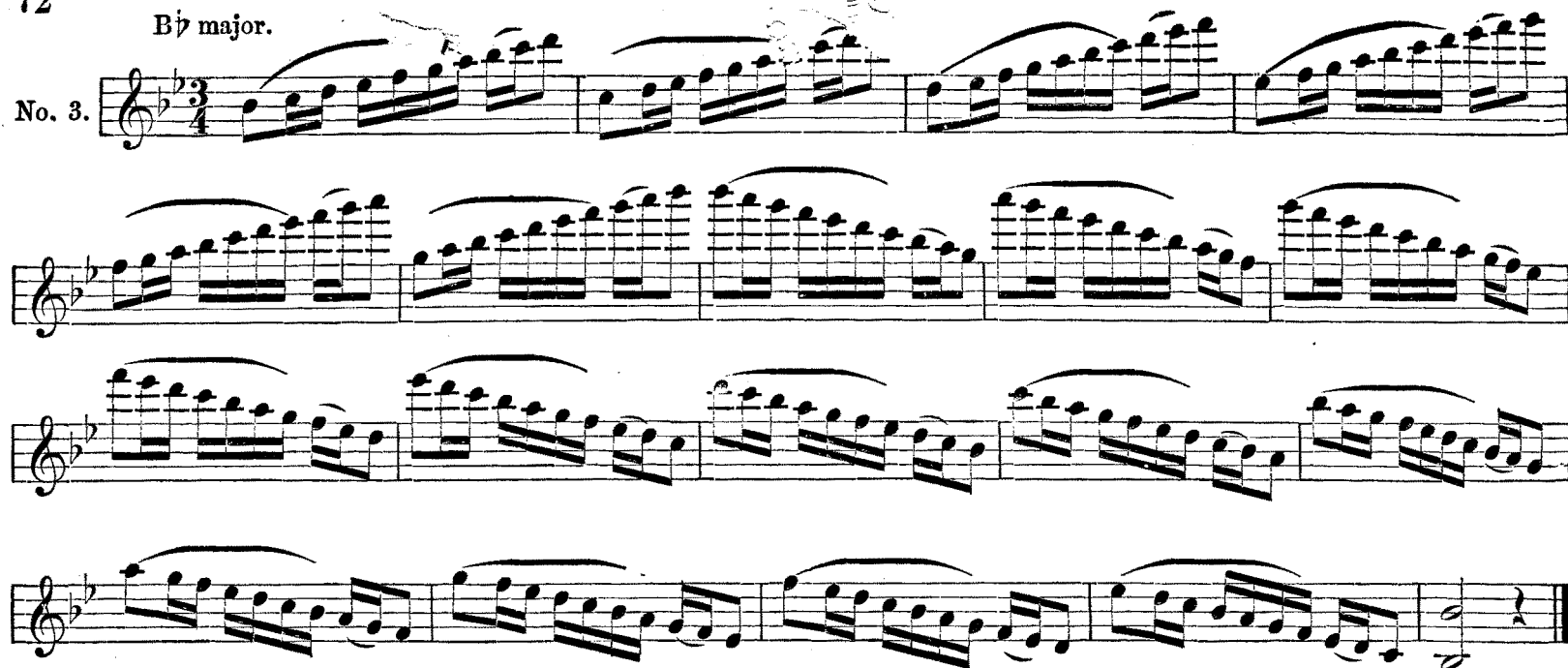
No. 1.

F major.

No. 2.

B $\flat$ major.

No. 3.



No. 4.

B $\flat$ major.

No. 5.

E $\flat$ major.



No. 7. *A ♭ major.*

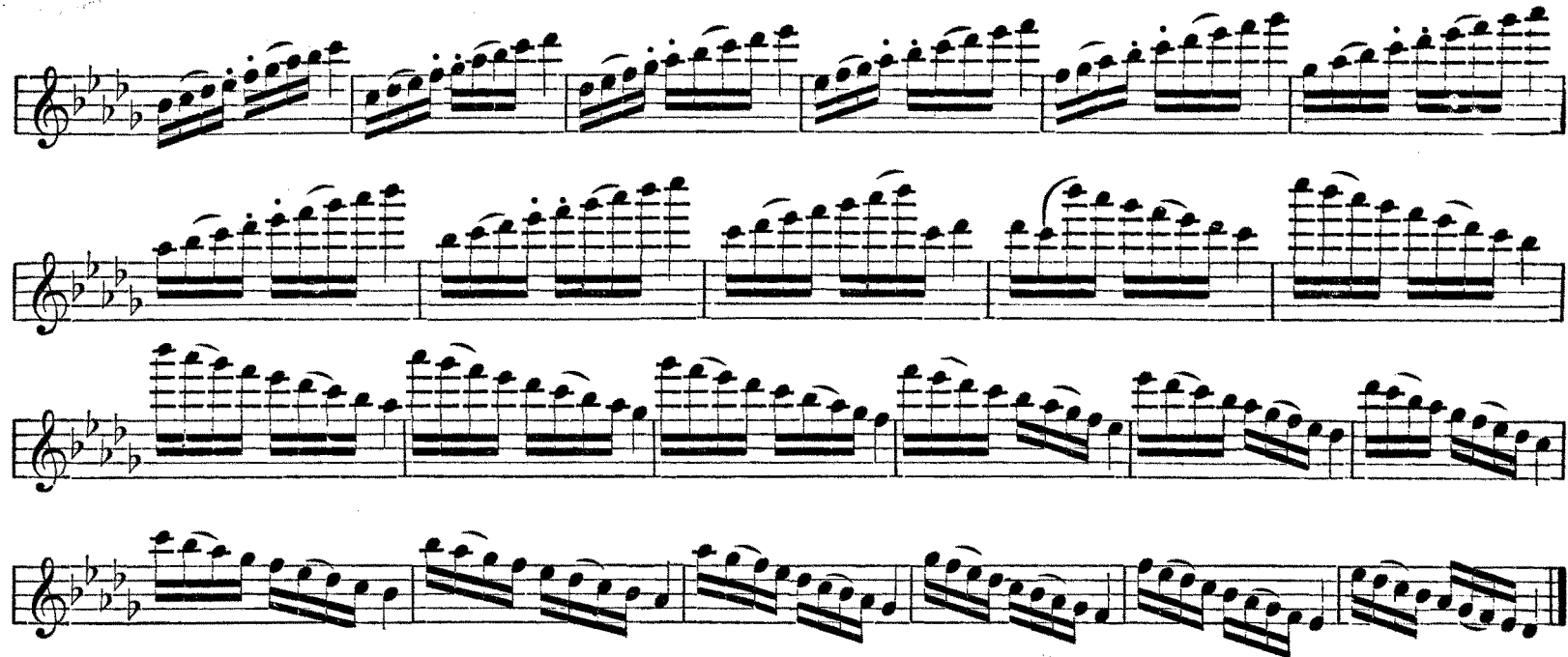


No. 8. *A ♭ major.*



No. 9. *D ♭ major.*





No. 10. *D $\flat$ major.*

This section is labeled "No. 10." and "*D $\flat$ major.*". It consists of seven staves of musical notation. The first staff begins with a treble clef, a key signature of three flats, and a common time signature (C). The notation continues with rapid sixteenth-note runs, similar to the previous section, but with more frequent use of long horizontal slurs spanning multiple measures. The staves are arranged in a single system, with each staff containing four measures of music.

No. 11. *G $\flat$ major.*

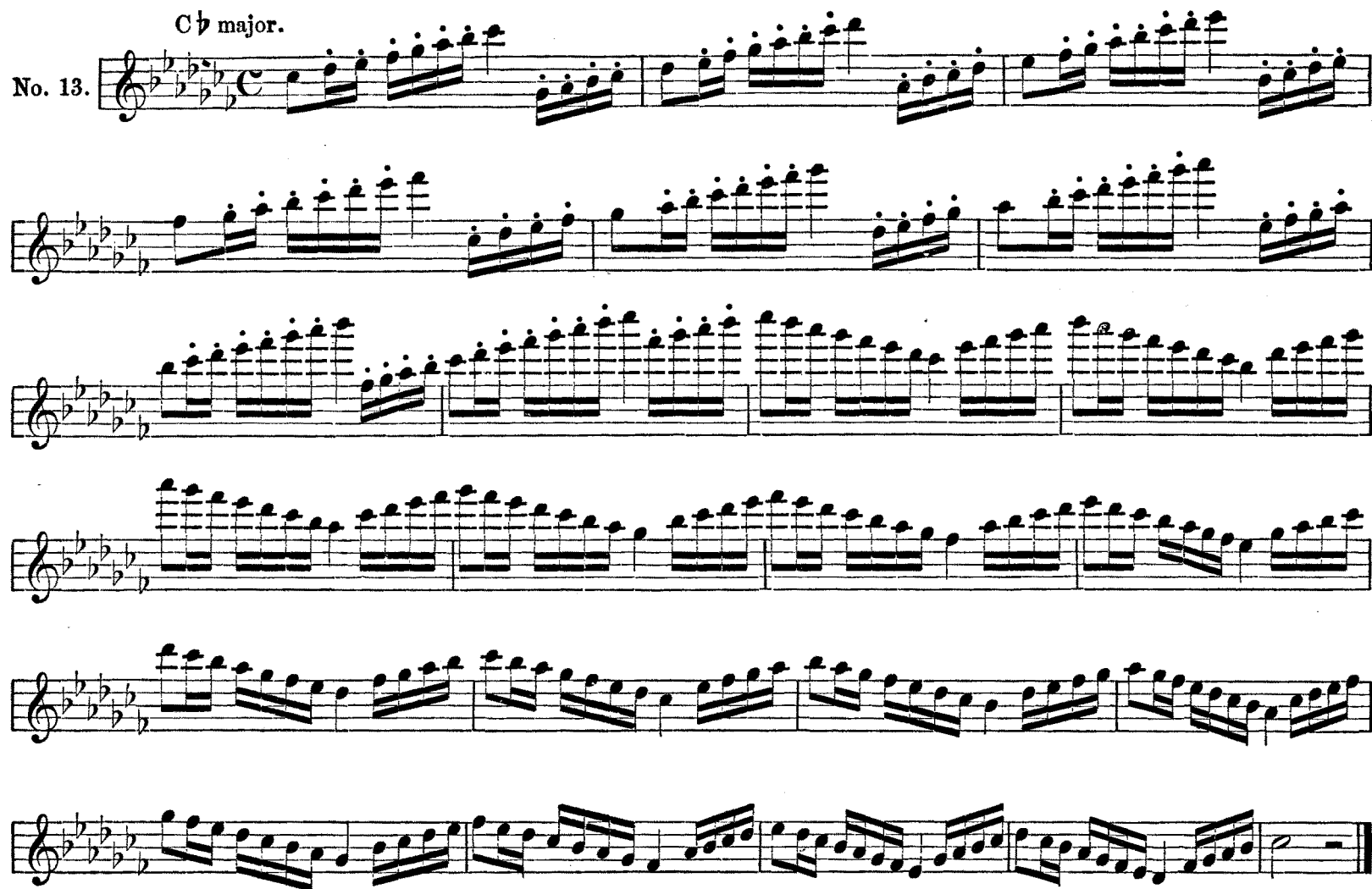
This musical score for No. 11 is written in G-flat major (three flats) and common time. It consists of four staves. The melody is highly technical, featuring numerous beamed sixteenth notes and slurs that create a continuous, flowing line. The first staff begins with a treble clef and a key signature of three flats. The piece concludes with a whole note on the fourth staff.

No. 12. *G $\flat$ major.*

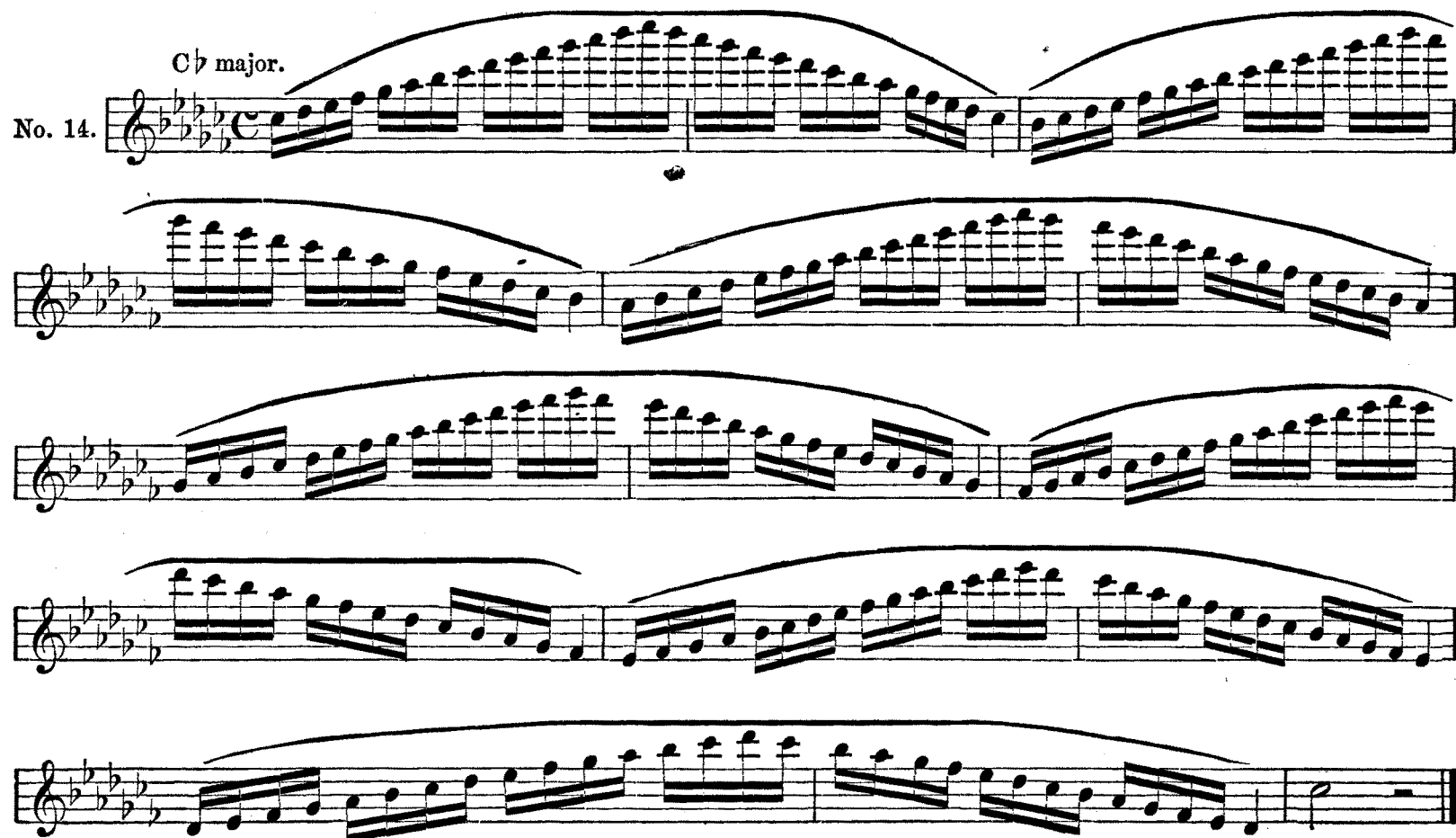
This musical score for No. 12 is written in G-flat major (three flats) and common time. It consists of seven staves. The melody is highly technical, featuring numerous beamed sixteenth notes and slurs that create a continuous, flowing line. The first staff begins with a treble clef and a key signature of three flats. The piece concludes with a whole note on the seventh staff.

C $\flat$ major.

No. 13.

C $\flat$ major.

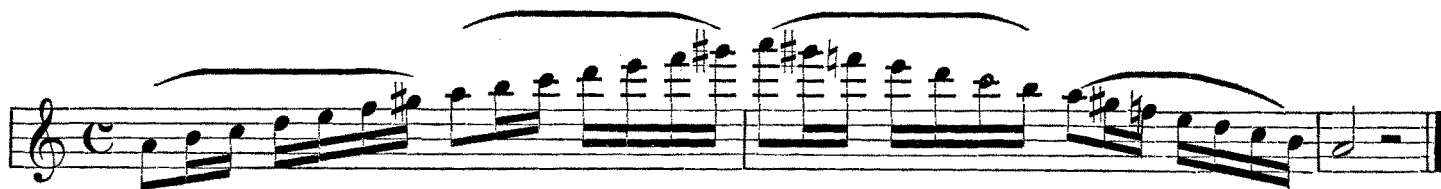
No. 14.



Scales in Minor Keys.

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

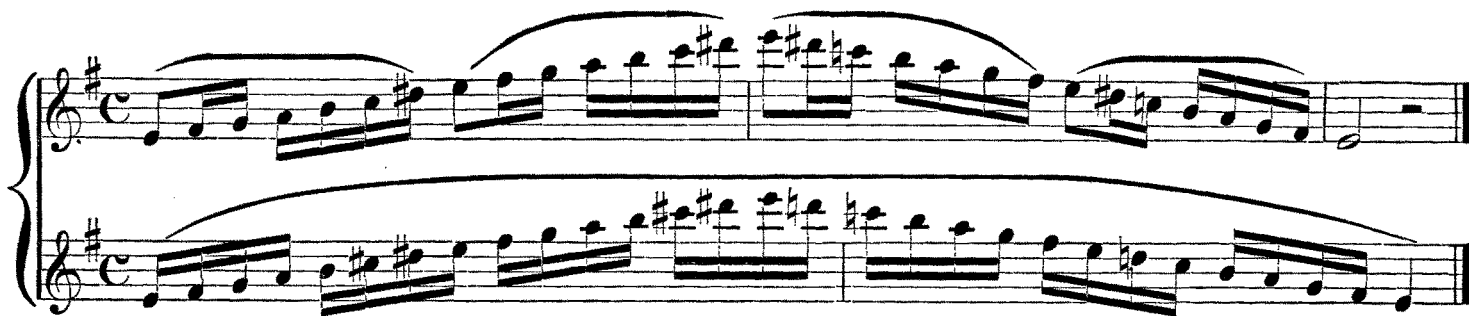
A minor.



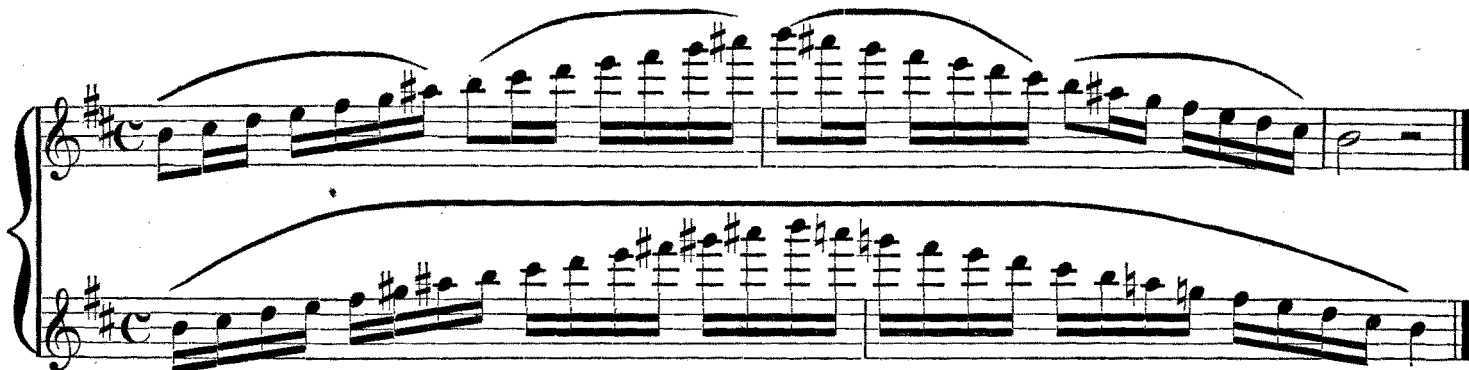
A minor.



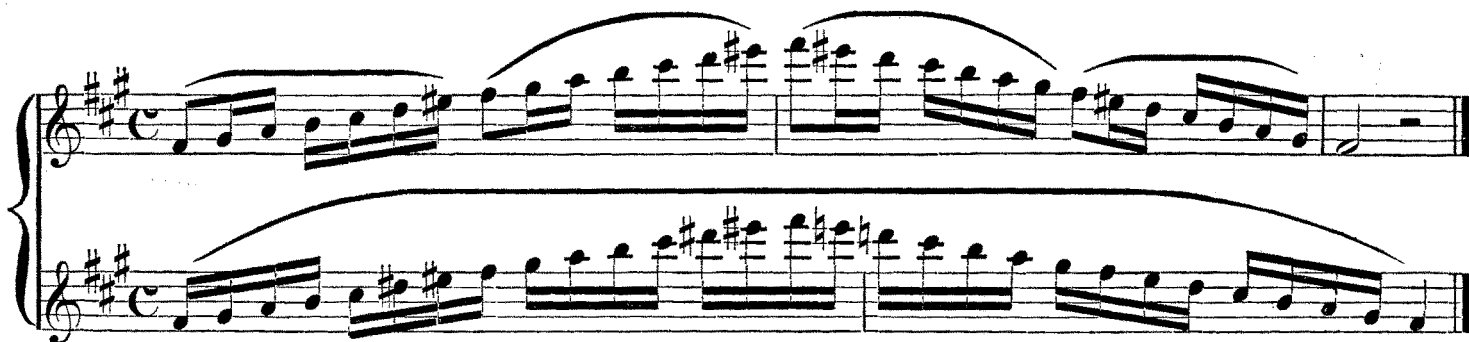
E minor.



B minor.



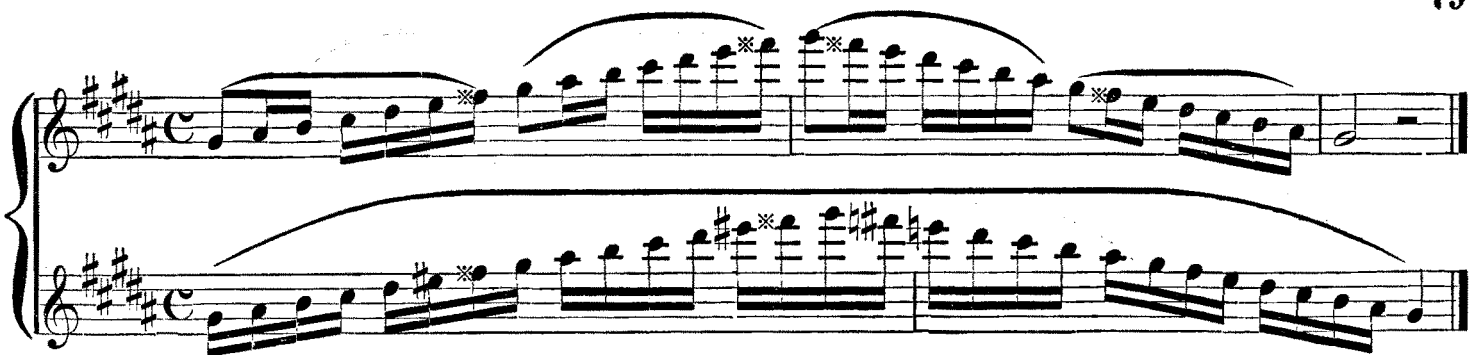
F# minor.



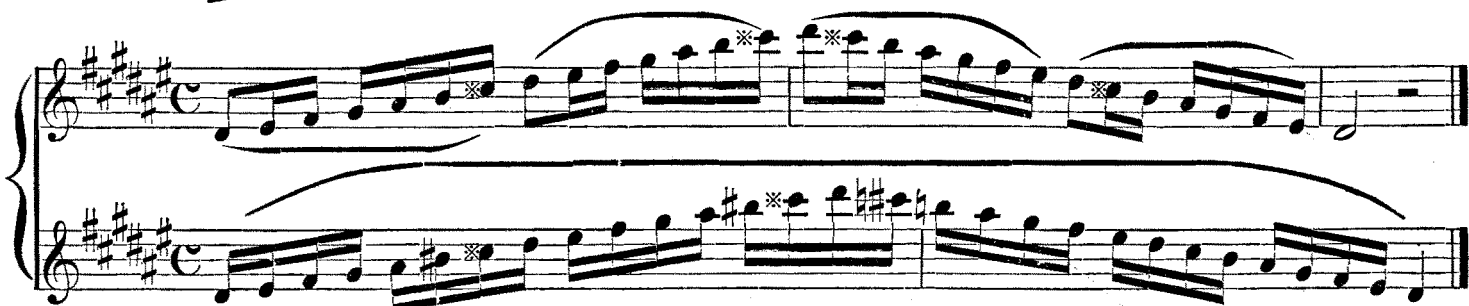
C# minor.



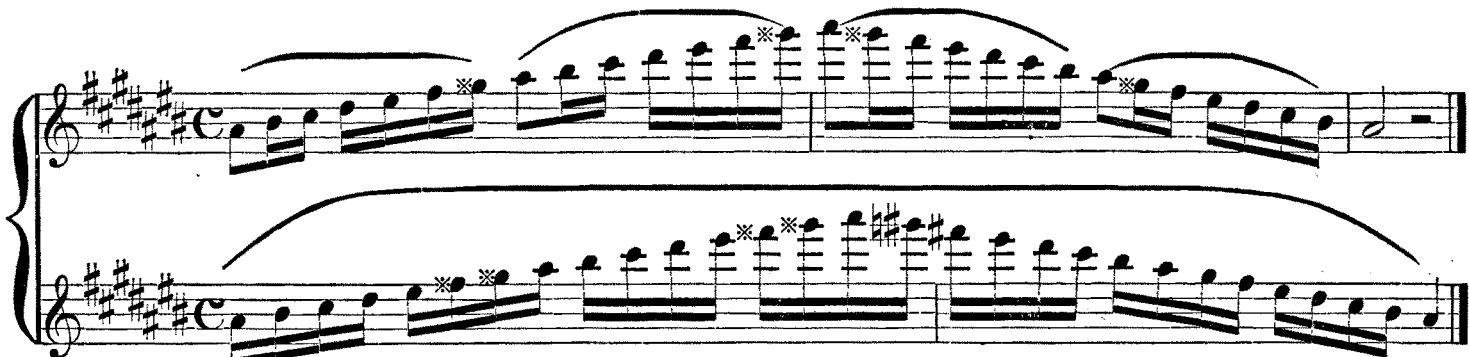
G # minor.



D # minor.



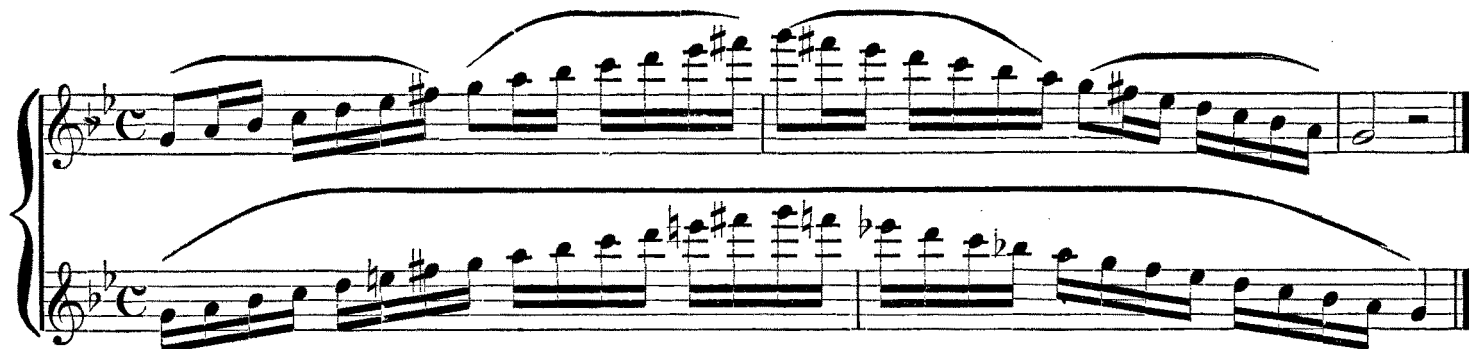
A # minor.



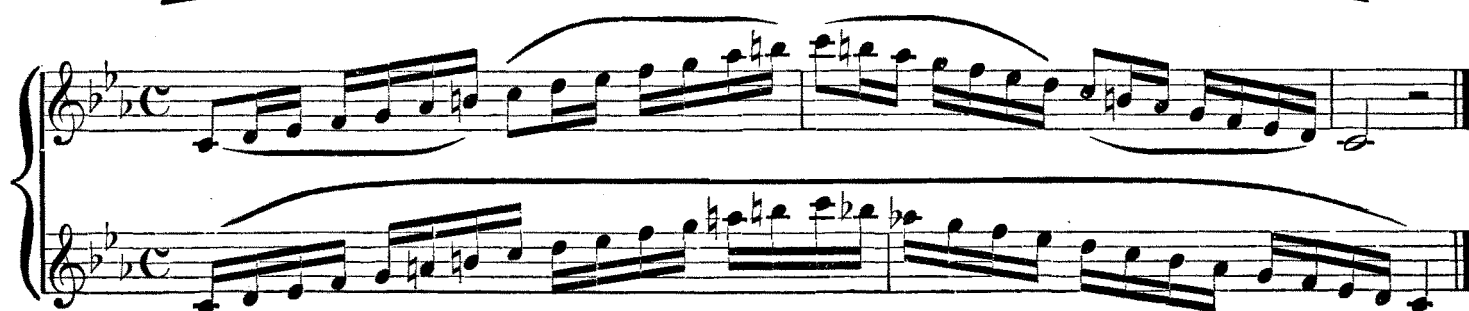
D minor.



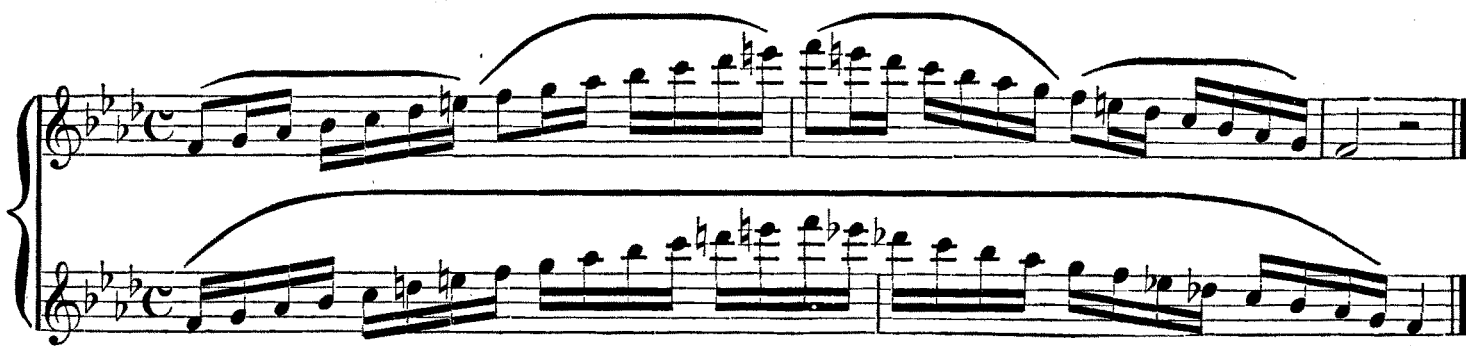
G minor.



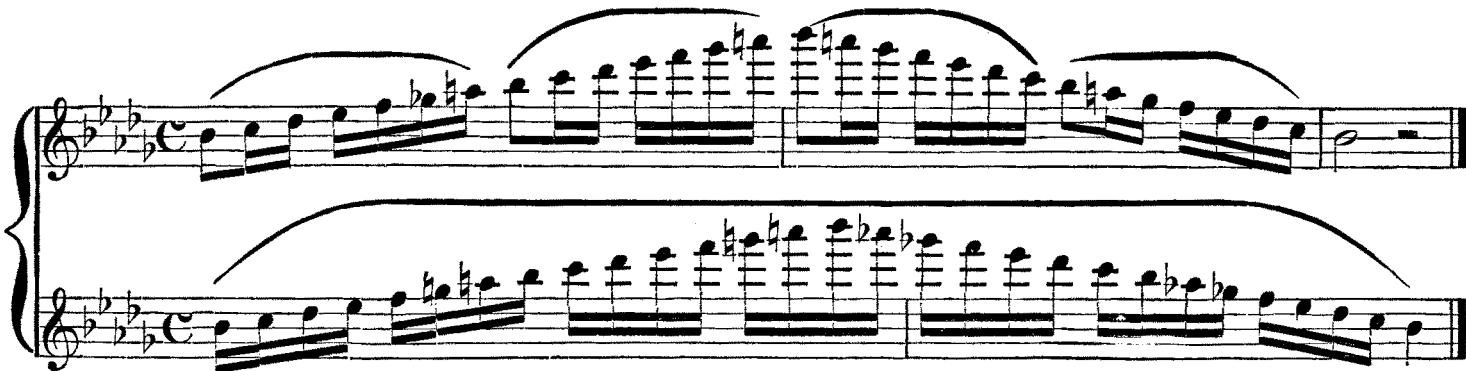
C minor.



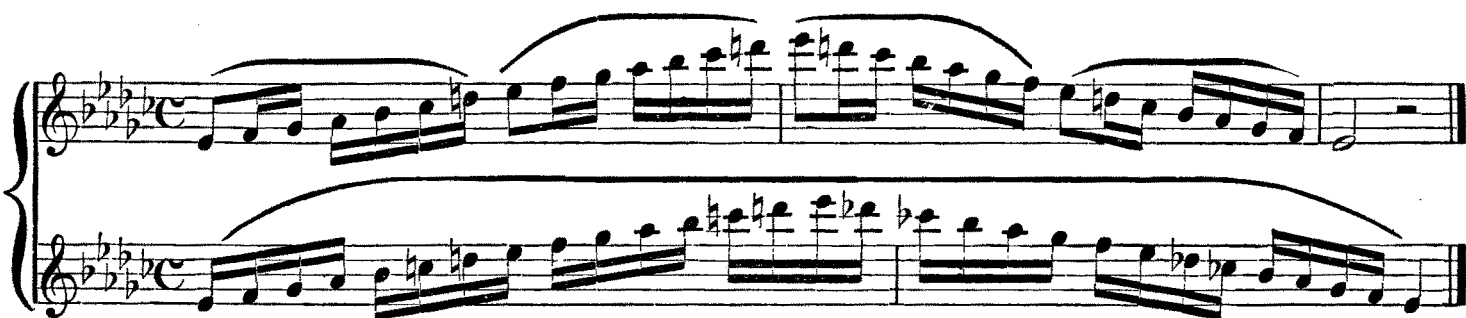
F minor.



Bb minor.



Eb minor.



Ab minor.

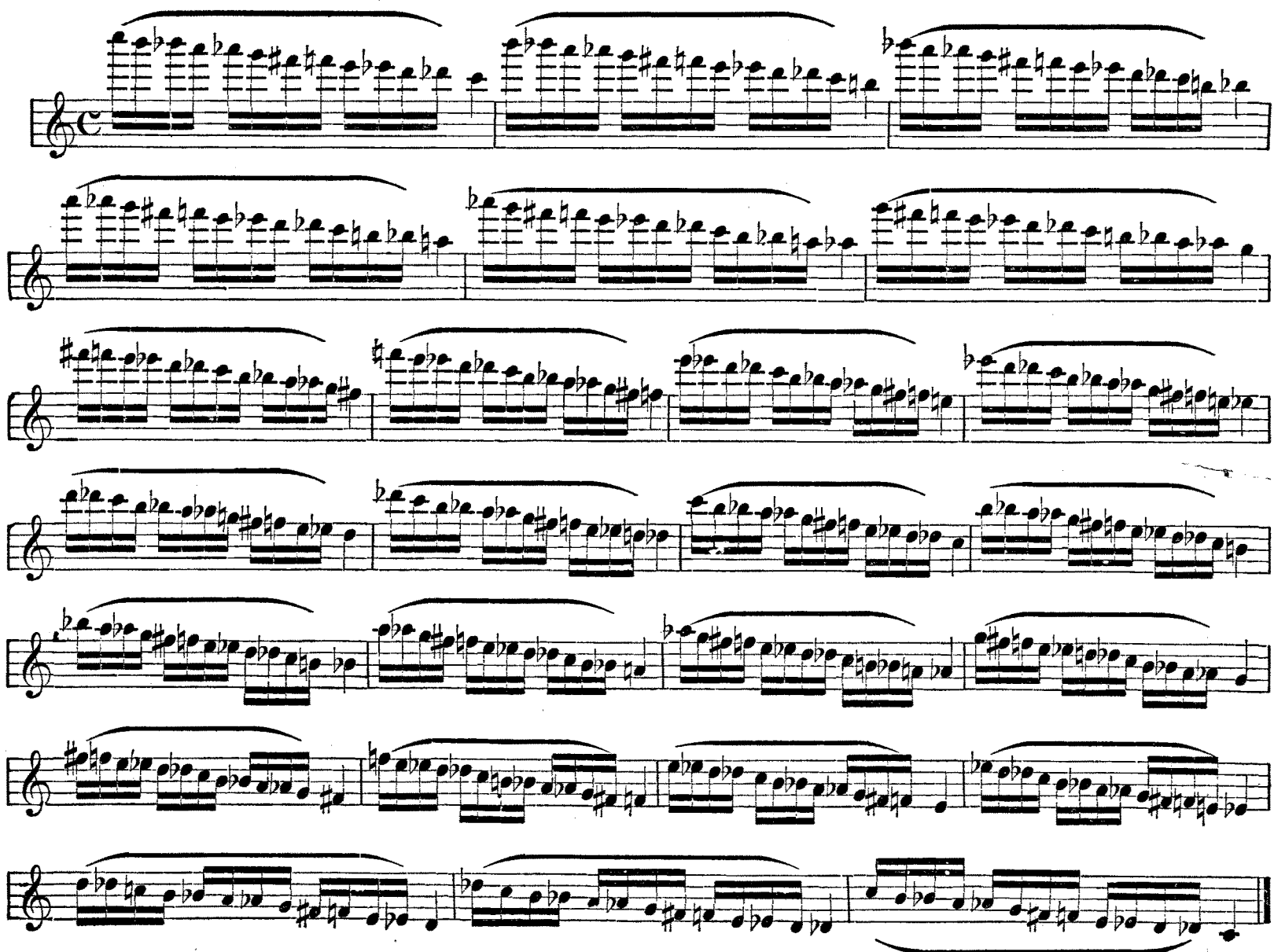


Chromatic Scale Ascending.





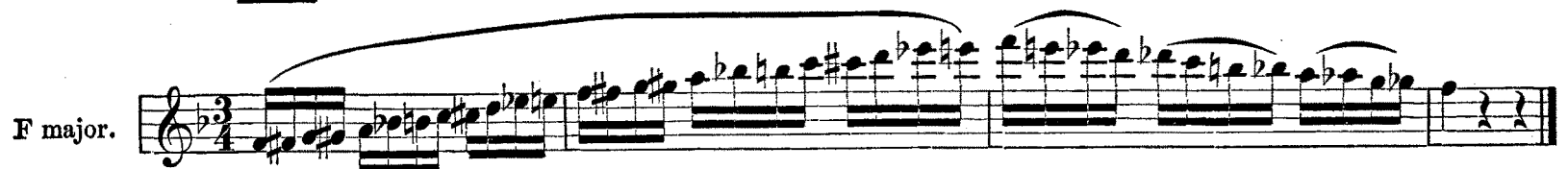
Chromatic Scale Descending.



1.



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





B major.



G# minor.



E major.



C# minor.



A major.



F# minor.



D major.



B minor.



G major.



E minor.



On the Arpeggio.

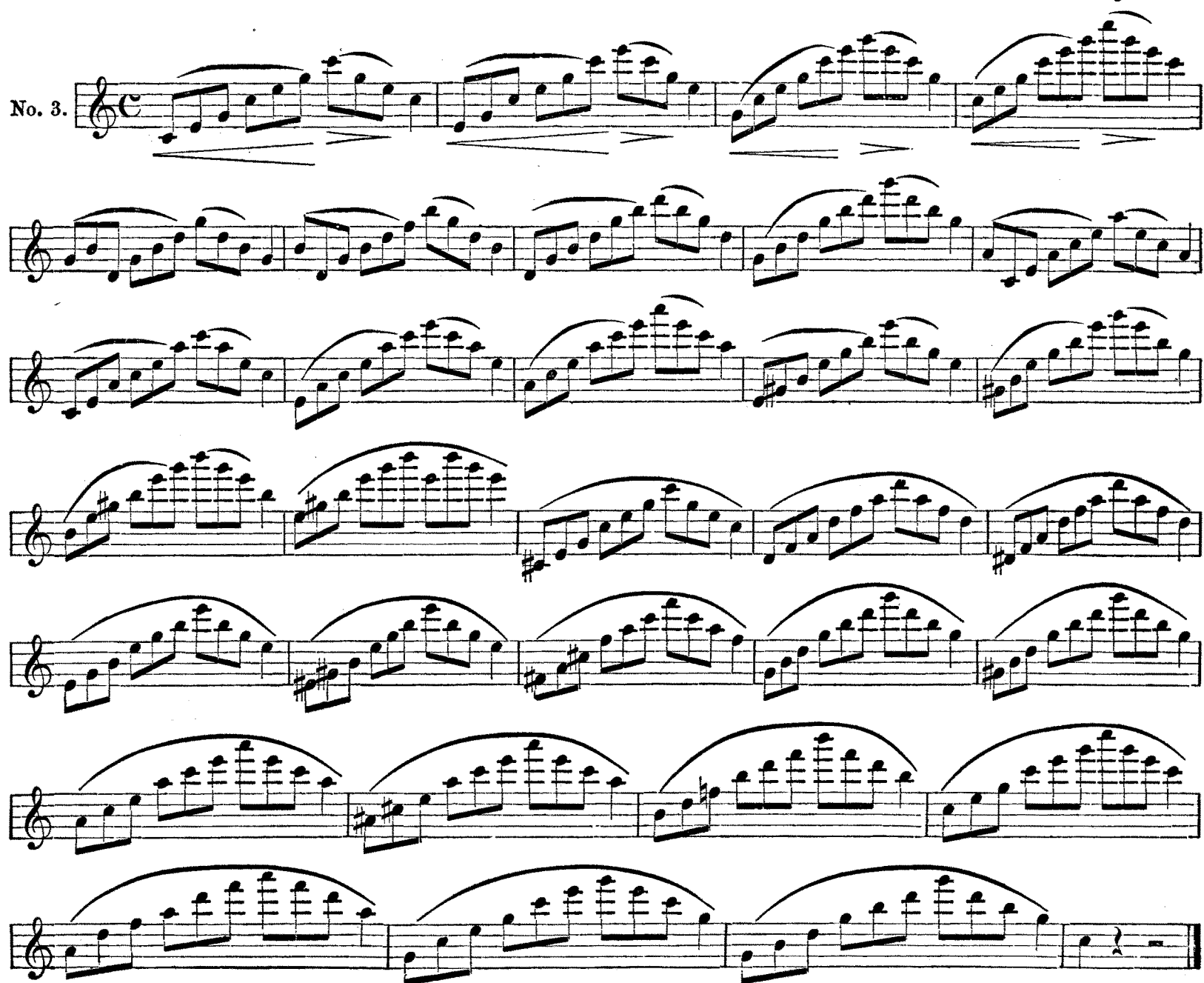
The arpeggio is formed by the notes of a chord being played in quick succession.



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

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





No. 4.

ff

pp

This musical score, labeled 'No. 4.', consists of a single melodic line written on a five-line staff in treble clef with a common time signature (C). The piece is characterized by extremely rapid, continuous sixteenth-note passages, often grouped in beams and covered by long, sweeping slurs. The dynamics range from fortissimo (ff) at the beginning to pianissimo (pp) towards the end. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The notation is dense and technically demanding, typical of advanced piano exercises.

No. 4.

This musical score, labeled 'No. 4.', consists of a single melodic line written on a five-line staff in treble clef with a common time signature (C). The piece is characterized by extremely rapid, continuous sixteenth-note passages, often grouped in beams and covered by long, sweeping slurs. The dynamics range from fortissimo (ff) at the beginning to pianissimo (pp) towards the end. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The notation is dense and technically demanding, typical of advanced piano exercises.



Chord of Dominant Seventh and Diminished Seventh.

No. 5.

Exercise No. 5 is a musical piece in 3/4 time, featuring a key signature of one sharp (F#). The score consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp. The music is composed of eighth and sixteenth notes, often beamed together in groups of four or six. The piece includes dynamic markings: *ff* (fortissimo) and *pp* (pianissimo). The final staff concludes with a double bar line.

No. 6.

Exercise No. 6 is a musical piece in 3/4 time, featuring a key signature of one flat (Bb). The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The music is composed of eighth and sixteenth notes, often beamed together in groups of four or six. The piece includes dynamic markings: *ff* (fortissimo) and *pp* (pianissimo). The final staff concludes with a double bar line.

*Fieramente.*

No. 7.



Exercises on Intervals.

Moderato.

No. 1.

*Moderato.*

No. 2.

*Lento.*

No. 3.



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

No. 4.

No. 5.

No. 6.

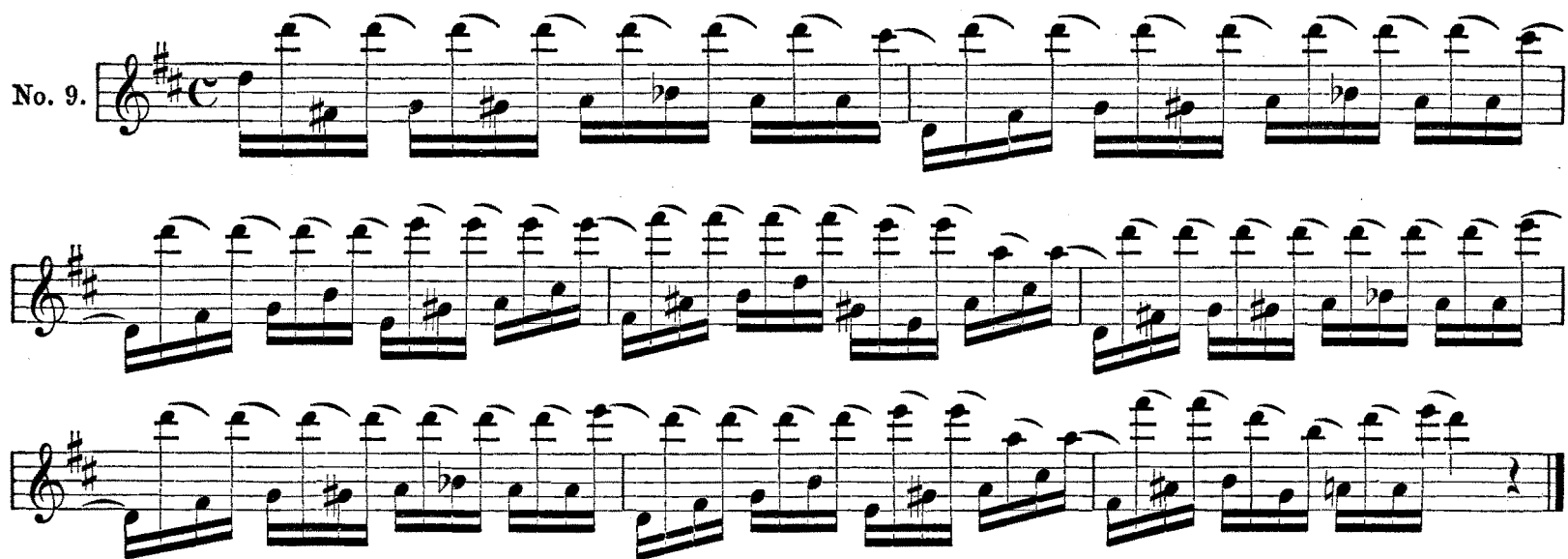
No. 7.



No. 8.



No. 9.



No. 10.





No. 14.



No. 15.



No. 3. *Allegro.*



tu ku tu ku



No. 4.



tu ku tu ku tu ku



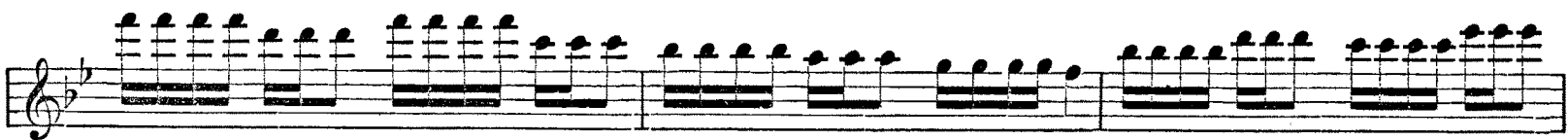
tu ku tu



No. 5.



tu ku tu ku tu ku tu



No. 6.



tu ku tu ku tu ku tu ku



tu ku tu ku

No. 7.

tu ku tu ku tu

tu ku tu

No. 8.

tu ku tu ku

No. 9.

tu ku tu ku tu

tu tu ku tu

tu tu ku tu

No. 10.

tu ku tu ku tu ku tu tu ku tu

tu tu ku tu

tu tu ku tu

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

No. 11.

tu ku tu ku tu tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

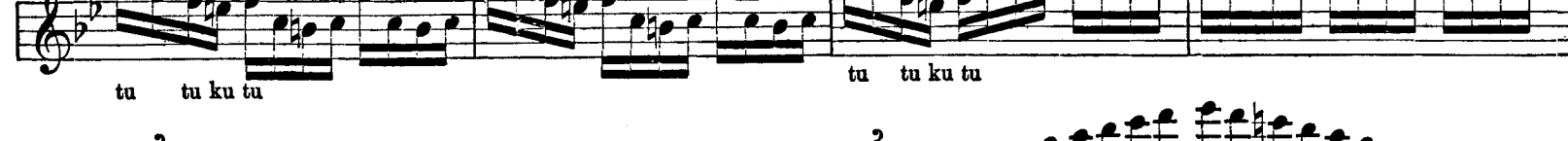
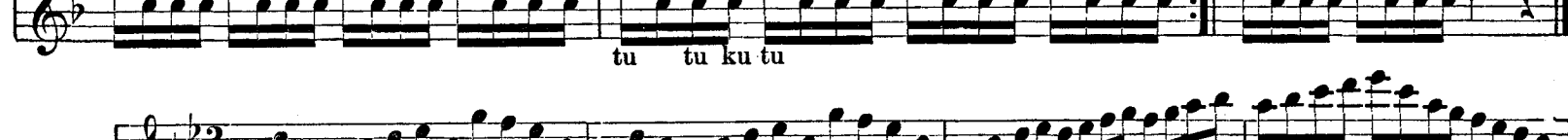
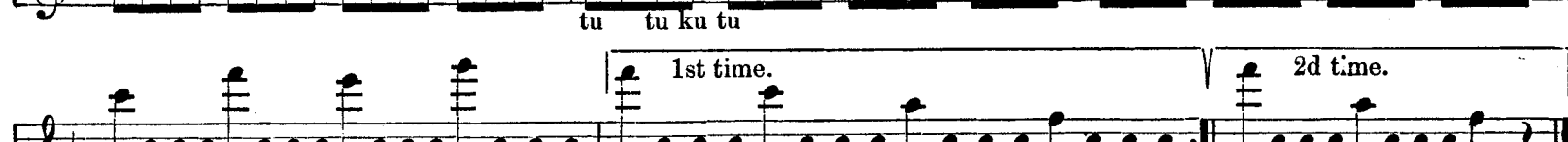
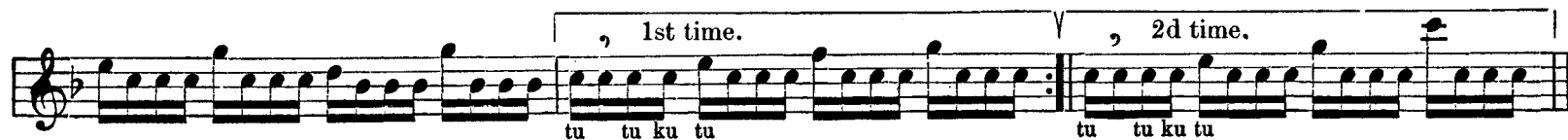
No. 12.

tu ku tu ku tu tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu



No. 15.

tu ku tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

No. 16.

tu tu ku tu

tu tu ku tu

tu tu ku tu

No. 17.

tu tu ku tu



No. 20.

tu ku tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

tu tu ku tu

Slur and Double Tongue.

No. 21.

tu tu ku tu

tu tu ku

No. 22.

tu tu ku tu ku tu ku

tu tu ku tu ku tu

No. 23.

tu tu ku tu



Triple Tongueing.

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

It is pronounced tu ku tu. Ex.



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



No. 5. 

tu ku tu tu ku tu tu tu ku tu





No. 6. 

tu ku tu tu




No. 7. 

tu ku tu tu ku tu tu



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





No. 8.

tu ku tu tu

This musical piece, No. 8, is written in C major and common time. It consists of a single melodic line on a five-line staff. The melody begins with a half note C4, followed by a quarter note D4, and then a series of eighth notes: E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line.

No. 9.

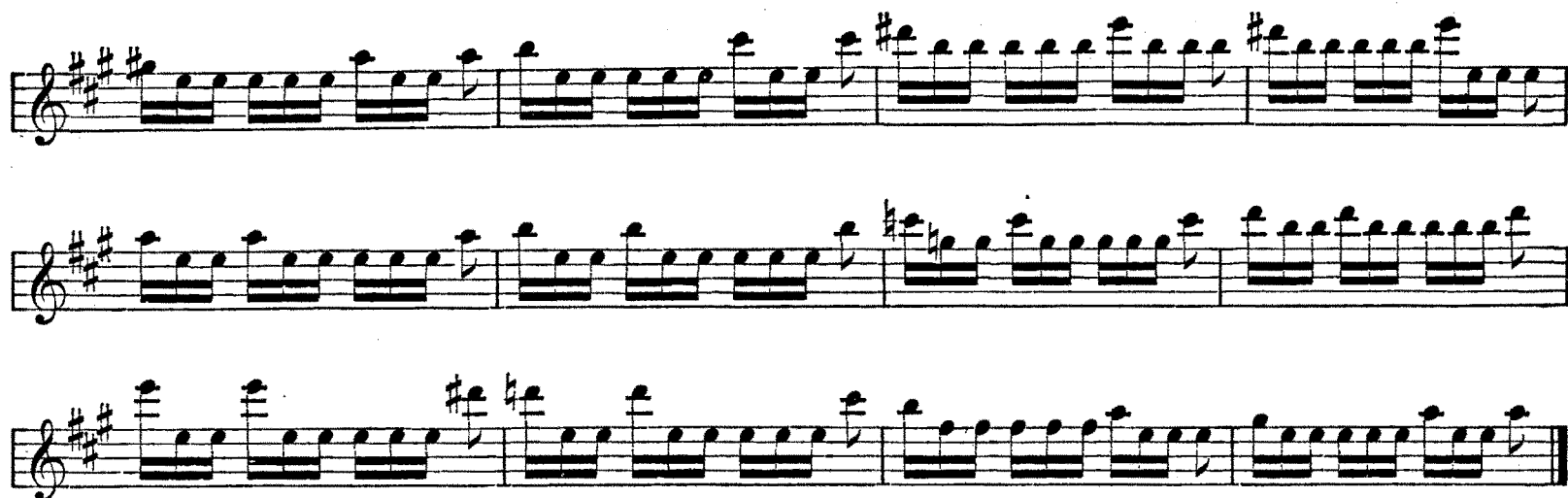
tu ku tu tu ku tu tu

This musical piece, No. 9, is written in D major and common time. It consists of a single melodic line on a five-line staff. The melody begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4. The piece concludes with a double bar line.

No. 10.

tu ku tu tu ku tu tu

This musical piece, No. 10, is written in D major and 4/4 time. It consists of a single melodic line on a five-line staff. The melody begins with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F#4, G#4, A4, B4, A4, G#4, F#4, E4, D4. The piece concludes with a double bar line.



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

No. 13.



tu ku tu tu ku tu

No. 14.



tu ku tu tu ku tu tu ku tu

ritard.

a tempo.



Slur and Triple Tongue.

No. 17.

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

This musical exercise is in G major (one sharp) and 4/4 time. It consists of five staves. The first staff contains the vocal line with lyrics 'tu tu tu ku tu tu tu tu tu tu ku tu tu'. The subsequent staves show the piano accompaniment, which includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with slurs to indicate phrasing or slurs. The exercise concludes with a double bar line on the fifth staff.

No. 18.

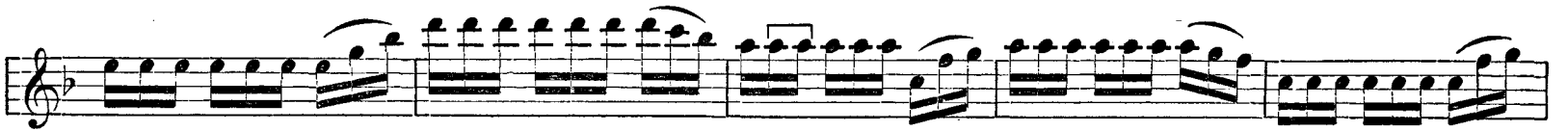
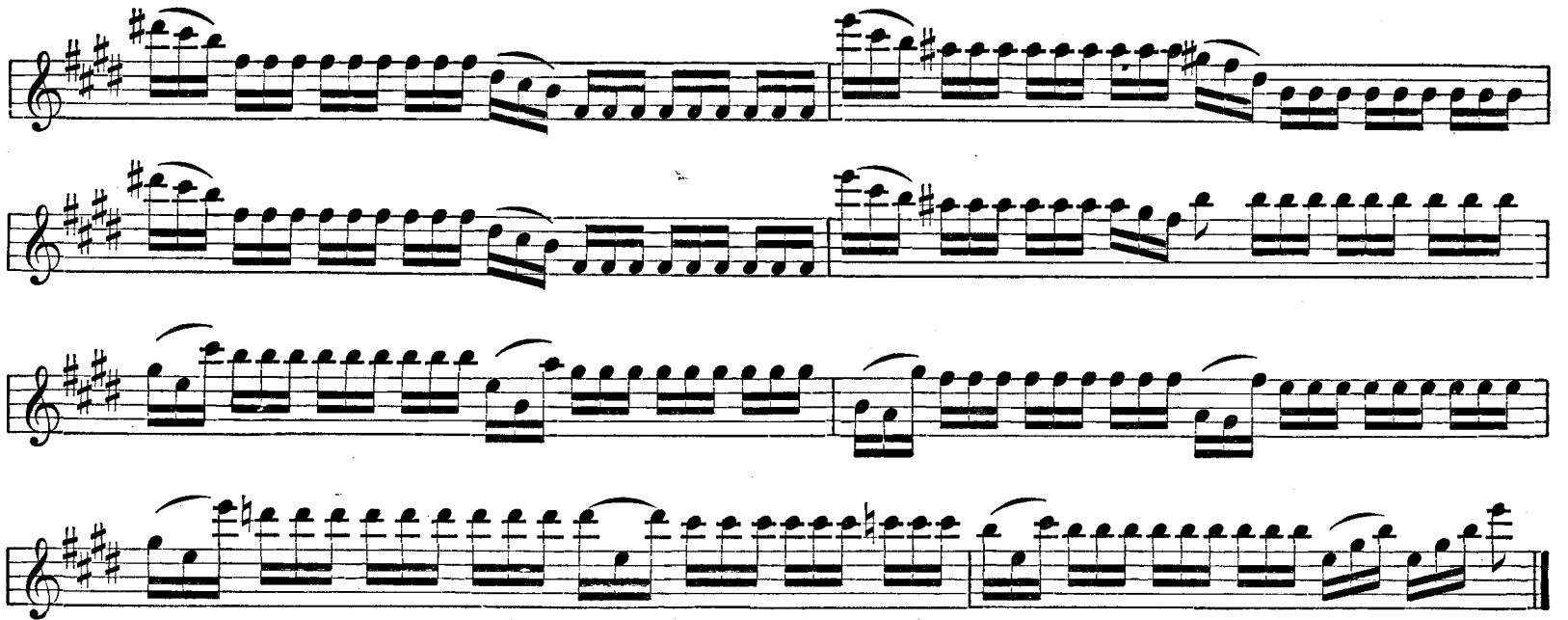
tu ku tu tu tu tu ku tu tu ku tu tu tu ku tu

This musical exercise is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff contains the vocal line with lyrics 'tu ku tu tu tu tu ku tu tu ku tu tu tu ku tu'. The subsequent staves show the piano accompaniment, which includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with slurs to indicate phrasing or slurs. The exercise concludes with a double bar line on the fifth staff.

No. 19.

tu tu ku tu tu ku tu tu ku tu

This musical exercise is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff contains the vocal line with lyrics 'tu tu ku tu tu ku tu tu ku tu'. The second staff shows the piano accompaniment, which includes various rhythmic patterns such as eighth and sixteenth notes, often grouped with slurs to indicate phrasing or slurs. The exercise concludes with a double bar line on the second staff.



No. 21. 











Scales. (Triple Tongue.)

No. 1. 



No. 2. 









No. 14.

Four staves of musical notation in C major, 4/4 time. The first staff contains two measures. The second and third staves each contain two measures. The fourth staff contains two measures and ends with a double bar line.

No. 15.

Three staves of musical notation in C major, 4/4 time. The first staff contains two measures. The second and third staves each contain two measures and end with a double bar line.

No. 16.

Three staves of musical notation in C major, 4/4 time. The first staff contains two measures. The second and third staves each contain two measures and end with a double bar line.

No. 17.



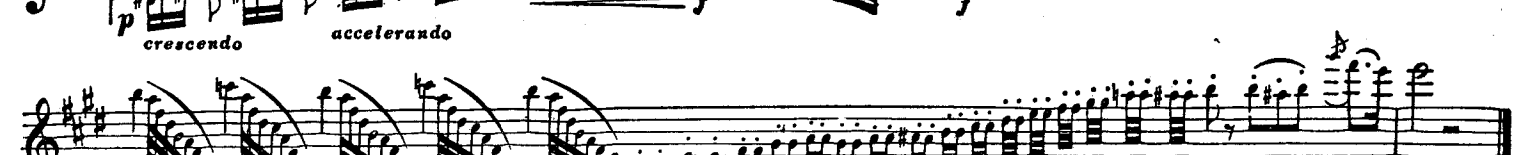
CADENZAS in MAJOR KEYS.

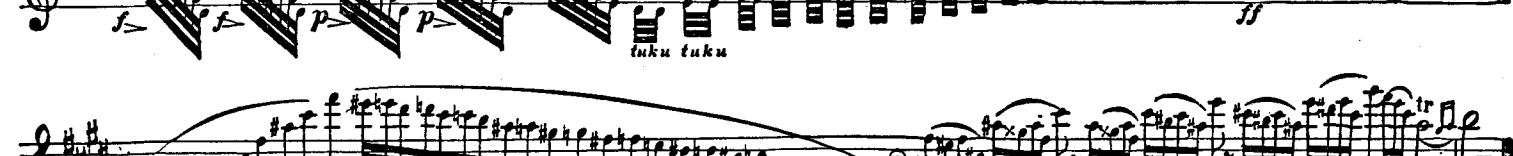
№ 1. 

№ 2. 

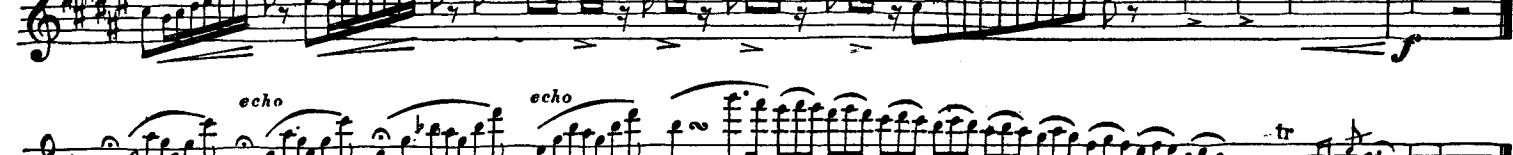
№ 3. *Lento.* 

№ 4. 

№ 5. 

№ 6. 

№ 7. 

№ 8. *echo* 

№ 9. 

№ 10. 

№ 11. 

№ 12. 

№ 13. 

CADENZAS in MINOR KEYS.

№ 14. 

№ 15. 

№ 16. 

№ 17. 

№ 18. 

№ 19. 

№ 20. 

№ 21. 

№ 22. 

№ 23. 

№ 24. 

EIGHTEEN EASY DUETS.

1st DUET.
in G major.

Allegro.



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

Grazioso.



3d DUET.
in G major.

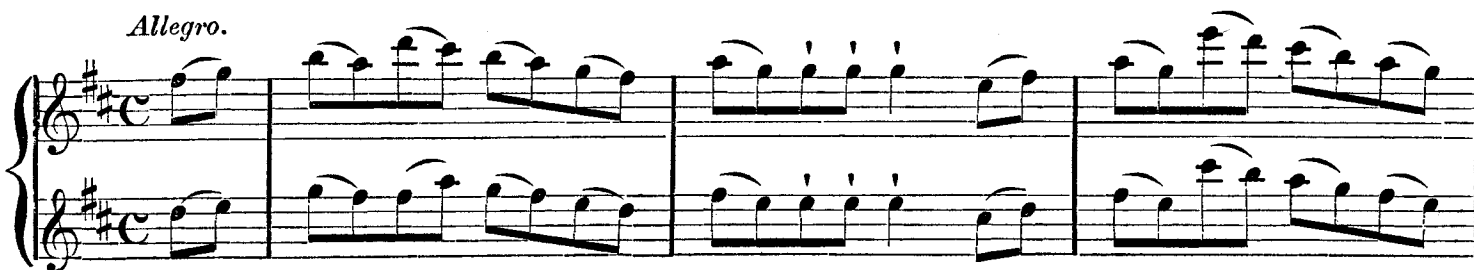
Allegretto.



*Allegro.*

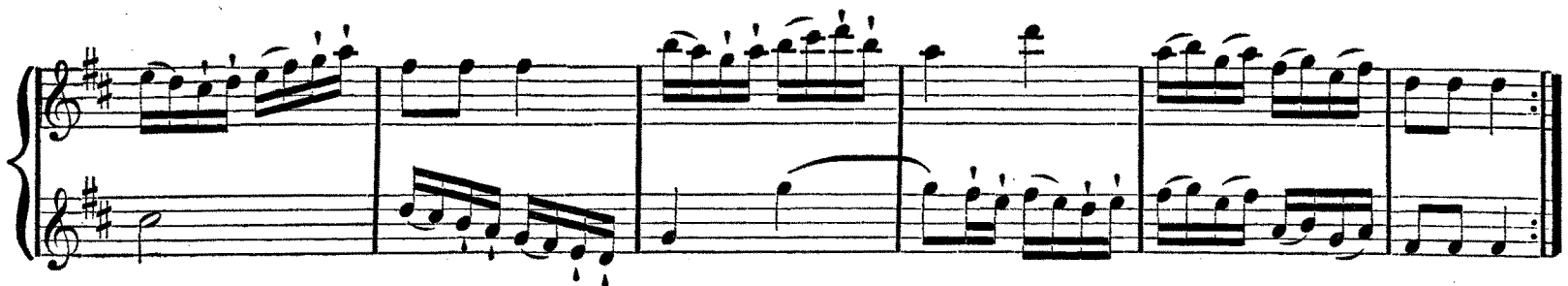
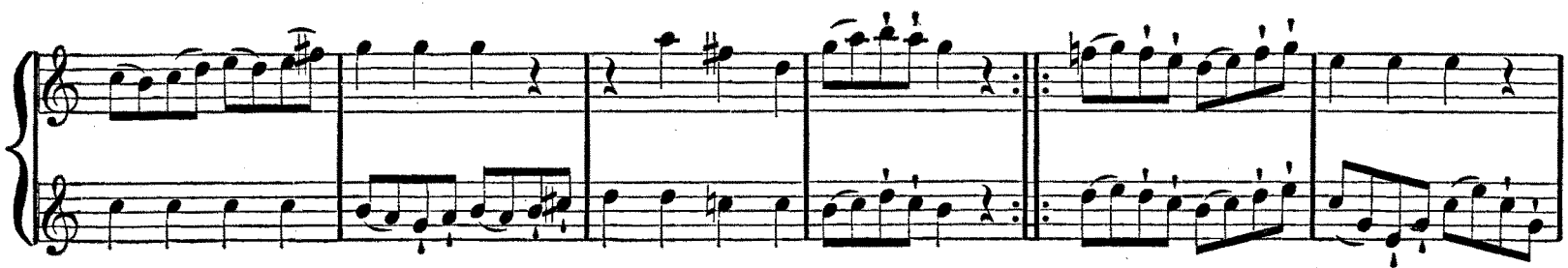
4th DUET.

in D major.

*Grazioso.*

5th DUET.

in B minor,
relative to
D major.

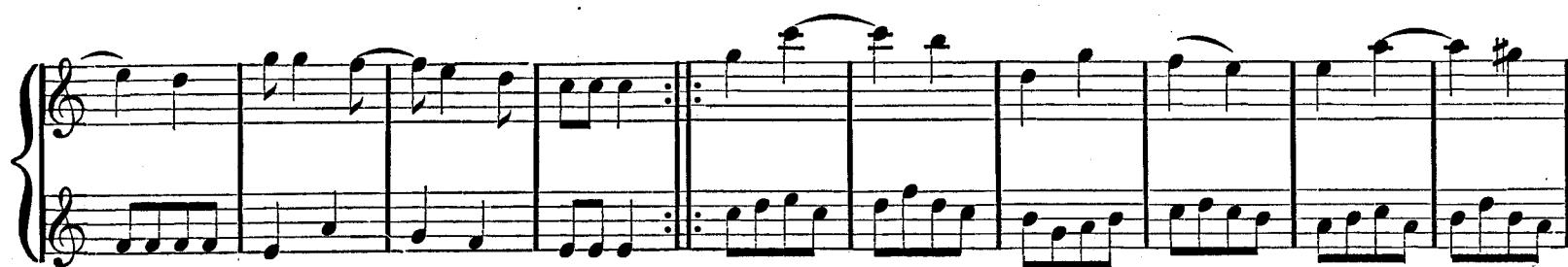
*Allegretto.*6th DUET.
in D major.*Allegro.*7th DUET.
in C major.



Allegretto.

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

Second system of the 8th Duet. The upper staff continues the melody with a series of beamed sixteenth notes. The lower staff continues the accompaniment. The key signature has one sharp (F#).

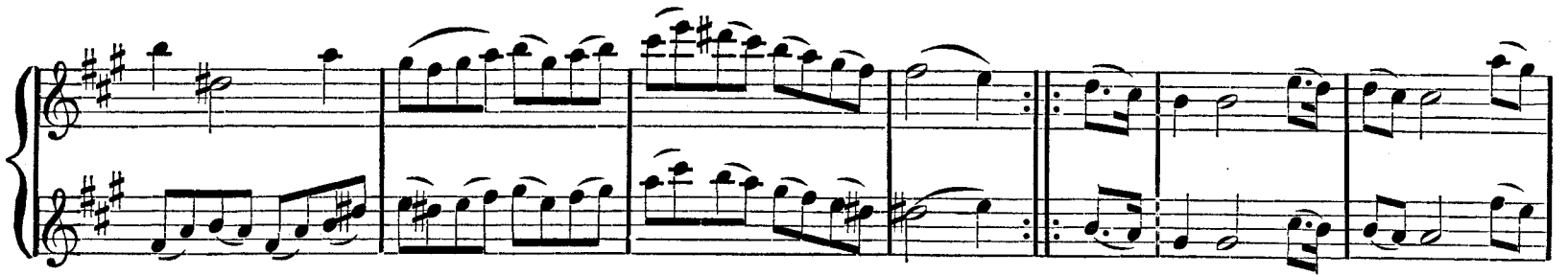
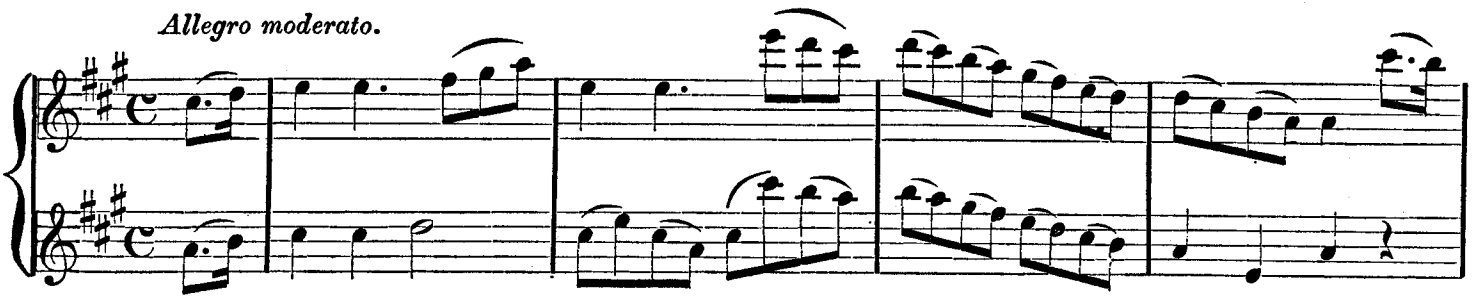


Allegretto.

9th DUET.
in C major.

First system of the 9th Duet. The upper staff features a melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has no sharps or flats.



*Allegro moderato.*10th DUET.
in A major.*Adagio.*11th DUET.
F# minor,
relative to
A major.

Allegretto.

12th DUET.
in A major.

Moderato.

13th DUET.
in F major.

Andante.

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

Presto.

15th DUET.
in F major.

16th DUET.

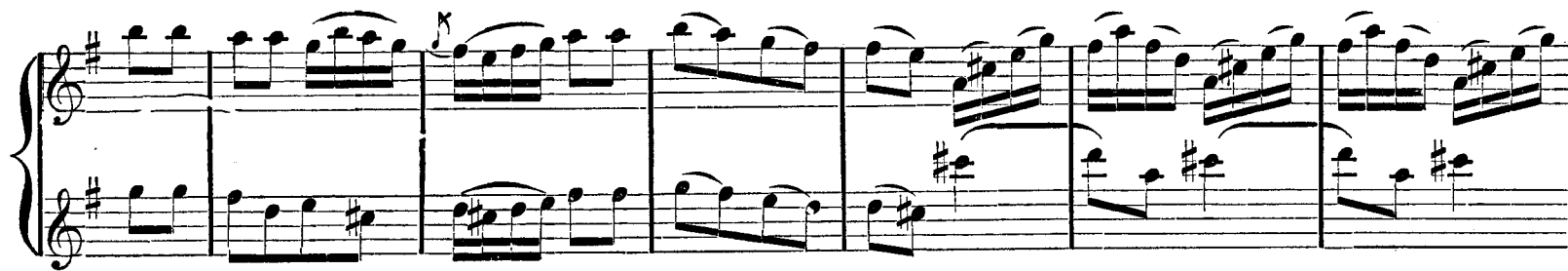
This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, trills (marked 'tr'), and triplets (marked '3'). The first system features a triplet in the right hand. The second system includes a trill in the right hand. The third system has a trill in the right hand. The fourth system has a trill in the right hand. The fifth system has a trill in the right hand. The sixth system has a trill in the right hand. The seventh system has a trill in the right hand.

Prelude.



Allegro.

RONDO.

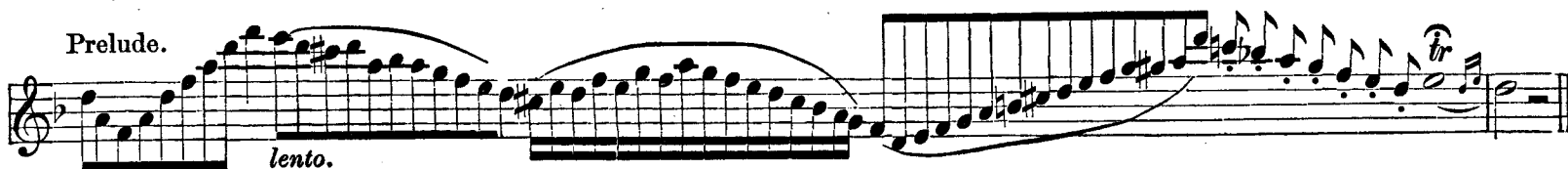


Scale in
D minor.



Prelude.

lento.



Allegro maestoso.

17th Duet.

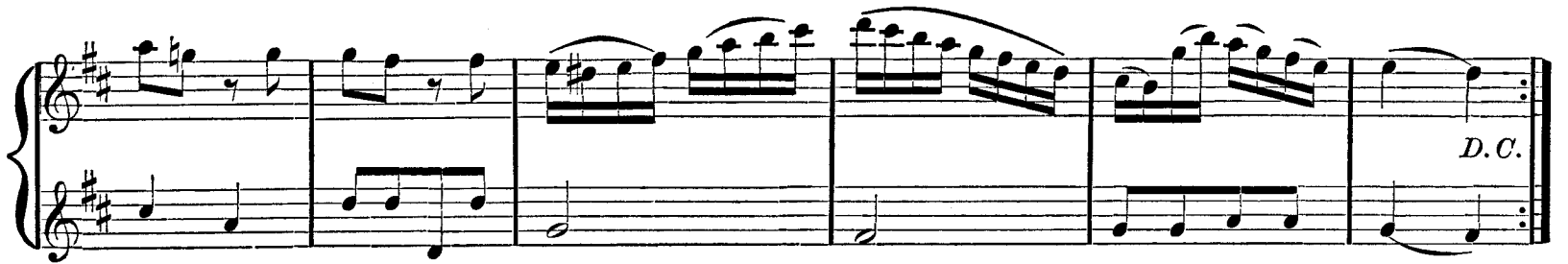
This musical score is for a 17th Duet, marked *Allegro maestoso*. It consists of seven systems of two staves each, written in a key with one flat (B-flat) and common time (C). The notation includes various musical symbols such as notes, rests, slurs, and trills. The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is indicated above a note in the fifth system of the upper staff. The score concludes with a double bar line and repeat dots at the end of the seventh system.

Allegretto.

RONDO.

FINE.

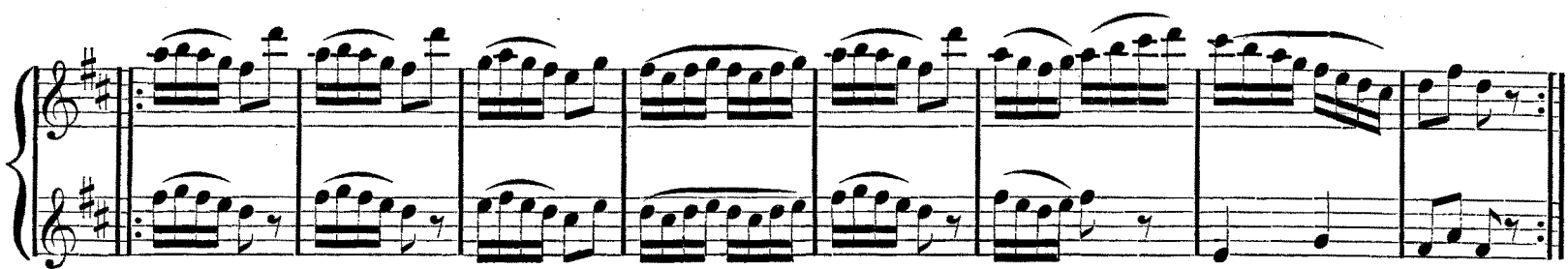
Major.

*Allegretto.*



Allegro.

RONDO.



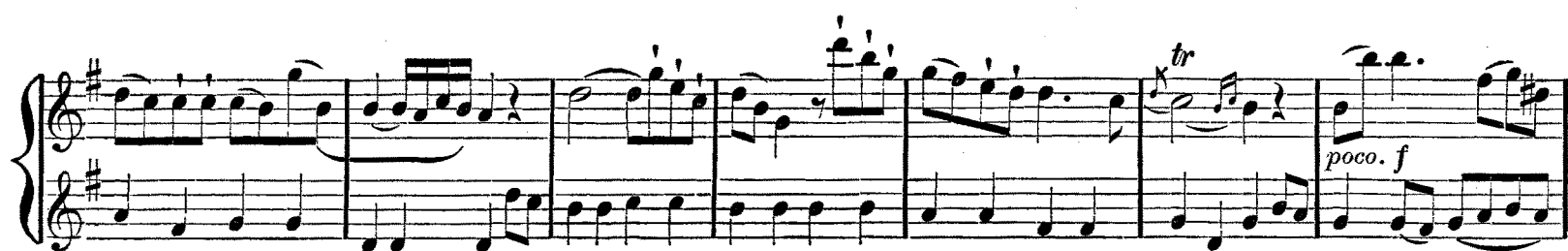
PRELUDE. *Perfect Chord.* *Scale.*
in G major.



Prelude.



1st SONATA. *Allegro.*
in G major.





Perfect chord. Scale. Prelude.

PRELUDE.
in G minor.

ADAGIO.

dol. *rf* *rf*

f *tr* *rf*

fz *fz*

rf *f* *cresc.* *tr*

Prelude in G major.

The musical score is written for piano and consists of several sections. It begins with a 'PRELUDE. in G minor.' section, which includes a 'Perfect chord.' and a 'Scale.' exercise. This is followed by an 'ADAGIO.' section, which is marked with a 3/4 time signature. The adagio section contains various musical notations, including dynamics like *dol.* (dolando), *rf* (riforma), *f* (forte), *fz* (forzando), and *cresc.* (crescendo). It also features articulations such as *tr* (trill) and *tr* (trill). The adagio section is followed by a 'Prelude in G major.' section, which is marked with a 3/4 time signature and includes a *tr* (trill) articulation.

Allegretto. $\text{\$}$

RONDO. *dolce.*

FINE.

f

cresc.

p

tr.

D.C.

In G minor.

D.C.

Perfect chord.

Scale.

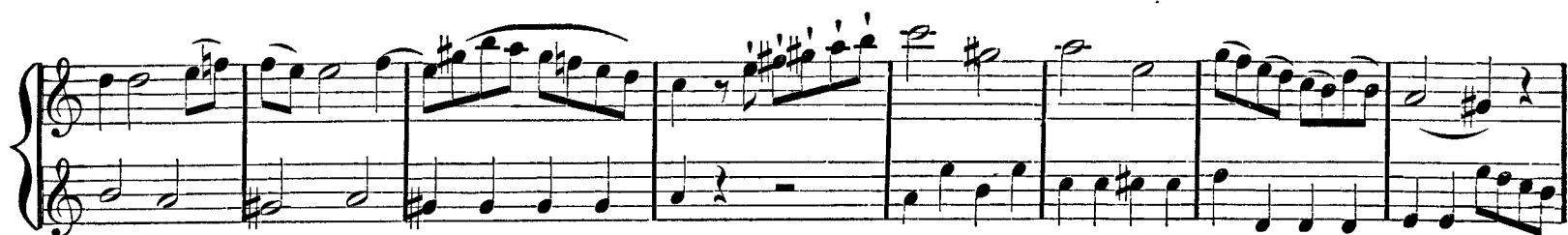
PRELUDE.
in C major.

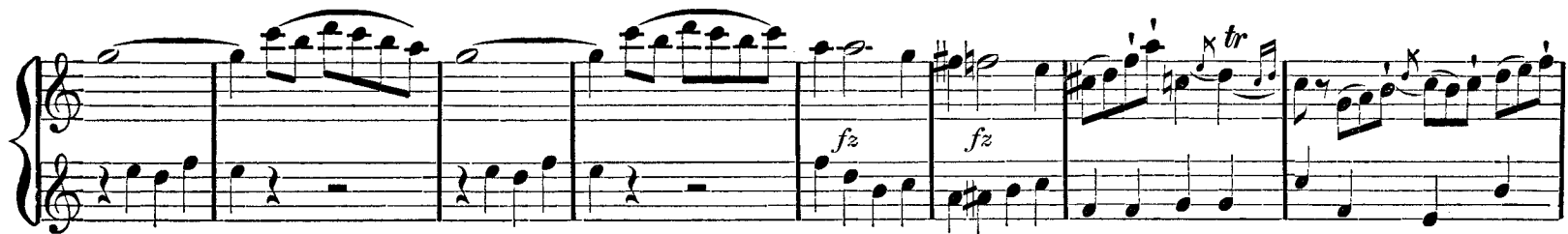
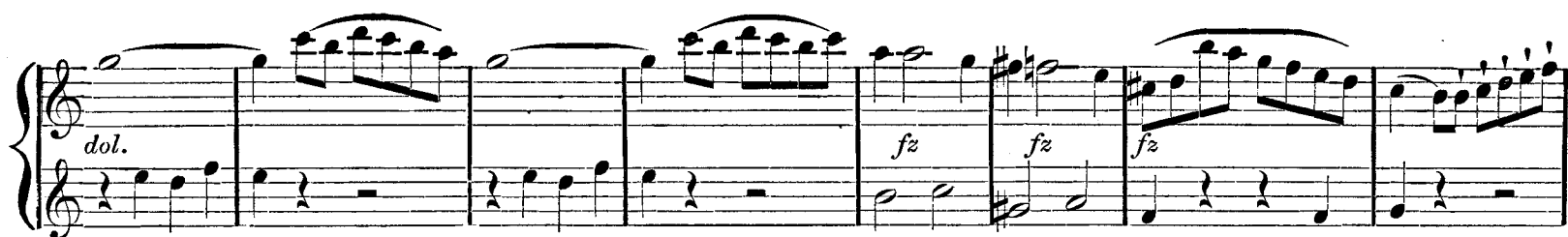
Prelude.



2d SONATA.

*poco. f**rf**rf**cresc.*





ADAGIO.

The musical score is written for piano and consists of seven systems. The first system is marked 'ADAGIO.' and features a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills (tr), triplets (6), and dynamic markings (p, cresc., f, rf, poco.). The piece concludes with a double bar line and repeat dots.

PRELUDE.
in C major.

The Prelude in C major begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 12. The melody is characterized by eighth-note patterns and trills. Measure 12 ends with a double bar line.

The Rondo section is marked *Allegretto.* and *dol.* (dolce). It begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 1 through 8. The melody is characterized by eighth-note patterns and trills. Measure 8 ends with a double bar line.

The Rondo section continues with measures 9 through 16. The melody is characterized by eighth-note patterns and trills. Measure 16 ends with a double bar line and the word *FINE.*

The Rondo section continues with measures 17 through 24. The melody is characterized by eighth-note patterns and trills. Measure 24 ends with a double bar line.

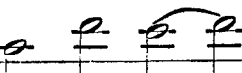
The Rondo section continues with measures 25 through 32. The melody is characterized by eighth-note patterns and trills. Measure 32 ends with a double bar line.

The Rondo section continues with measures 33 through 40. The melody is characterized by eighth-note patterns and trills. Measure 40 ends with a double bar line.

The Rondo section continues with measures 41 through 48. The melody is characterized by eighth-note patterns and trills. Measure 48 ends with a double bar line.



PRELUDE
in D major.

Perfect chord.  Scale. 

Prelude.



3d
SONATA.

Allegro.



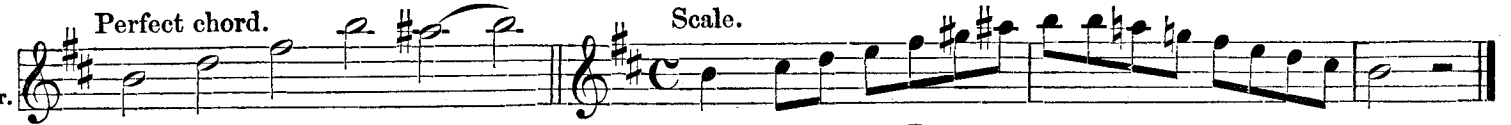


This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *p*, *fz*, *f*, *rf*, *rf*.
- System 2:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *fz*, *fz*, *fz*. Trills: *tr* on A4.
- System 3:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3.
- System 4:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *rf*, *rf*, *fz*.
- System 5:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *mf*. Trills: *tr* on A4.
- System 6:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3.
- System 7:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *p*, *rf*. Trills: *tr* on A4.
- System 8:** Treble staff has a half note F#4, a quarter note G#4, and a half note A4. Bass staff has a half note F#3, a quarter note G#3, and a half note A3. Dynamics: *poco f*.

PRELUDE
in B minor.

Perfect chord. Scale.



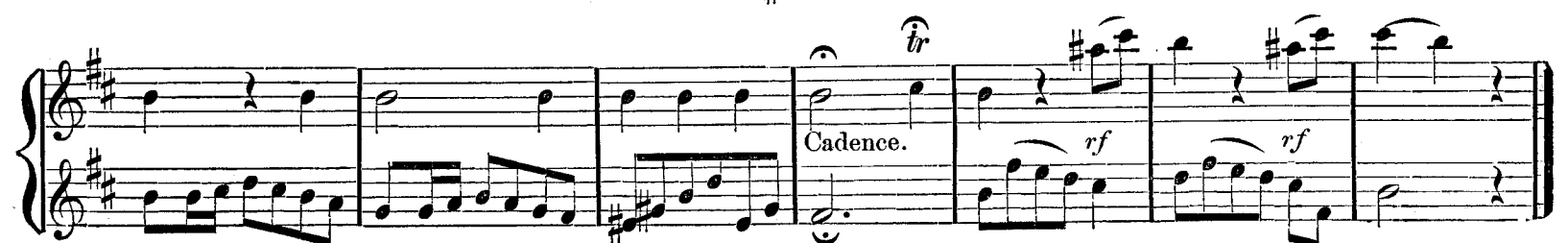
Prelude.

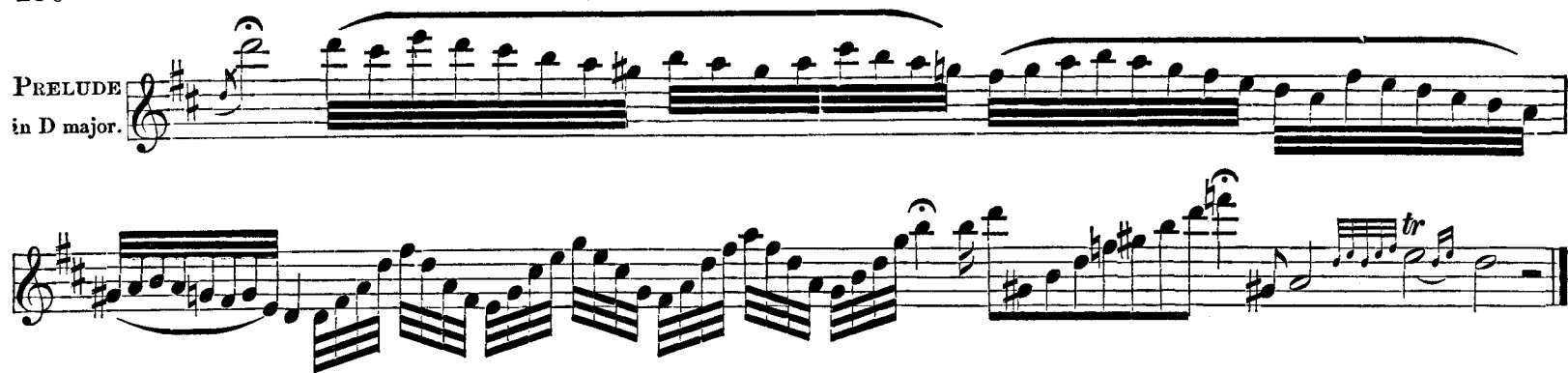


ADAGIO.



Cadence.

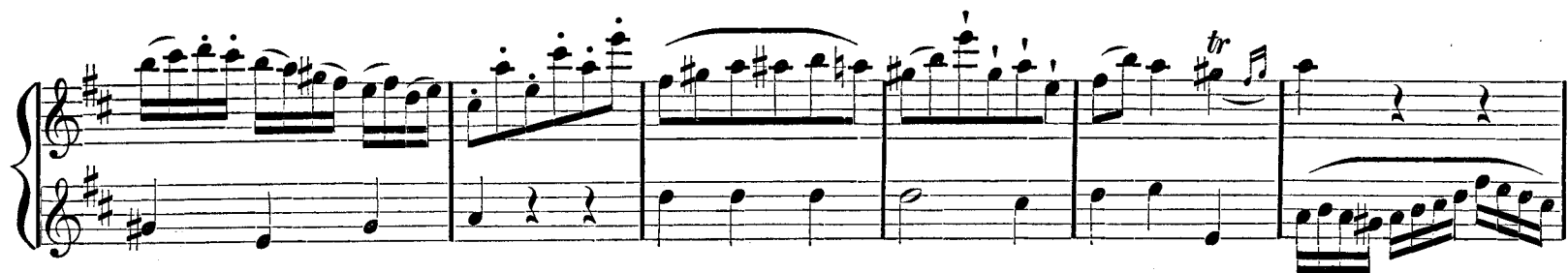


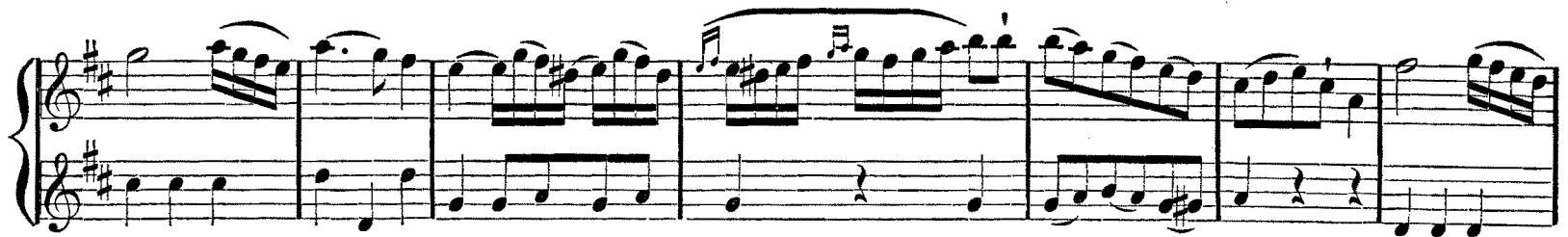
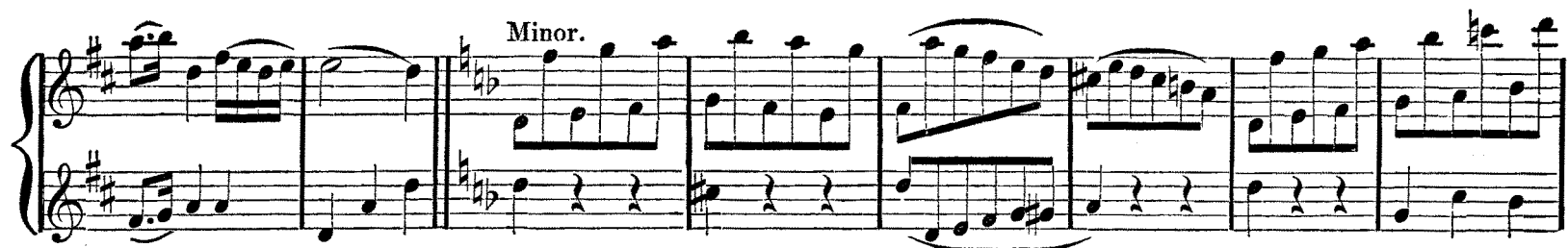
PRELUDE
in D major.

RONDO.

Grazioso.

dol.

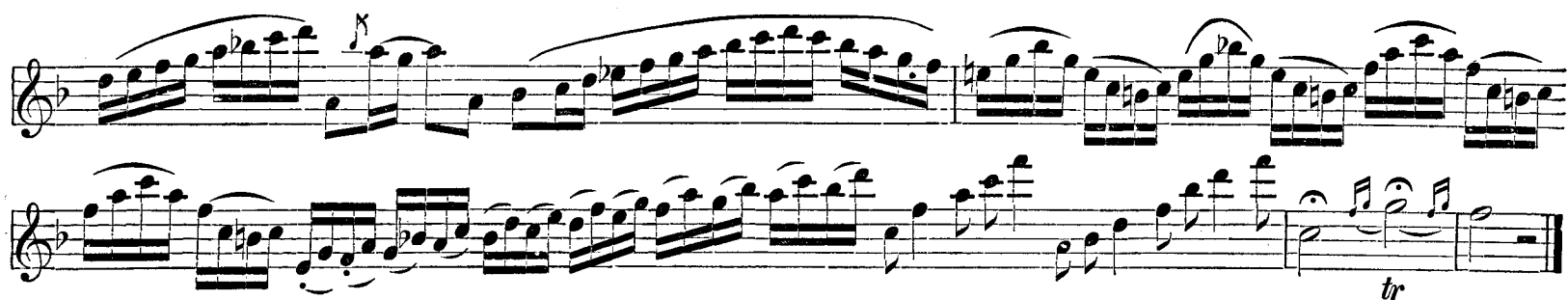




Perfect chord. Scale.

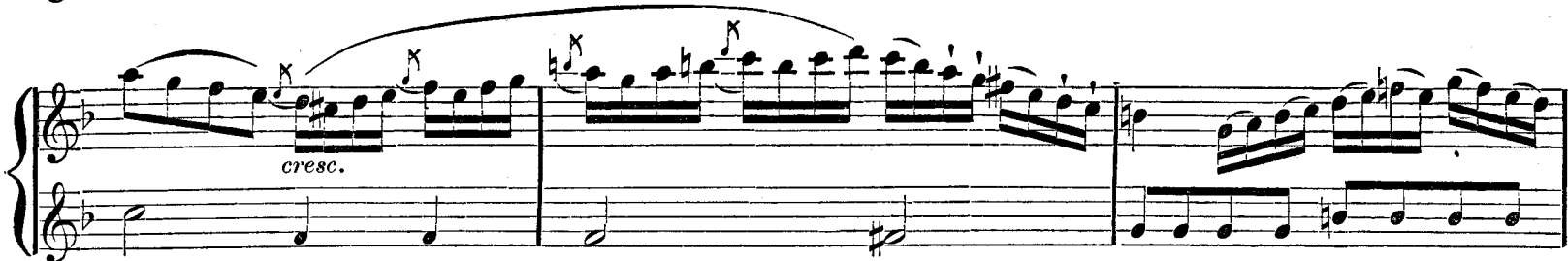
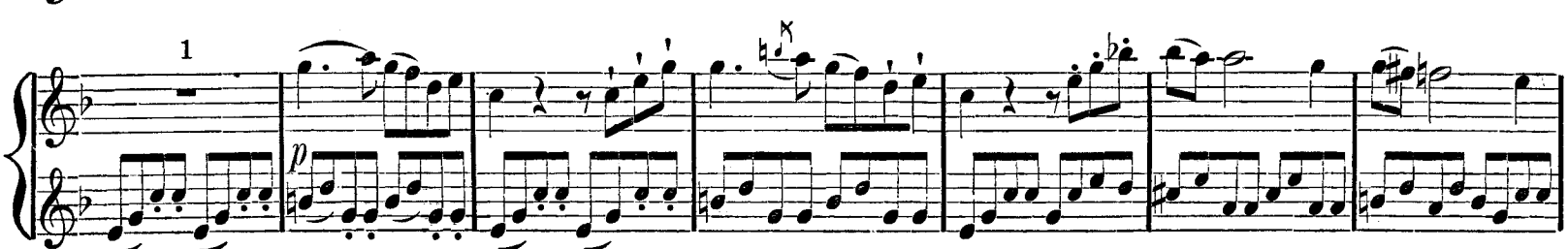
PRELUDE
in F major.

Prelude.

The first system of the musical score for the Prelude in F major. It begins with a treble clef and a key signature of one flat (Bb). The first measure contains a perfect chord (F major triad). The second measure contains a scale starting on F4 and ascending. The system ends with a double bar line and the word "Prelude." written below the staff.The second system of the musical score for the Prelude in F major. It continues the scale from the first system. The system ends with a double bar line and the word "tr" written below the staff.

All^o poco vivace.

4th
SONATA.

The third system of the musical score, labeled "4th SONATA." and "All^o poco vivace." It begins with a treble clef and a key signature of one flat (Bb). The first measure contains a perfect chord (F major triad). The system ends with a double bar line.The fourth system of the musical score for the 4th Sonata. It continues the piece with various dynamics including "cresc.", "rf", and "dol." The system ends with a double bar line.The fifth system of the musical score for the 4th Sonata. It continues the piece with various dynamics including "tr" and "dol." The system ends with a double bar line.The sixth system of the musical score for the 4th Sonata. It continues the piece with various dynamics including "cresc." The system ends with a double bar line.The seventh system of the musical score for the 4th Sonata. It continues the piece with various dynamics including "p". The system ends with a double bar line.The eighth system of the musical score for the 4th Sonata. It continues the piece with various dynamics including "p". The system ends with a double bar line.



This image displays a page of musical notation, likely for a piano piece, consisting of eight systems of staves. The notation is written in a single system of two staves per system, with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of musical notations, including dynamics such as *f* (forte) and *dol.* (dolce), and ornaments like trills (*tr*) and mordents. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various rests. The page is numbered 1,079 at the bottom center.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features a trill (tr) in the right hand and a crescendo (cresc.) marking in the left hand.
- System 2:** Continues the melodic and harmonic development.
- System 3:** Shows a continuation of the piece with various note values and rests.
- System 4:** Includes a trill (tr) in the right hand.
- System 5:** Features a trill (tr) in the right hand.
- System 6:** Continues the piece with various note values and rests.
- System 7:** Includes a trill (tr) in the right hand and a dolce (dolce.) marking in the left hand.
- System 8:** The final system on the page, ending with a double bar line.

The notation is detailed, with many notes beamed together, indicating rapid passages. The dynamic markings 'cresc.' and 'dolce.' provide performance instructions. The page number '1,079.' is printed at the bottom center.

Perfect chord.

PRELUDE
in D minor.

Scale.

Prelude.

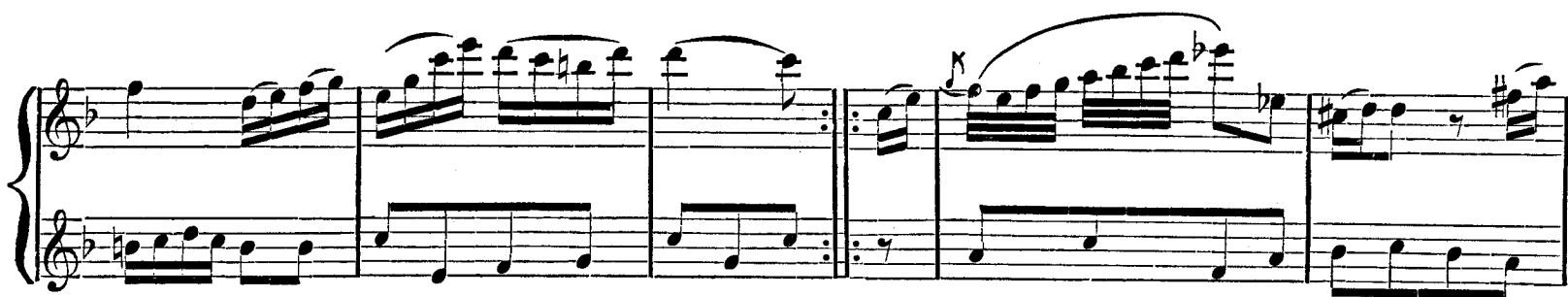
LARGO.

*dol.**fz**p**cresc.**rf**p**cresc.**fz**fz**mf**f**p**cresc.*



PRELUDE
in F major.*Grazioso.*THEME
with
Variations.1st
Variation.

2d
Variation.3d
Variation.

4th
Variation.5th
Variation.

6th
Variation.

Allegro con spiritoso.

5th
SONATA.

5th
SONATA.

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Allegro con spiritoso." The score consists of seven systems of music. The piano part features various musical notations, including eighth notes, sixteenth notes, and triplets. The violin part features various musical notations, including eighth notes, sixteenth notes, and triplets. Dynamics include *rf*, *cresc.*, *f*, *fz*, *dol.*, and *tr*. The score is a single page of music.

This page of musical notation consists of seven systems, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system features a *rf* (ritardando) marking. The second system features an *mf* (mezzo-forte) marking. The third system features a *tr* (trill) marking. The fourth system features a *tr* (trill) marking. The fifth system features a *tr* (trill) marking. The sixth system features a *tr* (trill) marking. The seventh system features a *tr* (trill) marking, an *rf* (ritardando) marking, and a *V.S.* (Vincenzo) marking at the end.

This page of musical notation is for a piano piece, likely in the key of D major (two sharps). It consists of seven systems of staves. The notation includes various musical elements such as dynamics, articulation, and trills.

System 1: The right hand begins with a melodic line marked *dolce.* and *cresc.* The left hand has whole rests. The system concludes with a *mf* dynamic.

System 2: The right hand continues the melodic line. The left hand enters with a bass line marked *rf* (likely *mf*), followed by *fz* (likely *fz*), and then *cresc.*

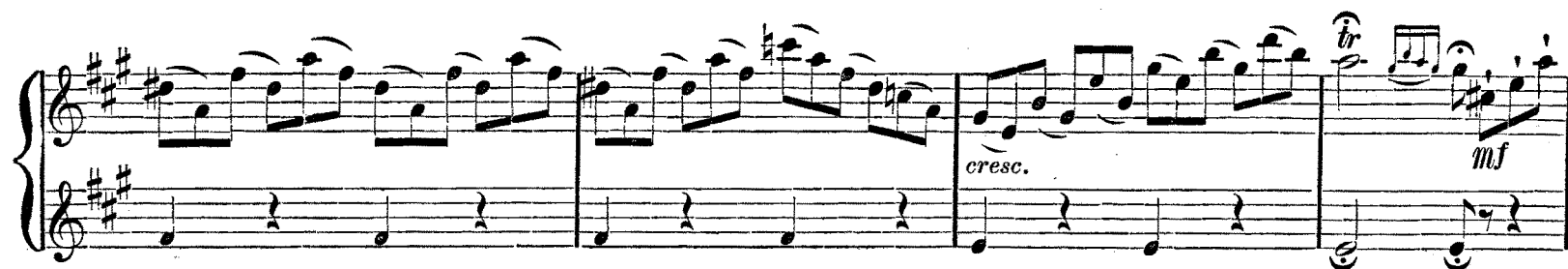
System 3: The right hand features a trill (*tr*) in the final measure. The left hand has a *fz* (likely *fz*) and then *dolce.*

System 4: The right hand has trills (*tr*) in the first two measures. The left hand has a *tr* in the first measure and then a *tr* in the last measure.

System 5: The right hand has a trill (*tr*) in the final measure. The left hand has a *tr* in the first measure and then a *tr* in the last measure.

System 6: The right hand has a trill (*tr*) in the final measure. The left hand has a *tr* in the first measure and then a *tr* in the last measure.

System 7: The right hand has a trill (*tr*) in the final measure. The left hand has a *tr* in the first measure and then a *tr* in the last measure.



Perfect chord. Scale.

PRELUDE
in E major.

ADAGIO.

p cresc.

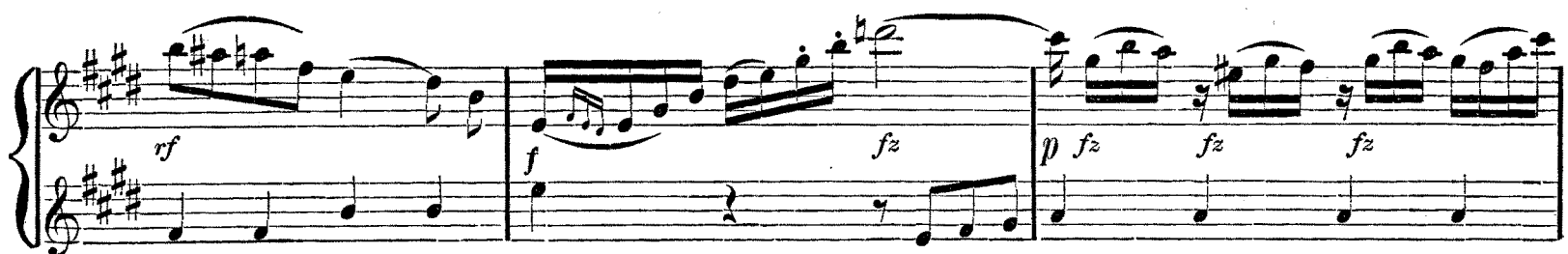
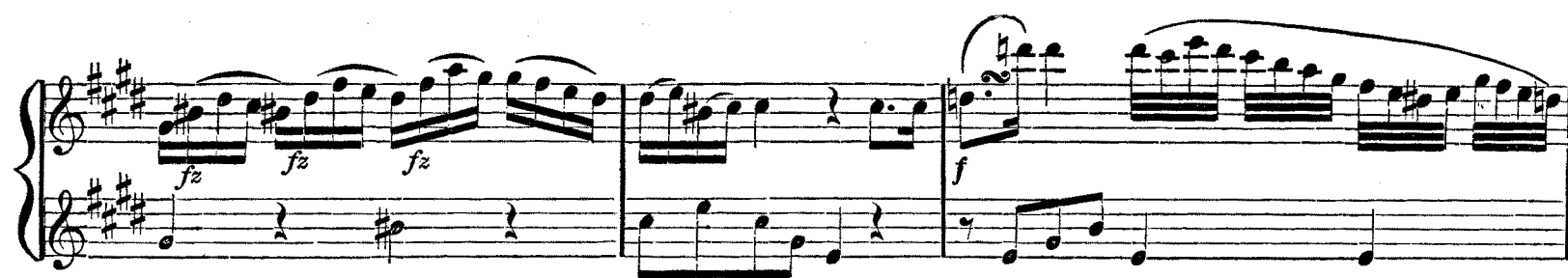
cresc. *f*

rf *p cresc.*

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

rf *tr*

1,079



Allegretto.

RONDO.

dol. *rf* *fz* *fz fz*

rf *mf* *rf* *fz* *fz*

dol. *mf* *tr*

fz fz *fz*

f *dol.* *fz* *fz*

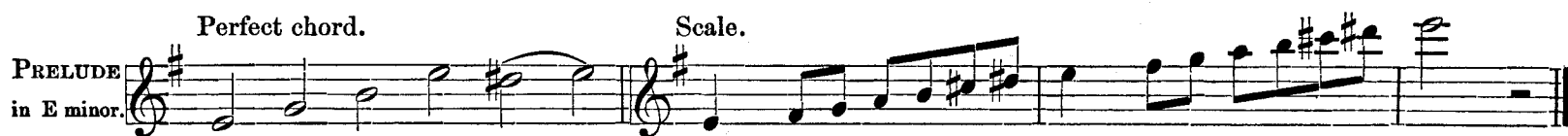
rf *cresc.* *fz* *fz fz* *fz fz*

fz *fz fz* *fz fz* *fz* *tr*



In A minor.

1,079.



6th
SONATA.

fz *rf* *rf* *rf*

fz *fz* *fz* *fz* *dol.*

f

tr *tr* *3* *3* *mf*

rf *f* *rf* *rf*

rf *rf*

tr *tr* *x*

1,079.

f₂ *f₂* *rf*

cresc.

tr

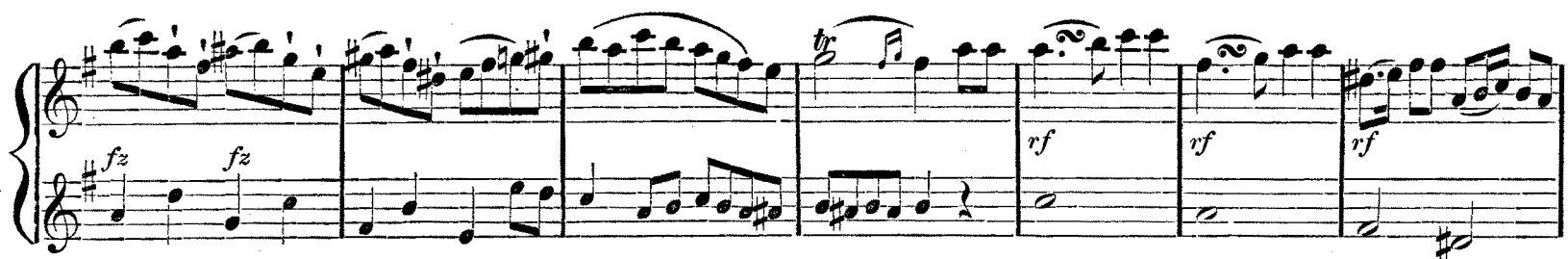
p
rf
fz

rf

dol.

rf *rf* *rf* *rf* *fz* *fz* *fz*

tr *tr* *tr* *tr*



PRELUDE in A minor.

Perfect chord.

Scale.

Prelude.

LARGO.

Piano score for a LARGO section, measures 1-10. The music is in E minor (one sharp, F#) and common time (C). The score consists of two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The first staff contains measures 1-10, with dynamics *rf* (rhythmic fortissimo) and *f* (forte) indicated. The second staff contains measures 1-10, with dynamics *rf* (rhythmic fortissimo) and *cresc.* (crescendo) indicated. The music features a variety of note values, including eighth, quarter, and half notes, and rests. The first staff ends with a double bar line and repeat signs.

PRELUDE
in E minor.

Piano score for a PRELUDE section in E minor, measures 1-10. The music is in E minor (one sharp, F#) and common time (C). The score consists of two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The first staff contains measures 1-10, with dynamics *fz* (forzando) and *tr* (trill) indicated. The second staff contains measures 1-10, with dynamics *fz* (forzando) and *tr* (trill) indicated. The music features a variety of note values, including eighth, quarter, and half notes, and rests. The first staff ends with a double bar line and repeat signs.

Allegro ma non troppo.

RONDO.

This musical score is for a Rondo in G major, 2/4 time, marked "Allegro ma non troppo." The piece is in a five-part rondo form (ABACA). The notation is for piano, with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The score consists of seven systems of music. The first system is the beginning of the Rondo (A section), marked with a forte (f) and sforzando (z) dynamic. The second system continues the A section. The third system is the beginning of the first repeat of the A section. The fourth system is the beginning of the B section, marked with a trill (tr). The fifth system continues the B section. The sixth system is the beginning of the second repeat of the A section. The seventh system is the end of the piece, marked with a trill (tr). The score is numbered 1,079 at the bottom.



This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamics like *fz* (forzando), *dol.* (dolce), and *rf* (rassonnato) are used to indicate changes in volume and character. Articulations such as *tr* (trill) and *cresc.* (crescendo) are also present. The piece concludes with a final measure marked with a double bar line.



TWELVE GRAND STUDIES.

Allegro moderato.

1 *mf*

The musical score is written for a single melodic line on a grand staff (treble clef). The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a dynamic marking of *mf* (mezzo-forte). The notation is characterized by frequent slurs, ties, and various rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score consists of ten staves of music, with the first staff starting with a '1' and the dynamic *mf*. The music flows continuously across the staves, with some measures containing complex rhythmic figures and others featuring more melodic, flowing lines. The overall texture is dense and technically demanding.

A musical score for a single melodic line, likely for a violin or flute, written on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 14 measures. The notation includes various musical symbols such as eighth notes, sixteenth notes, and beamed sixteenth notes, as well as rests, accidentals (sharps, flats, and naturals), and trills (marked 'tr'). The melody is characterized by rapid runs and intricate phrasing, with some measures featuring triplets (marked '3'). The score is written in a standard musical notation style with a clear staff and notes.

Allegro.

2 *f*

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The music is written in a single melodic line. The first staff has a '2' and a 'f' (forte) marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. The piece ends with a double bar line on the 12th staff.

A page of musical notation for a piano piece, featuring ten staves of music in a single system. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a continuous melodic line with various intervals, including thirds, fourths, and fifths, often beamed together. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

No. 3. *Presto.* $\frac{2}{4}$
RONDO.

1,079.

Minor.

FINE.

Allegro.

4 *mf*

1,079.

Allegro moderato.
Con fuoco.

189

5 *f*

1,079.

Allegro risoluto.

6

1,079.

Moderato.

7

1,079

Allegro risoluto.

8 *mf*

The musical score is written for a single instrument, likely a violin or flute, in 3/4 time. The key signature has three sharps (F#, C#, G#). The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The music is marked 'mf' (mezzo-forte). The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots on the 12th staff.



A musical score for a single melodic line, likely for a violin or flute, in G major (one sharp) and 4/4 time. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous, flowing style with various note values, including eighth and sixteenth notes, and rests. The fifth staff includes a dynamic marking of *mf* (mezzo-forte). The final staff concludes with a double bar line and repeat dots. The notation includes many accidentals (sharps and naturals) and slurs indicating phrasing.

Presto.

10

1,079.

Allegro moderato.

11 *f*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature (C). The first measure is marked with a forte 'f' dynamic. The music is a single melodic line featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Phrasing is indicated by slurs and ties. The second staff contains a trill marked 'tr' in the fifth measure. The piece concludes with a double bar line and repeat dots in the eighth measure of the tenth staff.



Allegro maestoso.

12 *mf*

tr

tr



“TEMPO” (TIME) OF MUSICAL PIECES.

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

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

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

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

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

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

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

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

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

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

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

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