

CARL FISCHER'S EDITION

H. SOUSSMANN

COMPLETE METHOD

FOR THE

FLUTE

REVISED AND ADAPTED FOR ALL FLUTES

ORDINARY OR BOEHM SYSTEM

BY

W. POPP

(ENGLISH AND GERMAN TEXT)

PART I.

The Elements of Music. Easy Exercises. Price \$1.00

PART II.

Easy Duets for the Formation of Tone and Progressive Studies. Price \$1.00

PART III.

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COMPLETE IN ONE BOOK.

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COOPER SQ. NEW YORK

Boston • Los Angeles • Chicago

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Carl Fischer Inc.,

BOSTON Cooper Square CHICAGO
252 Tremont Street NEW YORK 306 So. Wabash Ave.

H. Soussmann's Celebrated Studies.

Die berühmten Etuden von H. Soussmann.

Revised by Paul de Ville.

C major.

Exercise for the legato playing of two notes. Great care must be taken to keep the two notes exactly equal, and not to make the first one too short.

*) The Scales which precede each Exercise must be practised carefully, slowly at first, with gradually increasing speed.

C-dur.

Uebung für das egale Binden von zwei Noten, ohne die erste als Vorschlag zu nehmen und sie dadurch in ihrem Werthe zu kürzen. Es muss demnach die genaueste Egalität beobachtet werden.

*) *Die jeder Uebung vorangestellten Tonleitern sind vorher sorgfältig zuerst langsam und dann schnell zu üben.*

1. *)

358.

Allegro. M.M. ♩ = 120.

A

The sheet music consists of ten staves of musical notation for piano. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of sixteenth-note patterns, often grouped into eighth-note chords or pairs. The first staff starts with a forte dynamic (f). The letter 'A' is printed above the first staff. The music is divided into measures by vertical bar lines.

A minor.

Exercise in Single Tonguing, by articulating the sound "Tu". In this kind of tonguing the tongue must lie quite loose in the mouth without touching the palate; otherwise the articulation is weakened and instead of "Tu" the sound "Du" is produced, which in this exercise would be wrong.

A-moll.

Uebung für die einfache Zunge, durch die Artikulation „tu.“ Bei dieser Art Staccato muss die Zunge stets frei im Munde gehalten und durchaus nicht an den Gaumen gebracht werden, da der Stoss dadurch weich, und die Artikulation „du“ entsteht, welches bei dieser Uebung nicht statt finden darf.

2.

359

Allegretto. M.M. = 126.

mf

p

cresc.

f

mf

p

Sheet music for a solo instrument, likely violin or cello, featuring ten staves of music. The music consists primarily of sixteenth-note patterns with various dynamics and performance instructions like "cresc.", "f", and "mf". The key signature changes from G major to F# minor at the beginning of the tenth staff.

The page number 97 is at the top center, and the page number 10092 is at the bottom left.

G major.

Exercise for rapid chromatic passages and arpeggios. The small notes must be played very rapidly, in order that the principal notes may not lose more of their value than is absolutely necessary. The divisions may be repeated from the Double Bars (||) at pleasure; they should be played **f** (forte) the first time, **p** (piano) the second, in order to acquire clearness and certainty in both styles.

G-dur.

Uebung für schnelle chromatische Läufer und gebrochene Accorde. Die kleinen Noten müssen an die Hauptnote gleichsam herangeschnellt werden, damit dieselbe nicht zuviel von ihrem Werthe verliert. Bei willkürlicher Wiederholung kann man bei einer jeden Abtheilung der beiden Striche (||) einmal forte, das andere Mal piano blasen, um in beiden Fällen die gehörige Deutlichkeit und Sicherheit zu erlangen.

3.

360.

Andante. M.M. ♩ = 88.

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by sharp and double sharp symbols. The dynamics include *mf*, *cresc.*, *f*, *p*, and *mf*. The notation features various note heads, stems, and beams, with some notes having horizontal dashes or dots. The music is divided into measures by vertical bar lines. The page number 99 is at the top center, and the page number 10092 is at the bottom left.

E minor.

This Exercise must be played with great feeling and attention to detail.

100

E-moll.

Muss ausdrucksvoil und mit grösste Genauigkeit vorge-tragen werden.

4.

361.

Adagio. M.M. $\frac{88}{8}$.

p *tr.* *cresc.* *ff* *tr.* *p* *cresc.* *ff* *tr.*

p *cresc.* *f* *ff* *cresc.* *ff* *p* *tr.* *cresc.* *ff* *f* *ff* *cresc.*

tr. *2* *3* *tr.* *4* *5* *tr.*

*poco vivace
con tutta forza*

cresc.

poco a poco ritardando.

a tempo

dimin.

smorz.

D major.

The staccato in this Exercise is quite different from that in N° 2. Hold the tip of the tongue between the teeth, letting it touch the lips; then draw the tongue quickly back, still keeping it pointed. By this means a very pronounced staccato will be obtained.

D-dur.

Das Staccato-in dieser Uebung weicht von dem in N° 2. gänzlich ab. Man halte die Zunge spitz zwischen den Zähnen an den Lippen, und ziehe sie schnell, aber stets spitz gehalten, wieder zurück so wird dadurch ein sehr scharfes Staccato entstehen.

5.

362.

Allegro. M.M. = 92

mf

sempre staccato.

staccato.

B minor.

The notes marked thus \wedge must be very strongly accentuated, in order to bring the Melody into prominence; by this means an Effect is produced as if two instruments were playing together. An example of this will be found in N° 4.

H-moll.

Diejenigen Noten die mit \wedge bezeichnet sind, müssen sehr scharf betont werden, um dadurch den Gesang hervorzuheben; es entsteht dadurch gewissermassen ein zweistimmiges Spiel (a due voci.) Dasselbe ist der Fall z.B. im Adagio N° 4.

6.

363. 



Allegro vivace. M.M. ♩ = 144.



105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

A major.

Exercise in Double Tonguing by articulating the sounds "Du-ke." Each of these two syllables must be given very evenly and clearly, in order that this method of Tonguing may resemble as far as possible the ordinary staccato.

A-dur.

Uebung für die Doppelzungue durch die Artikulation „di-cke.“ Beide Silben, sowohl die erste als die zweite (am Gaumen) müssen sehr gleichmassig und scharf artikuliert werden, damit diese Doppelzungue dem einfachen Staccato gänzlich gleich komme.

7.

364. *pp f pp*

Allegro. M.M. $\text{♩} = 120$.

*f du-ke du-ke
di-cke di-cke* *sempre staccato.*

Sheet music for piano, page 107, featuring 12 staves of musical notation. The music is in common time and consists of two systems. The first system ends with a fermata over the eighth note of the last staff, followed by the instruction "staccato.". The second system begins with a dynamic marking "f". The notation includes various note heads, stems, and accidentals, typical of classical piano music.

F# minor.

Exercise in the Shake on all notes of the Chromatic Scale.

Fis-moll.

Eine kurze Triller-Uebung der ganzen Chromatischen Tonleiter

8.

365.

pp < f > pp

Allegro. M.M. = 116

mf

A page of musical notation for a string quartet, featuring six staves of music. The notation is dense, with many notes and rests. Measure numbers 109 through 115 are visible above the staves. The music includes various dynamics like 'tr' (trill) and 'p' (piano). The key signature changes frequently, indicated by sharp and double sharp symbols.

E major.

For acquiring clearness in the execution of rapid Chromatic Passages.

E-dur.

Bezweckt die Deutlichkeit in chromatischen-Tonleitern bei geschwinden Passagen.

9.

366. *pp < f > pp*

Presto. M M = 100.

111

112

113

114

115

116

117

118

119

120

f

C# minor.

For acquiring certainty in passages of 5/4 time.

Cis-moll.

Eine Uebung um in dem Fünfvierteltakt Sicherheit zu erlangen.

10.

367.

Vivace. M.M. ♩ = 144.

con espressione

f

mf

f

f

B major.

Exercise in various kinds of legato phrasing, in quick time.

114

H-dur.

Uebung der verschiedenen Bindungen im schnellen Tempo.

11.

368. *pp-f>pp*

Presto. M.M. $\text{♩} = 82$.

A page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and is written in G major (indicated by a treble clef and three sharps). The first 11 staves are identical, showing a continuous pattern of eighth-note chords and sixteenth-note figures. The 12th staff begins with a dynamic marking of *mf* (mezzo-forte) and shows a continuation of the melodic line with eighth-note chords and sixteenth-note patterns. The page number "115" is printed at the top center, and the page number "10092" is printed at the bottom left.

G \sharp minor.

Special Exercise in the kind of Tonguing which can only be executed by the articulation of the sounds "ta-ra," or "tu-du;" This method will be found of great advantage, since the ordinary Single Tonguing becomes too fatiguing in Passages of length.

Gis-moll.

Ist eine ganz eigene Uebung für die Zunge welche nur durch die Artikulation "ta-ra" ausgeführt werden kann, und von grossem Vortheil ist, indem die gewöhnliche, einfache Zunge bei etwas langen Passagen in dieser Art der Figuren zu leicht ermüdet.

12.

369

Pointed Tongueing.

Allegretto. M.M. $\text{♩} = 92$.

p ta-ra ta - ra ta-ra ta-ra ta - ra
tu-du tu - du tu-du tu-du tu-du tu - du

mf

117

f

p

f

mf

f

p

mf

mf

cresc.

f

F# major.

Exercise in 9/8 time. Special care must be taken not to make Triplets out of the eighth-notes; otherwise, the piece will be hurried and the Passages fail in clearness.

Fis-dur.

Uebung im Neunachteltakt. Hier muss man ganz besonders darauf sehen, dass aus den Achteln keine Triolen gemacht werden, sonst entsteht ein Eilen und die Folge davon ist Undeutlichkeit in den Passagen.

13.

370. *pp < f > pp*

Allegretto. M.M. 88

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature is A major (three sharps). The notation includes various note heads, stems, and beams, with some notes having small crosses or other markings. The music is divided into measures by vertical bar lines. The page number '119' is at the top center. Measure 1 starts with a forte dynamic (f). Measures 2-3 show a melodic line with eighth-note patterns. Measures 4-5 continue the melodic line with eighth-note patterns. Measures 6-7 show a melodic line with eighth-note patterns. Measures 8-9 show a melodic line with eighth-note patterns. Measures 10-11 show a melodic line with eighth-note patterns. Measures 12-13 show a melodic line with eighth-note patterns. Measures 14-15 show a melodic line with eighth-note patterns. Measures 16-17 show a melodic line with eighth-note patterns. Measures 18-19 show a melodic line with eighth-note patterns. Measures 20-21 show a melodic line with eighth-note patterns. Measures 22-23 show a melodic line with eighth-note patterns. Measures 24-25 show a melodic line with eighth-note patterns. Measures 26-27 show a melodic line with eighth-note patterns. Measures 28-29 show a melodic line with eighth-note patterns. Measures 30-31 show a melodic line with eighth-note patterns. Measures 32-33 show a melodic line with eighth-note patterns. Measures 34-35 show a melodic line with eighth-note patterns. Measures 36-37 show a melodic line with eighth-note patterns. Measures 38-39 show a melodic line with eighth-note patterns. Measures 40-41 show a melodic line with eighth-note patterns. Measures 42-43 show a melodic line with eighth-note patterns. Measures 44-45 show a melodic line with eighth-note patterns. Measures 46-47 show a melodic line with eighth-note patterns. Measures 48-49 show a melodic line with eighth-note patterns. Measures 50-51 show a melodic line with eighth-note patterns. Measures 52-53 show a melodic line with eighth-note patterns. Measures 54-55 show a melodic line with eighth-note patterns. Measures 56-57 show a melodic line with eighth-note patterns. Measures 58-59 show a melodic line with eighth-note patterns. Measures 60-61 show a melodic line with eighth-note patterns. Measures 62-63 show a melodic line with eighth-note patterns. Measures 64-65 show a melodic line with eighth-note patterns. Measures 66-67 show a melodic line with eighth-note patterns. Measures 68-69 show a melodic line with eighth-note patterns. Measures 70-71 show a melodic line with eighth-note patterns. Measures 72-73 show a melodic line with eighth-note patterns. Measures 74-75 show a melodic line with eighth-note patterns. Measures 76-77 show a melodic line with eighth-note patterns. Measures 78-79 show a melodic line with eighth-note patterns. Measures 80-81 show a melodic line with eighth-note patterns. Measures 82-83 show a melodic line with eighth-note patterns. Measures 84-85 show a melodic line with eighth-note patterns. Measures 86-87 show a melodic line with eighth-note patterns. Measures 88-89 show a melodic line with eighth-note patterns. Measures 90-91 show a melodic line with eighth-note patterns. Measures 92-93 show a melodic line with eighth-note patterns. Measures 94-95 show a melodic line with eighth-note patterns. Measures 96-97 show a melodic line with eighth-note patterns. Measures 98-99 show a melodic line with eighth-note patterns. Measures 100-101 show a melodic line with eighth-note patterns. Measures 102-103 show a melodic line with eighth-note patterns. Measures 104-105 show a melodic line with eighth-note patterns. Measures 106-107 show a melodic line with eighth-note patterns. Measures 108-109 show a melodic line with eighth-note patterns. Measures 110-111 show a melodic line with eighth-note patterns. Measures 112-113 show a melodic line with eighth-note patterns. Measures 114-115 show a melodic line with eighth-note patterns. Measures 116-117 show a melodic line with eighth-note patterns. Measures 118-119 show a melodic line with eighth-note patterns.

D \sharp minor.

Exercise for the use of all the Keys: it can also be played with Double Tonguing.

Dis-moll.

Uebung für alle Klappen, auch kann man dieselbe abwechselnd mit der Doppelsunge blasen.

14.

371.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The music consists primarily of sixteenth-note patterns with various slurs and grace notes. Measure 121 concludes with a dynamic marking *f* and a fermata over the final note.

D_b major.

Exercise in the appoggiatura or Grace-Note; these must be made very short, in order to give particular prominence to the principal notes. The appoggiatura is merely an accessory note, which must, however, be quite plainly heard.

Des-dur.

Ist eine Uebung für Vorschläge. Diese müssen sehr kurz an die Hauptnote herangeschliffen werden, damit solche ganz besonders hervorsticht, denn die Vorschläge selbst bezwecken nur eine Art begleitende Stimme, welche jedoch immer sehr deutlich zu hören sein muss.

15.

372.

Allegro. M.M. = 100.

123
124
125
126
127
128
129
130
131
132

B♭ minor.

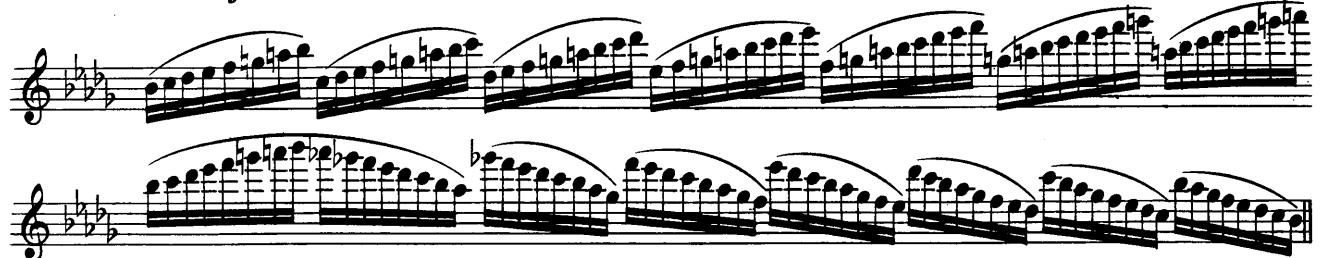
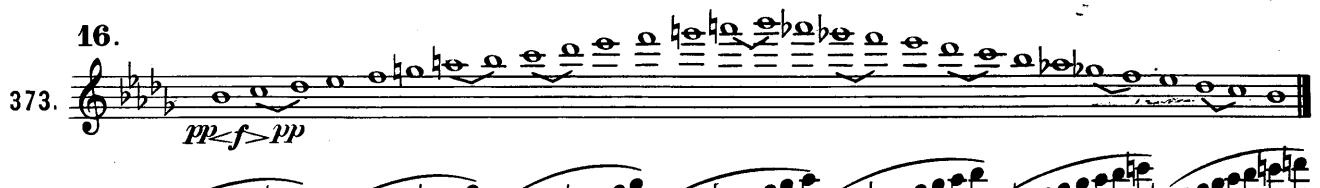
Exercise in sustained notes; strict attention to be paid to crescendo and diminuendo.

B-moll.

Uebung in langgehaltenen Tönen wobei das crescendo und diminuendo streng zu beobachten ist.

16.

373.



Largo. M.M. ♩ = 42.



125

cresc.

f dimin. *p dolce.* cresc.

dr dimin. *p dolce.* cresc.

crescendo.

f *p* crescendo.

f crescendo

ff

dimin. *p*

cresc.

f

cresc. *f* dimin. *p*

ff dimin. *p*

pp smors.

A♭ major.

Exercise in Triple Tonguing, by the articulation of the sounds keh-tu-keh, tu-keh-tu. In this exercise care must be taken to preserve the most perfect evenness in the articulation of each syllable, just as in N° 7. All these different Staccato tonguings, e. g. Double Tonguing "du-keh", Pointed Tonguing "ta-ra", and Triple Tonguing "keh-tu-keh," "tu-keh-tu," will be found of immense advantage, especially for those players who are not naturally gifted with a flexible tongue. By means of these staccato Tonguings a good lasting-power is acquired, with a little practice, and the longest pieces can be played without fatigue.

As-dur.

Uebung für die Trippel-Zunge durch die Artikulation „di-ke-di ke-di-ke.“ Bei dieser Uebung muss ebenfalls die strengste Gleichmässigkeit im Ausdrucke der Silben beobachtet werden, so wie es der Fall war bei N° 7. Alle diese Zungen-Staccato's, als z. B. die Doppel-Zunge di-ce die Punktirte-Zunge ta-ra und diese Trippel-Zunge di-ke-di ke-di-ke enthalten unendliche Vortheile, und namentlich für diejenigen die von Natur aus mit keiner leichten Zunge zum Staccato begaht sind; denn vermöge dieser Zungen Staccato's kann man (hat man nur erst einige Uebung darin,) eine grosse Ausdauer erlangen und die längsten Piècen damit blasen ohne zu ermüden.

17.

374. *pp-f-pp*

Più Allegro. M.M. ♩ = 88.

*tu - keh - tu keh - tu - keh
di - ke - di ke - di - ke*

The sheet music consists of 18 staves of musical notation for a solo instrument. The notation is primarily in common time, with occasional changes to 3/4 time and 2/4 time. The key signature is mostly B-flat major (two flats). The music features a variety of note heads, stems, and rests, with some notes having vertical dashes through them. Measure numbers are present at the beginning of each staff.

F minor.

Exercise in legato octaves; it can also be played staccato,
but only with the ordinary Single Tonguing, as in N° 2.

F-moll.

*Uebung in gebundenen Octaven. Auch kann dieselbe Stac-
cato geblasen werden; jedoch nur mit der einfachen Zunge wie
bei N° 2.*

18.

375.

Allegro. M.M. ♩ = 100.

A page of musical notation for two staves, numbered 129. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time and key signature of B-flat major (two flats). The music consists of continuous sixteenth-note patterns with various accidentals (sharps and flats) and rests.

E♭ major.

Exercise in Arpeggios, or Broken Chords, giving the effect of three parts. The greatest clearness, evenness and accuracy must be observed, in order to avoid treating any one of the notes as an appoggiatura (as was the case in N° 3.)

Es-dur.

Uebung in gebrochenen Accorden, gleichsam dreistimmig, wo die höchste Deutlichkeit, Accuratesse und Gleichmässigkeit statt finden muss, um auch nicht eine einzige Note als Vorschlag (wie z. B. der Fall bei N° 3 war) zu betrachten.

19.

376. *pp < f > pp*

Allegro. M. M. = 112.

10092

C minor.

Exercise in the Turn and the Mordent (passing Shake.)
The Tonguing for the middle part of this Exercise is got by
the articulation of the sounds "dee-deh."

C-moll.

*Uebung für Doppelschläge und Pralltriller. Der Mittel-
satz wird mit der „di-de“ Zunge geblasen.*

377.

Andante. M.M. = 84.

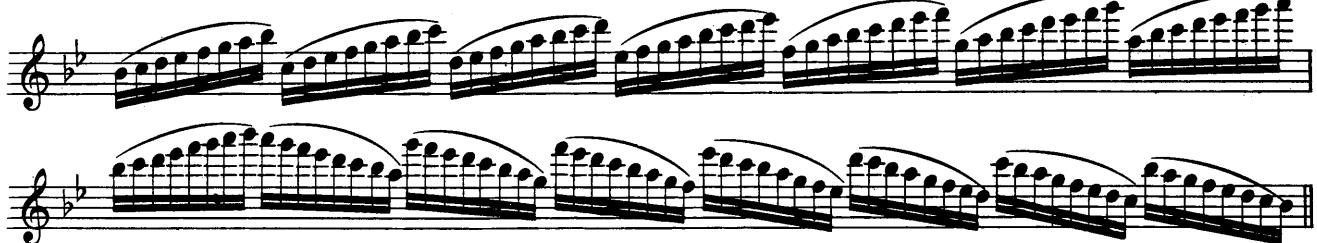
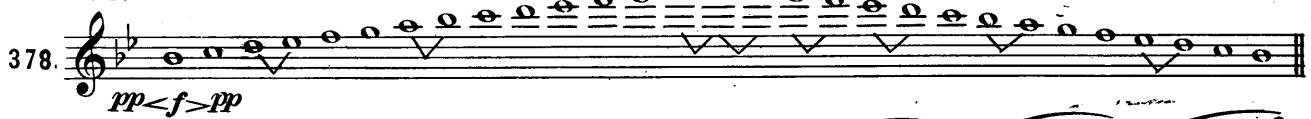
B♭ major.

Exercise in the Shake on long notes in slow time.

B-dur.

Eine Triller-Ubung für lange Noten im langsamen Tempo.

21.



Poco Andante. M.M. = 88.

Musical score for a solo instrument, page 135. The score consists of 14 staves of music. The key signature is one flat. Dynamics include *p*, *cresc.*, *mf*, *f*, and *tr.* Articulation marks such as '(3)' and '(2)' are used throughout. The music is in common time and features complex, rapid melodic patterns.

G minor.

G-moll.

Exercise in the Staccato tonguing explained in N° 5.

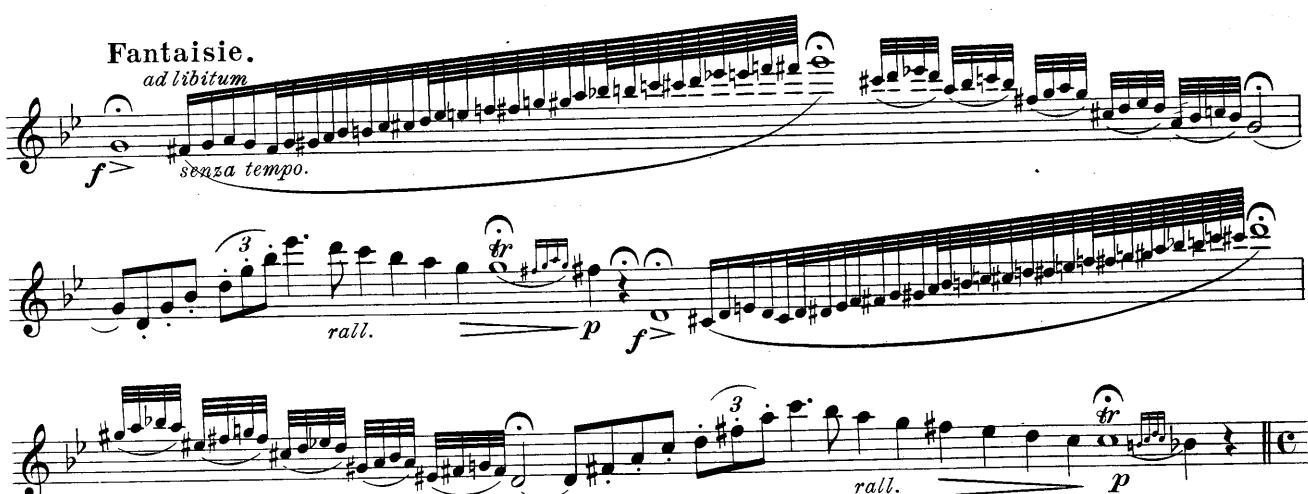
Uebung für den nämlichen Zungenstoss, als in N° 5.

22.

379.

pp < f > pp

Fantaisie.

*ad libitum**f > senza tempo.*

Moderato.

mf

Allegro. M.M. = 104.

*rall.**mf*

The musical score consists of ten staves of piano music. The first nine staves are in common time, treble clef, and key signature of one flat. The tempo is indicated as *f*. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like *rall. dim.* and *p*. The tenth staff begins with a dynamic of *f ad libitum senza tempo.* It features a melodic line with grace notes and slurs, followed by a section with a bass line and a treble line above it, both with grace notes and slurs. The bass line has a dynamic of *f* and a grace note dynamic of *(3)*. The treble line has a dynamic of *rall. dim.* and a grace note dynamic of *f*. The score concludes with a dynamic of *p* and a grace note dynamic of *(3)*.

Moderato.

Allegro.

A page of sheet music for piano, consisting of ten staves of musical notation. The music is in common time and uses a treble clef. The key signature changes throughout the piece, including sections with one sharp, one flat, and no sharps or flats. The notation includes various note values such as eighth and sixteenth notes, and rests. The dynamic marking *f* (fortissimo) appears above the eighth staff, and the instruction *con bravura* appears below the ninth staff. The music concludes with a final staff ending on a sharp.

F major.

In the style of a Concert Piece.

140

F-dur,

Uebung in der Art eines Concert-Satzes.

23.

380.

pp-f-pp

Allegro brillant. M.M. ♩ = 112

f

p

f

p

f

mf

sonore

f

13

cresc.

f

10092

Sheet music for piano, page 141. The music consists of ten staves of musical notation. The first six staves are in common time, featuring mostly eighth-note patterns with some sixteenth-note figures and dynamic markings like 'mf' and 'f'. The last four staves transition to a different section, indicated by a 'f' dynamic and a wavy line, where the notes become smaller and more rapid. The key signature changes frequently throughout the piece.

D minor.

Exercise in ascending and descending Figures.

142

D-moll.

Uebung in auf und absteigenden Figuren.

24.

381.

pp <f> pp

Allegro. M.M. ♩ = 96:

The musical score consists of two staves of eight-line measures each. The top staff begins with a dynamic marking of *pp*, followed by *f*. The bottom staff begins with *f*. Both staves feature continuous eighth-note patterns that form arches or 'Figures' across the staves. The key signature changes from D minor (no sharps or flats) to D major (one sharp) at the end of the page. The tempo is indicated as *Allegro* with a metronome marking of *M.M. ♩ = 96*.

Presto. M.M. ♩: 138

mf

Tempo I.

rit. *f*

W 092

List of the Principal Words used in Modern Music With their Abbreviations and Explanations

A.	
<i>Accelerando (acc.)</i>	to, in or at; <i>a tempo</i> , in time Gradually increasing the speed
<i>Accent</i>	Emphasis on certain parts of the measure
<i>Adagio</i>	Slowly; leisurely
<i>Ad libitum (ad lib.)</i>	At pleasure; not in strict time
<i>A duo (a 2)</i>	To be played by both instruments
<i>Agitato</i>	Restless, with agitation
<i>Al or Alla</i>	In the style of
<i>Alla Marcia</i>	In the style of a March
<i>Allegretto</i>	Diminutive of <i>allegro</i> ; moderately fast, lively, faster than <i>andante</i> ; slower than <i>allegro</i>
<i>Allegro</i>	Lively; brisk, rapid.
<i>Allegro assai</i>	Very rapidly
<i>Amoroso</i>	Affectionately
<i>Andante</i>	In moderately slow time
<i>Andantino</i>	Diminutive of <i>andante</i> ; strictly <i>slower</i> than <i>andante</i> , but often used in the reverse sense
<i>Anima, con {</i>	With animation
<i>Animato</i>	
<i>A piacere.</i>	At pleasure; equivalent to <i>ad libitum</i>
<i>Appassionato</i>	Impassioned
<i>Arpeggio</i>	A broken chord
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly
<i>A tempo</i>	In the original tempo
<i>Attacca</i>	Attack or begin what follows without pausing
<i>Barcarolle</i>	A Venetian boatman's song
<i>Bis</i>	Twice, repeat the passage
<i>Bravura</i>	Brilliant; bold; spirited
<i>Brillante</i>	Showy, sparkling, brilliant
<i>Brio, con</i>	With much spirit
<i>Cadens</i>	An elaborate, florid passage introduced as an embellishment
<i>Cantabile</i>	In a singing style
<i>Cansanetta</i>	A short song or air
<i>Capriccio a</i>	At pleasure, <i>ad libitum</i>
<i>Cavatina</i>	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>
<i>Chord</i>	The harmony of three or more tones of different pitch produced simultaneously
<i>Coda</i>	A supplement at the end of a composition
<i>Col or con</i>	With
<i>Crescendo (cresc.)</i>	Swelling; increasing in loudness
<i>Da or dal</i>	From
<i>Da Capo (D. C.)</i>	From the beginning
<i>Da Segno (D. S.)</i>	From the sign
<i>Decrescendo (decresc.)</i>	Decreasing in strength
<i>Diminuendo (dim.)</i>	Gradually softer
<i>Divisi</i>	Divided, each part to be played by a separate instrument
<i>Dolce (dol.)</i>	Softly; sweetly
<i>Dolcissimo</i>	Very sweetly and softly
<i>Dominant</i>	The fifth tone in the major or minor scale
<i>Duet or Duo</i>	A composition for two performers
<i>E.</i>	And
<i>Elegante</i>	Elegant, graceful
<i>Energico</i>	With energy, vigorously
<i>Enharmonic</i>	Alike in pitch, but different in notation
<i>Espressivo</i>	With expression
<i>Finale</i>	The concluding movement
<i>Fine</i>	The end
<i>Forte (f)</i>	Loud
<i>Forte-piano (fp)</i>	Accent strongly, diminishing instantly to piano
<i>Fortissimo (ff)</i>	Very loud
<i>Forsando (fx ->)</i>	Indicates that a note or chord is to be strongly accented
<i>Forza</i>	Force of tone
<i>Fuoco, con</i>	With fire; with spirit
<i>Gioioso</i>	Joyously; playfully
<i>Giusto</i>	Exact; in strict time
<i>Grandioso</i>	Grand; pompous; majestic
<i>Grave</i>	Very slow and solemn
<i>Grasioso</i>	Gracefully
<i>Harmony</i>	In general, a combination of tones, or chords, producing music
<i>Key note</i>	The first degree of the scale, the tonic
<i>Largamente</i>	Very broad in style
<i>Larghetto</i>	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>
<i>Largo</i>	Broad and slow, the slowest tempo-mark
<i>Legato</i>	Smoothly, the reverse of <i>staccato</i>
<i>Legger-line</i>	A small added line above or below the staff
<i>Lento</i>	Slow, between <i>Andante</i> and <i>Largo</i>
<i>L'istesso tempo</i>	In the same time, (or tempo)
<i>Loco</i>	In place. Play as written, no longer. an octave higher or lower
<i>Ma</i>	But
<i>Ma non troppo</i>	Lively, but not too much so
<i>Maestoso</i>	Majestically; dignified
<i>Maggiorre</i>	Major Key
<i>Marcato</i>	Marked
<i>Meno</i>	Less
<i>Meno mosso</i>	Less quickly
<i>Messo</i>	Half; moderately
<i>Messo-piano (mp)</i>	Moderately soft
<i>Minore</i>	Minor Key
<i>Moderato</i>	Moderately fast
<i>Molta</i>	Much; very
<i>Morendo</i>	Dying away
<i>Mosso</i>	Equivalent to rapid. <i>Piu mosso</i> , quicker
<i>Moto</i>	Motion. <i>Con moto</i> , with animation
<i>Non</i>	Not
<i>Notation</i>	The art of representing musical sounds by means of written characters
<i>Obligata</i>	An indispensable part
<i>Opus (Op.)</i>	A work.
<i>Ossia</i>	Or; or else. Generally indicating an easier method
<i>Ottava (8va)</i>	To be played an octave higher
<i>Pause (P)</i>	The sign indicating a pause or rest
<i>Perdendosi</i>	Dying away gradually
<i>Piacere, a</i>	At pleasure
<i>Pianissimo (pp)</i>	Very softly
<i>Piano (p)</i>	Softly
<i>Piu</i>	More
<i>Piu Allegro</i>	More quickly
<i>Piu tosto.</i>	Quicker
<i>Poco or un poco</i>	A little
<i>Poco a poco</i>	Gradually, by degrees; little by little
<i>Poco piu mosso</i>	A little faster
<i>Poco meno</i>	A little slower
<i>Poco piu</i>	A little faster
<i>Poi</i>	Then; afterwards
<i>Pomposo</i>	Pompous; grand
<i>Prestissimo</i>	As quickly as possible
<i>Presto</i>	Very quick; faster than <i>Allegro</i>
<i>Primo (1mo)</i>	The first
<i>Quartet</i>	A piece of music for four performers.
<i>Quasi.</i>	As if; in the style of
<i>Quintet.</i>	A piece of music for five performers
<i>Rallentando (rall.)</i>	Gradually slower
<i>Repetita.</i>	Repetition. <i>Senza ripeta</i> , without repeats
<i>Rinforsando</i>	With special emphasis
<i>Ritardando (rit.)</i>	Gradually slower and slower
<i>Risoluto</i>	Resolutely; bold; energetic
<i>Ritenuto</i>	In slower time
<i>Scherzando.</i>	Playfully; sportively
<i>Secondo (2do)</i>	The second singer, instrumentalist or part
<i>Segue.</i>	Follow on in similar style
<i>Semplice</i>	Simply; unaffectedly
<i>Sensa</i>	Without. <i>Sensa cordino</i> without mute
<i>Sforzando (sf)</i>	Forcibly; with sudden emphasis
<i>Smile or Simili</i>	In like manner
<i>Smarsando (smors)</i>	Diminishing in sound. Equivalent to <i>Morendo</i>
<i>Solo.</i>	For one performer only. <i>Solo</i> ; for all
<i>Sordino</i>	A mute. <i>Con sordino</i> with the mute
<i>Sostenuto</i>	Sustained; prolonged
<i>Sotto</i>	Below; under. <i>Sotto voce</i> , in a subdued tone
<i>Spirito</i>	Spirit. <i>con Spirito</i> with spirit
<i>Staccato</i>	Detached; separate
<i>Stentando</i>	Dragging or retarding the tempo
<i>Stretto or stretta</i>	An increase of speed. <i>Più stretto</i> faster
<i>Subdominant</i>	The fourth tone in the diatonic scale
<i>Syncopation</i>	Change of accent from a strong beat to a weak one.
<i>Tacet</i>	"Is silent." Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<i>Tempo</i>	Movement; rate of speed.
<i>Tempo primo</i>	Return to the original tempo.
<i>Tenuto (ten.)</i>	Held for the full value.
<i>Thema or Theme</i>	The subject or melody.
<i>Tonic</i>	The key-note of any scale.
<i>Tranquillo</i>	Quietly.
<i>Tremolando, Tremolo</i>	A tremulous fluctuation of tone.
<i>Trio</i>	A piece of music for three performers.
<i>Triplet</i>	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<i>Troppa</i>	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<i>Tutti</i>	All; all the instruments.
<i>Un.</i>	A, one, an.
<i>Una corda</i>	On one string.
<i>Variations</i>	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<i>Velocità</i>	Quick, rapid, swift.
<i>Vibrato</i>	A wavering tone-effect, which should be sparingly used.
<i>Vivace</i>	With vivacity; bright; spirited.
<i>Vivo</i>	Lively, spirited.
<i>Volte Subito V.S.</i>	Turn over quickly.

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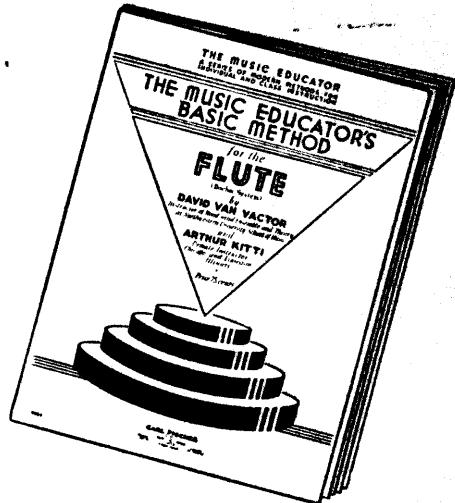
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