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FOR THE

**FLUTE,**

COMPRISING

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*To which are added*

**Eighteen Capriccios,**

*And a Subject twice so cast to form Exercises on the*

**Principal**

**FEATURES OF FLUTE PLAYING.**

*Composed by the Author.*

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# DRESSLER'S INSTRUCTION BOOK for the FLUTE,

## EXTRACTS FROM FOREIGN JOURNALS.

"M<sup>r</sup>. Dressler's Work appears to us of a most useful kind; it embraces every species of instruction that is requisite to a beginner, from the time table upwards — and the whole is explained in a very clear and succinct manner. The Exercises are very good and the Work shows that M<sup>r</sup>. Dressler considers his art philosophically as well as like a master." — MUSICAL QUARTERLY REVIEW.

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"A very excellent Work on instruction for the Flute has just made its appearance; and the able and judicious manner in which the various rules are laid down by the author M<sup>r</sup>. Dressler must ensure it a quick and large demand, amongst those who are desirous of being adepts in the pleasing accomplishment of the above instrument?" — BELLS WEEKLY MESSENGER.

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E. RILEY publisher of Music, Manufacturer, Importer, and wholesale and retail dealer in musical merchandize 29 Chatham Street New York.  
Superior Eight, and Ten key'd Flutes equal to any imported.

# P R E F A C E .



THE beauties and capabilities of the FLUTE have been so ably developed in the present day, that it has become a universal favourite with Amateurs; and the admirers of this delightful instrument will, no doubt, perceive increased charms in it, and will be stimulated to exert themselves to attain all the delicacy and brilliancy of which it is susceptible, as other styles and novel effects may be introduced by Performers of eminence.

To write a new Instruction Book for an instrument so highly cultivated is, I confess, taking a great responsibility on myself, as there are several Works of this kind already before the public—some of them good, but the greater part of very imperfect execution. I have been induced to construct this Treatise chiefly from the consideration, that a progressive arrangement of the materials does not appear to have been the object of preceding writers: for, in their Instruction Books, many articles and passages are placed towards the commencement, of which the Pupil can have no need until he has made a considerable progress. It therefore depends altogether on the intelligence of the Teacher, to what parts the attention of the Student should be directed for his improvement.

This deficiency I have endeavoured to supply in the following pages, and the Teacher will find that he has but to proceed regularly through the Work with the Pupil. I have arranged it as I teach my own Pupils; and my method is the result of long and unceasing attention, directed to the means of facilitating instruction on the best principles. By a gradual and almost imperceptible progression, from the first steps to the difficulties of the instrument, I have generally, and within a short time, found my efforts rewarded with complete success.

Of the favourite Airs of the day I have chosen but a few that, from their intrinsic merit, do not depend on mere fashion for their popularity. The selection I have made consists principally of Melodies, less familiar, but not less beautiful; and, in addition to their novelty, I trust they will be found well adapted to ensure the improvement of the Student.

On these grounds I flatter myself, that this Work may not be unworthy of the approbation of Professors and Amateurs, whose patronage I respectfully solicit.

R. Dressler.

PROFESSOR OF THE FLUTE.

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# ELEMENTARY INSTRUCTIONS.

## ARTICLE 1.

### ON THE NOTATION OF MUSIC.

Musical sounds are expressed by characters called Notes, to which, the names of the first seven letters of the Alphabet, A, B, C, D, E, F, G, are given; and these names are made use of to designate the higher and lower octaves of the first seven notes to which they were attached.

E G B D F F A C E

The Notes are written on a Stave, formed of five lines which include four Spaces. These lines and spaces are numbered from the lowest upwards.




For the notation of sounds higher or lower than those within the stave, ledger lines are made use of. Several additional lines and spaces, above and below the stave, are thus obtained.



The following Ex: containing all the above notes in regular succession, ascending, and descending, will assist in fixing their names in the mind of the student. A moderate memory may learn them in one lesson.



All music for the Flute has the Treble Clef, shaped thus  placed at the commencement of the lines.

## ART. 2.

### OF THE DIFFERENT SPECIES OF NOTES AND THEIR RELATIVE PROPORTIONS.

There are six sorts of notes used in Music, viz:

The Semibreve - - - ○

— Minim - - - ○

— Crotchet - - - ○

The Quaver - - - ○

— Semiquaver - - - ○

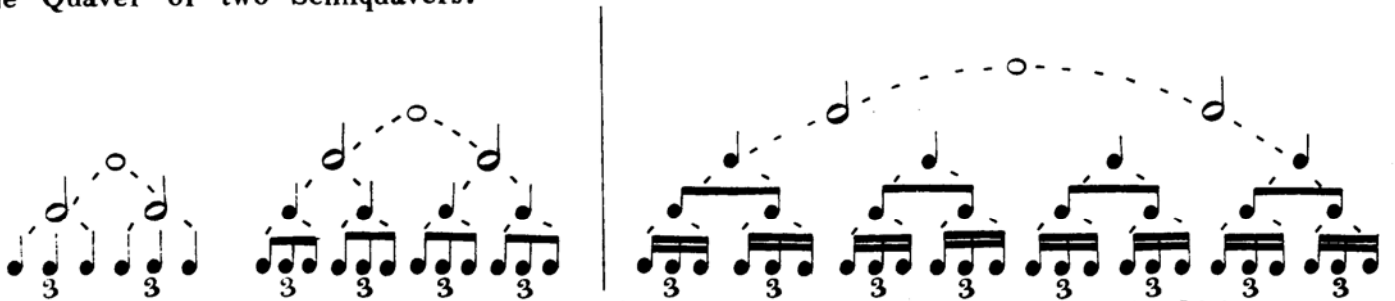
— Demisemiquaver - - - ○

The duration of each, and its proportion to the others, are shewn in the following table.

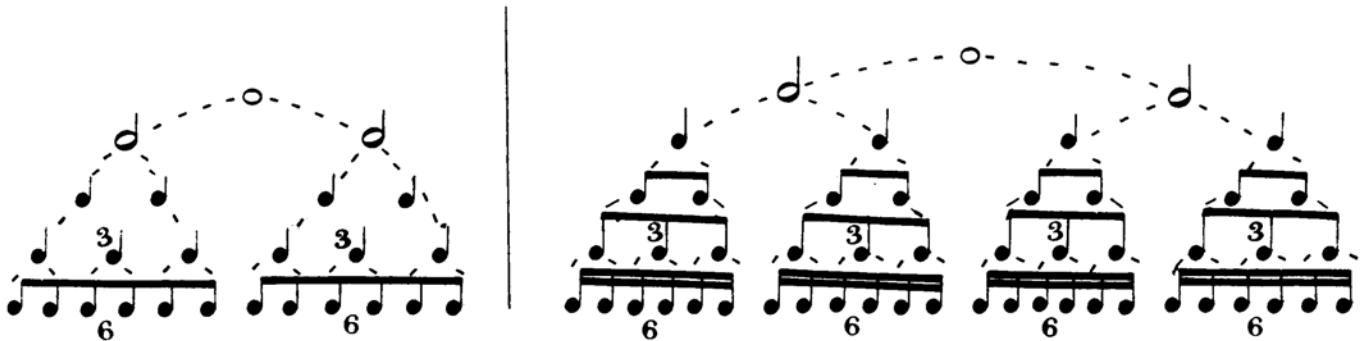
A Semibreve	$\frac{1}{2}$ A Minim.	$\frac{1}{4}$ A Crotchet.	$\frac{1}{8}$ A Quaver.
is equal to two Minims	is equal to two Crotchets	is equal to two Quavers	is equal to two Demisemiquavers
four Crotchets	four Quavers	four Demisemiquavers	eight Demisemiquavers
eight Quavers	eight Demisemiquavers	eight Demisemiquavers	eight Demisemiquavers
16 Demisemiquavers	16 Demisemiquavers	16 Demisemiquavers	16 Demisemiquavers
32 Demisemiquavers	32 Demisemiquavers	32 Demisemiquavers	32 Demisemiquavers

Whether the stems of the notes be turned up or down, joined or detached, their value is the same.

When the figure 3 is placed over or under three crotchets, they are denominated a Crotchet-triplet, and are played in the time of one minim, or two crotchets. Three Quavers, with the figure 3 added, form a Quaver-triplet, and are equal to one crotchet or two Quavers; and 3 Semiquavers so distinguished, form a Semiquaver-triplet, and are equal to one Quaver or two Semiquavers.



The figure 6 is often placed over or under six notes; these six notes should be considered as derived from the triplet, each triplet-note being divided into two parts. Six Quavers so distinguished, are called a Quaver Six, and are equal to a Crotchet-triplet, two simple Crotchets or one Minim. A Semiquaver-Six is formed of Six Semiquavers, with a 6 added, and is equal to a Quaver-triplet, two simple Quavers, or one Crotchet.



An erroneous application of the figure 6 frequently occurs, by which it is made to represent two triplets: The number of notes is certainly the same in both cases, but the division and consequent accentuation, are very different. In Sixes, the division being into three portions of two in each, the first, third, and fifth notes are accented: Whereas in Six notes which form two triplets, the accents are on the first and fourth notes.

### ART. 3.

#### OF THE DOT, AND DOUBLE DOT.

A Dot placed after any note increases its duration one half. Ex:

A dotted Semibreve.  is equal to 	A dotted Minim.  is equal to 	A dotted Crotchet.  is equal to 	A dotted Quaver.  is equal to 	A dotted Semiquaver.  is equal to 
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Two Dots after any note increase the duration of that note three-fourths.

A double dotted Minim.  is equal to 	A double dotted Crotchet.  is equal to 	A double dotted Quaver.  is equal to 	A double dotted Semiquaver.  is equal to 
---	--	--	--

OF RESTS.

Rests are characters which denote silence: For each note there is a rest of corresponding duration. Ex.

A Semibreve      A Minim      A Crotchet      A Quaver      A Semiquaver      A Demisemiquaver

Rest.                  Rest.                  Rest.                  Rest.                  Rest.                  Rest.

A Dot, or double Dot, placed after a Rest, has the same effect of encreasing the duration as when placed after a note.

A Bar Rest is always represented by the semibreve rest.

When more than one Rest of a bar or semibreve is required, the following marks are made use of, either with or without the addition of the figures.

Ex: Ex: 

2	3	4	5

 &c.

## ART. 5.

OF SHARPS, FLATS, AND NATURALS.

A Sharp (#) placed before a note raises it a semitone or half tone. A Flat (b) before a note lowers it a semitone: A Natural (n) before a note that has been altered by a sharp or flat, restores it to its original state.

A Double-sharp (x) raises a note two semitones or a whole-tone. A Double-flat (bb) lowers a note two semitones. A Double-sharp can only be added to a note already sharp; and in the same way a Double-flat can only be added to a flat note. The double-sharp is removed by these marks (nx) which restore the note to its previous state, and these marks (nbb) restore a double-flat note in the same way.

played D                  played A

A sharp or flat, placed at the clef on a line or space, indicates that the notes on such line or space, with their octaves, are to be made sharp or flat, throughout the movement; except when contradicted by accidentals, or displaced by a clef with new sharps or flats. When introduced in the course of the piece a flat or sharp is termed accidental, and only affects the note during the bar in which it occurs, except when the last note of a bar is thus altered, and the next bar begins with the same note, for in such case the repetition of the sharp or flat mark is unnecessary: likewise, if this altered last note of a bar be succeeded by several bars, occupied only by notes of the same name, they are all affected by it.

The order of placing the sharps, and flats at the clefs, is shewn in the following Example.

## PROGRESSION OF SHARPS AND FLATS.

By Fifths ascending.

1 2 3 4 5 6 7

By Fourths ascending.

1 2 3 4 5 6 7

THE FLUTE.

During the last twenty years the Flute has been so much improved, that, from being the most imperfect of wind-instruments, it has been rendered the most perfect. Formerly, its intonation was defective in nearly every key; and it was a source of frequent complaint with the leaders of Orchestras, that the Flute was out of tune. The invention of the additional keys has however rendered it capable of being played in as perfect tune as is attainable on any instrument of this nature. Indeed it may be asserted with truth, that the Flute now holds the first rank among wind-instruments, as regards both its intonation, and its superior susceptibility of expressing all the various articulations supposed to be peculiar to the Violin class.

It is to be regretted that the number of the keys, and their construction cannot be fixed; for there are so many different sorts of Flutes that a composer has great difficulty in writing for the instrument. One performer has a Flute with four keys, another has one with Six, or Eight; and on my Flute there are Eleven, no one of which I should like to be deprived of. The Student must not however think that this Treatise is written on the Flute with Eleven keys, as it is only intended to teach the use of the ordinary number of keys; although I consider the extra-additional two on my Flute extremely useful.

The Ninth Key is a second B flat key, chiefly used for the shake of A to B flat, and moved by the first finger of the right hand; by this means, the shake, A to B flat, is obtained with rapidity and facility.

My Tenth Key is a third F key; it is very useful in several passages where the employment of the other F keys would render the execution difficult and imperfect.

My Eleventh Key is for producing the low B; and I do not expect to hear it said, that an additional note, which can be produced full and clear, is injurious to the instrument.

However, as low B is not very frequently met with in Flute — music, though it is one of the finest notes on the instrument, I cannot say that it is absolutely necessary.

ON THE POSITION OF THE PERFORMER, AND ON THE  
MANNER OF HOLDING THE FLUTE.

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It will be easily conceived that a proper method of holding the Flute, and a graceful position during performance are of great importance; therefore the utmost attention should be early paid to the directions given in this section for the attainment of those objects.

The progress of the Student in Tone and Execution, will be influenced by his careful practice at the commencement; and by a conformity with the rules here laid down, he will not only obtain a gracefulness in appearance, but he will be prepared to conquer difficulties with comparatively slight efforts, which would otherwise defy his greatest exertions.

Many professional, and Amateur Flute-players would be far beyond their present acquirements, had they begun in the right way; but habits once fixed are rarely eradicated, and it is a generally acknowledged truth that we find it easier to acquire a new habit, than to free ourselves from an old one. This will account for the general mediocrity of tone and execution we meet; few having the necessary perseverance to surmount the vicious habits imbibed from defective initiation in the first stages of study.

The head and body should be in an upright position, and the Flute in a horizontal direction parallel with the lips: The chest being unconfined, the command over the breathing will be unimpaired, and a good tone will be more easily produced.

A graceful attitude will also result: But if a habit of stooping be acquired, the attitude cannot be rendered graceful; the chest will be confined the volume of tone consequently decreased, and greater exertion will be necessary to produce what may be obtained with facility when the proper position is maintained: any injurious effect on the health attributed to Flute playing, may also be ascribed to this effect.

The Arms should not be held close to the body, but rather moderately elevated, in an unaffected manner. Any extravagance in the elevation of the arms, has a most ungraceful and ridiculous effect.

The Flute should be put together in the following way: the six holes for the fingers parallel; the Embouchure or aperture for the mouth, nearly parallel with them, but inclined inwards a little, so that the line passing through the centre of the finger-holes may touch the outward edge of the Embouchure.

The last joint of the Flute may be adjusted to the convenience of the performer, so that the little finger of the right hand may reach the three keys.

The Flute should be placed on the third joint of the first finger of the left hand, a little higher than the first hole: The instrument should rest firmly in this situation, in order that the thumb of the left hand may have a free action.

The thumb is next to be placed opposite the first finger near the B flat, or A sharp key. The thumb of the right hand is to be placed under the fourth hole, a little inclined towards the right.

The first and second fingers of the left, and the second finger of the right hand, must be curved or arched; the third finger of the left, and the first and third fingers of the right hand nearly straight. The little fingers are not to rest on the Flute, nor are they to be suffered to hang down under it; they should be held just above the keys for which they are designed, that they may be ready to move them when necessary. Particular care is to be taken not to press the Flute too much, or squeeze the fingers too closely on the apertures; neither raising the fingers too high, nor keeping them in a cramped position. These points should be particularly guarded against, as they would produce greater evils than the Student can at first imagine, each, and every one of them tending to prevent a free action of the fingers, and to induce a stiffness of the hand.

I would therefore recommend that no more exertion should be used in holding the Flute, than what is merely necessary for keeping it steady; at the same time allowing the fingers to press on the holes naturally and easily, and just so much as is required to stop them perfectly. The fingers should not be raised more than an inch at the utmost; they will thus be ready for immediate use, and the air will be allowed to pass without obstruction.

## ART. 8.

### ON TONE.

Tone, on all instruments, is the means of communicating effect to every passage or melody; and tho' possessed of execution, feeling, and expression, still no performer can affect his hearers with delight without a beautiful tone. The necessity of a constant attention to the cultivation of tone, cannot therefore be too strongly impressed on the mind of the Student.

The tone is influenced by the very manner of uniting the parts of the Flute. If this be done in a different manner every day, the variation will be felt by the hands and lips, and every day some time will be lost in becoming acquainted with the new state of the instrument; likewise, no confidence can be obtained as to equality and firmness of tone. It follows that the parts of the Flute should be always united in exactly the same manner, agreeably with the directions already given on that point.

The Flute is to be placed horizontally in the concavity between the chin and the lips. The Embouchure, pressing gently against the centre of the edge of the lower lip, and half covered by it; at the same time bracing the lips on the teeth. Cover the first hole with the first finger of the left hand, which will produce B, then pronounce the syllable doo, blowing gently into the Embouchure; great care should be taken to hold the Flute as steadily as possible, for the least motion will disturb the situation of the lips, and will consequently affect the tone.

If the Embouchure be turned too far inwards, the tone produced will be weak and thin; and if too far in the opposite direction, a roughness of tone will result. The current of air should be allowed to pass into the Flute freely; many performers have a manner of producing the tone which rather resembles the inhaling than the exhaling of the breath.

To produce the lower notes full and clear, the lips must be well braced; the under lip drawn back, to give the air a direction downwards into the Flute. The aperture between the lips ought to be widest for the low notes; and as the notes ascend, it should decrease in size, and the under lip gradually move forward. The higher notes are produced by bracing the lips, the under lip projecting, but more on the sides than at the centre; the air will thus obtain a direction outwards against the edge of the Embouchure. The aperture between the lips will now be but half as large as it was for the lower notes. To obtain a sweet and mellow tone the lips should project a little without being braced, and the Flute should be filled gently.

There is a kind of tone resembling the Horn, produced on the lower part of the instrument; but as it renders the tone hard, and prevents a flowing union of the notes, it would obviously present an impediment to the student's improvement.

I recommend earnestly to aim at the acquirement of the pure and natural Flute tone, until it has been brought to some perfection; and it may be observed, that on any instrument, a beautiful tone can only be acquired by a cultivation of that inherent and peculiar character belonging to each, and not by forcing it to imitate the tone of another.

## ART. 9.

OF TONGUEING AND ASPIRATION.

There are four different ways of articulating the sounds of the Flute. The first principally used for slow notes, not quicker than quavers in a moderate time, is performed by placing the point of the tongue above the upper teeth, and withdrawing the tongue quickly so as to produce the syllable doo. A fuller body of tone being obtained by this articulation than by any other, the student should commence with it.

The second is used for quicker notes, such as semiquavers and triplet quavers in moderate time, being better adapted for the articulation of rapid passages than the preceding. In performing it, the point of the tongue is placed against the upper teeth, pronouncing the same syllable, doo, by withdrawing the tongue quickly, as before.

The third is used for short or staccato notes, and is produced by pronouncing the syllable too.

The fourth mode of articulating is by Aspiration, performed by means of the syllable hoo, in place of the action of the tongue; its effect resembles that of the harmonica, and gives a beautiful delicacy of expression in smooth and plaintive melodies, where the gentlest action of the tongue would injure the effect.

I believe this articulation has never been treated of in any book of Instruction; and I would recommend to such performers as may be inclined to receive this mode of articulating with contempt, that they should give it a fair trial; it will then be found to be a new treasure added to their stock.

## ART. 10.

ON THE COMMENCEMENT OF PLAYING.

As the low notes are those most difficult to be produced, the student is recommended not to begin with them. In the following Example, the easiest notes occur at the beginning and the others are gradually introduced towards the end.



By learning the notes in this order, they will be attained in considerably less time than if the low notes had been attempted first. Here follow all these notes in regular succession.



It will be observed that the six highest notes from E to C are fingered precisely in the same way as the low notes of the same name; to make the higher notes it being merely necessary to protrude the lower lip, and brace both lips slightly. The fingering of the remaining notes may be learned as they occur.





C

C# or Db

D

D# or Eb

E

F or E#

F# or Gb

G

G# or Ab

A

Bb or A#

B

C or B#

C# or Db

D

D# or Eb

E

F or E#

F# or Gb

G

Diagram showing fingerings for each note on a flute, with circles representing holes and dots representing keys. The notes are arranged in two columns: C through G, and C# through G.

G# or Ab

A

Bb or A#

B

C or B#

C# or Db

D

D# or Eb

E

F or E#

F# or Gb

G

G# or Ab

A

Bb or A#

B

C

Diagram showing fingerings for each note on a flute, with circles representing holes and dots representing keys. The notes are arranged in two columns: G# through C, and A through C.

The Larger circles represent the Holes, and the smaller ones the Keys. When a key is to be raised, or a Hole uncovered, the circle is open, thus,  $\circ$  — the circle filled up ( $\bullet$ ) indicates the contrary.

Immediately after the Staves, I have placed the most usual Fingerings; over or under these, are placed other fingerings occasionally used to facilitate some passages.

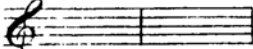
There are yet other Fingerings besides those here given, but they are only wanted in peculiar passages. These, as well as the use of the two double keys, will be explained hereafter.

The last two high notes B and C, which are scarcely ever met with, I have set down to render the Scale quite complete. In general they cannot be produced without forcing, and even then there can be no dependence on them.

Sometimes indeed but very rarely a Flute may be found on which they can be made with less difficulty.

For the low and middle F#, the F key may be open or closed.

ON THE DIFFERENT SPECIES OF TIME, AND THE MANNER  
OF COUNTING IN EACH BAR.

Every piece of music is divided into portions called Bars, by perpendicular lines drawn across the staff 

These Bars represent equal spaces of time, whether occupied by notes or by rests, and are divided into 2, 3, or 4 parts according to the species of time specified at the commencement of every movement.

There are but two species of musical time; Common Time, which has two or four equal parts in a bar, and Triple Time, which has three equal parts in a bar. Each of these species comprehends two divisions, denominated Simple and Compound.

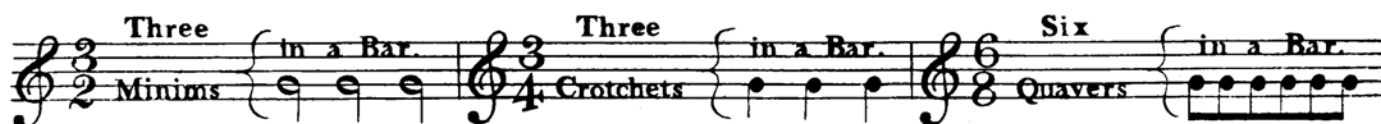
Simple Common Time is expressed by one of these marks  $C$   $\frac{2}{4}$  placed at the beginning of a movement after the clef. The first character  $C$ , indicates a division of the bar into 4 crotchets. The second  $\frac{2}{4}$ , (generally implying a quicker time) indicates a division of the bar into 2 minims. The third,  $\frac{2}{4}$ , divides each bar into 2 crotchets.

Compound Common Time is expressed by the figures  $\frac{6}{8}$ ,  $\frac{12}{8}$  — The figures  $\frac{6}{8}$ , shew a division of the bar into two dotted crotchets, each comprehending three quavers. When played slowly, the division is into six quavers. The figures  $\frac{12}{8}$ , divide the bar into 4 dotted crotchets, each comprehending 3 quavers.

Simple Triple Time is represented by the figures  $\frac{3}{4}$ ,  $\frac{3}{8}$  — In the first kind the bar contains three crotchets, and in the second three quavers.

Compound Triple Time is indicated by the figures  $\frac{9}{8}$  which imply a division of the bar into 3 dotted crotchets each containing 3 quavers.

The figures employed to mark the various sorts of time, are fractions of the semibreve; the lower figure determines the value of the notes into which the bar is divided, and the upper figure shews the number of such notes in the bar. For instance,  $\frac{2}{4}$  means two crotchets in a bar; a crotchet is the 4<sup>th</sup> part of a semibreve, and there are two of these fourth parts in every bar of  $\frac{2}{4}$  time.



COMMON TIME EXEMPLIFIED.

Four Crotchets, or equivalent Notes or Rests in a Bar.


Allegro moderato.

Simple Common Time.



When the time is very slow, it becomes necessary to count the Quavers as well as the Crotchets; in such cases the following manner of counting is recommended.

Adagio.



Two Crotchets in a Bar. &c.

In a slow movement, count four Quavers in a Bar.

Allegro.

counted 1 2 1 2 1 2 1 2

Adagio.

counted 1 2 3 4 1 2 3 4 1 2 3 4

Two dotted Crotchets in a Bar.

When slow count six Quavers in a Bar.

Compound Common Time.

Allegro.

counted 1 2 1 2 1 2

Adagio.

counted 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Four dotted Crotchets in a Bar.

Allegro.

counted 1 2 3 4 1 2 3 4

In a slow movement it will be again necessary to count the Quavers as well as the Crotchets.

Adagio.

counted 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

TRIPLE TIME EXEMPLIFIED.

Three Crotchets in a Bar.

In slow Time thus.

Simple Triple Time.

Allegro.

counted 1 2 3 1 2 3 1 2 3 1 2 3

Adagio.

counted 1 2 2 3 2 1 2 2 3 2

Three Quavers in a Bar.

Nine Quavers in a Bar.

Allegro.

counted 1 2 3 1 2 3 1 2 3

Compound Triple Time.

Allegro.

counted 1 2 3 1 2 3 1 2 3

In a slow movement it will be again necessary to count the Quavers as well as the Crotchets.

Adagio.

counted 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

Beating Time with the foot should be done in the most simple manner as the marking of every Quaver, or even every Crotchet, will be found extremely laborious, and will also retard the Student's progress in execution. Many, who feel soon exhausted in playing, think the Flute a distressing instrument, and imagine it is from want of execution that they cannot keep up with the time; not perceiving how much the incessant action of the foot tends to fatigue and retard them.

I therefore recommend the following mode —

When the Time is specified by any of the characters for Common Time (C C,  $\frac{2}{4}$ ,  $\frac{6}{8}$ ,  $\frac{12}{8}$ ,) the foot should be put down at the beginning of the bar, and raised at the commencement of the second half of it. In Triple Time (denoted by  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{9}{8}$ ,) put the foot down at the beginning of the bar, and raise it at the last of the three parts into which each bar is divided.

The Italian terms used to specify the degree of quickness or slowness of any movement, will be found in the Dictionary at the end.

ON THE PRACTICE OF THE SOLFEGGIO.

This mode of practising, first adopted by Singers to improve the Voice, is also of the utmost importance to instrumental performers; for the tone of the Flute or any other instrument can be brought to perfection by this means alone. Its utility is so generally acknowledged that it is unnecessary to dilate upon the advantages arising from it; I shall therefore only add, that the practice of the Solfeggio in the way here laid down, will be found to produce the best results, in improving both the quality of the tone, and the power of sustaining it.

Each note is to be sustained as long as the performer is able, in the following different ways.

Sustain the note softly, and evenly from beginning to end indicated thus, *P*; then sustain it with strength and evenness (*f*).

Begin the note very softly, and gradually increase the force to your utmost power, ( $\curvearrowright$ ) Then let the greatest force be at the commencement and diminish to a mere whisper ( $\curvearrowleft$ )

Swell the note; that is, begin softly, increase the strength to a considerable degree, and diminish towards the end ( $\diamond$ )

The first of the following Examples is written twice; the upper line will serve as an exercise for the tone, and the lower for execution. The other Examples are to be practised in the same way, varying the manner of playing them, as directed above.

The lower and middle F's are notes which require great attention being made by two different keys, the short one moved by the 3<sup>d</sup> finger of the right hand, and the long one by the little finger of the left hand. The short key is generally used; but, where the long key is to be employed, I have marked the letter L.

N<sup>o</sup> 1.  
In Seconds.

N<sup>o</sup> 2.  
In Thirds.

N<sup>o</sup> 3.  
In Fourths.

N<sup>o</sup> 4.  
In Fifths.

N<sup>o</sup> 5.  
In Sixths.

N<sup>o</sup> 6.  
In Octaves.

I have omitted the succession of Sevenths, as it is rarely used.

It must be obvious that not even a simple air can be performed without tone; the Student is therefore recommended to practise these Solfeggi assiduously before he proceeds to the Les-

## ON THE SCALE OR GAMUT AND ITS INTERVALS.

A gradual succession of notes, ascending or descending, is called a Scale or Gamut. The Scale is either Diatonic or Chromatic, Major or Minor.

The Diatonic Scale is formed of 5 Tones and 2 Semitones, and the scale is major or minor according to the arrangement of these intervals.

In the Major scale, the semitones occur between the 3<sup>d</sup> and 4<sup>th</sup> and between the 7<sup>th</sup> and 8<sup>th</sup> above the key-note, both in ascending and descending.

In the Minor scale, the first Semitone is always between the 2<sup>d</sup> and 3<sup>d</sup> above the key-note, ascending or descending, but the second semitone is between the 7<sup>th</sup> and 8<sup>th</sup> ascending, and between the 5<sup>th</sup> and 6<sup>th</sup> descending.

Diatonic Scale of C Major.      Diatonic Scale of A Minor.

It will be observed that the ascending 6<sup>th</sup> and 7<sup>th</sup> are made sharp, but these notes are restored by naturals in descending.

The Chromatic Scale is formed by the reduction of the Diatonic Scale to Semitones.

Ascending by sharps.      Descending by flats.

There are 12 notes in the Chromatic scale, each of which may become the key-note of its own diatonic scale, both major and minor, consequently there are 24 keys, 12 major, and 12 minor. All of these are employed in music; but those with 5 & 6 sharps & flats less than the others.

An acquaintance with the intervals or distances between sounds will greatly facilitate reading at sight.

Ex:

The Interval of an 8<sup>th</sup> is called an Octave.

Series of notes moving up and down gradually, are called Scales or Scale-passages.

And Series having such Intervals between the notes as are found in Chords, are called Chord-passages.

## ART. 14.

### ON THE KEYS AND THEIR MODES.

Every piece of music is composed in a certain key, to which the other keys introduced by modulation are related: the name of key-note or Tonic is given to the fundamental, or principal note of the piece.

The Bass of a regular composition always ends with the key-note, and the piece is said to be in the key of C when C is the last note of the Bass. But the Flute not being a Bass instrument, the final note will not determine the key with accuracy; for a Flute part sometimes closes on the 3<sup>d</sup> or even the 5<sup>th</sup> to the key-note.

The Signature that is, the sharps or flats marked at the commencement of any movement will guide to a knowledge of the key with more certainty. For Ex: when there are neither sharps nor flats at the Clef the piece is in C Major or A Minor, when there is one sharp, the key is G Major or E Minor, &c. &c. The Signatures and the keys indicated by them, may be learned in a very short time, if only one were committed to memory in each lesson.

The Key is in the Major or Minor Mode, according to the interval from the key note, to the 3<sup>d</sup> above: if the 3<sup>d</sup> includes five semitones, the mode is major; and if but four, it is minor; the difference being 1 semitone.

Each mode has its peculiar character of expression, the major is suited to express gaiety and the melancholy effect of the minor is very perceptible.

### ART. 15.

#### TABLE OF ALL THE KEYS WITH THEIR SIGNATURES.

The notes necessary to form, with the key-note, its perfect or common Chord, namely, the 3<sup>d</sup> and 5<sup>th</sup> are placed over it in this Table. A knowledge of all these Chords will be of material advantage in preluding.

Major Keys with Sharps.						Major Keys with Flats.							
C	G	D	A	E	B	F#	F	Bb	Eb	Ab	Db	Gb	
1	2	3	4	5	6	7	8	9	10	11	12		
Minor Keys with Sharps.						Minor Keys with Flats.							
A	E	B	F#	C#	G#	D#	D	G	C	F	Bb	Eb	
1	2	3	4	5	6	7	8	9	10	11	12		

The last key is added to shew that 6 sharps and 6 flats both represent the same key as to sound, tho' the notation is different.

Relative keys are such as have similar Signatures. Every Major key has a relative minor, and every minor key has its relative major. In the Table of keys the upper Stave contains the major keys, and the relative minors are beneath.

It is erroneous to apply the terms sharp and flat instead of major and minor, when speaking of the keys; as every note, whether sharp or flat, may become in its turn a major or minor key-note. For instance, it is wrong to call B minor or E minor, flat keys; and Bflat major or F major, sharp keys; the terms sharp and flat, being properly reserved to specify the nature of the note, and not that of the mode.

### ART. 16.

#### OF VARIOUS CHARACTERS USED IN MUSIC.

A Double bar is used to mark the division of a piece of music into portions called Parts, or Sections.

A Double bar with dots on both sides indicates that the preceding and following Parts are to be repeated. If only the Part-preceding the double bar is to be repeated, the dots are placed before it They are placed after if only the following Part is repeated.

A Pause (thus ), over or under a note or rest renders it longer than usual; an



extempore cadence is sometimes introduced where this mark occurs. When placed over a Double bar, it denotes the close of a movement, with sometimes the word Fine added.

This Character  $\text{\textcircled{S}}$  indicates a return to the same character in a former part of the movement, for the purpose of repeating as far as the word Fine, or the Pause  $\text{\textcircled{C}}$

A R T. 17.

ABBREVIATIONS EXPLAINED.

These Abbreviations are used to obviate the necessity of writing the same passage over again.

A R T. 18.

ON RESPIRING.

To respire in the proper places is of the utmost consequence in flute-playing, as the effect of any passage or melody may be materially injured by respiring at an improper time; while on the contrary, a correct division of the subject will be the result of a judicious choice of places for respiring; and sometimes, as in singing, the expression may be greatly increased by it. It is impossible to give rules that will meet all cases; but the following observations will help to guide the student to a just comprehension of the places where respiration can be effected with propriety.

Every melody has its Sections or periods, half-sections, and lesser divisions not inaptly termed Phrases, as bearing an analogy to those parts of sentences in language named Phrases. If the performer cannot play the whole section without respiring, the end of the half-section is the point at which to respire; but if even this portion be too long, after each phrase the respiration may take place with propriety. This mark ( $\text{\textcircled{^}}$ ) shews the places for respiring.

After a slower note, in passages of quick notes, respiration may take place.

Where a note is repeated in such cases as the following, the respiration may be made after the first note.

When the passage consists of rapid notes and not affording such opportunities to respire as these we have described, the commencement of a bar is generally the best place for it; but then it must be done as imperceptibly as possible.

I would not recommend the student to endeavour to fill the lungs to their utmost capacity, as it fatigues exceedingly; causing a weakness of tone and want of power, rather than giving increased command.

ART. 19.

27 PROGRESSIVE LESSONS in the most usual Keys, with SCALE and CHORD EXERCISES in the form of PRELUDES.

Scales and Chords are the foundation of Music in general, for there is no Melody, or Passage but what is composed of a mixture of them. It must therefore be obvious that a careful practise of them will naturally prepare for any Tune, Lesson, or other musical piece.

To render this practise more pleasing, I have written the scale and chords in the shape of a Prelude, which is to be played at first very slowly, encreasing the time when the Pupil feels sufficiently confident. Notes without any marks of Articulation are supposed to be tipped.

Concerning the use of the long F Key, see the observations at Page (35) it is marked throughout these Exercises with (L.)

C. Major.

Common time. Count four Crotchets in each Bar, and two for a Minim or a Minim-rest.

Beating time.

No. 1.

1st Flute.

Andante.

2d Flute.

PASSAGES with a few of the principal ARTICULATIONS.

Notes tipped short or staccato are marked thus (....) they are articulated with the syllable too, so short as to leave a space after each Note as if there was a rest: thus

too too too too

When a slur is placed over the dots thus (....) it denotes that the Notes are articulated very gently and smoothly with doo:

doo doo doo doo

In the next Example, the notes are slurred two and two. Slurring is produced by removing the fingers while sustaining the Tone.

too too too too

In the next, the first two Notes are slurred, and the last two tipped.

too too too too too too



In the next, four notes are slurred.



In the next, eight notes are slurred.



This is a contrary Articulation, in which instead of slurring the first and second notes, the second and third are slurred.



The following Examples are in  $\frac{6}{8}$  time.

The first two notes are slurred and the last one tipped.



This is the reverse of the preceding; the first note is tipped, and the last two notes are slurred.



In the next, every three Notes are slurred.



In the next, all the six Notes are slurred.



These Examples will be sufficient to prepare the Pupil for the following Lessons, and a greater variety of Articulations will be explained hereafter.

Triple Time.

Count three crotchets in each Bar. Some Movements begin with the commencement of a Bar, and some with one or more Starting Notes, which are written before the Bar and are omitted at the end of the part when repeated, in order that the Bar may be correct when the part is recommenced. The Pupil should pay due attention to the slurred Notes in this and all the following Movements and Exercises; and he should sometimes play the second Flute, as it will improve his low Notes, and also his time; for a firmness in time is sooner acquired by playing the second Flute than the first.

No. 2.

Adagio.

In Chords where F and G $\sharp$  follow each other, the F in ascending is to be fingered with the long F key, and the finger then to slide to the G $\sharp$  key; but in descending, the short F key is to be used, and the finger is then to slide to the hole. I have only marked the Articulation in the first two Bars, but it is to be continued throughout the Exercise.

A. Minor.



Common Time. Count four Quavers in each Bar.

This Movement begins with three Starting notes, a Quaver and two Semiquavers, (equal to two quavers) which are omitted at the termination of each part, in order to complete the Bar with the Starting Notes. D.C. is an abbreviation of the Italian words Da Capo which signifies from the beginning. As both Parts are repeated, the Pupil should return to the D.C. twice and conclude at the pause  $\odot$ . When this mark  $>$  is placed under a Note, a sudden increase of force is given to it, and the Piano is immediately resumed.

Savoyard Air. Arr: by R. Dressler.

U D U D U D U D U D U D U D U

N<sup>o</sup> 3. *Allegretto.*

D U D U D U D U D U D U D U D

I recommend the Pupil to practice these little Exercises occasionally in the manner of Solfeggi before described.

The low and middle F# should be fingered with the F Key open in slow Passages, in order to render them better in tune, being a little too flat without it. But in quick Passages, this is not perceived, and it is better not to press the Key, as it would increase the difficulty.

G. Major.

Common Time. Count four Quavers in each Bar, and two for each Crotchet.

Here the Starting note is a Quaver. Some dotted Notes will be observed in the course of this Movement, and I earnestly recommend the Pupil to pay the utmost attention to them, as they are commonly either played too short, or entirely omitted. In order to prevent this, such dots as are counted in time should be marked slightly with the breath (but not with the tongue) until the Pupil has acquired a firmness in time; but let it be well understood no dot is to be marked except it is counted in time: for Ex: When Crotchets are counted, only the dot after a Crotchet is to be marked, and no dot after a Quaver or Semiquaver; and when Quavers are counted, only the dot after a Quaver is to be marked, and no dot after a Semiquaver, &c:

It may be thought that I dwell too long on these Explanations, but I can assure the Student, that many years of experience only make me apprehend that I am still too brief.

German Air. Arr: by R. Dressler.

D U

N<sup>o</sup> 4. *Andante.*

D U D U

Triple Time. Count three Quavers in each Bar, and two for each Crotchet.

Waltz by Hummel.

Arr: by R. Dressler.

No 5.  
Allegretto  
moderato.

When the letters *fp* are placed under a Note, as in the second part of the preceding Movement, the stress is to be stronger than at this mark > and the piano is to be immediately resumed.

E. Minor.

Common Time. Count four Quavers in each Bar, and two for each Crotchet or Crotchet Rest.

The last Bar but one of each part contains a Syncopated Crotchet, which seems always at variance with the time. Its performance is rather difficult for Beginners, and they should divide it (when a Crotchet) into two Quavers, in order to mark the time well, as in the way recommended for dotted Notes: that is, the second Quaver of the Syncopated note is to be marked slightly with the breath, until the Pupil has acquired some firmness in time.

Dol. is abbreviated from Dolce (sweet). And Dim. from Diminuendo, (diminishing) it indicates to diminish the sound gradually.

A favorite Russian Air (Shone Minka.)

Arr: by R. Dressler.

No 6.  
Andantino.

The fingering of the high F marked below is to be generally adopted. The use of the two other fingerings will be explained hereafter.

F. Major.

The various Graces and Ornaments are explained as they occur, in the following pages.

The Appoggiatura is represented by a smaller note prefixed to a note of the ordinary size. The following Example will shew the manner of performing it; half the time of the principal note being generally given to the Appoggiatura, which always derives its own time from the principal note.

Generally when small Notes are prefixed to dotted Notes, the small notes occupy two-thirds of the value of the larger Note.

Written. 

Played. 

But there are some cases in which a superior effect may be produced, by giving the small Note only one third of the value of the larger Note.

Written. 

Played. 

The small character ( thus written ♪ or ♫ ) is also used to represent a very short note before a principal note, which is itself either long or short.



Sometimes a principal note is preceded by two or more small notes, which are invariably played with rapidity.



The small note or notes are invariably slurred with the succeeding principal note.

**Triple Time:** Count three Crotchets in each Bar, and two for each Minim.

The small notes in the course of this Movement are of the short kind.

**Cres.** is abbreviated from **Crescendo** (increasing) it signifies to encrease the sound gradually.

When a dot is placed above the end of a Slur, it denotes that the Note under it (though slurred) is to be played quite short.

N<sup>o</sup> 7. 

Tempo di Menuetto Moderato.

R. Dressler.




Compound Common Time. Count six in each Bar, three for each dotted Crotchet, and two for each Crotchet. *pp* means very soft. The Pupil is advised to pay great attention to the dots.

Mozart's favorite Duet in La Clemenza di Tito.

Arr: by R. Dressler.

No. 8. Andante.

The middle C# (or, as it is generally called, the open C#) is fingered as marked below in running Passages, whether Scales or Chords. To indicate this fingering I shall make use of this mark o.

The high F is fingered as marked below, when preceded by the high D; it will be indicated in future thus (S)

D. Minor.

When the middle C# is between two D's it is fingered with the C# key as marked in the course of this Movement. It will be indicated in future thus (K) *ff* signifies Fortissimo, (very strong)

Savoyard Air.

Arr: by R. Dressler.

No. 9. Allegretto.



When dotted Notes are quick, they are performed as if there was a short Rest after each

thus Cherubini's Grand March in "Les deux Journees"

Arr: by R. Dressler.

Nº 10.  
Allegro  
maestoso.

As the time of this Air is quick, only two are to be counted in each Bar.

Air in Fanchon.

Arr: by R. Dressler.

Nº 11.  
Allegro  
vivace.

Air in Fanchon.

Arr. by R. Dressler.

No. 12.

Andante  
Siciliano.

The Turn (~) is explained in the following Ex: When placed after a Semibreve, Minim, Crotch-  
et, or Quaver, it is performed at the termination of such note, and immediately preceding  
the commencement of the next.

Written.

Ex:

Played.

After a dotted note the Turn is to be made before the commencement of the time of the dot, so that the last note of the turn may unite with the dot.

Written. 

Played. 

Placed above or before a note the Turn is to be made at the beginning of that note. There are two varieties of the Turn in this situation; if the principal note is followed by a higher note, the Turn commences with the note above; but if followed by a lower note the note below commences the Turn.

Written. 

Played. 

It will be perceived that the Turn consists sometimes of three notes and sometimes of four, and always implies an addition of the notes next above and below to the principal note on which the Turn is made.

The blue Bells of Scotland.

Arr: by R. Dressler.

Nº 14. 

Adagio molto. 



Nº 14 consists of Two Tyrolian Airs, so contrived as to harmonize perfectly when played at the same time. The first Flute plays one Air while the second plays the other, and the parts are exchanged between both Flutes.

Two Tyrolian Airs.

Arr: by R. Dressler.

Nº 14. 

Andantino 





Musical score for a piece in G Minor. The score consists of five systems of piano and left hand parts. The piano part includes markings for *dol* (dolce) and *L* (left hand). The left hand part includes markings for *L* (left hand) and *dol* (dolce). The key signature is one flat (F major/G minor) and the time signature is common time (C).

G. Minor.

This Movement is expressly composed for the practise of Syncopation; but before the Pupil attempts to accent it as marked, I would advise him to play it in the way before described, (see page 18) that he may be accurate in the time.

Cossack Dance.

R. Dressler.

No 15.

Allegro spiritoso.

Musical score for 'Cossack Dance' by R. Dressler. The score consists of three systems of piano and left hand parts. The piano part includes dynamic markings for *f* (forte), *fz* (forzando), and *p* (piano). The left hand part includes dynamic markings for *f* (forte), *fz* (forzando), and *p* (piano). The key signature is one flat (F major/G minor) and the time signature is common time (C). Fingerings are indicated by numbers 1, 2, 3, 4.



Partant pour la Syrie.

Arr: by R. Dressler.

No. 16.

Moderato.



Dance in the Ballet of Nina.

Arr: by R. Dressler.

No. 17.

Allegretto.



F Minor.

R. Dressler.

No. 18.

Andantino.





The Shake (*hr*) is an ornament productive of a most beautiful effect, and indispensable for the tasteful and brilliant performance of any musical composition. The practise of it renders both the fingers and the lips flexible; and on that account, as well as for its value as an embellishment, the cultivation of it is strongly recommended.

The manner of executing it is shewn in the following Examples. It consists in the reiteration of any note with the tone or semitone next above it in the scale, concluded by a resolution of two or more notes, written or understood.

The Shake should be practised very slowly at first; gradually increasing the Time and Tone, till the shake becomes as rapid as it can be executed. The notes of the shake will not unite smoothly unless the tone be perfectly free and unconfined.

It may be commenced in different ways; with the principal note itself, with the note above, or with a turn written in small notes.

There are some passages which require no resolution for the Shakes.

These short passing shakes are indicated thus, *hr*, or . In the latter part of the Ex: there is a chain of shakes marked thus *hr* ; the last only has a resolution.

The Resolution of the shake on a dotted note is to end on the place of the dot.

Except where the dotted note makes a full bar, or an even division of one, as in  $\frac{3}{4}$   $\frac{6}{8}$   $\frac{3}{8}$  &c. &c.  
For the fingering of the Shakes see Page (40)

Arr: by R. Dressler.

Rhinish Song.

No 20.

Moderato

No 21.

Allegretto.

This Movement is expressly composed to shew the variety of effects that may be produced by Syncopation.

R Dressler

No 22.

Allegro agitato.

*f fz fz fz fz fz fz p*

*f fz fz fz fz fz fz*

A Greek Air.

R. Dressler.

No 23.

Andante  
grazioso.

*p pp dol*

*pp*

*pp fz pp*

C# Minor.

Savoyard Air.

Arr: by R. Dressler.

No 24.

Allegretto.

*p*

*p f*

*fz p fz fz*



Arr: by R. Dressler.

No. 25.

Adagio con Espressione.

Sweet Home.

A favorite Quickstep of the 10<sup>th</sup> Royal Hussars.

R. Dressler.

No. 26.

Allegretto.

F Minor.

No 27.

Allegretto.

Waltz.

Dressler.

The short Scale and Chord Exercises or Preludes which I have given, are well calculated to prepare the Pupil for the preceding Lessons.

### ART. 20.

#### Example of the remaining ARTICULATIONS.

In the next, the first two notes are tipped, and the two last slurred.

In the next, three notes are slurred, and the last tipped.

This is the reverse of the former, the first is tipped, and the last three are slurred.

This is nearly the same articulation, the only difference being: the first of the 2<sup>d</sup> four notes is slurred instead of tipped.

This is a contrary articulation, instead of slurring: the first and second notes, the second and third are slurred.

This is likewise a contrary Articulation with this difference that two notes are tipped between.

This is the reverse of the preceding.

In the next, seven notes are slurred, and the eighth is tipped.

This is the reverse of the preceding.

In the following, two notes are slurred, and four tipped.



In the next, the first note is tipped, the second and third are slurred, and the last three tipped.



In the next, the first note is tipped, the next three and every succeeding three slurred.



This is nearly the same as the preceding, with this difference that the successive three are alternately slurred & tipped.



In this, three notes are slurred, and three tipped.



This is the reverse of the preceding.



In this, the second note is tipped, & the last and first of every three notes are slurred.



This is nearly the same as the former the 3<sup>d</sup> and 4<sup>th</sup> notes are slurred & the others tipped.



The following Examples are in  $\frac{3}{4}$  Time.

In this, the first two notes are slurred, and the last four smoothly tipped.



In this, the first two and the last two are tipped, and the middle two slurred.



Here, four notes are tipped, and two notes slurred.



This is a contrary Articulation, the first note is tipped, the next two are slurred and so continued.



In this, the second and third notes are slurred, and the others tipped.



All the notes tipped, except the last of one Bar; and first note of the next which are slurred.





The first four notes are slurred, and the last two also.

The first two notes are slurred, and the last four also.

The first two notes are slurred, the next two also, and the last two including the first two notes of the next Bar are also slurred.

The first note tipped, and the others slurred.

The first note is tipped, and the others including the first of the next Bar are slurred.

The first three notes slurred, and the last three tipped.

This is the reverse of the preceding

Five notes slurred, and the last note tipped.

ART. 21.

VARIOUS PASSAGES WITH PECULIAR FINGERINGS, ADOPTED TO FACILITATE THEM.

A small note written under a large one denotes that the fingering of the small note should be used in order to produce the sound indicated by the large one.

It may be necessary to remind the Student that in Passages of this kind the middle C, D, & C# are fingered as marked below. C, fingered so, is distinguished thus (2) and C#, thus (o)

These passages produce also an admirable effect with the Double-tongue.

The high D $\flat$ , the high and middle C, and the high and lower B $\flat$ , are fingered, in such Passages as these, in the following manner.

Musical notation for the first passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

Passages of this kind require the fingerings marked below.

Musical notation for the second passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

This Passage is fingered in the same way.

Musical notation for the third passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

Several of these notes are fingered otherwise when played in Octaves.

Musical notation for the fourth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

There are no notes liable to so many changes of fingering as the middle C & C $\sharp$ .

Musical notation for the fifth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

The same fingering for both lines.

Musical notation for the sixth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

The same fingering for both lines.

Musical notation for the seventh passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

To obtain the low C & C $\sharp$  with more certainty, the little finger of the right hand ought to be removed from the D $\sharp$  key one or two notes before, in order to prepare for taking them. see the next Ex:

Musical notation for the eighth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

When there are only a few notes between two low C $\sharp$ 's, the D $\sharp$  Key is not required to be pressed at all. see the next Ex:

Musical notation for the ninth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].

But when the low C or C $\sharp$  is preceded or followed by E $\flat$ , or one of the higher notes which cannot be produced without the D $\sharp$  key, there is of course no alternative, the D $\sharp$  key in such cases must be pressed. see Ex:

Musical notation for the tenth passage, showing a treble clef staff with a series of notes. Fingerings are indicated by numbers 1-5 above the notes. Above the staff, there are boxes containing fingerings for groups of notes: [1, 2, 3, 4, 5], [1, 2, 3, 4, 5], [1, 2, 3, 4, 5].



It is also to be used for the Shakes on the low and middle  $E\flat$ , the low and middle  $E\sharp$ , and the middle  $B\sharp$  and high  $E\sharp$ , when played as Harmonics. The short F key likewise may be used to shake all these notes except the low and middle  $E\flat$ ; but, the pressing of the little finger on the  $D\sharp$  key renders the third finger nearly inflexible, and if the  $D\sharp$  key be not raised, the middle and low E's are weak, the high E is not to be produced at all, and the B is too flat: the decided preference of the long F key must result from these observations.

### ON THE USE OF THE TWO $B\flat$ KEYS.

The thumb of the left hand which is appropriated to the raising of the short  $B\flat$  key, is so inflexible that it cannot perform a shake with the necessary degree of rapidity. For this reason, the long  $B\flat$  key to be moved by the first finger of the right hand has been invented. The low  $A\flat$ , the low and middle  $A\sharp$ , and the high E, have their Shakes facilitated by the use of this key. In some cases, the first finger of the right hand continues to press it, while one of the fingers of the left hand makes a Shake; by this means the Shake is rendered more rapid, and the Resolution is facilitated, as in the low and middle  $B\flat$ , with their Shakes made by the first finger of the left hand and also by the second.

### ON THE USE OF THE MIDDLE C KEY.

On many notes the Shakes cannot be executed with facility or correctness without the use of this Key; for instance, the low and middle  $B\flat$ , the low and middle  $B\sharp$ , and the middle  $A\flat$ . It also renders the intonation of some passages more correct besides facilitating their execution, as may be observed in the following Ex:

### ART. 22.

18 EXAMPLES of various ARTICULATIONS on Semiquavers in common time, containing appropriate Passages and the Accentuations which are best adapted to them.



Examples 9 through 18 are musical staves in common time (C) featuring triplets. Example 9 starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic. Example 10 features a crescendo (*cres*) and a fortissimo (*fp*) dynamic. Example 11 is marked fortissimo (*f*). Example 12 starts with a forte (*f*) dynamic. Example 13 starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic. Example 14 features a crescendo (*cres*) and a fortissimo (*fp*) dynamic. Example 15 alternates between forte (*f*) and piano (*p*) dynamics. Example 16 starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic. Example 17 starts with a forte (*f*) dynamic. Example 18 starts with a forte (*f*) dynamic.

18 EXAMPLES of various ARTICULATIONS applied to Triplets in Common Time, with appropriate Passages, and the Accentuations best suited to them.

Examples 1 through 5 are musical staves in common time (C) featuring triplets. Example 1 starts with a forte (*f*) dynamic. Example 2 starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic. Example 3 starts with a piano (*p*) dynamic and includes a crescendo (*cres*). Example 4 starts with a piano (*p*) dynamic and includes a fortissimo (*ff*) dynamic. Example 5 starts with a forte (*f*) dynamic.



3. *f*

4. *f*

5. *p* *f* *fz* *fz*

6. *p* *f* *fz* *fz* *fz*

7. *p* *f* *p*

8. *p*

9. *p*

10. *p* *f* *fz*

11. *f*

12. *f*

13. *p*

14. *p* *f*

15. *p*

16. *f*

17.

18. *p*

The musical score consists of 18 staves, numbered 3 to 18. Each staff contains a single melodic line in 6/8 time. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by letters: *f* (forte), *p* (piano), and *fz* (forzando). There are also various articulation marks such as accents and slurs. The key signature changes throughout the piece, starting with one sharp (F#) and ending with three flats (Bb, Eb, Ab).



COMPLETE SCALE OF ALL THE SHAKES TO THE TONE ABOVE, WITH THEIR RESOLUTIONS.

The use of the long B $\flat$  Key with the 1<sup>st</sup> finger of the right hand is indicated by a horizontal line added to the Key, or to the mark for the shake (*h*—). The best fingering is always marked immediately after the Stave. When the first note of the resolution is a whole tone below the note on which the shake is made, the semitone is sometimes substituted in order to facilitate the execution of it. (Dressler's Instructions, 58.)

COMPLETE SCALE OF ALL THE SHAKES TO THE SEMITONE ABOVE, WITH THEIR RESOLUTIONS.



Left column of musical notation, featuring 20 staves. Each staff contains a musical phrase with a key signature change and a corresponding fingering diagram below it. The diagrams use solid black dots for fingers to be pressed and open circles for fingers to be lifted. The notation includes various rhythmic values and accidentals, with some staves showing alternative fingerings marked 'or'.

Right column of musical notation, featuring 20 staves. Each staff contains a musical phrase with a key signature change and a corresponding fingering diagram below it. The diagrams use solid black dots for fingers to be pressed and open circles for fingers to be lifted. The notation includes various rhythmic values and accidentals, with some staves showing alternative fingerings marked 'or'.

18 SHORT CAPRICCIOS on the most useful and brilliant Passages, extending to Keys with 4 sharps, and 4 flats, in different styles, and comprising a great variety of Articulations. The Shakes usually occurring in such passages are introduced, and peculiar fingerings of some of the Resolutions are explained.

No 1.

Allegro vivace.

First musical score for No. 1, featuring a treble clef, common time signature, and various musical notations including notes, rests, and dynamics like *ff*.

No 2.

Allegro.

Second musical score for No. 2, featuring a treble clef, 3/4 time signature, and various musical notations including notes, rests, and dynamics like *f* and *fz*.

No 3.

All<sup>o</sup> moderato.

Third musical score for No. 3, featuring a treble clef, common time signature, and various musical notations including notes, rests, and dynamics like *p*, *f*, and *tr*.

No 4.

Allegretto.

Fourth musical score for No. 4, featuring a treble clef, 3/8 time signature, and various musical notations including notes, rests, and dynamics like *pp*, *fp*, and *tr*.



No. 5.  
Allegro.

Musical score for No. 5, Allegro. It consists of five staves of music in C major, 2/4 time. The first staff starts with a piano (*p*) dynamic. The second staff has a fortissimo (*f*) dynamic. The third staff has a pianissimo (*pp*) dynamic with a 'dol' (dolce) marking. The fourth staff has a piano (*p*) dynamic. The fifth staff ends with a fortissimo (*ff*) dynamic.

No. 6.  
Allegro.

Musical score for No. 6, Allegro. It consists of four staves of music in C major, 3/4 time. The first staff has a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a fortissimo (*ff*) dynamic.

No. 7.  
Allegretto.

Musical score for No. 7, Allegretto. It consists of six staves of music in C major, 2/4 time. The first staff starts with a piano (*p*) dynamic. The second staff has a crescendo (*cres*) marking. The third staff has a fortissimo (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a fortissimo (*f*) dynamic with a decrescendo (*dim*) marking. The sixth staff has a fortissimo (*ff*) dynamic.



No 8.

Allegro.

No 9.

Moderato.

COSSACK DANCE.

No 10.

Allegretto Scherzando.

No 11.  
Moderato.

No 12.  
Allegro.

No 13.  
Scherzando.



as played.

as sometimes written.

Nº 14.

Largo.

Nº 15.

POLONOISE.

Allegretto.

Nº 16.

Moderato.

No 17.  
Vivace.

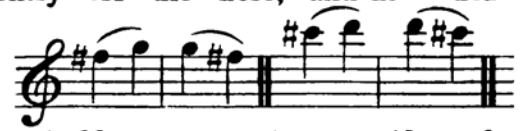
Musical score for No. 17, Vivace. The score consists of 10 staves. The first staff is the melody, followed by four staves of accompaniment. The fifth staff contains piano markings: 'p', 'cres', and 'p'. The sixth staff ends with a double bar line.

No 18.  
Presto.

Musical score for No. 18, Presto. The score consists of 10 staves. The first staff is the melody, followed by nine staves of accompaniment. The score includes various dynamic markings such as 'p', 'pp', 'fz', 'f', 'p', 'dol', 'fp', and 'f'. The final staff ends with a double bar line.

## ON GLIDING.

Gliding is performed in ascending, by sliding the finger gently off the hole; and in descending, by gradually covering it. The intervals most susceptible of this ornament are those between the middle F# and G, and between the upper C# and D.



The effect of the Glide is excellent in places where it is suitable; communicating, if used with discretion, increased feeling and passion to melodies of an expressive character. But, some performers become so enamoured of it, that they can scarcely pass from one note to another without gliding; producing a mewling, monotonous effect, almost insupportable.

The student cannot be too much on his guard against the acquisition of so vicious a habit.

## ART. 26.

## HARMONICS.

The first or fundamental Note is fingered in the usual way, and all the higher notes are produced by the motion of the lips merely, without any alteration in the fingering.

## ART. 27.

## ON DOUBLE TONGUEING.

This spirited and brilliant mode of articulation has been adopted by the most eminent Flute-players with success; and its utility is thereby fully proved, in opposition to the erroneous idea held by many, that the double-tongue is founded on a defective principle. If a superior mode of detaching notes in rapid passages were proposed, there could be no hesitation in rejecting the Double-tongue; but as no such thing has been discovered, and probably never will be, let us improve and cultivate that means of perfect articulation which we possess.


Without this agent, it is impossible to bring into display all the capabilities of the instrument; and there being no other mode of performing rapid passages staccato, without this accomplishment the performer will ever fail of reaching the highest rank as a Flute-player. Let not mere prejudice, therefore, cause us to hesitate in adopting a mode of articulation, which places the Flute above every other Wind-instrument, in the rapidity and beauty of its staccato. But it is not alone in rapid passages that the Double-tongue is practicable; on the contrary, I am fully convinced that it may be employed with effect in any degree of time; there is no necessity, however, for the Double-tongue where the Single-tongue can articulate with facility.

After a patient trial of every variety of articulation, I have by long experience proved that mode of Double-tongueing to be the best which I shall explain in the course of the following pages.

The motion of the tongue, both in Single and Double-tongueing is accompanied by the whisper of a vowel. Different vowels have been proposed, but that represented by the letters oo, as in too, is evidently best calculated for the purpose; for, in the utterance of this vowel, the lips are contracted so as to be very nearly in the position required for playing the Flute.

The following observations will direct to the best manner of practising Double tongueing.

The first two notes of any passage are articulated by means of the syllables doo-dle; the next, and all the succeeding couples, by loo-dle, when played very rapidly. When slower, and yet too rapid for the Single-tongue, the syllables too-lee are to be employed throughout.

As the practise of Double-tonguing must be commenced slowly and distinctly, I have marked the second mode in the following Example; and as the student is enabled to encrease the time he should gradually soften it down, until he arrives at the first method. I shall make use of this mark  to indicate the double-tongue.

Adagio. Robin Adair.  8  
tootle tootle tootle tootle &c.


If the low notes cannot be produced with sufficient clearness, practise the following Example in higher notes

Adagio.    
tootle tootle tootle tootle &c.

The next Ex: has each crotchet divided into four parts, instead of into eight, as in the preceding cases.

Allegretto Hungarian Air.    
tootle tootle &c.

The following has only two notes of each denomination, each quaver being divided into semiquavers.


Allegro. The Plough Boy.    
tootle tootle &c.

In the next Ex: of ascending and descending Scales, great care should be taken that the fingers and the tongue coincide with precision.

   
tootle tootle &c.

Quavers are intermixed with semiquavers in the following Example.

   
too tootle too &c. tootloo too tootle &c.

These chord-passages will be found to produce an admirable effect; the accent thus marked  must be carefully expressed.



In the foregoing Examples, the double-tongue is applied, only to passages accented on the first and third of four notes; and we must observe that the accentuation of the 2<sup>d</sup> and 4<sup>th</sup> of four notes, cannot be obtained from the same manner of articulating. The single-tongue must be intermixed with the double when there is a wide interval from the 1<sup>st</sup> to the 2<sup>d</sup> or from the 3<sup>d</sup> to the 4<sup>th</sup> notes, and when the 2<sup>d</sup> or 4<sup>th</sup> note is accented. The single-tongue in these cases must be performed by the action of the tongue against the roof of the mouth: for, the double-tongue being produced on that part of the mouth the removal of the tongue for the purpose of striking it against the teeth, (as in the original pure single-tongue) would impede the articulation, and cause a stumbling and confused effect.

There is a wide interval between the first and second notes of each four, in the following Ex: The accent on the 2<sup>d</sup> note can only be obtained by the articulation I have marked;

at the same time a novel and energetic effect will be found after some practice to result.

••• The dot on the left denotes that the 2<sup>d</sup> note is to be tipped with the single tongue.



A similar brilliancy will be produced in the following Ex: where the wide interval occurs between the 3<sup>d</sup> & 4<sup>th</sup> notes, and an accent is given to the 4<sup>th</sup>

••• The dot on the right denotes that the 4<sup>th</sup> note is to be tipped with the single tongue.



I have added the following Chromatic Scale ascending and descending, that nothing may be wanting to render these instructions for double\_tongueing complete. This Exercise may be varied by commencing it a semitone higher, and by degrees removing as high as the Student can articulate the upper notes clearly.



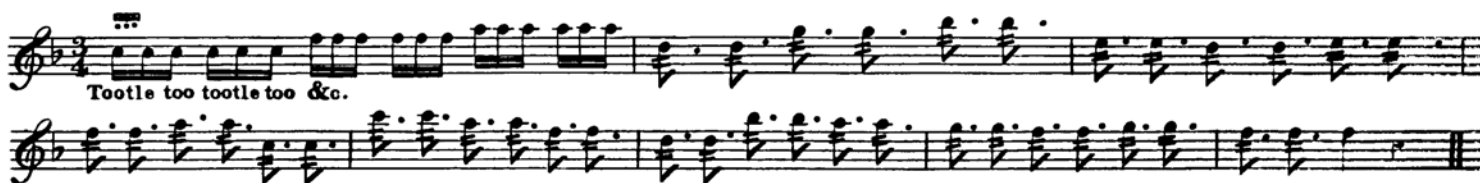
The performer being at liberty to place an accent on any given note, there is scarcely any semiquaver passage that is not susceptible of articulation with the double\_tongue. As a proof of this remark, let the student play any semiquaver passage in this or any other Work, with the double\_tongue, and he will be agreeably surprised to find that he can now execute them with a novel and more brilliant effect.

### TRIPLE - TONGUEING.

In rapid passages of triplets, an articulation derived from that used in double\_tongueing is applied with capital effect; and it is not a little to be wondered at, that triple\_tongueing should be so much neglected by many first\_rate artists who avail themselves with such advantage of the double\_tongue, both modes of articulation being founded on the same principle. The study of the triple\_tongue in the way I shall point out, will prove that it is as articulate and brilliant as the other, and that it is in some peculiar passages even more effective.

When the triplets are very rapid the syllables doo\_dle\_loo are to be employed; and when the time is somewhat slower, the syllables too\_tle\_too. As the triple\_tongue must be practised at first slowly and distinctly, I have marked the Exs: with the latter syllables; these, as the student is enabled to encrease the time, are to be softened down gradually till he arrives at a clear, rapid articulation of the syllables doo\_dle\_doo.

The notes should be as equal as possible and the greatest care is required to avoid that stop or hiatus, which so many performers make between successive triplets. I indicate the Triple\_tongue thus, •••



Each crotchet in the following Ex: (on There's nae luck) is divided into three parts, forming a triplet.

There's nae luck about the house.





The next Ex: of Scales in triplets ascending and descending, requires the utmost precision in the coincidence of the tongue and the fingers.



The following Chord-passages receive a very brilliant effect from the triple-tongue.



The Triple-tongue, like the double-tongue, is limited in its power of giving variety of accentuation, the first note of each triplet being that alone to which it can give an accent: therefore when the second or third note is accented the single-tongue must be employed, intermixing it with the triple-tongue, as we have already seen done with the double-tongue.

The following Ex: exhibits various passages in which there is a wide interval from the first to the second note, with an accent on the second. This accentuation is produced by the syllables which I have marked, and the effect will be found most excellent.

The dot on the left denotes that the 2<sup>d</sup> note is to be tipped with the single tongue.



In the following passages the second and third notes are separated by the wide interval, and there is an accent on the third note. The peculiar and striking effect communicated by the syllables I have marked, for this accentuation, will not fail to recommend its use.

The dot on the right denotes that the 3<sup>d</sup> note is to be tipped with the single tongue.



The following Chromatic Exercise may be practised in the way pointed out at page 50 for the double-tongued Chromatic Scales, commencing and playing the whole scale a semitone higher each time.



The Triple-tongue with the occasional introduction of a note single-tongued, is therefore applicable to every sort of triplet passage: Of this fact the Student may convince himself, by playing all triplet passages in this or any other Work, with the triple-tongue; and he will find he has acquired an extensive store of varied and beautiful effects.

#### OF DOUBLE-TONGUEING ON DOTTED-NOTES.


Besides the various species of articulation explained in the preceding pages, there is another of great utility, of which, there has hitherto been scarcely any notice taken. That a substitute for the single-tongue, is absolutely necessary in such cases as those contained in the succeeding Examples, is generally felt by Flute players; and the neglect of the articulation described in this article, can only be ascribed to a want of the perseverance required to render it perfect.



In passages consisting of dotted notes with intervening short ones, occurring in movements of a gay character, such as Rondos, Quadrilles, Waltzes, &c: the single-tongue cannot beyond a certain degree of rapidity, be employed, without great exertion, and a stammering effect; while in the same passages, that species of double-tongue which I am about to exemplify, will produce a charming sprightliness and gaiety, and is not attended with any considerable difficulty in attainment.

The syllables to be articulated are dootoo rootoo rootoo &c. The first two notes receive the syllables dootoo, and each succeeding pair, rootoo.

The articulation of the R will be unpleasant at the commencement, but practice will render it gradually less offensive, until at length it will not be distinguishable from the other syllables as to effect.

This mark  indicates the double-tongue on dotted notes.

Dootoo rootoo rootoo &c.

Haunted Tower.

Vivace.

Dootoo rootoo rootoo &c.

Ex: on a mixture of Scales and Chords.

Speed the Plough.

Allegretto.

Too, rootoo rootoo &c rootoo roo doo Dootoo rootoo  
too rootoo

## ART. 28.

The following Theme with Variations comprises a great variety of Exercises within a small space. The Theme and each Variation (except the 2<sup>d</sup> 5<sup>th</sup> 8<sup>th</sup> 10<sup>th</sup> 12<sup>th</sup> 14<sup>th</sup> & 16<sup>th</sup>) contain within themselves two Exercises; and when the Double tongue is used where I have marked it, the number is increased to more than 50, which would occupy 8 sheets, if given at full length.

As every Variation is founded strictly on the notes of the Theme, I have given only the first two bars of each; but there will be no difficulty in the application of the several varieties of articulation, &c. to the whole subject.

dim. - p (Dressler's Instructions. 58.) p

Allegro. No 1. *All<sup>o</sup>* No 2. *f*

Allegretto. No 3.

Andante. No 4. *p*

as played. as sometimes written. as usually written.

Allegretto. No 5. *f*

Allegro. No 6. *p* *All<sup>o</sup>* No 7.

Allegro. No 8. *f* *All<sup>o</sup>* No 9. *p*

Allegretto. No 10. *f* *Andante.* No 11. *p*

Allegretto. No 12. *f*

Andantino. No 13. *p* *All<sup>o</sup>* No 14. *f*

Allegretto. No 15. *p*

Allegretto. No 16.

Allegro. No 17. *mp*

Andantino. No 18. *p*

**ADAGIO**, very slow and with expression.

**AD LIBITUM**, without strict attention to time.

**AFFETUOSO**, with tenderness.

**AGITATO**, with passion and fire.

**ALLEGRO**, quick and brilliant.

**ALLEGRETTO**, not quite so quick as **ALLEGRO**.

**AL SEGNO**, return to the **SIGN 'S**, and end at the double bar.

**AMOROSO**, softly, tenderly.

**ANDANTE**, rather slow.

**ANDANTINO**, a little quicker than **ANDANTE**.

**ARIA**, an air.

**ARIETTA**, a short air.

**ARIOSO**, in the style of an air.

**ARPEGGIO**, Chord passages as played on the Harp.

**ASSAI**, very; as, **ALLEGRO ASSAI**, very quick.

**A TEMPO**, in time.

**BRIO**, spirit, vivacity, **CON BRIO**, with spirit.

**BRILLANTE**, in a brilliant style.

**BIS**, repeat the passage.

**CADENZA**, an extempore embellishment.

**CALANDO**, diminishing the time and tone gradually.

**CANTABILE**, in a singing style.

**CAPRICCIO**, an irregular composition.

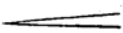
**CHROMATIC**, consisting of successive semitones.

**CODA**, a part added at the end of a movement as a conclusion.


**CON**, with; **CON ANIMA**, with feeling.

**CONCERTO**, a composition for the display of a particular Instrument, with Orchestral accompaniments.

**CONCERTANTE**, a composition for the display of two or more instruments, with or without accompaniments.

**CRESCENDO**, gradually increasing the tone; frequently represented by this mark 

**DA CAPO**, return to the beginning and end with the 1<sup>st</sup> strain.

**DECRESCENDO**, } gradually decreasing the tone  
**DIMINUENDO**, } represented thus. 

**DIATONIC**, consisting of the sounds of the natural scale or gamut.

**DUO**, or **DUETTO**, a composition for two voices or instruments.

**ESPRESSIVO**, or **CON ESPRESSIONE**, with expression.


**FINE**, the end.

**FINALE**, the last movement of a composition.

**FLAUTO TRAVERSO**, the **HORIZONTAL** or German Flute.

**FORTE**, loud, strong.

**FORTISSIMO**, with the utmost strength.

**FORZANDO**, forcing; lay a stress upon the note. It is sometimes thus indicated 

**FUOCO**, fire, spirit, **CON FUOCO**, with spirit.

**FURIOSO**, with great energy.

**GAVOTTA**, a lively air in  $\frac{2}{4}$  time.

**GIGA**, a lively dance in Compound Common time.

**GIUSTO**, exact; **TEMPO GIUSTO**, in exact time.

**GRAVE**, slow and solemn.

**GRAZIOSO**, graceful.

**GUSTOSO**, **CON GUSTO**, with taste.

**INTERVAL**, the distance from one note to another with regard to grave and acute.

**INTONAZIONE**, intonation.

**LARGO**, very slow.


**LARGHETTO**, not quite so slow as **LARGO**.

**LEGATO**, smooth and gliding.

**LENTO**, very slow.

**LOCO**, indicates to play the notes as written, after a passage which has been played an octave higher.

**MA**, but; **MA NON TROPPO**, but not too much.

**MAESTOSO**, majestic.  
**MANCANDO**, diminishing the tone.  
**MENO**, less. **MENO FORTE**, less loud.  
**MEZZO**, half. **MEZZO FORTE**, moderately loud  
**MEZZO PIANO**, rather soft.  
**MAGGIORE**, the major key.  
**MINORE**, the minor key.  
**MINUETTO**, a slow dance in triple time.  
**MODERATO**, moderately quick.  
**MOLTO**, much, or very. **ALLEGRO MOLTO**, very quick.  
**MORENDO**, causing the sounds to die away.  
**MOTO**, or **CON MOTO**, with vivacity.  
  
**NON**, not. **NON TROPPO ALLEGRO**, not too quick.  
  
**OBLIGATO**, a part that cannot be omitted.  
**OTTAVA**, or 8<sup>va</sup> to play an octave higher.  
**OVERTURE**, an introductory composition for a full orchestre.  
  
**PASTORALE**, pastoral.  
**PERDENDOSI**, diminishing the tone.  
**PIANO**, soft. **PIANISSIMO**, very soft.  
**PIÙ**, more. **PIÙ PRESTO**, quicker.  
**PIÙ TOSTO**, rather.  
**POCO**, a little. **POCO PIU LENTO**, a little slower.  
**POLACCA**, }  
**POLONOISE**, } a Polish dance in  $\frac{3}{4}$  time.  
**POMPOSO**, grand and dignified.  
**PRESTO**, very quick.  
**PRESTISSIMO**, the quickest time.  
  
**RALLENTANDO**, }  
**RITARDANDO**, } decreasing the time gradually.  
**RINFORZANDO**, increasing the tone on a succession of  
notes, sometimes indicated thus.   
**RISOLUTO**, resolute, bold.  
**RIPIENO**, a part to fill up, which may be omitted.  
  
**SCHERZANDO**, playfully.  
**SCIOLTO**, distinct.  
**SEMPRE**, always. **SEMPRE PIANO**, always soft.  
**SEMPLICE**, with simplicity.  
**SENZA**, without. **SENZA REPLICA**, without repetition.  
**SEGUE**, it follows or continues.  
**SFORZANDO**, forcing. see **FORZANDO**.  
**SICILIANO**, in the Sicilian or pastoral style.  
**SLENTANDO**, retard the time.

**SMORZANDO**, decreasing the time.  
**SOAVE**, with sweetness.  
**SOSTENUTO**, sustain the tone.  
**SOLO**, a principal part for a single instrument with  
or without accompaniments.  
**SOTTO VOCE**, with a low soft tone.  
**SPIRITOSO**, with spirit.  
**STACCATO**, short and distinct.  
**SINFONIA**, } a composition for a full orchestre; or  
**SYMPHONY**, } those introductory, intermediate, and  
concluding parts of a vocal piece, which are played by  
the accompanying instruments while the voice rests.  
  
**TACET**, silent. **FLAUTO TACET**, the Flute silent.  
**TEMPO PRIMO**, the original time.  
**TENUTO**, hold the note its full length.  
**THEMA**, the theme or subject of a movement.  
**TRIO**, a composition for three voices or instruments.  
**TUTTI**, all together, after or before a Solo.  
  
**VARIAZIONE**, variation.  
**VIGOROSO**, vigorous, with energy.  
**VOLTI SUBITO**, turn over quickly.  
**VIVACE**, lively, with vivacity.  
  
**UN**, a, or an. **UN POCO**, a little.  
**UNISONI**, unisons. Indicating that two or more instru-  
ments are to play the same notes or in Octaves.

### \*ABBREVIATIONS EXPLAINED.

Ad <sup>o</sup> Adagio.	P. or Pia: Piano.
Ad lib: ad Libitum.	PP. Pianissimo.
All <sup>o</sup> Allegro.	Per: Perdendosi.
Alle <sup>tt<sup>o</sup></sup> Allegretto.	Rinf: Rinforzando.
Arp <sup>o</sup> Arpeggio.	Sem: Sempre.
Cal <sup>o</sup> Calando.	Seg: Segue.
Con Esp: Con Espressione.	Smorz: Smorzando.
Cres: Crescendo.	Sf. Sforzando.
D.C. Da Capo.	Stac: Staccato.
Dim: Diminuendo.	Sos: Sostenuto.
Dol: Dolce.	T. Tutti.
F. or For: Forte.	Ten: Tenuto.
FF. Fortissimo.	Var: Variazione.
Fz. Forzando.	V. S. Volti Subito.
Mez: Mezzo.	Uni: Unisoni.

\*All these Words are explained in the Dictionary.