

New and Enlarged
EDITION
of
MONZANI'S
Instructions
For the
GERMAN FLUTE.

Eng. Sta. Hall.

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James W. Byrnes Crane, London.

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Thanks to Joe Moir

Where may be had, the Second Part of these Instructions, with references to the various modes of fingering exemplified in this Work.

PREFACE TO THE THIRD EDITION

The very favorable reception the former Editions of this work have met with, has induced the Author to submit to the Musical World a new and enlarged Edition; and he trusts the numerous improvements, his experience has enabled him to make therein, will ensure it a still greater share of their approbation.

The Preliminary Instructions requisite for a Beginner, such as an explanation of the Notes, Time &c. are given in a simple, and concise manner; to these are added the necessary explanations relative to the proper manner of Holding the Flute, and producing the best Tone; Compleat sets of Gamuts with the best Natural, Sharp, and Flat Notes, and Shakes^{*}: rules for Tipping and Slurring with proper examples for a fixed method of tongueing: Thirty Six new Lessons, which will be found particularly adapted for the progressive improvement of the Learner, towards the attainment of the Time, and sustaining the Tone^ø: Eighty five examples explaining the various ways of fingering the same note, thereby rendering the most difficult Passages comparatively easy of execution: a Scale of the Harmonics: Twelve Preludes in various Keys: Six simple Airs with appropriate easy Cadenze introductory to the subject: Six grand Cadenze for Concertos: Compleat and regular rules for Modulating thro' the various major and minor modes: and a Capriccio Modulato to give the Learner an idea of Modulating and preluding extempore.

* A Six Keyed Flute, with the additional 7th 8th & 9th Keys, will be found the most perfect, particularly for the Shakes in the minor modes.

^ø The Author has preferred introducing a series of Lessons, rather than any known popular Airs, lest the Learner should be led to depend on the Ear, rather than the Book, which method has been attended with much success.

PRELIMINARY LESSONS

Musical Sounds are expressed by Characters called Notes, which in England are named from the first Seven Letters of the Alphabet A.B.C.D.E.F.G.

The Notes are placed on, or between Five Lines, called a Stave. The lowest is called the First and so on.

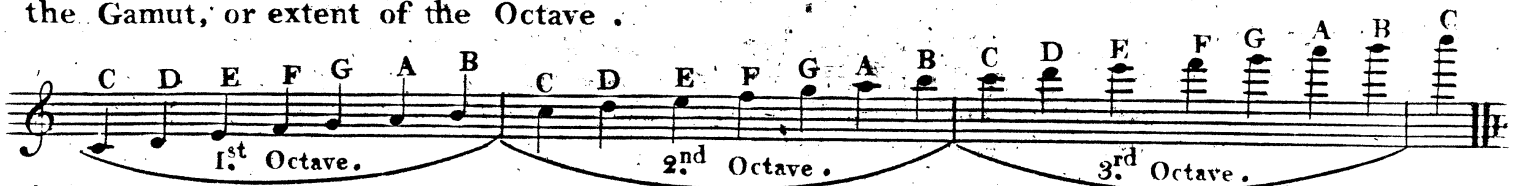


When Notes go higher, or lower than the Stave additional Lines are added and are called Ledger Lines.

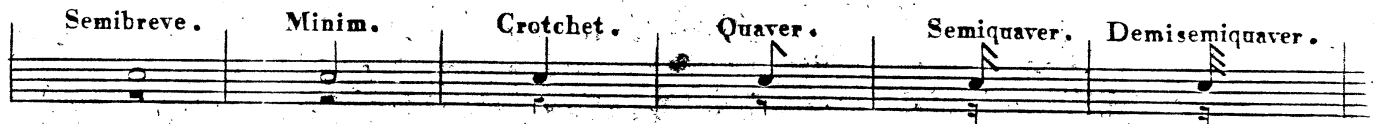


THE SCALE OR GAMUT

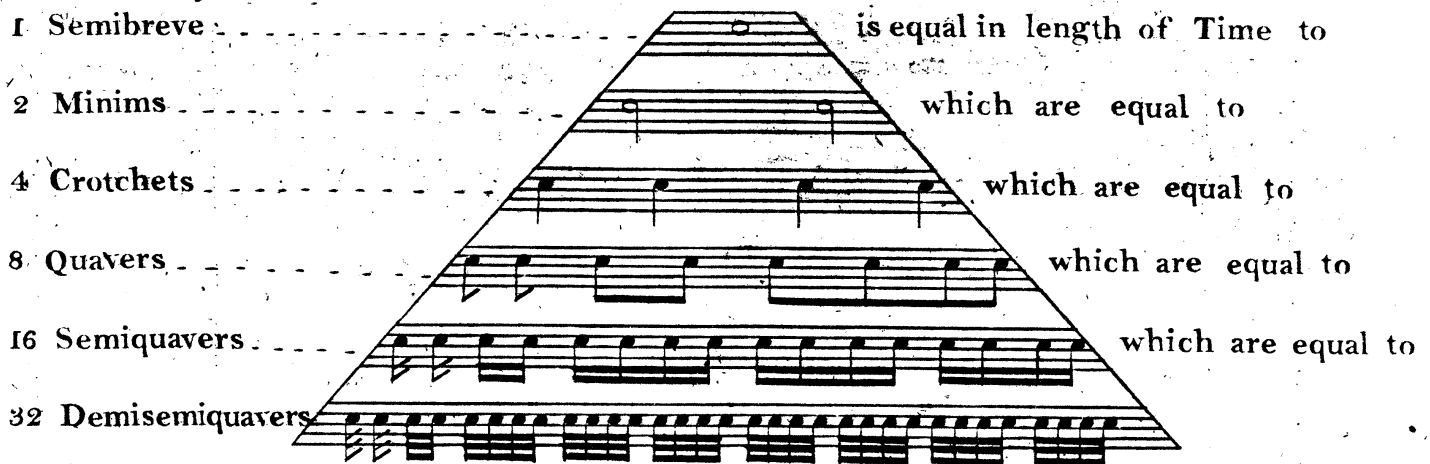
Shewing the Positions and names of the Notes in the G, Treble Clef, in which all Flute Music is written. Every Succession of eight Notes as from A, to A, from B, to B, &c. is called the Gamut, or extent of the Octave.



There are Six sorts of Notes, each bearing a different Form which determines its length, and a corresponding Sign to each Note called a Rest.



THE LENGTH AND VALUE OF THE NOTES




A Dot placed after a Note or Rest, makes it half as long again. Ex: is equal to a Minim and Crotchet; or to three Crotchets, and so on: is equal to &c.

When a second Dot is added to the first, the second must be reckoned half as long as the first. Ex: is equal to

When a Tie thus is placed between two Notes, it binds the second to the first so that the first Note only is tipt and the sound held out the full length.

It is therefore the same if wrote thus or or and the effect is the same as the

The Bar, thus  divides the Music into equal Portions of Time .

Time is divided into two sorts viz: Common, which consists of two, or four equal parts in a Bar. and Triple Time which consists of three parts in a Bar. each of which is either Simple, or Compound, and the Sign which denotes it, is placed after the Clef. at the beginning of every Composition.

Simple Common Time is denoted by any of the following Signs or Figures C. C . C . 2 . $\frac{2}{4}$.

Compound Common Time is denoted by $\frac{6}{8}$. or $\frac{6}{4}$. or $\frac{12}{8}$. or $\frac{12}{4}$.

Simple Triple Time is marked by $\frac{3}{2}$. or $\frac{3}{4}$. $\frac{3}{8}$. Compound Triple by $\frac{9}{4}$. or $\frac{9}{8}$.

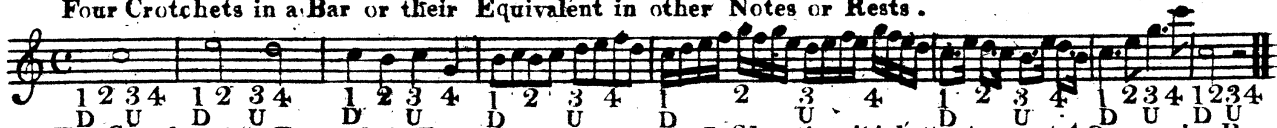
NB. The Figurés made use of to denote the Time refer to the Semibreve, The lower Number shews into how many Parts the Semibreve is divided, and the upper Number how many of such Parts are taken to fill up the Bar Ex: $\frac{2}{4}$. denotes, that the Semibreve is divided into four Parts, viz: four Crotchets; and that two of them are taken for each Bar. $\frac{3}{8}$. denotes that the Semibreve is divided into eight Parts viz: eight Quavers, and that three of them are taken to complet a Bar.

In Beating Common Time the Foot should descend at the first Note of each Bar as marked D and rise at the Third Note marked U. to prepare it for the next Bar.

— Common Time —

Simple Common

Four Crotchets in a Bar or their Equivalent in other Notes or Rests.



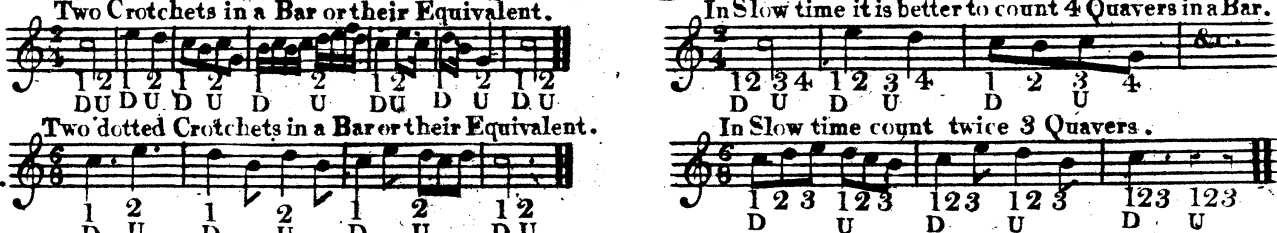
Compound Common Time.

Two Crotchets in a Bar or their Equivalent.

Two dotted Crotchets in a Bar or their Equivalent.

In Slow time it is better to count 4 Quavers in a Bar.

In Slow time count twice 3 Quavers.



NB The three other sorts of Compound Common Time, viz: $\frac{6}{4}$. $\frac{12}{4}$. and $\frac{12}{8}$. are seldom used in Modern Music.


— Triple Time —

In Beating Triple Time the Foot should descend at the first Note of each Bar and rise at the Third.

Simple Triple.

Three Crotchets in a Bar or their Equivalent.



Three Quavers in a Bar or their Equivalent.




Compound Triple Time.

Nine Quavers in a Bar or their Equivalent.

The $\frac{9}{4}$ is seldom used in Modern Music

When a 3 is placed over three Crotchets, Quavers, or Semiquavers thus  (they are called triplets) and denotes that the three Crotchets are to be Played in the Time of one Minim, The three Quavers in the Time of one Crotchet, and the three Semiquavers in the Time of one Quaver.

When a 6 is placed over six Quavers, or Semiquavers it denotes that they are to be Played in the Time of Four of the same Time .

The Sharp (#) raises the Note before which it is placed, a Semitone.
 The Double Sharp (x) raises a Note already Sharp, another Semitone.

C. C#. C Double Sharp. Played D.

The Flat (b) lowers the Note before which it is placed, a Semitone.
 The Double Flat (bb) lowers a Note already Flat, another Semitone.

B. Bb. B Double Flat. Played A.

The Natural (n) placed before a Note that has been made Sharp, or Flat, restores the Note to its original Place.

C. C#. Cn. B. Bb. Bn.

A Natural after a Double Sharp is wrote thus (n:) it takes off one Sharp.
 A Natural after a Double Flat is marked thus (n:) it takes off one Flat.

C#. Cx. C#. Bb. Bbb. Bb.

The Double Sharp, cannot be used but to a Note already made Sharp, and so on the Double Flat.

A Sharp, or Flat placed after the Clef on a Line or a Space at the beginning of a piece of Music affects all the Notes on such Line, or Space and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the Notes and their Octaves placed on such Line or Space within the Bar where it occurs, except when the last Note of a Bar is affected by a Sharp, or a Flat, then the first Note of the following Bar is on the same Line or Space, it is to be played Sharp, or Flat although not marked so.

PROGRESSION OF THE SHARPS AND FLATS

By Fifths Ascending.

F. C. G. D. A. E. B.

By Fourths Ascending.

B. E. A. D. G. C. F.

An Interval is the distance, between two Notes the least interval is called a Semitone, (or half Tone) it is the interval in the Natural Scale between B and C, and between E and F.

— Example of the Natural, or Diatonic Scale —

The Interval between C and D, between D and E, or between any two contiguous Notes in the Scale is called a Second; the interval between C and E, or between D and F, &c. is called a third &c.

— Example of Intervals —

The interval of an 8th is called an Octave.

The Appoggiatura is a Grace prefixed to a Note, and is expressed by a Small Note. Its length is borrowed from the following Note, and in general is half of its duration.

Graces

Graces

Graces

Graces

Graces

Play thus

Play thus

Play thus

Play thus

Play thus

Play thus

Play thus

Ex: 1.

Ex: 2.

— Turns —

Play thus

thus

thus

thus

thus

thus

— Shakes —


Turned Shake


thus


Prepared Shake


thus



VARIOUS OTHER MARKS

A Pause thus  over or under a Note is an unmeasured suspension and in certain Cases is intended to give the Principal Performer an opportunity of introducing some Embellishments But the Pause on a Rest only lengthens the silence at Pleasure.

The Sign or Repeat  is a reference to a Passage, or Strain, to which the Performer is to return.

The Double Bar  marks the end of a Strain or the conclusion of a Piece.

The Dotted Bars  or  denote the repeat of the foregoing and following Strain.

When the Bars are marked thus  or  then the Strain on the side of the Dots only is to be repeated.

— Syncopation —

Is when the unaccented Part of a Bar is tied with the following accented Part by a Bind 

The Effect

NB. In Common Time a Bar has Two accented Notes viz: the 1st and 3rd and Two unaccented viz: the 2nd and 4th. In Triple Time a Bar contains One accented Note viz: the 1st and Two unaccented viz: the 2nd and 3rd.



J. Trovarelli, delin.

J. Hopwood, sculp.

— DIRECTIONS RELATIVE TO HOLDING THE FLUTE —

The Performer should keep his body in an upright and graceful attitude, the head inclined a little to the left, the left arm raised somewhat higher than the right for the Position of the fingers &c. (See Plate) The holes of the Flute should be in a line, the head turned inward until the outside edge of the embouchure is in a line with them.

— DIRECTIONS RELATIVE TO THE TONE —

The first thing to be learned is to blow properly into the Flute, observe therefore, that the lips be closed except just in the middle to afford a passage to the breath; rest the Flute against the under lip with the embouchure placed just under the opening, blow into it, turning it outwards or inwards, until a good tone is produced, paying no regard to stopping the holes until this is accomplished; then place the first, second, and third fingers of the left hand successively on the holes of the middle joint; sound each note several times, and observe in the first instance to tip them (which is done by the action and reaction of the tongue against the opening of the lips) then continue the sound without further tipping until a clear tone is produced to each; proceed in the same manner with the first second and third fingers of the right hand, when the Flute will give the lower D \sharp , which is the most difficult note for a learner. Having succeeded in producing it, proceed regularly with the Gamut; carefully observing to sound all the notes in an equal manner, and attempting the higher ones but by degrees.

The Learner should at first blow rather stronger than will afterwards be found necessary, in order to strengthen the lips, but he should avoid what is termed a reedy, or Oboe tone on the lower notes, as it occasions an inequality with the higher ones, independently of their bad effect; a weak inward tone should also be avoided, as it will cause the Performer to play out of tune when he wishes to produce a bold tone.

In order to produce an equal intonation between the Piano and Forte Passages the lips should be pressed tighter together, and inclined a little over the embouchure for the Forte; and relaxed with the embouchure turned a little outward for the Piano but in this the Performer will best be governed by his own judgment and ear.

NB. The new Patent regulating Embouchure will be found of great utility to learners in assisting them to form their lips properly.

NATURAL GAMUT WITH THE BEST FINGERING

THE NINE KEY'D FLUTE.



	C	D	E	F	G	A	B	C	D	E
Flute Diagram	•	•	•	•	•	•	•	○	○	•
Flute Diagram	•	•	•	•	•	•	○	○	•	•
Flute Diagram	•	•	•	•	•	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•
Flute Diagram	•	•	•	•	○	○	○	○	○	•

	F	G	A	B	C	D	E	F	G	A	B	C
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•
Flute Diagram	•	•	•	•	○	○	•	•	•	○	•	•

Open the long F. Key for those Notes marked thus * when Played Slow.

N^o 1 In Gamut.

N^o 2 In Thirds.

N^o 3 In Fourths.

N^o 4 In Fifths.

N^o 5 In Sixths.

N^o 6 In Sevenths.

N^o 7 In Octaves.

In order to acquire a freedom of Tongueing the Scholar may repeat the above Exercises in the following manner.

The SHARP GAMUT WITH THE BEST FINGERING



Diagram of the Sharp Gamut with fingering. The top staff shows notes C, D, E, F, G, A, B, C, D with a sharp sign (#) and a treble clef. A star symbol (*) is above the F note. Below the staff is a grid of 11 columns and 6 rows. The first row of the grid contains black dots. The second row contains black squares. The third row contains black squares, with a white square under A. The fourth row contains black squares, with a white square under G. The fifth row contains black circles. The sixth row contains black circles, with a white circle under G. The seventh row contains black squares, with a white square under G. The eighth row contains black squares, with a white square under G. The ninth row contains black squares, with a white square under G. The tenth row contains black squares, with a white square under G. The eleventh row contains black squares, with a white square under G.

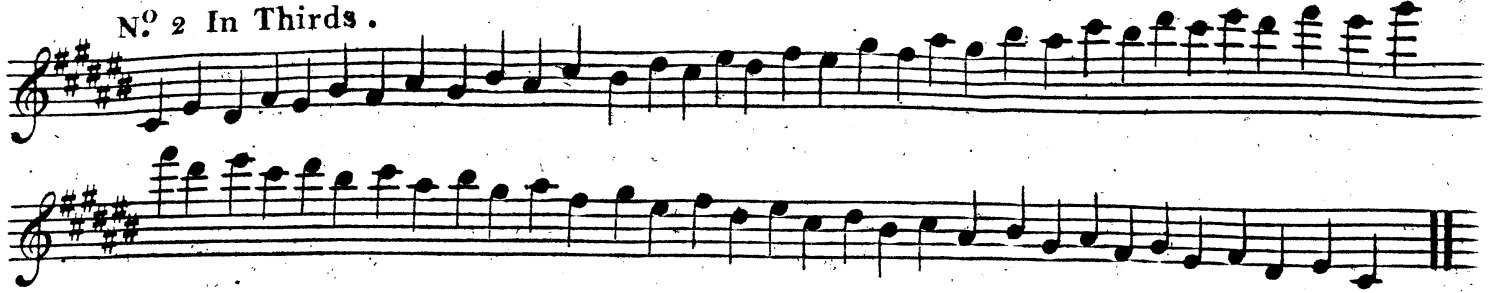
Diagram of the Flat Gamut with fingering. The top staff shows notes E, F, G, A, B, C, D, E, F, G, A, B with a sharp sign (#) and a treble clef. A star symbol (*) is above the F note. Below the staff is a grid of 11 columns and 6 rows. The first row of the grid contains black dots. The second row contains black squares. The third row contains black squares, with a white square under A. The fourth row contains black squares, with a white square under G. The fifth row contains black squares, with a white square under G. The sixth row contains black circles. The seventh row contains black circles, with a white circle under G. The eighth row contains black squares, with a white square under G. The ninth row contains black squares, with a white square under G. The tenth row contains black squares, with a white square under G. The eleventh row contains black squares, with a white square under G.

The Sharp, and Flat Gamuts are given separate, as there clearly exists a difference between a Sharp Note, and the above Flat in many Instances.

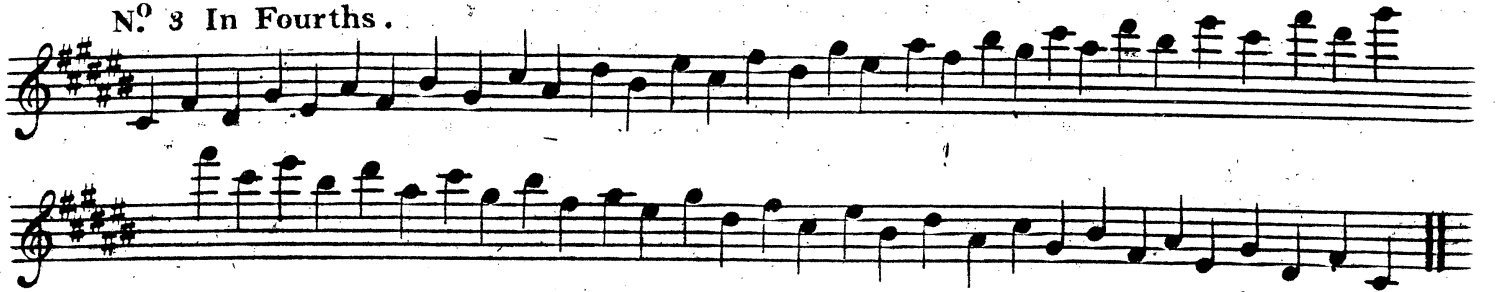
Nº 1 In Gamut .



Nº 2 In Thirds .



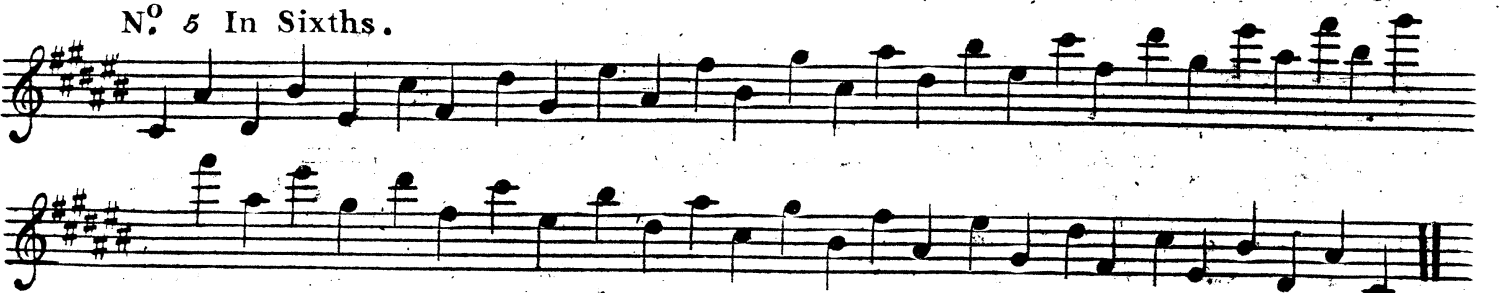
Nº 3 In Fourths .



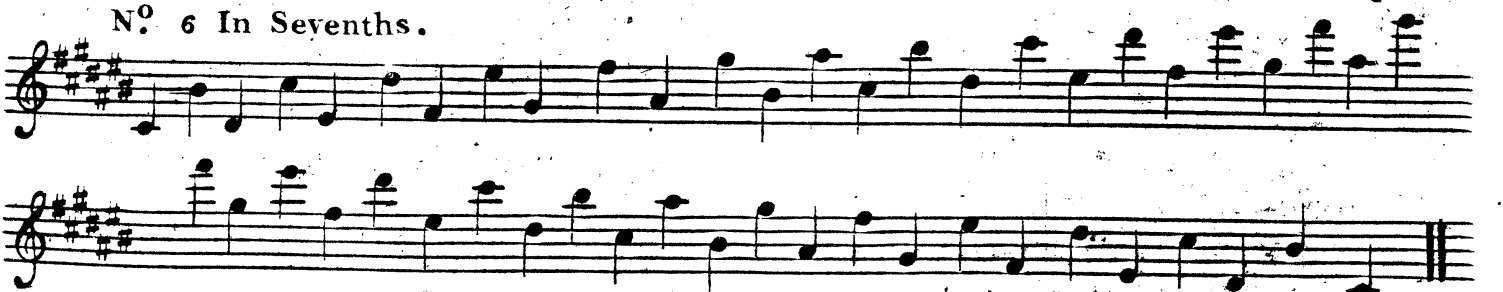
Nº 4 In Fifths .



Nº 5 In Sixths .



Nº 6 In Sevenths .



Nº 7 In Octaves .



FLAT GAMUT WITH THE BEST FINGERING



Musical staff with notes D, E, F, G, A, B, C, D, E. Below it is a grid for fingering on the clarinet.

	D	E	F	G	A	B	C	D	E
C4	■	■	■	■	■	■	■	○	○
B3	■	■	■	■	■	□	□	○	○
A3	■	■	■	■	□	■	□	○	○
F4	■	■	■	■	□	■	□	○	○
D4	■	□	□	□	□	□	□	○	○
	□	□	□	□	□	□	□	□	□

Musical staff with notes F, G, A, B, C, D, E, F, G, A, B, C. Below it is a grid for fingering on the clarinet.

	F	G	A	B	C	D	E	F	G	A	B	C
C4	■	■	■	■	■	○	○	■	■	○	○	■
B3	■	■	■	■	□	■	■	■	■	○	○	□
A3	■	■	□	■	□	■	■	□	■	■	■	□
F4	■	■	■	■	□	■	■	■	■	○	○	■
D4	□	□	□	□	□	□	□	□	■	□	□	□
	□	□	□	□	□	□	□	□	□	□	□	□

N^o 1 In Gamut .

N^o 2 In Thirds .

N^o 3 In Fourths .

N^o 4 In Fifths .

N^o 5 In Sixths .

N^o 6 In Sevenths .

N^o 7 In Octaves .

— NATURAL, SHARP, AND FLAT GAMUTS —

To determine if the Practitioner remembers all the Fingering.

Musical notation for measures 26 through 34. The top staff shows a treble clef with a melodic line. Below it are five staves for guitar, with fret numbers indicated by squares and circles. The guitar notation includes various symbols such as circles, squares, and wavy lines, representing different playing techniques like natural harmonics and bends. The measures are numbered 26, 27, 28, 29, 30, 31, 32, 33, and 34.

Musical notation for measures 35 through 43. The top staff shows a treble clef with a melodic line. Below it are five staves for guitar, with fret numbers indicated by squares and circles. The guitar notation includes various symbols such as circles, squares, and wavy lines, representing different playing techniques like natural harmonics and bends. The measures are numbered 35, 36, 37, 38, 39, 40, 41, 42, and 43.

Musical notation for measures 44 through 52. The top staff shows a treble clef with a melodic line. Below it are five staves for guitar, with fret numbers indicated by squares and circles. The guitar notation includes various symbols such as circles, squares, and wavy lines, representing different playing techniques like natural harmonics and bends. The measures are numbered 44, 45, 46, 47, 48, 49, 50, 51, and 52.

Musical score for measures 53-61. The score is written on a grand staff with a treble clef. The top staff contains a melodic line with various accidentals (sharps, flats, naturals) and a key signature change from one sharp to one flat. Below the staff are five systems of rhythmic notation, each consisting of a line with square and circular markers. The measures are numbered 53 through 61.

Musical score for measures 62-70. The score continues from the previous system, maintaining the same notation style. The melodic line in the top staff shows further development of the musical theme. The rhythmic notation below consists of five systems of square and circular markers. The measures are numbered 62 through 70.

Musical score for measures 71-79. The score continues from the previous system. The melodic line in the top staff concludes the sequence. The rhythmic notation below consists of five systems of square and circular markers. The measures are numbered 71 through 79.

Musical notation for measures 80 through 88. The notation is arranged in a grid with five rows and nine columns. The top row contains musical symbols (notes, stems, beams) for each measure. Below the grid, the measure numbers 80, 81, 82, 83, 84, 85, 86, 87, and 88 are printed. The grid contains various symbols including circles, squares, and lines, representing musical notes and rests.

Musical notation for measures 89 through 97. The notation is arranged in a grid with five rows and nine columns. The top row contains musical symbols for each measure. Below the grid, the measure numbers 89, 90, 91, 92, 93, 94, 95, 96, and 97 are printed. The grid contains various symbols including circles, squares, and lines, representing musical notes and rests.

Musical notation for measures 98 through 106. The notation is arranged in a grid with five rows and nine columns. The top row contains musical symbols for each measure. Below the grid, the measure numbers 98, 99, 100, 101, 102, 103, 104, 105, and 106 are printed. The grid contains various symbols including circles, squares, and lines, representing musical notes and rests.

The following Shakes are rendered Perfect by means of the 7th, 8th, & 9th Additional Keys.

The 7th or C Key.

Musical notation for the 7th or C key, showing six measures with trills and labels: Major, Minor, Major, Major, Major, Minor.

The 8th or Long F Key.

Musical notation for the 8th or Long F key, showing three measures with trills and labels: Major, Major, Major.

The 9th or Long B \flat Key.

Musical notation for the 9th or Long B \flat key, showing five measures with trills and labels: Minor, Minor, Major, Major, Major.

Example of the 7th Key.

Musical notation for an example of the 7th key, starting with a treble clef, key signature of one sharp (F#), and 2/4 time signature, labeled "Andante".

Musical notation for an example of the 7th key, continuing from the previous staff, ending with a double bar line and the word "Fine".

Musical notation for an example of the 7th key, continuing from the previous staff, labeled "minore".

Musical notation for an example of the 7th key, continuing from the previous staff, ending with a double bar line and the words "Da Capo".

Example of the 8th Key.

Musical notation for an example of the 8th key, starting with a treble clef, key signature of one flat (F), and common time signature, labeled "Andante".

Musical notation for an example of the 8th key, continuing from the previous staff.

Example of the 9th Key.


Musical notation for an example of the 9th key, starting with a treble clef, key signature of two flats (B \flat , E \flat), and common time signature.

Musical notation for an example of the 9th key, continuing from the previous staff.


The 7th & 9th Keys are used with the first Finger of the Right Hand.


By the former is understood the action and reaction of the Tongue, and the latter the Connecting the Notes together in one Breath. By their judicious introduction Monotony is avoided, and a clear, brilliant effect given to the Passages. The Scholar should therefore pay particular attention to the following essential Rules, which will be found applicable and should always be observed in the Performance of Flute Music, although marked contrary, Composers not being always aware of the Peculiar Articulation belonging to the Flute, Fixed Rules having never till now been laid down — Much has been said on Double Tongueing, but in whatever way it is done, the Effect is equally bad, as it Produces nothing but a disagreeable confusion, which precludes the Performer from giving either neatness or expression to the Passages.

— E X A M P L E S —

EX: 1. 
When a Passage runs in Gamut tip the first Note and Slur the rest.

EX: 2. 
Tip the first Note of every eight.


EX: 3. 
Tip the first and Slur the other three.

EX: 4. 
Tip the first of the Two Notes.

EX: 5. 
as above.

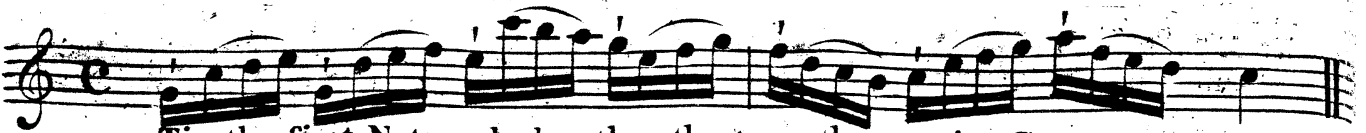
EX: 6. 
as above.

EX: 7. 
as above.

EX: 8. 
Slur the Notes in Gamut and Tip the others.

Observe that the First Note of a Passage should always be Tipp'd although wrote thus




EX: 9. 
Tip the first Note and slur the others as they go in Gamut.

EX: 10. 
The above reversed.

EX: 11. 
Tip the Two First and Slur the others.

EX: 12. 
Tip the Last.

EX: 13. 
Tip the First.

EX: 14. 
Tip the First and Second.

EX: 15. 
3 Notes tipp'd.

EX: 16. 
First.

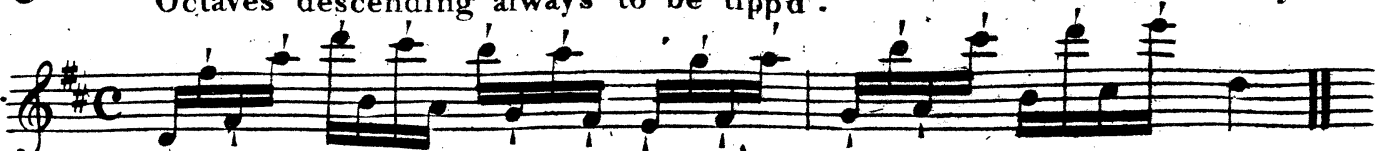
EX: 17. 
When Octaves are followed by Notes in Gamut the 1st must be tipp'd.

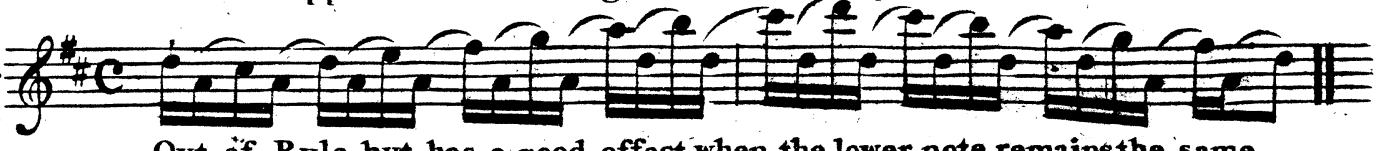
EX: 18. 
The two First Slurred the two last Tipp'd.

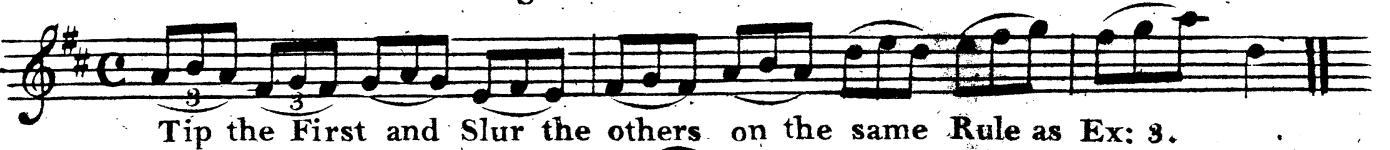
EX: 19. 
as before.

EX: 20. 
Octaves ascending always to be Slurred.

EX: 21. 
Octaves descending always to be tipp'd.

EX: 22. 
Tenths tipp'd both ascending and descending.

EX: 23. 
Out of Rule but has a good effect when the lower note remains the same.

EX: 24. 
Tip the First and Slur the others on the same Rule as Ex: 3.

EX: 25. 
The following Examples to be done according to the foregoing Rules.

EX: 26. 
Attend to the marks.

EX: 27. 
Attend to the marks.

EX: 28. 
Attend to the marks.

EX: 29. 
Attend to the marks.

EX: 30. 
Attend to the marks.

EX: 31. 
Attend to the marks.

EX: 32. 
Attend to the marks.

Andante Capriccioso

EX: 33.

The musical score for Example 33, titled "Andante Capriccioso", is presented on 12 staves of treble clef notation. The piece is in a key with one sharp (F#) and a common time signature. The notation is characterized by a dense, flowing melodic line with frequent slurs and ornaments. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped together. The score includes several dynamic markings, such as *mf* (mezzo-forte) and *ff* (fortissimo), and includes a fermata over a note in the sixth staff. The piece concludes with a double bar line at the end of the twelfth staff.

Andantino Capriccioso .

EX: 34. 




Shake N^o 72.












Sh. N^o 66

Ad Libitum.



A Tempo.

- A**, in, for, **A Tempo**, in strict time .
- A Due**, for two Voices **A Tre**, for three Voices .
- Adagio**, a very slow and expressive movement .
- Ad libitum**, the time is left at the Performer's pleasure .
- Affettuoso**, with tenderness .
- Agitato**, with passion and fire .
- Allegro**, a lively Movement .
- Allegretto**, not so quick as **Allegro** .
- Al segno**, { play over again from this mark 'S.'
and end at the double bar .
- Amoroso**, tenderly .
- Andantino**, a slow and distinct Movement .
- Andante**, a little faster than **Andantino** .
- Aria**, Air; **Arietta**, a short Air .
- Arioso**, in the style of an Air .
- Assai**, much; **Allegro Assai**, very brisk .
- Bis** play the passage twice over .
- Brio** or **Con Brio**, with spirit and brilliancy .
- Brillante**, in a brilliant style .
- Cadenza**, an extempore flourish .
- Calando**, { diminishing gradually the sounds
and slackening time .
- Cantabile**, in a singing style .
- Capriccio**, an irregular piece .
- Coda**, { a phrase added to the end of a Piece,
by way of conclusion .
- Con Anima**, with feeling .
- Concerto**, { a piece for a single Instrument,
with Accompaniments for a band .
- Concertante**, { a piece for 2 or more Instruments,
with Accompaniments .
- Crescendo**, a gradual rise of the sounds or 
- Da Capo**, { begin the Air again and end with
the first strain .
- Decrescendo**, { a gradual fall of the sounds,
or
Diminuendo, { abbreviated thus. 
- Dolce**, sweetly .
- Duo**, **Duetto**, a piece for two voices or instruments .
- Espressivo**, with expression and effect .
- Forte**, loud, **Fortissimo**, very loud .
- Fine**, the end of a piece .
- Finale**, the last Movement .
- Forzando**, a stress on a Note or 
- Fuoco**, spirit, **Con Fuoco**, with spirit .
- Furioso con Furia**, with fire and energy .
- Gavotta**, a lively Air in Common time .
- Grave**, a slow and solemn Movement .
- Grazioso**, in a graceful manner .
- Giusto**, exact, **Tempo Giusto**, in exact time .
- Giga**, a quick dance in Compound time .
- Gustoso**, or **con gusta**, with taste .
- Largo**, a slow Movement .
- Larghetto**, not quite so slow as **Largo** .
- Legato**, smooth and connected .
- Maestoso**, in a Majestic Style .
- Ma. but, Ma non troppo**, but not too much .
- Mancando**, diminishing the sounds. 
- Men. less, Men Forte**, less loud .
- Mezzo**, half .
- Mezza voce**, with half the usual force of the tone .
- Mezzo Piano**, a medium between soft and loud .
- Mezzo Forte**, rather loud .
- Minuetto**, a slow Dance in Triple time .
- Molto**, much, **Molto Allegro**, very brisk .
- Moderato**, moderately quick away .
- Morendo**, let the sounds die .
- Moto**, or **Con Moto**, very brisk .
- Non, not, Non troppo**, not too much .

Obligato, a part that cannot be omitted.
 Presto, quick, Prestissimo, very quick.
 Pomposo, in a pompous style.
 Perdendosi, diminish gradually the sounds.
 Piano, soft, Pianissimo, as soft as possible.
 Piu, more, Piu Presto, faster.
 Piu tosto, rather.
 Poco, a little, Poco lento, a little slow.
 Poi, then Poi segue, then follow.
 Rallentando, } slacken the time by degrees.
 Ritardando, }
 Resoluto, in a bold style.
 Rinforzando, { Increase the sound of several Notes,
 { this sign \triangleleft is often times substituted.
 Scherzando, in a playful manner.
 Sciolto, in a distinct manner.
 Sempre, always, Sempre Piano, always soft.
 Sotto voce, with a low voice or tone.
 Sforzando, a stress on a note. \blacktriangleright

Siciliano, a Pastoral movement in common time.
 Spiritoso, with spirit.
 Staccato, play the Notes short and distinct.
 Slentando, slackening the time.
 Smorzando, smothering the sounds.
 Senza, without.
 Soave, sweetly.
 Sostenuto, support the sounds.
 Solo, one instrument only.
 Tempo di ballo, in the time of a Dance.
 Tempo Primo, { play in the original time
 { after an Ad libitum.
 Tenuto, hold the Note its full length.
 Trio, a piece for three voices or instruments.
 Tutti, all the Instruments together after a Solo.
 Vigoroso, with strength
 Volta I.^{ma}, the 1st time.
 Volti, turn over the leaf Subito quickly.
 Un, a, Un poco, a little.

ABBREVIATIONS EXPLAINED

Ad ^o	Adagio.	FF.	Fortissimo.	Sf:	Sforzando.
Ad lib:	Ad libitum.	Fz:	Forzando.	Stac:	Staccato.
All ^o	Allegro.	Mez:	Mezzo.	Sem:	Sempre.
Cal ^o	Calando.	P.	Piano.	Scherz:	Scherzando.
Cres:	Crescendo.	PP.	Pianissimo.	T.	Tutti.
D.C.	Da Capo.	Per:	Perdendosi.	Ten:	Tenuto.
Dim:	Diminuendo.	Sos:	Sostenuto.	Var:	Variatione.
Dol:	Dolce.	Seg:	Segue.	V.S.	Volti Subito.
F.	Forte.	Smor:	Smorzando.		

Each of these Words is Explained in the Dictionary.

26 The following Easy Progressive Lessons are intended to Initiate the Scholar to sustain the Tone and play in Time .

Largo Sostenuto.

Flauto Primo

N^o 1.

Flauto Secondo

Count 4 Crotchets in a Bar.

Musical notation for Lesson 1, Flauto Primo and Flauto Secondo parts. The top staff is for Flauto Primo and the bottom staff is for Flauto Secondo. Both staves are in treble clef with a common time signature (C). The music consists of a series of quarter notes (crotchets) in a simple ascending and descending scale. The tempo is marked 'Largo Sostenuto'.

Continuation of musical notation for Lesson 1, showing the second and third staves of the Flauto Primo and Flauto Secondo parts. The music continues with quarter notes in a simple scale.

Allegretto.

N^o 2.

Count 2 in a Bar when marked thus C

Musical notation for Lesson 2, Flauto Primo and Flauto Secondo parts. The top staff is for Flauto Primo and the bottom staff is for Flauto Secondo. Both staves are in treble clef with a common time signature (C). The music consists of eighth notes (quavers) in a simple ascending and descending scale. The tempo is marked 'Allegretto'. A specific note is marked with a 'C' symbol, indicating it should be counted as two units in a bar.

Continuation of musical notation for Lesson 2, showing the second and third staves of the Flauto Primo and Flauto Secondo parts. The music continues with eighth notes in a simple scale.

Andante.

N^o 3.

Count 2 Crotchets in a Bar.

Musical notation for Lesson 3, Flauto Primo and Flauto Secondo parts. The top staff is for Flauto Primo and the bottom staff is for Flauto Secondo. Both staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The music consists of quarter notes (crotchets) in a simple ascending and descending scale. The tempo is marked 'Andante'.

Continuation of musical notation for Lesson 3, showing the second and third staves of the Flauto Primo and Flauto Secondo parts. The music continues with quarter notes in a simple scale.

Andante.

N^o 4.

Count 2 Crotchets.

Andantino.

N^o 5.

Count 3 Crotchets in a Bar.

Andantino.

N^o 6.

Count 3 Crotchets.

Allegretto.

N^o 7.

Count 4 Crotchets in a Bar.

Moderato.

N^o 8.

Syncopation. 4 Crotchets.

Moderato.

N^o 9.

Count 4 in a Bar.

Adagio.

N^o 10.

To observe the rests. Count 4 in a Bar.

Andante

N^o 11.

Count 3 in a Bar.

Allegretto .

N^o 12.

Count 2 in a Bar .

MARCH. Maestoso .

N^o 13.

Count 4 in a Bar .

Allegretto.

N^o 14.

Count 2 in a Bar.

Fine.

Da Capò.

Andante.

N^o 15.

Count 4 in a Bar.

First system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, some grouped with slurs and beams.

Second system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. The word "Staccate." is written above the second staff. Both staves contain eighth and sixteenth notes with slurs and beams.

Third system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. The music continues with eighth and sixteenth notes, some with slurs.

Fourth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. The word "Staccate." is written above the second staff. Both staves contain eighth and sixteenth notes with slurs and beams.

Fifth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. The music features eighth and sixteenth notes with slurs and beams.

Sixth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one sharp. The music features eighth and sixteenth notes with slurs and beams, ending with a double bar line.

N^o. 16.

N^o. 17.

Adagio.

Adagio.

N^o 18.

Count 4 in a Bar.

Largo.

N^o 19.

Count 6 in a Bar.

Larghetto.

N^o 20.

Count 8 in a Bar.

Adagio.

N^o 21.

Allegretto.

N^o 22.

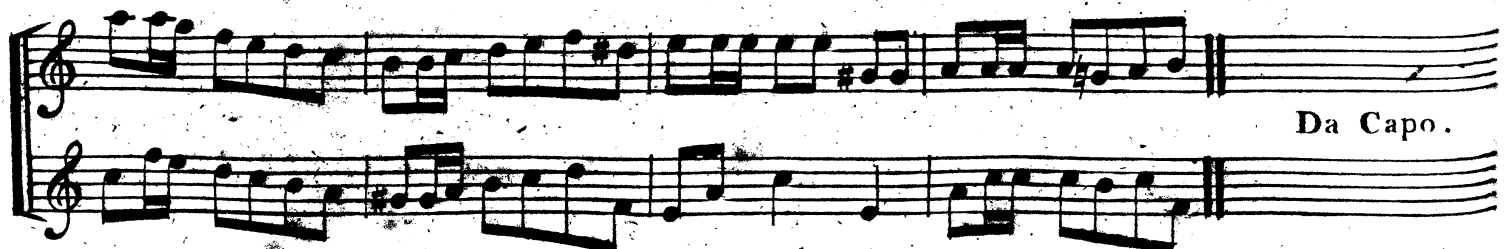
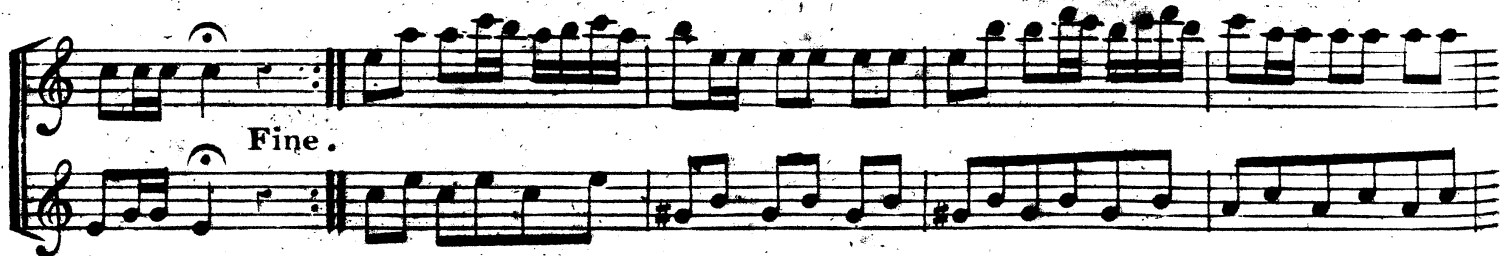
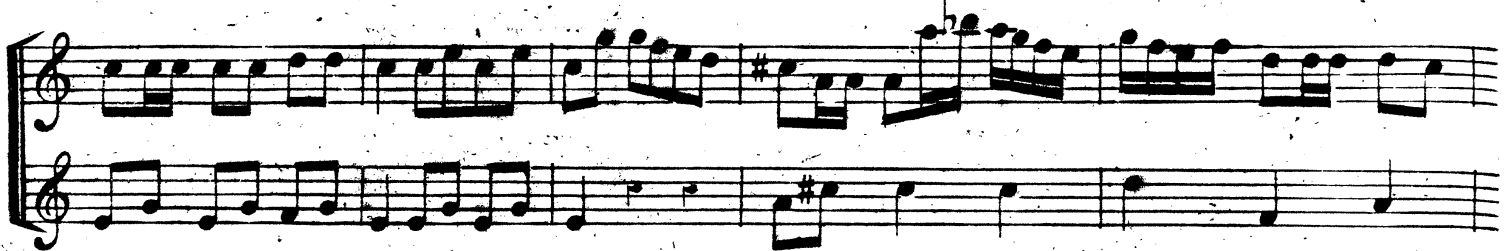
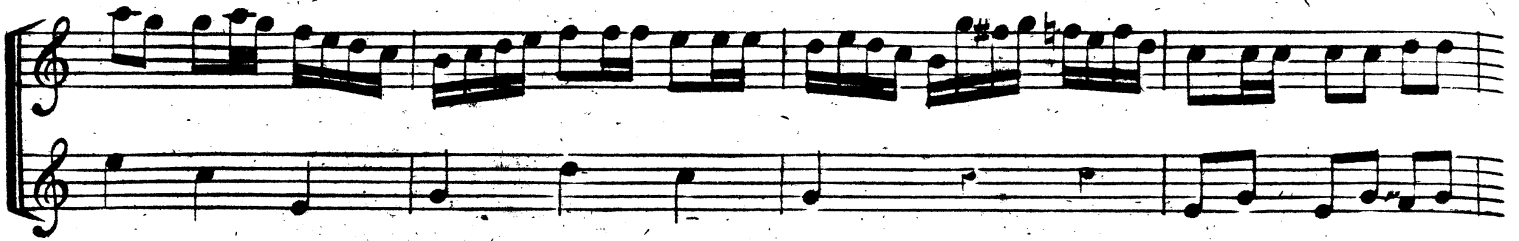
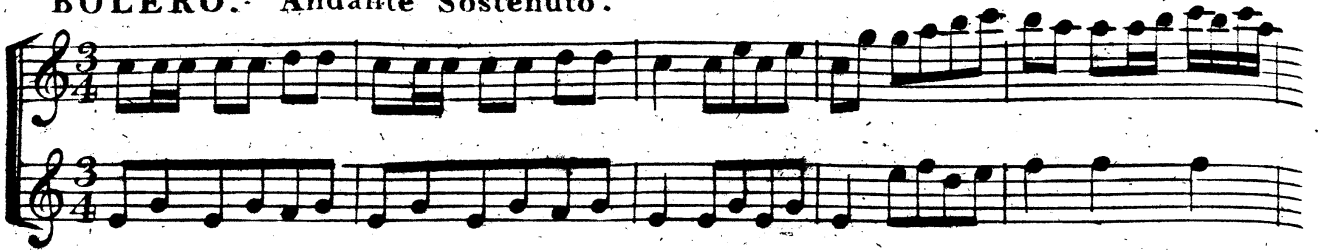
End of Lessons on Time.

Prelude



BOLERO. Andante Sostenuto.

N^o 23.

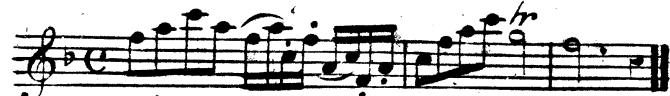
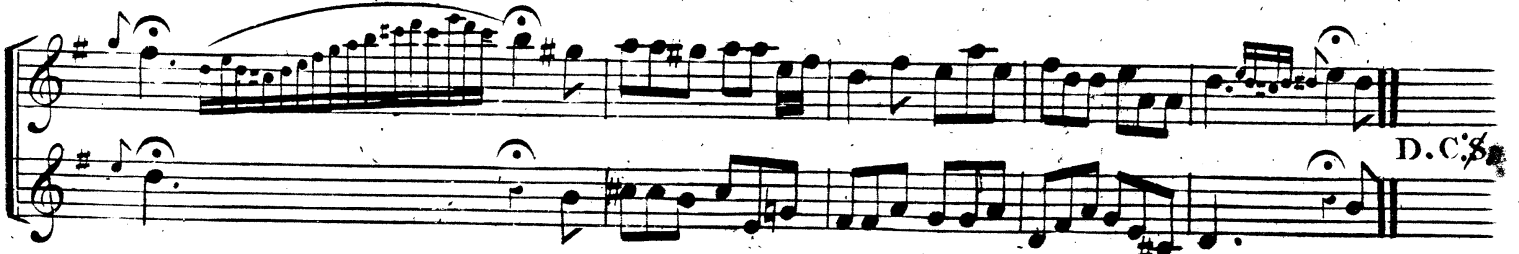
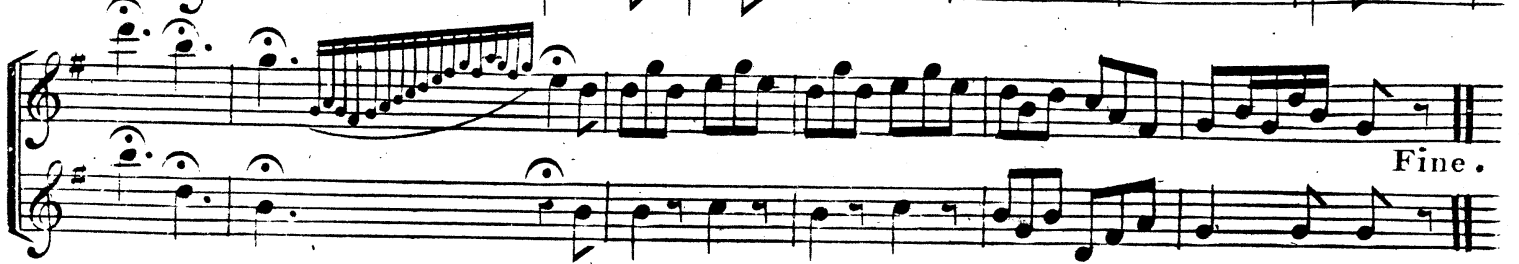


The Scholar is requested to follow the Rules for Tipping before given.



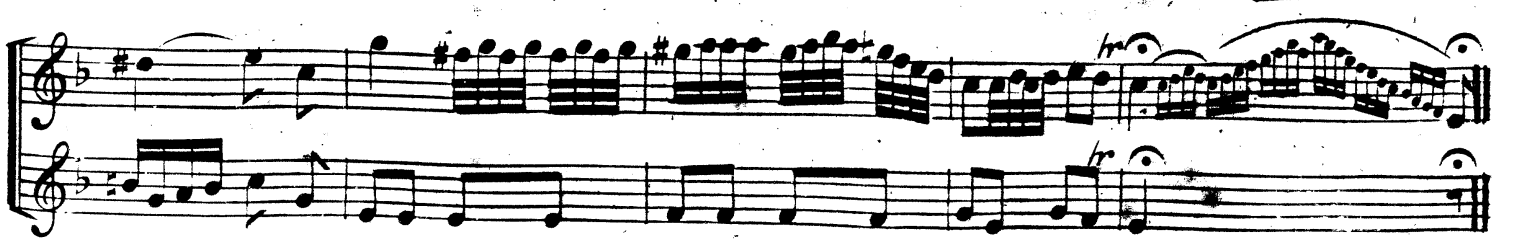
RONDO. Allegretto.

N° 24.



Andante Amoros.

N° 25.





Sh: 72.

Allegro Moderato.

Nº 26.



Allegretto.

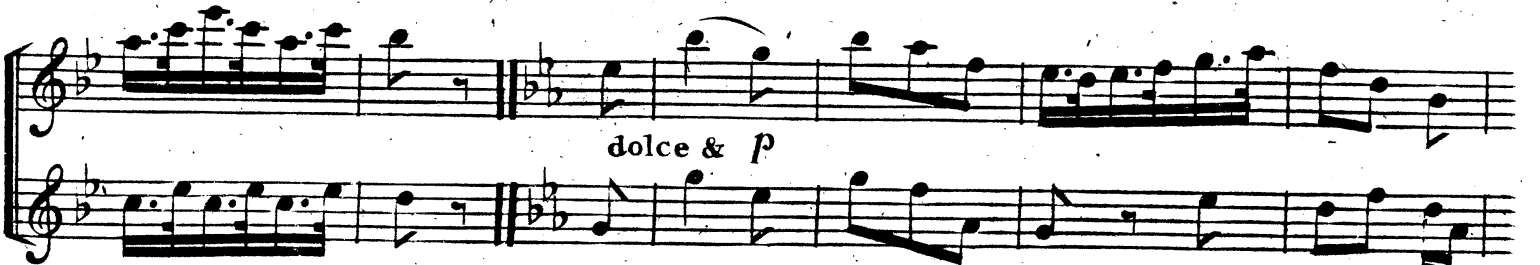
Nº 27.





Allegro Moderato .

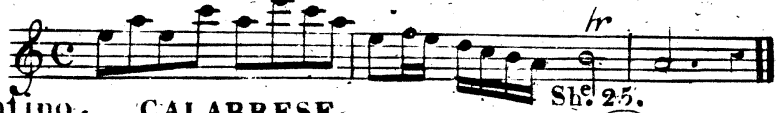
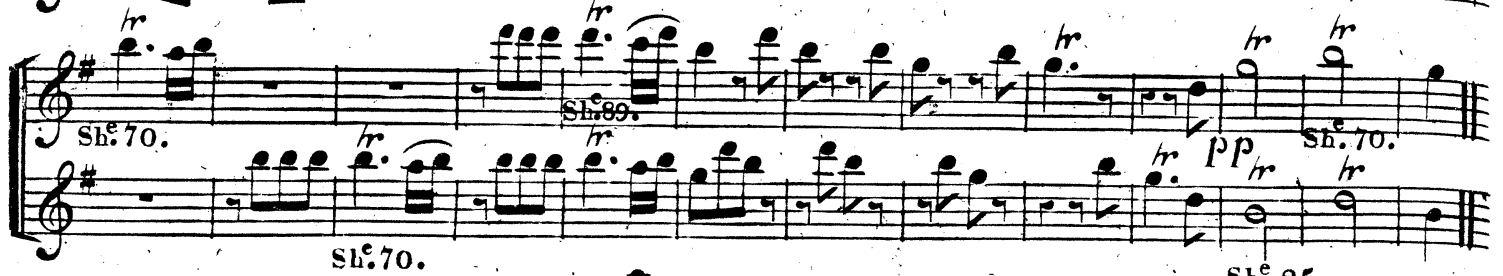
N° 28.





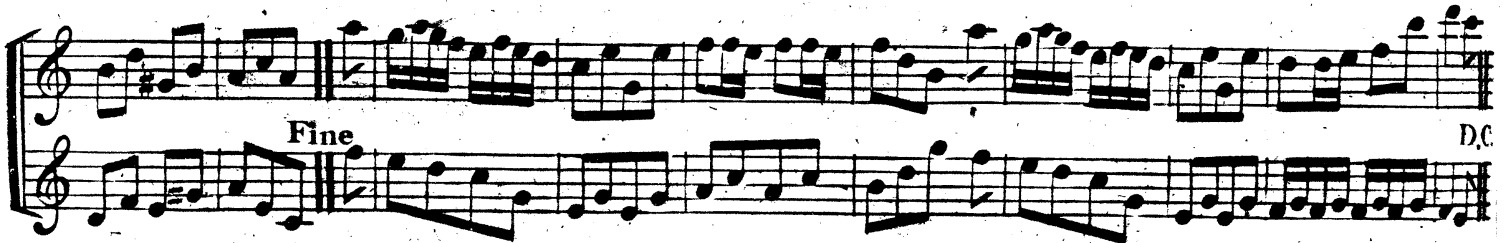
ECHO.
Andante.

N° 29.

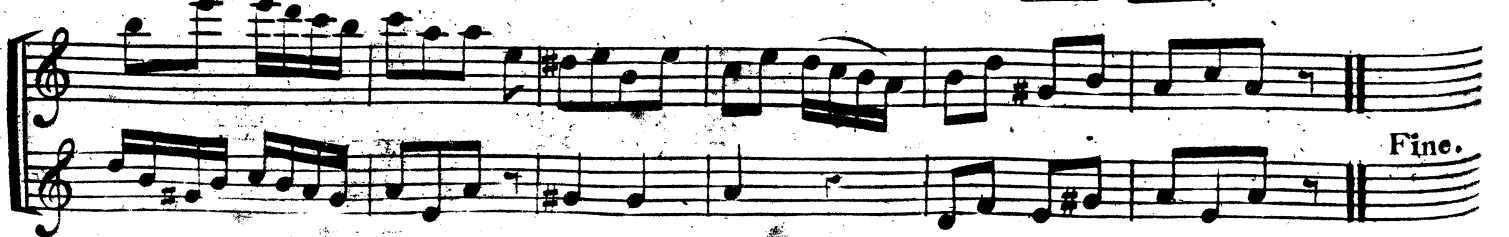


Andantino. CALABRESE.

N° 30.



CODA

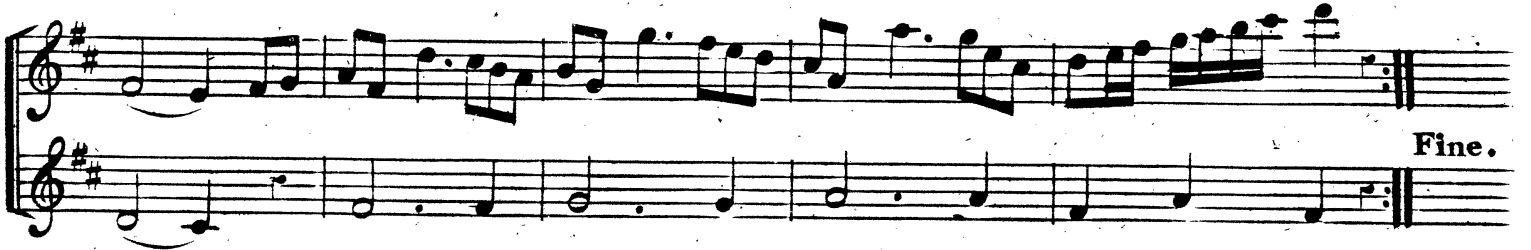




TEMA.

Andantino.

N.º 31.



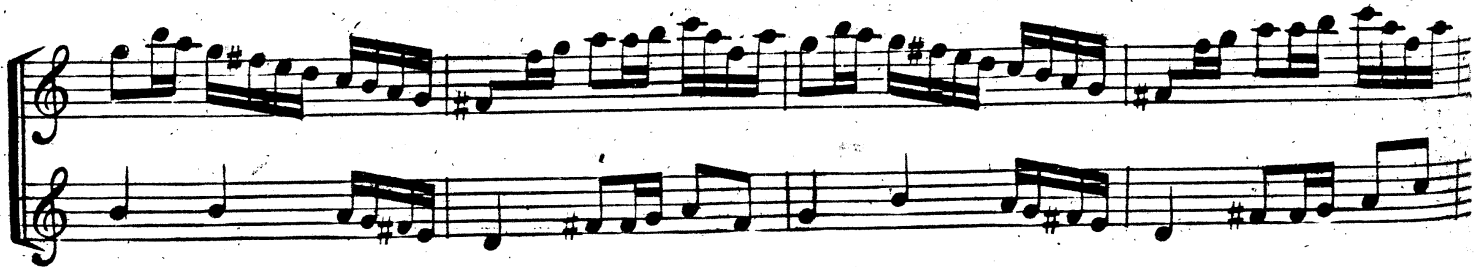
V. A. R.:





POLONAISE.

N^o 32.





RONDO. Amoroſo .

N.º 33.



Sh.º 46.



Sh.º 46.

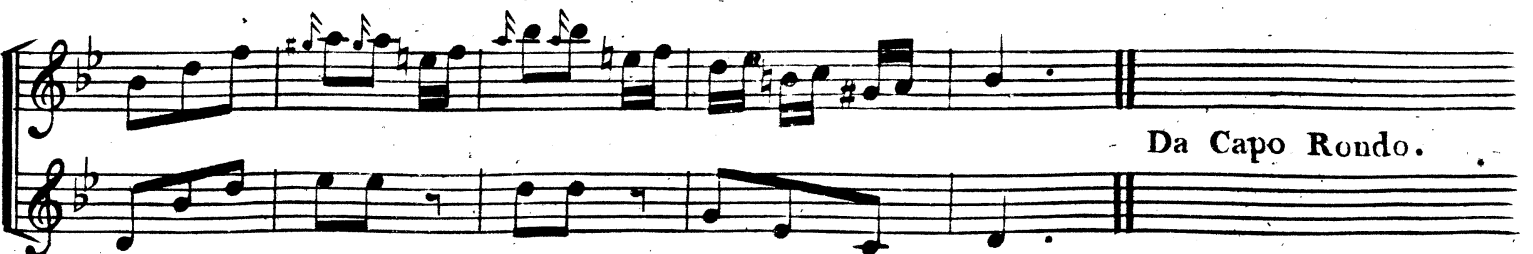
Fine.



D.C.

Segue Subito. Allegretto .

W A L T Z .

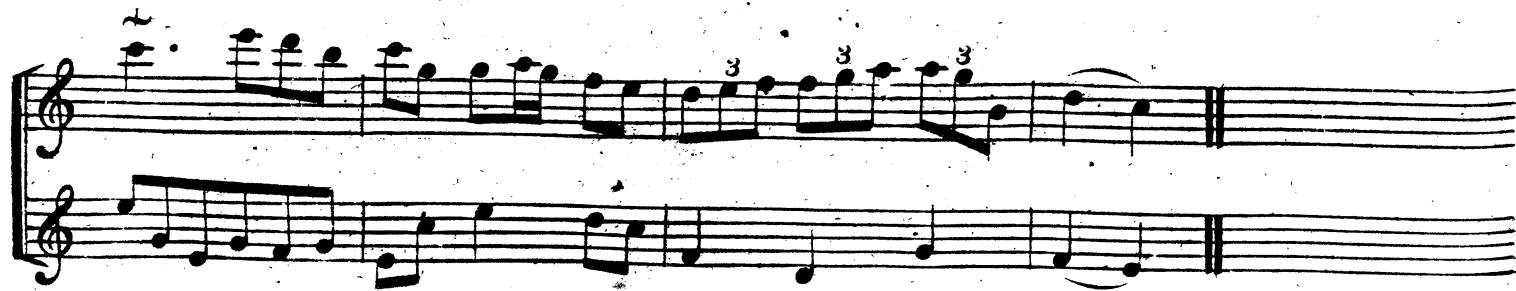
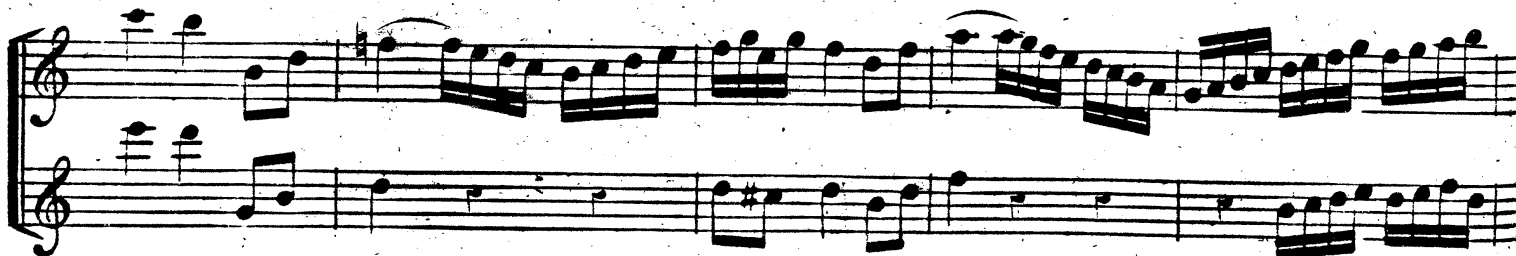
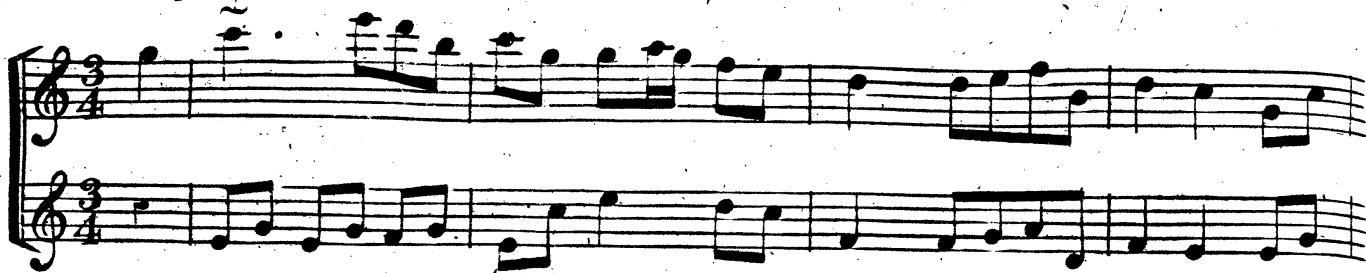


Da Capo Rondo.



Tempo di Minnetto.

Nº 34.

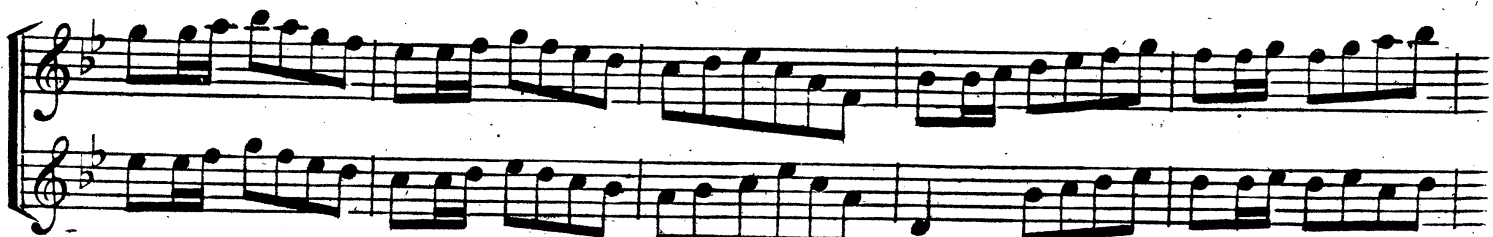




Sh. 64.

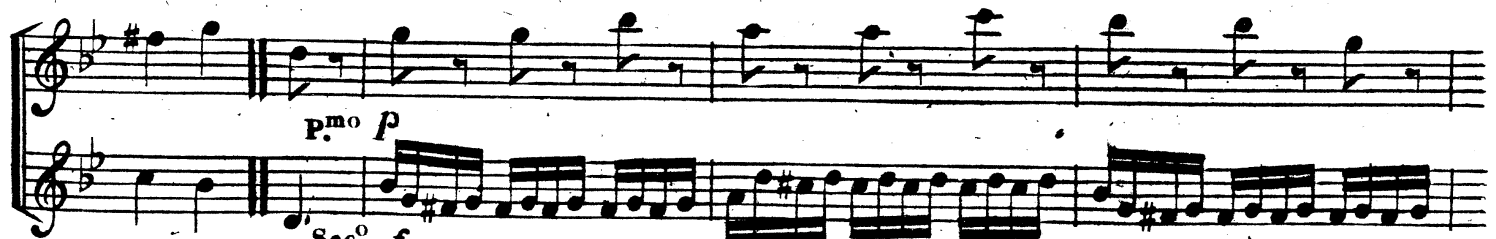
FANDANGO. Andantino.

N.º 35.



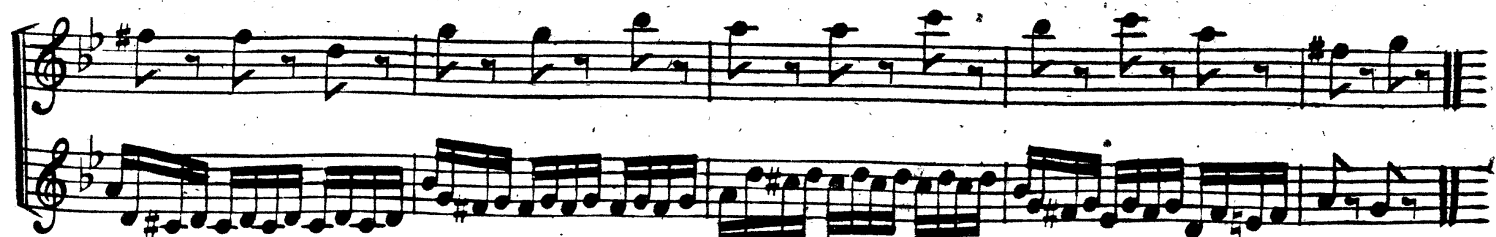
P.^{mo} *f*

Sec.^o *p*



P.^{mo} *p*

Sec.^o *f*



Nº 36.

This musical score is for a piece titled "Andante Cromatico" (No. 36). It is written for two staves, likely for a piano. The music is in common time (C) and features a chromatic progression. The score consists of ten systems of two staves each. The first system begins with a treble clef and a common time signature. The melody in the upper staff is characterized by a series of chromatic half-note and quarter-note passages. The lower staff provides a harmonic accompaniment with a similar chromatic texture. The piece concludes with a final cadence in the tenth system. Various musical notations are present, including accidentals (sharps and flats), slurs, and dynamic markings such as *tr* (trill) and *5* (fingerings).

To render difficult Passages easy.

Allegro.

Andante. Staccate and Forte.

1

2

Allegro.

Allegro assai.

3

Same B and C.

4

Same B's. old.

Andante.

Moderato.

5

All C's alike. old.

6

All C's alike.

Presto assai

7 C's all alike.

Allegretto

Andante

8 9

Allegro

Allegro assai

10 11 D # Key Shut.

12 Same

F \flat and F \sharp to be Fingered thus for such a Passage only.

13

Allegro

Allegretto

14

15 The G. with the D. Key shut Likewise

Allegro

Prestissimo

16 Same Fingering for G.

17

18 Best C.

19

20

21

22 Best F.

23 G. Same Fingering pp

24

Andante e dolce

25

Allegretto

26 Best F.

Andante

27

Allegro

28

Prestissimo

29

Allegro

Allegretto

30

31

Andantino

Prestissimo

32

33

Andante

Andante

34

35

Same E's

Good for the 8th E's.

Allegro

Allegro

53

36

37

Largo

Presto assai

Good when *pp*

38

39

Andante

40

Allegretto.

Allegro

Musical score for measures 41, 42, and 43. Each measure is presented in two systems: a top system with a treble clef and a 2/4 time signature, and a bottom system with a grand staff (treble and bass clefs). Measure 41 is in G major (one sharp). Measure 42 is in F major (one flat). Measure 43 is in G major (one sharp). The notation includes various rhythmic patterns and articulations.

Musical score for measures 44, 45, and 46. Each measure is presented in two systems: a top system with a treble clef and a 2/4 time signature, and a bottom system with a grand staff. Measure 44 is in G major (one sharp). Measure 45 is in G major (one sharp). Measure 46 is in G major (one sharp). The notation includes various rhythmic patterns and articulations.

Musical score for measures 47 and 48. Each measure is presented in two systems: a top system with a treble clef and a 2/4 time signature, and a bottom system with a grand staff. Measure 47 is in G major (one sharp) and includes the instruction "8^{ves}" above the staff. Measure 48 is in G major (one sharp) and includes the instruction "Allegro" above the staff. The notation includes various rhythmic patterns and articulations.

Allegretto

Presto

49

50 E. with D.#. Key Opened.

Allegro

Prestissimo

51

52

Presto

Allegro

53

54

56

Presto

Allegro

Musical score for measures 55 and 56. Measure 55 is marked *Presto* and measure 56 is marked *Allegro*. Both are in 2/4 time. The top staff shows melodic lines with slurs. The bottom four staves show chordal accompaniment with square and circle markers.

Andante

Musical score for measures 57 and 58. Measure 57 is marked *Andante* and measure 58 is marked *Allegro*. Both are in 3/4 time. The top staff shows melodic lines with slurs. The bottom four staves show chordal accompaniment with square and circle markers.

Allegro

Ad Libitum

Musical score for measures 59 and 60. Measure 59 is marked *Allegro* and measure 60 is marked *Ad Libitum*. Both are in 2/4 time. The top staff shows melodic lines with slurs. The bottom four staves show chordal accompaniment with square and circle markers.

Allegro

61

62

Allegro assai.

Allegro

63

64

Andante

Allegro

65

66

58 Andante

Andante

Andante

Prestissimo

Allegro assai

Presto

Presto

Allegretto

Andante

Allegro assai

Best E.

Allegro

Allegro assai

79

80

Andantino

Allegro

Allegro

81

82

83

Allegretto

Allegretto

84

85

The first system of music consists of a single treble clef staff with a key signature of one flat (B-flat). It contains three measures of music. Each measure features a melodic line of notes with various accidentals (sharps, flats, naturals) and a series of small square notes positioned below the staff. The notes in the lower staves are arranged in vertical columns, corresponding to the notes in the upper staff.

The second system of music is similar to the first, featuring a treble clef staff with a key signature of one flat. It contains four measures of music. The melodic line continues with various accidentals, and the lower staves show corresponding vertical columns of small square notes.

The third system of music also features a treble clef staff with a key signature of one flat. It contains four measures of music. The melodic line continues with various accidentals, and the lower staves show corresponding vertical columns of small square notes. The system concludes with a double bar line.

The small Notes are produced by the motion of the Lips only, without changing the Fingering
Monzani's Instructions 3. Edition.

Tempi ad Libitum.

This page contains 12 numbered musical staves, each representing a prelude. The staves are arranged vertically and numbered from 1 to 12 on the left side. Each staff begins with a treble clef. The key signatures vary: No. 1 (one sharp), No. 2 (one sharp), No. 3 (one sharp), No. 4 (two sharps), No. 5 (one flat), No. 6 (two sharps), No. 7 (two sharps), No. 8 (two sharps), No. 9 (one sharp), No. 10 (one flat), No. 11 (one sharp), and No. 12 (two sharps). The time signatures are not explicitly written but are implied to be common time (C) based on the notation. The music consists of flowing, melodic lines with frequent slurs and ties, characteristic of a prelude. The notation includes eighth and sixteenth notes, often beamed together, and rests. The overall style is that of a classical piano prelude.

Air. Andante.

Nº 1. dolce.

Fine

mf

Adagio.

D.C. al rit.

Nº 2. Andantino.

p Con Espressione.

Fine

ad lib.

D.C. al rit.

D.C. al rit.

Nº 3. Allegro Moderato.

p

Fine

D.C. al rit.

Nº 4. Andantino.

Semplice e dolce.

Fine.

D.C. al rit.

Adagio.

D.C. al rit.

Nº 5. Tempo Siciliano.

mp

Fine.

D.C. al rit.

Adagio.

D.C. al rit.

Nº 6. Andante Sostenuto.

p

mf

Fine

D.C. al rit.

mf

Andante

Piu Presto

Andante

D.C. al rit.

Nº 1. *Allegretto.*
 Tutti. *f* Solo. ad lib:

Allegretto. Andante. *Piu moto,*

Nº 2. Tutti. *f* Solo.

mf Andante. Shake with the C Key.

Nº 3. tutti. Solo. Staccate.

Andante. *Allegretto.* Adagio.

Nº 4. Tutti. *f* Solo. poco Allegro.

Andante. *ad lib:* *Sk. 72.*

Nº 5. tutti. *f* Solo. Andante Staccate.

Allegretto.

mezzo presto. *ad lib:*

Nº 6. tutti. *f* Solo. *p*

Allegro. Adagio.

Amoroso.

— Major Keys with Sharps —

Three staves of musical notation in treble clef, 2/4 time, showing modulations through major keys with sharps. The first staff starts in C major and modulates to G major, D major, A major, and E major. The second staff starts in B major and modulates to F major, C major, F major, and B major. The third staff starts in E major and modulates to A major, D major, G major, and C major.

— Minor Keys with Sharps —

Three staves of musical notation in treble clef, 2/4 time, showing modulations through minor keys with sharps. The first staff starts in A minor and modulates to E minor, B minor, F minor, and C minor. The second staff starts in G minor and modulates to D minor, A minor, D minor, and G minor. The third staff starts in C minor and modulates to F minor, B minor, E minor, and A minor.

— Major Keys with Flats —

Three staves of musical notation in treble clef, 2/4 time, showing modulations through major keys with flats. The first staff starts in C major and modulates to F major, B major, E major, and A major. The second staff starts in D major and modulates to G major, C major, G major, and D major. The third staff starts in A major and modulates to E major, B major, F major, and C major.

— Minor Keys with Flats —

Three staves of musical notation in treble clef, 2/4 time, showing modulations through minor keys with flats. The first staff starts in A minor and modulates to D minor, G minor, C minor, and F minor. The second staff starts in B minor and modulates to E minor, A minor, E minor, and B minor. The third staff starts in F minor and modulates to C minor, G minor, D minor, and A minor.

Allegretto.

D.



Piu Moderato.

D minor.



Dolce e espressivo.

B.



Andante.

Eb.



Largo.

Eb minor.

Piu Forte.

B.



Piu Presto.



Allegro.

E minor.



C.

Sh: 70.



Grazioso.

F.

Sh: 64.



Cantabile.

F minor.



NB. The First Bar of the various Keys may be Played in succession and gives a series of Modulation the intermediate small Notes may be added at Pleasure and Forms a Capriccio.

Grave.

Moderato.

C.

Con Spirito.

Allegretto e Fermo.

D.

dolce

f

Brillante.

G.

Amoroso.

Cantabile.

G minor.

E.

tr

Sh. 64.

Largo.

A.

tr

Sh. 95.

Sh. 66. Sh. 83.

Adagio.

Allegretto.

A minor.

E.

Animato.

A.

Largo.

A minor.

tr

Sh. 72.

Piu motto.

F.

tr

Sh. 25. Sh. 70.

Tempo di Marcia.

B.

tr

3

mf

Piu Andante.

B minor.

Poco Adagio.

F.

Sh. 59.

Mosso.

Allegro con Spirito.

B minor.

Allegretto.

G.

Sh. 10. Sh. 43.

Andante e dolce.

C.

Listesso tempo.

C minor.

Amoroso.

Sh. 25.

Piu Adagio.

D.

Sh. 70.

Sh. 102. 66.

Andantino e mosso.

C minor.

Resoluto.

A.

Coda con Spirito.

See Var^s way of Fingering N^o 35.

Sh. 85. 96.

ff

FINE