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

Ent. Sta. Hall.

Price 10/6

London, Published by Monzani & Hill, 24, Dover St.t Piccadilly.

Jones 12 Ryders Court Leicester

Scanned by Rick Wilson, © 2006
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 Capricio Modulato to give the Learner an idea of Modulating and preluding extempore.

---

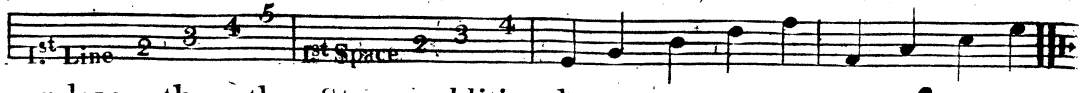
*A Six Keyed Flute, with the additional 7.th 8.th & 9.th Keys, will be found the most perfect, particularly for the Shakes in the minor modes.

øThe 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.

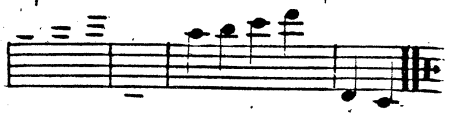
PRELIMANARY LESSONS

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.

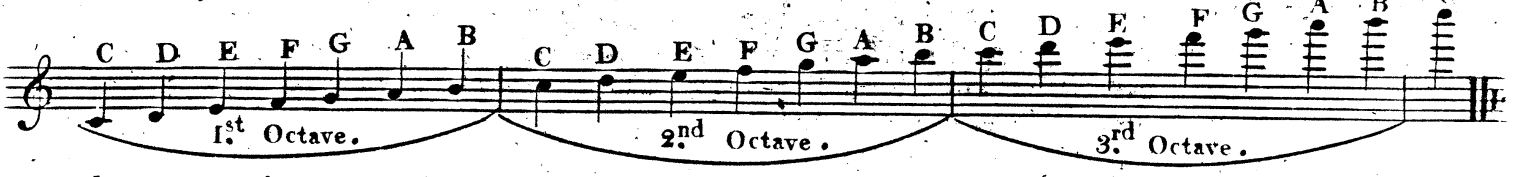


When Notes go higher, or lower than the Stave additional Lines are added and are called Ledger Lines.

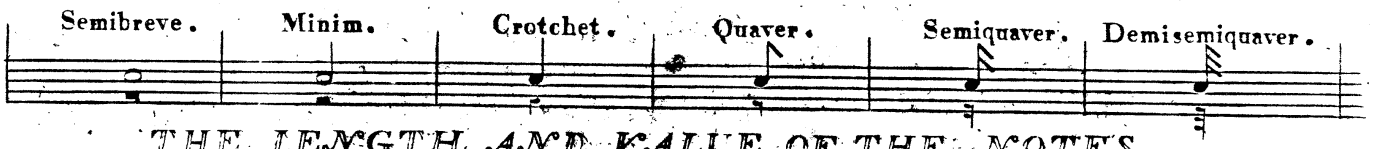


THE SCALE OR GAMUT

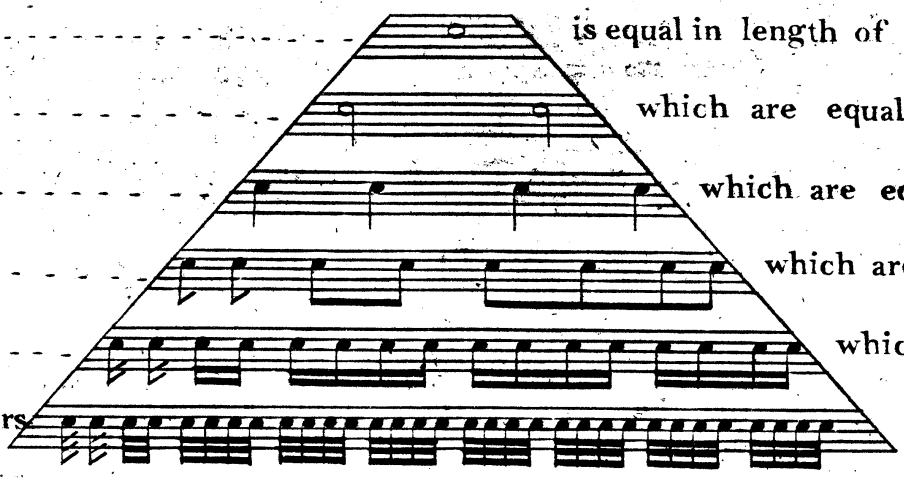
Shewing the Positions and names of the Notes in the G, Treble Clef 𝄞, in which all Flute Music is written. Every Succession of eight Notes as from A, to A, from B, to B, &c. is called the Gamut, or extent of the Octave.



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



1 Semibreve ..... is equal in length of Time to

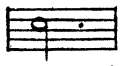
2 Minims ..... which are equal to

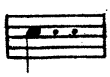
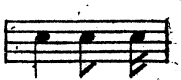
4 Crotchets ..... which are equal to

8 Quavers ..... which are equal to

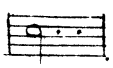
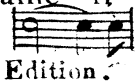
16 Semiquavers ..... which are equal to

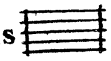
32 Demisemiquavers

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 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. ¢. $\frac{2}{2}$. $\frac{2}{4}$.

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 $\frac{9}{8}$.

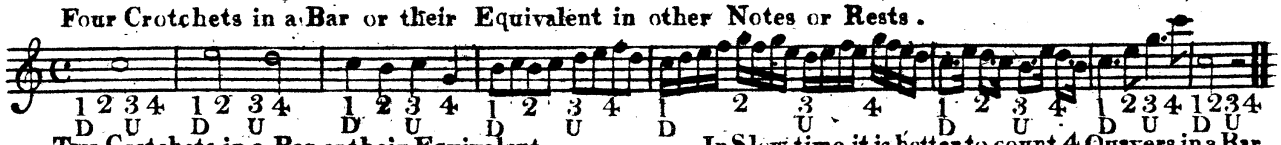
NB. The Figurés made use of to denote the Time refer to the Semibreve, The lower Number shews into how many Parts the Semibreve is divided, and the upper Number how many of such Parts are taken to fill up the Bar Ex: $\frac{2}{4}$. denotes, that the Semibreve is divided into four Parts, viz: four Crotchets; 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 compleat 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.

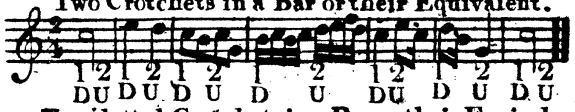
— Common Time —

Simple Common

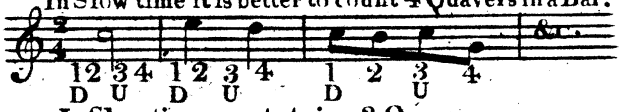
Four Crotchets in a Bar or their Equivalent in other Notes or Rests.



Two Crotchets in a Bar or their Equivalent.

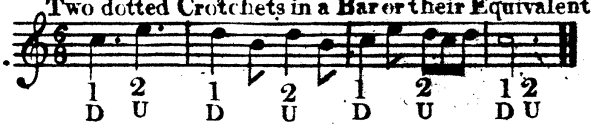


In Slow time it is better to count 4 Quavers in a Bar.

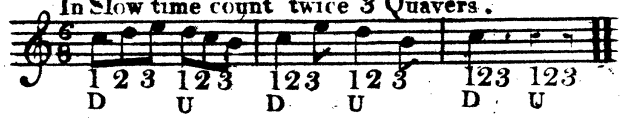


Compound Common Time.

Two dotted Crotchets in a Bar or their Equivalent.



In Slow time count twice 3 Quavers.



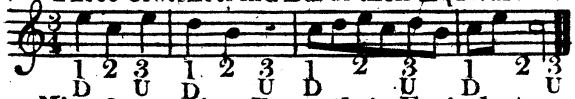
NB The three other sorts of Compound Common Time, viz: $\frac{6}{4}$. $\frac{12}{4}$. and $\frac{12}{8}$. are seldom used in Modern Music.

— Triple Time —

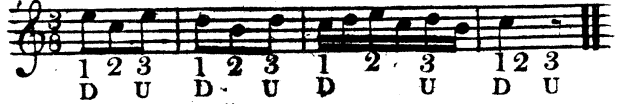
In Beating Triple Time the Foot should descend at the first Note of each Bar and rise at the Third.

Simple Triple.

Three Crotchets in a Bar or their Equivalent.

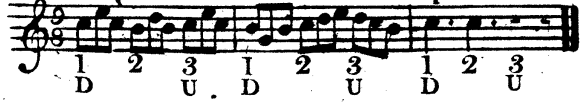


Three Quavers in a Bar or their Equivalent.

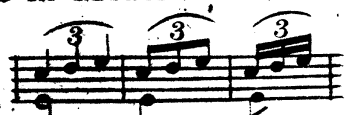


Compound Triple Time.

Nine Quavers in a Bar or their Equivalent.



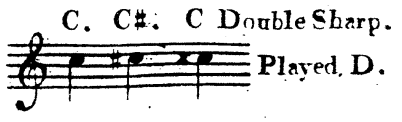
The $\frac{9}{4}$ is seldom used in Modern Music



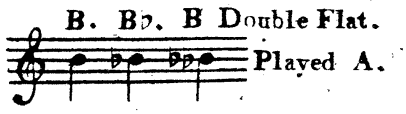
When a 3 is placed over three Crotchets, Quavers, or Semiquavers thus (they are called triplets) and denotes that the three Crotchets are to be Played in the Time of one Minim, The three Quavers in the Time of one Crotchet, and the three Semiquavers in the Time of one Quaver.

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.

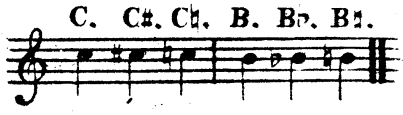
The Sharp (♯) raises the Note before which it is placed, a Semitone.
The Double Sharp (𝄪) raises a Note already Sharp, another Semitone.



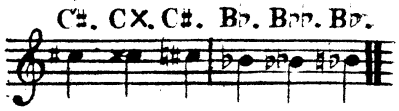
The Flat (♭) lowers the Note before which it is placed, a Semitone.
The Double Flat (𝄫) lowers a Note already Flat, another Semitone.



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



A Natural after a Double Sharp is wrote thus (♮♯) it takes off one Sharp.
A Natural after a Double Flat is marked thus (♮♭) it takes off one Flat.

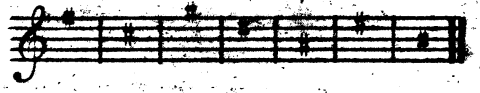


The Double Sharp, cannot be used but to a Note already made Sharp, and so on the Double Flat.

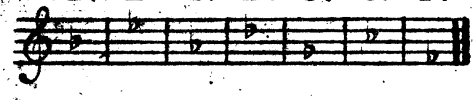
A Sharp, or Flat placed after the Clef on a Line or a Space at the beginning of a piece of Music affects all the Notes on such Line, or Space and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the Notes and their Octaves placed 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.

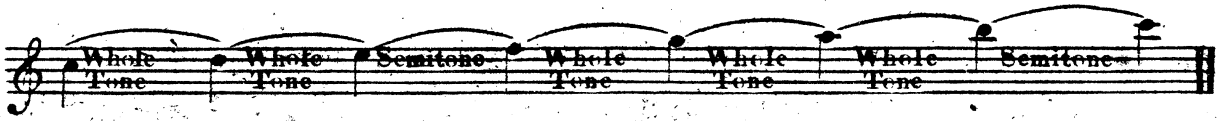


By Fourths Ascending.
B. E. A. D. G. C. F.



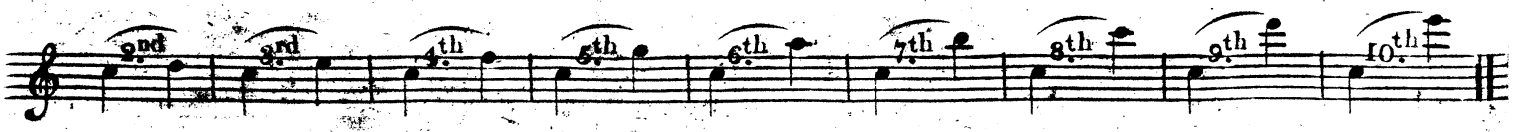
An Interval is the distance, between two Notes the least interval is called a Semitone, (or half Tone) it is the interval in the Natural Scale between B and C. and between E and F.

— 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 —

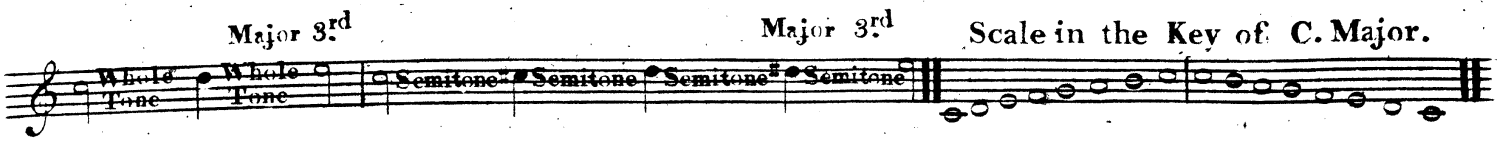


The interval of an 8th is called an Octave.

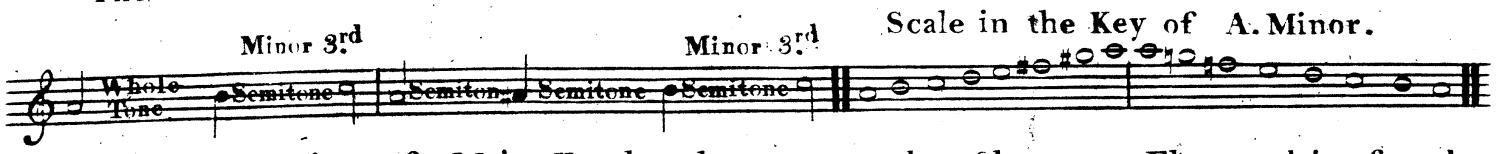
The Fundamental Note of a Composition is called the Tonic, or Key Note.

Every Piece of Music is wrote in a particular Key, to which all others introduced by the Modulation must be related.

A Key may be either in the Major, or in the Minor Mode. The essential difference, therefore, between the Major, and Minor Key, is the interval of the 3.rd which differs by a Semitone, the 3.rd in the Major Scale will be found to contain two whole Tones; or four Semitones.

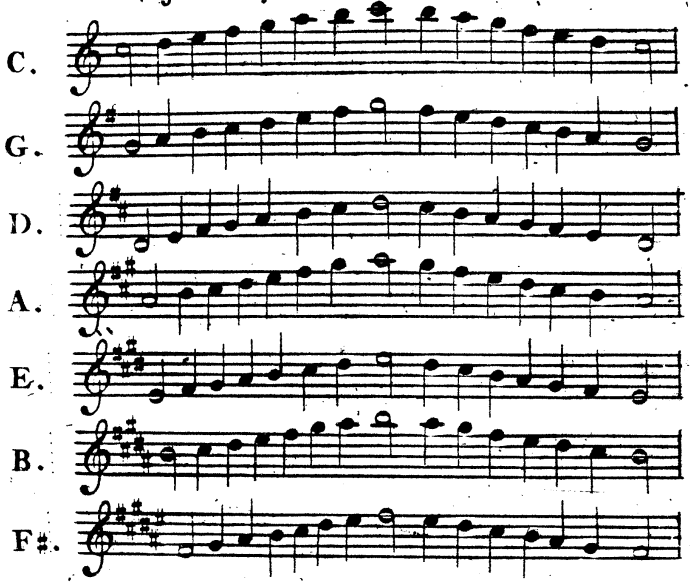


The 3.rd in the Minor Scale contains one whole Tone with a Semitone; or Three Semitones.

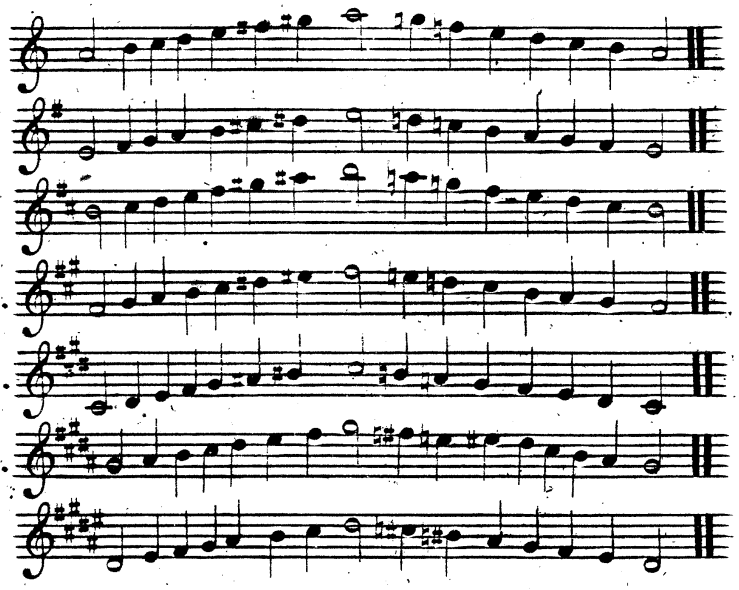


The relative Minor of a Major Key, has the same number Sharps or Flats, and is found one Tone and a Semitone under the other.

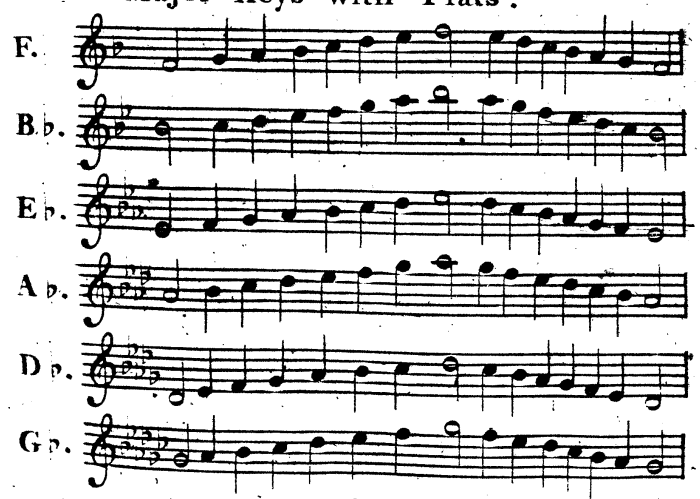
Major Keys.



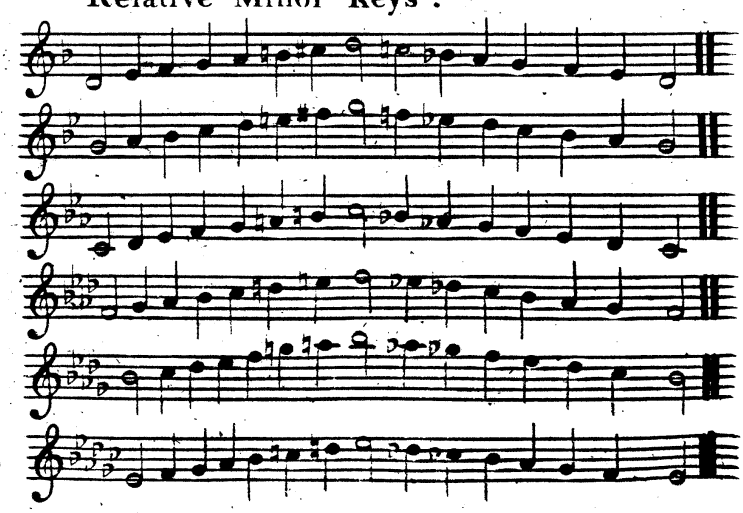
Relative Minor Keys.



Major Keys with Flats.

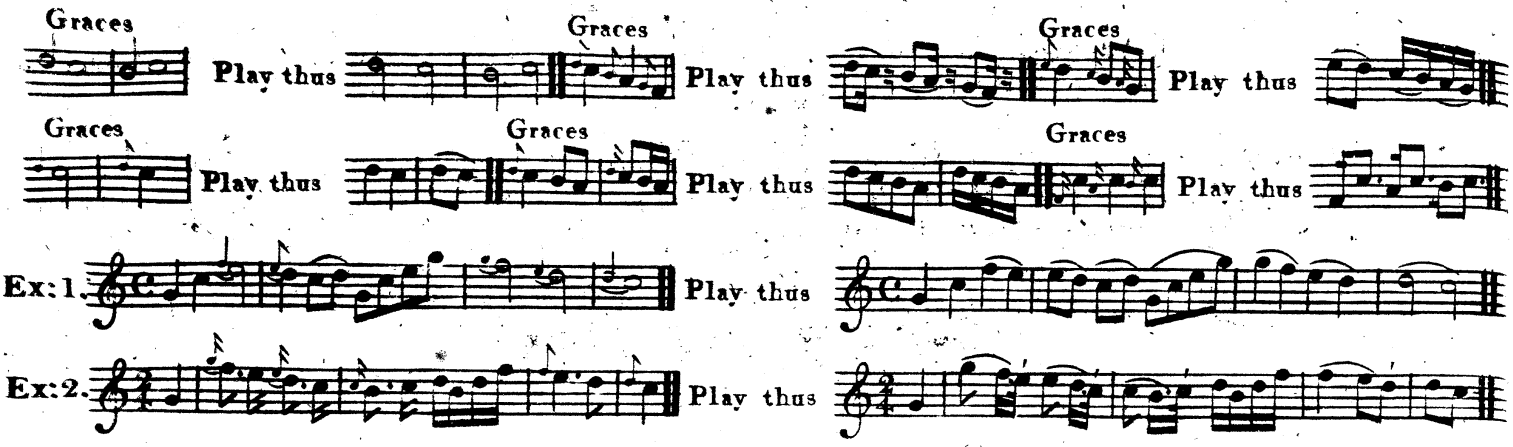


Relative Minor Keys.

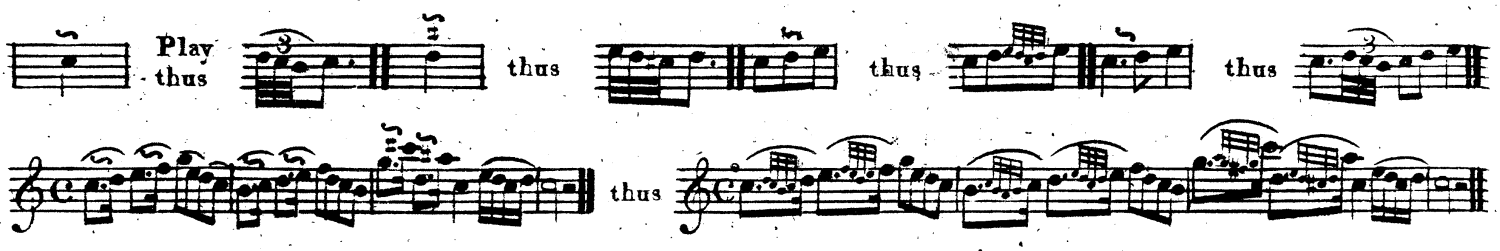


GRACES OR ORNAMENTS OF EXPRESSION

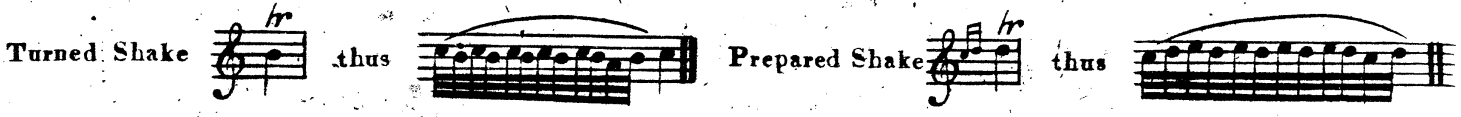
The Appoggiatura is a Grace prefixed to a Note, and is expressed by a Small Note. Its length is borrowed from the following Note, and in general is half of its duration.



Turns



Shakes



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.

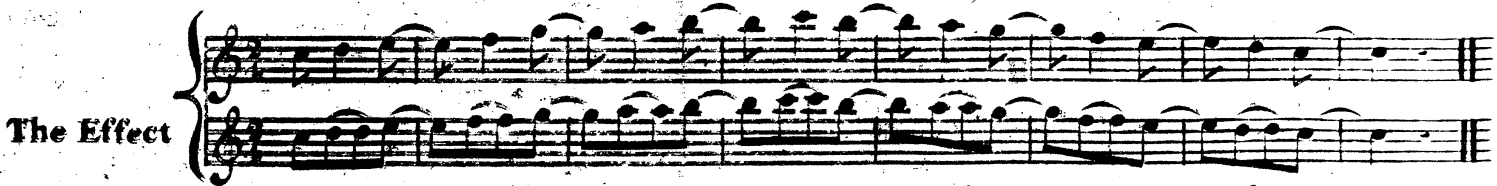
The Double Bar 𝄁 marks the end of a Strain or the conclusion of a Piece.

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 ⁀



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

J. Trosarelli, delin.t

J. Hopwood, sculp.t

Published as the Act directs, July 20: 1813: by T. Monzani & H. Hill, № 24, Dover Street, London.

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 therfore, 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♮. 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.

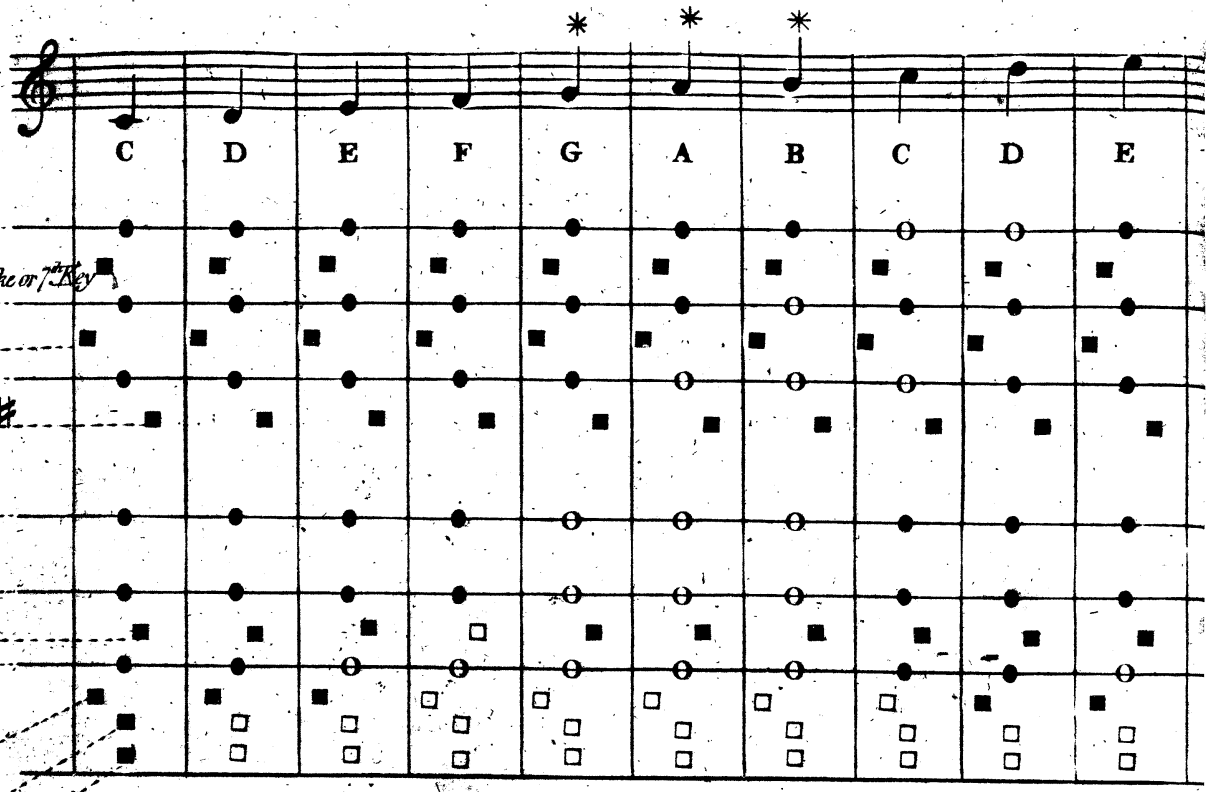
In order to produce an equal intonation between the Piano and Forte Passages the lips should be pressed tighter together, and inclined a little over the embouchure for the Forte; and relaxed with the embouchure turned a little outward for the Piano but in this the Performer will best governed by his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

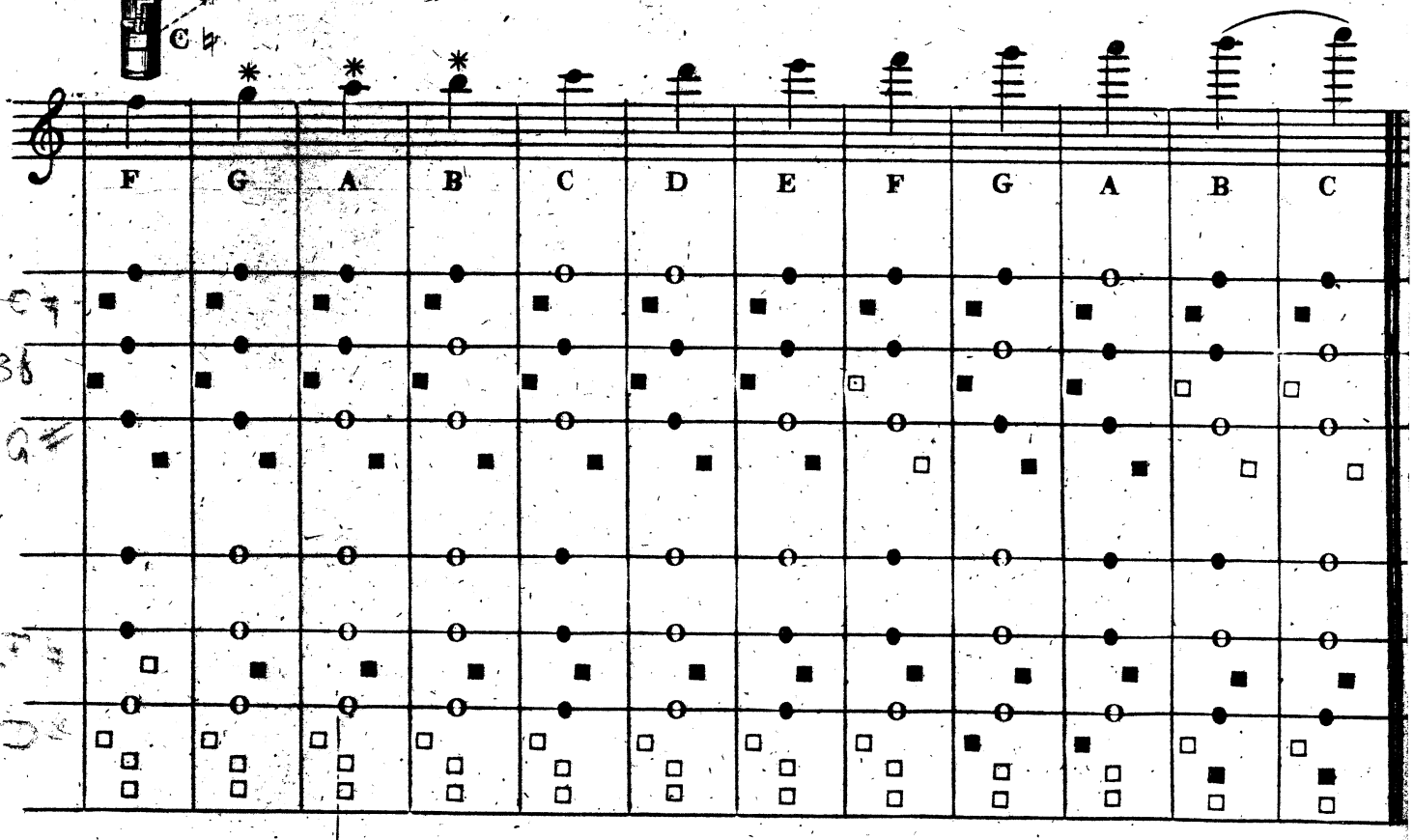
NB. The new Patent regulating Embouchure will be found of great utility to learners in assisting them to form their lips properly.

The

NATURAL GAMUT WITH THE BEST FINGERING

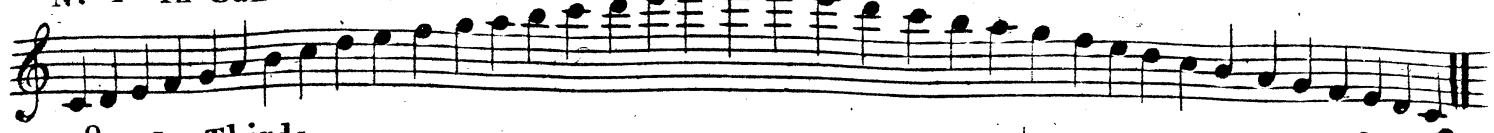
THE NINE KEY'D FLUTE.



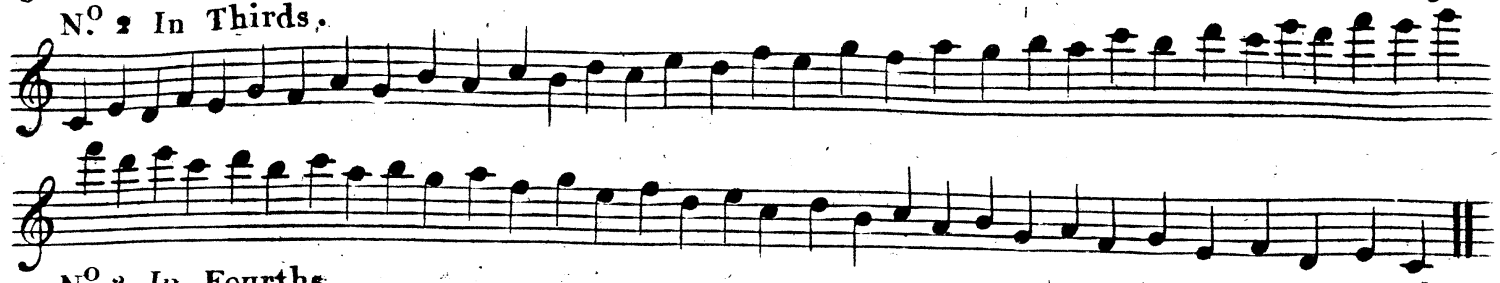


Open the long F. Key for those Notes marked thus ✳ when Played Slow.

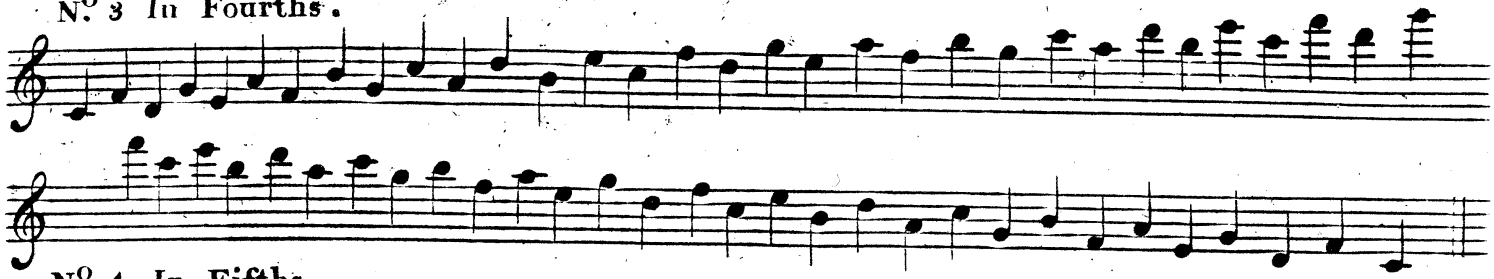
N.o 1 In Gamut.



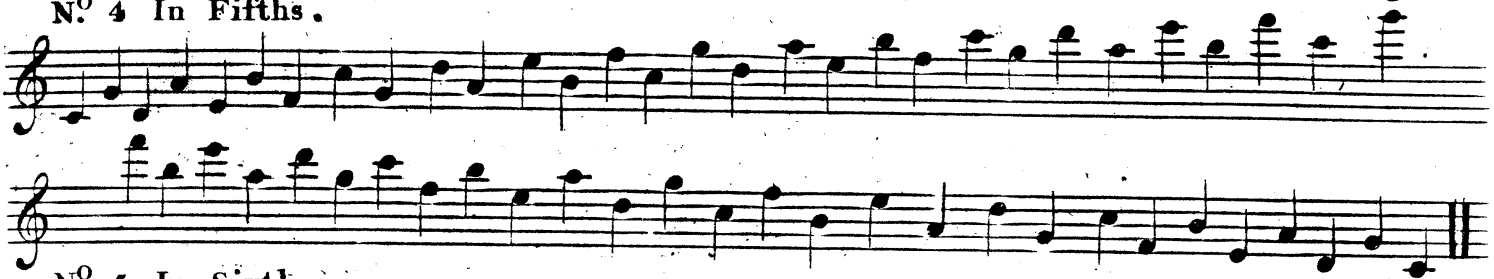
N.o 2 In Thirds.



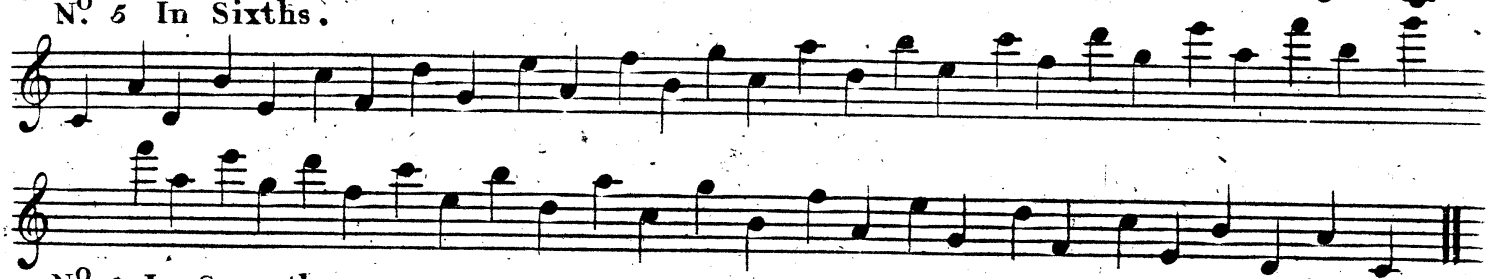
N.o 3 In Fourths.



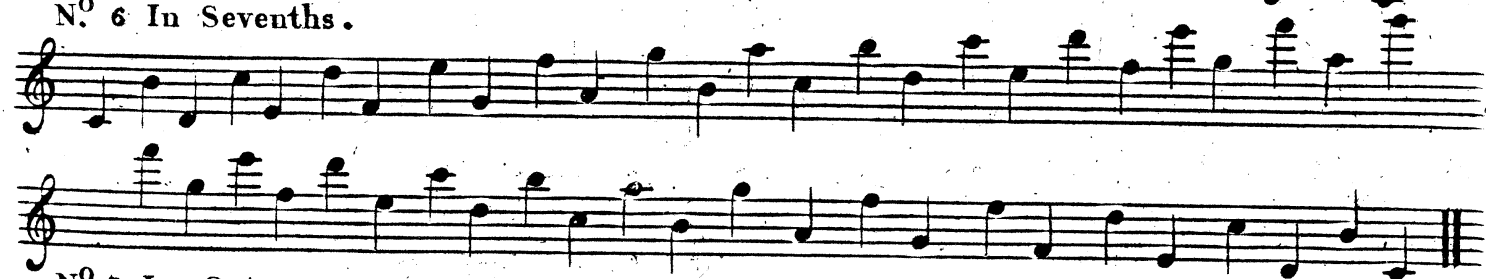
N.o 4 In Fifths.



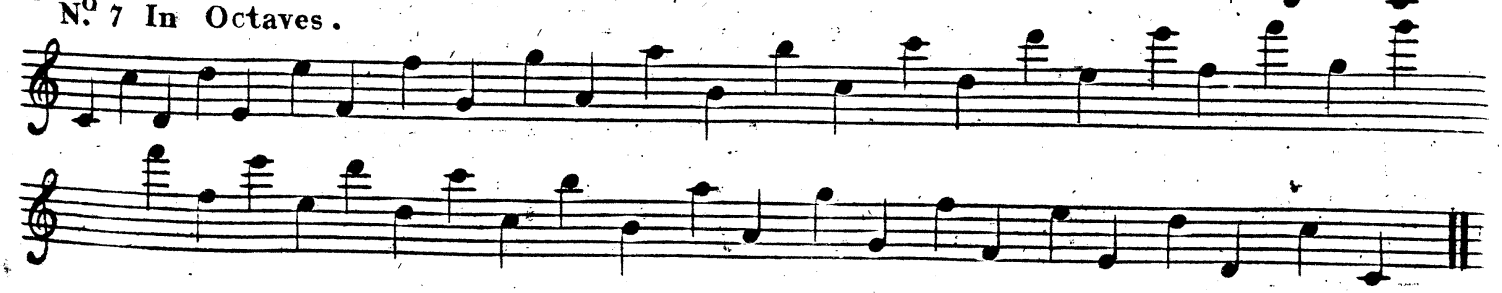
N.o 5 In Sixths.



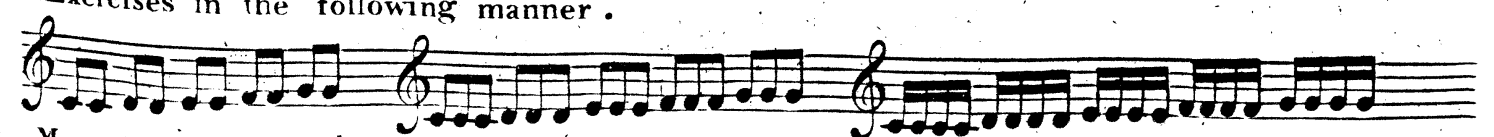
N.o 6 In Sevenths.



N.o 7 In Octaves.

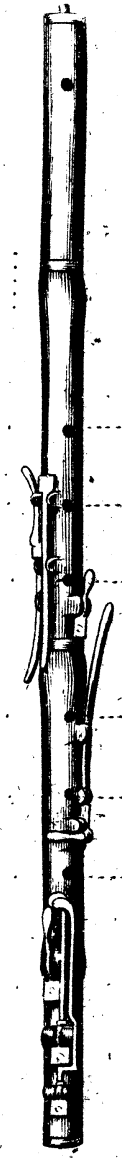


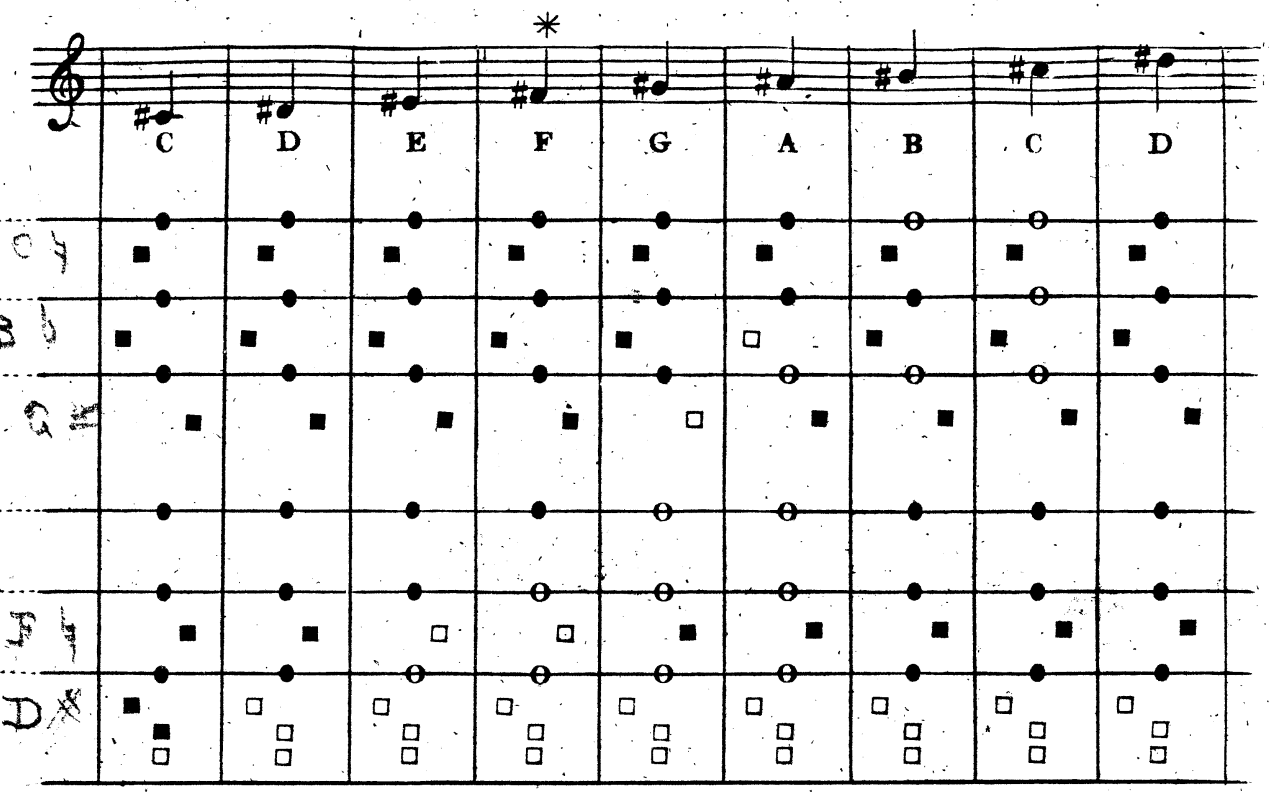
In order to acquire a freedom of Tongueing the Scholar may repeat the above Exercises in the following manner.

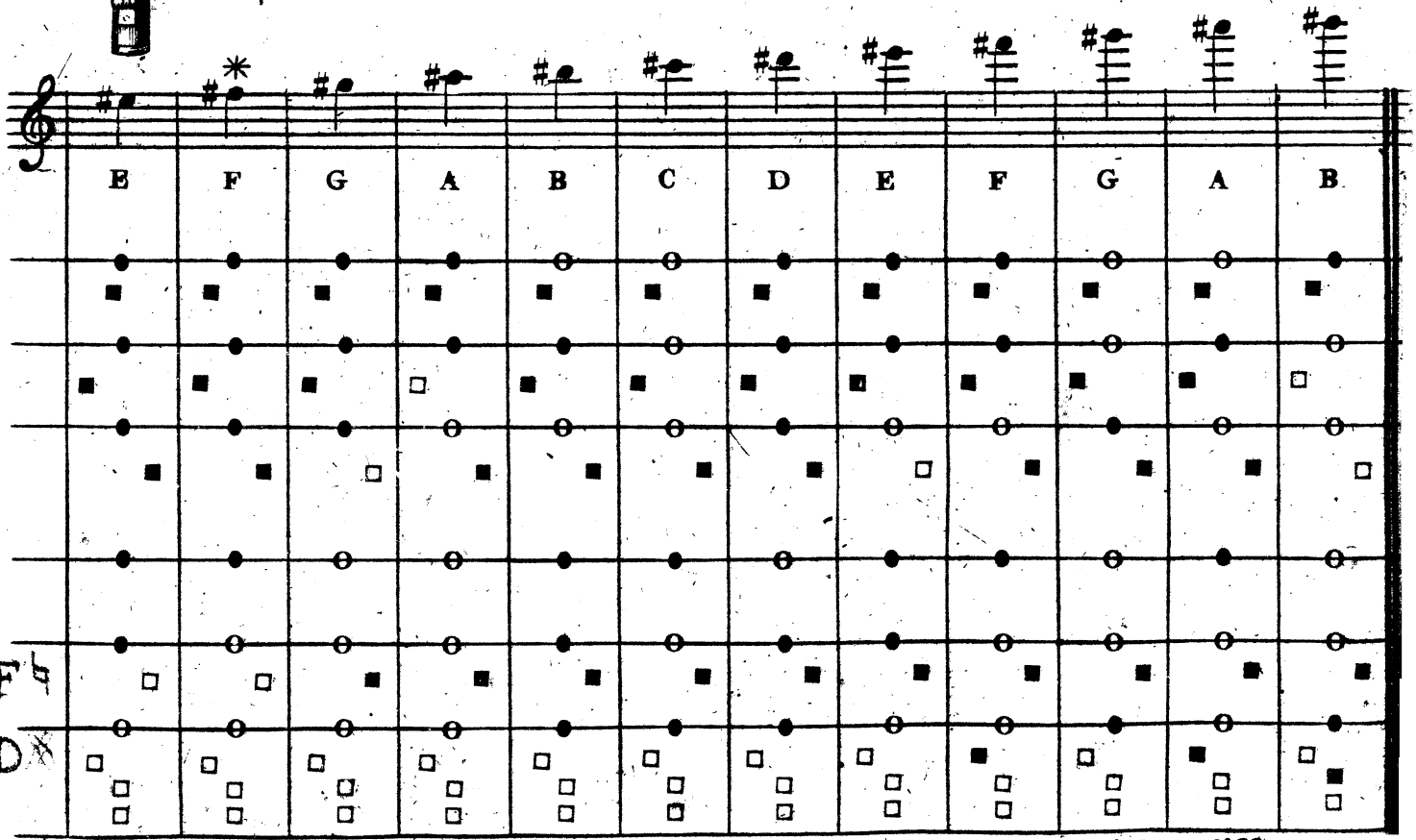


The

SHARP GAMUT WITH THE BEST FINGERING.

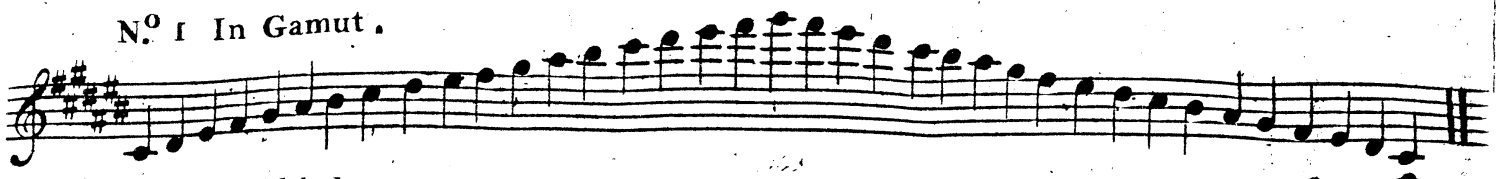




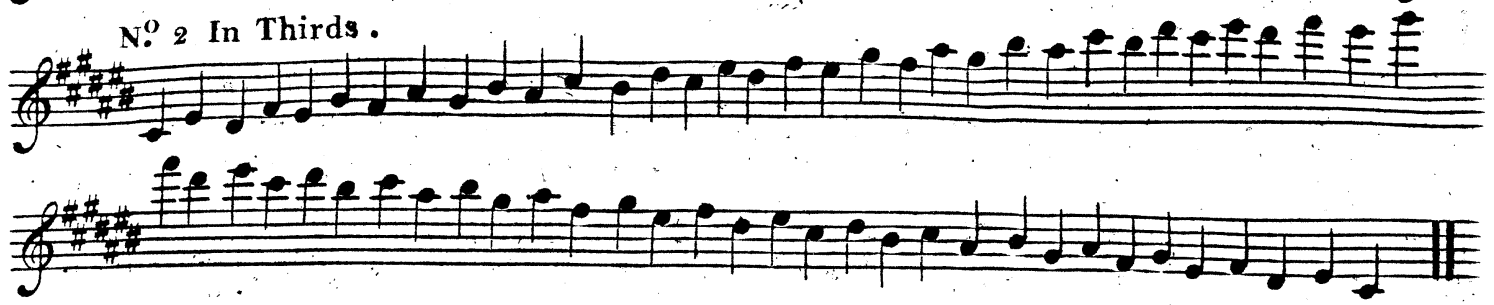


The Sharp, and Flat Gamuts are given seperate, as there clearly exists a difference between a Sharp Note, and the above Flat in many Instances.

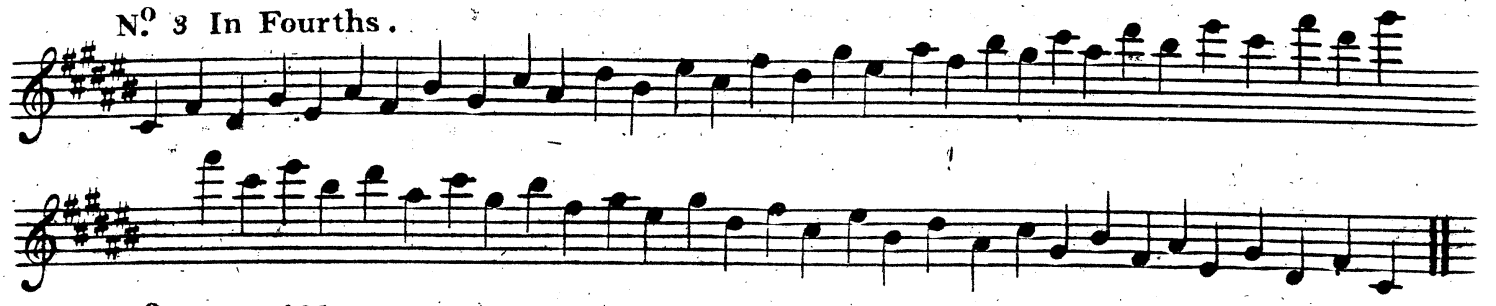
N.o 1 In Gamut.



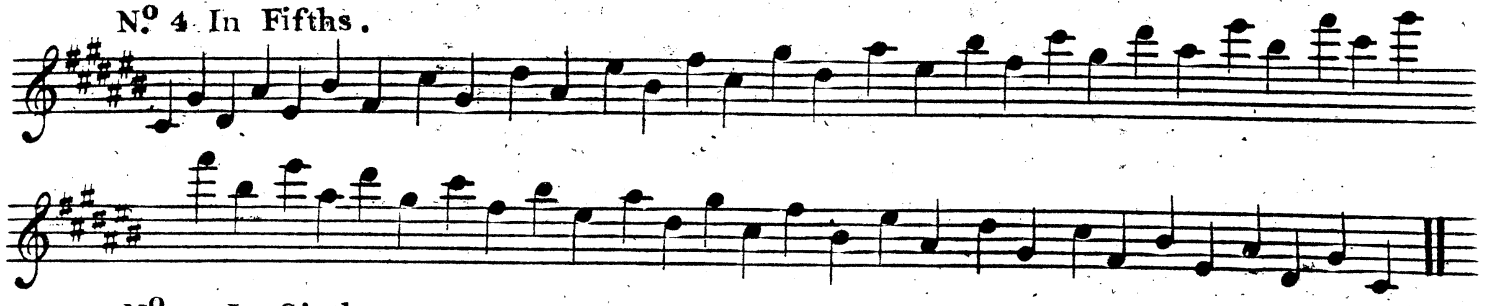
N.o 2 In Thirds.



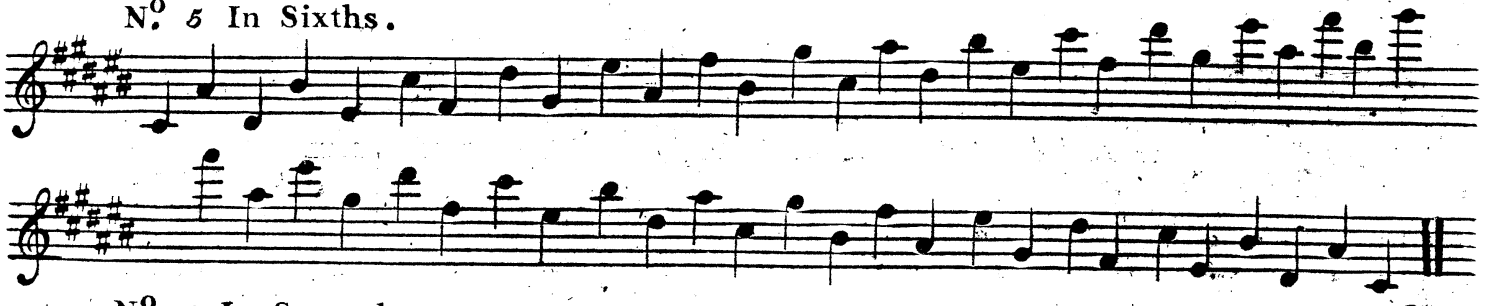
N.o 3 In Fourths.



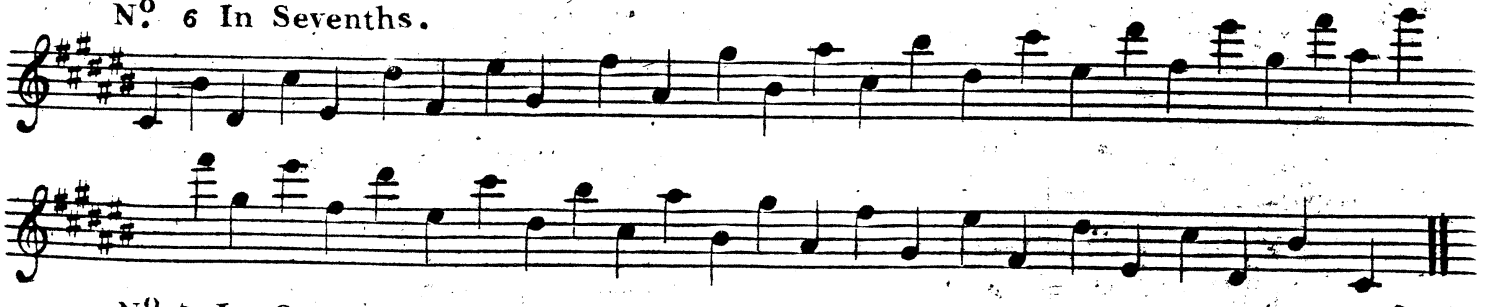
N.o 4 In Fifths.



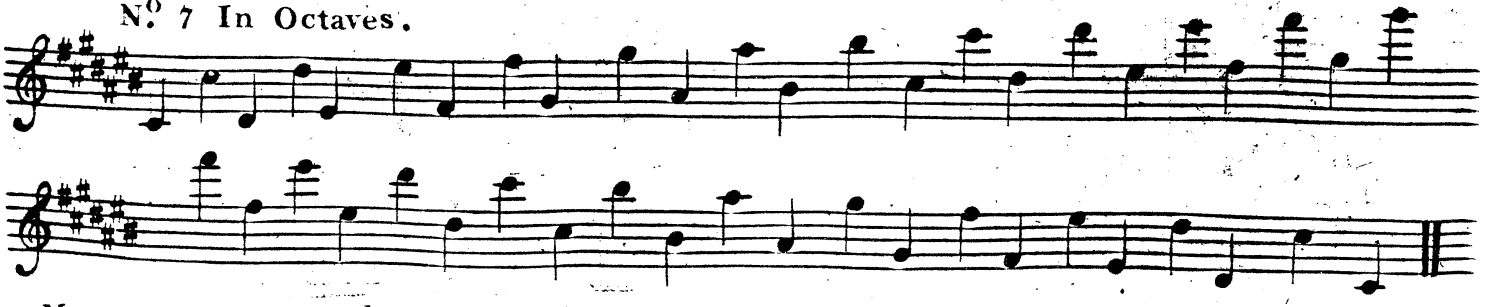
N.o 5 In Sixths.



N.o 6 In Seventhes.

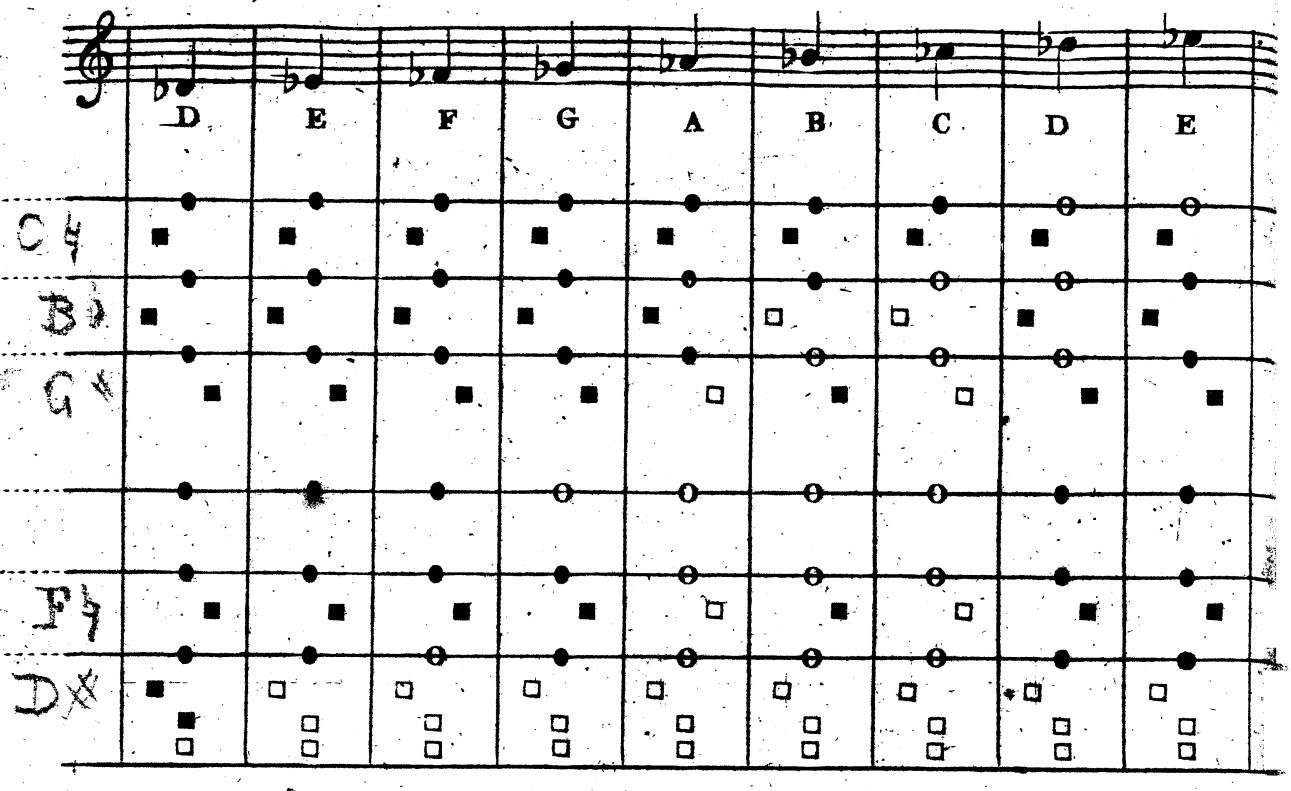


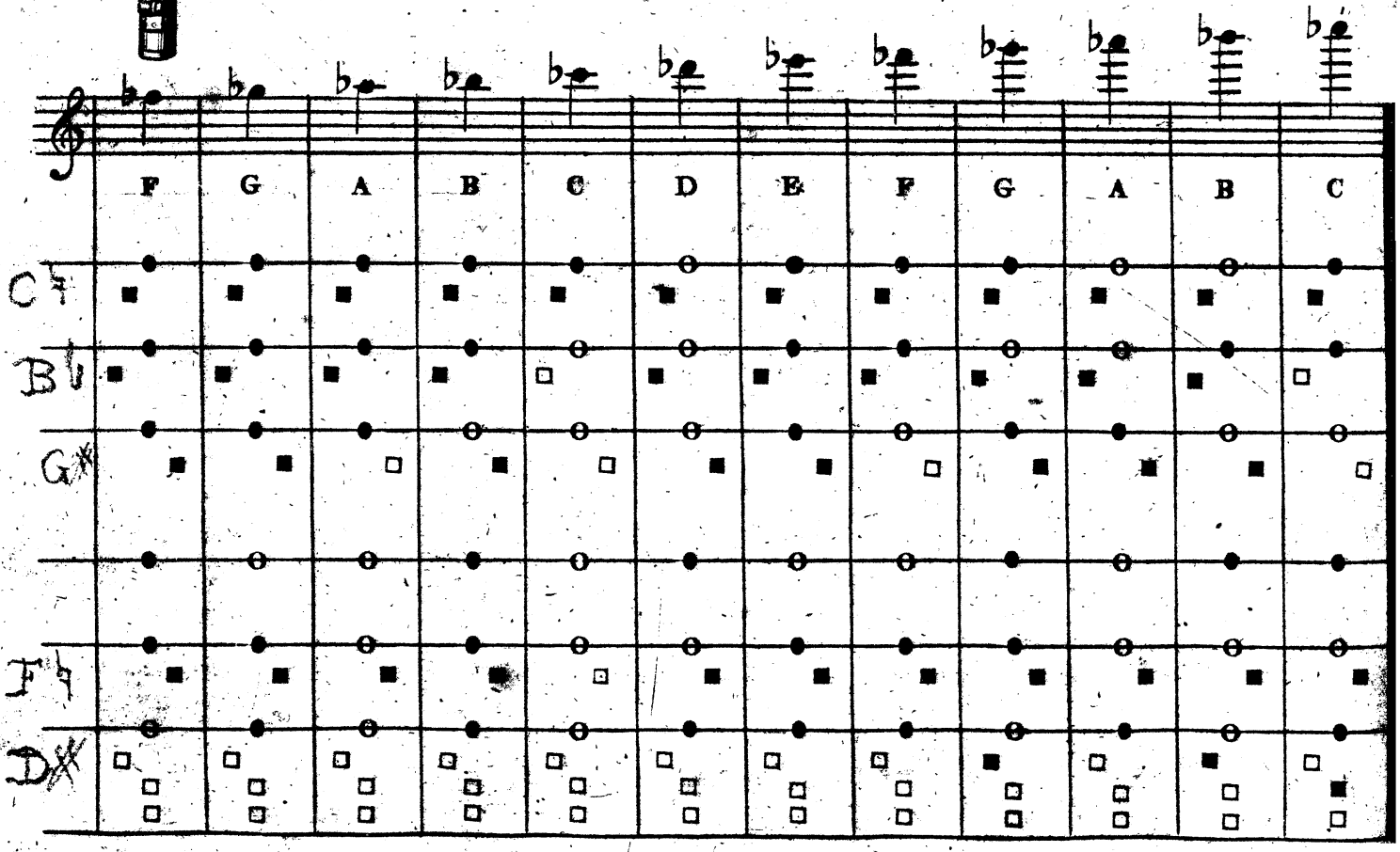
N.o 7 In Octaves.



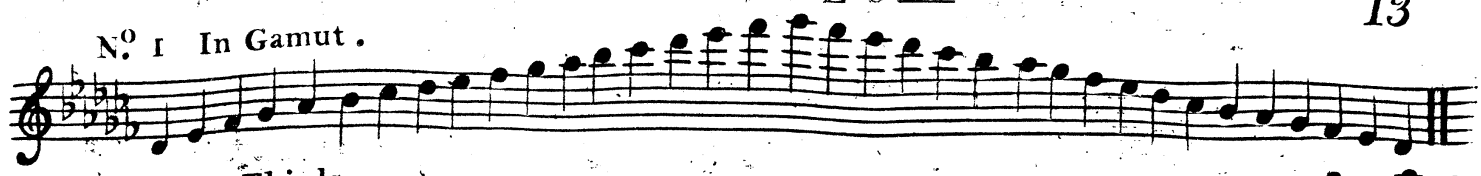
The

FLAT GAMUT WITH THE BEST FINGERING

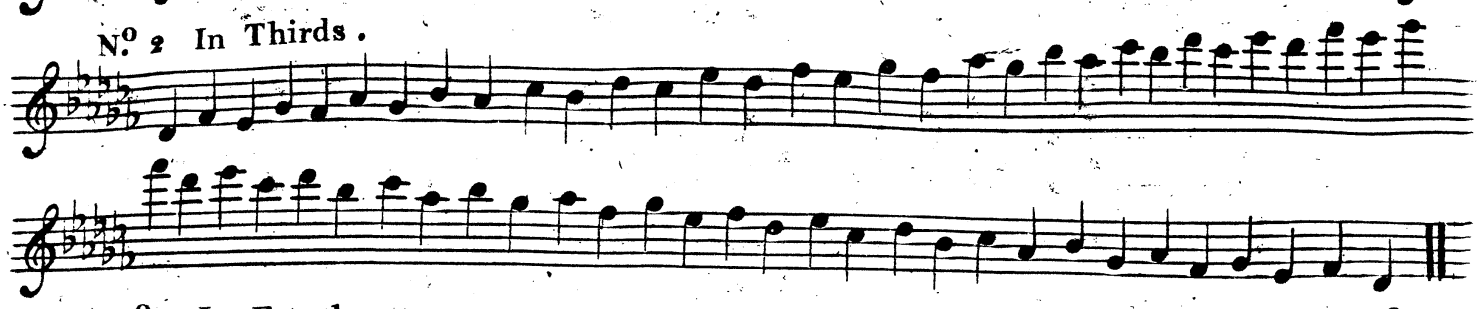




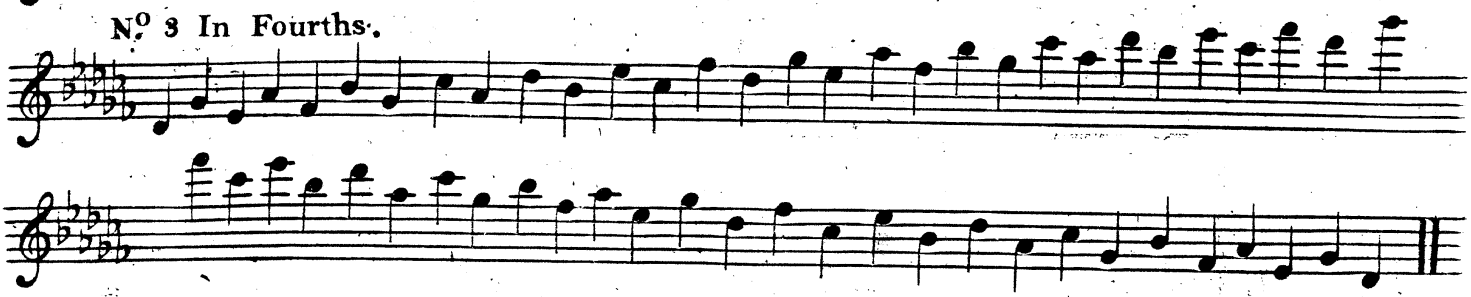
N.o 1 In Gamut.



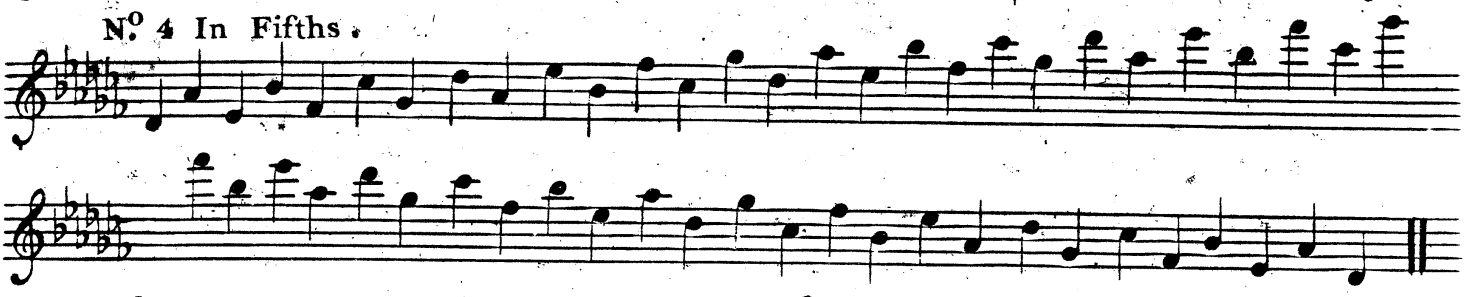
N.o 2 In Thirds.



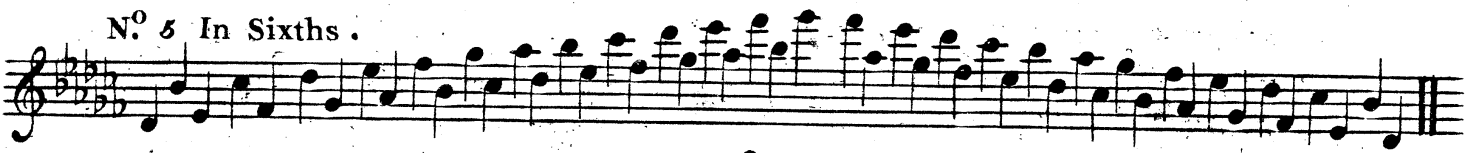
N.o 3 In Fourths.



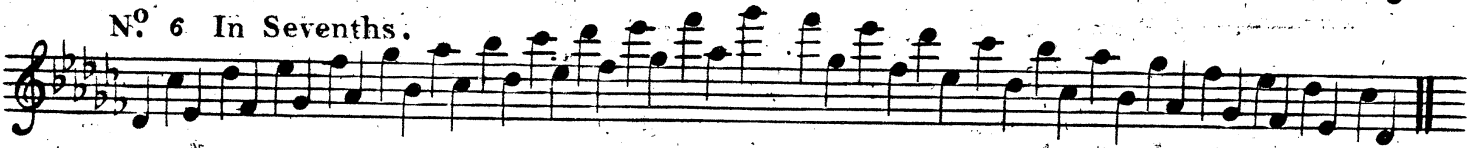
N.o 4 In Fifths.



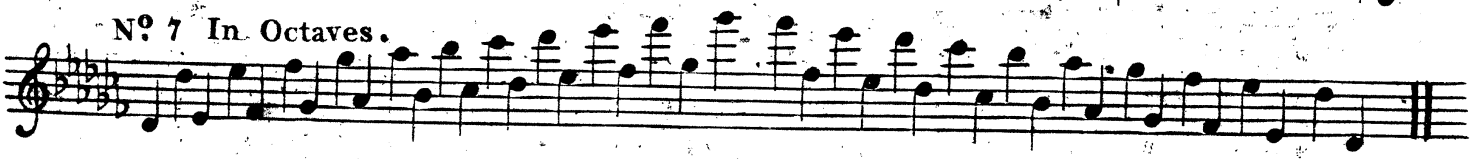
N.o 5 In Sixths.



N.o 6 In Sevenths.

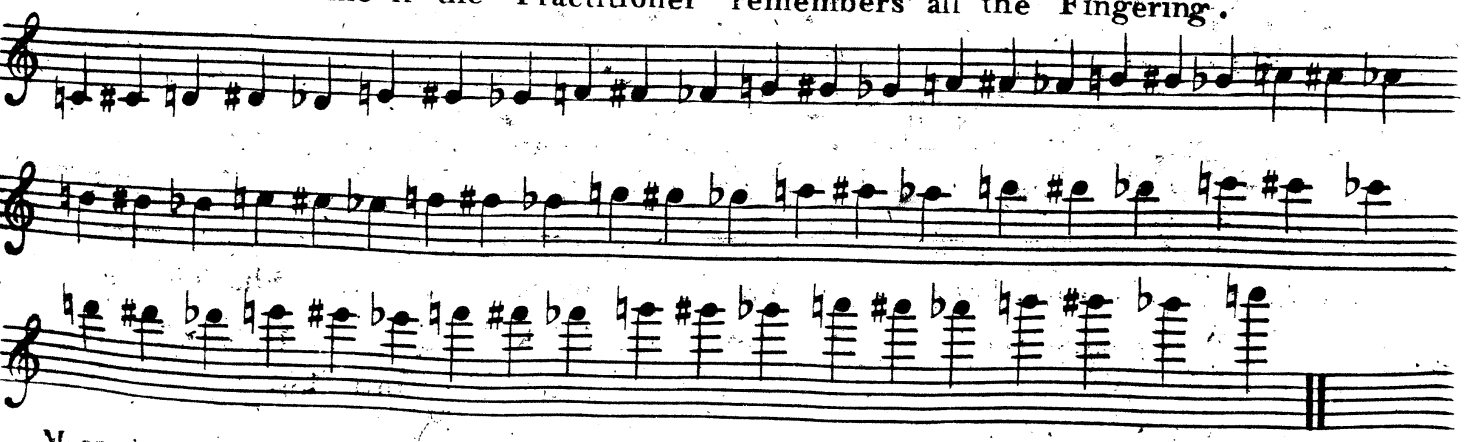


N.o 7 In Octaves.

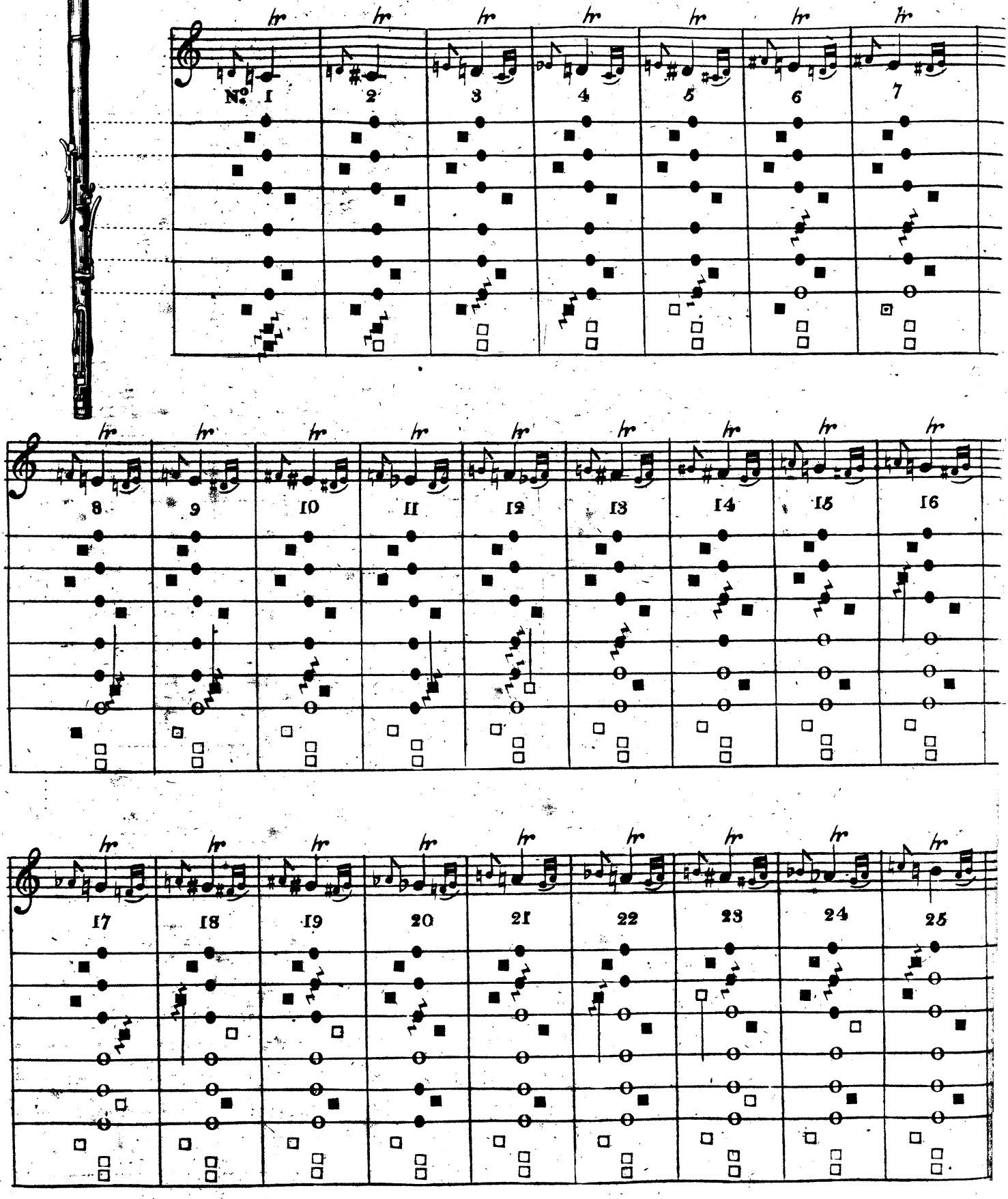


— NATURAL, SHARP, AND FLAT GAMUTS —

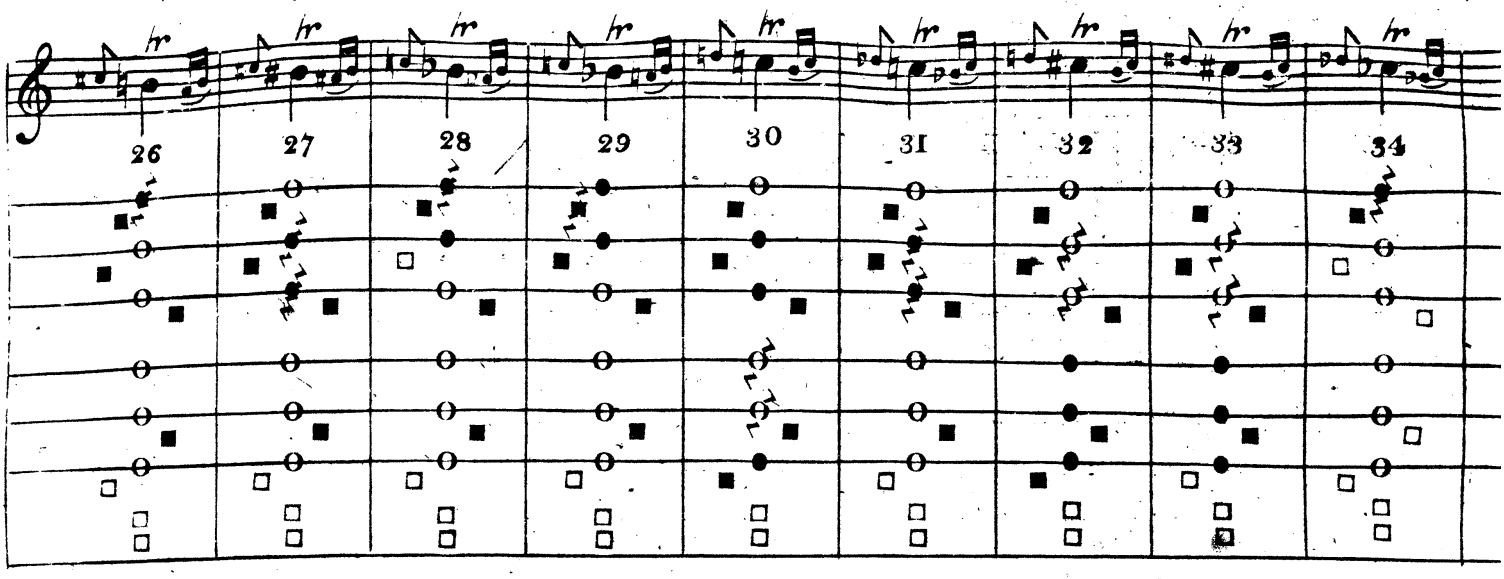
To determine if the Practitioner remembers all the Fingering.

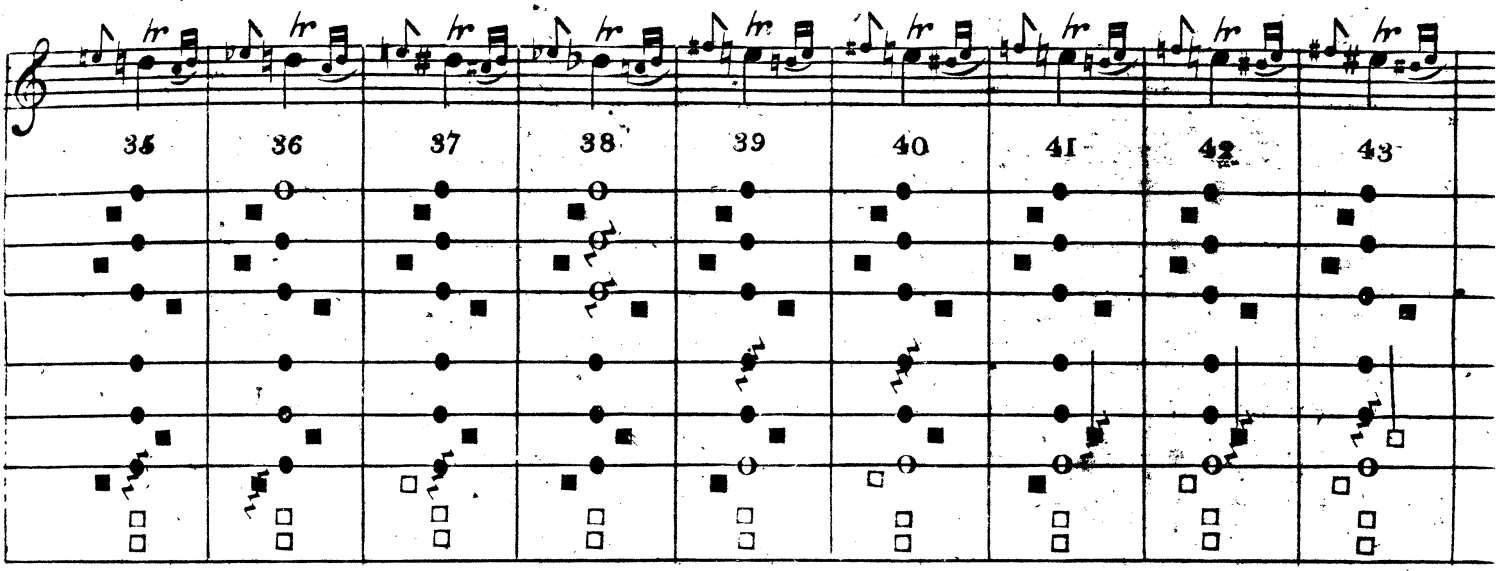


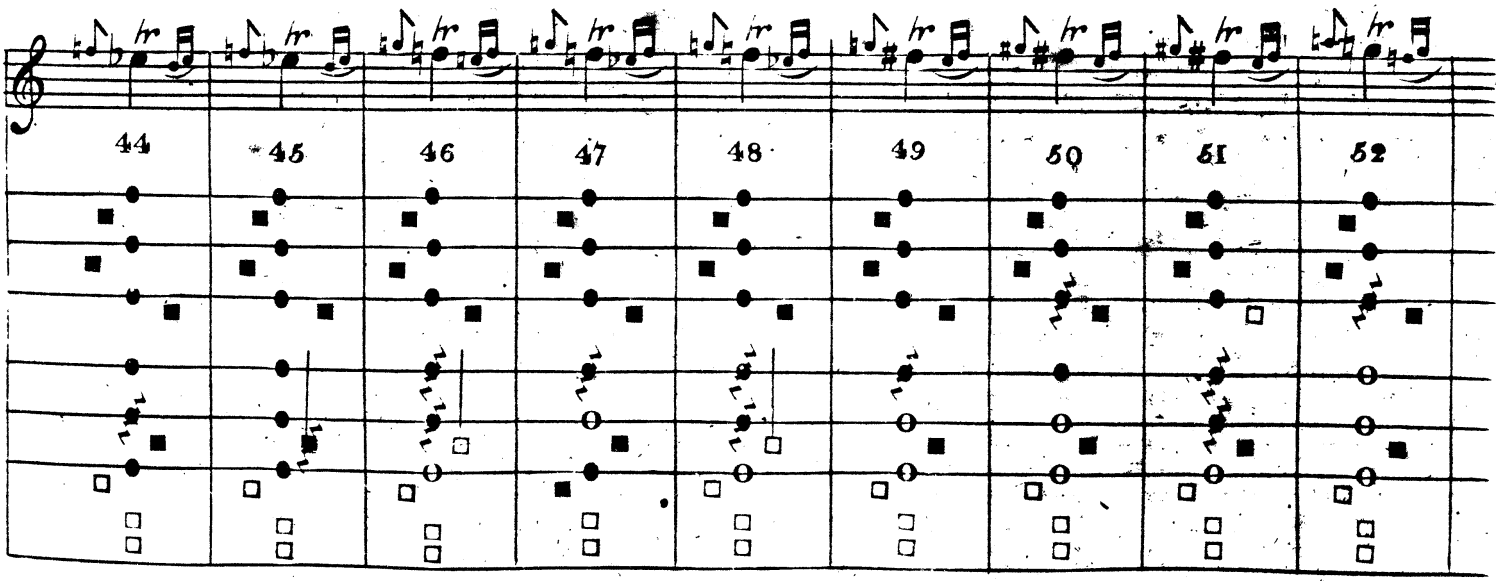
SHAKES ON NATURAL SHARP AND FLAT NOTES

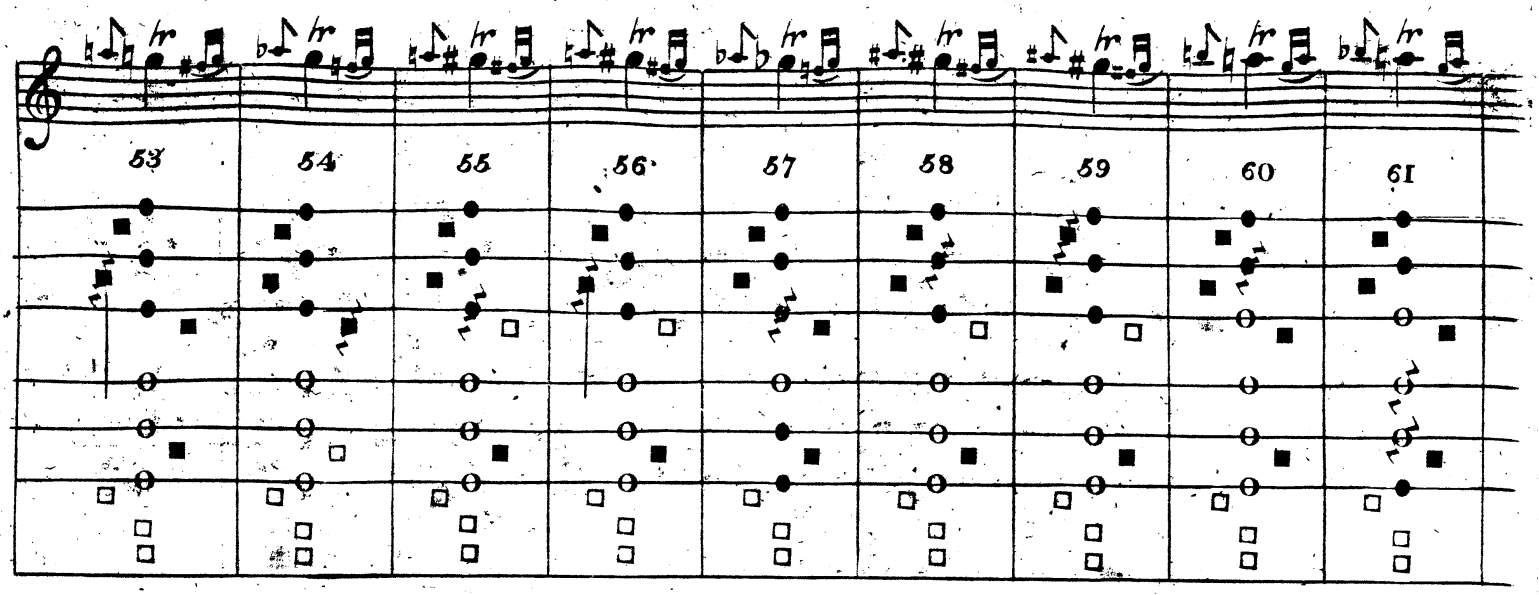


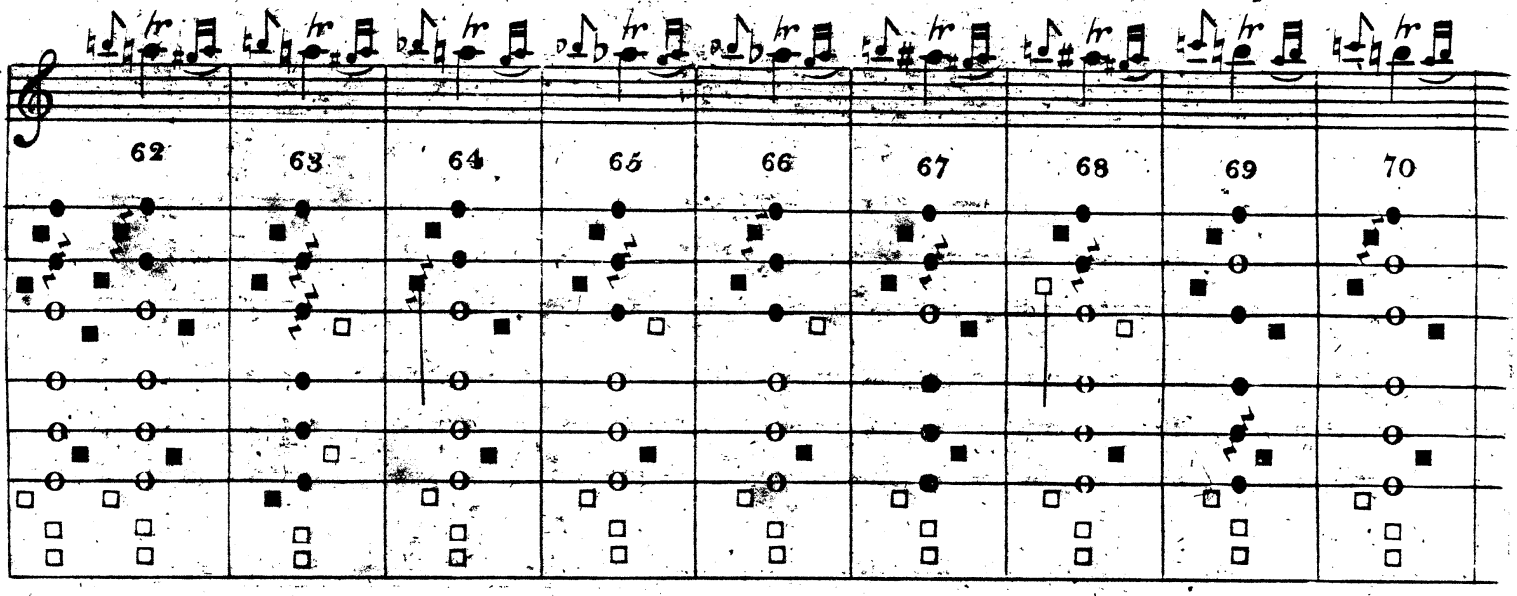
Observe when it is marked thus ~o~ the Finger must remain down after Shaking. But when thus ~o the Finger must remain up ___ When the F. Key is marked thus ▪ use the eighth Key and when the B ♭. Key is marked thus ▪ use the ninth Key.

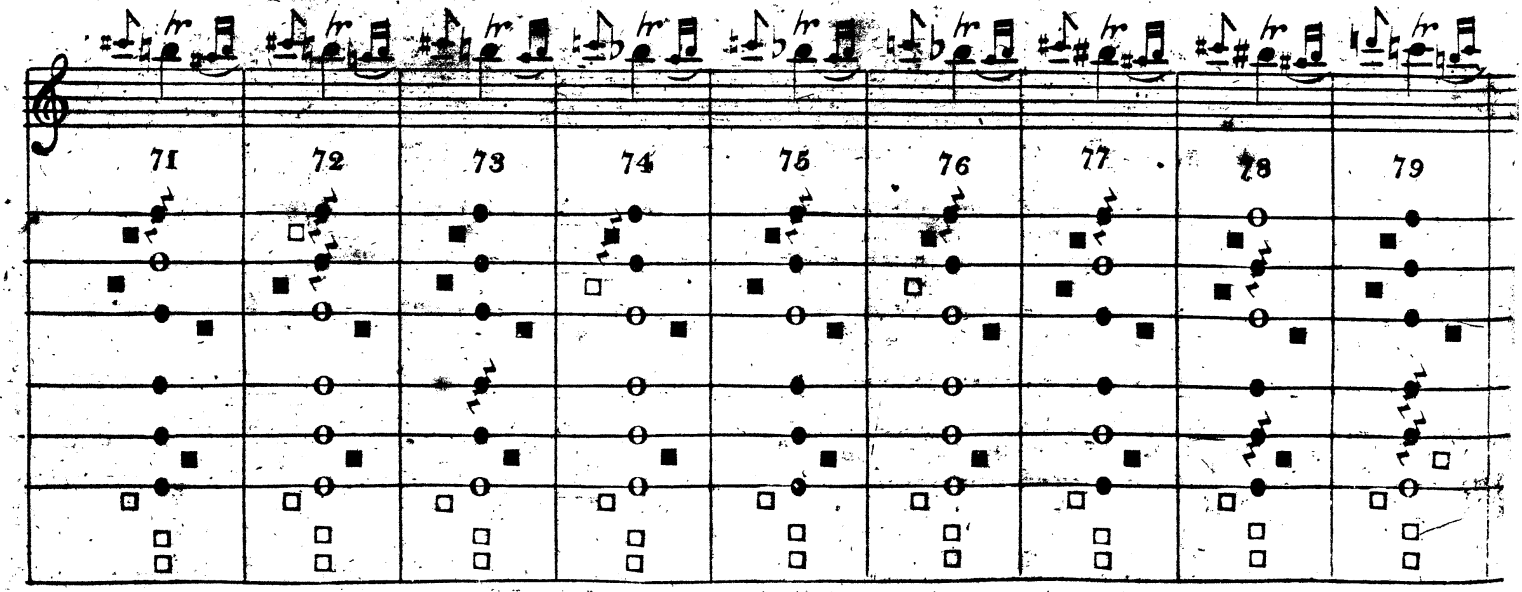

26
27
28
29
30
31
32
33
34

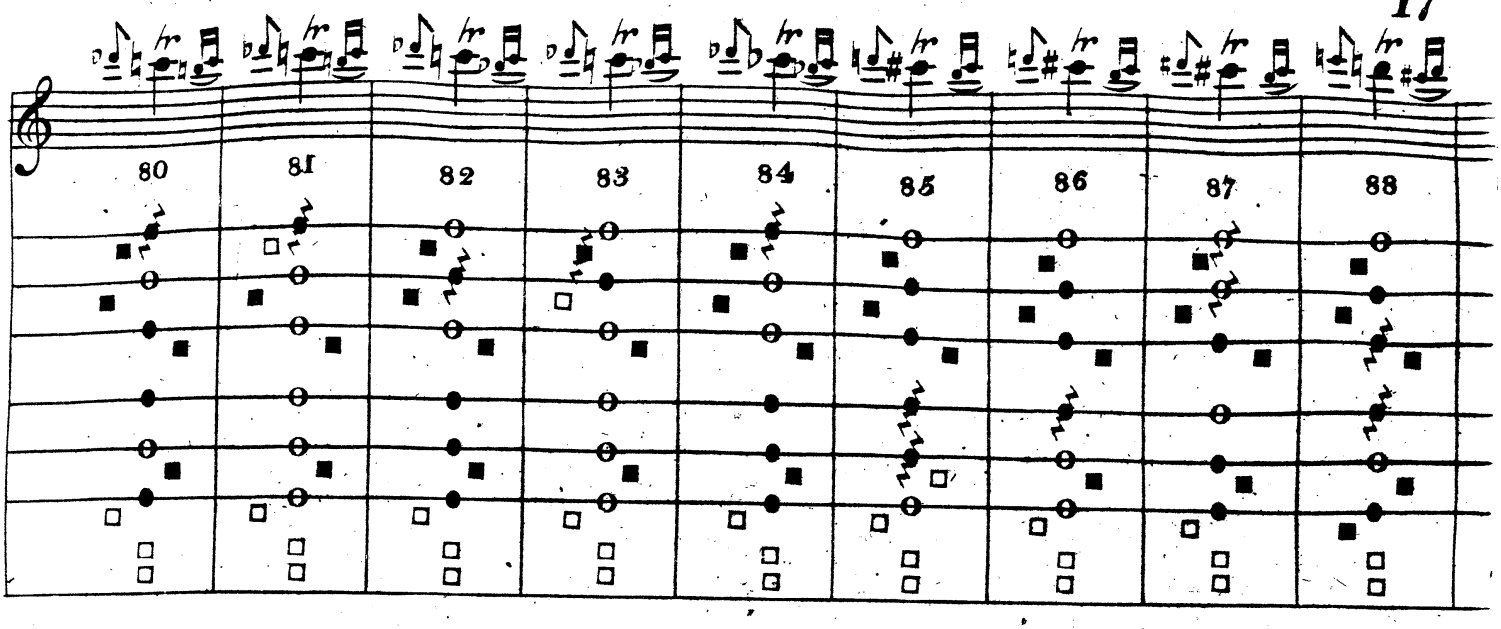

35
36
37
38
39
40
41
42
43

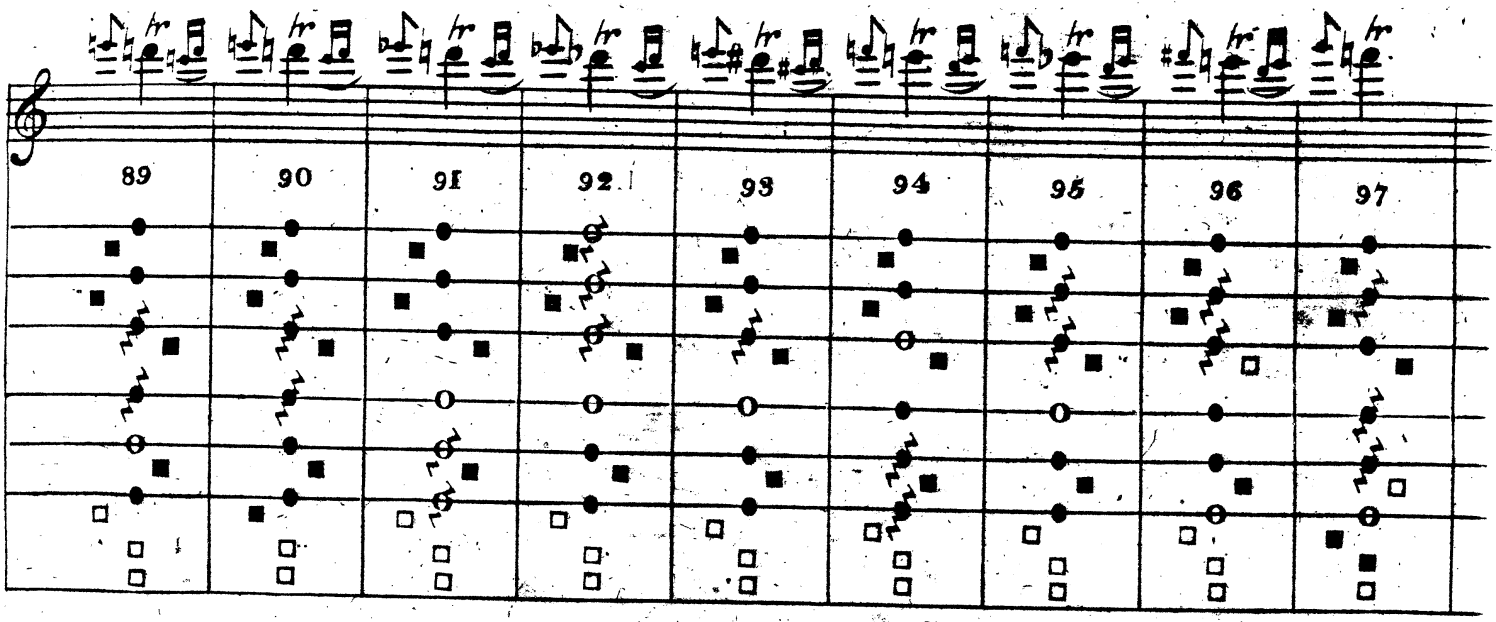

44
45
46
47
48
49
50
51
52

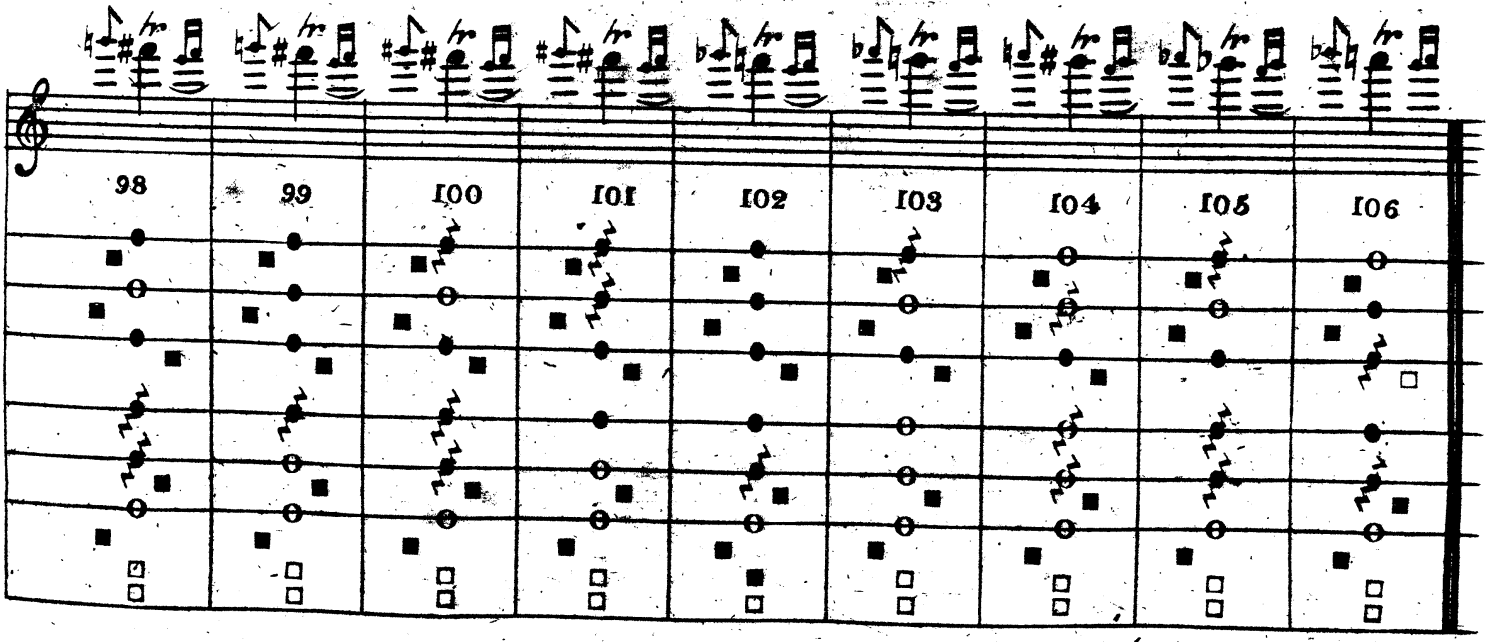

53
54
55
56
57
58
59
60
61


62
63
64
65
66
67
68
69
70


71
72
73
74
75
76
77
78
79

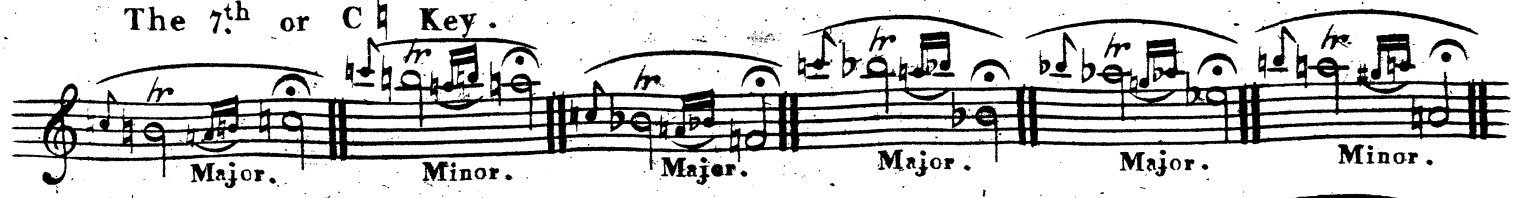

80
81
82
83
84
85
86
87
88


89
90
91
92
93
94
95
96
97

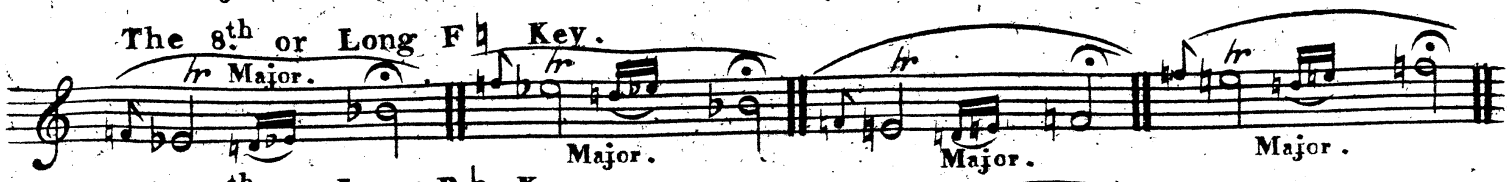

98
99
100
101
102
103
104
105
106

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

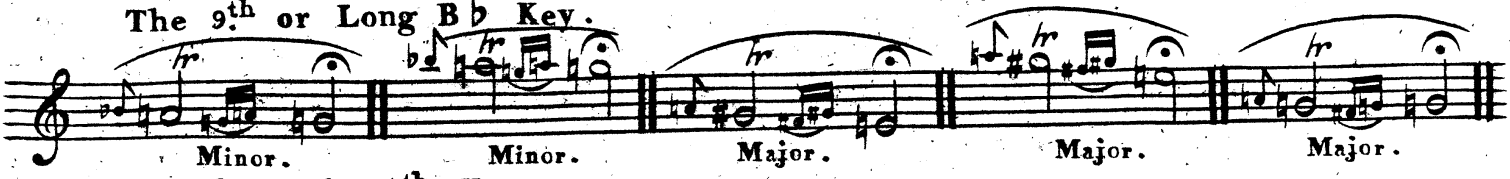
The 7.th or C ♮ Key.



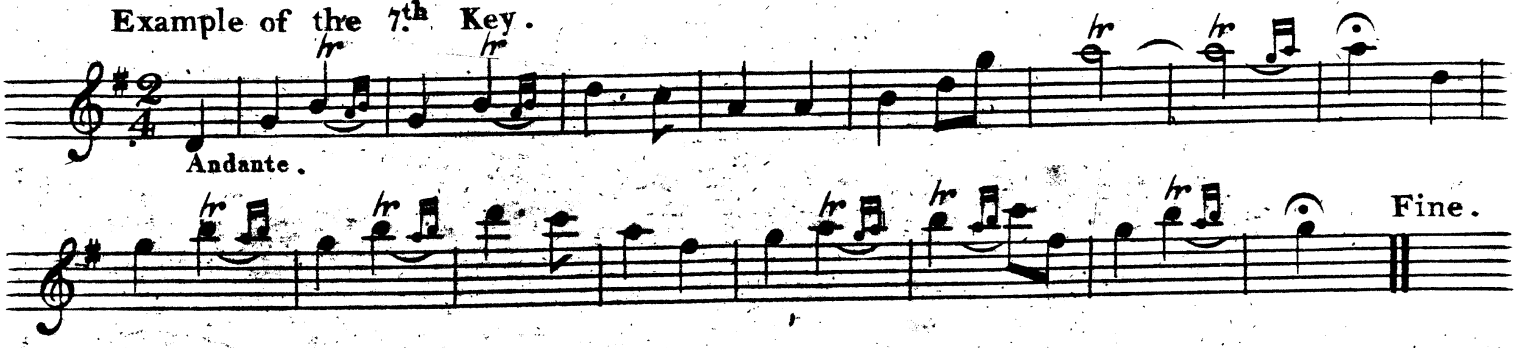
The 8.th or Long F ♮ Key.

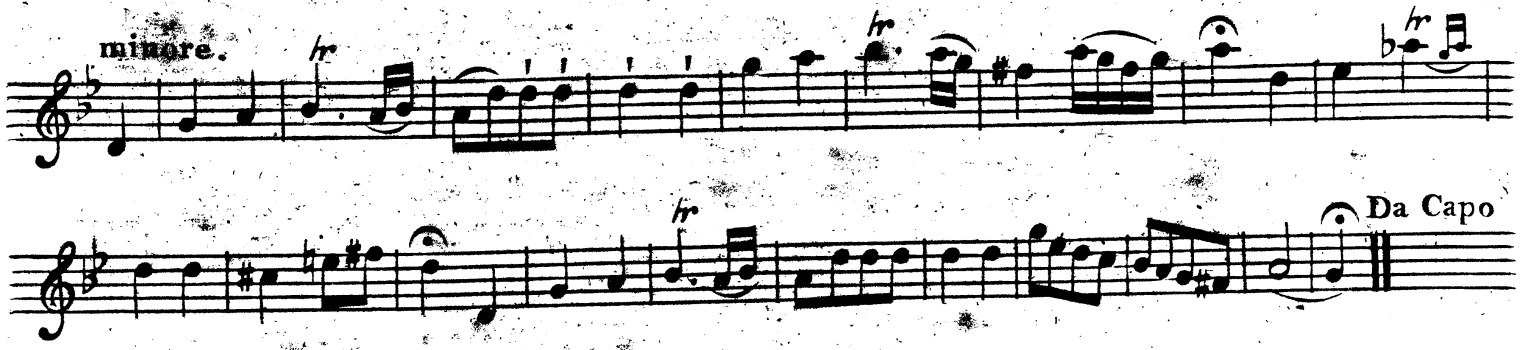


The 9.th or Long B ♭ Key.

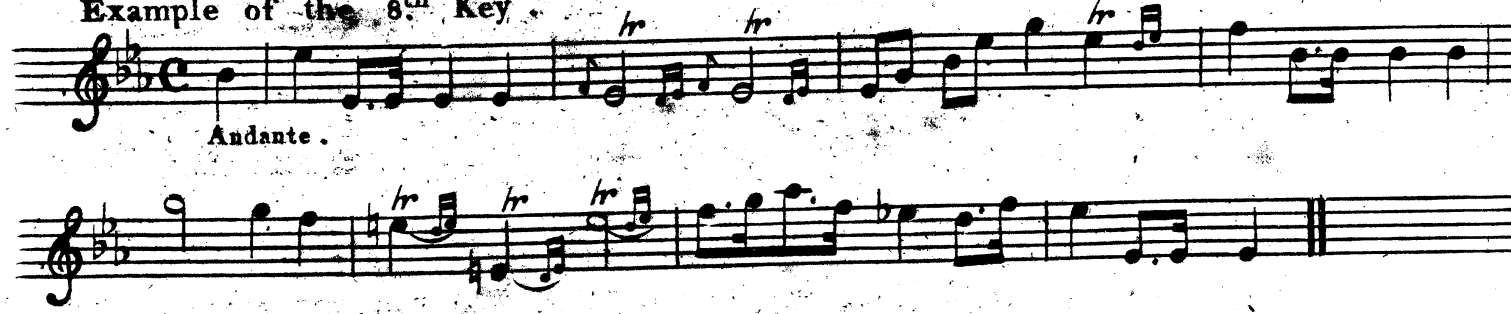


Example of the 7.th Key.

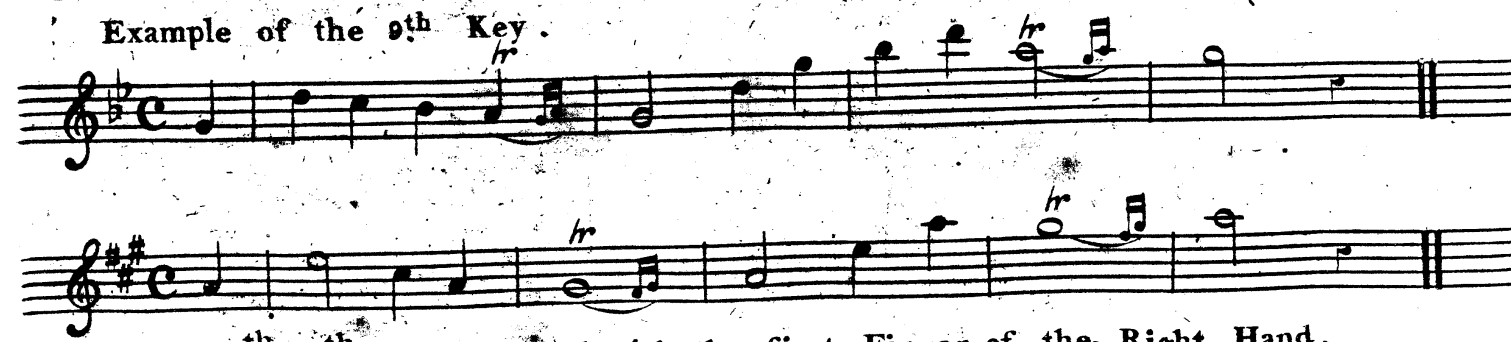




Example of the 8.th Key.



Example of the 9.th Key.

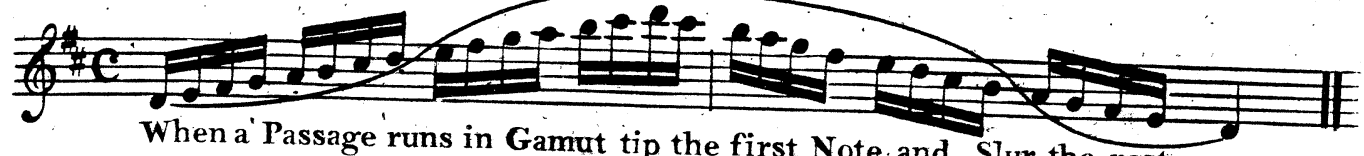


The 7.th & 9.th Keys are used with the first Finger of the Right Hand.

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 disagreable confusion, which precludes the Performer from giving either neatness or expression to the Passages.

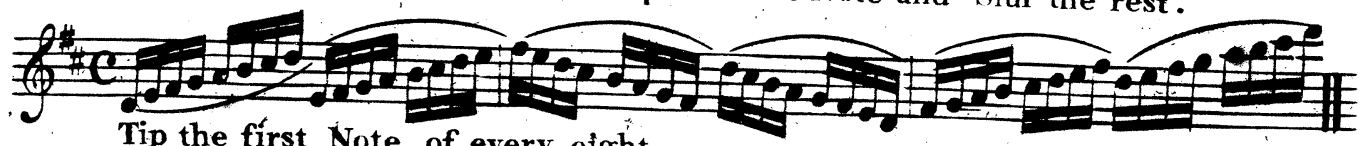
— EXAMPLES —

EX: 1.



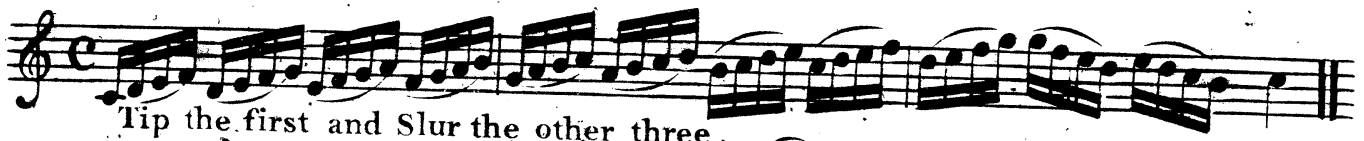
When a Passage runs in Gamut tip the first Note and Slur the rest.

EX: 2.



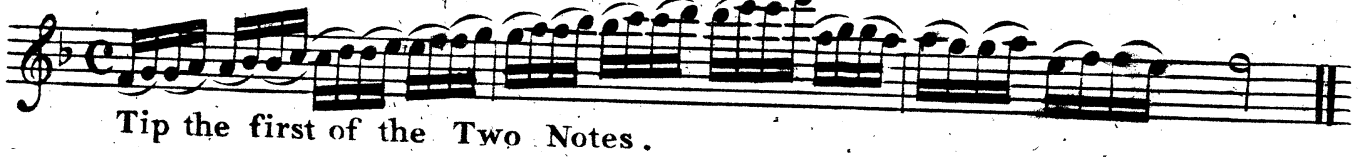
Tip the first Note of every eight.

EX: 3.



Tip the first and Slur the other three.

EX: 4.

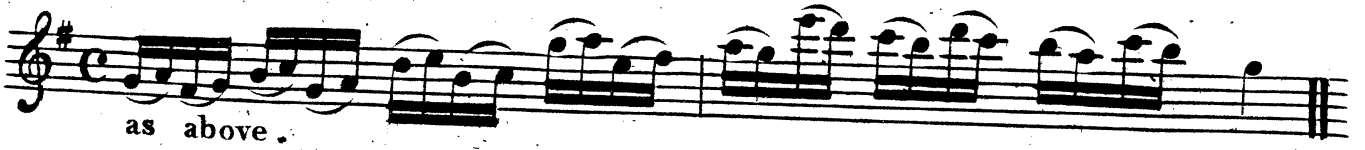


Tip the first of the Two Notes.

EX: 5.

as above.

EX: 6.



as above.

EX: 7.

as above.

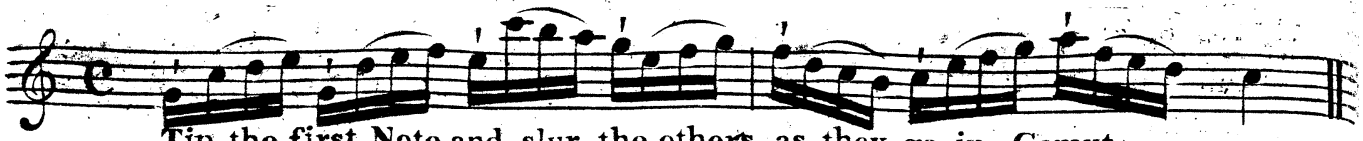
EX: 8.

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

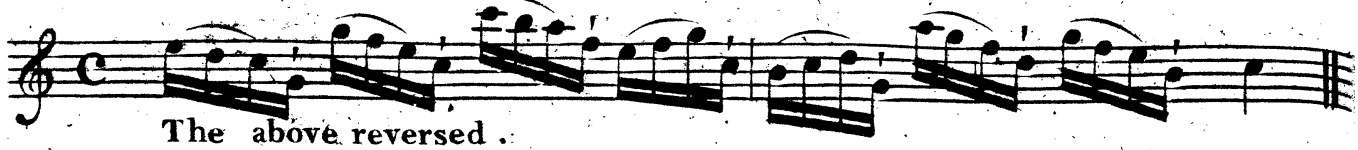
Monzanis Instructions 3.d Edition.

EX: 9.



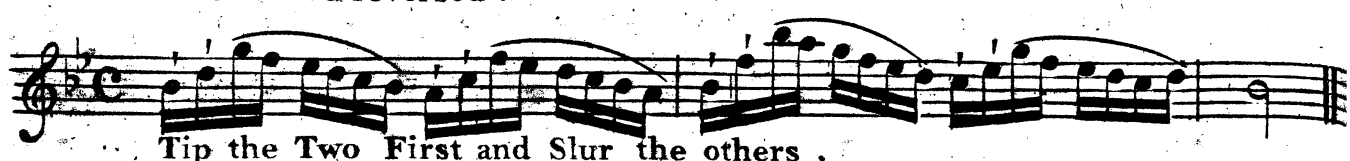
Tip the first Note and slur the others as they go in Gamut.

EX: 10.



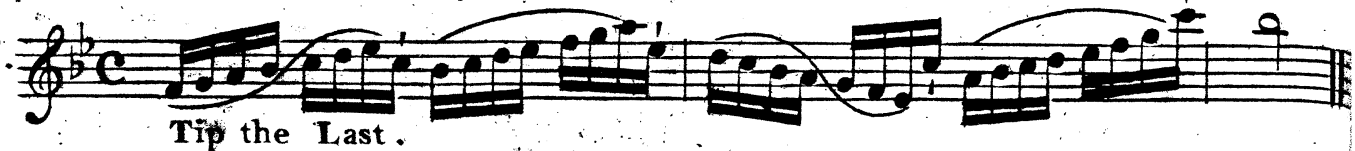
The above reversed.

EX: 11.



Tip the Two First and Slur the others.

EX: 12.



Tip the Last.

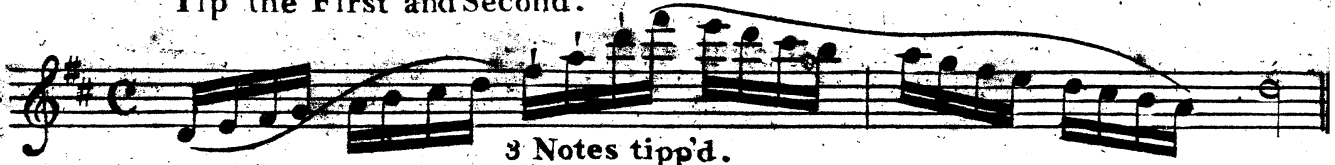
EX: 13.

Tip the First.

EX: 14.

Tip the First and Second.

EX: 15.



3 Notes tipp'd.

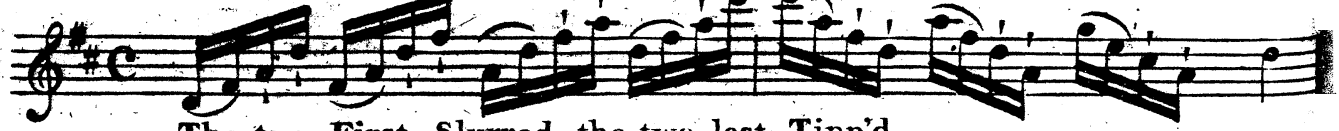
EX: 16.

First.

EX: 17.

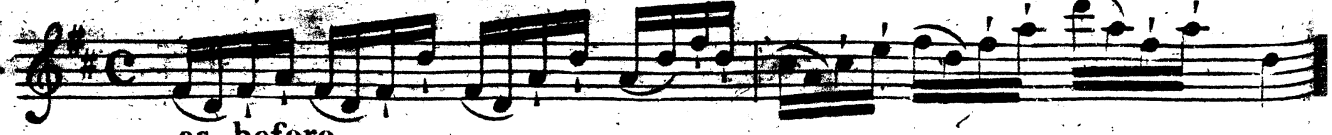
When Octaves are followed by Notes in Gamut the 1.st must be tipp'd.

EX: 18.



The two First Slurred the two last Tipp'd.

EX: 19.

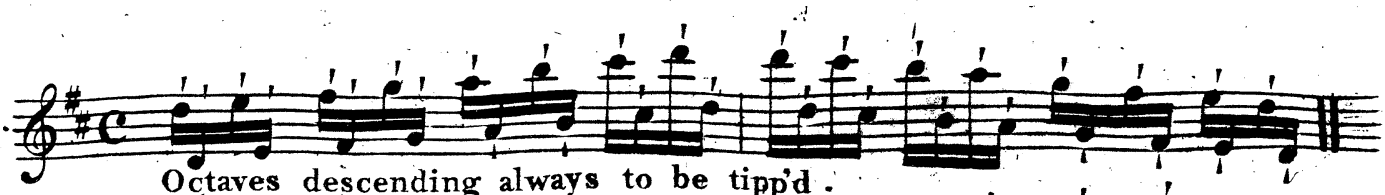


as before.

EX: 20.

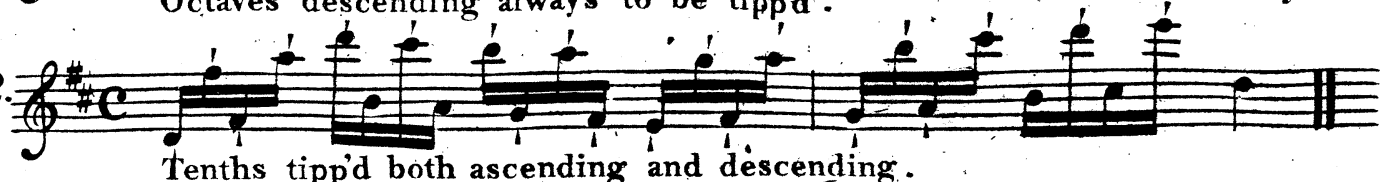
Octaves ascending always to be Slurred.

EX: 21.



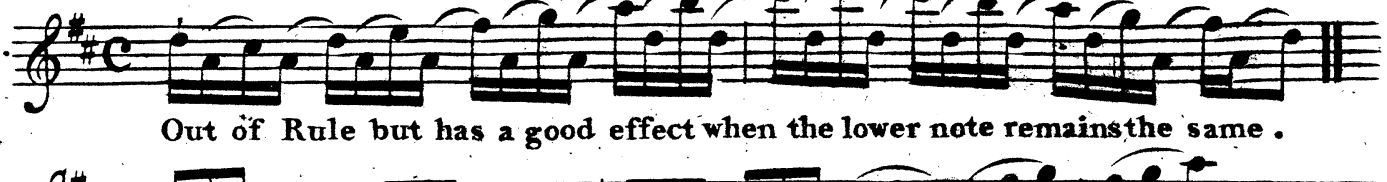
Octaves descending always to be tipp'd.

EX: 22.



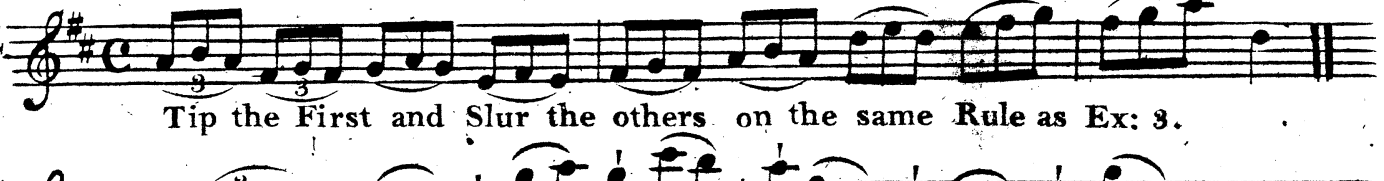
Tenths tipp'd both ascending and descending.

EX: 23.



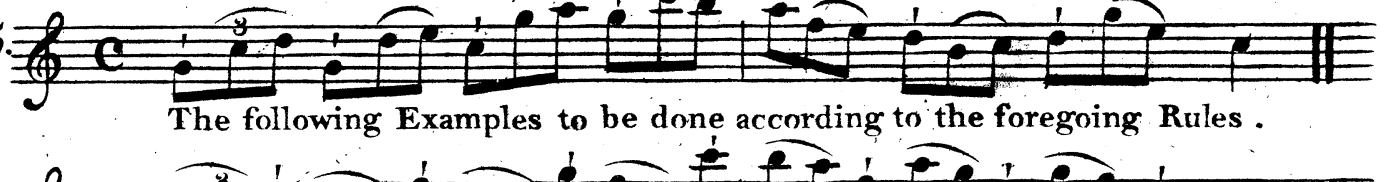
Out of Rule but has a good effect when the lower note remains the same.

EX: 24.



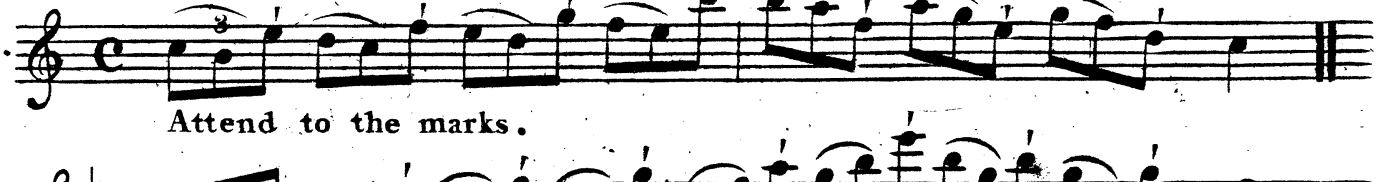
Tip the First and Slur the others on the same Rule as Ex: 3.

EX: 25.



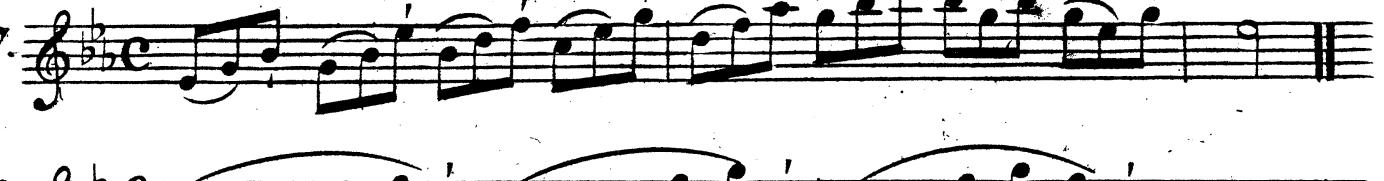
The following Examples to be done according to the foregoing Rules.

EX: 26.

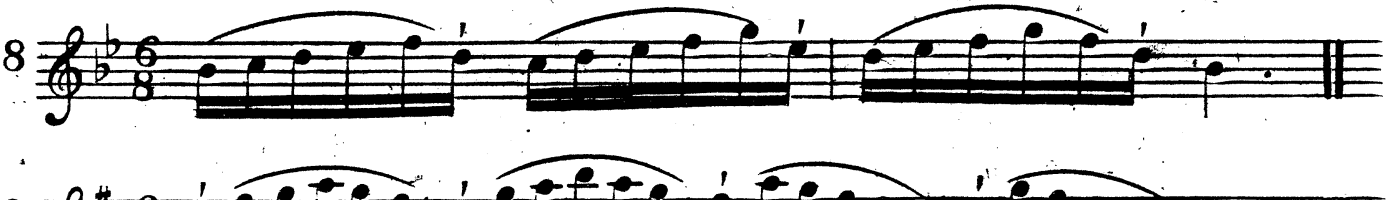


Attend to the marks.

EX: 27.

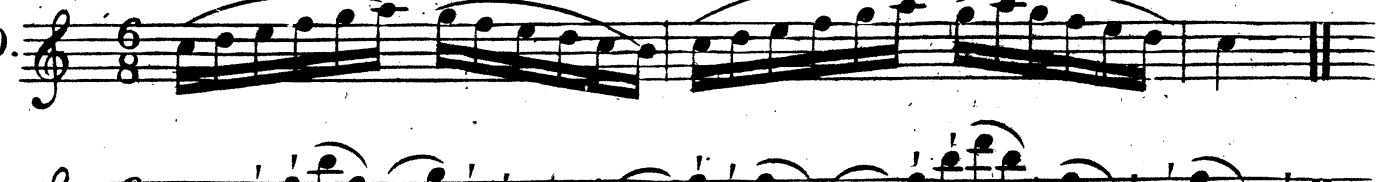


EX 28

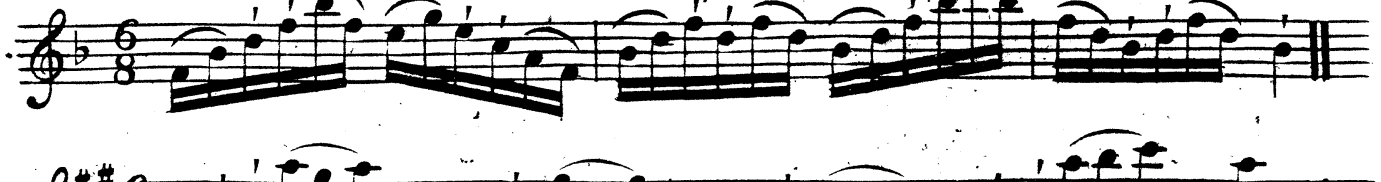


EX: 29.

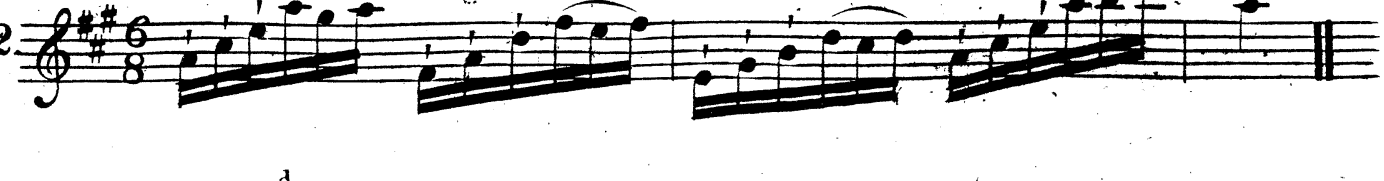
EX: 30.



EX: 31.

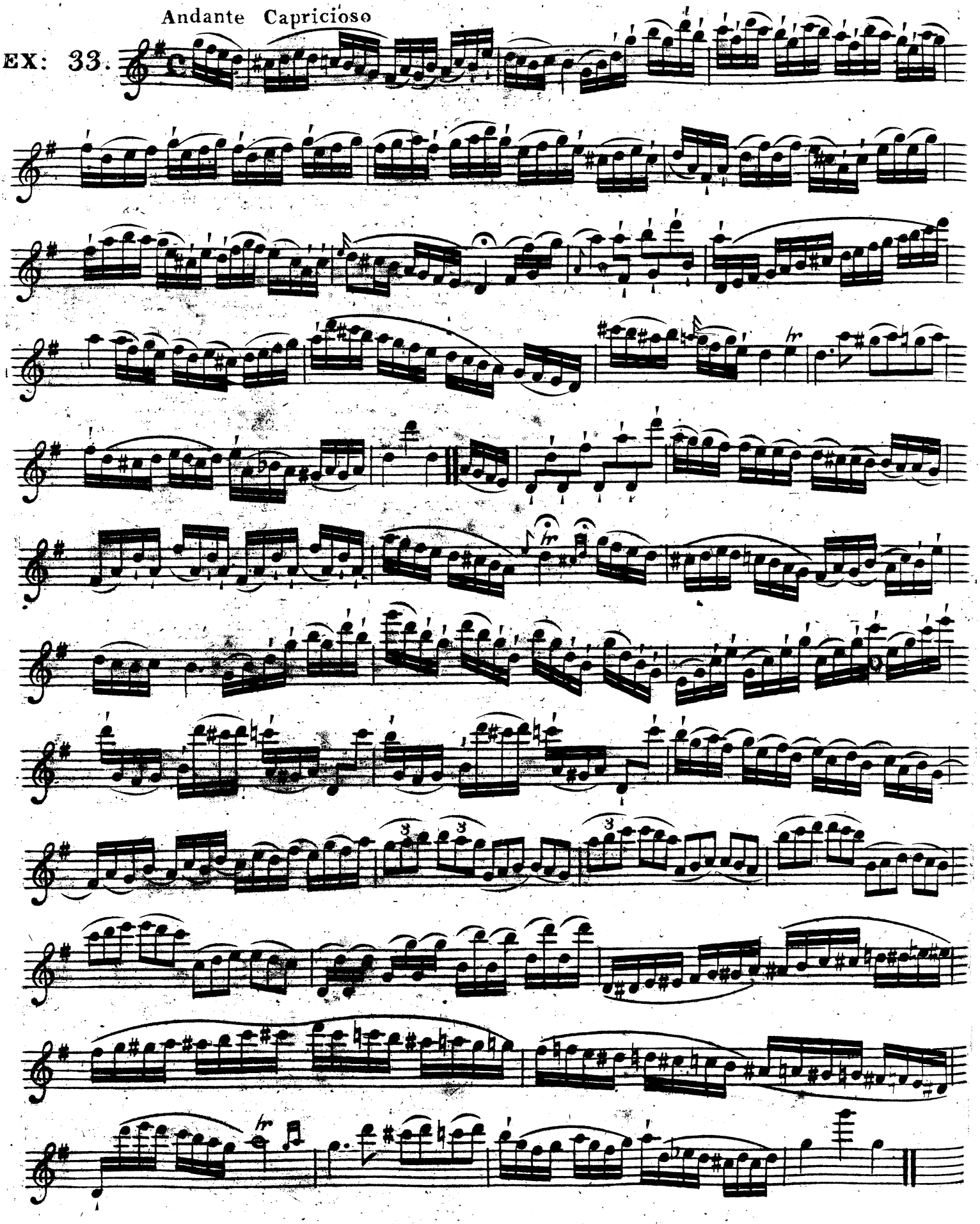


EX: 32



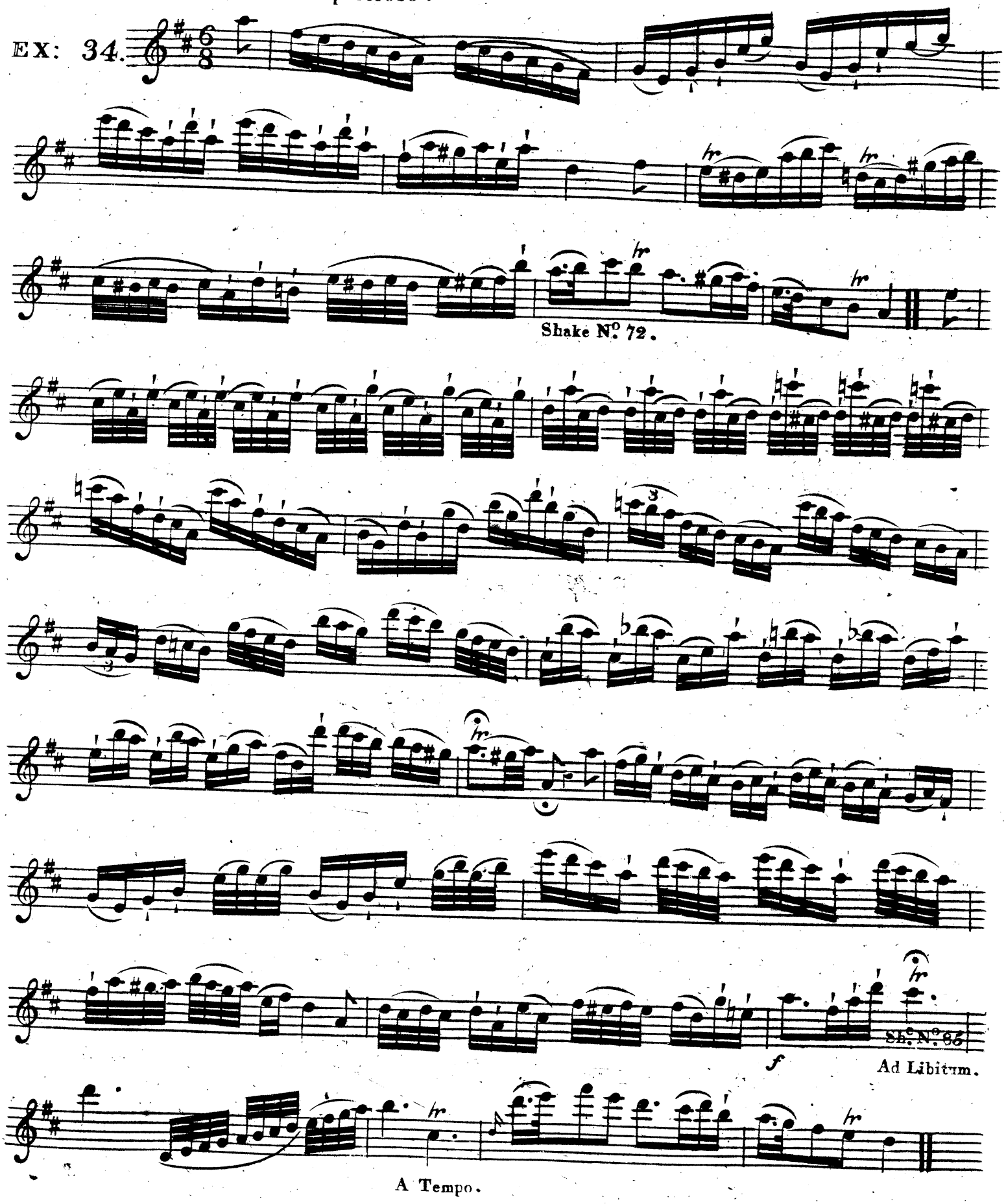
Andante Capricioso

EX: 33.



Andantino Capricioso.

EX: 34.



A DICTIONARY

Of Italian and other Words used in Music

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 𝄋 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, or Diminuendo, { a gradual fall of the sounds, 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, Ritardando, } slacken the time by degrees.

Resoluto, in a bold style.

Rinforzando, { Increase the sound of several Notes, this sign ◁ 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. ▷

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 I.st time.

Volti, turn over the leaf Subito quickly.

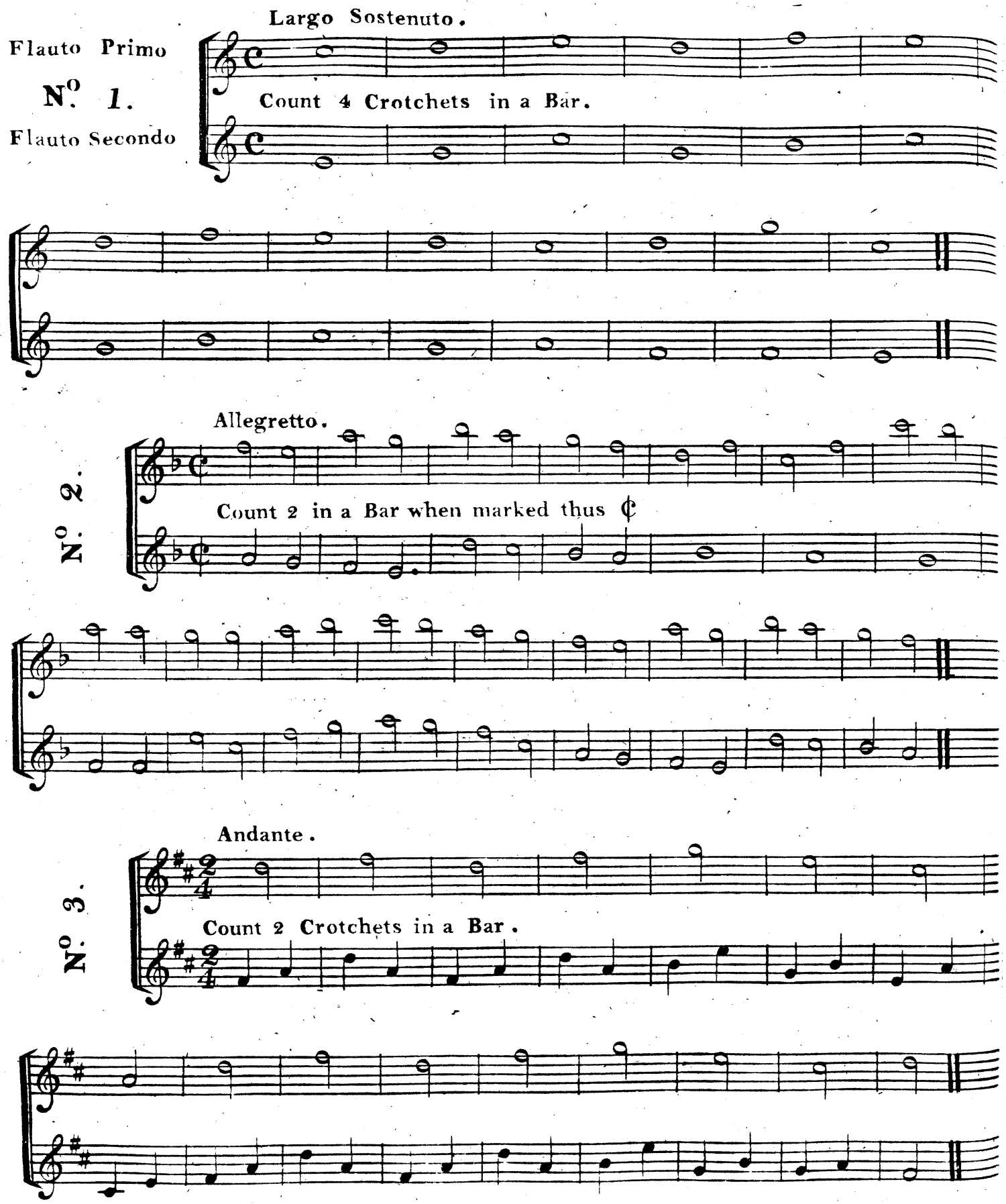
Un, a, Un poco, a little.

ABBREVIATIONS EXPLAINED

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

Each of these Words is Explained in the Dictionary.

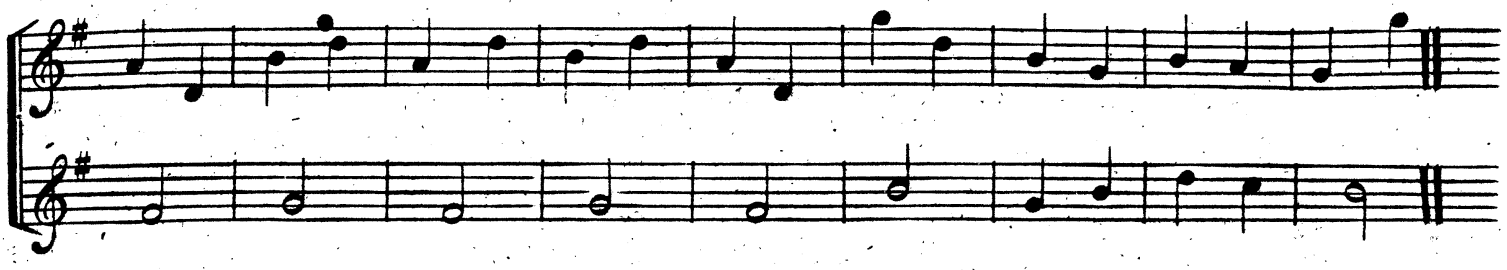
The following **Easy Progressive Lessons** are intended to Initiate the Scholar to sustain the Tone and play in Time.



Andante.

N.° 4.

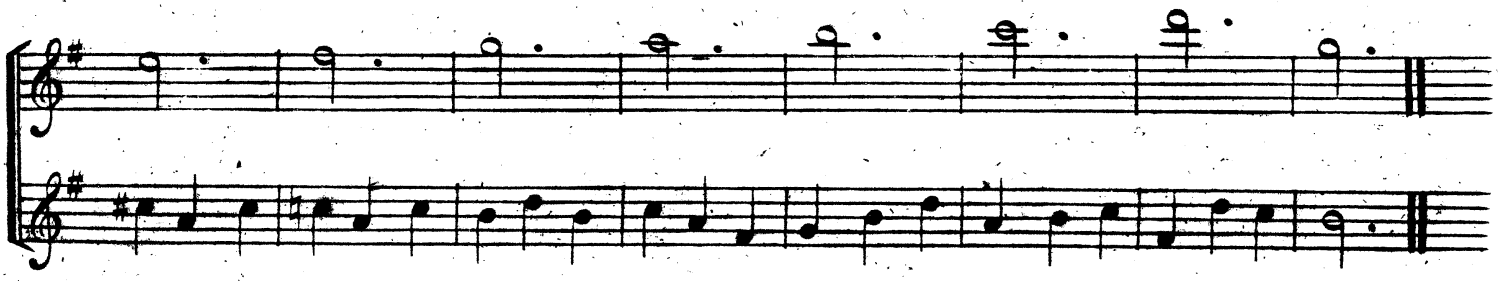
Count 2 Crotchets.



Andantino.

N.° 5.

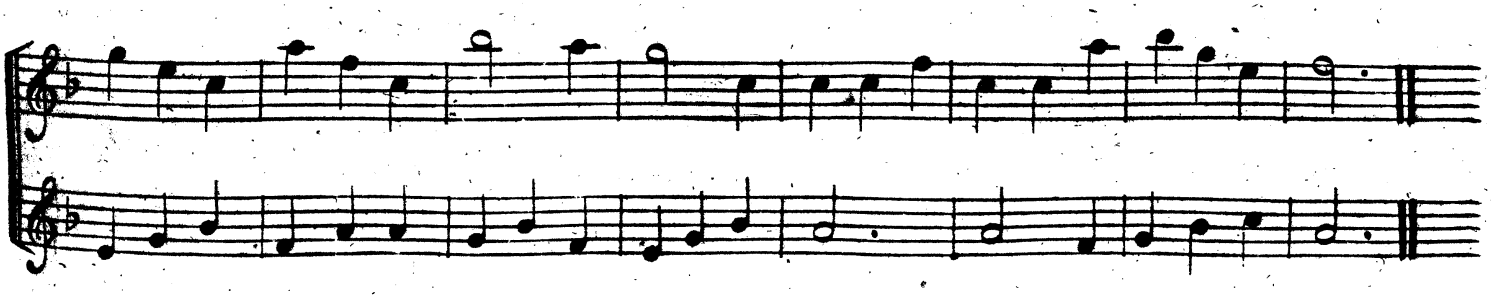
Count 3 Crotchets in a Bar.



Andantino.

N.° 6.

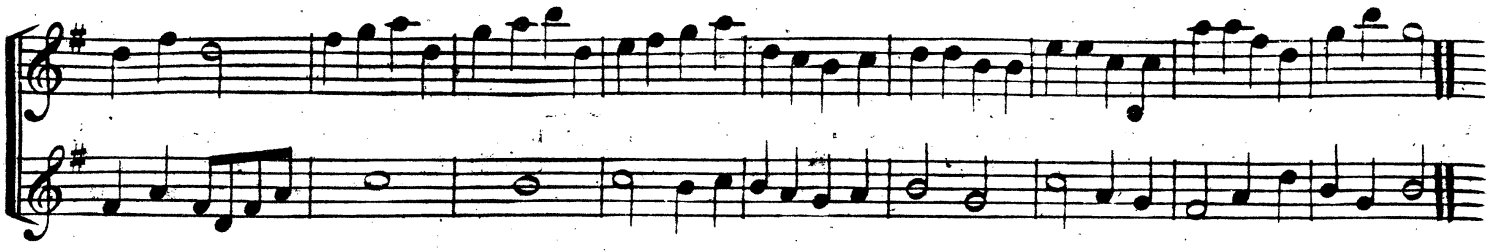
Count 3 Crotchets.



N.o 7.

Allegretto.

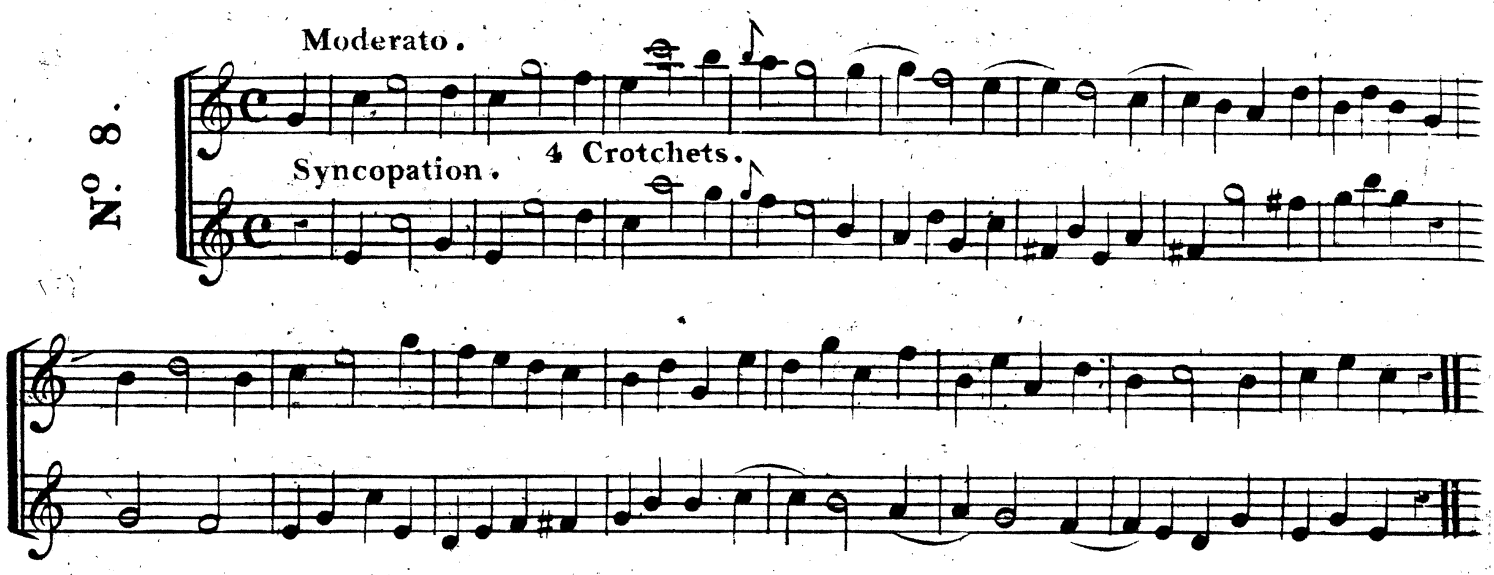
Count 4 Crotchets in a Bar.



N.o 8.

Moderato.

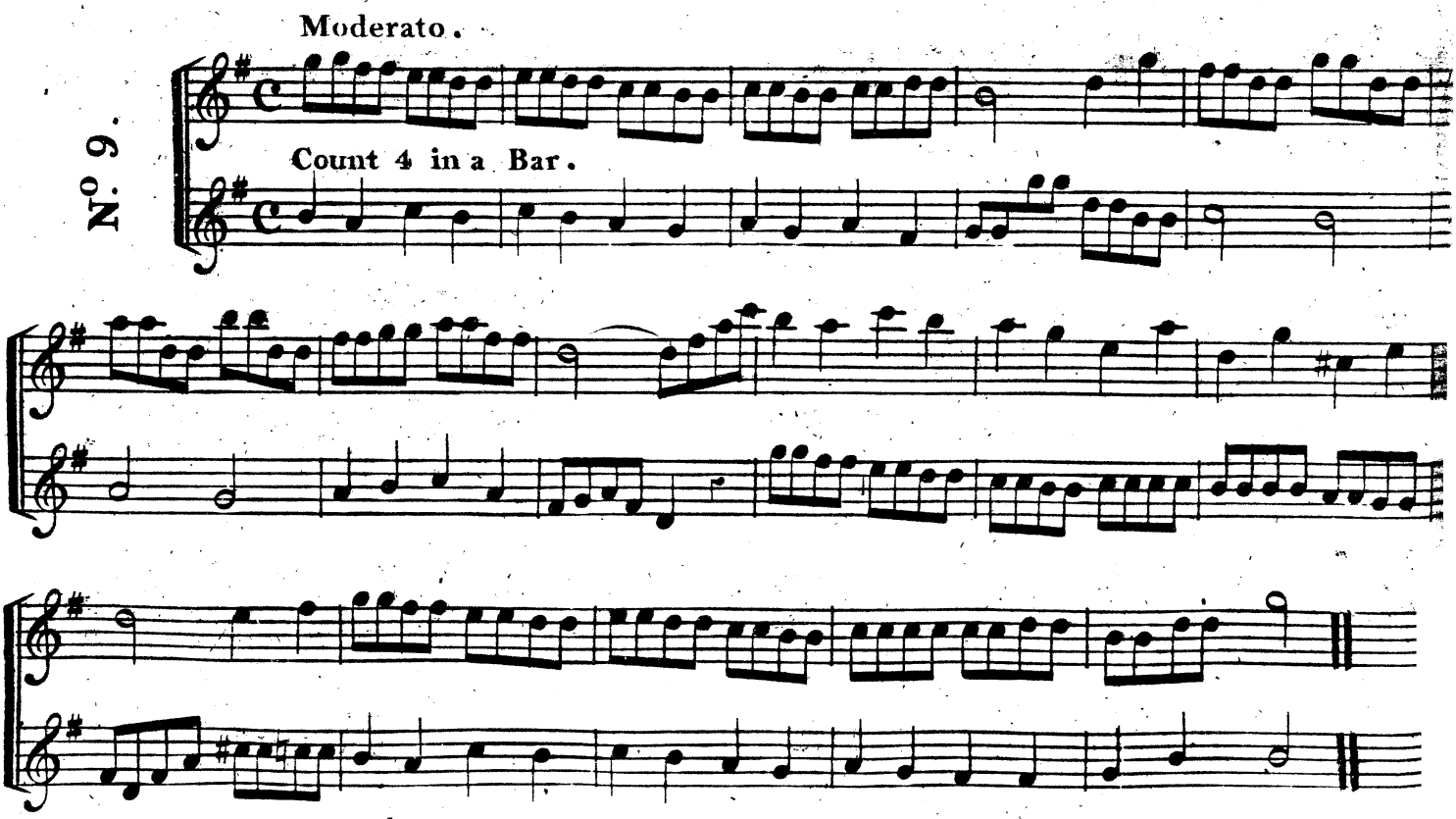
Syncopation. 4 Crotchets.



N.o 9.

Moderato.

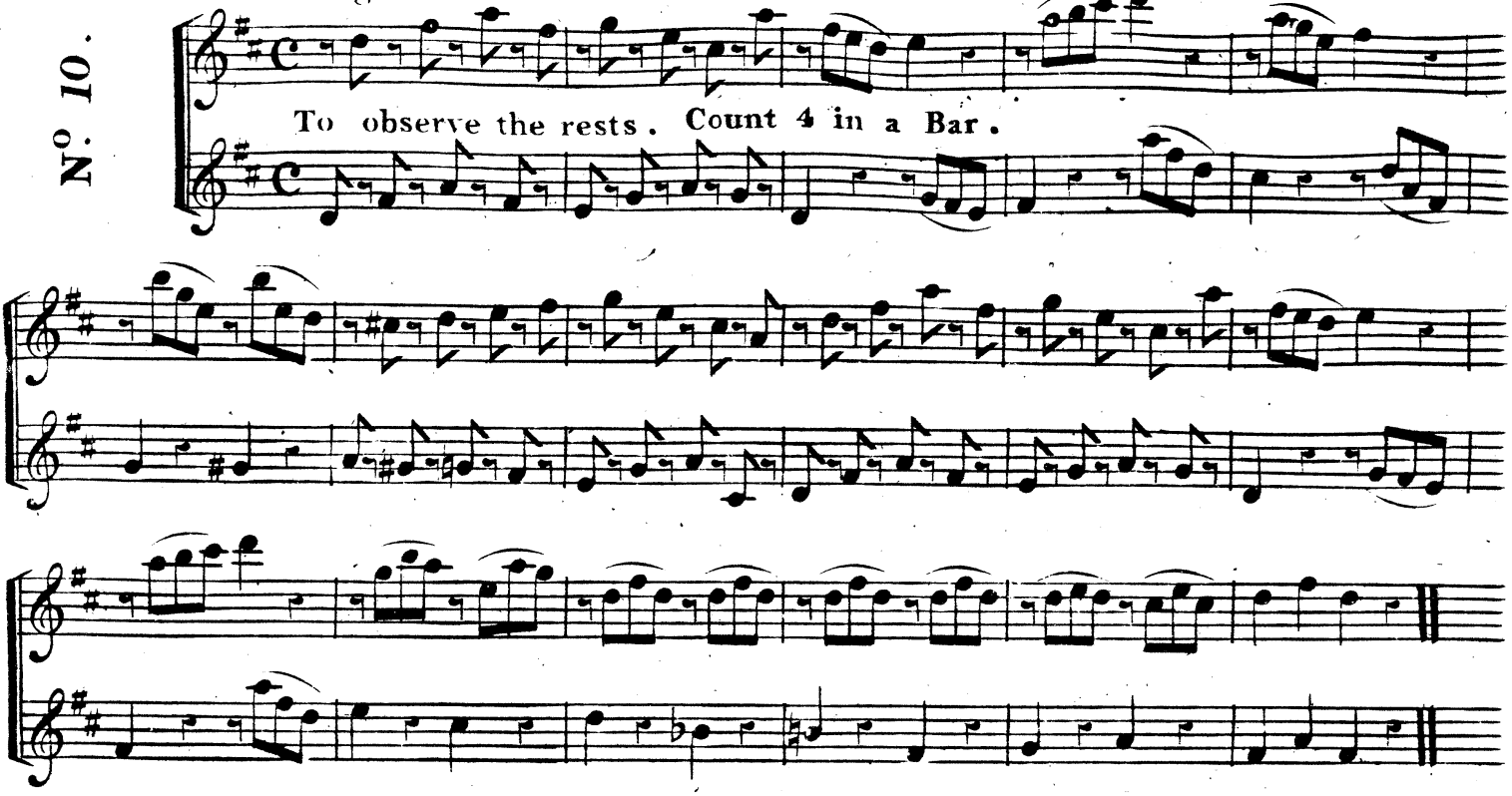
Count 4 in a Bar.



N.o 10.

Adagio.

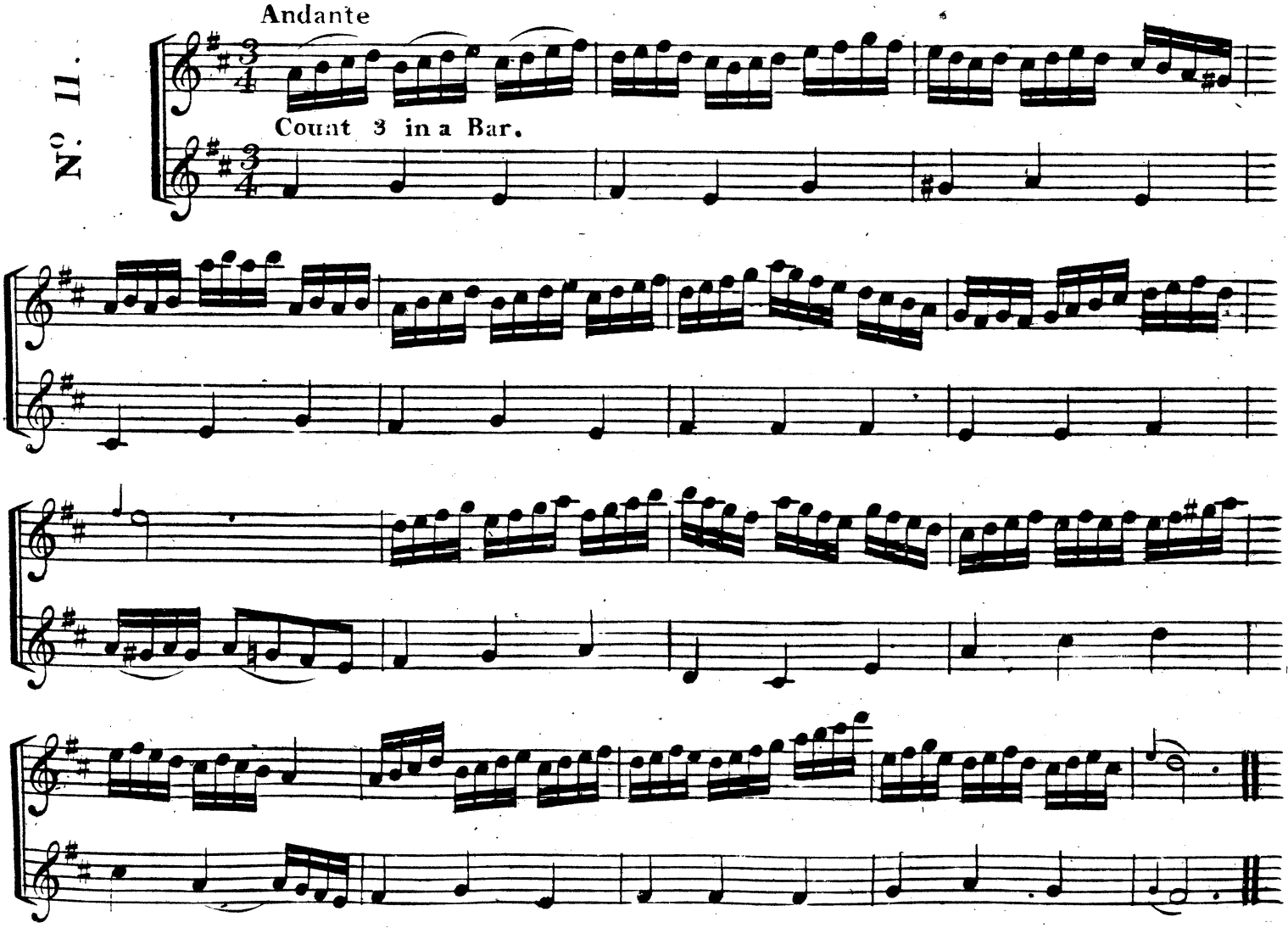
To observe the rests. Count 4 in a Bar.



N.o 11.

Andante

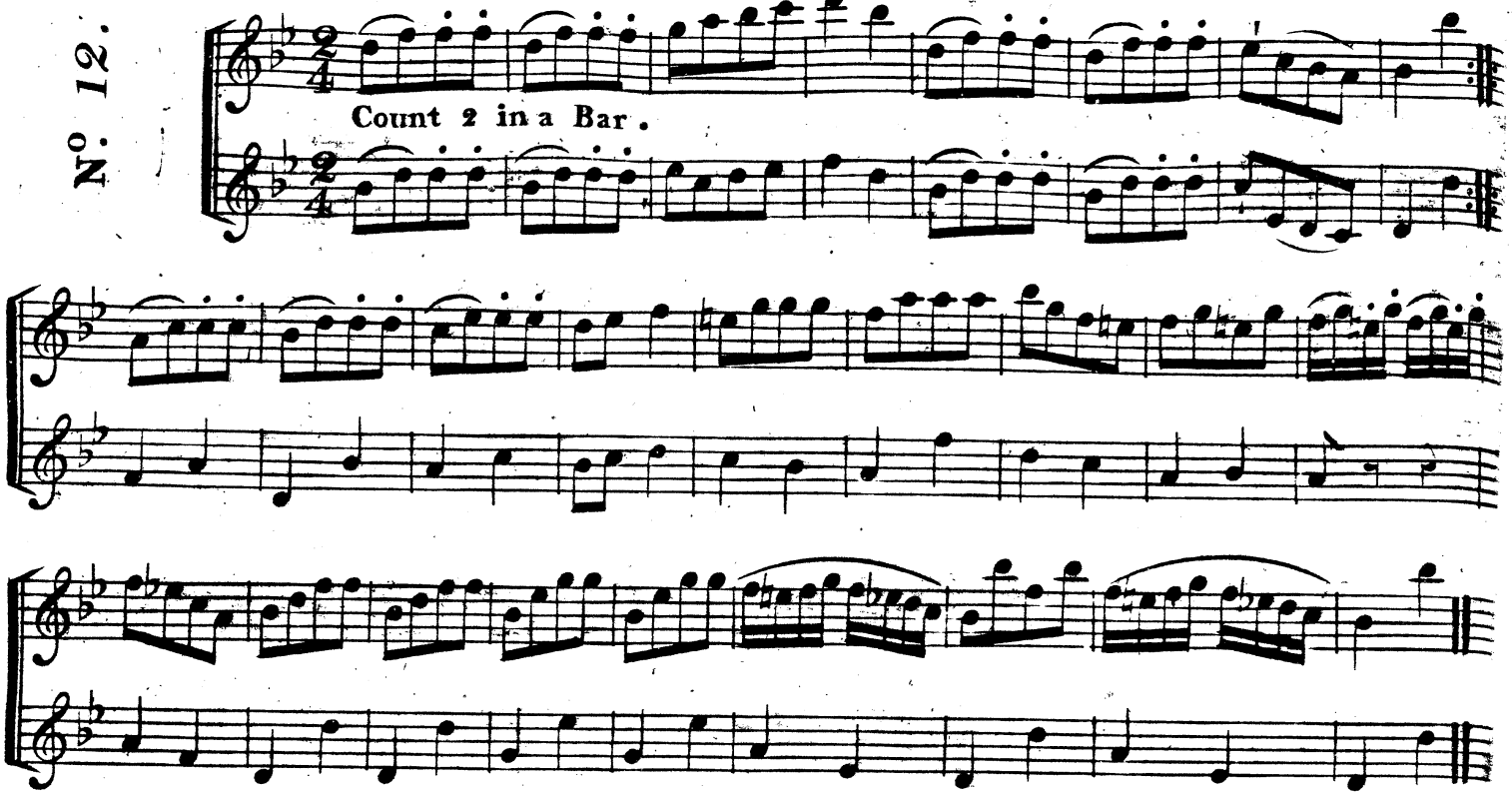
Count 3 in a Bar.



N.o 12.

Allegretto.

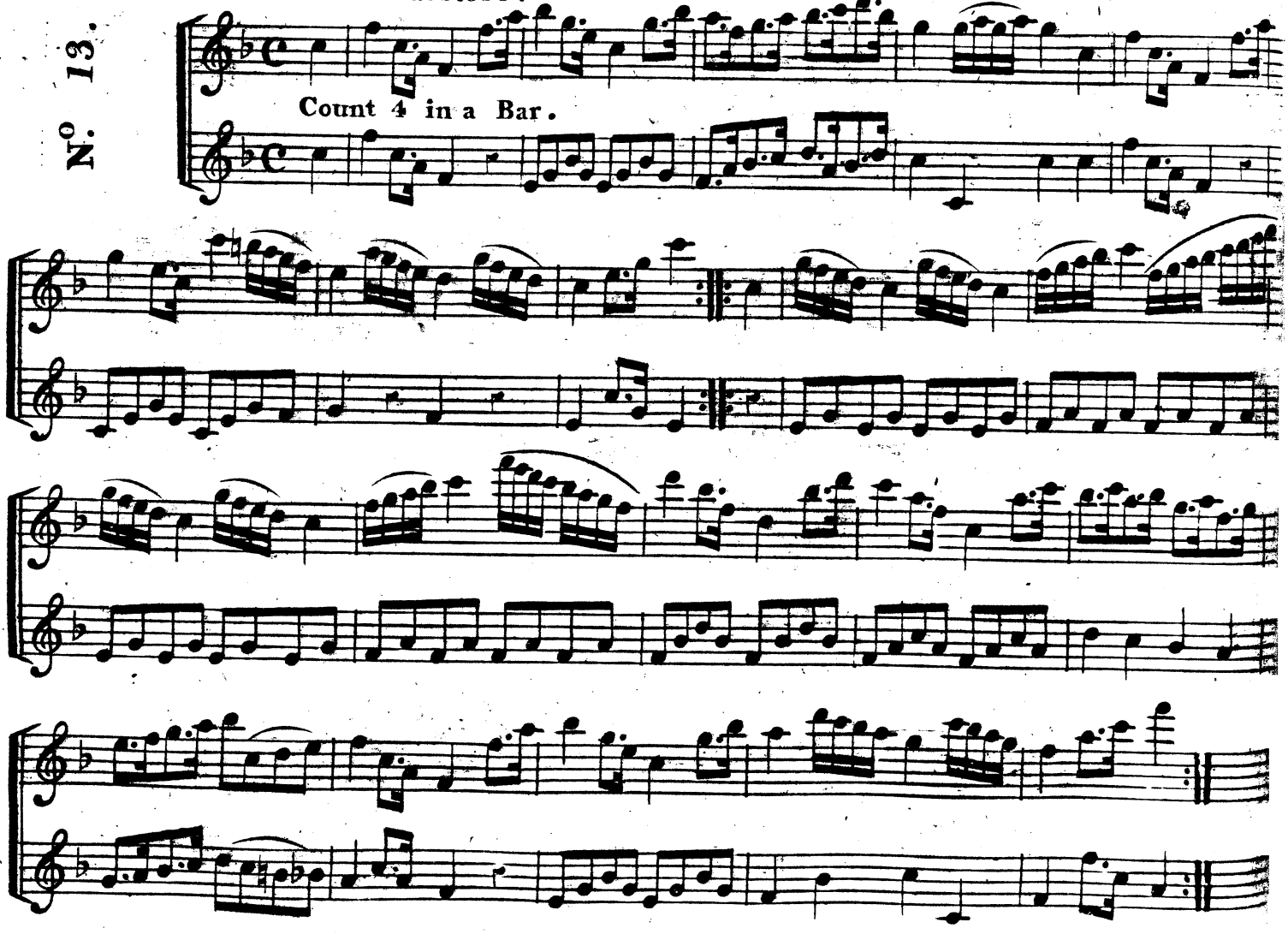
Count 2 in a Bar.



N.o 13.

MARCH. Maestoso.

Count 4 in a Bar.



N.o 14.

Allegretto.

Count 2 in a Bar.

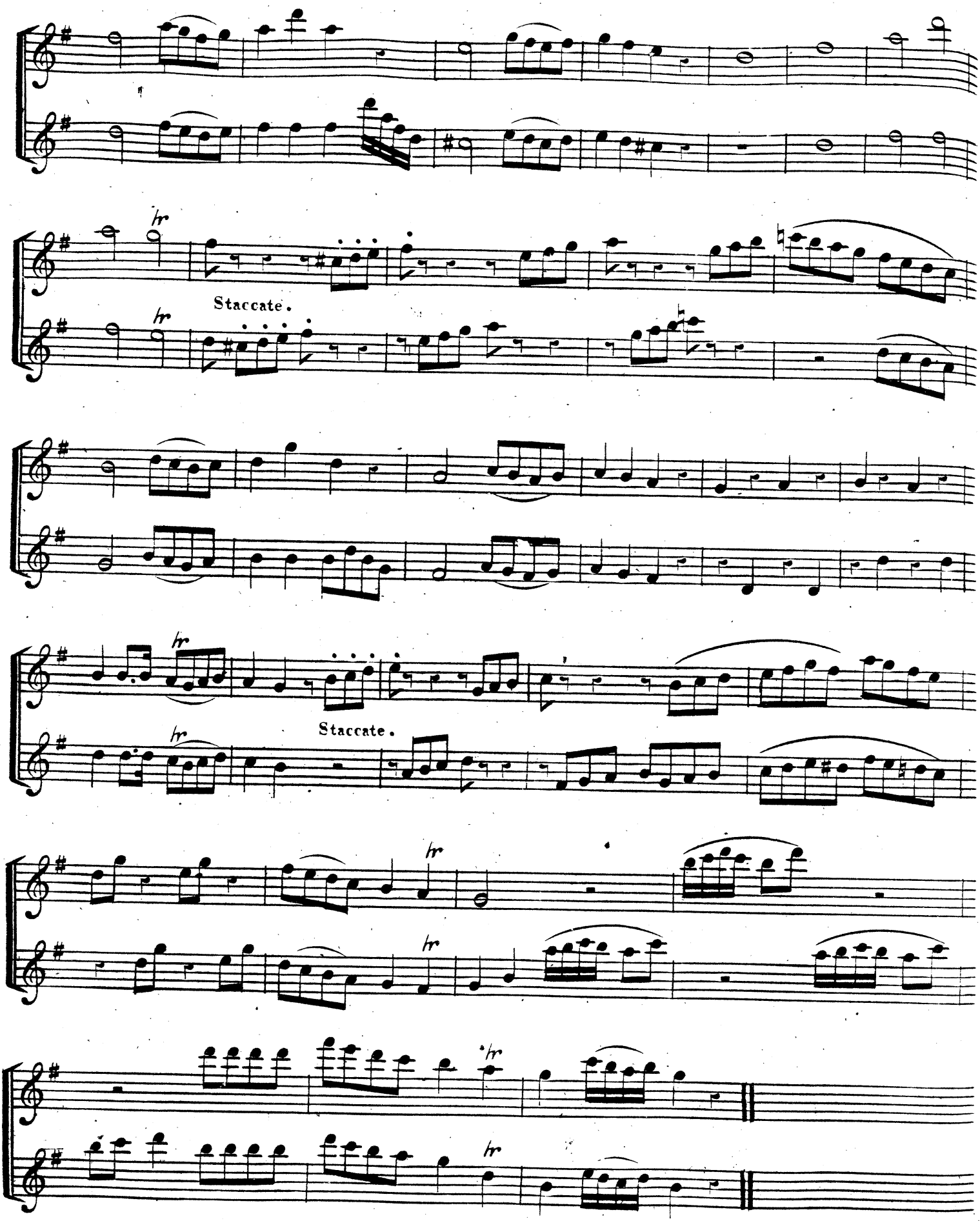
Fine.

Da Capo.

N.o 15.

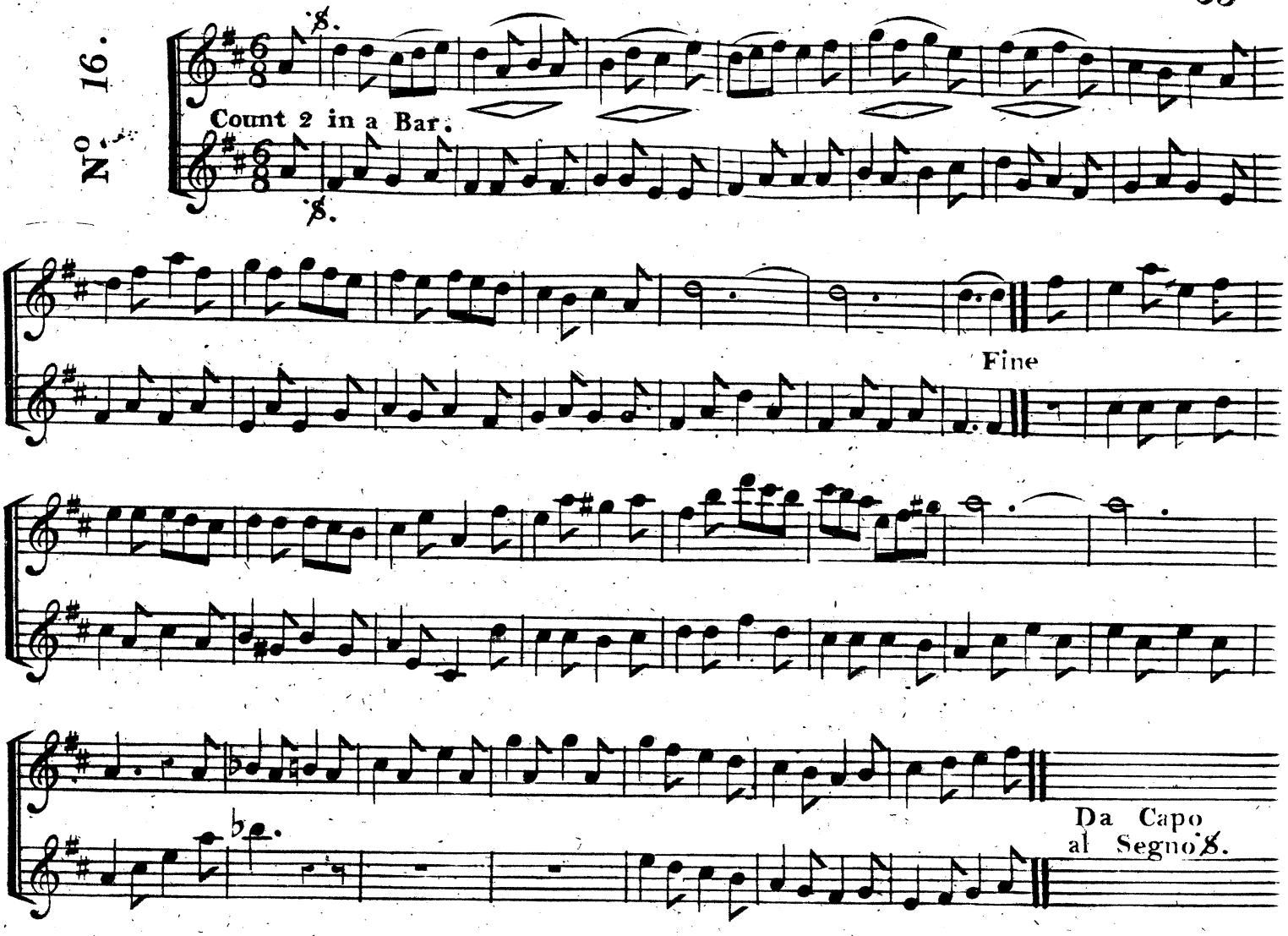
Andante.

Count 4 in a Bar.


Staccate.
Staccate.

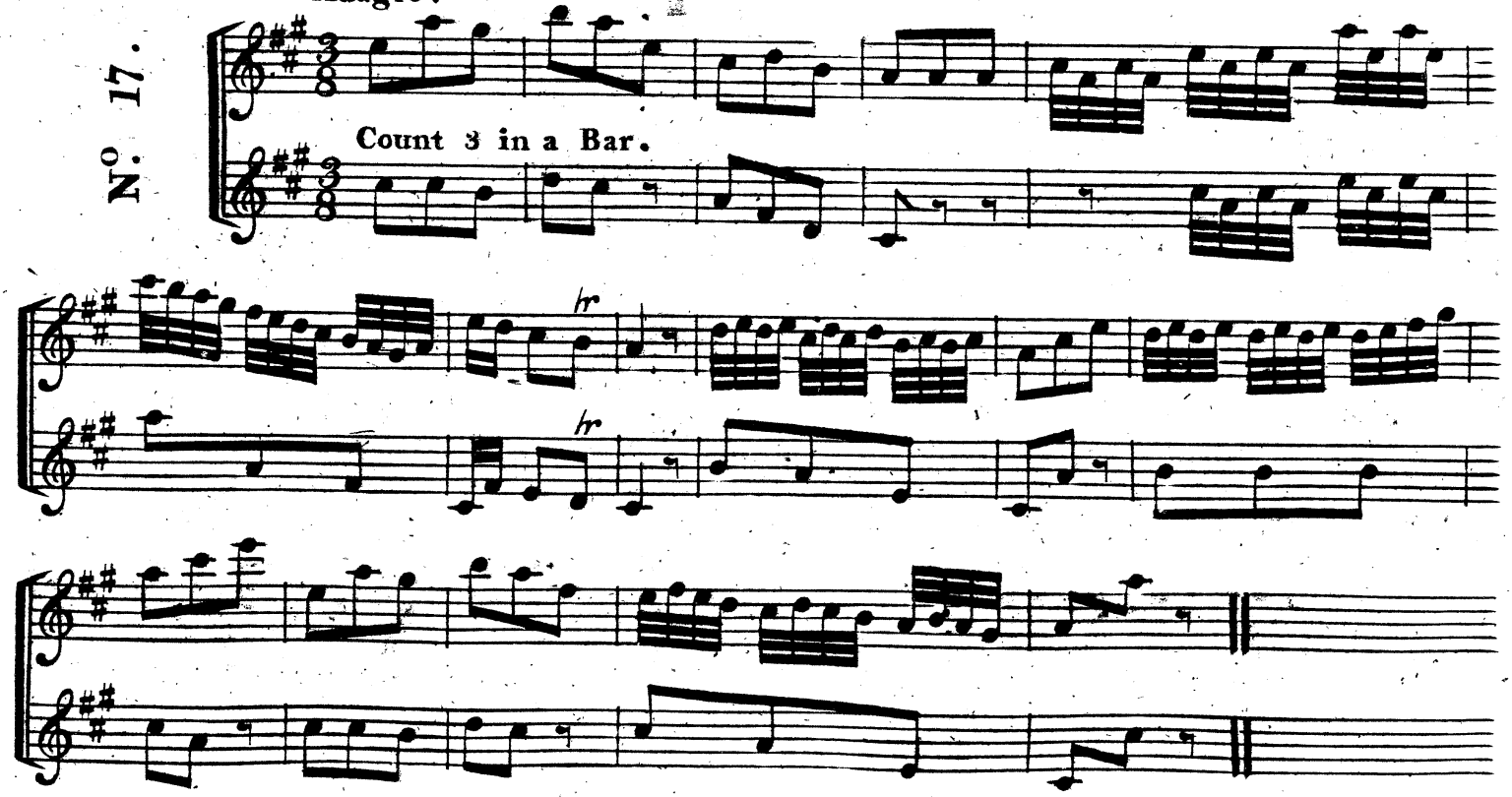
Andante Pastorale.

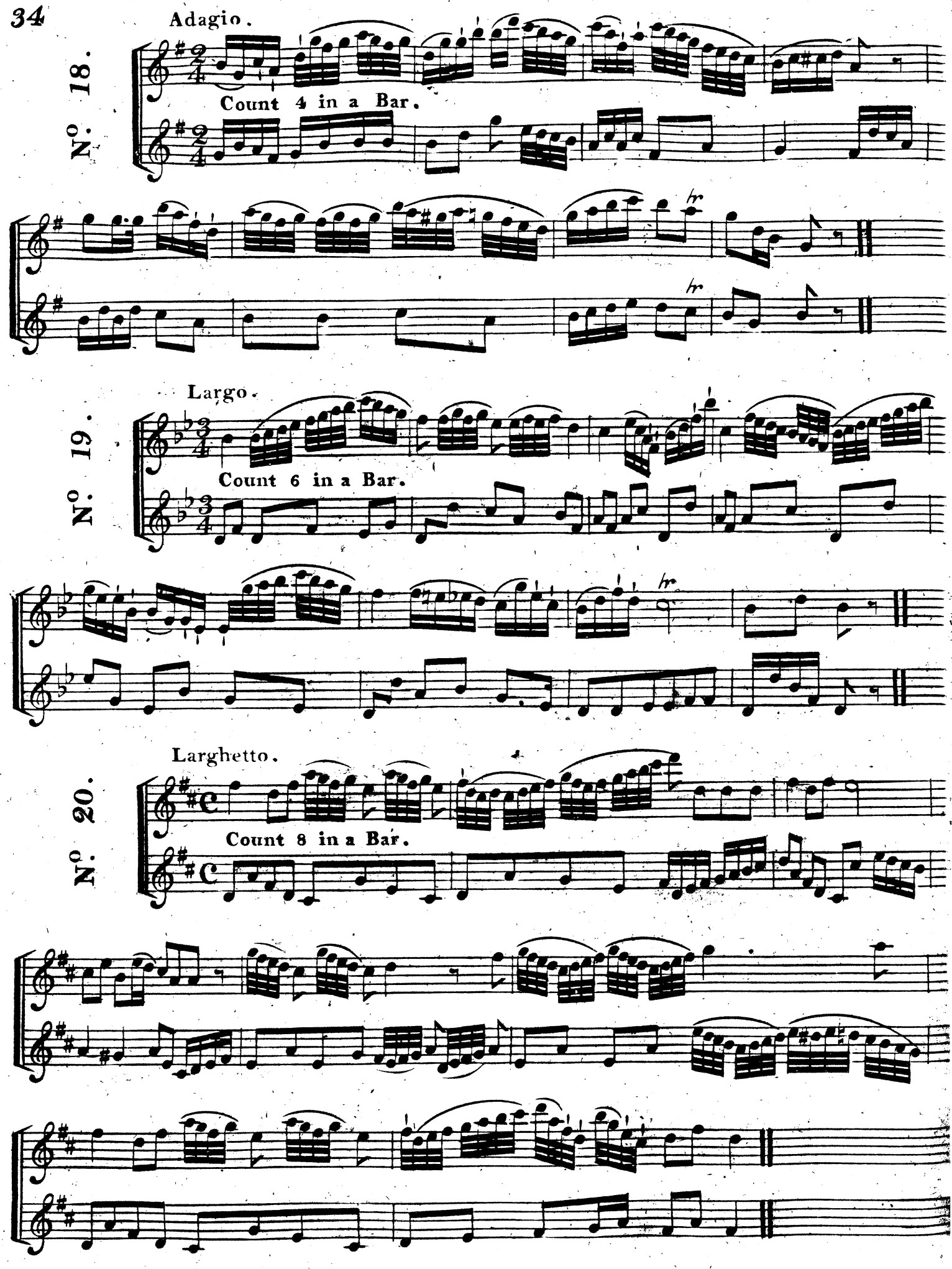
No. 16.



Adagio.

No. 17.

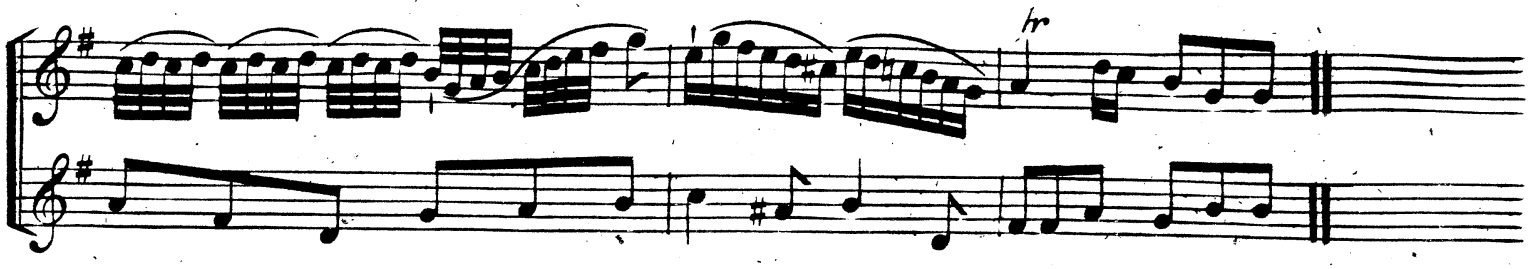



Adagio.
No. 18.
Count 4 in a Bar.
Largo.
No. 19.
Count 6 in a Bar.
Larghetto.
No. 20.
Count 8 in a Bar.

Adagio.

N.o 21.

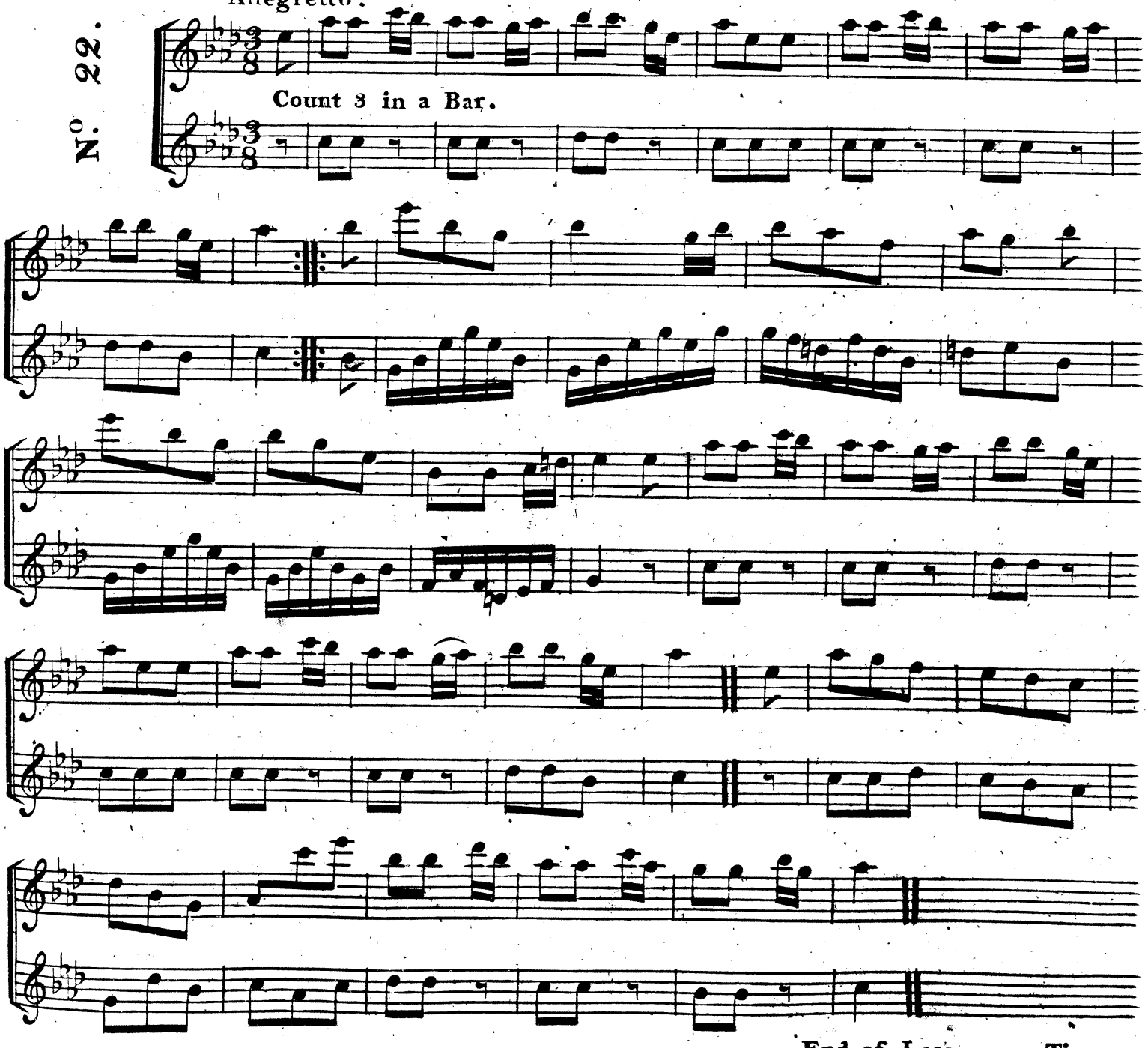
Count 6 in a Bar.



Allegretto.

N.o 22.

Count 3 in a Bar.

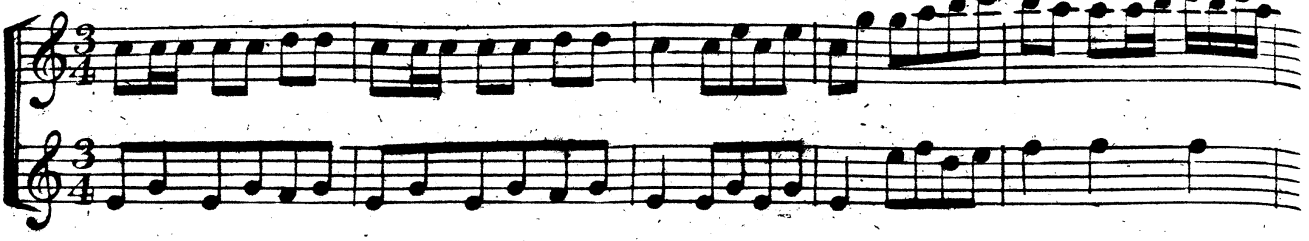


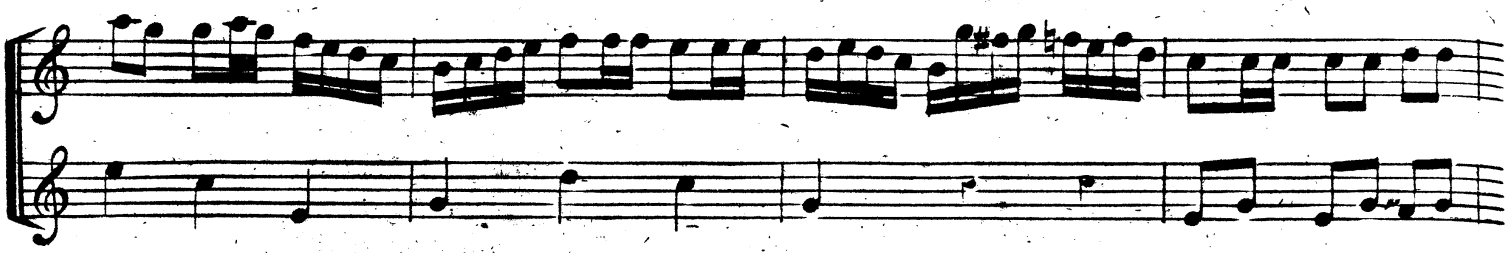
End of Lessons on Time.

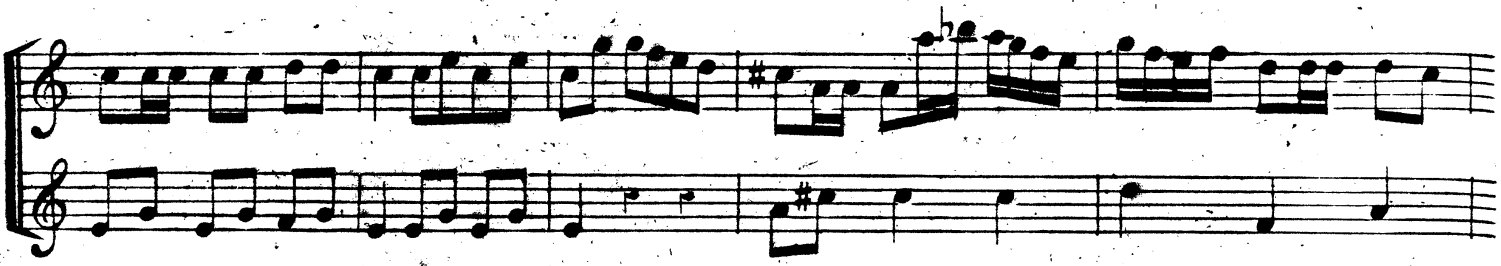
Prelude

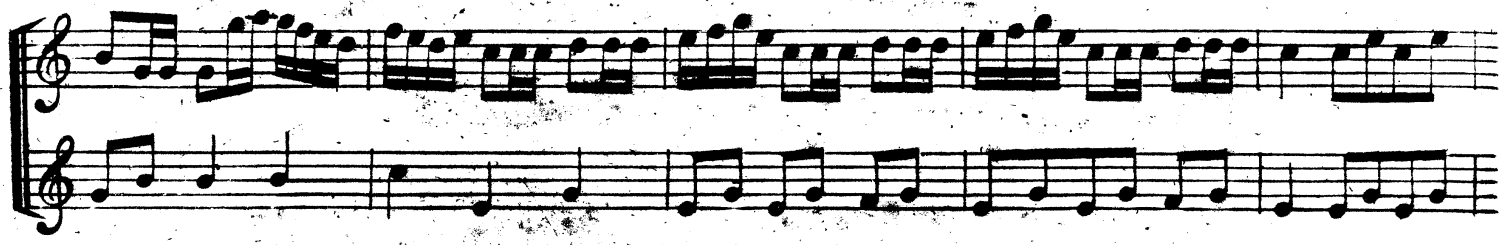
BOLERO.- Andante Sostenuto.

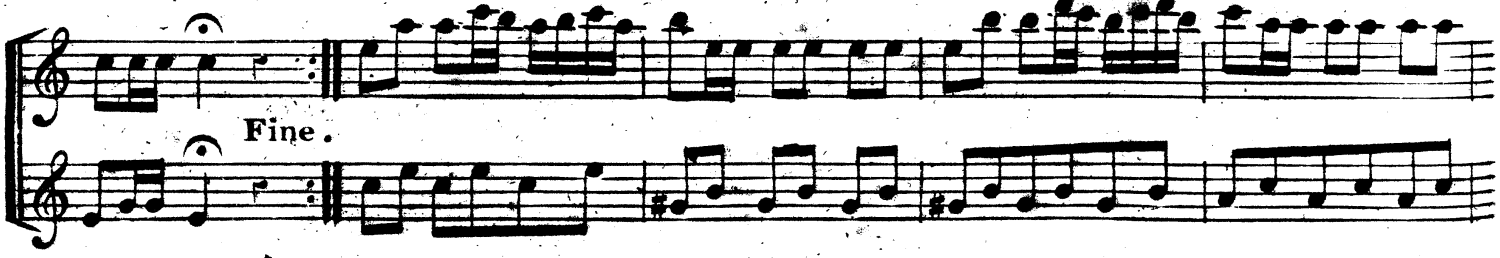
N.o 23.



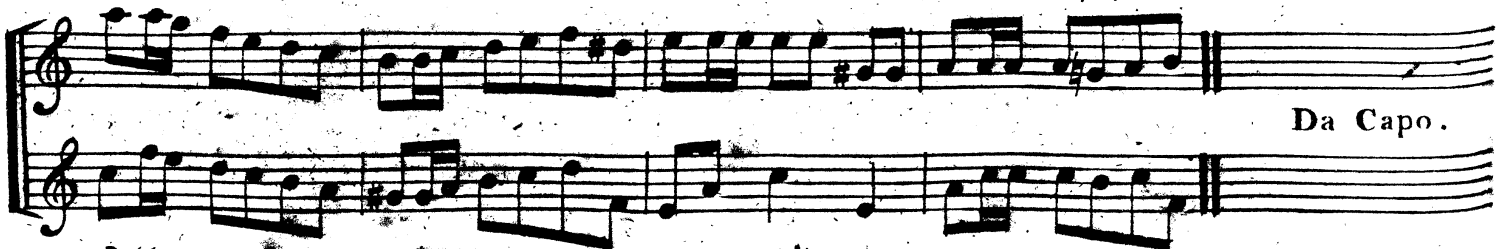






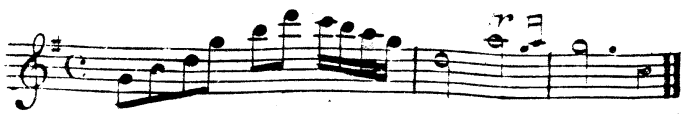


Fine.



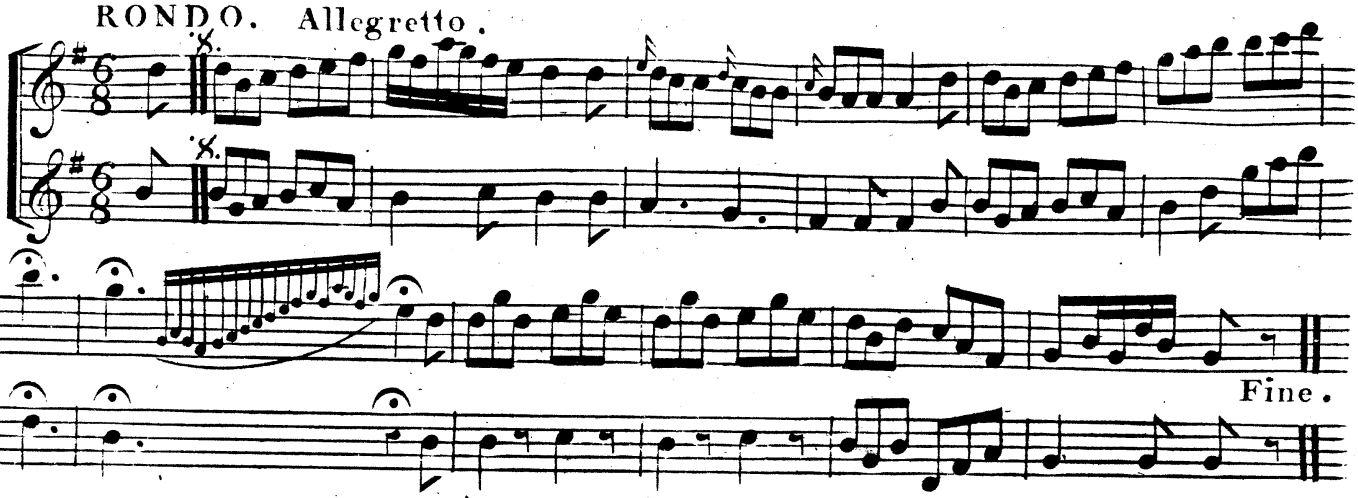
Da Capo.

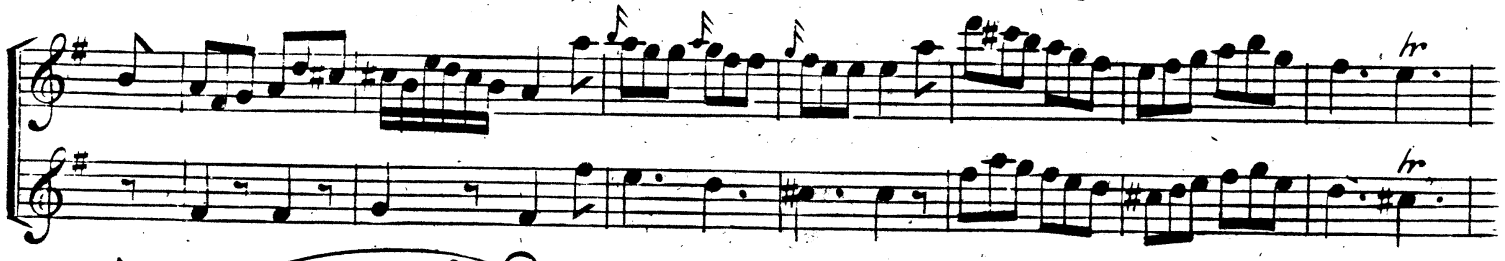
The Scholar is requested to follow the Rules for Tipping before given.

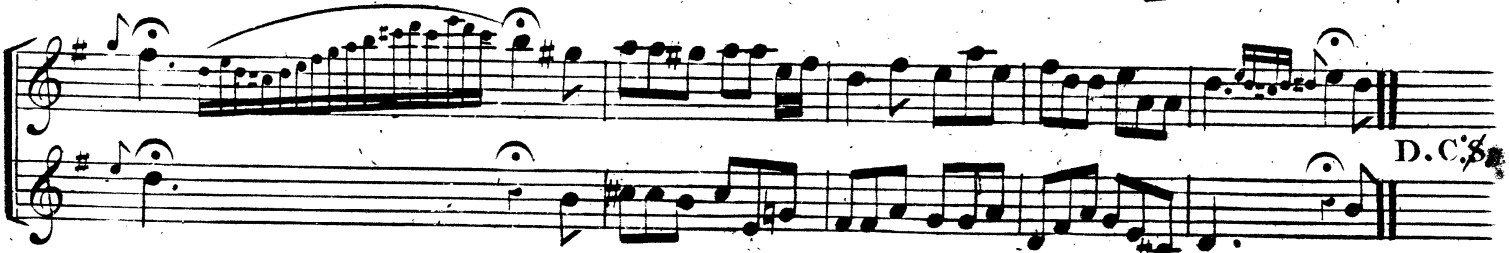


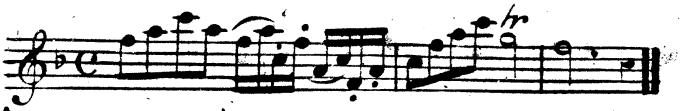
N.° 24.

RONDO. Allegretto.



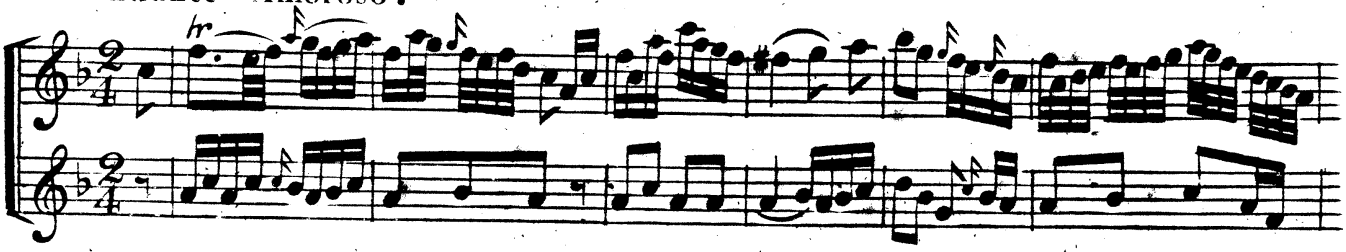


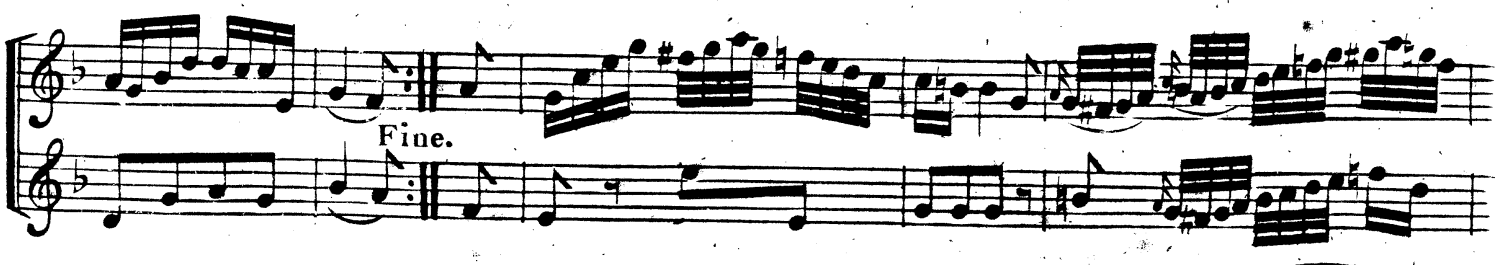


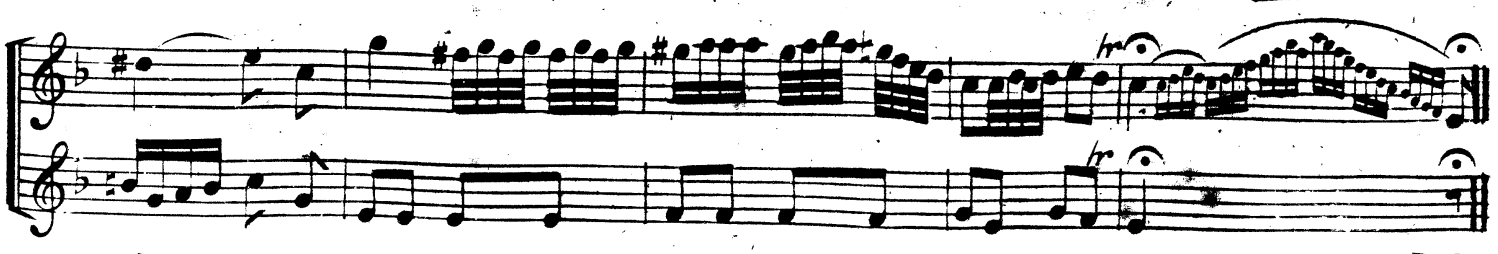


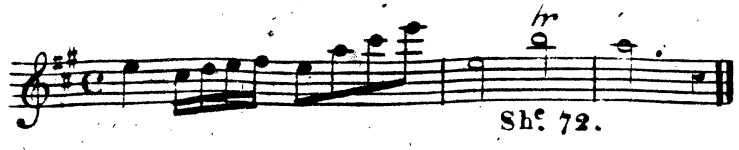
N.° 25.

Andante Amoroso.



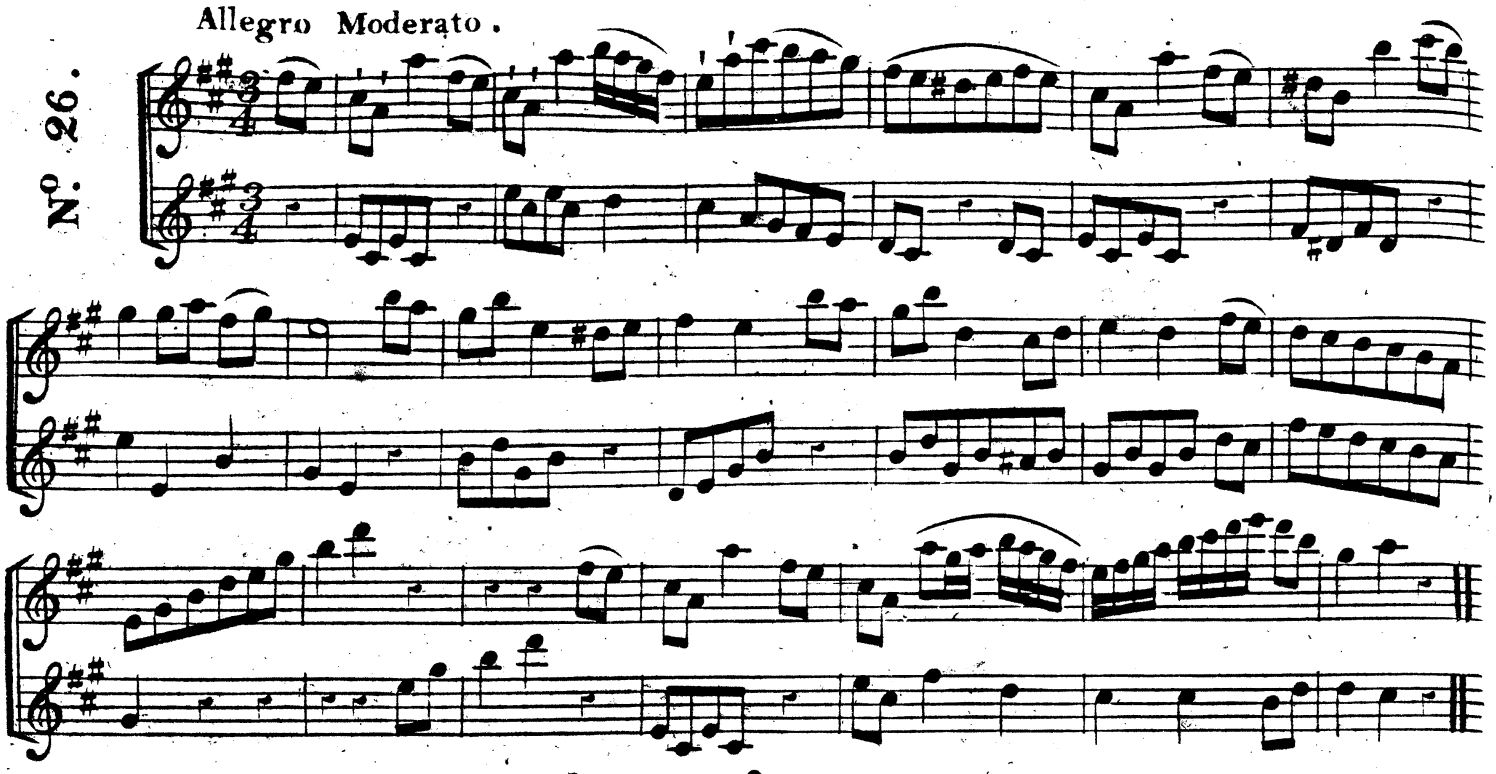






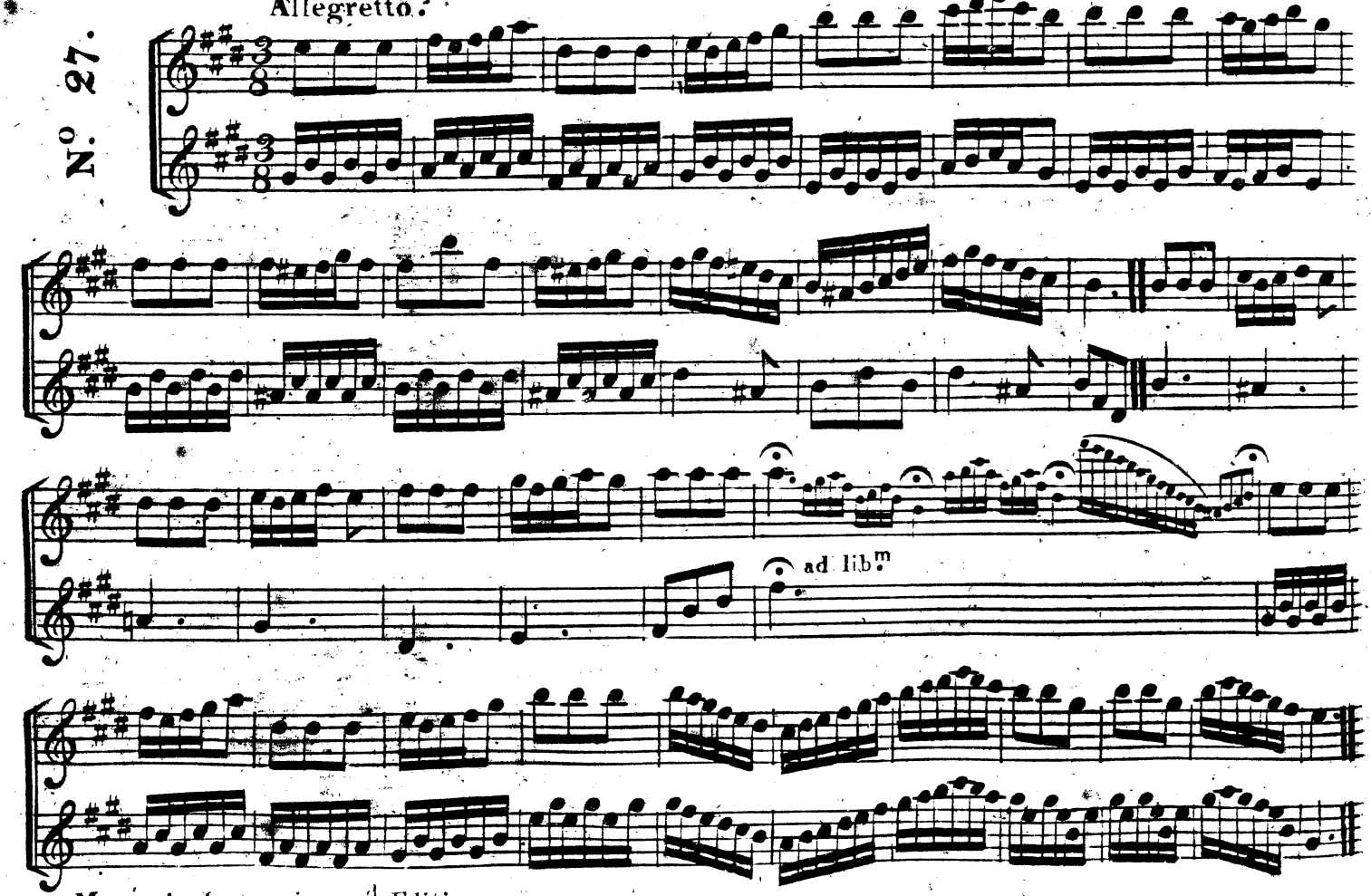
Allegro Moderato.

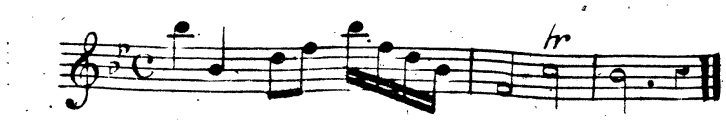
No. 26.



Allegretto.

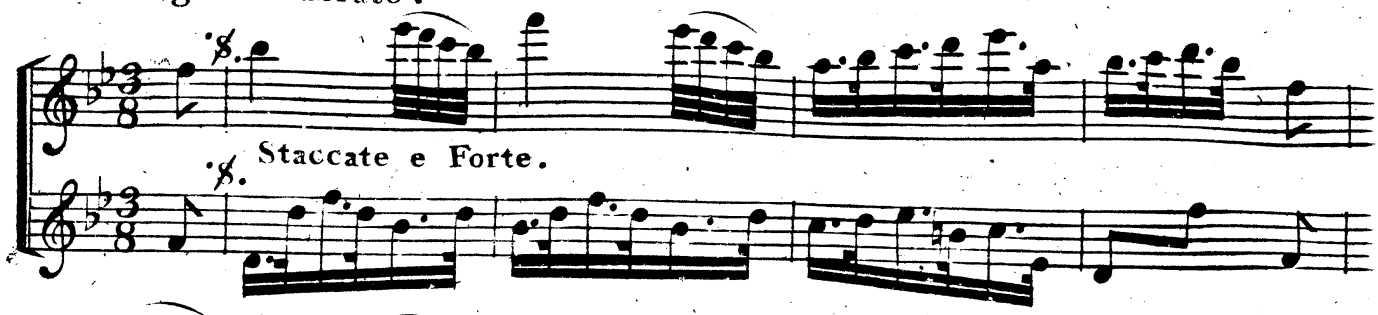
No. 27.

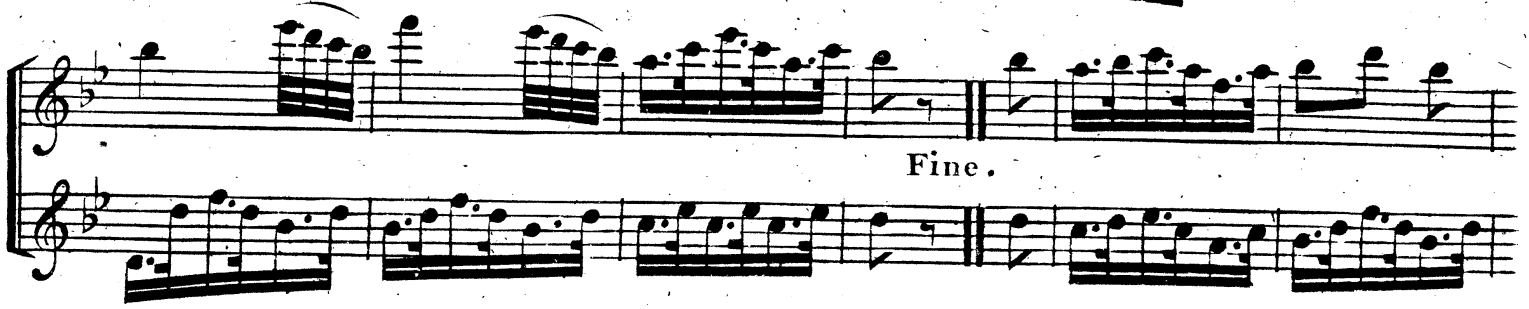


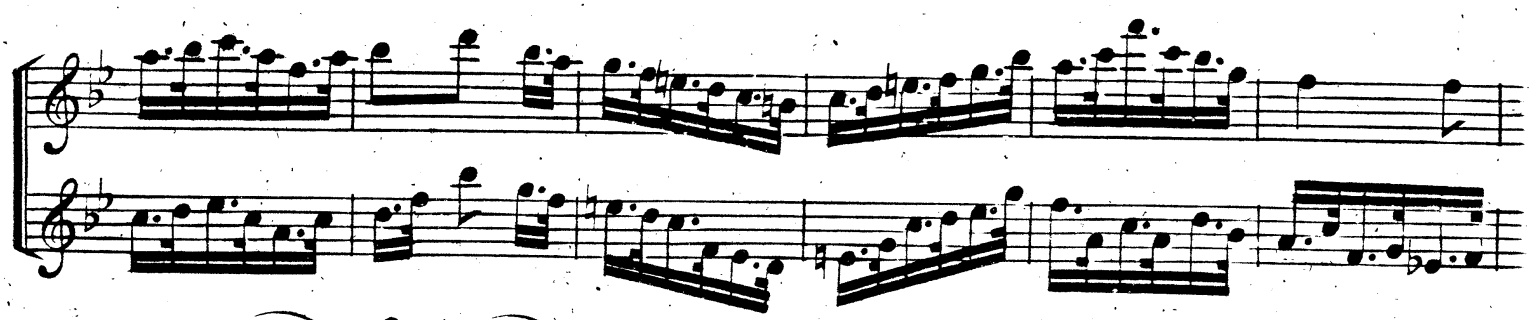


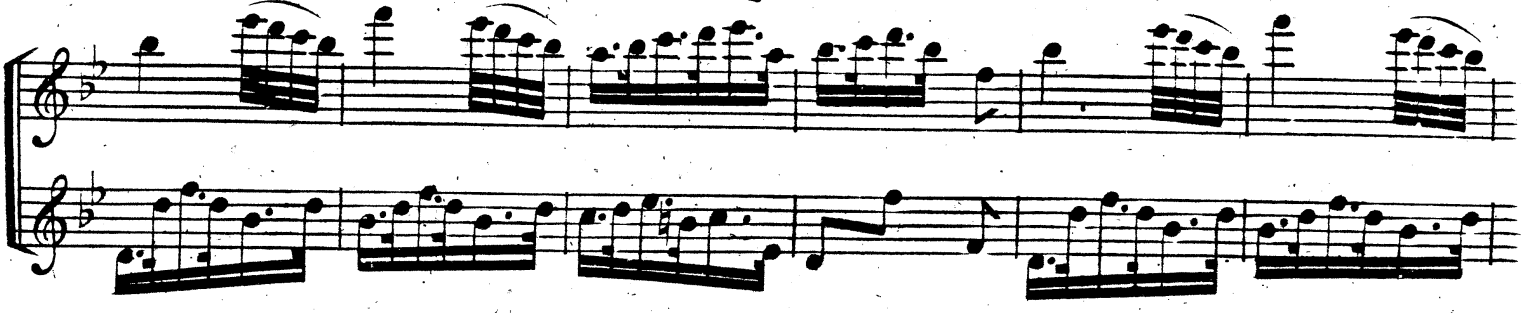
Allegro Moderato.

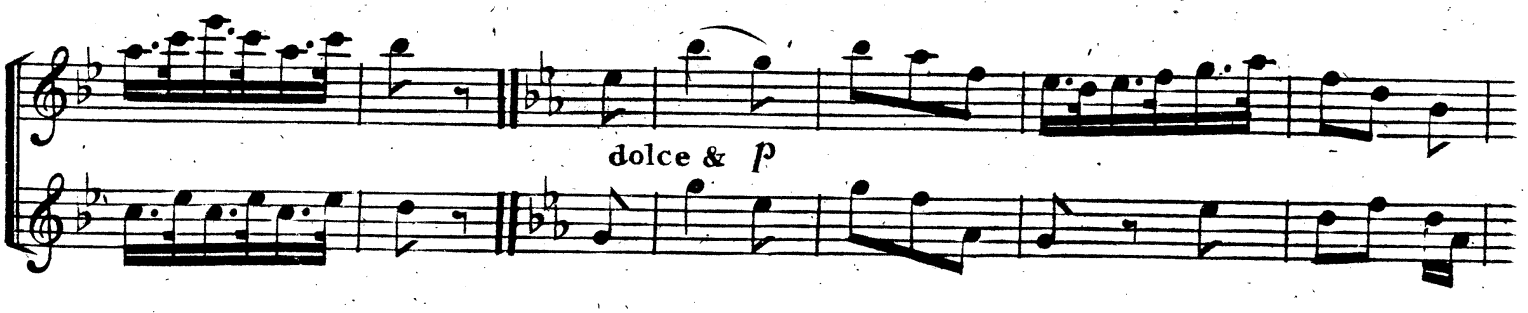
N.° 28.

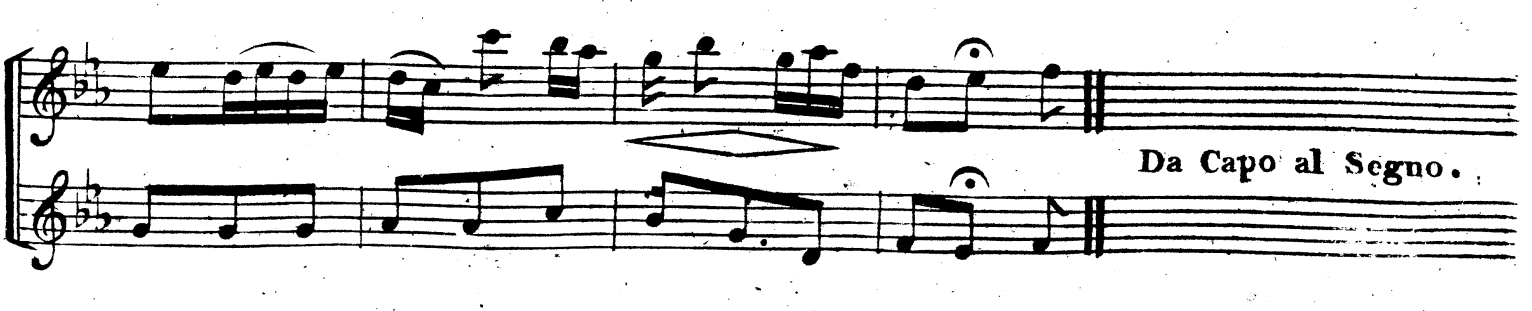


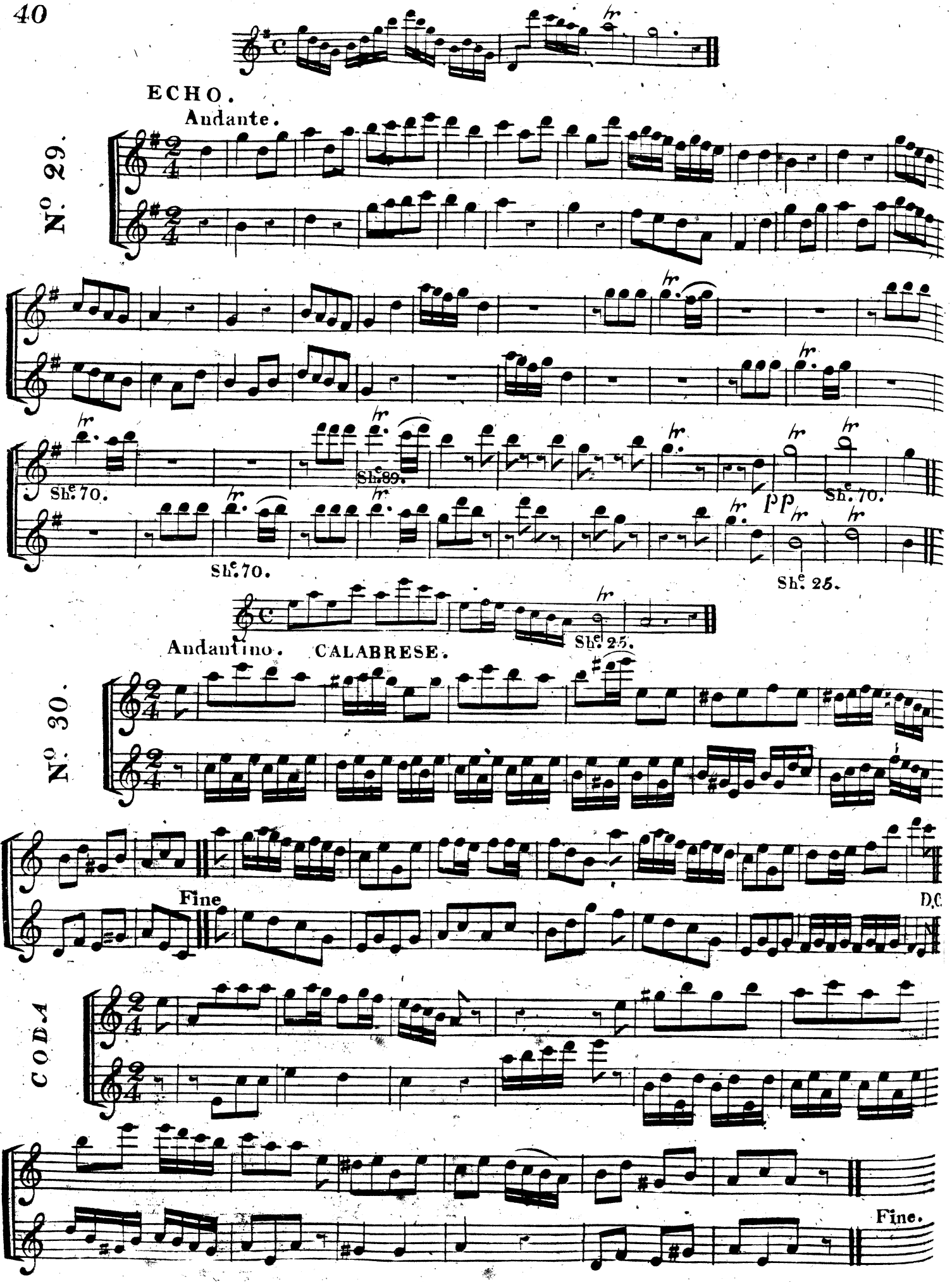








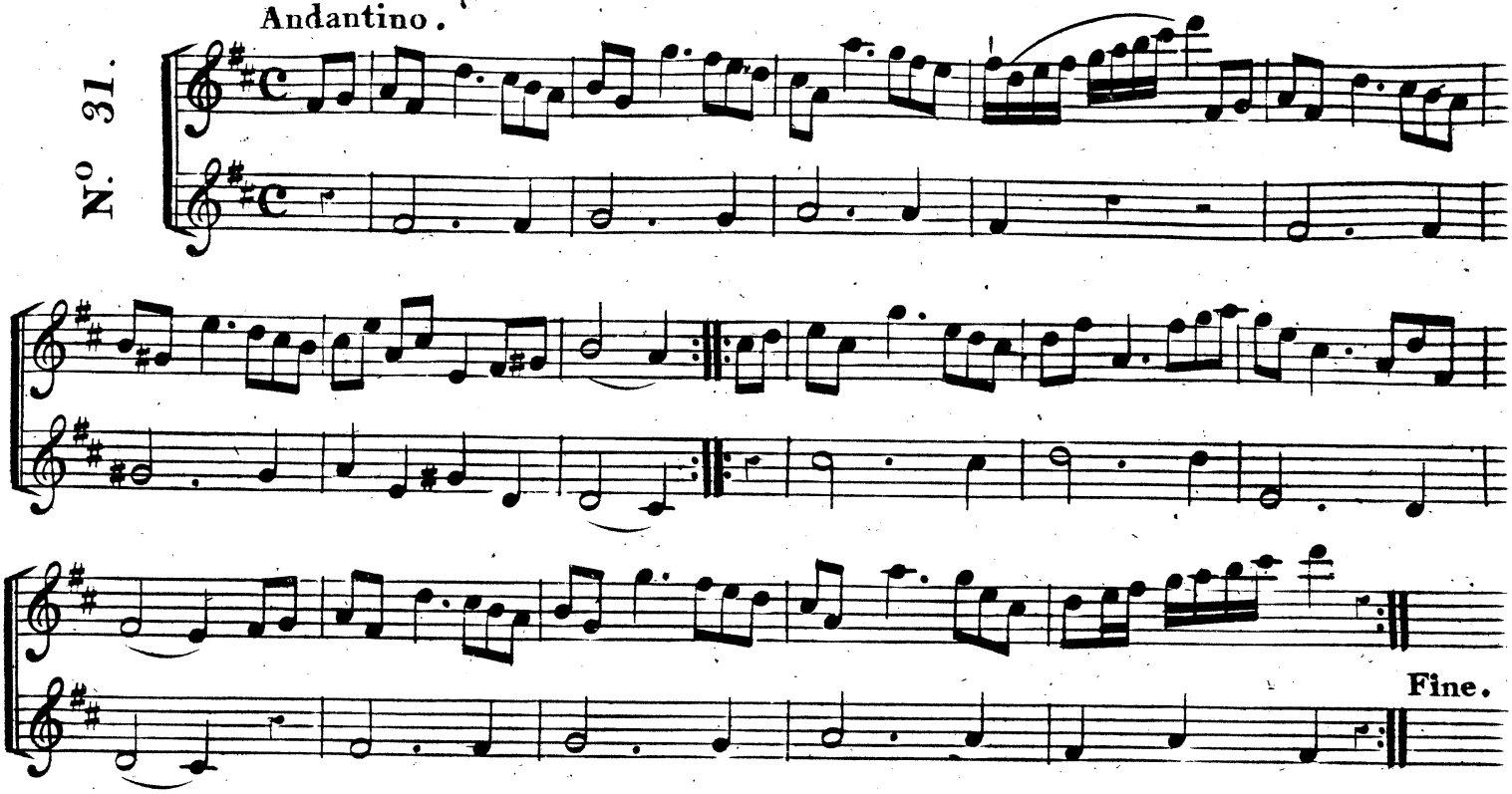



ECHO.
Andante.
N.o 29.
Sh.e 70.
Sh.e 89.
Sh.e 70.
Sh.e 70.
pp
Sh.e 25.
Sh.e 25.
Andantino. CALABRESE.
N.o 30.
Fine
D.C
CODA
Fine.

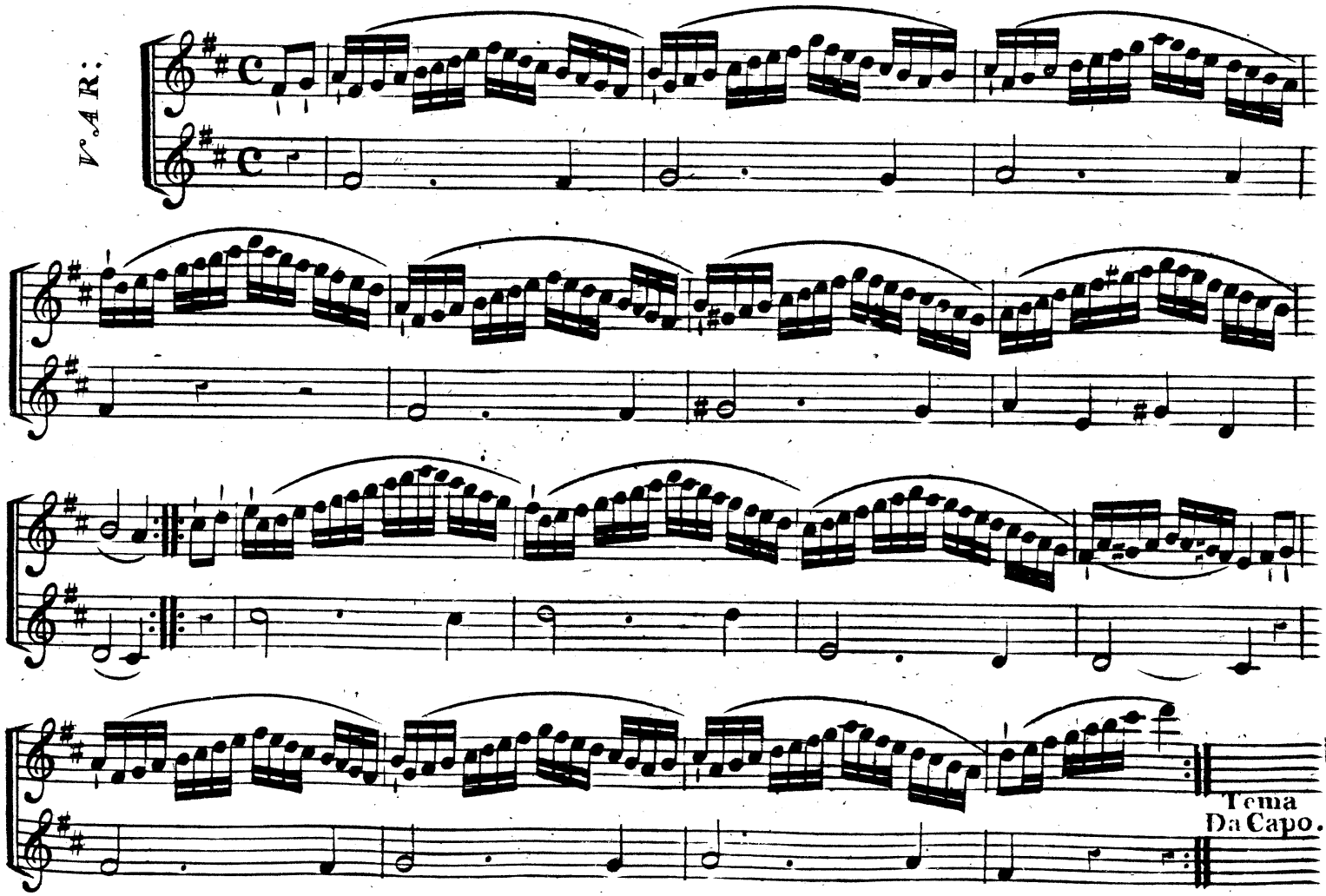
TEMA.

Andantino.

N.o 31.

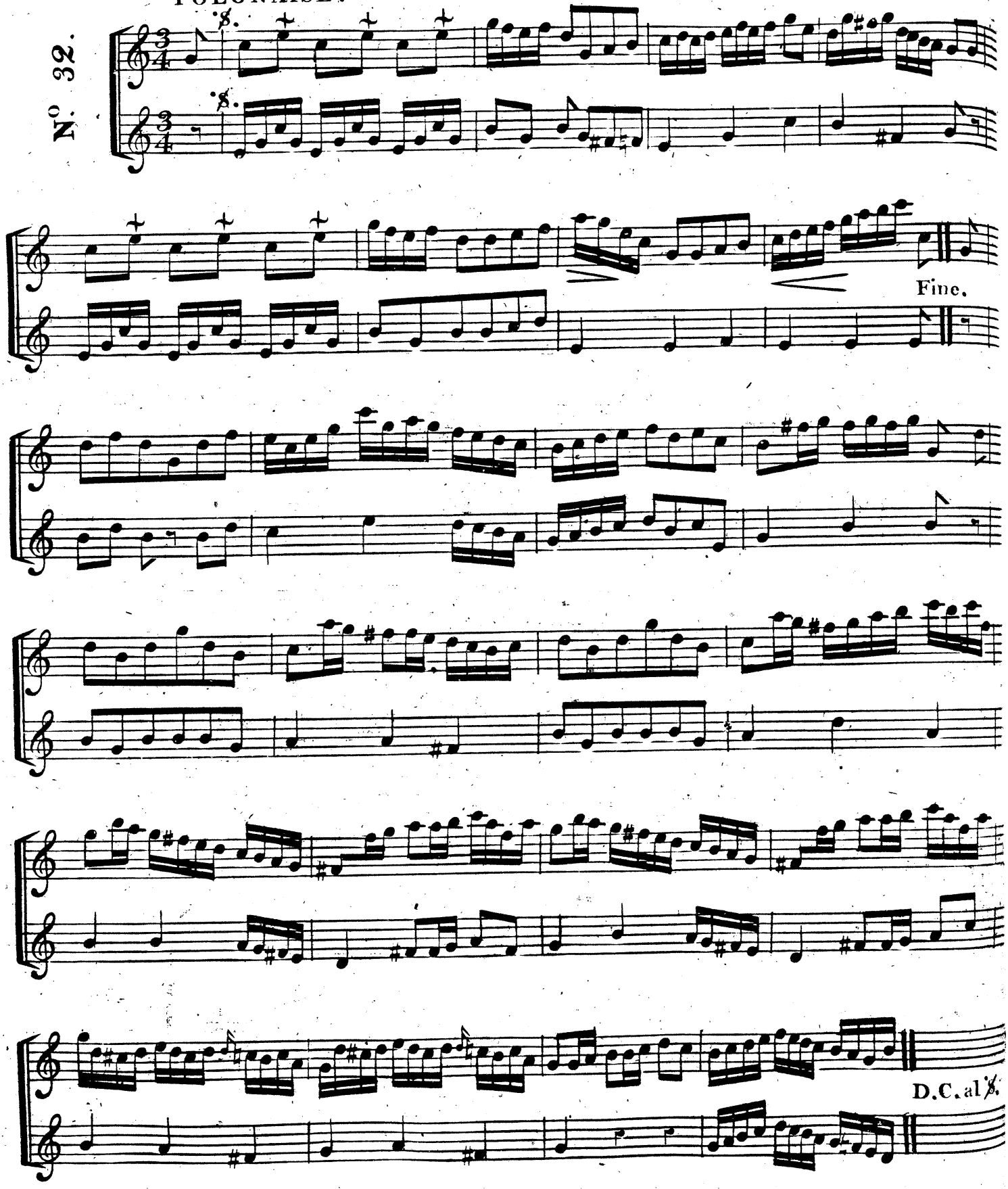


VAR.



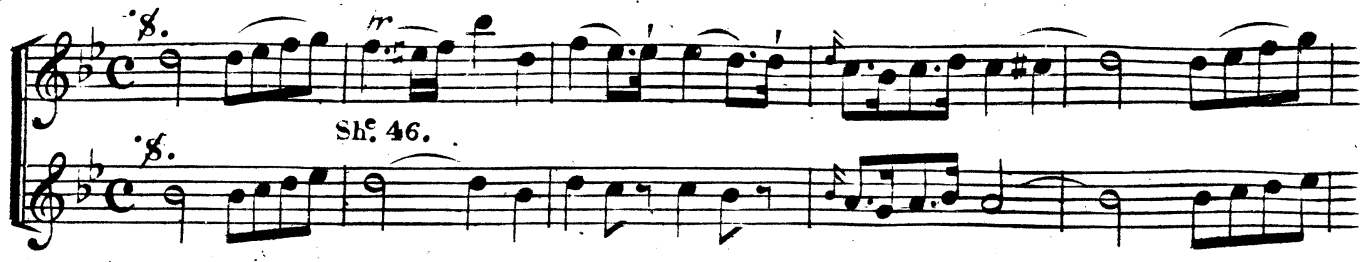
POLONAISE.

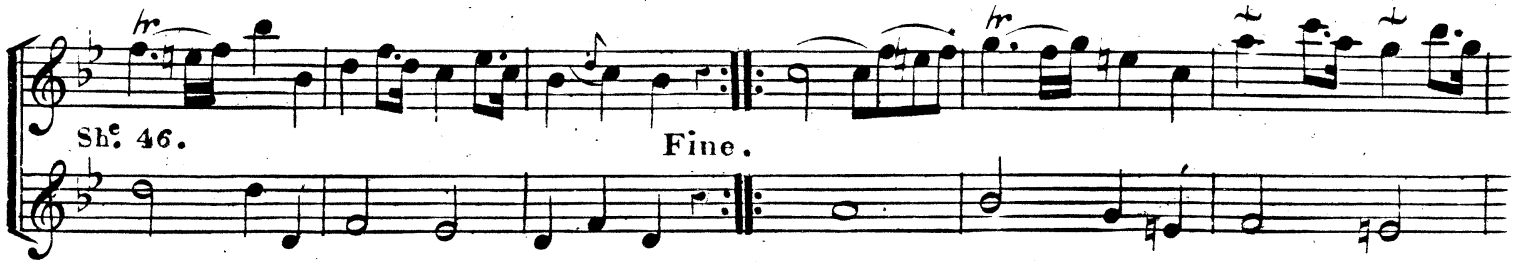
N.° 32.

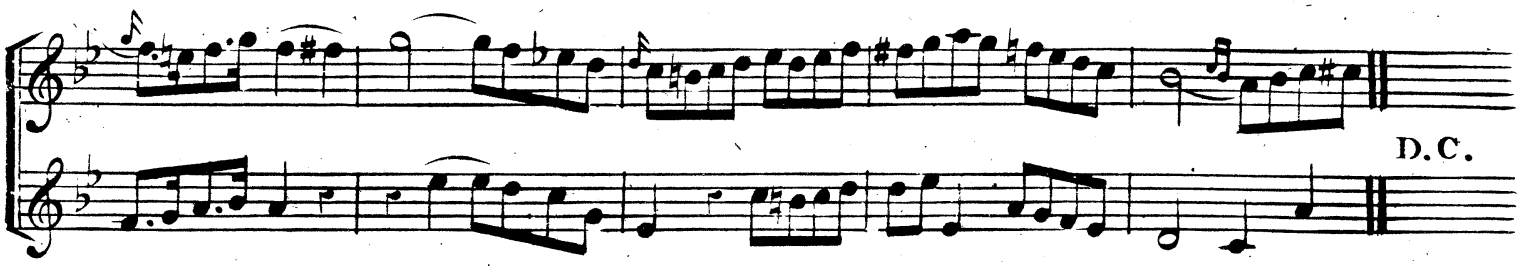


RONDO. Amoroso.

No 33.

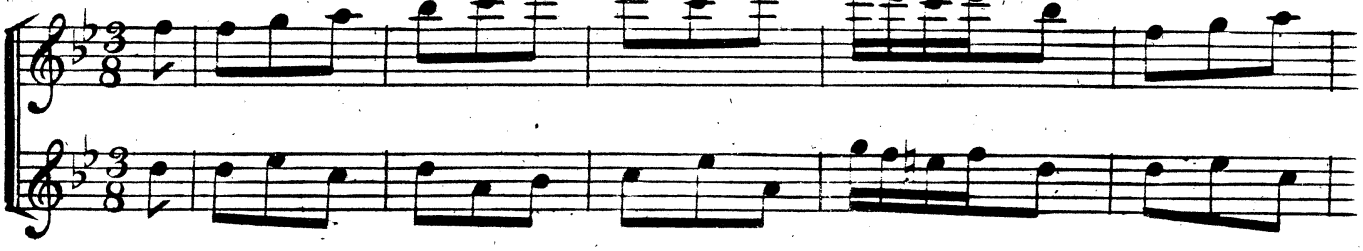


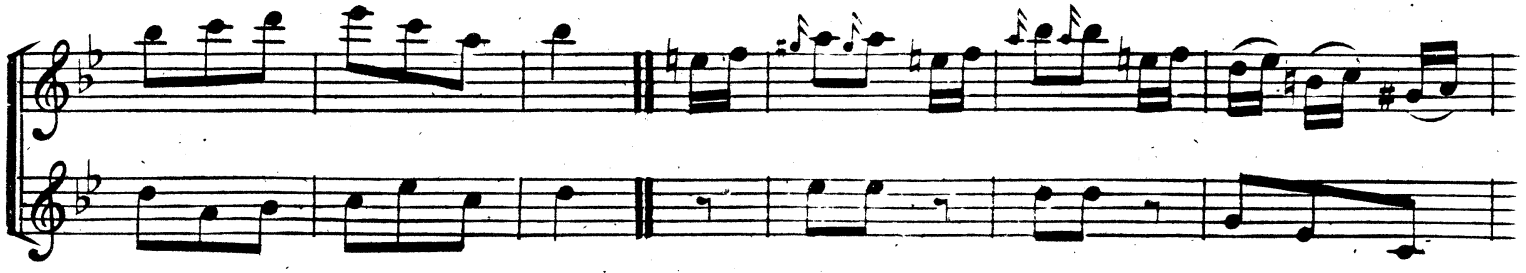


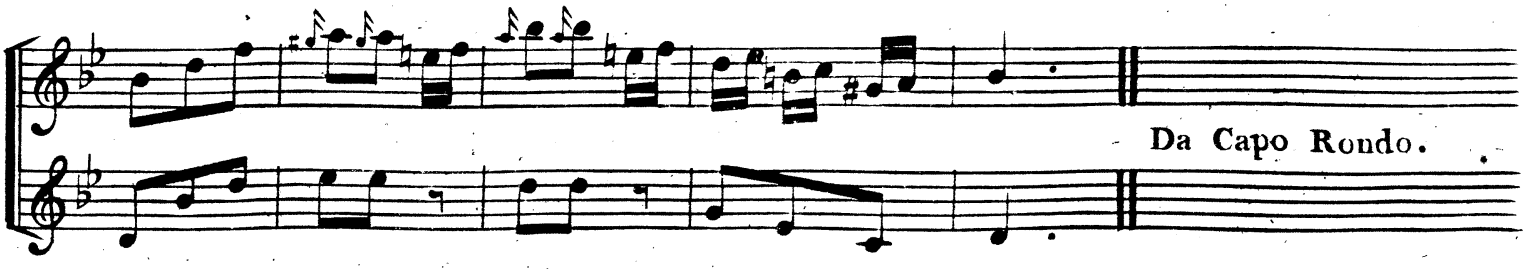


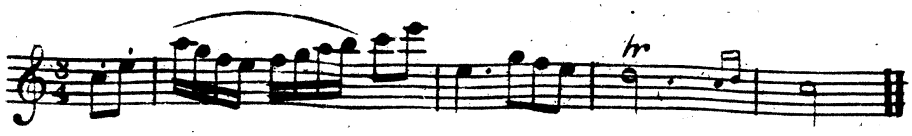
Segue Subito. Allegretto.

WALTZ.



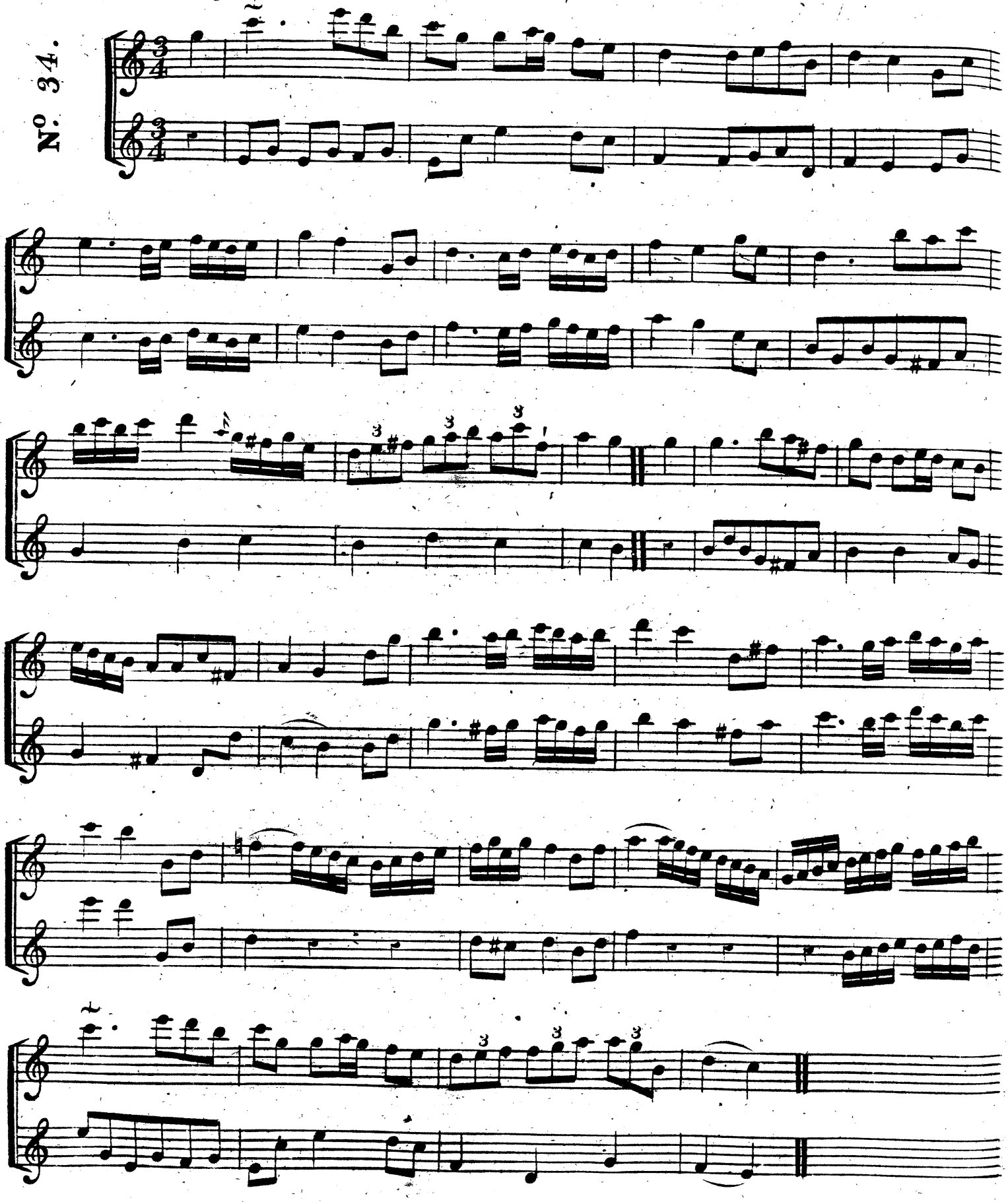


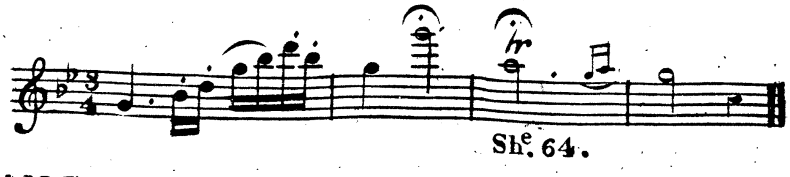




Tempo di Minuetto.

N.o 34.

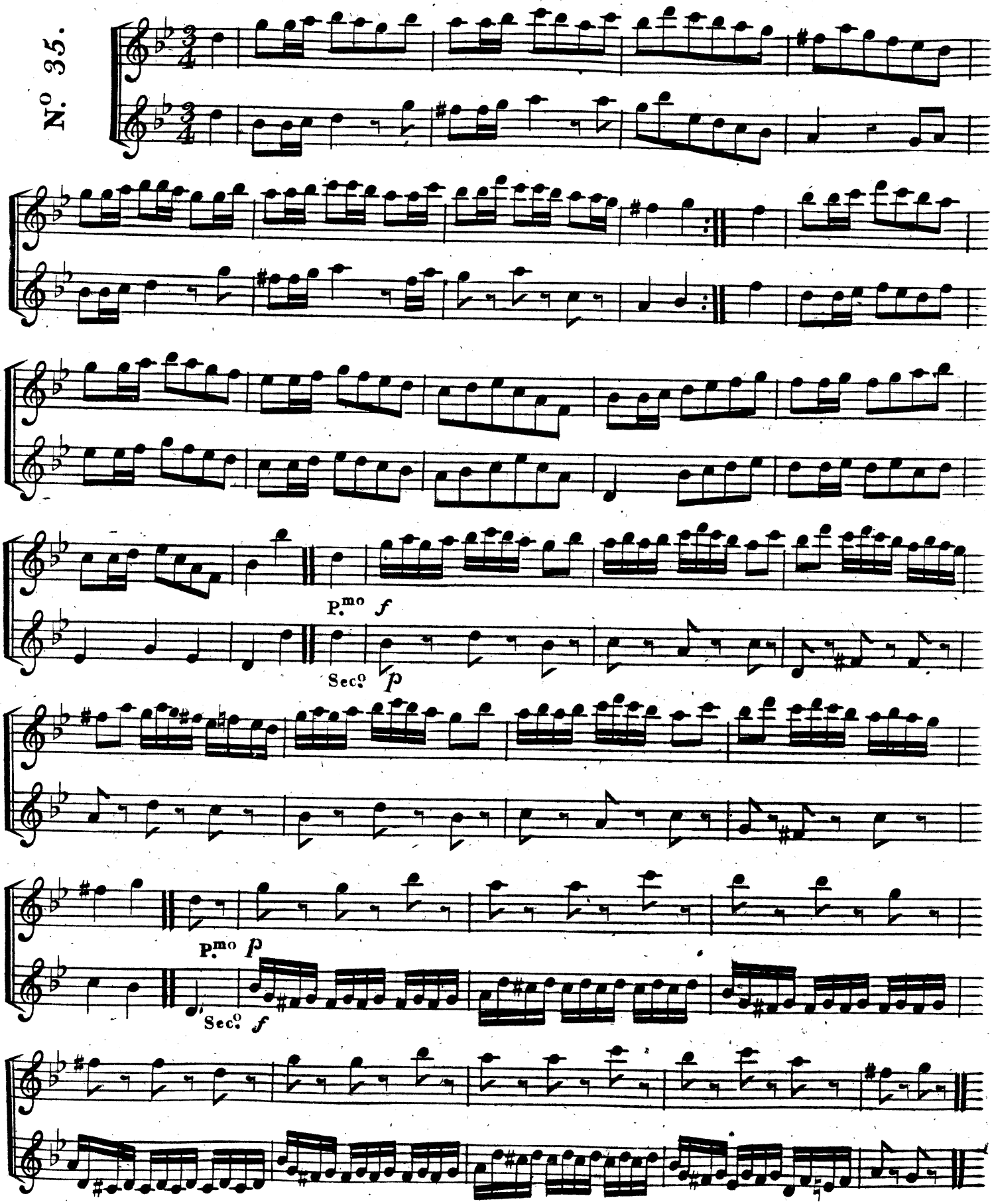




Sh.e 64.

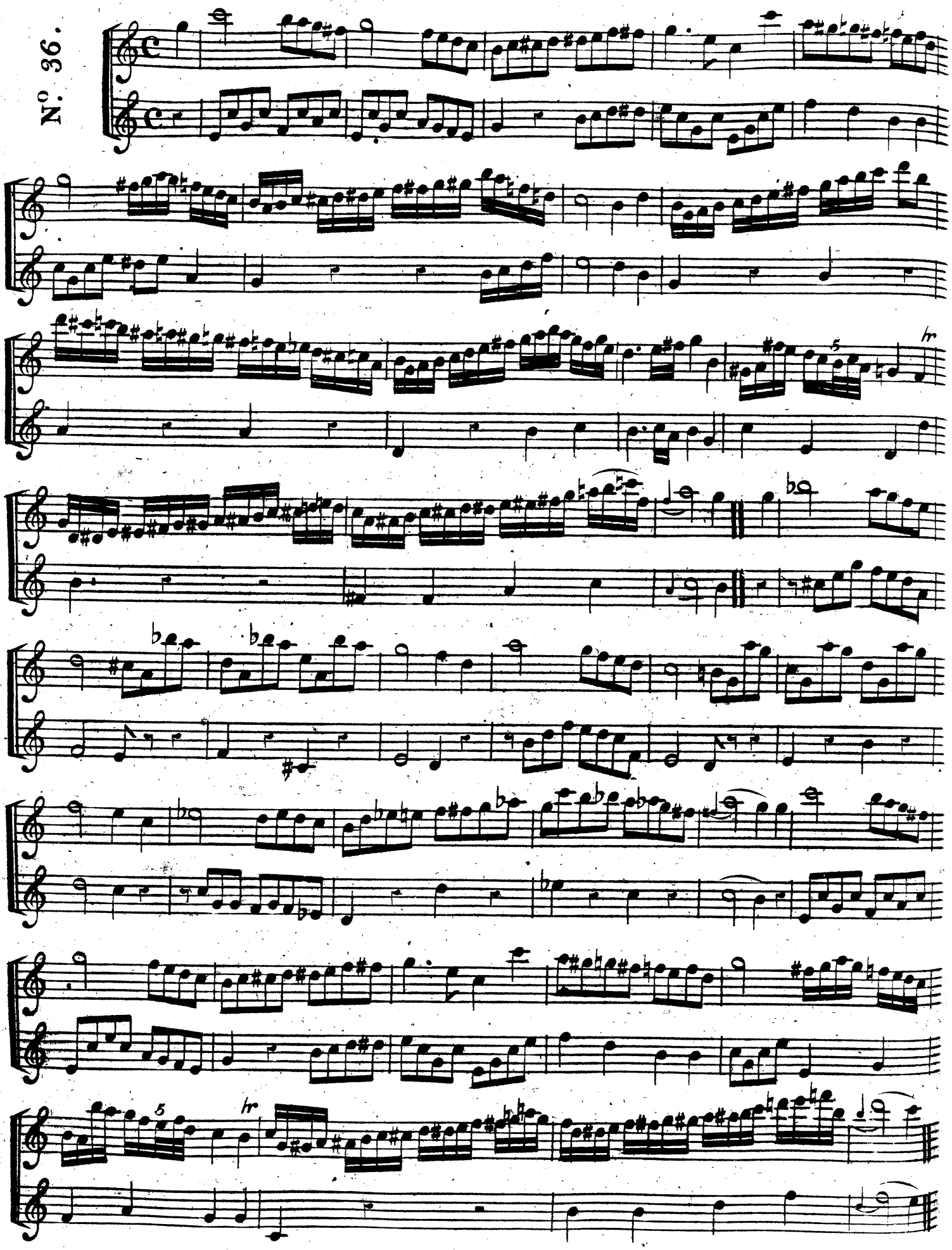
FANDANGO. Andantino.

N.o 35.

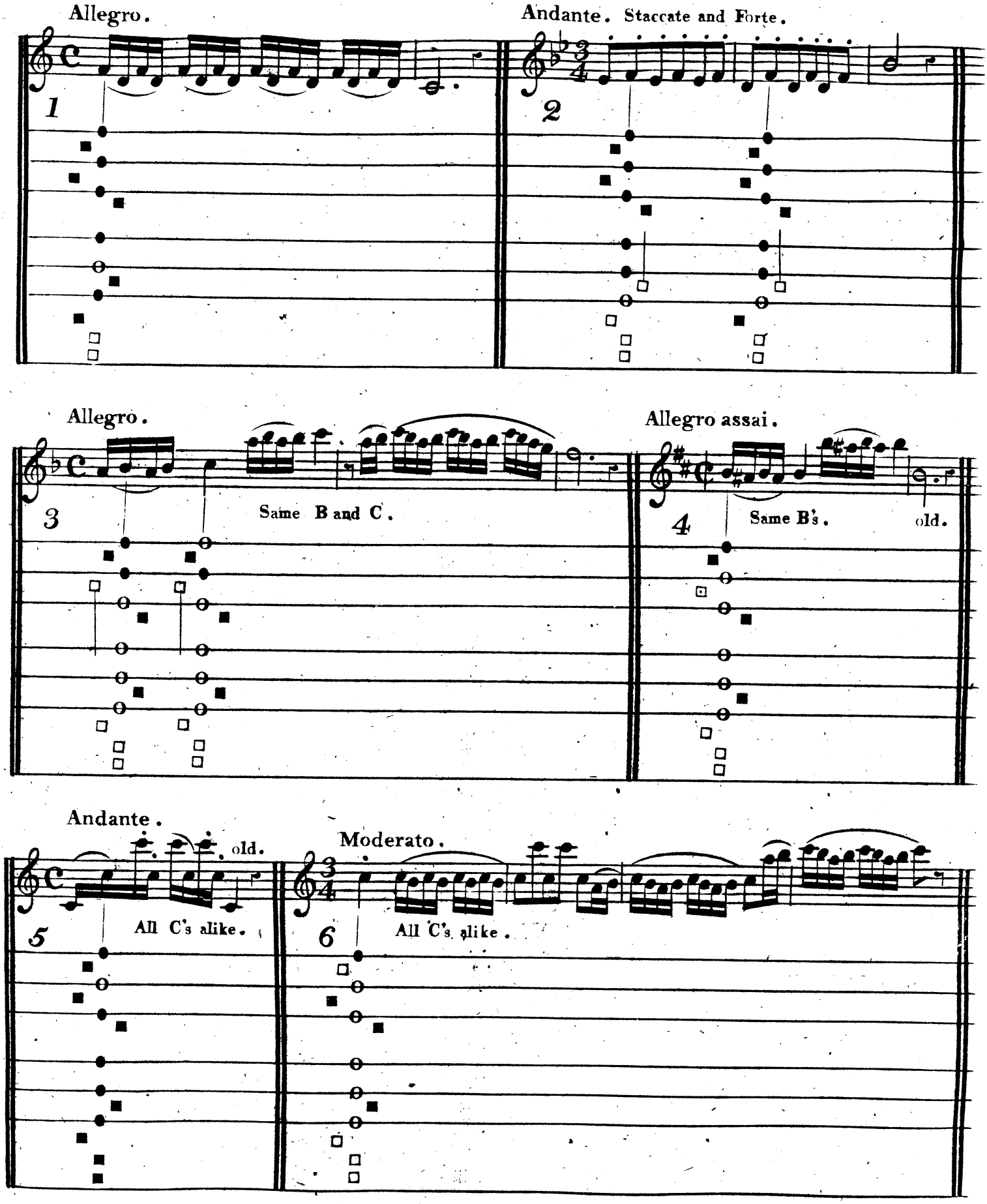


Andante Cromatico.

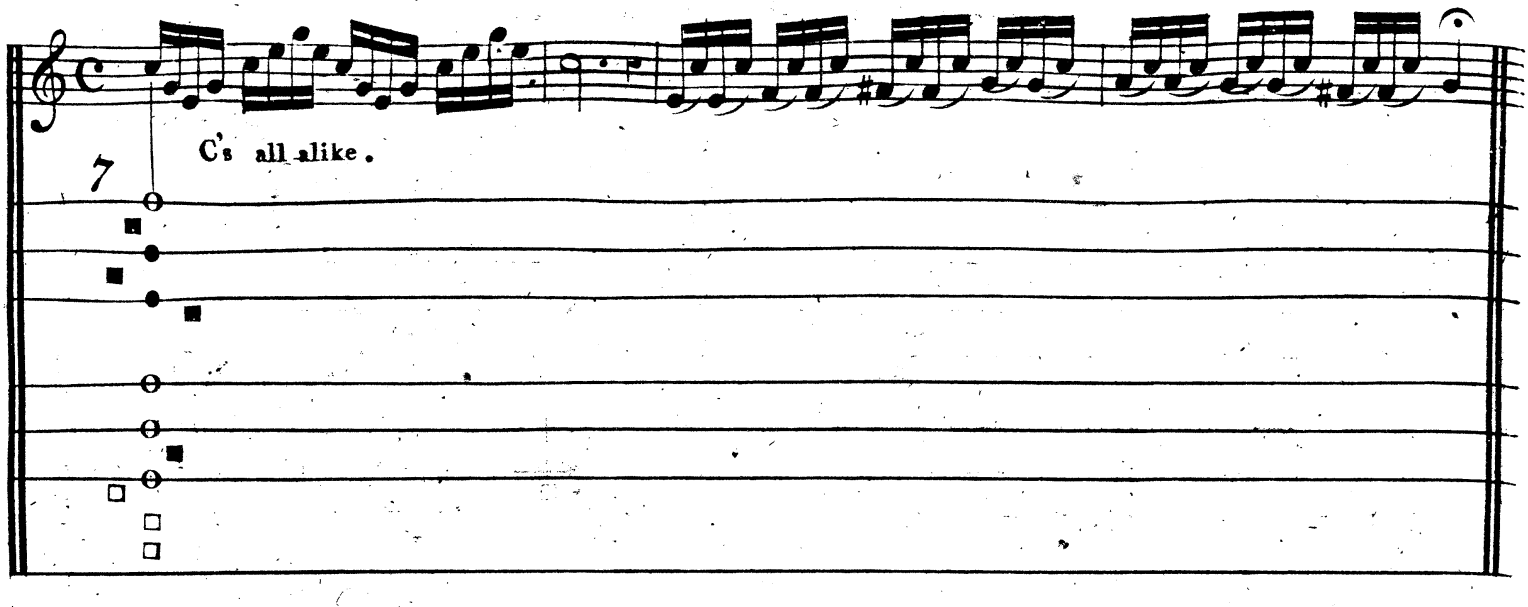
N.o 36.



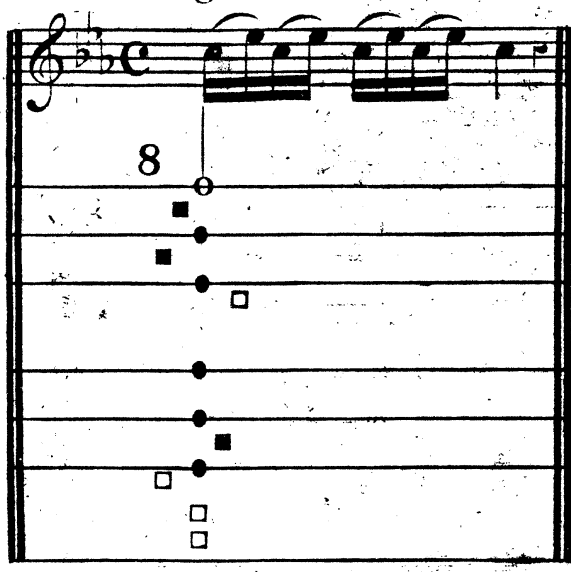
To render difficult Passages easy.



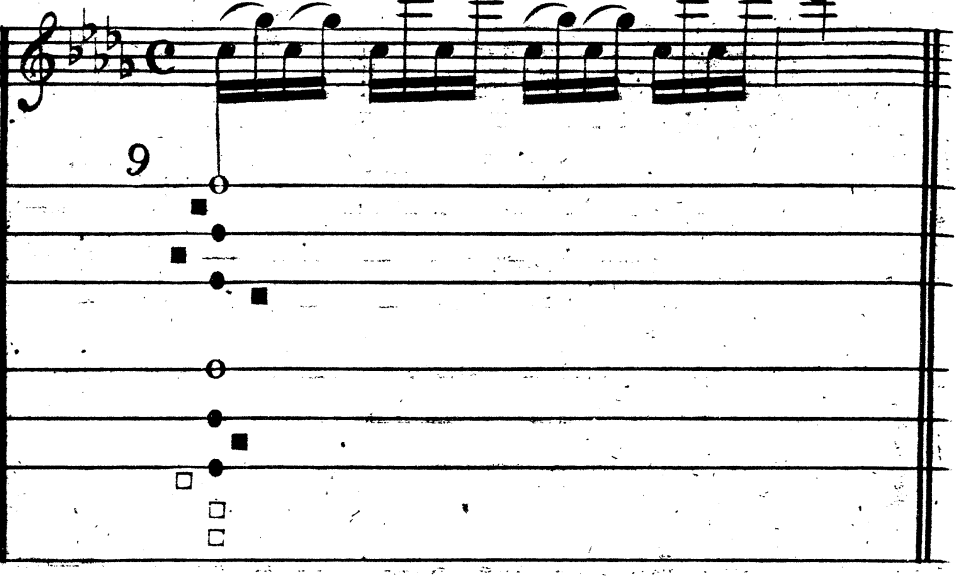
Presto assai



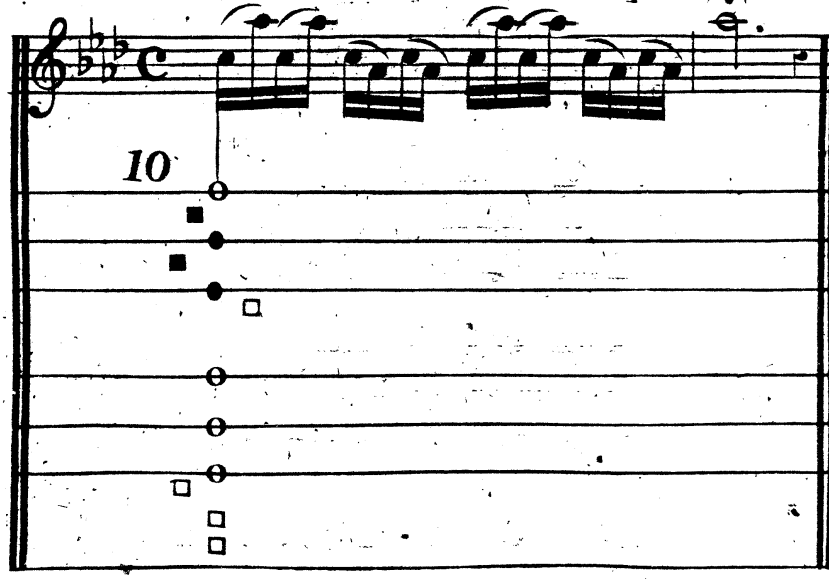
Allegretto



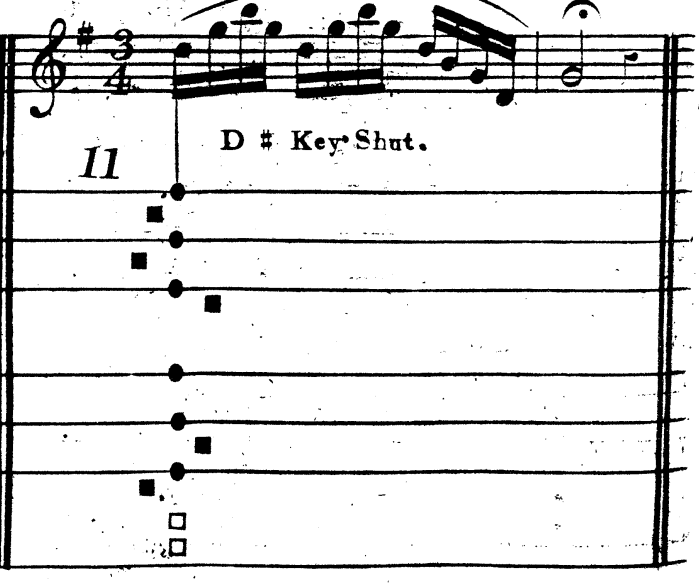
Andante



Allegro



Allegro assai



Adagio and Pianissimo

12

Same

F♮ and F♯ to be Fingered thus for such a Passage only.

Allegretto

13

Allegro

14

Allegretto

15

The G. with the D. Key shut Likewise

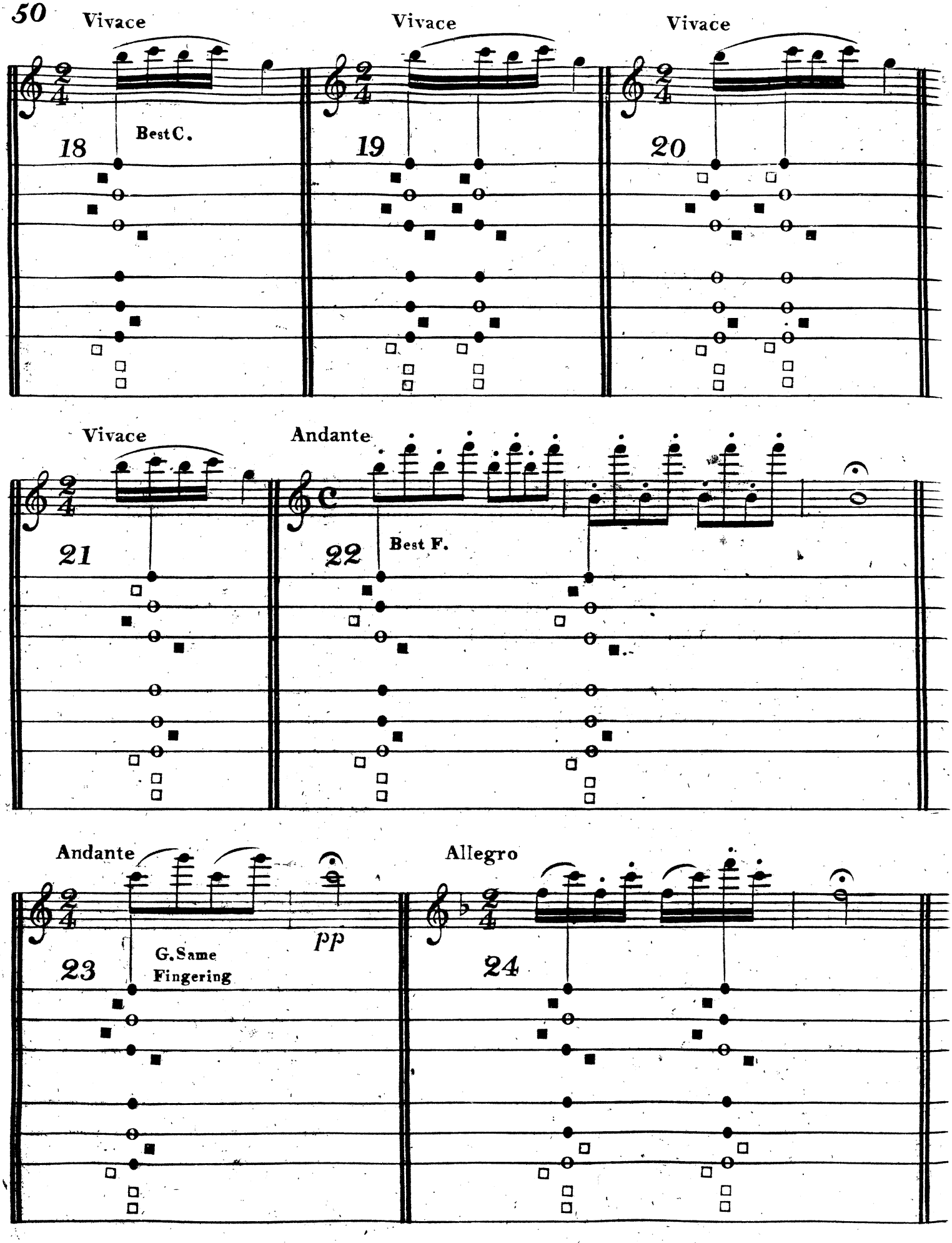
Allegro

16

Same Fingering for G.

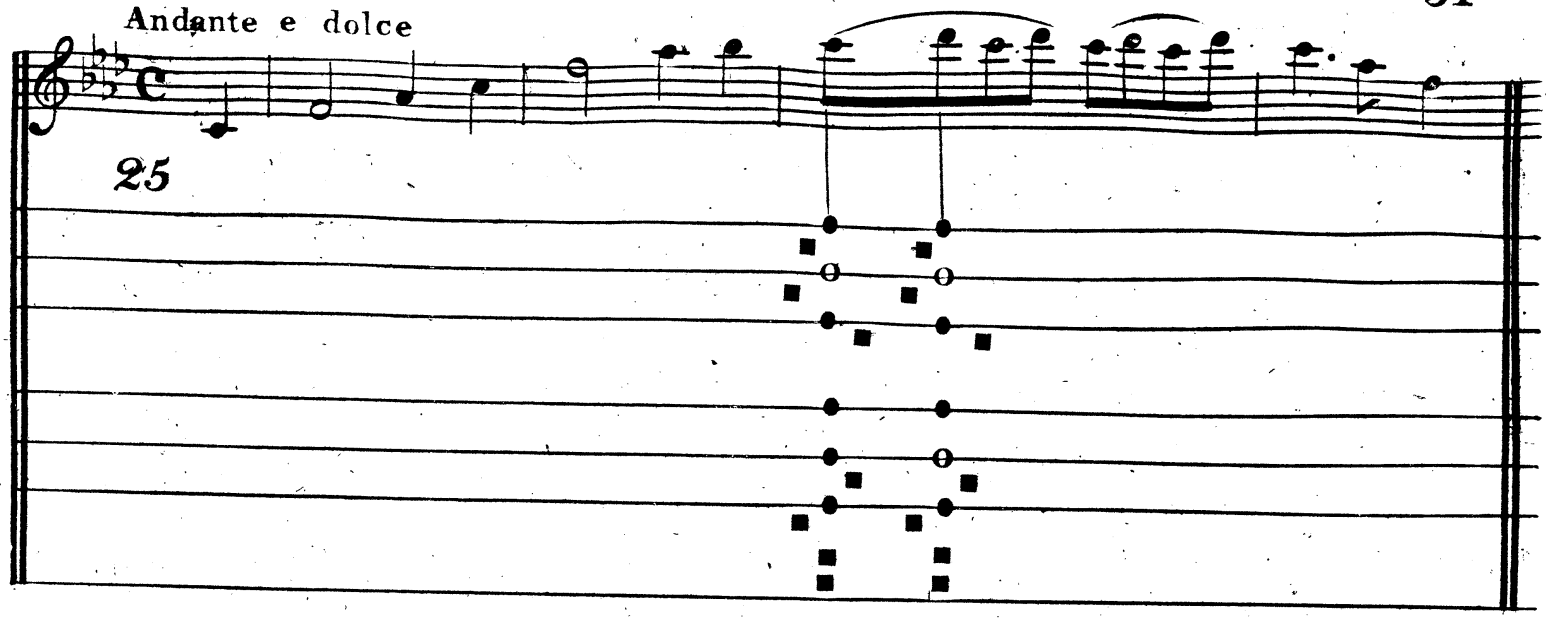
Prestissimo

17


Vivace
18
Best C.
Vivace
19
Vivace
20
Vivace
21
Andante
22
Best F.
Andante
23
G. Same Fingering
pp
Allegro
24

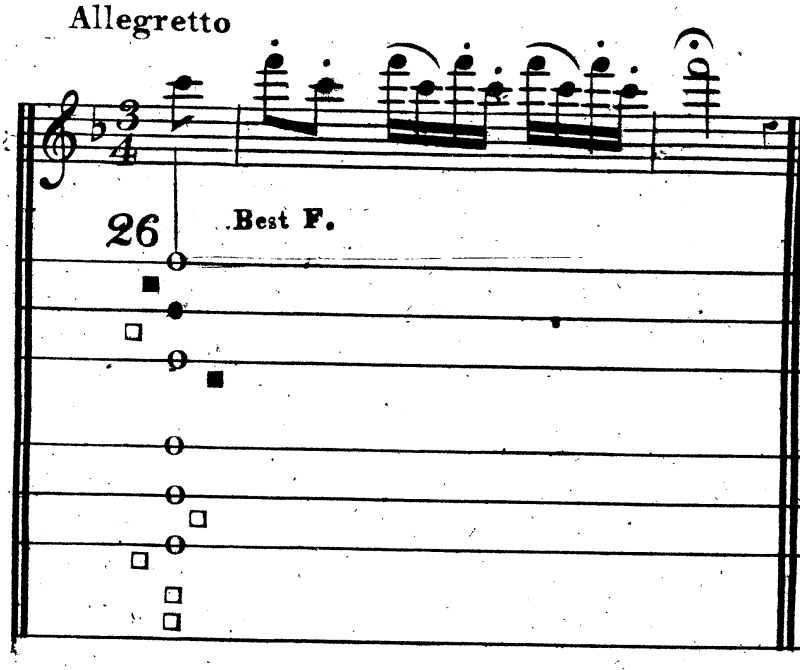
Andante e dolce

25



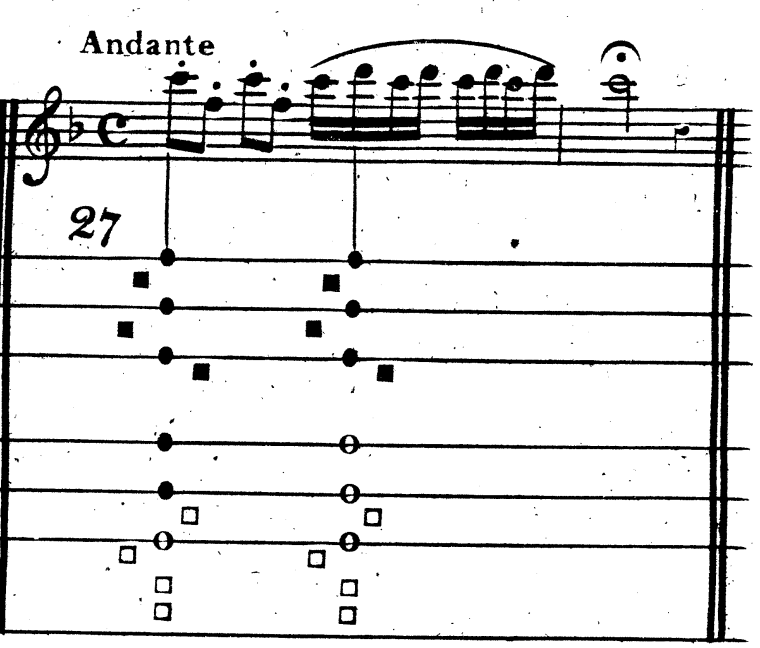
Allegretto

26 Best F.



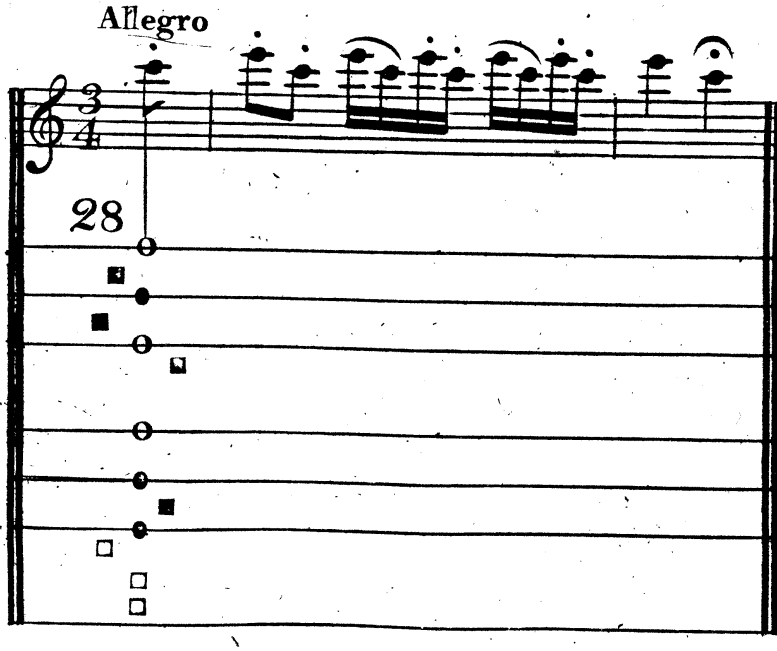
Andante

27



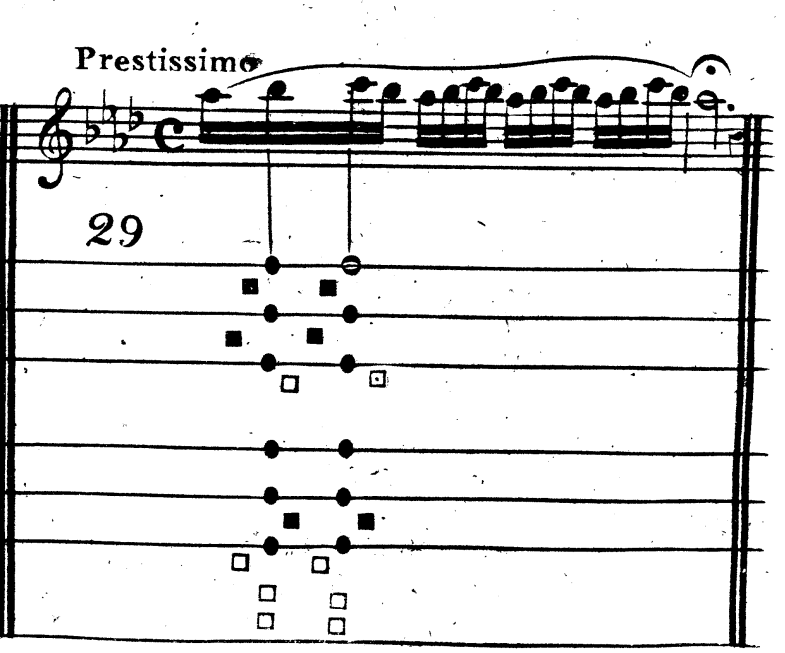
Allegro

28

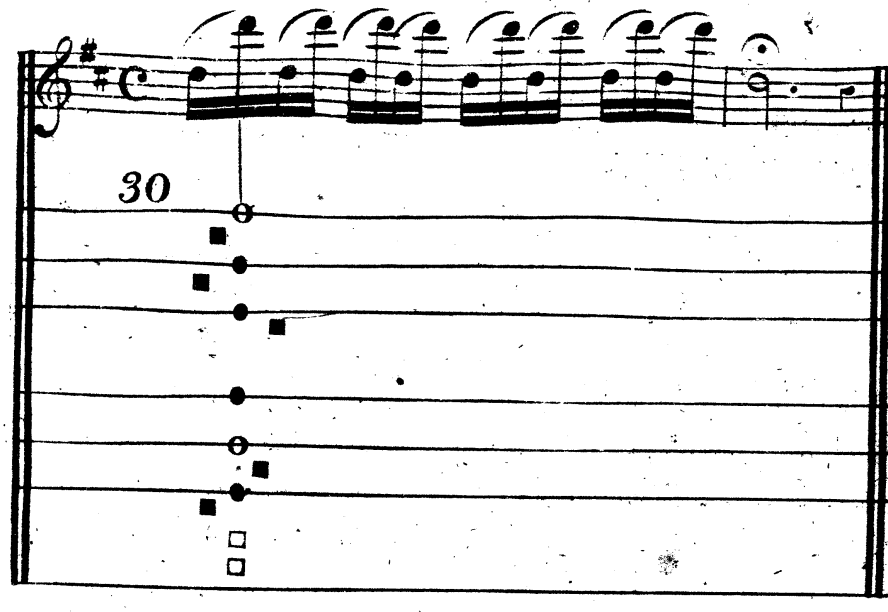


Prestissimo

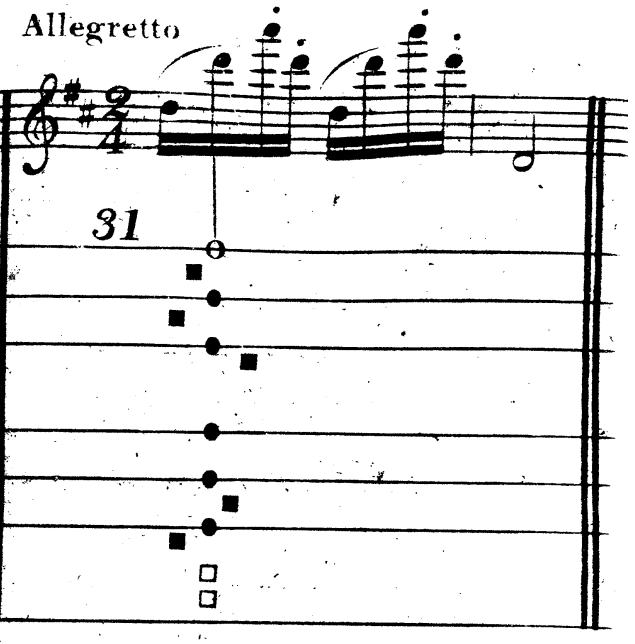
29



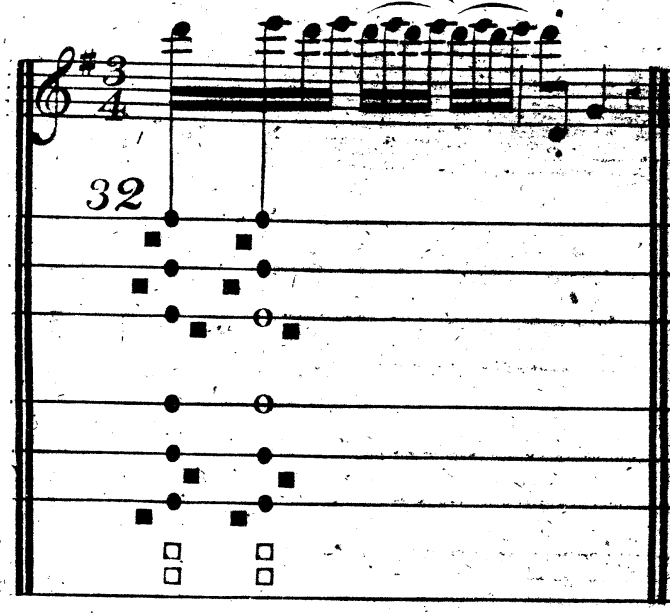
Allegro



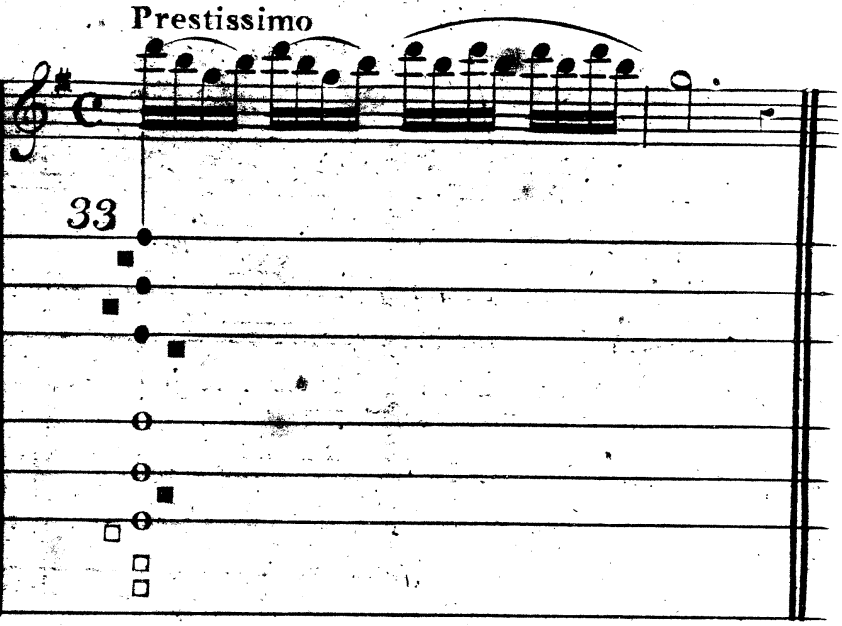
Allegretto



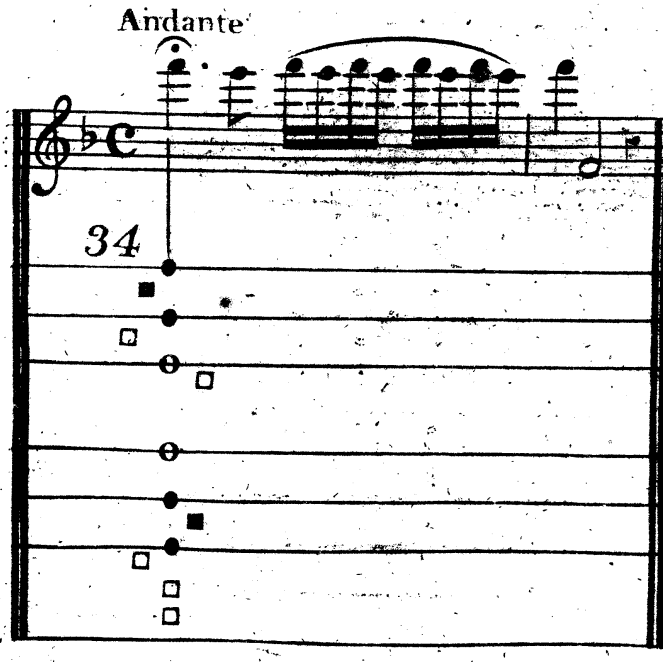
Andantino



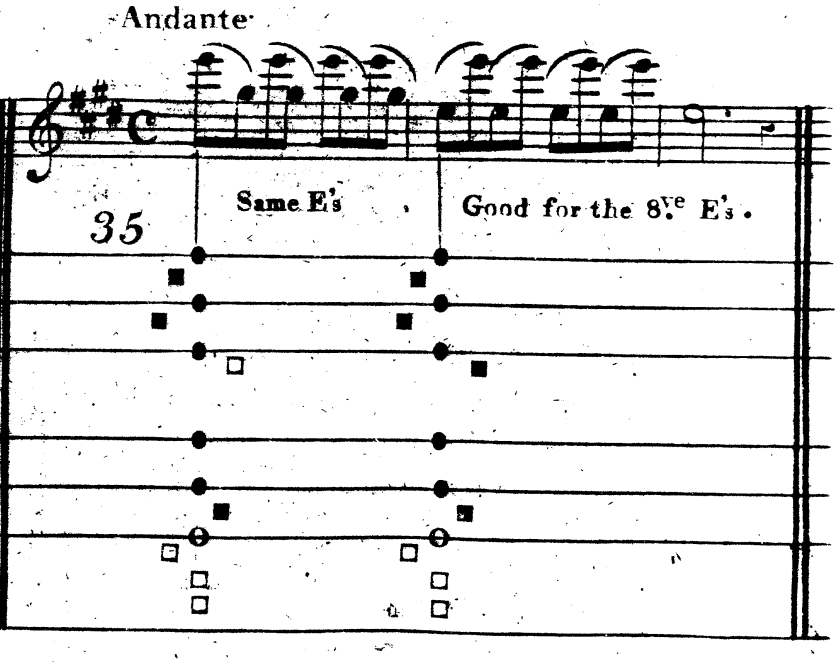
Prestissimo



Andante



Andante



Allegro

36

Allegro

37

Largo

Good when *pp*

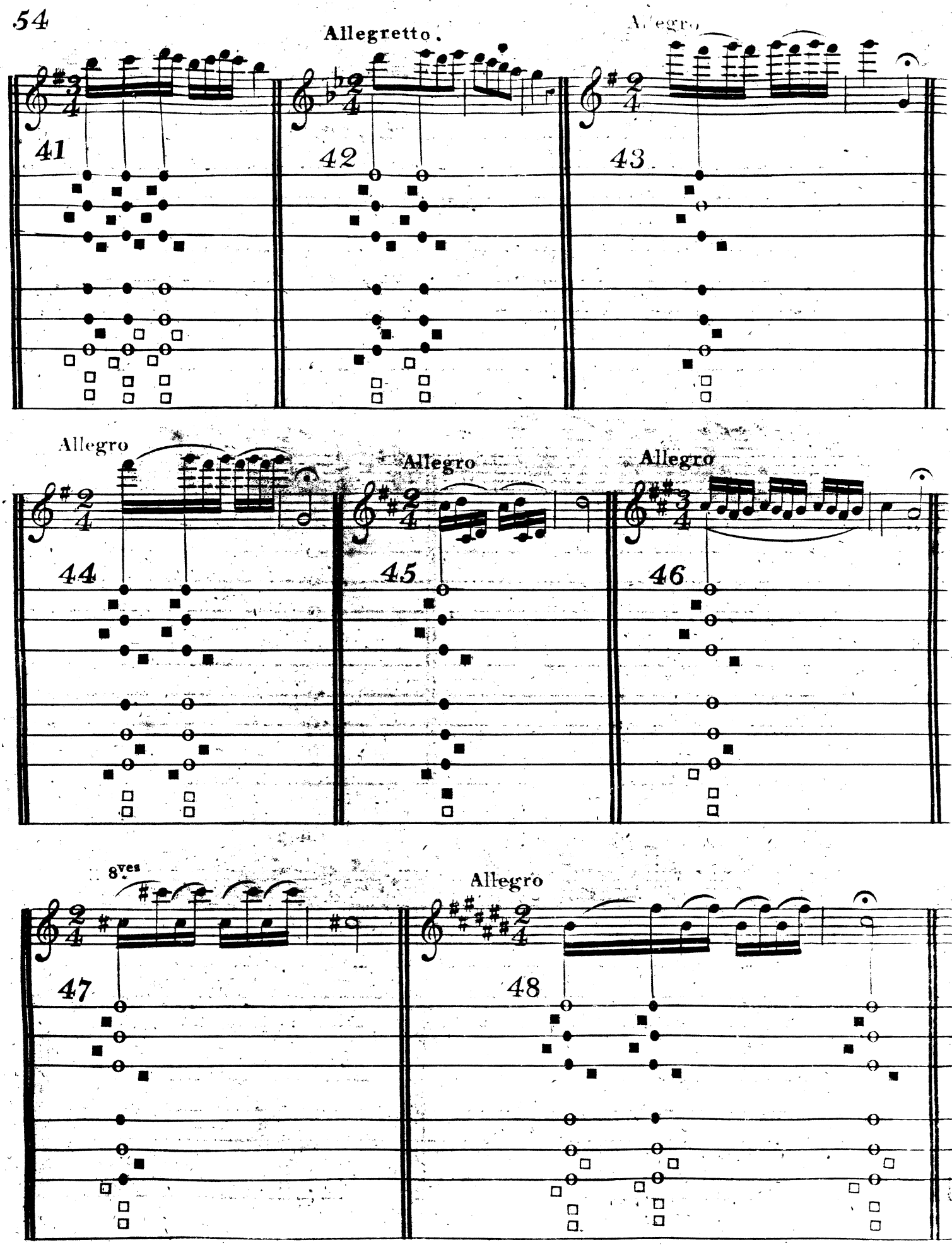
38

Presto assai

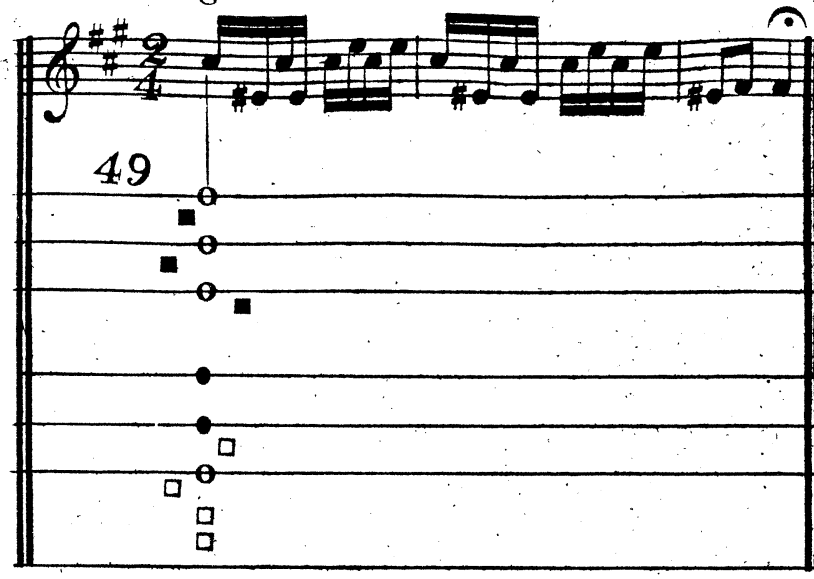
39

Andante

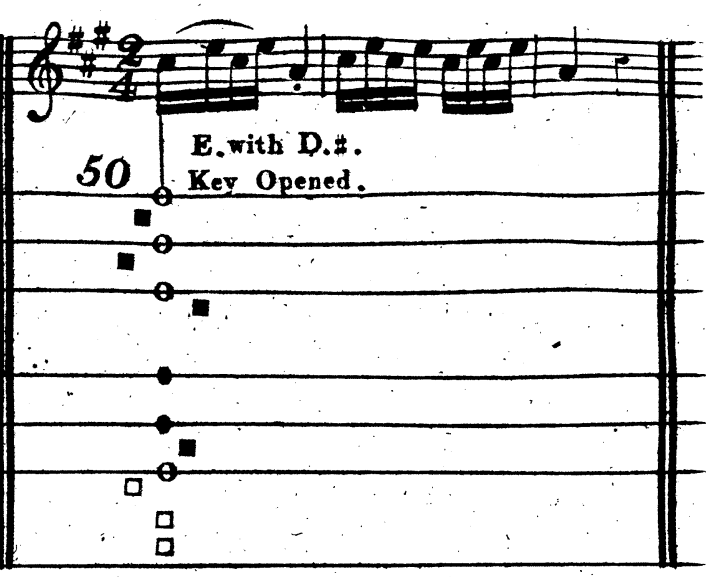
40


Allegretto.
Allegro
41
42
43
Allegro
Allegro
Allegro
44
45
46
8ves
Allegro
47
48

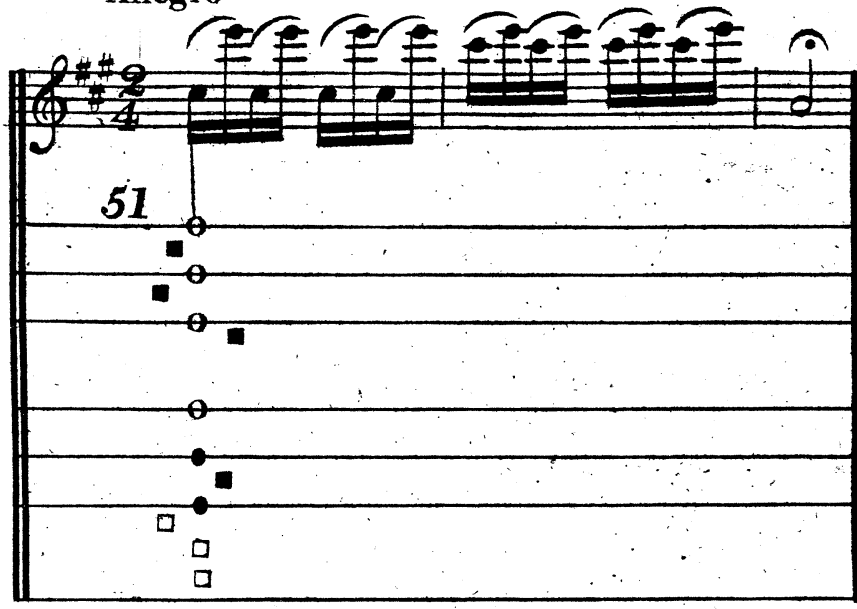
Allegretto



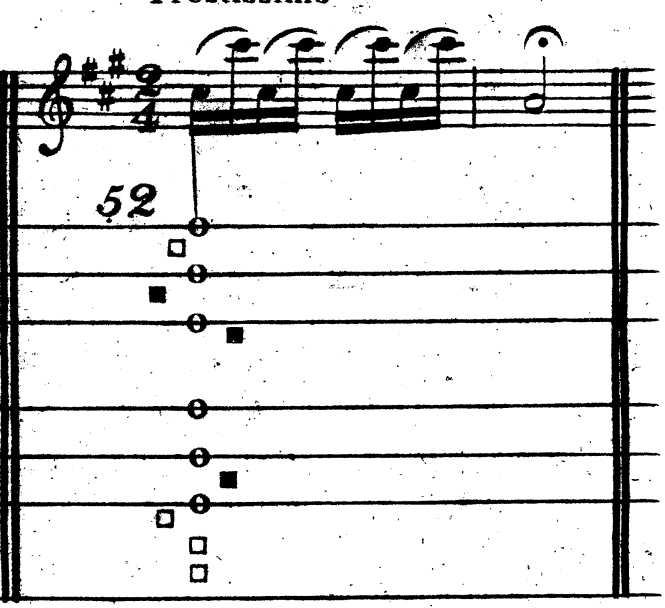
Presto



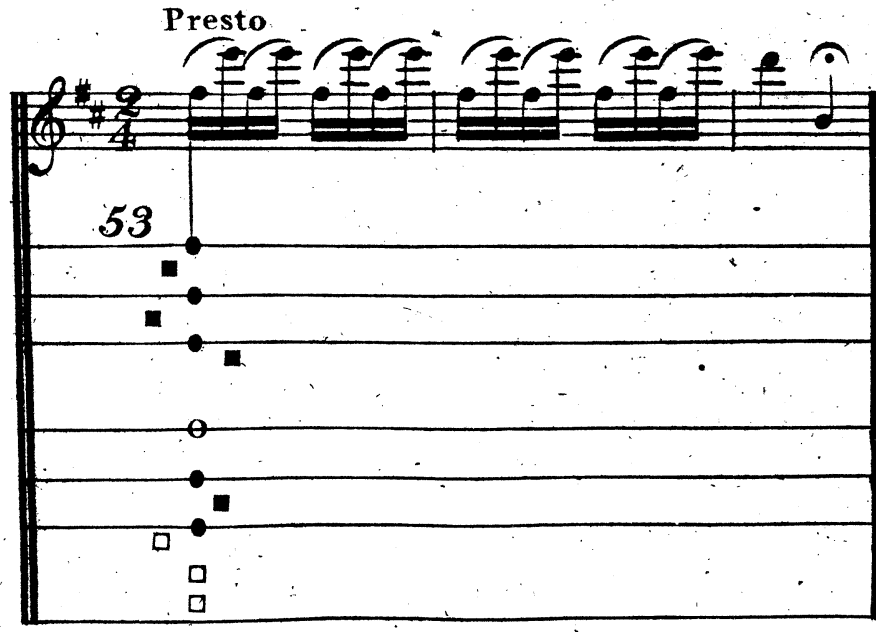
Allegro



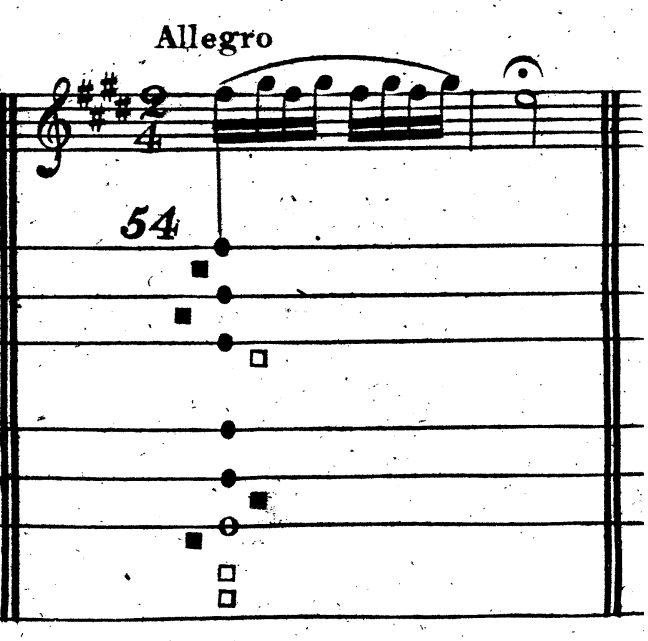
Prestissimo



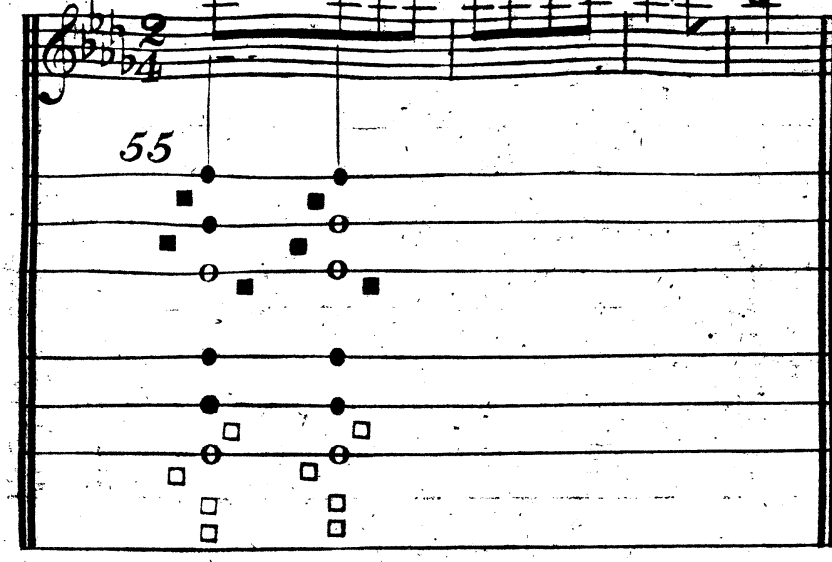
Presto



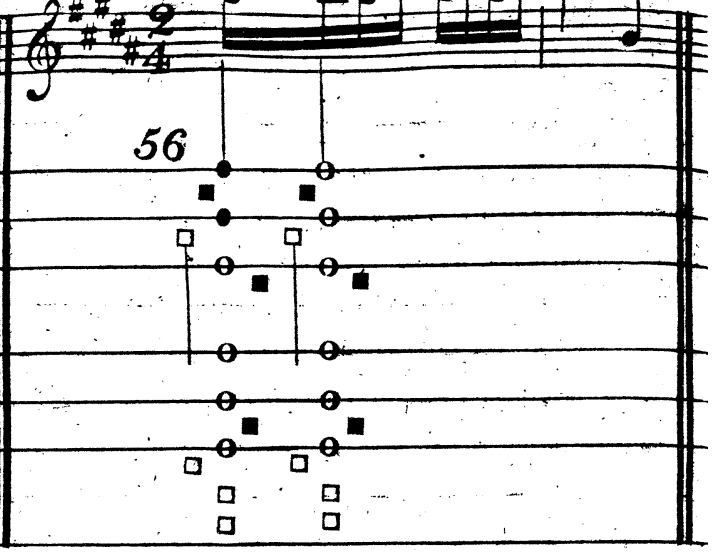
Allegro



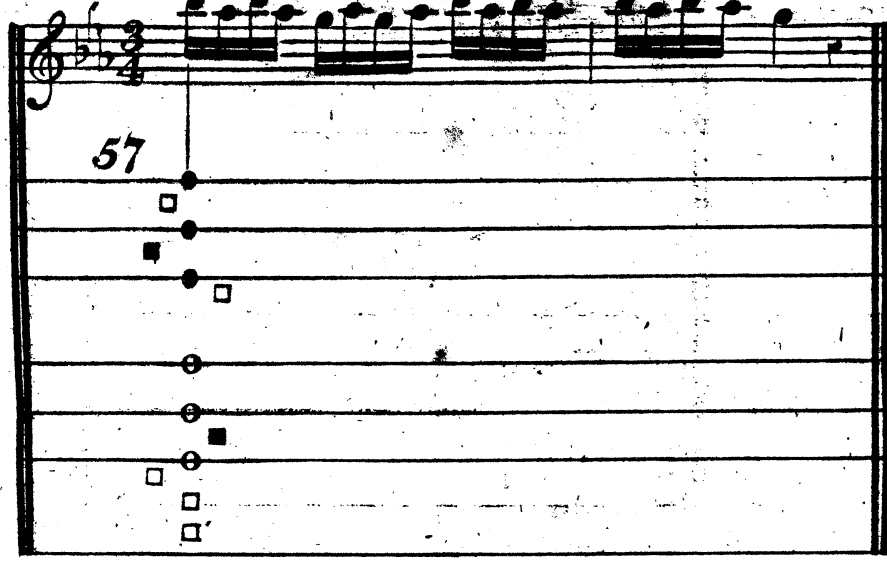
Presto

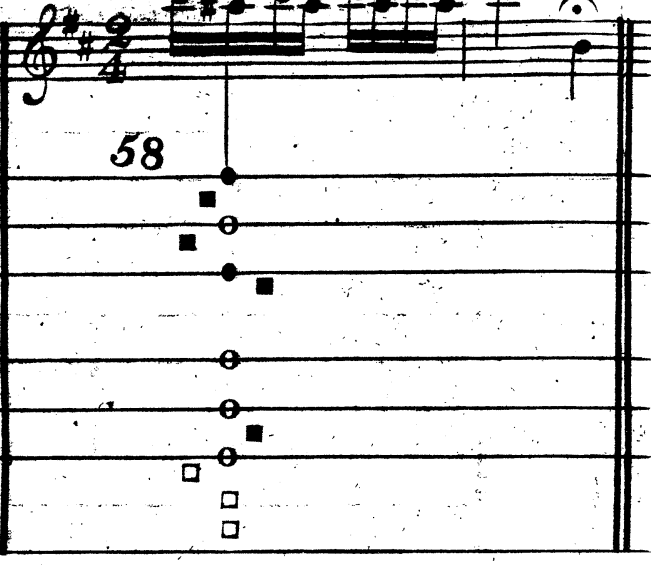


Allegro

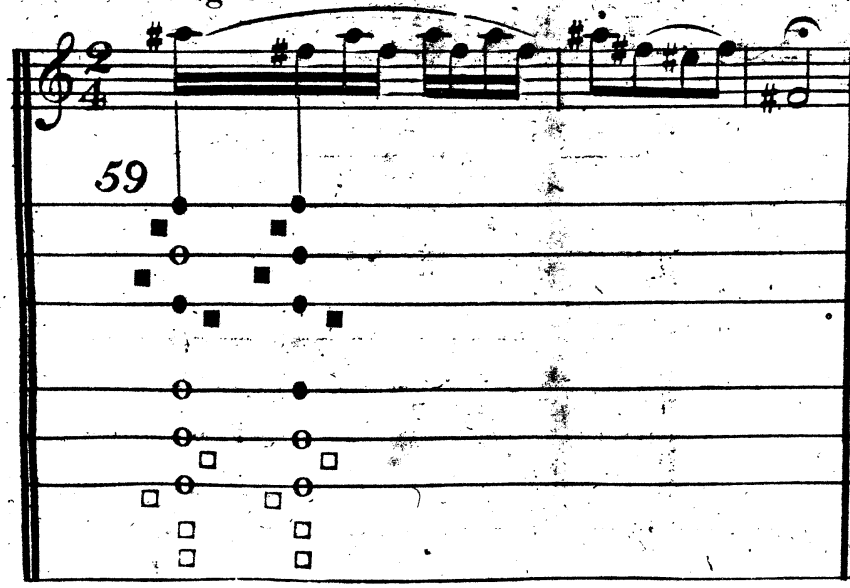


Andante

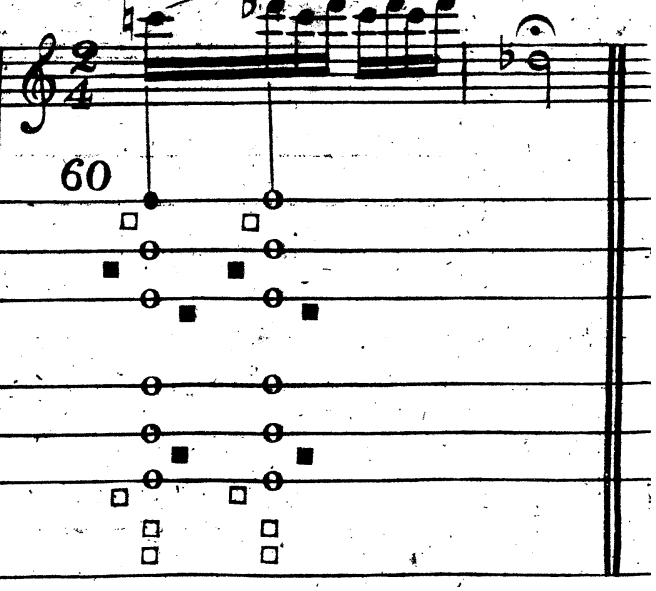


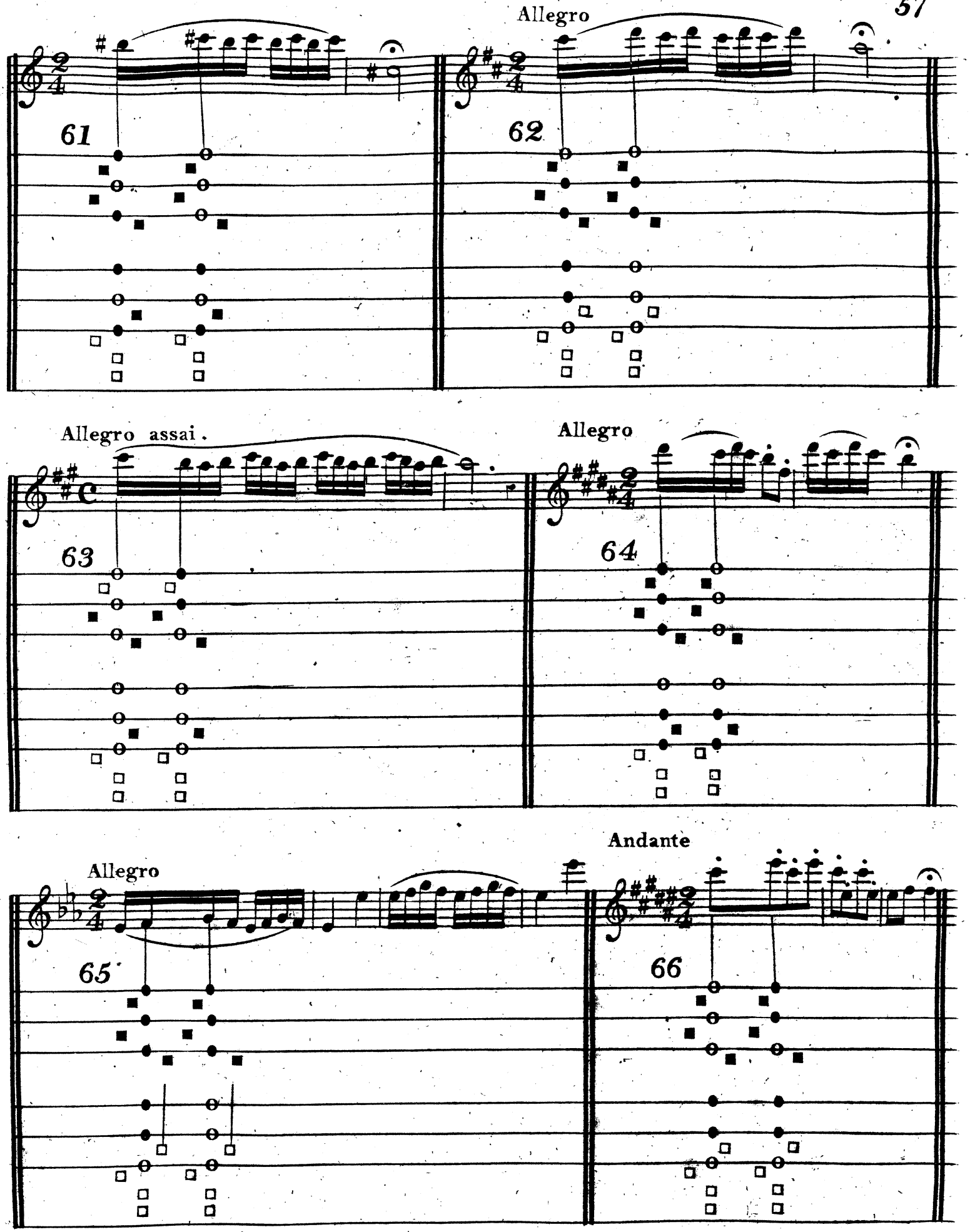


Allegro

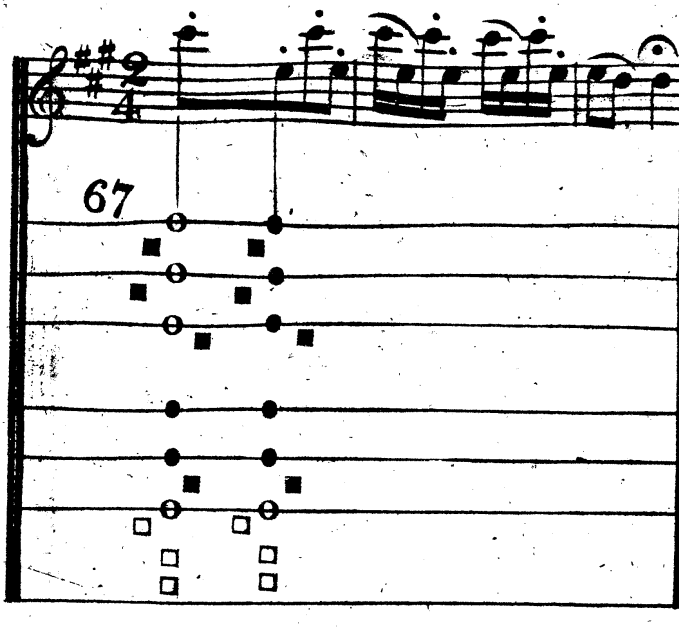


Ad Libitum

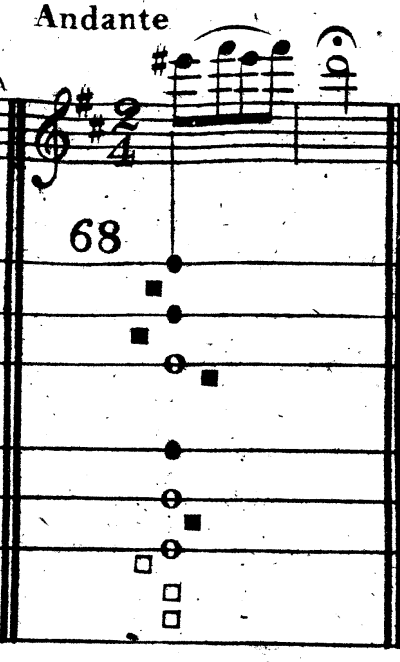



Allegro
61
62
Allegro assai.
63
Allegro
64
Allegro
65
Andante
66

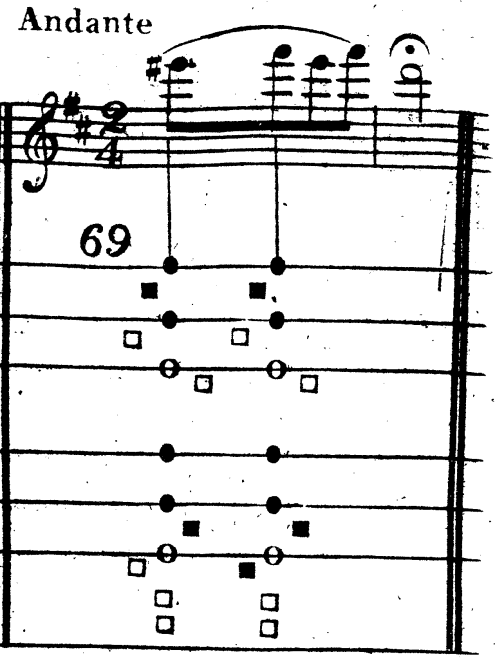
Andante



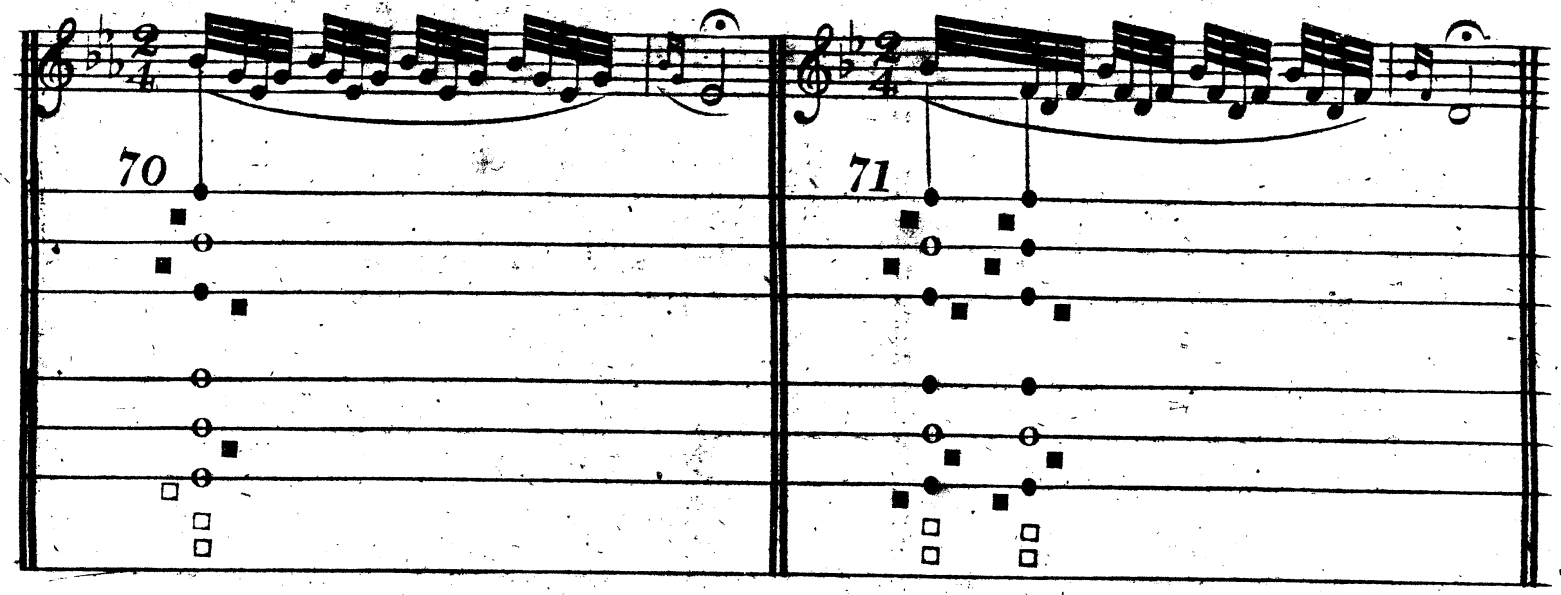
Andante



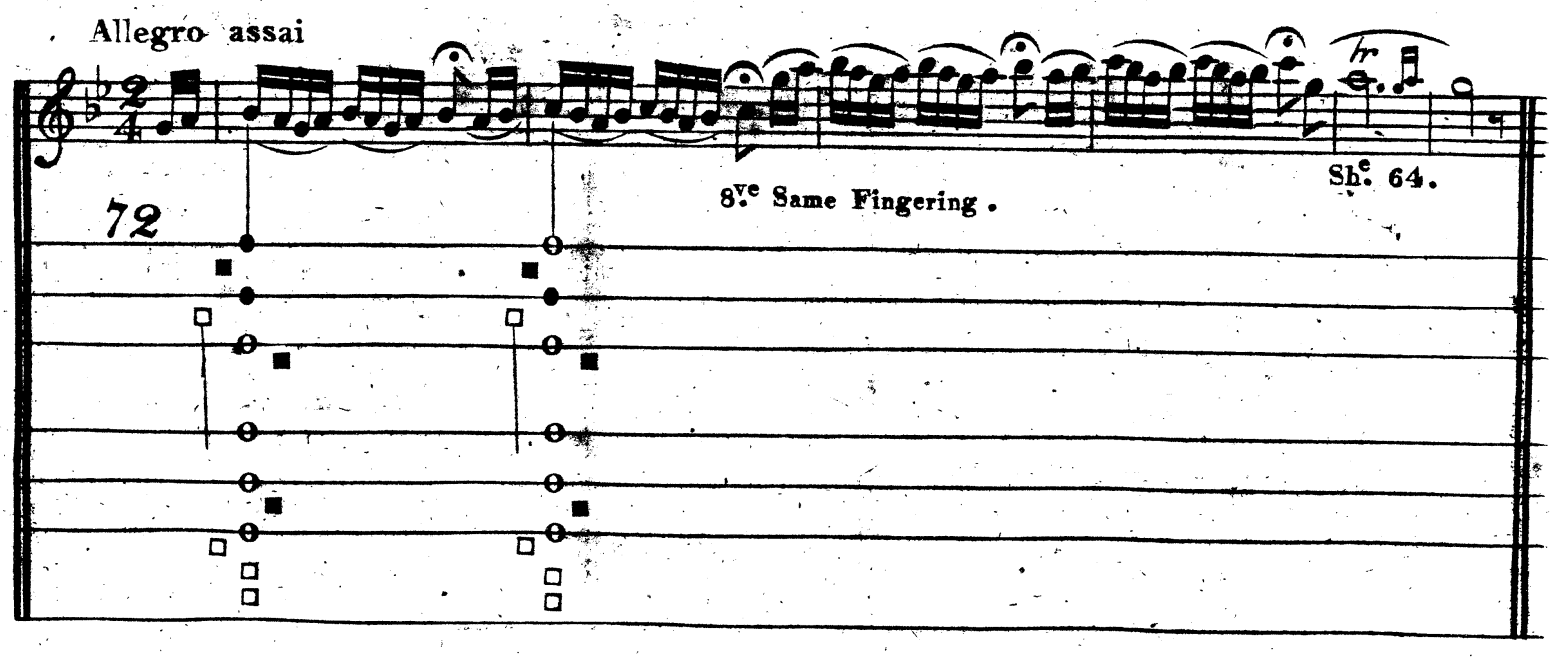
Andante



Prestissimo



Allegro assai



Presto

73

Presto

74

Allegretto

75

Andante

76

Allegro assai

77

78

Best E.

Allegro

79

Allegro assai

80

Andantino

81

Allegro

82

Allegro

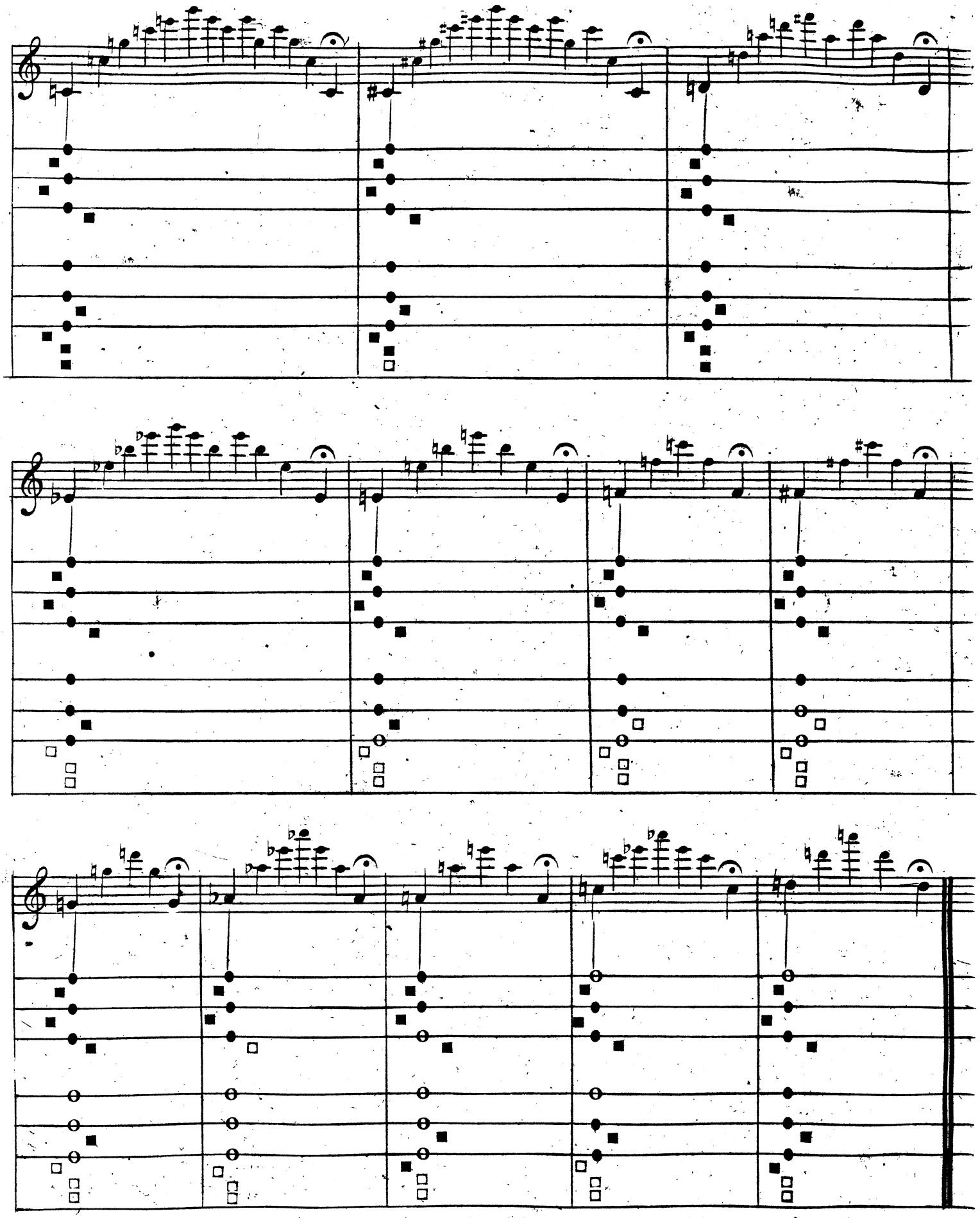
83

Allegretto

84

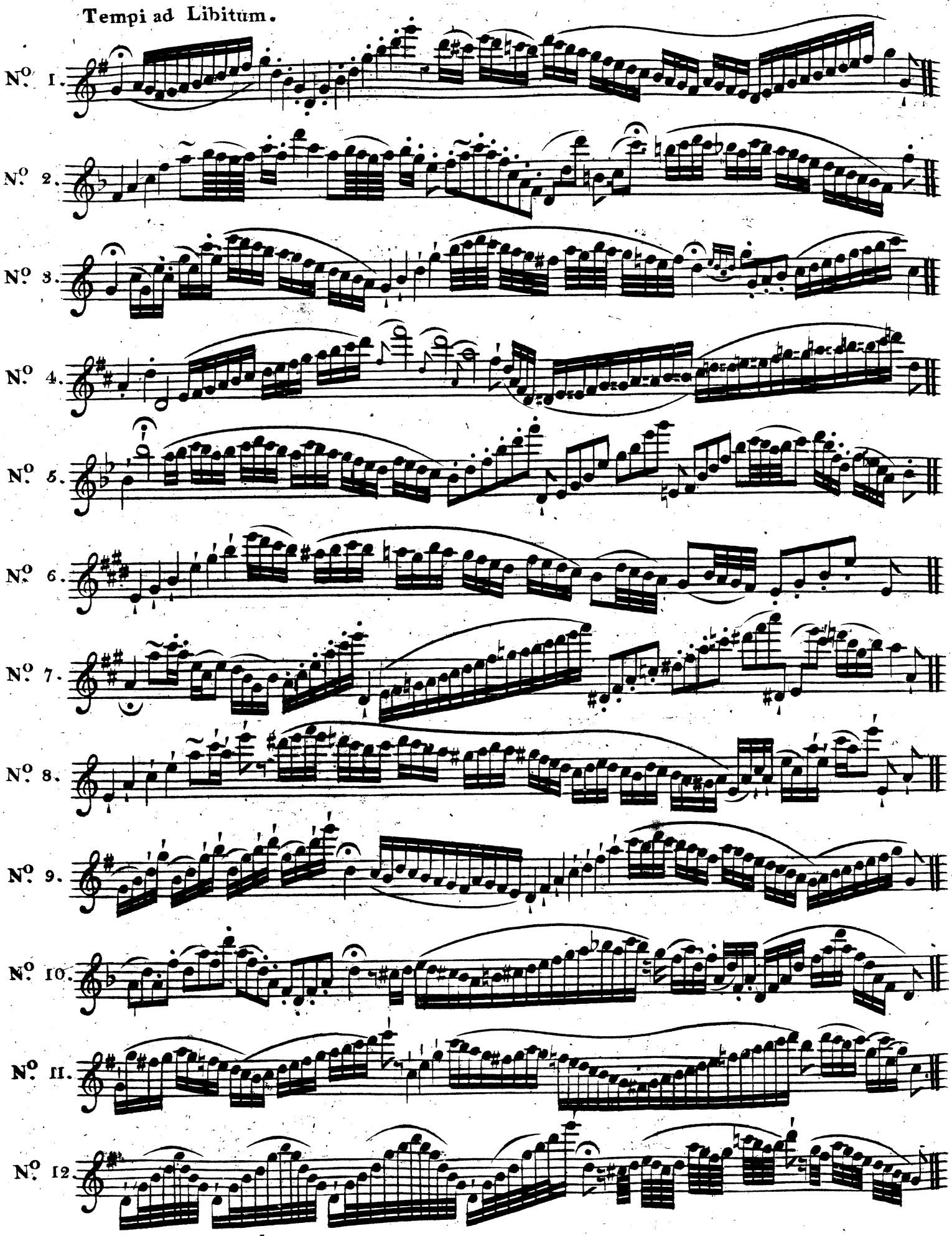
Allegretto

85



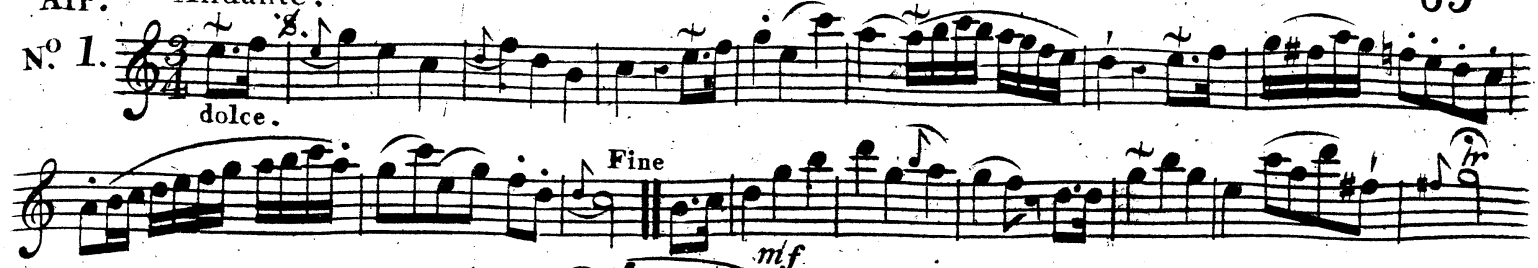
The small Notes are produced by the motion of the Lips only, without changing the Fingering

Tempi ad Libitum.



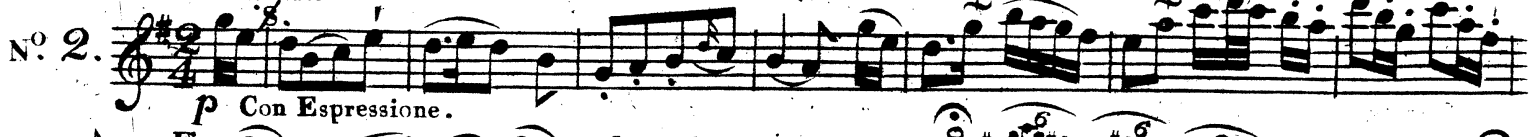
Air. Andante.

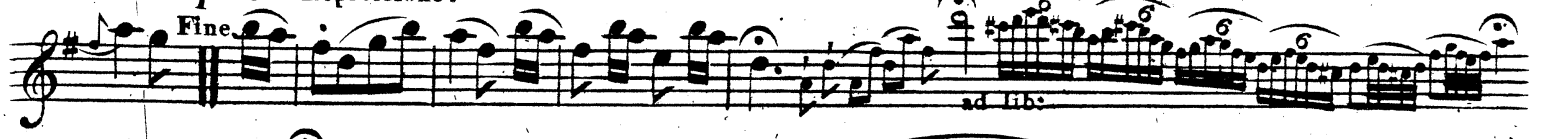
N.o 1.



Andantino.

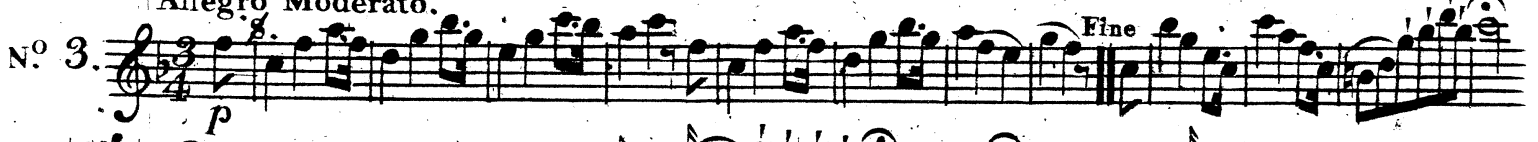
N.o 2.

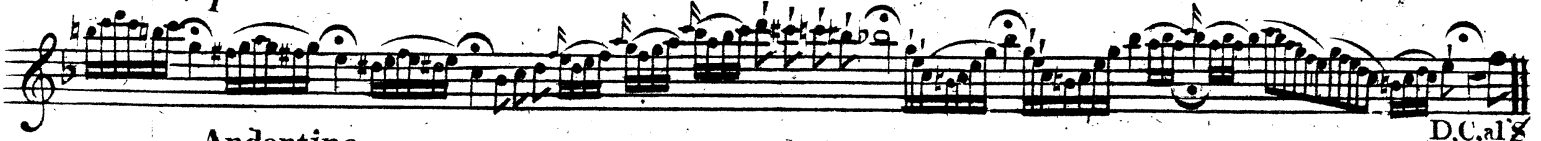




Allegro Moderato.

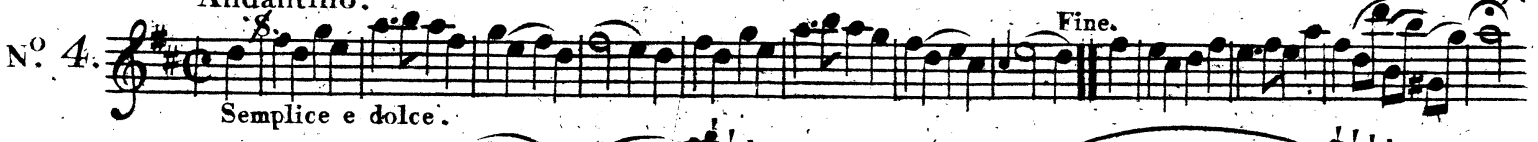
N.o 3.

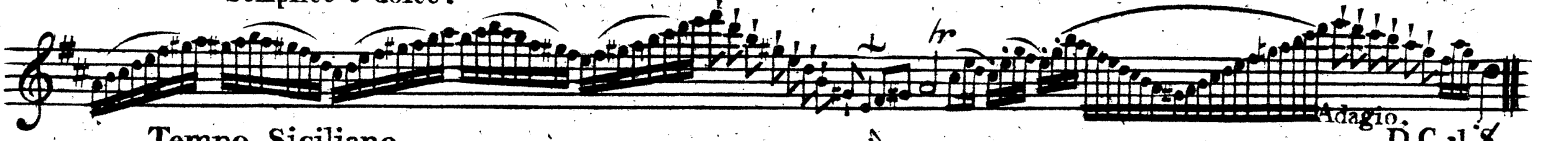




Andantino.

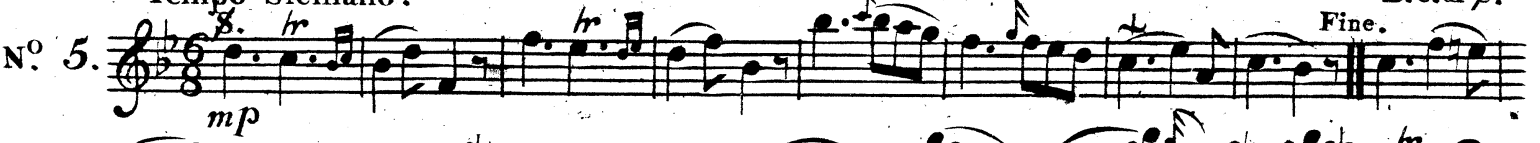
N.o 4.



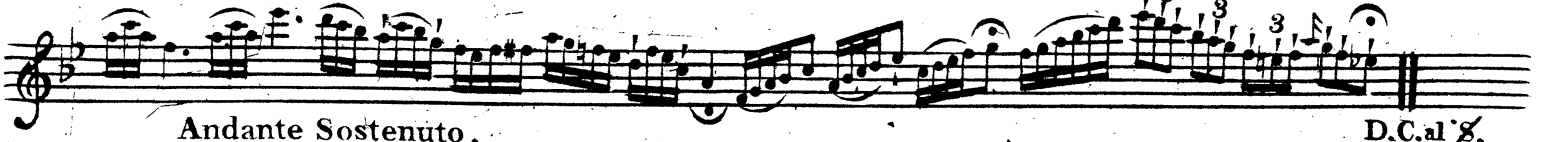


Tempo Siciliano.

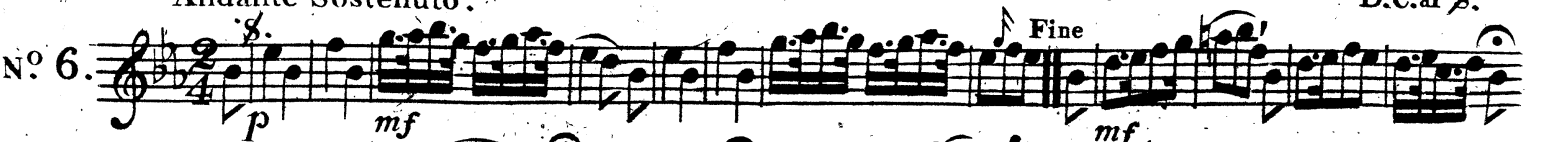
N.o 5.

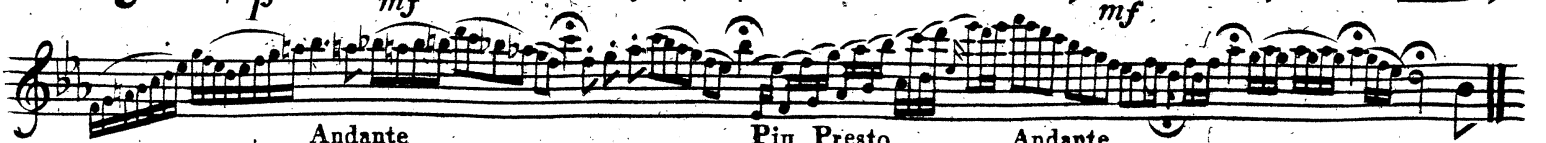


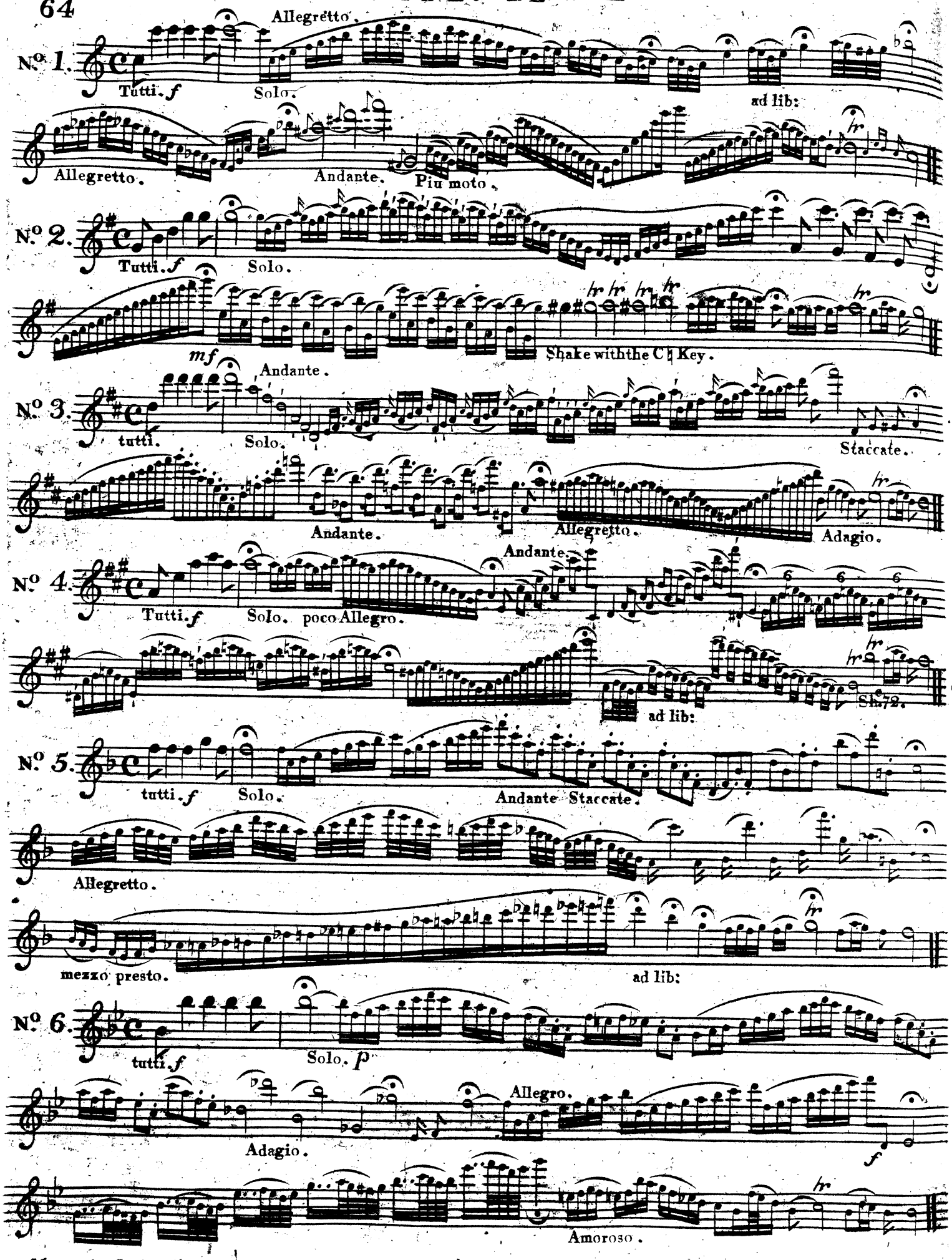
Andante Sostenuto.



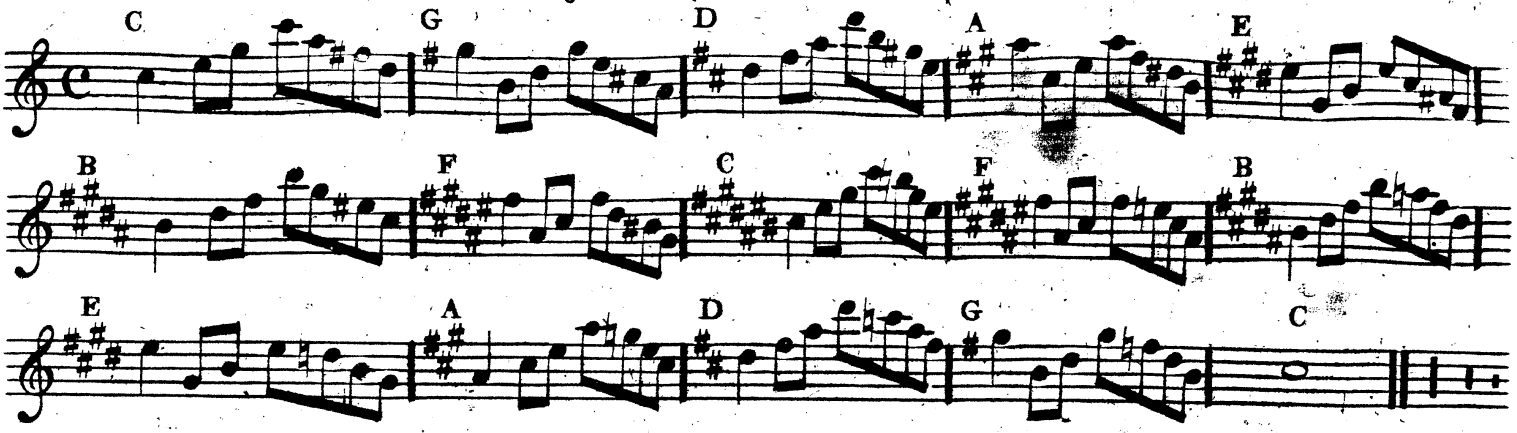
N.o 6.



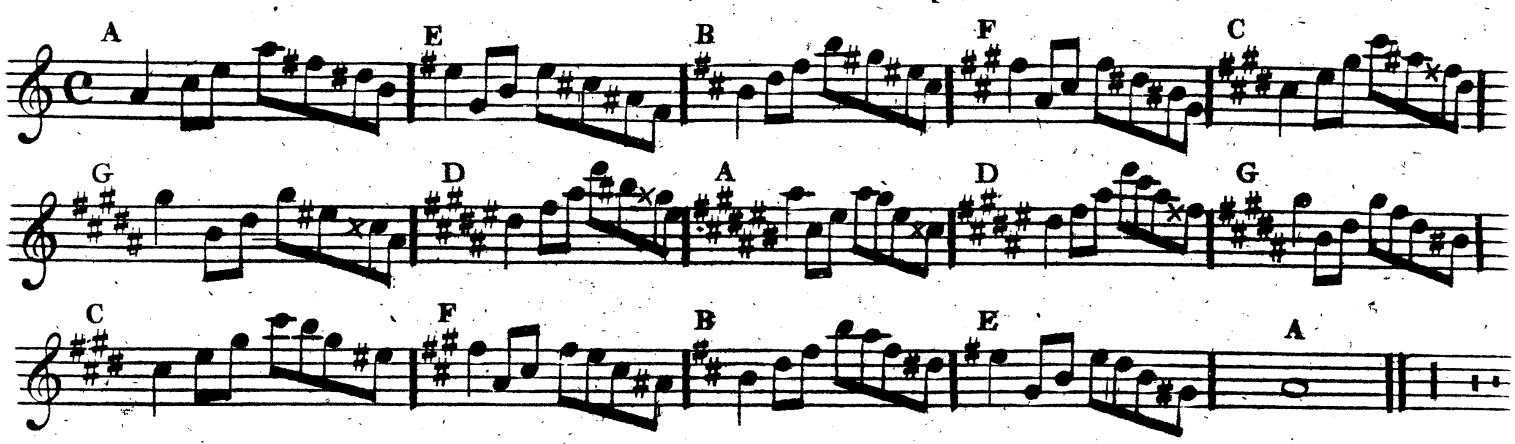



No. 1.
Allegretto.
Tutti. f
Solo.
ad lib:
Allegretto.
Andante.
Piu moto.
No. 2.
Tutti. f
Solo.
mf
Shake withthe C♯ Key.
No. 3.
Andante.
tutti.
Solo.
Staccate.
Andante.
Allegretto.
Adagio.
No. 4.
Andante.
Tutti. f
Solo. poco Allegro.
ad lib:
No. 5.
tutti. f
Solo.
Andante Staccate.
Allegretto.
mezzo presto.
ad lib:
No. 6.
tutti. f
Solo. p
Allegro.
Adagio.
f
Amoroso.

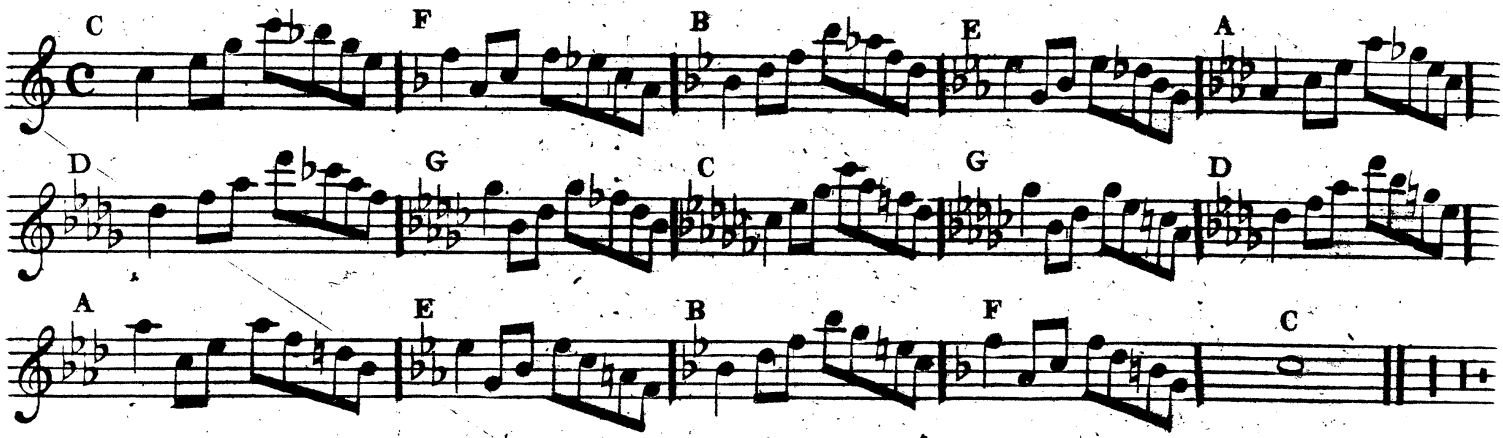
— Major Keys with Sharps —



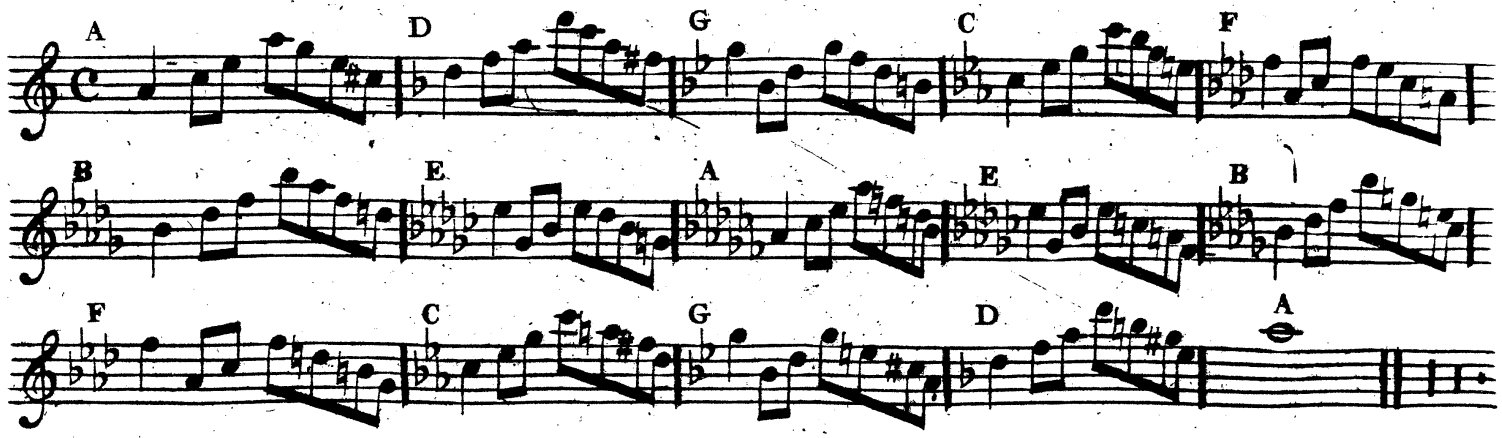
— Minor Keys with Sharps —

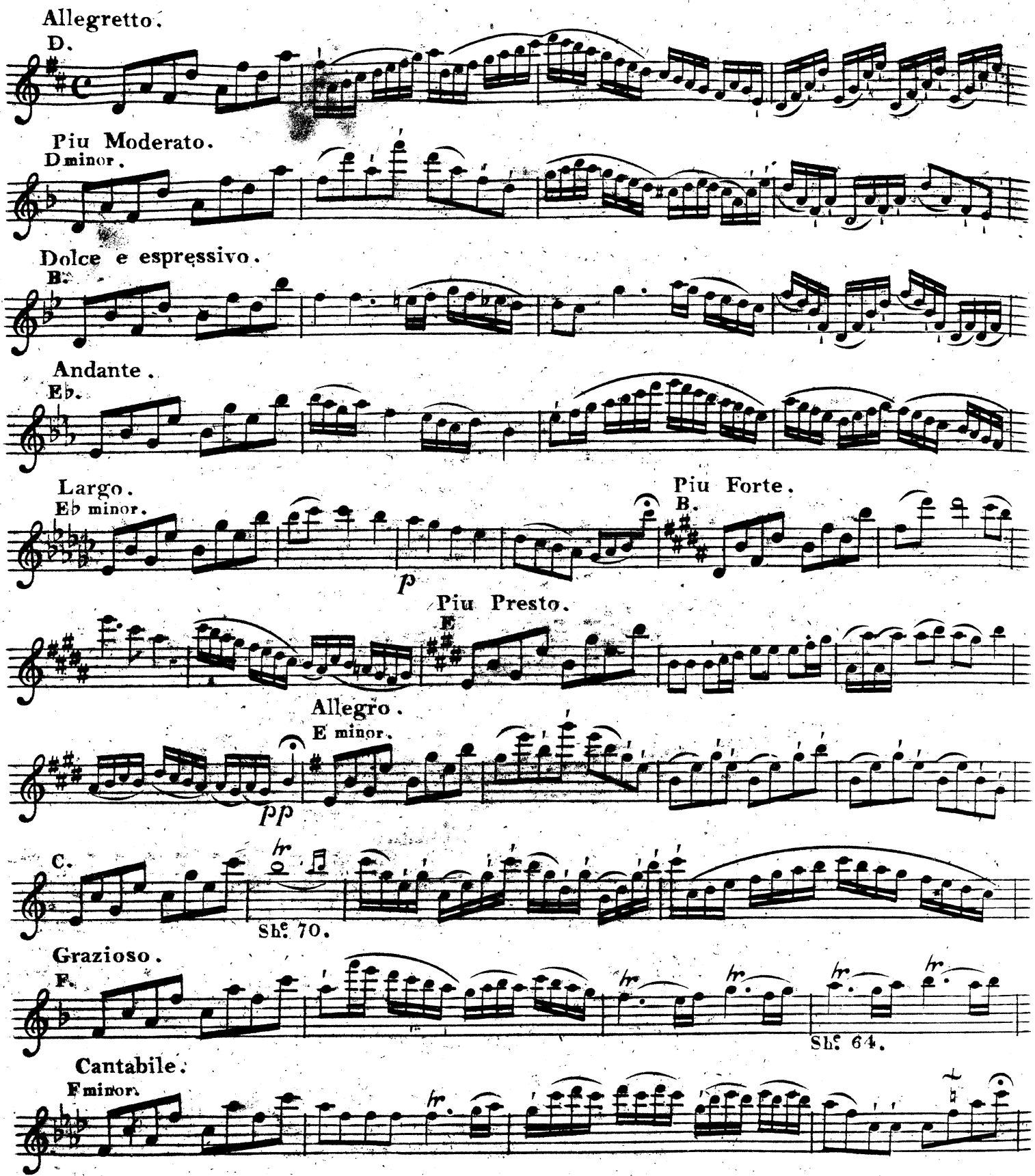


— Major Keys with Flats —

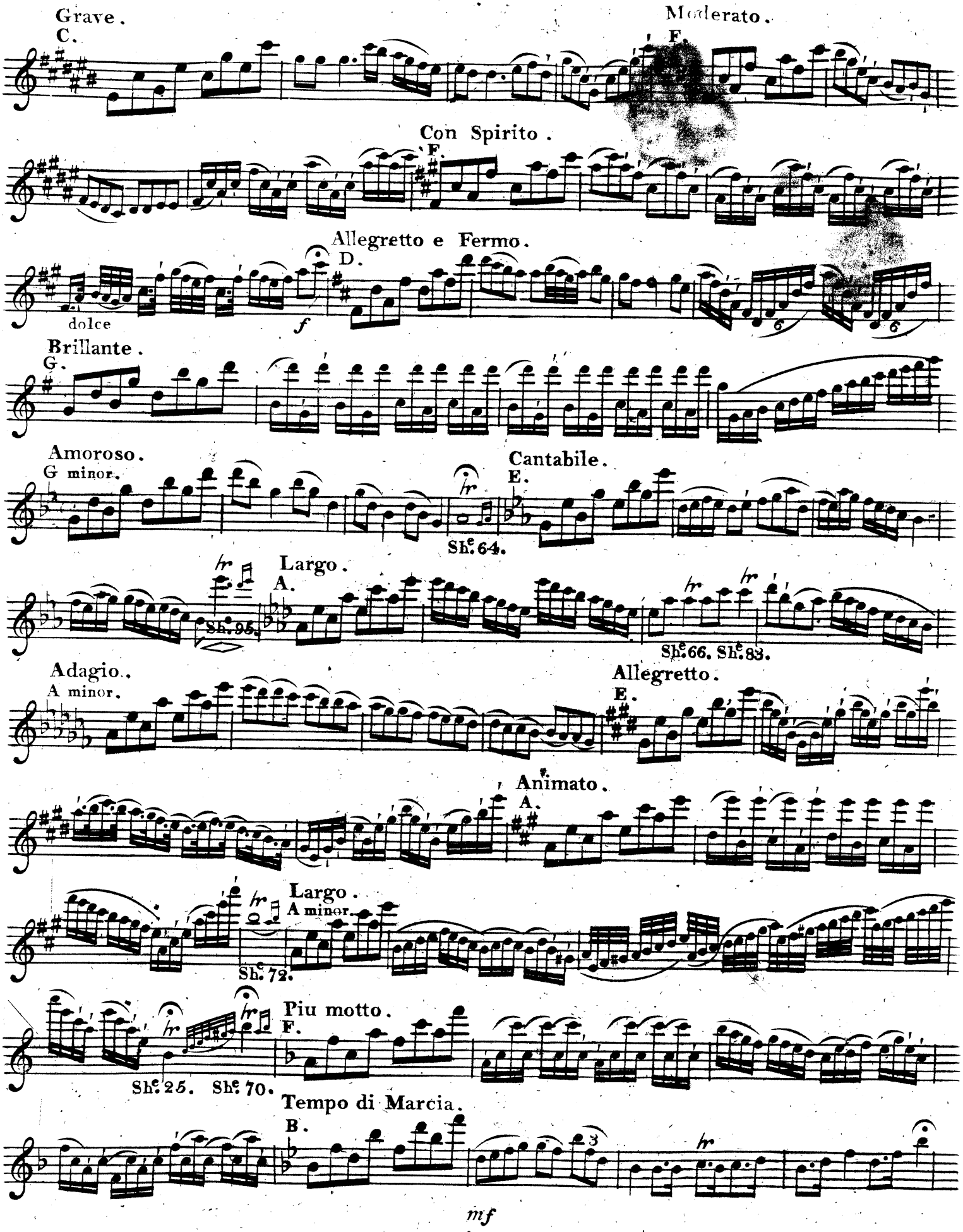


— Minor Keys with Flats —





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 Capricio.


Grave.
C.
Moderato.
F.
Con Spirito.
F.
Allegretto e Fermo.
D.
dolce
f
Brillante.
G.
Amoroso.
G minor.
Cantabile.
E.
Sh.e 64.
Largo.
A.
Sh.e 95.
Sh.e 66. Sh.e 83.
Adagio.
A minor.
Allegretto.
E.
Animato.
A.
Largo.
A minor.
Sh.e 72.
Piu motto.
F.
Sh.e 25. Sh.e 70.
Tempo di Marcia.
B.
mf

Piu Andante.
B minor.

Poco Adagio.
F.

Sh.e 59.

Mosso.

Allegro con Spirito.
B minor.

Sh.e 10. Sh.e 43.

Allegretto.
G.

Andante e dolce.
C.

Sh.e 25.

Listesso tempo.
C minor.

Sh.e 70.

Amoroso.
A.

Piu Adagio.
D.

Sh. 102. 66.

Andantino e mosso.
C minor.

Resoluto.
A.

See Var.s way .f
Fingering N.o 35.

Coda con Spirito.
D.

Sh.e 85. 96.

ff

FINE.