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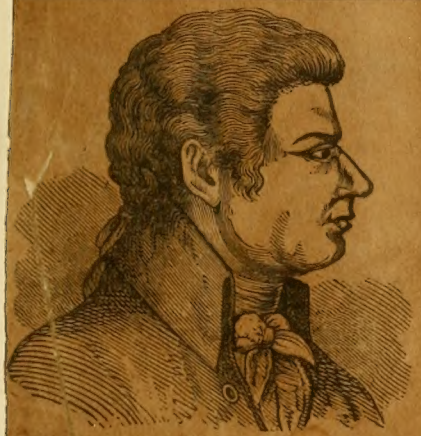

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Comprising Concise and Simple Rules of Instruction, and a Complete and Beautiful Variety of Popular Airs, Quick-steps, Marches, Waltzes, Quadrilles, &c., and several Beautiful Duetts, composed and newly arranged by a Distinguished Professor of Music.

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38345
Oliver Ditson
Dec. 20, 1859

MUSICAL DICTIONARY.

ADAGIO, very slow.
AFFETTUOSO, affectionately.
ALLEGRO, quick.
ANDANTE, middle time.
ARCO, the bow.
BIS, twice.
CODA, an extra passage at the close.
CON SPIRITO, with spirit.
DA CAPO, from the beginning.
DOLCE, sweet.
DOLOROSO, sorrowful.
FINE, the end.
FORTE, *f.*, loud.
FORTISSIMO, *ff.*, very loud.
FORZANDO, *fz.*, strike forcibly and diminish rapidly.
GRAZIOSO, gracefully.
LARGO, very slow.
LARGHETTO, faster than Largo.
LEGATO, connected, flowing.
LENTO, slow and gentle.
LOCO, in place.
MEZZO, medium.
MOLTO, very
PIANO, *p.*, soft.
PIANISSIMO, *pp.*, very soft.
PIZZICATO, *pizz.*, play with the fingers.
PRESTO, quick.
PRIMO, the first.
QUARTET, music in four parts.
SECONDO, the second part.
SEGNO, sign.
SOLO, alone.
SPIRITOSO, with spirit.
STACCATO, short and distinct.
TEMA, a theme.
VOLTI SUBITO, turn over quickly.
VIVACE, quick, brisk.

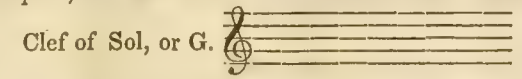
RUDIMENTS OF MUSIC.

Music is written on five parallel lines, which, with the four spaces formed by them, take the name of Stave, thus:—

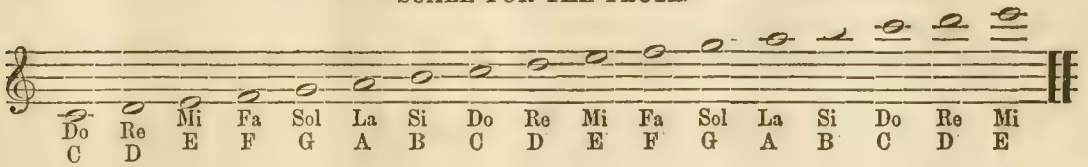
Seven are the names given to all the notes of music, and they correspond to the first seven letters of the alphabet, thus:—

La	Si	Do	Re	Mi	Fa	Sol
A	B	C	D	E	F	G

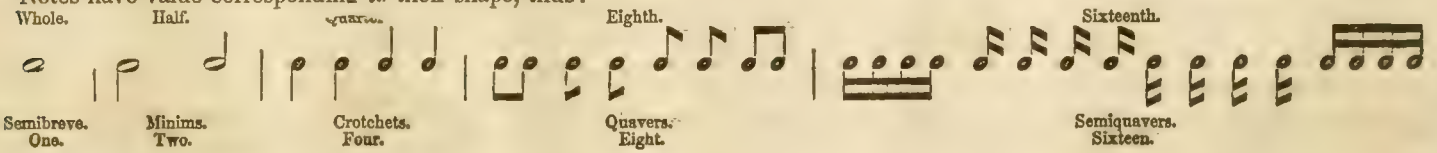
To give a fixed name to each line and space, the Clef of Sol or G is used for the Flute, and is located upon the second line, thus:—



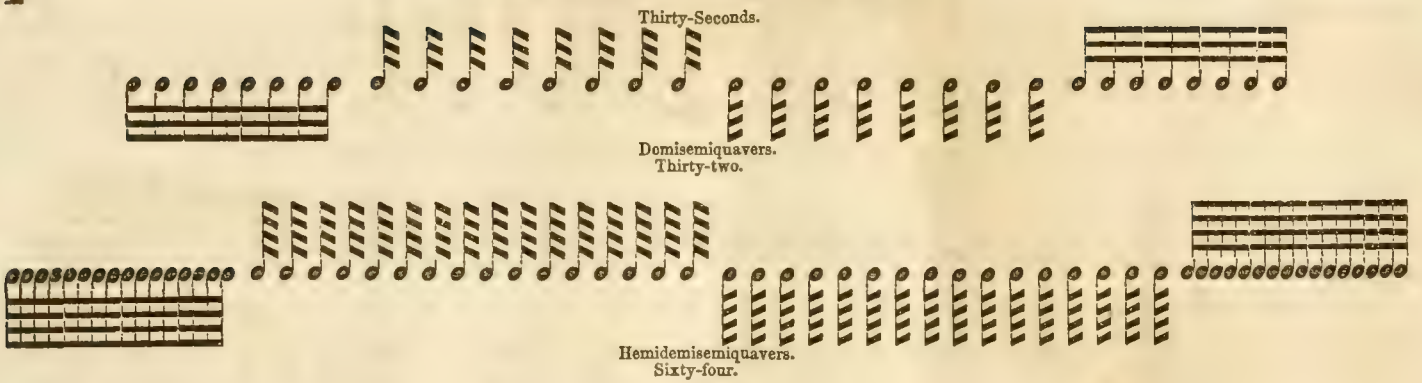
SCALE FOR THE FLUTE.



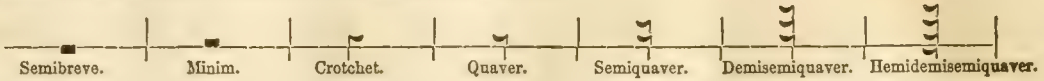
Notes have value corresponding to their shape, thus:



Rudiments of Music.



There are seven rests corresponding in length to the above notes, thus:



Sharps (♯) are used to elevate a semitone, the notes before which they are prefixed.

Flats (♭) are used to depress them a semitone.

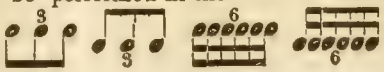
Naturals (♮) are used to restore the notes to their original sound.

When at the beginning of a piece they are called signature sharps, flats, or naturals, and at the middle of a piece they are called accidentals.

When a dot is placed next to a note, its length is prolonged half of its value, thus: is equal to and so on.

The different species of time are as follows:

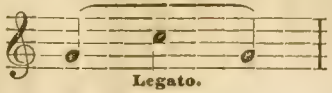
$$\mathbf{C} \text{ or } \frac{4}{4} \;|\; \frac{3}{4} \;|\; \frac{2}{4} \;|\; \frac{3}{8} \;|\; \frac{6}{8} \;|\; \frac{9}{8} \;|\; \frac{12}{8}$$

A triplet is known by the figure 3 over or below a group of three notes which are to be performed in the time of two of equal value. A double triplet has the figure 6, and is to be played in the time of four, thus: 

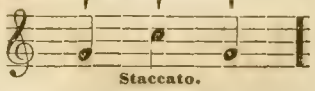
Rudiments of Music.

Bars divide Music into measures, and double bars into strains, thus:

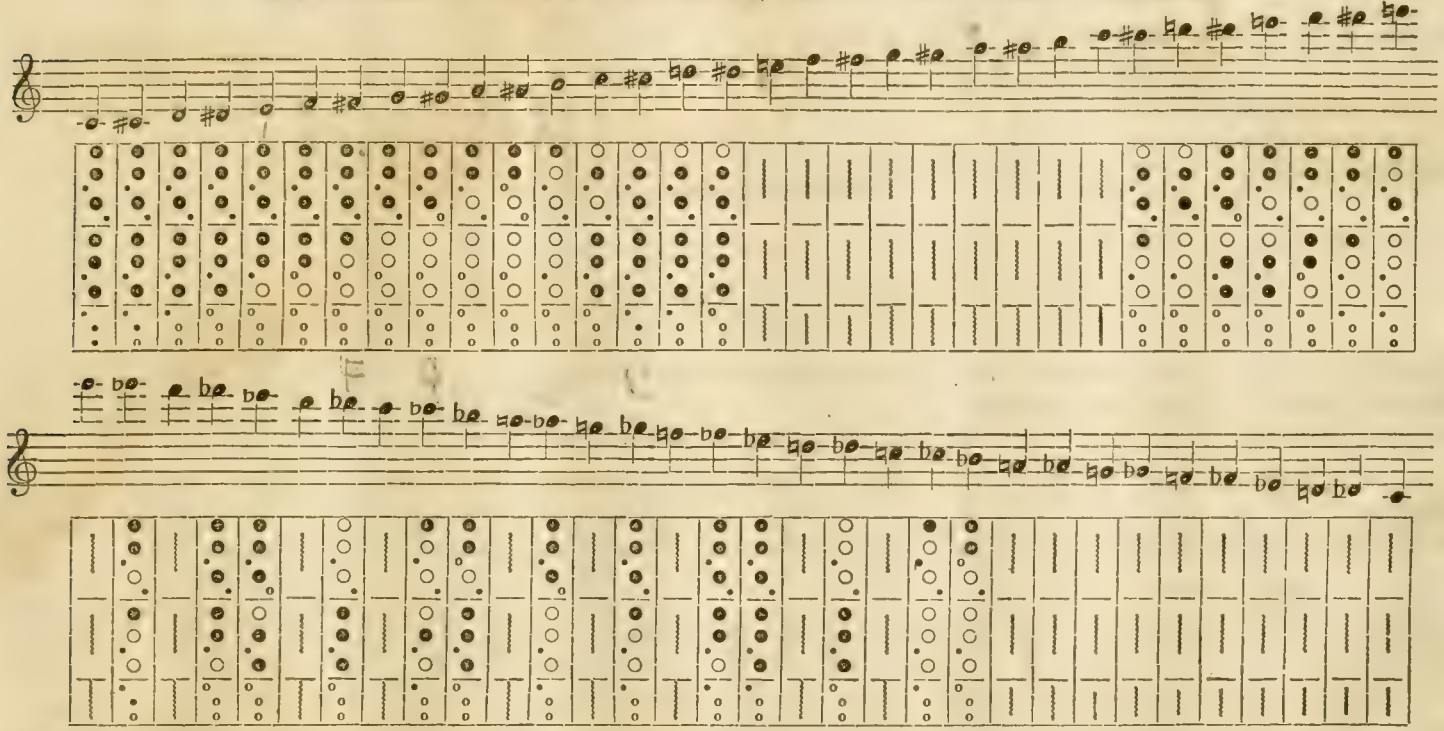
A Tie or Legato binds two or more notes.



A Staccato indicates that notes should be played detached.



THE CHROMATIC SCALE FOR THE FLUTE, SHOWING THE CORRECT FINGERING.



This Scale is intended for an eight keyed flute, but may be varied to suit a less number of keys down to a single key.
The zig-zag lines denote the fingerings to have been given before.

On Position, Tone, &c.

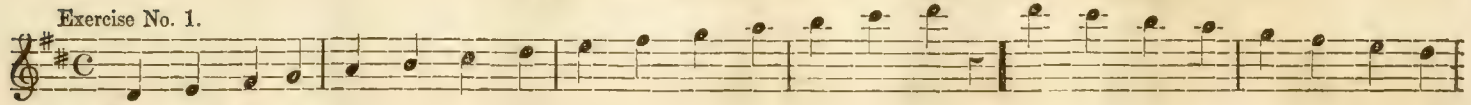
The first thing to be attended to, in order to acquire an open, clear, and brilliant tone, is to place the flute firmly against the under lip, in an horizontal position, with the embouchre or mouth hole turned a little inward, at the same time stopping all the notes closely, and holding the instrument as steady as possible when placed to the lips, in order to preserve an equal and uniform sound. This last requisite is of material importance, as the turning of the flute will make the tone flatter or sharper. The flute being thus placed, in order to produce the required tone, the lips should be braced as much as possible, so as to form a small aperture or opening, the under lip covering half of the mouth hole, and blowing downwards gently and steadily into the flute, which, if all the holes are closely stopped, will produce low D; after this note is produced with ease, the pupil may proceed with the ascending and descending notes, as laid down in the preceding scale, giving each note a distinct and clear sound, compressing and bracing more firmly the lips to produce the higher notes.

The pupil should stand upright when practising the flute, giving the freest possible expansion to the chest and lungs; this will enable the learner to progress with greater ease and rapidity.

After using the instrument it should be carefully wiped dry, and placed in a tight box from the air and dust.

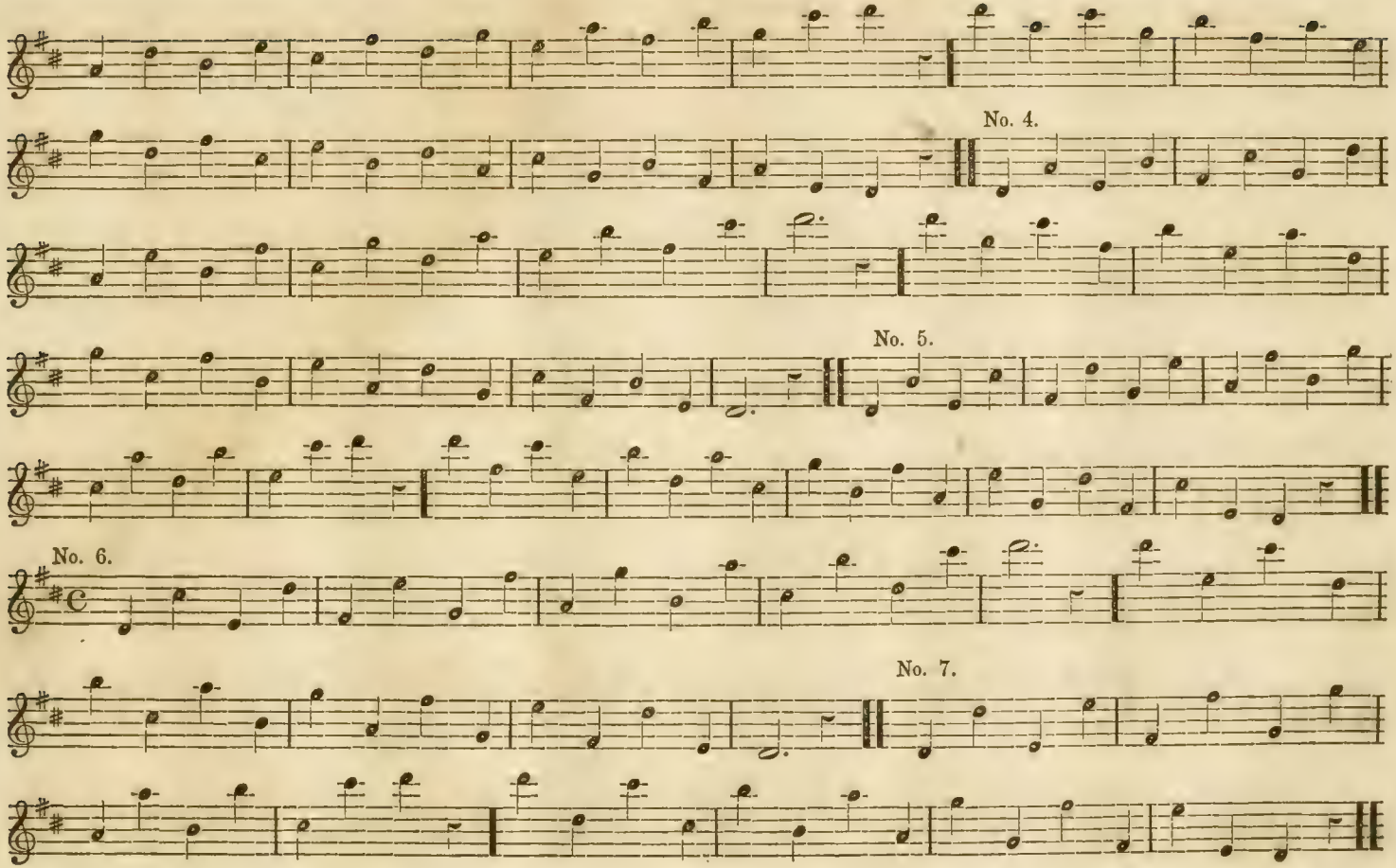
Exercises for the Flute.

Exercise No. 1.



No. 2.

No. 3.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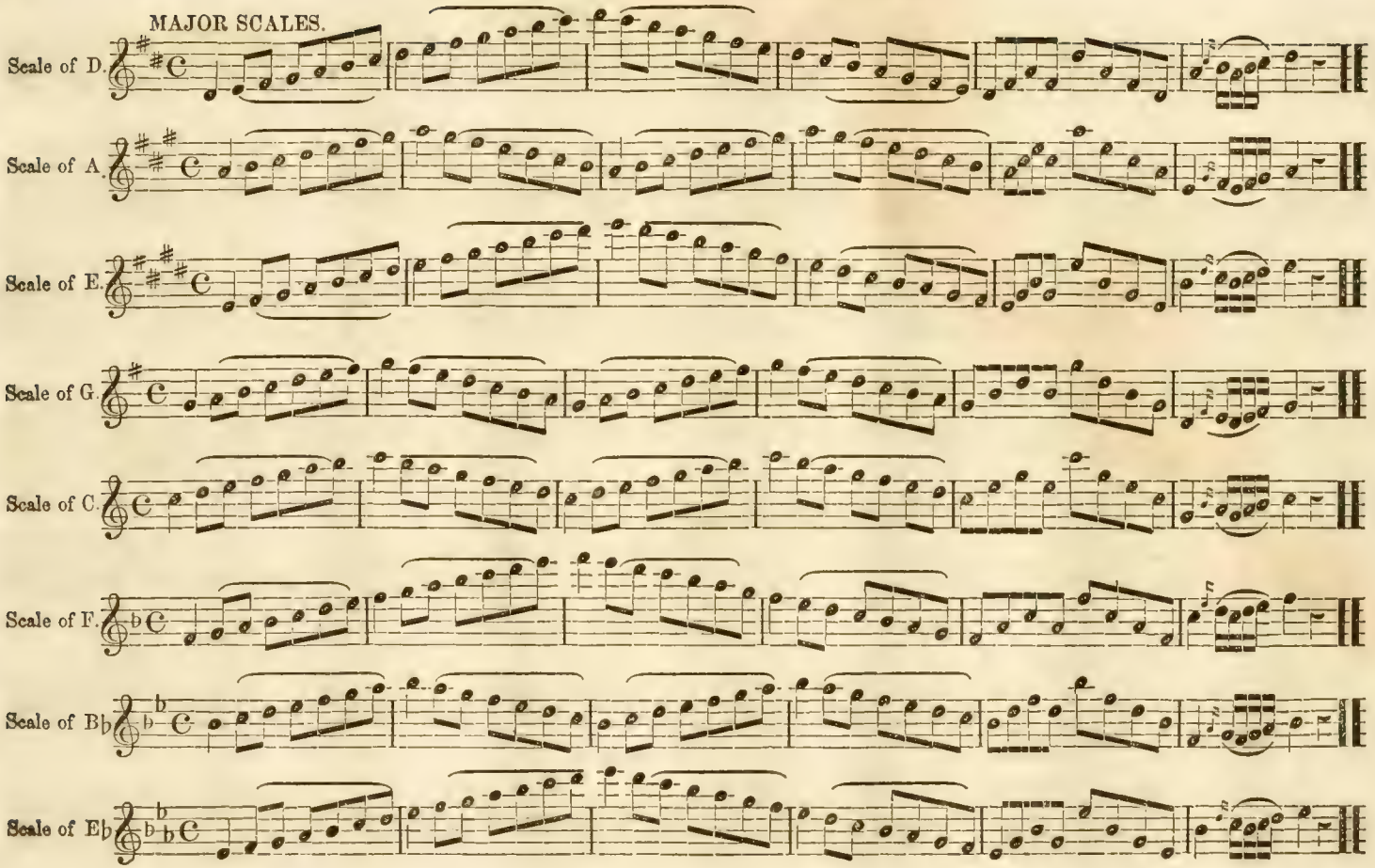
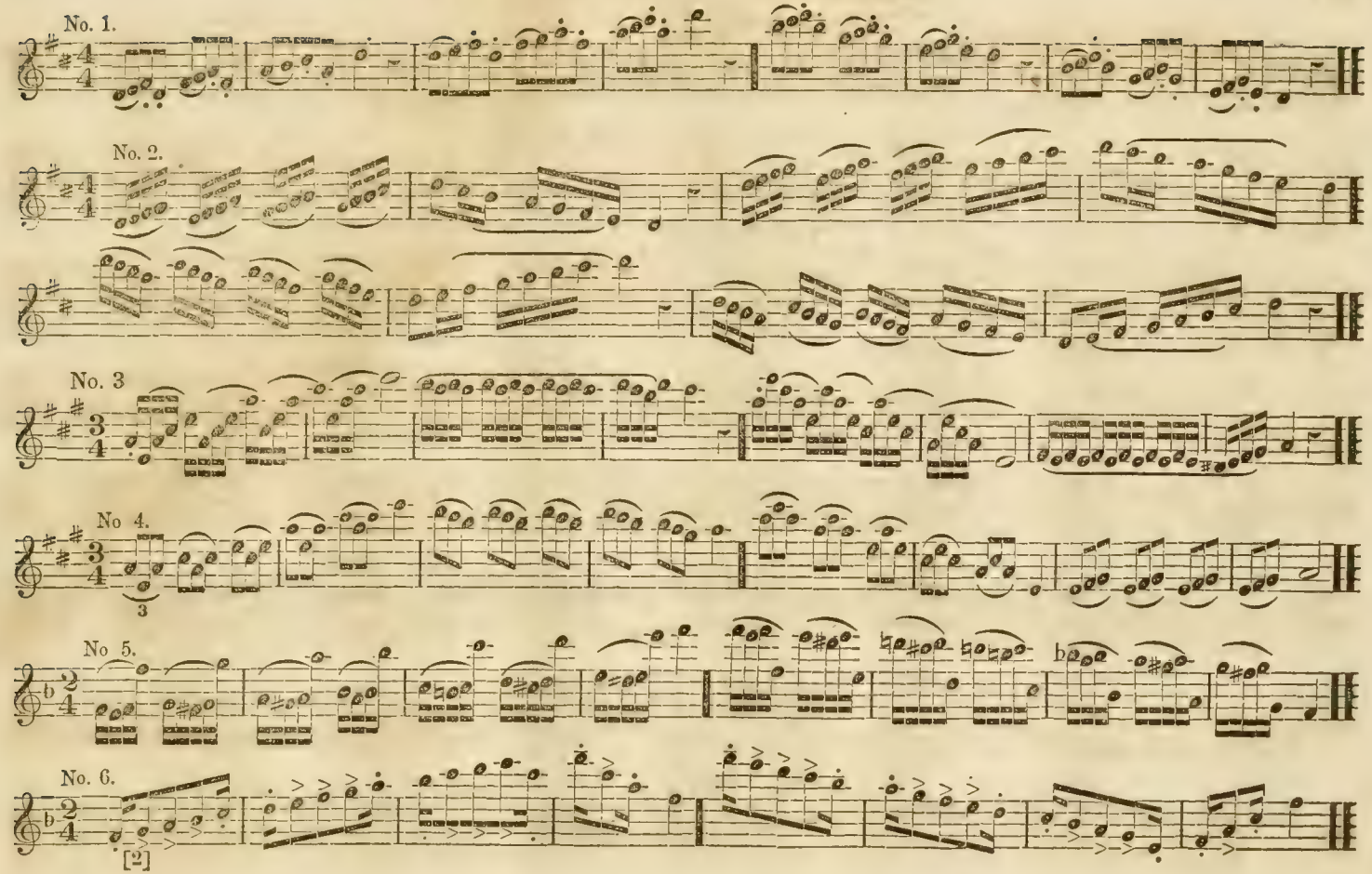
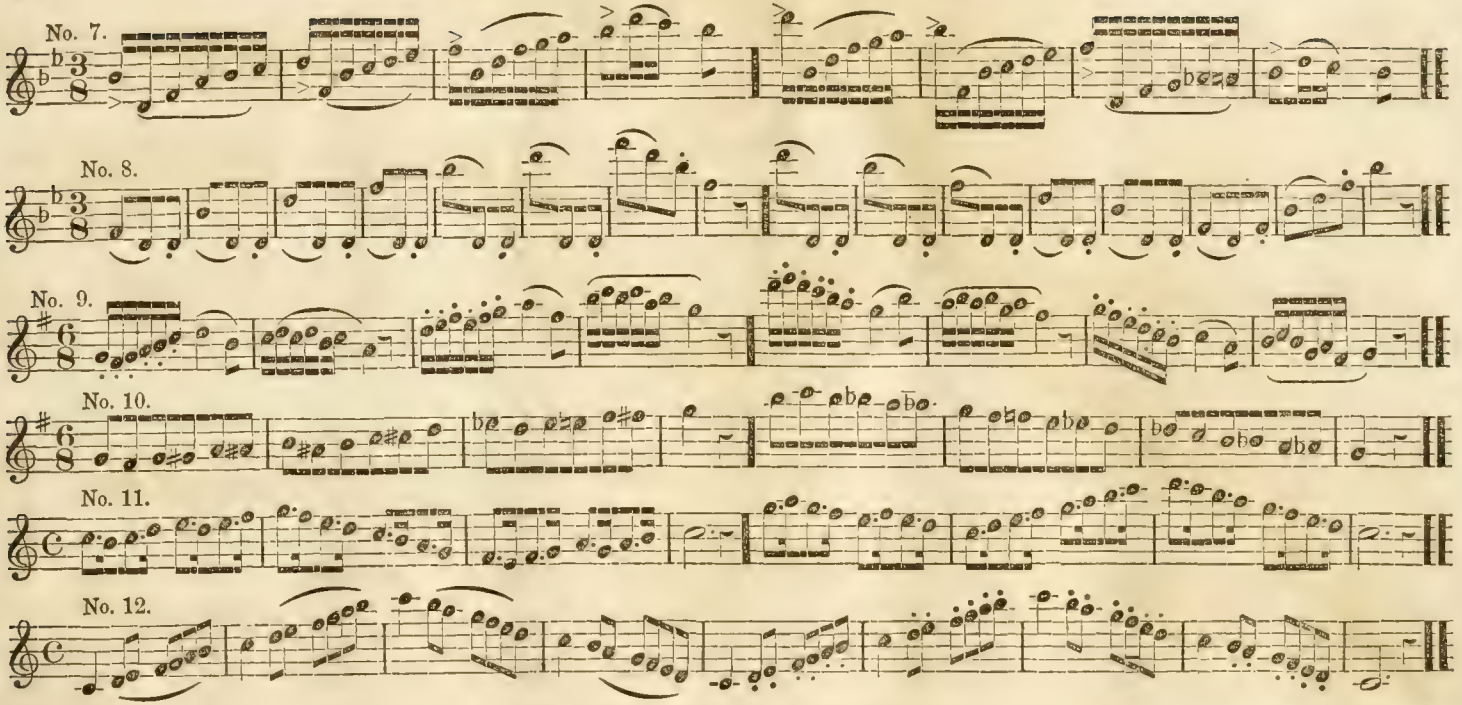
No. 5.
No. 6.
No. 7.

Exercises for the Flute.

MAJOR SCALES.



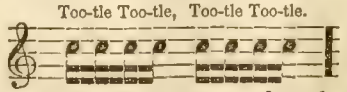

No. 1.
No. 2.
No. 3
No 4.
No 5.
No. 6.
[2]



Double Tongueing.

Double Tongueing is a most beautiful articulation, when well played, and produces a brilliant effect in any continued passage.

The best way of practising it is the following:—



This should be studied until the second syllable is as distinctly pronounced as the first.

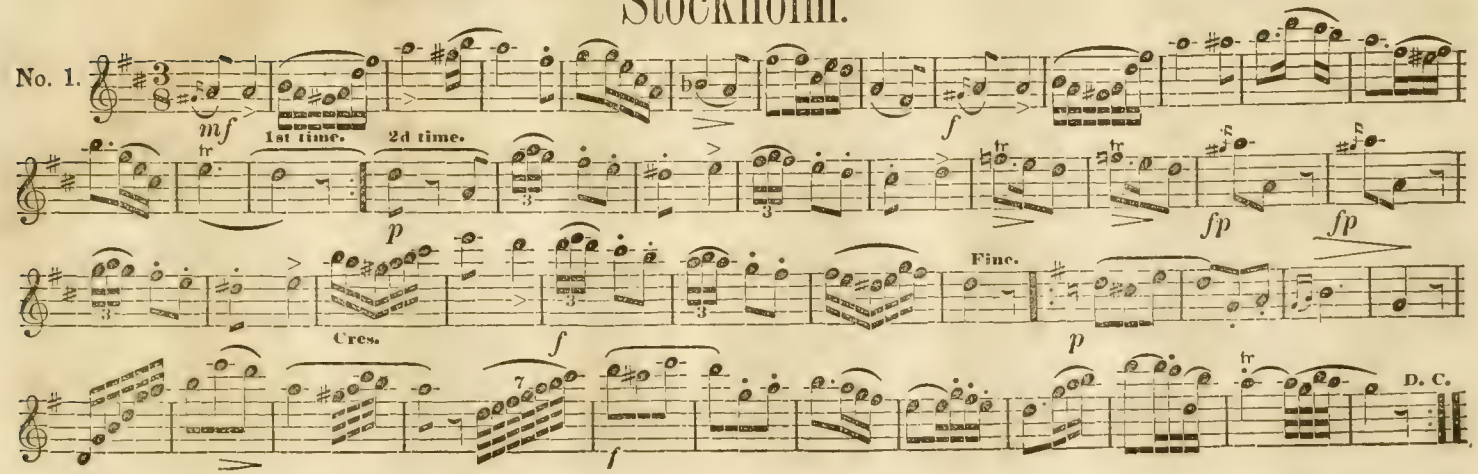
THE FLUTE TEACHER.

Swedish Waltzes.

Composed expressly for this Work, and most respectfully Dedicated to Mdlle. Jenny Lind, By the Publishers.

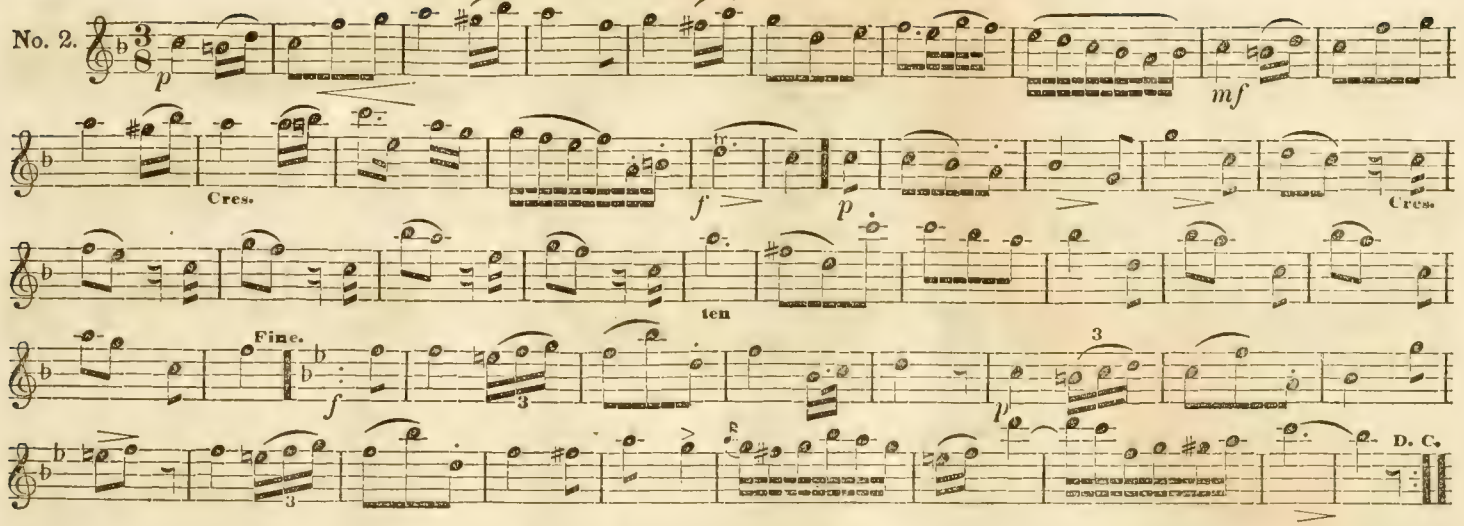
FROM A DAGUERREOTYPE BY WHIPPLE.

Stockholm.

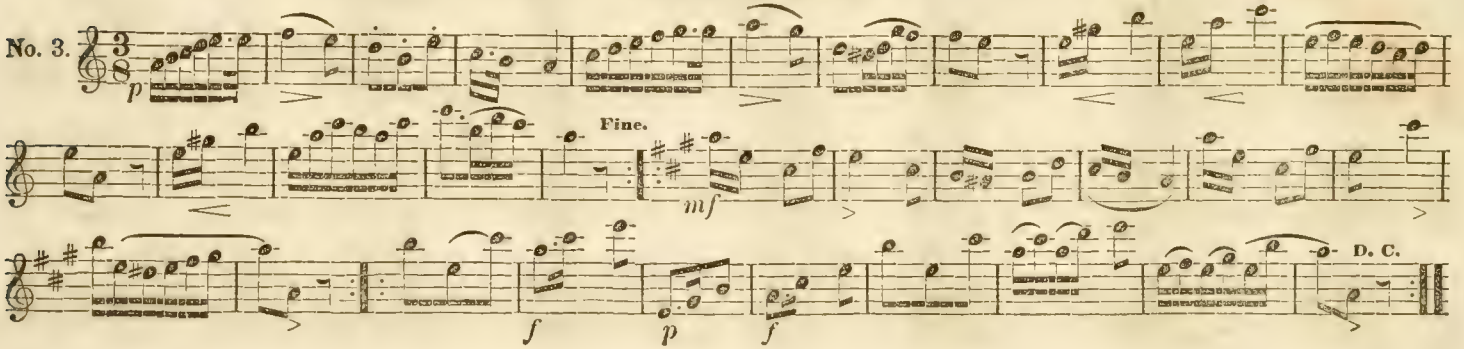


Swedish Waltzes.

Upsala.



Christiana.



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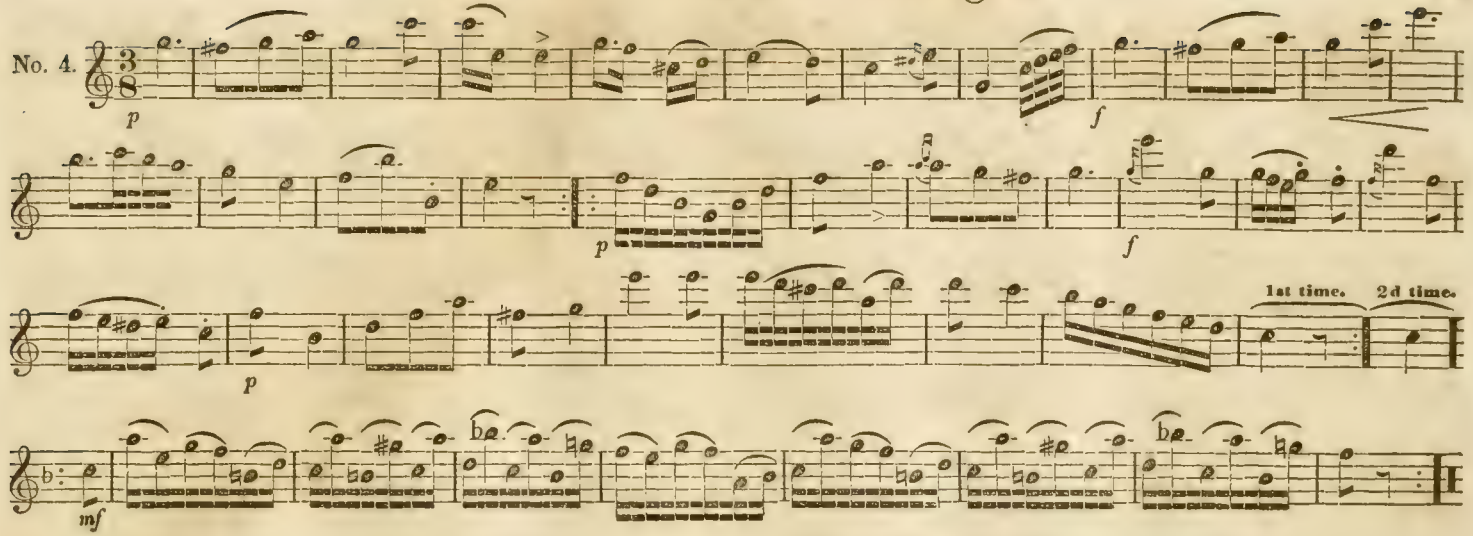
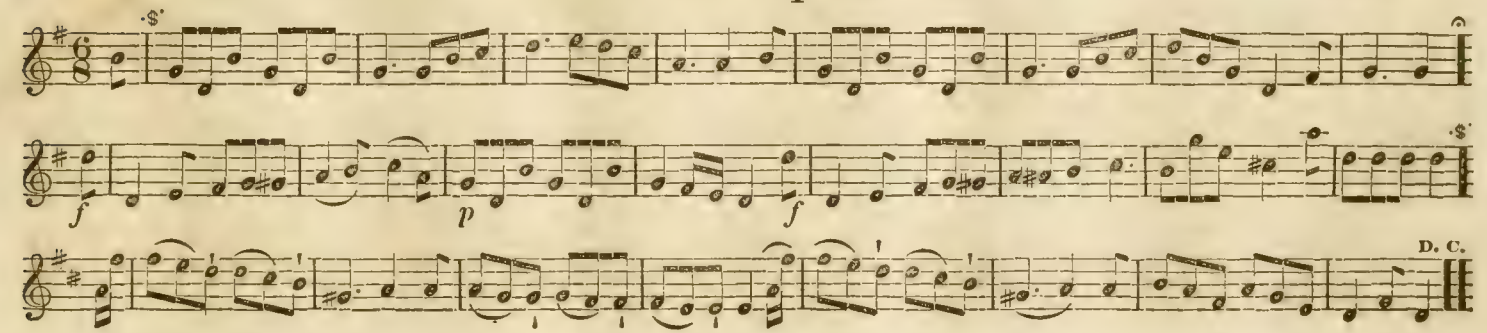


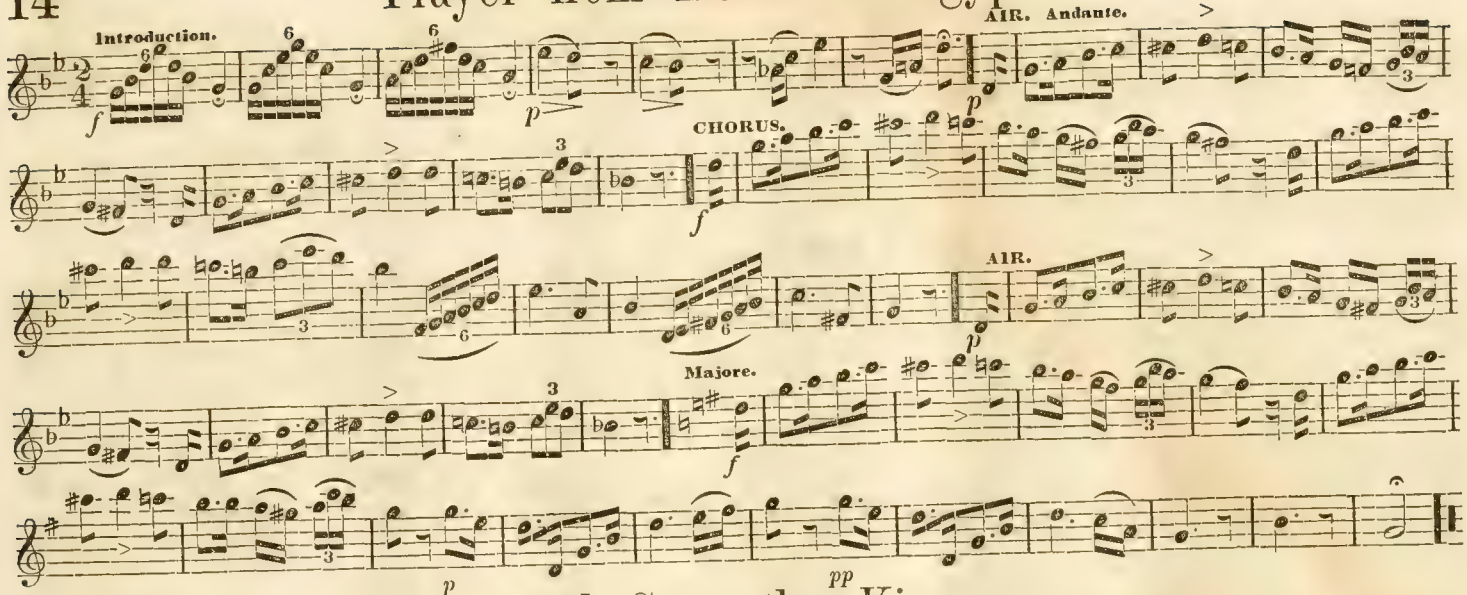
Quadrille from the Opera of Tancredi.

ROSSINI.

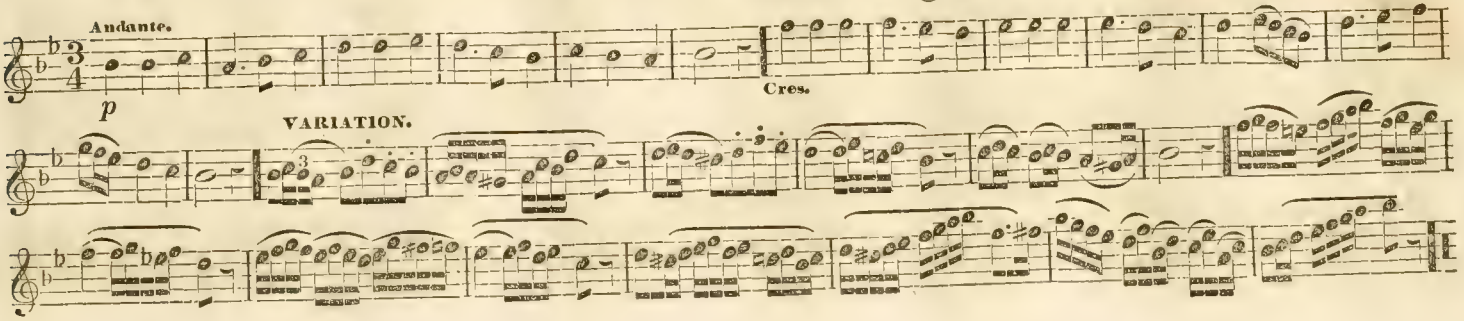


Prayer from Moses in Egypt.

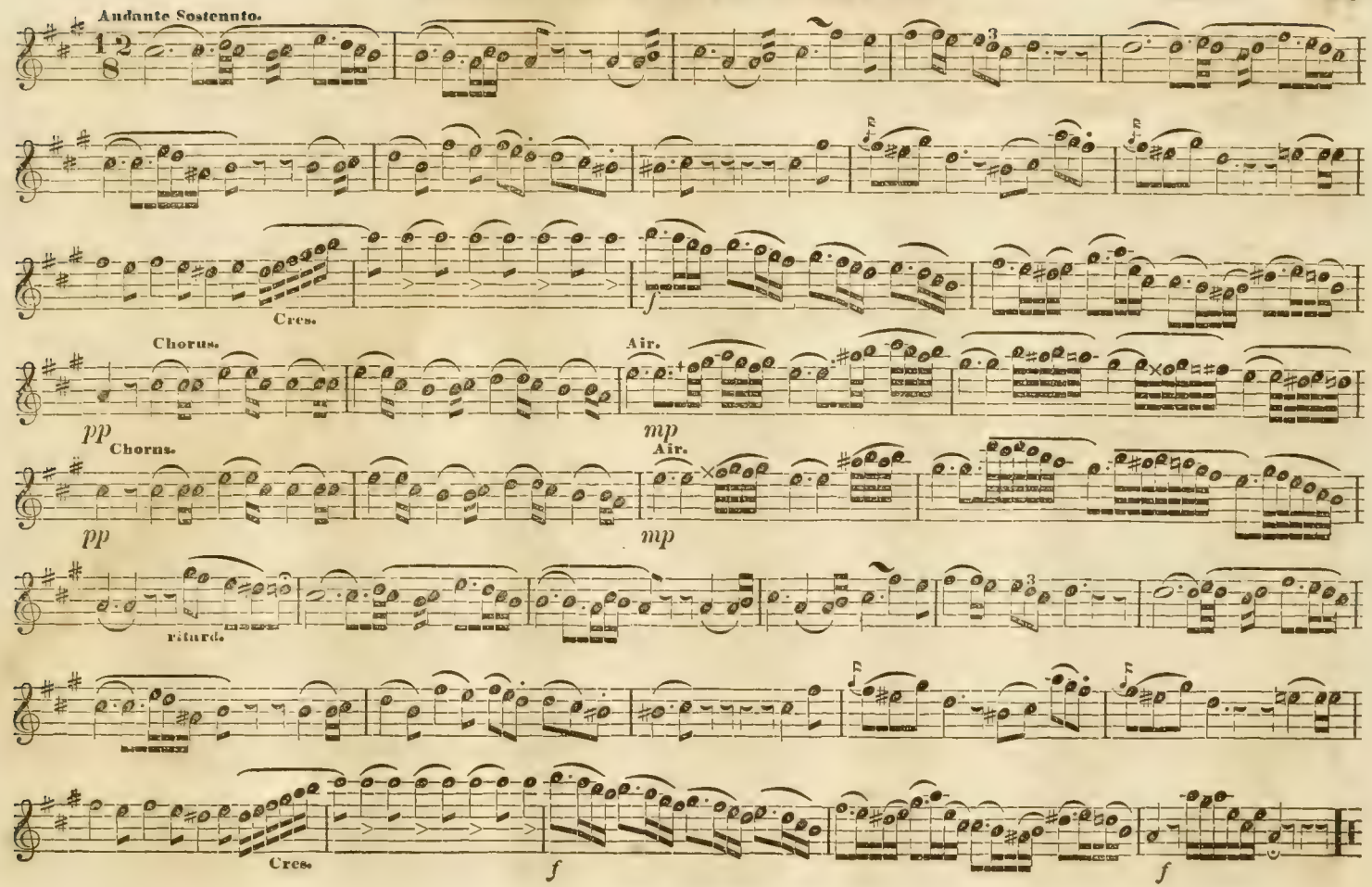
ROSSINI.



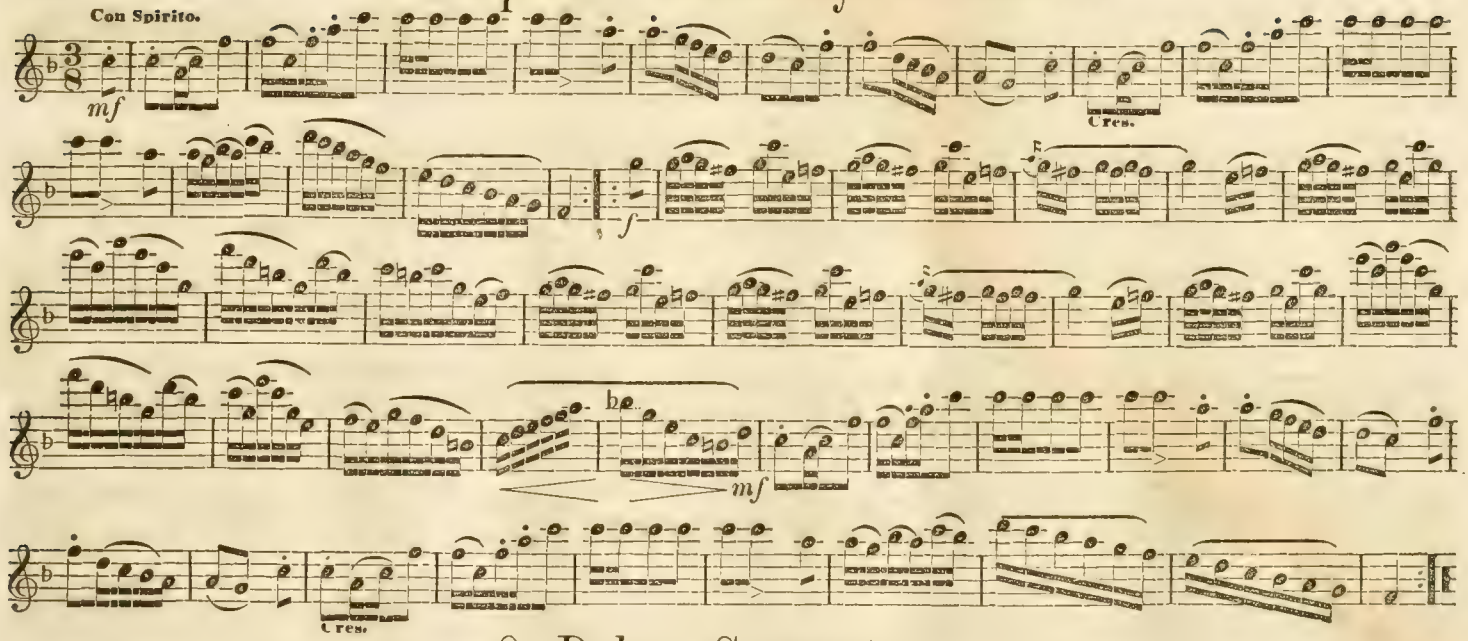
God Save the King. (VARIED.)



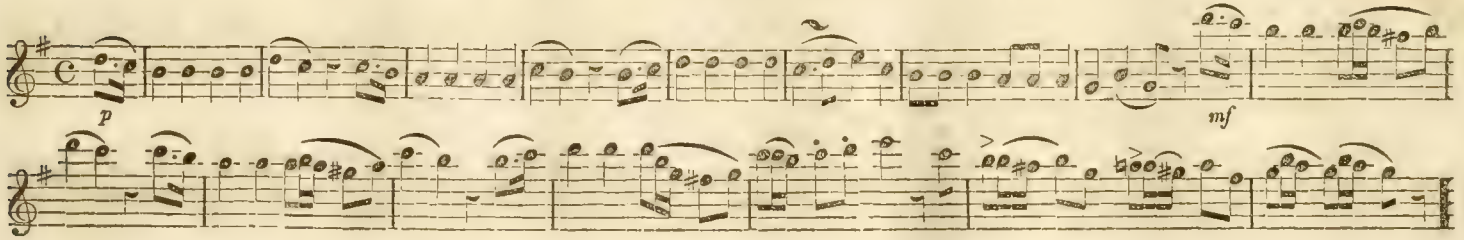
Casta Diva from Norma.



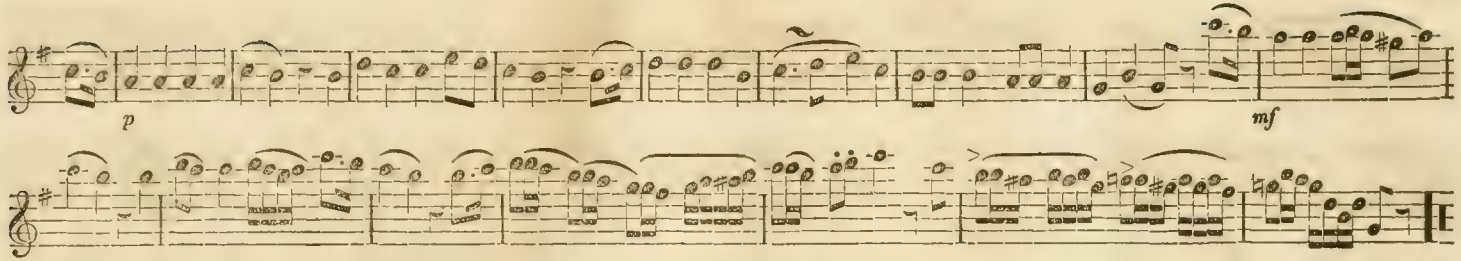
Le Boquet. Waltz by Beethoven.



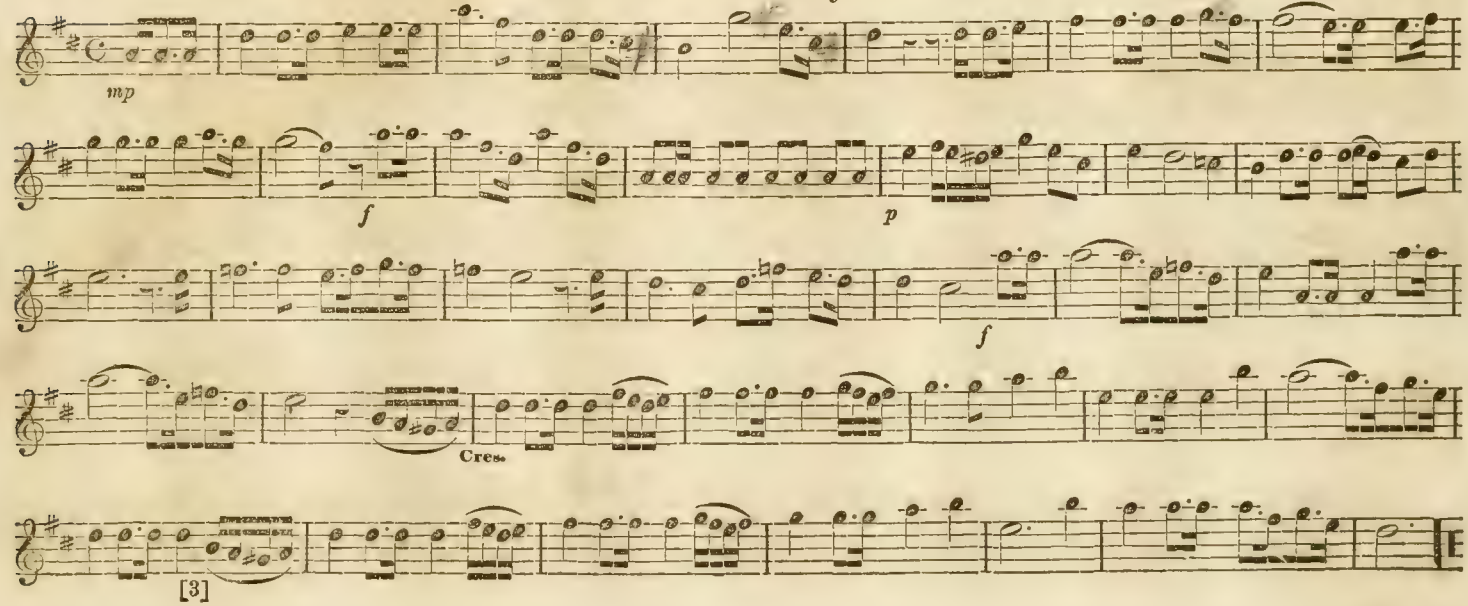
O Dolce Concento. (VARIED.)



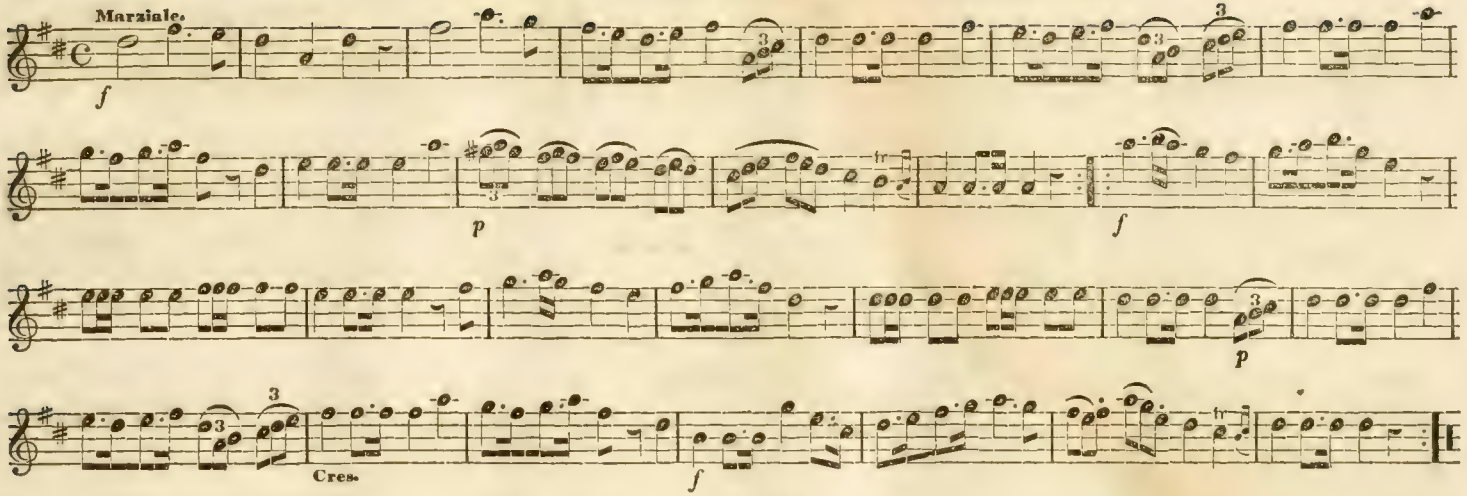
O Dolce Concento. Concluded.



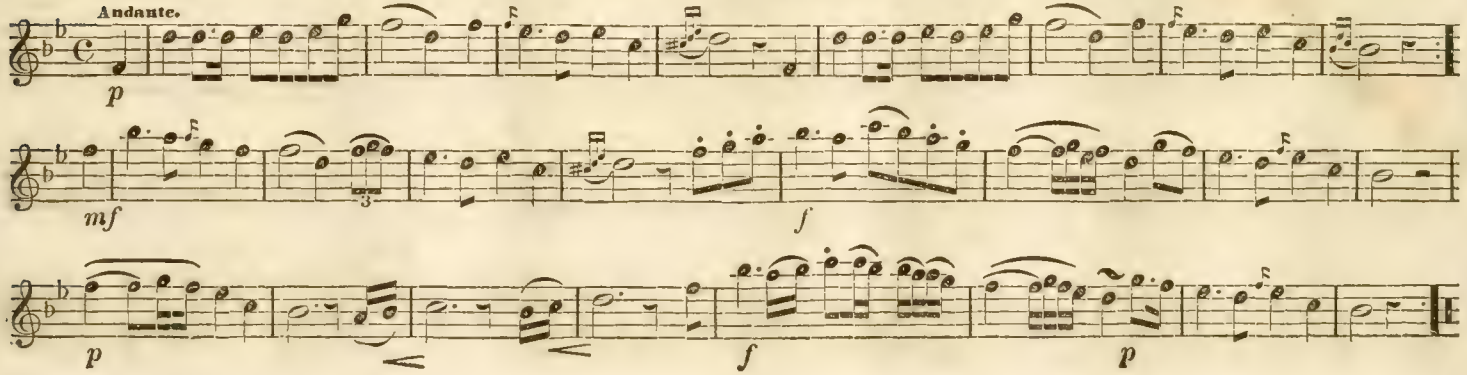
Marseilles Hymn.



Hail Columbia.



Sweet Home.



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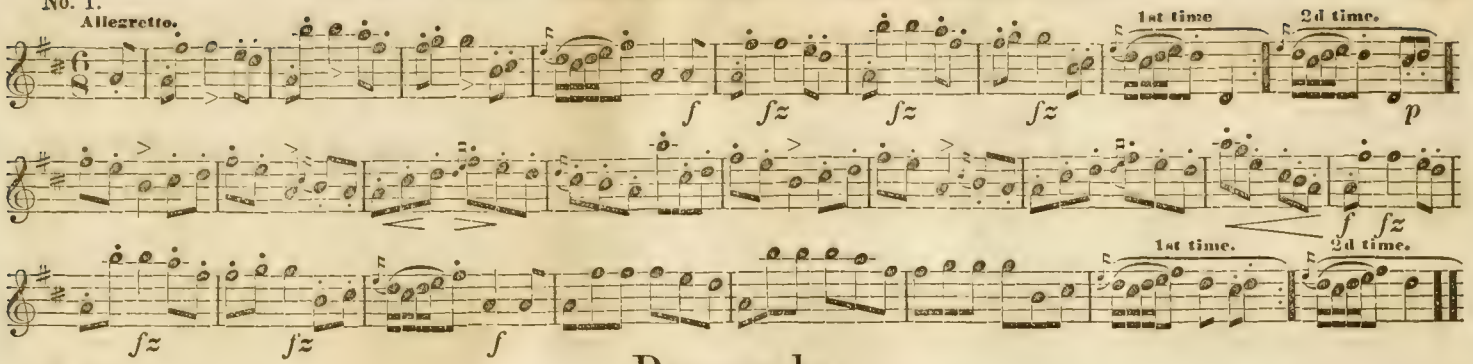
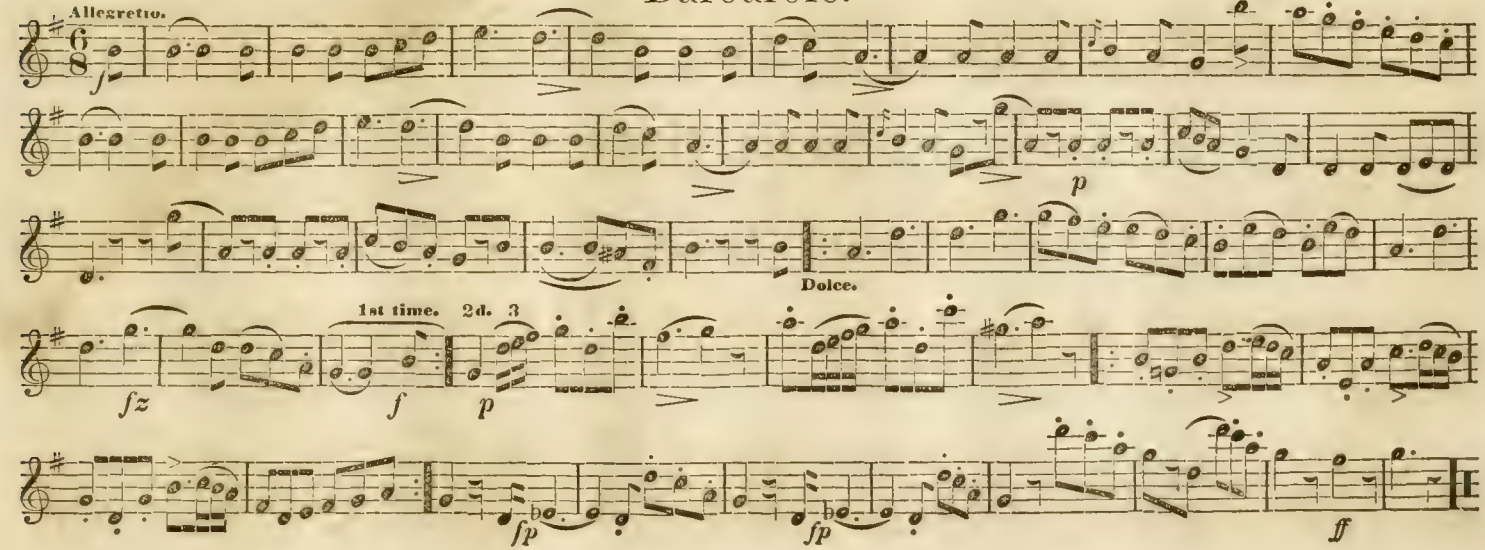


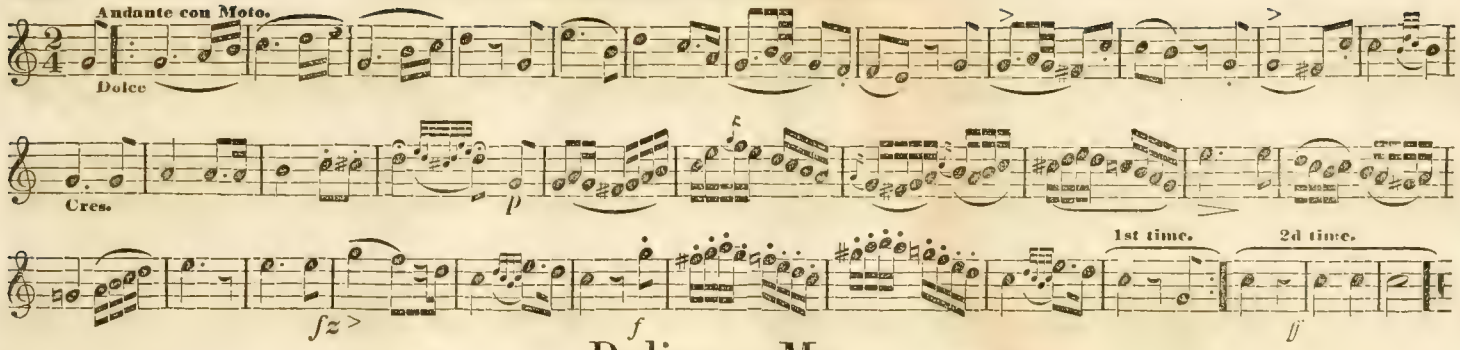
No. 2.

Barcarole.

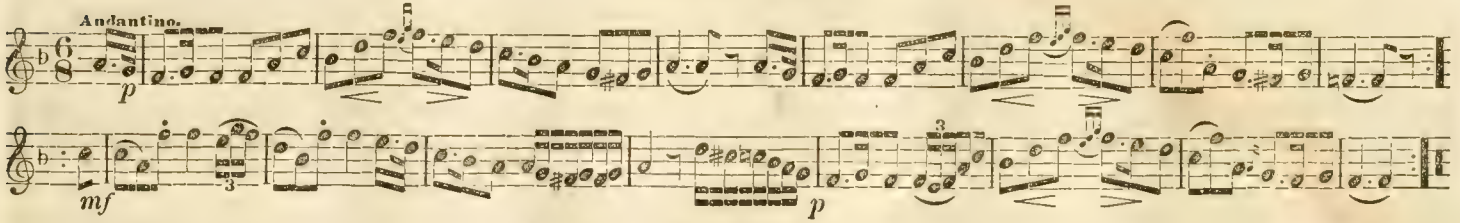


No. 3.

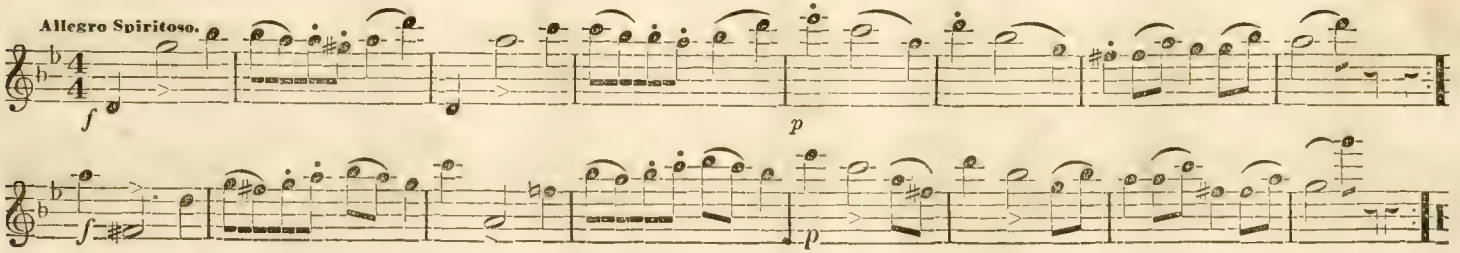
Masaniello's Air.



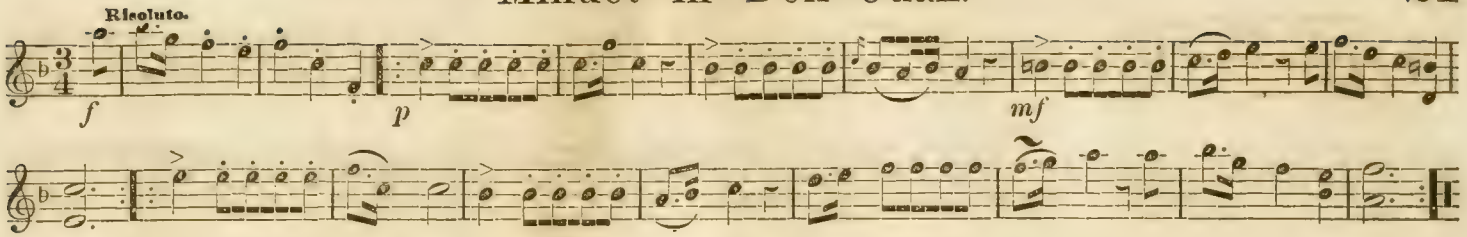
Believe Me.



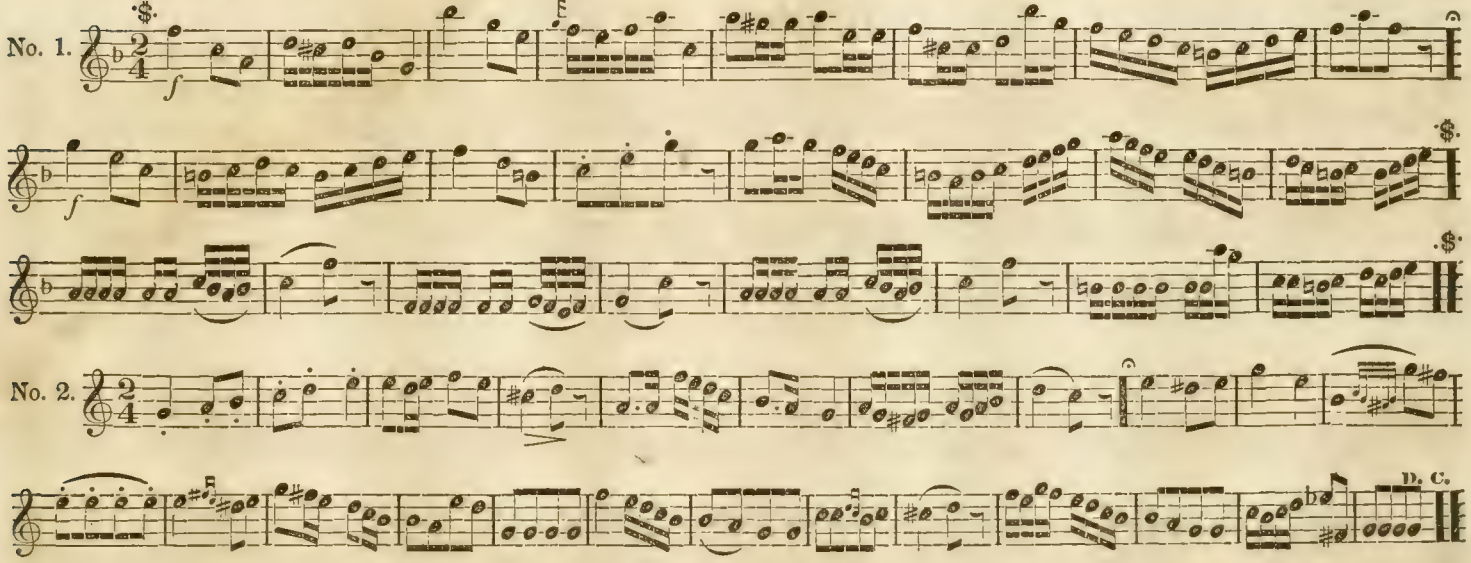
Cossack Dance.



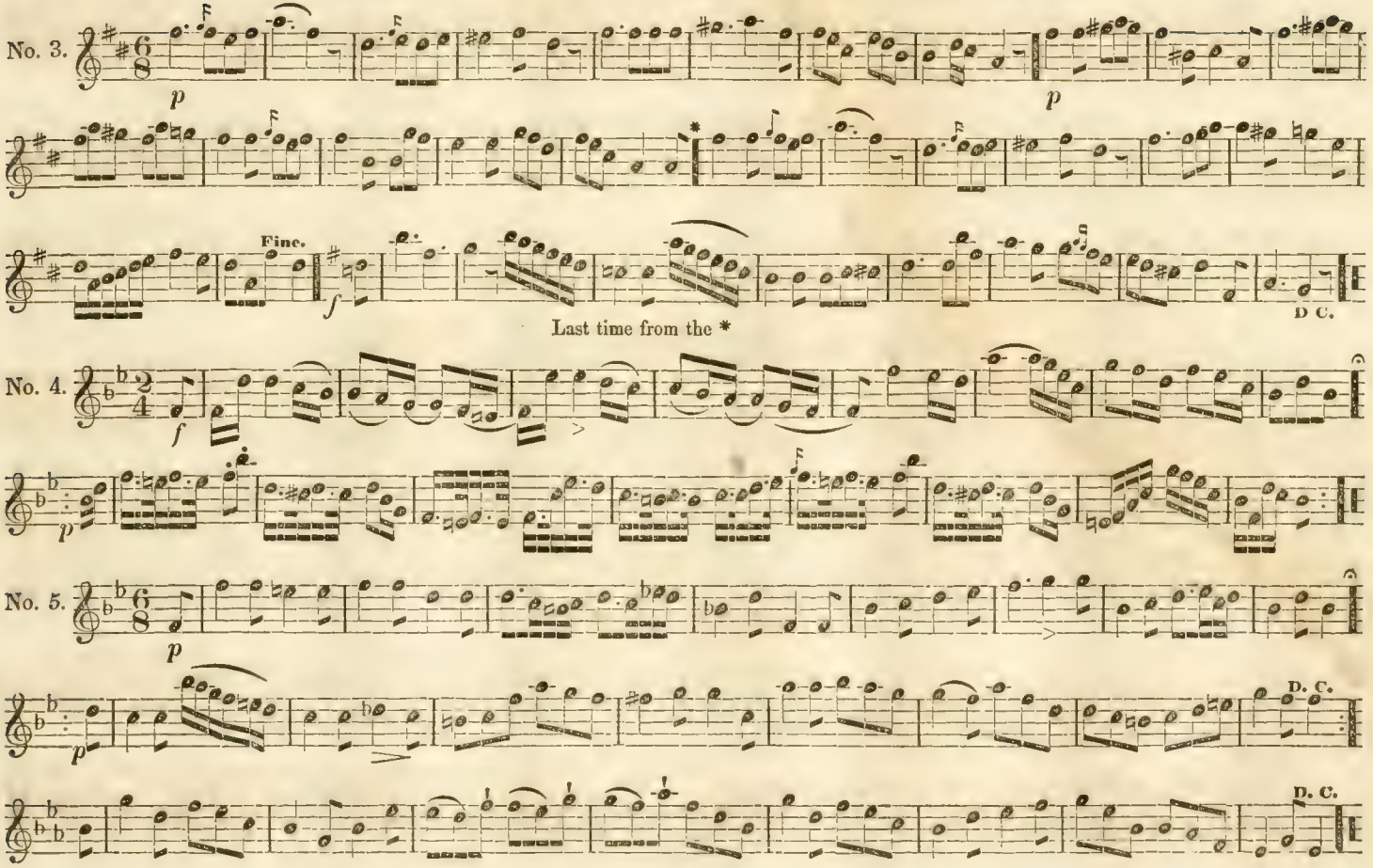
Minuet in Don Juan.

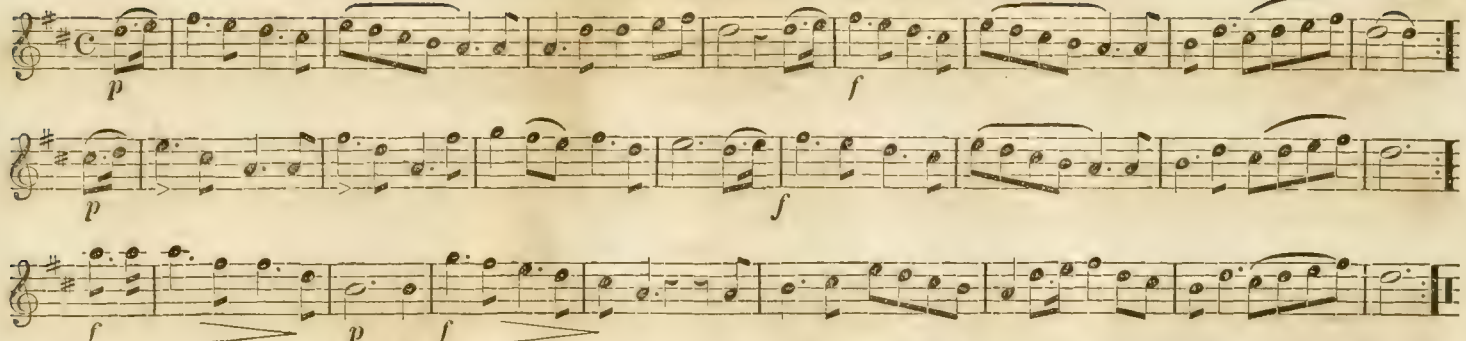


Quadrilles from Rossini's Opera of Semiramide.

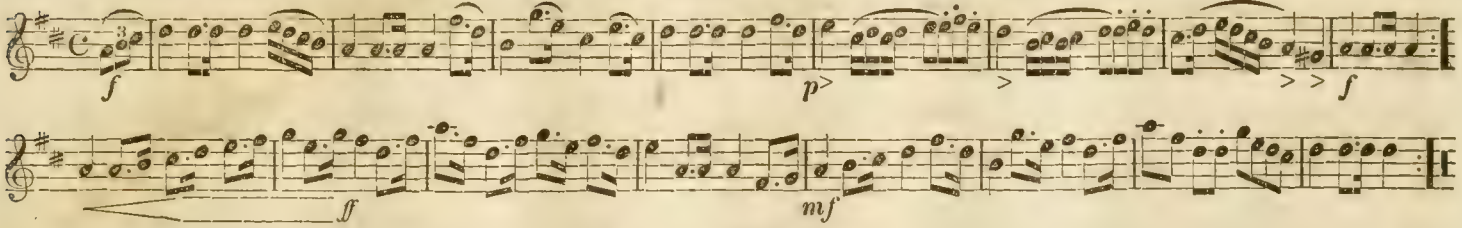


Quadrilles from Semiramide, concluded.

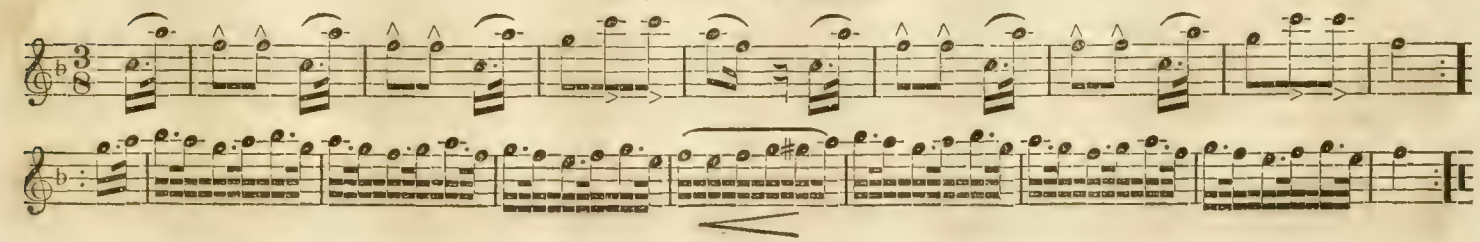




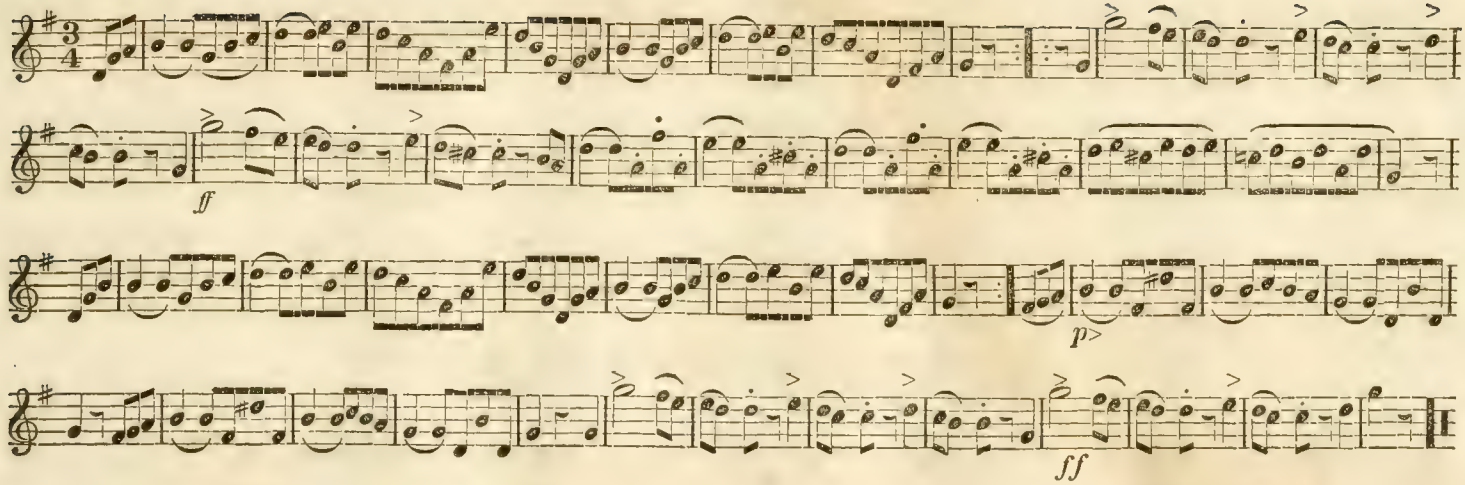
March in the Battle of Prague.



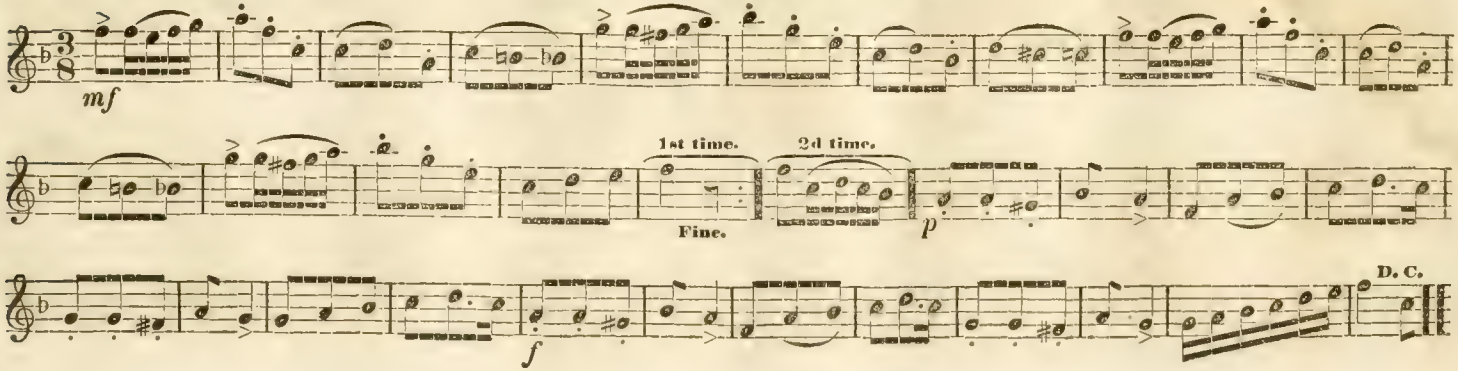
Swiss Waltz.

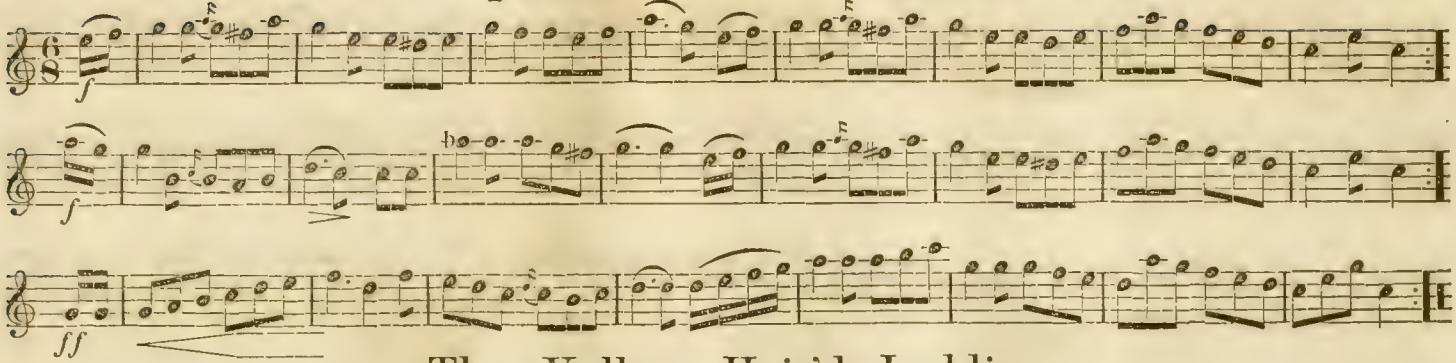


Cinderilla Waltz.

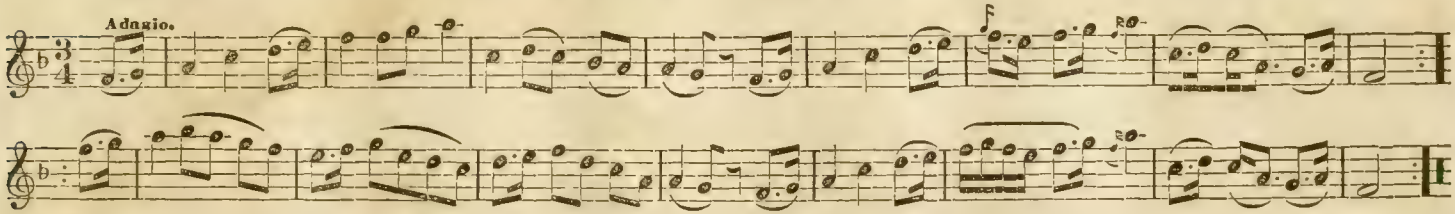


La Cachucha.

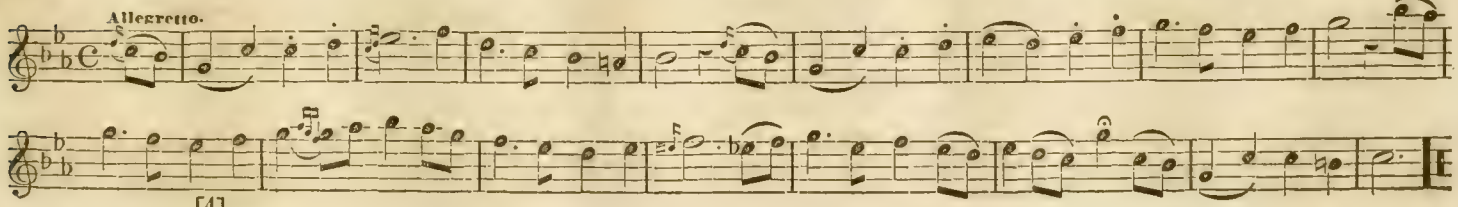




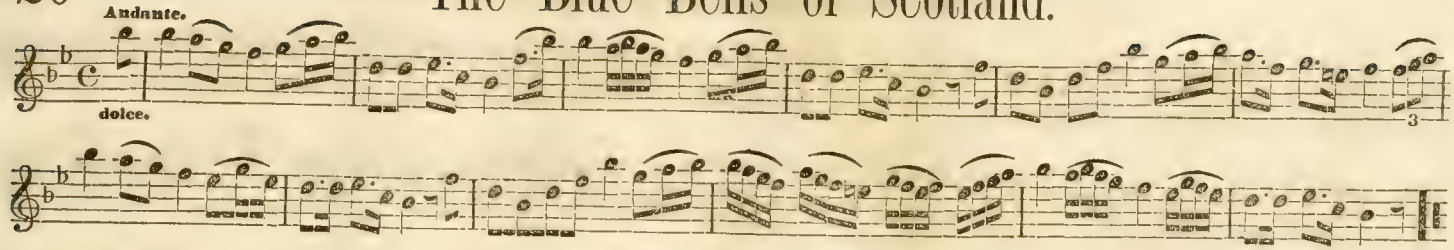
The Yellow Hair'd Laddie.



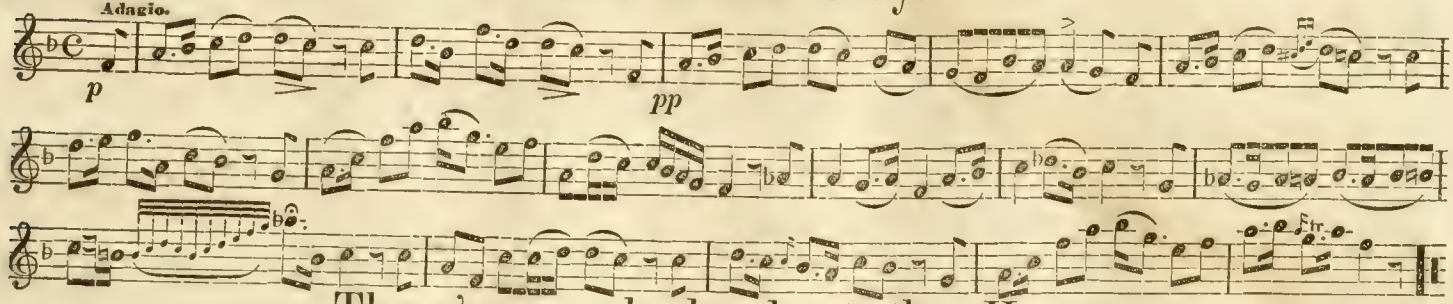
John Anderson my Joe.



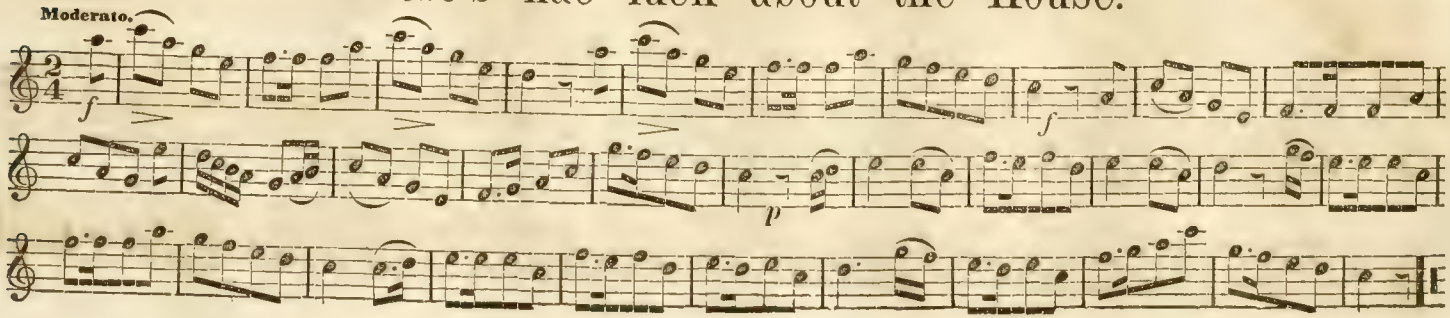
The Blue Bells of Scotland.

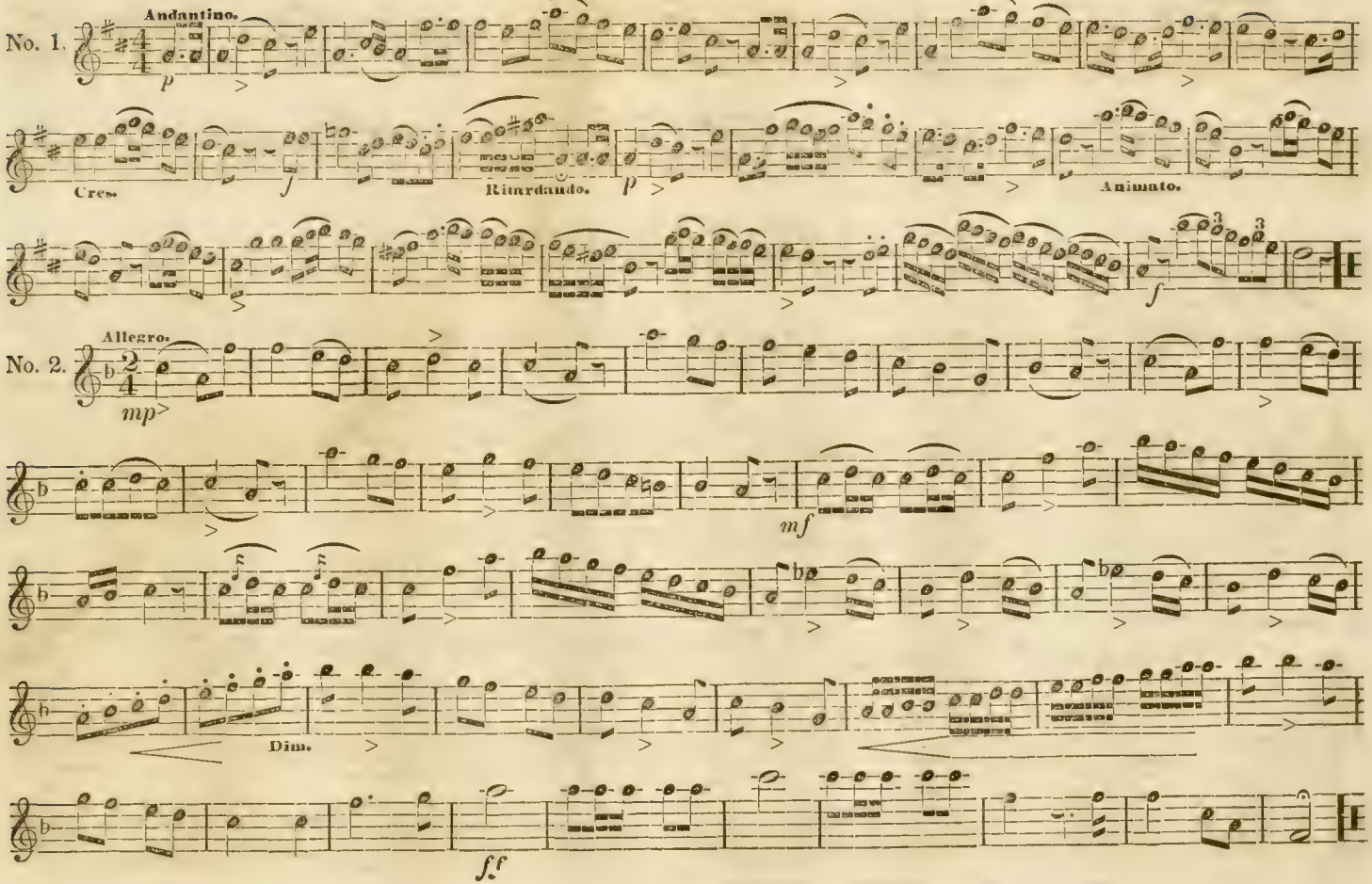


Auld Robin Gray.

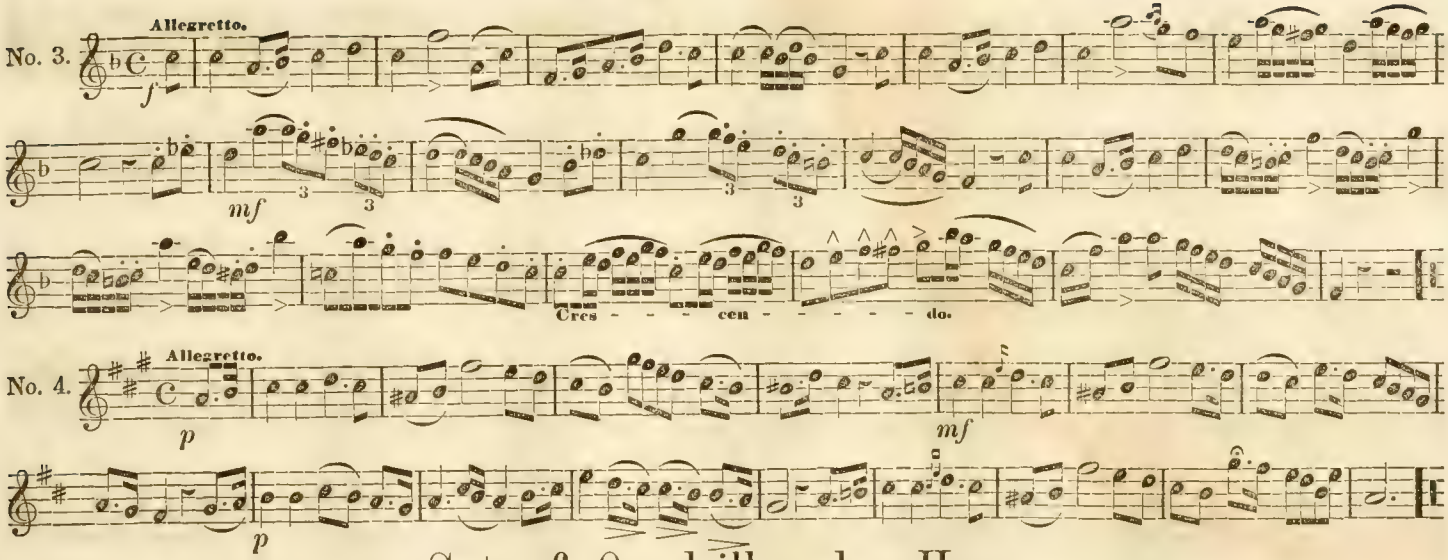


There's nae luck about the House.

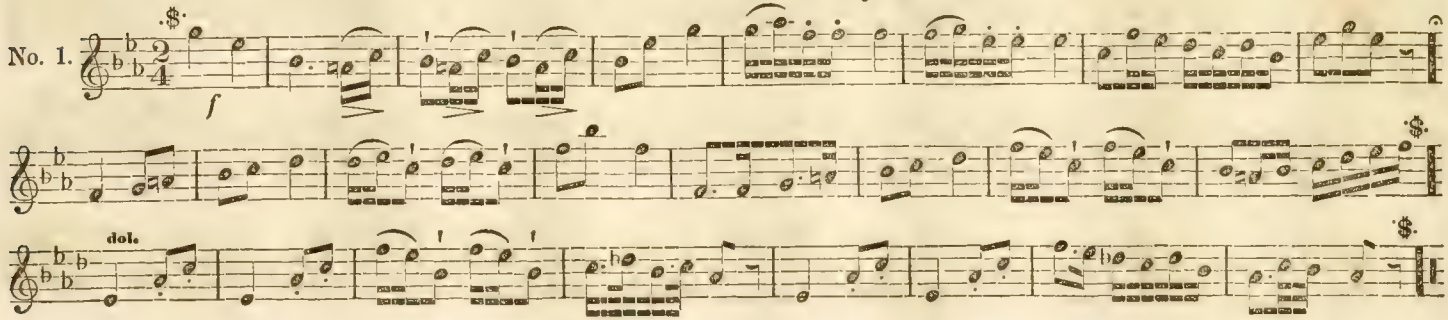


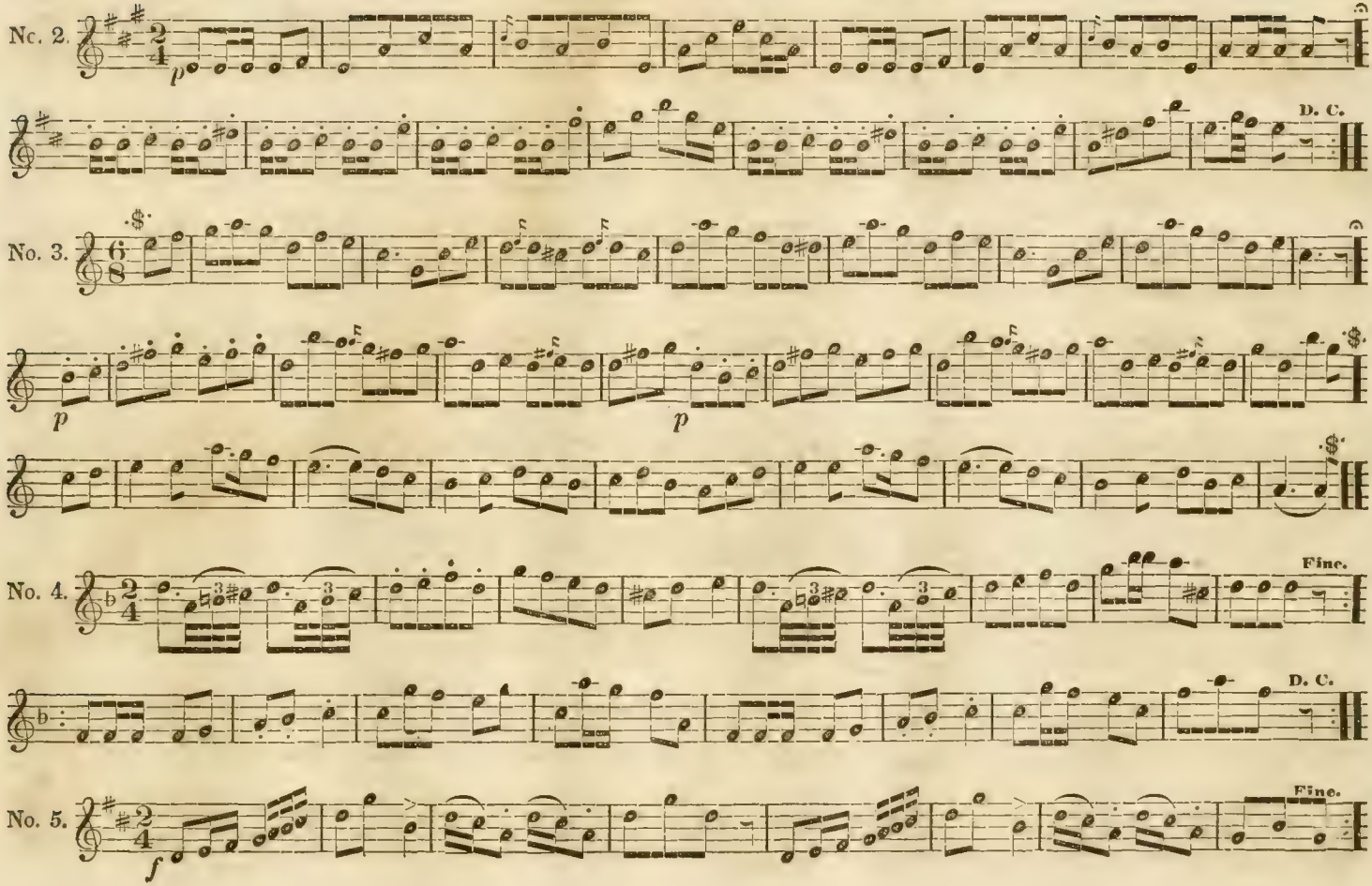

No. 1.
Andantino.
p
Cres.
f
Rinrdando.
p
Animato.
f
No. 2.
Allegro.
mp
mf
Dim.
ff

Airs from Bellini, concluded.

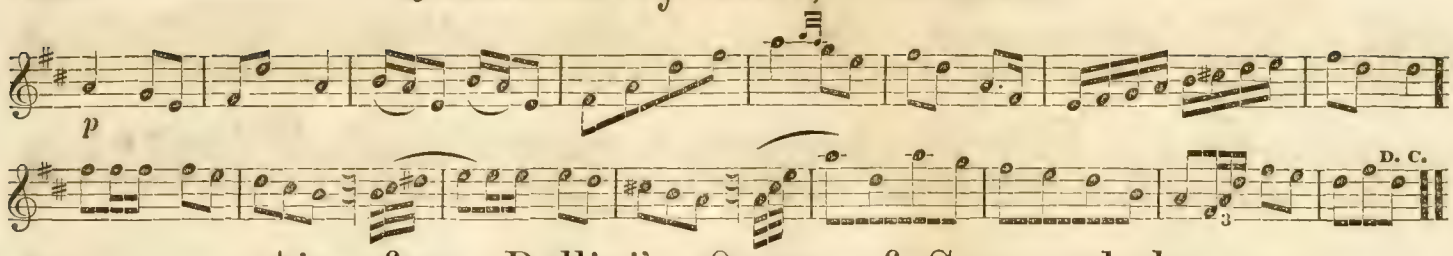


Set of Quadrilles by Herz.



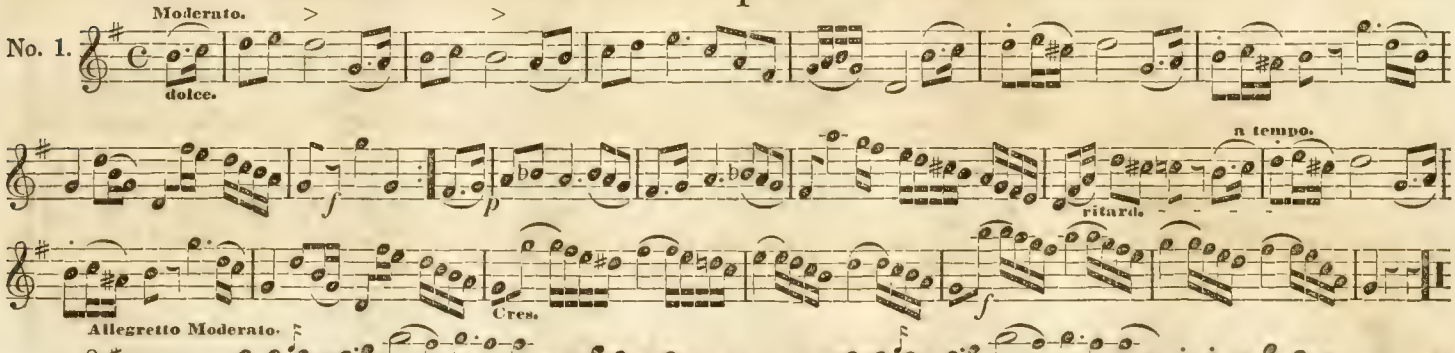

No. 2.
D. C.
No. 3.
No. 4.
Fine.
D. C.
No. 5.
Fine.

Quadrilles by Herz, concluded.



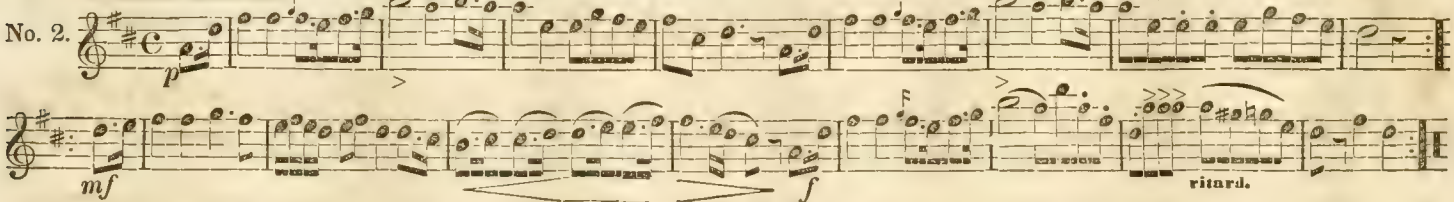
Airs from Bellini's Opera of Somnambula.

No. 1.



Allegretto Moderato.

No. 2.



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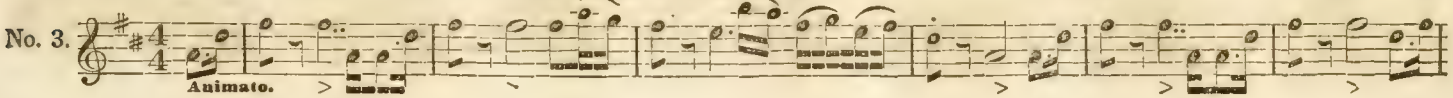
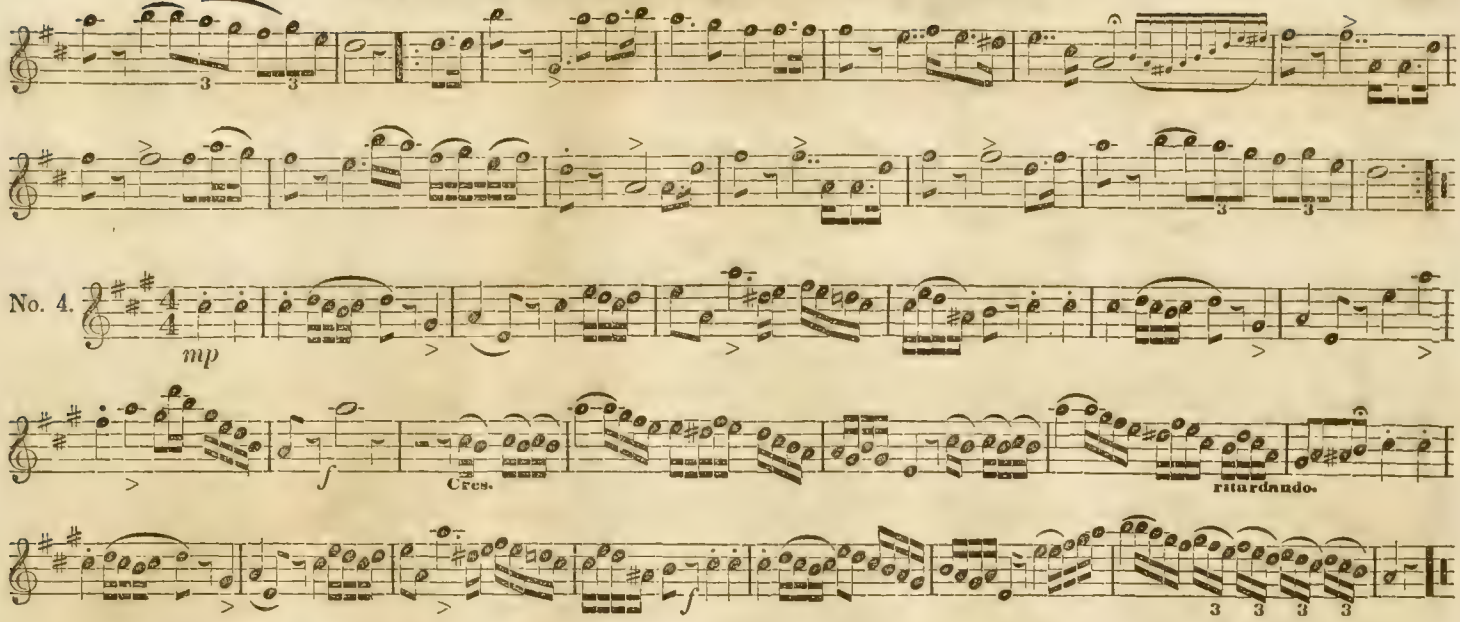
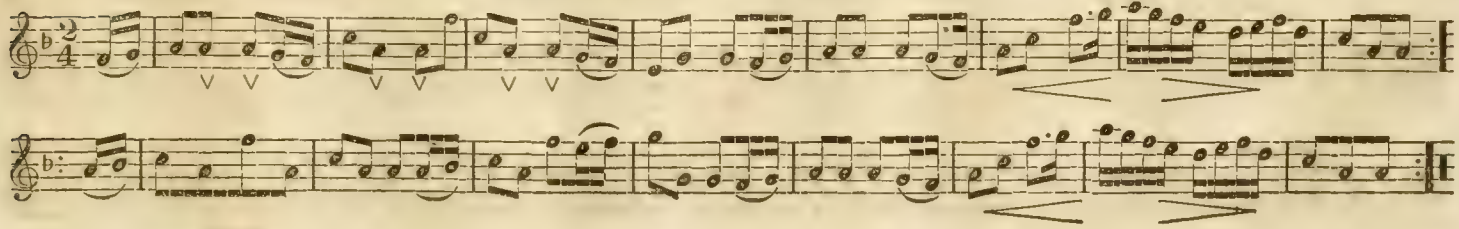
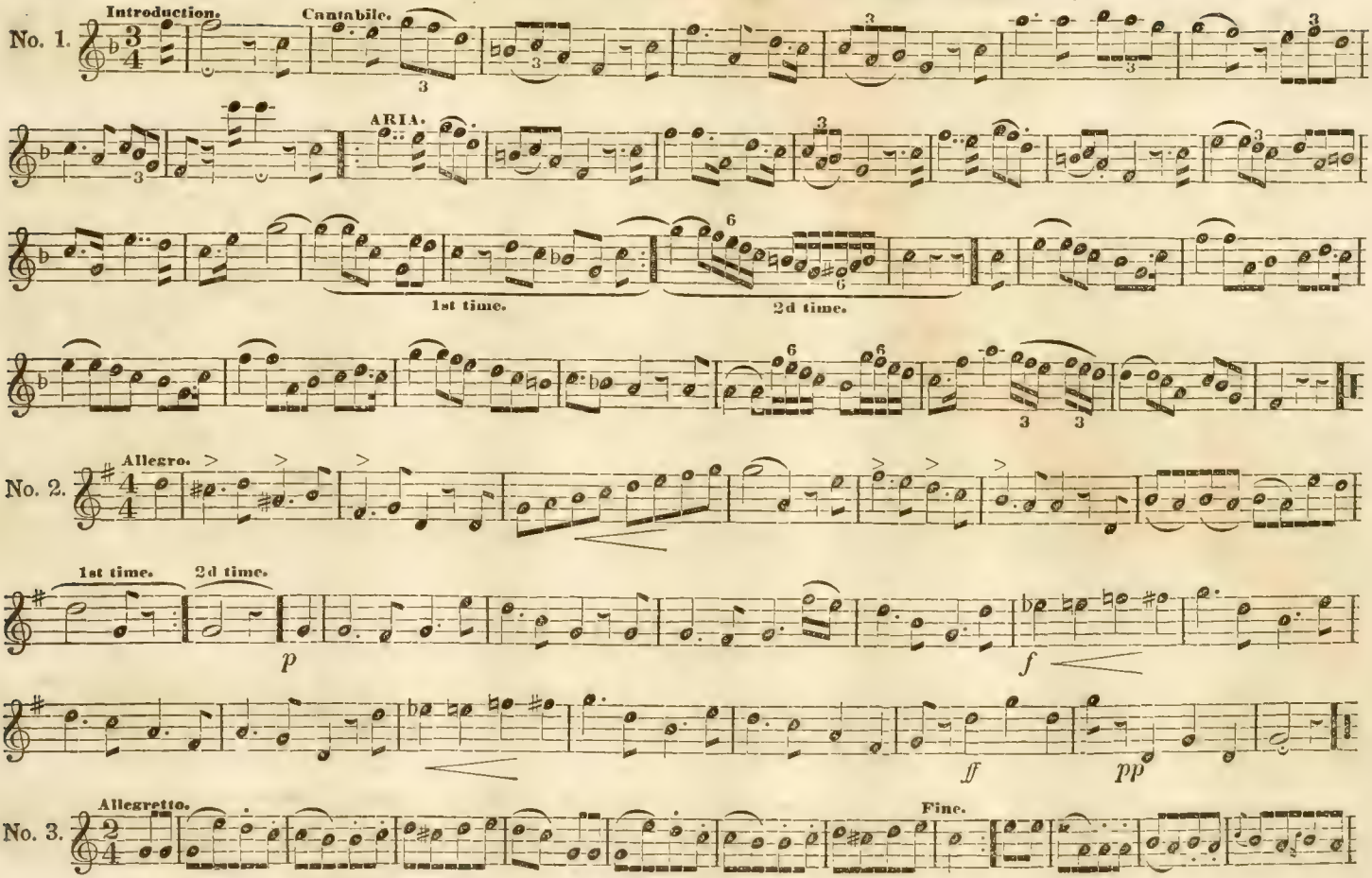


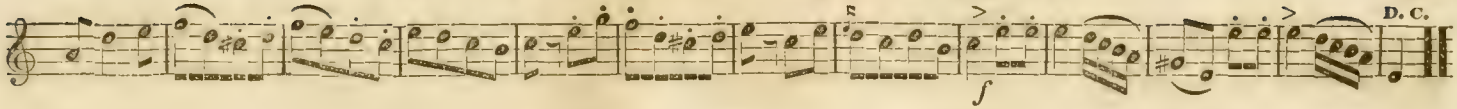


White Cockade.

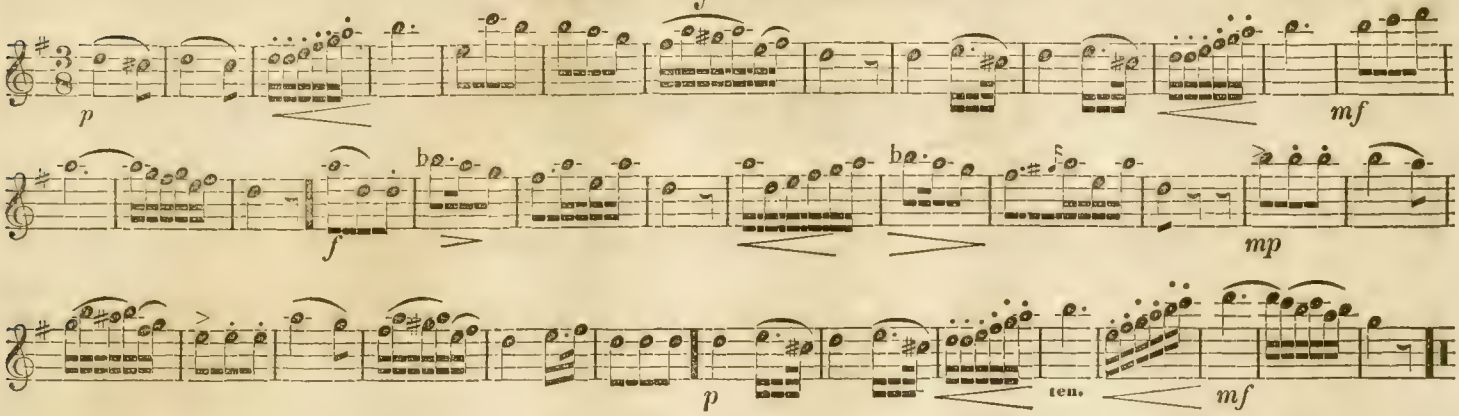


Airs from Donizetti's Elixir de Ammor.

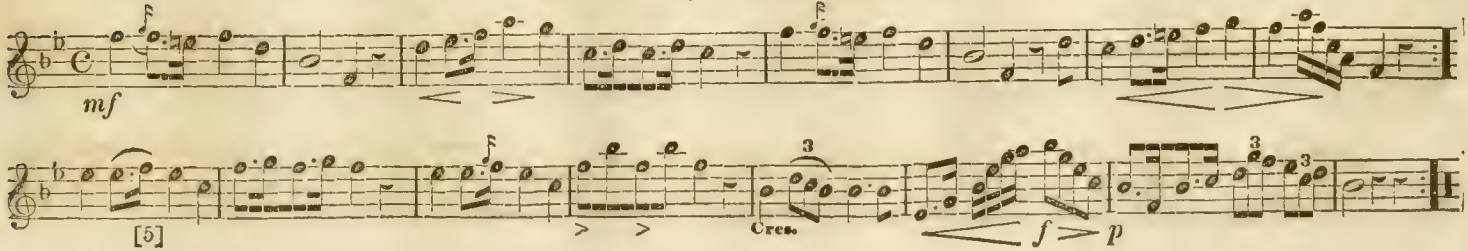




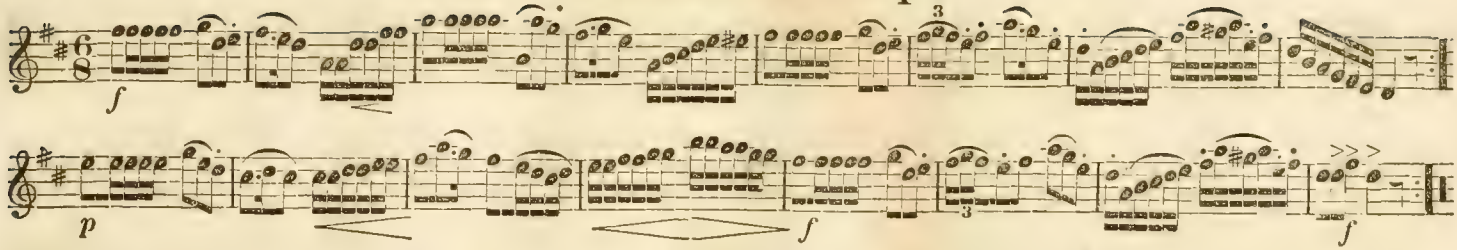
Waltz by Donizetti.



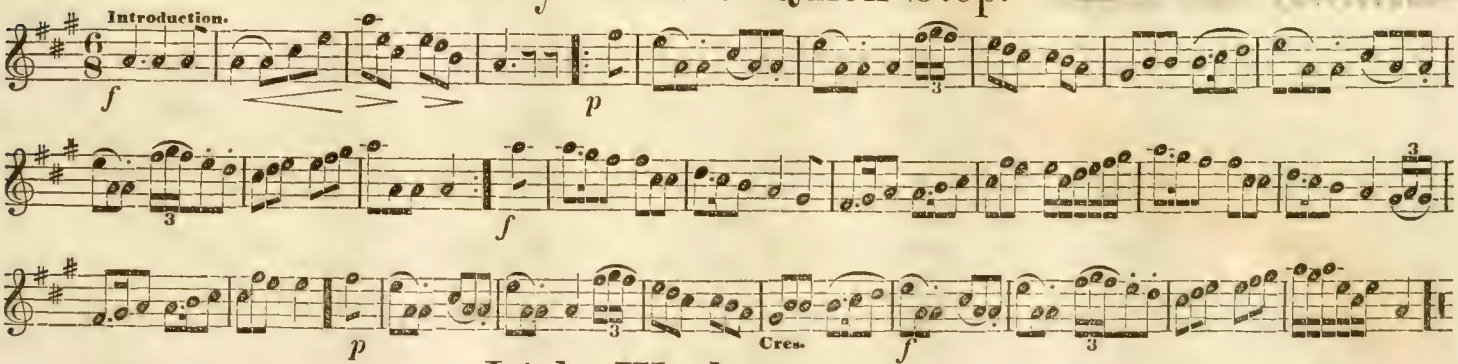
March by Donizetti.



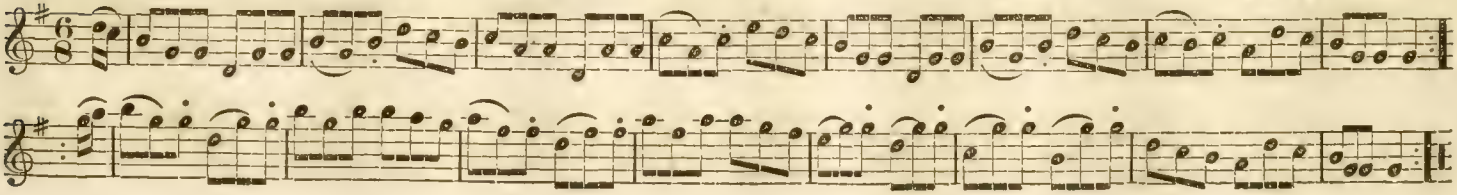
Norma Quick Step.



Rory O'More Quick Step.

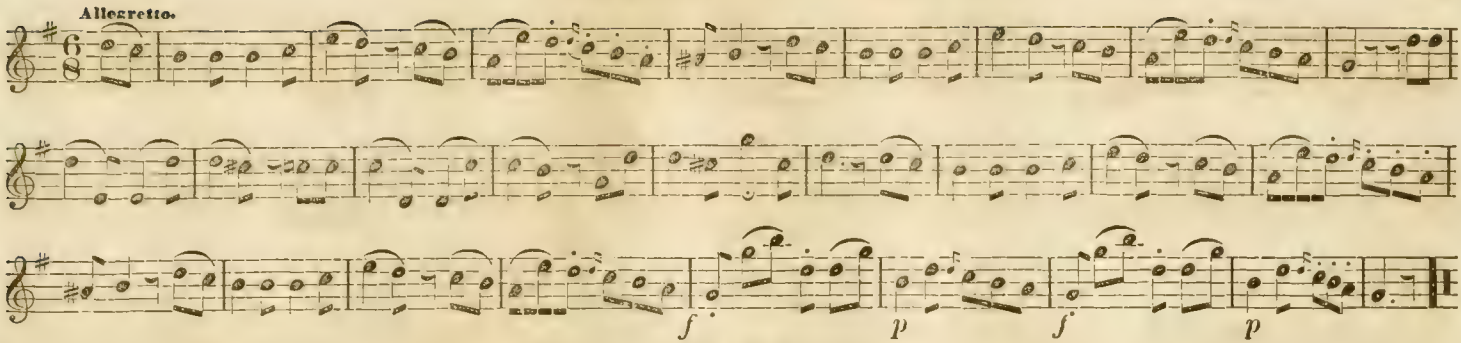


Irish Washerwoman.



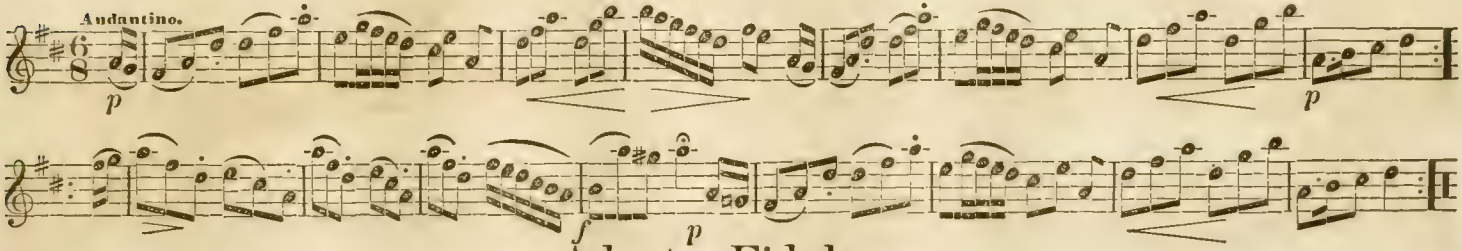
La Biondina.

VENETIAN.



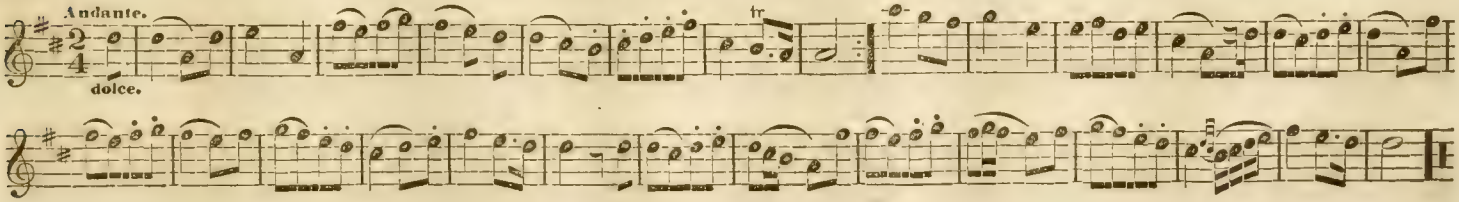
Kitty of Coleraine.

IRISH.

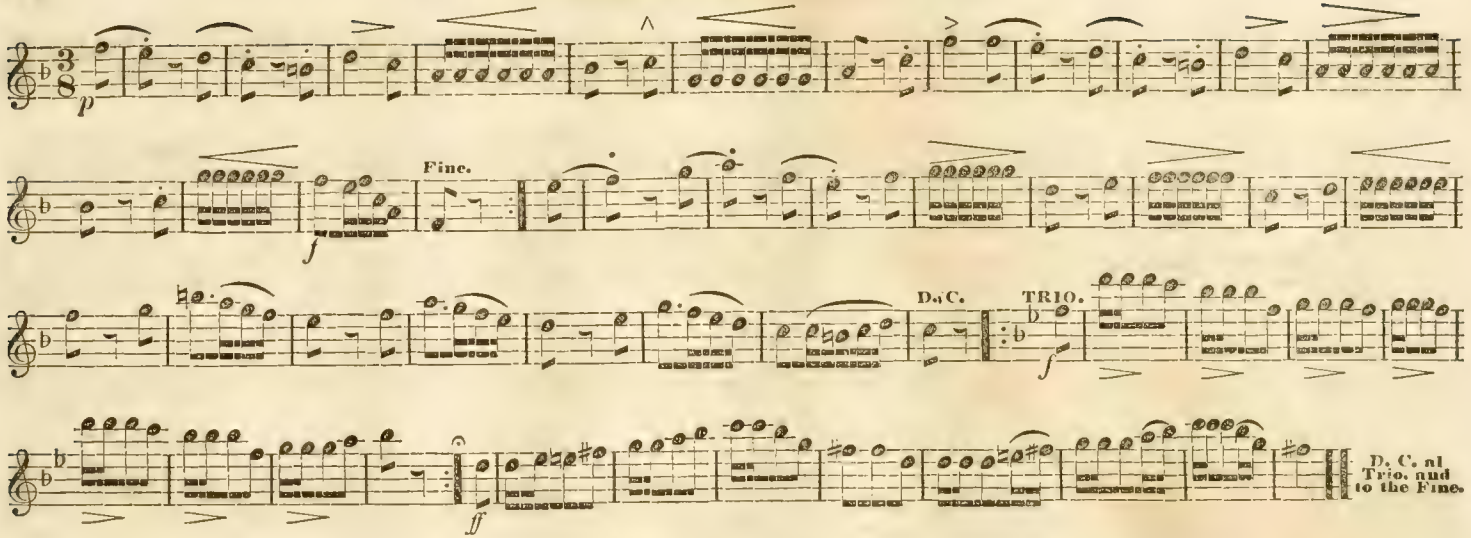


Adeste Fidele.

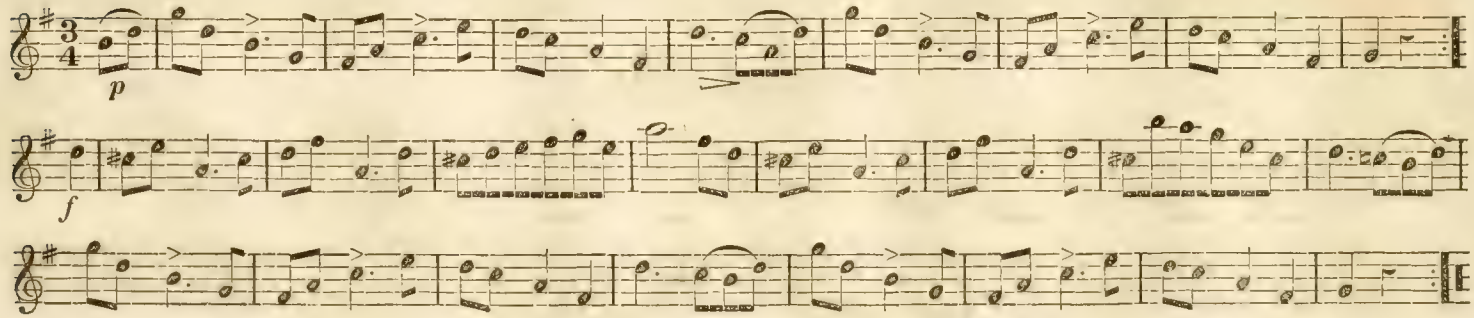
PORTUGUESE.



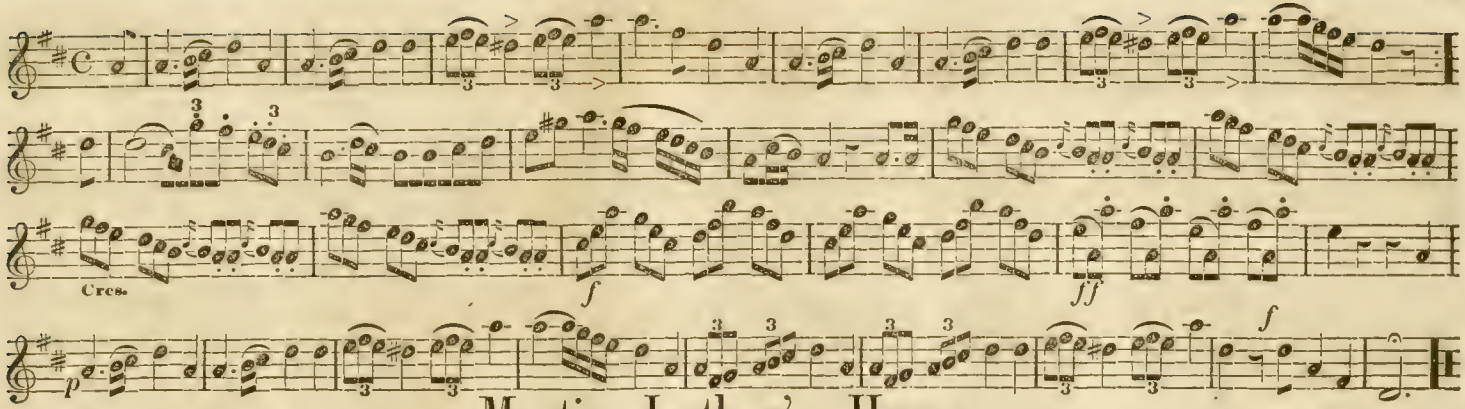
Duke of Reichstadt's Waltz.



Air Tyrolien.

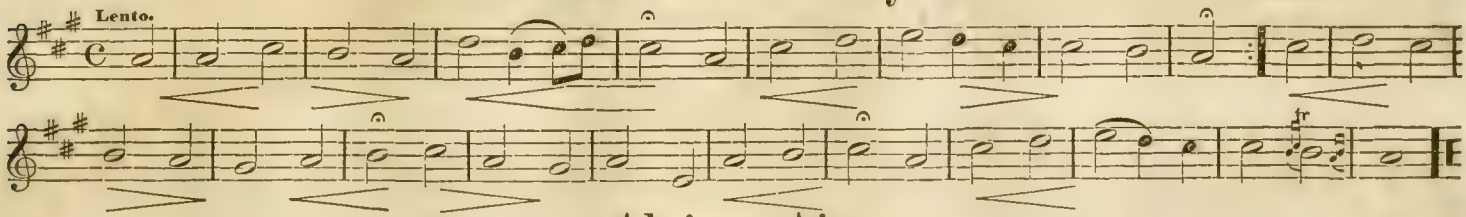


Rondo by Rossini.

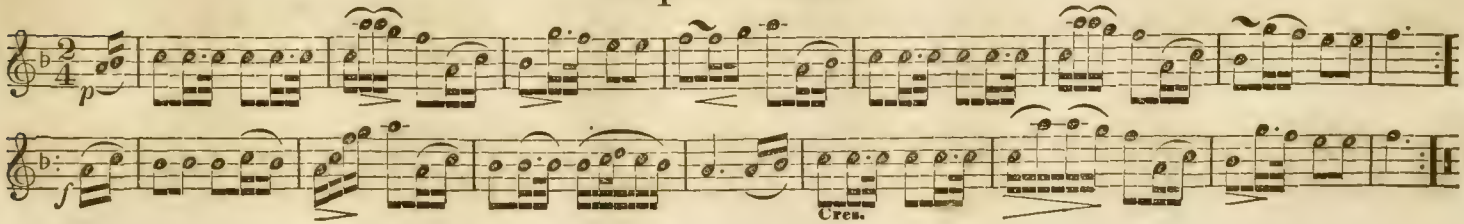


Martin Luther's Hymn.

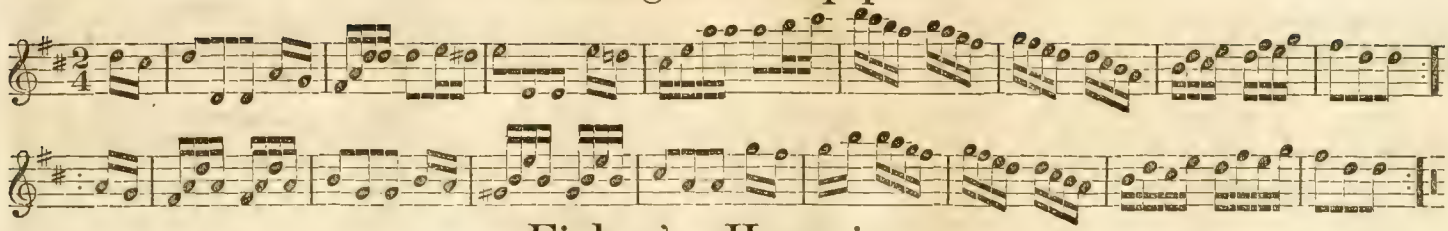
GERMAN.



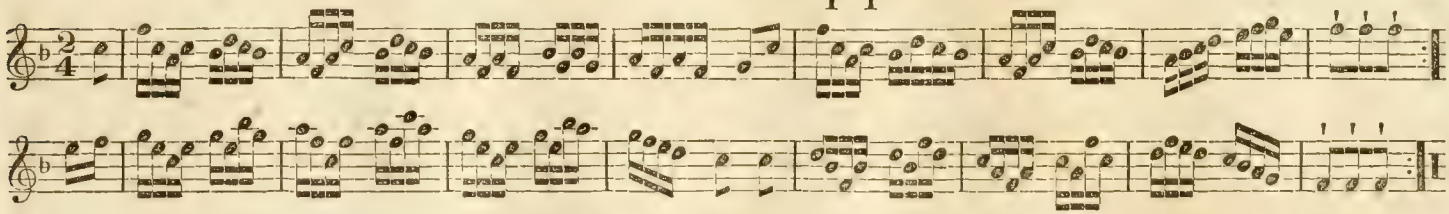
Alpine Air.



College Hornpipe.



Fisher's Hornpipe.



Oh! Susanna.

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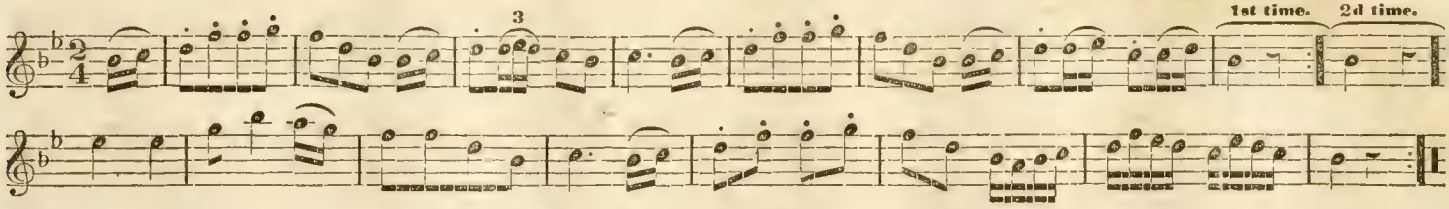
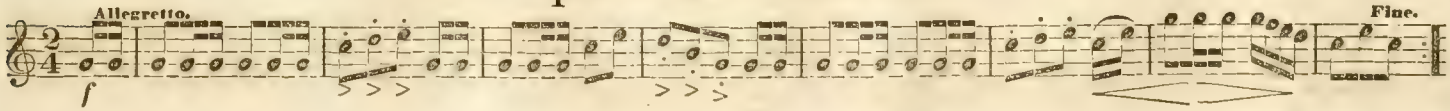
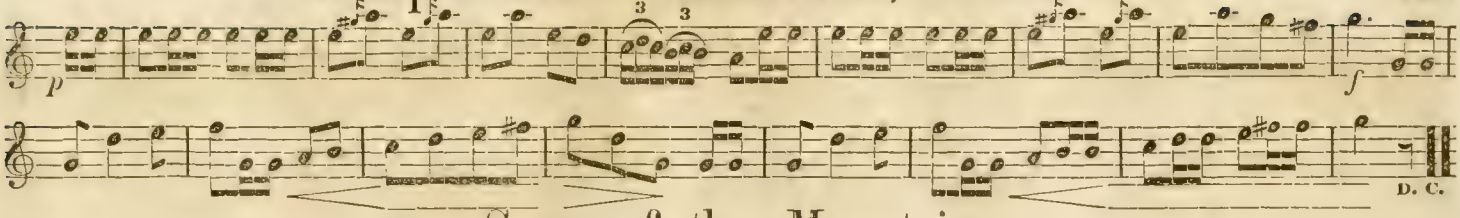


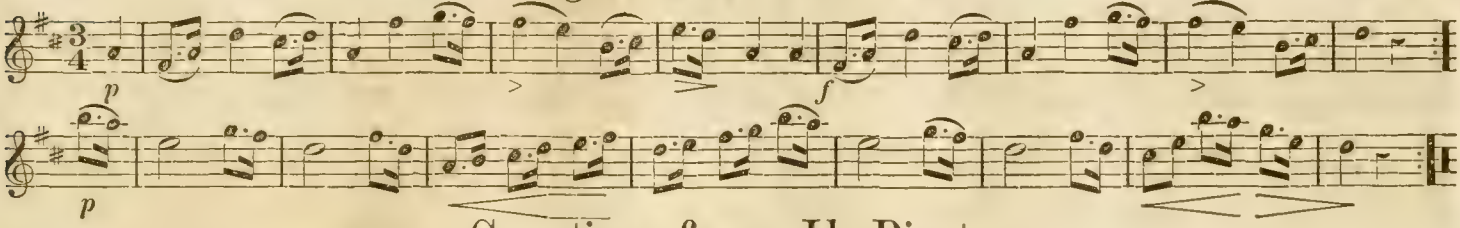
Gallopade in William Tell.



Gallopade in William Tell, concluded.

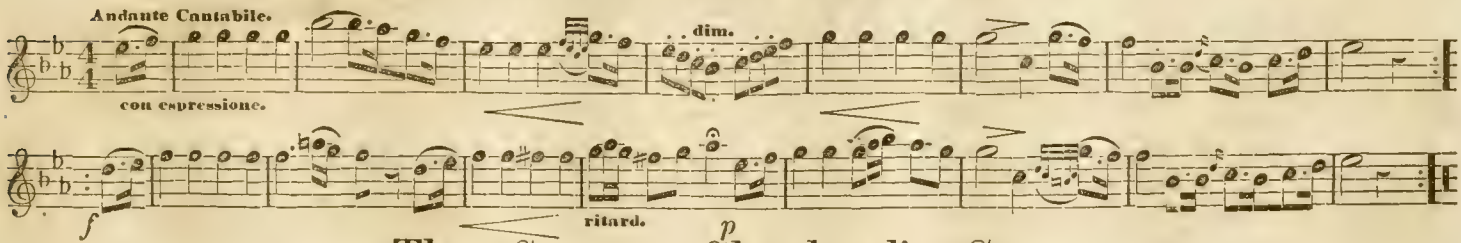


Song of the Mountain.

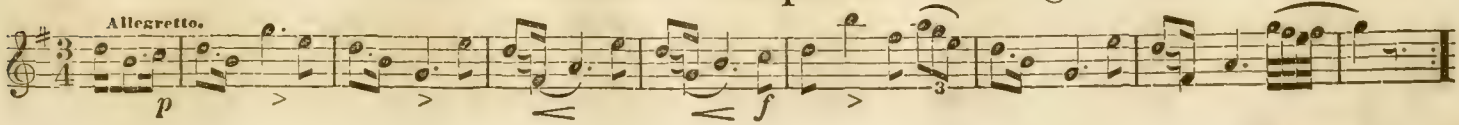


Cavatina from Il Pirata.

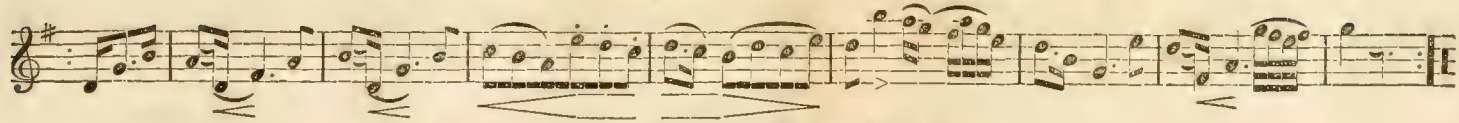
BELLINI.



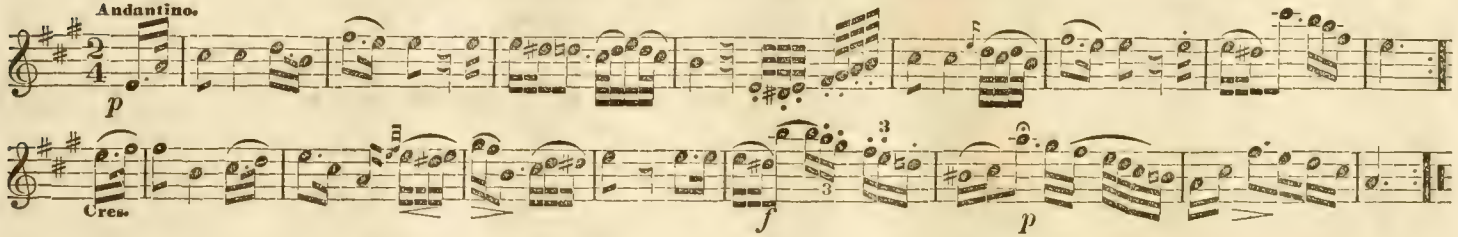
The German Shepherd's Song.



The German Shepherd's Song, concluded.

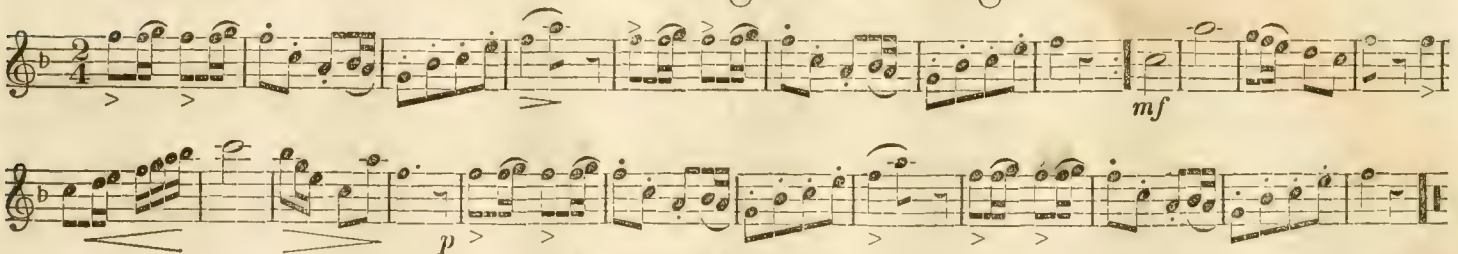


Cavatina from La Violette.

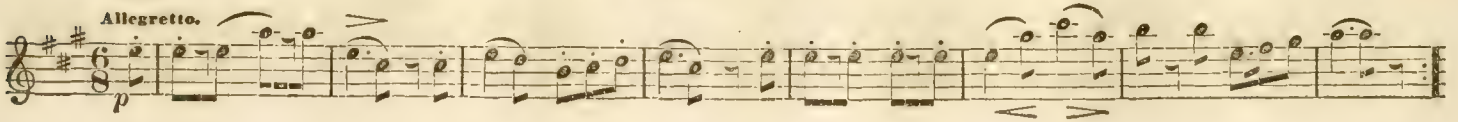


Mire dans mes geaux tes geux.

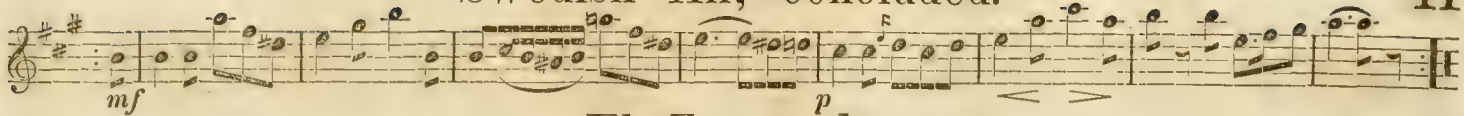
PUGET.



Swedish Air.

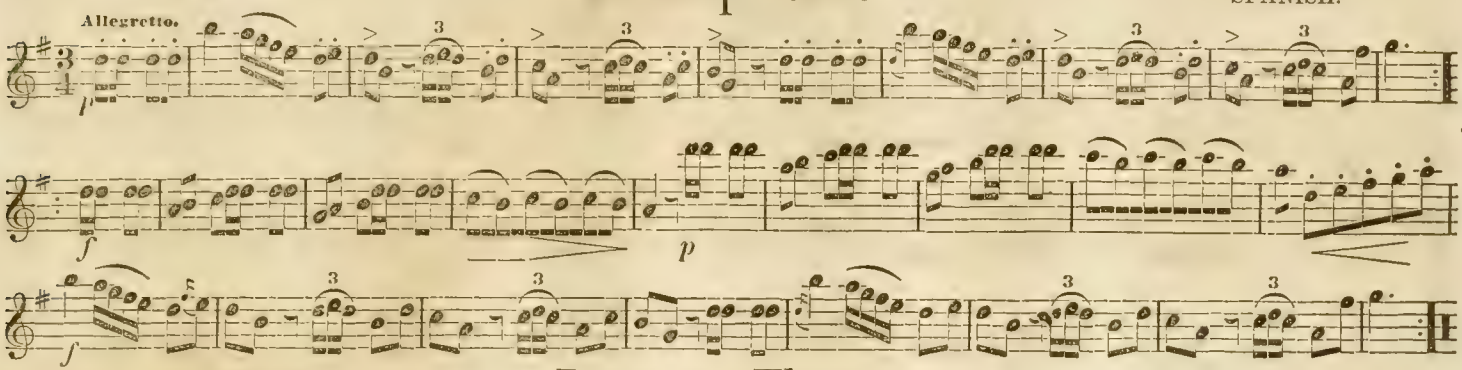


Swedish Air, concluded.

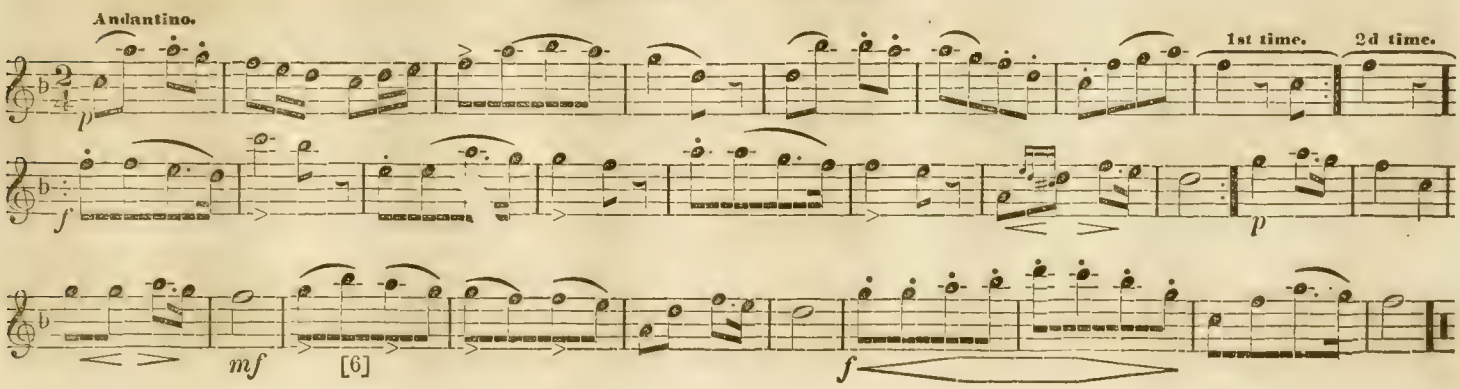


El Zapateado.

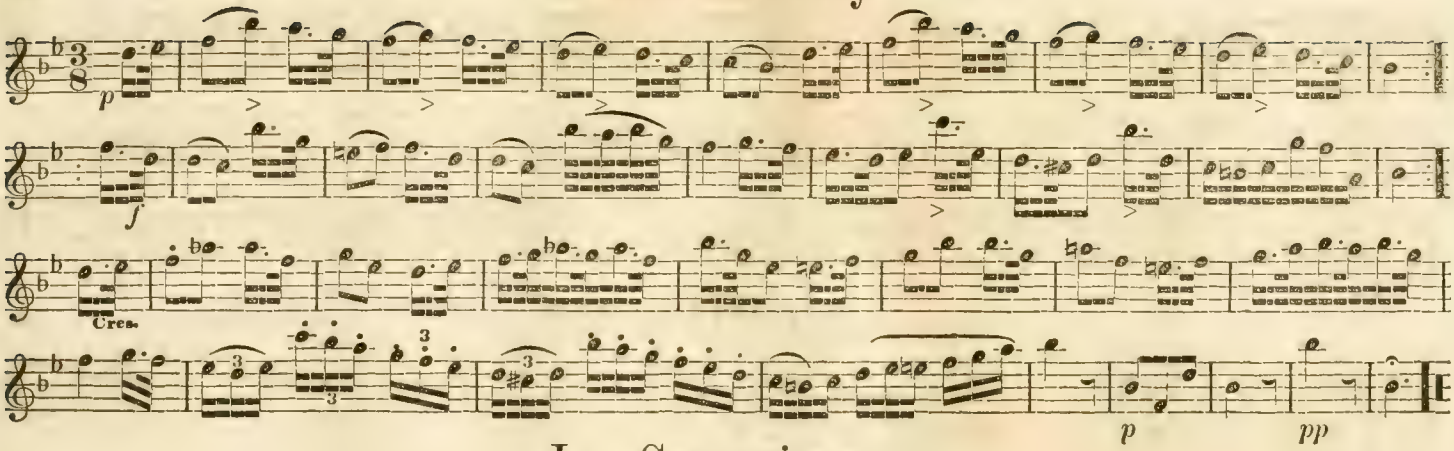
SPANISH.



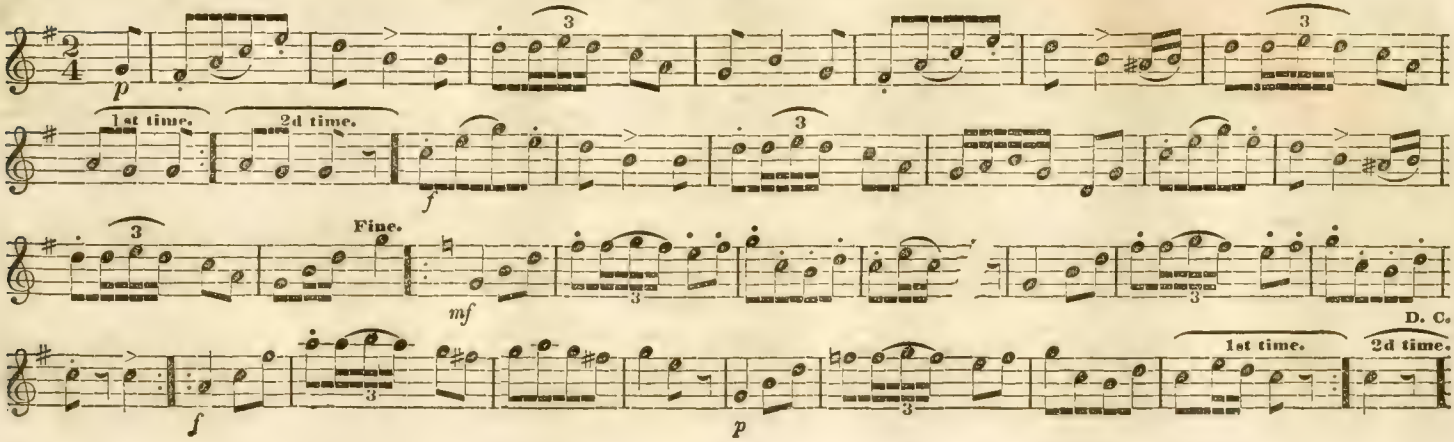
Russian Theme.



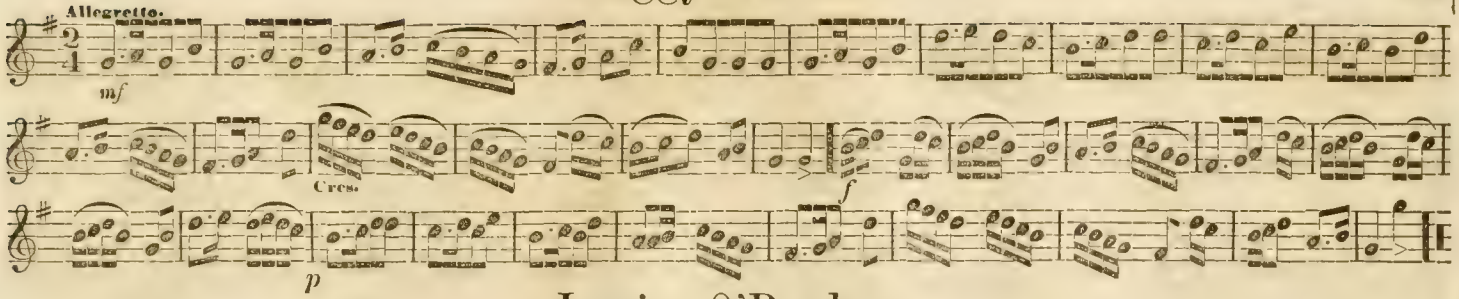
Italian Melody.



La Cracovienne.

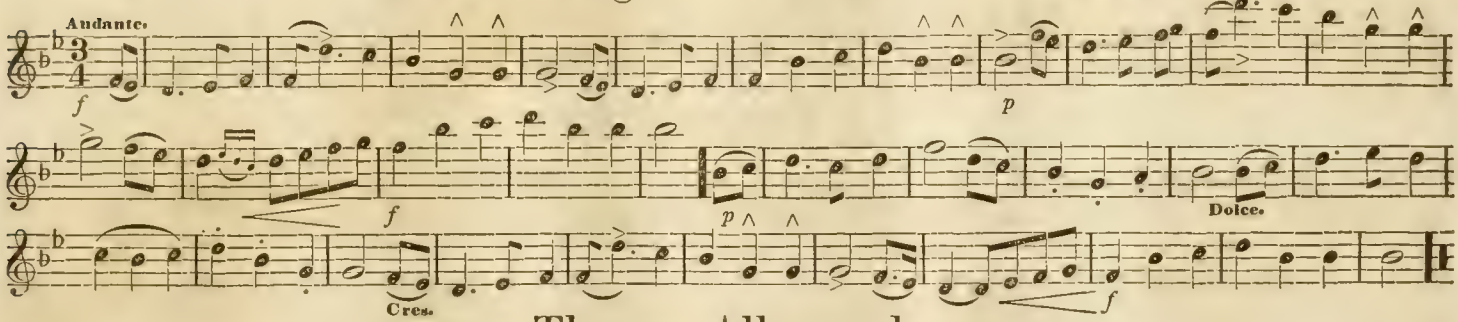


Maggy Lauder.

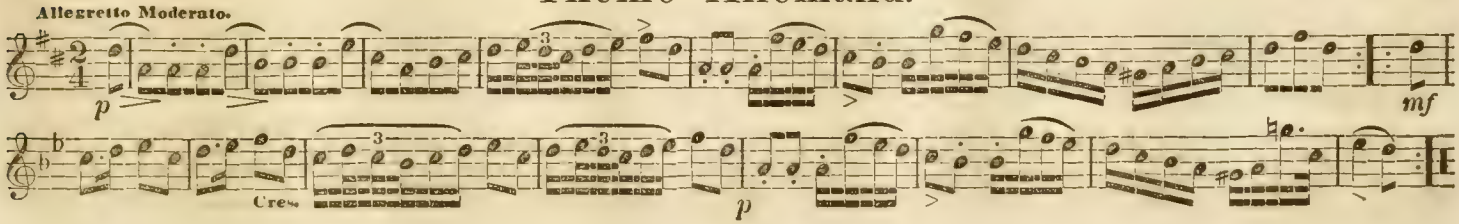


Logie O'Buchan.

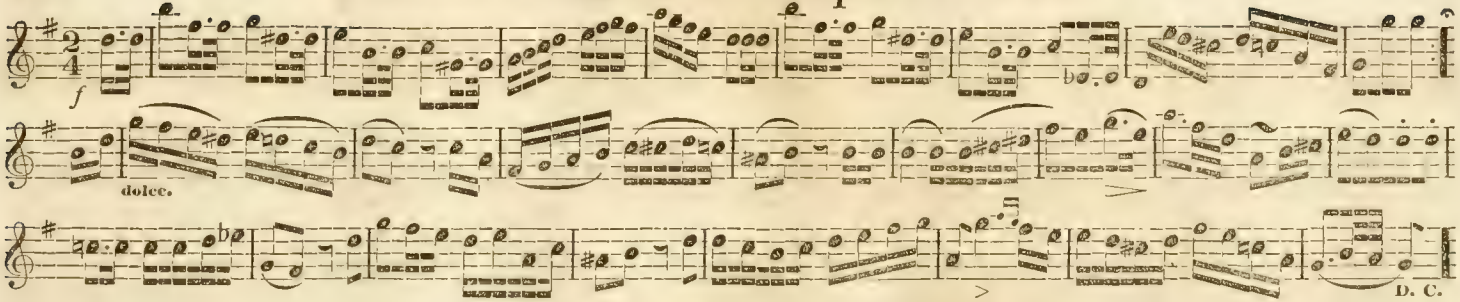
SCOTCH.



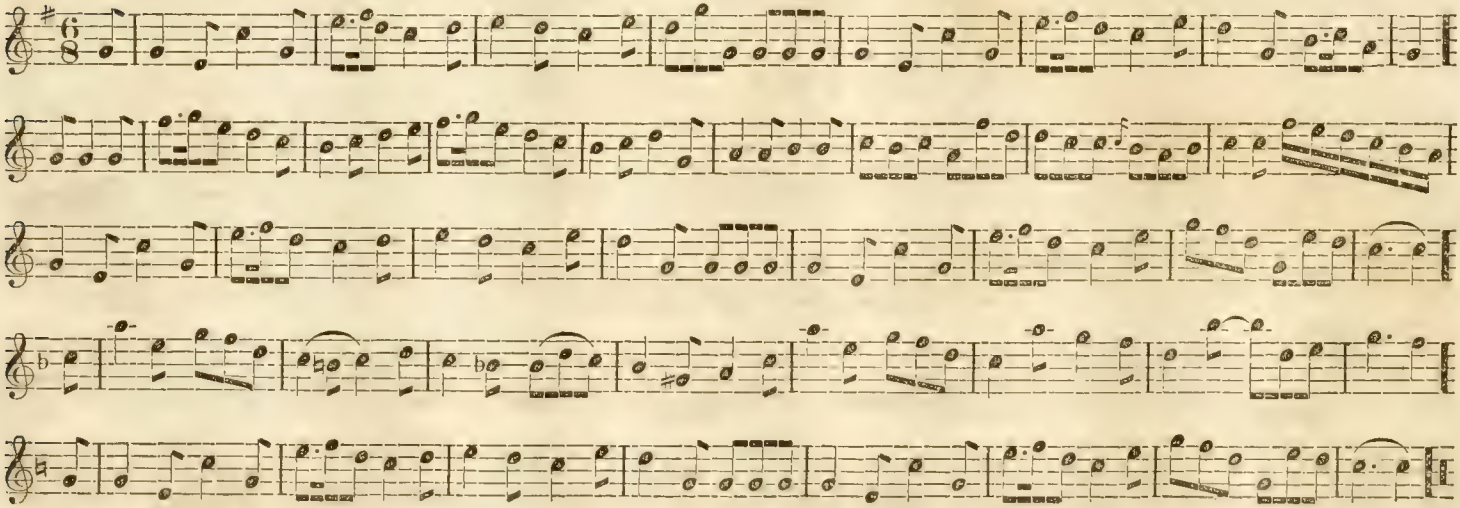
Theme Allemand.



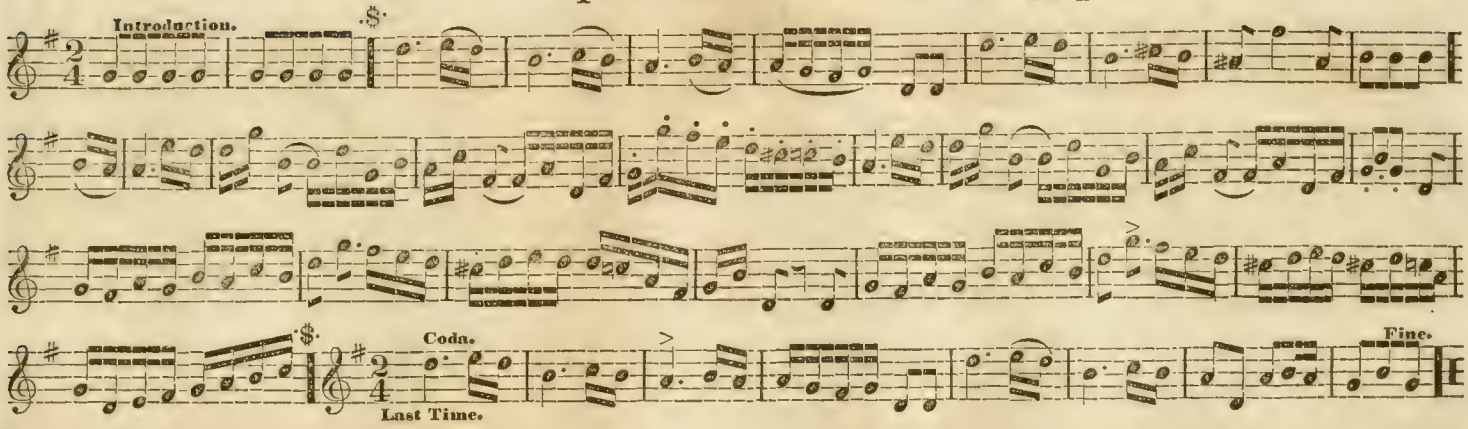
Contra Dance from Spohr's Faust.



Quick Step from Spohr's Faust.

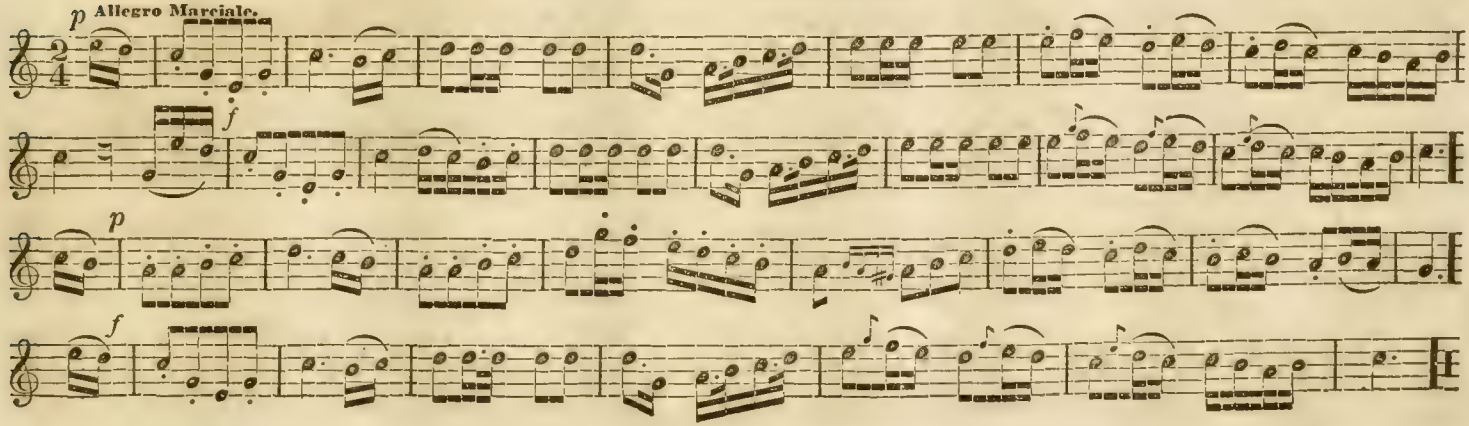


Quick-Step from Moses in Egypt.



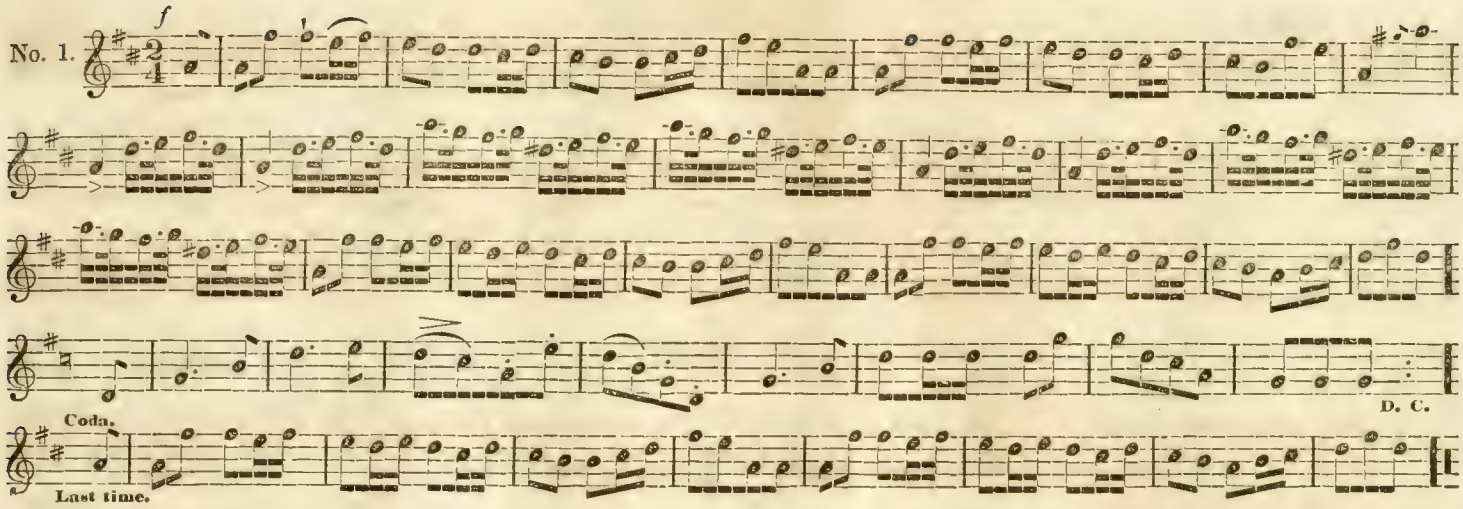
Le Petit Tambour.

FRENCH.



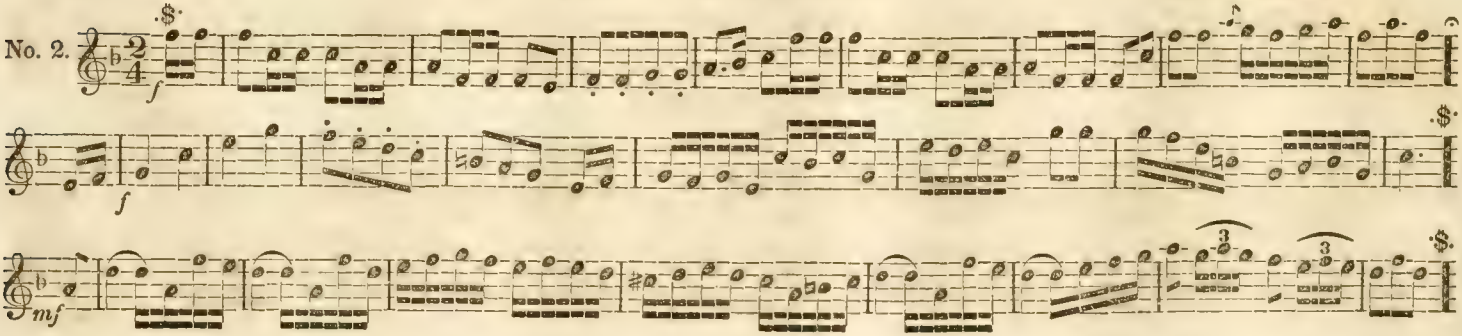
Pot Pourri Quadrilles. Masaniello.

BY AUBER.



Les Chernoises.

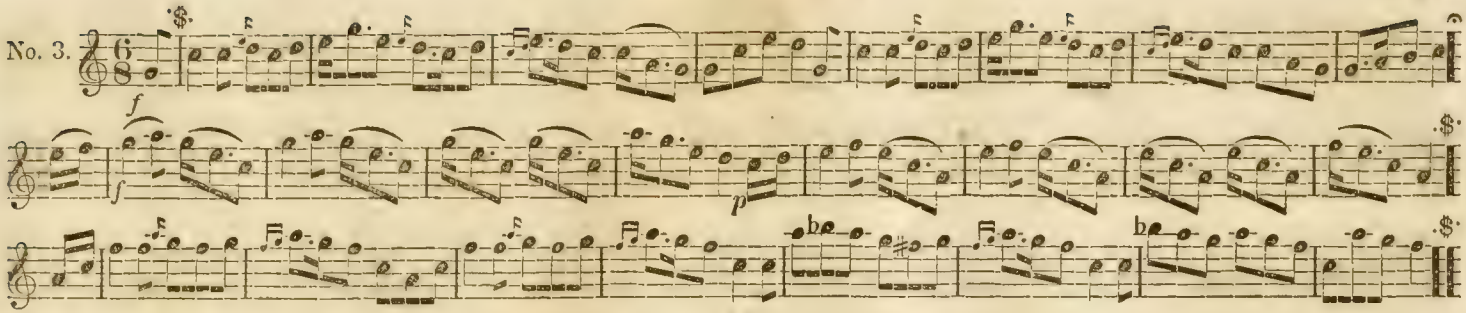
BY CHAULIEU.



Ye Banks and Braes.

SCOTCH.

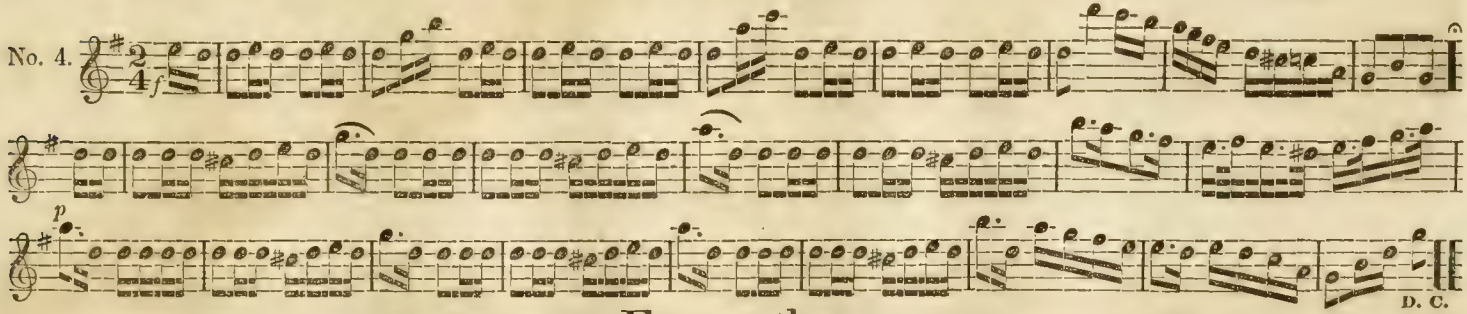
No. 3.



Le Mose.

ROSSINI.

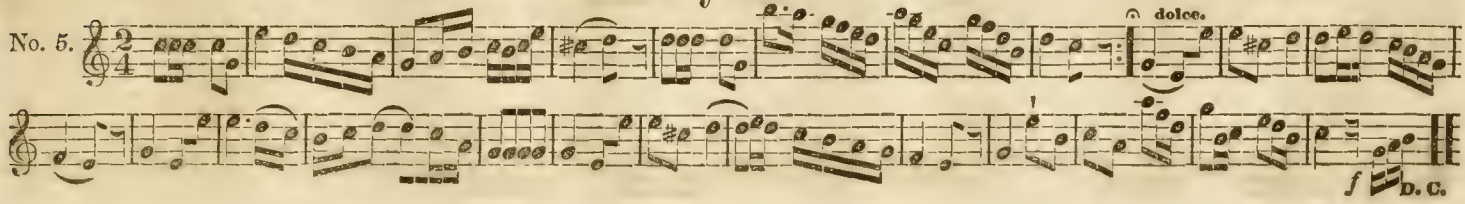
No. 4.



Euryanthe.

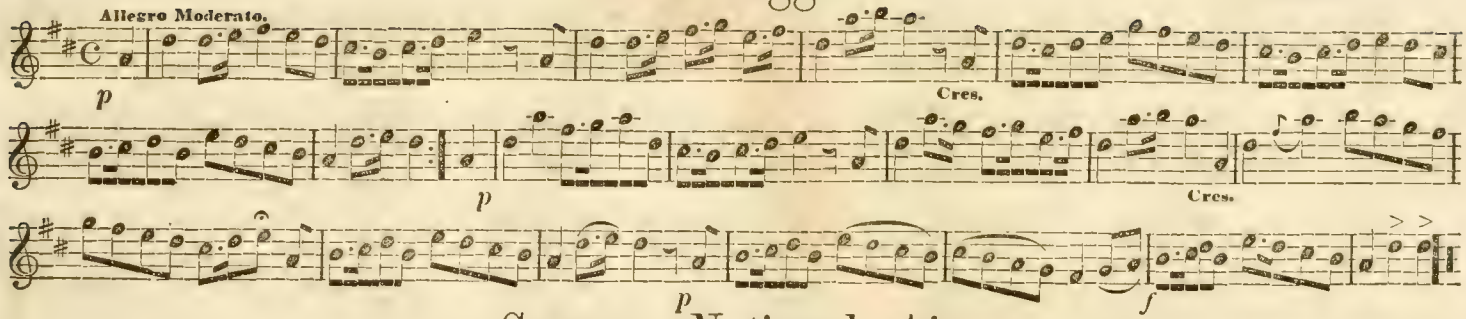
WEBER.

No. 5.



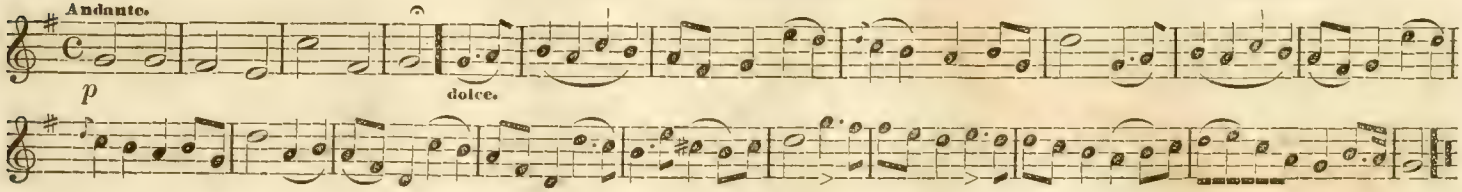
Corn Riggs.

SCOTCH.

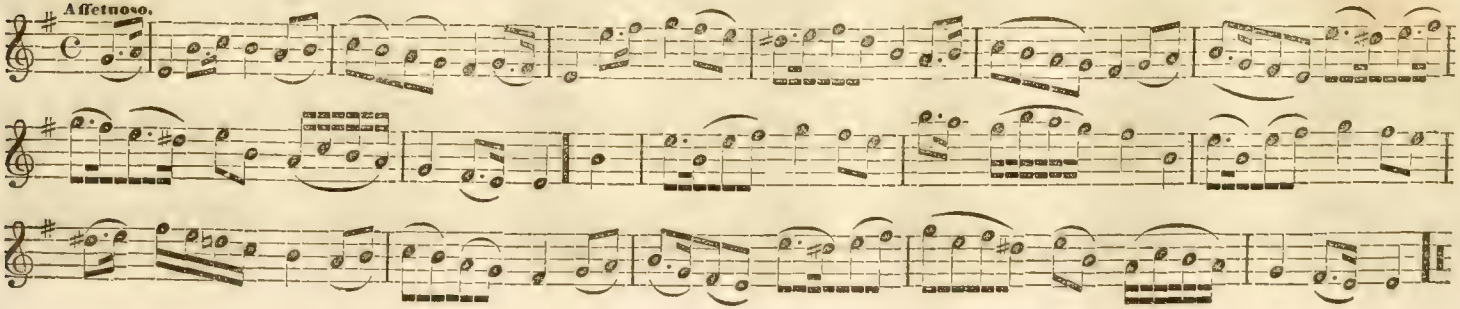


German National Air.

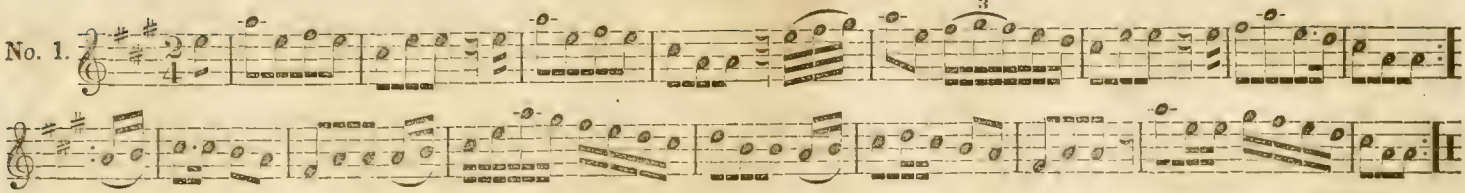
HAYDN.



Roslin Castle.

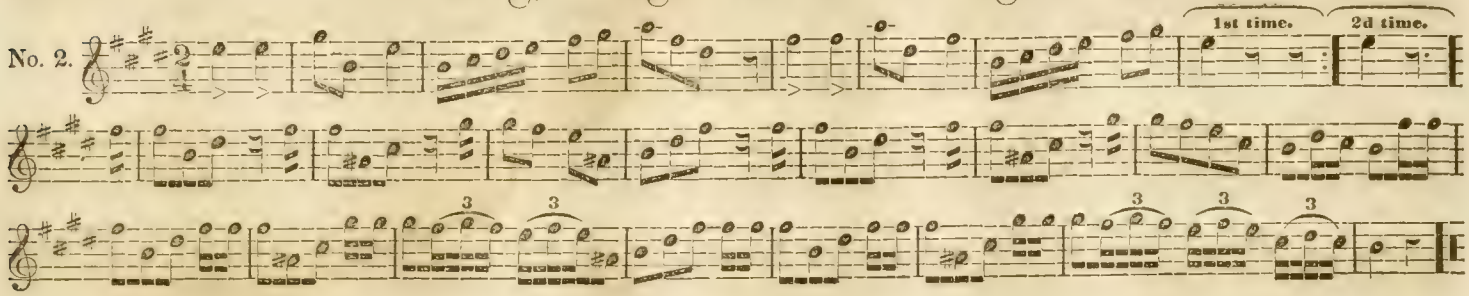


No. 1.



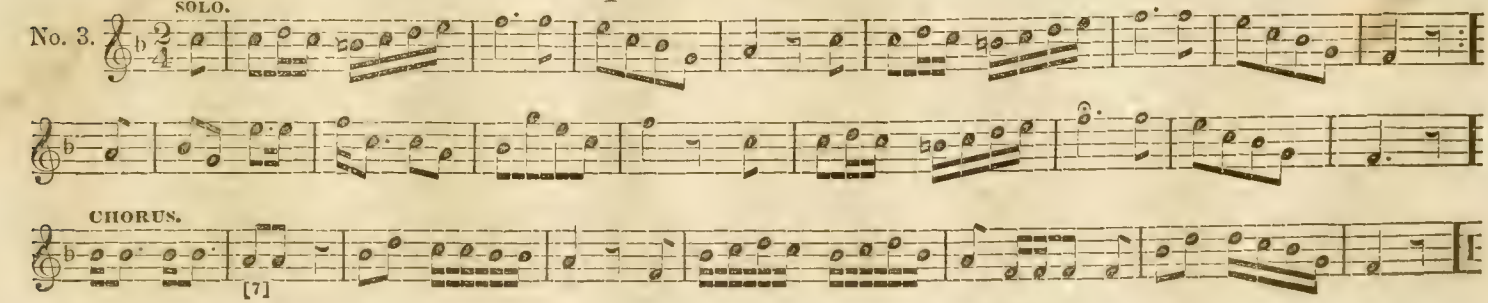
Sing, Sing, Brothers Sing.

No. 2.



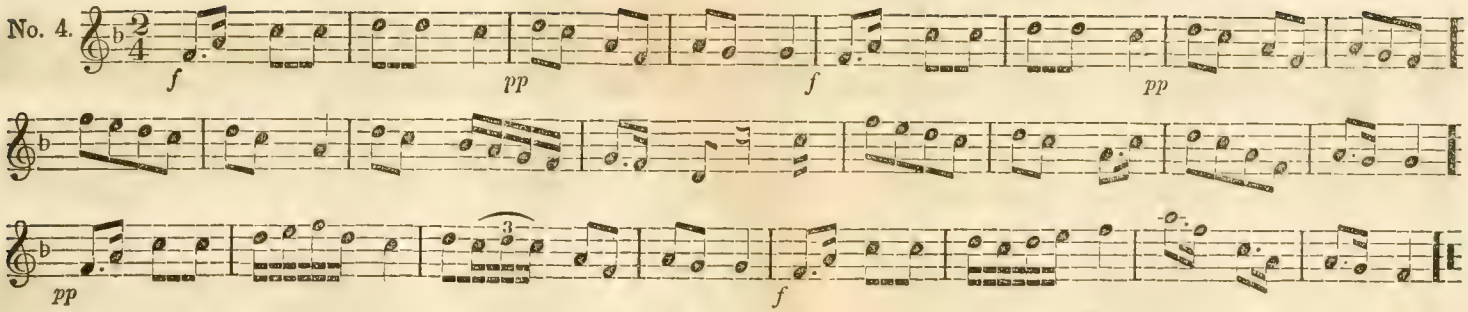
Stop Dat Knocking.

No. 3.

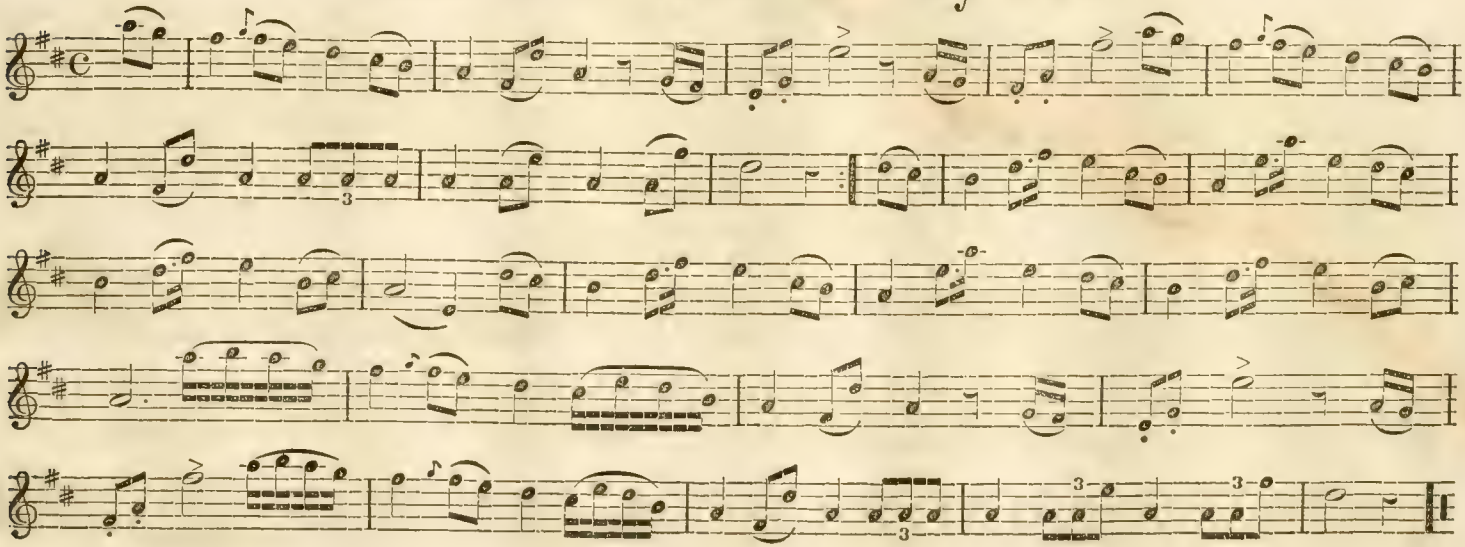


Rosa Lee.

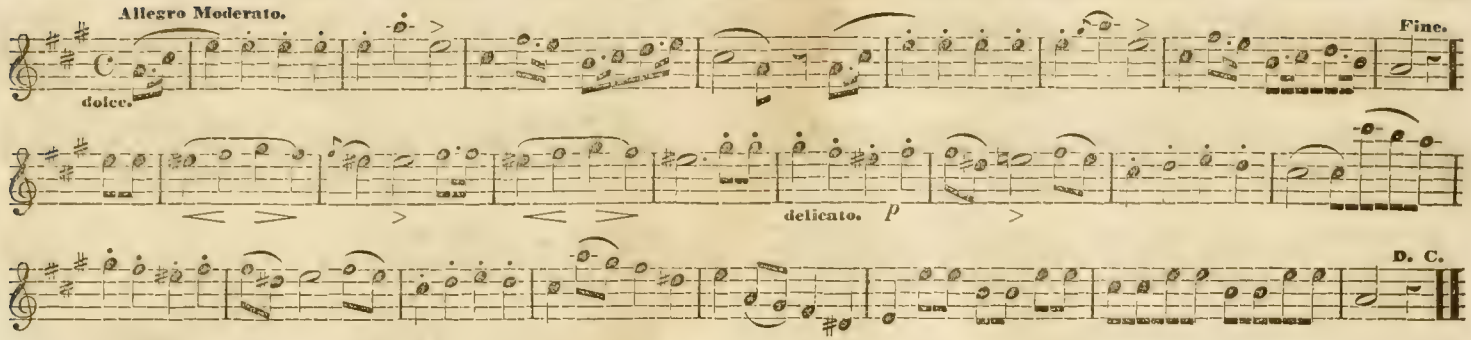
No. 4.



There is no Home like my Own.

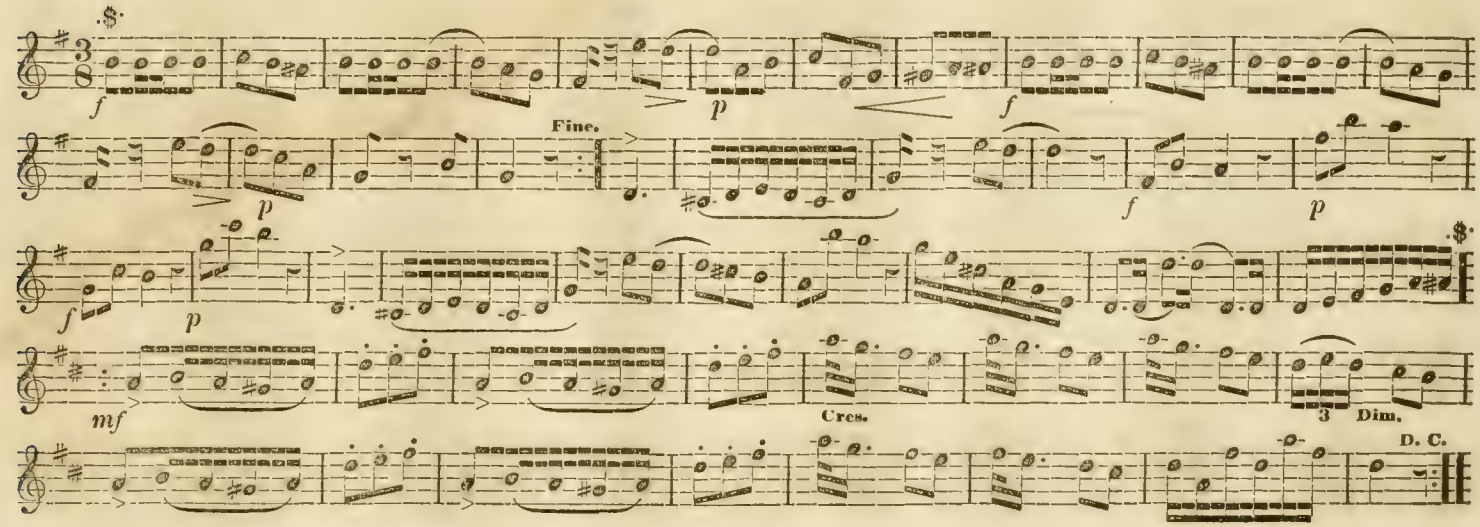


Air from Un' Aventura di Scaramuccia.

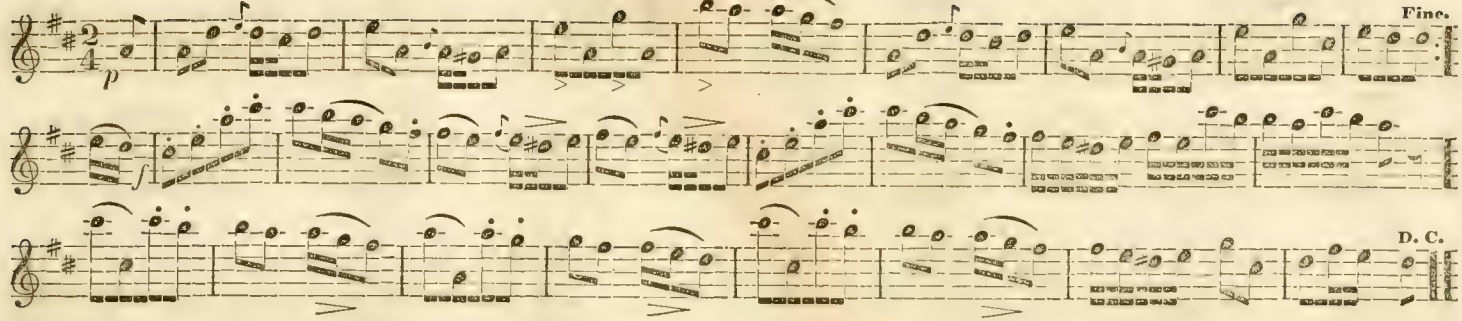


Pearl Waltz.

BY HÜNTEN.

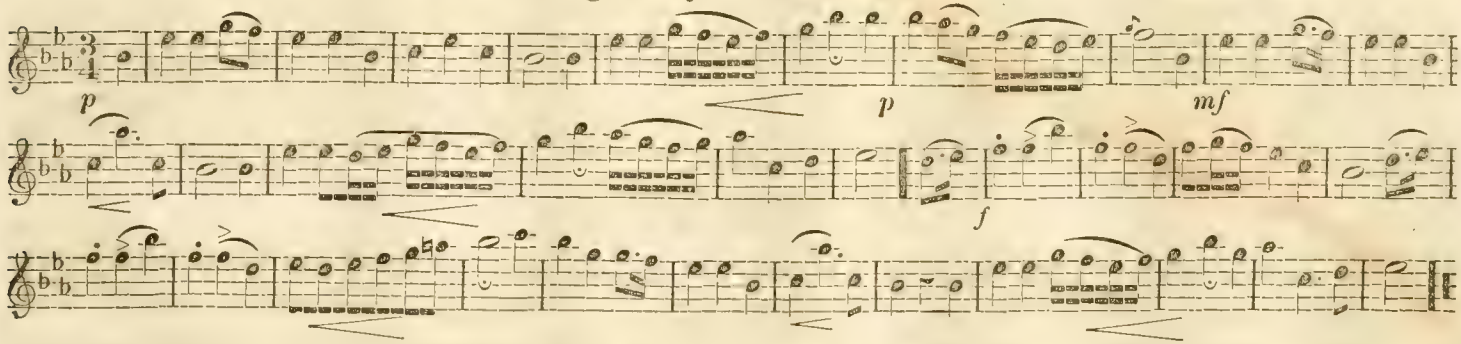


Baden Polka.

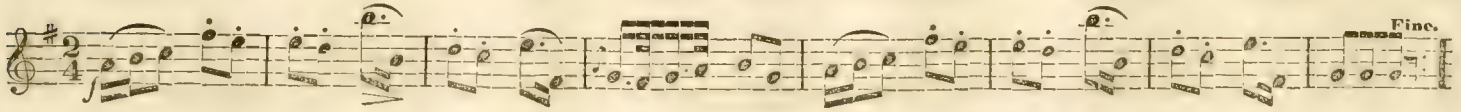


Flow gently sweet Afton.

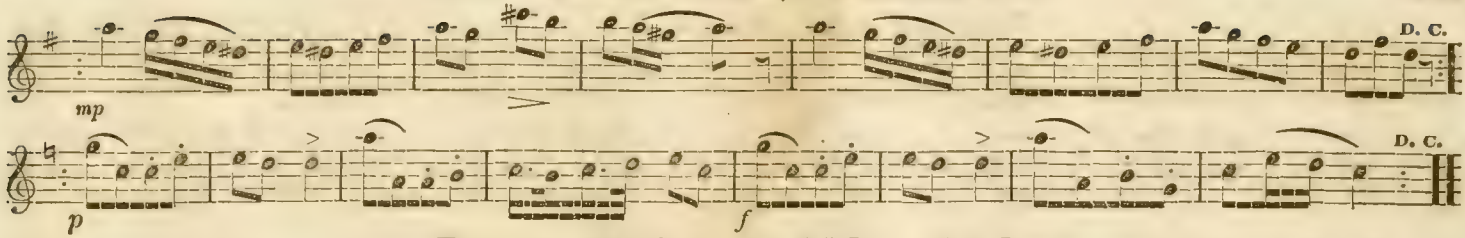
Taken by permission of Messrs Lea & Walker, owners of Copy Right.



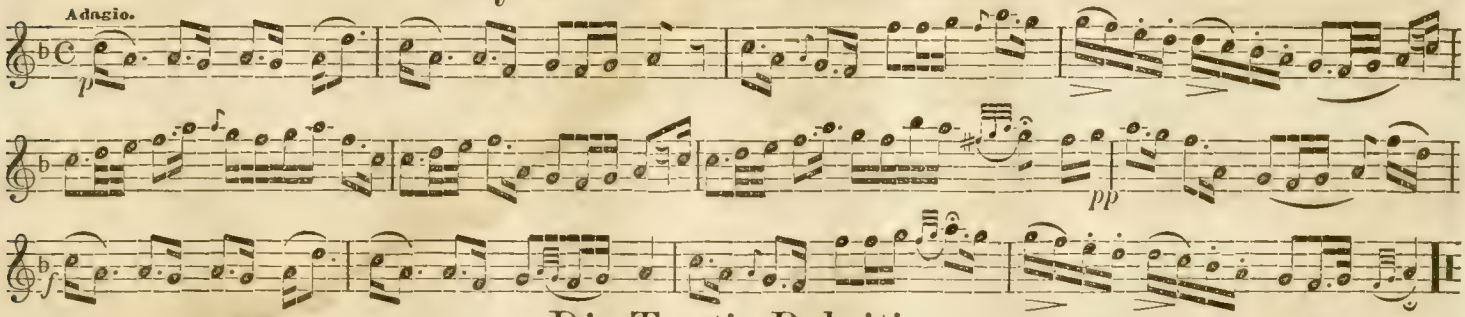
Bohemian Polka.



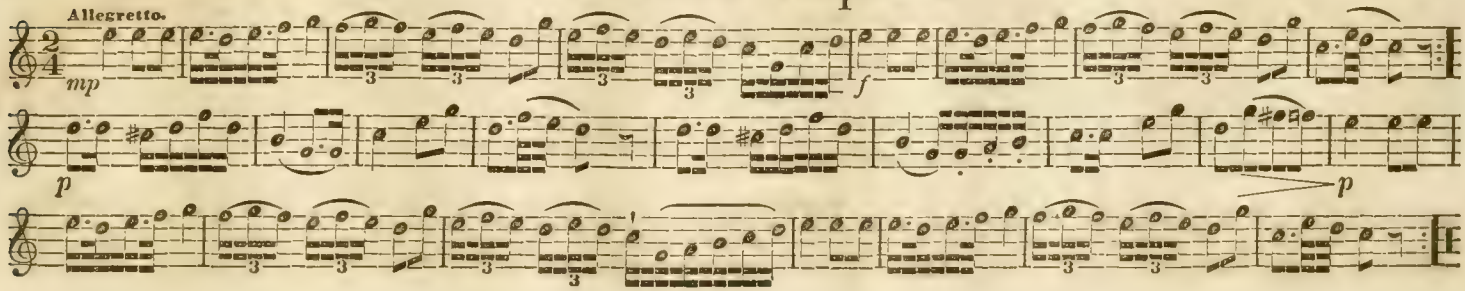
Bohemian Polka, concluded.



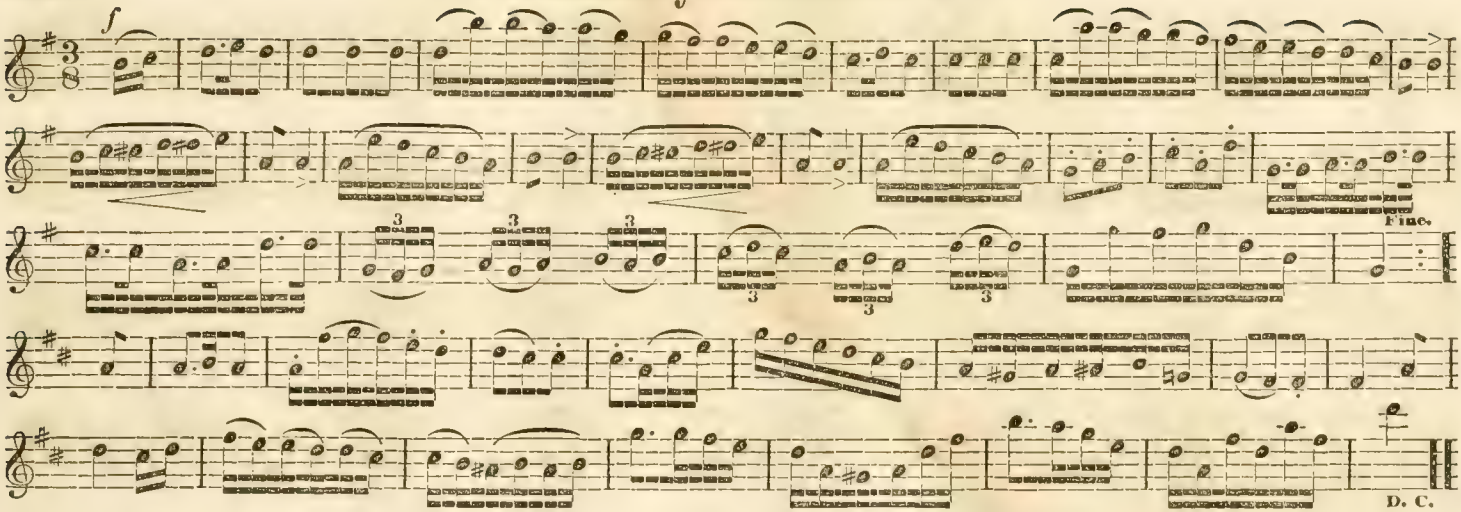
Roy's Wife of Aldivalloch.



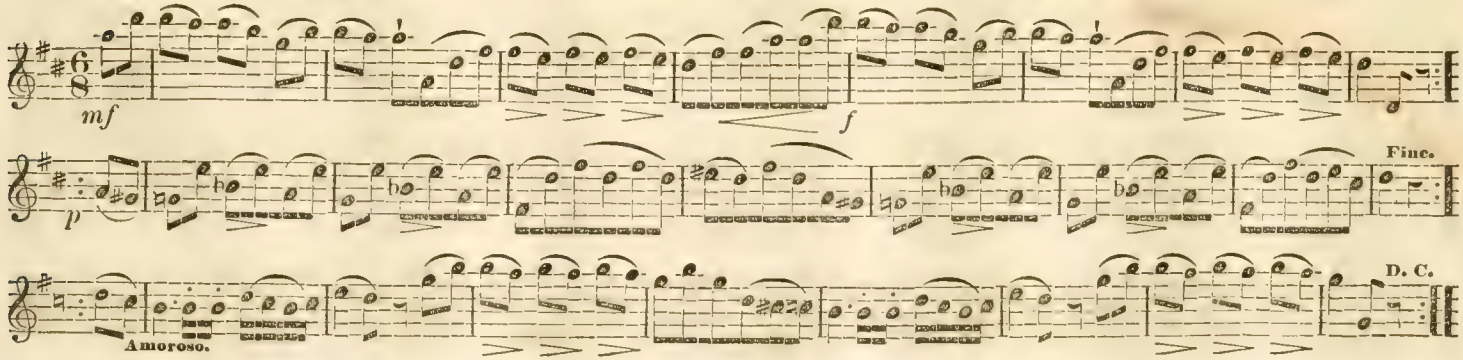
Di Tanti Palpiti.



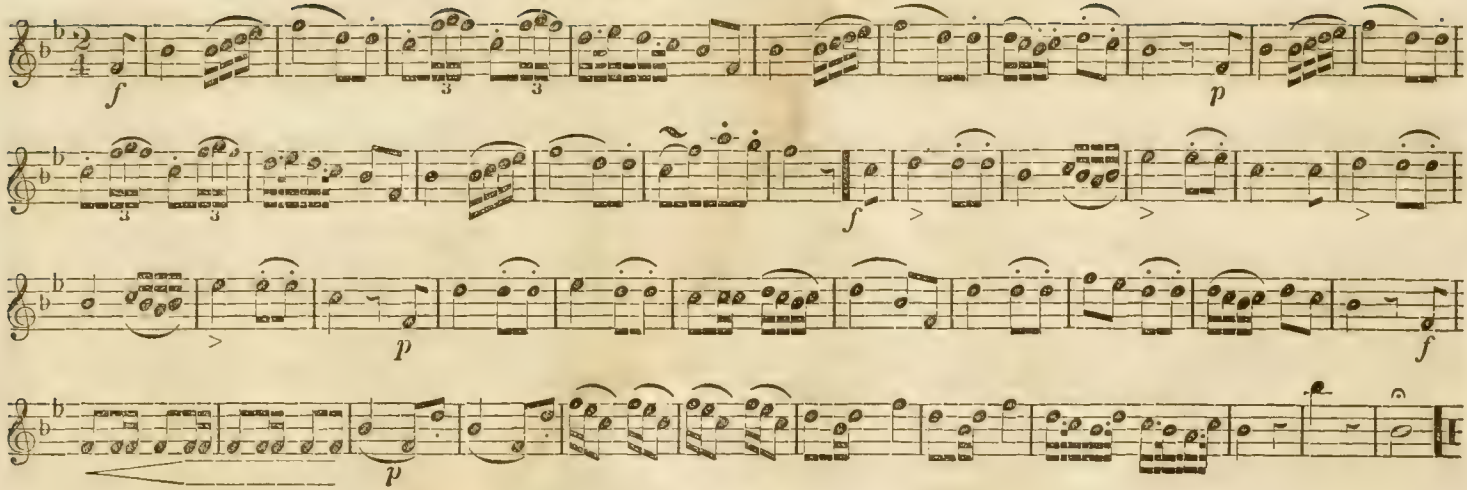
Waltz by Beethoven.



Weber's last Waltz.

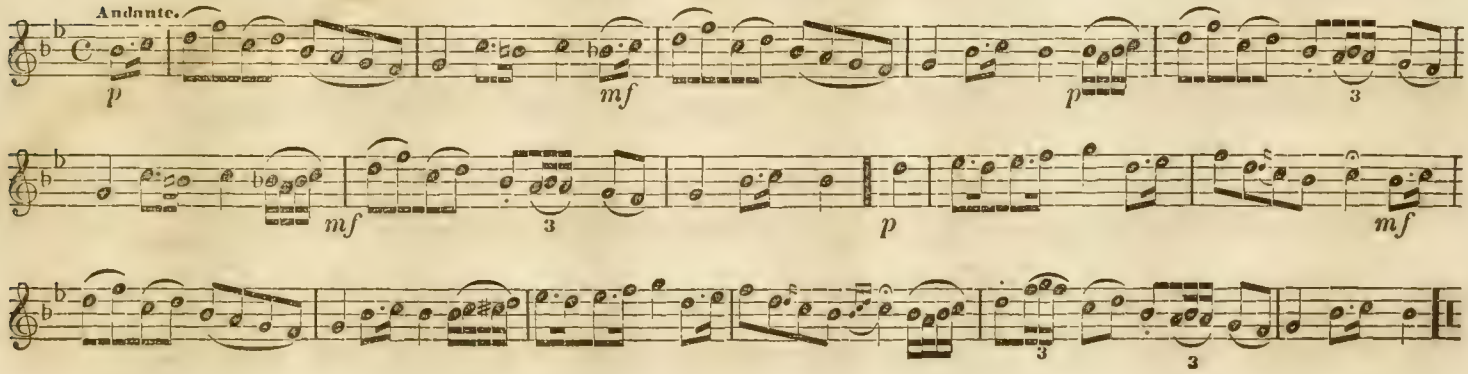


Hunter's Chorus.

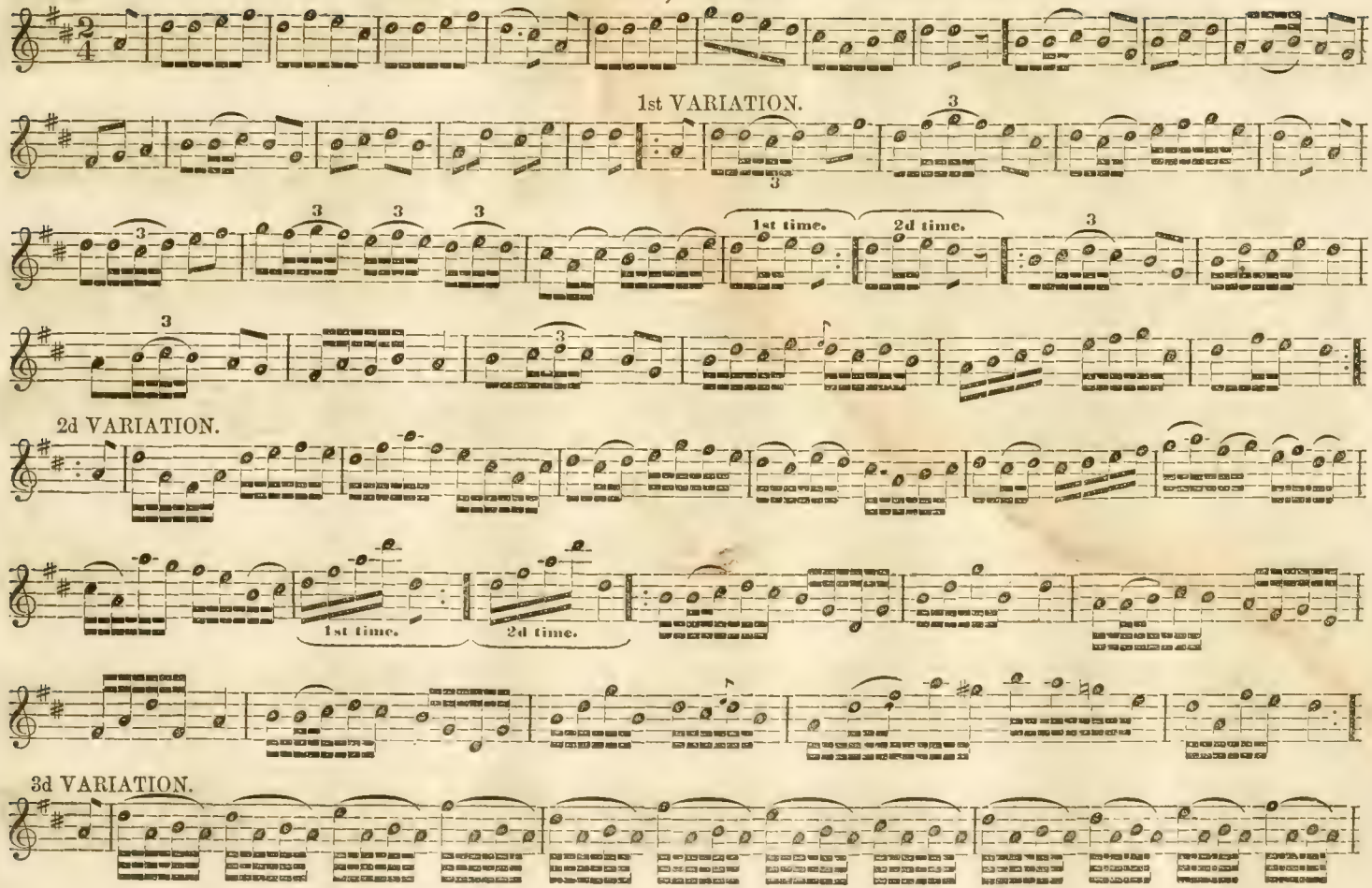


Kelvin Grove.

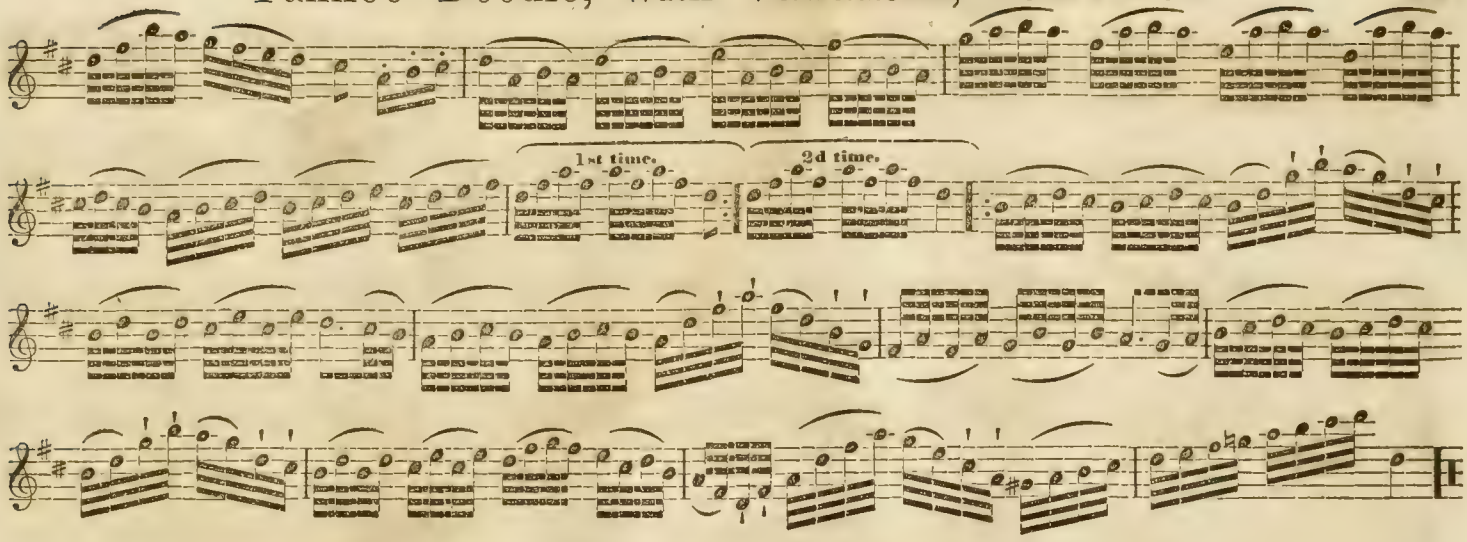
SCOTCH.



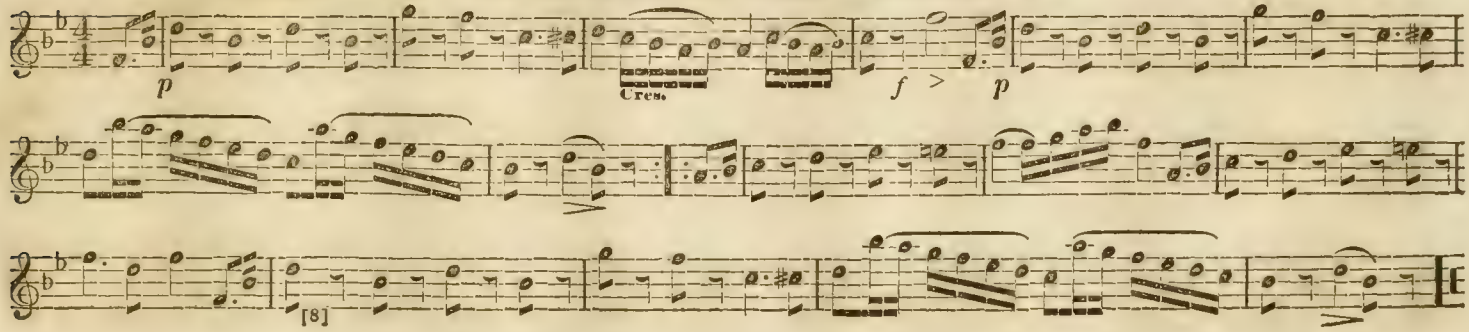
Yankee Doodle, with Variations.



Yankee Doodle, with Variations, concluded.

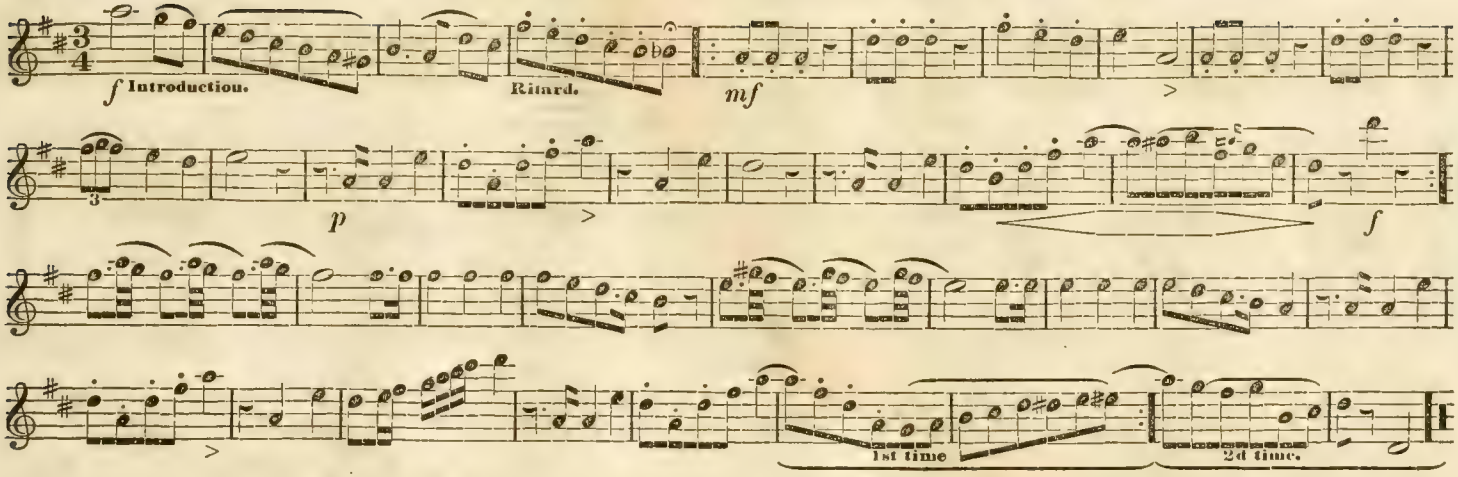


Non Piu Mesta March.



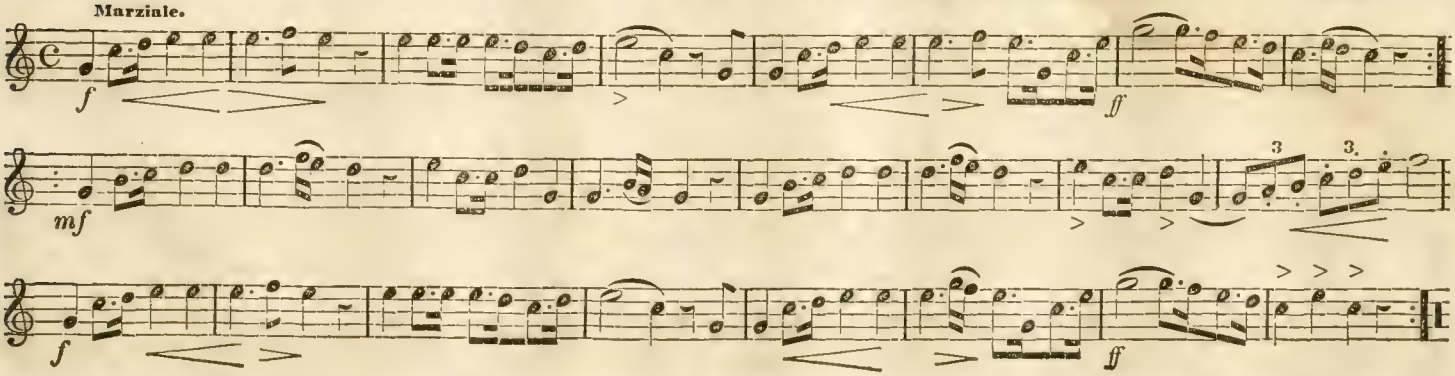
Waltz from Le Concert a la Cour.

AUBER.



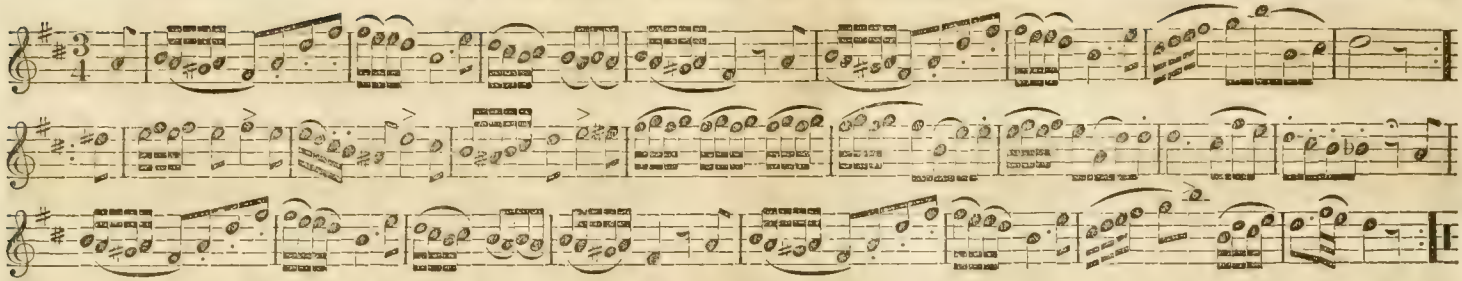
The celebrated March from I Puritani.

BELLINI.



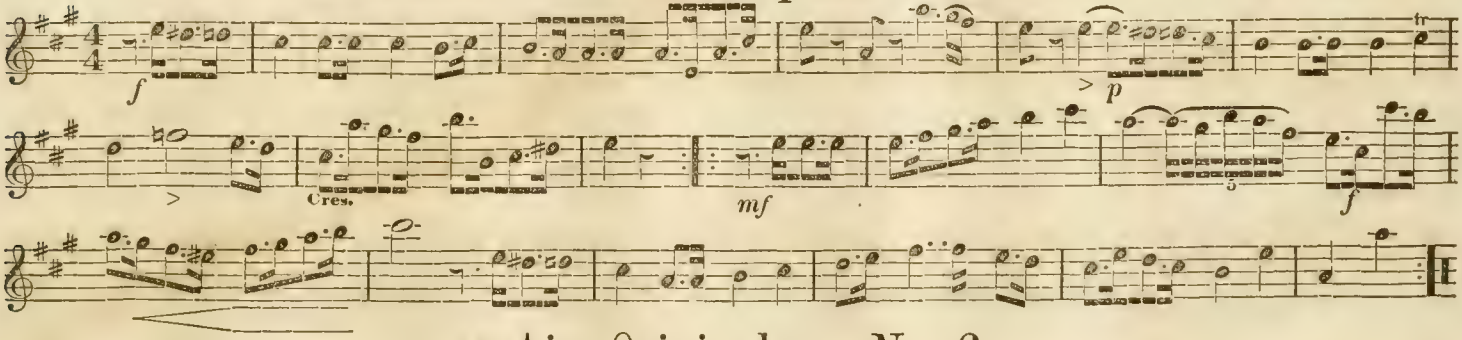
Polacca from I Puritani.

BELLINI.



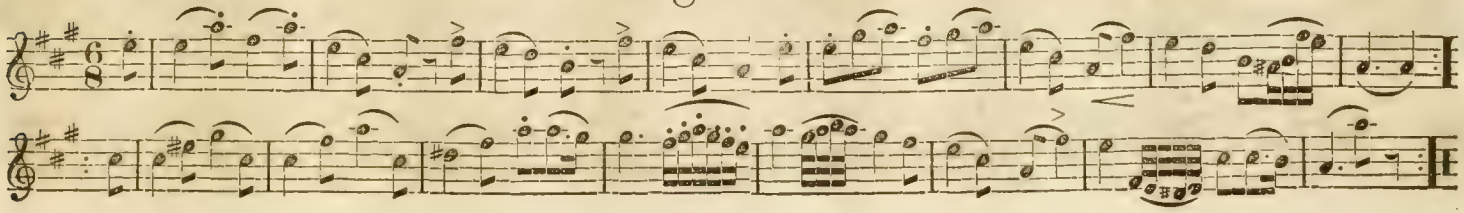
March from the Opera of Otello.

ROSSINI.



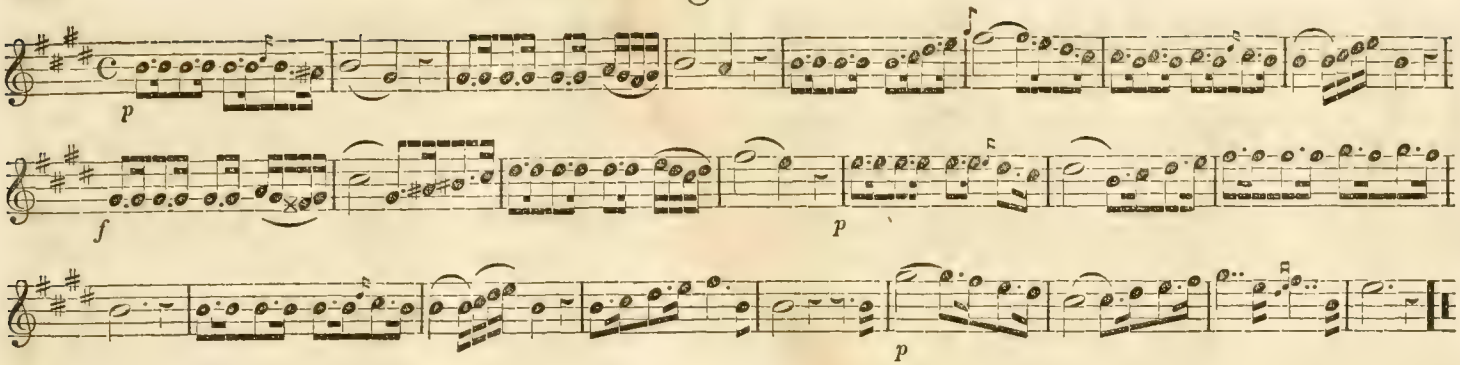
Air Originale. No. 6.

DE BERIOT.

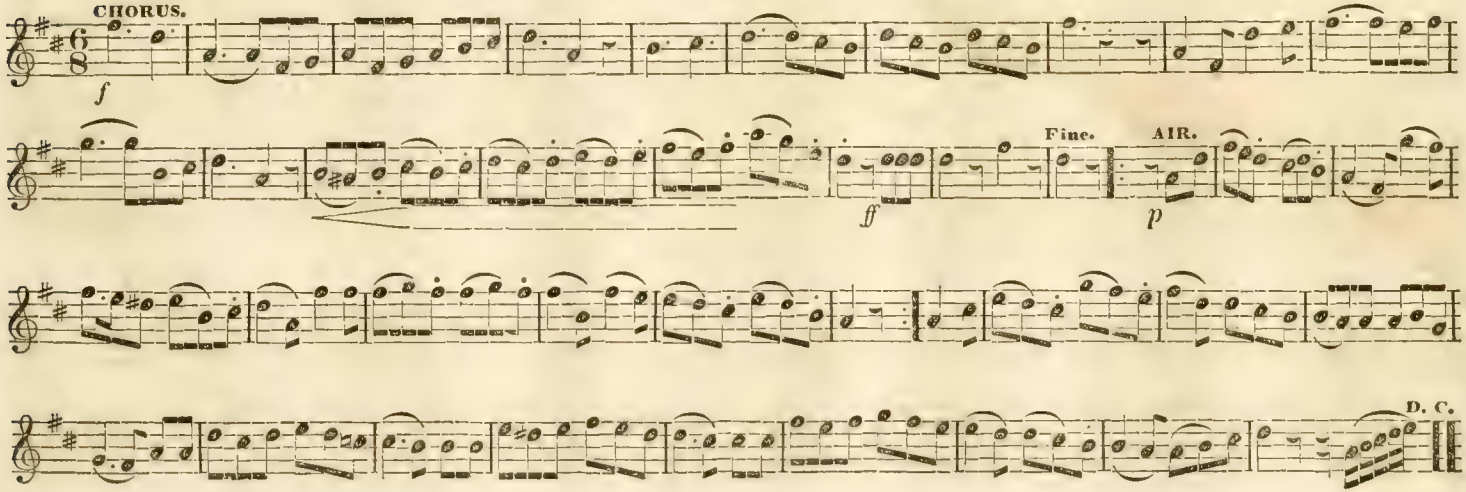


Theme Originale. No. 3.

DE BERIOT.

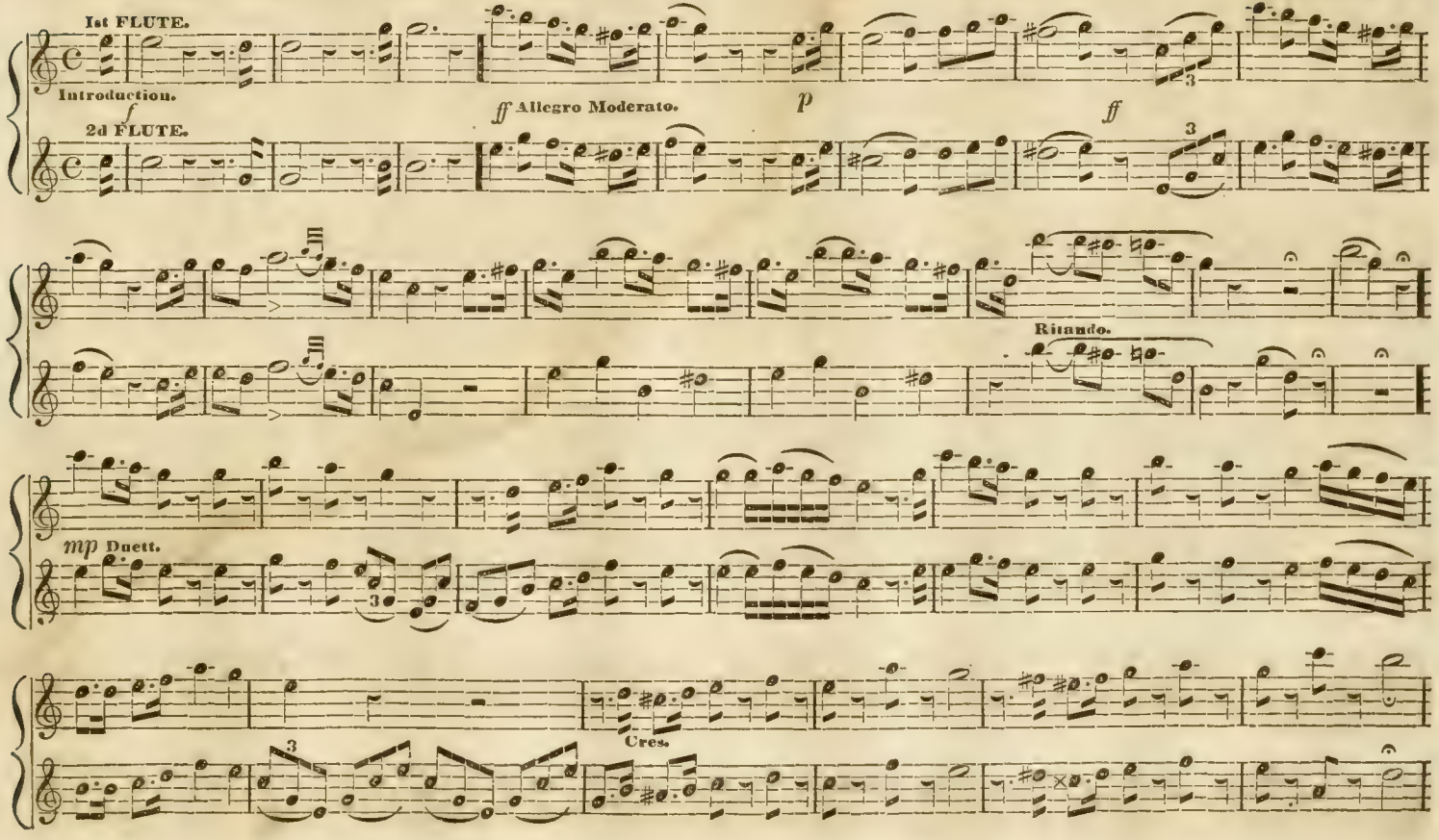


Spanish Warrior's Hymn.

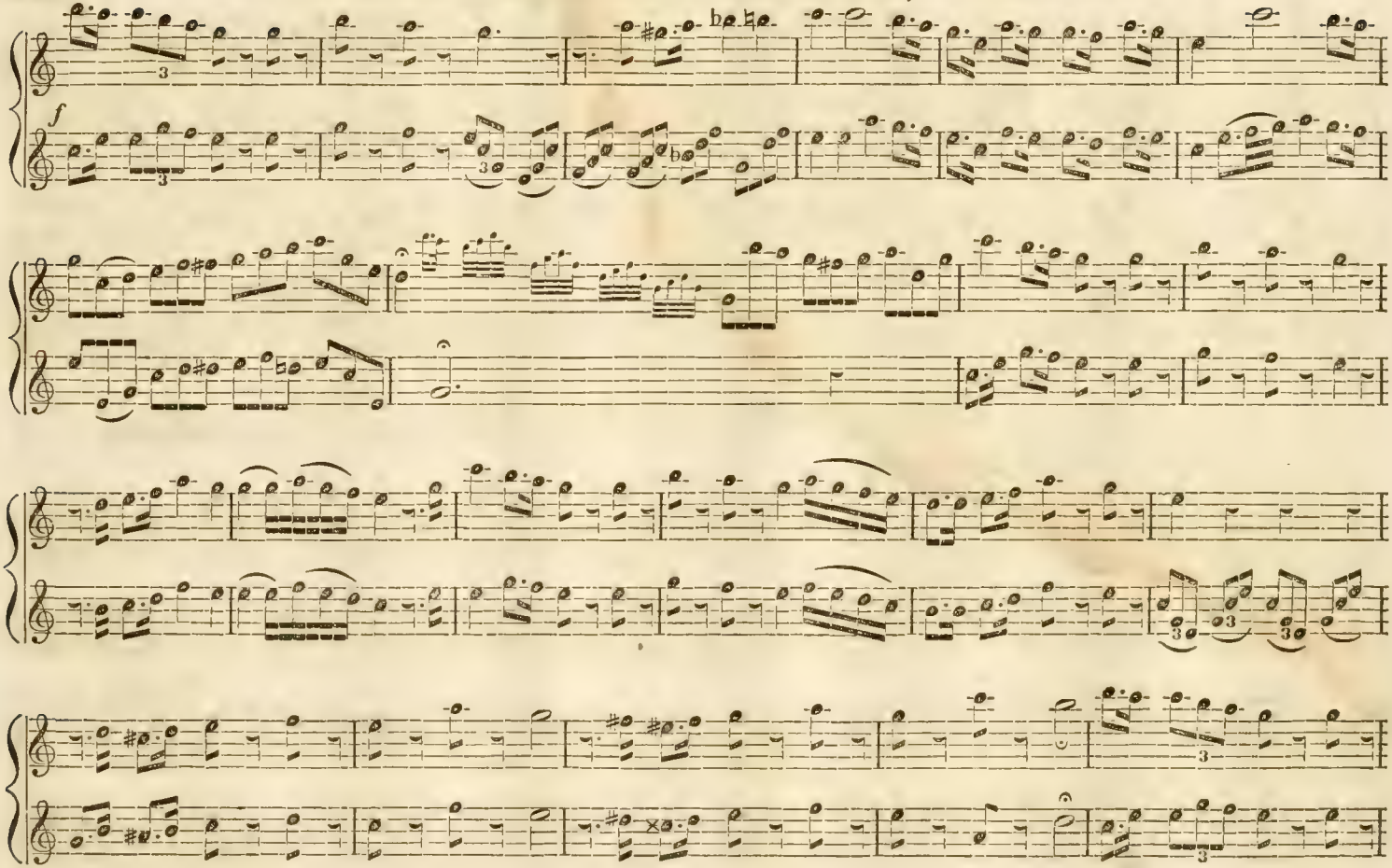


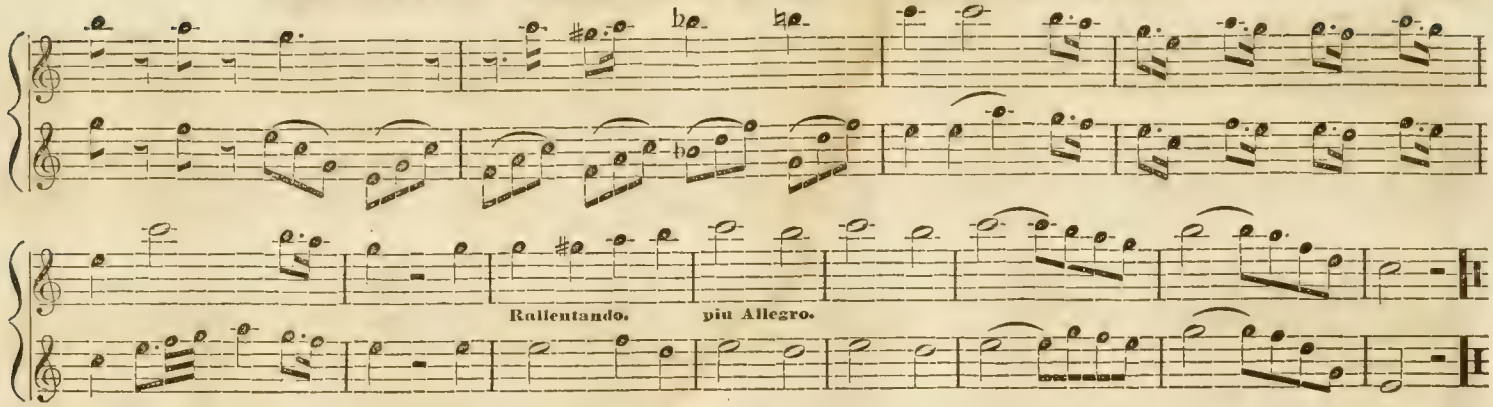
The celebrated Duo from Linda di Chamounix.

DONIZETTI.



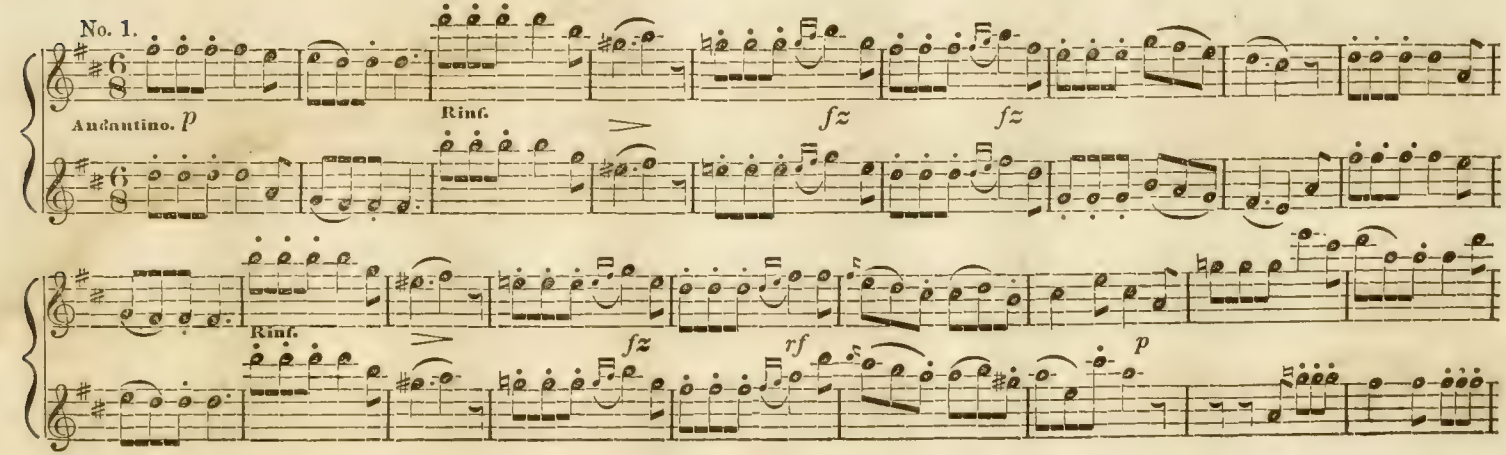
Duo from Linda di Chamounix, Continued.



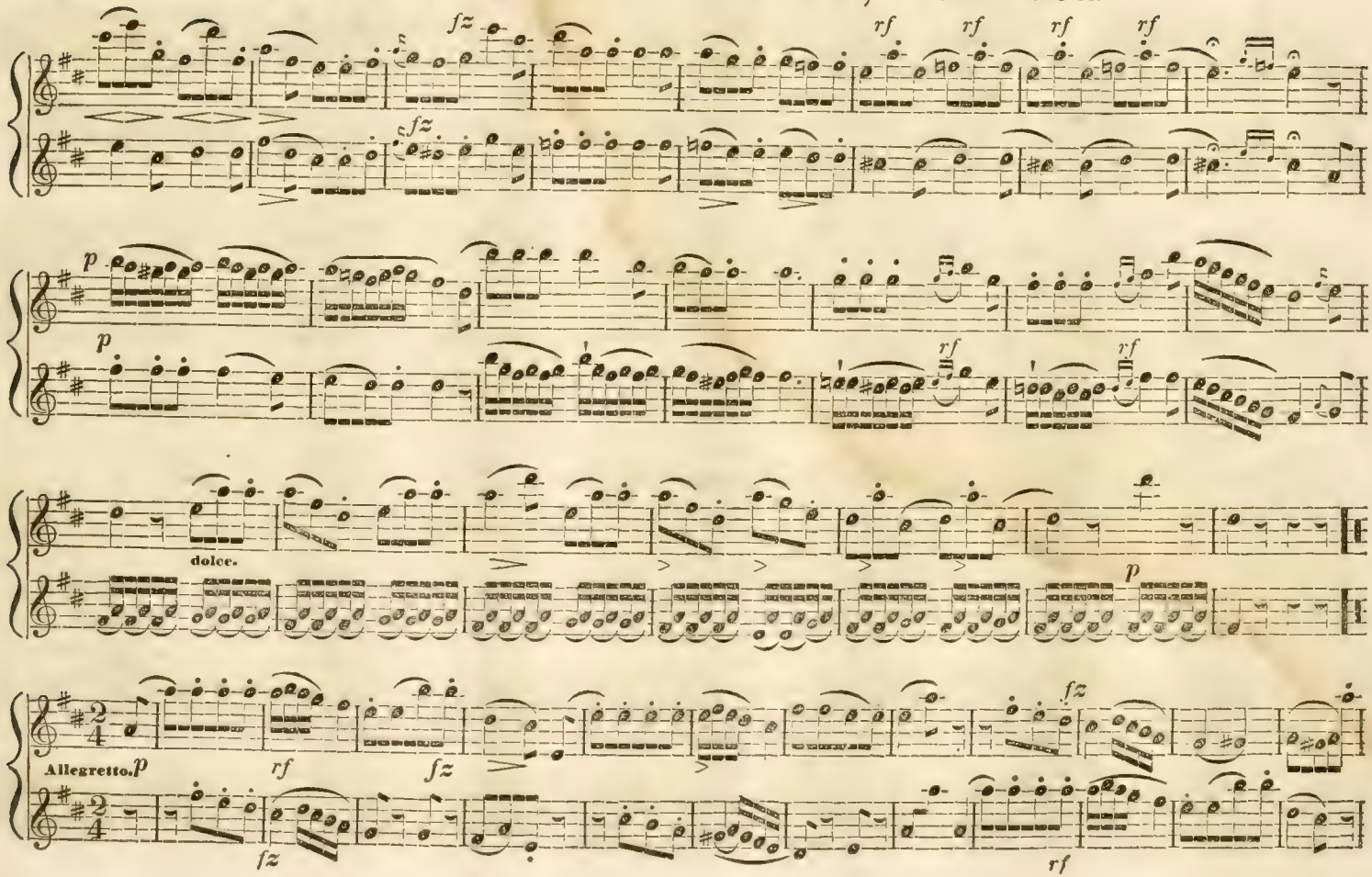


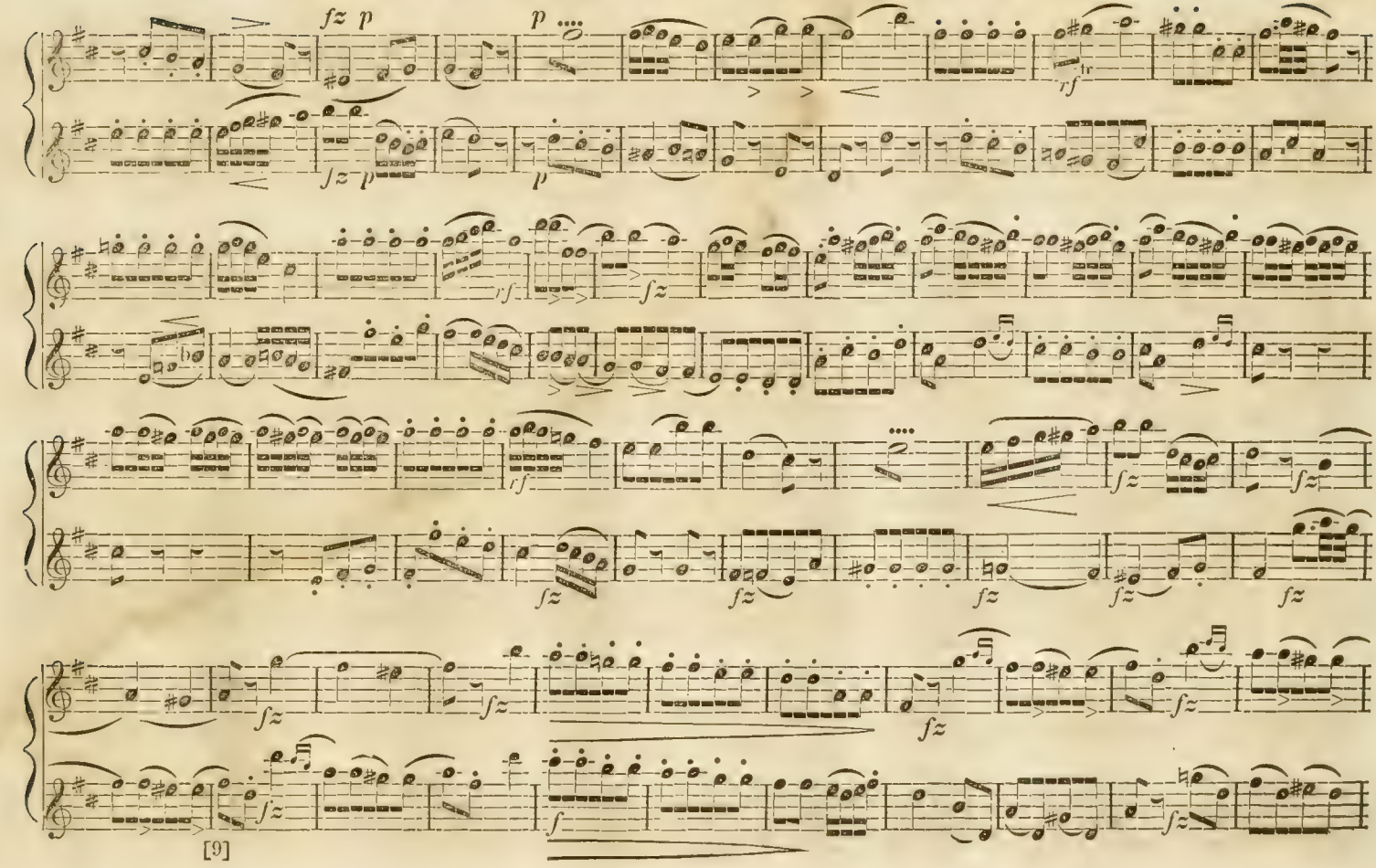
Three Duetts for two Flutes.

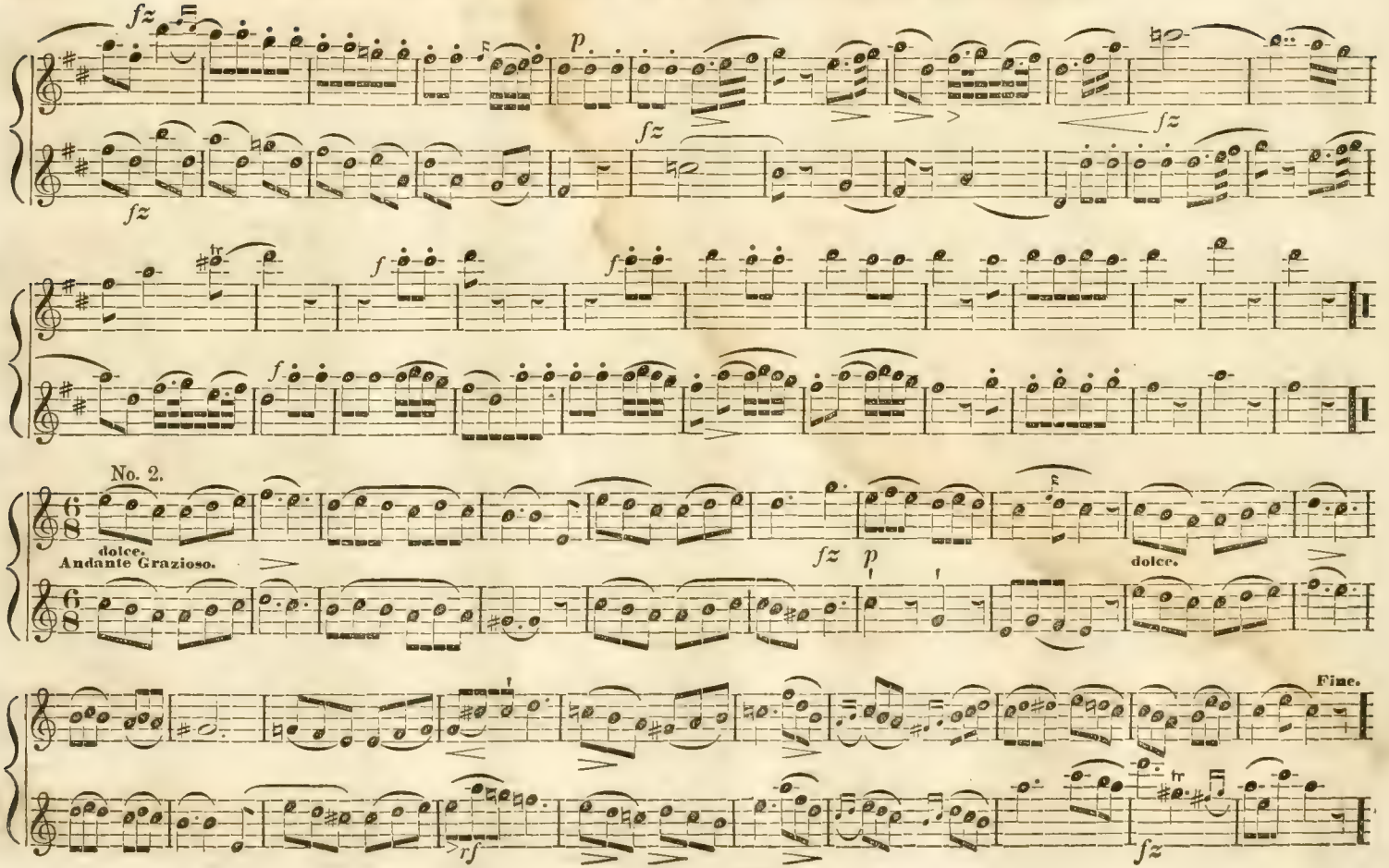
By BERBIGUIER.

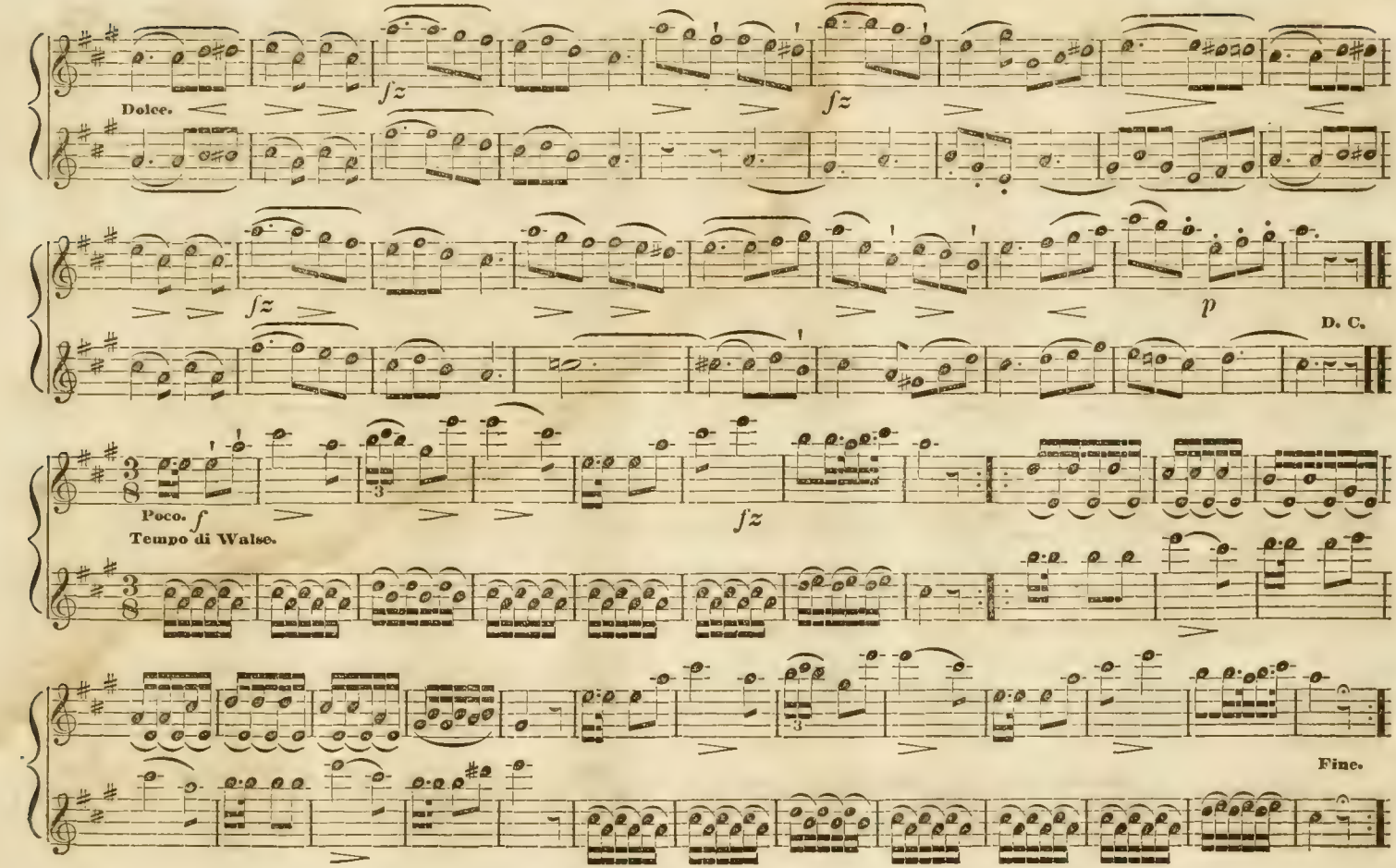


Three Duetts for two Flutes, Continued.

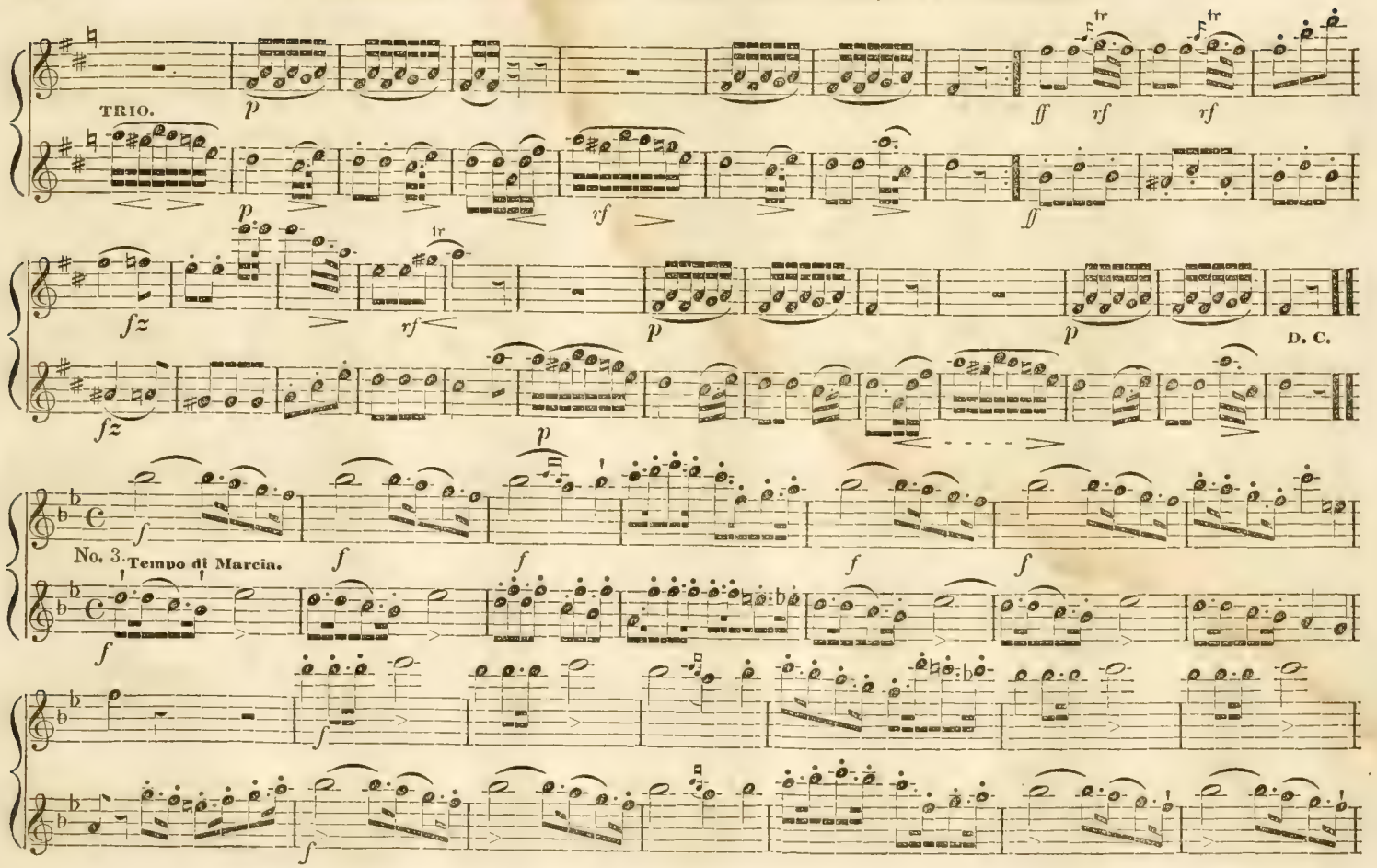


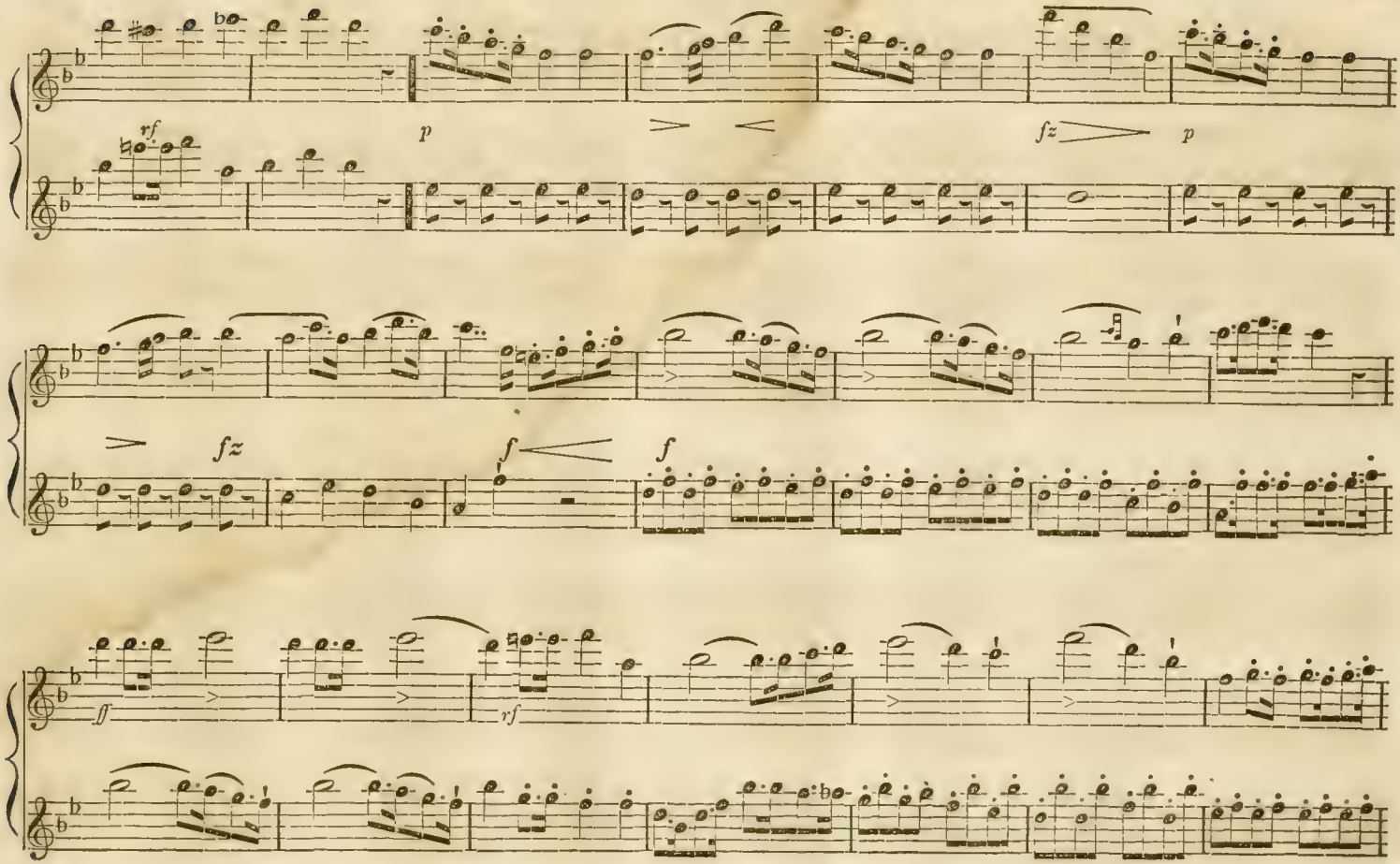

fz p
p
rf
fz
f
[9]


fz
p
fz
fz
f
f
f
No. 2.
dolce.
Andante Grazioso.
fz
p
dolce.
Fine.
rf
fz

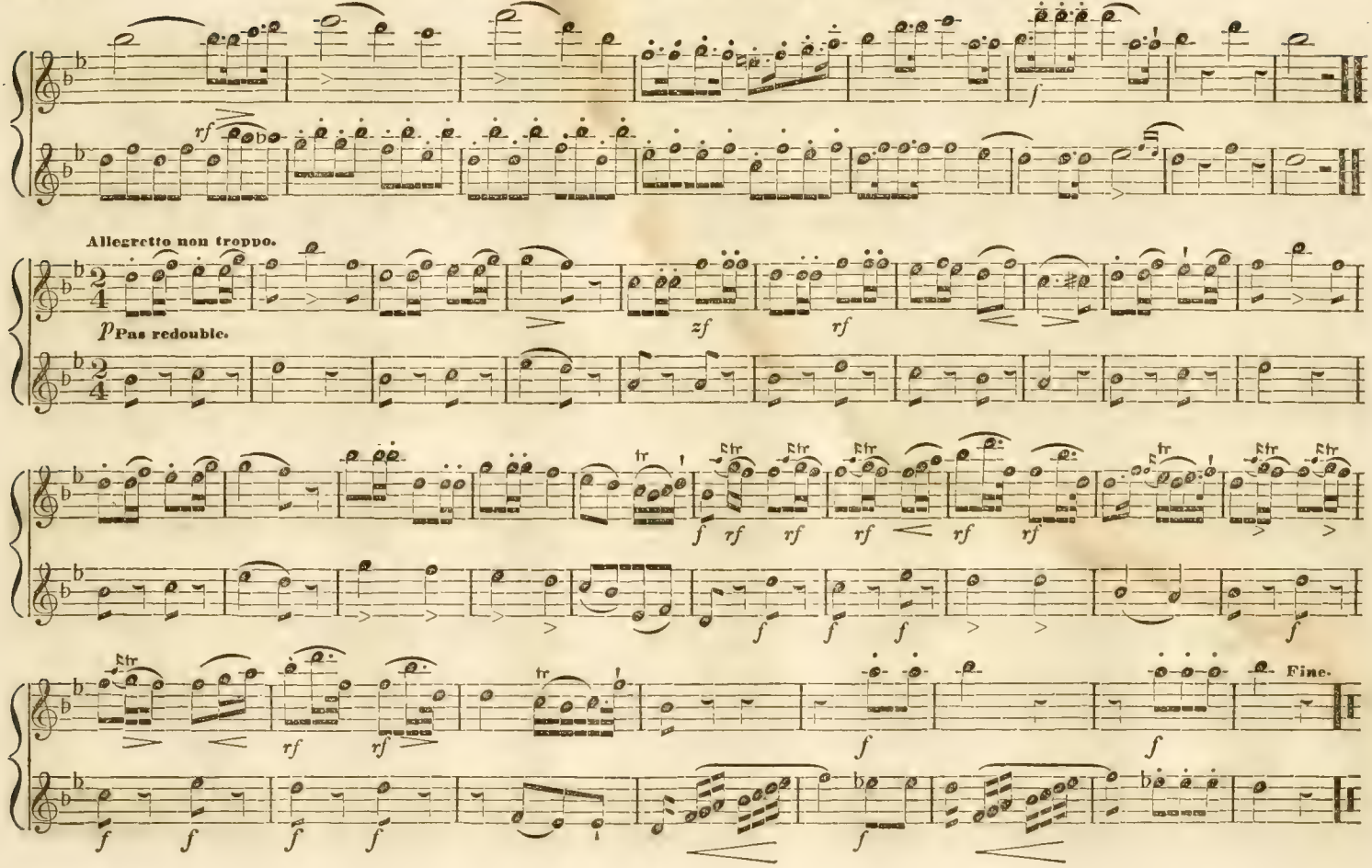

Dolce.
fz
fz
fz
p
D. C.
Poco. f
Tempo di Walse.
fz
Fine.

Three Duetts for two Flutes, Continued.



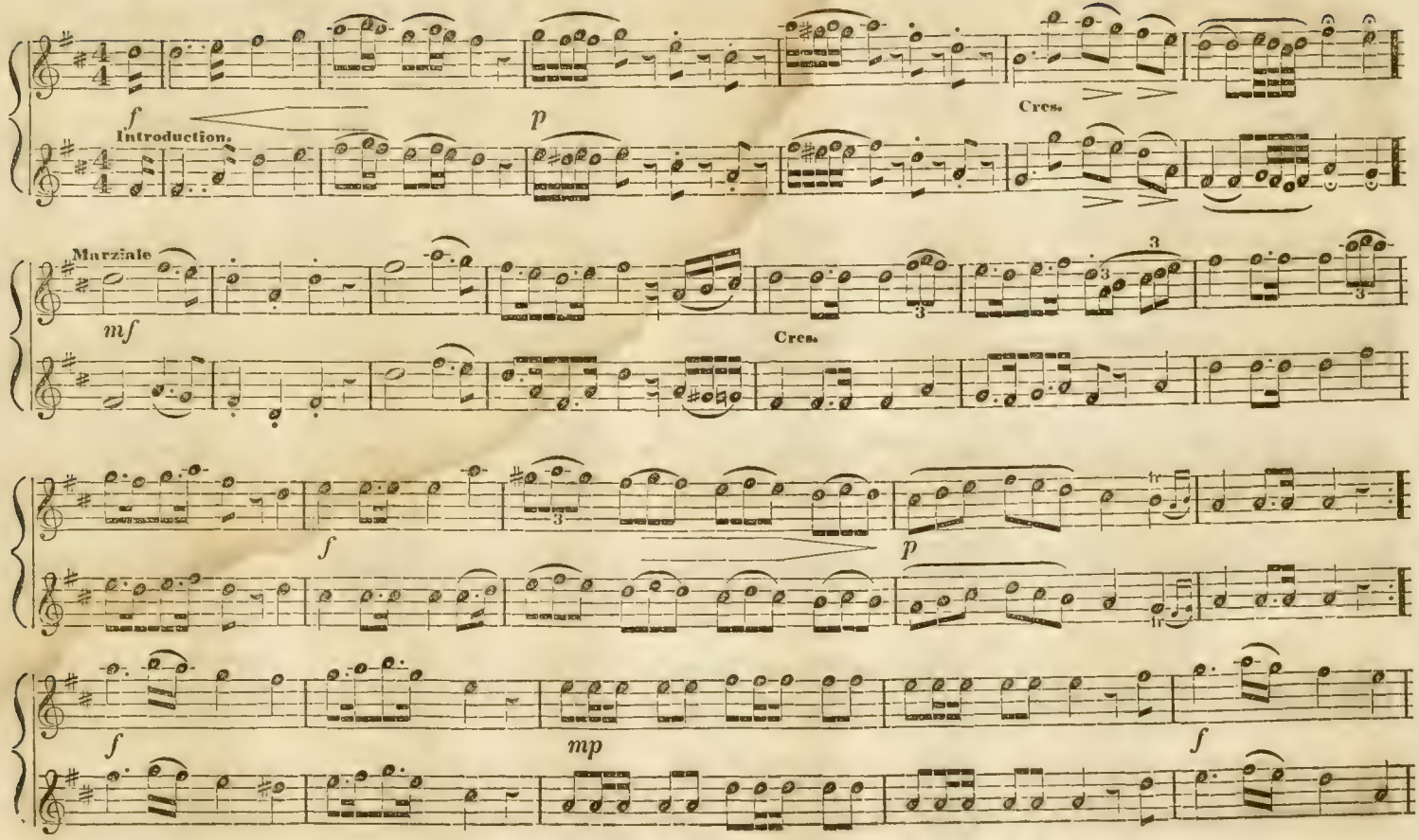

rf
p
fz
p
fz
f
f
ff
rf

Three Duetts for two Flutes, Concluded.

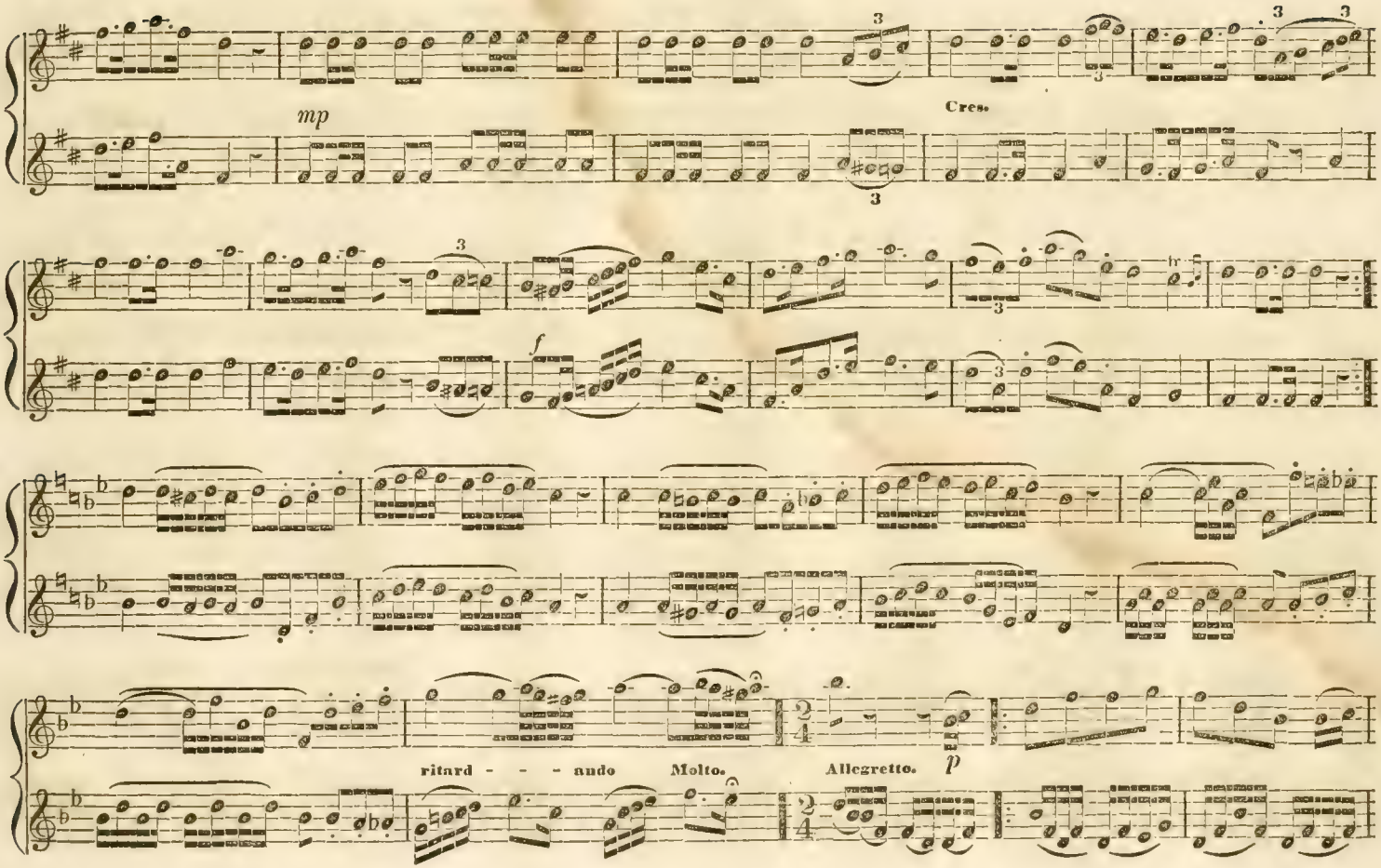


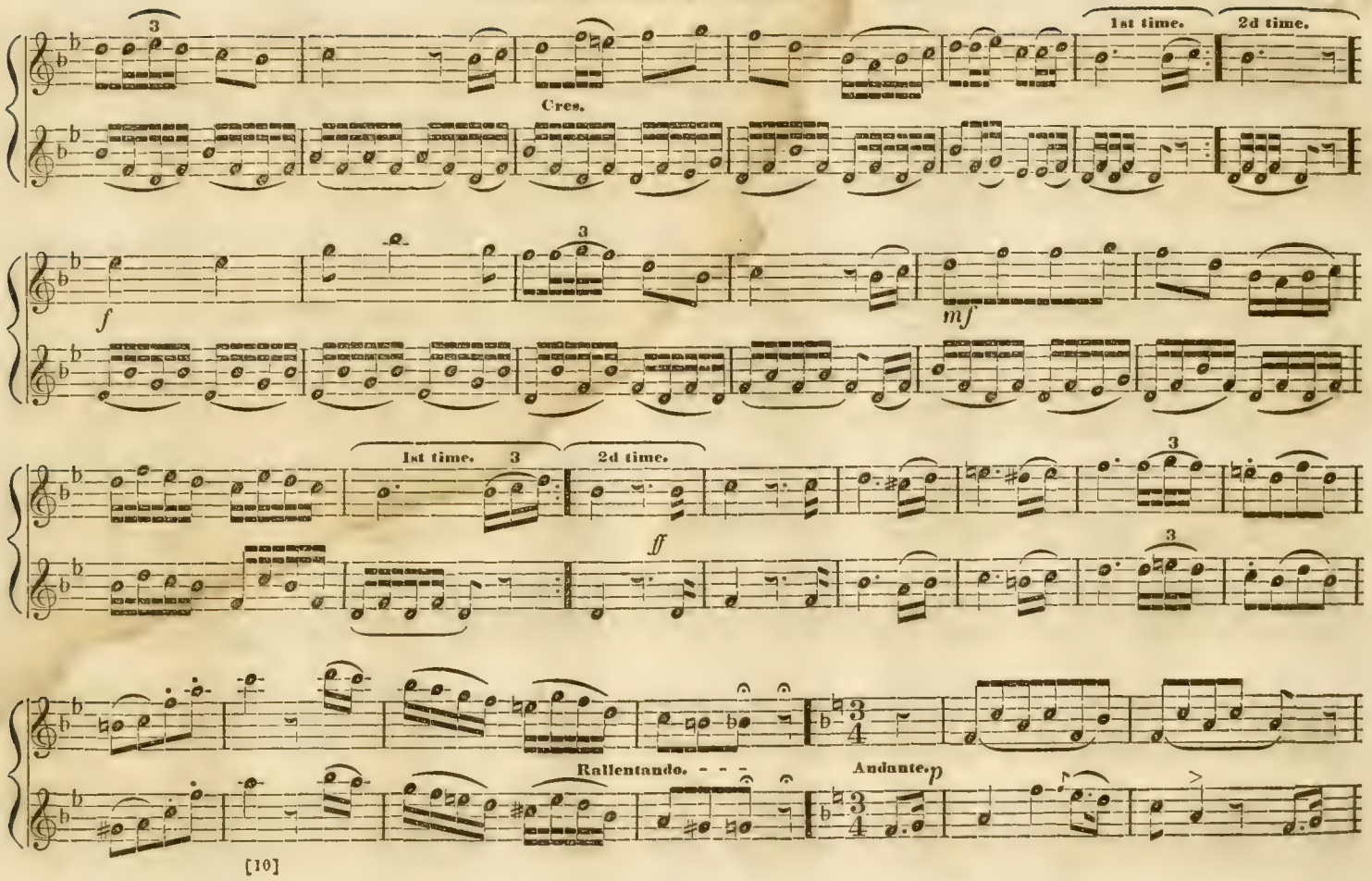
Pot Pourri for two Flutes,

ON POPULAR AIRS.

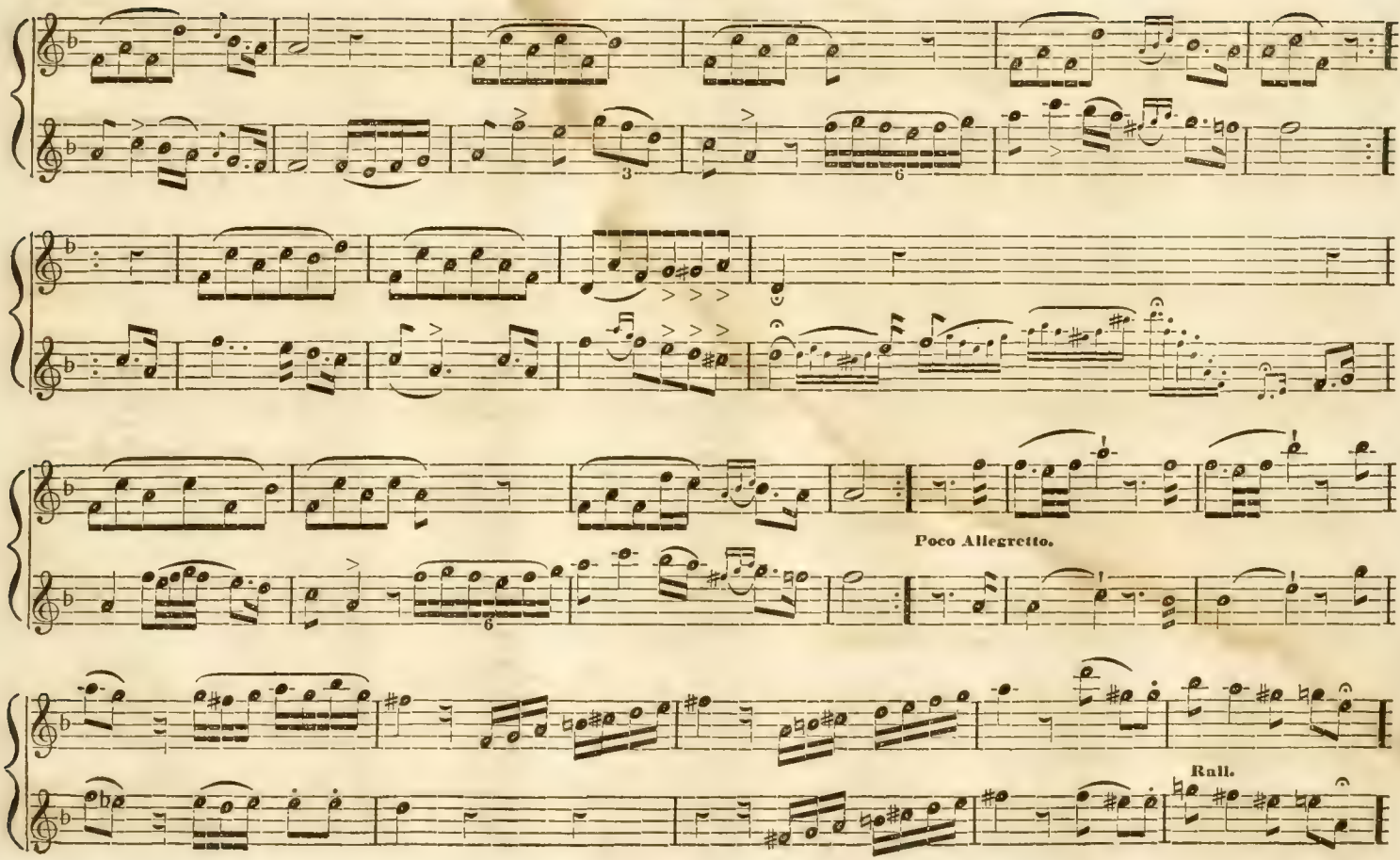


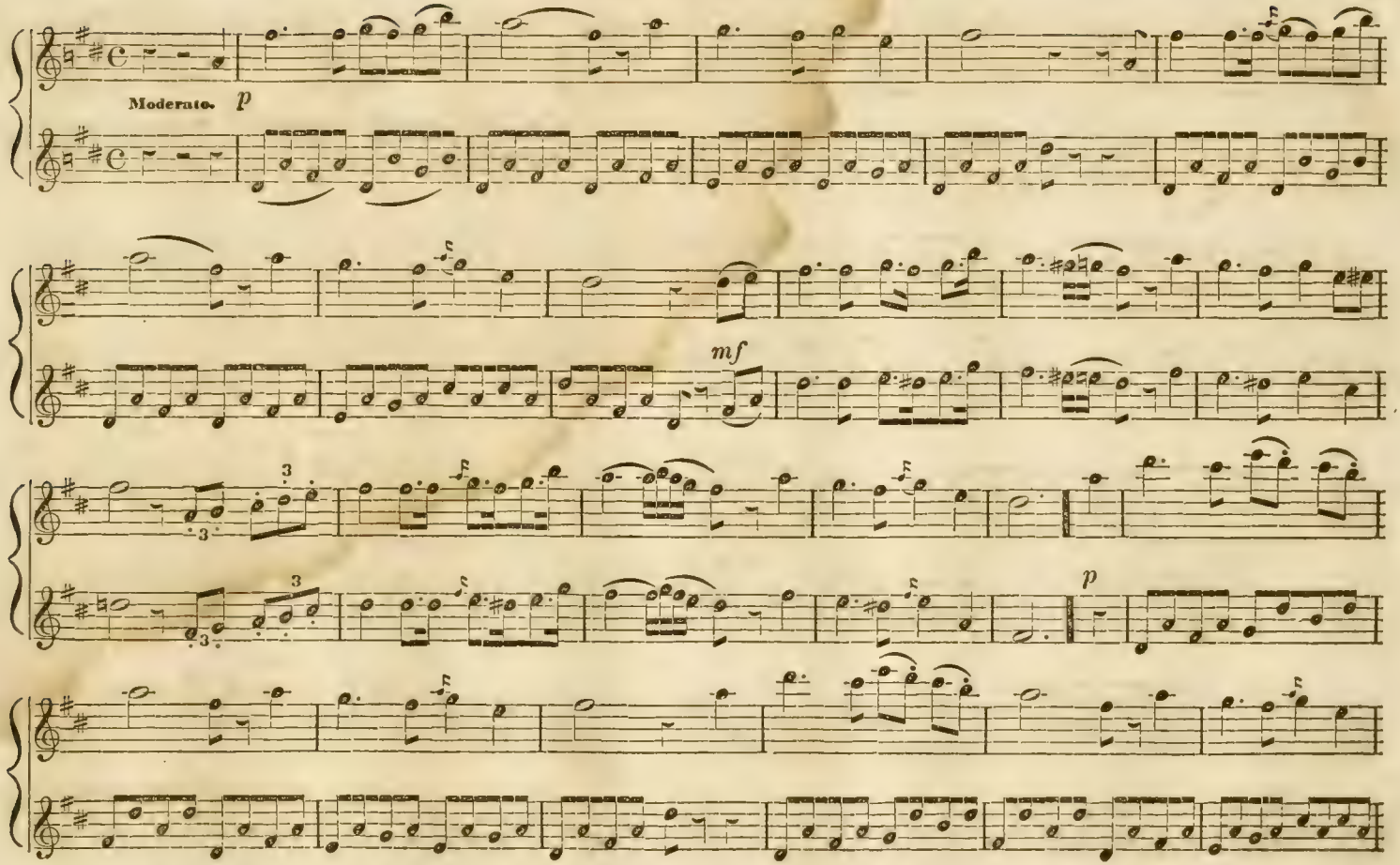
Pot Pourri, Continued.



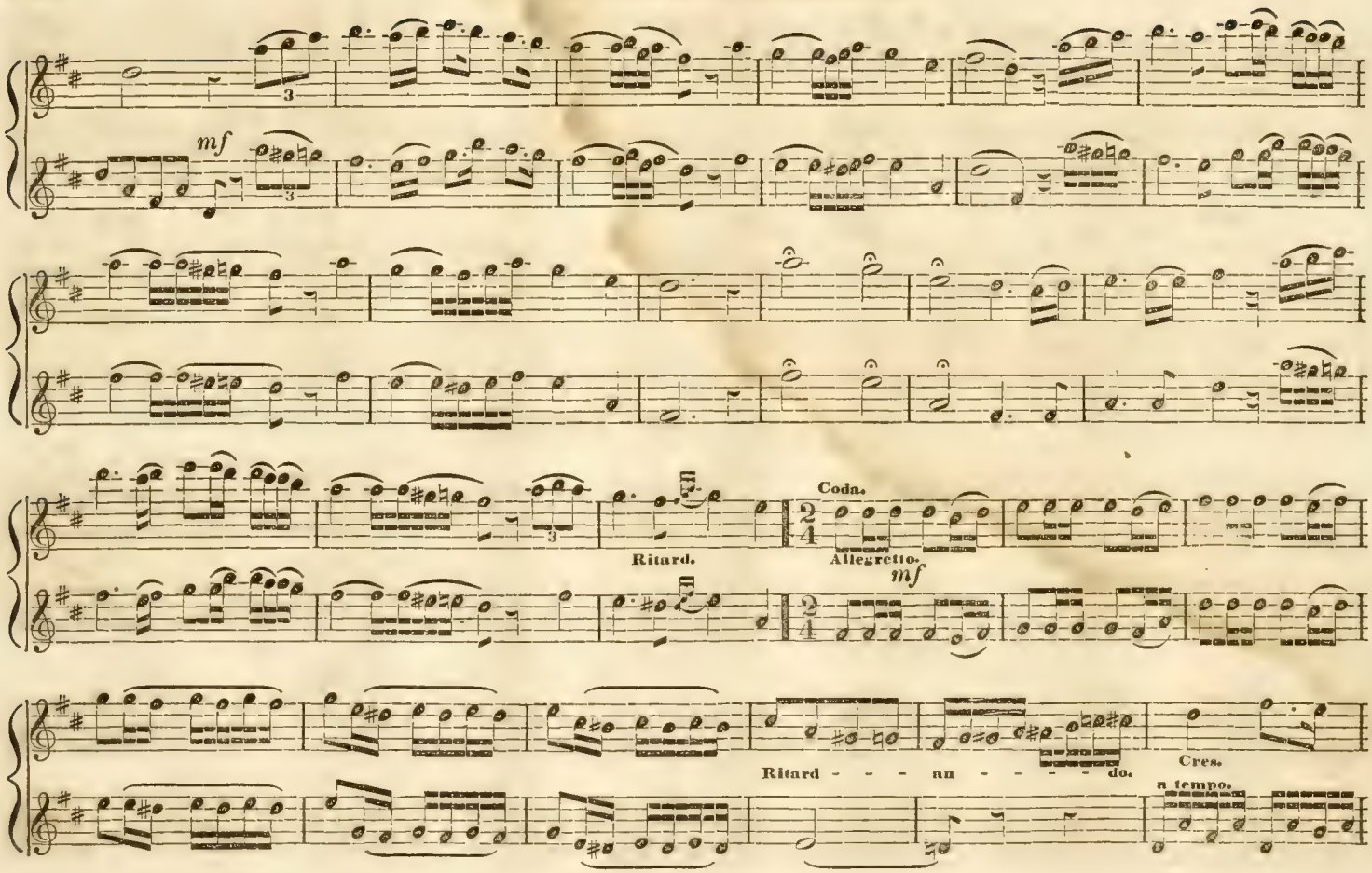

3
1st time.
2d time.
Cres.
f
3
mf
1st time.
3
2d time.
ff
3
3
Rallentando.
Andante.
p

Pot Pourri, Continued.

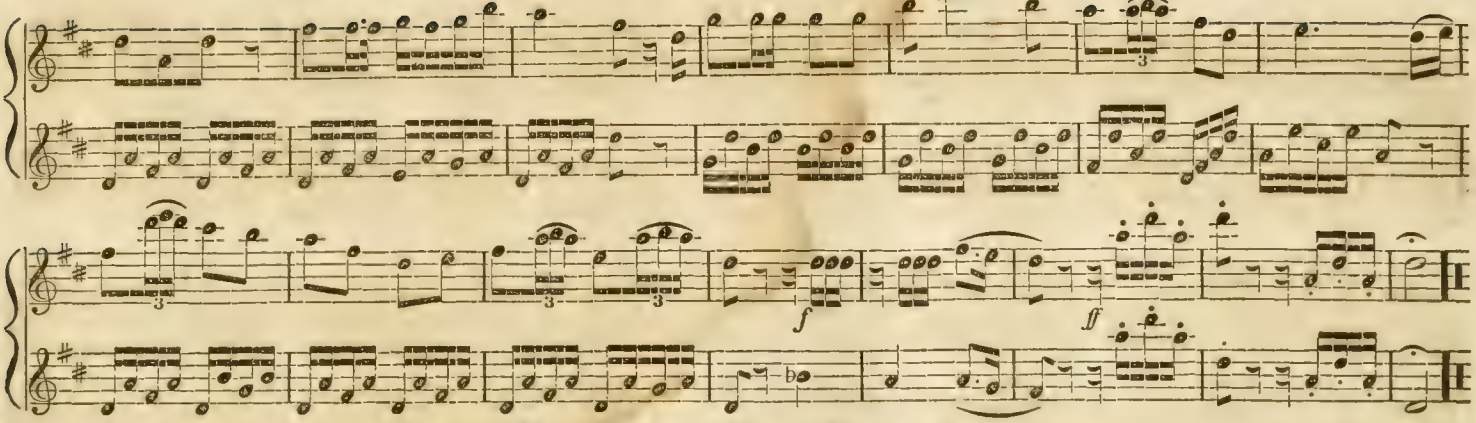



Moderato.
p
mf
p

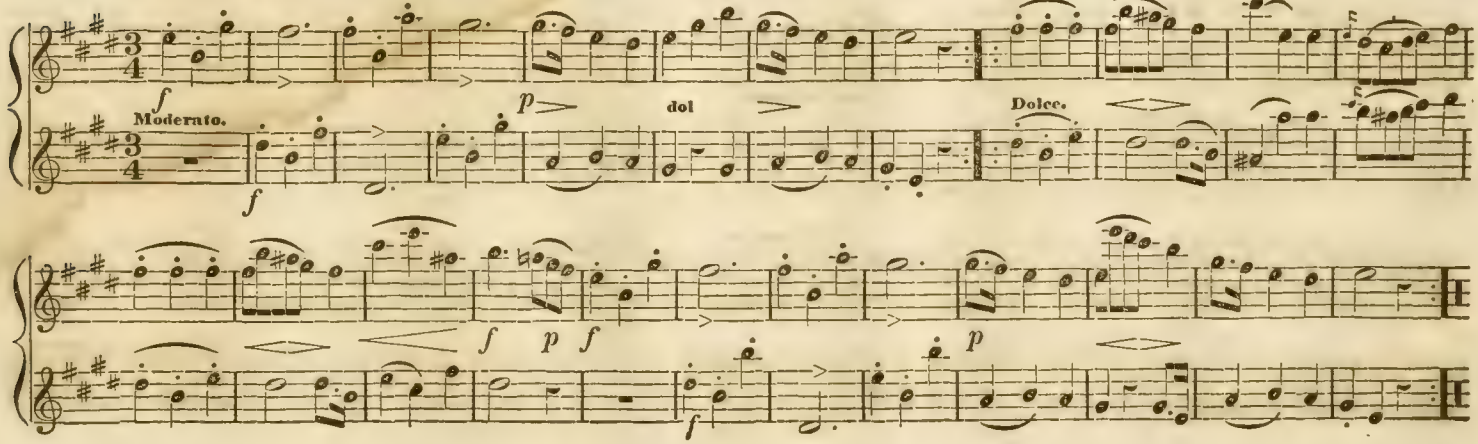
Pot Pourri, Continued.



Pot Pourri, Concluded.

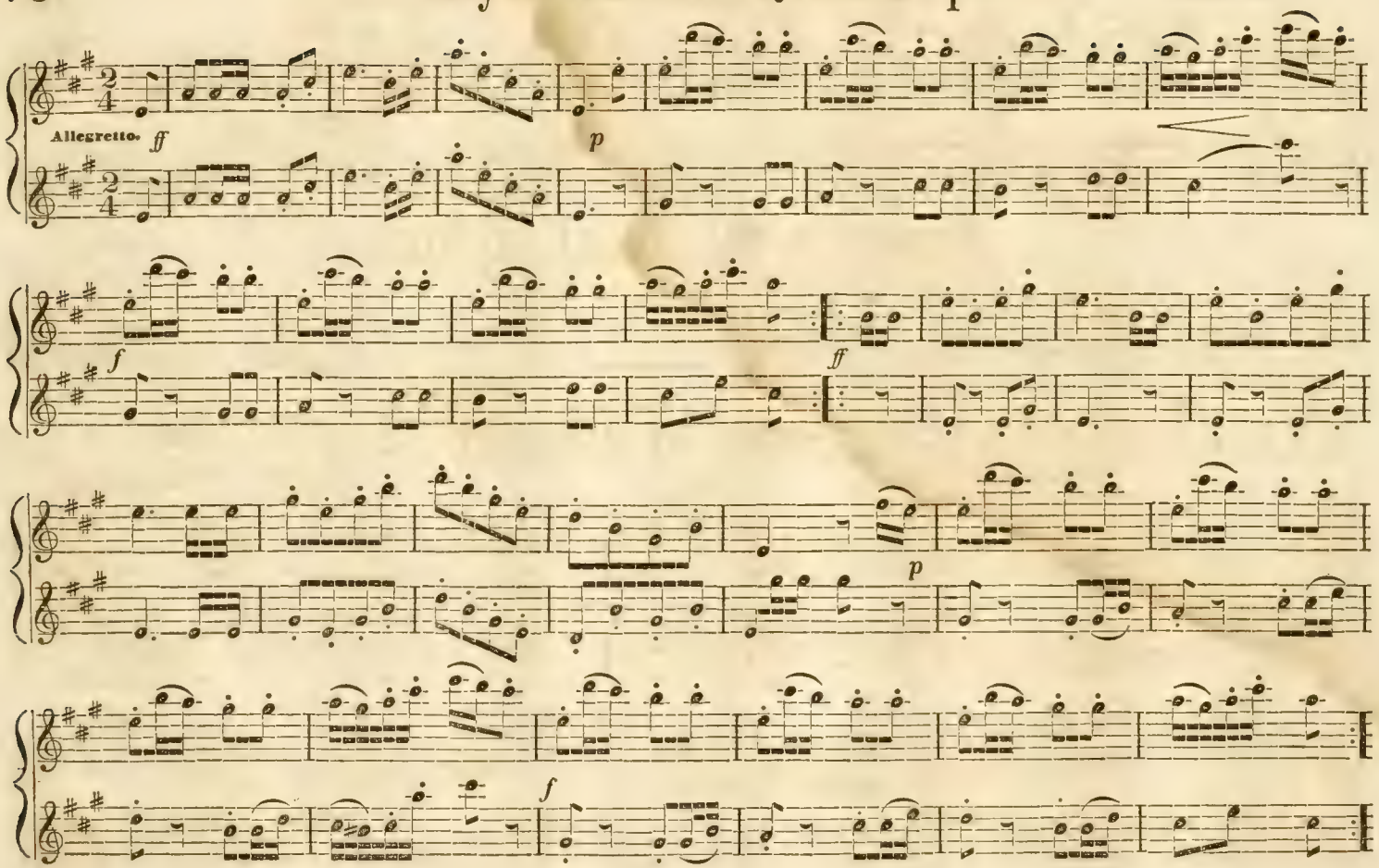


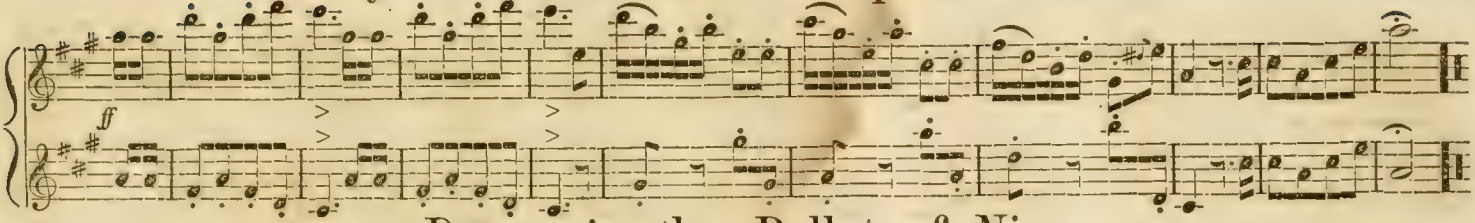
Minuetto, by Dressler.



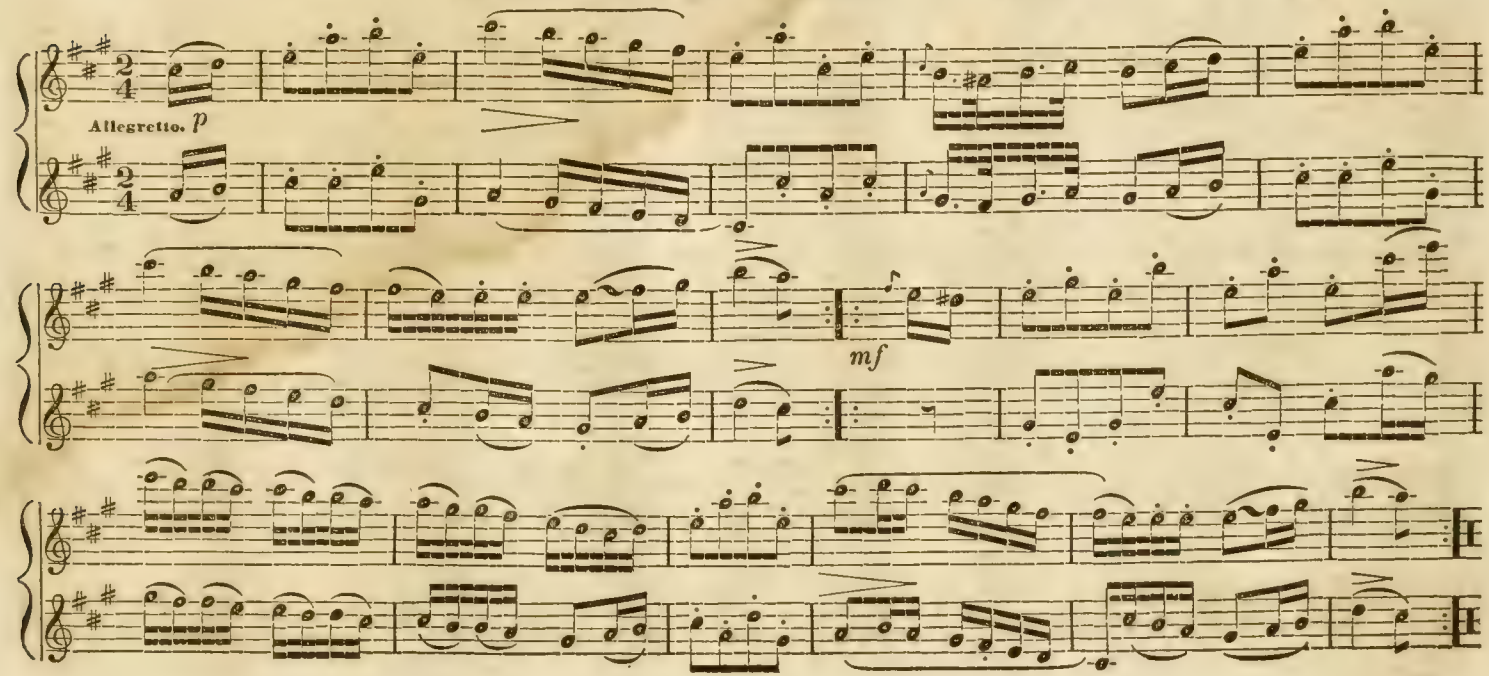
Royal Hussar's Quick-Step.

DRESSLER.





Dance in the Ballet of Nina.



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