

THE
FLUTE

WITHOUT A MASTER;

CONTAINING NEW AND COMPLETE RULES AND EXERCISES, WITH FULL
DIRECTIONS IN TONGUEING, AND ALL NECESSARY INSTRUCTIONS TO
PERFECT THE LEARNER IN THE

ART OF PLAYING THE FLUTE.

TO WHICH IS ADDED

LARGE COLLECTION OF POPULAR AIRS, CONSISTING OF MARCHES, QUICK STEPS,
WALTZES, POLKAS, COTILLONS, HORNPIPES, REELS, DANCES, &c.

INCLUDING

SEVERAL AIRS FROM THE OPERA OF THE BOHEMIAN GIRL,
AND MANY POPULAR ETHIOPIAN MELODIES.
WITH SEVERAL PIECES ARRANGED AS DUETTS, &c.

THE WHOLE COMPILED FROM THE WORKS OF THE FIRST MASTERS OF THE DAY.

BOSTON:

PUBLISHED AND SOLD, WHOLESALE AND RETAIL, BY ELIAS HOWE, 9, CORNHILL.
AND SOLD BY MUSIC DEALERS AND BOOKSELLERS, GENERALLY, THROUGHOUT THE UNITED STATES.



CORRECT POSITION FOR THE FLUTE.



INCORRECT POSITION.

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Entered according to Act of Congress, in the year 1847,
By ELIAS HOWE,
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ORIGIN OF THE FLUTE.

The Flute was invented in Egypt, more than three thousand years ago ; it was at first in the form of a bullock's horn, and was made of horn, bamboo, or some other hollow substance. The Egyptians had a tradition that the Flute was invented by Minerva, who is said to have thrown it aside on being laughed at by Juno and Venus, for the distortion caused by swelling her cheeks in the act of blowing it. Another says, that she abandoned the Flute on seeing Apollo playing the lyre, because she observed that this left his mouth at liberty, and enabled him to sing while he played. It derived its name from Fluto, a lamprey, a sort of eel, which it resembles not only in figure, but also in the number and distance of its holes, similar to those observable in the sides of that delicate fish.

The Egyptian history of the muses is so intermixed with fabulous accounts of the heathen mythology, that the precise date of its origin cannot be known. Hyagnis an Egyptian, who lived about 1500 years B. C. is however generally supposed to have been its inventor, and his son Marsyas was the most celebrated player of his day. Marsyas was the inventor of the bandage made of leather thongs used by the ancients in playing the Flute, to keep the cheeks and lips firm, and to prevent the distortion of countenance while blowing.

Homer in his Iliad and Odyssey mentions the Flute as being one of the principal instruments of his time.

Josephus the Jewish historian tells us that the number of flute players, who led the processions of the Jewish festivals, amounted sometimes to several hundreds. At the dedication of Nebuchadnezzar's golden image the flute is mentioned as being one of the instruments used on that occasion. From these and various other instances, we infer that the flute was in use among the ancients at a very early period.

The flute was a favorite among the ancient Greeks. Tyrtæus, an Athenian General, is said to have invented a new military flute or clarion, to the animating sound of which, the Spartans attributed their victory over the Messenians, B. C. 685.

At the Olympic and Pithic games, musical contests at times formed the chief part of the exhibitions. At the Pithic games, the prize was given to him who should sing best to a flute accompaniment, and also who should perform best on the flute alone. This was the first separation between music and poetry. Secadas was the first who distinguished himself in this way by performing the Pithic air on his flute. After this, Pythocritus gained the prize at Delphos, as a solo player on the flute, six different times.

The Flute players of Greece were of both sexes. The beautiful Lamia was one of the most celebrated flute players of antiquity ; many other females among the ancient Egyptians and Greeks, were noted for being celebrated performers on the flute.

The music produced by the ancients, (if it could be called music,) was of a very harsh, disagreeable and discordant nature, the taste for vociferous music among the Greeks, may be guessed at from an anecdote of a young flute player, named Harmonides, who began a solo at the Olympic games with so violent a blast, on purpose to surprise and animate his audience, that he breathed his last breath into his flute, and died on the spot.

Among the ancient Romans, the flute held a very important place in all musical performances, either in the field of battle, or at the theatres, halls of banqueting, and temples of worship; it ranked next to the lyre.

The flute was introduced at an early period into Germany, where its form was changed to the *traversa fluto*, or side flute. The flutes of the ancients were blown on the end, like the *flageolet* or *clarionet*; they were at first made with the end stopt, and with but three holes, which were afterwards increased to eight; the keys were first used by the Germans, who are without doubt the most ingenious in musical improvements.

While the violin and other popular instruments of the day cannot date back their invention but a few hundred years, the flute can boast of as many thousand years.

The flute is more generally in use throughout the world, than perhaps any other instrument; it is not only in use among all civilized nations, but the aborigines of America, the inhabitants of the East and West Indies, and the half civilized nations of Asia and Africa, almost universally call it their favorite instrument.

REMARKS ON THE FLUTE.

The Flute is an instrument which has deservedly increased in popular favor within a few years. Flutes made at the present day are constructed so differently from those made fifty years ago, that this is not surprising. Formerly they were made with only one key; now, they are finished in the most beautiful manner, with four, six, or eight keys, and so nicely fitted with elastic springs, that they are easily managed, and stop perfectly tight, even in executing the most rapid passages. There has also been great improvements made in regard to freedom of tone, and correctness of intonation. In fact the flute is now brought to a degree of perfection which could hardly have been anticipated fifty years ago, so that, from being formerly one of the most imperfect of wind instruments, it has now become the most perfect. It was formerly thought, that the tone of the flute was very limited with regard to power, that it admitted of little or no contrast, but that its prevailing character was softness and sweetness; this however is a mistaken idea, as those acquainted with the proper mode of blowing have demonstrated that majestic, powerful and brilliant, as well as the most soft and delicate tones, can be produced upon the flute; the resemblance between the tone of the flute and the human voice, will continue to render it one of the most popular instruments in a concert room, as well as for the parlor.

The learner should be very careful to see that the flute is perfectly smooth inside, as the least roughness will affect its tone; it should be occasionally swabbed out and well oiled with sweet oil. After playing, it should be wiped dry inside and out. Be particular to keep it from the damp.

If the object in the use of any instrument is to imitate the human voice ; it is no doubt more nearly obtained by the German Flute than perhaps any other. In order therefore to acquire a knowledge of the above Instrument the first thing which you ought to attend to is, to place the Flute properly to your lips ; to do which you must take the upper part or Joint of your Flute only and place it to your mouth turning the hole a little inwardly or outwardly till you can sound it with ease, which is not acquired by forcing much wind into the Flute but on the contrary by a retention thereof. When you have acquired this put the remaining parts of the Instrument together, then add your left hand resting the Flute on the 3d joint of the 1st finger and at the same time embracing it with your thumb and with the tip of your first and second fingers upon the first and second holes, and your 3d finger on the 3d hole nearly straight with your hand, a little slanting your right hand fingers, laying easy on the lower hole with your second finger a little cornered. The Instrument being thus held take all your fingers off except the first of your left hand, and try to sound that note, then proceed by putting down the second finger, and so on till you can sound the Flute with every hole stopped.

The Instrument should be held nearly in a horizontal direction, observing always to stand or sit with the body and head upright. You should commence with some easy piece in the key of G (#) or D (##) as they are more natural to the Flute than any other key.

NATURAL SCALE OR GAMUT.

The diagram illustrates the natural scale (gamut) for the flute, showing the sequence of notes and the corresponding fingerings for each note. The notes are D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The fingerings are indicated by black dots (●) for closed holes and white circles (○) for open holes. The key signature is D # Key.

Note	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger	6th Finger	7th Finger	8th Finger	9th Finger	10th Finger	11th Finger	12th Finger	13th Finger	14th Finger	15th Finger	16th Finger	17th Finger	18th Finger
D	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
E	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
F	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
G	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
A	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○
B	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○
C	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○
D	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○
E	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○
F	○	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○
G	○	○	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○

The black hold ● is intended to designate that the hole is to be closed. The white ○ to be left open.

INSTRUCTIONS FOR THE FLUTE.

SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.

FLUTE.

D[#] Key.

FLUTE.

D[#] key.

FLUTE.

C major key.

B \flat key.

G \sharp key.

F \sharp key.

D \sharp key.

C \sharp key.

B key.

ADDITIONAL KEYS.

Although the German Flute with one key has all the semitones, as already explained, yet to render the Instrument more perfect, other keys have been added, termed additional keys; the numbers most in use are three, four and six, a scale of which is given above. When your Flute has but four keys the long keys of the scale should of course be omitted.


DOUBLE TONGUEING.

Double Tongueing is of the first importance to every one who wishes to play with execution, as by it many passages very difficult are rendered perfectly easy. The chief difficulty in this is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words tootle, tootle, too, to yourself, and carefully observing to sound the notes clearly and distinctly, in order to acquire which I would recommend only to use the top joint of the Flute at first, carefully observing that the action and reaction are equally distinct, then add the remaining parts, and do the same, observing that your Tongue and Fingers move together.

INSTRUCTIONS FOR THE FLUTE.

ON DOUBLE TONGUEING.

Double tongueing is the most brilliant articulation on the Flute, with a facility of executing many difficult passages, which cannot be performed with good effect by the ordinary mode of articulation.



Double tongueing is produced by pronouncing the two syllables *tootle* with the tongue, very distinctly into the Flute which will produce two notes thus,  and which the learner should practice very slow at first, until he can produce the notes distinct and clear, carefully observing that your tongue and fingers move together in the different notes, which is very essential.

Ex. 1. 
Tootle, tootle, tootle, tootle, tootle, tootle, &c.


too too, tootle, tootle, tootle, &c.

Ex. 2. 
tootle, tootle, &c.

 Ex. 3. 
tootle, tootle, &c.

 Ex. 4. 
tootle, tootle, &c.



In Double tonguing Triplets, too must be added to the word tootle, as in the following Example.

Ex. 5.

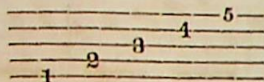


THEMA CON VARIAZIONE.

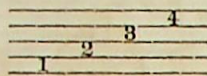


The STAFF, and its Degrees.

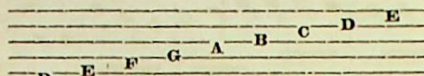
A STAFF consists of five parallel lines with their four intermediate spaces, counting from the bottom upwards, on which characters, called notes, are written. These lines and spaces are generally designated by the first seven letters of the alphabet, A, B, C, D, E, F, and G. When more than five lines are wanted, short additional lines are added, either above or below the Staff, which are called Ledger Lines. See Examples.



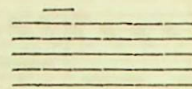
The FIVE LINES.



The FOUR SPACES.



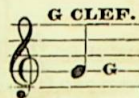
Letters on the Lines and Spaces.



Ledger Lines.



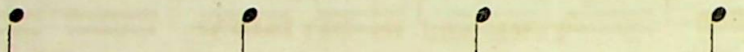

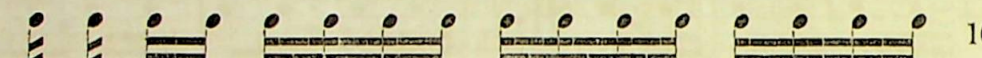
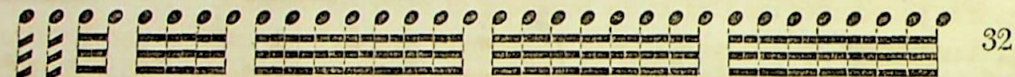
The CLEF.

There are two Clefs in music, the Treble or G clef, and the Bass or F clef. The Treble or G clef is the only one used in music for the VIOLIN, FLUTE, CLARINET, &c., and is always placed on the second line of the Staff, and the note on that line becomes G, from which all the other notes derive their names.



NOTES and RESTS.

There are six kinds of Notes in common use, viz.: the Semibreve, or Whole Note, the Minim, or Half, the Crotchet, or Quarter, the Quaver, or Eighth, the Semiquaver, or Sixteenth, the Demisemiquaver, or Thirty-secondth. The comparative length or value of the notes with regard to each other will be seen by the following table:

Whole Sound.		1 Semibreve is equal to
Halves.		2 Minims.
Quarters.		4 Crotchets.
Eighths.		8 Quavers.
Sixteenthths.		16 Semiquavers.
Thirty-secondths.		32 Demisemiquavers.

There are also six Rests, or marks of silence, corresponding in value or length to the notes after which they are named. See Example.

EXAMPLE OF NOTES, WITH THEIR RESPECTIVE RESTS.

NOTES.

RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

A Dot after any Note or Rest makes the Note or Rest half as long again. If two Dots are placed after a Note, the second dot is equal to half the first dot, or making the note three quarters longer. See Examples.

WRITTEN. PLAYED. WRITTEN. PLAYED.

A Tie, or Slur, \frown placed over or under two notes of the same pitch, binds the second to the first so that only the first is sounded, but continuing the sound the length of both notes. When the notes are placed on different lines or spaces, the Tie shows that they must be played in a smooth and connected style. This style of playing is termed, in Italian, Legato. The opposite style of playing, which is called Staccato, marked thus, || denotes distinctness or shortness of sound. When marked thus, $\cdot \cdot$ means less Staccato, and thus, \frown still less Staccato than either.

EXAMPLES OF THE LEGATO AND STACCATO STYLES OF PLAYING.

LEGATO. STACCATO. Written. Played.

Written. Played.

TIME and its DIVISIONS.

A BAR is a perpendicular line drawn across the Staff, and is used to divide a musical composition into equal portions of time. A Double Bar shows the end of a strain. A Close shows the end of a tune. They are made thus,

BAR. DOUBLE BAR. CLOSE.

or

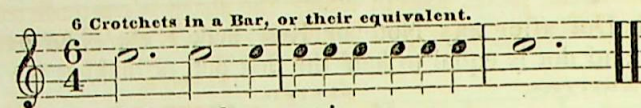
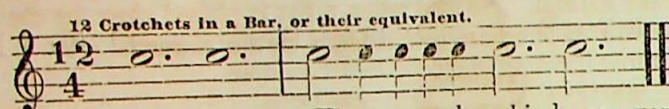
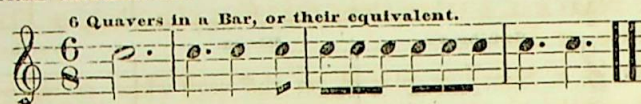
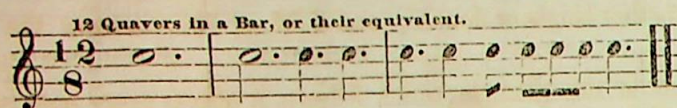
TIME is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound; and the character or sign which denotes it is placed after the Clef at the beginning of every composition.

SIMPLE COMMON TIME, when marked with a C or C , denotes that each bar contains one Semibreve, or its equivalent in other notes. When marked 2-4, the Bar contains two Crotchets, or their equivalent. See Examples.

One Semibreve or its equivalent in a Bar. Two Crotchets or their equivalent in a Bar.

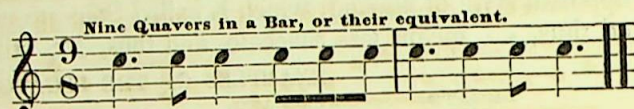
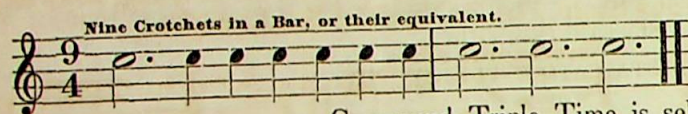
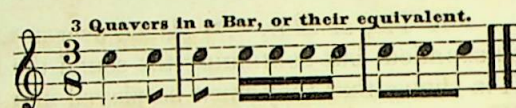
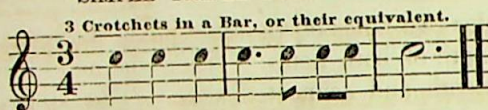
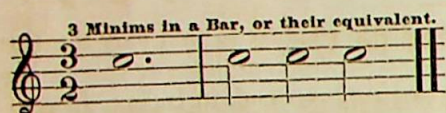
Counting, in music. should be like the pendulum of a clock, even and exact. as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.



These two last kinds are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.



Compound Triple Time is seldom used in modern music.

The figures which mark the time have reference to the Semibreve, the lower number showing into how many parts the Semibreve is divided, and the upper number how many of such parts are taken to fill up a Bar. For example, the figures $\frac{2}{4}$ denote that the Semibreve is divided into four parts, namely, Crotchets; and that two of them are taken for each Bar. The figures $\frac{3}{8}$ indicate that the Semibreve is divided into eight parts, or Quavers, and that three of them complete a Bar.

The figure 3, when placed over three Crotchets, Quavers, or any other notes, is called a Triplet, and denotes that the three crotchets over which it is placed must be performed within the time of two crotchets; or when placed over any other notes, such notes are to be performed within the proper time of two notes of the same kind. A figure 6 placed over six notes, shows that the six notes must be performed within the time of four of the same kind.

TRIPLETS.



Miscellaneous Characters, Accidentals, &c.

Each sound may be altered by adding any of the following signs:

A SHARP # placed before a note raises it a semitone or half-tone.

A FLAT b placed before a note, lowers it a semitone or half-tone.

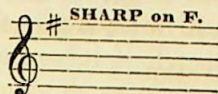
A Double or Chromatic SHARP \times placed before a note, raises it two semitones or half-tones.

A Double FLAT $\flat\flat$ lowers the note two semitones.

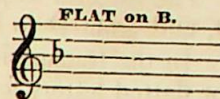
A NATURAL \natural takes away the effect of a Sharp or Flat, whether single or double; and a $\sharp\sharp$ or $\flat\flat$ reinstates the single Sharp or Flat.

When a Sharp is placed on the staff close to the clef, as in the example which follows, it affects every note on F throughout the piece, except where the sharp is contradicted by the natural. So also when a flat is placed close by the clef, as in the following example, it affects every B throughout the piece, except where contradicted by the natural.

EXAMPLE.



EXAMPLE.



The same rule holds when more Flats or Sharps are placed by the Clef.

When a Sharp, Flat, or Natural, is prefixed to a note in the course of a piece, it affects only the following notes on that letter contained in the same Bar. It is then called an Accidental Sharp, Flat, or Natural. See Examples.

ACCIDENTAL SHARPS.



ACCIDENTAL FLATS.



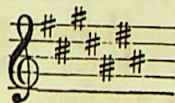
Accidental Naturals operate in the same manner.

The same rule extends even to the first note of the subsequent bar, when the affected note is the last of one bar and the first of the next. See Example.

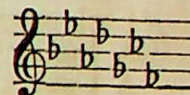


And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th, and ascending by a 5th.



The order of FLATS at the Clef, ascending by a 4th, and descending by a 5th.

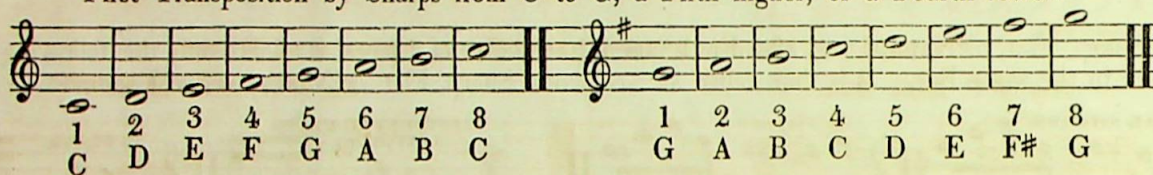


TRANSPOSITION of the KEYS or SCALE.

When C is taken as 1, the Scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the Scale is said to be **TRANSPOSED**. As 1 is the basis of the Scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY NOTE**. Thus, if the Scale be in its natural position, it is said to be in the Key of C; if G be taken as 1, the Scale is in the Key of G; if D be taken as 1, the Scale is in the Key of D; and so on with the rest of the seven letters; whichever letter being taken as 1, that letter becomes the Key Note of the Scale.

In transposing the Scale, the order of the intervals, or tones and semitones, must be preserved. Thus the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the Scale, therefore, it becomes necessary to introduce Sharps and Flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

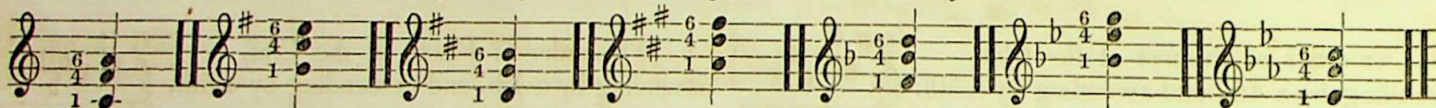
First Transposition by Sharps from C to G, a Fifth higher, or a Fourth lower.

**CHORDS and DISCORDS.**

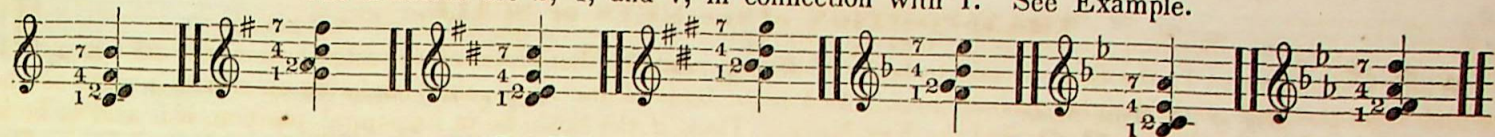
When two or more notes of the Scale are played together, they compose what is termed a Chord. Those chords which gratify the ear are called Consonant Chords or Concords; and those which are not pleasing, Dissonant Chords or Discords. Those Concords which are most pleasing are called Perfect Chords; they take 1 as the fundamental tone in connection with 3, 5, and 8; or 3d, 5th, and 8th or octave. See Examples of Perfect chords in different Keys.



Those Concords which are less pleasing are called Imperfect Chords; they are 6 and 4 in connection with 1.



The Discords are 2, 4, and 7, in connection with 1. See Example.



Qualities of the different KEYS.

- C major, or the Natural Key; warlike, and well adapted to martial music.
- G major, or 1 sharp; gay and sprightly, and will admit of a greater variety of subjects than any other key.
- D major, or 2 sharps; grand, solemn, melancholy.
- A major, or 3 sharps; plaintive, but lively.
- E major, or 4 sharps same as A major.
- F major, or 1 Flat; sober, thoughtful; better adapted for the Violin than any other key.
- B \flat major, or 2 Flats; same as F major, but more plaintive.
- E \flat major, or 3 Flats; similar to A major, but more soft and sweet.

Example of the Scale in all the Keys, Major and Minor.

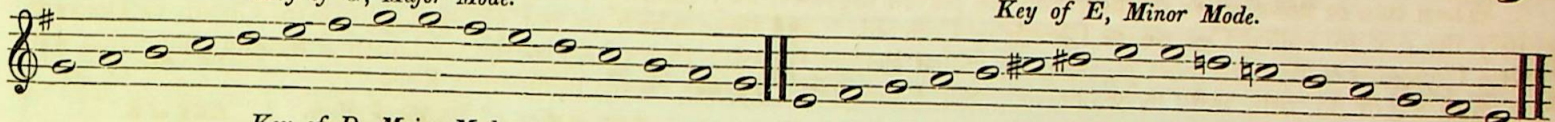
Key of C, Major Mode.

Key of A, Minor Mode.



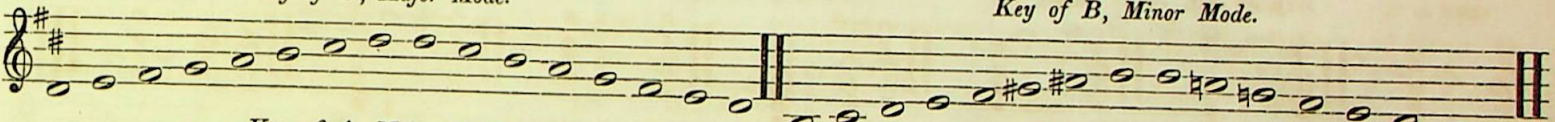
Key of G, Major Mode.

Key of E, Minor Mode.



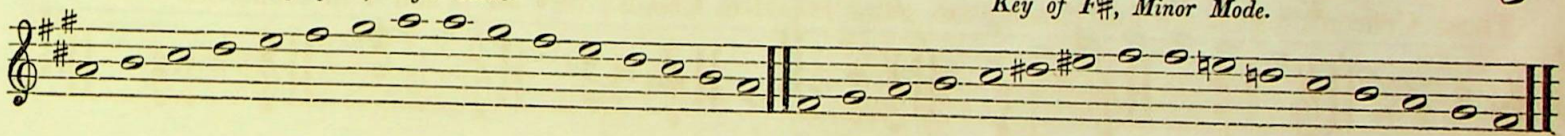
Key of D, Major Mode.

Key of B, Minor Mode.



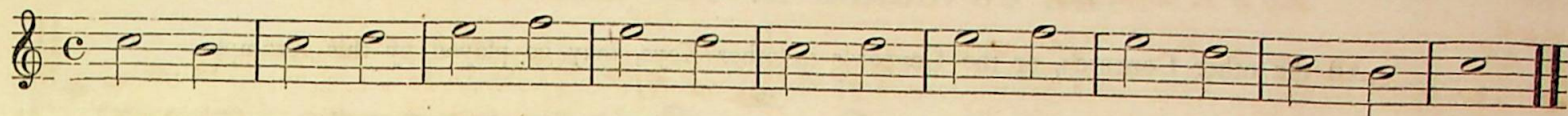
Key of A, Major Mode.

Key of F#, Minor Mode.

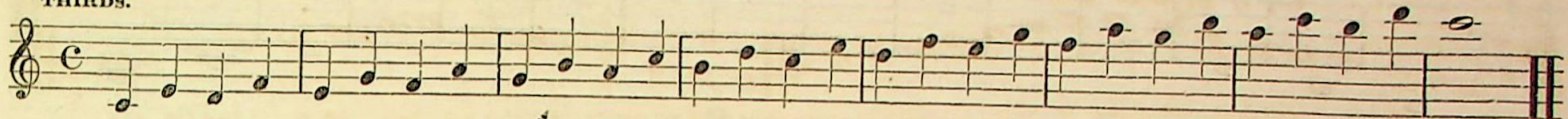


EXAMPLE OF THE DIFFERENT SCALES.

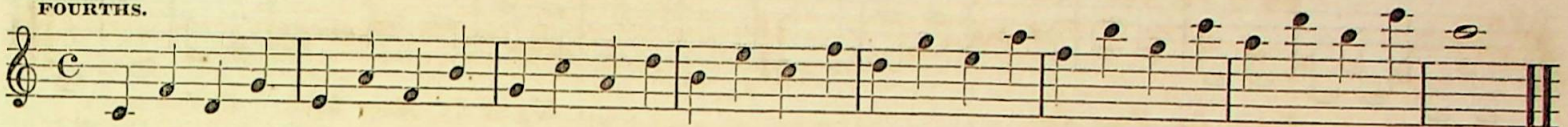
<p>Key of E, Major Mode.</p> 	<p>Key of C#, Minor Mode. (Seldom used.)</p> 
<p>Key of B, Major Mode.</p> 	<p>Key of G#, Minor Mode. (Seldom used.)</p> 
<p>Key of F#, Major Mode.</p> 	<p>Key of D#, Minor Mode. (Seldom used.)</p> 
<p>Key of Db, Major Mode.</p> 	<p>Key of Bb, Minor Mode. (Seldom used.)</p> 
<p>Key of Ab, Major Mode.</p> 	<p>Key of F, Minor Mode.</p> 
<p>Key of Eb, Major Mode.</p> 	<p>Key of C, Minor Mode.</p> 
<p>Key of Bb, Major Mode.</p> 	<p>Key of G, Minor Mode.</p> 
<p>Key of F, Major Mode.</p> 	<p>Key of D, Minor Mode.</p> 



THIRDS.



FOURTHS.



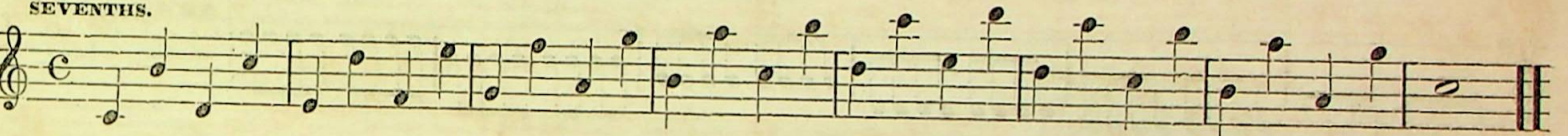
FIFTHS.



SIXTHS.



SEVENTHS.

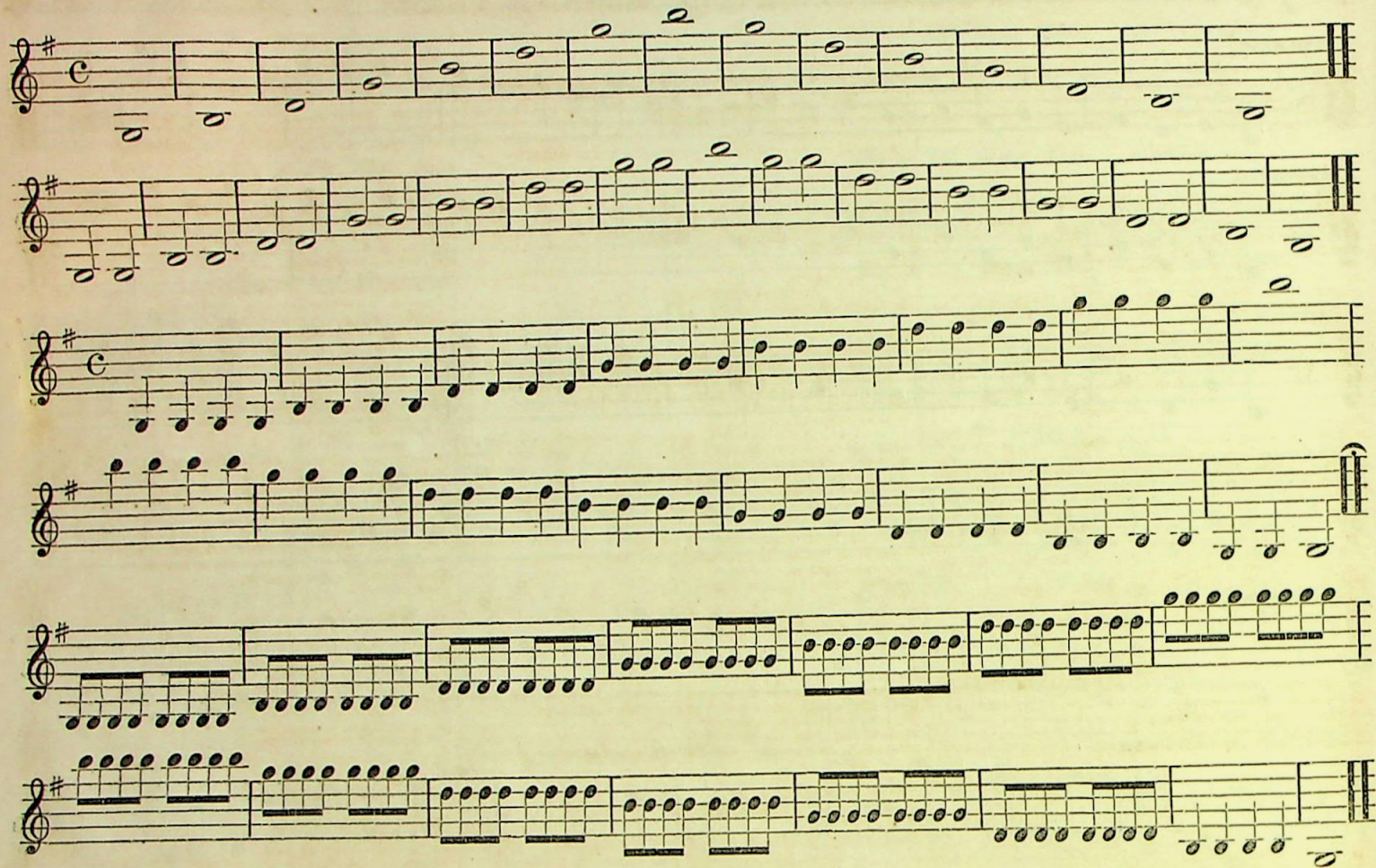


EIGHTHS or OCTAVES.



THE CONCORDS IN THE KEY OF G.

All the other Concorde, or the Concorde in other Keys, may be played by this Example.



A DICTIONARY OF MUSICAL TERMS.

A: an Italian preposition, meaning to, in, by, at, &c.
Accelerando: accelerating the time, gradually faster and faster.
Adagio, or *Adasio*: slow.
Adagio Assai, or *Molto*: very slow.
Ad Libitum: at pleasure.
Affettuoso: tender and affecting.
Agitato: with agitation.
Alla Capella: in church style.
Allegretto: less quick than Allegro.
Allegro: quick.
Allegro Assai: very quick.
Allegro ma non troppo: quick, but not too quick.
Amabile: in a gentle and tender style.
Amateur: a lover but not a professor of music.
Amen: so be it; pronounced, in singing, *Ah-men*.
Amoroso, or *Con Amore*: affectionately, tenderly.
Andante: gentle, distinct, and rather slow, yet connected.
Andantino: somewhat quicker than Andante.
Animato, or *Con Anima*: with fervent, animated expression.
Animo, or *Con Animo*: with spirit, courage, and boldness.
Antiphone: music sung in alternate parts.
Ardito: with ardor and spirit.
Arioso: in a light, airy, singing manner.
A tempo: in time.
A tempo giusto: in strict and exact time.

Ben Marcato: in a pointed and well-marked manner.
Bis: twice.
Brillante: brilliant, gay, shining, sparkling.

Cadence: closing strain, also a fanciful extemporaneous embellishment, at the close of a song.
Cadenza: same as the second use of Cadence. See Cadence.
Calando: softer and slower.
Cantabile: graceful singing style; a pleasing, flowing melody.
Canto: the treble part in a chorus.
Choir: a company or band of singers; also that part of a church appropriated to the singers.
Chorist, or *Chorister*: a member of a choir of singers.
Col, or *Con*: with. *Col Arco*: with the bow.
Comodo, or *Commodo*: in an easy and unrestrained manner.
Con Affetto: with expression.
Con Dolcezza: with delicacy.
Con Dolore, or *Con Duolo*: with mournful expression.
Conductor: one who superintends a musical performance; same as Music Director.
Con Energico: with energy.
Con Espressione: with expression.
Con Fuoco: with ardor, fire.
Con Grazia: with grace and elegance.
Con Impeto: with force, energy.
Con Justo: with chaste exactness.
Con Moto: with emotion.
Con Spirito: with spirit, animation.
Coro: chorus.

Da: for, from, of.
Duett: for two voices or instruments.

Diminuendo: gradually diminishing the sound.
Da Capo: from the beginning.
Decani: the priests, in contradistinction to the lay or ordinary choristers.
Declamando: in the style of declamation.
Decrescendo: diminishing, decreasing.
Devozione: devotional.
Dilettante: a lover of the arts in general, or a lover of music.
Di Molto: much or very.
Divoto: devotedly, devoutly.
Dolce: soft, sweet, tender, delicate.
Dolcemente, *Dolcessa*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*: mournful.
Doloroso: in a plaintive, mournful style.

E: and.
Elegante: elegance.
Energico, or *Con Energia*: with energy.
Espressivo: expressive.

Fine, *Fin*, or *Finale*: the end.
Forzando, *forz.*, or *ff.*: sudden increase of power. <
Fugue, or *Fuga*: a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato: in the fugue style.
Fughetto: a short fugue.

Giusto: in just and steady time.
Grazioso: smoothly, gracefully.
Grave: a slow and solemn movement

Impressario: the conductor of a concert.

Lacrimando, or *Lacrimoso*: mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentabile*: mournfully.
Larghissimo: extremely slow.
Larghetto: slow, but not so slow as Largo.
Largo: slow.
Legato: close, gliding, connected style.
Lento: gradually slower and softer.
Lento, or *Lentamente*: slow.

Ma: but.
Maestoso: majestic, majestically.
Maestro di Capella: chapel master, or conductor of church music.
Marcato: strong and marked style.
Messa di Voce: moderate swell.
Moderato, or *Moderatamente*: moderately, in moderate time.
Molto: much or very.
Molto Voce: with a full voice.
Morendo: gradually dying away.
Mordente: a beat, or transient shake.
Mosso: emotion.
Moto: motion. *Andante con Moto*: quicker than Andante.

Non: not. *Non troppo*: not too much.

Organo: the organ.
Orchestra: a company or band of instrumental performers; that part of a theatre occupied by the band.

Pastorale: applied to graceful movements in sextuple time.
Perdendo, or *Perdendosi*: same as *Lento*.
Piu: more. *Piu Mosso*: with more motion, faster.
Pizzicato: snapping the violin string with the fingers.
Poco: a little. *Poco Adagio*: a little slow.
Poco a Poco: by degrees; gradually.
Portamento: the manner of sustaining and conducting the voice from one sound to another.
Precentor: conductor, leader of a choir.
Presto: quick.
Prestissimo: very quick.

Rallentando, *Allentando*, or *Slentando*: slower and softer by degrees.
Recitando: a speaking manner of performance.
Recitante: in the style of recitative.
Recitativo: musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo*: suddenly increasing in power. <
Ritardando: slackening the time.

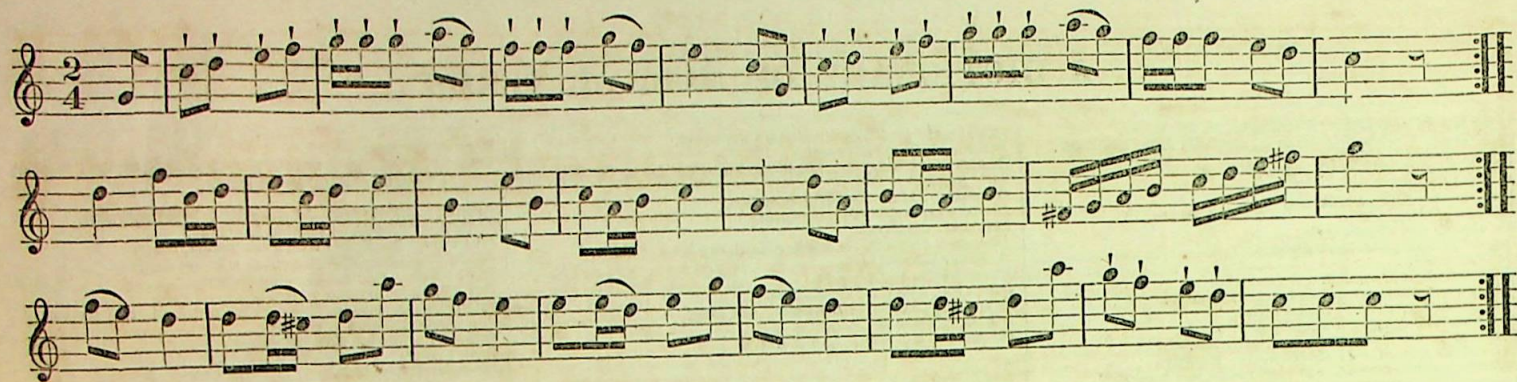
Semplice: chaste, simple.
Sempre: throughout, always, as *Sempre Forte*, loud throughout
Senza: without; as, *Senza Organo*, without the organ.
Sforzando, or *Sforzato*: with strong force or emphasis, rapidly diminishing. >
Siciliana: a movement of light, graceful character.
Smorando, *Smorzando*: dying away.
Soave, *Soavement*: sweet, sweetly. See Dolce.
Solfeggio: a vocal exercise.
Solo: for a single voice or instrument.
Sostenuto: sustained.
Sotto: under, below. *Sotto Voce*: with subdued voice.
Spiritoso, *Con Spirito*: with spirit and animation.
Staccato: short, detached, distinct.
Subito: quick.

Tace, or *Tacet*: silent, or be silent.
Tardo: slow.
Tasto Solo: without chords.
Tempo: time. *Tempo a piacere*: time at pleasure.
Tempo Giusto: in exact time.
Ten, *Tenuto*: hold on. See *Sostenuto*.
Tutti: the whole, full chorus.

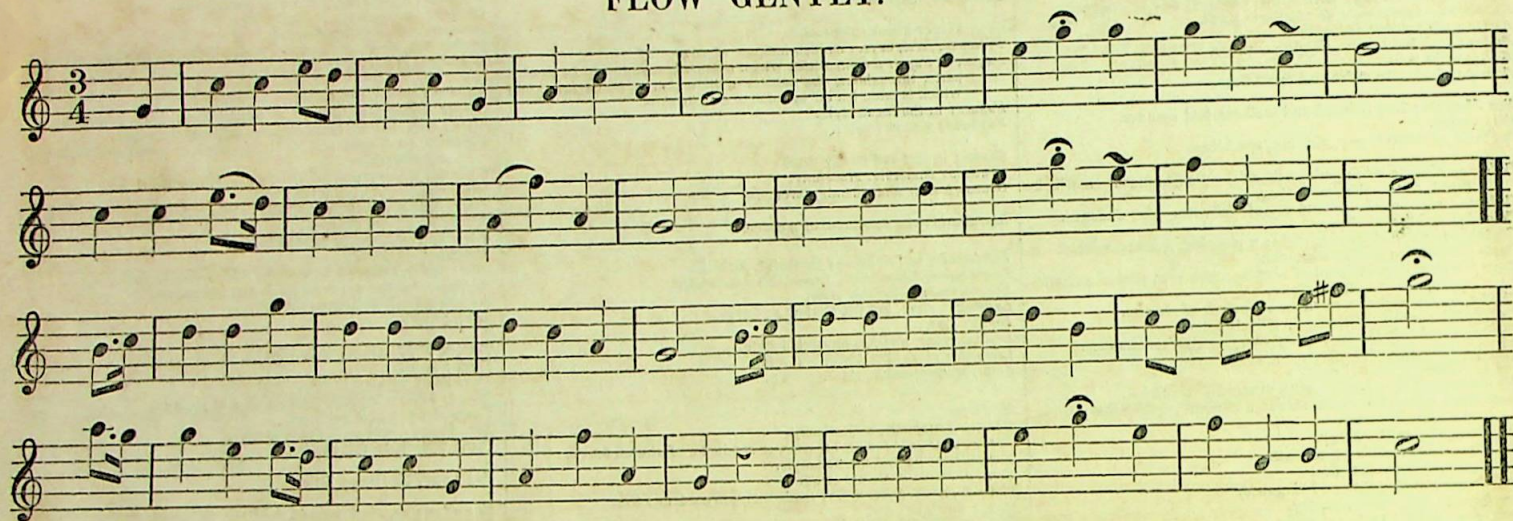
Un: a; as, *Un Poco*, a little.

Va: go on; as, *Va Crescendo*, continue to increase
Verse: same as Solo.
Vigoroso: bold, energetic.
Vivace: quick and cheerful.
Virtuoso: a proficient in art.
Voce di Petto: the chest voice.
Voce di Testa: the head voice.
Voce Solo: voice alone.
Volti Subito: turn over quickly.

FIDDLER'S QUICK MARCH.



FLOW GENTLY.



SCOTCH REEL.

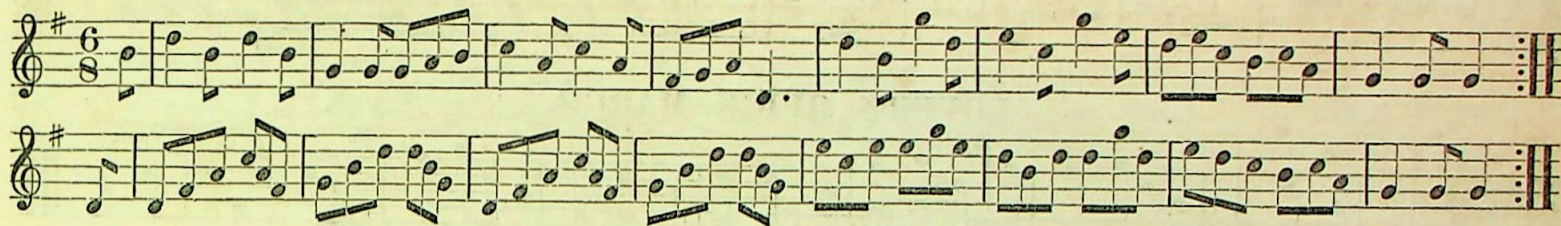




DELAWARE HORNPIPE.



KILKENNY GIRLS.



MERRY GIRLS OF DUBLIN.

