

E. Wagner
Foundation to Flute Playing, an Elementary Method, Part 2

Forty-second Lesson

GRACE NOTES

There are many kinds of grace notes, some of which are explained in this lesson.

Grace notes are ornaments of melody which are implied in smaller characters, and, as their name implies, are introduced as embellishments. They do not form an essential part of the time value of the bar, but appear as a surplus, and their actual value is deducted either from the notes that they precede or follow. Grace notes are of different kinds, and are clearly defined by their designations, which comprise the Appoggiatura, the Acciaccatura, the Grupetto or Turn, the Shake or Trill, the Mordente, the Portamento, and the Cadenza.

No. 1. This particular kind of grace note is called "Acciaccatura". The name is unimportant, as most embellishments are known by musicians as simply "Grace notes."

This grace note consists of a small eighth note, with a line drawn through its tail, which signifies that it must be played lightly and rapidly in order that the accent should fall on the principal note. It should be slurred to the principal note.

No. 2. should be played very lightly. Do not give the grace notes any accent. They should be barely heard. The accent goes to the note to which the grace note belongs.

Play all the notes in this exercise short, except the quarters.

No. 3 has two grace notes instead of one. The exercise is a simple one.

Count four in a bar.

The quarters that are followed by grace notes must be somewhat shortened. In other words, do not dwell on the quarter, but immediately after the first count, play the grace notes so that the note that follows comes precisely on its proper beat.

No. 4 is in six-eighth time. Play it quite slowly at first. The grace notes are somewhat different than in the previous exercise. In this exercise, there is an interval of a third between each two grace notes.

There are so many different kinds of grace notes etc. that it would be impossible to go into detail about all of them. They should be taken up by more advanced players.

In No. 5, there are three grace notes. They must be played quickly and lightly. Since all of these notes are at the beginning of the bar, they must be played a little before the first count or beat, so that the real first note of the bar comes precisely on the first beat.

The fingering must be sure and even.

42nd Lesson

GRACE NOTES

1.

2.

3.

4.

5.

Forty - third Lesson

THE TRILL

The Trill or Shake marked thus "*tr*" or "*tr*" consists of a rapid alternation of the note so marked, with the note on the next degree above it. "*tr*" is an abbreviation of the word "trill."

It is necessary to practice the trill slowly at first. Then the velocity may be increased, until the utmost rapidity has been reached.

A trill, as a rule, is ended with an appoggiatura, a turn or some other kind of grace notes, but this is always indicated by the notation.

As in the case of all wind instruments, the trills on the flute are not always perfect. The principal reason for this is that, no matter how carefully a flute is made, it is an absolute impossibility to make a perfect instrument, although the flute is admittedly the most perfect of all the wind instruments. They will always vary slightly in pitch, tone and intonation. Some trills are very easy to make and others are decidedly difficult. In looking at the chart carefully, fingerings will be found for some trills. Try to find the one best in tune on your particular flute.

No. 1 is a simple preparatory exercise in half tones. Each bar may be repeated as often as the pupil chooses. In fact, each bar may be used as a separate exercise. Use only the correct trill fingering, as marked in the chart.

No. 2 shows how the trill is written and how it is played. As a rule, when the trill is long it begins rather slowly and increases in speed as it progresses. This sort of trill is very effective. The intervals are half and whole tone trills.

You will notice that the trill ends with a turn or extra notes (grace notes,) which makes a very satisfactory ending. Do not play the grace notes or turn too fast.

No. 3 is a melody adorned with trills. Only trill the notes so marked and terminate the trill as designated.

The trill depends mostly on the evenness of fingering, and requires diligent practice to master.

No. 4 is also a melody containing more trills in the upper register.

Careful practice will overcome all difficulties in a short time.

43rd Lesson

THE TRILL

1.

Exercise 1 consists of four staves of music. The first staff is in C major, starting on G4 and moving up to G5. The second staff is in D major, starting on A4 and moving up to A5. The third staff is in E major, starting on B4 and moving up to B5. The fourth staff is in F# major, starting on C5 and moving up to C6. Each staff contains a continuous run of sixteenth notes, with slurs indicating the phrasing.

2.

Exercise 2 is presented in two systems. The first system shows the 'as written' version in the upper voice and the 'as played' version in the lower voice. The 'as written' part features a trill (tr) over a series of notes, while the 'as played' part shows the trill as a continuous sixteenth-note run. The second system repeats this exercise in a different key, also showing the 'as written' and 'as played' versions.

3. Andante

Exercise 3 is marked 'Andante' and consists of two staves. The upper staff shows a melodic line with trills (tr) over various notes. The lower staff shows a more complex accompaniment with trills and slurs.

4.

Exercise 4 consists of two staves. The upper staff shows a melodic line with trills (tr) over various notes. The lower staff shows a more complex accompaniment with trills and slurs.

Forty-fourth Lesson

THE TRILL

No. 1 is an exercise containing various kinds of trills and should be played quite slowly. All should terminate as marked. In the eighth and ninth bars will be found trills without the turn or appoggiatura and are to be played as marked. In the thirteenth bar occurs what is termed a "chain trill." Each note slurs into the other without any extra embellishments. In the nineteenth and twentieth bars will be found a chain trill written in eighth notes. Slur the two bars, but be sure to make each trill distinct.

No. 2 is an exercise in $\frac{4}{4}$ time, containing half and whole tone trills and shakes. Look at the chart carefully before attempting to play the high trills and do not allow them to become boisterous or explosive. They are just as easy to play as the others, if practiced sufficiently.

No. 3 is an exercise in $\frac{2}{4}$ time and should be played at a faster tempo than the previous exercises. The twelfth bar is written "legato staccato" or soft staccato. In the thirteenth and sixteenth bars, the turn may be simplified, playing the C# by closing No. 2 key with the middle finger of the right hand, at the same time keeping all the fingers down that are in use for the D.

44th Lesson

THE TRILL

1. Andante

Musical score for exercise 1, Andante, in 3/4 time. It consists of four staves of music. The first staff contains the main melody with trills marked 'tr'. The second and third staves provide harmonic accompaniment. The fourth staff features a continuous trill exercise, indicated by a wavy line and the 'tr' symbol.

2. Andante moderato

Musical score for exercise 2, Andante moderato, in 6/8 time. It consists of four staves of music. The first staff contains the main melody with trills marked 'tr'. The second and third staves provide harmonic accompaniment. The fourth staff features a continuous trill exercise, indicated by a wavy line and the 'tr' symbol.

3. Allegro moderato

Musical score for exercise 3, Allegro moderato, in 2/4 time. It consists of three staves of music. The first staff contains the main melody with trills marked 'tr'. The second and third staves provide harmonic accompaniment. The fourth staff features a continuous trill exercise, indicated by a wavy line and the 'tr' symbol.

Forty - fifth Lesson

MAJOR AND MINOR SCALES

In order to master any instrument, a person must know something of the rudiments of music. One may be able to play after a fashion, without having any knowledge of music, but one cannot play correctly. Many people endowed with great natural talent do not study the fundamental principles of music. This is a great mistake. To be endowed with talent is a great blessing, but in order to play musically correctly, one must understand the rudiments of music.

It is absolutely necessary to know the value of time and rhythm, to know the various scales, both Major and Minor, to know the meaning of all signs and expression marks, etc.

Instead of giving new exercises to practice for each lesson, it will be of great benefit to the student to receive a lesson here and there, that is intended to increase his general knowledge of music.

If the student has the necessary knowledge, he will know how each passage should be played, and why. Then by conscientiously practicing the necessary exercises and studies, (which is the mechanical part of the work) he cannot fail to achieve the desired result.

You will notice that these scales are arranged in groups of two. The reason for this is that each Major scale has a relative Minor scale, and the signature of both is the same.

C Major and A Minor have the same signature.

G Major and E Minor have the same signature, and so on.

But while the signatures are the same, the scales sound vastly different.

Minor scales are related to the Major scale of which their Tonic (or key-note) forms the sixth degree, and each minor scale is written under the key signature of the Major scale to which it is related.

As an example, A is the sixth degree in the scale of C; therefore the scale of A Minor is the relative of C Major and is written without key signature of sharps and flats.

E is the sixth degree of the scale of G Major, therefore E is its relative minor, and is written in the key signature of G Major, and so on, such alteration as may be necessary to any note being indicated by #, b, or ♮ when such notes occur.

The Minor scale always bears the same signature as its relative Major scale, and the difference in its intervals is made by substituting extra sharps, flats or naturals instead of writing them in the signature.

The relative Minor scale to every Major scale is found a minor third below the Major. For instance, the relative to C Major is A Minor. A is a minor third (which means a tone and a half) lower than C.

E Minor is the relative to G Major. E is a Minor third lower than G, and so on.

There are two kinds of Minor scales, Melodic and Harmonic.

The Melodic Minor Scale has two forms: When ascending, its semitones are between the second and third and the seventh and eighth degrees, but in descending, the semitones are between the sixth and fifth and the third and second degrees.

Study the illustration carefully.

With the Harmonic Minor Scale we will not go into detail. It is not used so often.

The Harmonic Minor scale has three semitones, viz: between the second and third, the fifth and sixth and the seventh and eighth degrees, whilst, between the sixth and seventh degrees it has an interval of a tone and a half (tone and semitone). The latter is called an augmented interval. The Harmonic Minor scale does not change in descending (no illustration given).

Play the scales so that your ear becomes familiar with the differences of intervals etc.

Study the diagrams and you cannot fail to understand the positions of the tones and semitones.

45th Lesson

MAJOR AND MINOR SCALES WITH SHARPS

	Ascending	Descending
	Tone Tone Semi-tone Tone Tone Tone Semi-tone	Semi-tone Tone Tone Tone Semi-tone Tone Tone
C Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	<p>Degrees: 8th 7th 6th 5th 4th 3rd 2nd 1st</p>
A Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	<p>Degrees: 8th 7th 6th 5th 4th 3rd 2nd 1st</p>
G Major	8-----	
E Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
D Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
B Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
A Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
F# Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
E Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
C# Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
B Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
G# Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
F# Major	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	
D# Minor	<p>Degrees: 1st 2nd 3rd 4th 5th 6th 7th 8th</p>	

46th Lesson

MAJOR AND MINOR SCALES WITH FLATS

F Major

D Minor

The first system of music shows the F Major and D Minor scales. The F Major scale is written in the treble clef with a key signature of one flat (Bb) and a common time signature (C). The D Minor scale is written in the bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

Bb Major

G Minor

The second system of music shows the Bb Major and G Minor scales. The Bb Major scale is written in the treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The G Minor scale is written in the bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

Eb Major

C Minor

The third system of music shows the Eb Major and C Minor scales. The Eb Major scale is written in the treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The C Minor scale is written in the bass clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

Ab Major

F Minor

The fourth system of music shows the Ab Major and F Minor scales. The Ab Major scale is written in the treble clef with a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature (C). The F Minor scale is written in the bass clef with a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

Db Major

Bb Minor

The fifth system of music shows the Db Major and Bb Minor scales. The Db Major scale is written in the treble clef with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). The Bb Minor scale is written in the bass clef with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

Gb Major

Eb Minor

The sixth system of music shows the Gb Major and Eb Minor scales. The Gb Major scale is written in the treble clef with a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). The Eb Minor scale is written in the bass clef with a key signature of six flats (Bb, Eb, Ab, Db, Gb, Cb) and a common time signature (C). Both scales are presented in a two-staff format, with the major scale on the top staff and the minor scale on the bottom staff. The scales are written in a stepwise fashion, starting from the tonic and moving up and then down.

47th Lesson

MAJOR AND MINOR CHORD EXERCISES

C Major

A Minor

This block contains the first exercise set. The top staff is for C Major and the bottom staff is for A Minor. Both are in 2/4 time. Each exercise consists of four measures of eighth-note runs, with the first two notes of each measure beamed together. The exercises end with a double bar line and a repeat sign.

G Major

E Minor

This block contains the second exercise set. The top staff is for G Major and the bottom staff is for E Minor. Both are in 2/4 time. Each exercise consists of four measures of eighth-note runs, with the first two notes of each measure beamed together. The exercises end with a double bar line and a repeat sign.

D Major

B Minor

This block contains the third exercise set. The top staff is for D Major and the bottom staff is for B Minor. Both are in 2/4 time. Each exercise consists of four measures of eighth-note runs, with the first two notes of each measure beamed together. The exercises end with a double bar line and a repeat sign.

A Major

F# Minor

This block contains the fourth exercise set. The top staff is for A Major and the bottom staff is for F# Minor. Both are in 2/4 time. Each exercise consists of four measures of eighth-note runs, with the first two notes of each measure beamed together. The exercises end with a double bar line and a repeat sign.

E Major

C# Minor

This block contains the fifth exercise set. The top staff is for E Major and the bottom staff is for C# Minor. Both are in 2/4 time. Each exercise consists of four measures of eighth-note runs, with the first two notes of each measure beamed together. The exercises end with a double bar line and a repeat sign.

47th LESSON (Continued)

MAJOR AND MINOR CHORD EXERCISES

B Major
G# Minor

This system contains two staves. The top staff is for B Major, with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is for G# Minor, with a key signature of three sharps (F#, C#, G#) and a common time signature. Both staves feature a series of eighth-note chords that ascend and then descend across four measures, with a repeat sign at the end of the fourth measure.

F# Major
D# Minor

This system contains two staves. The top staff is for F# Major, with a key signature of four sharps (F#, C#, G#, D#) and a common time signature. The bottom staff is for D# Minor, with a key signature of four sharps (F#, C#, G#, D#) and a common time signature. Both staves feature a series of eighth-note chords that ascend and then descend across four measures, with a repeat sign at the end of the fourth measure.

C# Major
A# Minor

This system contains two staves. The top staff is for C# Major, with a key signature of five sharps (F#, C#, G#, D#, A#) and a common time signature. The bottom staff is for A# Minor, with a key signature of five sharps (F#, C#, G#, D#, A#) and a common time signature. Both staves feature a series of eighth-note chords that ascend and then descend across four measures, with a repeat sign at the end of the fourth measure.

F Major
D Minor

This system contains two staves. The top staff is for F Major, with a key signature of one flat (Bb) and a common time signature. The bottom staff is for D Minor, with a key signature of one flat (Bb) and a common time signature. Both staves feature a series of eighth-note chords that ascend and then descend across four measures, with a repeat sign at the end of the fourth measure.

Bb Major
G Minor

This system contains two staves. The top staff is for Bb Major, with a key signature of two flats (Bb, Eb) and a common time signature. The bottom staff is for G Minor, with a key signature of two flats (Bb, Eb) and a common time signature. Both staves feature a series of eighth-note chords that ascend and then descend across four measures, with a repeat sign at the end of the fourth measure.

47th Lesson (Concluded)

MAJOR AND MINOR CHORD EXERCISES

E \flat Major
C Minor

A \flat Major
F Minor

D \flat Major
B \flat Minor

G \flat Major
E \flat Minor

C \flat Major
A \flat Minor

48th Lesson

MELODIC MINOR SCALES

These scales make excellent practice for finger development, tone production, and intonation
They should be practiced daily

The page contains 12 staves of musical notation, each representing a melodic minor scale. The scales are arranged in two groups of six, with the first group ascending and the second group descending. The keys are: 1. B-flat major (B-flat minor), 2. C major (C minor), 3. D major (D minor), 4. E-flat major (E-flat minor), 5. F major (F minor), and 6. G major (G minor). Each scale is written in a single line of music with a treble clef and a common time signature (C). The scales are connected by a long slur across the entire page. The notation includes various intervals, including half and quarter notes, and rests, with accidentals indicating the specific notes of each scale.

49th Lesson

HARMONIC MINOR SCALES

These scales make excellent practice for finger development, tone production and intonation. They should be practiced daily.

The page contains 12 staves of musical notation, each representing a harmonic minor scale. Each scale is written in a single line with a slur over the entire scale. The scales are arranged in the following order from top to bottom:

- 1. B-flat major (D minor): $\text{D}^b, \text{E}, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 2. C major (C minor): $\text{C}, \text{D}, \text{E}, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 3. D-flat major (E-flat minor): $\text{D}^b, \text{E}^b, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 4. E-flat major (F minor): $\text{E}^b, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}, \text{D}$
- 5. F major (F minor): $\text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}, \text{D}, \text{E}$
- 6. G major (G minor): $\text{G}, \text{A}, \text{B}^b, \text{C}, \text{D}, \text{E}, \text{F}$
- 7. A major (A minor): $\text{A}, \text{B}^b, \text{C}, \text{D}, \text{E}, \text{F}, \text{G}$
- 8. B-flat major (B-flat minor): $\text{B}^b, \text{C}, \text{D}, \text{E}, \text{F}, \text{G}, \text{A}$
- 9. C major (C minor): $\text{C}, \text{D}, \text{E}, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 10. D major (D minor): $\text{D}, \text{E}, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 11. E major (E minor): $\text{E}, \text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}$
- 12. F major (F minor): $\text{F}, \text{G}, \text{A}, \text{B}^b, \text{C}, \text{D}, \text{E}$

Fiftieth Lesson

SUSTAINED TONES

In previous lessons, we have had various studies on sustained tones, but none with the crescendo and diminuendo.

Until now, it would have been unwise to give the student exercises of this kind, because without a certain degree of lip development, he would be totally unable to play anything of this kind.

From now on, it will be most advisable to play long, steady tones first, each and every day, before anything else is attempted. Then devote fifteen or twenty minutes or more to this sort of practice.

It will not be necessary to confine one's self to the playing of only one scale. Each scale in this book should be practised in the same manner.

For giving strength and certainty to the lips, and for improving the tone as well as controlling it, this exercise is invaluable. It should be practiced each day several times without fail. The student will soon notice the benefit derived from this and similar exercises.

Begin the tone as softly as possible, but distinctly. The tone should respond immediately it has been struck. Make a gradual crescendo till the middle of the second bar. Then decrease the tone gradually until the end.

Do not make the crescendo too suddenly, and in increasing the tone do not change the pitch of the note. In a crescendo, there is a strong tendency to get sharp and in a diminuendo to get flat. This can be avoided by spreading or pulling the lips on the crescendo and by bringing them back to a normal position on the diminuendo. In this way, the tone will become perfectly steady.

Play all the notes in this exercise in the same manner and be careful not to overblow on the fortissimo.

If you can play this exercise well, your lips are under good control.

50th Lesson

SUSTAINED TONES

For Developing the Tone and Strengthening the Lips

The musical score consists of ten staves, each containing four measures of music. The notes are half notes, and the dynamics are marked as *pp*, *f*, and *pp*. The first measure of each staff starts with a '1' above the first note, indicating a first finger fingering. The music is designed to develop sustained tones and strengthen the lips through dynamic control and fingering exercises.

Fifty - first Lesson

INTERVALS

Exercises of this kind are very important. They should be practiced with particular care. Great attention should be paid to the intonation. Nothing will do more to train the ear than exercises on the interval. The student should learn to discriminate between a second and third, or a fourth and fifth. In fact, he should know his intervals so thoroughly that he can sing the second, third, fourth, fifth, octave etc. of any given note. After he is able to do this, he should learn the difference between major and minor, diminished and augmented intervals, etc. A player of any wind instrument who does not develop his ear properly, can never hope to achieve any great success as a performer. The player, while sounding one note, should anticipate the next. In other words, he should know his intervals so well, that he hears mentally just how the next one ought to sound.

Exercise No. 1 is written in thirds. The notes are all quarters and should be played evenly.

No. 2 is in fourths and should be played in a similar manner to the first exercise.

No. 3 is in fifths. Care should be taken to connect the notes smoothly.

No. 4 is an exercise in sixths.

No. 5 is in sevenths. The greater the interval is between the two notes, the more difficult it becomes to slur them smoothly.

No. 6 is in octaves. Be very careful to play them in tune.

51st Lesson

INTERVALS

For Daily Practice

1.

First system of exercise 1, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

2.

First system of exercise 2, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

3.

First system of exercise 3, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

4.

First system of exercise 4, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

5.

First system of exercise 5, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

6.

First system of exercise 6, consisting of two staves of music in 6/8 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Fifty - second Lesson

EMBOUCHURE EXERCISES

These lessons are quite difficult, and are therefore placed toward the end of this method.

They are very valuable for making the lips flexible and for strengthening the corners of the mouth, this being essential to good flute playing.

Take one exercise and play it over and over until you can play it without breaking the slur and with good intonation.

The pupil can play Nos. 1, 3, 5, 7 and 9 and perfect them, before attempting Nos. 2, 4, 6, 8, and 10. At first, take breath as marked. After sufficient practice, increase the tempo and play each exercise in one breath.

These exercises will do much towards strengthening the lips and improving the tone. They should be practiced daily.

52nd Lesson

EMBOUCHURE EXERCISES

This page contains ten numbered musical staves, each representing an embouchure exercise for flute. The exercises are arranged vertically and numbered 1 through 10. Each staff begins with a treble clef and a common time signature (C). The exercises are as follows:

- Exercise 1:** Starts on middle C (C4), ascending through a major scale to G4 (one octave above middle C), then descending back to C4. The notes are marked with fingerings and breath marks (apostrophes).
- Exercise 2:** Starts on D4, ascending through a major scale to A4, then descending back to D4. Includes fingerings and breath marks.
- Exercise 3:** Starts on E4, ascending through a major scale to B4, then descending back to E4. Includes fingerings and breath marks.
- Exercise 4:** Starts on F#4, ascending through a major scale to C#5, then descending back to F#4. Includes fingerings and breath marks.
- Exercise 5:** Starts on G4, ascending through a major scale to D5, then descending back to G4. Includes fingerings and breath marks.
- Exercise 6:** Starts on A4, ascending through a major scale to E5, then descending back to A4. Includes fingerings and breath marks.
- Exercise 7:** Starts on B4, ascending through a major scale to F#5, then descending back to B4. Includes fingerings and breath marks.
- Exercise 8:** Starts on C5, ascending through a major scale to G5, then descending back to C5. Includes fingerings and breath marks.
- Exercise 9:** Starts on D5, ascending through a major scale to A5, then descending back to D5. Includes fingerings and breath marks.
- Exercise 10:** Starts on E5, ascending through a major scale to B5, then descending back to E5. Includes fingerings and breath marks.

Fifty-third Lesson

MISCELLANEOUS TECHNICAL EXERCISES

Most of the exercises so far have been rather short. The following will be found somewhat longer and will require slightly more effort on the part of the pupil, as breath must be taken very quickly, so as not to disturb the even rhythm.

No. 1 is in $\frac{2}{4}$ time, key of G Major. Play very slowly and staccato at first, and take breath between the bars when necessary. After the tempo has been increased, breath may be taken less frequently.

No. 2 is in $\frac{3}{4}$ time, key of E \flat major. After this exercise has been thoroughly mastered (playing the B \flat with the first finger of the right hand), the pupil may practice it with the double B \flat key, using the thumb of the left hand. The low notes must be attacked the same as the higher notes.

53rd Lesson

MISCELLANEOUS TECHNICAL EXERCISES

1.

2.

1.

2.

54th Lesson

MISCELLANEOUS TECHNICAL EXERCISES

1.

Exercise 1: A three-staff exercise in G major (one sharp) and 2/4 time. It consists of six measures of eighth-note runs with slurs, starting on G4 and ascending to G5. The first three measures are on the first staff, and the last three are on the second and third staves.

2.

Exercise 2: A two-staff exercise in B-flat major (two flats) and 6/8 time. It consists of six measures of eighth-note runs with slurs, starting on B-flat4 and ascending to B-flat5. The first three measures are on the first staff, and the last three are on the second staff.

3.

Exercise 3: A four-staff exercise in B-flat major (two flats) and 3/4 time. It consists of eight measures of eighth-note runs with slurs, starting on B-flat4 and ascending to B-flat5. The first four measures are on the first two staves, and the last four are on the last two staves.

4.

Exercise 4: A three-staff exercise in G major (one sharp) and 2/4 time. It consists of six measures of eighth-note runs with slurs, starting on G4 and ascending to G5. The first two measures are on the first staff, and the last four are on the second and third staves.

55th Lesson

MISCELLANEOUS TECHNICAL EXERCISES

1.

2.

Andante moto

3.

Fifty - sixth Lesson

DOUBLE TONGUING

The Flute has an advantage over all other woodwind instruments in the matter of playing rapid staccato passages. While it is possible on all reed instruments to play only single tonguing, the flutist can play both double and triple tonguing, which is used to great advantage.

In the playing of double tonguing, it is possible to use several syllables: Di-ke, Tu-que, Te-ke; but I have found that the first given, Di-ke (pronounced as Dickey), is the most practical. It is less tiring than Te-ke, and with sufficient practice can be made to sound as distinct and short.

In pronouncing the syllables slowly, you will notice that the first half is produced with the tongue and the second is back in the throat, but must be made to sound as short as the first syllable.

In order to acquire even and distinct double tonguing, it is necessary to practice very slowly at first, with slightly more accent on the second syllable, as it is the weaker of the two.

Care must be taken not to press the flute too tightly against the lips, as that will make the tone hard and less vibrant, and if held too loosely will not allow of sufficient control to produce a distinct sharp staccato. A happy medium between the two will bring the best results.

Exercises from No. 1 to No. 6 inclusive are all written in quarter notes so that the pupil will begin slowly. It is a serious mistake to acquire speed at first. The slower the beginning, the more even will be the staccato.

No. 7 is written in eighth notes and should be practiced at a somewhat increased tempo, that is, after the previous exercises have been thoroughly mastered. The note changes at every bar.

No. 8 is also written in eighth notes with the note changing every third quarter of the bar.

No. 9 will be found more difficult as the note changes on each quarter of every bar. Care should be exercised to produce the low notes just as distinctly as the higher ones.

56th Lesson

DOUBLE TONGUING

1. 
Di-ke Di-ke Di-ke Di-ke
Te-ke Te-ke Te-ke Te-ke

2. 
Di-ke Di-ke Di-ke Di-ke

3. 
Di-ke Di-ke

4. 
Di-ke Di-ke

5. 
Di-ke Di-ke

6. 
Di-ke Di-ke

7. 
Di-ke Di-ke Di-ke Di-ke

8. 
Di-ke Di-ke

9. 
Di-ke Di-ke Di-ke Di-ke

10. 

Fifty-seventh Lesson

DOUBLE TONGUING

No. 1 is perhaps the easiest form found in double tonguing, two notes slurred and two staccato, there being less strain on the tongue than in continued staccato.

No. 2 begins with an up beat on the leading tone. The eighth and quarter notes are all played with single tongue stroke. Absolute rhythm is necessary to play this exercise properly.

No. 3 begins with a single tongue stroke, and the double tongue begins on the second half of the first quarter. Be sure to give the rests their full value, in order to maintain strict rhythm.

57th Lesson

DOUBLE TONGUING

1

Di-ke Di-ke Di-ke Di-ke

2

Di-ke-te Di-ke-te Di-ke

3

te Di-ke Di-ke Di-ke Di-ke Di-ke

Fifty-eighth Lesson

TRIPLE TONGUING

In the playing of triple tonguing, three syllables are used—the first two as in double tonguing, Di-ke, with the added syllable forming the triplet Di-ke-te. It is also possible to play triple tonguing with the double tongue syllable, but one must always be careful to bring the accent on the first note of each triplet. Thus



The pupil should practice both ways and decide for himself which one he prefers.

Exercise No. 1 consists of only two different notes and should be practiced slowly until it can be played very evenly.

No. 2. In this exercise, the note changes on the second half of every bar, and it is absolutely essential that the tongue and fingers act simultaneously, otherwise the sense of rhythm will be lost.

No. 3 is written in $\frac{2}{4}$ time, sixteenth notes, to give the impression of a quicker tempo.

No. 4 is written in sixteenth notes. In the first, second, fourth, sixth and eighth bars, the eighth note has the value of one triplet and should be played with the syllable Te.

No. 5 is written in the lower register of the flute and will require more practice than exercises in the higher registers. The dotted quarter has the value of three triplets, and the quarter without the dot the value of two triplets.

58th Lesson

TRIPLE TONGUING

1.

Di-ke-te Di-ke-te Di-ke-te Di-ke-te

2.

Di-ke-te Di-ke-te Di-ke-te Di-ke-te

3.

Di-ke-te Di-ke-te Di-ke-te Di-ke-te

4.

Di-ke-te Di-ke-te Di-ke-te te

5.

Di-ke-te Di-ke-te Di-ke-te Di-ke-te Di-ke-te Di-ke-te

Fifty - ninth Lesson

CADENZAS

Most instrumental solos in the larger forms contain one or two cadenzas, and often three. Many of the well-known operatic arias and other vocal numbers also have cadenzas. In some instances, these cadenzas have really made the arias famous. Instrumental cadenzas for the flute appear so frequently that they become a very important item to soloists, as well as those who occupy the first positions in our orchestras and bands. As a general thing, cadenzas are rather difficult, and often extremely so, but this is not always the case. Orchestra and band players frequently become alarmed when they are confronted with a piece that contains a cadenza, because a cadenza is always a solo and must therefore be played alone. Soloists, on the contrary, lay a great deal of importance upon these passages, and often when selecting new music will look first at the cadenza to see if it is effective and elaborate enough.

When a cadenza (or cadence) is found, it indicates that the measure of time is suspended, and its performance left to the pleasure and judgment of the player. It should be played tastefully and as a rule, in correspondence with the general character of the composition. There is absolutely no rule for the playing of cadenzas, and it is left entirely to the taste and discretion of the performer. Very often cadenzas are written simply to show the range of the instrument, and the technical capabilities of the performer. In many instances, soloists change the cadenzas in order to display their own strong points. They even insert entire new cadenzas at times. Very often the composer leaves it to the performer to use his own cadenzas, so that he can display to the best advantage his capabilities as a performer. It is much easier to render effectively music which has to be played in a certain designated and strict time, such as $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, etc. But in cadenzas, where the regular time is dispensed with, it requires considerable taste and skill to make them sound artistic and impressive. Cadenzas are often very long, and the more extensive they are the more difficult it becomes to render them so as to keep up the interest and hold the attention of the auditors. In playing together with other instruments, many little defects can be concealed, but in a cadenza, which is absolutely free, open and unaccompanied, the performer must rely on a faultless rendition to be successful.

Many of the most famous operatic, as well as other cadenzas, are written for voice and flute. The famous cadenza from the "Mad Scene" in "Lucia di Lammermoor" is one of the numerous cadenzas for Soprano and Flute.

59th Lesson

CADENZAS

1. *rapid*

rit.

2. *accel.*

3. *rit.*

4. *rit.*

5. *rit.*

6. *accel.*

7. *staccato*

Collection of Songs and Solos

FOLK SONG

1.

Moderato

mf

2.

EVENING SONG

mf

3.

HOW CAN I LEAVE THEE?

p
mf *p*

4.

O SANCTISSIMA

p

5.

NEARER MY GOD TO THEE

p
f *p*

SILENT NIGHT, HOLY NIGHT

6.

Andante

p dolce

Musical notation for exercise 6, 'Silent Night, Holy Night'. It consists of two staves of music in 6/8 time, marked 'Andante' and 'p dolce'. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second staff continues the melody and concludes with a double bar line.

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

7.

Musical notation for exercise 7. It consists of three staves of music in 6/8 time. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second and third staves continue the melody and conclude with a double bar line.

DRINK TO ME ONLY WITH THINE EYES

8.

Andante

Smoothly and slow

p

Musical notation for exercise 8. It consists of three staves of music in 6/8 time, marked 'Andante' and 'Smoothly and slow'. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second and third staves continue the melody and conclude with a double bar line.

MY OLD KENTUCKY HOME

9.

Moderato

mf

Musical notation for exercise 9, 'My Old Kentucky Home'. It consists of three staves of music in 2/4 time, marked 'Moderato'. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one sharp (F-sharp), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The second and third staves continue the melody and conclude with a double bar line.

AULD LANG SYNE

10.

Scotch

Moderato

mf
f

This musical score for 'Auld Lang Syne' is in 2/4 time and G major. It consists of two staves. The first staff begins with a dynamic marking of *mf* and the second with *f*. The tempo is marked 'Moderato'. The piece concludes with a double bar line.

11.

LOVES OLD SWEET SONG

Molloy

Andante moderato

p
crisp.

This musical score for 'Loves Old Sweet Song' is in 3/4 time and G major. It consists of four staves. The tempo is marked 'Andante moderato'. The first staff begins with a dynamic marking of *p*. The second staff includes the instruction '*crisp.*'. The piece concludes with a double bar line.

LAST ROSE OF SUMMER

12.

Irish

Adagio

mf

This musical score for 'Last Rose of Summer' is in 3/4 time and G major. It consists of three staves. The tempo is marked 'Adagio'. The first staff begins with a dynamic marking of *mf*. The piece concludes with a double bar line.

LOCH LOMOND

13.

Old Scotch

Andante moderato

mf
A little faster

This musical score for 'Loch Lomond' is in 3/4 time and G major. It consists of three staves. The tempo is marked 'Andante moderato'. The first staff begins with a dynamic marking of *mf*. The second staff includes the instruction '*A little faster*'. The piece concludes with a double bar line.

BERCEUSE FROM "JOCELYN"

14.

B. Godard

Andantino

p *p*

Andante
doux et bien chanté

cresc. *rall.* *a tempo*

espress. *rit.* *pp*

TRÄUMEREI

15.

R. Schumann

Andante poco mosso (M. M. ♩ = 100)

p *p* *f*

rit. *p* *mf*

cresc. *f*

a tempo *p* *mf*

p *rit.*

TURKISH MARCH

16.

Allegro moderato

Beethoven

p
cresc.

WILD ROSE

17.

Andante

Terschak

pp
p *cresc.*
rit. *a tempo* *f*
p *cresc.*

18.

PASTORALE (SHEPHERD'S SONG)

Goetzl

Andante

mf
p
p — *f*
p — *f* *cresc.*
mf

19.

LARGO

Handel

Largo

p
mf *p*
f *mf*

LE CYGNE (THE SWAN)

C. Saint-Saëns

20.

Adagio

Musical score for 'Le Cygne' (The Swan) by C. Saint-Saëns, measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a first ending bracket over the first measure. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo markings are *Adagio*, *rit.* (ritardando), *Lento*, and *a tempo*. The piece concludes with a fermata over the final note.

21.

THE RED SARAFAN

Russian Ballad

Allegretto

Musical score for 'The Red Sarafan' (Russian Ballad), measures 1-10. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a continuous eighth-note melody. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The tempo marking is *Allegretto*. The piece concludes with a *rit.* (ritardando) marking.

SERENADE

Jos. Haydn

Andante cantabile

p dolce *pp*

mf

cresc. *dim.* *pp*

mf poco a poco rit. *dim.*

a tempo *pp*

schersando *p*

pp *f* *pp* *p*

schersando *cresc.* *f* *pp*

poco

a poco rit. *dim.* *rit.*

SPRING SONG

23.

Allegretto grazioso

Felix Mendelssohn

The musical score for 'Spring Song' consists of ten staves of music. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Allegretto grazioso'. The score includes various dynamics such as *dolce*, *sf*, *dim.*, *p*, *mf*, *f*, *cresc.*, *grazioso*, and *pp*. There are also articulation marks like accents and slurs. The piece concludes with the instruction *leggiere*.

CAVATINA

J. Raff

24. Larghetto quasi Andante

p

pp *f* *pp*

f *smorz.* *p*

p *cresc.* *f* *p*

cresc.

f *p* *pp* *f* *p*

f *grandioso* *sf*

ff string. *f* *smorz.* *p*

f *p* *pp*

INTERMEZZO SINFONICO

from

CAVALLERIA RUSTICANA

Pietro Mascagni

25. Andante sostenuto (♩ = 64)

The musical score consists of nine staves of music in 3/4 time, marked Andante sostenuto with a tempo of ♩ = 64. The key signature has one flat (B-flat). The dynamics and performance instructions are as follows:

- Staff 1: *pp* (pianissimo), *f* (forte), *p* (piano)
- Staff 2: *pp* (pianissimo)
- Staff 3: *pp dolceiss* (pianissimo, dolceissimo), *pp* (pianissimo)
- Staff 4: *f* (forte)
- Staff 5: *f* (forte)
- Staff 6: *f* (forte), *con forza* (with force)
- Staff 7: *f* (forte), *p* (piano)
- Staff 8: *dim.* (diminuendo), *sempre pp* (always pianissimo), *ppp* (pianississimo)

Etude I

THE BROOK

Allegro moderato

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The music is written in a single melodic line. The first four staves feature a series of sixteenth-note runs, each starting with a slur and a '6' above it, indicating a sixteenth-note fingering. The fifth staff introduces a key change to two flats (B-flat and E-flat). The sixth staff changes the key signature to one sharp (F#). The seventh staff changes to two flats (B-flat and E-flat). The eighth staff changes to one sharp (F#). The ninth staff changes to two flats (B-flat and E-flat). The tenth staff changes to one sharp (F#). The eleventh staff changes to two flats (B-flat and E-flat). The twelfth staff concludes the piece with a final cadence in two flats (B-flat and E-flat), ending with a whole note chord and a fermata.

Etude II

TARANTELLE

Presto

The musical score for "Etude II, Tarantelle" is written for flute in 6/8 time. It begins with a *mf* dynamic marking. The piece is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The key signature consists of two flats (B-flat and E-flat). The score includes various articulations such as slurs, accents, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final flourish of sixteenth notes.

The musical score consists of ten staves of music in G minor. The first staff begins with a treble clef and a key signature of two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The second staff contains a dynamic marking of *ff* for the first time and *pp* for the second time. The third staff includes a *pp* marking. The fourth staff ends with a *dim.* marking. The fifth staff begins with a *pp* marking. The sixth staff continues the melodic and harmonic development. The seventh staff features a *dim.* marking. The eighth staff continues the piece. The ninth staff concludes with a *f* marking. The score is a technical exercise for flute, focusing on finger dexterity and dynamic control.

Etude III

SYMPHONIC

Vivace

The musical score consists of ten staves of music, all in G major (one sharp) and 2/4 time. The tempo is marked 'Vivace'. The first two staves feature eighth-note patterns with slurs and accents. The third staff continues with eighth-note runs. The fourth and fifth staves show sixteenth-note passages with slurs. The sixth staff contains a long, sweeping slur over a series of notes. The seventh and eighth staves feature sixteenth-note patterns with slurs. The ninth and tenth staves continue with sixteenth-note passages and slurs.

The musical score is written for a single flute in G major. It consists of ten staves of music. The first six staves contain a series of eighth-note patterns, often beamed in groups of four, with various dynamic markings including *f* and *p*. The seventh staff begins with a double bar line and the instruction "2nd time", followed by a *p* marking and a *cresc.* marking. The eighth and ninth staves continue with similar eighth-note patterns, with the eighth staff marked *p* and the ninth staff marked *f*. The final staff concludes with a *p* marking and a *f* marking.

Etude IV

BRILLANTE

Allegro

The musical score consists of ten staves of music, all in the key of B-flat major and 2/4 time. The piece is marked 'Allegro'. The first staff begins with a forte (*f*) dynamic. The second staff continues with a similar melodic line. The third staff introduces a piano (*p*) dynamic and includes the instruction 'cresc.' (crescendo). The fourth staff returns to a piano (*p*) dynamic. The fifth staff features accents (>) over the notes. The sixth staff includes a repeat sign at the beginning. The seventh staff continues the melodic development. The eighth staff returns to a forte (*f*) dynamic. The ninth and tenth staves conclude the piece with a final melodic phrase.

The image displays a musical score for flute, consisting of ten staves of music. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The score is characterized by a series of slurs and ties, indicating a continuous melodic line. The notes are primarily eighth and sixteenth notes, often beamed together. The first staff begins with a treble clef and a B-flat key signature. The second staff continues the melodic line. The third staff features a long slur encompassing several measures. The fourth staff starts with a dynamic marking of *p* (piano) and a repeat sign. The fifth staff continues the melodic development. The sixth staff shows a change in the melodic contour. The seventh staff continues the sequence. The eighth staff features a series of slurs and ties. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final note and a fermata.

Etude V

FANTASTIQUE

Ernest F. Wagner

Allegro molto

p

cresc.

f

mf

The musical score consists of 11 staves of music in G-flat major (two flats). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a repeat sign. The second staff contains a dynamic marking of *f*. The third staff contains a dynamic marking of *f*. The fourth staff contains a dynamic marking of *f*. The fifth staff contains a dynamic marking of *f*. The sixth staff contains a dynamic marking of *f*. The seventh staff contains a dynamic marking of *f*. The eighth staff contains a dynamic marking of *f*. The ninth staff contains a dynamic marking of *f*. The tenth staff contains a dynamic marking of *f*. The eleventh staff contains a dynamic marking of *p creso.* and *ff*.

Etude VI

STACCATO

Ernest F. Wagner

Moderato assai

The musical score for Etude VI, Staccato, by Ernest F. Wagner, is presented in ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Moderato assai". The piece is written in treble clef and consists of a series of staccato eighth-note patterns, often with slurs and accents. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The piece concludes with a double bar line and repeat dots. A fermata is placed over the final note of the tenth staff.

This musical score consists of ten staves of music, all in treble clef and the key of D major (indicated by two sharps). The music is a continuous sequence of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes a dashed line above the staff, possibly indicating a breath mark or a specific fingering. The third and fourth staves continue the melodic line. The fifth staff begins with a double bar line and a repeat sign. The sixth staff includes a dynamic marking of *mf* (mezzo-forte). The seventh staff includes a dynamic marking of *f* (forte). The eighth staff includes a dynamic marking of *mf*. The ninth staff includes a dynamic marking of *f*. The tenth staff concludes with a fermata over a sixteenth-note figure, with the number '6' written above it, likely indicating a fingering. The score is presented on a single page with a white background and black ink.

Etude VII

CHROMATIC

Allegro moderato

Ernest F. Wagner

The musical score for Etude VII, Chromatic, by Ernest F. Wagner, is presented in 12 staves. The key signature is two sharps (D major), and the time signature is 3/4. The tempo is marked *Allegro moderato*. The piece begins with a treble clef and a common time signature. The first staff shows the initial chromatic scale. The subsequent staves continue the chromatic scale with various articulations, including slurs and accents. The piece concludes with a final cadence on the twelfth staff.

Grand Fantasie

THEME AND VARIATIONS

Aloha Oe

(Farewell to thee) Hawaiian Song

Theme

Andante moderato

Ernest F. Wagner

p

mf

rit.

1st Variation

ff

3

2nd Variation

The 2nd Variation consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is characterized by a dense texture of eighth-note triplets, many of which are beamed together in groups of six. The melodic line moves in a generally ascending fashion, with frequent chromatic alterations. The lower staves provide harmonic support with similar rhythmic patterns. The variation concludes with a final cadence on the eighth staff.

3rd Variation

The 3rd Variation consists of four staves of music. It maintains the same key signature and time signature as the 2nd variation. The texture is less dense, featuring a more prominent melodic line in the upper staves, often marked with accents. The lower staves continue with rhythmic accompaniment. The variation ends with a final note on the fourth staff.

The first section of the exercise consists of four staves of music. The key signature is G minor (two flats). The first staff begins with a repeat sign. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous slurs and accents throughout. The second staff continues the melodic and rhythmic development. The third staff shows further complexity with more intricate rhythmic figures. The fourth staff concludes the section with a double bar line and two first endings, labeled '1' and '2', which lead to different endings of the phrase.

Finale

The 'Finale' section consists of ten staves of music. It begins with a common time signature (C) and a half note. The key signature remains G minor. The music is characterized by dense, repetitive patterns of sixteenth notes, often beamed in groups of four or eight. There are many slurs and accents, giving it a rhythmic and technical feel. The patterns vary slightly in pitch and rhythm across the staves, but maintain a consistent sixteenth-note texture. The section ends with a double bar line and a final cadence.

The musical score consists of ten staves of music, all in G major (one sharp) and 4/4 time. The first staff begins with a repeat sign. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Many notes are marked with accents and slurs. The piece concludes with a first ending (marked '1') and a second ending (marked '2'). The first ending leads to a final cadence, while the second ending provides an alternative path. The final staff ends with a double bar line and repeat dots.