L'Indispensabile

A COMPLETE MODERN SCHOOL

for

THE FLUTE

101 Exercises, Preludes, etc., for Daily Practice

SUPPLEMENTED BY

THE MODERN FLAUTIST

Four Grand Solos (in form of Studies), with Piano Accompaniment

Op. 10, 11, 12, 13

by

SCUOLA MODERNA DI PERFEZIONAMENTO

per

FLAUTO

101 Esercizi e Preludi giornalieri

SUPPLEMENTO:

IL FLAUTISTA MODERNO

Quattro grandi studi o soli con accompagnamento di pianoforte

Op. 10, 11, 12, 13

da

LEONARDO DE LORENZO

PUBLISHED IN TWO PARTS AND COMPLETE

PART I. COMPLETE PART II.

(BOUND IN BOARDS)

PREFACE TO THE SECOND EDITION

In expressing his grateful appreciation of the cordial reception the first edition of this work has met with, the author hereby wishes to acknowledge his sincere indebtedness to those who have favored him with their valued critical opinions and words of encouragement.

LEONARDO DE LORENZO,
New York, September, 1912.

PREFAZIONE ALLA SECONDA EDIZIONE

L'autore, grato per la cordiale accoglienza che la Prima Edizione del suo "L'Indispensabile" incontrava, si professa sinceramente obbligato tanto a chi ebbe per lui semplici ed affettuose parole d'incoraggiamento, quanto a chi l'onorò con la sua critica sapiente.

LEONARDO DE LORENZO,
New York, Settembre, 1912.

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PREFACE

THE purpose of the present work on flute playing has been to provide a thoroughly complete and systematic course of study for the Boehm system flute.

Both in plan and spirit, this new work, consisting of 101 exercises, preludes, etc., is absolutely modern. The exercising material is all suited to the varying needs of students of different grades and offers every opportunity for mastering the artistic and technical resources of the instrument.

The following suggestions are offered in regard to the most advantageous study of these exercises :—

It will be of great profit to advancing beginners to transcribe the figuration of such studies as Nos. 3, 4, 5, 18, 19, 20, 21, 25 and 30 in quarter and eighth notes, in this way doubling their tempi. To do this only moderate skill is required. It will also be readily perceived that many of the numbers marked $^{2}/_{4}$ are simply an abbreviation of common time (C). Together with the study of the chromatic scales, I would recommend Nos. 21, 25, and 30 in particular. They are to be practiced slowly at first, committing them to memory if possible, and then the others are to be taken up in the following order of succession : 6 to 17, 22, 23, 24, 26, 27, 31, 32, 35 and 39. These should be practiced a few measures at a time, slowly adding thereto until the whole exercise can be played correctly, fluently and without fatigue. If so desired, advanced students may shorten them by omitting the repeats, or lengthen them by playing them Da Capo ad libitum.

In arranging and grading the exercising material as I have, it has been my aim to develop the player's technic, style and taste, hand in hand, so to say, and in this way bring about a more satisfactory and uniform musical advancement.

In conclusion, I wish to refer to a number of compositions which have been written for the special purpose of supplementing the present work and which, in regard to technical and artistic requirements, are intended for very advanced players, viz : — "*The Modern Flautist*," four grand studies or solos with or without piano accompaniment, — *Tremolo Malinconico*, Op. 10 ; *Adagio Assai Espressivo*, Op. 11 ; *Contrattempo*, Op. 12, and *Bravura*, Op. 13.

In these solos I have endeavored to present every possible aid towards acquirement of brilliant technical facility, as well as for the exploitation and mastery of expression and delicacy of phrasing, qualifications which, one and all, are so very necessary for evoking and revealing the inherent qualities of the distinctive and appealing nature of the flute.

LEONARDO DE LORENZO.

New York, 1911.

AI CULTORI DI FLAUTO

> . . . , se la voce tua sarà molesta
> Nel primo gusto, vital nutrimento
> Lascerà poi, quando sarà digesta.
>
> (DANTE)

QUESTO mio lavoro, che presento sotto il titolo di *Indispensabile* o *Scuola Moderna di Perfezionamento*, ripartito in 101 esercizi e preludi giornalieri, è stato ideato allo scopo di giovare a tutti i cultori di flauto in generale. Esso è frutto di lunga pratica e nulla ho risparmiato per riuscire nell'intento che da parecchi anni mi ero prefisso. Si comprenderà di leggieri che molti dei numeri segnati col tempo $^{2}/_{4}$, non sono in realtà che tempi ordinari, ovvero comuni (C) così segnati per brevità di spazio. Ho cercato altresì, per quanto m'è stato possibile, di unire l'utile al dilettevole, esibendo una nuova serie di scale, arpeggi, salti, trilli, preludi, etc.

Il maestro vedrà subito che questo lavoro è riducibile per ogni gradazione di allievi.

In quanto al principiante, non avrà che a fargli trascrivere di propria mano in semiminime o crome, curando di farne alterare sempre il tempo, i numeri che più si adattano alla sua capacità, p. e. 3, 4, 5, 18, 19, 20, 2[illegible], 25 e 30. Questi tre ultimi raccomando assieme a molte scale cromatiche da eseguirsi prima lentamente ed a memoria, per indi proseguire negli altri.

È necessario che i numeri suddetti vengano pel principiante accorciati o fatti eseguire a poche righe alla volta, sino a che potrà suonare l'intero numero senza stancarsi. L'alunno più progredito può aggiungere oltre ai numeri già menzionati—eseguendoli a semicrome non troppo presto—i numeri 6 al 17, 22, 23, 24, 26, 27, 31, 32, 35 e 39. Lo studente alquanto inoltrato potrà, a suo piacimento, accorciare, omettendo le ripetizioni, o allungare, eseguendo prima com'è scritto, e poi da capo senza ripetizione. Se, infine, il suonatore provetto ed i maestri in generale vorranno degnarsi di leggermi, essi troveranno —lo spero—ampia ed importante materia. E se incontrerò il loro plauso, mi considererò fortunato e pago delle lunghe ore dedicatevi per la compilazione.

Fa seguito a mo' di supplemento:

Il Flautista Moderno suddiviso in quattro grandi studi o soli con accompagnamento di pianoforte: Op. 10, *Tremolo Malinconico*; Op. 11, *Adagio Assai Espressivo*; Op. 12, *Contrattempo*; Op. 13, *Bravura*. In ognuno di questi numeri ho cercato di unire la meravigliosa tecnica, di cui il bello stromento abbonda, a l'espressione, in modo che l'artista possa far spiccare i pregi del flauto in uno al suo merito artistico. I numeri suddetti possono eseguirsi con o senza accompagnamento di pianoforte.

LEONARDO DE LORENZO.

New York, 1911.

Special Melodious Compositions to be Studied in Connection with this Work.

Di Pari Passo a Questi Esercizi Si Sottoponga L' Allievo a Degli Studi Melodici, Quali Sono — ad es: — I Sequenti Pregiatissimi Lavori.

STUDIES — STUDI

E. KÖHLER
Op. 33, 93, 66, 89, 75

J. ANDERSEN
Op. 37, 41, 33, 15, 60

G. BRICCIALDI
30 Studies, Op. 31, 70, 4 Grand Studies*

M. FOLZ
Op. 21, 23*

M. REICHERT
Op. 6

A. B. FÜRSTENAU
Op. 15, 29, 80, 107, 125

A. C. PEICHLER
40 Grand Studies*

V. DE MICHELIS
Op. 25*

A. TERSCHAK
Op. 75, 127, 131

G. RABBONI
Op. 49*

C. CIARDI
50 Cadenzas

C. ROMANINO
Op. 114*

A. SOUSSMAN
24 Studies, Op. 53, 30 Grand Studies

L. HUGUES
Op. 15, 32, 50, 75*

E. PRILL
Op. 6

L. PAGANI
4 Grand Studies*

L. DROUET
6 Grand Studies*

DUETS — DUETTI

L. HUGUES
Op. 51* (I, II, III, IV)

E. KÖHLER
Op. 55, 93

R. TILLMETZ
Op. 47

C. RORICH
Op. 38

F. BÜCHNER
Op. 42

G. BRICCIALDI
Op. 132,* 45. 100, 36, 88, 118

E. KRAKAMP
Op. 103, Nos. 4 and 14*

F. KUHLAU
Op. 10, 81, 102, 80, 87, 39

G. RABBONI
Op. 44, 47

C. ROMANINO
3 Grand Duets

E. WALCKIERS
Op. 56, 57, 58

PIECES WITH PIANO ACCOMPANIMENT — PEZZI CON ACCOMPAGNAMENTO DI PIANOFORTE

E. KÖHLER
Op. 30, 60, Six Easy Pieces

J. ANDERSEN
Op. 62

F. KUHLAU
Op. 110, 64, 69, 85, 57

R. MANNA
Gingillino,
Fantasia appass. e Brillante,
Gran Duetto espressivo

*Important works which are not as well known as they deserve to be.
*Lavori importanti poco conosciuti ad onta del loro merito.

N.B. See biographical list of about five hundred famous flute players, composers and writers of flute literature, of the past and present, at the end of second volume.

N.B. Vedi lista biografica di circa cinquecento celebri flautisti, compositori ecc. antichi e moderni alla fine del secondo volume.

Giulio Briccialdi

(1818-1881)

The Paganini of the flute
Il Paganini del flauto

Leonardo De Lorenzo
L'Indispensabile
Op. 9

Theobald Böhm

(1794–1881)

The inventor of the Böhm flute
L'inventore del flauto Böhm

Leonardo De Lorenzo
L'Indispensabile
Op. 9

Fr. Kuhlau.

(1786-1832)

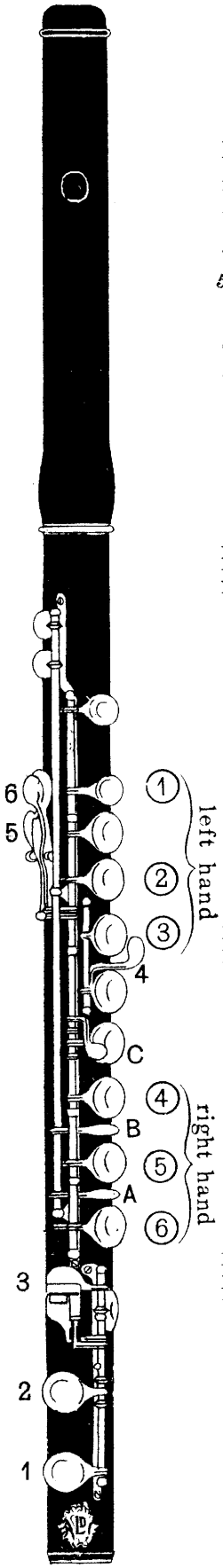
The Beethoven of the flute
Il Beethoven del flauto

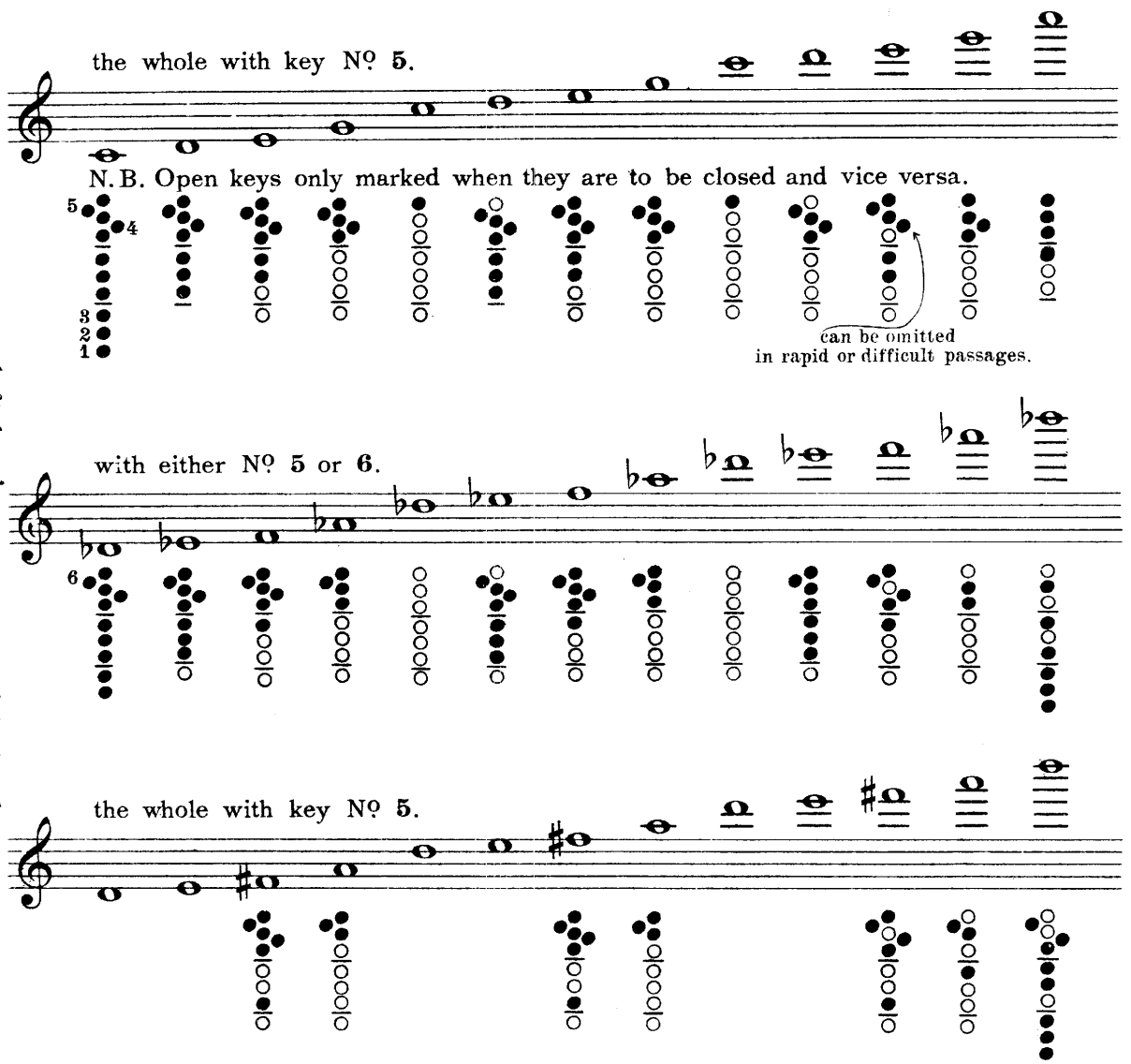
Leonardo De Lorenzo
L'Indispensabile
Op. 9

Modern Illustrated Chart of Fingering for the Böhm Flute, with Critical Annotations.

The analytical study by Emanuele Krakamp, Op. 103, on the construction of the Böhm Flute, seems to me the most comprehensive, lucid and practical exposition of the technical nature of this beautiful instrument, summing up, as it does, in very few words, all the various points of its interesting mechanism: 1, 2, 3, 4, 5 and 6 for the fingers; *(2d, 3d and 4th finger l. h. 2d, 3d and 4th finger r. h.)* 1, 2, 3, 4, 5, and 6 for the keys; *(5th finger r. h. and 5th finger & thumb l. h.)* and A, B, C, for the small trilling keys. *(4th, 3d and 2d finger r. h.)*

However, I have evolved for the fingering of this Flute a particular system, which, doing away with all superfluities, renders the task of the student easier in finding the right positions without consulting unwieldly illustrative charts that bewilder and confuse.





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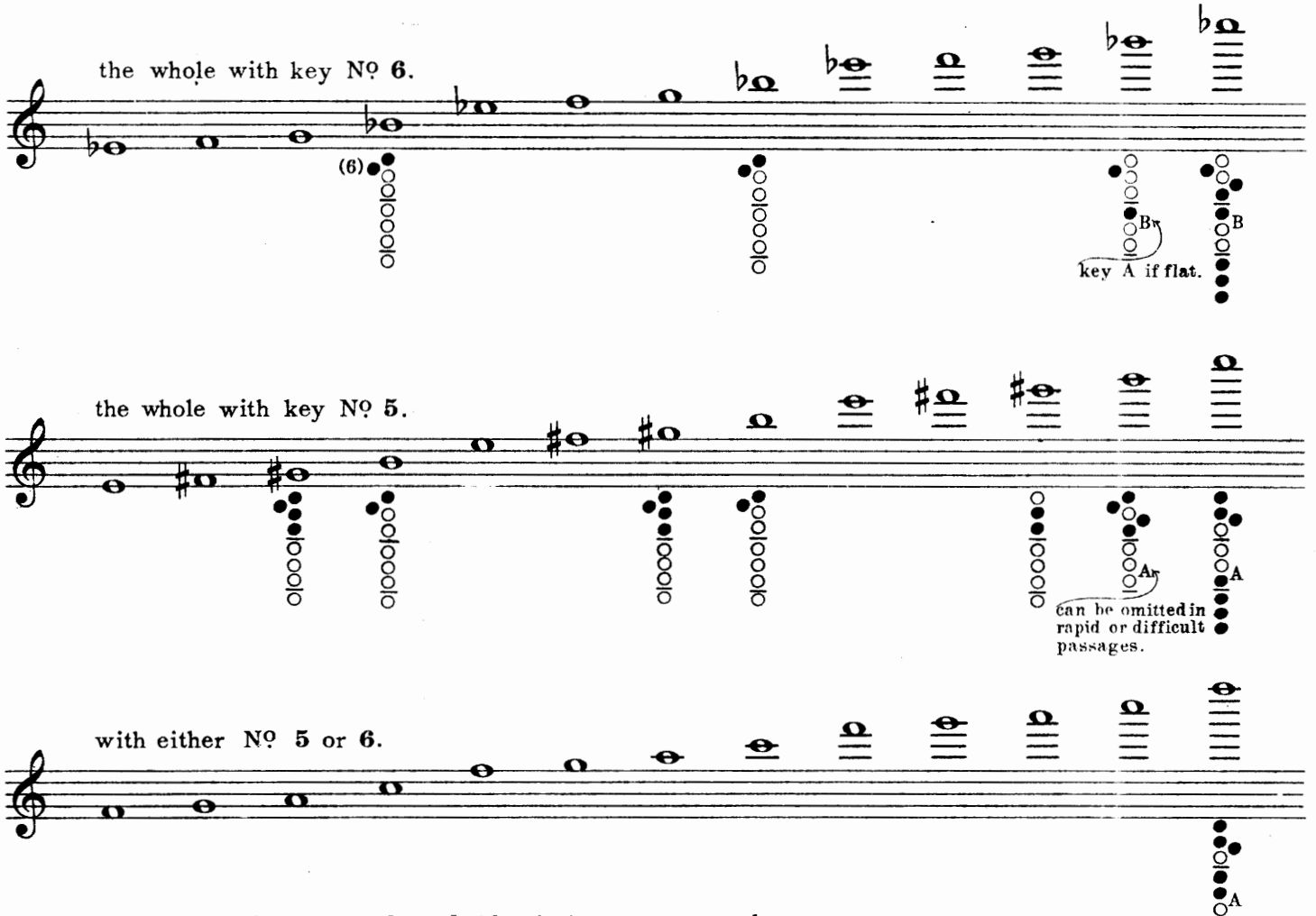
Moreover, the author is firmly convinced that, if but one system of flute (Böhm*) were adopted everywhere, this fine instrument, now much neglected, and mostly through the obstinate conservatism of those who still cling to the discredited old system, would soon be recognized and accorded its indisputable place as among the most popular and favorite of instruments. And if my experience in studying and playing the old system Flute for fifteen years before taking up and nearly exhausting the study of the Böhm is not sufficient to bear me out in my assertion with those musty antiquarians, who unfortunately, still abound, markedly in Italy, I have but to cite the "History of the Böhm Flute" by Christopher Welch, not to mention scores of other valuable and illuminating works, in order to convince and silence them. For these retrogressive old professors, in their pernicious ignorance (they will not even take the trouble to investigate and find out the innumerable advantages of the new Flute**), constantly decry the unquestionable merits of it; and by declaring the old "just as good as the new, and better," knowingly and wrongfully advise their misguided young pupils to squander their talent, time and purse on an instrument which, later on, they, to their utter disappointment, will find absolutely useless in the exercise of their profession; for to whatever orchestra they may present themselves (be it ever so small or humble) they will be confronted with the query: "Why don't you play the Böhm Flute?" "Why are you not 'up-to-date'?" etc., etc.

Thus, at the outset of their chosen career, with hopes and expectations blasted, their only alternative will be to either commence their studies all over again, and the hard-earned Conservatory degree gone for naught, or else be professionally ostracized.

I may, perhaps, appear to some as partial a partisan of the new Flute as those who form the object of my criticism are of the old; still, while I declare myself an uncompromising progressist, the shining supremacy of the Böhm over the old system Flute is reason enough to justify my enthusiasm in advocating its exclusive and universal use by all the Flautists of the world.



N. B. The use of the *crutch or bridge* is by no means advantageous.

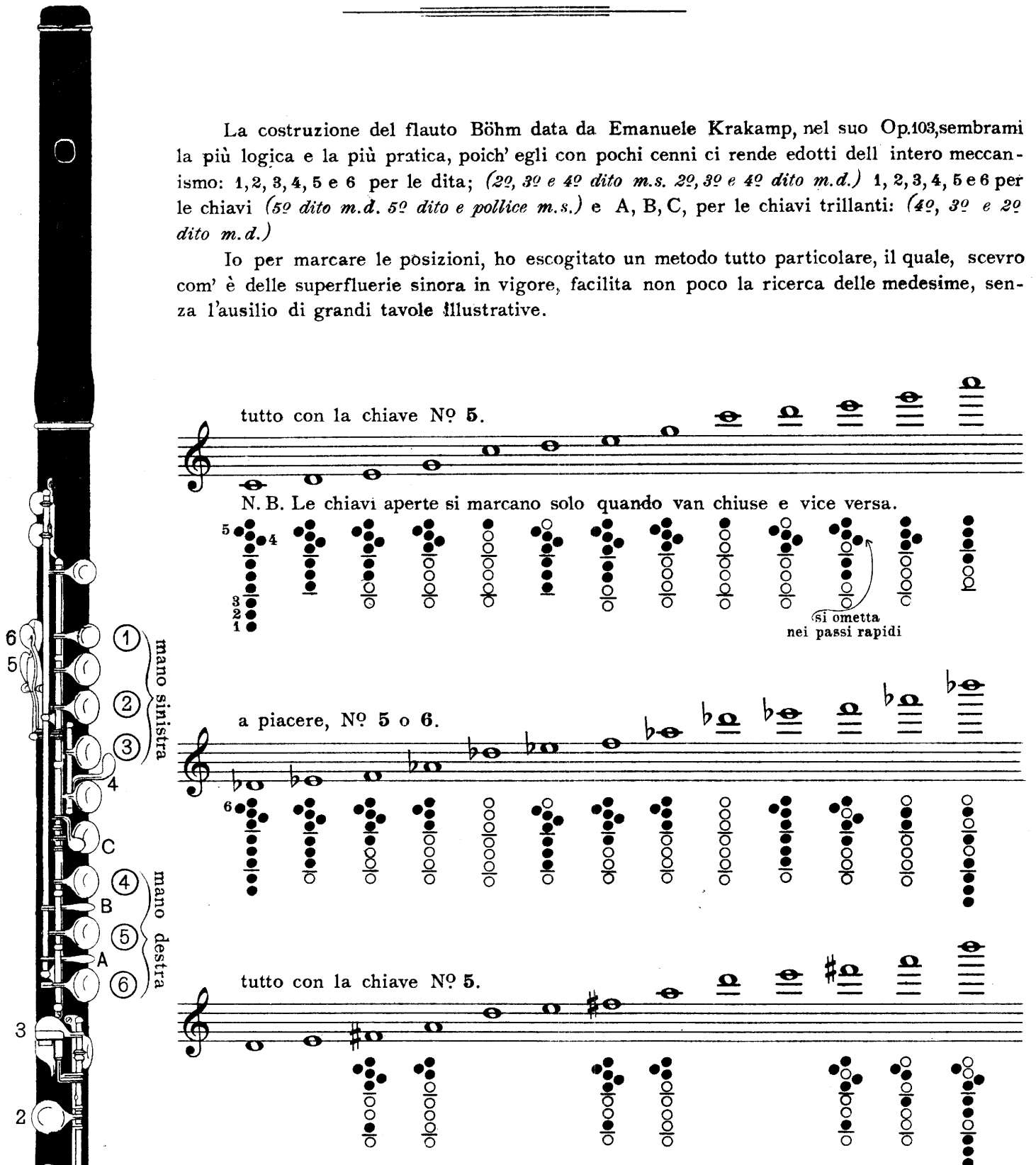
*) The author is partial to the Böhm system flute (made of wood) with the open G sharp key and the Briccialdi key (Nº 6), often omitted.

**) Exception must be made of the late Professor Antonio Zamperoni of Milan, who though himself using the old system Flute exclusively, yet had the wisdom and patience to learn enough on the Böhm Flute as to be able to teach it to those of his pupils who desired to be instructed on it. The same should be said of Prof. Filippo Franceschini of Rome.

Illustrazione moderna per la diteggiatura del flauto Böhm, ed appunti critici.

La costruzione del flauto Böhm data da Emanuele Krakamp, nel suo Op.103,sembrami la più logica e la più pratica, poich' egli con pochi cenni ci rende edotti dell intero meccanismo: 1,2, 3, 4, 5 e 6 per le dita; *(2º, 3º e 4º dito m.s. 2º, 3º e 4º dito m.d.)* 1, 2, 3, 4, 5 e 6 per le chiavi *(5º dito m.d. 5º dito e pollice m.s.)* e A, B, C, per le chiavi trillanti: *(4º, 3º e 2º dito m.d.)*

Io per marcare le posizioni, ho escogitato un metodo tutto particolare, il quale, scevro com' è delle superfluerie sinora in vigore, facilita non poco la ricerca delle medesime, senza l'ausilio di grandi tavole illustrative.



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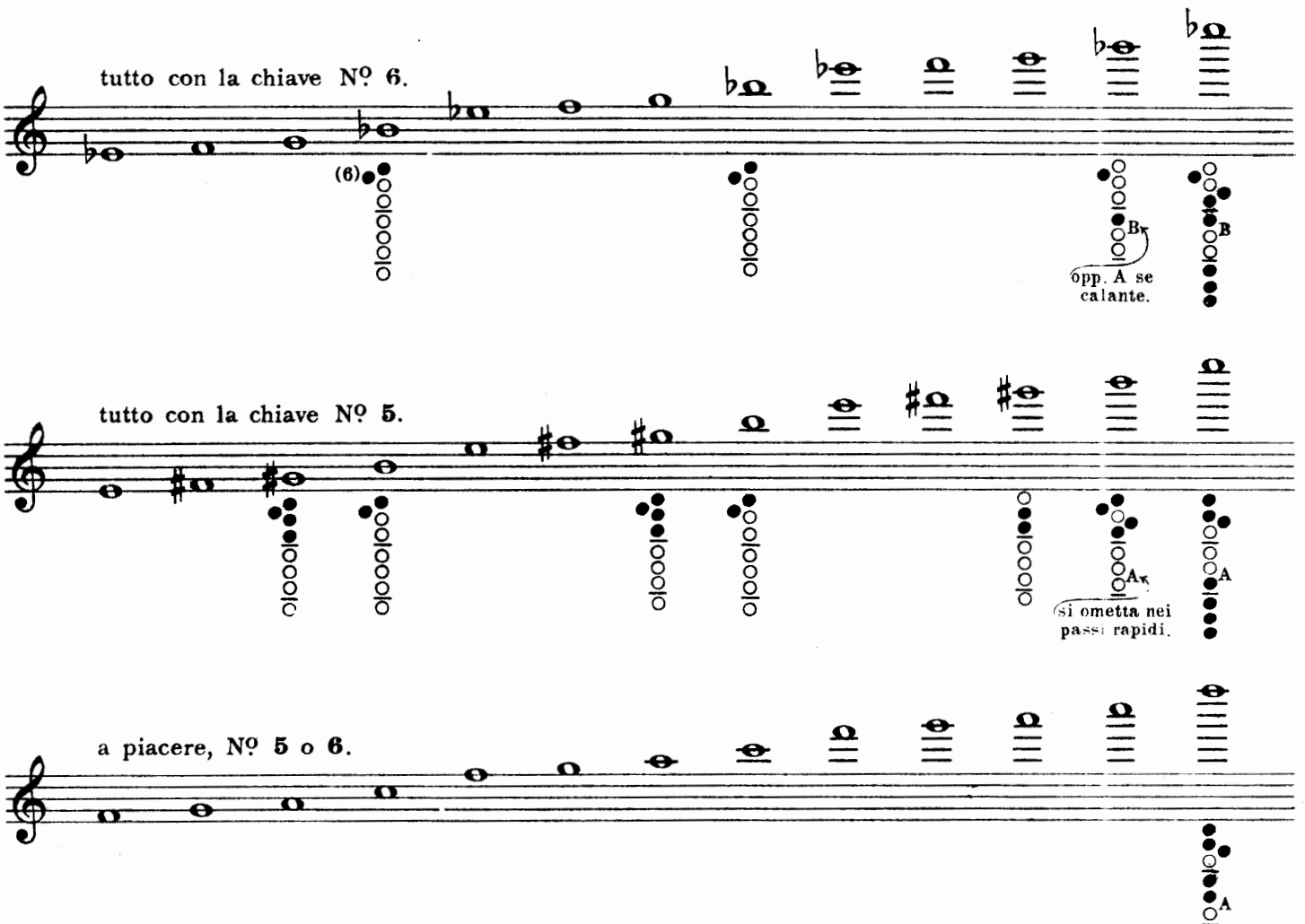
L'autore è, inoltre, pienamente convinto che se si facesse sempre ed ovunque uso di un solo sistema di flauto,*) questo bellissimo strumento, purtroppo ora tanto trascurato, in parte per la gretta avversità dei maestri del vecchio sistema**) eccellerebbe ancora una volta, riconquistando l'antico ma giusto primato. M'affinchè quest' antiquarî, che tuttora abbondano massime in Italia, si disilludano completamente, a prescindere dalla mia modesta ma indiscutibile preferenza, siccome studiai e suonai per ben quindici anni il vecchio sistema, è d'uopo consultino il pregevole lavoro del chiarissimo Christopher Welch "History of the Böhm Flute" che mi dispensa dal citarne altri parimenti importanti.

Questo per norma di quei professori — massime italiani — che superbamente perseveranti nella loro ritrosia e senza darsi la pena di studiarne almeno in parte gl'innumerevoli vantaggi, non fanno altro che sparlarne, convincendo gli scolari che il vecchio sistema equivale il nuovo, se non gli è superiore; avviando così scientemente questi malcapitati verso una dimane di disinganno che loro coglierà, allorquando, licenziatisi dai rispettivi conservatori, s'imbatteranno per la prima volta sia pur nel più modeste direttore d'orchestra, il quale li inviterà con loro sommo rincrescimento *a far* necessariamente uso del flauto Böhm.

Può sembrare che io sia un assolutista da stare alla pari in partigianeria a coloro i quali formano l'oggetto della mia critica, mentre mi dichiaro senz' esitanza un pretto progressista, inneggiante all' uso di un ***unico sistema di flauto*** (il Böhm) dato che in esso, sinora, si riscontra la più perfetta praticità dello strumento.



N. B. L'uso del *sostegno o ponticello* non e raccomandabile.

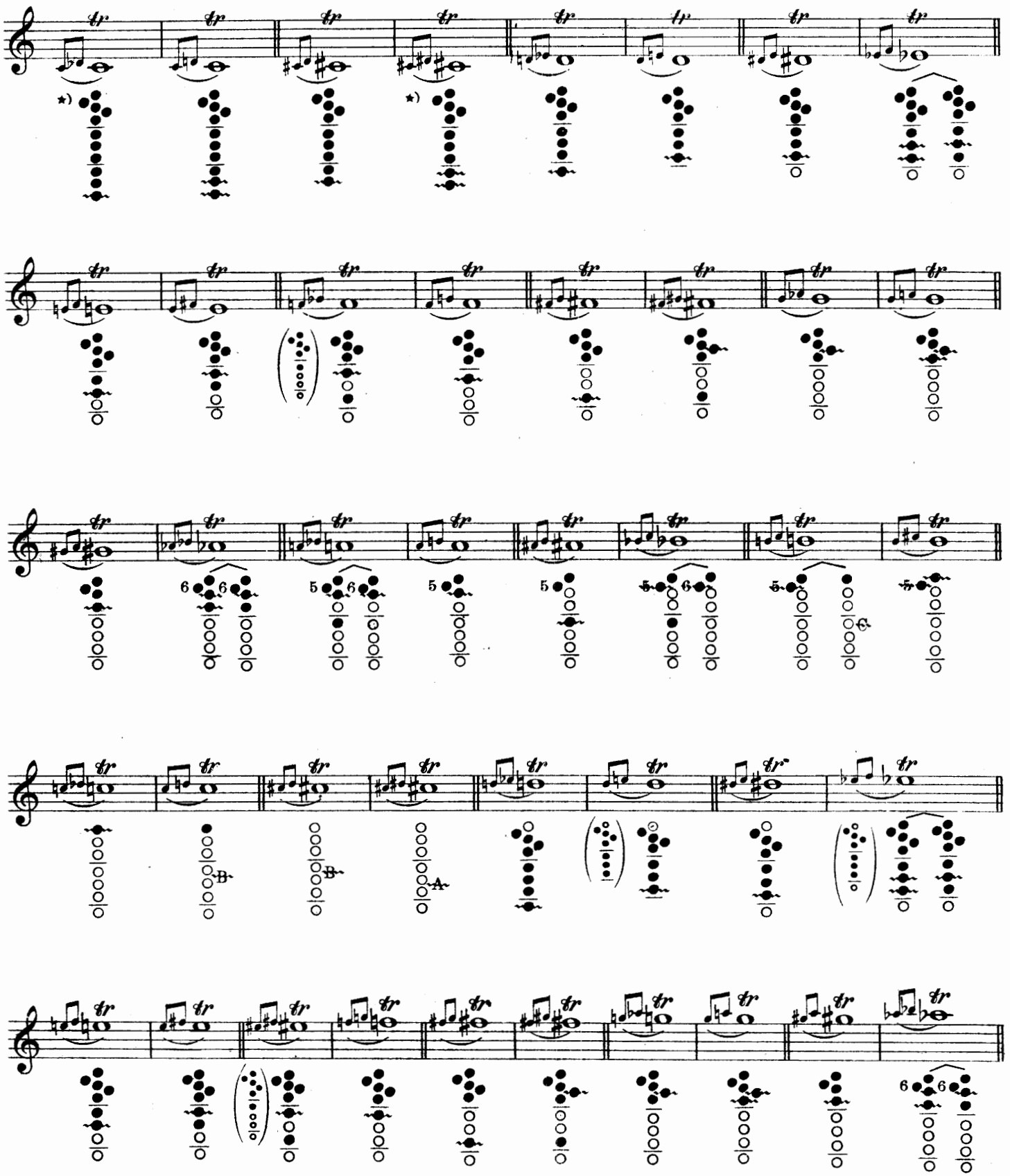
*) Il Böhm in legno, con la chiave del sol♯ aperta e con quella Briccialdi (Nº 6), molte volte omessa.

**) Il compianto Prof. Antonio Zamperoni di Milano pur facendo sempre uso del flauto antico si prese la cura di studiare il Böhm tanto da impartirne lezioni. Altrettanto si dica del Prof. Filippo Franceschini di Roma.

NEW AND COMPLETE TABLE OF TRILLS.

NUOVA E COMPLETA TAVOLA DI TRILLI.

L. De LORENZO.



*) Almost impossible.
*) *Quasi impossibile.*

N. B. When the thumb keys (Nos. 5 and 6) are not marked, either may be used.
N. B. Quando i numeri 5 e 6 non sono segnati, si può usare l'uno o l'altro.

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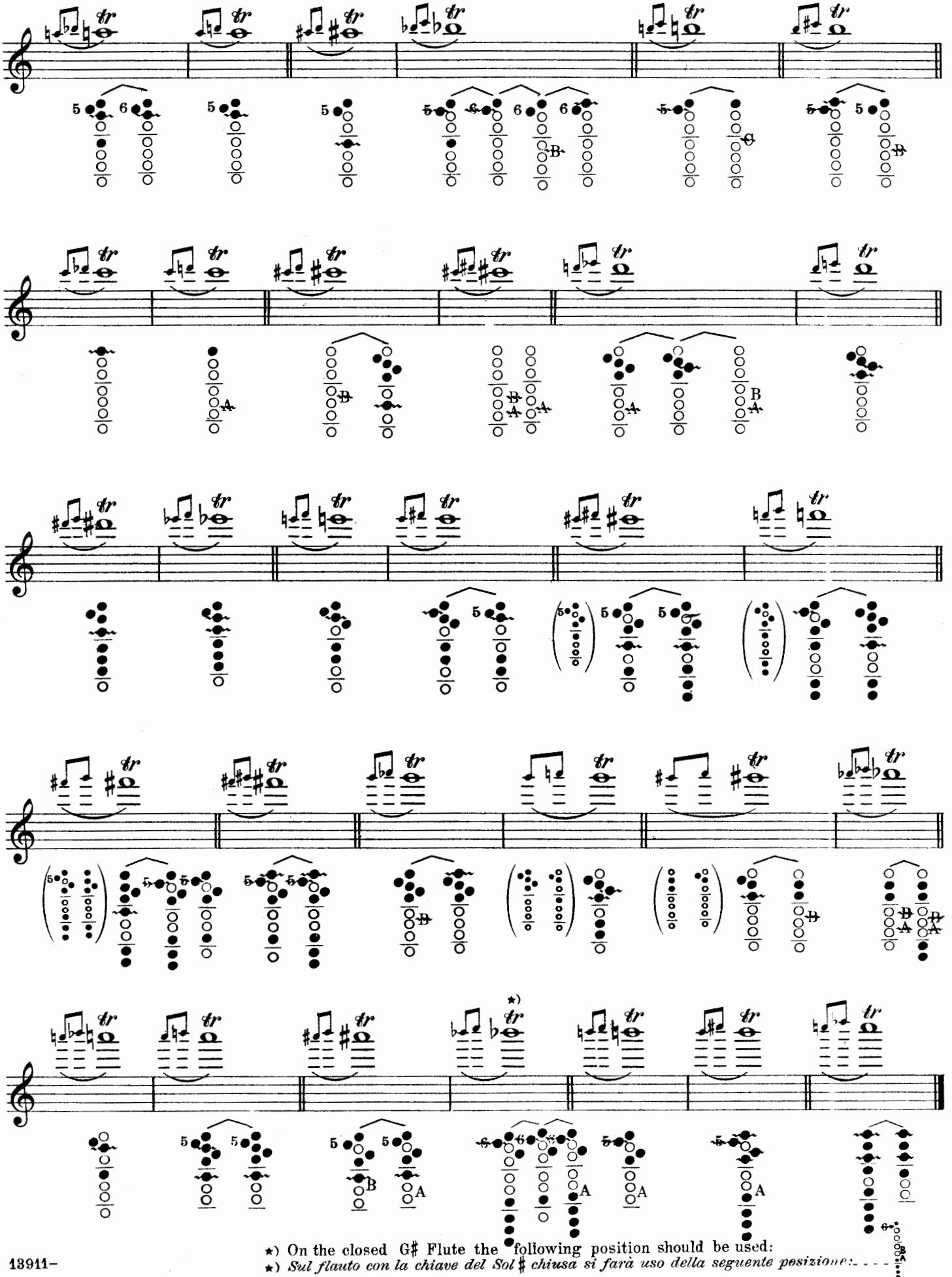


★) On the closed G♯ Flute the following position should be used:
★) *Sul flauto con la chiave del Sol♯ chiusa si farà uso della seguente posizione:*

A few examples for the correct use of the thumb keys (5 and 6) and for the right hand fingers in rapid and difficult passages.

N.B. In chromatic passages as well as in all keys up to five sharps, Nº 5 must be used. From one to five flats, with exception of the third G flat, Nº 6 must be used.

Numbers for thumb keys are placed below; for fingers of right hand, above.

Alcuni esempi pel corretto uso delle chiavi del pollice (5 e 6) e per le dita della mano destra, nei passi rapidi e difficili.

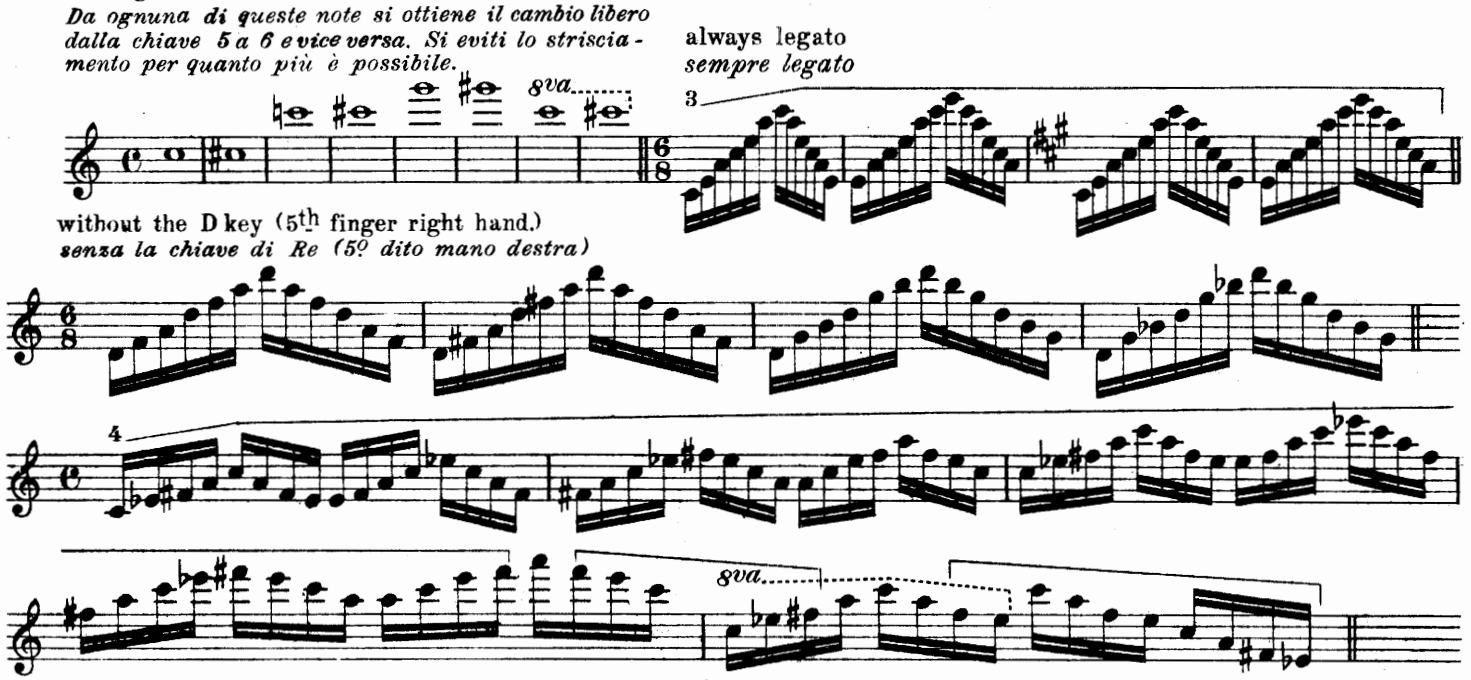
N. B. Nei passi cromatici ed in tutte le tonalità sino a cinque diesis si farà uso del Nº 5. Da uno a cinque bemolli, coll' eccezione del terzo Sol bemolle, si farà uso del Nº 6.

I numeri per le chiavi del pollice sono segnati sotto; quelli per le dita della mano destra, sopra.

Free thumb notes. – *Note dal pollice libero.*

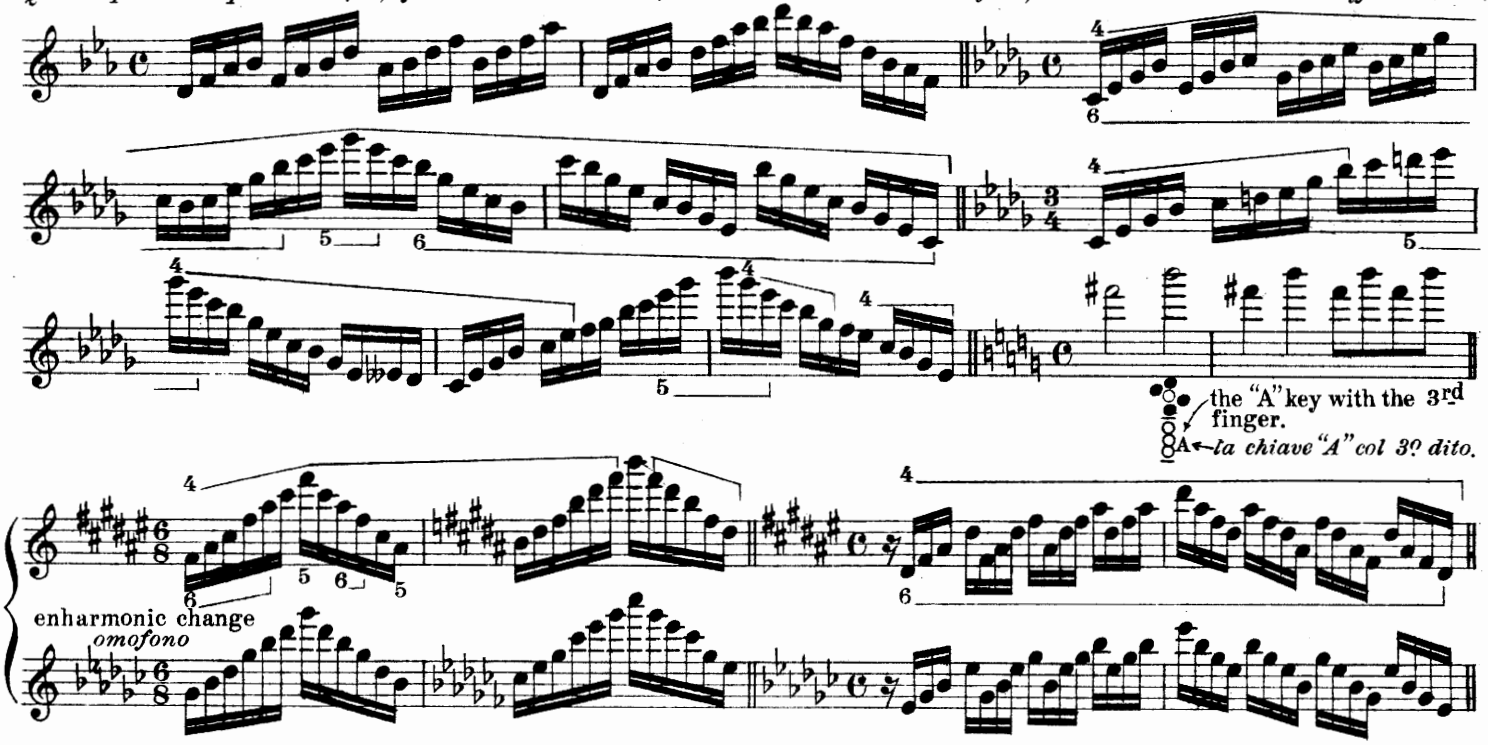
From each of these notes the natural change from key 5 to 6 and vice versa can be freely made. Sliding should be avoided as much as possible.

Da ognuna di queste note si ottiene il cambio libero dalla chiave 5 a 6 e vice versa. Si eviti lo strisciamento per quanto più è possibile.

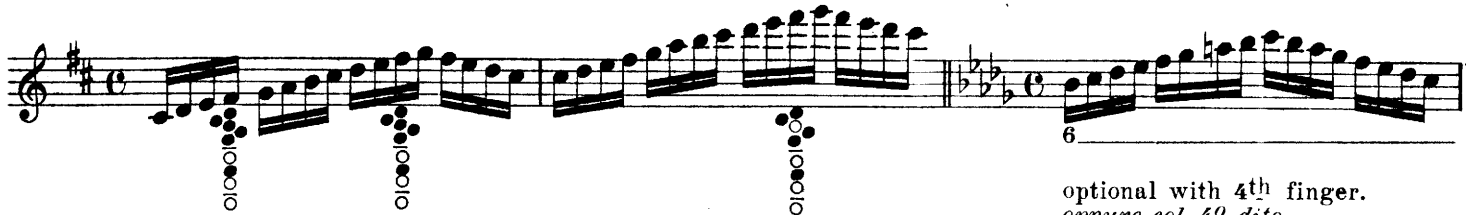


This passage always with Nº 6. By using Nº 5 as some players insist upon, the difficulty is greatly increased.

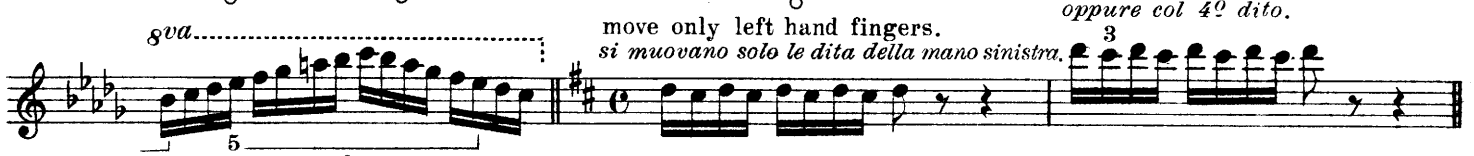
Questo passo sempre col Nº 6, facendo uso del Nº 5, come alcuni si ostinano a fare, se ne accresce di molto la difficolta.



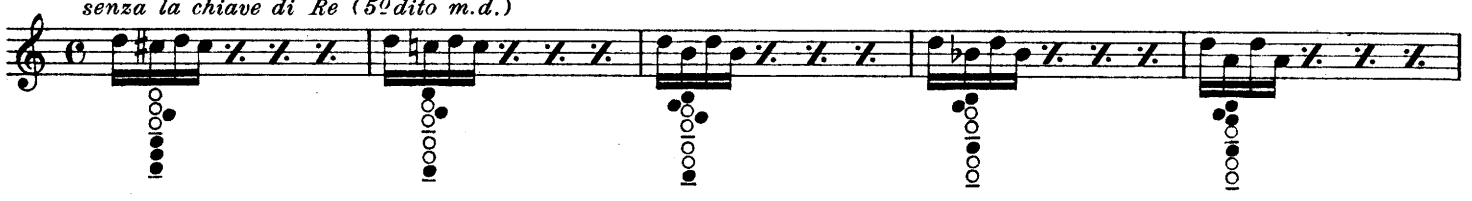
When F sharp is followed or proceeded by E (only in rapid passages.)
Quando il Fa diesis è seguito o preceduto dal Mi (solo nei passi rupidi.)

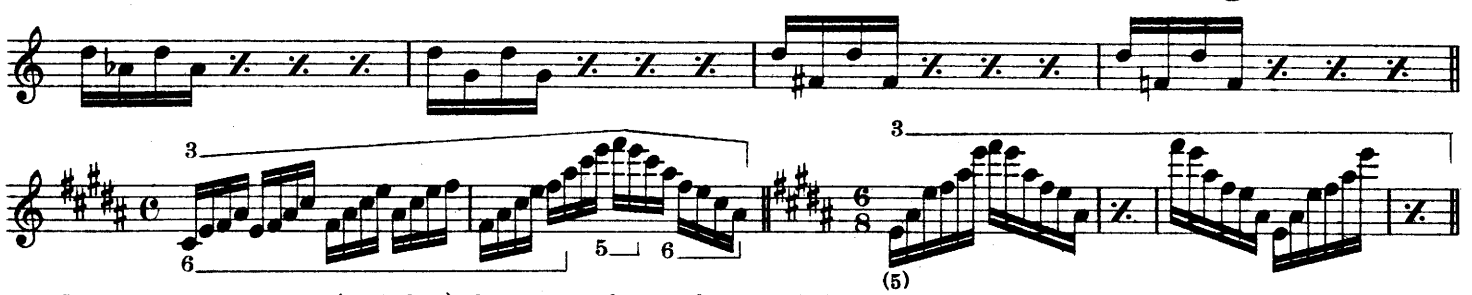


optional with 4th finger.
oppure col 4º dito.

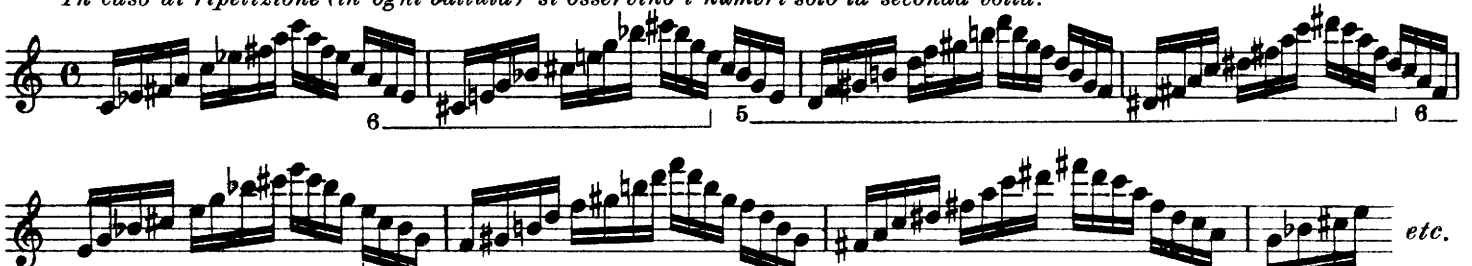


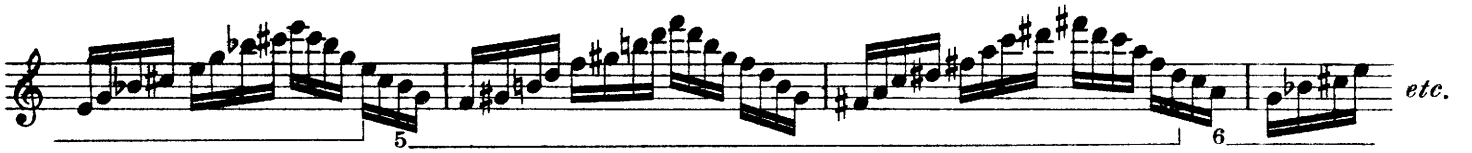
without the D key (5th finger r.h.)
senza la chiave di Re (5º dito m.d.)

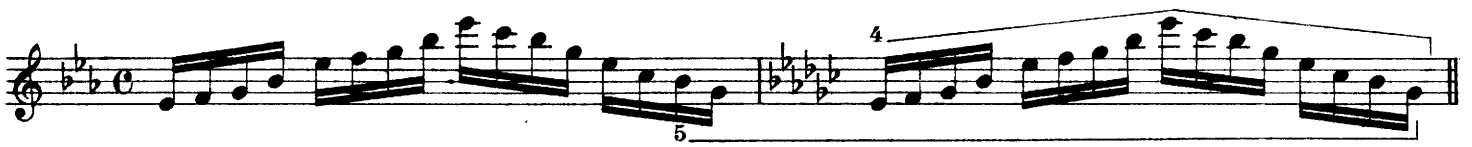


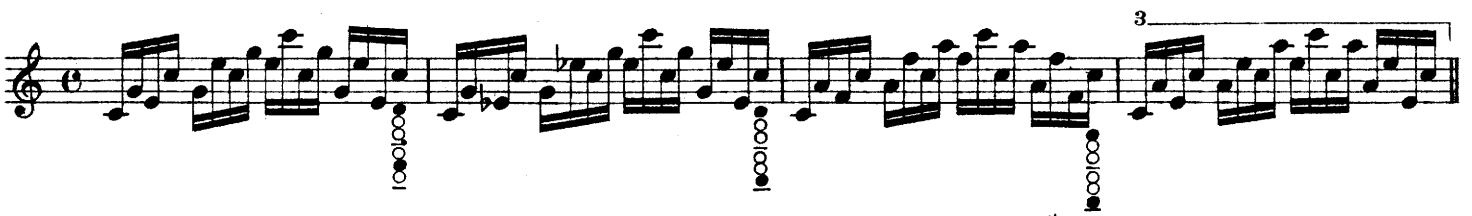


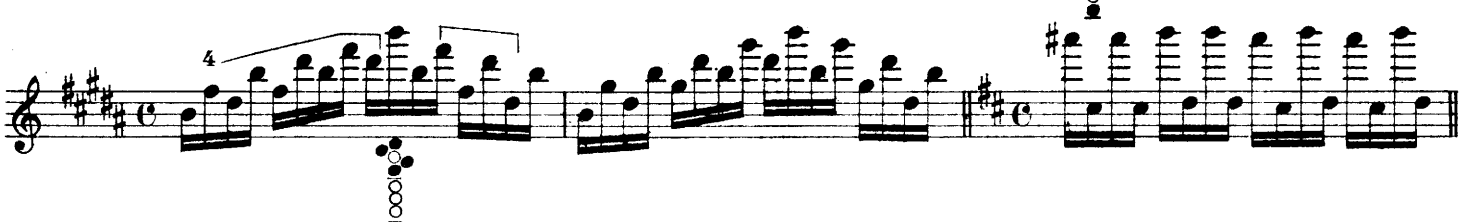
In case of a repetition (each bar) observe numbers only second time.
In caso di ripetizione (in ogni battuta) si osservino i numeri solo la seconda volta.

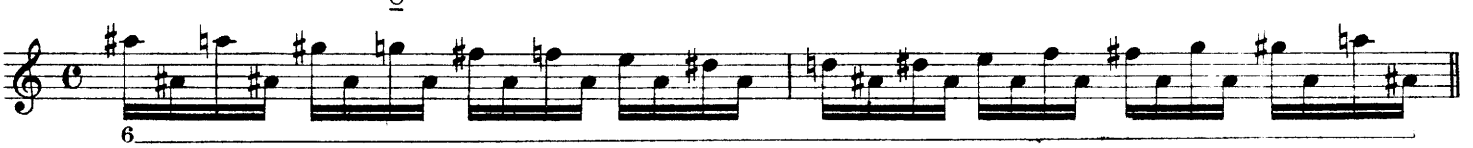


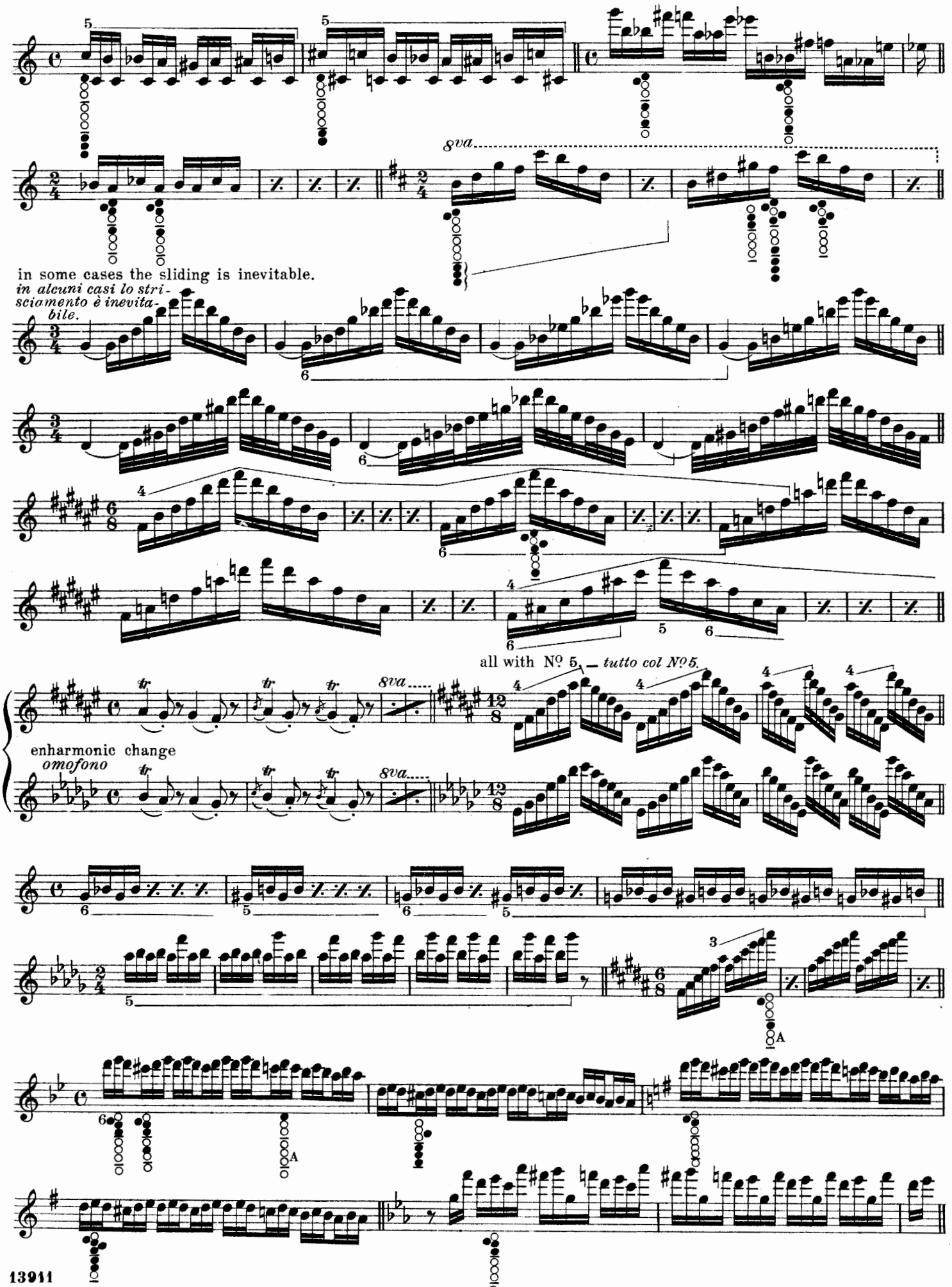






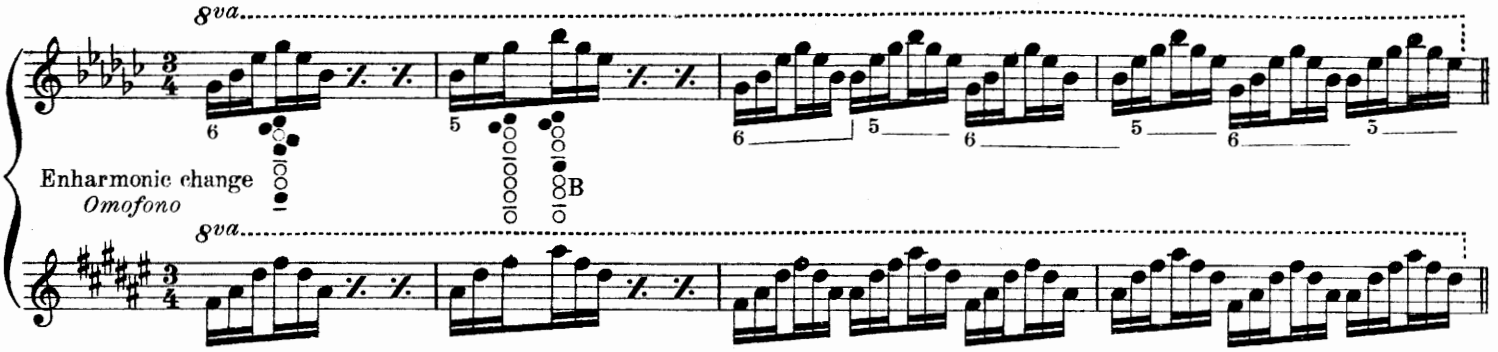





8va
in some cases the sliding is inevitable.
in alcuni casi lo strisciamento è inevitabile.
all with Nº 5 — tutto col Nº 5.
enharmonic change
omofono
8va
8va

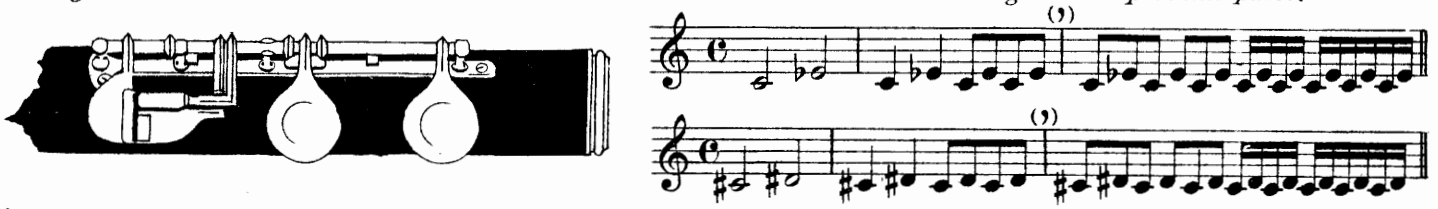
In this difficult passage the fingering of G flat or F sharp with Nº 6 and without the D key (5th finger r.h.) will be found useful

In questo difficile passo la posizione di Sol bemolle o Fa diesis col Nº 6 e senza la chiave di Re (5º dito m.d.) si troverà utile



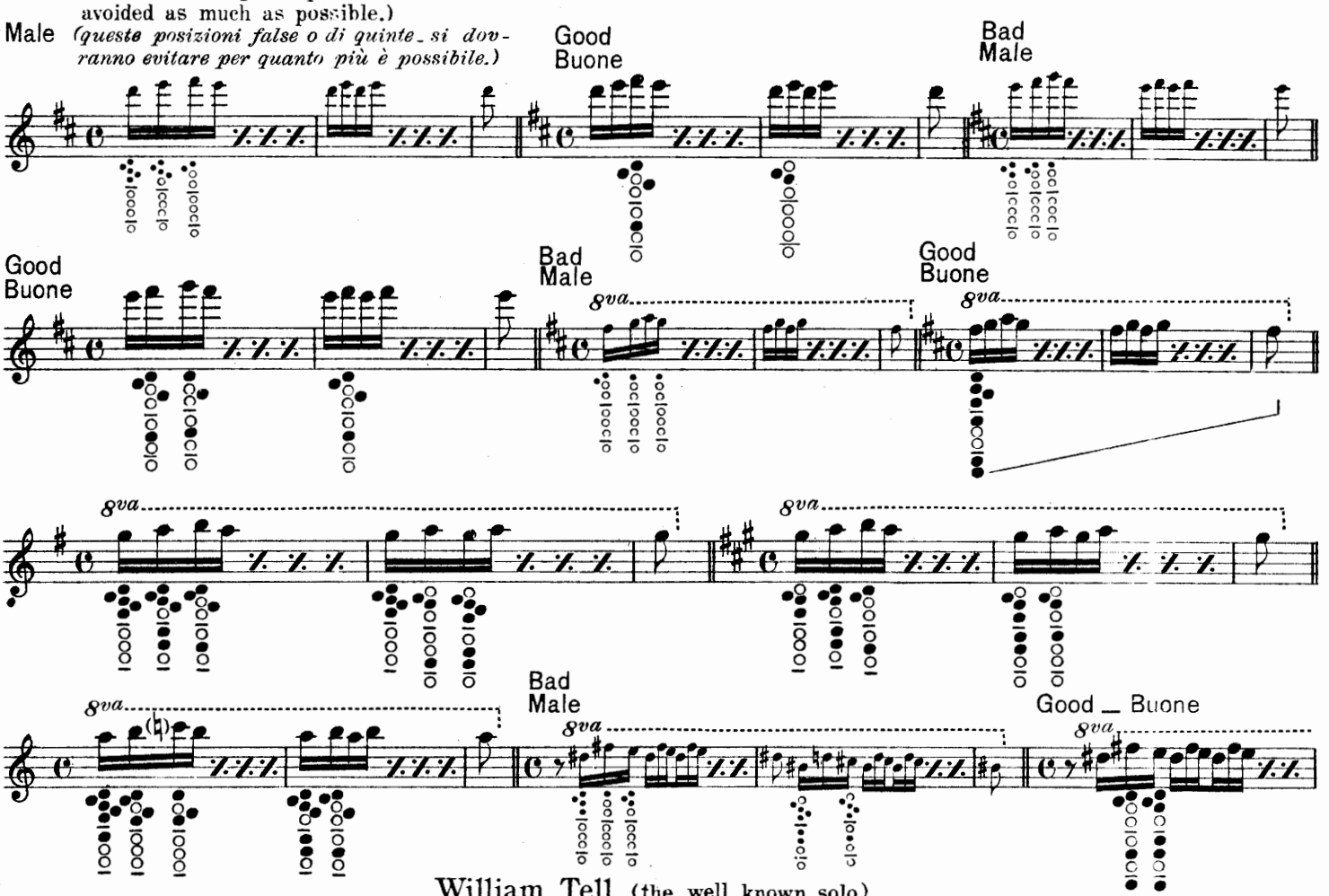
With a small roller on the D and C sharp keys as shown in drawing the following passage can be obtained.

Con una girella o rolletta sulle chiavi di Re e Do diesis (vedi incisione) si ottiene il seguente importante passo.

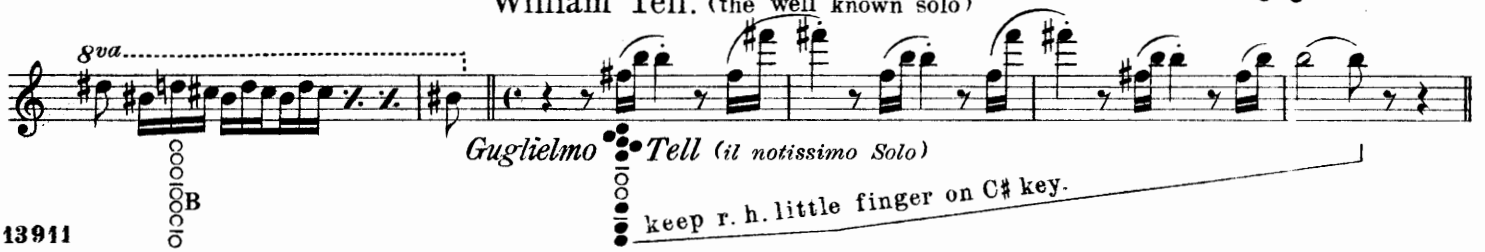


Bad Male (these false or quint positions should be avoided as much as possible.)

(queste posizioni false o di quinte si dovranno evitare per quanto più è possibile.)



William Tell. (the well known solo)



Guglielmo Tell (il notissimo Solo)

keep r. h. little finger on C♯ key.

L'Indispensabile.

A Complete Modern School
for the Flute.
PART I.

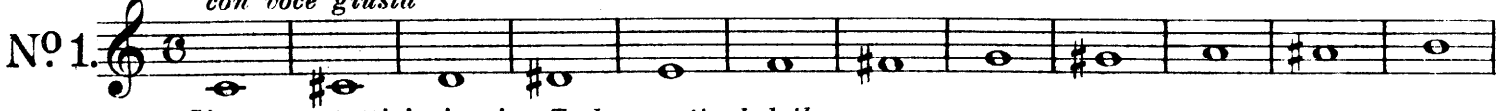
Scuola moderna di perfezionamento
per Flauto.
PARTE I.

L. De LORENZO, Op. 9.

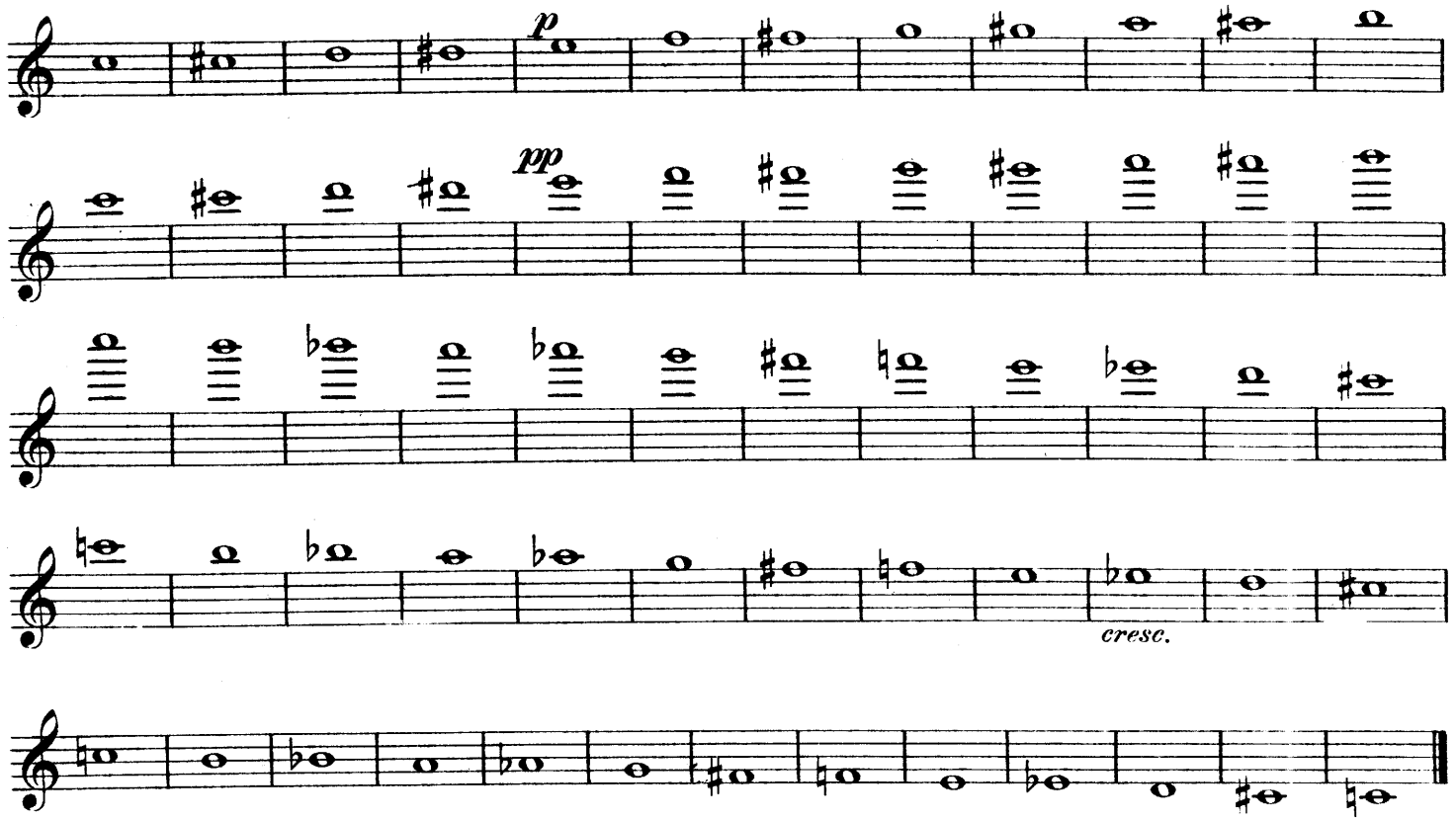
Largo.

con voce giusta

Nº 1.

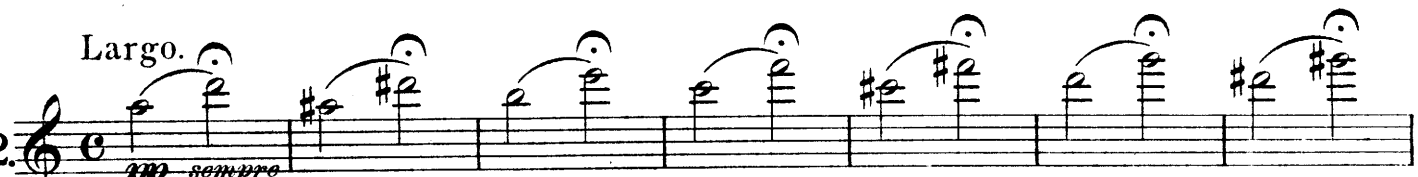


Si esegua tutti i giorni – *To be practiced daily.*

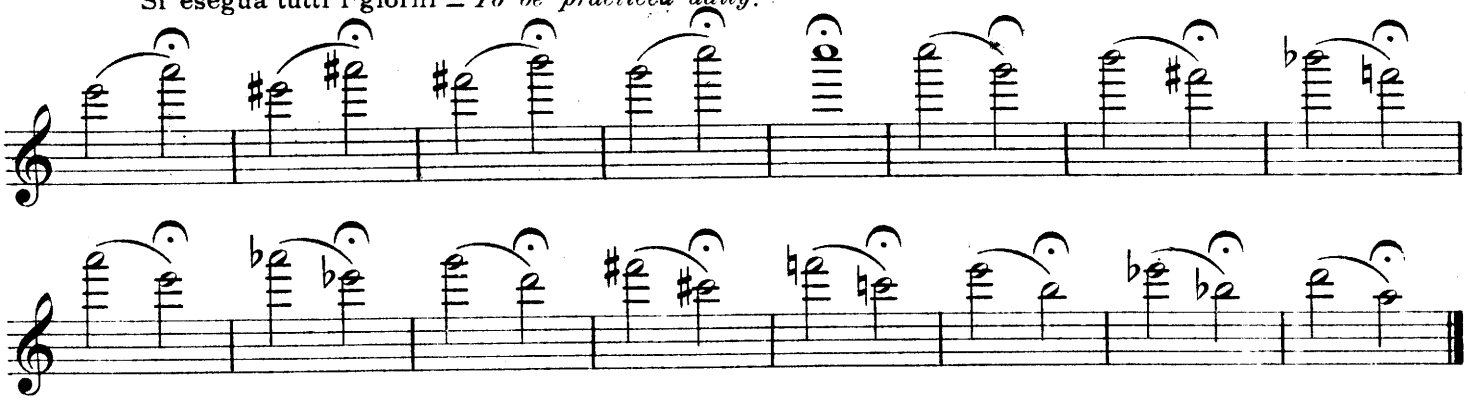


Largo.

Nº 2.



Si esegua tutti i giorni – *To be practiced daily.*



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da studiarsi prima lentamente *)
prima staccato e poi legato

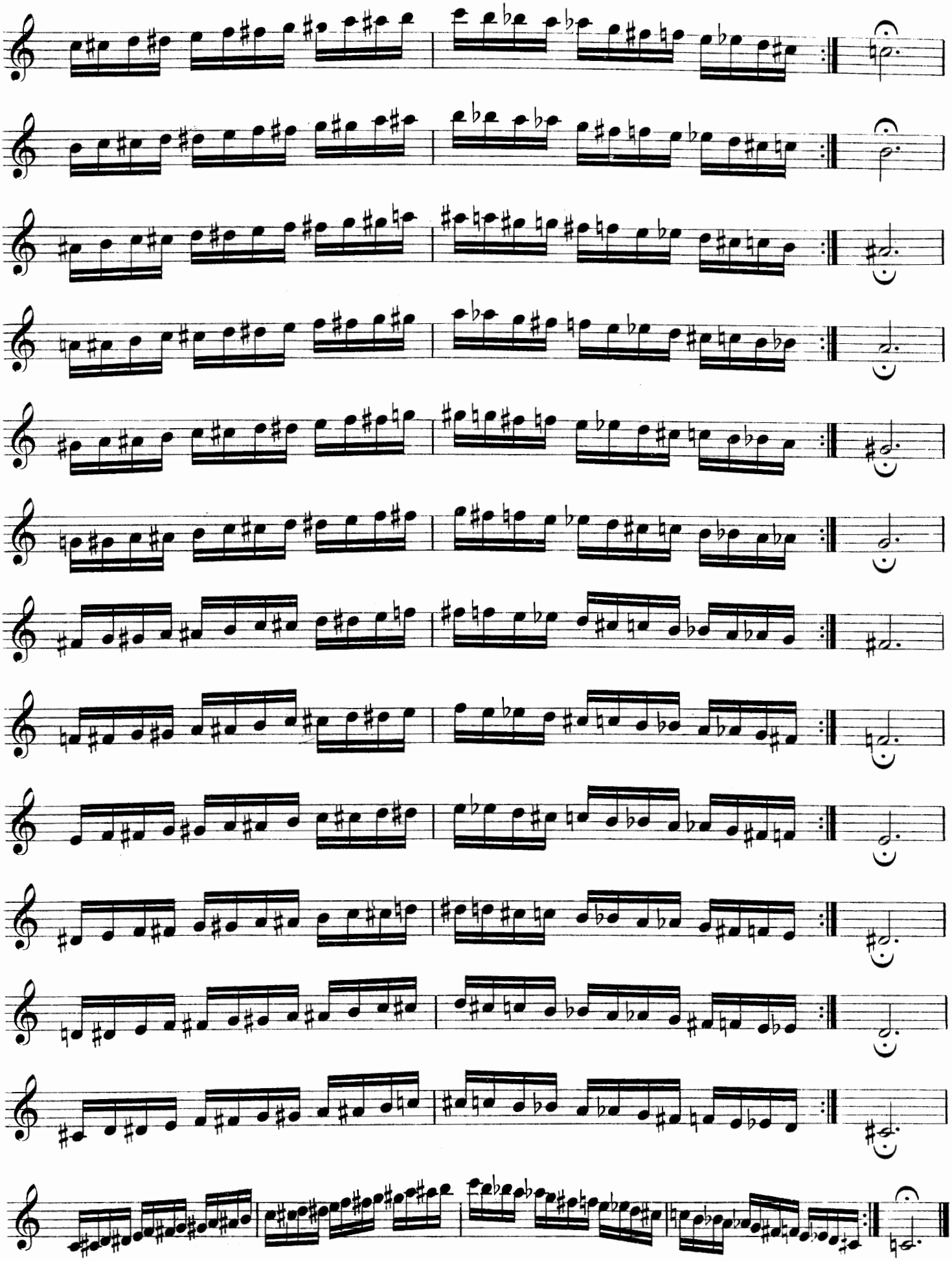
To be studied slowly at first. *)
First staccato then Legato.

No 3.

simile

No 3. *)

No 3.



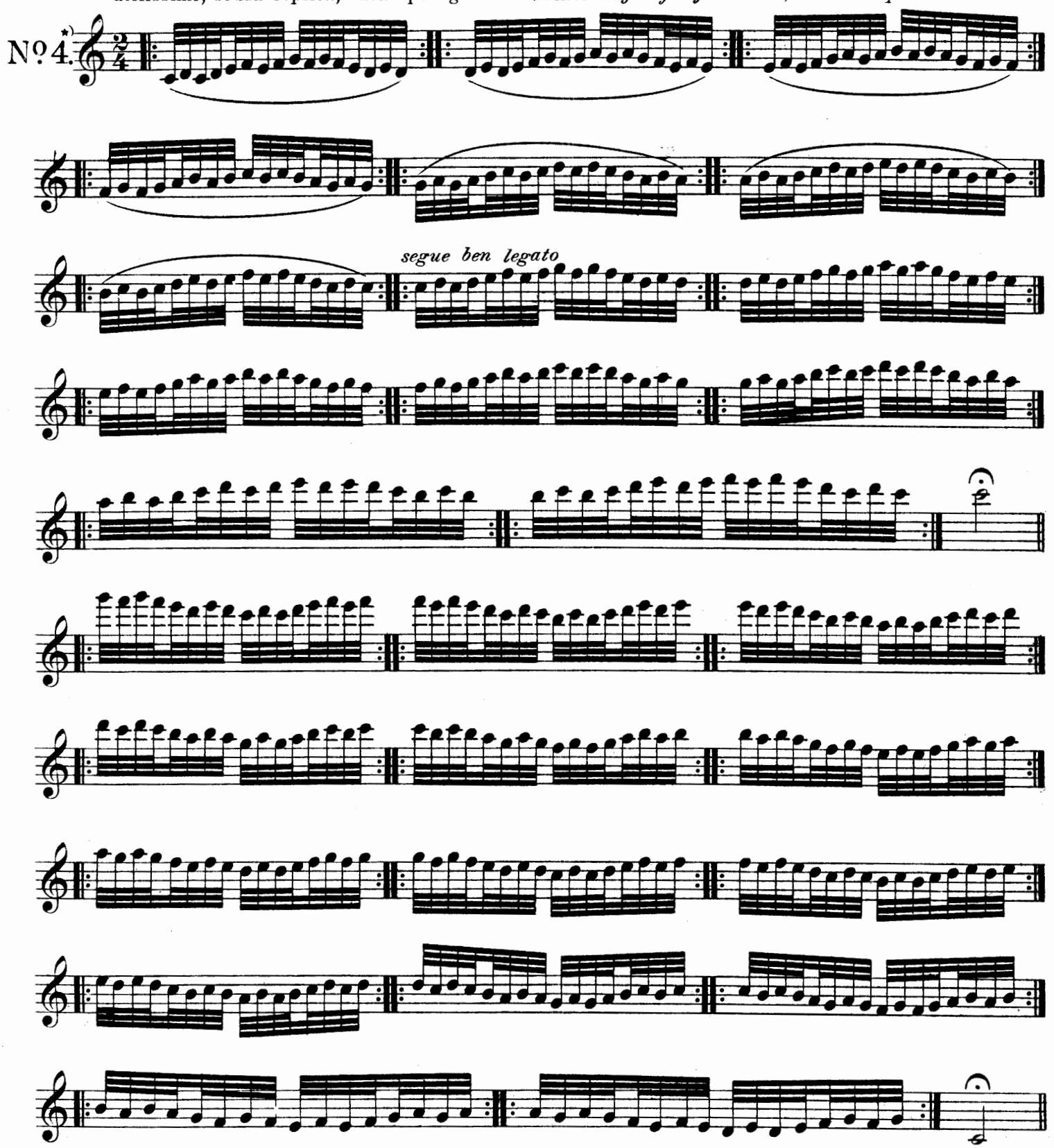
D. C. a memoria
D. C. from memory.

I numeri **4** e **5** si eseguano in tutti i toni maggiori, in ordine cromatico, cioè: *Do, Do♯, Re♭, Re♮, Mi♭, Mi♮, Fa, Fa♯, Sol♭, Sol♮, Lab, La♮, Si♭, Si♮, Dob, Do♮ ottava.**) Pel principiante si scelgano i toni più facili.

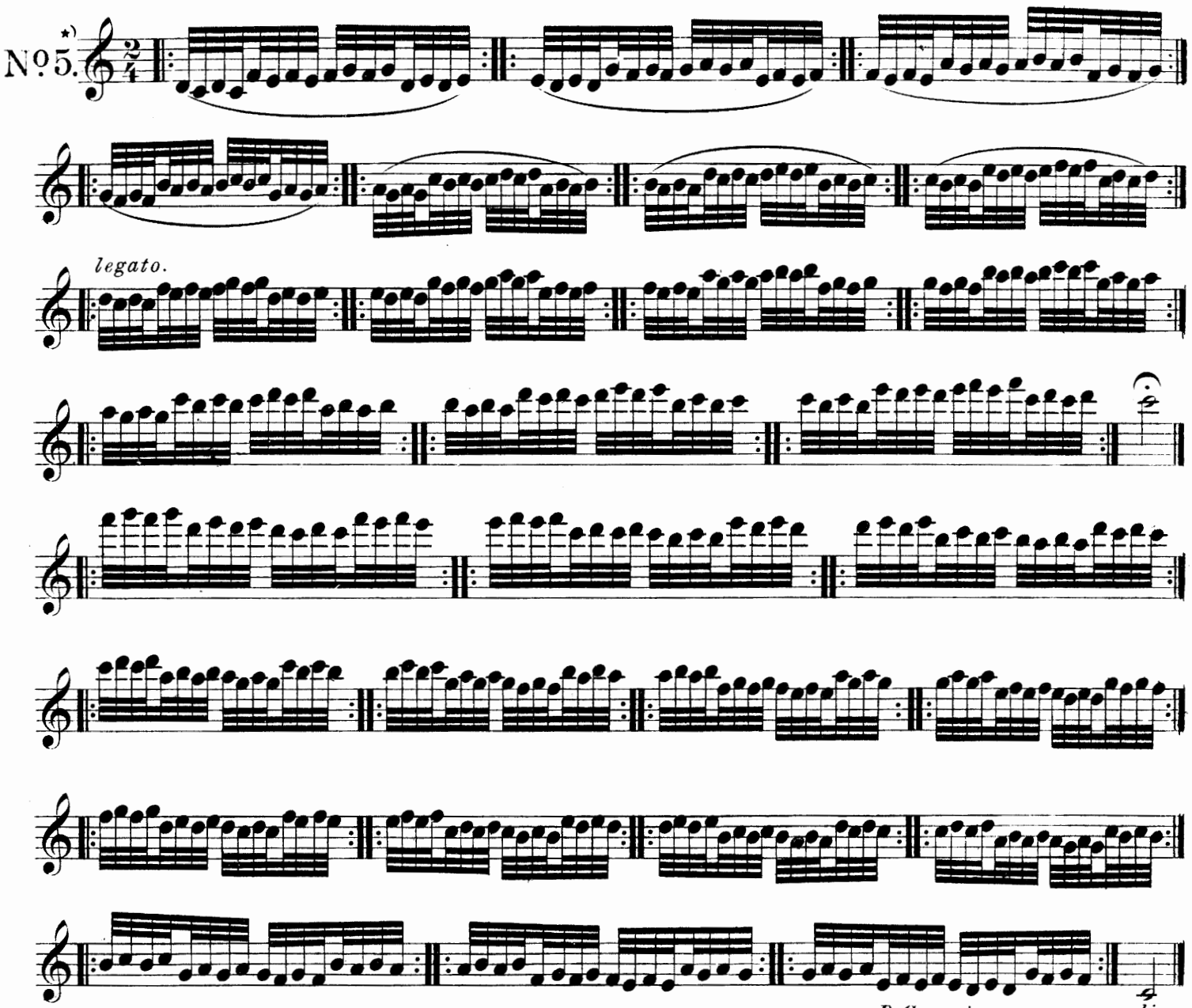
The numbers 4 and 5 are to be practiced in all the major keys in chromatic order, f.i.;- C, C♯, D♭, D♮, E♭, E♮, F, F♯, G♭, G♮, A♭, A♮, B♭, B♮, C♭, C♮ octave.*) *For beginners the easiest keys are to be chosen.*

Always slowly at first, in eighths and sixteenths:
Sempre prima lentamente, a crome e semicrome:

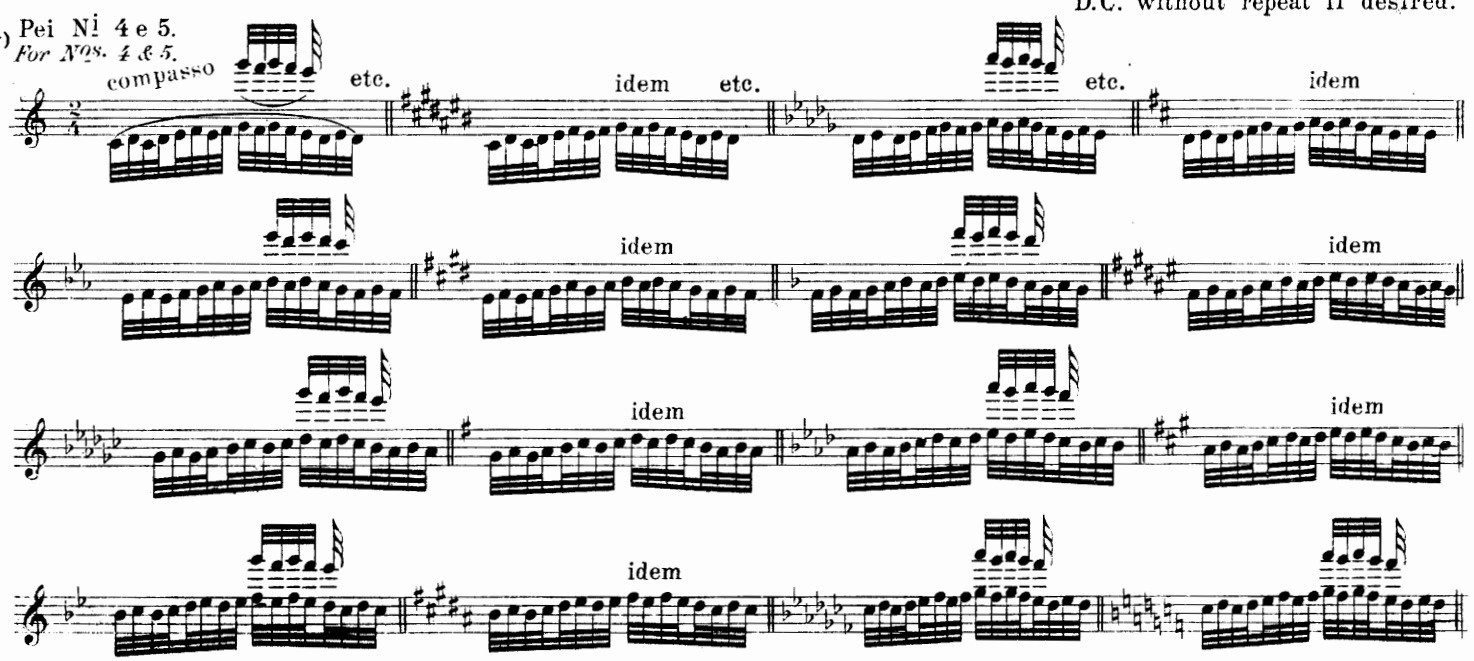
utilissimi, senza replica, anche per gli artisti – *Also very useful for artists; without repeats.*



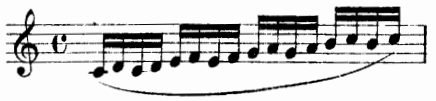
D. C. a piacere
senza replica.
D. C. without repeats.



*) Pei N^{i} 4 e 5.
For N°s. 4 & 5.

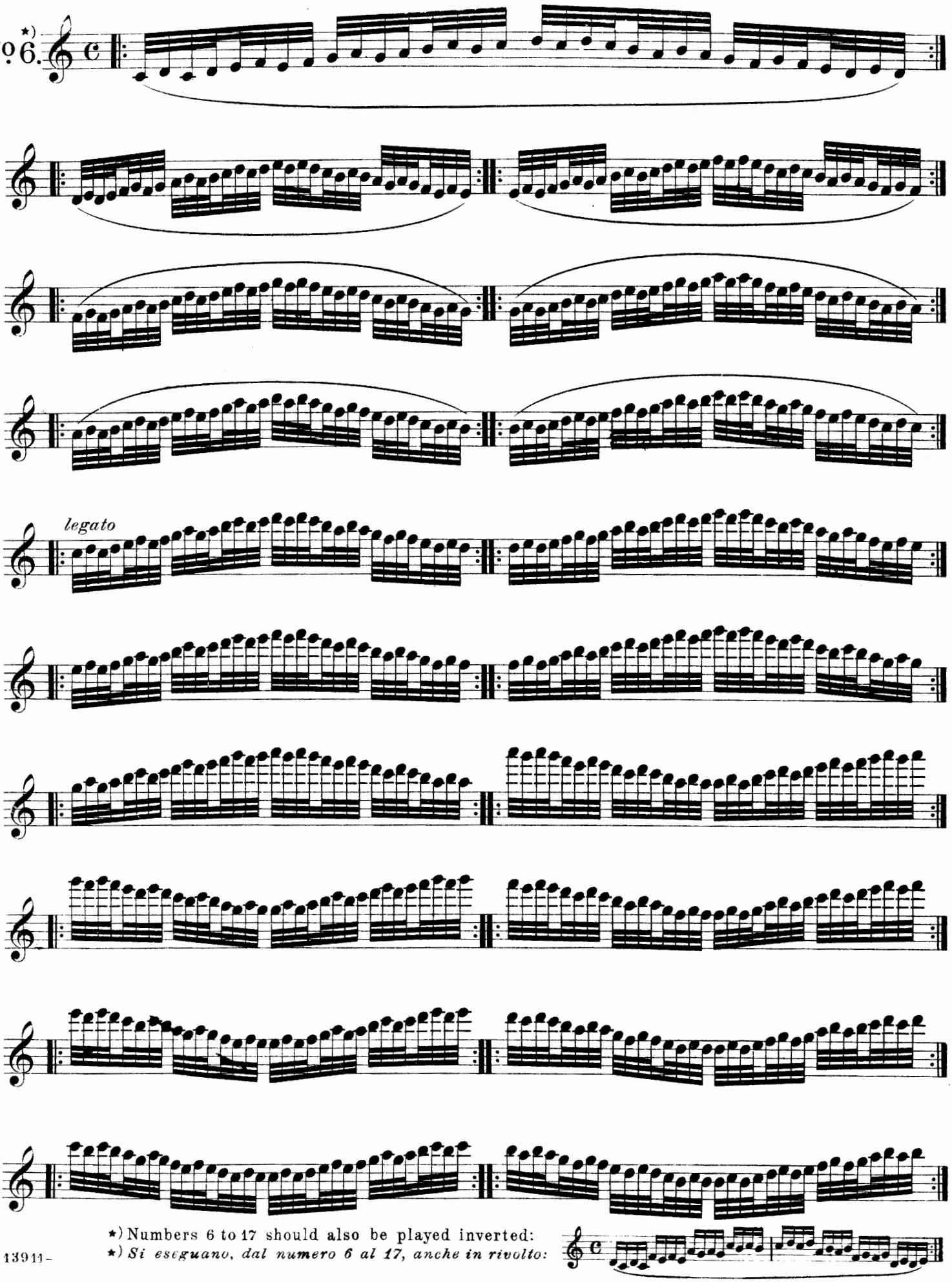


N.B. Always slowly at first:
N.B. Sempre prima lentamente:

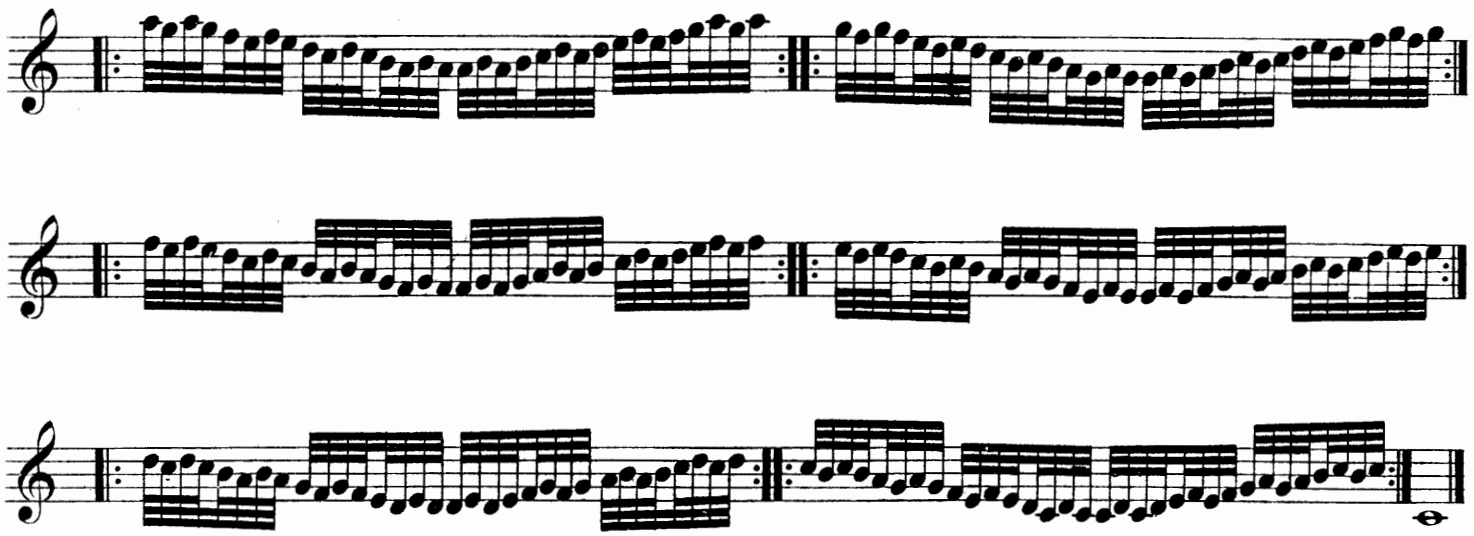


etc.

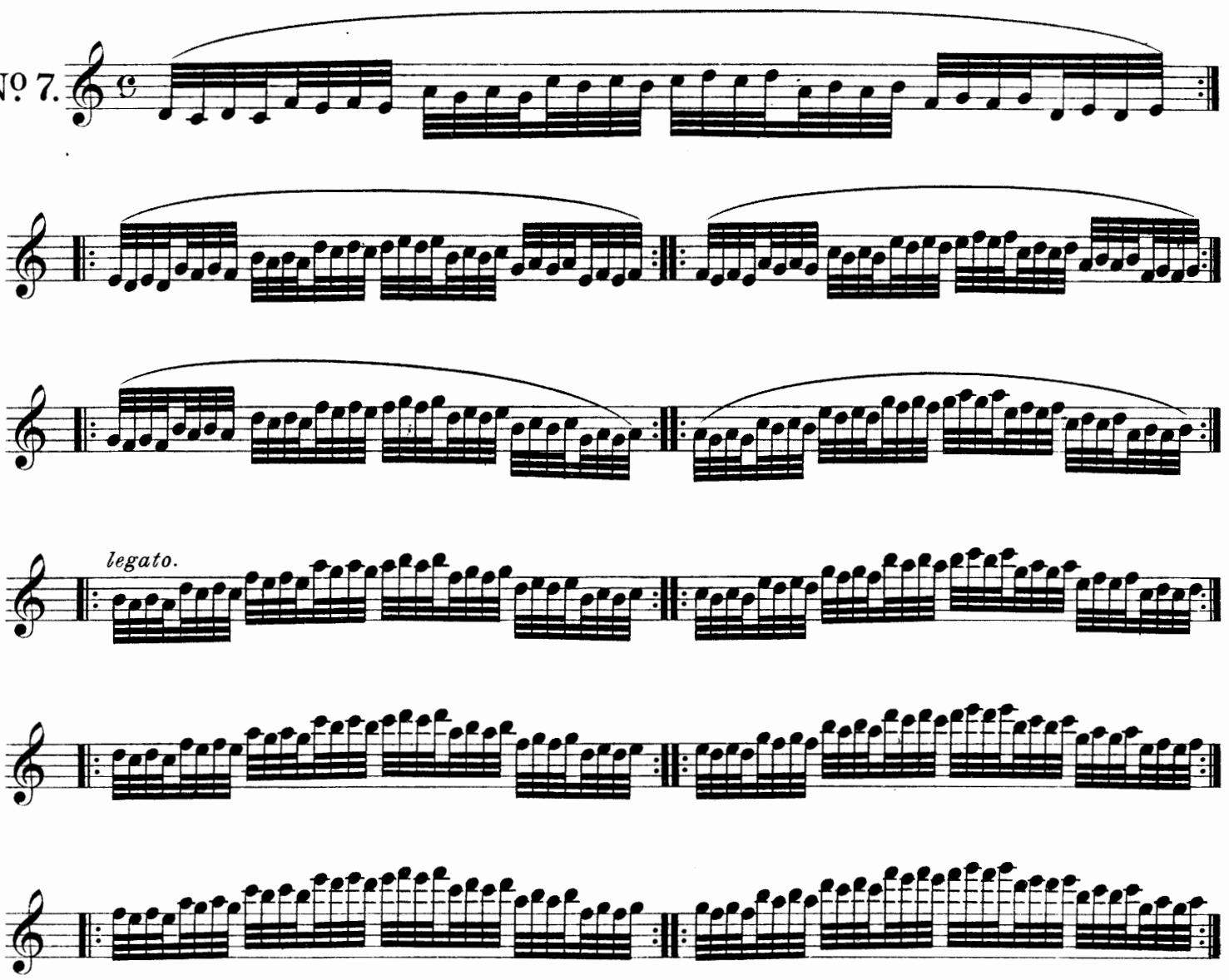
No. 6. *)

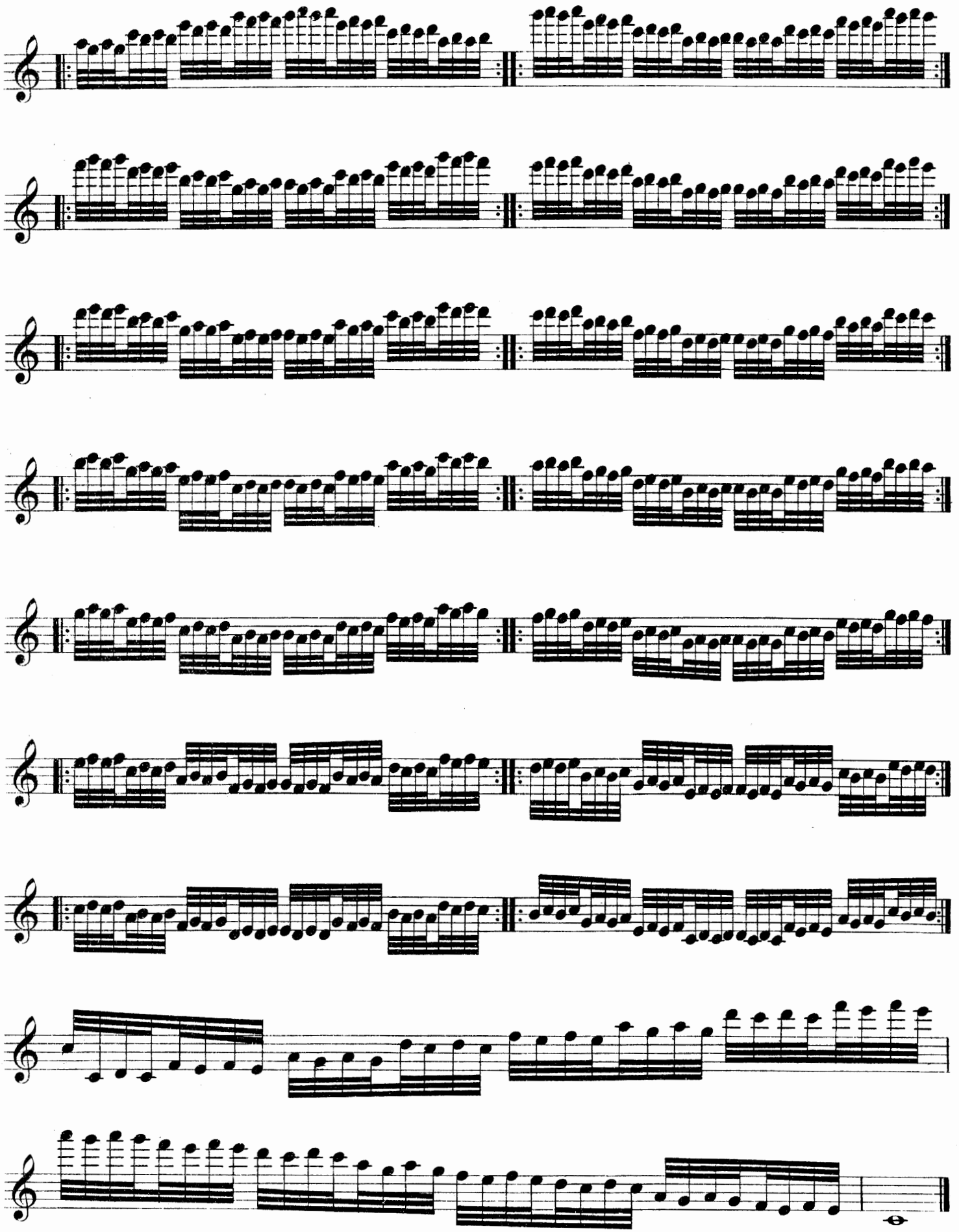


*) Numbers 6 to 17 should also be played inverted:
*) *Si eseguano, dal numero 6 al 17, anche in rivolto:*



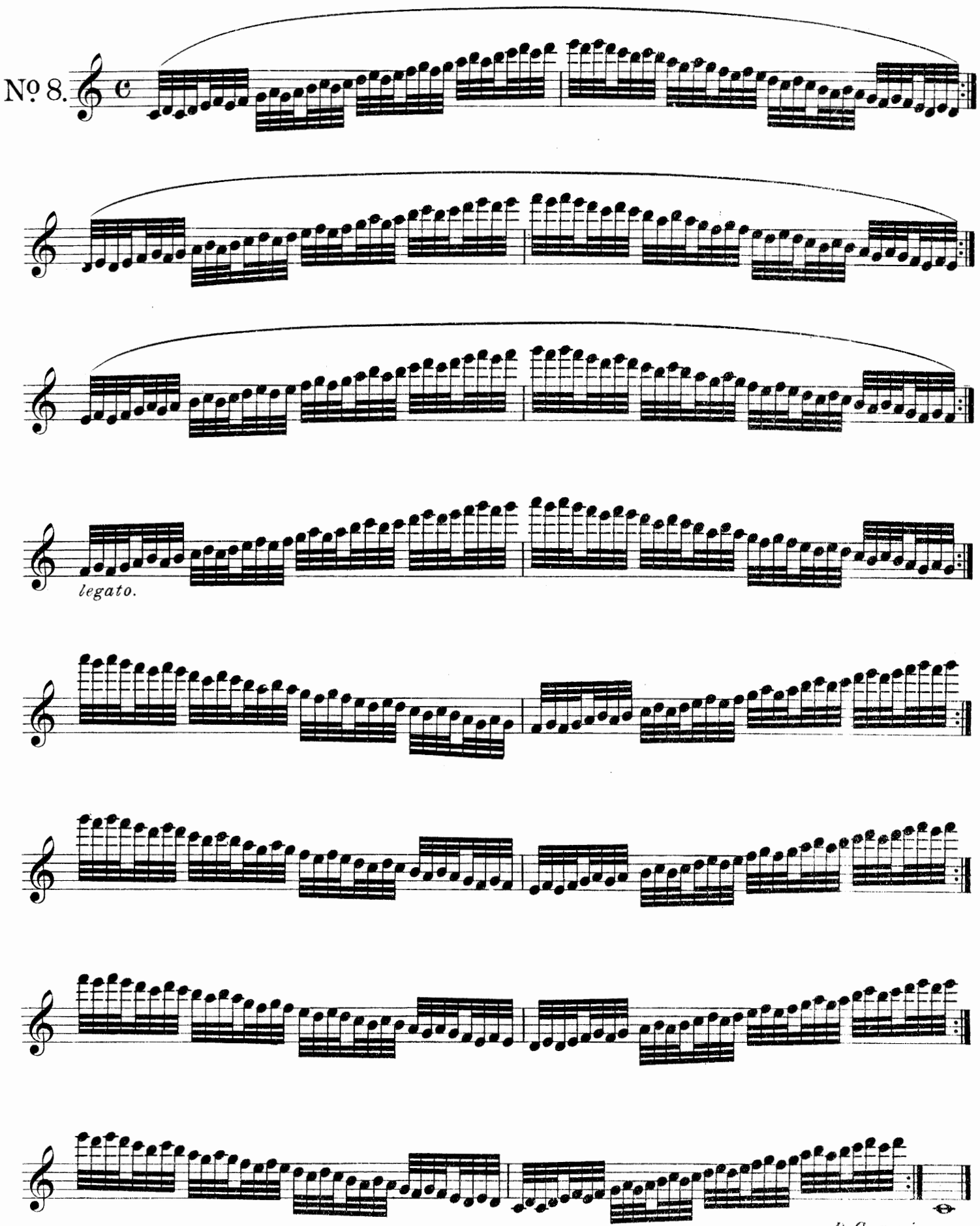
Nº 7.



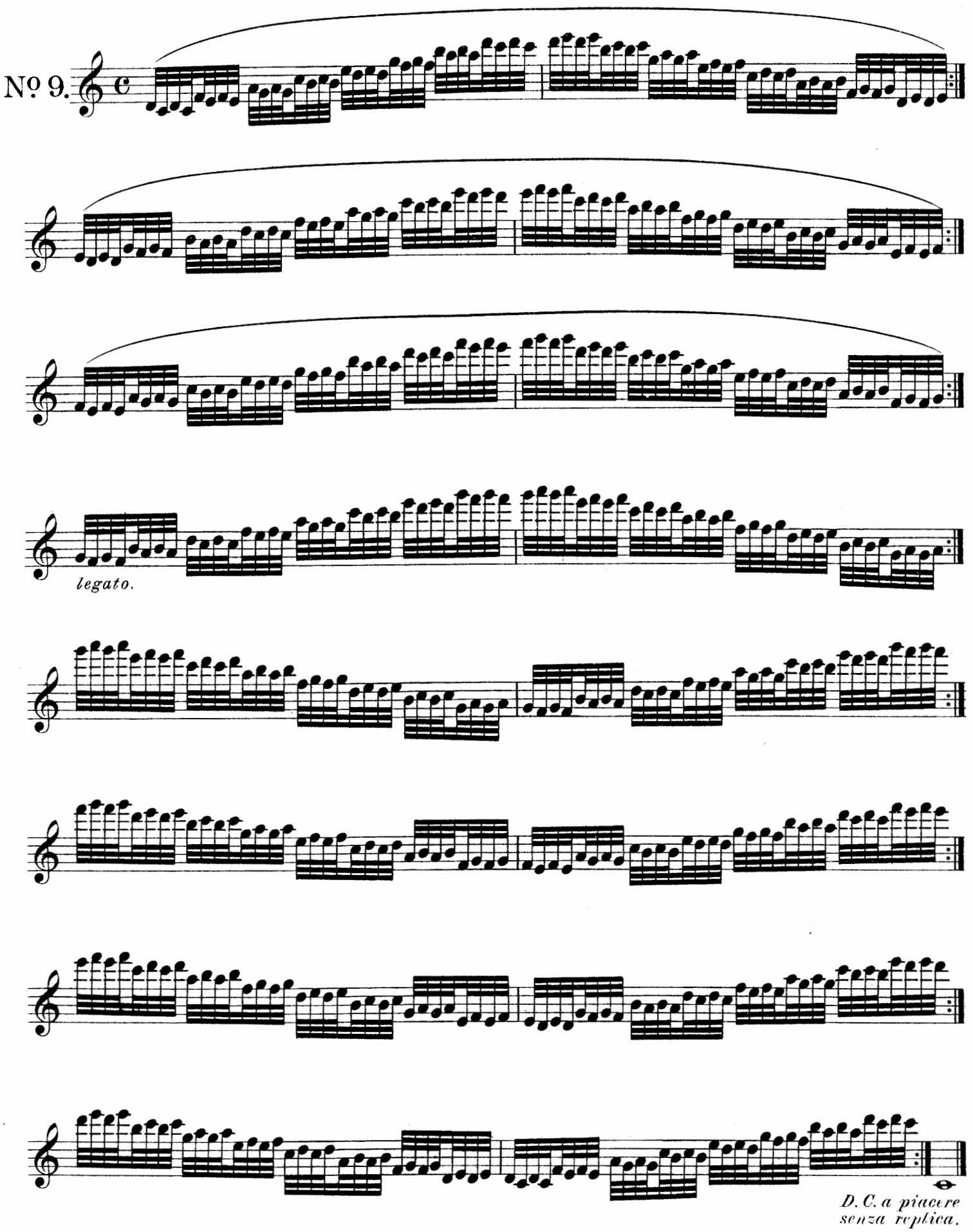


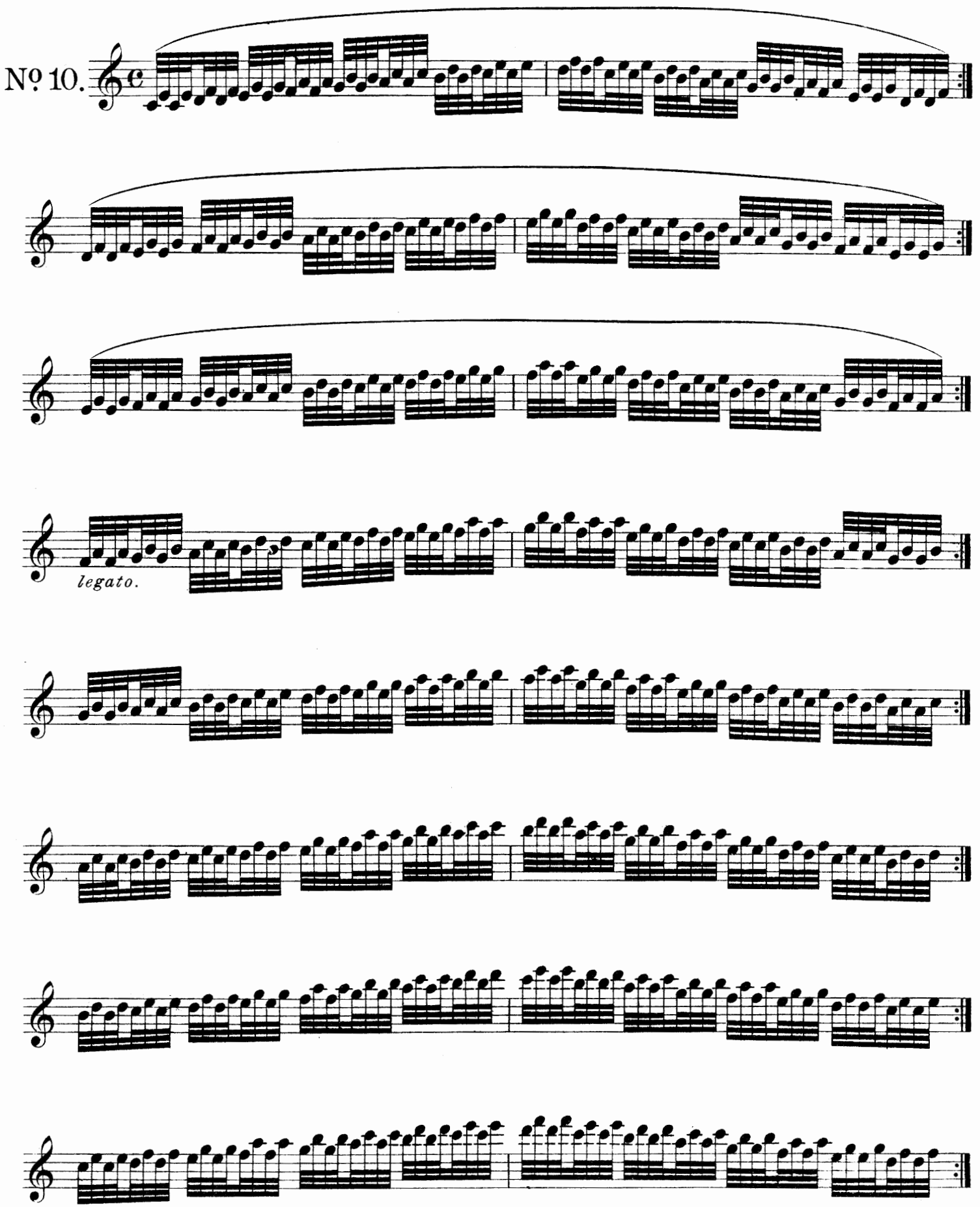
D. C. a piacere
senza replica.

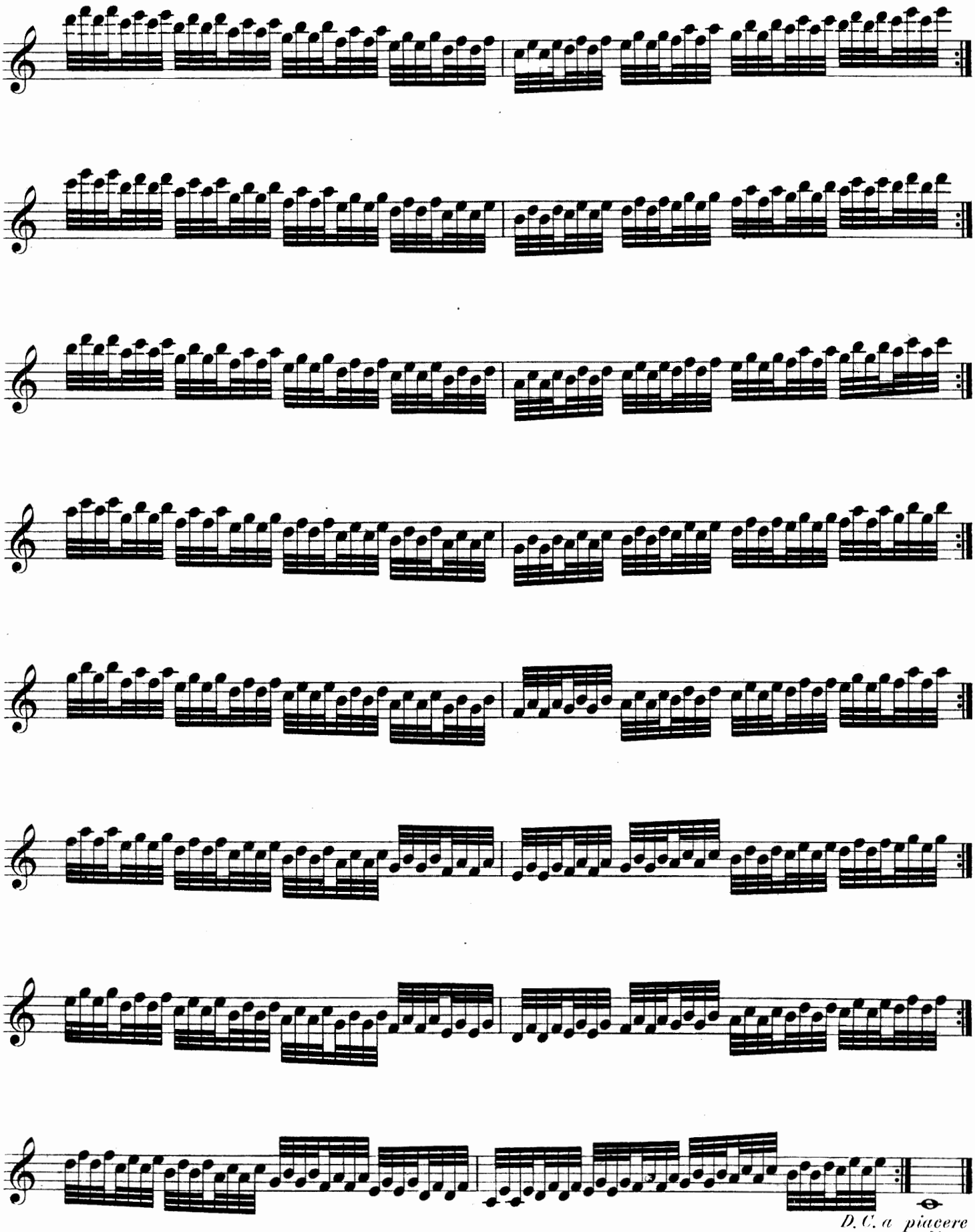
D.C. without repeat if desired.



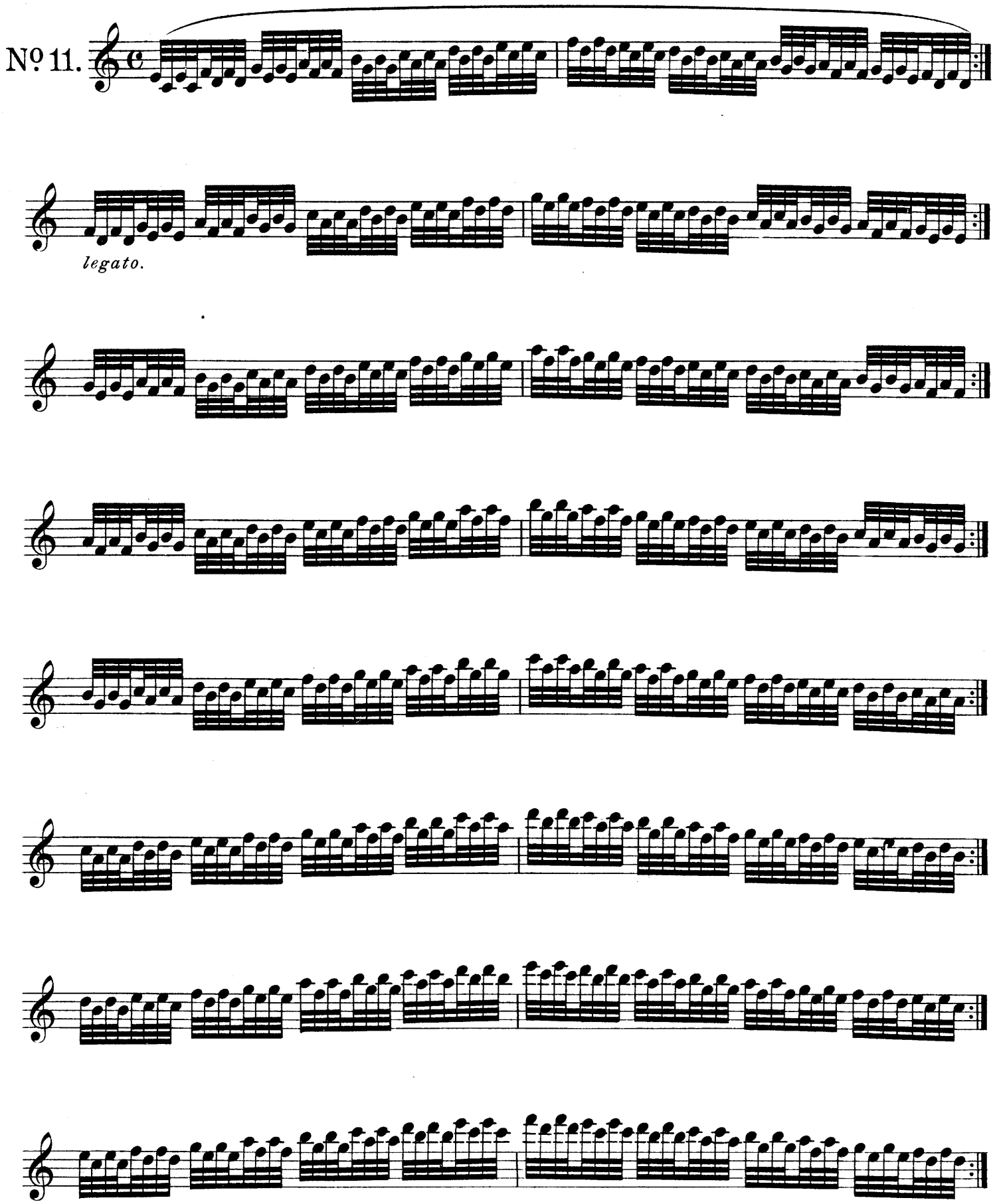
D. C. without repeat if desired.

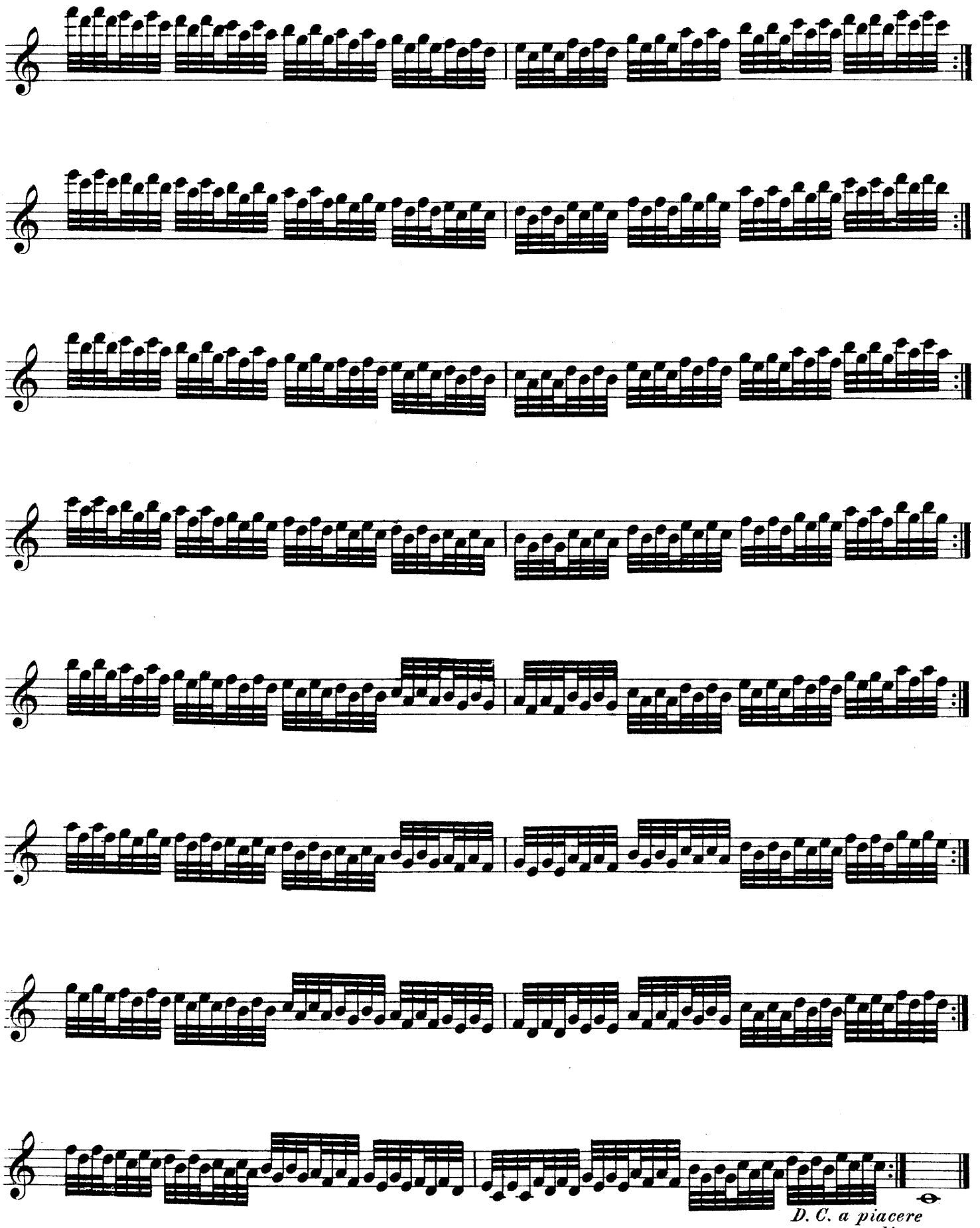

No 9.
legato.
D. C. a piacere
senza replica.
D. C. without repeat if desired.


Nº 10.
legato.



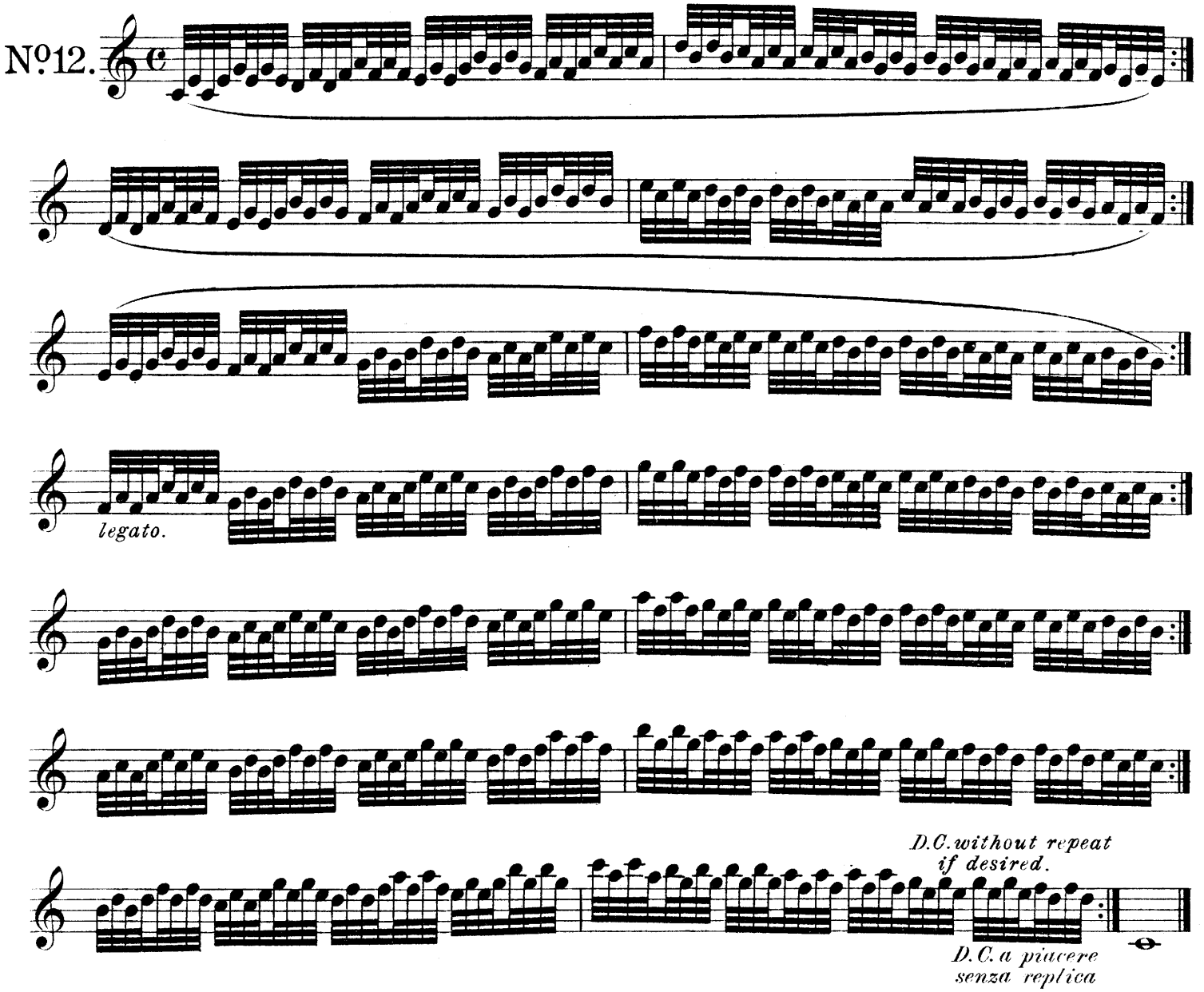
D. C. without repeat if desired.

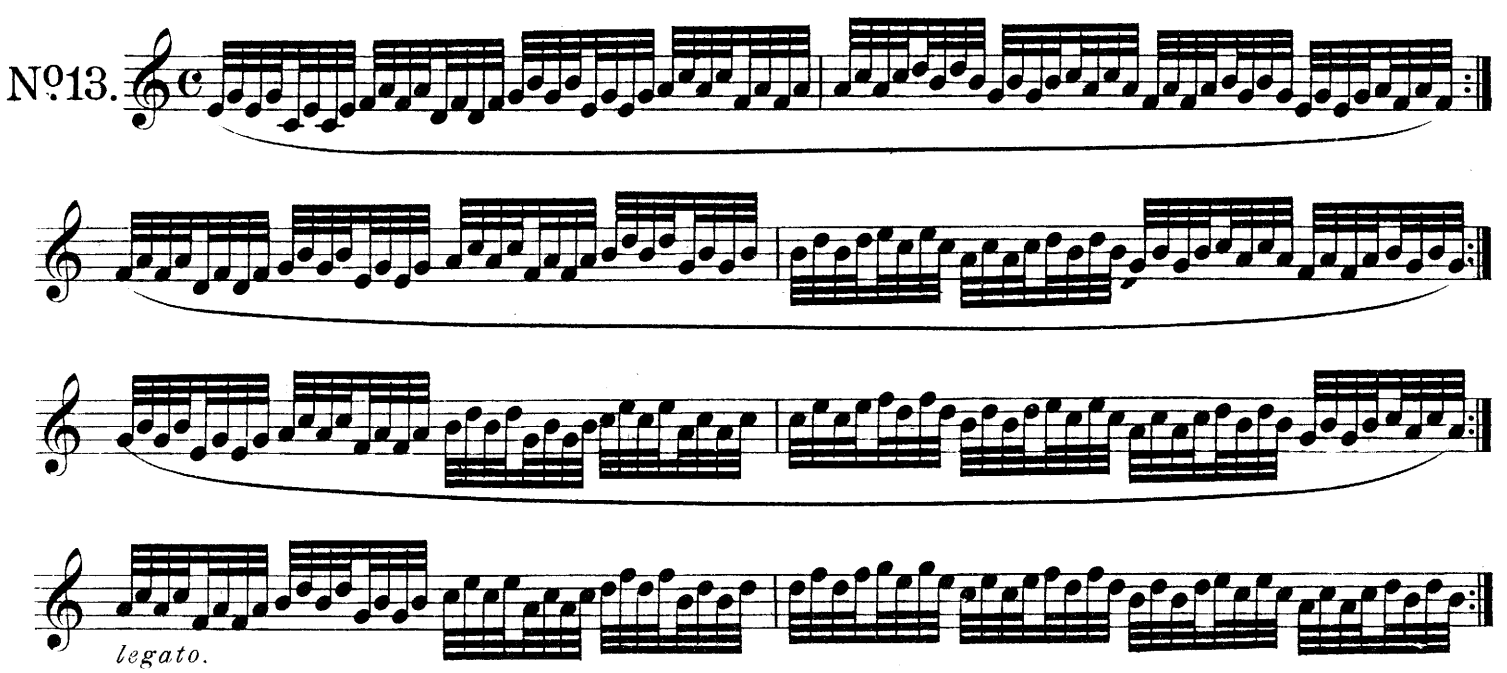

Nº 11.
legato.

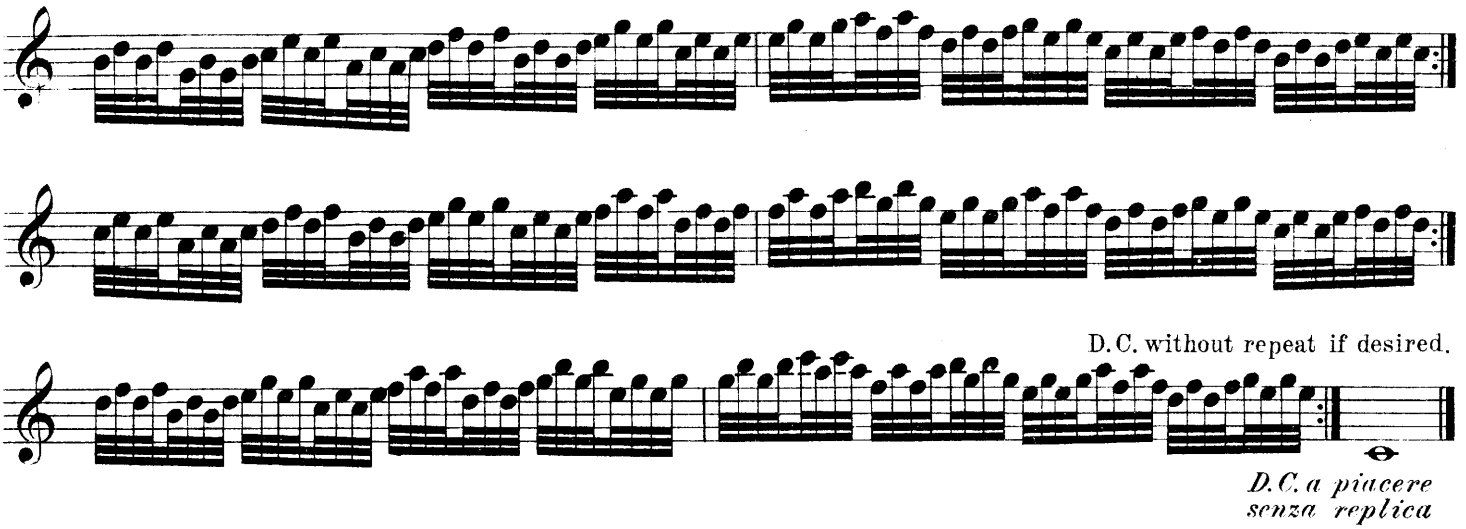


D. C. a piacere
senza replica.

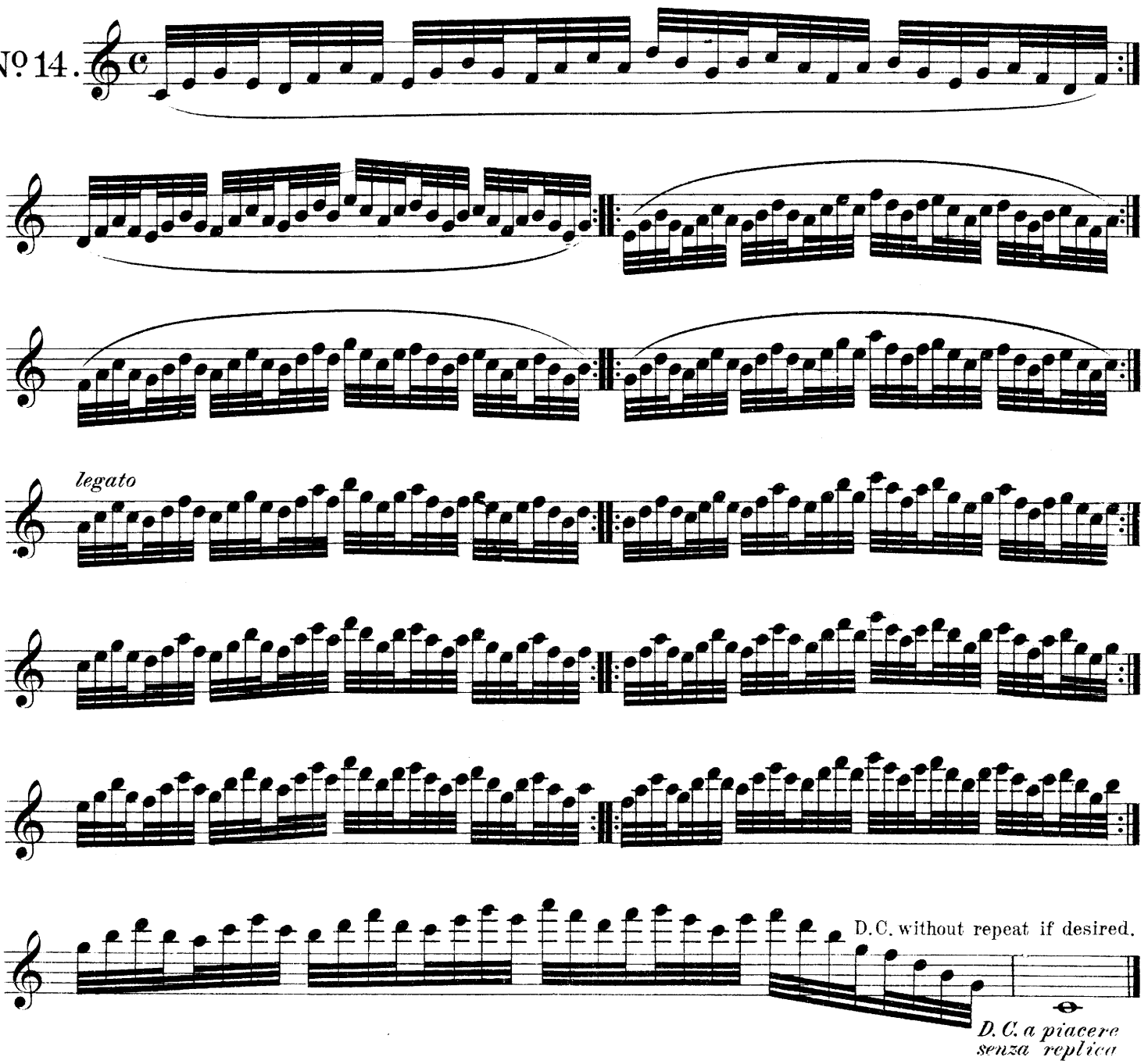
D. C. without repeat if desired.

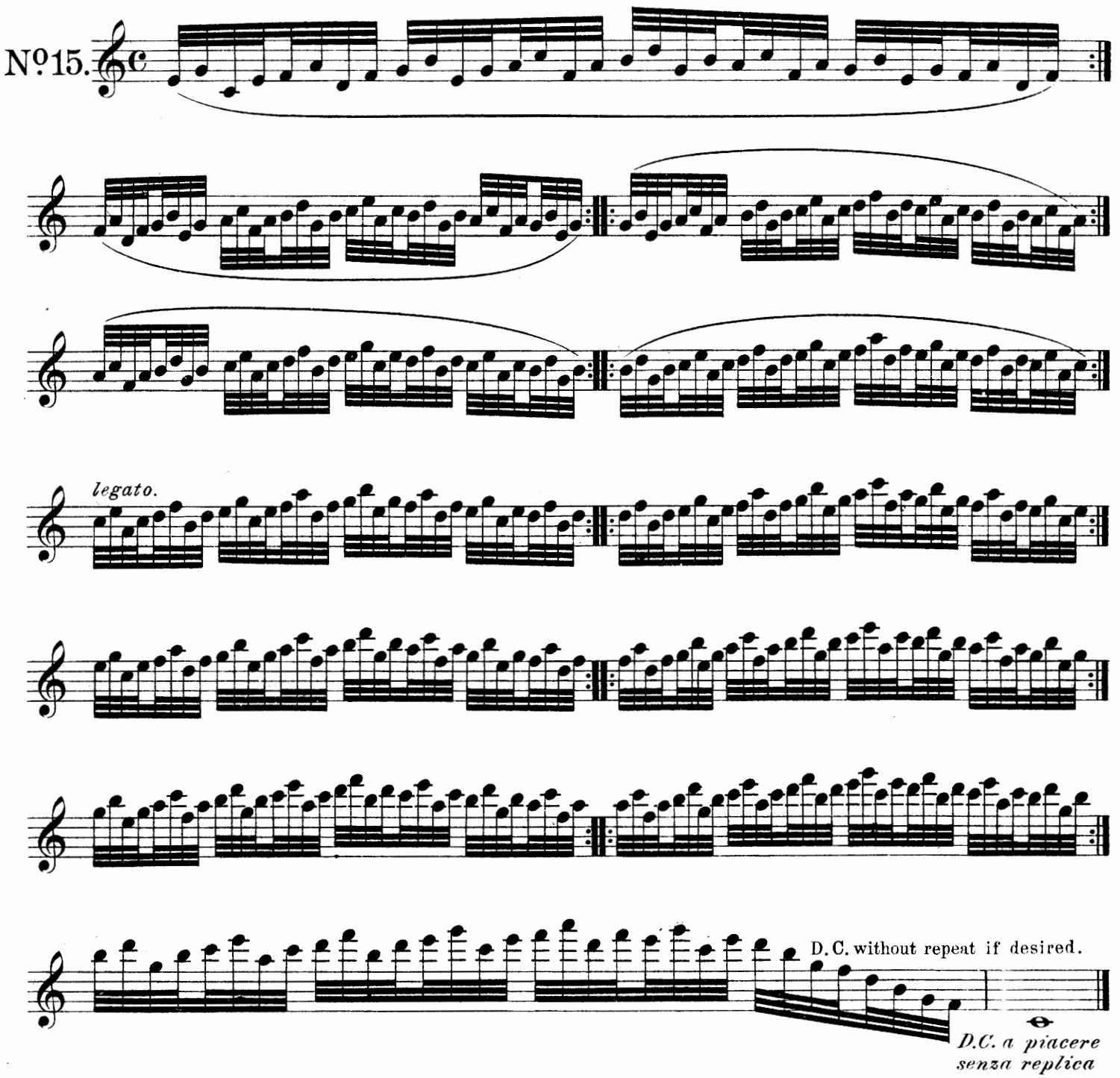

Nº12.
legato.
D.C. without repeat if desired.
D.C. a piacere senza replica

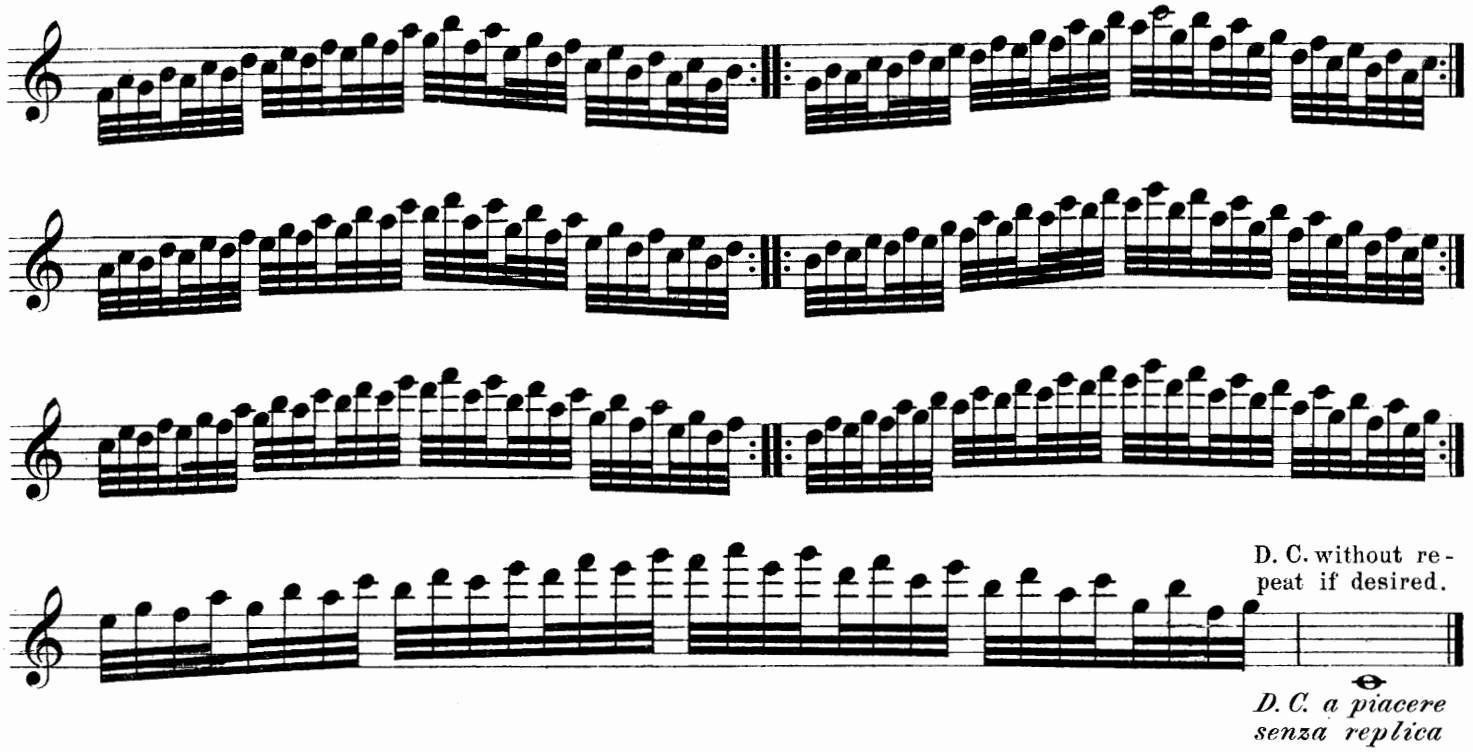

Nº13.
legato.

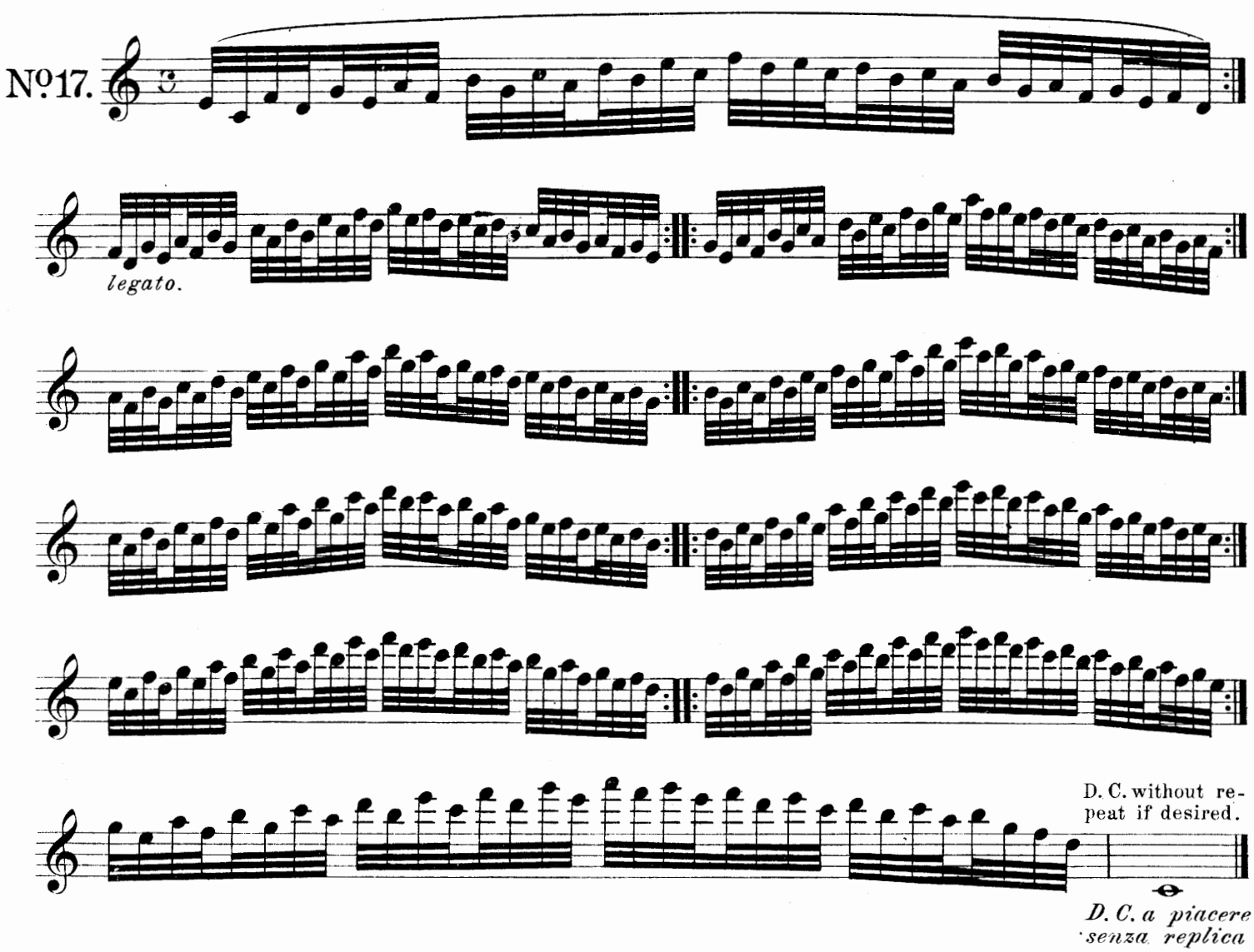

D.C. without repeat if desired.
D.C. a piacere
senza replica

No. 14.


legato
D.C. without repeat if desired.
D.C. a piacere
senza replica


No. 15.
legato.
D. C. without repeat if desired.
D.C. a piacere
senza replica
No. 16.


D. C. without repeat if desired.
D. C. a piacere senza replica


No. 17.
legato.
D. C. without repeat if desired.
D. C. a piacere senza replica

stacc. e legato

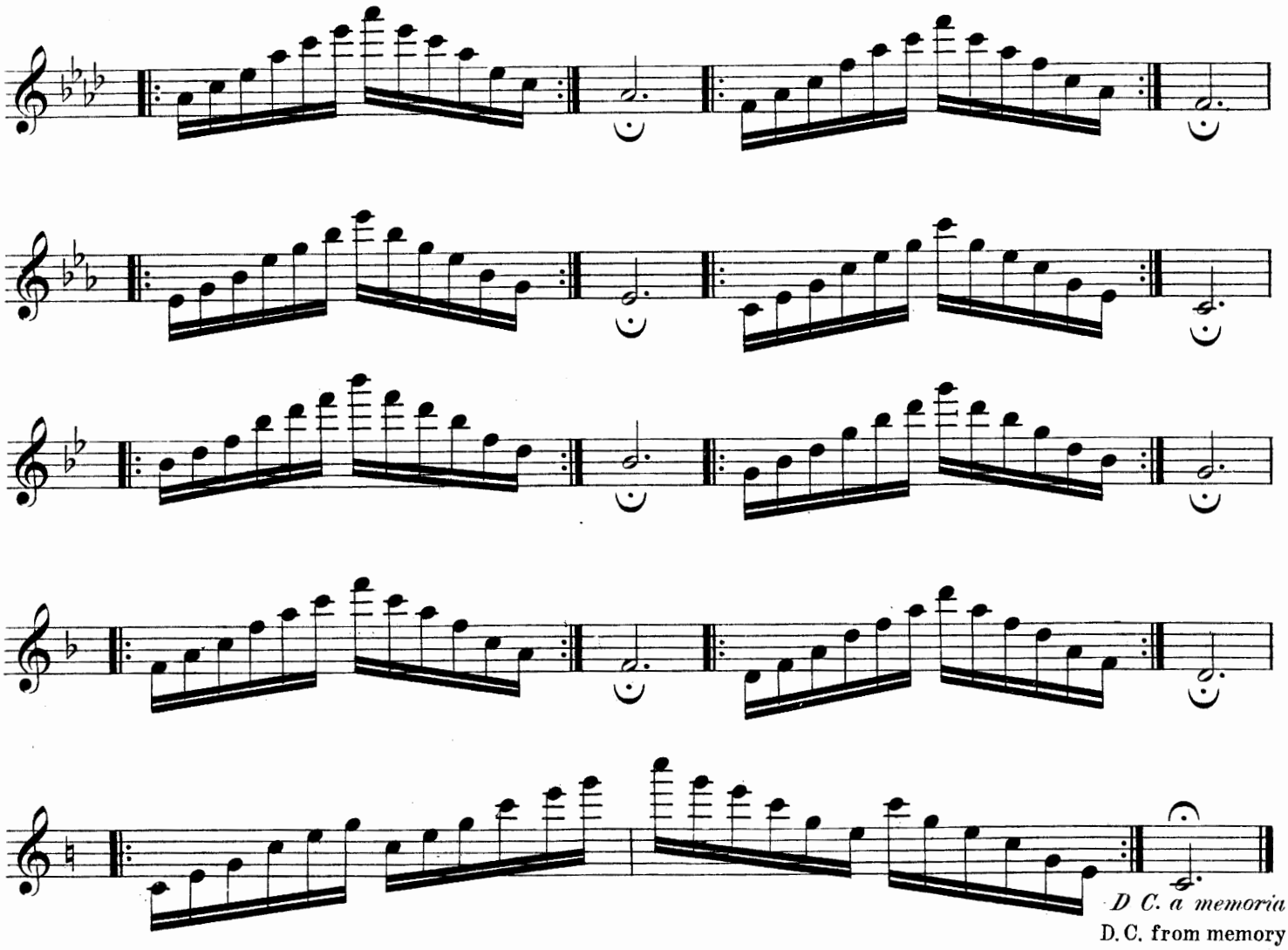
Nº 13.*)

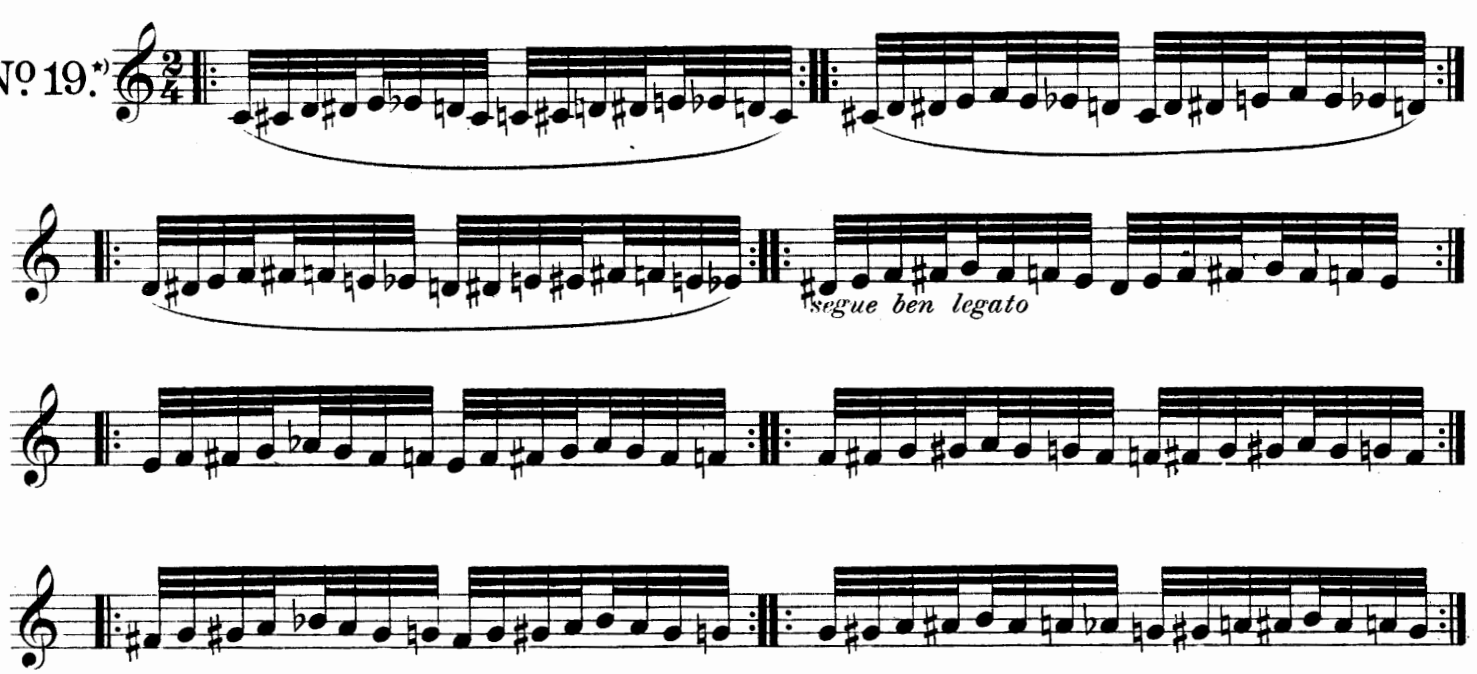
si esegua tutti i giorni — *To be practiced daily.*

simile.

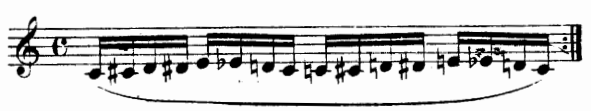
omofono (cambio enarmonico)
(enharmonic change)

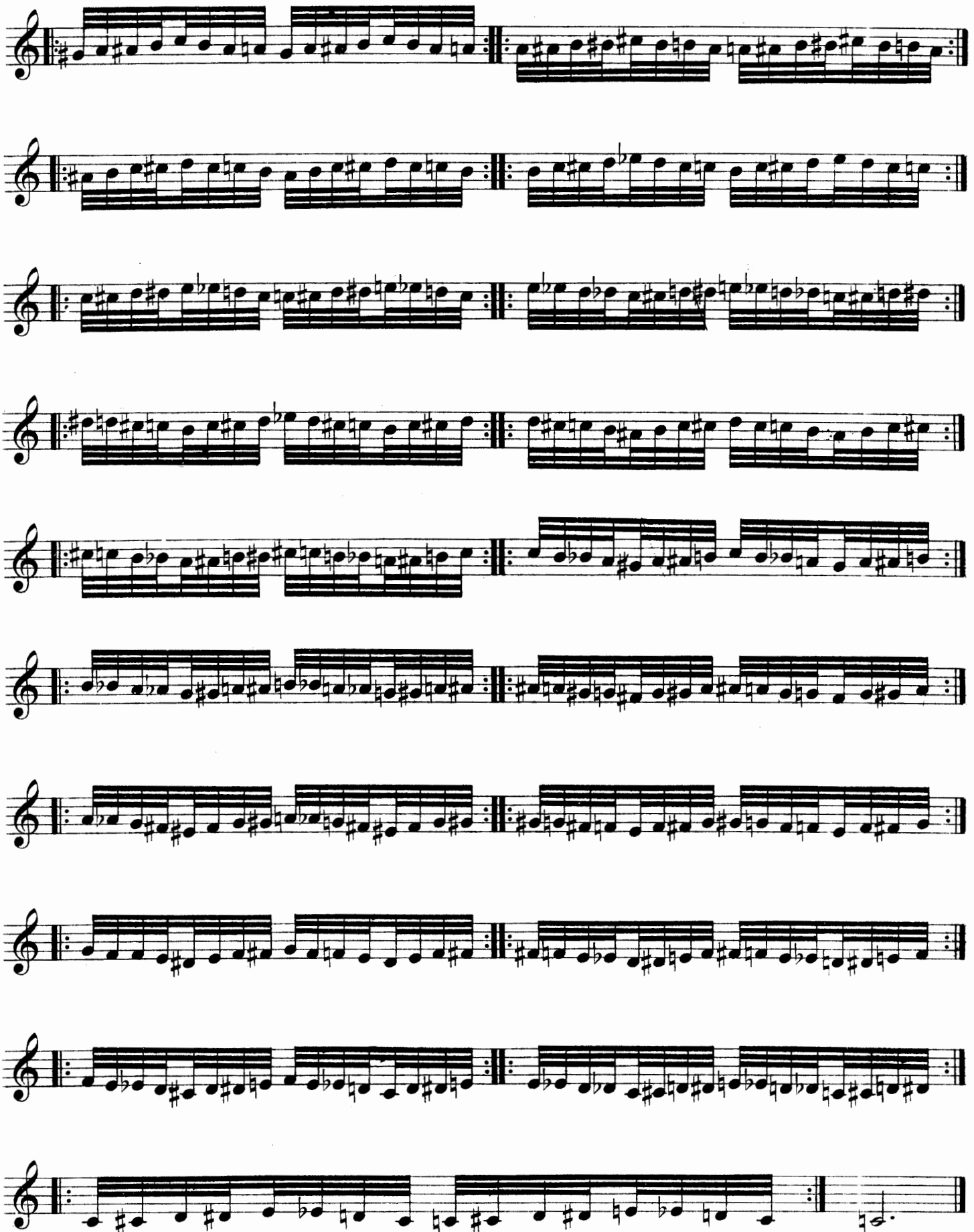
Nº 18.*)



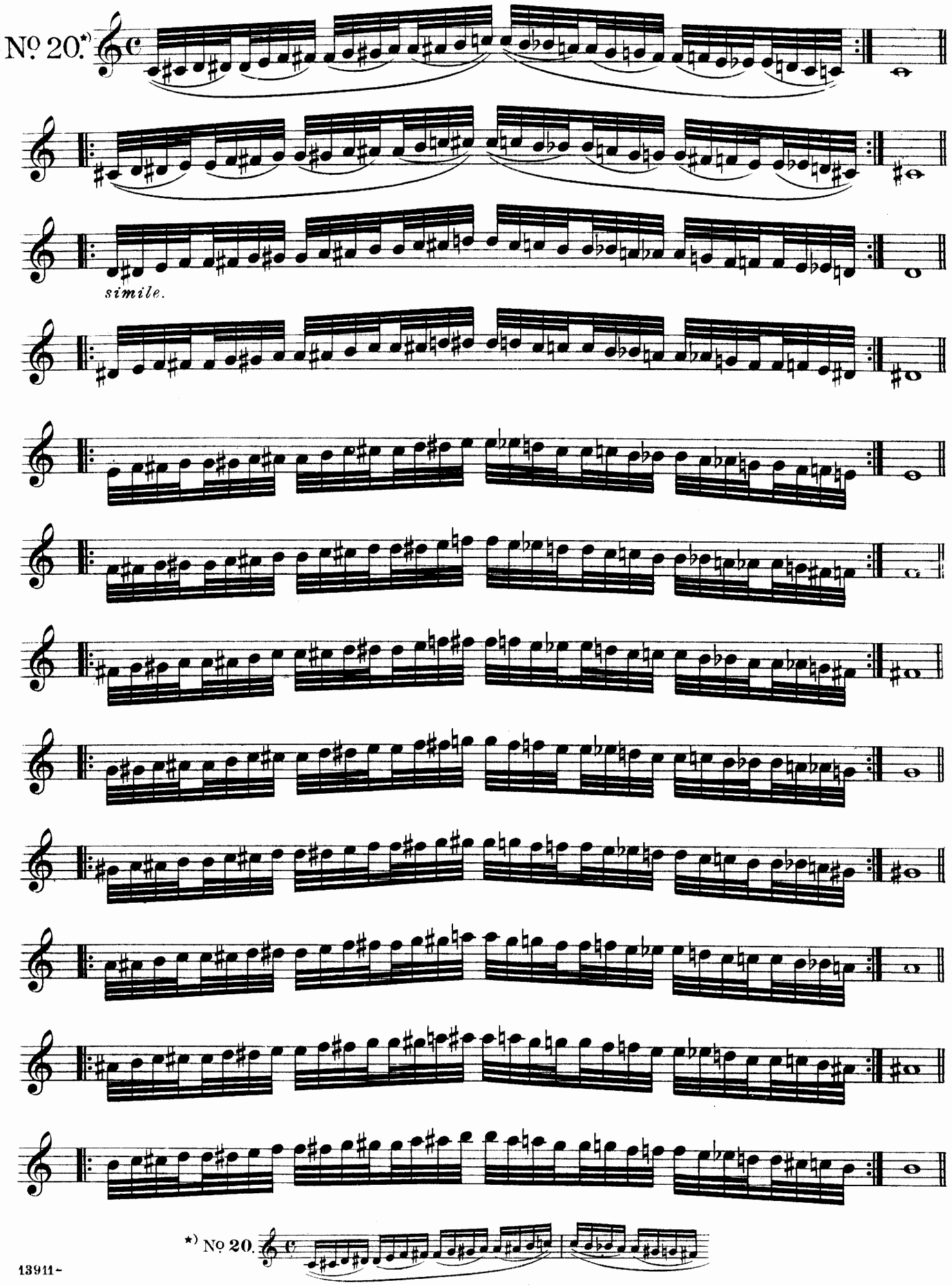


Nº 19.*)

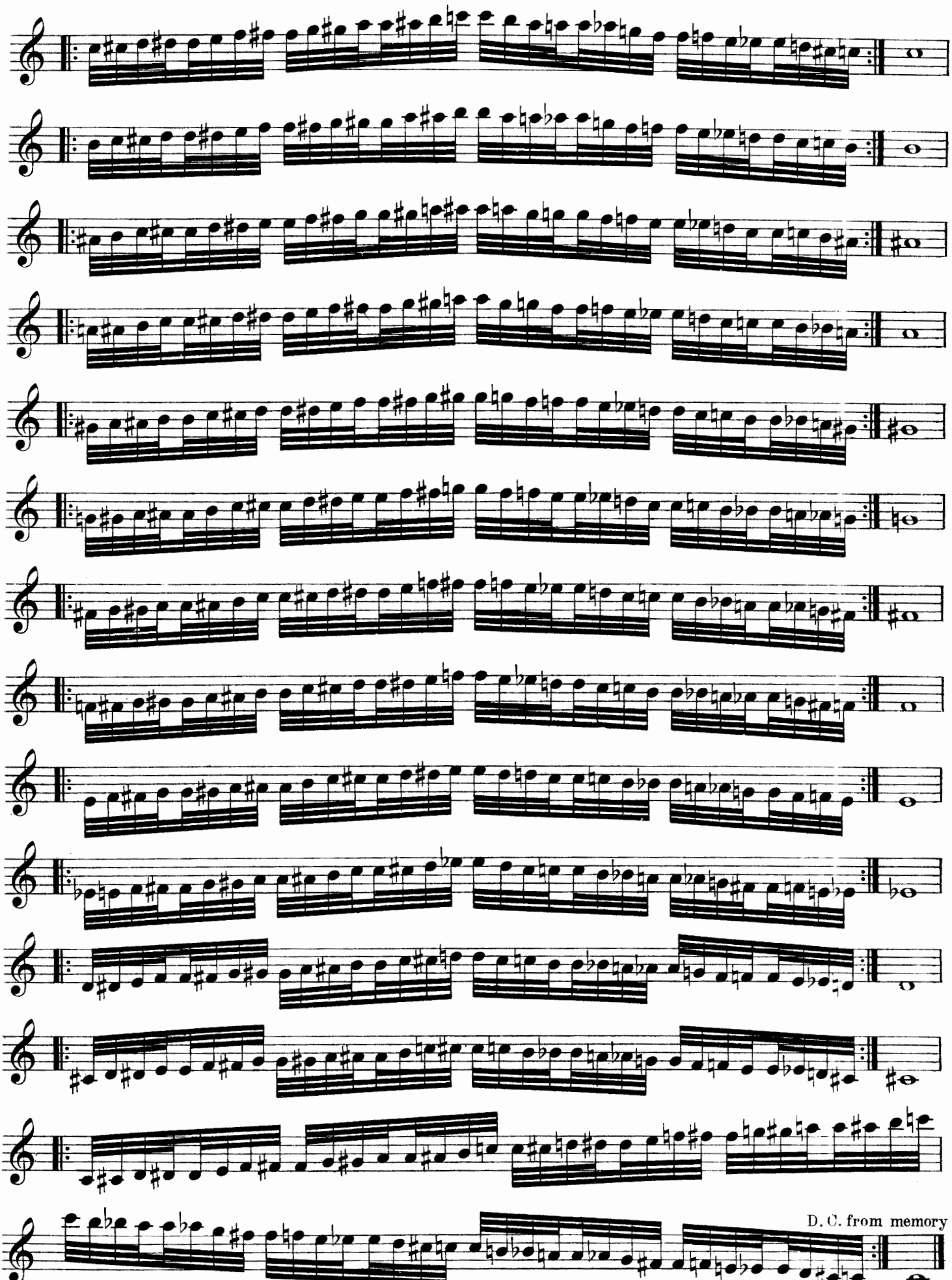




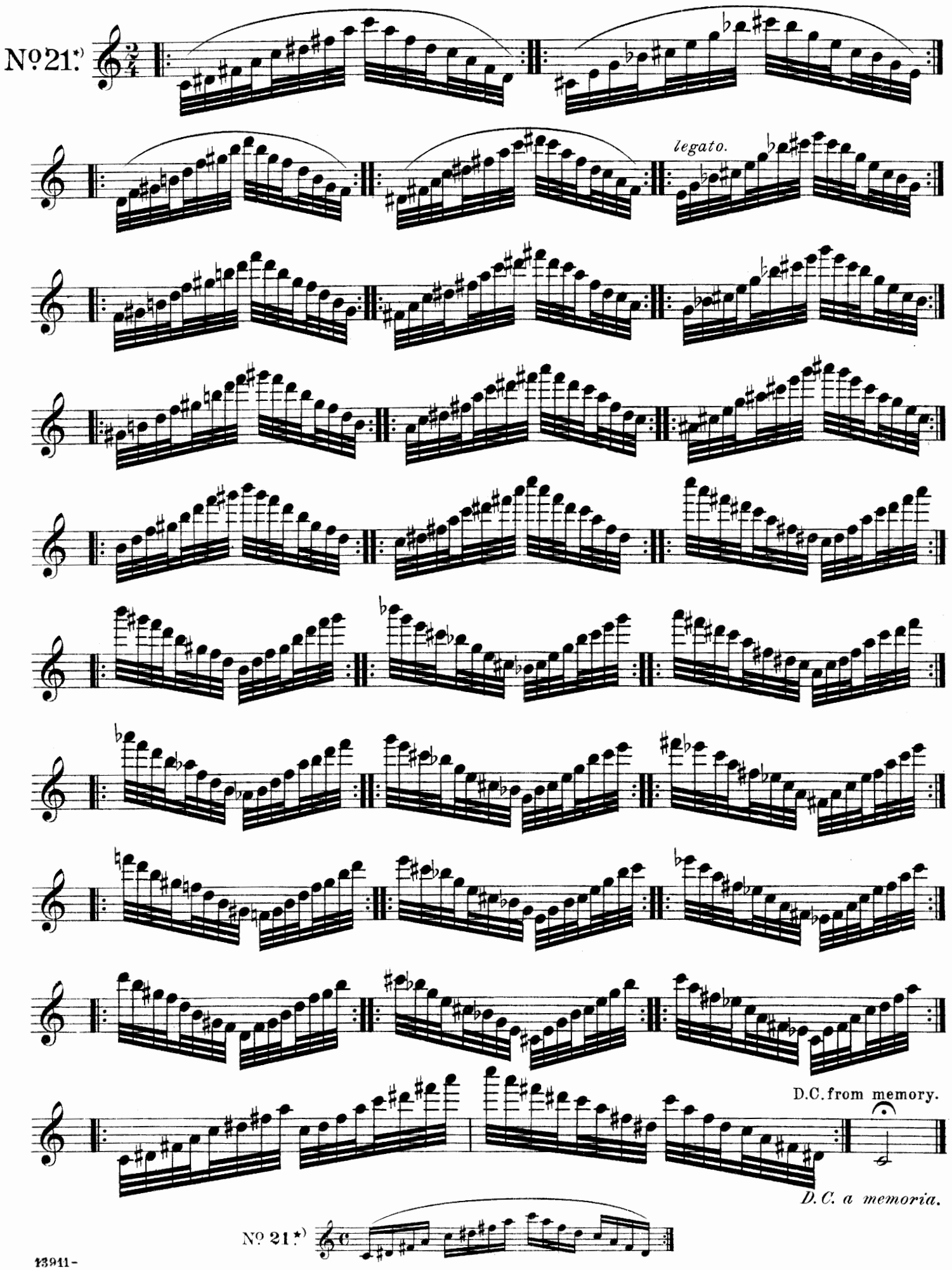
D. C. a memoria.
D. C. from memory.



*) Nº 20.



106898


Nº 21.*)
legato.
D.C. from memory.
D.C. a memoria.
Nº 21.*)

in due maniere. — *In two ways.*

(1ª)

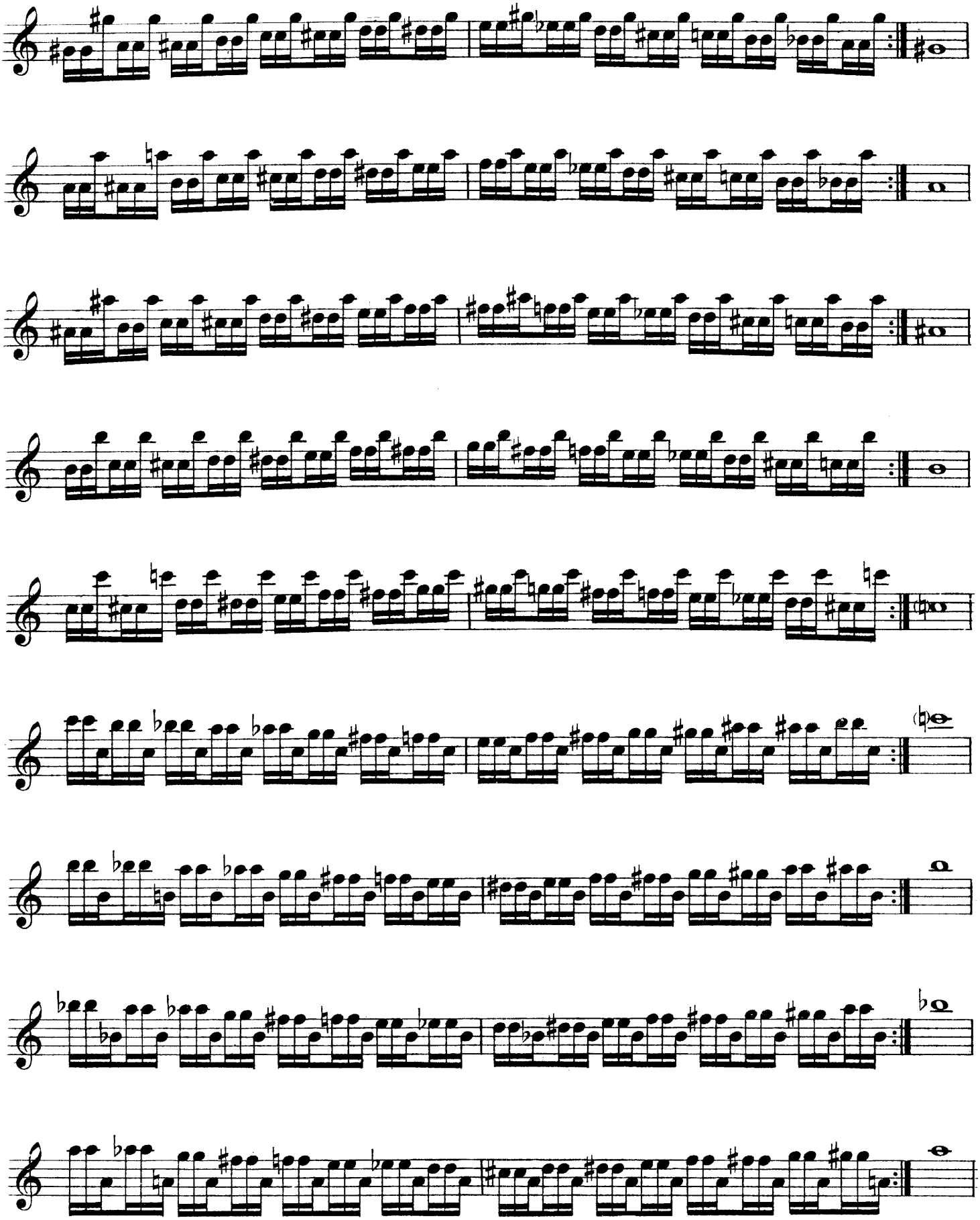
Nº 22.*)

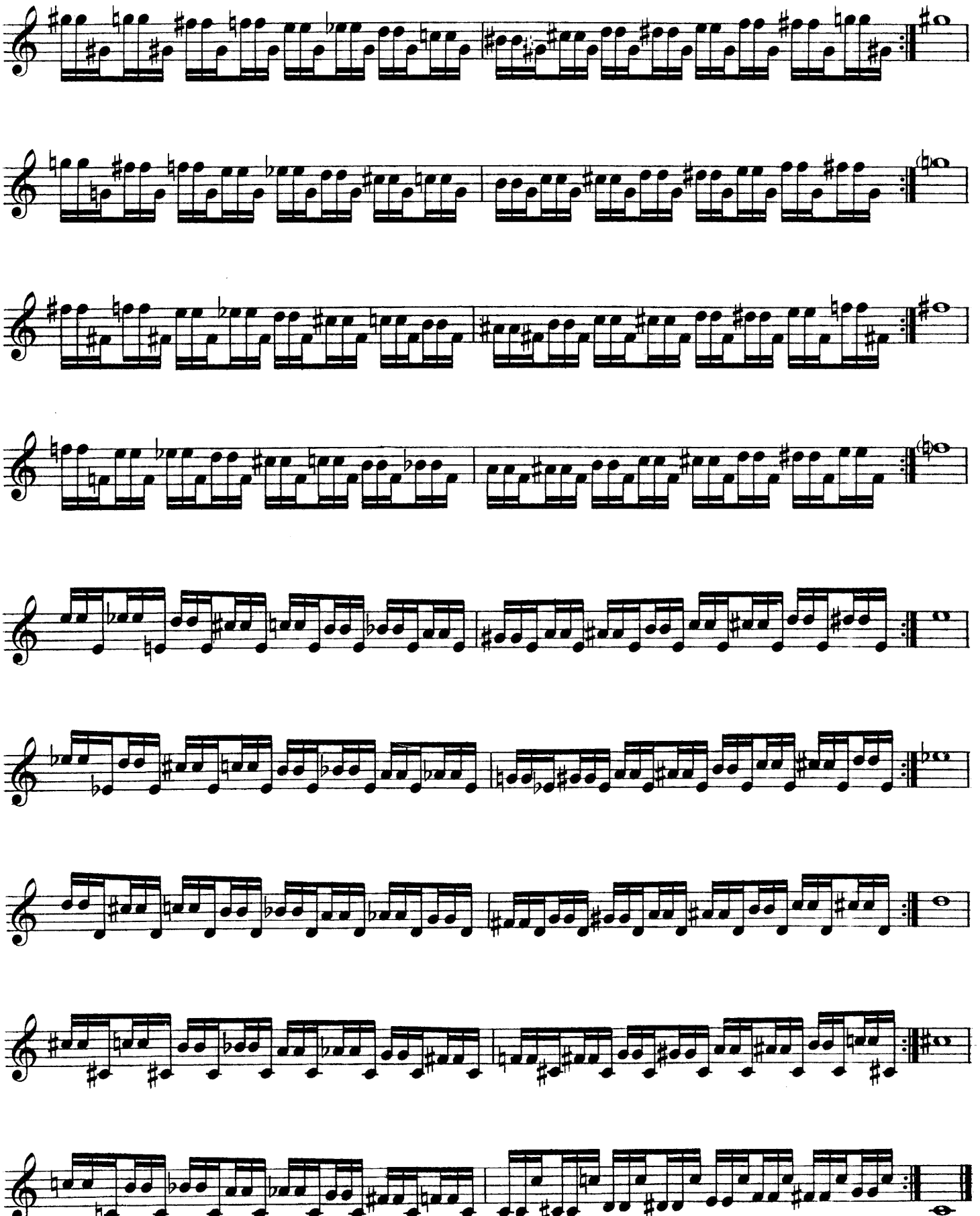
staccato col semplice colpo di lingua.
staccato with single tonguing.

(2ª)

simile

*) Nº 22





D. C. a memoria.
D. C from memory.

Al prof. FEODOR STEPANOFF (St. Petersburg)
dal Nº 23 al 30, dedico.

Ogni tonalità con la nota lunga a piacere. — *Each key to end with a long note if so desired.*

Nº 23.*)

a piena voce

p

a piena voce

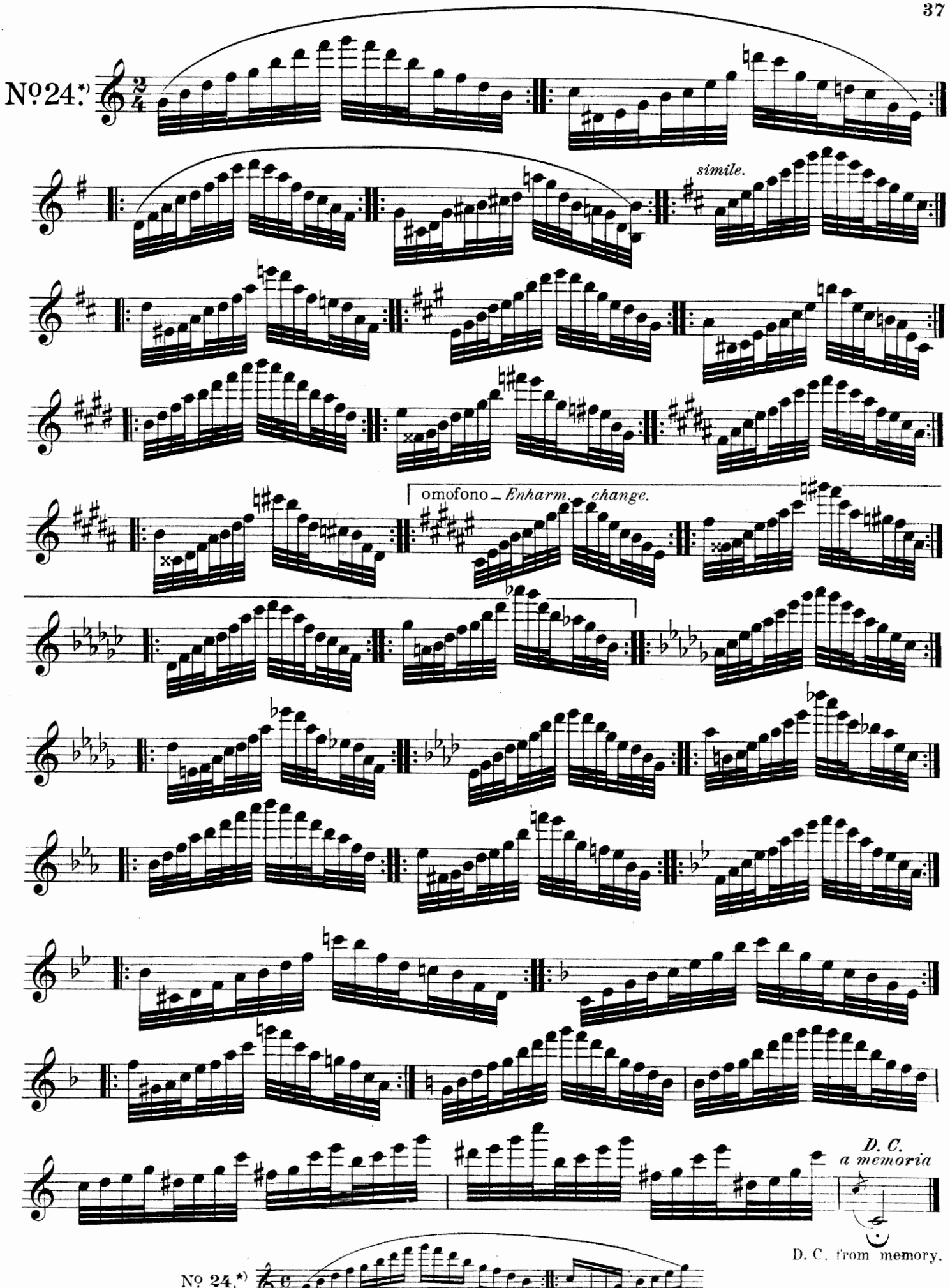
p

simile

omofono
Enharm. ch.

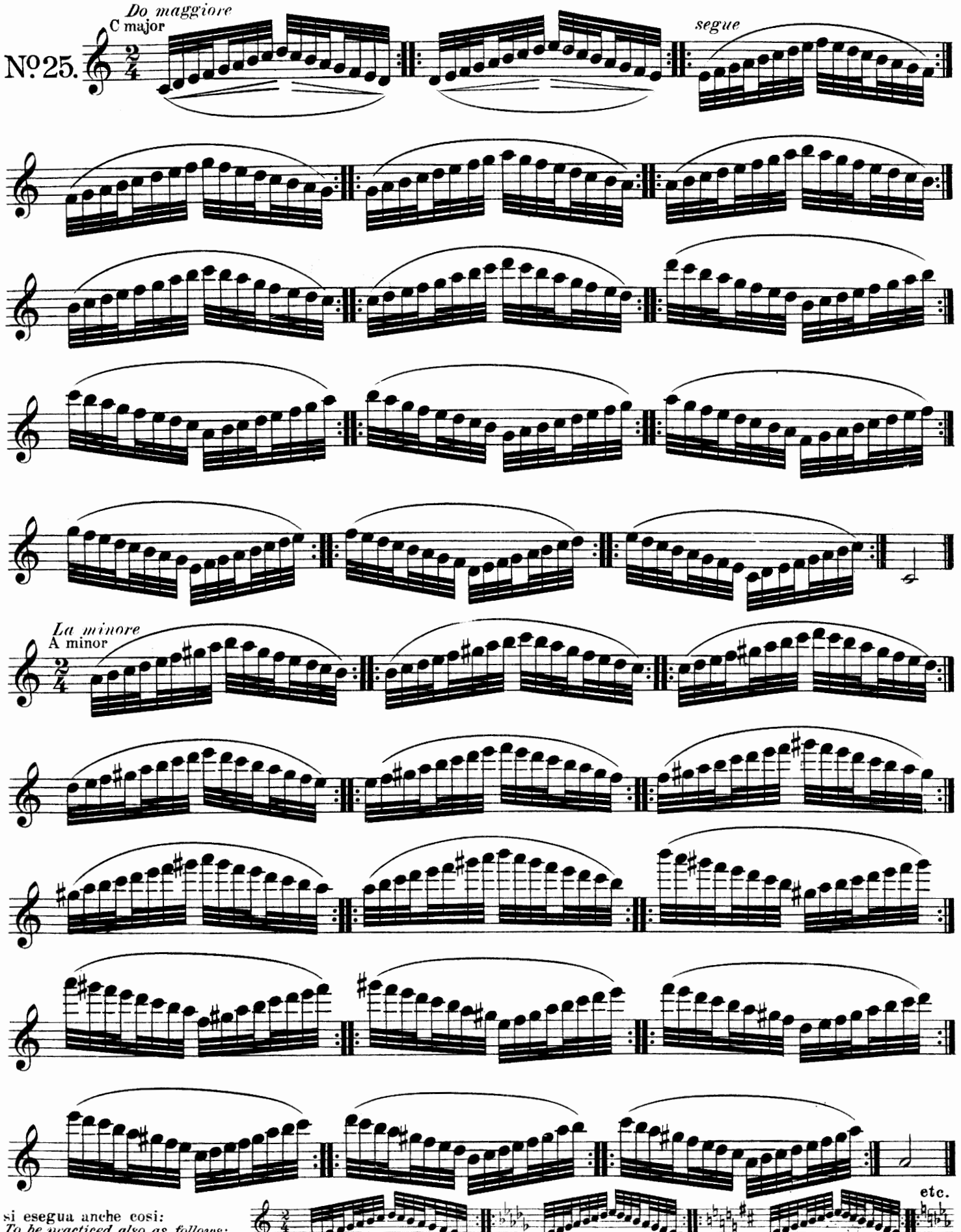
D.C. a memoria.
D. C. from memory.

Nº 23.*)


Nº 24.*)
simile.
omofono – Enharm. change.
D. C.
a memoria
D. C. from memory.
Nº 24.*)

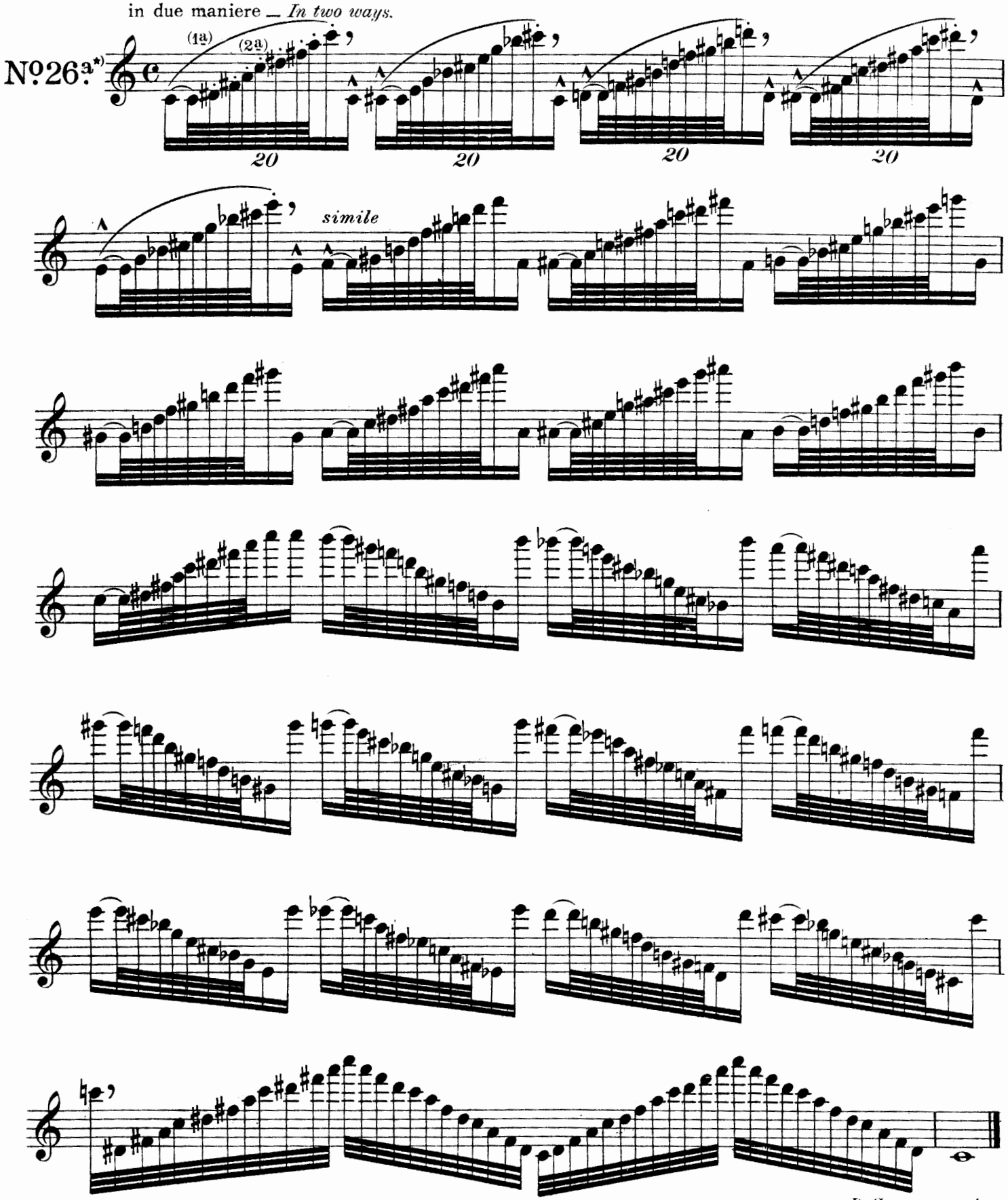
N. B. To be played in all major and minor keys throughout the circle of fifths, that is:- *C & A min., G & E min., D & B min., A & F♯ min., E & C♯ min., B & G♯ min., F♯ & D♯ min., G♭ & E♭ min., D♭ & B♭ min., A♭ & F min., E♭ & C min., B♭ & G min., F & D min.* To end with C, throughout the whole compass without repeat.

N. B. Si esegua in tutti i toni maggiori e minori nel circolo delle quinte, cioè: *Do e La min., Sol e Mi min., Re e Si min., La e Fa♯ min., Mi e Do♯ min., Si e Sol♯ min., Fa♯ e Re♯ min., Sol♭ e Mi♭ min., Re♭ e Si♭ min., La♭ e Fa min., Mi♭ e Do min., Si♭ e Sol min., Fa e Re min.* Per finire, Do, tutto il registro, senza replica.



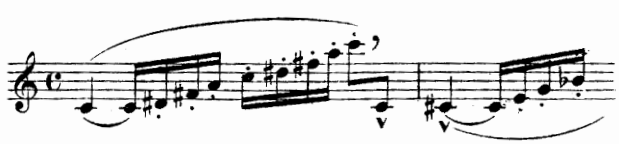
si esegua anche cosi:
To be practiced also as follows:-

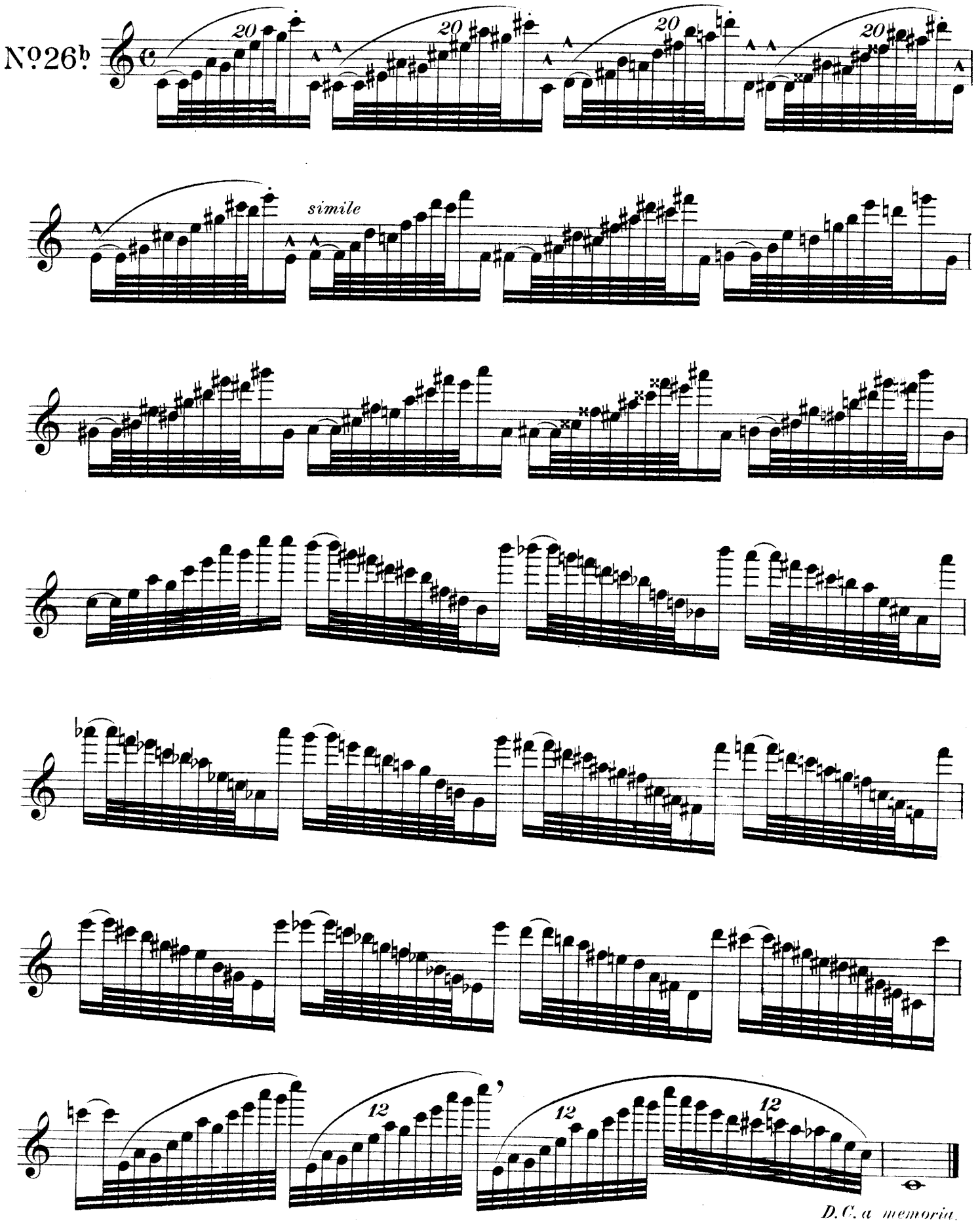
in due maniere _ *In two ways.*

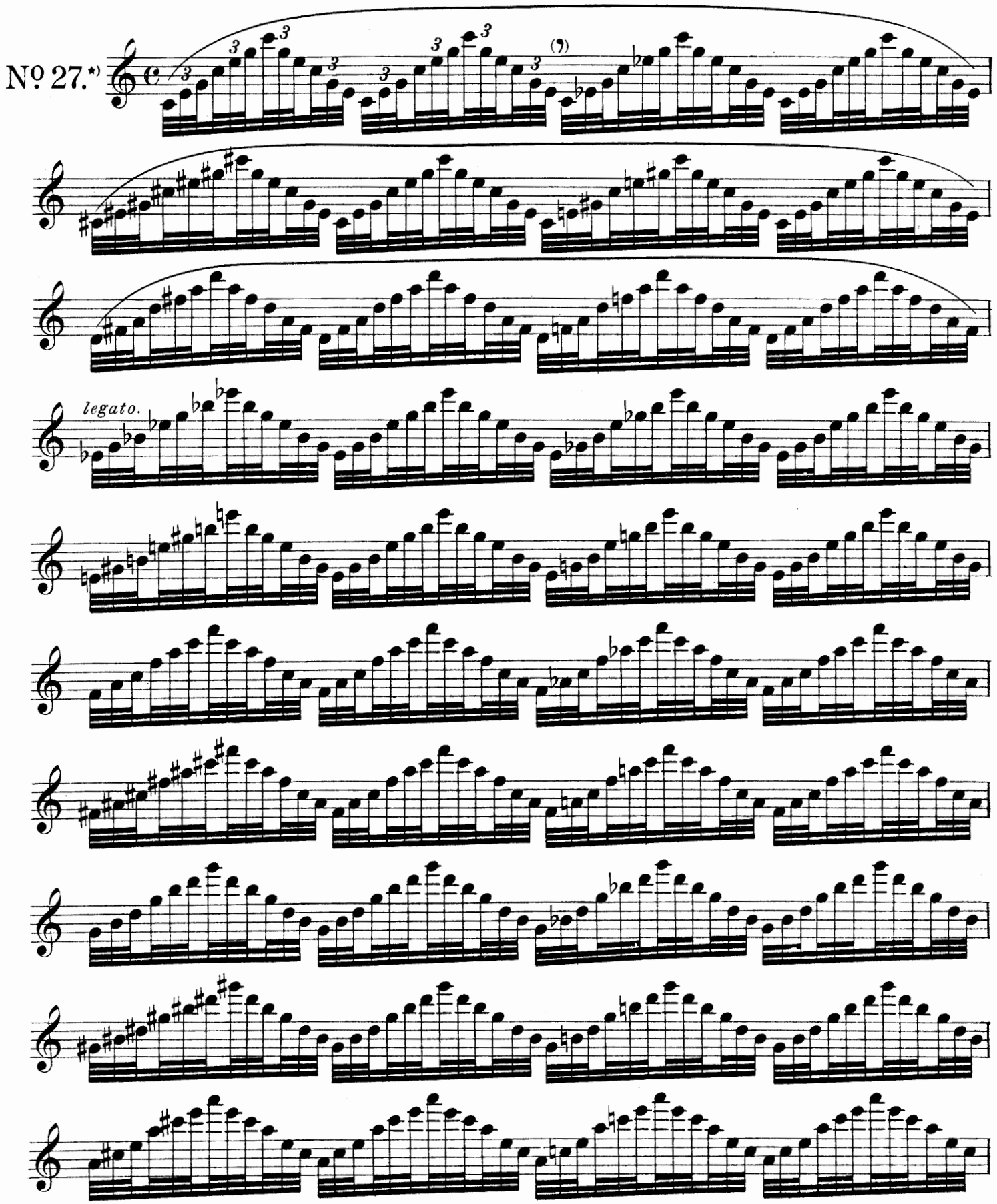


D. C. a memoria.
D. C. from memory.

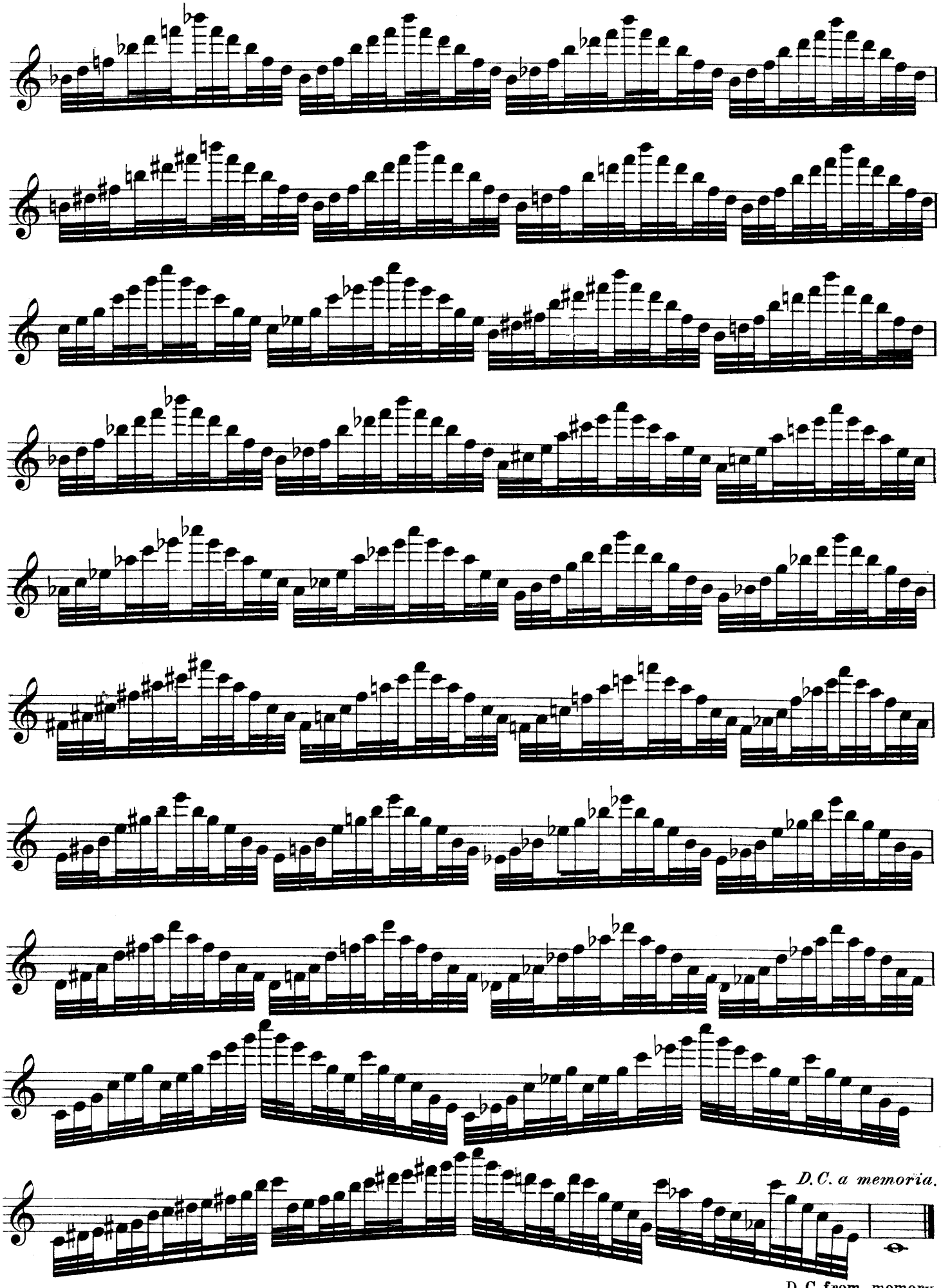
No 26a. *)



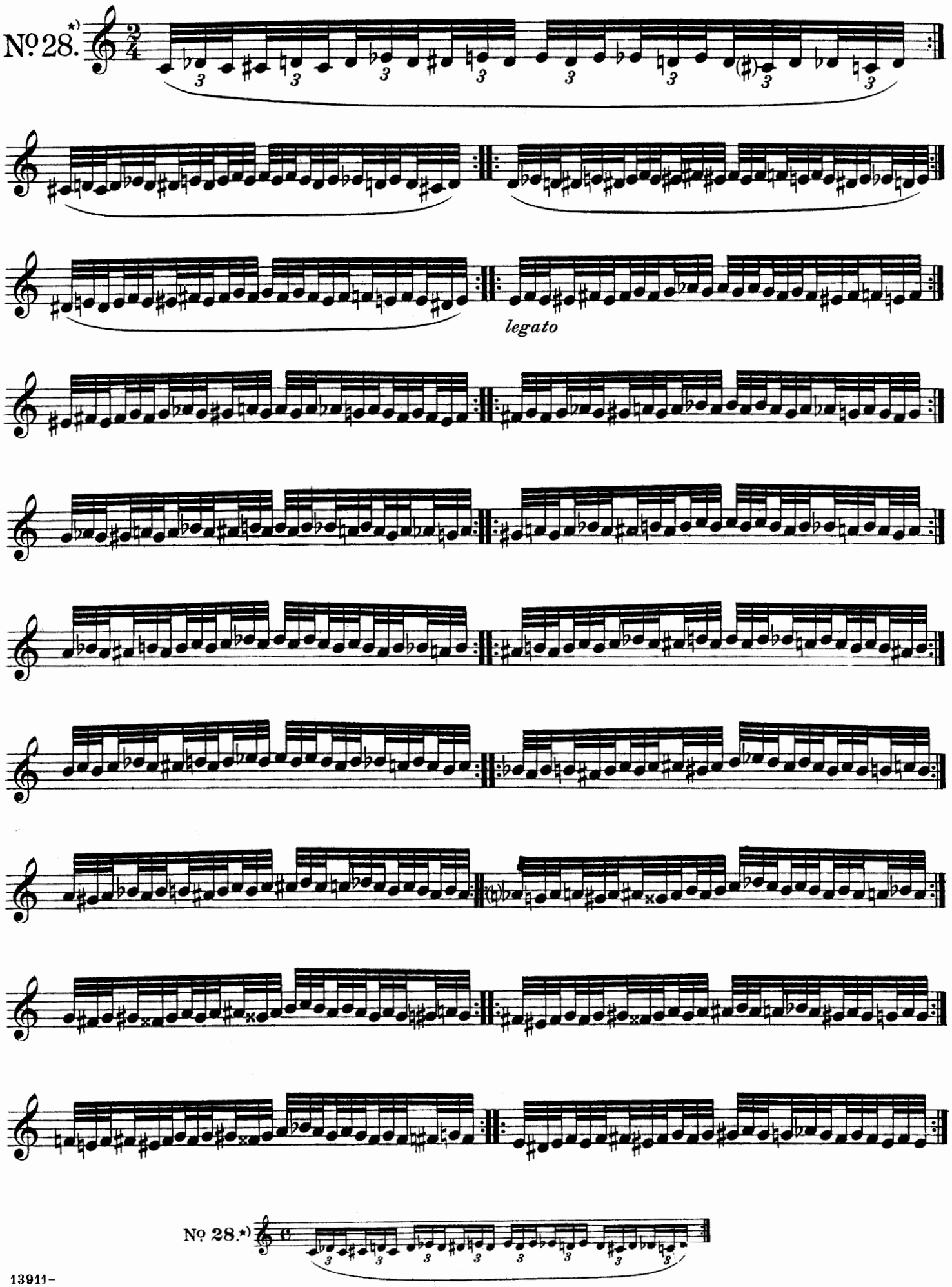

No. 26b
20
20
20
20
simile
12
12
12
D. C. a memoria.
D. C. from memory.

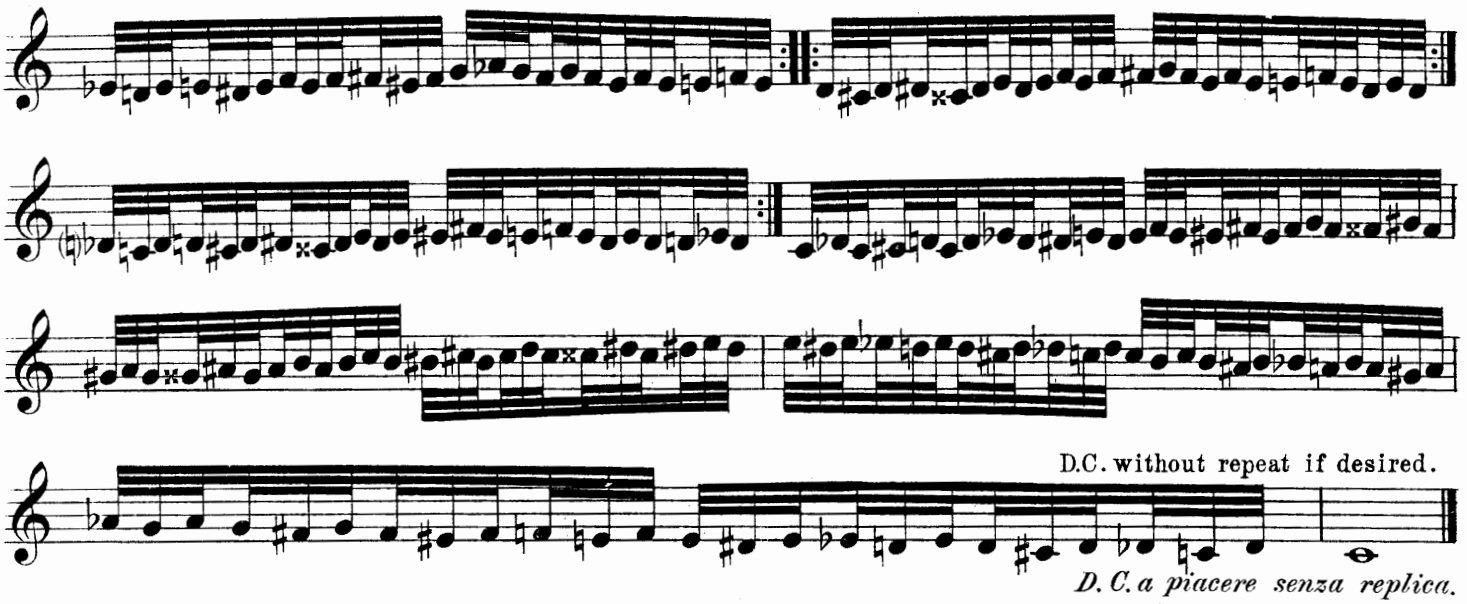


Nº 27.*) *Also to be written and played as follows:*
si scriva e si esegua anche così:



D. C. from memory

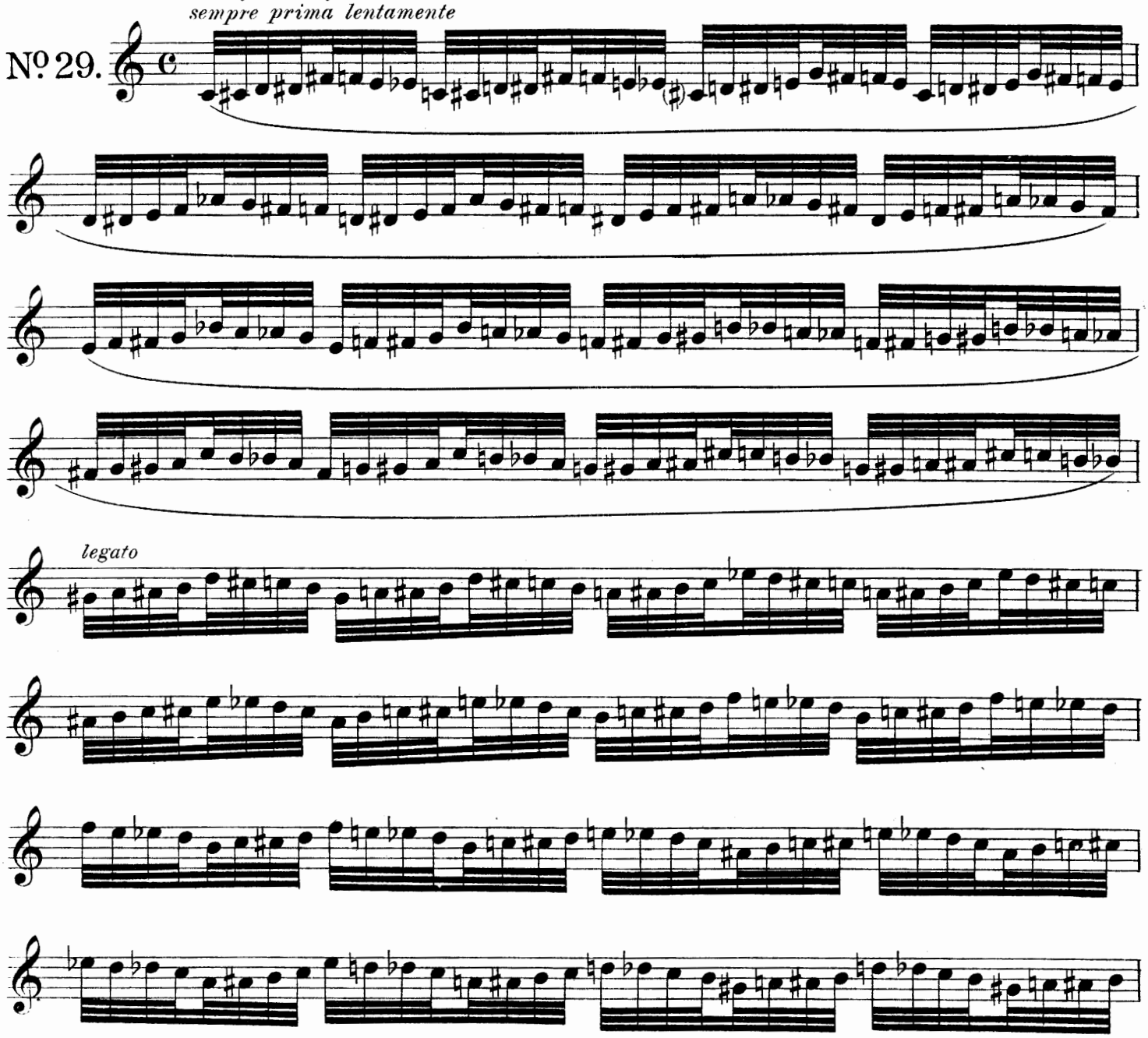

Nº 28.*)
legato
Nº 28.*)



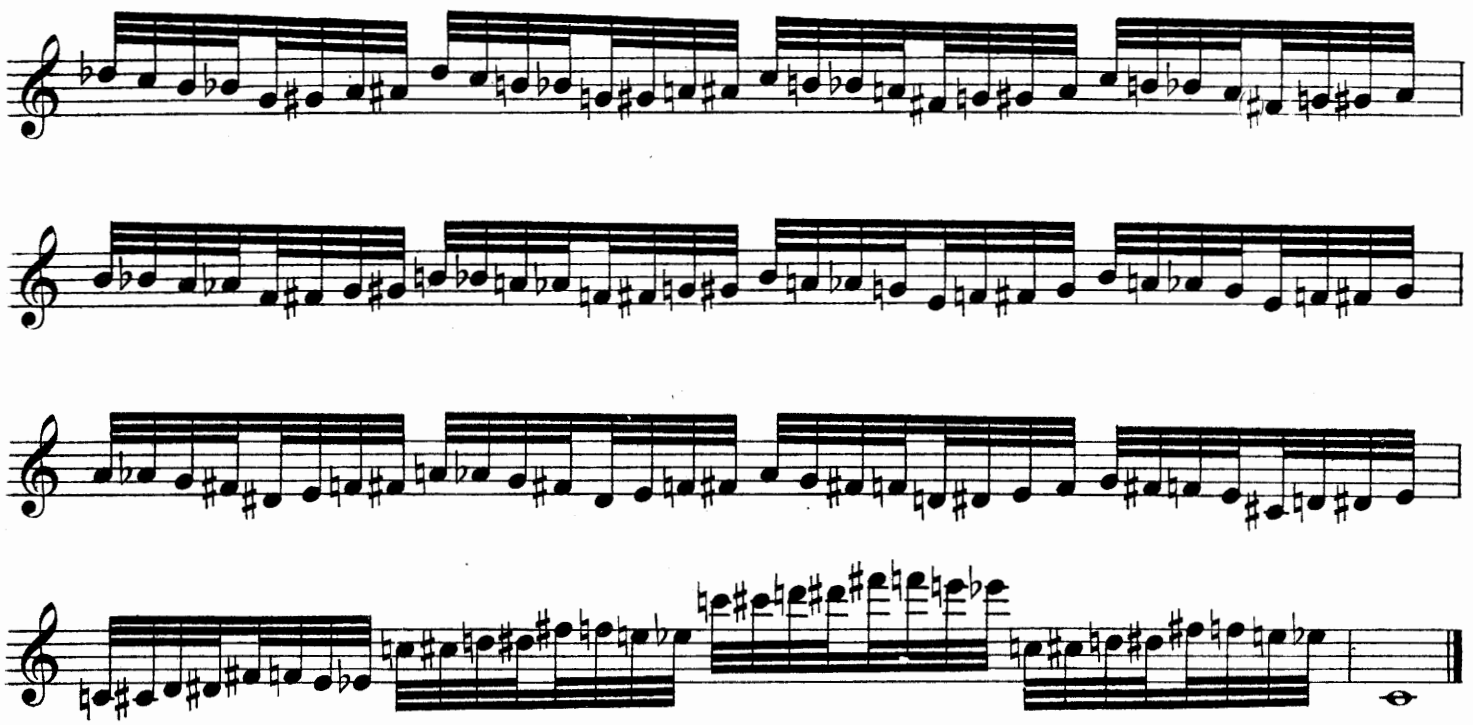
D.C. without repeat if desired.

D. C. a piacere senza replica.

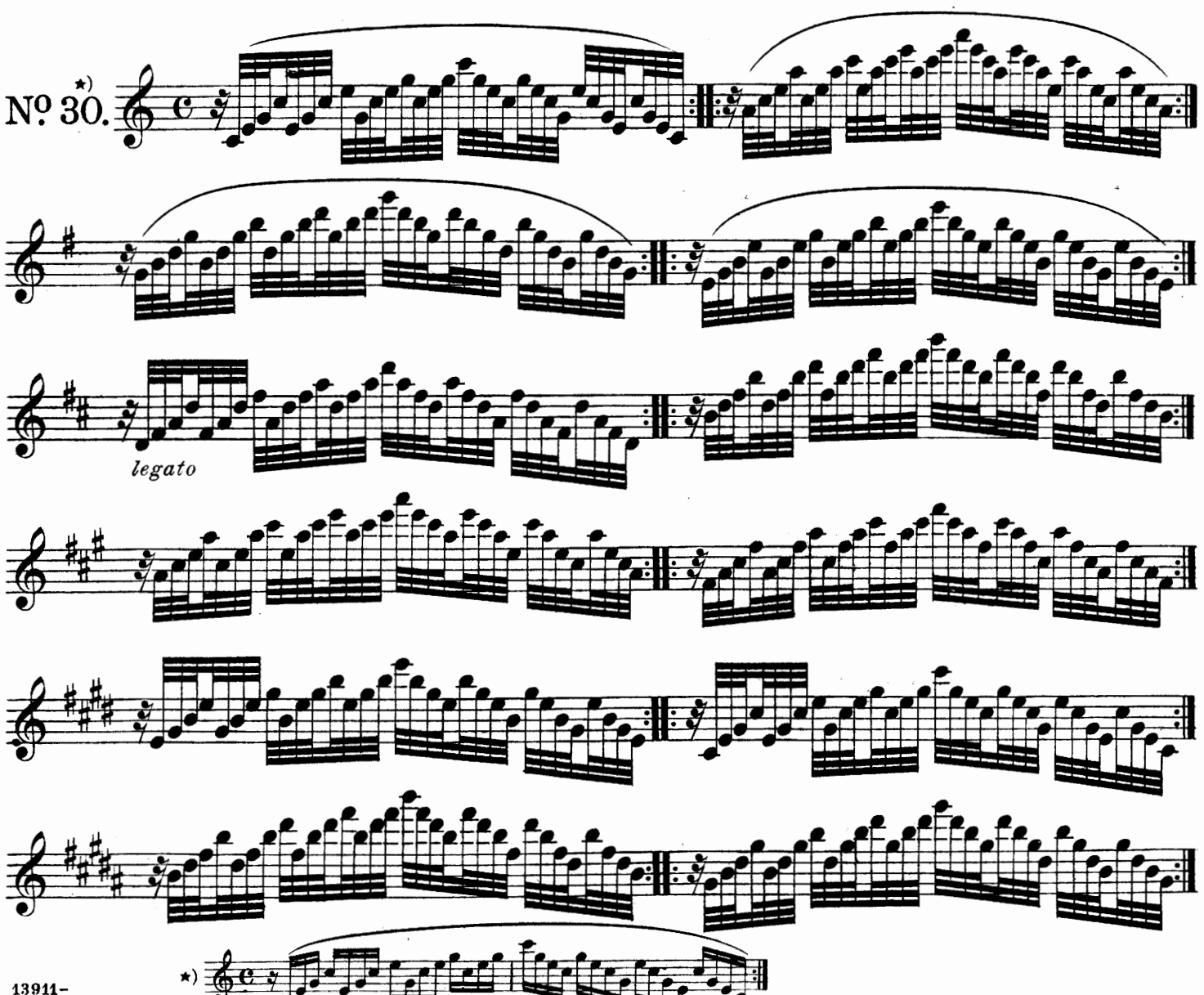
Always slowly at first.
sempre prima lentamente



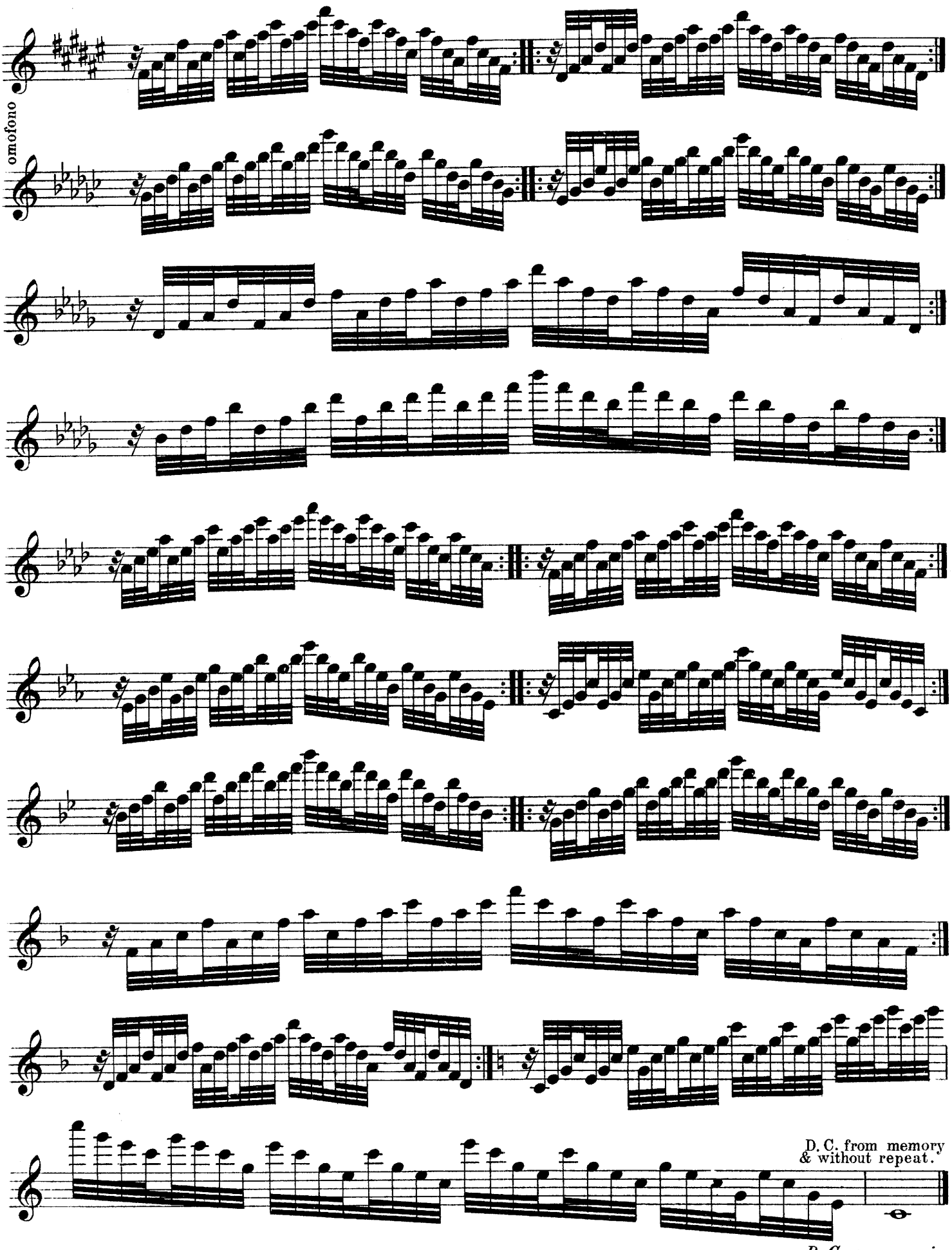
legato



Nº 30. *)

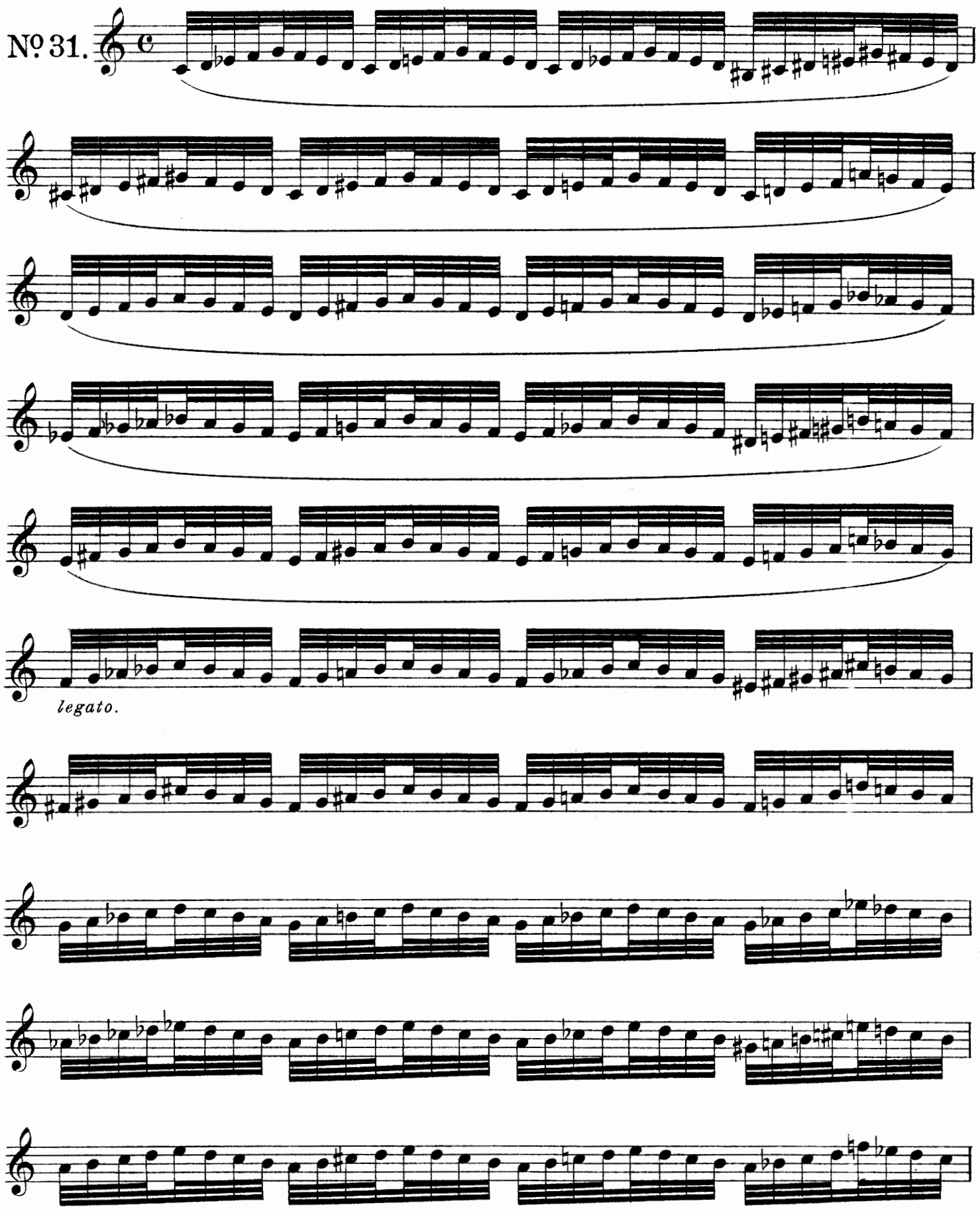


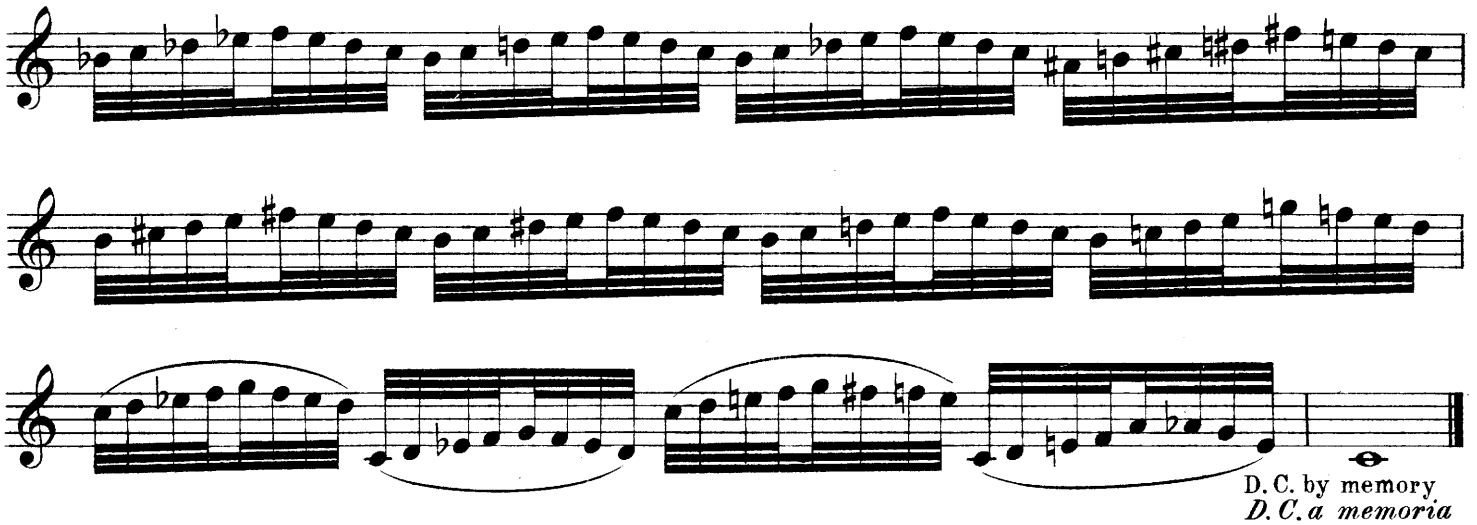
*)


omofono
D. C. from memory
& without repeat.
D. C. a memoria
e senza replica.

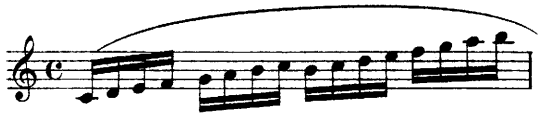
Al prof. RUDOLF TILLMETZ (München)
dal Nº 31 al 36, dedico.

Nº 31.

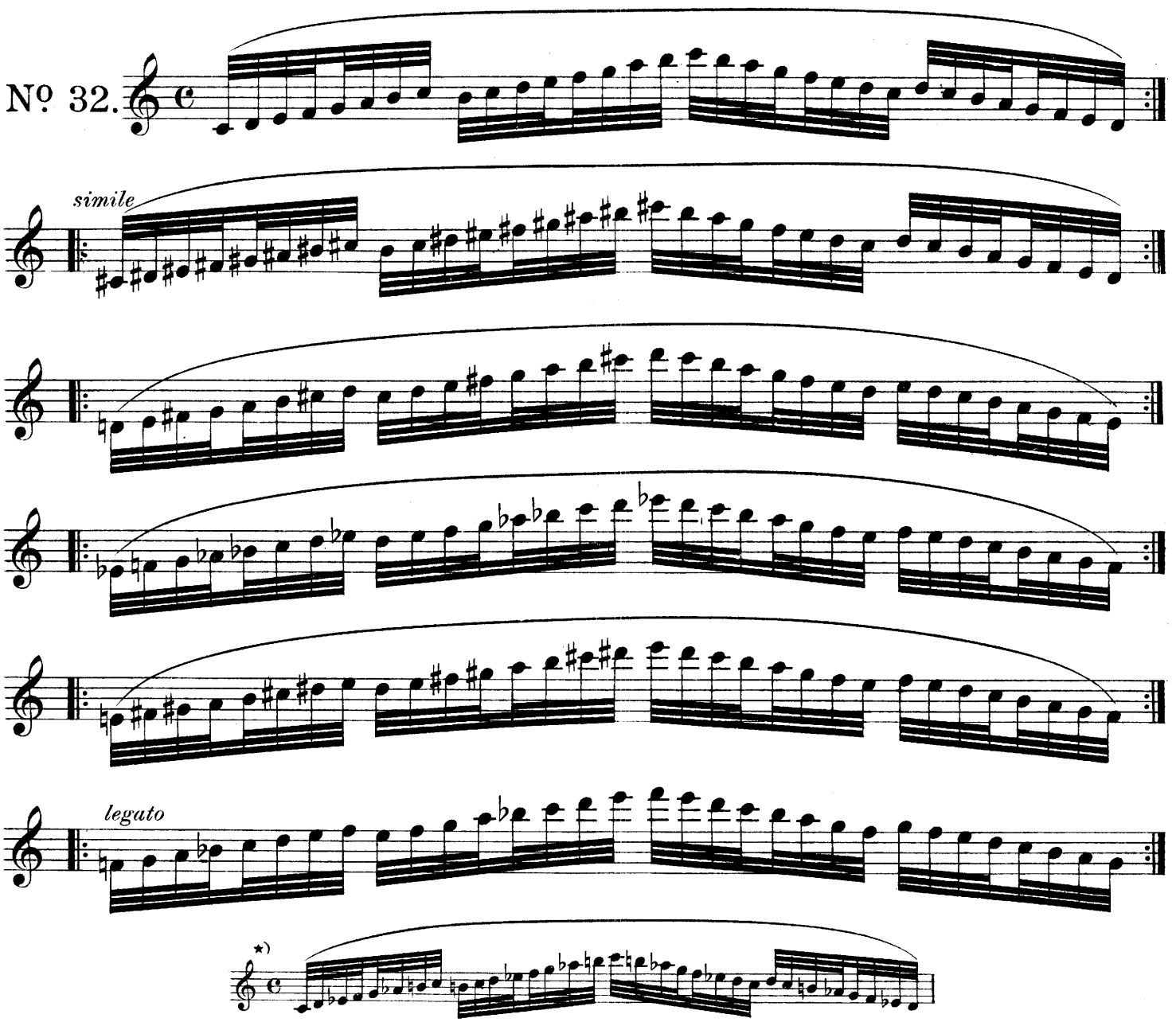


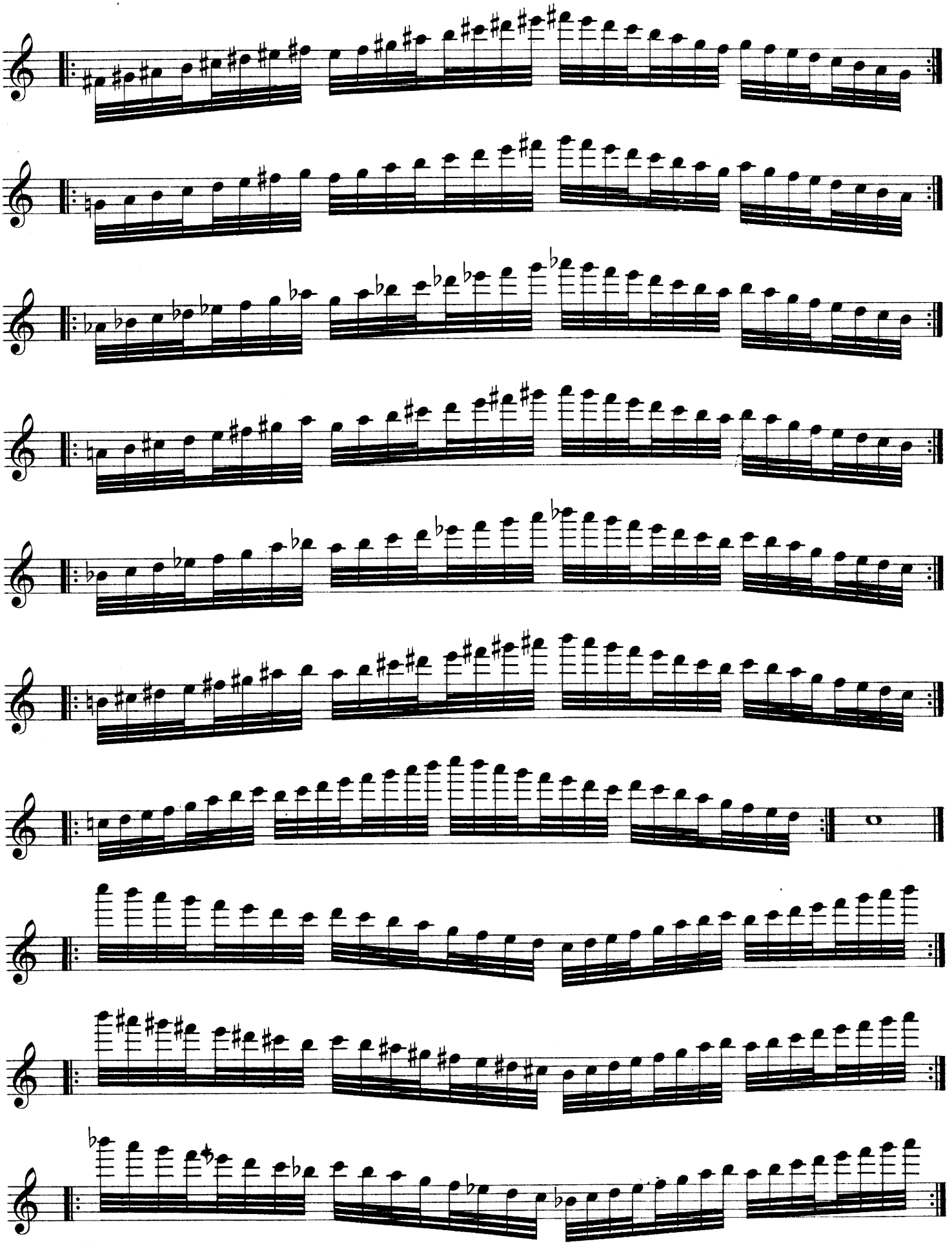


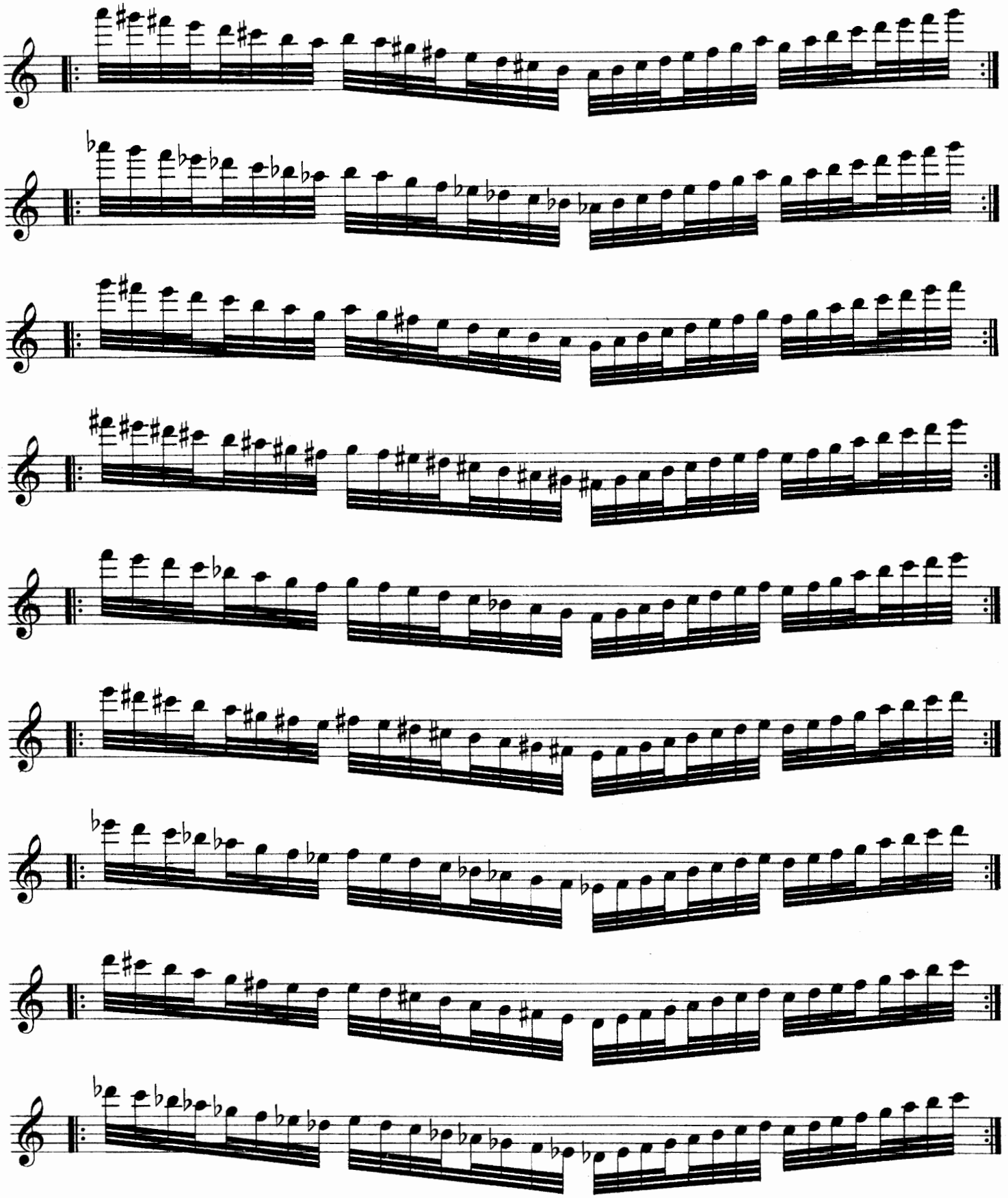
2d time, harmonic minor *) and always slowly at first:
*2da volta, minore armonica *) e sempre prima lentamente:*



Nº 32.



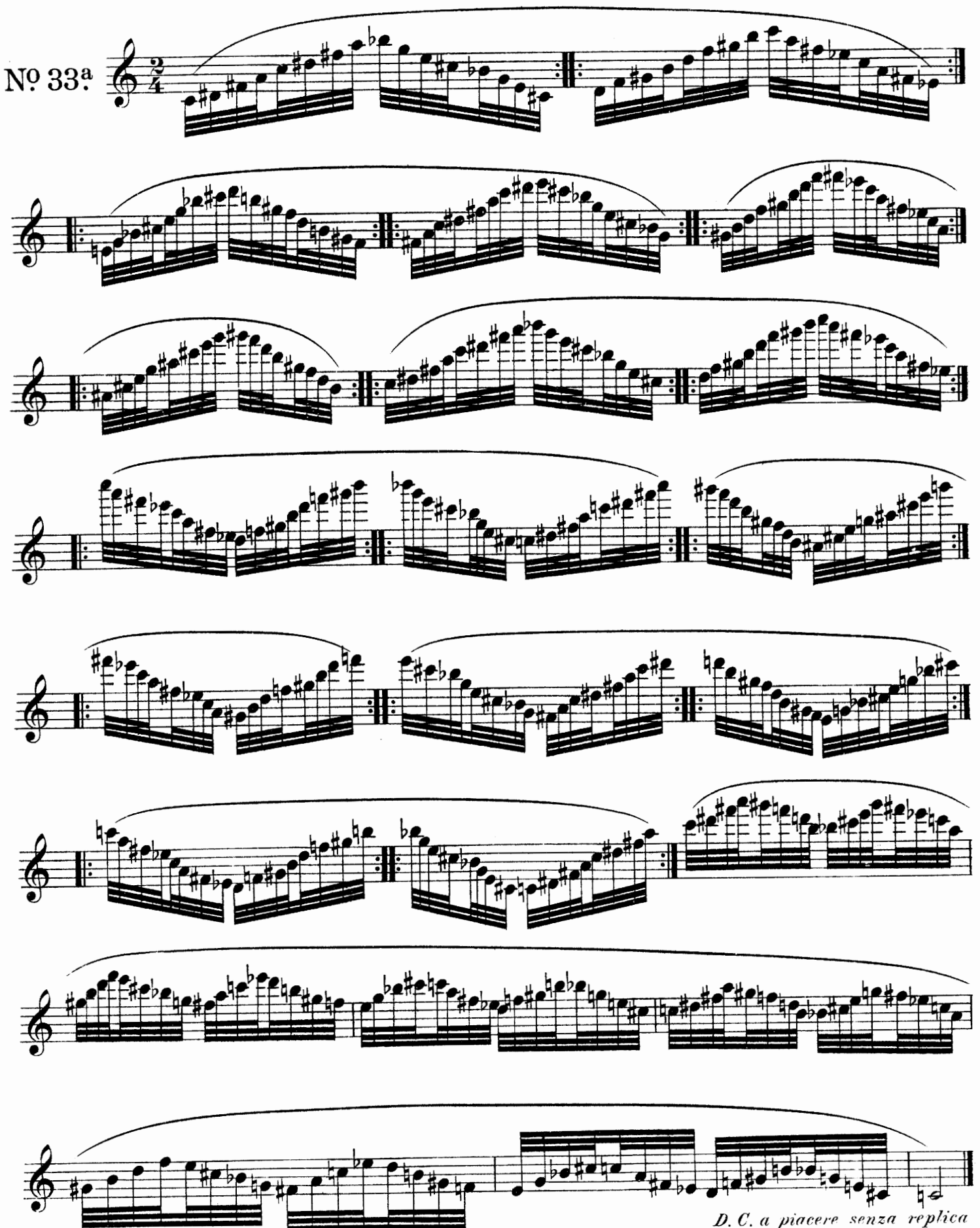




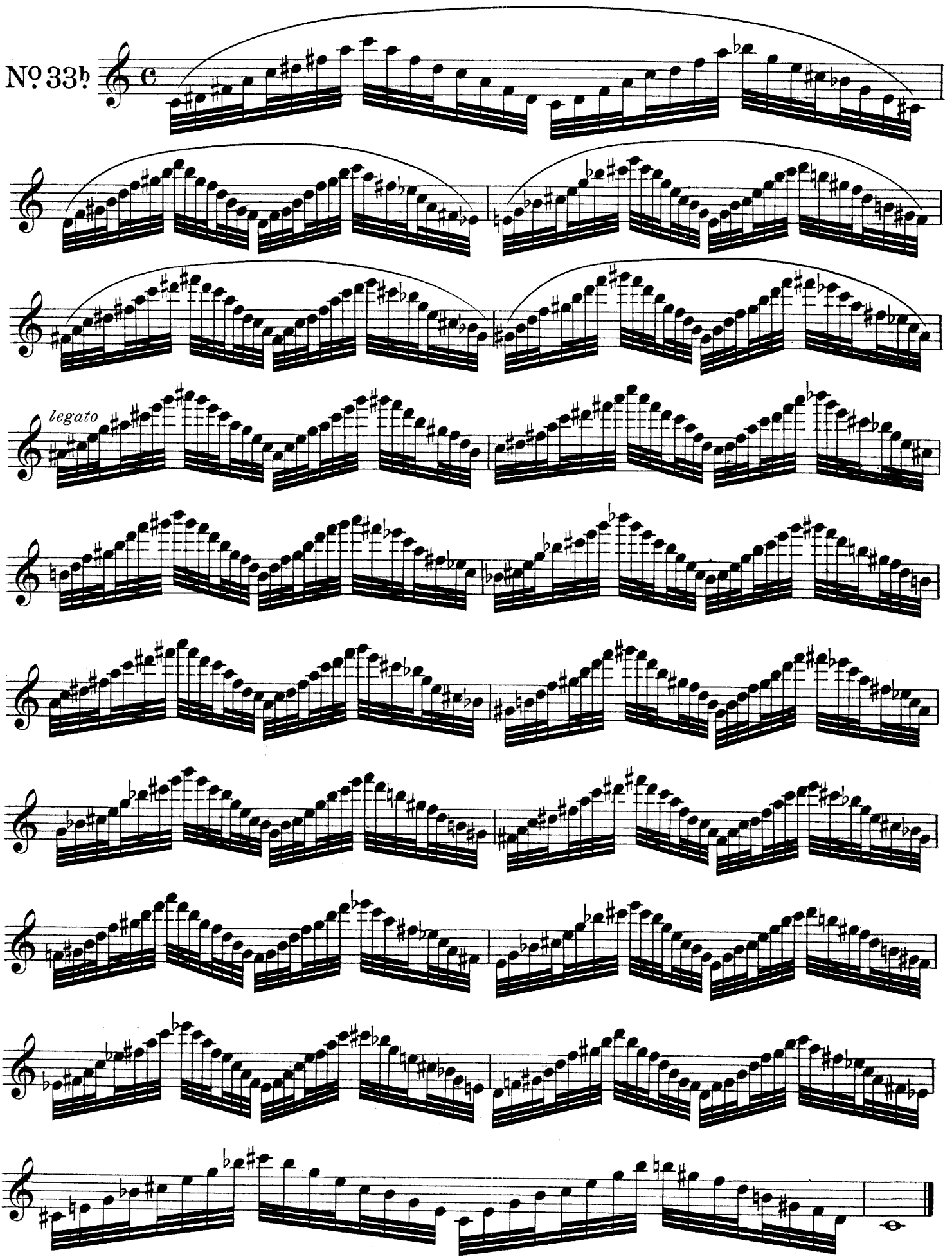
1a volta minore, 2da volta maggiore.

1st time minor, 2d time major.

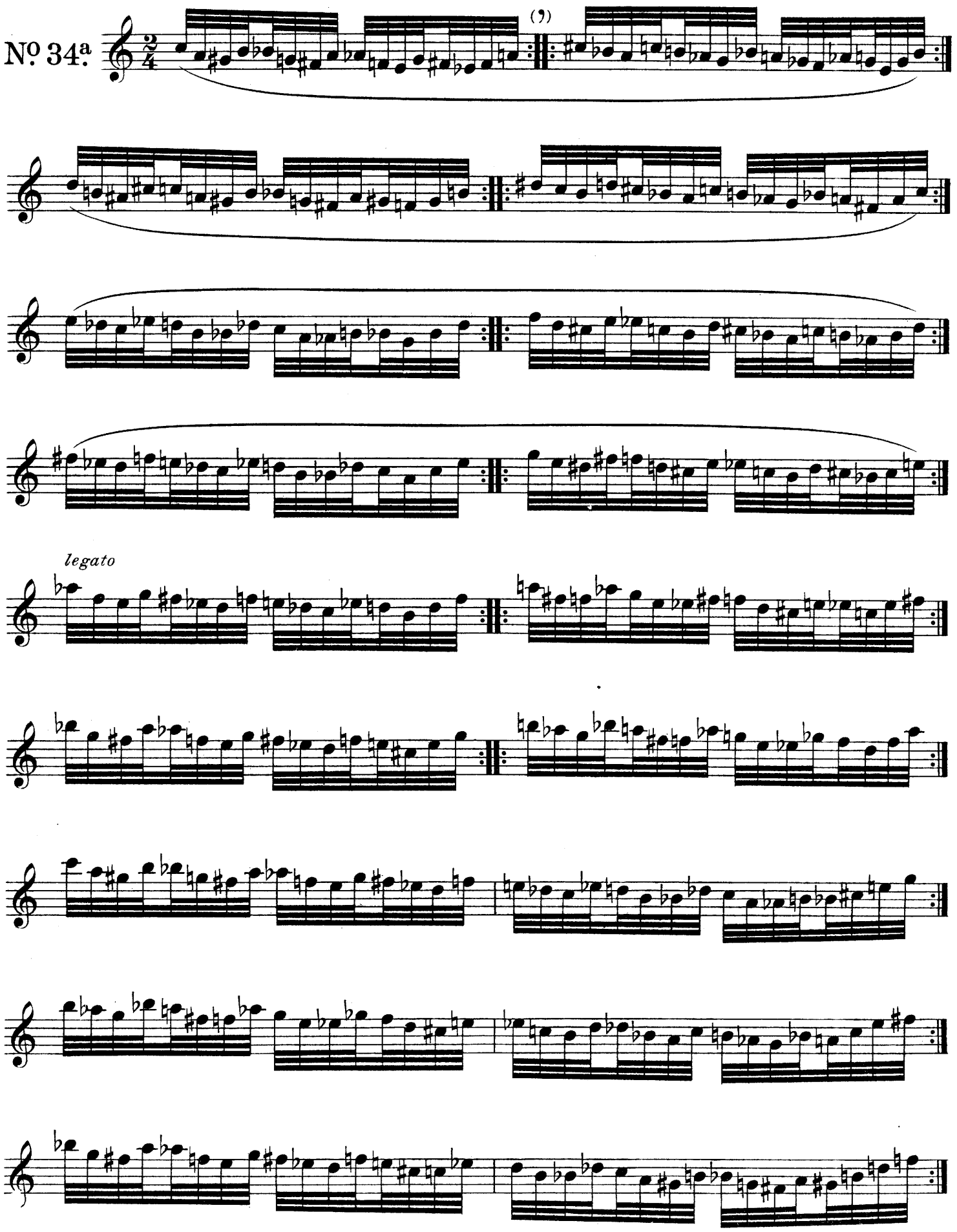
D. C. without repeat if desired.
D. C. a piacere senza replica.

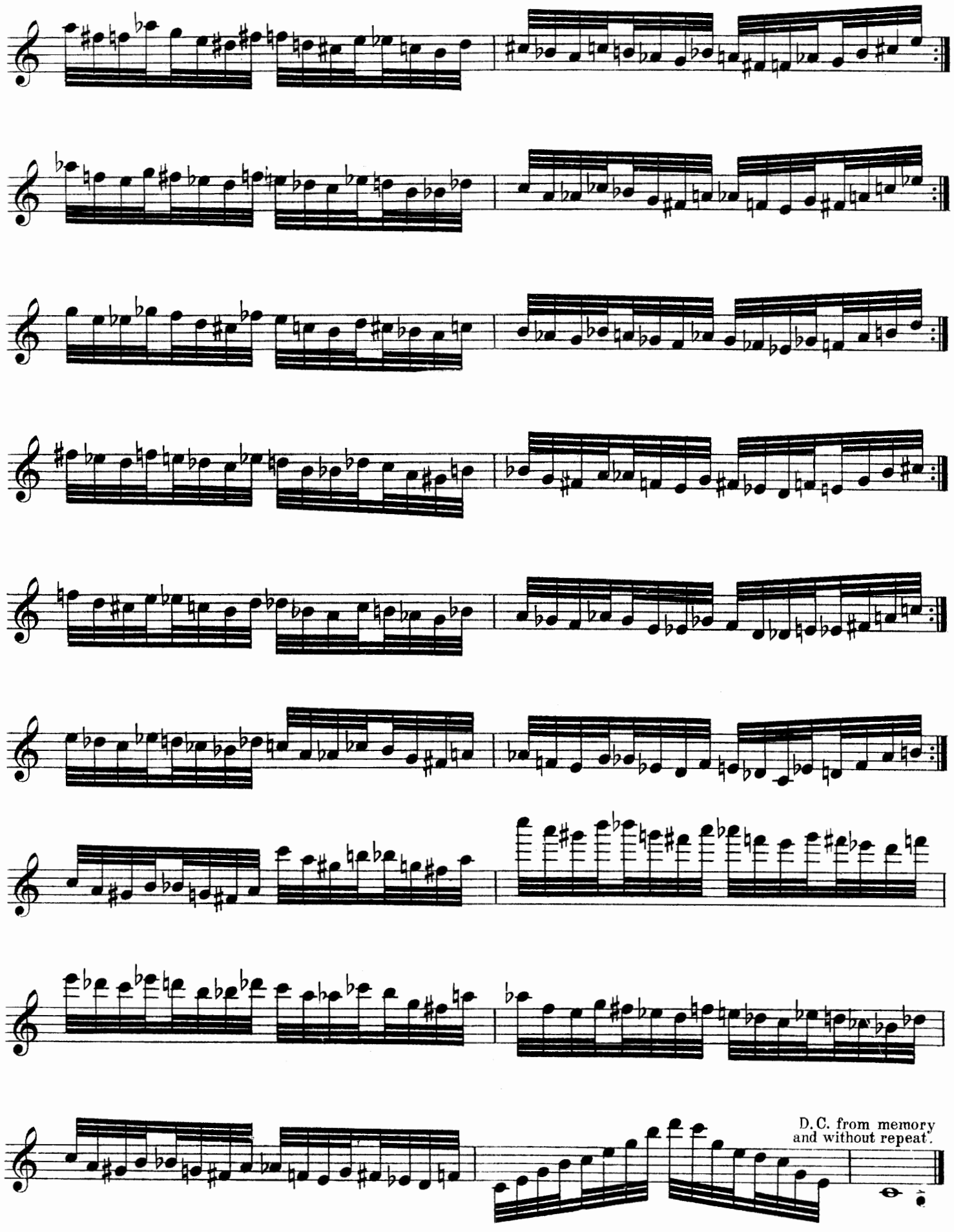


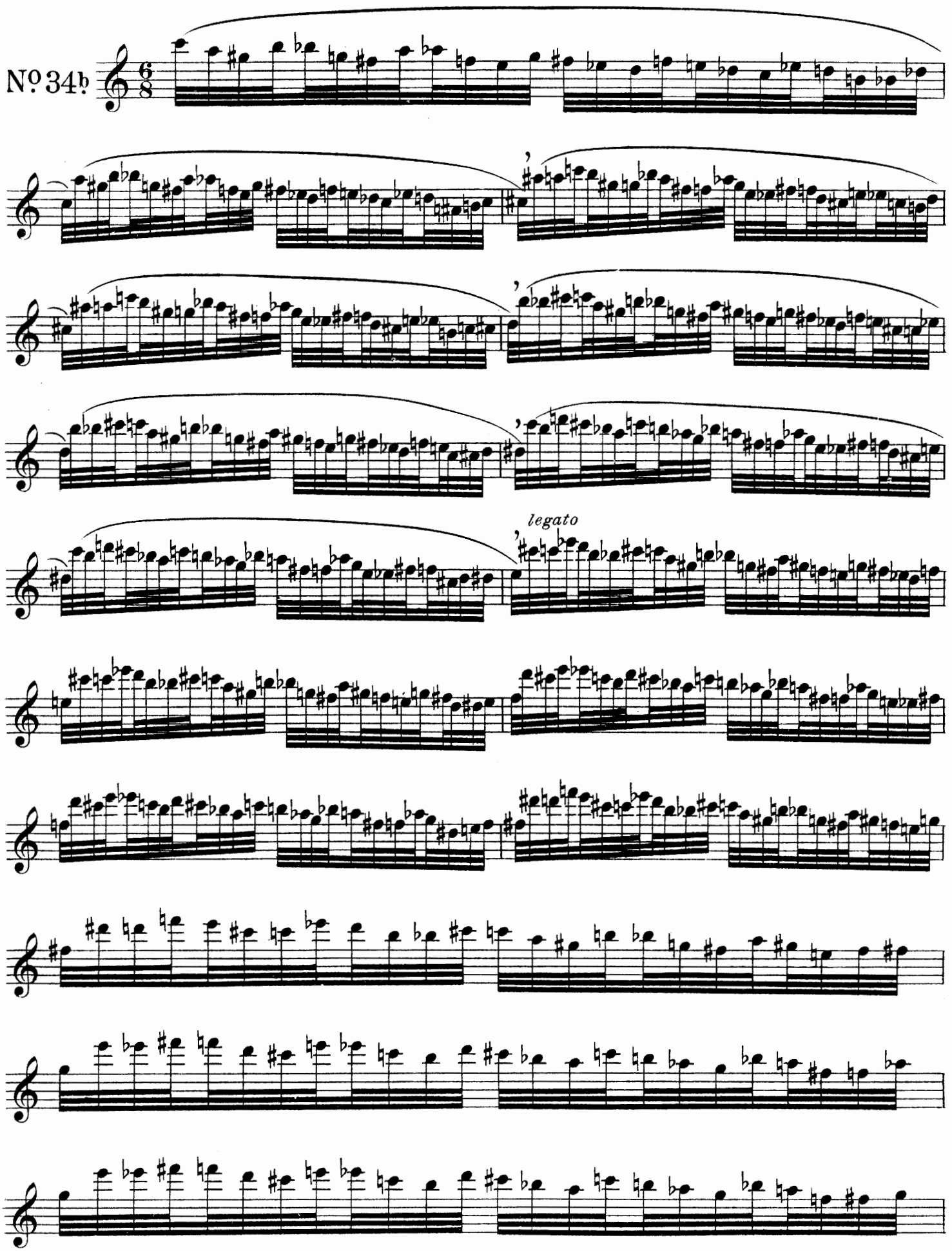
D. C. a piacere senza replica
D. C. without repeat if desired.

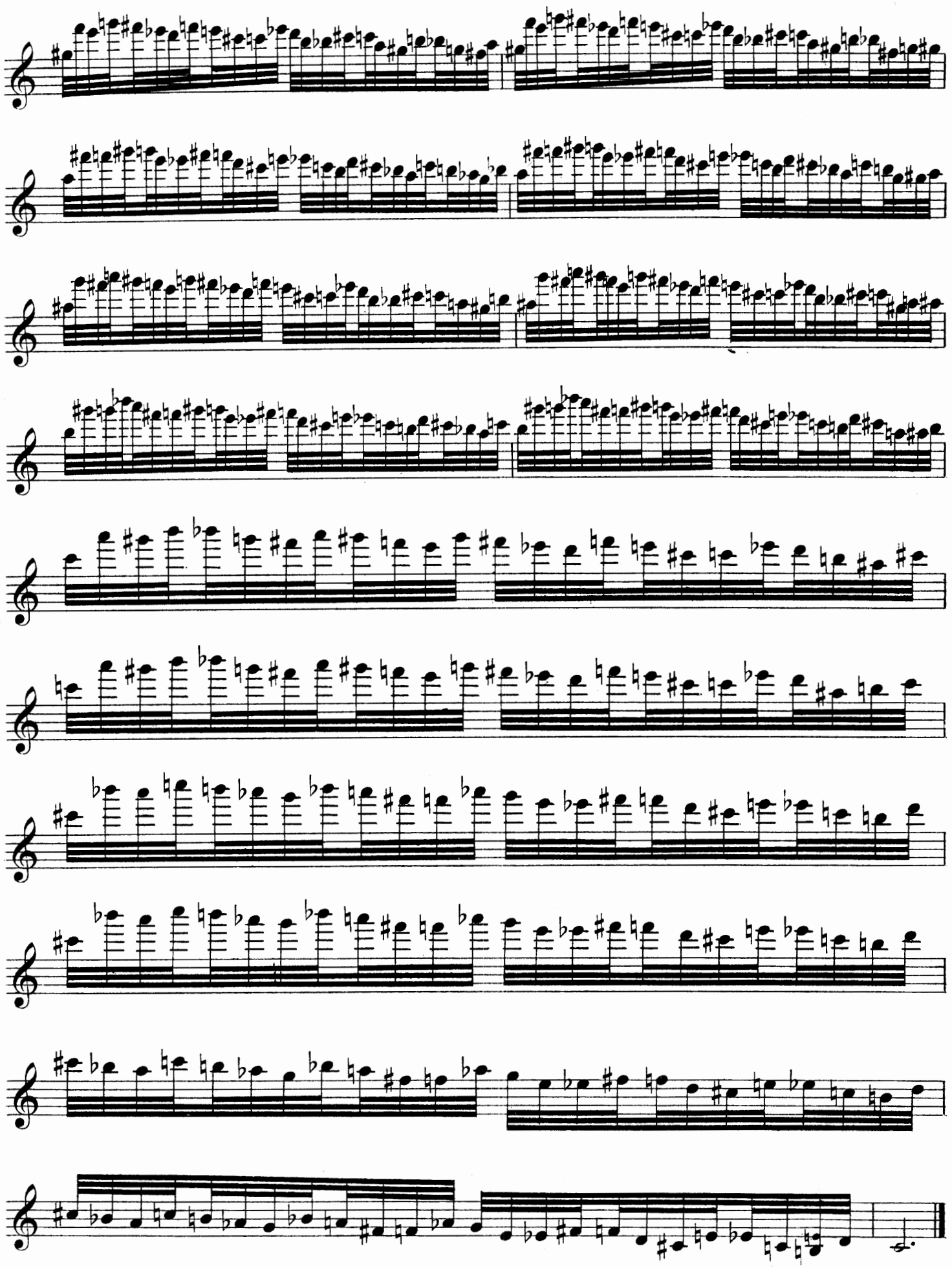


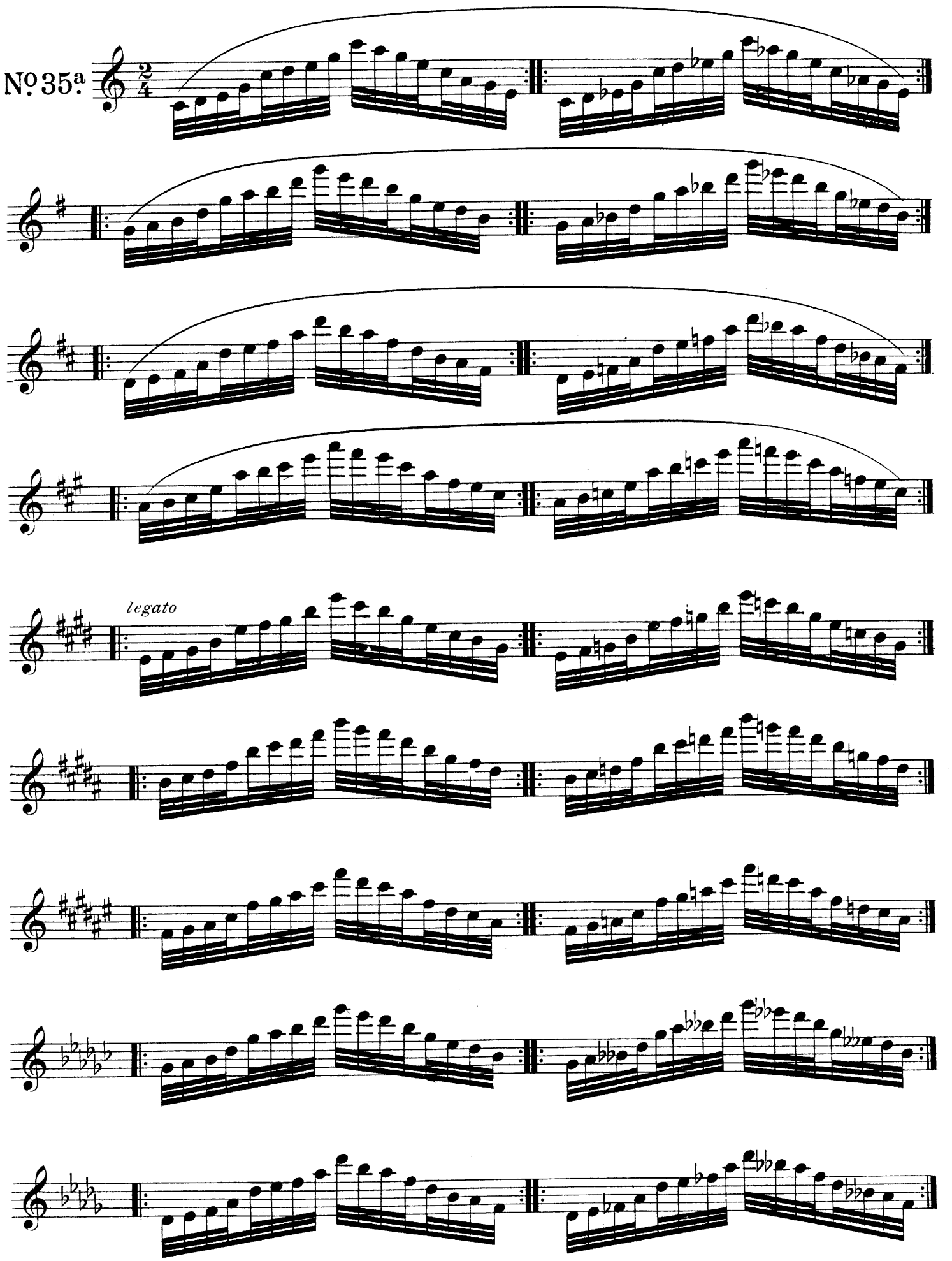
D. C. a memoria
D. C. from memory.

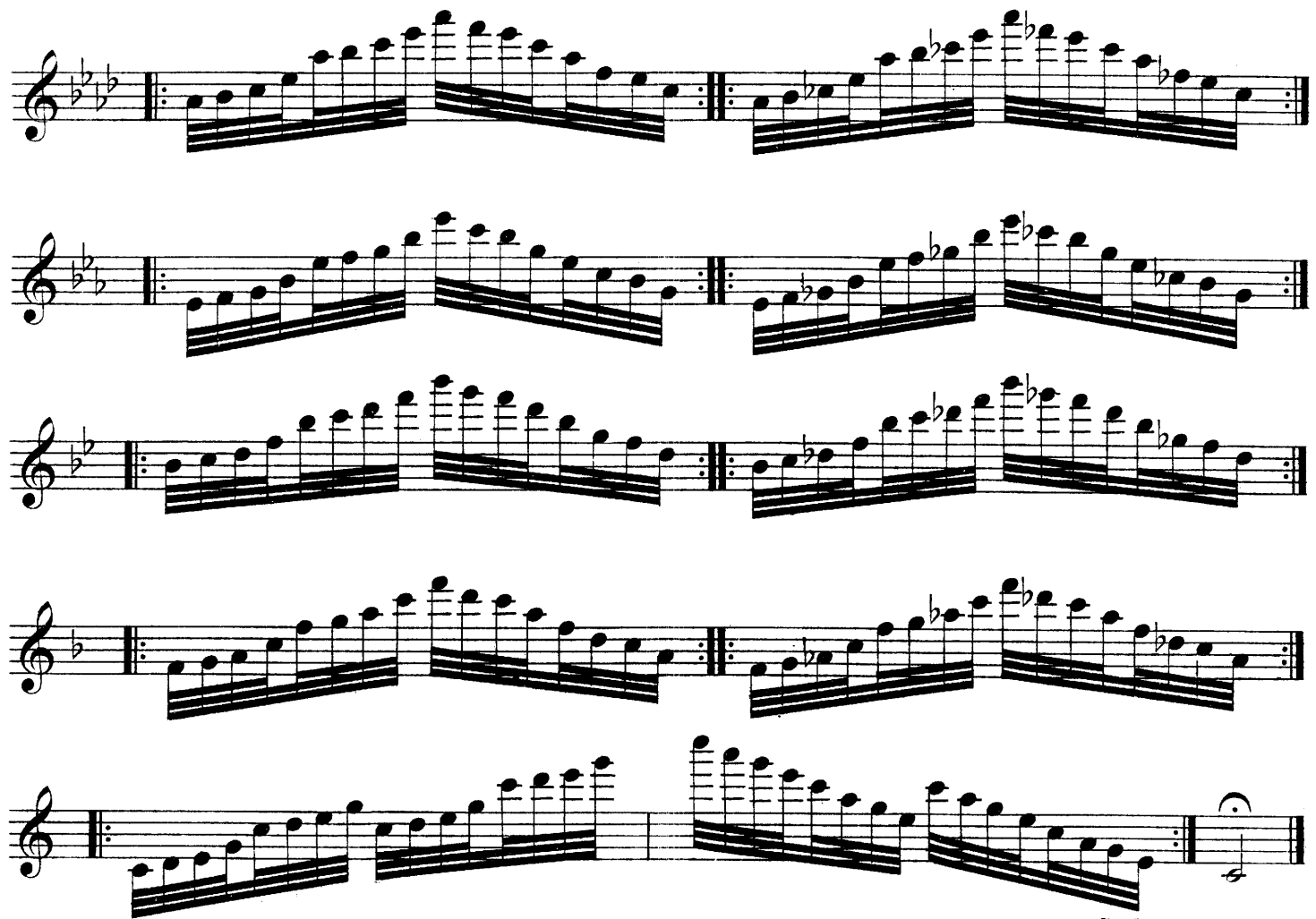

Nº 34.ª
(?)
legato


D.C. from memory
and without repeat.
D. C. a m
e senza r

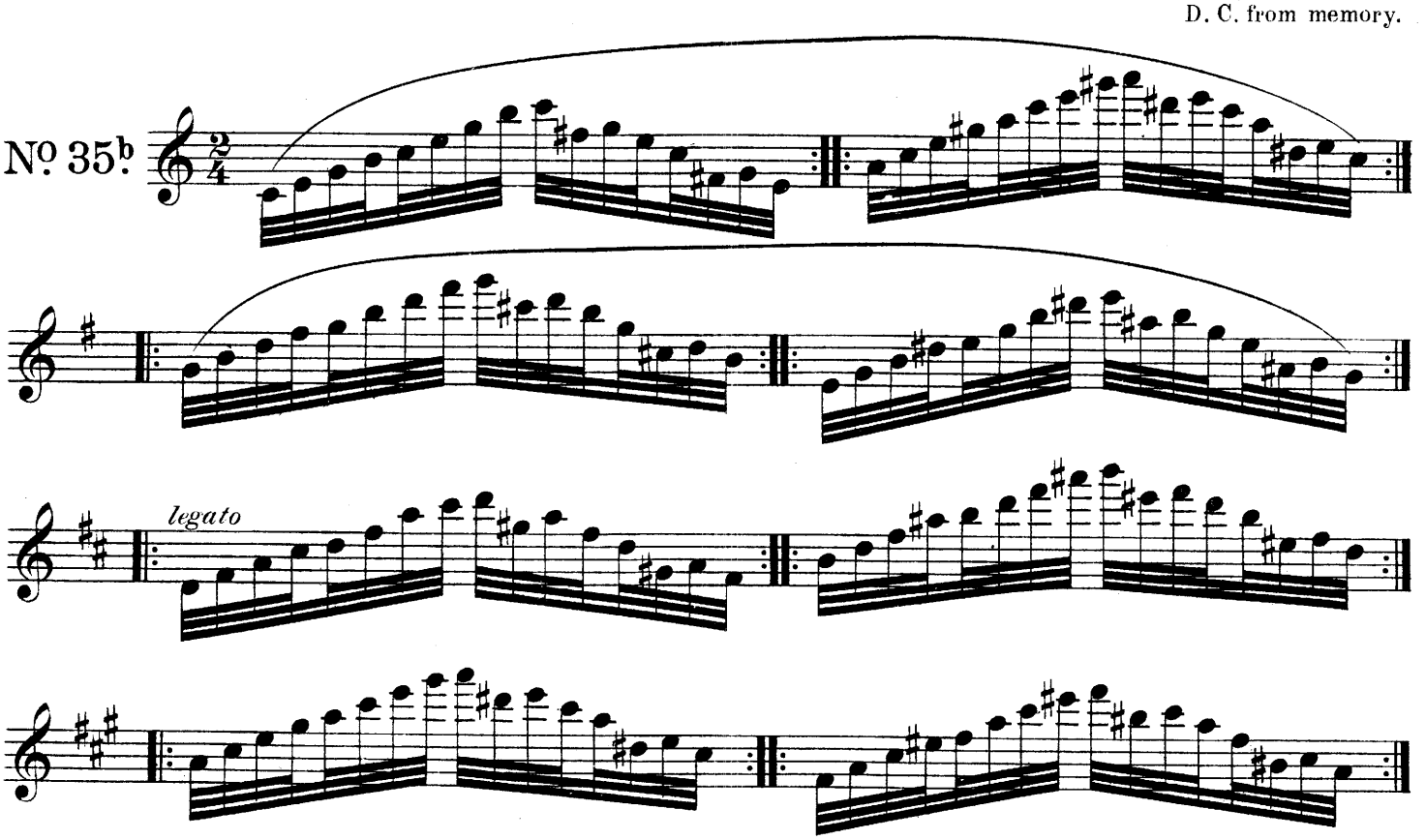

Nº 34b
legato

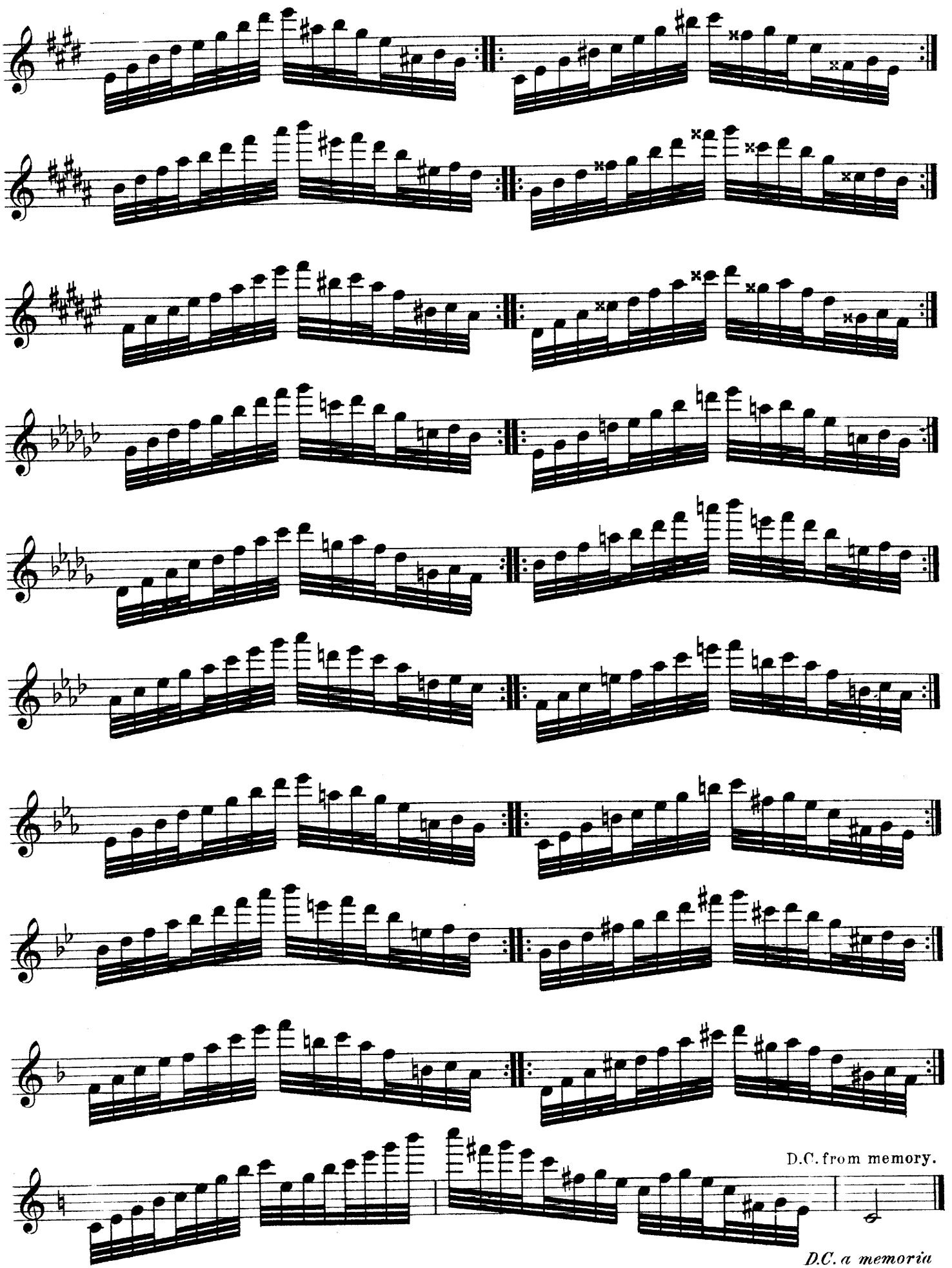


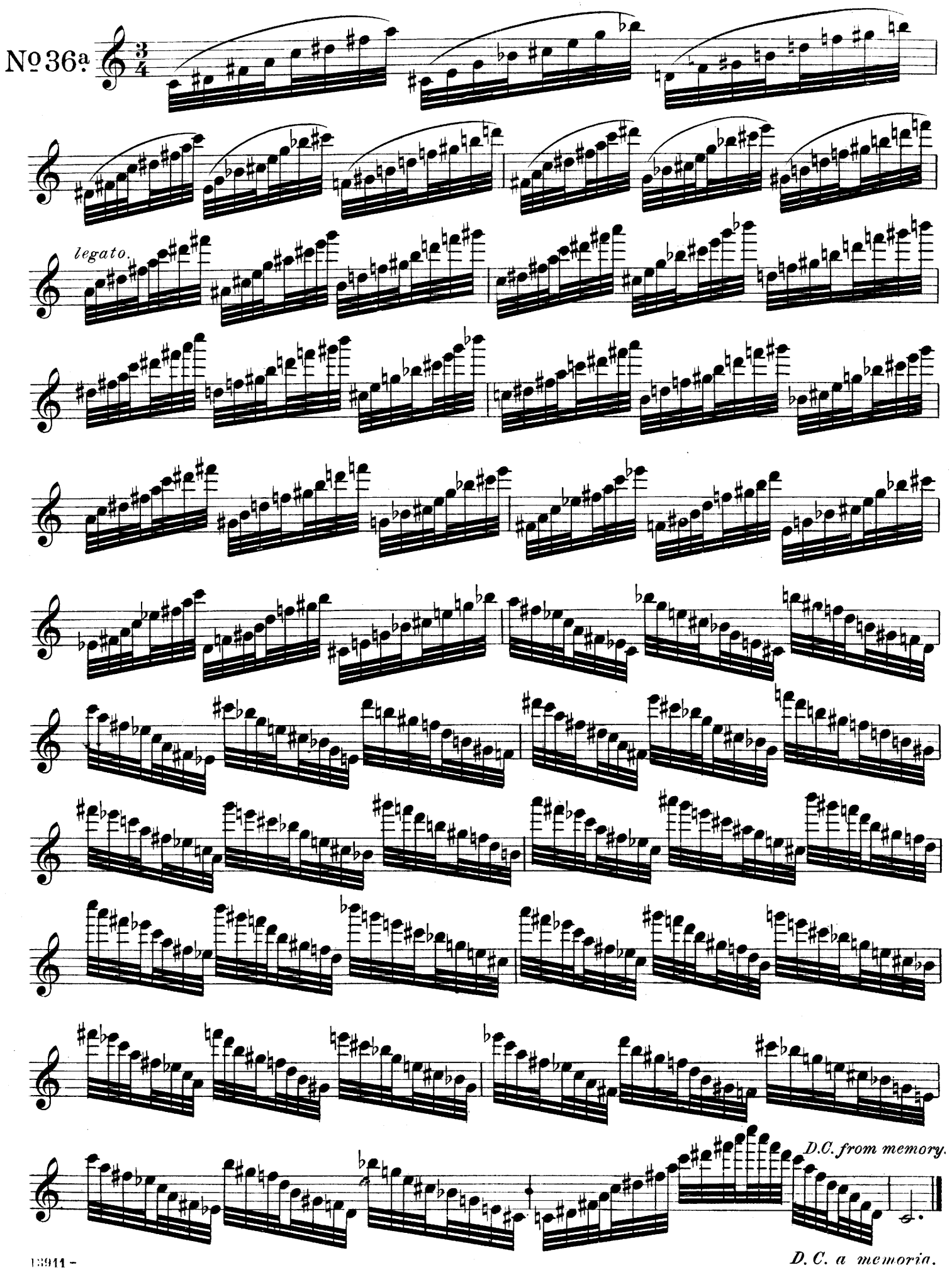

Nº 35.ª
legato



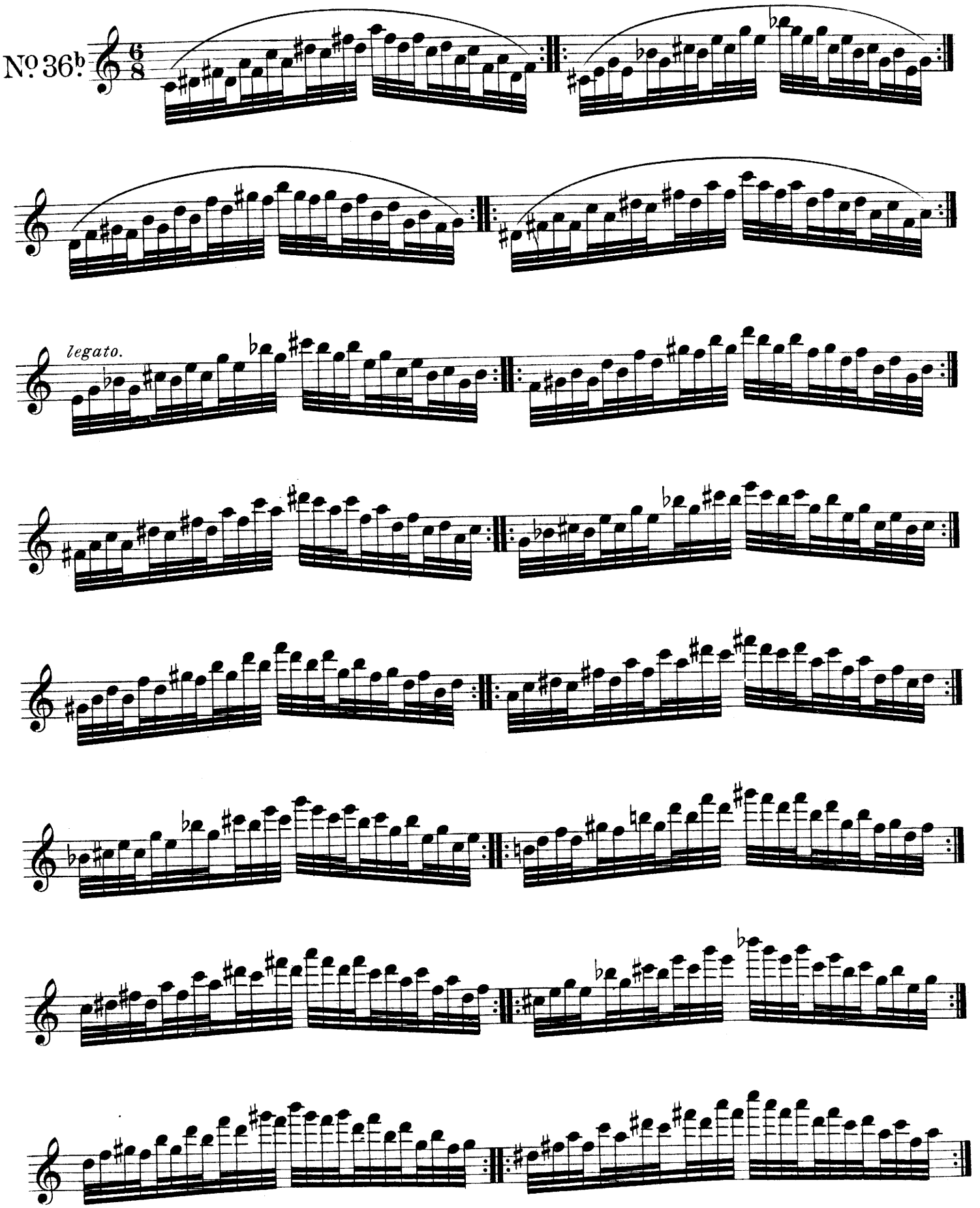
D. C. a memoria
D. C. from memory.

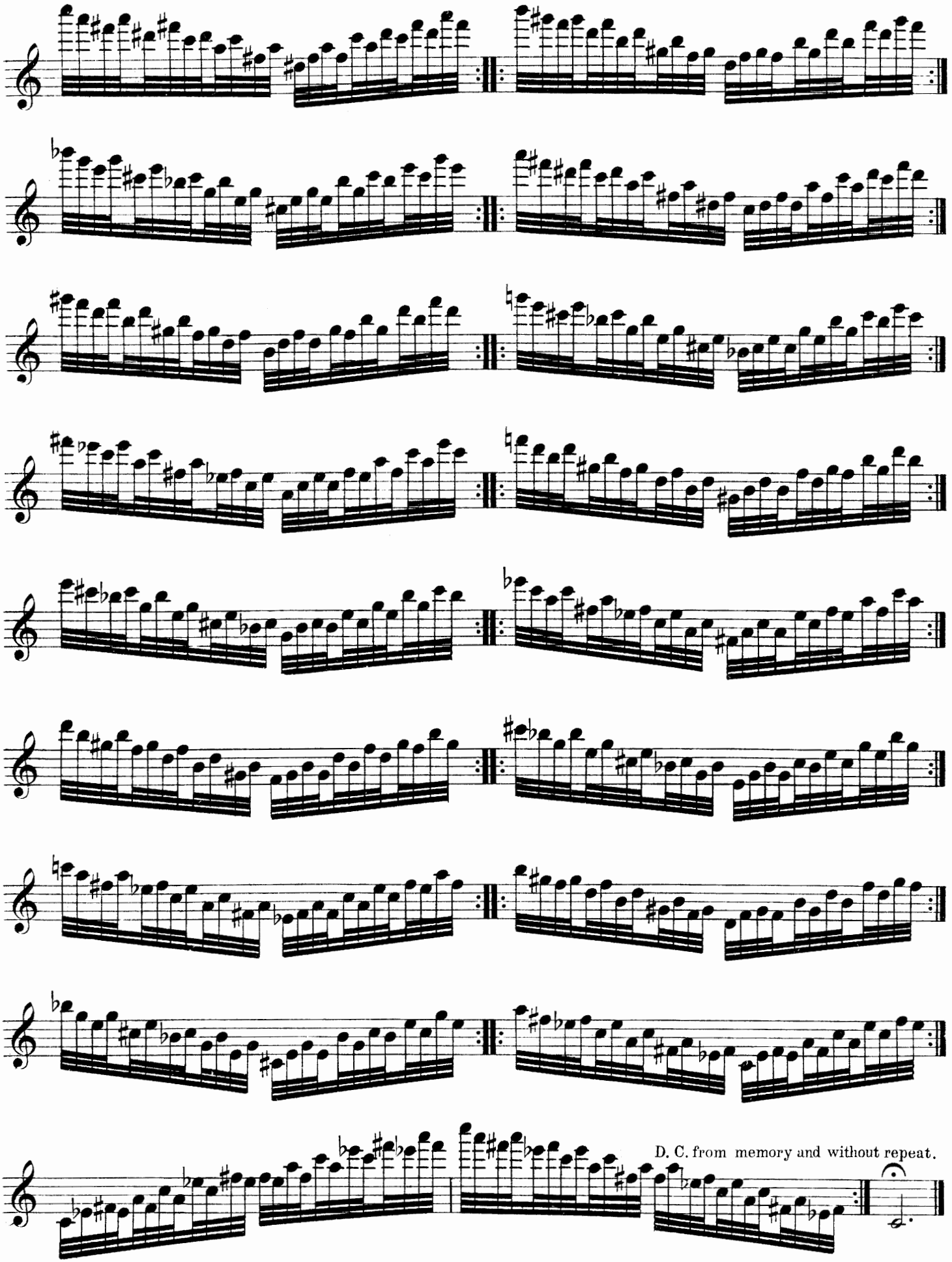



D.C. from memory.
D.C. a memoria

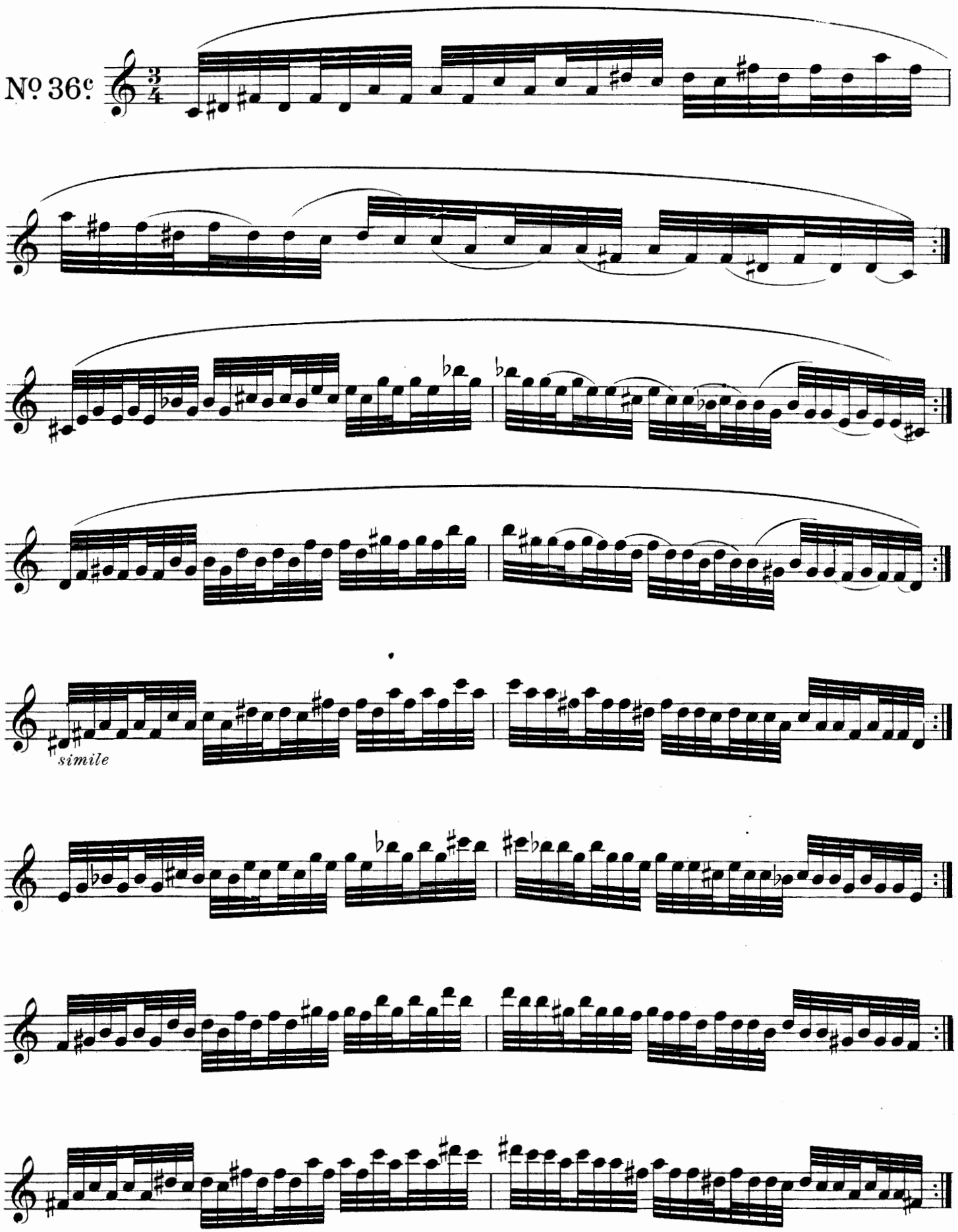


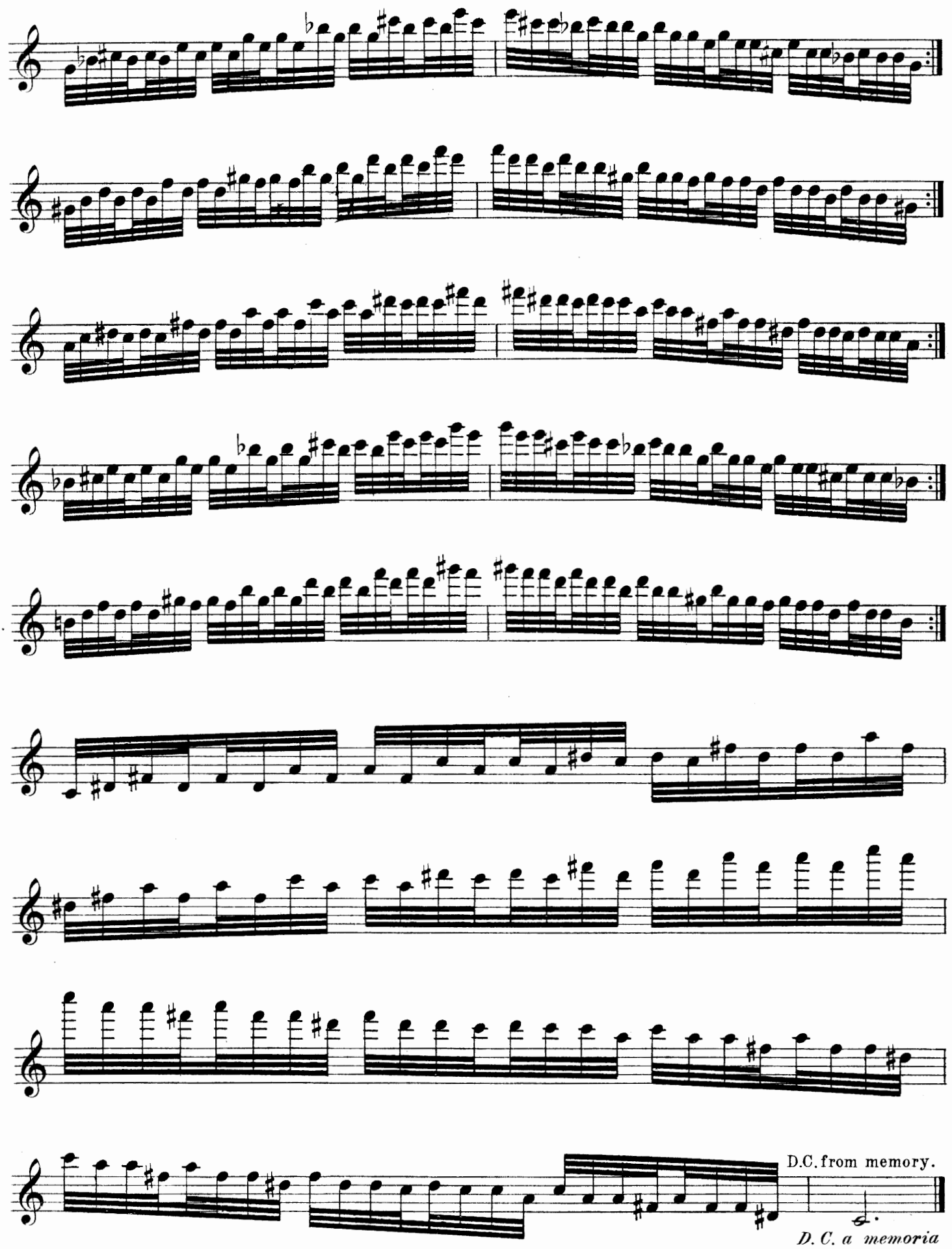
D. C. a memoria.


No. 36b.
6/8
legato.

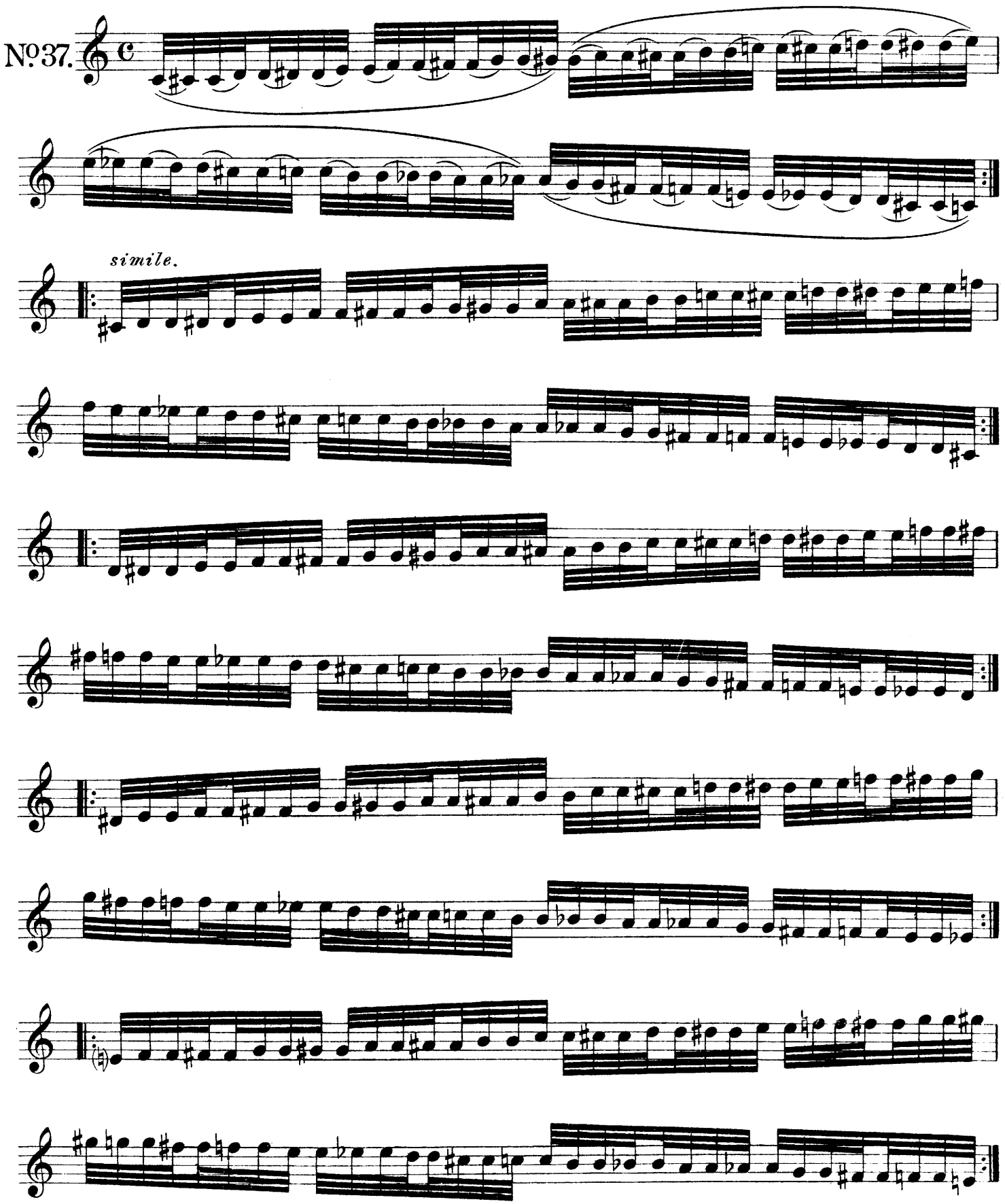


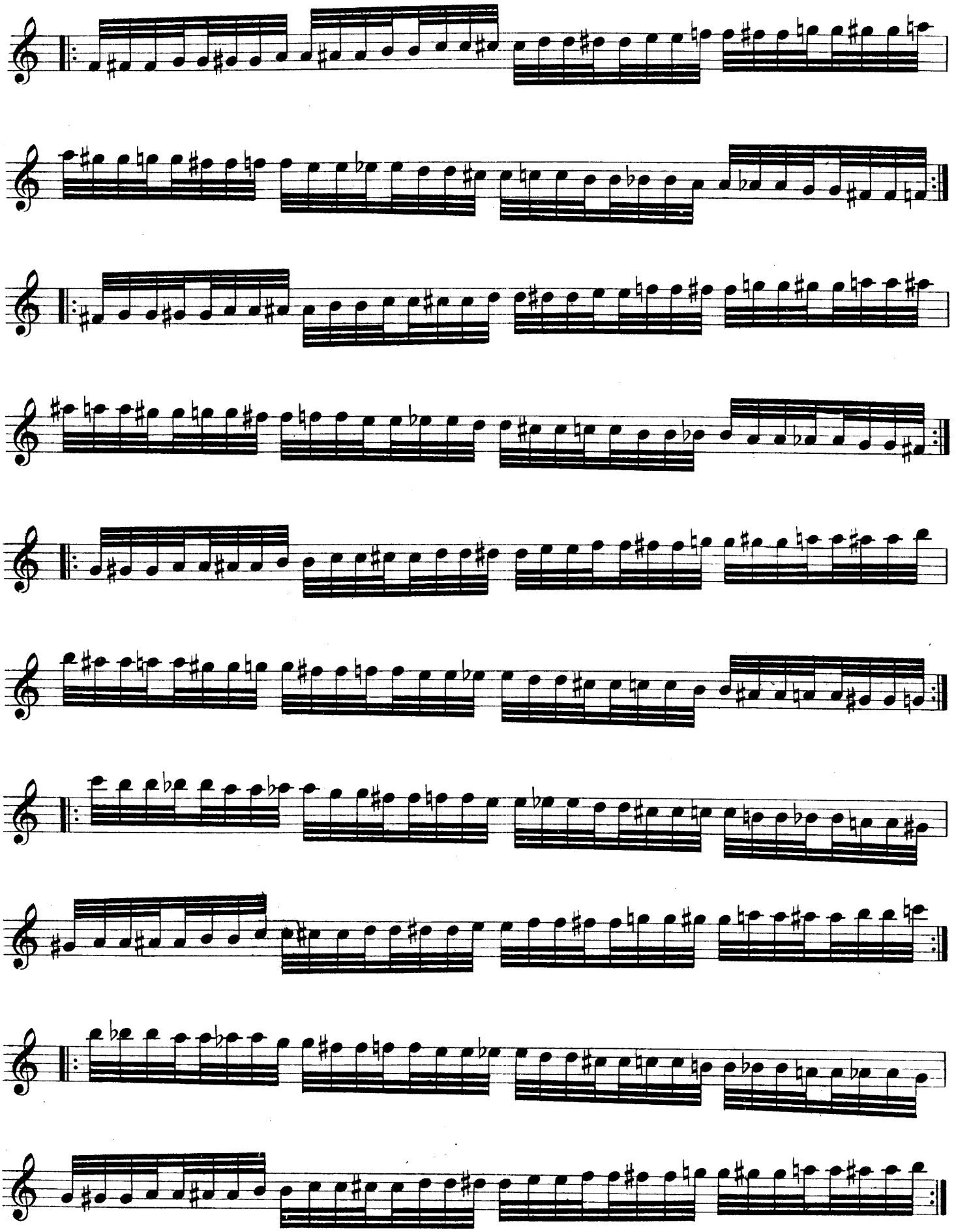
D. C. a memoria e senza replica

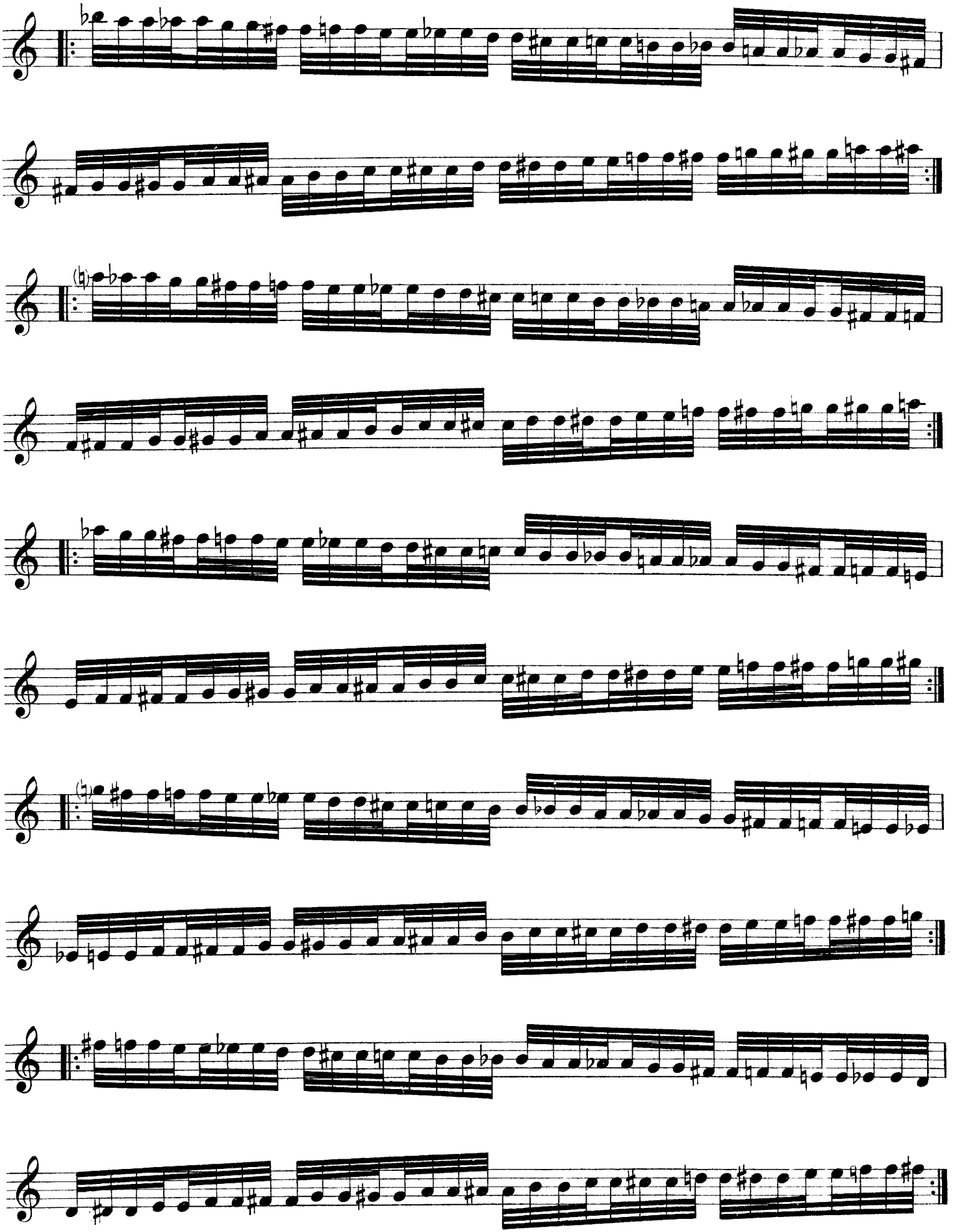

Nº 36c
simile

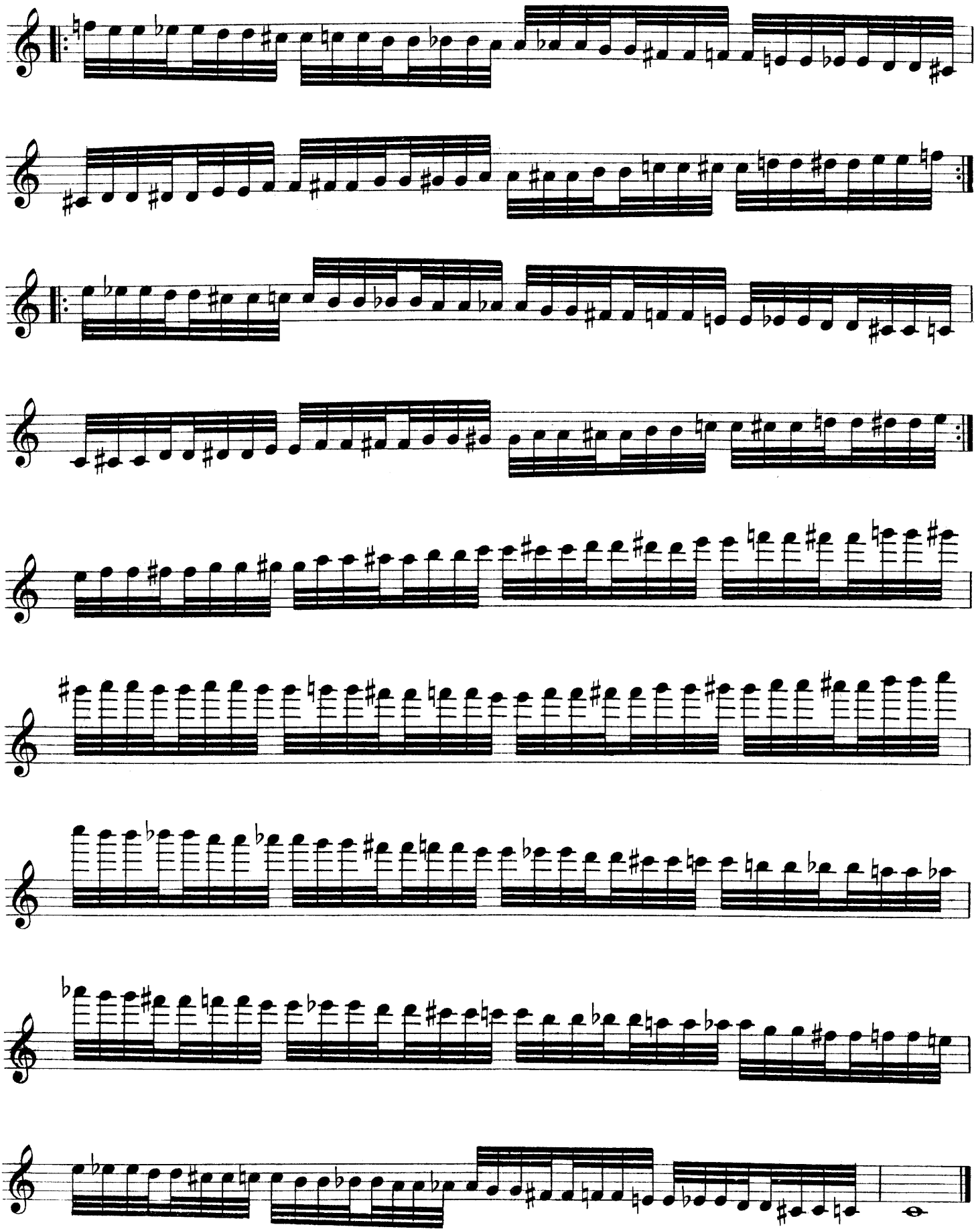

D.C. from memory.
D. C. a memoria

Al prof. W. L. BARRETT (London)
dal Nº 37 al 41, dedico.

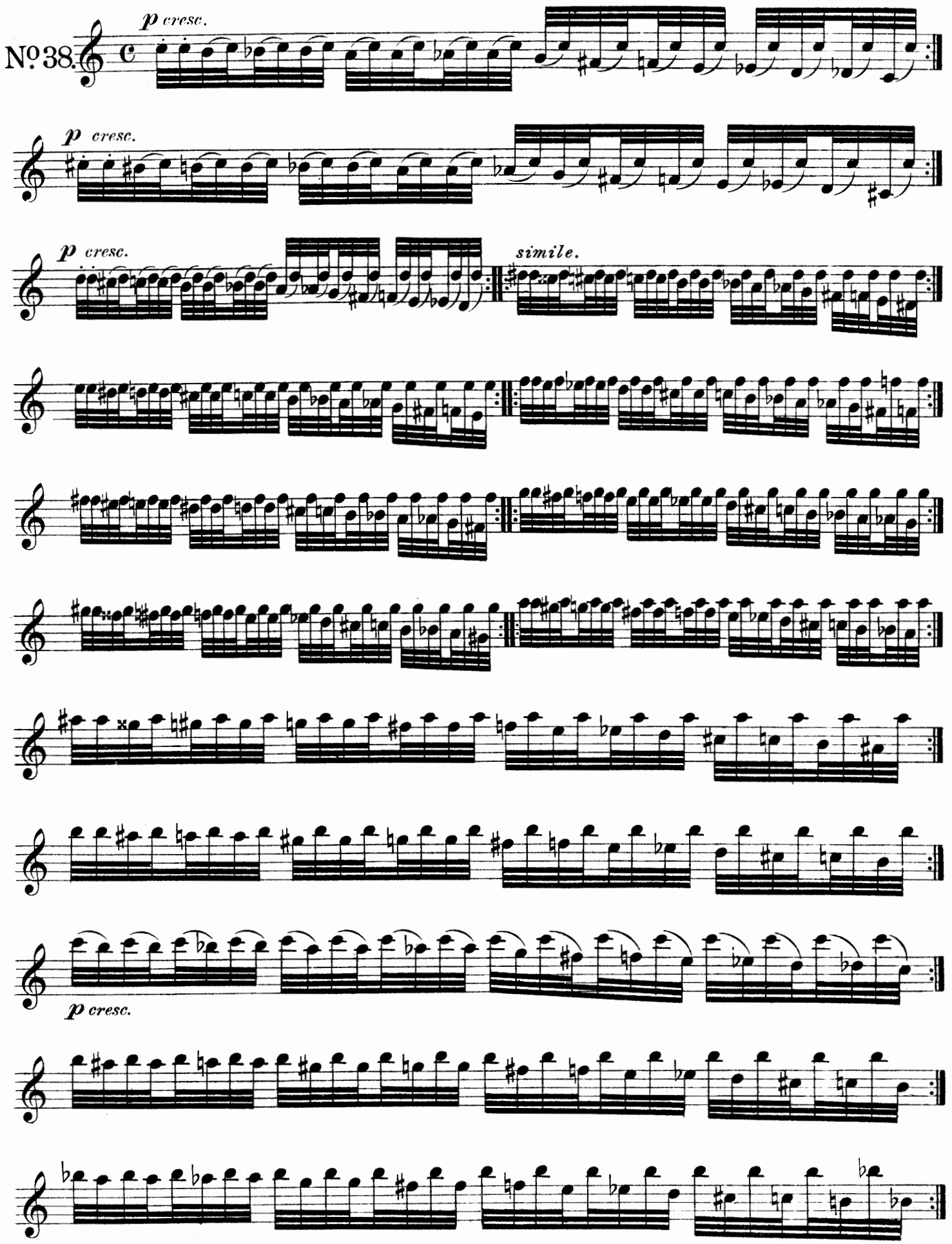


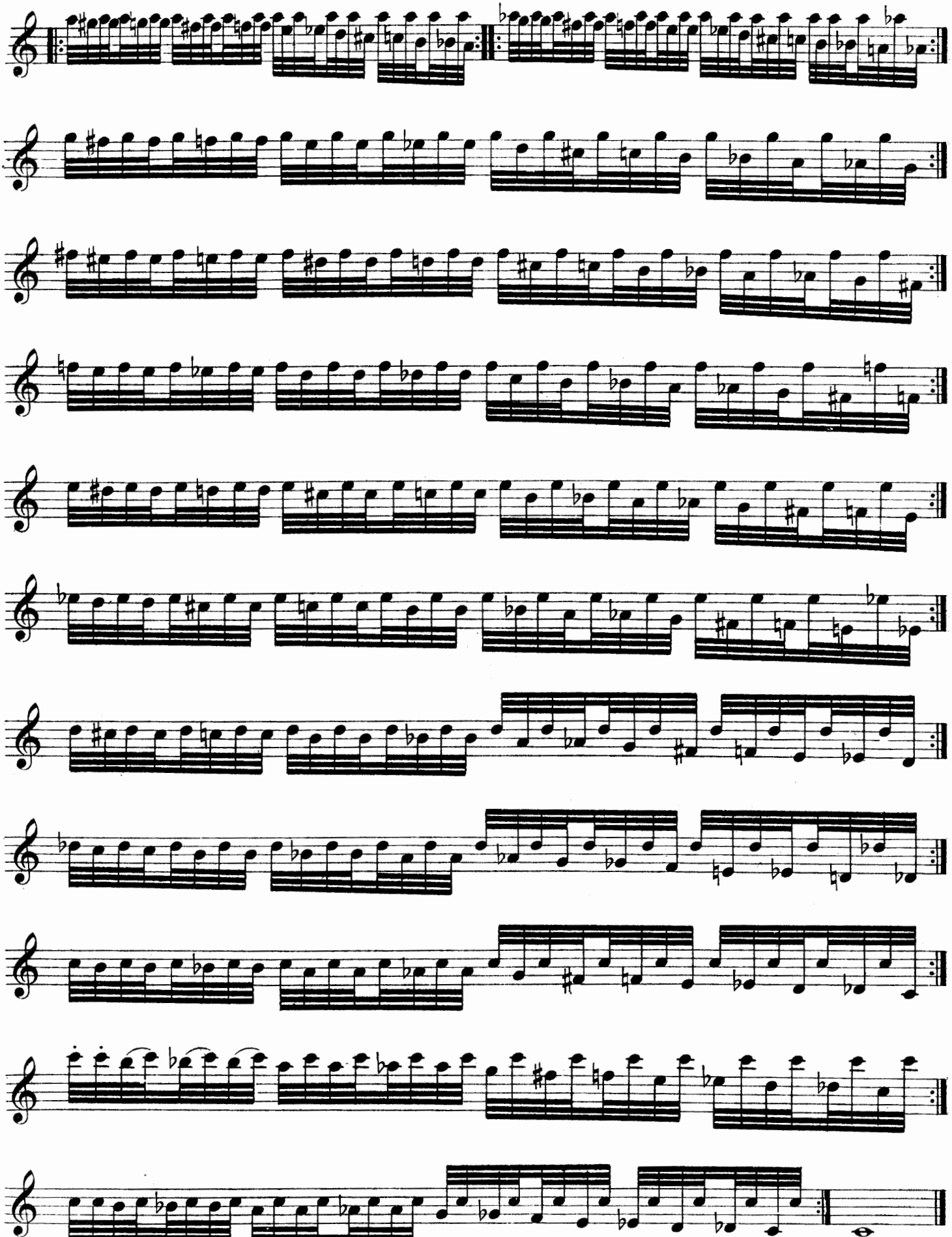






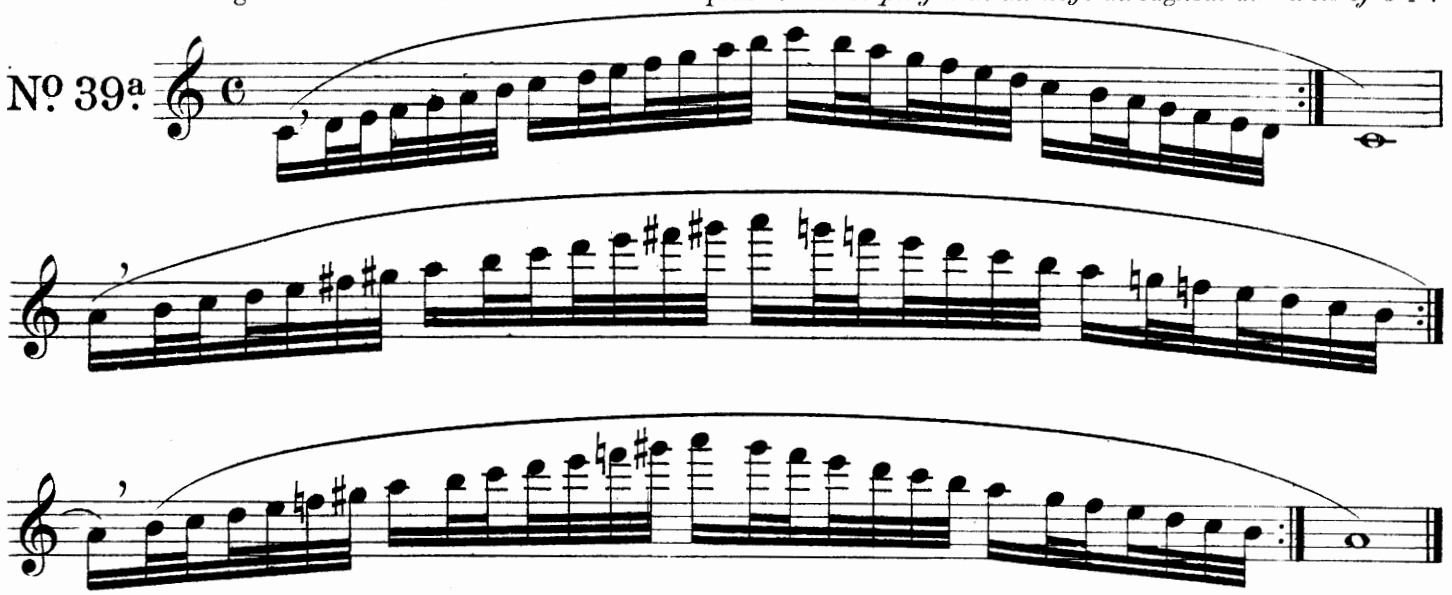
D. C. a memoria
D. C. from memory


No. 38.
p cresc.
p cresc.
p cresc.
simile.
p cresc.

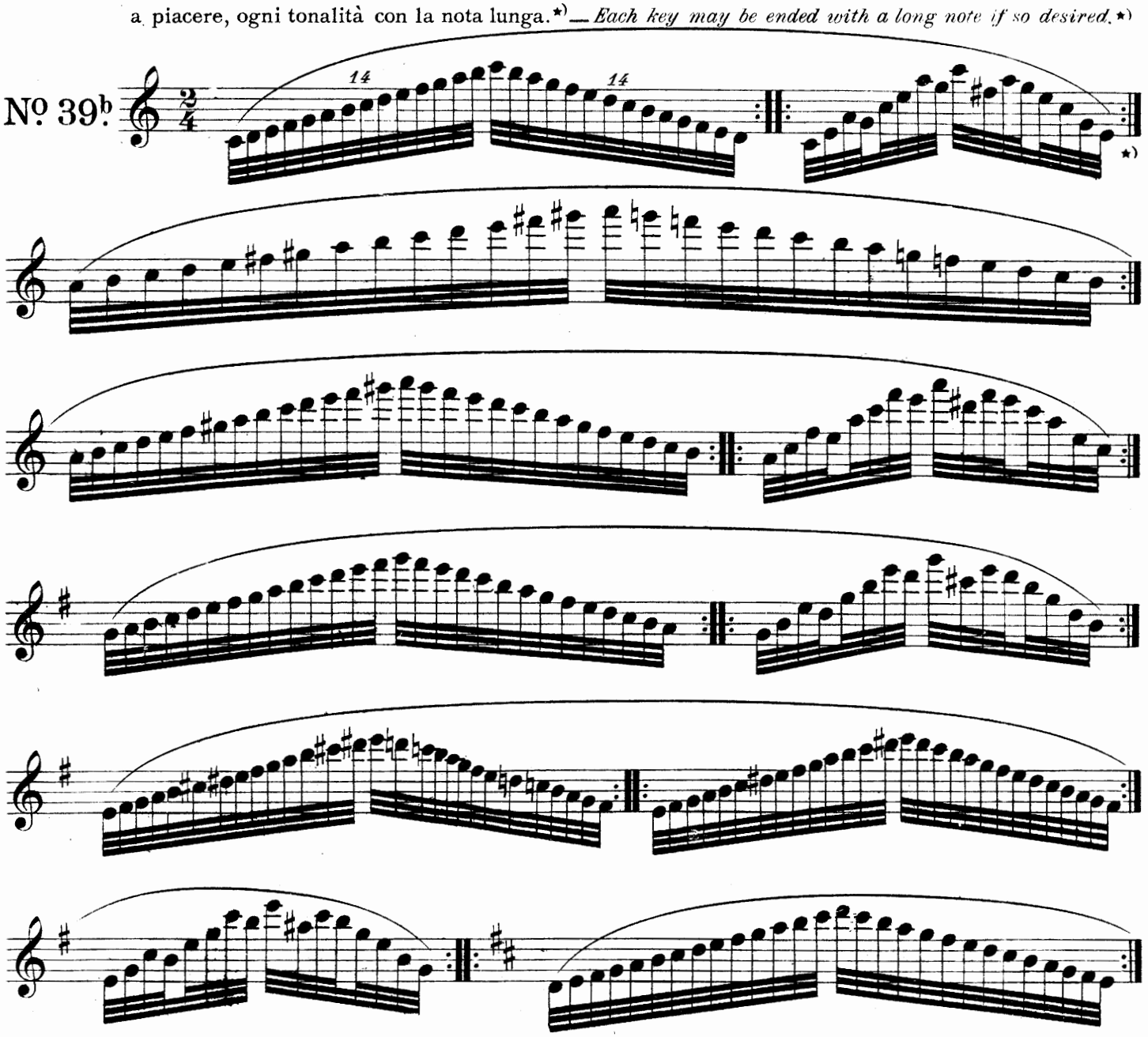


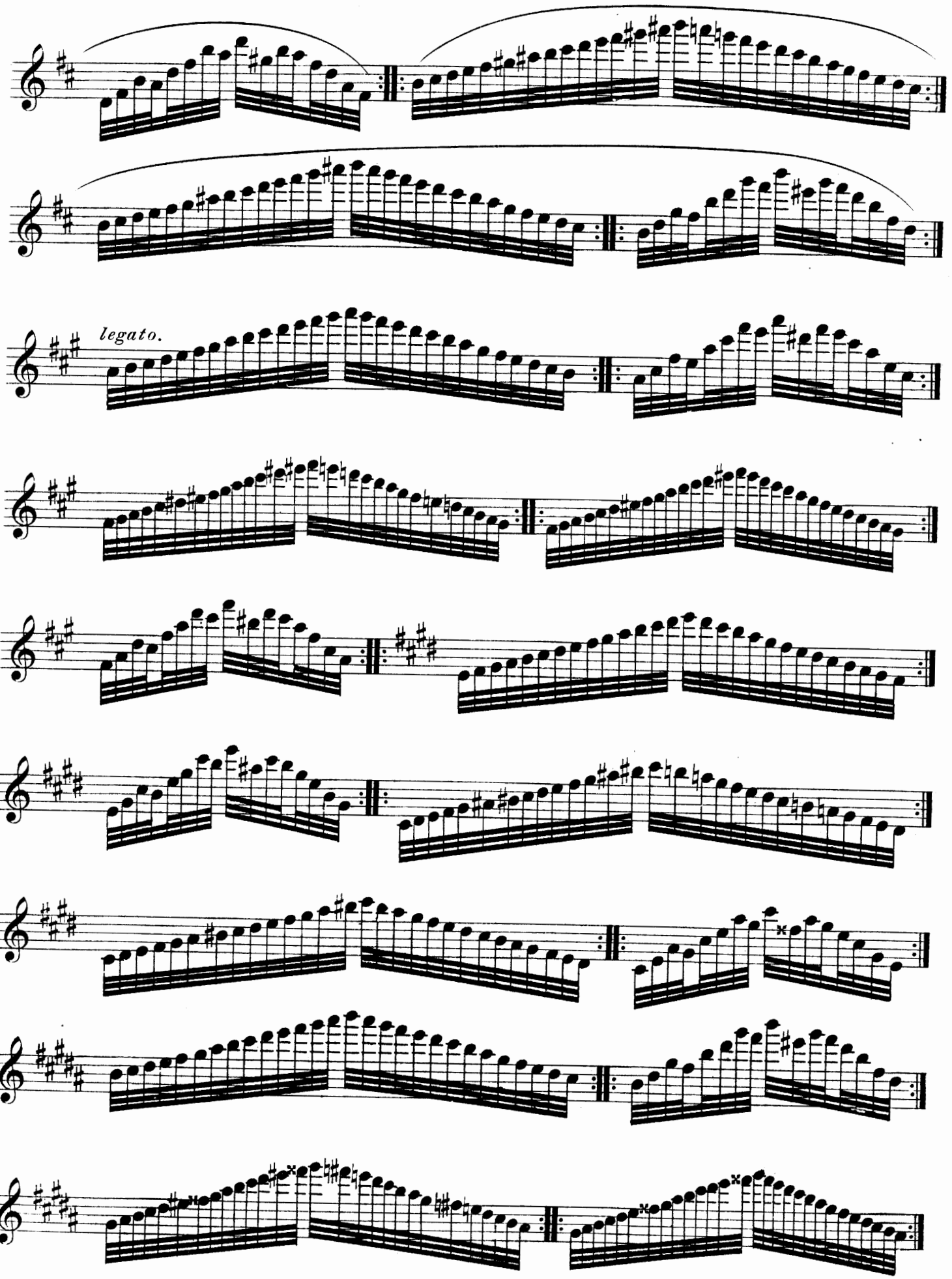
D. C. a memoria
D. C. from memory.

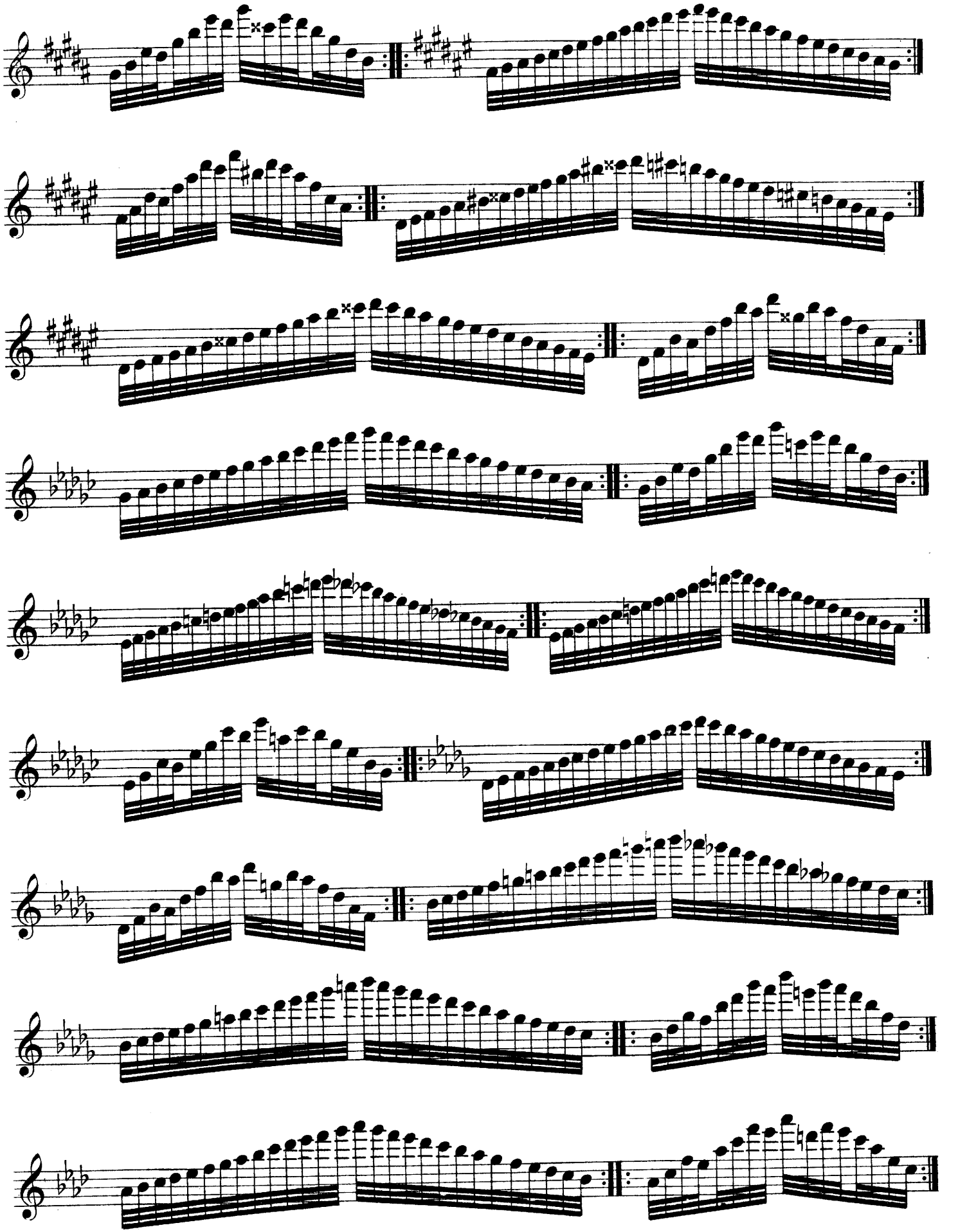
Si esegua in tutti i toni nel circolo delle quinte. — *To be played in all keys throughout the circle of 5ths.*

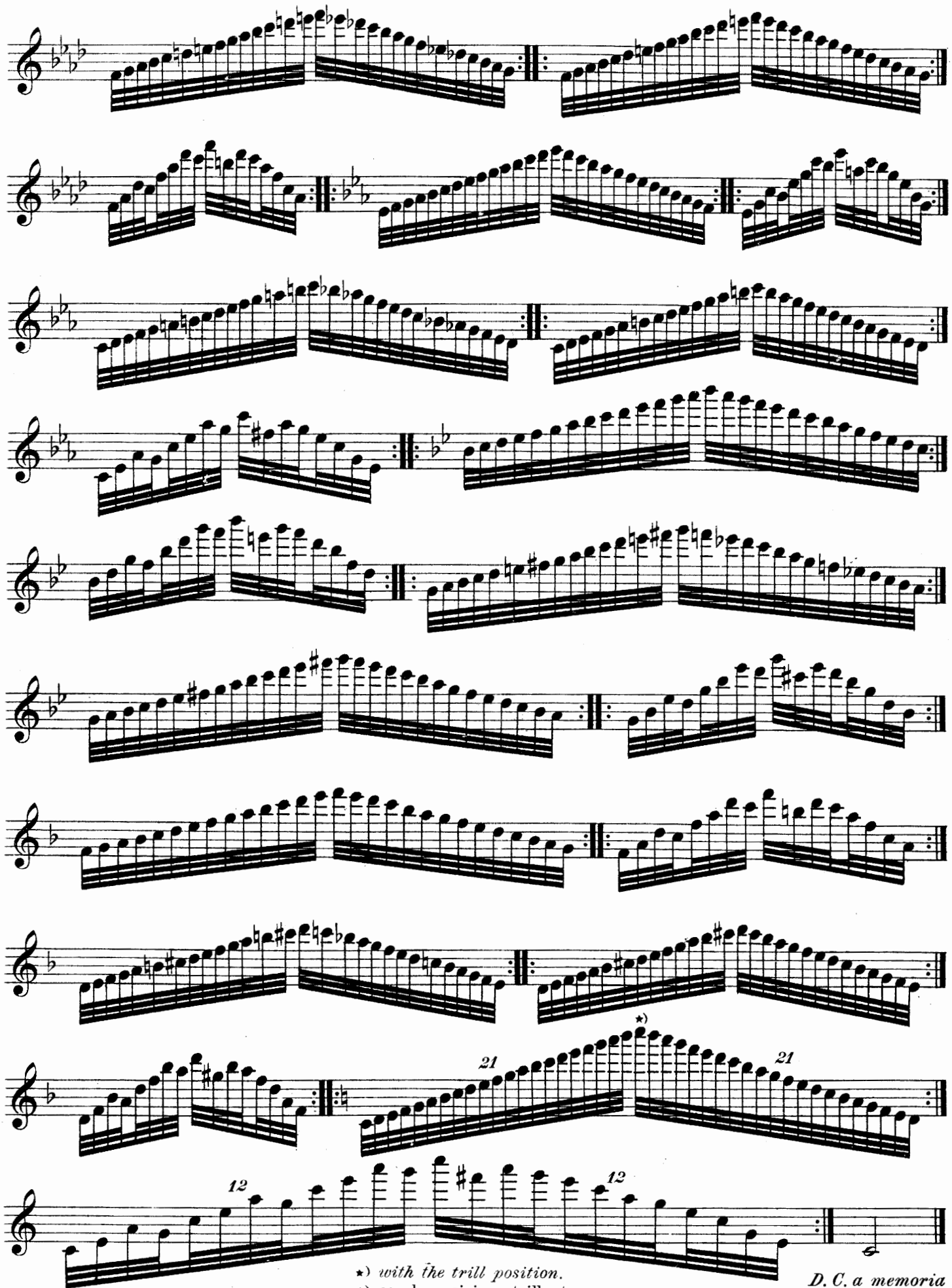


a piacere, ogni tonalità con la nota lunga.*) — *Each key may be ended with a long note if so desired.*)




legato.

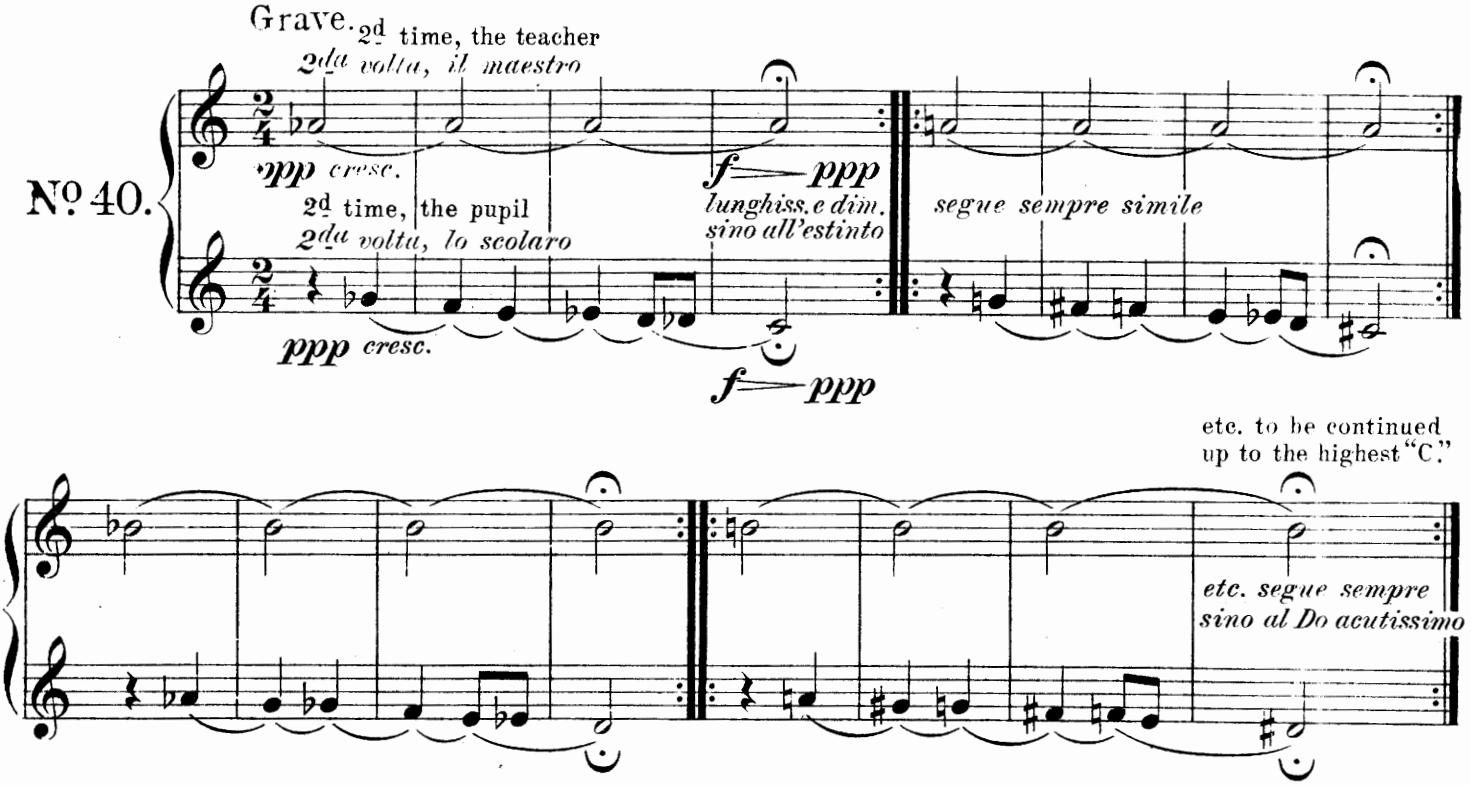




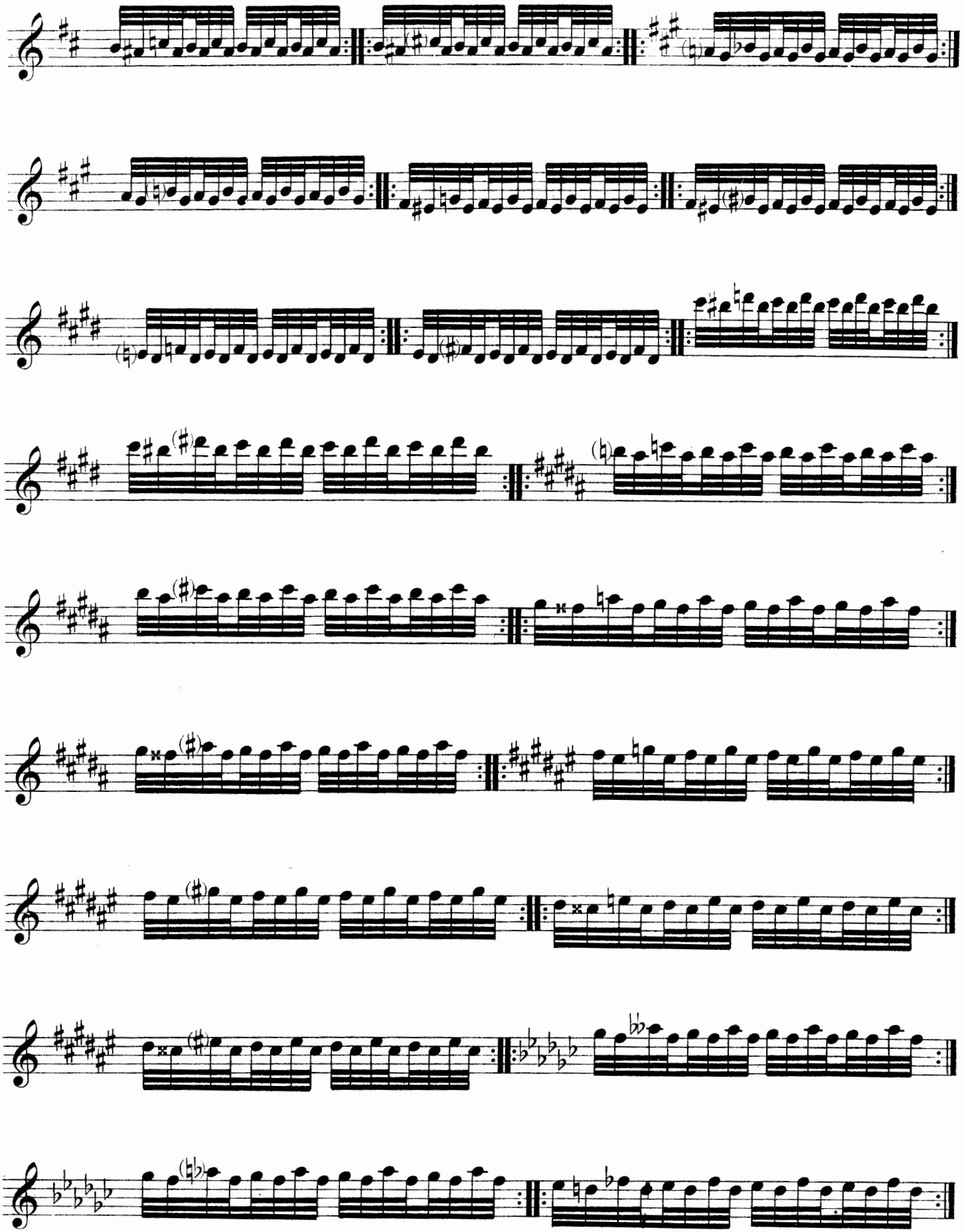
★) *with the trill position.*
★) con la posizione trillante.

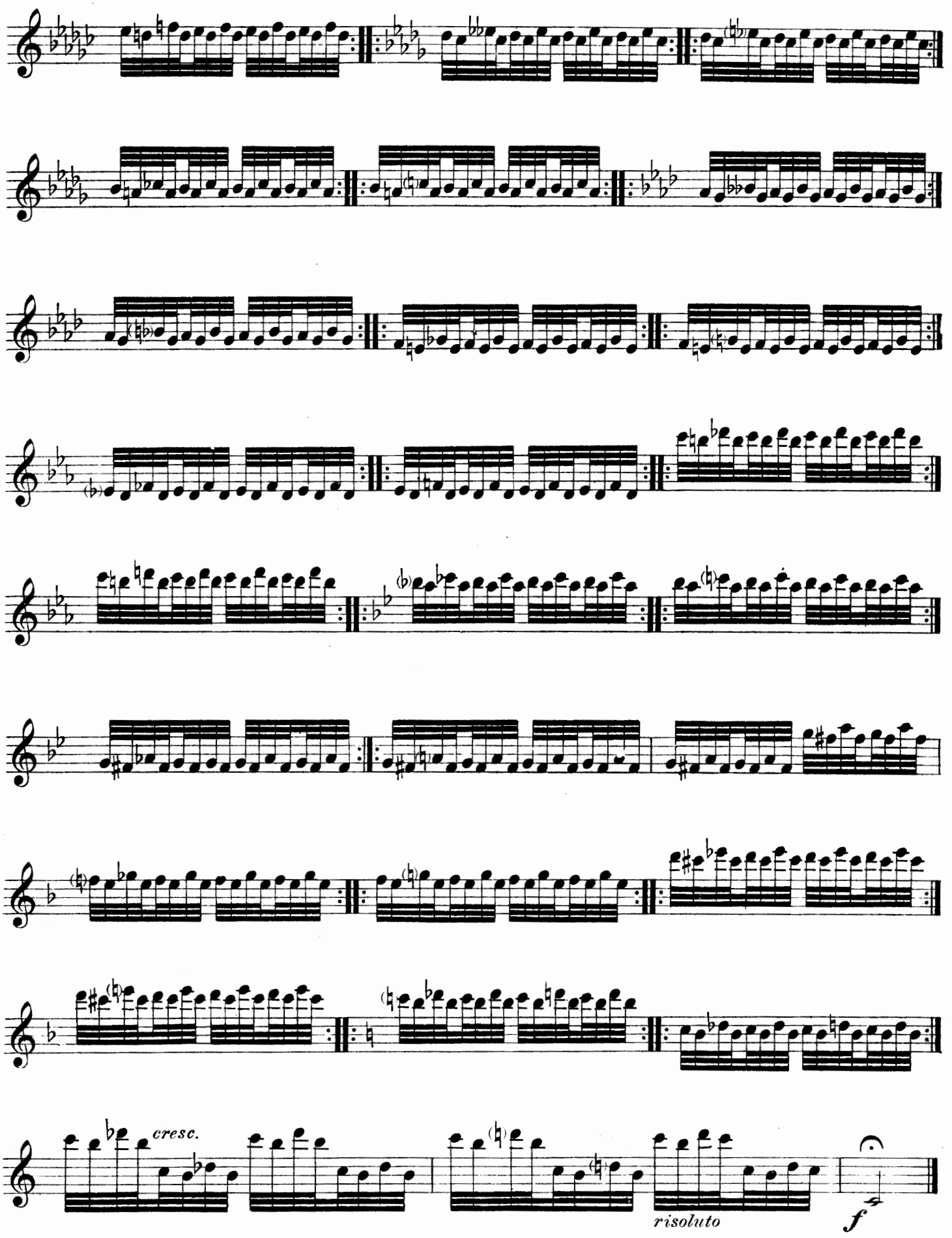
D. C. a memoria
D. C. from memory.

N.B. In this exercise, from the second E upward, the syllable "poo" is to be used softly instead of "too."
N.B. In questo esercizio, dal 2da mi in su, si usi la sillaba "pu" dolcemente, anzichè "tu."



Always slowly at first.
Sempre prima lentamente.




cresc.
risoluto
f

Al prof. ARY van LEEUWEN (Wien)
dal Nº 42 al 44, dedico

con la nota lunga, a piacere, ogni otto battute *) — *To be ended with a long note, if so desired, after each 8 bars.* *)

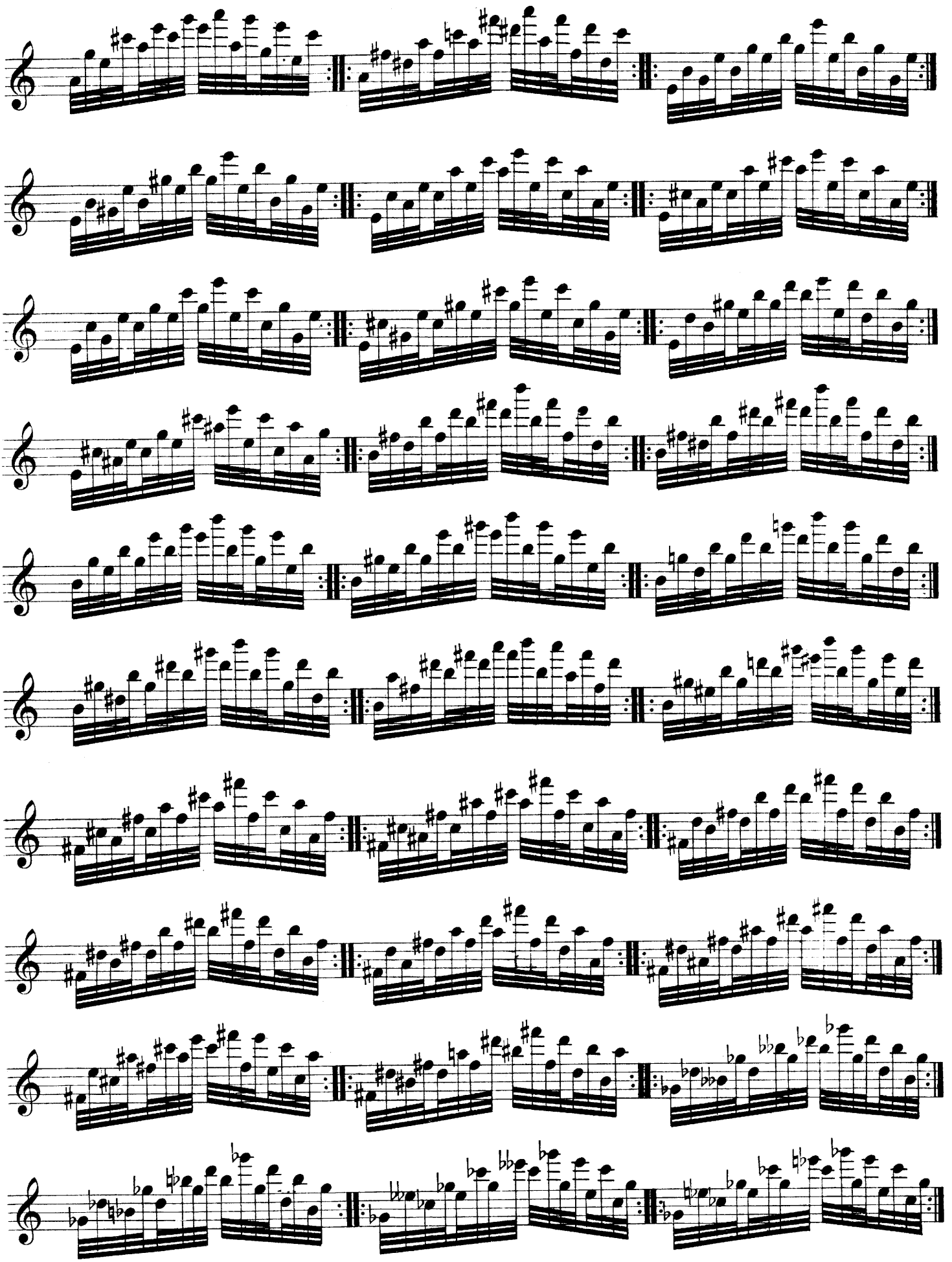
Nº 42.

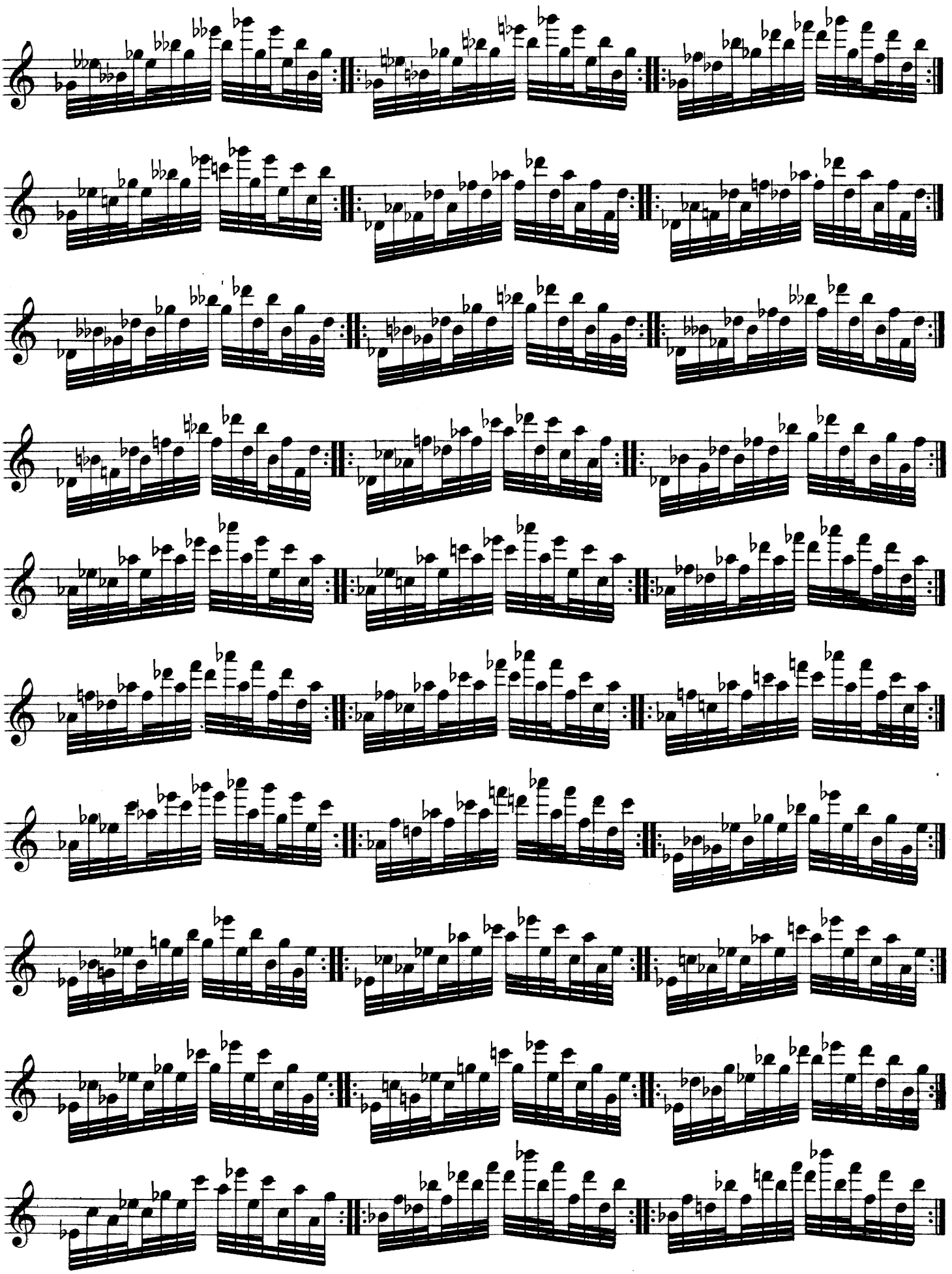
N.B.

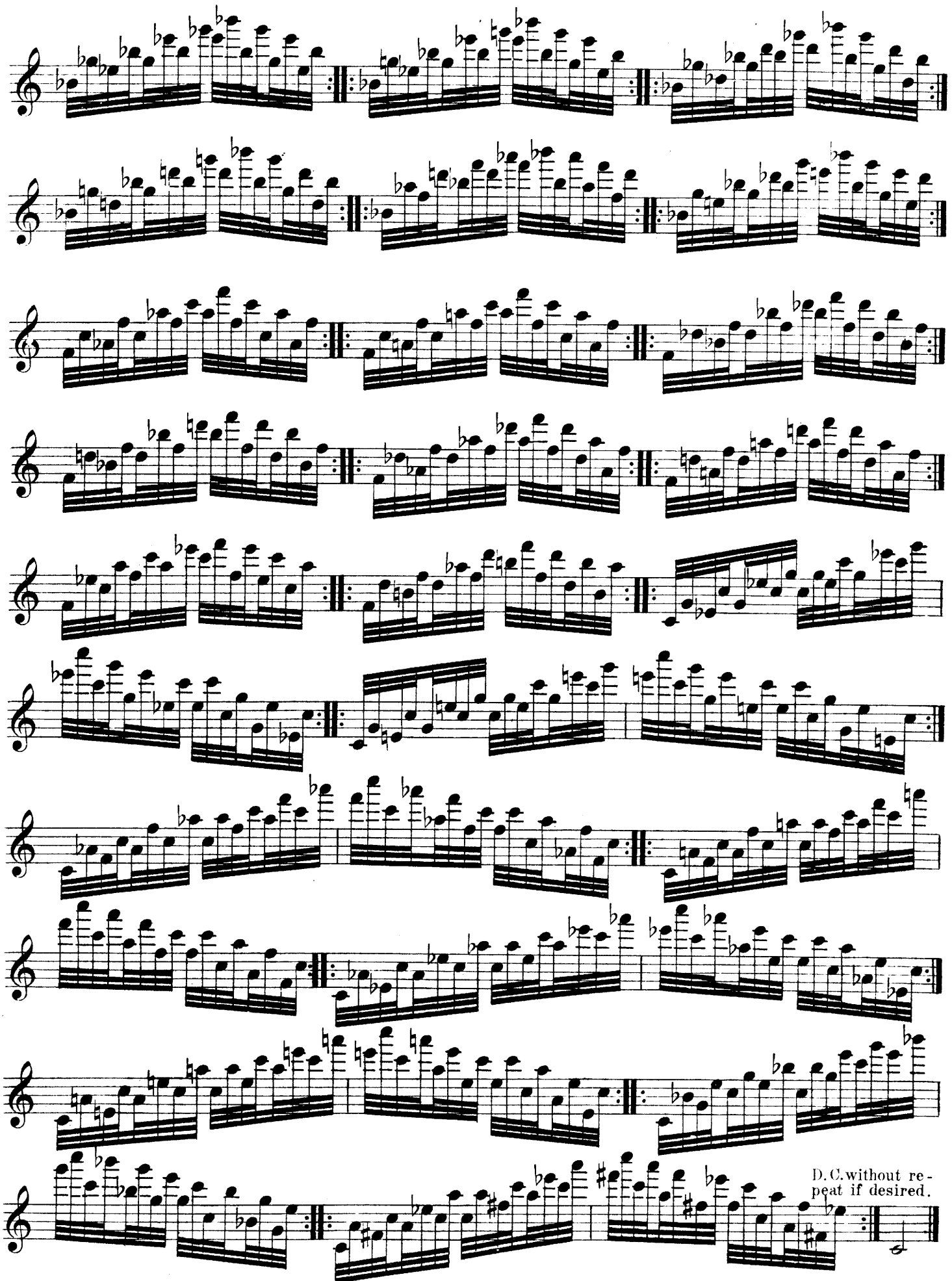
*) *legato.*

N.B. Si esegua anche in questa successione d'accordi:
N. B. To be played also in the following succession of chords:

Nº 42.



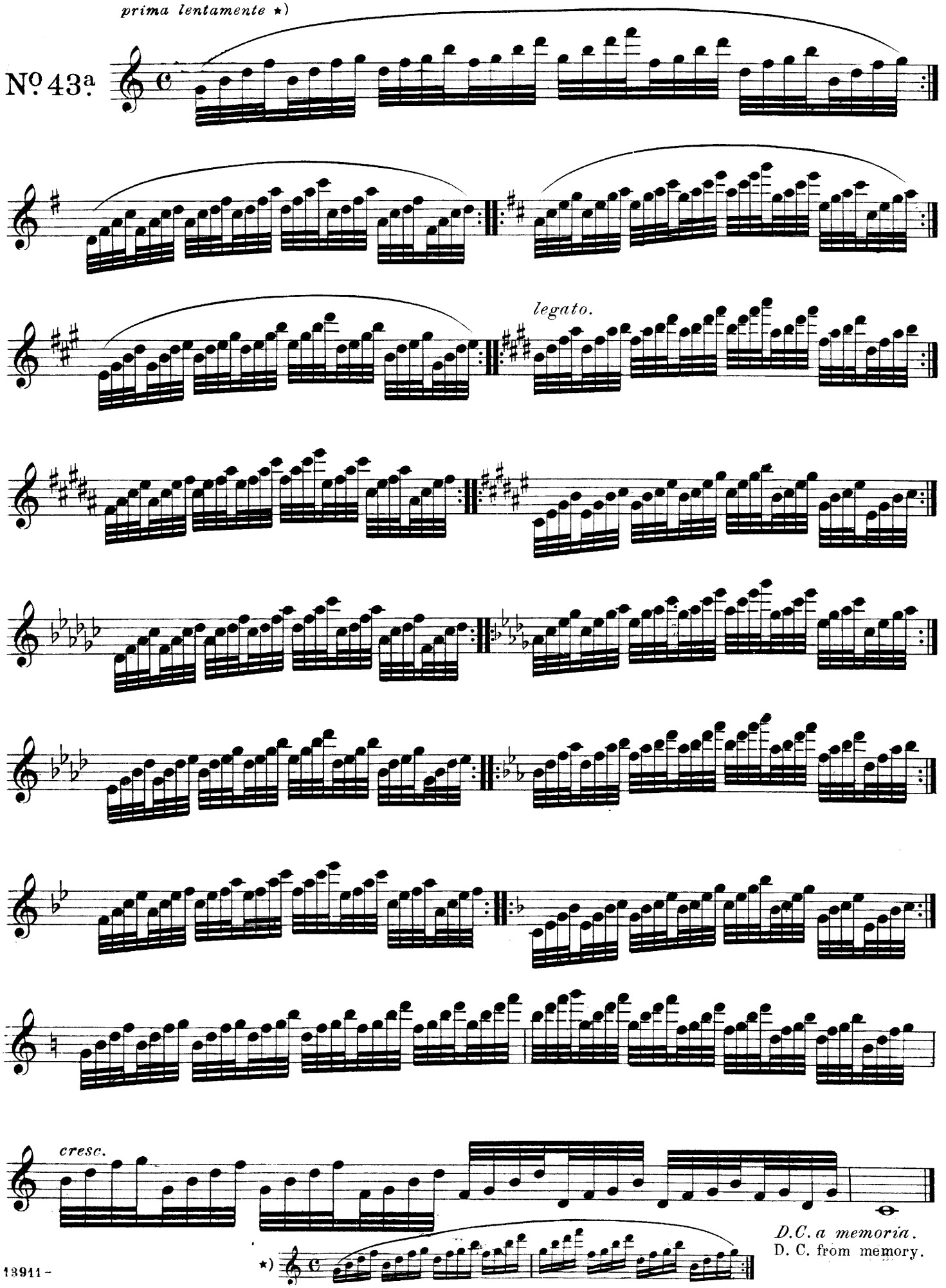




D.C. a piacere e senza replica.

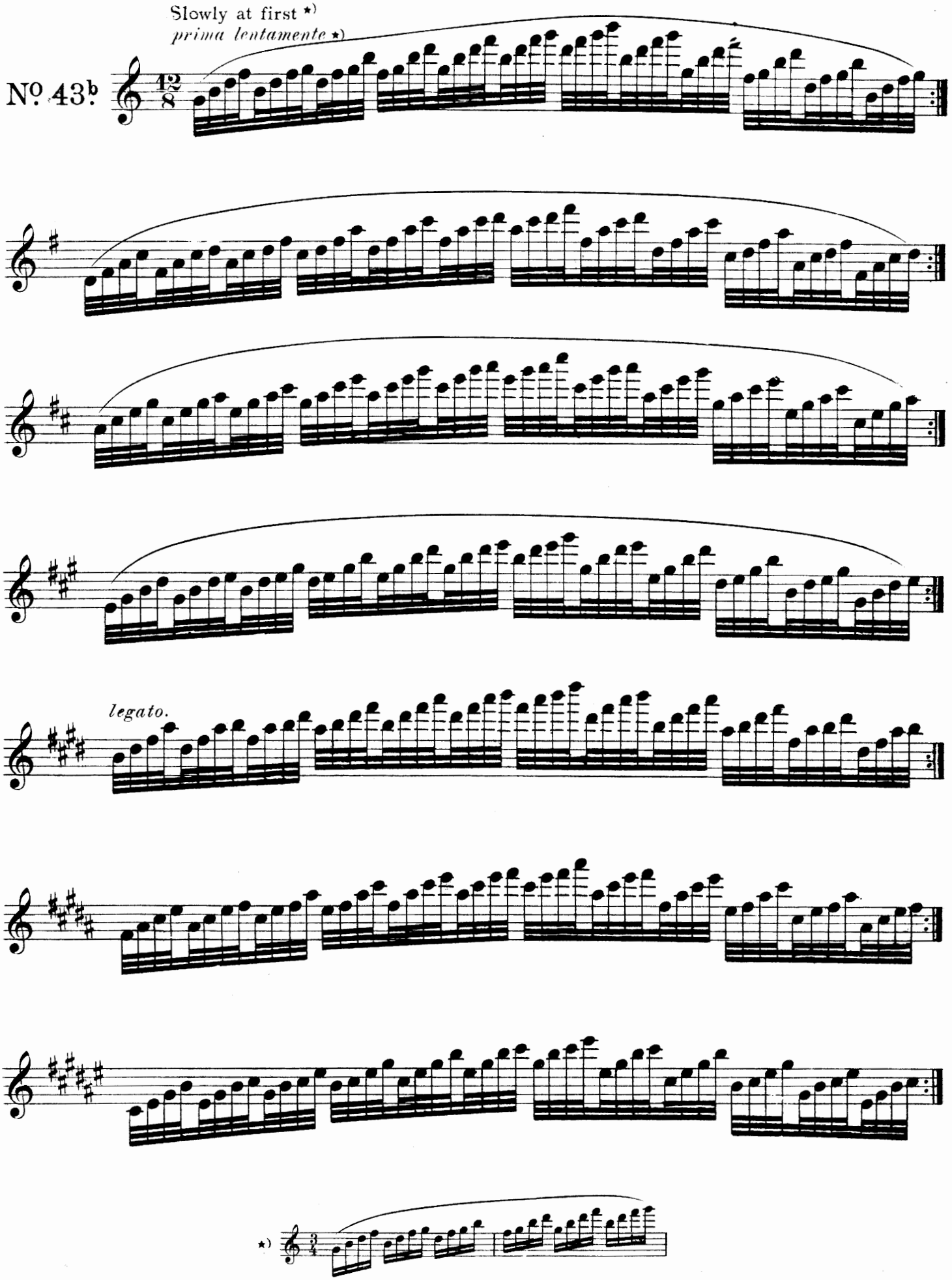
Slowly at first ⋆)
prima lentamente ⋆)

Nº 43ª

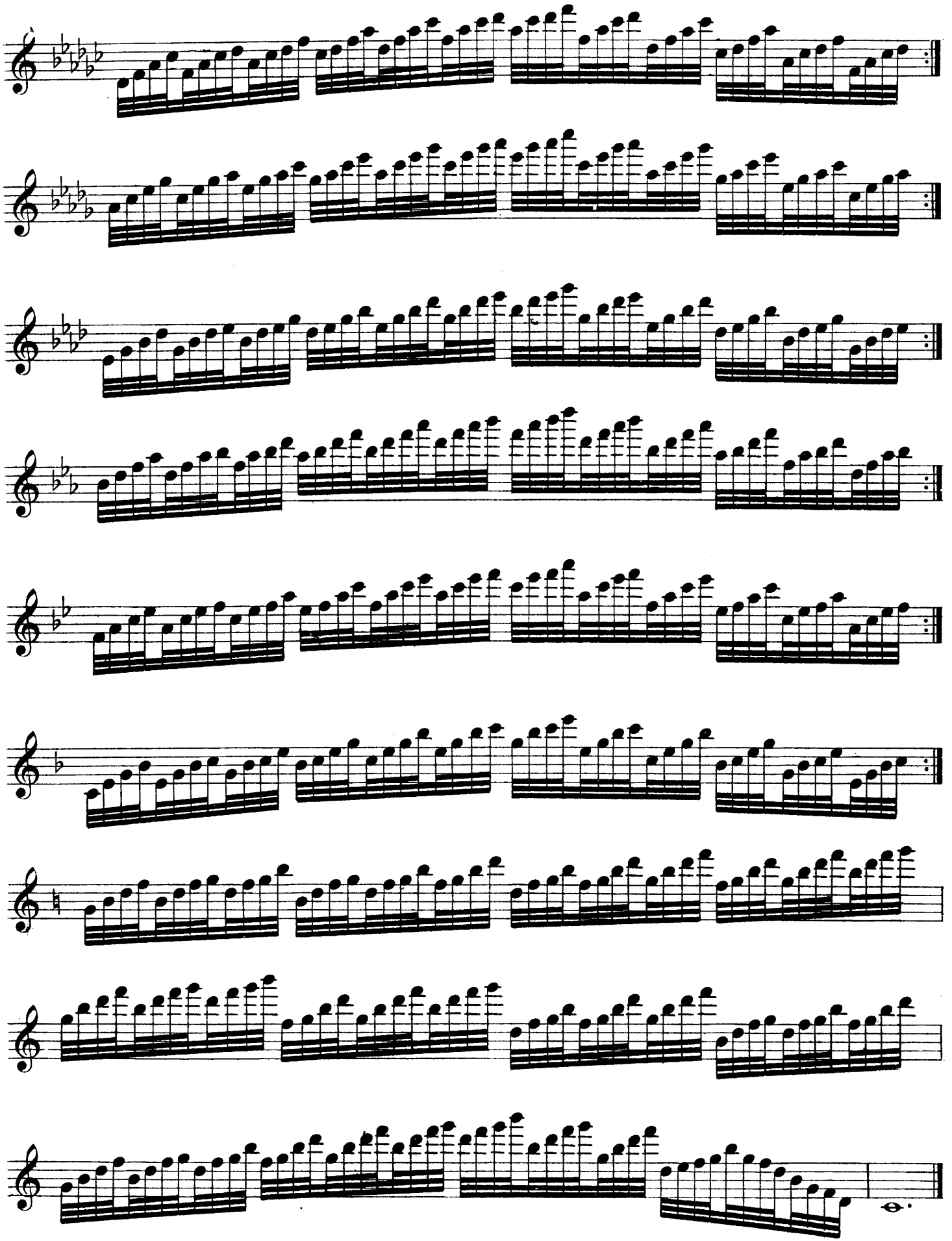


Slowly at first *)
prima lentamente *)

No. 43b



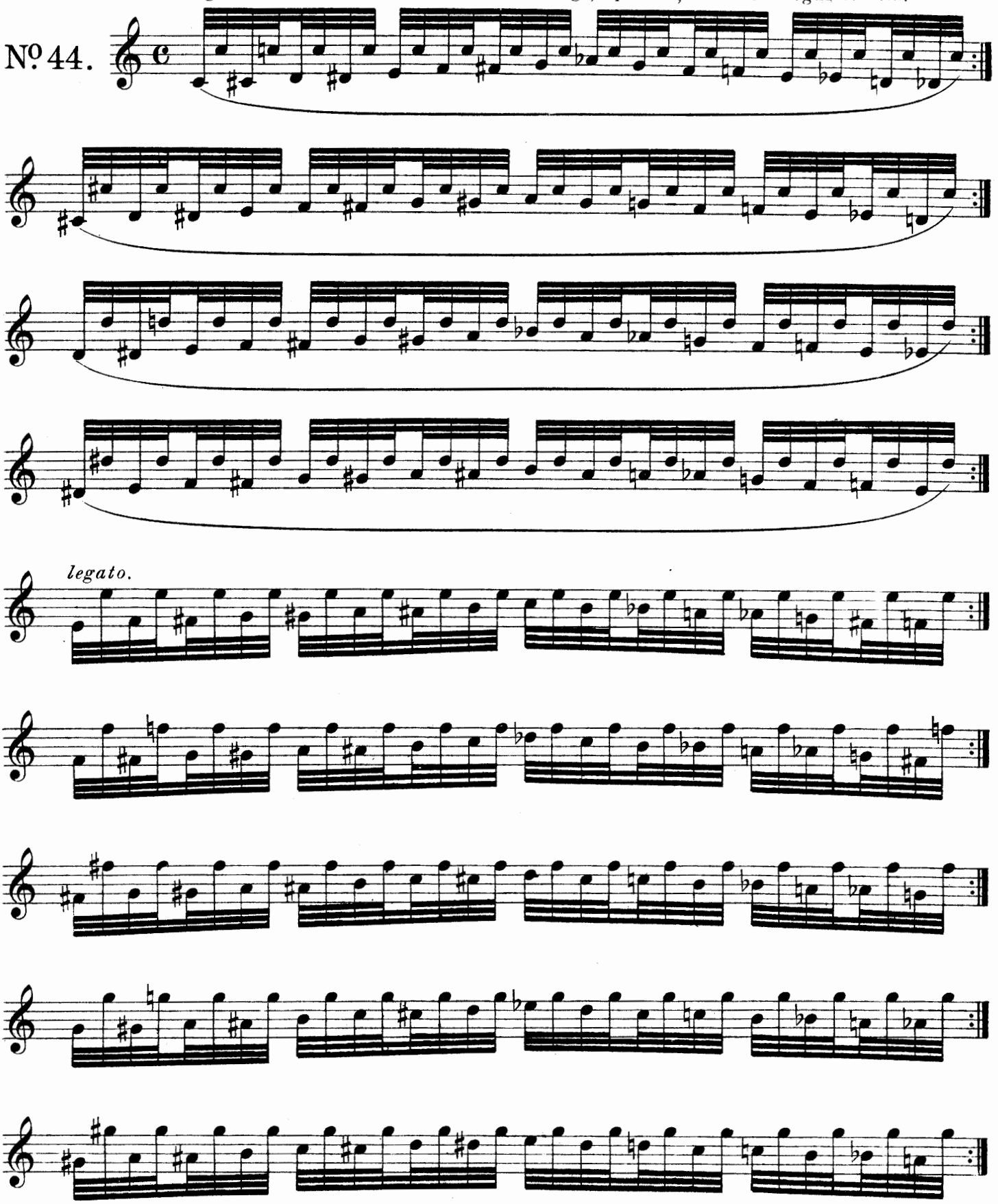
*)



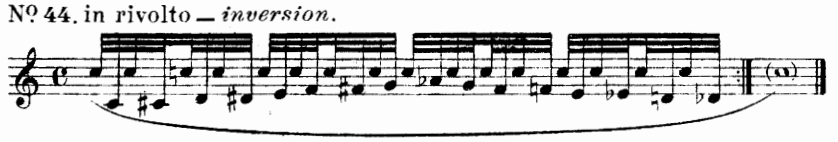
D. C. a memoria
D. C. from memory.

*Also to be played in the inversion *) and with a long note at the end of each bar, if so desired.*
si esegua anche in rivolto *) e con la nota lunga, a piacere, alla fine di ogni battuta.

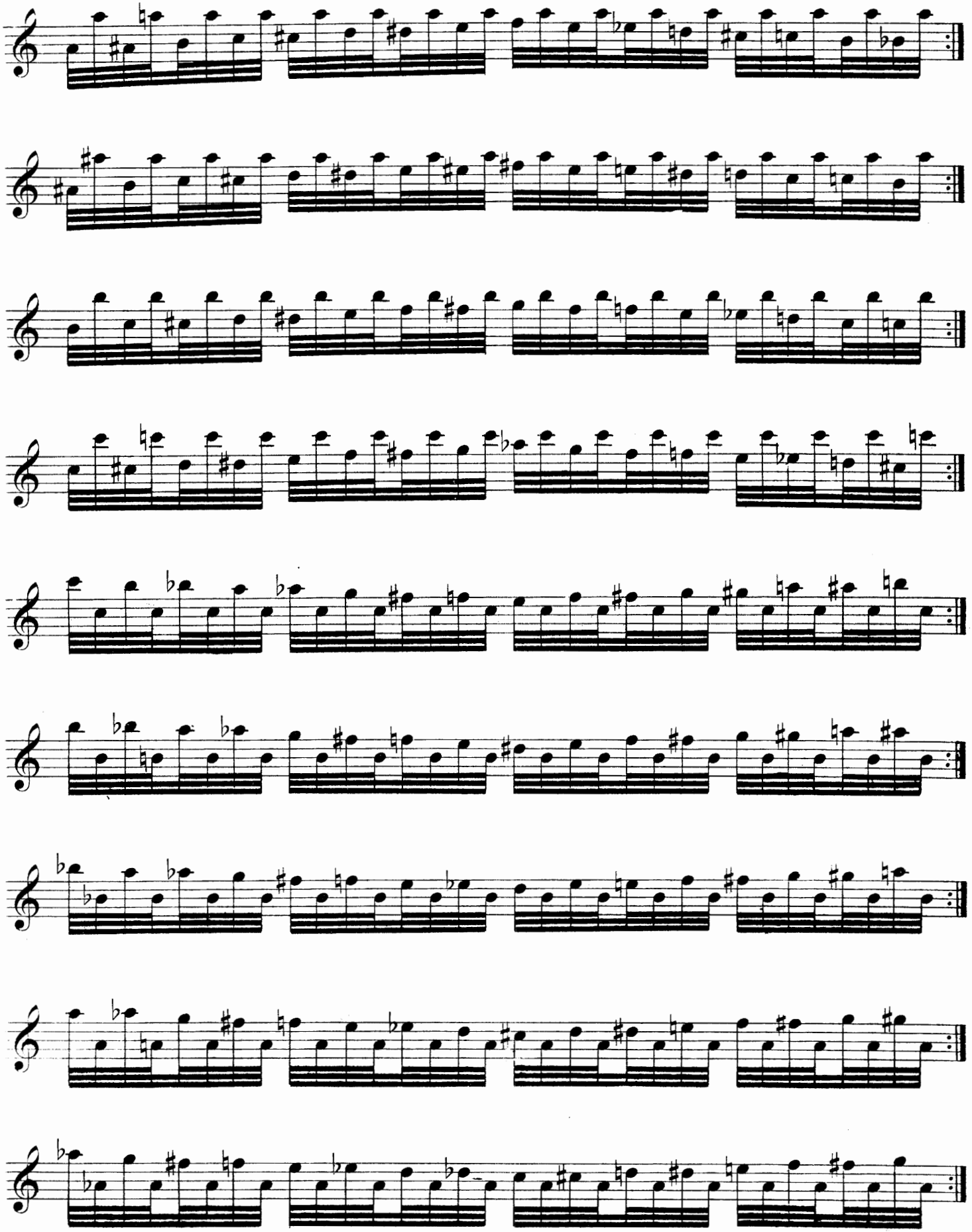
Nº 44.

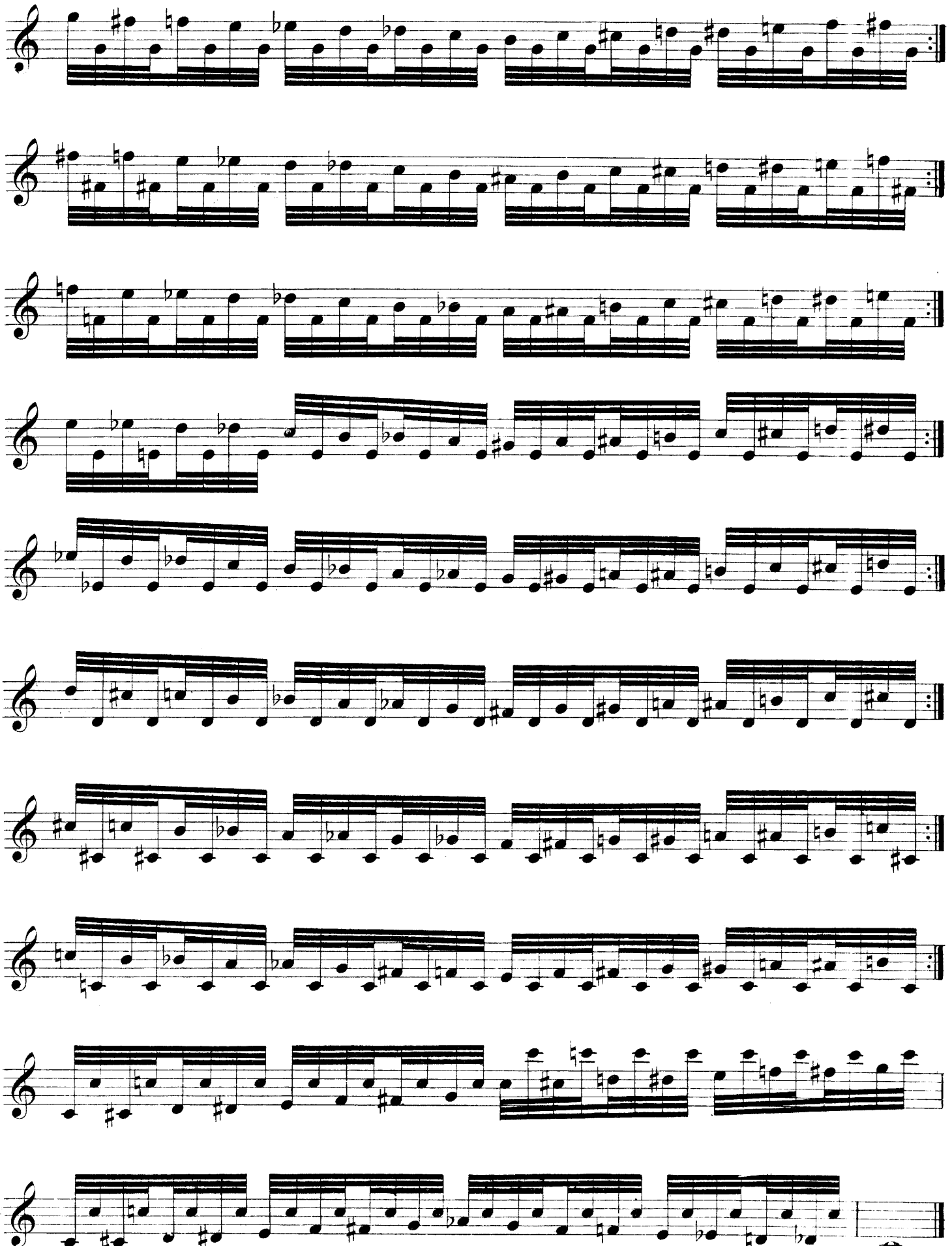


Nº 44. in rivolto — *inversion.*



*)





D. C. from memory.
D. C. a memoria

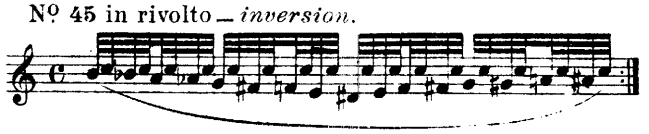
Al prof. FERD. BÜCHNER (Moskau)
dal Nº 45 al 50, dedico.

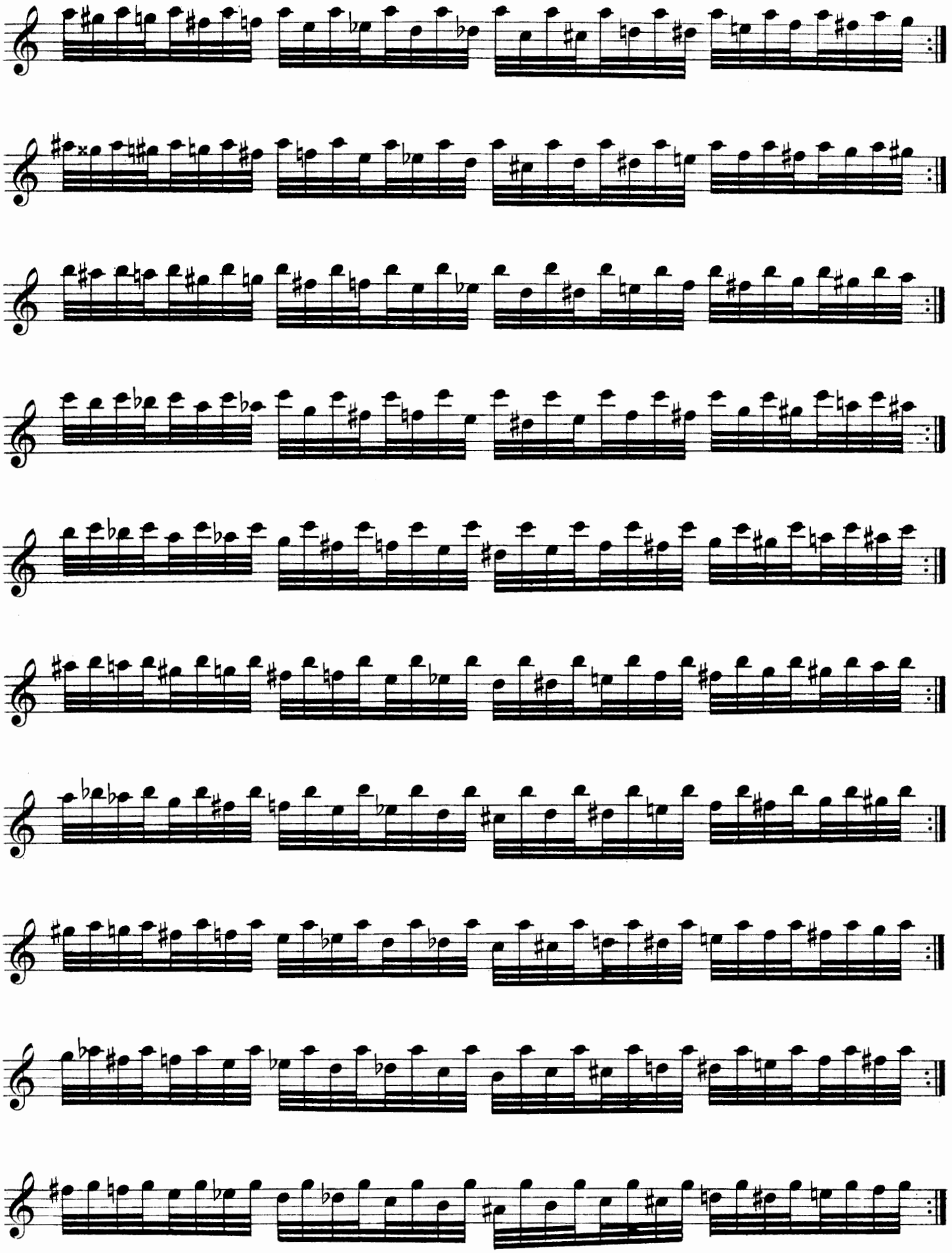
si esegua anche in rivolto *) — *Also to be played in the inversion.* *)

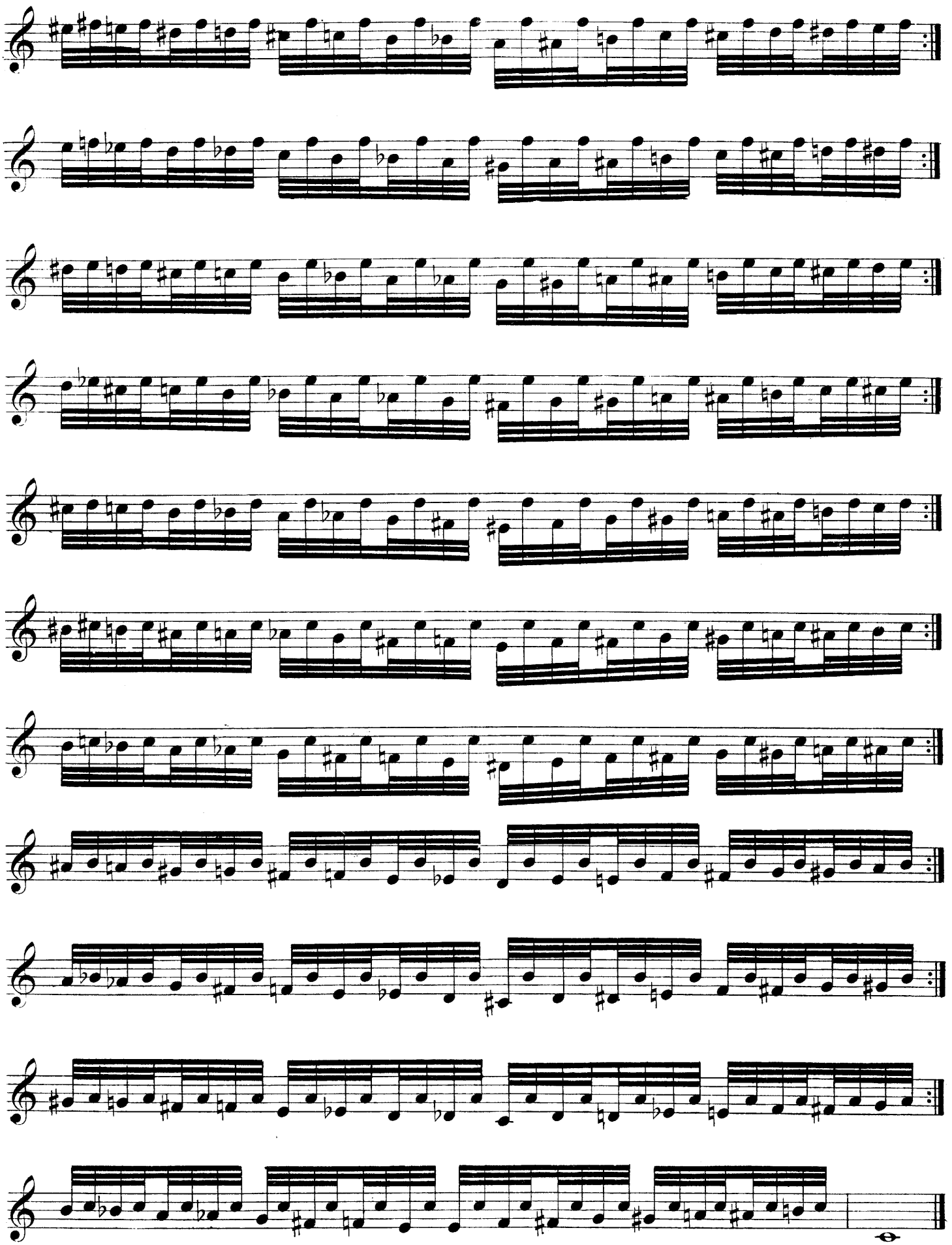
Nº 45.

legato

Nº 45 in rivolto — *inversion.*

*) 

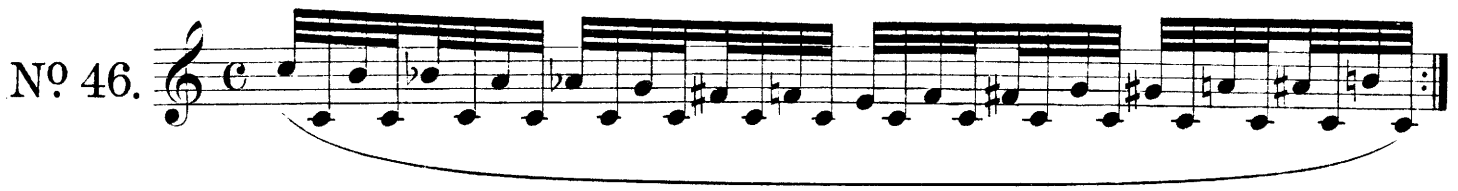


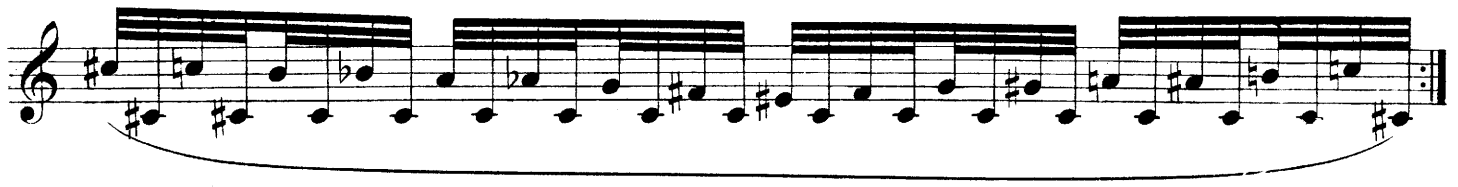


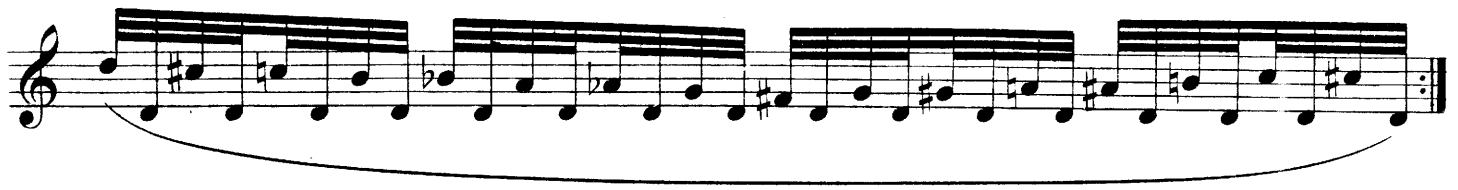
D. C. a memoria
D. C. by memory.

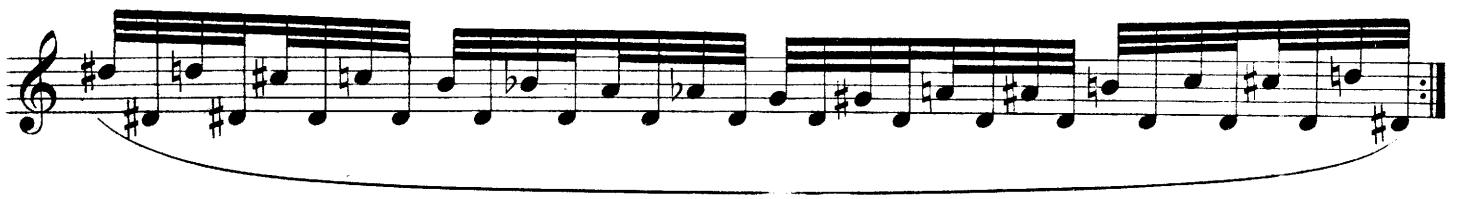
si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)

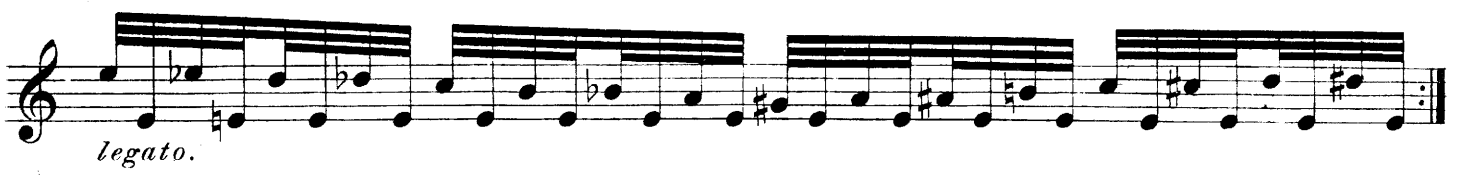
Nº 46.



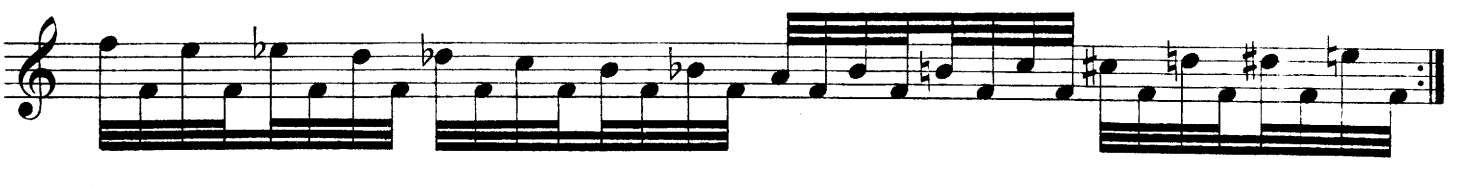


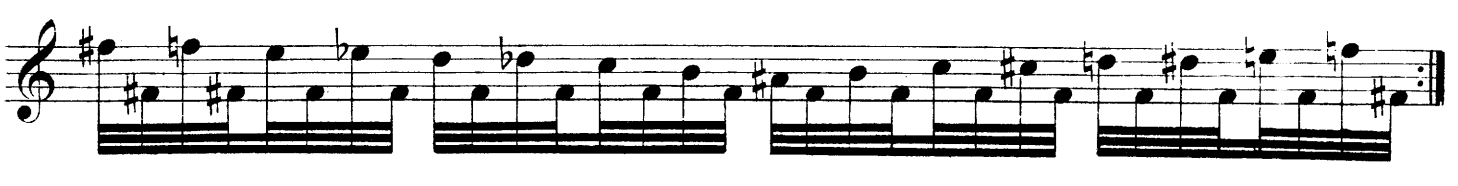


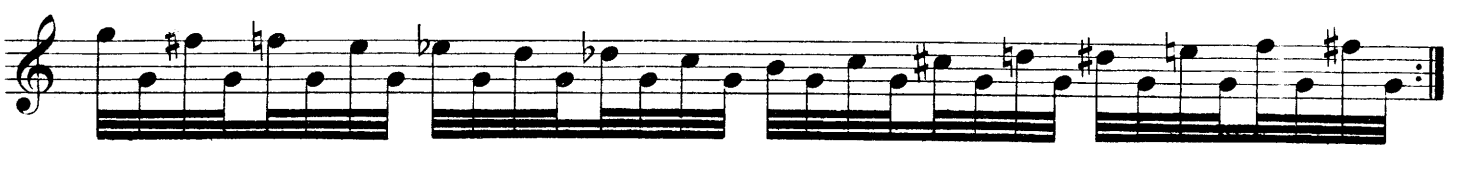


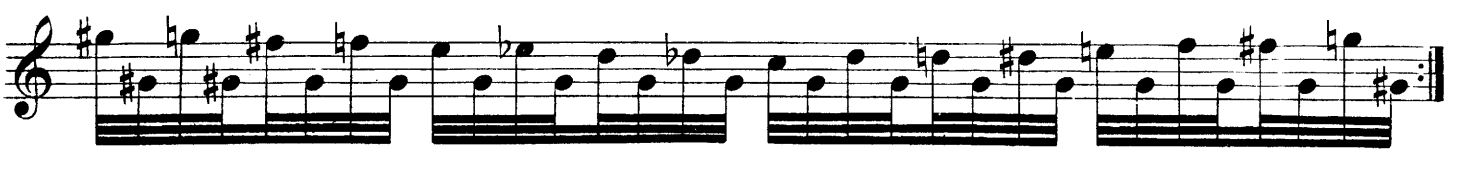


legato.



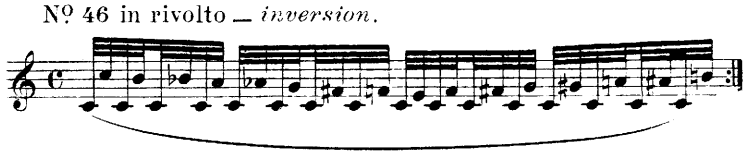


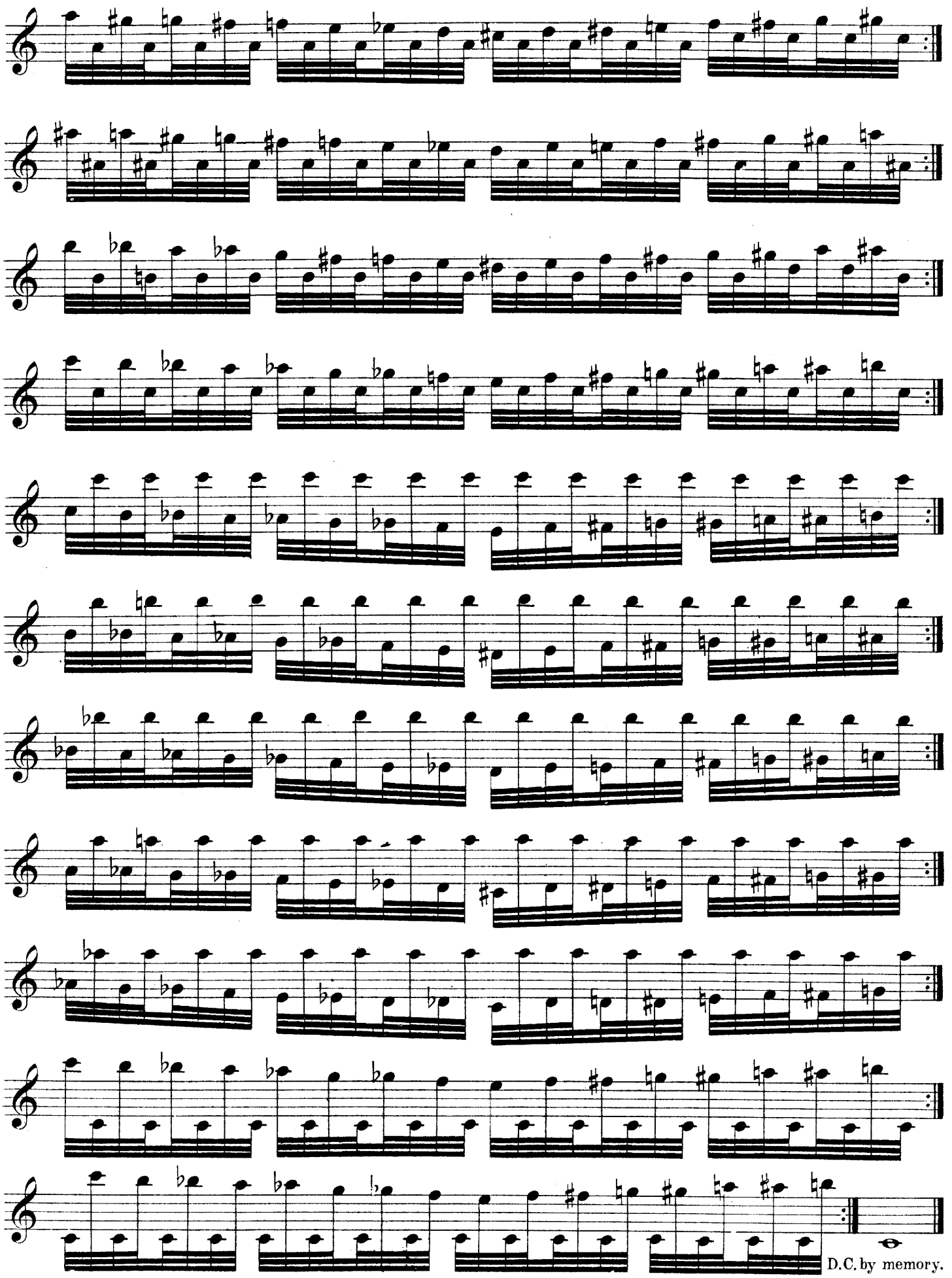




Nº 46 in rivolto — *inversion.*

⋆)

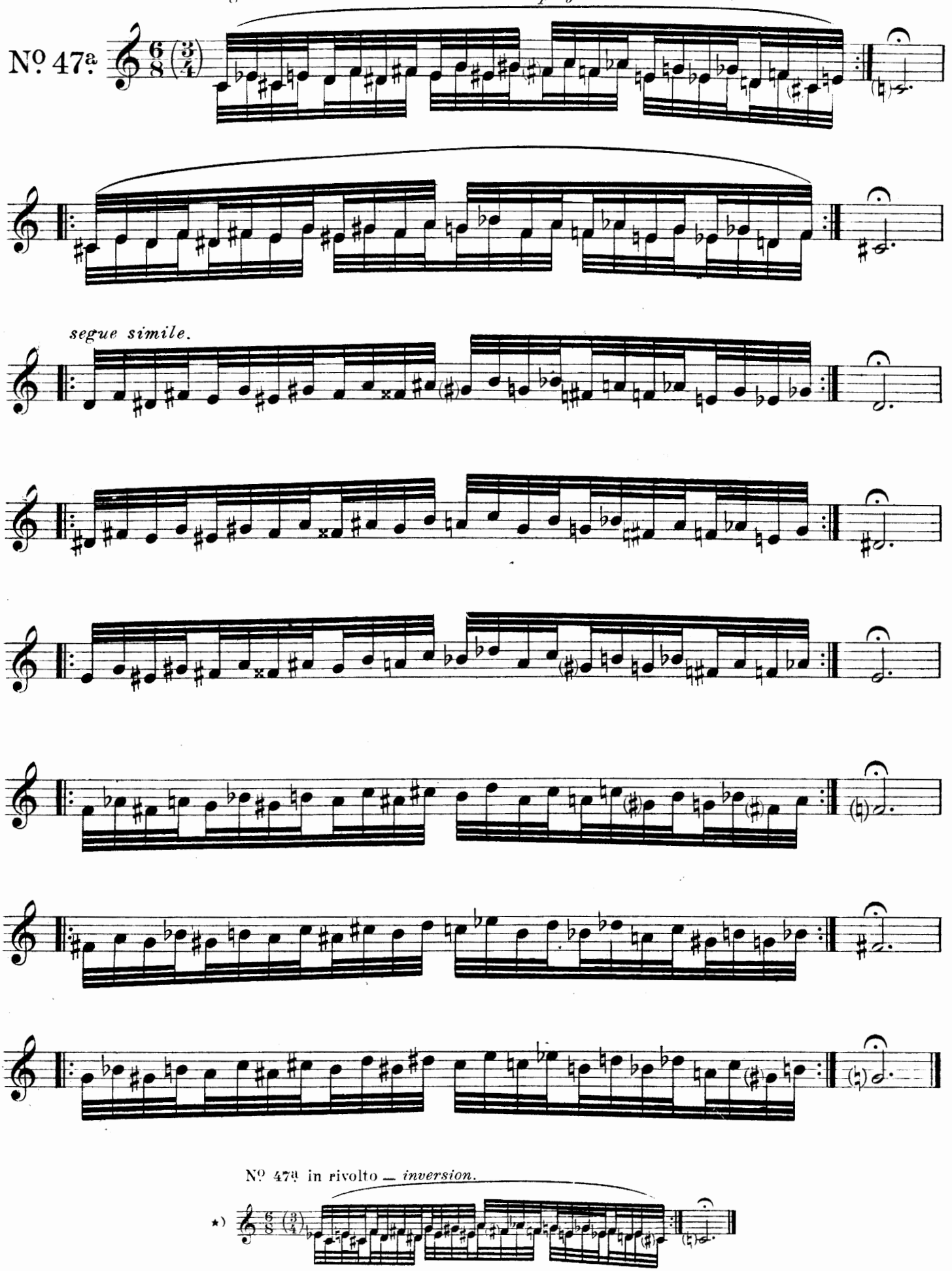




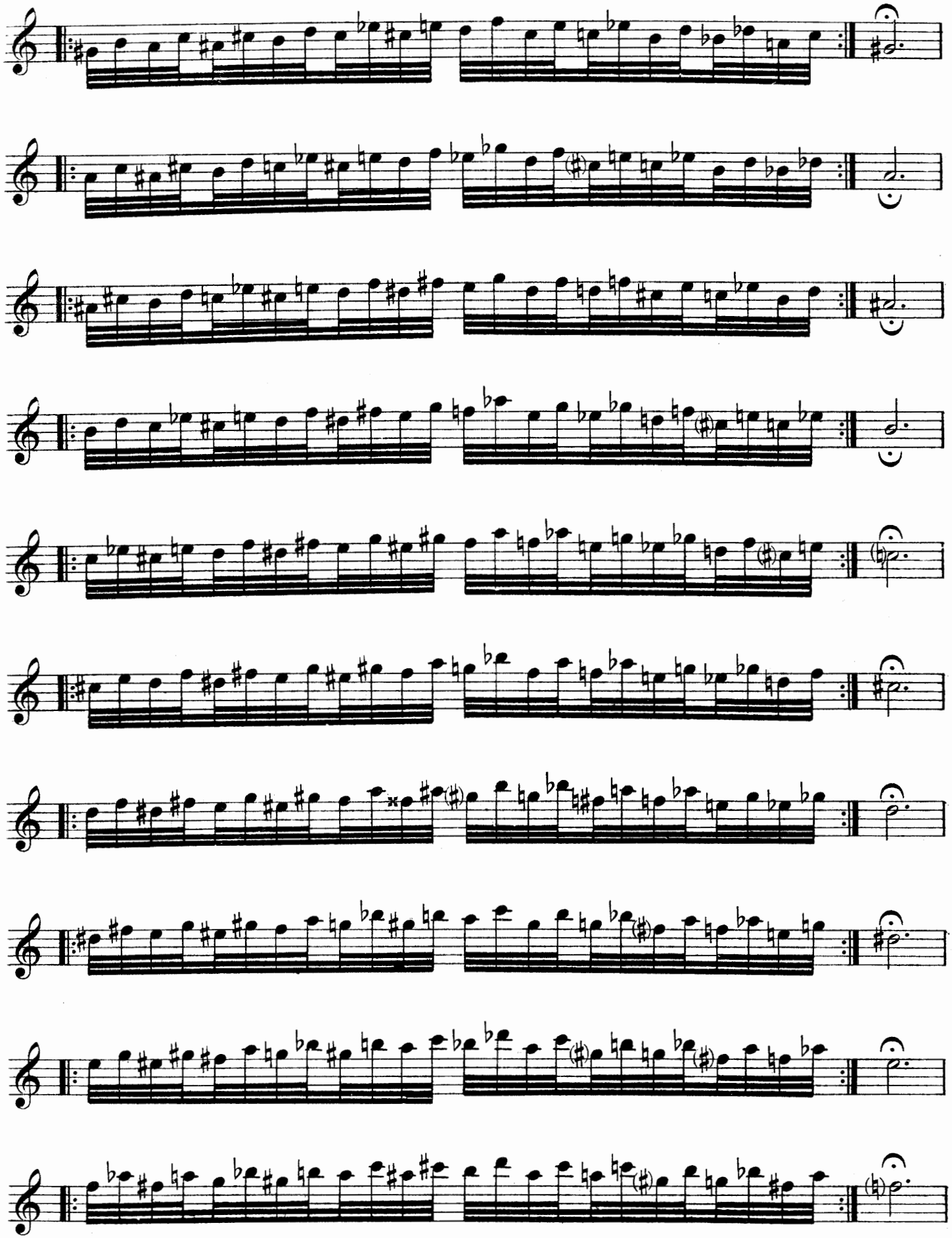
D.C. by memory.

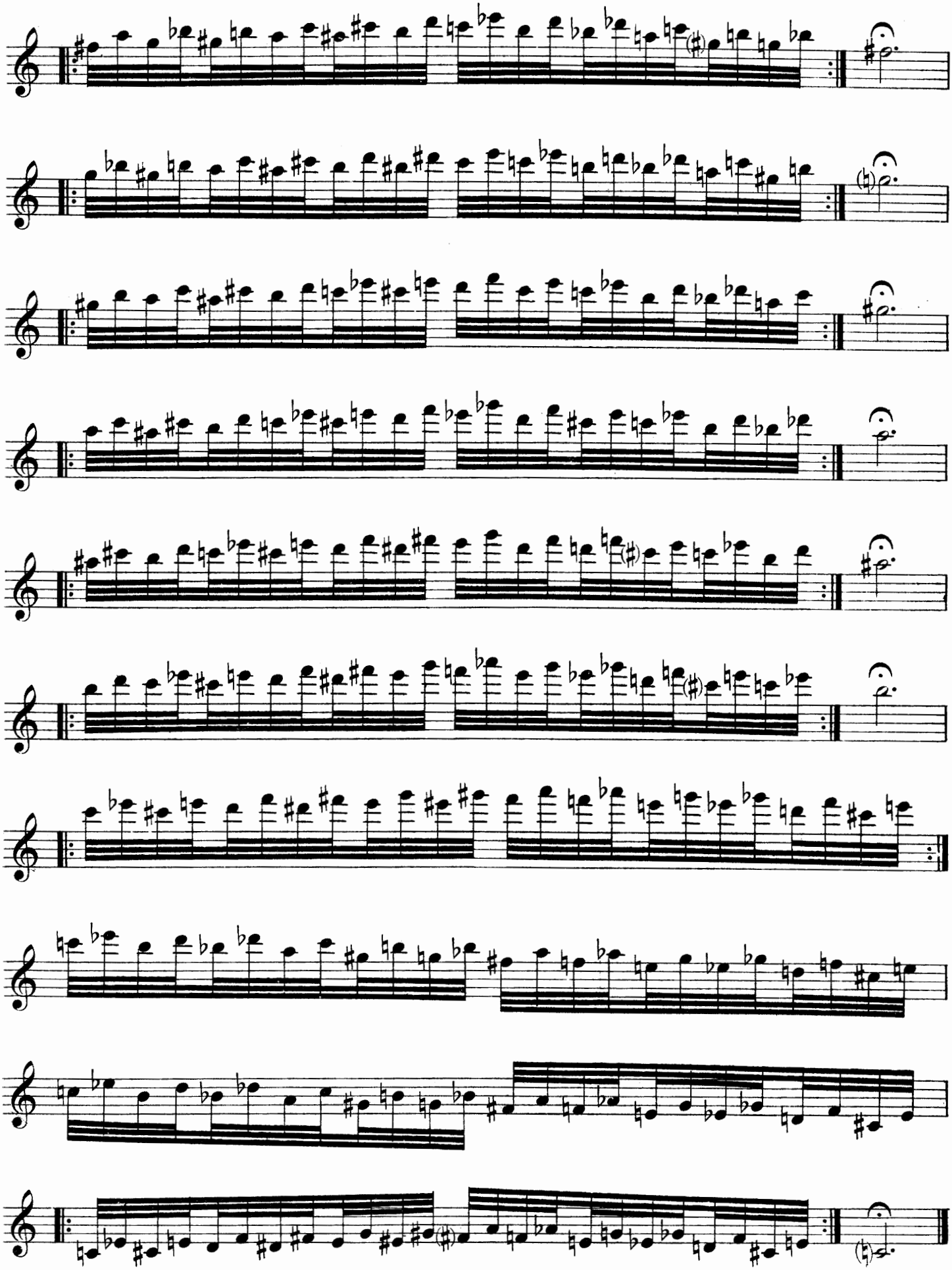
D.C. a memoria.

si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)



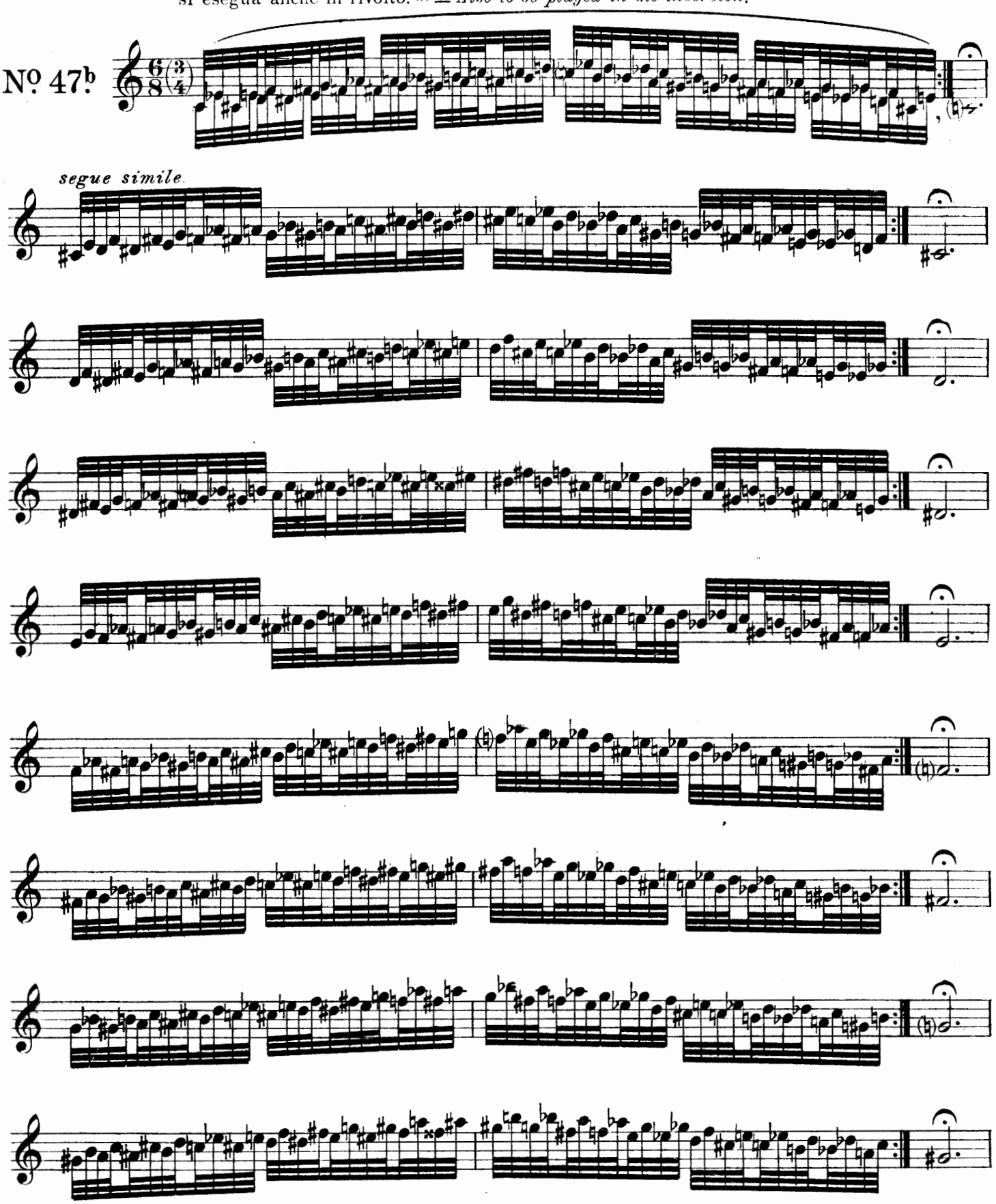
Nº 47ª in rivolto — *inversion.*



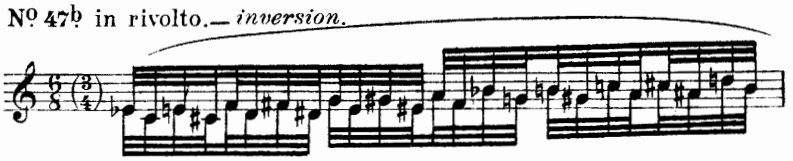


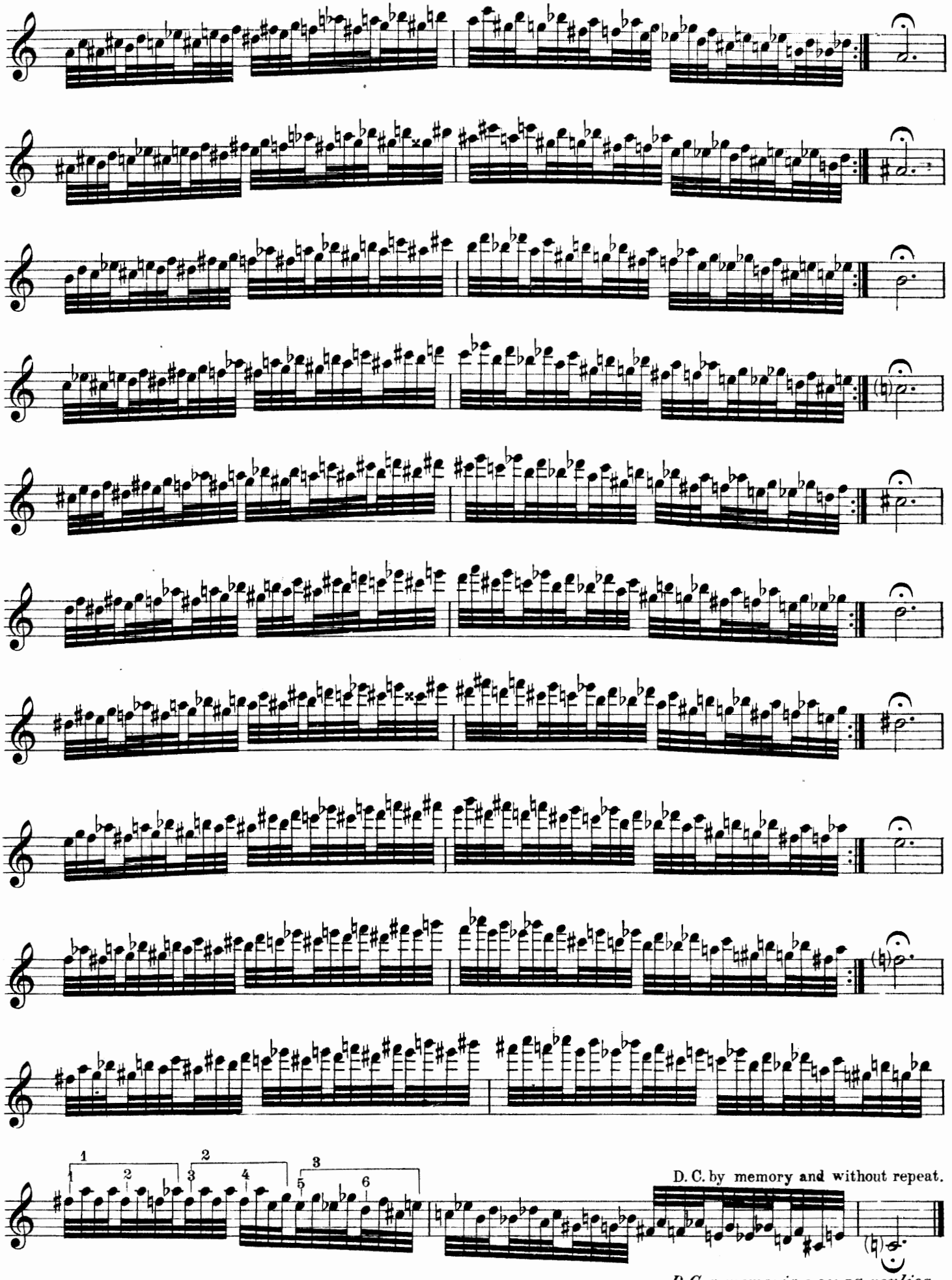
D. C. a memoria e senza replica.
D. C. by memory and without repeat.

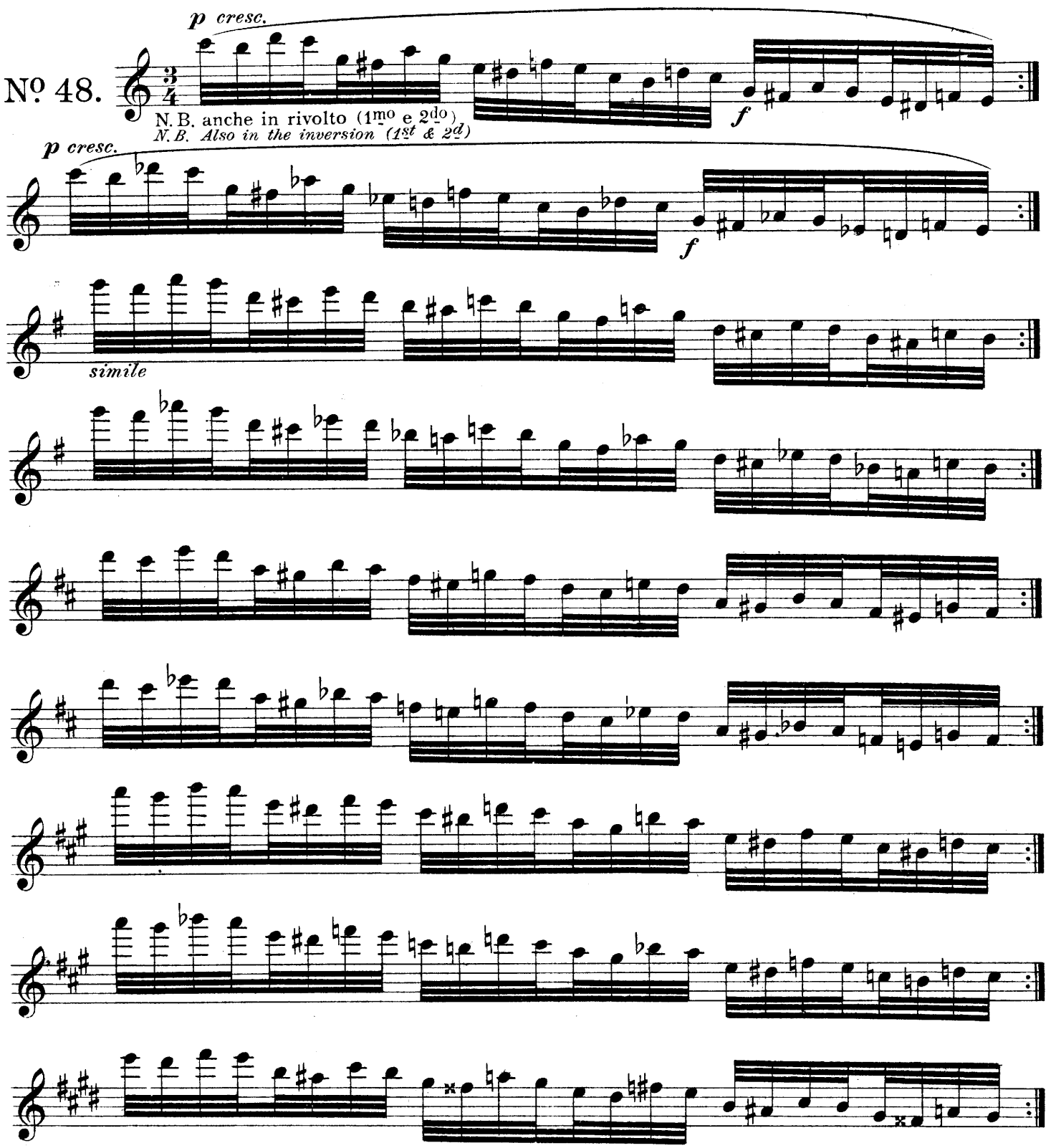
si esegua anche in rivolto. *) — *Also to be played in the inversion.* *)



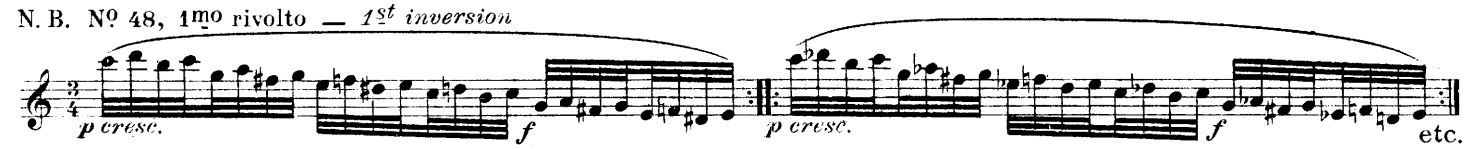
Nº 47b in rivolto. — *inversion.*



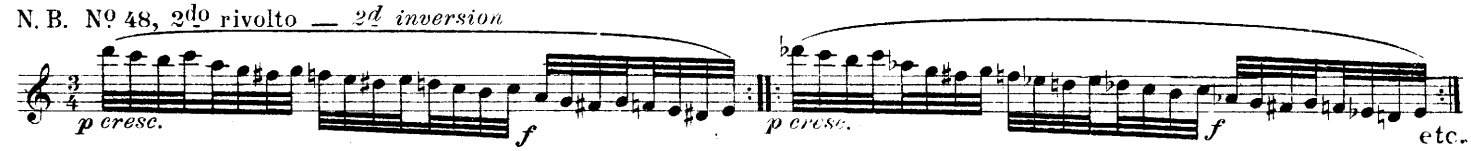

D. C. by memory and without repeat.
D. C. a memoria e senza replica.

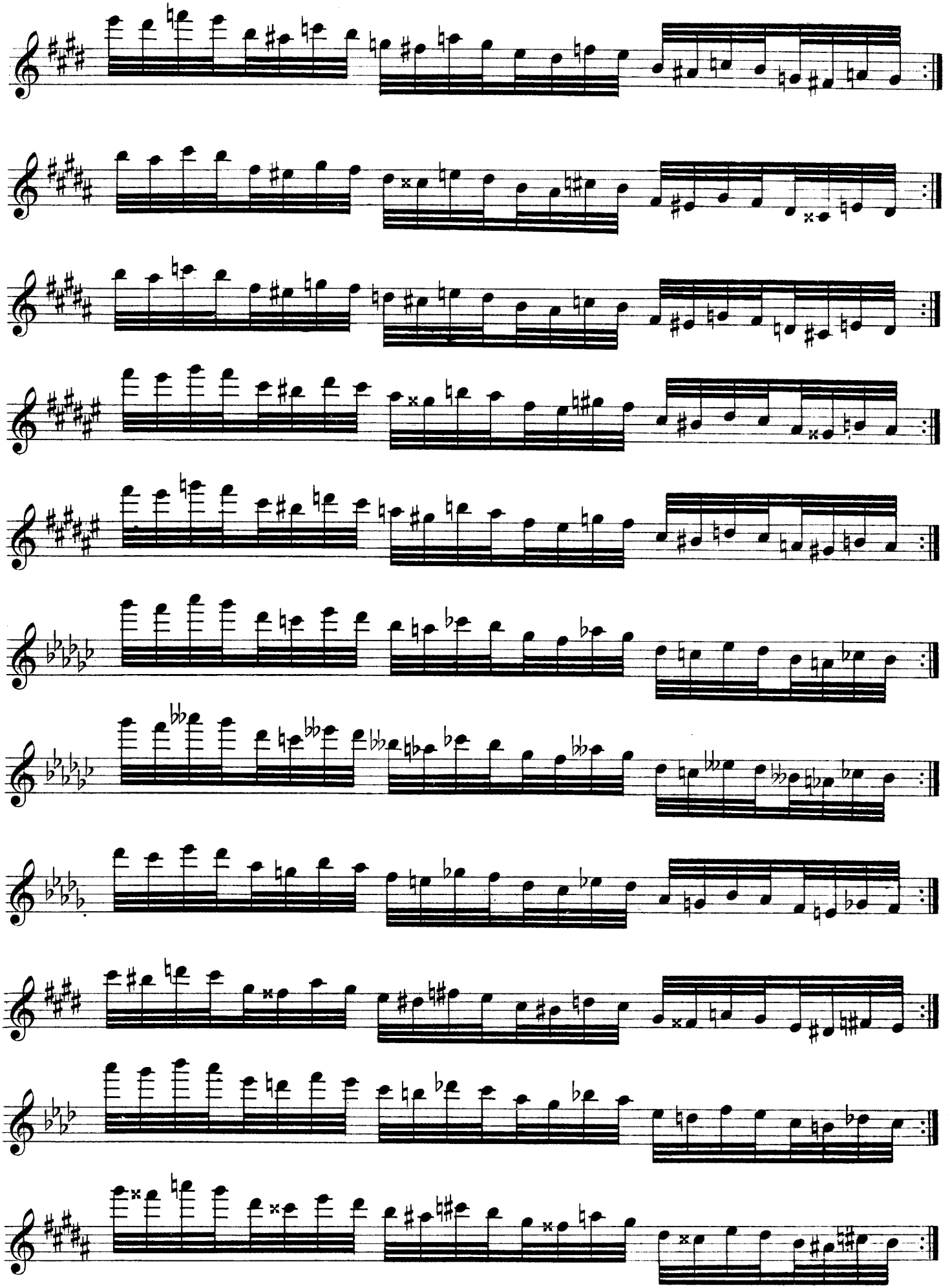


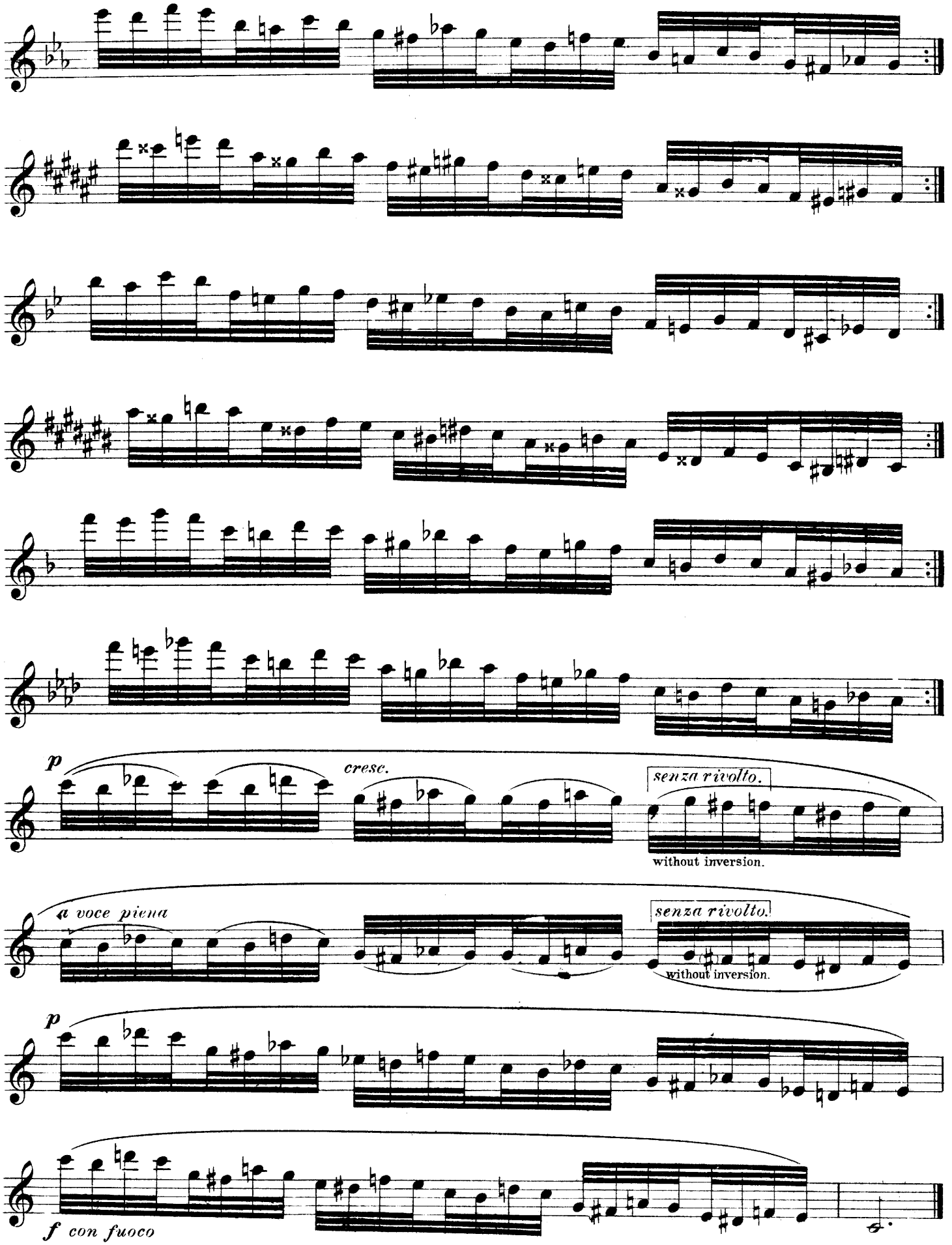
N. B. Nº 48, 1mo rivolto — *1st inversion*



N. B. Nº 48, 2do rivolto — *2d inversion*



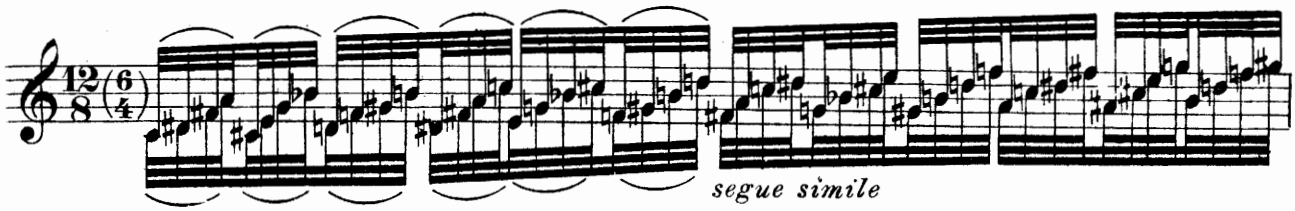




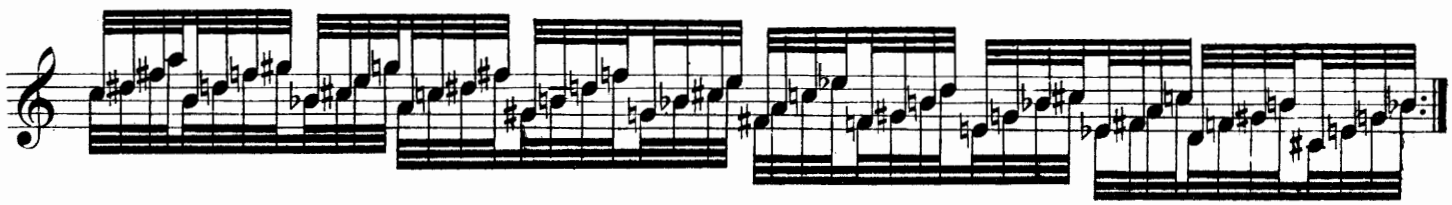
D. C. a memoria e senza replica.
D. C. by memory and without repeat.

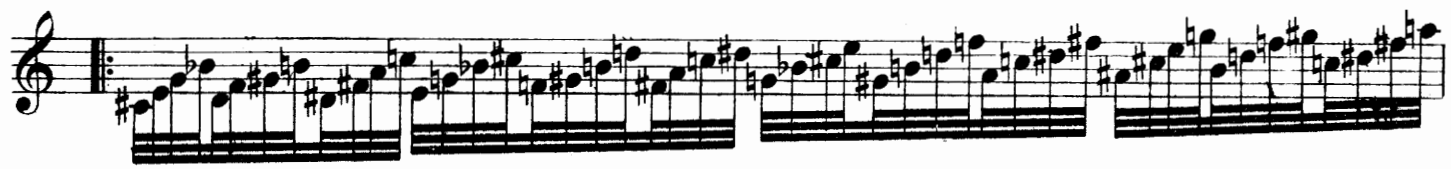
also to be played in inversion. ⋆)
si esegua anche in rivolto. ⋆)

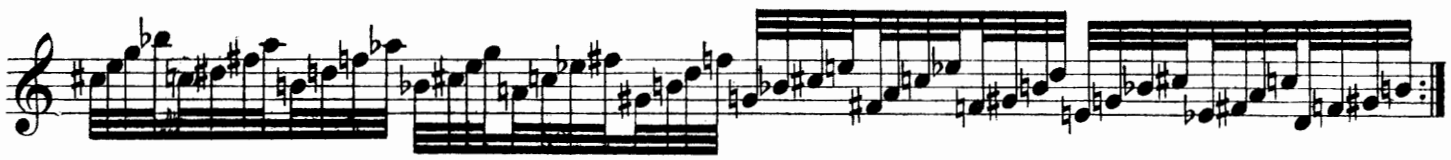
Nº 49.

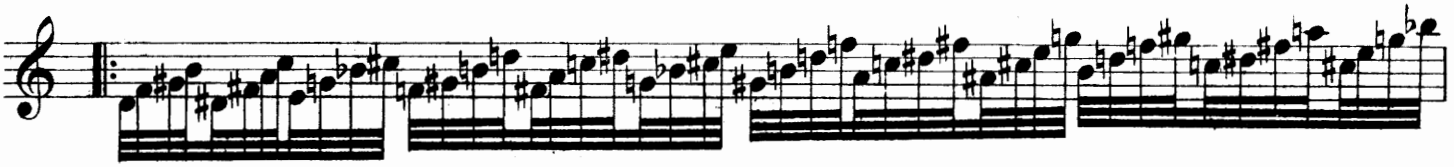


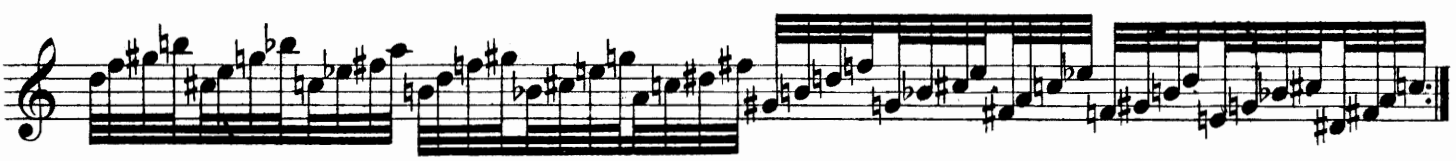
segue simile

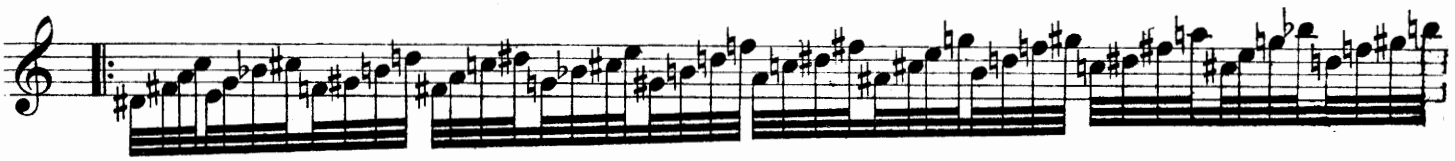


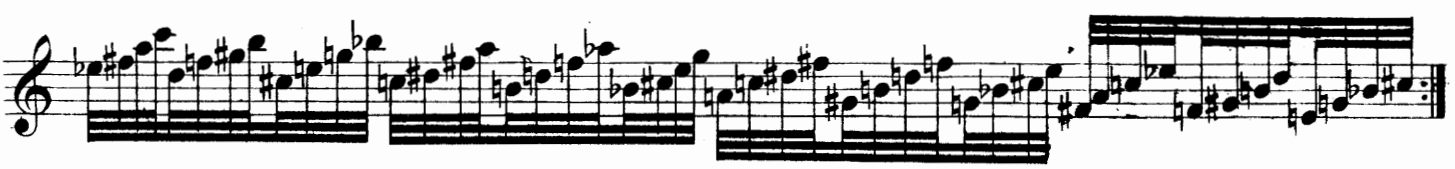


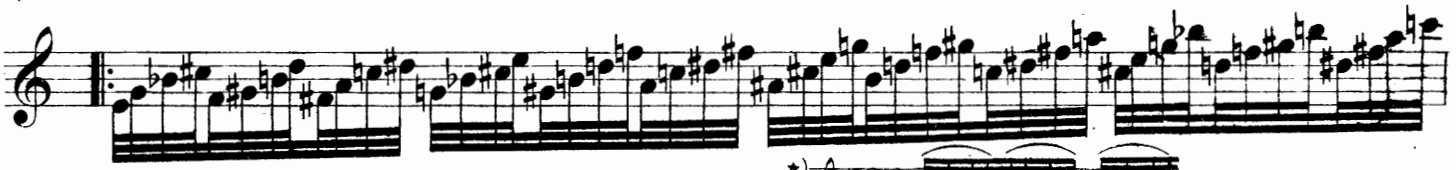




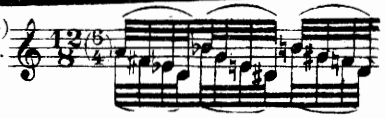




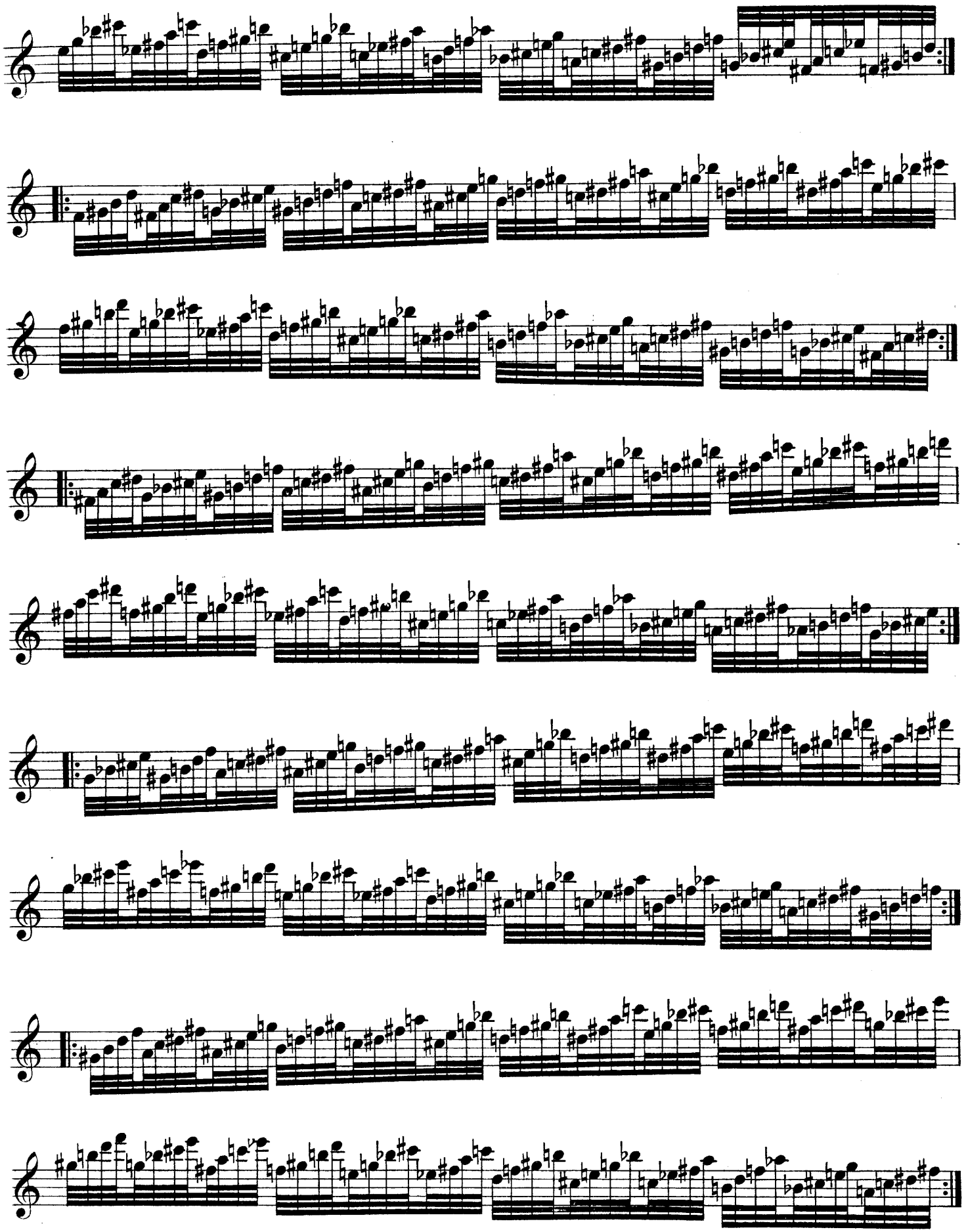


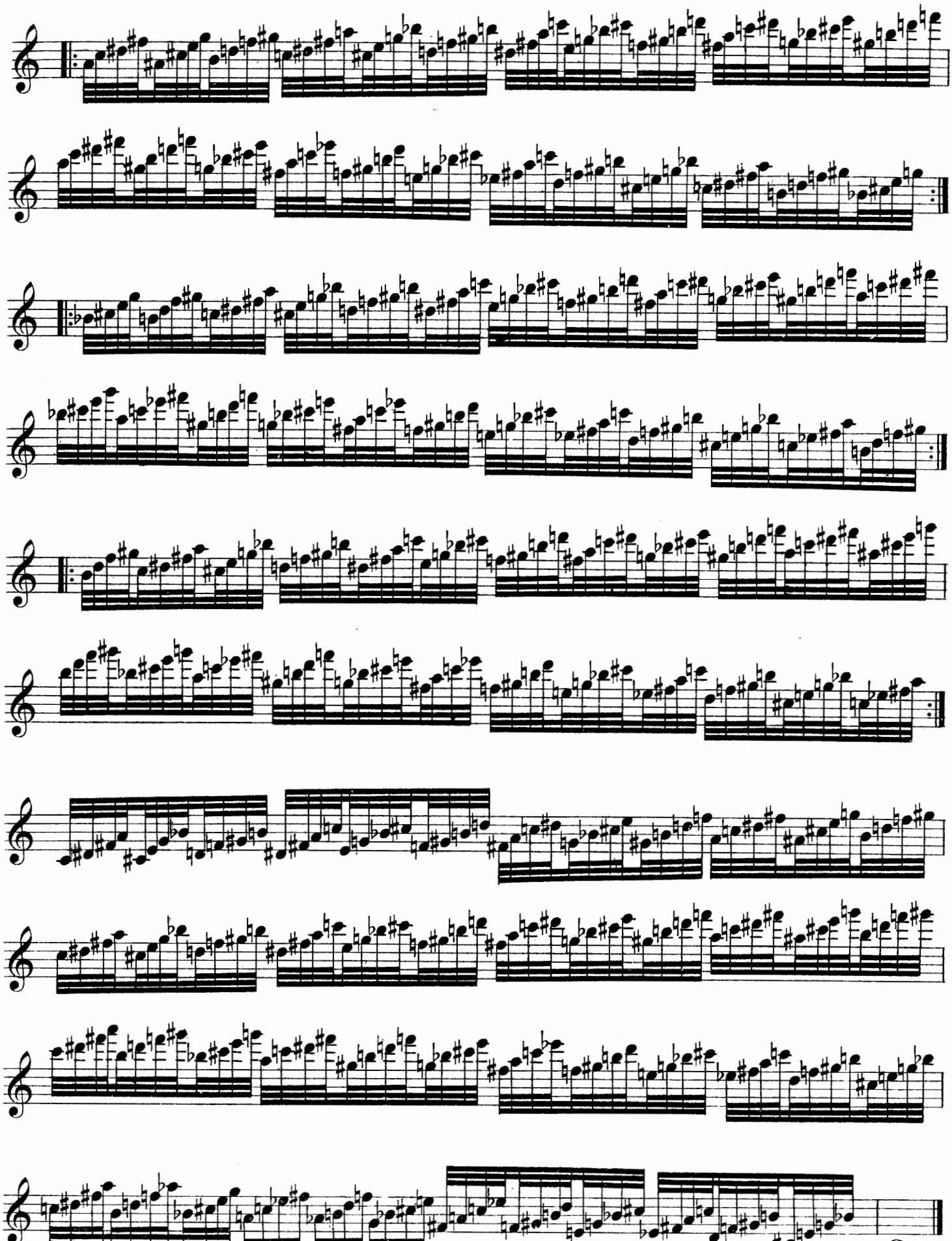


Nº 49 *in rivolto.*-inversion. ⋆)



etc.

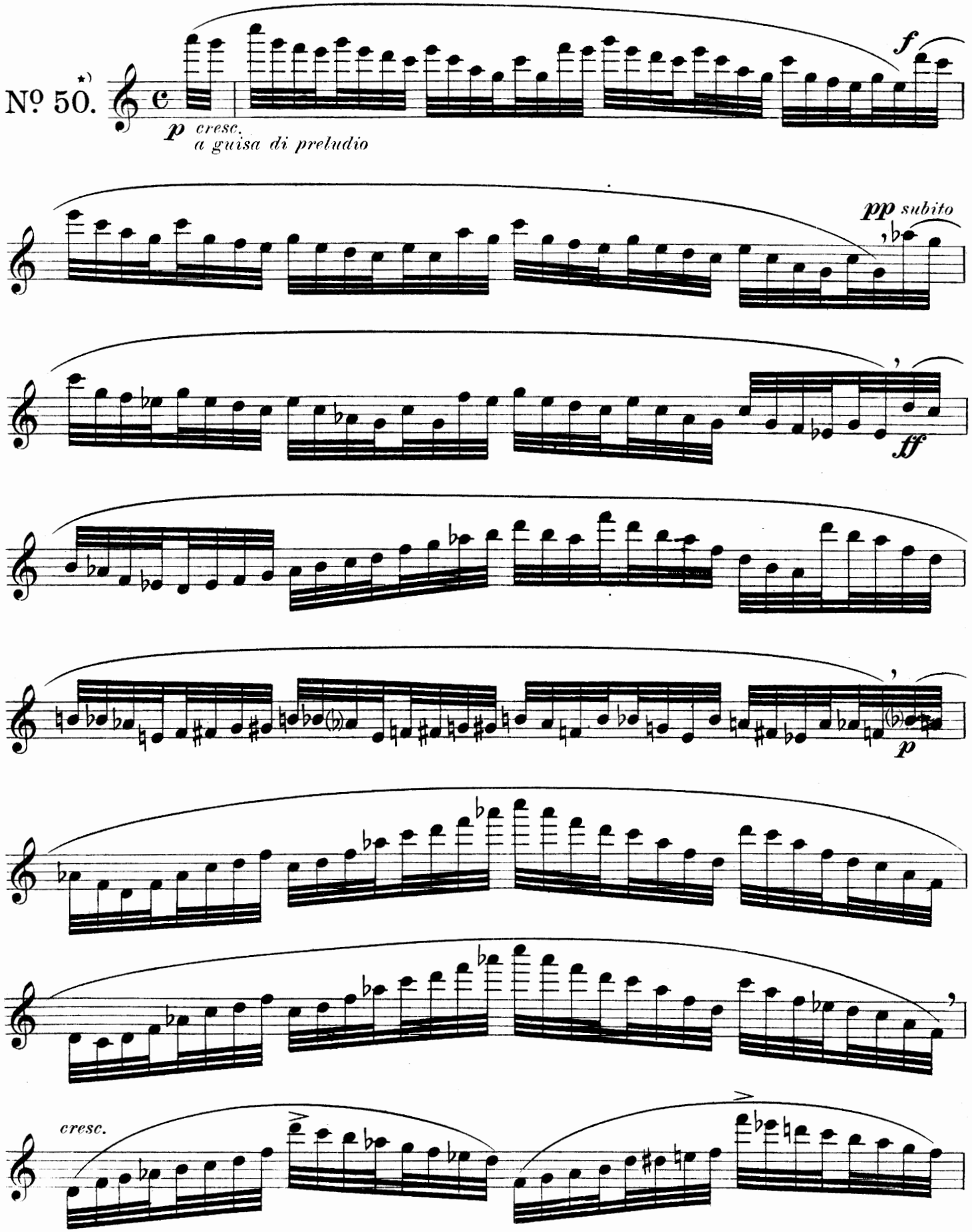




D. C. without repeat if desired.
D. C. a piacere senza replica.

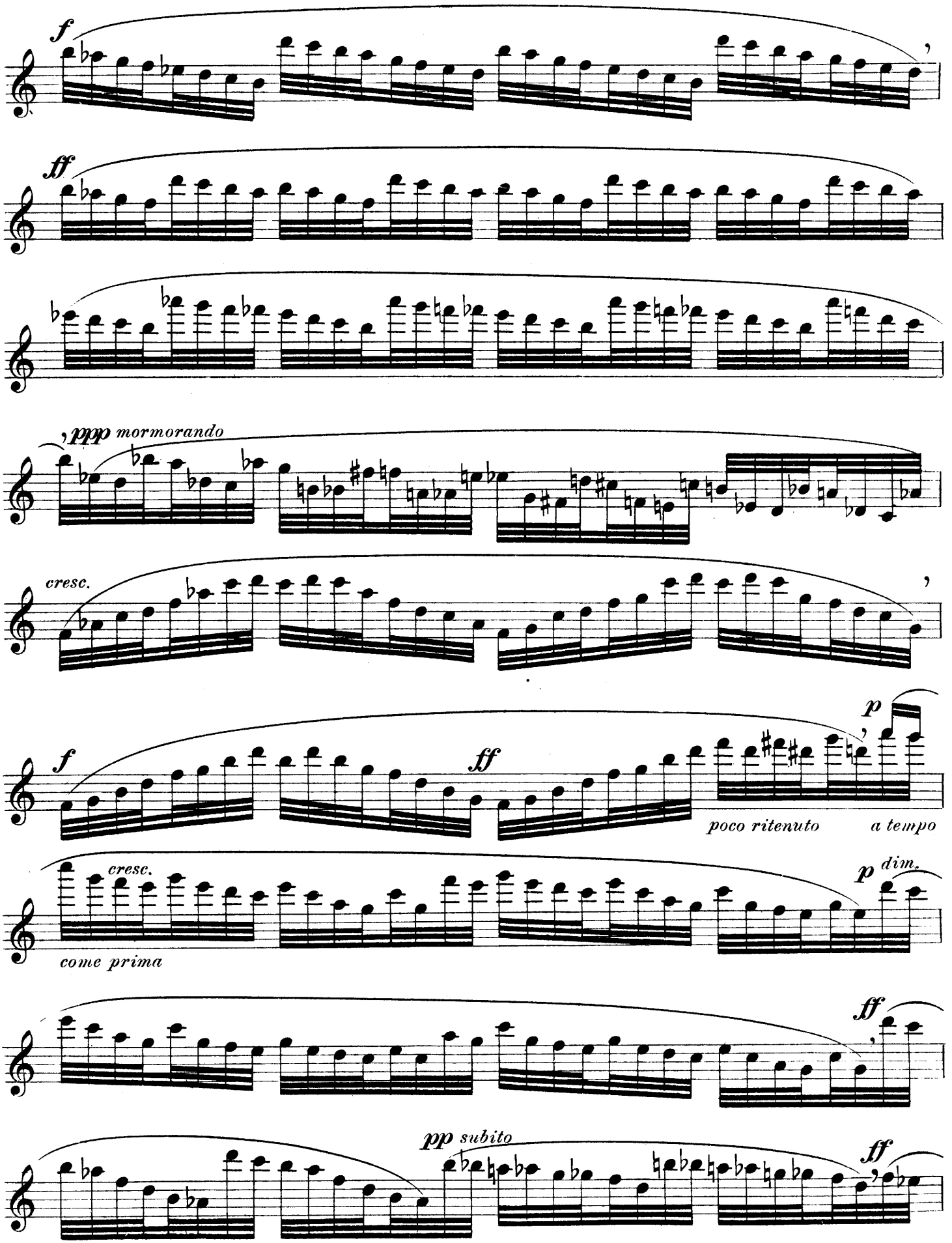
si esegua anche mezzo tono sopra - in Re♭ — *Also to be played a semitone higher - in D♭* —

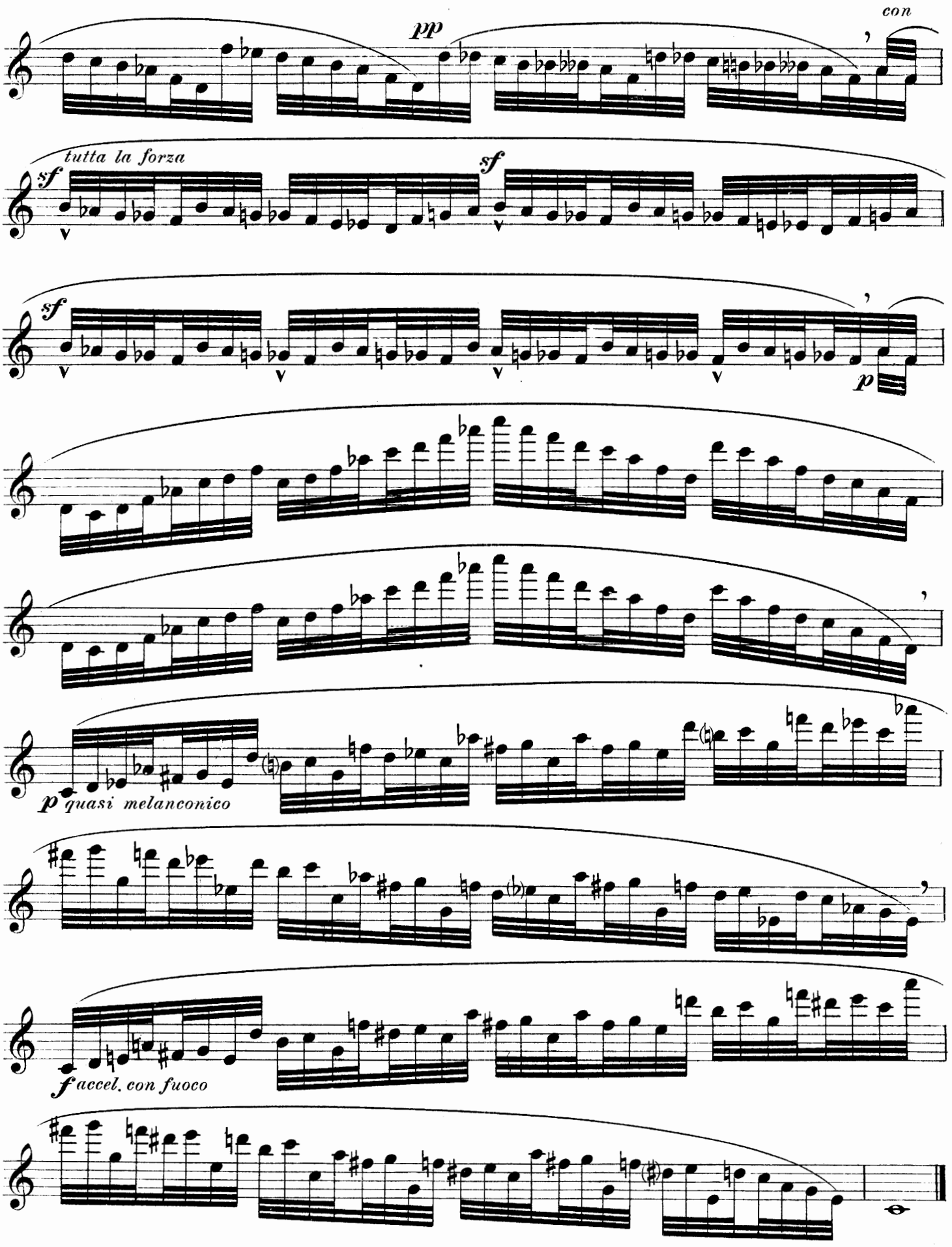
Nº 50. *)



*) L'autore richiama l'attenzione degli artisti particolarmente sull'importanza dei seguenti numeri:- 42, 50, 55, 70, 73, 77, 79e, 84b, 85, 97, 98 e 99.

*) *The author calls the particular attention to artist players to the importance of the following studies:- 42, 50, 55, 70, 73, 77, 79e, 84b, 85, 97, 98 and 99.*


f
ff
ppp mormorando
cresc.
f
ff
p
poco ritenuto
a tempo
cresc.
p dim.
come prima
ff
pp subito
ff



Fine della I parte
End of Part I.

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Op. 10, 11, 12, 13

da

LEONARDO DE LORENZO

PUBLISHED IN TWO PARTS AND COMPLETE

PART I. COMPLETE PART II.

(BOUND IN BOARDS)

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Al prof. EMIL PRILL (Berlin)
dal Nº 51 al 55, dedico.

L'Indispensabile.

A Complete Modern School for the Flute. PART II.

Scuola moderna di perfezionamento per Flauto. PARTE II.

L. De LORENZO, Op. 9.

Nº 51ª

Largo.

pp *dim.*

da studiarsi tutti i giorni.
To be practiced daily.

sempre estremamente ***p***
always extremely ***p***

dim. *dim.*

dim. *segue*

a piacere

per finire preludiando

poco cresc.

a piacere

oppure

poco cresc.

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a piacere

pp oppure

poco cresc.

si ripeta ogni nota più volte. — *Each note to be repeated several times.*

Nº 51b

Largo.

f e con chiarezza di suoni
f and with clearness of tone

Nº 51c

Largo.

pp — f — pp

1ª volta minore, 2ª volta maggiore ★)
1st time minor, 2d time major. ★)

N. B. 1ª ottava
1st octave

★) vedi 1ª ottava
★) *see 1st octave*

~~in alcuni casi, il trillo magg. si preferisce così:~~
~~*In some cases the major trill is preferable thus:-*~~

N. B. (4)

il trillo maggiore è impraticabile.
The major trill is impractical.

minor
minore

major
maggiore

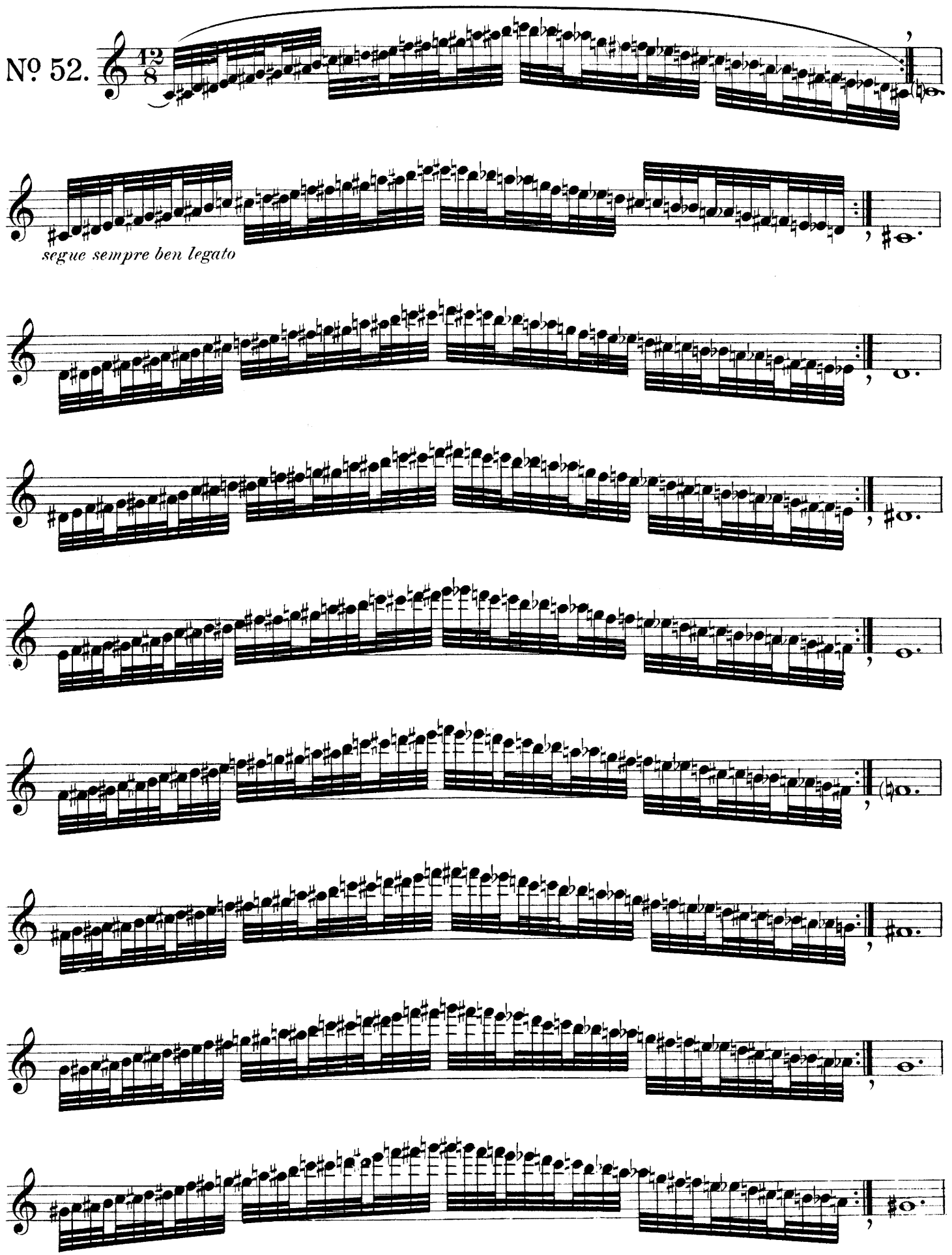
★) *Explanation of the first octave is left to the teacher.*
lascio al maestro la cura di spiegare la 1ª ottava.

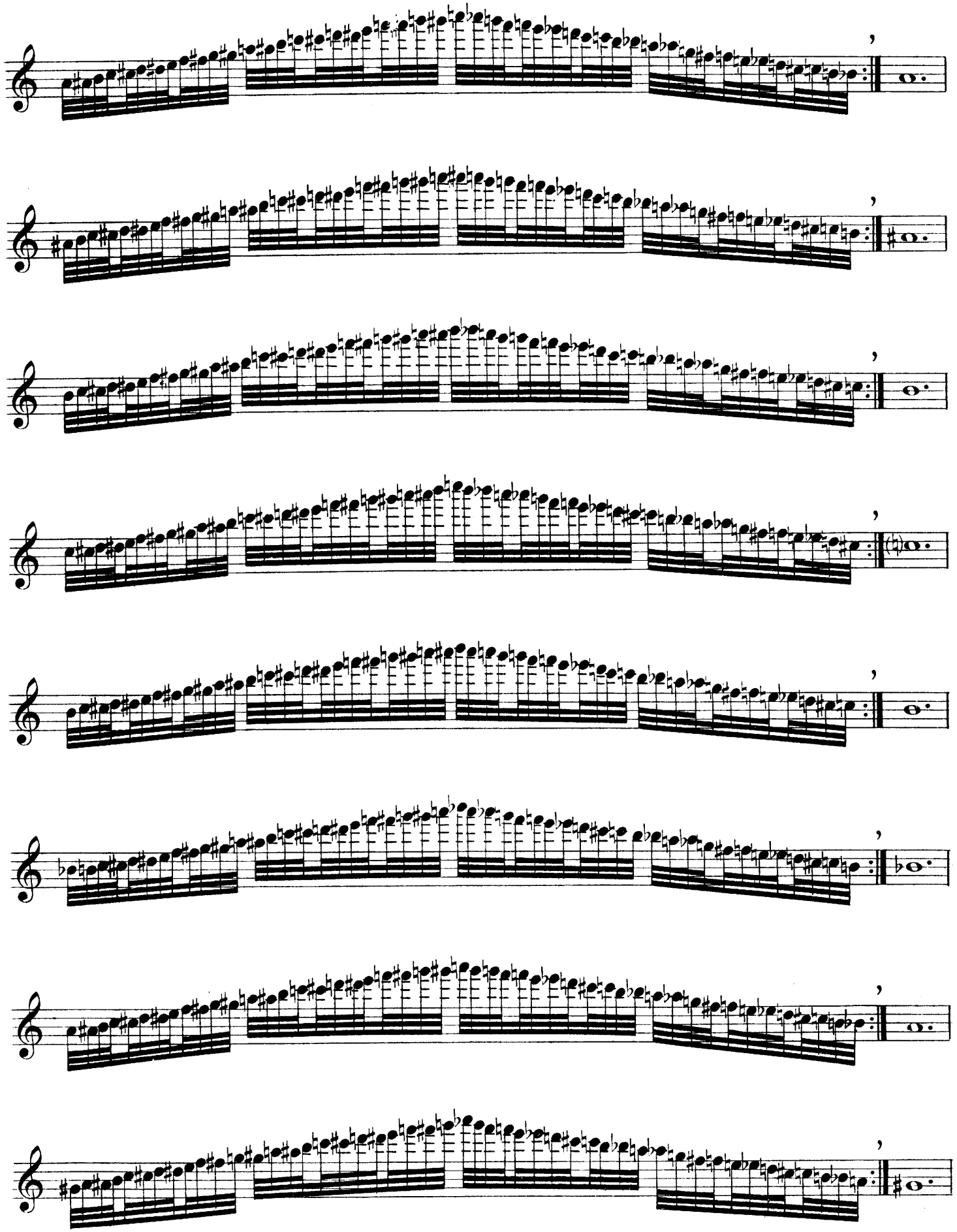
The minor trill is almost impractical. The major trill is almost impractical.
il trillo minore è quasi impraticabile. il trillo maggiore è quasi impraticabile.

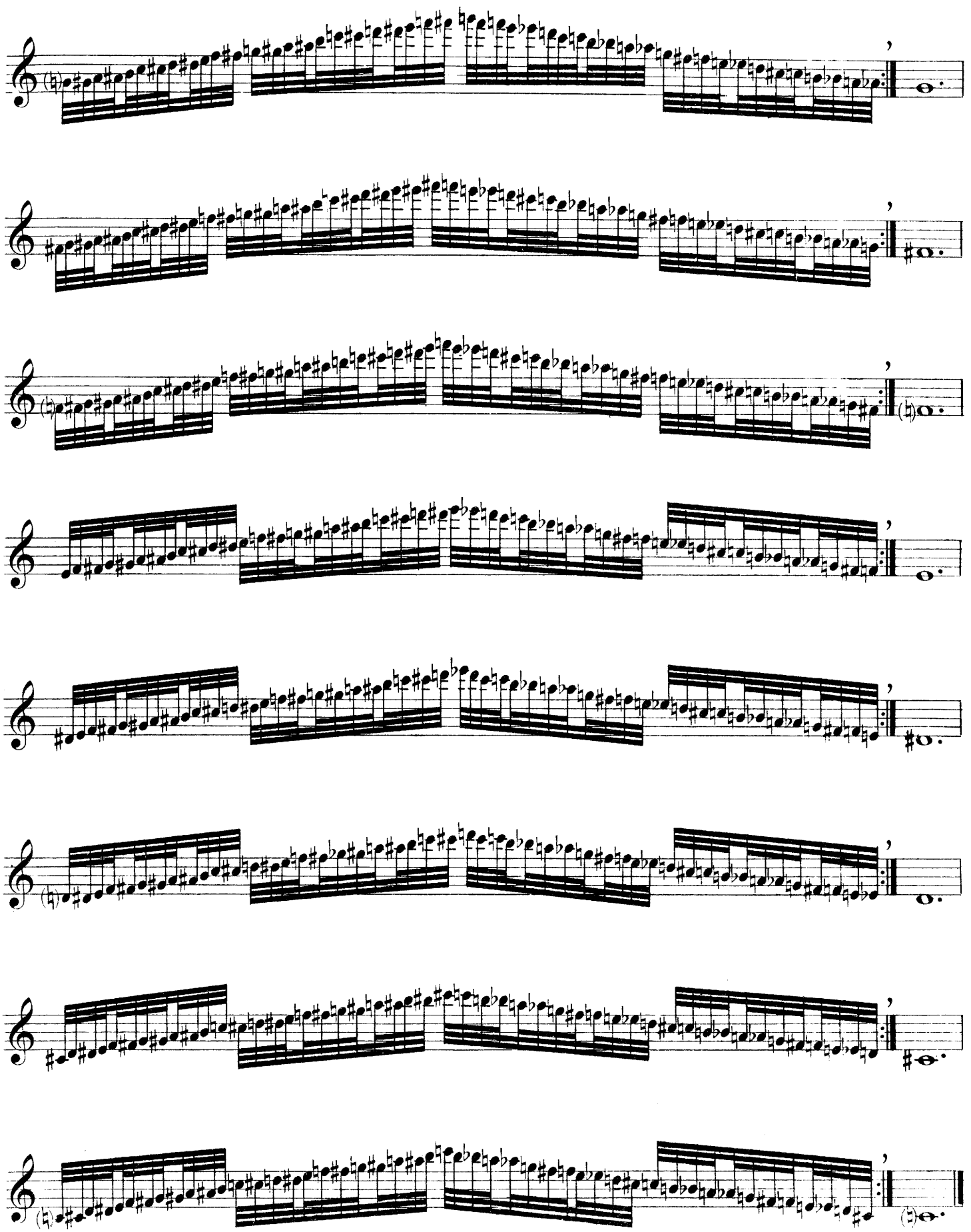
N.B.

★★)

(1) N. B. vedi tavola dei trilli.
N. B. See chart of trills.


Nº 52.
segue sempre ben legato

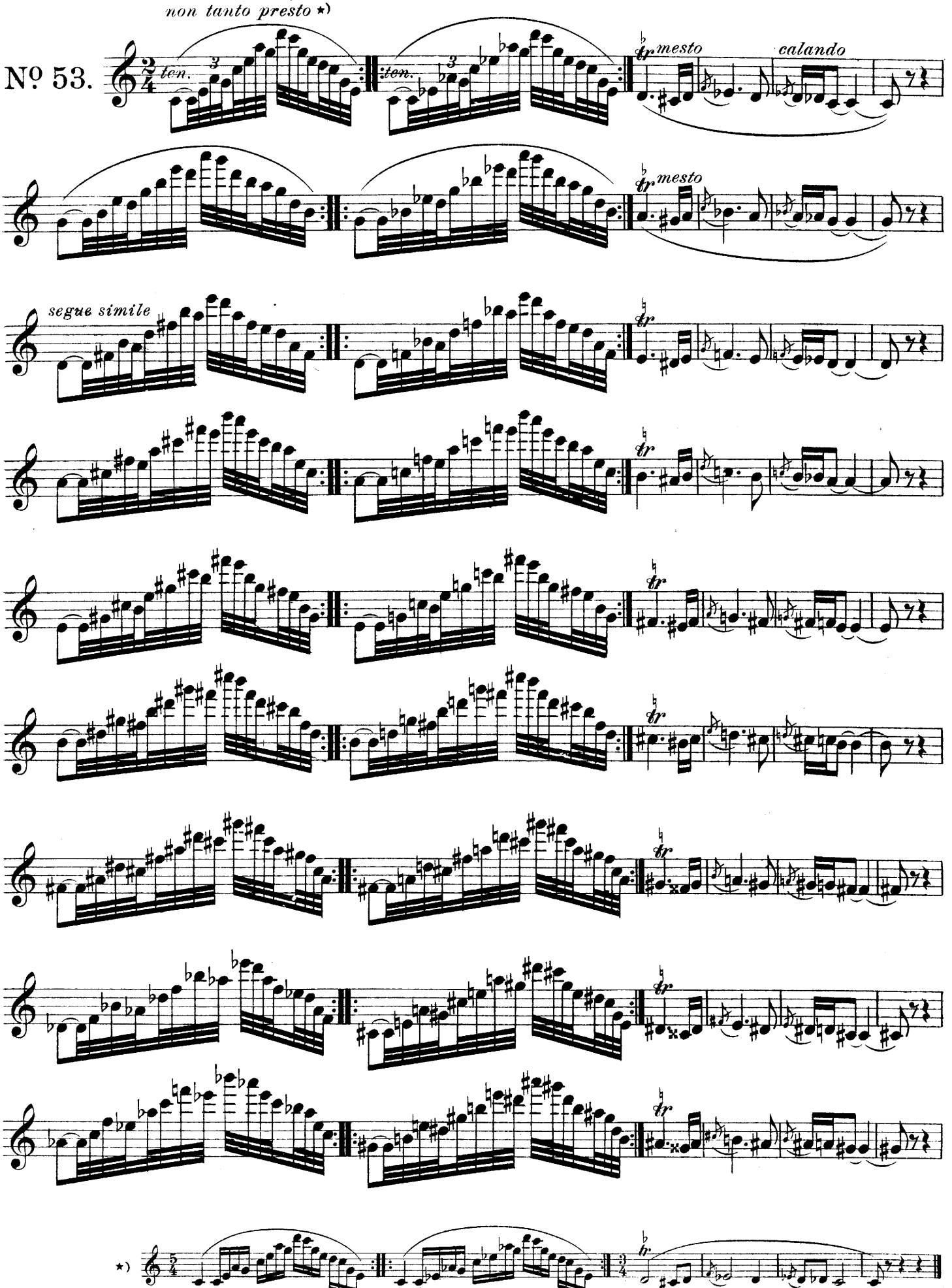




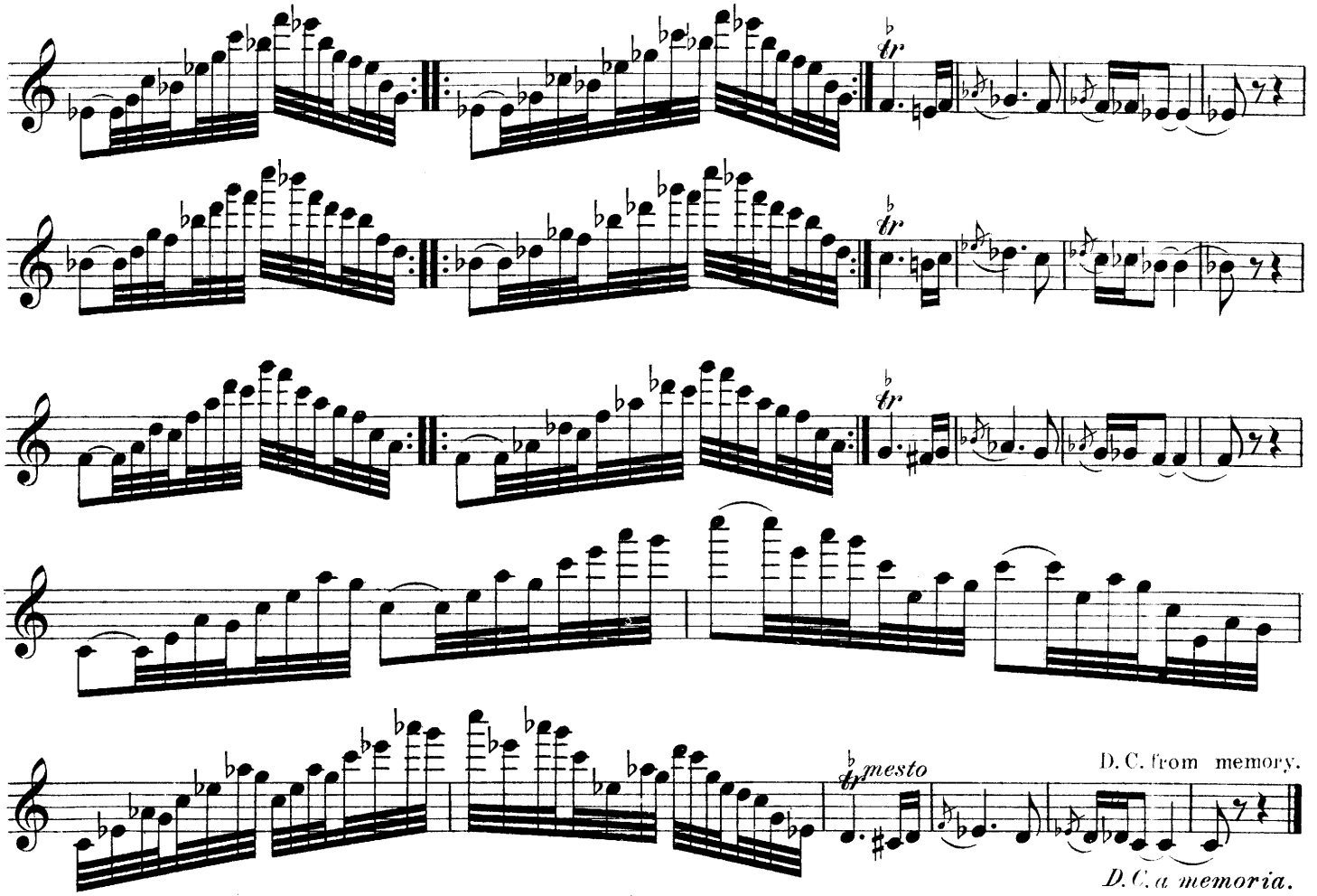
D. C. a memoria
D. C. by memory.

Not too quickly *)
non tanto presto *)

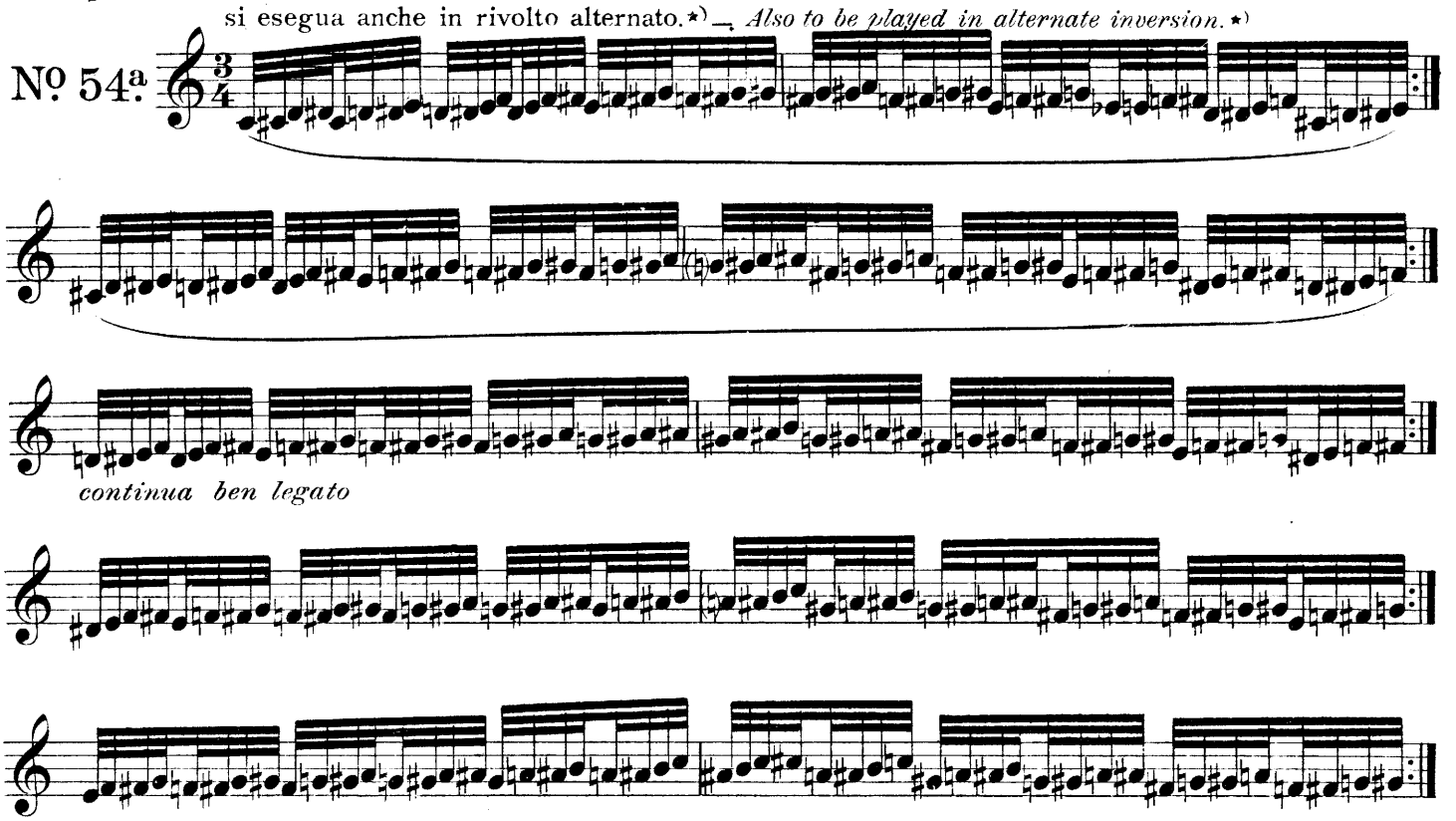
Nº 53.



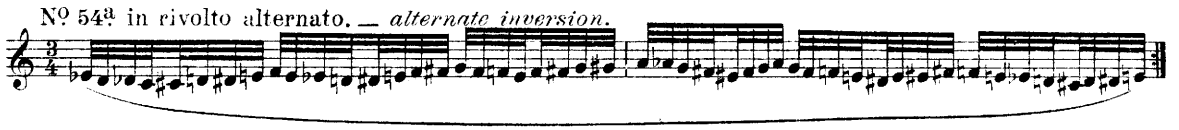
*) 5/4 3/4

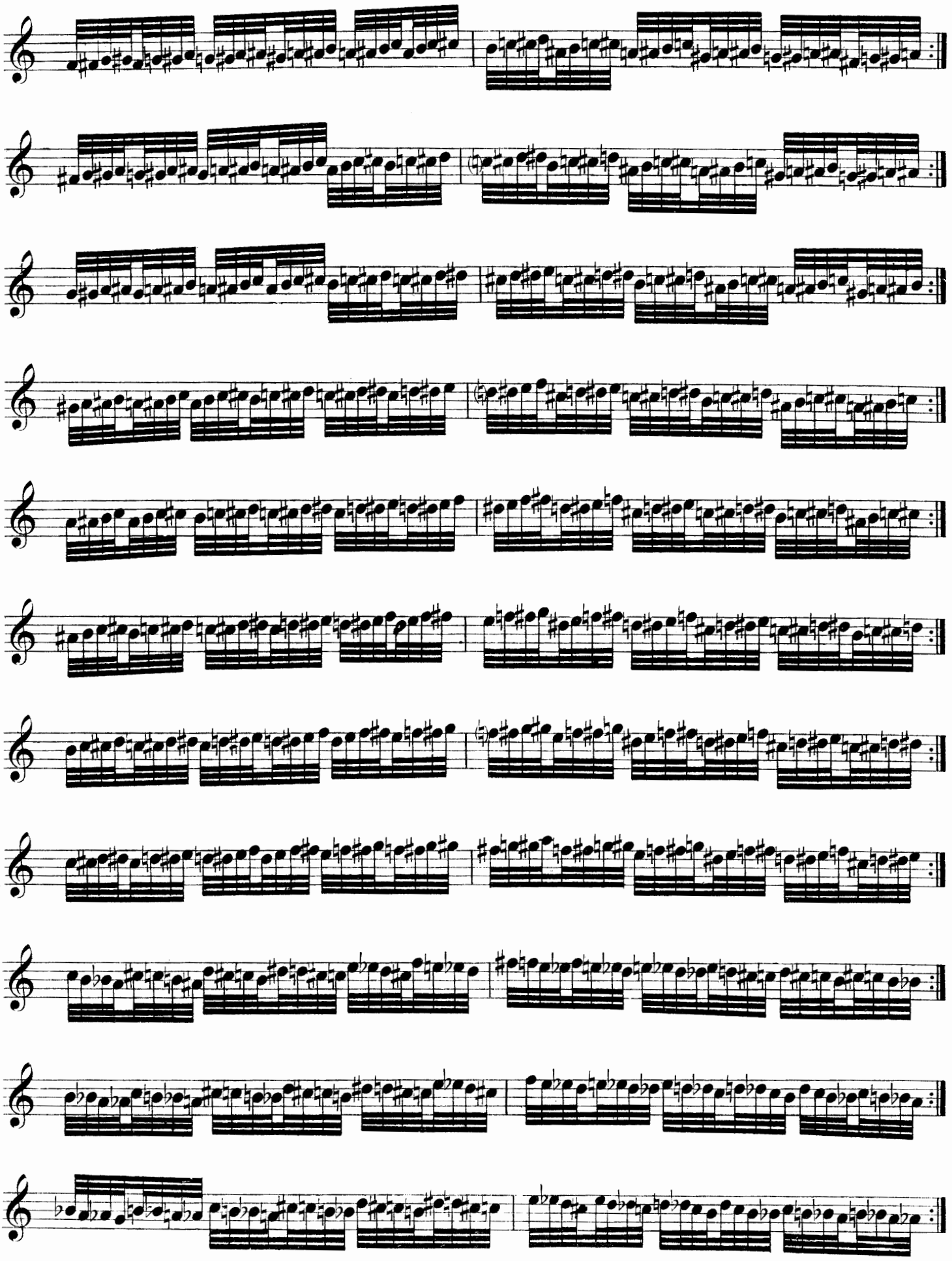


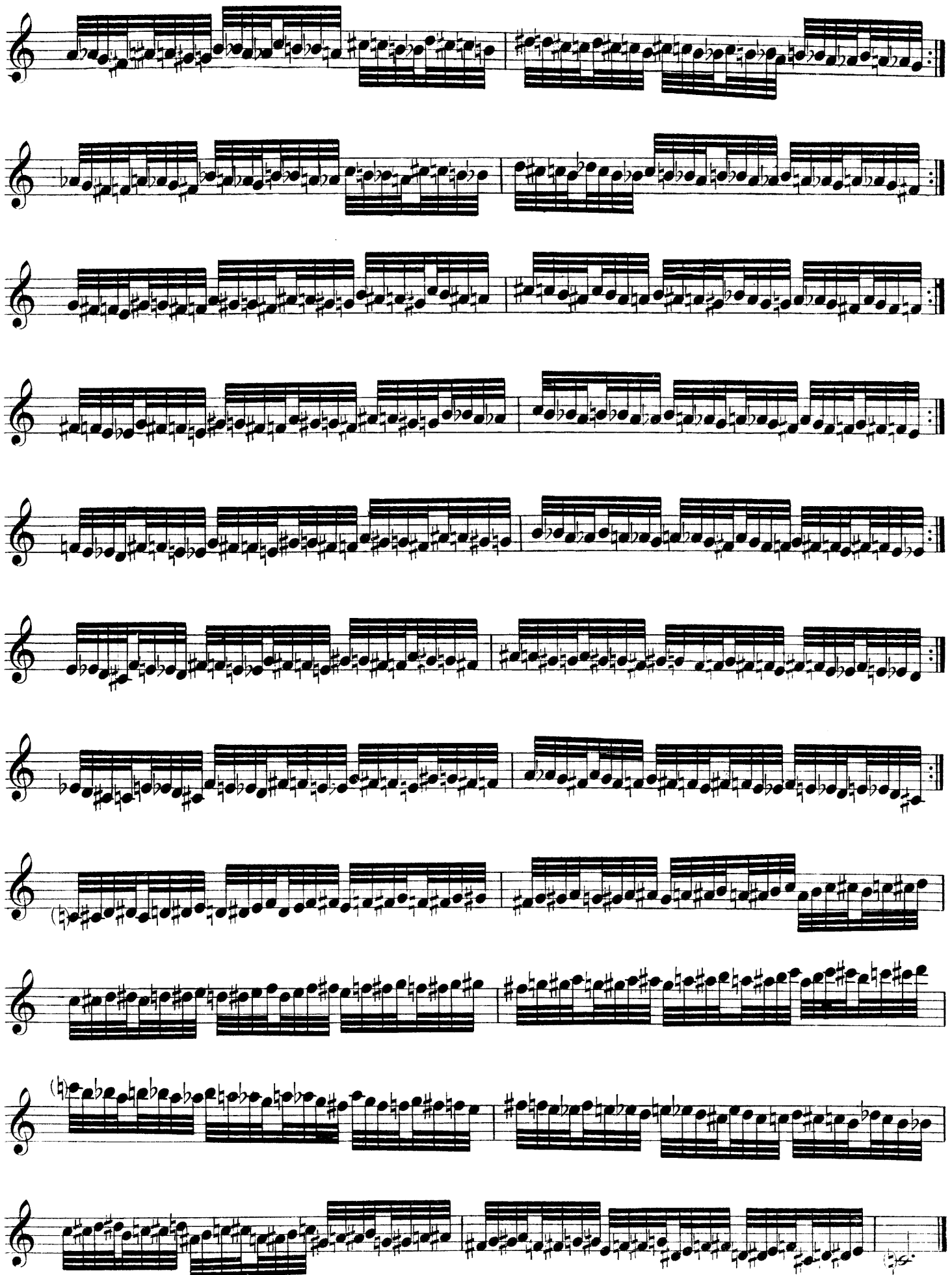
si esegua anche in rivolto alternato.*) — *Also to be played in alternate inversion.*)



*) Nº 54ª in rivolto alternato. — *alternate inversion.*







D. C. a memoria
D. C. by memory.

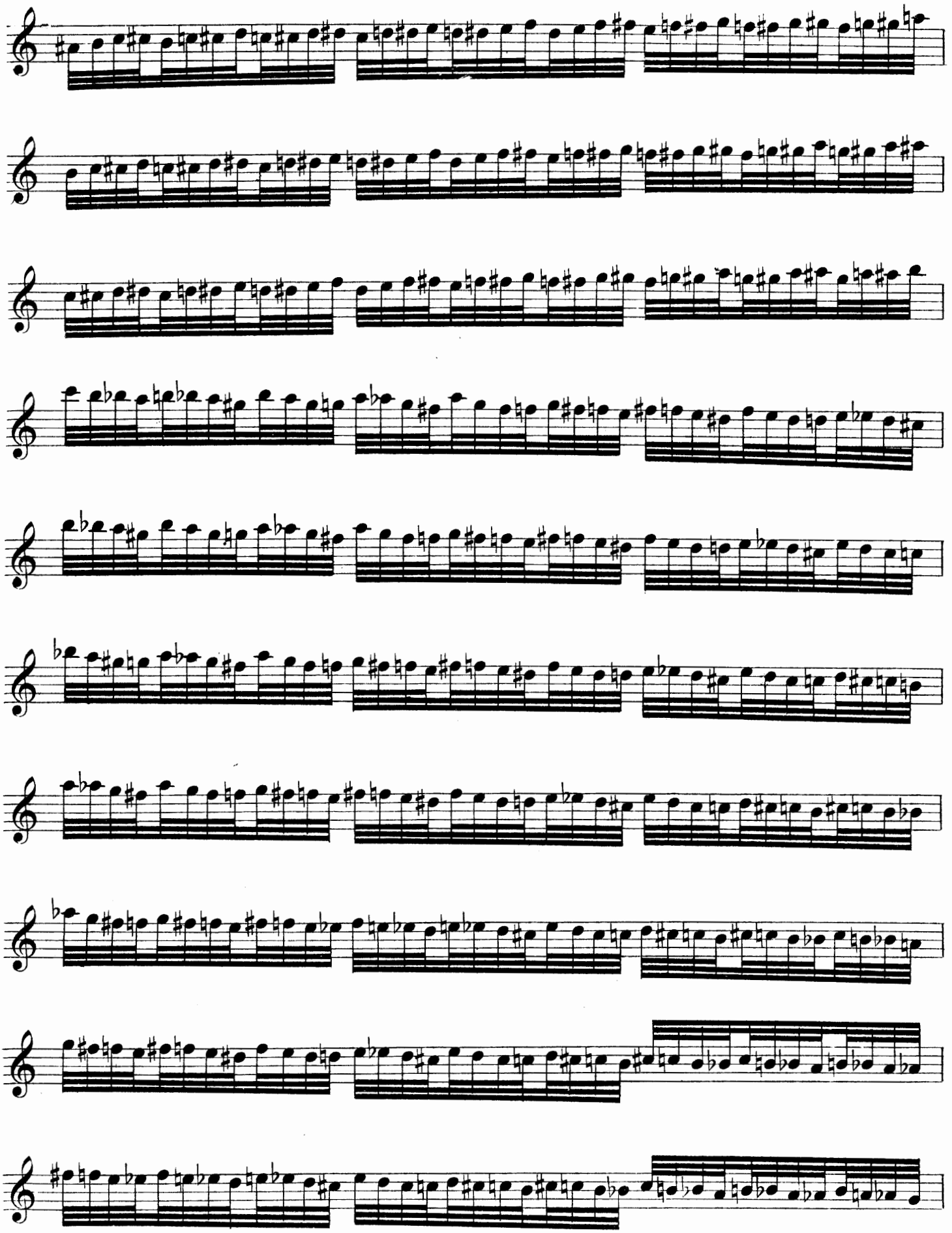
si esegua anche in rivolto ⋆) — *Also to be played in the inversion* ⋆)

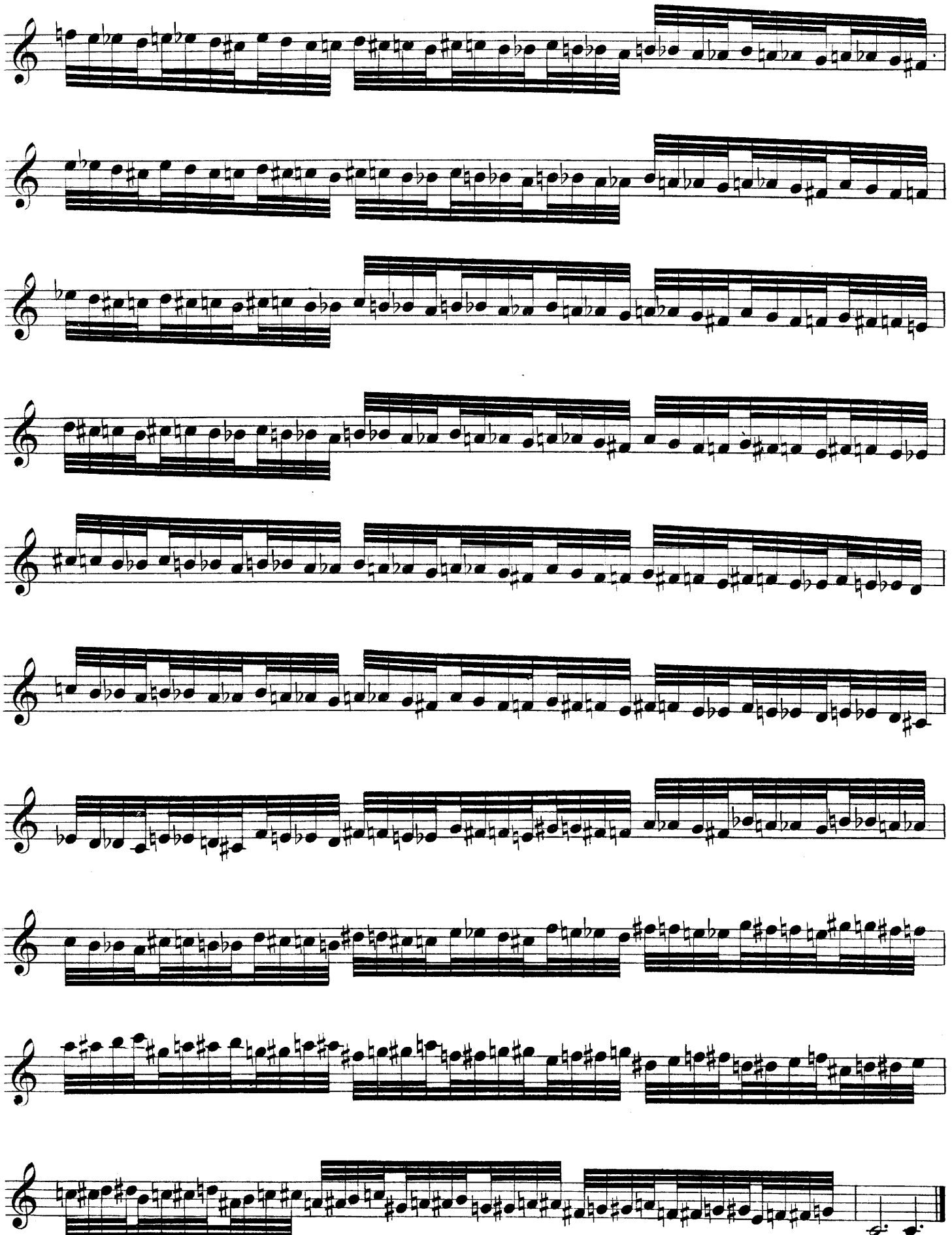
Nº 54b

legato

Nº 54b in rivolto — *inversion*

⋆)

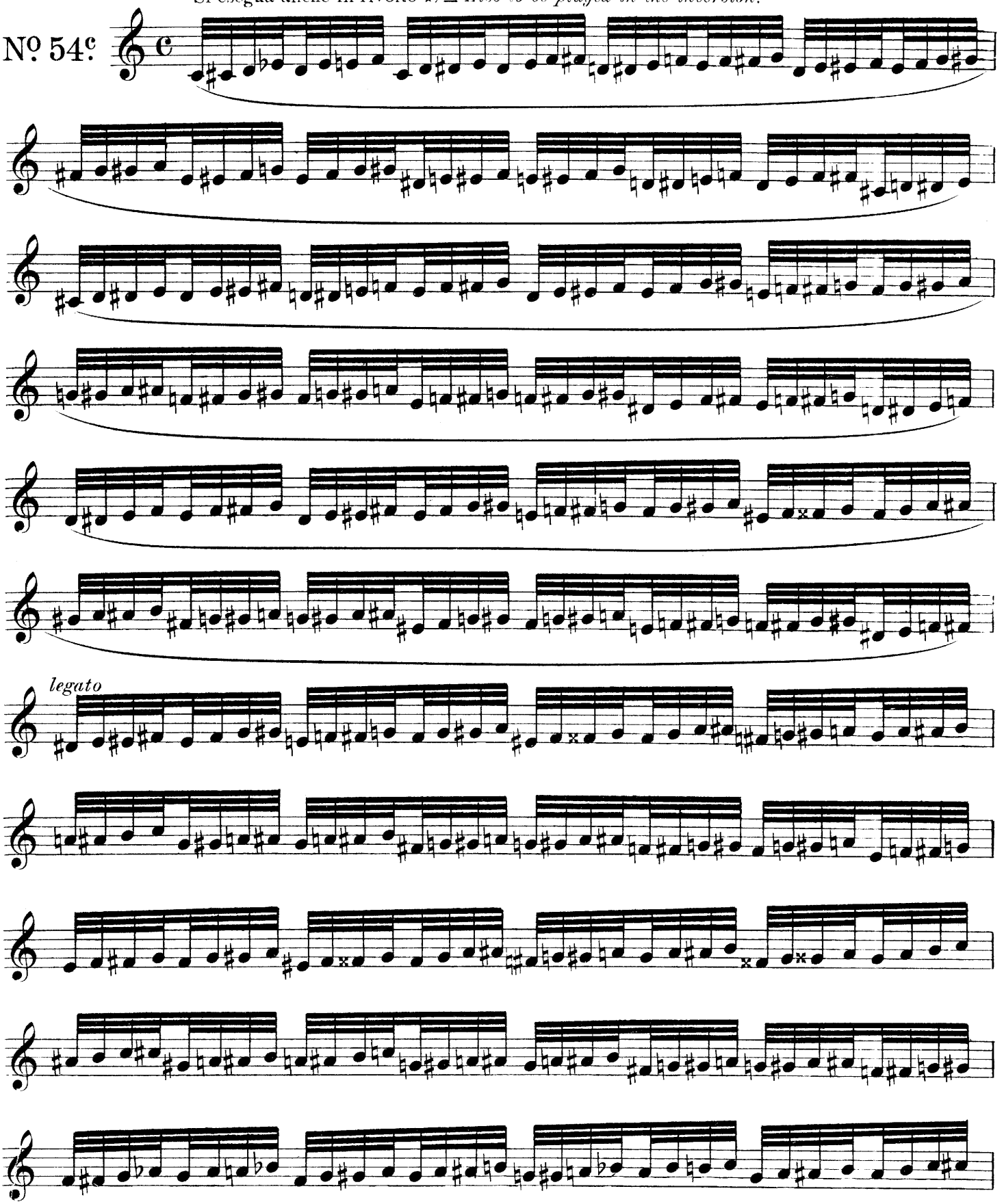




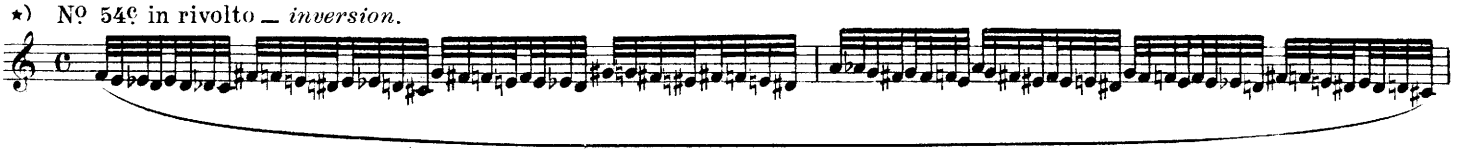
D. C. a memoria.
D. C. by memory.

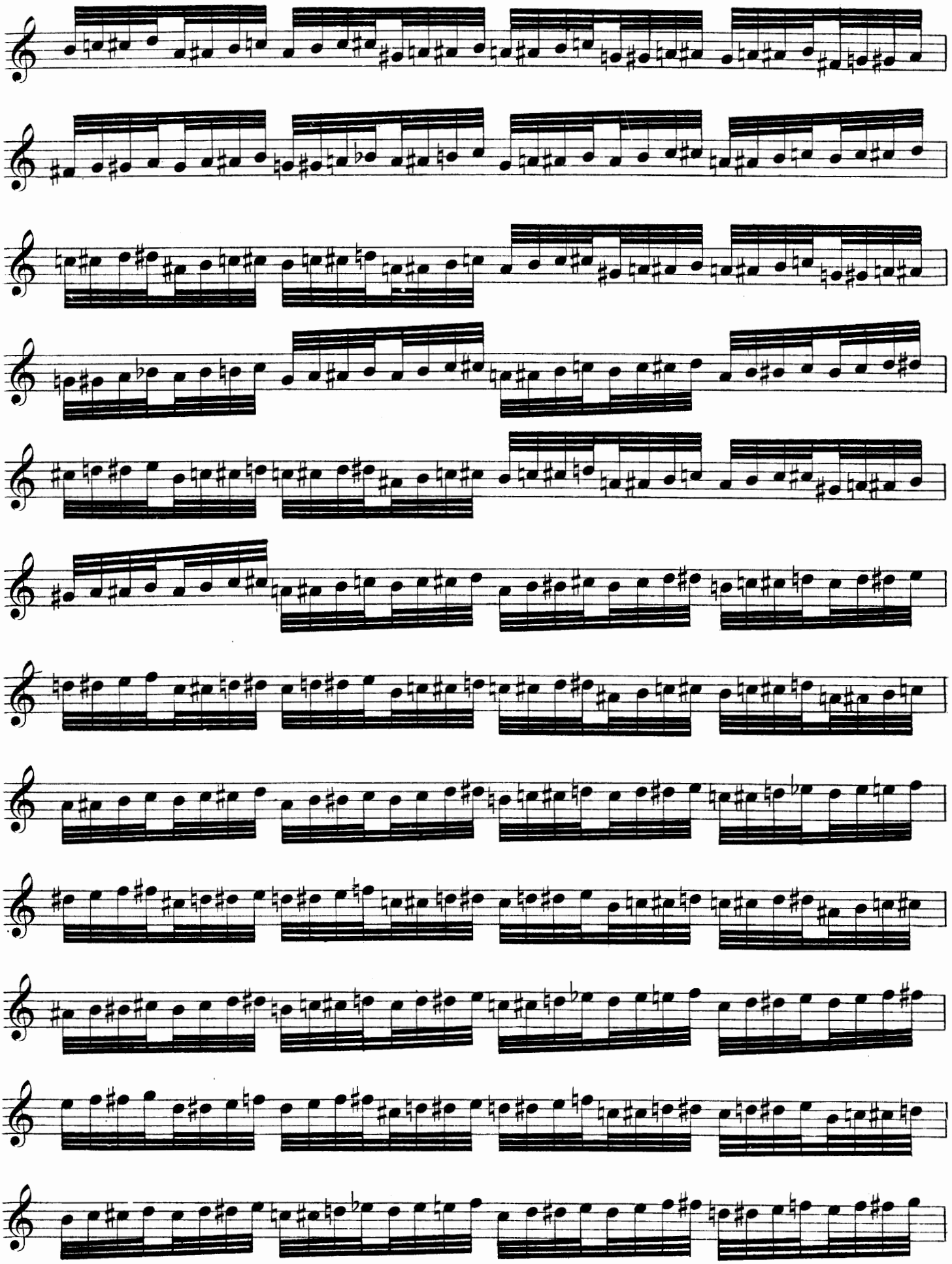
Si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)

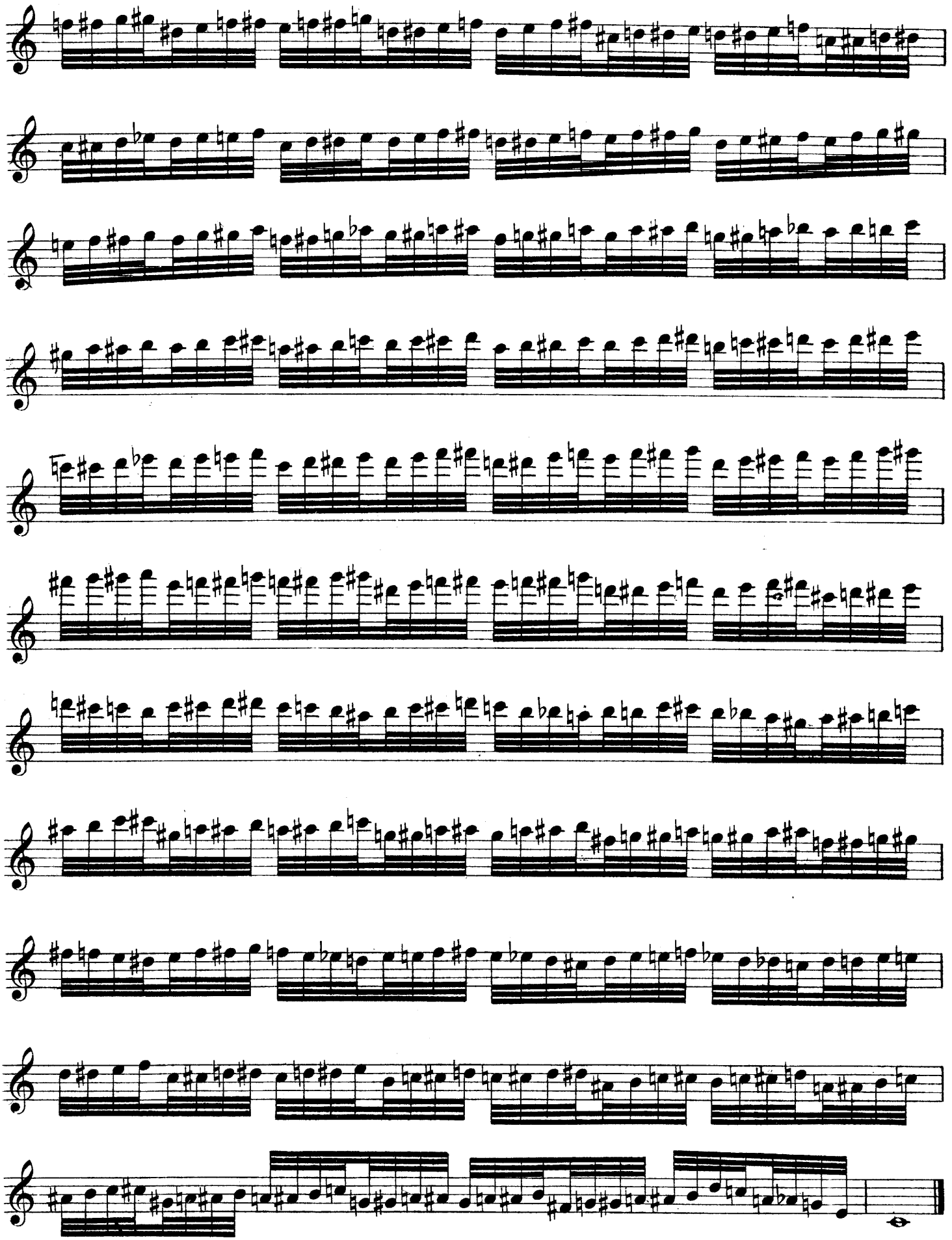
Nº 54c.



⋆) Nº 54c in rivolto — *inversion.*

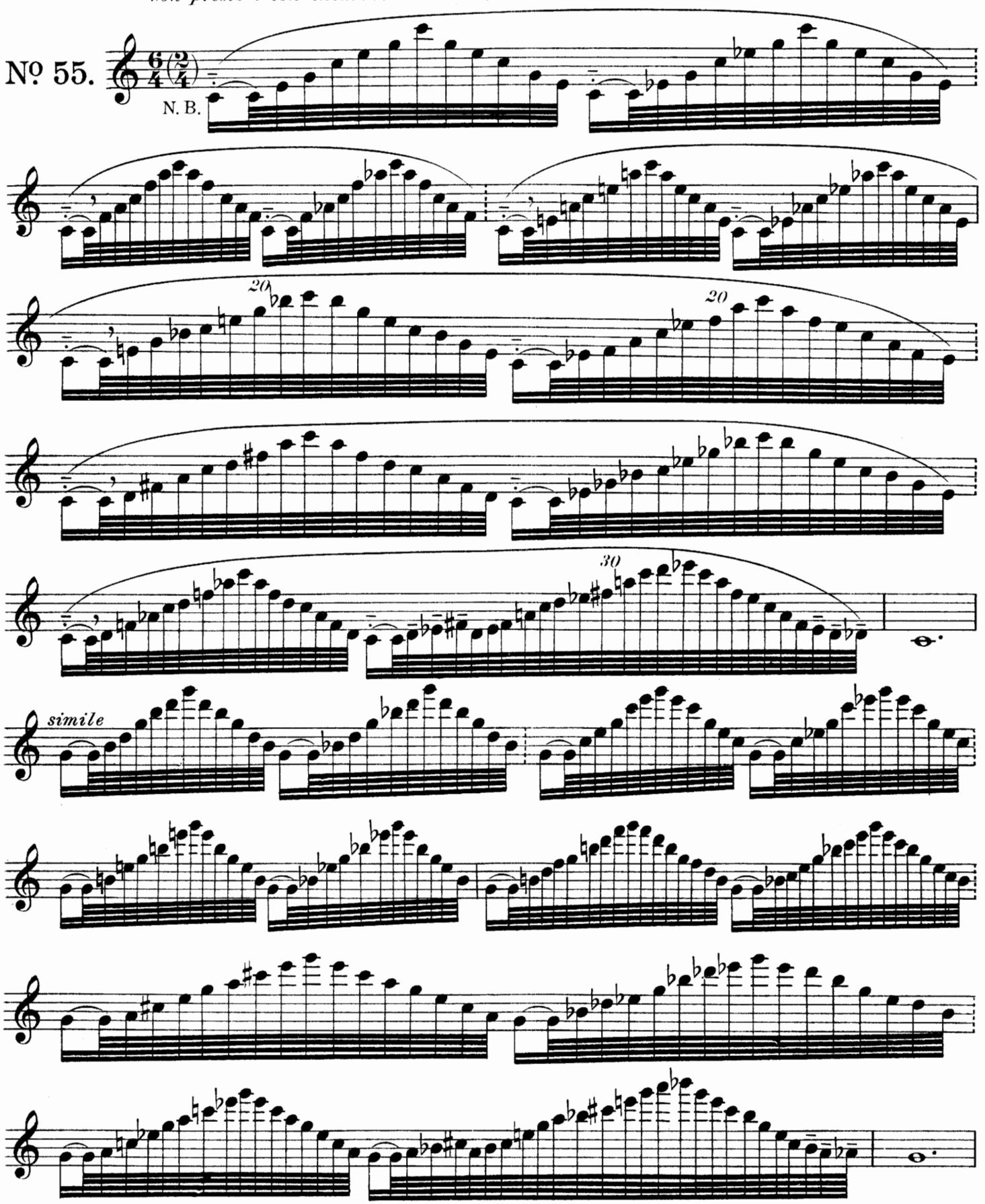


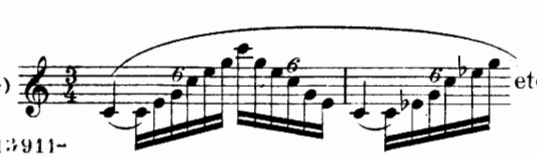




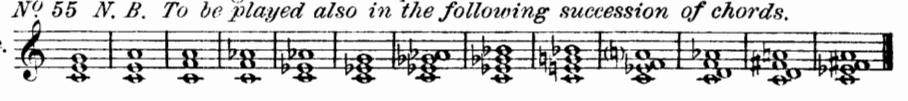
Not quickly*) and with clearness of tone.
non presto)*e con chiarezza di suoni.*

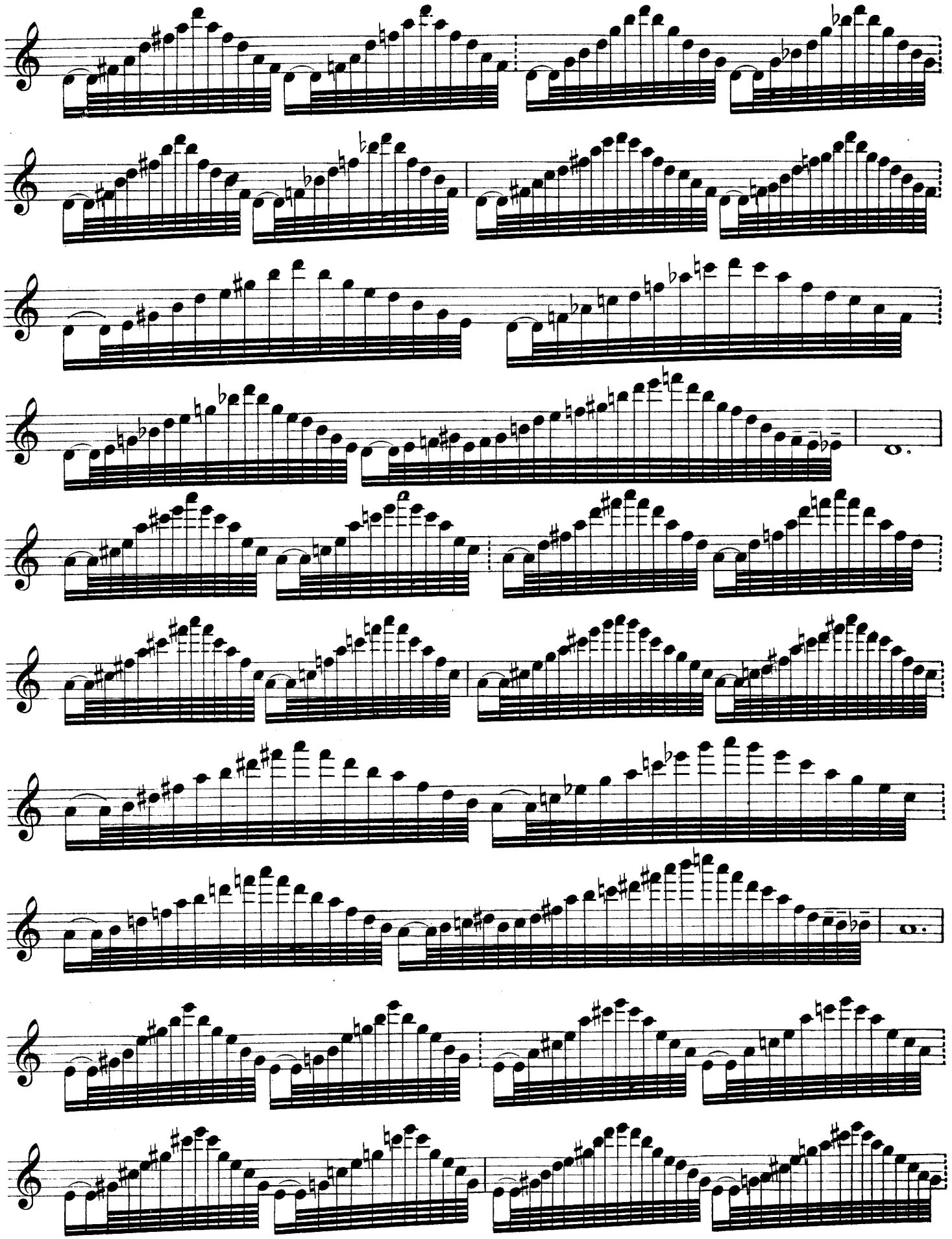
Nº 55.

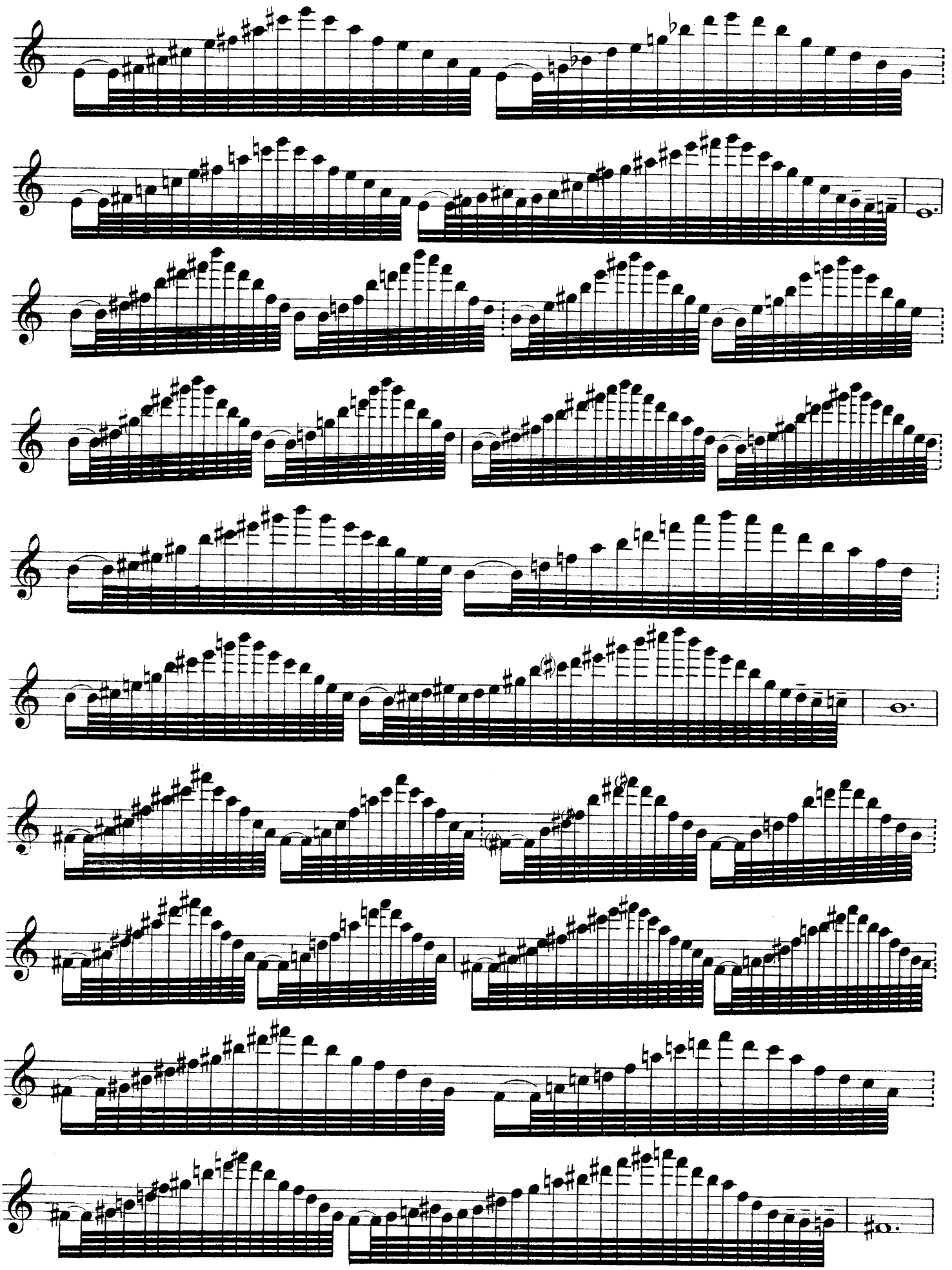


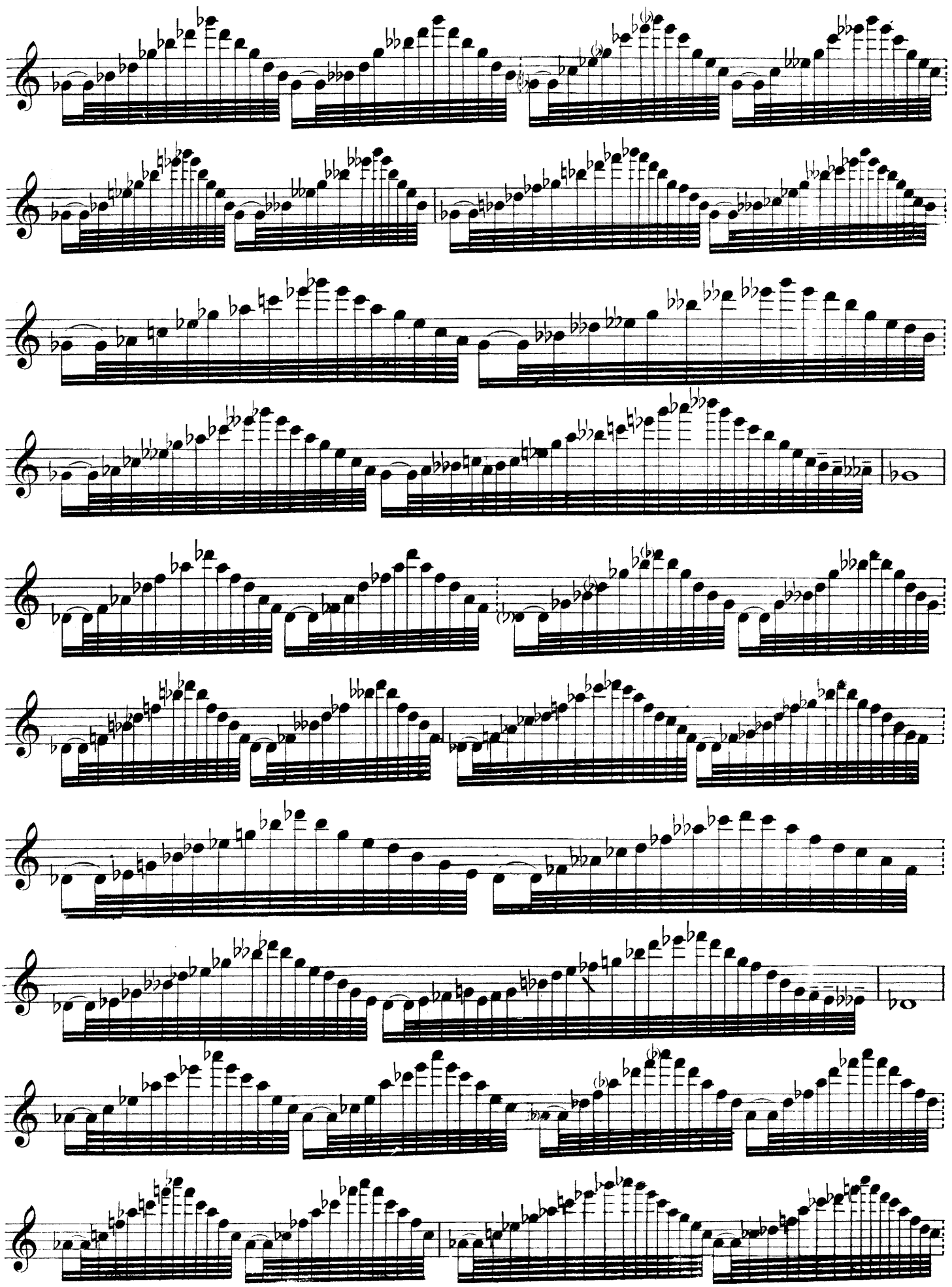
*)  etc.

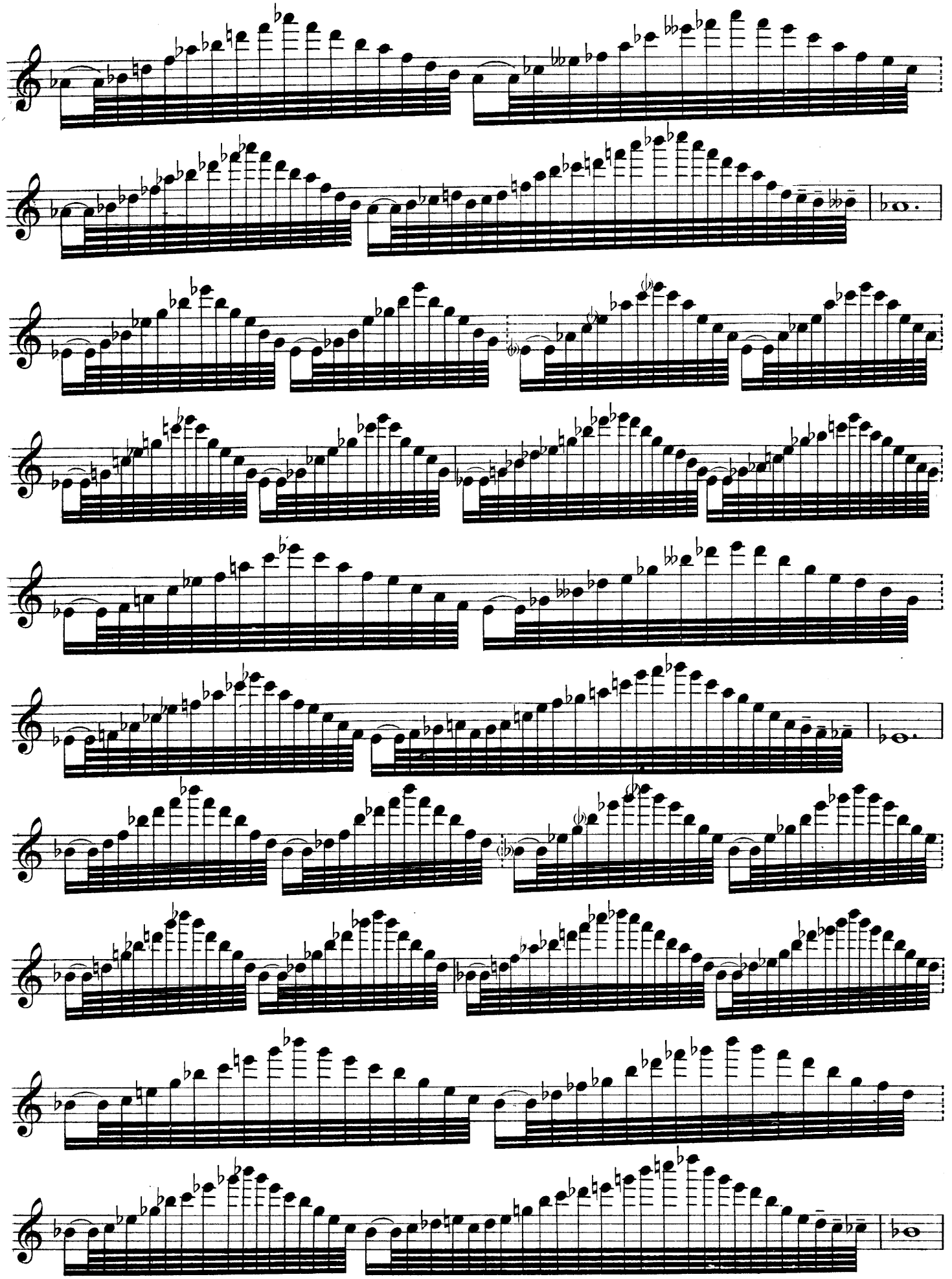
Nº 55. N. B. Si esegua anche in questa successione d'accordi.
Nº 55 N. B. To be played also in the following succession of chords.

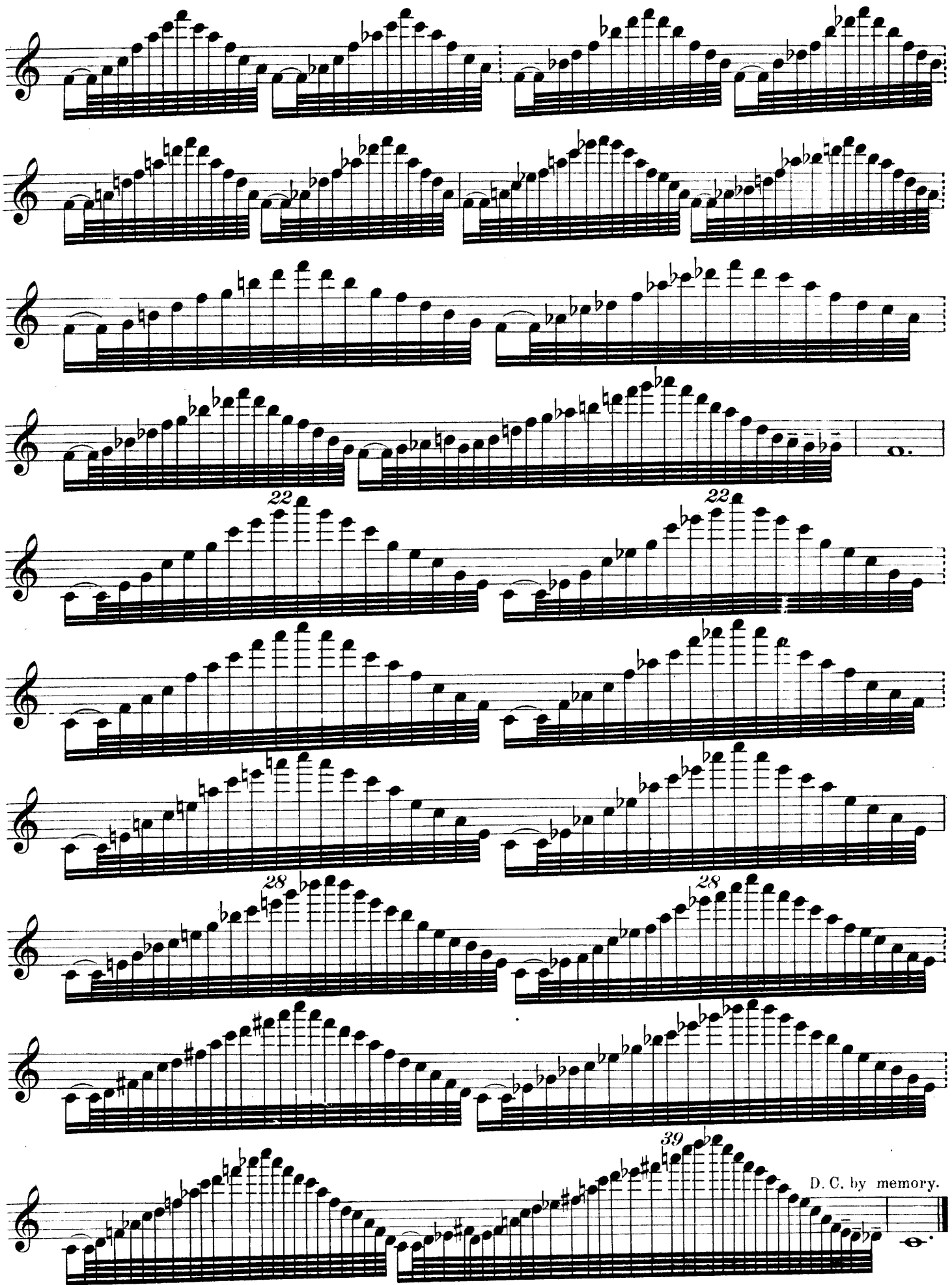










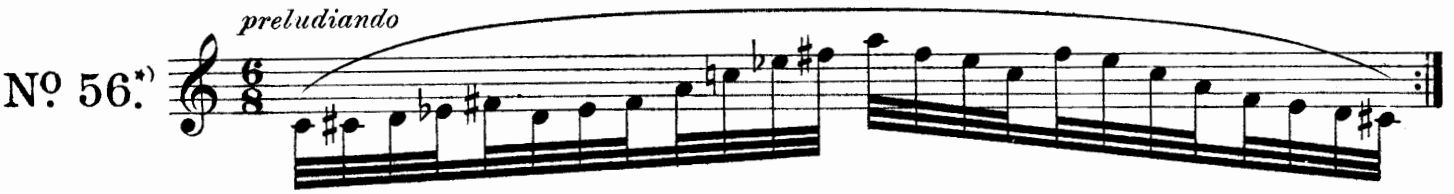


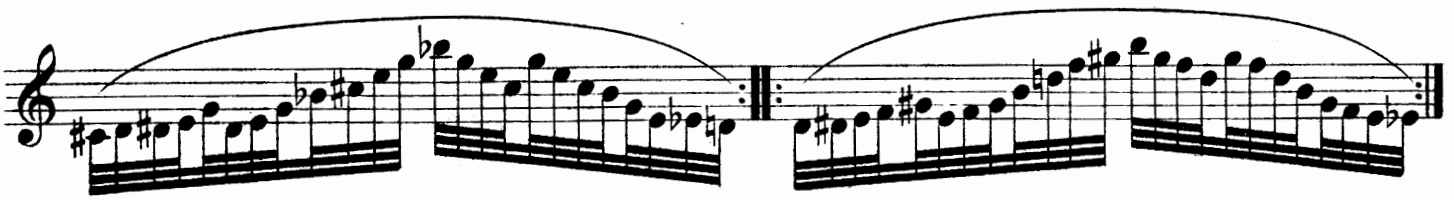
D. C. a memoria

Al prof. F. ROGOWOI (Odessa)
dal Nº 56 al 60, dedico.

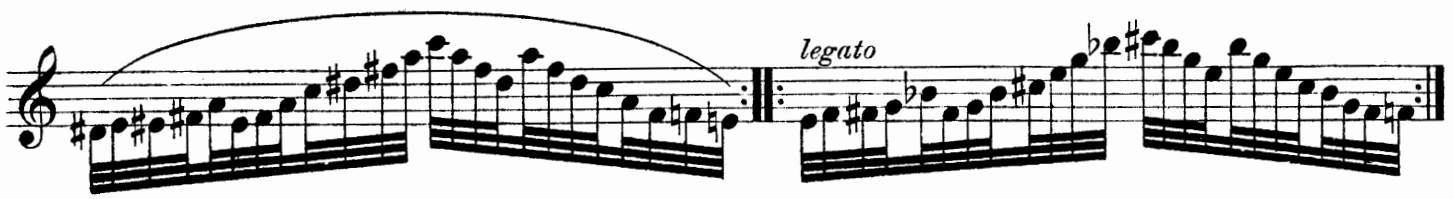
Nº 56.*)

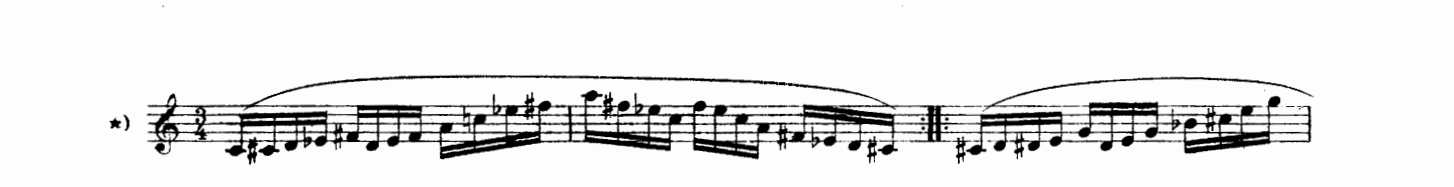
preludiando





legato





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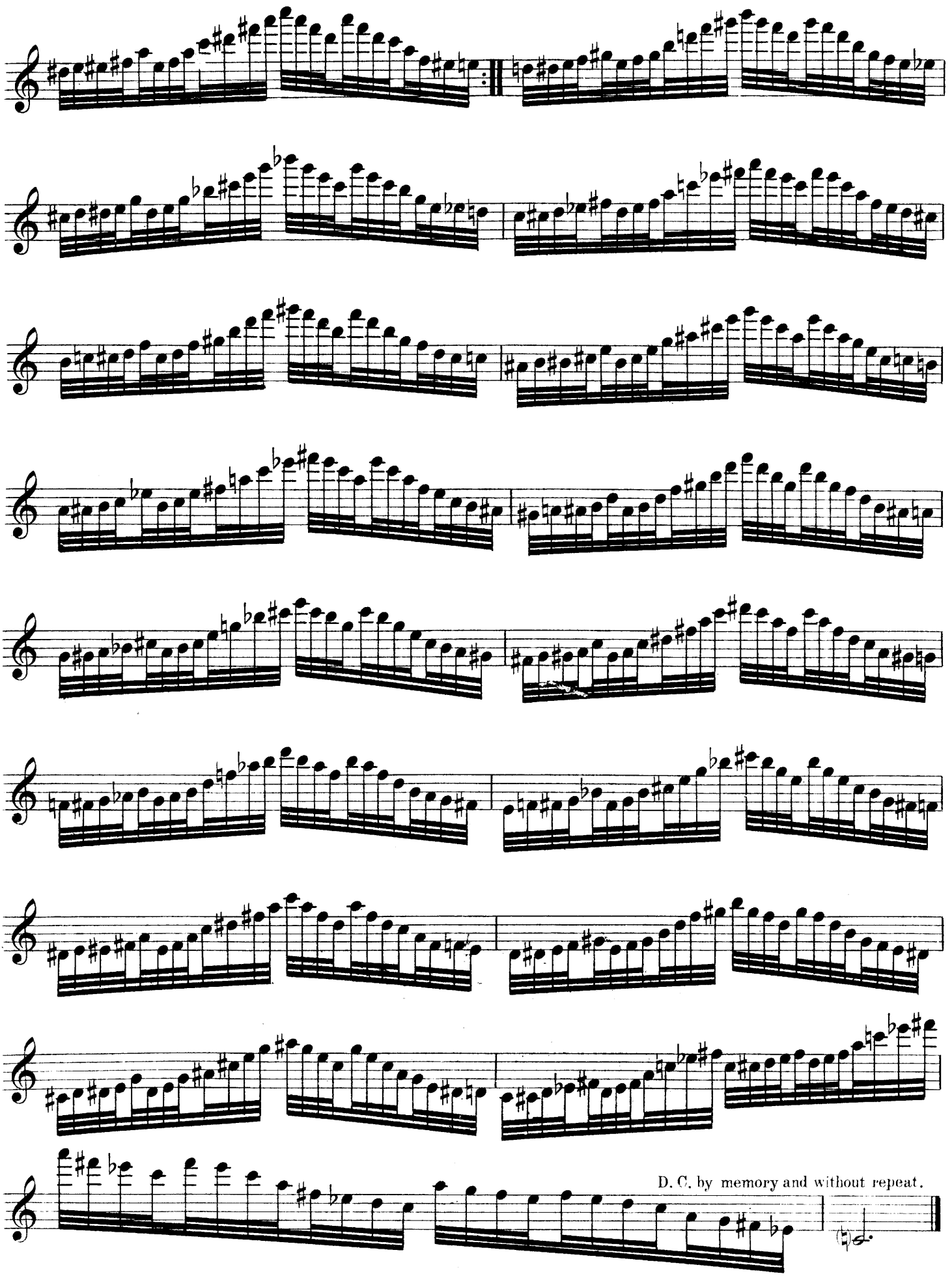
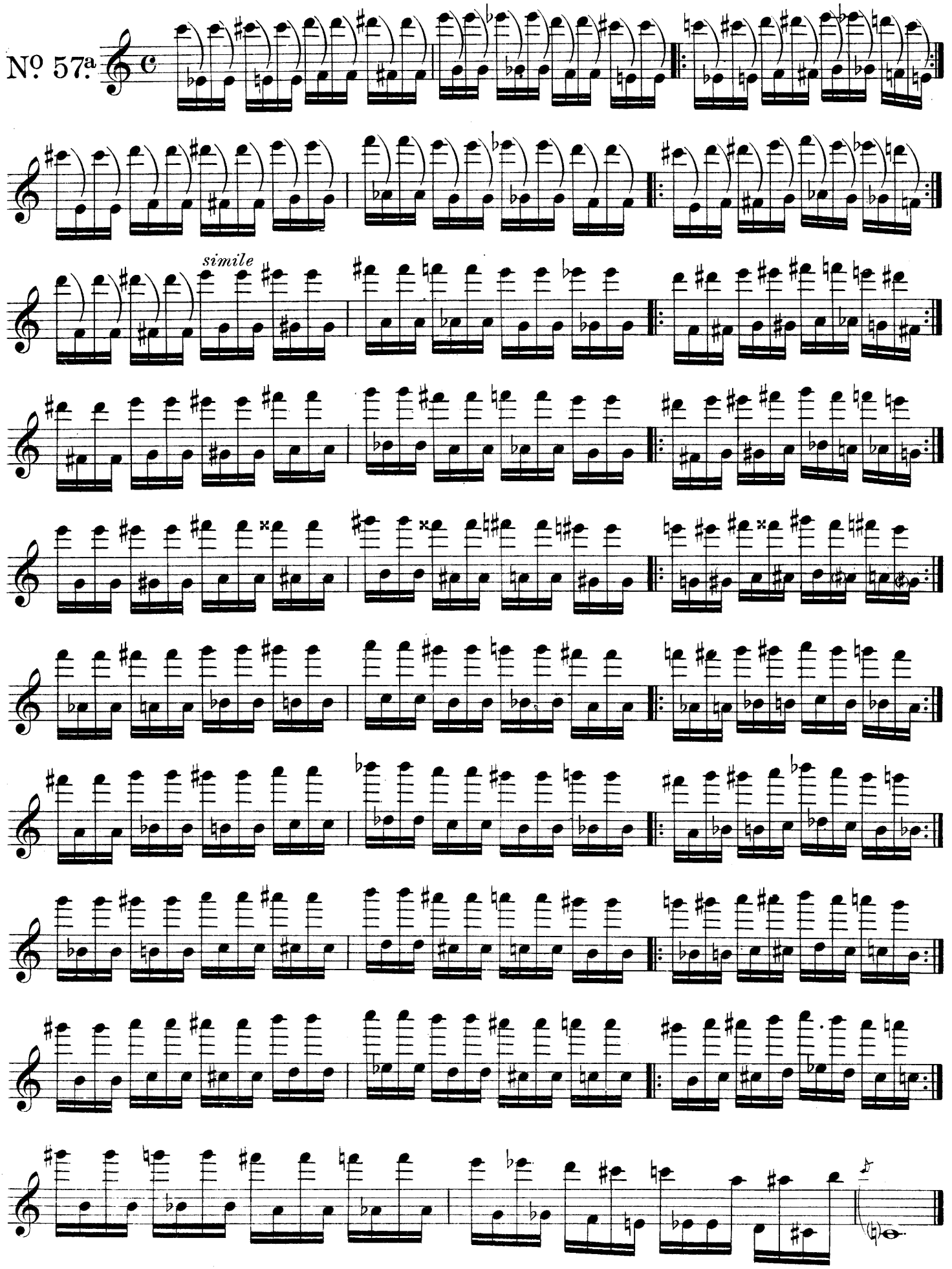
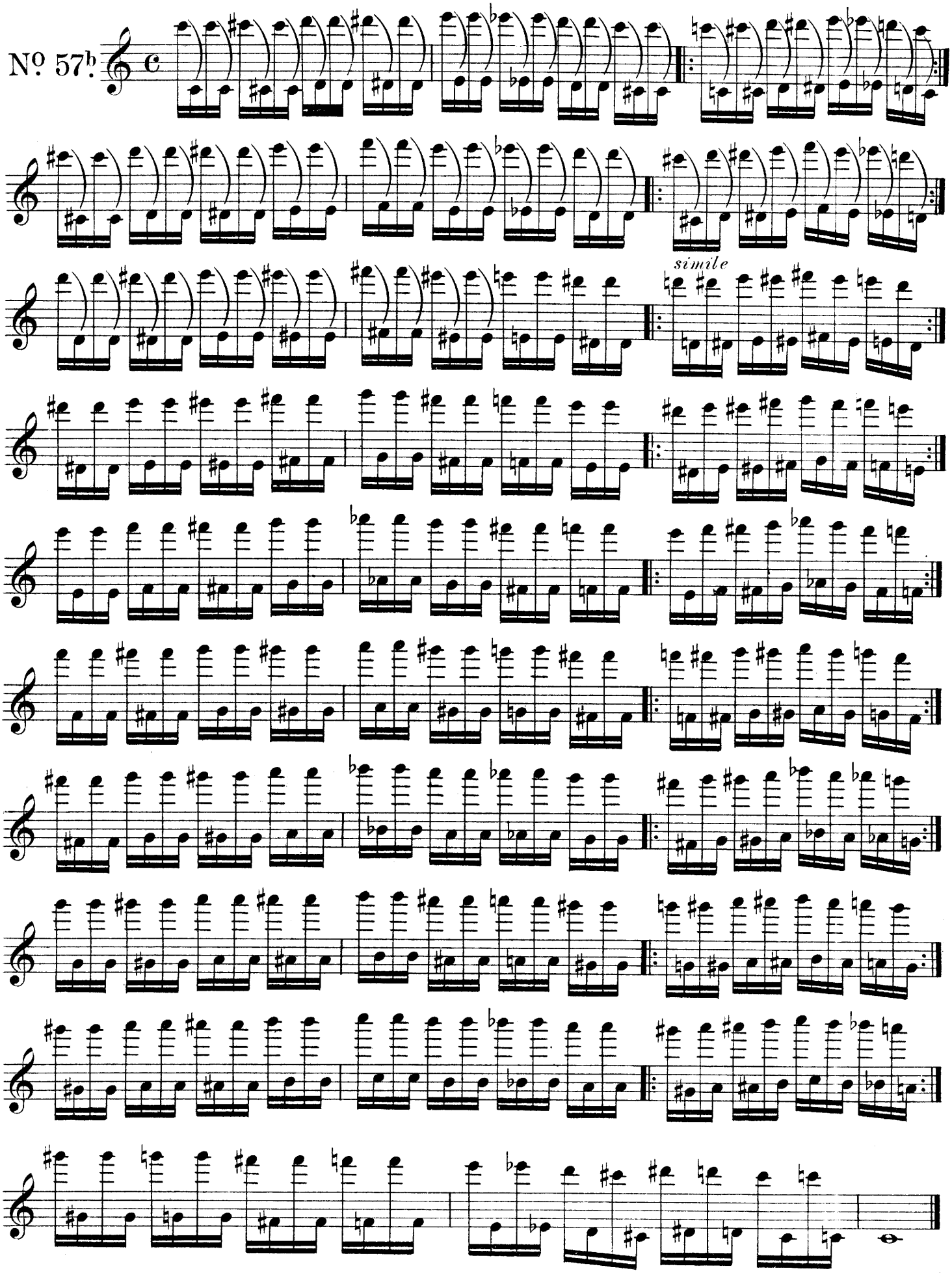
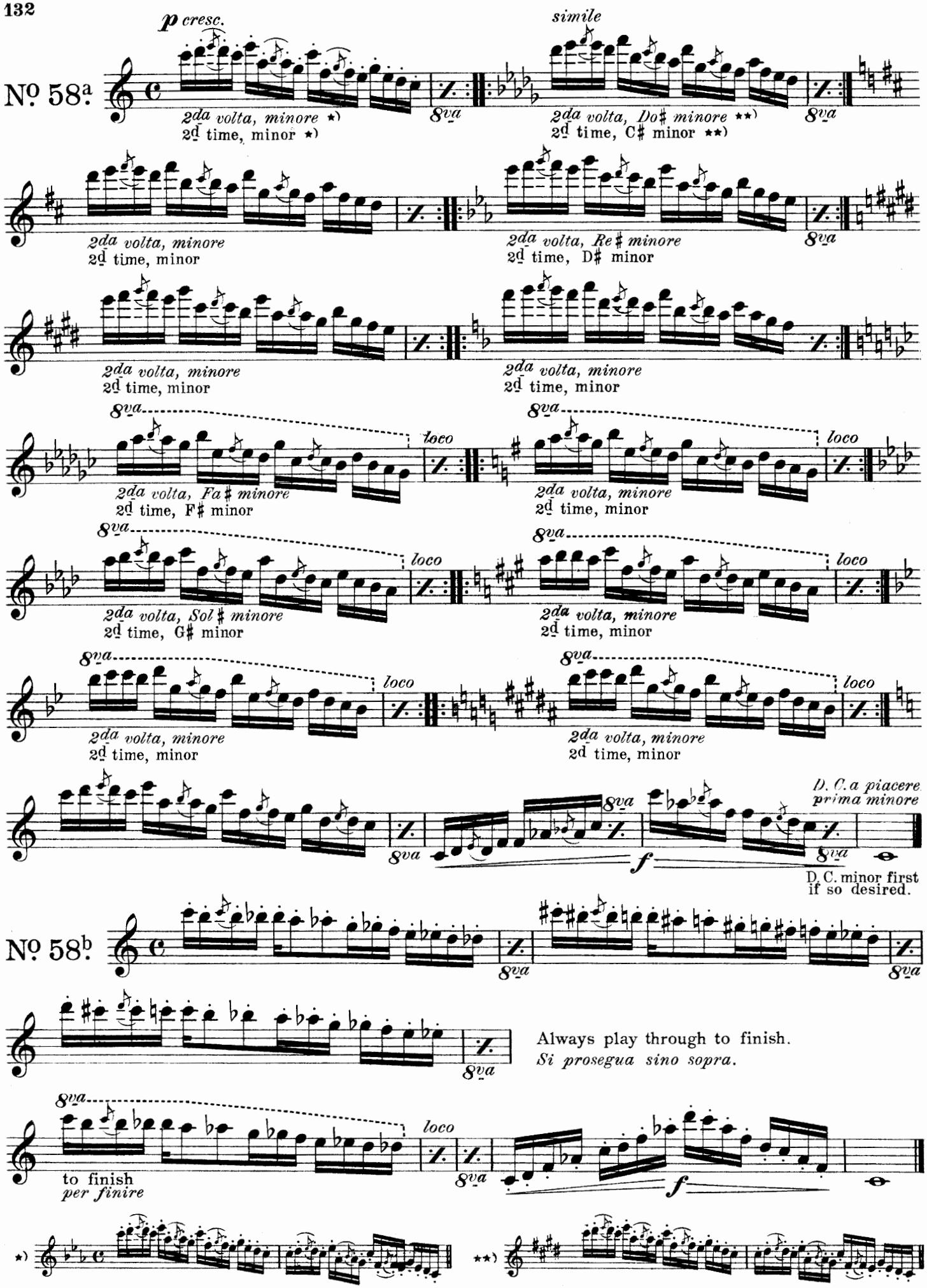


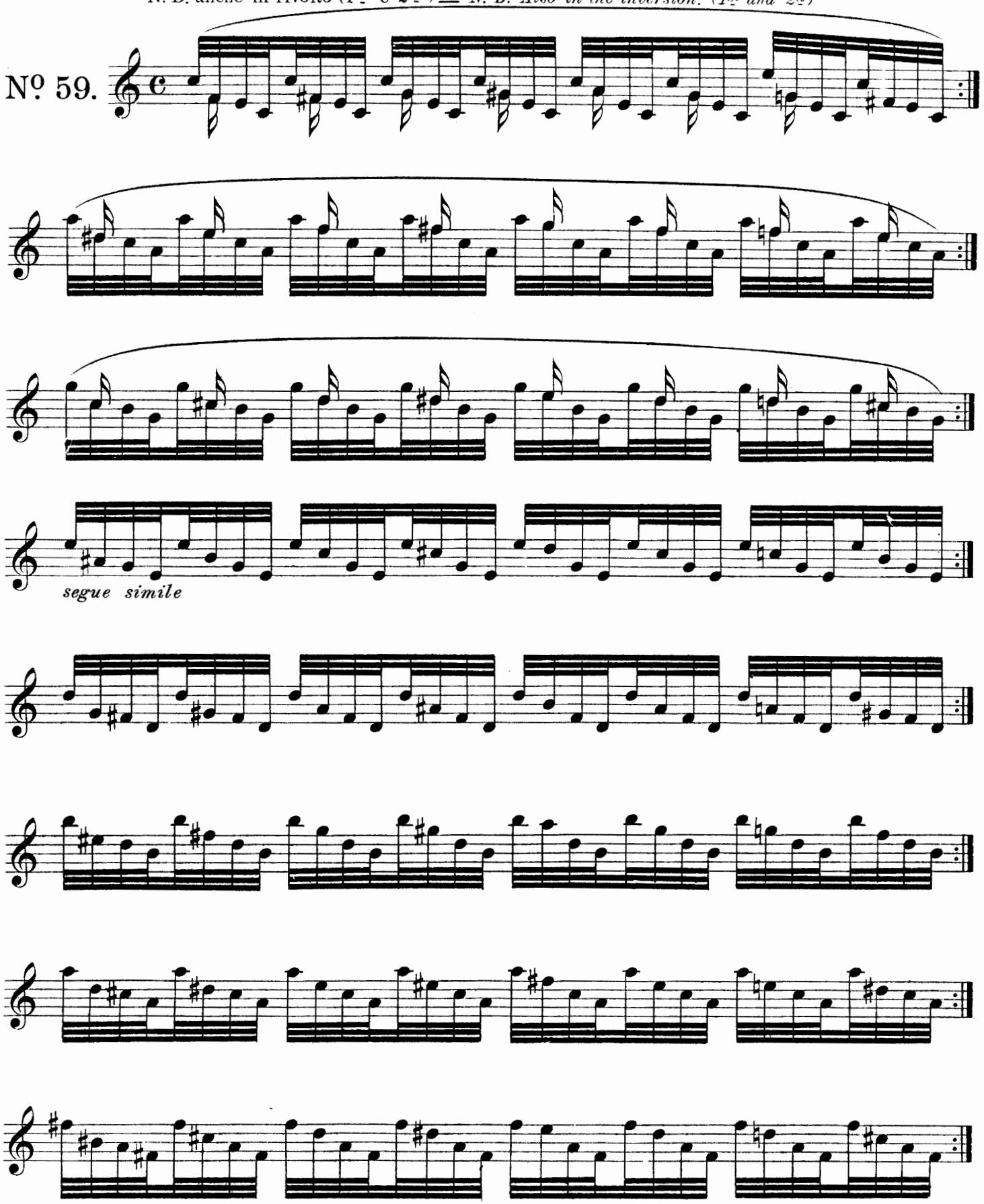
D. C. a memoria e senza replica.


Nº 57ª
simile

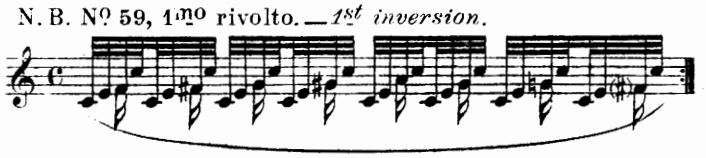

Nº 57b
simile


p cresc.
simile
Nº 58ª
2da volta, minore *)
2d time, minor *)
2da volta, Do♯ minore **)
2d time, C♯ minor **)
8va
2da volta, minore
2d time, minor
2da volta, Re♯ minore
2d time, D♯ minor
2da volta, Fa♯ minore
2d time, F♯ minor
2da volta, Sol♯ minore
2d time, G♯ minor
loco
D. C. a piacere
prima minore
f
D. C. minor first
if so desired.
Nº 58b
Always play through to finish.
Si prosegua sino sopra.
to finish
per finire
*)
**)

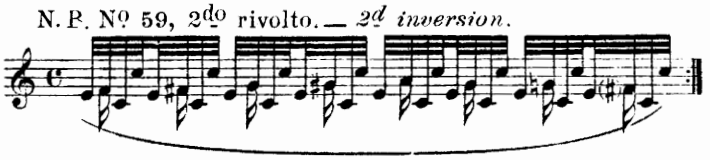
N. B. anche in rivolto (1mo e 2do) — *N. B. Also in the inversion. (1st and 2d)*

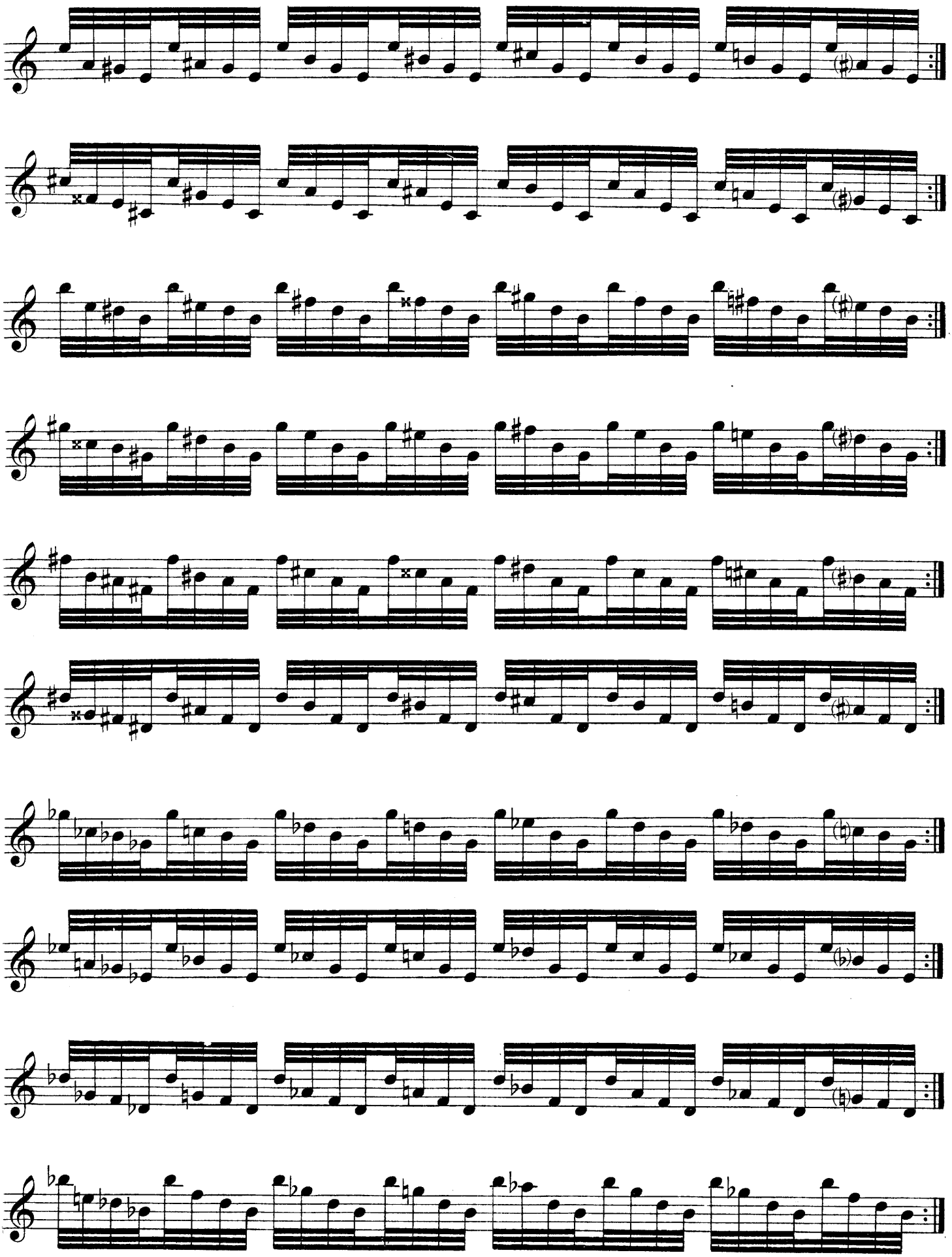


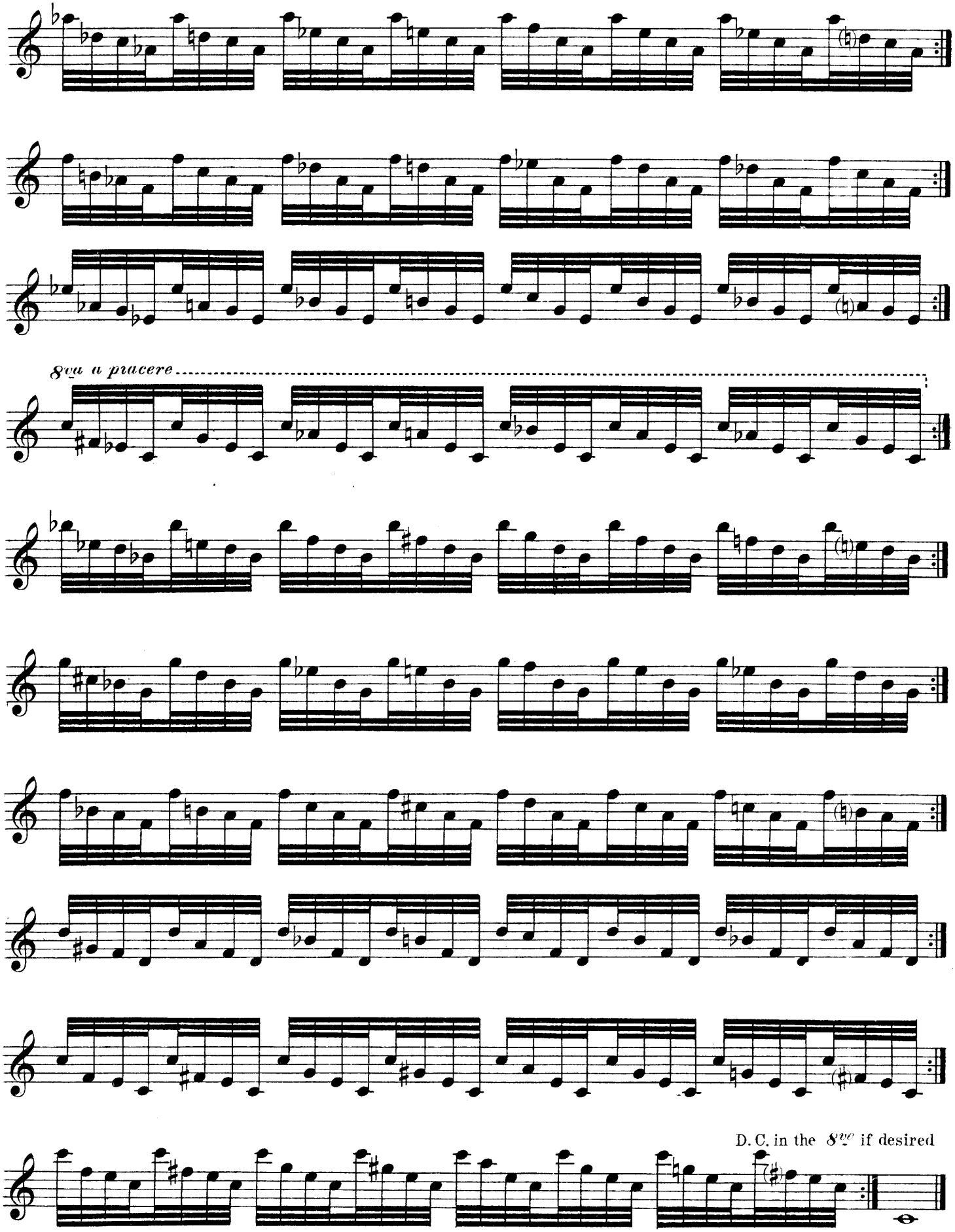
N. B. Nº 59, 1mo rivolto. — *1st inversion.*

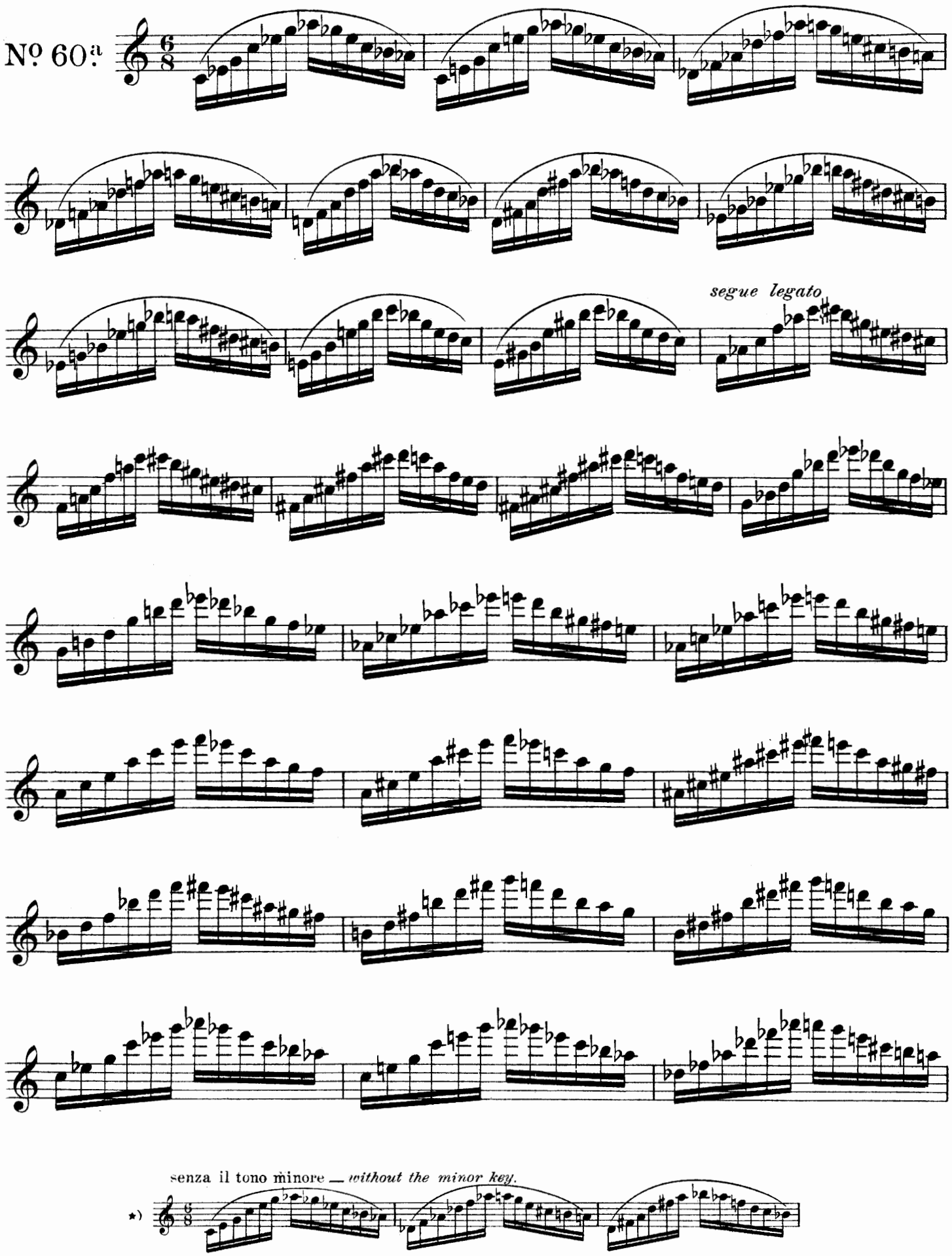


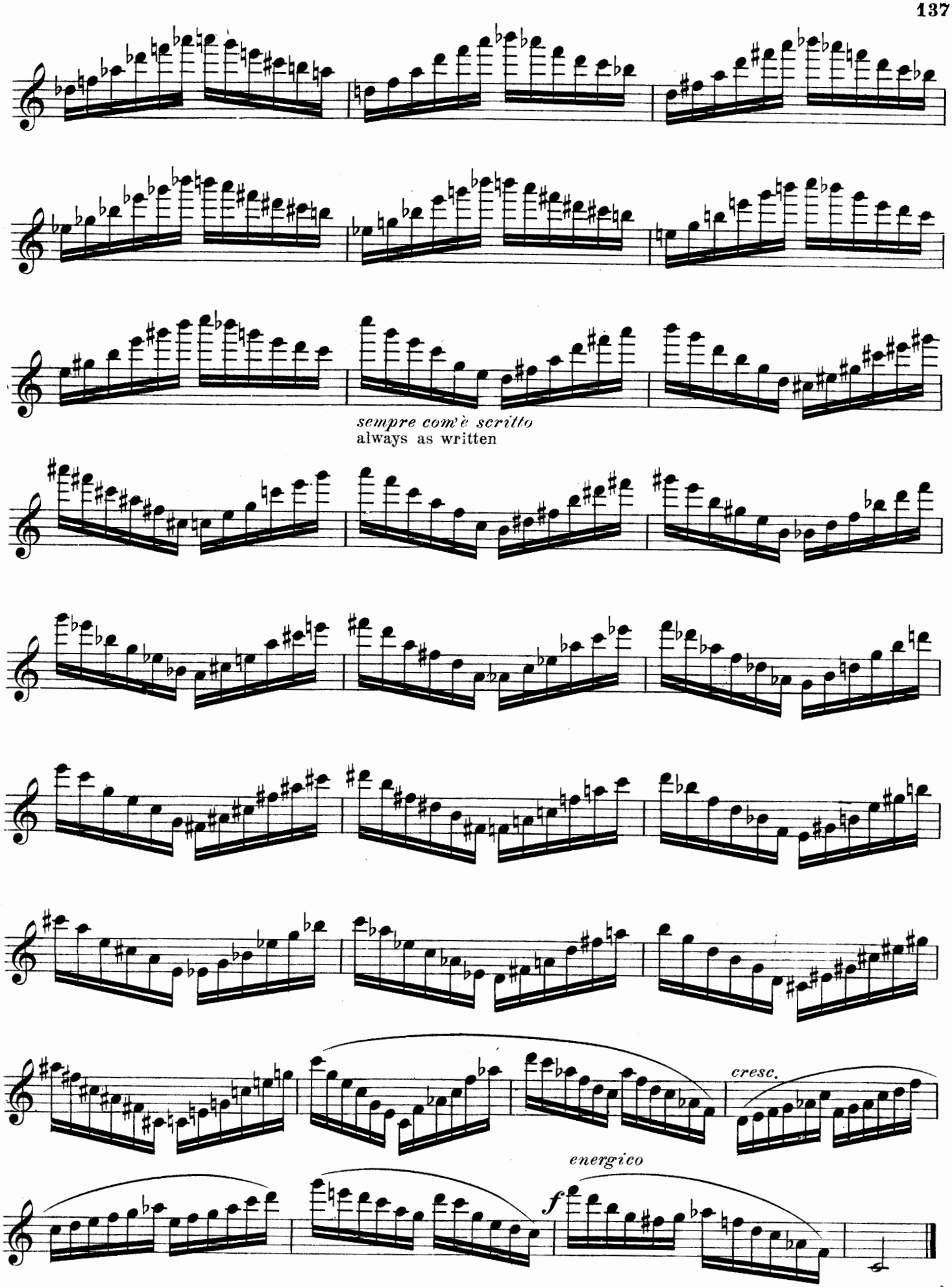
N. B. Nº 59, 2do rivolto. — *2d inversion.*



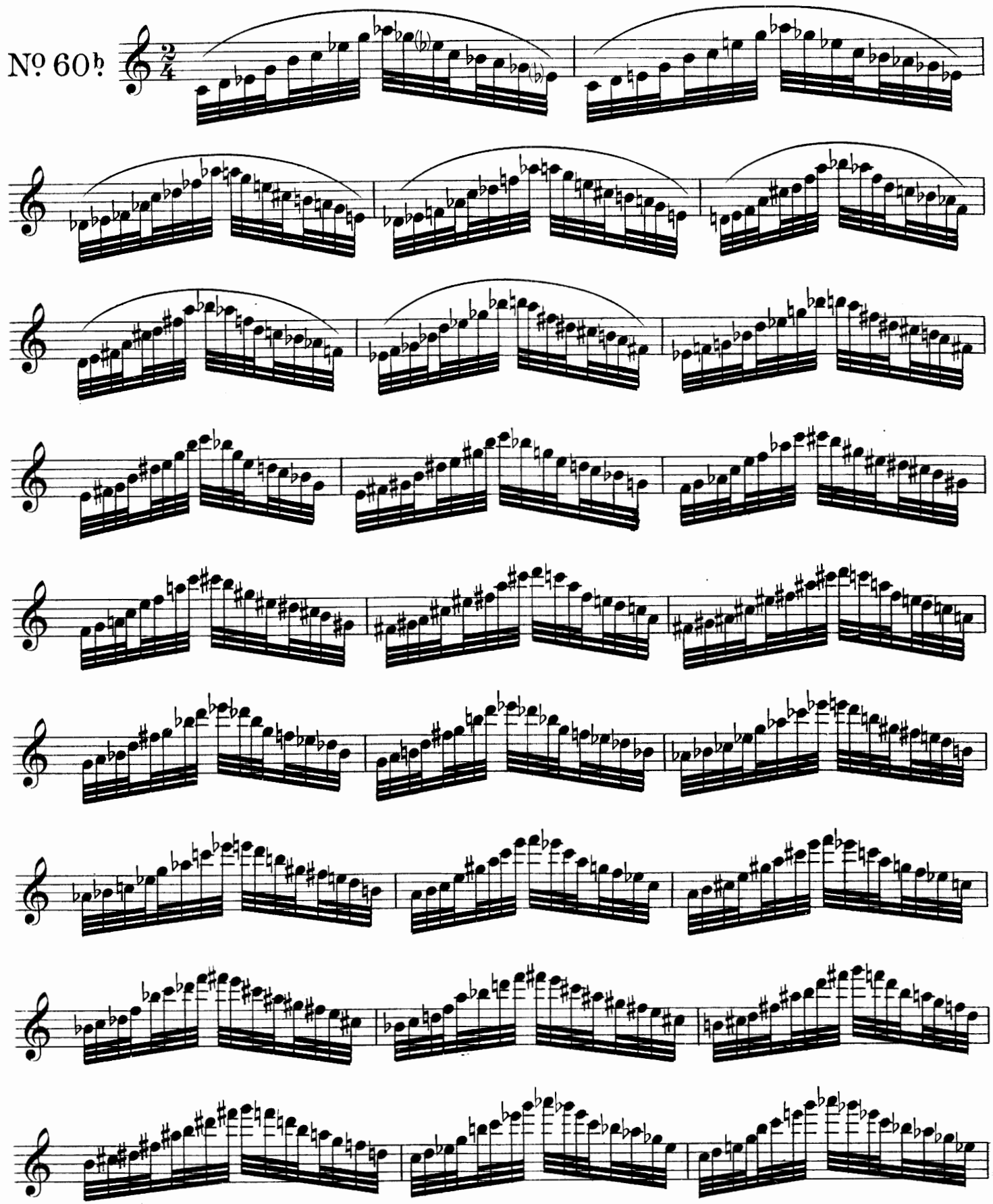



8va a piacere
D. C. in the 8va if desired
D. C. a piacere coll' 8va

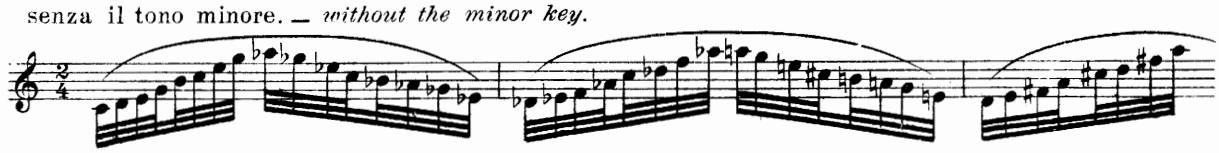

Nº 60.ª
segue legato
senza il tono minore — without the minor key.
*)

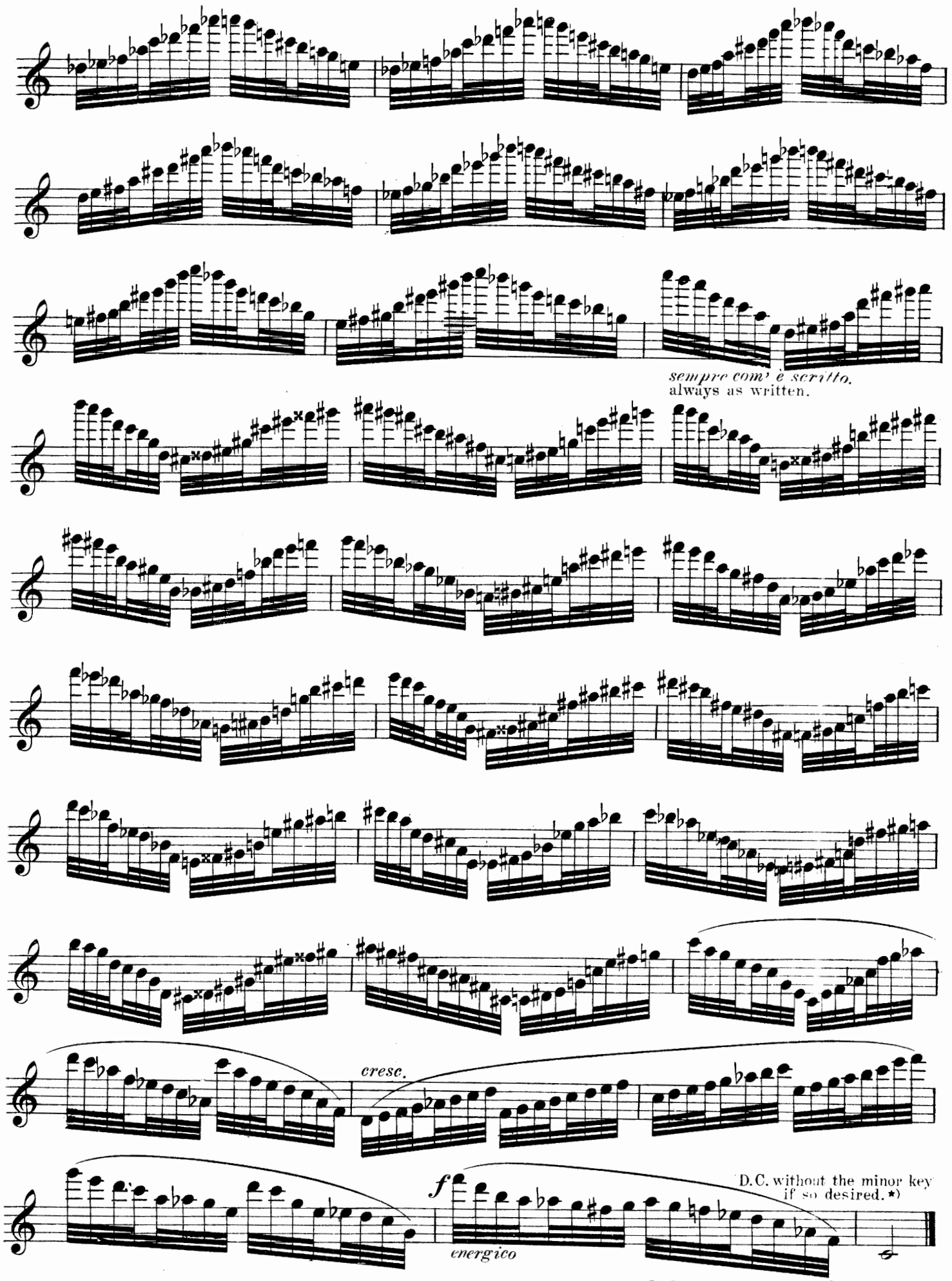


D. C. without the minor key if so desired.*)
D. C. a piacere senza il tono minore.)



senza il tono minore. — *without the minor key.*





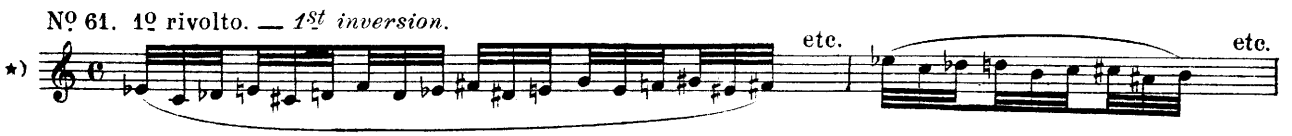
*D. C. a piacere senza il tono minore.**

Al prof. CARL WEHNER (New York)
dal Nº 61 al 63, dedico.

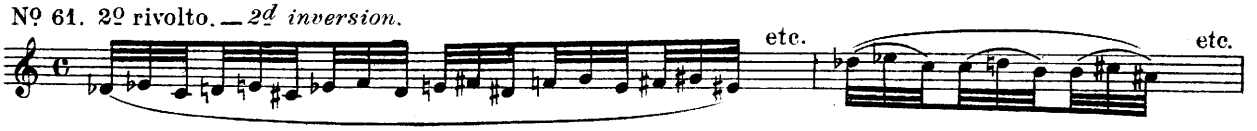
N. B. Si esegua anche in tre rivolti ⋆) — *N. B. Also to be played in three inversions.* ⋆)

Nº 61.

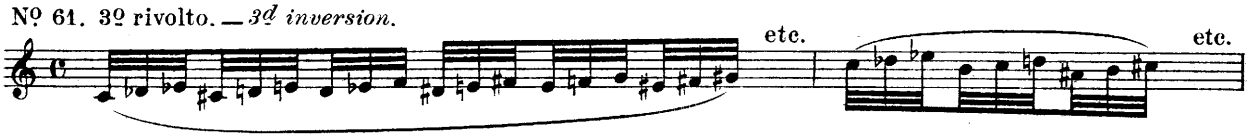
Nº 61. 1º rivolto. — *1st inversion.*

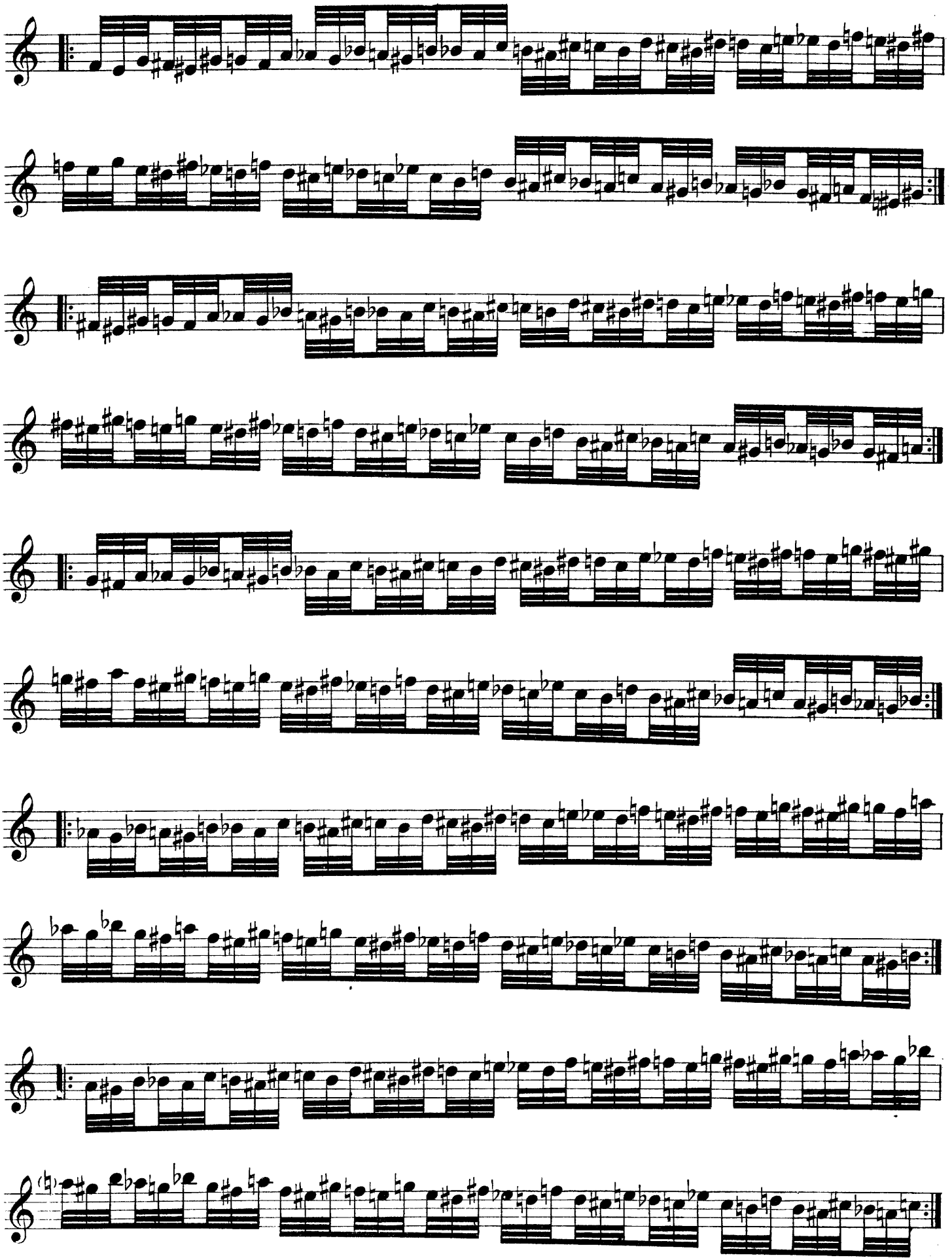


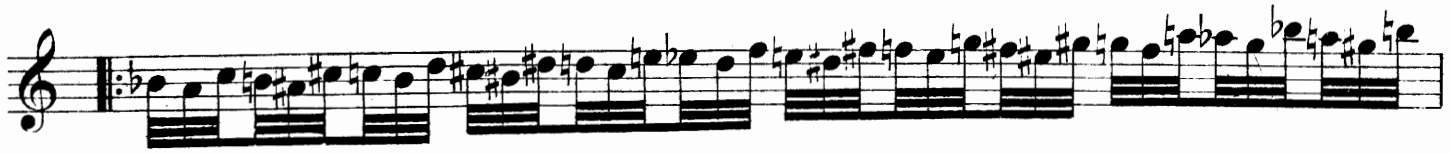
Nº 61. 2º rivolto. — *2d inversion.*

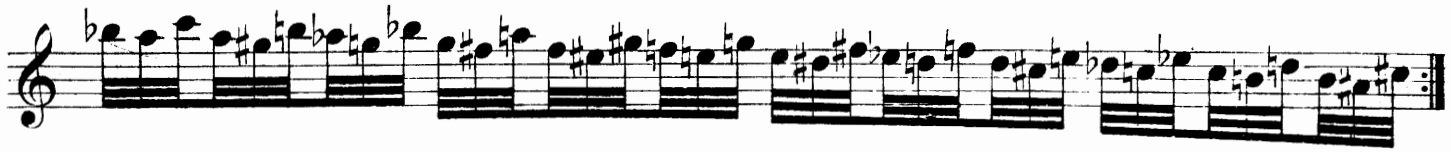


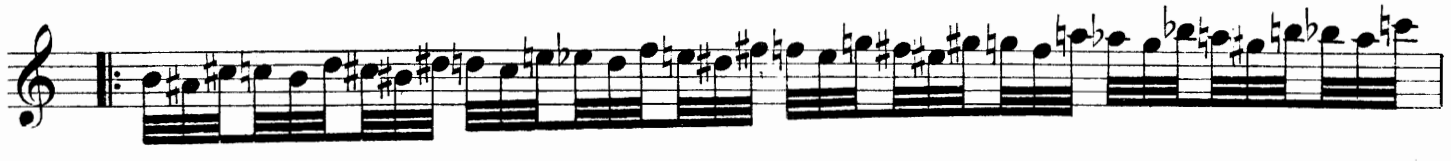
Nº 61. 3º rivolto. — *3d inversion.*

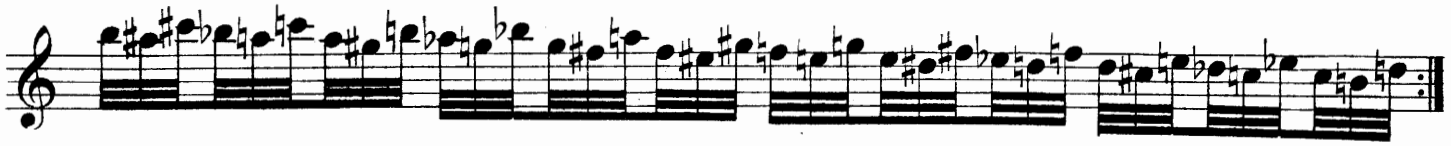


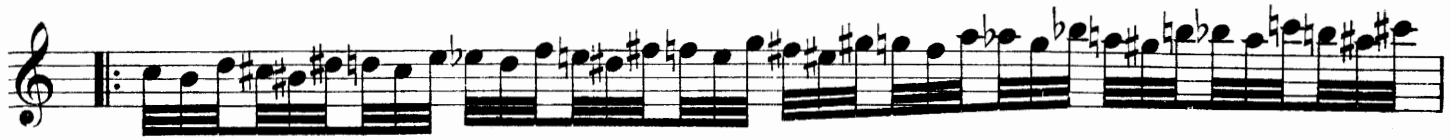


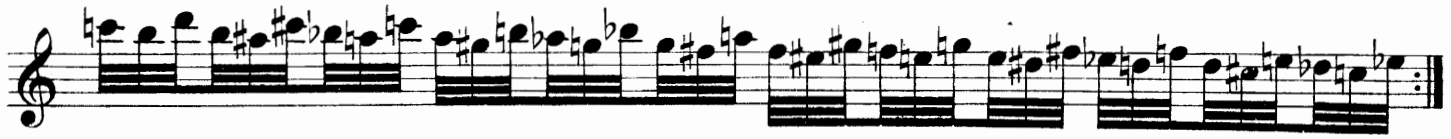






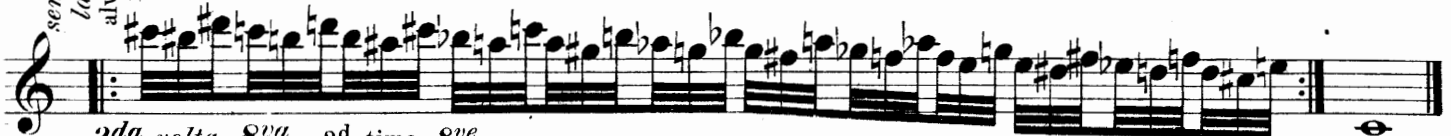






2da volta, 8va — 2d time, 8ve

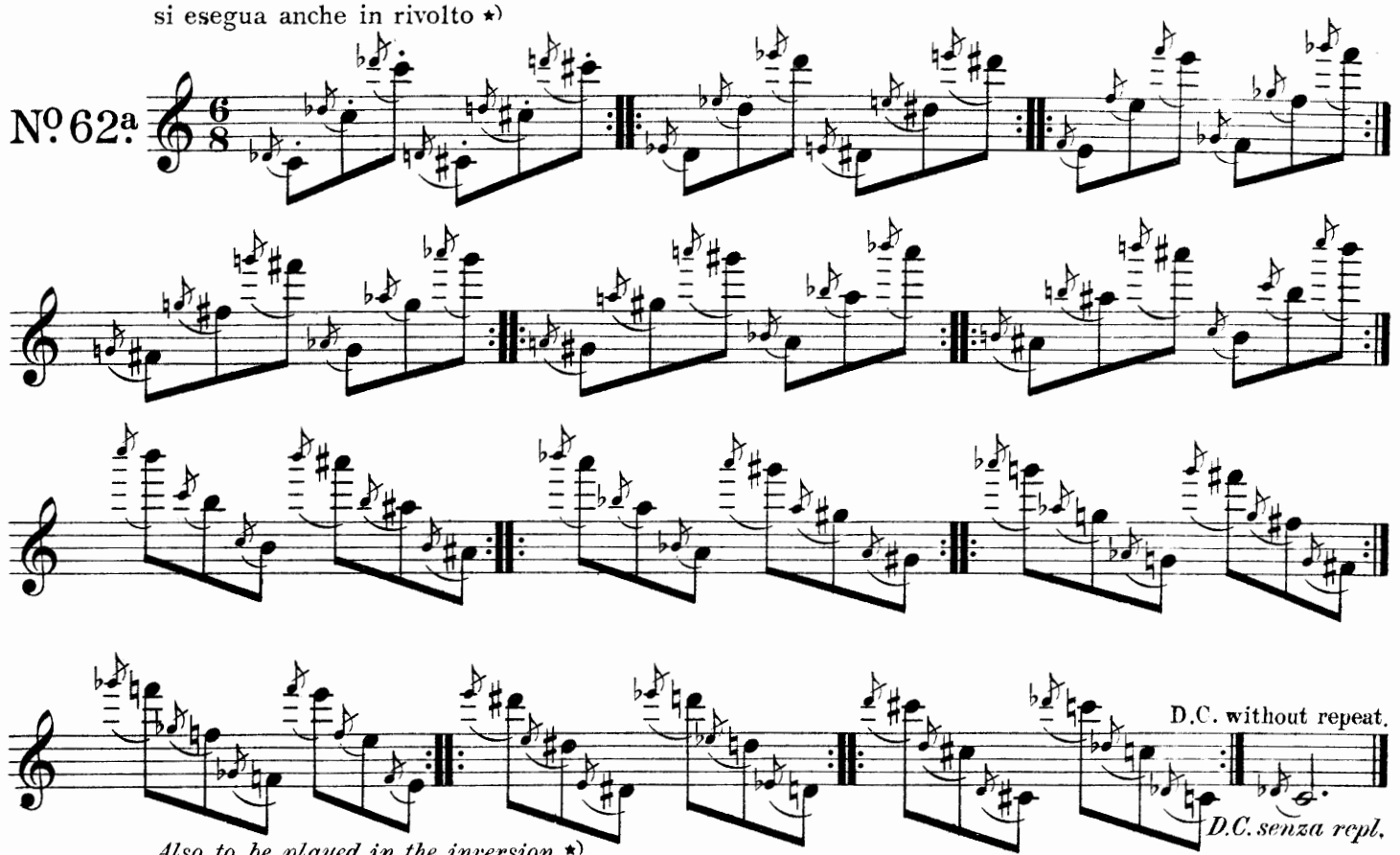
sempre con la replica
always with repeat.



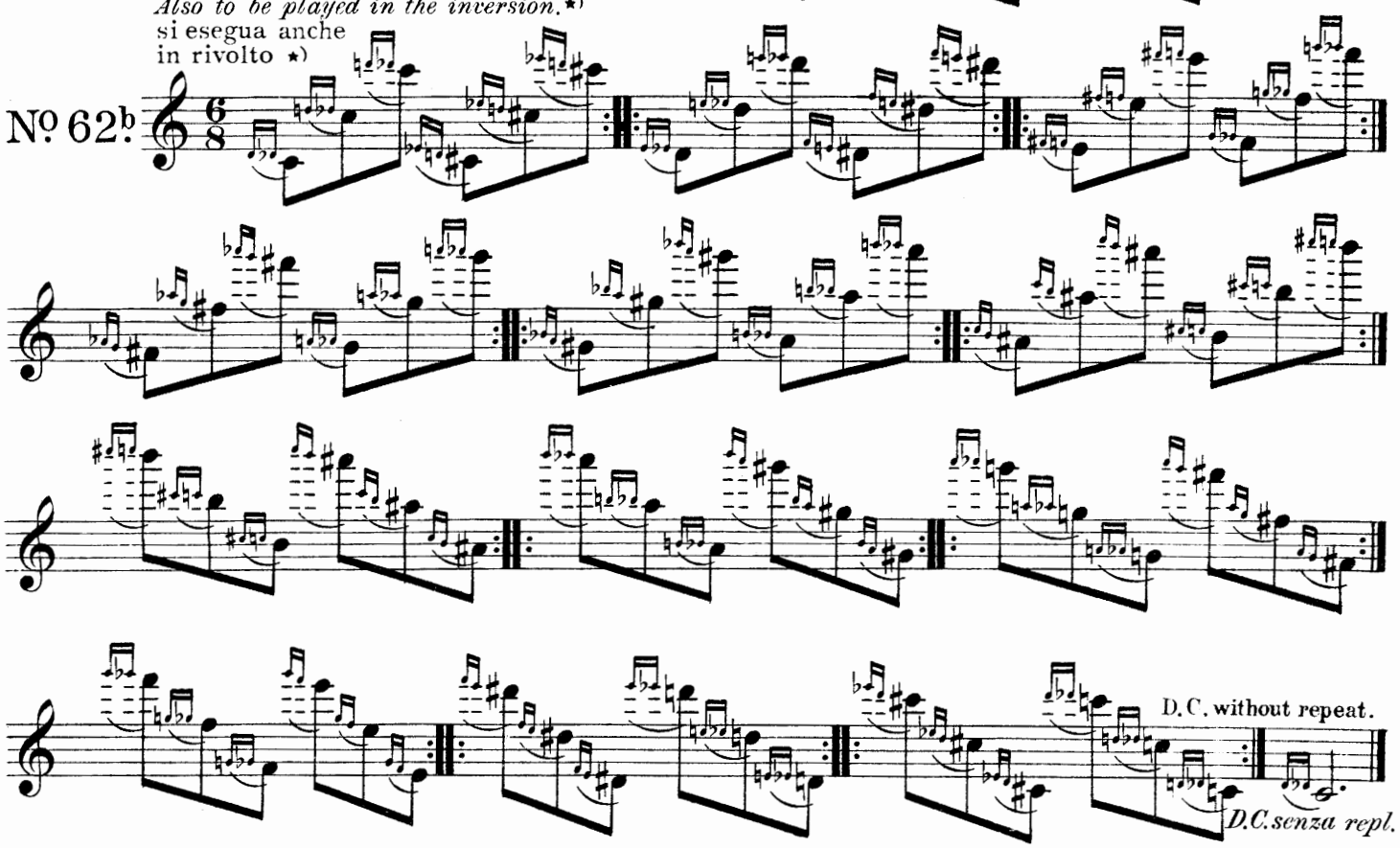
2da volta, 8va — 2d time, 8ve

D.C. a piacere senza replica.
D.C. without repeat if desired.

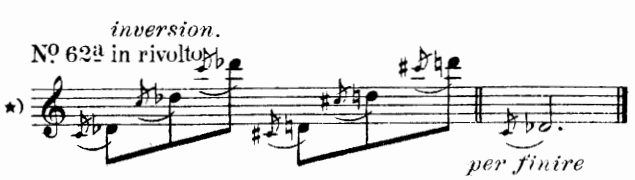
Also to be played in the inversion. ⋆)
si esegua anche in rivolto ⋆)



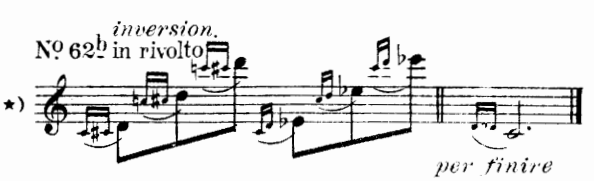
Also to be played in the inversion. ⋆)
si esegua anche
in rivolto ⋆)



inversion.
Nº 62a in rivolto

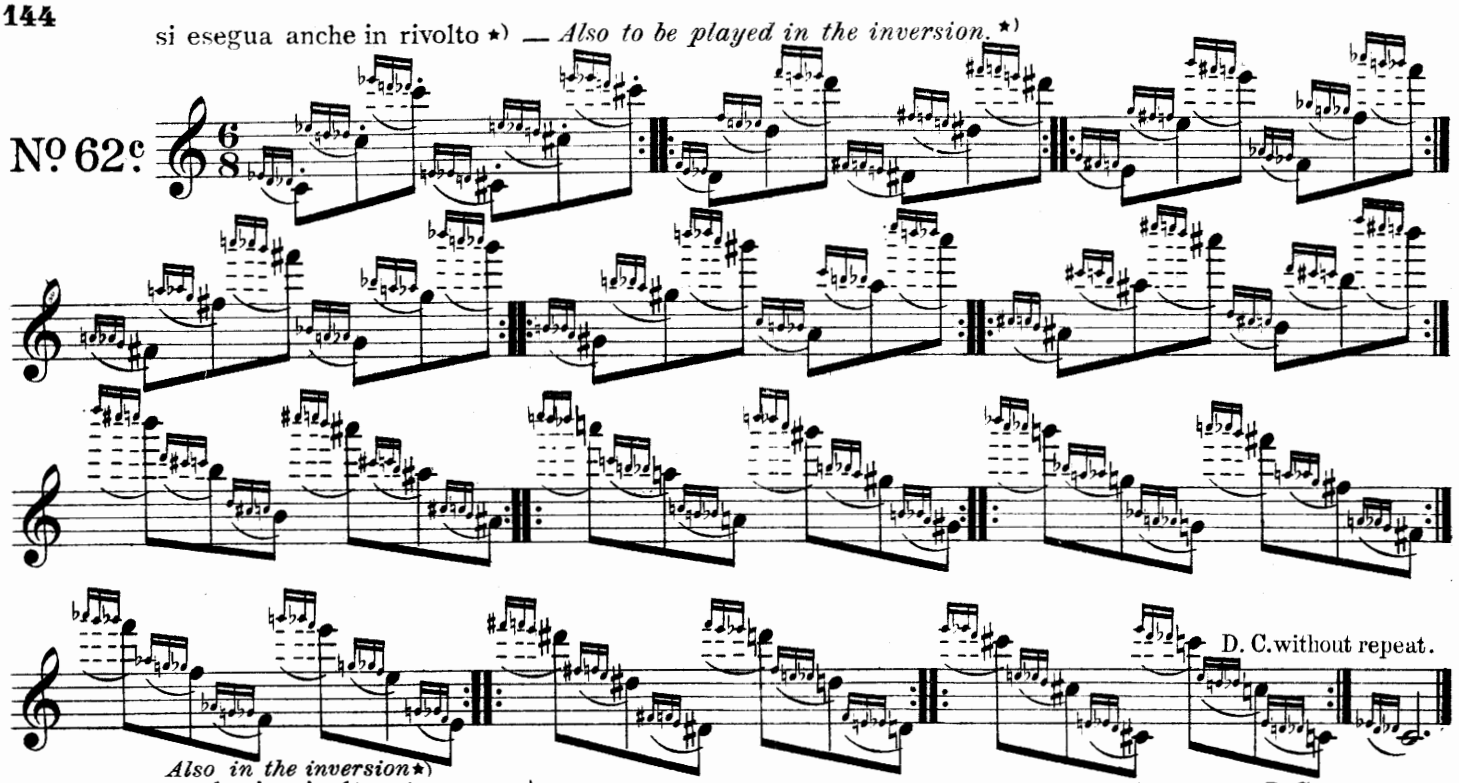


inversion.
Nº 62b in rivolto



si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)

Nº 62c

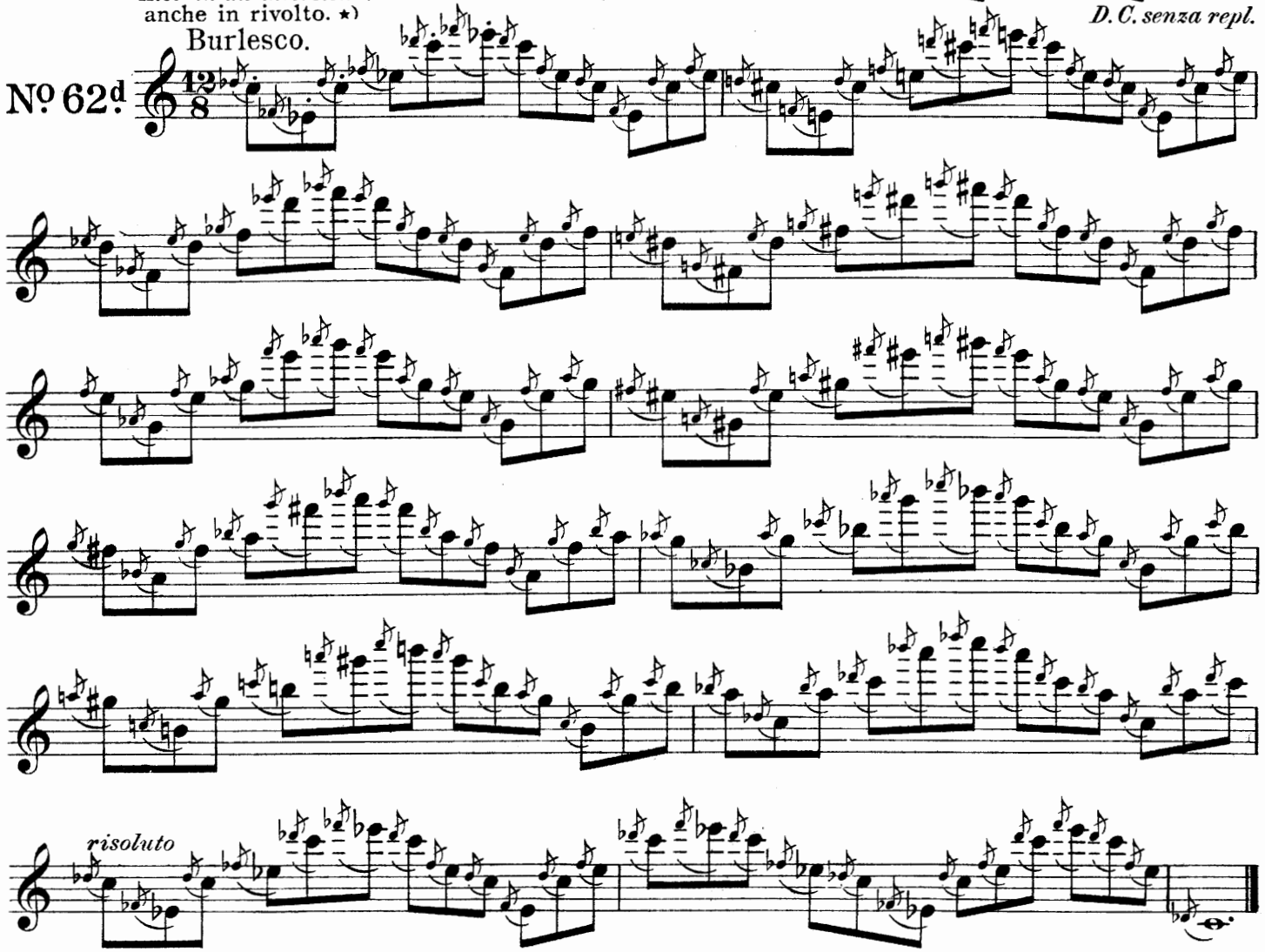


Also in the inversion ⋆)
anche in rivolto. ⋆)

D. C. senza repl.

Nº 62d

Burlesco.



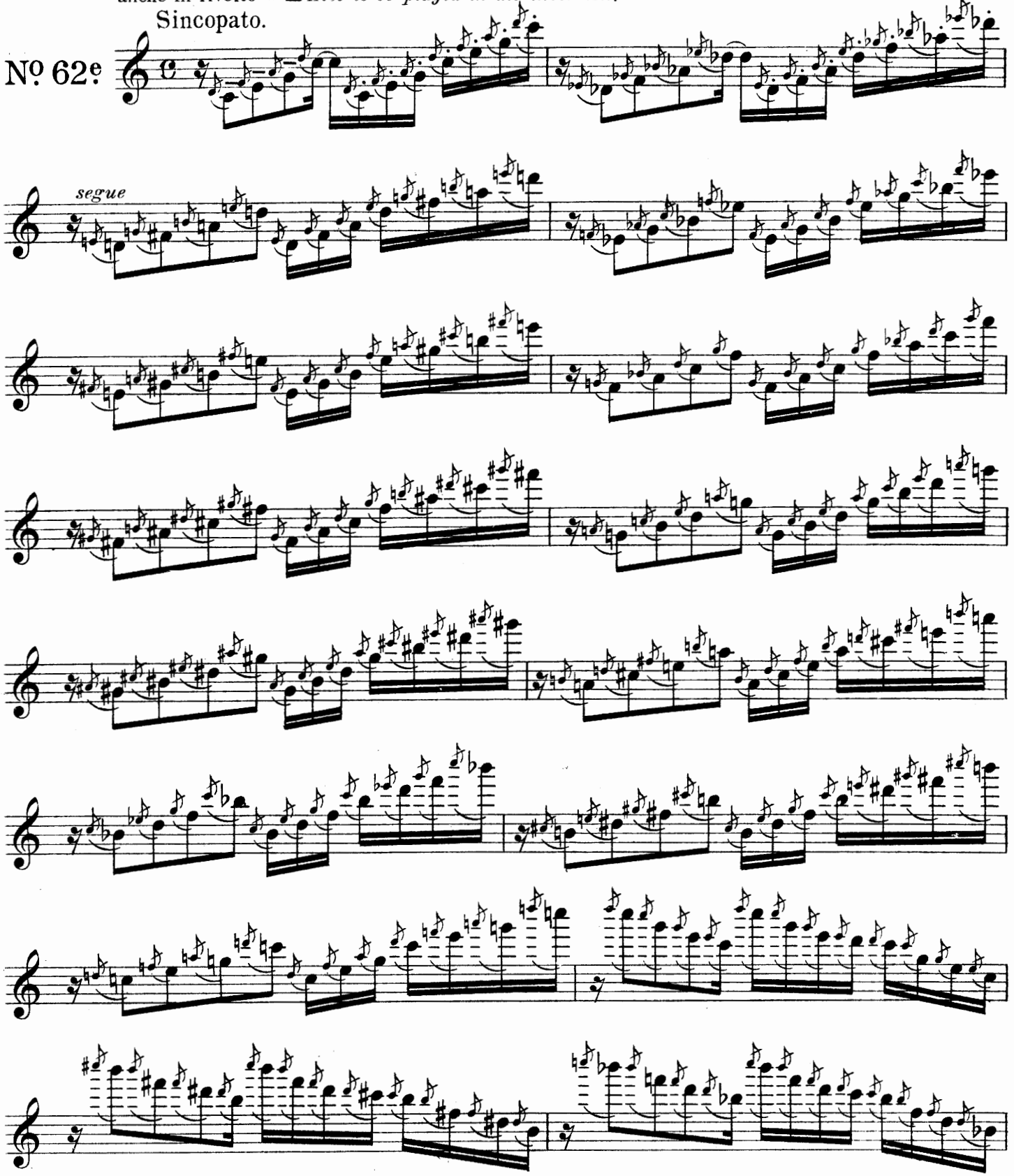
Nº 62c *inversion.* in rivolto ⋆)

Nº 62d *inversion.* in rivolto ⋆)

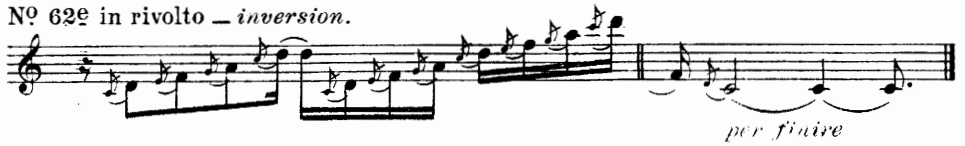
anche in rivolto *) — *Also to be played in the inversion.* *)

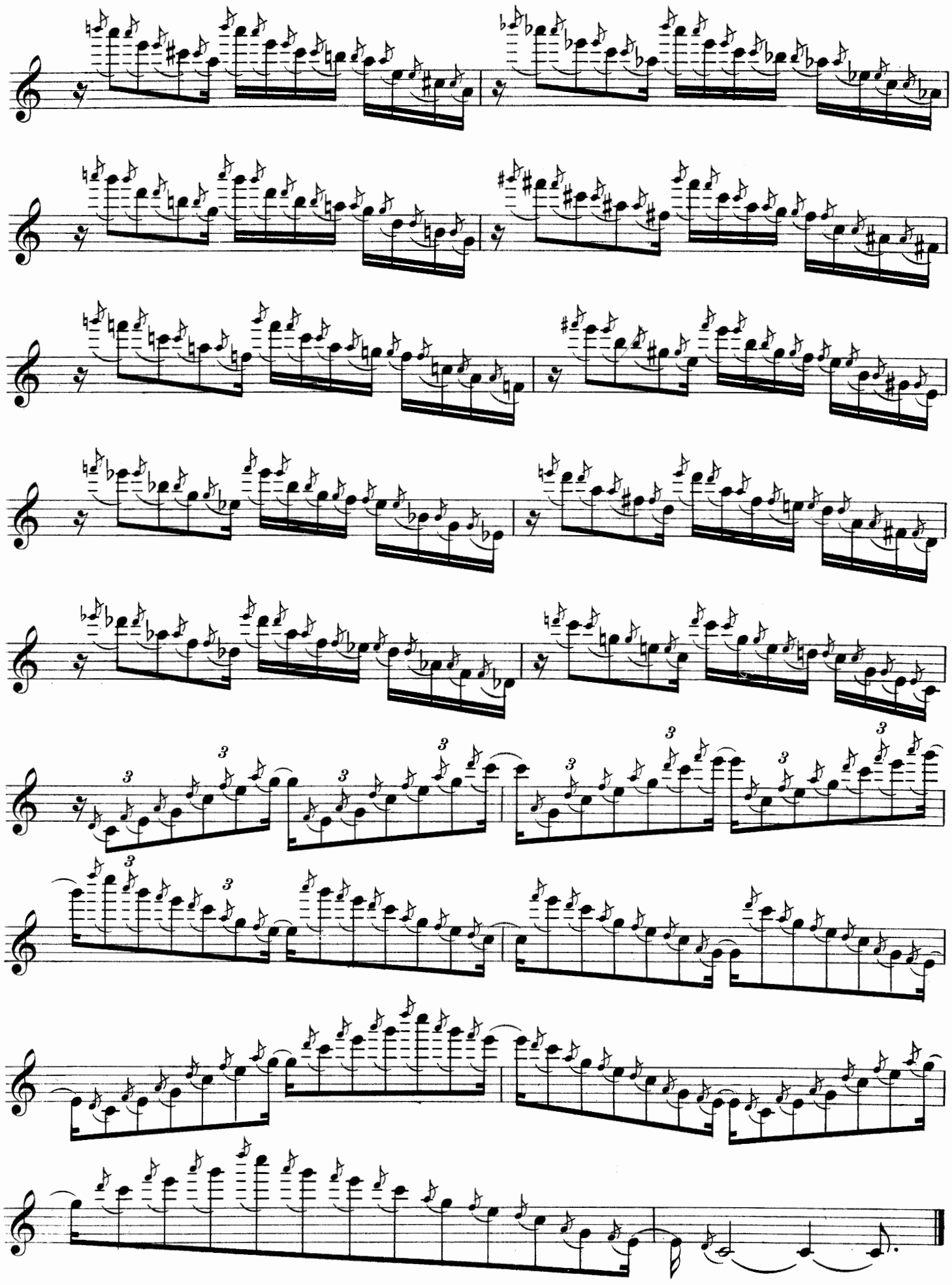
Sincopato.

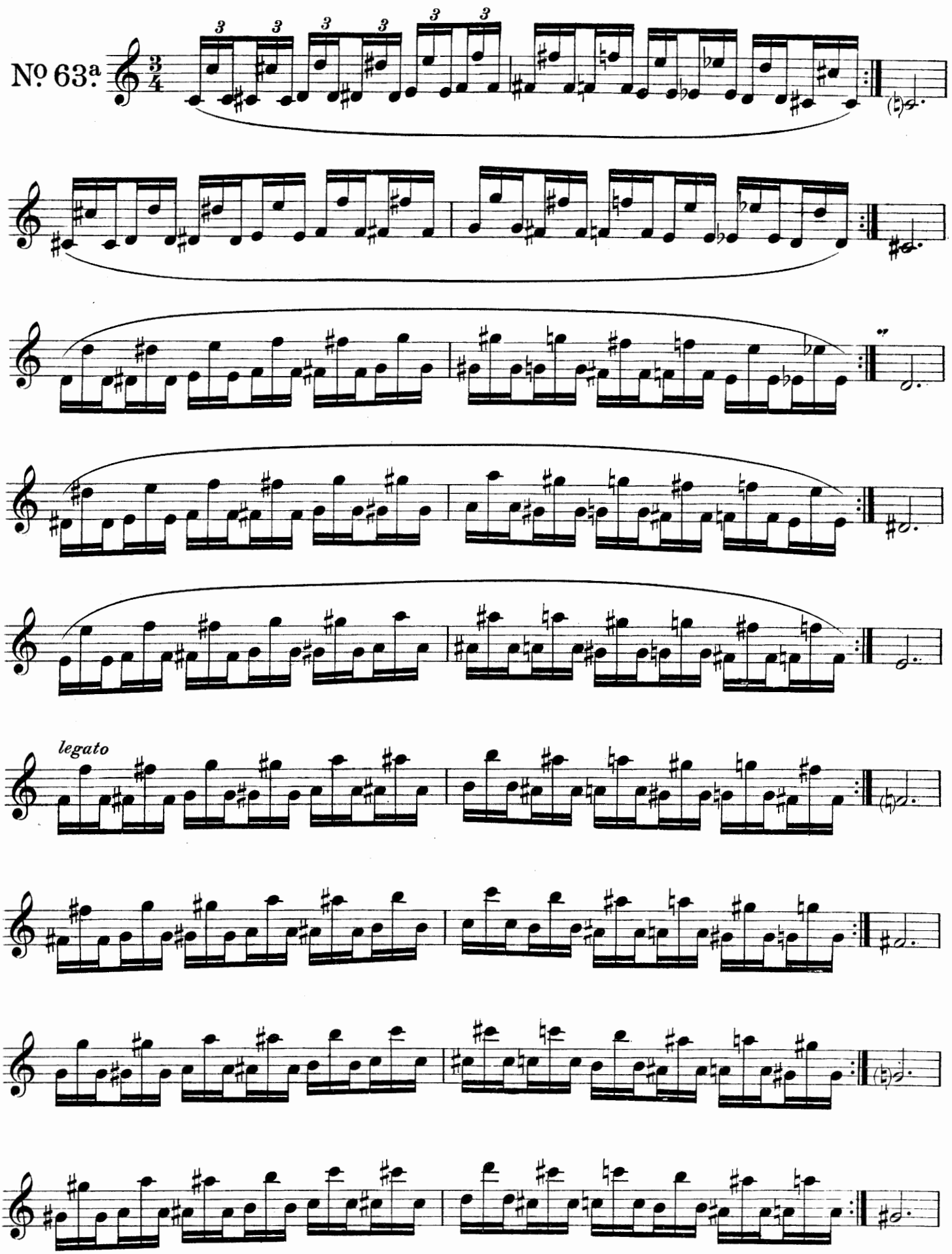
Nº 62e

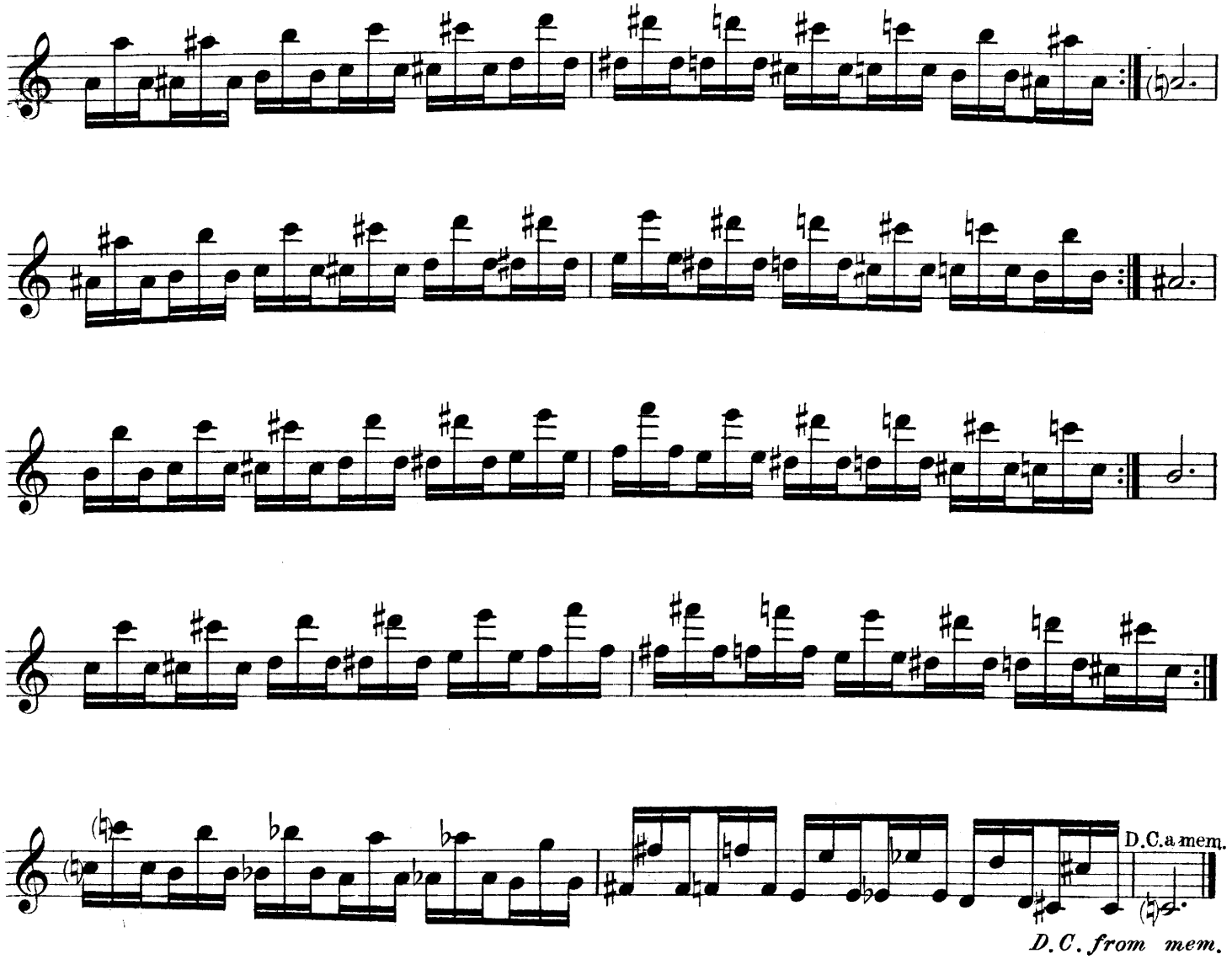


Nº 62e in rivolto — *inversion.*

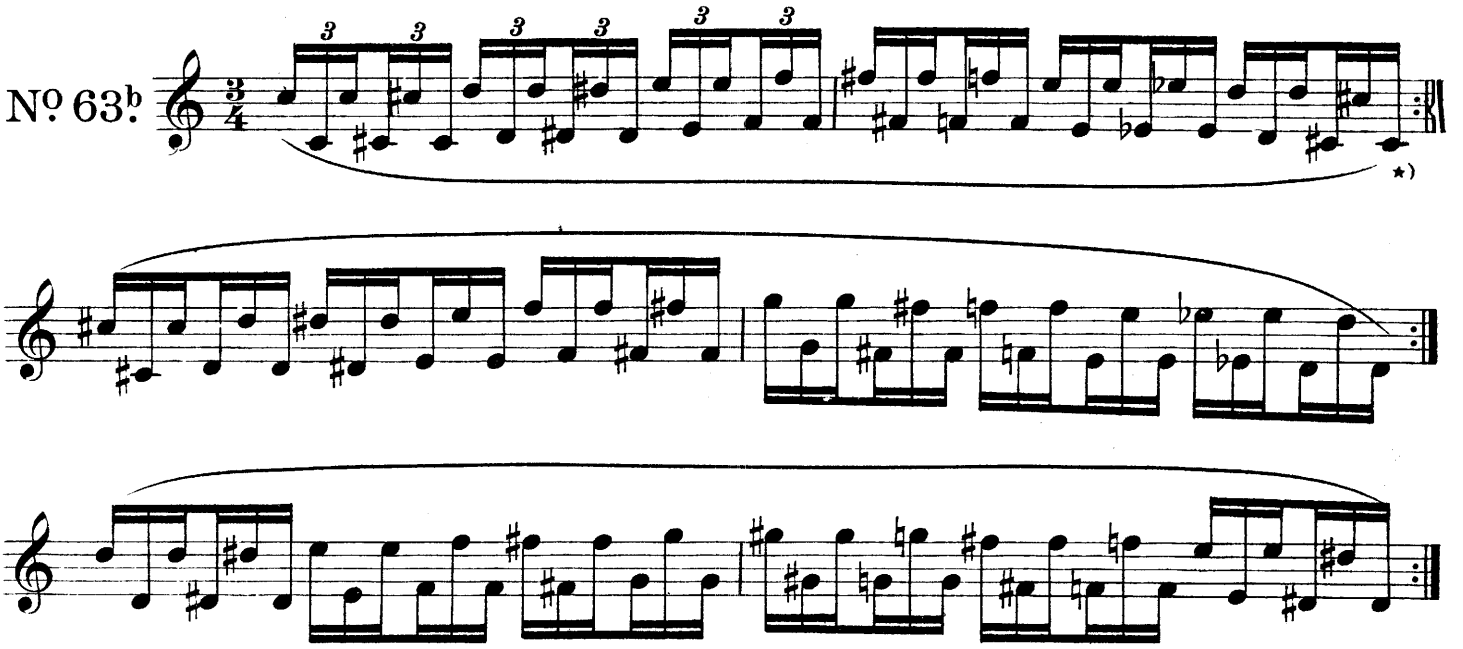
*) 




Nº 63ª
legato

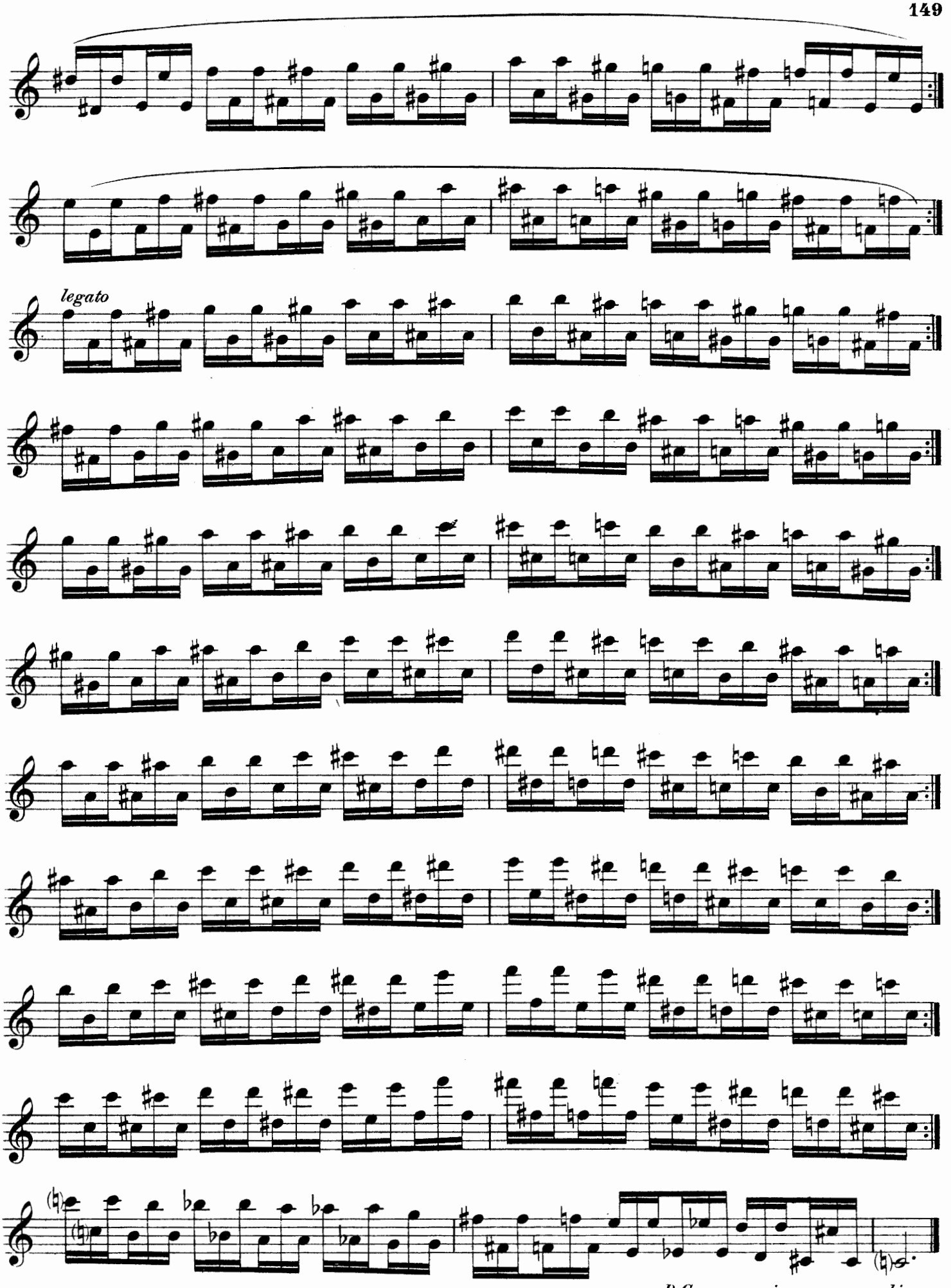


Nº 63b.

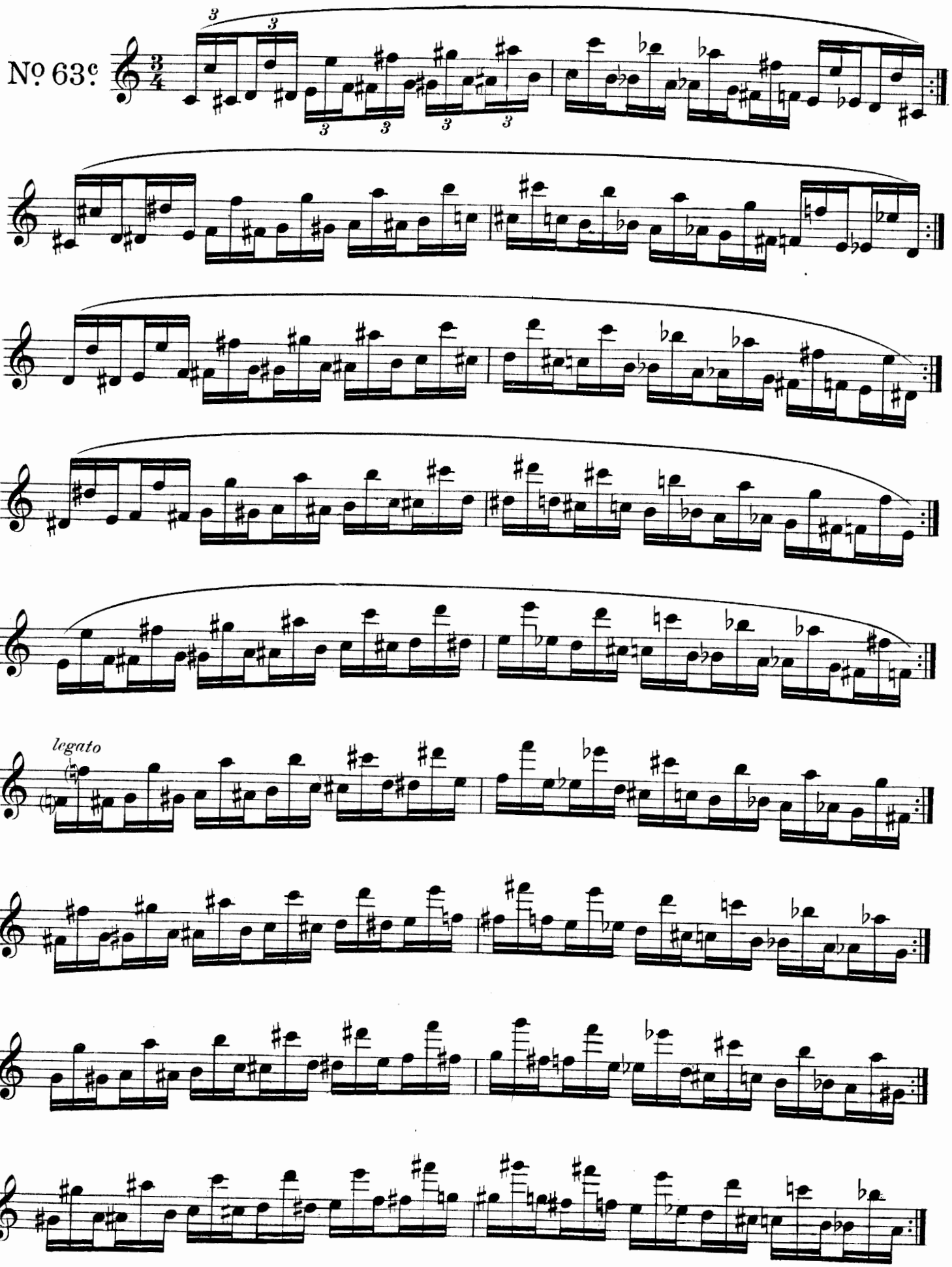


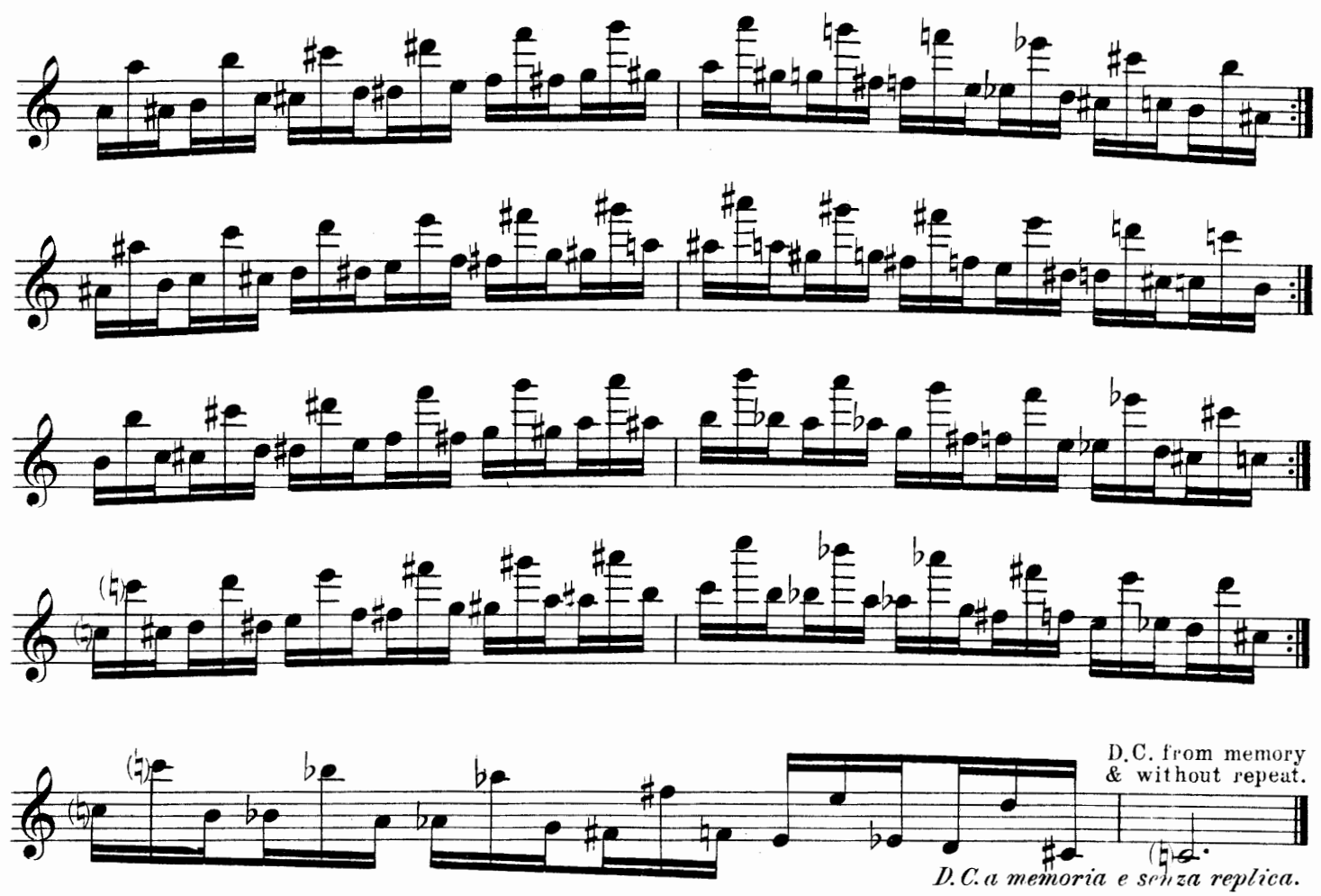
★) con la nota lunga a piacere

★) *With a long note, if so desired.*



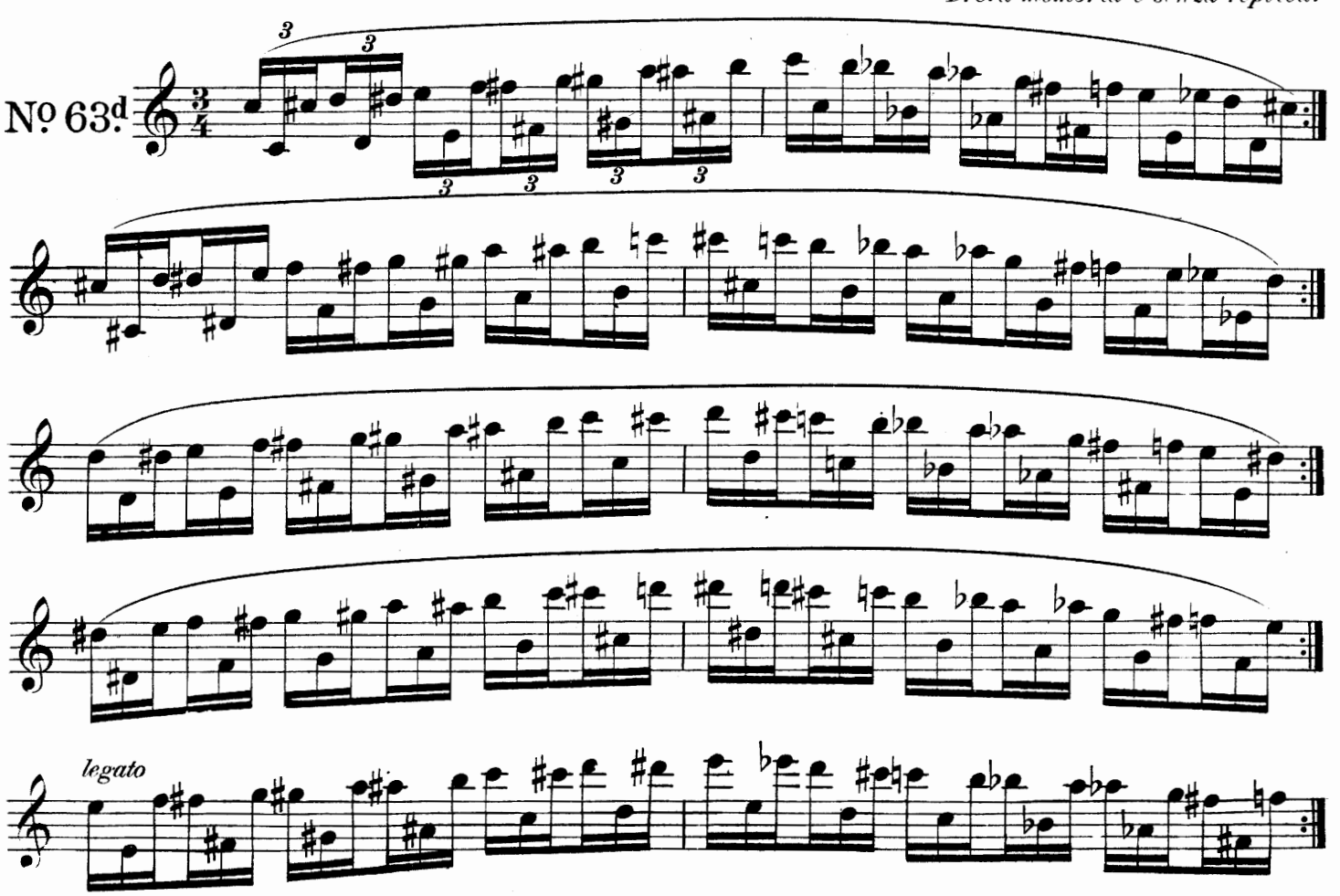
D.C. a memoria e senza replica.
D.C. from memory without repeat.

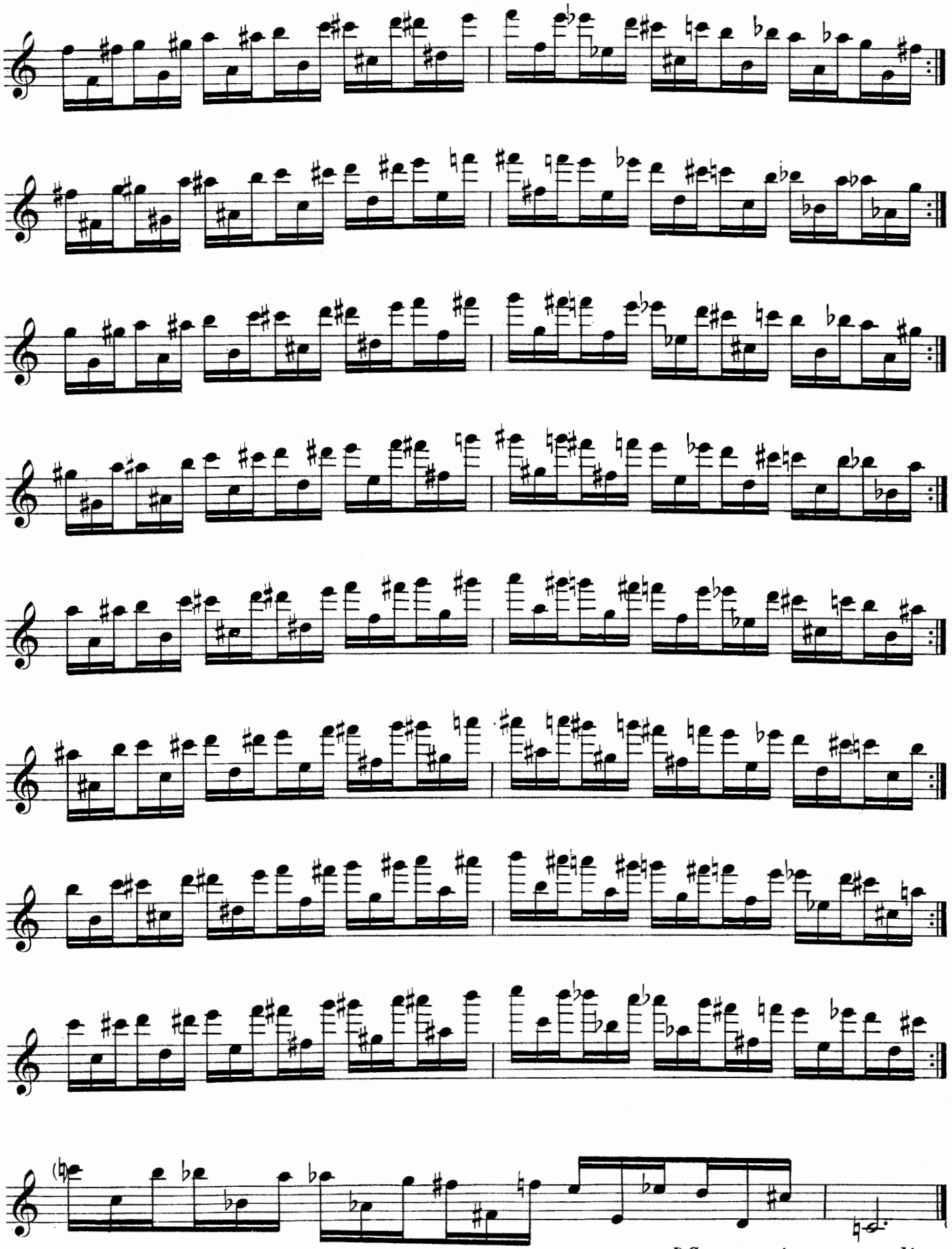

Nº 63c.
legato



D.C. from memory
& without repeat.

D.C. a memoria e senza replica.

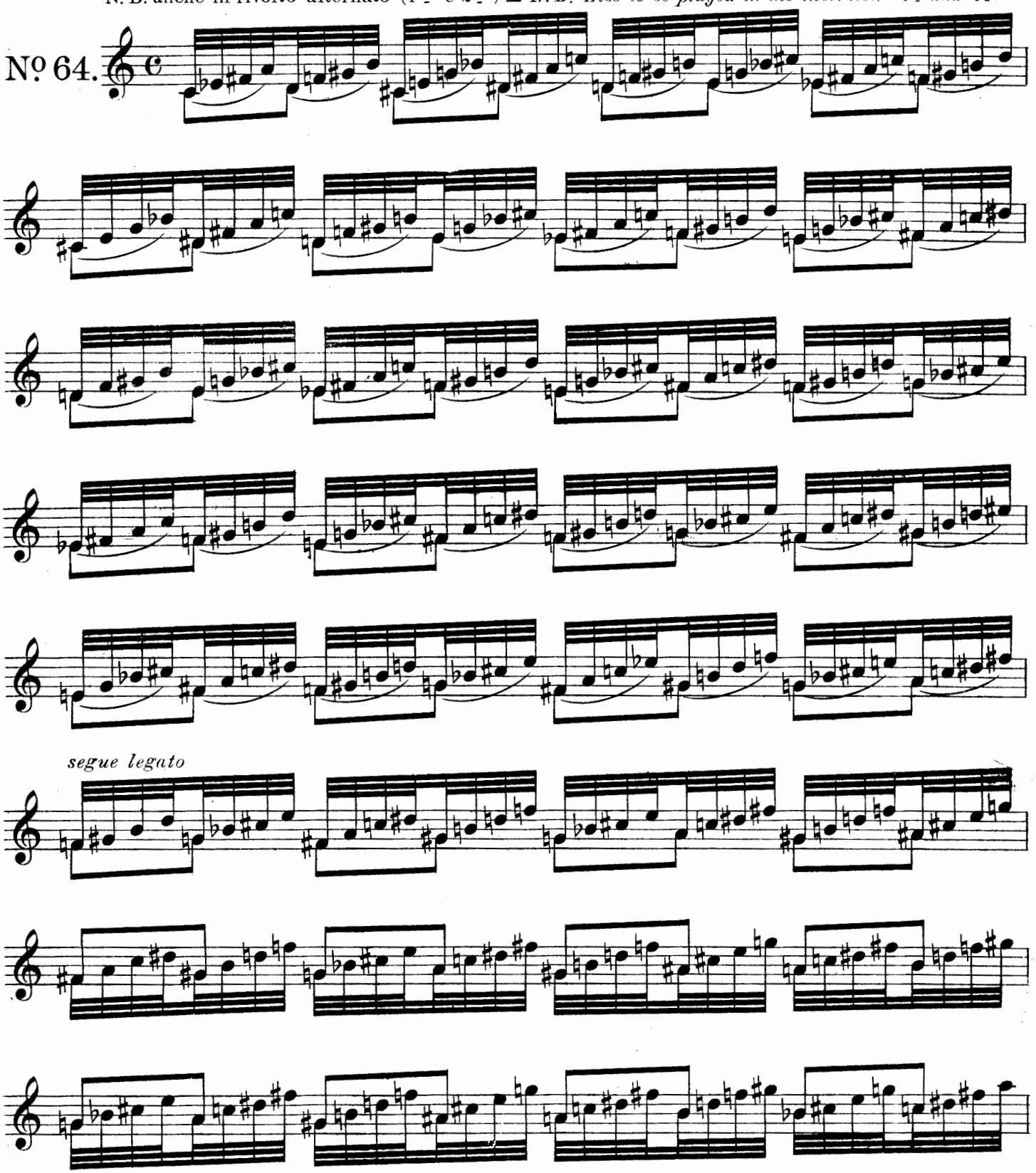




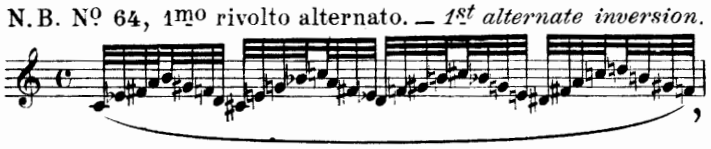
D.C.a memoria e senza replica.
D.C. from memory without repeat.

N. B. anche in rivolto alternato (1mo e 2do) — *N. B. Also to be played in the inversion (1st and 2d)*

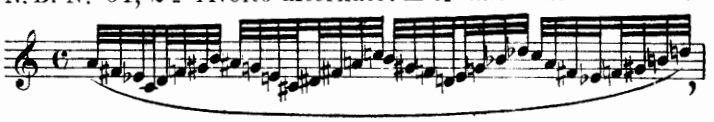
Nº 64.

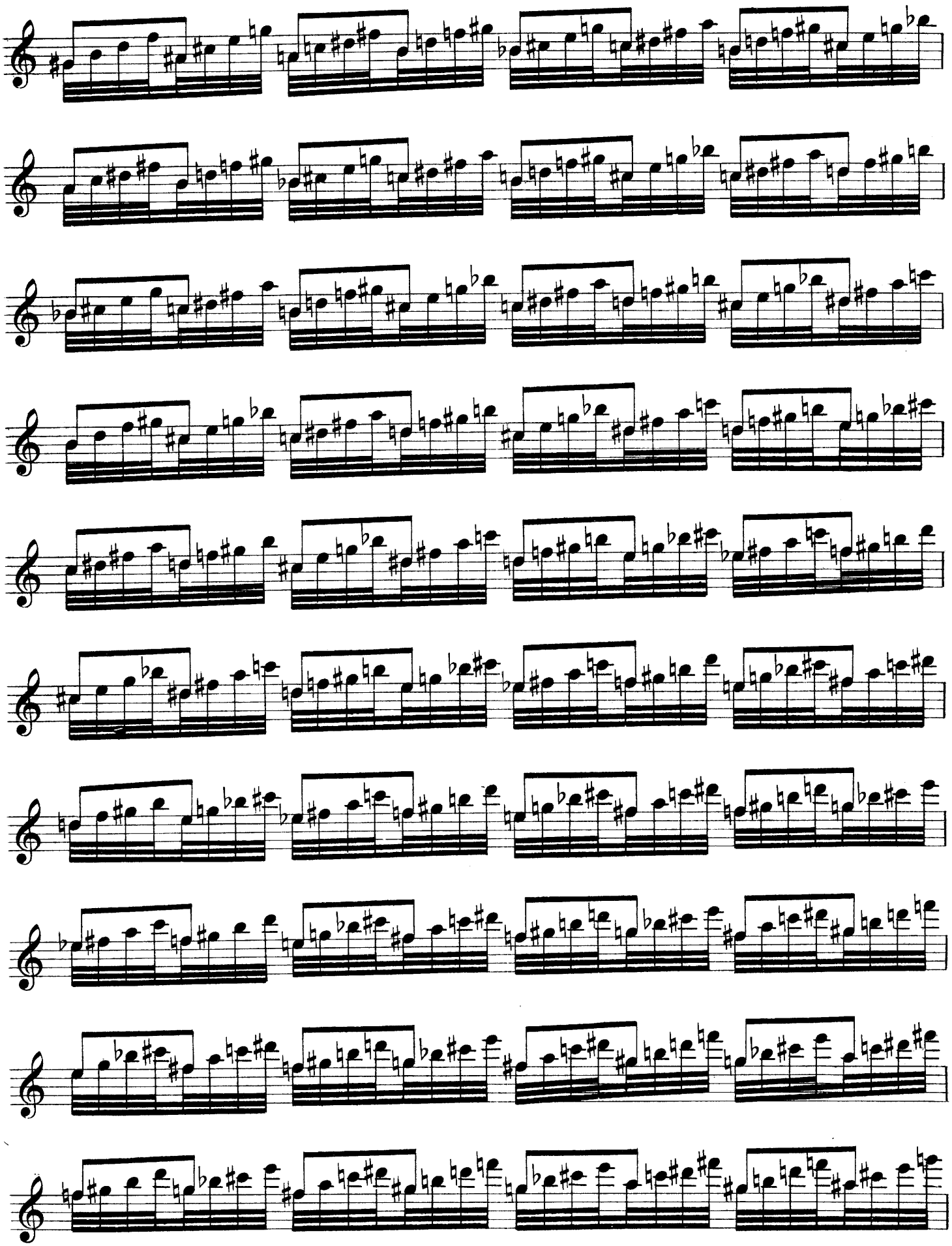


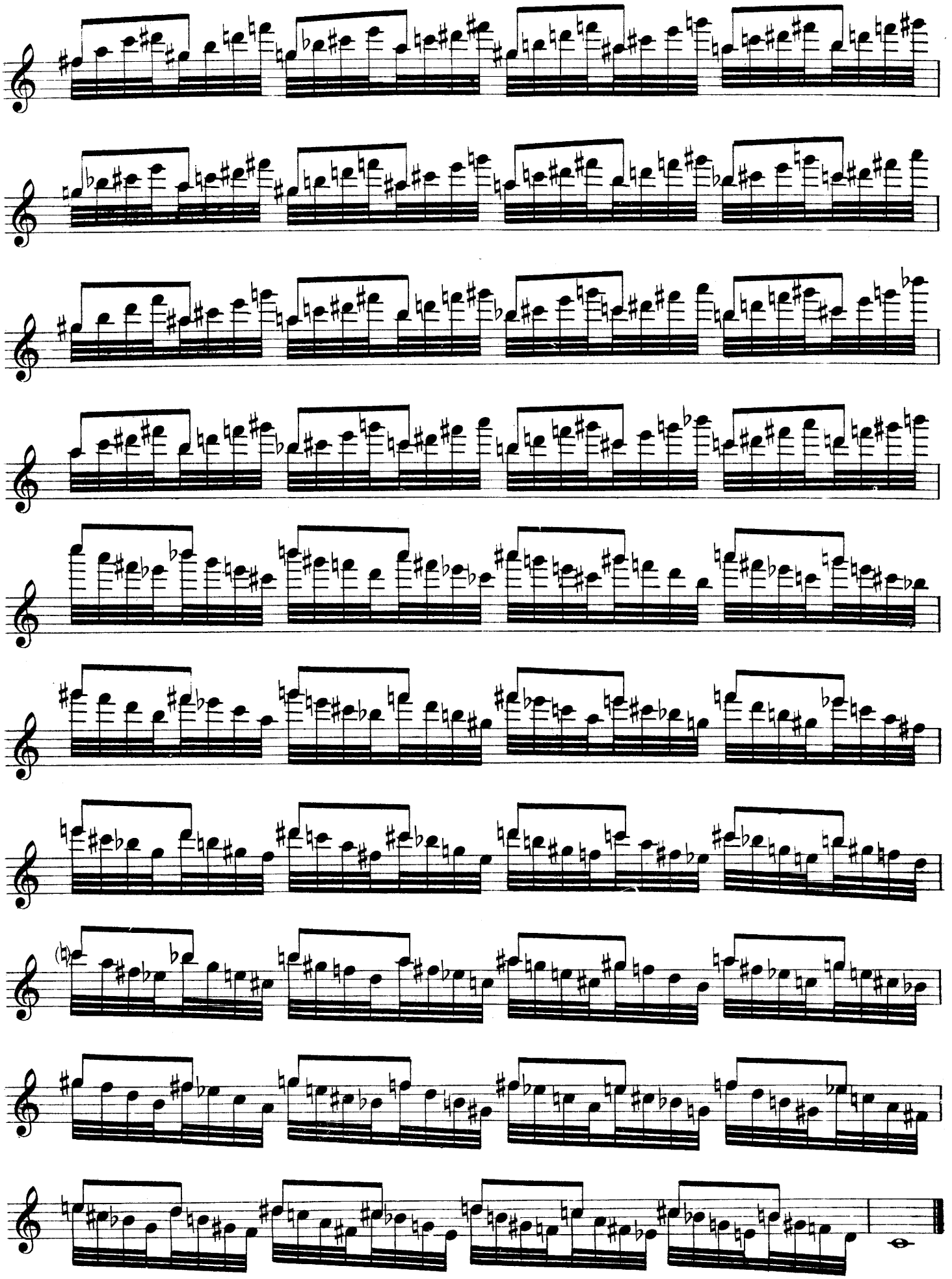
N. B. Nº 64, 1mo rivolto alternato. — *1st alternate inversion.*



N. B. Nº 64, 2do rivolto alternato. — *2d alternate inversion.*



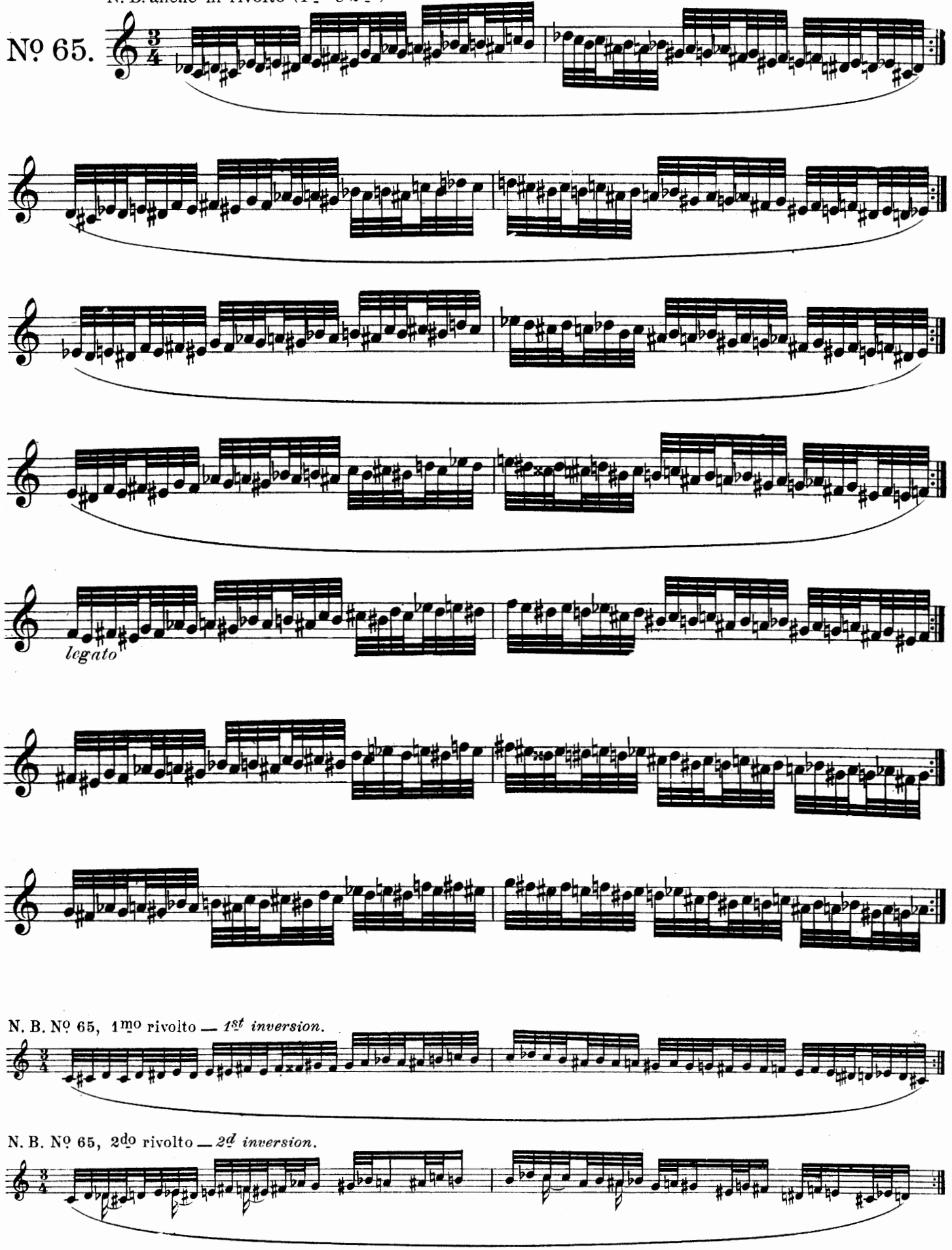




N. B. Also in the 1st and 2d inversion.

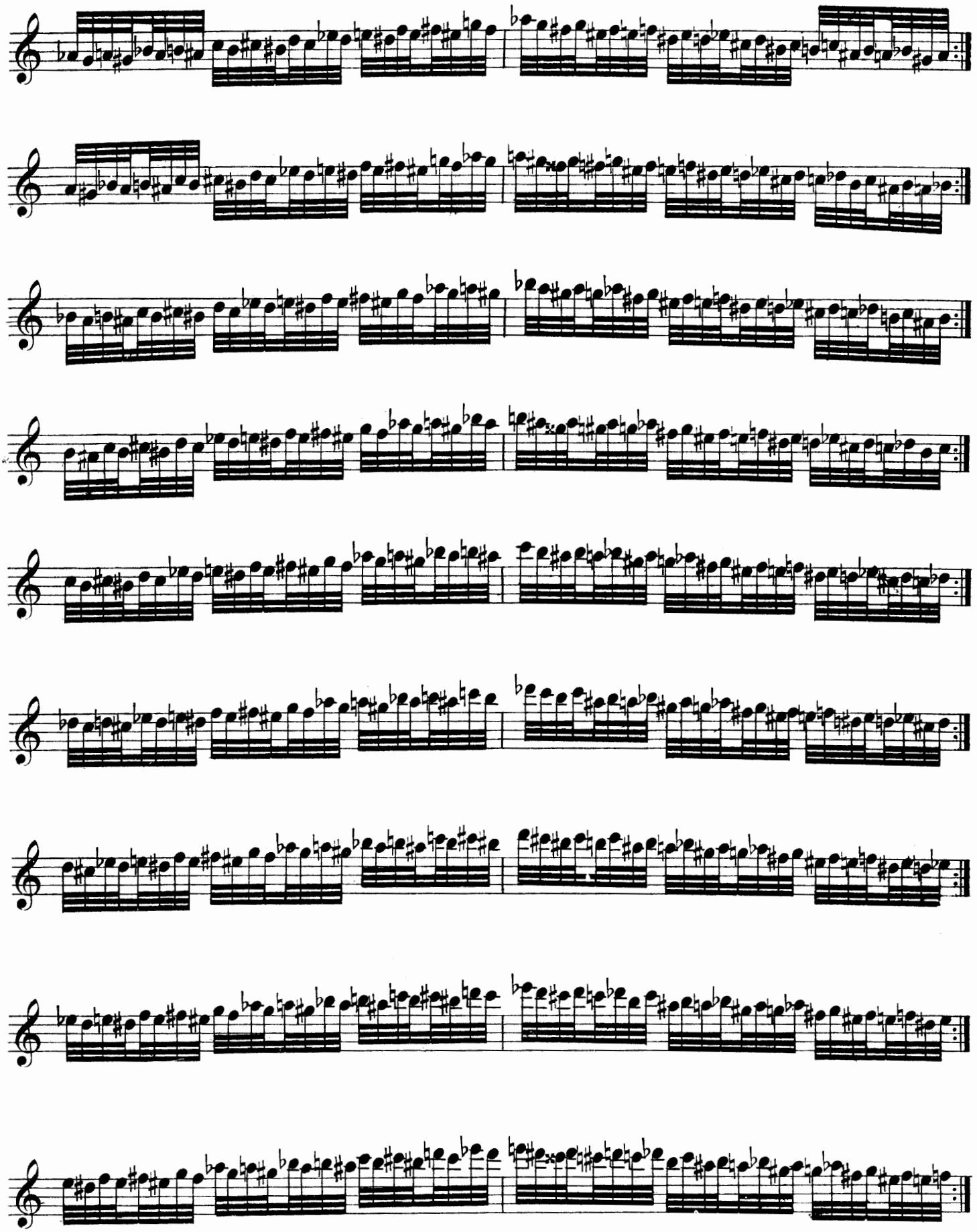
N. B. anche in rivolto (1mo e 2do)

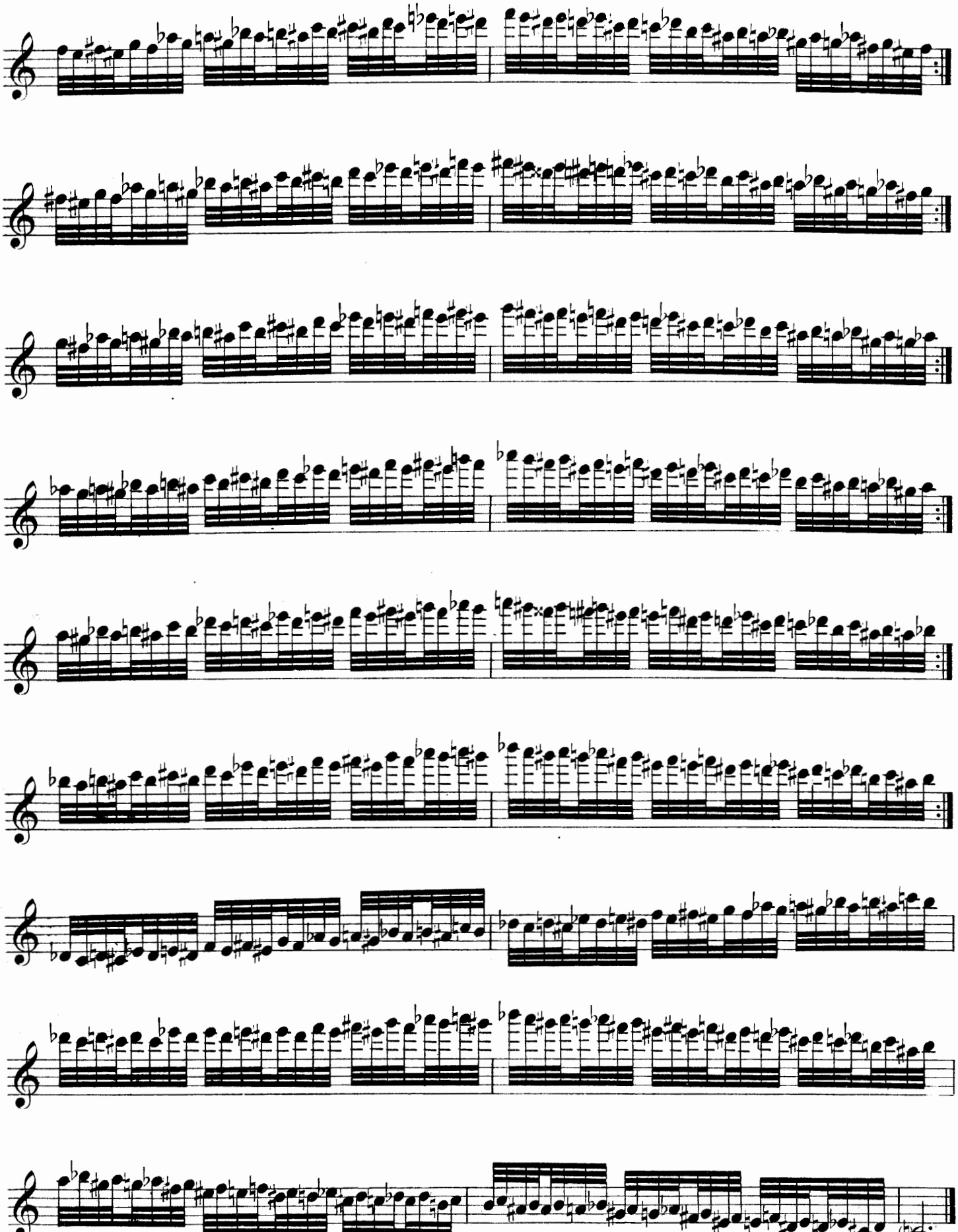
Nº 65.



N. B. Nº 65, 1mo rivolto — *1st inversion.*

N. B. Nº 65, 2do rivolto — *2d inversion.*





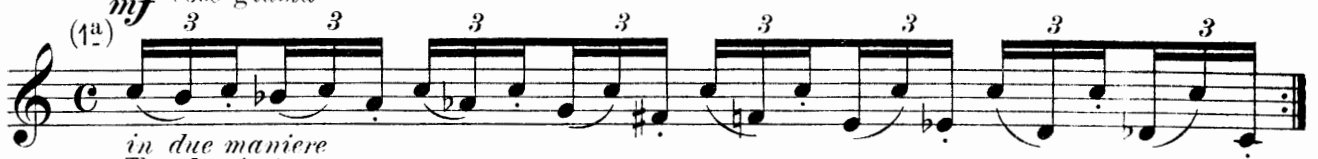
D.C. a memoria e senza replica.
D. C. from memory & without repeat.

N. B. rivolto 1ma, rivolto ed originale 2da — *N. B. See foot of page for the two inversions.*

Nº 66.

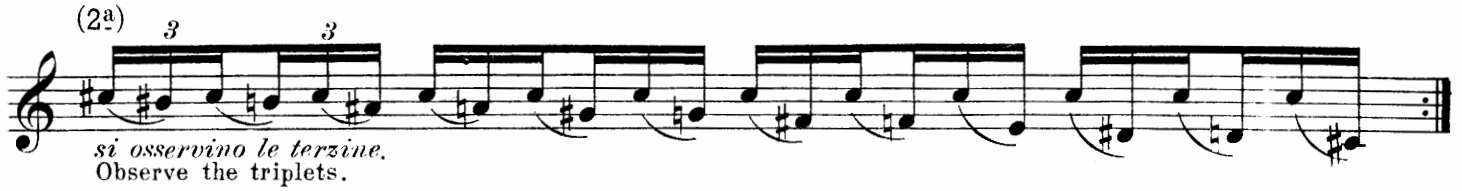
mf *voce giusta*

(1a)



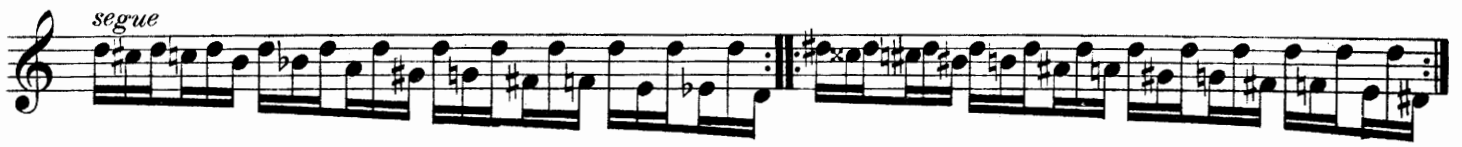
in due maniere
The slur in two ways.

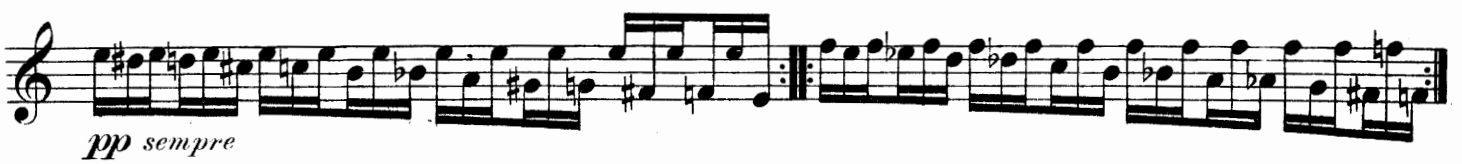
(2a)



si osservino le terzine.
Observe the triplets.

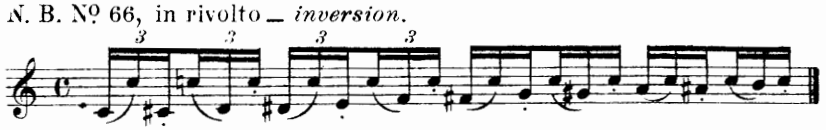
segue



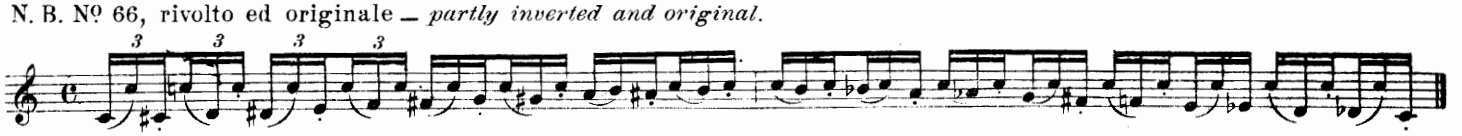


pp *sempre*

N. B. Nº 66, in rivolto — *inversion.*



N. B. Nº 66, rivolto ed originale — *partly inverted and original.*



D.C. from memory & without repeat.

pp *cresc.*

D.C. a memoria e senza replica.

N. B. rivolto 1ma, originale e rivolto 2da. — *N. B. Partly inverted & original.*

si osservino bene le terzine. — Observe the triplets well.

Nº 67.

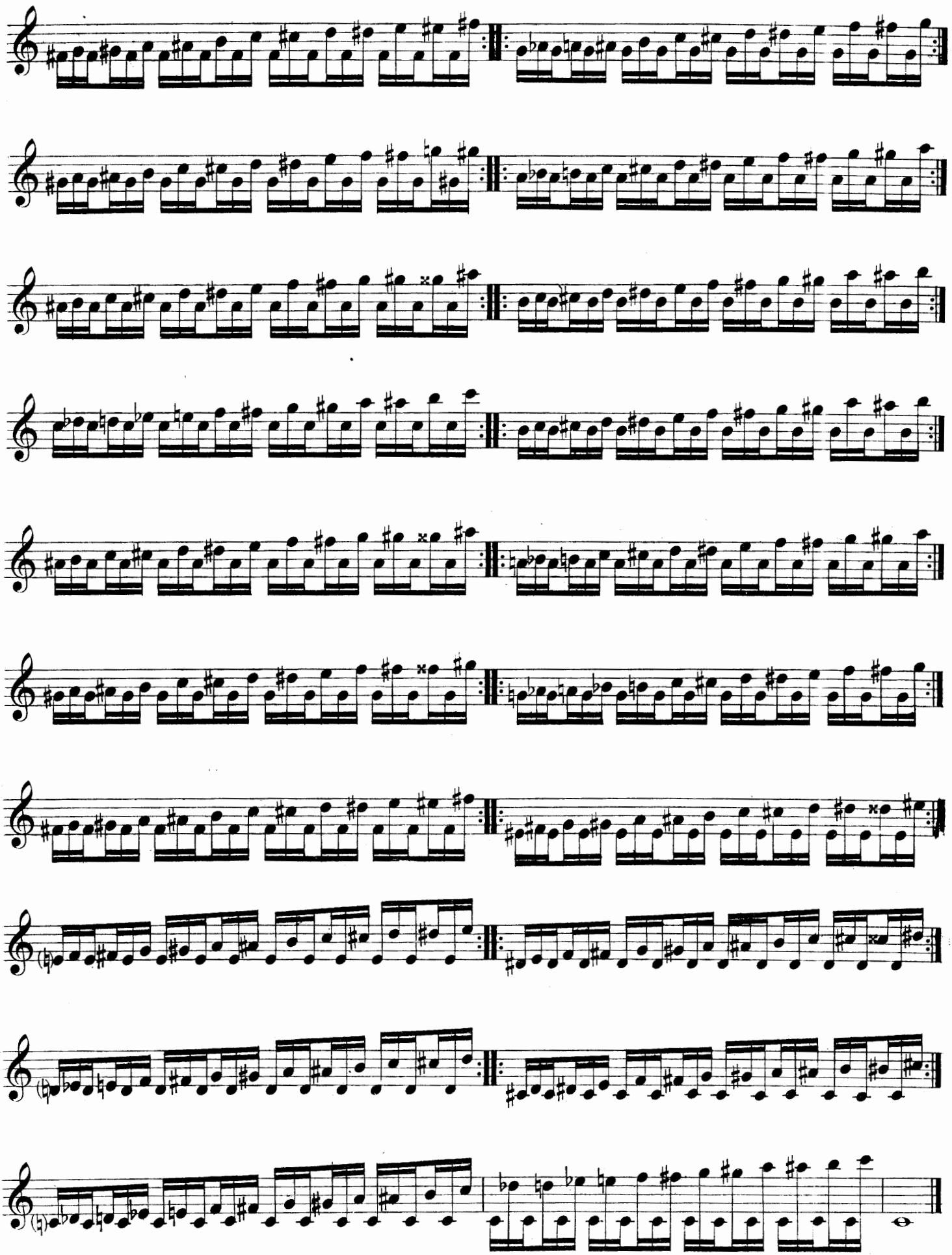
(1ª) (2ª)

in due maniere
in two ways

segue

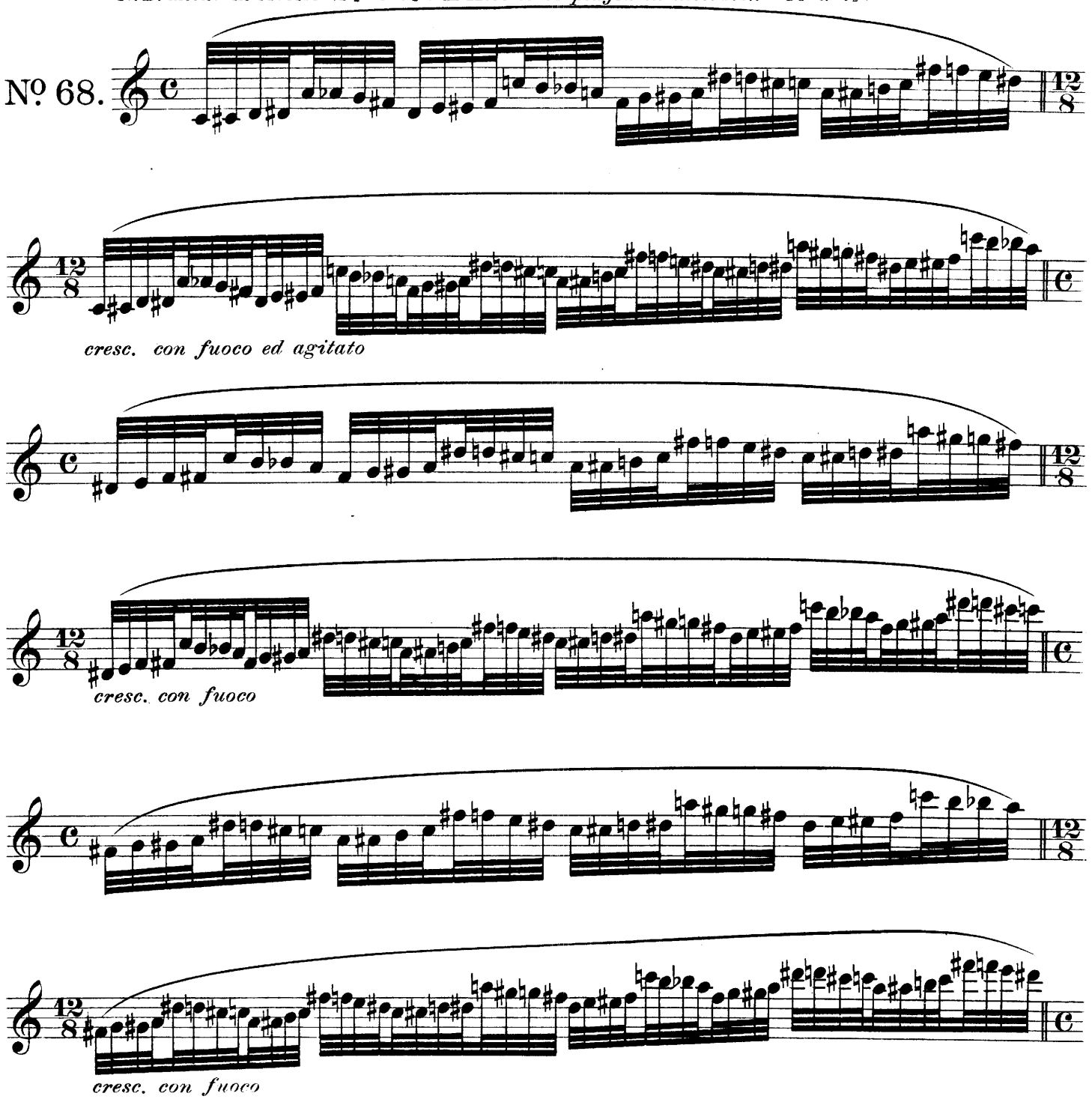
N. B. Nº 67, in rivolto — *inversion.*

N. B. Nº 67, originale e rivolto — *partly inverted & original.*

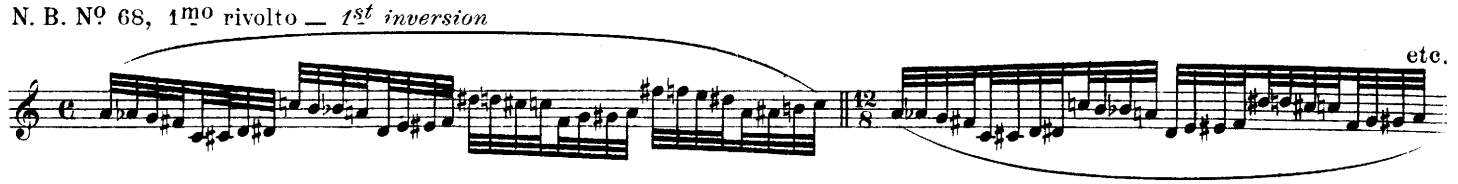


D.C. a memoria e senza replica.
D. C. from memory & without repeat.

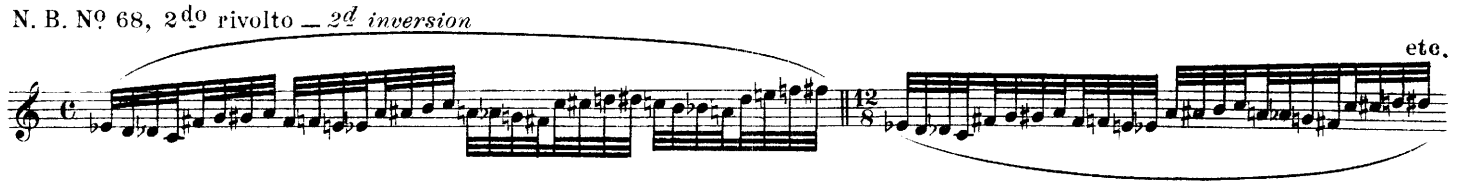
N. B. anche in rivolto (1mo e 2do) _ *Also to be played in inversion (1st & 2d)*

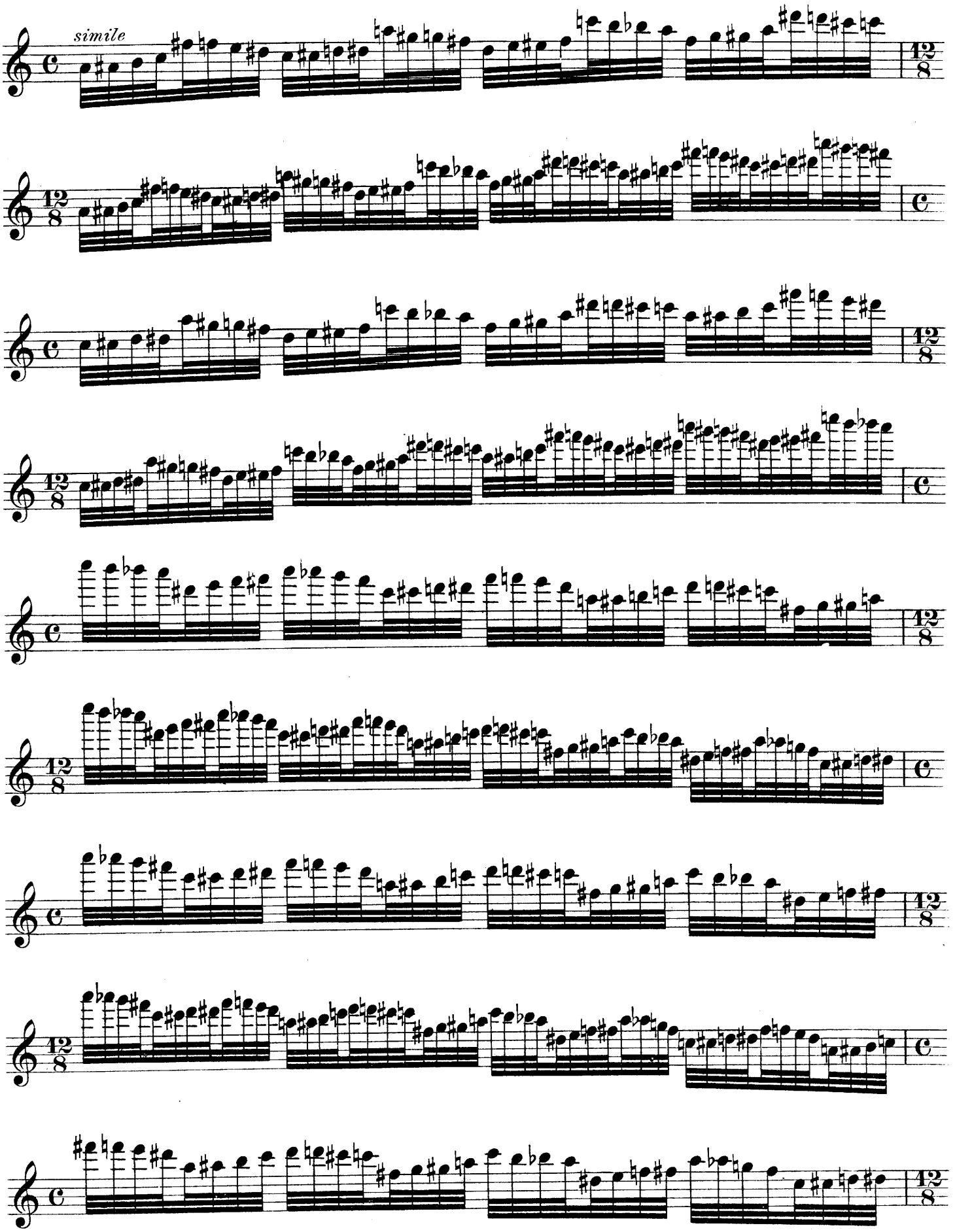


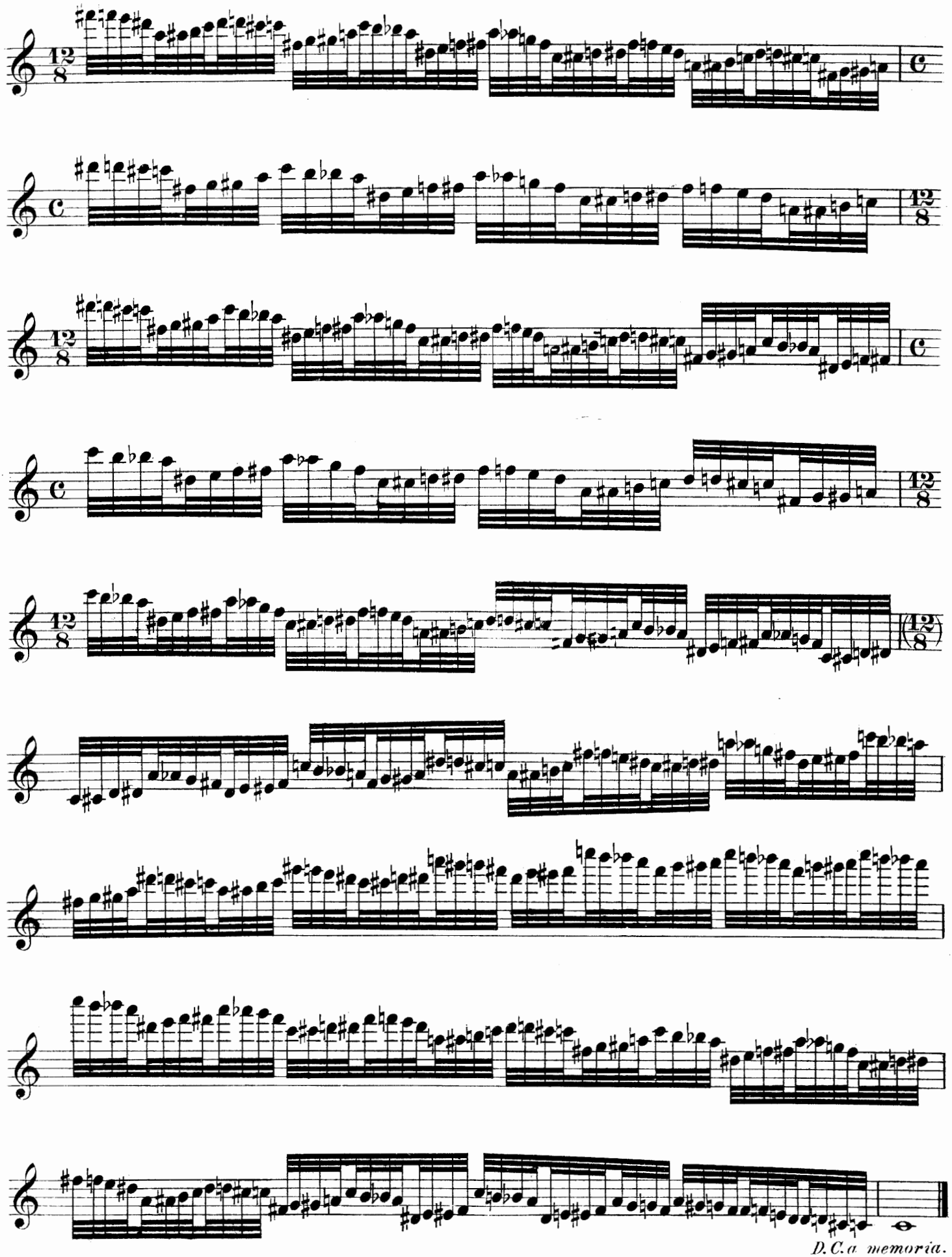
N. B. Nº 68, 1mo rivolto _ *1st inversion*



N. B. Nº 68, 2do rivolto _ *2d inversion*




simile


D.C.a memoria.
D.C. from memory.

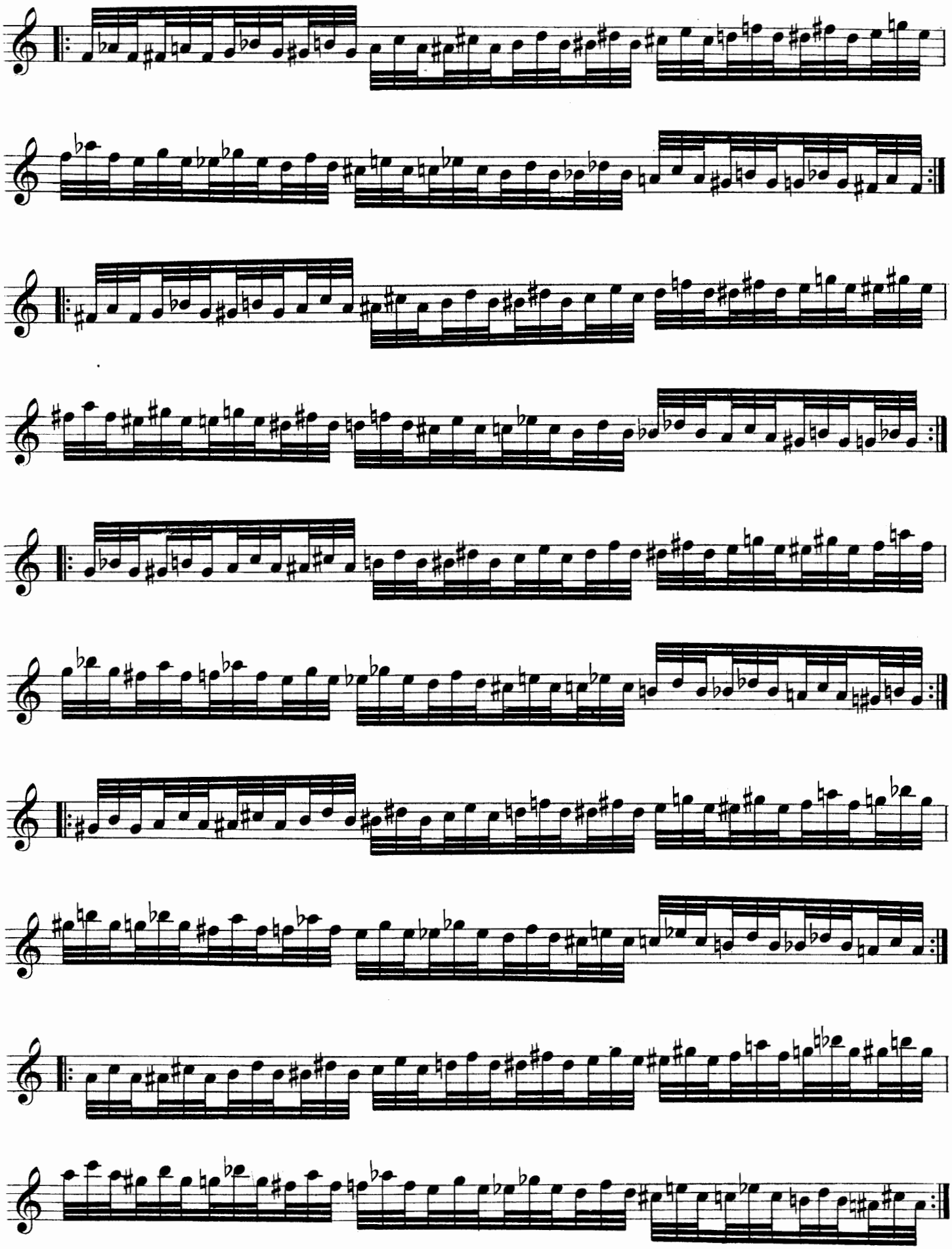
si esegua anche in rivolto *) — *Also to be played in the inversion* *)

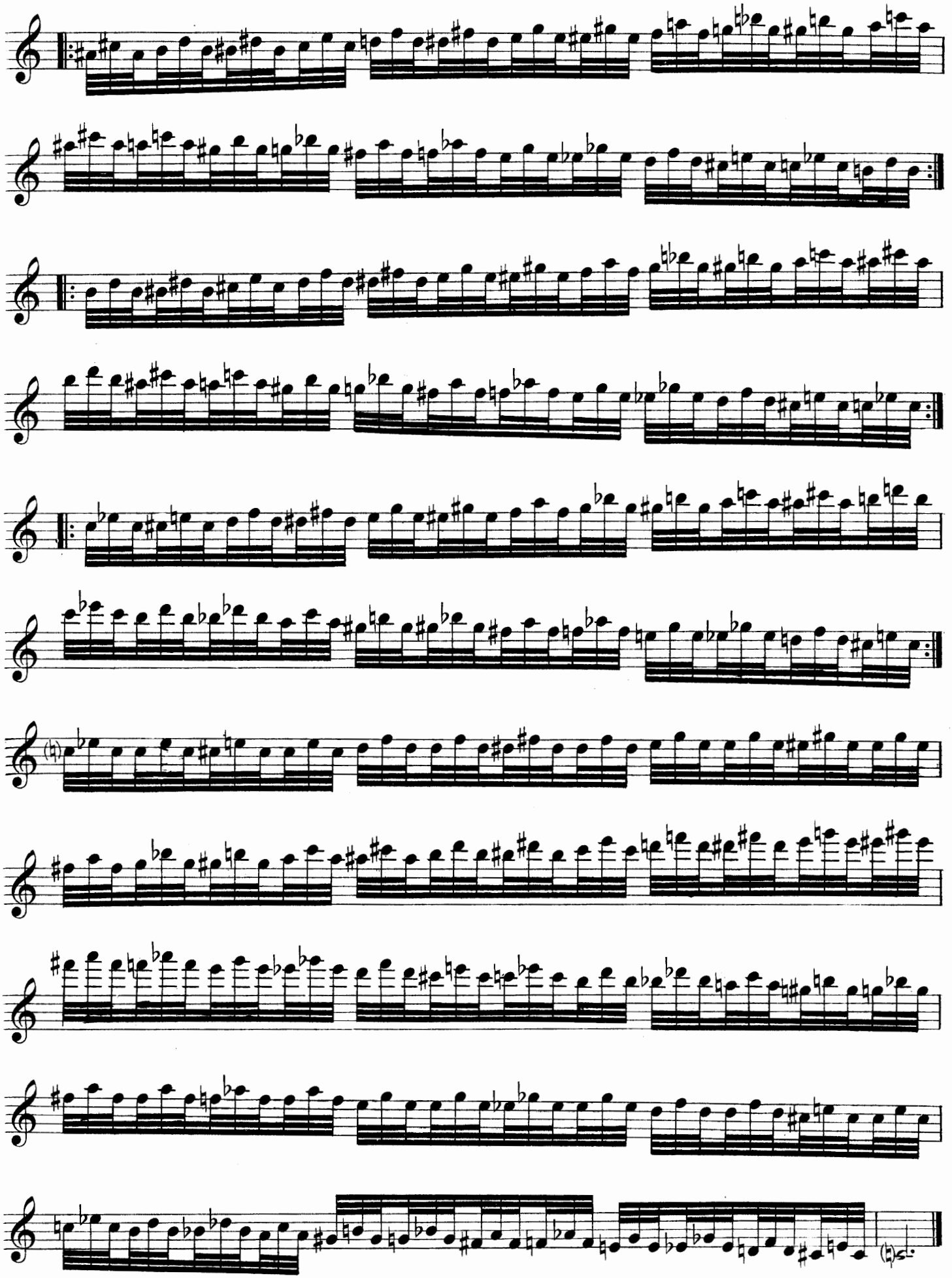
Nº 69.

legato

Nº 69 in rivolto — *inversion*

*)



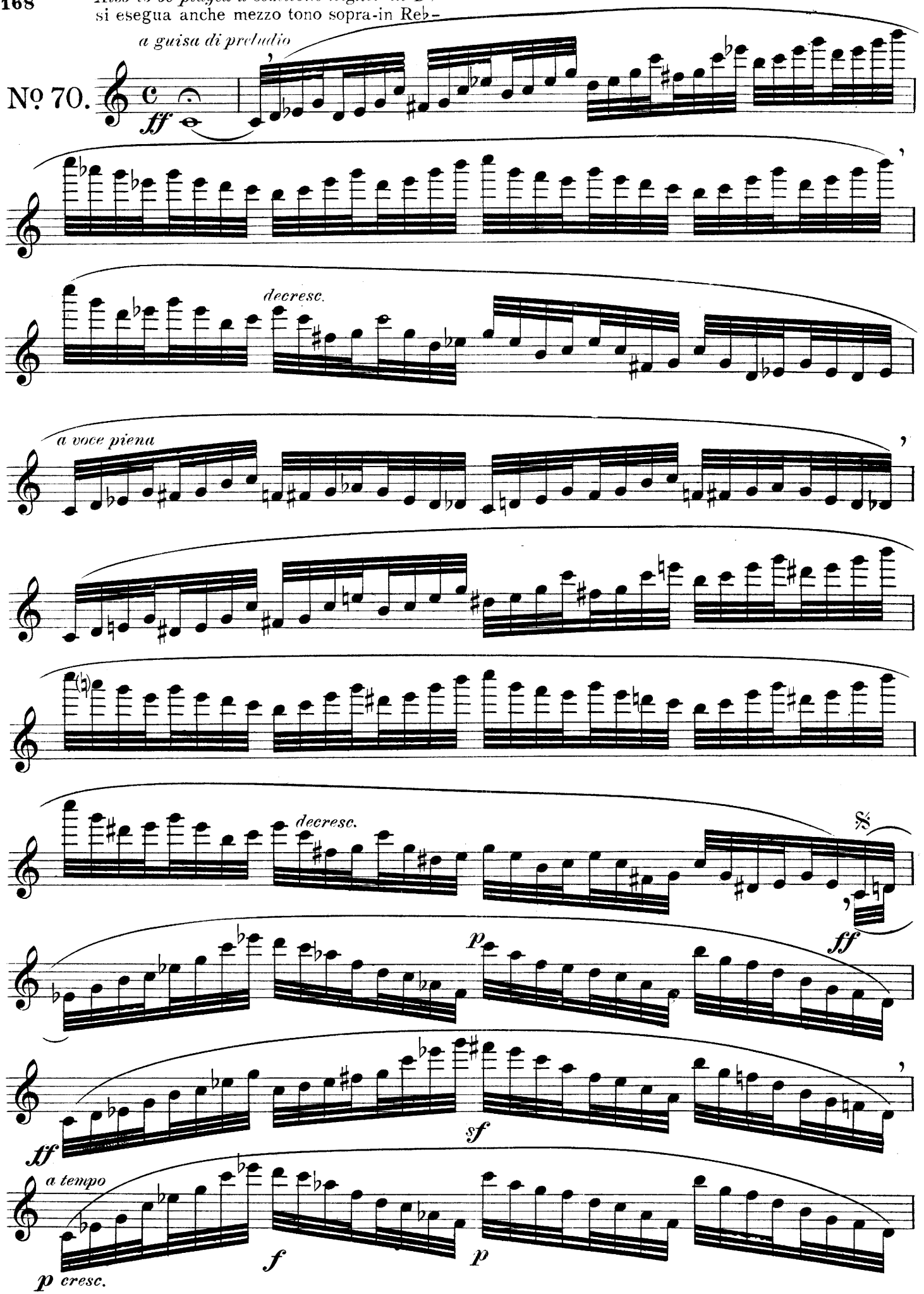


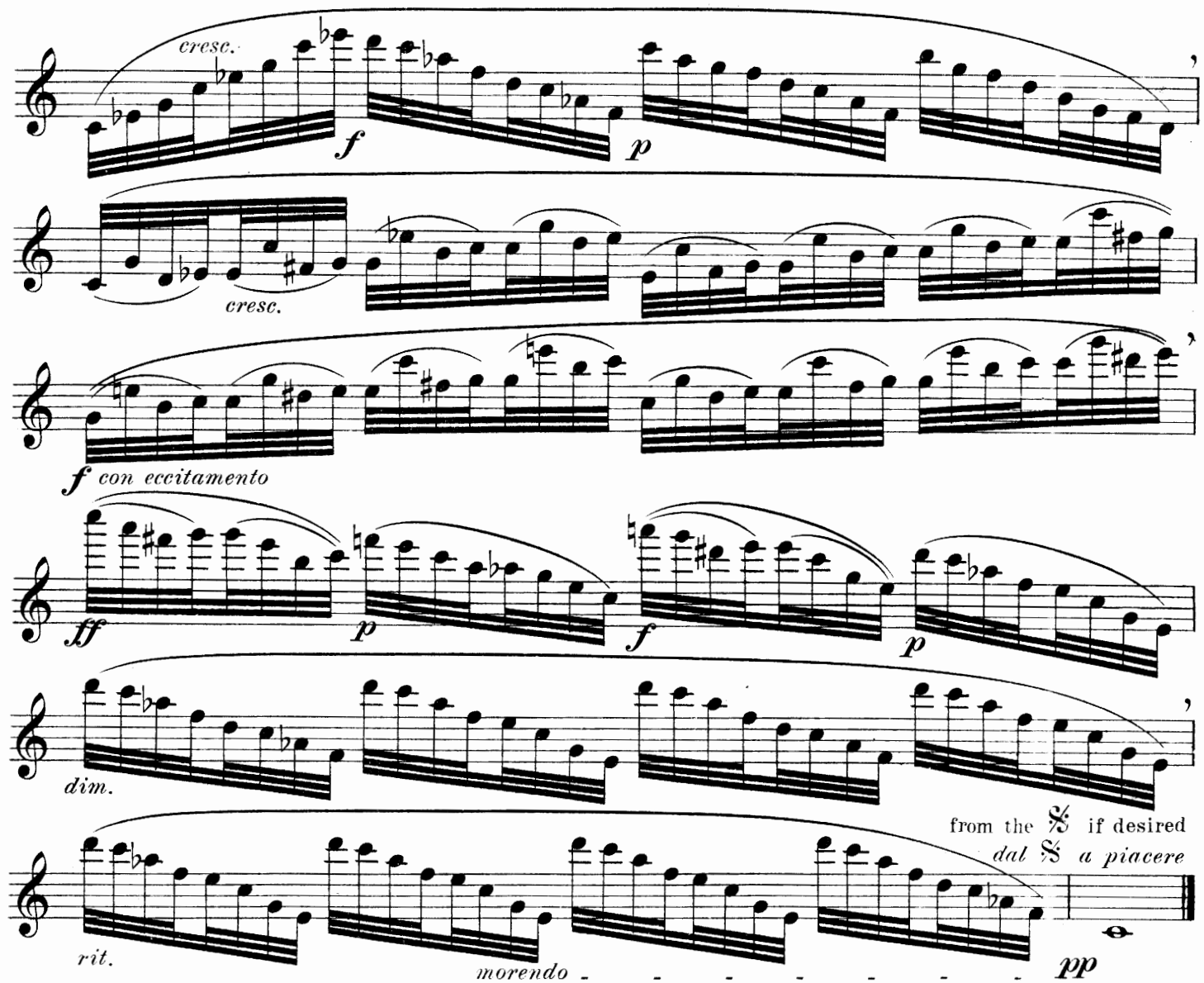
D. C. a memoria e senza replica.
D. C. from memory & without repeat.

Also to be played a semitone higher-in D♭ –
si esegua anche mezzo tono sopra-in Reb–

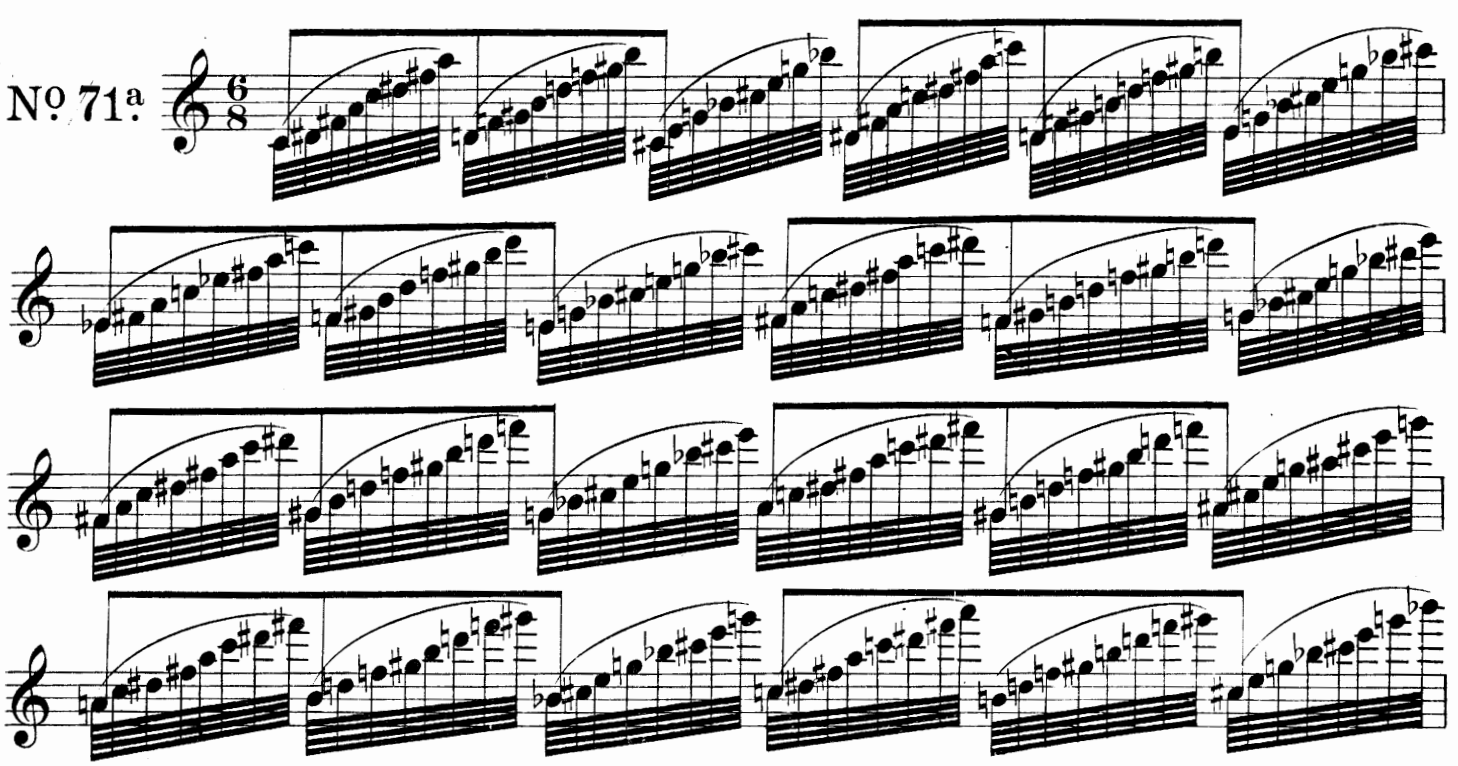
a guisa di preludio

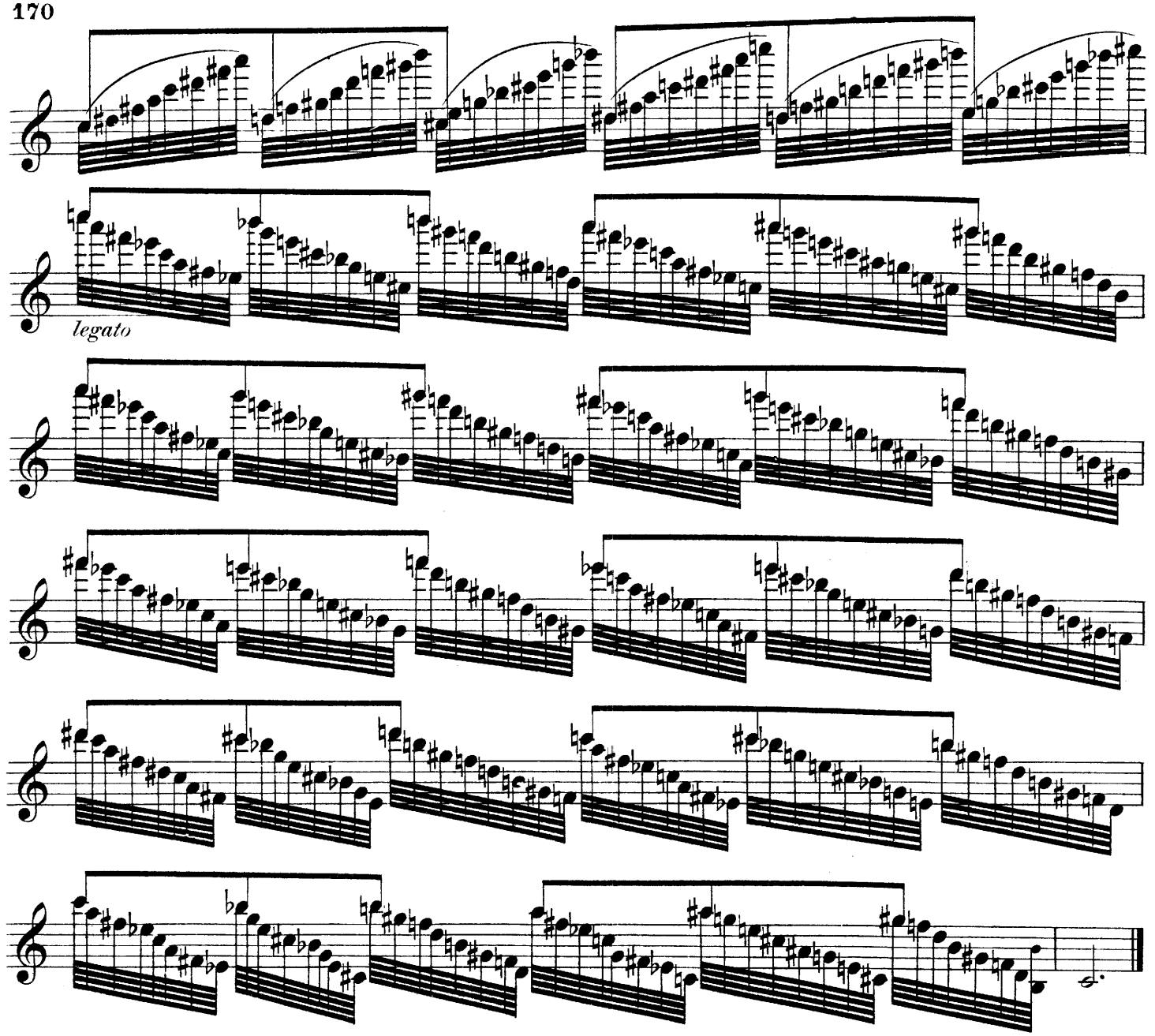
Nº 70.



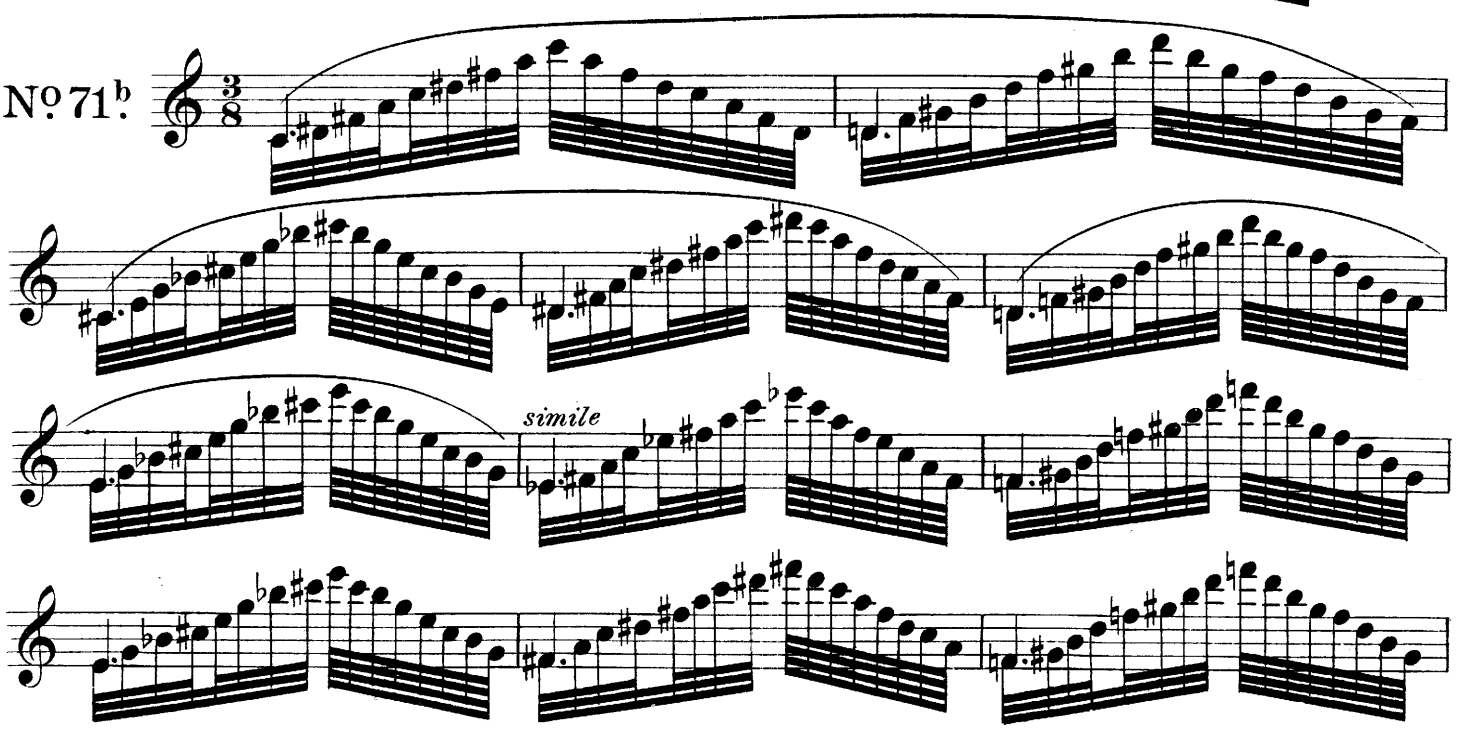

cresc.
f
p
cresc.
f con eccitamento
ff
p
f
p
dim.
from the 𝄋 if desired
dal 𝄋 a piacere
rit.
morendo
pp

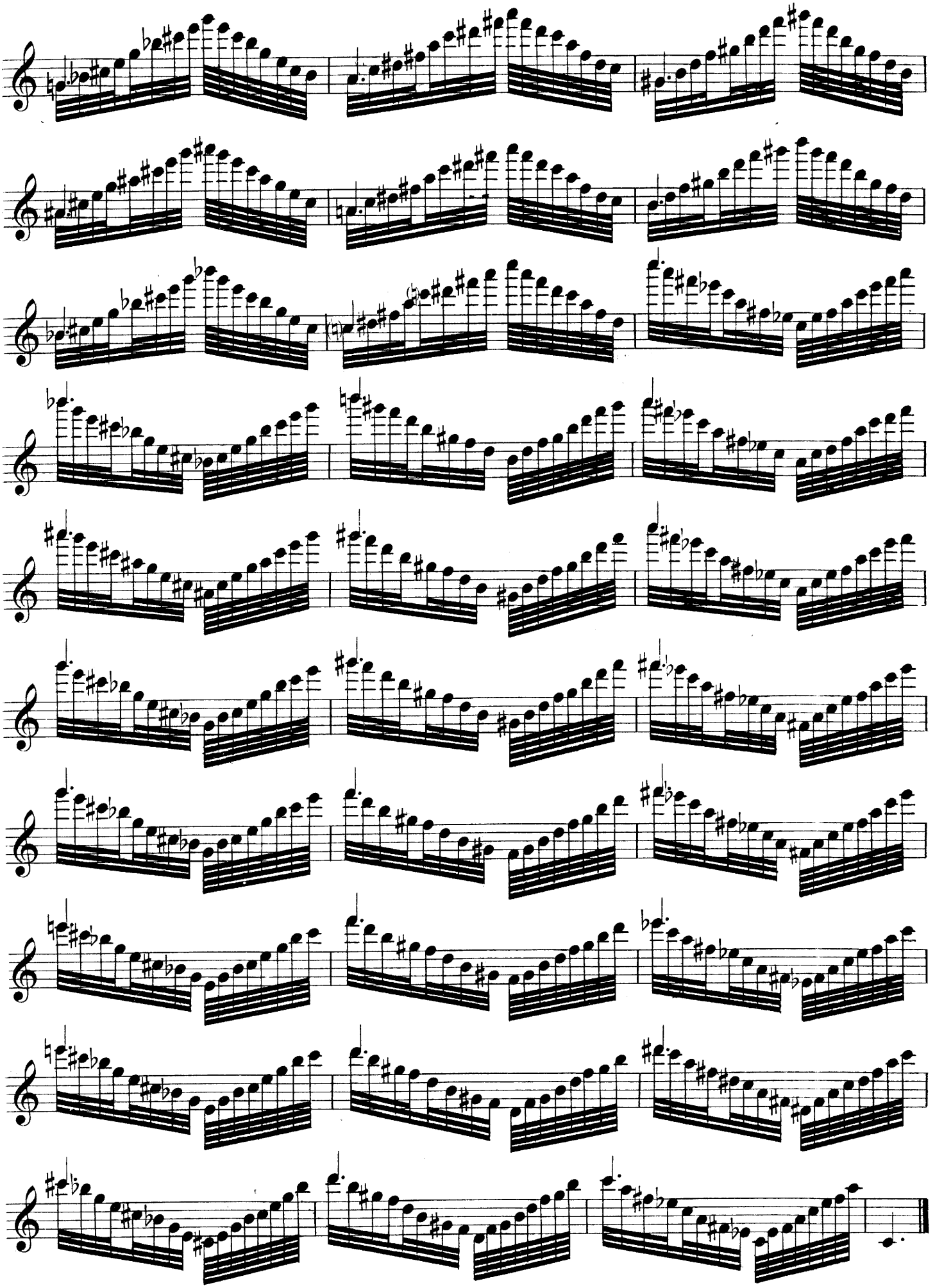
Nº 71ª

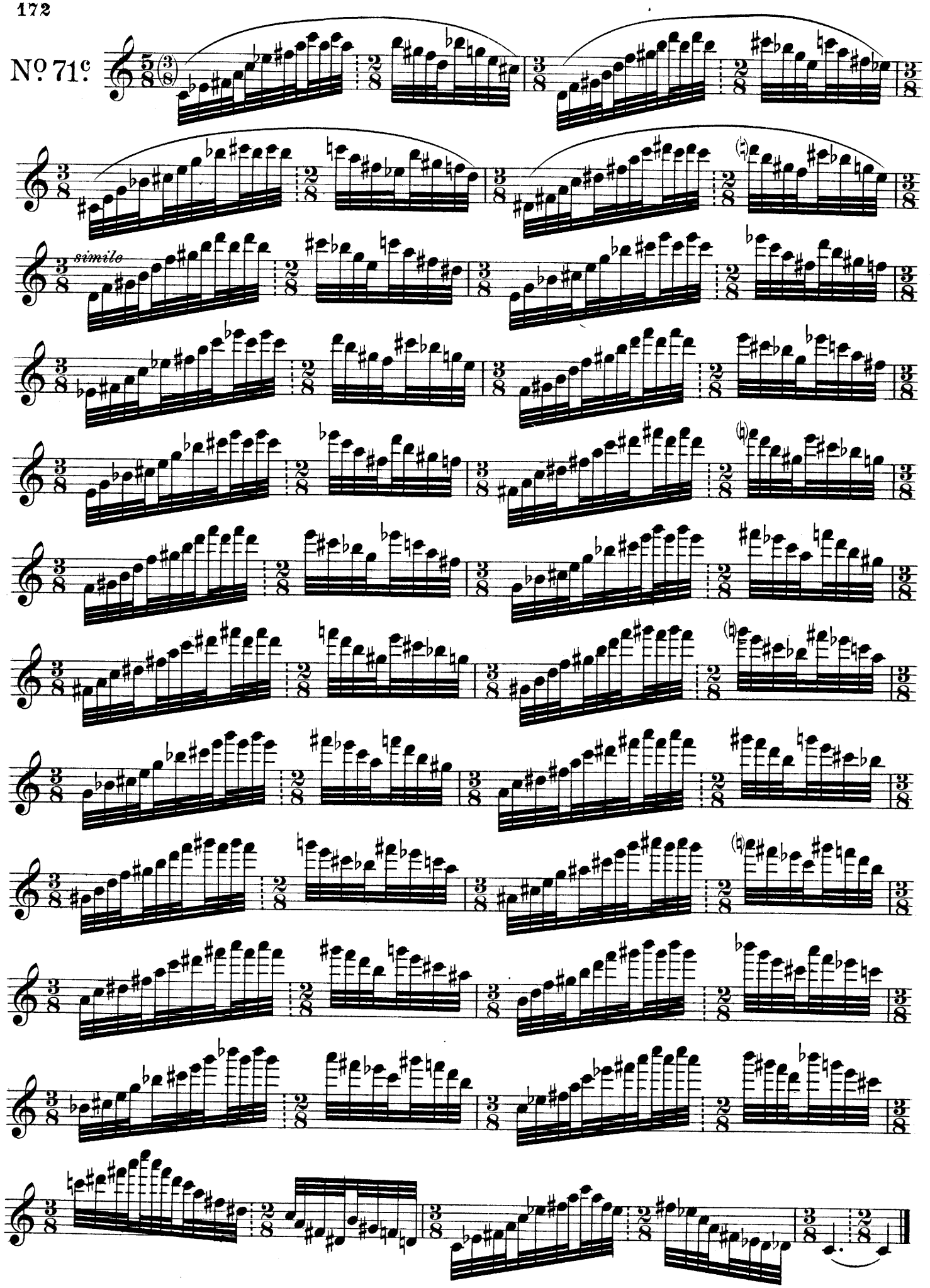

6
8

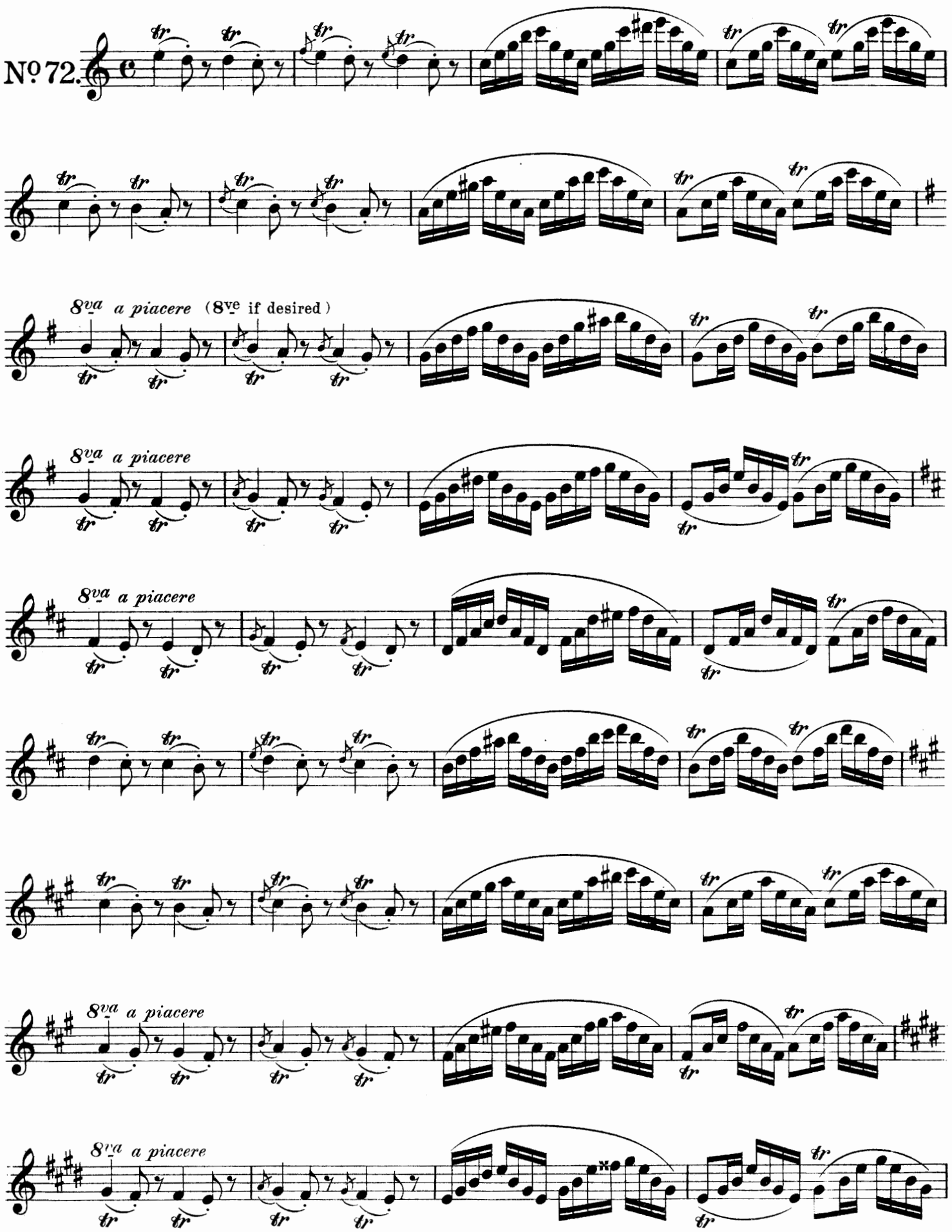


No. 71b.






Nº 71c
simile


No 72.
8va a piacere (8ve if desired)
8va a piacere
8va a piacere
8va a piacere
8va a piacere
8va a piacere

8va a piacere

8va a piacere

8va a piacere

8va a piacere

8va a piacere

8va a piacere

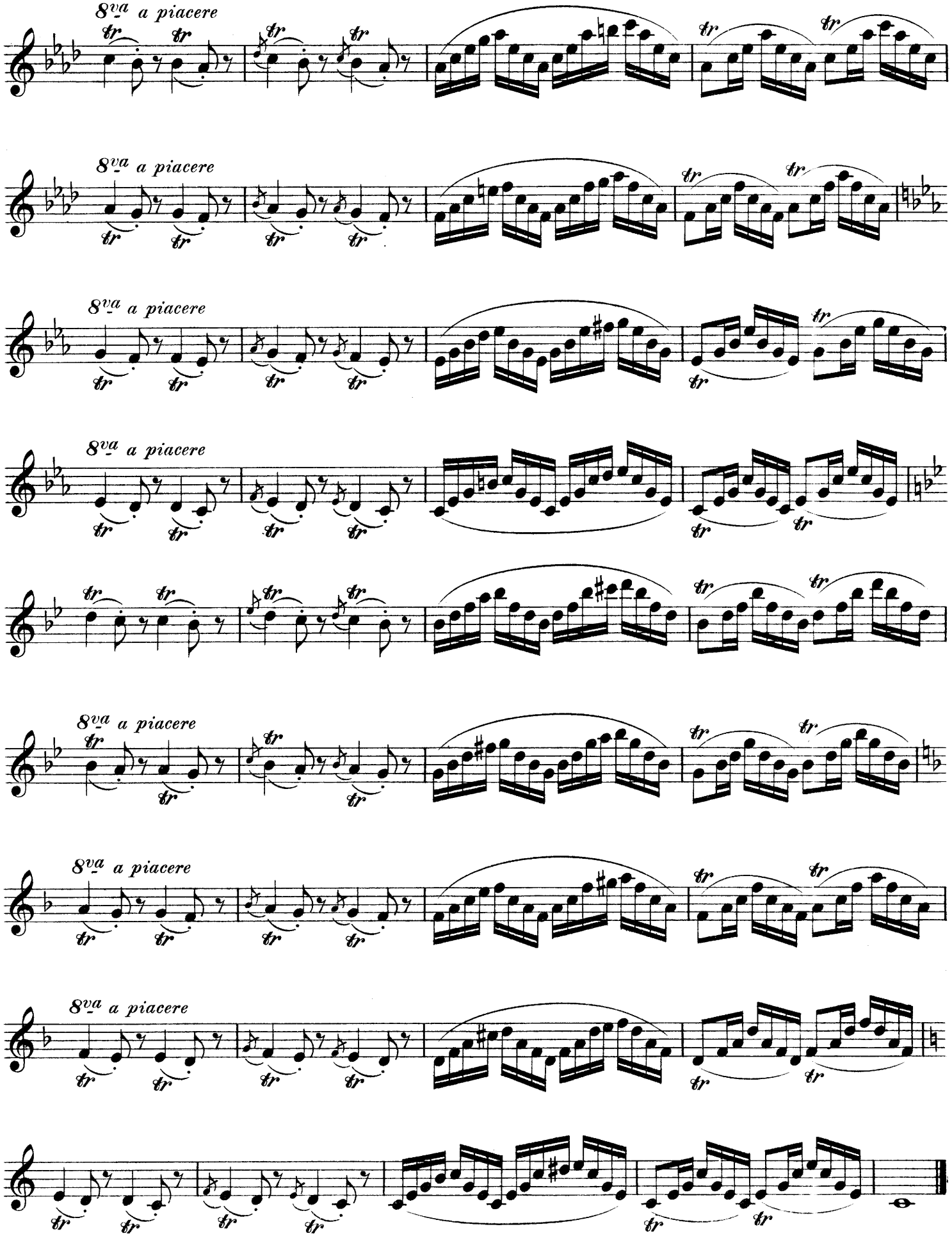
8va a piacere

8va a piacere

8va a piacere

*)

**)

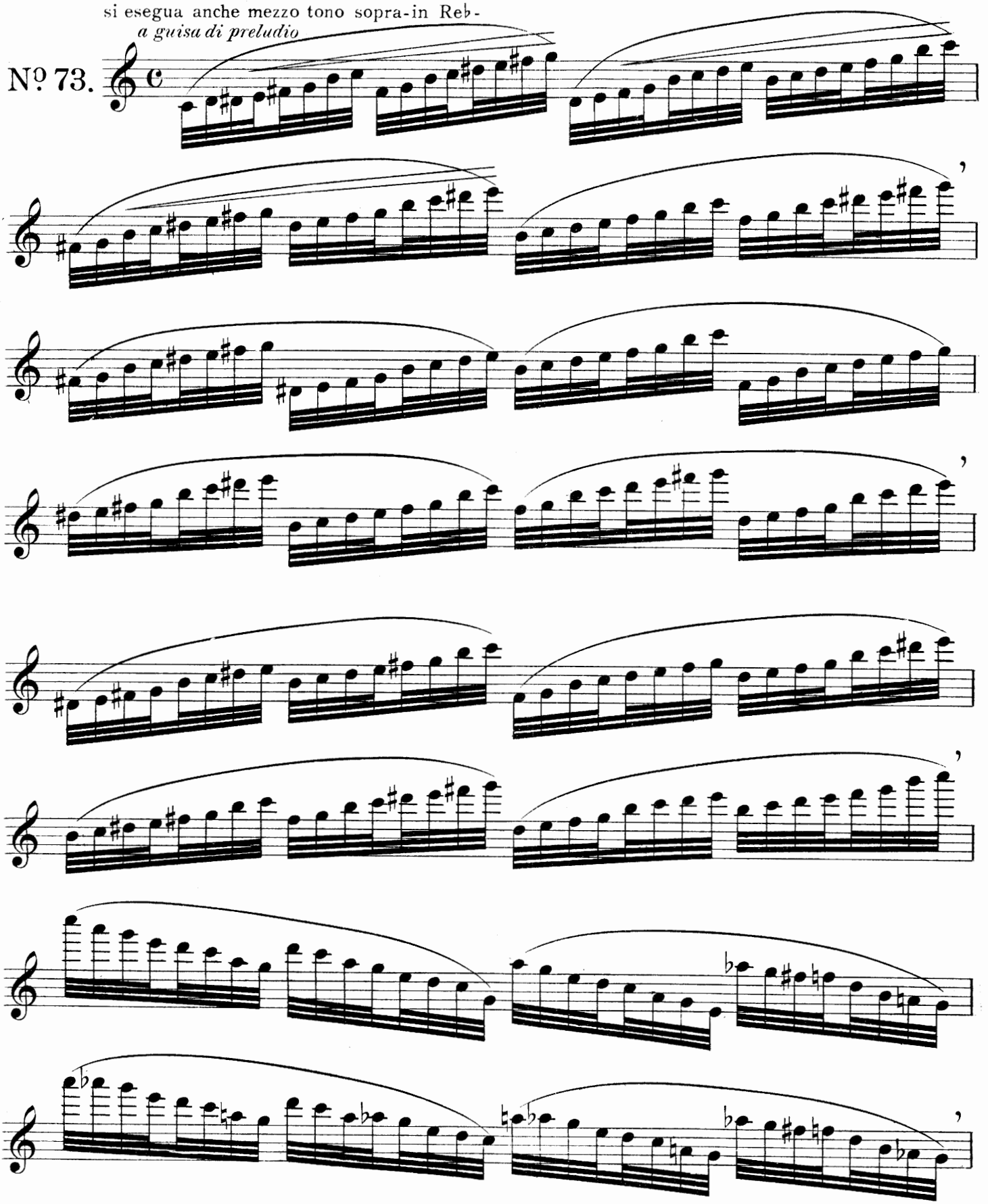

8va a piacere
8va a piacere
8va a piacere
8va a piacere
8va a piacere
8va a piacere
8va a piacere
8va a piacere

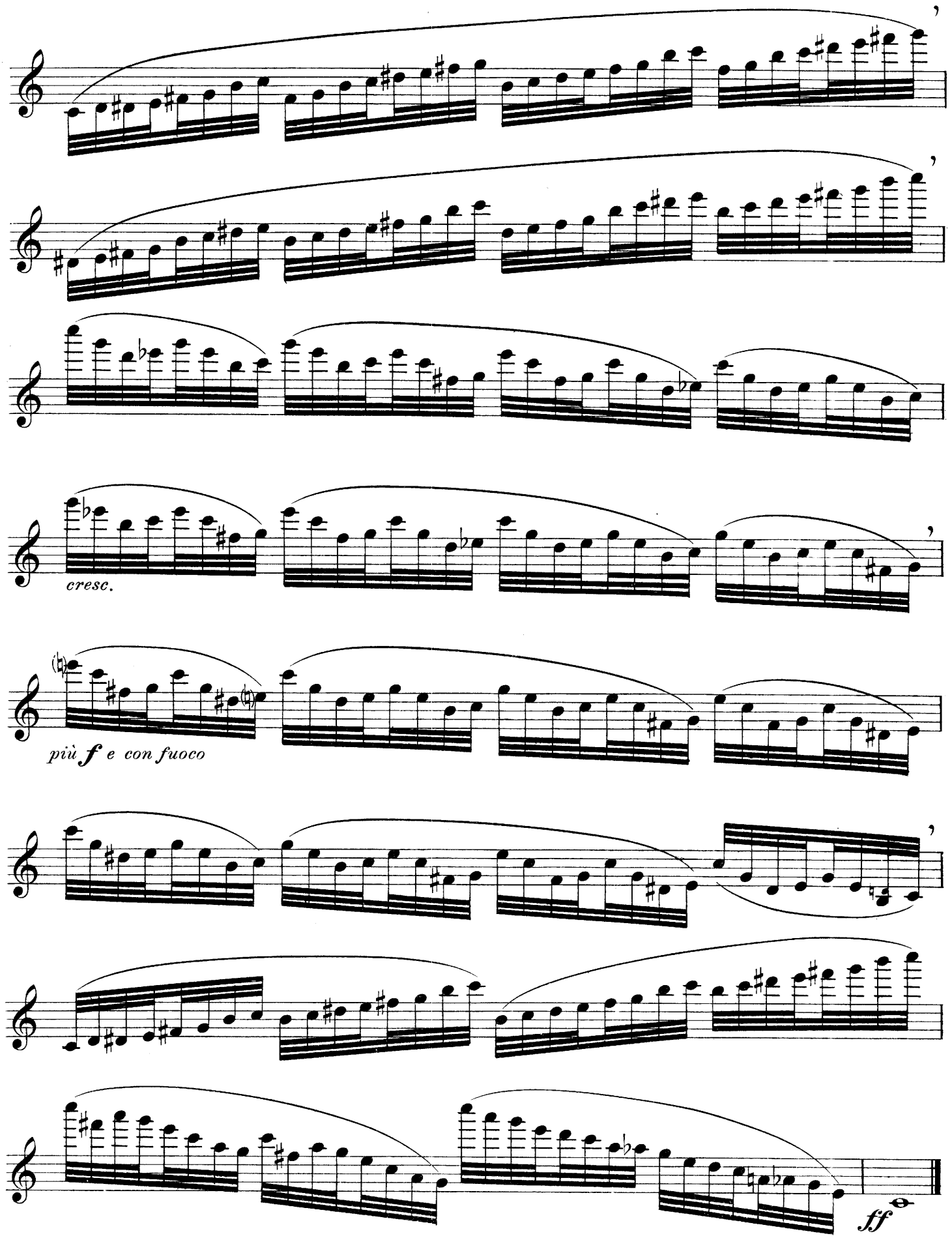
Al prof. JULIUS MANIGOLD (Würzburg.)
dal Nº 73 al 77, dedico.

Also to be played a semitone higher - in D♭.
si esegua anche mezzo tono sopra-in Reb-

a guisa di preludio

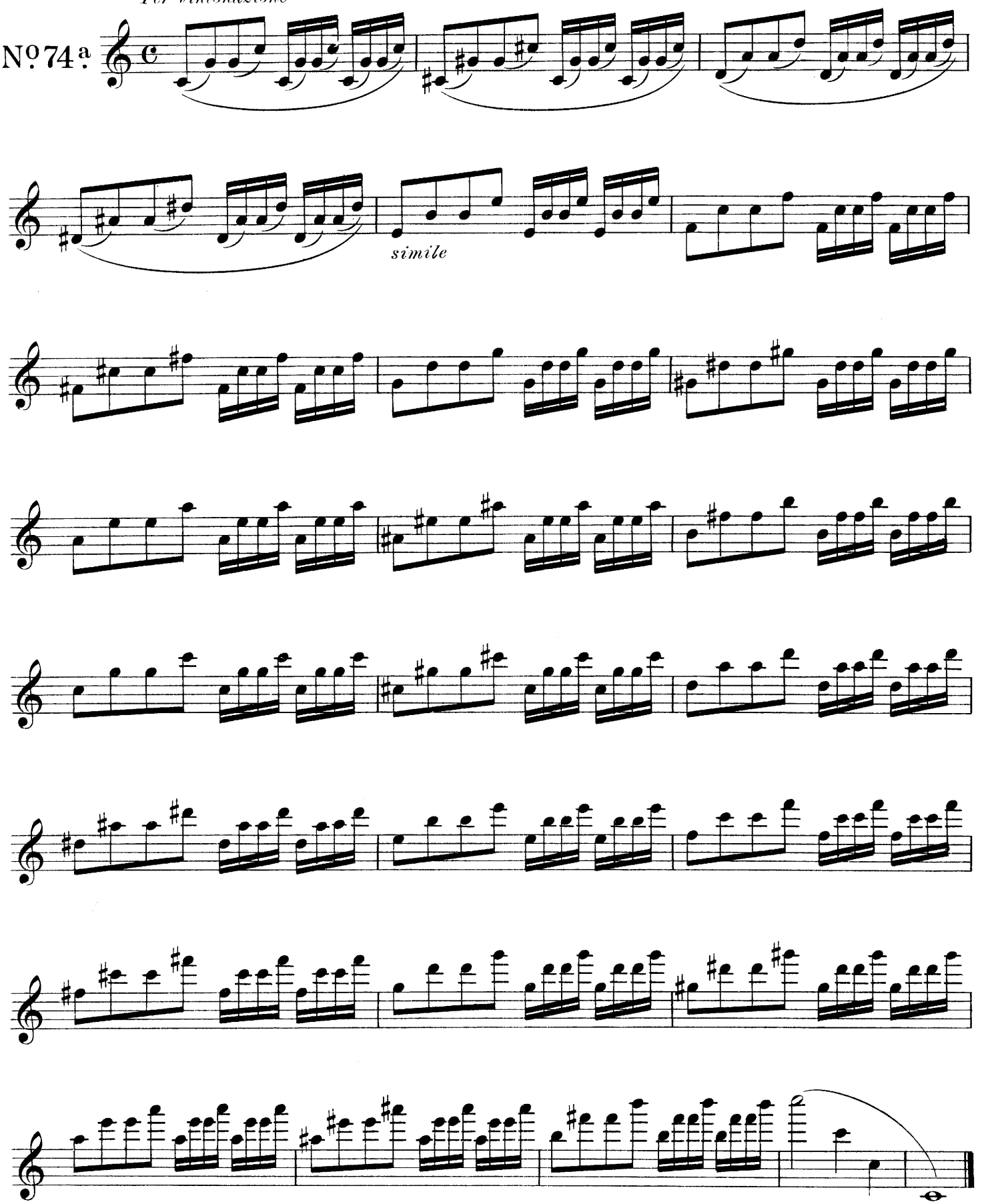
Nº 73.

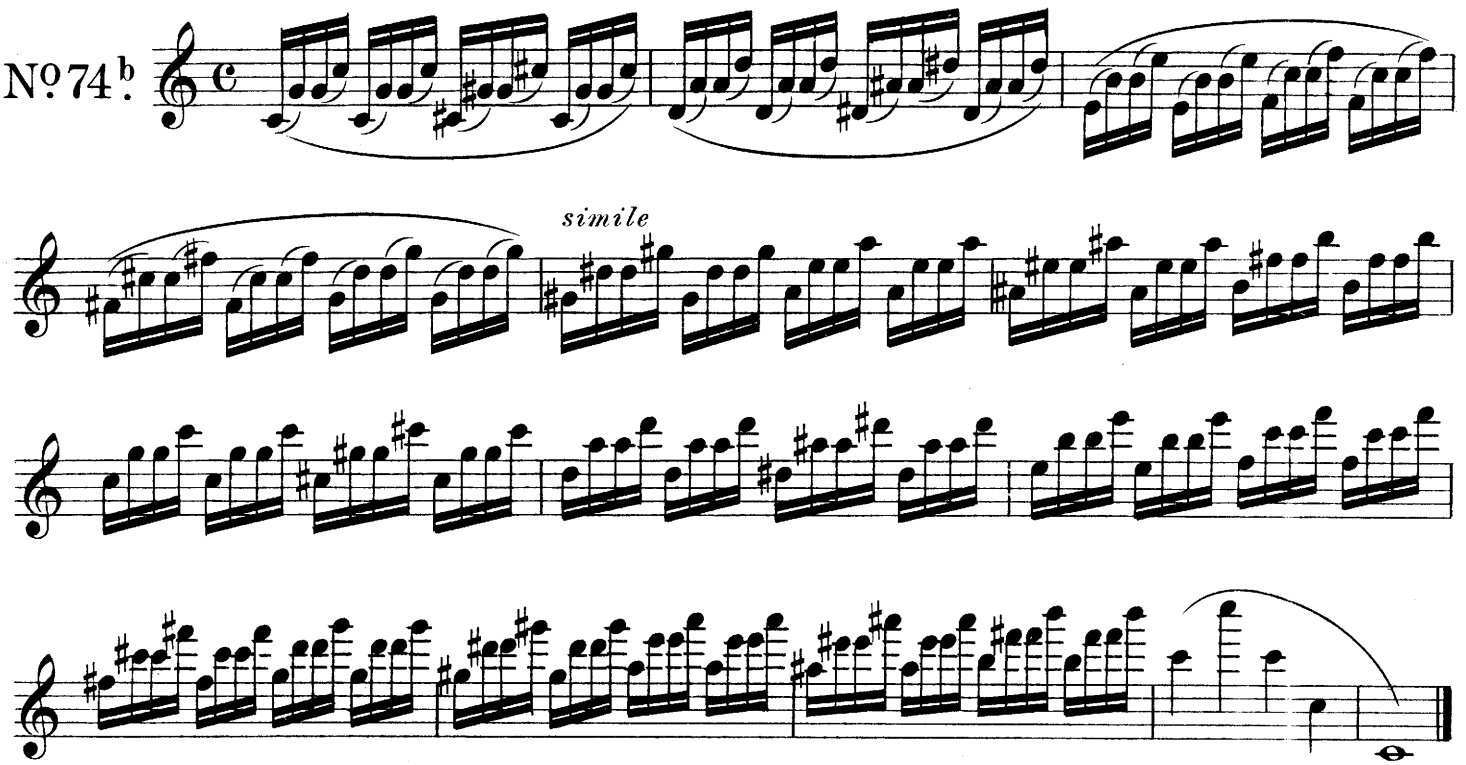


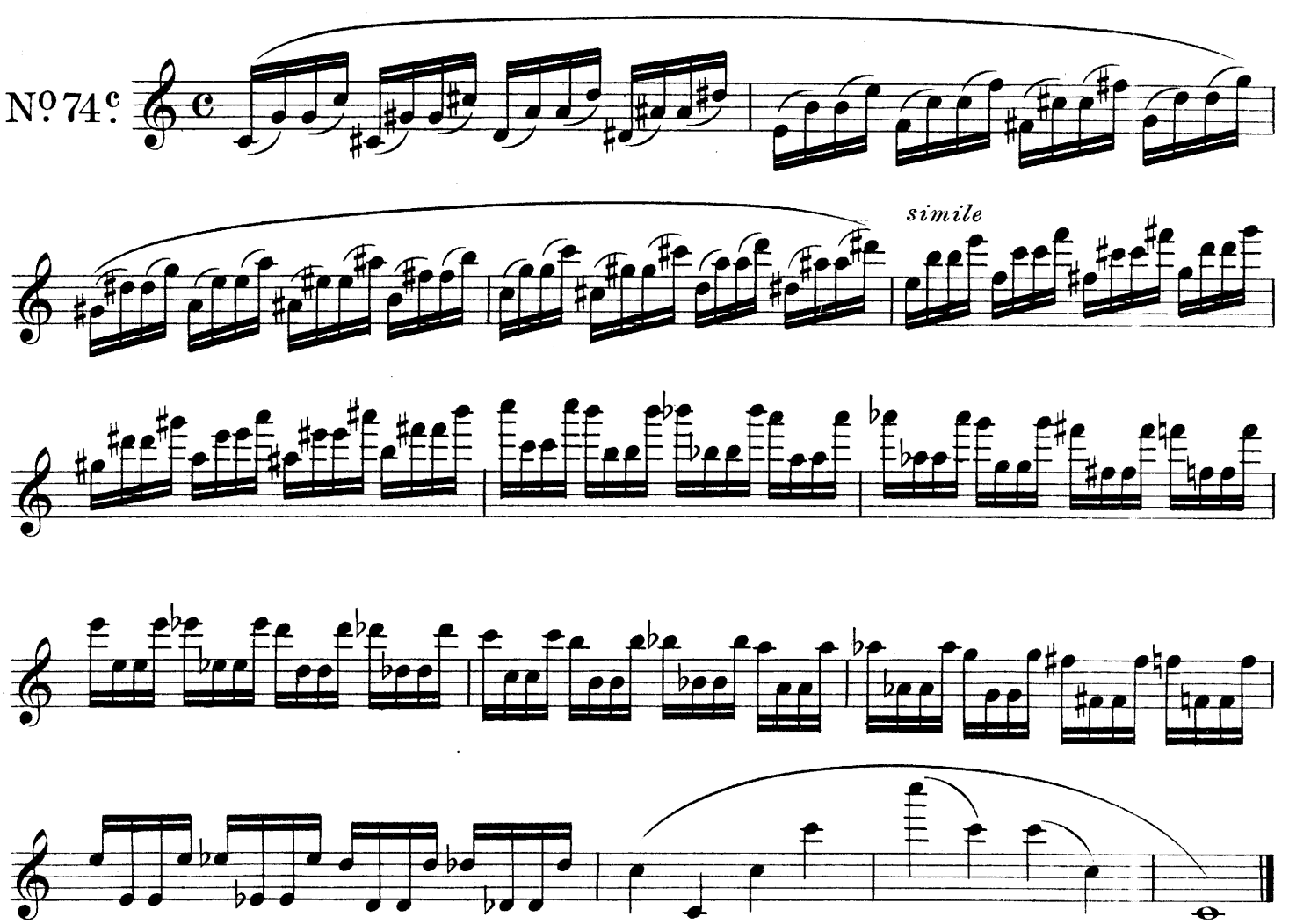

cresc.
più f e con fuoco
ff

For the intonation.
Per l'intonazione

No. 74 a.

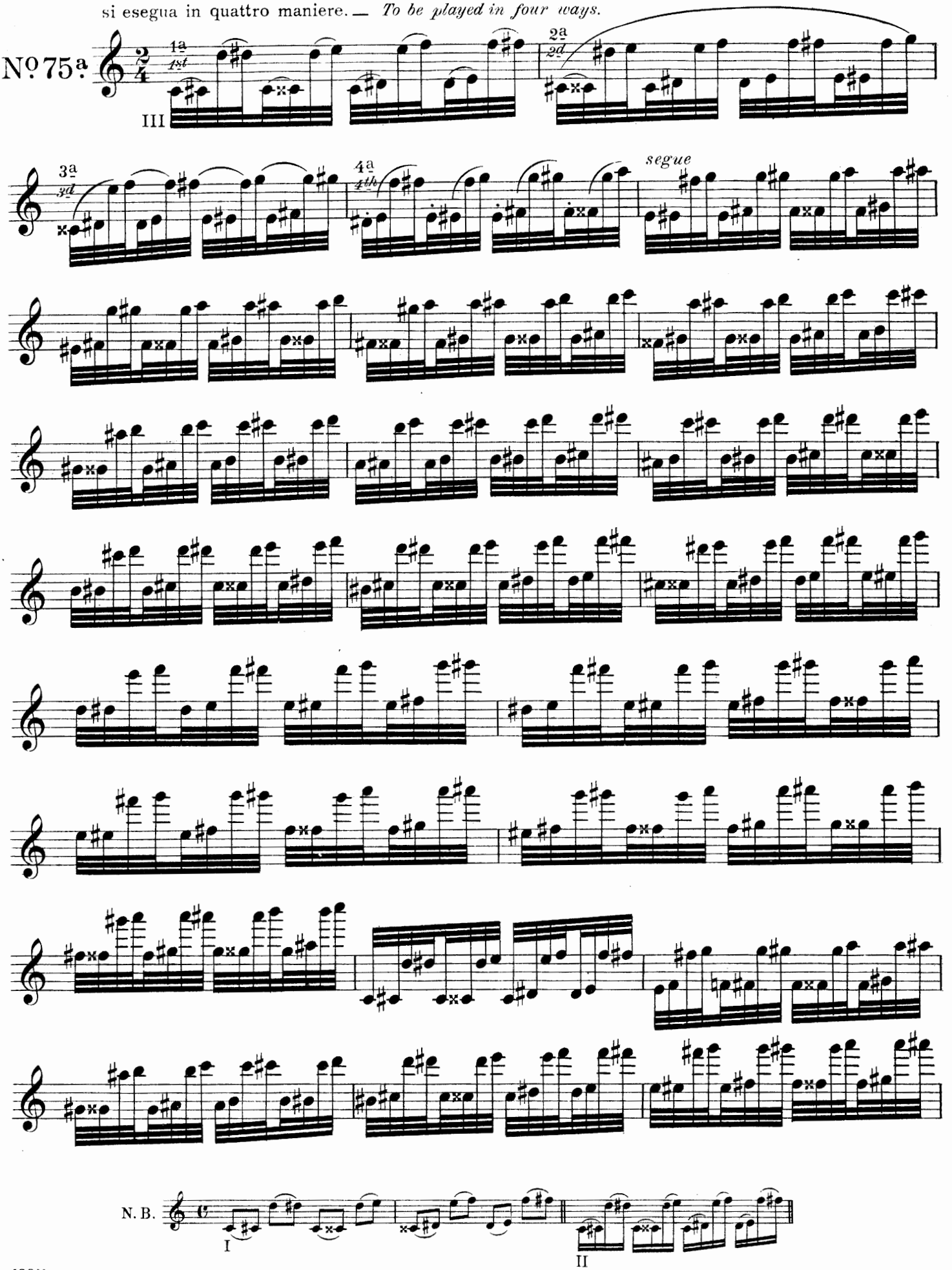


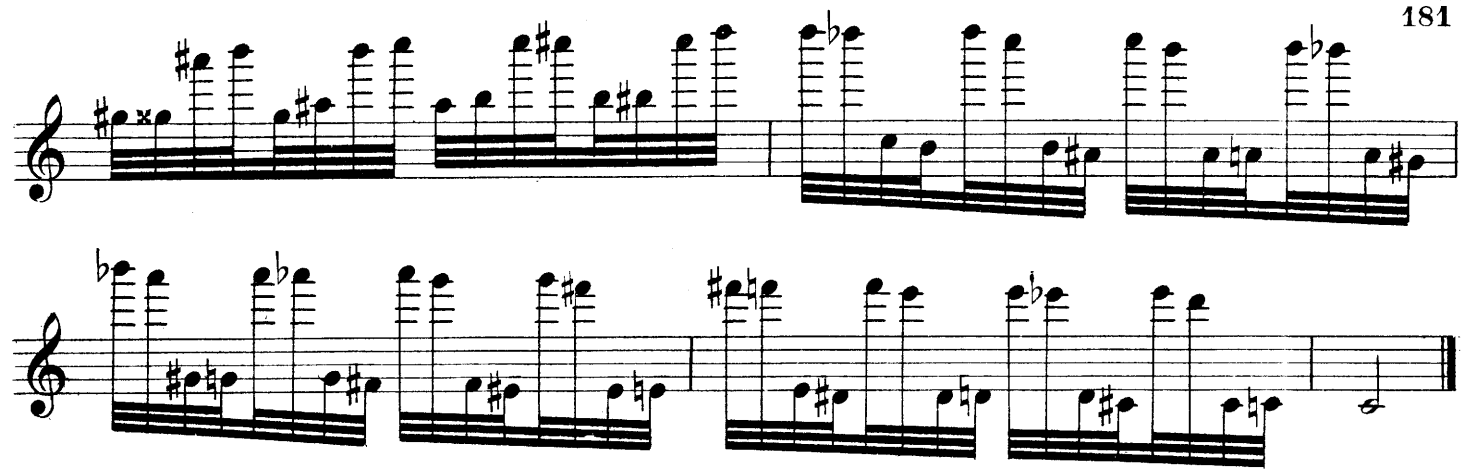

Nº 74b.
simile


Nº 74c.
simile

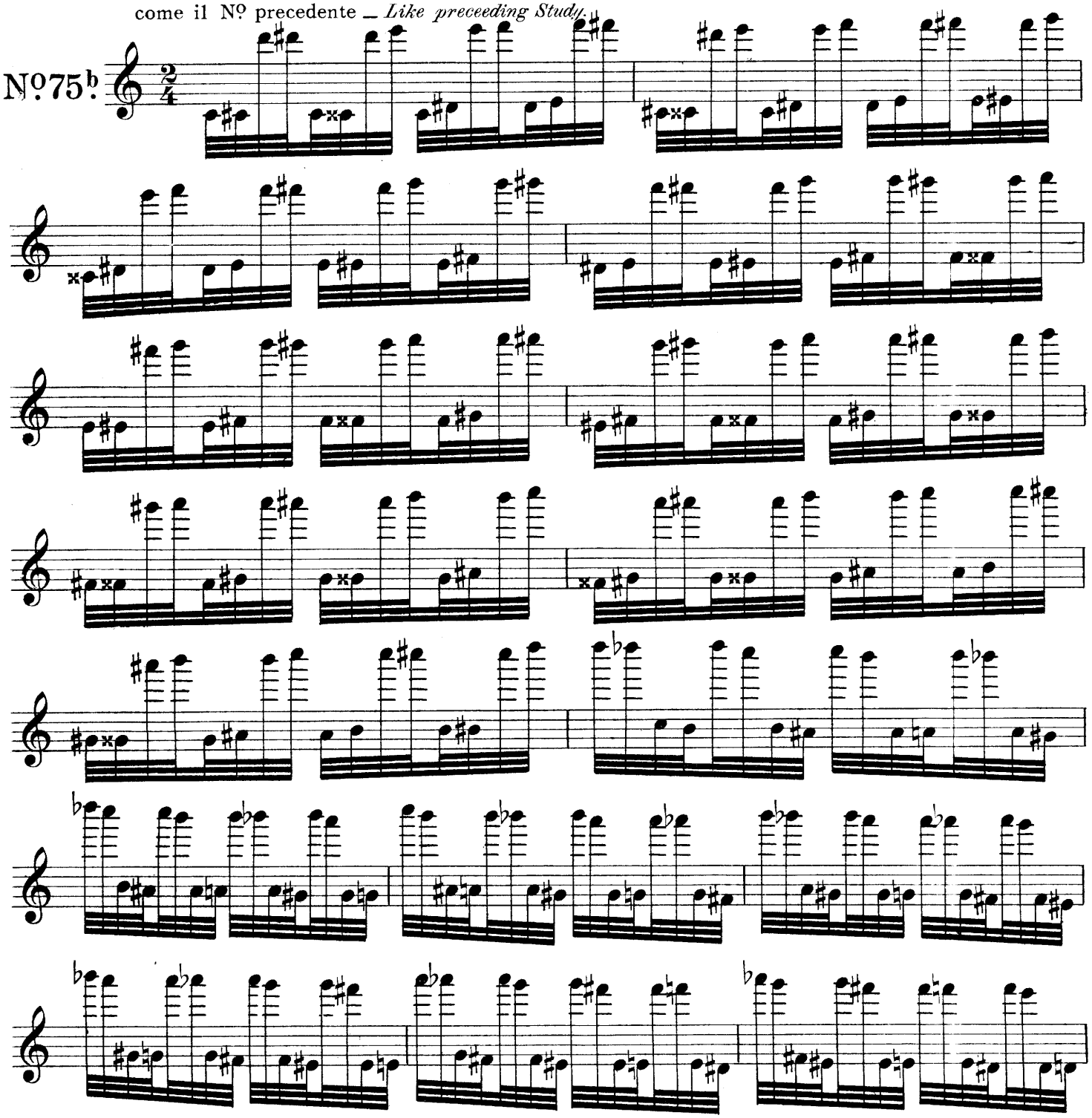
N. B. I, II, III.
si esegua in quattro maniere. — *To be played in four ways.*

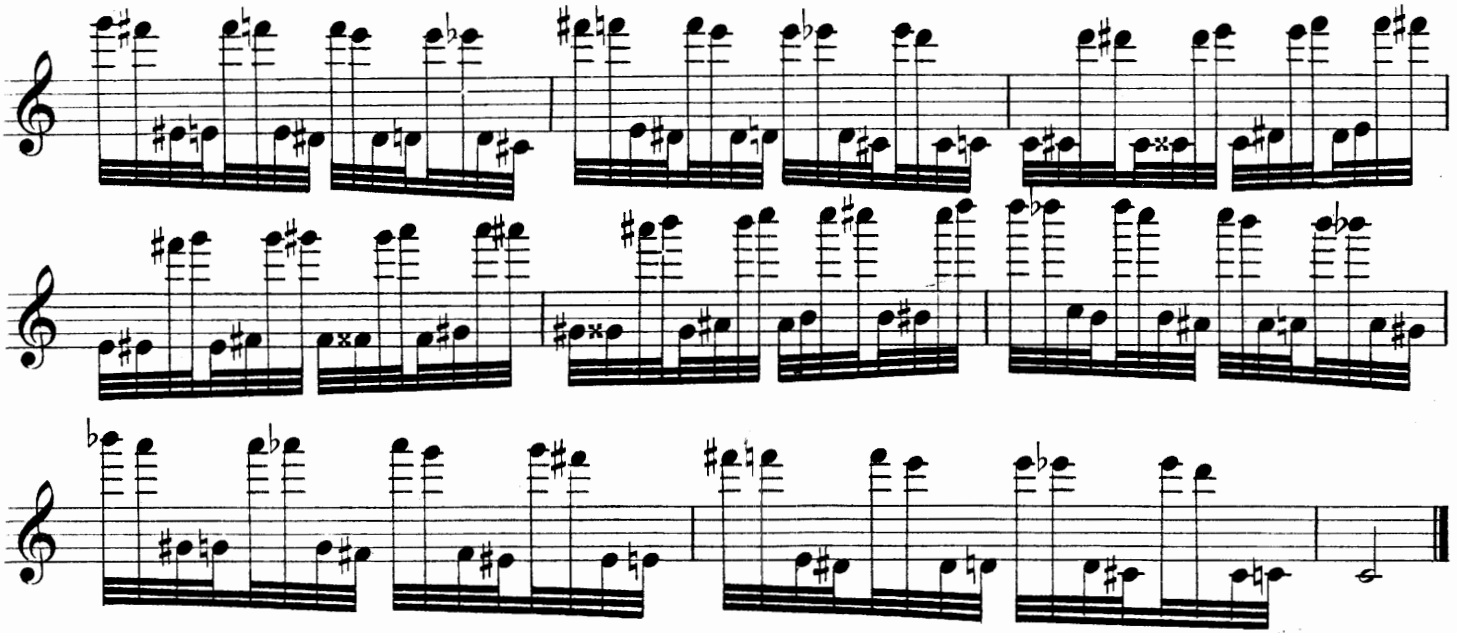
Nº 75ª





come il Nº precedente _ *Like preceeding Study.*

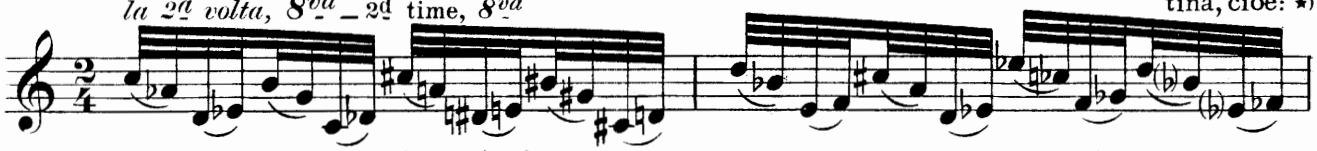




N. B. Si esegua anche omettendo la 2ª metà d'ogni battuta, e poi omettendo la 3ª nota d'ogni quartina, cioe: ⋆)

la 2ª volta, 8va – 2d time, 8va

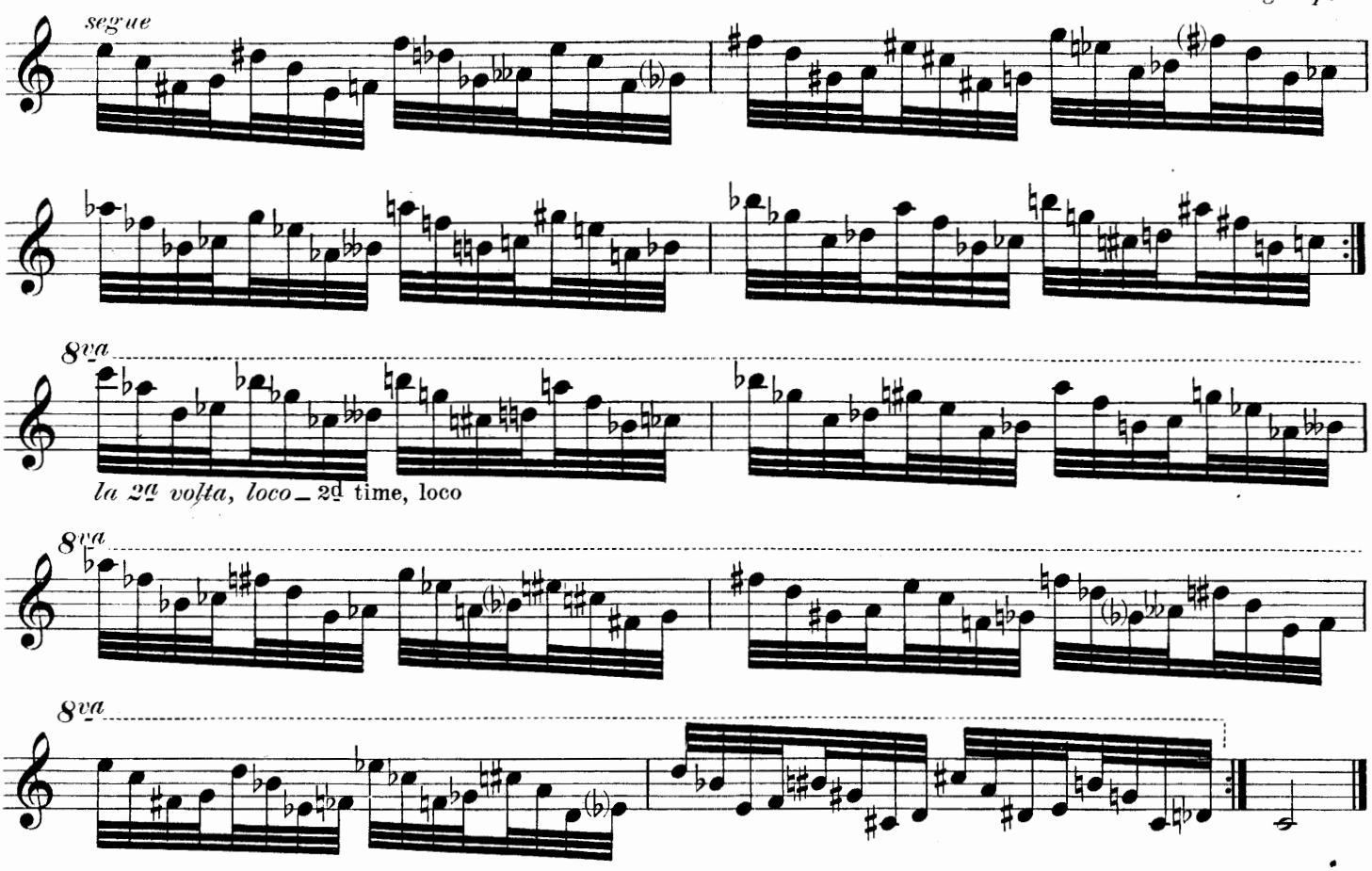
Nº 76.



(sono naturali le note non accidentate) – *(Notes without accidental are positively natural.)*

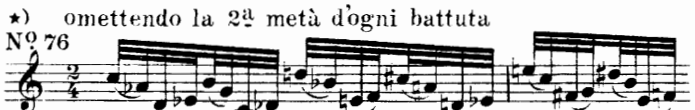
N. B. Also to be played by omitting the 2d half of each bar, & then by omitting the 3d note of each quadruplet group. ⋆)

segue



⋆) omettendo la 2ª metà d'ogni battuta

Nº 76

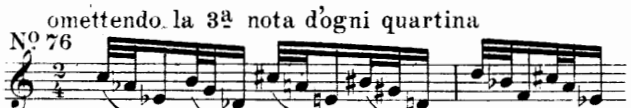


etc.

Omitting the 2d half of each bar.

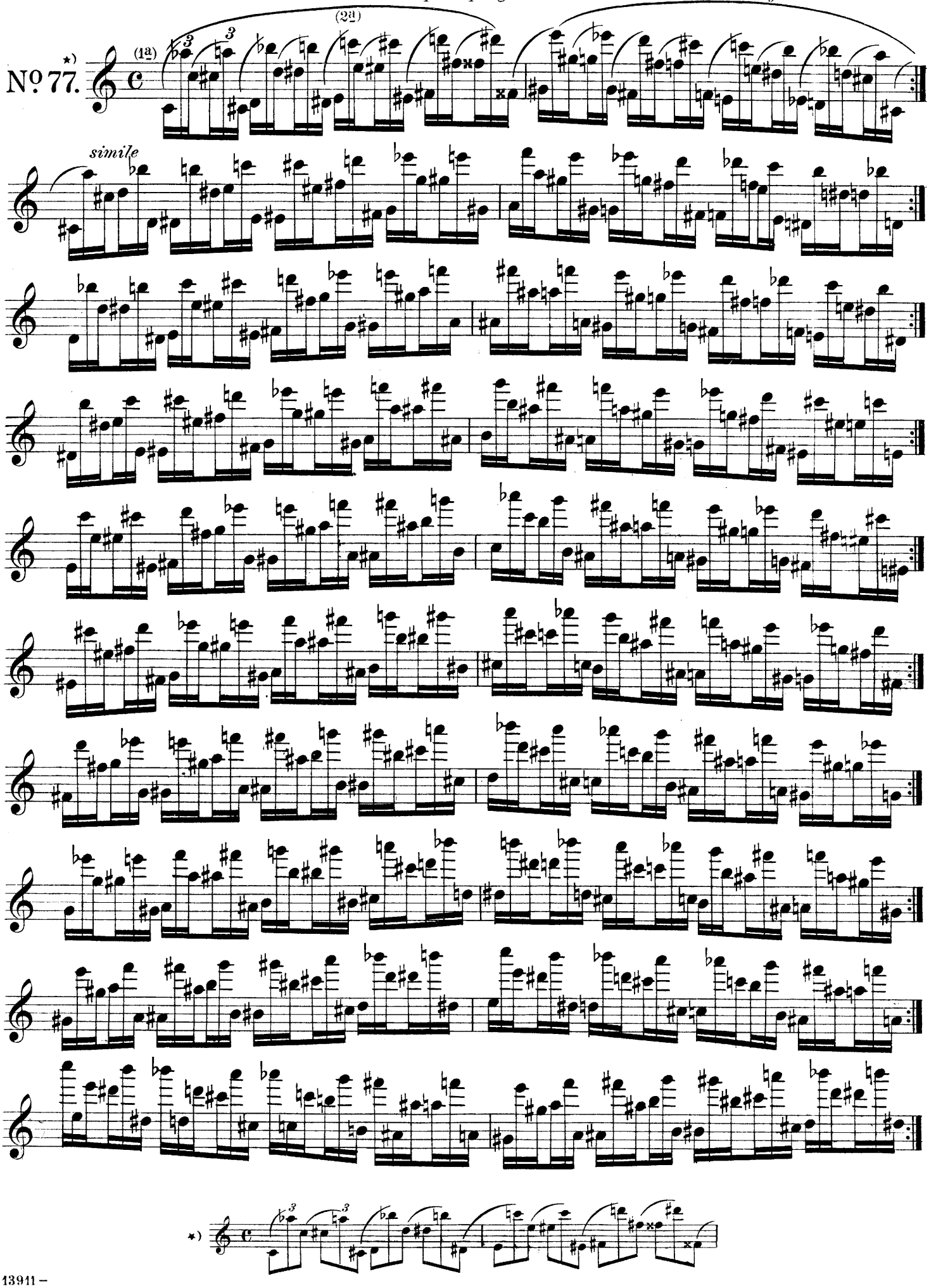
omettendo la 3ª nota d'ogni quartina

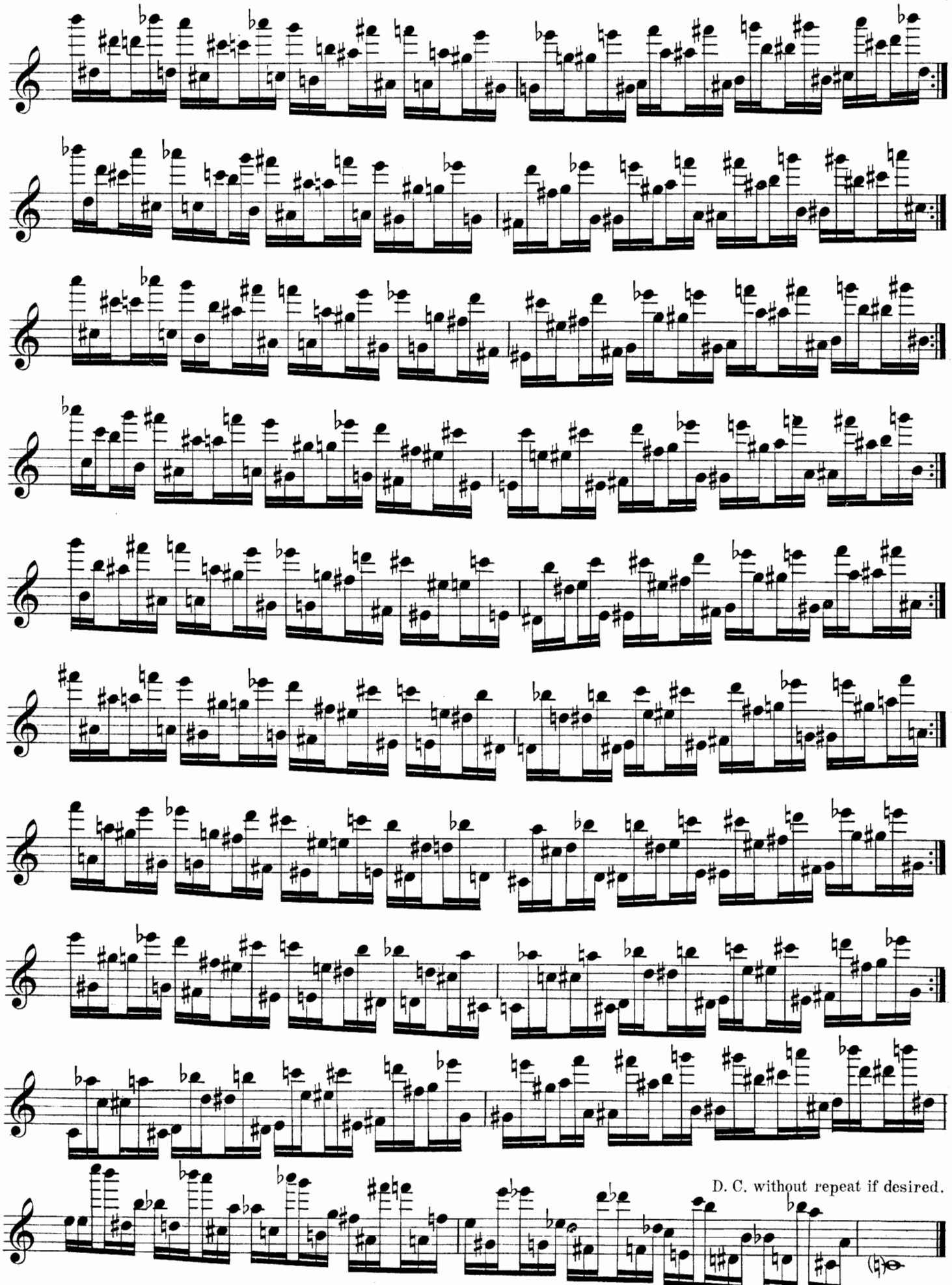
Nº 76



etc.

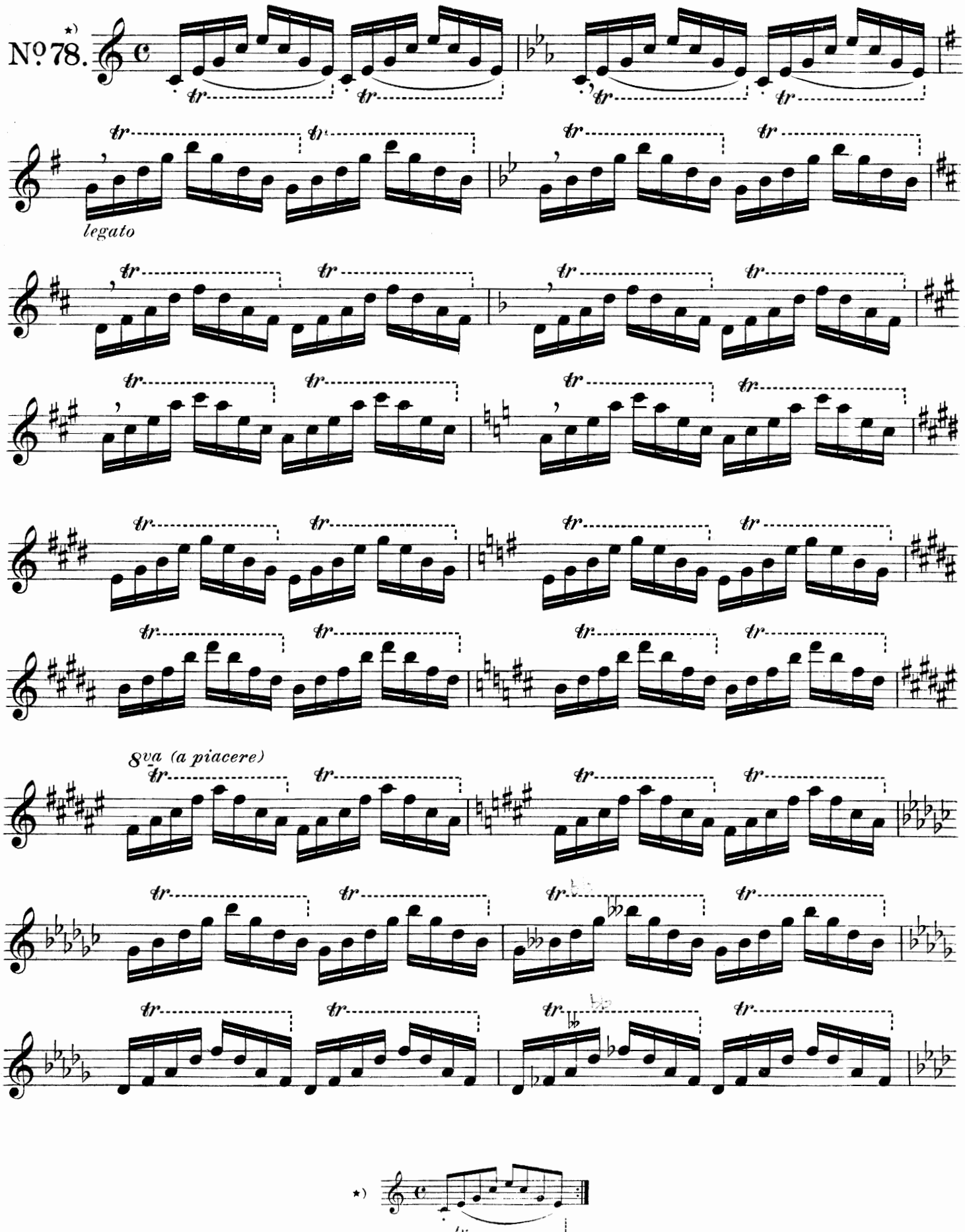
Omitting the 3d note of each quadruplet group.


No. 77.
(1a)
(2a)
simile

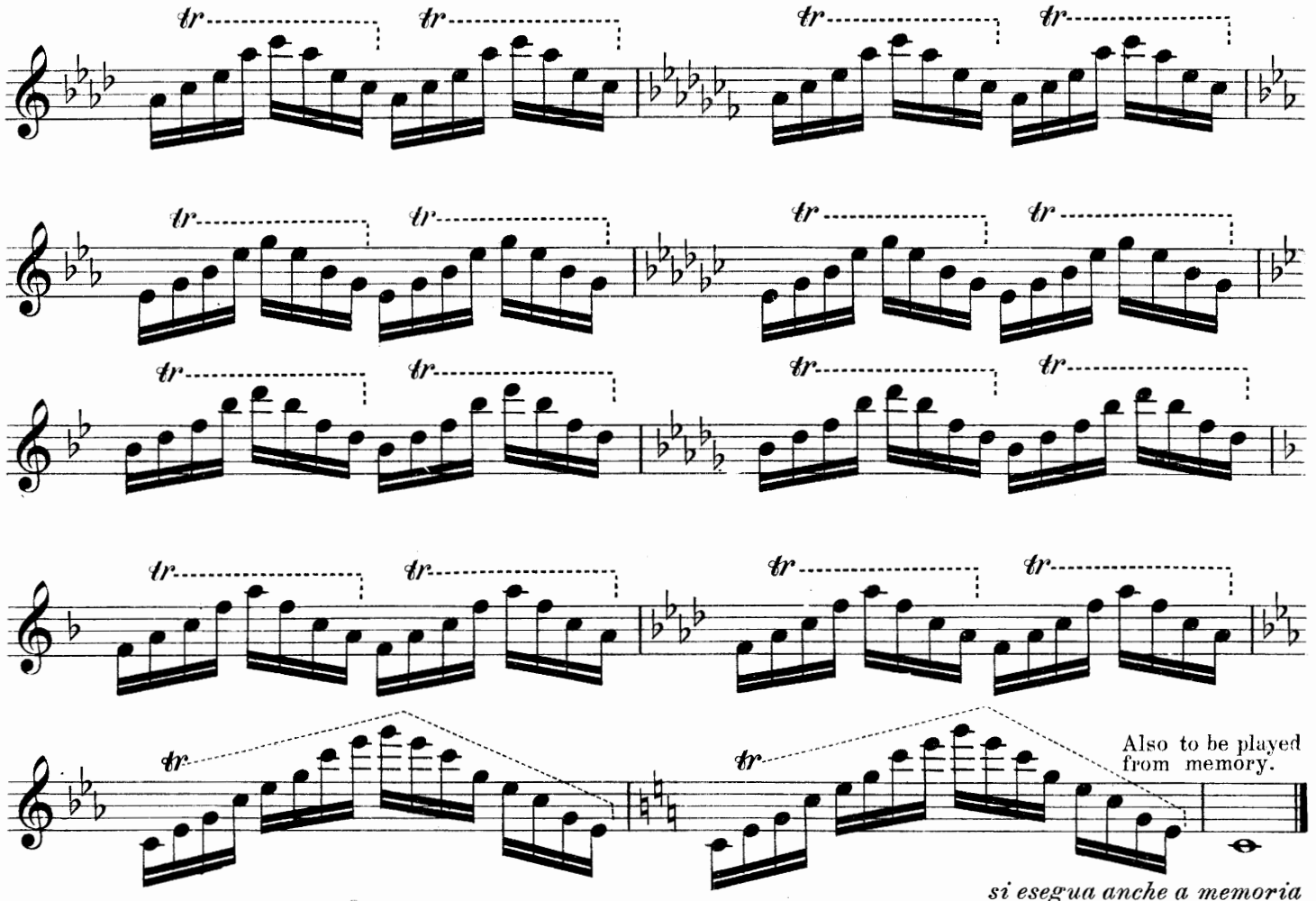


D. C. a piacere senza replica.

Al prof. WILHELM KRETSCHMAN (Moskau)
dal Nº 78 all'80, dedico.

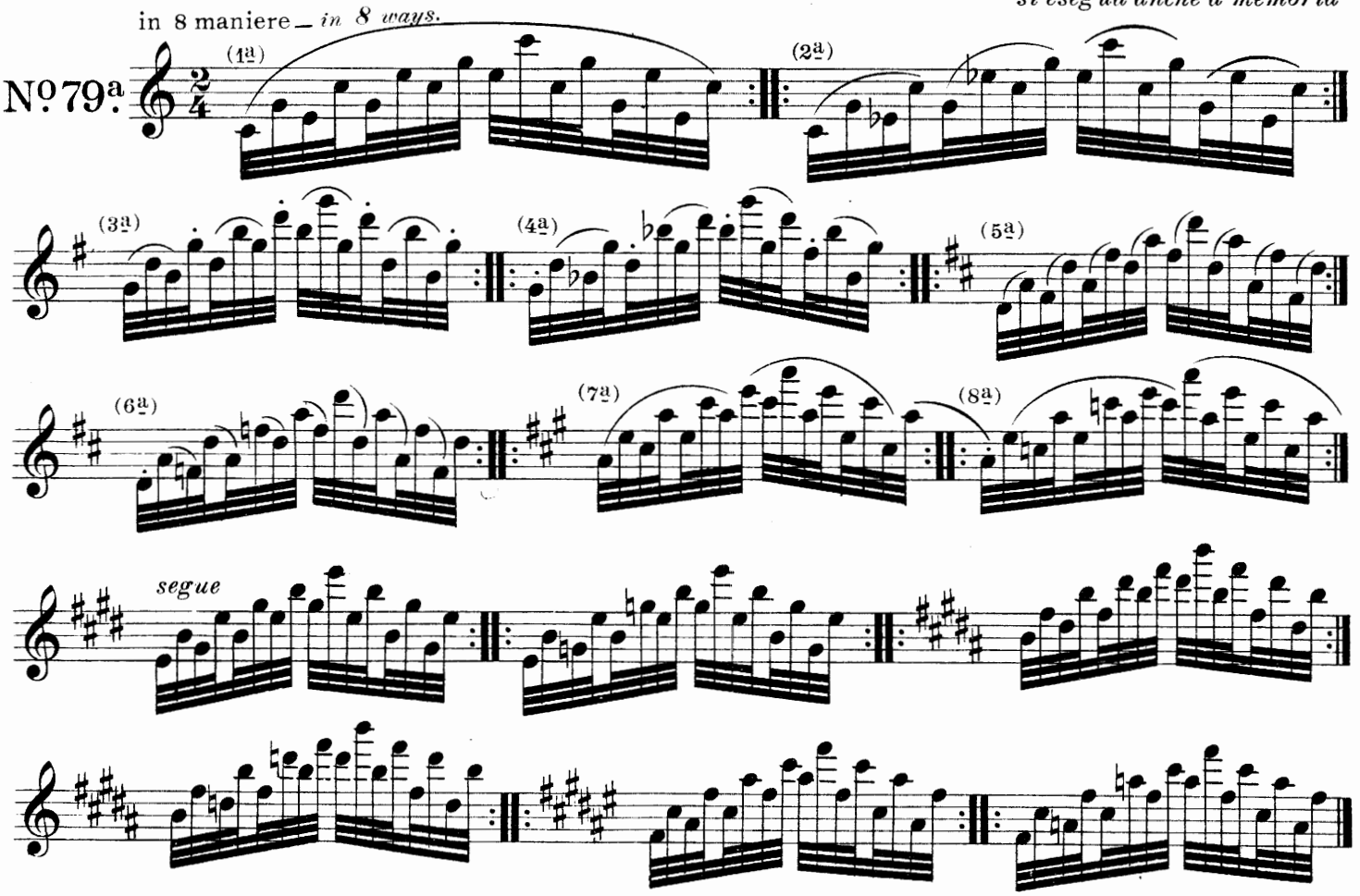

Nº 78.

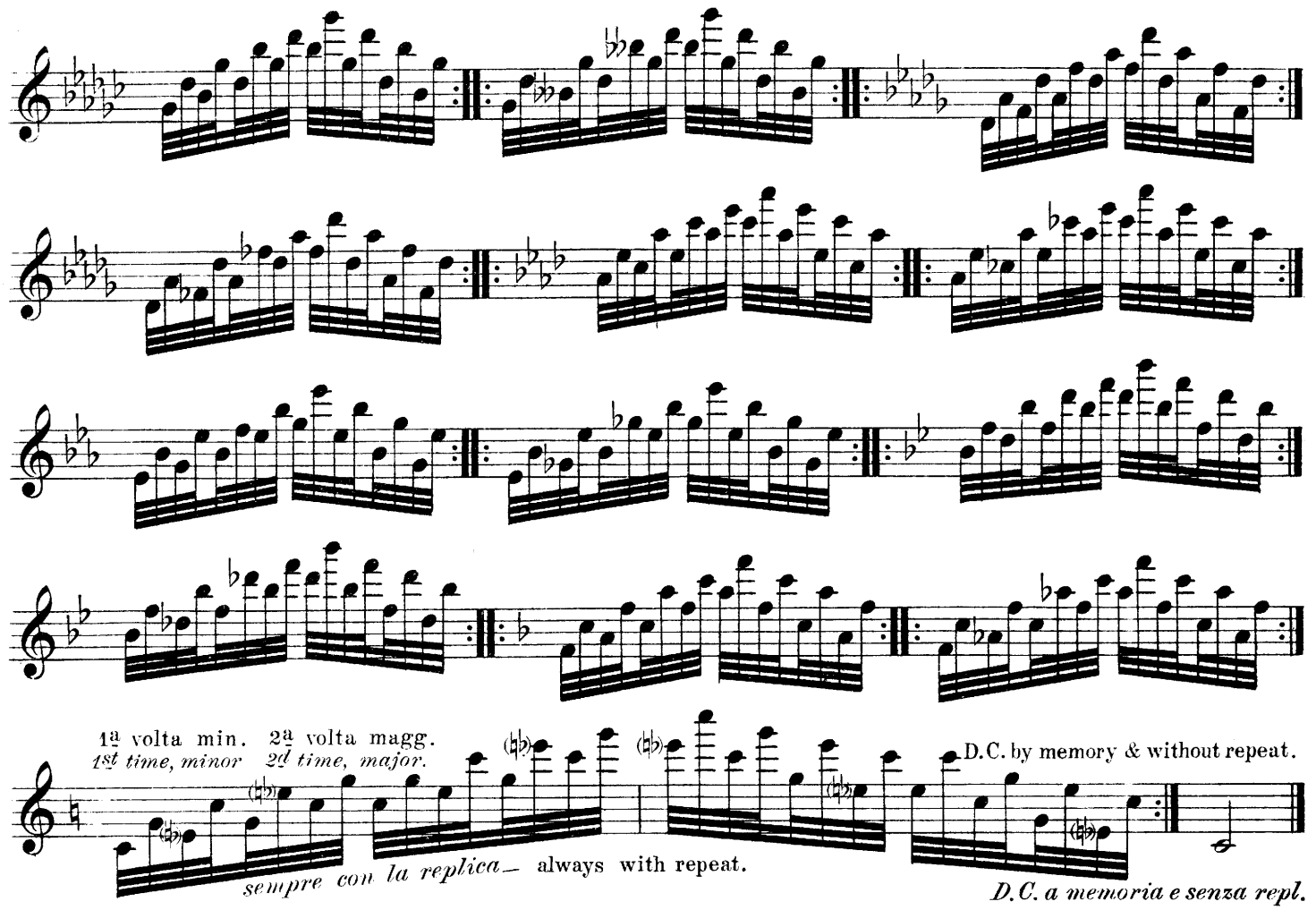
legato
8va (a piacere)
*)



in 8 maniere – *in 8 ways.*

Nº 79ª.



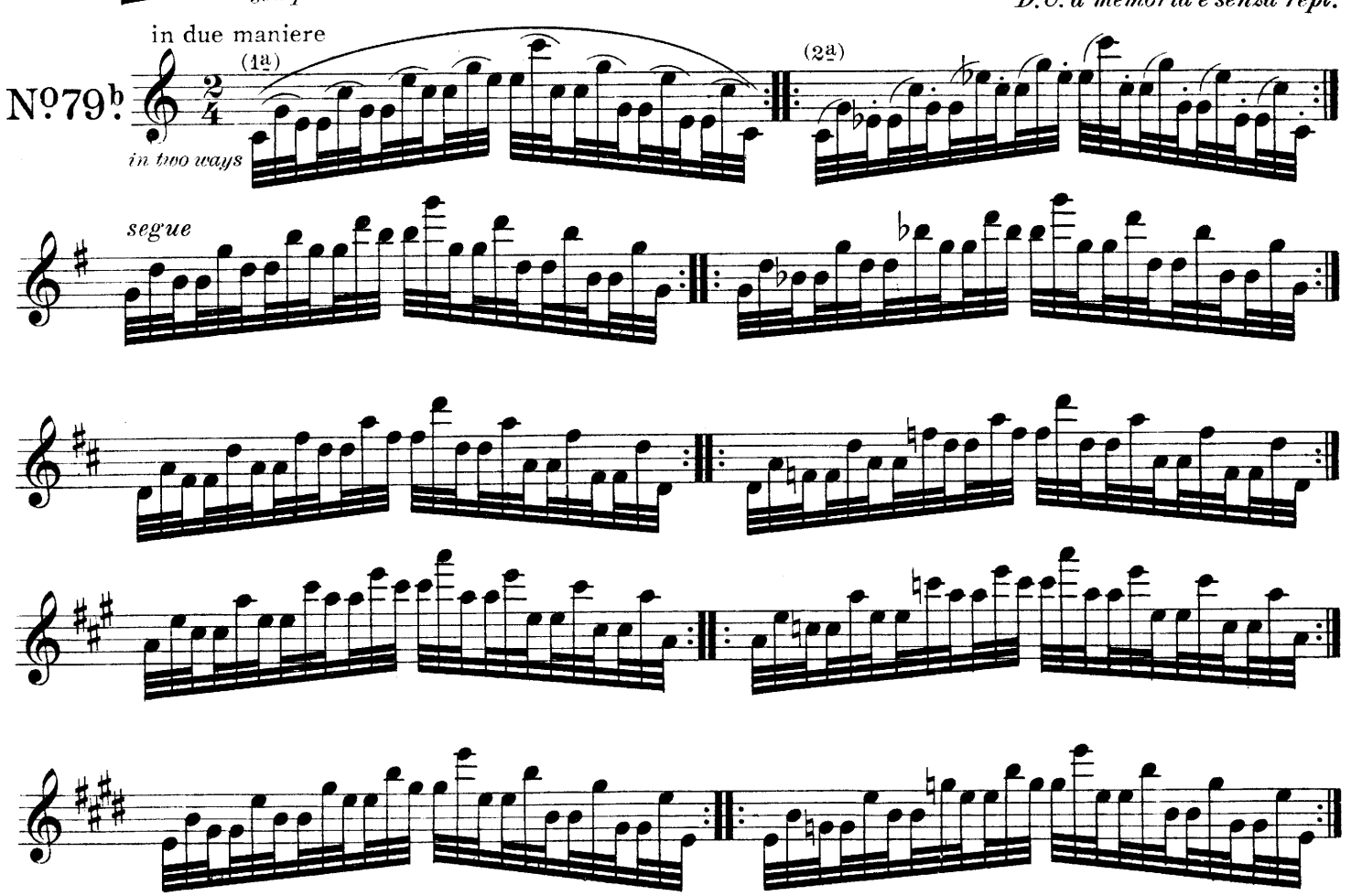


1ª volta min. 2ª volta magg.
1st time, minor 2d time, major.

D.C. by memory & without repeat.

sempre con la replica — always with repeat.

D.C. a memoria e senza repl.



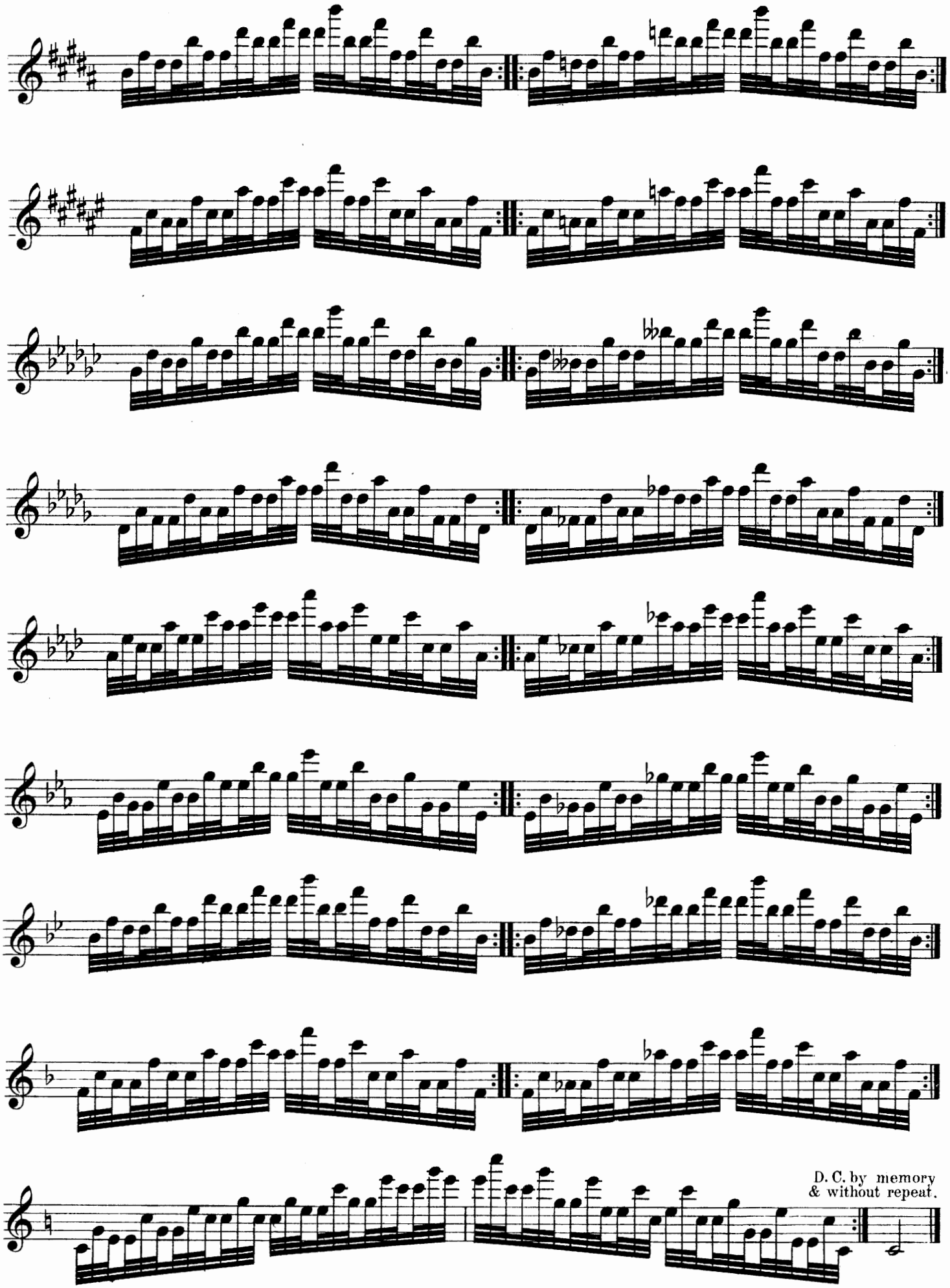
in due maniere

Nº79b

in two ways

(1ª) (2ª)

segue

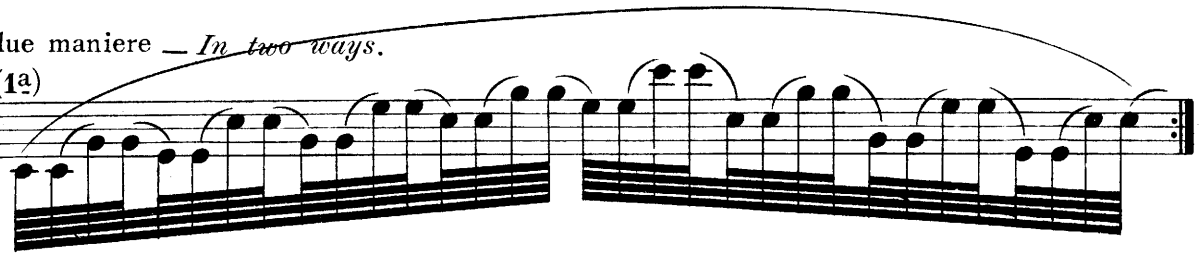


D. C. a memoria e senza replica.

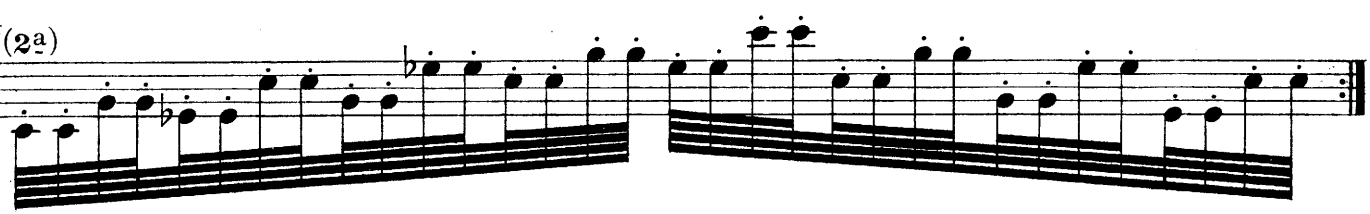
in due maniere — *In two ways.*

No. 79c.

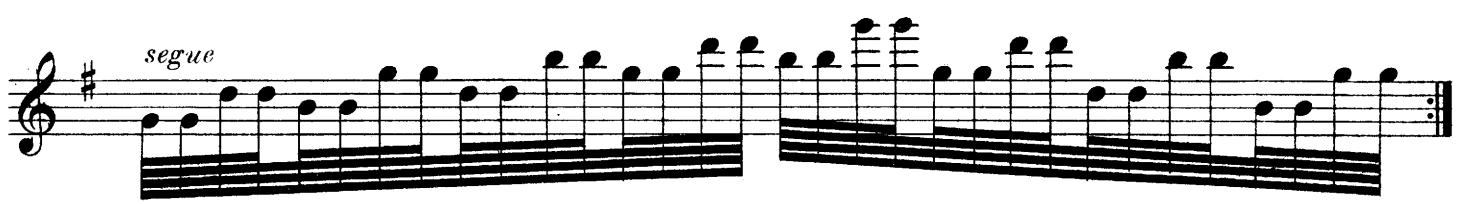
(1a)

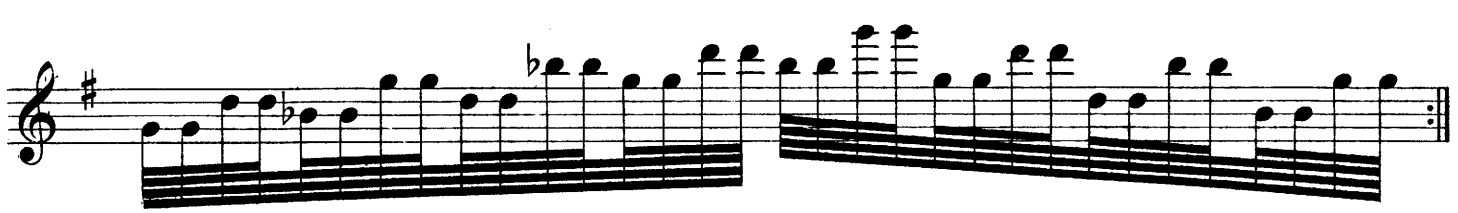


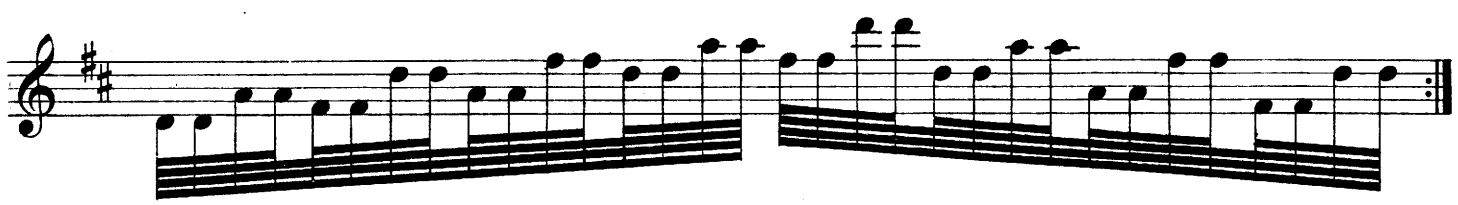
(2a)

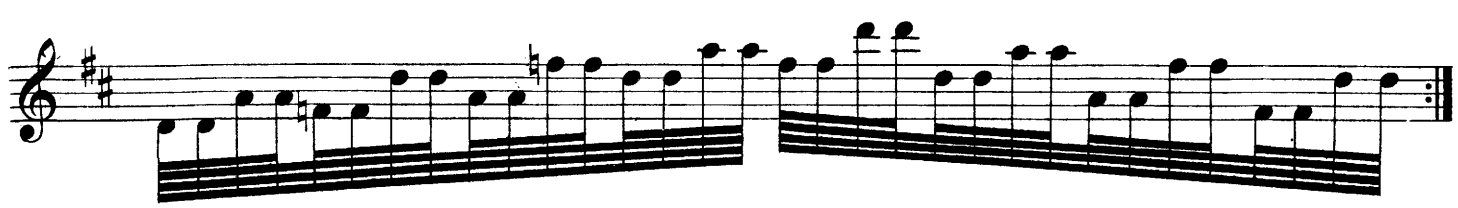


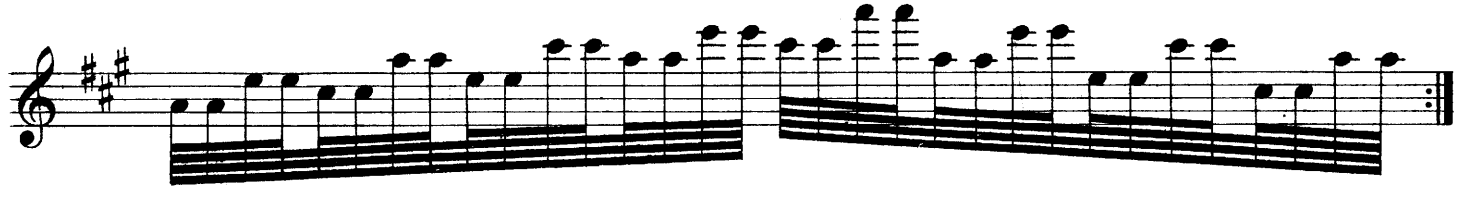
segue

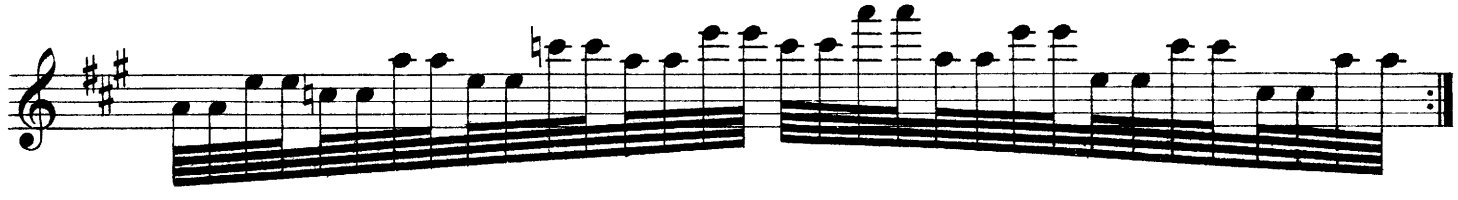


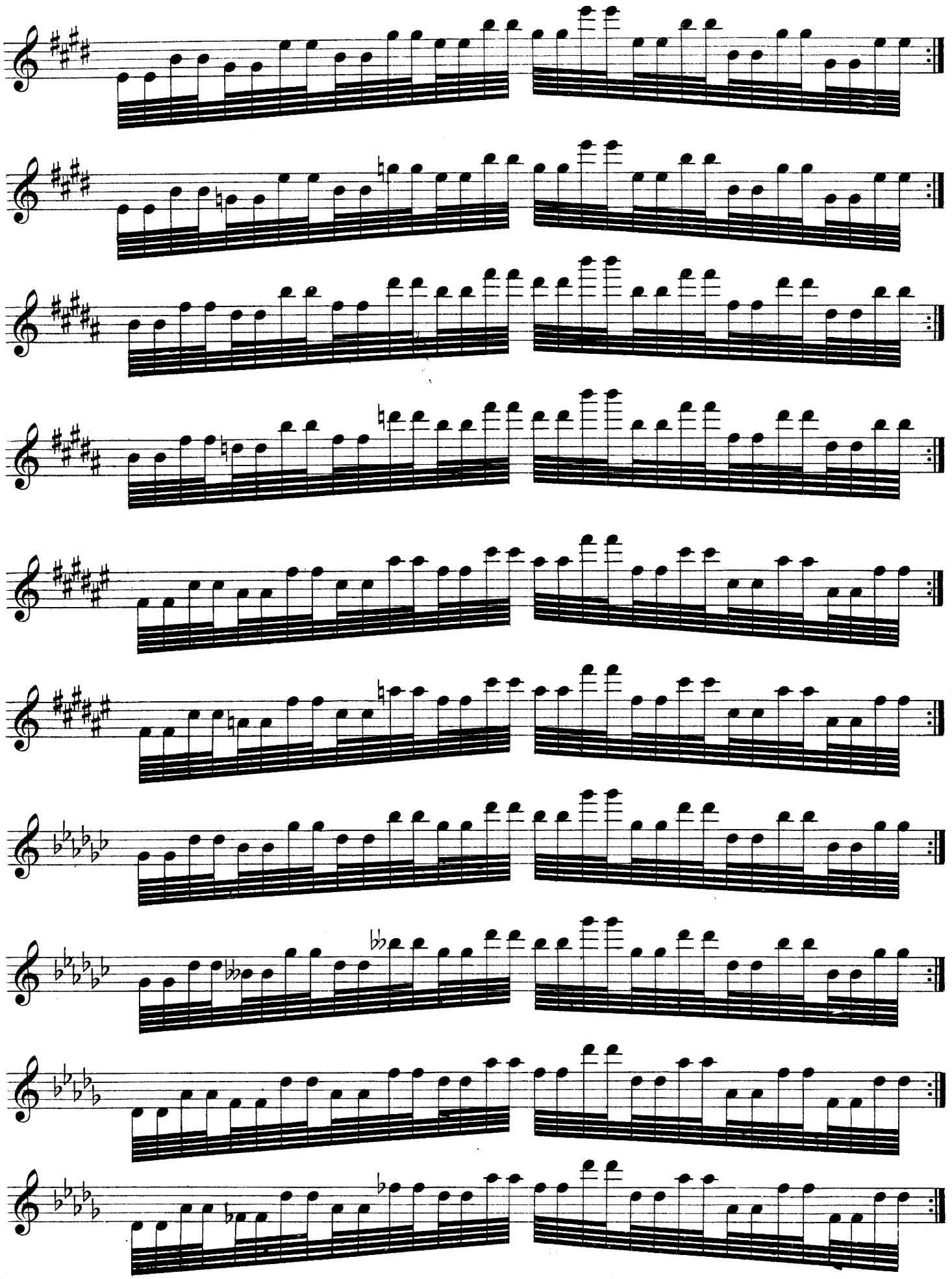


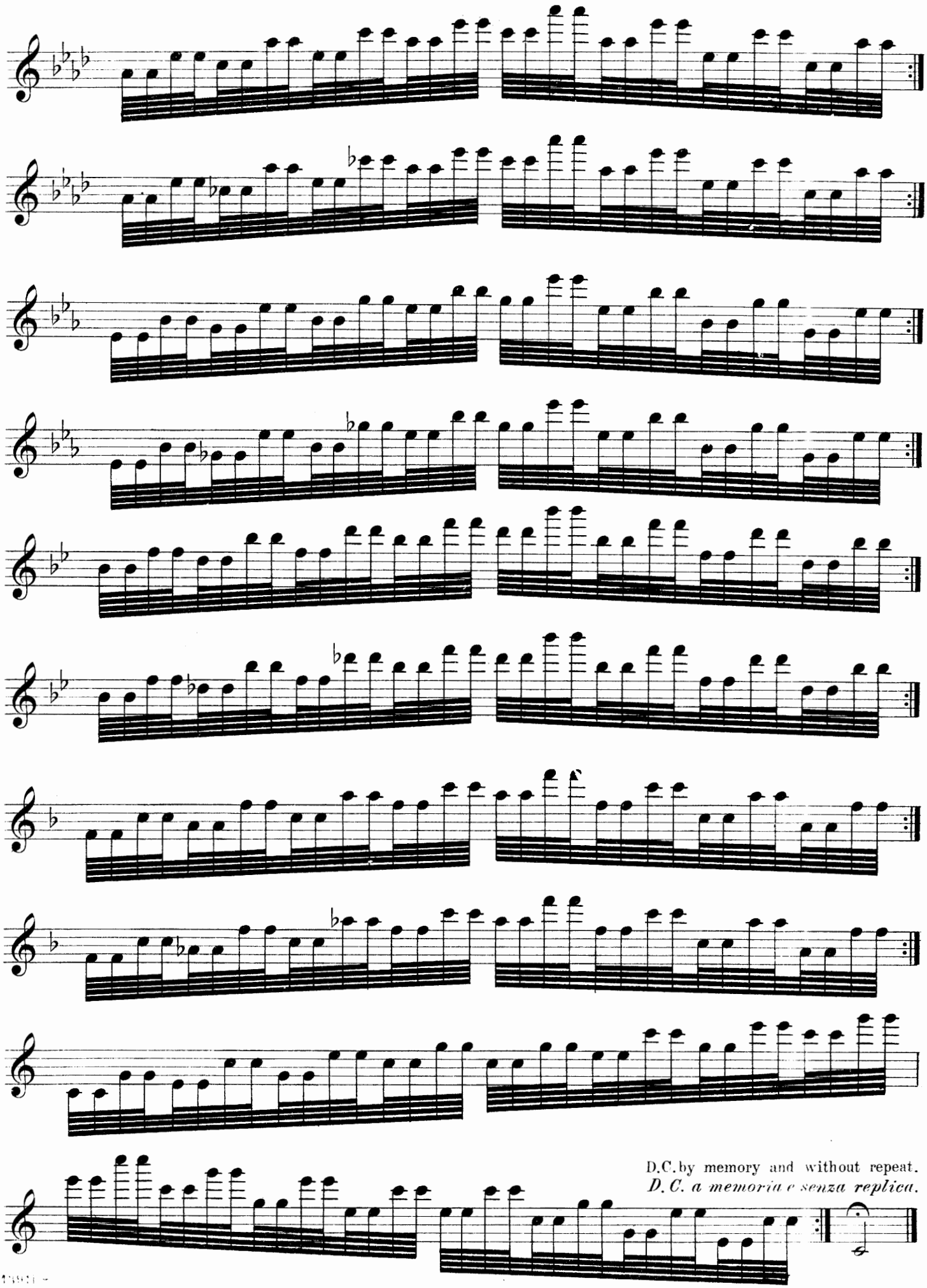










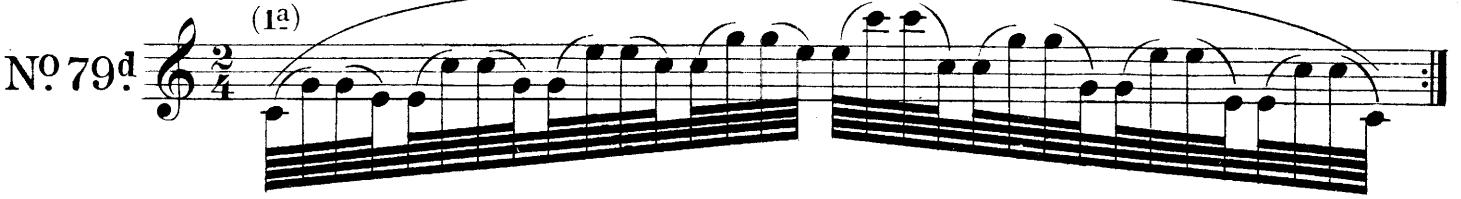


D.C. by memory and without repeat.
D. C. a memoria e senza replica.

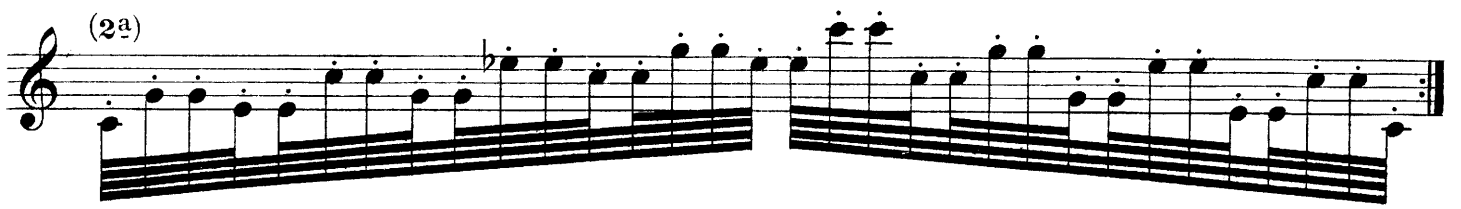
in due maniere — *In two ways.*

No. 79d

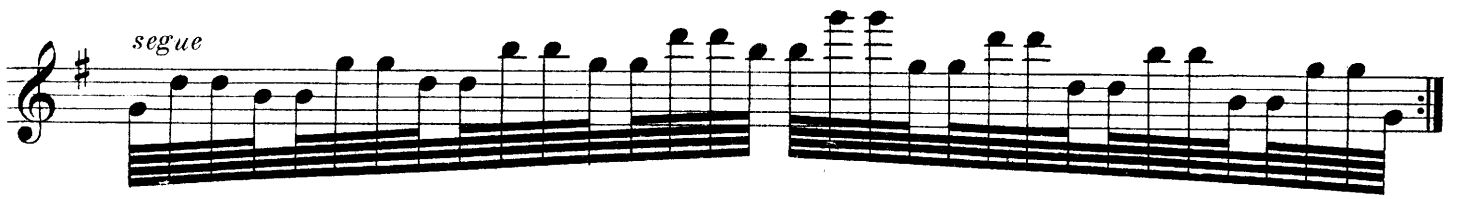
(1a)

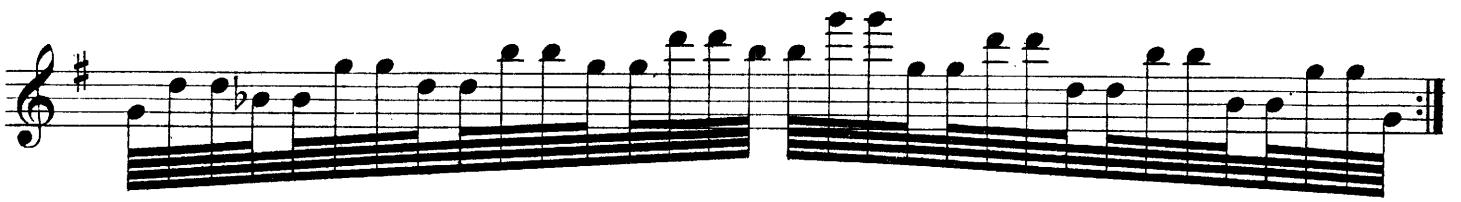


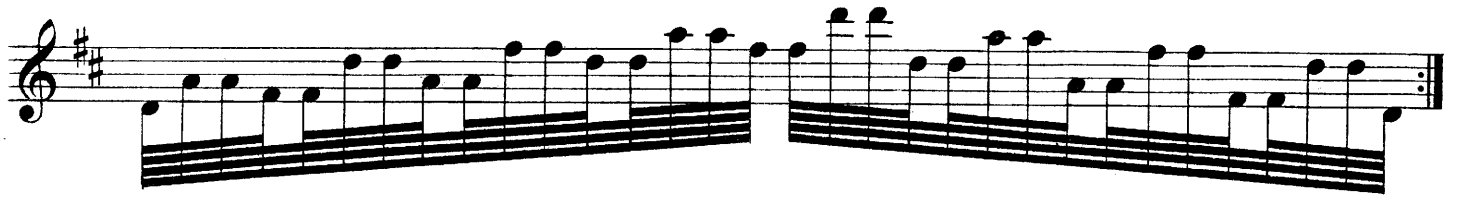
(2a)

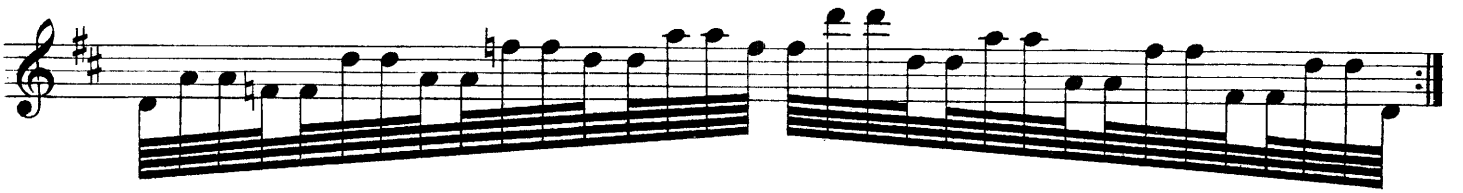


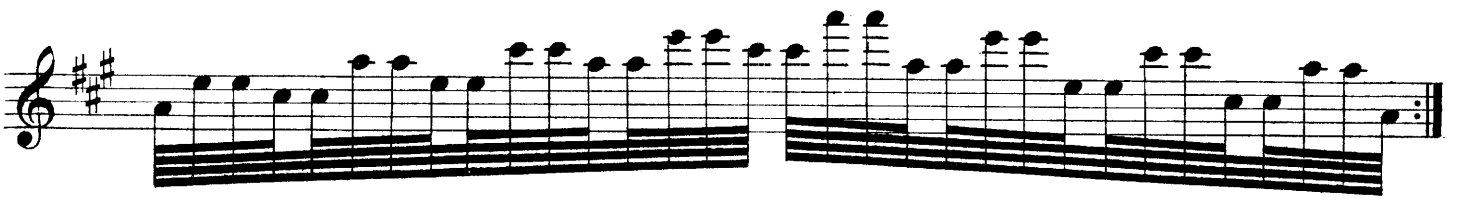
segue

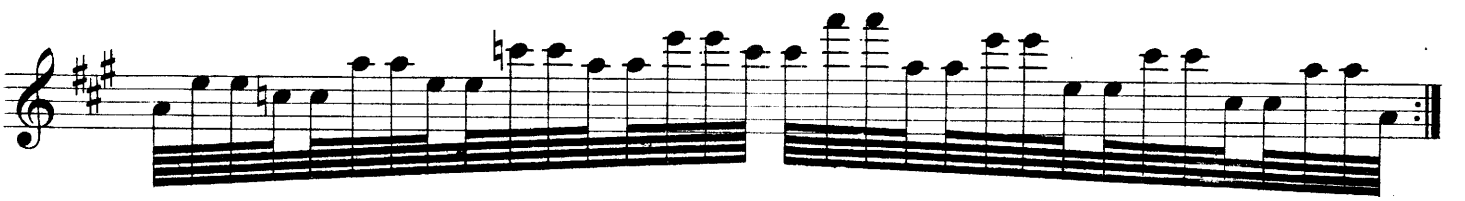


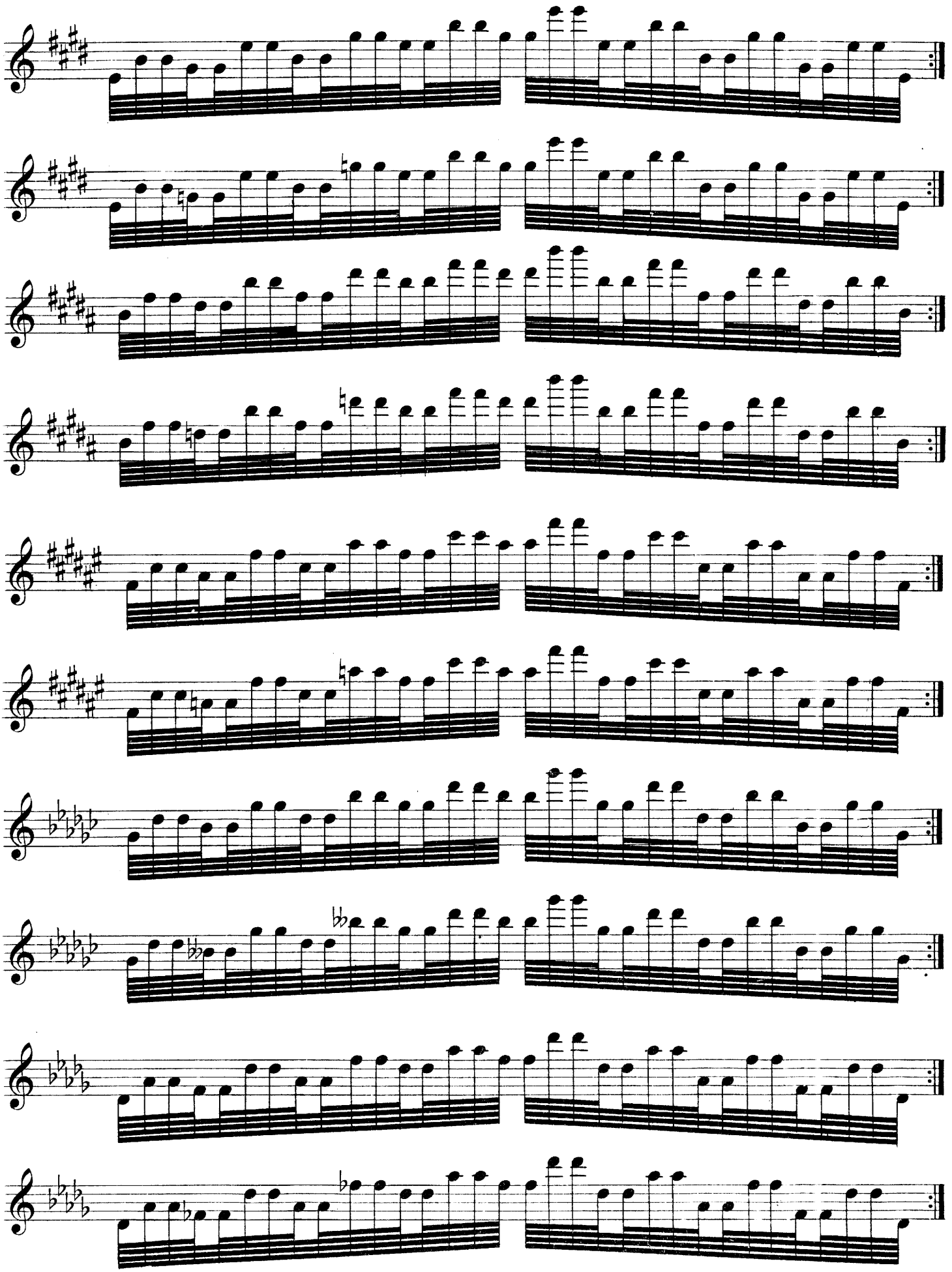


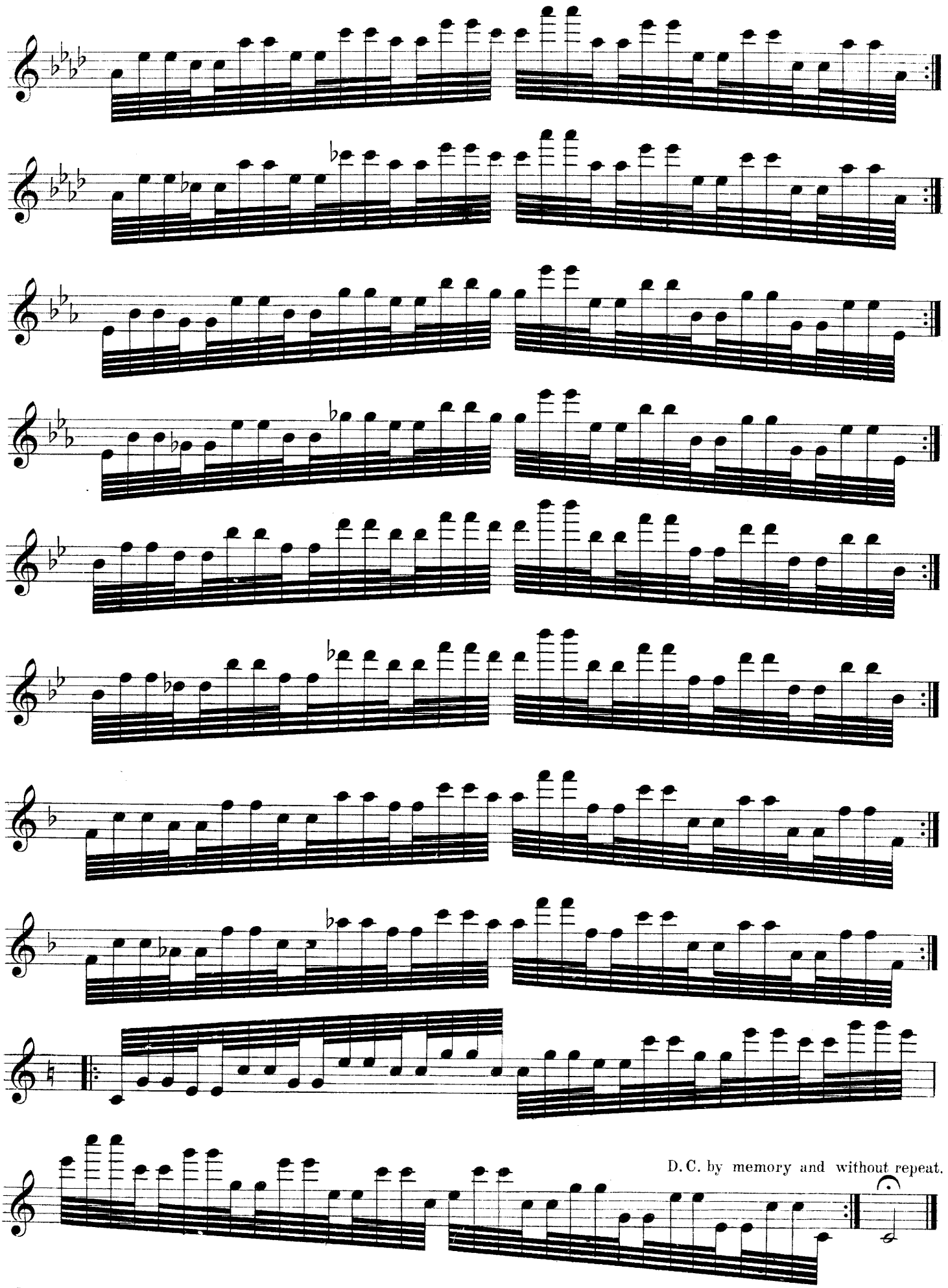




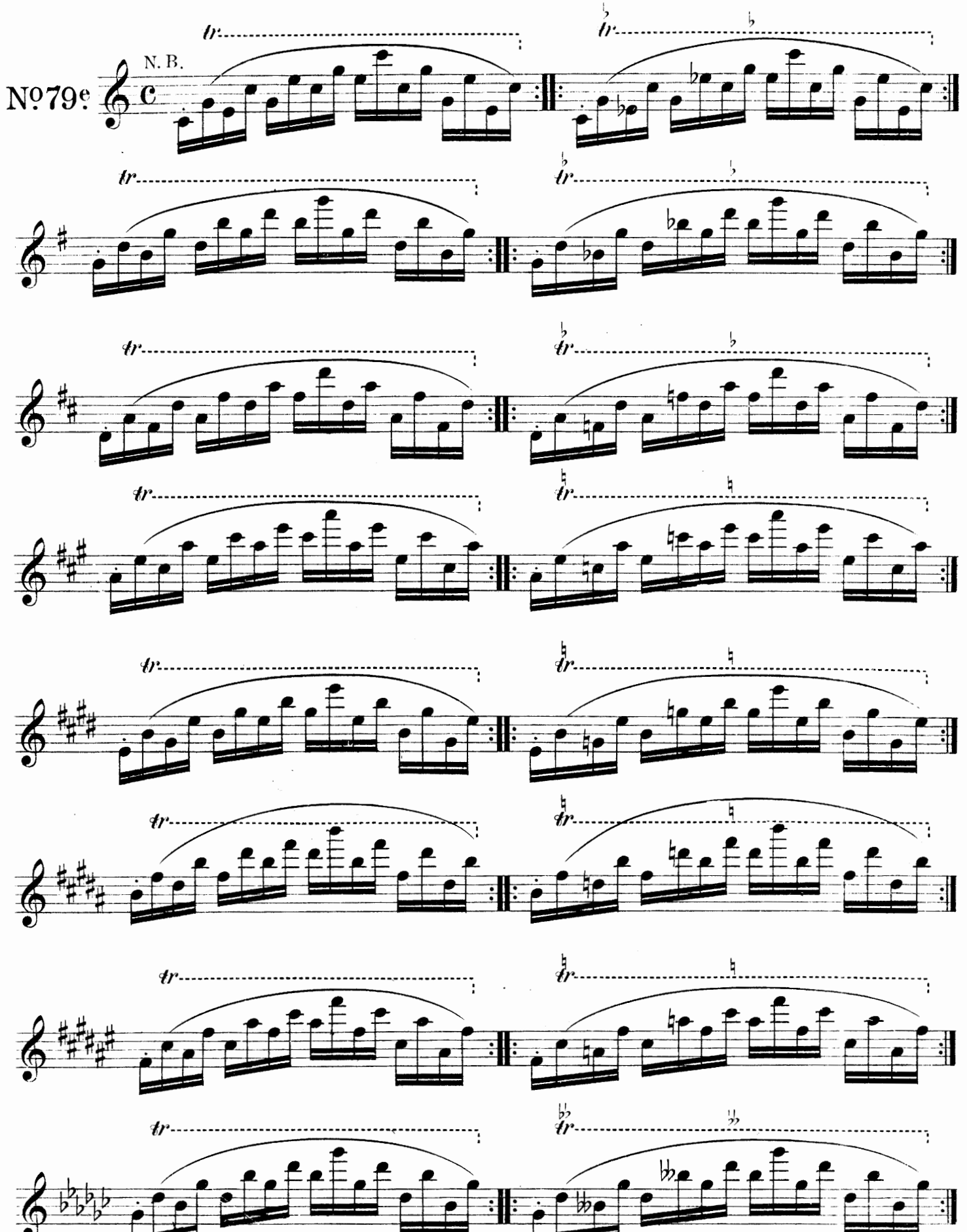




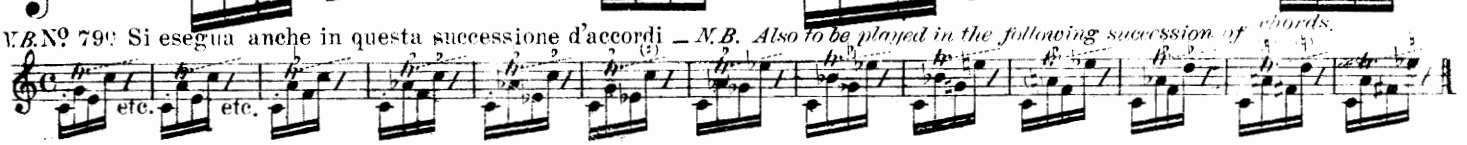


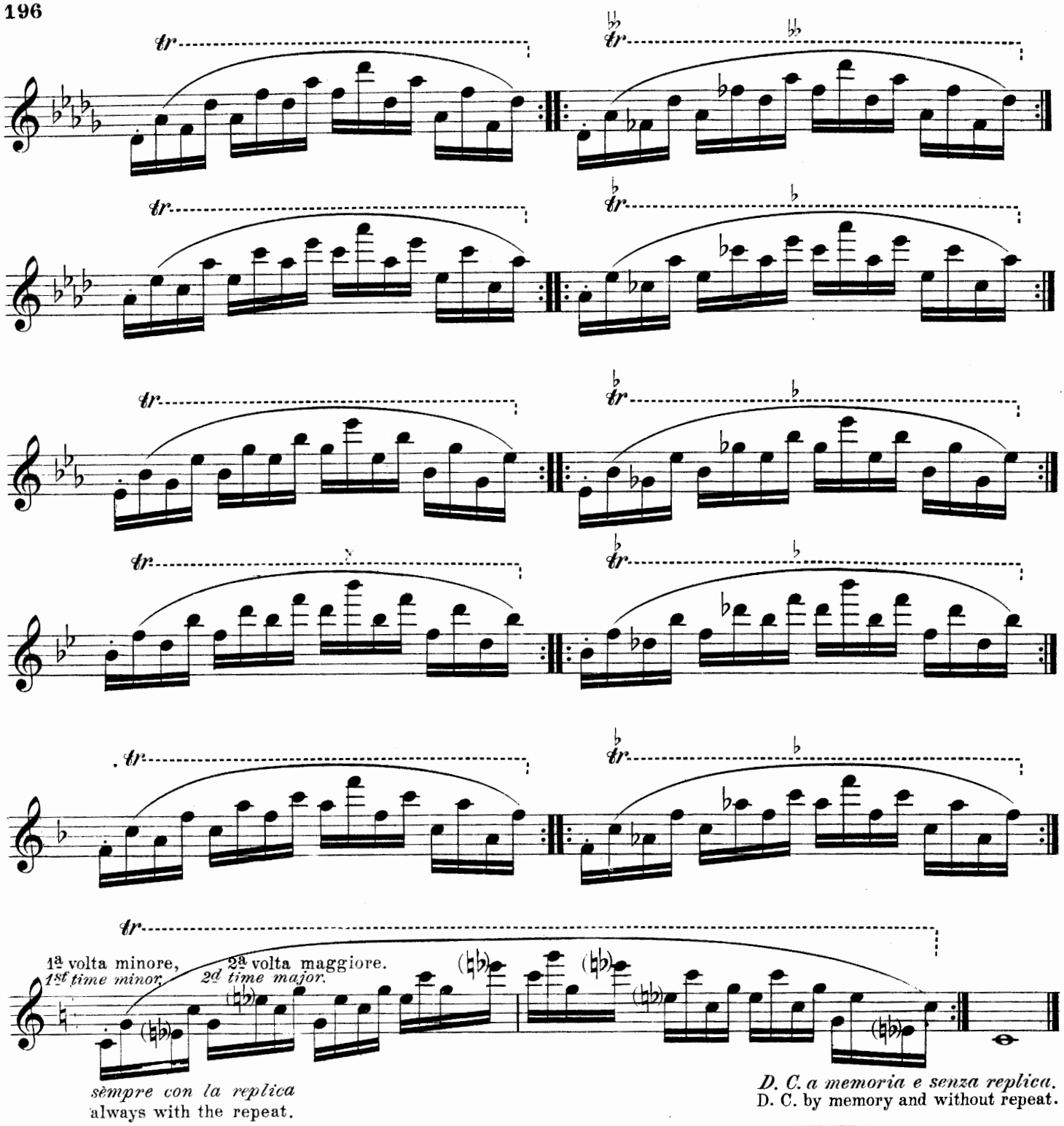


D. C. a memoria e senza replica

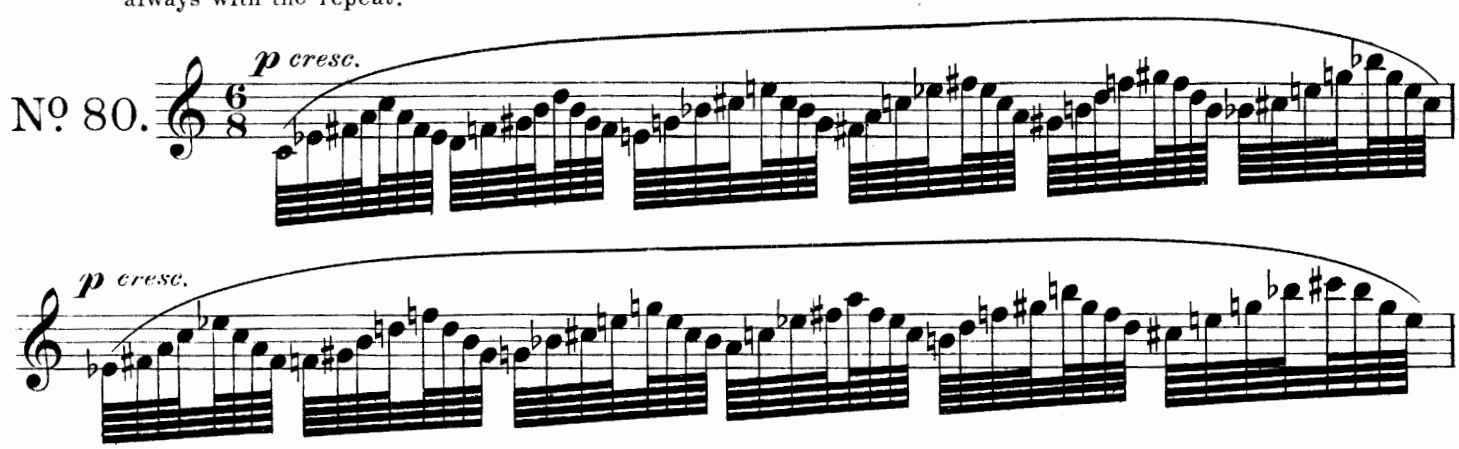


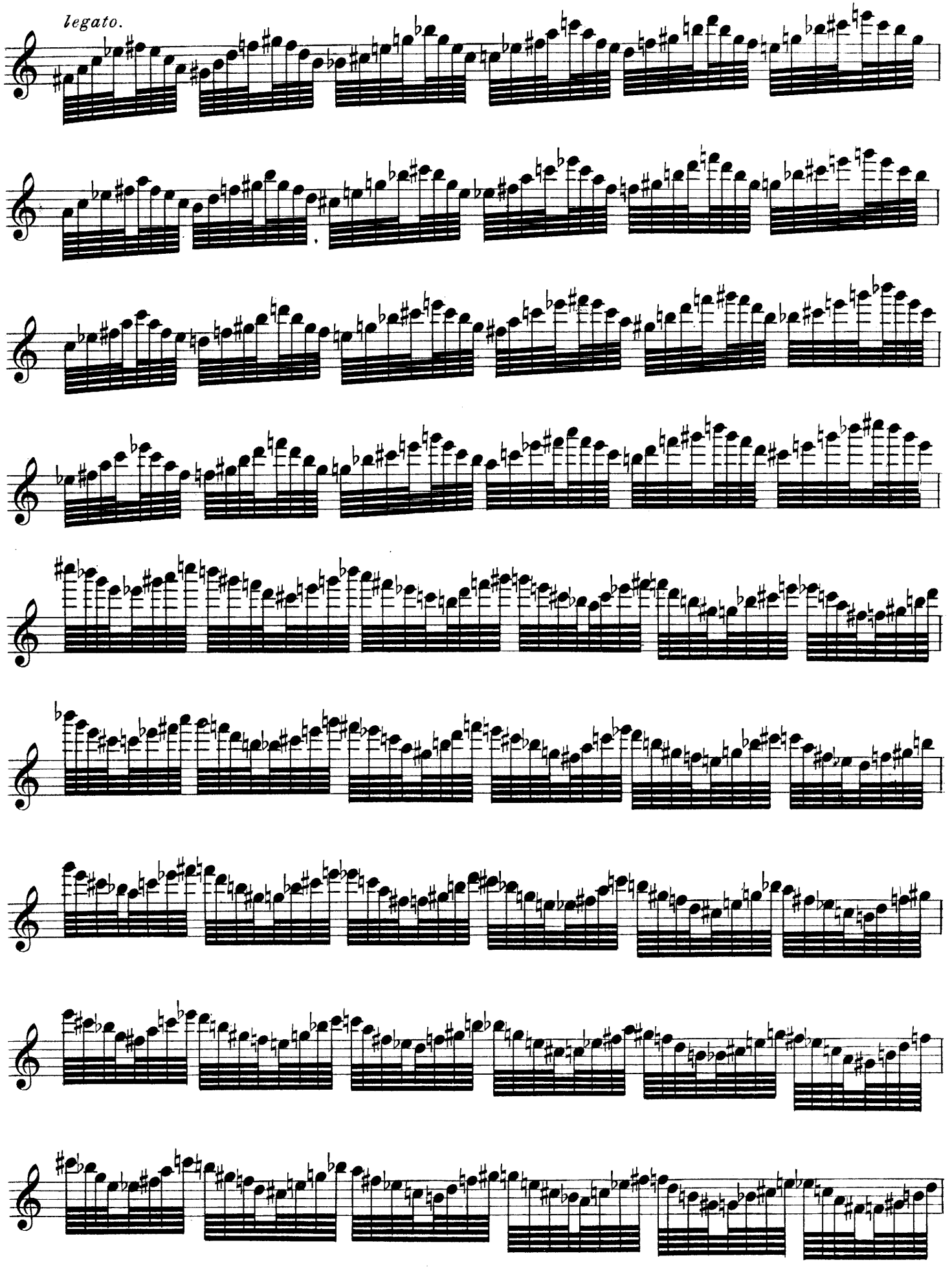
N.B. Nº 79e Si eseguia anche in questa successione d'accordi — *N.B. Also to be played in the following succession of chords.*

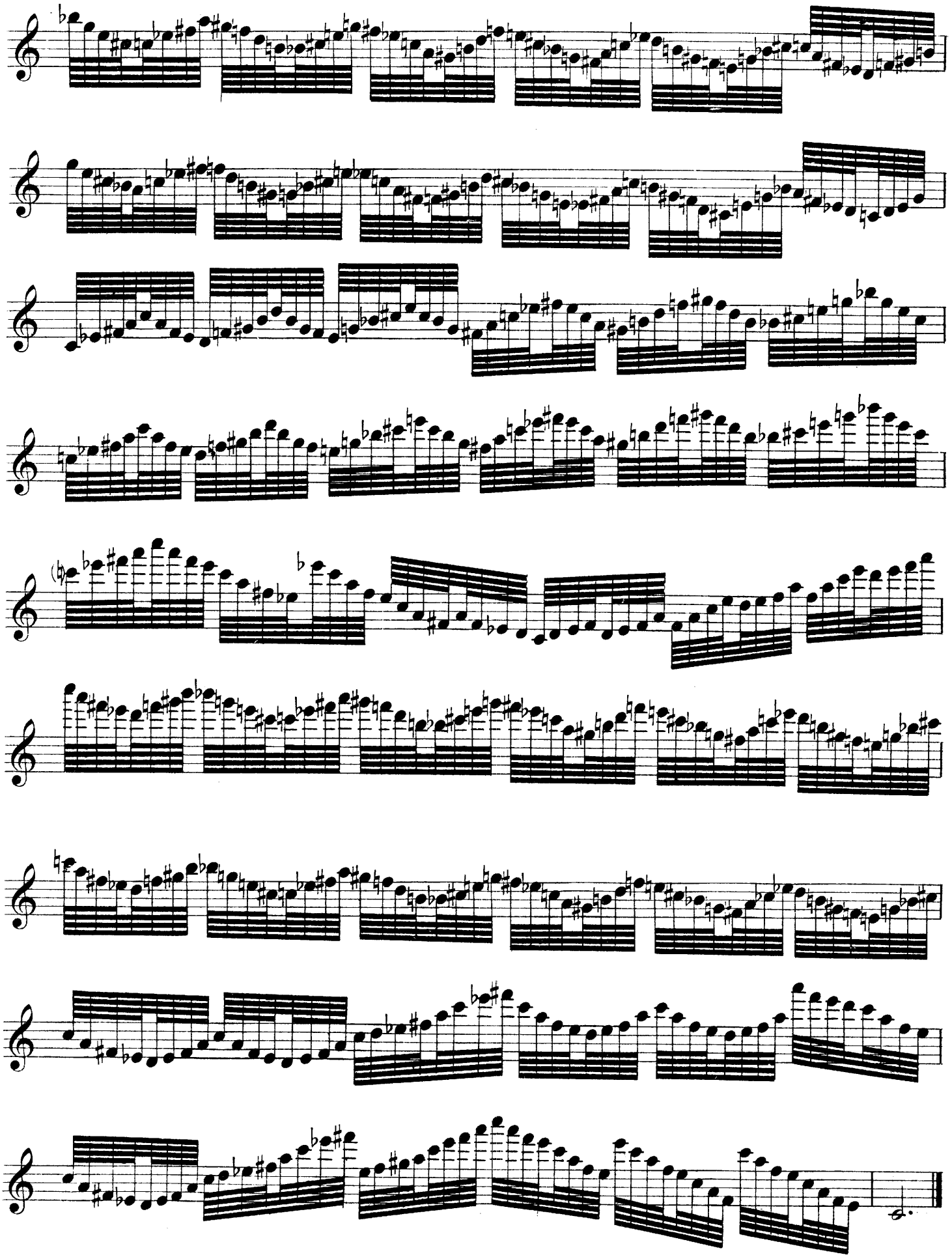



tr
1ª volta minore,
1st time minor.
2ª volta maggiore.
2d time major.
sèmpre con la replica
always with the repeat.
D. C. a memoria e senza replica.
D. C. by memory and without repeat.

Nº 80.


p cresc.
p cresc.


legato.



Al prof ADOLPH HENNEBAINS (Paris.)
dal N° 81 all' 84, dedico.

si esegua anche in rivolto *) — *Also to be played in the inversion* *)

tu ku tu ku tu ku tu ku

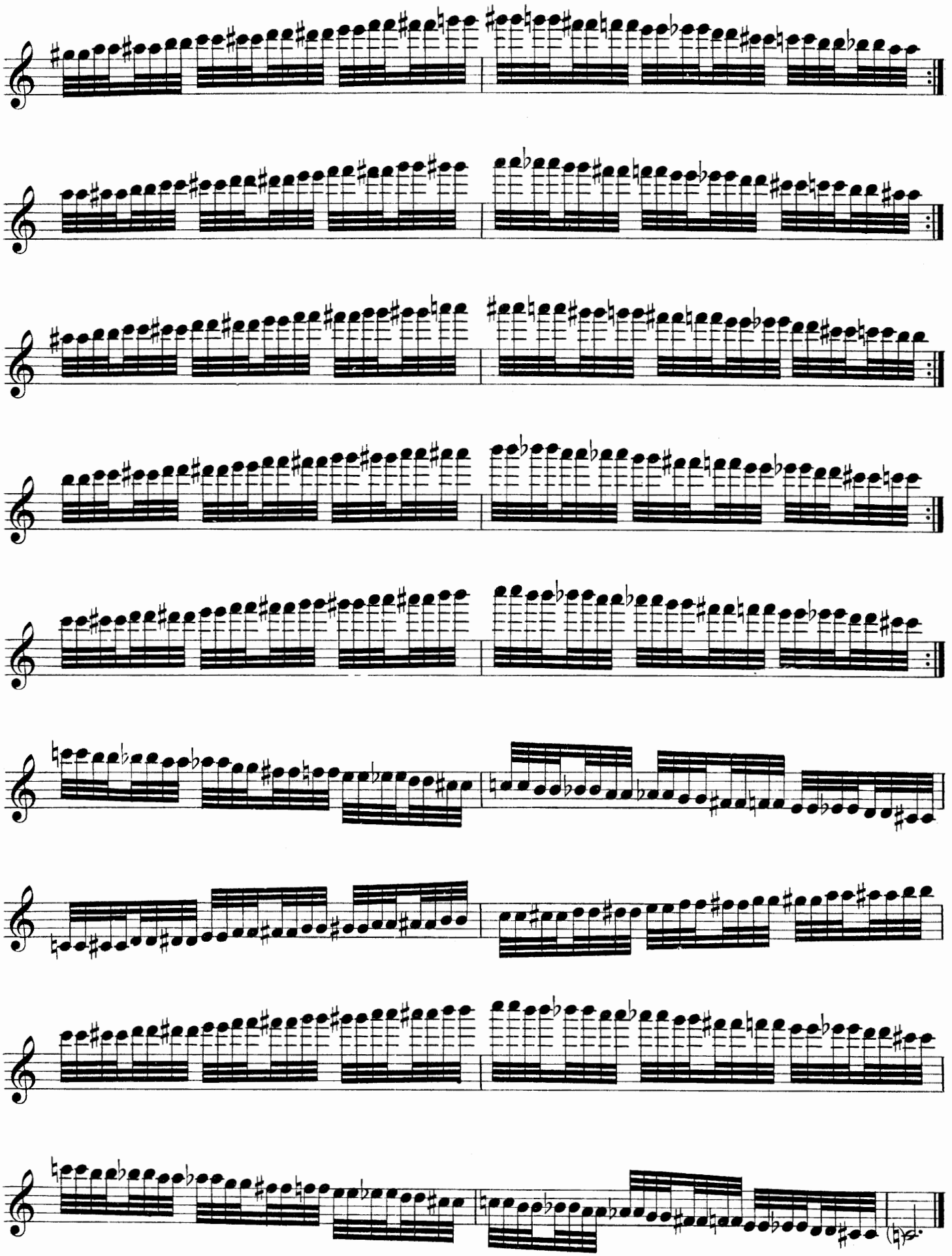
N° 81a.

ben staccato (col doppio colpo di lingua) — *(with double tongueing)*

segue.

N° 81a in rivolto. — *inversion.*

*)



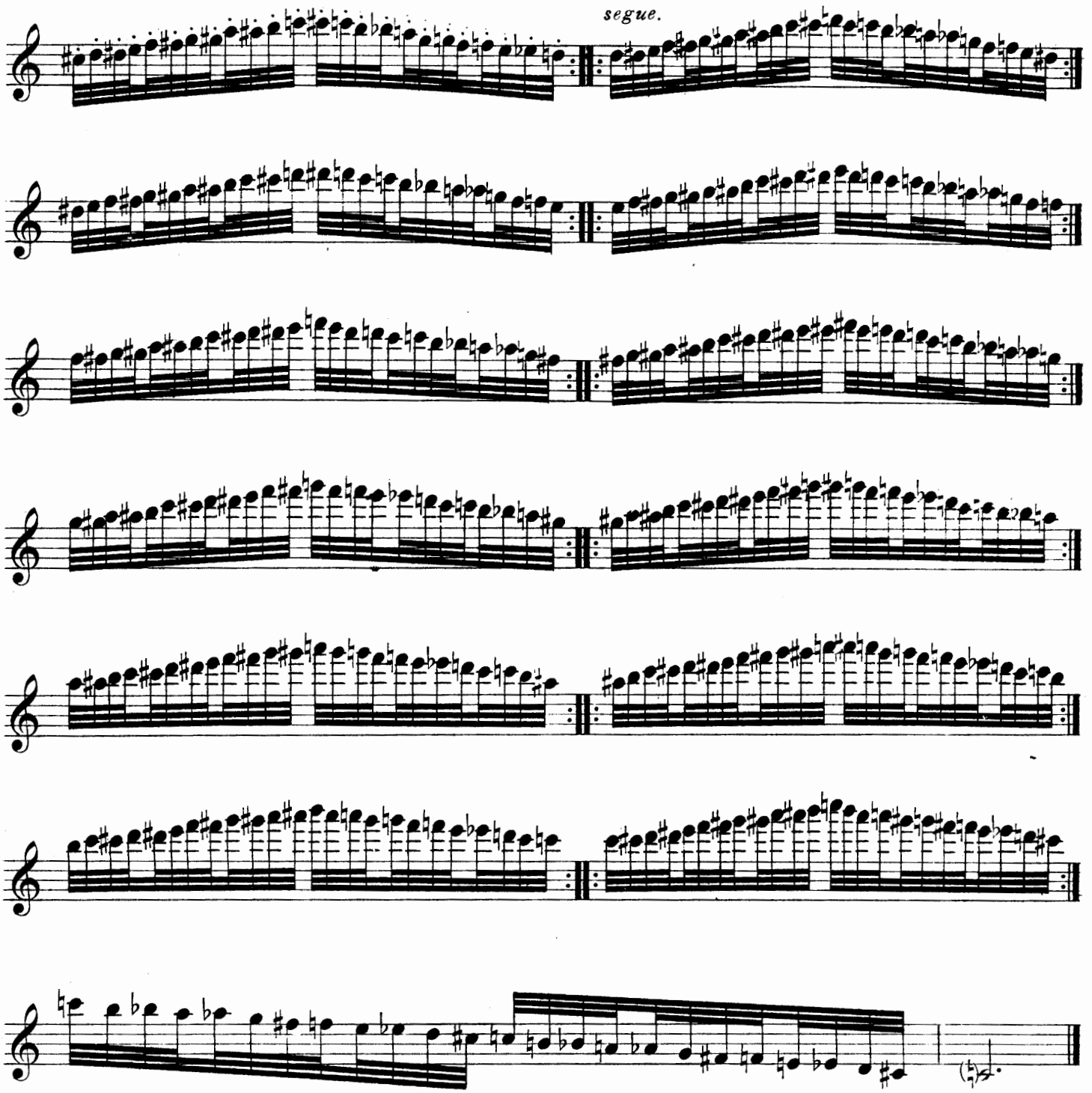
D. C. a memoria e senza replica.
D. C. by memory and without repeat.

Also to be played in the inversion ⋆)
si esegua anche in rivolto ⋆)

No. 81b

ben staccato (col doppio colpo di lingua) — *(double tongueing)*

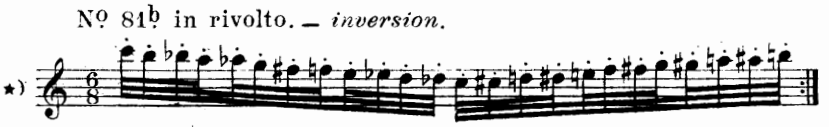
segue.



D. C. a memoria e senza replica.
D.C. by memory and without repeat.

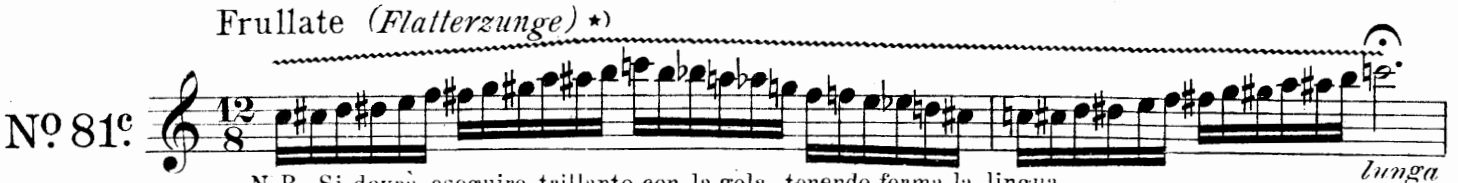
No. 81b in rivolto. — *inversion.*

⋆)



Frullate *(Flatterzunge)* ⋆)

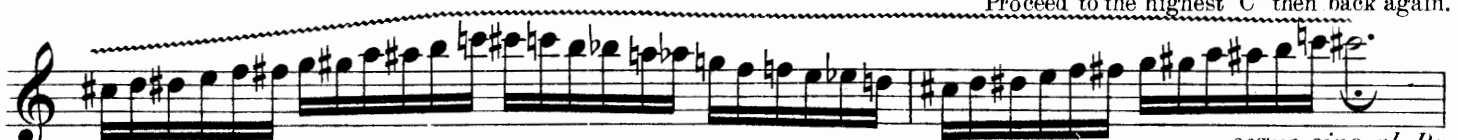
Nº 81c.



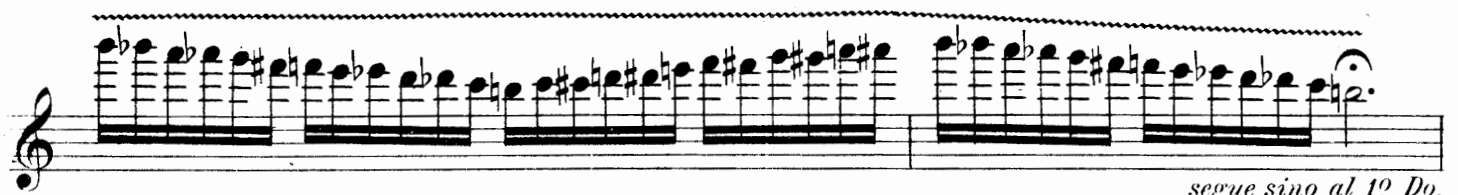
lunga

N. B. Si dovrà eseguire trillanto con la gola, tenendo ferma la lingua
N. B. To be trilled with the throat and without moving the tongue.

Proceed to the highest "C" then back again.



segue sino al Do acutissimo, poi scendere



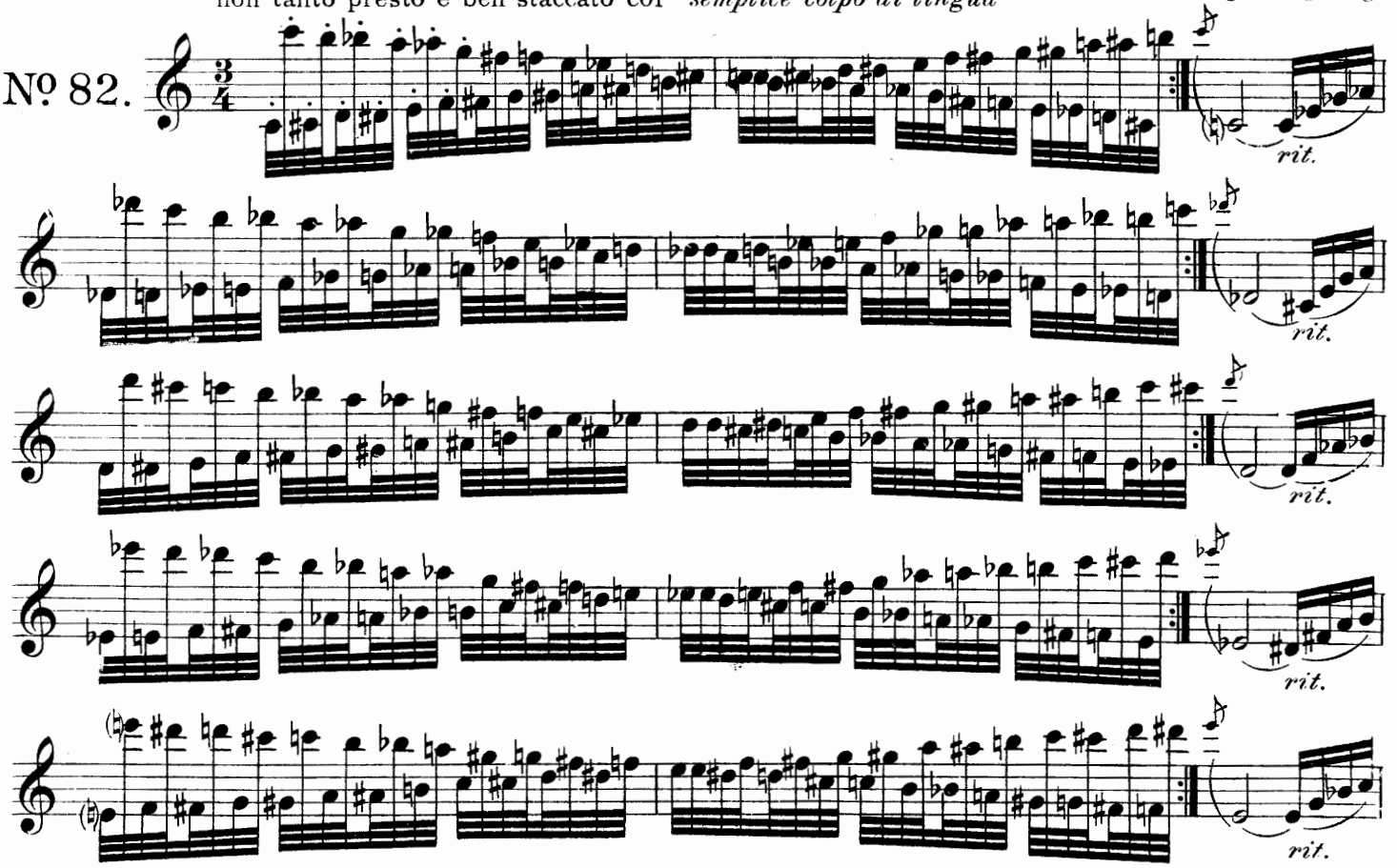
segue sino al 1º Do. Back to the 1st "C" again.

⋆) vedi Cesare Ciardi, Op. 22 (Carnevale di Venezia) e Richard Strauss, Op. 35 (Don Quixote).
⋆) *See Cesare Ciardi, Op. 22 (Carneval of Venice) and Richard Strauss, Op. 35 (Don Quixote.)*

si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)
non tanto presto e ben staccato col *"semplice colpo di lingua"*

Not too quickly; staccato with "single tongueing"

Nº 82.

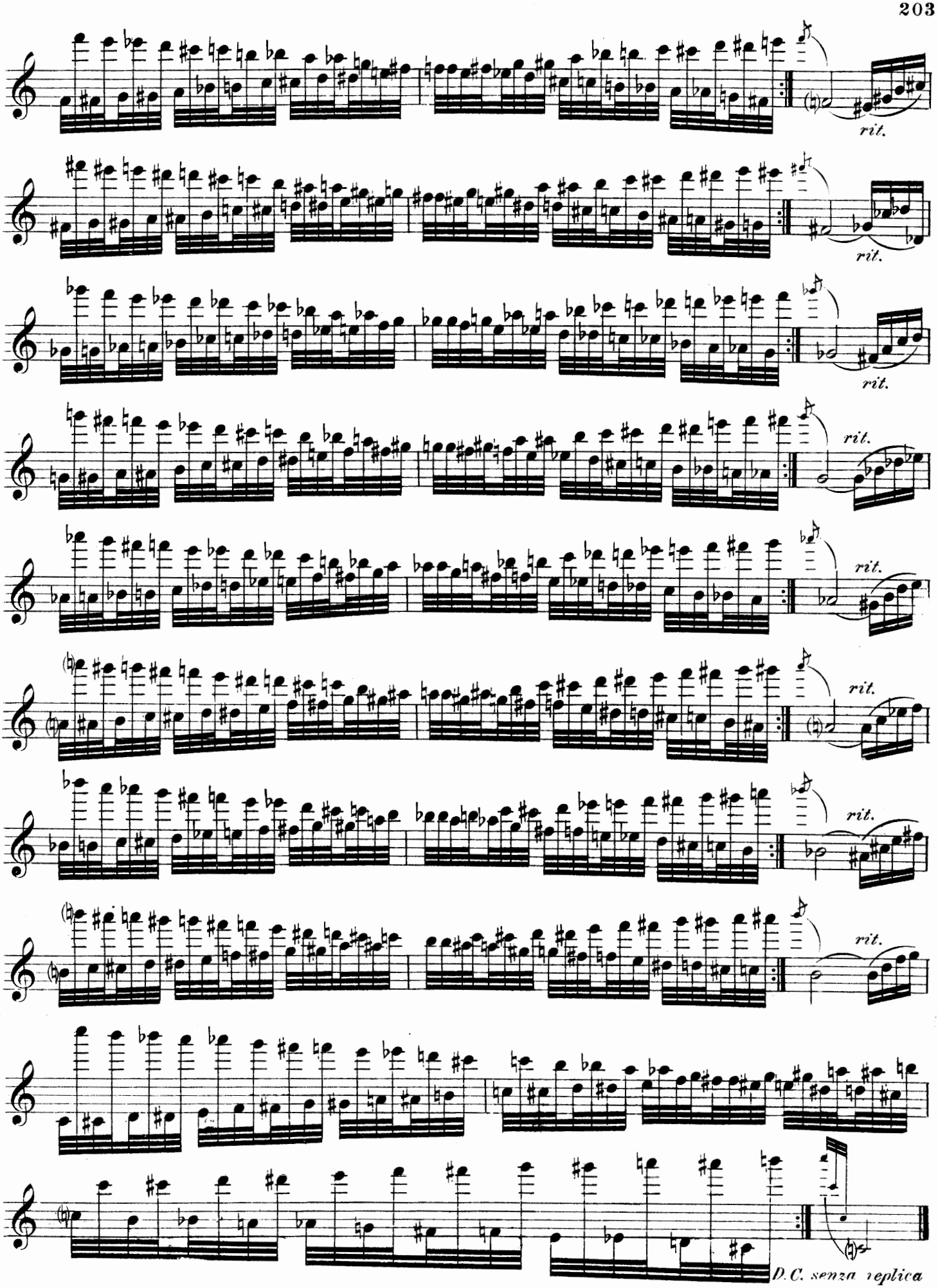


rit.

Nº 82 in rivolto. — *inversion.*

⋆)

rit.


rit.
rit.
rit.
rit.
rit.
rit.
rit.
rit.
D.C. senza replica
ma non a memoria.
D. C. without repeat and not from memory.

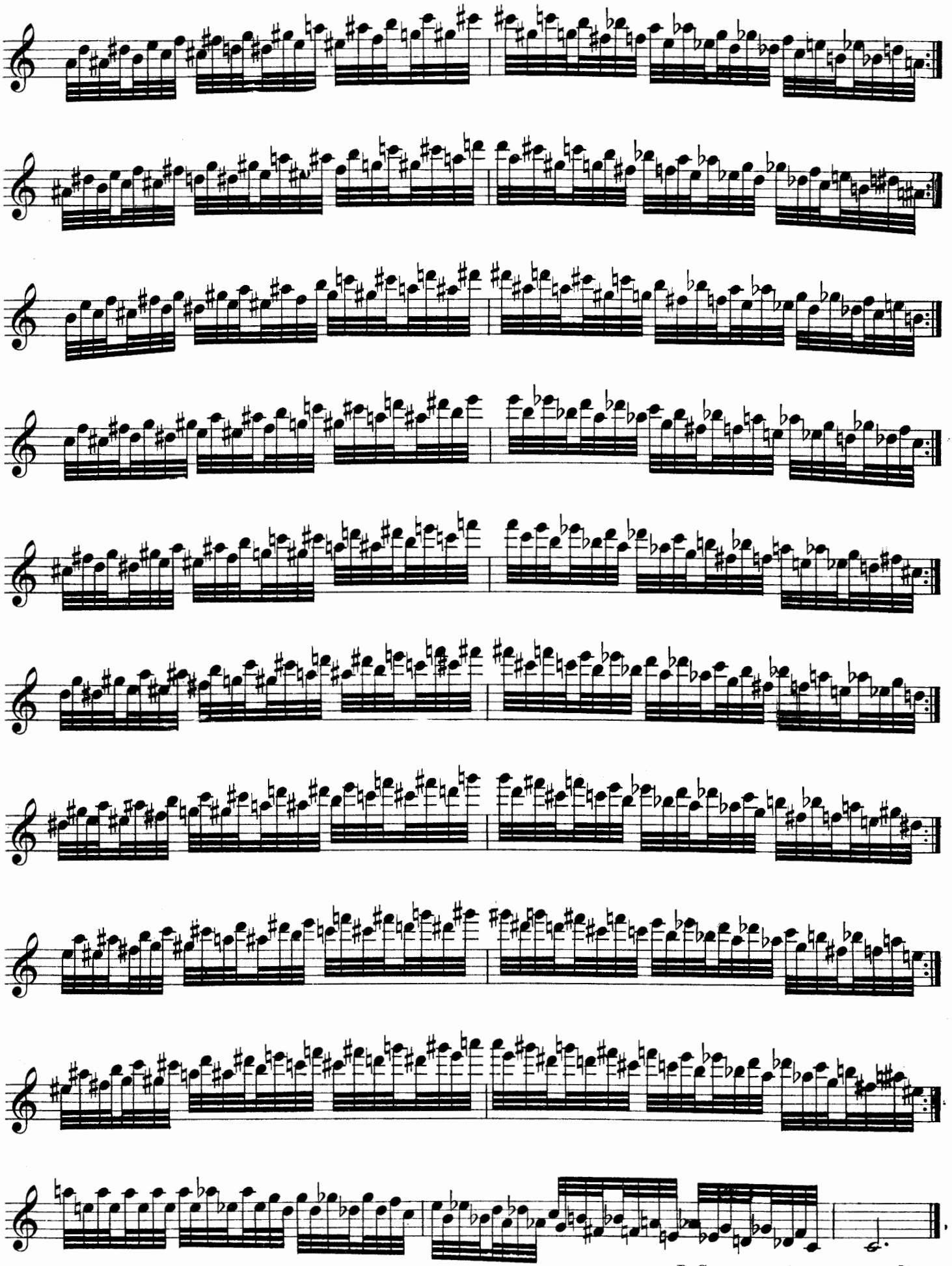
si esegua anche in rivolto *) — *Also to be played in the inversion.**)

No. 83a.

segue legato

No. 83 in rivolto. — *inversion.*

*)



D. C. a memoria e senza replica.
D. C. by memory and without repeat.

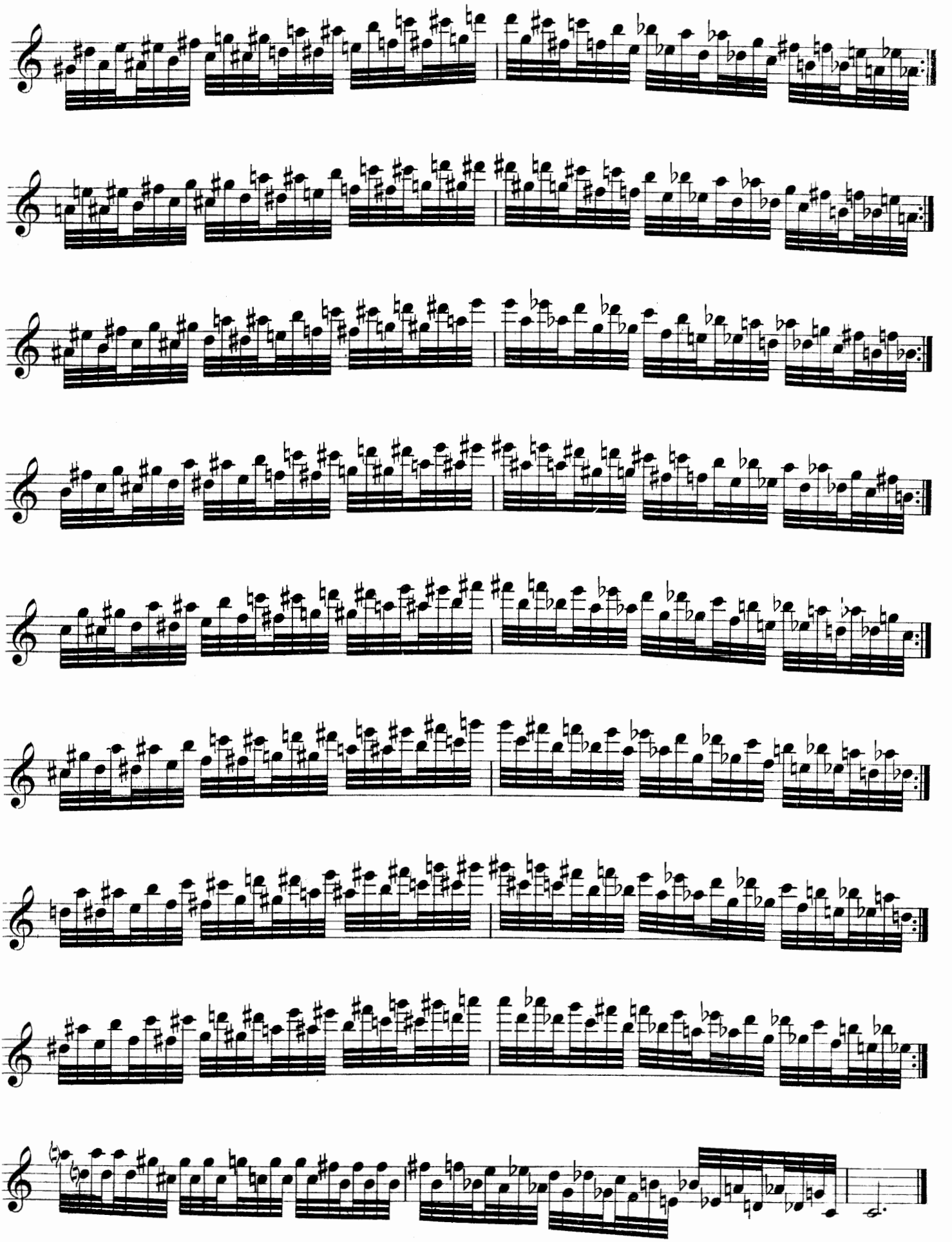
si esegua anche in rivolto *) — *Also to be played in the inversion.*)

No 83b

segue legato

No 83b in rivolto. — *inversion.*

*)



D. C. a memoria e senza replica.
D. C. by memory and without repeat.

Quel veterano dell' arte ch' è il Sig. Carl Wehner_uno dei migliori allievi di Theobald Böhm e giustamente riguardato per il decano dei flautisti d'America_ mi ha fatto cortese premura perchè inserissi nel presente lavoro alcune posizioni di supplemento, da lui escogitate lungo il corso della sua non breve e fulgida carriera, da usarsi in quelle note che generalmente riescono un po' calanti nei *ppp dim.*

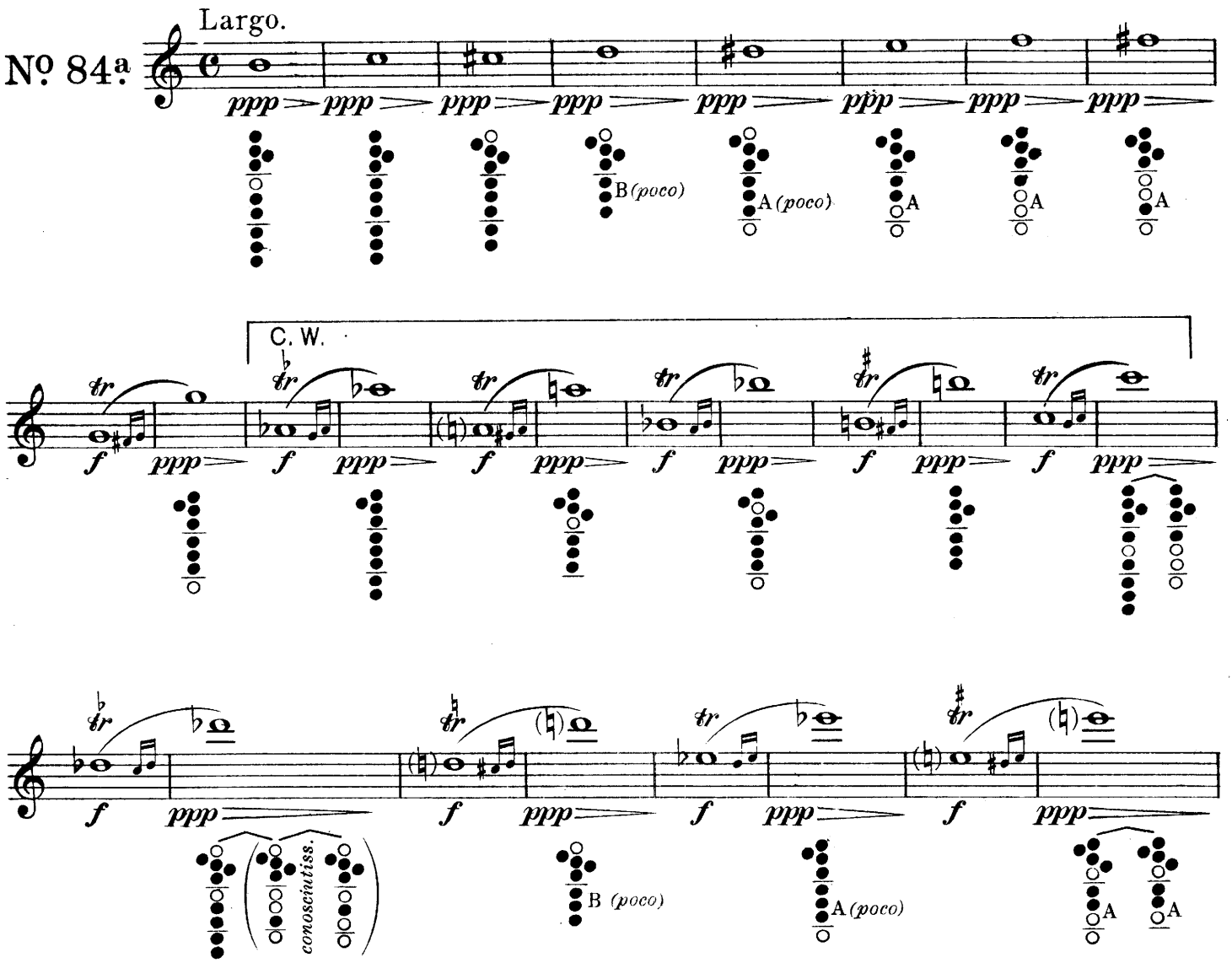
Le medesime, che con piacere accludo e che indubitamente interesseranno la generalità dei flautisti, ho segnate con le iniziali C. W. (Carl Wehner) Le altre sono da pochi conosciute e ne reccomando un più frequente uso.

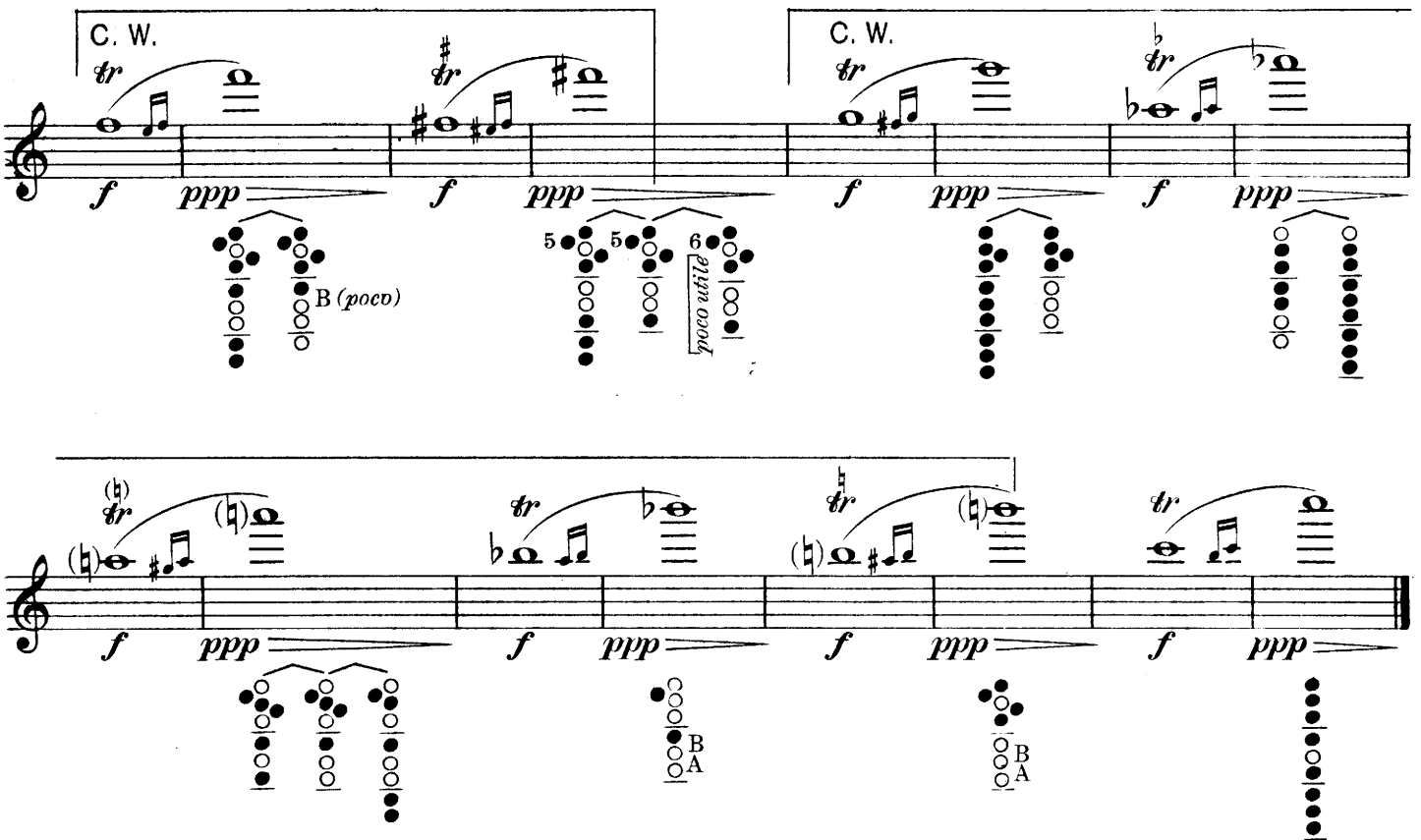
N. B. Il 40mo esercizio (pagina 75) fu suggerito dal Sig. Carl Wehner.

That veteran artist, Mr. Carl Wehner, one of Theobald Böhm's most accomplished pupils, and for years highly esteemed as dean of the Flautists of America, has kindly contributed those fingerings marked "C. W." *(Carl Wehner), which were discovered by him during his long and brilliant career, and which are to be used with those notes having a tendency to be a trifle flat when played pianissimo diminuendo. I have included them with pleasure, as they will undoubtedly be of great value to the majority of advanced players.*

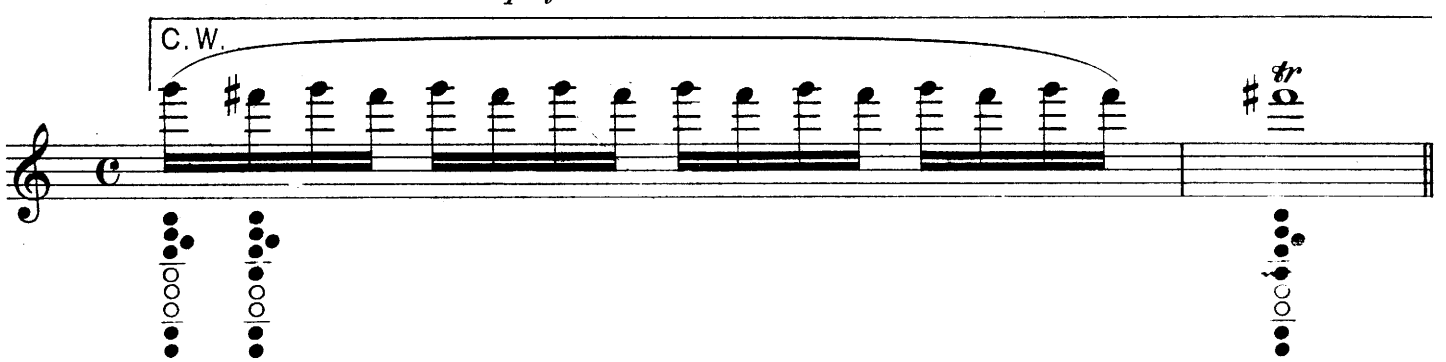
The other positions being known only to a small majority of players, the exhaustive and careful study of the entire table is particularly recommended.

N. B. The 40th exercise (page 75) was suggested by Mr. Carl Wehner.

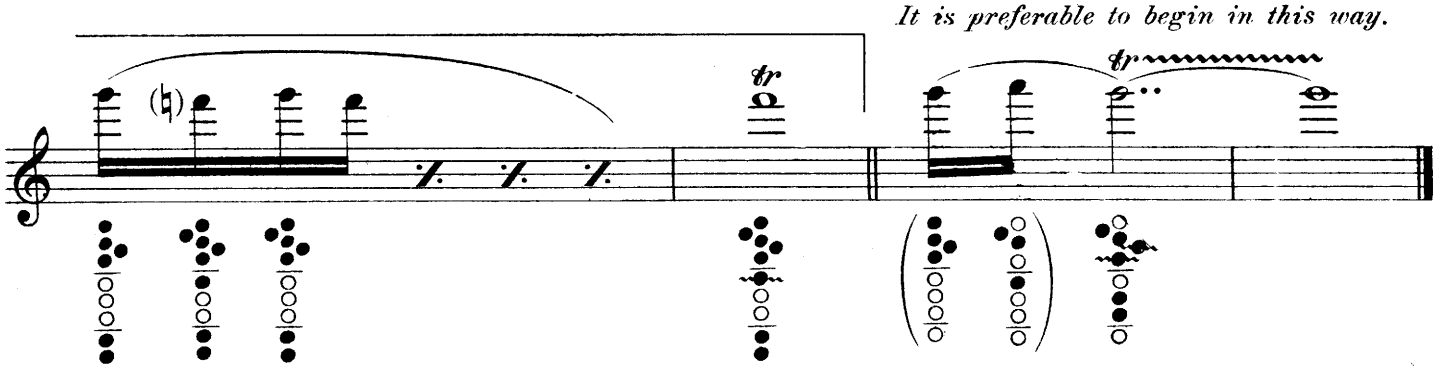




In alcuni casi questo modo è preferibile all' altro col pollice.
In some cases this manner is preferable to the other with the thumb:



Si preferisce cominciare cosi.
It is preferable to begin in this way.



N. B. Si esegua prima tutto naturale, cioè omettendo le battute abbreviate, e poi com' è scritto.

N. B. To be played only with naturals at first, that is by omitting the abbreviated bars. Then as written

N° 84b.

(1) (1ª) (1st) in cinque maniere — *In five ways*

(2ª) (2d)

(3ª) (3d)

(4ª) (4th)

(5ª) (5th)

segue

To be written and played in all major keys.

p cresc. *p cresc.*

Si scriva e si esegua in tutti i toni magg.

(1) (2)

cambio enarmonico

Enharmonic change

c. e.

tutto il registro
the whole compass

2ª volta, minore armonica — *2d time, harmonic minor*

N° 84c.

simile

Si scriva e si esegua in tutti i toni min.
To be written and played in all the minor keys.

(1) (2)

etc. etc.

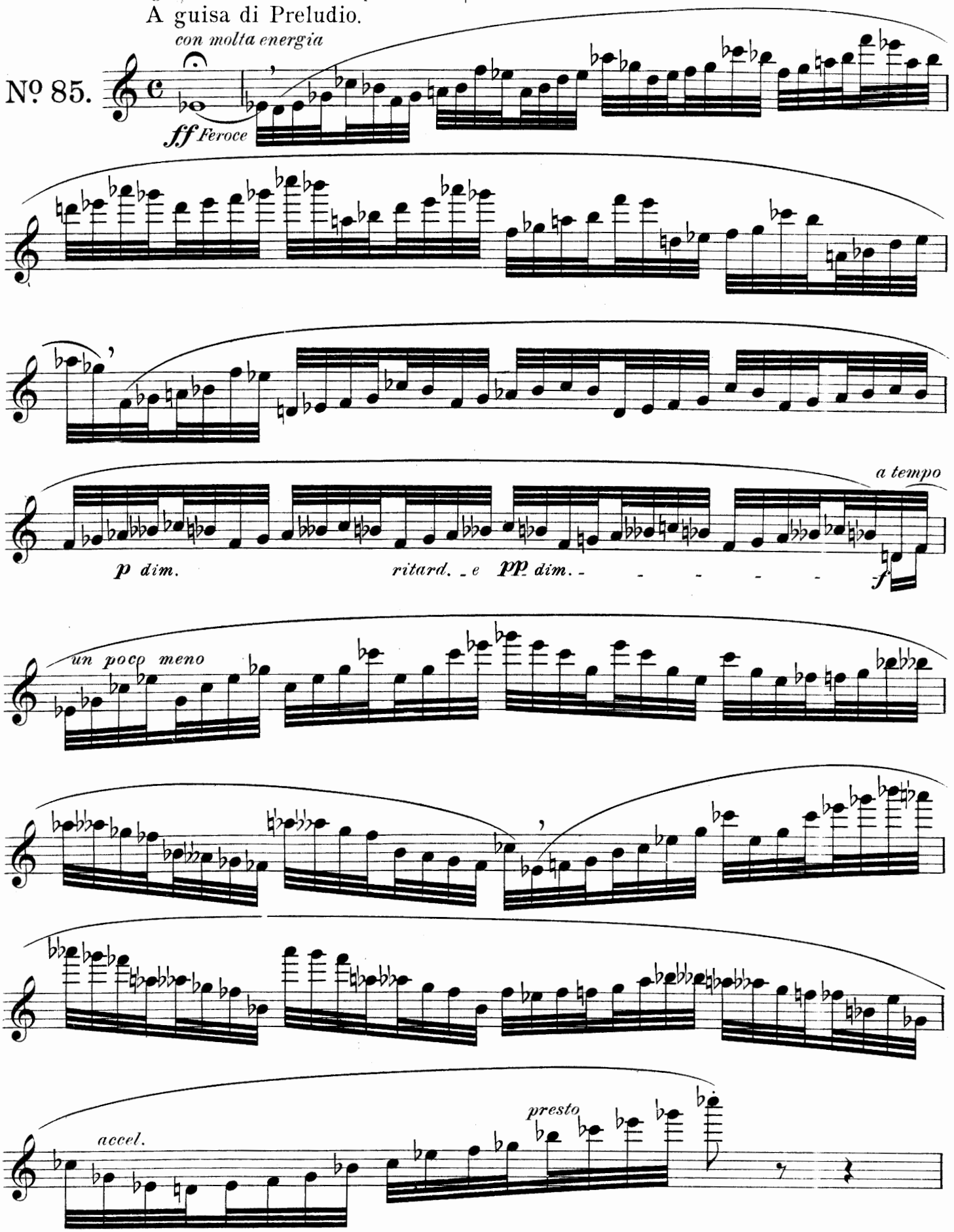
Al prof. JOHN RADCLIFF (London)
dedico.

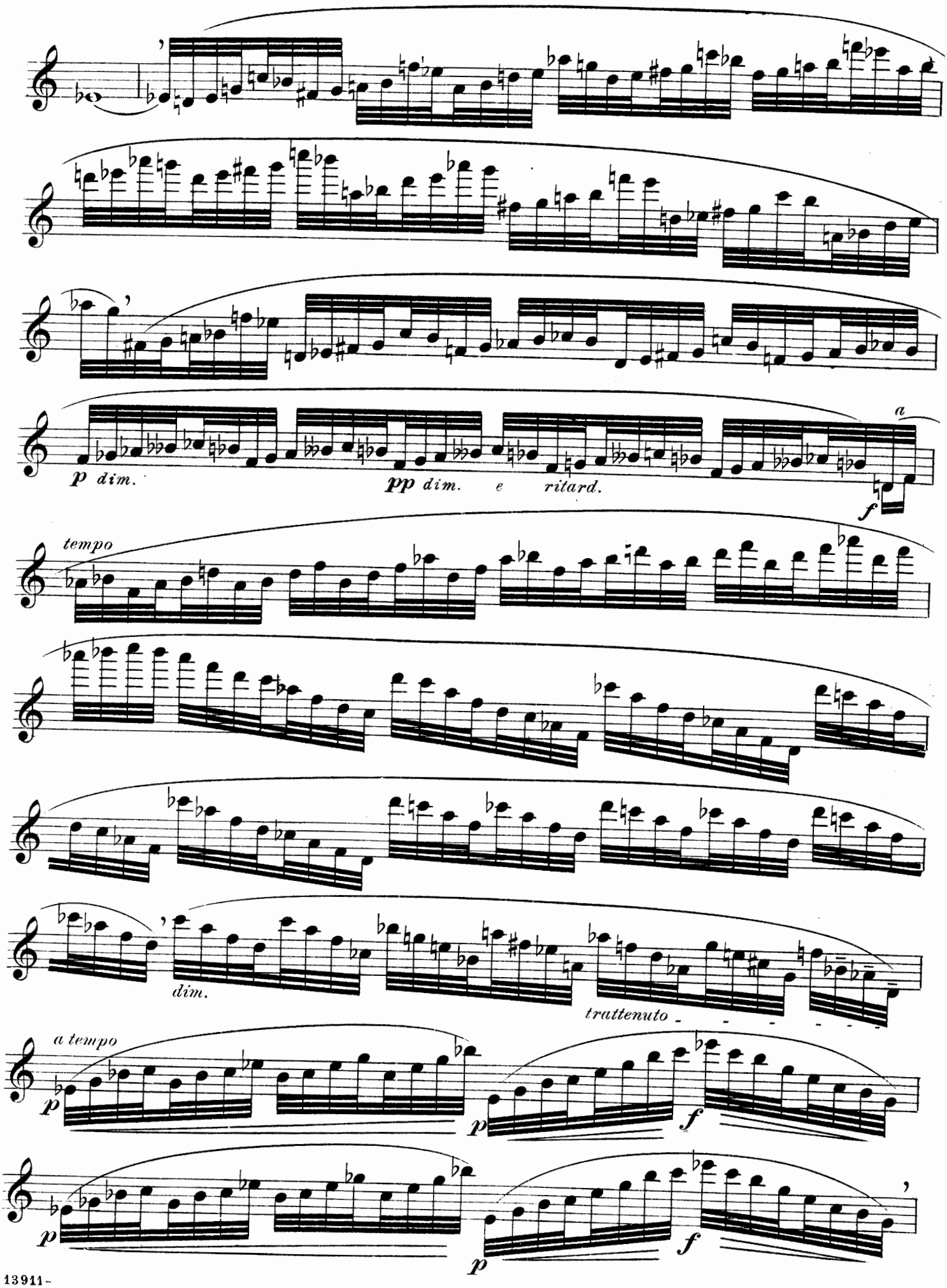
Also to be played a semitone higher in E♮ — and a semitone lower in D.
si esegua anche mezzo tono sopra in Mi♮ e mezzo tono sotto in Re.

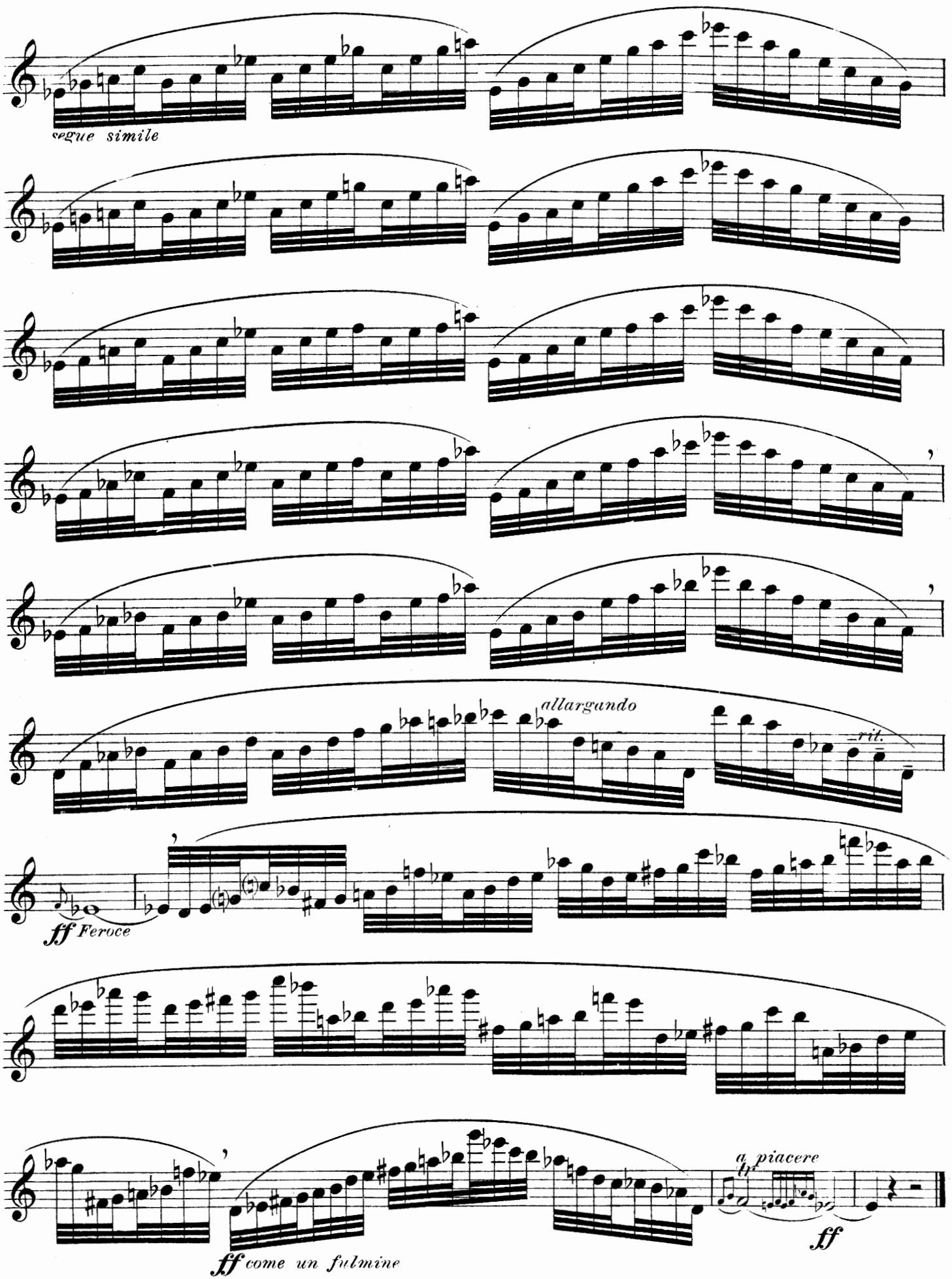
A guisa di Preludio.

con molta energia

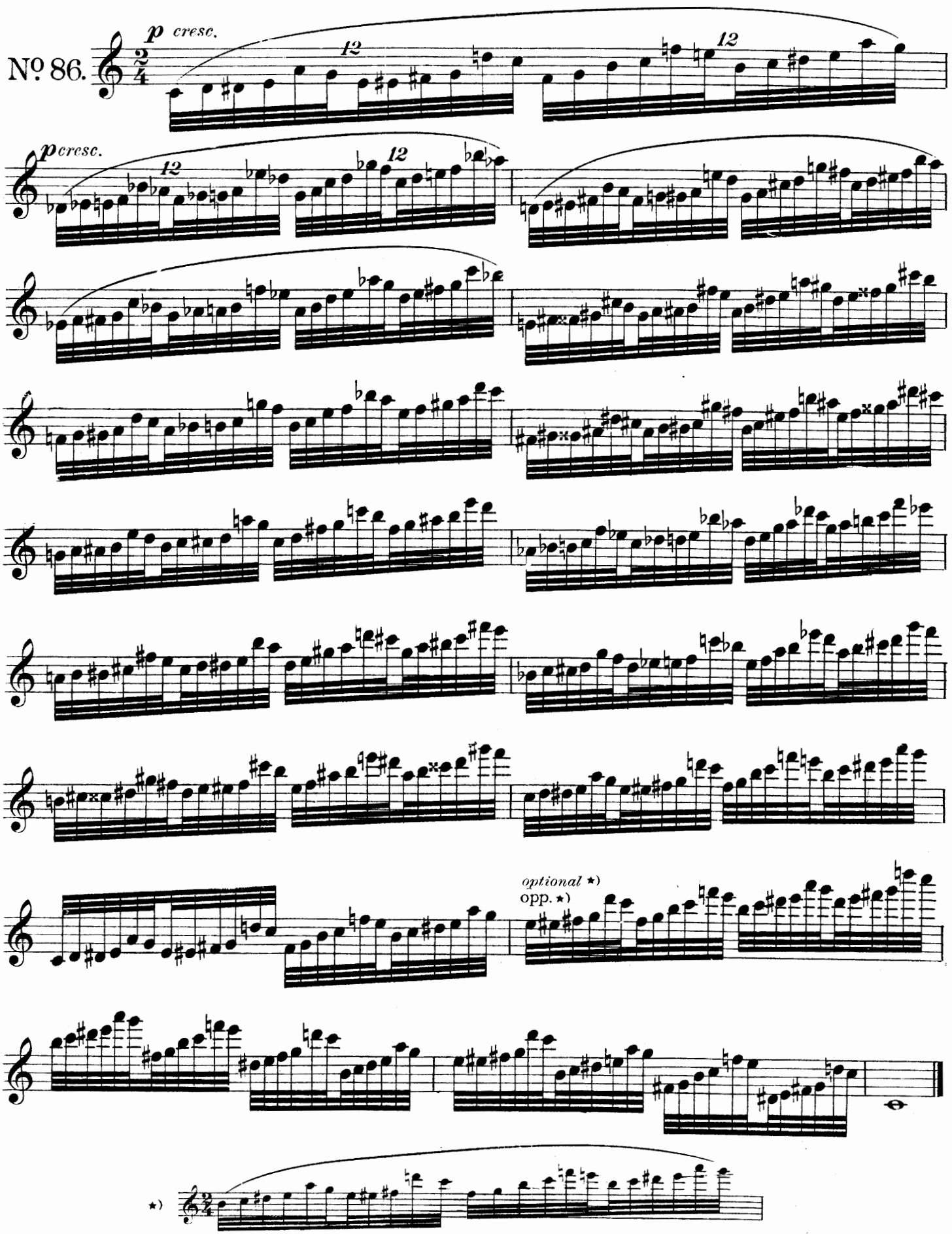
Nº 85.



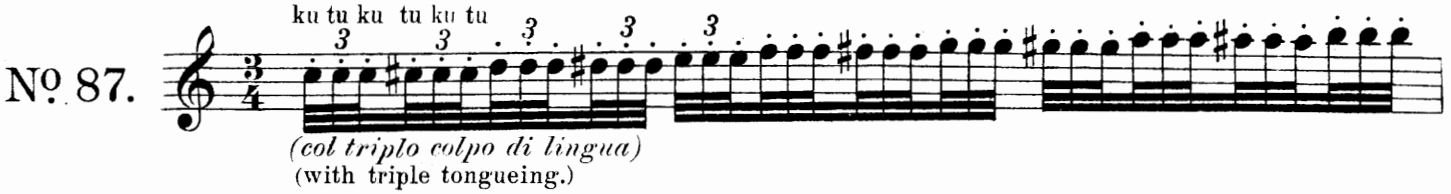

p dim.
pp dim. e ritard.
a
f
tempo
dim.
trattenuto
a tempo
p
f


segue simile
allargando
rit.
ff Feroce
ff come un fulmine
a piacere
ff

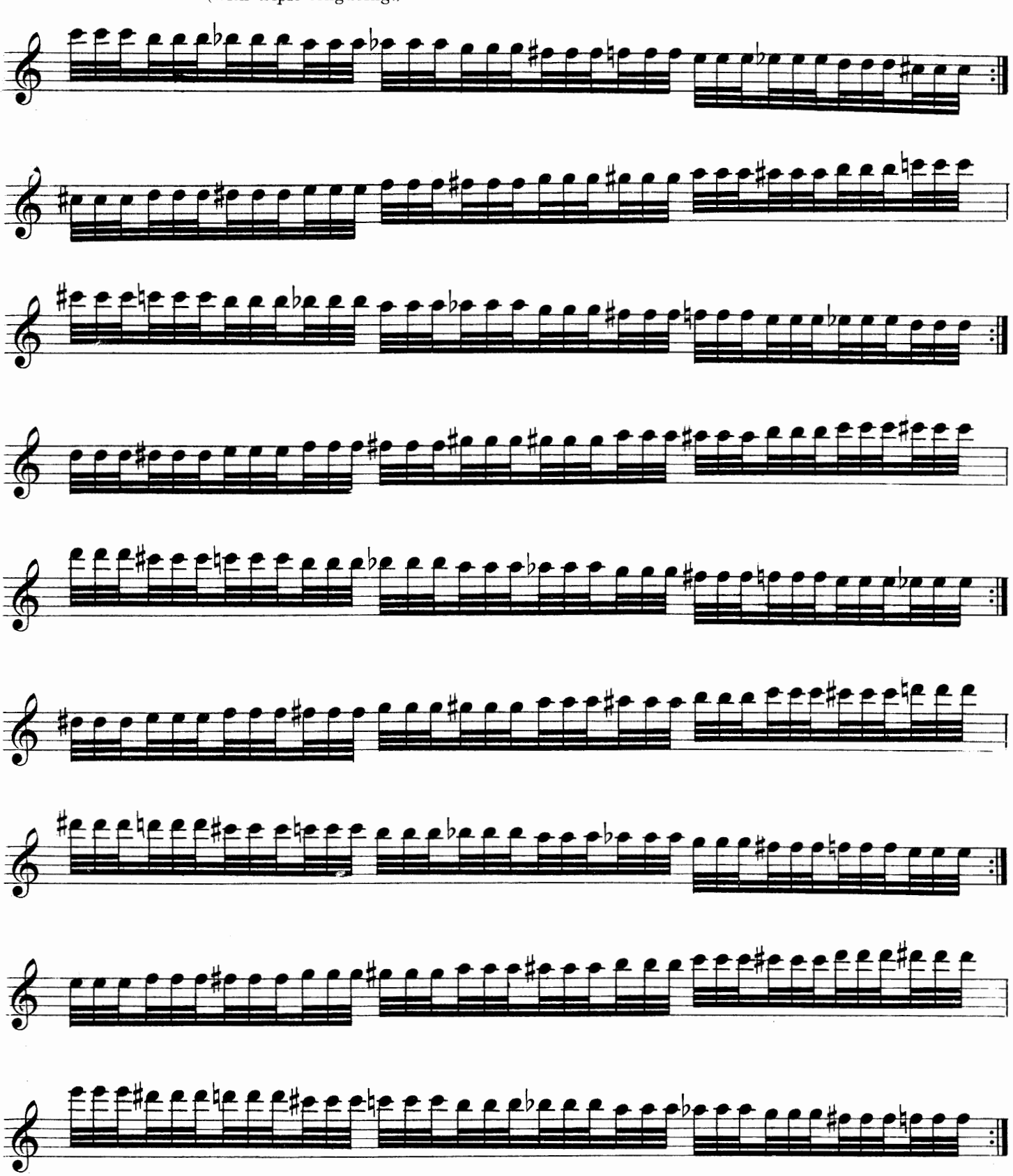
Al prof. MICHAEL MICHAELOFSKY (St. Petersburg)
dal Nº 86 al 90, dedico.

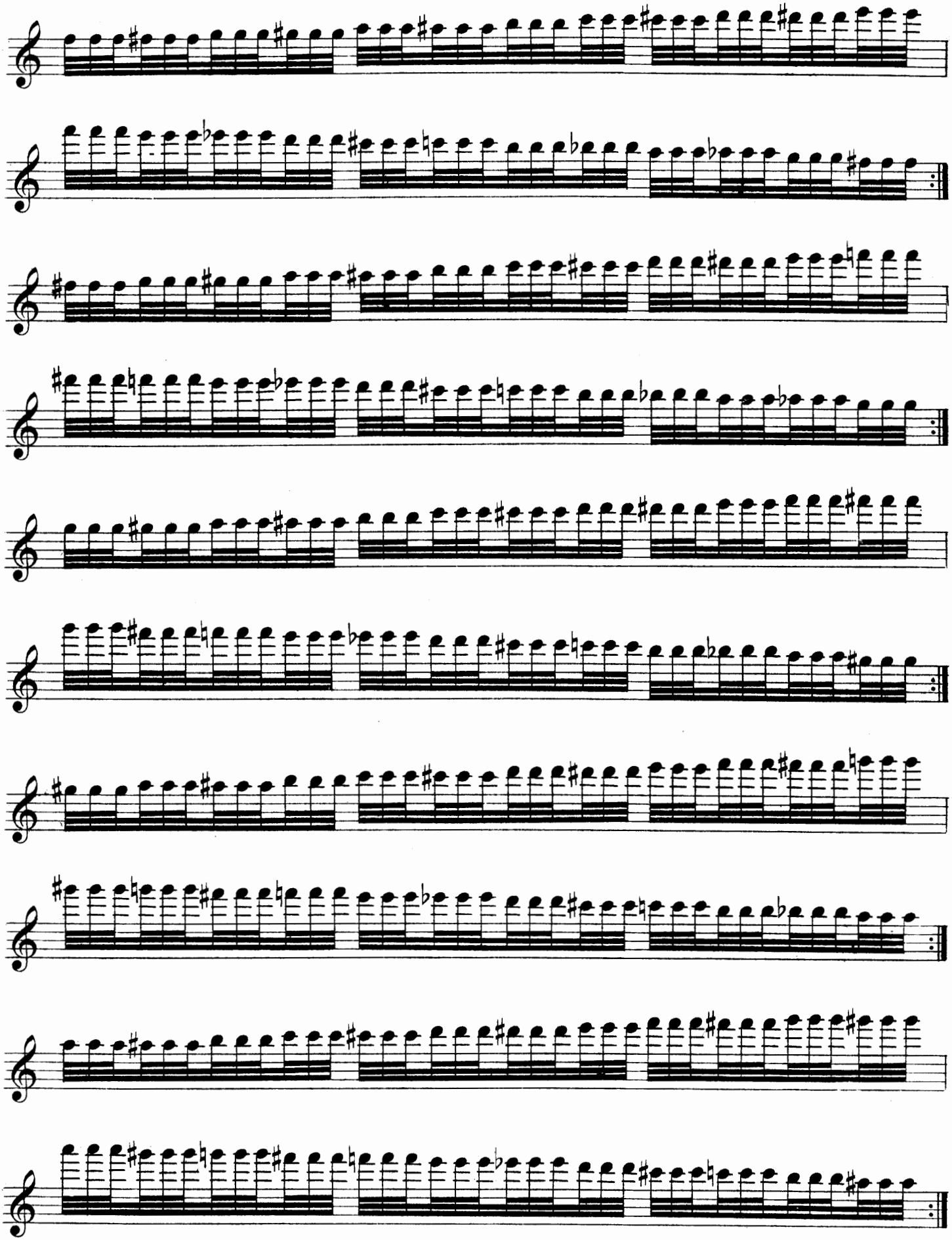


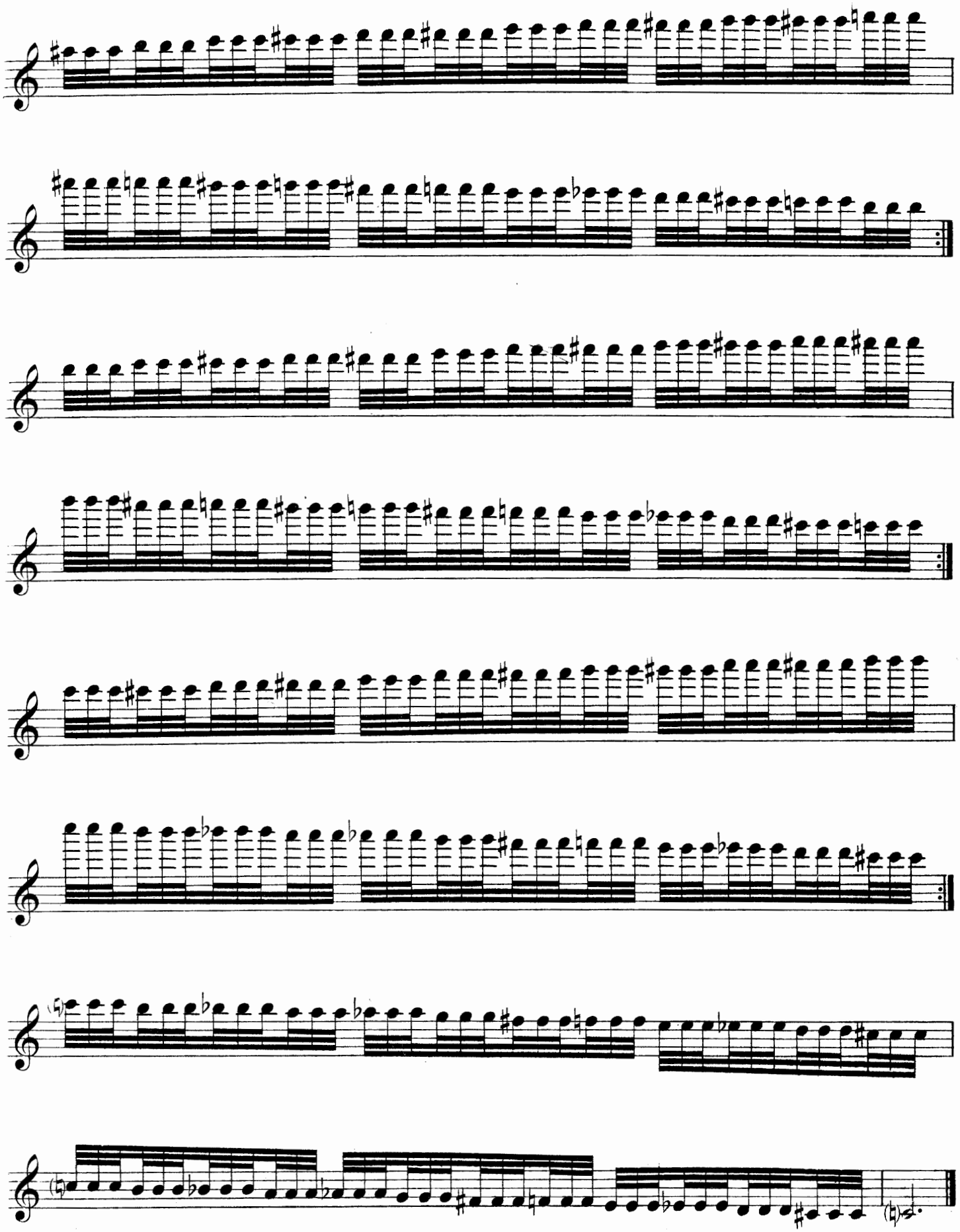
Nº 87.

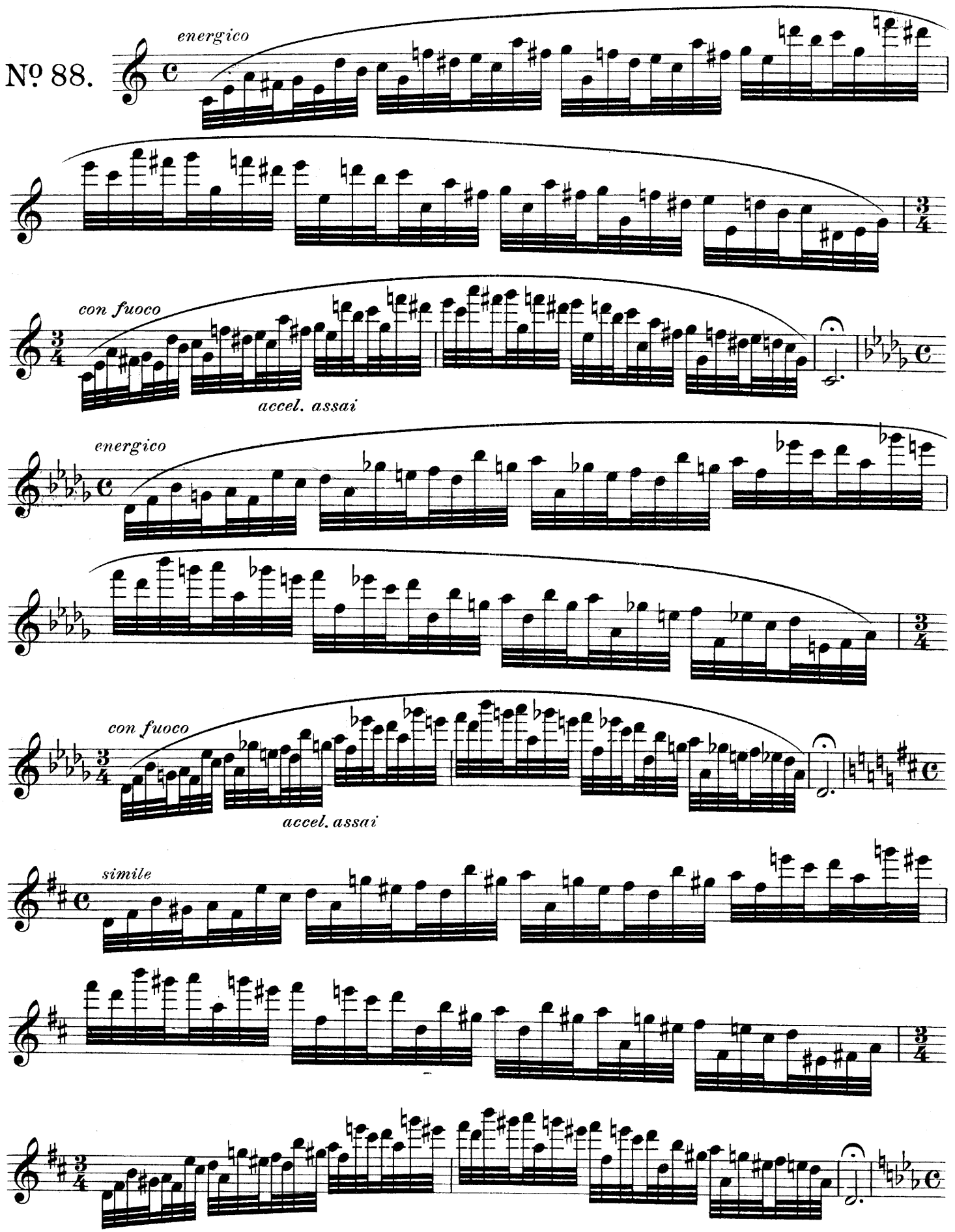


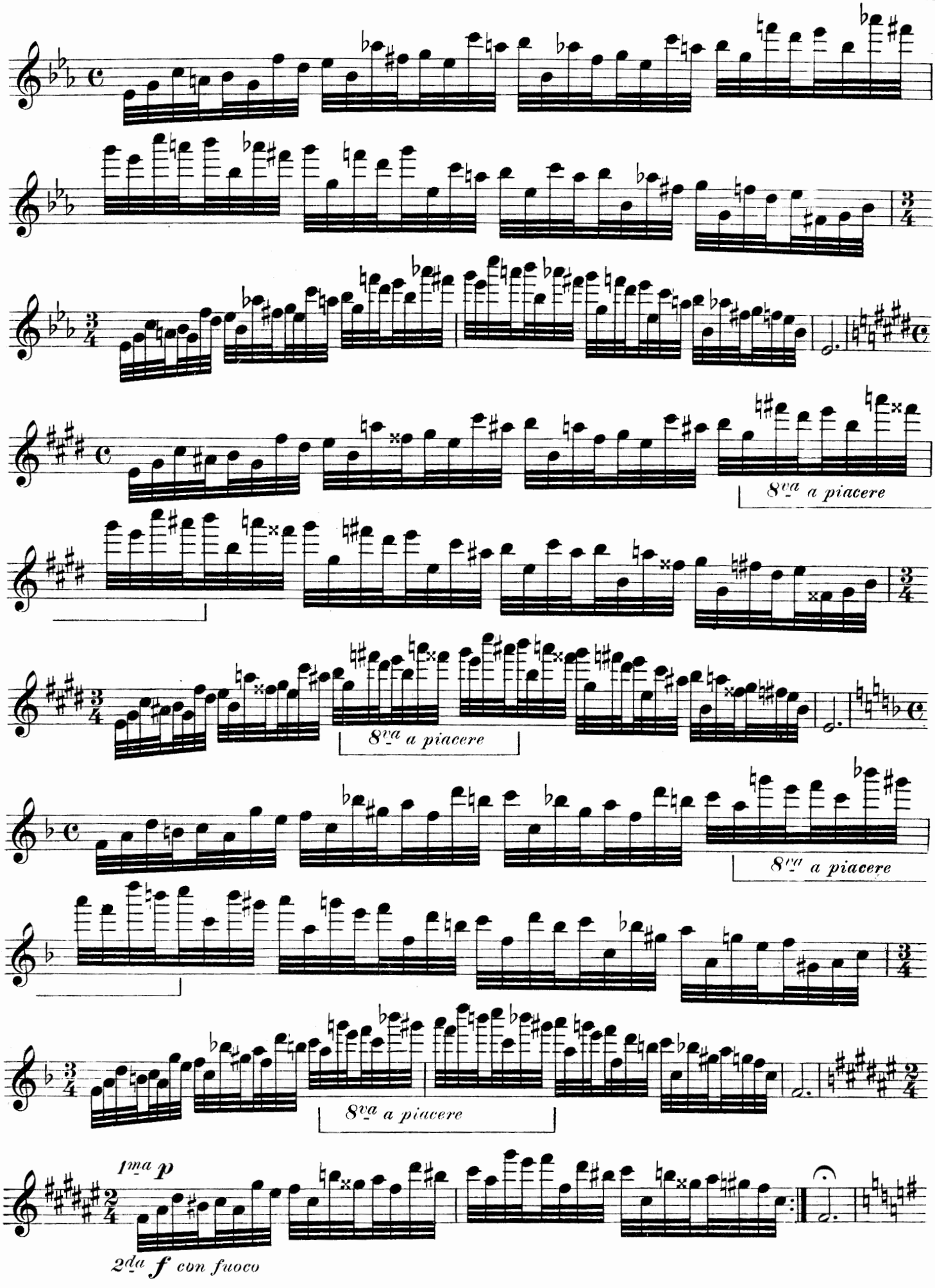
(col triplo colpo di lingua)
(with triple tongueing.)

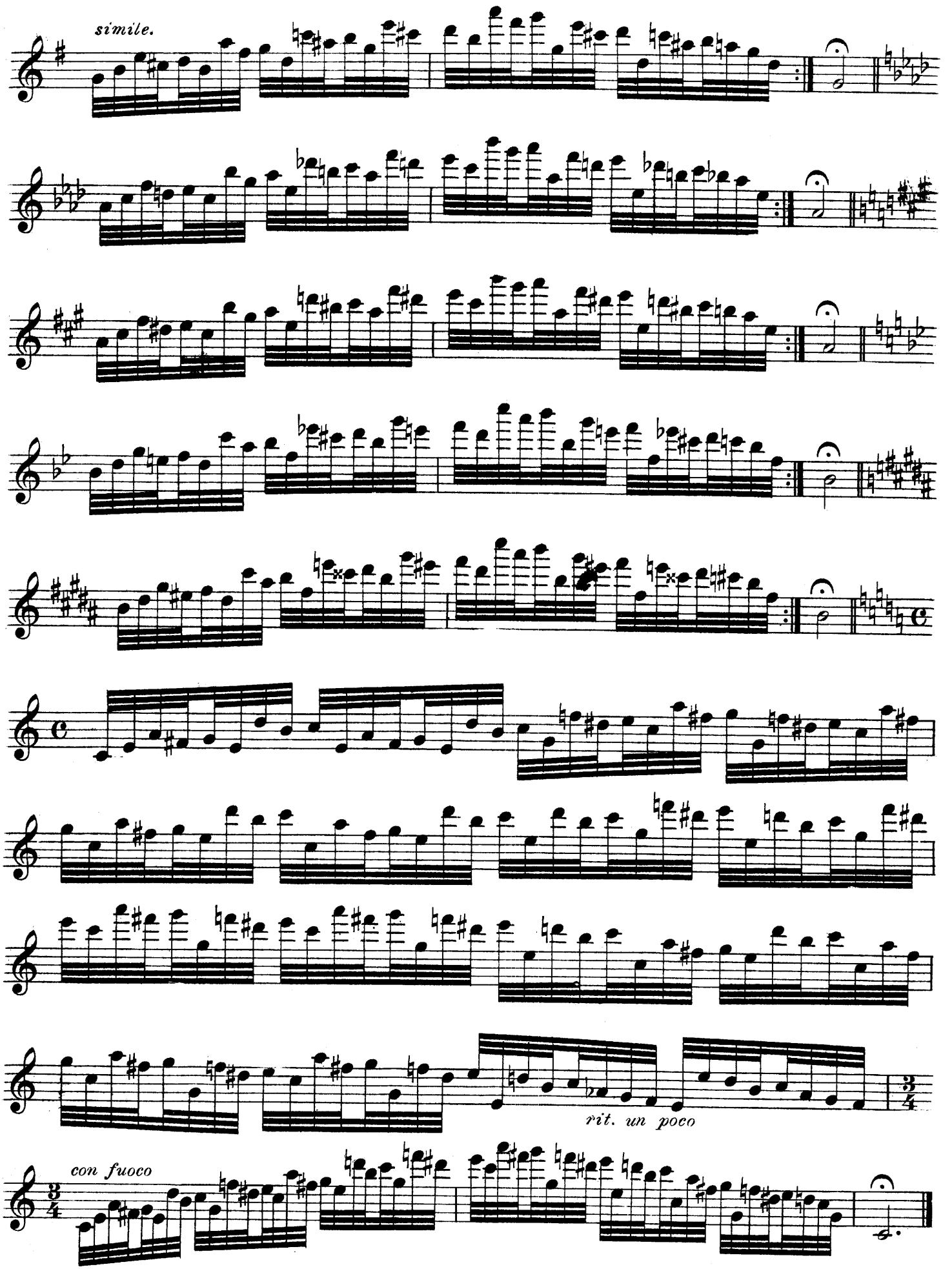


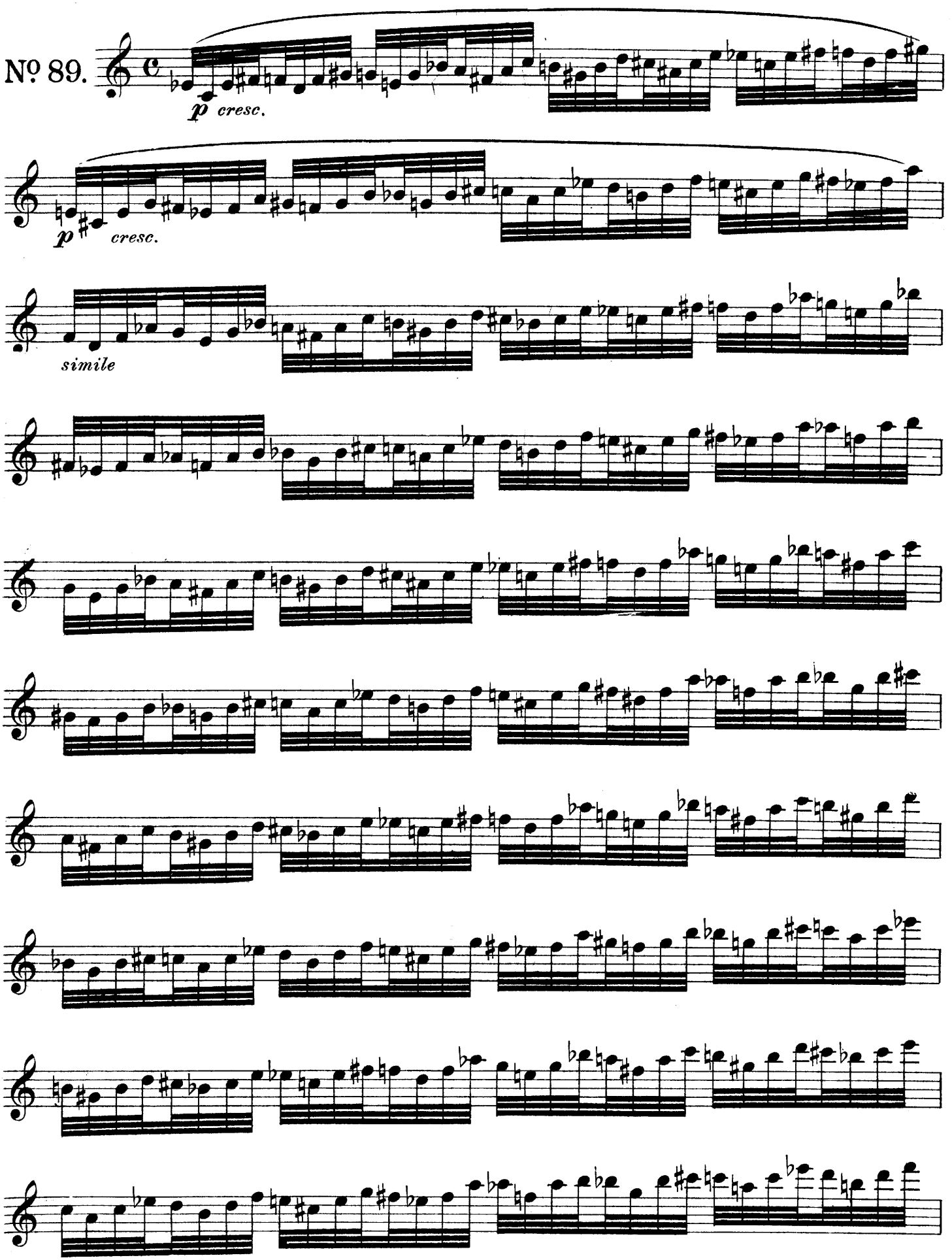


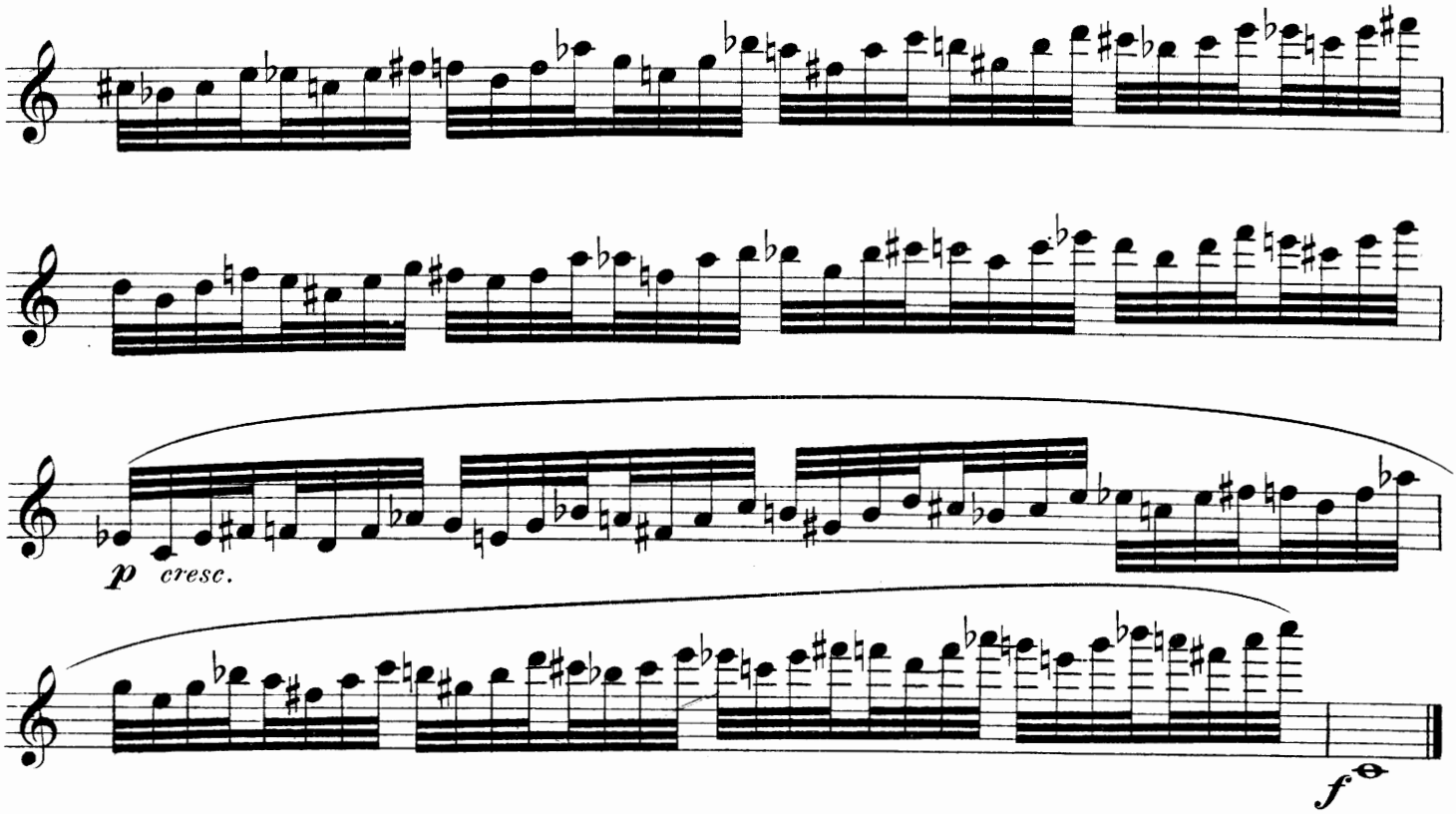



Nº 88.
energico
con fuoco
accel. assai
energico
con fuoco
accel. assai
simile

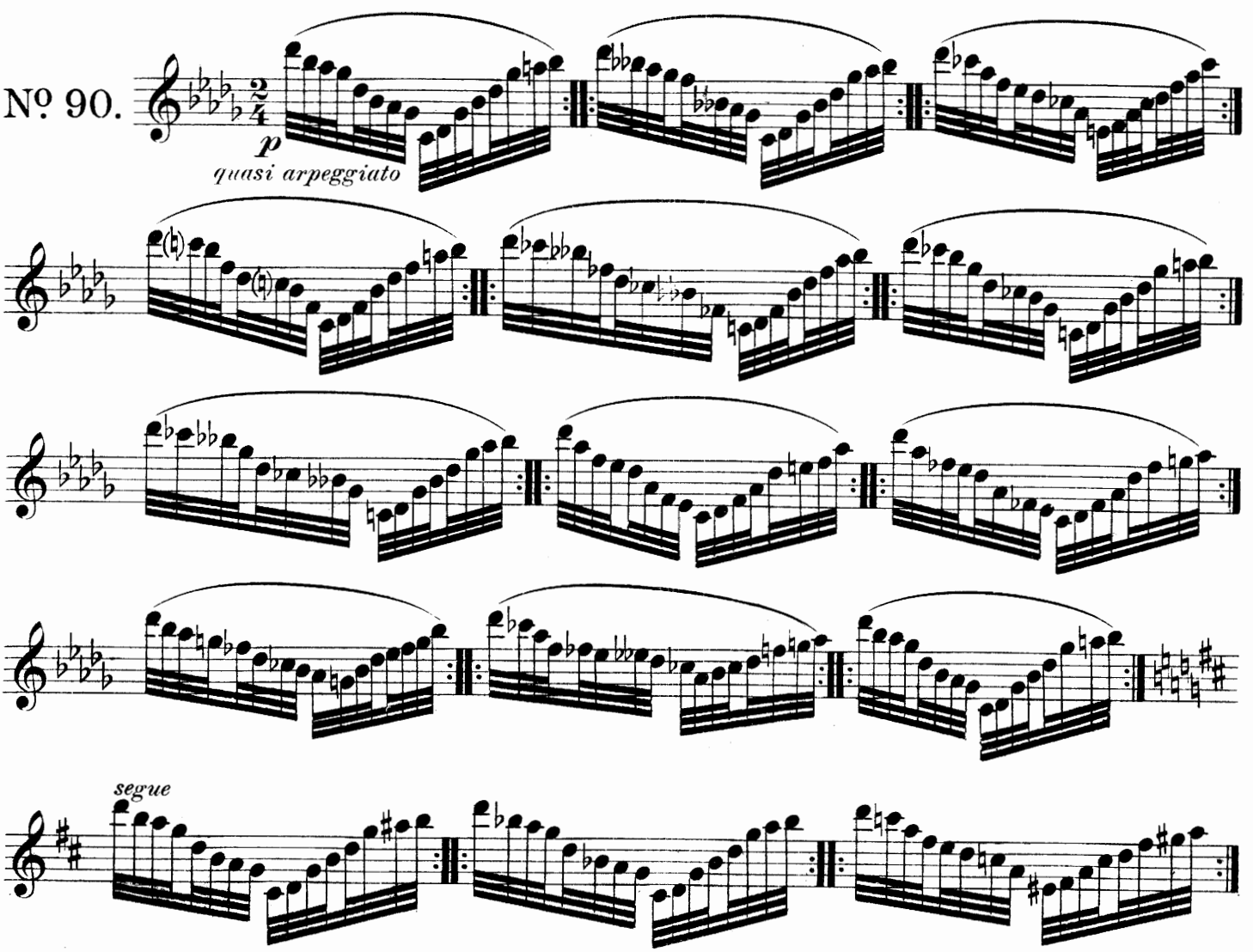

8va a piacere
8va a piacere
8va a piacere
8va a piacere
1ma p
2da f con fuoco

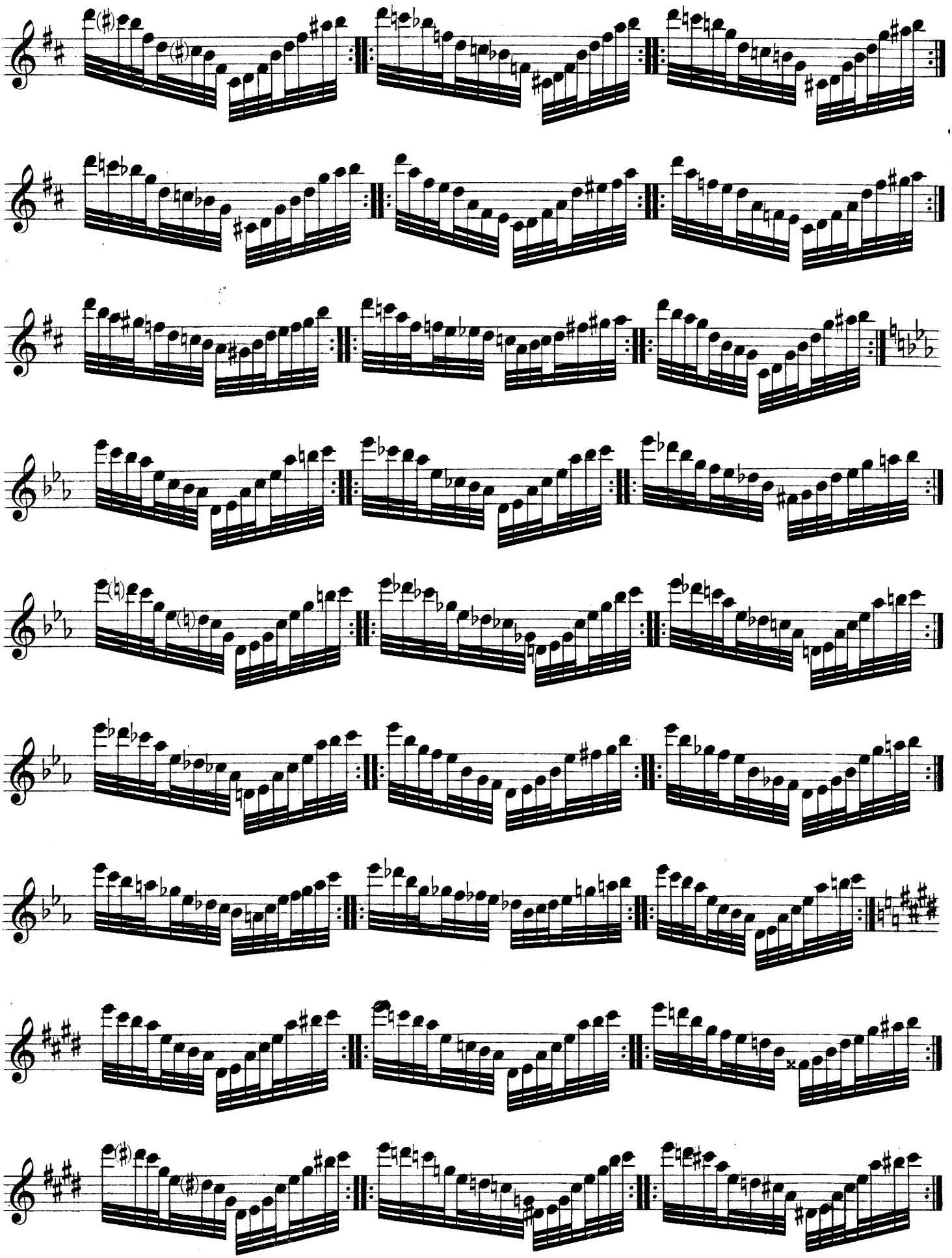

simile.
rit. un poco
con fuoco

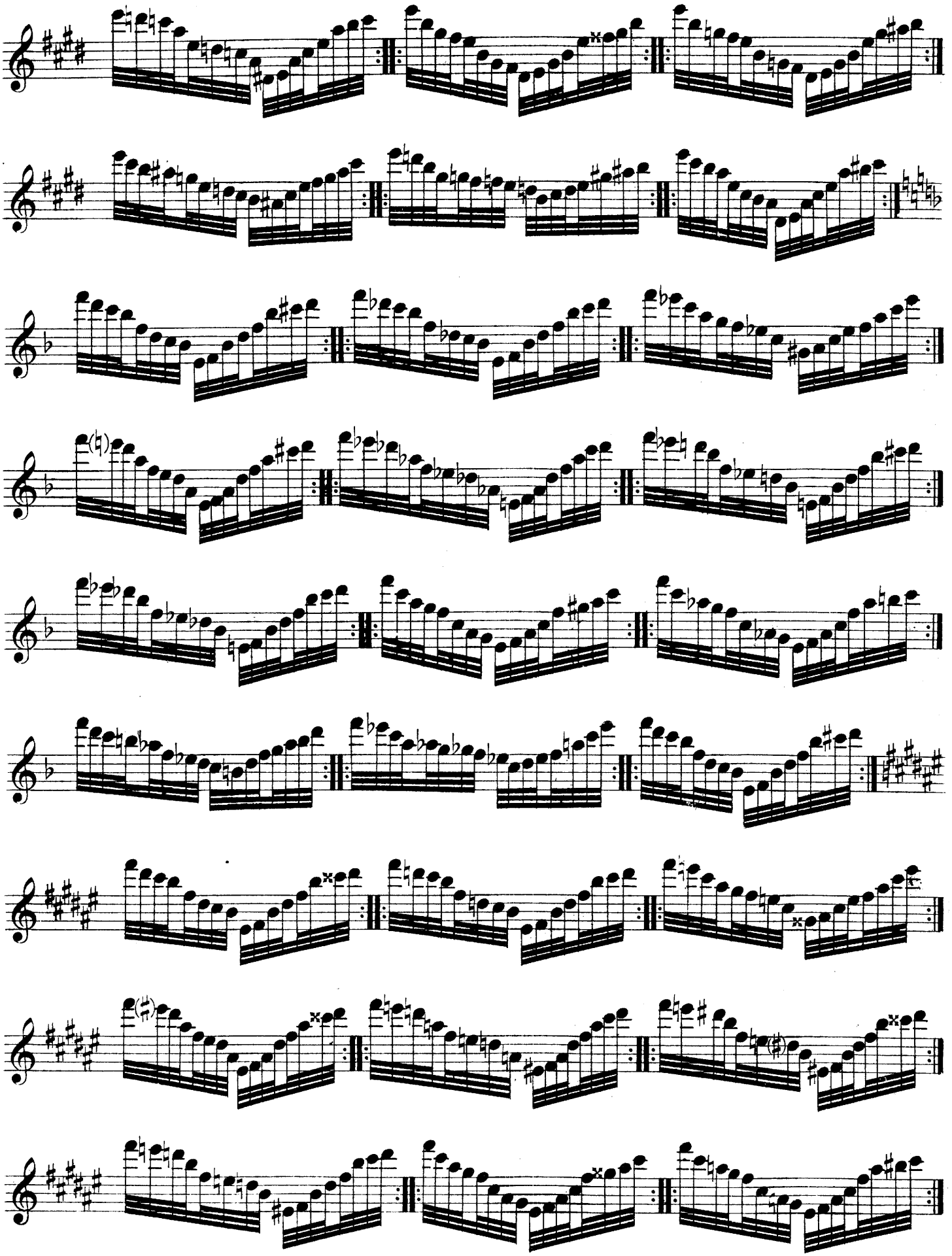

Nº 89.
p cresc.
p cresc.
simile

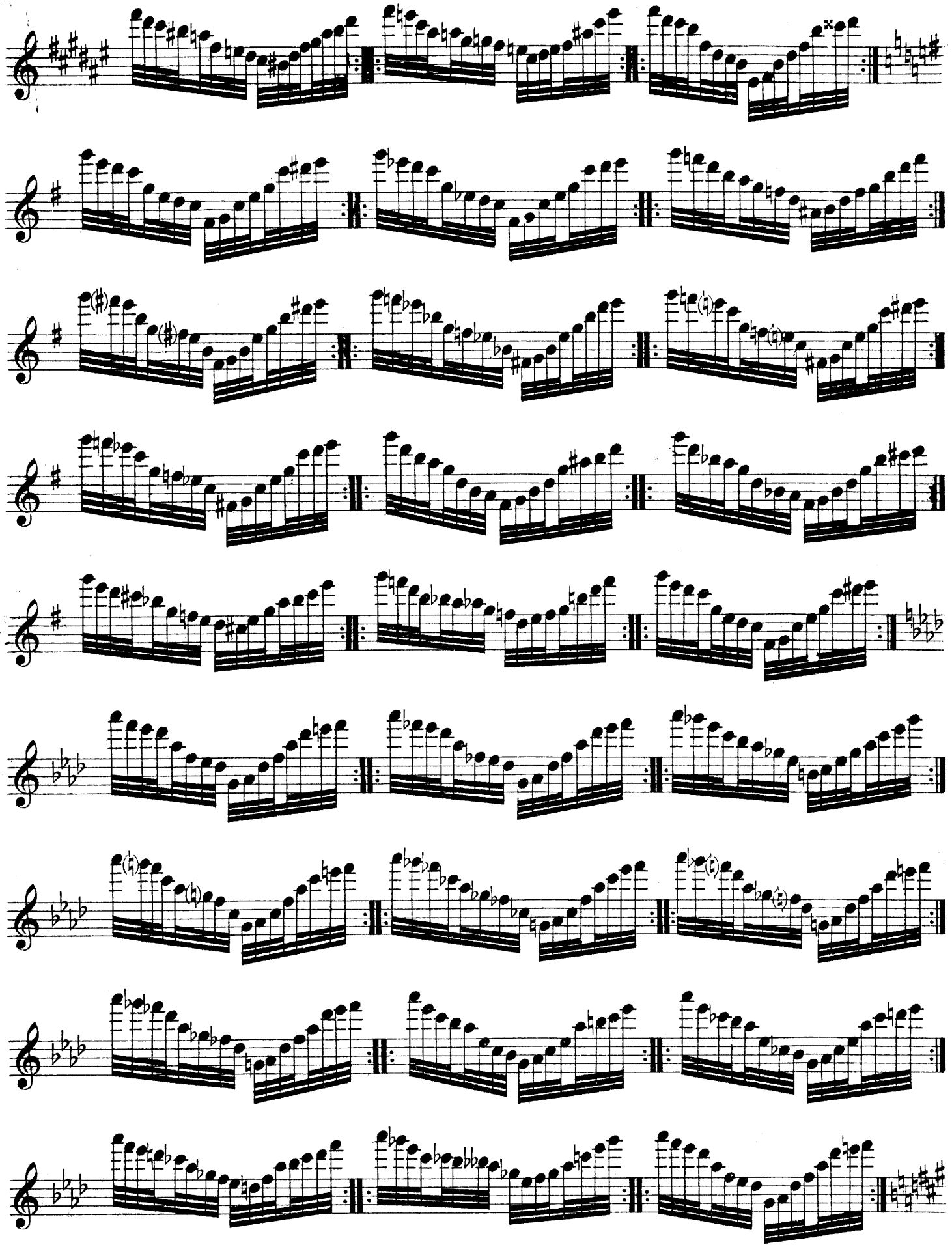


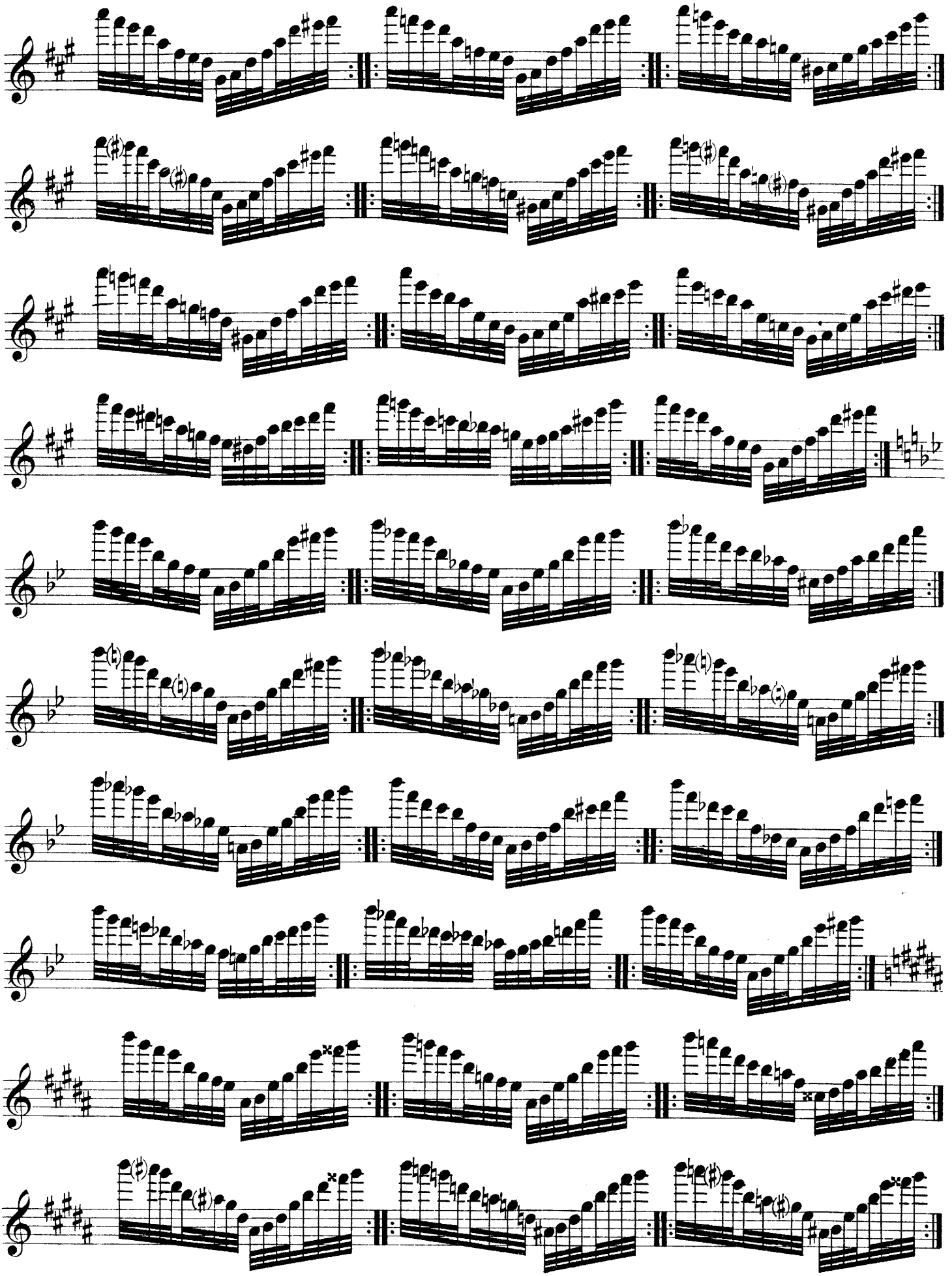
Nº 90.

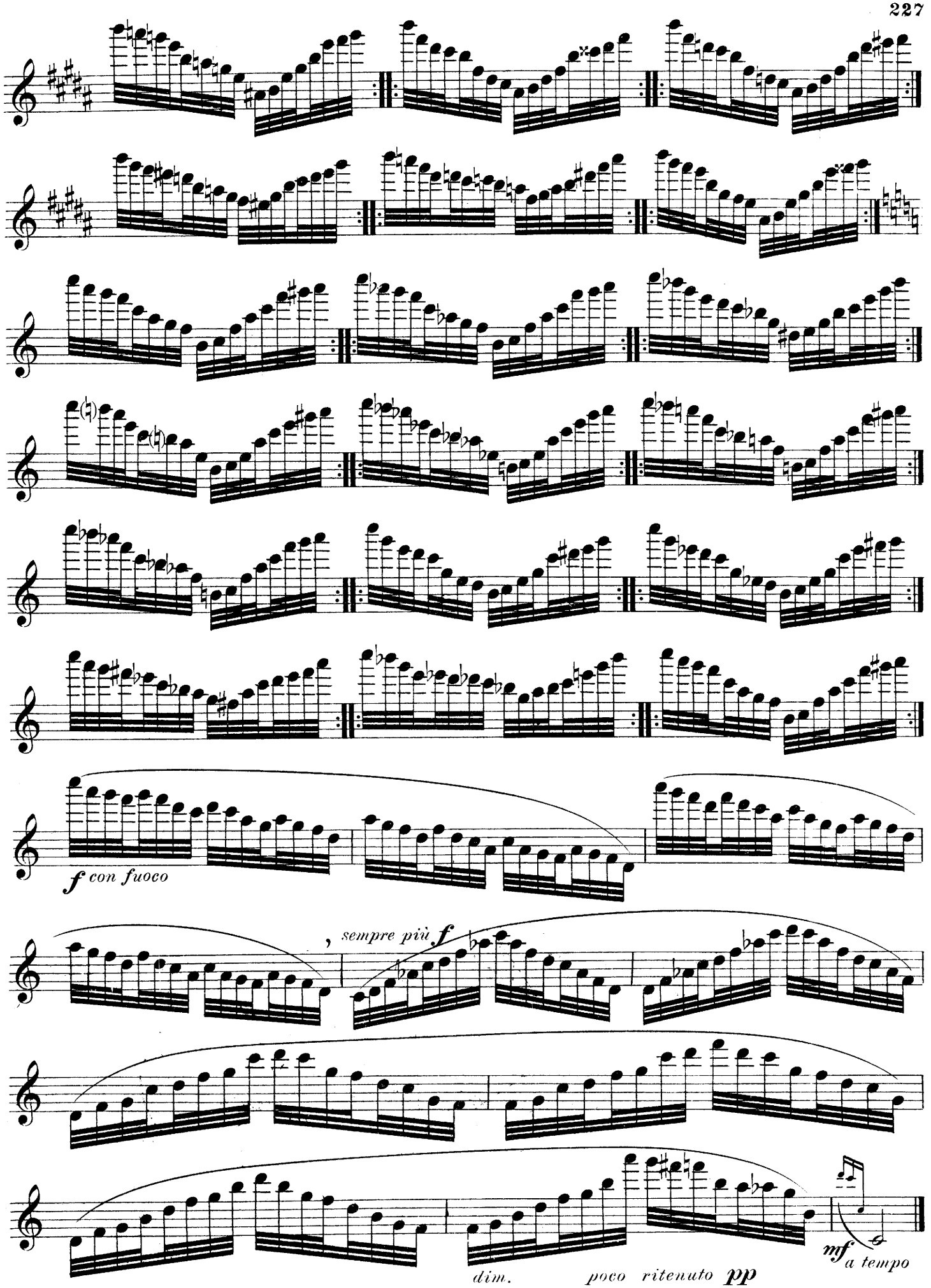








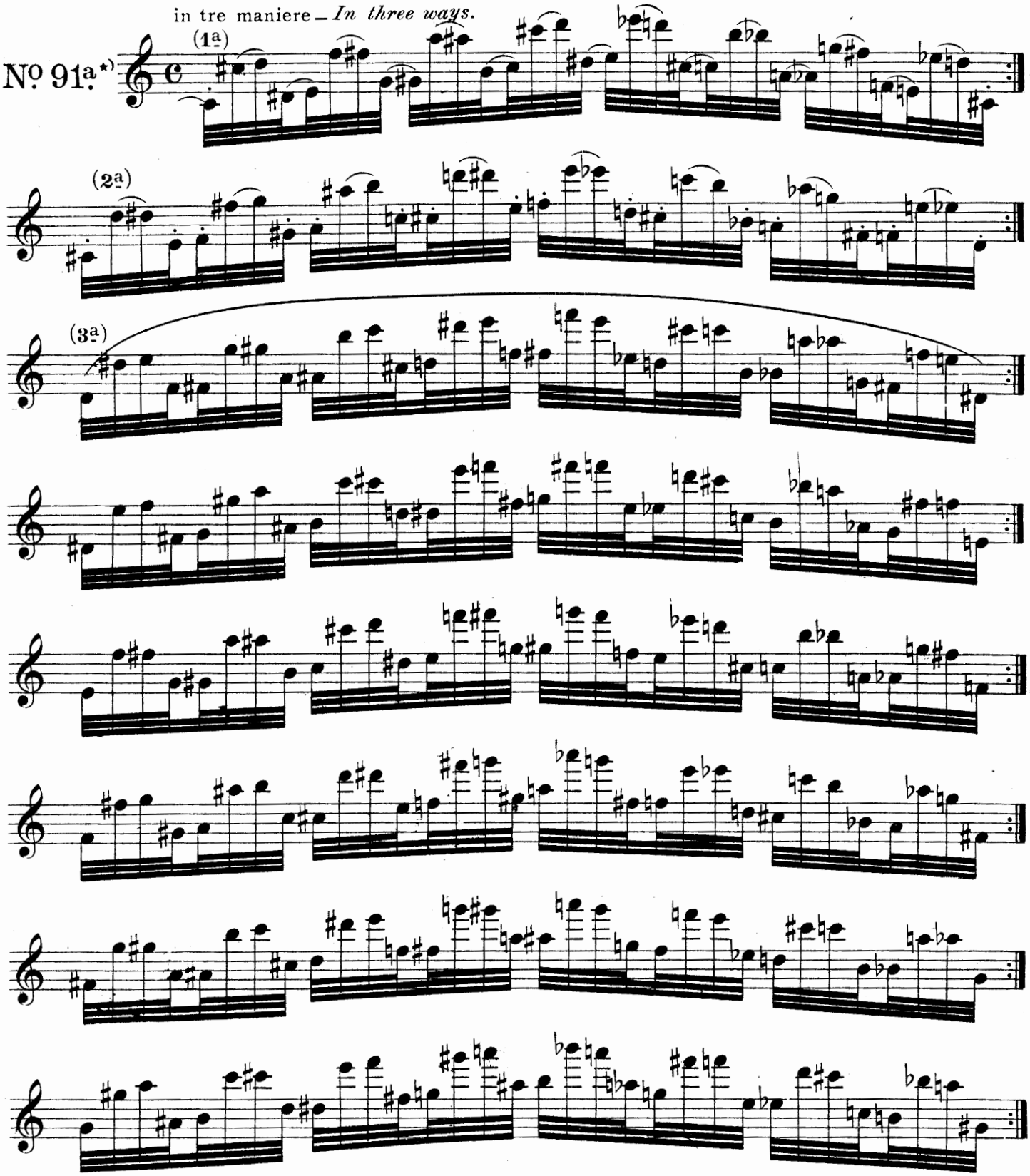



f con fuoco
sempre più f
dim.
poco ritenuto pp
mf a tempo

Al prof. A. E. RENNISON HUDSON (London)
dal Nº 91 al 93, dedico.

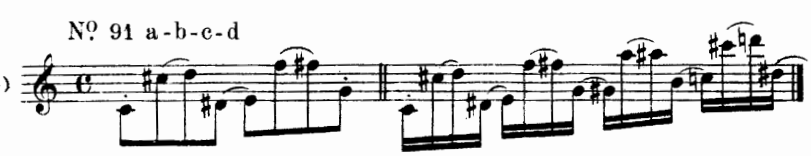
in tre maniere — *In three ways.*

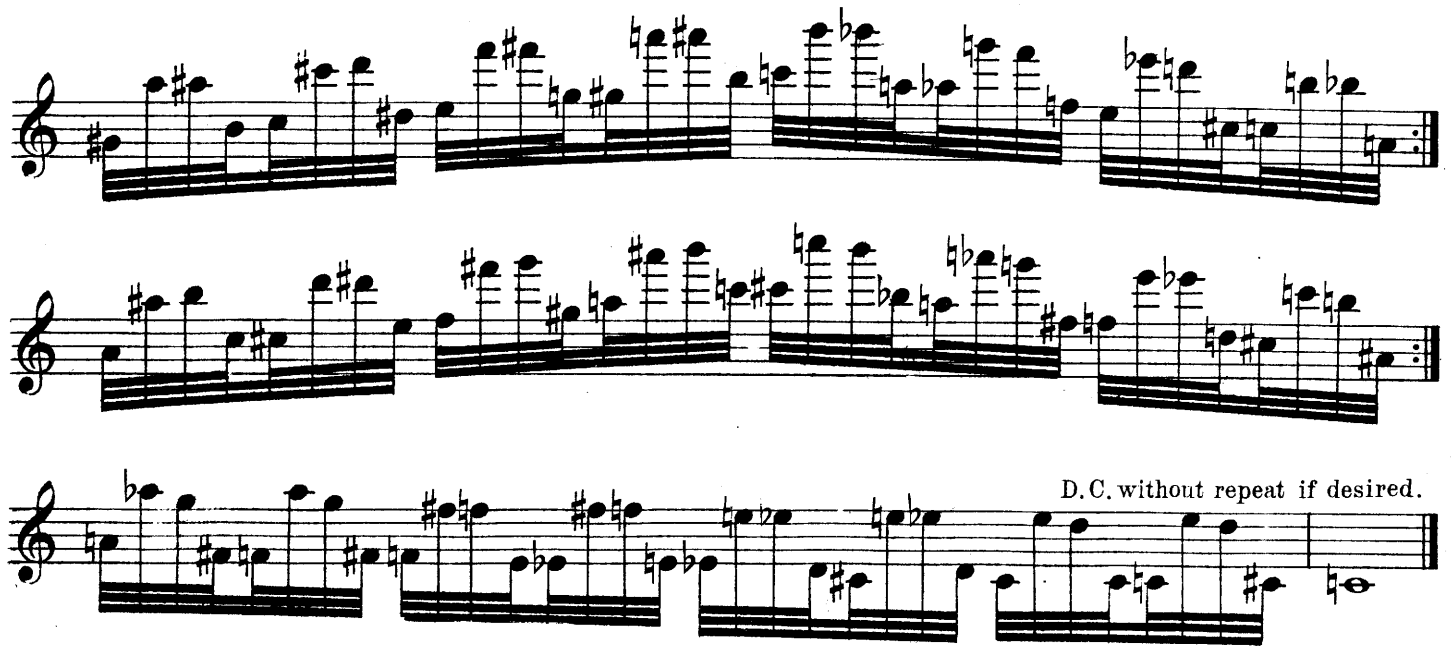
Nº 91a *)



Nº 91 a-b-c-d

*)

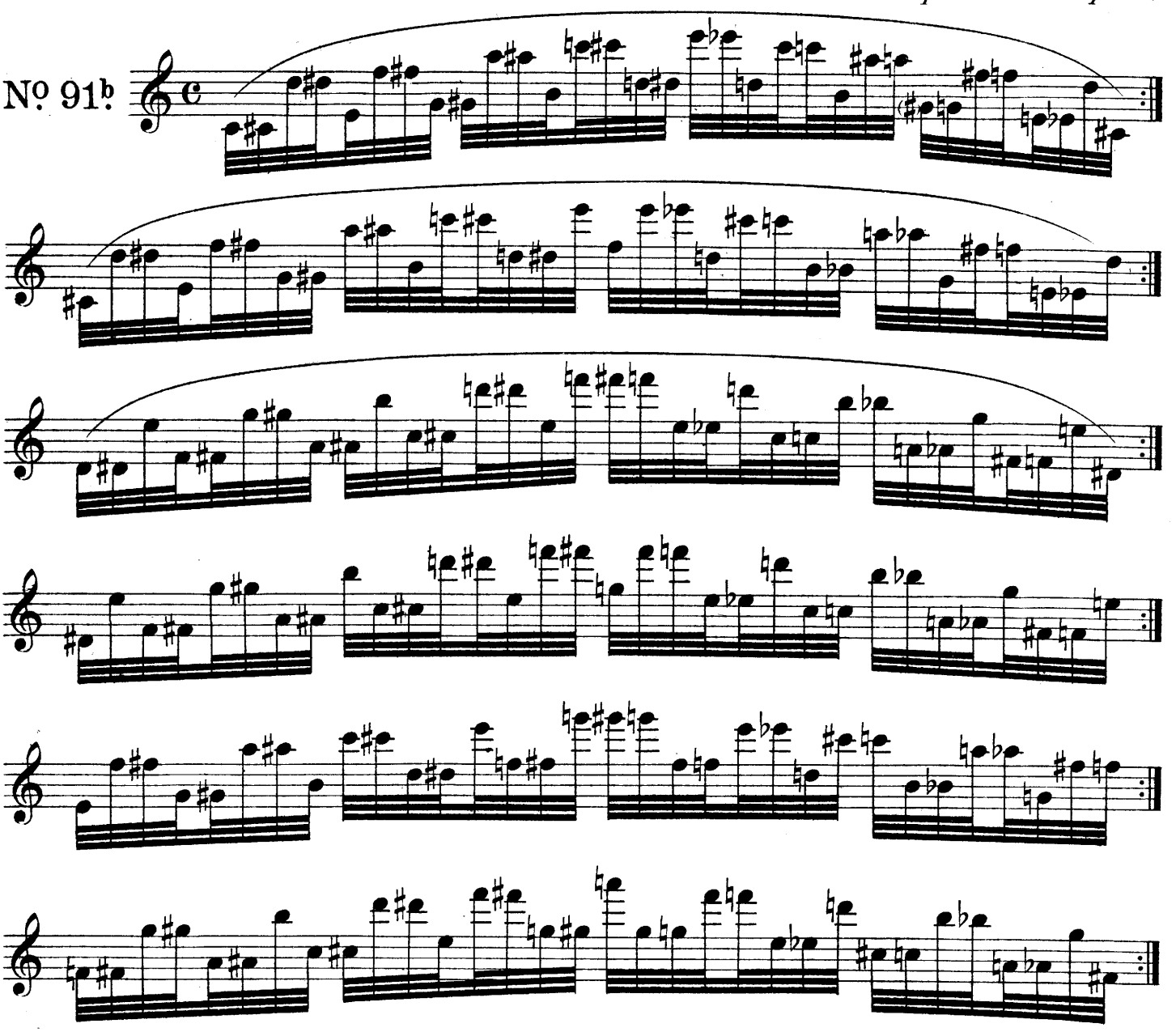


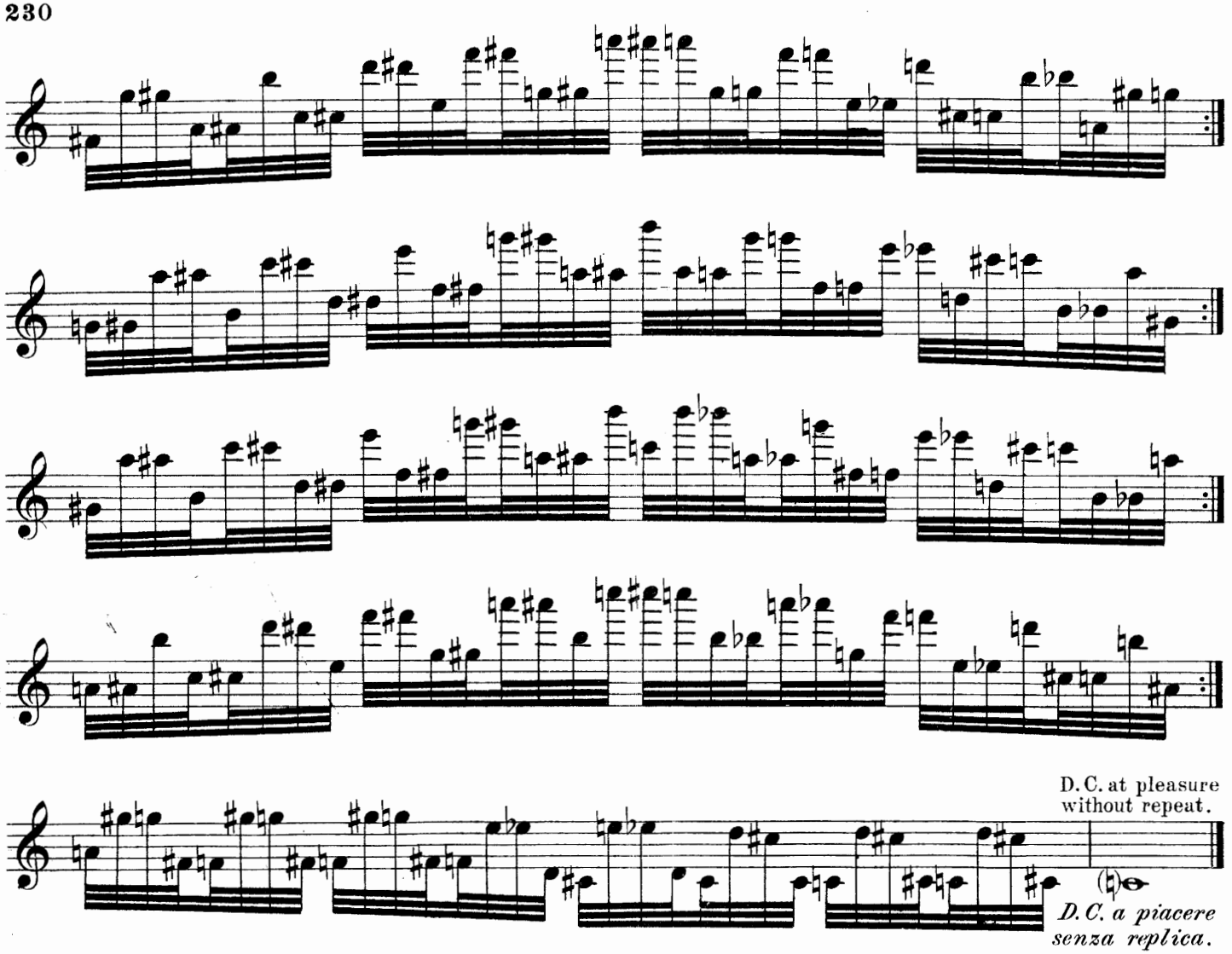


D. C. without repeat if desired.

D. C. a piacere senza replica.

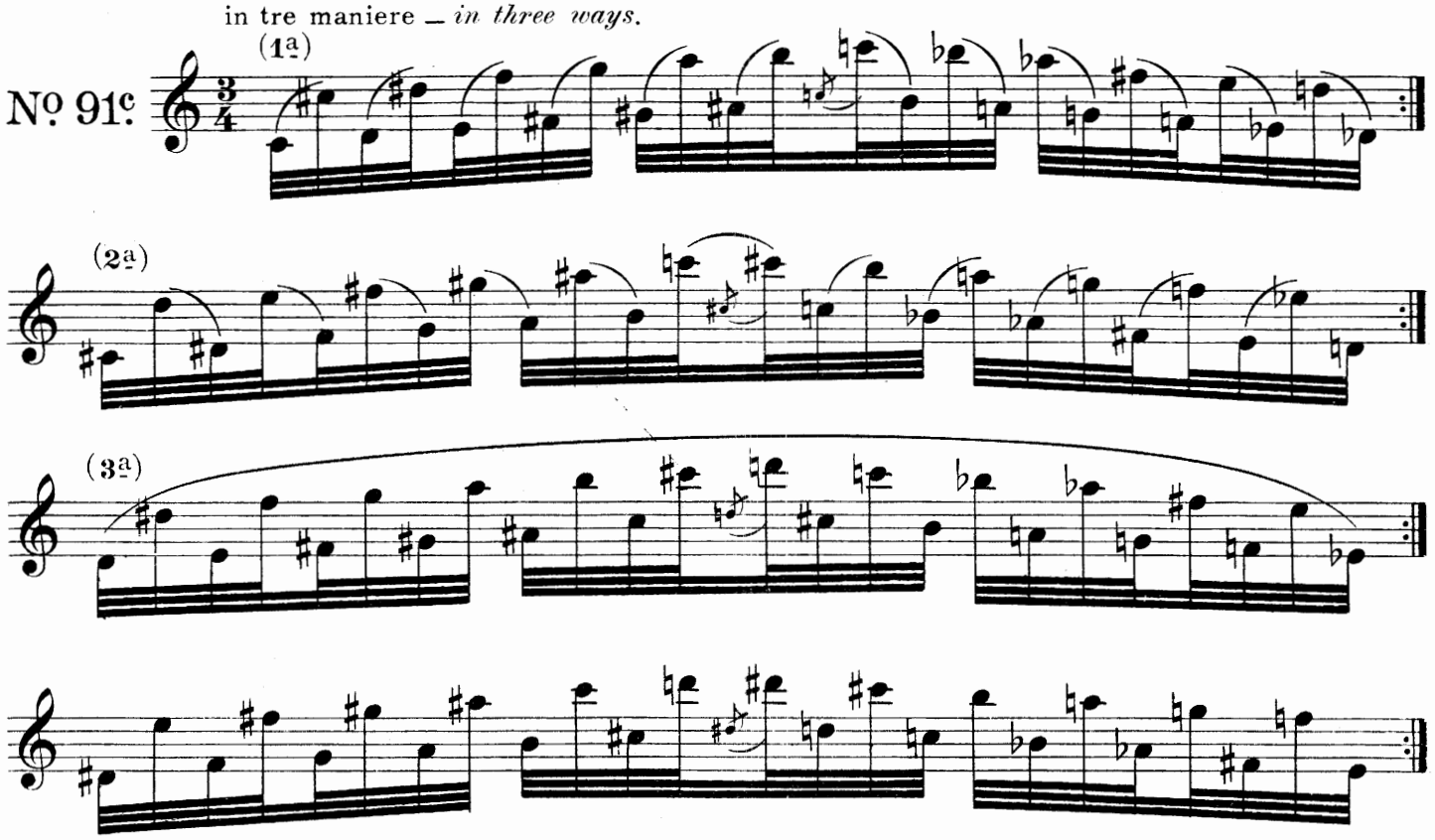
No. 91b.

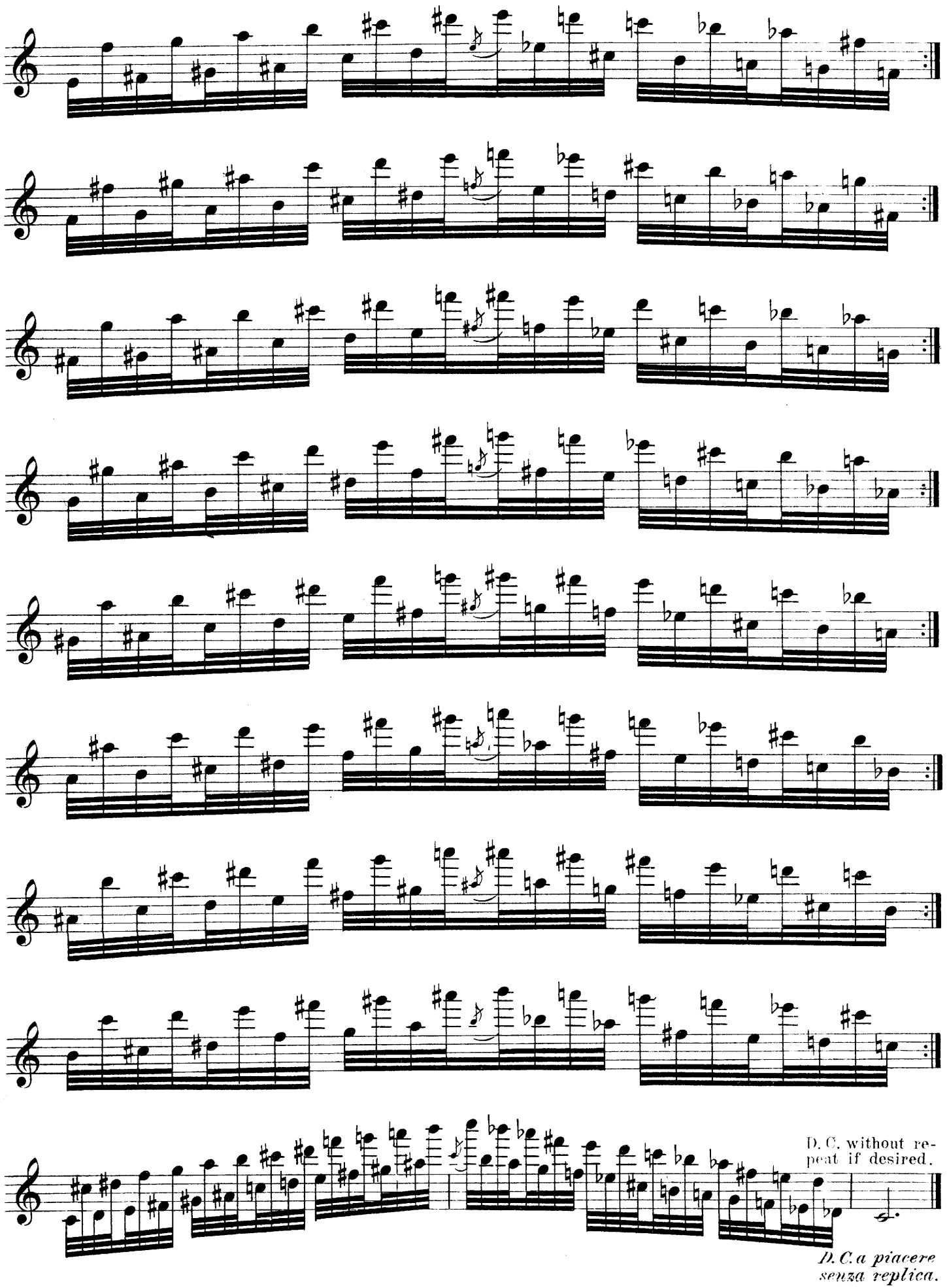




in tre maniere — *in three ways.*

Nº 91c.



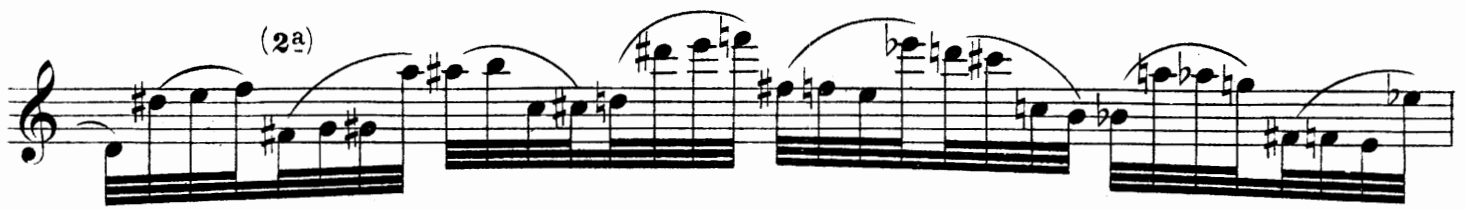

D. C. without repeat if desired.
D. C. a piacere senza replica.

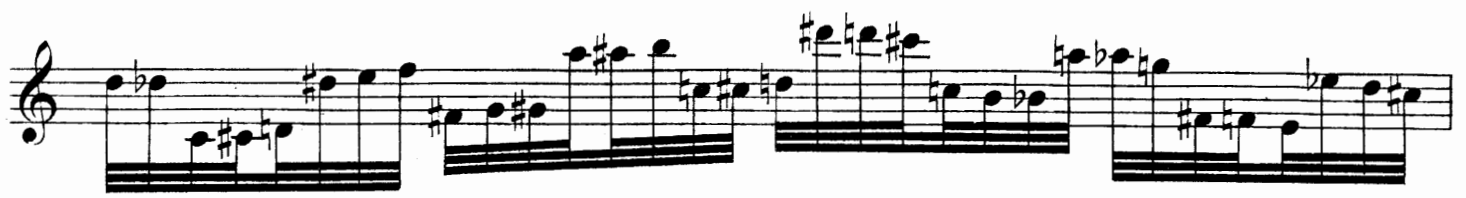
in due maniere _ *In two ways.* *(The groups of quadruplets to be observed.)*
(si osservino le quartine)

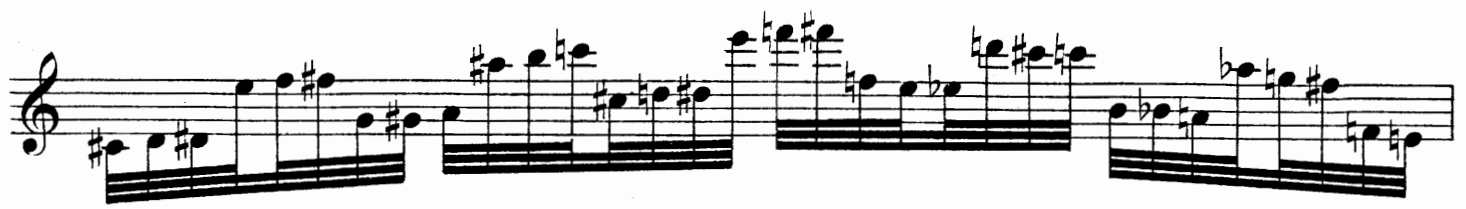
Nº 91d

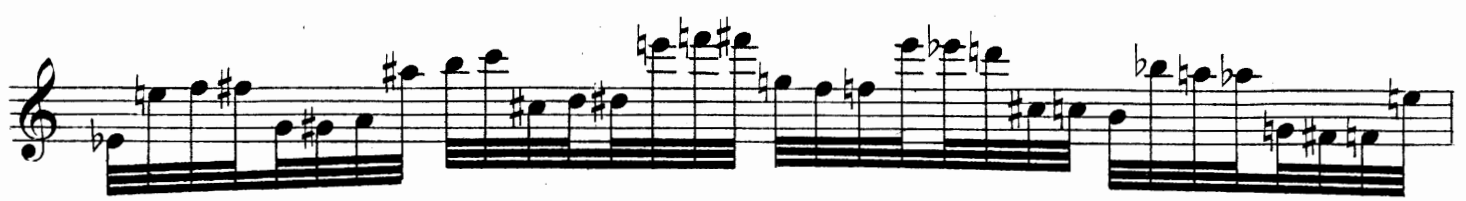
*) (1a)

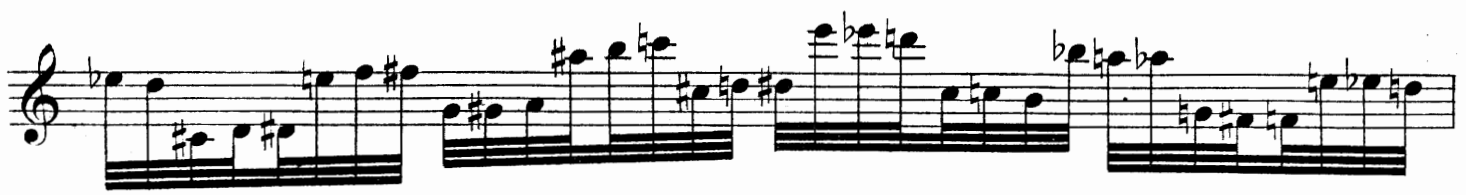
(2a)

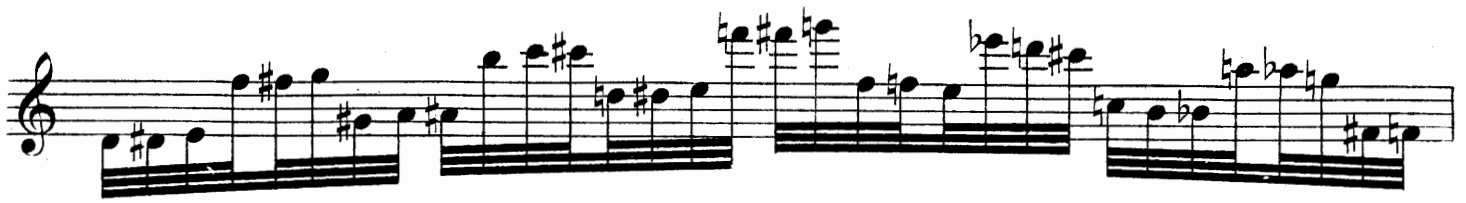


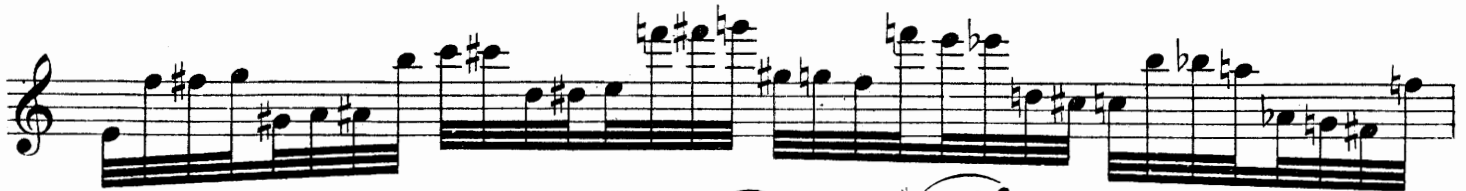




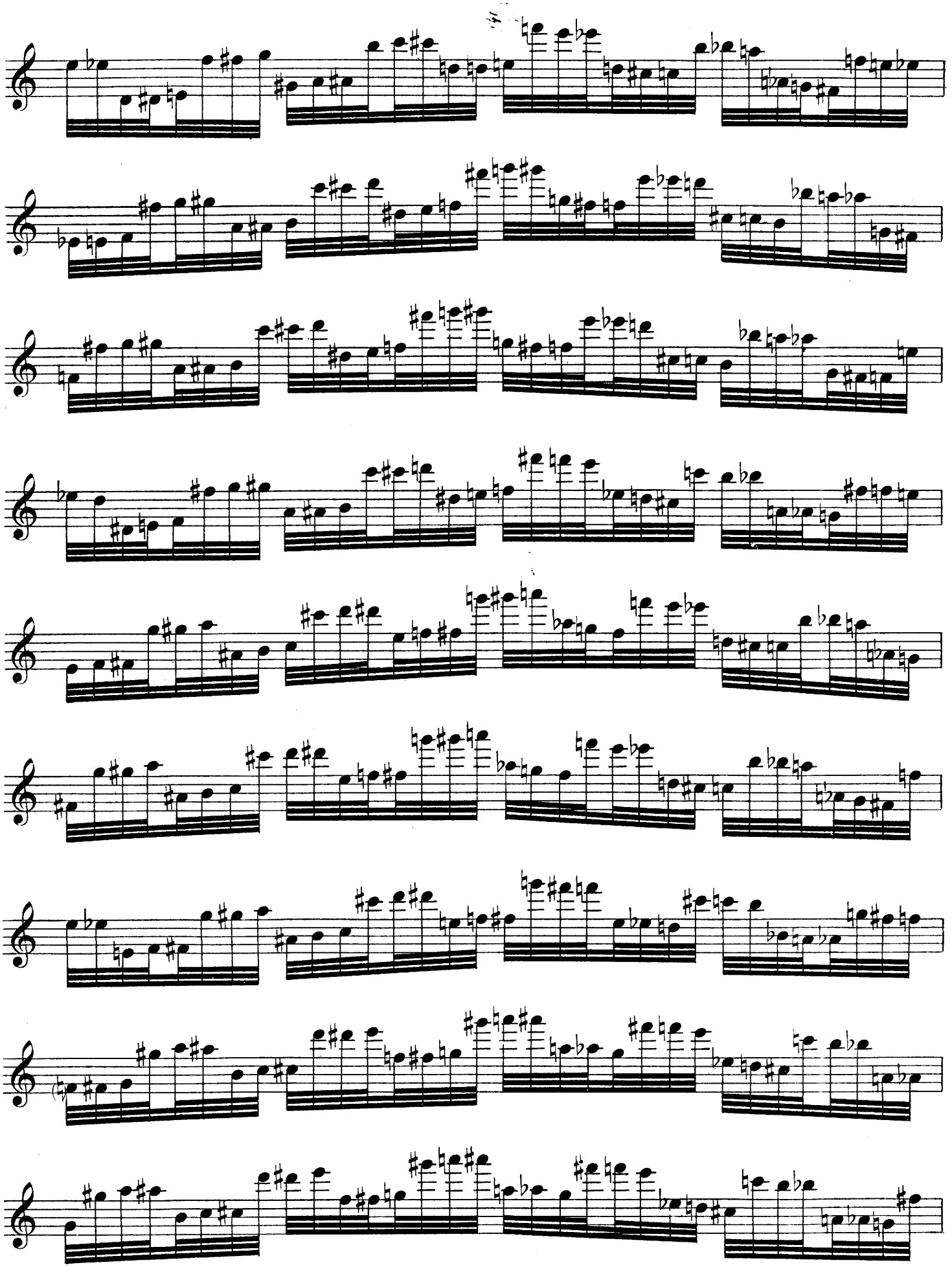


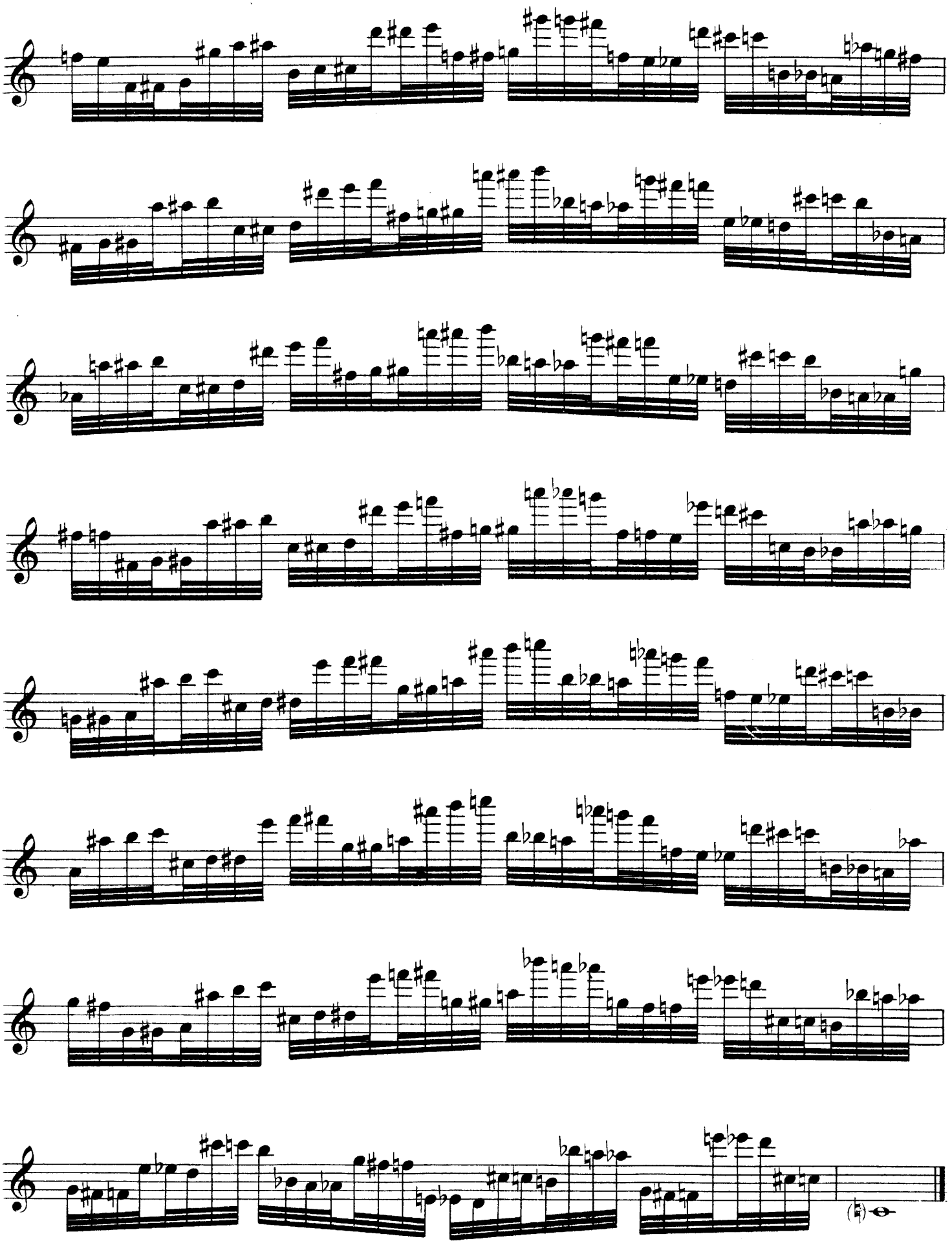




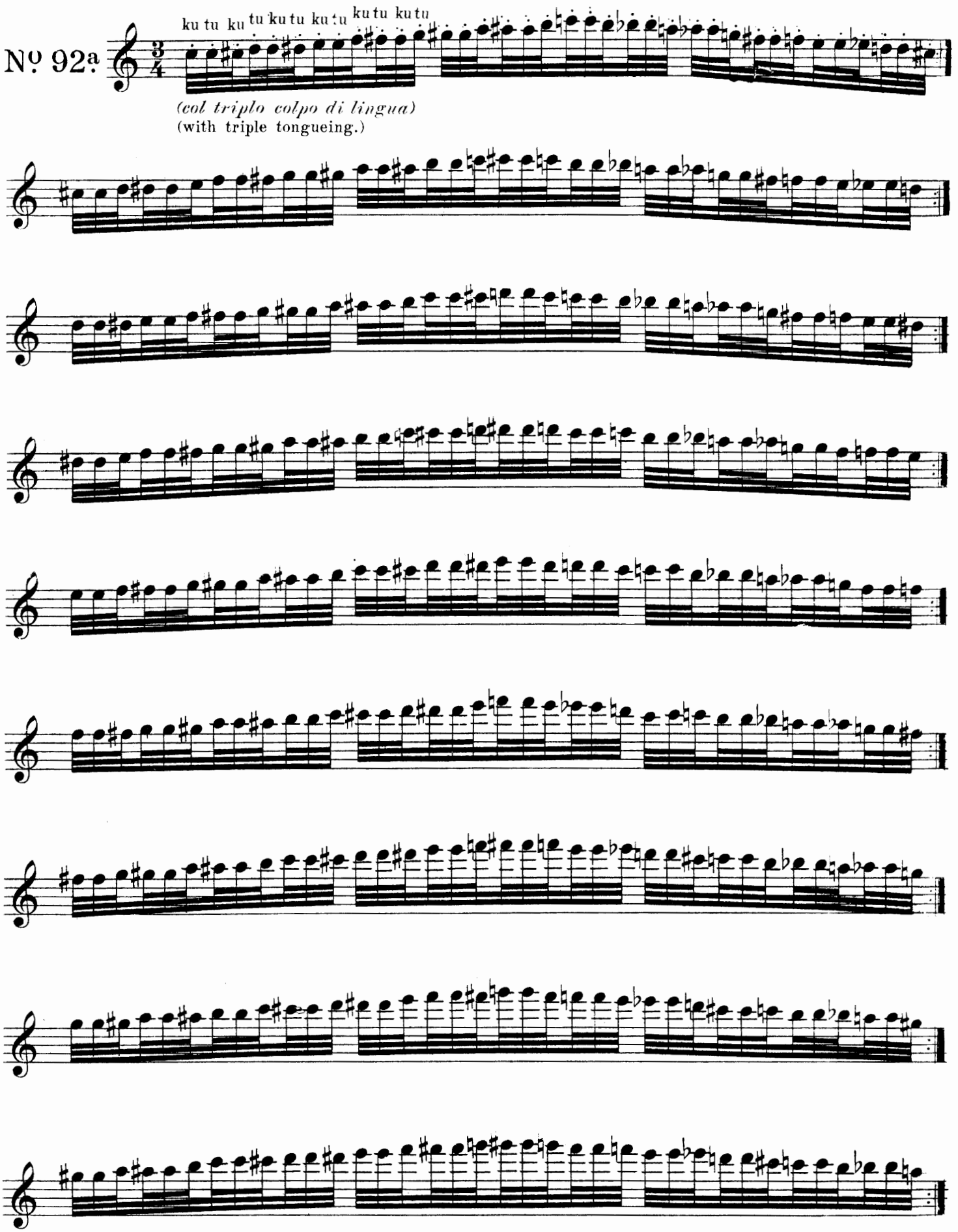


*) etc.

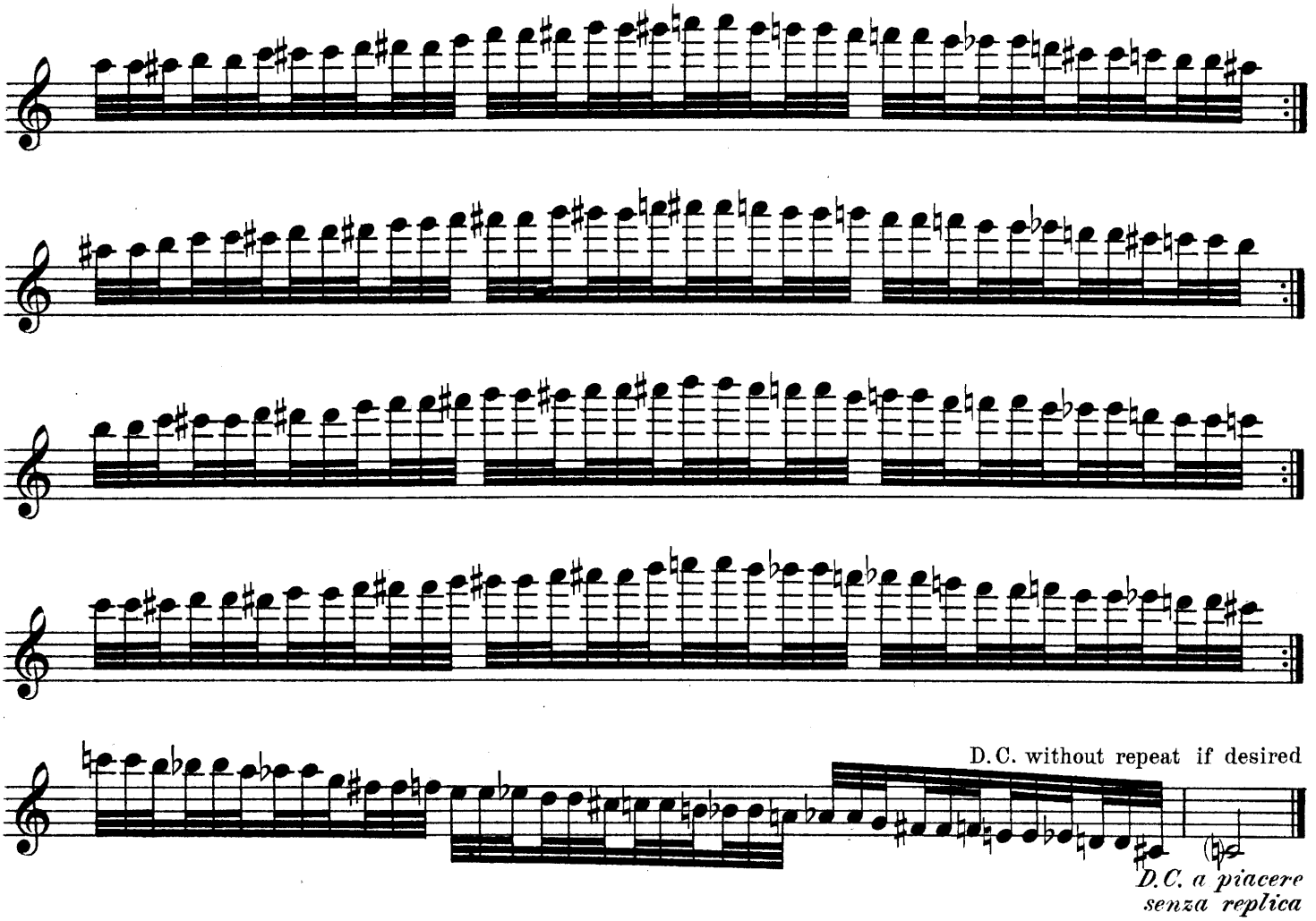




Nº 92ª



(col triplo colpo di lingua)
(with triple tongueing.)



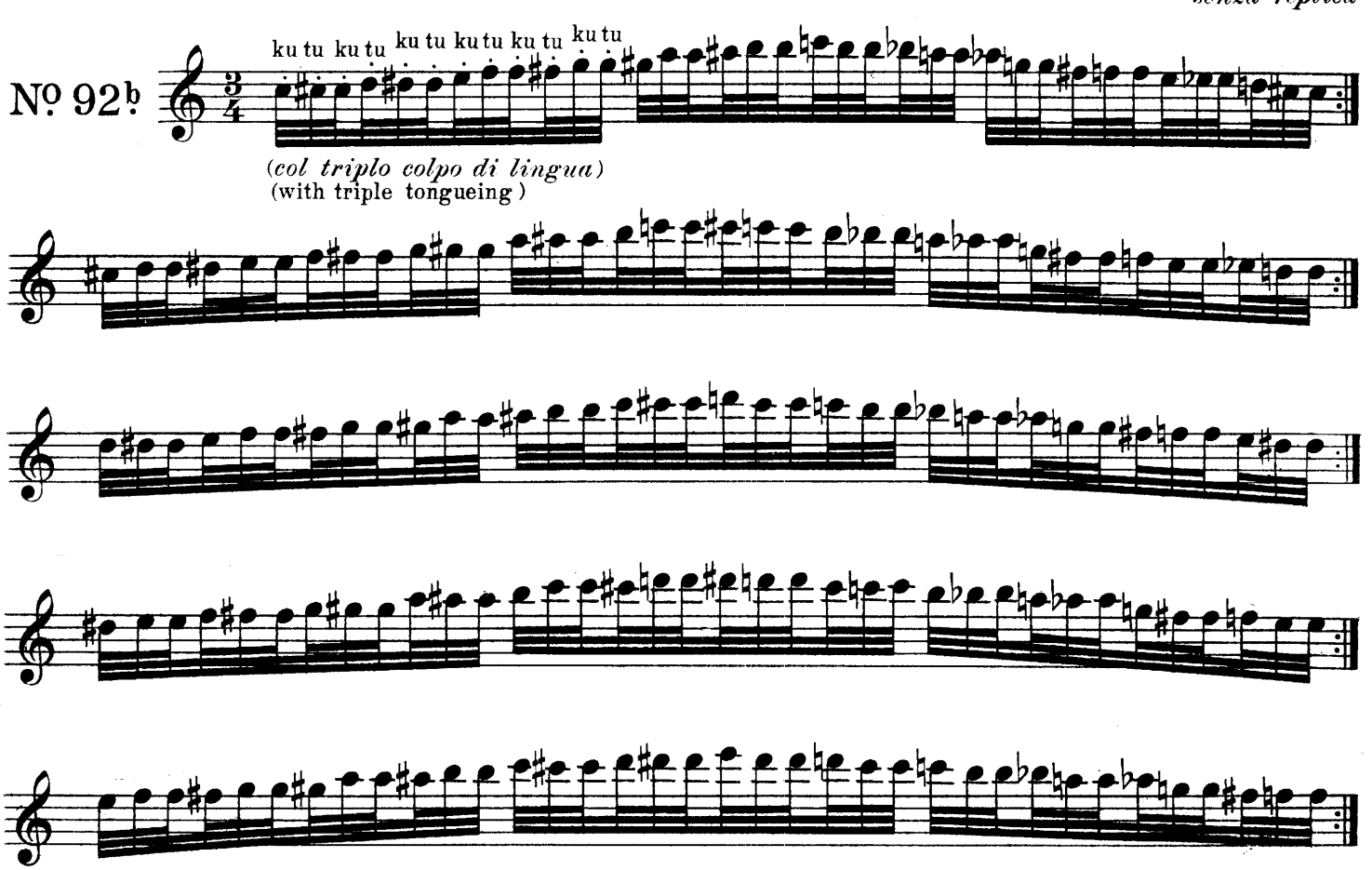
D.C. without repeat if desired

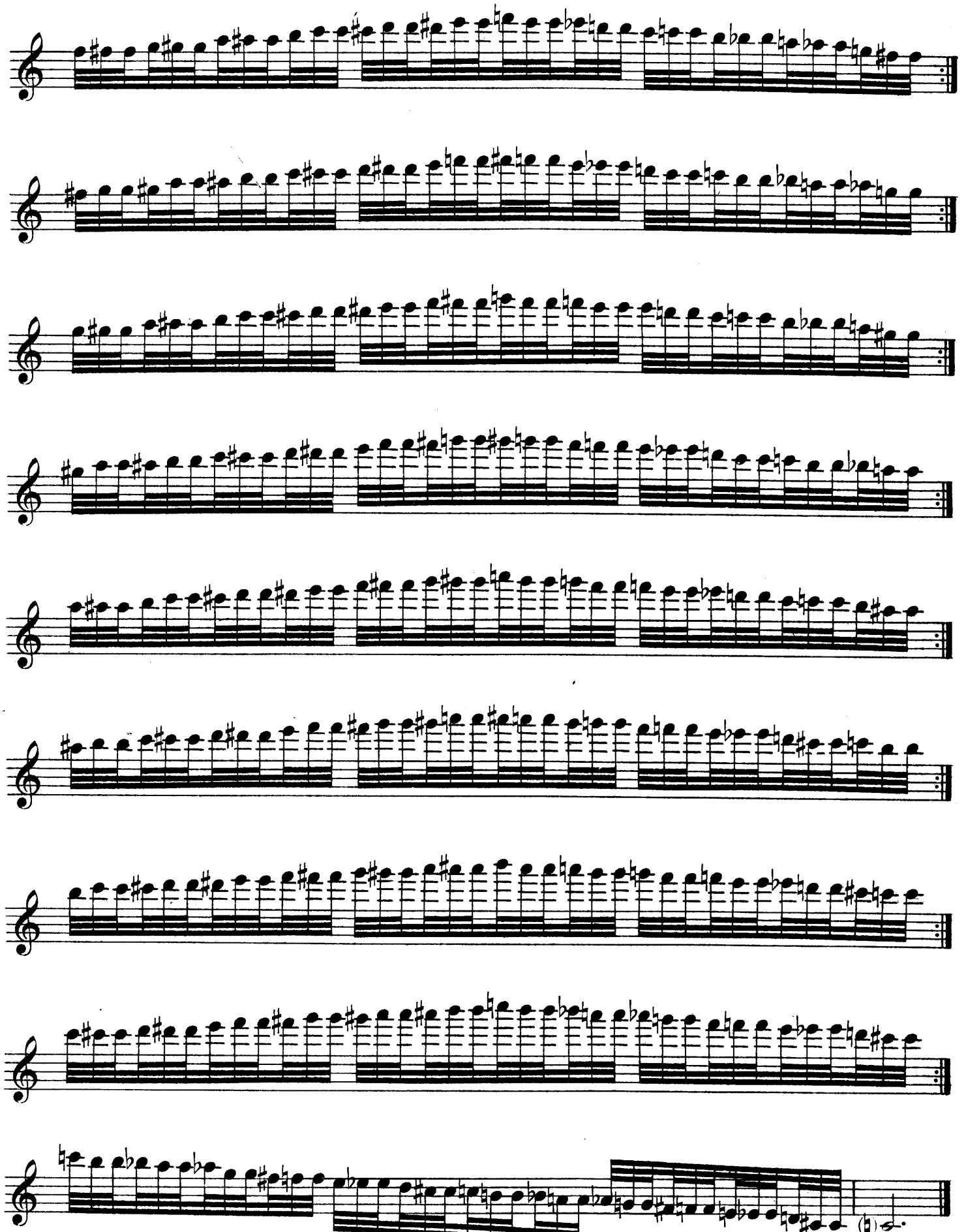
D.C. a piacere
senza replica

Nº 92b

ku tu ku tu ku tu ku tu ku tu ku tu

(*col triplo colpo di lingua*)
(with triple tongueing)





D.C. a piacere
senza replica

D.C. without repeat if desired.

Si esegua anche in rivolto ⋆) — *Also to be played in the inversion.* ⋆)

Nº 93.

p cresc.

mf cresc.

(without inversion)

ritenuto

etc. in all keys in chromatic order, as follows:- C♯ min. & D♭ major, D min. & D major, E♭ min. & E♭ major, E min. & E major, F min. (senza rivolto) & F major, F♯ min. & F♯ major, G min. & G major, G♯ min. & A♭ major, A min. & A major, B♭ min. & B♭ major, B min. & B major, then segue finale.

etc. in tutti i toni in ordine cromatico, cioè: Do♯ min. e Reb magg., Re min e Re magg., Mib min. e Mib magg., Mi min. e Mi magg., Fa min.e Fa magg.,Fa♯ min. e Fa♯ magg., Sol min. e Sol magg., Sol♯ min. e Lab magg., La min. e La magg., Sib min. e Sib magg., Si min.e Si magg., poi segue finale.

Finale

2ª volta, 8va (bassa) — 2d time, *8ve* (lower)

2ª volta, 8va (bassa) — 2d time, *8ve* (lower)

without inversion
senza rivolto

meno

in tempo

brillante

cresc.

Nº 93 in rivolto — *inversion.*

⋆) etc.

A CHRISTOPHER WELCH, Esq.(England)

in omaggio al suo scritto in difesa di Theobald Böhm.
in homage to his writings in defence of Theobald Böhm.
dal Nº 94 al 96, dedico.

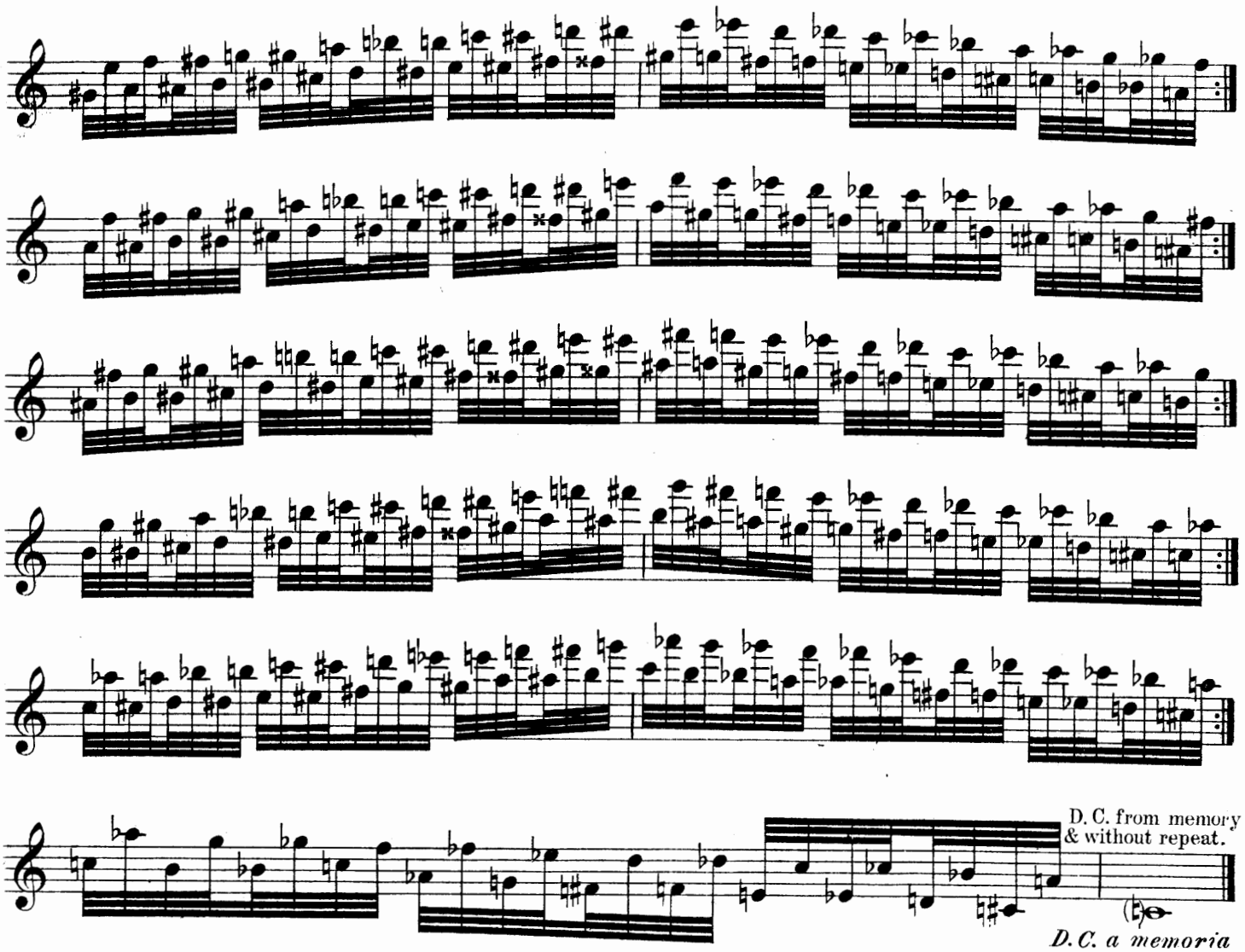
si esegua anche in rivolto. ⋆) — *Also to be played with the inversion.* ⋆)

Nº 94ª

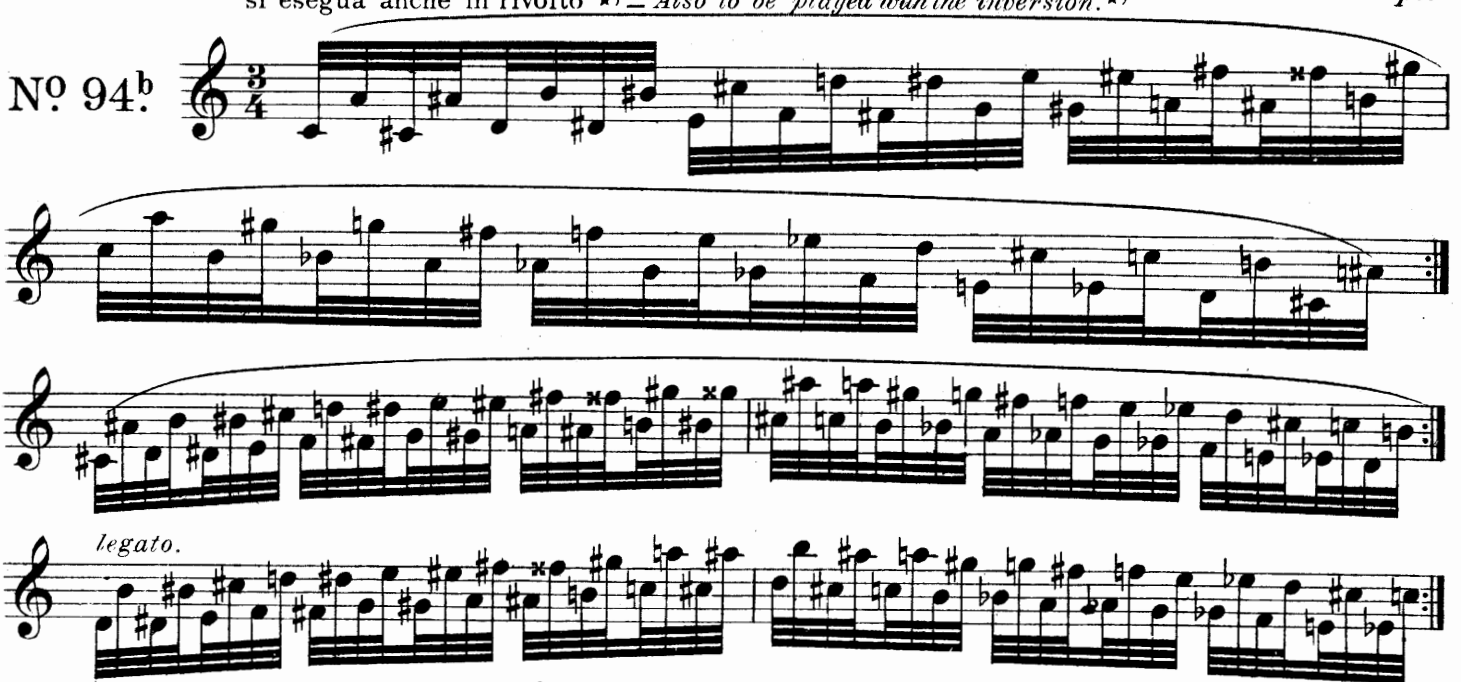
legato.

Nº 94ª in rivolto — *inversion*

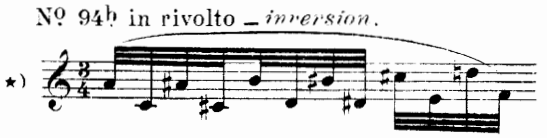
⋆)

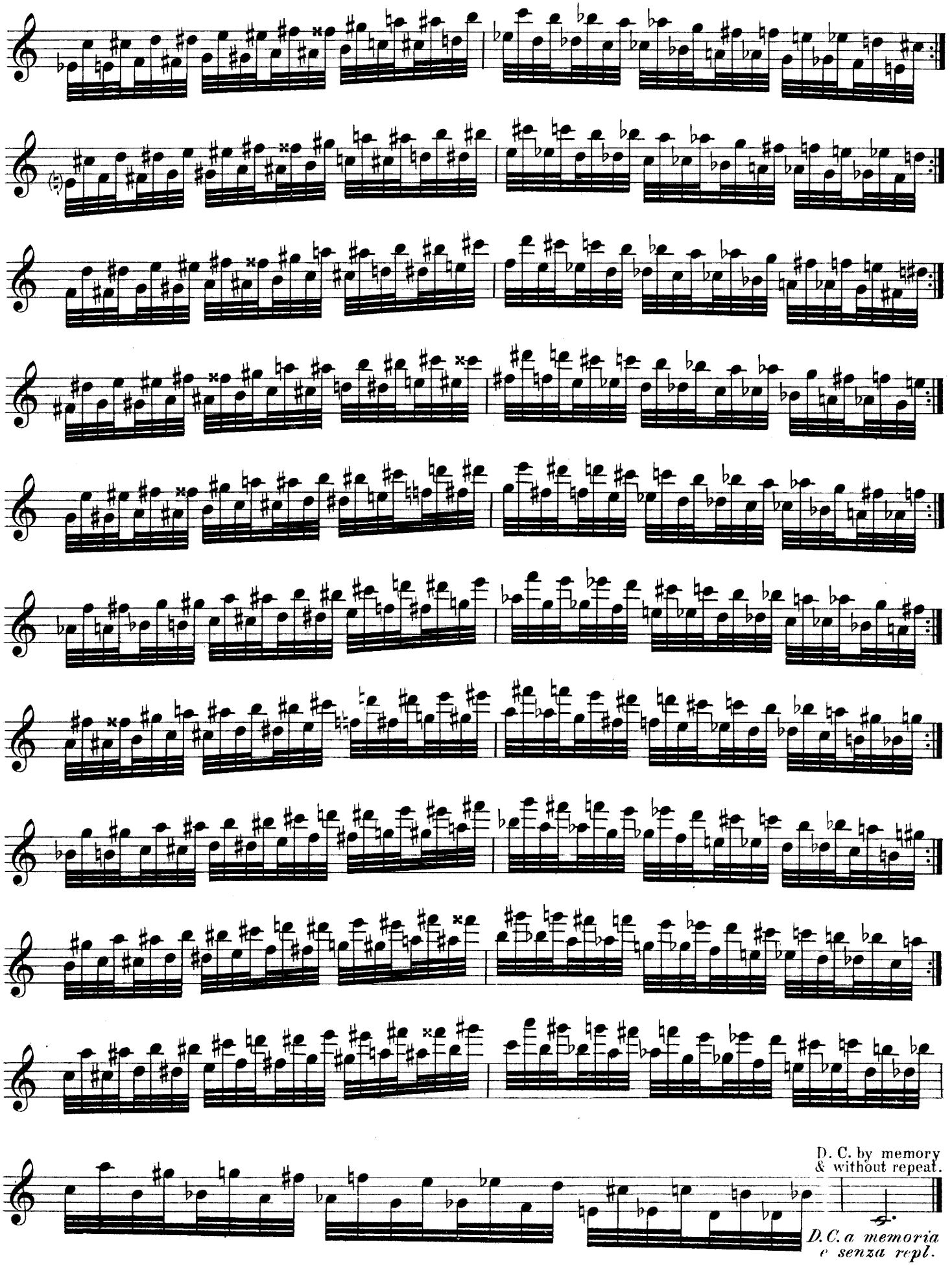


si esegua anche in rivolto ⋆) — *Also to be played with the inversion.* ⋆)

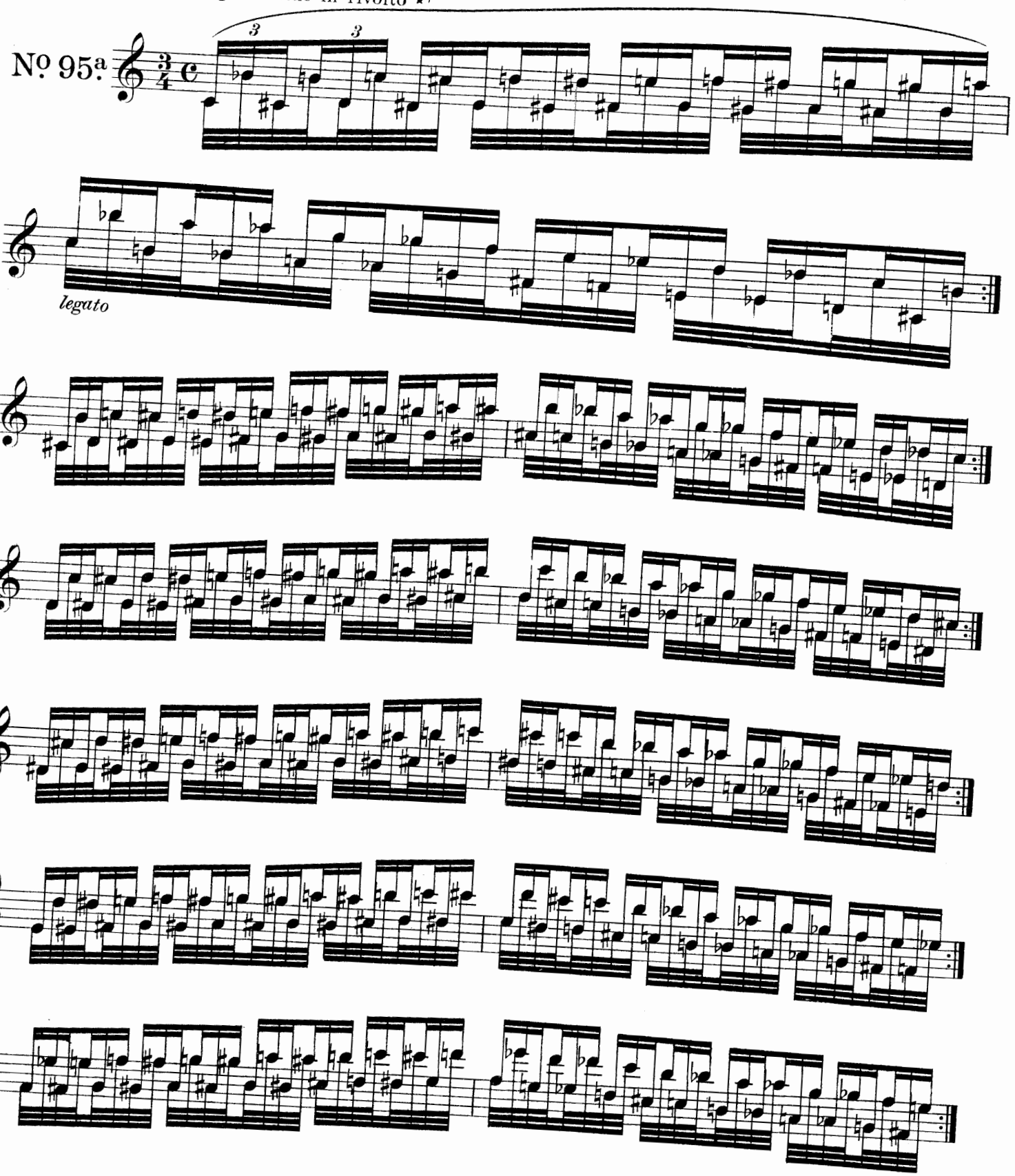


Nº 94b in rivolto — *inversion.*

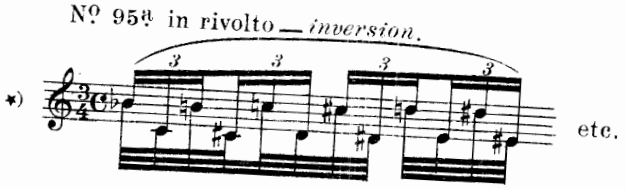


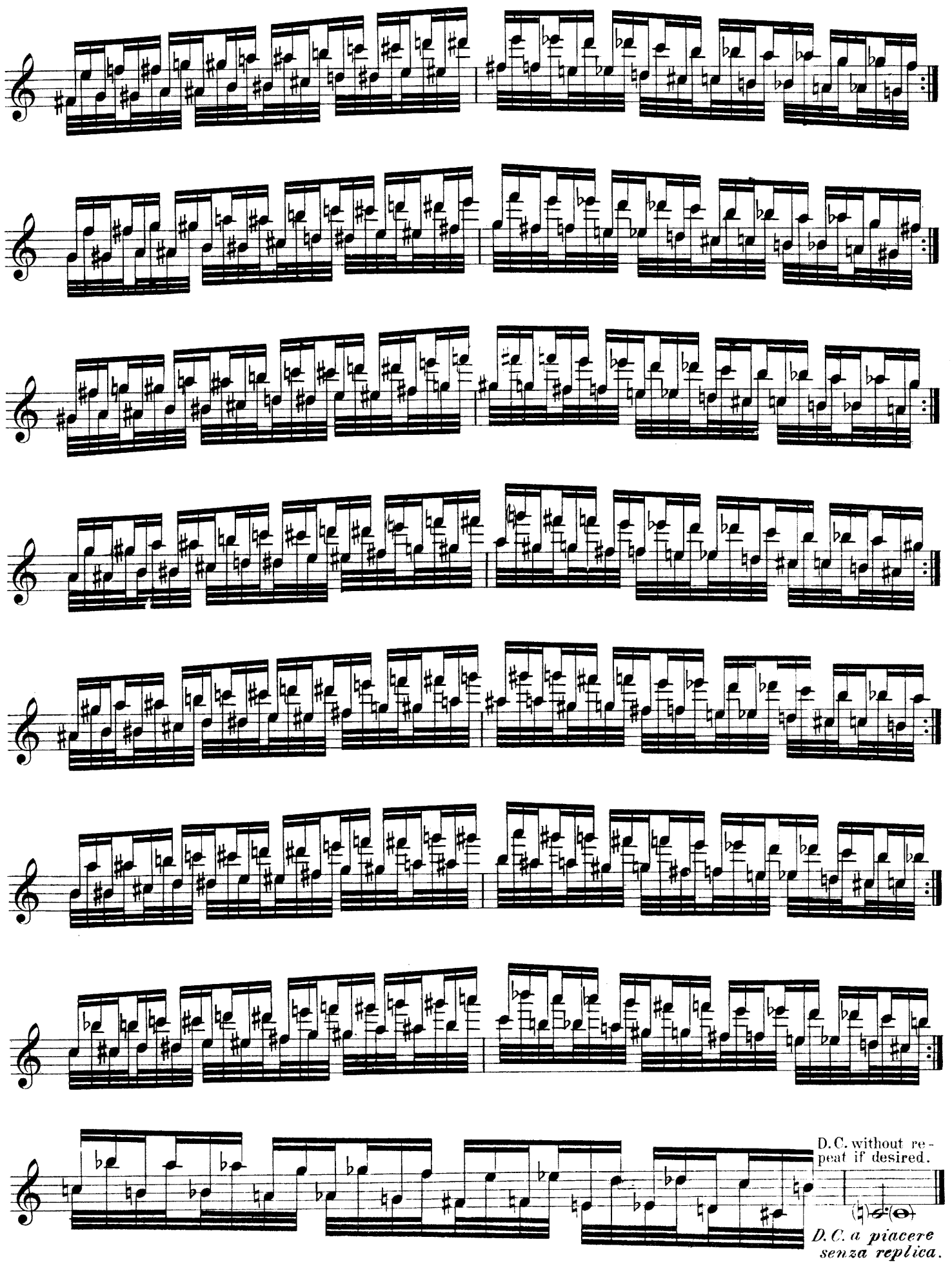

D. C. by memory
& without repeat.
D.C. a memoria
e senza repl.

Also to be played with the inversion. ★)
si esegua anche in rivolto ★)



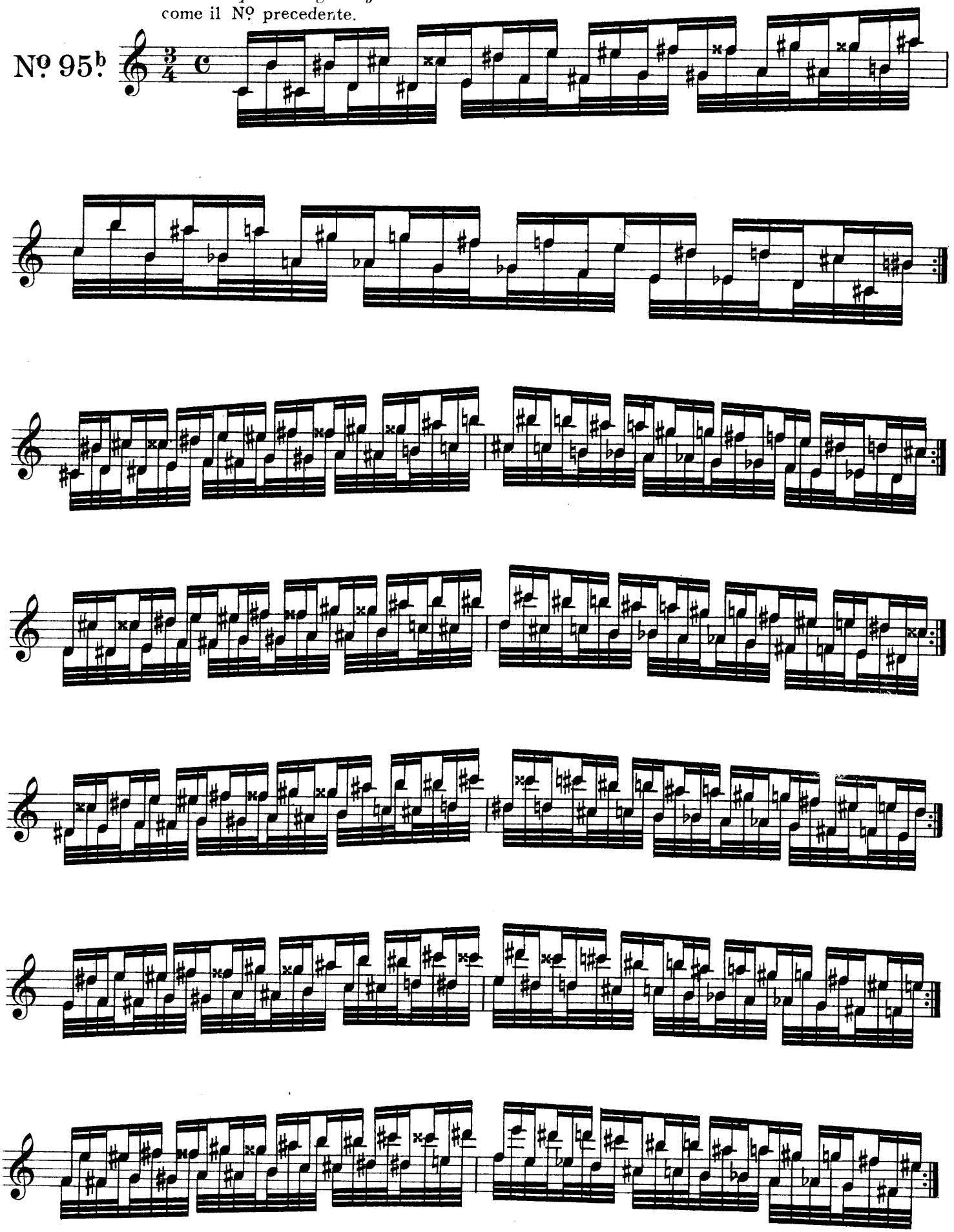
Nº 95ª in rivolto — *inversion.*

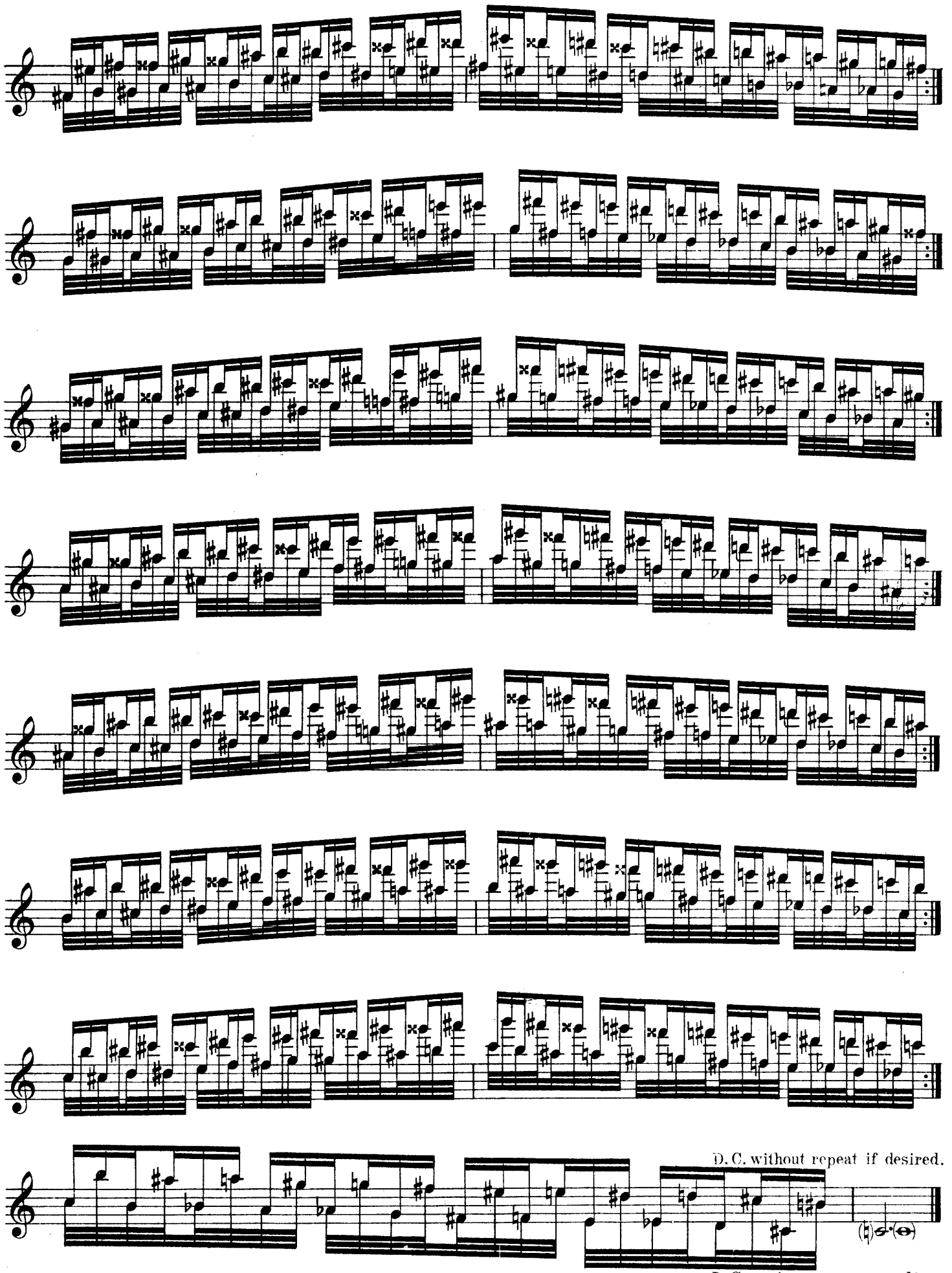



D.C. without repeat if desired.
D.C. a piacere senza replica.

Same as preceeding study
come il N° precedente.

N° 95b



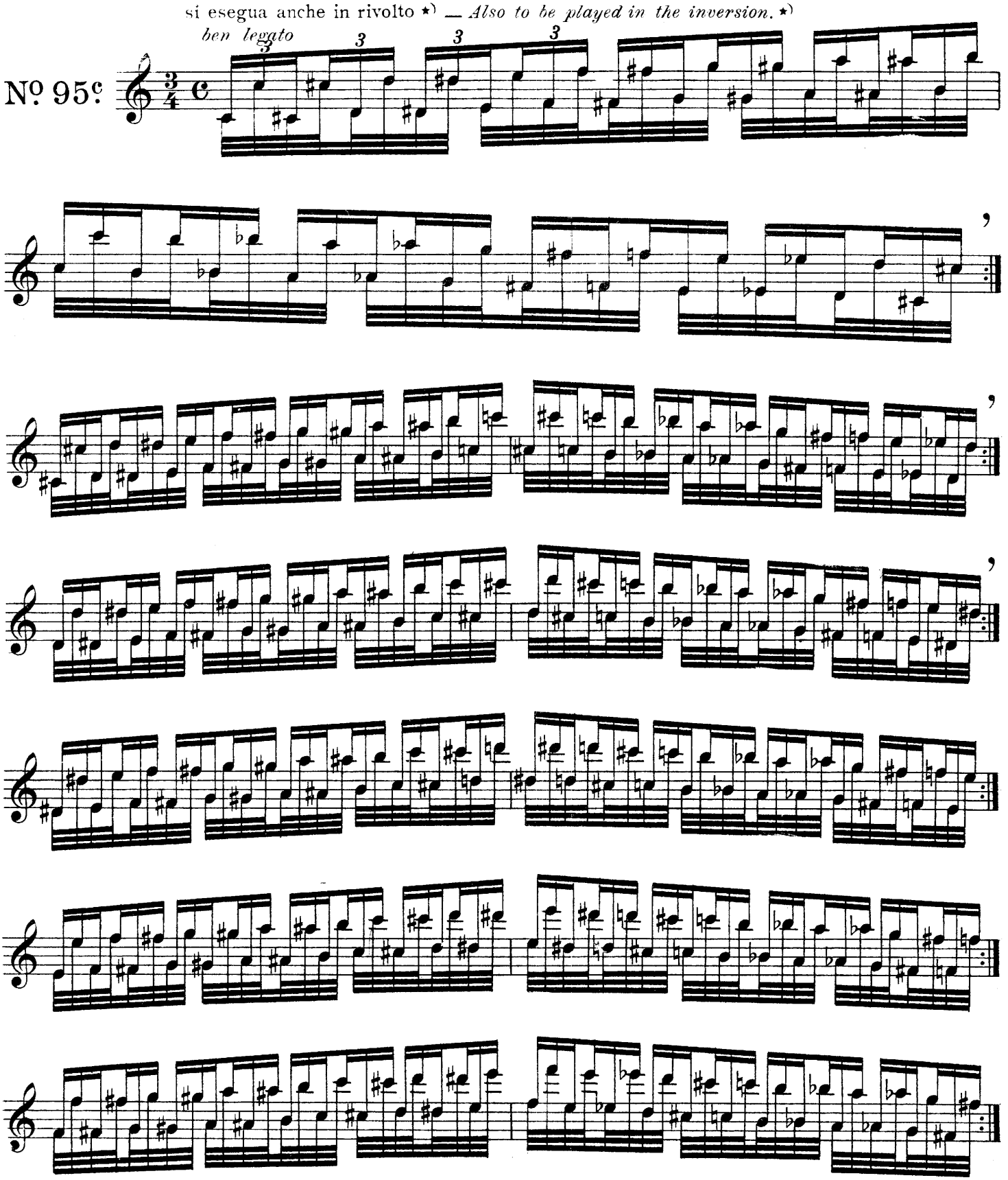


D. C. a piacere senza replica.

si esegua anche in rivolto *) — *Also to be played in the inversion.* *)

ben legato

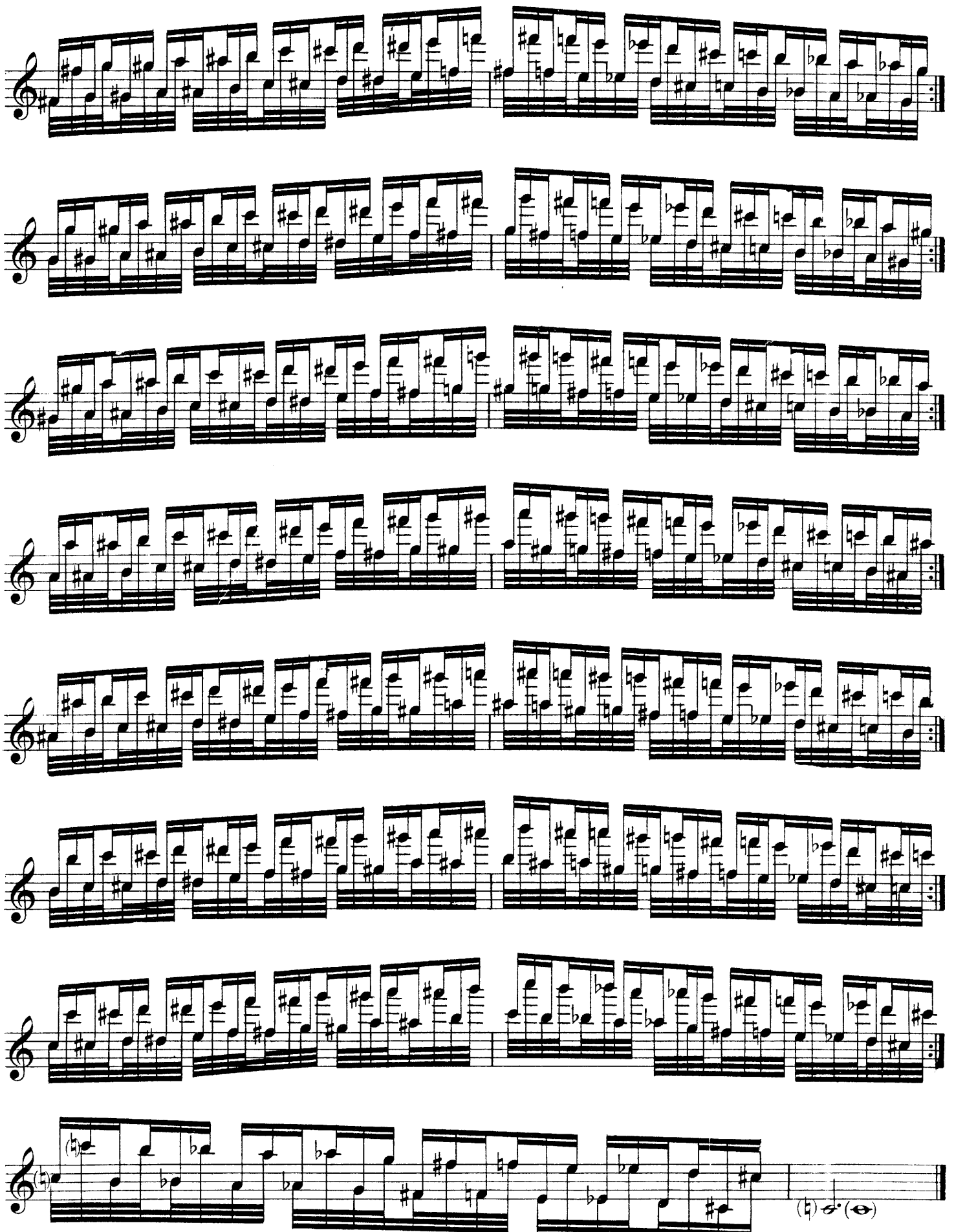
Nº 95c



inversion.

Nº 95c in rivolto

*) etc.

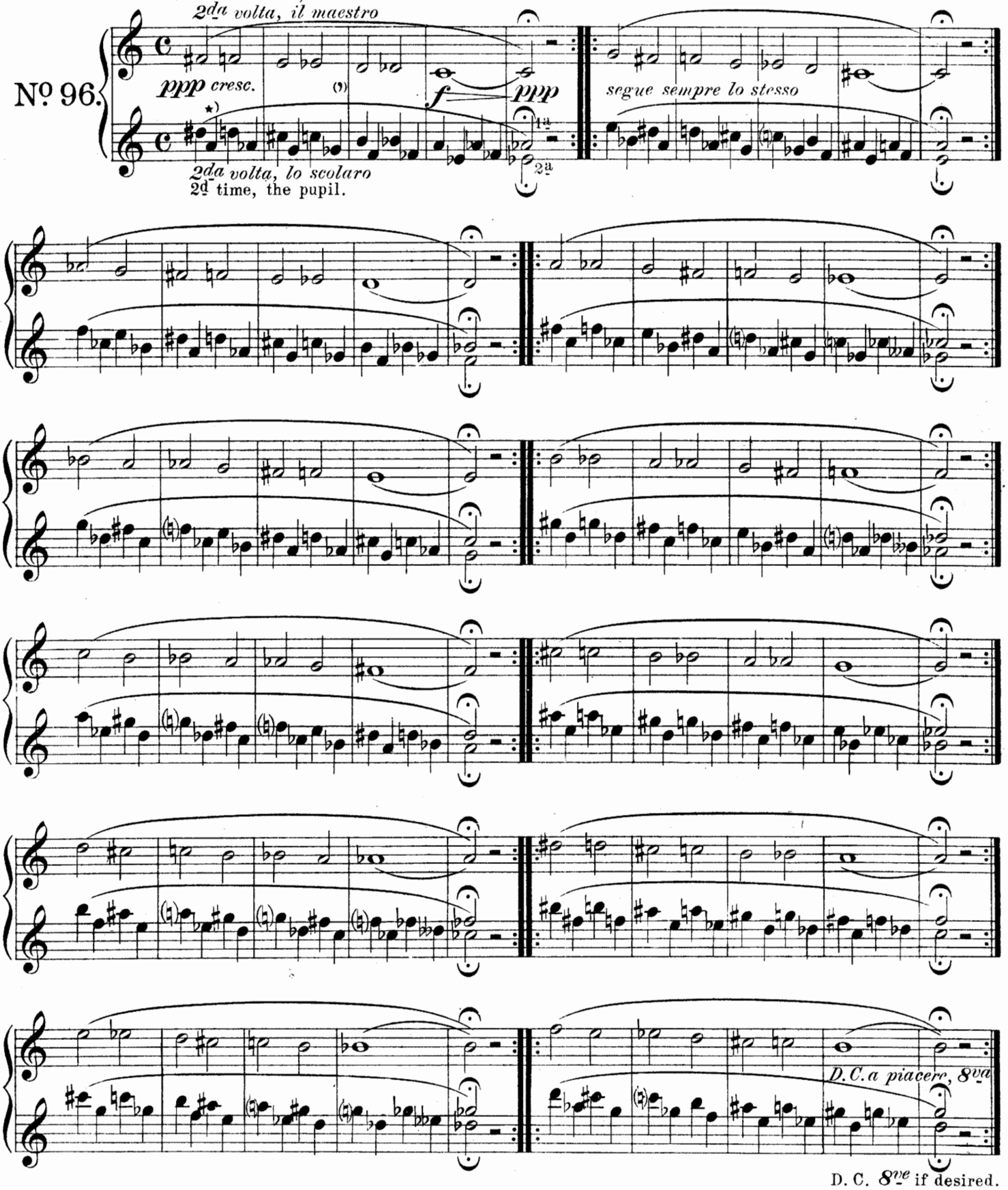


D. C. a piacere senza replica.

N. B. In this exercise, from the second E upward, the syllable "poo" is to be used softly instead of "too

N. B. Dal 2º mi, si usi il "pu" anzichè il "tu"

Lento. 2d time, the teacher.



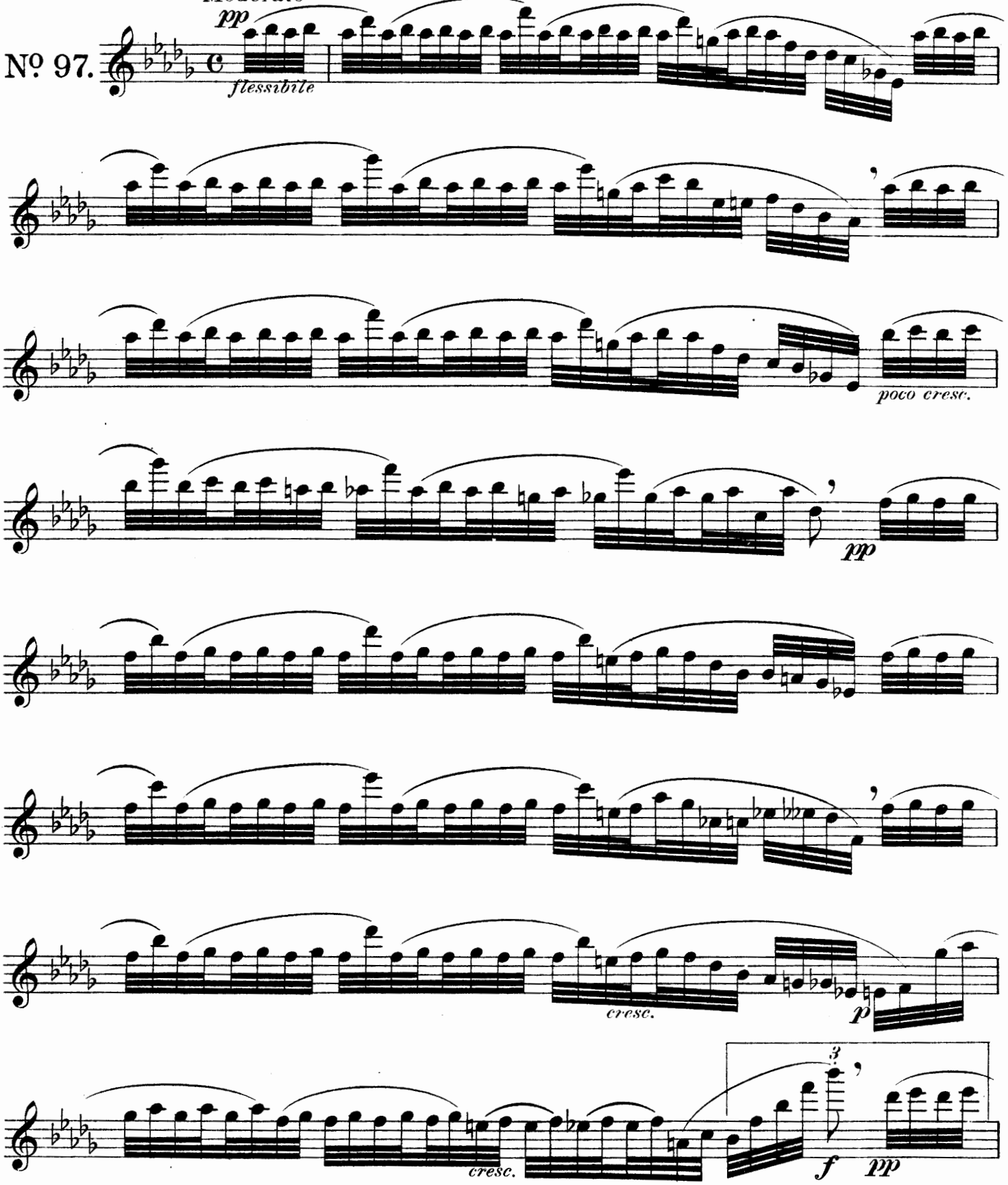
A GIUSEPPE MESSINA (Viggiano)
con affetto, dedico.

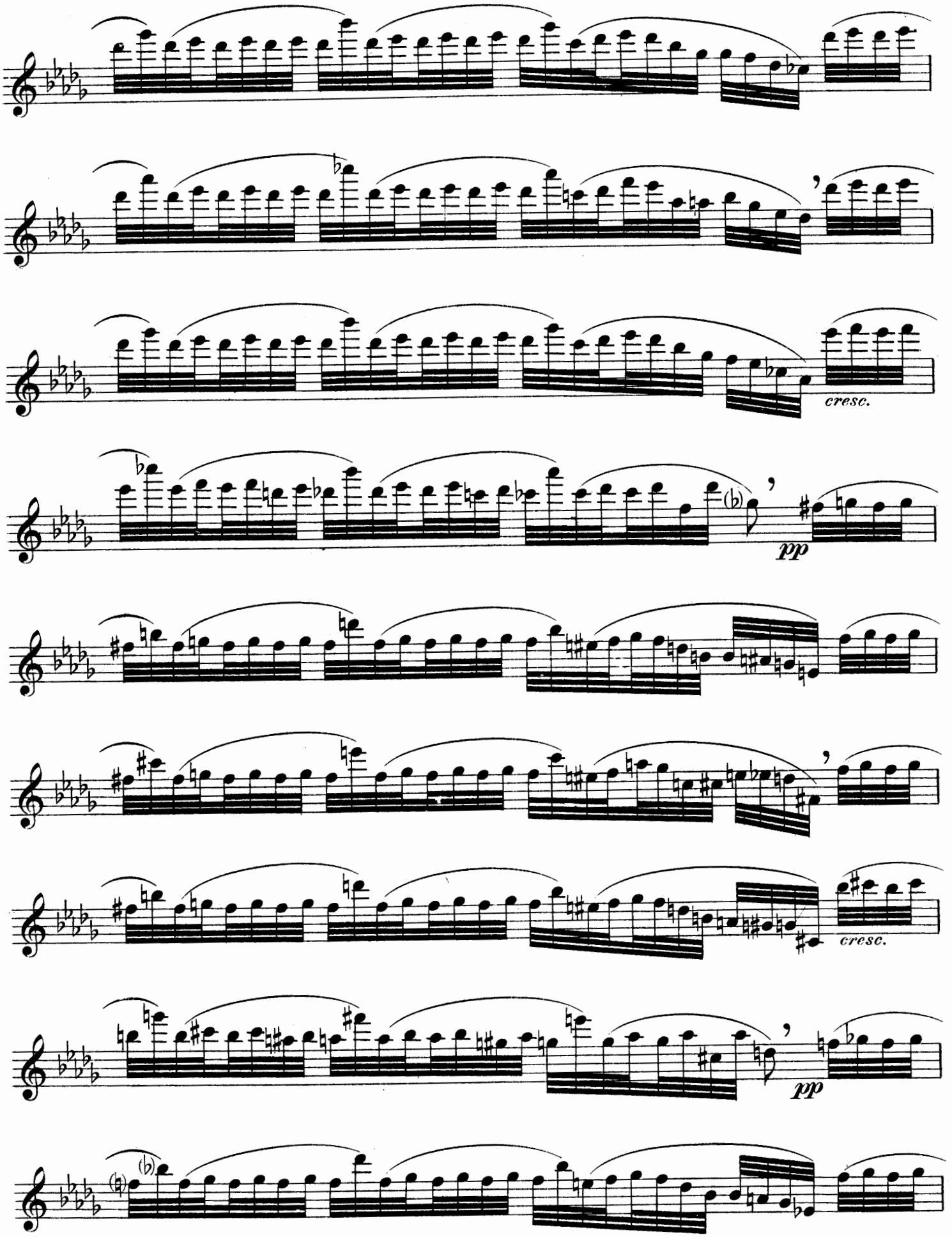
"STUDIO CARATTERISTICO"
(Characteristic Study)

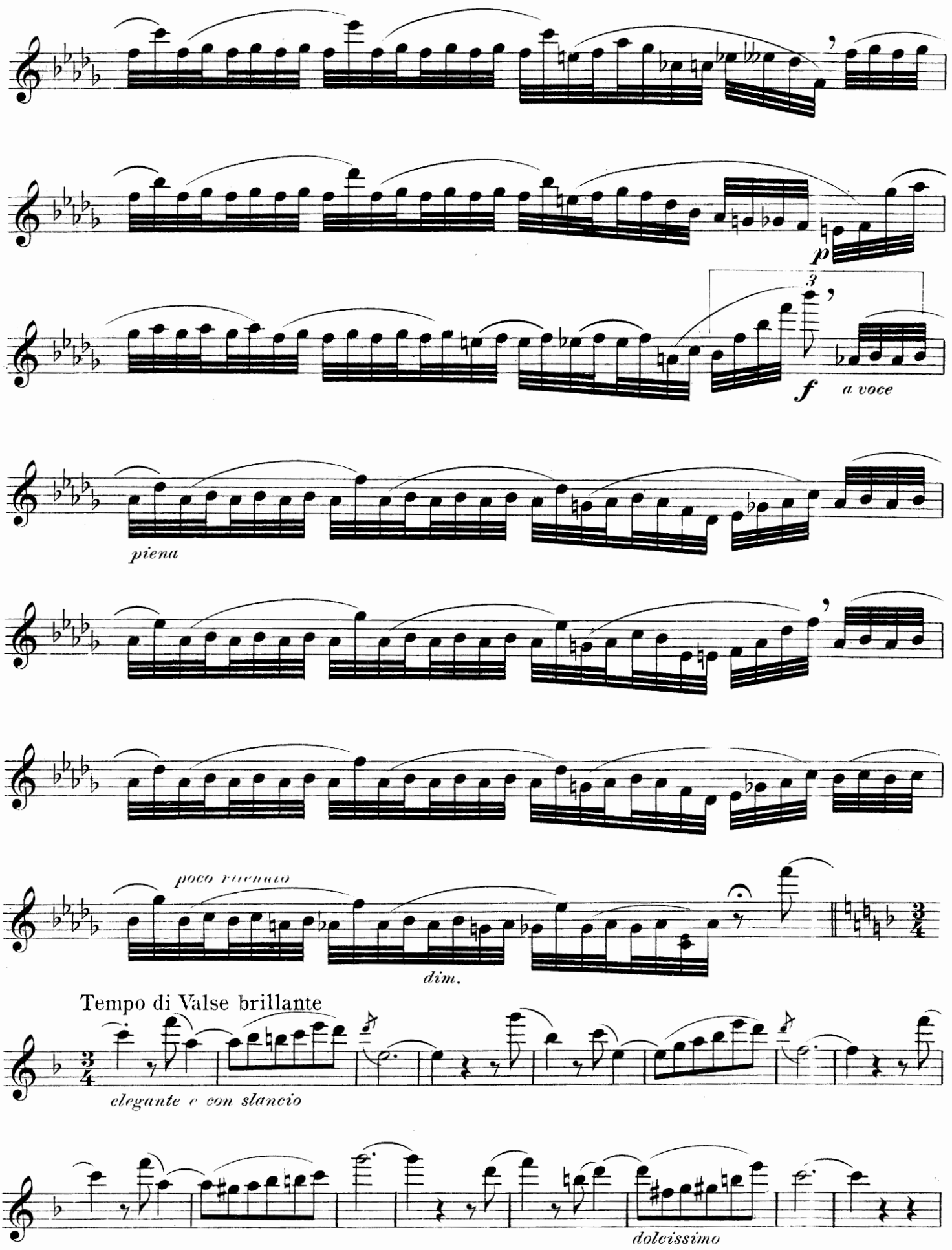
Also to be played a semitone higher in D♭ and a semitone lower in C
si esegua anche mezzo tono sopra in Re♭ e mezzo tono sotto in Do

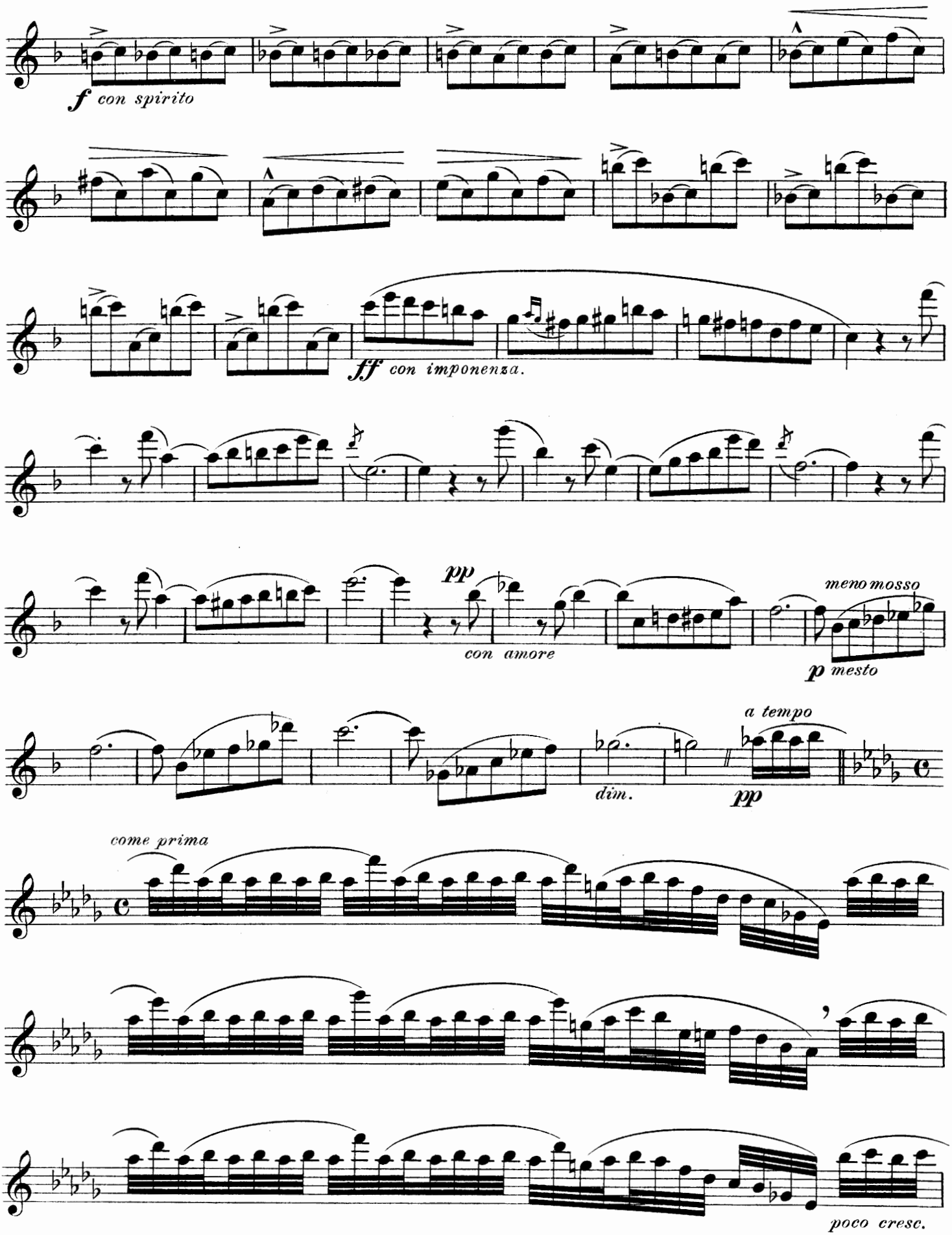
Moderato

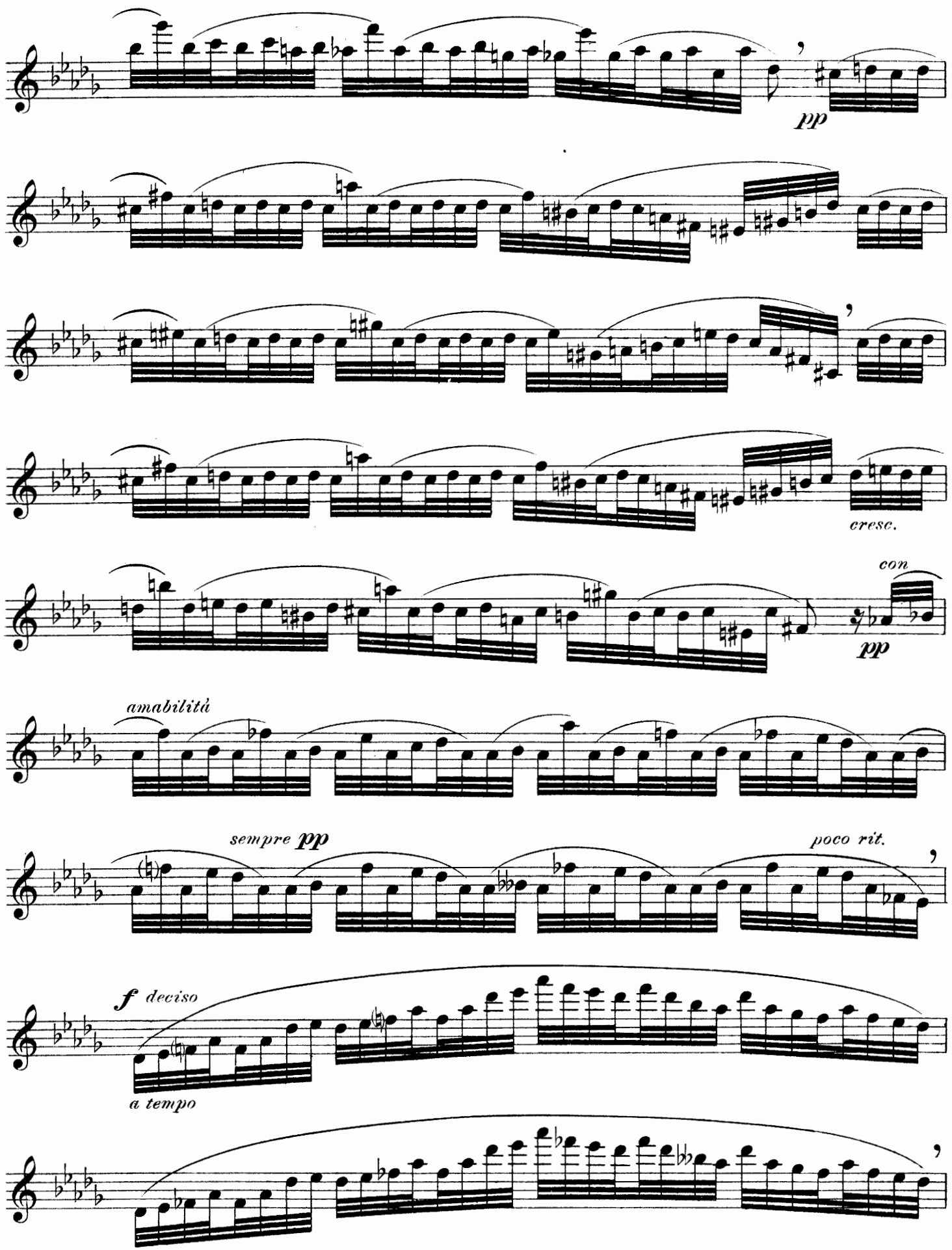
Nº 97.

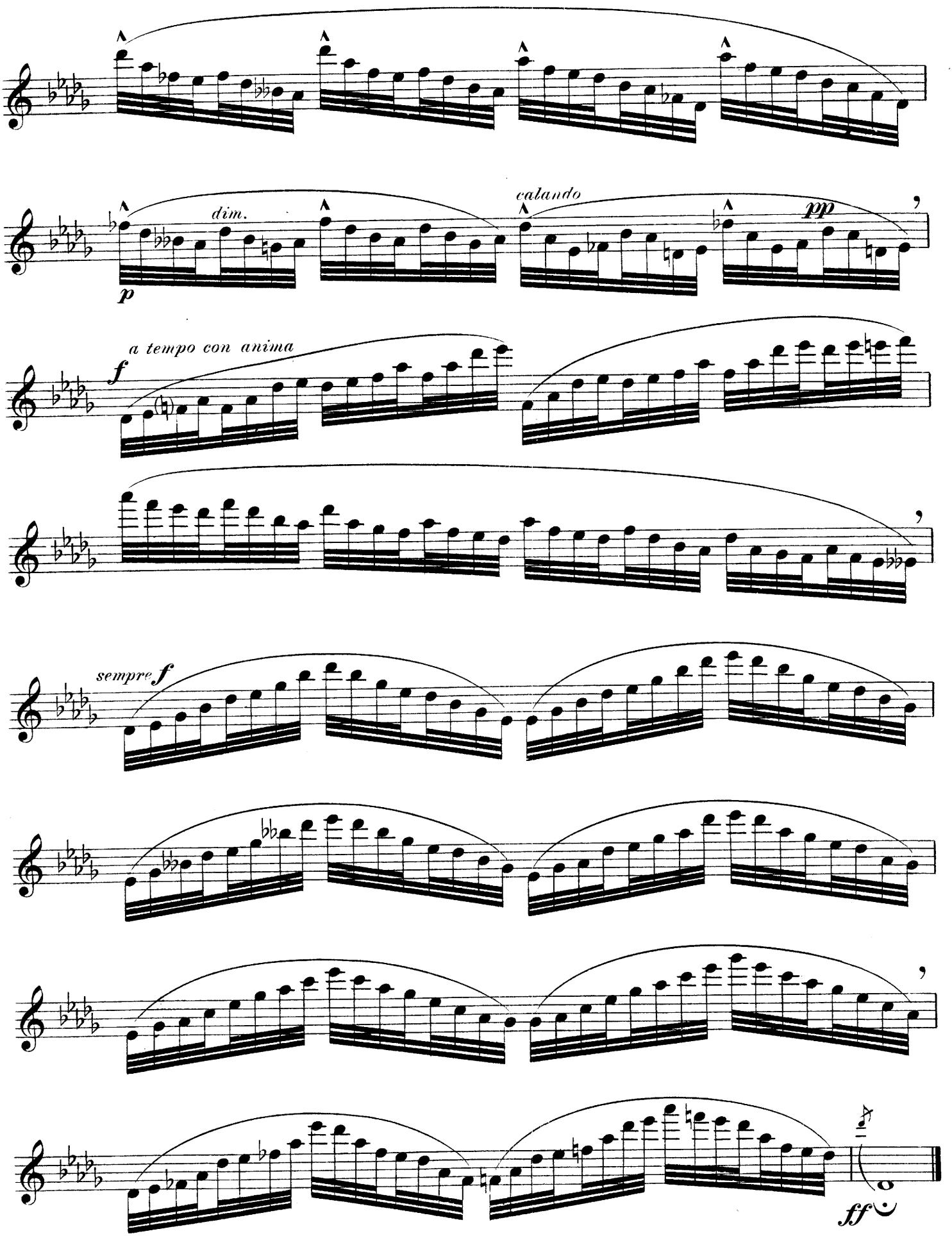



cresc.
pp
cresc.
pp


p
3
f
a voce
piena
poco ritenuto
dim.
Tempo di Valse brillante
elegante e con slancio
dolcissimo


f con spirito
ff con imponenza.
pp
con amore
meno mosso
p mesto
a tempo
dim.
pp
come prima
poco cresc.

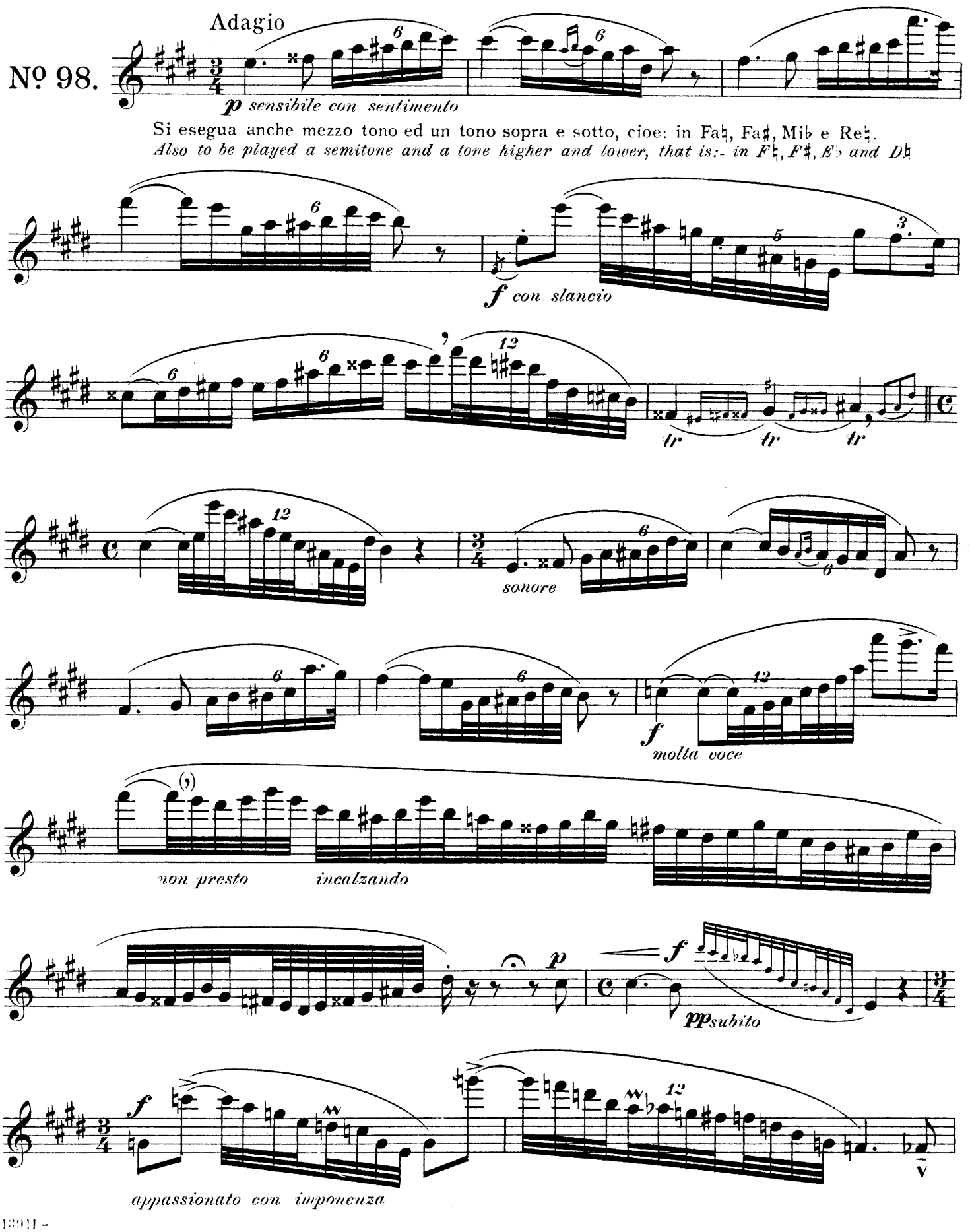

pp
cresc.
con
pp
amabilitá
sempre pp
poco rit.
f deciso
a tempo

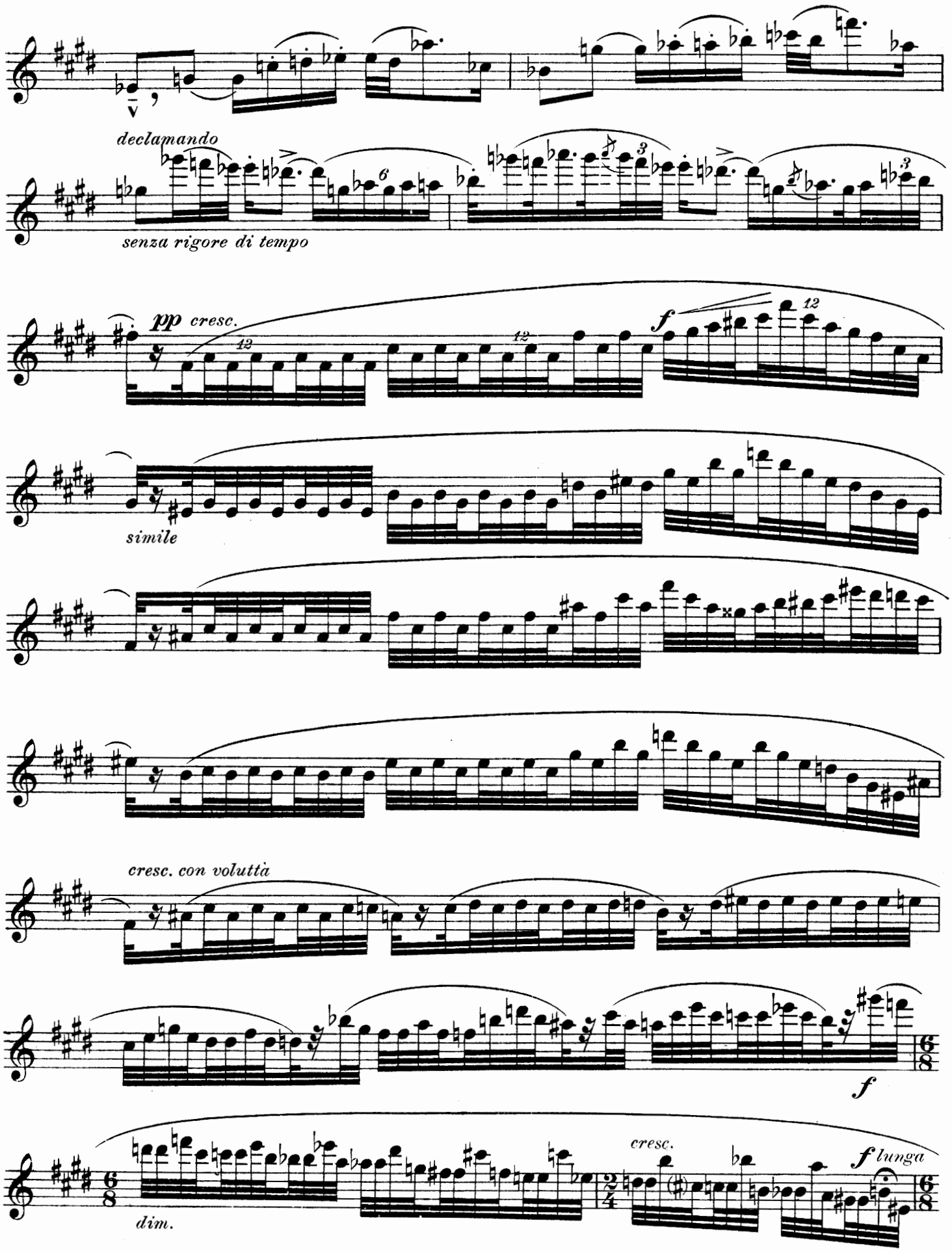

dim.
p
calando
pp
a tempo con anima
f
sempre f
ff

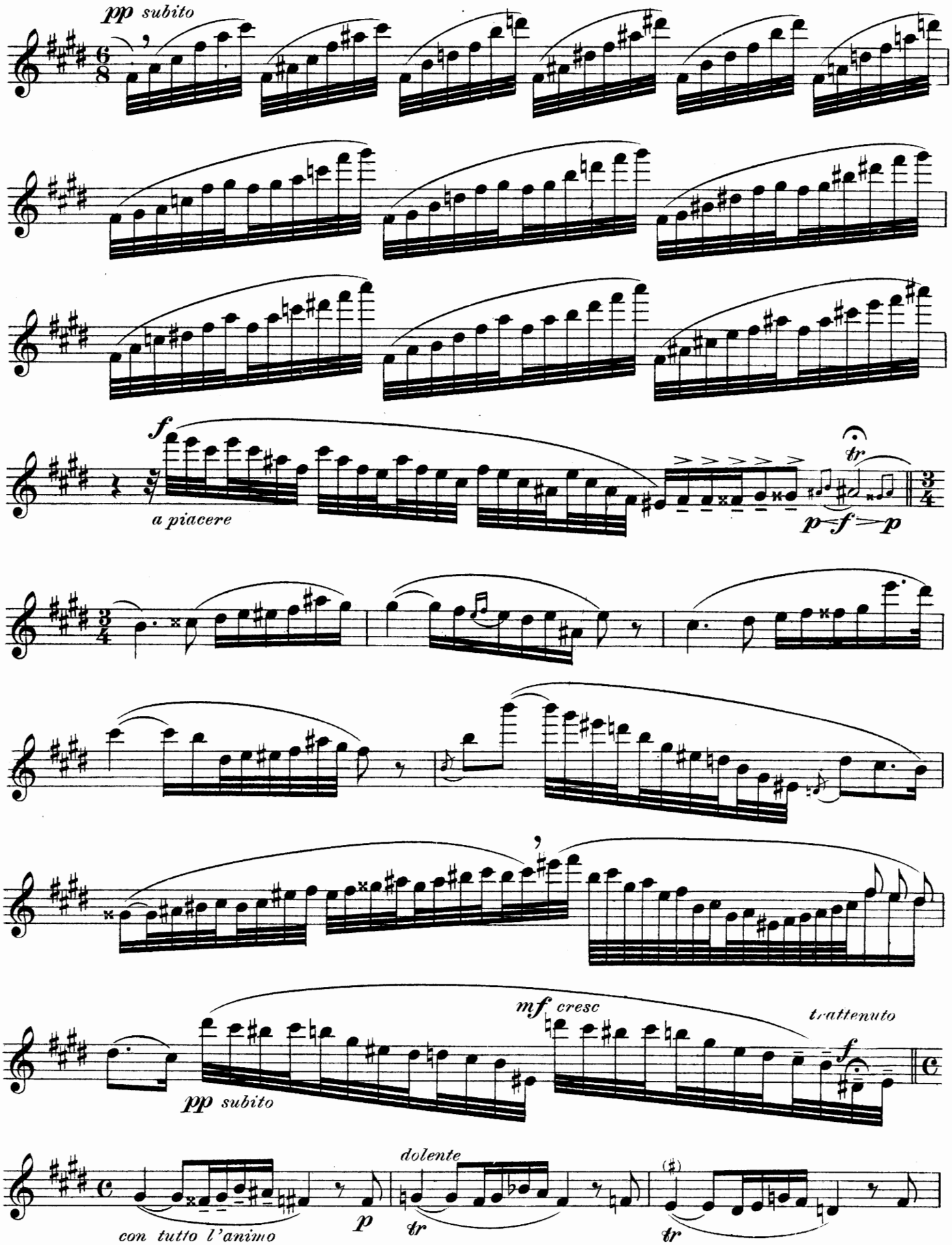
Lella

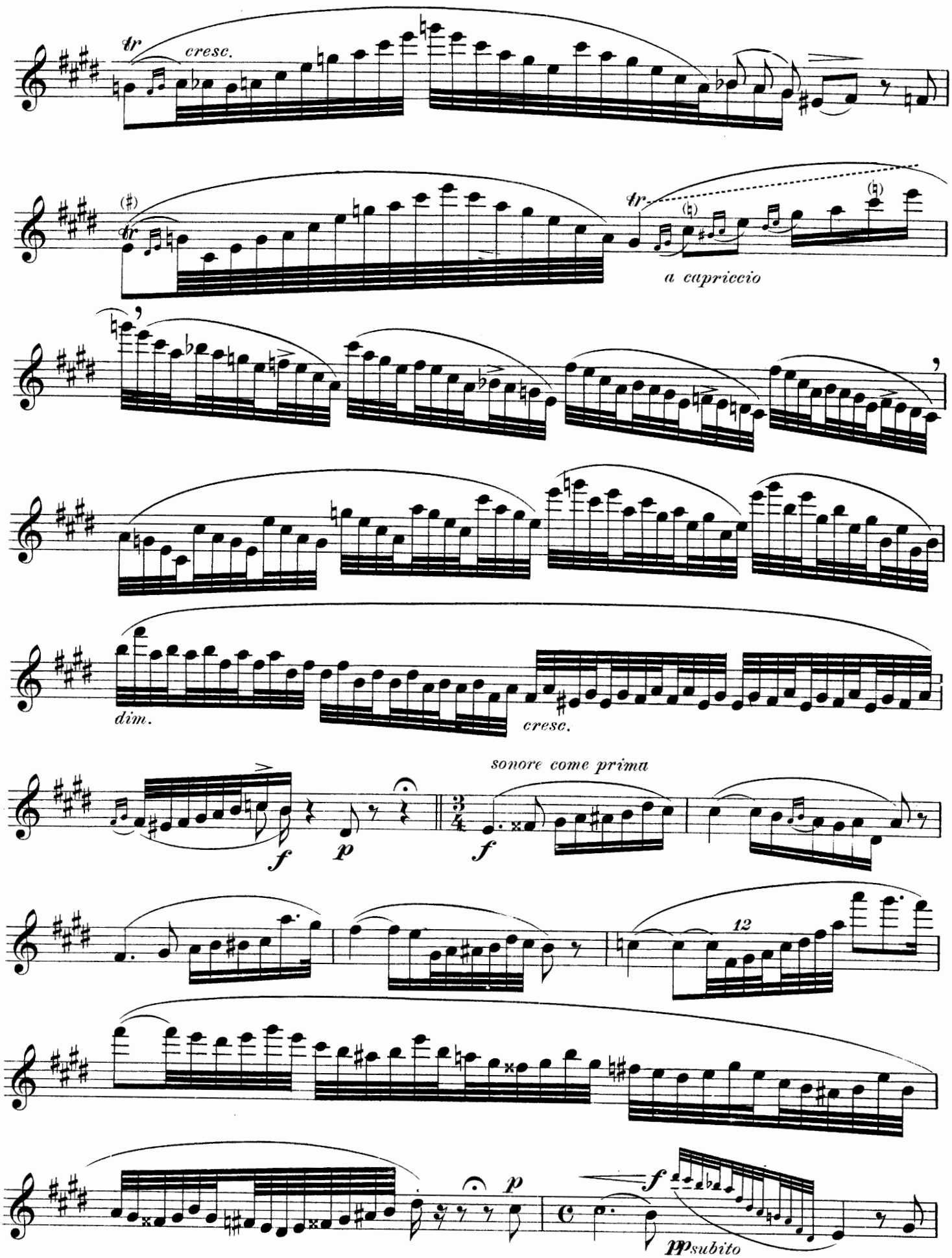
idillio oceanico.

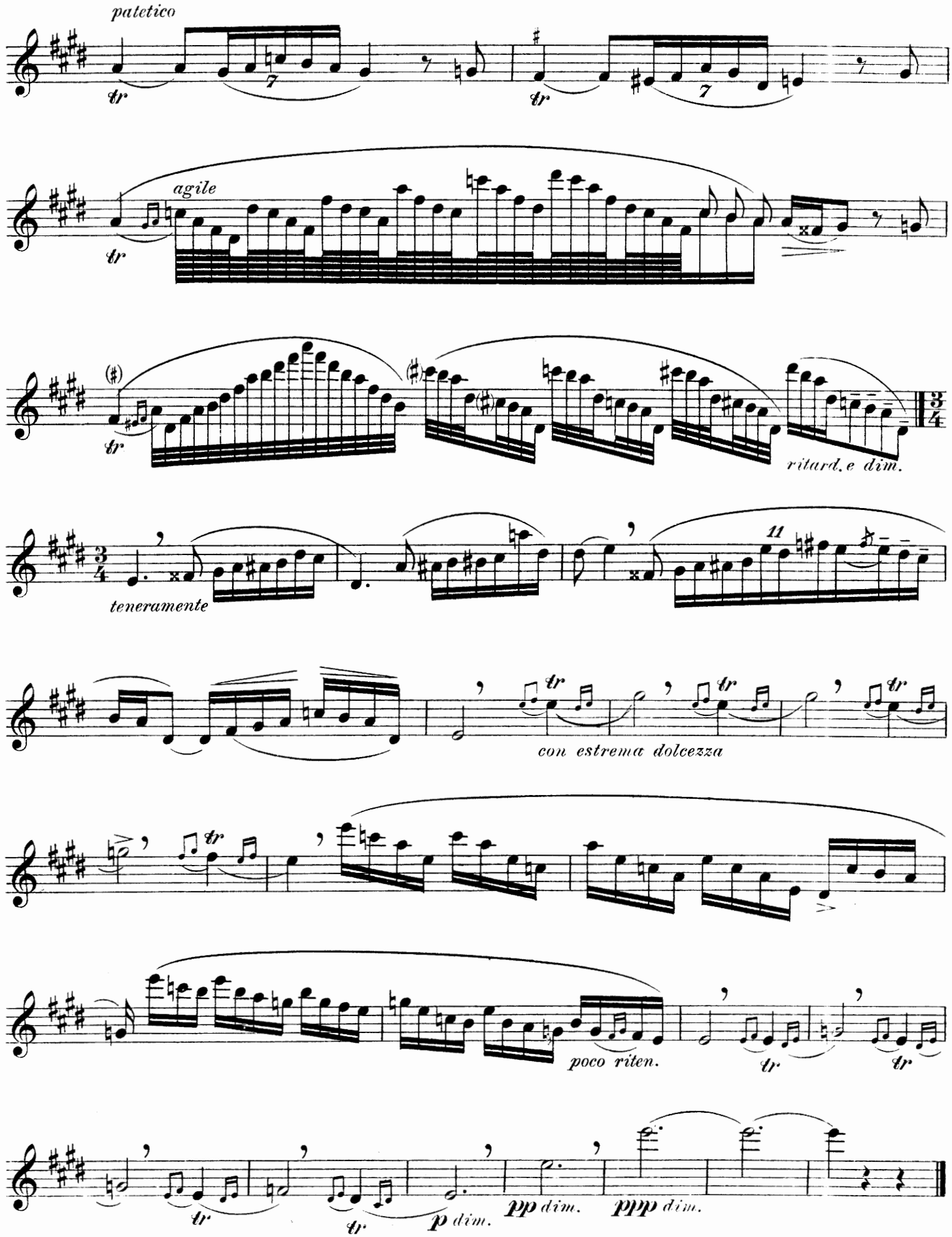
Nº 98.




declamando
senza rigore di tempo
pp cresc.
f
simile
cresc. con volutta
f
cresc.
f lunga
dim.


pp subito
f
a piacere
tr
p f p
mf cresc
trattenuto
pp subito
dolente
con tutto l'animo
p
tr
tr


tr
cresc.
tr
tr
a capriccio
dim.
cresc.
sonore come prima
f
p
f
12
p
f
pp subito


patetico
agile
ritard. e dim.
teneramente
con estrema dolcezza
poco riten.
p dim.
pp dim.
ppp dim.

Al prof. WLADIMIR ZYBIN (St. Petersburg.)
dedico.

"Il Mulinello"

Capriccio senza accompagnamento.

Allegro moderato 2d time, the melody 8va
la 2a volta, il canto 8va

Nº 99.

si esegua anche mezzo tono ed un tono sopra - in La♮ ed in Si♭ -
Also to be played a semitone and a tone higher - in A♮ and B♭ -

segue tremolando

sempre tremolando

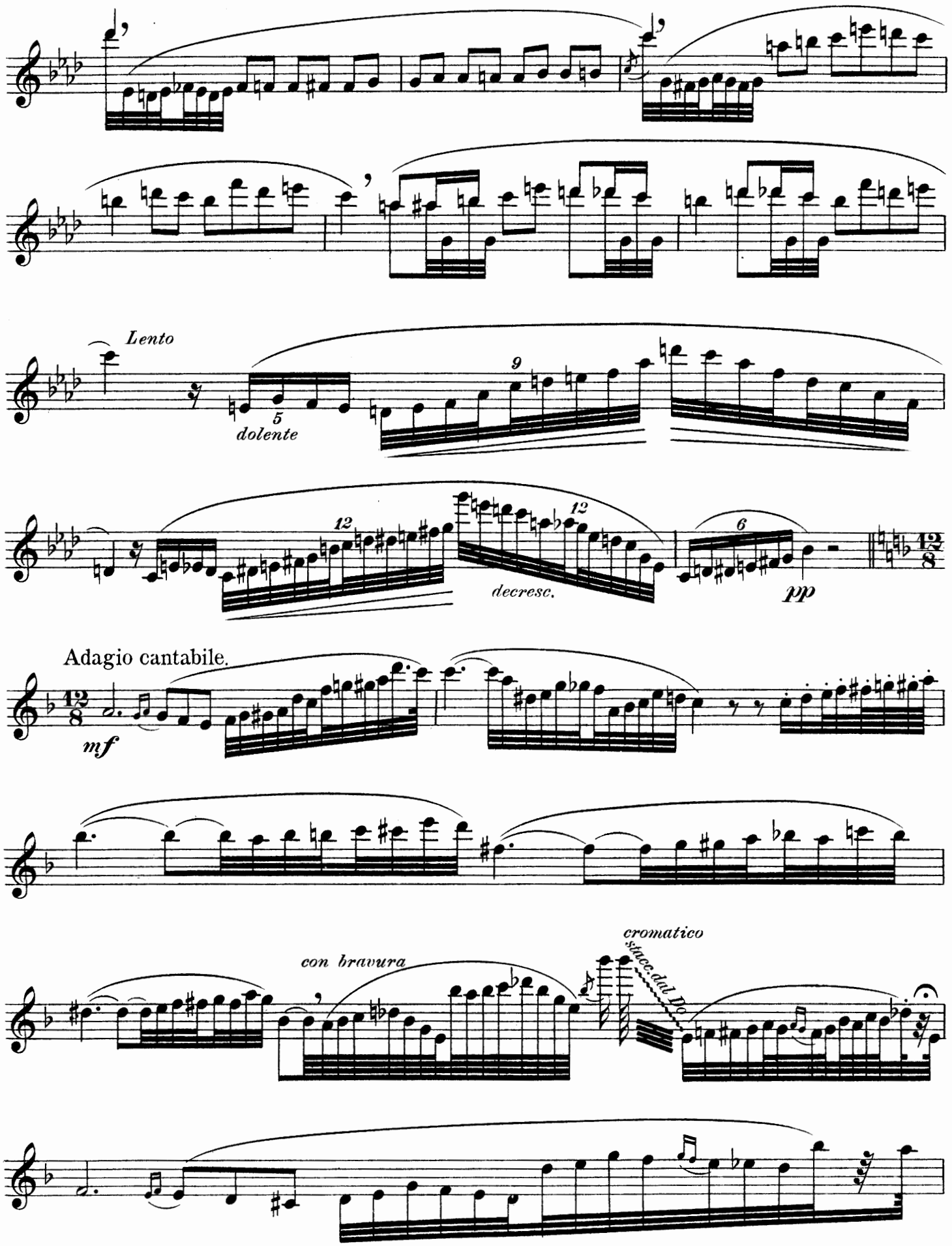
2d time, the melody 8va
la 2a volta, il canto 8va

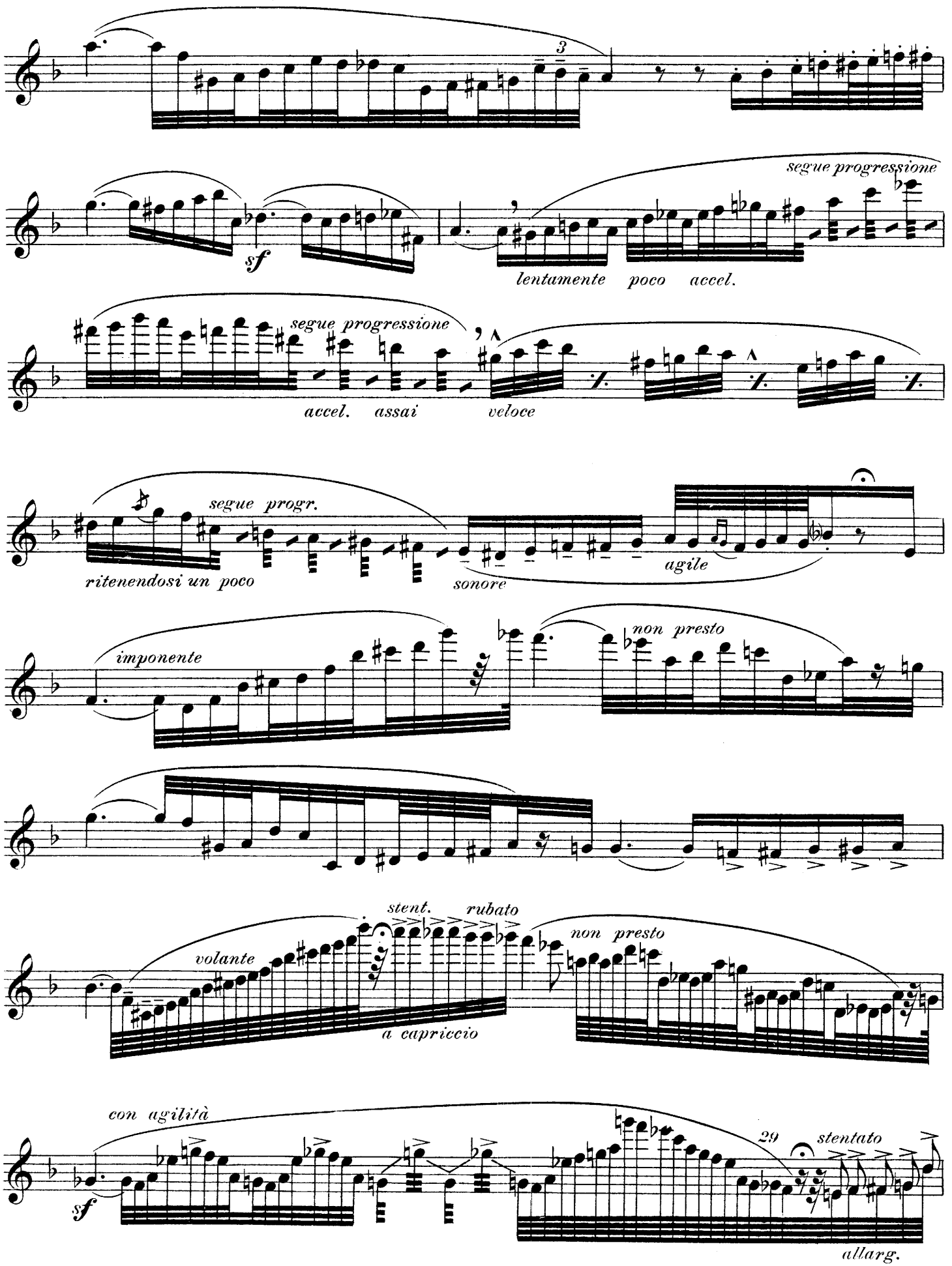
segue

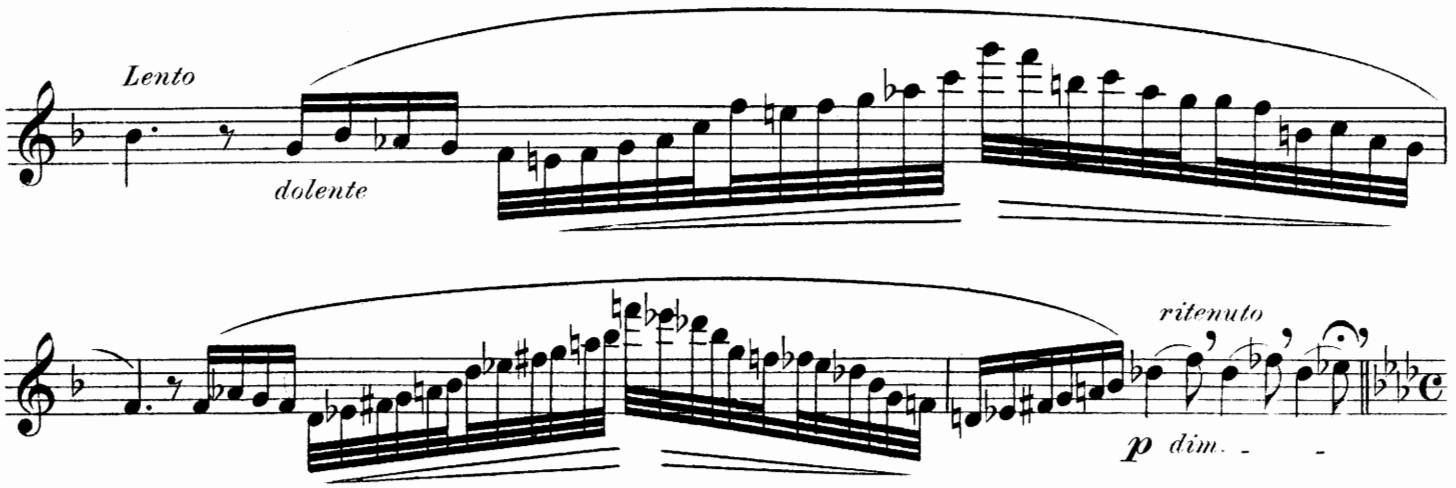
simile

N. B. This Caprice is also published separately without abbreviations. (price 35 cts.)
N. B. Questo capriccio è ottenibile anche separato e scritto per esteso. (35 soldi)

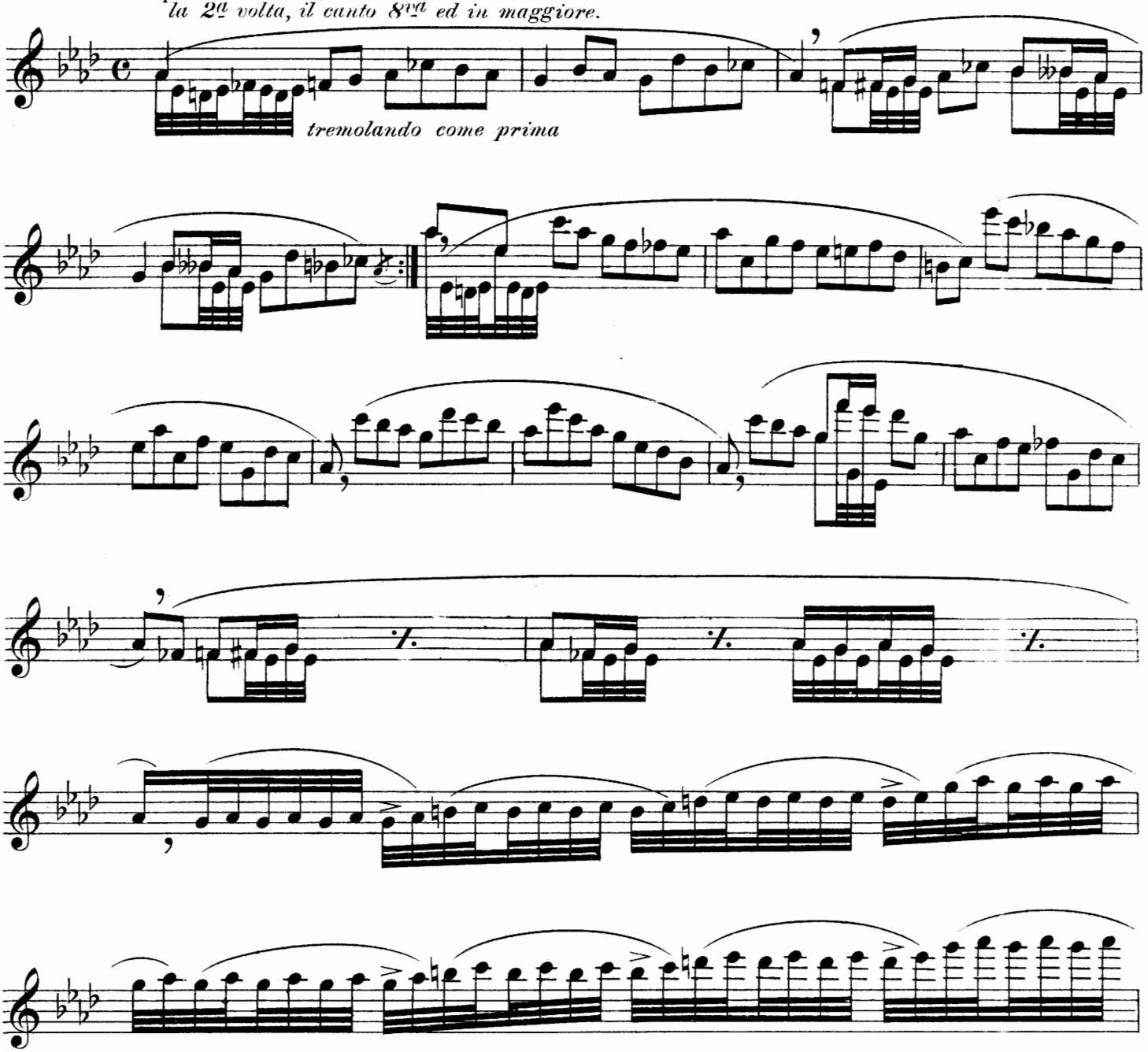
★) L'appoggiatura solo quando va all' ottava. — ★) *The grace note only when it leads into the 8ve.*

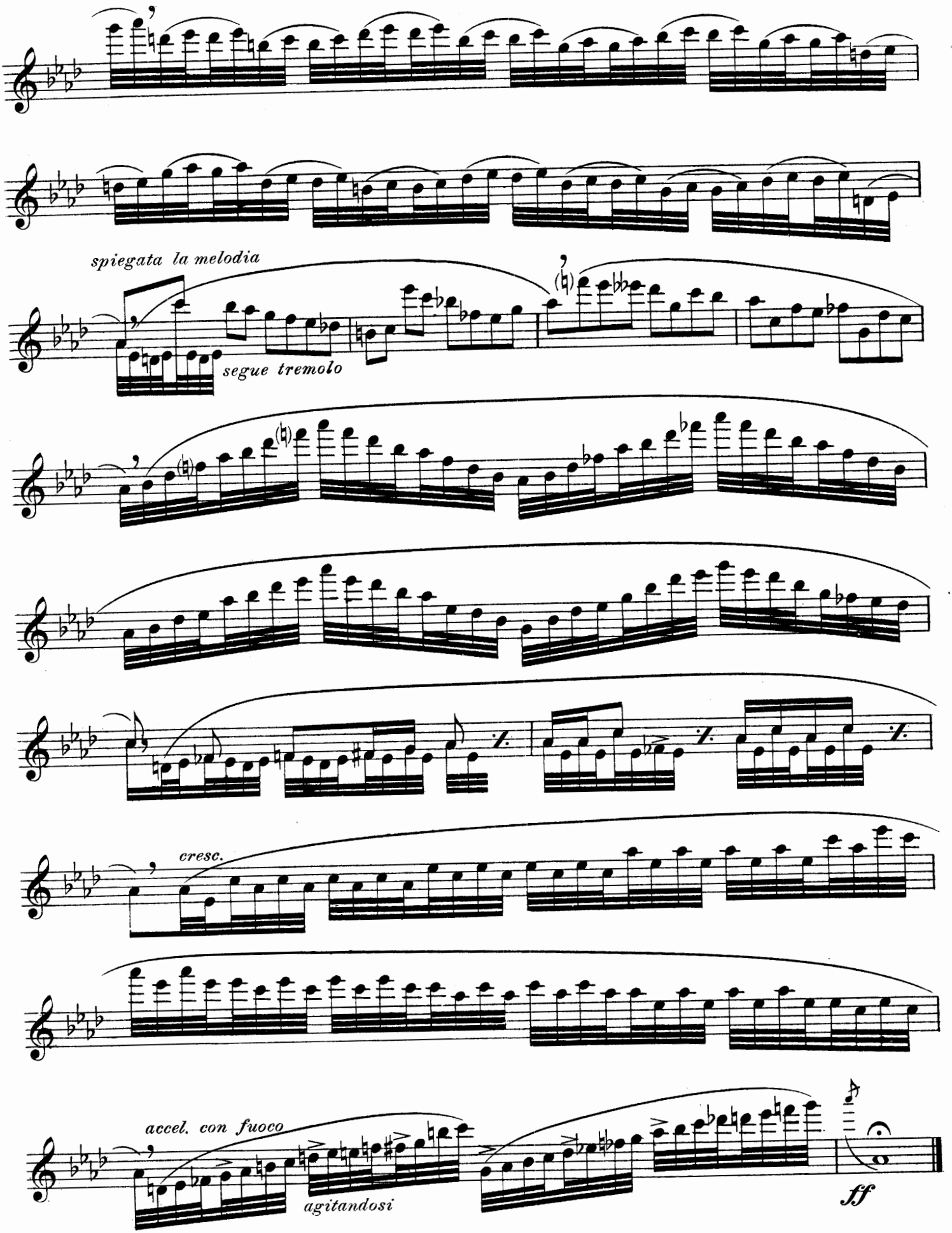

Lento
5
dolente
9
12
12
decresc.
6
pp
Adagio cantabile.
mf
con bravura
cromatico
stacc. dal Do


3
segue progressione
sf
lentamente poco accel.
segue progressione
accel. assai
veloce
segue progr.
ritenendosi un poco
sonore
agile
imponente
non presto
stent.
rubato
volante
a capriccio
non presto
con agilità
sf
29
stentato
allarg.

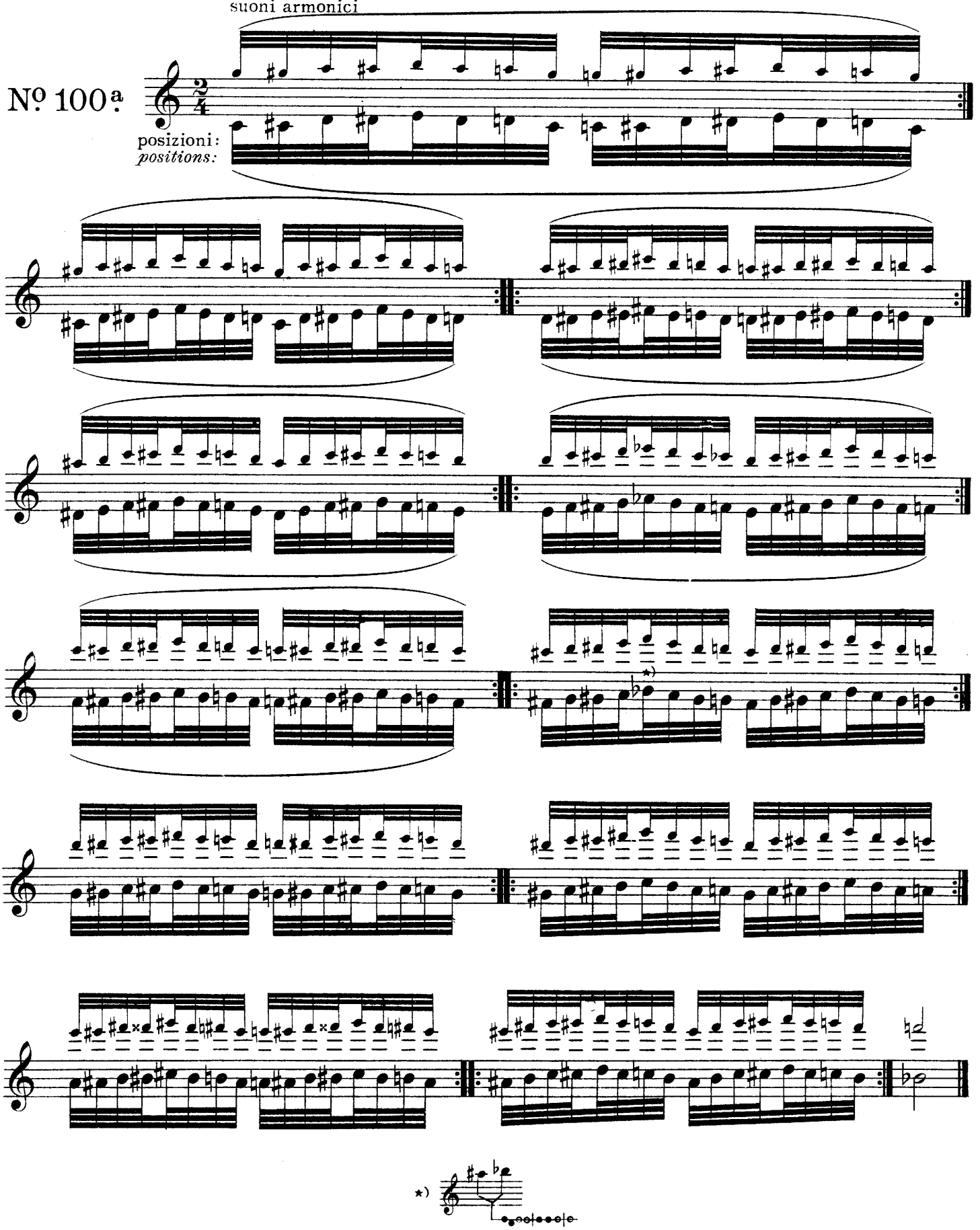


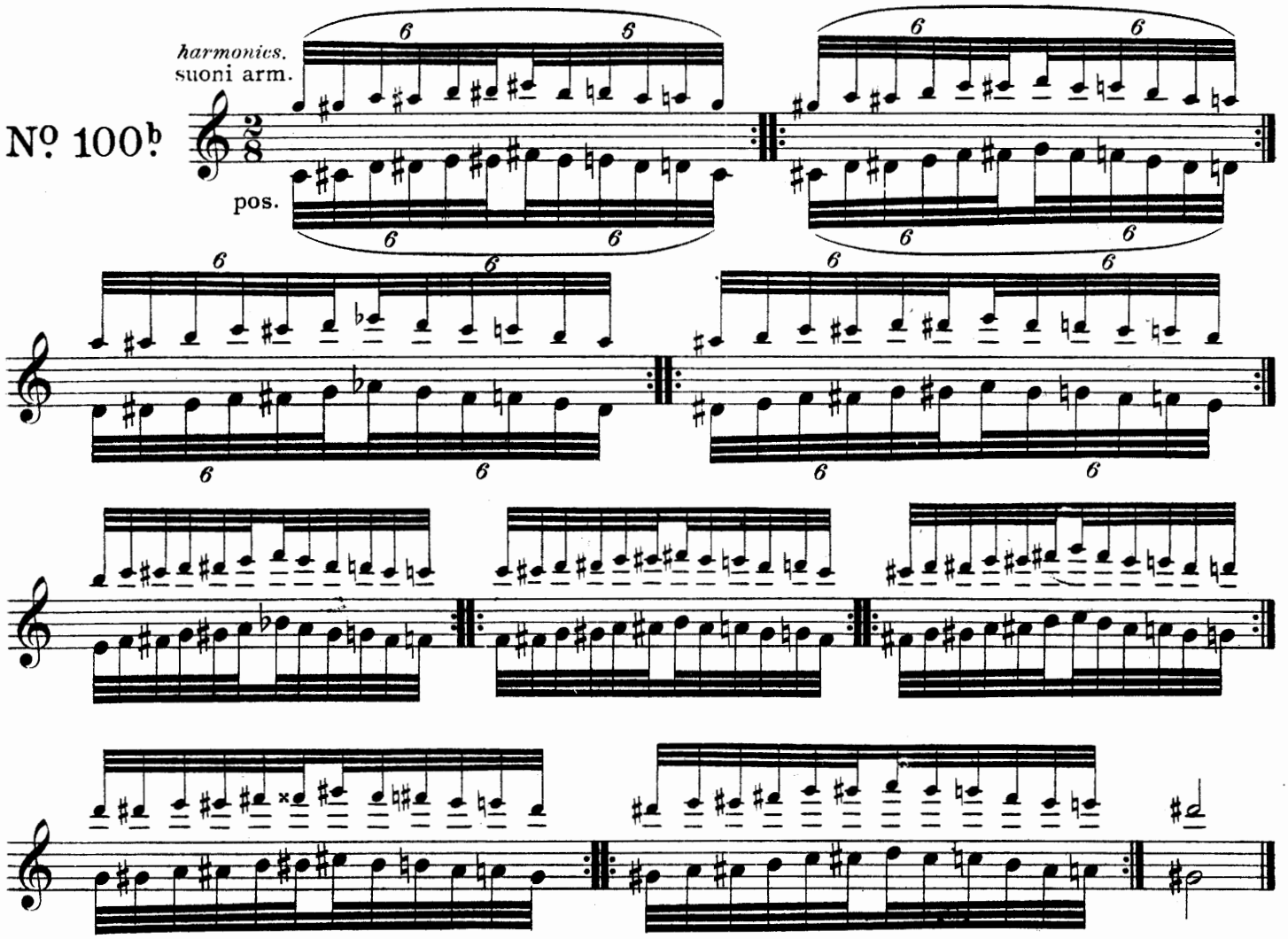
Tempo I. 2d time, the melody 8ve and in major.
la 2a volta, il canto 8va ed in maggiore.

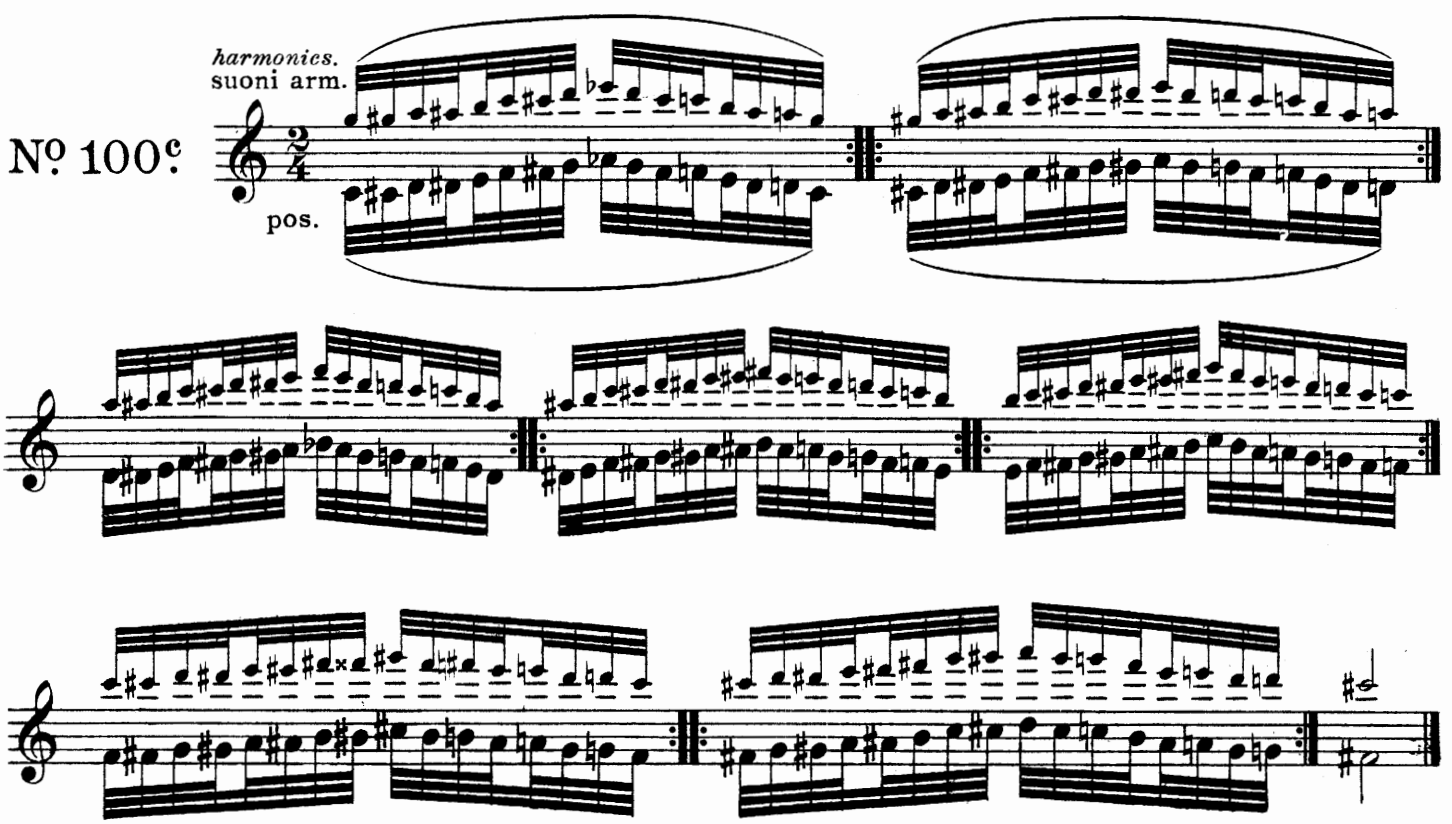


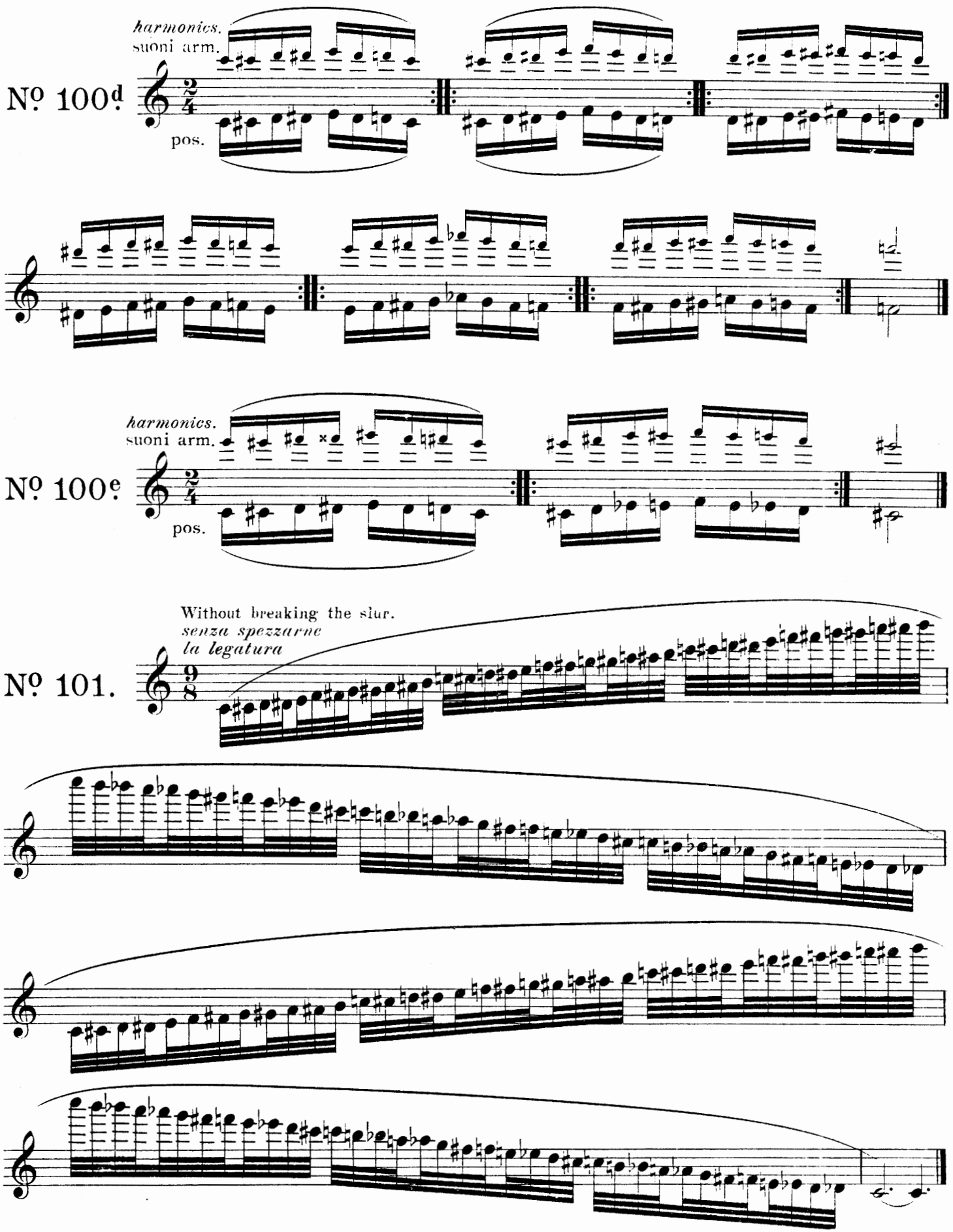

spiegata la melodia
segue tremolo
cresc.
accel. con fuoco
agitandosi
ff

A JOHN FINN Esq: (London)
dal Nº 100 al 101, dedico.




harmonics.
suoni arm.
Nº 100b
pos.


harmonics.
suoni arm.
Nº 100c
pos.



Fine della II ed ultima parte.
End of the II and last part.

BIOGRAPHICAL LIST

of eminent-flautists, composers, teachers, inventors of improvements and amateurs that have contributed to the furtherance of the art..

Abbreviations:-(A)*Denotes amateurs,*(C)*Composers,* (I)*Inventors and* (W)*Writers.*

	lived about *vissuti circa*	
Abbass, Max, b. Weimar (Germany) res. Meiningen.	1844	
Aerts, Egidius, (C). b. Boom (Belgium) d. Brussels.	1822	1853
Alary, Jules, (C). b. Mantova (Italy) d. ?	1827	?
Albano, G. (C). b.d. Naples (Italy)	1885	
Albisi, Abelardo, (C). b. Cortemaggiore (Italy) res. Milan.	1872	
Allen, Albert, b.& res. London (England)	1869	
Alrit, Antoine, Noël, b.? d.?	1826	1879
Altès, Henry, (C). b. Rouen (France) d. St. Dyè.	1826	1899
Ambrosioni, P, (C). b.d. (Italy)	1870	
Amtmann, P, (C). b.d. (Germany)	1850	
Andersen, Christian Joachim,-b. Roskilde (Denmark.) d.?	1816	?
Andersen, Joachim,-son of preceding.-(C). b.d. Copenhagen (Denmark)	1847	1909
Andersen, Vigo,-brother of pr.-b. Copenhagen (Denmark) d. Chicago (U.S.A.)	1852	1895
Andrè, Antoine,-b.d. Offenbach.	1775	1842
Anthony Thèophile, b Heyst op de Berg (Belgium)	1850	
Antigenidas, b. Thebes d.?	B.C.380	?
Arlom, Albert Wilhelm, b. Huddersfield (England)	1860	
Arx, Dietland, von (C). b. Dornach Solothurn.	1849	
Assmann, Johann, (C). b.d. (Germany)	1860	
Ashe, Andrew, (C). b. Lisburn-Antrim (Ireland) d. Dublin.	1759	1841
Backofen, Heinrich, b. Durbach (Germany) d. Darmstadt.	1768	1830
Bades, Paul, (C). b. Carcassonne (France)	1873	
Baldassini, - b. Italy, res. Venice.		
Balleron, Louis, b. Paris (France)	1869	
Balleron, Paul,-brother of pr.-b. and res. Paris (France)	1871	
Barge, Wilhelm, (C). b. Wulsfahl-Dannenberg (Germany) res. (Leipzig)	1836	
Barrère, George, b. Bordeaux (France). res. New York (U.S. America.)	1876	
Barielle, F. b. (France) res. Nimes		
Barrett, William, Lewis, (C). b. and res. London (England.)	1852	
Barsanti Francesco (C). b. Lucca (Italy) d. London (England.)	1690	1760
Bartuscht, Carl, b. Berlin (Germany)	1882	
Bauduin, Urbain, b. Marchiennes-Nord. France.	1882	
Bauer, Albin, b. Potschappel-Dresden-(Germany.)	1856	
Bauer, Paul,-br. of pr.-b. Potschappel. Dresden (Germany)	1864	

LISTA BIOGRAFICA

di eminenti. flautisti, compositori, inventori di migloramenti sul flauto, scrittori sulla sua storia e dilettanti che hanno contribuito all' avanzamento dell' arte..

Abbreviazioni:-(A)*denota Dilettanti,*(C)*Compositori,* (I)*Inventori, e* (W)*Scrittori.*

Baumann, Joseph, (C). b. Karlsruhe (Germany) d.?	1799	?
Baumbach, Curt. b. Naumsburg a/d Saale Germany d. Chicago (U.S. America)	1865	1919
Bayr, George, (C). b. Bomischkrud (Austria) d. Wien.	1773	1833
Beck, August, (C). b. Illmenau Coburg Gotha (Germany)	1847	
Beckert, O. (C). b. Germany res. London, England.		
Behm, Emil, (C). b. (Germany) d. St. Petersburg (Russia.)	1870	
Belcke, Christian, Gottfried, (C). b.d. Lucka-Altenburg (Germany)	1796	1875
Beniamino, Vittorio, b. and res. Turin (Italy)	1833	
Berbiguier, Benoit, Tranquille, (C). b. Caderousse (France) d. Blois.	1782	1838
Berg, Max, b. Russia res. Moscow.		
Bergman, b. Russia res. St. Petersburg.		
Bernard, August, Charles, b. Douai, France	1837	
Bertone, Giulio, b. Asti (Italy) res. Cairo (Egypt.)	1858	
Bertram, Edmond, Alexis, b. St. Omer (France) d. Paris.	1851	
Best, Abraham, b. Amsterdam (Holland)	1878	
Birkigt, Otto, b. Lockwitz Dresden (Germany)	1853	
Bischoff, Richard, b. Donndorf-Halle (Germany).	1882	
Blanquart, Gaston, b. Raismes (France). res. Paris.	1877	
Blavet, Michel, (C.I.) b Besançon (France) d. Paris.	1700	1768
Blicher, Sten, Stenson, b.d. (Denmark)	1782	1848
Blodek, Wilhelm, (C) b.d. Prague (Bohemia).	1834	?
Bochsa, Charles, (C). b. Bohemia d. Paris (France)	?	1821
Böhm, Theobald, (C.I.W.) b.d. Munich (Bavaria)	1794	1881
Boekelman, John, Sebastian, b. Utrecht (Holland).	1848	
Boom, Johannes, E.G., (C). b. Rotterdam. (Holland) d. Utrecht.	1809	1883
Borne, Francois, b. France res. Toulouse.		
Botgorschk, Franz, b. Vienna (Austria) d. The Hague (Holland).	1812	1882
Briccialdi, Giulio, (C.I.) b. Terni-Rome (Italy) d. (Florence)	1818	1881
Brodsky, b. Russia res. Riga.		
Brossa, Firmir, b. Ghent (Belgium) res. Manchester (England).	1839	
Brunot, Louis, (C). b Lyons (France) d. Paris.	1820	1885

Bucheim, Adolf, b. Diesdorf-Magdeburg (Germany) 1864
Buddenhagen, Fritz, b Doberan-Mecklenburg Schwerin (Germany) res. Basel (Switzerland). 1858
Büchner, Ferdinand, (C.) b. Pyrmont Waldeck (Germany) d. Moscow (Russia) . 1825 1912
Bürger, Fritz, (C.) b Crivitz-Mecklenburg Schwerin (Germany). 1866
Buffardin, Pierre, Gabriel, b. province of Marseilles (France) d. Dresden (Germany) 1670 1739
Bukovský, Wenzel, b. Troja (Bohemia) . 1845
Burose, Adolf, (C.) b. Eldager Hannover (Germany) res. Budapest (Hungary). . 1858
Buyssens, Paul, b. Tournai (Belgium) . 1871
Call, Leonard, de, b. South Germany d. Vienna (Austria) 1779 1815
Camus, Paul, Hippolyte, (C.) b. Paris . . (France) d.?. . . . . 1796 ?
Cambini, Giovanni, Giuseppe (C.) b.d. Italy 1746 1825
Canthal, August, (C.) b.d. Hamburg (Germany) 1804 1881
Capeller, Johann, Nepomuk, (C.I.) b Ingolstadt (Germany) d.?. . . . . 1776 ?
Carl Theodor, Prince of Bavaria, (A.) b.d. (Germany) 1724 1799
Carlo, Salvatore, de, b. Sicily (Italy) d. . New York (U.S. America). . . . . 1838? 1897
Carte, Richard, (C.) b. Silchester (England) d. (London). 1808 1891
Casoli, Alfredo, b. Parma (Italy) res. Milan 1864
Cerny, Rudolf, b. (Bohemia) 1878
Charles, Auguste, (C.) b. Rotterdam (Holland) d. Knocke-sur-mer (Belgium) . 1833 1896
Christmann, Johann, Friedrich, (C.) b.d. . Ludwigsburg (Swabia). 1752 1817
Ciardi, Cesare, (C.) b. Prato-Tuscany (Italy) d. Strelna St. Petersburg (Russia.). . 1818 1877
Cigarini, Ferrante, b. and res. Modena (Italy) 1833
Cigarini, Edmondo, son of pr. b and res Modena (Italy) 1882
Clayton, John, Boyes, b. Rock Ferry (England) 1870
Clinton, John, (C.) b. Ireland d. London . (England). 1810 1864
Côche, Victor Jean Babtiste, (C.) b. Arras (France) d. Paris. 1806 1881
Correggio, Heinrich, b. Linz-Donau (Austria) 1843
Cox, John, S., (C.) b. Downpatrick (Ireland) d. New York (U.S. America.). . . . 1834 1902
Cramer, Jacob, B., (C.) b. Sachau d. Mannheim (Germany). 1705 1770
Cristoforetti, Paolo, b. Brusseto Parma (Italy) res. Parma. 1857
Dahmen, Arnold, b. Harlingen (Holland) d. Amsterdam. 1765 1829
Dahmen, Peter, Wilhelm, b.? d. Amsterdam (Holland) 1808 1886
Dahmen, J. F. A. T., b. and res Amsterdam (Holland). 1837
Damm, August, (C.) b. Dorlau Halle . (Germany) res Boston (U.S. America) . 1848
Danneberg, Franz, b. Hohengörsdorf . (Germany) res. Wiesbaden. 1876
Dauscher, Andreas, (C.) b.? d.? . . . 1800
Delusse, Charles, (C.) b. Paris (France) d.? 1731 1798
Demersseman, Jules, (C.) b. Hondtschoote (France) d. Paris. 1833 1866
Demeurs, Jules, Antonio, (C.) b. Hodimont -les-Verviers (Belgium) d.?. . . . 1814 1880?
Denner, Johann, Christopher, (I. clarinet) b. Leipzig (Germany) d. (Nürnberg). .1655 1707
Denny, Philippe, Lèon, b. Cherbourg (France) 1844
Deschamps, Pierre, b. Toulouse (France) 1874
Devienne, François, (C.) b. Joinville (France) d. Charimont Asylum. 1759 1803
Döbbert, Christian, Friedrich, (C.) b. Berlin (Germany) d. Ansbach-Bayreuth. .1700 1770
Dom, Jean, b. (Belgium) d.? . . . .1825 ?
Donjon, Johannes, (C.) b. Lyons (France) d. 1839 1912?
Doppler, Franz, (C.) b. Leopoldstadt-Vienna (Austria) d. Baden (Austria) . . .1822 1883
Doppler, Karl, - br. of pr. - (C.) b.d. Stuttgart (Germany). 1825 1900
Dormieulx, H. F. L., (C.) b.d. France . 1785
Dorus, Vincent Joseph, (van Steenkiste) (C.I.) b Valenciennes (France) d. Paris. .1812 1896
Dothel, Nicholas, (C.) b. Germany d.? .1750 ?
Dressler, Raphael, (C.) b. Gratz-Styria (Austria) d. Mainz (Germany). 1784 1835
Drouet, Louis, (C.) b Amsterdam (Holland) d. Bern (Switzerland) 1792 1873
Dubusc, Gustav, b. and res. Normandy. .
Dulon, Ludwig, - blind flautist (C.) b. Oranienburg Anhalt (Germany) d. Würzburg. .1769 1826
Dumon, Jean, b. Ostende (Belgium) d. Brussels. 1829 1889
Duverges, Marie, Joseph, (C.) b. France d. Paris. 1838 1877
Egner, Friedrich, b. Karlsruhe-Baden (Germany) d.? 1842 1878
Elie, Jean Baptiste, b. Limoges (France) d. Paris. 1830 1895
Elinescu, P., (C.) b. Roumania r. Bucharest.
Fahrbach, Joseph, (C.) b.d. Vienna (Austria) 1804 1883
Fahrbach, Phillip, - br. of pr. - (C.) b d Vienna (Austria) 1815 1885
Farrenc, Jacques Hippolyte Aristide, (C.) b. Marseilles (France) d. Paris. . .1794 1865
Federhaus, Julius, b Prague (Bohemia) res. St. Petersburg (Russia). 1862
Fentum, Jonathan, lived (England) . . 1784
Ferrantini, Giovanni, (C.) b. Venice (Italy) d. Munich (Bavaria) . . . . .1733? 1794
Festing, Michael Christian, lived London (England) 1720
Finn, John, (W.) b. and res. Essex London (England.) 1856
Fischer, Oskar, b. Grosnaja R. J. L. (Russia) res. Leipzig (Germany) 1870
Fleury, Louis, b. Lyons (France) res. Paris. 1878
Florio, Pietro, Grassi, (C.I.) b. (Italy) d. London (England) . . . . . ? 1795?
Folz, Michel, (C.) b Naples (Italy) d.? .1820 ?
Fontaine, Camille, (C.) b.? res. Brussels . (Belgium) 1858
Fontbonne, Lèon, de, (C.) b. Clermont (Fr.) 1859
Franceschini, Filippo, (C.) b. Rome (Italy). d. Saõ Paulo (Brazil). 1841 1915
Fransella, Albert, b. Amsterdam (Holland) res. London (England) 1865
Frederick II, King of Prussia, (A.C.) . . b. Berlin (Germany) d. Sans Souci . . .1712 1786
Freitag, August, b. Sachsen Altenburg . . (Germany) d. Munich (Bavaria). 1820 1905
Freudenthal, Julius, (C.) b. Braunschweig . (Germany) d.? . . . . . .1805 ?
Friedersdorf, Michael, Gabriel, b.? . . . d. Potsdam (Germany) . . . . . 1758 ?
Frisch, Robert (C.) b. Germany d. Brit. India 1804 1865
Fritsche, Franz, b Duchy of Altenburg . (Germany) d. Dresden. 1833 1896
Frölich, J. (C). b.d. Germany? 1795
Fumagalli, P., (C.) b.d. Italy 1875
Fürstenau, Caspar, (C.) b. Münster (Germany) d. Oldenburg. 1772 1819

Fürstenau, Antoin Bernard, son of pr.(C.) b. Münster (Germany) d. Dresden. . . .1792 1852
Fürstenau, Moritz, son of pr.(W)-b. d. Dresden (Germany) 1824 1889
Gabrielsky, Johann Wilhelm,(C.)b.d. Berlin (Germany) 1795 1846
Gabrielsky, Julius,-br. of pr.-b.d. Berlin (Germany) 1806 1878
Gabrielsky, Adolph,-nephew of pr.-b.d. Berlin (Germany) 1830 1899
Gabus, Edouard, b. Besançon (France) res. Monte Carlo (Monaco) 1859
Galli, Raffaello,(C.)b.d. Florence (Italy) .1824 1889
Ganassi, Silvestri del Fontego,(C.) . . lived Venice (Italy) 1535
Gantenberg, Heinrich,b.d.Berlin (Germany) 1823 1910
Gariboldi, Giuseppe,(C.) b. Macerata (Italy) d. Castelraimondo. 1833 1905
Gattermann, Ph.,(C.)b.d.(Germany) . . . 1860
Gaubert, Philippe,(C.)b. Cahors (France) res. Paris. 1879
Genennichen, Richard, b. Leislau-Thüringen (Germany) 1858
Genin, Paul Agricol, b. Avignon (France) d. Paris. 1832 1903
Gersdorf, Richard, b. Kamenz (Germany) res. Dresden. 1873
Ghisas, Euristhenes, b. Athens (Greece) d. Vienna (Austria) 1875 1900
Gillone, Emilio, b. Casale Monferrato . (Italy) res Bologna 1852
Girout, August, b. and res. Lousanne . (Switzerland) 1874
Goepfart, Karl, b. Mönchenholzen (Germ'y.) 1859
Goldberg, Adolph,(A.C.W.)b. and res. . Berlin (Germany) . . . . . .
Goltermann, Heinrich, Ludolf,(C.)b.d. Hannover (Germany) 1821 1894
Gonzàles, Eusebio-Val, b.d. Madrid (Spain) 1826 1887
Gonzàles, Francisco, Maestre,-son of pr. b. and res. Madrid (Spain). 1862
Gordon, Wilhelm,- of the Gordon-Böhm controversy-(A.I.)b. Switzerland d. Lousanne. . . . . ? 1840?
Graf, Friedrich Hartmann,(C.)b Rudolf-stadt (Germany) d. (Augsburg). . . .1727 1795
Grenier, Albert, b. Divonne-Aim (France) res. Paris. 1870
Grenser, Karl August, b. Dresden (Germany) d. (Leipzig) 1794 1864
Griffith, Frederick,(C.W.)b. England res. London. . . . . .
Grützmacher, Carl, b.? d. Berlin (Germ'y.) ? 1883
Günther, Karl, b. Bobbau-Anhalt (Germany) 1858
Gunther, Richard, b Calau Lausitz (Germany). 1870
Guilleaume, L., b. (France) res. Montpellier.
Guillon, Joseph,(C.)b. Paris (France) . . d. St. Petersburg (Russia) 1787 1853
Gunn, John,(C.) b.d. Edinburgh (Scotland). 1765 1824
Gusikow, Joseph, b. Slow Poten (Russia) d.? 1809 ?
Haake, Wilhelm,(C.)b. Grossenhain (Germany) d. Leipzig 1804 1875
Hachmeister, Theodor, b. Loeberitz. . res. Karlsruhe (Germany) 1868
Halberstadt, Joseph, b.? d. London (Eng.) 1813 1881
Halstead, Alfred, b. Blackburn (England) res. Glasgow (Scotland). 1864
Hammerla, Joseph, b. Serles (Bohemia) d. Braunschweig (Germany) 1841 1889
Harsh, Ferdinand von, b.? d. Vienna? . (Austria.). . . . . ? 1785
Hartmann, Christian Karl, b. Altenburg (Germany) d. Paris (France) 1750 1804
Heindl, Hans, b.d. Nürnberg (Germany). .1828 1849

Heindl, Martin,-br. of pr.-b Nürnberg . (Germany) d. Boston (U.S. America). .1837 1896
Heinemeyer, Christian,(C.)b.d. Hannover (Germany) 1796 1873
Heinemeyer, Ernst, Wilhelm, b. Hannover (Germany) d. Vienna (Austria) 1827 1869
Hennebains, Adolphe, b. St. Omer (France) res. Paris. 1862
Henry VIII, King of Great Britain and Ireland,(A.C.) 1491 1547
Herbert, Paul, b. Leipzig (Germany) res. Altenberg. 1880
Hermann, Jules, Arthur,(C.)b. Douai-Nord (France) res. Lille. 1830
Hirt, Albert, b. Bucha-Thüringen (Germany) res. Cassel. 1853
Hollis, Harry Warner, b. and res. London (England). . . . . .
Hotteterre, Louis,(C.I.)b Evreux (France) d. Paris. 1645 1740
Hudson, A. Eli Rennison, b Worsley . (England) d. London. 1877 1919
Hugot, A.,(C.)b.d. Paris (France) . . .1761 1803
Hugues, Luigi,(C.W. *Geography*)b.d. Casale Monferrato (Italy) 1836 1905
Jenzsch, Ernst, b. and res. Dresden (Germany) 1829
Jaques, George Augustus, b. and res. London (England). 1868
Jong, Edward, de,(C.)b. Deventer (Holland) d. (England). 1837 1920
Jong, Jacques, de,-br. of pr.-b. and res. Holland) . . . . . .
Joseph I, Emperor of Germany, King of Hungary, (A.)b.d. Vienna (Austria) .1678 1711
Jung, Hermann, b Eilsleben Magdeburg (Germany) res. Riga (Russia) 1872
Kauer, Ferdinand,(C.)b. Moravia (Bohemia) d.?. 1751 1830
Keller, Karl,(C.) b.d. Dessau-Anhalt (Germany) d. Schaffhausen 1784 1855
Kindler, C. Christopher,(C.) b.d. Copenhagen (Denmark). 1830 1889
Kleinstüber, Carl, b.d. Dessau-Anhalt . (Germany) 1816 1879
Klicpera, Emanuel, b. Sadska (Bohemia) res. Prague 1860
Klingenbrunner, Wilhelm,(C.) b.? d.? . 1790
Knössing, Gustav, b.d. (Germany). . . .1855 1889
Koch, Carl,(C.)b Clausthal-Hannover (Germany) res. Stuttgart. 1854
Köhler, Hans,(C.) b.d. (Germany) 1860
Köhler, Giuseppe, Wenceslau,(C.)b Neustadt (Bohemia) d. Ruthenturn (Austria) .1809 1878
Köhler, Ernesto,-son of pr.-(C.)b. Modena (Italy) d. St. Petersburg (Russia) . . .1849 1907
Köhler, Oskar, b. Wintersdorf S.A. (Germany) res. Zürich (Switzerland) . . .1861
Köhlert, Julius, b Graslitz (Bohemia) . d Budapest (Hungary) 1849 1894
Köhout, Ignatz, b. and res. Prague (Bohemia) 1855
König, Paul Valentin, b. and res. Dresden (Germany) 1866
Könitz, August, b. Erfurt (Germany) res. Frankfurt am Main. 1870
Körab, Josef, b.d. Prague (Bohemia) . .1859 1902
Krämer, August, b Esperstedt Frankenhausen (Germany) res. Hamburg . . .1858
Krakamp, Emanuele,(C.)b. Messina (Italy) d. Naples. 1813 1883
Krantz, Louis Adolph,(C.)b Mülhausen-Alsace (Germany) res Ghent (Belgium) .1846
Krassnokutzky, N., b. Russia res. St. Petersburg. . . . . .
Kreith, Carl,(C.)b.? resided and d. Vienna. ? 1809
Kretschmann, Wilhelm, b. Connern (Germany) res. Moscow (Russia). 1848

Krüger, Gottlieb, (C) b. Berlin (Germany) d. Stuttgart. 1790 1868
Krüger, Karl, son of pr. (C) b. & res. Stuttgart (Germany) 1831
Kuhlau, Friedrick, (C) b. Uelzen-Hanover (Germany) d. Lyngberg Copenhagen (Den'k.) 1786 1832
Kuhlau, Gustav Albert, b Uddvalla. . (Sweden) d. New York (U.S. America). .1854 1903
Kuhn, Louis, b. Wolfenbüttel (Germany) d. (Hanover). 1819 1883
Kukula, Roman, b.d. Vienna (Austria) .1851 1908
Kummer, Kasper, (C) b. Erlau-Schleusingen (Hungary) d. Coburg (Germany). . . .1795 1870
Kurth, Albert G., (C.) b. Nielleben-Halle a. S. (Germany) res Berlin. 1857
La Barre, Michel, de, b.d. Paris (France) 1675 1743
Lafleurance, Edouard, b. Bordeaux (France) d. Paris. 1836 1897
Lahou, Jean François Joseph, (C) b. Lille (France) d. Brussels (Belgium) 1798 1847
Lanier, Sidney, (A.W. *Poet)* b. Macon, Geogia (U.S. America) d. Lynn-N. Carolina. .1842 1881
Laubender, Josef, b. Munich (Bavaria) res. Hanover (Germany). 1869
Lauret Simon b. Orleans (France) d. Marseilles. 1808 1890
Lax, Frederick, (C) b. Hull-Yorkshire. . (England) res. Baltimore (U.S. America) 1858
Leeuwen, Ary, van, (C) b. Arnheim (Holland) res. Vienna (Austria) 1875
Lemaire, Alfred, (C) b. Aire-sur La Lys (France) res. Persia 1842
Lematte, Eugène Ferdinand, b. Marseilles (France) res. Paris 1856
Lemmoné, John, (C) b. Australia res. Sidney 1863
Lemou Gustav, b. Auxerre (France) d. Paris. 1828 1877?
Leonoff, b. Russia res. Moscow . . . .
Lewin, M. b. Russia res. Moscow. . . .
Liebeskind, George Gotthelf, b. Allenburg (Germany) d. Anspach (Franconia) .1732 1800
Liebig, Gustav, b. and res. Berlin (Germany) 1843
Lobe, Johann Christian, (C) b. Weimar. . (Germany) d. Leipzig 1797 1881
Loillet, Jean Baptiste, (C) b. Ghent (Belgium) d. London (England). 1655 1728
Loewe, Gabriel Heinrich, b.? d. Dresden (Germany). . . . . ? 1864
Löwecke, Richard, b. Brandenburg an . der Havel (Germany) res. Mannheim. .1862
Logier, Johann Bernard, (I. System of . Teaching) b. Kaiserslautern-Pfalz (Germany) d. Dublin (Ireland) 1780 1846
Longhi, Luigi, b Vespolate (Italy) res. Milano. 1872
Lovreglio, Donato, (C) b.d. Naples (Italy) ? 1907
Lootz, Jean, b. Brussels (Belgium) . .1875
Lorentz, Alfred, b. Strassburg (Germany) res. Karlsruhe. 1872
Mahault, Antoine, (C) b. Amsterdam (Holland) d. Paris (France) . . . . .1720? 1761
Manigold, Julius, (C) b. Masmünster-Alsace (Germany) res. Würzburg. . . .1873
Maquarre, Andrè, b Brussels (Belgium) . res. Phila. (U.S. America) 1875
Maquarre, Daniel, - br. of pr. - b. Brussels (Belgium) res. New York (U.S. Amer.) 1887
Marini, Luigi, count Porti, (A.C) b. Gubbio (Italy) d. Palermo. 1803 1886
Markl, Alois, b. and res. Vienna (Austria) 1856
Marschall, Hermann, (C.) b. Meiningen (Germany) d. Bremen 1839 1888
Martin, Theodor, b. Saintes (France) d. Paris. 1842 1868
Mascret, Jules Louis, b. d. Cambrai Nord. (France). 1843 1895
Masini, Gaetano, (C) b Bologna (Italy) d.? 1880
Mattavelli, S.B., (C.) b.d. (Italy) 1870
Mathews, James, (C) b. Stourbridge (England) d. Clent Hills. 1828 1901
Mechler, Stephan, b Würzburg (Germany) res Stuttgart. 1867
Meinel, Friedrich August, b. Klingenthal (Germany) d. Charlottenburg (Berlin) . .1827 1902
Mercy, (or Merci) Louis, (C) b? resided . and d. London (England). 1735
Michaelofsky, Michael, b. Russia res. . St. Petersburg. . . . . .
Michailofsky, Ivan Dmitrewitsch, b Russia res. St. Petersburg. . . . . .
Michel, Georg, (C) b. Cassel (Germany) d. St. Petersburg? (Russia) . . . . .1775 1835?
Michel, François Louis, - br. of pr. (C) b.? d.? 1800
Michelis, Vincenzo, de, (C) b.d. Rome (Italy) 1825 1891
Miller, Edward, (C) b.d. Norwich (England) 1731 1807
Million, Ernest, b Bordeaux (France) res. Paris. 1871
Molè, Charles, (C.) b. Paris (France) d. New York (U.S. America). 1857 1905
Monzani, Teobaldo, (C. I.) b. Modena (Italy) d. London England 1762 1839
Moralt, Carl, b.? d. Munich (Bavaria) . .1836 1901
Müller, August Eberhard, b. Northeim-Hanover (Germany) d. Weimar. . .1767 1817
Müller, Louis, b. (Germany) d. Stockholm (Sweden). 1832 1889
Müller, Wenzel, b. d. Prague (Bohemia) .1802 1883
Napon, - b. Italy res. Venice. . . . .
Needham, Vincent, b. Attercliffe (England) res. Liverpool. 1856
Neri, - b. Italy res. Venice . . . . .
Nesporỳ, Gustav, b. and res. Prague (Bohemia) 1875
Neuhofer, Franz, b. Augsburg (Germany) d. Mannheim. 1832 1887
Neuhofer, Georg, b. Augsburg (Germany) d. Basel (Switzerland) . . . . . ? 1898
Nicholson, Charles, (C) b. Liverpool (England) d. London 1795 1837
Niehoff, Andreas, b. and res. St. Petersburg (Russia) 1856
Oesterle, Otto, b. St. Louis (U.S. America) d. New York 1861 1895
Oestman, Carl Orian, b. and res. Stockholm (Sweden). 1866
Olschowsky, Karl, b. Gleiwitz (Germany) res. Rostock (Russia) 1875
Ott, Sebastion, b. Würzburg (Germany) d. Ems. 1836 1870
Pagani, Luigi, (C) b. d. Italy 1850
Paggi, G., (C.) b. Italy d. London (England) 1865
Paisible, - (C.) b.? resided London (England) 1695
Panormo, Francesco, C. b. Rome (Italy) . d. London (England) 1764 1844
Panzini, A., (C.) b. d. Italy 1860
Parker, John, b.d. Sunderland .(England) .1848 1905
Paulmann, Konrad, b.? d.? . . . . . ? 1473
Pauli, G. de, (C.) b. d. Italy. 1865
Peichler, Antonio Clemente, (C) b.d. Spain? 1820?
Penas, Jean, Baptiste, b. Metz (Germany). d. Neuilly-Paris (France) 1828 1888

Perrault, -(C.)b.? d.?. 1670
Percival, Samuel, (C.)b. London (England) d. Liverpool 1824 1876
Peschek, Franz, b. Annaberg (Germ.) res. Dresden. 1870
Pessard, Emile, (C)b. Montmartre (France) r. Paris. 1843
Petersen, Peter Nicholas, (C.I.)b. Bederkesa - Hannover (Germany) d. Hamburg 1761 1830
Petersen, Jörgen, b.d. Copenhagen (Denmark) .1827 1899
Philbert (or Philibert) b.d. (France) . . . 1650
Piazza, Italo, (C.W.)b. Milan (Italy) res. Naples .1860
Picton, Alfred, b. Burnley (England) res. Glas - cow (Scotland) 1870
Pieroni, Leopoldo, (C)b. and r. Florence (Italy). 1847
Pizzi, Francesco, (C)b. Lomazzo (Italy) d. Milan .1808 1871
Plunder, Anton, b. Gross-Nutschwitz (Bohemia) d. Dreden (Germany) 1829 1893
Popp, Wilhelm, (C.W.)b. Coburg (Germany) d. Hamburg 1828 1903
Portrè, Eugenè, b. France res. Paris . .
Pott, Ernst, b. Ankerholz-Pomerania (Germany) 1849
Pratten, Robert Sidney, (C)b. Bristol (England) d. Ramsgate. 1824 1868
Prill, Emil, (C.)b. (Germany) res. Charlottenburg Berlin 1867
Probost, Franz, b. and res. Vienna (Austria) .1870
Ptolomaeus Claudius, (A.W. *Astronomer and Mathematition*) b.? d.? . . . . . ? 139 ?
Pucci, Saverio, (C.) b. Catanzaro (Italy) d. Venice. 1845? 1895?
Puyans, Emilio, b. Puerto Plata (Cuba) res. Cuba 1883
Quantz, Johann Joachim, (C.I.)b. Oberscheden-Gotting (Germany) d. Potsdam. 1697 1773
Quensel, Alfred, (C.)b. Weeda-Thüringen (Germany) res. Chicago (U. S. America) . . .1869
Quesnay, Alfred, b. and res. Lille (France). .1846
Rabboni, Giuseppe, (C.)b. Cremona (Italy) d. Ravenna. 1800 1856
Radcliff, John, (C.)b. Liverpool (England) res. London 1842 1918
Radoux, Nicolas Libert, b. Wandre-Liège (Belgium) res. Ghent 1877
Raimondo, Emanuele, (C)b. and d. Palermo (Italy) 1870
Rauch, Alfred, b. Strassburg (Germany) res. Paris (France) 1840
Rault, Felix, (C.)b. Bordeaux (France) d.? . .1736 1800
Rebsomen, (A.I.)b.d. France 1830
Redfern, Edward Beedon, b. Douglass - Isle of Man. (England) d. Liverpool. . . .1837 1893
Redfern, Edward Stanley, -son of pr.- b. and res. Liverpool (England). 1866
Reicha, Anton, (C)b. Prague (Bohemia) d. Paris (France) 1770 1836
Reichert, Matthieu André, (C.)b. Maastricht (Holland) d.? . . . . . .1830 1870?
Remusat, Jean, (C.)b. Bordeaux (France) . . d. Shanghai (China) 1815 1880
Reinicke, Max, b. Prieros-Brück-Teltow (Germany) res Berlin 1878
Ribas, Josè Maria del Carmine, (C.)b. Burgos (Spain) d. Oporto (Portugal) 1796 1861
Ribock, J.J.H., A.I.b.d. Lüchow-Hanover (Germ.) 1745? 1810?
Richardson, Joseph, (C.)b.d. London (England.) 1814 1862
Richaud, Lèon Hippolyte, b. Sault (France) res. Avignon 1861
Riedt, Friedrich Wilhelm, (C.)b.d. Berlin (Ger.) 1710 1783
Ritter, Emile, b. Paris (France) res. (Lyons) .1842
Richter, Oskar, b. Zschopau (Saxony) res. Mainz (Germany) 1852
Roberti, Alberto, (C.)b. Barga-Tuscany (Italy) resided Constantinople (Turkey) 1833
Rockstro, Richard Shepherd, (C.I.W.)b.d. London (England) 1826 1906
Roe, George, (C.)b. England res. London . .
Rössler, Otto, b. Eilenberg (Germ'y) res. Berlin. 1869
Roser, (C.)b.d. Germany 1775
Rogowoi, F. b. Russia res. Odessa . . . .
Romanino, Camillo, (C.)b. Verdun France d. Turin (Italy) 1805 1868
Roose, Conrat, van der, b.d. Germany. . . 1482
Rucquoy, Frederic, (C.)b. Lièrre (Belgium) d. Strassburg (Germany) 1829 1910
Rucquoy, Fredrich, -son of pr.- b. Brussels (Belgium) res. Valhalla-New York (U.S. America). 1852
Rudall, George, b. Crediton (Eng.) d. London. 1781 1871
Saal, Wilhelm, b. and res. Weimar (Germany) .
Sabathil Ferdinand, (C)b. Sangerberg-Marienbad (Germany) res Schwerin 1856
Sacchetti, Antoine, (C.)b. Italy d. Russia. . 1860
Samuels, Bernard Edward, b. Paramaribo (S. America) res. Essen a.d. Ruhr (Germany) . 1872
Saust, Carl, (C.)b. Ballenstadt-Anhalt (Saxony) d. London (England) . . . . . .1773 1845?
Sauvlet, Antoin Baptiste, (C.) b. Amsterdam (Holland) d. Russia? 1870
Sauvlet, François, -br. of pr-b. Amsterdam (Holland) . . . . . .
Schachtzabel, Robert, b. Rohrbach-Thüringen (Germany) d. Wiesbaden. 1838 1904
Scheers, Georges, b. Brussels (Belgium) res. Amsterdam (Holland) 1875
Scherrer, Heinrich, b. Eckernförde (Germany) res. Munich. 1865
Schickhard, Johann Christian, (C.) b.? d.? . 1720
Schindler, Fritz, (C.)b. Biel (Switzerland) .1871
Schlegel, Friedrich Anton, (C.) b.? d.? . . 1780
Schlevoigt, Leopold, b. Lehnstedt (Germany) res. Weimar 1860
Schmiedel, Max, b. Barenstein (Germany) res. Heidelberg 1873
Schmolzer, Jacob Edward, (C.) b.? d.? . .1812 ?
Schoemann, George Hubert, b. Amsterdam (Holland) d.? . . . . . .1832 ?
Schonicke, Wilhelm, (C) b. Friesack (Germany) res. Berlin 1850
Schroeck, August, b.d. Berlin (Germany). .1759 1854
Schutter, Leopold, b Sondershausen (Germany) res. Darmstadt. 1858
Schwabb, Carl, b Wildberg Schwarzwald . (Germany) res. St. Petersburg (Russia) . .1873
Schwedler, Maximilian, (C.I.W.)b. Hirschberg- (Silesia) res. Leipzig (Germany) 1853
Sedlatzek, Johann, b. Ober-Glogan (Germ'y.) d.? 1789 1855?
Sedlock, - b.d. Austria. 1800
Seffern, Ferdinand, b.d. Berlin (Germany). .1839 1880
Sega, Antoine, b. Avignon (France) res. Lyons. 1858
Selmer, Charles, b. Algiers (Africa) res Paris (France). 1860
Siccama, Abel, (A.I.)b.d. London (England) . 1860
Siebrecht, Hermann, b. Cassel (Germany) res. Frankfurt Main. 1873
Sofronow, Victor, b. Russia res. Moscow.
Sola, Carlo Michele Alessio, (C.)b. Turin (Italy) d London? (England). 1786 1845
Soller, Wilhelm, b. Basel (Switzerland) d. Munich (Bavaria) 1852 1891
Sonnenberg, Wilhelm, b. Braunschweig (Germany) res. Vienna (Austria) 1877
Souper, Charles Alexander, b Corbally (Ireland) res. London (England) 1879
Soussman, Heinrich, (C.)b. Berlin (Germany) d. St. Petersburg (Russia) 1796 1848
Spieler, Hugo, b. Breslau (Hungary) res. Hannover (Germany). 1858
Ssemenoff, Alexander, b. and res. St. Petersburg (Russia) 1862
Stanelle, Emil, b. Crossen-Oder (Germany) res. Karlsruhe-Baden 1855
Stepanoff, Teodor, b. Oranienbaum St. Petersburg (Russia) res. St. Petersburg. 1866
Stettmeyer, Ludwig, (C.) b.d. Munich (Bavaria. 1814 1877

Stichnoth, Ludwig, b. Northeim-Hannover (Germany) res. Braunschweig. . . . 1847
Stoeckert, Otto, b. Germany d. New York (U.S. America) 1913
Storm, Frederik, b. and res. Copenhagen (Denmark) 1867
Stauss, Robert, b. Ulbendorf (Germany) res. Sondershausen-Schwarzburg. . . 1851
Strauwen, Auguste, b. Laeken-Brussels (Belgium) . . . . . .
Sturger, Richard Jates, (A.W.) b. d. Birmingham (England). 1843 1911
Suda, Stanislav, (C.) b. Pilsen (Bohemia). 1865
Svendsen, Oluf, b. Christiania (Norway) d. London (England) 1832 1888
Taborda, Julio Theodoro da Cunha, b. and res. Lisbon (Portugal) . . 1852
Tacet, Joseph, (C.) b. d. (England) . . 1770 ?
Taffanel, Paul, (C.) b Bordeaux (France) d. Paris. 1844 1908
Taillard, Antoine, (?) (C.) b. ? d. ? . . 1780
Tamborini, Odoardo, (C.) b. Casovate (Italy) d. Milan. 1843 1882
Taubert, J.F.C. b. Naumburg (Germany) d. Ballenstadt. 1750 1830
Taylor, Albert Henry, (C.) b. Ballarat-East Victoria (Australia) res. Brisbane. 1879
Terschak, Adolf, (C.) b. Hermannstadt (Hungary) d. Breslau 1832 1901
Thyrolf Carl b. Cologne (Germany) res. Munich (Bavaria) 1864
Tieftrunk, Wilhelm, b. Brieg-Silesia (Germany) res. Hamburg. 1846
Tillmetz, Rudolf, (C.) b. and res. Munich (Bavaria) 1847
Tovagliari, Flaminio, (C.) b. d. Parma (Italy) 1860
Tricot, Edouard, b. d. Liège (Belgium) 1832 1894
Tromlitz, Johann George, (C.I.) b. Gera (Germany) d. Leipzig 1726 1805
Trousseau, Charles Cyprien, b. Belleville (France) d. Paris 1840 1897
Türpe, Carl, b. d. Frohburg (Germany) 1832 1903
Tulou, Jean Louis, (C) b. Paris (France) d. Nantes. 1786 1865
Unger, Adolph, b Zielenzig Brandenburg (Germany) res. Dresden. 1851
Vaillant P., (C.) b. ? d. ? 1780
Vanderhagen, Armand, (C.) b. ? d. ? . . 1790
Valdovinos Teodoro Juan y Prujòl b. Barbastro (Spain) res. Zaragoza. . . 1883
Veggetti, Alberto, b. Pianoro (Italy) r. Roma. 1874
Vendeur, Felix, b. Nimes (France) res. Dijon. 1856
Virgilio, - b. Italy res. Turin . .
Vivian, A.P., (C.) b. Devonsire (England) d. London 1855 1903
Voigt, Max, b. Stettin (Germany) res. Frankfurt-Main. 1861
Vroye, A. de, b. Belgium d. Paris (France) 1835 1890
Wahls, H. (C.) b. d. Germany. 1880
Walkiers, Eugène, (C.) b. Avesnes (France) d. Paris 1793 1866
Waterstraat, Theodor, (C.) b. Pomerania (Germany) d. St. Petersburg (Russia) 1835 1896
Wehner, Carl, (C.) b. Mannheim (Germany) d. New York (U. S. America) . . 1838 1912
Wehrle, Ferdinand, b. Hufinger (Germany) d. Karlsruhe-Baden 1815 1889
Wehsener, Emil, b. Dresden (Germany) res. Köln-Rhein 1859
Weimershaus, Emil Theodor, (C.) b. Penig (Germany) res. Cologne 1847
Weiner, Eugèn, b. Breslau (Hungary) d. New York (U.S. America.) 1847 1908
Weinert, J. b. Russia res. Rostow a/Don.
Weiss Carl b. Mülhausen-Alsace (Germany) d. London (England). . . . . 1735? 1795
Weiss, Charles, N., - son of pr. - (C.) b. d. England. . . . . 1777 1845?
Welch Christopher, (A.W.) b. England res. London. 1832
Wells, Benjamin, (C.) b. d. London (England) 1826? 1899
Wenck, Heinrich Moritz, b. d. Leipzig (Germany) 1813 1879
Wernicke, Alfred, (C.) b. Barth-Pomerania (Germany) res. Mannheim. 1856
Westerdal, Olof, b. d. Nykils Kirchenspiel Linköping (Sweden). 1807 1891
Wetzger, Paul, (C.W.) b. Dahme-Brandenburg (Germany) res. Essen-Ruhr. . 1870
Wilcoke, James, b. England res. London. 1853
Wilder George Hubbard b. Montpelier-Vermont (U.S. America) res. Burlington 1868
Wilms, Jan Willem, (C.) b. Amsterdam. (Holland) d. ? . . . . . 1771 ?
Wilschauer, Adalbert, b. Halle-Saale (Germany) d. Hannover 1843 1888
Winckler, Carl, b. Berlin (Germany) d. Stockholm (Sweden). 1814 1868
Winkler, Theodor, (C.) b. Eilenburg (Germany) d. Weimar 1834 1905
Wolfram, Joseph, b. Mahrisch-Neustadt (Germany) d. ? . . . . . 1789 ?
Wood, Daniel S., b. Yorkshire (England) res. London. 1872
Wunderlich, Johann Georg, (C.) b. Bayreuth (Germany) d. Paris (France) . 1755 1819
Wunderlich, Johann, b. Neustadt (Germany) d. Stuttgart. 1833 1896
Wunderlich, Philipp, - son of pr. - b. Stuttgart (Germany) res. Dresden. . . 1868
Wysham, Henry Clay, (C.) b Baltimore (U. S. America) d. San Francisco California. 1828 1902
Young, John Harrington, (C.) b. England d. London 1895
Zaduck, Sigmund, b. d. Munich (Bavaria) 1804 1887
Zamperoni, Antonio, b. Milan (Italy) d. Varese Milan. 1844 1909
Zentner, Franz, b. Prague (Bohemia) res. Mannheim (Germany) 1856
Zerrahn, Carl, b. Malchow (Germany) d. ? 1826 1903?
Zesewitz, Moritz, b. Podelwitz (Saxony) d. Frankfurt a/Main (Germany) . . 1837 1886
Zinck, Hartnack Otto Conrad, b. Husum (Germany) d. ? 1746 1832
Zinck, Wilhelm, - son of pr. - b. Eichstadt (Germany) d. Munich (Bavaria) . . 1805 1895
Zizold, August, (C.) b. Thuringen (Germany) d. Braunschweig 1800 1863
Zizold, August, - son of pr. - b. Weimar (Germany) d. Dresden 1825 1880
Zizold, Wilhelm, - son of pr. - b. Braunschweig (Germany) res. Neu Strelitz . . . 1857?
Zucchi G., (C.) b. d. Italy. 1875

ADDENDA

Brooke, Arthur, (C) b. England res. Boston (U. S. A.) . . . . . .

Fayer, Anton, b. Horovice (Bohemia) res. New York, N.Y. (U. S. A.) 1872

Fitzgibbon, Macaulay, H. (W) b. and res. Ireland . . . . . .

Holmes, Henry, C. (W) b. and res. England .

Kincaid, Wm M. b. (U.S.A.) res. New York .

Koulokis, N.b. Greece, res. New York (U.S.A.) .

Arrivabene, Ferruccio, b. Italy res. S. Paulo (Brazil) . . . . . .

Azzano, Giuseppe, b. and res. Italy. . . .

Meriggioli, Glauco, (C) b. Italy res. Seattle Wash. (U.S.A.) . . . . . .

Laucella, Nicola (C.) b. Italy res. New York, (U.S.A.) 1877

Medicus, Emil, (W.) b. and res. (U.S.A.) . .

Miller, Dayton, C. (I.W.) b. U.S.A. res. Cleveland, Ohio . . . . . .

Minasi, Nicola, b. Italy d. England . . . 1870

North, Charles, K. b. Kewanee, Ill. (U. S. A.) res. Detroit, Mich. 1866

Plow, Jay, b. U.S.A. res. Los Angeles, Cal. .

Passinari, Arrigo, b. and res. Italy . . .

Safronoff, Victor, b. and res. Russia . . .

Zybin, Wladimir, b. and res. Russia . . .