

# 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*

**LEONARDO DE LORENZO**

SCUOLA MODERNA DI  
PERFEZIONAMENTO

*per*

**FLAUTO**

101 Esercizi e Preludi giornalieri

SUPPLEMENTO:

IL FLAUTISTA MODERNO

Quattro grandi studi o soli con accompa-  
gnamento di pianoforte

Op. 10, 11, 12, 13

*da*

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  $\frac{3}{4}$  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; *Contratempo*, 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)



**Q**UESTO 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  $\frac{2}{4}$ , 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, 21, 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'allunno più progredito può aggiungere oltre ai numeri già menzionati—eseguendoli a semicrome non troppo presto—i numeri 6 al 17, 21, 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	G. RABBONI Op. 49*
J. ANDERSEN Op. 37, 41, 33, 15, 60	C. CIARDI 50 Cadenza
G. BRICCIALDI 30 Studies, Op. 31, 70, 4 Grand Studies*	C. ROMANINO Op. 114*
M. FOLZ Op. 21, 23*	A. SOUSSMAN 24 Studies, Op. 53, 30 Grand Studies
M. REICHERT Op. 6	L. HUGUES Op. 15, 32, 50, 75*
A. B. FÜRSTENAU Op. 15, 29, 80, 107, 125	E. PRILL Op. 6
A. C. PEICHLER 40 Grand Studies*	L. PAGANI 4 Grand Studies*
V. DE MICHELIS Op. 25*	L. DROUET 6 Grand Studies*
A. TERSCHAK Op. 75, 127, 131	

DUETS — DUETTI

L. HUGUES Op. 51* (I, II, III, IV)	E. KRAKAMP Op. 103, Nos. 4 and 14*
E. KÖHLER Op. 55, 93	F. KUHLAU Op. 10, 81, 102, 80, 87, 39
R. TILLMETZ Op. 47	G. RABBONI Op. 44, 47
C. RORICH Op. 38	C. ROMANINO 3 Grand Duets
F. BÜCHNER Op. 42	E. WALCKIERS Op. 56, 57, 58
G. BRICCIALDI Op. 132,* 45, 100, 36, 88, 118	

PIECES WITH PIANO ACCOMPANIMENT

E. KÖHLER Op. 30, 60, Six Easy Pieces
J. ANDERSEN Op. 62

PEZZI CON ACCOMPAGNAMENTO DI PIANOFORTE

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.



*Krichuben*

*Giulio Pricciardi*

(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





*L. Beethoven*

(1786-1832)

The Beethoven of the flute  
Il Beethoven del flauto

Leonardo De Lorenzo  
L'Indispensabile  
Op. 9

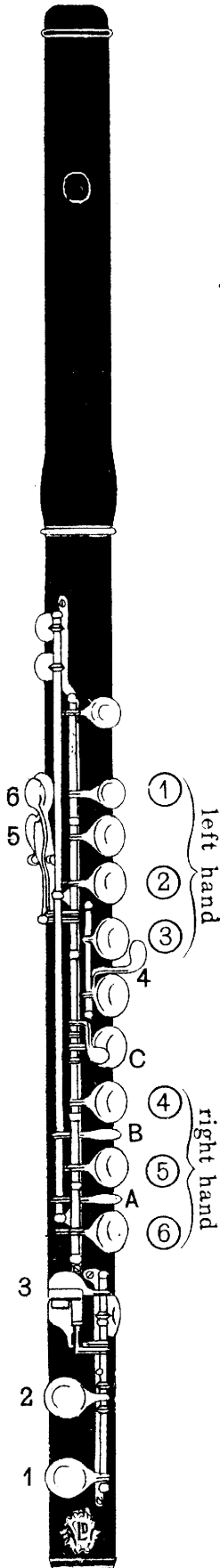




# Modern Illustrated Chart of Fingering for the Böhm Flute, with Critical Annotations.

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; (*2<sup>d</sup>, 3<sup>d</sup> and 4<sup>th</sup> finger l. h. 2<sup>d</sup>, 3<sup>d</sup> and 4<sup>th</sup> finger r. h.*) 1, 2, 3, 4, 5, and 6 for the keys; (*5<sup>th</sup> finger r. h. and 5<sup>th</sup> finger & thumb l. h.*) and A, B, C, for the small trilling keys. (*4<sup>th</sup>, 3<sup>d</sup> and 2<sup>d</sup> 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 unwieldy illustrative charts that bewilder and confuse.



the whole with key N<sup>o</sup> 5.

N. B. Open keys only marked when they are to be closed and vice versa.

with either N<sup>o</sup> 5 or 6.

the whole with key N<sup>o</sup> 5.

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.

the whole with key N<sup>o</sup> 6.

the whole with key N<sup>o</sup> 5.

with either N<sup>o</sup> 5 or 6.

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

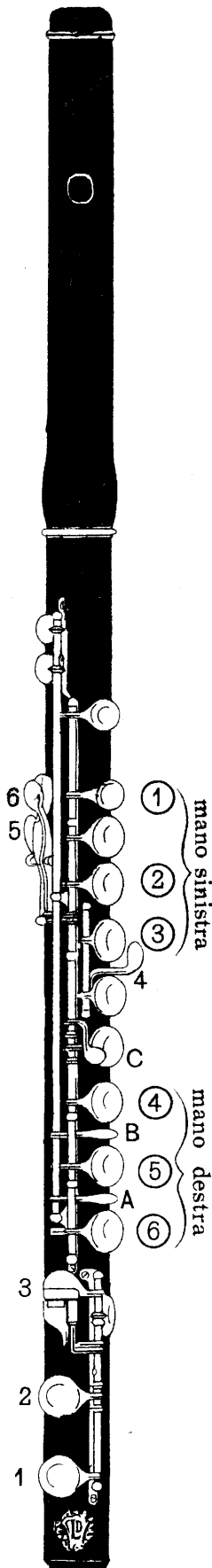
\* The author is partial to the Böhm system flute (made of wood) with the open G sharp key and the Briccialdi key (N<sup>o</sup> 6), often omitted.

\*\* 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,sembra 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; (2<sup>a</sup>, 3<sup>a</sup> e 4<sup>a</sup> dito m.s. 2<sup>a</sup>, 3<sup>a</sup> e 4<sup>a</sup> dito m.d.) 1, 2, 3, 4, 5 e 6 per le chiavi (5<sup>a</sup> dito m.d. 5<sup>a</sup> dito e pollice m.s.) e A, B, C, per le chiavi trillanti: (4<sup>a</sup>, 3<sup>a</sup> e 2<sup>a</sup> 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.



tutto con la chiave N° 5.

N. B. Le chiavi aperte si marcano solo quando van chiuse e vice versa.

a piacere, N° 5 o 6.

tutto con la chiave N° 5.





NEW AND COMPLETE TABLE OF TRILLS.  
NUOVA E COMPLETA TAVOLA DI TRILLI.

L. De LORENZO.

Staff 1: Musical notation with trills and fingerings. Includes two trills marked with an asterisk (\*).

Staff 2: Musical notation with trills and fingerings. Includes a trill with a circled fingering diagram.

Staff 3: Musical notation with trills and fingerings. Includes trills with fingerings 5 and 6.

Staff 4: Musical notation with trills and fingerings. Includes trills with fingerings 5 and 6, and a circled fingering diagram.

Staff 5: Musical notation with trills and fingerings. Includes trills with fingerings 5 and 6, and a circled fingering diagram.

★) 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.

The image displays five systems of musical notation for a flute. Each system includes a musical staff with a treble clef and a trill (tr) symbol, and a corresponding fingering diagram below it. The diagrams use circles to represent finger positions on the keys, with numbers 5 and 6 indicating specific fingers. Some diagrams include letters A and B to denote alternative fingerings.

\*) 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, N<sup>o</sup> 5 must be used. From one to five flats, with exception of the third G flat, N<sup>o</sup> 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 N<sup>o</sup> 5. Da uno a cinque bemolli, coll' eccezione del terzo Sol bemolle, si farà uso del N<sup>o</sup> 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 strisciamiento per quanto più è possibile.*

always legato  
sempre legato

without the D key (5<sup>th</sup> finger right hand.)  
senza la chiave di Re (5<sup>o</sup> dito mano destra)

This passage always with N<sup>o</sup> 6. By using N<sup>o</sup> 5 as some players insist upon, the difficulty is greatly increased. *Questo passo sempre col N<sup>o</sup> 6, facendo uso del N<sup>o</sup> 5, come alcuni si ostinano a fare, se ne accresce di molto la difficoltà.*

the "A" key with the 3<sup>rd</sup> finger.  
A ← la chiave "A" col 3<sup>o</sup> dito.

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

*sua*.....  
 move only left hand fingers.  
*si muovano solo le dita della mano sinistra.*

optional with 4<sup>th</sup> finger.  
*oppure col 4<sup>o</sup> dito.*

without the D key (5<sup>th</sup> finger - r.h.)  
*senza la chiave di Re (5<sup>o</sup> 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.*

5

sua

in some cases the sliding is inevitable.  
*in alcuni casi lo strisciamento è inevitabile.*

6

6

4 6

4 5 6

all with N° 5, - tutto col N° 5.

tr sua

enharmonic change  
*omofono*

6 5 6 5

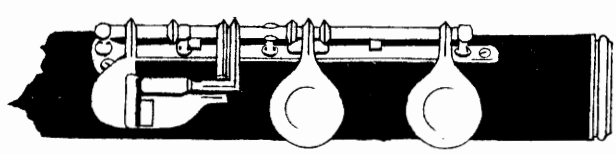
5 3

In this difficult passage the fingering of G flat or F sharp with N° 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 N° 6 e senza la chiave di Re (5º dito m.d.) si troverà utile

*gva.*

With a small roller on the D and C sharp keys as shown in drawing the following passage can be obtained. Con una girilla o rotletta sulle chiavi di Re e Do diesis (vedi incisione) si ottiene il seguente importante passo.



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

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

Good Buone

Bad Male

William Tell. (the well known solo)





# L'Indispensabile.

A Complete Modern School  
for the Flute.  
PART I.

Scuola moderna di perfezionamento  
per Flauto.  
PARTE I.

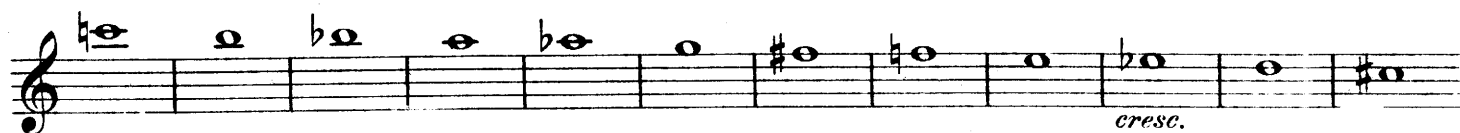
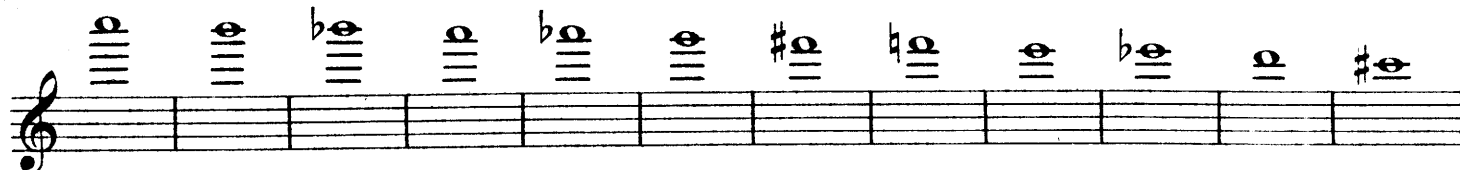
Largo.

L. De LORENZO, Op. 9.

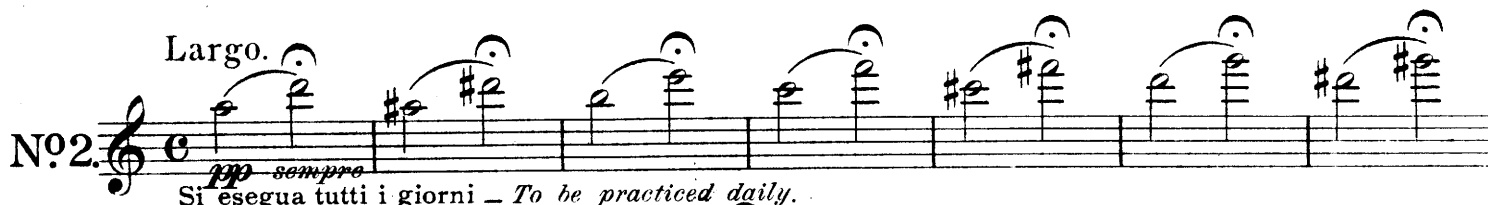
N° 1. *con voce giusta*




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



N° 2. *Largo.*



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



da studiarsi prima lentamente \*)  
prima staccato e poi legato

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

Nº 3. 

Nº 3. \*)

Nº 3.



The image displays a page of musical notation for guitar, consisting of 12 staves. Each staff contains a melodic line with various accidentals (sharps, flats, naturals) and a repeat sign at the end of each line. The notation is in a single system, with each staff representing a different voice or part of the piece. The key signature appears to be one sharp (F#) and the time signature is not explicitly shown but likely 4/4 based on the note values. The piece concludes with a final cadence on the 12th staff.

*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#, Reb, Re#, Mib, Mi#, Fa, Fa#, Solb, Sol#, Lab, La#, Sib, 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#, Db, D#, Eb, E#, F, F#, Gb, G#, Ab, A#, Bb, B#, Cb, 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.

Nº 5. <sup>\*)</sup>

*legato.*

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

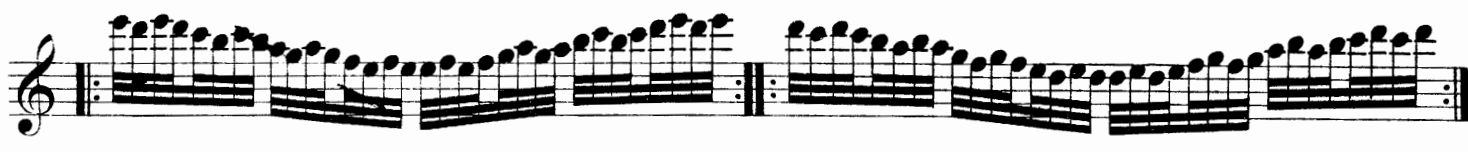
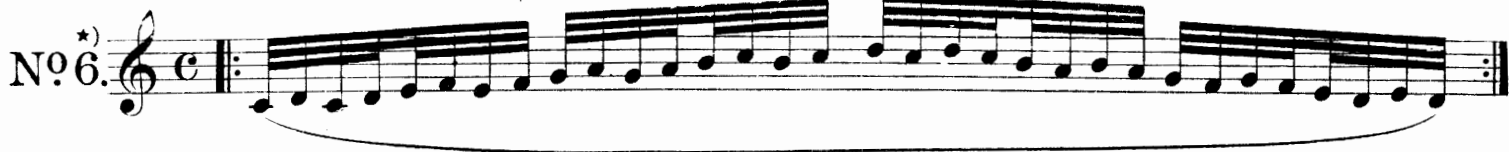
<sup>\*)</sup> *Pei N.º 4 e 5.*  
*For Nos. 4 & 5.*  
*compasso* *etc.* *idem etc.* *etc.* *idem*

*idem* *idem*

*idem* *idem*

*idem* *idem*

14 N.B. Always slowly at first:  
N.B. *Sempre prima lentamente:* etc.



\*) Numbers 6 to 17 should also be played inverted:

\*) *Si eseguano, dal numero 6 al 17, anche in rivolto:*






*D. C. a piacere  
senza replica.*

D. C. without repeat if desired.



No. 8. 





*legato.*






*D. C. a piacere  
senza replica.*

D. C. without repeat if desired.

Nº 9.

*legato.*

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

Nº 10. 



*legato.* 



The image displays eight staves of musical notation, each containing a complex rhythmic pattern. The patterns consist of dense sequences of eighth and sixteenth notes, often grouped in beams. The notation is presented in a single melodic line on a treble clef staff. The patterns vary slightly in their rhythmic structure and phrasing across the staves, but all maintain a high level of rhythmic density and complexity. The final staff concludes with a double bar line and a repeat sign.

*D. C. a piacere  
senza replica.*

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*





D.C. without repeat if desired.

*D.C. a piacere  
senza replica*



D. C. without repeat if desired.

*D. C. a piacere senza replica*

Nº17.

*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.\*

Five staves of musical notation in G major (one sharp) and 2/4 time. Each staff contains a repeating eighth-note pattern: G4-A4-B4-C5, slurred and repeated. The first four staves end with a repeat sign and a fermata over a half note G4. The fifth staff ends with a fermata over a half note G4.

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

Nº 19.\*

Four staves of musical notation for exercise Nº 19. The first staff is in 2/4 time and features a complex eighth-note pattern: G4-A4-B4-C5, slurred and repeated. The second staff continues the pattern and includes the instruction *segue ben legato*. The third and fourth staves continue the pattern with slurs and repeat signs.

*segue ben legato*


Nº 19.\*

A single staff of musical notation for exercise Nº 19, showing a different rhythmic pattern: G4-A4-B4-C5, slurred and repeated.

The image displays ten staves of musical notation, each containing a single melodic line. The notation is written in a single system across the page. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by a steady eighth-note rhythm. Each staff begins with a repeat sign (two dots) and ends with a double bar line and repeat dots. The melodic lines are highly rhythmic and feature various intervals, including half notes, quarter notes, and eighth notes, often with accidentals (sharps and naturals) indicating chromatic movement. The overall texture is that of a single-line instrumental or vocal exercise.

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

Nº 20.<sup>\*)</sup> 



*simile.*



<sup>\*)</sup> Nº 20. 

D. C. from memory

*D. C. a memoria*

Nº 21\*)

*legato.*

D.C. from memory.

*D.C. a memoria.*

The musical score consists of ten staves of music in treble clef. The first staff is labeled 'Nº 21\*)'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp. The word 'legato.' is written above the second staff. The instruction 'D.C. from memory.' appears at the end of the ninth staff, and 'D.C. a memoria.' is written below the tenth staff. The piece concludes with a final note and a fermata.

Nº 21\*)

A small musical notation for No. 21, showing a few notes on a treble clef staff.



in due maniere. — *In two ways.*

Nº 22\*) (1a)

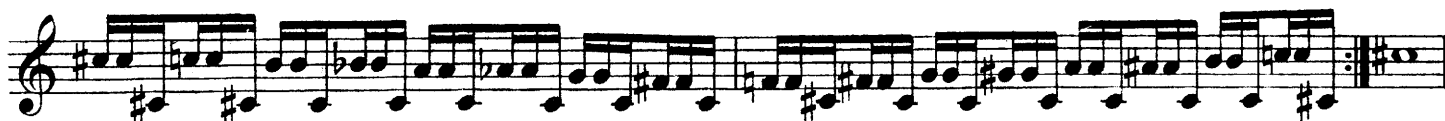
*staccato col semplice colpo di lingua.*  
*staccato with single tonguing.*

(2a)

*simile*

Nº 22\*)

This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system across ten lines. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double bars with dots) throughout the piece. The final note of each staff is a half note, which varies in pitch and accidentals across the staves. The overall style is that of a technical exercise or a short melodic study.



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

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

*a piena voce*

N° 23\*) *p*

*a piena voce*

*simile*

*omofono*  
*Enharm. ch.*

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

N° 23\*)

Nº 24.\*

The main musical score consists of ten staves of music. The first staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The second staff is in 2/4 time with a treble clef and a key signature of two sharps (F#, C#). The third staff is in 2/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The fourth staff is in 2/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The fifth staff is in 2/4 time with a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff is in 2/4 time with a treble clef and a key signature of three flats (Bb, Eb, Ab). The seventh staff is in 2/4 time with a treble clef and a key signature of three flats (Bb, Eb, Ab). The eighth staff is in 2/4 time with a treble clef and a key signature of two flats (Bb, Eb). The ninth staff is in 2/4 time with a treble clef and a key signature of one flat (Bb). The tenth staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The music is characterized by a consistent rhythmic pattern of eighth notes and rests, often grouped in pairs. Dynamic markings include *simile.* and *omofono - Enharm. change.* The piece concludes with the instruction *D. C. a memoria*.

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

Nº 24.\*

A short musical notation for No. 24, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The notation shows a few measures of music, including a double bar line and a repeat sign.

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., Gb & Eb min., Db & Bb min., Ab & F min., Eb & C min., Bb & 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., Solb e Mib min., Reb e Sib min., Lab e Fa min., Mib e Do min., Sib e Sol min., Fa e Re min. Per finire, Do, tutto il registro, senza replica.

Do maggiore  
C major

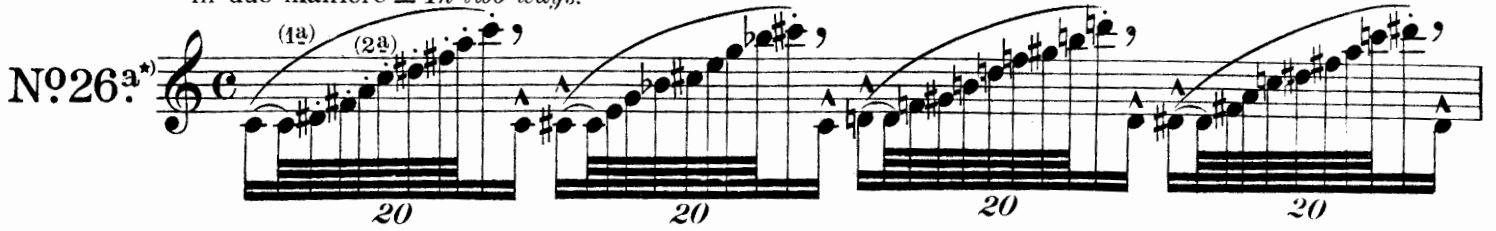
Nº 25.

La minore  
A minor

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

etc.

in due maniere — *In two ways.*

Nº 26<sup>a</sup> 













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

Nº 26a. <sup>a</sup> 

Nº26b

20

*simile*

12

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



No 27.\*

The main musical score for No. 27 consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features several triplet markings (indicated by a '3' over a group of notes) and a circled '9' above a specific note. The subsequent staves continue the melodic line, with some staves starting with a treble clef and others with a bass clef. A 'legato.' marking is present on the fourth staff. The music is characterized by a continuous, flowing melodic line with frequent chromaticism and intervallic leaps.

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

This section provides an alternative way to write and play No. 27. It starts with a treble clef, a 2/4 time signature, and a key signature of two flats (Bb). It includes triplet markings and a double bar line. The notation shows various enharmonic changes, with notes written in different clefs and key signatures to illustrate the concept. The text 'Enharmonic change omofono etc.' is written above the final part of the notation.

*D.C. a memoria.*

D.C. from memory

No 28. \*) 



No 28. \*) 



D.C. without repeat if desired.

*D. C. a piacere senza replica.*

Always slowly at first.  
*sempre prima lentamente*



Four staves of musical notation in a single system. The music is written in a single treble clef with a key signature of one flat (B-flat). It features a complex, repetitive rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) throughout.

Nº 30. <sup>\*)</sup>

A series of seven staves of musical notation for 'Nº 30'. The music is written in a single treble clef with a key signature of two sharps (D major). It features a complex, repetitive rhythmic pattern of eighth and sixteenth notes with various accidentals. A slur is placed over the first two staves. The word *legato* is written below the third staff. A footnote at the bottom left contains a small musical example marked with an asterisk (\*).

The image displays a musical score for piano, labeled "omofono" on the left side. It consists of ten staves of music. The first two staves are grouped together by a brace. The music is written in treble clef and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The key signature changes from one sharp (F#) to one flat (Bb) between the second and third staves. The score includes various musical notations such as slurs, ties, and repeat signs. The final staff concludes with a whole note chord.

D. C. from memory  
& without repeat.

*D. C. a memoria  
& senza replica.*

Al prof. RUDOLF TILLMETZ (München)  
dal N° 31 al 36, dedico.

N° 31. 

The musical score for exercise No. 31 consists of ten staves of music in treble clef. The first staff begins with a common time signature 'C'. The piece is characterized by a continuous stream of eighth notes, often grouped in pairs or fours. The key signature changes throughout the exercise, including natural, one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The notation includes various accidentals and phrasing slurs that span across multiple staves, indicating a legato performance style.

*legato.*

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

2<sup>d</sup> time, harmonic minor\*) and always slowly at first:

2<sup>da</sup> volta, minore armonica\*) e sempre prima lentamente:

etc.

No 32.

*simile*

*legato*

\*)



This page contains ten staves of musical notation. Each staff begins with a treble clef and a double bar line with repeat dots. The notation consists of a melodic line with various accidentals (sharps, flats, and naturals) and a multi-measure rest. The notes are primarily eighth and sixteenth notes, often beamed together. The accidentals vary across the staves, including sharps, flats, and naturals. The multi-measure rests are placed below the notes, indicating the duration of the rest. The overall structure is a series of ten short musical phrases, each on a separate staff.



*1<sup>a</sup> volta minore, 2<sup>a</sup> volta maggiore.*



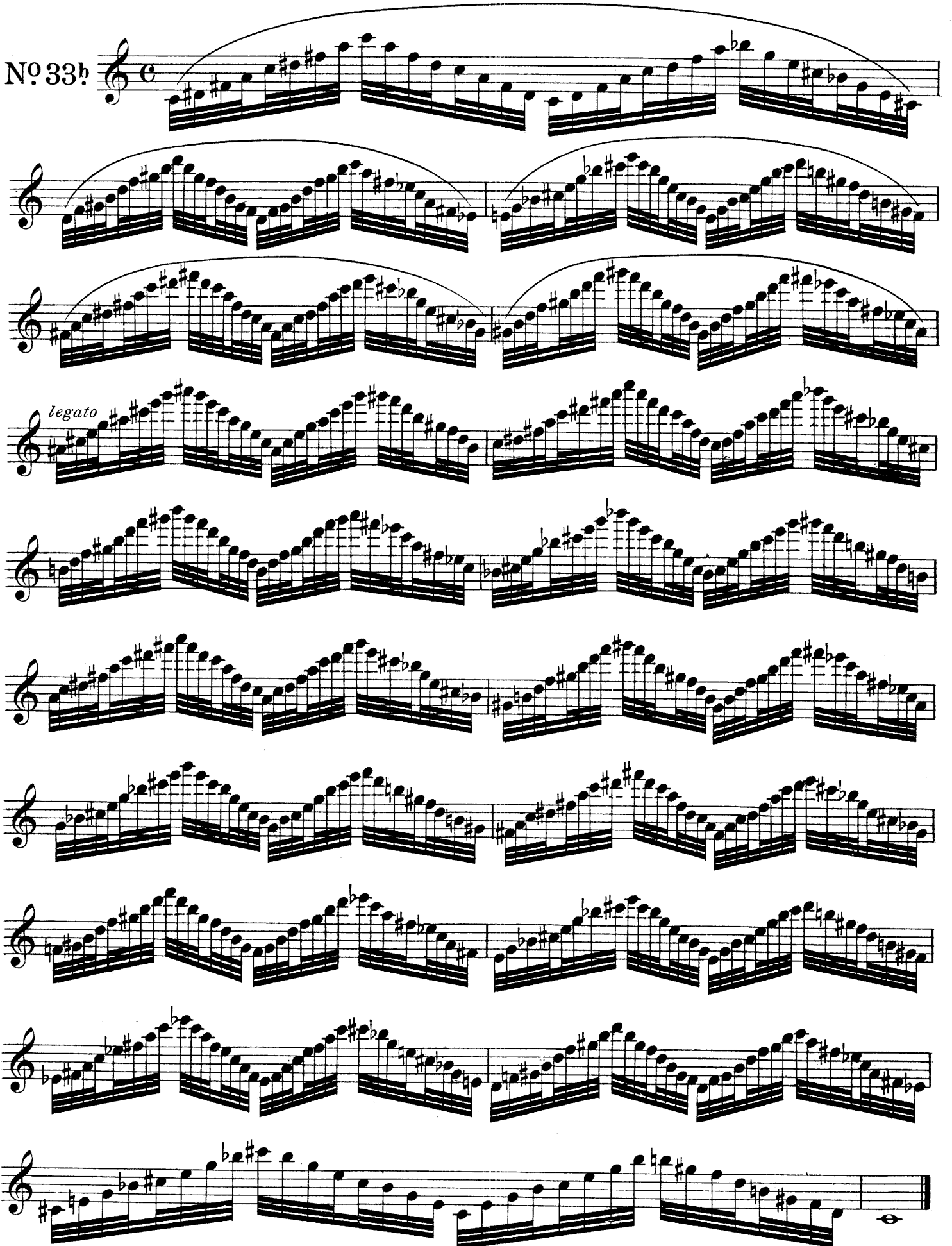
1<sup>st</sup> time minor, 2<sup>d</sup> time major.

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

## No 33a

The musical score for No 33a is written on eight staves in a single system. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#) and one flat (Bb). The melody is primarily composed of eighth and sixteenth notes, often grouped with slurs and ornaments. The piece includes several repeat signs (double bar lines with dots) and concludes with a final double bar line and repeat dots.

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

No 33b 

Nº 34a 



*legato* 



The image displays a musical score for guitar, consisting of ten staves of notation. The music is written in a complex, chromatic style, featuring a variety of intervals and accidentals. The notation includes treble clefs, stems, and various note heads (quarter, eighth, and sixteenth notes) with sharp and flat accidentals. The piece concludes with a double bar line and repeat dots. The overall texture is dense and technically demanding.

D.C. from memory  
and without repeat.

*D. C. a m.  
e senza r.*

Nº 34b 



This page of musical notation, numbered 56, contains ten staves of music. The notation is complex, featuring a high density of accidentals (sharps, flats, and naturals) and a mix of note values, including eighth and sixteenth notes. The first four staves are highly rhythmic and melodic, with many notes beamed together. The last six staves are more sparse, focusing on chordal textures and melodic lines, with some staves showing a clear progression of chords. The overall style is that of a technical exercise or a piece of music designed to challenge the player's technique and understanding of harmony.



No 35a

The musical score consists of ten staves of music, each with a treble clef and a 2/4 time signature. The key signatures progress from one sharp (F#) to one sharp and one flat (F# and Cb), and finally to two flats (Bb and Eb). The music is characterized by a continuous, flowing melodic line with a legato articulation. The notation includes various note values, rests, and dynamic markings such as *legato*. The score is presented in a clean, black-and-white format with a clear layout.

Five staves of musical notation in a minor key (three flats). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Slurs and repeat signs are used throughout the piece.

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

No 35<sup>b</sup>

Four staves of musical notation for 'No 35<sup>b</sup>'. The key signature has one sharp (F#) and the time signature is 2/4. The music features a complex rhythmic pattern with slurs. The word 'legato' is written above the first staff.

The image displays a musical score for ten staves. Each staff begins with a treble clef. The key signatures vary: the first three staves are in D major (two sharps), the fourth through seventh staves are in B-flat major (two flats), and the eighth through tenth staves are in A major (no sharps or flats). The notation consists of eighth and sixteenth notes, often beamed together, with various rests and accidentals. Some notes are marked with an 'x'. The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing in several places. At the end of the piece, the instruction "D.C. from memory." is written above the final staff, and "D.C. a memoriu" is written below it.

D.C. from memory.

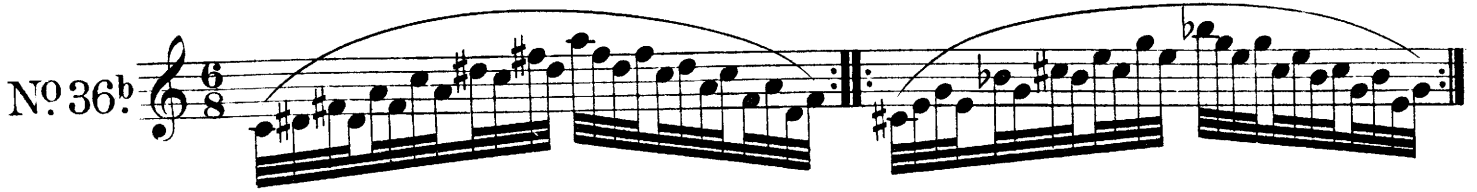
*D.C. a memoriu*

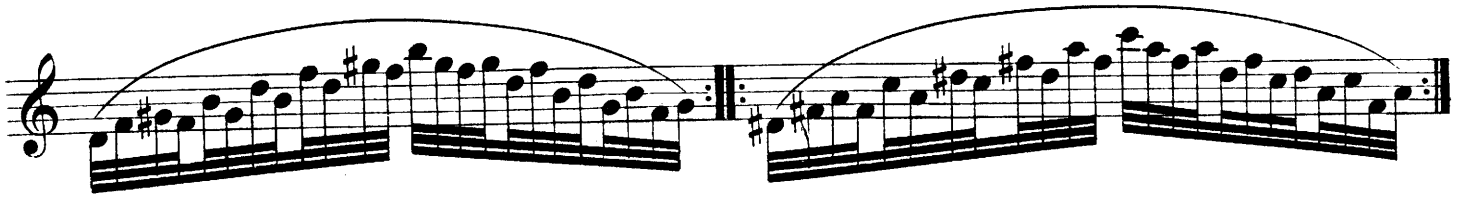
No 36a

*legato.*

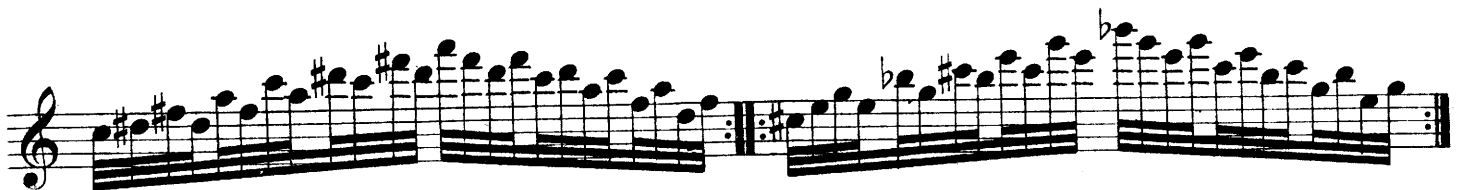

*D.C. from memory.*

*D.C. a memoria.*

Nº 36<sup>b</sup> 



*legato.* 



The image displays ten staves of musical notation for a piano exercise. Each staff contains two measures of music, with repeat signs. The notation includes various accidentals (sharps, flats, naturals) and a final measure with a fermata.

D. C. from memory and without repeat.

*D. C. a memoria e senza replica*

No 36<sup>c</sup>

The musical score consists of eight staves of music in treble clef, 3/4 time. The first staff is labeled 'No 36<sup>c</sup>'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accidentals, including sharps and flats, scattered throughout the piece. A large slur covers the first two staves. The word 'simile' is written below the first staff of the fifth system. The score concludes with repeat signs at the end of the eighth staff.

A musical score for guitar, consisting of ten staves of notation. The first nine staves feature complex, fast-paced passages with many accidentals (sharps and flats) and a mix of eighth and sixteenth notes. The tenth staff concludes with a final melodic line and a double bar line. The notation includes various accidentals such as flats (b) and sharps (#) throughout the piece.

D.C. from memory.

*D. C. a memoria*



N° 37. 

*simile.*

This page contains ten staves of musical notation for guitar. Each staff begins with a treble clef and a double bar line with repeat dots. The music is written in a key with one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots on the final staff.



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



The image displays ten staves of musical notation for guitar. The notation is complex, featuring many accidentals (sharps and flats) and intricate rhythmic patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a style typical of early 20th-century guitar sheet music, with frequent use of accidentals and a focus on melodic lines. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata over the final note.

*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.*

No 39a

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

No 39b

This page contains ten staves of musical notation for a guitar piece. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various melodic lines, often with slurs and ties, and some sections marked with 'legato.'. The piece features complex rhythmic patterns and melodic development across the ten staves.



This page contains nine staves of musical notation, likely for guitar. The notation is arranged in a zig-zag pattern across the page. The first three staves are in the key of D major (one sharp). The fourth through seventh staves are in the key of D minor (two flats). The eighth and ninth staves are in the key of B minor (two flats). Each staff contains a melodic line with various rhythmic values and articulations, including slurs and accents. The notation is presented in a clear, professional layout.

The image displays ten staves of musical notation, each containing two measures of music. The first measure of each staff features a trill. The trills are marked with '12' or '21' and an asterisk. The notation includes treble clefs, a key signature of two flats, and various trill ornaments.

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

*D. C. a memoria*  
 D. C. from memorv.

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."

**Nº 40.**

Grave. 2d time, the teacher  
 2da volta, il maestro

*ppp cresc.* *f* *ppp*  
 2d time, the pupil  
 2da volta, lo scolaro *lunghiss. e dim. sino all'estinto* *segue sempre simile*

*ppp cresc.* *f* *ppp*

etc. to be continued  
 up to the highest "C."

*etc. segue sempre sino al Do acutissimo*

Always slowly at first.  
 Sempre prima lentamente.

**Nº 41.**

*legato*



First musical staff with treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Second musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Third musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Fourth musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Fifth musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Sixth musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Seventh musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Eighth musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features repeat signs and dynamic markings such as *mf* and *f*.

Ninth musical staff with treble clef, key signature of three flats, and a complex rhythmic pattern of eighth and sixteenth notes. It features dynamic markings *cresc.*, *risoluto*, and *f*, and ends with a fermata.

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

N° 42. 



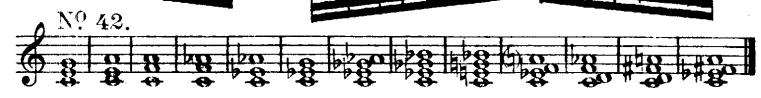








N.B. Si esegua anche in questa successione d'accordi:  
 N.B. To be played also in the following succession of chords:

N° 42. 

This page contains ten staves of musical notation, likely for guitar. Each staff begins with a treble clef. The music is written in a style that suggests a specific fretting technique, possibly a barre or a specific fingering pattern, as indicated by the dense clusters of notes. The notation includes various accidentals: sharps (#) and naturals (♮) are used in the first nine staves, while the tenth staff introduces flats (b) and double flats (bb). The music is organized into measures, with repeat signs (double dots) indicating repeated sections. The overall structure appears to be a sequence of related musical phrases or exercises.

This page of musical notation consists of ten staves of music. The notation is written in a single system across ten staves. It features a complex melodic line with many accidentals (flats and double flats) and includes repeat signs with first and second endings. The key signature is highly chromatic, with many flats. The rhythm is primarily eighth and sixteenth notes.



The image displays ten staves of musical notation, each beginning with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century piano or organ literature, featuring a continuous flow of eighth and sixteenth notes. The notation includes various accidentals (flats and naturals) and repeat signs (double bar lines with dots) throughout the piece. The overall texture is dense and rhythmic.

D.C. without re-  
peat if desired.

*D.C. a piacere e senza replica.*

Slowly at first \*)  
*prima lentamente* \*)

No. 43a

The musical score consists of ten staves of music in treble clef. The first staff is in C major (no sharps or flats). The second staff is in D major (one sharp). The third staff is in E major (two sharps). The fourth staff is in F major (one flat). The fifth staff is in G major (one sharp). The sixth staff is in A major (two sharps). The seventh staff is in B major (three sharps). The eighth staff is in C major (no sharps or flats). The ninth staff is in D major (one sharp). The tenth staff is in E major (two sharps). The music is characterized by a continuous, flowing melodic line with many slurs and accents. A 'legato.' marking is placed above the third staff. The piece concludes with a 'cresc.' marking above the tenth staff.

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

\*)

Slowly at first \*)  
*prima lentamente* \*)

No. 43<sup>b</sup>

Musical staff 1: Treble clef, 12/8 time signature, key signature of one flat. Features a long melodic line with a slur and a fermata at the end.

Musical staff 2: Treble clef, key signature of two sharps. Features a long melodic line with a slur and a fermata at the end.

Musical staff 3: Treble clef, key signature of three sharps. Features a long melodic line with a slur and a fermata at the end.

Musical staff 4: Treble clef, key signature of four sharps. Features a long melodic line with a slur and a fermata at the end.

Musical staff 5: Treble clef, key signature of four sharps. Starts with the instruction *legato.* followed by a long melodic line.

Musical staff 6: Treble clef, key signature of four sharps. Features a long melodic line.

Musical staff 7: Treble clef, key signature of four sharps. Features a long melodic line.

\*) Musical staff: Treble clef, 3/4 time signature, key signature of one flat. Starts with an asterisk and shows a short melodic phrase.

The image displays ten staves of musical notation for a piano exercise. The notation is highly technical, characterized by frequent sixteenth and thirty-second notes, many of which are beamed together in groups. The key signature begins with three flats (B-flat, E-flat, A-flat) and changes to two flats (B-flat, E-flat) in the seventh staff. The piece concludes with a double bar line and repeat dots.

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

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

Nº 44.

*legato.*

Nº 44. in rivolto — inversion.

<sup>\*</sup>)

This page of musical notation consists of ten staves, each containing a sequence of chords and melodic lines. The notation is written in a style typical of guitar music, with a focus on chord voicings and melodic movement. The key signature is not explicitly stated, but the presence of sharps and flats suggests a key with one or two sharps or flats. The notation includes various accidentals (sharps, flats, naturals) and a double bar line at the end of each line, indicating the end of a phrase or measure.

The image displays ten staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of rhythmic patterns and accidentals. The first staff contains a sequence of notes with sharp and flat accidentals. The second and third staves continue this melodic line with similar rhythmic structures. The fourth staff introduces a more complex rhythmic pattern with slanted lines. The fifth and sixth staves feature a series of slanted lines, suggesting a specific rhythmic or melodic motif. The seventh and eighth staves continue with similar patterns, interspersed with notes and accidentals. The ninth and tenth staves conclude the piece with a final melodic phrase and a double bar line with repeat dots.

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

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

N° 45.

*legato*

N° 45 in rivolto — *inversion.*

\*)



This page of musical notation, numbered 89, features ten staves of music. The notation is written in a single system and consists of a series of chords and melodic lines. The key signature is one sharp (F#). The music is characterized by a consistent rhythmic pattern and a variety of accidentals, including sharps, flats, and naturals. The notation includes stems, beams, and dots for notes, and vertical lines for stems. The music is arranged in a single system with ten staves.

The image displays a musical score for ten staves. The notation is complex, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as rests. The key signature is G major, indicated by one sharp (F#). The score is divided into two systems of five staves each. The first system (staves 1-5) contains melodic lines with frequent chromaticism and accidentals. The second system (staves 6-10) features more rhythmic, repetitive patterns, possibly for a keyboard accompaniment or a specific instrumental part. The notation includes many accidentals (sharps, flats, naturals) and some unusual rhythmic groupings. The piece concludes with a double bar line and a fermata symbol.

*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 47<sup>a</sup> 



*segue simile.*








Nº 47<sup>a</sup> in rivolto — *inversion.*

\*) 

This image displays ten staves of musical notation, each containing a complex sequence of notes and accidentals. The notation is written on a five-line staff with a treble clef. The notes are primarily eighth and sixteenth notes, often beamed together. The accidentals include sharps (#), flats (b), and naturals (♮), indicating a highly chromatic or modal piece. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). The notation is dense and rhythmic, with many notes having stems pointing downwards. The piece concludes with a double bar line and a final note, often a half note or whole note, sometimes with a fermata or a specific articulation mark.

The musical score consists of ten staves of music. The first nine staves each begin with a repeat sign (two dots and a vertical line) and end with a double bar line and a fermata. The tenth staff also begins with a repeat sign and ends with a double bar line and a fermata. The key signature is one sharp (F#). The melody is composed of eighth and sixteenth notes, with various accidentals including sharps, naturals, and flats.

*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 47<sup>b</sup>

*segue simile.*

Nº 47<sup>b</sup> in rivolto. — inversion.

\*)



1 2 3 4 5 6

D. C. by memory and without repeat.

*D. C. a memoria e senza replica.*

N<sup>o</sup> 48. *p cresc.*  
 N. B. anche in rivolto (1<sup>mo</sup> e 2<sup>do</sup>)  
 N. B. Also in the inversion (1<sup>st</sup> & 2<sup>d</sup>)

*p cresc.*

*simile*

N. B. N<sup>o</sup> 48, 1<sup>mo</sup> rivolto — 1<sup>st</sup> inversion

*p cresc.* *f* *p cresc.* *f* etc.

N. B. N<sup>o</sup> 48, 2<sup>do</sup> rivolto — 2<sup>d</sup> inversion

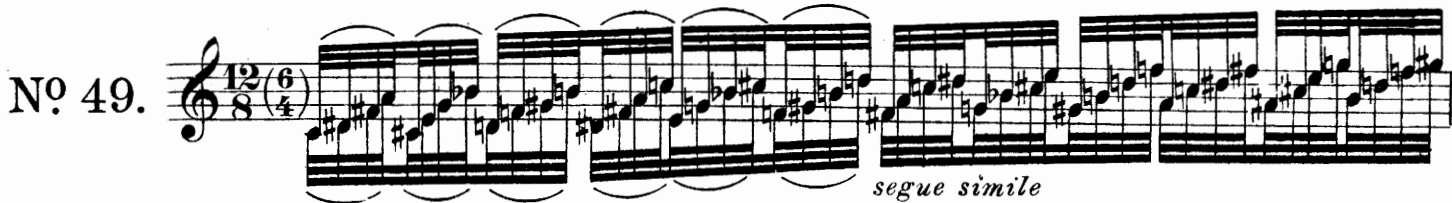
*p cresc.* *f* *p cresc.* *f* etc.

The image displays a page of musical notation consisting of 11 staves. The notation is organized into three groups of three staves each, with a final single staff at the bottom. The first six staves are in the key of A major, indicated by three sharps (F#, C#, G#) in the key signature. The seventh and eighth staves are in the key of A minor, indicated by three flats (F, C, G) in the key signature. The ninth and tenth staves are in the key of A major (three sharps), and the eleventh staff is in the key of A minor (three flats). Each staff contains a sequence of notes and rests, with some notes marked with an 'x'. The notation includes various rhythmic values and accidentals, and each staff concludes with a double bar line and repeat dots.



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.

This page contains ten staves of musical notation for guitar. The notation is dense and complex, featuring many accidentals (sharps and flats) and complex rhythmic patterns. The key signature is G major (one sharp). The music is written in a style typical of classical guitar repertoire. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music is organized into measures, with some measures containing multiple beams and slurs. The overall structure is a continuous melodic line across the ten staves.

The image displays ten staves of musical notation for guitar. The notation is complex, featuring many accidentals (sharps and flats) and a dense arrangement of notes. The music is written in a single system across ten staves. The first staff begins with a double bar line and repeat dots. The notation includes various rhythmic values and accidentals throughout. The piece concludes with a double bar line and a repeat sign.

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

si esegua anche mezzo tono sopra - in  $Re^b$  — Also to be played a semitone higher - in  $D^b$  —

Nº 50. <sup>\*)</sup>  $p$  *cresc.*  
a guisa di preludio

*pp subito*

*ff*

*p*

*cresc.*

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



First musical staff with dynamic marking *f*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

Second musical staff with dynamic marking *ff*. It features a melodic line with a series of eighth notes, starting with a flat. A long slur covers the entire staff.

Third musical staff with dynamic marking *b*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

Fourth musical staff with dynamic marking *ppp mormorando*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

Fifth musical staff with dynamic marking *cresc.*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

Sixth musical staff with dynamic markings *f* and *ff*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff. The tempo marking *poco ritenuto a tempo* is located below the staff.

Seventh musical staff with dynamic marking *cresc.* and *p dim.*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff. The tempo marking *come prima* is located below the staff.

Eighth musical staff with dynamic marking *ff*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

Ninth musical staff with dynamic markings *pp subito* and *ff*. It features a melodic line with a series of eighth notes, starting with a flat and ending with a sharp. A long slur covers the entire staff.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat. The music is characterized by a series of slurs and dynamic markings. The first staff begins with a *pp* marking and ends with a *con* marking. The second staff starts with *tutta la forza* and *sf*, followed by a *f* marking. The third staff features *sf* and *p* markings. The fourth and fifth staves continue the melodic line. The sixth staff is marked *p quasi melanconico*. The seventh and eighth staves are marked *f accel. con fuoco*. The final staff concludes the piece with a double bar line.

*Fine della I parte*  
End of Part I.



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N° 51<sup>a</sup>

Largo.

*pp* *dim.* *sempre estremamente p* *dim.* *dim.*

da studiarsi tutti i giorni.  
*To be practiced daily.* *always extremely p*

*dim. segue*

*a piacere* *ff* *per finire preludando* *poco cresc.*

*a piacere* *ff* *oppure* *poco cresc.*

(9)

*a piacere*

*pp oppure*

*poco cresc.*

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

Largo.

Nº 51b

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

Largo.

Nº 51c

*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:-

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

\*)

minor minore      major maggiore

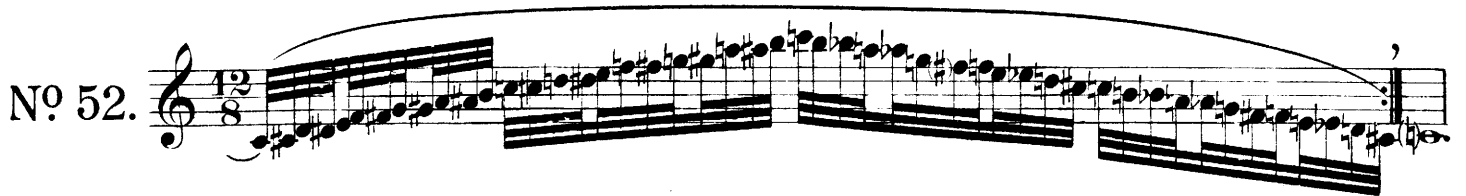
*Explanation of the first octave is left to the teacher. lascio al maestro la cura di spiegare la 1ª ottava.*

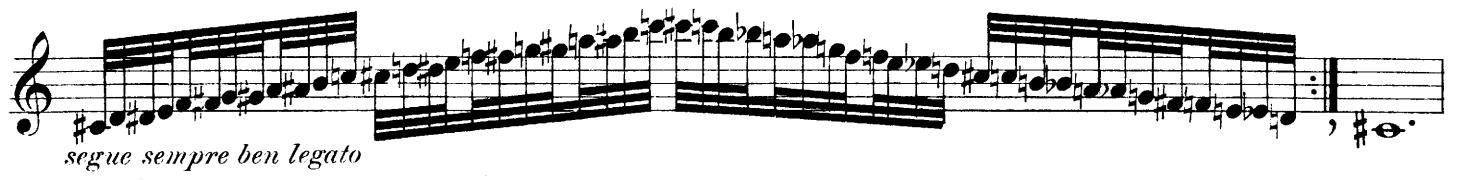
*The minor trill is almost impractical. The major trill is almost impractical.*  
il trillo minore è quasi impraticabile. il trillo maggiore è quasi impraticabile.

N. B.

\*\*)

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

Nº 52. 

  
*segue sempre ben legato*

















This page contains eight staves of musical notation, each featuring a complex melodic line with numerous accidentals and a corresponding bass line. The notation is dense and spans the width of the page. The staves are arranged vertically, with each staff containing a complex melodic line with many accidentals and a corresponding bass line. The notation is dense and spans the width of the page.


The image displays a page of musical notation, numbered 111 in the top right corner. It consists of eight staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is highly technical, featuring continuous sixteenth-note runs in the upper voice and more complex rhythmic patterns in the lower voices. The piece concludes with a double bar line and a fermata over the final note.

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

Not too quickly \*)  
non tanto presto \*)

Nº 53. 



*segue simile* 



\*) 

D. C. from memory.

D. C. a memoria.

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

Nº 54<sup>a</sup>

*continua ben legato*

Nº 54<sup>b</sup> in rivolto alternato. — alternate inversion.

\*)

This page contains ten staves of musical notation, likely for a guitar or piano. The notation is dense, featuring many beamed notes and complex rhythmic patterns. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the piece, with some staves showing changes in key signature, including one with two flats (Bb) and another with one flat (F). The music is characterized by intricate melodic lines and complex harmonic structures, typical of advanced musical exercises or a technical study.

The first staff of music features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, and a key signature of one flat.

The second staff continues the intricate rhythmic and melodic development from the first staff.

The third staff maintains the high level of rhythmic complexity and melodic movement.

The fourth staff shows further development of the musical themes, with dense rhythmic textures.

The fifth staff continues the complex rhythmic and melodic patterns.

The sixth staff features a continuation of the intricate musical notation.

The seventh staff maintains the complex rhythmic and melodic structure.

The eighth staff continues the dense rhythmic and melodic development.

The ninth staff features a continuation of the complex musical notation.

The tenth staff includes a first ending bracket marked with a '1' and a repeat sign.

The eleventh and final staff on the page concludes the piece with a final cadence.

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

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

Nº 54<sup>b</sup>

legato

Nº 54<sup>b</sup> in rivolto — inversion

\*)

This image displays ten staves of musical notation, likely for a guitar or piano. The notation is written in treble clef and consists of a series of rhythmic patterns and melodic lines. The music is characterized by frequent use of accidentals, including sharps (#) and flats (b), which change the pitch of the notes. The patterns are dense and intricate, with many notes beamed together. The overall style is that of a technical exercise or a complex piece of music. The staves are arranged vertically, and each staff contains a single line of music. The notation is clear and legible, with a focus on the rhythmic and melodic elements.



The image displays ten staves of musical notation, likely for guitar. Each staff features a complex melodic line with numerous accidentals (sharps and flats) and a corresponding bass line. The notation is dense and spans the entire page.

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

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

Nº 54<sup>c</sup>

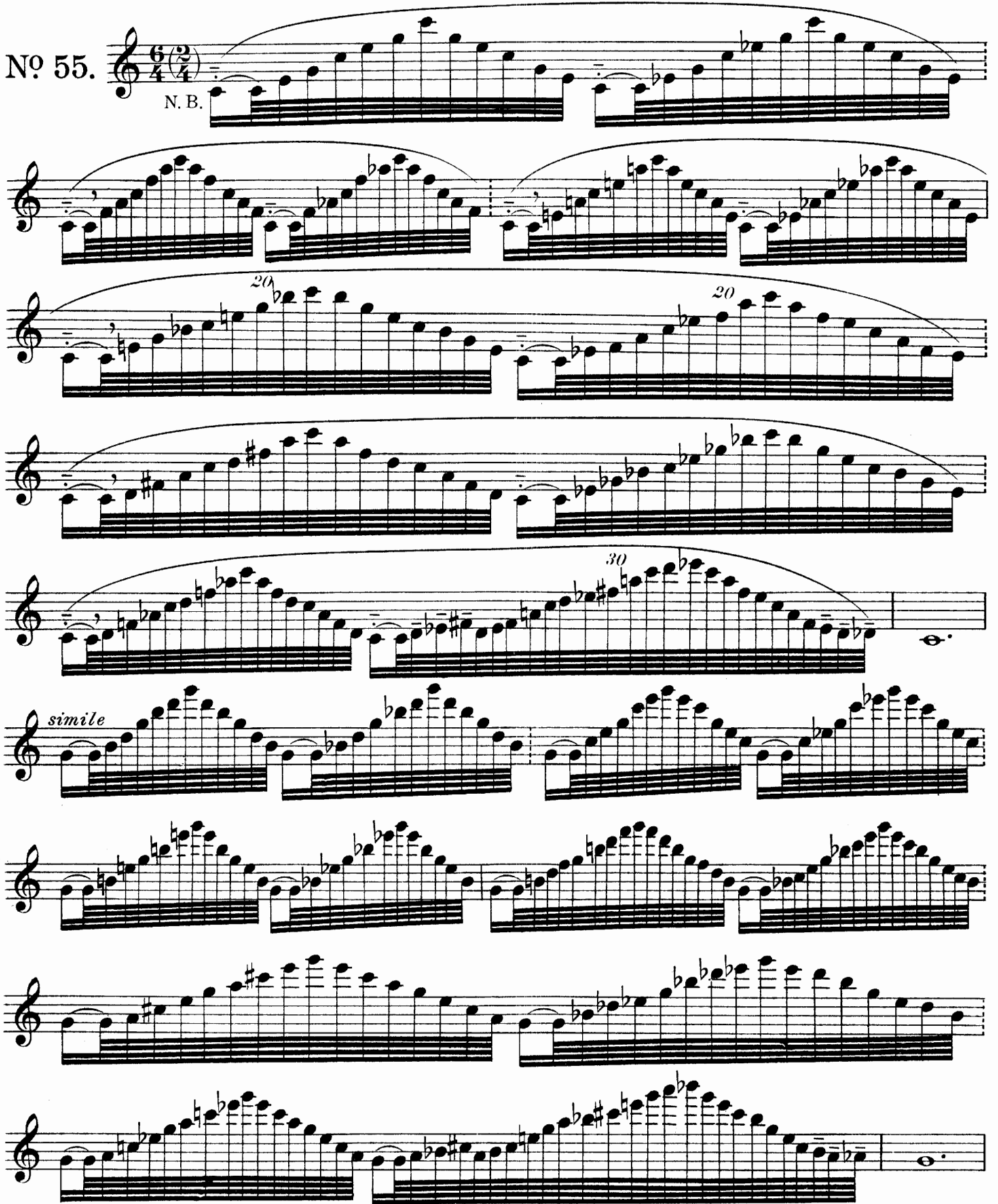
legato

\*) Nº 54<sup>c</sup> in rivolto — inversion.

This page of musical notation is for guitar and consists of 12 staves. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The melody is primarily in the upper register of the guitar, with frequent use of natural harmonics indicated by small circles above the notes. The bass line is also active, providing a steady accompaniment. The overall texture is intricate and characteristic of a classical guitar piece.

This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system across ten staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines, with various accidentals (sharps and flats) and rhythmic markings. The notation is dense and complex, with many notes and accidentals. The page ends with a double bar line and a fermata symbol.

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

Nº 55. 

N. B.


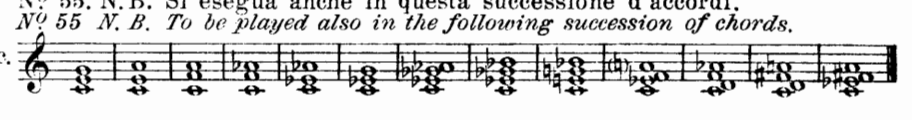
20

20

30

*simile*

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.

\*)  etc. 

This page contains ten staves of musical notation, each starting with a treble clef. The music is written in a single melodic line on each staff. The notation includes various note values, accidentals (sharps and flats), and slurs. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is written in a style typical of guitar sheet music, featuring a mix of melodic lines and chordal accompaniment. The music is organized into measures, with some measures containing multiple notes and others containing rests. The notation includes various musical symbols such as notes, rests, and accidentals. The overall structure of the music is complex, with many notes and accidentals, suggesting a challenging piece of music. The notation is presented in a clear and legible format, with a consistent layout across all staves.

This page contains ten staves of musical notation, likely for a piano or organ. The music is characterized by a high density of notes and a complex rhythmic structure. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes numerous accidentals, such as flats (b) and double flats (bb), and various rhythmic values including eighth and sixteenth notes, often beamed together. The music is organized into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall appearance is that of a highly technical and intricate musical score.



This page of musical notation consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values, rests, and accidentals. The music is written in a style typical of guitar sheet music, with a focus on melodic lines and chordal textures. The notation includes many accidentals, particularly flats and double flats, and some notes are marked with a 'b' above them. The music is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a technical exercise or a piece of music for guitar.

22

22

28

28

39

D. C. by memory.

Al prof. F. ROGOWOI (Odessa)  
dal N° 56 al 60, dedico.

N° 56\*) *preludiando*

*legato*

\*)

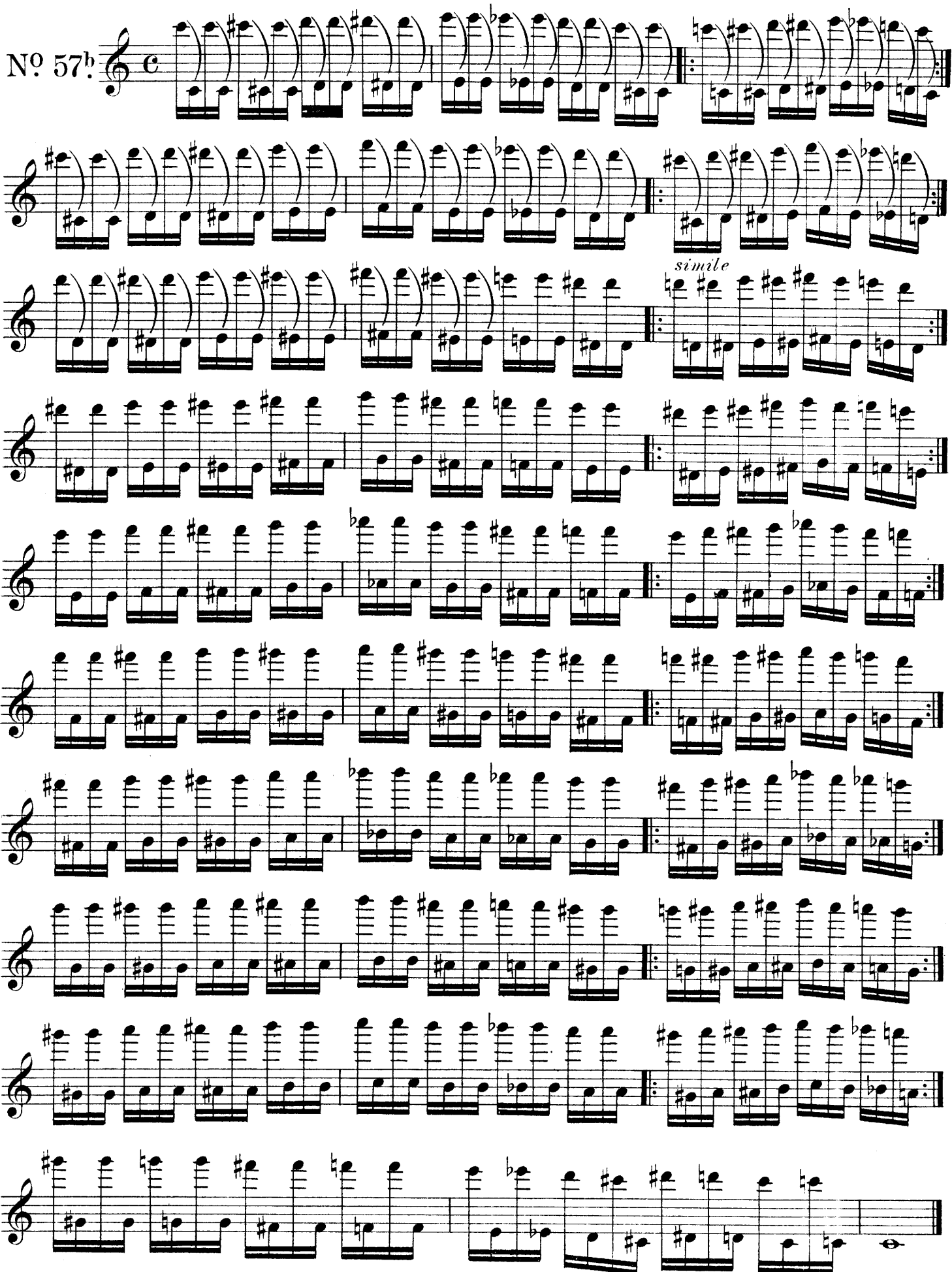
The musical score consists of nine staves of music. The first staff is labeled 'N° 56\*)' and 'preludiando'. It begins with a treble clef and a 6/8 time signature. The music is written in a key with one sharp (F#) and one flat (Bb). The first two staves are marked with a slur and a fermata. The third staff is marked 'legato'. The fourth through eighth staves continue the melodic line with various slurs and fermatas. The ninth staff is marked with an asterisk and contains a different rhythmic pattern.

D. C. by memory and without repeat.

*D. C. a memoria e senza replica.*

No 57<sup>a</sup>

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and the title 'No 57<sup>a</sup>'. The music is written in a single melodic line. The first staff contains a series of eighth-note patterns with various accidentals (sharps and flats). The second staff continues this pattern. The third staff includes the dynamic marking *simile* above the first few notes. The fourth and fifth staves show more complex rhythmic patterns, including some notes with 'x' marks above them. The sixth and seventh staves continue the melodic development. The eighth and ninth staves show a change in the rhythmic pattern, with more frequent rests. The tenth staff concludes the piece with a final note and a fermata.

No 57<sup>b</sup> 

The musical score consists of ten staves of music. The first staff begins with the title "No 57<sup>b</sup>" and a treble clef. The time signature is common time (C). The music is written in a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. A dynamic marking of "simile" appears above the third staff. The score concludes with a final note on the tenth staff.

*p cresc.* *simile*

Nº 58a

2da volta, minore \*)  
2d time, minor \*)

8va

2da volta, Do# minore \*\*) *8va*  
2d time, C# minor \*\*)

2da volta, minore  
2d time, minor

2da volta, Re# minore  
2d time, D# minor

8va

2da volta, minore  
2d time, minor

2da volta, minore  
2d time, minor

8va

2da volta, Fa# minore  
2d time, F# minor

loco

2da volta, minore  
2d time, minor

8va

2da volta, Sol# minore  
2d time, G# minor

loco

2da volta, minore  
2d time, minor

8va

2da volta, minore  
2d time, minor

loco

2da volta, minore  
2d time, minor

8va

8va

*f*

D. C. a piacere  
prima minore

D. C. minor first  
if so desired.

Nº 58b

8va

8va

8va

loco

to finish  
per finire

8va

*f*

Always play through to finish.  
*Si prosegua sino sopra.*

\*)

\*\*)

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

Nº 59.

N. B. Nº 59, 1<sup>mo</sup> rivolto. — 1<sup>st</sup> inversion.

N. B. Nº 59, 2<sup>do</sup> rivolto. — 2<sup>d</sup> inversion.



The image displays ten staves of musical notation, organized into two groups of five staves each. The first group (staves 1-5) is in a key signature of one sharp (F#), and the second group (staves 6-10) is in a key signature of two flats (Bb). Each staff contains a sequence of chords and melodic lines, with some notes marked with an 'x' and others with a circled sharp symbol. The notation includes treble clefs, stems, beams, and various accidentals.



*Su a piacere*.....



D. C. in the 8<sup>va</sup> if desired

*D. C. a piacere coll' 8<sup>va</sup>*

Nº 60<sup>a</sup> 




*segue legato*







senza il tono minore — without the minor key.

\*) 



*sempre com'è scritto*  
always as written



*cresc.*

*energico*



**f**

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

Nº 60<sup>b</sup>

senza il tono minore. — without the minor key.

\*)

*sempre com' è scritto,  
always as written.*

*crese.*

*f*

*energico*

*D.C. without the minor key  
if so desired.\**

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

N° 61.

The main score for exercise No. 61 consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music features a series of triplets in the right hand and a steady eighth-note accompaniment in the left hand. A slur covers the first six staves. The seventh staff is marked *legato* and features a more melodic line in the right hand. The eighth staff concludes the exercise with a repeat sign.

N° 61. 1º rivolto. — 1<sup>st</sup> inversion.

\*) etc. etc.

N° 61. 2º rivolto. — 2<sup>d</sup> inversion.

etc. etc.

N° 61. 3º rivolto. — 3<sup>d</sup> inversion.

etc. etc.

This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system across ten lines. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, with various accidentals (sharps, flats, naturals) and stems. The notation is dense and complex, typical of a technical exercise or a piece of music. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The page number '141' is located in the top right corner.





*sempre con  
la replica  
always with  
repeat.*

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

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

Nº 62a

D.C. without repeat.

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

Nº 62b

D.C. senza repl.

*inversion.*  
Nº 62a in rivolto

\*) per finire

*inversion.*  
Nº 62b in rivolto

\*) per finire

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

**Nº 62c**

*D. C. without repeat.*

Also in the inversion \*)  
anche in rivolto. \*)  
**Burlesco.**

*D. C. senza repl.*

**Nº 62d**

*risoluto*

*inversion.*  
Nº 62c in rivolto

\*) *per finire*

*inversion.*  
Nº 62d in rivolto

\*) *per finire*

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

Sincopato.

Nº 62e

The first system of musical notation for 'Sincopato' is written on a single treble clef staff. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody is characterized by syncopated rhythms, with many notes beamed together in eighth and sixteenth notes. The piece concludes with a double bar line.

*segue*

The second system of musical notation continues the piece. It starts with a key signature change to two flats (B-flat and E-flat). The syncopated rhythmic pattern continues across the staff.

The third system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

The fourth system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

The fifth system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

The sixth system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

The seventh system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

The eighth system of musical notation continues the piece. The key signature remains two flats. The syncopated rhythmic pattern continues across the staff.

Nº 62e in rivolto — inversion.

\*)

The musical notation for the inversion of 'Sincopato' is written on a single treble clef staff. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody is the inverted version of the original piece. It concludes with a double bar line and the instruction *per finire*.

This page of musical notation consists of ten staves of music, all written in treble clef. The notation is highly rhythmic and complex, featuring a variety of note values including eighth and sixteenth notes, often beamed together in groups. The music is characterized by frequent use of triplets, indicated by the number '3' above groups of notes. The key signature changes throughout the piece, with flats and sharps appearing on various notes. The overall style is that of a technical or virtuosic piece, possibly for a solo instrument like the piano or violin. The notation is dense and fills most of the page, with some rests and dynamic markings interspersed.

No 63a 



*legato* 





D.C. a mem.  
D.C. from mem.



\*) con la nota lunga a piacere

\*) With a long note, if so desired.

legato

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



Nº 63: 



*legato* 



D.C. from memory  
& without repeat.

*D.C. a memoria e senza replica.*

No 63d

*legato*

The image shows a page of musical notation, page 152. It contains ten staves of music. The first nine staves are in treble clef and contain complex, fast-moving passages with many accidentals (sharps and flats). The tenth staff is also in treble clef but features a different rhythmic pattern with fewer notes and more rests. The piece concludes with a double bar line and repeat dots.

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

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

N° 64.

*segue legato*

N. B. N° 64, 1<sup>mo</sup> rivolto alternato. — *1<sup>st</sup> alternate inversion.*

N. B. N° 64, 2<sup>do</sup> rivolto alternato. — *2<sup>d</sup> alternate inversion.*

This page contains ten staves of musical notation, likely for guitar. Each staff is divided into four measures by vertical bar lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The music is written on a single-line staff with a treble clef. The key signature and time signature are not explicitly shown, but the notation suggests a complex harmonic structure with frequent chromaticism.

This image displays ten staves of musical notation, each beginning with a treble clef. The notation is complex, featuring a variety of note values, accidentals (sharps, flats, and naturals), and phrasing slurs. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a short piece of music, possibly for a piano or guitar. The notation is presented in a clear, black-and-white format on a white background.

*N. B. Also in the 1<sup>st</sup> and 2<sup>d</sup> inversion.*

*N. B. anche in rivolto (1<sup>mo</sup> e 2<sup>do</sup>)*

Nº 65.

*legato*

*N. B. Nº 65, 1<sup>mo</sup> rivolto — 1<sup>st</sup> inversion.*

*N. B. Nº 65, 2<sup>do</sup> rivolto — 2<sup>d</sup> inversion.*





The image displays ten staves of musical notation for guitar. Each staff begins with a treble clef. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one flat (Bb). The fifth staff has a key signature of one flat (Bb). The sixth staff has a key signature of one flat (Bb). The seventh staff has a key signature of one flat (Bb). The eighth staff has a key signature of one flat (Bb). The ninth staff has a key signature of one flat (Bb). The tenth staff has a key signature of one flat (Bb). The notation is dense, featuring many accidentals (sharps, flats, naturals) and complex rhythmic patterns. The music is written in a style typical of classical guitar exercises or études.

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

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

N<sup>o</sup> 66. *mf* voce giusta  
 (1<sup>a</sup>) *in due maniere*  
 The slur in two ways.

(2<sup>a</sup>) *si osservino le terzine.*  
 Observe the triplets.

*segue*

*pp sempre*

N. B. N<sup>o</sup> 66, in rivolto — inversion.

N. B. N<sup>o</sup> 66, rivolto ed originale — partly inverted and original.



D.C. from memory & without repeat.

*pp*

*cresc.*

N. B. rivolto 1<sup>ma</sup>, originale e rivolto 2<sup>da</sup>. — N. B. Partly inverted & original. *D.C. a memoria e senza replica.*  
*si osservino bene le terzine.* — Observe the triplets well. (2<sup>a</sup>)



N. B. N<sup>o</sup> 67, in rivolto — *inversion.*



N. B. N<sup>o</sup> 67, originale e rivolto — *partly inverted & original.*



The image displays ten staves of musical notation. The first seven staves are in treble clef with a key signature of one sharp (F#). The eighth and ninth staves are in bass clef with a key signature of one flat (Bb). The tenth staff is in treble clef with a key signature of one flat (Bb). Each staff contains a melodic line with various rhythmic values and accidentals. The notation includes repeat signs and first/second endings.

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

N.B. anche in rivolto (1<sup>mo</sup> e 2<sup>do</sup>) — Also to be played in inversion (1<sup>st</sup> & 2<sup>d</sup>)

N<sup>o</sup> 68. 



*cresc. con fuoco ed agitato*




*cresc. con fuoco*




*cresc. con fuoco*

N. B. N<sup>o</sup> 68, 1<sup>mo</sup> rivolto — 1<sup>st</sup> inversion



etc.

N. B. N<sup>o</sup> 68, 2<sup>do</sup> rivolto — 2<sup>d</sup> inversion



etc.

*simile*

The image displays ten staves of musical notation. The first staff begins with the word *simile*. The notation is written in treble clef with a common time signature (C). The first four staves are marked with a 12/8 time signature. The music features intricate sixteenth-note patterns and various accidentals (sharps, flats, naturals) throughout. The page number 163 is located in the upper right corner, and the number 13911- is at the bottom left.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The second staff changes to common time (C). The third staff returns to 12/8. The fourth staff is in common time. The fifth staff is in 12/8 and includes a measure with a 12/8 time signature in parentheses. The sixth staff continues in 12/8. The seventh staff is in common time. The eighth staff is in 12/8. The ninth staff is in common time. The tenth staff is in 12/8 and concludes with a fermata and a final chord.

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

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

N° 69.

The musical score for No. 69 is written in 3/4 time and consists of ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a triplet of eighth notes marked with a '12' above it. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs throughout the score, indicating sections to be played multiple times. The notation includes slurs, ties, and various accidentals (sharps, flats, naturals). The overall style is characteristic of early 20th-century piano music.

*legato*

N° 69 in rivolto — inversion

\*)

The inversion of No. 69 is shown on a single staff. It maintains the same 3/4 time signature and key signature as the original. The notes are vertically mirrored relative to a central axis, creating a new melodic line. The notation includes various accidentals and rests, mirroring the structure of the original piece.




This page contains ten staves of musical notation, each starting with a treble clef and a repeat sign. The notation is complex, featuring a variety of note values including eighth and sixteenth notes, as well as rests and accidentals (sharps, flats, and naturals). The music is organized into measures, with some staves containing multiple measures. The overall style is that of a technical exercise or a short piece of music.

The image displays ten staves of musical notation for a Diapason exercise. The notation is in treble clef with a key signature of one sharp (F#). It features a complex sequence of notes, including many accidentals (sharps and flats), and is organized into measures by vertical bar lines. The music is dense and technical, typical of a Diapason exercise.

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

Also to be played a semitone higher-in  $D\flat$  -  
si esegua anche mezzo tono sopra-in  $Re\flat$  -

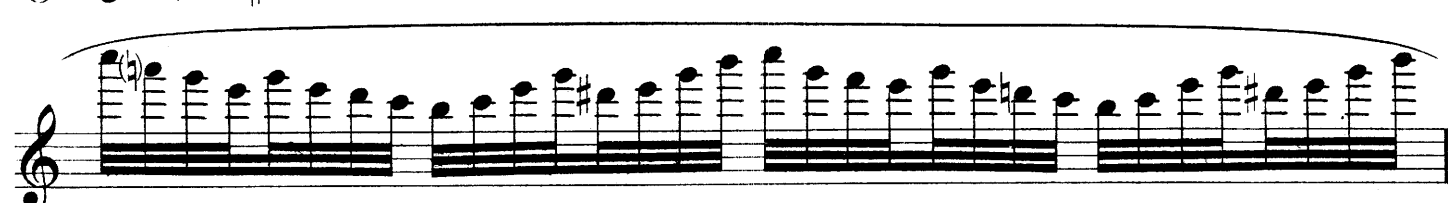
*a guisa di preludio*

Nº 70. 



*decresc.* 

*a voce piena* 



*decresc.* 

*p* 

*ff* 

*a tempo* 

*p cresc.*

*cresc.*  
*f* *p*  
*cresc.*  
*f con eccitamento*  
*ff* *p* *f* *p*  
*dim.*  
*rit.* *morendo* *pp*  
 from the  $\text{\textcircled{S}}$  if desired  
 dal  $\text{\textcircled{S}}$  a piacere

Nº 71a  $\frac{6}{8}$

A musical score consisting of six staves. Each staff contains a series of six measures of music. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the staves. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes the instruction *legato* below the first measure. The music is characterized by a steady, rhythmic flow with frequent chromaticism.

Nº 71<sup>b</sup>

3/8

*simile*

A musical score for piece Nº 71<sup>b</sup>, consisting of four staves. The first staff begins with a treble clef and a 3/8 time signature. The key signature is one sharp (F#). The music features a melodic line with a wide intervallic leap in the first measure, followed by a series of eighth and sixteenth notes. The second staff includes the instruction *simile* below the first measure. The key signature changes to two flats (Bb, Eb) in the third staff. The music continues with similar rhythmic patterns and chromatic movement.

This page of musical notation is arranged in ten horizontal staves, each containing three measures of music. The notation is written in treble clef and includes various chord symbols such as  $b$ ,  $\#$ , and  $\flat$ . The music consists of a series of chords and melodic lines, with some notes marked with dots above them. The overall structure is a sequence of chords and melodic fragments across the ten staves.

No. 71:

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a 5/8 time signature, and a 3/8 time signature. The music is written in a key with one flat (B-flat) and features a complex rhythmic pattern with many beamed notes. A *simile* marking is present on the third staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence on the twelfth staff.

Nº 72. 



*8va a piacere* (8<sup>ve</sup> if desired) 

*8va a piacere* 

*8va a piacere* 



*8va a piacere* 

*8va a piacere* 



*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

\*)

\*\*\*)

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*8<sup>va</sup> a piacere*  
*tr tr tr tr*

*tr tr tr tr*

*Also to be played a semitone higher - in Db.  
si esegua anche mezzo tono sopra-in Reb-  
a guisa di preludio*

N° 73.

The musical score for No. 73 consists of eight staves of music. It begins with a treble clef and a common time signature (C). The key signature is D-flat major, indicated by two flats (B-flat and E-flat). The music is a prelude, characterized by a continuous, flowing melodic line with frequent chromaticism and slurs. The notation includes various accidentals (sharps, flats, naturals) and a final fermata on the eighth staff.

The musical score consists of eight staves of music, each containing a single melodic line. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and phrasing slurs. The dynamics range from *cresc.* to *ff*. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note groupings. The music is characterized by a strong upward melodic trajectory, with many notes beamed together in eighth or sixteenth notes. The final staff concludes with a double fermata and the dynamic marking *ff*.

For the intonation.  
*Per l'intonazione*

Nº 74 a

*simile*

Nº 74<sup>b</sup>

*simile*

This musical exercise is written on a single treble clef staff in common time (C). It begins with a series of eighth-note patterns, each starting with a quarter rest. The first six measures feature a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The next six measures continue with a similar sequence, but with a sharp sign (#) placed above the notes, indicating a chromatic ascent. The exercise concludes with a final melodic phrase consisting of a half note G4, a quarter note F4, and a quarter note E4.

Nº 74<sup>c</sup>

*simile*

This musical exercise is written on a single treble clef staff in common time (C). It begins with a series of eighth-note patterns, each starting with a quarter rest. The first six measures feature a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The next six measures continue with a similar sequence, but with a sharp sign (#) placed above the notes, indicating a chromatic ascent. The exercise concludes with a final melodic phrase consisting of a half note G4, a quarter note F4, and a quarter note E4.

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

Nº 75 a

1a 1st 2a 2d III


3a 3d 4a 4th segue

N. B.

I II

The first system consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with various accidentals (sharps and naturals) and some notes marked with an 'x'. The second staff continues the piece, featuring a key signature change to one flat (Bb) in the first measure, followed by further musical notation.

come il N° precedente — *Like preceding Study.*

N°75<sup>b</sup> 

The third system begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It contains several measures of music with various accidentals and notes marked with an 'x'. The subsequent systems continue the piece with similar musical notation, including key signature changes to one flat (Bb) and one sharp (F#) in different measures.



N. B. Si esegua anche omettendo la 2<sup>a</sup> metà d'ogni battuta, e poi omettendo la 3<sup>a</sup> nota d'ogni quartina, cioè: \*)  
*la 2<sup>a</sup> volta, 8<sup>va</sup> - 2<sup>d</sup> time, 8<sup>va</sup>*

N<sup>o</sup> 76.

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

N. B. Also to be played by omitting the 2<sup>d</sup> half of each bar, & then by omitting the 3<sup>d</sup> note of each quadruplet group. \*)

*segue*

*8<sup>va</sup>*   
*la 2<sup>a</sup> volta, loco - 2<sup>d</sup> time, loco*

*8<sup>va</sup>*

*8<sup>va</sup>*

\*) omettendo la 2<sup>a</sup> metà d'ogni battuta  
 N<sup>o</sup> 76   
*Omitting the 2<sup>d</sup> half of each bar.* etc.

omettendo la 3<sup>a</sup> nota d'ogni quartina  
 N<sup>o</sup> 76   
*Omitting the 3<sup>d</sup> note of each quadruplet group.* etc.

Nº 77. <sup>\*</sup> (1a) <sup>(2a)</sup>

*simile*

<sup>\*</sup>

Detailed description: This is a musical score for a piece titled 'No. 77'. It consists of ten staves of music, all in treble clef and common time (C). The first staff is marked with a star (\*) and contains the notation '(1a)' and '(2a)'. It begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The first staff features a complex melodic line with many accidentals (sharps and flats) and is marked with a '3' above it, indicating a triplet. A large slur covers the first two staves. The second staff is marked with 'simile' and continues the melodic line. The remaining staves continue this melodic progression with various accidentals and rhythmic patterns. The final staff is marked with a star (\*) and contains a triplet marked with '3'.

The image displays ten staves of musical notation, likely for a piano. The notation is dense and complex, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as frequent accidentals (sharps and flats). The music is written in a single melodic line on a treble clef. The key signature is not explicitly stated but appears to be B-flat major or D-flat major based on the frequent use of B-flat and F-flat. The piece concludes with a double bar line and a fermata over the final note.

D. C. without repeat if desired.

N° 78. <sup>\*)</sup>

The musical score for No. 78 consists of ten staves of music. The first staff is in C major and includes the instruction *legato*. The subsequent staves progress through various key signatures: D major, E major, F# major, G# major, A major, B major, C minor, D minor, E minor, and F minor. Each staff contains a series of trills, indicated by 'tr' and dashed lines, which are performed over a melodic line of eighth notes. The tempo and dynamics are marked as *Sva (a piacere)*.

\*)

tr tr tr tr

tr tr tr tr

tr tr tr tr

tr tr tr tr

tr tr tr tr

Also to be played from memory.

in 8 maniere - in 8 ways.

si esegua anche a memoria

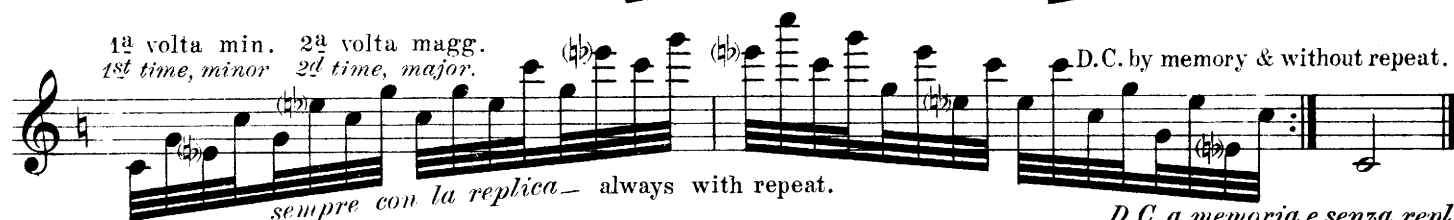
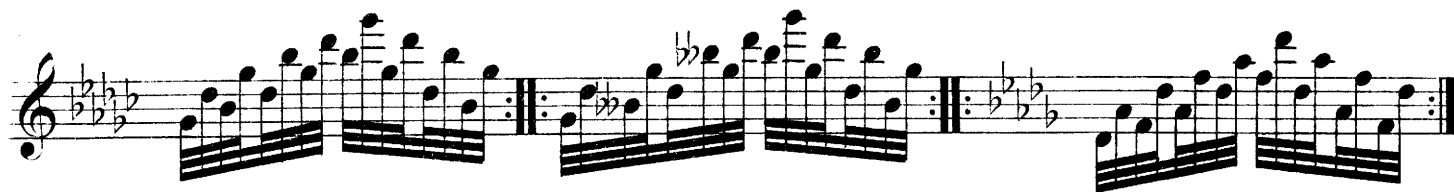
Nº 79<sup>a</sup>

(1<sup>a</sup>) (2<sup>a</sup>)

(3<sup>a</sup>) (4<sup>a</sup>) (5<sup>a</sup>)

(6<sup>a</sup>) (7<sup>a</sup>) (8<sup>a</sup>)

segue



1<sup>a</sup> volta min. 2<sup>a</sup> volta magg.  
1<sup>st</sup> time, minor 2<sup>d</sup> time, major.

D.C. by memory & without repeat.

*sempre con la replica* — always with repeat.

*D.C. a memoria e senza repl.*



Nº79b

*in two ways*

in due maniere

(1<sup>a</sup>)

(2<sup>a</sup>)



*segue*



The image displays ten staves of musical notation, each containing two measures of music. The notation is a technical exercise, likely for the right hand, featuring a series of eighth-note patterns. The first measure of each staff is marked with a repeat sign (two dots and a vertical line), and the second measure is marked with a first ending sign (two dots and a vertical line). The key signature starts with two sharps (D major) in the first two staves, then changes to one sharp (D minor) in the third staff, and finally to two flats (B-flat major) in the remaining seven staves. The exercise concludes with a final measure on the tenth staff.

D. C. by memory  
& without repeat.

*D. C. a memoria e senza replica.*

in due maniere — *In two ways.*

Nº 79<sup>c</sup> (1a)

(2a)

*segue*



The image displays ten systems of musical notation, each consisting of two staves. The notation is written in a standard staff format with a treble clef. The first seven systems are in the key of A major, indicated by three sharps (F#, C#, G#) in the key signature. The last three systems are in the key of A minor, indicated by three flats (F, C, G) in the key signature. The music consists of a series of notes, primarily eighth and sixteenth notes, with some rests. The notation is arranged in a grid-like fashion, with each system occupying a horizontal row. The notes are connected by stems, and there are various accidentals (sharps and flats) throughout the piece. The overall style is that of a classical or romantic-era musical score.

The image displays ten staves of musical notation, likely for a single melodic instrument. The key signature is G-flat major (two flats: B-flat and E-flat). The notation is dense and features a continuous, flowing melodic line. The first staff begins with a treble clef and a key signature of two flats. The music consists of eighth and sixteenth notes, often beamed together. There are several instances of grace notes (small notes without stems) and ornaments (flourishes) throughout the piece. The dynamics range from piano (p) to forte (f). The notation is arranged in two columns of five staves each. The final staff concludes with a double bar line and a fermata over a final note.

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*

This page contains ten systems of musical notation. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is written in a single melodic line across both staves. The key signature starts with three sharps (F#, C#, G#) in the first system and changes to three flats (Bb, Eb, Ab) in the seventh system. The music features a series of eighth and sixteenth notes, often beamed together, with some rests and accidentals. The systems are arranged in a vertical column, with each system occupying approximately one-tenth of the page's height.

The image displays a musical score for ten staves. The first nine staves begin with a treble clef and a key signature of two flats (B-flat major). The first staff has a key signature of two flats and a common time signature. The second staff has a key signature of two flats and a common time signature. The third staff has a key signature of one flat (B-flat major) and a common time signature. The fourth staff has a key signature of one flat and a common time signature. The fifth staff has a key signature of one flat and a common time signature. The sixth staff has a key signature of one flat and a common time signature. The seventh staff has a key signature of one flat and a common time signature. The eighth staff has a key signature of one flat and a common time signature. The ninth staff has a key signature of one flat and a common time signature. The tenth staff begins with a treble clef and a key signature of one flat (B-flat major) and a common time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'b' and 'b b'. The score concludes with a double bar line and a repeat sign.

D.C. by memory and without repeat.

*D.C. a memoria e senza replica*

**No 79e** *N.B.*

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

tr. tr. tr. tr. tr. tr.

1<sup>a</sup> volta minore, 2<sup>a</sup> volta maggiore.  
 1<sup>st</sup> time minor, 2<sup>d</sup> time major.

*sèmpre con la replica*  
 always with the repeat.

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

N<sup>o</sup> 80. *p cresc.*

*legato.*



This page contains ten staves of musical notation, likely for a guitar or piano. The notation is written in a single system across ten lines. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by a complex, chromatic melodic line that moves frequently between the upper and lower registers of the instrument. The notes are often beamed together in groups, suggesting a fast or intricate piece. There are several instances of accidentals (sharps and flats) throughout the score, indicating a key signature that changes or a highly chromatic piece. The overall style is that of a technical or advanced piece of music.

dal N° 81 all' 84, dedico.

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

N° 81a *tu ku tu ku tu ku tu ku*



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

*segue.*



N° 81a in rivolto. — *inversion.*

\*) 

The image displays ten staves of musical notation for a technical exercise. The notation is dense and complex, featuring many accidentals (sharps, flats, naturals) and intricate rhythmic patterns. The first five staves consist of a series of ascending and descending runs with various accidentals. The sixth and tenth staves feature more complex, multi-measure passages with intricate rhythmic figures. The piece concludes with a double bar line and repeat dots.

*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 81<sup>b</sup> 

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










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

Nº 81<sup>b</sup> in rivolto. — *inversion.*

\*) 

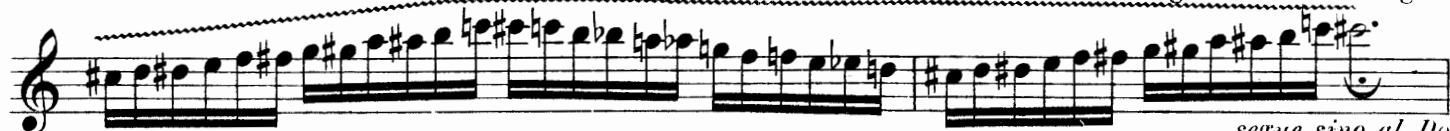
Frullate (*Flatterzunge*) \*

Nº 81<sup>c</sup> 

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

*lunga*

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 (*Carnival of Venice*) and Richard Strauss, Op. 35 (*Don Quixote*).

si esegua anche in rivolto \* — *Also to be played in the inversion.\** Not too quickly; staccato with "single tongueing!"  
 non tanto presto e ben staccato col "*semplice colpo di lingua*"

Nº 82. 









Nº 82 in rivolto. — *inversion.*

\* 

The image shows ten staves of musical notation. Each staff contains a complex melodic line with many accidentals (sharps and flats) and a 'rit.' (ritardando) marking at the end of the line. The notation is dense and appears to be a technical exercise or a highly chromatic piece of music.

*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 83<sup>b</sup> 




*segue legato* 






Nº 83<sup>b</sup> in rivolto. — inversion.

\*) 

The image displays ten staves of musical notation. The notation is complex, featuring many accidentals (sharps and flats) and complex rhythmic patterns. The key signature changes from one sharp (F#) to one flat (Bb) during the piece. The music is written in a single melodic line on a treble clef staff.

*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 raccomando un più frequente uso.

N.B. Il 40<sup>mo</sup> 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 40<sup>th</sup> exercise (page 75 ) was suggested by Mr. Carl Wehner.*

N<sup>o</sup> 84<sup>a</sup> *Largo.*

The musical score consists of three systems of music on a single staff. The first system is marked *Largo.* and contains eight measures of music, each with a *ppp* dynamic marking and a *dim.* hairpin. Below each measure is a fingering diagram. The second system is marked *f ppp* and contains six measures, each with a *tr* (trill) marking and a *dim.* hairpin. Below each measure is a fingering diagram. The third system is marked *f ppp* and contains four measures, each with a *tr* marking and a *dim.* hairpin. Below each measure is a fingering diagram. The score includes various dynamic markings such as *f*, *ppp*, *dim.*, and *conoscitiss.* (conoscitissimo). Fingerings are indicated by black dots for notes to be played and white circles for notes to be avoided. Some fingerings are labeled with *B (poco)* and *A (poco)*.

C. W.  
tr  
f ppp f ppp f ppp f ppp  
B (poco)  
poco utile

(b) tr (b) tr (b) tr (b) tr  
f ppp f ppp f ppp f ppp  
B A B A

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

C. W.  
tr  
f ppp

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

(b) tr  
f ppp  
poco utile

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<sup>o</sup> 84<sup>b</sup> (1)

N<sup>o</sup> 84<sup>c</sup>

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

A guisa di Preludio.  
con molta energia

Nº 85.

*ff Feroce*

*a tempo*

*p dim. ritard. e pp dim. - - - - - f*

*un poco meno*

*accl. presto*

The musical score consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music is marked *ff Feroce*. The second and third staves continue the melodic line with various rhythmic patterns and accidentals. The fourth staff is marked *a tempo* and includes dynamic markings *p dim.*, *ritard. e pp dim.*, and *f*. The fifth staff is marked *un poco meno*. The sixth and seventh staves continue the piece with complex rhythmic figures. The eighth and final staff is marked *accl. presto* and concludes with a final cadence.

The musical score consists of ten staves of music, all in a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a series of eighth-note patterns, often beamed together, and is heavily influenced by the dynamics and articulations provided.

- Staff 1:** Begins with a treble clef and a B-flat key signature. The first measure contains a whole note chord (B-flat, D, F, A-flat). The melody starts with a quarter note B-flat, followed by eighth notes.
- Staff 2:** Continues the melodic line with eighth-note patterns.
- Staff 3:** Continues the melodic line with eighth-note patterns.
- Staff 4:** Continues the melodic line with eighth-note patterns.
- Staff 5:** Continues the melodic line with eighth-note patterns. Dynamics: *p dim.* followed by *pp dim. e ritard.* (pianissimo, decrescendo, and ritardando). An accent (*a*) is placed over the final note of the staff.
- Staff 6:** Continues the melodic line with eighth-note patterns. Tempo: *tempo*.
- Staff 7:** Continues the melodic line with eighth-note patterns.
- Staff 8:** Continues the melodic line with eighth-note patterns. Dynamics: *dim.* (decrescendo). Articulation: *trattenuto* (trill) is indicated below the staff.
- Staff 9:** Continues the melodic line with eighth-note patterns. Dynamics: *p* (piano) at the start, *p* (piano) in the middle, and *f* (forte) at the end. Tempo: *a tempo*.
- Staff 10:** Continues the melodic line with eighth-note patterns. Dynamics: *p* (piano) at the start, *p* (piano) in the middle, and *f* (forte) at the end.

*segue simile*

*allargando*  
*rit.*

*ff Feroce*

*ff come un fulmine*

*a piacere*  
*ff*



N° 86. *p cresc.*

The musical score for No. 86 is written in 2/4 time and consists of ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The piece features a series of melodic lines with various accidentals (sharps, flats, naturals) and rests. The number '12' is written above several measures, likely indicating fingerings. The score concludes with an optional section marked 'optional \*) opp. \*)' and a final staff marked with an asterisk (\*) and a treble clef.

No. 87. *ku tu ku tu ku tu*  
*(col triplo colpo di lingua)*  
*(with triple tonguing.)*





No 88. *energico*

*con fuoco*  
*accel. assai*

*energico*

*con fuoco*  
*accel. assai*

*simile*

The musical score consists of nine systems of music, each on a single treble clef staff. The first system is in common time (C) and marked 'energico'. The second system is in 3/4 time. The third system is in 3/4 time and marked 'con fuoco' and 'accel. assai'. The fourth system is in common time (C) and marked 'energico'. The fifth system is in 3/4 time. The sixth system is in 3/4 time and marked 'con fuoco' and 'accel. assai'. The seventh system is in common time (C) and marked 'simile'. The eighth system is in 3/4 time. The ninth system is in 3/4 time and ends with a double bar line and repeat sign. The key signature changes from one sharp (F#) to one flat (Bb) between the second and third systems, and back to one sharp (F#) between the sixth and seventh systems.

The musical score consists of ten systems of staves. The first system is in 2/4 time with a key signature of two flats. The second system is in 3/4 time with the same key signature. The third system is in 3/4 time with two flats. The fourth system is in 2/4 time with a key signature of three sharps. The fifth system is in 3/4 time with three sharps. The sixth system is in 3/4 time with three sharps. The seventh system is in 2/4 time with two flats. The eighth system is in 3/4 time with two flats. The ninth system is in 3/4 time with two flats. The tenth system is in 2/4 time with three sharps. The piece concludes with a double bar line and a fermata.

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*8<sup>va</sup> a piacere*

*1<sup>ma</sup> p*

*2<sup>da</sup> f con fuoco*

*simile.*

*con fuoco*

*rit. un poco*

No 89.  *p cresc.*



*p cresc.*



*simile*





*p cresc.*

*f*

Nº 90.

*p quasi arpeggiato*

*segue*

This page contains ten staves of musical notation, each featuring a sequence of notes and rests. The notation is organized into three-measure phrases, with repeat signs (double bar lines with dots) indicating the end of each phrase. The key signature and accidentals vary across the staves, including natural signs, sharps, and flats. The notes are primarily eighth and sixteenth notes, often beamed together. The overall structure suggests a technical exercise or a scale run.

A page of musical notation for guitar, consisting of ten staves of music. The notation is written on a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is organized into ten systems, each containing three measures. The first system is in the key of F# (one sharp). The second system is in the key of D (two sharps). The third system is in the key of B (two sharps). The fourth system is in the key of G (one sharp). The fifth system is in the key of D (two sharps). The sixth system is in the key of B (two sharps). The seventh system is in the key of G (one sharp). The eighth system is in the key of D (two sharps). The ninth system is in the key of B (two sharps). The tenth system is in the key of G (one sharp). The notation includes various rhythmic values, accidentals, and repeat signs.

This page of musical notation for guitar consists of ten staves of music. Each staff begins with a treble clef. The key signature starts with one sharp (F#) and changes to one flat (F) in the second staff, then to two flats (Bb, Eb) in the third staff, and finally to three flats (Bb, Eb, Ab) in the fourth staff. The notation is dense, featuring many beamed notes and complex rhythmic patterns. Repeat signs and double bar lines are used throughout to indicate sections of the music. The overall style is characteristic of a guitar solo or a complex instrumental piece.

This page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature. The notation consists of a series of notes, often beamed together, with various accidentals (sharps, flats, naturals) and repeat signs (double bar lines with dots). The key signatures vary across the staves, including major keys (e.g., D major, E major, F# major, G major, A major, B major, C major) and minor keys (e.g., D minor, E minor, F minor, G minor, A minor, B minor, C minor). The notes are arranged in a way that suggests a specific melodic or harmonic progression, possibly for a guitar or piano. The overall layout is clean and professional, typical of a music manuscript.

*f con fuoco*

*, sempre più f*

*dim. poco ritenuto pp mf a tempo*

in tre maniere - *In three ways.*

N° 91a\*)

(1a)

(2a)

(3a)

N° 91 a-b-c-d

\*)

First musical staff with treble clef, key signature of one sharp (F#), and common time signature (C). It contains a sequence of notes and rests, including a double bar line with repeat dots.

Second musical staff, continuing the sequence from the first staff.

Third musical staff, continuing the sequence. It includes the instruction "D.C. without repeat if desired." written above the staff.

D.C. without repeat if desired.

*D. C. a piacere senza replica.*

No 91<sup>b</sup>   
Fourth musical staff, starting with a treble clef and common time signature. It begins with a large slur over the first few measures.

Fifth musical staff, continuing the sequence with a slur.

Sixth musical staff, continuing the sequence with a slur.

Seventh musical staff, continuing the sequence with a slur.

Eighth musical staff, continuing the sequence with a slur.

Ninth musical staff, continuing the sequence with a slur.



D.C. at pleasure  
without repeat.

(b)

*D.C. a piacere  
senza replica.*

in tre maniere — *in three ways.*

No. 91<sup>c</sup>

(1a)

(2a)

(3a)

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)*

\*)  
 N° 91<sup>d</sup> (1a)

(2a)

\*) etc.

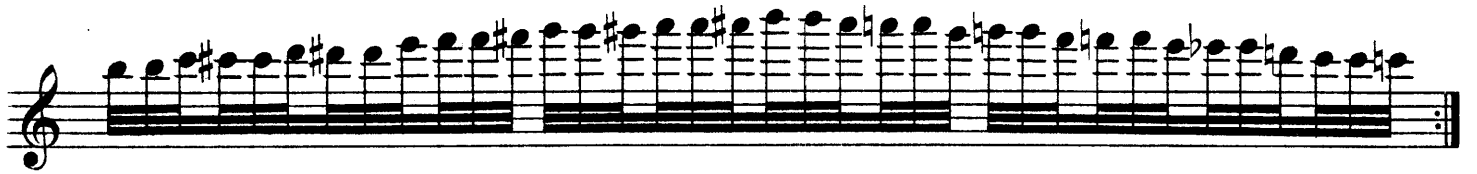
This page contains ten staves of musical notation, likely for a guitar or piano. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that uses many accidentals, including sharps and naturals, which may indicate a specific tuning or a complex harmonic structure. The notation includes various note values, such as quarter and eighth notes, and rests. The overall appearance is that of a technical or experimental musical score.

This page contains eight staves of musical notation for guitar. The notation is written on a single-line staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, primarily using eighth and sixteenth notes. The notes are often positioned on the lower strings of the guitar. The eighth staff ends with a double bar line and a circled number 4, indicating a specific fingering or a measure count.

No 92a

ku tu ku tu ku tu ku tu ku tu

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



D.C. without repeat if desired

*D.C. a piacere  
senza replica*



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



The image displays ten staves of musical notation, each containing a single melodic line. The notation is written on a grand staff (treble clef) with a key signature of one sharp (F#). The first nine staves consist of a continuous sequence of eighth notes, with the pitch rising and falling in a specific pattern. The tenth staff concludes the piece with a final cadence, including a fermata over the final note.

*D.C. a piacere  
senza replica*

D.C. without repeat if desired.

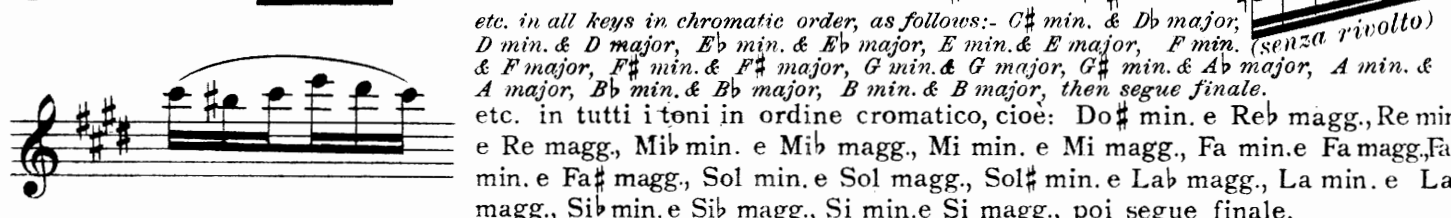


Nº 93. 









etc. in all keys in chromatic order, as follows:- C# min. & Db major, D min. & D major, Eb min. & Eb major, E min. & E major, F min. & F major, F# min. & F# major, G min. & G major, G# min. & Ab major, A min. & A major, Bb min. & Bb 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., Mi♭ min. e Mi♭ 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., Si♭ min. e Si♭ magg., Si min. e Si magg., poi segue finale.

Finale



2ª volta, 8ª (bassa) — 2ª time, 8ª (lower)





without inversion  
 senza rivolto

meno

in tempo

brillante



Nº 93 in rivolto — inversion.



\*) etc.

in omaggio al suo scritto in difesa di Theobald Böhm.  
*in homage to his writings in defence of Theobald Böhm.*  
 dal N° 94 al 96,dedico.

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

N° 94a

*legato.*

N° 94a in rivolto — *inversion*

\*)

si esegua anche in rivolto \*) - Also to be played with the inversion. \*)

(D.C.)  
D.C. a memoria  
e senza repl.

Nº 94<sup>b</sup>

*legato.*

Nº 94<sup>b</sup> 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 95<sup>a</sup>

*legato*

Nº 95<sup>b</sup> in rivolto — inversion.

\*)

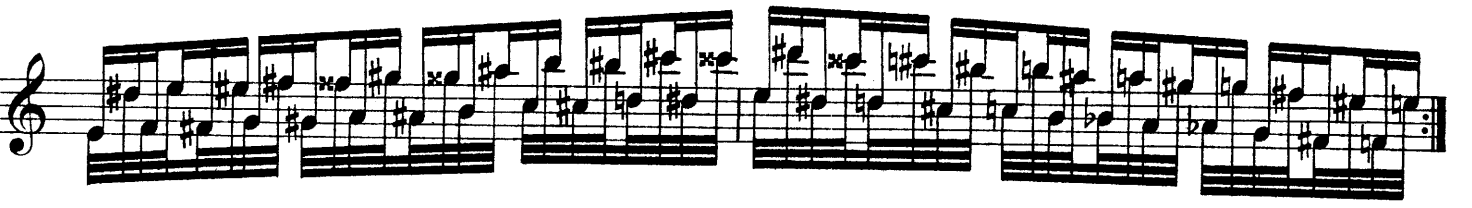
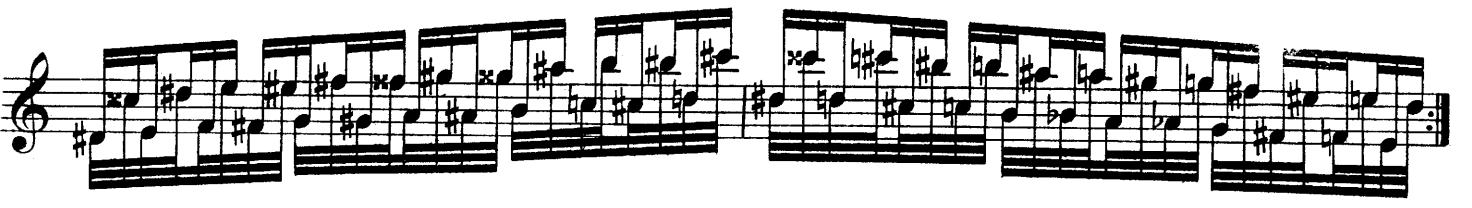
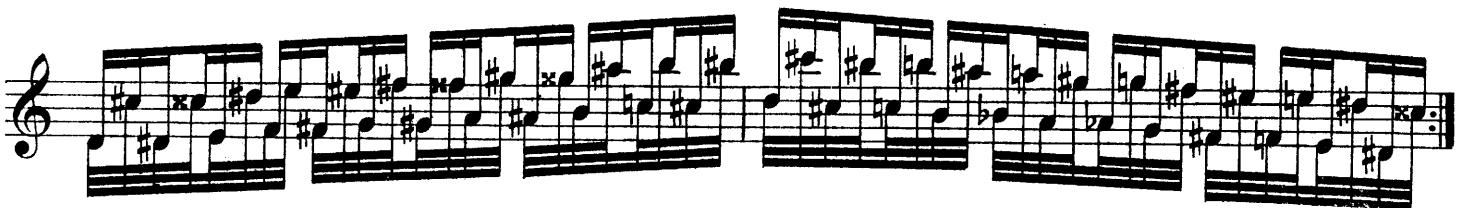
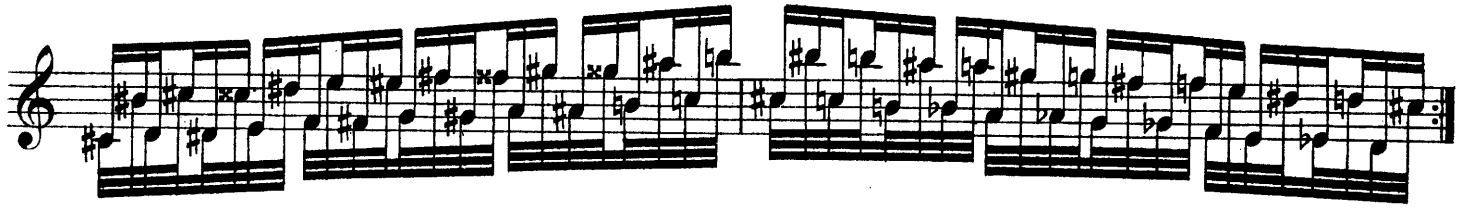
etc.

D.C. without repeat if desired.

*D.C. a piacere senza replica.*

Same as preceding study  
come il N° precedente.

N° 95<sup>b</sup> 



The image displays a musical score for guitar, consisting of eight staves of music. The notation is written on a single treble clef staff, with the guitar's six strings represented by six lines on each staff. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The first seven staves show a continuous, intricate melodic line. The eighth staff concludes the piece with a final cadence, marked with a double bar line and repeat dots. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings such as 'D.C.' (Da Capo) and 'D.C. a piacere senza replica'.

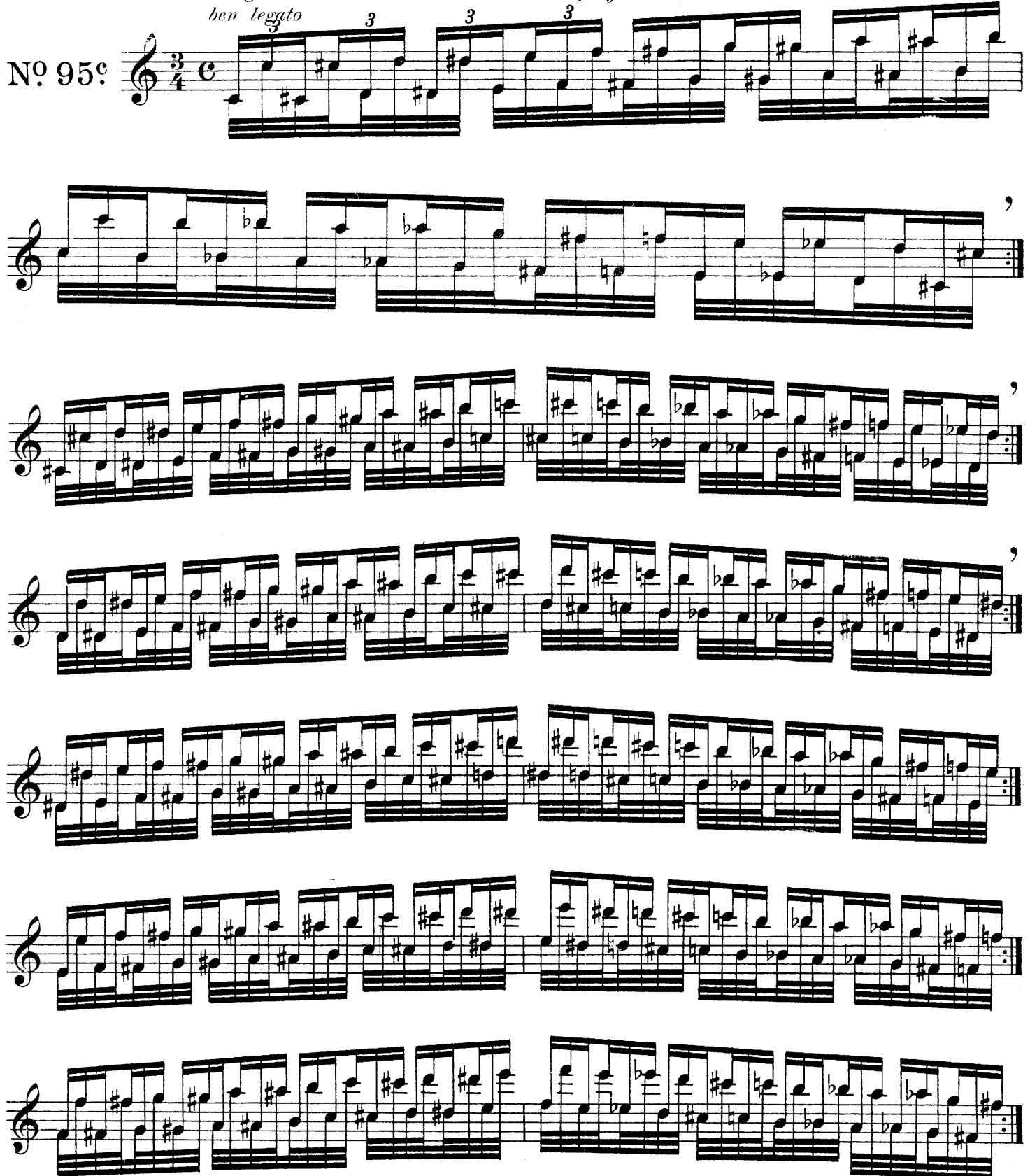
D. C. without repeat if desired.

*D. C. a piacere senza replica.*



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

*ben legato*

Nº 95: 

The musical score for No. 95 is written in 3/4 time and consists of seven staves. It begins with a treble clef and a common time signature. The first staff contains a triplet of eighth notes, followed by a slur over a series of eighth notes. The subsequent staves continue this pattern with various rhythmic groupings and accidentals, including flats and sharps. The piece concludes with a repeat sign and a fermata.

*inversion.*

Nº 95 in rivolto

\*)  etc.

This section shows the inversion of the piece. It starts with the instruction 'inversion.' and 'Nº 95 in rivolto'. A small example of the inverted triplet is shown with a treble clef and a common time signature, followed by the text 'etc.'.

The musical score consists of eight staves of music. Each staff contains a series of chords, primarily triads and dyads, written in a shorthand notation. The chords are arranged in a sequence that moves across the staves. The notation includes sharp and flat symbols for accidentals. The final staff concludes with a double bar line and a fermata over a final chord, which is marked with a circled 'b' and a circled 'e'.

*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. 2<sup>d</sup> time, the teacher.

2<sup>da</sup> volta, il maestro

Nº 96.

*ppp cresc.* *f* *ppp* *segue sempre lo stesso*

*2<sup>da</sup> volta, lo scolaro*  
*2<sup>d</sup> time, the pupil.*

*D. C. a piacere, 8<sup>va</sup>*

D. C. 8<sup>ve</sup> if desired.

*optional.*  
*oppure*

\*)

“STUDIO CARATTERISTICO”  
(Characteristic Study)

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

Moderato

Nº 97. *pp*  
*flessibile*

*poco cresc.*

*pp*

*cresc.*

*f pp*

This page contains ten staves of musical notation, all in G major (one sharp). The notation consists of arpeggiated chords, often with slurs and accents. The first three staves are in a simple G major key signature. The fourth staff introduces a key signature change to G minor (three flats) and includes a *pp* (pianissimo) dynamic marking. The fifth and sixth staves return to G major. The seventh staff includes a *cresc.* (crescendo) marking. The eighth staff includes a *pp* marking. The ninth and tenth staves continue the arpeggiated pattern in G major.

Tempo di Valse brillante

*f con spirito*

*ff con imponenza.*

*pp con amore*

*meno mosso*

*p mesto*

*a tempo*

*dim.*

*pp*

*come prima*

*poco cresc.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked *f con spirito*. The second staff continues the melodic line. The third staff features a long, sweeping slur and is marked *ff con imponenza.* The fourth staff has a more rhythmic feel with slurs and is marked *pp con amore*. The fifth staff is marked *meno mosso* and *p mesto*. The sixth staff is marked *a tempo* and *pp*, with a *dim.* marking. The seventh staff is marked *come prima*. The eighth and ninth staves continue the melodic line with slurs. The tenth staff ends with a *poco cresc.* marking.

Musical score for a single melodic line, likely for a violin or flute, in a minor key (three flats). The score consists of nine staves of music, each with a treble clef and a key signature of three flats. The music is characterized by a series of eighth-note runs, often grouped in pairs and connected by long, sweeping slurs. The dynamics and articulations are as follows:

- Staff 1: *pp* (pianissimo)
- Staff 2: *pp* (pianissimo)
- Staff 3: *pp* (pianissimo)
- Staff 4: *cresc.* (crescendo)
- Staff 5: *con pp* (con pianissimo)
- Staff 6: *anabilità* (anabilità)
- Staff 7: *sempre pp* (sempre pianissimo) and *poco rit.* (poco ritardando)
- Staff 8: *f deciso* (forte deciso) and *a tempo* (a tempo)
- Staff 9: *f deciso* (forte deciso)



The musical score consists of eight staves of music, all in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by long, sweeping melodic lines with many slurs and accents. The dynamics and performance instructions are as follows:

- Staff 1: Features a series of slurs and accents over a melodic line.
- Staff 2: Starts with a piano (*p*) dynamic, followed by a *dim.* (diminuendo) instruction, then a *calando* (ritardando) instruction, and ends with a *pp* (pianissimo) dynamic.
- Staff 3: Starts with a forte (*f*) dynamic and the instruction *a tempo con anima*.
- Staff 4: Continues the melodic line with slurs and accents.
- Staff 5: Starts with a *sempre f* (always forte) instruction.
- Staff 6: Features a *bb* (double flat) dynamic marking.
- Staff 7: Continues the melodic line with slurs and accents.
- Staff 8: Ends with a *ff* (fortissimo) dynamic marking.

# Lella

idillio oceanico.

Nº 98. *Adagio*

*p sensibile con sentimento*

Si esegua anche mezzo tono ed un tono sopra e sotto, cioè: in Fa $\flat$ , Fa $\sharp$ , Mi $\flat$  e Re $\sharp$ .  
 Also to be played a semitone and a tone higher and lower, that is: - in F $\flat$ , F $\sharp$ , E $\flat$  and D $\sharp$

*f con slancio*

*tr tr tr*

*sonore*

*f molta voce*

*non presto incalzando*

*p f pp subito*

*appassionato con imponenza*

*declamando*  
*senza rigore di tempo*

*pp cresc.*  
*12*

*simile*

*cresc. con voluttà*

*f*

*dim.*  
*cresc.*  
*f lunga*

*pp subito*

*f*

*a piacere*

*p-f-p*

*mf cresc*

*trattenuto*

*pp subito*

*dolente*

*con tutto l'animo*

*p*

*tr*

*tr cresc.*

*tr (h) a capriccio*

*dim. cresc.*

*sonore come prima*

*f p f*

*12*

*p f pp subito*

Detailed description: This page contains ten staves of musical notation for a piano piece. The music is written in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The first staff begins with a trill (*tr*) and a crescendo (*cresc.*). The second staff features a trill (*tr*) and a section marked *a capriccio*. The third and fourth staves continue with melodic lines. The fifth staff includes dynamics *dim.* and *cresc.*. The sixth staff has dynamics *f*, *p*, and *f*, and is marked *sonore come prima*. The seventh staff has a measure number *12*. The eighth and ninth staves continue the melodic development. The tenth staff concludes with dynamics *p*, *f*, and *pp subito*.

*paletico*

*agile*

*ritard. e dim.*

*teneramente*

*con estrema dolcezza*

*poco riten.*

*p dim. pp dim. ppp dim.*

# "Il Mulinello"

Capriccio senza accompagnamento.

Allegro moderato 2<sup>d</sup> time, the melody 8<sup>ve</sup>  
la 2<sup>a</sup> volta, il canto 8<sup>va</sup>



si esegua anche mezzo tono ed un tono sopra. in La $\sharp$  ed in Sib $\flat$  —  
Also to be played a semitone and a tone higher. in A $\sharp$  and B $\flat$  —



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 8<sup>ve</sup>.

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with a long slur over the first two measures, followed by a series of eighth and sixteenth notes.

Musical staff 2: Treble clef, key signature of three flats. The staff contains a melodic line with a long slur over the first two measures, followed by a series of eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of three flats. The staff contains a melodic line with a long slur over the first two measures. The tempo marking *Lento* is above the staff. The dynamic marking *dolente* is below the staff. The number 5 is written below the first measure.

Musical staff 4: Treble clef, key signature of three flats. The staff contains a melodic line with a long slur over the first two measures. The number 9 is written above the first measure. The dynamic marking *decresc.* is below the staff. The number 12 is written above the second measure. The number 6 is written above the third measure. The dynamic marking *pp* is below the staff. The time signature  $\frac{12}{8}$  is at the end of the staff.

Musical staff 5: Treble clef, key signature of three flats. The tempo marking *Adagio cantabile.* is above the staff. The dynamic marking *mf* is below the staff. The time signature  $\frac{12}{8}$  is at the beginning of the staff.

Musical staff 6: Treble clef, key signature of three flats. The staff contains a melodic line with a long slur over the first two measures, followed by a series of eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of three flats. The tempo marking *con bravura* is above the staff. The dynamic marking *cromatico* is above the staff. The dynamic marking *stacc. dal Do* is above the staff. The staff contains a melodic line with a long slur over the first two measures, followed by a series of eighth and sixteenth notes.

Musical staff 8: Treble clef, key signature of three flats. The staff contains a melodic line with a long slur over the first two measures, followed by a series of eighth and sixteenth notes.



Musical staff 1: Treble clef, key signature of one flat. The staff begins with a melodic line and a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of one flat. Features a dynamic marking *sf* and the instruction *lentamente poco accel.* The phrase *segue progressione* is written above the staff.

Musical staff 3: Treble clef, key signature of one flat. Includes the instructions *accel. assai* and *veloce*. The phrase *segue progressione* is written above the staff.

Musical staff 4: Treble clef, key signature of one flat. Includes the instruction *ritenendosi un poco* and the dynamic marking *sonore*. The phrase *segue progr.* is written above the staff.

Musical staff 5: Treble clef, key signature of one flat. Includes the instruction *imponente* and the tempo marking *non presto*.

Musical staff 6: Treble clef, key signature of one flat. Features a melodic line with slurs.

Musical staff 7: Treble clef, key signature of one flat. Includes the instructions *volante*, *stent.*, *rubato*, and *a capriccio*. The tempo marking *non presto* is also present.

Musical staff 8: Treble clef, key signature of one flat. Includes the instruction *con agilità*, the dynamic marking *sf*, and the instruction *allarg.* The number 29 is written above the staff.

*Lento*

*dolente*

*ritenuto*

*p dim.*

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

*tremolando come prima*

The musical score consists of ten staves of music in a single melodic line, written in a minor key (three flats). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of three flats. The second staff is marked *spiegata la melodia*. The third staff includes the instruction *segue tremolo* and a fermata. The fourth staff has a *(h)* marking. The fifth staff has a *(h)* marking. The sixth staff has a *(h)* marking. The seventh staff is marked *cresc.*. The eighth staff has a *(h)* marking. The ninth staff is marked *accel. con fuoco* and *agitandosi*. The final staff ends with a *ff* dynamic marking.

*harmonics*  
suoni armonici

N° 100 a

posizioni:  
*positions:*

\*)

Nº 100<sup>b</sup>

harmonics.  
suoni arm.

pos.

Musical score for No. 100<sup>b</sup> in 2/8 time. The score consists of four systems of staves. The first system includes a treble clef and a key signature of one flat. The notation features sixteenth-note patterns with various accidentals (sharps, naturals, flats) and rests. The word "harmonics." is written above the first staff, and "suoni arm." is written below it. The word "pos." is written below the second staff. The number "6" is written above and below several groups of notes, indicating sixteenth-note groupings. The score includes repeat signs and a final cadence.

Nº 100<sup>c</sup>

harmonics.  
suoni arm.

pos.

Musical score for No. 100<sup>c</sup> in 2/4 time. The score consists of three systems of staves. The first system includes a treble clef and a key signature of one flat. The notation features sixteenth-note patterns with various accidentals (sharps, naturals, flats) and rests. The word "harmonics." is written above the first staff, and "suoni arm." is written below it. The word "pos." is written below the second staff. The score includes repeat signs and a final cadence.

Nº 100d

*harmonics.*  
*suoni arm.*

pos.

This musical score for No. 100d consists of two staves. The top staff is marked with 'harmonics.' and 'suoni arm.' and contains a series of notes with sharp signs. The bottom staff is marked 'pos.' and contains a series of notes with sharp signs. Both staves have a 2/4 time signature and include repeat signs.

Nº 100e

*harmonics.*  
*suoni arm.*

pos.

This musical score for No. 100e consists of two staves. The top staff is marked with 'harmonics.' and 'suoni arm.' and contains a series of notes with sharp signs. The bottom staff is marked 'pos.' and contains a series of notes with sharp signs. Both staves have a 2/4 time signature and include repeat signs.

Nº 101.

*Without breaking the slur.*  
*senza spezzarne*  
*la legatura*

This musical score for No. 101 consists of three staves. The top staff is marked with 'Without breaking the slur.', 'senza spezzarne', and 'la legatura'. The three staves are connected by a long slur and contain a series of notes with sharp signs. The time signature is 9/8.

*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 <i>vissuti</i> <i>circa</i>
Abbass, Max, b. Weimar (Germany) res. Meiningen. . . . .	1844	
Aerts, Egidius, (C) b. Boom (Belgium) d. . . . .	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
André, 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
Bartsucht, 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. Naumburg 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, François, 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

II  
 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  
 Buysens, 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  
 Côme, 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  
 13911

Denny, Philippe, Léon, b. Cherbourg (France) 1844  
 Deschamps, Pierre, b. Toulouse (France) 1874  
 Devienne, François, (C.) b. Joinville (France) d. Charimont Asylum . . . . . 1759 1803  
 Döbber, 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, Léon, 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	Heindl, Martin, br. of pr.-b Nürnberg (Germany) d. Boston(U.S. America) . . . . .	1837	1896
Fürstenau, Moritz, son of pr.(W)-b. d. Dresden(Germany) . . . . .	1824	1889	Heinemeyer, Christian,(C.)b.d.Hannover (Germany) . . . . .	1796	1873
Gabrielsky, Johann Wilhelm,(C.)b.d. Berlin(Germany) . . . . .	1795	1846	Heinemeyer, Ernst, Wilhelm, b. Hannover (Germany) d. Vienna (Austria) . . . . .	1827	1869
Gabrielsky, Julius, -br. of pr.-b. d. Berlin (Germany) . . . . .	1806	1878	Hennebains, Adolphe, b. St. Omer(France) res. Paris. . . . .	1862	
Gabrielsky, Adolph, -nephew of pr.-b. d. Berlin(Germany) . . . . .	1830	1899	Henry VIII, King of Great Britain and Ireland,(A.C.) . . . . .	1491	1547
Gabus, Edouard, b. Besançon(France) res. Monte Carlo(Monaco) . . . . .	1859		Herbert, Paul, b. Leipzig(Germany) res. Altenberg. . . . .	1880	
Galli, Raffaele,(C.)b.d. Florence(Italy) . . . . .	1824	1889	Hermann, Jules, Arthur,(C.)b. Douai-Nord (France) res. Lille. . . . .	1830	
Ganassi, Silvestri del Fontego,(C.) . . . lived Venice(Italy) . . . . .	1535		Hirt, Albert, b. Bucha-Thüringen(Germany) res. Cassel. . . . .	1853	
Gantenberg, Heinrich, b.d. Berlin(Germany)	1823	1910	Hollis, Harry Warner, b. and res. London (England). . . . .		
Gariboldi, Giuseppe,(C.) b. Macerata(Italy) d. Castelraimondo. . . . .	1833	1905	Hotteterre, Louis,(C.I.)b. Evreux (France) d. Paris. . . . .	1645	1740
Gattermann, Ph.(C.)b.d.(Germany) . . . . .	1860		Hudson, A. Eli Rennison, b. Worsley (England) d. London. . . . .	1877	1919
Gaubert, Philippe,(C.)b. Cahors (France) res. Paris. . . . .	1879		Hugot, A.,(C.)b.d. Paris(France) . . . . .	1761	1803
Genennichen, Richard, b. Leislau-Thür- ingen(Germany) . . . . .	1858		Hugues, Luigi,(C.W. <i>Geography</i> )b.d. Ca- sale Monferrato(Italy) . . . . .	1836	1905
Genin, Paul Agricola, b. Avignon(France) d. Paris. . . . .	1832	1903	Jenzsch, Ernst, b. and res. Dresden(Germany)	1829	
Gersdorf, Richard, b. Kamenz (Germany) res. Dresden. . . . .	1873		Jaqes, George Augustus, b. and res. Lon- don(England). . . . .	1868	
Ghisas, Euristhenes, b. Athens(Greece) d. Vienna(Austria) . . . . .	1875	1900	Jong, Edward, de,(C.)b. Deventer(Holland) d. (England). . . . .	1837	1920
Gillone, Emilio, b. Casale Monferrato (Italy) res. Bologna . . . . .	1852		Jong, Jacques, de, -br. of pr.-b. and res. Hol- land) . . . . .		
Girout, August, b. and res. Lusanne (Switzerland) . . . . .	1874		Joseph I, Emperor of Germany, King of Hungary, (A.)b.d. Vienna(Austria) . . . . .	1678	1711
Goepfert, Karl, b. Mönchenholzen(Germ.)	1859		Jung, Hermann, b. Eilsleben Magdeburg (Germany) res. Riga(Russia) . . . . .	1872	
Goldberg, Adolph,(A.C.W.)b. and res. Berlin(Germany) . . . . .			Kauer, Ferdinand,(C.)b. Moravia(Bohemia) d. ? . . . . .	1751	1830
Goltermann, Heinrich, Ludolf,(C.)b.d. Hannover(Germany) . . . . .	1821	1894	Keller, Karl,(C.)b.d. Dessau -Anhalt(Ger- many) d. Schaffhausen . . . . .	1784	1855
Gonzales, Eusebio-Val, b.d. Madrid(Spain)	1826	1887	Kindler, C. Christopher,(C.) b.d. Copenha- gen(Denmark). . . . .	1830	1889
Gonzales, Francisco, Maestre, -son of pr. b. and res. Madrid (Spain). . . . .	1862		Kleinstüber, Carl, b.d. Dessau - Anhalt (Germany) . . . . .	1816	1879
Gordon, Wilhelm, - of the Gordon - Böhm controversy-(A.I.)b. Switzerland d. Lous- anne. . . . .	?	1840?	Klicpera, Emanuel, b. Sadska (Bohemia) res. Prague . . . . .	1860	
Graf, Friedrich Hartmann,(C.)b. Rudolf- stadt(Germany) d. (Augsburg). . . . .	1727	1795	Klingenbrunner, Wilhelm,(C.) b. ? d. ? . . . . .	1790	
Grenier, Albert, b. Divonne - Aim(France) res. Paris. . . . .	1870		Knössing, Gustav, b.d.(Germany). . . . .	1855	1889
Grenser, Karl August, b. Dresden(Germ- any) d. (Leipzig) . . . . .	1794	1864	Koch, Carl,(C.)b. Clausthal-Hannover(Ger- many) res. Stuttgart . . . . .	1854	
Griffith, Frederick,(C.W.)b. England res. London. . . . .			Köhler, Hans,(C.) b.d.(Germany) . . . . .	1860	
Grützmacher, Carl, b. ? d. Berlin(Germ.) ?		1883	Köhler, Giuseppe, Wenceslau,(C.)b. Neu- stadt(Bohemia) d. Ruthenturn(Austria) . . . . .	1809	1878
Günther, Karl, b. Bobbau-Anhalt(Germany)	1858		Köhler, Ernesto, -son of pr.-(C.)b. Modena (Italy) d. St. Petersburg(Russia) . . . . .	1849	1907
Gunther, Richard, b. Calau Lausitz(Ger- many). . . . .	1870		Köhler, Oskar, b. Wintersdorf S.A.(Ger- many) res. Zürich(Switzerland) . . . . .	1861	
Guillaume, L., b.(France) res. Montpellier.			Köhlert, Julius, b. Graslitz(Bohemia) d. Budapest(Hungary) . . . . .	1849	1894
Guillon, Joseph,(C.)b. Paris(France) . . . d. St. Petersburg (Russia) . . . . .	1787	1853	Köhout, Ignatz, b. and res. Prague(Bohemia)	1855	1855
Gunn, John,(C.)b.d. Edinburgh(Scotland)	1765	1824	König, Paul Valentin, b. and res. Dresden (Germany) . . . . .	1866	
Gusikow, Joseph, b. Slow Poten(Russia) d. ?	1809	?	Könitz, August, b. Erfurt(Germany) res. Frankfurt am Main. . . . .	1870	
Haake, Wilhelm,(C.)b. Grossenhain(Ger- many) d. Leipzig . . . . .	1804	1875	Körab, Josef, b.d. Prague(Bohemia) . . . . .	1859	1902
Hachmeister, Theodor, b. Loeberitz. res. Karlsruhe (Germany) . . . . .	1868		Krämer, August, b. Esperstedt Franken- hausen(Germany) res. Hamburg . . . . .	1858	
Halberstadt, Joseph, b. ? d. London(Eng.)	1813	1881	Krakamp, Emanuele,(C.)b. Messina(Italy) d. Naples. . . . .	1813	1883
Halstead, Alfred, b. Blackburn(England) res. Glasgow(Scotland). . . . .	1864		Krantz, Louis Adolph,(C.)b. Mülhausen- Alsace(Germany) res. Ghent(Belgium) . . . . .	1846	
Hammerla, Joseph, b. Serles(Bohemia) d. Braunschweig(Germany) . . . . .	1841	1889	Krassnokutzky, N., b. Russia res. St. Pet- ersburg. . . . .		
Harsh, Ferdinand von, b. ? d. Vienna? (Austria). . . . .	?	1785	Kreith, Carl,(C.)b. ? resided and d. Vienna. ?		1809
Hartmann, Christian Karl, b. Altenburg (Germany) d. Paris(France) . . . . .	1750	1804	Kretschmann, Wilhelm, b. Connern(Ger- many) res. Moscow(Russia). . . . .	1848	
Heindl, Hans, b.d. Nürnberg(Germany).	1828	1849			

## IV

Krüger, Gottlieb, (C) b. Berlin (Germany) d. Stuttgart. . . . . 1790	1868	Marschall, Hermann (C) b. Meiningen (Ger- many) d. Bremen . . . . . 1839	1888
Krüger, Karl, son of pr (C) b. & res. Stutt- gart (Germany) . . . . . 1831		Martin, Theodor, b. Saintes (France) d. Paris. 1842	1868
Kuhlau, Friedrich, (C) b. Uelzen-Hanover (Germany) d. Lyngberg Copenhagen (Denk.) 1786	1832	Mascret, Jules Louis, b. d. Cambrai Nord. (France). . . . . 1843	1895
Kuhlau, Gustav Albert, b Uddvalla. . . (Sweden) d. New York (U.S. America). . 1854	1903	Masini, Gaetano, (C) b Bologna (Italy) d. ?	1880
Kuhn, Louis, b. Wolfenbüttel (Germany) d. (Hanover). . . . . 1819	1883	Mattavelli, S. B. (C) b. d. (Italy) . . . . .	1870
Kukula, Roman, b. d. Vienna (Austria) . 1851	1908	Mathews, James (C) b. Stourbridge (Eng- land) d. Clent Hills. . . . . 1828	1901
Kummer, Kasper, (C) b. Erlau-Schleusingen (Hungary) d. Coburg (Germany). . . . 1795	1870	Mechler, Stephan, b Würzburg (Germany) res Stuttgart. . . . . 1867	
Kurth, Albert G., (C) b. Nielleben-Halle a. S. (Germany) res Berlin. . . . . 1857		Meinel, Friedrich August, b. Klingenthal (Germany) d. Charlottenburg (Berlin) . . 1827	1902
La Barre, Michel, de, b. d. Paris (France) 1675	1743	Mercy, (or Merci) Louis, (C) b? resided . and d. London (England). . . . . 1735	
Lafleurance, Edouard, b. Bordeaux (France) d. Paris. . . . . 1836	1897	Michaelofsky, Michael, b. Russia res. . St. Petersburg.	
Lahou, Jean Francois Joseph, (C) b. Lille (France) d. Brussels (Belgium) . . . . 1798	1847	Michailofsky, Ivan Dmitrewitsch, b Rus- sia res. St. Petersburg. . . . .	
Lanier, Sidney, (A.W. Poet) b. Macon, Geo- gia (U.S. America) d. Lynn-N. Carolina. 1842	1881	Michel, Georg, (C) b. Cassel (Germany) d. St. Petersburg? (Russia) . . . . . 1775	1835?
Laubender, Josef, b. Munich (Bavaria) res. Hanover (Germany). . . . . 1869		Michel, François Louis, -br. of pr (C) b? d? .	1800
Lauret Simon b. Orleans (France) d. Mar- seilles. . . . . 1808	1890	Michelis, Vincenzo, de (C) b. d. Rome (Italy) 1825	1891
Lax, Frederick, (C) b. Hull-Yorkshire. . (England) res. Baltimore (U.S. America) 1858		Miller, Edward (C) b. d. Norwich (England) 1731	1807
Leeuwen, Ary, van (C) b. Arnheim (Holland) res. Vienna (Austria) . . . . . 1875		Million, Ernest, b. Bordeaux (France) res. Paris. . . . . 1871	
Lemaire, Alfred, (C) b. Aire-sur La Lys (France) res. Persia . . . . . 1842		Molè, Charles, (C) b. Paris (France) d. New York (U.S. America). . . . . 1857	1905
Lematte, Eugène Ferdinand, b. Marseil- les (France) res. Paris . . . . . 1856		Monzani, Teobaldo, (C. I.) b. Modena (Italy) d. London England . . . . . 1762	1839
Lemmoné, John, (C) b. Australia res. Sidney 1863		Moralt, Carl, b? d. Munich (Bavaria) . . 1836	1901
Lemou Gustav, b. Auxerre (France) d. Paris. 1828	1877?	Müller, August Eberhard, b. Northeim- Hanover (Germany) d. Weimar. . . . 1767	1817
Leonoff, b. Russia res. Moscow . . . . .		Müller, Louis, b. (Germany) d. Stockholm (Sweden). . . . . 1832	1889
Lewin, M. b. Russia res. Moscow. . . . .		Müller, Wenzel, b. d. Prague (Bohemia) . 1802	1883
Liebeskind, George Gotthelf, b. Allen- burg (Germany) d. Anspach (Franconia) . 1732	1800	Napon, - b. Italy res. Venice. . . . .	
Liebig, Gustav, b. and res. Berlin (Germany) 1843		Needham, Vincent, b. Attercliffe (Eng- land) res. Liverpool. . . . . 1856	
Lobe, Johann Christian, (C) b. Weimar. . . (Germany) d. Leipzig . . . . . 1797	1881	Neri, - b. Italy res. Venice . . . . .	
Loillet, Jean Baptiste, (C) b. Ghent (Bel- gium) d. London (England). . . . . 1655	1728	Nesporý, Gustav, b. and res. Prague (Bo- hemia) . . . . . 1875	
Loewe, Gabriel Heinrich, b? d. Dresden (Germany). . . . . ?	1864	Neuhof, Franz, b. Augsburg (Germany) d. Mannheim. . . . . 1832	1887
Löwecke, Richard, b. Brandenburg an . der Havel (Germany) res. Mannheim. . 1862		Neuhof, Georg, b. Augsburg (Germany) d. Basel (Switzerland) . . . . . ?	1898
Logier, Johann Bernard, (I. System of . Teaching) b. Kaiserslautern-Pfalz (Ger- many) d. Dublin (Ireland) . . . . . 1780	1846	Nicholson, Charles, (C) b. Liverpool (Eng- land) d. London . . . . . 1795	1837
Longhi, Luigi, b. Vespolate (Italy) res. Milano. . . . . 1872		Niehoff, Andreas, b. and res. St. Petersburg (Russia) . . . . . 1856	
Lovreglio, Donato, (C) b. d. Naples (Italy) ?	1907	Oesterle, Otto, b. St. Louis (U.S. America) d. New York . . . . . 1861	1895
Lootz, Jean, b. Brussels (Belgium) . . 1875		Oestman, Carl Orian, b. and res. Stock- holm (Sweden). . . . . 1866	
Lorentz, Alfred, b. Strassburg (Germany) res. Karlsruhe. . . . . 1872		Olschowsky, Karl, b. Gleiwitz. (Germany) res. Rostock (Russia) . . . . . 1875	
Mahault, Antoine, (C) b. Amsterdam (Hol- land) d. Paris (France) . . . . . 1720?	1761	Ott, Sebastian, b. Würzburg (Germany) d. Ems. . . . . 1836	1870
Manigold, Julius, (C) b. Masmünster-Al- sace (Germany) res. Würzburg. . . . 1873		Pagani, Luigi, (C) b. d. Italy . . . . .	1850
Maquarre, André, b. Brussels (Belgium) . res. Phila. (U.S. America) . . . . . 1875		Paggi, G., (C) b. Italy d. London (England)	1865
Maquarre, Daniel, -br. of pr. - b. Brussels (Belgium) res. New York (U.S. Amer.) 1887		Paisible, -(C) b? resided London (England)	1695
Marini, Luigi, count Porti, (A.C) b. Gub- bio (Italy) d. Palermo. . . . . 1803	1886	Panormo, Francesco, C. b. Rome (Italy) . d. London (England) . . . . . 1764	1844
Markl, Alois, b. and res. Vienna (Austria) 1856		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	Rogowoi, F. b. Russia res. Odessa	
Percival, Samuel, (C.)b. London (England) d. Liverpool	1824 1876	Romanino, Camillo, (C.)b. Verdun France d. Turin (Italy)	1805 1868
Peschek, Franz, b. Annaberg (Germ.) res. Dresden.	1870	Roose, Conrat, van der, b. d. Germany.	1482
Pessard, Emile, (C.)b. Montmartre (France) r. Paris.	1843	Rucquoy, Frederic, (C.)b. Lièrre (Belgium) d. Strassburg (Germany)	1829 1910
Petersen, Peter Nicholas, (C.I.)b. Bederkesa - Hannover (Germany) d. Hamburg	1761 1830	Rucquoy, Fredrich, - son of pr.-b. Brussels (Belgium) res. Valhalla-New York (U.S. America).	1852
Petersen, Jørgen, b. d. Copenhagen (Denmark)	1827 1899	Rudall, George, b. Crediton (Eng.) d. London	1781 1871
Philbert (or Philibert) b. d. (France)	1650	Saal, Wilhelm, b. and res. Weimar (Germany)	
Piazza, Italo, (C.W.)b. Milan (Italy) res. Naples	1860	Sabathil Ferdinand, (C.)b. Sangerberg-Marienburg (Germany) res. Schwerin	1856
Picton, Alfred, b. Burnley (England) res. Glasgow (Scotland)	1870	Sacchetti, Antoine, (C.)b. Italy d. Russia	1860
Pieroni, Leopoldo, (C.)b. and r. Florence (Italy)	1847	Samuels, Bernard Edward, b. Paramaribo (S. America) res. Essen a. d. Ruhr (Germany)	1872
Pizzi, Francesco, (C.)b. Lomazzo (Italy) d. Milan	1808 1871	Saust, Carl, (C.)b. Ballenstadt-Anhalt (Saxony) d. London (England)	1773 1845?
Plunder, Anton, b. Gross-Nutschwitz (Bohemia) d. Dresden (Germany)	1829 1893	Sauvlet, Antoin Baptiste, (C.)b. Amsterdam (Holland) d. Russia?	1870
Popp, Wilhelm, (C.W.)b. Coburg (Germany) d. Hamburg	1828 1903	Sauvlet, François, br. of pr.-b. Amsterdam (Holland)	
Portrè, Eugène, b. France res. Paris		Schachtzabel, Robert, b. Rohrbach-Thüringen (Germany) d. Wiesbaden	1838 1904
Pott, Ernst, b. Ankerholz-Pomerania (Germany)	1849	Scheers, Georges, b. Brussels (Belgium) res. Amsterdam (Holland)	1875
Pratten, Robert Sidney, (C.)b. Bristol (England) d. Ramsgate	1824 1868	Scherrer, Heinrich, b. Eckernförde (Germany) res. Munich	1865
Prill, Emil, (C.)b. (Germany) res. Charlottenburg Berlin	1867	Schickhard, Johann Christian, (C.) b. ? d. ?	1720
Probost, Franz, b. and res. Vienna (Austria)	1870	Schindler, Fritz, (C.)b. Biel (Switzerland)	1871
Ptolomæus Claudius, (A.W. <i>Astronomer and Mathematician</i> ) b. ? d. ?	? 139 ?	Schlegel, Friedrich Anton, (C.)b. ? d. ?	1780
Pucci, Saverio, (C.)b. Catanzaro (Italy) d. Venice	1845? 1895?	Schlevoigt, Leopold, b. Lehnstedt (Germany) res. Weimar	1860
Puyans, Emilio, b. Puerto Plata (Cuba) res. Cuba	1883	Schmiedel, Max, b. Barenstein (Germany) res. Heidelberg	1873
Quantz, Johann Joachim, (C.I.)b. Oberscheden-Götting (Germany) d. Potsdam	1697 1773	Schmolzer, Jacob Edward, (C.) b. ? d. ?	1812 ?
Quensel, Alfred, (C.)b. Weeda-Thüringen (Germany) res. Chicago (U. S. America)	1869	Schoemann, George Hubert, b. Amsterdam (Holland) d. ?	1832 ?
Quesnay, Alfred, b. and res. Lille (France)	1846	Schonicke, Wilhelm, (C.) b. Friesack (Germany) res. Berlin	1850
Rabboni, Giuseppe, (C.)b. Cremona (Italy) d. Ravenna	1800 1856	Schroeck, August, b. d. Berlin (Germany)	1759 1854
Radcliff, John, (C.)b. Liverpool (England) res. London	1842 1918	Schutter, Leopold, b. Sondershausen (Germany) res. Darmstadt	1858
Radoux, Nicolas Libert, b. Wandre-Liège (Belgium) res. Ghent	1877	Schwab, Carl, b. Wildberg Schwarzwald (Germany) res. St. Petersburg (Russia)	1873
Raimondo, Emanuele, (C.)b. and d. Palermo (Italy)	1870	Schwedler, Maximilian, (C.I.W.)b. Hirschberg-(Silesia) res. Leipzig (Germany)	1853
Rauch, Alfred, b. Strassburg (Germany) res. Paris (France)	1840	Sedlatzek, Johann, b. Ober-Glogan (Germ'y.) d. ?	1789 1855?
Rault, Felix, (C.)b. Bordeaux (France) d. ?	1736 1800	Sedlock, - b. d. Austria	1800
Rebsomen, (A.I.) b. d. France	1830	Seffern, Ferdinand, b. d. Berlin (Germany)	1839 1880
Redfern, Edward Beedon, b. Douglass - Isle of Man (England) d. Liverpool	1837 1893	Sega, Antoine, b. Avignon (France) res. Lyons	1858
Redfern, Edward Stanley, son of pr.- b. and res. Liverpool (England)	1866	Selmer, Charles, b. Algiers (Africa) res. Paris (France)	1860
Reicha, Anton, (C.)b. Prague (Bohemia) d. Paris (France)	1770 1836	Siccama, Abel, (A.I.) b. d. London (England)	1860
Reichert, Matthieu André, (C.)b. Maastricht (Holland) d. ?	1830 1870?	Siebrecht, Hermann, b. Cassel (Germany) res. Frankfurt Main	1873
Remusat, Jean, (C.)b. Bordeaux (France) d. Shanghai (China)	1815 1880	Sofronow, Victor, b. Russia res. Moscow	
Reinicke, Max, b. Prieros-Brück-Teltow (Germany) res. Berlin	1878	Sola, Carlo Michele Alessio, (C.)b. Turin (Italy) d. London ? (England)	1786 1845
Ribas, José Maria del Carmine, (C.)b. Burgos (Spain) d. Oporto (Portugal)	1796 1861	Soller, Wilhelm, b. Basel (Switzerland) d. Munich (Bavaria)	1852 1891
Ribock, J. J. H., A. I. b. d. Lüchow-Hanover (Germ.)	1745? 1810?	Sonnenberg, Wilhelm, b. Braunschweig (Germany) res. Vienna (Austria)	1877
Richardson, Joseph, (C.)b. d. London (England)	1814 1862	Souper, Charles Alexander, b. Corbally (Ireland) res. London (England)	1879
Richaud, Léon Hippolyte, b. Sault (France) res. Avignon	1861	Soussman, Heinrich, (C.)b. Berlin (Germany) d. St. Petersburg (Russia)	1796 1848
Riedt, Friedrich Wilhelm, (C.)b. d. Berlin (Ger.)	1710 1783	Spieler, Hugo, b. Breslau (Hungary) res. Hannover (Germany)	1858
Ritter, Emile, b. Paris (France) res. (Lyons)	1842	Ssemenoff, Alexander, b. and res. St. Petersburg (Russia)	1862
Richter, Oskar, b. Zschopau (Saxony) res. Mainz (Germany)	1852	Stanelle, Emil, b. Crossen-Oder (Germany) res. Karlsruhe-Baden	1855
Roberti, Alberto, (C.)b. Barga-Tuscany (Italy) resided Constantinople (Turkey)	1833	Stepanoff, Teodor, b. Oranienbaum St. Petersburg (Russia) res. St. Petersburg	1866
Rockstro, Richard Shepherd, (C.I.W.)b. d. London (England)	1826 1906	Stettmeyer, Ludwig, (C.) b. d. Munich (Bavaria)	1814 1877
Roe, George, (C.)b. England res. London			
Rössler, Otto, b. Eilenberg (Germ'y) res. Berlin	1869		
Roser, (C.)b. d. Germany	1775		

Stichnoth, Ludwig, b. Northeim-Hannover (Germany) res. Braunschweig. . . . .	.1847		Wehsener, Emil, b. Dresden (Germany) res. Köln-Rhein . . . . .	.1859	
Stoeckert, Otto, b. Germany d. New York (U.S. America) . . . . .	.1913		Weimershaus, Emil Theodor, (C.) b. Penig (Germany) res. Cologne . . . . .	.1847	
Storm, Frederik, b. and res. Copenhagen (Denmark) . . . . .	.1867		Weiner, Eugèn, b. Breslau (Hungary) d. New York (U.S. America.) . . . . .	.1847	1908
Stauss, Robert, b. Ulbendorf (Germany) res. Sondershausen-Schwarzburg. . . . .	.1851		Weinert, J. b. Russia res. Rostow a/Don. Weiss Carl b. Mülhausen-Alsace (Germany) d. London (England). . . . .	.1735?	1795
Strawen, Auguste, b. Laeken-Brussels (Belgium) . . . . .			Weiss, Charles, N., - son of pr-(C.) b. d. England. . . . .	.1777	1845?
Sturmer, Richard Jates, (A.W.) b. d. Birm- ingham (England). . . . .	.1843	1911	Welch Christopher, (A.W.) b. England res. London. . . . .	.1832	
Suda, Stanislav, (C.) b. Pilsen (Bohemia). . . . .	.1865		Wells, Benjamin, (C.) b. d. London (England)	.1826?	1899
Svendsen, Oluf, b. Christiania (Norway) d. London (England) . . . . .	.1832	1888	Wenck, Heinrich Moritz, b. d. Leipzig (Germany) . . . . .	.1813	1879
Taborda, Julio Theodoro da Cunha, b. and res. Lisbon (Portugal) . . . . .	.1852		Wernicke, Alfred, (C.) b. Barth-Pomerania (Germany) res. Mannheim. . . . .	.1856	
Tacet, Joseph, (C.) b. d. (England) . . . . .	.1770	?	Westerdal, Olof, b. d. Nykils Kirchenspiel Linköping (Sweden). . . . .	.1807	1891
Taffanel, Paul, (C.) b. Bordeaux (France) d. Paris. . . . .	.1844	1908	Wetzger, Paul, (C.W.) b. Dahme-Branden- burg (Germany) res. Essen-Ruhr. . . . .	.1870	
Taillard, Antoine, (?) (C.) b. ? d. ? . . . . .	.1780		Wilcoke, James, b. England res. London.	.1853	
Tamborini, Odoardo, (C.) b. Casovate (Italy) d. Milan. . . . .	.1843	1882	Wilder George Hubbard b. Montpelier- Vermont (U.S. America) res. Burlington	.1868	
Taubert, J. F. C. b. Naumburg (Germany) d. Ballenstadt. . . . .	.1750	1830	Wilms, Jan Willem (C.) b. Amsterdam. (Holland) d. ? . . . . .	.1771	?
Taylor, Albert Henry, (C.) b. Ballarat-East Victoria (Australia) res. Brisbane. . . . .	.1879		Wilschauer, Adalbert, b. Halle-Saale (Germany) d. Hannover . . . . .	.1843	1888
Terschak, Adolf, (C.) b. Hermannstadt (Hun- gary) d. Breslau . . . . .	.1832	1901	Winckler, Carl, b. Berlin (Germany) d. Stockholm (Sweden). . . . .	.1814	1868
Thyrolf Carl b. Cologne (Germany) res. Munich (Bavaria) . . . . .	.1864		Winkler, Theodor, (C.) b. Eilenburg (Ger- many) d. Weimar . . . . .	.1834	1905
Tieftrunk, Wilhelm, b. Brieg-Silesia (Ger- many) res. Hamburg. . . . .	.1846		Wolfram, Joseph, b. Mährisch-Neustadt (Germany) d. ? . . . . .	.1789	?
Tillmetz, Rudolf, (C.) b. and res. Munich (Bavaria) . . . . .	.1847		Wood, Daniel S., b. Yorkshire (England) res. London. . . . .	.1872	
Tovagliari, Flaminio, (C.) b. d. Parma (Italy)	.1860		Wunderlich, Johann Georg, (C.) b. Bay- reuth (Germany) d. Paris (France) . . . . .	.1755	1819
Tricot, Edouard, b. d. Liège (Belgium)	.1832	1894	Wunderlich, Johann, b. Neustadt (Germany) d. Stuttgart. . . . .	.1833	1896
Tromlitz, Johann George, (C. I.) b. Gera (Germany) d. Leipzig . . . . .	.1726	1805	Wunderlich, Philipp, son of pr.-b. Stutt- gart (Germany) res. Dresden. . . . .	.1868	
Trousseau, Charles Cyprien, b. Belleville (France) d. Paris . . . . .	.1840	1897	Wysham, Henry Clay, (C.) b. Baltimore (U. S. America) d. San Francisco California.	.1828	1902
Türpe, Carl, b. d. Frohburg (Germany)	.1832	1903	Young, John Harrington, (C.) b. England d. London . . . . .		1895
Tulou, Jean Louis, (C.) b. Paris (France) d. Nantes. . . . .	.1786	1865	Zaduck, Sigmund, b. d. Munich (Bavaria)	.1804	1887
Unger, Adolph, b. Zielenzig Brandenburg (Germany) res. Dresden. . . . .	.1851		Zamperoni, Antonio, b. Milan (Italy) d. Varese Milan. . . . .	.1844	1909
Vaillant P., (C.) b. ? d. ? . . . . .	.1780		Zentner, Franz, b. Prague (Bohemia) res. Mannheim (Germany) . . . . .	.1856	
Vanderhagen, Armand, (C.) b. ? d. ? . . . . .	.1790		Zerrahn, Carl, b. Malchow (Germany) d. ?	.1826	1906?
Valdovinos Teodoro (Juan y Prujol) b. Barbastro (Spain) res. Zaragoza. . . . .	.1883		Zesewitz, Moritz, b. Podelwitz (Saxony) d. Frankfurt a/Main (Germany) . . . . .	.1837	1886
Veggetti, Alberto, b. Pianoro (Italy) r. Roma.	.1874		Zinck, Hartnack Otto Conrad, b. Husum (Germany) d. ? . . . . .	.1746	1832
Vendeur, Felix, b. Nimes (France) res. Dijon.	.1856		Zinck, Wilhelm, - son of pr.-b. Eichstadt (Germany) d. Munich (Bavaria) . . . . .	.1805	1895
Virgilio, - b. Italy res. Turin . . . . .			Zizoid, August, (C.) b. Thuringen (Germany) d. Braunschweig . . . . .	.1800	1863
Vivian, A. P., (C.) b. Devonsire (England) d. London . . . . .	.1855	1903	Zizoid, August, - son of pr.-b. Weimar (Ger- many) d. Dresden . . . . .	.1825	1880
Voigt, Max, b. Stettin (Germany) res. Frankfurt-Main. . . . .	.1861		Zizoid, Wilhelm, - son of pr.-b. Braunschweig (Germany) res. Neu Strelitz . . . . .	.1857?	
Vroye, A. de, b. Belgium d. Paris (France)	.1835	1890	Zucchi G., (C.) b. d. Italy . . . . .		1875
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			

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, W<sup>m</sup> M. b. (U.S.A.) res. New York . . . . .  
 Koulokis, Nb. Greece, res. New York (U.S.A.) . . . . .  
 Arrivabene, Ferruccio, b. Italy res. S. Paulo (Brazil) . . . . .  
 Azzano, Giuseppe, b. and res. Italy. . . . .  
 Merigglioli, 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. . . . .