

Complete Method
FOR
Rhythmical Articulation

EXPRESSLY COMPOSED FOR THE USE OF PUPILS
IN THE ROYAL CONSERVATORY, MILAN.

BY

PASQUALE BONA

PROFESSOR AT THE ROYAL CONSERVATORY, MILAN.

FOURTH ITALIAN EDITION
REVISED AND ENLARGED BY THE AUTHOR.

ENGLISH TEXT BY

Ambrose Davenport

(ITALIAN AND ENGLISH TEXT)

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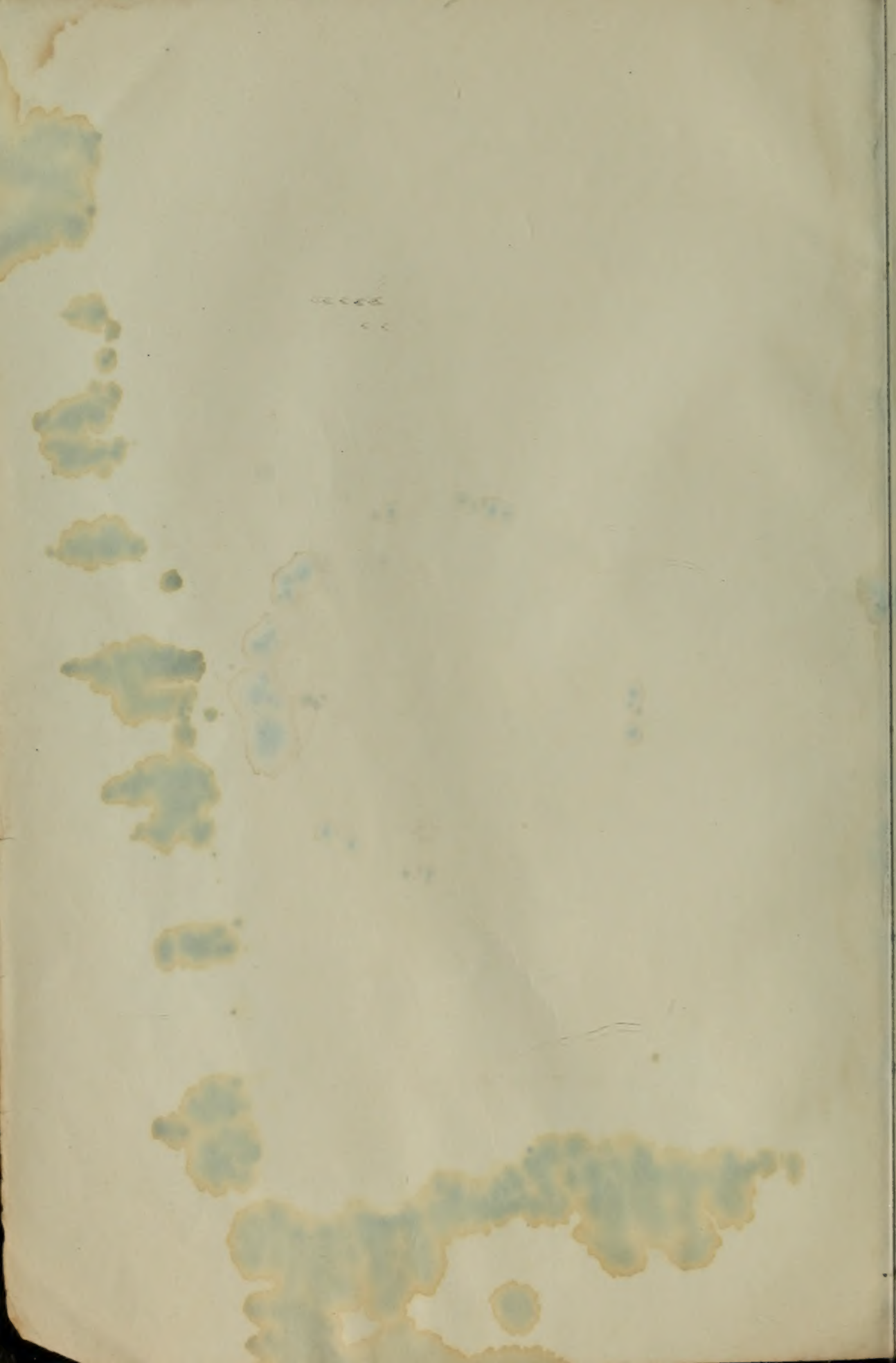
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Preface.

The favorable reception and extraordinary success which has attended the publication of my Method for *Rhythmical Articulation* has induced me to issue a fourth edition carefully revised, rearranged and much enlarged, and for greater advantage, divided into three parts; the first and second parts for those who intend to make a study of singing, and all three parts for instrumentalists.

An incontestable proof of the utility of my labors, aside from its universal acceptance is the fact of its adoption as a text-book by the best class of teachers, and by musical institutes of the highest rank, such as the Conservatory of Music at Milan.

The favor and consideration which have been accorded my earlier editions argues without doubt the acceptance of this, the latest, which certainly will be found superior to the others.

P. BONA.

Prefazione.

La favorevole accoglienza e lo smercio straordinario che ottenne il mio Metodo per la Divisione mi persuasero a farne una Quarta Edizione, diligentemente riveduta, riordinata e largamente ampliata, dividendola per maggior vantaggio comune in tre Parti: la prima e la seconda per coloro che si dedicano allo studio del canto, tutte e tre per gli Stromentisti.

Prova incontrastabile dell' utilità di questo mio lavoro, oltre il favore e lo smercio, fu il vederlo adottato dai migliori maestri e dai più accreditati Stabilimenti Musicali, come il Conservatorio di Milano, quale libro di testo.

Il favore con cui vennero accolte le mie prime Edizioni mi è argomento non dubbio di quello di cui vorrei onorata anch'è quest' ultima, certamente migliore delle altre.

P. BONA.

Introduction.

It is certainly of the greatest importance in musical instruction that young pupils should acquire a correct and practical method embodying the principles of the rhythmical division of the single notes that constitute the beats of a musical theme, a knowledge of their respective values, and of imparting to each note, so to speak, a special significance and individuality considered in its relationship to the others.

Such instruction assumed under the title "Method for Rhythmical Articulation" has been very rare in our Italian schools, in years passed, having been taught exclusively in the large conservatories where its great utility and importance has been duly recognized, and where it has been adopted as a most essential part of the musical education of the young, as well as one of the most important branches of musical theory. *)

It is unnecessary, perhaps, to speak at length of the many advantages to be derived from a good method of rhythmical articulation; it leads to a knowledge of the relations which naturally exist between the notes of a musical beat and an appreciation of their individual character; moreover, it enables executants to divine the time-value of peculiarly grouped notes that are not always easily distinguished at a glance, and to recognize the different forms of tempo upon the force and precision of which the correct execution of the theme depends, a thing often difficult for the pupil to accomplish; also to effect sudden changes in the time quickly and accurately, a result only to be attained after thorough schooling in rhythmical articulation.

A consideration of its many advantages has induced the publication of the present method, which, although of comparatively small size and of modest appearance, contains, in a word, all the essentials of a perfect school of rhythmical articulation; also the fact that my labors have everywhere received the most flattering indorsement, and finally the great honor of its adoption as a text-book by the Royal Conservatory at Milan.

*) See following page for explanation of *Rhythmical Articulation*.

L'autore.

Si havvi cosa di maggior importanza nell'insegnamento musicale, senza dubbio è quella di far apprendere ai giovani scolari il modo pratico di dividere le singole note che compongono le battute d'un tema musicale, di conoscere il rispettivo valore e di dare alle medesime, per così dire, un significato ed una speciale esistenza, considerate complessivamente le une colle altre.

*Tale insegnamento, assunto sotto il nome di (Metodo per la Divisione,) nella nostra scuola italiana era per gli anni addietro assai raro, non praticandosi se non nei grandi Conservatori, nei quali, conosciutane la grande utilità ed imporanza, venne adottato come massima essenziale nello iniziarvi i giovani apprendisti e anzi fu reputato uno dei più importanti rami della scuola teoretica musicale. *)*

Inutile sarebbe qui parlare dei vantaggi che produce un buon metodo di divisione, sia per conoscere il rapporto che passa fra le note componenti una battuta musicale, sia per conoscere l'intrinseca loro natura, sia per facilità da parte degli esecutori di rilevare a prima giunta il valore delle note stesse, le quali talvolta aggruppate insieme non si appresentano all'occhio del lettore così di leggeri, sia per conoscere la varietà dei tempi musicali, là di cui forza ed esattezza regolano il tema che si eseguisce, il che per gli scolari riesce faticoso d'assai, e sia finalmente per avvezzare lo scolaro a cambiar di tempo con precisione, cosa assai malagevole, se radicata in lui non fosse la scuola della divisione.

Persuasos di tanti vantaggi, m'indussi alla pubblicazione del presente metodo, il quale, quantunque comparisca modesto in piccola forma, contiene però tutto quello che possa bastare per una perfetta scuola di divisione, e mi lusingo che questo mio lavoro sarà favorevolmente accolto, in vista anche della circostanza che assai mi onora, quella cioè di essere stato adottato come testo dal Regio Conservatorio di Milano.

*) Nella pagina seguente vien spiegato cosa sia la Divisione.

Preliminary Remarks. | Istruzioni Preliminari.

Before undertaking to read the First Part of this method, it is necessary that the pupil should have a knowledge of the elementary principles of music, and above all of the different kinds of notes and rests and of their relative time-values, common time, and the effect of the dot and slur. For the Second Part a knowledge of all the various kinds of time, of the scales and note-groups of different forms and their values is essential. The Third Part is devoted to a study of everything that pertains to ligatures (*tied notes*) embellishments etc., etc.

Rhythmical Articulation consists in pronouncing the name of each note precisely as though the words were being read, with this difference, however, that the voice must sustain the word for the duration of time indicated by the note named; and should the latter have a greater time-value than a quarter-note, to repeat the vowel in a connected, sustained manner for as many quarters as are contained in the time-value of the note to be sounded. To facilitate the movement of the tongue in groups of two, three, four, or more notes, their different names must be pronounced fluently, yet connectedly, as if reading a word of several syllables, giving a special inflection to the names of notes that occur upon the strong beats.

As regards the rests, a rest of the time-value of a quarter-note is indicated by the word "One";— of two quarter-notes "One," "Two," and so on, always beginning again with "One" whenever a rest is interrupted by a note, or occurs on any other beat.* The word "One" is also used to distinguish the eighth-rests among the notes. The time-beats are indicated with the hand.

* What has been said here about the rests is not to be put in practice until the pupil has learned the exercise; for this reason, silence must be maintained during the time-value of the rests as they occur.

Per intraprendere la lettura della Prima Parte di questo Metodo è necessario che l'allievo conosca i Principi elementari di musica e soprattutto le lezioni riguardanti il valore delle note e delle pause, il tempo ordinario, l'effetto del punto e della sincope; per la Seconda Parte deve possedere la cognizione di tutti i tempi, di tutti i toni e dei gruppi di note sovrabbondanti, in valore; e può serbarsi alla Terza Parte, l'apprendere tutto quanto si riferisce alla legatura, agli abbellimenti, ecc., ecc.

La Divisione consiste nel pronunciare il nome di ciascheduna nota nell'egual modo come se si avessero a leggere le parole, colla differenza che la voce dev' essere tenuta per la durata di tempo espressa dalla figura della nota medesima, e se questa esprime un valore maggiore di un quarto si ripete la vocale, tenendola legata, tante volte, quanti sono i quarti di durata.

A facilitare il movimento della lingua nei gruppi di due, tre, quattro o più note, si pronunciano i diversi nomi legandoli come si avesse a leggere una parola sola composta di più sillabe, avvertendo di dare maggior inflessione al nome delle note che occupano tempi forti.

*In quanto alle pause od aspetti, alla figura di un quarto vien contrapposta la parola uno, a quella di due quarti uno, due e così di seguito cominciando coll'uno (ogni qual volta), la pausa viene interrotta da una nota o si presenta in diversa battuta.**

La parola uno adottasi anche per distinguere gli ottavi frammisti a note. Il tempo si segna colla mano.

* Quanto vien detto intorno alle pause od aspetti non è da porsi in pratica se non quando l'allievo sarà in possesso della lettura, e in seguito si adotterà il silenzio per il tempo di durata indicato dalle figure della pausa stessa.

Examples of Execution.

The figures 1, 2, 3, 4, indicate the quarters that constitute the beats, and the syllable Do-o-o-o indicates the prolongation of the pronunciation, each quarter being slightly accented. The words *One, Two, Three, Four* indicate the quarter rests.

For characters of the value of four quarters—notes, or rests.

Do-o-o-o Pronounce. Pronunciarsi. Re-e-e-e One Two Three Four Uno Due Tre Quattro One Two Three Four Uno Due Tre Quattro

For characters of the value of two quarters.

So - ol So - ol So - ol One Two Uno Due One Two Uno Due So - ol So - ol One Two Uno Due

For characters of the value of one quarter.

Do Do Do Do Sol Sol Sol Sol Do One Do One Uno Uno One Sol One Sol Uno Uno

For dotted notes or rests, and for the rest of one eighth value.

Do-o-o-o Do Do-o-o Do Do-o-o Do Do One Two Three Uno Due Tre One Two Three Do Uno Due Tre Do One Do One Uno Uno

For notes in groups.

Do Re Do Re Mi Do Re Mi Fa Do Mi Sol Mi Sol Mi Do Mi Sol Mi Do Sol Mi Sol Do

Scales showing the names of the notes in all the clefs.

Scale per conoscere i nomi delle note in tutte le chiavi.

Violin-Clef.

Chiave di Violino.

Ascending.
Ascendente.

Descending.
Discendente.

Low notes.
Note basse.

High notes.
Note acute.

SUMMARY.
RIEPILOGO

Extension.
Per Estensione.

Detailed description: The page contains musical notation for a violin-clef scale. It includes an ascending scale (Ascendente) and a descending scale (Discendente), each with note names in Italian (Do, Re, Mi, Fa, Sol, La, Si) and English (C, D, E, F, G, A, B). Below these are 'Low notes' (Note basse) and 'High notes' (Note acute), also with Italian and English names. A 'SUMMARY' (RIEPILOGO) section shows the scale in a simplified manner. Finally, an 'Extension' (Per Estensione) section shows the scale continuing beyond the first two octaves.

When the pupil is familiar with the names of the notes composing the first two scales, he may proceed to the reading of the First Part.

L'allievo quando sia in possesso del nome delle note che compongono le prime due Scale potrà passare alla lettura della prima parte.

Bass-Clef.

| Chiave di Basso.

Ascending.
Ascendente.

Descending.
Discendente.

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

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

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

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

SUMMARY.
RIEPILOGO.

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

Extension.
Per Estensione.

Tenor-Clef.

| Chiave di Tenore.

Ascending.
*Ascendente.*Descending.
Discendente.

Diagram of the Tenor clef scale. The scale is shown on a five-line staff with a tenor clef (C-clef on the fourth line). The ascending scale (Ascendente) starts on Do (C) and goes up to Do (C). The descending scale (Discendente) starts on Do (C) and goes down to Do (C). The notes are labeled with solfège names (Do, Re, Mi, Fa, Sol, La, Si) and letter names (C, D, E, F, G, A, B). The diagram includes a bracket on the left side of the ascending scale and a bracket on the right side of the descending scale.

Soprano-Clef.

| Chiave di Soprano.

Ascending.
*Ascendente.*Descending.
Discendente.

Diagram of the Soprano clef scale. The scale is shown on a five-line staff with a soprano clef (C-clef on the first line). The ascending scale (Ascendente) starts on Do (C) and goes up to Do (C). The descending scale (Discendente) starts on Do (C) and goes down to Do (C). The notes are labeled with solfège names (Do, Re, Mi, Fa, Sol, La, Si) and letter names (C, D, E, F, G, A, B). The diagram includes a bracket on the left side of the ascending scale and a bracket on the right side of the descending scale.

Mezzo-Soprano-Clef.

Chiave di Mezzo-Soprano.

Ascending. *Ascendente.* Descending. *Discendente.*

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

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

Contralto-Clef.

Chiave di Contralto.

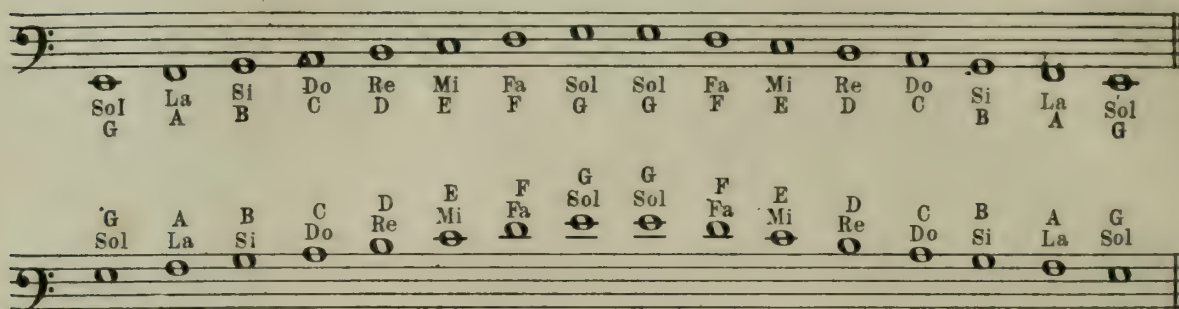
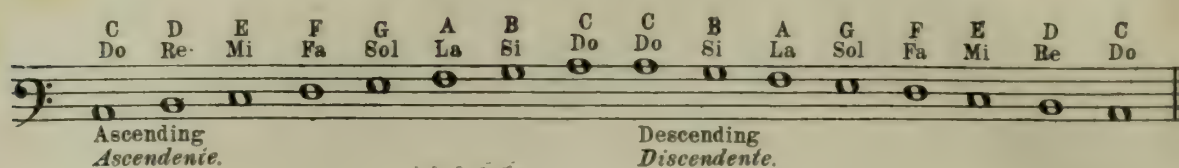
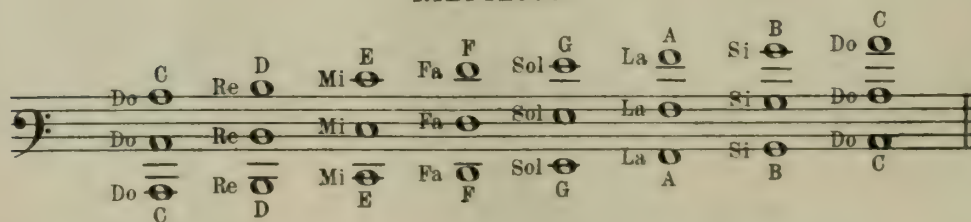
Ascending. *Ascendente.* Descending. *Discendente.*

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

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

Baritone-Clef.

| Chiave di Baritono.

SUMMARY.
RIEPILOGO

A study of the preceding scales is recommended the pupil, that a knowledge of the notes in the various clefs may be acquired, this method being written in the Violin-Clef, although its use is not strictly appropriate.

Feci precedere queste scale allo scopo che l'allievo prenda cognizione delle note nella chiave di cui andrà a far studio di lettura, raccomandando però di esercitarsi anche nella chiave di Violino in cui è scritto il presente metodo, ancorchè questa non gli appartenesse.

FIRST PART.

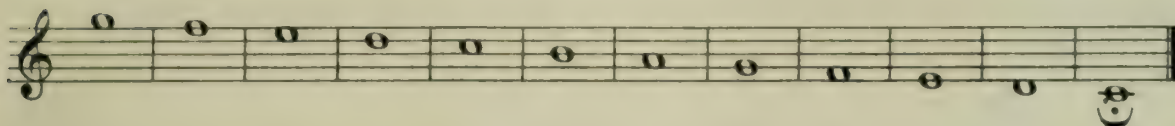
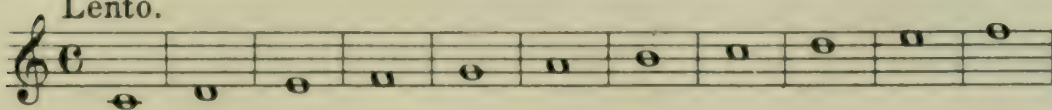
| PARTE PRIMA.

Scale in Whole-notes.

| *Scale di Semibrevi.*

Lento.

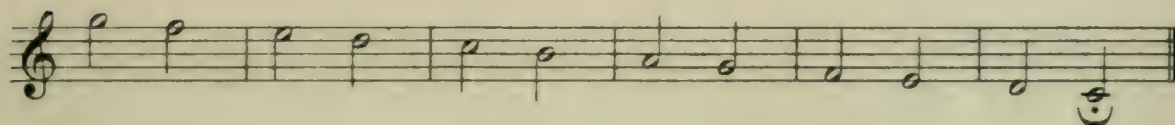
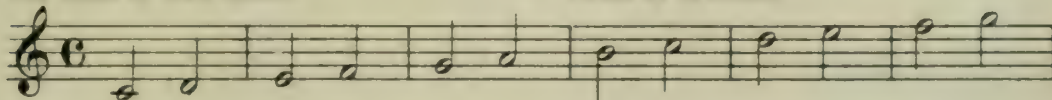
No. 1.



The same in Half-notes.

| *Idem di Minime.*

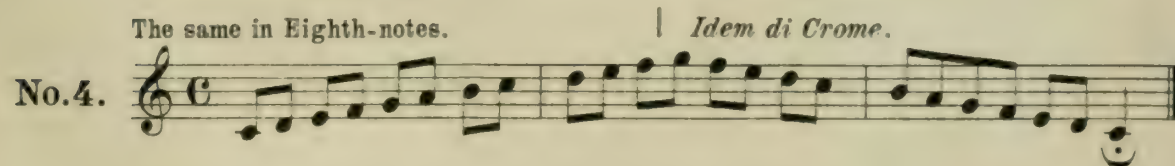
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The same in Quarter-notes.

| *Idem di Semiminime.*

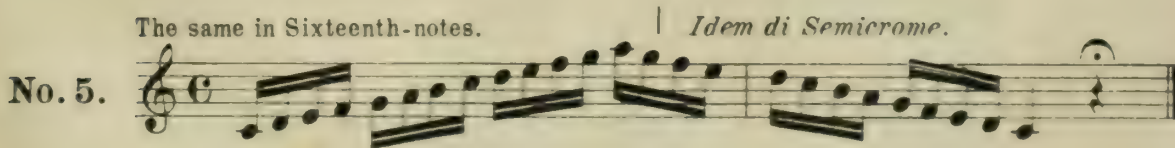
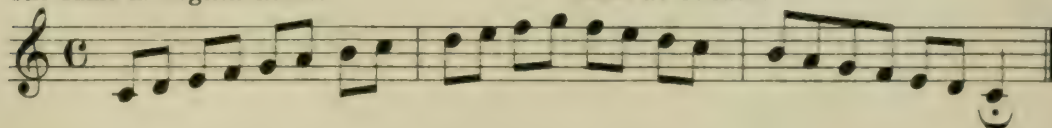
No. 3.



The same in Eighth-notes.

| *Idem di Crome.*

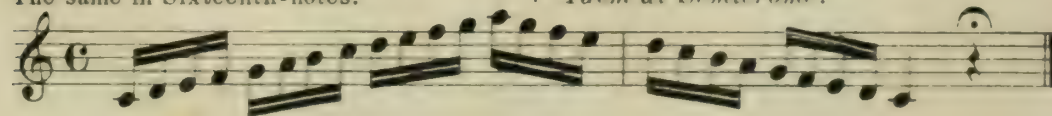
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The same in Sixteenth-notes.

| *Idem di Semicrome.*

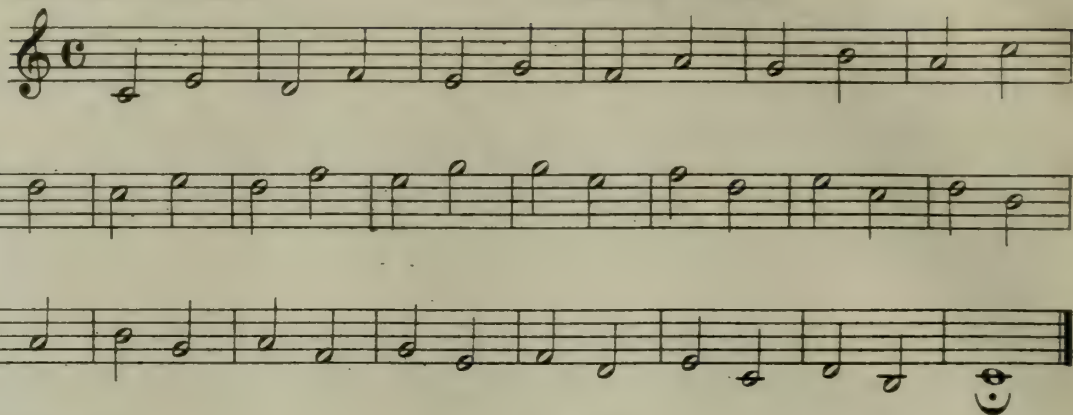
No. 5.



Intervals of a Third.

| *Salti di Terza.*

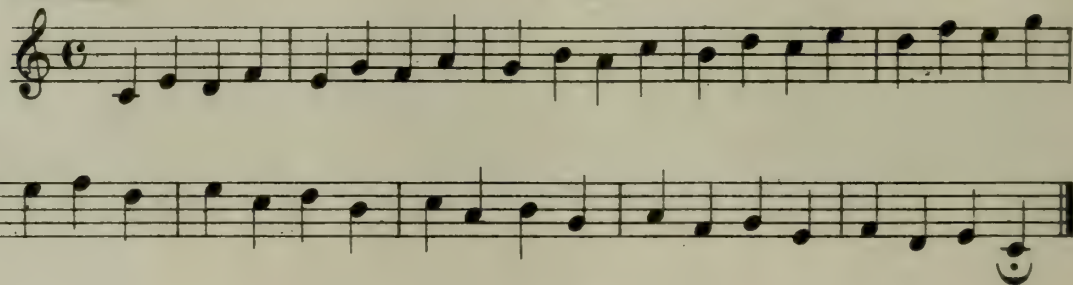
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The same.

| *Idem.*

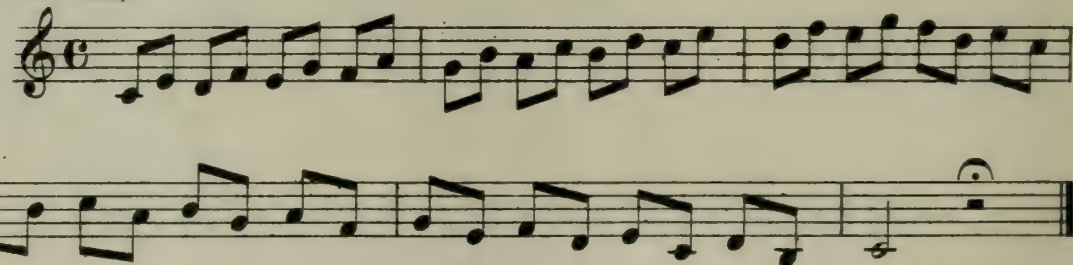
No. 7.



The same.

| *Idem.*

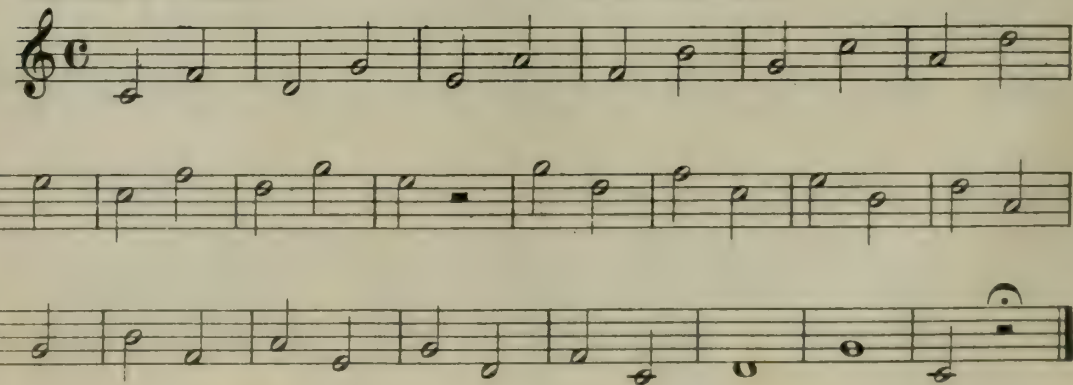
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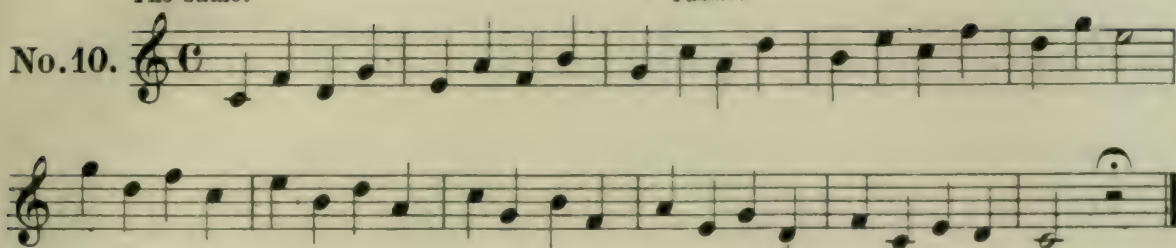
Intervals of a Fourth.

| *Salti di Quarta.*

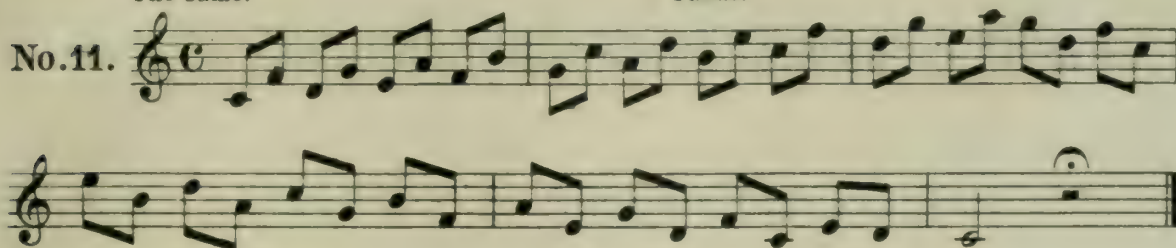
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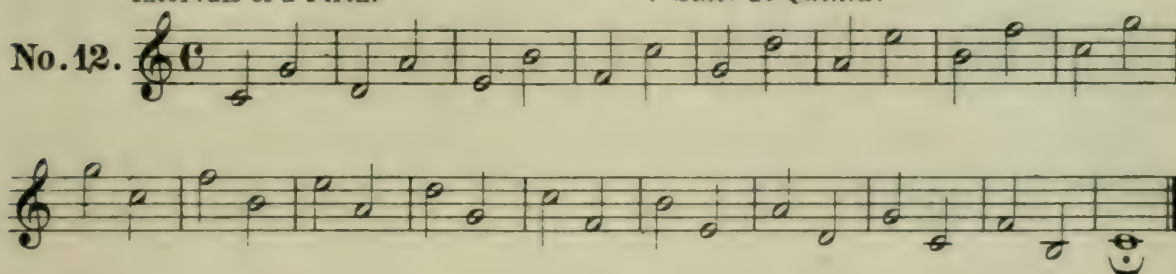
The same.

| *Idem.*

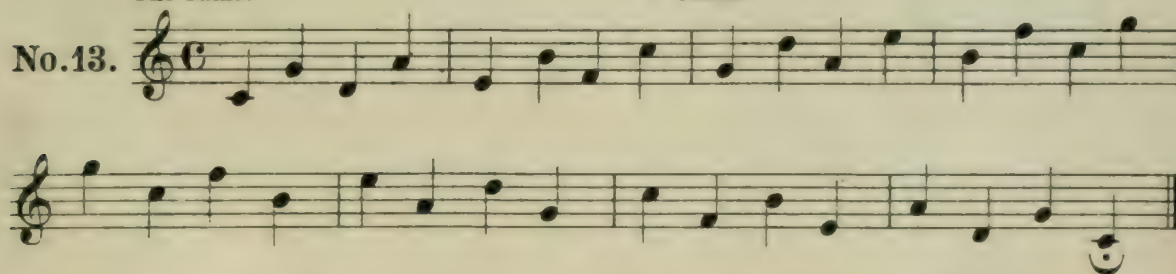
The same.

| *Idem.*

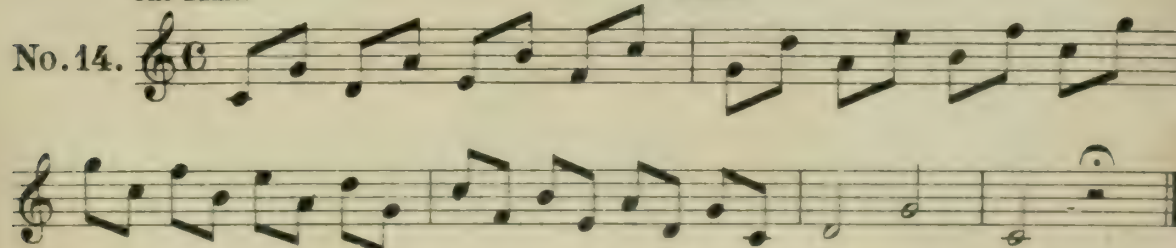
Intervals of a Fifth.

| *Salto di Quinta.*

The same.

| *Idem.*

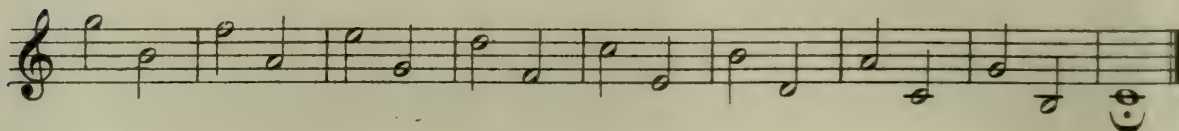
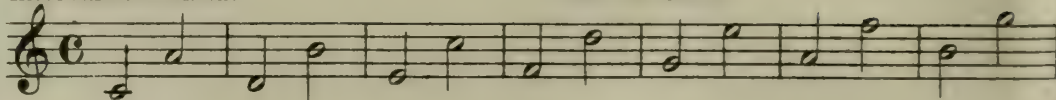
The same.

| *Idem.*

Intervals of a Sixth.

| *Salti di Sesta.*

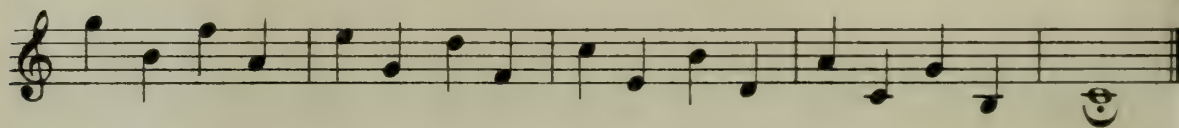
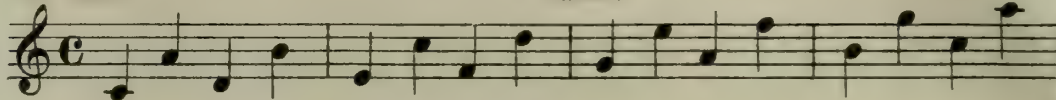
No. 15.



The same.

| *Idem.*

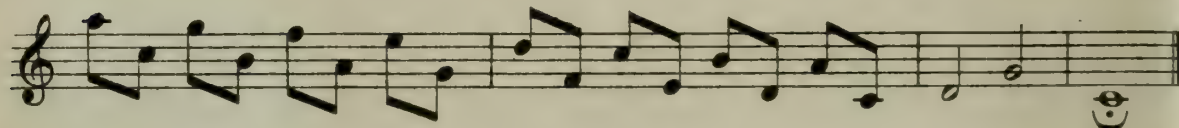
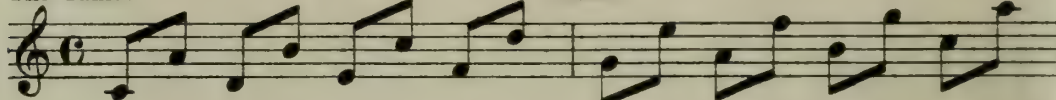
No. 16.



The same.

| *Idem.*

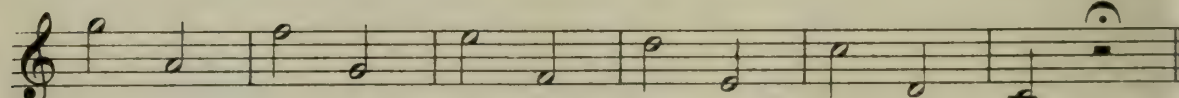
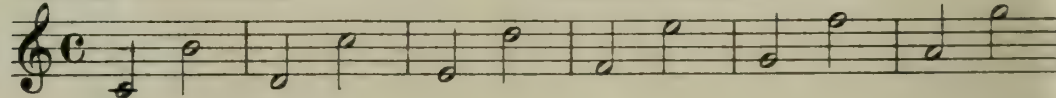
No. 17.



Intervals of a Seventh.

| *Salti di Settima.*

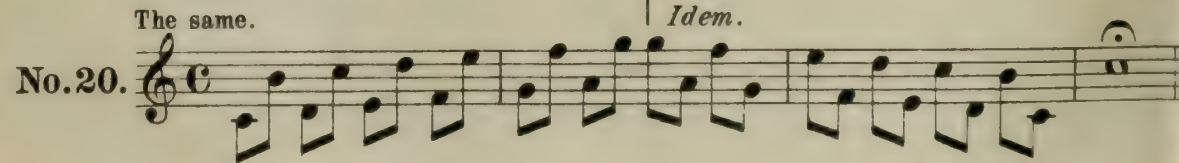
No. 18.



The same.

| *Idem.*

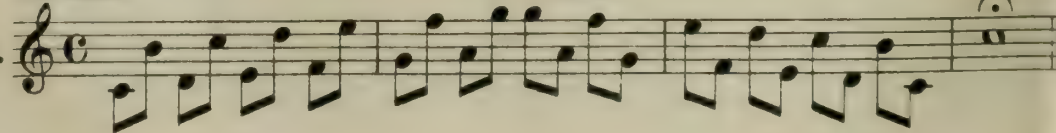
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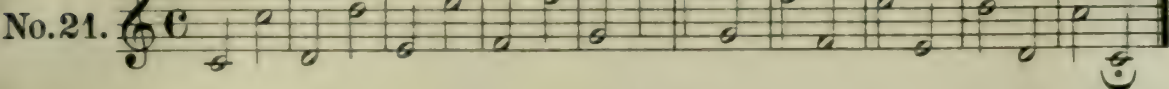
The same.

| *Idem.*

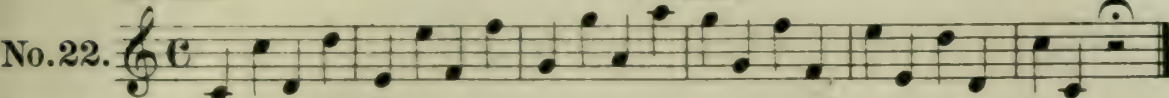
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Intervals of an Octave.

| *Salti d'Ottava.*

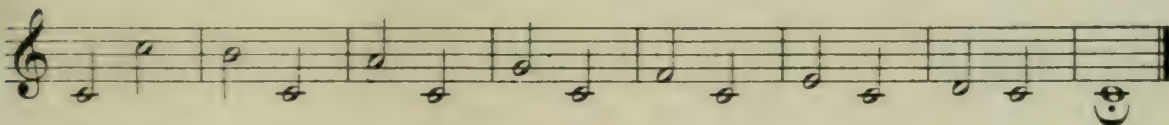
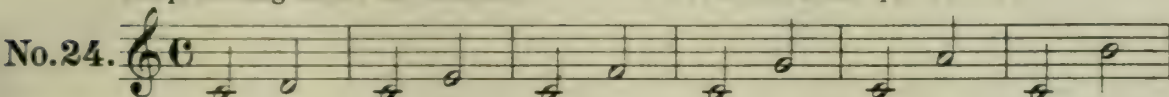
The same.

| *Idem.*

The same.

| *Idem.*

The preceding intervals combined.

| *Gli antecedenti qui riuniti.*

The same.

| *Idem.*

The same.

| *Idem.*

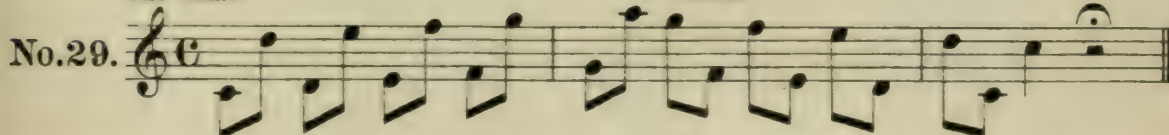
Intervals of a Ninth.

| *Salti di Nona.*

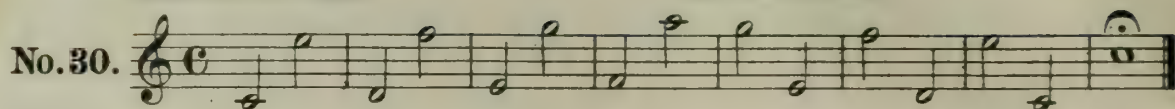
The same.

| *Idem.*

The same.

| *Idem.*

Intervals of a Tenth.

| *Salti di Decima.*

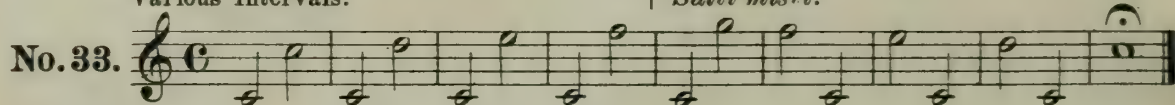
The same.

| *Idem.*

The same.

| *Idem.*

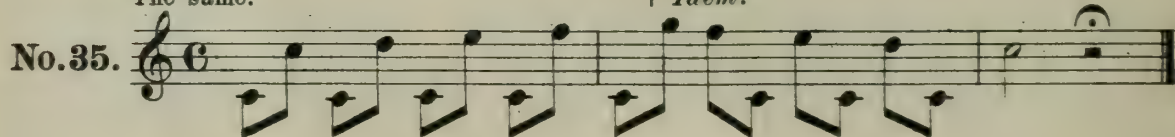
Various Intervals.

| *Salti misti.*

The same.

| *Idem.*

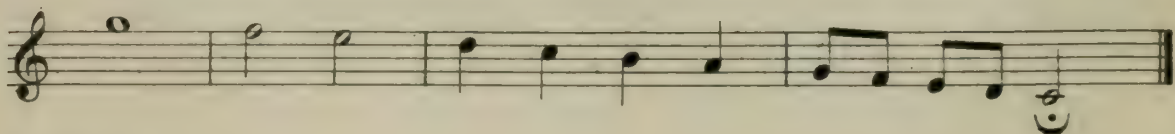
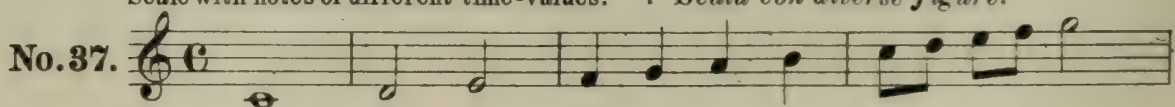
The same.

| *Idem.*

The same.

| *Idem.*

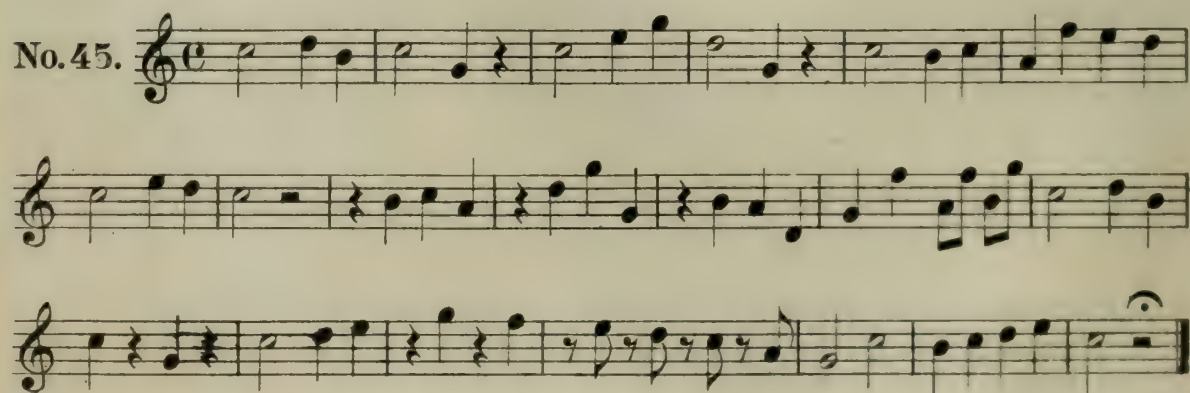
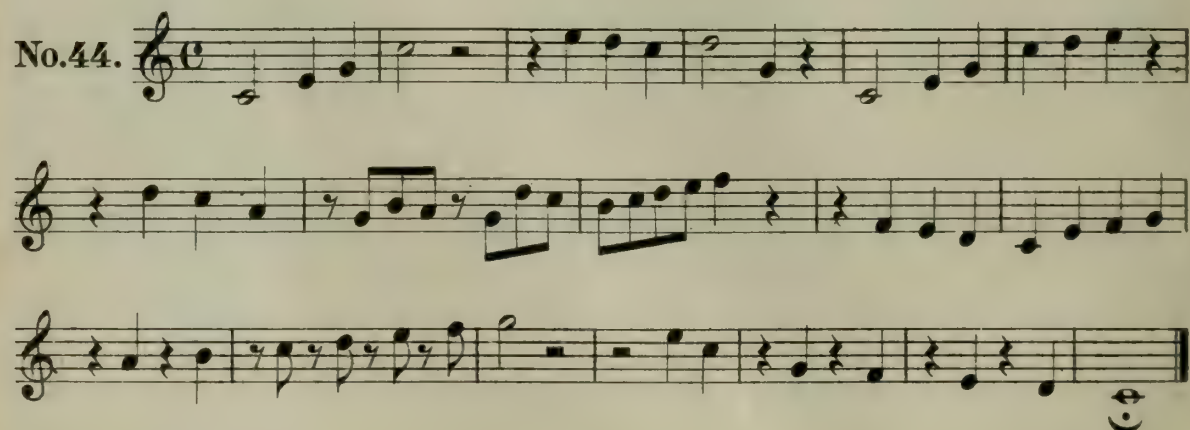
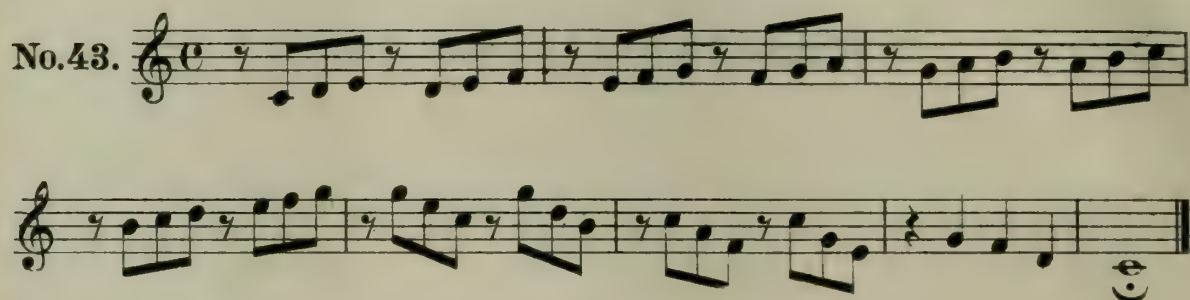
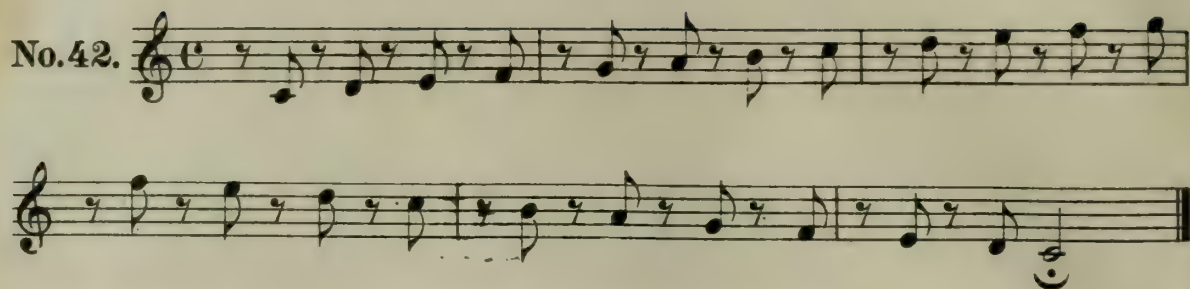
Scale with notes of different time-values.

| *Scala con diverse figure.*

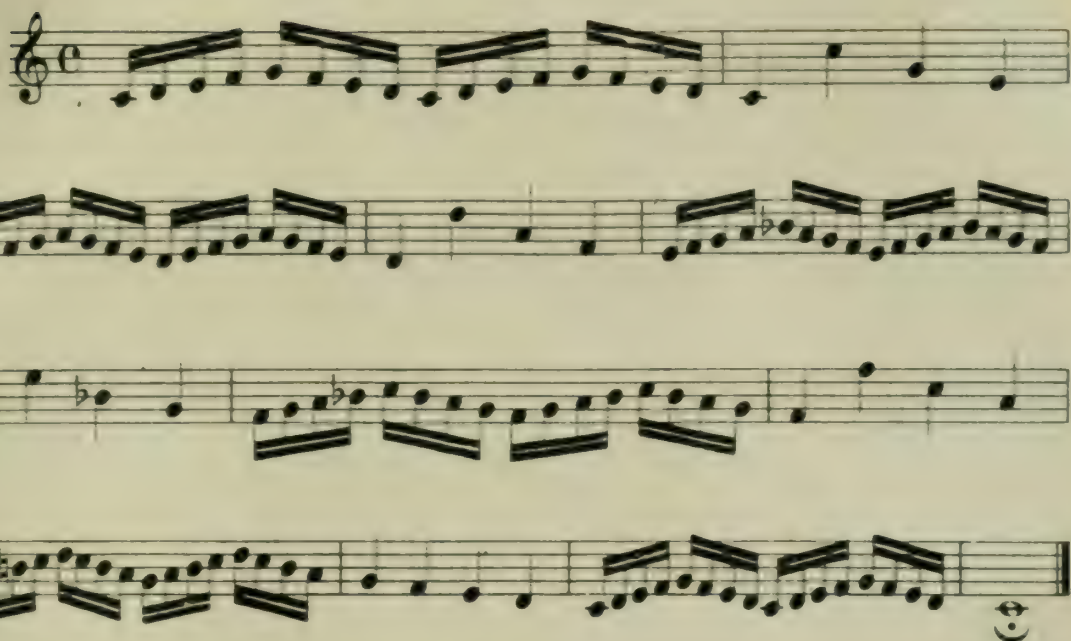
Little Solfeggi, or examples of notes with intervening rests.

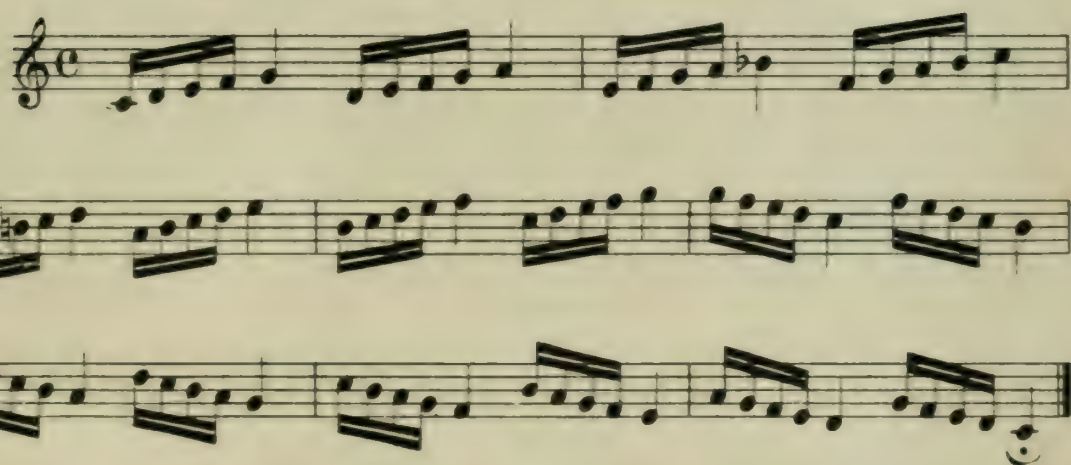
*Piccoli Solfeggi o Esempi di figure fram-
miste da pause.*

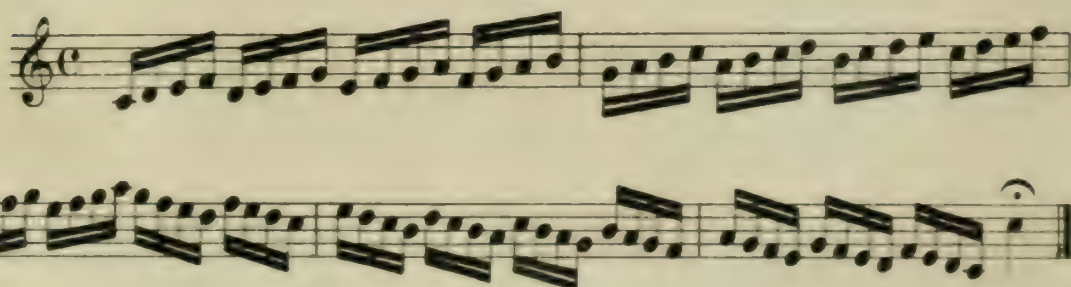


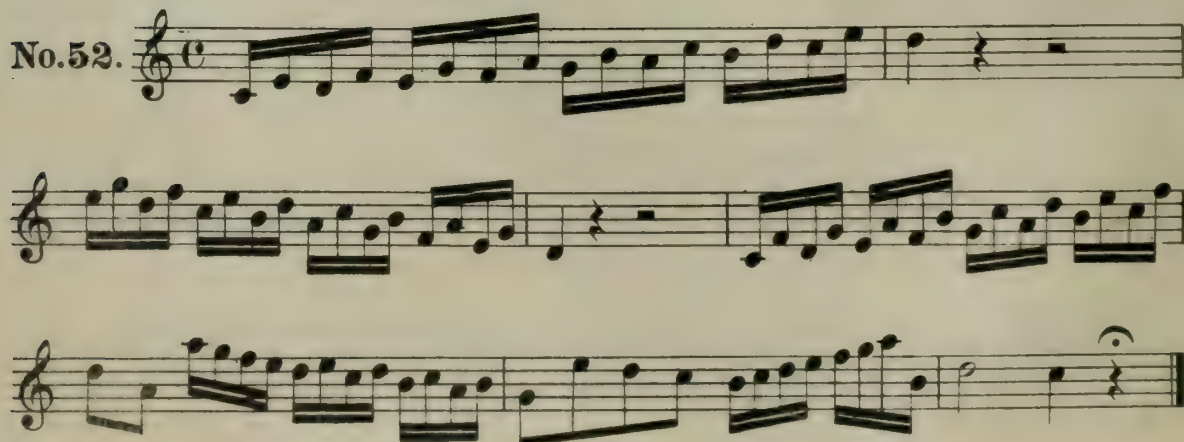
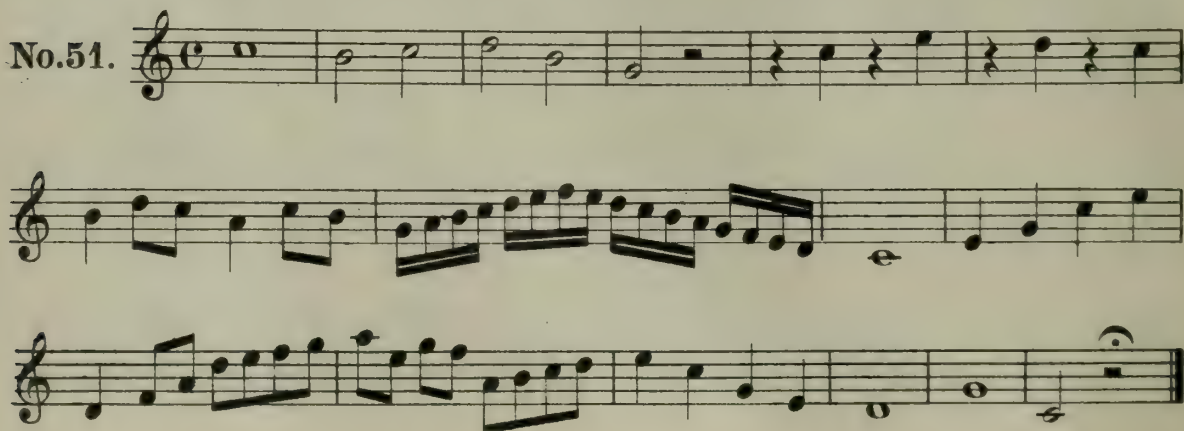
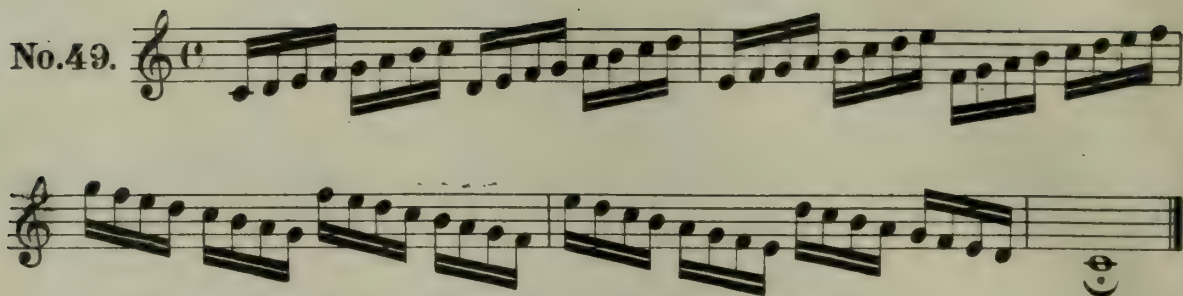


X

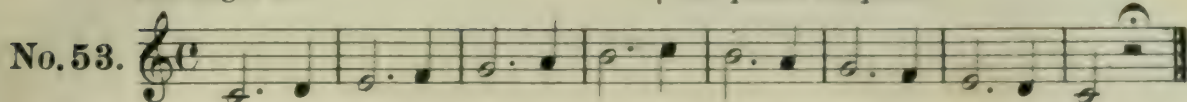
No. 46. 

No. 47. 

No. 48. 



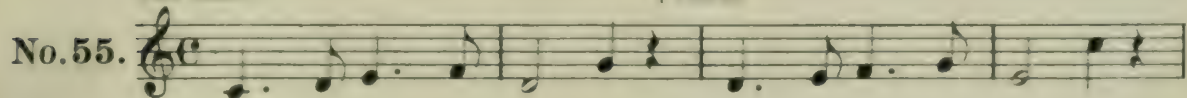
The single dot.

| *Del punto semplice.*

The same.

| *Idem.*

The same.

| *Idem.*

The same.

| *Idem.*

The double dot.

| *Del punto doppio.*

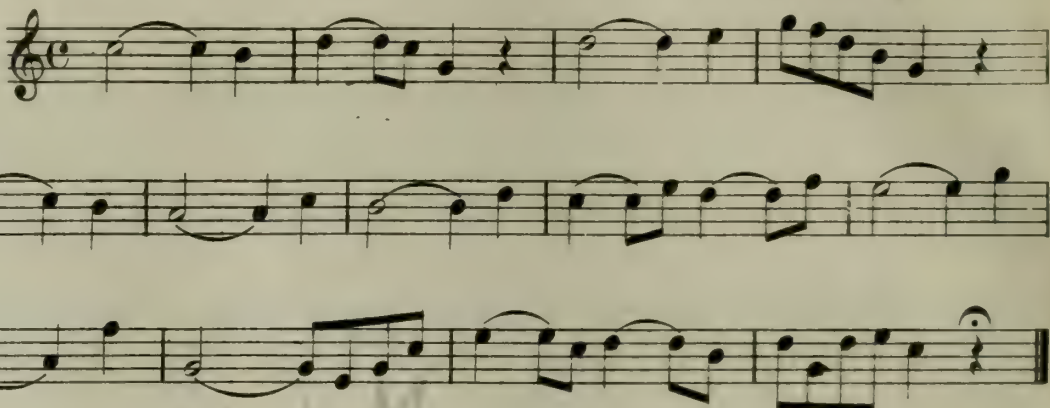
Varied Example.

| *Esempio misto.*

X

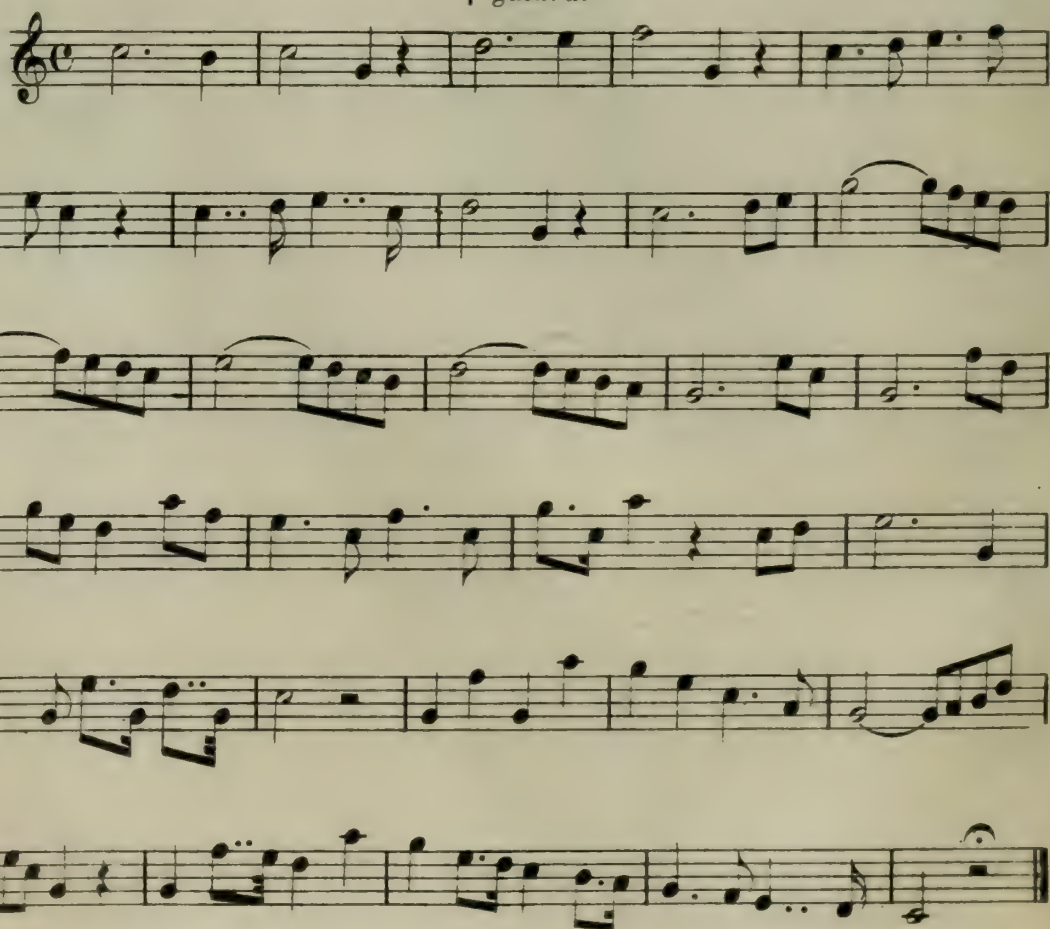
When a slur (tie) connects two notes of the same name or position, the second note is not to be played—simply held—its time-value being added to that of the first note.

La legatura, che trovasi sopra due note di egual nome o posizione, fa tacere il nome il della seconda conservandone il valore.

No. 59. 

Example with the single dot, double dot and tie.

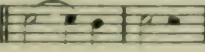
Esempio pel punto semplice, doppio e legatura.

No. 60. 

It is necessary that the teacher should instruct the pupil in cases where the dot, the tie and the syncopation produce the same effect.

È necessario che il Maestro faccia conoscere all'allievo i casi in cui il punto, la legatura e la sincope producono l'istesso effetto.

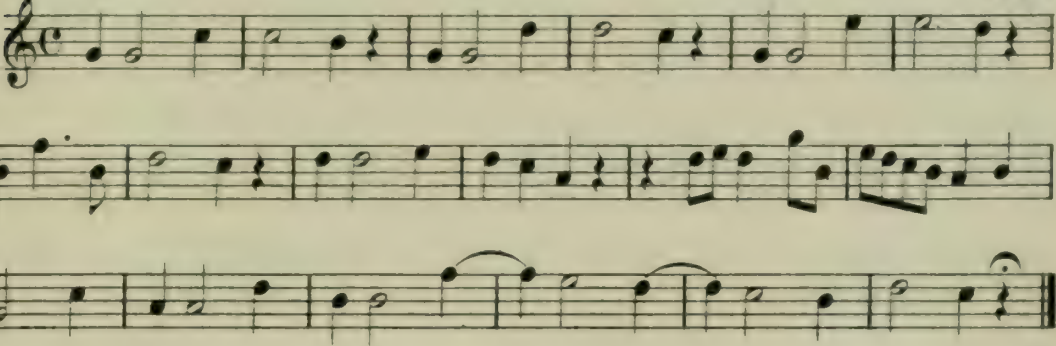
EXAMPLE. ESEMPIO.

Single dot. <i>Punto semplice.</i>	Tie. <i>Legatura.</i>	Syncopation. <i>Sincope.</i>	Tie. <i>Legatura.</i>
			

On Syncopation.

| Della Sincope.

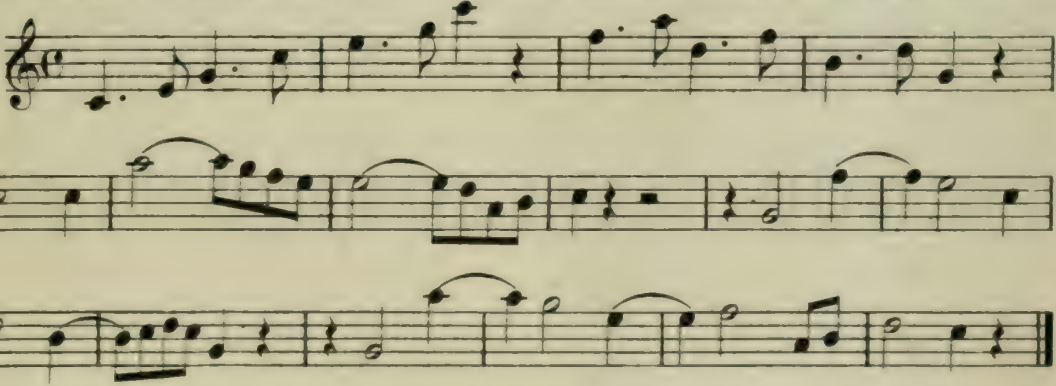
No. 61.



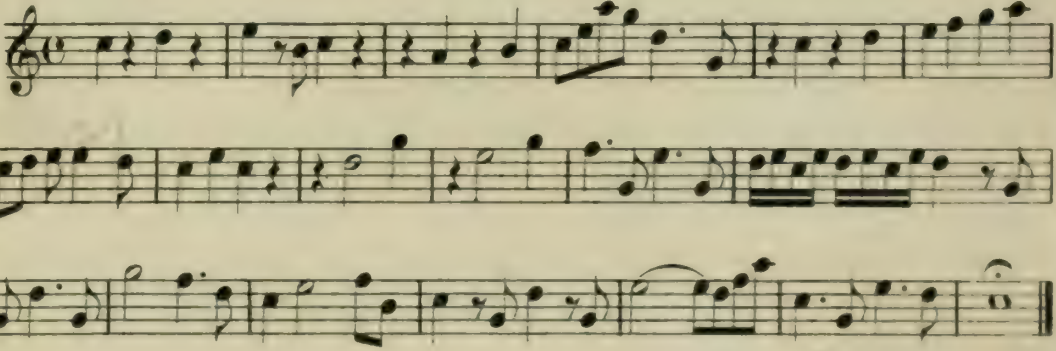
Other examples according to the rules given.

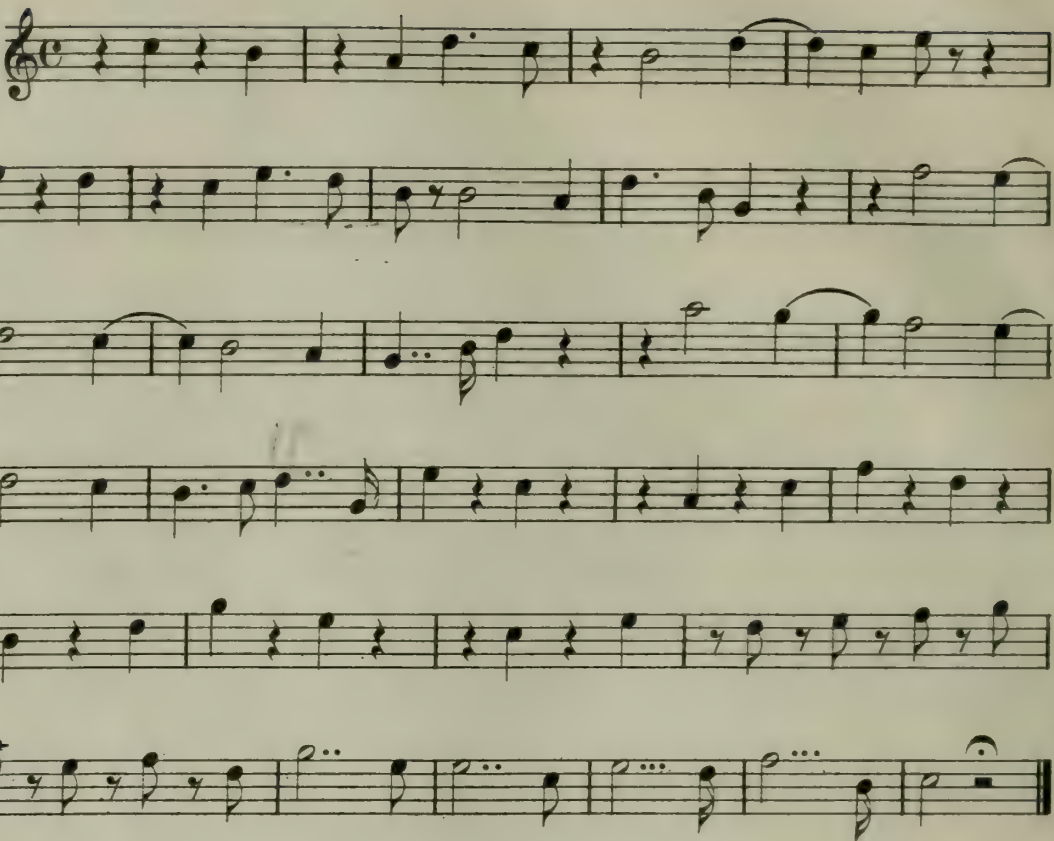
| *Altri Esempi, secondo le regole indicate.*

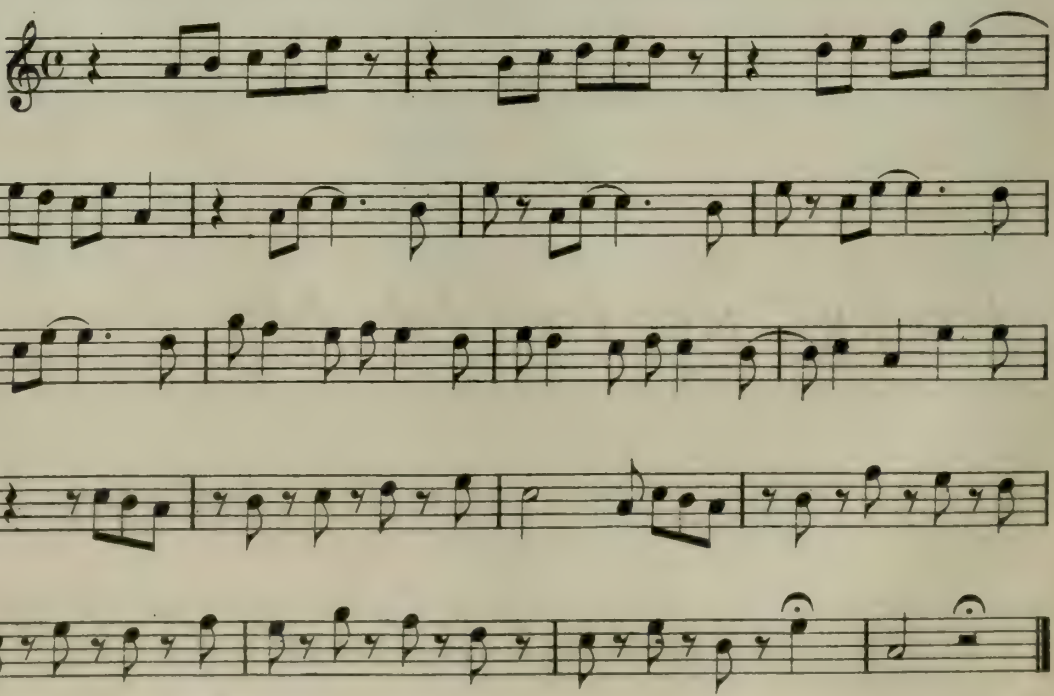
No. 62.

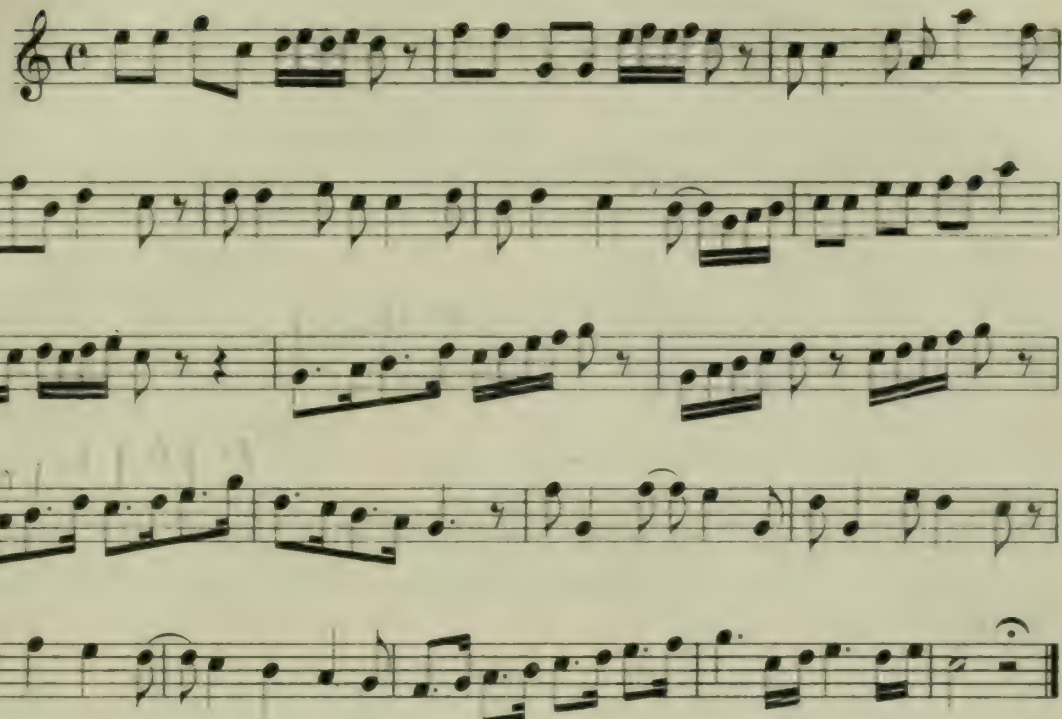


No. 63.



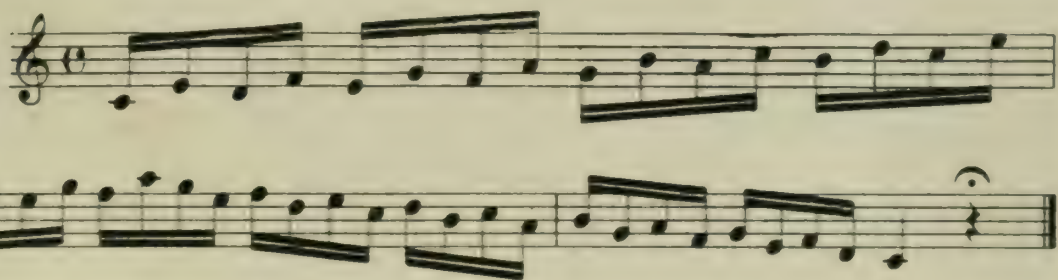
No. 64. 

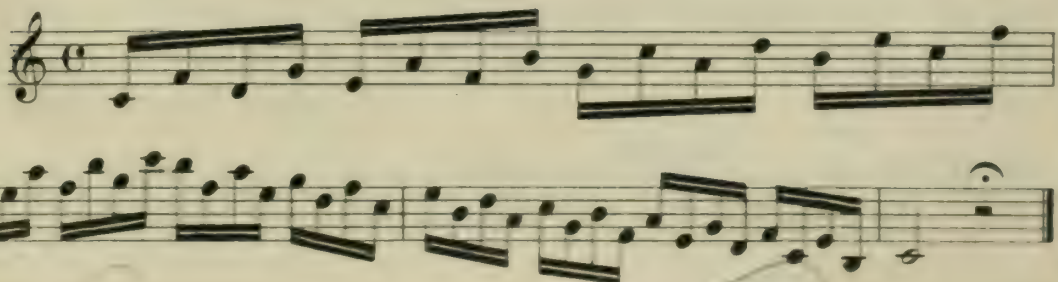
No. 65. 

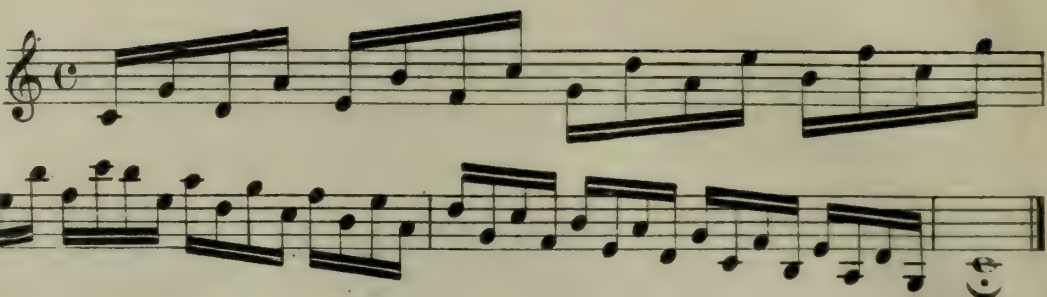
No.66. 

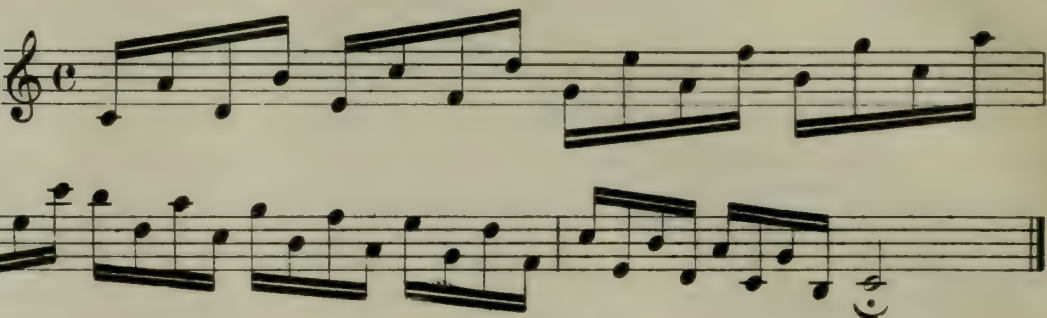
Exercises on all the previous intervals to ensure freedom of the tongue before passing to the Solfeggio of the Second Part.

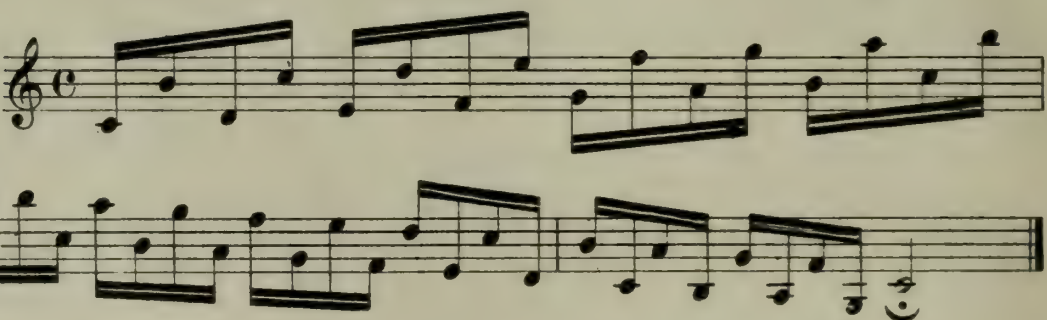
Esempi di tutti i salti allo scopo di sciogliere la lingua prima di passare ai Solfeggi della Parte seconda.

No.67. 

No.68. 

No. 39. 

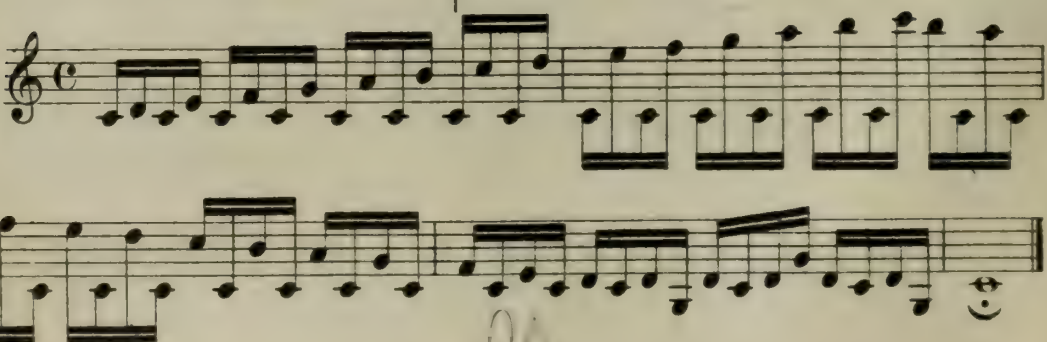
No. 70. 

No. 71. 

No. 72. 

Various Intervals.

Salti misti.

No. 73. 

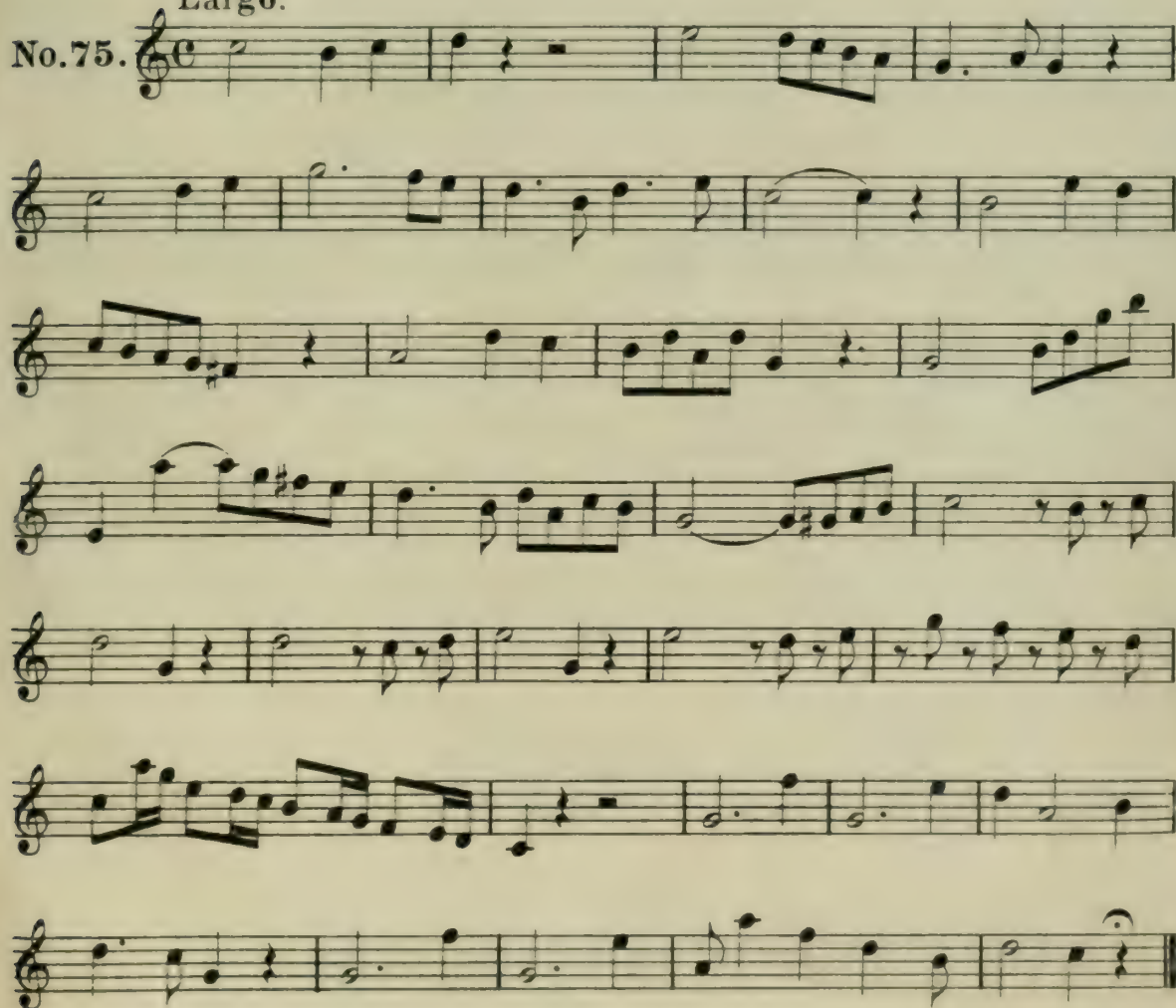
L

Scale in Thirty-Second Notes. | Scale di Biscrome.



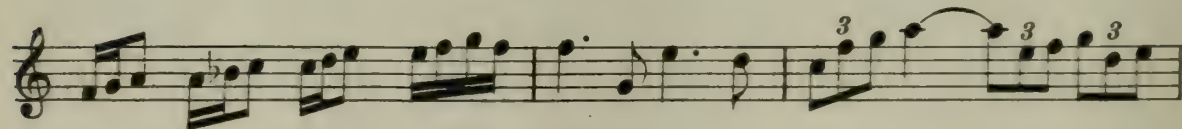
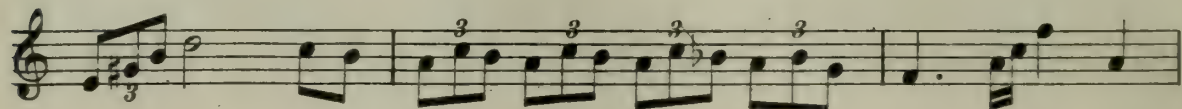
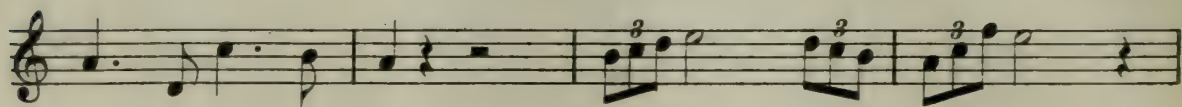
SECOND PART. | PARTE SECONDA.

Largo.



Maestoso.

No. 76.



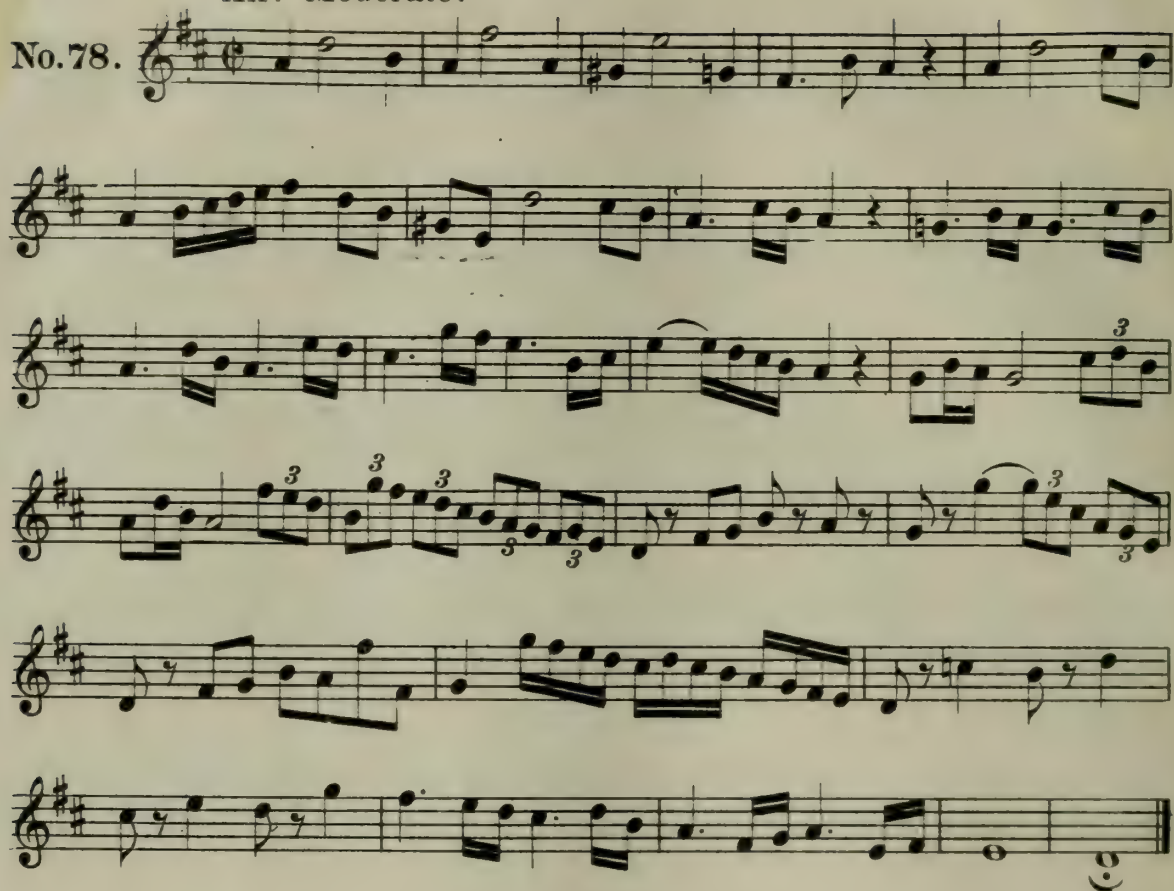
Andante.

No. 77.

A musical score for a piece titled "No. 77." in G major (one sharp) and 2/4 time, marked "Andante." The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some slurs. The second staff continues the melody with similar note values and slurs. The third staff introduces a more complex rhythmic pattern with eighth notes and some rests. The fourth staff features a series of eighth notes with triplet markings (3) above them. The fifth staff continues with eighth notes and slurs. The sixth staff introduces a triplet of eighth notes (3) and a slur. The seventh staff continues with eighth notes and slurs. The eighth staff features a triplet of eighth notes (3) and a slur. The ninth staff continues with eighth notes and slurs. The tenth staff concludes the piece with a final triplet of eighth notes (3) and a double bar line.

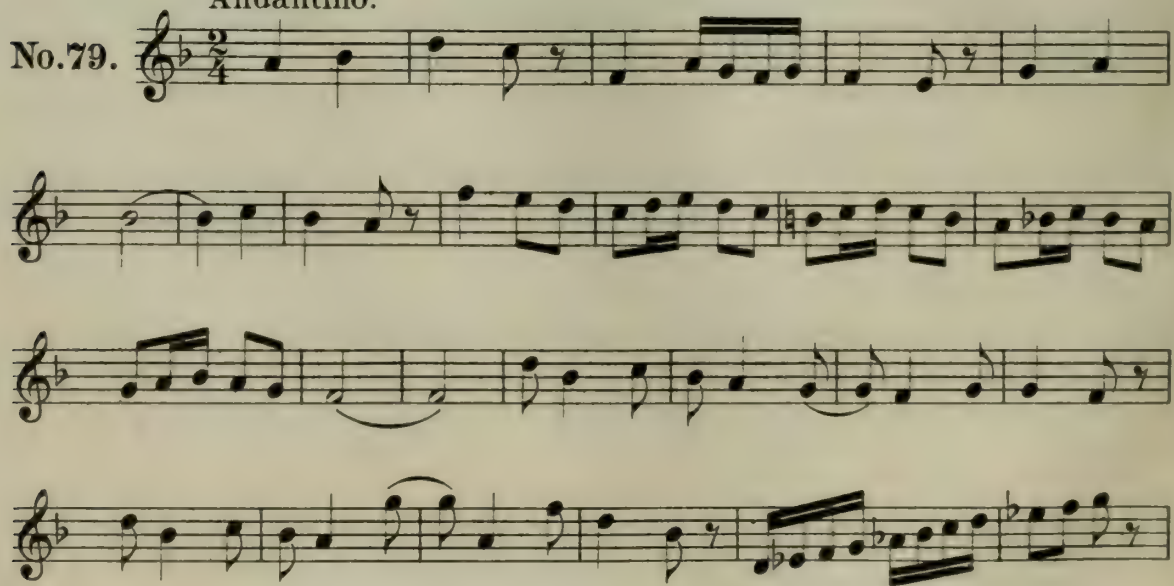
All^o Moderato.

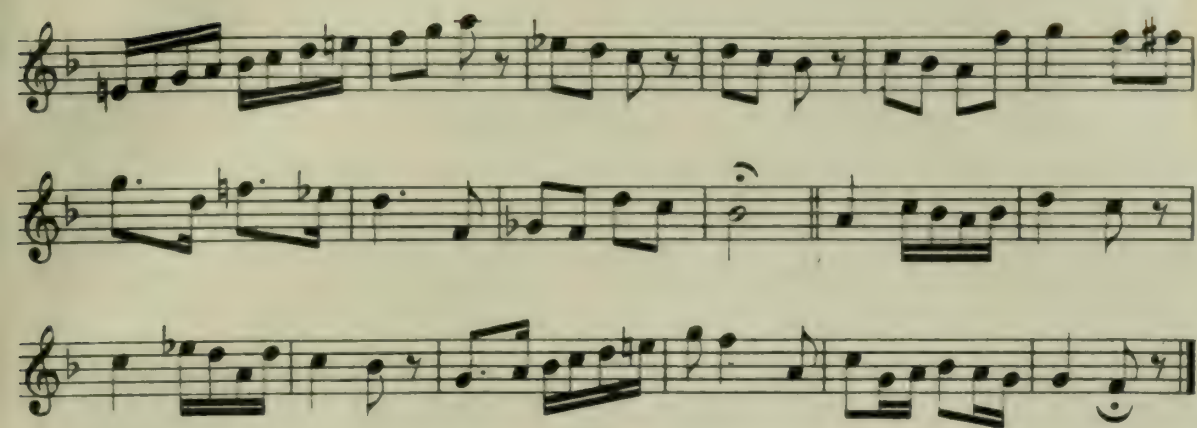
No. 78.



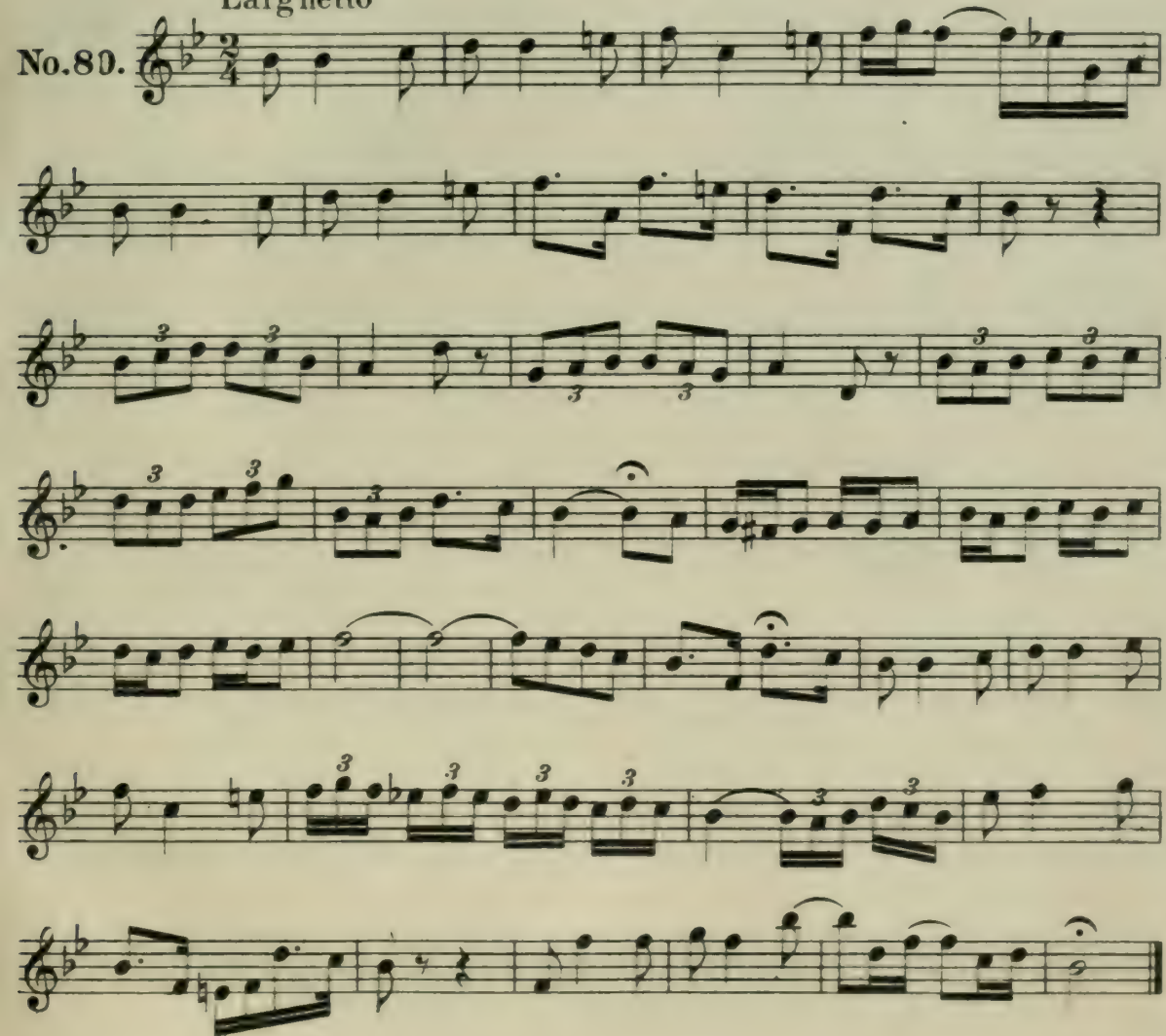
Andantino.

No. 79.



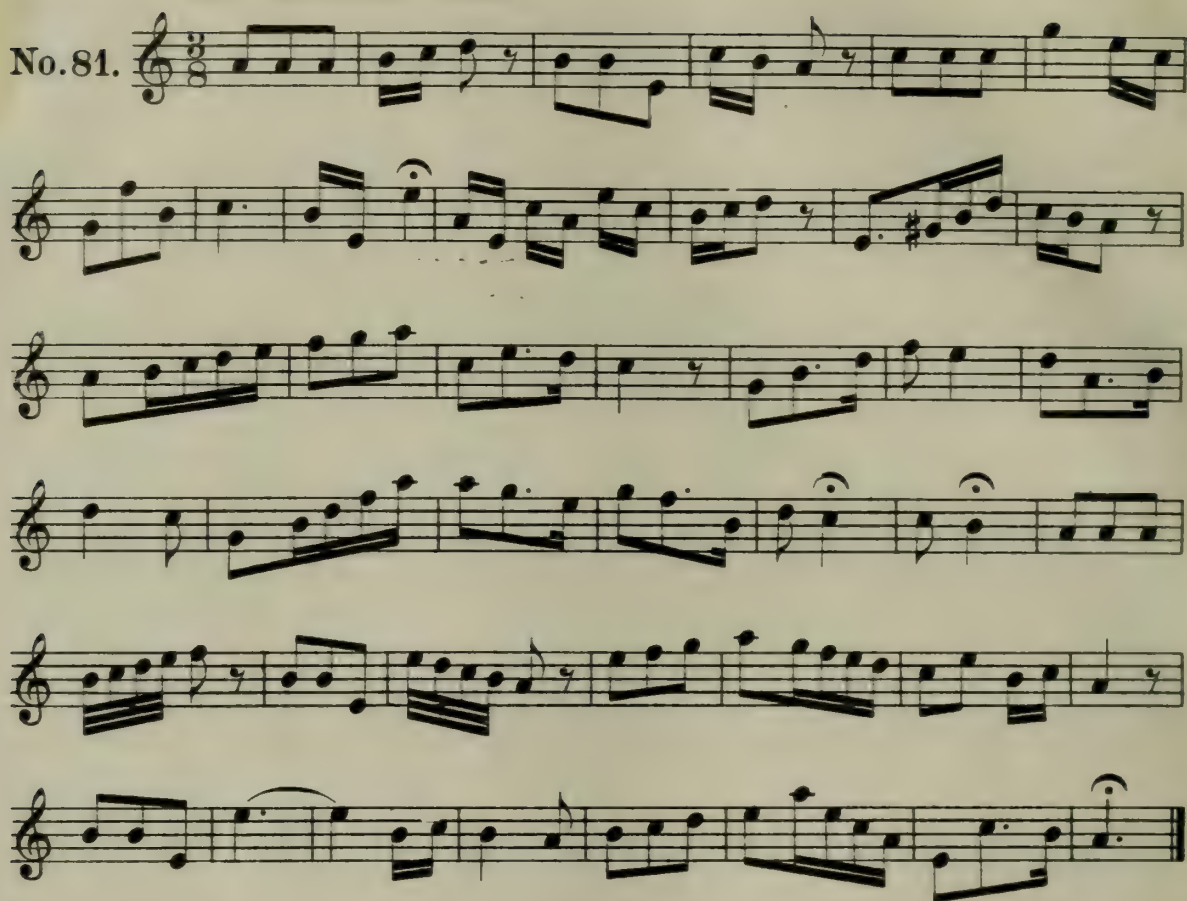


Larghetto



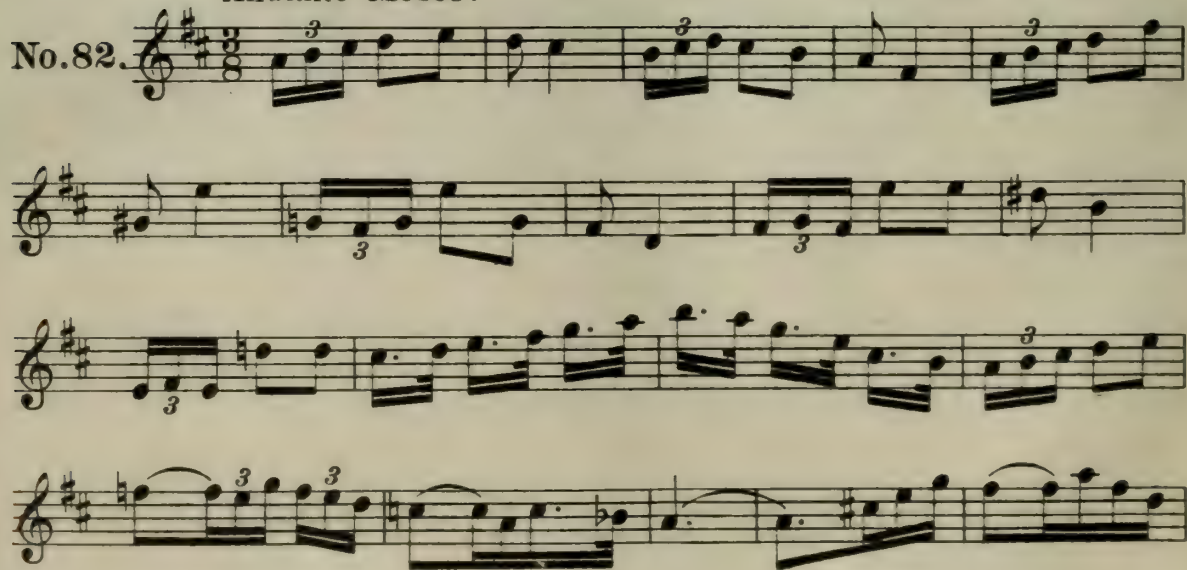
All^o Moderato Assai.

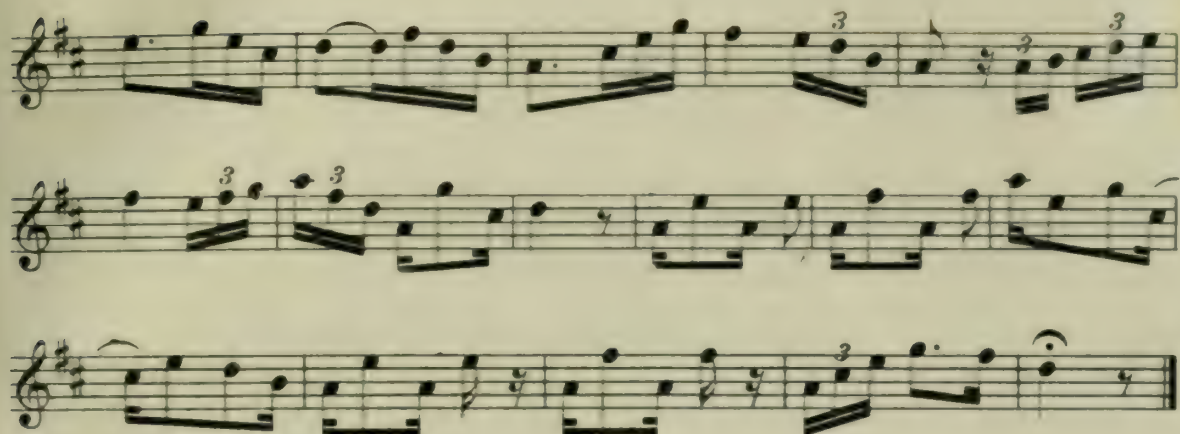
No. 81.



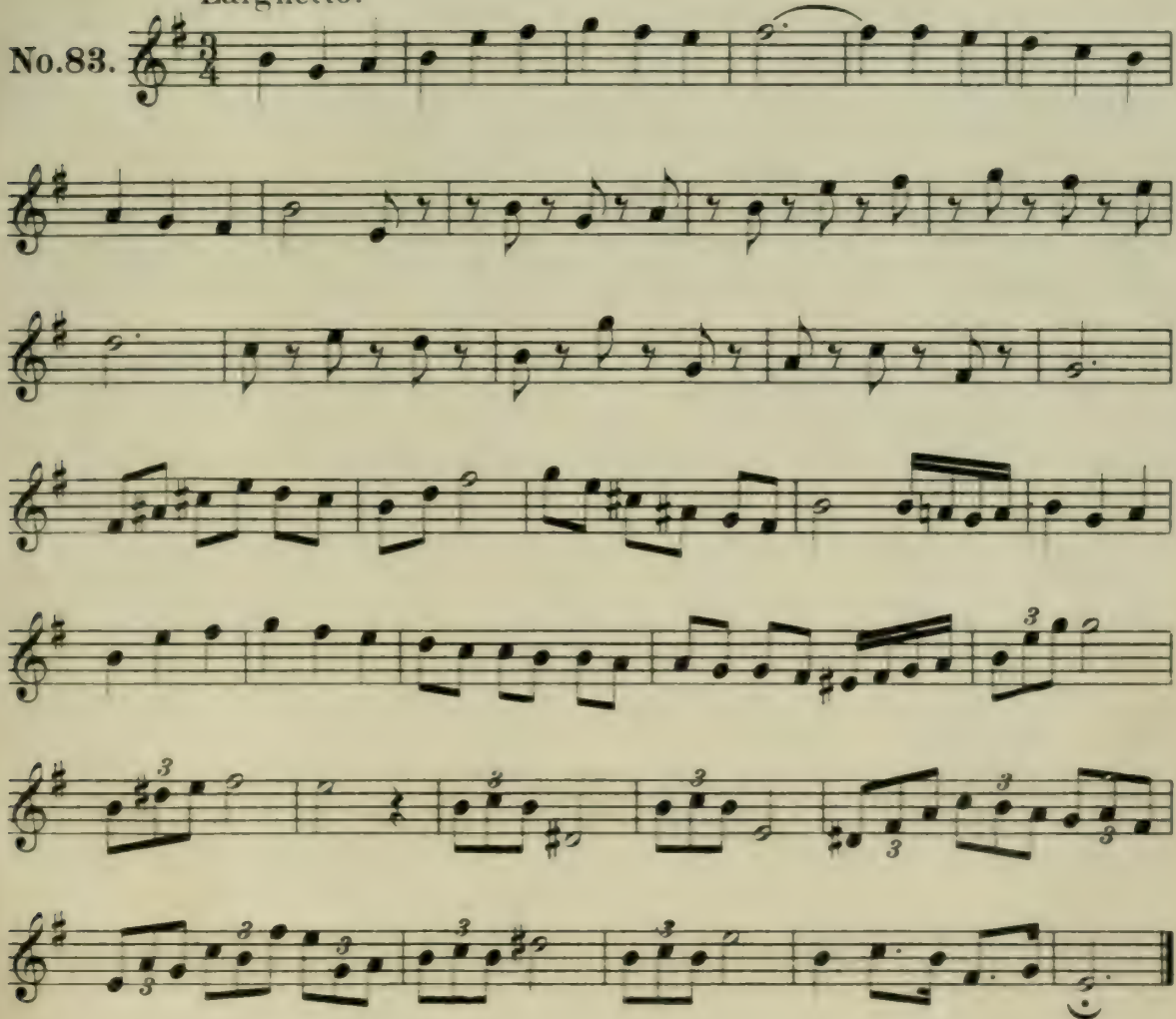
Andante Mosso.

No. 82.





Larghetto.



Larghetto Mosso.

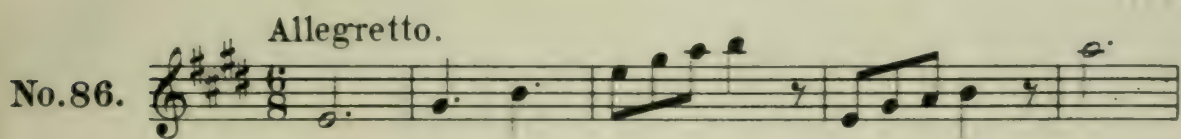
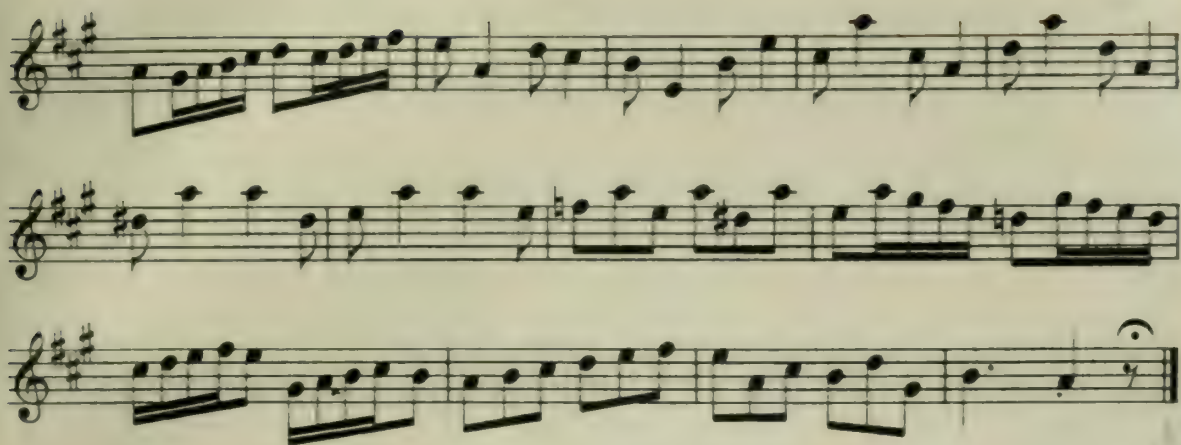
No. 84.

The musical score for No. 84 is written in 3/4 time with a key signature of one flat (B-flat major). It consists of six staves. The first staff begins with a triplet of eighth notes. The second staff contains a triplet of eighth notes and a triplet of sixteenth notes. The third staff features a triplet of eighth notes and a triplet of sixteenth notes. The fourth staff has a triplet of eighth notes and a triplet of sixteenth notes. The fifth staff contains a triplet of eighth notes and a triplet of sixteenth notes. The sixth staff ends with a triplet of eighth notes and a triplet of sixteenth notes.

Adagio.

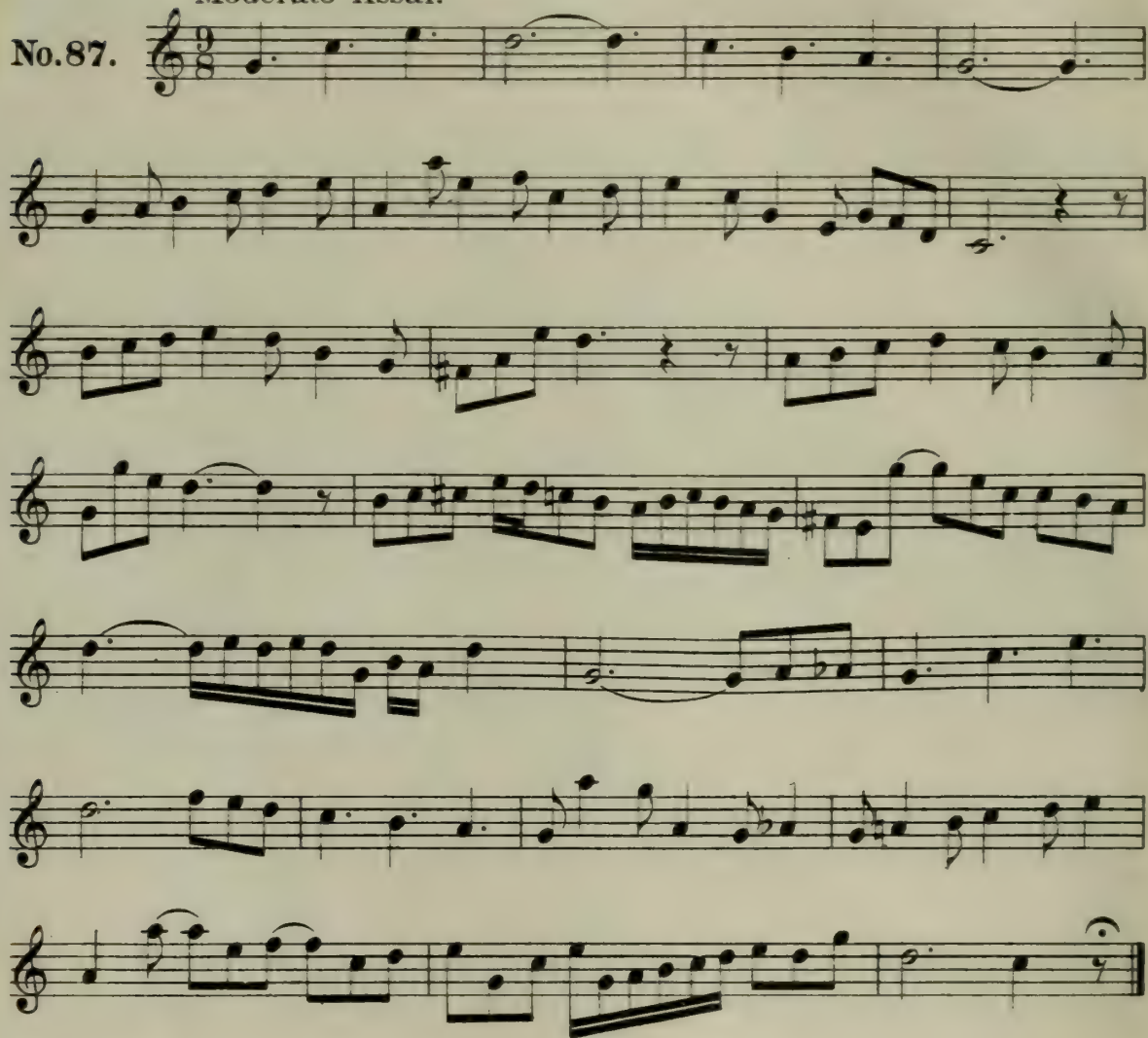
No. 85.

The musical score for No. 85 is written in 6/8 time with a key signature of two sharps (D major). It consists of four staves. The first staff begins with a half note. The second staff contains a half note and a quarter note. The third staff features a half note and a quarter note. The fourth staff ends with a half note and a quarter note.



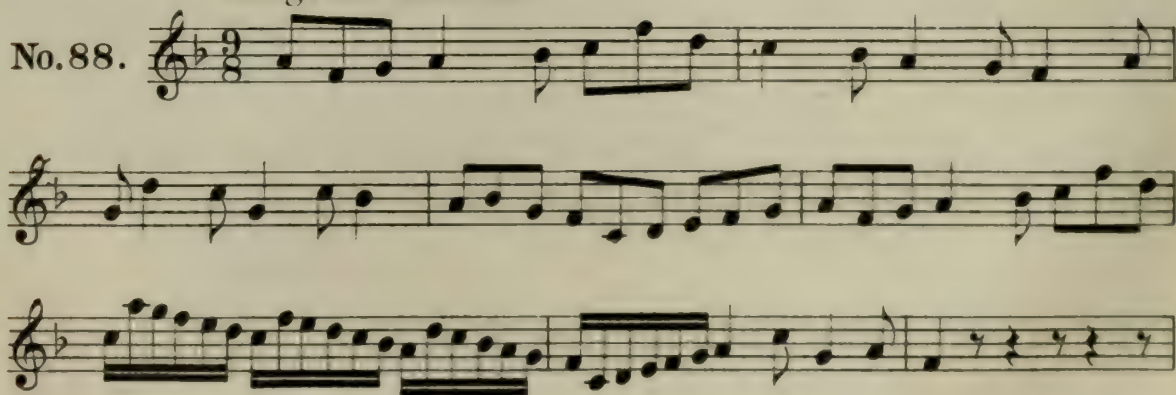
Moderato Assai.

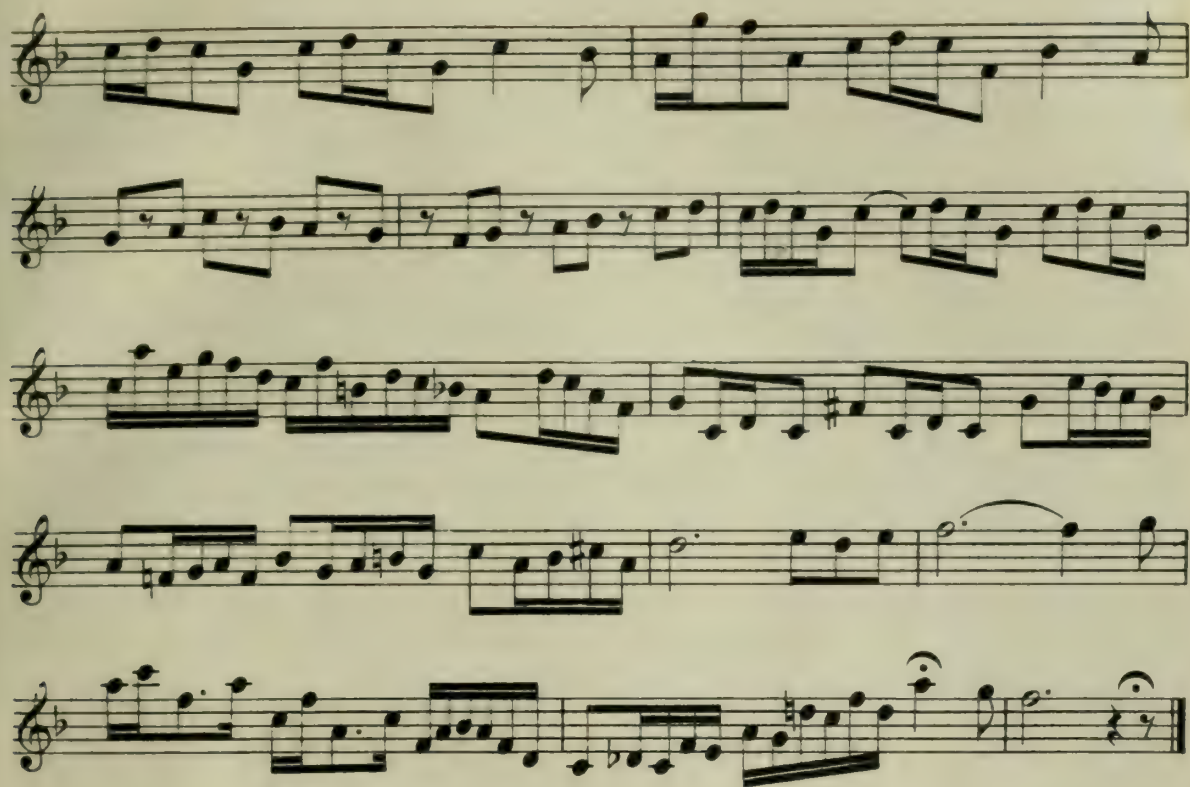
No. 87.



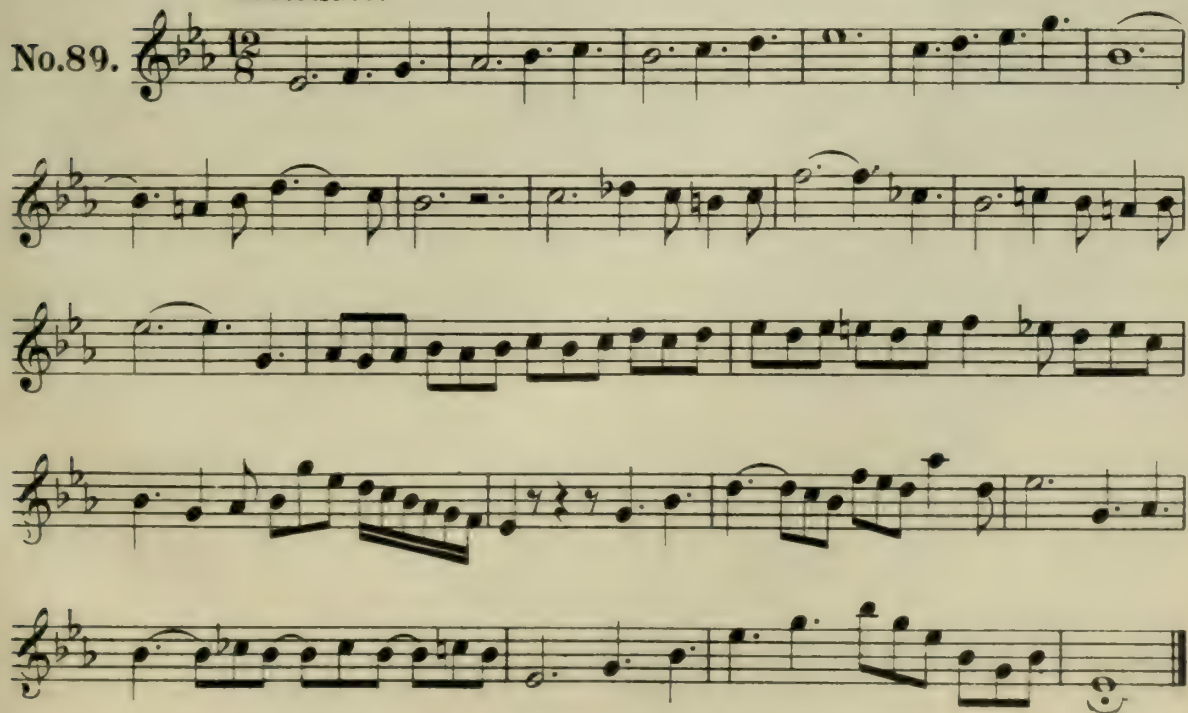
Allegretto Moderato.

No. 88.



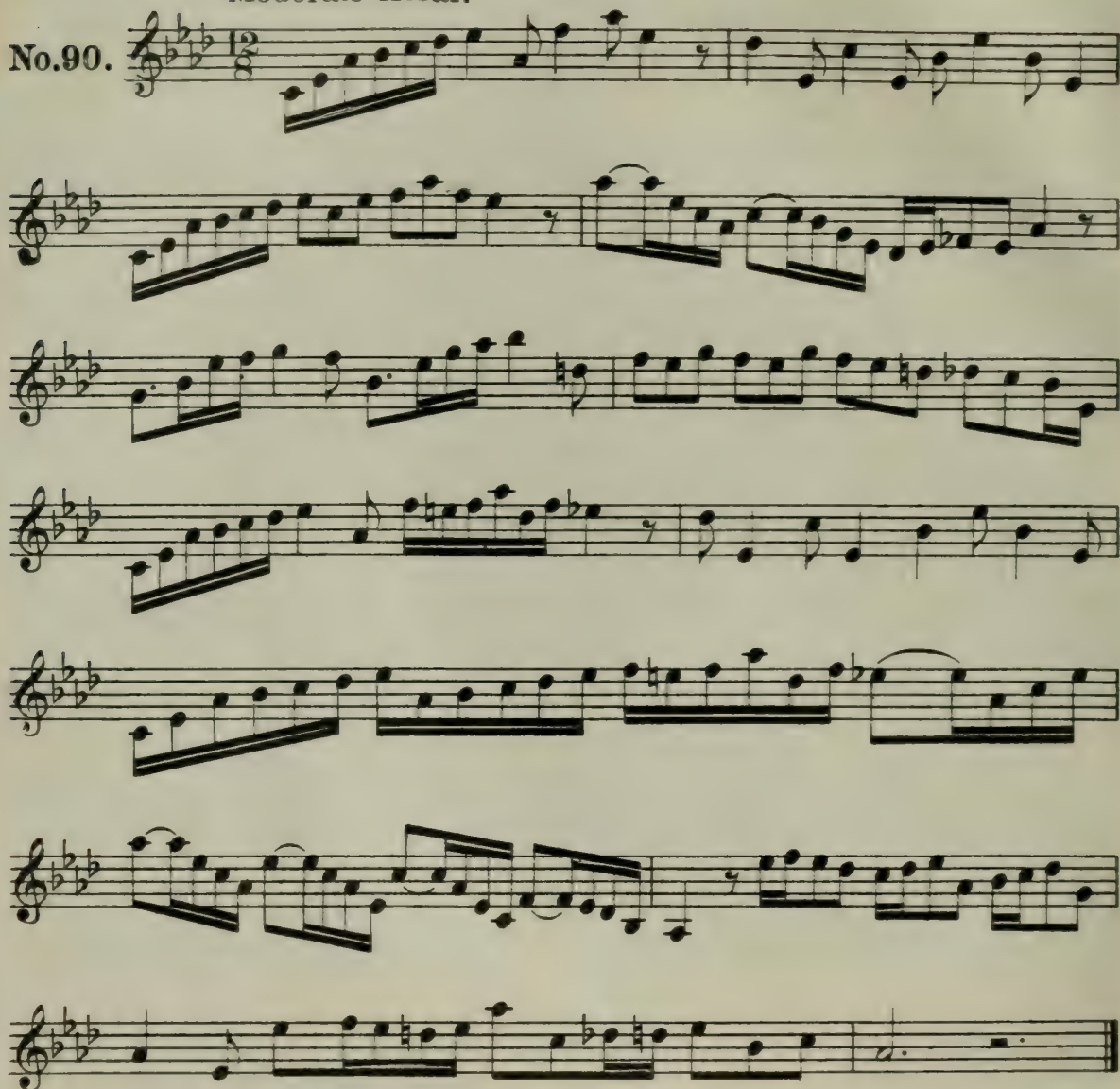


Sostenuto.



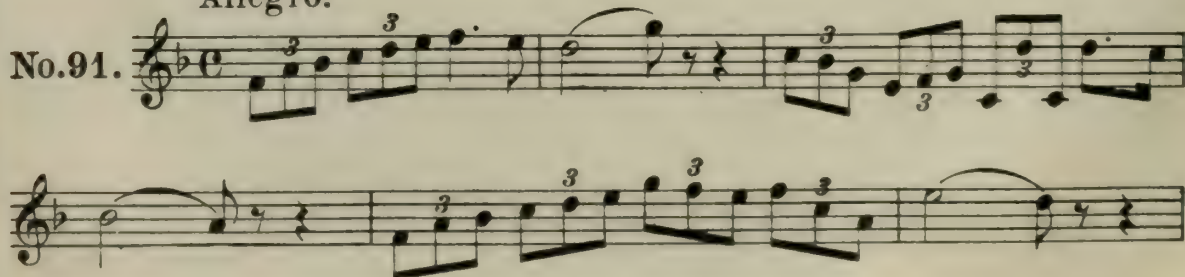
Moderato Assai.

No. 90.



Allegro.

No. 91.



3 3 3 3

3 3 3 3

3 3

cresc.

No. 92. *Andante.*

The musical score for No. 92, marked *Andante.*, is written on ten staves in G major (one sharp) and 3/4 time. The notation includes eighth and sixteenth notes, rests, and triplets. A double bar line is present after the fourth staff.

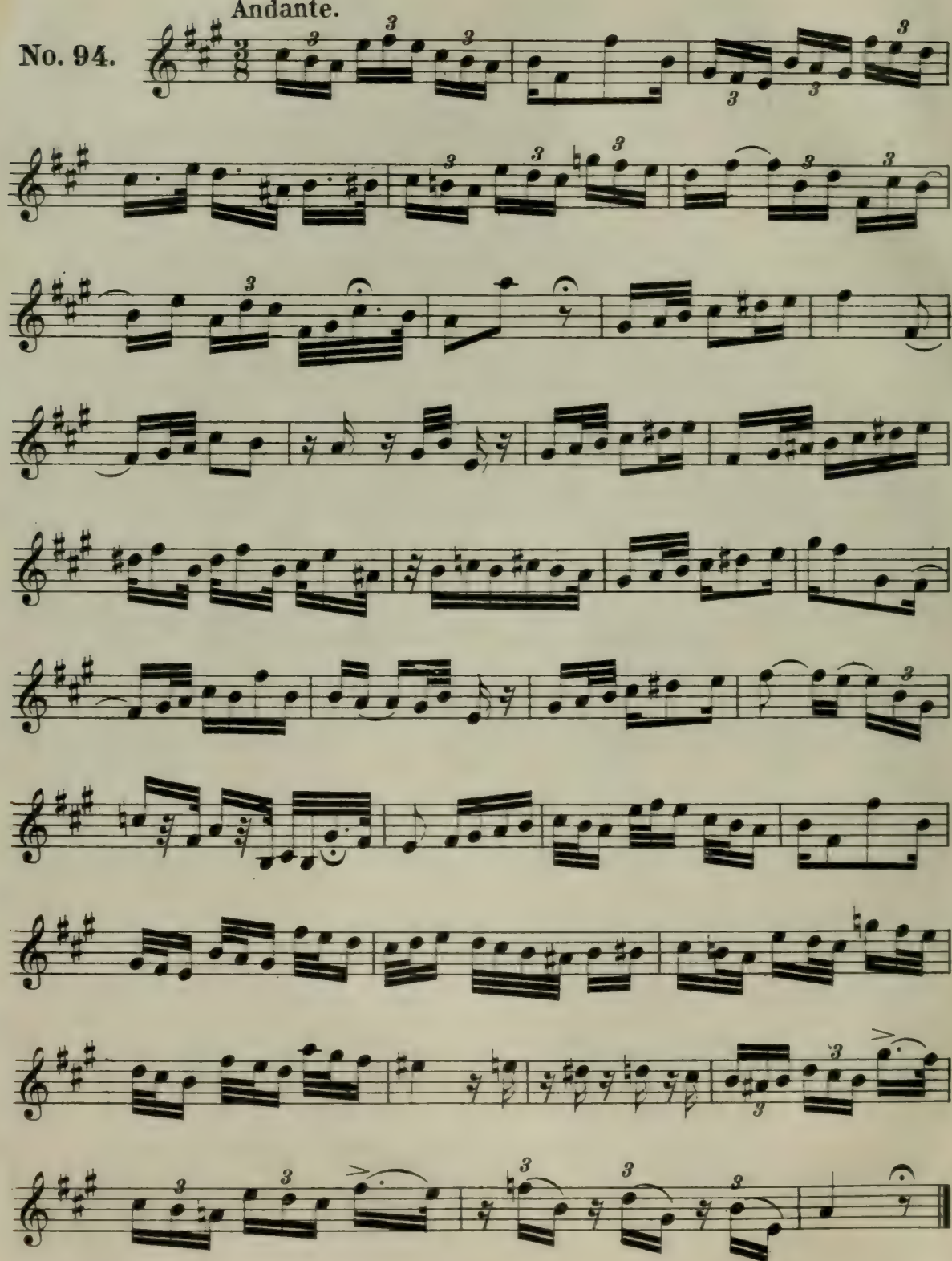
Allegretto.

No. 93.

The musical score for No. 93, Allegretto, is composed of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic figures such as eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over the notes) and a section marked with (a) which appears to be a cadenza. The piece ends with a final cadence marked with a double bar line and a fermata.

(a) Accent well, also the Cadenza.

(a) *Accentar bene, ancorchè Cadenza.*

No. 94. *Andante.*

Moderato assai.

No. 95.

The musical score for No. 95, *Moderato assai*, is written on ten staves. The key signature is G-flat major (two flats) and the time signature is 2/4. The notation includes eighth and sixteenth notes, triplets, and sixteenth-note runs. Performance markings include *dim.*, *rit.*, and *a tempo.*

Allegretto moderato assai.

No. 96.

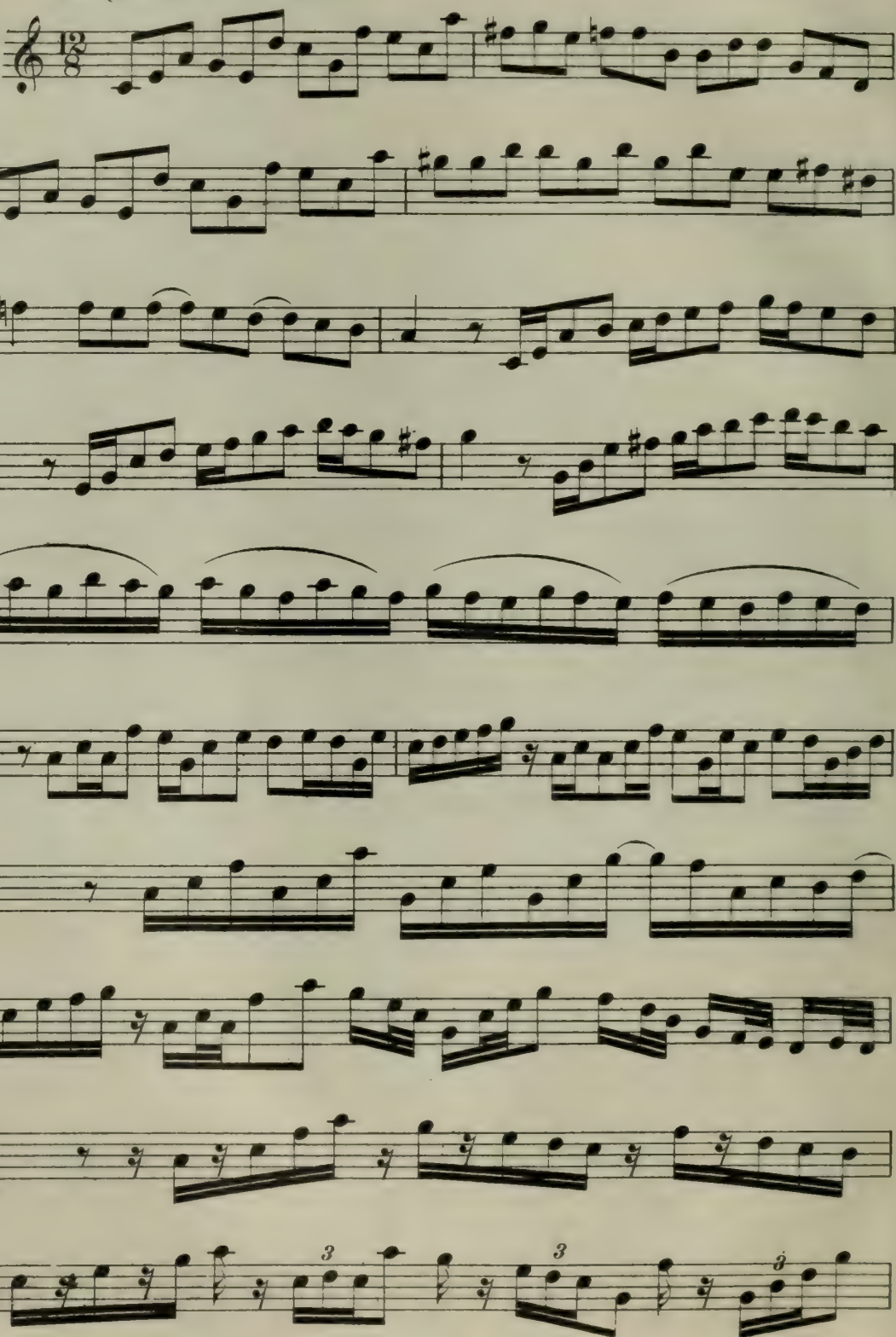
The musical score for No. 96, titled "Allegretto moderato assai," is written for a single melodic line in treble clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a series of eighth-note runs, followed by a crescendo marked "cresc." and accented notes. The melody features various rhythmic patterns, including eighth-note groups, quarter notes, and half notes, often beamed together. The score includes several triplet markings (indicated by a '3' over the notes) and ends with a final cadence marked with a double bar line and repeat dots.

Adagio.

No. 97.

This musical score is for a piece titled "No. 97." in the tempo of "Adagio." The time signature is 9/8. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the initial notation, including a half note, a quarter note, and a half note, followed by a series of eighth notes. The second staff continues the melody with a half note, a quarter note, and a half note, followed by a series of eighth notes. The third staff features a half note, a quarter note, and a half note, followed by a series of eighth notes. The fourth staff contains a half note, a quarter note, and a half note, followed by a series of eighth notes. The fifth staff shows a half note, a quarter note, and a half note, followed by a series of eighth notes. The sixth staff features a half note, a quarter note, and a half note, followed by a series of eighth notes. The seventh staff contains a half note, a quarter note, and a half note, followed by a series of eighth notes. The eighth staff shows a half note, a quarter note, and a half note, followed by a series of eighth notes. The ninth staff features a half note, a quarter note, and a half note, followed by a series of eighth notes. The tenth staff concludes the piece with a half note, a quarter note, and a half note, followed by a series of eighth notes.

Allegretto moderato.

No. 98. 

(a) *a piacere.*

a) Accent well, also the Cadenza.

a) *Accentar bene, ancorchè Cadenza.*

THIRD PART.

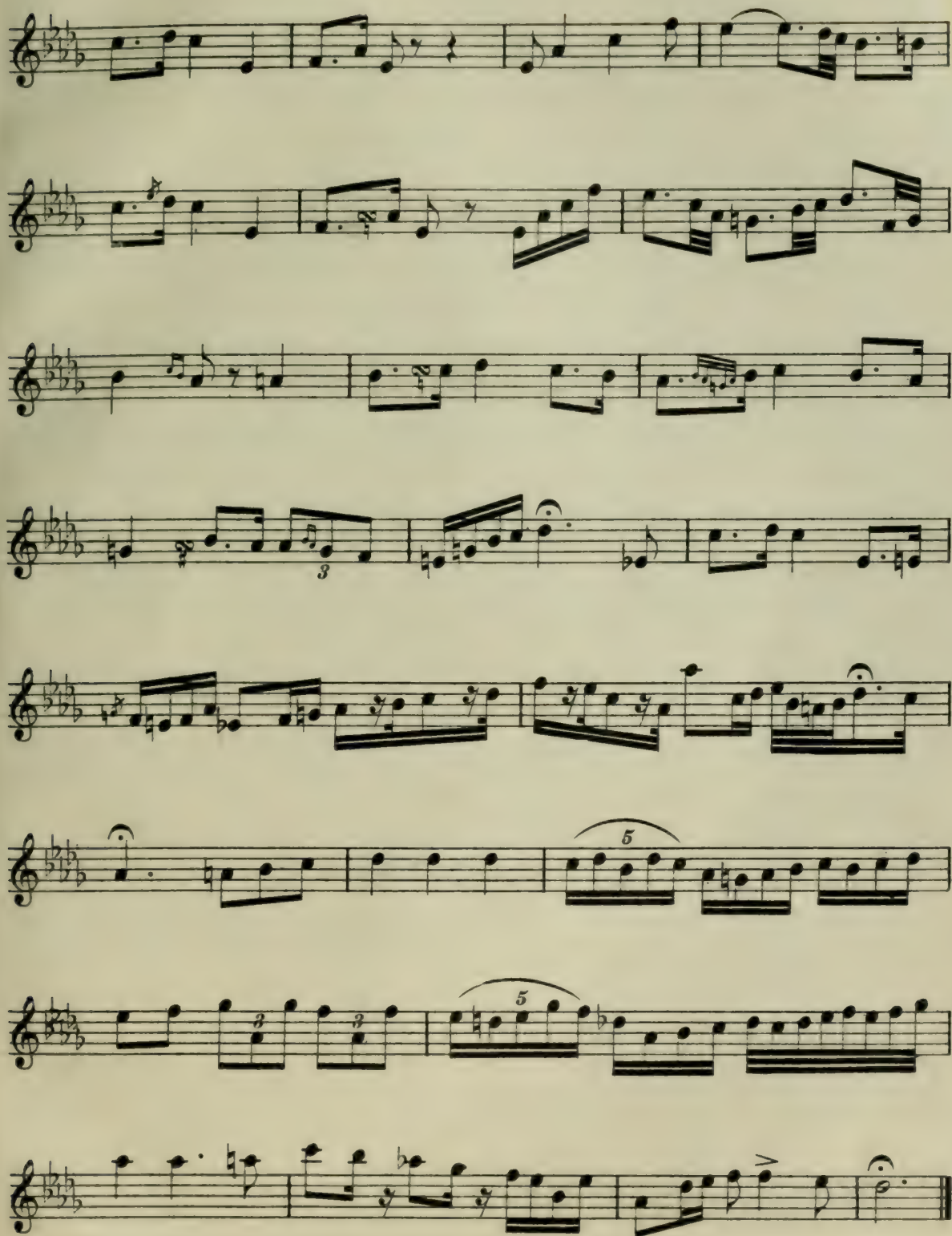
| PARTE TERZA.

This part contains nearly all the combinations of rhythmic division in the eight kinds of time, signs of repetition, and the abbreviations most used.

Questa parte contiene pressochè tutte le combinazioni della divisione in tutti gli otto tempi, segni di richiamo, e le abbreviature più usitate.

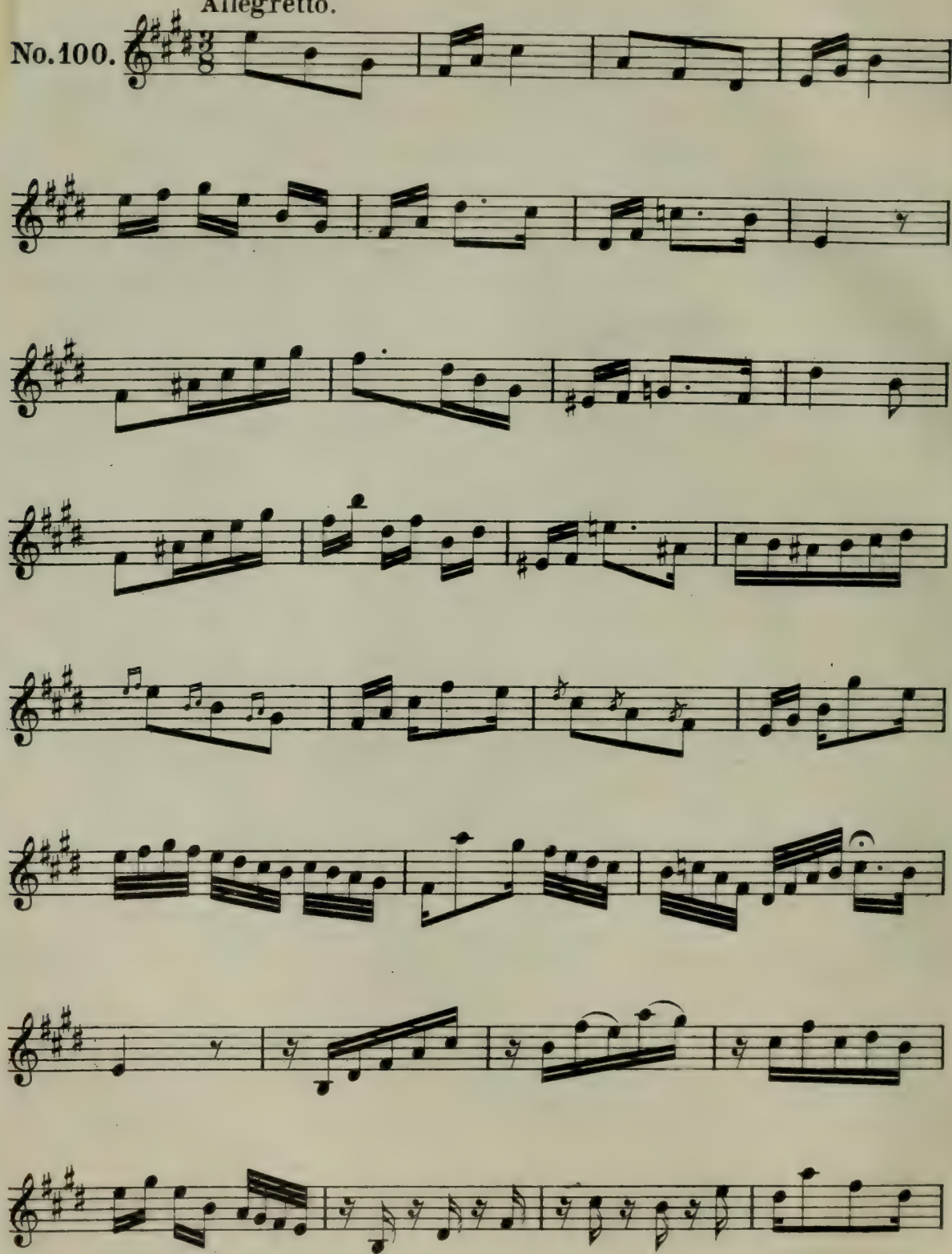
Allegro maestoso.

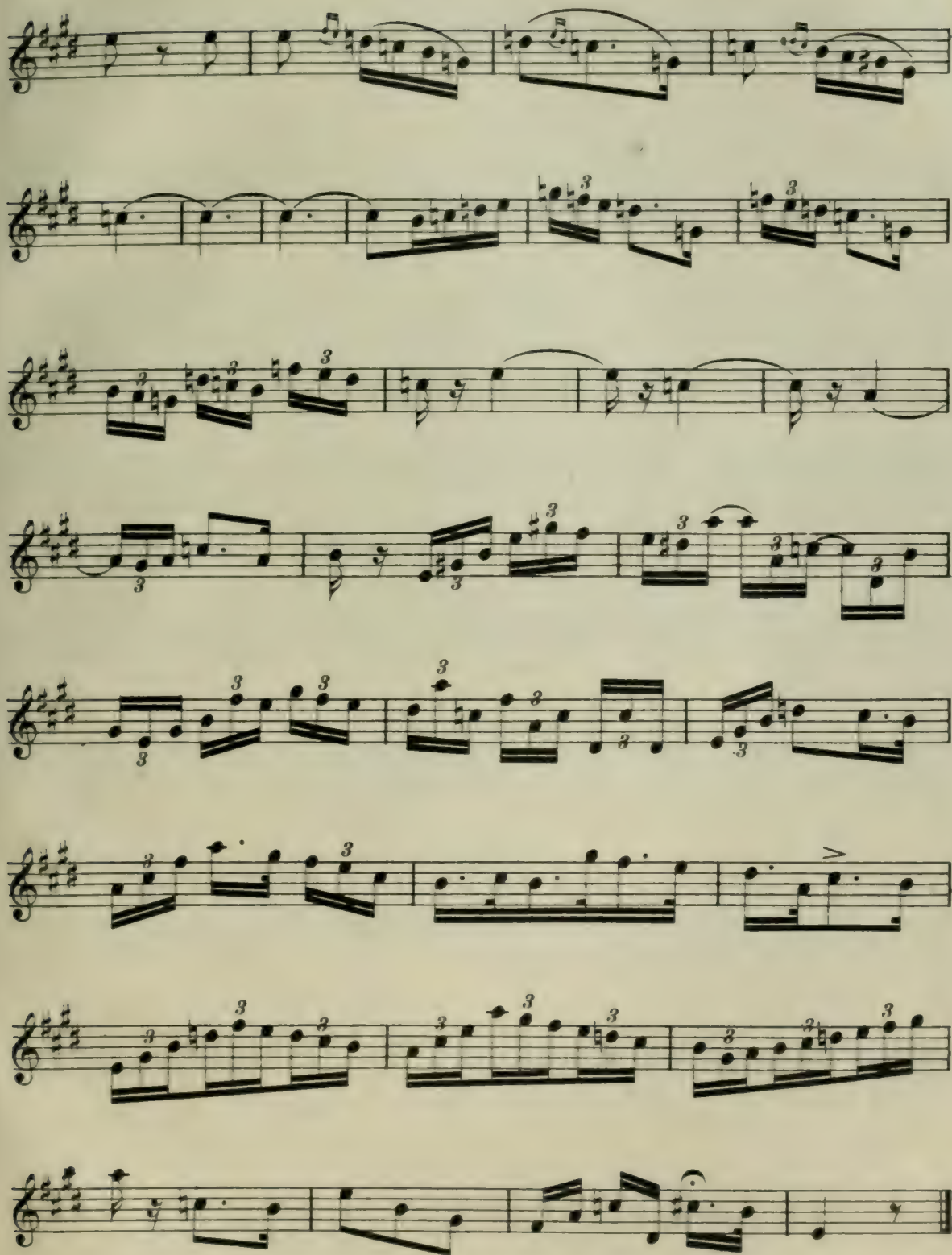
No. 99.



Allegretto.

No. 100.





Andante mosso.

No. 101.

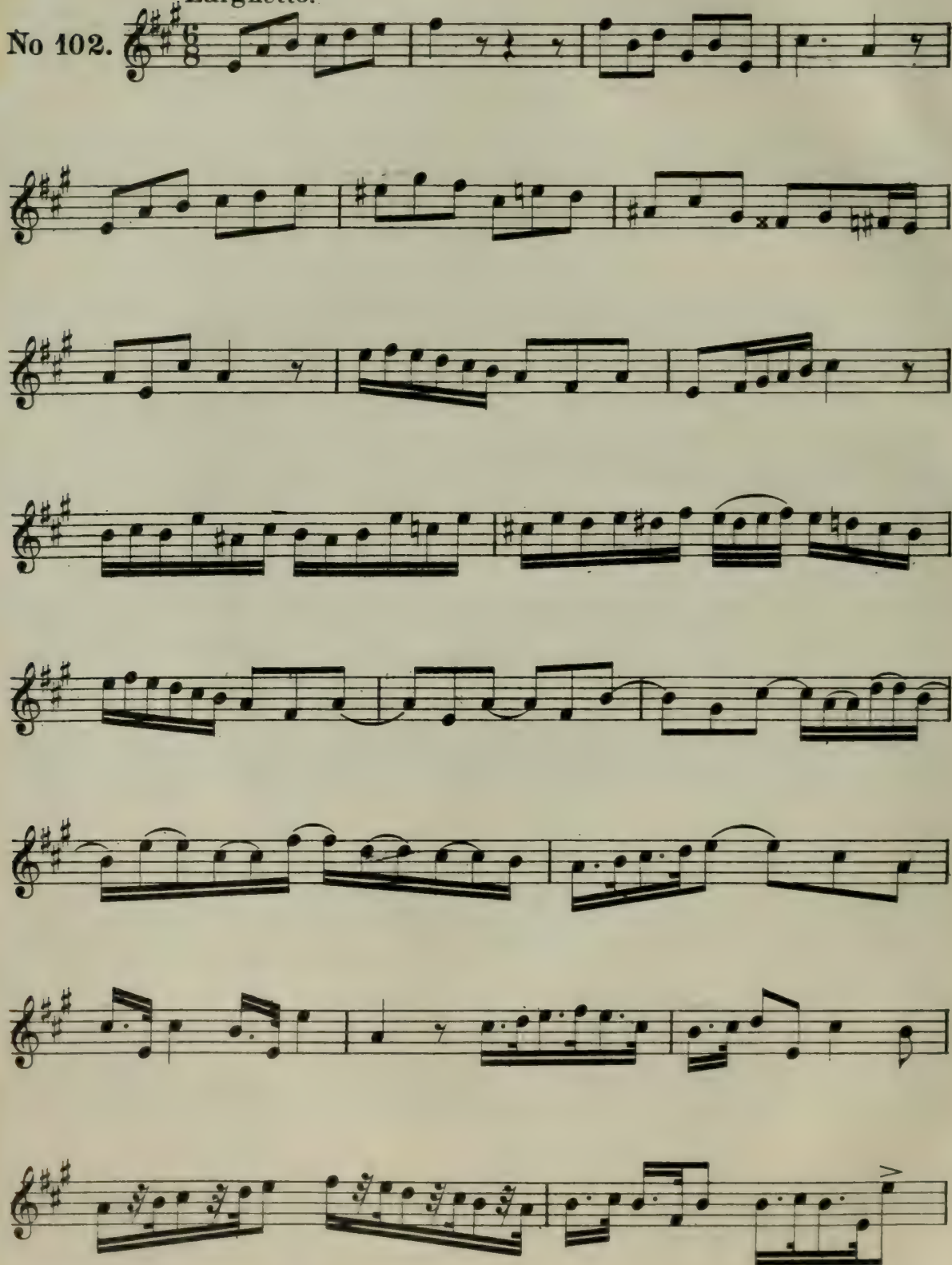
The musical score for No. 101, Andante mosso, is written on ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is characterized by frequent triplet and dyad patterns. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and triplet markings (3) over groups of notes. The piece concludes on the tenth staff with a final note and a repeat sign.

This page of musical notation consists of ten staves of music, all in G-flat major (three flats). The notation includes various musical elements such as triplets, slurs, and dynamic markings.

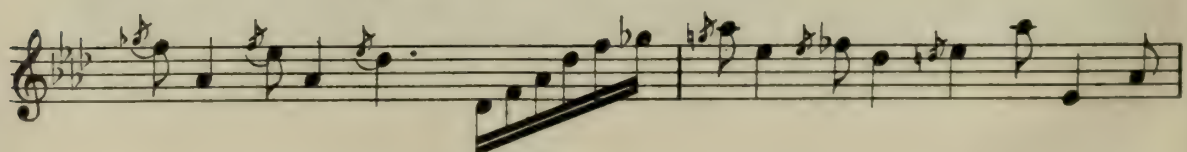
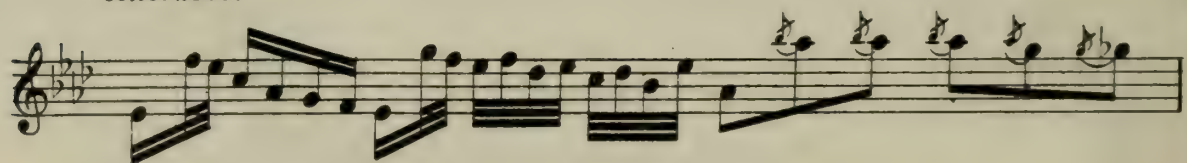
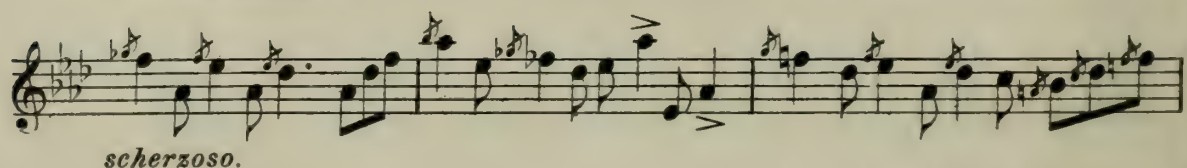
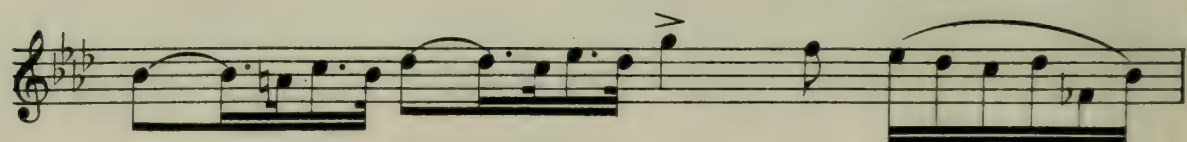
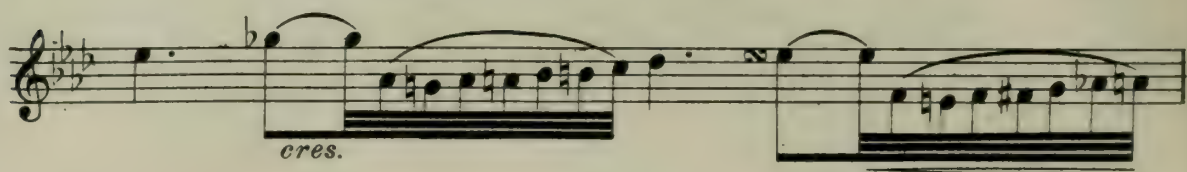
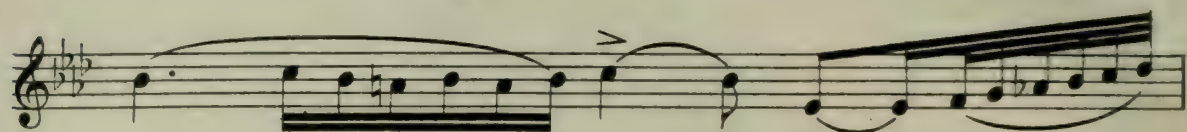
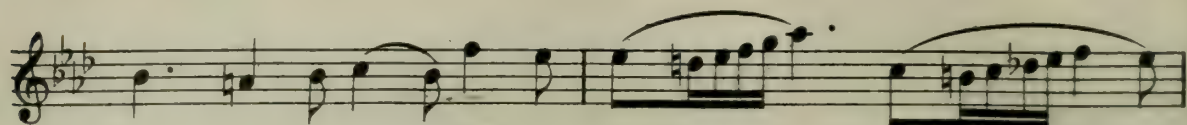
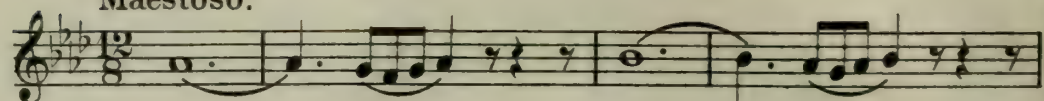
- Staff 1: Features a triplet of eighth notes, a quarter note, and a half note. A slur covers a triplet of eighth notes.
- Staff 2: Features a quarter note, a half note, and a triplet of eighth notes.
- Staff 3: Features a half note, a quarter note, and a triplet of eighth notes.
- Staff 4: Features a half note, a quarter note, and a triplet of eighth notes. The marking *rall.* appears below the staff, and *in tempo.* appears below the staff.
- Staff 5: Features a half note, a quarter note, and a triplet of eighth notes.
- Staff 6: Features a triplet of eighth notes, a quarter note, and a half note.
- Staff 7: Features a half note, a quarter note, and a triplet of eighth notes.
- Staff 8: Features a half note, a quarter note, and a triplet of eighth notes.
- Staff 9: Features a half note, a quarter note, and a triplet of eighth notes.
- Staff 10: Features a half note, a quarter note, and a triplet of eighth notes.

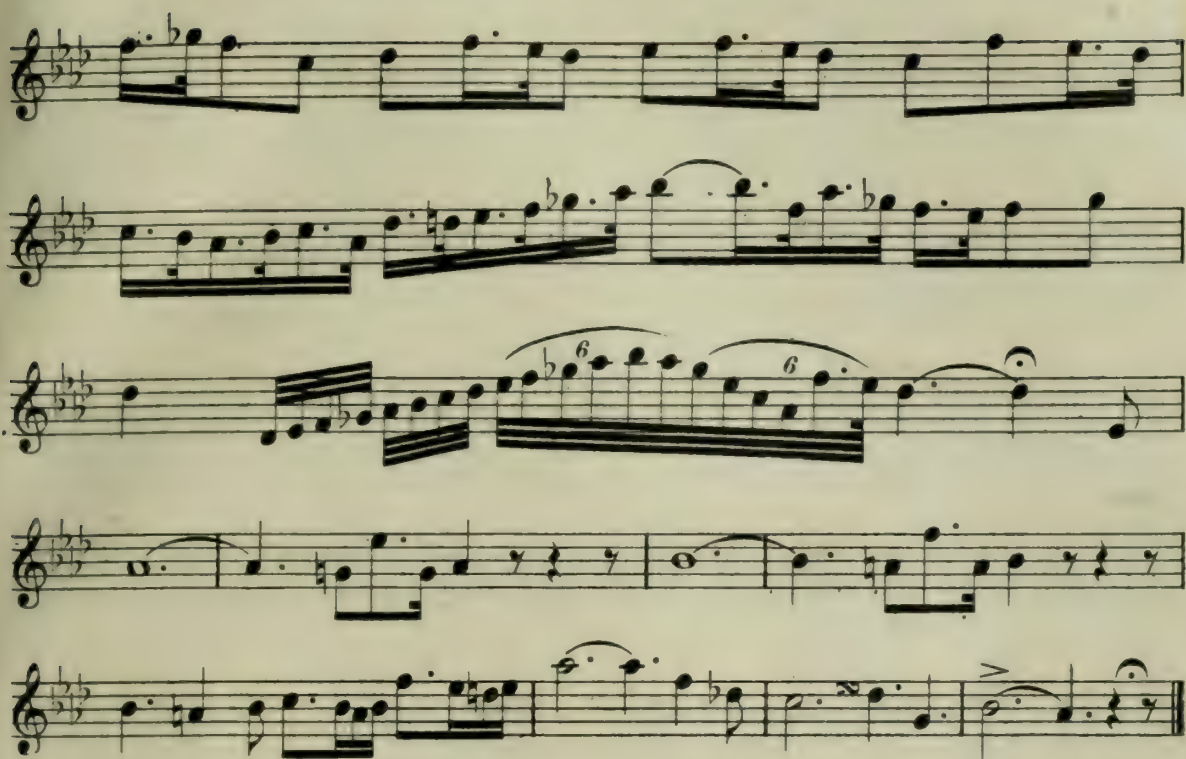
Larghetto.

No 102.



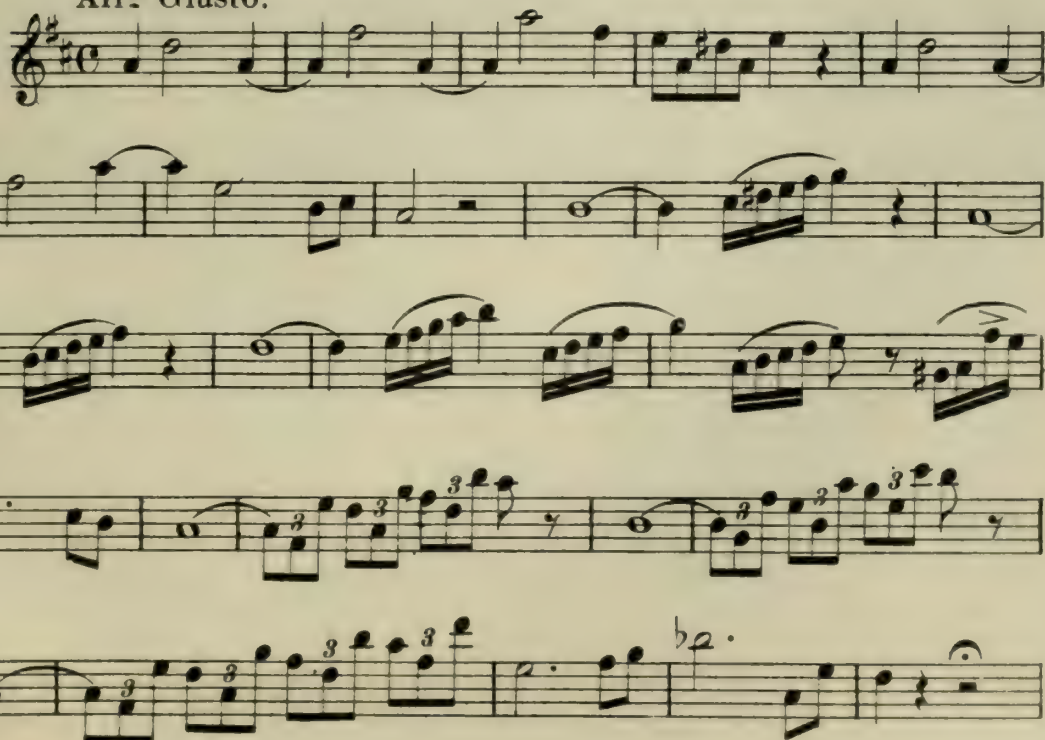
Maestoso.

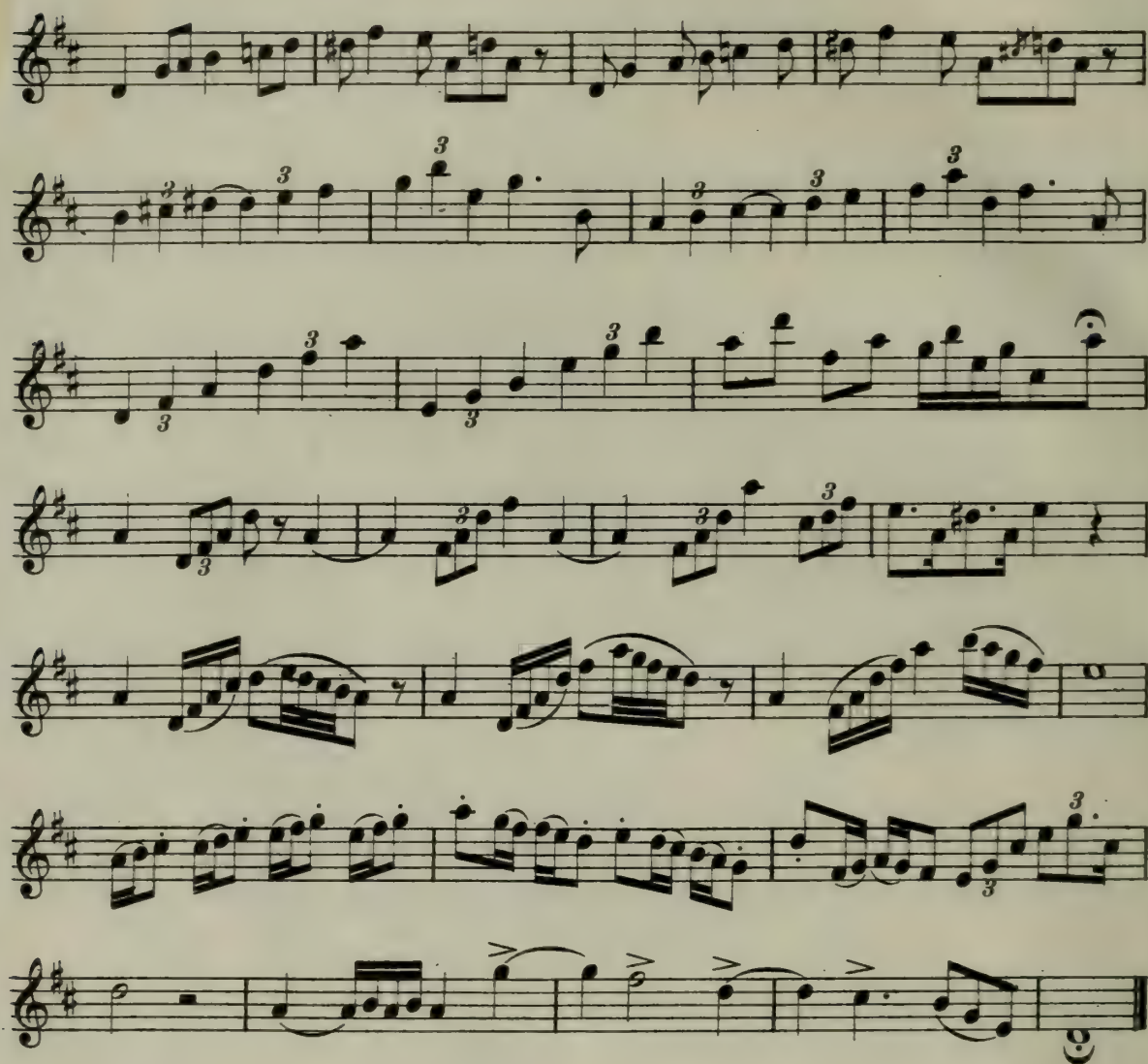
No. 103. 



Allo Giusto.

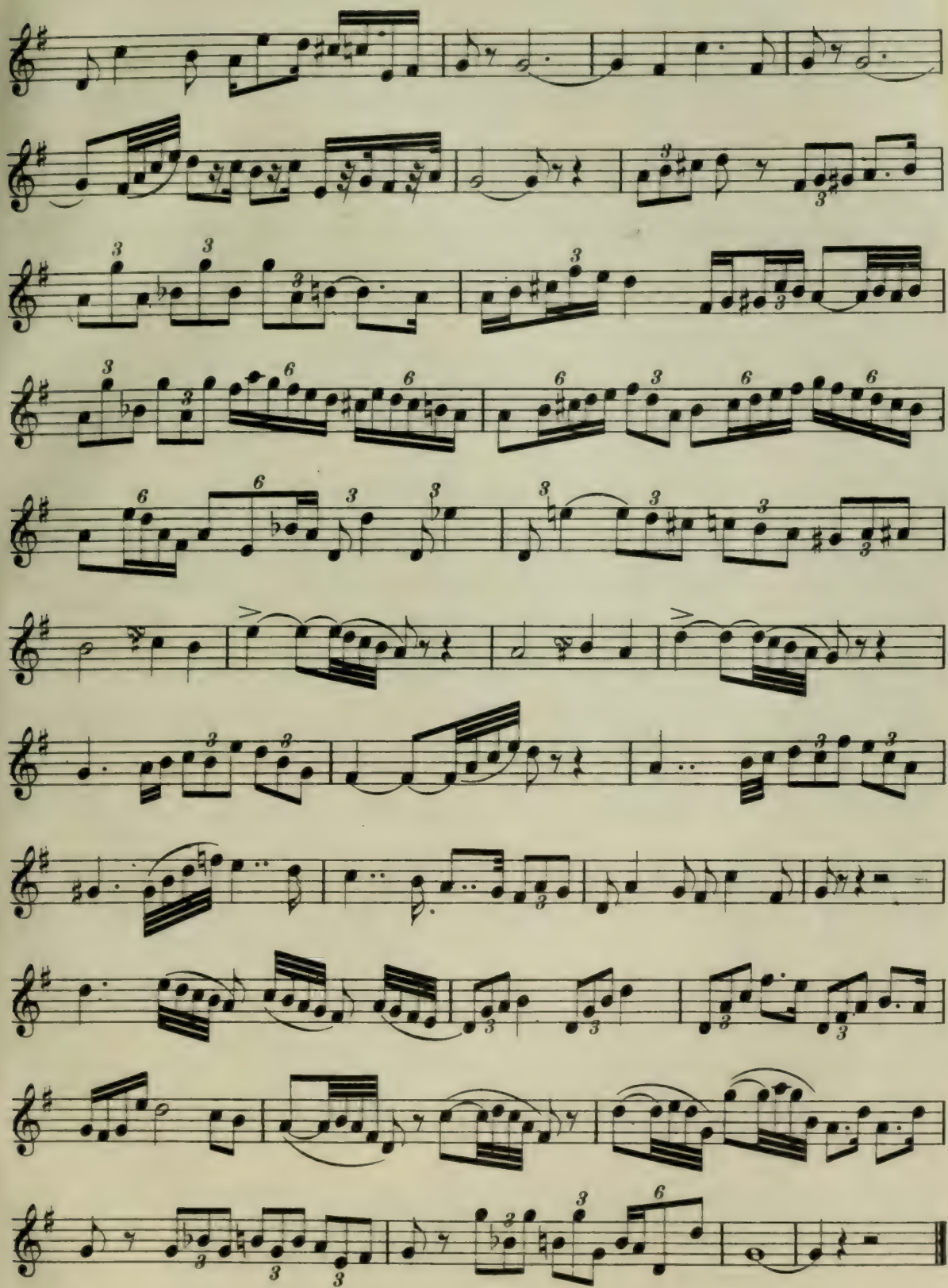
No. 104.





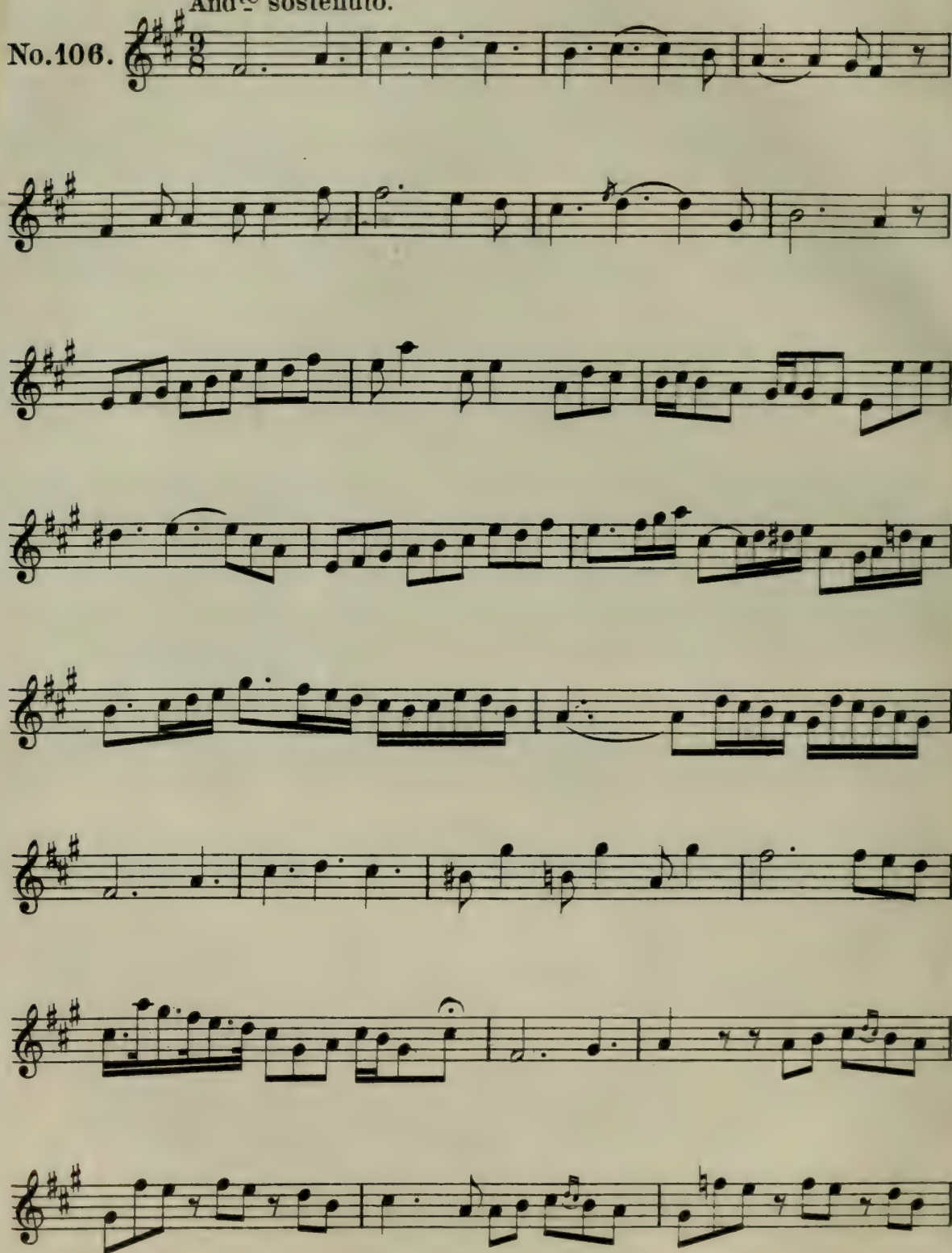
No. 105. *Largo.*

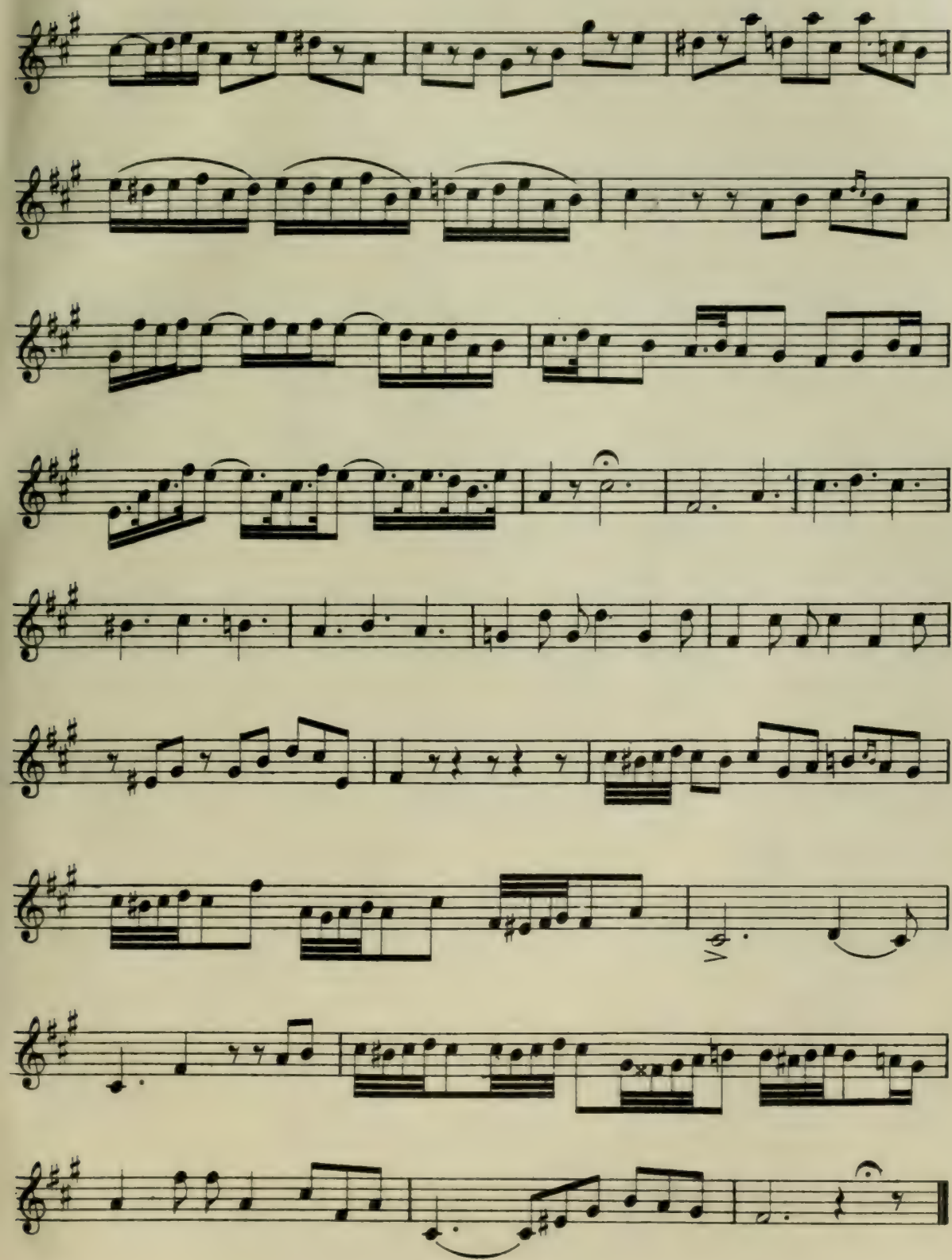
Three staves of musical notation for No. 105, marked *Largo.* The notation is in G major (one sharp) and common time (C). The first staff has a half note, a quarter note, and a half note. The second staff has a half note, a quarter note, and a half note. The third staff has a half note, a quarter note, and a half note.



And^{te} sostenuto.

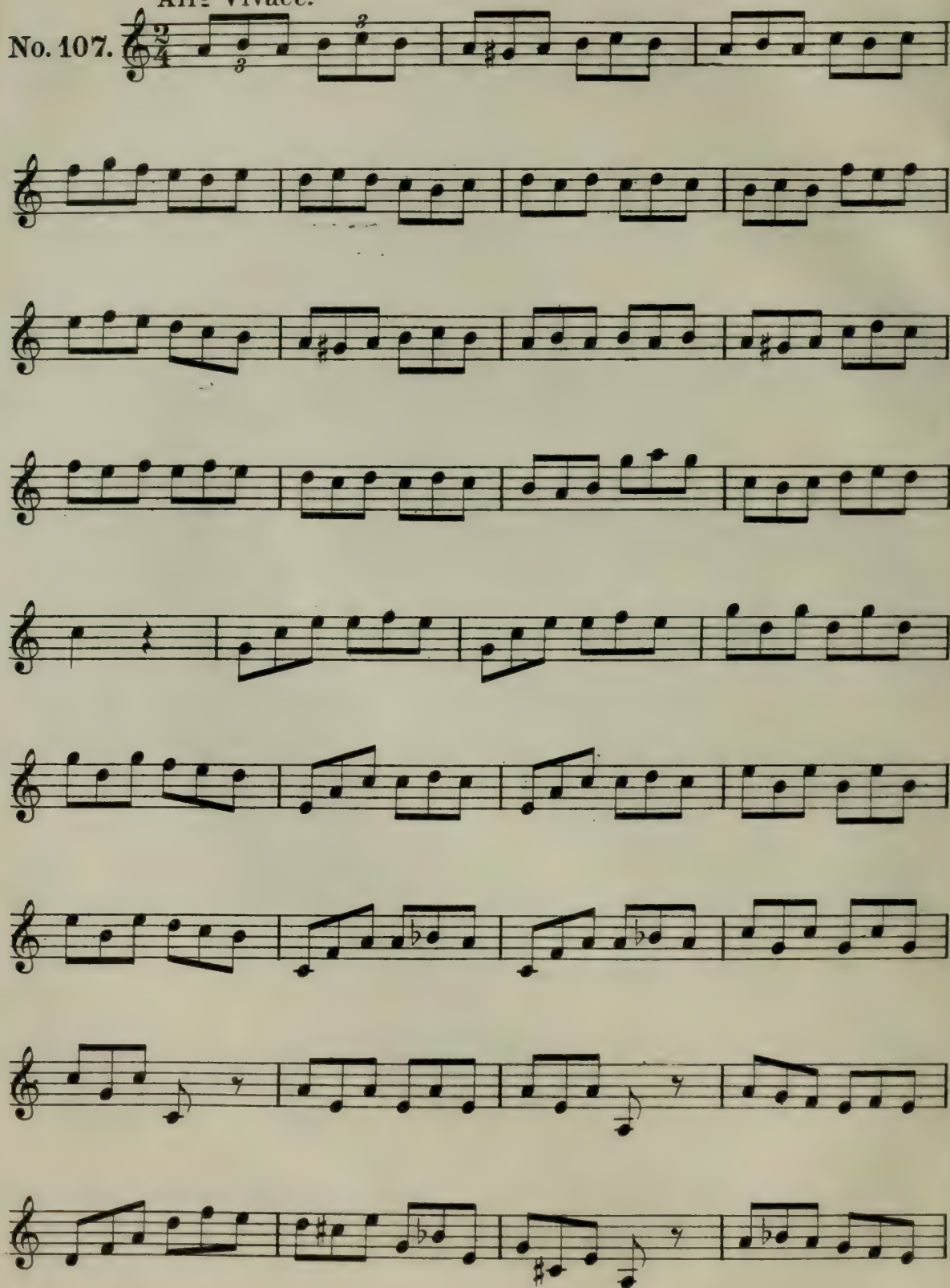
No. 106.

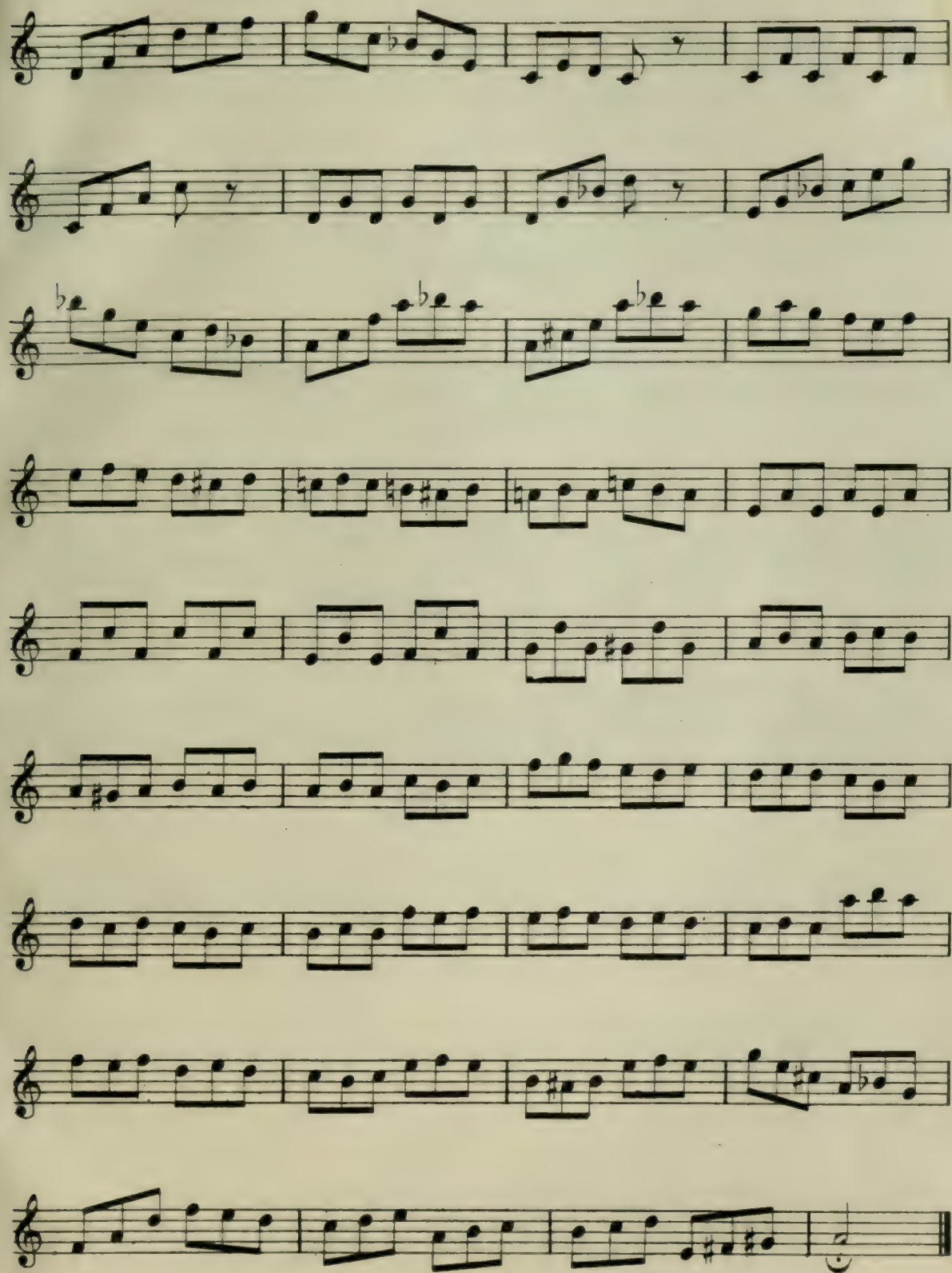




Allo Vivace.

No. 107.





Adagio.

No.108.

8 6 3 5 6 7

3 3 3 3 3

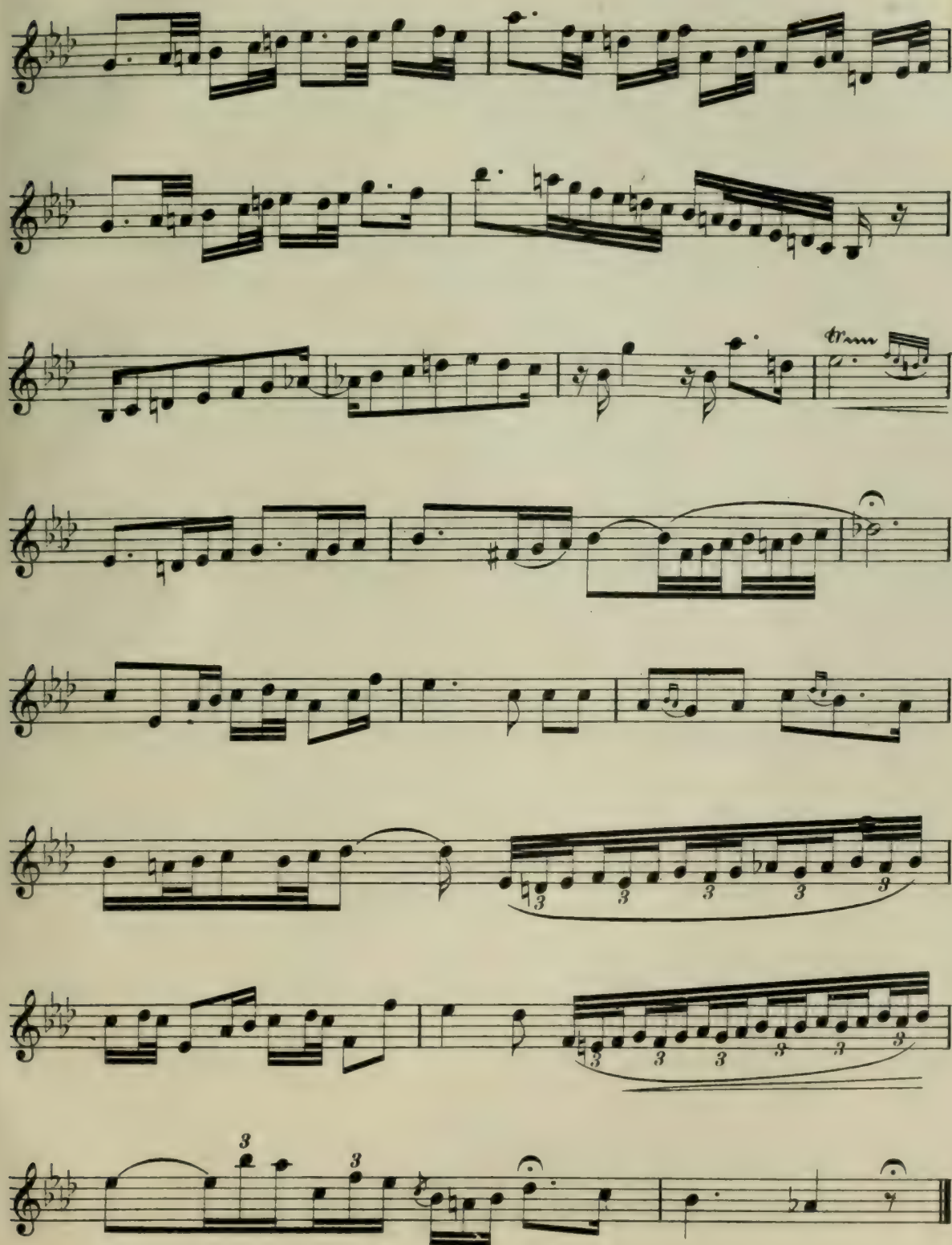
2

This page contains eight staves of musical notation in treble clef, with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' and a bracket. A prominent feature is a ten-measure phrase on the third staff, marked with a '10' and a slur, consisting of a continuous sixteenth-note run. Other staves feature slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line on the eighth staff.

And^{no} Grazioso.

No. 109.

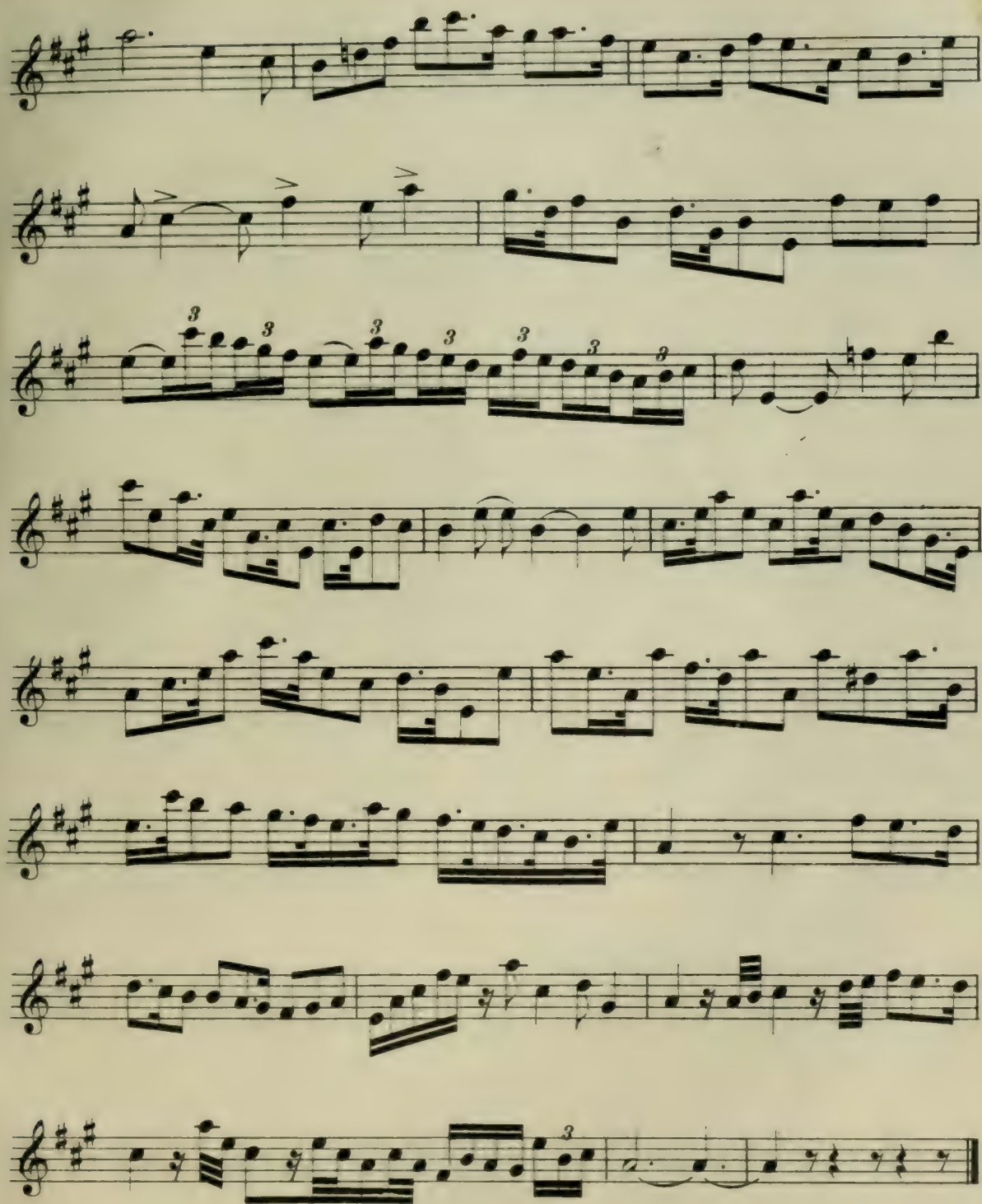
The musical score for No. 109, titled "And^{no} Grazioso," is presented on eight staves. The notation is in 6/8 time and features a key signature of two flats (B-flat and E-flat). The piece begins with a treble clef and a key signature of two flats. The first staff contains the initial notation, including a treble clef, a key signature of two flats, and a 6/8 time signature. The music is composed of eighth and sixteenth notes, with some measures containing rests. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line. The fourth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff includes a trill ornament, indicated by a wavy line and the word "trill". The sixth staff continues the melody with eighth and sixteenth notes. The seventh staff features a new melodic line. The eighth staff concludes the piece with a final measure containing a trill ornament.



Moderato assai.

No. 110.

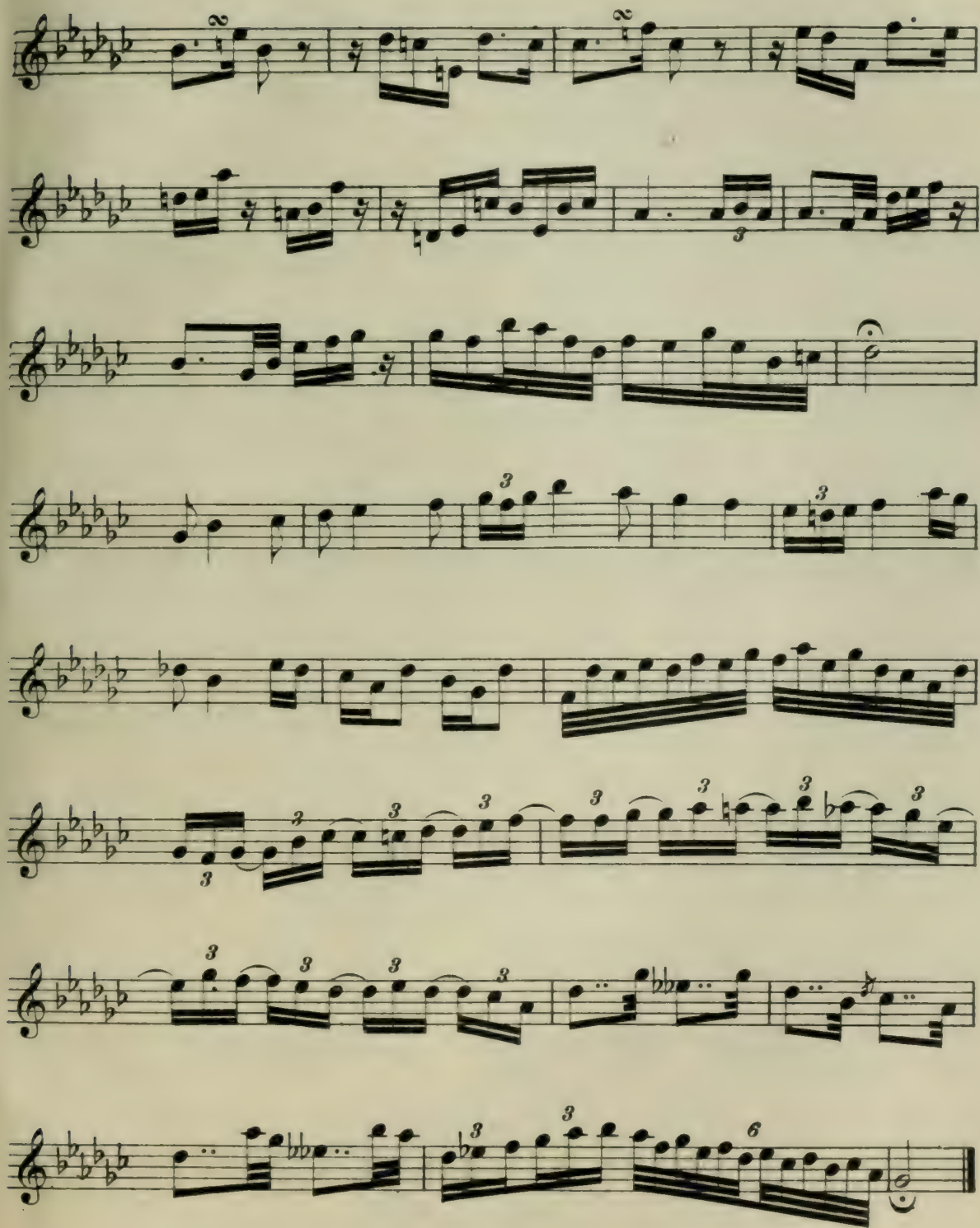
The musical score for No. 110, Moderato assai, is written on eight staves. The key signature is two sharps (F# and C#) and the time signature is 9/8. The piece begins with a treble clef and a key signature of two sharps. The first staff starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The second staff continues with a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The third staff starts with a half note E4, followed by a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The fourth staff begins with a half note D4, followed by a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The fifth staff starts with a half note C4, followed by a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The sixth staff begins with a half note B3, followed by a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The seventh staff starts with a half note A3, followed by a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The eighth staff begins with a half note G3, followed by a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The piece concludes with a final half note G2.



Moderato.

No. 111.

This musical score is for a piece titled "No. 111." in the tempo "Moderato." The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is 2/4. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is composed of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a triplet of eighth notes. The third staff also contains triplet markings. The fourth staff shows a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff continues the melodic line. The sixth staff features a series of eighth notes. The seventh staff includes triplet markings. The eighth staff concludes the piece with a final melodic phrase. The notation is clear and legible, with standard musical symbols for notes, rests, and triplets.

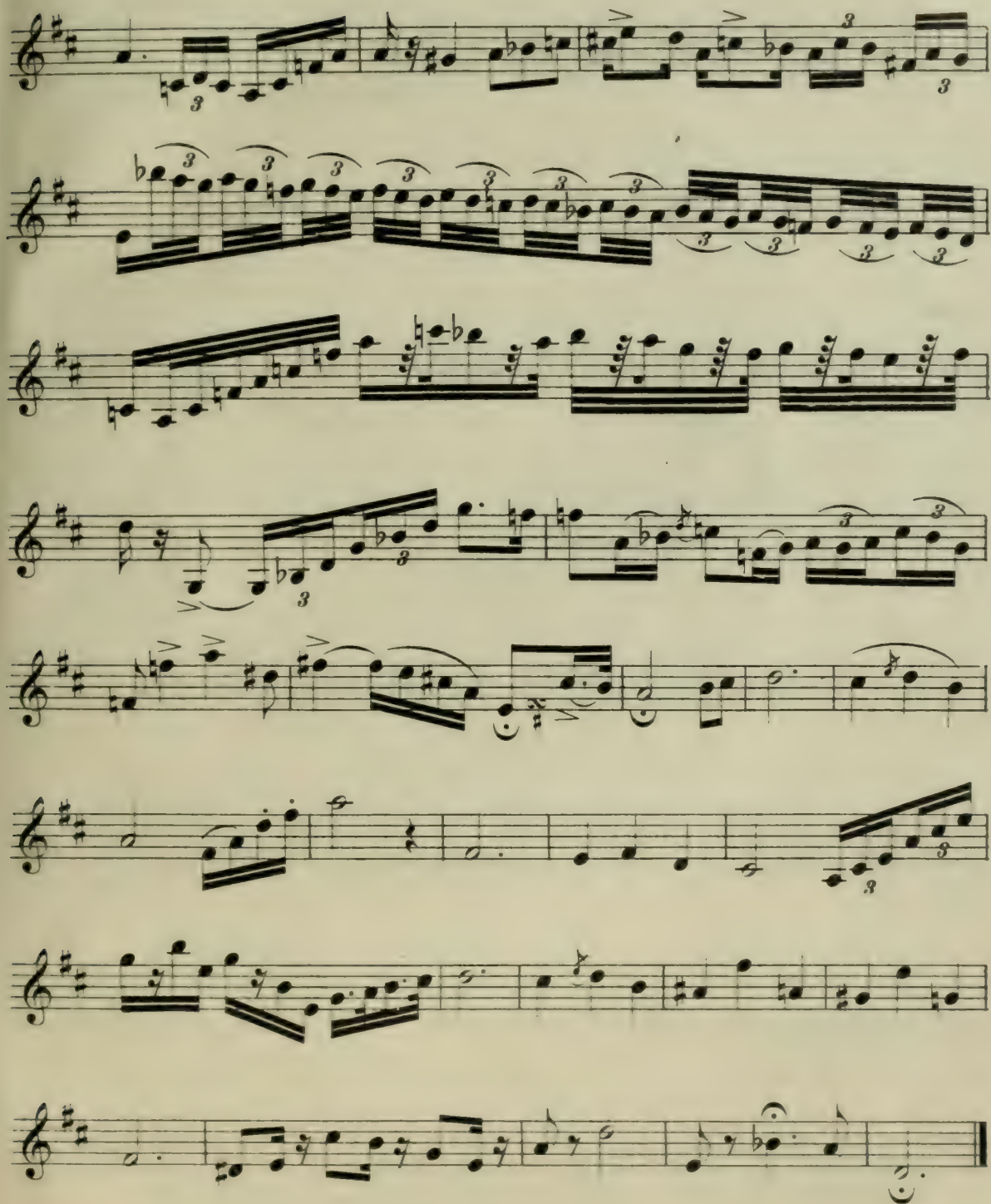


No. 112.

Grave.

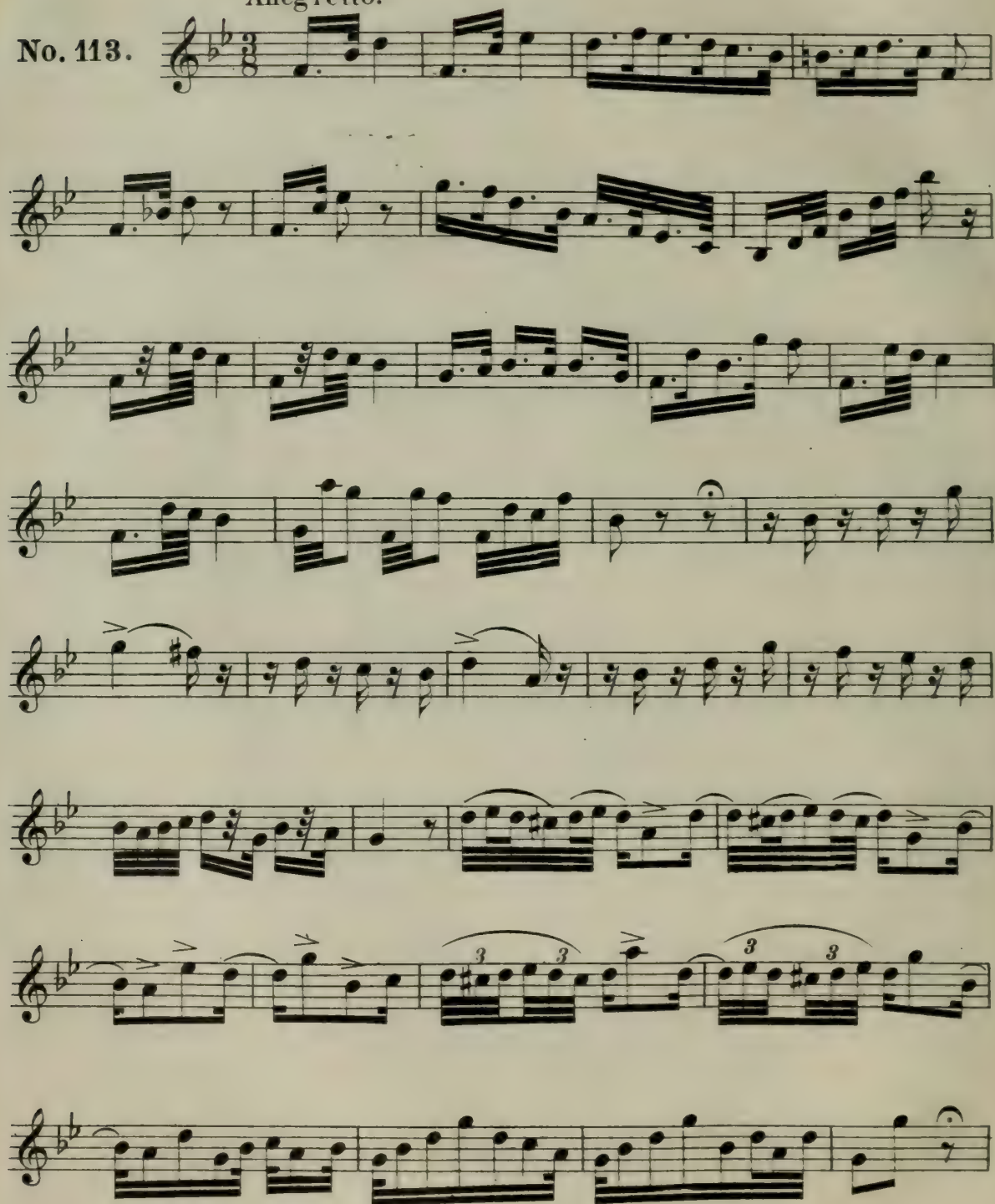
con espressione.

The musical score is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Grave.' and the performance instruction is 'con espressione.' The score consists of eight staves of music. The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second staff contains a series of eighth and sixteenth notes, including triplets. The third staff features a half note G4, a half note F#4, and a half note E4. The fourth staff includes a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (F#4, E4, D4). The fifth staff has a half note G4, a half note F#4, and a half note E4, with a 'cresc.' marking below. The sixth staff contains a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4). The seventh staff features a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4). The eighth staff includes a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4).



Allegretto.

No. 113.

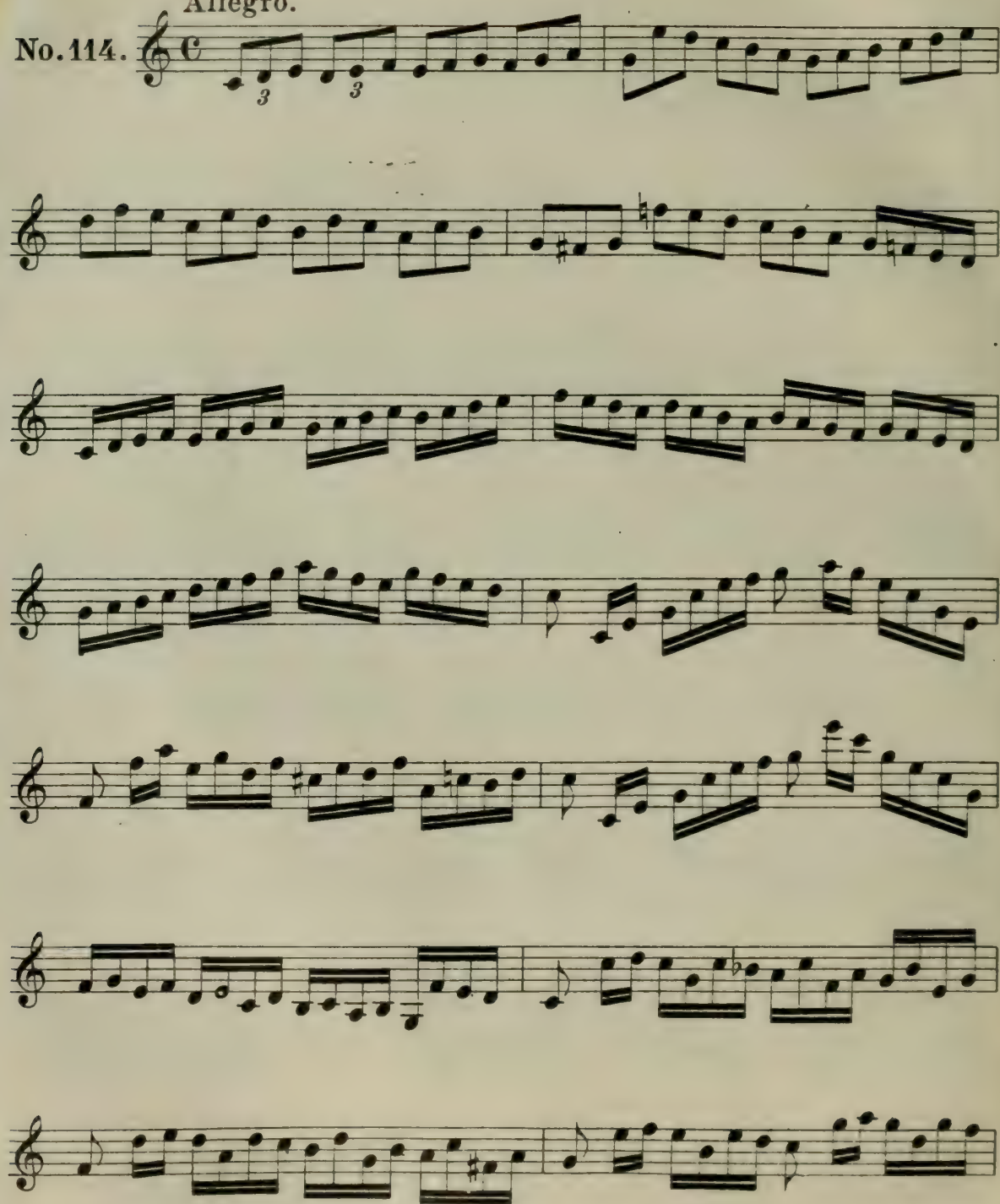


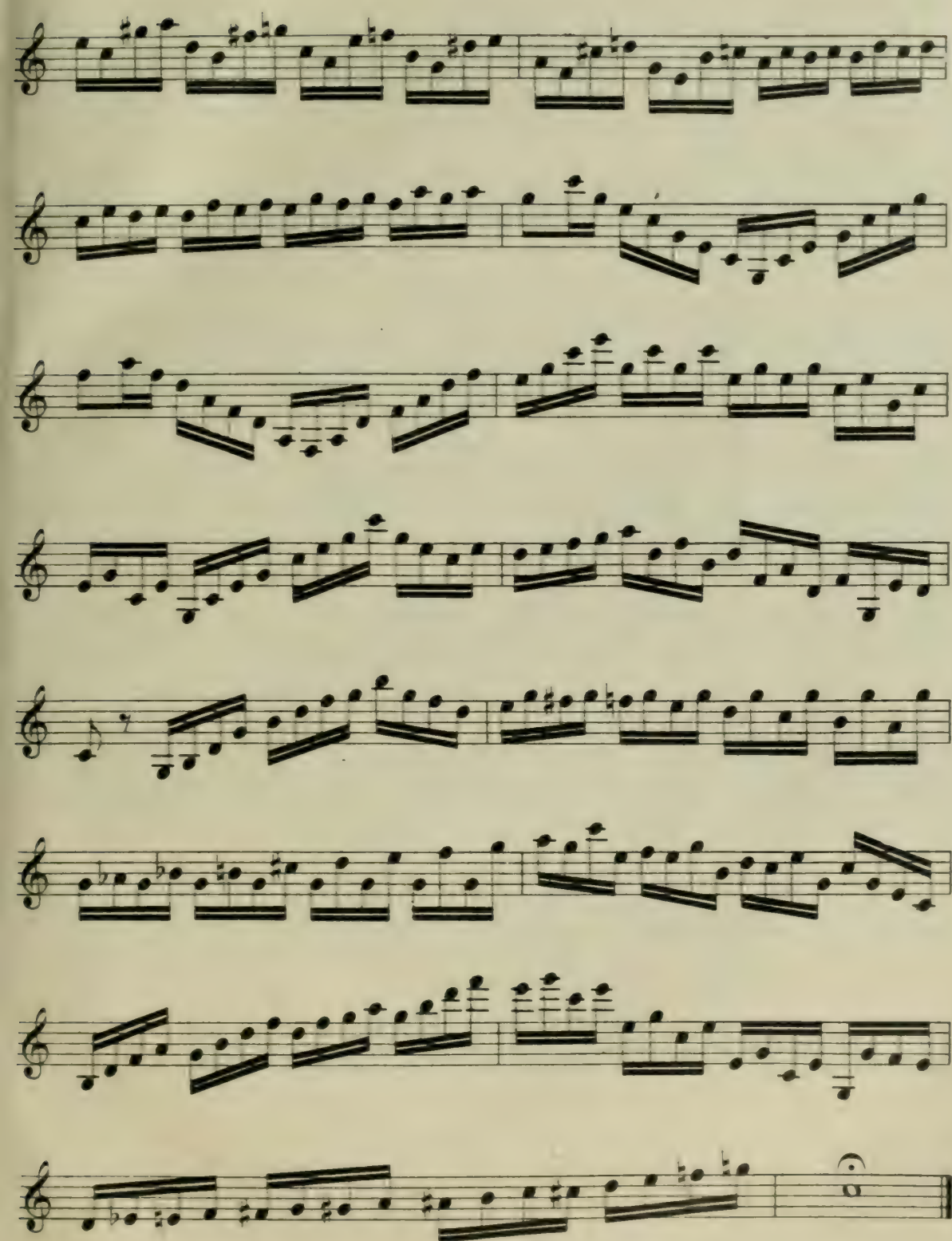
This page of musical notation consists of nine staves of music, all in G-flat major (two flats). The notation is as follows:

- Staff 1:** Begins with a treble clef and two flats. It contains several measures with triplets of eighth notes and slurs.
- Staff 2:** Continues the melodic line with more triplets and slurs.
- Staff 3:** Features a triplet of eighth notes followed by a measure with a half note and a quarter note, then another triplet.
- Staff 4:** Contains a series of eighth notes with slurs, some marked with accents.
- Staff 5:** Starts with a quintuplet of eighth notes, followed by measures with slurs and accents.
- Staff 6:** Continues the eighth-note pattern with slurs and accents.
- Staff 7:** Features a long, sweeping slur over a series of eighth notes, followed by measures with triplets.
- Staff 8:** Contains several measures with triplets of eighth notes.
- Staff 9:** Ends with a triplet of eighth notes, followed by a measure with a half note and a quarter note, and a final measure with a half note and a quarter note, marked with a *dim.* (diminuendo) and a fermata.

Allegro.

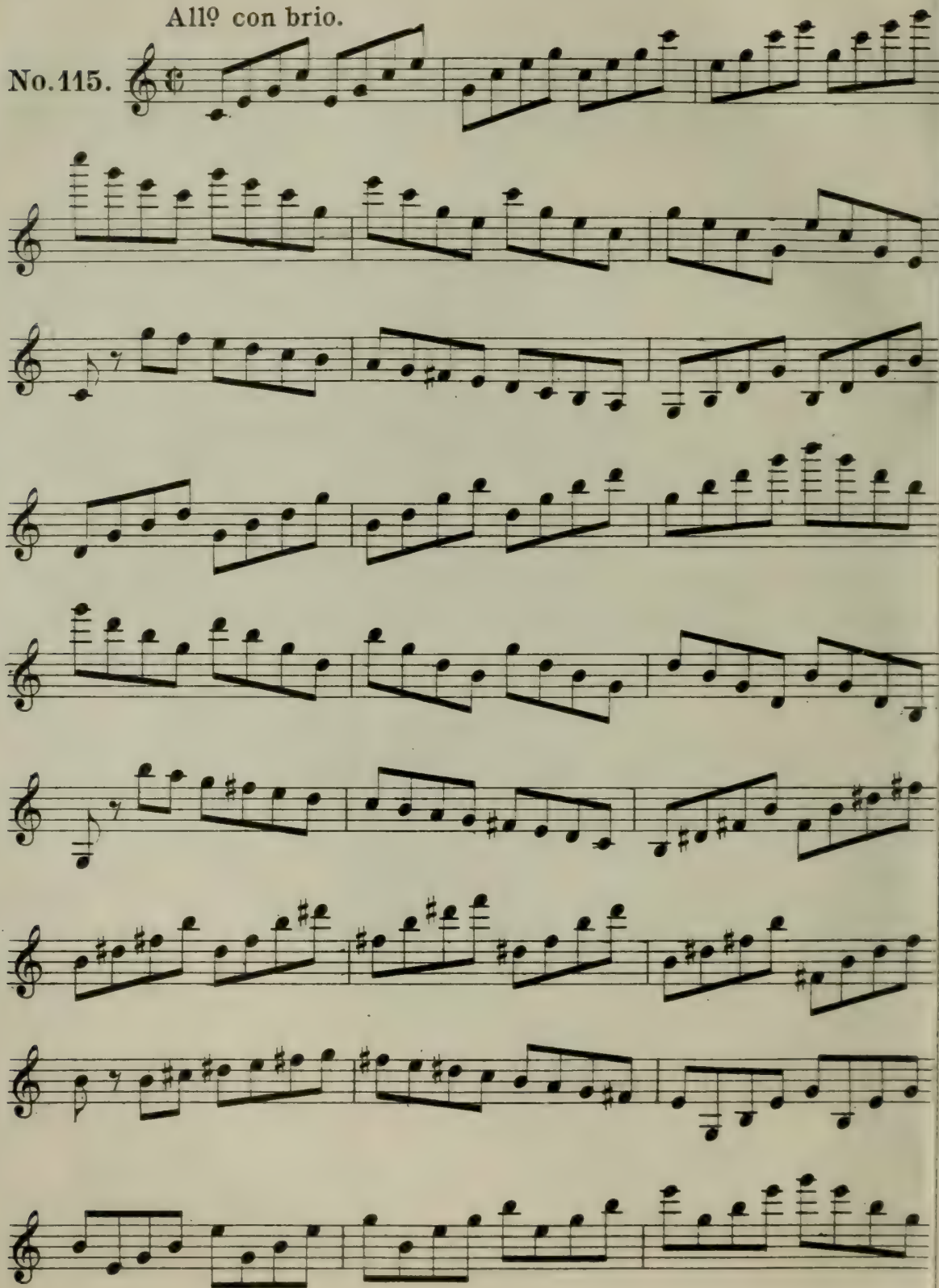
No. 114.

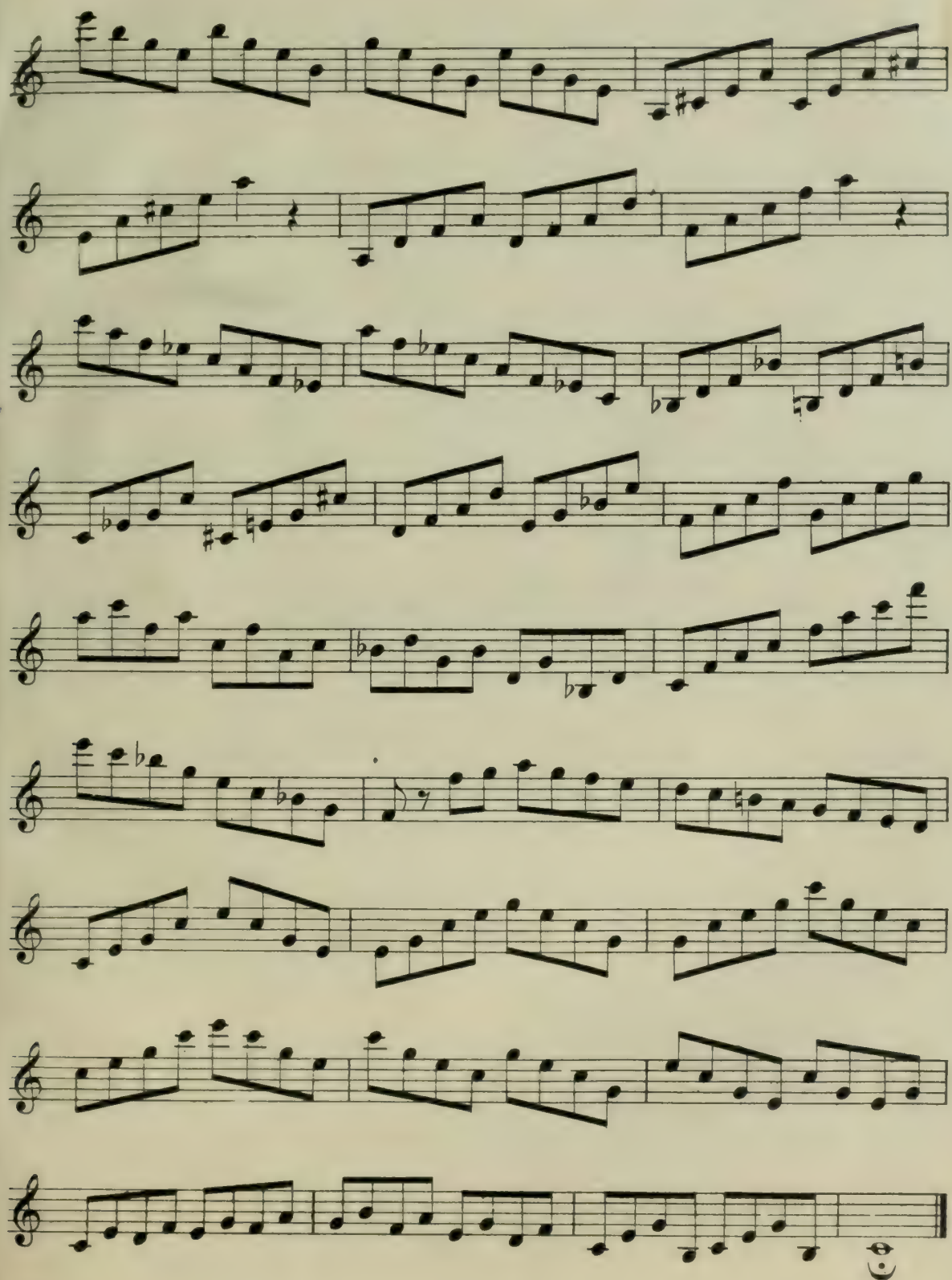




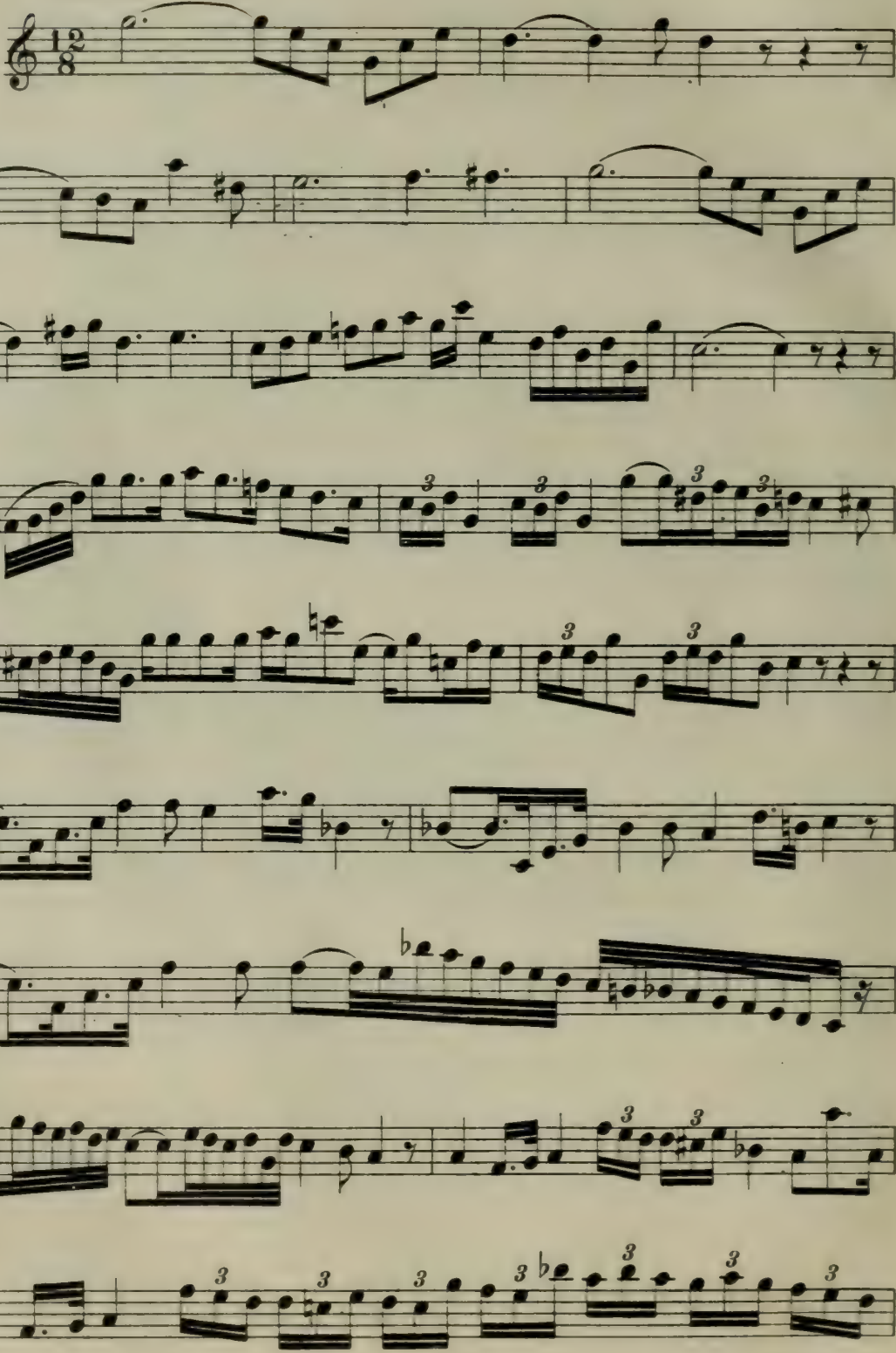
All^o con brio.

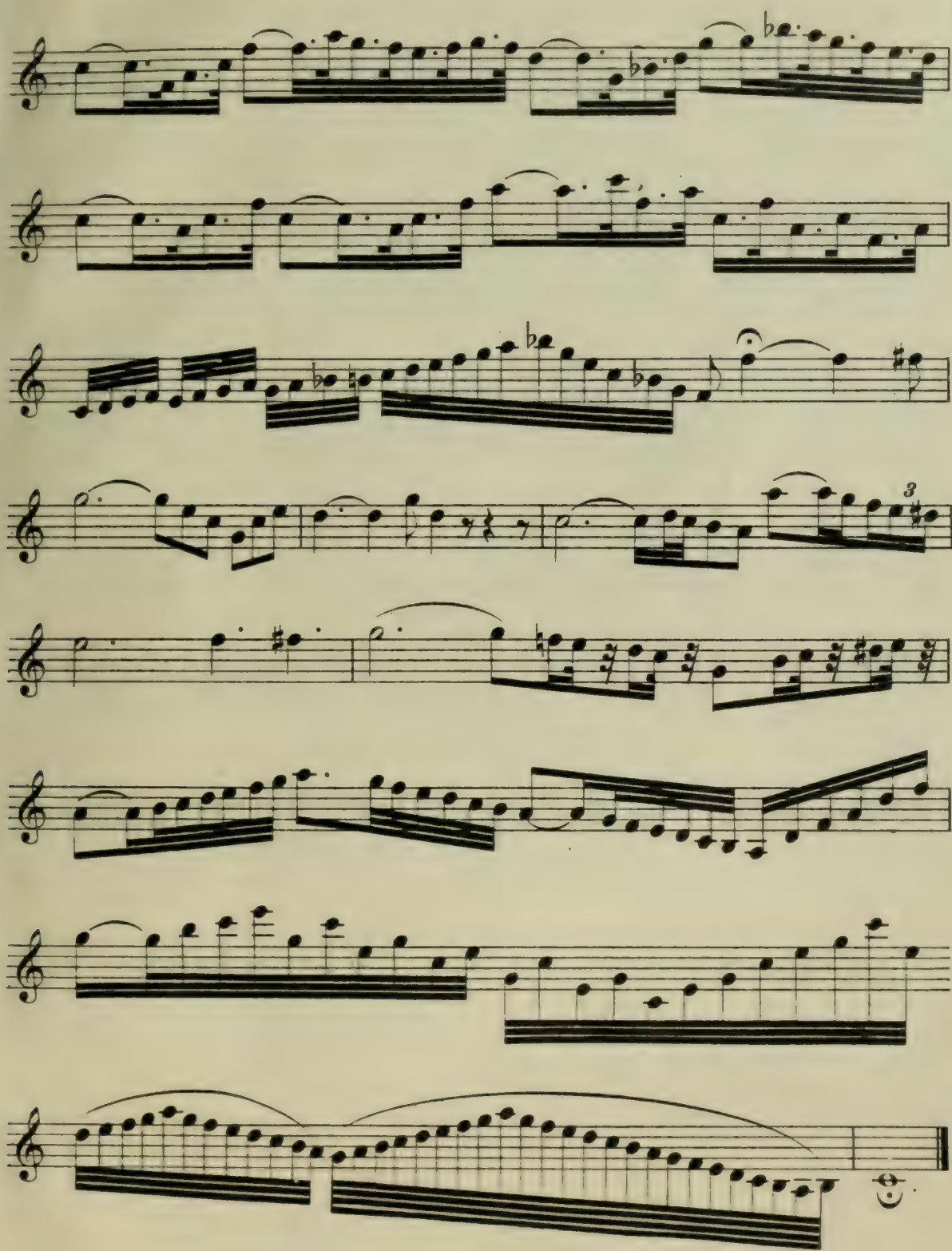
No. 115.





Sostenuto.

No. 116. 



Exercises introducing abbreviations and signs of repetition.

Per conoscere le abbreviature e segni di richiamo.

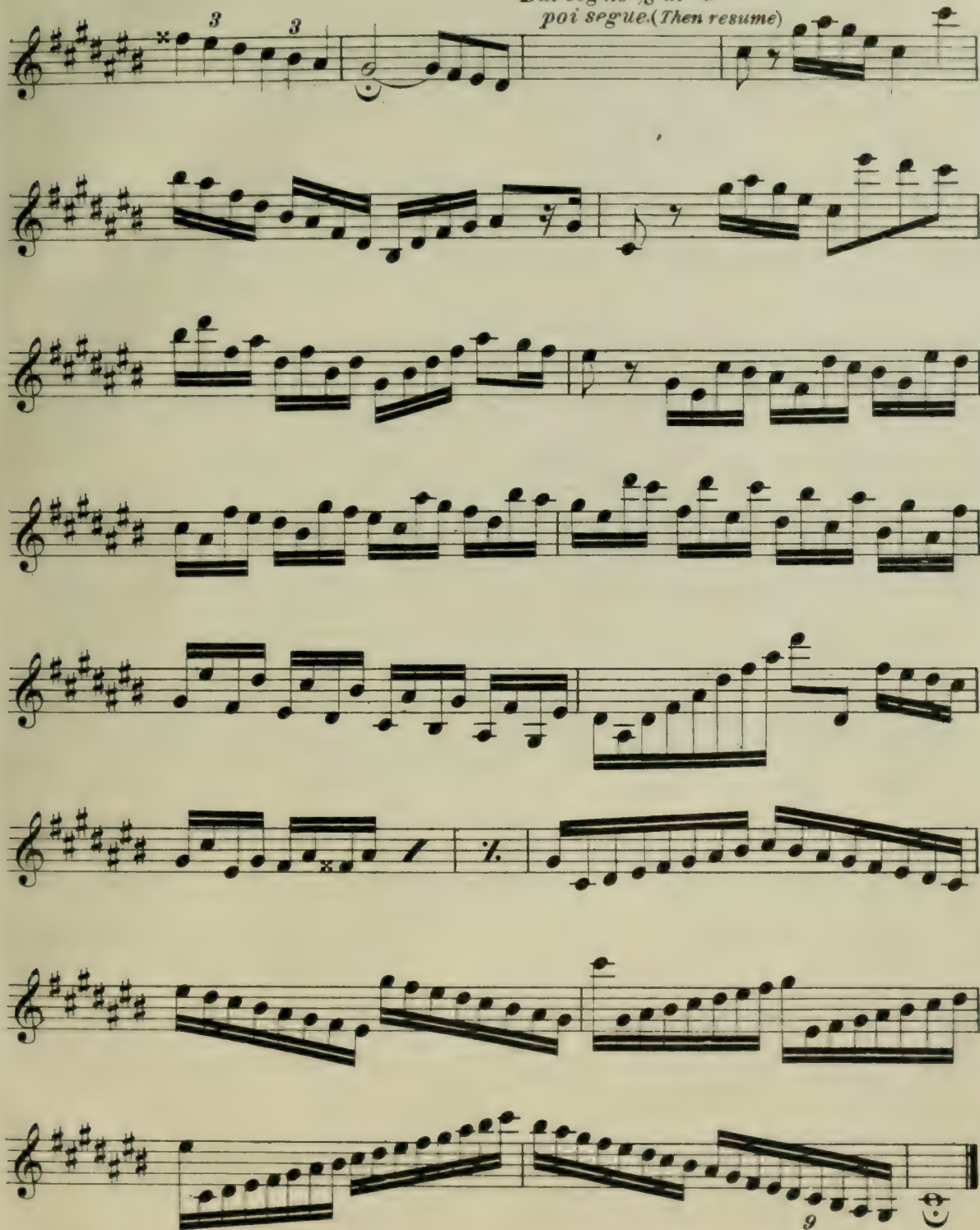
Allegro mosso.

No. 117.

(a) In printed music, these, and the abbreviations which follow, rarely occur. This not being the case with manuscript music, a knowledge of them is consequently rendered necessary.

(a) Nella musica stampata tanto queste abbreviature che quelle che seguono si riscontrano di rado, ciò che non può dirsi per quella manoscritta, onde, se ne rende necessaria la conoscenza.

*Dal segno § al ✱
poi segue. (Then resume)*

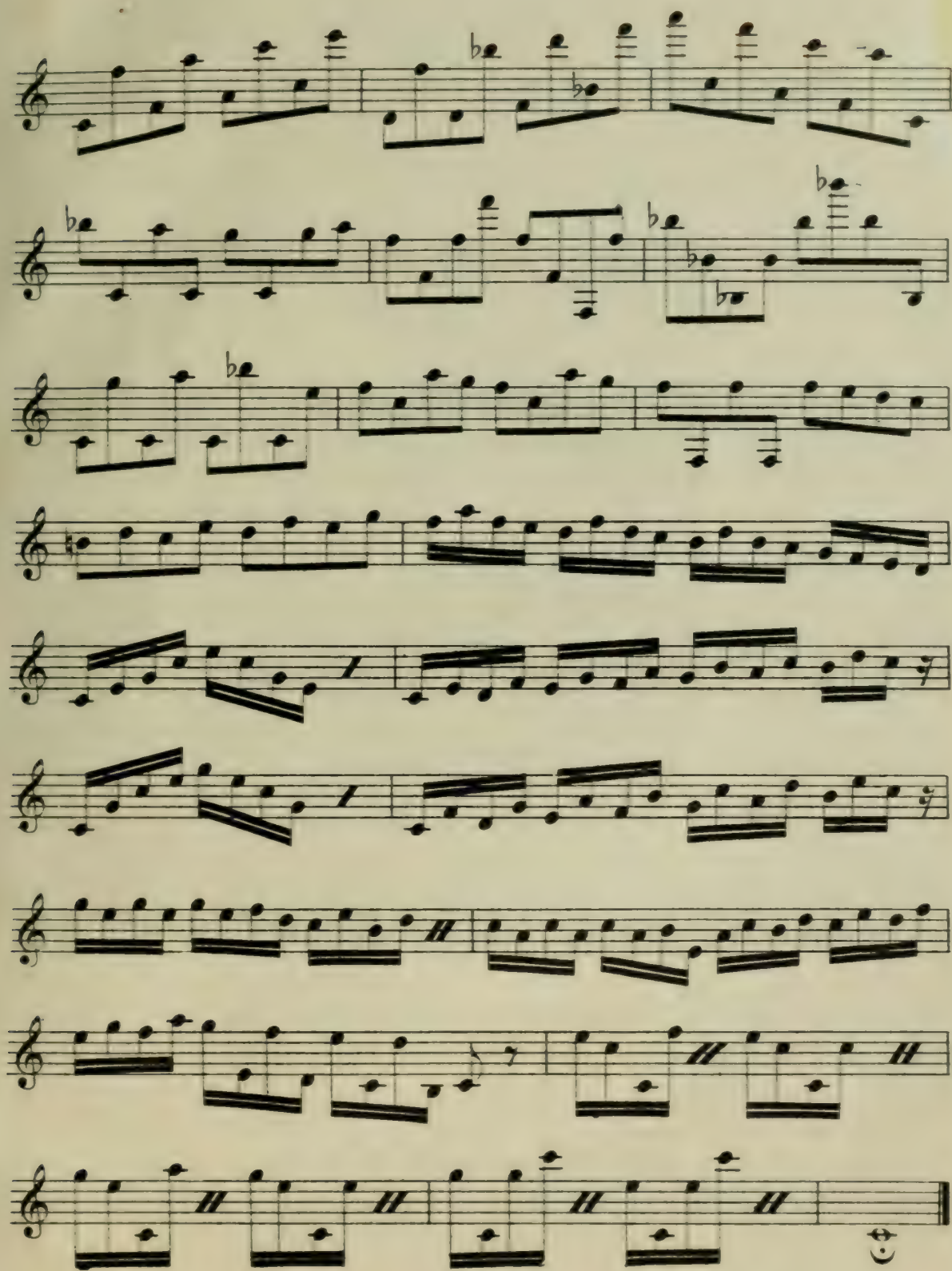


Solfeggio to free the tongue.

Solfeggio per sciogliere la lingua.

Allo spiritoso.

No. 118



For the practice of other signs and abbreviations.

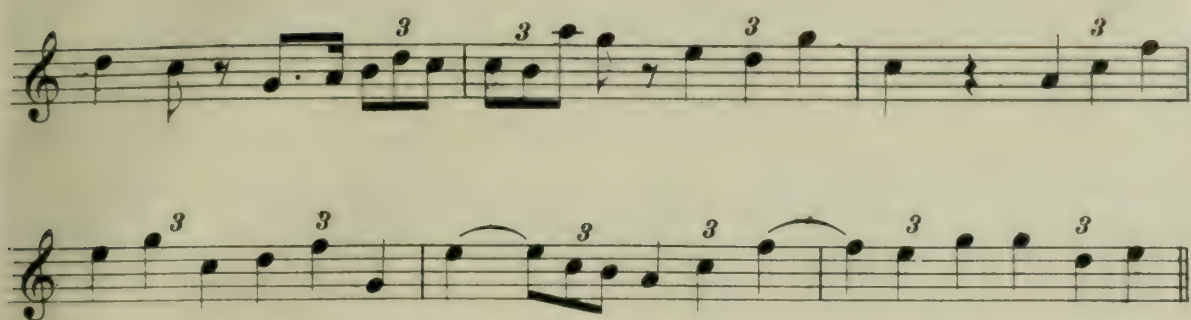
Per la cognizione di altri segni ed abbreviature.

Allegro.

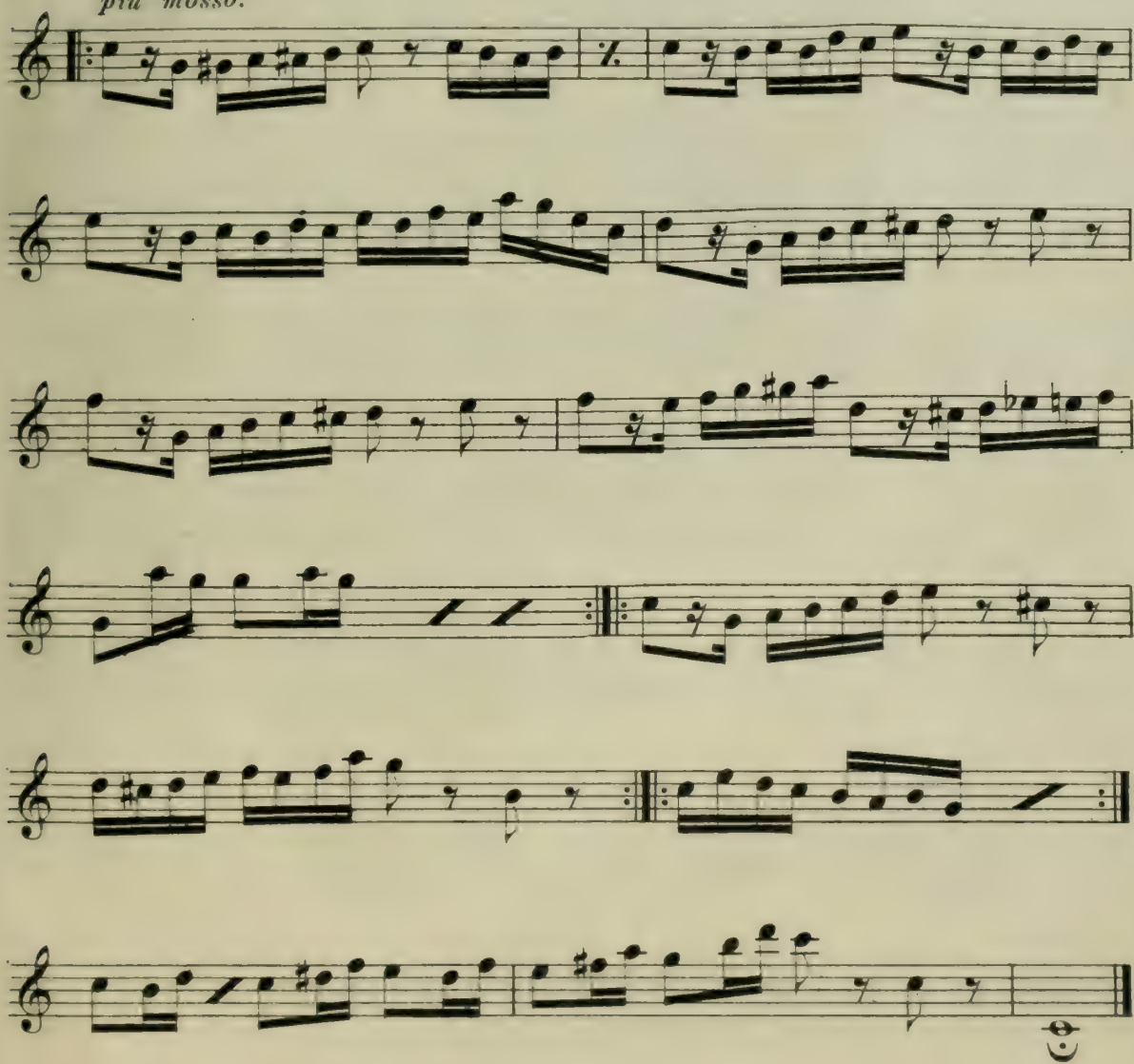
No. 119.

Bis.

D.C. sino al segno. S



più mosso.



This last Solfeggio unites all the various kinds of time so as to accustom the pupil to instantaneous change.

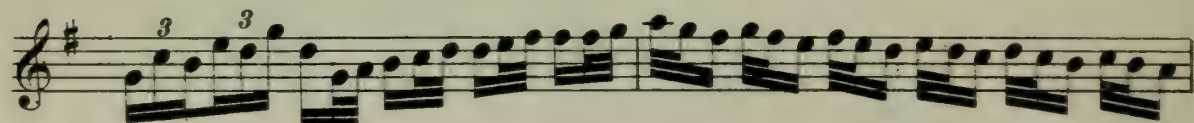
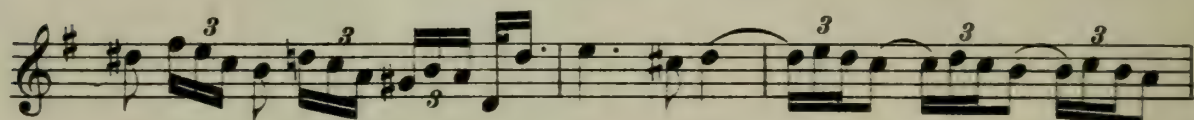
In quest'ultimo Solfeggio sono riuniti tutti i tempi onde abituare l'Allievo al cambiamento istantaneo.

All^o moderato.

No. 120.



Allegretto:



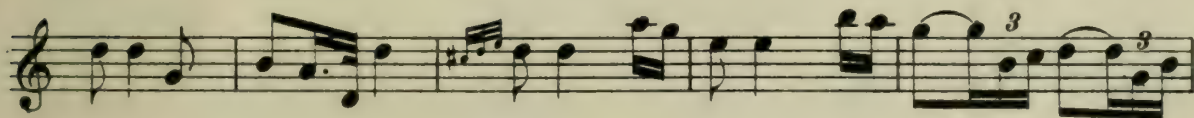
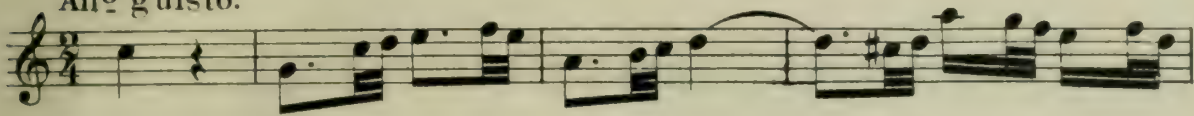
stent.

Andte mosso.

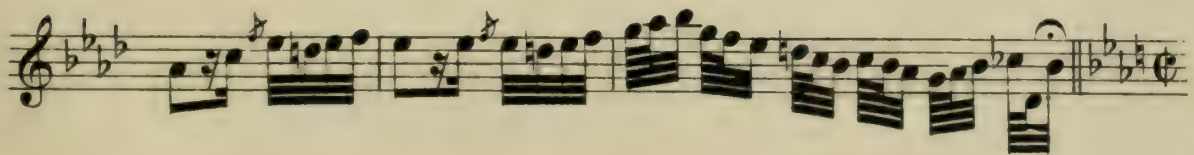
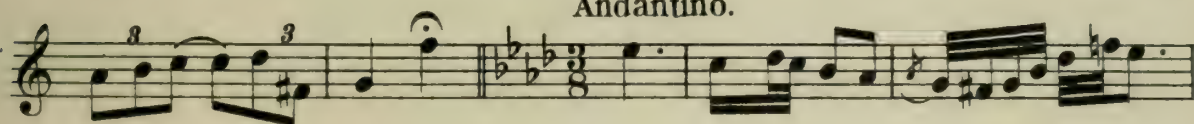




Allo guisto.



Andantino.

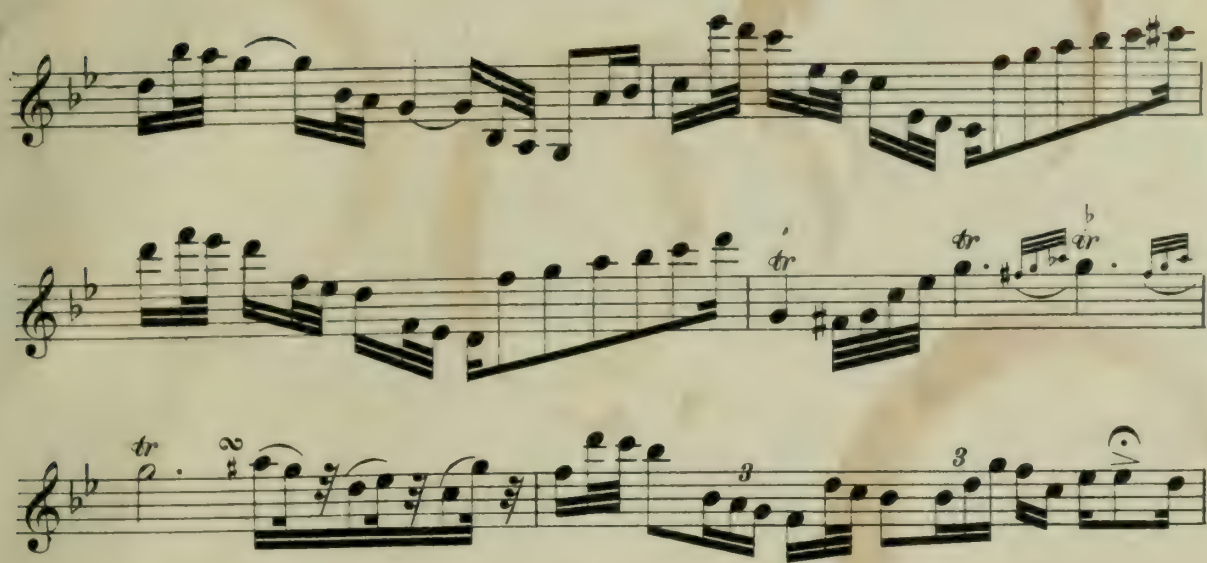


Vivace.

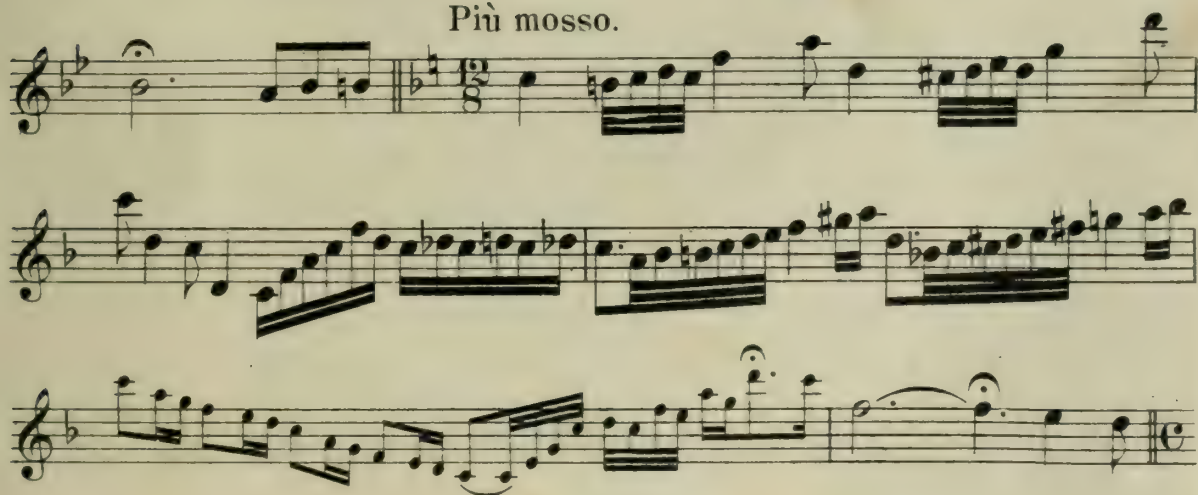
Musical score for the 'Vivace' section, consisting of ten staves of music. The notation includes various note values, rests, and triplets. The key signature is G major (one sharp) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The final measure of the section ends with a double bar line and a key signature change to G minor (two flats).

Sostenuto.

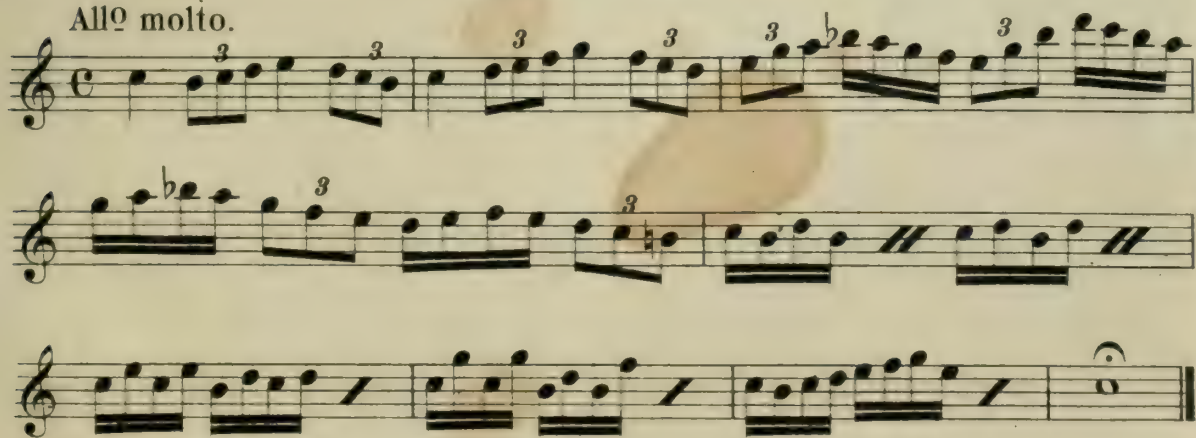
Musical score for the 'Sostenuto' section, consisting of one staff of music. The notation includes various note values, rests, and triplets. The key signature is G major (one sharp) and the time signature is 9/8. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The final measure of the section ends with a double bar line and a key signature change to G minor (two flats).



Più mosso.



Allo molto.



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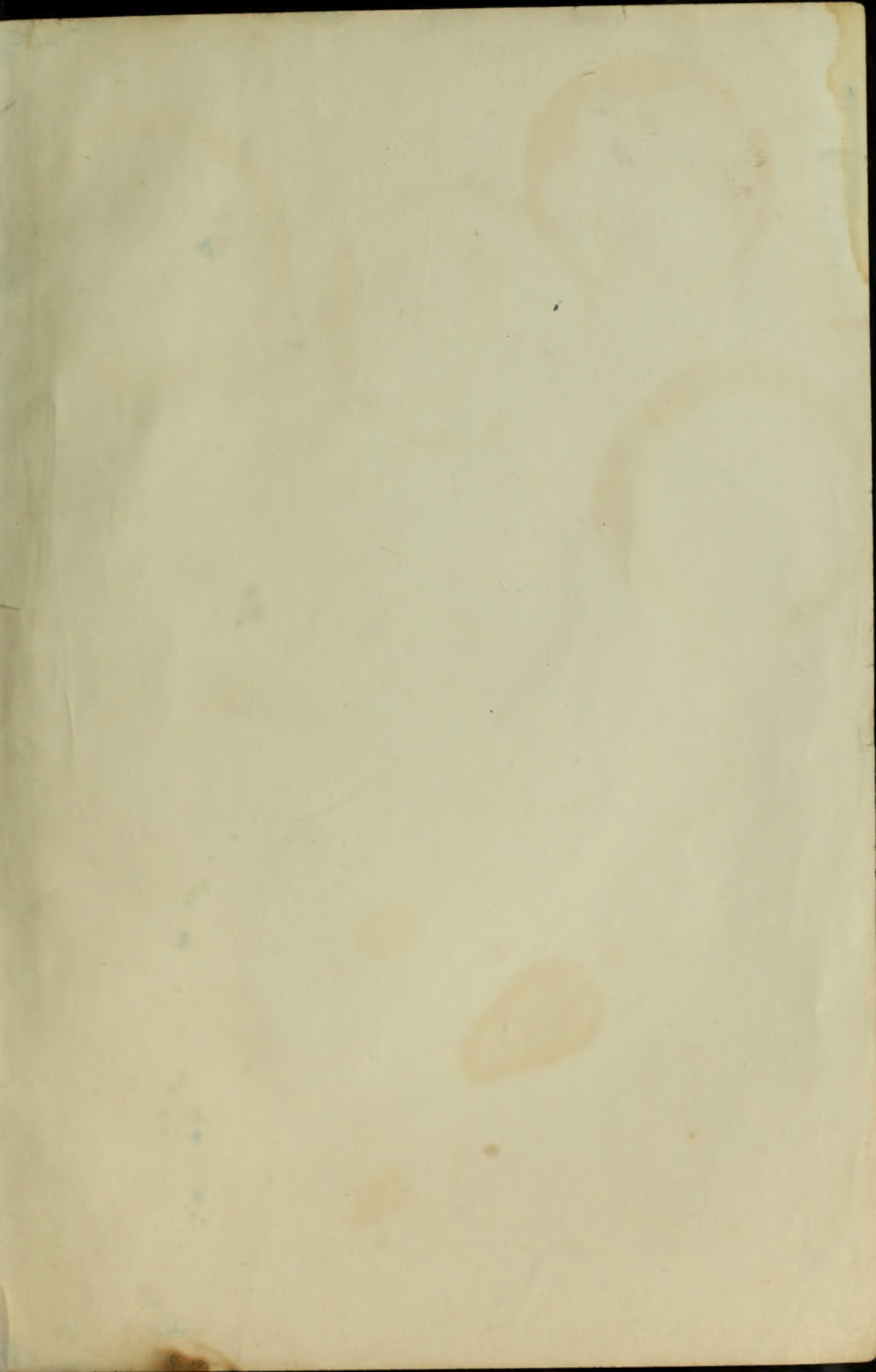
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$$\begin{array}{r} 260 \\ 260 \\ 60 \\ 260 \\ \hline 2600 \\ 1100 \\ \hline 1540 \\ 960 \\ \hline 247 \end{array}$$

EARLE	VIV	FR	DIT	PETE	ME
-1.60	-1.60	-1.60	-1.60	-1.60	-2.60
-2.60	-2.60	-1.60	-1.60	-2.60	143
-3.60	63	+40	+40	121	-1.17
-178	-197	387	+140	-1.39	
		<u>427</u>	68	197	
			+2.08	-3.36	
			<u>178</u>		
			+30		

336

117

453

457

S-5-3-5 ^x	-2	D	-2	-4	6	-5	4	-5
F-5	-1	S-4	-3	+7	9x6-3-1	+5	6-9x	+5
M.	-2	F	-3	-5		-7	5-4-1	-8
B-5-3-2	+6	M	-4	-6		+3	6-4	+2
M-5-4	-1	B	+4	+2	4-3	+1	10x9-12x	-3
		M	+8	+6	10x	+3	9x	0

D-6	+4	4-6x4	+2	4-2	+1	+11	+1
S-6	+14	5-4-3-2-5x4-7x	+10	6	+9	+7	+1
F-	-10	4-2-1	+2	.	+9	+7	+1
M-10x	-1	4-3	-2		-4	-6	-8
B-	-5	5-7x5-3	-7	6	-8	-10	4
M-	-2	6-10x-9	-5		-7	-9	-11

D	+17	+27	5	+25	10x	+23	5-4-2	+22
S	+14	+12	6	+11	6-3	+8	9x-6	+6
F-	+3	+1	6	+12	6	+22	4-1	+30
M-6	-9	-11	10x	-13		-14	6	-15
B-4	-12	-14	10x	-17		-19	-9x8	-22
M-	-13	-15	10x	-18		-20	6-4	-21

D-5-3	+21	6-3-6x8x	+17
S-6	+5	11x-14x-12-10-9	+1
F	+28	4-3-2-	+42
M-5-4	-16	10x-14x	-20
B	-15	6-4-1	-16
M	-23	5	-24

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