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& BENEFACTORE
DR. ED. GEO. WHITTLE

THE OZZARATI OCARINA TUTOR



A COMPLETE SYSTEM OF
INSTRUCTION WITH FULL
EXPOSITION OF THE TECHNIQUE OF
THE INSTRUMENT, ILLUSTRATED BY
A SERIES OF EXERCISES & METHODS
CAREFULLY GRADUATED TO ENABLE
THE STUDENT TO SURMOUNT ALL
DIFFICULTIES & ACQUIRE
FACILITY OF EXECUTION.

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INTRODUCTION

BY A PUPIL OF

Signor A. N. MEZZETTI.

THE Ocarina was introduced into Europe in 1873 by the Brothers Alberto and Ercole Mezzetti, who, with five other Italians, all from Budrio, Italy, under the title of the *Mountaineers of the Apennines*, performed in the chief cities of the countries visited.

Ocarinas of different sizes were used, so that an orchestra was constituted for which overtures, operatic and national airs, were scored and rendered with such charming effect as to make a permanent impression on the memories of those who had the pleasure of hearing them. (*See at the foot of Introduction a few extracts of Press opinions from several countries.*) Signor Albert Mezzetti has since invented the tuning slide, an invaluable improvement, enabling the ocarinist to take part in orchestral and concerted music.

The *Mezzetti Ocarina* in its present form is well worthy the attention of musicians, professional and amateur. When *properly played* it produces pure musical tones, most grateful to the ear, always mellow; harshness being the result of improper blowing or a *defective instrument*.

It commends itself to the amateur by the facility with which it may be learned; by its charming effect as a solo instrument; by its expressive rendering of melody; by its effective combination with the *voice, piano, strings, wind*, or other instruments. Its portability adapts it as a companion in travel, and it may be considered as a cheerful friend of solitude.

Like singing, and some wind instruments, it expands and strengthens the chest, and exhilarates the system. It cultivates the ear, and exercises the memory for music, as all melodies once learned can afterwards be played without music by a little practice. It can be played in any key, and chromatic notes are obtained on it with perhaps greater facility than on any other wind instrument. The resources of expression are great, the slur being as attainable as by the voice or violin; and the most rapid staccato or the most delicate legato passages can be rendered with great facility. Such varied powers of expression adapt the instrument to equally varied styles of music, giving the student an inexhaustible field for selection from the classic songs of Schubert or Mendelssohn down to the most recent waltz refrain. Experience quickly teaches the style best adapted for the instrument; and my only advice on the point is—Always study good music.

In the interest of the Ocarina, amateurs should beware of a premature display of their powers. A bad performance will discredit any instrument; and as it is difficult for any new thing to make progress, it is important for those interested in the success of the Ocarina to promote it by such performance as will disarm hostile criticism. This can only be done by practice for a few months under proper direction. It is easy to find the notes of a melody, but to render it agreeably requires careful study.

INTRODUCTION

PAR UN ÉLÈVE DE

Monsieur A. N. MEZZETTI.

L'OCARINA fut introduite en Europe en 1873, par les frères Albert et Ercole Mezzetti, qui réunis avec cinq autres Italiens, tous de Budrio, formèrent ensemble une société connue sous le nom de "Les Montagnards des Apennins."

Cette société munie d'ocarinas de différentes grandeurs pour lesquelles on avait arrangé une foule de morceaux de musique tels que ouvertures, fantaisies, portions d'opéra et airs nationaux, donna un grand nombre de concerts dans les principales villes d'Europe, et obtint partout un si grand succès que la plupart des journaux des villes parcourues par cette société firent un éloge pompeux des artistes de l'Ocarina. (Voir ci-dessous quelques extraits de ces divers journaux.) Quelque temps après M. Albert Mezzetti apporta un grand perfectionnement à son Ocarina primitive en inventant un piston destiné à régulariser le diapason de l'Ocarina et à permettre de la joindre à tous les autres instruments de musique employés dans les grands concerts.

Sous sa nouvelle forme l'Ocarina Mezzetti mérite d'attirer la considération aussi bien des musiciens de profession que des simples amateurs. Cet instrument joué par des mains exercées, produit des sons purs, mélodieux, agréables, et très sympathiques à l'oreille. Les sons durs et désagréables qui peuvent quelquefois se produire, proviennent que le joueur n'est pas encore assez familiarisé avec la manière de souffler, et surtout qu'il peut avoir entre les mains un instrument défectueux.

L'Ocarina convient principalement aux amateurs à cause de la facilité avec laquelle on apprend à la jouer et surtout par les charmants effets qu'elle produit dans les solos, et par l'expression mélodieuse qu'elle produit accompagnée par la voix, le piano, le violon, et tous les autres instruments à cordes ou à vent. À cause de son petit volume, elle peut facilement se mettre dans la poche, et constituer ainsi un agréable compagnon de voyage et un ami fidèle dans la solitude.

Aussi bien que le chant et la plupart des autres instruments à vent, l'Ocarina dilate et fortifie les poumons dans l'acte de la respiration; elle cultive l'ouïe et exerce la mémoire pour la musique, puisque n'importe quel genre de mélodie, une fois appris, peut être joué sans musique à l'aide de l'Ocarina, et sans qu'il soit nécessaire de beaucoup d'exercice. L'Ocarina permet de jouer dans tous les tons et dans n'importe quelle clef; et elle a sur beaucoup d'autres instruments à vent l'avantage de permettre d'obtenir très facilement la gamme chromatique. Les ressources d'expression de cet instrument sont immenses, il permet d'effectuer le legato aussi commodément qu'avec la voix ou le violon, et les plus rapides staccato ou les plus délicats legato, peuvent s'obtenir avec facilité dans n'importe quels passages les plus difficiles. L'Ocarina peut ainsi s'adapter à n'importe quel genre de musique et donner à l'élève un champ très étendu pour les morceaux classiques de Schubert ou Mendelssohn, aussi bien que pour les refrains des valses les plus récentes. L'expérience montre vite quel est le genre de musique qui convient mieux à l'Ocarina, et mon avis sur ce point est de toujours jouer de la bonne musique. Afin de ne porter aucune atteinte à la juste renommée de l'Ocarina, les amateurs ne doivent jouer de cet instrument en public, que lorsqu'ils seront absolument sûrs de leur jeu, car la mauvaise exécution diminue l'importance de n'importe quel instrument. Il est difficile de faire vite du progrès dans toute nouvelle entreprise, et, pour tous ceux intéressés au succès de l'Ocarina, il est important de la présenter en public en jouant des morceaux dont

Although I have thus far referred chiefly to amateurs, the intrinsic merits of the Ocarina entitle it to the consideration of the professional world.

It has been admitted into several orchestras abroad; and I am sure that had such an instrument been known to Berlioz and Mendelssohn, they would not have hesitated to utilise its unique effects in orchestral compositions. The chief difficulty is to obtain competent professional teachers, without whose help amateurs can but rarely display its full beauty. The present work will enable those who are not within reach of an experienced teacher to attain fair proficiency by their own efforts; but if its lessons can be supplemented by practical hints from a player, they will be much more easily and quickly learned, for there are certain points which, although difficult to explain in words, may be readily taught by example. The Ocarina, like every other instrument worth learning, has its own technique, which cannot be acquired without help and effort.

In conclusion, for the large number of amateurs endowed with a taste for music, but with limited opportunity of cultivating it, the Ocarina supplies a great need, viz., a melodious instrument which can be played in any key, which can expound refined and classic melody in pure, sympathetic, voice-like tones, for which concerted music can be scored (the series of ocarina septets covering a range of five octaves, thus constituting a miniature orchestra), on which proficiency may be attained with a moderate amount of labour, yet which makes a sufficient demand on individual skill and taste to reward industry and give distinction to special ability.

L'execution puisse désarmer la critique hostile. Cela peut très bien s'obtenir car il suffit de quelques mois d'exercices avec une bonne méthode pour arriver, sans aucune difficulté, à tirer de cet instrument des sons suaves et mélodieux. Il est très facile de trouver les notes d'une mélodie, mais pour la rendre agréable il faut étudier assidûment. Quoique je n'aie jusqu'ici parlé que dans l'intérêt des amateurs, je peux ajouter que par son mérite intrinsèque l'Ocarina est très bien considérée par le monde artistique.

Plusieurs orchestres ont déjà adopté l'Ocarina, et je suis même certain que si cet instrument avait été connu par Berlioz et Mendelssohn, ces artistes distingués n'auraient pas hésité à utiliser les effets musicaux de l'Ocarina dans leurs compositions pour orchestre. Comme les bons instructeurs font défaut et qu'il est difficile même pour les amateurs d'arriver seuls à faire bien ressortir la beauté des sons de l'Ocarina, l'auteur a comblé cette lacune en publiant la présente méthode qui guidera sûrement tous les élèves qui n'ont auprès d'eux aucun maître expérimenté. Toutefois si l'élève a l'avantage d'être aidé dans ses leçons par quelque exemple pratique de la part d'un expert sur l'Ocarina, cet instrument sera bien plus facile à apprendre, car il y a certains points, qui quoique difficiles à être démontrés en paroles, peuvent être vite enseignés par les exemples. Ainsi que tout autre instrument méritant d'être appris, l'Ocarina possède sa propre technique laquelle ne peut pas s'apprendre sans aide et efforts.

En résumé pour les amateurs doués du goût musical mais n'ayant pas beaucoup de temps pour le cultiver, l'Ocarina offre une grande ressource, en ce sens que cet instrument permet de jouer facilement dans tous les tons, et d'exécuter avec précision la plupart des mélodies classiques. Avec sept ocarinas de différentes dimensions, on peut obtenir une étendue de cinq octaves et constituer ainsi un orchestre complet. Il suffit de quelques exercices et d'un peu de pratique pour que les amateurs arrivent en assez peu de temps à acquérir assez d'habileté et de goût pour devenir des ocarinistes distingués.

London, *Daily News*, July 13th, 1874.

"THE OCARINA CONCERT AT THE CRYSTAL PALACE.—An Ocarina Concert means music performed upon instruments in terra-cotta, called ocarinas. The 'Mountaineers of the Apennines,' ocarinists: Signori F. Vignoli, U. Advoni, A. Mezzetti, G. Grassi, D. Mignani, E. Mezzetti, C. Vicinelli—dressed in their picturesque costumes, presented themselves in front of the Handel orchestra, and then on their instruments, called ocarinas, played a selection of operatic *morceaux* with a perfect skill and brilliant execution. A selection from *Il Trovatore*, followed by the overture to *William Tell*, quite as much surprised as pleased the audience; but the grand success was a polka, with a running accompaniment of the warbling of birds, the latter imitated to perfection by one of the ocarinists, Signor Alberto Mezzetti. The effect, however, of the whole concert was excellent, and the performers were recalled to receive the compliments of the audience after each operatic *chef d'œuvre*. We have no doubt but that these Ocarina concerts will attract crowds of visitors, not only on account of their novelty and peculiarities, but by the *intrinsic excellence* of the selections and the ability of the performers. The difficult overture to *William Tell* was given with all the fire and precision of a full orchestra."

Paris, France, *L'Evenement*, 5 Octobre, 1874.

"Un des grands succès de la saison d'hiver qui commence sera certainement pour les Montagnards Apennins que le Cirque de Champs-Élysées a montré hier soir, pour la première fois à son public d'élite des samedi. Ils sont sept, et jouent sur des instruments en terre cuite appelé ocarines. Les Montagnards ont été applaudis à outrance et rappelés à plusieurs reprises. Le succès qu'ils ont obtenu n'a rien d'exagéré et certainement tout Paris voudra les entendre."

Wien, Oestreich, 31^{me} Juli, 1873.

"CIRCUS-RENZ.—Etwas ganz neu und wunderbar ist eben hier aus Budrio, in Italien eingeführt worden, nämlich die Ocarina-Spieler, welche grosse Audienzen mit ihren bewunderungswürdigen Concerten anziehen. Das merkwürdige kleine Instrument welche sie spielen wird von Thon gemacht und die 'Ocarina' genannt."

Berlin, Deutschland, den 7^{ten} Sep., 1873.

"WALHALLA-THEATER.—Nichts könnte eine grössere Freude machen als die wunderbare Musik der Ocarina-Spieler zu hören, nämlich die sieben Bergbewohner der Apenninen, Signori Vignoli, Advoni, Mezzetti, Mignani, Tassoni, Grassi, Mezzetti, welche jetzt Ocarina-Concerte hier geben. Ganz Berlin sollte sie spielen hören, ehe sie uns Lebewohl sagen um nach Budrio, in Italien, ihr Vaterland, zurückzukehren."

Lisbon, Portugal, *O Pais*, 28 Jan., 1876.

"OS MONTANHIZES DOS APENINOS.—Têm alcançado um grande successo no novo Circo de Price, os sete concertistas italianos, executando nos instrumentos originalissimos denominados Ocarina!"

Roma, Italy, *La Capitale*, 12 May, 1883.

"Molta gente al teatro Alhambra ieri sera. I sette bravi Budriesi Concertisti d'Ocarine come ovunque, furono un successo. L'esecuzione e la giustezza di tono e d'armonia è ciò che più sorprende quando si esaminano i loro rozzi instrumenti 'Ocarine.' Bravi Budriesi! Avete sempre trionfato ed a nome del pubblico attesto che lo meritate."

RUDIMENTS OF MUSIC.

THEORIE DE MUSIQUE.

I. Notation.—Musical sounds are indicated by certain characters called *notes*, which are named after the first seven letters of the alphabet: A, B, C, D, E, F, G.

II. Staff.—This consists of five parallel lines.

III. Lines and Spaces.—Lines and spaces are numbered from below upwards.

IV. Clefs.—Two kinds of clefs are used in Mezzetti's Ocarina music—the treble or G clef: ; and the Bass or F clef: 

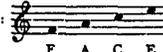
V. The treble clef, being turned on the second line of the staff, gives to every note standing on that line the name of G: 

(Music for Mezzetti's Ocarina, from size O' to OIX, is written in the G clef.)

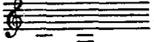
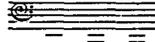
VI. The bass clef, being turned on the fourth line of the staff, gives to every note standing on that line the name of F: 

(Music for Mezzetti's Ocarina, from size X. to XXIV., is written in the Bass clef.)

VII. Name of notes in the two clefs:—

TREBLE CLEF.	
Lines: 	Spaces: 
BASS CLEF.	
Lines: 	Spaces: 

VIII. Ledger lines.—Additional lines, called ledger lines, are used to indicate the notes above and below the staff. Ledger lines used in the

Treble clef: ; Bass clef: 

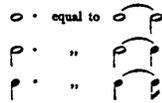
IX. Duration of notes.—The duration-value of notes is indicated by their form.

Table showing the value of the various notes:—

Semibreve.		Ronde.	
Minime.		Blanches.	
Crotchets.		Noires.	
Quavers.		Croches.	
Semiquavers.		Doubles-croches.	
Demisemiquavers.		Triples-croches.	

[NOTE.—The most strict attention to the above table should be given by the pupil, in order to impress on his mind the real value of notes.]

X. Dotted notes.—A dot placed after a note lengthens it by one half of its original value. Example:—



A triplet is a group of three notes, with the figure 3 placed above, which are played in the same time as two of the same form, thus: 

have the same value as two quavers or one crotchet, and thus:  have the same value as two crotchets or one minim.

I. Notes.—Les sons musicaux sont indiqués par certains caractères appelés notes, dont les noms sont: Do, Re, Mi, Fa, Sol, La, Si.

II. Portée.—La portée consiste en cinq lignes parallèles.

III. Lignes et Espaces.—Les lignes et les espaces sont énumérés de bas en haut.

IV. Clés.—Deux sortes de clés sont en usage par l'Ocarina Mezzetti—la clé de Sol: ; et la clé de Fa: 

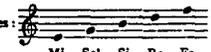
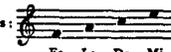
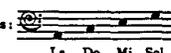
V. La clé de Sol ayant sa courbe retournée au travers de la seconde ligne de la portée donne le nom de Sol à toute note écrite sur cette ligne: 

(L'Ocarina Mezzetti depuis la grandeur OA, jusqu'à la grandeur IX., joue en clé de Sol.)

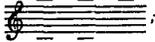
VI. Clé de Fa.—La clé de Fa ayant sa courbe ronde retournée au travers de la quatrième ligne de la portée donne le nom de Fa à toute note écrite sur cette ligne: 

(L'Ocarina Mezzetti depuis la grandeur X., jusqu'à la grandeur XXIV., joue en clé de Fa.)

VII. Nom des notes dans les deux clés:—

CLÉ DE SOL.	
Lignes: 	Espaces: 
CLÉ DE FA.	
Lignes: 	Espaces: 

VIII. Lignes additionnelles.—Des lignes additionnelles servent à indiquer les notes dessous et dessus la portée. Lignes additionnelles usitées

dans la clé de Sol: ; clé de Fa: 

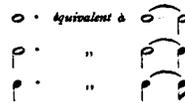
IX. Durée des notes.—La durée ou valeur des notes est indiquée par leur forme.

Tableau démontrant la valeur des différents notes:—

Semibreve.		Ronde.	
Minime.		Blanches.	
Crotchets.		Noires.	
Quavers.		Croches.	
Semiquavers.		Doubles-croches.	
Demisemiquavers.		Triples-croches.	

[NOTE.—La plus stricte attention devrait être donnée à ce tableau, afin de se rendre compte exactement de la valeur des notes.]

Notes pointées.—Le point placé après une note en augmente la valeur d'une moitié. Par exemple:—



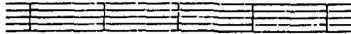
Le triolet est un groupe de trois notes avec le numéro 3 placé au dessous. Ces trois notes doivent être jouées en même temps que deux de la même

forme, comme cela:  elles ont la même valeur que deux croches on une noire et, comme cela:  elles ont la même valeur que deux noires ou une blanche.

XI. Rests.—Rests are signs of silence, the duration of which is that of the note after which they are named, e.g., a semibreve rest is a thick, short line placed under a line: ; a minim rest is a mark above a line: . The other rests are thus indicated: 

XII. Sharp, flat, and natural.—The sharp (#) placed before a note raises it half a tone; the (b) lowers it half a tone; and the natural (n) annuls the sharp or flat, restoring the note to its original position. A double sharp (x) raises a note a full tone; the double flat (bb) lowers it a full tone; and a (##) is used to destroy half of the effect produced by a double sharp; and a (bb) is used to destroy half of the effect produced by the double flat.

XIII. Bars.—Every musical composition is divided into regular and equal measures of time. These measures are marked by short perpendicular lines drawn across the staff, thus:—



called bars, or divisions.

XIV. Time.—Mozzetti's motto,

"Time is to music what love is to the heart,"

ought to be well interpreted by all persons studying music. The *time-mark*, placed at the commencement of every composition, determines the value of each bar or measure. The sign  corresponds to one semibreve, and means common time—four crotchets or beats to the bar. The other times are indicated by fractions, thus:—

- $\frac{2}{4}$ two crotchets, or their equivalent, in a bar.
- $\frac{3}{4}$ three crotchets, " " "
- $\frac{6}{4}$ six crotchets, " " "
- $\frac{3}{8}$ three quavers, " " "
- $\frac{6}{8}$ six quavers, " " "
- $\frac{9}{8}$ nine quavers, " " "
- $\frac{12}{8}$ twelve quavers, " " "
- $\frac{2}{2}$, as well as $\frac{4}{4}$, is called common time.
- $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, are called triple times.
- $\frac{6}{4}$, $\frac{9}{8}$, $\frac{12}{8}$, are called compound times.

XV. Degrees of movement.—The degree of movement, or *tempo* of a piece of music, is indicated by Italian words, placed at the beginning of a composition:—

- Grave, Largo, Lento*—Very slow.
- Larghetto, Adagio*—A degree less slow.
- Andante*—Less slow than *Adagio*.
- Andantino*—Less slow than *Andante*.
- Maestoso*; *Marziale*; *Moderato*; *Allegro*; *Allegretto*; *Allegro assai*; *Vivace*; *Presto*; *Prestissimo*; &c.

XVI. Ornaments, or Grace Notes.—The chief are the long appoggiatura, short appoggiatura, turn, mordent, shake. The long appoggiatura is a small note, half the value of the principal note, the accent of which takes place thus:—



The short appoggiatura is played quickly, taking no appreciable time from the principal note. It is always written in the same form, thus:—

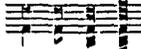


The turn consists of the principal note, with the note above and below. The sign and playing are as follows:—



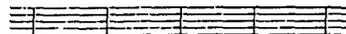
The mordent consists of the written note and the note above, played with a quick return to the principal note:—



XI. Pauses.—Les pauses ou silences sont des signes dont la durée est la même que celle de la note qu'ils représentent, par exemple, la pause de la durée d'une ronde est un trait de ligne placé immédiatement au dessous de la ligne: ; la pause de la durée d'une blanche est placée sur la ligne: ; les autres pauses sont ainsi indiquées: 

XII. Dièse, Bémol, et Bécarré.—Le dièse (#) placé devant une note hausse cette note d'un demi-ton; le bémol (b) baisse la note d'un demi-ton; le bécarré (n) détruit l'effet du dièse ou du bémol, en rendant la note à son premier état naturel. Le double dièse (x) hausse la note d'un ton entier et le double bémol (bb) baisse la note d'un ton entier. Le (##) placé devant une note indique que la moitié de l'effet du double dièse est annulé; et (bb) détruit la moitié de l'effet du double bémol.

XIII. Barres ou Mesures.—Toute composition musicale est divisée en fragments de temps réguliers, appelés mesures. Les mesures sont indiquées par des lignes courtes et perpendiculaires à la portée, comme cela:—



et appelées divisions ou barres.

XIV. Temps.—Le motto de M. Messetti ainsi exprimé,

"Le temps est pour la musique ce que l'amour est pour le cœur,"

devrait être très bien interprété par toute personne étudiant la musique. Le signe du temps placé au commencement de toute composition musicale, détermine la valeur de chaque mesure de musique. Le signe  correspond à une ronde et signifie: temps commun ou ordinaire, c'est-à-dire, que chaque mesure est de la valeur de quatre noires. Les autres temps sont indiqués par des fractions. Par exemple:—

- $\frac{2}{4}$ deux noires, ou leur équivalent pour chaque mesure.
- $\frac{3}{4}$ trois noires, " " " "
- $\frac{6}{4}$ six noires, " " " "
- $\frac{3}{8}$ trois croches, " " " "
- $\frac{6}{8}$ six croches, " " " "
- $\frac{9}{8}$ neuf croches, " " " "
- $\frac{12}{8}$ douze croches, " " " "
- $\frac{2}{2}$ est aussi appelé temps commun.
- $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, s'appellent temps triples.
- $\frac{6}{4}$, $\frac{9}{8}$, $\frac{12}{8}$, s'appellent temps composés.

XV. Degrés de mouvement.—Le mouvement d'un morceau de musique est indiqué par des mots Italiens placés au commencement du morceau:—

- Grave, Largo, Lento*—Très lentement.
- Larghetto, Adagio*—Un degré moins lent.
- Andante*—Moins lent que *Adagio*.
- Andantino*—Moins lent que *Andante*.
- Maestoso*; *Marziale*; *Moderato*; *Allegro*; *Allegretto*; *Allegro assai*; *Vivace*; *Presto*; *Prestissimo*; &c.

XVI. Notes d'embellissement, ou d'agrément.—Les principales sont l'appoggiature ou petite note longue, la courte, le groupe, le trille. La petite note longue équivaut à la moitié de la valeur de la note principale, l'accent de laquelle est ainsi:—



La petite note courte est jouée vivement, ne diminuant jamais la valeur de la note principale. La petite note est toujours écrite de la même façon. Par exemple:—



Le groupe consiste dans la réunion de la note principale avec la note supérieure et inférieure. Le signe et la manière d'exécution sont ainsi indiqués:—



Le mordente se compose de la note écrite et de la note supérieure vivement jouées en posant l'accent sur la note principale:—



The shake or trill consists of the rapid repetition of the principal note and the note above :—

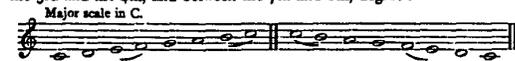


XVII. Other marks used in music.—A mark, thus, \frown over two notes of the same name denotes that the first note must not be repeated, but sustained the full time of the two. The slur over two or more notes of different names denotes that the notes are to be played without accenting each note; or, in other terms, quite smoothly. or | | | | | over the notes mean that those notes must be played in a sharp, equal, energetic, and staccato manner. Dots and slur over them denote that the notes should be played with a moderate staccato (*mezzo-staccato*). A double bar marks divisions; and any portion of music contained between *dotted double bars*, $\|$ must be repeated. A mark, thus, \frown (pause) placed over a note or rest, signifies that the note or rest is to be kept longer than its value. *Dal segno* signifies that the portion of music is to be repeated from the sign ♩ ; *Da Capo*, or *D.C.*, signifies that the movement is to be repeated from the commencement.

XVIII. Abbreviations.

f, forte—loud; *p*, piano—soft.
mf, mezzo-forte—moderately loud.
pp, pianissimo—very soft.
sf or > , *sforzando*—forcing a note.
rall., *rallentando*—slackening the time.
cres., *crescendo*, or < —increasing the force.
tempo—to contradict *rallentando*.
decres., *decrecendo*—diminishing the force.

XIX.—The major scale has the interval of a semitone between the 3rd and the 4th, and between the 7th and 8th, degree :—



The note from which a scale starts is called the key-note or tonic. To make the degrees of every scale correspond with each other, sharps or flats are used according to the note from which the scale starts. Thus, if it start from D, it is called the scale of D; and in order to get the intervals of a semitone between the 3rd and 4th, and between the 7th and 8th, degrees, it will be found that F and C must be sharp. Hence, ♯F is the key-signature of D.

There are twelve major keys with the following signatures :—



The **minor scale** is written in different ways; all agreeing, however, in the one interval of a semitone between the 2nd and 3rd degrees, the minor third from the tonic being characteristic. The two following are the chief modes of writing the minor scale :—

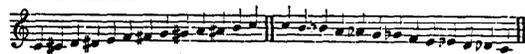
Harmonic minor scale, having minor 3rd and 6th.



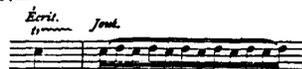
Melodic minor scale, having major 6th and 7th in ascending, but minor in descending.



The **chromatic scale** is formed by dividing all the tones of the scale in semitones :—



La trille consiste dans la rapide répétition de la note principale et de la note supérieure :—

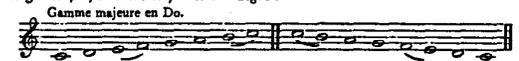


XVII. Autres signes usités en musique.—Le signe *liaison*, \frown sur deux notes du même nom, signifie que la deuxième de ces deux notes ne doit pas être répétée, mais qu'il faut tenir la première de la longueur de ces deux notes. Le signe de *liaison* sur deux ou plusieurs notes de nom différent signifie que ces notes doivent être coulées et non accentuées. Le signe ou | | | | | sur les notes indique que ces notes doivent être jouées de façon résolue, et énergique. Le signe, sur les notes indique que ces notes doivent être jouées d'une manière de staccato plus modérée, ou *mezzo-staccato*. Le signe, $\|$ sert à diviser la musique en portions, et toute portion de musique contenue entre ces signes pointés comme suit, $\|$ doit être répétée. Le signe, \frown (*point d'orgue*) placé sur une note ou une pause indique que cette note ou pause doit être tenue longue plus que sa valeur. *Dal Segno* signifie que la portion de musique doit être reprise du signe ♩ ; *Da Capo*, ou *D.C.*, signifie que le morceau doit être repris du commencement.

XVIII. Abréviations.

f, forte—fort; *p*, piano—doucement.
mf, mezzo-forte—à demi-voix.
pp, pianissimo—très doucement.
sf ou > , *sforzando*—renforcer la note.
rall., *rallentando*—diminuer le temps.
cres., *crescendo*, ou < —augmentant de force.
tempo—revenir au temps premier.
decres., *decrecendo*—diminuer de force.

XIX. La gamme majeure a les intervalles d'un demi-ton entre le 3^{me} et 4^{me}, et entre le 7^{me} et 8^{me} degré :—



La note sur laquelle la gamme commence s'appelle tonique. Pour avoir les degrés de toutes les gammes dans le même ordre que l'exemple ci-dessus, il faut se servir des dièses ou des bémols selon le ton dans lequel est la gamme; par exemple: Si la première note d'une gamme est Ré, le ton s'appellera ton de Ré, et pour avoir les intervalles d'un demi-ton entre le 3^{me} et 4^{me} degré, et le 7^{me} et 8^{me}, degré, on trouve qu'il faut avoir Fa et Do dièses ainsi exprimés, ♯F et cela indiquera que l'on joue en ton de Ré.

Il y a douze gammes majeures indiquées comme suit :—



La **gamme mineure** est écrite en différentes manières, toutes cependant s'accordant avec l'intervalle d'un demi-ton entre le 2^{me} et 3^{me} degré. La tierce mineure étant la note qui caractérise le ton mineur. Les deux exemples suivants montrent la manière principale d'écrire la gamme mineure :—

Gamme harmonique mineure ayant tierce et sixte mineures.



Gamme mélodique mineure ayant 6^{me} et 7^{me} majeures en ascendant, mais mineures en descendant.



La **gamme chromatique** est formée en divisant tous les tons en demi-tons :—



THE OCARINA.



MEZZETTI'S PATENT.

— N^o. 2170. —

FIG. 1.

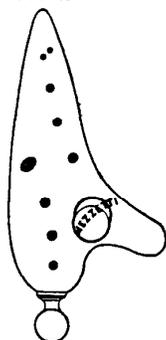


FIG. 2.

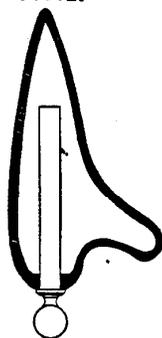


FIG. 3.

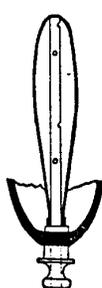


FIG. 4.



FIG. 5.



FIG. 6.



The Tuning Slide.—The slide should be moved in and out by a gentle screw-like movement. To raise the pitch, screw it in; to lower the pitch, draw it out. Tune by one note— is a most convenient one, though any in the scale may be used.

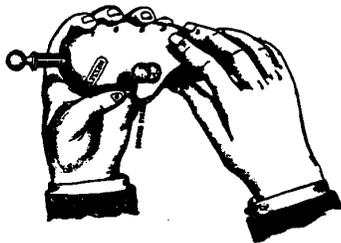
On Blowing.—The tip of the mouthpiece should be placed between the lips; the chest should be moderately or fully expanded, but not over-distended; and the breath should be delivered from the chest, as in singing, or as in playing such instruments as the clarinet, bassoon, &c., not from the mouth, as in flute-playing.

By this method the pupil will secure the steadiness, firmness, and evenness essential to playing in tune, and producing the characteristic mellow tone of the Ocarina. With practice this can be accomplished without perceptible effort.

The pitch of any note can be altered on the Ocarina, as in all other wind-instruments, by blowing. Soft blowing lowers the pitch, whilst hard blowing raises it. It is therefore necessary to study scale passages slowly and carefully, to ascertain the pressure required for the different notes. It will be found that the upper notes require a slightly increased pressure, especially ; whilst  may require a slightly diminished pressure.

A little familiarity with his Ocarina will enable the pupil instinctively to recognise these slight variations, and produce them without any conscious effort. The object is to produce the purest note with the least expenditure of breath, as in singing. Blowing too much air into the instrument will produce defective tones.

How to hold the Ocarina.—At first some difficulty may be felt in picking up an Ocarina and at once covering all the holes, a difficulty which is, however, quickly overcome by a little practice. The fingers should be almost straight, their tips projecting beyond the holes, which are covered by the soft, flat, fleshy cushion which forms the under-surface of the last joint of the finger. The instrument is thus securely, but not tightly, held; the holes are easily covered, and changes of position in rapid playing are accurately effected, without the risk of leaving any hole partially uncovered; whilst the hands are in a natural, easy, and unconstrained position, with each finger free to move at the greatest advantage. Bending the fingers, and trying to stop the holes with the tips, will inevitably fail.



The above figure represents this "First Position," all the holes being covered:  being the note produced; and the fingering is indicated by O placed above the note, signifying that no fingers are raised. Other positions will be explained later; but the student should now learn the fingering of the scale, to facilitate which the Author has devised the following diagram, which shows how each hole is covered, and the order in which the fingers should be raised, to produce each note in the ascending scale:—

Pompe ou régulateur du diapason.—La pompe de l'Ocarina doit sortir ou s'enfoncer par un mouvement à vis ou en spirale—quand on veut relever le diapason, il faut enfoncer la pompe, et la retirer pour l'abaisser. Pour adapter l'Ocarina au diapason du piano, on peut employer n'importe quelle note: il est préférable cependant de se servir du sol—

Manière de souffler dans l'Ocarina, tout en respirant.—L'extrémité de l'embouchure doit être placée entre les lèvres; il faut tenir le cou droit et la poitrine légèrement bombée, et faire en sorte que le souffle soit envoyé par la poitrine comme pour chanter, ou comme cela arrive lorsqu'on joue certains instruments tels que la clarinette, le fagotte, etc., mais non pas par la bouche comme on le fait pour jouer de la flûte.

En mettant ces observations en pratique, il sera facile à l'élève de jouer très juste tout en tirant de l'Ocarina des sons mélodieux.

Le diapason des notes de l'Ocarina, comme cela arrive du reste pour n'importe quel instrument à vent, est susceptible d'être modifié d'après l'intensité du souffle: c'est ainsi qu'il sera bas ou élevé, suivant que l'on soufflera doucement ou très fort. Pour se rendre compte de cette différence, il est nécessaire d'étudier les diverses gammes afin de s'assurer de l'intensité du souffle nécessaire pour obtenir exactement les différentes notes. Avec un peu de pratique on s'apercevra bientôt que pour les notes aigües il faut légèrement augmenter la pression du souffle, spécialement pour les deux notes  tandis qu'il faut légèrement la diminuer pour la note 

Avec un peu d'habitude, l'élève arrivera vite à se rendre compte des diverses intensités de souffle, et à les obtenir sans difficulté. L'essentiel est de produire des sons purs tout en soufflant modérément: un souffle trop fort produirait des sons defectueux.

Manière de tenir l'Ocarina.—Les débutants éprouvent quelques difficultés pour bien tenir l'Ocarina et boucher convenablement les divers trous, il leur sera cependant facile, après quelques jours d'exercice, de surmonter ces difficultés, ils n'auront pour cela qu'à mettre en pratique les conseils suivants. Les doigts doivent être placés de manière à ce que leur extrémité dépasse à peine l'ouverture des trous, c'est-à-dire, que les trous doivent être couverts par la surface inférieure de la dernière phalange du doigt. L'Ocarina étant ainsi tenue entre les mains de manière à ce que les trous soient tous bien couverts, il en résultera que le changement de position exigé pour les passages d'exécution rapide pourra s'effectuer sans craindre de laisser aucun des trous partiellement ouvert, tandis que les mains seront dans une position naturelle, permettant aux doigts d'exécuter librement tous les mouvements nécessaires. En agissant différemment, c'est-à-dire, en courbant les doigts et bouchant les trous avec leur pointe extrême, on se fatiguerait vite la main, tout en obtenant un mauvais résultat.

La figure ci-dessus représente la 1^{re} position de l'Ocarina, tous les trous étant couverts, on obtient le  et le doigté est indiqué par la lettre O

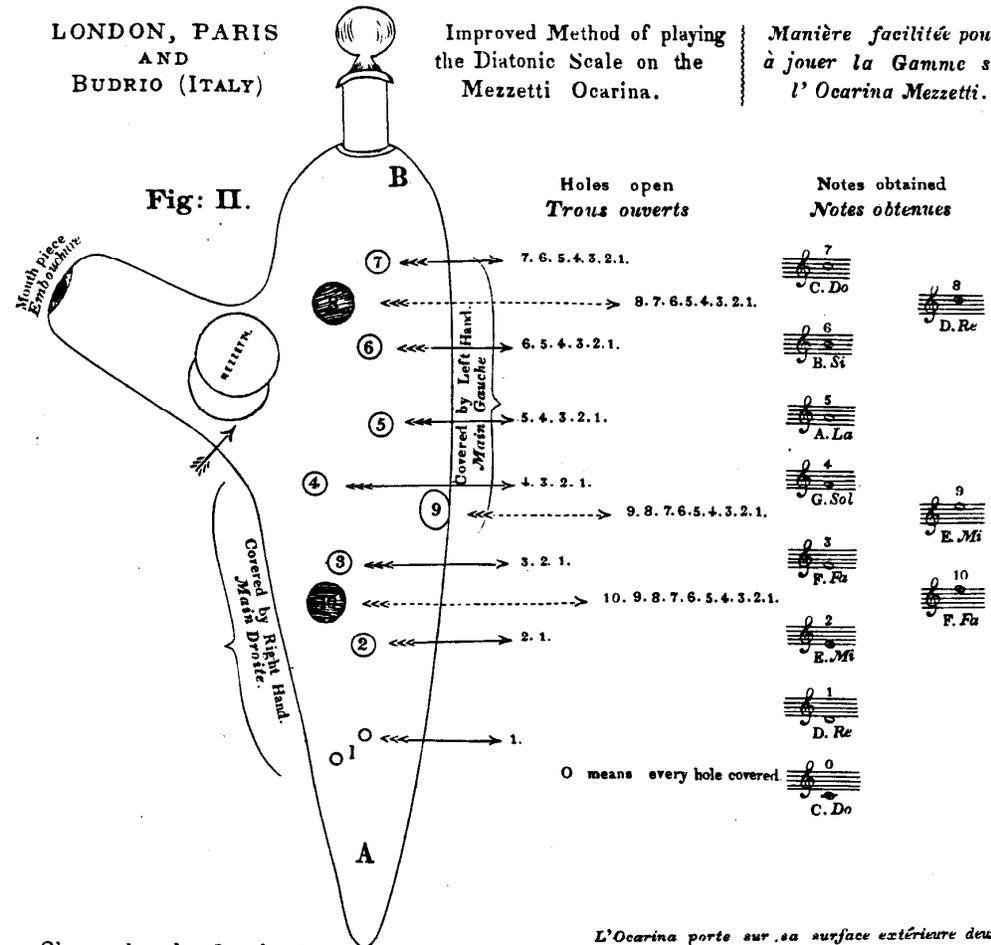
placée sur la note, ce qui signifie qu'aucun doigt ne doit être déplacé. D'autres positions seront indiquées plus loin, mais ce qui précède suffit pour permettre à l'élève d'apprendre le doigté de la gamme. Le diagramme ou tableau représenté dans la figure 2 indique l'ordre à suivre pour découvrir successivement les divers trous afin de bien exécuter toutes les notes de la gamme:—

Mezzetti, Inventor, Patentee and Manufacturer.
(Inventeur, Breveté et Fabricant.)

LONDON, PARIS
AND
BUDRIO (ITALY)

Improved Method of playing
the Diatonic Scale on the
Mezzetti Ocarina.

Manière facilitée pour montrer
à jouer la Gamme sur
l'Ocarina Mezzetti.



Observe that the Ocarina has two rows of holes on its upper surface (four in each row) The row on the pointed end (1 to 4 in the figure) is covered with fingers of the right hand that on the wide end (9. 5. 6 & 7 in the figure) by the fingers of the left hand. On the under surface are two holes for the thumbs, that on the narrow end (N^o 10 in the drawing) being for the right, the other on the wide end (N^o 9 in the drawing) being for the left thumb. The numerals indicate the order in which the holes are to be uncovered in playing the Scale. A indicates the position of the little finger when used for the support of the Ocarina with several holes uncovered, The arrow against the mouth piece indicates the position of the right index when similarly used. B is the position of the left index finger when removed from the 7th hole and required to hold the Ocarina immediately opposite on the under surface, the left thumb is placed when used for the same purpose, the large end being securely held when the upper position of scale is reached.

L'Ocarina porte sur sa surface extérieure deux rangées de trous, disposés quatre par quatre — Les trous de 1 à 4 placés sur la pointe inférieure comme l'indique le dessin ci-dessus, doivent être couverts avec les doigts de la main droite, et les trous de la 2^{me} rangée supérieure N^{os} 9, 5, 6 et 7, avec les doigts de la main gauche — À la partie inférieure de l'Ocarina se trouvent deux autres trous un peu plus gros; celui du côté de la pointe inférieure marqué (10 sur le dessin ci-dessus) doit être couvert par le pouce droit et celui de l'autre côté, par le pouce gauche — Les numéros indiquent l'ordre à suivre en découvrant les trous pour arriver à obtenir les diverses notes de la gamme — La lettre A, indique la position du petit doigt servant à soutenir l'Ocarina lorsque plusieurs trous sont ouverts — La flèche placée contre l'embouchure marque la position de l'index de la main droite servant également à supporter l'instrument. La lettre B indique la position de l'index gauche lorsque le trou N^o 7 est ouvert — Enfin, notez que pour tirer de l'Ocarina les notes les plus aigües de la gamme, l'instrument doit être soutenu par le pouce gauche placé sur la surface inférieure justement opposée à l'index gauche.

The Mezzetti Ocarina has N^o 1. hole divided,
 When both divisions are covered  is produced and the fingering is indicated by the sign 0 placed above the note—
 By sliding the finger away from the upper of the small holes keeping the lower covered  is produced and the fingering is indicated by the sign 1 above the note.
 Hence it will be seen that all chromatic notes are produced by stopping N^o 3. Except C[♯] & D[♯] (or their Enharmonics D^b & E^b) which are easily obtained as above described.

L' Ocarina Mezzetti a le trou N^o 1. divisé en deux parties.
Quand les deux divisions sont fermées on obtient la note  *et le doigté est indiqué par le chiffre 0 (zero) placé sur la note. En retirant un peu le doigt de manière à decouvrir la 1^{re} partie du trou N^o 1. tout en laissant la 2^{me} partie inferieure bouchée, on obtient le Do # dièse*  *et le doigté est indiqué par le signe 1 placé sur la note. Ensuite il faut observer que tous les tons chromatiques se produisent en bouchant le trou N^o 3, excepté pour Mi b, et Re # qui sont obtenus facilement comme, on le démontre au tableau suivant.*

Semitones. Demitous.		Indicated by Indique par	Played by uncovering. Joué en decouvrant.
{ D [♯] Ré dièse	or Eb	{ 2 1	{ 2 nd Hole Deuxième trou seulement.
	Mi bemol.		
{ F [♯] Fa dièse	or Gb	{ 4 III	{ Holes trous } 1. 2. & 4.
	Sol bemol.		
{ G [♯] Sol dièse	or Ab	{ 5 III	{ Holes trous } 1. 2. 4. & 5.
	La bemol.		
{ A [♯] La dièse	or Bb	{ 6 III	{ Holes trous } 1. 2. 4. 5. & 6.
	Si bemol.		
{ C [♯] Do dièse	or Db	{ 8 III	{ Holes trous } 1. 2. 4. 5. 6. 7. & 8.
	Re bemol.		
{ D [♯] Ré dièse	or Eb	{ 9 III	{ Holes trous } 1. 2. 4. 5. 6. 7. 8. & 9.
	Mi bemol.		

Full chromatic scale within the compass of the Ocarina.

Gamme chromatique complète sur l'étendue de l'Ocarina.



The Mezzetti Ocarina being the only one possessed of a complete chromatic scale, this method applies exclusively to it and cannot be expected to answer when tried on the numerous and defective imitation of the genuine instrument—

This method being an extract from Mezzetti's complete Ocarina School.— Copyright. —

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L' Ocarina Mezzetti étant la seule qui puisse donner la gamme chromatique complète, cette méthode est exclusivement adaptée à cet Ocarina, et elle ne donnerait aucun resultat si on essayait de l'appliquer sur une des nombreuses et defectueuses imitations de la véritable Ocarina Mezzetti.

Cette méthode étant un extrait de l'ouvrage du même Auteur sur l'Ecole complete de l'Ocarina, M^{me} Mezzetti se réserve tous droits de reproduction ou de traduction, et les contrefacteurs seront punis et poursuivis conformément à la loi.

Exercises for the left hand holes
5, 6, & 7.

Ocarina to be held in position as
shown by Figure 1 page

TONGUING.

As blowing without interruption produces a legato effect only, the letter (*t*) above notes indicates that the projecting of the tongue against the mouth piece of the Ocarina is required to detach or accent such notes, then by rapidly withdrawing and projecting the tongue the staccato movement is produced.

Exercices pour les trous
5, 6 et 7 main gauche.

L'Ocarina doit être tenue comme
au dessin N°1, à page.

ACCENTUATION.

Puisqu'en soufflant sans interruption on
produit l'effet de legato, il en résulte que
la lettre (t) placée sur les notes indique que
pour détacher et mieux accentuer les notes, il faut
projeter la pointe de la langue contre l'embouchure
de l'Ocarina; au contraire, pour obtenir le mouvement
de Staccato, il faut projeter e retirer rapide-
ment la langue.

Moderato 



Andante 



Allegretto 



Andante 



Allegro 



Allegro. 

B flat and A sharp same position.  See page 10 referring to double figures over a note.
Si bemol et La dièse même position.

A flat and G sharp same position.  Voir page 10. relativement à deux numéros placés sur telles notes.
La bemol et Sol dièse même position.

Andante. 

Andante. 

Allegro. 

Mosso. 

Exercises on Diatonic Intervals for the Right Hand.

Great care must be taken to keep 5, 6, 7, 8, 9 & 10 quite closed in playing the following.

Exercices sur les intervalles diatoniques pour la Main Droite.

Bien faire attention de tenir bouchés les trous 5, 6, 7, 8, 9 et 10 en jouant l'exercice suivant.

Andante.

Cantabile. 



Moderato. 



Allegro. 



Exercises, Studies, and Melodies for
both hands in the first Octave of
Ocarina compass. 8, 9 & 10 to be kept closed.

*Éxercices, Etudes, et Melodies pour les deux
mains sur la premiere Octave de l'Ocarina.
Bien tenir bouchès les trous 8, 9 et 10.*

Moderato. 





BLUE BELLS OF SCOTLAND.

Andante. 



VAR:
Allegro. 



rall.

AH! VOUS DIRAI-JE MAMAN.

Andante. Musical notation for the first piece, 'AH! VOUS DIRAI-JE MAMAN.' It consists of two staves of music in 2/4 time, marked 'Andante'. The melody is simple and features several trills.

AU CLAIR DE LA LUNE.

Allegretto. Musical notation for the second piece, 'AU CLAIR DE LA LUNE.' It consists of two staves of music in 2/4 time, marked 'Allegretto'. The melody is more rhythmic and includes trills.

C'EST LE ROI DAGOBERT.

Andante. Musical notation for the third piece, 'C'EST LE ROI DAGOBERT.' It consists of two staves of music in 3/4 time, marked 'Andante'. The melody is more complex and includes trills.

Moderato. Musical notation for the continuation of the third piece, 'C'EST LE ROI DAGOBERT.' It consists of two staves of music in 3/4 time, marked 'Moderato'. The melody is more complex and includes trills.

Allegro. Musical notation for the continuation of the third piece, 'C'EST LE ROI DAGOBERT.' It consists of four staves of music in 3/4 time, marked 'Allegro'. The melody is more complex and includes trills.

Adagio.

Allegretto.

Allegro.

On single tonguing or staccato.

Simple staccato or accentuation.

Andante mosso

The first section, labeled "Andante mosso", consists of six staves of music. The first staff begins with three "t" marks above the notes, indicating single tonguing. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked as "Andante mosso".

Moderato

The second section, labeled "Moderato", consists of six staves of music. The first staff begins with four "t" marks above the notes, indicating single tonguing. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked as "Moderato".

DOUBLE TONGUING.

In very rapid staccato passages or repetition of the same note, Double tonguing is required. This is effected by projecting the tongue backwards and forwards rapidly as in pronouncing: *ta, ka, ta, ka*, so where this movement is required, we indicate it by placing the letters *t* and *k* above the notes.

DOUBLE STACCATO.

AU ACCENTUATION.

Dans les passages très rapides de double staccato, où répétition de la même note, le double coup de langue est nécessaire. Cela s'obtiendra en projetant et retirant très rapidement la langue en avant et en arrière comme on le fait pour prononcer les syllabes: *ta, ka, ta, ka*. — Dans les cas où ce mouvement est nécessaire on l'indiquera par les lettres *t* et *k* placées sur les notes.

Example. *Presto.*

A musical staff in treble clef with a common time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The notes are grouped into several measures, with some measures containing multiple notes. The markings 't k t k t k t k' are placed above the notes in the first measure.

Example I.

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The markings 't k t k t t t t t' are placed above the notes in the first measure.

Example II.

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The markings 't k t k t k t k' are placed above the notes in the first measure. The staff ends with 'etc.'

If accent would be required for every three notes on the above II Example, the double tonguing would be expressed as follows —

Si l'accent est indiqué pour chaque troisième note, l'exemple II ci-dessus devra s'articuler comme suit.

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. There are also accents (small triangles) above every third note. The markings 't k t k t k t k' are placed above the notes in the first measure. The staff ends with 'etc.'

III

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The markings 't k t t t t t t t k t t t t t t t t t t t t t k k k' are placed above the notes in the first measure. The staff ends with 'etc.'

V VI

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The markings 't t t t t t t t t k k k t k k k t' are placed above the notes in the first measure. The staff ends with 'etc.'

VII

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes with double tonguing markings 't' and 'k' placed above them. The markings 't t k t t t k t t t k t' are placed above the notes in the first measure. The staff ends with 'etc.'

The above examples to be well mastered one at a time.
Les exemples ci-dessus, bien les exercer un à la fois.

Moderato.

A musical score for a Moderato section, consisting of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked 'Moderato.' The melody features several trills (marked with 't') and is characterized by slurs and eighth-note patterns.

AIR DI HUMMEL.

Moderato.

A musical score for a section titled 'AIR DI HUMMEL.' It consists of two staves of music in 3/4 time, marked 'Moderato.' The melody continues with eighth-note patterns and slurs.

THEME.

Andante.

A musical score for a section titled 'THEME.' It consists of two staves of music in 2/4 time, marked 'Andante.' The melody is slower and features eighth-note patterns.

V A R:

A musical score for a section titled 'V A R:' (Variation). It consists of three staves of music in 2/4 time. The melody is more rhythmic and features eighth-note patterns.

RULE BRITANNIA.

Maestoso.

VAR:
Andante.

The above Maestoso to be studied one tone higher also, to enable the pupil to transpose. | *Etudier le Maestoso ci-dessus, un ton plus haut pour s'habituer à transposer.*

THE LAST ROSE OF SUMMER.

Cantabile.
Andante.

VAR:

Andante. 





Moderato. 







Allegro. 









As the change of positions in Ocarina playing should be effected with ease, rapidity and accuracy, the pupil is strongly recommended to make frequent reference to Page 8 where the Author describes his own method, a faithful observance of which is essential to efficient execution.

There are some instances in which a deviation from the strict rules is necessary, but the consideration of these exceptions may be deferred until the pupil is familiar with the ordinary method.

Comme le changement des diverses positions en jouant de l'Ocarina, doit s'effectuer avec facilité et rapidité, l'élève est prié d'observer attentivement le dessin page 8 ou l'auteur s'est ingénié de représenter d'une façon très claire, les diverses particularités de sa méthode.

On rencontrera plus tard certaines exceptions pour lesquelles on sera forcé de s'écarter un peu des règles générales précédentes, mais nous n'avons pas à nous en occuper pour le moment, il faut d'abord que l'élève se familiarise bien avec les divers procédés de la méthode ordinaire.

Exercises, Studies and Melodies within the full diatonic Chromatic compass of the Ocarina.

Exercices, Études, et Melodies comprises dans l'étendue totale diatonique et chromatique de l'Ocarina.

Exercise. 




Andante. 





N O R M A .

M A R C H E.

D \flat and C \sharp same position.
Re \grave{d} emol et Do \acute{d} iese m \grave{e} me position. EXAMPLE.  See page 10 referring to double figures over a note.

E \flat and D \sharp same position.
Mi \grave{d} emol et Re \acute{d} iese m \grave{e} me position. EXAMPLE.  Voir page 10 relativement deux numeros sur la note.

Tempo di
Serenata.

MARSEILLAISE.

Allegro
Moderato

Tempo di
Marcia.

Adagio.

piu mosso.

1º tempo.

rit. ...

THEMA.

Andante.

Risoluto.

staccato.

Allegro.

Mosso.



Mosso. Musical score consisting of five staves of music in treble clef. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of note values including eighth and sixteenth notes, with some notes marked with a 't' for trill. The piece concludes with a double bar line.

Presto.

Exercise.



Presto. Exercise. Musical score consisting of three staves of music in treble clef with a 2/4 time signature. The music is characterized by rapid sixteenth-note patterns and includes trill markings ('t'). The piece ends with a double bar line.

CALLER HERRIN'

Allegretto.



Allegretto. Musical score consisting of four staves of music in treble clef with a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with several trill markings ('t') at the beginning and end of phrases. The piece concludes with a double bar line.



GOD SAVE THE QUEEN.



TRAVIATA.

Allegretto.

ROBIN ADAIR AND AND YE SHALL WALK IN SILK ATTIRE.

Affetuoso.

Andantino
espressivo.

THE YOUNG MAY MORN.

Allegretto.

OFF IN THE STILLY NIGHT.

Andante cantabile. *Espressivo.*

4

Exercise.

Moderato.

piu mosso.

Exercise. 

VAR:
Moderato. 

VAR:
Moderato. 

Scales, Exercises, Easy studies
and simple tunes in every key.

Gammes, Exercices, Études faciles
et melodies dans tous les tons.

C Major.
Do Majeur.



A single line of musical notation in treble clef, C major, showing the ascending and descending scales of C major.

Audante.



A single line of musical notation in treble clef, C major, showing the ascending and descending scales of C major.



A single line of musical notation in treble clef, C major, showing the ascending and descending scales of C major.



A single line of musical notation in treble clef, C major, showing the ascending and descending scales of C major.



A single line of musical notation in treble clef, C major, showing the ascending and descending scales of C major.

A. Minor.
La Mineur.



A single line of musical notation in treble clef, A minor, showing the ascending and descending scales of A minor.

Risoluto.



A single line of musical notation in treble clef, A minor, showing the ascending and descending scales of A minor.



A single line of musical notation in treble clef, A minor, showing the ascending and descending scales of A minor.



A single line of musical notation in treble clef, A minor, showing the ascending and descending scales of A minor.



A single line of musical notation in treble clef, A minor, showing the ascending and descending scales of A minor. The notation ends with a *rall.* marking.

ARIA FROM MARTHA.

con espress.
Adagio.

rall. *mosso.*

G. Major.
Sol Majeur.

Moderato.

rall.

E. Minor.
Mi Mineur.



Adagio.

Espressivo.



Allegretto.



D. Major.
Re Majeur.



Moderato. *1st*
after. *etc.*

The above exercise to be well mastered staccato and afterwards to be studied with slur as illustrated in bars 1. 2. 3.

Etudier l'exercice ci-dessus aussi avec liaisons comme c'est démontré aux mesures 1. 2. 3.

B. Minor.
Si Mineur.

Allegretto.

A Major.
La Majeur.



Andante.



F# Minor.
Fa# Mineur.



Agitato.



The first system consists of four staves of music. The key signature is E major (one sharp) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Espressivo.
Larghetto.

The second system consists of four staves of music. It begins with the tempo marking 'Larghetto' and the dynamic marking 'Espressivo'. The music continues with similar rhythmic patterns to the first system, but with a slower tempo and more expressive phrasing. There are accents (^) over several notes.

E Major.
Mi Majeur.

The third system consists of one staff of music. It is marked 'E Major' and 'Mi Majeur'. The music continues with a similar rhythmic pattern.

The fourth system consists of one staff of music, continuing the rhythmic pattern from the previous system.

Dolce.

The fifth system consists of one staff of music. It is marked 'Dolce'. The music continues with a similar rhythmic pattern.

The sixth system consists of one staff of music, continuing the rhythmic pattern.

The seventh system consists of one staff of music, continuing the rhythmic pattern.

The eighth system consists of one staff of music, continuing the rhythmic pattern.

Allegro.



This section consists of six staves of music in treble clef, key of C# minor (three sharps), and 3/4 time. The tempo is marked 'Allegro.' The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. The piece concludes with a double bar line.

C# Minor.
Do# Mineur.



This section consists of one staff of music in treble clef, key of C# minor (three sharps), and 3/4 time. The tempo is not explicitly marked but appears to be a continuation of the previous section. The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. The piece concludes with a double bar line.

Moderato.



This section consists of seven staves of music in treble clef, key of C# minor (three sharps), and 3/4 time. The tempo is marked 'Moderato.' The music features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. The piece concludes with a double bar line.

F Major.
Fa Majeur.



Moderato.



Andante.



D Minor.
Re Mineur.



Moderato.



N O R M A .

Espressivo.
Lento.

Bb Major.
Sib Majeur.

Maestoso.

Allegretto
Grazioso.

G Minor.
Sol Mineur.

Andante Scherzo.  *Fine.*
 *D.C. al Fine.*

Largo.    

E♭ Major. *Mib Majeur.*  

Moderato.       

Exercise.

Above Exercise to be mastered, also in all different slurs as illustrated under bars.

L'Exercice ci-dessus doit aussi être étudié avec les liaisons comme c'est indiqué au-dessous de chaque mesure.

C Minor.
Do Mineur.

Allegro.

Ab Major.
Lab Majeur



Allegro.



rall.



F Minor.
Fa Mineur.



Moderato.



rit. *10 tempo.* *res.*



rall. *rall.*

Andante.

The first system of music consists of six staves. The first staff begins with a treble clef, a key signature of two flats (Bb minor), and a 3/4 time signature. The tempo is marked 'Andante.'. The music is written in a single melodic line across the six staves, featuring a variety of note values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Bb Minor.
Si b Mineur.

The second system consists of a single staff of music, continuing the melodic line from the first system. It is in the same key signature and time signature, and concludes with a double bar line.

Andante.

The third system consists of seven staves of music. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Andante.'. The music continues the melodic line from the previous systems. A 'rall.' (rallentando) marking is placed below the fourth staff. The system concludes with a double bar line.

Studies on Expression, Portamento,
Syncopation, Trillos etc. etc. and execution.
see note on Portamento Page 73.

*Études sur l'expression, le portamento,
nuances syncope, trille, agilité etc. Voir les
explications relatives au portamento à page 73.*

Espressivo.

Adagio.

Moderato.

Allegro.



Risoluto.





ON SYNCOPATION.

Andante. 



Fine.



D.C.

Allegro. 



Moderato.

The musical score is written for a single melodic line in treble clef. It begins with a tempo marking of "Moderato." and a key signature of one sharp (F#). The time signature is 3/4. The score consists of 12 staves of music. The first five staves contain the main melodic line, which is characterized by eighth and sixteenth notes. The sixth staff begins with a "rit." marking, indicating a gradual deceleration. The seventh staff also features a "rit." marking. The eighth staff continues the melodic line, and the ninth staff introduces a more rhythmic pattern with eighth notes. The tenth and eleventh staves continue this rhythmic pattern, and the twelfth staff concludes the piece with a double bar line.

Allegro.

The musical score is written on ten staves in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro.' at the beginning. The first staff contains a triplet of eighth notes. The second staff also features a triplet of eighth notes. The music is primarily composed of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line on the tenth staff.

R O N D O .

Allegro.

rall:

1º tempo.

tr

tr

3

3

3

3

Moderato.

rit...

Adagio.

Musical score for the first section, Adagio. It consists of five staves of music in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio.' The music is in a 4/4 time signature. The second staff continues the melody. The third staff features a key signature change to one flat (Bb) and is marked 'Minor. 1^o tempo.' The fourth and fifth staves continue the piece, with the fifth staff ending with a double bar line and repeat dots.

On rapid execution.

Étude sur l'agilité.

Musical score for the second section, Allegro. It consists of ten staves of music in a single system. The tempo is marked 'Allegro.' The music is in a 4/4 time signature. The first staff begins with a treble clef and a key signature of one flat (Bb). The piece is titled 'Étude sur l'agilité.' The music is characterized by rapid sixteenth-note patterns. The second staff continues the rapid sixteenth-note figure. The third and fourth staves continue the pattern. The fifth staff includes a sixteenth-note triplet marked with a '6'. The sixth and seventh staves continue the rapid sixteenth-note figure. The eighth and ninth staves continue the pattern. The tenth staff concludes the piece with a double bar line and repeat dots.

Presto.

On grace notes or ornaments
 Long appoggiatura, short appoggiatura,
 Turn, Mordent and Shake.

Notes d'embellissement.
Appoggiature, Groupetto, Mordente, Trille &c. &c.

Cantabile.

Turn.

Written. Played.

Inverted.

Written. Played.

Mordente.

Written. Played.

Shake.

Written. Played.

Andante
 Cantabile.

On grace notes.

The Agiacatura.

Andante. 



The.  *Fine.*

 *D.C.*

On Abbreviation.

Presto. 

 *19 tempo.*
rall: *rall:* *19 tempo.*
rit: *hr* *hr*



The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The second and third staves continue this intricate melodic line.

Allegro.

The second system begins with the tempo marking "Allegro." followed by a first staff of music. This staff contains a trill-like figure indicated by the "tr" marking above a note. The rest of the system continues with the same dense, rhythmic texture as the first system.

The third system consists of two staves of music, continuing the complex melodic and rhythmic patterns established in the previous systems.

The fourth system consists of two staves of music. The first staff begins with a trill-like figure marked with "tr". The music continues with the same dense, rhythmic texture.

The fifth system consists of two staves of music, maintaining the complex melodic and rhythmic patterns.

The sixth system consists of two staves of music. The second staff begins with a trill-like figure marked with "tr".

The seventh system consists of two staves of music, continuing the complex melodic and rhythmic patterns.

The eighth system consists of a single staff of music, concluding the piece with a final note and a fermata.

Moderato.

Agitato.

The first section of the music is marked 'Moderato.' and 'Agitato.' It consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The subsequent staves continue this energetic texture, with some melodic lines and harmonic support.

Allegro.

The second section of the music is marked 'Allegro.' It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, with frequent beaming and slurs. The subsequent staves continue this energetic texture, with some melodic lines and harmonic support. The section concludes with a 'rall.' (ritardando) marking on the eighth staff, indicating a gradual deceleration of the tempo.

Allegro.

The first system of music consists of eight staves. It begins with the tempo marking 'Allegro.' and a treble clef. The time signature is 6/8, and the key signature has three flats (B-flat, E-flat, and A-flat). The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a fermata over the final note.

Allegro.

The second system of music consists of four staves. It begins with the tempo marking 'Allegro.' and a treble clef. The time signature is 6/8, and the key signature has three flats. The music is a single melodic line featuring a repeating rhythmic motif of eighth notes. The piece concludes with a double bar line and a fermata over the final note.

Allegro.



assai
Moderato.



Poco
Agitato.



The first system consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents.

Presto.

The Presto section is marked with a 2/4 time signature and a key signature of one sharp. It consists of four staves of music. The first two staves feature a dense, rhythmic pattern of eighth and sixteenth notes, with many slurs and accents. The last two staves continue this pattern, ending with a double bar line.

Allegro.

The Allegro section is marked with a 3/4 time signature and a key signature of one sharp. It consists of four staves of music. The first two staves feature a rhythmic pattern of eighth and sixteenth notes, with many slurs and accents. The last two staves continue this pattern, ending with a double bar line.

Moderato.

The Moderato section is marked with a 3/4 time signature and a key signature of one sharp. It consists of four staves of music. The first two staves feature a rhythmic pattern of eighth and sixteenth notes, with many slurs and accents. The last two staves continue this pattern, ending with a double bar line. A dynamic marking of *hr* (for *forzando*) is present in the third staff.

Andante.

THEMA.

VAR:

Allegro.

rall.

presto.

See paragraph on rapid Staccato page 18. }

Lire le paragraphe relativement le double mouvement de Staccato à page 18.

Allegro.

Musical score for the Allegro section, measures 1-12. It consists of four staves of music in 2/4 time. The first staff is the melody, and the following three are accompaniment. The music is characterized by rapid sixteenth-note patterns.

Presto.

t k t k t k etc.

Musical score for the Presto section, measures 1-12. It consists of four staves of music in 2/4 time. The first staff is the melody, and the following three are accompaniment. The music is characterized by rapid sixteenth-note patterns and includes staccato markings. There are triplets and sixteenth-note runs. The notation includes *t k t k t k etc.* above the first staff, and *3* and *3 or 3* below the second and third staves, and *t k t k t k* above the second staff.

Allegro.

Musical score for the Allegro section, measures 1-12. It consists of four staves of music in 2/4 time. The first staff is the melody, and the following three are accompaniment. The music is characterized by rapid sixteenth-note patterns.

Moderato.

Musical score for the Moderato section, measures 1-12. It consists of four staves of music in 3/4 time. The first staff is the melody, and the following three are accompaniment. The music is characterized by eighth-note patterns and includes triplets. The notation includes *3* below the first and second staves.

Solos, Duets, Trios etc. Illustration of Compass obtained on Mezzetti Ocarina sets. How to score for Ocarina sets alone, or in combination with Orchestral Instruments.

Solos, Duos, Trios etc. Tableau montrant l'étendue obtenue par les différents jeux de l'Ocarina Mezzetti, ainsi que la manière d'arranger la musique pour jeux d'Ocarinas seuls ou combinées avec les divers instruments d'Orchestra.

SOLO FROM RICOLETTO.

THEME.

VERDI.



MAZURKA.

AMICA.



Musical notation for the first section, consisting of three staves of music in a single system. The notation includes treble clefs, a key signature of one flat, and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The section concludes with a double bar line and the word "Fine." written below the final staff.

TRIO.

Musical notation for the Trio section, consisting of two staves of music in a single system. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The section concludes with a double bar line and the word "Fine." written below the final staff.

FANTASIA (SOLO)

D. C.
Mazurkaal Fine.

Espressivo.

Adagio.

Musical notation for the Fantasia (Solo) section, consisting of ten staves of music in a single system. The notation includes treble clefs, a key signature of one flat, and a common time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The section includes various performance markings such as "Espressivo.", "Adagio.", "a piacere.", and "rall: 6". The section concludes with a double bar line.

AMELIE.

Tempo di Polka.

This section consists of ten staves of music. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Tempo di Polka'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several ornaments, such as 'tr' (trills) and 'hr' (harmonic trills), and dynamic markings like 'A' (accents). The piece concludes with the word 'Fine.' at the end of the tenth staff.

TRIO.

This section is labeled 'TRIO.' and consists of five staves of music. It begins with a treble clef and a 2/4 time signature. The music is characterized by a dense, rhythmic accompaniment using eighth and sixteenth notes. There are several triplets and dynamic markings like 'A'. The piece concludes with the instruction 'D.C. al Fine.' at the end of the fifth staff.

SANTA LUCIA.

THEME. 





VAR: 



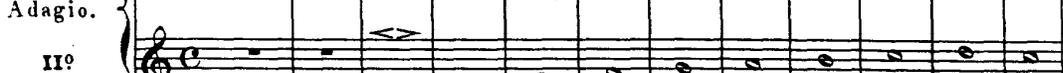






Duet for two Ocarinas equal size, or in 8^{va} | Duo pour deux Ocarinas même grandeur ou en octave.

I^o 

Adagio. 

II^o 



Andante. 



h 

Allegro.

The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Allegro.' The music begins with a treble clef and a key signature of one sharp (F#). The first measure contains a treble clef, a key signature change to one sharp, and a common time signature. The piece starts with a series of eighth notes in the treble and a bass line of eighth notes.

The second system continues the piece with two staves. It features a treble clef and a bass clef. The music continues with eighth notes and includes a trill (tr) in the final measure of the upper staff.

I. *Mosso.*

II.

The third system is marked 'I. Mosso.' and 'II.' for first and second endings. It consists of two staves in treble and bass clefs. The tempo is 'Mosso.' The music is in 2/4 time. The first ending (I.) has a trill (tr) in the final measure. The second ending (II.) is a shorter phrase.

The fourth system consists of two staves in treble and bass clefs. It continues the piece with eighth notes and includes a trill (tr) in the upper staff.

The fifth system consists of two staves in treble and bass clefs. The music continues with eighth notes and includes a trill (tr) in the upper staff.

The sixth system consists of two staves in treble and bass clefs. It continues the piece with eighth notes and includes a trill (tr) in the upper staff.

The seventh system consists of two staves in treble and bass clefs. It continues the piece with eighth notes and includes a trill (tr) in the upper staff.

Duet for two Ocarinas equal size, or in 8^{ve}

Duo pour deux Ocarinas même grandeur ou en 8^{ve}

Con energia.

I. **Allegro.**

I. **Moderato.**

The first system of the score consists of three grand staff systems. Each system contains a treble clef staff and a bass clef staff. The music is written in a 2/4 time signature and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. The first system ends with a double bar line.

Oc: N^o III.
All^o Mod^o
Oc: N^o VI.

This section contains the musical notation for the Oboe parts. It begins with a grand staff system with a treble clef on the left and a bass clef on the right. The music is in 2/4 time and consists of several measures of music. The first staff is for Oboe No. III and the second for Oboe No. VI. The tempo is marked 'All^o Mod^o'.

The second system of the score consists of a single grand staff system with a treble clef and a bass clef. The music continues with the same complex, rhythmic accompaniment as the first system, ending with a double bar line.

The third system of the score consists of a single grand staff system with a treble clef and a bass clef. The music continues with the same complex, rhythmic accompaniment, ending with a double bar line.

The fourth system of the score consists of a single grand staff system with a treble clef and a bass clef. The music continues with the same complex, rhythmic accompaniment, ending with a double bar line.

TERZETTO FOR OCARINA III, VI & IX.
TRIO pour Oc: III, VI & IX.

Tempo di Menuetto.

PRIMO. III.

SECONDO. VI.

TERZO. IX.

QUARTETT FOR Oc: III, VI, IX & XII.

Tempo di Valse.

PRIMO. III.

SECONDO. VI.

TERZO. IX.

QUARTO. XII.

Andante Cantabile. **QUINTETT.** **VERDI.**

Oc: I.
Oc: VI.
Oc: IX.
Oc: IX.
Oc: XVI.

Allegro Vivo. **QUINTETT.** **VERDI.**

Oc: III.
Oc: VI.
Oc: IX.
Oc: IX.
Oc: XVI.

Moderato. **FROM TERZETTO IN LUCREZIA BORGIA.** **DONIZETTI.**

SEXTETT.
SEXTOUR.

Oc: I.
Oc: III.
Oc: III.
Oc: IX.
Oc: IX.
Oc: XVI.

A musical score for a string septet, consisting of six staves. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in a single system, with a key signature of one sharp (F#) and a common time signature (C).

FROM PRELUDIO NELLA TRAVIATA.

SEPTETT.
SEPTOUR.

VERDI.

Adagio.

Oc. I. etc.

Oc. III. etc.

Oc. VI. etc.

Oc. IX. etc.

Oc. XII. etc.

Oc. XVI. etc.

Oc. XX.

A musical score for a string septet, consisting of seven staves. The music is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio'. The notation includes a melodic line with a 'a piacere' marking and a 'rit.' marking, and a piano accompaniment. The staves are labeled 'Oc. I.', 'Oc. III.', 'Oc. VI.', 'Oc. IX.', 'Oc. XII.', 'Oc. XVI.', and 'Oc. XX.'.

L'ECHO. Fantasia et Var: pour Ocarina, Enstruments à corde et Pianoforte.
OCARINA, STRING AND PIANO.

Adagio.

Oc. III. a piacere. rit.

VIOLIN I. ff

VIOLIN II. ff

CELLO. ff

PIANO. ff

A musical score for 'L'ECHO', consisting of five staves. The music is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio'. The notation includes a melodic line for the Ocarina with 'a piacere' and 'rit.' markings, and a piano accompaniment for Violin I, Violin II, Cello, and Piano, all marked 'ff'.

The piano introduction consists of four staves. The top two staves are for the right and left hands, and the bottom two are for the grand piano. The music is in 3/4 time and features a waltz-like melody with a steady accompaniment.

S P I C A .

Grand Valse de Concert pour Oc: III & VI avec Instruments à corde.

INTRO: FOR OC: III & VI WITH STRING INSTRUMENTS.
Tempo di Valse.

This section contains the musical score for six instruments: Oboe III, Oboe VI, Violin I, Violin II, Cello, and Bass. The Oboe parts have a 'rall.' marking. The string parts are marked with accents and dynamic markings.

This section continues the musical score for Violin I, Violin II, Cello, and Bass. It begins with an 'Adagio' tempo change and includes 'rall.' and 'etc.' markings. Dynamic markings such as 'pizz.' and 'arco. ppp' are used throughout.

THE PORTAMENTO.

(From the word Portare to carry) is effected by gliding smoothly and evenly from one note to a higher without breaking the continuity of tone.

The fingers should be drawn away from the hole towards the palm of the hand and simultaneously slightly raised. The breathing must be steady and the second note must not be tongued.

The Portamento should be used with discretion as if overdone it becomes monotonous and ineffective.

The following table illustrates the full range of a Mezzetti Octuor or set of eight Ocarinas, reference to which will enable anyone to score for the instrument.

PORTAMENTO OU NUANCES.

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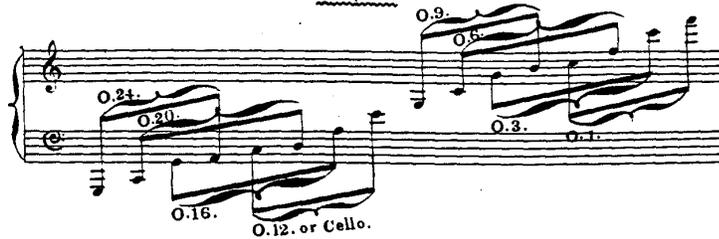
Le portamento s'obtient en passant régulièrement et d'une manière insensible, d'une note à un autre plus aigue.

En retirant les doigts des trous, on doit les incliner vers le paume de la main. Le souffle doit être bien régulier et la note sur laquelle se produit l'effet du portamento ne doit pas être accentuée avec la langue.

Il faut user modérément du Portamento, sans cela on arriverait à produire des effets monotones.

Le tableau suivant montre l'étendue totale que l'on peut obtenir sur un Octuor Mezzetti (jeu de huit Ocarinas) et permet de se rendre compte de la manière dont il faut disposer les différentes parties.

N^o 1.
EXAMPLE.



The note at the extremity of each bracket shows the range attainable from each Ocarina used in an Octett (Octuor), also the notes liable to be duplicated or tripled from enabling thus the Composer to obtain the effects of (*f* & *p*) where required.

Supposing now that the composition to be arranged for Octett should embrace the following range.

Les notes placées à l'extrémité de chaque accolade () indiquent l'étendue de chaque Ocarina composant l'Octuor et montrent aussi quelles sont les notes que l'on pourra doubler ou tripler de ce qui permettra au compositeur de déterminer les *piano* et *forte*, suivant le caractère de la composition.

Admettons maintenant que le morceau de musique que nous voulons arranger pour Ocarinas soit compris dans l'intervalle suivant, de



we should then proceed as follows

NOTICE. If the Treble part or melody descend lower than the O. IX. may help to supply notes wanted below C. O. XII. or Cello may help Basso, if Basso notes ascend above Avoid doubling Oc^s I, III & VI, but Accompaniments and Basses may be doubled with advantage. Scoring for each range as above shown, the complete score will be written all in the same key; but according to the tonality of each Ocarina size used, when extracting out parts they must be copied as follows.

dans ce cas, nous procéderons de la manière suivante:

For Ocarina.	Write from.	
Pour Ocarina.	Ecrire depuis.	
Size N ^o I		
" " III		
" " VI		
" " IX		
" " XII		
" " XVI		
" " XX		
" " XXIV		

NOTICE. Lorsque la mélodie devra descendre plus bas que le l'Ocarina N^o IX. pourra fournir les notes graves nécessaire à la mélodie par les trois ou quatre sons graves de son extension. L'Ocarina N^o XII. pourra fournir aussi les notes aigues par les quatre ou cinq notes aigues de son extension, dans le cas où la partie de basse monte plus haut que Eviter de doubler les Oc. I. être augmentés avec effet. En arrangeant de la musique pour jeux d'Ocarinas la partition sera toute écrite dans la même clef, seulement comme les différentes Ocarinas sont dans deux clefs différentes, il faudra en copiant les diverses parties, se guider d'après l'exemple suivant.

Oc: N ^o I. { Octave lower. Octave basse.	Oc: N ^o III. { Fifth lower. Quinte basse.	Oc: N ^o VI. { As it stands. Telle que c'est à la partition.
Oc: N ^o IX. { Fourth above. Quatrième au dessus.	Oc: N ^o XII. { As it stands. Telle que c'est à la partition.	Oc: N ^o XVI. { Fourth above. Quatrième au dessus.
Oc: N ^o XX. { Octave higher. Octave plus haut.	Oc: N ^o XXIV. { Eleventh higher. Onzième au dessus.	

END.