PASSANTINO BRANDS

Made in U. S. A.

Standard Ruling

MUSIC WRITING BOOK

No. 7 Concert Size 32 Pages

No. 2

NAME Fine, Sylvia H

ADDRESS 323 Bradford St.

CITY Brooklyn STATE N. Y.

FOLDER REMOVED FROM BEVERLY HILLS
TRANSFER & STORAGE BY SUZANNE
AUGUST 23, 1988

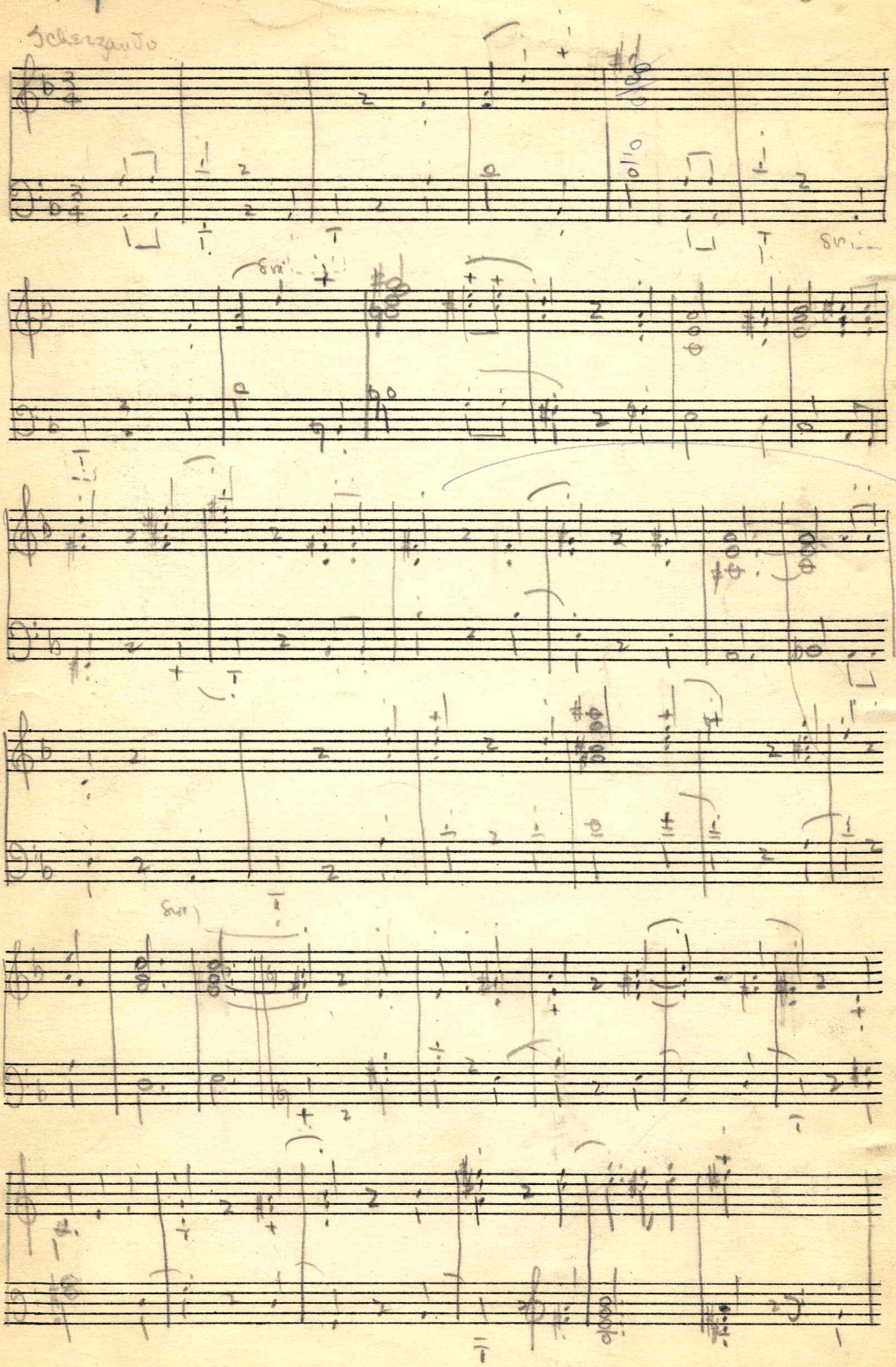
4 DRAWER FILING CABINET

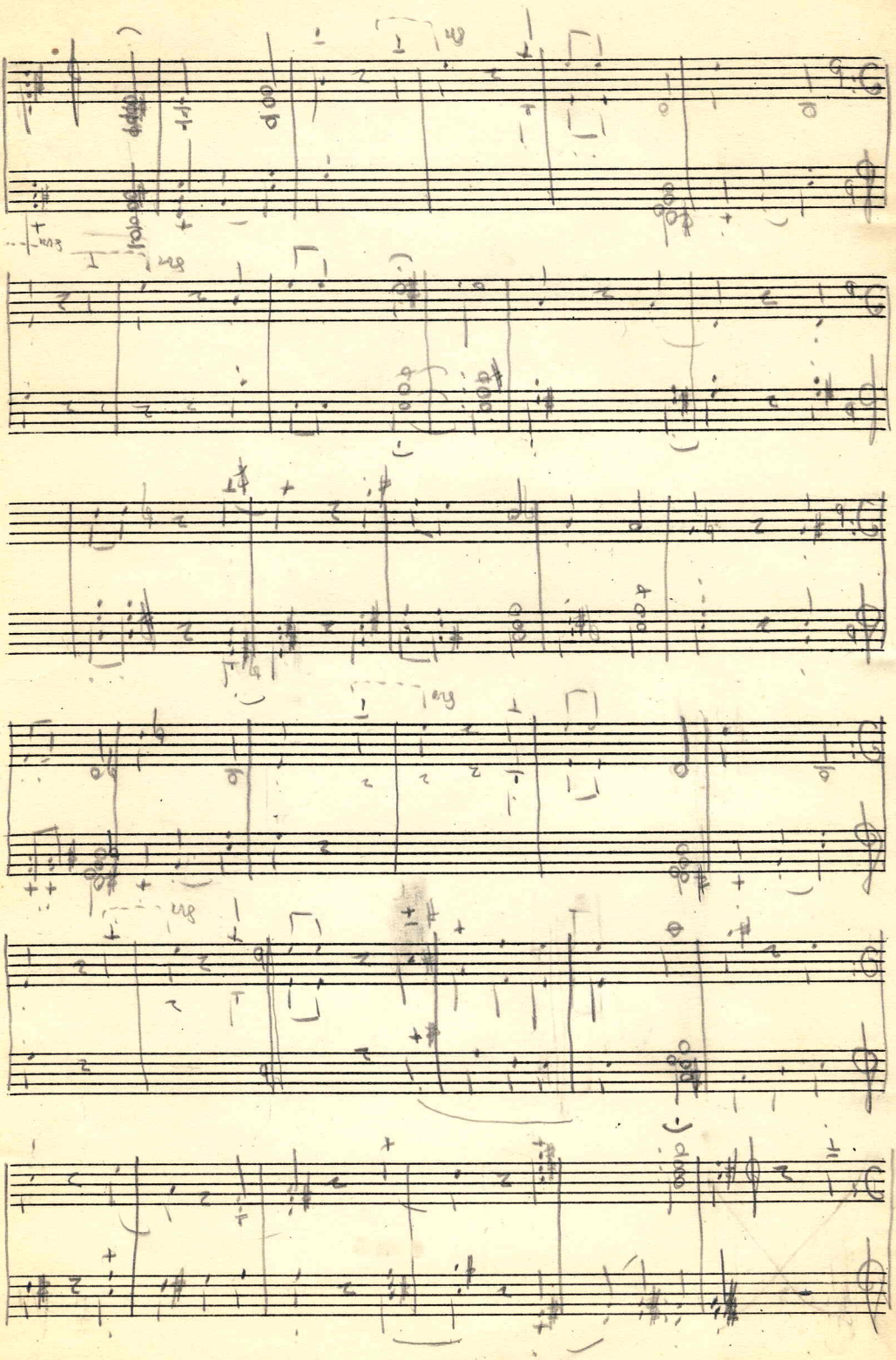
ORIGINALS

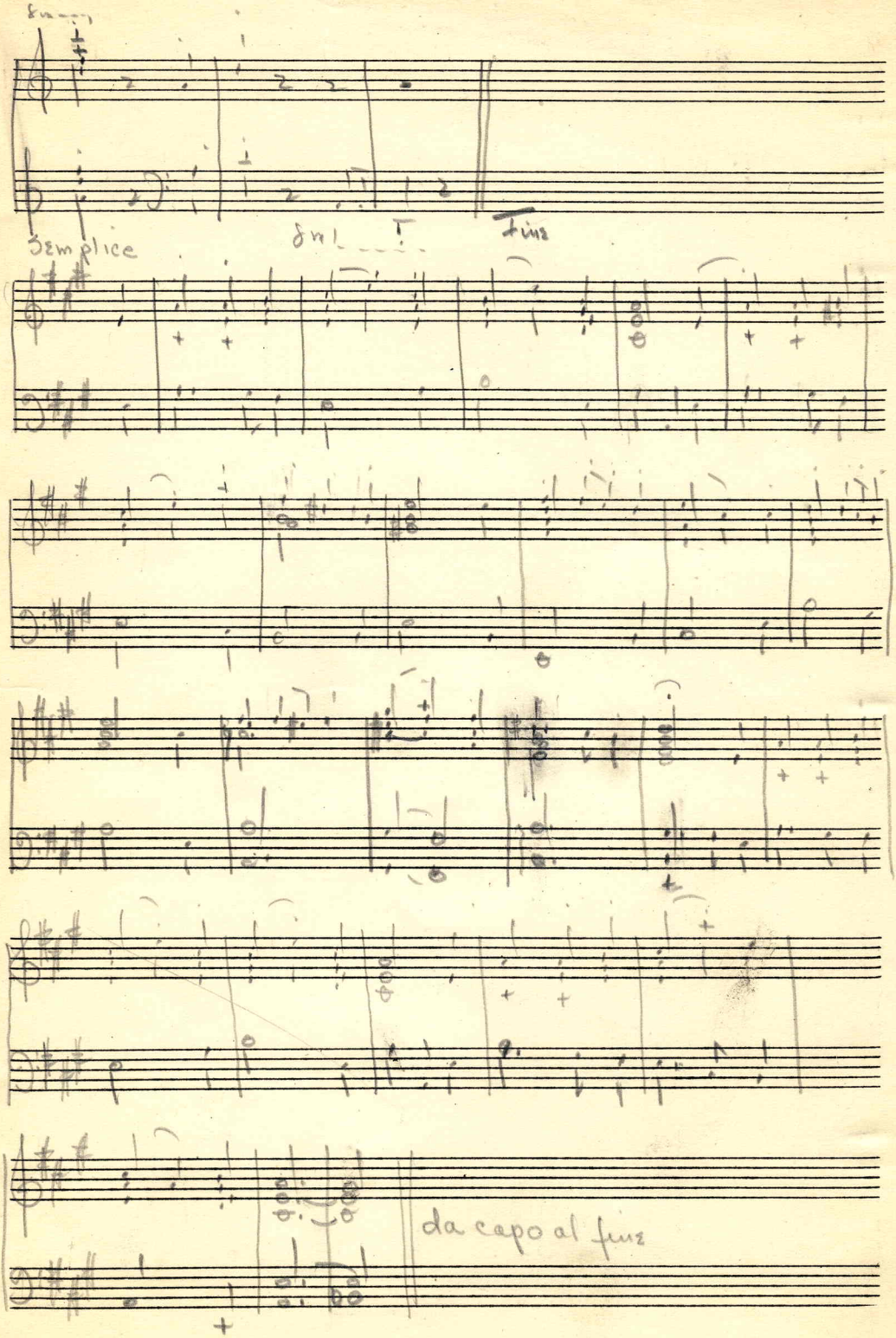
Fuis, Sylvia

Scherzo

Scherzando






Semplice
fine
da capo al fine

Good piano style.

The TRIO is a bit common-place, à la de Koven.

We must discuss modulation, they are ineffective.

Florence Rothenberg
205 Graham Ave,
Brooklyn, N.Y.

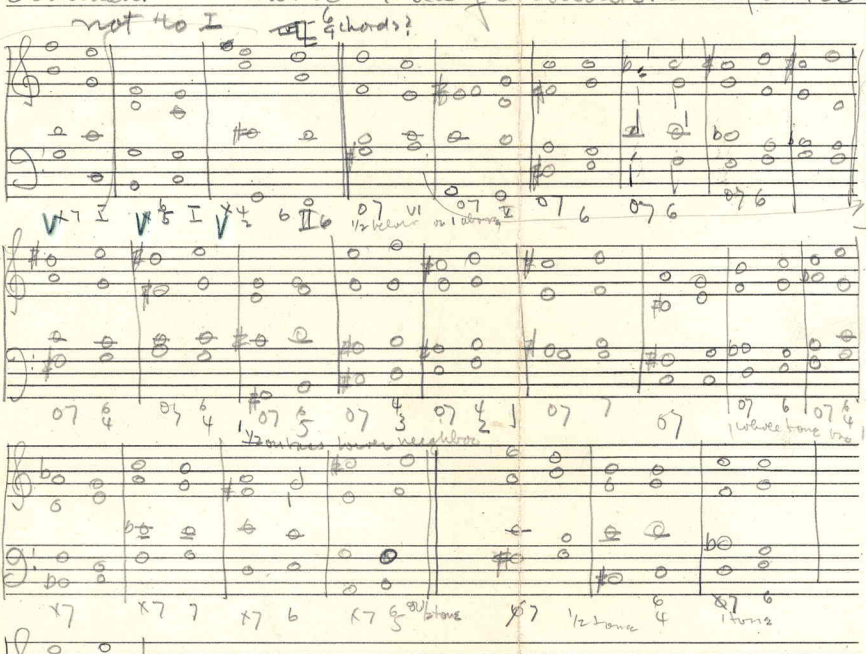
8

PASSANTINO BRANDS 12 Lines Octavo No 5

+ use Sylvia

REMARKS

Dominant Diminished + half diminished 7 chords



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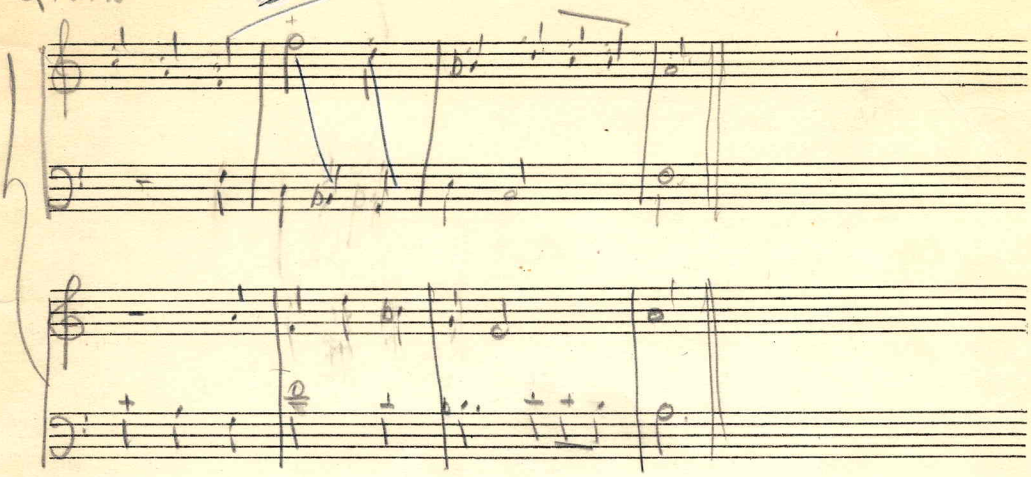
A. BELWIN PRODUCT

Fuss, Sylvia

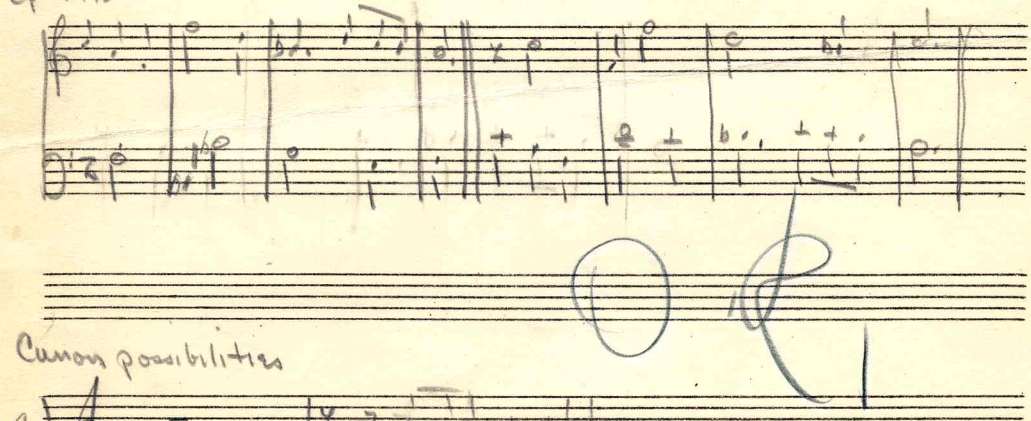
Counterpoint

barely possible

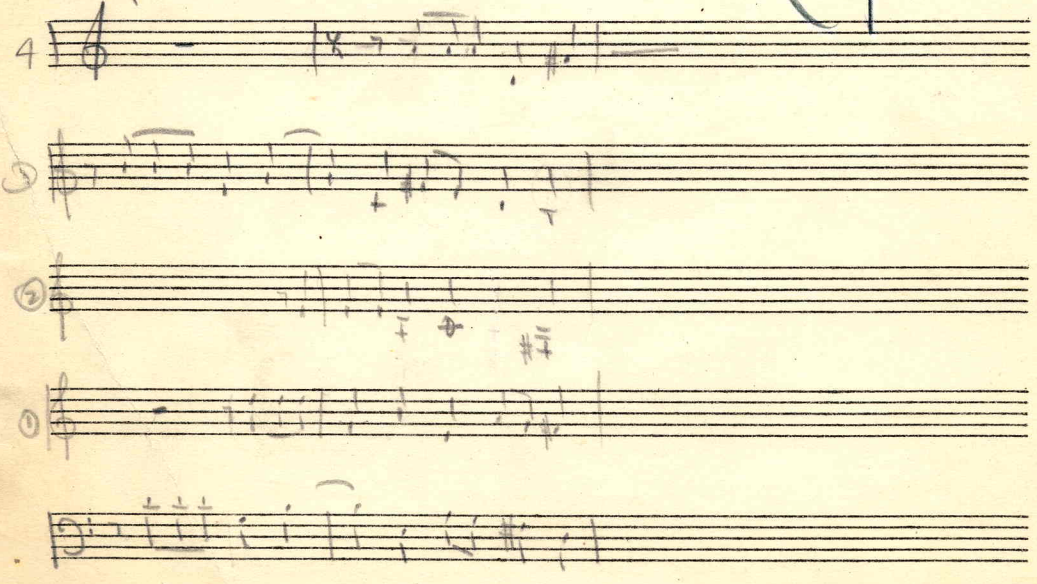
Cpt in 10"



Cpt in 12"



Canon possibilities



theory

71
2, 3, 4

9
V (74, 5)

V with another third
9" resolves down — keep
it 9 tones above root — and
above leading tone if
possible. — 5 is omitted
V9 without root
0
read rules #170, 171

V9 IV V9 Stationary
(V1) (V7) ← 9"

V — I
IV — I
VII) III — VI — II — V — I

accents V — I
II — V
VI — II
III — VI

2/4 | act res ↓ |

to harm. act.

I — V	I — VI	chord rep.
V — II	IV — II	
II — VI	V — III	
VI — III		

77
1, 2, 3

4/4 | 7 1 2 | 1 2

Chords of 6" (1st inversions) legit, for variety — makes
bass line melodic

Read chapt 10, p 45
p 50/1, 3

Exp 56

① IV II II1 | I2 V | I ||

6/4 chord — variety in bass — doubles bass tone
Don't skip to 6/4 — except I2

② Chord Rep. (II2 I1)

③ Contrary motion

III)
VI
II)
V
I)

p 58
1-6

Melody going stepwise, have bass in ∥ sixths

51
7, 9

II — I when melody one sixth up back or stationary for steal

321
I 2 1

V7 — I
1

V7 — I1
3

V7 — I1
2 — I
1

In an inversion don't double
+ don't omit.

V7 I one tone out of each
In inner voice chord 7" may move up
move to II or IV with 7" stationary
I V7 I1 with 7" pushed up stepwise in sop rang, bass in thirds
V7 — VI — occasionally
VII is V7
0

9
0 V in minor called dim 7" — ninth may be in
any voice

8'
1

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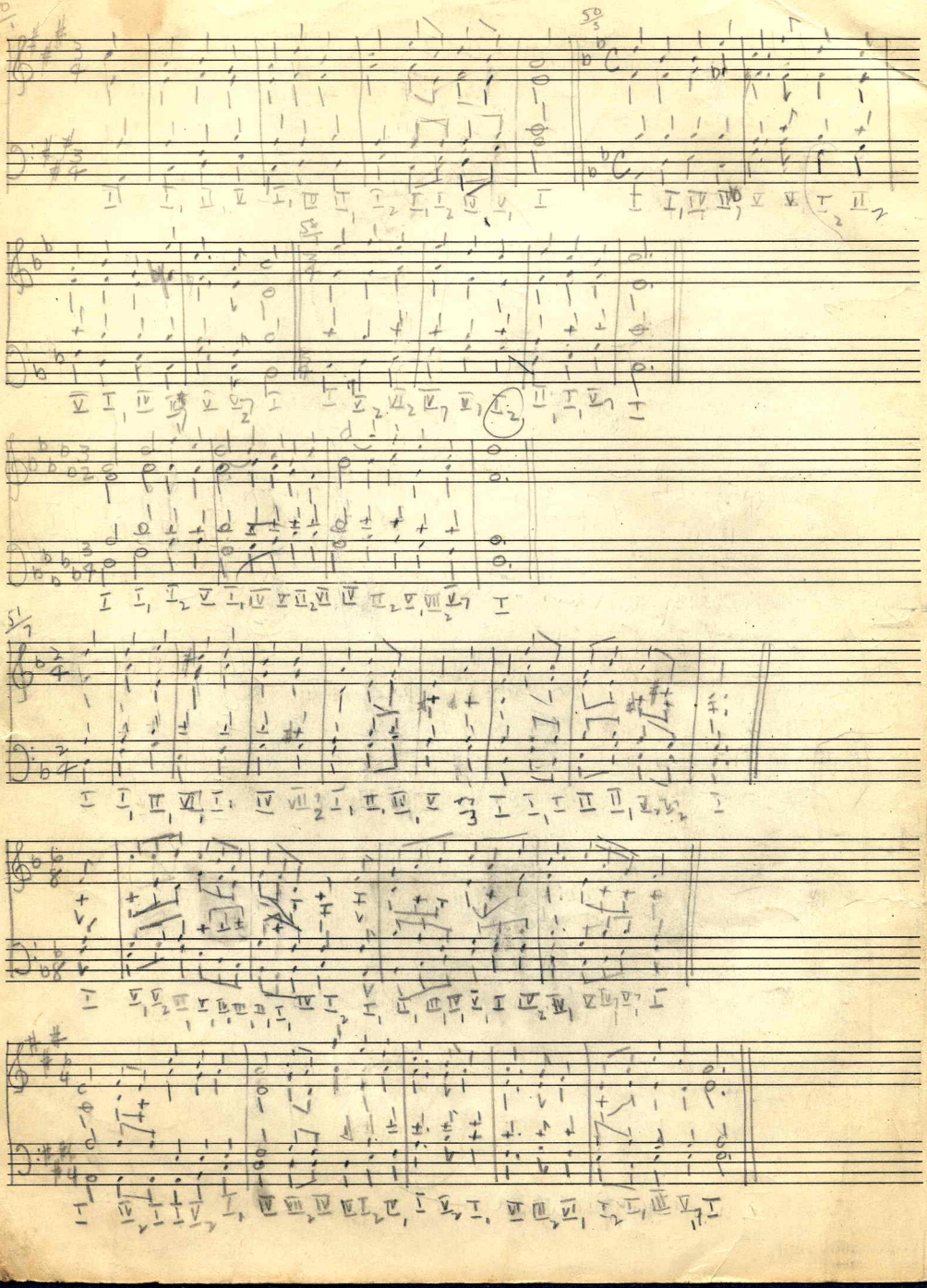
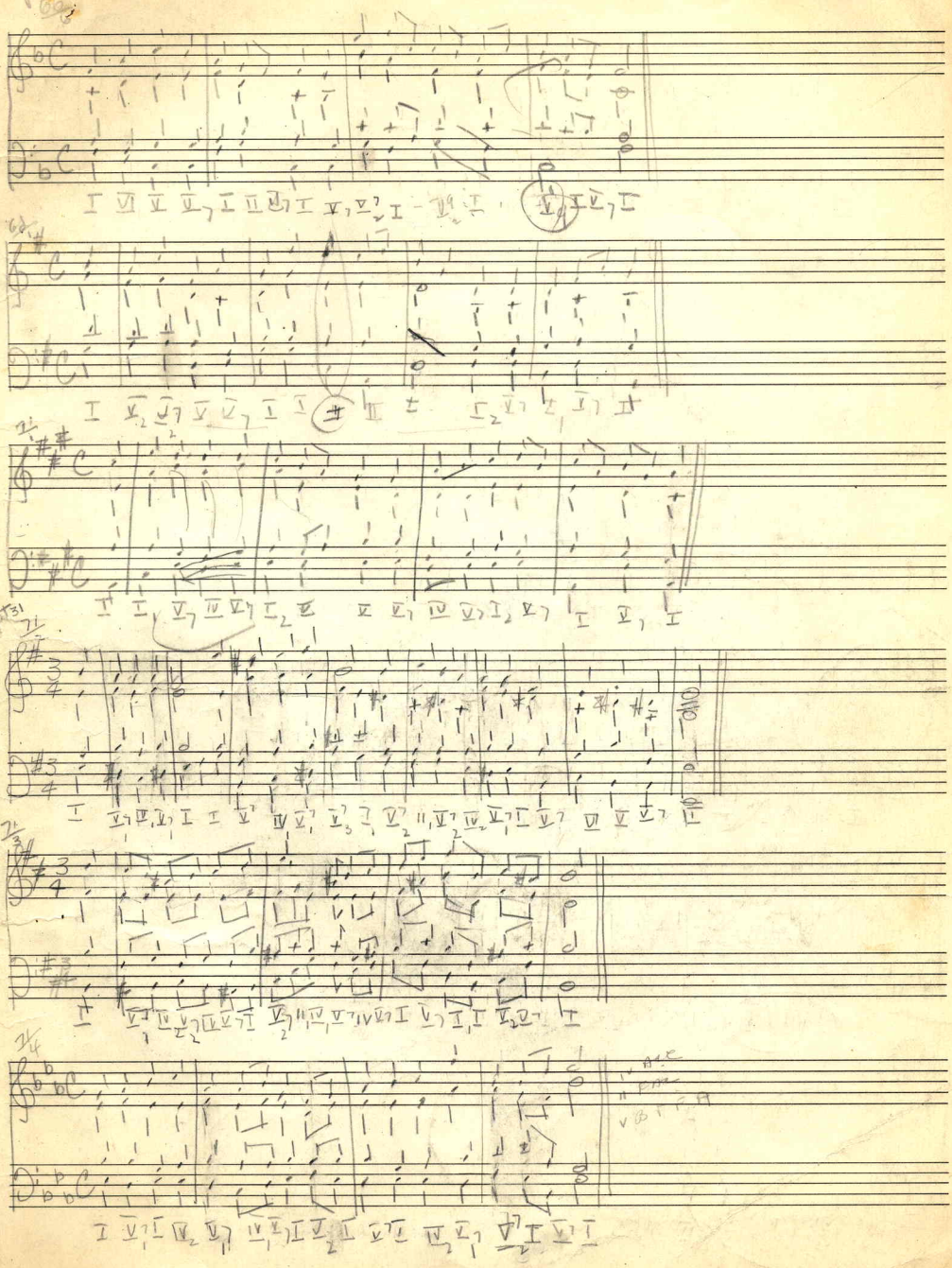
No. 1. 12 Stave-Medium

Sept. 24





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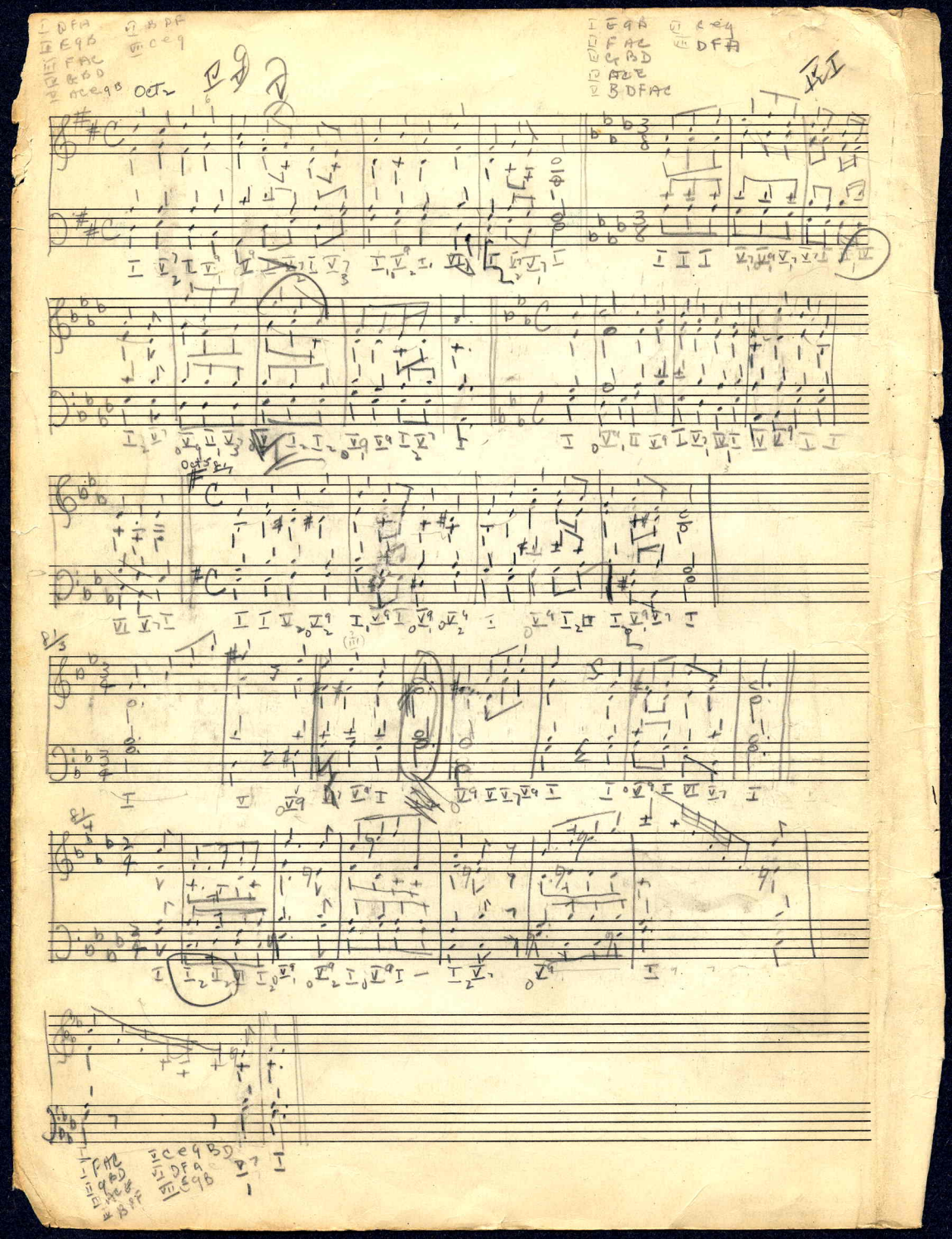


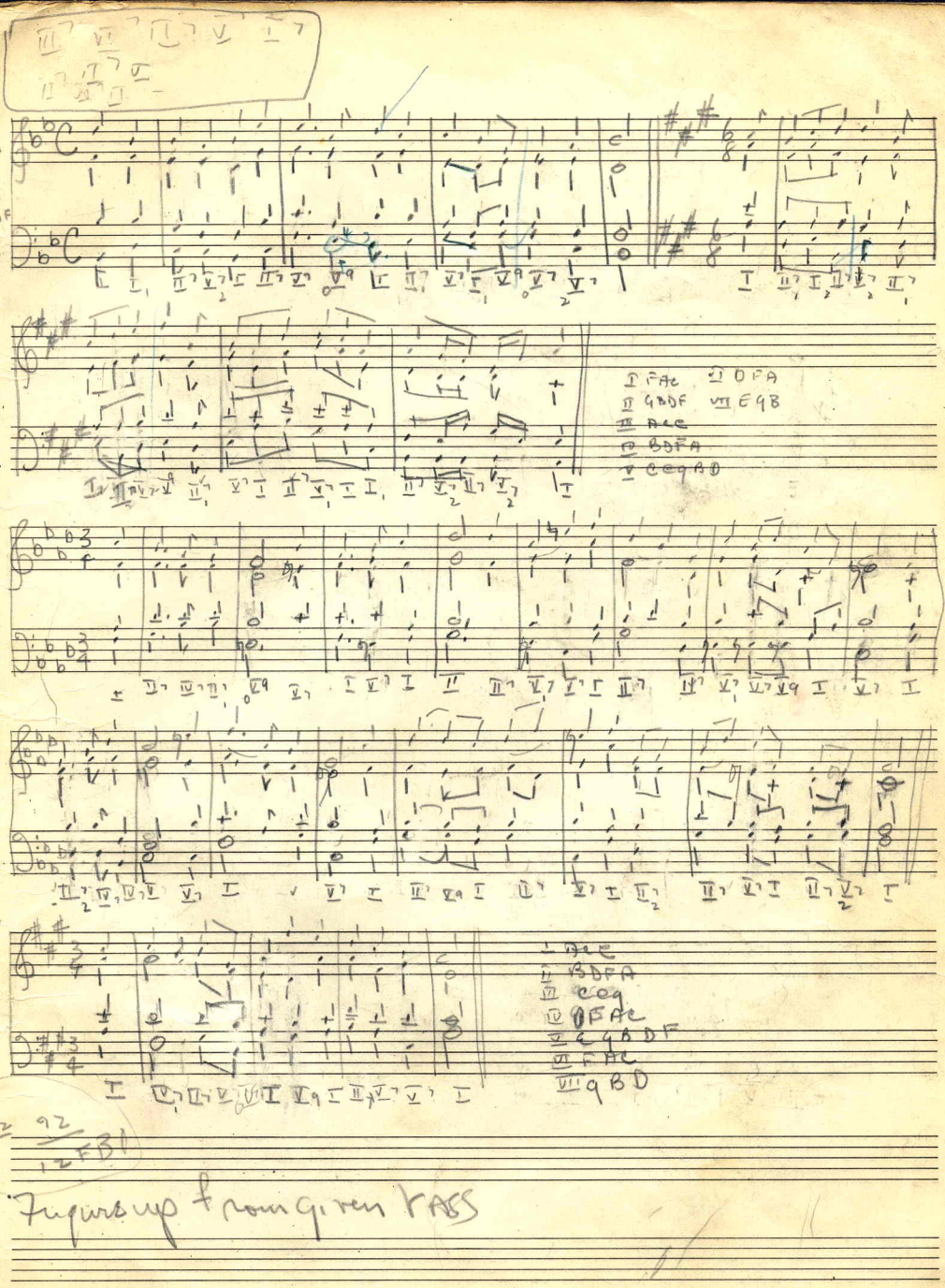
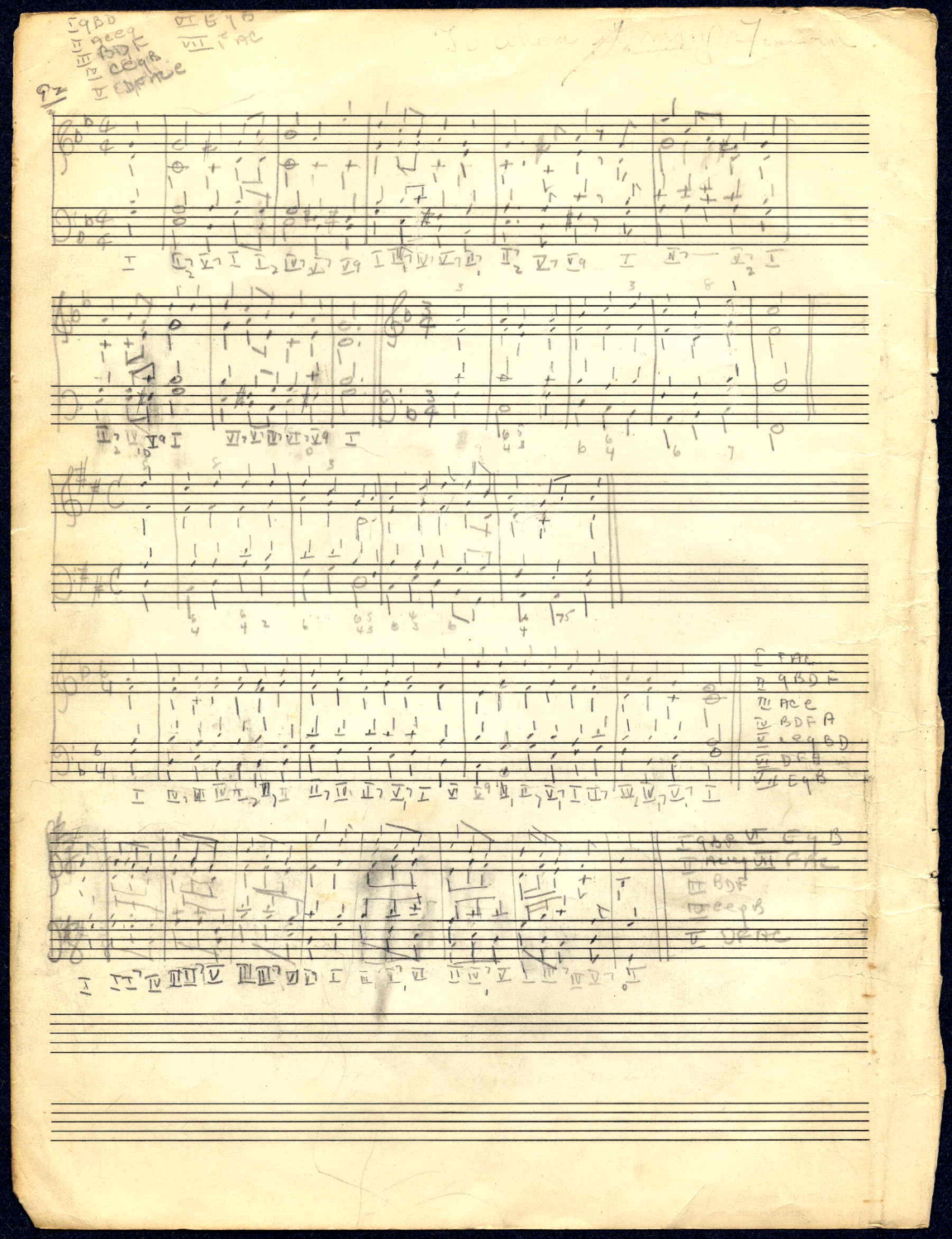
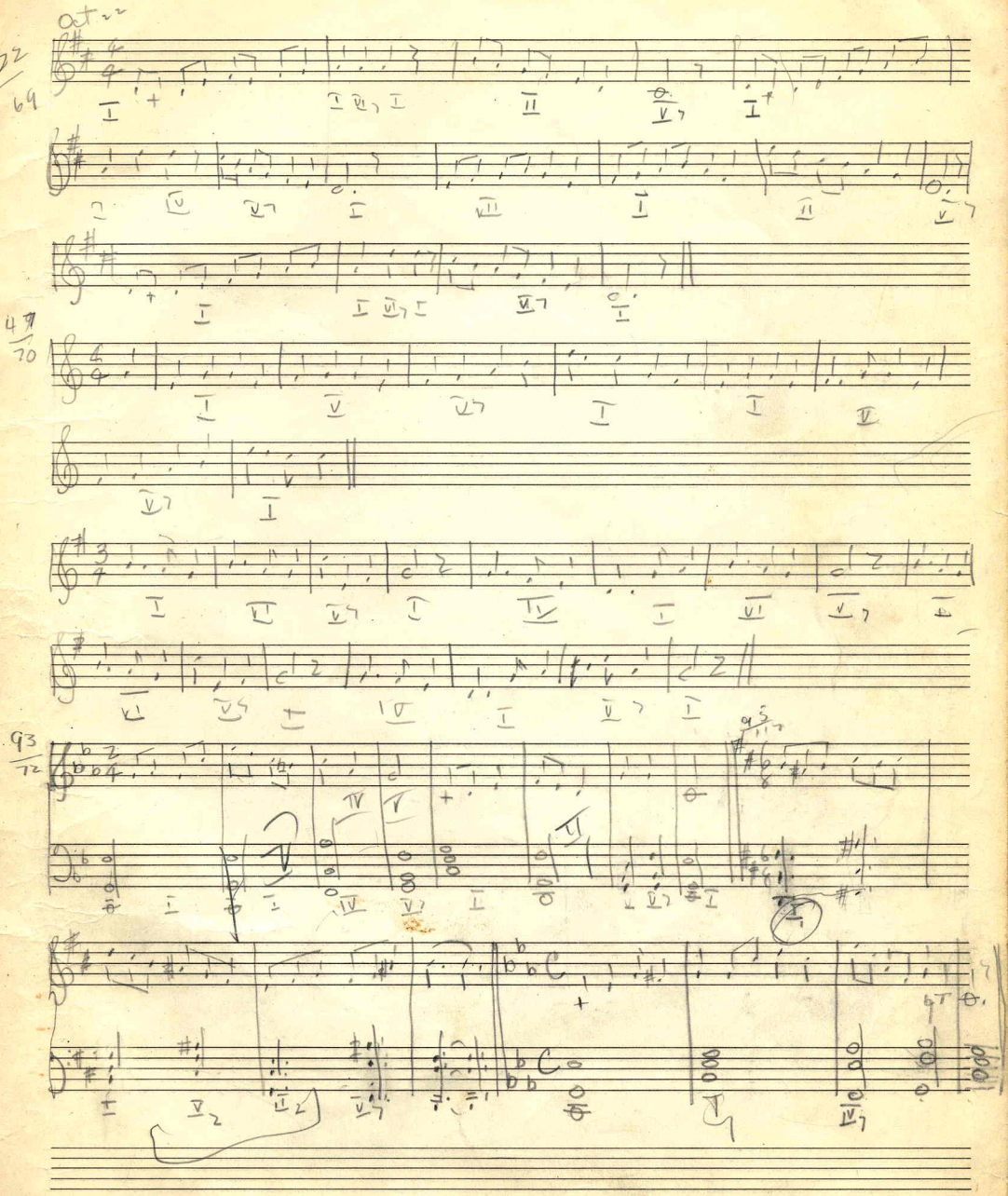
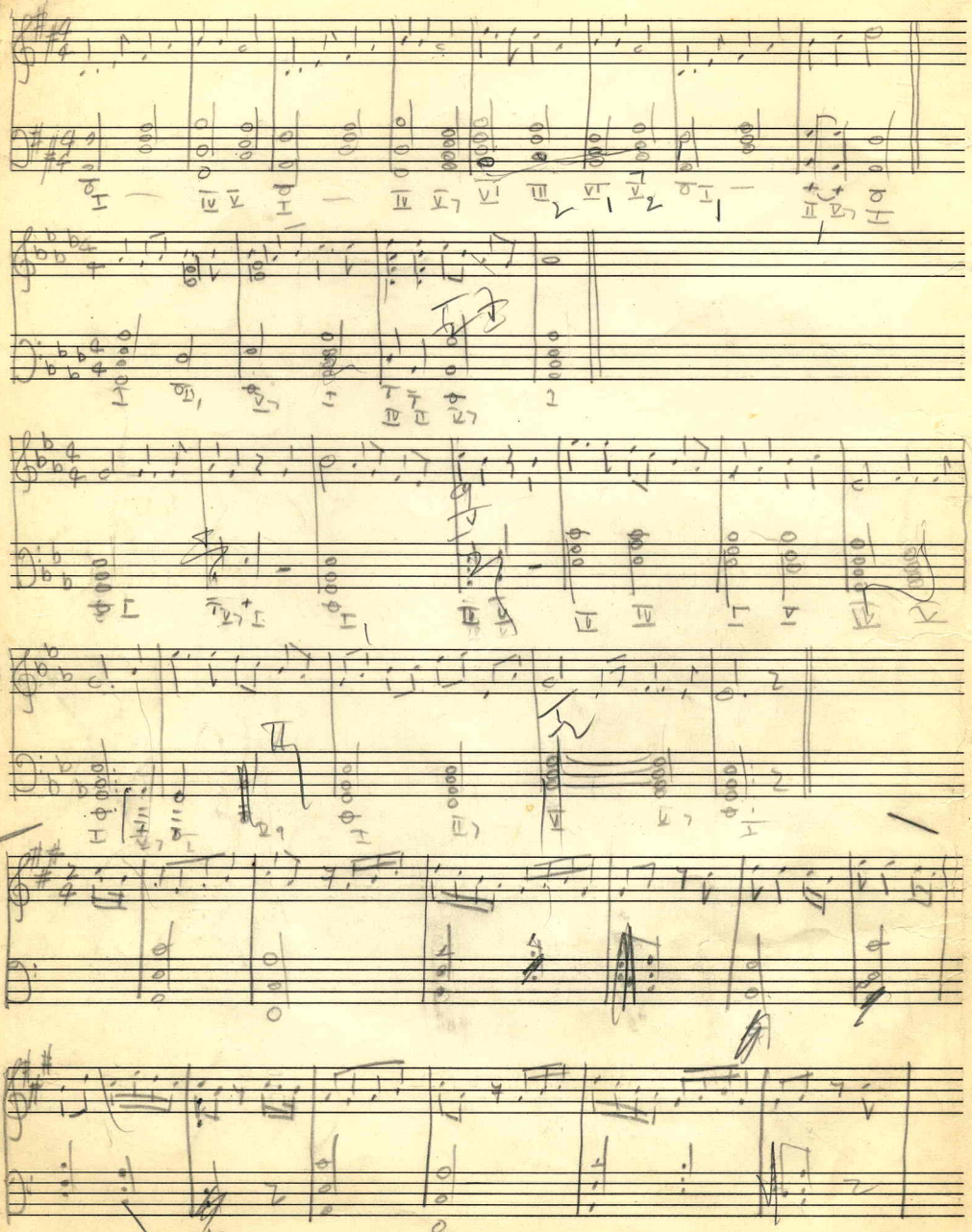
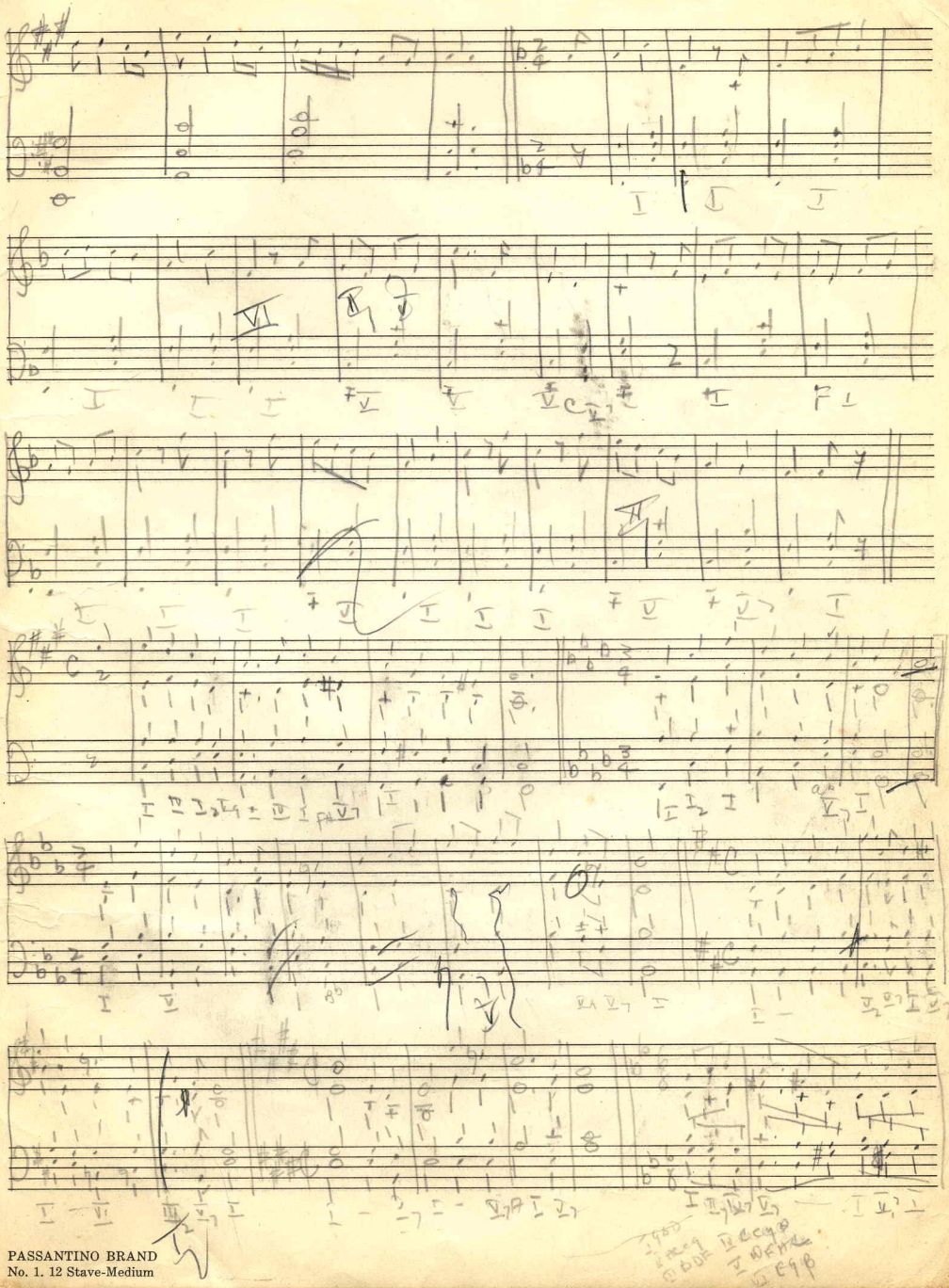


Figure up from given bass









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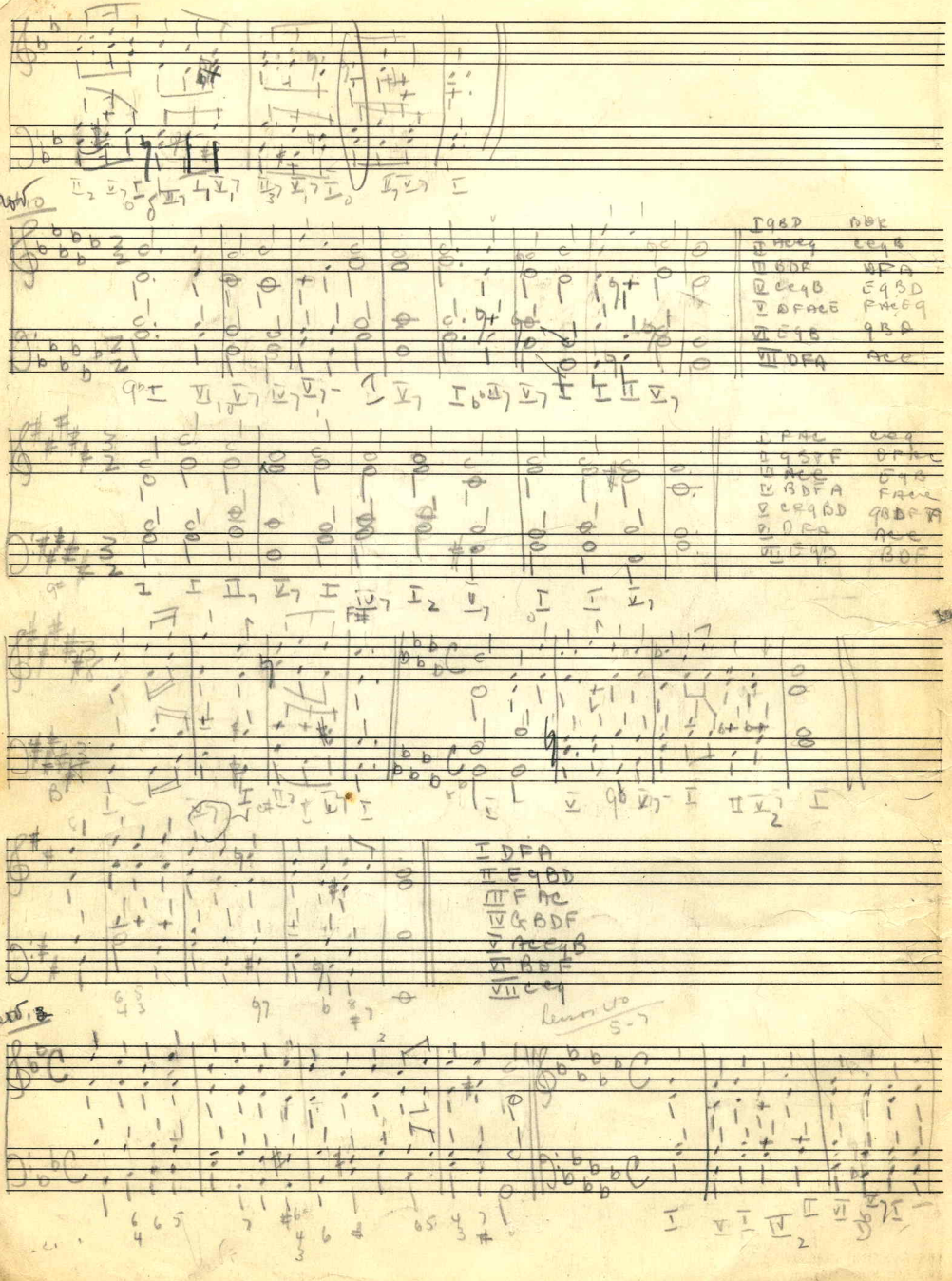

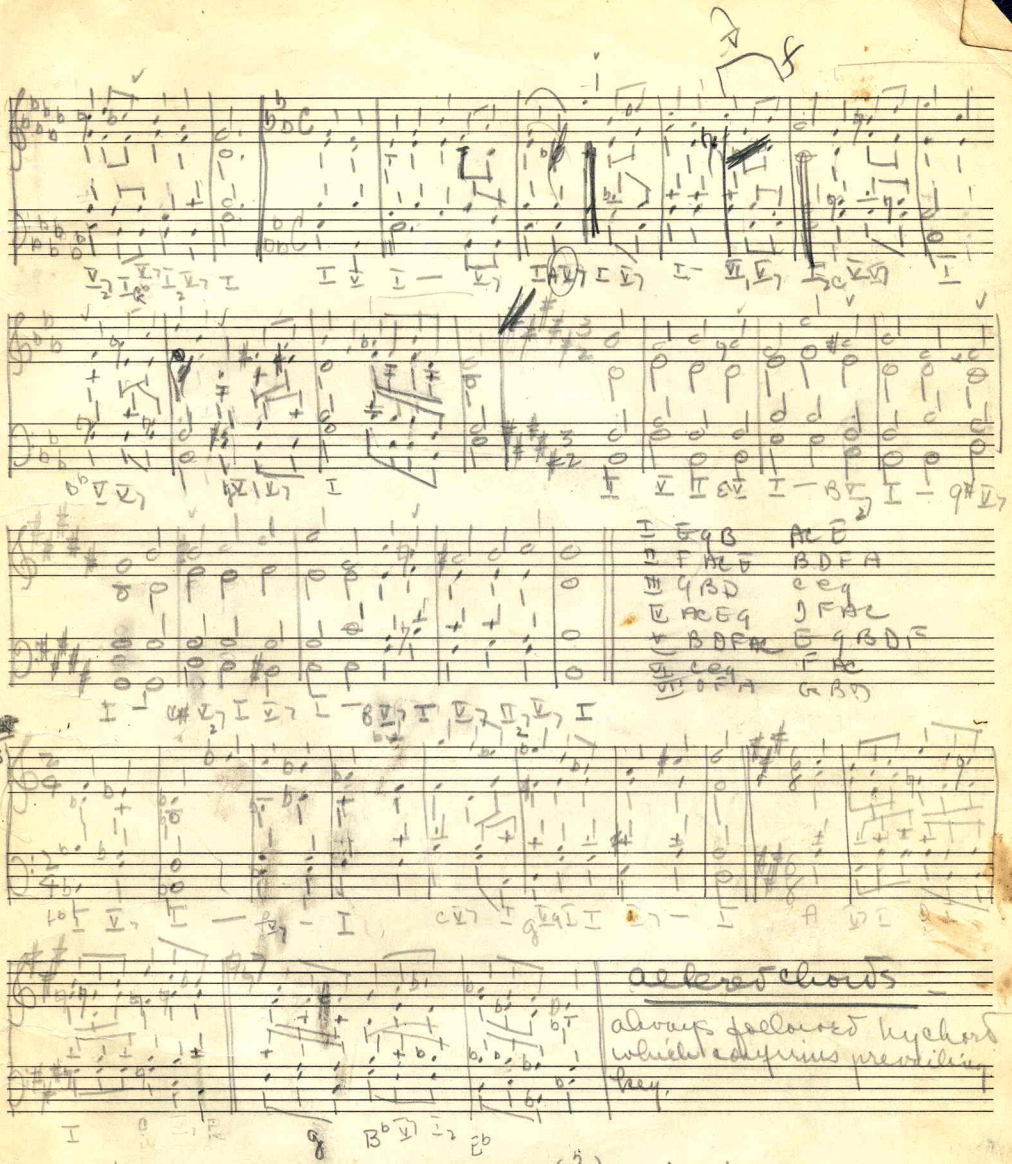

In major tonic 6 - in II♭ IV♭ (VI♭) V♭ V♭ II♭ IV♭ II♭

raise 2

4 - (IV♯) (II♯) II♯ IV♯ II♯

3 formulas
eight measures
each - semi-
cadence in 4 measures

II♯ II♯ - V♭ or I V♭ I | IV♯ - I2 | II♭ - V♭ I2 IV♭ - | V♭ - V♭ or I II♭ - V♭ V♭ | II♭ - I V♭ IV♭ - I2 II♭ - V♭

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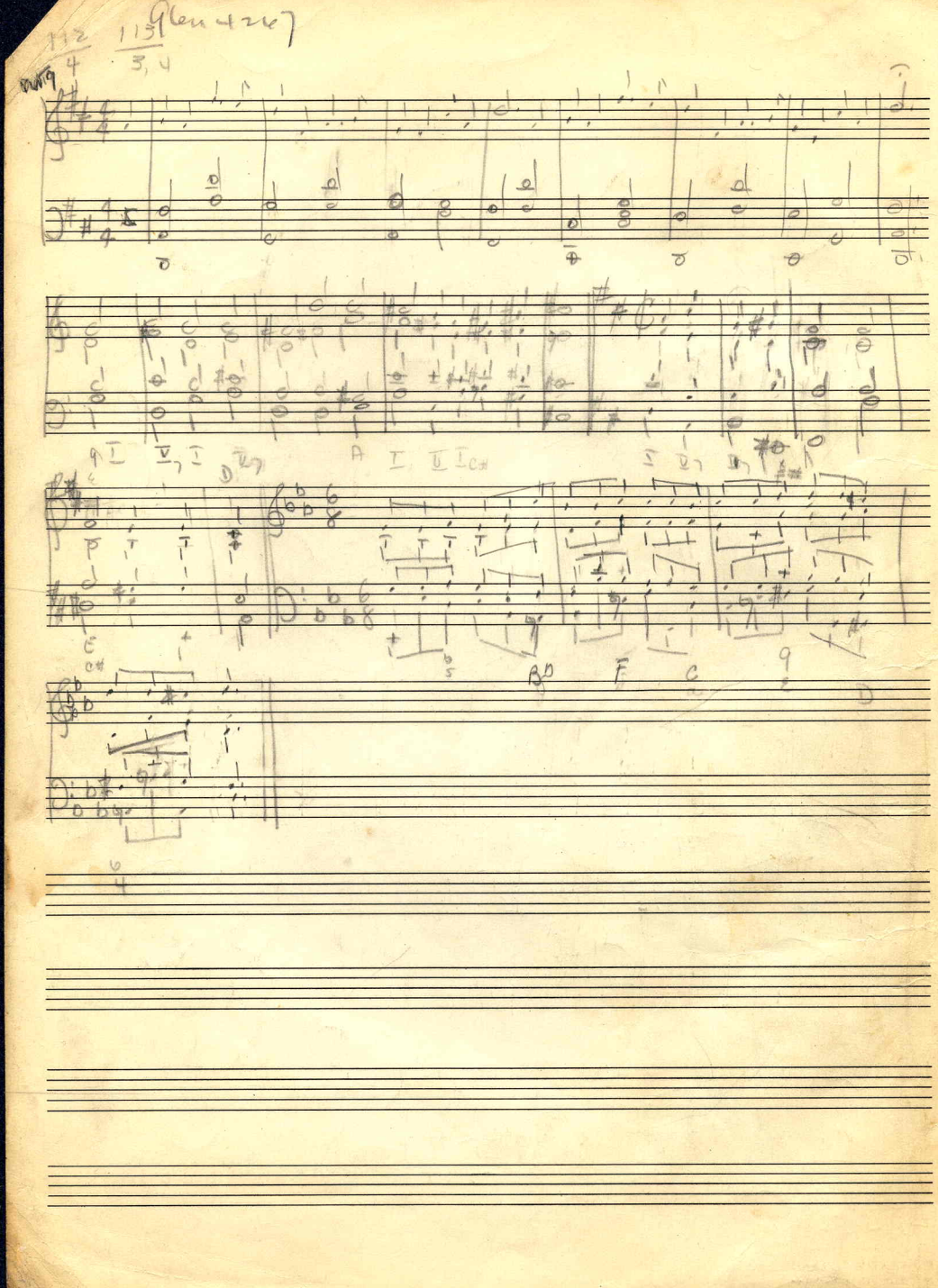
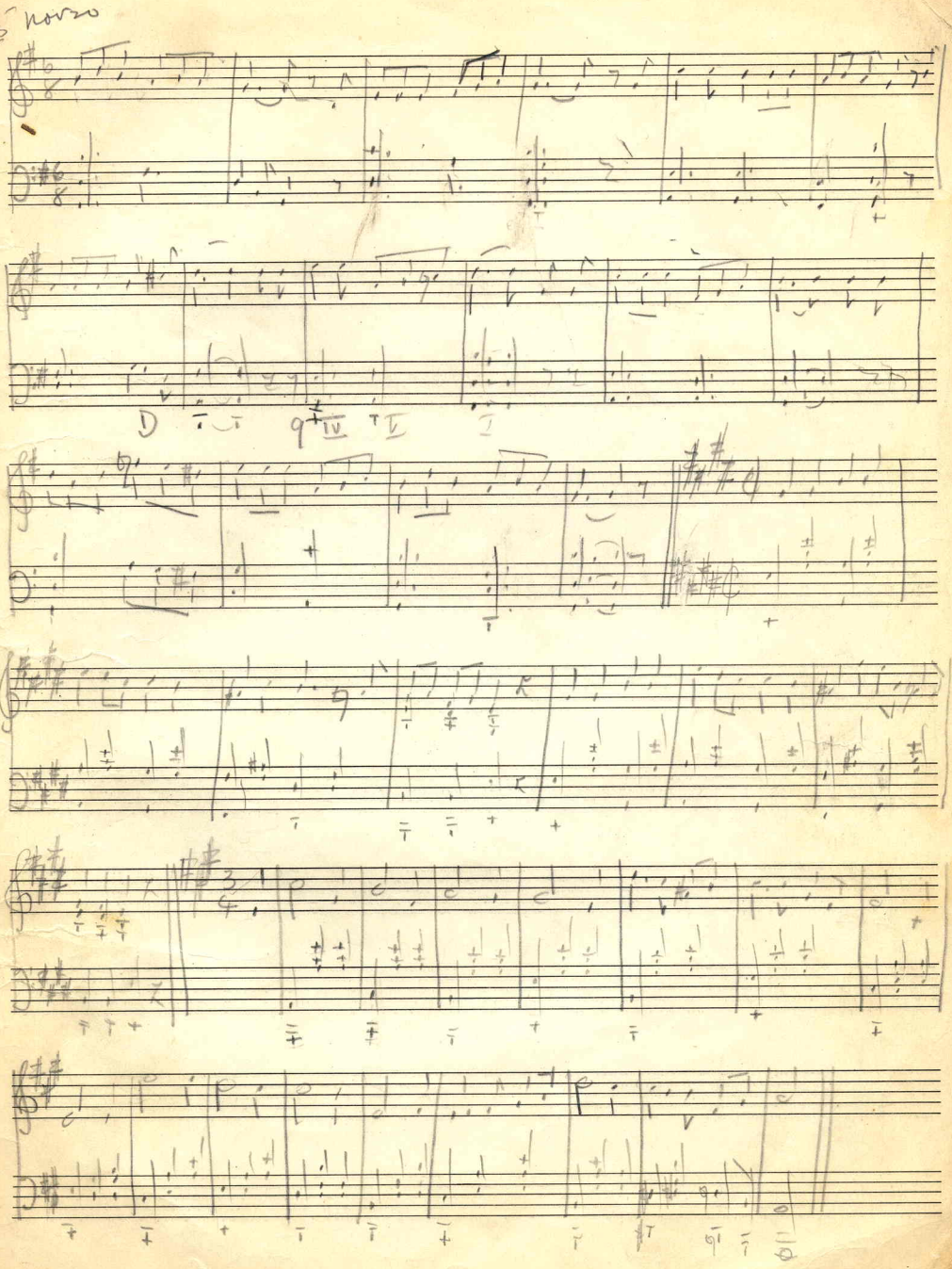
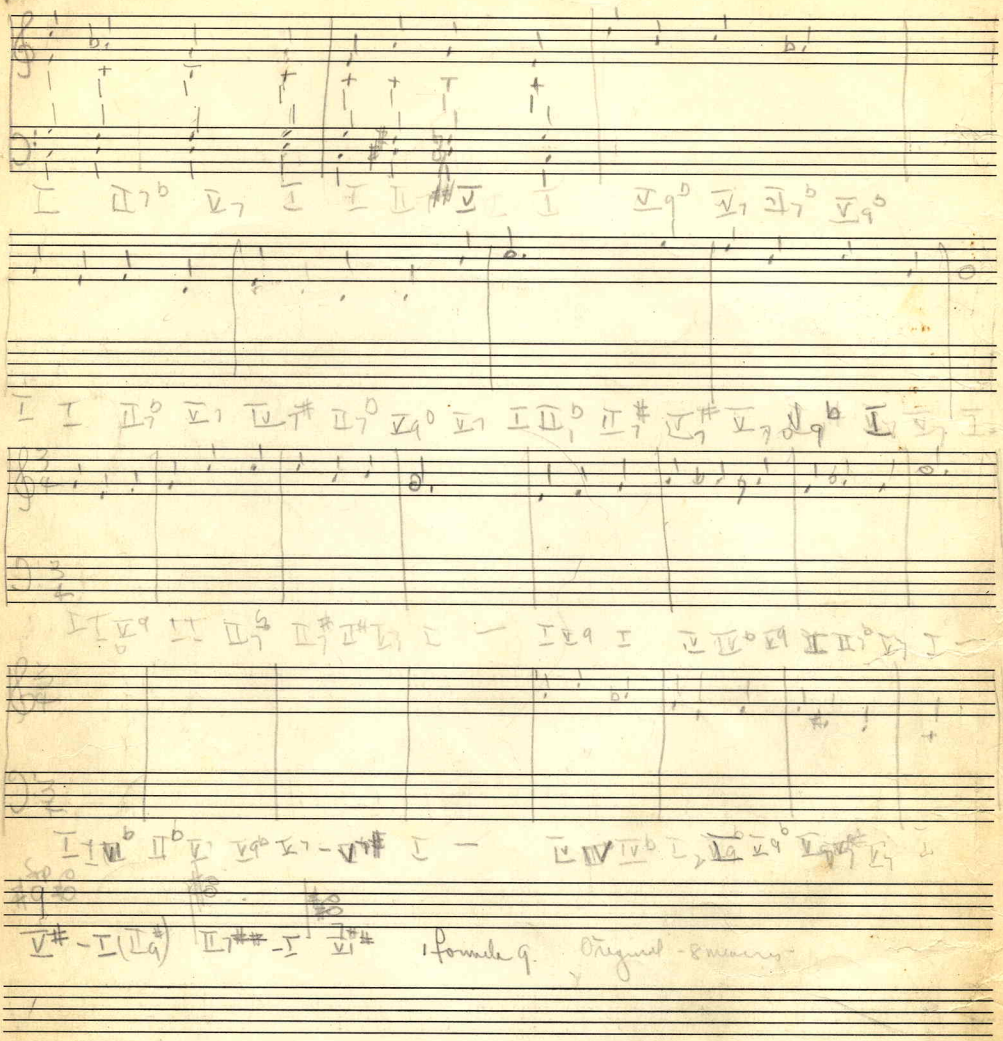


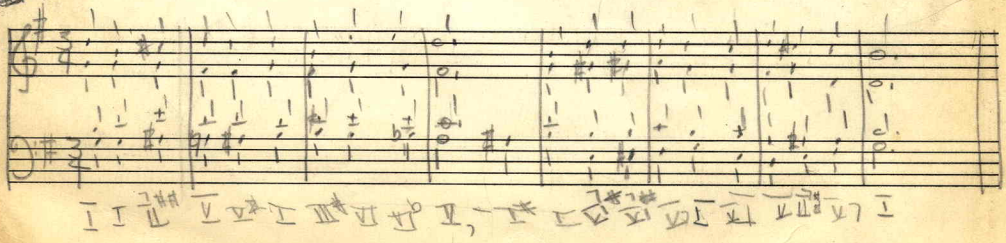

105 Horizo
D
IV
V
I

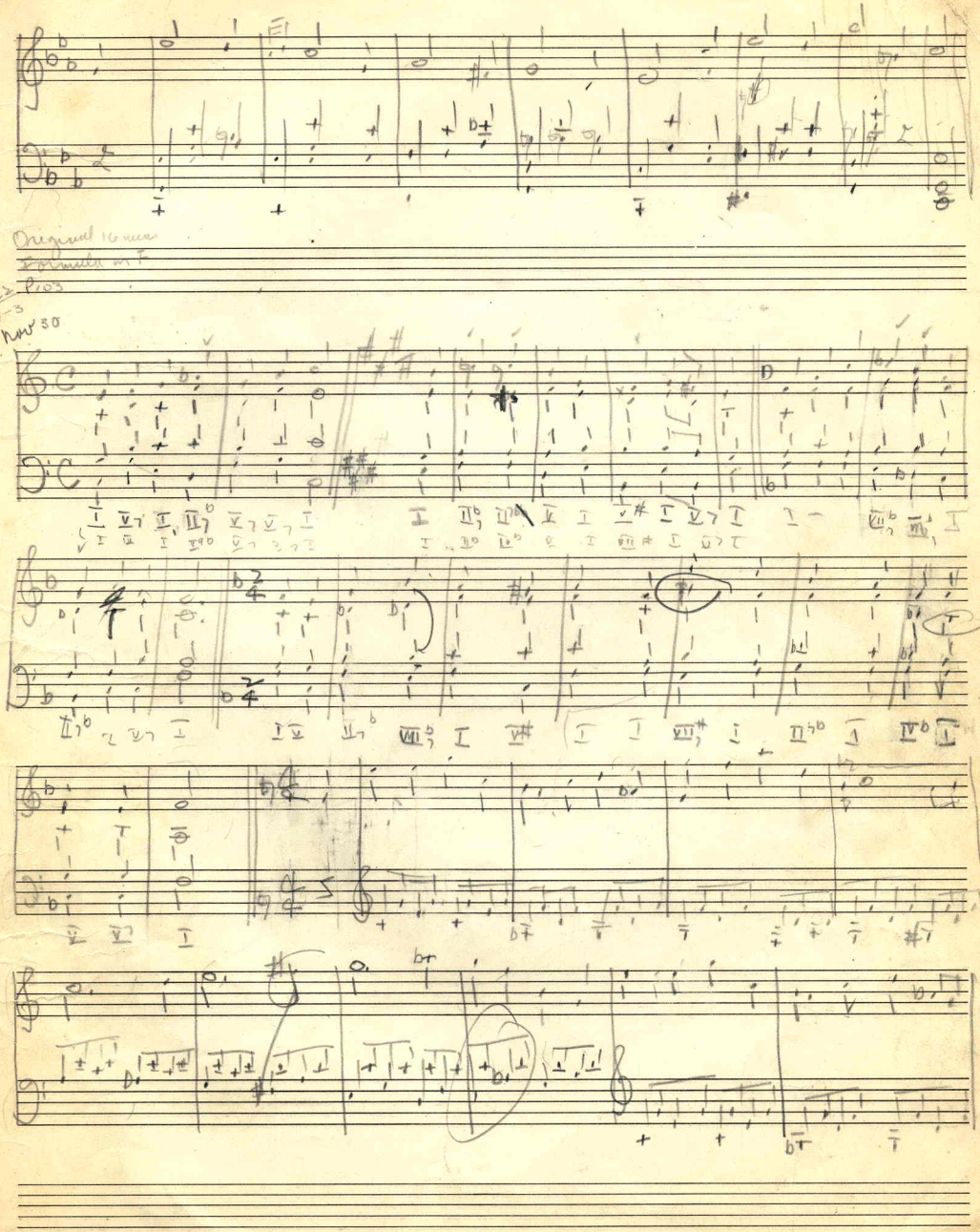
nov 22 Altered chord Formulas



1 formula 9. Original - 8 measures

nov 23





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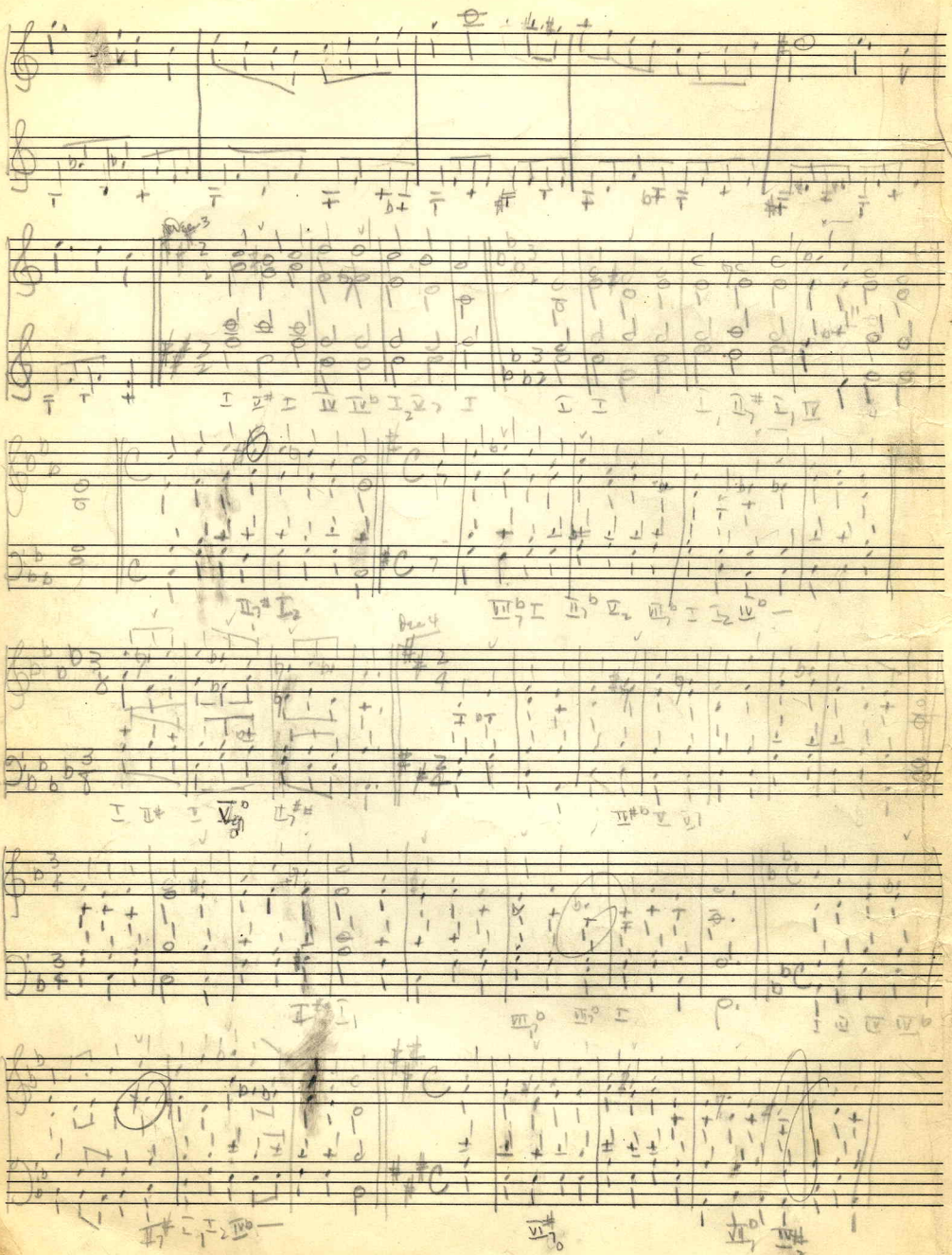
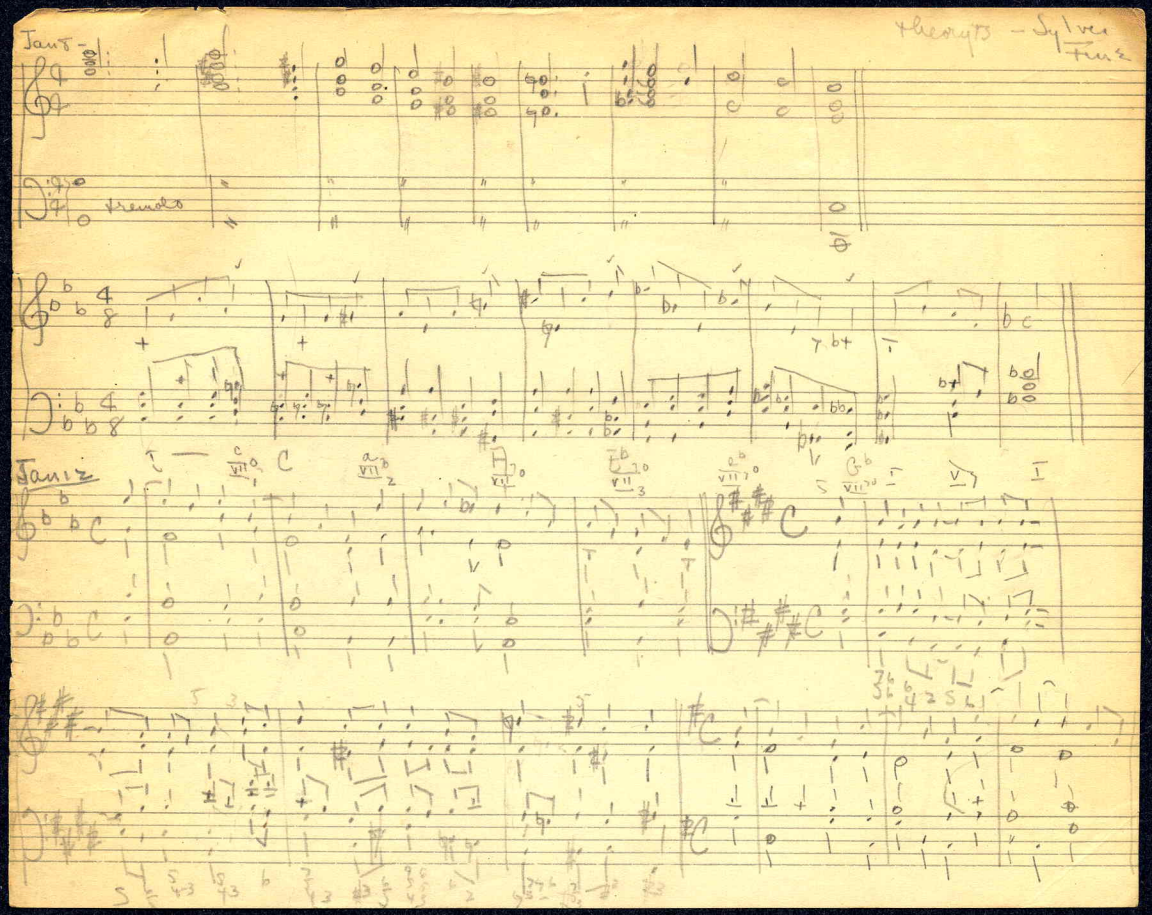
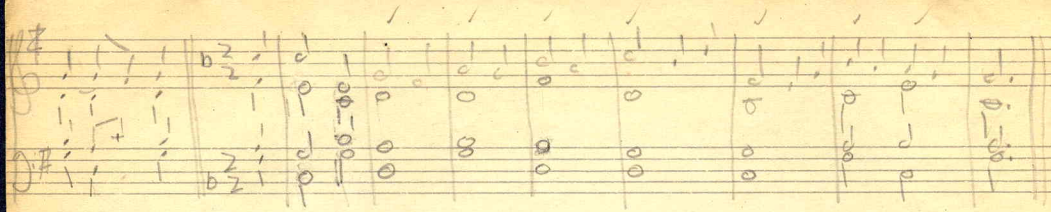
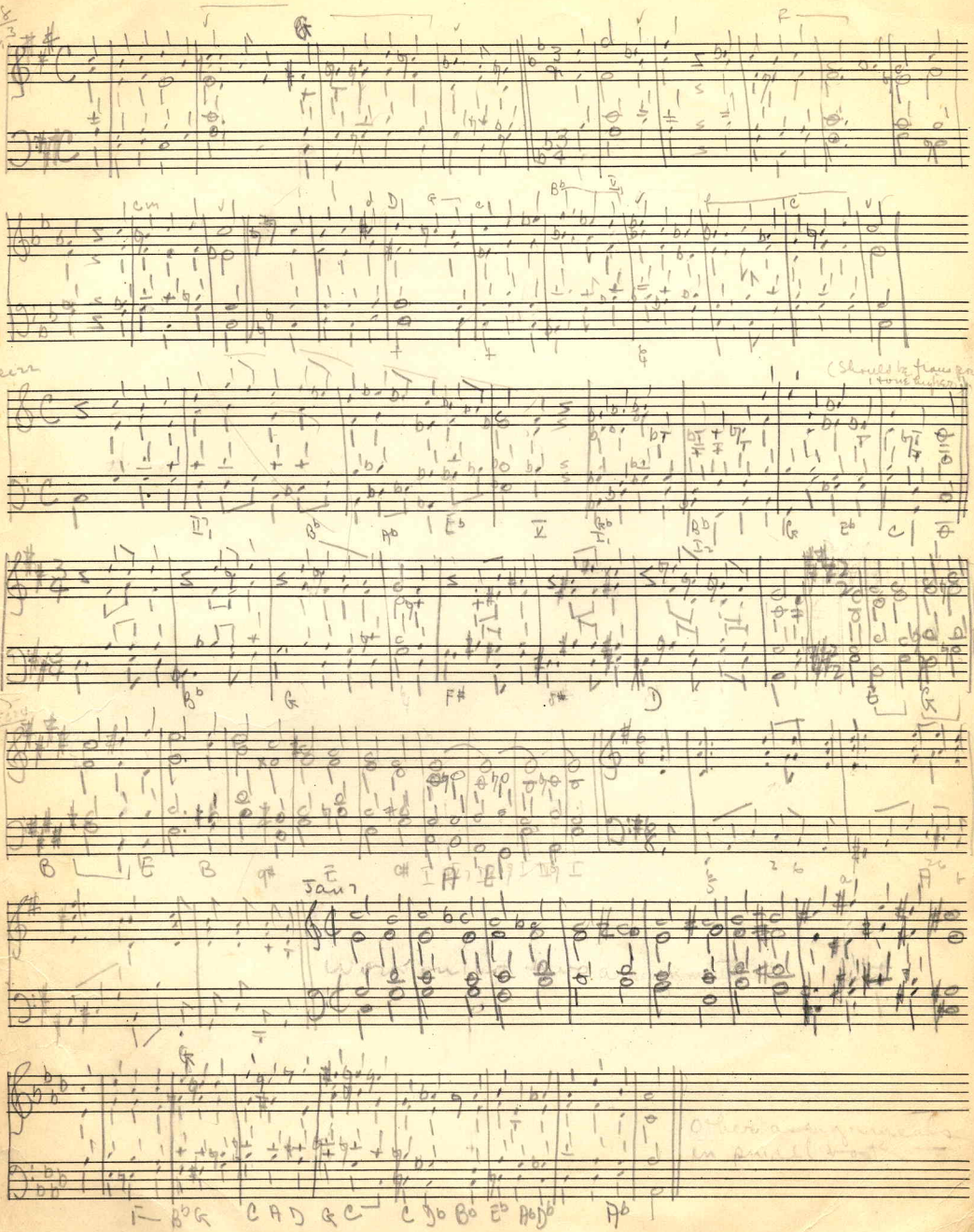
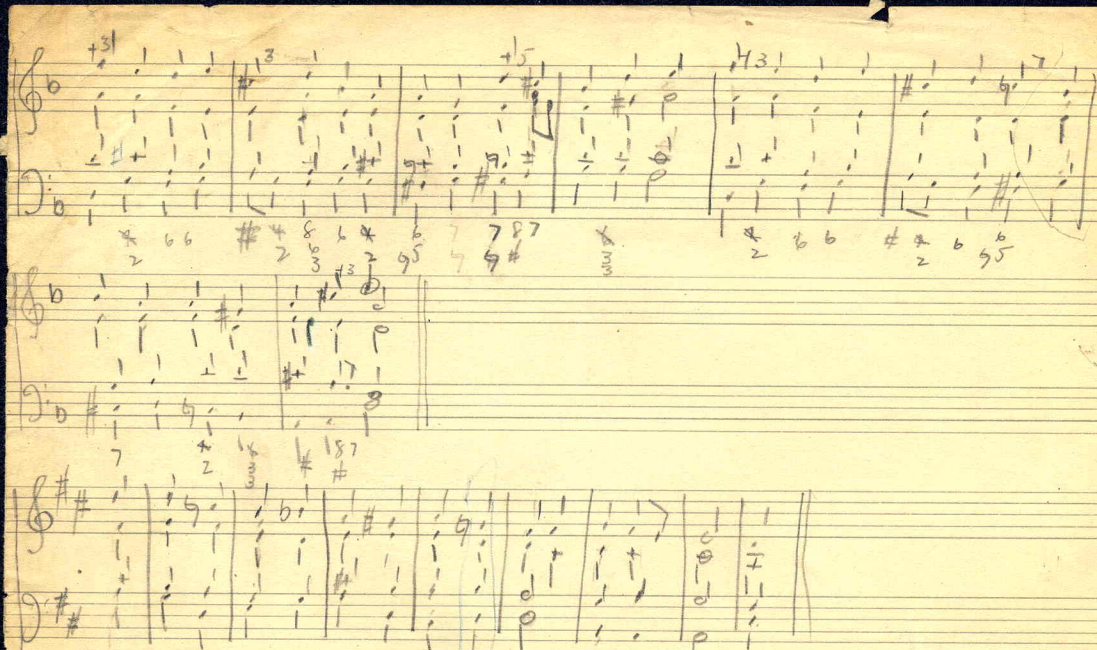
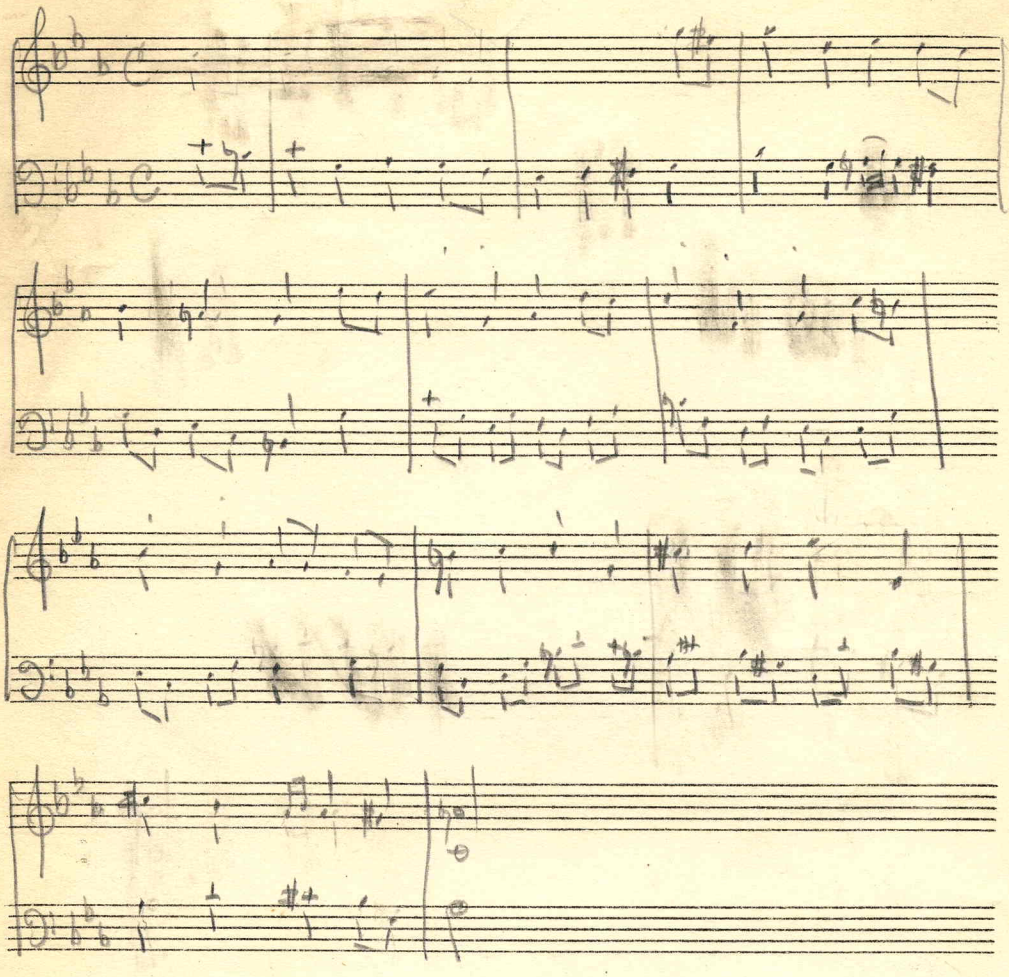



Jam 1
tremolo
Jam 2



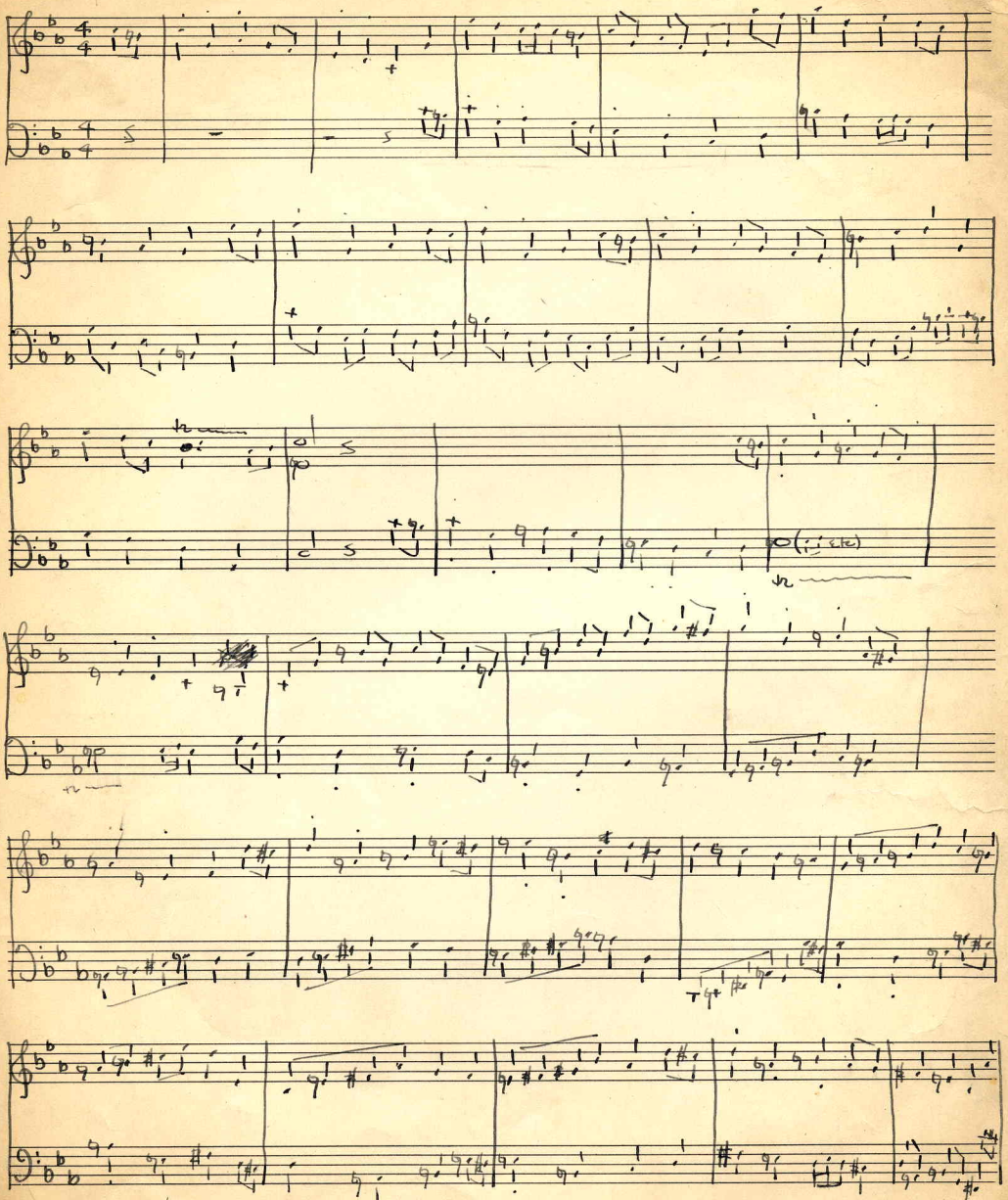






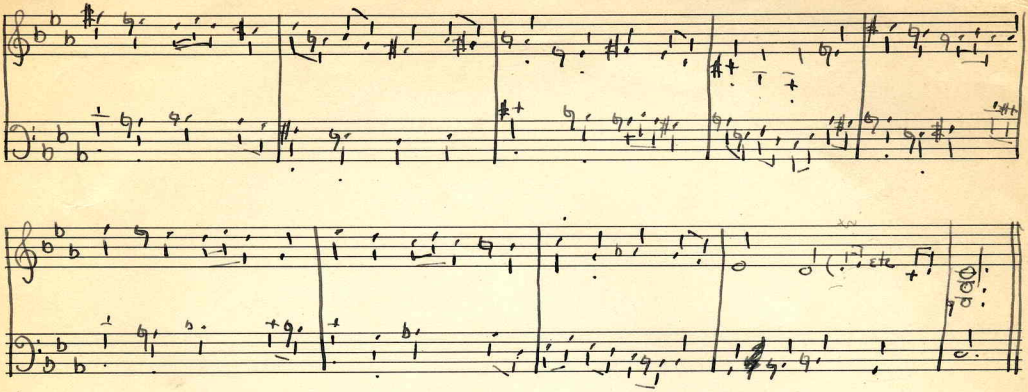
Two part Inventions

Sylvia Twis

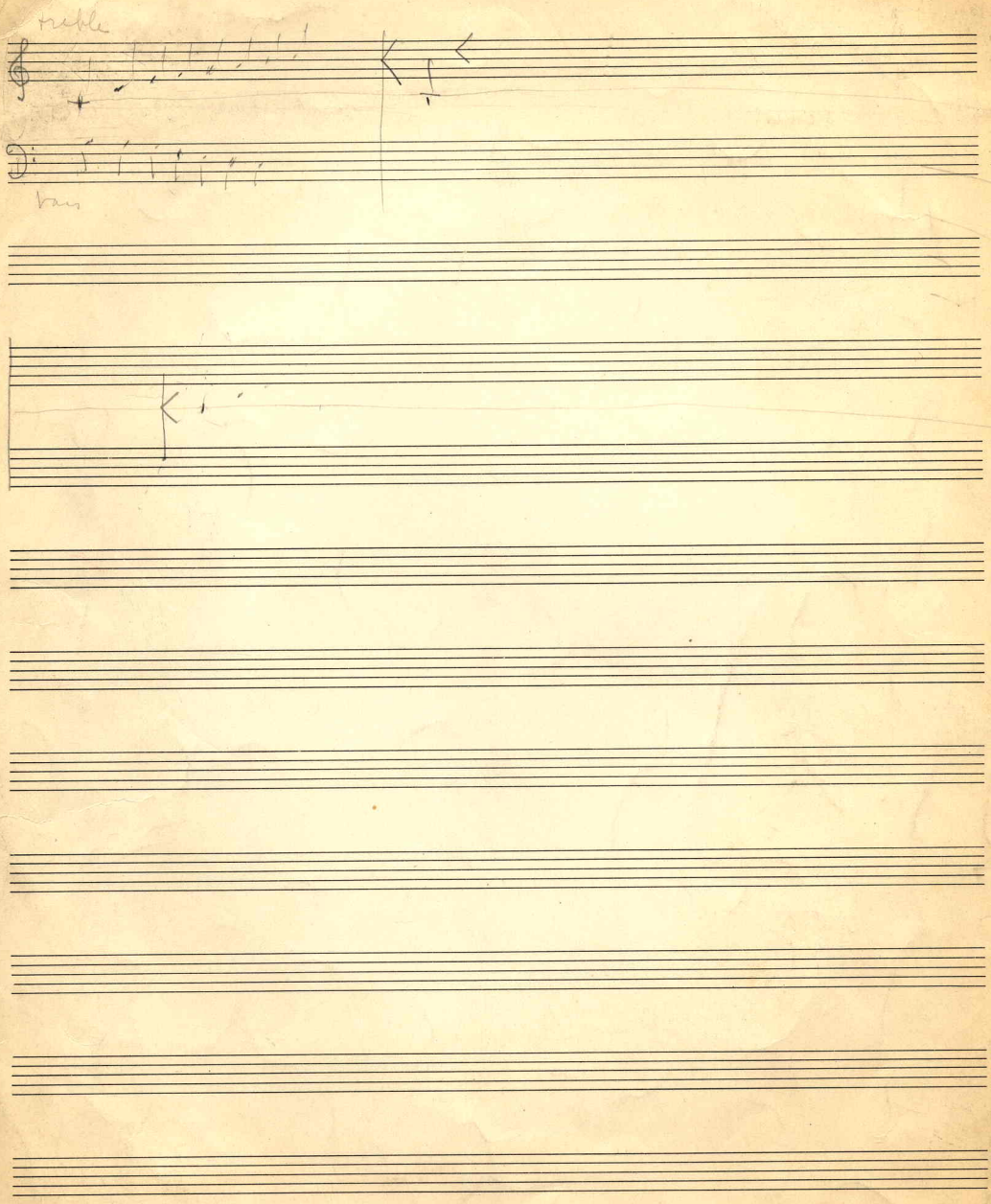


Carl Fischer, Inc. New York.
No. 104 – 12 lines.

(over)



Carl Fischer, Inc. New York.
No. 104 – 12 lines.


treble
bass

Counterpoint 22

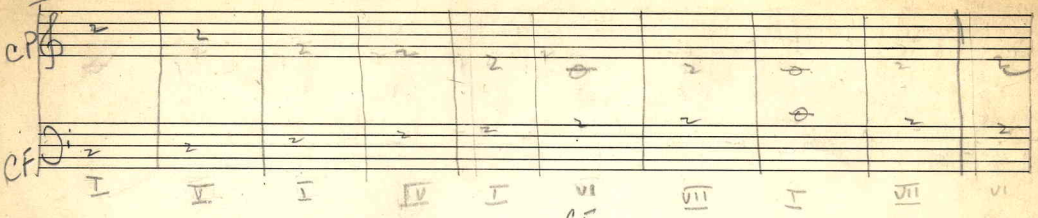
Sylvia Fine

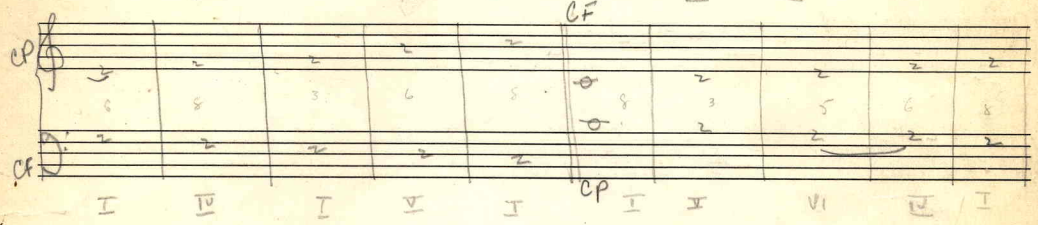
Notebook
+
Invention

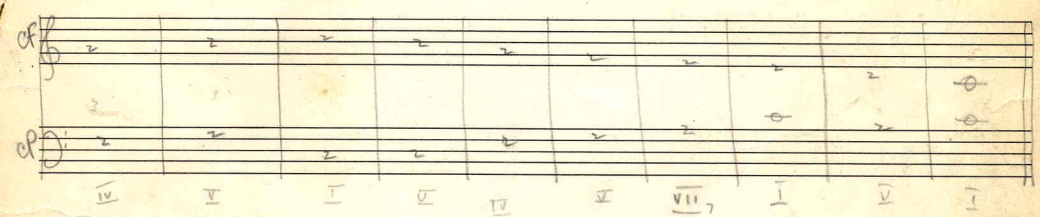
Sylvia Fine

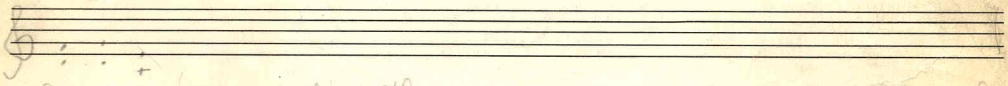
Counterpoint

Sept 22









Don't have a 5th or 4th unless melody returns to the interval.

Repetition of notes in bass is bad

Octave is good

Use 3, 6, any 4, dim 5, oct unisons

① changing passing notes limited to unaccented part - stepwise next to last measure may skip

② Accented passing notes ~~with~~ followed with chord tones

③ 1 & 2 combined - always permitted to skip but stepwise [illegible]

④ Suspensions

⑤ Skip from chord tone downward to cp & back best from unaccented. Susp & retard

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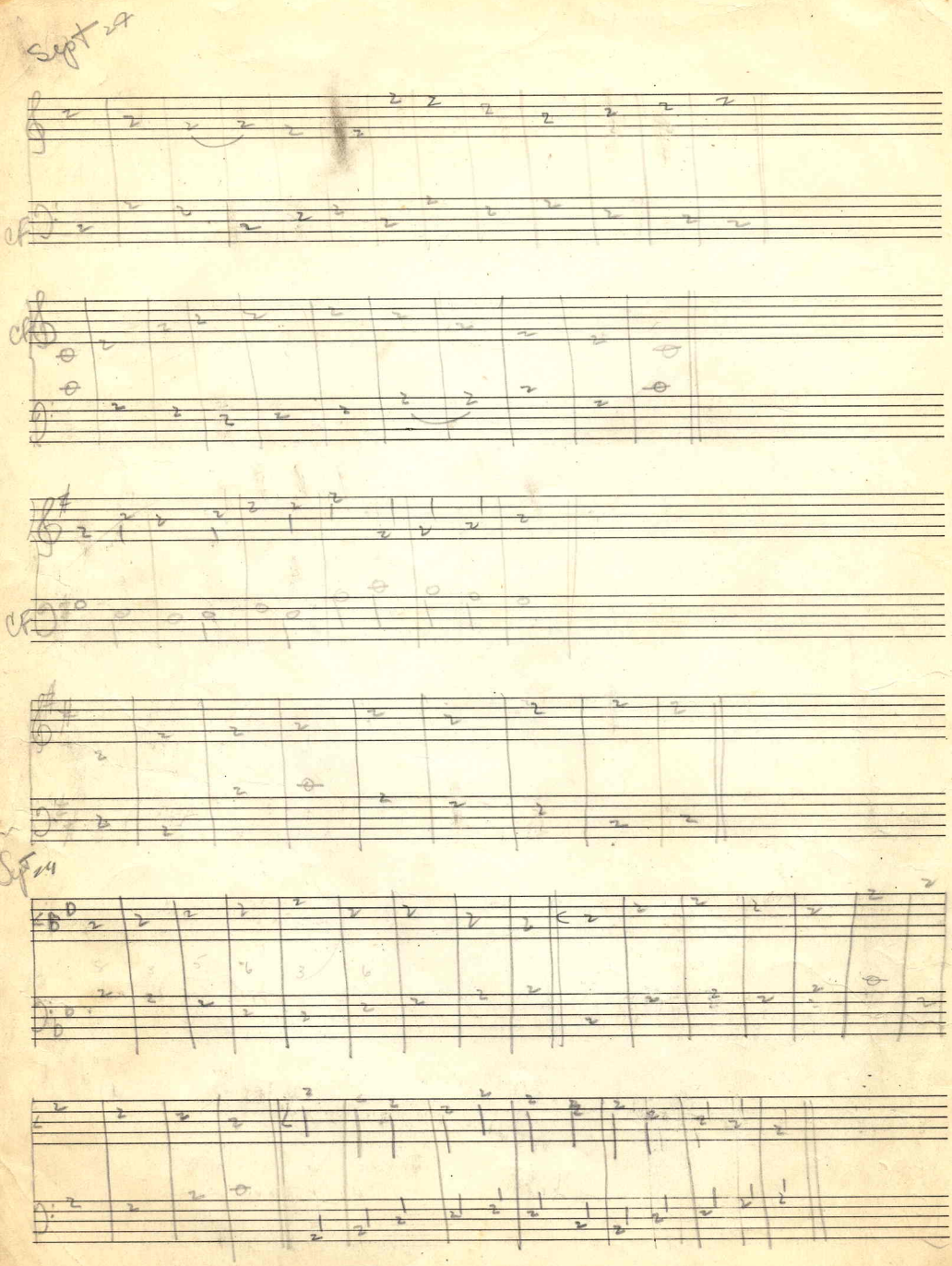
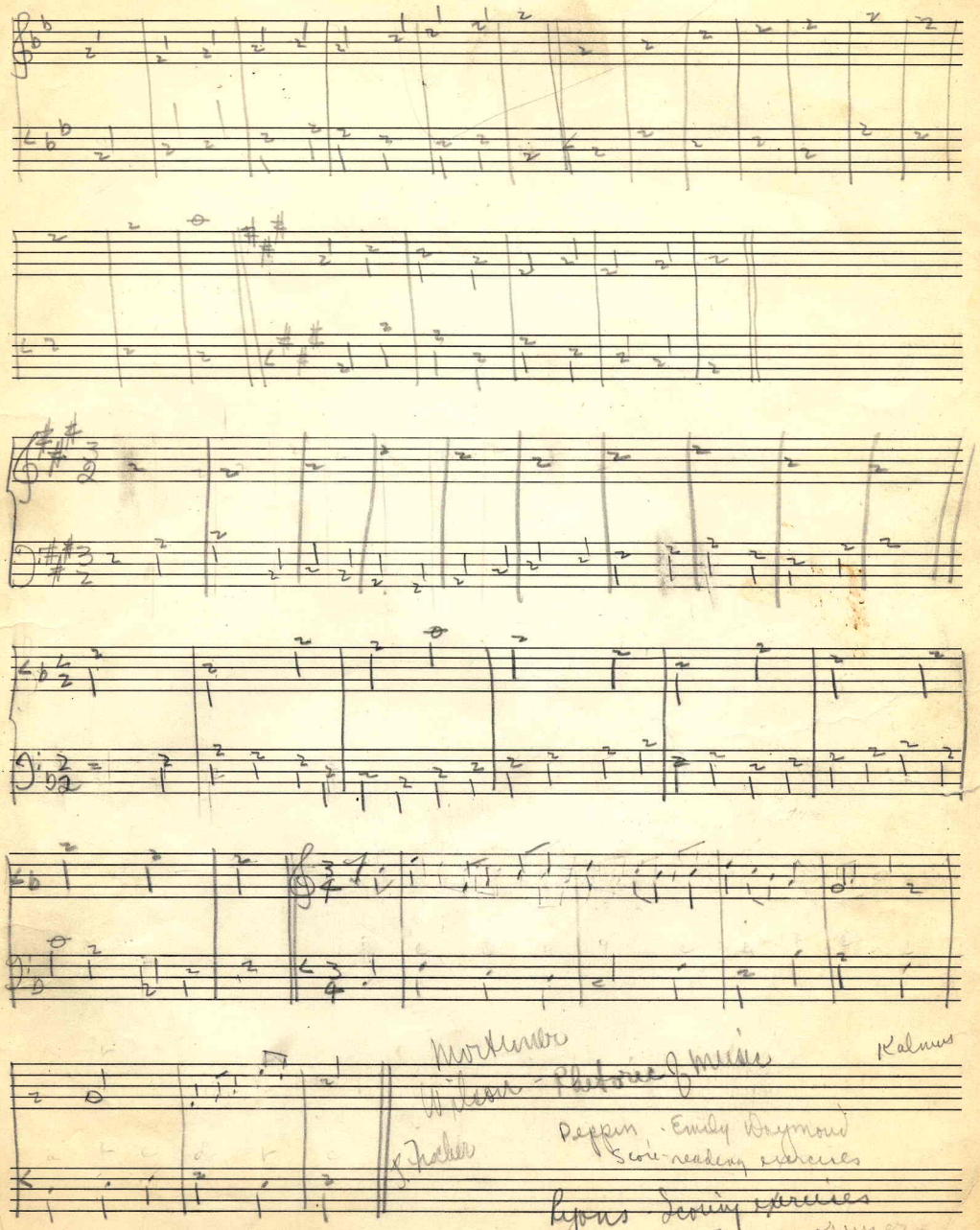
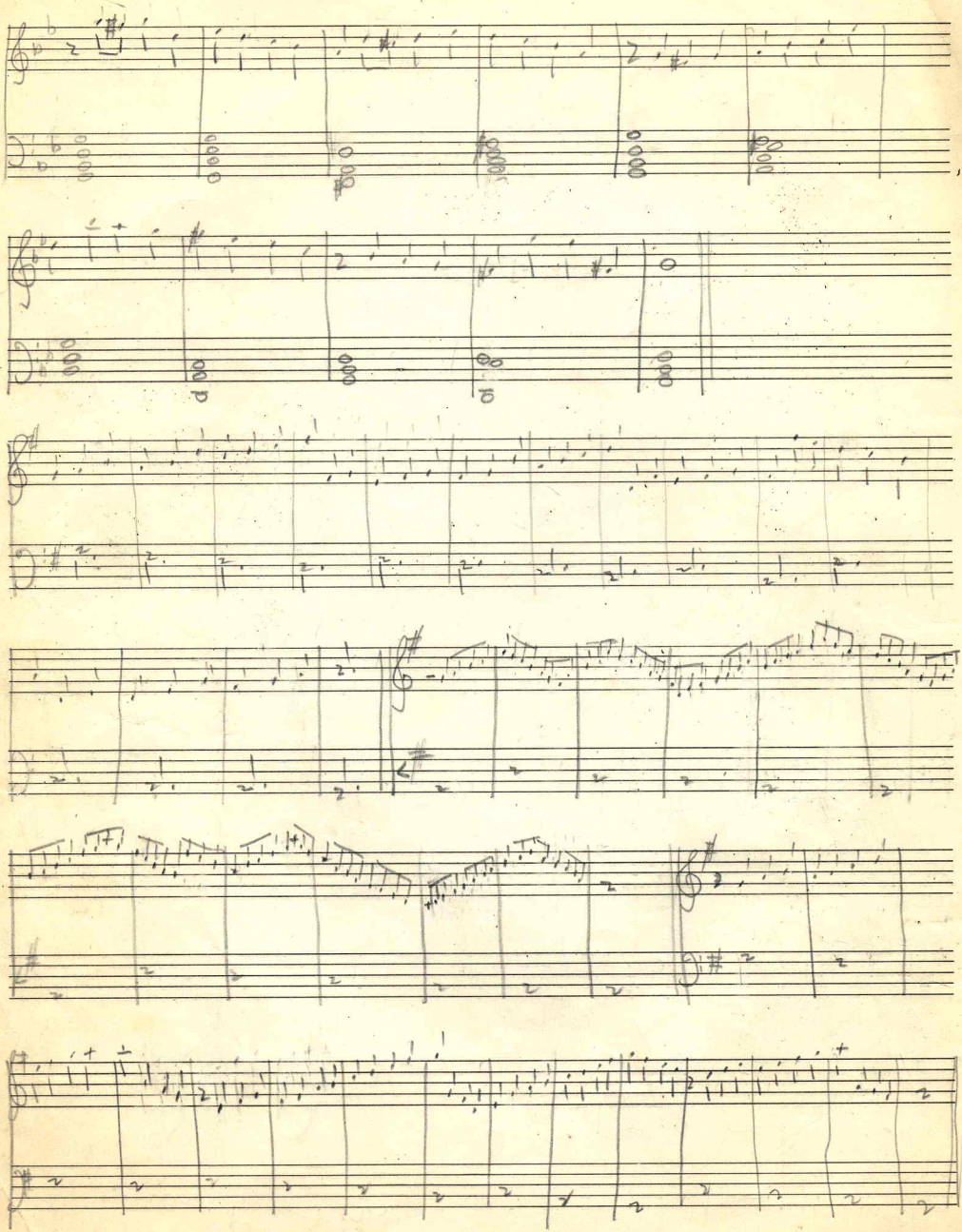
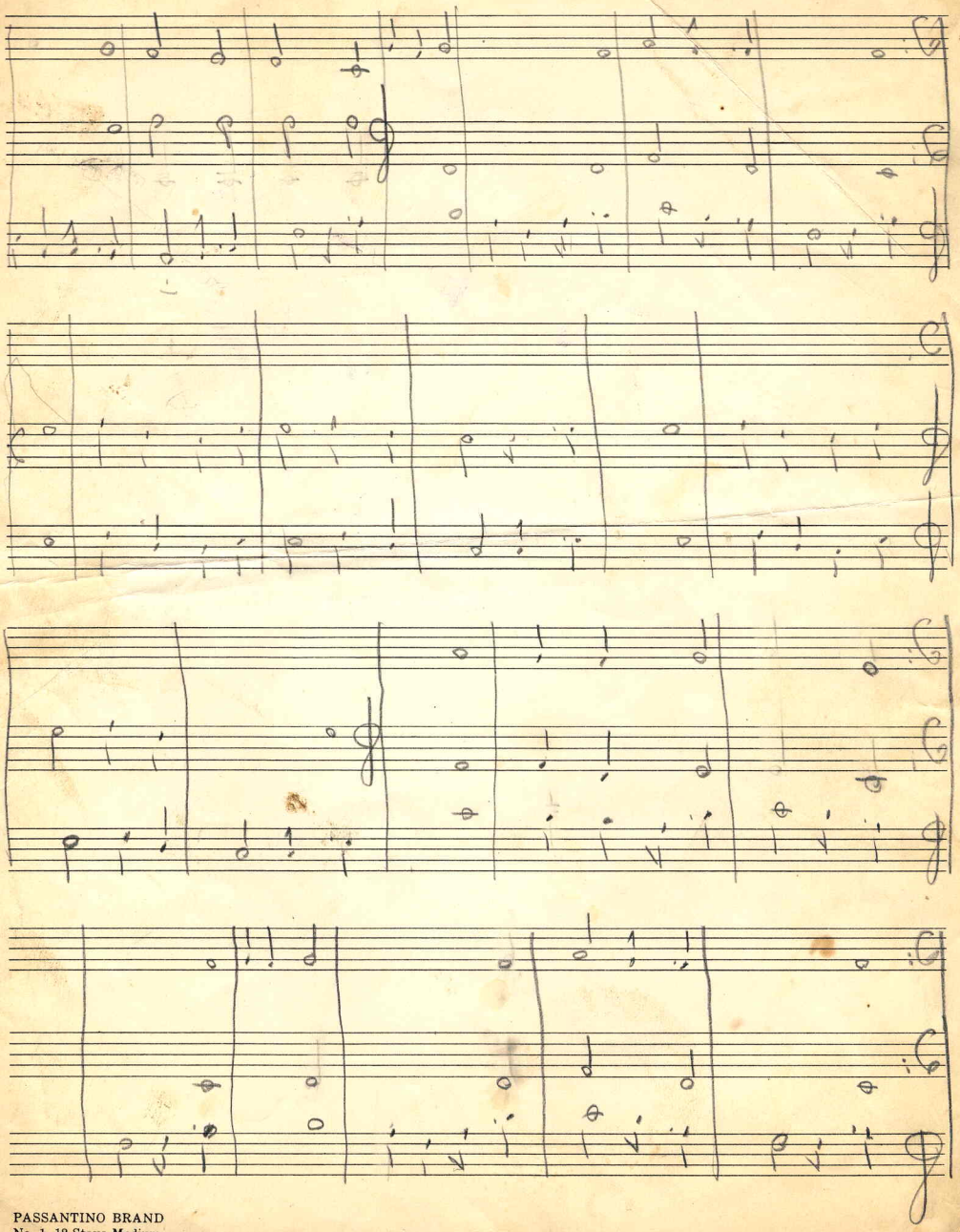
Sept 27




Kalmus
Peppin · Emily Daymond
Score-reading exercises
Peppin · Sight exercises
Bach - art of Fugue
Bach's Fugues - Vincent





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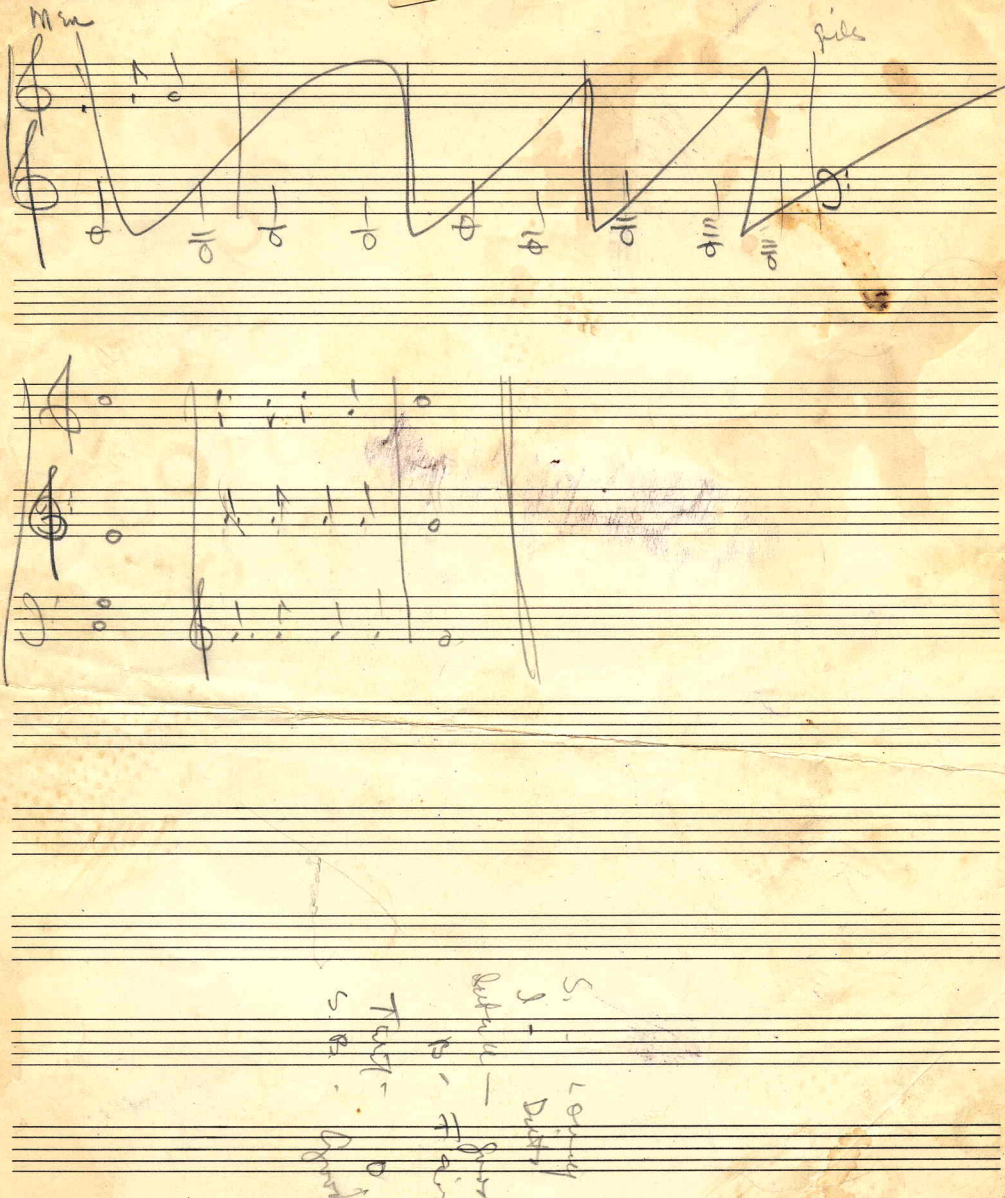
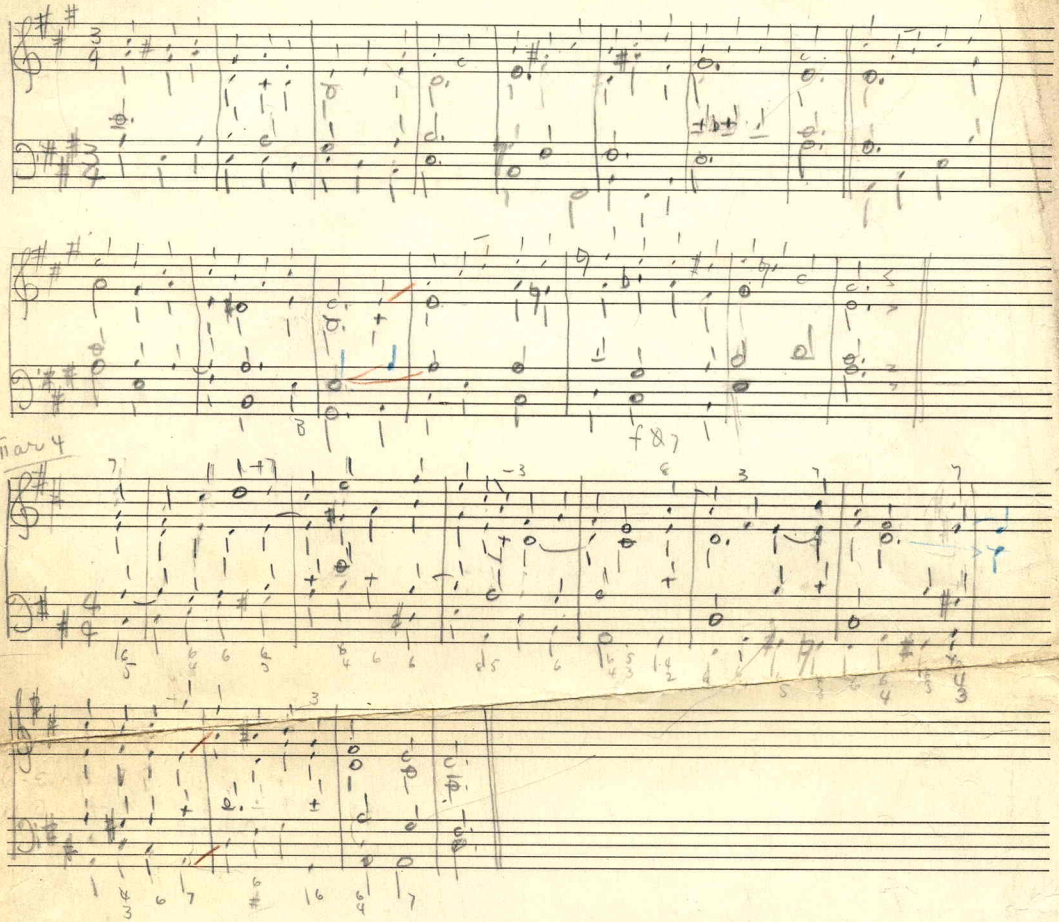
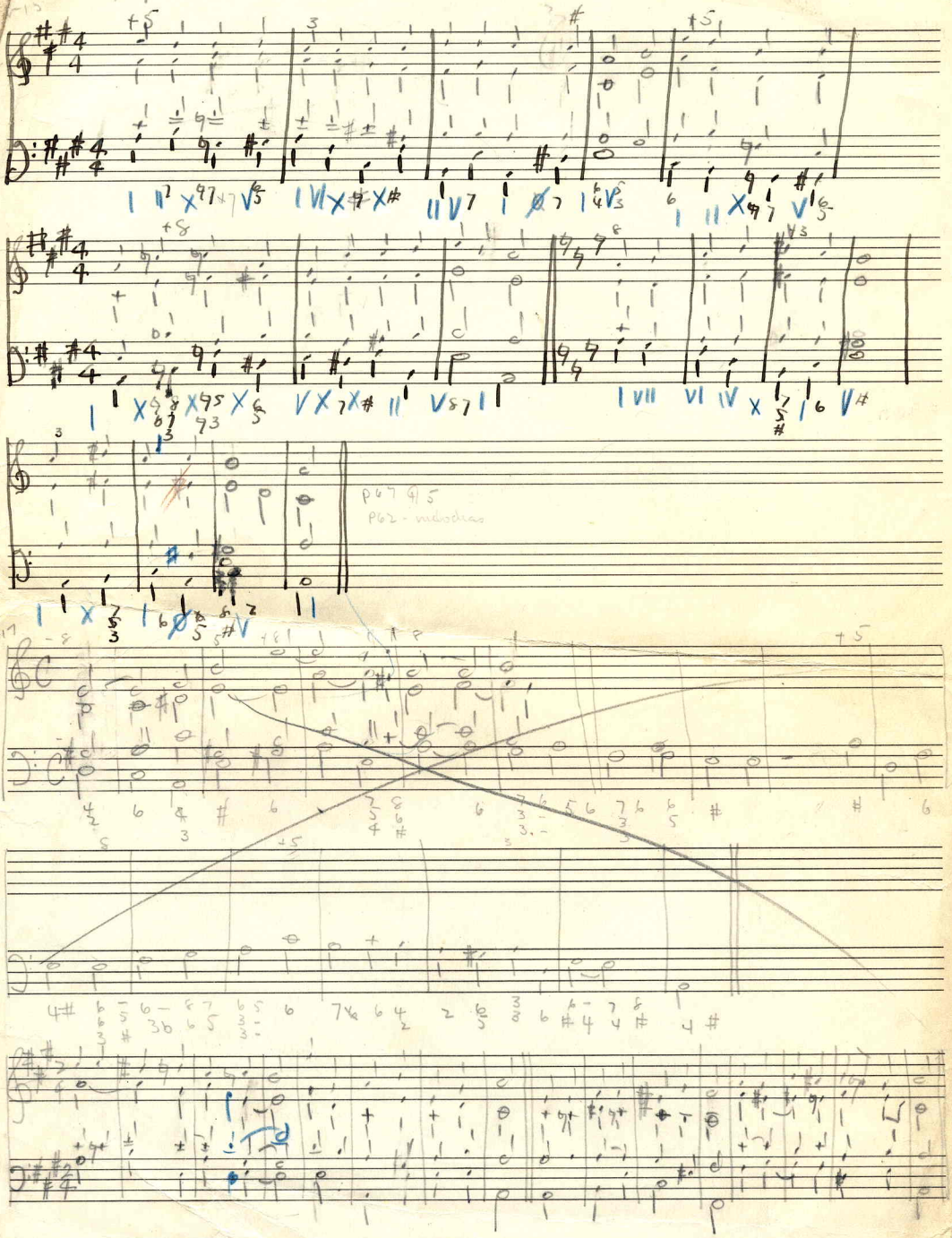



Mar 4
f87
Good

Time, Sylvia

Theory 14



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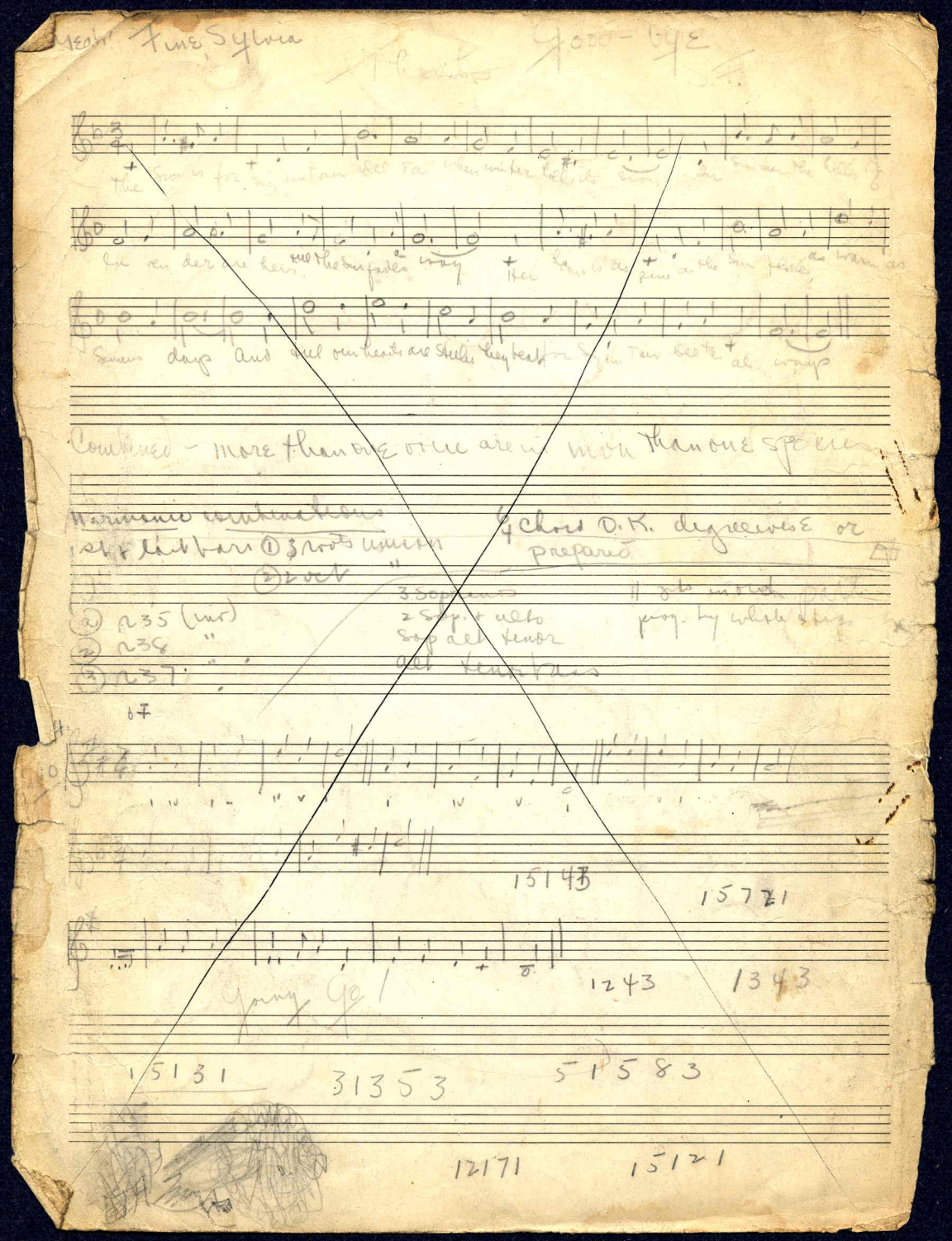


Fine Sylvia

Good-bye

The Snow is for Sing Tan Del Ta when winter kills its Snow In summer the hills

In ven der are hers the Sun fades a way Her hair is as fine as the Sun fades as warm as

Summer days And tell our hearts are Stiles they beat for Sing Tan Del Ta al ways

Combined - more than one voice are in more than one species

Harmonic combinations
1st + last bars ① 3 roots unison
② 2 oct "

6/4 Chord O.K. degrees E or prepared

3 Sop. ans
2 Sop. + alto
Sop alt tenor
alt tenor bass

11 sets in old parts
prog. by whole steps

(1) 235 (inv)
(2) 238 "
(3) 237 "

67

15143

15721

1243

1343

Going Go!

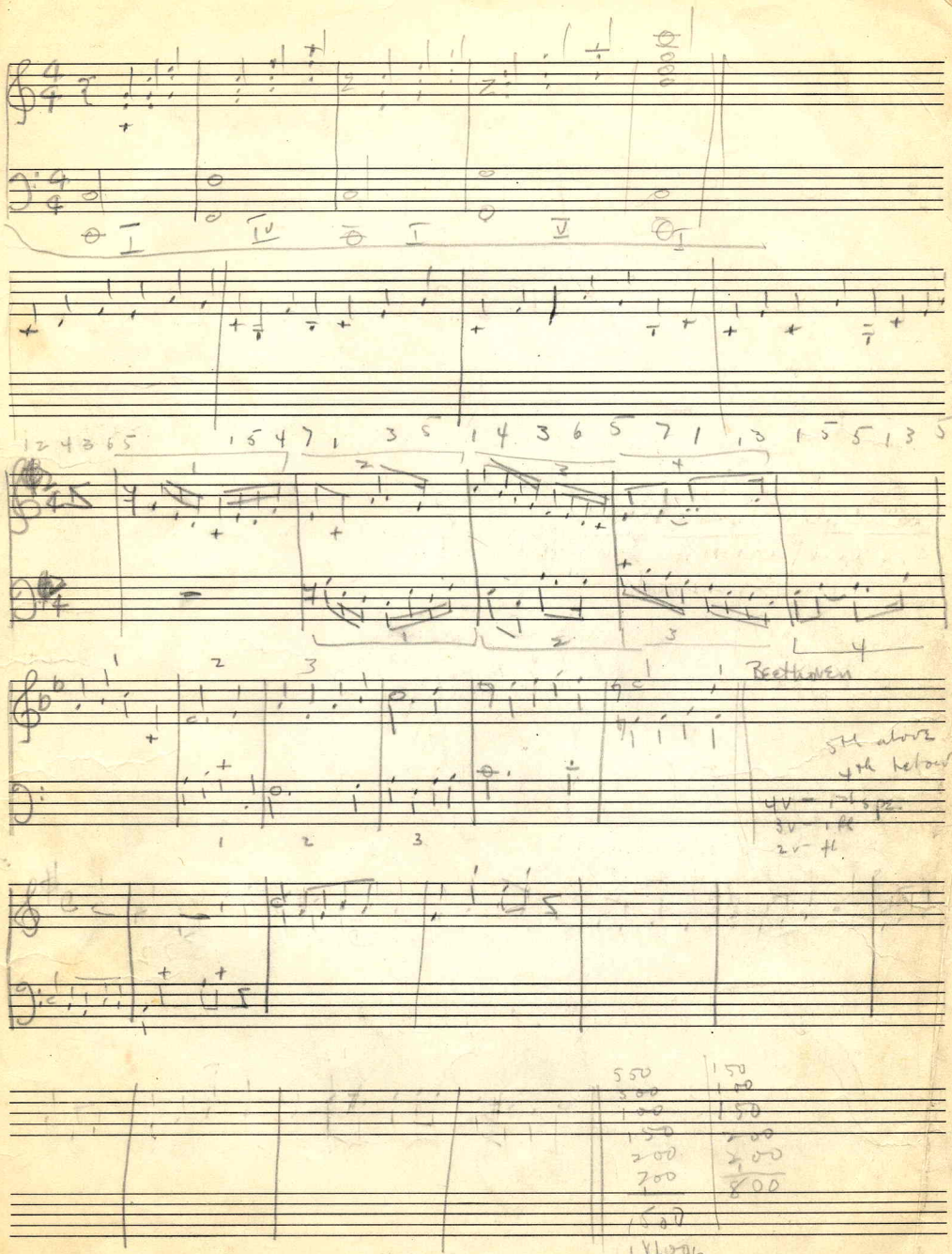
15131

31353

51583

12171

15121



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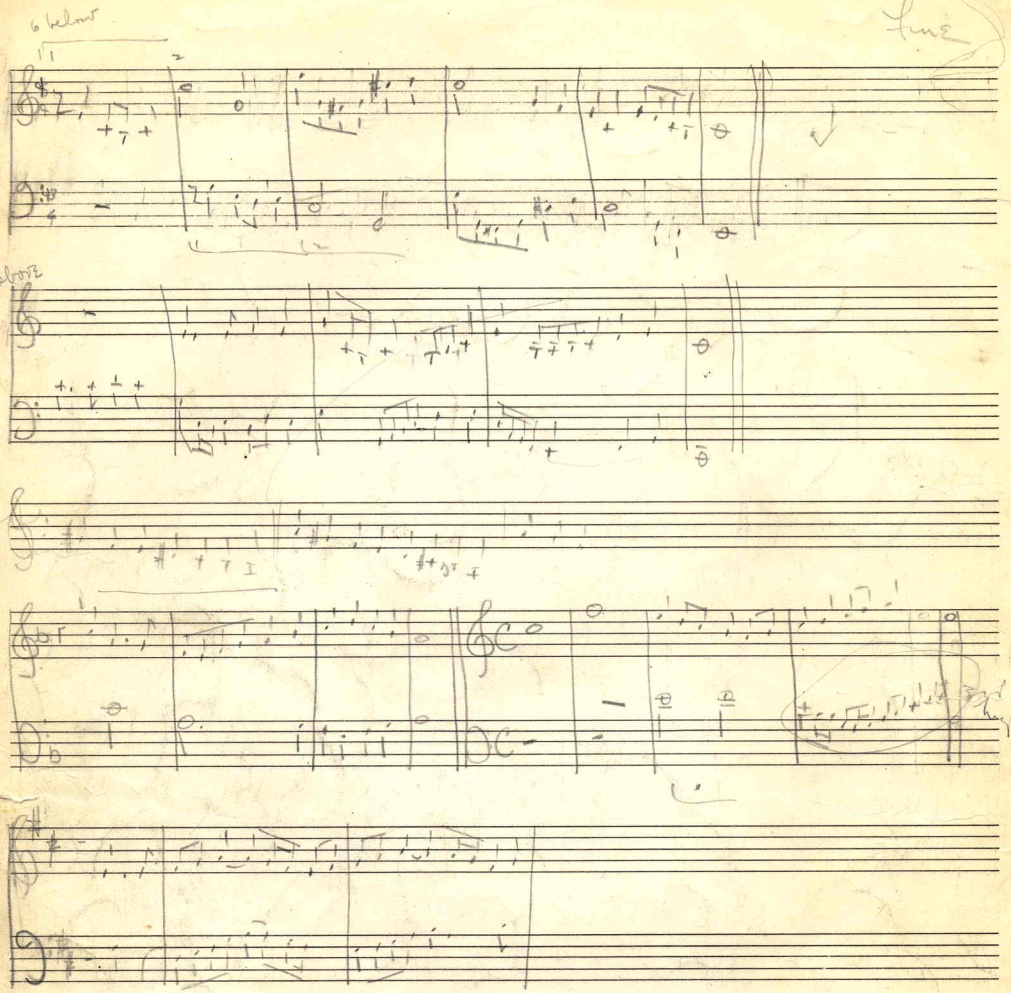
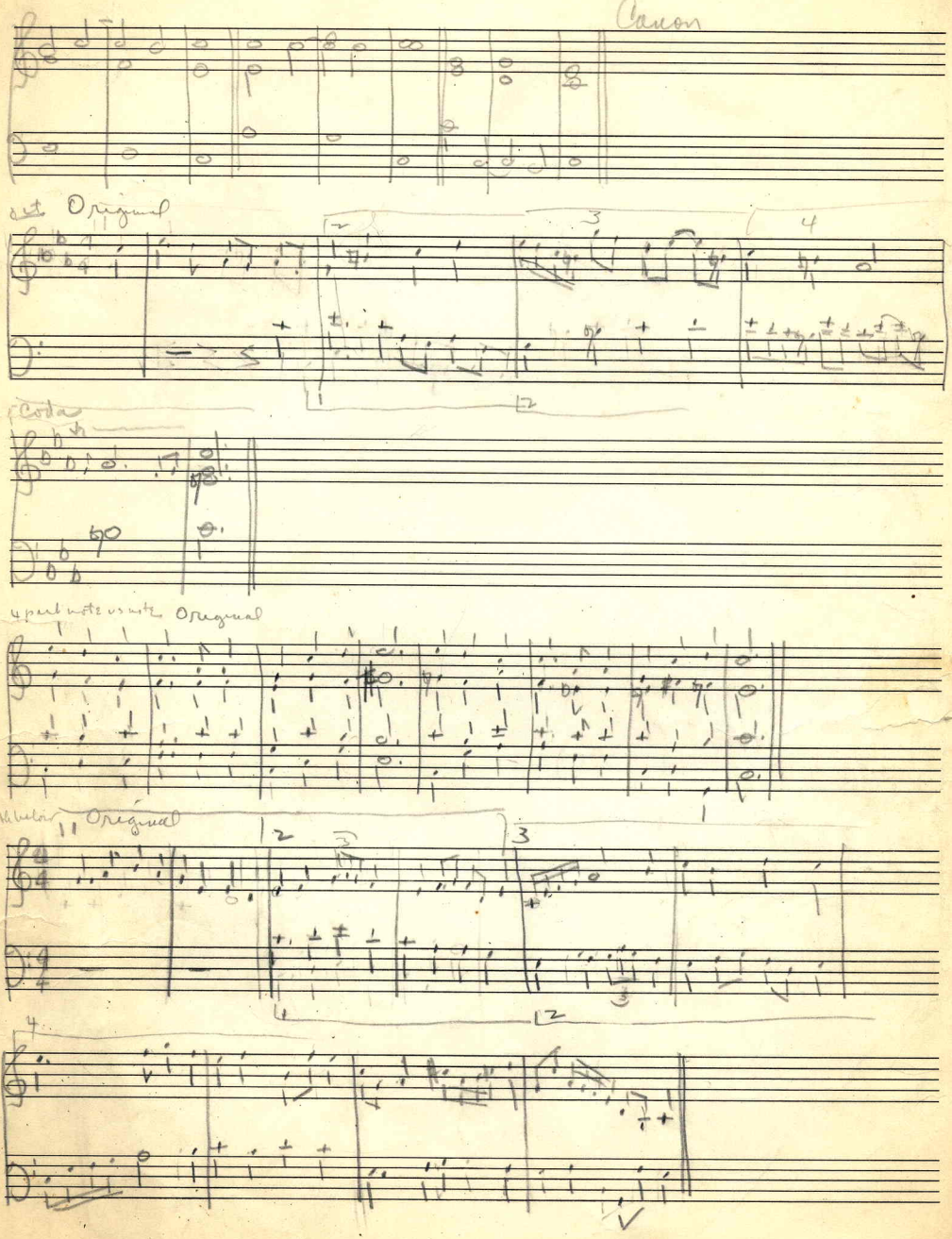
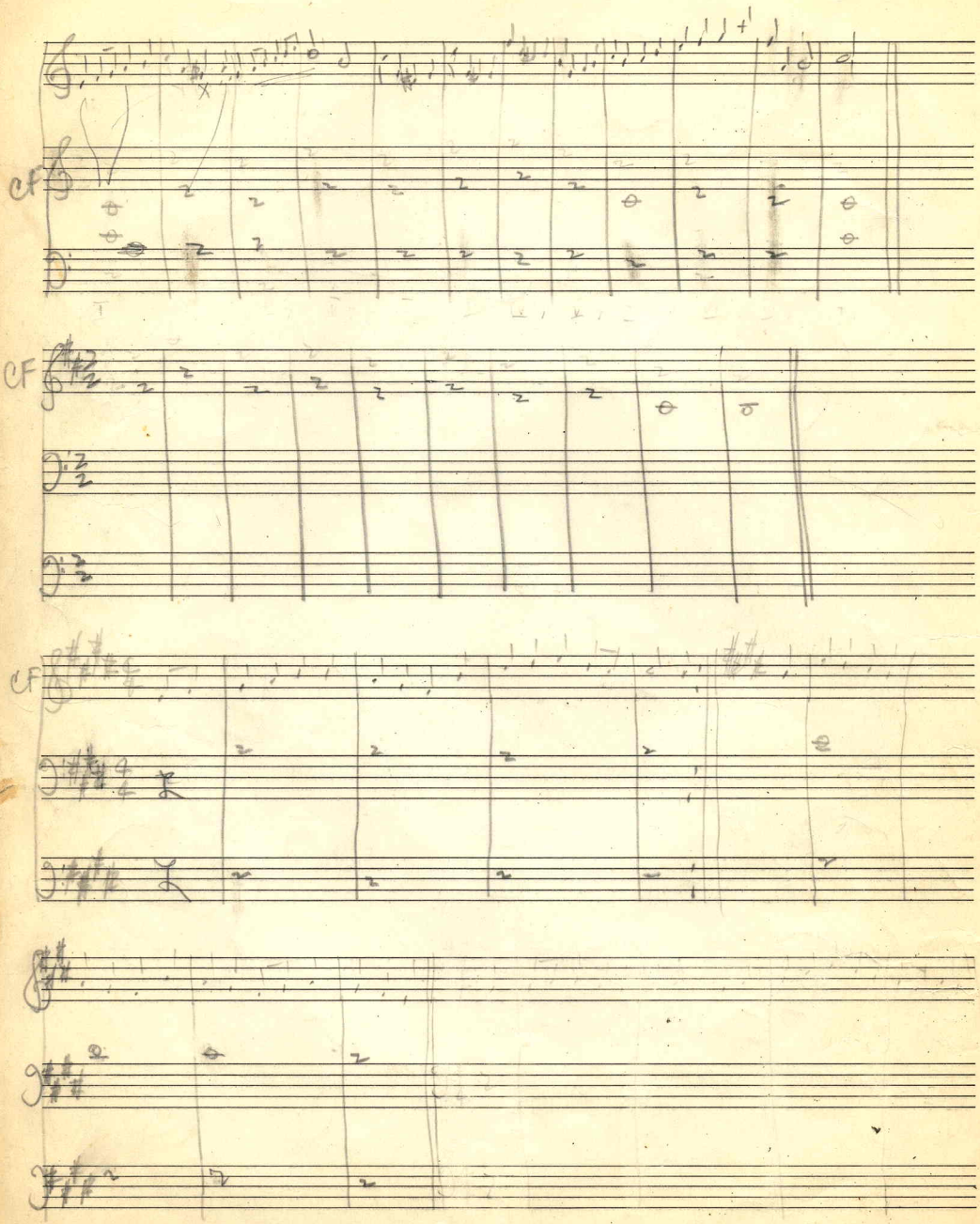
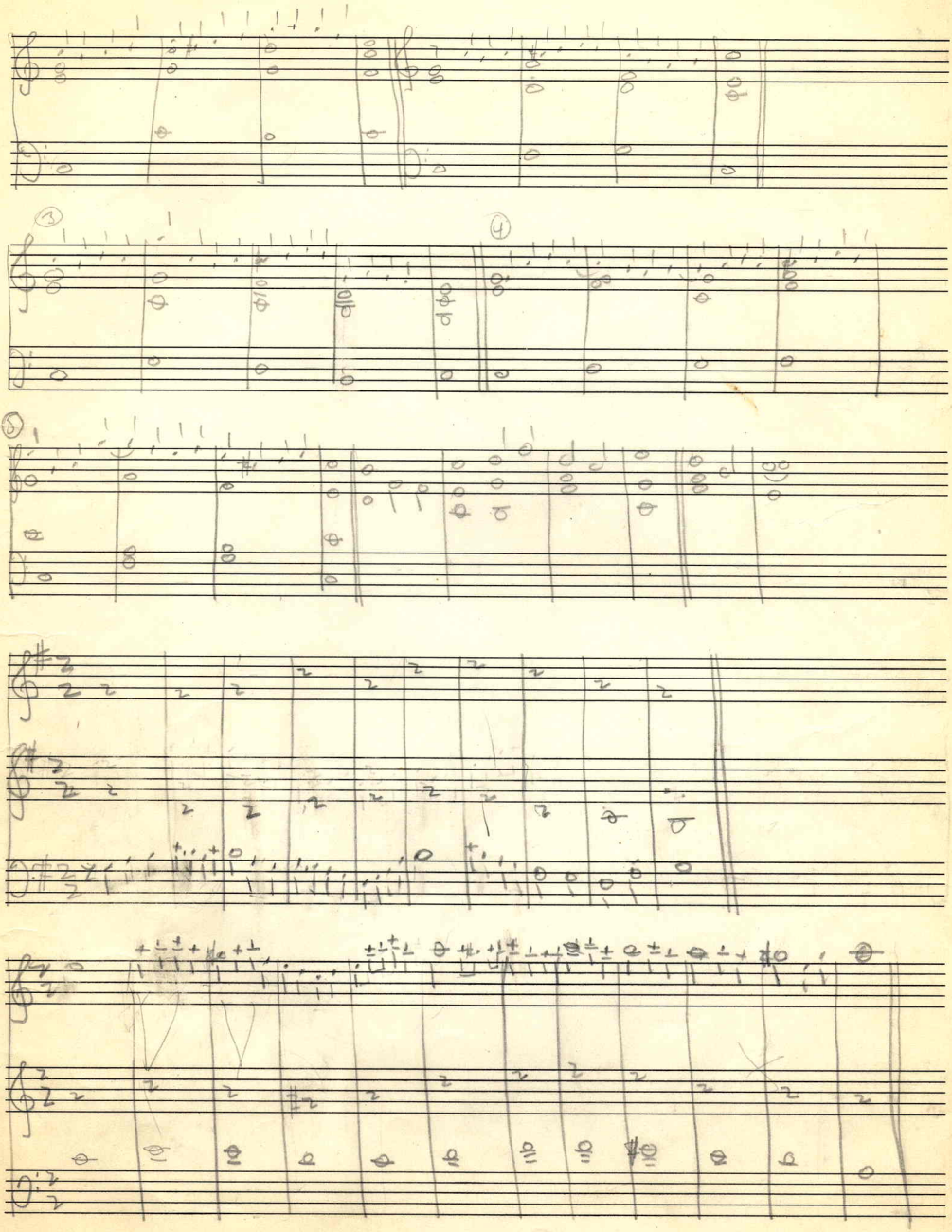

6 below
3 above
fine


Canon
Original
Coda
Original
Original


CF
CF
CF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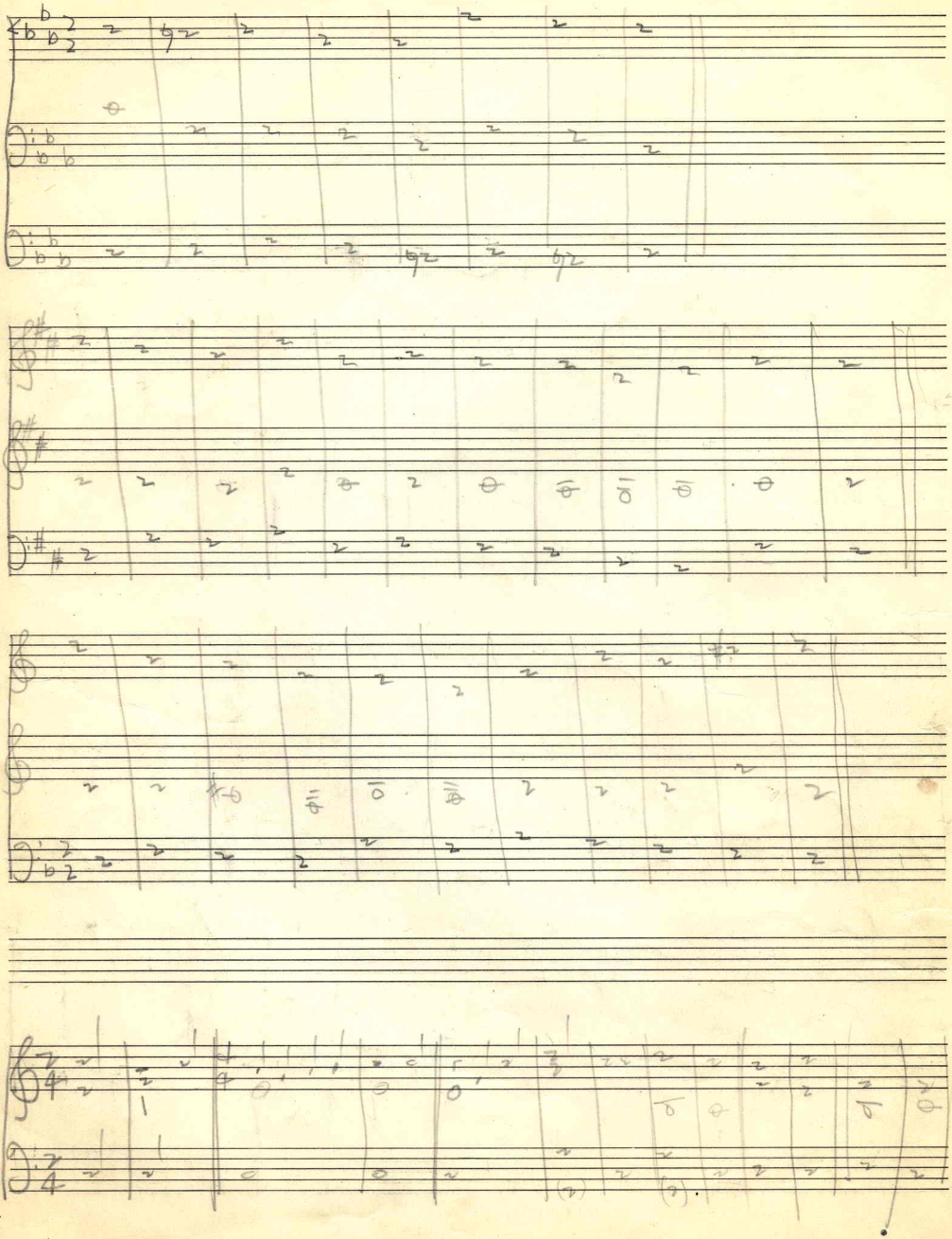

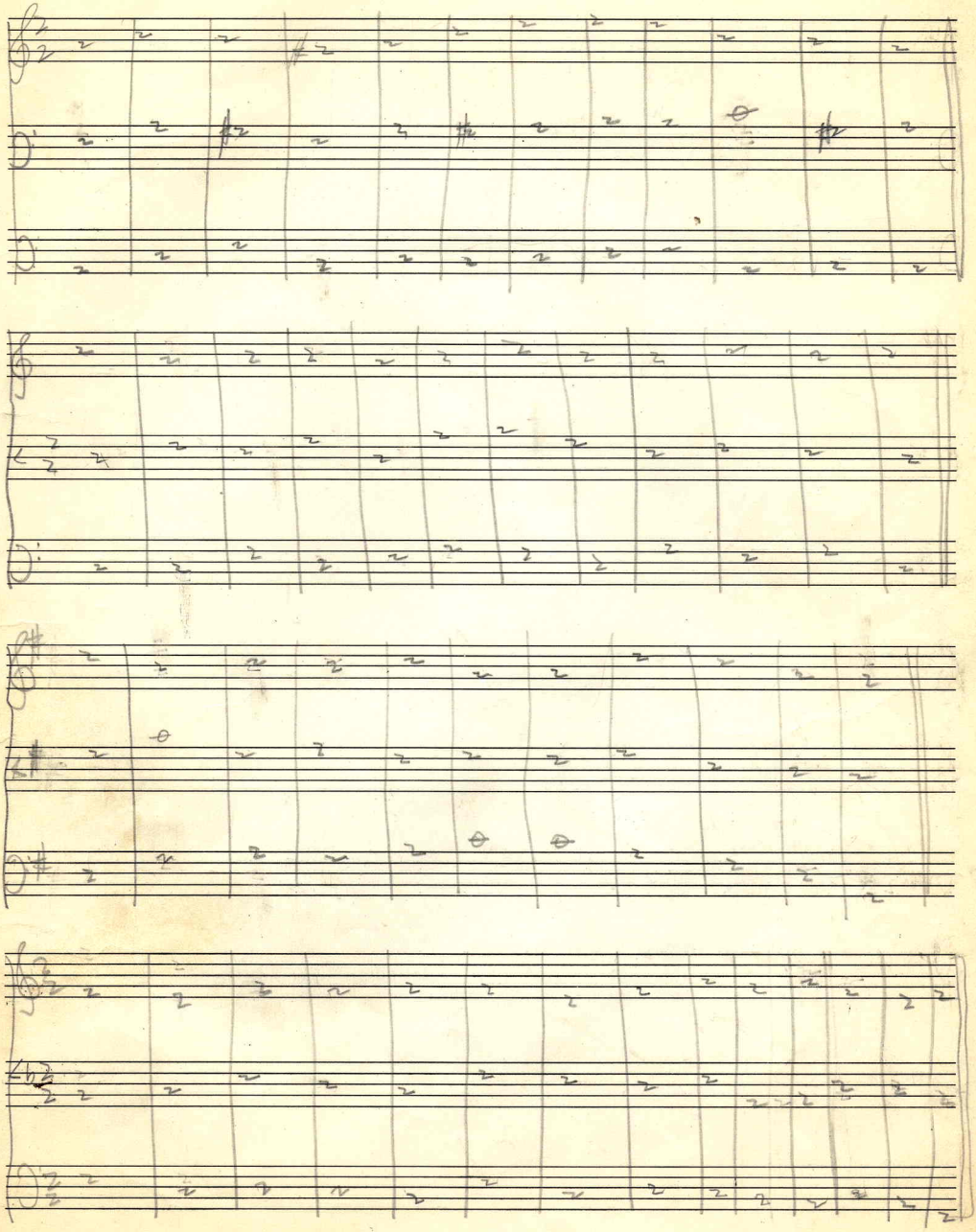

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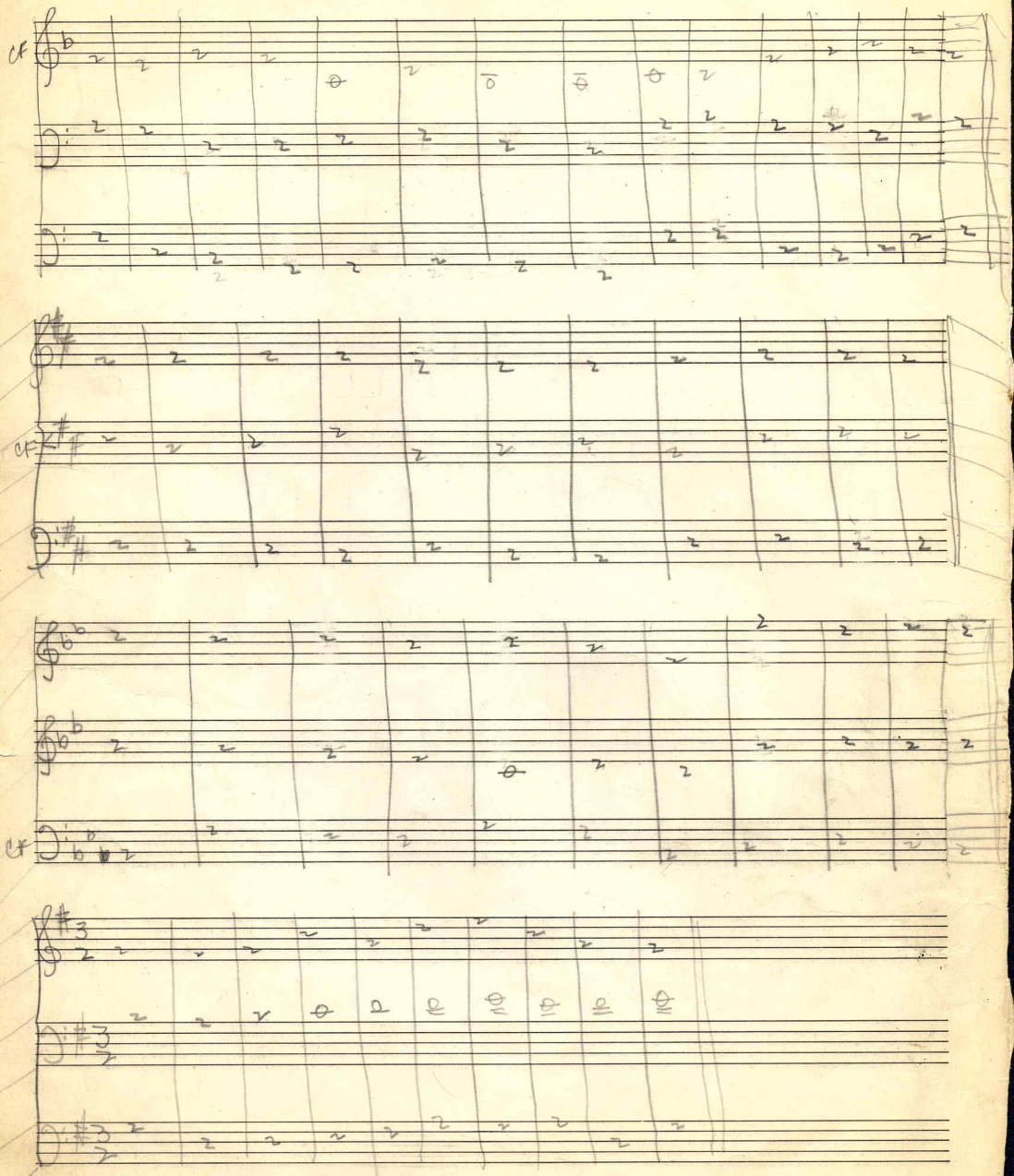
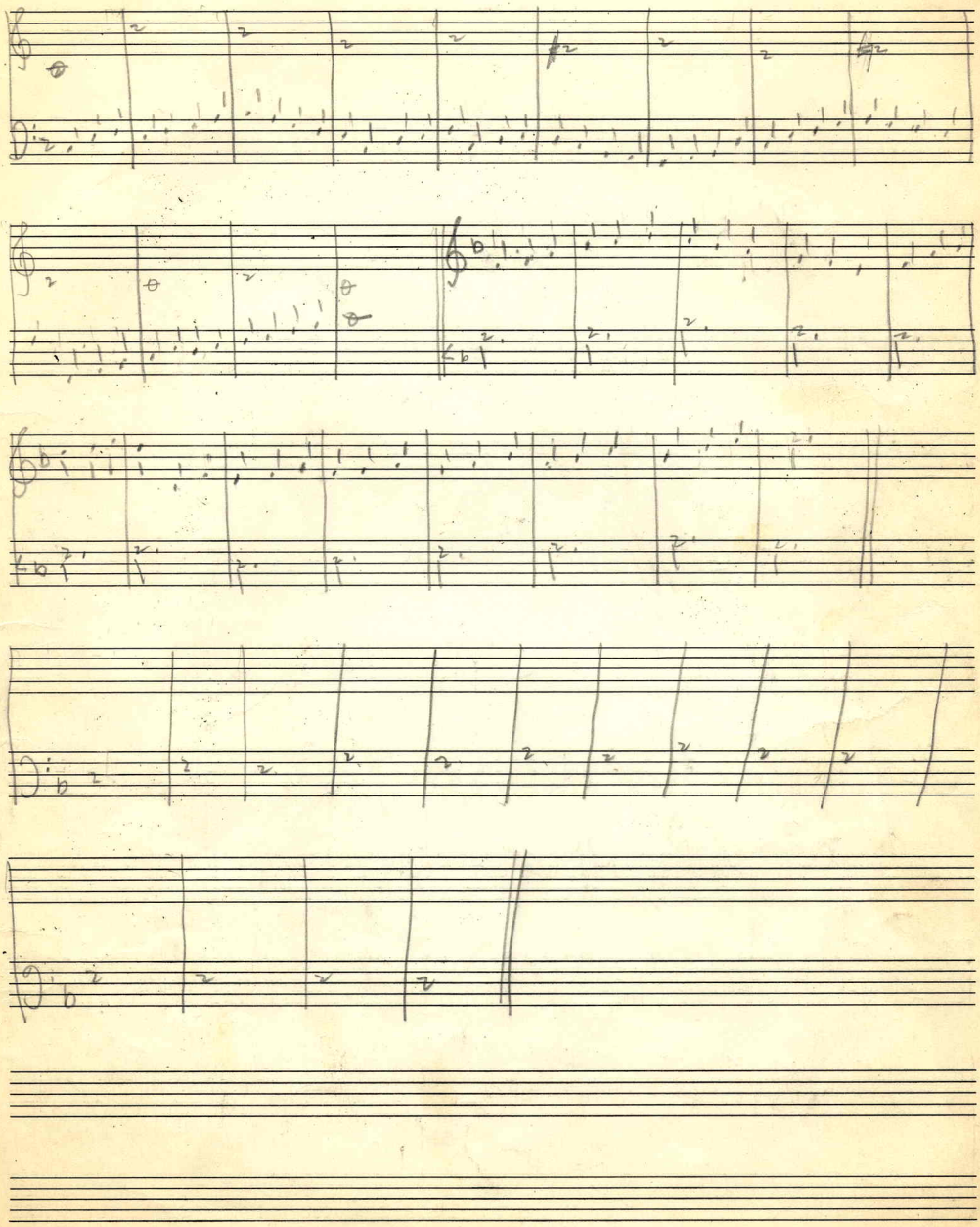


Oct 14



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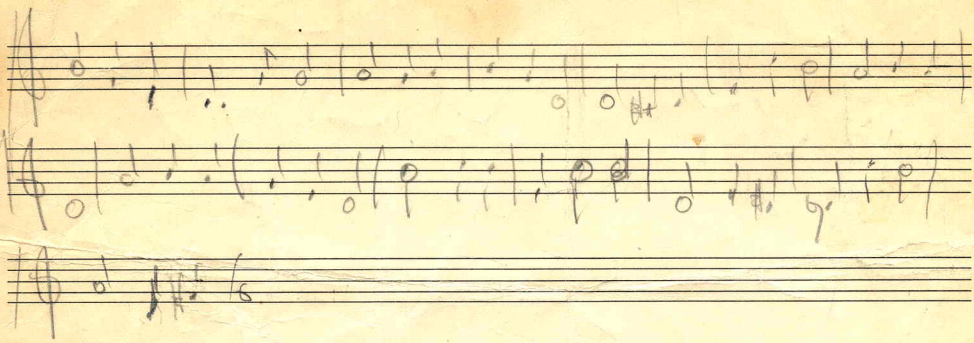


Tunisi

Entrance - Here comes sun - G

Group ~~Grow~~ Y. & Healthy - G

Comic - What d'you got - C

Shuffle off - E

Didn't say yes - G

Doctor - D

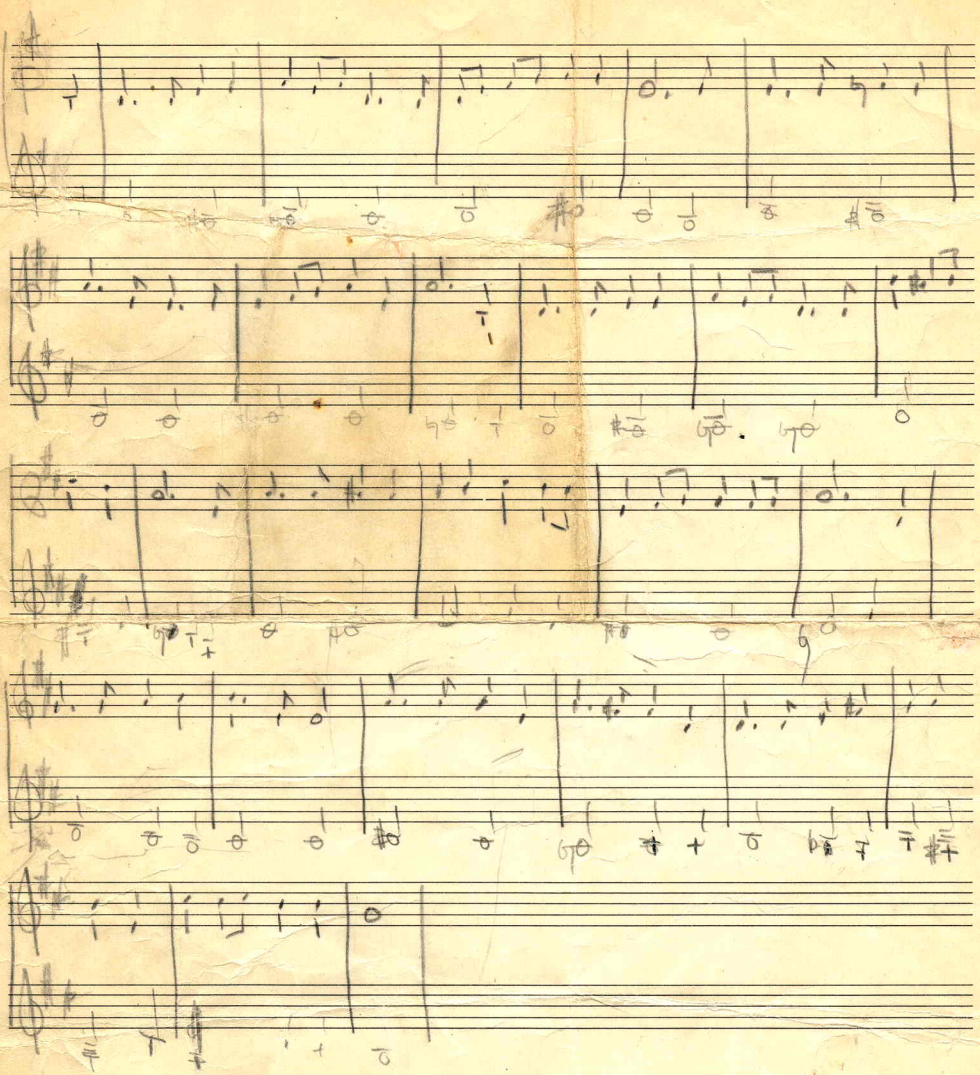
Samary III - D

Bernie - D

Hotcha Sam - F

Tarry Finch - C

What ya got - C



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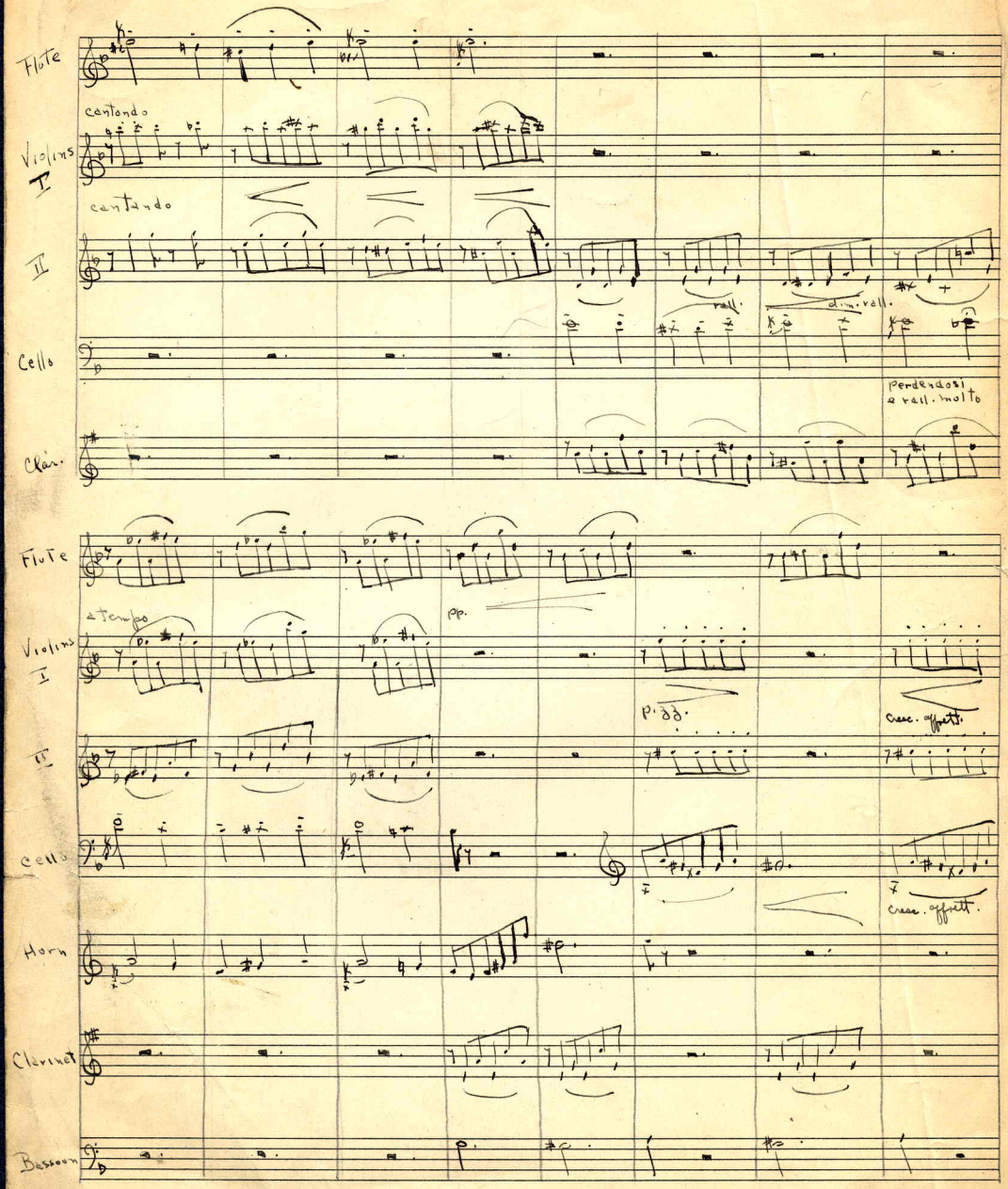
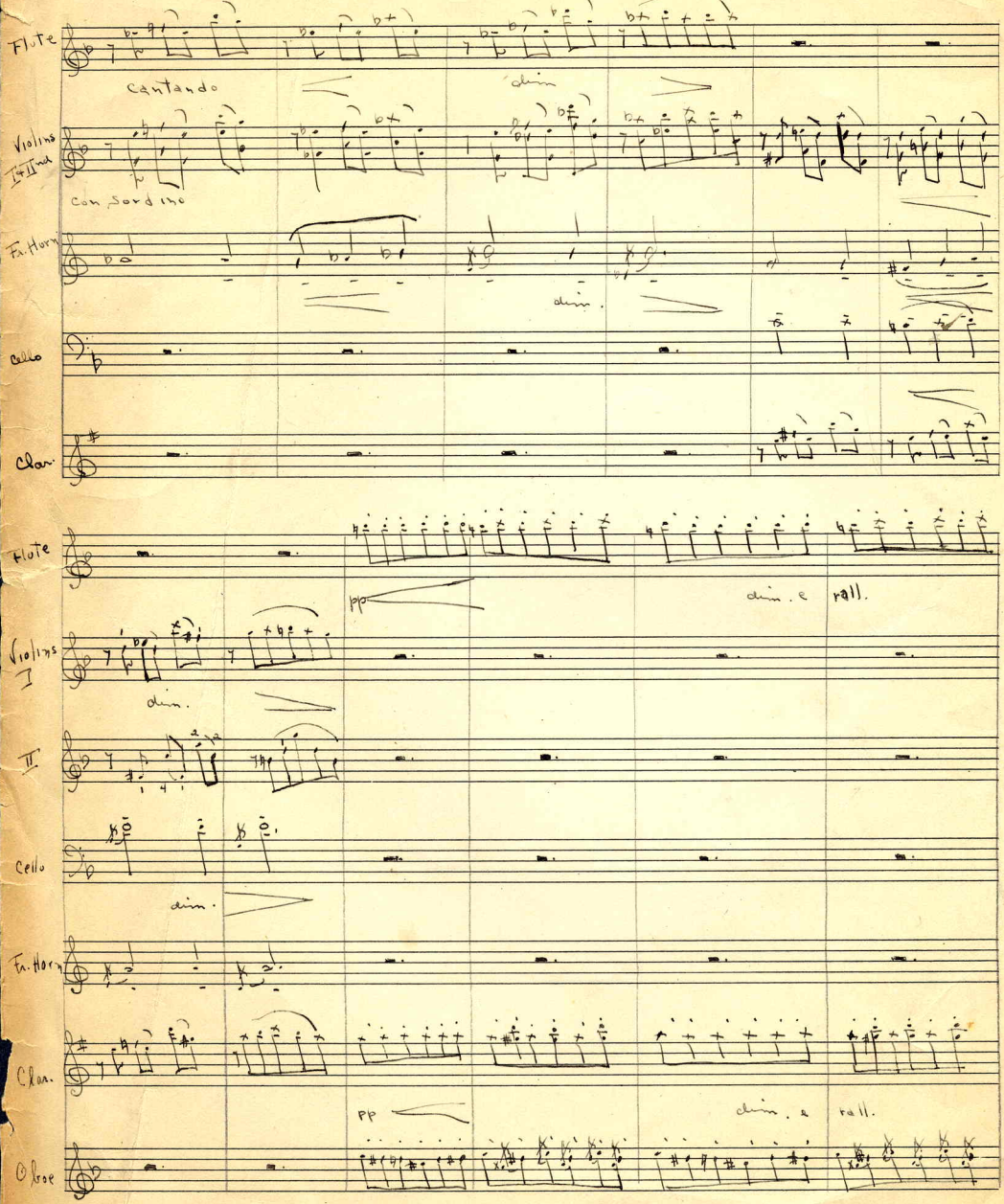

Flute
cantando
Violins I
cantando
II
rall.
dim. rall.
Cello
perdendosi e rall. molto
Clar.
Flute
a tempo
pp.
Violins I
p. gg.
cresc. affett.
II
Cello
cresc. affett.
Horn
Clarinet
Bassoon



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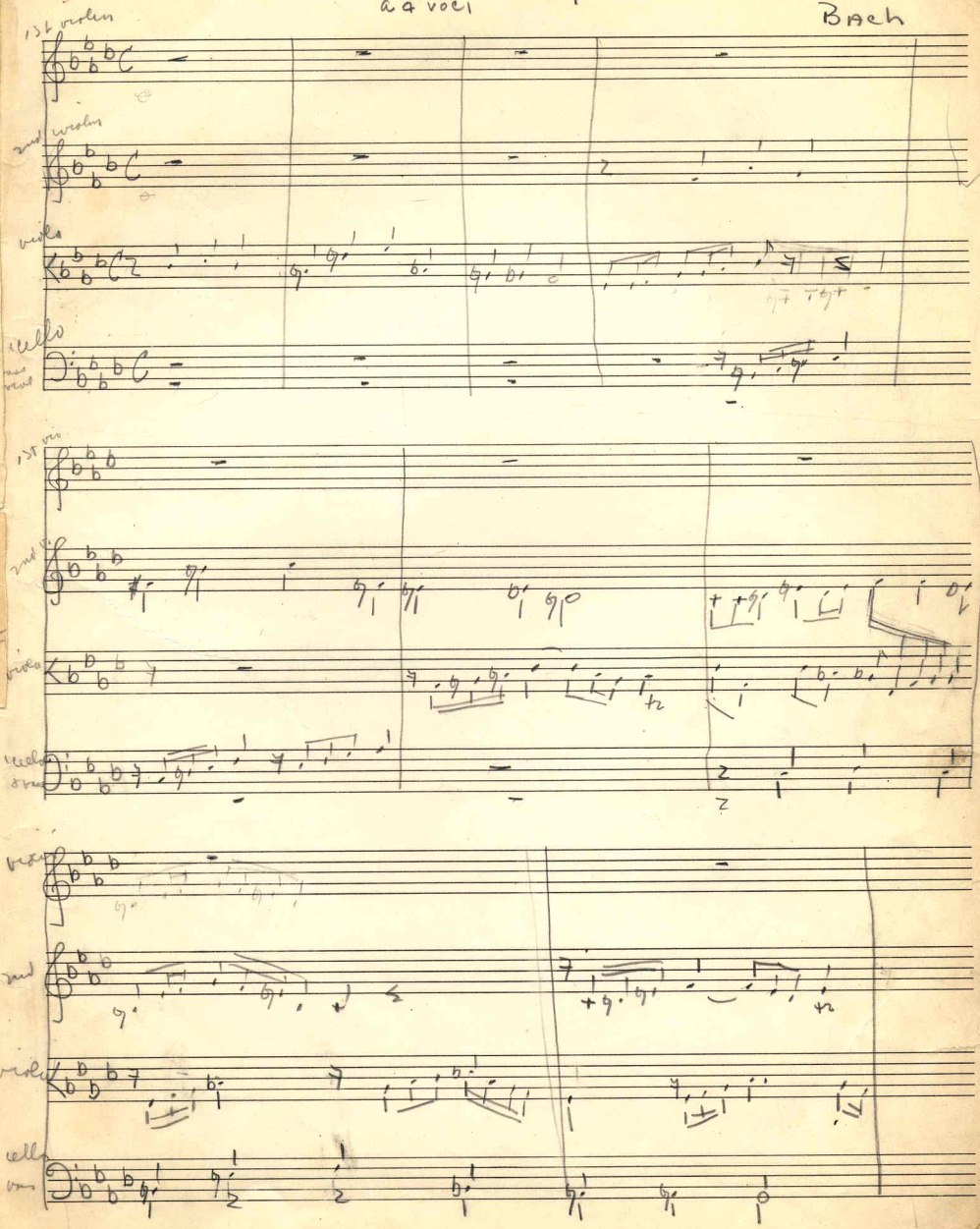
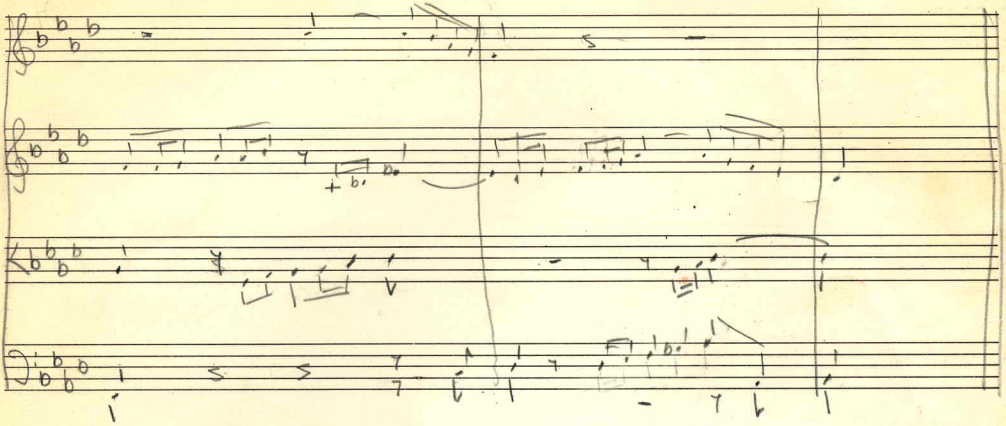
1587 B'way, New York, N. Y.

Fuga x11 (1st page)
a 4 voci

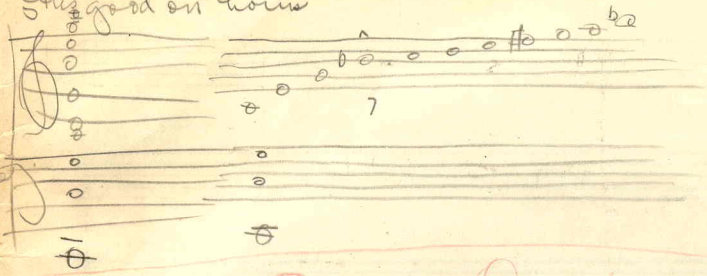
Bach





In writing chords - remember donetaling

5ths good on horns



Cornett - (J.) Zinka (7) - à bouquin

Tymbal - Kettledrums

Tromba - trumpet

cors - horn

posaune - trombone

ut - c.

pinte - cymbals - beckers

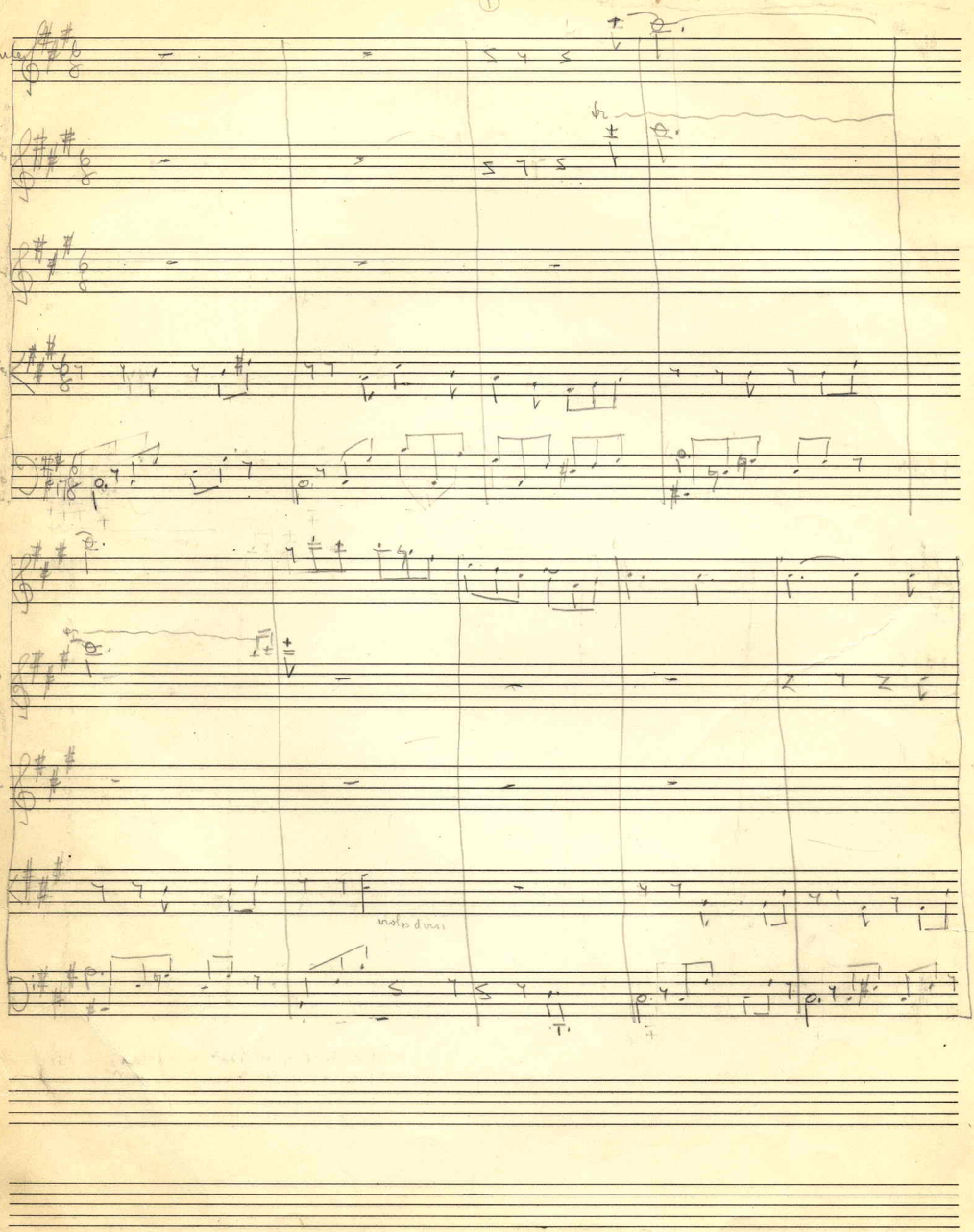
pauken - Kettledrums

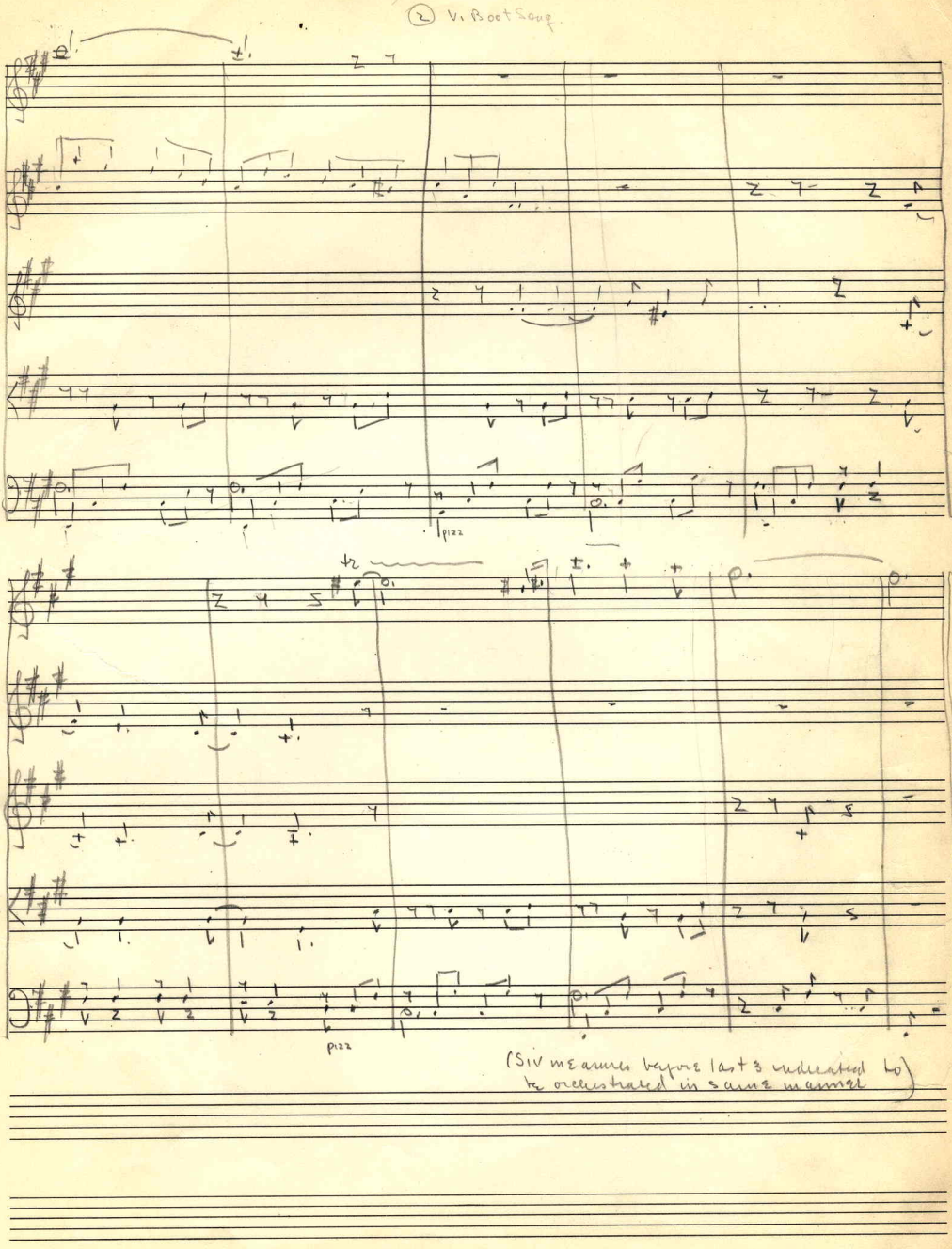
spicatto - short quick bow jumps of own volition

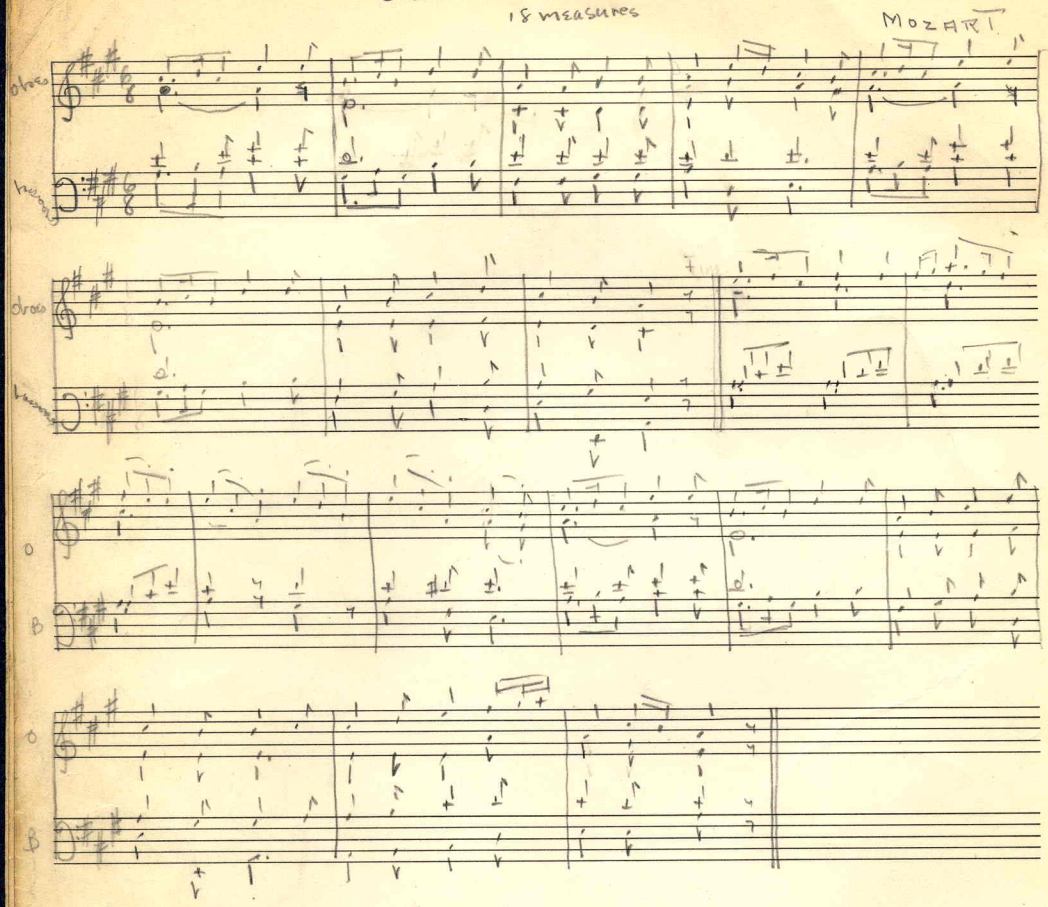
ricochi - letting bow drop

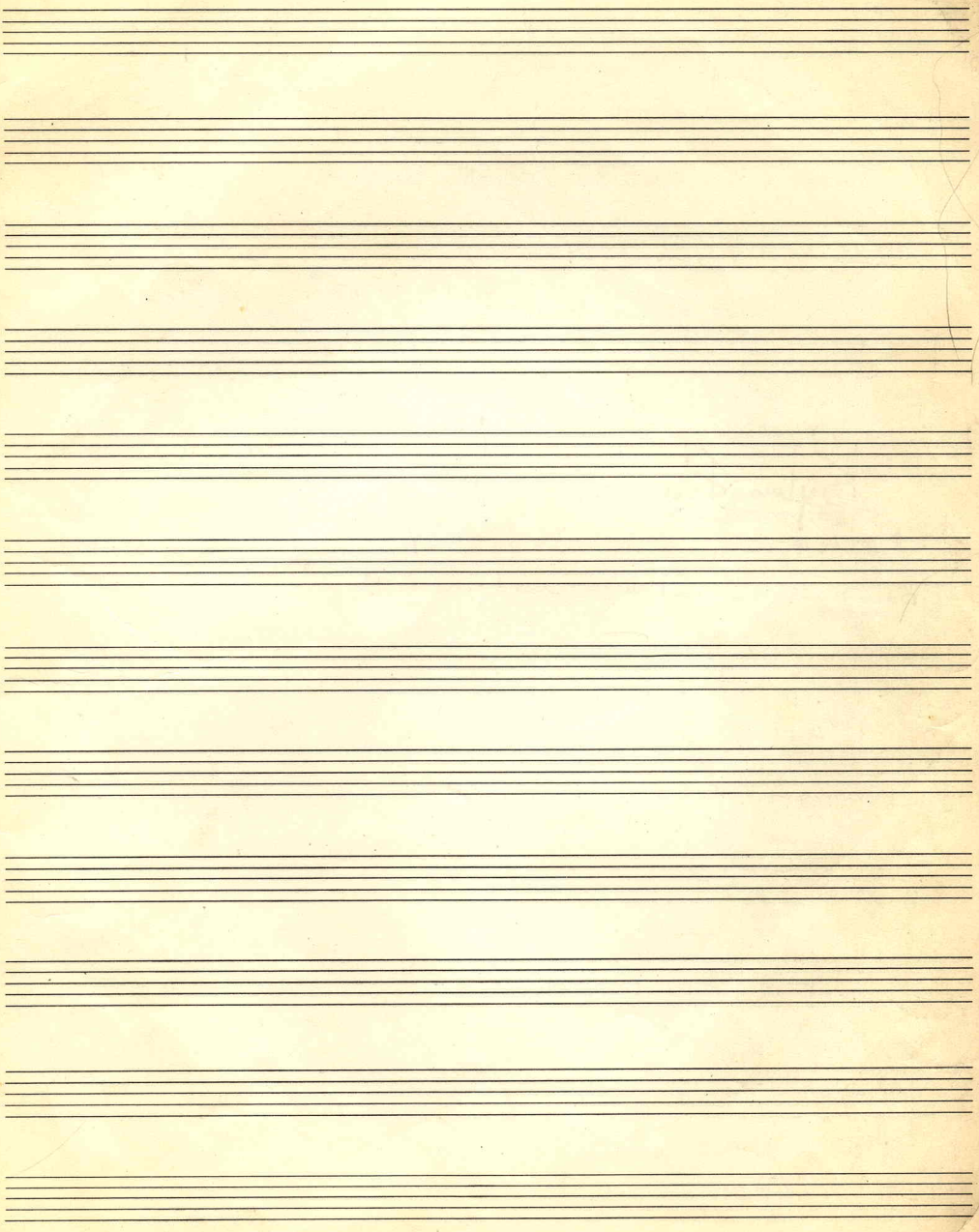
Venitian Boat Song -

24 measures ①




(2) Vn Boot Song
Fl.
V. 1
V. 2
Violas
'C.' Bs.
pizz
Fl.
V. 1
V. 2
Violas
Cello + bass
pizz
(SIV measures before last 3 indicated to be orchestrated in same manner)


Sonata in A
18 measures
MOZART
oboe
bassoon
oboes
bassoons
O
B
O
B



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Till Eulenspiegel – 2 muted trump + two m. horns

Trumpet –

Overblowing – higher note of fundamental + horn – transitions

Bass trumpet

Trumpet in F sounds fourth higher

Cornet usually in B♭ or (A slide)

bo whole
o tone trills

trombone – Valve in Italy, slide here

position

Watchman's Song
Solvejg Song

Berlioz "Requiem"
Tannhäuser – Pilgrims Chorus
Legato only with overtones
Portamento

Sylvia Fine

E♭ alto trombone – built in E♭ – low note A – goes up 2 oct.

Bass trombone – built in G – goes down to D♭

don't write trills for low notes

Richard Strauss – "Domestic Symph quartet"

Sax

(above range)

alto
tenor
write min & higher
write min & higher
write min & higher

E♭ alto – Debussy Rhapsody

Arlesienne Suite

Saint-Saens Sop in B♭ "Youth of Hercules"

Trombone

Sarrousphone – bassoon in with brass body

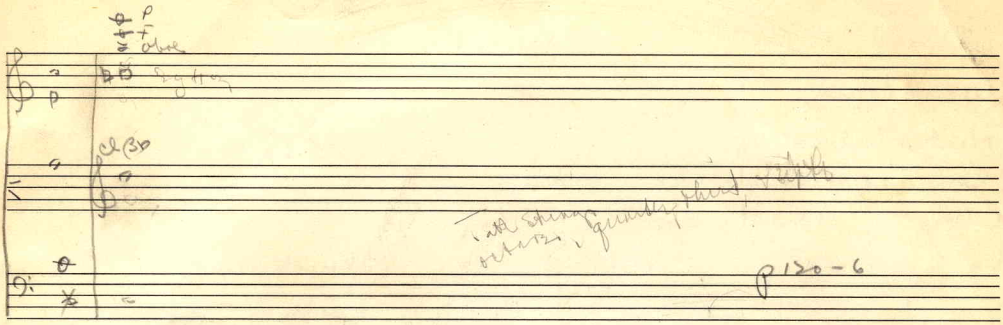
Same trans as sax

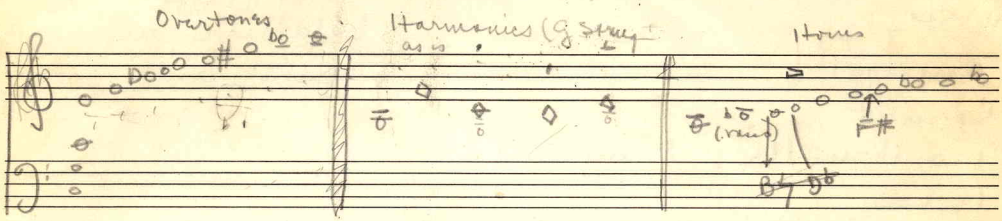
written sou

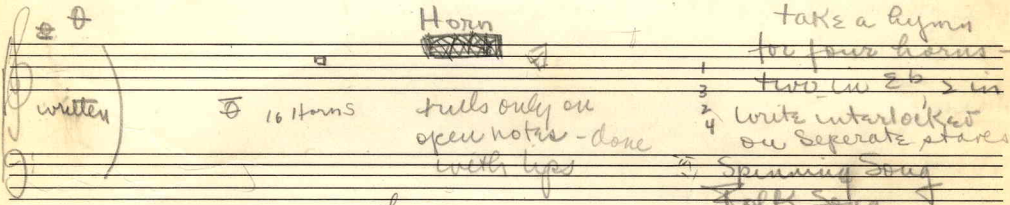
Apollo and Seaman – Hillbrook

Harp

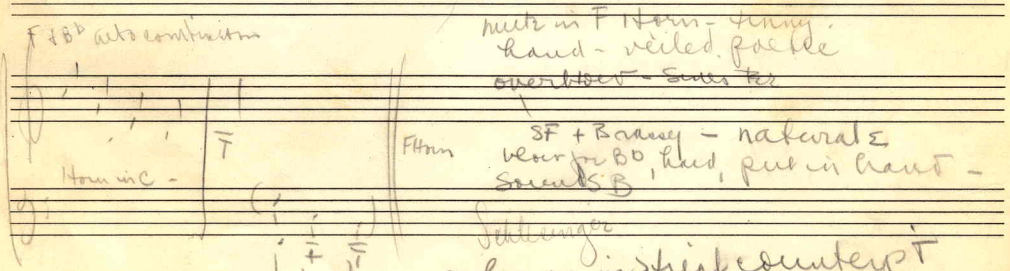
Fine







writing for horn in bass clef - write an octave lower



F trumpets sounds 4th higher

Five, Sylvia

Orchestra

Woodwind

1 Flute (Silver - lip) - Piccolo
3 Clarinet - single reed - breath (bass clarinet)
2 Oboe - double " + (English horn) Alto Oboe
4 bassoon - " " French Horns
contrabassoon
horns (either woods or brass)

Brass

5 Trumpet
6 Cornet
7 Trombone (large trumpet)
8 Tuba
(Euphonium - 'cello of tuba family
(Saxophone)

Strings

12 Violin (1 + 2) (Spicato, saltando, sul ponticello, sulla tastiera, col legno, pizzaro)
13 Viola (alto clef)
'cello
14 violoncello
15 Contrabass

Percussion

9 Kettle drums (tympani)
Bass Drums
Snare "
10 Tom-tom (Indian)
Tam-Tam (Chinese)
Cymbals
Triangle
Celesta
Marimbaphone
Xylophone

Forsythe
Hoffmann

12 Organ
(Wind and Keyboard)
voices

Plucking instr

11 Harp, guitar, balalaika, mandolin, banjo, lute.

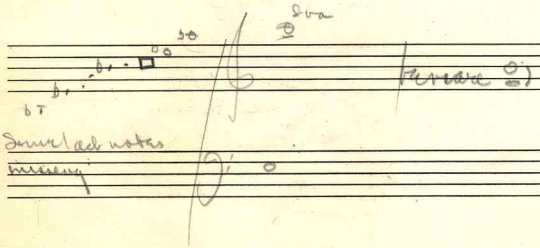
Oboe - hard staccato
b♭ below c - be able to sing
down thru C# d
Horns 1/5 lower sound
b♭ below C above
If key is g - E. Horn in D
Cesar Frank D m. - new W.Sy.

Clarinets - single reed

A♭
E♭ (Bolero)
(C)
B♭ (B) - write one tone higher
A - " minor 3rd "
Project lesson in O. Mirror Leacox
8 E♭ alto " major 6 " " (band)
B♭ bass pppp

English	Italian	French	German
Piccolo	ottavino	petite flûte	kleine flöte
flutes	flauti	flûtes	flöten
oboes	obi	Hautbois	Hoboen
English Horns	Corno Inglese	Cor Anglais	Englisches Horn
Clarinets	clarinetti	clarinetts	Klarinets
wood	legno	bois	holz
blow instruments	fiati	basson	fagotte
bassoons	fagotti	cors	horni
horns	corni	trumpet	trombet
Trumpet	tromba	—	posaunen
trombone	—		
tuba	tuba	tubabass	basstuba
kettle drums	tympani	tymbal	pauken
snare drum	tamburo	tambur	kleine trommel
Bass drum	gran casa	caisse	gross caisse
cymbals	piatti	cymbals	
	cinelli		glocken
Chimes	campane	cloche	glockenspiel
	campetta	carolan	
Violins	Violini	Violon	Violine
Viola	Viola	alto	Bratsche
Violoncello	Violonel		

Write harmonics on each string.



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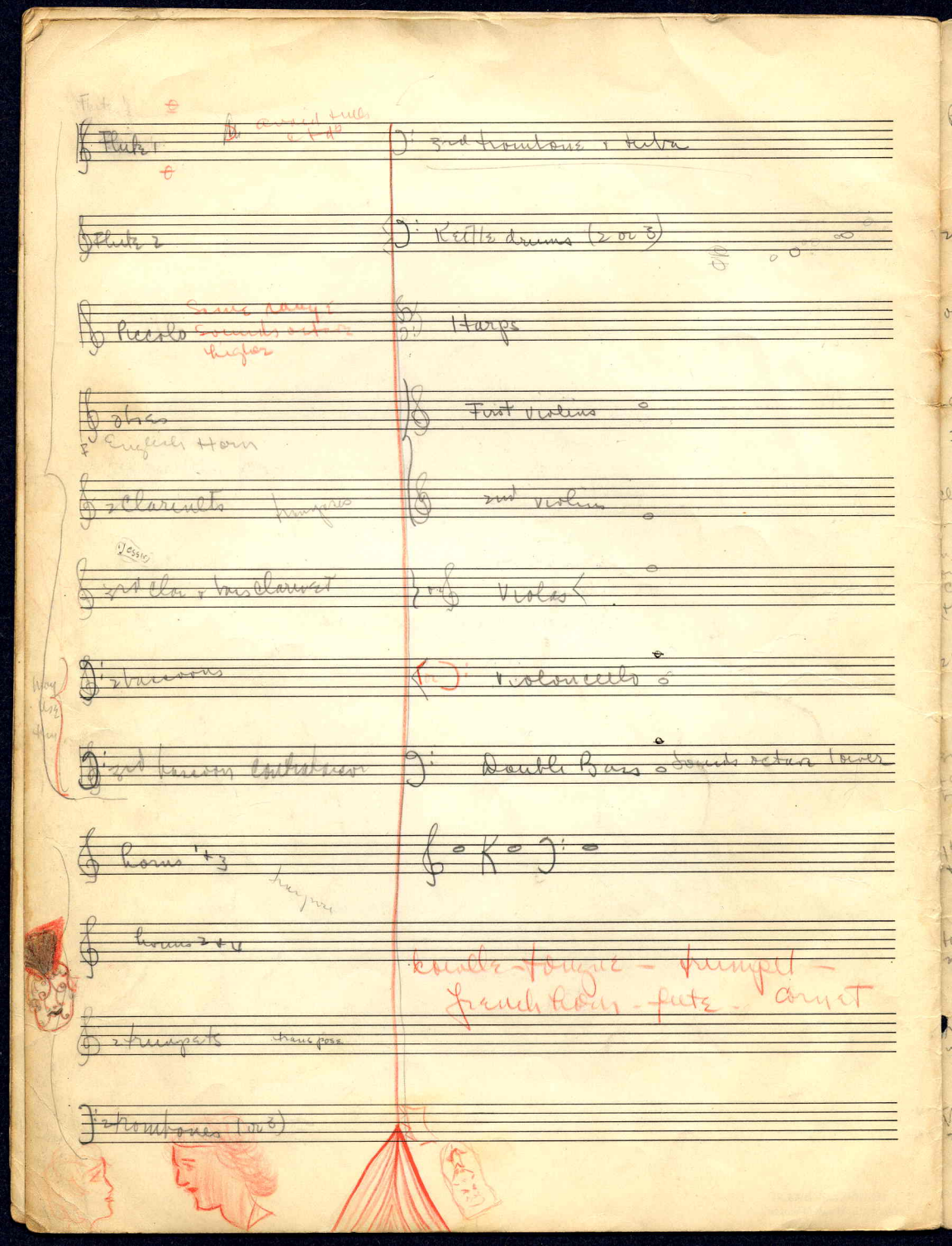


Flute 1 — avoid tuba c + d°

Flute 2

Piccolo — Same range sounds octave higher

Oboes — English Horn

2 Clarinets — transpose

Jessie

3rd Clar + bass clarinet

2 bassoons

3rd bassoon contrabassoon

horns 1 + 3 — transpose

horns 2 + 4

2 trumpets — transpose

2 trombones (1 or 3)

3rd trombone + tuba

Kettle drums (2 or 3)

Harps

First violins

2nd violins

Violas

Violoncello

Double Bass — sounds octave lower

Kowalle - tongue - trumpet - French horn - flute - cornet

May use this

Piccolo

2 Flutes

Oboes

English Horn

Clarinets 2

in BO 3rd Clar + bass

2 Bassoons

3rd + contra bassoon

1 Horns 1 + 3

Horns 2 + 4

Trumpet in BO 2

Trombones 2

Bass trombone
+ tuba

Piccolo - will o' wisp - Berioz

Flute Sambramide

viola - thick and gloomy

cello - Wm Tell

Bass - 4th act Aida

Harp - wide of the Flowers - tuned in C

oboe - aida

English Horn - Largo - New World Symphony

Clarinet - tris [illegible]

bassoon - yellow - humourous

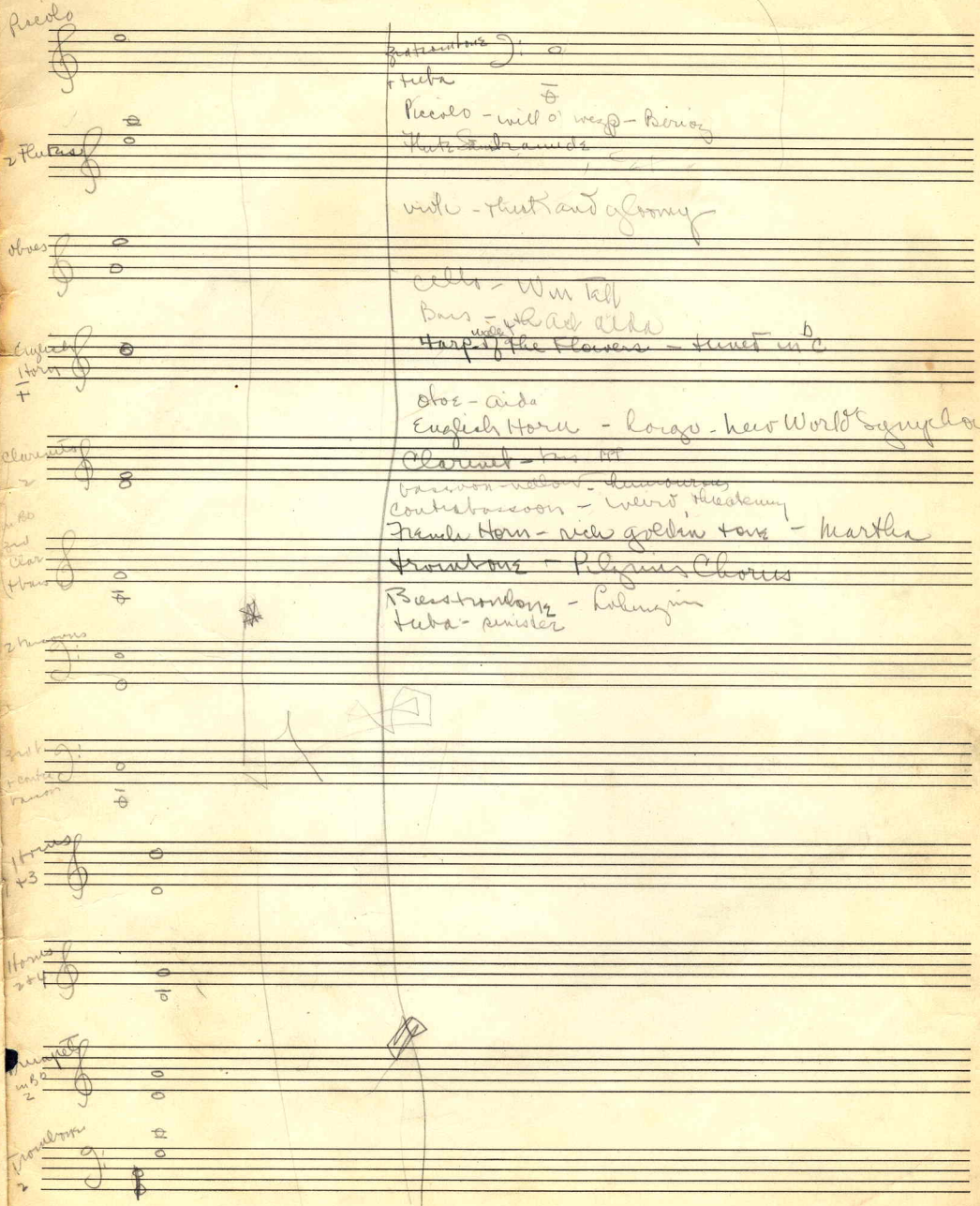
contrabassoon - weird threatening

French Horn - rich golden tone - Martha

Trombone - Pilgrims Chorus

Bass trombone - Lohengrin

tuba - sinister



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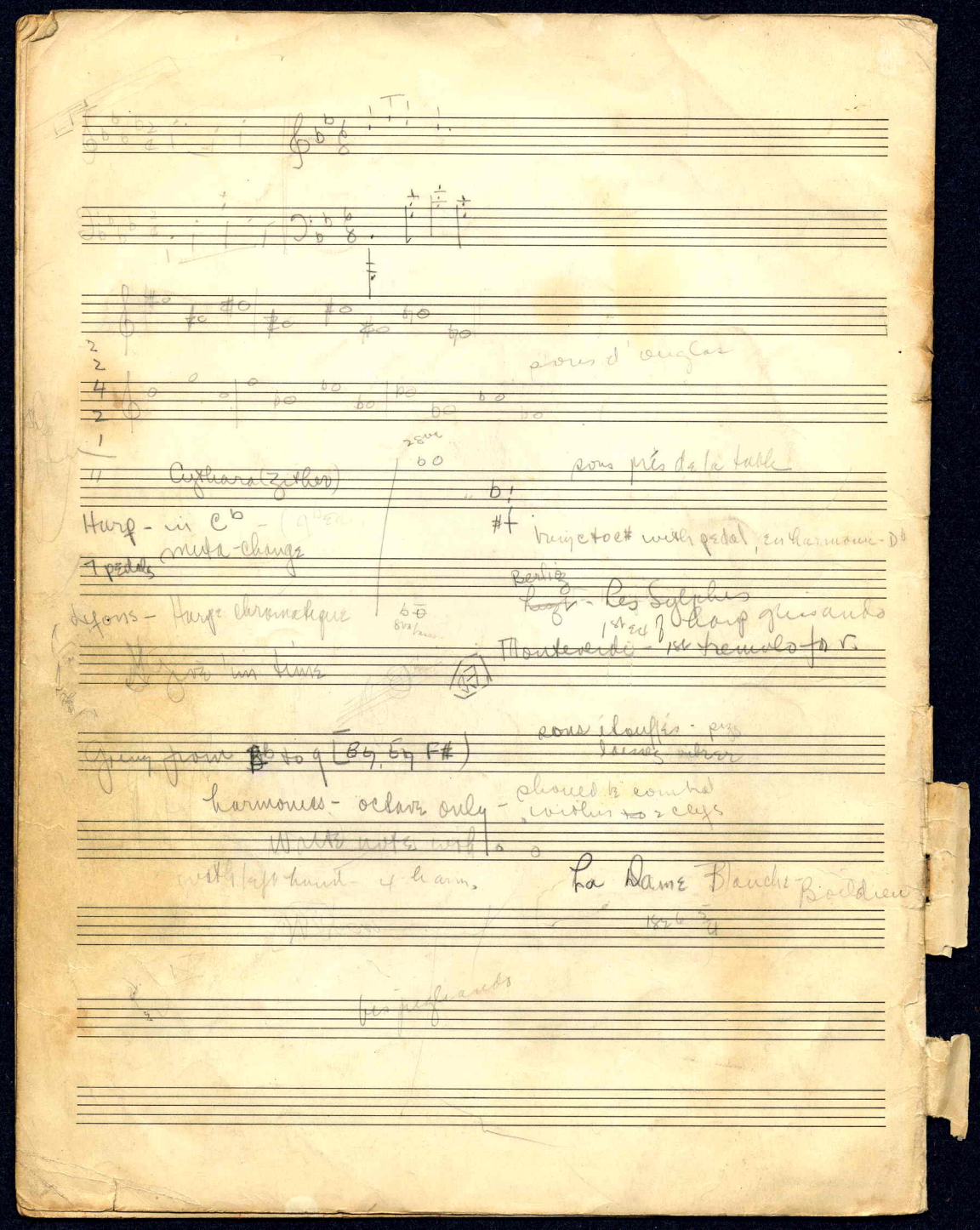


sons d'ouglas

2
2
4
2
1

Cythara (Zither)

sons près de la table

Harp - in C♭ - (9 ped.)

mute-change

7 pedals

bring c to c# with pedal, en harmonie - D♭

Berlioz - Les Sylphes

Lefons - Harpe chromatique

1st ed of harp glissando

Monteverdi - 1st tremolo for v.

Give 'im time

sons étouffés - pizz

laissez vibrer

Going from B♭ to g [B♮, E♮, F#)

harmonics - octave only - should be control within to 2 clefs

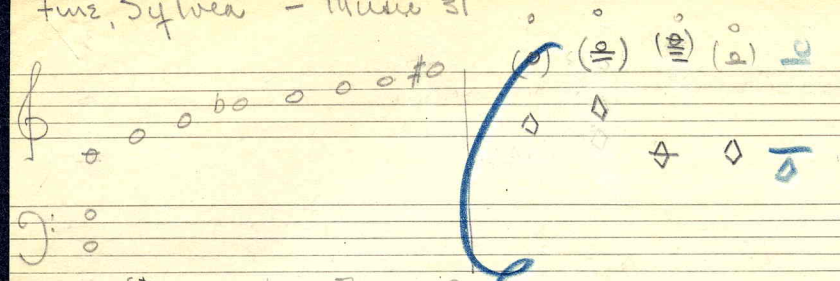
Waltz notes with

with left hand - 4 harm.

La Dame Blanche - Boildieu

1826 5/4

bis pigliando



1st 10 overtones of Tonic Harmonics on G string of violin

The series of overtones that sound over any given note are called "natures chord". Overtones on any string are called "harmonic" or flageolet tones and are used for ethereal effects or distance. natural harmonics are gotten when one divide the strings into segments of the half, third, fourth, fifth or sixth. Artificial harmonics are gotten by placing the first finger on the string lightly four tones higher than the note you want, after dividing the string. It will be noticed that the harmonics on the violin correspond to the natural series of overtones.

Piccolo and Flute

both instruments have single reeds, are made of silver and have the same written range - the piccolo sounding an octave higher than written. Always written for in the G clef. They are woodwind instruments. Double and triple tonguing possible. Can do anything a violin can do, except trill an c#

Clarinet

Clarinet is a single reed instrument and is very versatile there are clarinets in B♭ (alto) E♭, F, a, B♭, and E♭ sopranos. also a bass clarinet in E♭. Good for blending or for solo. They should be written for in flat keys preferably although two sharps is all right the B♭ clar (written for a tone higher) and the A clarinet (written a minor 3rd higher are the most used of the family. Have a silver mouthpiece, are woodwind instruments and written for in the G clef.

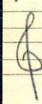
Oboe

- Double reed woodwind instrument written for in G clef - very penetrating tone, can express rustic gaiety or poignant sorrow, does not blend very well, is it sticks out like a red line in the orchestra. Choose for important solo parts, as an oboe solo usually remains in one's memory - i.e. - opening theme of Shubert Unfinished Symphony. Do not give it long stretches to play because only 1/3 of the breath is required to play it, and the player will need periods of rest

Bassoon

Double-reed woodwind written for in bass clef and sometimes tenor clef for high notes, dark murky color in low notes, and a great deal by Tschaikowsky Contrabassoon is sinister. Bassoon is a flexible instrument.

French Horn



- alto of the oboe family, built of brass. Has a quiet, noble tone. Used to be played with crooks, now valves are used. Horn in F most used, altho there are horns for every note in scale except F# written for in G clef, and bass clef when written in bass clef it is written an octave lower and transposed up.

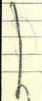
trumpet bb

brass instrument played with valves and most for military purpose. Greatly used mixed in combination with muted horns. Written for in G clef. Trumpet in F, which is commonly used sounds a 4th higher than written

cornet bb

Belongs to trumpet family, sometimes called its "vulgar cousin" used by Bizet in Carmen for taunting effects. Valve instrument, usually played in Bb or A.

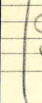
trombone -



bb

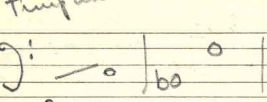
Brass instrument played in G clef with valves, otherwise with slides. Negato practically impossible except on series of notes. Slides in to seven positions by half-steps. Wide dynamic range. Low notes can be sinister. Good rich tone in middle register. Used to good advantage by Wagner in Rheingold "Pilgrim's Chorus"

Tuba



As surprisingly versatile for an instrument of its size low notes gloomy and sinister as in dragon motif from Siegfried. Used in military bands in Eb

Timpani



- Drums that can be tuned (usually to the tonic and dominant 2 or 3 used in orchestra. Modern ones worked by pedals can play a scale. But if drums are to be retuned, give them time in which to do it. All tuning should be specifically marked. Written as is in bass clef. -

Bass drum - usually used to accent single notes.

Side drum - effective for roll, sometimes called snare drum.

Chimes - row of metal bells sounding like a cathedral chimes

Chime-bells - metal strips giving bell-like sounds, used for fairy-like effects

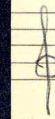
Xylophone - look like chime-bells except that strip are wooden - dry sound

Tam-Tam - chimes gong effect (exotic)

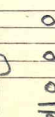
Tom-Tom - african instrument - steady beat effect.

triangle - silver instrument with twinkling effect

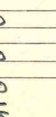
Violin



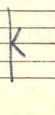
Viola



'cells



Bass viol



8va

Range of strings from low string to an octave above 1st string - except violin which is 1 1/2 to 2 octaves above 1st string

Violin can do anything with tone color and effects - viola is gloomy, 'cello noble and double-bass heavy.

Mandolin - plays like violin, each string double.

Harp - built in Cb has seven pedals, each of which raise its octave ½ tone. Use harmonics of the octave, cannot play thick four chords, glissandos very effective. Lyon's Harpe Chromatique is without pedals, and the glissando is not easy to play.

III

Flute - tone color ranges from low full notes in four notes, to mellow, sweet, and finally piercing tones at top of range. Double and triple tonguing covered for staccato effects as in Mendelssohn's "Midsummer Night's Dream"

flute tongue

Clarinet - Has same range of colors as has the flute, but has a much richer tone at all times used for romantic effect in Tschaikowsky's "5" Symphony, and for a brisk effect in the last movement of the same symphony.

bowing

- very sweet and noble in "Oberon" Overture of von Weber

Violin -

arco - ordinary bowing - sweet tone

pizzicato - plucking with fingers - sharp effect - (Delibes ballet "Sylvia")

Saltando (or spiccato) - springing bow

detaché - jumping bow

tremolo - either fingered or bowed

harmonics - flageolet tones - De Falla "Ritual Fire Dance"

col legno - dry tone gotten by playing with wood of bow

sul ponticello - playing near bridge - gives a glassy tone

non sordino - muted effect, used for echoes

Bisbig

Harp - Spigliando or glissando - 1st written for harp by Bizet - slithery effect - very often overdone by vaudeville "artists"

pizzicato - plucking (like violin)

harmonics - flageolet tones.

X sulla tastiera - dry effect gotten by playing near the comb -

Fine Sylvia (?

French Horn

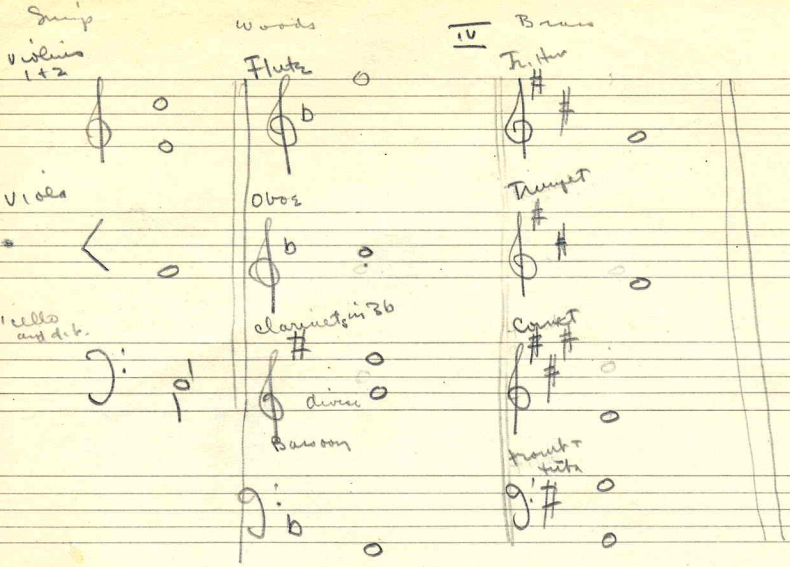
and blowing softly

putting a mute in a horn, will give a tinny effect –

putting the hand, and blowing softly in will give a veiled poetic effect

putting the hand, or mute in and overblowing (mark con sordino sf-brassy) will give a very threatening and sinister effect.

A notable horn solo with ordinary tone color is the theme of the Largo of Dvorak's New World Symphony.


Strings
Violins 1+2
Violas
'cellos and d.b.
Woods
Flutes
Oboes
clarinets in Bb
divisi
Bassoons
IV
Brass
Tr. Hns
Trumpet
Cornet
trumpets + hns