

ARRBAN'S

WORLD RENOWNED

Method for the Cornet,

REVISED AND COMPILED

BY

T. H. ROLLINSON.

Published by J. W. PEPPER, Philadelphia, Pa.

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BY WILLIAM H. DANA, President of Dana's Musical Institute, Warren, Ohio

BY WILLIAM H. DANA, President of Dana's Musical Institute, Warren, Ohio.

This is a plain, simple work that should be in the hands of every Leader and member of a Brass Band; works of this class are rare, and those that are in the market are confusing on account of their different explanations. The fact having constantly presented itself to the author that this work was to be studied by the average Literary Scholar and Musician, great pains have been taken in the use of the terms and expressions. The opening chapters are devoted to that part of harmony necessary in learning to Arrange Band Music, followed by a number of chapters on the Compass, Uses, and Position in the Score of each Instrument. How to Arrange a Written Composition, either Choral or Instrumental, with Hints on the Distribution of the Instruments; a few Chapters on Melody and Accompaniment, and how to Reduce an Accompaniment so that it can be Arranged for a Brass Band. The publisher flatters himself that he has offered a work to the profession that will prove a guide to all who study it.

During my past experience in business I have noticed that the rapid advancement of Music in this country, especially of ensemble playing, as Brass Bands and Orchestras, has resulted so favorably that almost every town in the country has its Orchestra as well as Brass Band, and that since the publication of the Amateur's Guide for Arranging Band Music, which has been so successful, I have been almost compelled (from the many inquiries from day to day) to publish a work for the benefit of my Orchestra Patrons, which I feel confident will fill their every want in the way of arranging.

The Amateur's Orchestra being an established fact, the demand for a text-book, that shall serve as a guide in Arranging Music for Orchestras, has been created, and to comply with the wants of the orchestral writer, this work has been written. There are many writers of Instrumental and Vocal Music who do not venture on Arranging Music for Orchestras, not knowing how far the principles of harmony apply in Arranging Music for Orchestral Instruments. This work tries to make the subject plain, each topic being taken up separately and explained in a simple manner. The compass of each instrument, its use, place in the score and general characteristics are brought out and illustrated. Among the topics are, Arranging Instrumental Music, Arranging a Song, Arranging a Choral or Four-voiced Composition, several pieces of Complete Scores on large pages that fold in the Book like Maps, giving the student a plain and clear course, also a complete Method of Conducting an Orchestra in Concert, &c.

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| 5 The Rose of Allandale | 22. Eva Waltz. |
| 6 Air from Lucia | 23. You and I |
| 7 Fly Forth, O! Gentle Dove. | 24. Like the Lark. |
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| 9. De Beriot's 7th Air. | 26. The Lone One by the Sea. |
| 10. Meadow Dance. | 27. You and I |
| 11. The Redemption—(Religious). | 28. Hy Heart's with My Norah. |
| 12. Junata. | 29. With the Angels By and By. |
| 13. What are the Wild Waves Saying. | 30. Heat me, Norah |
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| 15. In the Starlight. | 32. Speak to Me. |
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- | | |
|-----------------------------------|-----------------------------------|
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| 3. Within a Mile of Edinboro-Town | 19. Jack o' Hazeldeen—Scotch Air. |
| 4. Those Evening Bells. | 20. The Day of My Vengeance. |
| 5. Petite March. | 21. Robin Adair—Scotch Air. |
| 6. Long, Long Weary Day. | 22. Waltz and Prellosa. |
| 7. Then You'll Remember Me. | 23. The Stars in Their Gladness. |
| 8. The Woodbird's Song. | 24. Do You Remember. |
| 9. Air Favaria | 25. Air from Prizual. |
| 10. Can I Trust to My Heart. | 26. When Twilight Shadows. |
| 11. Revorie | 27. Come With Me |
| 12. Duet from Lucia. | 28. Murmuring Sea |
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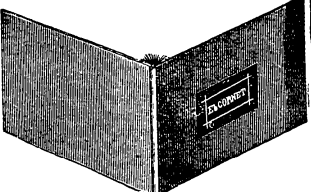
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PREFACE.

In Republishing this Splendid Work, Mr. Rollinson, who is a Cornetist and thorough Musician, and knowing just the wants of Cornet Players, has erased some of the Surplus Exercises which have been published in other editions in order to Stretch Out and make 240 or 250 Pages (such as the repetition of nearly the same Exercises, &c.), and has endeavored to give the Student just the matter that Arban has written to make a thorough Musician--(it is not quantity that makes a good Book, it is quality). Those who have purchased other editions can vouch for the truth of this statement, and appreciate this New Edition, which will be sold at half the price of other editions, and warranted to give better satisfaction. This is the only Engraved Edition published in the United States, and is gotten up on Extra Large Plates, Full Music Size, Printed on Fine Tinted Paper, and pronounced by the Press and Public as being the most Legible Print out. In order to give the Young Cornetist a chance to use the World-Renowned Method, we have put the price down nearly to cost.

J. W. PEPPER, Publisher.

Notes:

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Steve Nathan, 2004
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POSITION OF THE MOUTHPIECE ON THE LIPS.

The mouthpiece should be placed in the middle of the lips,—two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted, and which I believe to be the best. Horn-players generally place the mouthpiece two-thirds on the upper lip, and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet. But it must not be forgotten that great difference exists in the formation of this instrument, as well as in the method of holding it; and that which may admirably suit the horn, is attended with very bad results when applied to the cornet. What, after all, is the great desideratum, as regards the position of the cornet? Why, that it should be perfectly horizontal. Well then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would have a falling position, resembling that of the clarinet.

The mouthpiece once placed, it must not be moved either to ascend or descend; it would be impossible to execute certain passages, if the performer were compelled to change the position of the mouthpiece whenever he wished to take, in rapid succession, a low note after a high one.

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced: the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature. In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down; by this means a more open sound is produced. The performer should cease to play the moment the lips begin to feel weak and fatigued, as it might lead to an affection of the lip.

METHOD OF STRIKING OR COMMENCING THE TONE.

It should never be lost sight of, that the expression, *COUPE DE LANGUE*, (stroke of the tongue,) is merely a conventional expression; the tongue does NOT strike. On the contrary, it performs a retrograde movement. It simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed firmly against the teeth of the upper jaw, in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable, *TU*, (hard sound of *U* as in *Tuck*.) serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note.

METHOD OF TAKING THE BREATH.

The mouthpiece having been placed on the lips, the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but rather, on the contrary to recede in proportion as the chest is dilated.

The breathing ought to be regulated by the length of the passage to be executed. In short phrases, if the breath be too strongly taken, or too often repeated, it produces a suffocation resulting from the weight of the column of air pressing too heavily on the lungs. The student should, therefore, as early as possible learn skillfully to manage his respiration, so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

No.1. Commence or "strike," the sound by pronouncing the syllable *TU*, and sustain it well; imparting to it at the same time all possible strength and brilliancy.

The cheeks should never, under any circumstances, be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself; it should be well "struck," by a proper tension of the lips, so that it may be properly in time, and not below its diapason; for in the latter case a disagreeable and untuneful sound would be the result.



OF SYNCOPATED PASSAGES.

Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value; the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

A passage of this kind should be executed thus  and not 

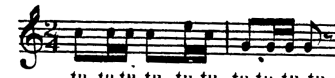

STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

In these studies the dotted quaver should be sustained throughout its entire value: care must be taken never to substitute a rest for a dot.

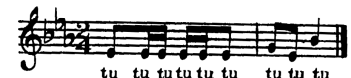

The performer should execute thus  and not as though it were written 

STUDIES CONSISTING OF QUAVERS FOLLOWED BY SEMI-QUAVERS.

In order to impart lightness to these studies, the first quaver should be executed more curtly than its value would seem to indicate. It should be executed like a semiquaver; a rest being introduced between it and the two semi-quavers which follow it

The passage is written thus  and should be executed thus 

The same remark applies when a quaver, instead of preceding, follows the semi-quavers.

Written thus  should be executed thus 

1. *tu tu*

2. *tu tu tu tu*

3. *tu tu tu*

4. *tu tu tu*

5. *tu tu tu tu tu tu tu*

6.

7.

8.

This musical score, titled 'Arbans', consists of 17 numbered systems. Each system contains two staves: a piano staff (treble clef) and a violin staff (treble clef). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score includes dynamic markings such as accents (>) and hairpins (> and <). The piece concludes with a double bar line and repeat dots at the end of the 17th system.

18.

19.

20.

21.

SYNCOPE.

1. 


2. 


3. 

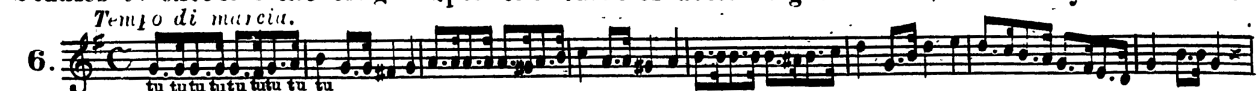


4. 



5. *Allegro.* 




Studies to exercise the tongue upon the value of dotted eighth notes, followed by sixteenths.

6. *Tempo di marcia.* 


Allegro.

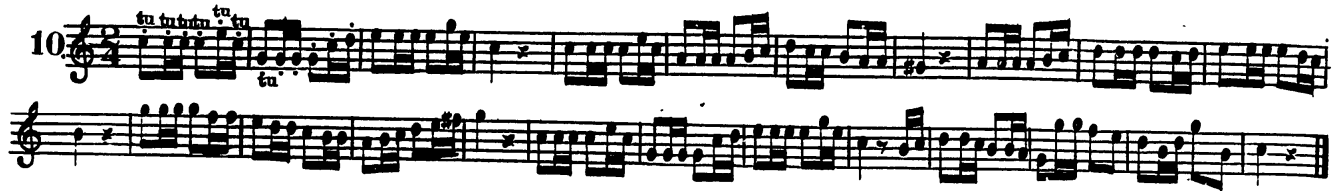
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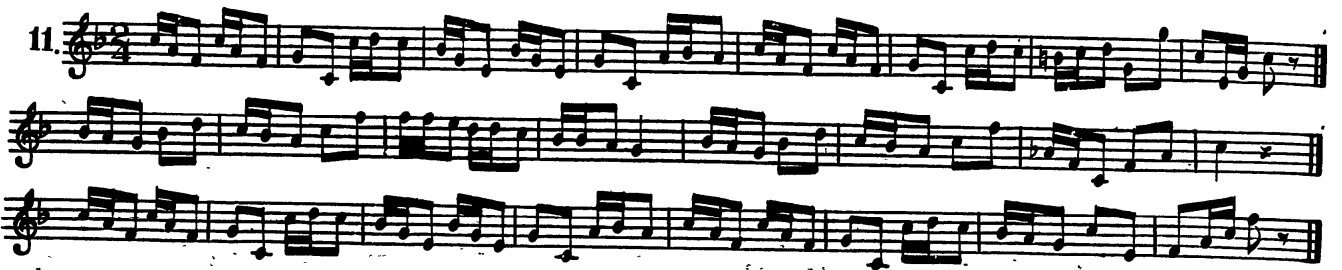
Allegro moderato.

8. 

Moderato.

9. 

10. 

11. 

STUDIES ON THE SLUR.

This portion of my method is undeniably one of the most important. The fingering indicated should be scrupulously followed, however unusual it may appear. I have designedly had recourse to the fingering in question, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with an amount of difficulties which must absolutely be overcome, by **COMPELLING** the LIPS to move without having recourse to the valves.

The easiest interval to perform in this manner, is that of minor second. The interval of major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of third is the most difficult of all; for it is often met with in situations wherein it becomes impossible to have recourse to the valves, to assist in carrying the sound from the lower note to the higher note.

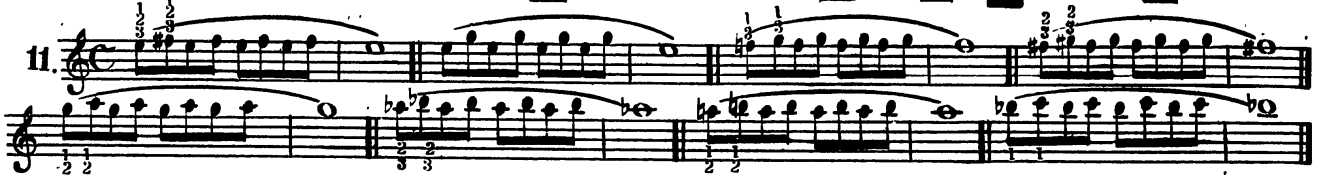
I, therefore, recommend the diligent practice of this kind of exercise: it becomes the foundation of an easy and brilliant execution. A great suppleness of the lips is thereby obtained, especially when the execution of the shake is arrived at.

I only give these exercises as **STUDIES**; and I in no way advise pupils to adopt them in general practice, as is often the case with certain players who wish to apply to the cornet a system which has no solid foundation:— the cornet being one of the most complete and perfect of instruments, repudiating rather than requiring all factitious practices, the effect of which will always appear detestable to people of taste.

The image displays a musical score for eight exercises, numbered 1 through 8. Each exercise is presented on a single staff with a treble clef and a common time signature (C). Exercise 1 is in C major and consists of two staves of music. Exercises 2 through 7 are also in C major and consist of two staves each. Exercise 8 is in C major and consists of three staves. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are designed to practice slurring techniques. Some exercises include specific fingering numbers (1-5) and dynamic markings like 'p' (piano) and 'f' (forte). Exercise 8 includes a key signature change to C minor for its final section.

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21 

22 

23 

24 

25 *Allegro.* 

26 *Allegro.* 
Fine. *D.C.*

Allegretto. 

27 

MAJOR SCALES

1.  Musical notation for scale 1: Treble clef, 2/4 time, C major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The accompaniment consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5.

2.  Musical notation for scale 2: Treble clef, 2/4 time, D major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The accompaniment consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5.

3.  Musical notation for scale 3: Treble clef, 2/4 time, E major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: E4, F#4, G4, A4, B4, C5, D5, E5. The accompaniment consists of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5.

4.  Musical notation for scale 4: Treble clef, 2/4 time, F major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, D5, E5, F5. The accompaniment consists of eighth notes: F4, G4, A4, Bb4, C5, D5, E5, F5.

5.  Musical notation for scale 5: Treble clef, 2/4 time, G major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The accompaniment consists of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.

6.  Musical notation for scale 6: Treble clef, 2/4 time, A major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: A4, B4, C5, D5, E5, F5, G5, A5. The accompaniment consists of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5.

7.  Musical notation for scale 7: Bass clef, 2/4 time, B major scale. The melody is on the top staff, and the accompaniment is on the bottom staff. The melody consists of quarter notes: B3, C4, D4, E4, F#4, G4, A4, B4. The accompaniment consists of eighth notes: B3, C4, D4, E4, F#4, G4, A4, B4.

8. 

9. 

10. 

11. 

12. 

13. 

14. 

This page contains 12 systems of musical notation, numbered 8 through 14. Each system consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The notation includes various rhythmic values, slurs, and dynamic markings.

15.

16.

17.


18.

19.

20.

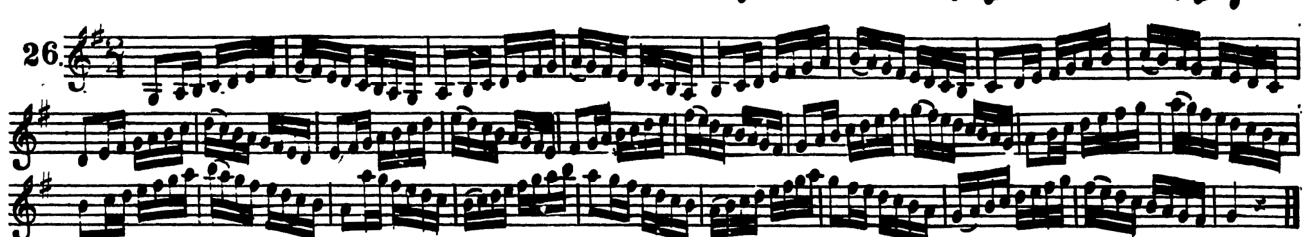
21.  Musical notation for system 21, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

22.  Musical notation for system 22, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with similar melodic and accompanimental patterns.

23.  Musical notation for system 23, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with similar melodic and accompanimental patterns.









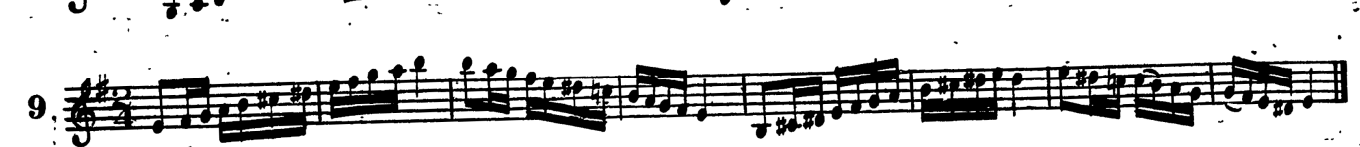
24.  Musical notation for system 24, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

25.  Musical notation for system 25, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with similar melodic and accompanimental patterns.

26.  Musical notation for system 26, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with similar melodic and accompanimental patterns.

27.  Musical notation for system 27, measures 1-2. It consists of two staves in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

MINOR SCALES.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

CHROMATIC SCALES.

1. 
- 

2.

This system contains four measures of music. The first measure begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music consists of six staves of music, each with a different instrument part. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The key signature changes to one flat (Bb) in the second measure and remains there through the fourth measure. The system ends with a double bar line.

3.

This system contains four measures of music. It continues the piece with the same six-staff structure. The key signature of one flat (Bb) is maintained throughout this system. The musical notation is dense, with many beamed notes and slurs. The system concludes with a double bar line.

4.

This system contains four measures of music. The key signature changes to two flats (Bb and Eb) in the first measure of this system. The musical notation continues with complex rhythmic patterns across the six staves. The system ends with a double bar line.

CHROMATIC TRIPLETS

5.

6.

7.

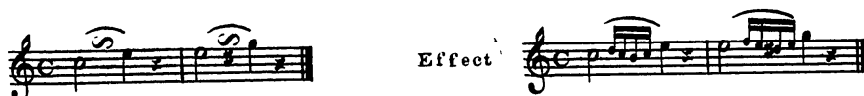
8.

STUDIES ON GRACE NOTES.

ON THE GRUPPETTO.

The first studies of the following division are especially destined to prepare the pupil for the execution of the Gruppetto, which, it is needless to observe, consists in surrounding as it were, a note with appoggiature; these studies ought to be slowly practised, in order to accustom the lips and fingers to act in perfect unison. It is, therefore, necessary to give as much value to the appoggiature, above or below, as to the note which serves as their pivot.

There are two kinds of gruppetto, consisting of four notes; the first is expressed in the following manner: _____



The sign is here turned UPWARDS, which indicates that the first appoggiatura should be above.

The lower appoggiatura should always be at the distance of half a tone from the note which it accompanies.

It is marked by an accidental, placed beneath the sign.

As regards the higher appoggiatura, it may be either major or minor, according to the tonality of the piece which is being executed.

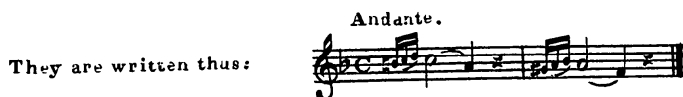


It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

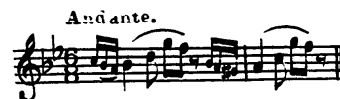
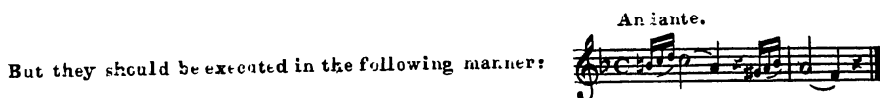
This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

ON THE GRUPPETTO CONSISTING OF THREE NOTES.

Of the class of gruppetto there are two sorts, — the first ascending, the second descending. In either case, they may consist of a minor or diminished third, but never a major third.



They are written thus:



But they should be executed in the following manner:

It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appoggiatura clearly.

OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the of a third from the notes which they accompany, whether ascending or descending.



PREPARATORY STUDIES ON THE GRUPETTO.

1.

Exercise 1 consists of seven staves of music. The first staff is a single melodic line in C major, 7/8 time. The second staff is a bass line with triplets. The third staff is a bass line with eighth notes. The fourth staff is a treble line with eighth notes. The fifth staff is a treble line with eighth notes. The sixth staff is a bass line with eighth notes. The seventh staff is a bass line with eighth notes.

2.

Exercise 2 consists of seven staves of music. The first staff is a single melodic line in D major, 7/8 time. The second staff is a bass line with triplets. The third staff is a bass line with eighth notes. The fourth staff is a treble line with eighth notes. The fifth staff is a treble line with eighth notes. The sixth staff is a bass line with eighth notes. The seventh staff is a bass line with eighth notes.

3.

4.

5.

6.

OF THE GRUPETTO

Allegretto.

7.

OF THE GRUPETTO.

8. *Andante.*

9. *Andante.*

10. *Allegretto.*

OF THE DOUBLE APPOGGIATURE.

11. *Andante.*

12. *Allegro moderato.*

OF THE SIMPLE APPOGGIATURA.

13 *Andante con spirito.*
p *cres - cen -*
do. *poco a poco.* *f* *p* *sf* *sf* *rall.*

Allegro con andantino. OF THE SHORT APPOGGIATURA.

14

Allegro moderato.

15

OF THE PORTAMENTO. *agitato.*

16 *Andante.* *rallent.* *tempo.*

Andante.

17 *tempo.* *rall.*

OF THE TRILL.

18

19.

20.

21.

22.

23. *Andante. sf*

OF THE MORDANT.

24. *Allegro moderato.*

25. *Allegretto moderato.*

26. *Allegro.*

27. *Allegretto.*

28. *Allegro.*

This kind of study should be assiduously practised.—care being taken not to alter the position of the mouthpiece, in order to pass from a low note to a higher one, or from a higher one to a lower one. By observing this rule, the performer will acquire certainty in taking the note, and great facility of execution.

OF TRIPLETS.

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until the fingers have acquired regularity of motion.

STUDIES IN SEMI-QUAVERS.

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being had to the articulations therein indicated. The performer should begin slowly, and not increase his speed until he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation of an excellent execution.

ON THE CHORD OF THE DOMINANT SEVENTH.

The chord of the dominant seventh being the same in both major and minor keys, it becomes here the complement of the preceding studies. When practising it, the regularity which I have already enjoined, and which I cannot too strenuously recommend, should be carefully observed.

ON THE CHORD OF THE DIMINISHED SEVENTH.

This chord plays a conspicuous part in modern musical composition. Owing to its elastic nature, it is of incalculable service; for, consisting as it does solely of minor thirds, it may be interpreted in various different ways; and there are innumerable cases in which the musician may have recourse to it.

ON THE PAUSE.

I add to these studies a series of pauses in the form of preludes, in order to accustom the pupil to terminate a solo effectively. It would be advisable to transpose these pauses into all the different keys. Care must be taken to breathe whenever a rest occurs, so as to reach the end of the phrase with full power, and in perfect tune; otherwise the effect will be completely destroyed.

OF THE INTERVALS.

1. 

2. 

OF THE OCTAVES AND TENTHS.


3. 


4. 


5. 

Fine.
D.C.
Fine.
D.C.

OF THE TRIPLETS.

6. 

7. 

8. 

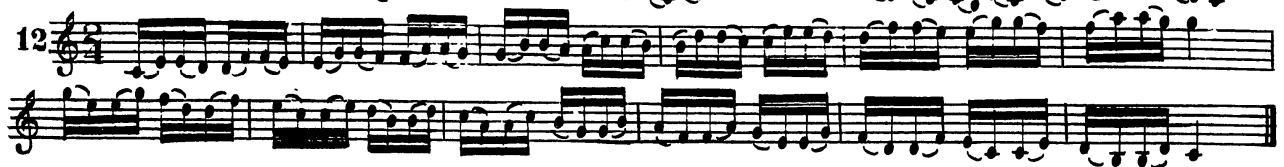
2 *2* *2*

STUDIES IN SIXTEENTH NOTES.

9. 

10. 

11. 

12. 

ON THE PERFECT MAJOR AND MINOR CHORD.

13. 

The first system of music consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The subsequent staves are in bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes.

**CHORD OF THE DOMINANT SEVENTH
AND DIMINISHED SEVENTH.**

14.
 Exercise 14 consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The music continues the rhythmic complexity of the first system.

15.
 Exercise 15 consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The music continues the rhythmic complexity of the first system.

16.
 Exercise 16 consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The music continues the rhythmic complexity of the first system.

ON THE PAUSE.

17.
 Exercise 17 consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The music continues the rhythmic complexity of the first system.

STUDIES ON TONGUEING.

TONGUEING IN TRIPLET STACCATO.

The **STACCATO** consists in detaching, with regularity, a succession of notes without allowing the tongueing to be either too short or too long. In order to arrive at this degree of perfection, studies, which serve as basis, should be very slowly practised.

The student should first strive to pronounce with perfect equality the syllables:—



In order to impart more equality to the tongueing, it is necessary, when beginning, to prolong each syllable a little, so as to impart more equality to the tongueing. When great precision has been obtained in the utterance of the tongueing, it should then be more briefly emitted, in order to obtain the true **STACCATO**.

In pronouncing the syllables **TU, TU**, the tongue places itself against the teeth of the upper jaw, and in retiring pronounces the first two sounds. The tongue should then re-ascend to the roof of the mouth and obstruct the throat, — dilating itself by the effect of the pronunciation of the syllable **KU**, which by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this **TO-AND-FRO** motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

If this system of articulation be persevered in, no passage whatever will be found difficult; the production of tone on the cornet will be as easy as that on the flute; but to reach this end, the **PRONUNCIATION** must be perfectly pure. Experience has proved to me that to obtain a really irreproachable execution, it is necessary to pronounce the syllables *tu, tu, ku, tu, tu, ku, tu*, as has just been shown, and **NOT** the *du, du, gu, du, du, gu, du*; these latter, it is true, go faster, but do not sufficiently detail the sound.

The tongueing should not be too precipitated; for the auditor will then be no longer able to distinguish it.

TONGUEING IN DOUBLE STACCATO.

This kind of **STACCATO** is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practiced slowly, — regard being had to the principles set forth for the tongueing in triple **STACCATO**.

The student should, first of all, pronounce the syllables:



As is seen, the tongue performs a to-and-fro movement, which it is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and **BRIO**.

THE SLUR IN DOUBLE STACCATO.

In order to combine slurs with the double **STACCATO**, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing **STACCATOS** without having occasional reference to the slur.

This articulation is obtained by pronouncing the following syllables:



The syllable **TA** serves to strike the first note, and the syllable **A**, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on to the second note. This tongueing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music.

7.  *Tu tukutuku tu*

8.  *Tu tukutuku tu*

9.  *tu ta kutuku tukutuku tu tu tukutuku tu*

10.  *Tu tukutuku kutuku tu tukutuku tu*

TONGUEING IN DOUBLE STACCATO.

11.  *Tukutuku tu kutuku tu*

12.  *Tu tukutukutuku tukutukutuku tu*

13.  *Tukutukutuku tukutuku tu*

14. *Tu ku tu ku tu*

15. *Tu ku tu ku tu ku tu ku tu*

16. *Tu ku tu ku tu ku tu ku tu ku tu ku tu*

OF THE SLUR IN DOUBLE STACCATO.

17. *Ta-a ta ka ta-a ta ka ta*

18. *Ta-a ta ka ta-a ta ka ta-a ta ka ta*

Allegro.
19. *Ta-a ta ka ta ka ta ka ta-a ta ka ta-a ta ka ta*

CHARACTERISTIC STUDIES.

1. *Allegro moderato.*

1. *Allegro moderato.*

tr *tr* *Fine.*

DS

2. *Legato.*

2. *Legato.*

rull.

Moderato.

3.

Allegro.

4.

8 Allegro.

5.

Moderato.

6.

Allegro.

7.

Allegro moderato.

8.

tr

Allegro.

9.

rall. *Piu largo.* *rull.* *Piu allegro.*

Allegro.

10. 

Allegretto.

11. 

Allegro moderato.

12. 

13. *p*

14. *Legato chromatique.*

Fine.

D.S. al Fine

ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

1. *Allegro.*



VARIATION.



THEME & VARIATION.

2.



VARIATION. 8



CASTA DIVA.

Moderato.

3.



CAPRICE.

Andantino.

4.

Andante moderato.

Andante.

VOIS-TU LA NEIGE QUI BRILLE.

Andante quasi allegretto.

5.

Allegro.

1st.

2nd.

CAVATINA WITH VARIATIONS.

6. *Moderato.*



CAVATINE DE BEATRICE DI TENDA.

7.



2nd. Variation.

The 2nd Variation consists of five systems of musical notation. The first system has five staves. The second system has four staves. The third system has three staves. The fourth system has two staves. The fifth system has one staff. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and features several trills (tr) and slurs.

THEME ACTEON.

The Theme Acteon section includes the main theme and a variation. The main theme is marked *Allegro.* and consists of three systems of staves. The first system has four staves, the second has three, and the third has two. It includes markings for *tr*, *a tempo.*, *Piu lento.*, *rull.*, and *ad lib.*. The variation, labeled *Var.*, is marked *Vivace.* and consists of four systems of staves. The first system has four staves, the second has three, the third has two, and the fourth has one. It includes markings for *Piu lento.*, *rull.*, and *a tempo.*

FANTAISIE BRILLANTE.

9. *Fine.* 8

D.S. 8

1st. Variation. 8 *Fine.*

rall. *a tempo.* *D.S.* 8

2nd. Variation. 8 *Fine.* *ritard.*

a tempo. *rall.* *D.S.* 8

VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*

1st. Variation.

2nd. Variation.

Musical score for the 2nd variation of 'Air Varié sur le Petit Suisse'. It consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. Performance markings include 'rall.' and 'a tempo'.

AIR VARIE SUR LE PETIT SUISSE.

Andante.

Musical score for the first part of 'Air Varié sur le Petit Suisse', marked 'Andante'. It consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. Performance markings include 'rall.' and 'p'.

Variation.

Musical score for the variation of 'Air Varié sur le Petit Suisse'. It consists of eight staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. Performance markings include 'ff', 'p', 'f', 'rall.', and 'ff'.

Allegro.

ritenuto.

pressez.

FANTASIE AND VARIATIONS. SUR UN THEME ALLEMAND.

12. *Andante.*

Variation.

FINALE.

Musical score for the finale section, consisting of six staves of music in 2/4 time with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is marked in the fifth staff.

VARIATIONS SUR UN THEME FAVORI.

Andante non troppo.

13. Musical score for the first variation, consisting of two staves of music in 6/8 time with a key signature of one flat. The tempo is marked *Andante non troppo*. The first staff includes markings for *rall.* and *a tempo*. The second staff includes a *rall.* marking.

1st. Variation.

Musical score for the first variation, consisting of four staves of music in 6/8 time with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include piano (*p*) and a rallentando (*rall.*) marking.

2nd. Variation.

Musical score for the second variation, consisting of five staves of music in 6/8 time with a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include piano (*p*) and markings for rallentando (*rall.*) and a tempo (*a tempo*).

THE ART OF PHRASING.

ONE HUNDRED CLASSIC AND POPULAR MELODIES.

Wont You Tell Me Why Robin.

Claribel.

1. Musical score for 'Wont You Tell Me Why Robin' in 8/8 time. It consists of three staves. The first staff is the melody, starting with a piano (p) dynamic. The second staff is a piano accompaniment with a mezzo-forte (mf) dynamic. The third staff is a bass line with a forte (f) dynamic. The piece concludes with a ritardando (rit.) and a mezzo-forte (mf) dynamic.

Lonely Am I No Longer. (Preciosa.)

Weber.

2. Musical score for 'Lonely Am I No Longer' in 6/8 time. It consists of two staves. The first staff is the melody, marked 'Larghetto' and starting with a piano (p) dynamic. The second staff is the piano accompaniment.

O Moment Enchanteur. (From Massiniello)

Verdi.

3. Musical score for 'O Moment Enchanteur' in 3/4 time. It consists of four staves. The first staff is the melody, marked 'Allegretto' and starting with a piano (p) dynamic. The second staff is the piano accompaniment with a mezzo-forte (mf) dynamic. The third and fourth staves are additional piano accompaniment parts. The piece features a crescendo (cres.) and ends with a piano (p) dynamic.

As When Morning Dews. (Ernani.)

Verdi.

4. Musical score for 'As When Morning Dews' in 3/4 time. It consists of four staves. The first staff is the melody, marked 'Andante con molto espress.' and starting with a piano (p) dynamic. The second staff is the piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The piece features a 'dolce' marking and ends with an 'espress molto' dynamic.

Rouse The Slumbering Lion. (Ernani.)

Verdi.

5. *Maestoso.*
 Musical score for Rouse The Slumbering Lion. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff features a mezzo-forte (*mf*) dynamic and ends with the instruction "With enthusiasm." and a triplet. The third staff concludes with a dynamic of *f* and the instruction "D.C. al Fine."

Is Jennie True To Me.

Danks.

6. *Andante Grazioso.*
 Musical score for Is Jennie True To Me. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and includes a ritardando (*rit.*) marking. The piece concludes with the instruction "D.C. al Fine."

Not A Sparrow Falleth.

Abt.

7. *Moderato.*
 Musical score for Not A Sparrow Falleth. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and includes a marking of "Piu piu animato?". The piece concludes with a forte (*f*) dynamic and the instruction "D.C. al Fine."

Aria. (From Ernani.)

Verdi.

8. *Andante mosso.*
 Musical score for an Aria from Ernani. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melodic line with various dynamics and articulations.

Cavatina. (Ernani.)

9. *Andantino.*
 Musical score for a Cavatina from Ernani. It consists of two staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a "sotto voce." marking and features a mezzo-forte (*f*) dynamic. The piece concludes with a piano (*p*) dynamic and includes triplet markings.

Oh de' verd' Anni mior. (Ernani.)

leggerissimo. Verdi.

10. *Andante con moto.*
 Musical score for Oh de' verd' Anni mior. It consists of two staves of music. The first staff begins with a pianissimo (*pp*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and concludes with a fortissimo (*ff*) dynamic.

Nel Mirarti. Puritani.

Bellini.

11. *Allegro più maestoso.* *mf* *rall.* *tempo.*

Musical notation for item 11, first system. It consists of a single staff with a treble clef and a common time signature. The music begins with a dynamic marking of *mf*. The tempo markings *rall.* and *tempo.* are placed above the staff. The piece concludes with a double bar line.

Soffriva Nel Pianto. (Lucia.)

12. *Larghetto.* *f* *rall.* *tempo.*

Musical notation for item 12, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The music begins with a dynamic marking of *f*. The tempo markings *rall.* and *tempo.* are placed above the staff. The piece concludes with a double bar line.

Cavatina. (Lucia.)

13. *Moderato.* *p* *mf*

Musical notation for item 13, first system. It consists of a single staff with a treble clef and a common time signature. The music begins with a dynamic marking of *p*. A dynamic marking of *mf* appears later in the system. The piece concludes with a double bar line.

Qui del Padre Ancor Respira. (Lucia.)

14. *Moderato.* *f* *affrett un poco.* *tempo.* *ff*

Musical notation for item 14, first system. It consists of a single staff with a treble clef and a common time signature. The music begins with a dynamic marking of *f*. The tempo marking *tempo.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 14, second system. It consists of a single staff with a treble clef and a common time signature. The tempo marking *tempo.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 14, third system. It consists of a single staff with a treble clef and a common time signature. The piece concludes with a double bar line.

Aria. (Lucia.)

15. *Larghetto.* *p* *rit.* *rit.* *a tempo.* *poco più.*

Musical notation for item 15, first system. It consists of a single staff with a treble clef and a 2/4 time signature. The music begins with a dynamic marking of *p*. The tempo marking *rit.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 15, second system. It consists of a single staff with a treble clef and a 2/4 time signature. The tempo marking *rit.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 15, third system. It consists of a single staff with a treble clef and a 2/4 time signature. The tempo marking *rit.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 15, fourth system. It consists of a single staff with a treble clef and a 2/4 time signature. The tempo marking *a tempo.* is placed above the staff. The piece concludes with a double bar line.

Musical notation for item 15, fifth system. It consists of a single staff with a treble clef and a 2/4 time signature. The tempo marking *poco più.* is placed above the staff. The piece concludes with a double bar line.

Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*
p

Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Andante*
p

When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*
p

Finale. (Lucia.)

19. *Moderato.*
p

Come Back Annie.

Hatton.

20. *Andante*
p

When The Swallows Homeward Fly.

Abt.

21. *Andantino.*
p

My Native Highland Home.

22. *Allegro moderato.* Bishop.

Andante.

23. *Andante.* Beethoven.

The Swallow.

24. *Andante moderato.* Pintsuti.

Looking Back.

25. *Andante moderato.* Sullivan.

Auld Robin Gray.

26. *Andante, con espress.*

Angels Ever Bright And Fair.

27. *Larghetto.* Handel.

There's Nothing Like A Fresh'ning Breeze

Randegger.

28. *Spirited*
mf *f*
marcato. *rit.*
mp. *f* *f*
ff

The Rose Of The Alps.

Linley.

29. *Allegretto.*
p *f* *p*
rit. *tempo.* *p* *mf*
f

Bonnie Jean.

Moderato.

30. *mf*

Killarney.

Moderato.

Balfe.

31. *p* *mf* *rull.*
a tempo. *crescendo.* *f*

Shadow Dance. (From Dinorah.)

Allegretto.

32. *p* *mf* *f* *p* *f*

Deal With Me Kindly.

33. *Andante.*
p
rit.

Musical score for 'Deal With Me Kindly' in 6/8 time, key of D major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Andante' and the dynamics start with a piano 'p' marking. The second staff continues the melody and includes a 'rit.' (ritardando) marking towards the end.

O Luce. Linda.

34. *p*
f
rit.
f
p
rit.
f
rit.
Donizetti.

Musical score for 'O Luce. Linda.' in 4/4 time, key of B-flat major. It consists of six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 4/4 time signature. The tempo is 'Andante'. Dynamics include piano 'p', forte 'f', and 'rit.' (ritardando) markings. The composer's name 'Donizetti.' is written at the end of the piece.

Home So Blest.

35. *Andante.*
p
mf
f
Abt.

Musical score for 'Home So Blest.' in 4/4 time, key of B-flat major. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 4/4 time signature. The tempo is 'Andante'. Dynamics include piano 'p', mezzo-forte 'mf', and forte 'f'. The composer's name 'Abt.' is written at the end of the piece.

Romance. (From L' Eclair.)

36. *Andante espress.*
Herve.

Musical score for 'Romance. (From L' Eclair.)' in 4/4 time, key of B-flat major. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a 4/4 time signature. The tempo is 'Andante espress.' (Andante espressivo). The composer's name 'Herve.' is written at the end of the piece.

Questa O Quella Per Me Pari Sono. (Rigoletto.)

Allegretto.

37.

Die Schonsten Angen.

Appassionato, ma tempo. rall.

Stigelli.

38.

La Donna E Mobile. (Rigoletto.)

Con brio.

Verdi.

39.

The Watch On The Rhine.

Maestoso.

40.

Theme From A March by Reviere.

Murziale.

41.

Chant D'Amour.

Andante moderato.

42. *p con espress.*
mf *f* *rit. dolce.*

Souvenir Du Homer.

Moderato.

Rollinson.

43. *a tempo.* *mf* *f* *rit.* *maestoso.* *f* *rit.* *a tempo elegante.* *f* *pp*

La Mia Letizia. (I Lombardi.)

Andante.

Verdi.

44. *p* *f* *pp*

Old Folks At Home.

Andante. legato con espress.

45. *p* *mf*

Libiamo Ne'Lieti Calici. (Traviata.)

Allegretto.

Verdi.

46. *p* *f* *ff* *p*

47. **Va Pensiero.** (V. Macdonald) Verdi.
Moderato.
mf *f* *p* *f*

48. **Cielo Di Stelle Orbato.** (Simon Boccanegra.) Verdi.
Andante.
rit. p a tempo. f p f

49. **Old Tubal Cain.** Russel.
Allegro moderato.
mf p p f ad lib.

50. **Kathleen Mavourneen.** (Irish Medley.) Crouch.
Andante.
p

Let Me Dream Again.
Andante espress.

Sullivan.

51.

Musical score for 'Let Me Dream Again' by Sullivan, measures 1-12. The score is in 3/4 time and G major. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante espress.'. The second staff includes the markings 'rall.' and 'un poco piu lento.' with a dynamic of 'pp'. The third staff includes the markings 'appassionata.' and 'con forza.' with dynamics of 'f' and 'ff'. The piece concludes with a fermata and a final dynamic of 'p'.

Market Day.

Allegretto.

Virien.

52.

Musical score for 'Market Day' by Virien, measures 1-12. The score is in 6/8 time and G major. It consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto.'. The second staff includes the marking 'rit.'. The third staff begins with a dynamic of 'mf'. The fourth staff begins with a dynamic of 'f'. The piece concludes with a fermata.

Thou'rt Like Unto A Flower.

Moderato.

Rubinstein.

53.

Musical score for 'Thou'rt Like Unto A Flower' by Rubinstein, measures 1-12. The score is in 3/4 time and G major. It consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato.'. The first two staves begin with a dynamic of 'p'. The piece concludes with a fermata.

Flow Gently Sweet Afton.

Andante moderato.

54.

Musical score for 'Flow Gently Sweet Afton' by Rubinstein, measures 1-12. The score is in 3/4 time and G major. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante moderato.'. The first two staves begin with a dynamic of 'pp'. The third staff includes dynamics of 'p' and 'mf'. The piece concludes with a fermata and a final dynamic of 'p'.

Katy Darling. Old Song.
Moderato.

55. 

Three staves of musical notation for 'Katy Darling'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

Gentle Annie. Old Song.
Andantino.

56. 

60. *p*

Three staves of musical notation for 'Gentle Annie'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is characterized by a slower tempo and features a mix of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed below the first staff. The piece ends with a double bar line and repeat dots.

My Lodging Is On The Cold Ground. Old Song.
Andante.

57. 

Three staves of musical notation for 'My Lodging Is On The Cold Ground'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is in a moderate tempo and features a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Come Lasses And Lads. Tune of "Charles II."
Allegretto. With spirit.

58. 

60. *mf* *p*

Three staves of musical notation for 'Come Lasses And Lads'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is in a lively tempo and features a mix of eighth and sixteenth notes. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present. The piece ends with a double bar line and repeat dots.

The Bells Whisper.
Andantino.

59. 

60. *p* *f* *pp* Claribel.

Three staves of musical notation for 'The Bells Whisper'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is in a moderate tempo and features a mix of eighth and sixteenth notes. Dynamic markings of *p* (piano), *f* (forte), and *pp* (pianissimo) are present. The piece is attributed to 'Claribel' and ends with a double bar line and repeat dots.

Five O'Clock In The Morning.
Moderato. con espress.

60. 

60. *p* *p* Claribel.

Three staves of musical notation for 'Five O'Clock In The Morning'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is in a moderate tempo and features a mix of eighth and sixteenth notes. Dynamic markings of *p* (piano) are present. The piece is attributed to 'Claribel' and ends with a double bar line and repeat dots.

Kelvin Grove. (Scotch Song.)

61. *Moderato.*
ff
p
f

Musical score for 'Kelvin Grove' (Scotch Song). It consists of three staves. The first staff is the melody in treble clef, marked 'Moderato' and 'ff'. The second and third staves are accompaniment in treble and bass clefs, starting with a piano 'p' dynamic and ending with a forte 'f' dynamic.

Thema.
Allegretto.

De Beriot.

62. *p*

Musical score for 'Thema' by De Beriot. It consists of two staves. The first staff is the melody in treble clef, marked 'Allegretto' and starting with a piano 'p' dynamic. The second staff is the accompaniment in bass clef.

Thema From Serenade.

Andante. dolce.

Chapelle.

63. *p*
piu animato.
f
tempo.
p dolce.
animaz.
rall.

Musical score for 'Thema From Serenade' by Chapelle. It consists of two staves. The first staff is the melody in treble clef, marked 'Andante. dolce' and starting with a piano 'p' dynamic. The second staff is the accompaniment in bass clef. The score includes dynamic markings 'f', 'piu animato.', 'tempo.', 'p dolce.', 'animaz.', and 'rall.'.

Profugo Regetto.

Larghetto.

Flowtow.

64. *p*
ad lib.

Musical score for 'Profugo Regetto' by Flowtow. It consists of three staves. The first staff is the melody in treble clef, marked 'Larghetto' and starting with a piano 'p' dynamic. The second and third staves are accompaniment in treble and bass clefs. The score includes the marking 'ad lib.'.

The Minstrel Boy. (Old Irish Melody.)

Risolute.

65. *mf*
f
p

Musical score for 'The Minstrel Boy' (Old Irish Melody). It consists of two staves. The first staff is the melody in treble clef, marked 'Risolute' and starting with a mezzo-forte 'mf' dynamic. The second staff is the accompaniment in bass clef, starting with a forte 'f' dynamic and ending with a piano 'p' dynamic.

Maiblumen.

Lento.

Oesten.

66.

Musical score for 'Maiblumen' by Oesten. It consists of three staves. The first staff is the melody in treble clef, marked 'Lento'. The second and third staves are accompaniment in treble and bass clefs.

Air From Lucrezia Borgia.

67. *Allegro moderato.*
mf

Musical score for 'Air From Lucrezia Borgia' in 3/4 time, marked *Allegro moderato* and *mf*. It consists of three staves of music.

Annie Laurie.

Andante, con espress.

68. *p* *ad lib.*

Musical score for 'Annie Laurie' in 3/4 time, marked *Andante, con espress.* and *p*. It consists of two staves of music, with the second staff marked *ad lib.*

The Old Pink Thorn.

Moderato.

69. *a tempo.* *rall.* *f* *Claribel.*

Musical score for 'The Old Pink Thorn' in 2/4 time, marked *Moderato.* and *a tempo.*. It consists of two staves of music, with the second staff marked *rall.* and *f*. The name *Claribel.* is written at the end of the second staff.

Do You Remember.

Andante.

70. *p* *Claribel.*

Musical score for 'Do You Remember' in 3/4 time, marked *Andante.* and *p*. It consists of three staves of music, with the name *Claribel.* written at the end of the second staff.

Austrian Song.

Allegretto.

71.

Musical score for 'Austrian Song' in 4/4 time, marked *Allegretto.*. It consists of three staves of music.

Strangers Yet. *

Andante moderato.

72. *mf* *p* *Claribel.*

Musical score for 'Strangers Yet' in 3/4 time, marked *Andante moderato.*. It consists of two staves of music, with dynamics *mf* and *p* indicated. The name *Claribel.* is written at the end of the second staff.

Sorta E La Luna. (Norma.)

Maestoso.

Bellini.

73.

Musical score for 'Sorta E La Luna' by Bellini. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment. Dynamics include *mf*, *p*, and *ff*.

Io Penso A Te. (Ballad.)

Andante, legato.

Claribel.

74.

Musical score for 'Io Penso A Te' by Claribel. It consists of four staves of music. The first staff is the melody, starting with a treble clef and a key signature of two flats. The second, third, and fourth staves are accompaniment. Dynamics include *p*.

Through The Jessamine.

Moderato.

Claribel.

75.

Musical score for 'Through The Jessamine' by Claribel. It consists of two staves of music. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is accompaniment.

Marion's Song.

Allegretto.

Claribel.

76.

Musical score for 'Marion's Song' by Claribel. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a key signature of two flats. The second and third staves are accompaniment. Dynamics include *rull.*

E Saltiam. (Linda.)

Allegro.

Donizetti.

77.

Musical score for 'E Saltiam' by Donizetti. It consists of three staves of music. The first staff is the melody, starting with a treble clef and a common time signature. The second and third staves are accompaniment.

Jeux d'enfants. (Baguettes.)

Meyerbeer.

78. *Molto*

ARIA. When He Is Here. (Sorcerer.)

Sullivan.

79. *p*

Angel Faces.

Moderato.

Laurence.

80. *p*

Il Balen Del Suo Sorriso. (Il Trovatore.)

Largo.

Verdi.

81. *p*

Infelice! Etno Crede. Ernani.

82. *Andante.*
p

Musical score for 'Infelice! Etno Crede. Ernani.' consisting of five staves. The first staff is the vocal line, starting with a piano (p) dynamic. The accompaniment consists of four staves. The music is in a minor key and features a mix of eighth and sixteenth notes.

A Chaplet Of Roses.

Allegro moderato. Brillante.

Puritani.

83. *mf*

Musical score for 'A Chaplet Of Roses.' consisting of three staves. The first staff is the vocal line, starting with a mezzo-forte (mf) dynamic. The accompaniment consists of two staves. The music is in a minor key and features a mix of eighth and sixteenth notes. A trill (tr.) is indicated in the second staff.

The Throw Of Dice Allures. (Ernani.)

Allegro. con brio.

(Ernani.)

Verdi.

84. *mf*

Musical score for 'The Throw Of Dice Allures. (Ernani.)' consisting of five staves. The first staff is the vocal line, starting with a mezzo-forte (mf) dynamic. The accompaniment consists of four staves. The music is in a minor key and features a mix of eighth and sixteenth notes. Dynamics include mf, p, and ff.

O Tu Che L'alma Adora. (Ernani.)

85. *Allegro. con brio.* *dolce.*
p
Brillante. *tr* *tr*
Allarg. con grazia. *dolce.* *con forza* *f*

Da Quelli Che t'ho Veduta. (Ernani.)

86. *Andantino.* *p* *stent.*
mf *Cadenza.*

Vien Diletto. (Puritani.)

87. *Allegro moderato.* *mf* *Bellini.*
mf *p* *f* *Cad.*

Andante from Puritani.

88. *Andante.* *p* *Bellini.*
p *rall.* *a tempo.*

Send Forth The Call Victorious. (Puritani.)

89. *Piu maestoso.* *f* *p*

Air from Maria Padilla

90. *Commodo.* *Andante, dim.*
p *p* *f*
rit. *pa tempo.* *rall.*

Minnnet. From the Sorcerer.

91. *Tempo di minnet.* *Sullivan.*
p *mf tr* *f* *tr* *tr* *tr* *rit.*

Gipsy Music. (From Precioso.)

92. *Vivace.*
p *p* *p*

Credeasi Misera. (Puritani.)

93. *Largo maestoso.* *ff* *Bellini.*
p

Tutto E Gioja. (Somnambula.)

94. *Allegro moderato assai.* *Bellini.*
p

Alice Where Art Thou.

95. *Andante con espress.* *Ascher.*

96. **Caprice.**
Andante maestoso. Rollinson.

97. **Through The Wood We Gaily Bounded.**
Andantino. Donizetti.

98. **Waltz.**
mf St. Jacome.

99. **Thema.**
Andante. St. Jacome.

100. **The Maid O' Dundee.**
Moderato. Gilbert.

SIXTY DUETTS.

Home Sweet Home.

Howard.

1. *Andante.* *p*

mf *f*

p

Detailed description: This is the first duet, 'Home Sweet Home' by Howard. It is marked 'Andante' and begins with a piano (*p*) dynamic. The score consists of three systems of two staves each. The first system includes a first ending bracket. The second system features a mezzo-forte (*mf*) dynamic in the first staff and a forte (*f*) dynamic in the second staff. The third system returns to a piano (*p*) dynamic. The piece concludes with a repeat sign.

Last Rose Of Summer.

Irish Melody.

2. *Adagio.*

mf *f rit.*

Detailed description: This is the second duet, 'Last Rose Of Summer', an Irish melody by Linley. It is marked 'Adagio'. The score consists of three systems of two staves each. The first system includes a first ending bracket. The second system features a mezzo-forte (*mf*) dynamic in the first staff and a forte (*f*) dynamic with a ritardando (*rit.*) marking in the second staff. The piece concludes with a repeat sign.

The Wee Bird.

Linley.

3. *Moderato.* *p*

rit.

Piu lento.

Detailed description: This is the third duet, 'The Wee Bird' by Linley. It is marked 'Moderato'. The score consists of three systems of two staves each. The first system includes a first ending bracket and begins with a piano (*p*) dynamic. The second system features a ritardando (*rit.*) marking. The third system features a 'Piu lento' marking. The piece concludes with a repeat sign.

Song Of Spring.

Allegretto.

Rollinson.

4.

Musical score for 'Song Of Spring' in 6/8 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system features a variety of dynamics including *mf*, *p*, *f*, and *p rit.* (piano ritardando).

The Rose Of Allandale.

Moderato.

Nelson.

5.

Musical score for 'The Rose Of Allandale' in 3/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with piano (*p*). The second system includes mezzo-forte (*mf*). The third system features dynamics of *p*, *f*, *p*, *f*, and *mf ad lib.* (mezzo-forte ad libitum), ending with a *Fine.* marking.

Air From Lucia.

Moderato.

Operatic Melody.

6.

Musical score for 'Air From Lucia' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with piano (*p*). The second system features dynamics of *f* (forte), *pp* (pianissimo), and *f* (forte).

Fly Forth O Gentle Dove.

Andante grazioso.

Pisnuti.

7.

First system of musical notation for 'Fly Forth O Gentle Dove'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The lower staff begins with a bass clef and continues the accompaniment.

Second system of musical notation. The upper staff continues the melody, and the lower staff continues the accompaniment. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff continues the accompaniment. Performance markings include *con anima.*, *rit.*, and *p*.

La Rose.

Andantino.

8.

First system of musical notation for 'La Rose'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The lower staff begins with a bass clef and continues the accompaniment.

Second system of musical notation. The upper staff continues the melody, and the lower staff continues the accompaniment. Performance markings include *rit.* and *p*.

De Beriot's Seventh Air.

Moderato.

De Beriot.

9.

First system of musical notation for 'De Beriot's Seventh Air'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic. The lower staff begins with a bass clef and continues the accompaniment.

Second system of musical notation. The upper staff continues the melody, and the lower staff continues the accompaniment. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Third system of musical notation. The upper staff continues the melody, and the lower staff continues the accompaniment. Performance markings include *f*, first and second endings (1. and 2.), and a triplet (3).

Meadow Dance.
Allegro.

Rollinson.

10.

Alma Redemptoris.

Melody Religieuse.

11.

Juanita.

Andantino, con espress.

Norton.

12.

What Are The Wild Waves Saying.

Andante con espress.

Glover.

13.

First system of musical notation for 'What Are The Wild Waves Saying.' It consists of two staves. The upper staff begins with a treble clef, a common time signature, and a key signature of one flat. The lower staff begins with a bass clef. The first measure of the upper staff contains a dynamic marking of *p*.

Second system of musical notation. It consists of two staves. The upper staff contains a dynamic marking of *dolce.*

Third system of musical notation. It consists of two staves. The upper staff contains dynamic markings of *piu animato.* and *agitato.*

Fourth system of musical notation. It consists of two staves. The upper staff contains a dynamic marking of *P* and a tempo marking of *lento, rit.*

Fifth system of musical notation. It consists of two staves. The upper staff contains a tempo marking of *a tempo.* and a dynamic marking of *f*. The lower staff contains a tempo marking of *rit.*

Nancy Lee.

Adams.

14.

First system of musical notation for 'Nancy Lee.' It consists of two staves. The upper staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The lower staff begins with a bass clef. The first measure of the upper staff contains a dynamic marking of *mf* and a tempo marking of *spirited.*

Second system of musical notation. It consists of two staves. The upper staff contains dynamic markings of *f* and *pp*.

Third system of musical notation. It consists of two staves. The upper staff contains a dynamic marking of *mf*.

Fourth system of musical notation. It consists of two staves. The upper staff contains a dynamic marking of *ff*.

In The Starlight.

Allegretto.

15.

First system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *f* (forte).

Second system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. The music is marked with a dynamic of *mf* (mezzo-forte) and includes the instruction *rit.* (ritardando).

Third system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The music is marked with a dynamic of *mf* (mezzo-forte).

Fourth system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The music is marked with a dynamic of *mf* (mezzo-forte).

How Can I Leave Thee.

Andante espressione.

German Song.

16.

First system of musical notation for 'How Can I Leave Thee.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *p* (piano).

Second system of musical notation for 'How Can I Leave Thee.' It consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The music is marked with dynamics of *pp* (pianissimo), *p* (piano), *f* (forte), *rit.* (ritardando), and *pp* (pianissimo).

The Danube River.

Tempo di Mazurka.

Aide.

17.

First system of musical notation for 'The Danube River.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *p* (piano) and the instruction *espressione.*

Second system of musical notation for 'The Danube River.' It consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The music is marked with dynamics of *slower.* and *tempo.*

Third system of musical notation for 'The Danube River.' It consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The music is marked with dynamics of *p* (piano) and *f* (forte).

"E Il Sol Dell Anima"

18. *Andantino.* *Rigolette.*

May Dance.

19. *Allegro.* *Rollinson.*

Eva Waltz.

20. *Rollinson.*

Tag.

21. *Moderato.* *Rollinson.*

Like The Lark.

22. *Allegretto* *p* *mf* *Abt.*

Musical score for 'Like The Lark' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The piece starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) towards the end. The tempo is marked *Allegretto*. The piece concludes with a fermata.

Continuation of the musical score for 'Like The Lark', showing the final measures of the piece with a forte (*f*) dynamic and a fermata.

Scenes That Are Brightest.

23. *Cantabile, moderato.* *p* *mf* *Wallace.*

Musical score for 'Scenes That Are Brightest' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The piece starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) towards the end. The tempo is marked *Cantabile, moderato.* The piece concludes with a fermata.

Continuation of the musical score for 'Scenes That Are Brightest', showing the final measures with a forte (*f*) dynamic, a *Cad.* (Cadenza) marking, and a *ad lib.* (ad libitum) instruction.

The Lone One By The Sea.

24. *Moderato.* *p* *rit.* *Cor.*

Musical score for 'The Lone One By The Sea' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The piece starts with a piano (*p*) dynamic and ends with a *rit.* (ritardando) marking. The tempo is marked *Moderato.* The piece concludes with a fermata.

Continuation of the musical score for 'The Lone One By The Sea', showing the final measures with a *rit.* (ritardando) marking.

Continuation of the musical score for 'The Lone One By The Sea', showing the final measures with a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking.

You And I.

25. *Moderato.* *p* *mf* *Claribel.*

Musical score for 'You And I' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The piece starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) towards the end. The tempo is marked *Moderato.* The piece concludes with a fermata.

Continuation of the musical score for 'You And I', showing the final measures with dynamics of *f* (forte), *p* (piano), and *f* (forte).

My Heart's With My Norah.

Damarre.

26.

Moderato.

Two systems of musical notation. The first system consists of two staves with a treble clef and a key signature of one sharp (F#). The tempo is marked *Moderato.* and the dynamics include *p* (piano) and *f* (forte). The second system also consists of two staves with the same clef and key signature, featuring dynamics of *mf* (mezzo-forte), *f*, and *p*.

With The Angels By And Bye.

Merriman.

27.

Moderato.

Two systems of musical notation. The first system consists of two staves with a treble clef and a key signature of one sharp (F#). The tempo is marked *Moderato.* and the dynamics include *p* (piano) and *mf rit.* (mezzo-forte, ritardando). The second system also consists of two staves with the same clef and key signature, featuring dynamics of *mf*, *f*, and *rit.* (ritardando).

Hear Me Norma.

Bellini.

28.

Andantino.

Three systems of musical notation. The first system consists of two staves with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andantino.* The second system consists of two staves with the same clef and key signature, featuring dynamics of *mf* (mezzo-forte) and *p* (piano). The third system also consists of two staves with the same clef and key signature, featuring dynamics of *f* (forte) and *p*.

Musical score for 'The Heart Bowed Down'. It consists of two systems of two staves each. The first system includes dynamic markings *f* and *ff*. The second system includes *ff* and *p*. The music features complex rhythmic patterns with triplets and slurs.

The Heart Bowed Down.
Larghetto cantabile.

Balfe.

29.

Musical score for 'The Heart Bowed Down', starting at measure 29. It consists of two systems of two staves each. The first system includes a dynamic marking *p*. The music continues with various rhythmic figures and slurs.

Musical score for 'The Heart Bowed Down'. It consists of two systems of two staves each. The first system includes dynamic markings *f* and *rit.*. The second system includes *p*. The music features complex rhythmic patterns with slurs.

Musical score for 'The Heart Bowed Down'. It consists of two systems of two staves each. The first system includes a dynamic marking *f*. The second system includes *p*. The music features complex rhythmic patterns with slurs.

Speak To Me.
Sostenuto assai.

Campana.

30.

Musical score for 'Speak To Me', starting at measure 30. It consists of two systems of two staves each. The first system includes a dynamic marking *p*. The music features complex rhythmic patterns with slurs.

Musical score for 'Speak To Me'. It consists of two systems of two staves each. The first system includes a dynamic marking *rit.*. The music features complex rhythmic patterns with slurs.

Musical score for 'Speak To Me'. It consists of two systems of two staves each. The first system includes dynamic markings *rit.* and *a tempo.*. The music features complex rhythmic patterns with slurs.

Musical score for 'Speak To Me'. It consists of two systems of two staves each. The first system includes a dynamic marking *rit.*. The music features complex rhythmic patterns with slurs.

Blue Bells Of Scotland.

Andante moderato.

Scotch Air.

31. Musical notation for the first system of 'Blue Bells Of Scotland'. It consists of two staves in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic. The melody is simple and characteristic of a Scottish air.

 Musical notation for the second system of 'Blue Bells Of Scotland'. It continues the melody from the first system. Dynamics include *mf*, *f*, and *p*. The piece concludes with a repeat sign.

The Harp That Once Thro' Tara's Halls.

Andante.

Irish Air.

32. Musical notation for the first system of 'The Harp That Once Thro' Tara's Halls'. It consists of two staves in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic.

Musical notation for the second system of 'The Harp That Once Thro' Tara's Halls'. It continues the melody from the first system. The piece concludes with a repeat sign.

Within A Mile Of Edinboro' Town.

Scotch Air.

33. Musical notation for the first system of 'Within A Mile Of Edinboro' Town'. It consists of two staves in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic.

Musical notation for the second system of 'Within A Mile Of Edinboro' Town'. It continues the melody from the first system. The piece concludes with a repeat sign.

Those Evening Bells.

Andantino.

English Song.

34. Musical notation for the first system of 'Those Evening Bells'. It consists of two staves in C major, 2/4 time. The first staff begins with a piano (*p*) dynamic. The second staff includes a *cres.* (crescendo) marking.

 Musical notation for the second system of 'Those Evening Bells'. It continues the melody from the first system. The second staff includes a *cres.* (crescendo) marking. The piece concludes with a repeat sign.

Petite March.

Rollinson.

35. *Maestoso.*
mf *f* *Fine.*

Grazioso.
p *f* *D.C. al Fine.*

Long, Long, Weary Day.

Geman Song.

36.

Then You'll Remember Me

Moderato.

Bohemian Girl.

37. *p*

The Woodbird's Song.

Moderato.

Glover.

38. *p*

rall. *a tempo.*

Air From Traviata.

Maestoso.

Verdi. 87

39.

Can I Trust To My Heart Delighted. Puritana.

Andantino.

Bellini.

40.

Reverie.

Andante

Rollinson.

41.

Duett From Lucia.

Larghetto.

42.

Musical score for Duett From Lucia, measures 42-45. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system has a forte (*f*) dynamic. The third system also has a forte (*f*) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Nocturne.

Andante.

43.

Musical score for Nocturne, measures 43-45. It consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The music is in 6/8 time and features a mix of quarter and eighth notes.

Artistic Galop.

Rollinson.

44.

Musical score for Artistic Galop, measures 44-46. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system has a forte (*f*) dynamic. The third system also has a forte (*f*) dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes. There are first and second endings marked at the end of the piece.

O Swallow, Happy Swallow.

Allegretto.

Kucken.

45.

First system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the piece. It consists of two staves with the same key signature and time signature as the first system.

Third system of musical notation, continuing the piece. It consists of two staves. The music is marked with a forte (*f*) dynamic.

Fourth system of musical notation, concluding the piece. It consists of two staves. The music is marked with a *dim.* (diminuendo) dynamic.

Dolce Conforto Al Misero.

Larghetto.

Mercadante.

46.

First system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (F), and a 3/8 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the piece. It consists of two staves. The music includes trills, indicated by the *tr* symbol above the notes.

Third system of musical notation, continuing the piece. It consists of two staves. The music is marked with a *pp piu lento.* (pianissimo, more slowly) dynamic.

Fourth system of musical notation, concluding the piece. It consists of two staves. The music is marked with *ad lib.* (ad libitum) and includes trills.

The Ingle Side.
Andante moderato.

Old Scotch Air.

47.

Musical notation for 'The Ingle Side' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

Continuation of the musical notation for 'The Ingle Side', showing the second system of two staves. It includes a dynamic marking of *f* (forte).

Jack O' Hazeldean.
Andante.

Old Scotch Air.

48.

Musical notation for 'Jack O' Hazeldean' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

Continuation of the musical notation for 'Jack O' Hazeldean', showing the second system of two staves. It includes dynamic markings of *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp rit.* (pianissimo, ritardando).

The Day Of My Vengeance.
Morziale.

Donizetti.

49.

Musical notation for 'The Day Of My Vengeance' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

Continuation of the musical notation for 'The Day Of My Vengeance', showing the second system of two staves. It includes dynamic markings of *p* (piano) and *rall.* (ritardando).Continuation of the musical notation for 'The Day Of My Vengeance', showing the third system of two staves. It includes dynamic markings of *a tempo.* and *affrett.* (accelerando).

Larghetto. **Robin Adair.**

Scotch Song.

50.

Musical notation for 'Robin Adair' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and quarter notes.

Continuation of the musical notation for 'Robin Adair', showing the second system of two staves. It includes dynamic markings of *p* (piano), *f* (forte), and *pp rit.* (pianissimo, ritardando).

Waltz From Preciosa.

Weber, 91

51.

Musical score for 'Waltz From Preciosa' by Weber, measures 51-52. The score is in 3/4 time and consists of two systems of two staves each. The first system (measures 51-52) begins with a piano (*p*) dynamic. The second system (measures 53-54) concludes with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

The Stars In Their Gladness. (Preciosa.)

Weber.

52.

Musical score for 'The Stars In Their Gladness' by Weber, measures 52-53. The score is in 3/4 time and consists of two systems of two staves each. The first system (measures 52-53) begins with a piano (*p*) dynamic and is marked *Allegro grazioso*. The second system (measures 54-55) begins with a mezzo-forte (*mf*) dynamic and concludes with a *D.C.* (Da Capo) instruction.

Do You Remember.

Campana.

53.

Musical score for 'Do You Remember' by Campana, measures 53-58. The score is in 3/4 time and consists of two systems of two staves each. The first system (measures 53-54) begins with an *Andante sostenuto* tempo. The second system (measures 55-56) includes a forte (*f*) dynamic. The third system (measures 57-58) concludes with a *f* dynamic and a *rall. a piacere.* (rallentando ad libitum) instruction.

Air From Puritana.
Allegro moderato.

Bellini.

54.

Musical score for 'Air From Puritana' by Bellini, measures 54-63. The score is written for piano in 4/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The piece is marked 'Allegro moderato'. The score consists of five systems of two staves each, with various musical notations including notes, rests, and slurs.

When Twilight Shadows.
Moderato assai.

Donizetti.

55.

Musical score for 'When Twilight Shadows' by Donizetti, measures 55-64. The score is written for piano in 4/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#). The piece is marked 'Moderato assai'. The score consists of five systems of two staves each, with various musical notations including notes, rests, slurs, and a dynamic marking of 'ff' (fortissimo) in the fourth system.

Come With Me.
Andante mosso.

Campana.

56.

First system of musical notation for 'Come With Me.' It consists of two staves. The upper staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The lower staff begins with a bass clef. Both staves contain rhythmic patterns with triplets and eighth notes.

Second system of musical notation. It continues the two-staff format. The upper staff has dynamic markings of *f*, *p*, *rall.*, and *f*. The lower staff continues with rhythmic accompaniment.

Third system of musical notation. The upper staff features a dynamic marking of *f*. The lower staff continues with rhythmic accompaniment.

Fourth system of musical notation. The upper staff features dynamic markings of *f* and *f*. The lower staff continues with rhythmic accompaniment.

Fifth system of musical notation. The upper staff begins with a dynamic marking of *p*. The lower staff continues with rhythmic accompaniment.

Sixth system of musical notation. The upper staff features dynamic markings of *f* and *p* *rall.*. The lower staff continues with rhythmic accompaniment.

Murmuring Sea.
Moderato.

Glover.

57.

First system of musical notation for 'Murmuring Sea.' It consists of two staves. The upper staff begins with a treble clef, a 3/8 time signature, and a dynamic marking of *p*. The lower staff begins with a bass clef. Both staves contain rhythmic patterns with eighth notes.

Second system of musical notation. It continues the two-staff format. The upper staff has a dynamic marking of *f*. The lower staff continues with rhythmic accompaniment.

94

Why Do Summer Roses Fade.

Barker.

Moderato.

58.

First system of musical notation for 'Why Do Summer Roses Fade.' consisting of two staves. The top staff is the melody and the bottom staff is the accompaniment. The music is in 2/4 time and begins with a treble clef and a key signature of one flat.

Second system of musical notation for 'Why Do Summer Roses Fade.' consisting of two staves. The music continues from the first system.

I Love My Love In The Morning.

Allen.

Andantino.

59.

First system of musical notation for 'I Love My Love In The Morning.' consisting of two staves. The music is in 3/4 time and begins with a treble clef and a key signature of two flats.

Second system of musical notation for 'I Love My Love In The Morning.' consisting of two staves. The music includes the instruction *ad lib.* and *piu lento.*

Third system of musical notation for 'I Love My Love In The Morning.' consisting of two staves. The music includes the instruction *rit.* and *f*.

Far Away.

Lindsay.

Moderato.

60.

First system of musical notation for 'Far Away.' consisting of two staves. The music is in 4/4 time and begins with a treble clef and a key signature of two flats. It starts with a piano (*p*) dynamic.

Second system of musical notation for 'Far Away.' consisting of two staves. The music continues from the first system.

Third system of musical notation for 'Far Away.' consisting of two staves. The music concludes with a double bar line.

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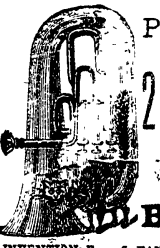
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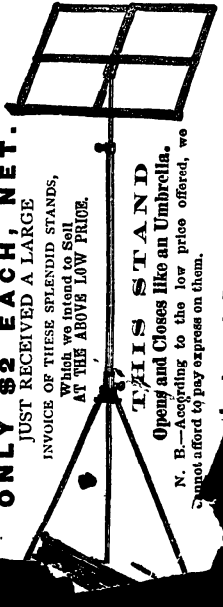
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