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# CARL FISCHER'S

## New and Revised Edition OF CELEBRATED TUTORS.

EXCELSIOR METHOD

FOR THE

### FIFE

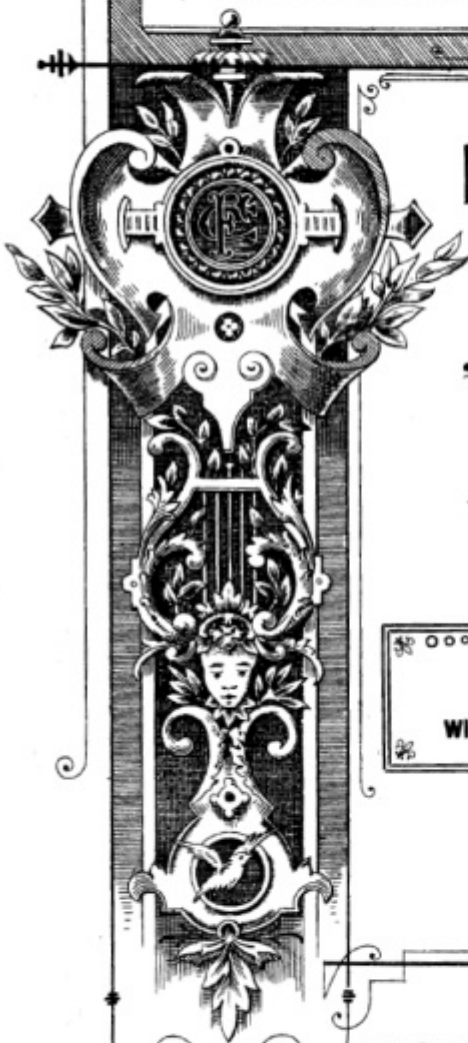
WITH ONE, FOUR AND SIX KEYS (ALSO WITHOUT KEY)

WITH AN APPENDIX

OF  
OVER 300 POPULAR AIRS, JIGS,  
REELS, ETC.

### CARL FISCHER,

BOSTON. COOPER SQUARE CHICAGO.  
LONDON. NEW YORK. PARIS.  
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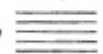
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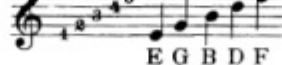
## RUDIMENTS OF MUSIC.



Before the student can commence to play any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.


For this instrument, only the treble or G clef  is used, which is placed on the second line.


The names of the notes on the five lines are:  E G B D F

of the four spaces between the lines:  F A C E of the two above and below the lines  D G

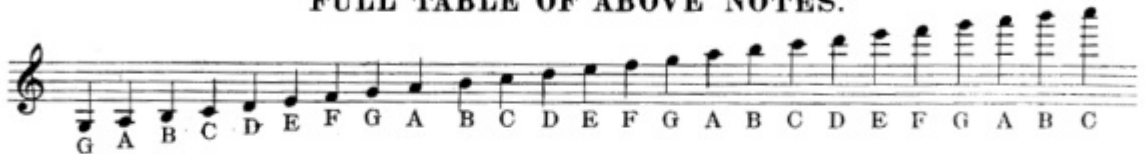
These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the staff in order to signify higher and deeper sounds.

Notes of the ledger lines above the staff 

Notes of the ledger lines below the staff 

### FULL TABLE OF ABOVE NOTES.



### DURATION OF NOTES.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.

Forms of different notes.



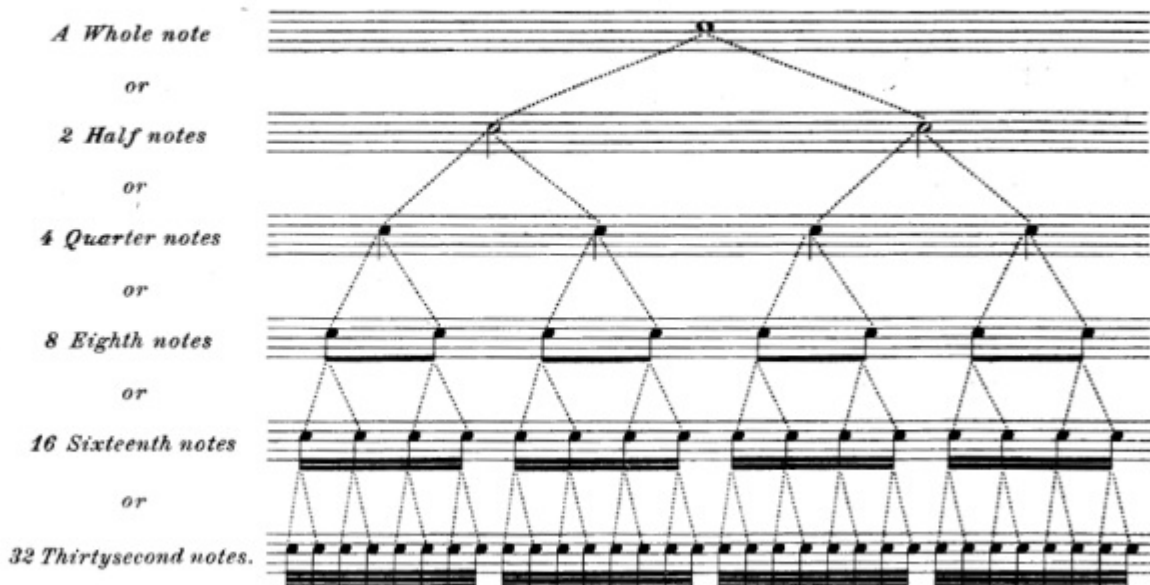
*Whole note;    Half note;    Quarter note;    Eighth note;    Sixteenth note;    Thirtysecond note.*

Several of the latter three specimens combined may also be written thus:





*Eighth notes;    Sixteenth notes;    Thirtysecond notes.*

# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



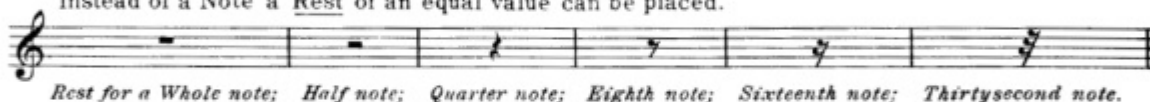
## BARS.

Notes are arithmetically divided into bars, marked by one or two lines drawn across the staff.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double bar is placed, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

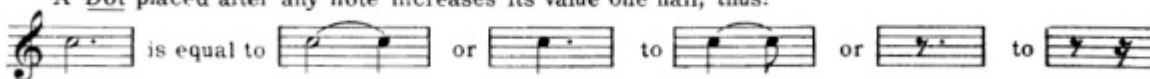
## RESTS.

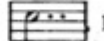

Instead of a Note a Rest of an equal value can be placed.










## DOTS.

A Dot placed after any note increases its value one half, thus:



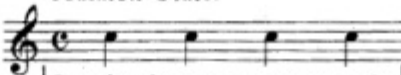
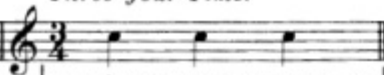

Two dots placed after a note increase its value one half and a quarter or  like  etc.

## TRIPLETS, DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a 3 being put over a group of three notes. Double Triplets are marked by a 6 being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five  seven  and nine notes  etc.

## TIME.

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

<p><i>Common Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4) must be counted in a bar.</p> </div>	<p><i>Three-four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3) must be counted in a bar.</p> </div>	<p><i>Two-four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two quarter notes etc., and two (1, 2) must be counted.</p> </div>
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## TABLE OF TIMES.

<p><i>Single Common Times.</i></p> 	<p><i>Compound Common Times.</i></p> 	<p><i>Single Triple Times.</i></p> 	<p><i>Compound Triple Times.</i></p> 
---	--	--	---

When a line is drawn through the C thus: , which is called alla breve, two is counted in a bar.

# SCALES.

The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical: i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatic: i. e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

## EXAMPLE.



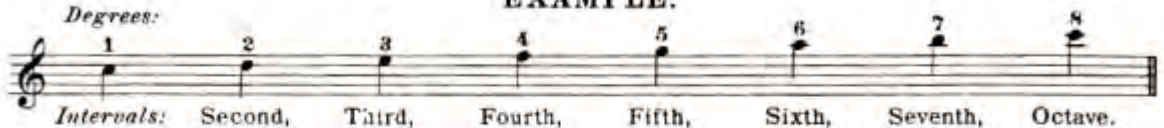
Each diatonic scale derives its name from the name of the note on the first degree— or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

## EXAMPLE.



# SHARPS.

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp  $\sharp$ , which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note, the scale is founded.

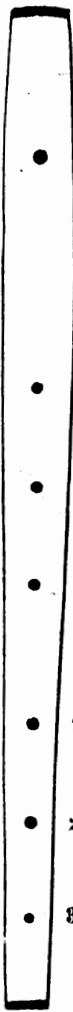


# \*) COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Fife with out Keys.

PAUL DE VILLE.

Embouchure.  
(Mouth-hole.)



This ● denotes that the hole is to be closed.  
This ○ denotes that the hole is to be open.

	D 1	D# or Eb 2	E# 3	F# 4	F## 5	G 6	G# or Ab 7	A# 8	A# or Bb 9	B# 10	C 11	C# 12	D 13	D# or Eb 14	E# 15	F# 16	F## 17	G 18	G# or Ab 19	A# 20	A# or Bb 21	B# 22	C# 23	C## 24	D 25
Left Hand.	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

## Fingering of the Scales, Most used.

SCALE OF D MAJOR.  
2 sharps.

SCALE OF G MAJOR.  
1 sharp.

SCALE OF C MAJOR.  
Natural Key.

SCALE OF F MAJOR.  
1 Flat.

	D	E	F#	G	A	B	C#	D
Left Hand.	●	●	●	●	●	●	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○

	G	A	B	C#	D	E	F#	G
Left Hand.	●	●	●	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○

	C#	D	E	F#	G	A	B	C#
Left Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○

	F#	G	A	Bb	C#	D	E	F#
Left Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
Right Hand.	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○

\*) This Scale can be had separate price 15 ¢

# COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Four Keyed Fife.

by HARRY PRENDIVILLE.

Embouchure.

This ● denotes that the hole Key is to be closed.  
This ○ denotes that the hole Key is to be open.

Bb Key - 4

G# Key - 3

F# Key - 2

D# Key - 1

Left Hand.

Right Hand.

Musical notation for the first half of the chromatic scale. The notes are: D, D# or Eb, E, F, F# or Gb, G, G# or Ab, A, A# or Bb, B, C, C# or Db, D, D# or Eb. The notation includes a treble clef and a key signature of one flat. Below the notes are two staves for the left and right hands, showing fingerings (1-4) and key diagrams (filled circles for closed, open circles for open).

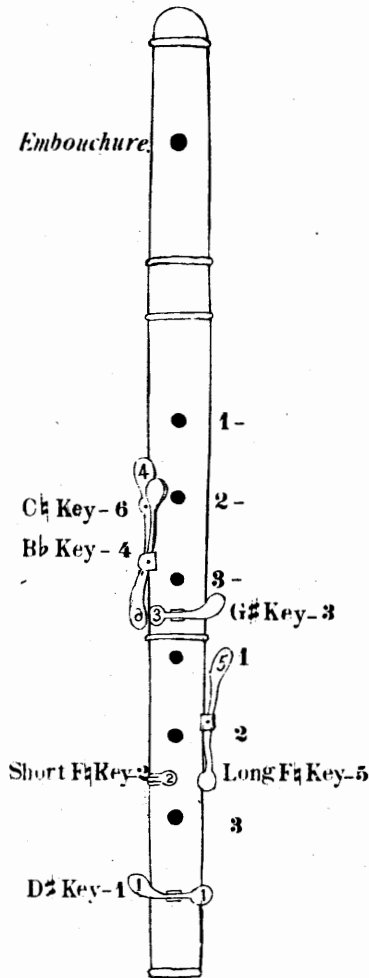
Musical notation for the second half of the chromatic scale. The notes are: Eb, F, F# or Gb, G, G# or Ab, A, A# or Bb, B, C, C# or Db, D, D# or Eb, E, F, F# or Gb, G, G# or Ab, A. The notation includes a treble clef and a key signature of one flat. Below the notes are two staves for the left and right hands, showing fingerings (1-4) and key diagrams (filled circles for closed, open circles for open).



# COMPLETE CHROMATIC SCALE OF ALL THE MAJOR AND MINOR SHAKES.

For the Six-keyed Fife.

by HARRY PRENDIVILLE.



This ● ● denotes that the hole or Key is to be closed.

This ○ ○ denotes that the hole or Key is to be open.

Musical notation for the first system of the chromatic scale, featuring a treble clef and a series of notes with trill (tr) markings. Below the staff is a grid of six staves, each with five lines, representing the fingerings for the six keys. Circles (●) indicate closed holes/keys, and open circles (○) indicate open holes/keys. Some circles contain finger numbers (1-5).

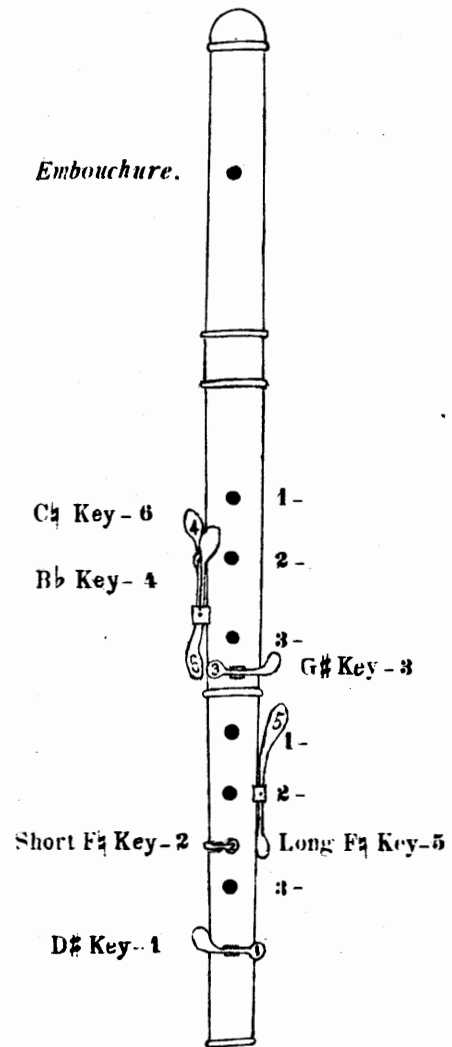
Musical notation for the second system of the chromatic scale, continuing the series of notes with trill markings. Similar to the first system, it includes a grid of six staves for fingerings with circles indicating hole/key status and finger numbers.

# COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Six Keyed Fife.

by HARRY PRENDIVILLE.

This ● denotes that the hole or Key is to be closed.  
This ○ denotes that the hole or Key is to be open.



Left Hand.

Right Hand.

	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F
●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A
●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

\*This Scale can be had separate Price net 20 ¢

Copyright 1890 by Carl Fischer New York.



The sharps succeed each other in the following order:

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

*F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, B sharp.*

Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

## Table of Signatures of Sharp Keys.

*Number of Sharps:* 1 2 3 4 5 6 7

*Names of the Keys:* G D A E B F# C#

## FLATS.

A flat  $\flat$  prefixed to a note lowers it half a tone. They succeed each other in the following order:

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

*B flat, E flat, A flat, D flat, G flat, C flat, F flat.*

The same rule concerning signatures as with sharps is to be observed here.

## Table of Signatures of Flat Keys.

*Number of Flats:* 1 2 3 4 5 6 7

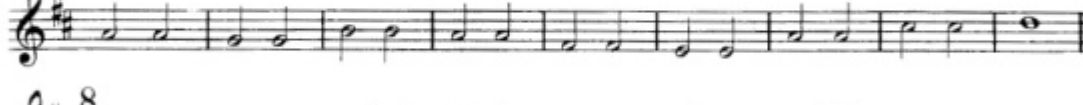
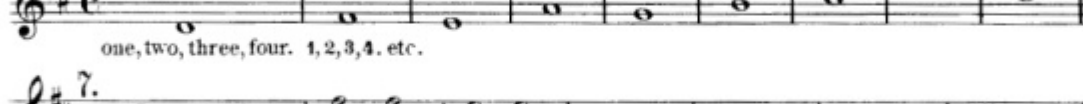
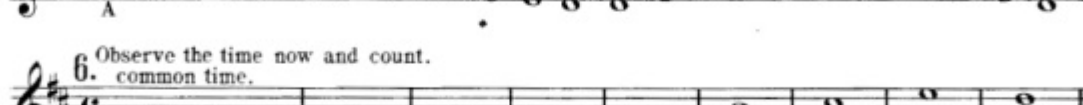
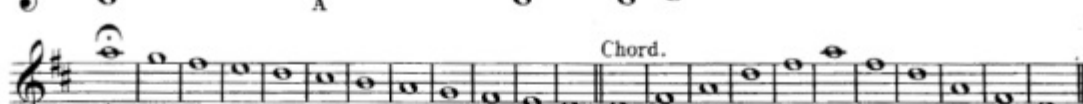
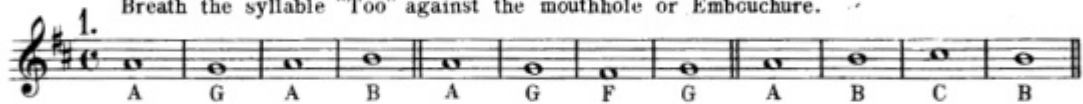
*Names of the Keys:* F B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$

## FIRST EXERCISES.

In the Key of D Major.

The following exercises should be played very slowly in order to acquire a proper method of producing a good tone.

Breathe the syllable "Too" against the mouthhole or Embouchure.





9.

1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

10.  $\frac{3}{4}$  time.

1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

11.  $\frac{2}{4}$  time.

1, 2. 1, 2. 1, 2. 1, 2.

12.  $\frac{3}{8}$  time.

1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

13.  $\frac{6}{8}$  time.

1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6. 1, 2, 3, 4, 5, 6.

14.  $\frac{9}{8}$  time.

1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

15.

1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

### PROGRESSIVE STUDIES.

1.

1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

2.

1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.



## SINGLE TONGUEING.



## THE SLUR.

A slur—drawn over two or more notes, binds the same, for which only one stroke of tongue is applied.



## EXERCISES in Syncopation.



## 10. EXERCISE on Triplets.



## 11. EXERCISE on sixteenth notes.



# MAJOR SCALES.

For the Fife without Keys.

Scale of D Major.

2 sharps.



Scale of G Major.

1 sharp.



Scale of C Major.

Scale of F Major.

1 flat.



Scale of A Major.

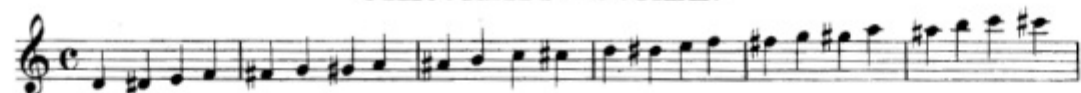
3 sharps.

Scale of Bb Major.

2 flats.



## CHROMATIC SCALE.



## MELODIC MINOR SCALES.

EXAMPLES.

B MINOR.

Relative of D Major.

E MINOR.

Relative of G Major.



A MINOR.

Relative of C Major.

D MINOR.

Relative of F Major.



## HARMONIC MINOR SCALES.

The Harmonic Minor scale differs from the Melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

## EXAMPLES.

Relative of D Major.  
B MINOR.

Relative of G Major.  
E MINOR.

Relative of C Major.  
A MINOR.

Relative of F Major.  
D MINOR.

## TAKING BREATH.

In playing a wind instrument it is very important to take breath at the proper time, which should be done quietly, without noise and without any motion of the body. As musical compositions consist of phrases care should be taken, that such phrases are not interrupted. Much, however, depends on the construction of the body, for many players can keep the breath longer than others, therefore no strict rule can be given, where to take fresh breath. Some composers have the places marked by a  $\text{,}$  where to breath and an example of it is given in the following exercise.

THE DOUBLE SHARP  $\times$ .

When a double sharp  $\times$  is prefixed to a note, the same must be raised a whole tone. Thus F double sharp will sound like G natural .

THE DOUBLE FLAT  $\flat\flat$ .

A double flat  $\flat\flat$  prefixed to a note lowers the same a whole tone. Thus B double flat.

## DIFFERENT SHADES OF TONE.

*p* means: *piano*, or soft.

*pp* " *pianissimo*, very soft.

*f* " *forte*, loud.

*ff* " *fortissimo*, very loud.

*mf* " *mezzo forte*, moderately loud.

*cresc.* or  $\text{<}$  means: *crescendo*, increasing the sound.

*dim. decresc.* or  $\text{>}$  means: *diminuendo*, *decrescendo*, diminishing the sound.

*f*, *f* or  $\text{>}$  means: *sforzando*, *rinforzando*, sharply accentuated.

*fp* means: *forte piano*, loud and immediately soft again.

# THE PAUSE.

This sign  $\circ$  is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the performers pleasure, the counting being interrupted.



## DOUBLE TONGUEING.

This articulation must only be applied in very rapid passages. The tongue has to make two strokes, one forward and one backwards on the word Tuc-key. Great care should be taken to produce an equal sound with both strokes of the tongue.

### EXERCISES ON DOUBLE TONGUEING.

1. Tuc - key Tuc - key Tuckey Tuckey

2. Tuckey Tuckey Tuckey

3. Tu Tuckey Tu Tuckey Tu Tuckey Tu Tuckey Tu Tuckey Tuckey tee

4. Tuckey - Tuckey tee

5. Too Tuckey Tuckey -

### TRIPLE TONGUEING.

6. Tuckey tee Tuckey tee


Tuckey tee etc.

7. Tuckey tee etc.

8. An-other kind of double tongueing.

Ducky Ducky - - - or Duc key Duc key - - -


## THE PASSING SHAKE.

The passing shake, often written thus  must be played quick and round in the following manner.

As written. 

As played. 

## THE SHAKE.

The shake or trillo, marked thus  consists in the alternate repetition of the note marked, with the note in the next degree above it.

### Example.

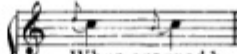
As written. 


As played. 

Chain of Shakes. 

## THE APPOGIATURA.

This name is given to a grace note placed above or below a principal note. When it is placed above it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of semitone. When the appoggiatura is written,

so  the value of it is half of the following note.  
When crossed by a small line

thus  its value is but one fourth of the note that follows it

### Examples.


As written. 


As played. 

## DOUBLE APPOGIATURA.

This is composed of two grace notes placed as follows; the first, one degree below the principal note, and the second one degree above.

### Examples.

As written. 

As played. 

# THE GRUPPETTO OR TURN,

is composed of three grace notes placed between or after a principal note. The turn is marked thus:  $\infty$ . A small sharp placed under some of the signs thus  $\overset{\circ}{\infty}$  is to indicate that the lowest of the three grace notes is to be made sharp. Should the sharp be placed above the sign thus:  $\overset{\circ}{\infty}$  the upper grace note must be made sharp, or in case of a sharp above and below the sign thus:  $\overset{\circ}{\underset{\circ}{\infty}}$  then the upper and lower grace notes must be made sharp. The same rule applies to flats, only that the notes must be made flat instead of sharp in the respective instances.

## Examples.

As written.



As played.



With Sharps and Flats.

As written.



As played.



## ABBREVIATIONS.

In order to avoid writing so many notes several abbreviations are used, the following being the most often found.

As written.



As played.



As written.



As played.



\* A List of the principal words used in Modern Music, with their Abbreviations and Explanations will be found at the end of this work.

## ITALIAN AIR,

Musical notation for the Italian Air, consisting of two staves. The first staff ends with a fermata and the word "Fine." written below it. The second staff ends with a double bar line and the word "D.C." written below it.

## FRENCH AIR.

Musical notation for the French Air, consisting of two staves.

## BONAPARTE'S GRAVE.

Musical notation for Bonaparte's Grave, consisting of two staves.

## TEN LITTLE NIGGERS.

Musical notation for Ten Little Niggers, consisting of two staves.

## RUSSIAN MARCH.

Musical notation for the Russian March, consisting of two staves.

## THE SOLDIER'S RETURN.

Musical notation for The Soldier's Return, consisting of two staves.

## DUKE OF KENT'S MARCH.

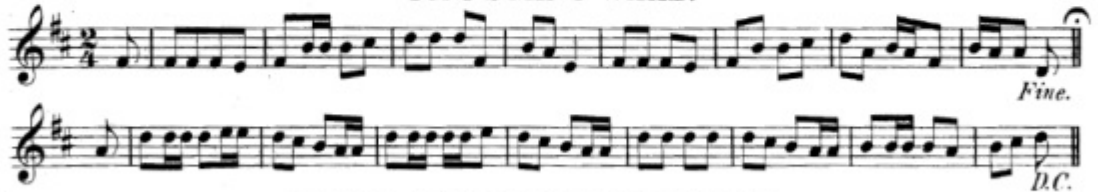
Musical notation for Duke of Kent's March, consisting of two staves.



## DOG AND GUN.



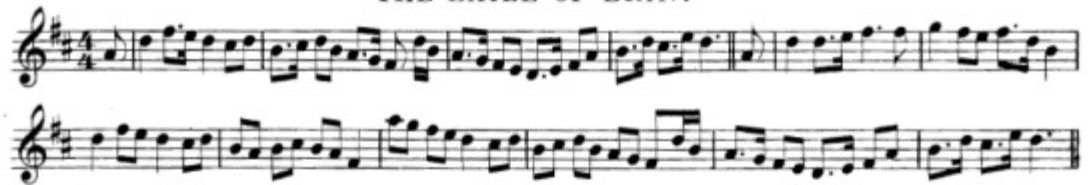
## FINNEGAN'S WAKE.



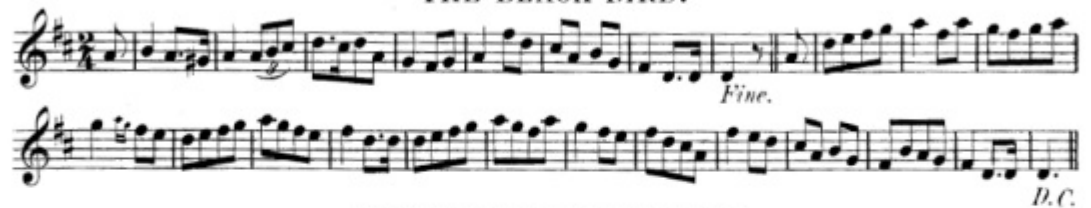
## NORAH, THE PRIDE OF KILDARE.



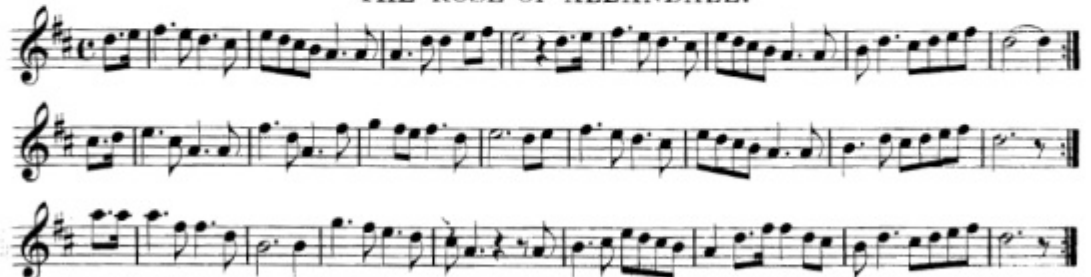
## THE EXILE OF ERIN.



## THE BLACK BIRD.



## THE ROSE OF ALLANDALE.



## HAIL TO THE CHIEF.

Musical score for "Hail to the Chief" in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a dynamic marking of *f* (forte) under the first measure. The piece concludes with a double bar line and repeat dots.

## GRAND MARCH IN NORMA.

Musical score for "Grand March in Norma" in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots.

## KING OF PRUSSIA'S MARCH.

Musical score for "King of Prussia's March" in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and repeat dots.

## HAIL COLUMBIA.

Musical score for "Hail Columbia" in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), and includes a dynamic marking of *f* (forte). The second staff includes a dynamic marking of *p* (piano) under the first measure. The piece concludes with a double bar line and repeat dots.

Musical notation for the first piece, O! Susanna, consisting of two staves in G major and 3/4 time.

## REEL OF TULLOCH.

Musical notation for the second piece, Reel of Tulloch, consisting of two staves in G major and 4/4 time.

## HUNTSMAN'S HORNSPIPE.

Musical notation for the third piece, Huntsman's Hornpipe, consisting of three staves in G major and 3/4 time.

## "JOHN BROWN" OR "GLORY HALLELUJAH."

Musical notation for the fourth piece, "John Brown" or "Glory Hallelujah", consisting of three staves in G major and 3/4 time. The first staff begins with a *mf* dynamic marking, and the second staff has a *ff* marking.

## HIGHLAND MARY.

Musical notation for the fifth piece, Highland Mary, consisting of three staves in G major and 4/4 time.

## STAR SPANGLED BANNER.

Musical notation for the sixth piece, Star Spangled Banner, consisting of two staves in G major and 3/4 time. The first staff begins with a *f* dynamic marking, and the second staff has a *p* marking and a first ending section marked *1st p 2d ff*.

## BRYAN O'LYNN.

Musical score for Bryan O'Lynn, featuring two staves of music in 6/8 time with a key signature of two sharps (F# and C#). The piece includes first and second endings.

Andante.

## ROBIN ADAIR.

Musical score for Robin Adair, featuring a single staff of music in 3/4 time with a key signature of two sharps (F# and C#).

## MAGGIE LAUDER.

Musical score for Maggie Lauder, featuring two staves of music in 4/4 time with a key signature of two sharps (F# and C#).

## THE IRISH WEDDING.

Musical score for The Irish Wedding, featuring two staves of music in 6/8 time with a key signature of two sharps (F# and C#). The piece concludes with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

## LITTLE JUDY'S REEL.

Musical score for Little Judy's Reel, featuring three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The piece begins with a *mf* (mezzo-forte) dynamic marking.

## THOU ART GANE AWA' FRAE ME. MARY.

Musical score for Thou Art Gane Awa' Frae Me. Mary, featuring two staves of music in 4/4 time with a key signature of two sharps (F# and C#).

Andante.

## HER BRIGHT SMILE HAUNTS ME STILL.

Musical score for Her Bright Smile Haunts Me Still, featuring two staves of music in 3/4 time with a key signature of two sharps (F# and C#).

## MOUNTAIN MAID'S INVITATION.

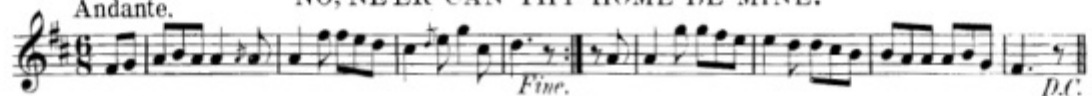


## MARCH IN THE BATTLE OF PRAGUE.

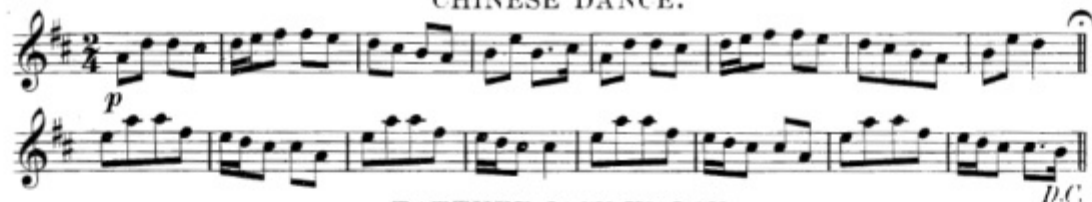


Andante.

## NO, NE'ER CAN THY HOME BE MINE.



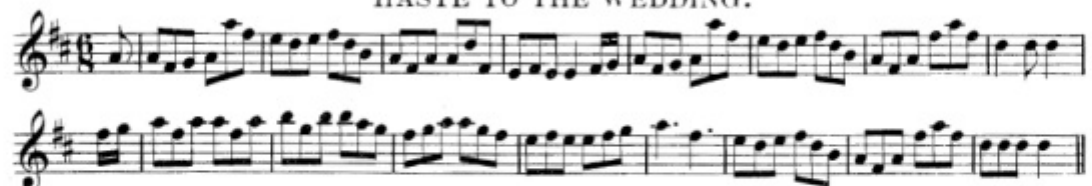
## CHINESE DANCE.



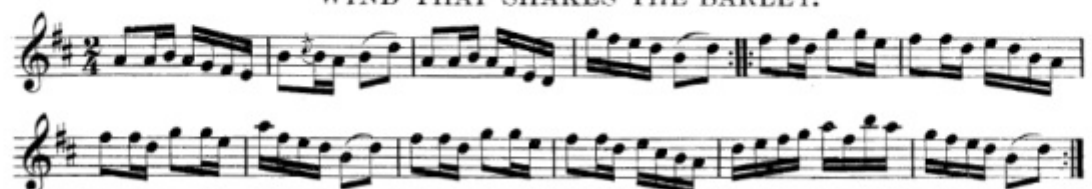
## TATTHER JACK WALSH.



## HASTE TO THE WEDDING.



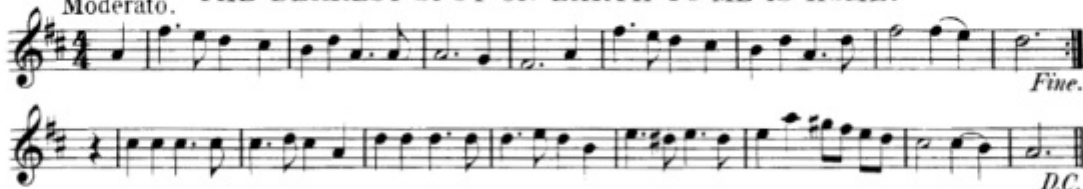
## WIND THAT SHAKES THE BARLEY.



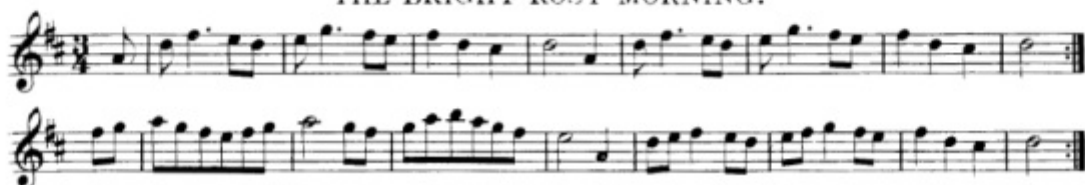
## O, FOR THE WINGS OF A DOVE.



## Moderato. THE DEAREST SPOT ON EARTH TO ME IS HOME.



## THE BRIGHT ROSY MORNING.



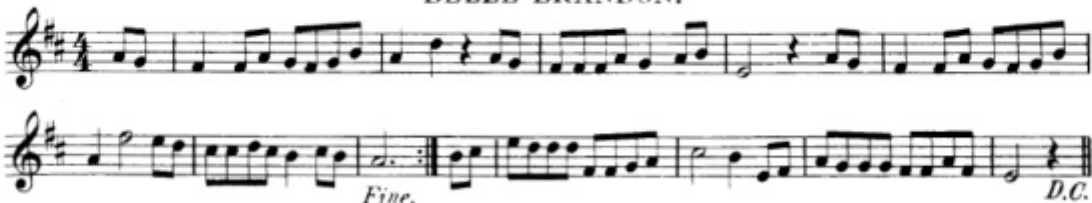
## COME, COME, SOLDIERS COME.



## STRIKE THE CYMBAL.



## BELLE BRANDON.



## KATE KEARNEY.



## LIVERPOOL HORNPIPE.



## FOREST OF BONDI.



## GO TO THE DEVIL AND SHAKE YOURSELF.



## RUSTIC REEL.



## MISS BROWN'S REEL.

Musical score for Miss Brown's Reel, consisting of three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a 3/8 note triplet. The second staff features a repeat sign and a 3/8 note triplet. The third staff concludes with a double bar line and repeat dots.

## TWILIGHT.

Musical score for Twilight, consisting of one staff of music in 2/4 time with a key signature of two sharps (F# and C#). The piece begins with a treble clef and a series of eighth and quarter notes.

## I'VE NOTHING ELSE TO DO.

Musical score for I've Nothing Else to Do, consisting of two staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff ends with a fermata over the final note. The second staff continues the melody with a fermata over the final note. The name "Hatton." is written at the end of the first staff.

## NOT FOR JOSEPH.

Musical score for Not for Joseph, consisting of three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a 3/4 note. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## SHABBY GENTEEL.

Musical score for Shabby Genteel, consisting of three staves of music in 3/4 time with a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a 3/4 note. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The tempo marking "Tempo di Valse." is written at the beginning of the third staff.



Musical score for 'PARTING LONG AGO.' consisting of three staves of music in G major and 4/4 time. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment with triplets.

## KINLOCK.

Musical score for 'KINLOCK.' consisting of two staves of music in G major and 8/8 time. The first staff is the melody and the second is the bass line.

## THE CELEBRATED OPERA REEL.

Musical score for 'THE CELEBRATED OPERA REEL.' consisting of three staves of music in G major and 4/4 time. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment.

## BEAUX OF OAK HILL.

Musical score for 'BEAUX OF OAK HILL.' consisting of three staves of music in G major and 2/4 time. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment.

## NEW CENTURY HORNPIPE.

Musical score for 'NEW CENTURY HORNPIPE.' consisting of three staves of music in G major and 4/4 time. The first staff is the melody, the second is the bass line, and the third is a piano accompaniment.

## FRED WILSON'S CLOG DANCE.

Musical notation for Fred Wilson's Clog Dance, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#).

## CALEDONIAN MARCH.

Musical notation for Caledonian March, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#).

## WELLER'S REEL.

Musical notation for Weller's Reel, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#).

## TWENTY YEARS AGO.

Musical notation for Twenty Years Ago, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#).

## KATY'S LETTER.

Musical notation for Katy's Letter, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#).

## THE ROMAN FALL.

Musical score for 'THE ROMAN FALL.' consisting of three staves of music in 2/4 time, key of D major. The melody is characterized by eighth and sixteenth notes, with some rests and a final cadence.

## UP IN A BALLOON.

Musical score for 'UP IN A BALLOON.' consisting of four staves of music in 6/8 time, key of D major. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns and a final cadence.

## NEVER COURT BUT ONE.

Musical score for 'NEVER COURT BUT ONE.' consisting of three staves of music in common time, key of D major. The melody is primarily composed of quarter and eighth notes, with a final cadence.

## MOET AND CHANDON.

Musical score for 'MOET AND CHANDON.' consisting of four staves of music in 3/4 time, key of D major. The melody is primarily composed of quarter and eighth notes, with some triplet patterns and a final cadence.

## FLYING TRAPEZE.

Musical score for 'FLYING TRAPEZE.' consisting of four staves of music in 3/4 time, key of D major. The melody is primarily in the upper voice, with accompaniment in the lower voices.

## THE WATCH ON THE RHINE.

Allegro marcato.

Musical score for 'THE WATCH ON THE RHINE.' consisting of two staves of music in 2/4 time, key of D major. The tempo is 'Allegro marcato'. The score includes dynamic markings: *p* (piano) at the end of the first staff, *cresc.* (crescendo) between staves, *f* (forte) at the start of the second staff, and *ff* (fortissimo) in the middle of the second staff.

## PADDLE YOUR OWN CANOE.

Musical score for 'PADDLE YOUR OWN CANOE.' consisting of two staves of music in 6/8 time, key of D major. The tempo is 'Allegro marcato'. The score includes dynamic markings: *f* (forte) at the start of the first staff, *ff* (fortissimo) in the middle of the first staff, and *Fine.* at the end of the first staff. The second staff ends with *D.C.* (Da Capo).

## PAR EXCELLENCE.

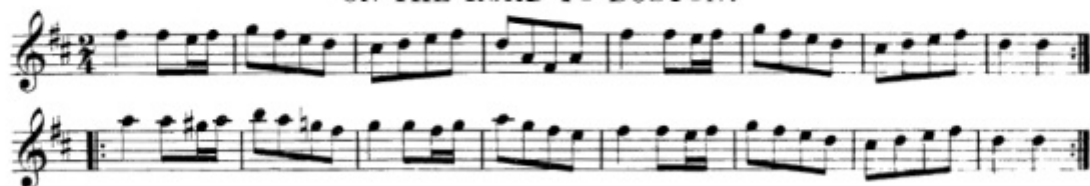
Musical score for 'PAR EXCELLENCE.' consisting of three staves of music in 3/4 time, key of D major. The tempo is 'Allegro marcato'. The score includes the marking *Chorus.* above the second staff.

## RACKETTY JACK.

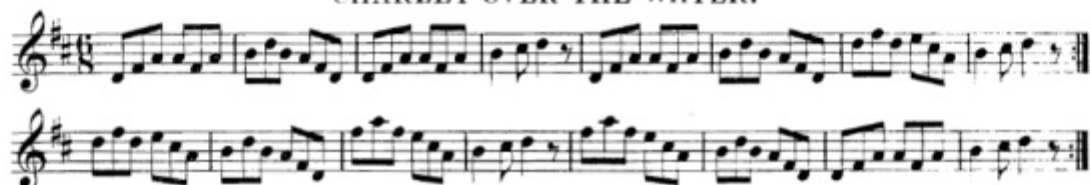
Musical score for 'RACKETTY JACK.' consisting of four staves of music in 6/8 time, key of D major. The tempo is 'Allegro marcato'. The score includes the marking *Chorus.* above the third staff.



## ON THE ROAD TO BOSTON.



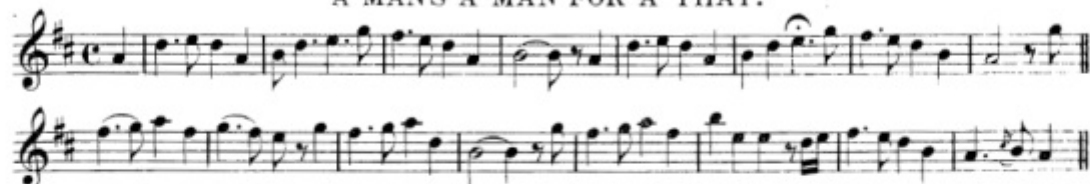
## CHARLEY OVER THE WATER.



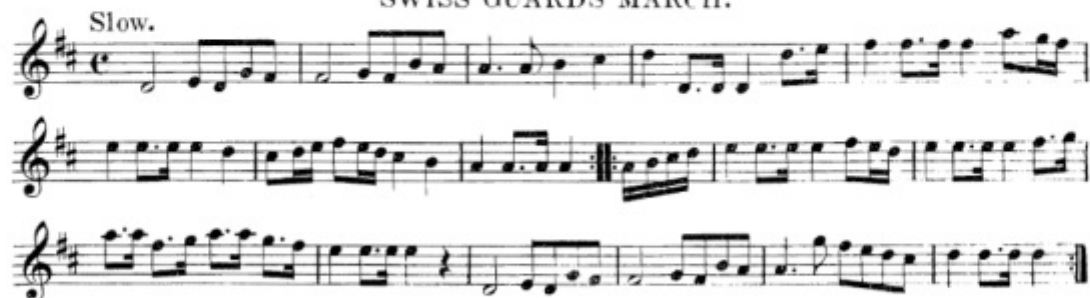
## BACK SIDE OF ALBANY.



## A MAN'S A MAN FOR A' THAT.



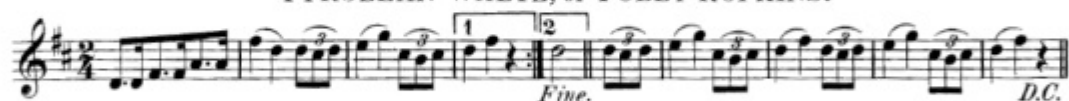
## SWISS GUARD'S MARCH.



## DISAPPOINTED COQUETTE.



## TYROLEAN WALTZ, or POLLY HOPKINS.



Andante.

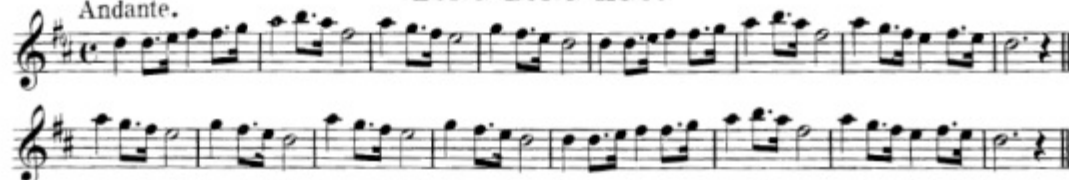
## \* NEARER MY GOD TO THEE.

Mason.

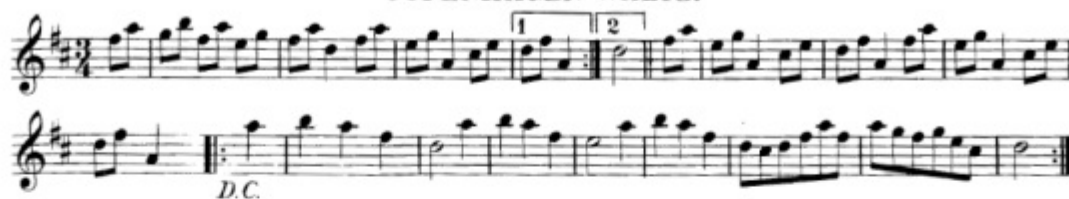


## LONG LONG AGO.

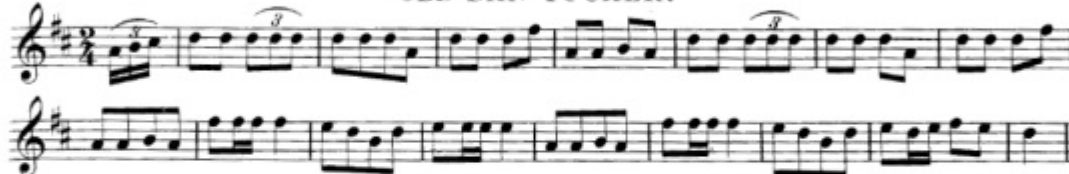
Andante.



## COPENHAGEN WALTZ.



## OLD DAN TUCKER.



## LUCY NEAL.



COME WE THAT LOVE THE LORD.

Moderato. Schumann.

Andante. HOW CAN I LEAVE THEE. Cramer.

Moderato. BONNIE JEAN.

Andante cantabile. ADESTE FIDELES.

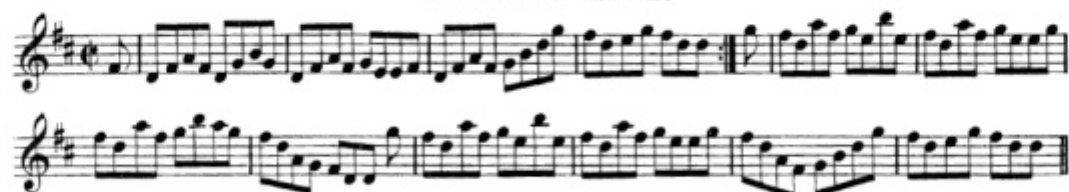
THE ROSE OF ALLANDALE. Nelson.

PIN MONEY JIG.

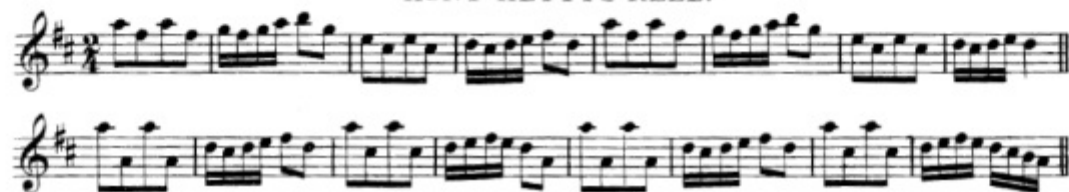
## LAND O' THE LEAL.



## FLARE UP REEL.



## AUNT HETTY'S REEL.



## XX HORNPIPE.



## ELIOT'S HORNPIPE.

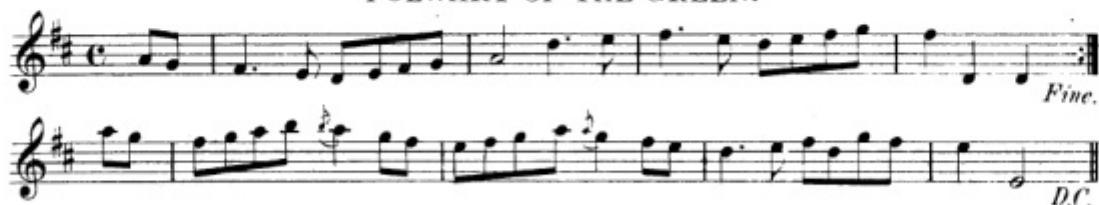




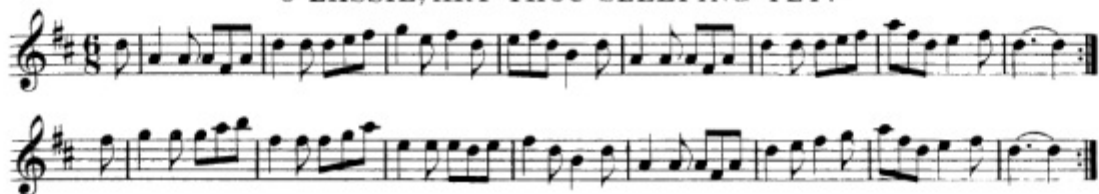
MISS WARRENDER OF LOCHEND'S. A Strathspey.



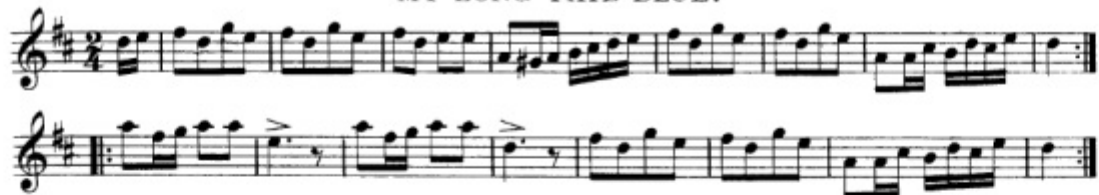
POLWART OF THE GREEN.



O LASSIE, ART THOU SLEEPING YET?



MY LONG TAIL BLUE.



COMIN' THRO' THE RYE.



THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



## ALL THE BLUE BONNETS OVER THE BORDER.



## GOOD LUCK MARCH.



## MARCH FROM FALKA.



Trio.

*D.C.*

YESTERS REEL.

ZIG-ZAG CLOG DANCE.

## WRECKERS DAUGHTER.

Musical score for "WRECKERS DAUGHTER." in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet patterns. The second staff ends with the instruction "Fine." The third and fourth staves continue the melody with similar rhythmic patterns. The fifth staff ends with the instruction "D.C." (Da Capo).

## WOOD UP QUICKSTEP.

Musical score for "WOOD UP QUICKSTEP." in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a fast, rhythmic pattern of eighth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves feature a complex, fast-paced melody with many sixteenth notes. The fifth and sixth staves continue the melody with similar rhythmic patterns. The seventh staff ends with a double bar line and a repeat sign, followed by a first ending (marked with a '1') and a second ending (marked with a '2').

## IMMORTELEN WALTZ.

Musical score for "IMMORTELEN WALTZ." in G major, 3/4 time. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second and third staves contain the main melody with various ornaments and slurs. The fourth staff concludes with a *D.C.* (Da Capo) instruction.

## MYOSOTIS WALTZES.

Lowthian.

Musical score for "MYOSOTIS WALTZES." in G major, 3/4 time. The score consists of eight staves. The first staff begins with a piano (*p*) dynamic and a *dolce.* marking. The second staff includes first and second endings, a *Fine.* marking, and a forte (*f*) dynamic. The third staff includes a *D.C.* instruction. The fourth and fifth staves feature a melody with a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The sixth and seventh staves continue the melody. The eighth staff concludes with first and second endings.

## SWISS WALTZ.

Musical score for Swiss Waltz, featuring two staves of music in 3/4 time, G major, with a key signature of one sharp (F#) and a common time signature of 3/4. The melody is characterized by eighth-note patterns and a waltz-like feel.

## HUNGARIAN WALTZ.

Musical score for Hungarian Waltz, featuring two staves of music in 3/8 time, G major, with a key signature of one sharp (F#). The melody includes triplets and a waltz-like feel.

## BERLIN POLKA.

Musical score for Berlin Polka, featuring three staves of music in 2/4 time, G major, with a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and a polka-like feel. The score includes markings for *S.* (Sforzando) and *D.C.* (Da Capo).

## HERO'S QUICKSTEP.

Musical score for Hero's Quickstep, featuring seven staves of music in 2/4 time, G major, with a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and a quickstep-like feel. The score includes a marking for *ff* (fortissimo).

SUNLIGHT WALTZ.

Musical score for Sunlight Waltz, consisting of five staves of music. The first staff begins with a dynamic marking of *f* and a *cresc.* marking. The piece concludes with a *D.C.* (Da Capo) instruction.

1. BARCAROLLE WALTZES.

Musical score for Barcarolle Waltzes, consisting of ten staves of music. The first staff is marked with a '1.' and includes first and second endings. The piece concludes with a *Fine.* marking and a *D.C.* (Da Capo) instruction.

## GUARDS' WALTZ.

Musical score for "GUARDS' WALTZ." consisting of four staves of music in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a repeat sign.

## KISS WALTZ.

*D.C.*

(Merry War.)

Musical score for "KISS WALTZ. (Merry War.)" consisting of ten staves of music in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by a steady eighth-note accompaniment in the lower register and a more melodic line in the upper register. There are several key changes and dynamic markings throughout the piece, including *mf*, *f*, and *mf*. The score ends with a double bar line and a repeat sign.



UNION WALTZ, or BUY A BROOM.

STEAMBOAT WALTZ.

BOHEMIAN POLKA.

SONTAG POLKA.

## KITTY HAYES WALTZ.

Musical score for 'KITTY HAYES WALTZ' in 3/4 time, key of D major. The score consists of four staves of music. The first three staves contain the main melody, and the fourth staff contains the ending. The word 'Fine.' is written below the third staff, and 'D.C.' is written below the fourth staff.

## ALWAYS OR NEVER WALTZ.

Musical score for 'ALWAYS OR NEVER WALTZ' in 3/4 time, key of D major. The score consists of ten staves of music. The first two staves contain the main melody, and the remaining eight staves contain the accompaniment. The word 'Semplice.' is written below the seventh staff, and 'D.C.' is written below the tenth staff. There are first and second endings marked with '1' and '2' throughout the score.

## ROUSSEAU'S DREAM.

Andante.



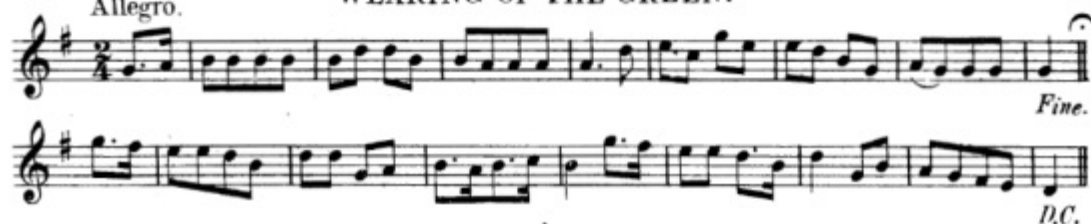
## MY LODGING IS ON THE COLD GROUND.

Andante.



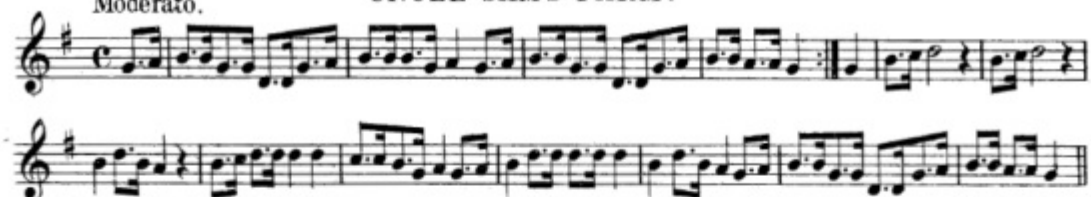
## WEARING OF THE GREEN.

Allegro.



## UNCLE SAM'S FARM.

Moderato.



## GIRL I LEFT BEHIND ME.

Allegro.



## BLUE EYED MARY.



## THE TANK. (Country Dance.)



## KILLARNEY.



## CRACOVIANNE QUICKSTEP



## TWICKENHAM FERRY.



## JIM CROW.



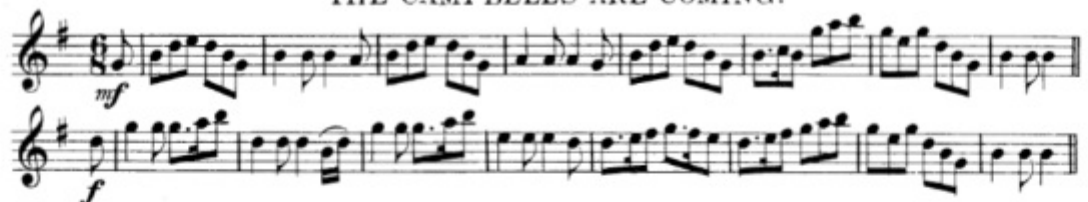
## ROSA LEE.



## OLD KING CROW.



## "THE CAMPBELLS ARE COMING."



## ANNIE LAURIE.



Lively.

## "ST. PATRICK'S DAY."



## NINETY FIVE.

Two staves of music in 3/8 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It starts with a forte (*f*) dynamic and a repeat sign. The second staff continues the melody and ends with a *Fine.* marking and a repeat sign.

## CARRY ME BACK TO OLD VIRGINNY.

D. C.

Two staves of music in 6/8 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a piano (*p*) dynamic. The second staff continues the melody and ends with a forte (*f*) dynamic.

## THE ROGUE'S MARCH.

Two staves of music in 6/8 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melody and ends with a mezzo-forte (*mf*) dynamic.

## THE BONNIE BLUE FLAG.

Allegretto.

Two staves of music in 6/8 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a forte (*f*) dynamic. The second staff continues the melody and ends with a forte (*f*) dynamic.

## HIGHLAND LADDIE, or WHITE COCKADE.

*ff*All<sup>o</sup> moderato.

Two staves of music in 2/4 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melody and ends with a forte (*f*) dynamic.

## \* DIXIE.

Allegro.

Three staves of music in 2/4 time, key of G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a piano (*p*) dynamic. The second staff continues the melody and ends with a forte (*f*) dynamic. The third staff continues the melody and ends with a fortissimo (*ff*) dynamic.

## JENNIE BAUBEE, or MOLLIE, PUT THE KETTLE ON.



WE'RE ALL A NID NOD NODDIN.



THE LASS WITH THE YELLOW COATEE.



EAST NUKE OF FIFE.



## REEL.

*mf*

*p*

*DS*

## MARY OF ARGYLE.

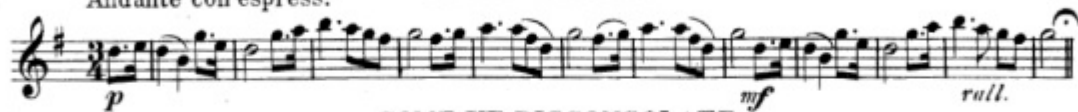
## TULLOCHGORUM.

*D. C.*



Andante con espress.

## ROCK OF AGES.

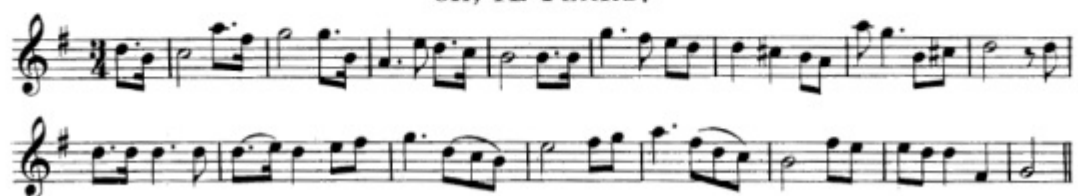


Andantino.

## COME YE DISCONSOLATE.

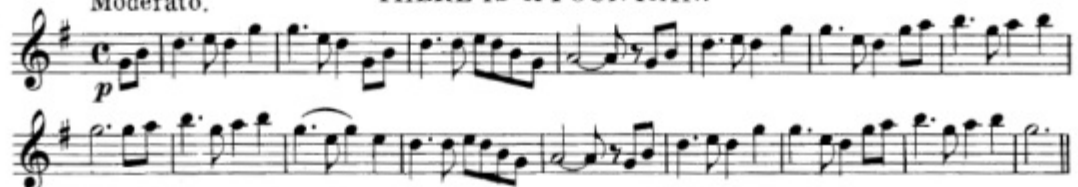


## OH, YE TEARS.



Moderato.

## THERE IS A FOUNTAIN.



Lento.

## AULD ROBIN GRAY.



## GOOD BYE, SWEETHEART.

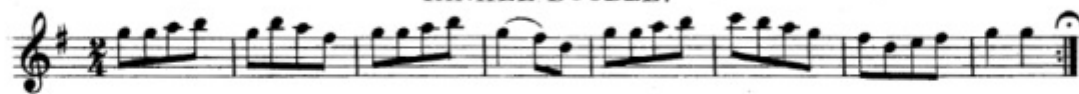
Hatton.



## TODLEN HAME.



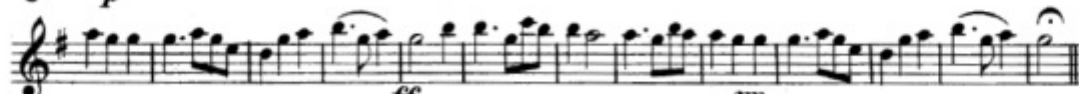
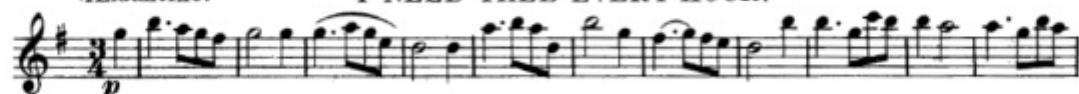
## YANKEE DOODLE.



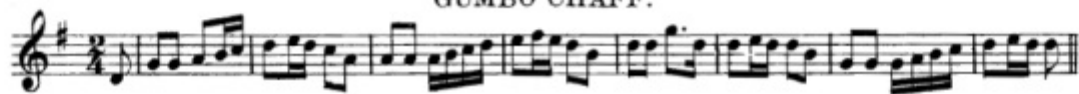
Andantino.

## I NEED THEE EVERY HOUR.

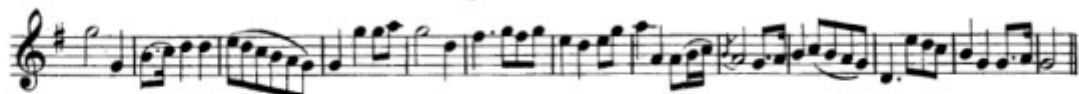
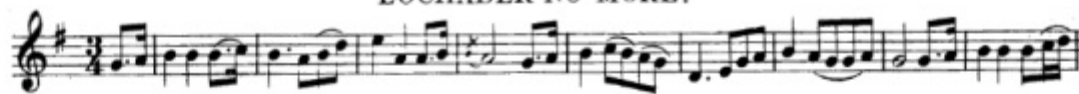
D. C.



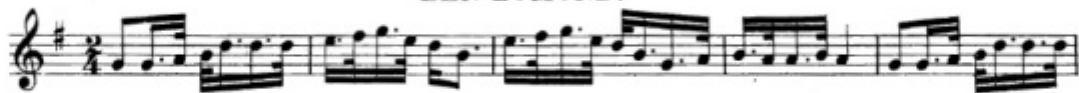
## GUMBO CHAFF.



## LOCHABER NO MORE.



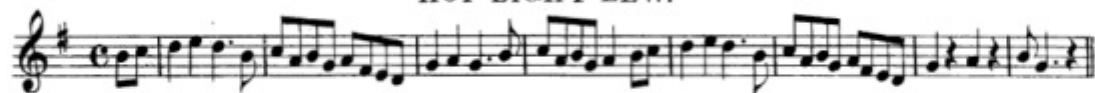
## BEN LOMOND.



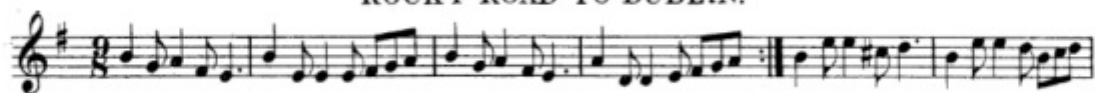
COAL BLACK ROSE.



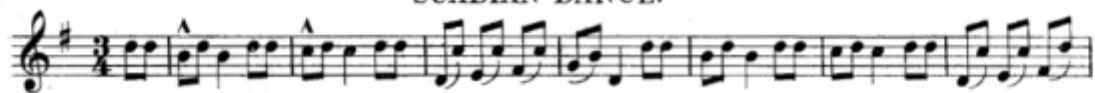
HOP LIGHT LEW.



ROCKY ROAD TO DUBLIN.

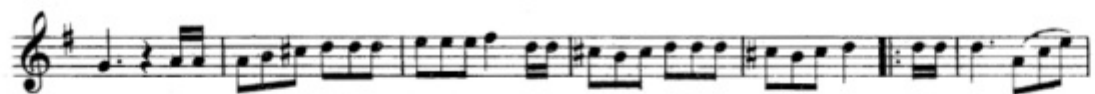
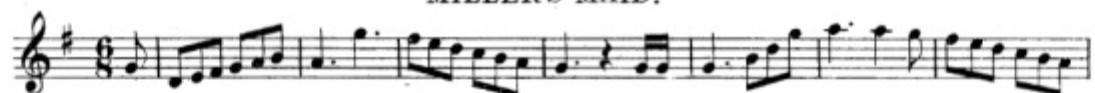


SUABIAN DANCE.



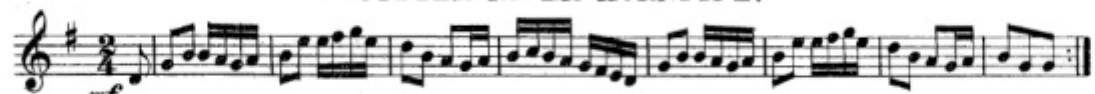
MILLER'S MAID.

*D. C.*

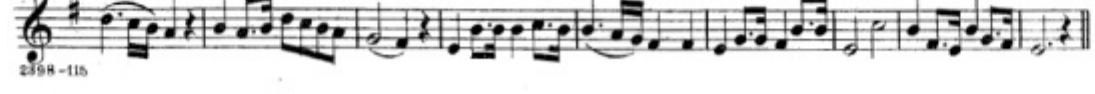
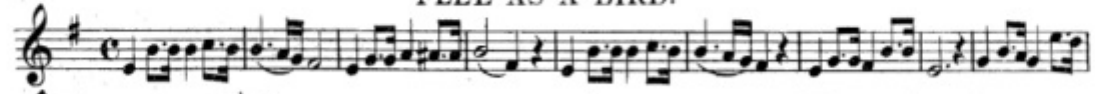


*Fine.*

OYSTER RIVER HORNPIPE.



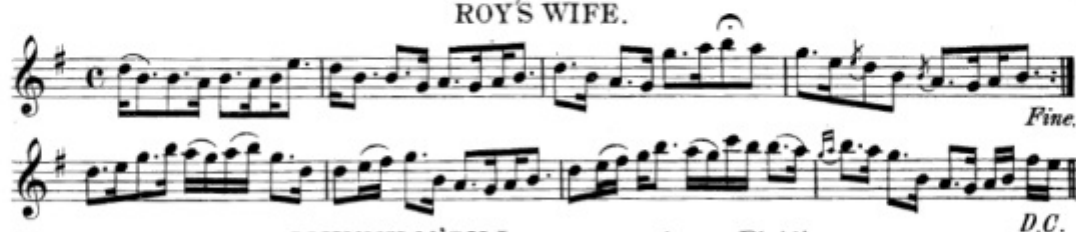
FLEE AS A BIRD.



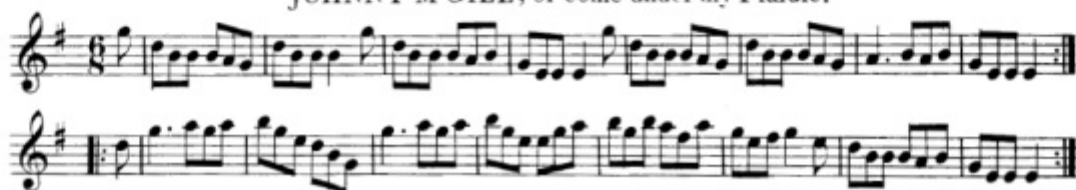
## RORY O'MORE.



## ROY'S WIFE.



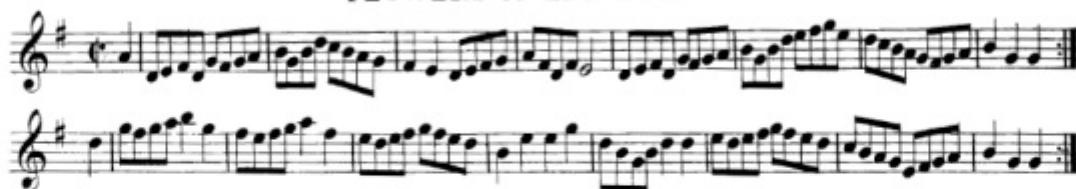
## JOHNNY M'GILL; or come under my Plaidie.



## DOUGLAS FAVORITE, or MOUNTAIN HORNPIPE.



## FLOWERS OF EDINBURGH.



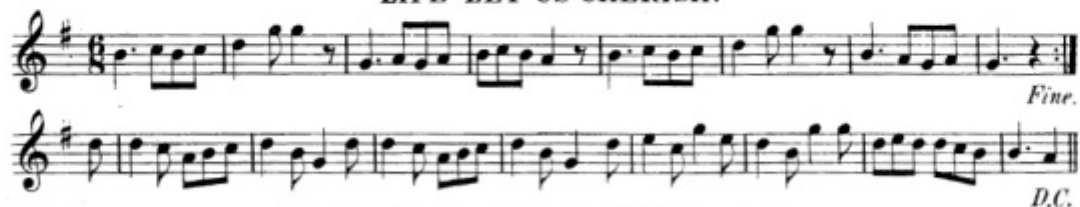
## MERRY DANCE.



## THE ROCKY ROAD TO DUBLIN.



## LIFE LET US CHERISH.



## THE FOUR LEAVED SHAMROCK.



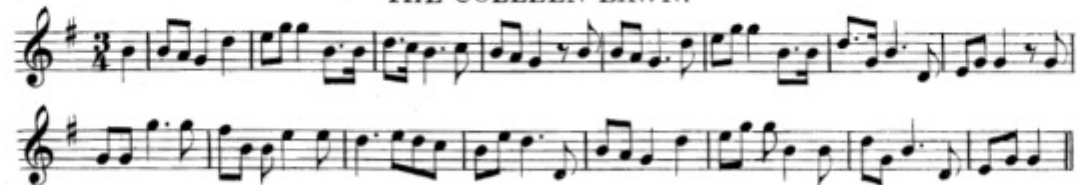
## SLIGO TUNE.



## MOLLY MALONE.



## THE COLLEEN BAWN.



## LET ERIN REMEMBER THE DAYS OF OLD.

Maestoso.

*mf* *f* *p* *f*

Moderato. COME BACK TO ERIN.

*mf* *rall.* D. C.

RUSSIAN HYMN.

*1st mf 2d ff* *p* *ff*

Andante. \* MASSA'S IN THE COLD, COLD GROUND.

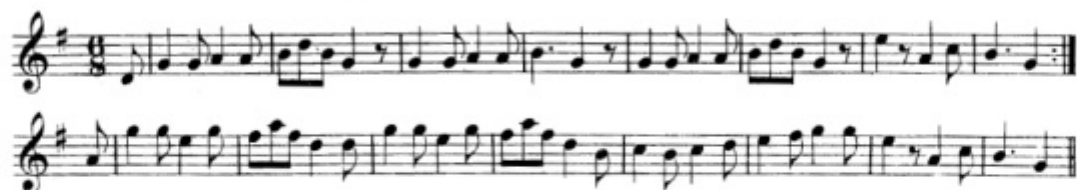
*p* *f*

Andante. HOME, SWEET HOME.

*p* *mf* *f* *pp*

Larghetto. THE LAST ROSE OF SUMMER.

*p* *mf* *rall.* *a tempo* *f* *p* *pp*



## HEY THE BONNIE BREAST KNOTS.



## BONNIE JEAN OF ABERDEEN.



## JOCK O' HAZELDEAN.



## BONNIE DUNDEE.



## DASHING WHITE SERGEANT.



## DANDY JIM.

Maestoso.

## SEE, THE CONQUERING HERO COMES.

## VIVE LA CANADIENNE.

Andante moderato.

## BLUE BELLS OF SCOTLAND.

Andante.

## PARTANT POUR LA SYRIE.

## GARRY OWEN.



## DOUGLAS, TENDER AND TRUE.



## \* SWEET BY AND BY.



## IN THE GLOAMING.

Annie F. Harrison.



## NANCY LEE.

ADAMS.



## WASHINGTON CROSSING THE DELAWARE.

Musical score for "WASHINGTON CROSSING THE DELAWARE." in 2/4 time, key of G major. The score consists of three staves. The first staff is the melody, the second is the accompaniment, and the third is a bass line. The piece features several triplet markings in the second staff.

OH, COME, MAIDENS, COME.

Musical score for "OH, COME, MAIDENS, COME." in 3/4 time, key of G major. The score consists of two staves. The first staff is the melody, and the second is the accompaniment.

Moderato.

## KITTY CLYDE.

Musical score for "KITTY CLYDE." in 3/4 time, key of G major. The score consists of three staves. The first staff is the melody, the second is the accompaniment, and the third is a bass line.

Moderato.

## WHAT FAIRY LIKE MUSIC.

Musical score for "WHAT FAIRY LIKE MUSIC." in 3/4 time, key of G major. The score consists of two staves. The first staff is the melody, and the second is the accompaniment. A piano (*p*) dynamic marking is present at the beginning of the first staff.

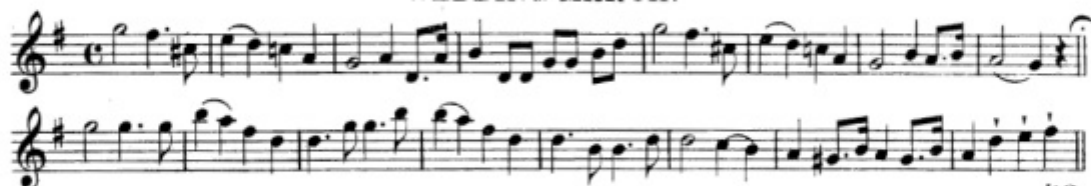
## WASHINGTON'S MARCH.

Musical score for "WASHINGTON'S MARCH." in 2/4 time, key of G major. The score consists of four staves. The first staff is the melody, the second and third are accompaniment, and the fourth is a bass line. The piece features a triplet marking in the second staff.

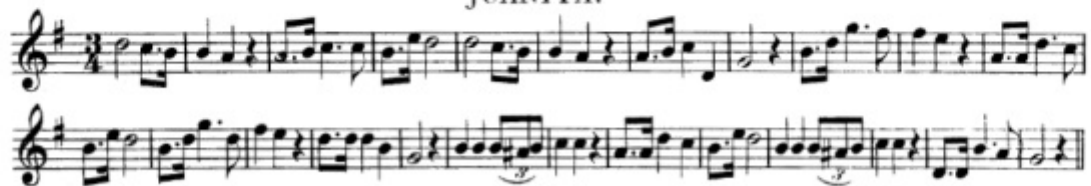
## WHAT A LOAD.



## WEDDING MARCH.



## JUANITA.



## 'TIS SAID THAT ABSENCE CONQUERS LOVE.



## WHAT CAN THE MATTER BE.



## LAFAYETTE'S MARCH.



## \* OLD FOLKS AT HOME.



## MISS Mc LEOD'S REEL, or THE ENTERPRISE and BOXER.



## BONNY BOAT.



## QUINDARO HORNPIPE.

*Fine.*

## AULD LANG SYNE.



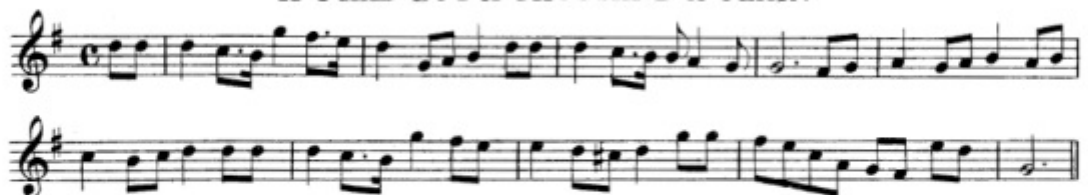
I'LL NEVER GET DRUNK ANY MORE.



CAST LÈS IN THE AIR.



IF I HAD BUT A THOUSAND A YEAR.



THE ROUT.

*Fine.**DC.*

## MORELLA'S LESSON.

## WASHINGTON'S GRAND MARCH.

## HOBSON'S REEL.

## MY HEART AND LUTE.

## GREEN FIELDS OF AMERICA.

Musical score for "GREEN FIELDS OF AMERICA." in 2/4 time, key of G major. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests. The second and third staves continue the melody with similar rhythmic patterns and include repeat signs at the end.

## PEELER'S JACKET.

Musical score for "PEELER'S JACKET." in 2/4 time, key of G major. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking of *mf* and a triplet of eighth notes. The melody is fast and rhythmic, featuring many eighth and sixteenth notes. The second and third staves continue the piece with repeat signs at the end.

## MISS FORBES' FAREWELL TO BANFF.

Musical score for "MISS FORBES' FAREWELL TO BANFF." in 4/4 time, key of G major. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes first and second endings marked with "1" and "2". The melody is in a 4/4 time signature and features a mix of quarter and eighth notes.

## MARY MORRISON.

Musical score for "MARY MORRISON." in 4/4 time, key of G major. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is in a 4/4 time signature and features a mix of quarter and eighth notes. The second staff continues the piece with repeat signs at the end.

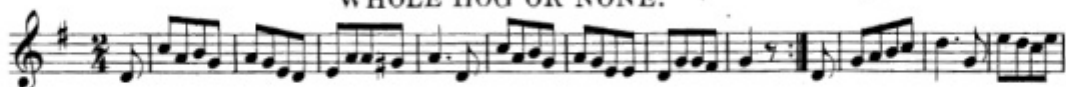
## O NANNY, WILT THOU GANG WI' ME.

Musical score for "O NANNY, WILT THOU GANG WI' ME." in 4/4 time, key of G major. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes first and second endings marked with "1" and "2". The melody is in a 4/4 time signature and features a mix of quarter and eighth notes.

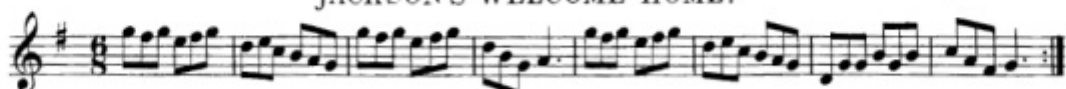
## SUCH A GETTING UP STAIRS.



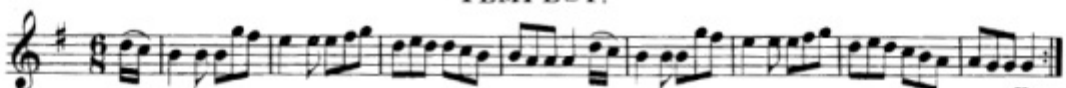
## WHOLE HOG OR NONE.



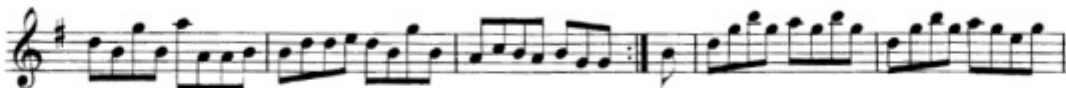
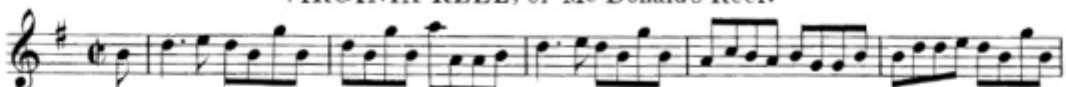
## JACKSON'S WELCOME HOME.



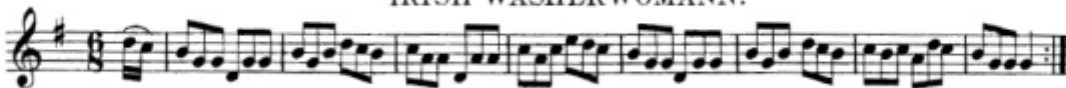
## TEMPEST.

*Fine.**D.C.*

## VIRGINIA REEL, or Mc Donald's Reel.



## IRISH WASHERWOMANN.





## SABRE SONG.(Grand Duchesse.)

## SOLDIERS DUETT.(Genevieve.)

## SAILING.

## LAUTERBACH WALTZ.

Musical score for Lauterbach Waltz, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff concludes with the instruction *D.C.*

## IL BACIO WALTZ. (The Kiss.)

Musical score for Il Bacio Waltz (The Kiss), consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, and includes the dynamic marking *p*. The second staff includes the dynamic markings *Fine. ff* and *p*. The third staff concludes with the instruction *D.C.*

## MABEL WALTZ.

Musical score for Mabel Waltz, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second and third staves continue the melody.

## WALTZ FROM BARBE BLUE.

Musical score for Waltz from Barbe Blue, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff includes the instruction *Fine.* The third staff concludes with the instruction *D.C.*

## 'TIS I ALONE CAN TELL.

Musical score for 'TIS I ALONE CAN TELL. The piece is in 2/4 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 melody is characterized by eighth and sixteenth notes, with some triplet-like rhythms. The second staff continues the melody with similar rhythmic patterns. The third staff features a more melodic line with some longer note values and a repeat sign at the end.

## IN THE TIME OF APPLE BLOSSOM.

Musical score for IN THE TIME OF APPLE BLOSSOM. The piece is in 2/4 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 melody is characterized by eighth and sixteenth notes, with some triplet-like rhythms. The second staff continues the melody with similar rhythmic patterns. The third staff features a more melodic line with some longer note values and a repeat sign at the end.

## EHREN ON THE RHINE.

Musical score for EHREN ON THE RHINE. The piece is in 2/4 time and G major. It consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplet-like rhythms. The second staff continues the melody with similar rhythmic patterns. The third staff features a more melodic line with some longer note values and a repeat sign at the end. The fourth staff continues the melody with similar rhythmic patterns. The fifth staff features a more melodic line with some longer note values and a repeat sign at the end. The sixth staff continues the melody with similar rhythmic patterns. The seventh staff features a more melodic line with some longer note values and a repeat sign at the end.

## SPRING AND AUTUMN.



## SPONGE IT OUT.

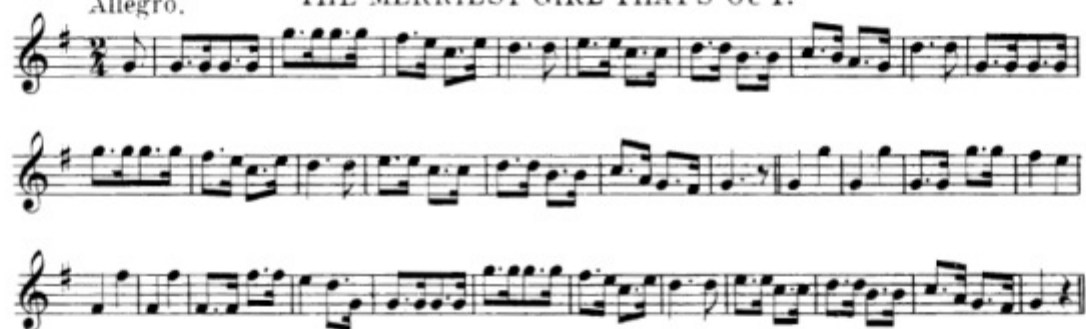
Allegro.

(Beggar Student.)



Allegro.

## THE MERRIEST GIRL THAT'S OUT.



Animato.

## CHAMPAGNE CHARLIE.



## FAIRY LAND WALTZ.

Musical score for Fairy Land Waltz, consisting of three staves. The first staff is in G major, 3/4 time, and contains the main melody with first and second endings. The second staff is in G major, 3/4 time, and contains the accompaniment, marked *D.C.* (Da Capo). The third staff is in G major, 3/4 time, and contains the accompaniment, also marked *D.C.*

## BEGGAR STUDENT WALTZ.

Musical score for Beggar Student Waltz, consisting of ten staves. The first staff is in G major, 3/4 time, and contains the main melody. The second staff is in G major, 3/4 time, and contains the accompaniment, marked with first and second endings. The third staff is in G major, 3/4 time, and contains the accompaniment. The fourth staff is in G major, 3/4 time, and contains the accompaniment. The fifth staff is in G major, 3/4 time, and contains the accompaniment. The sixth staff is in G major, 3/4 time, and contains the accompaniment. The seventh staff is in G major, 3/4 time, and contains the accompaniment. The eighth staff is in G major, 3/4 time, and contains the accompaniment, marked *p* (piano). The ninth staff is in G major, 3/4 time, and contains the accompaniment. The tenth staff is in G major, 3/4 time, and contains the accompaniment.

## MAZEPPA GALOP.

Musical score for Mazeppa Galop, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of 15 measures. The first measure is a whole note chord. The second measure is a quarter note followed by a quarter rest. The third measure is a quarter note followed by a quarter rest. The fourth measure is a quarter note followed by a quarter rest. The fifth measure is a quarter note followed by a quarter rest. The sixth measure is a quarter note followed by a quarter rest. The seventh measure is a quarter note followed by a quarter rest. The eighth measure is a quarter note followed by a quarter rest. The ninth measure is a quarter note followed by a quarter rest. The tenth measure is a quarter note followed by a quarter rest. The eleventh measure is a quarter note followed by a quarter rest. The twelfth measure is a quarter note followed by a quarter rest. The thirteenth measure is a quarter note followed by a quarter rest. The fourteenth measure is a quarter note followed by a quarter rest. The fifteenth measure is a quarter note followed by a quarter rest.

*Trio.*  
*Fine.*

## \* DEVIL'S CALL GALOP.

D.C.

Musical score for Devil's Call Galop, measures 1-15. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of 15 measures. The first measure is a quarter note followed by a quarter rest. The second measure is a quarter note followed by a quarter rest. The third measure is a quarter note followed by a quarter rest. The fourth measure is a quarter note followed by a quarter rest. The fifth measure is a quarter note followed by a quarter rest. The sixth measure is a quarter note followed by a quarter rest. The seventh measure is a quarter note followed by a quarter rest. The eighth measure is a quarter note followed by a quarter rest. The ninth measure is a quarter note followed by a quarter rest. The tenth measure is a quarter note followed by a quarter rest. The eleventh measure is a quarter note followed by a quarter rest. The twelfth measure is a quarter note followed by a quarter rest. The thirteenth measure is a quarter note followed by a quarter rest. The fourteenth measure is a quarter note followed by a quarter rest. The fifteenth measure is a quarter note followed by a quarter rest.

1 2

D.C.

## ALWAYS GALLANT POLKA.

Fahrbach.

*mf*

Trio.

1 2

## SECRET LOVE GAVOTTE.

1 2

## OVER STICKS AND STONES GALOP.

C. Faust.

ff

ff

p

f

ff

p

ff

## ALL FOR JOY GALOP.

Fahrbach.

Trio.

D. C.



## JOYS OF LIFE GALOP.

Musical score for "JOYS OF LIFE GALOP." in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a lively, galop-like rhythm with many eighth and sixteenth notes. There are several trills and slurs throughout. The second and third staves contain first and second endings. The fourth staff begins with a piano (*p*) dynamic marking. The fifth and sixth staves continue the melodic and rhythmic patterns. The seventh staff concludes with the initials "D.C." (Da Capo).

## BOCCACCIO MARCH.

Musical score for "BOCCACCIO MARCH." in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a march, featuring a steady, rhythmic pattern with many eighth and sixteenth notes. There are several trills and slurs throughout. The second and third staves contain first and second endings. The fourth and fifth staves continue the melodic and rhythmic patterns. The sixth and seventh staves conclude the piece with a final cadence.

## FIRST LOVE WALTZ.

Olivette.

Musical score for "FIRST LOVE WALTZ" by Olivette. The score consists of seven staves of music in 3/4 time, starting with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the remaining six staves. The piece concludes with a double bar line.

## WALTZ. Bells of Corneville.

Musical score for "WALTZ. Bells of Corneville". The score consists of six staves of music in 3/4 time. It begins with a key signature of one sharp (F#) and changes to one flat (F) after the second staff. The melody is written on the top staff, and the accompaniment is written on the remaining five staves. The piece concludes with a double bar line.

D. C.

## FANNY ELSLER'S SPANISH CACHUCA.

Musical score for Fanny Elser's Spanish Cachuca, featuring three staves of music in 3/4 time with a key signature of one sharp (F#). The first two staves are treble clef, and the third is bass clef. The piece includes first and second endings.

## SPRING, GENTLE SPRING WALTZ.

Musical score for Spring, Gentle Spring Waltz, featuring three staves of music in 3/4 time with a key signature of one sharp (F#). The first two staves are treble clef, and the third is bass clef. The piece includes a *Fine* marking and a *D.C.* (Da Capo) instruction.

## BLUE ALSATIAN MOUNTAIN WALTZ.

Adams.

Musical score for Blue Alsatian Mountain Waltz, featuring seven staves of music in 3/4 time with a key signature of one flat (Bb). The first two staves are treble clef, and the remaining five are bass clef. The piece includes first and second endings.

## THE DRUM MAJOR'S DAUGHTER.(Waltz.)

Offenbach.

Musical score for "The Drum Major's Daughter" by Offenbach. The score consists of seven staves of music in 3/4 time, key of G major. It features various musical notations including slurs, trills (tr), and a dynamic marking of *f* at the end.

Semplice.

## CHARMING WALTZ.

Waldteufel.

Musical score for "Charming Waltz" by Waldteufel. The score consists of eight staves of music in 3/4 time, key of B-flat major. It includes first and second endings, a *Fine* marking, and a *D.C.* (Da Capo) instruction.

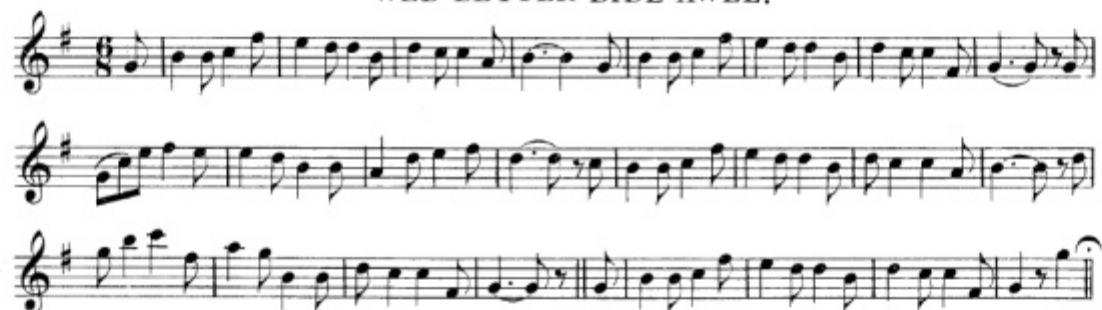
## PADDY ON THE HAND-CAR.



## FLAG HORNPIPE.



## WED BETTER BIDE AWEE.



## LARDY DAH.



## BEETHOVEN'S FAVORITE WALTZ.

Musical score for Beethoven's Favorite Waltz, consisting of three staves of music in 3/4 time with a key signature of one sharp (F#).

## VON WEBER'S FAVORITE WALTZ.

Musical score for Von Weber's Favorite Waltz, consisting of three staves of music in 3/4 time with a key signature of two sharps (D#).

## BLUE DANUBE WALTZ.

Musical score for Blue Danube Waltz, consisting of seven staves of music in 3/4 time with a key signature of two sharps (D#).

## SHOWERS OF GOLD WALTZ.

Musical score for 'SHOWERS OF GOLD WALTZ.' in 3/4 time, G major. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the piece. The fourth staff includes first and second endings, marked with '1' and '2' above the notes. The fifth and sixth staves conclude the piece with a final cadence.

Larghetto.

## CHI MI FRENA. (LUCIA.)

Musical score for 'CHI MI FRENA. (LUCIA.)' in 3/4 time, D major. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by a steady eighth-note accompaniment and a melodic line with various ornaments and dynamics. The second staff includes dynamic markings *fz* and *p*. The third staff includes *fz*, *p*, and *mf*. The fourth staff includes *fz*. The fifth staff includes *fz*. The sixth staff includes *fz* and *dim.* (diminuendo).

## LA MARSEILLAISE.

Maestoso.

*f* *ff*

*p* *ff*

*f*

Detailed description: This block contains the first three staves of the musical score. The first staff is in treble clef with a common time signature. The second staff is in bass clef. The third staff is in treble clef and includes first and second endings. Dynamics include *f*, *ff*, and *p*.

CHEER, BOYS, CHEER.

*f* *DC.*

*Fine. mf*

Detailed description: This block contains the next three staves of the musical score. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The third staff is in treble clef. Dynamics include *f* and *DC.*

MEN OF HARLECH.

*f*

Detailed description: This block contains the next two staves of the musical score. The first staff is in treble clef with a common time signature. The second staff is in bass clef. Dynamics include *f*.

OUR FLAG IS THERE.

*mf* *DC.*

*ff*

Detailed description: This block contains the next two staves of the musical score. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. Dynamics include *mf*, *ff*, and *DC.*

"THE PLOUGH BOY" (COUNTRY DANCE.)

*ff* *Fine.*

*ff* *D.S.*

Detailed description: This block contains the next two staves of the musical score. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef and includes first and second endings. Dynamics include *ff*, *Fine.*, and *D.S.*

"SCOTS WHA HA'E WT' WALLACE BLED."

Maestoso.

*p* *f*

Detailed description: This block contains the final two staves of the musical score. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. Dynamics include *p* and *f*.



## HE GIVETH HIS BELOVED SLEEP.

ABT.

Andantino.

*Psosten.*

*f* *dim.*

*pp*

## I LEFT IT ALL TO JESUS.

Moderato.

*p* *p* *mf* *p*

*p* *mf* *pp* *f*

## MARY OF ARGYLE.

Nelson.

*mf* *rull.* *p* *ad lib.*

Allegro moderato.

## THE LOW BACK CAR.

Lover.

*p* *p* *rull.*

## MY PRETTY JANE.

Bishop.

*rull.* *a tempo.*

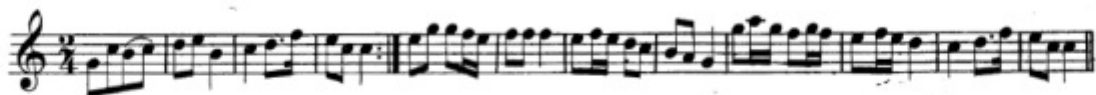
Andante.

## FLOW GENTLY, SWEET AFTON.

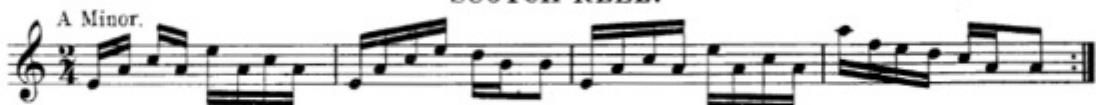
Spilman.

*p* *mf*

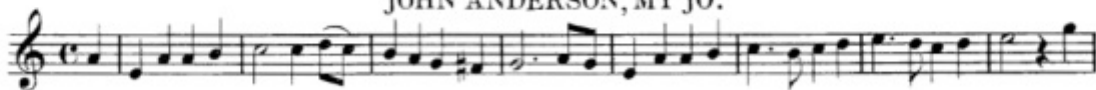
## DUNCAN GRAY.



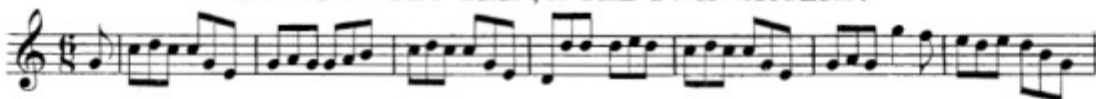
## SCOTCH REEL.



## JOHN ANDERSON, MY JO.

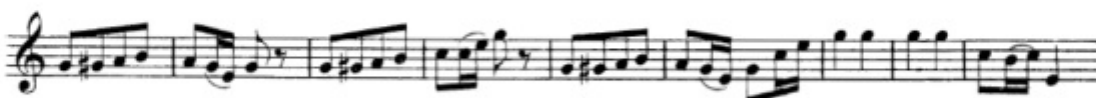


## LAND OF SWEET ERIN, or THE TWIN SISTERS.



## PIFF - PAFF.

(Prince Methusalem.)



## "WE WONT GO HOME TILL MORNING.

Musical score for "WE WONT GO HOME TILL MORNING." The score consists of two staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The music is marked *mf*. The second staff continues the melody and includes the instruction *Five.* and the marking *D.C.* at the end.

## MARYLAND, MY MARYLAND.

Musical score for "MARYLAND, MY MARYLAND." The score consists of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music is marked *Animato.* and *p*. The second staff continues the melody and includes the marking *f*.

## BONNIE DOON.

Musical score for "BONNIE DOON." The score consists of two staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat. The music is marked *mf*. The second staff continues the melody and includes the marking *f*.

## COMING THRO' THE RYE.

Musical score for "COMING THRO' THE RYE." The score consists of two staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The music is marked *mf*. The second staff continues the melody and includes the marking *f*.

## GOOD NIGHT, AN' JOY BE WT' YOU A'!

Musical score for "GOOD NIGHT, AN' JOY BE WT' YOU A'!" The score consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The second staff continues the melody.

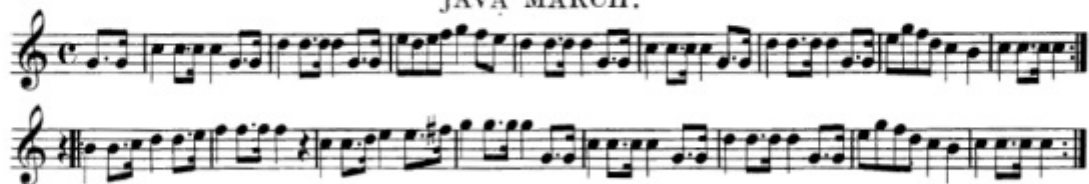
## RED, WHITE AND BLUE.

Musical score for "RED, WHITE AND BLUE." The score consists of four staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music is marked *f*. The second staff continues the melody. The third staff includes the marking *p*. The fourth staff concludes the piece with first and second endings, marked *ff*.

## JEFFERSON AND LIBERTY.



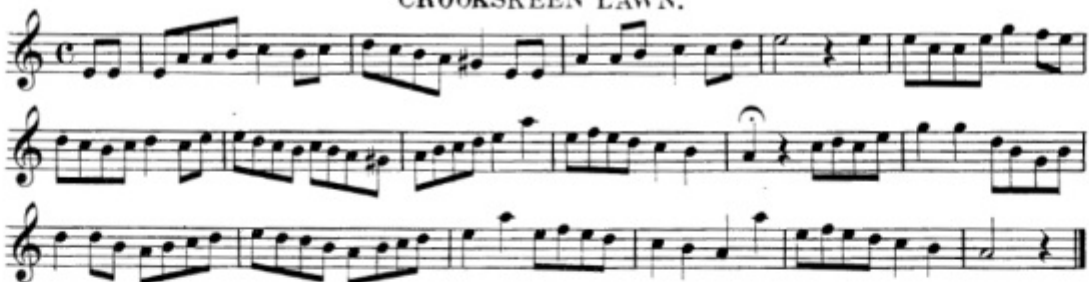
## JAVA MARCH.



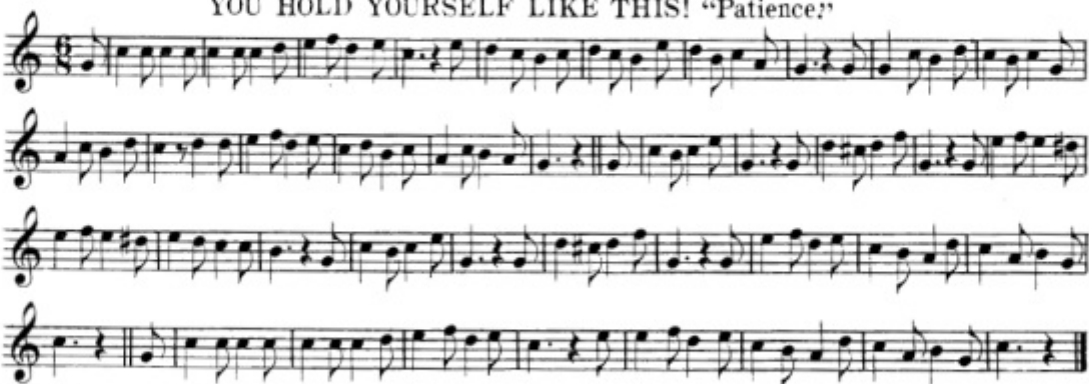
## BONAPARTE'S MARCH OVER THE RHINE.



## CROOKSKEEN LAWN.



## YOU HOLD YOURSELF LIKE THIS! "Patience!"



## FINALE. (Traviata.)

Two staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff includes a *cresc.* (crescendo) marking. The music is in a common time signature and features a melodic line with some grace notes and a more rhythmic accompaniment.

## WILLOW WALY: "Patience!"

Two staves of music. The first staff is marked *Allegretto*. The music is in common time and consists of a lively, rhythmic melody with a steady accompaniment.

## OLD OAKEN BUCKET.

Three staves of music. The first staff is in 8/4 time. The music is a rhythmic, march-like piece with a consistent eighth-note accompaniment and a melody of eighth notes.

## GOBBLE SONG.

La Mascot.

Five staves of music. The first staff is marked *Animato* and is in 3/4 time. The music is a lively, rhythmic piece with a consistent eighth-note accompaniment and a melody of eighth notes.

### WHALL BE KING BUT CHARLEY?

A Minor.

Musical notation for the piece 'WHALL BE KING BUT CHARLEY?'. It consists of two staves of music in 6/8 time, marked 'A Minor'.

### WALK AROUND,-- CHAW ROAST BEEF.

Musical notation for the piece 'WALK AROUND,-- CHAW ROAST BEEF.' It consists of three staves of music in 2/4 time. The first staff is marked *ff*. The second staff has a *mf* marking and includes a section labeled 'Dance.' with a triplet of eighth notes. The third staff includes a section labeled 'Break.' and ends with a *ff* marking.

### EMBARRASSMENT.

Musical notation for the piece 'EMBARRASSMENT.' It consists of three staves of music in 4/4 time. The first staff ends with a double bar line. The second staff begins with a 9/8 time signature. The piece concludes with the marking 'Abt.'.

### WHEN THE CORN IS WAVING, ANNIE DEAR.

Musical notation for the piece 'WHEN THE CORN IS WAVING, ANNIE DEAR.' It consists of three staves of music in 4/4 time.

### NOT A SPARROW FALLETH.

Musical notation for the piece 'NOT A SPARROW FALLETH.' It consists of three staves of music in 4/4 time. The second staff ends with the marking 'Fine.' The piece concludes with the marking 'D.C.'.

## WALTZ FROM FALKA.

Musical score for "Waltz from Falka" in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a dynamic marking of *f* (forte). The third staff includes a dynamic marking of *rit.* (ritardando). The fourth and fifth staves include first and second endings, indicated by bracketed lines with "1" and "2" above them. The piece concludes with the initials "D. C." (Da Capo).

## MY QUEEN WALTZES.

Musical score for "My Queen Waltzes" in 3/4 time, key of D major. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves include first and second endings, indicated by bracketed lines with "1" and "2" above them. The fourth staff includes a dynamic marking of *D.S.* (Da Segno). The fifth and sixth staves include first and second endings, indicated by bracketed lines with "1" and "2" above them. The piece concludes with the initials "D.S." (Da Segno).

## SPEED THE PLOUGH.



## GRANNY, WILLYOUR DOG BITE (Jig.)



## JIM ALONG JOSEY.



## MONEY MUSK, HIGHLAND FLING.



## DEVIL'S DREAM.



## LAMPLIGHTER'S HORNPIPE.



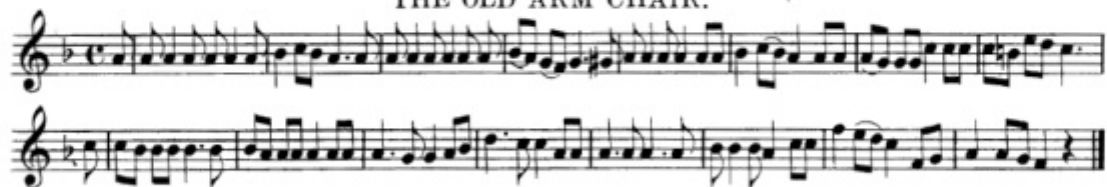


## TARA'S HARP.

Andante.



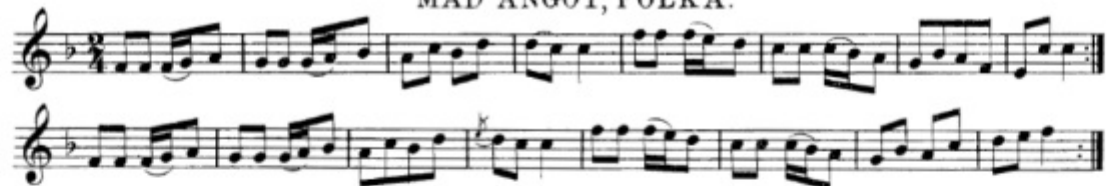
## THE OLD ARM CHAIR.



## SCOTCH MARCH.



## MAD ANGOT, POLKA.



## LOUISVILLE MARCH.



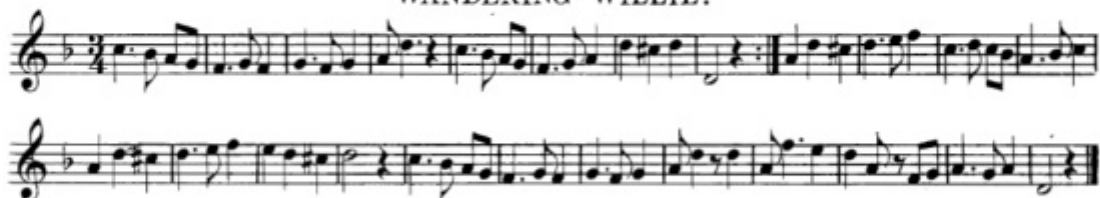
## WILSON'S CLOG DANCE, No 2.



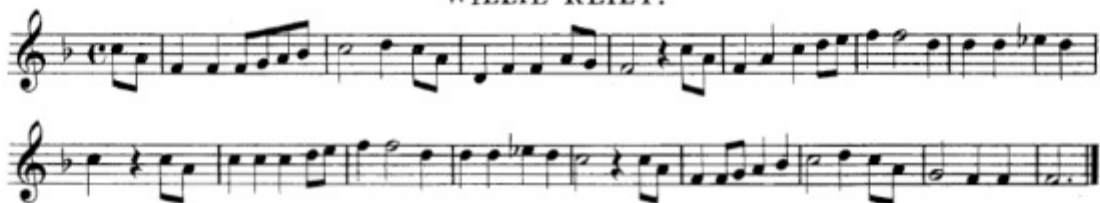
## GREEN GROW THE RUSHES O.



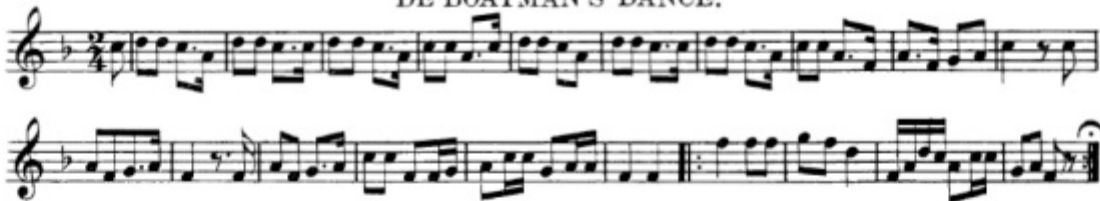
## WANDERING WILLIE.



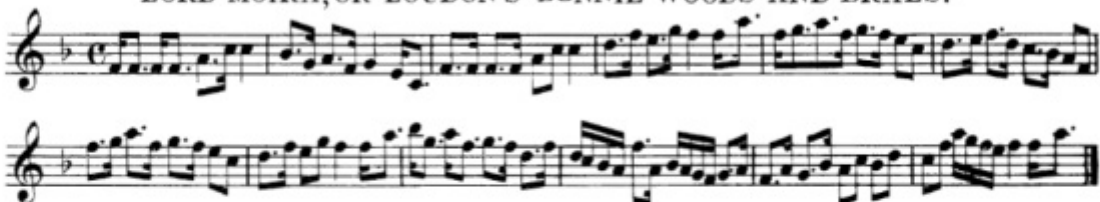
## WILLIE REILY.



## DE BOATMAN'S DANCE.



## LORD MOIRA, OR LOUDON'S BONNIE WOODS AND BRAES.



## MOUNTAIN HORNPIPE.



## KATY'S RAMBLES, OR THE LADY'S TRIUMPH.



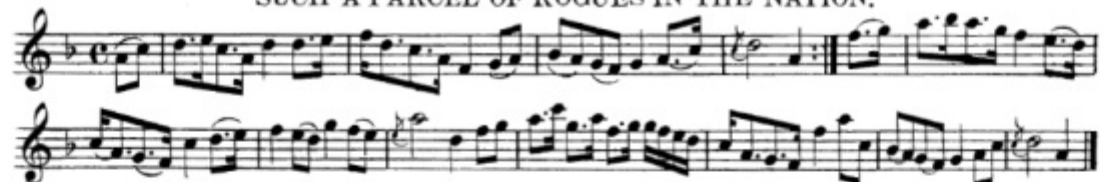
## CONSTITUTION HORNPIPE.



## FISHER'S HORNPIPE.



## SUCH A PARCEL OF ROGUES IN THE NATION.



## HULL'S VICTORY.



## NED KENDALL'S HORNPIPE.



## THE HARMONIC MINOR SCALE.

The harmonic minor scale differs from the melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

### EXAMPLES.

A. minor

E. minor

B. minor

F#-minor

C#-minor

G#-minor

E<sup>b</sup>-minor

B<sup>b</sup>-minor

F. minor

C. minor

G. minor

D. minor

The image displays twelve musical staves, each representing a different harmonic minor scale. Each staff begins with a treble clef and a common time signature (C). The scales are: A minor (one sharp), E minor (two sharps), B minor (three sharps), F# minor (four sharps), C# minor (five sharps), G# minor (six sharps), Eb minor (three flats), Bb minor (two flats), F minor (one flat), C minor (no sharps or flats), G minor (one flat), and D minor (two flats). Each staff shows the ascending and descending sequences of the scale, with the seventh degree raised by a sharp or flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Each staff concludes with a double bar line and a repeat sign.

## MAJOR SCALES

For Four Keyed and Six Keyed Fifes.

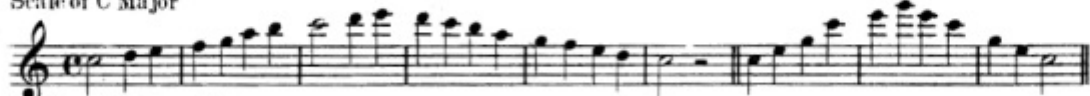
Scale of D Major 2 sharps



Scale of G Major 1 sharp



Scale of C Major



Scale of F Major 1 flat



Scale of Bb Major 2 flats



Scale of A Major 3 sharps



Scale of E Major 4 sharps



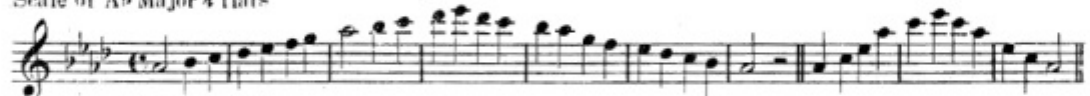
Scale of B Major 5 sharps



Scale of Eb Major 3 flats



Scale of Ab Major 4 flats



Scale of Db Major 5 flats



Scale of Gb Major 6 flats



## MINOR SCALES

For Four Keyed and Six Keyed Fifes.

Scale of B Minor Relative of D Major



Scale of E Minor Relative of G Major



Scale of A Minor Relative of C Major



Scale of D Minor Relative of F Major



Scale of G Minor Relative of Bb Major



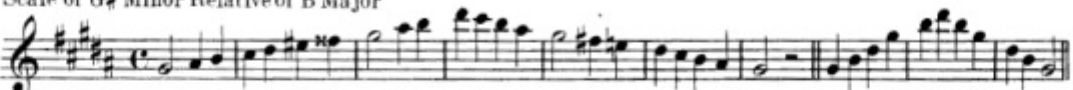
Scale of F# Minor Relative of A Major



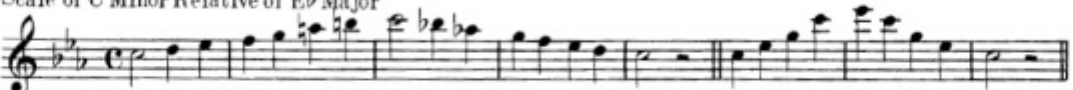
Scale of C# Minor Relative of E Major



Scale of G# Minor Relative of B Major



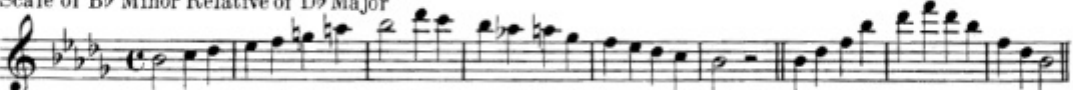
Scale of C Minor Relative of Eb Major



Scale of F Minor Relative of Ab Major



Scale of Bb Minor Relative of Db Major



Scale of Eb Minor Relative of Gb Major



## CHROMATIC SCALES.

1

2

3

4

5

6

7

C. Scholl.

The image displays seven numbered musical exercises for chromatic scales, each written on a single treble clef staff. Exercises 1 through 5 are in common time (C) and D major. Exercise 6 is in common time (C) and D major, but includes a key signature change to D minor for the second half. Exercise 7 is in 3/4 time and D major. The exercises consist of various chromatic runs, including eighth and sixteenth notes, and are often grouped with slurs. Exercise 7 features a more complex rhythmic pattern with sixteenth-note runs.

## EXERCISES FOR ALL KEYS.

EXERCISE for the  $E^b$  or  $D^\sharp$  Key.

EXERCISE for the Small F. Key.

EXERCISE for the large F. Key.

EXERCISE for the  $G^\sharp$  or  $A^b$  Key.



The first section consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note patterns, some with slurs and some with 'x' marks above them. The second staff continues with similar eighth-note patterns, including some with 'x' marks. The third staff concludes the section with eighth-note patterns and a final whole note.

For the  $A^\#$  or  $B^b$  Key.

The second section consists of eight staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first two staves contain eighth-note patterns. The third staff introduces a key signature change to one flat (Bb) and continues with eighth-note patterns. The remaining five staves continue with eighth-note patterns in the Bb key signature, featuring various rhythmic groupings and slurs.

For the  $C$  Key to a shake on  $B^\natural$

The third section consists of two staves of music. Both staves feature sixteenth-note patterns, primarily in a descending sequence, with some slurs and accents. The first staff ends with a quarter note, and the second staff concludes with a quarter rest.

## EXERCISE in all Keys with a variety of articulations.

L. Dorus.

The image displays a musical exercise titled "EXERCISE in all Keys with a variety of articulations." by L. Dorus. The exercise is presented in 12 staves, each representing a different key signature. The keys are: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, and E# major. Each staff contains a single melodic line with various articulations such as slurs, accents, and staccato markings. The exercise is in 2/4 time and consists of 12 measures per staff.

Various exercises for the tone, the Keys and the tongue.

Allegro.

L. Drouet.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The piece is composed of ten staves of music, each containing various rhythmic exercises. The first staff starts with a dynamic marking of *mf*. The second staff continues with similar rhythmic patterns. The third and fourth staves feature more complex rhythmic figures. The fifth staff has a dynamic marking of *f dim.* and a *cresc.* marking. The sixth staff has a dynamic marking of *f* and a *p* marking. The seventh staff has a dynamic marking of *cresc.* and a *f* marking. The eighth staff has a dynamic marking of *p*. The ninth and tenth staves conclude the exercise with various rhythmic patterns and a final dynamic marking of *p*.

## L. DORUS.

The image displays a musical score for a piece titled "L. DORUS." The score is written for a single melodic line and consists of 12 staves. The music is in a common time signature (C) and features a variety of key signatures, including major, minor, and augmented keys. The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a fermata over the final note.

Allegro.

Musical score for a single melodic line, likely for a violin or flute. The score consists of ten staves of music. The tempo is marked "Allegro." and the composer is "L. Drouet." The key signature has one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: "f" (forte) appears on the third and sixth staves, and "mf" (mezzo-forte) appears on the sixth staff. The piece concludes with a trill (tr) on the final note of the tenth staff.

Moderato.

L. Drouet.

The musical score consists of ten staves of music in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by a steady eighth-note accompaniment with melodic lines that often feature slurs and accents. The first staff begins with a *Moderato* tempo marking. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The piece concludes with a final measure containing a whole rest.

Allegro.

The first section of the musical score consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns, often beamed in pairs or groups of four, and is frequently slurred across measures. The second and third staves continue this melodic line, with the third staff concluding with a double bar line.

Allegro.

The second section of the musical score consists of ten staves of music. It begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody is highly rhythmic, featuring a consistent eighth-note pattern that is often slurred. The piece includes several repeat signs (double bar lines with dots) and a key signature change to one flat (Bb) in the sixth staff. The section concludes with a double bar line and a fermata over the final note.

Allegretto.

The musical score is written for a single instrument, likely a piano or violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto.' The first ten staves are dominated by a rhythmic accompaniment of sixteenth notes, often beamed in groups of four. The melody is implied by the intervals between the notes. In the eleventh staff, a distinct melodic line appears, consisting of eighth and sixteenth notes. This melodic line continues through the twelfth staff, which concludes with a final cadence. The overall texture is light and rhythmic.



Allegro moderato.

L. Drouet.

*mf*

*dim.*

*cresc.*

*dim.*

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

## WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

<i>A</i> .....	to, in, or at; <i>A tempo</i> , in time.	<i>Memo</i> .....	Less. <i>Memo mosso</i> , Less quickly.
<i>Accelerando</i> (accel.).....	Gradually increasing the speed.	<i>Mezzo</i> .....	Moderately.
<i>Accent</i> .....	Emphasis on certain parts of the measure.	<i>Mezzo piano</i> (mp).....	Moderately soft.
<i>Adagio</i> .....	Slow; leisurely.	<i>Minore</i> .....	Minor Key.
<i>Ad libitum</i> (ad lib.).....	At pleasure; not in strict time.	<i>Moderato</i> .....	Moderately. <i>Allegro moderato</i> , moderately
<i>Ad due</i> (a 2).....	To be played by both instruments.	<i>Molto</i> .....	Much; very. [fast.
<i>Agitato</i> .....	Restless, with agitation.	<i>Morendo</i> .....	Gradually softer.
<i>Al</i> or <i>Alla</i> .....	In the style of a March.	<i>Mosso</i> .....	Moved. <i>Piu mosso</i> , quicker.
<i>Alla Marcia</i> .....	In the style of a March.	<i>Moto</i> .....	Motion. <i>Con moto</i> , with animation.
<i>Allegretto</i> .....	Moderately quick.	<i>Non</i> .....	Not.
<i>Allegro</i> .....	Quick and lively.	<i>Notation</i> .....	{ The art of representing musical sounds by characters visible to the eye.
<i>Allegro assai</i> .....	Very rapidly.	<i>Obligato</i> .....	An indispensable part.
<i>Amore</i> .....	Love. <i>Con amore</i> , Fondly; tenderly.	<i>Octave</i> .....	A series of 8 consecutive diatonic tones.
<i>Amoroso</i> .....	Affectionately.	<i>Opus</i> (Op.).....	A work.
<i>Andante</i> .....	In moderately slow time.	<i>Ossia</i> .....	Or; or else. Generally indicating an easier
<i>Andantino</i> .....	A little less slow than Andante.	<i>Ottava</i> (8va).....	To be played an octave higher. [method.
<i>Anima, con</i> .....	With animation.	<i>Pause</i> (°).....	The sign indicating pause or finish.
<i>Animato</i> .....	With animation.	<i>Perilendos</i> .....	Dying away gradually.
<i>A piacere</i> .....	At pleasure.	<i>Pesante</i> .....	Heavily; with firm and vigorous execution.
<i>Appassionato</i> .....	Impassioned.	<i>Piacere, a</i> .....	At pleasure.
<i>Arpeggio</i> .....	A broken chord.	<i>Pianissimo</i> (pp).....	Very soft.
<i>Assai</i> .....	Very; <i>Allegro assai</i> , very rapidly.	<i>Piano</i> (p).....	Soft.
<i>A tempo</i> .....	In the original movement.	<i>Piu</i> .....	More. <i>Piu Allegro</i> , More quickly.
<i>Attaca</i> .....	Commence the next movement at once.	<i>Poco</i> or <i>un poco</i> .....	A little.
<i>Barcarolle</i> .....	A Venetian boatman's song.	<i>Poco a poco</i> .....	Gradually, by degrees.
<i>Ben</i> .....	Well; <i>Ben marcato</i> , well marked.	<i>Poco piu mosso</i> .....	A little faster.
<i>Bis</i> .....	Twice; repeat the passage.	<i>Poco meno</i> .....	A little slower.
<i>Bravura</i> .....	Brilliant, bold, spirited.	<i>Poco piu</i> .....	A little faster.
<i>Brillante</i> .....	Showy, sparkling, brilliant.	<i>Foi</i> .....	Then; afterwards.
<i>Brio, con</i> .....	With much spirit.	<i>Pomposo</i> .....	Pompos, grand.
<i>Cadenza</i> .....	A passage introduced as an embellishment.	<i>Prestissimo</i> .....	As fast as possible.
<i>Calando</i> .....	Decreasing in power and speed.	<i>Presto</i> .....	Very quick; faster than Allegro.
<i>Cantabile</i> .....	In a singing style.	<i>Primo</i> (1mo).....	The first.
<i>Caprice</i> .....	A composition of irregular construction.	<i>Quartet</i> .....	A piece of music for four performers.
<i>Capriccio, a</i> .....	At pleasure.	<i>Quasi</i> .....	As if; similar to; in the style of.
<i>Cavatina</i> .....	A movement in vocal style. [sounds.	<i>Quintet</i> .....	A piece of music for five performers.
<i>Chord</i> .....	A combination of three or more musical	<i>Rallentando</i> (rall.).....	Gradually slower.
<i>Coda</i> .....	A finishing movement.	<i>Rinforzando</i> .....	With special emphasis.
<i>Col</i> or <i>con</i> .....	With.	<i>Ritardando</i> (rit.).....	Slackening speed.
<i>Crescendo</i> (cres.).....	Gradually louder.	<i>Risoluto</i> .....	Resolute y; bold; energetic.
<i>Da</i> or <i>dal</i> .....	From.	<i>Ritenu</i> .....	Retarding the time.
<i>Da Capo</i> (D. C.).....	From the beginning.	<i>Scherzando</i> .....	Playfully; sportively.
<i>Dal Segno</i> (D. S.).....	From the sign.	<i>Secondo</i> (2do).....	The second time (or part.)
<i>Decrescendo</i> (decresc.).....	Decreasing in strength.	<i>Seconda volta</i> .....	The second time.
<i>Delicatezza, con</i> .....	Delicately; refined in style.	<i>Segue</i> .....	Follow on in similar style.
<i>Diminuendo</i> (dim.).....	Gradually softer.	<i>Semplice</i> .....	Simply; unaffectedly.
<i>Divisi</i> .....	Divided. Each part to be played by a sepa-	<i>Sempre</i> .....	Always; continually.
<i>Dolce</i> .....	Softly, sweetly. [rate instrument.	<i>Senza</i> .....	Without. <i>Senza sordino</i> , Without mute.
<i>Dolcissimo</i> .....	Very sweetly and softly.	<i>Sforzando</i> (sf).....	Forcibly; with sudden emphasis.
<i>Dominant</i> .....	The fifth tone in the major or minor scale.	<i>Simile</i> .....	In like manner.
<i>Duet</i> or <i>duo</i> .....	A composition for two performers.	<i>Smorzando</i> (smorz.).....	Diminishing the sound.
<i>E</i> .....	And.	<i>Solo</i> .....	For one performer only.
<i>Elegante</i> .....	Elegant; graceful.	<i>Sordino</i> .....	A Mute. <i>Con Sordino</i> , With the Mute.
<i>Embouchure</i> .....	The mouthpiece of a wind instrument.	<i>Sostenuto</i> .....	Sustained, prolonged.
<i>Enharmonic</i> .....	Alike in pitch but different in notation.	<i>Sotto</i> .....	Under. <i>Sotto voce</i> , In a subdued tone.
<i>Energico</i> .....	With energy, vigorously.	<i>Spirito</i> .....	Spirit. <i>Con Spirito</i> , Forcefully.
<i>Espressione, con</i> .....	Expressively, with expression.	<i>Staccato</i> .....	Detached, separated.
<i>Finale</i> .....	The concluding movement.	<i>Stentando</i> .....	Dragging or retarding the tempo.
<i>Fine</i> .....	The end.	<i>Stretto</i> .....	An increase of speed. <i>Piu Stretto</i> , Faster.
<i>Forte</i> (f).....	Loud.	<i>Subdominant</i> .....	The 4th tone in the diatonic scale.
<i>Forte-piano</i> (fp).....	Loud and instantly soft again.	<i>Syncope</i> .....	Change of accent from a strong beat to a
<i>Fortissimo</i> (ff).....	Very loud.	<i>Tacet</i> .....	Be silent. [weak one.
<i>Forza</i> .....	Force of tone.	<i>Tempo</i> .....	Movement.
<i>Forzando</i> (fs).....	Accentuate the sound.	<i>Tempo primo</i> .....	As at first.
<i>Fuoco, con</i> .....	With fire; with spirit.	<i>Tenuto</i> (ten.).....	Held for the full value.
<i>Furioso</i> .....	Furiously; passionately.	<i>Theme</i> .....	The subject or melody.
<i>Giocoso</i> .....	Joyously; playfully.	<i>Timbre</i> .....	Quality of tone.
<i>Giusto</i> .....	Exact; in strict time.	<i>Tonic</i> .....	The key-note of any scale.
<i>Grandioso</i> .....	Grand; pompos; majestic.	<i>Tremolo</i> .....	A trembling, fluttering movement.
<i>Grave</i> .....	Very slow and solemn.	<i>Trio</i> .....	A piece of music for three performers.
<i>Gracioso</i> .....	Gracefully.	<i>Triplet</i> .....	{ A group of 3 notes to be performed in the time of two of equal value.
<i>Gusto</i> .....	Taste.	<i>Troppo</i> .....	Too much. <i>Allegro ma non troppo</i> , not too
<i>Harmony</i> .....	A combination of musical sounds.	<i>Tutti</i> .....	All; all the instruments. [quick.
<i>Key-note</i> .....	The first degree of the Scale.	<i>Un</i> .....	A; one; an.
<i>Largamente</i> .....	Very broad in style.	<i>Unison</i> .....	Alike in pitch.
<i>Larghetto</i> .....	Slow, but not so slow as Largo.	<i>Una corda</i> .....	On one string.
<i>Largo</i> .....	Broad and slow.	<i>Variation</i> .....	The transformation and embellishment of a
<i>Legato</i> .....	Smoothly, the reverse of Staccato.	<i>Veloce</i> .....	Rapid; swift; quick. [melody.
<i>Leger-line</i> .....	A small added line above or below the staff.	<i>Vibrato</i> .....	A wavy tone-effect which should be sparing-
<i>Leggiero</i> .....	Lightly.	<i>Vivace</i> .....	With vivacity; bright; spirited. [ly used.
<i>Lento</i> .....	Slow, but not as slow as Largo.	<i>Vivo</i> .....	Lively.
<i>L'istesso tempo</i> .....	In the same time.	<i>Voce</i> .....	The voice; a certain part.
<i>Loco</i> .....	Play as written, no longer 8va.	<i>Volkstied</i> .....	A national or folk song.
<i>Ma</i> .....	But. <i>Ma non troppo</i> , But not too much.	<i>Volti subito</i> (V. S.).....	Turn over quickly.
<i>Maestoso</i> .....	Majestically, dignified.		
<i>Maggiore</i> .....	Major Key.		
<i>Marcato</i> .....	Marked. With distinctness and emphasis.		