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LONDON. NEW YORK. PARIS.

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Collection of Popular and Standard Melodies, Jigs, Reels, Hornpipes, Marches, Galops, Waltzes, Etc.

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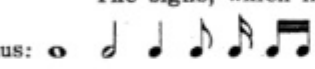
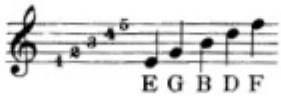
RUDIMENTS OF MUSIC.

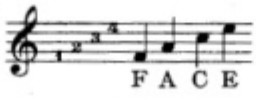
Before the student can commence to play any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

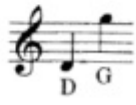
The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

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.

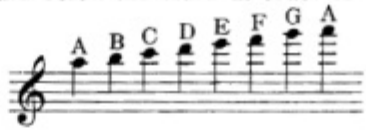
The names of the notes on the five lines are: 

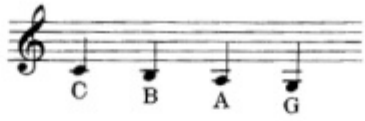
of the four spaces between the lines: 

of the two above and below the lines 

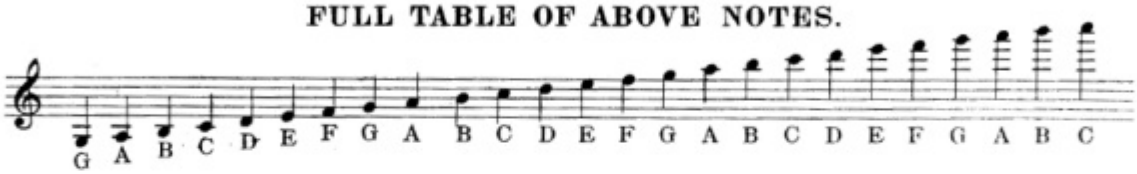
These eleven notes are insufficient to indicate the full compass of Sounds in use.

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

Notes of the ledger lines above the stave 

Notes of the ledger lines below the stave 

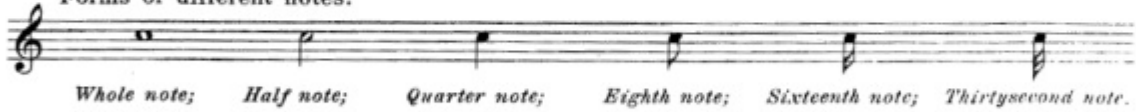
FULL TABLE OF ABOVE NOTES.



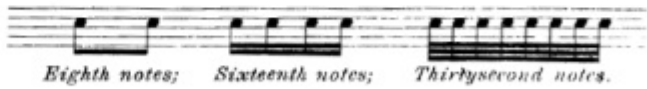
DURATION OF NOTES.

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

Forms of different notes.

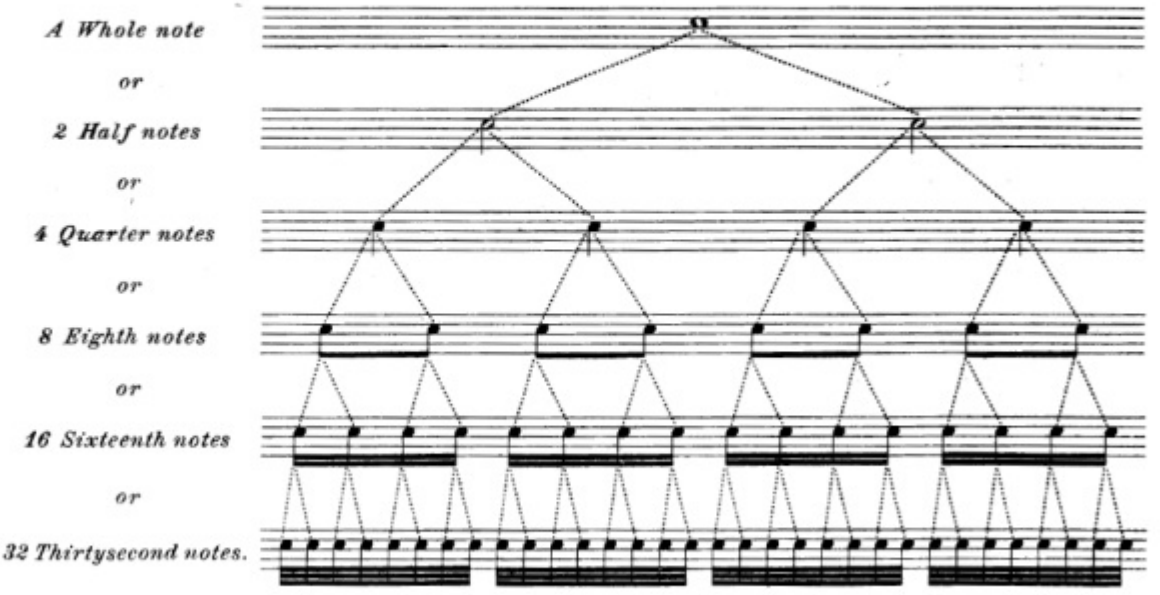


Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.

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.



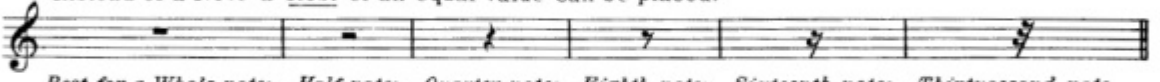
BARS.

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

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.

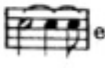
Instead of a Note a Rest of an equal value can be placed.



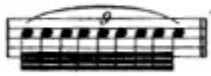
Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.

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.

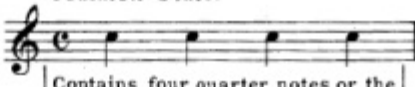
TRIPLETS, DOUBLE TRIPLETS AND GROUP.

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.

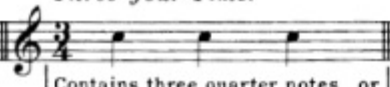
In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

Common Time.



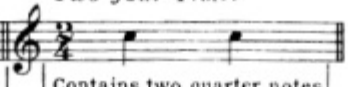
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.

Three-four Time.



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.

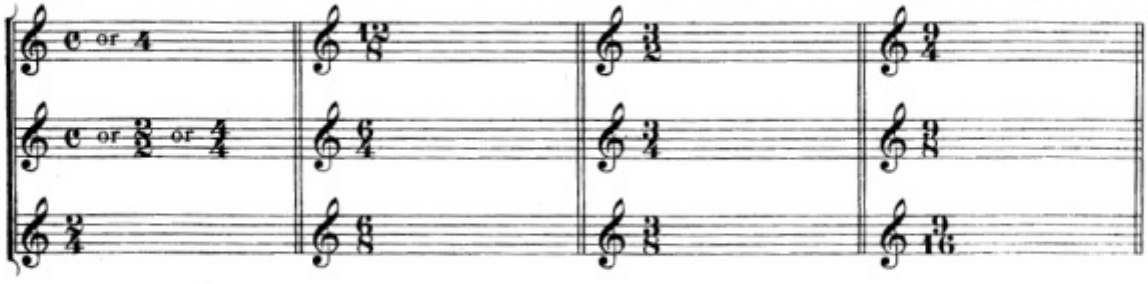
Two-four Time.



Contains two quarter notes etc., and two (1, 2,) must be counted.

TABLE OF TIMES.

Single Common Times. *Compound Common Times.* *Single Triple Times.* *Compound Triple Times.*



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

SCALES.

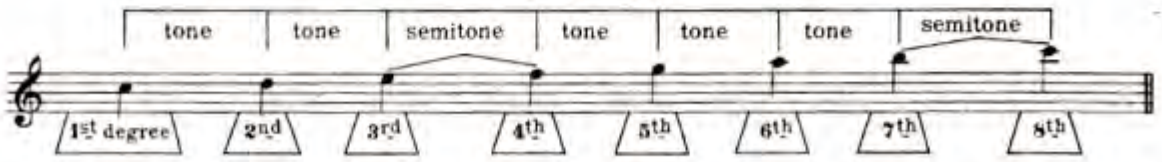
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a ***Scale,*** and each note of a scale is called a ***Degree.***

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.



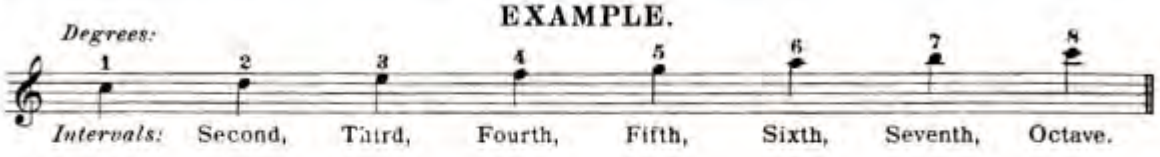
Each diatonic scale derives its name from the name of the note on the first degree, or the ***root.***

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 ♯, which, when prefixed to a note raises it a half tone.

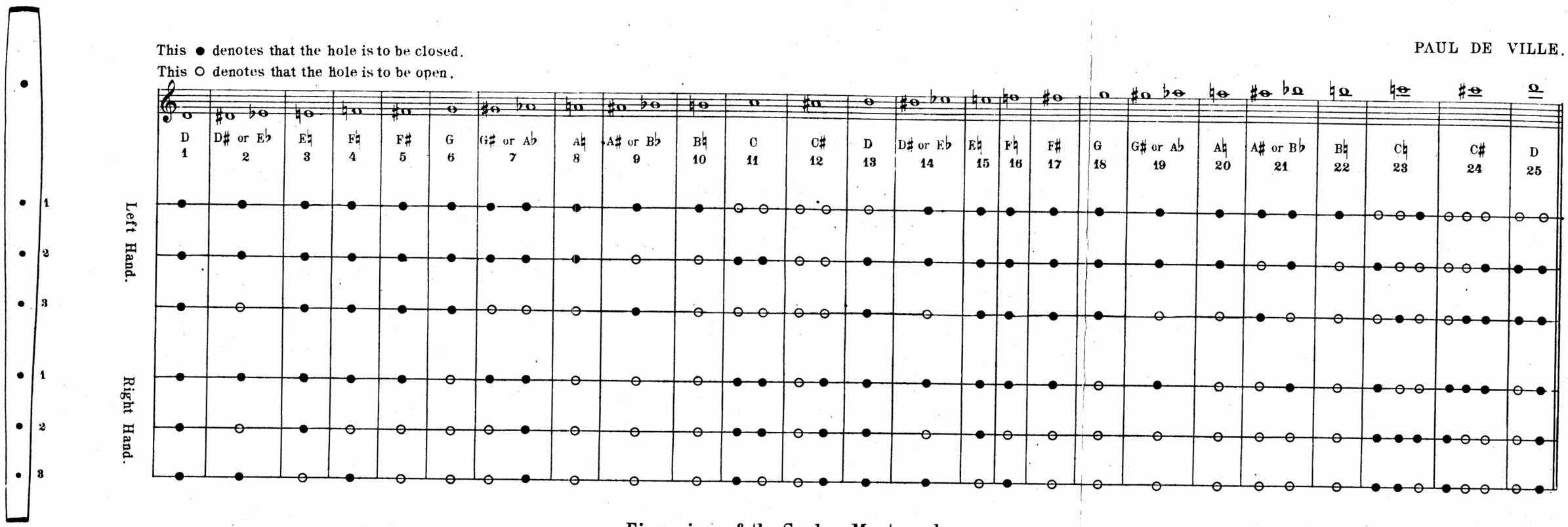
The number of sharps employed in a scale depends upon which note, the scale is founded.

*) COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Fife with out Keys.

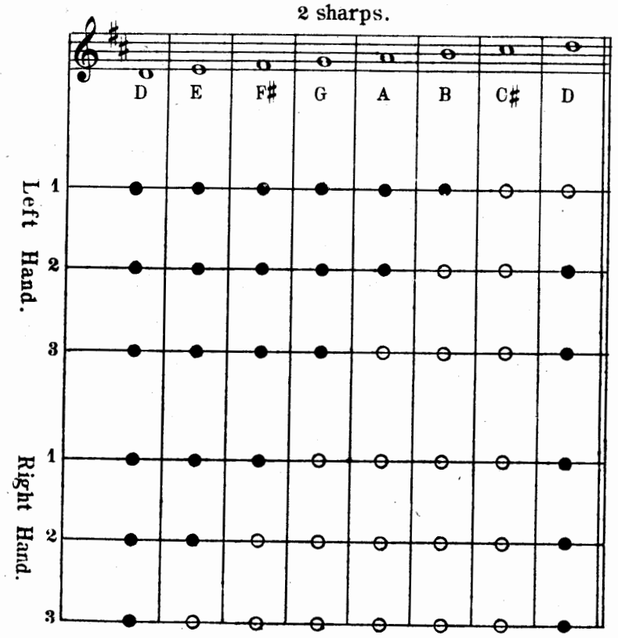
PAUL DE VILLE.

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

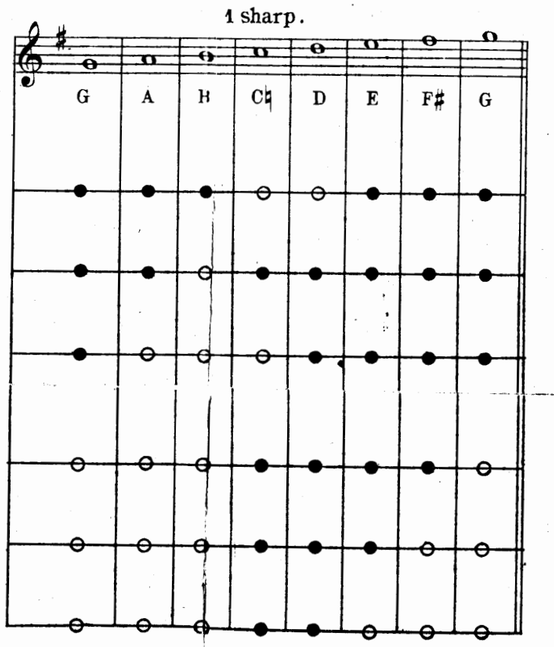


Fingering of the Scales, Most used.

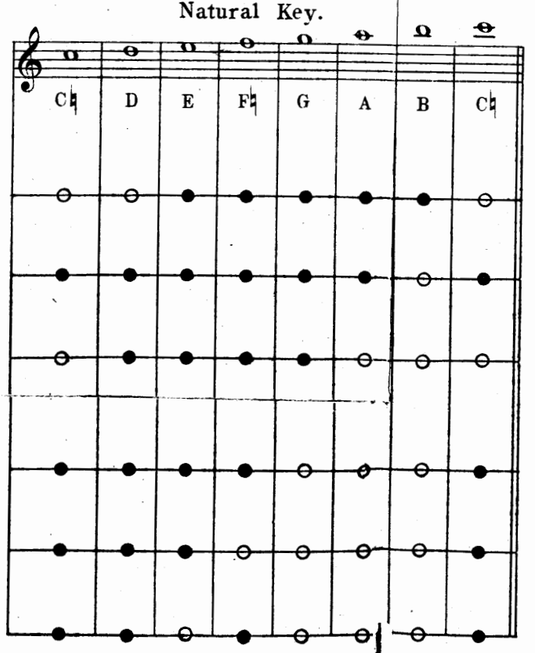
SCALE OF D MAJOR.
2 sharps.



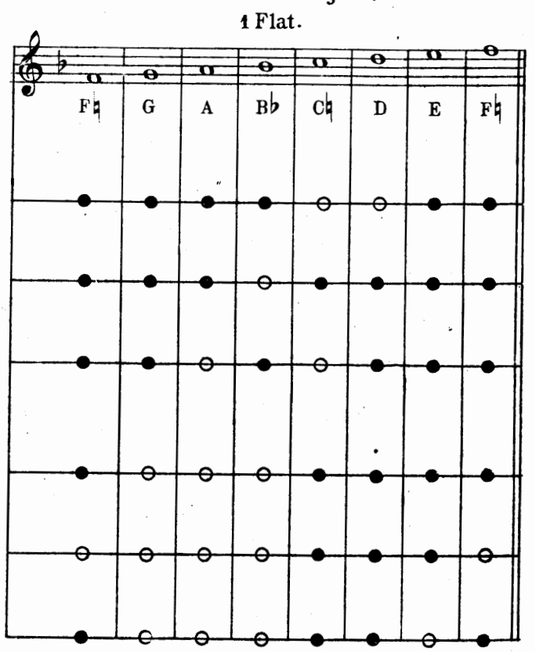
SCALE OF G MAJOR.
1 sharp.



SCALE OF C MAJOR.
Natural Key.



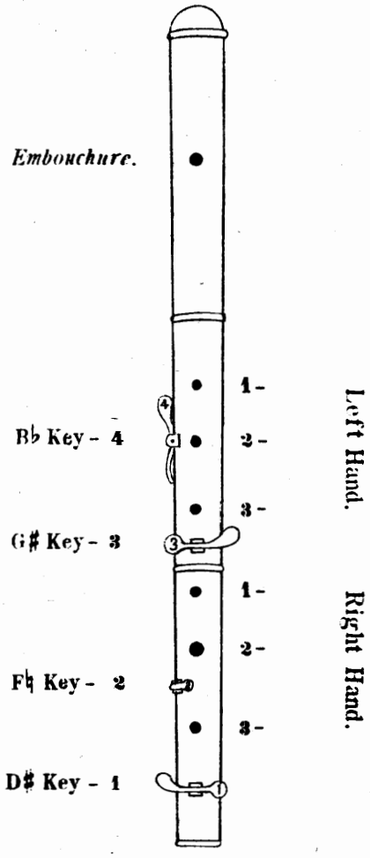
SCALE OF F MAJOR.
1 Flat.



*) This Scale can be had seperate price 15 ¢

COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the F our Keyed Fife.



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

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

by HARRY PRENDIVILLE.

Left Hand. Right Hand.

D	D♯ or E♭	E♮	F	F♯ or G♭	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮	C	C♯ or D♭	D♮	D♯ or E♭
● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ● 4	● ○ ○	○ ○ ○	○ ○ ○	○ ● ●	○ ● ●
● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ● 3	● ○ ○	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	● ● ●	● ● ●
● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	● ● ●	● ● ●
● ● ○	● ● ○	● ● ○	● ○ ○ 2	● ○ ○ 2	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	● ● ●	● ● ●
● ○ ○	● ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	● ● ●	● ● ●
○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○
1	1	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○

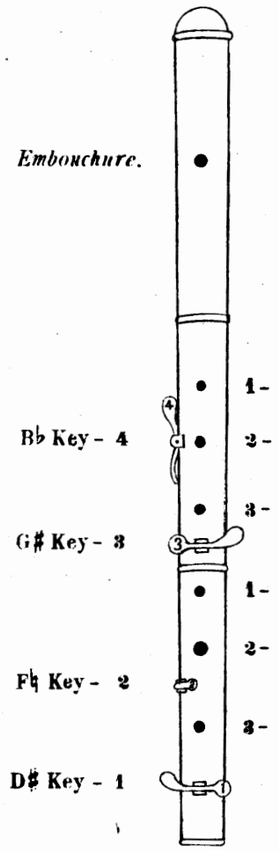
E♮	F	F♯ or G♭	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮	C	C♯ or D♭	D♮	D♯ or E♭	E♮	F	F♯ or G♭	G♮	G♯ or A♭	A♮
● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ○	● ● ○	● ● ○	● ● ○	○ ○ ○	○ ○ ○
● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ●	● ● ● 4	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	● ● ●	○ ○ ○	● ● ● 4 4	● ○ ○ 4	● ● ●	● ● ●	● ○ ○
● ● ●	● ● ●	● ● ●	● ● ●	● ● ● 3	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	○ ○ ○	○ ○ ○	● ● ● 3 3	○ ○ ○	○ ○ ○ 3	● ● ●	○ ○ ○	○ ○ ○	● ● ● 3
● ● ○	● ● ○	● ● ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	● ● ●	● ● ●	○ ○ ○	○ ○ ○	● ● ●	● ● ○	● ○ ○ 2	● ● ●	● ● ●	○ ○ ○	○ ○ ○
● ○ ○	● ○ ○ 2	● ○ ○ 2	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ● 2	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ○	○ ○ ○	● ● ●	○ ○ ○	● ● ○ 2
○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	● ● ●	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	○ ○ ○	○ ○ ○	● ● ●	○ ○ ○	○ ○ ○

COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the F our Keyed Fife.

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

by HARRY PRENDIVILLE.



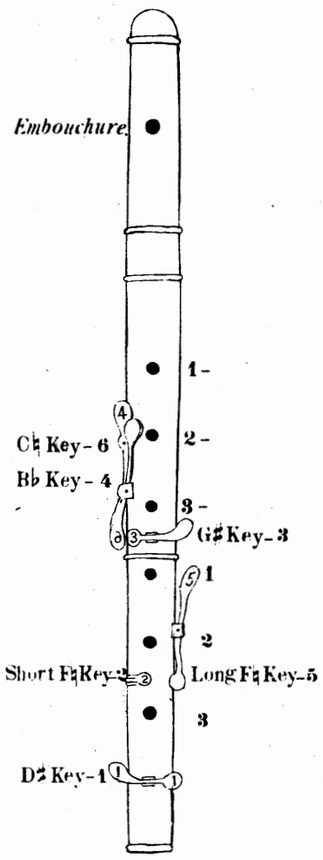
Left Hand. Right Hand.

D	D♯ or E♭	E♮	F	F♯ or G♭	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮	C	C♯ or D♭	D♮	D♯ or E♭
●	●	●	● ●	● ●	●	●	●	●	●	○ ○ ○	○ ○	○ ●	○ ●
●	●	●	● ●	● ●	●	●	●	● 4	○	● ● ●	○ ○	● ●	● ●
●	●	●	● ●	● ●	●	●	○	○	○	○ ○ ●	○ ○	● ●	● ●
●	●	●	● ●	●	○	○	○	○	○	● ○ ○	○ ●	● ●	● ●
●	●	●	● 2 ○	● ○	○	○	○	○	○	● ○ ○	○ ●	● ●	● ●
●	●	○	○ ●	○ ●	○	○	○	○	○	● ○ ○	○ ●	● ●	● ●
1 ●	1 ●	○	○ ●	○ ●	○	○	○	○	○	● ○ ○	○ ●	● ●	● ●

E♯	F	F♯ or G♭	G♮	G♯ or A♭	A♮	A♯ or B♭	B♮	C	C♯ or D♭	D♮	D♯ or E♭	E♮	F	F♯ or G♭	G♮	G♯ or A♭	A♮
●	● ●	● ●	●	●	●	●	●	○ ● ●	○ ○	○	○ ○ ●	● ●	● ●	● ●	● ● ●	○ ○	○ ●
●	● ●	● ●	●	●	●	● 4	○	○ ○	○ ●	○	● ● ●	● ○	● 4 ○ 4 ○	● 4 ○	● ●	○ ○	● ●
●	● ●	● ●	●	● 3 ○	○	○	○	○ ○	○ ○	○	○ 3 ○ 3	○ ○	○ 3 ○	○	● ● ●	● ●	● 3 ○
●	● ●	○ ○	○	○	○	○ ●	○ ●	○ ○	○ ○	○	○ ○ ●	● ○	● ○	○ ○	○ ○ ●	○ ○	● ●
●	● 2 ○	● 2 ○	○	○	○	○ ●	○ ●	● 2 ○	○ ○	○	○ ○ ●	● ○	● 2 ○	○ ○	○ ○ ●	○ ○	● 2 ○
○	○ ●	○ ●	○	○	○	○ ●	○ ●	○ ●	○ ○	○	○ ○ ●	○ ●	○ ●	○ ●	● ● ●	○ ●	○ ●

COMPLETE CHROMATIC SCALE OF ALL THE MAJOR AND MINOR SHAKES.

For the Six-keyed Fife.



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

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

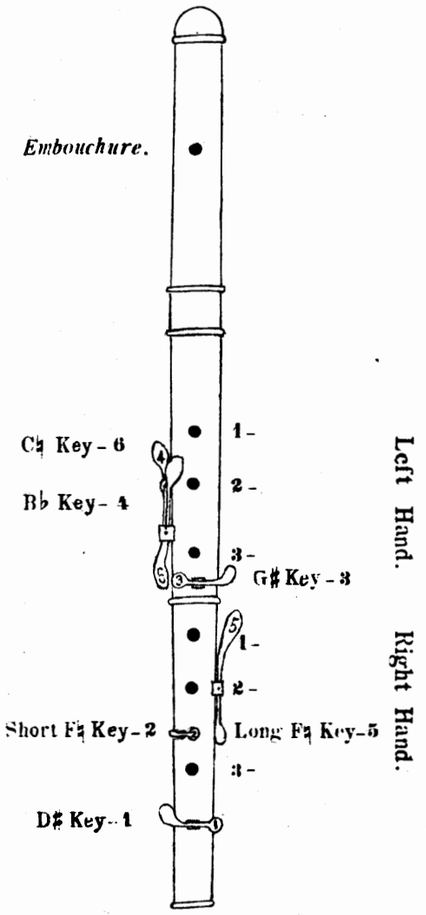
by HARRY PRENDIVILLE.

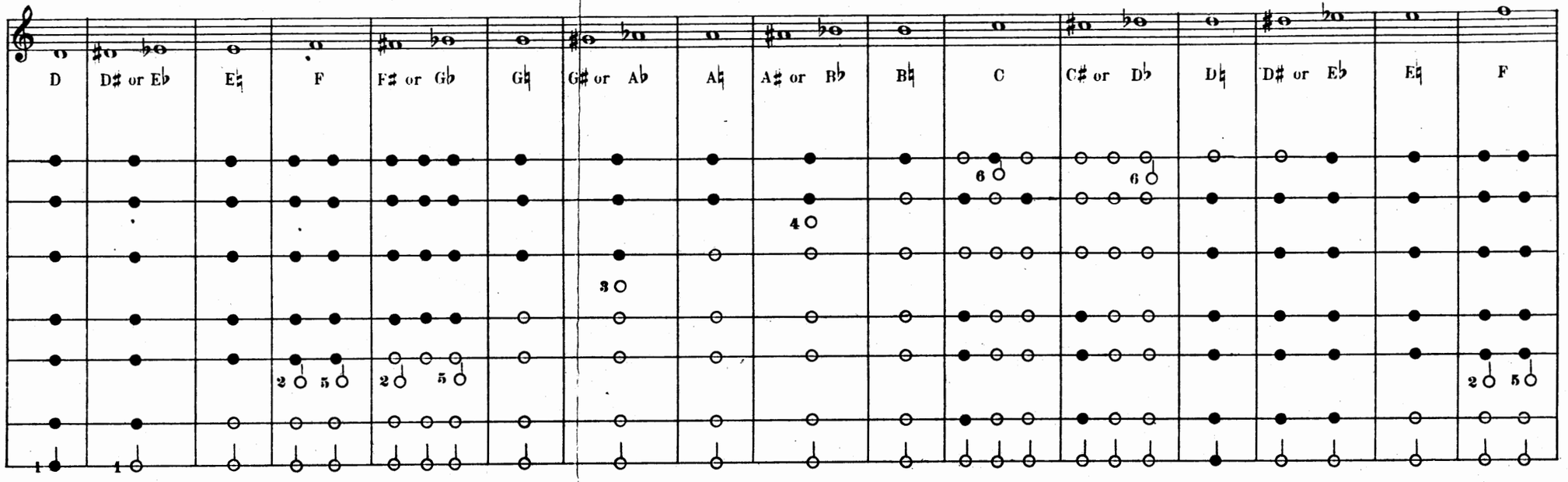
COMPLETE FINGERING OF THE CHROMATIC SCALE.

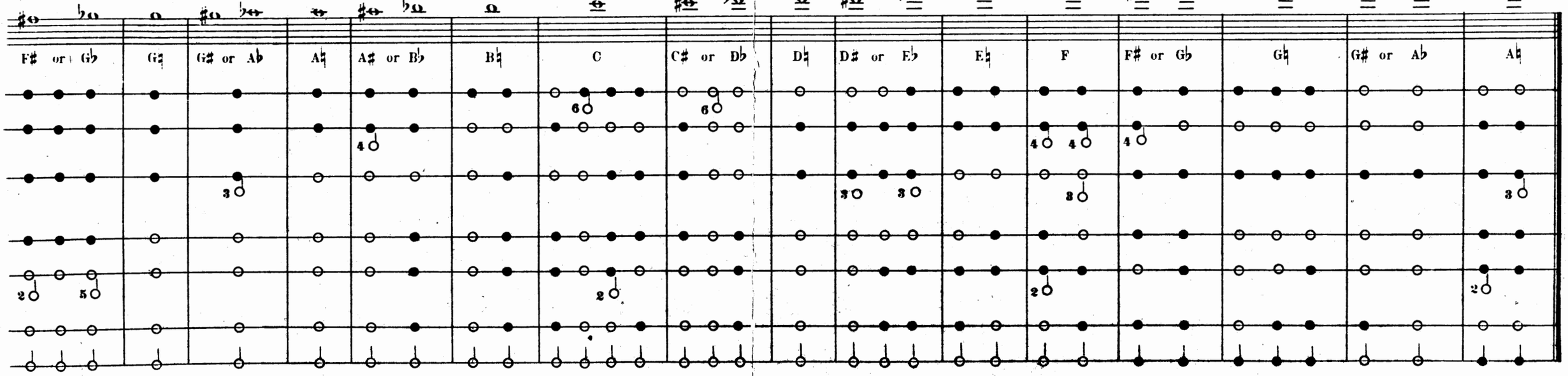
For the Six Keyed Fife.

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.



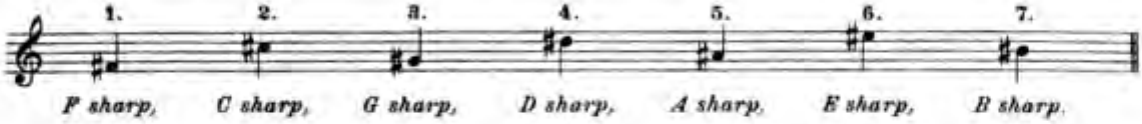




*) This Scale can be had seperate Price net 20 ¢

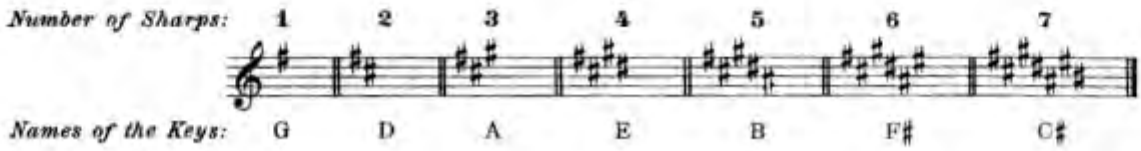
Copyright 1890 by Carl Fischer New York.

The sharps succeed each other in the following order:



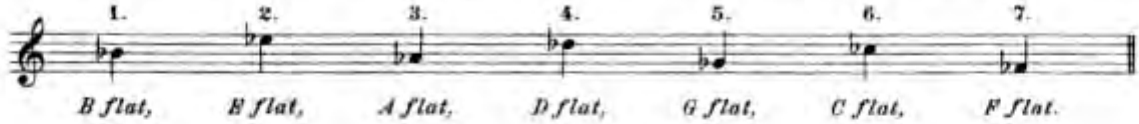
Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

Table of Signatures of Sharp Keys.



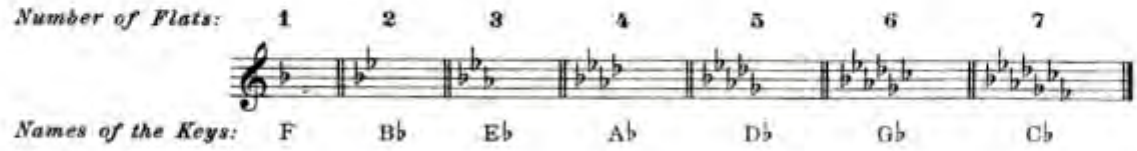
FLATS.

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



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

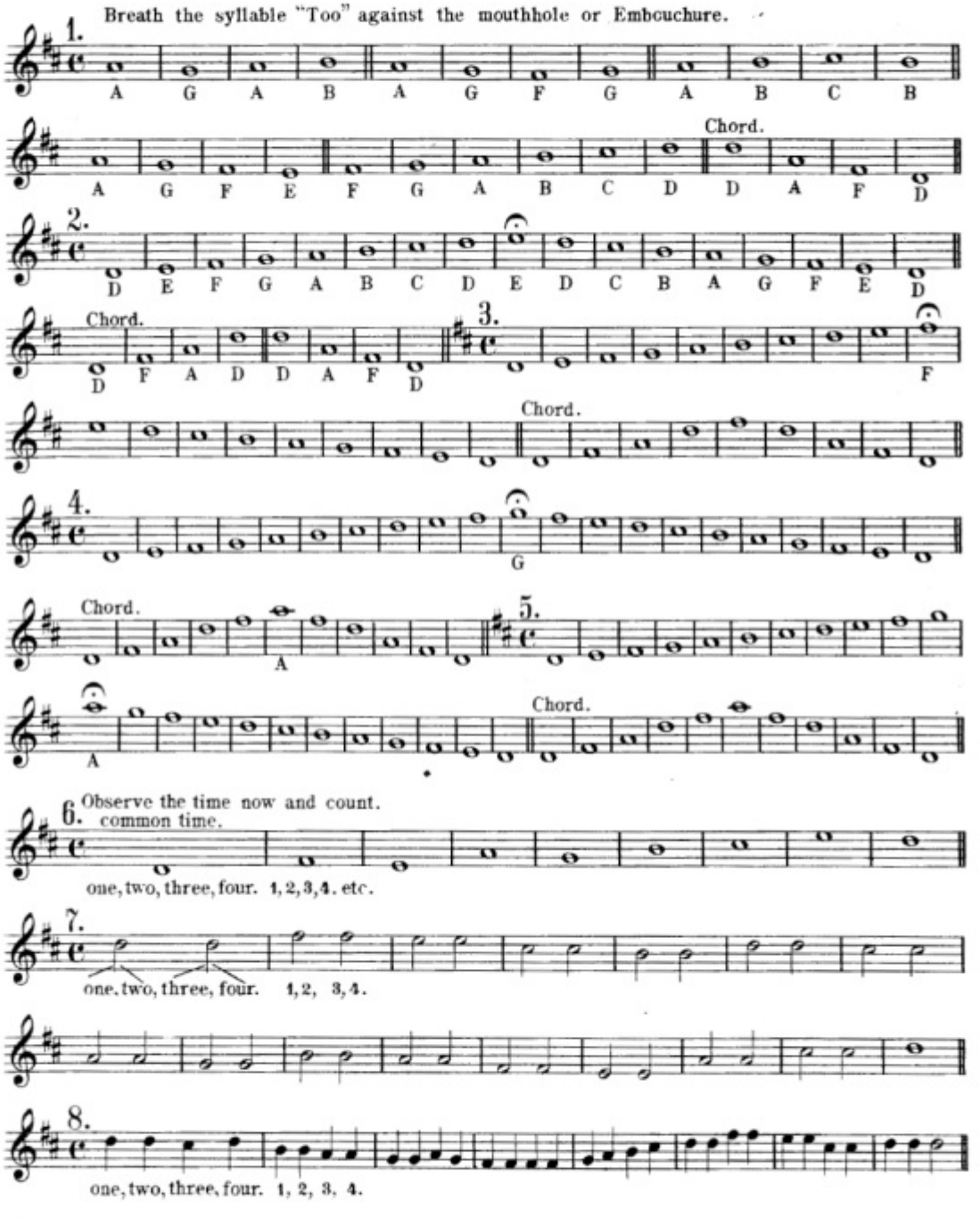
Table of Signatures of Flat Keys.

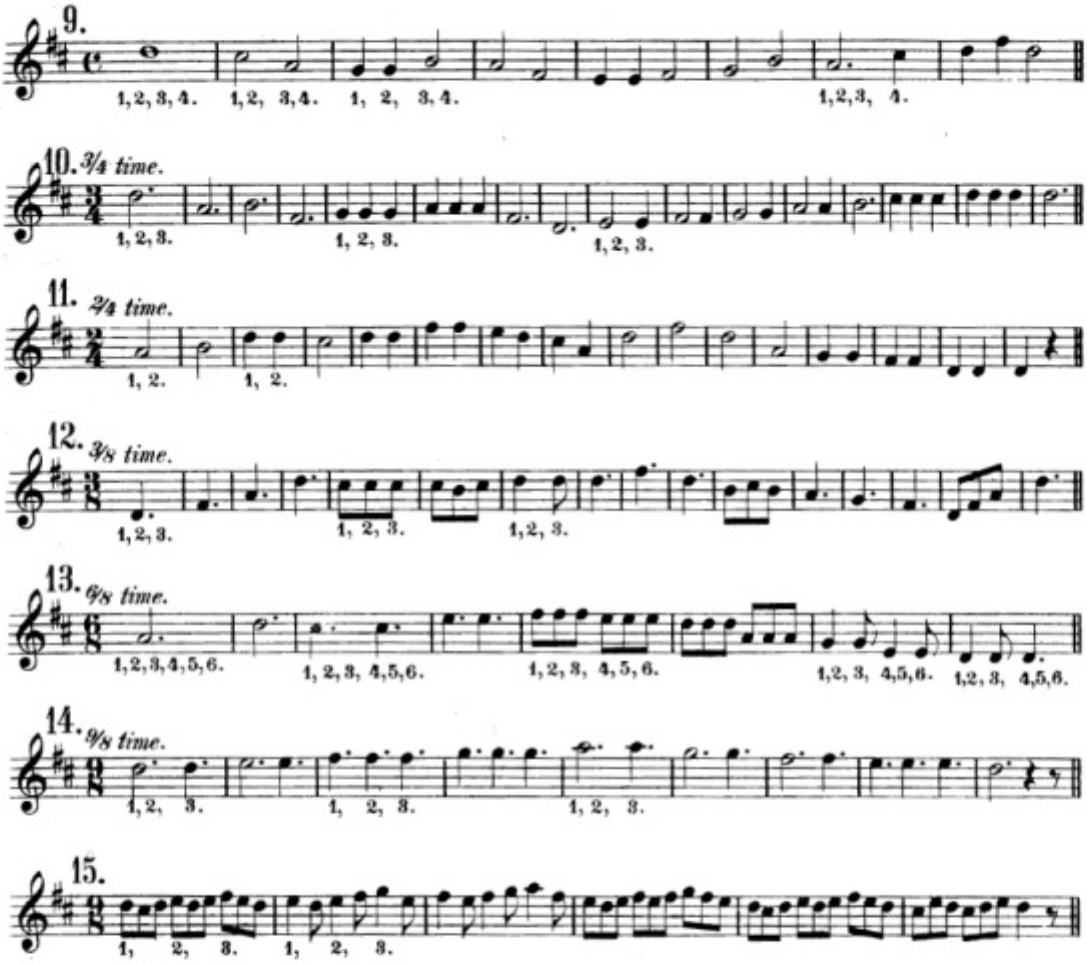


FIRST EXERCISES.

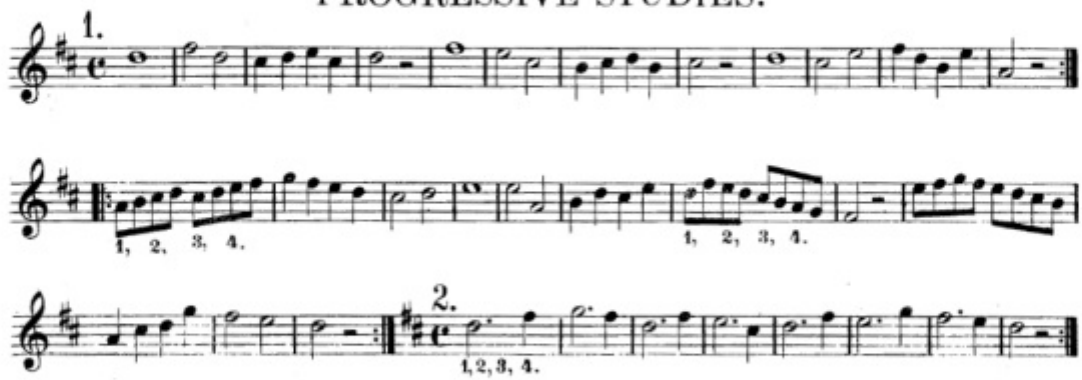
In the Key of D Major.

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

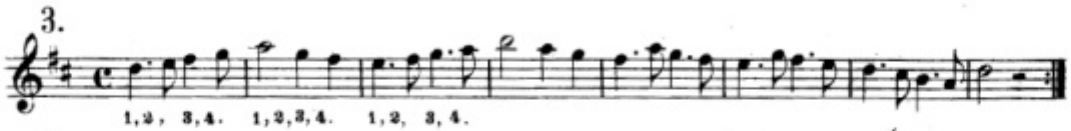




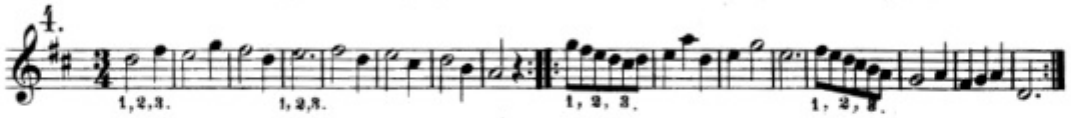
PROGRESSIVE STUDIES.



3.

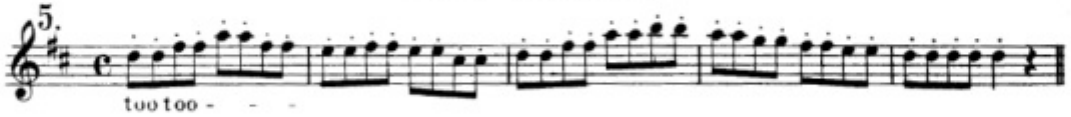


4.



SINGLE TONGUEING.

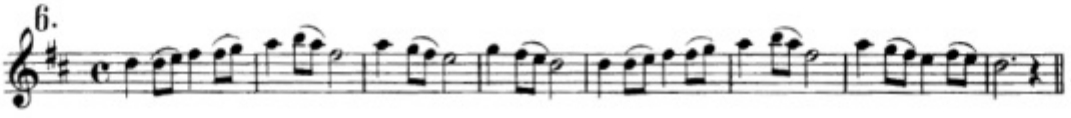
5.



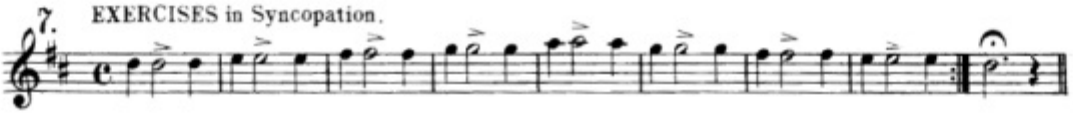
THE SLUR.

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

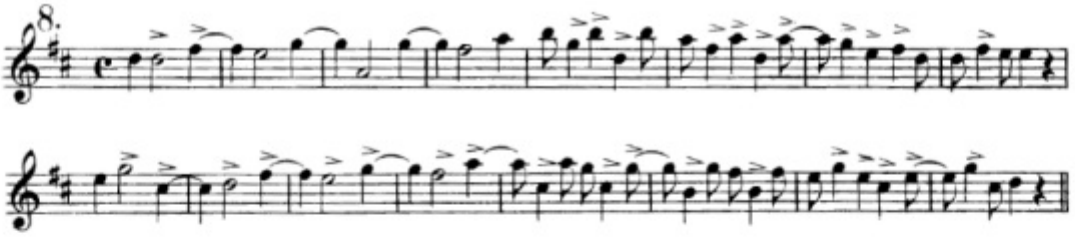
6.



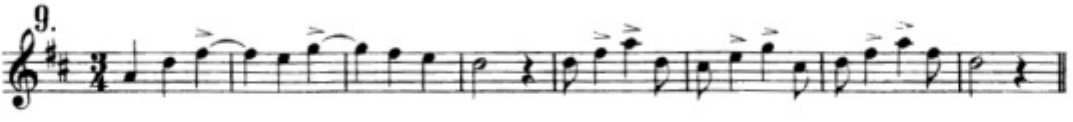
7. EXERCISES in Syncopation.



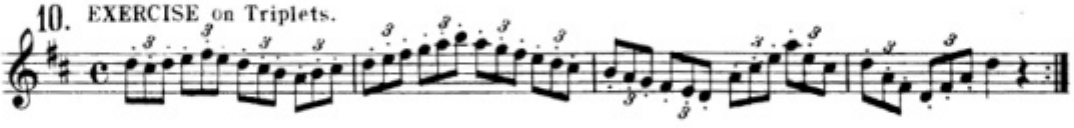
8.



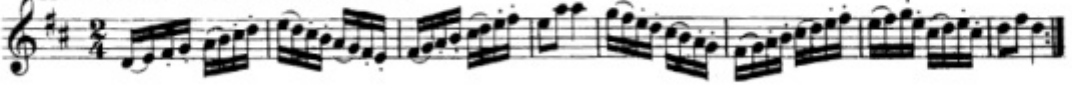
9.



10. EXERCISE on Triplets.



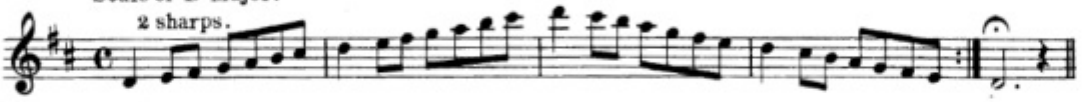
11. EXERCISE on sixteenth notes.



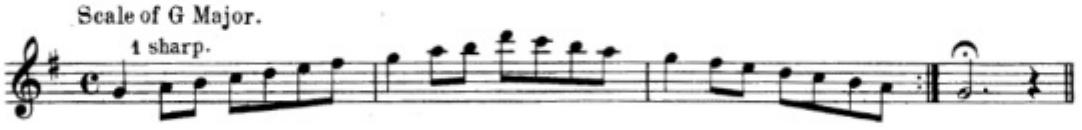
MAJOR SCALES.

For the Fife without Keys.

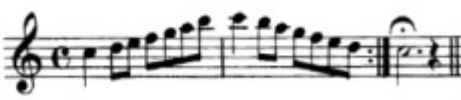
Scale of D Major.
2 sharps.



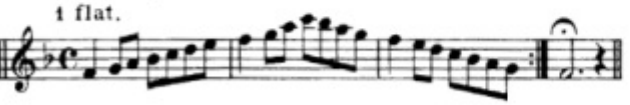
Scale of G Major.
1 sharp.



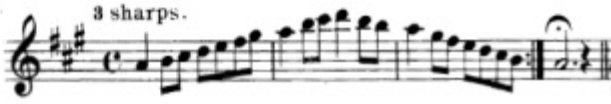
Scale of C Major.



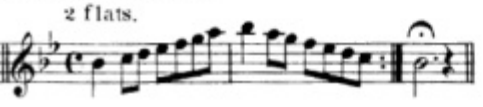
Scale of F Major.
1 flat.



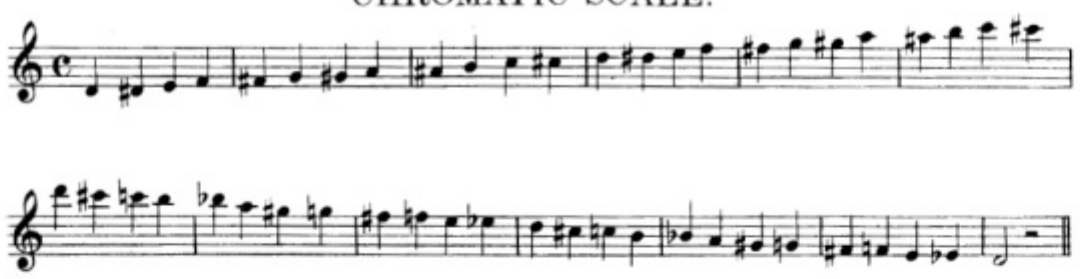
Scale of A Major.
3 sharps.



Scale of B♭ Major.
2 flats.



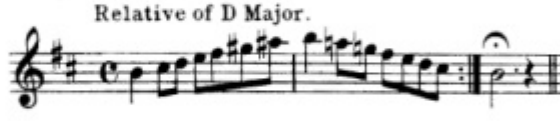
CHROMATIC SCALE.



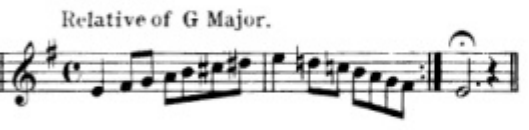
MELODIC MINOR SCALES.

EXAMPLES.

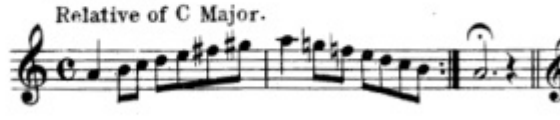
B MINOR.
Relative of D Major.



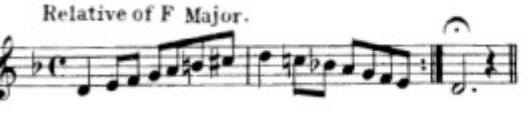
E MINOR.
Relative of G Major.



A MINOR.
Relative of C Major.



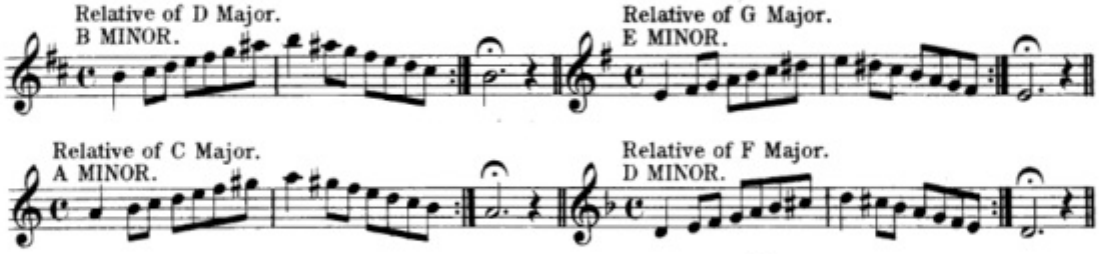
D MINOR.
Relative of F Major.



HARMONIC MINOR SCALES.

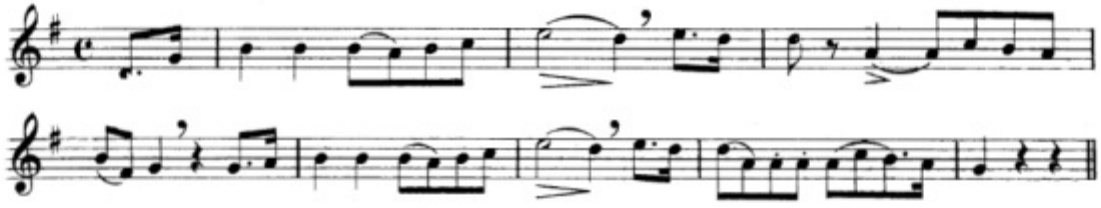
The Harmonic Minor scale differs from the Melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

EXAMPLES.



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 ❜ where to breath and an example of it is given in the following exercise.

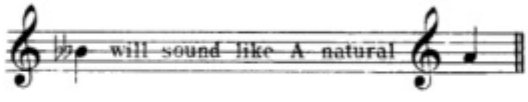


THE DOUBLE SHARP 𝄪.

When a double sharp 𝄪 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 𝄫.

A double 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 means: *crescendo*, increasing the sound.
dim. decresc. or means: *diminuendo, decrescendo*, diminishing the sound.
sf, rf or > means: *sforzando, rinforzando*, sharply accentuated.
fp means: *forte piano*, loud and immediately soft again.

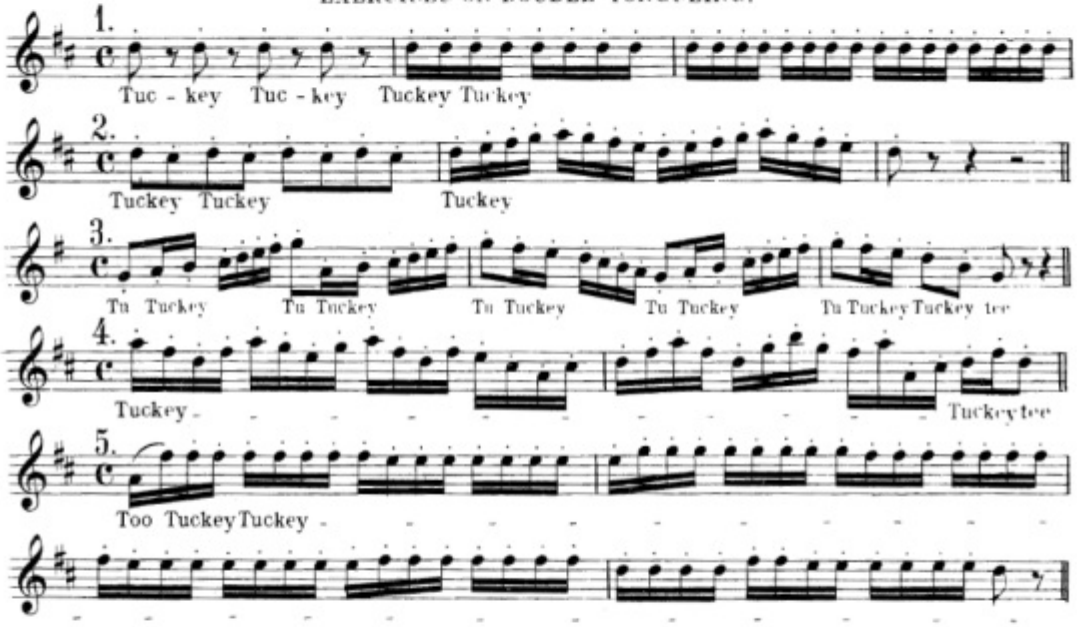
THE PAUSE.

This sign 𝄐 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.

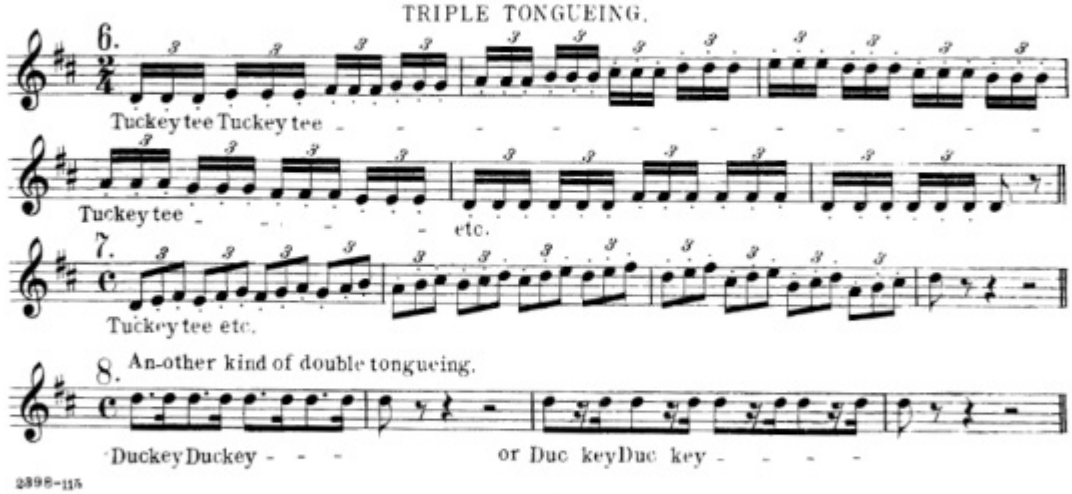
DOUBLE TONGUEING.

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.

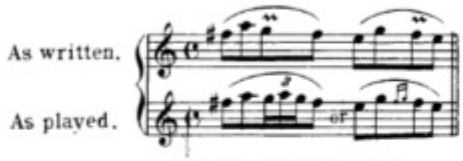


TRIPLE TONGUEING.



THE PASSING SHAKE.

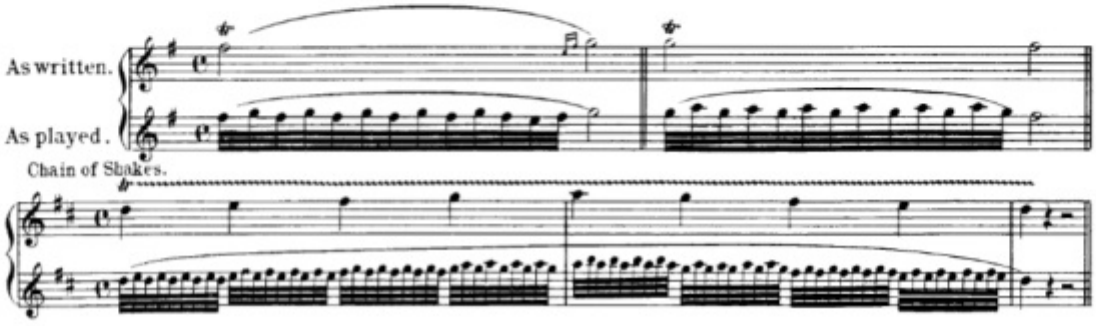
The passing shake, often written thus ∿ must be played quick and round in the following manner.



THE SHAKE.

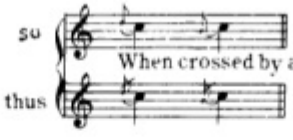
The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

Example.



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 appogiatura is written.

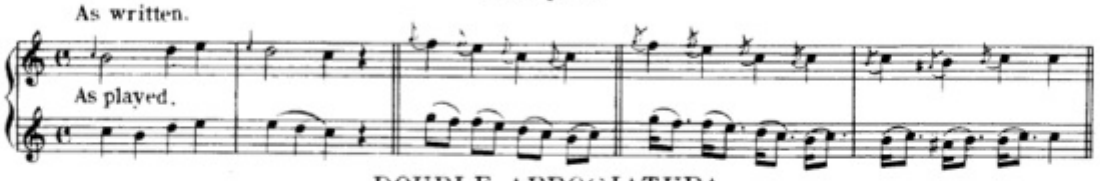


the value of it is half of the following note.

When crossed by a small line

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

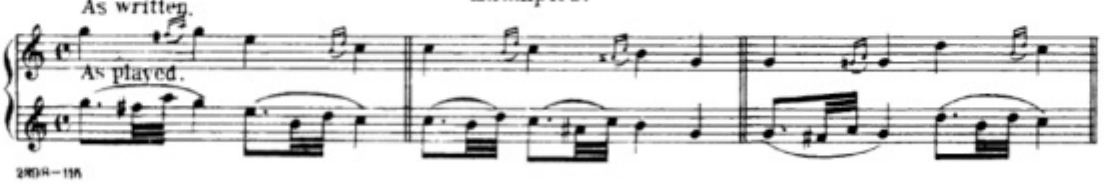
Examples.



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.

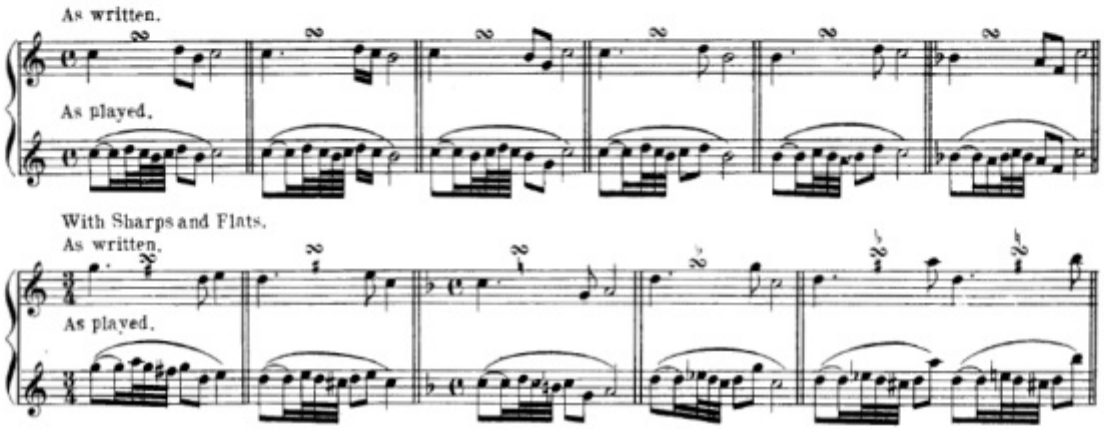
Examples.



THE GRUPPETTO OR TURN,

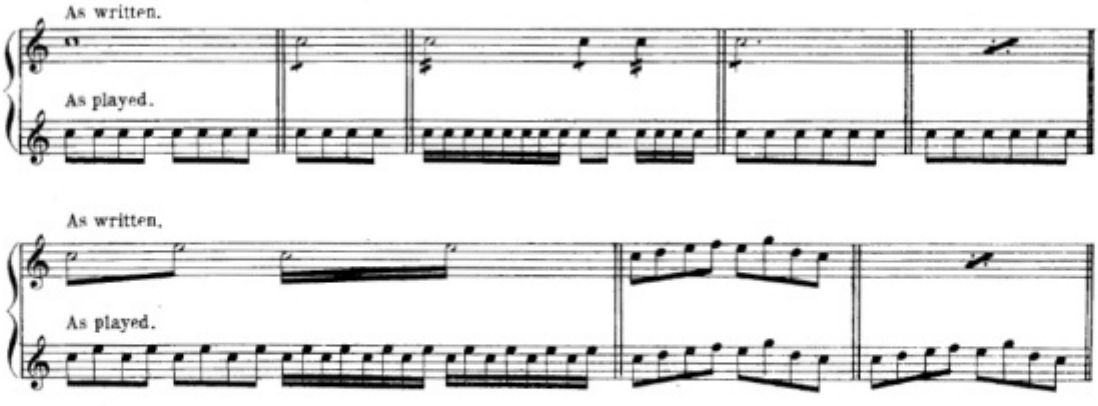
is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∞. A small sharp placed under some of the signs thus ∞ is to indicate that the lowest of the three grace notes is to be made sharp. Should the sharp be placed above the sign thus: ∞ the upper grace note must be made sharp, or in case of a sharp above and below the sign thus: ∞ 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.



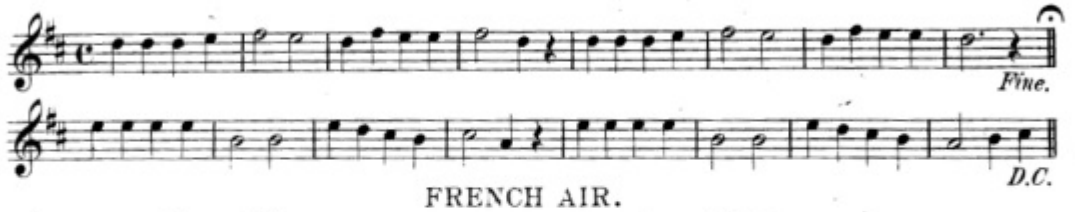
ABBREVIATIONS.

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

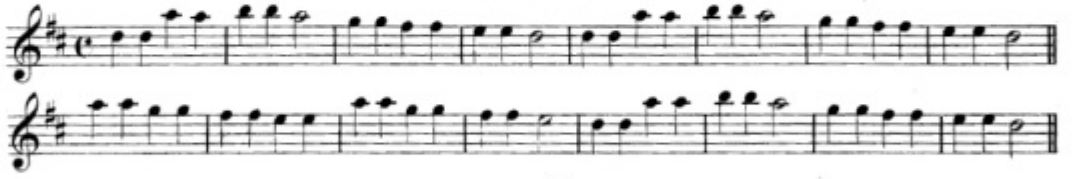


* A List of the principal words used in Modern Music, with their Abbreviations and Explanations will be found at the end of this work.

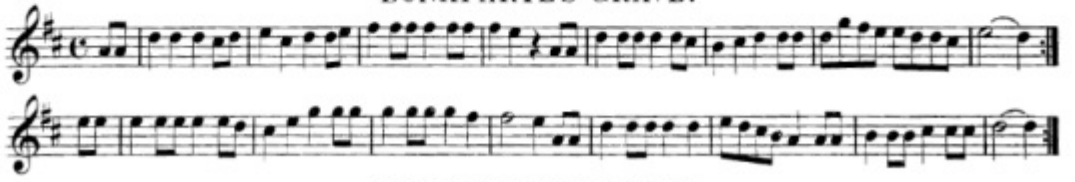
ITALIAN AIR.



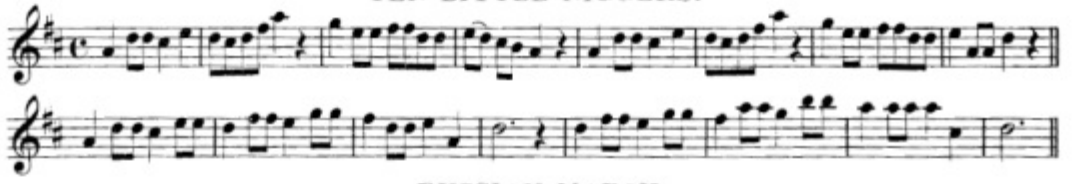
FRENCH AIR.



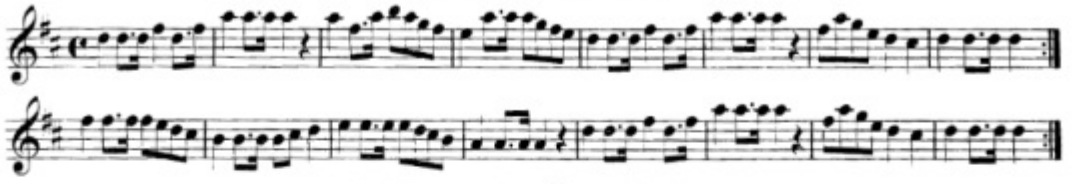
BONAPARTE'S GRAVE.



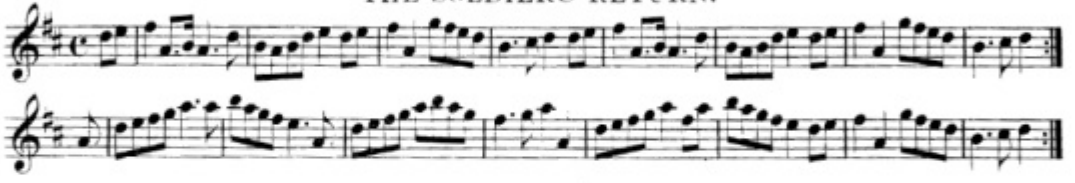
TEN LITTLE NIGGERS.



RUSSIAN MARCH.

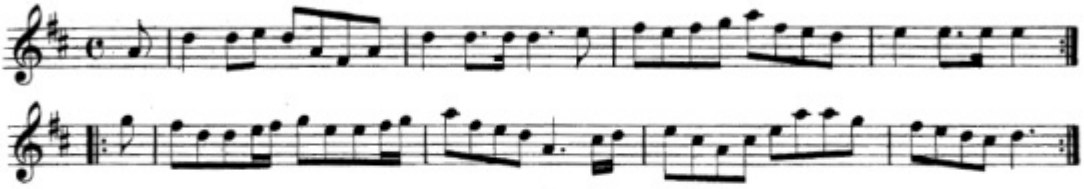


THE SOLDIER'S RETURN.

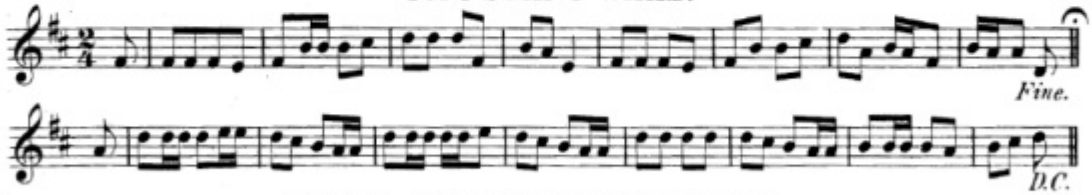


DUKE OF KENT'S MARCH.

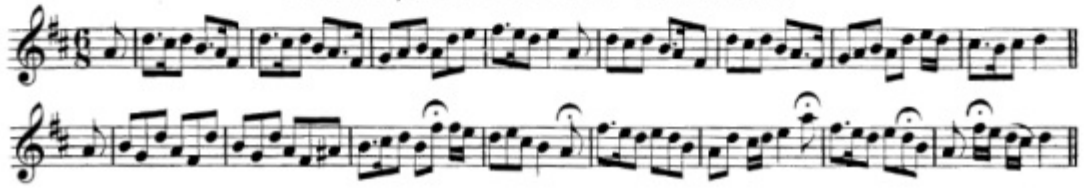
DOG AND GUN.



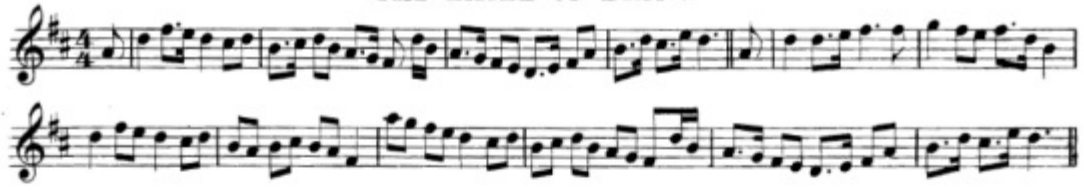
FINNEGAN'S WAKE.



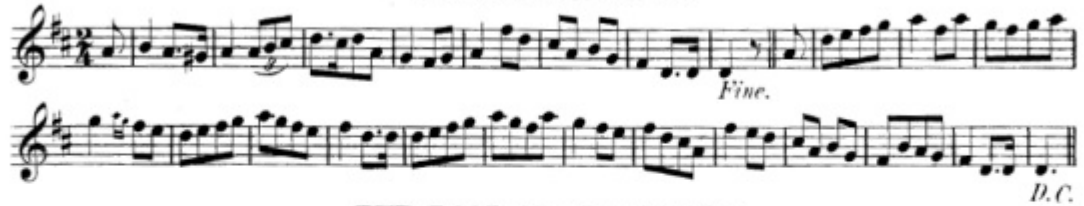
NORAH, THE PRIDE OF KILDARE.



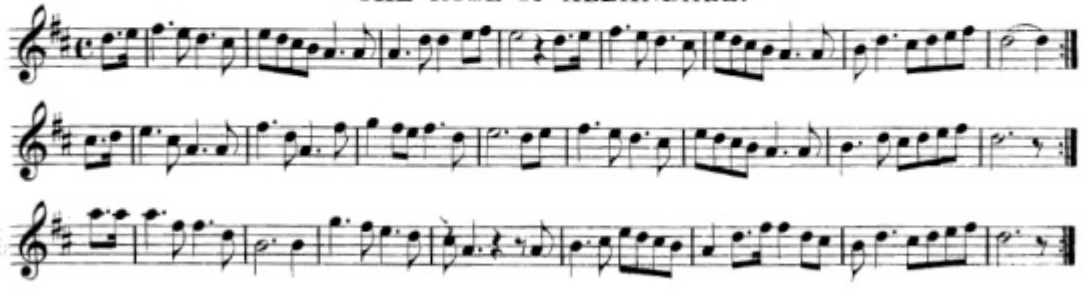
THE EXILE OF ERIN.



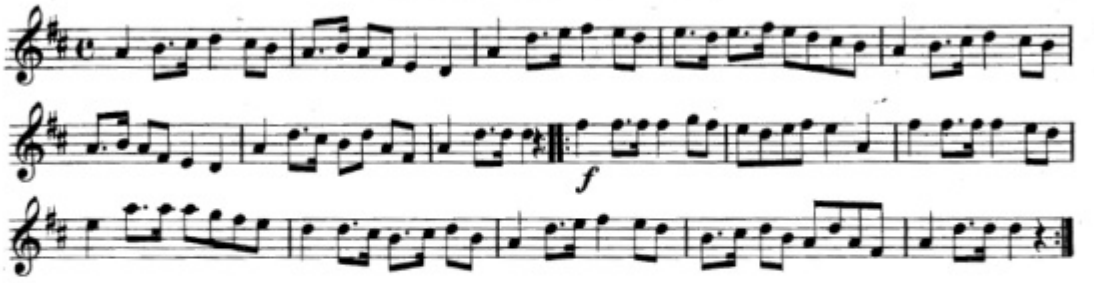
THE BLACK BIRD.



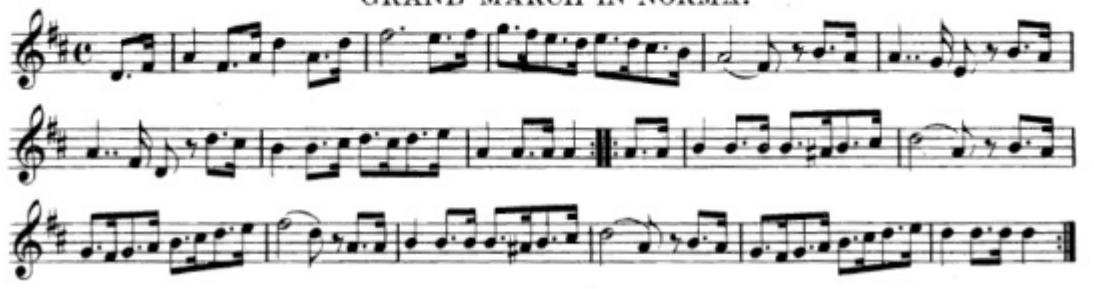
THE ROSE OF ALLANDALE.



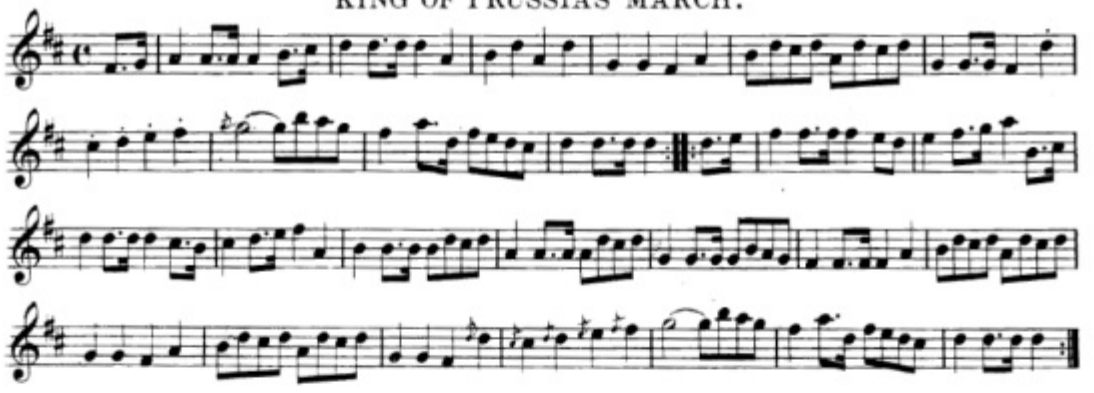
HAIL TO THE CHIEF.



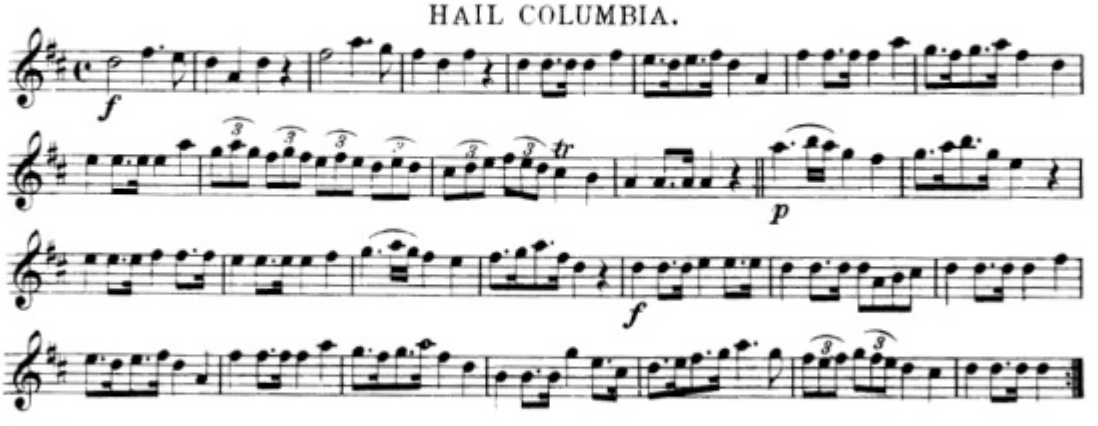
GRAND MARCH IN NORMA.

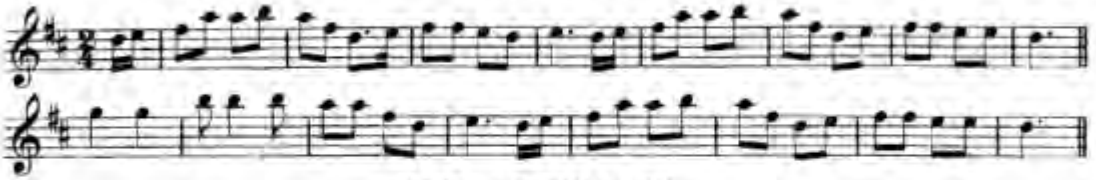


KING OF PRUSSIA'S MARCH.

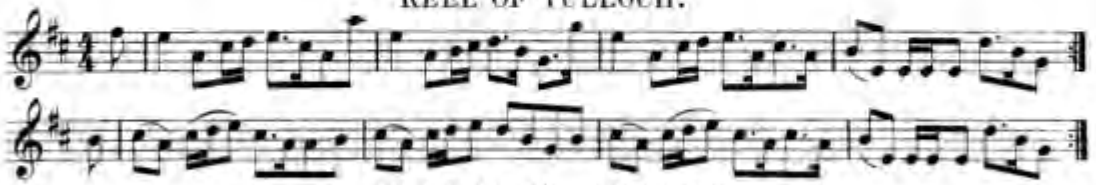


HAIL COLUMBIA.

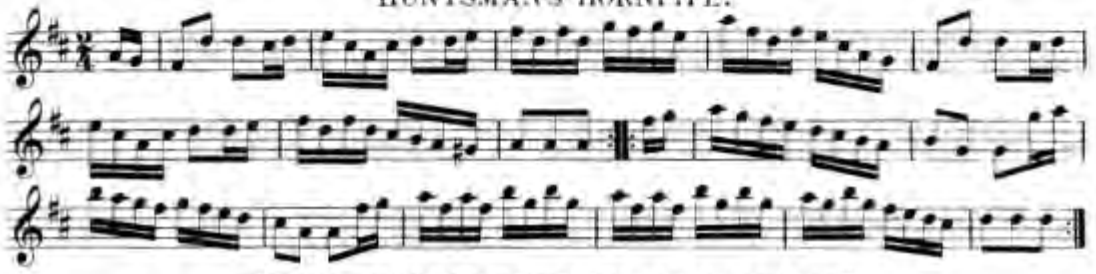




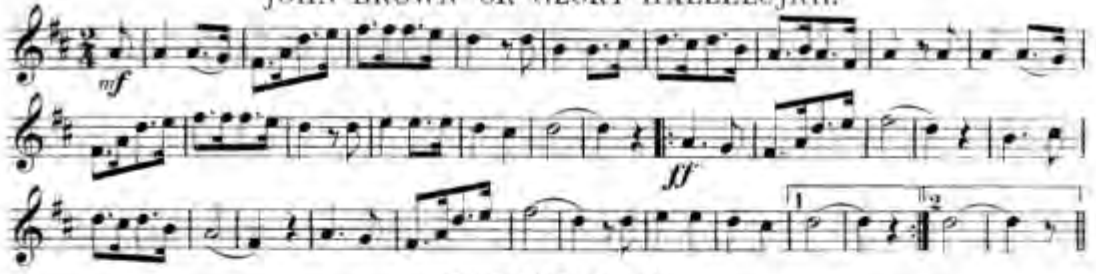
REEL OF TULLOCH.



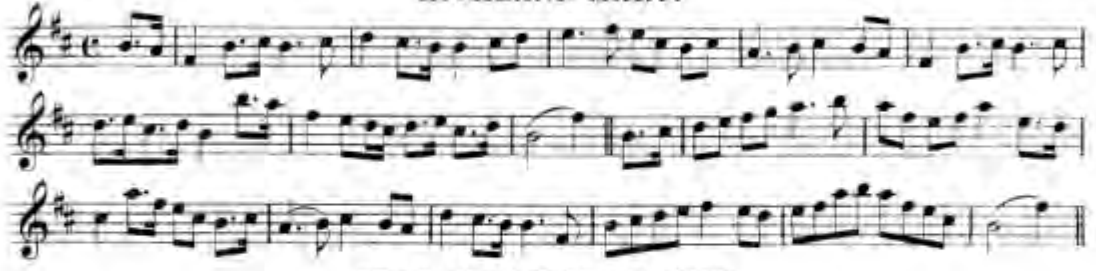
HUNTSMAN'S HORNPIPE.



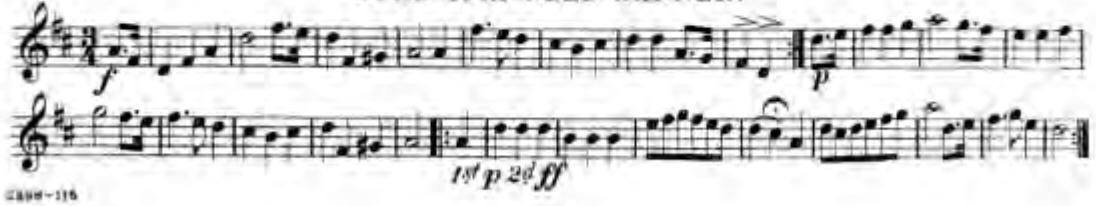
"JOHN BROWN" OR "GLORY HALLELUJAH."



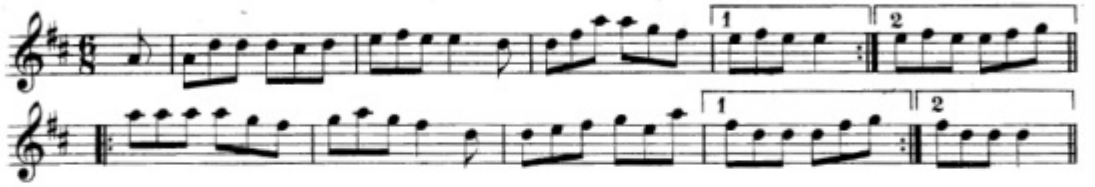
HIGHLAND MARY.



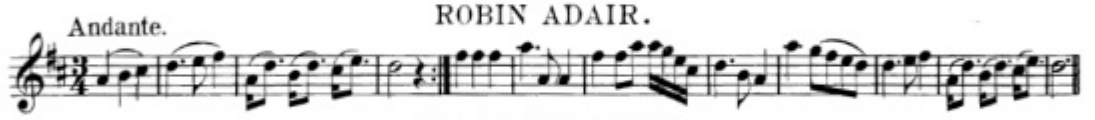
STAR SPANGLED BANNER.



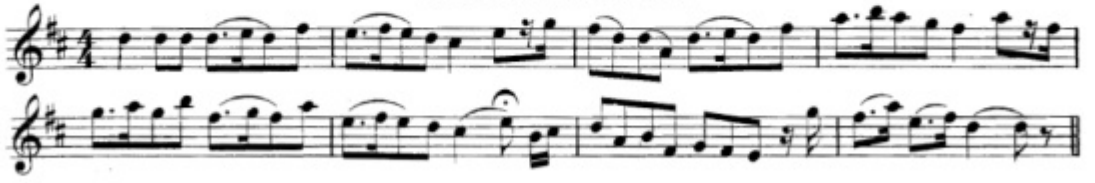
BRYAN O'LYNN.



ROBIN ADAIR.

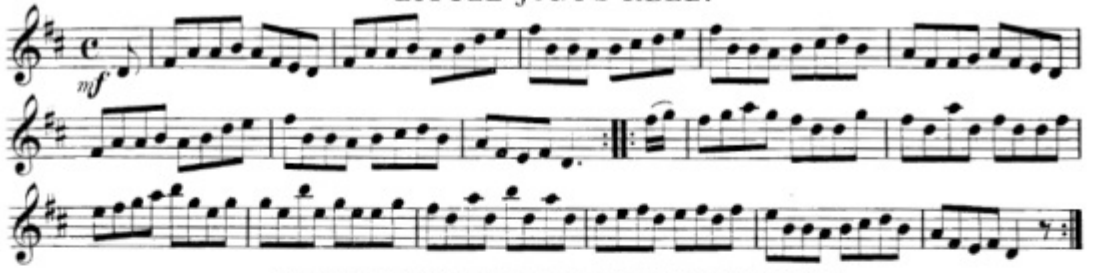


MAGGIE LAUDER.



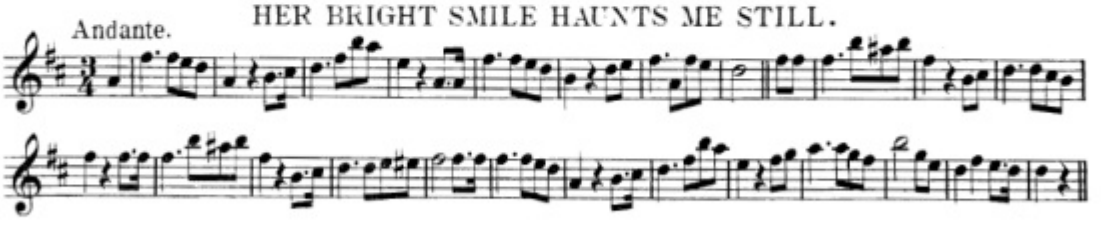
THE IRISH WEDDING.

LITTLE JUDY'S REEL.

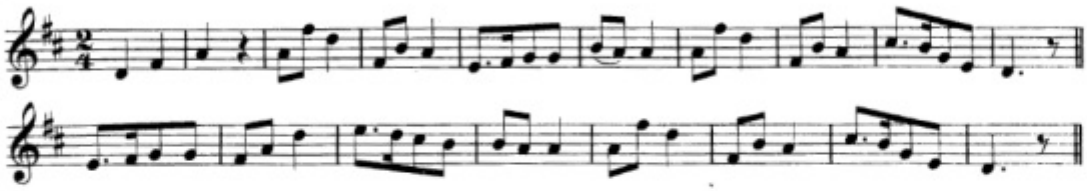


THOU ART GANE AWA' FRAE ME, MARY.

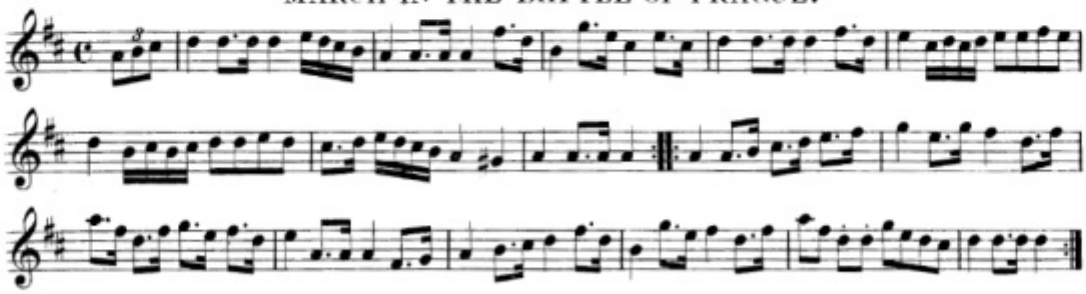
HER BRIGHT SMILE HAUNTS ME STILL.



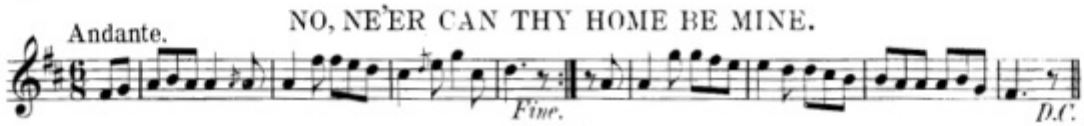
MOUNTAIN MAID'S INVITATION.



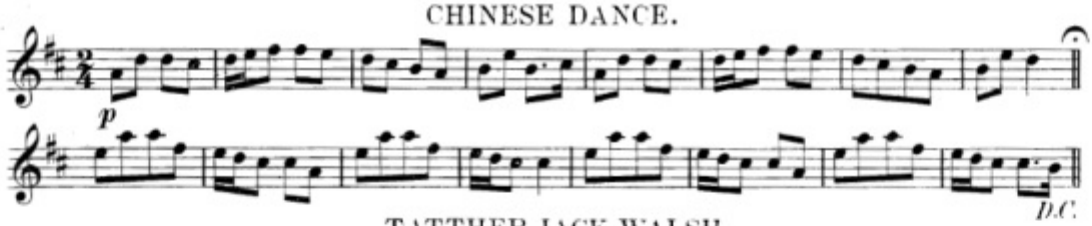
MARCH IN THE BATTLE OF PRAGUE.



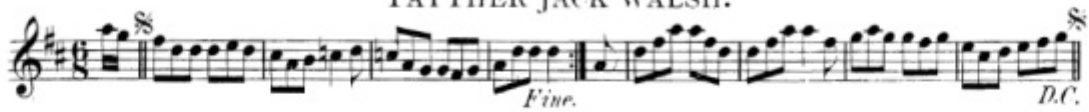
NO, NE'ER CAN THY HOME BE MINE.



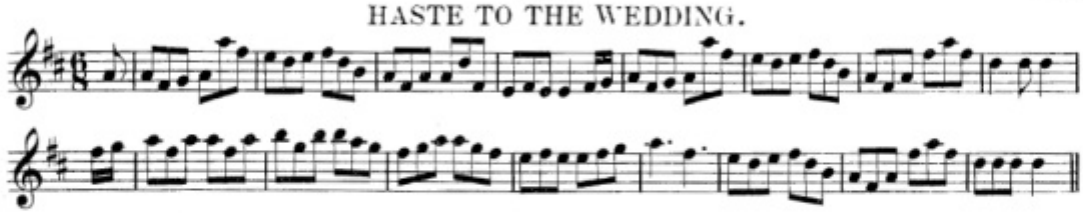
CHINESE DANCE.



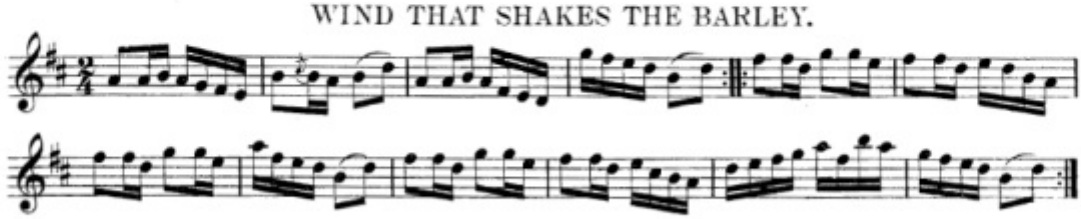
TATTHER JACK WALSH.



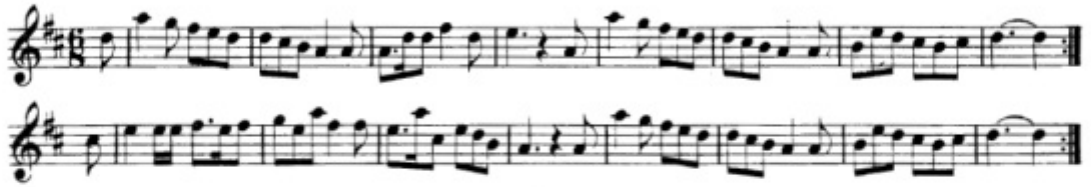
HASTE TO THE WEDDING.



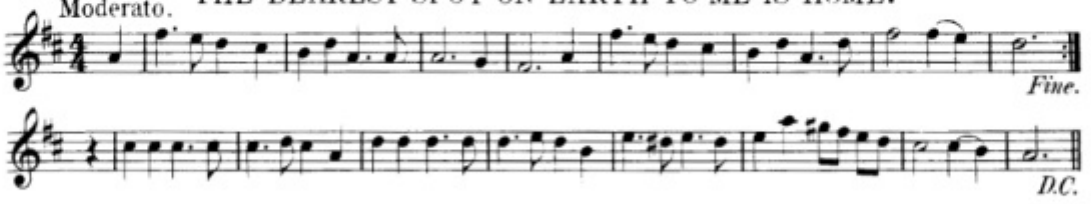
WIND THAT SHAKES THE BARLEY.



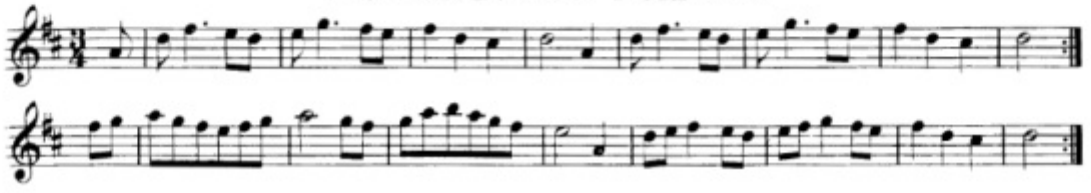
O, FOR THE WINGS OF A DOVE.



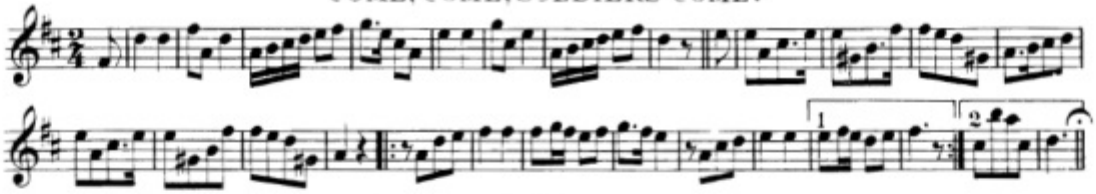
THE DEAREST SPOT ON EARTH TO ME IS HOME.



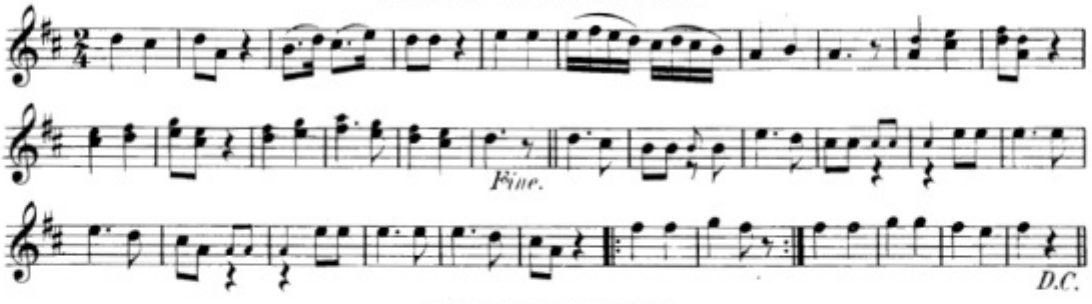
THE BRIGHT ROSY MORNING.



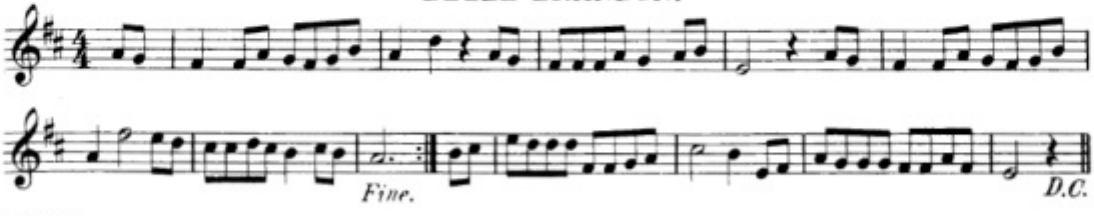
COME, COME, SOLDIERS COME.



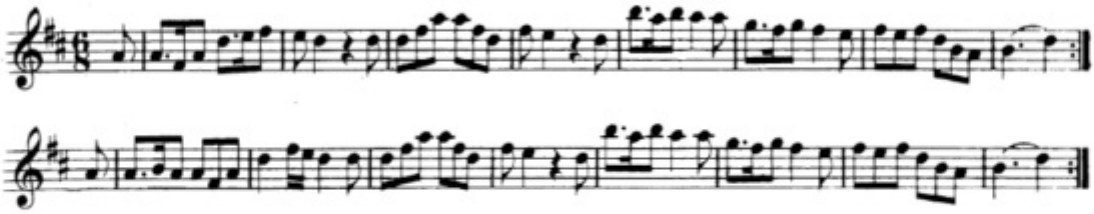
STRIKE THE CYMBAL.



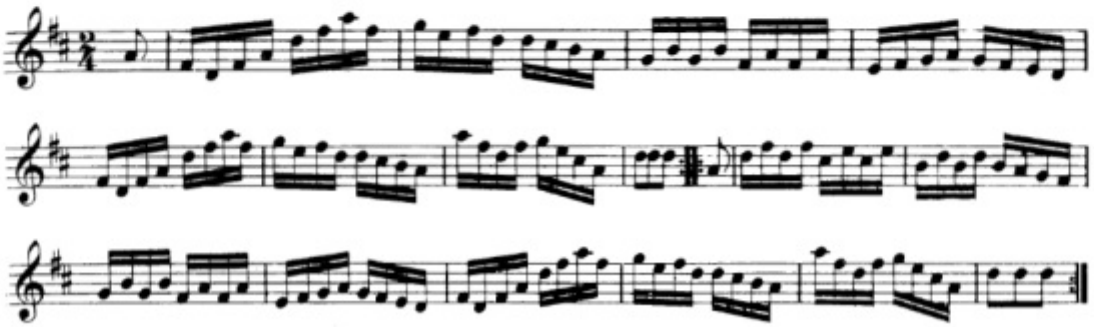
BELLE BRANDON.



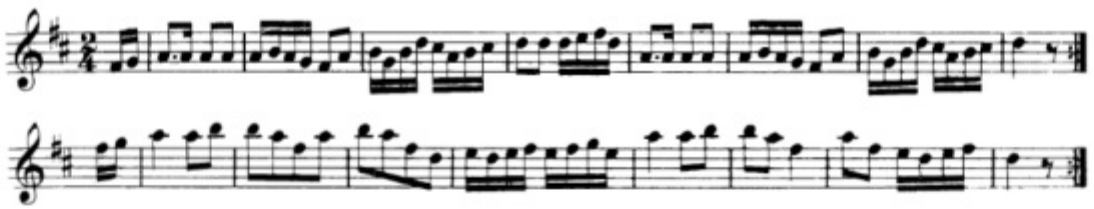
KATE KEARNEY.



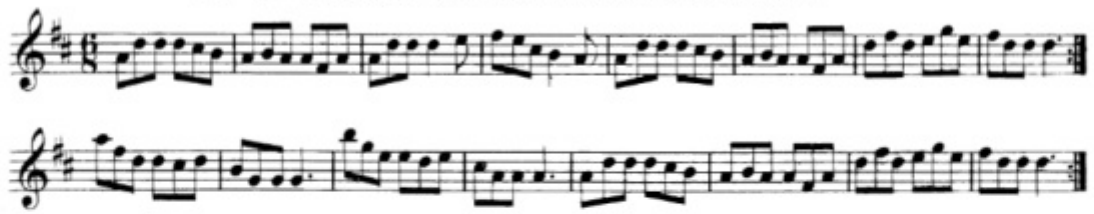
LIVERPOOL HORNPIPE.



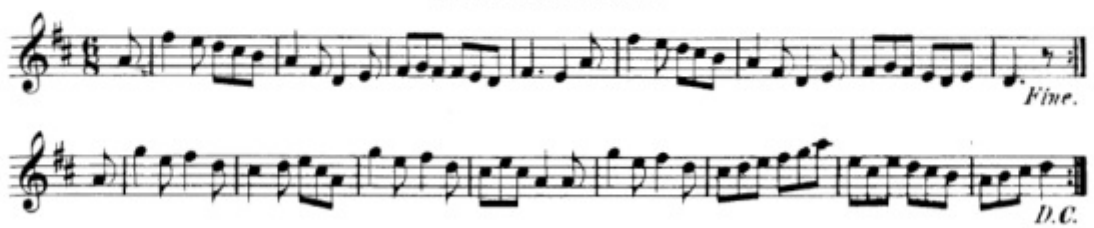
FOREST OF BONDI.



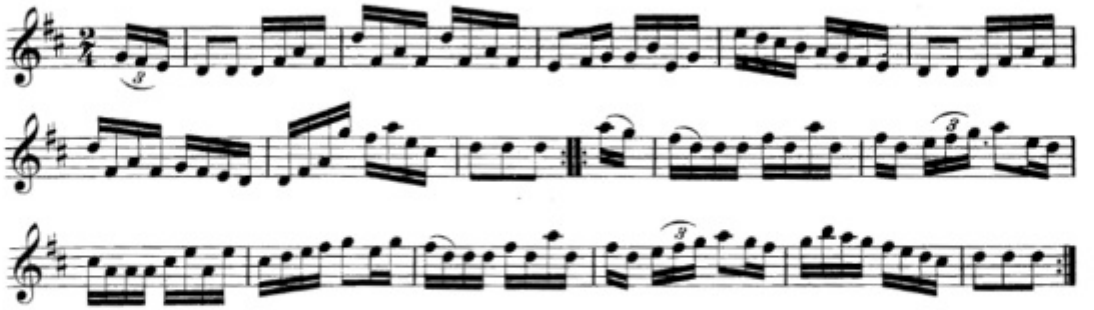
GO TO THE DEVIL AND SHAKE YOURSELF.



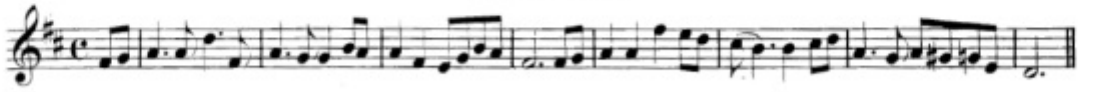
RUSTIC REEL.



MISS BROWN'S REEL.

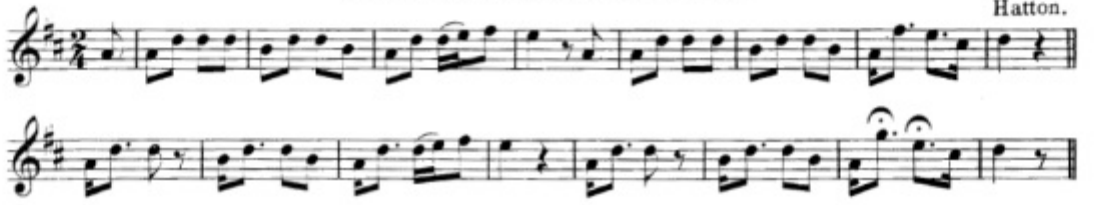


TWILIGHT.

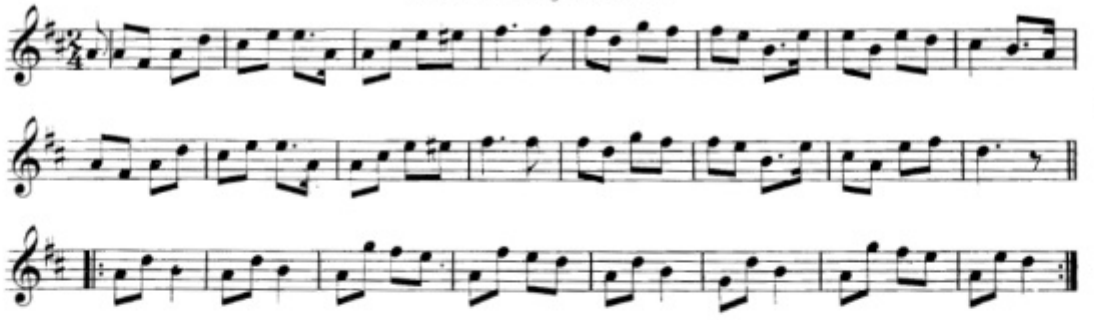


I'VE NOTHING ELSE TO DO.

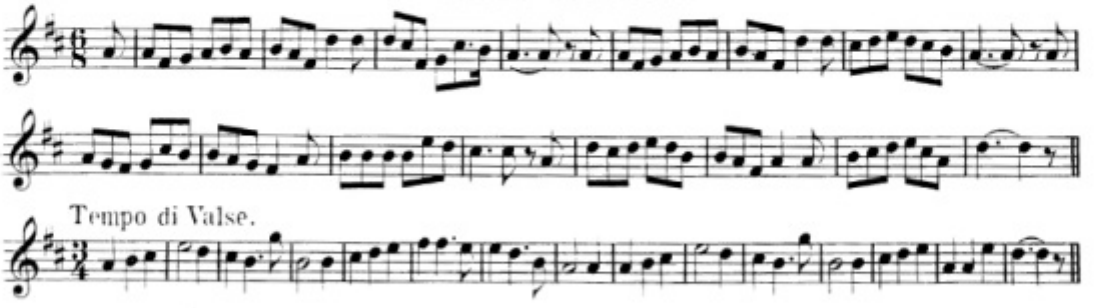
Hatton.



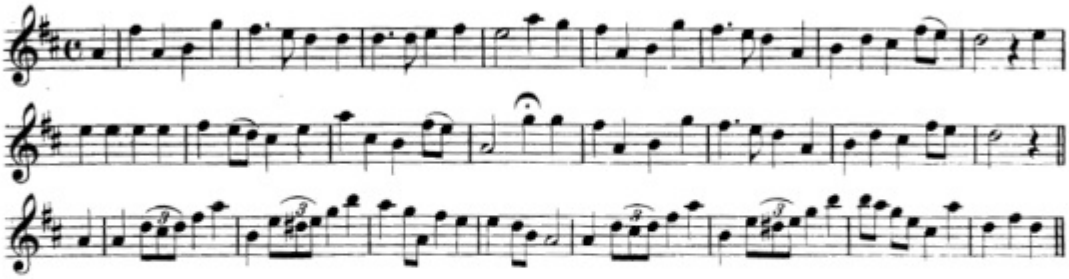
NOT FOR JOSEPH.



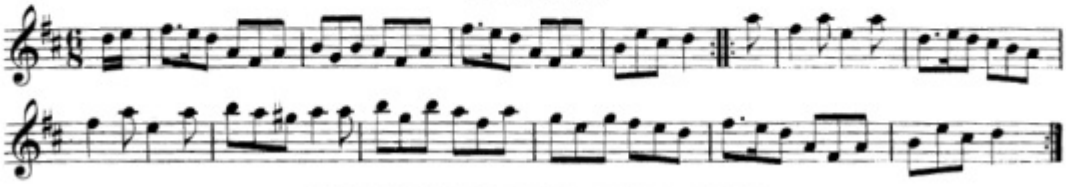
SHABBY GENTEEL.



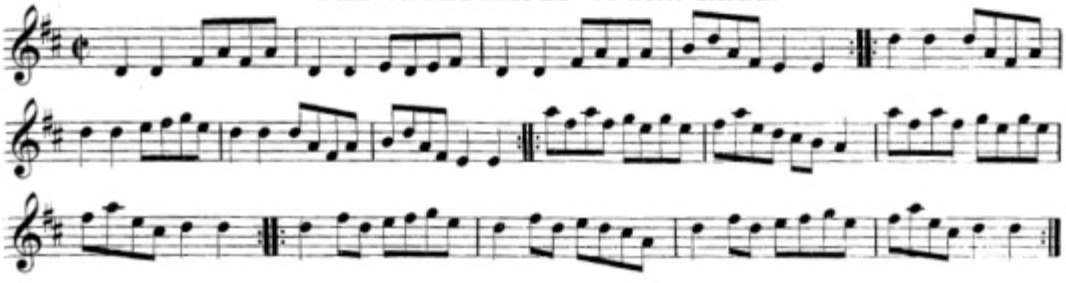
PARTING LONG AGO.



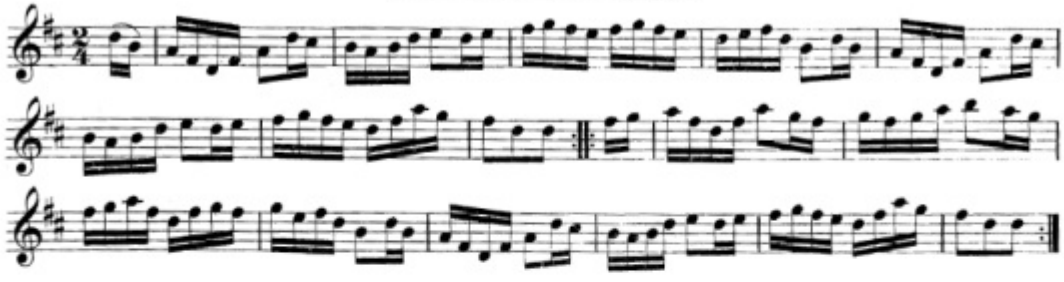
KINLOCK.



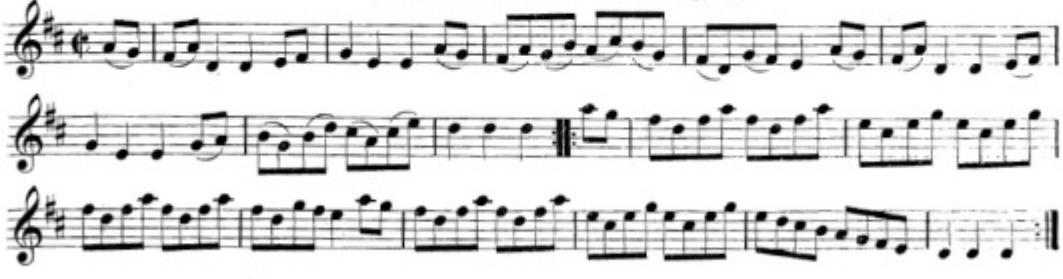
THE CELEBRATED OPERA REEL.



BEAUX OF OAK HILL.



NEW CENTURY HORNPIPE.



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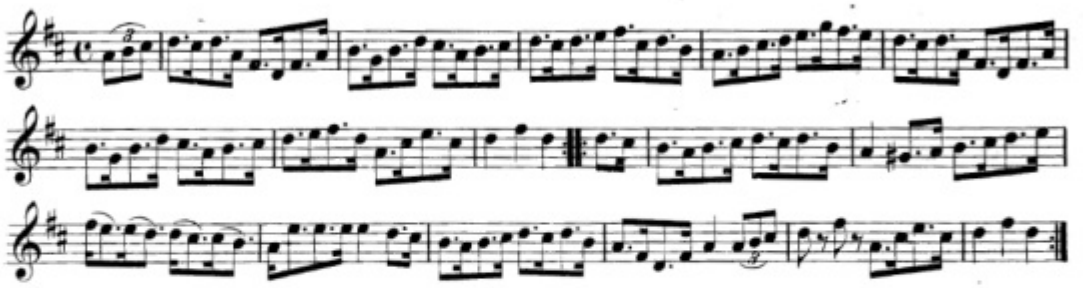
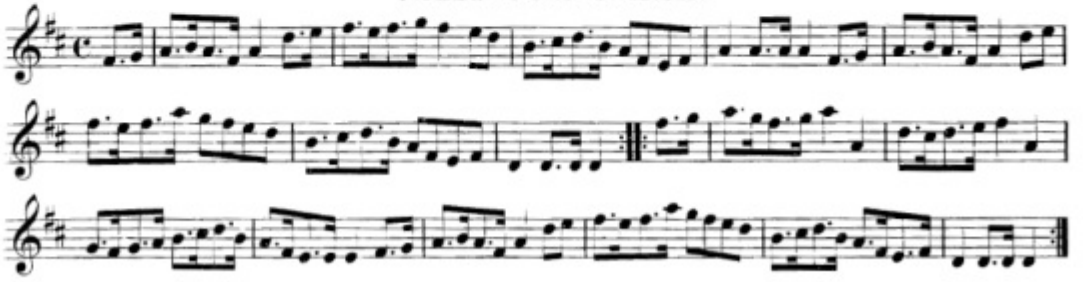
FRED WILSON'S CLOG DANCE.

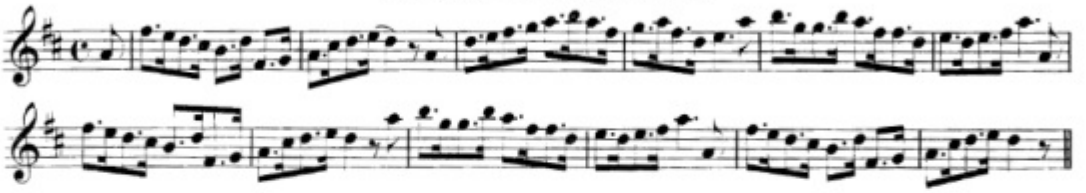


CALEDONIAN MARCH.

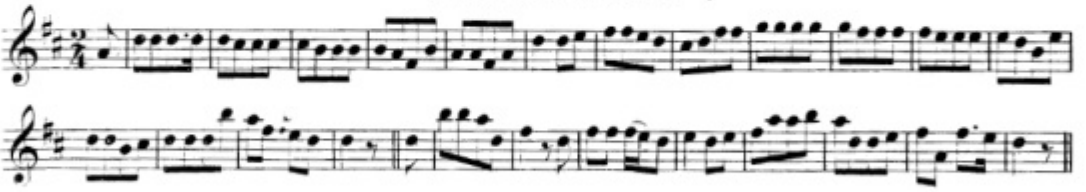


WELLER'S REEL.

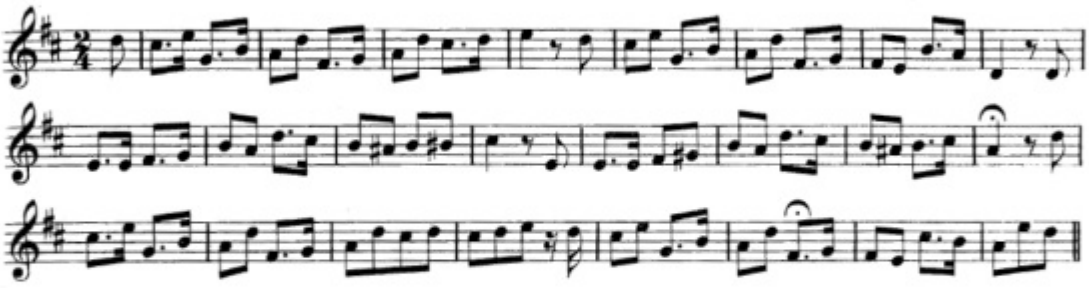
TWENTY YEARS AGO.



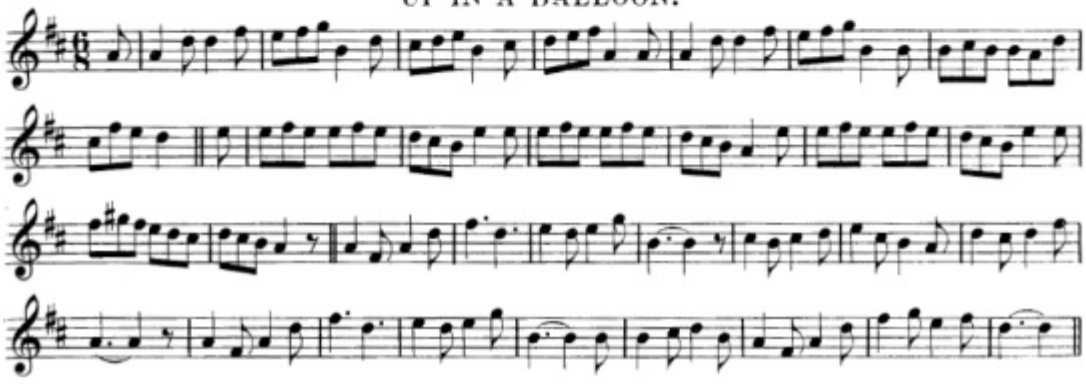
KATY'S LETTER.



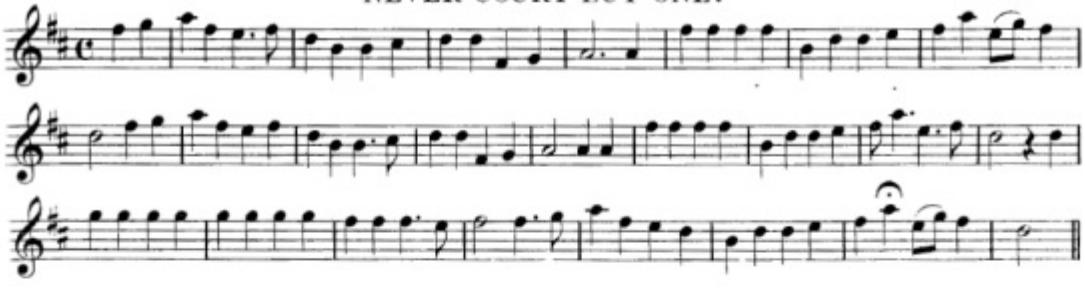
THE ROMAN FALL.



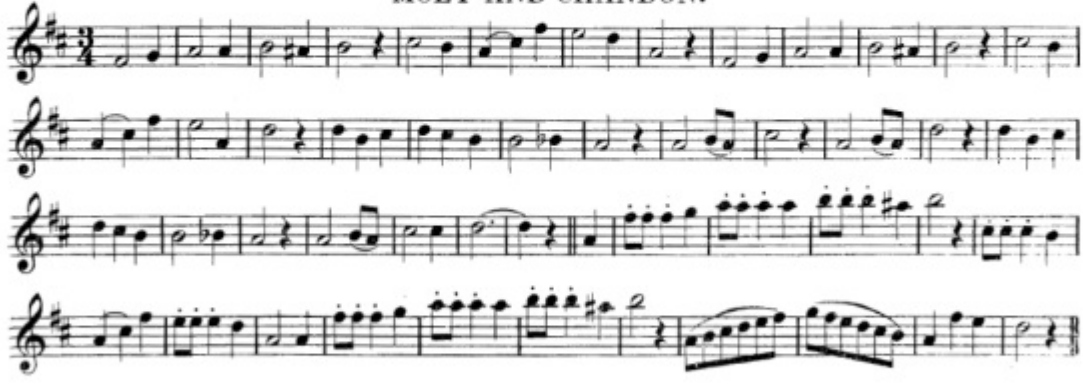
UP IN A BALLOON.



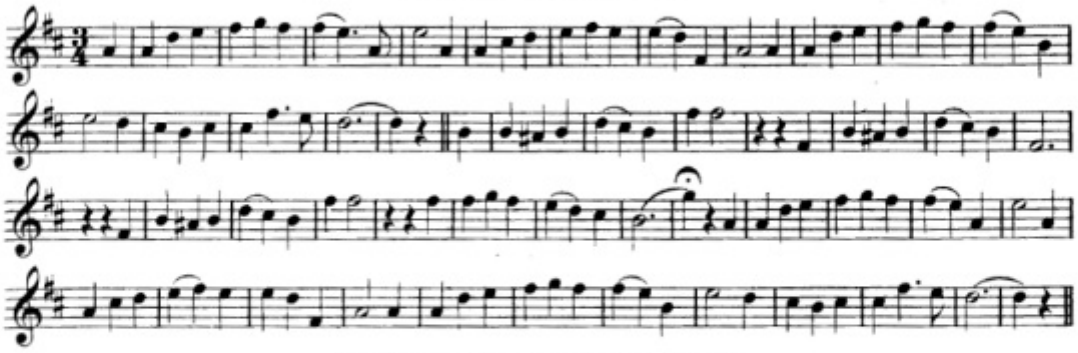
NEVER COURT BUT ONE.



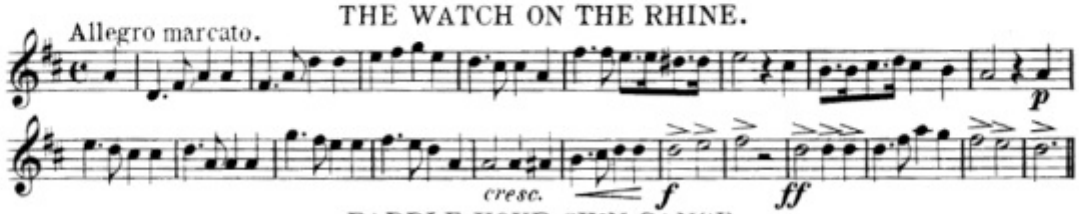
MOET AND CHANDON.



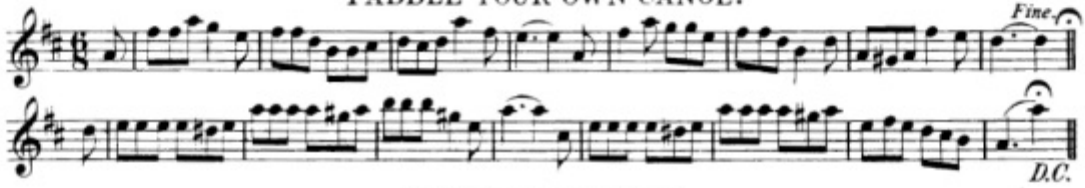
FLYING TRAPEZE.



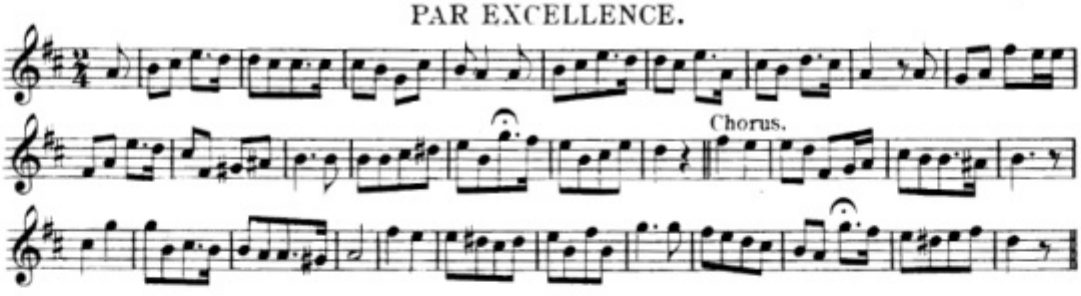
THE WATCH ON THE RHINE.



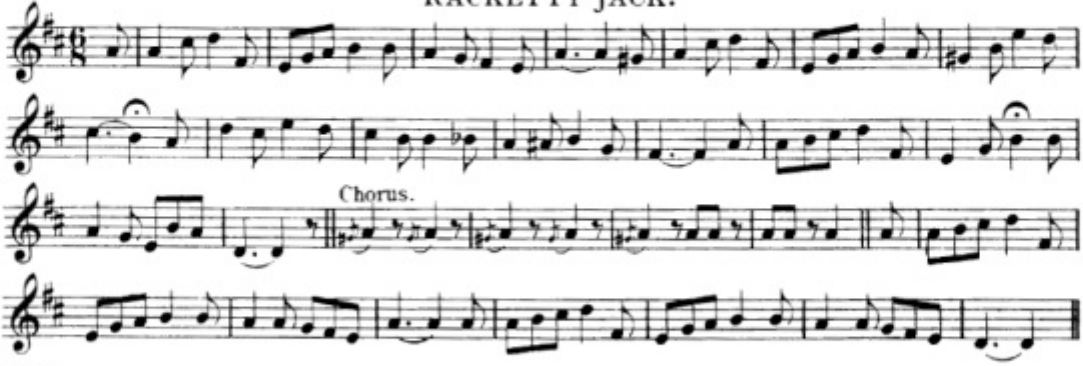
PADDLE YOUR OWN CANOE.



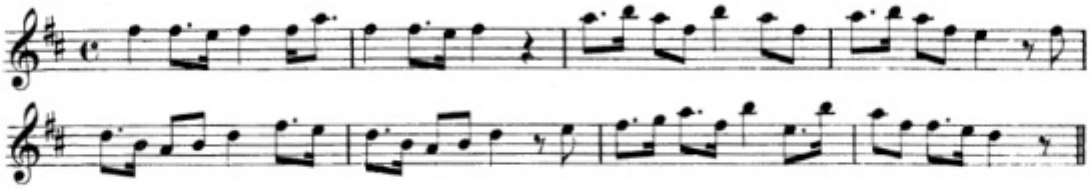
PAR EXCELLENCE.



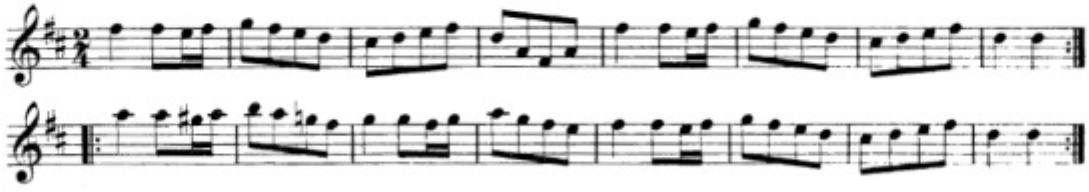
RACKETTY JACK.



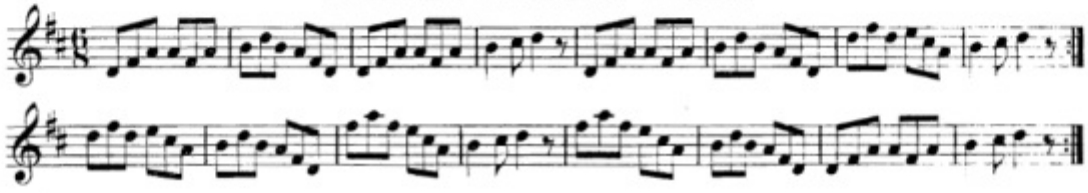
WHAT IS A' THE STEER, KIMMER.



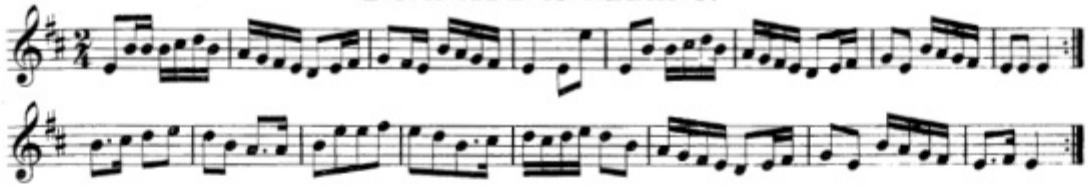
ON THE ROAD TO BOSTON.



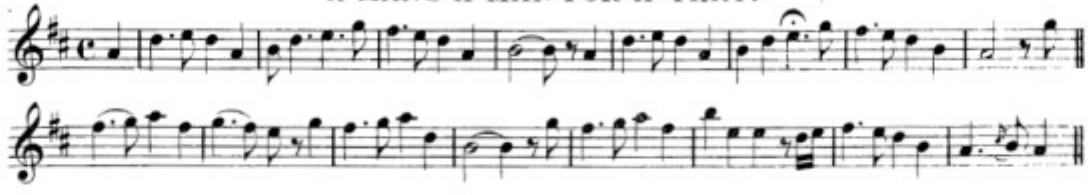
CHARLEY OVER THE WATER.



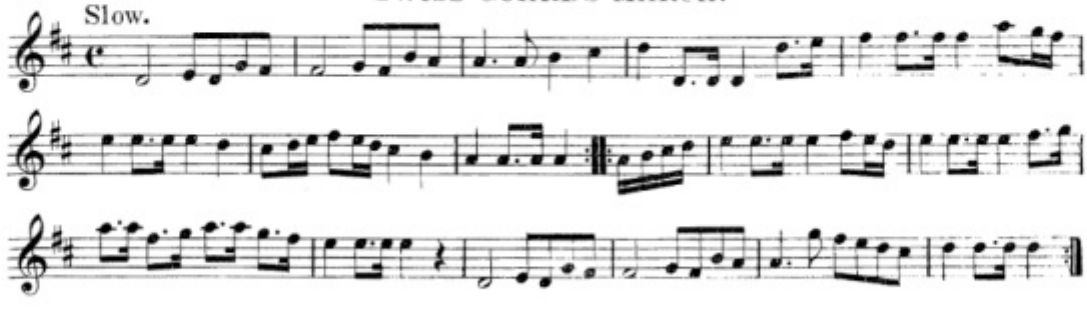
BACK SIDE OF ALBANY.



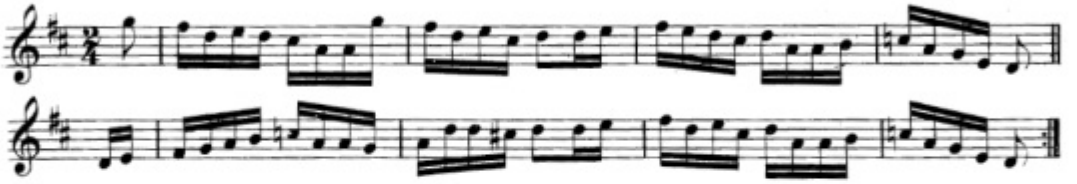
A MAN'S A MAN FOR A' THAT.



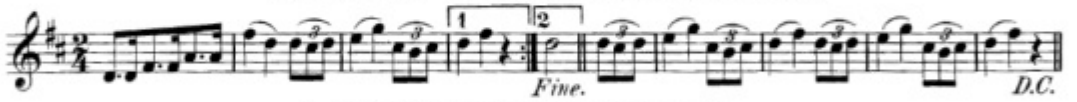
SWISS GUARD'S MARCH.



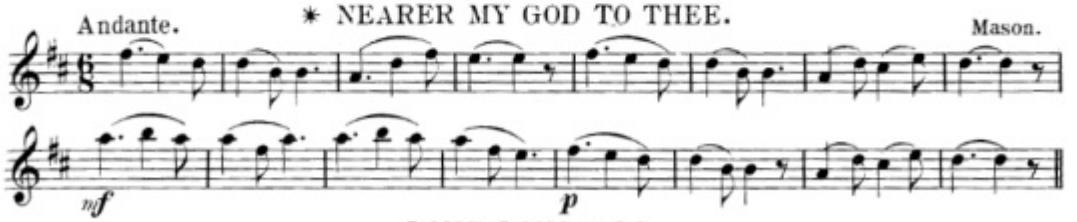
DISAPPOINTED COQUETTE.



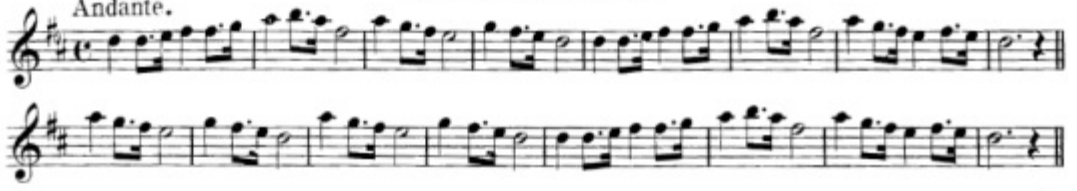
TYROLEAN WALTZ, or POLLY HOPKINS.



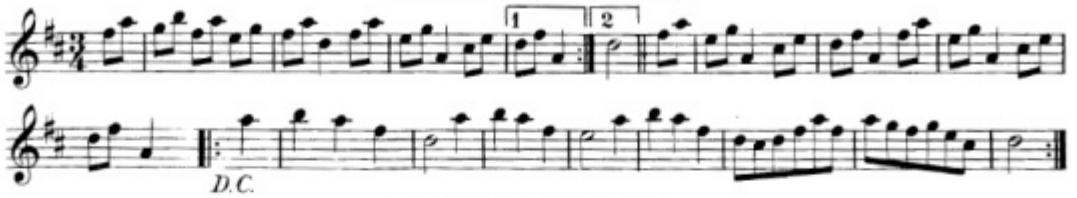
* NEARER MY GOD TO THEE.



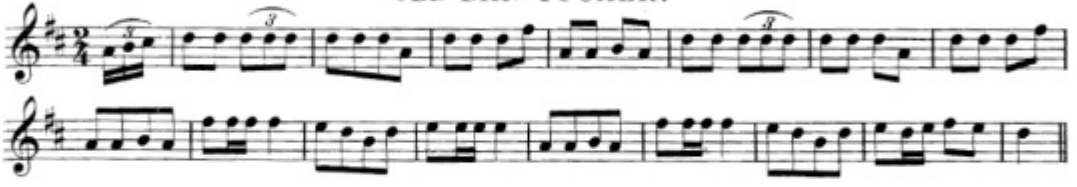
LONG LONG AGO.



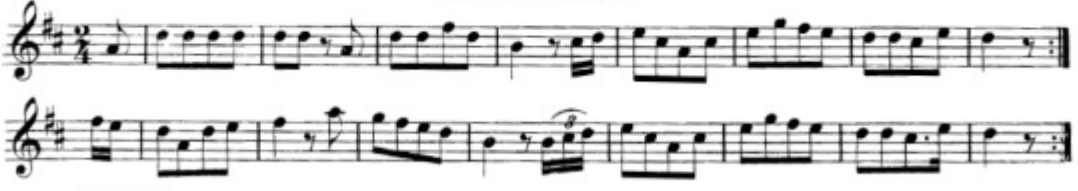
COPENHAGEN WALTZ.



OLD DAN TUCKER.



LUCY NEAL.



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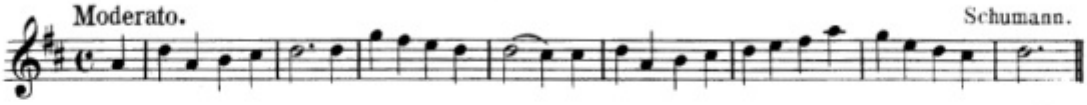
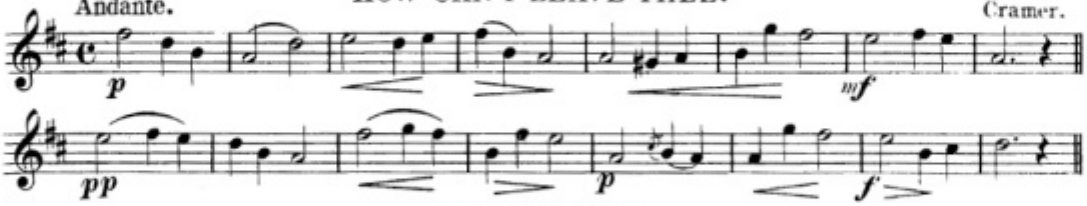
COME WE THAT LOVE THE LORD.

Moderato. Schumann.



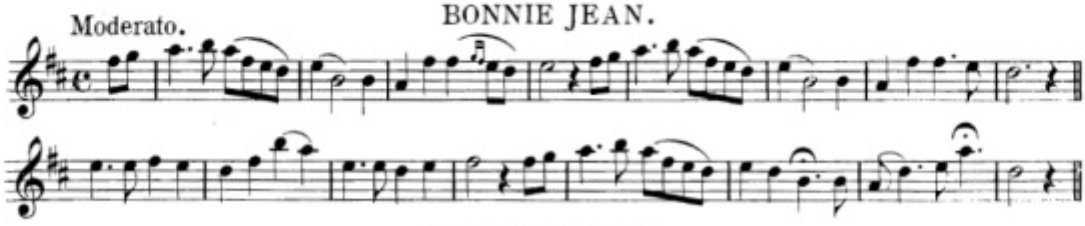
HOW CAN I LEAVE THEE.

Andante. Cramer.



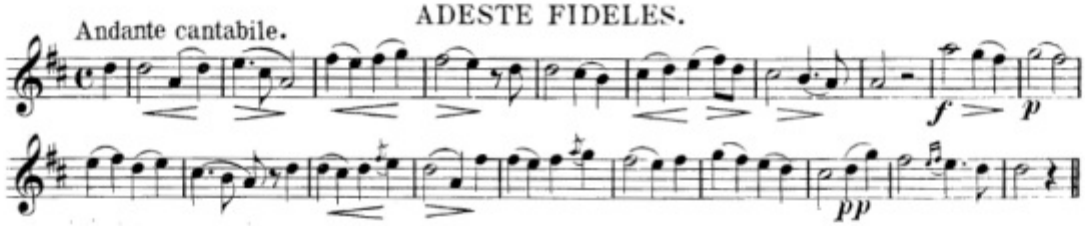
BONNIE JEAN.

Moderato.



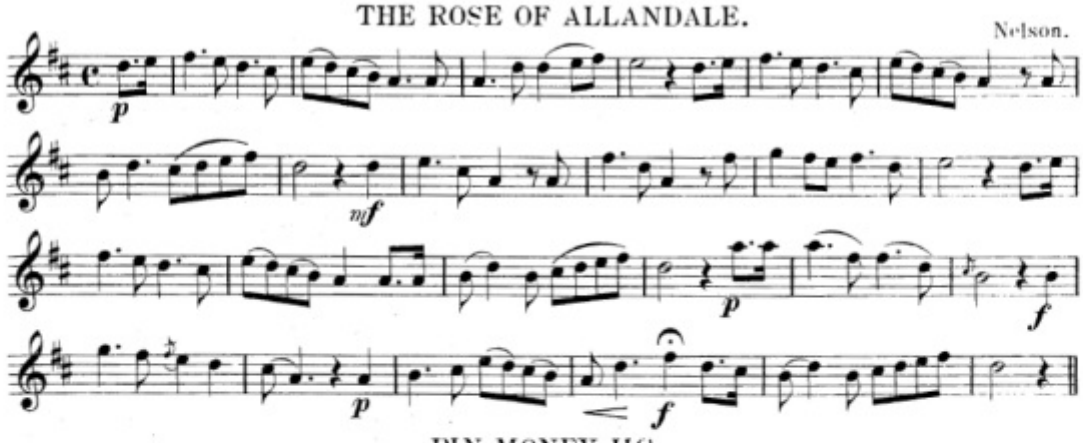
ADESTE FIDELES.

Andante cantabile.

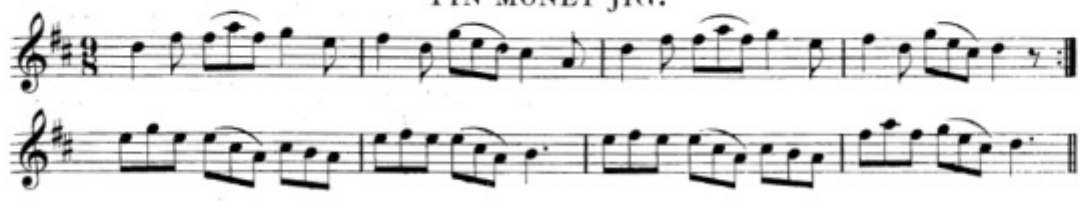


THE ROSE OF ALLANDALE.

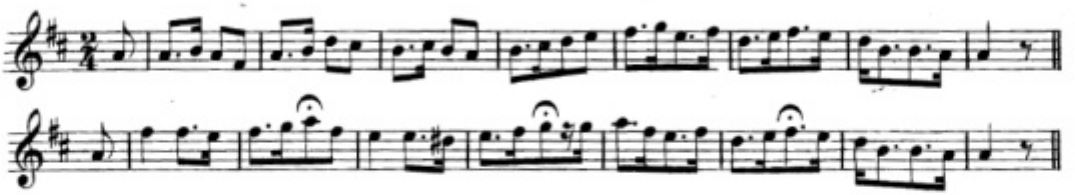
Nelson.



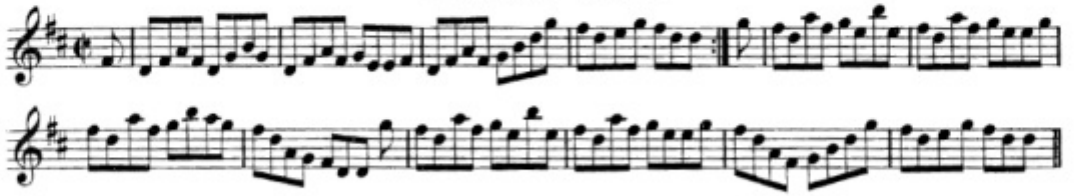
PIN MONEY JIG.



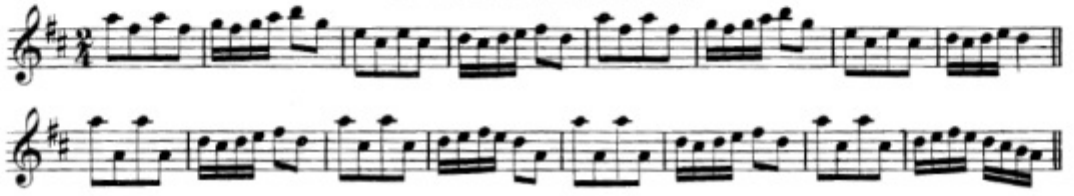
LAND O' THE LEAL.



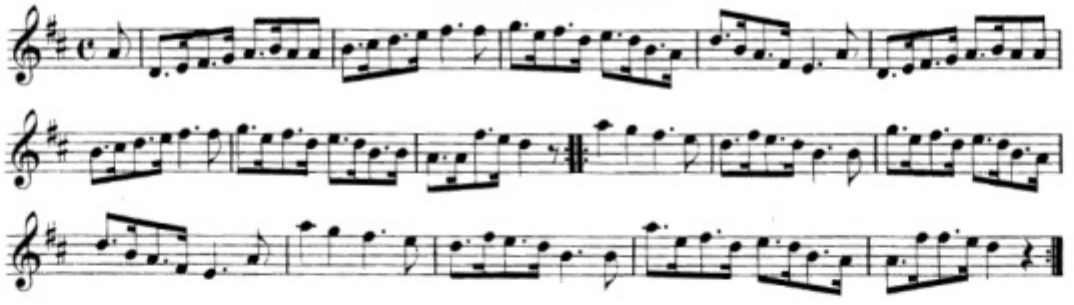
FLARE UP REEL.



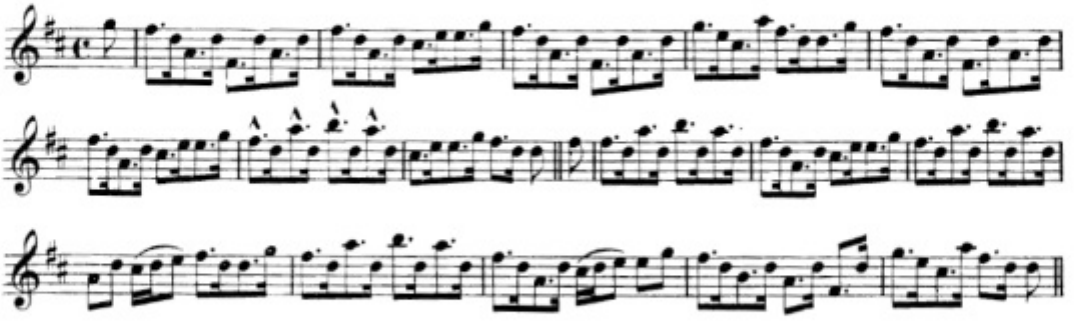
AUNT HETTY'S REEL.



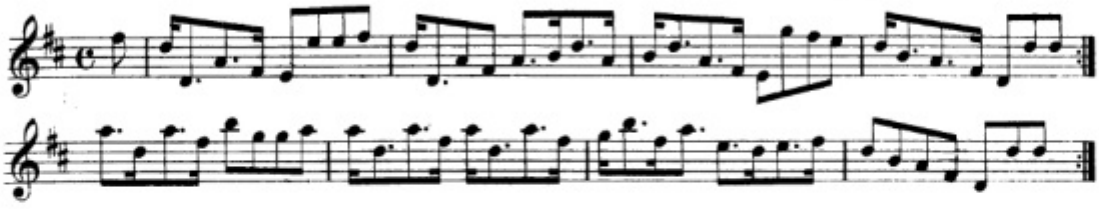
XX HORNPIPE.



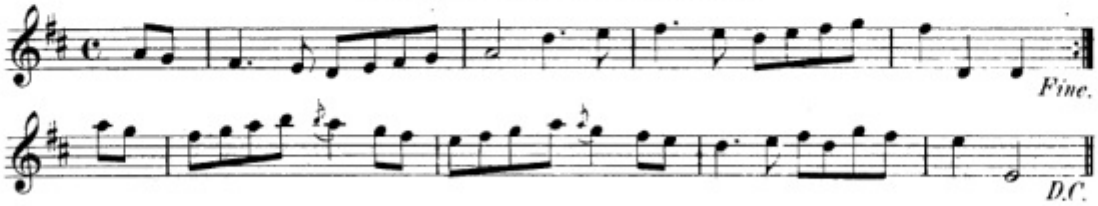
ELIOT'S HORNPIPE.



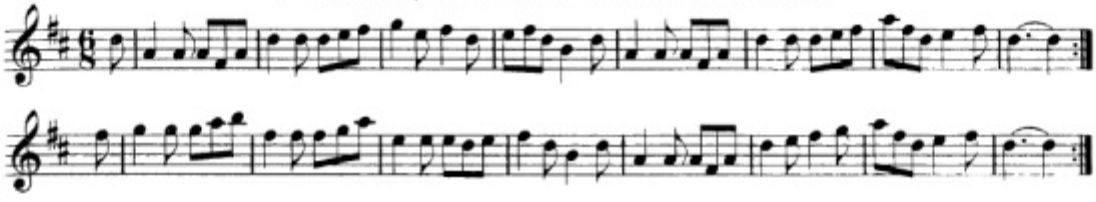
MISS WARRENDER OF LOCHEND'S. A Strathspey.



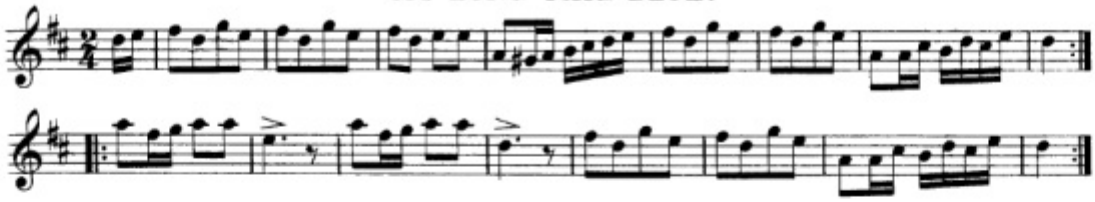
POLWART OF THE GREEN.



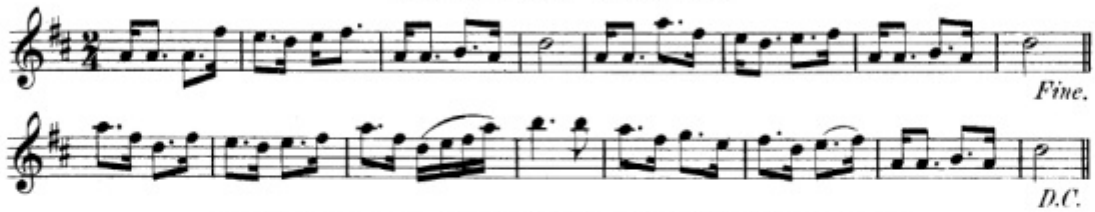
O LASSIE, ART THOU SLEEPING YET?



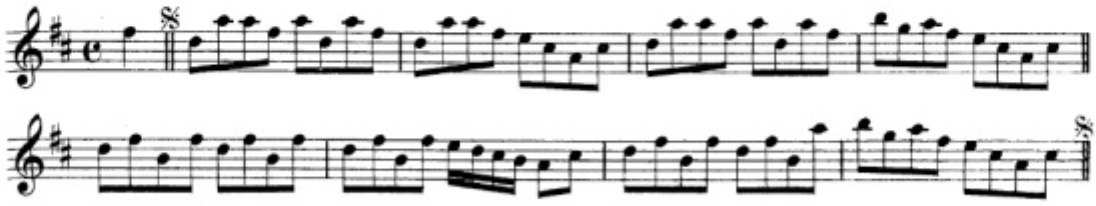
MY LONG TAIL BLUE.



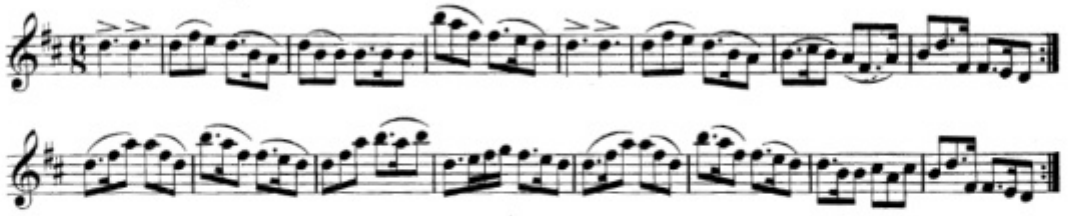
COMIN' THRO' THE RYE.



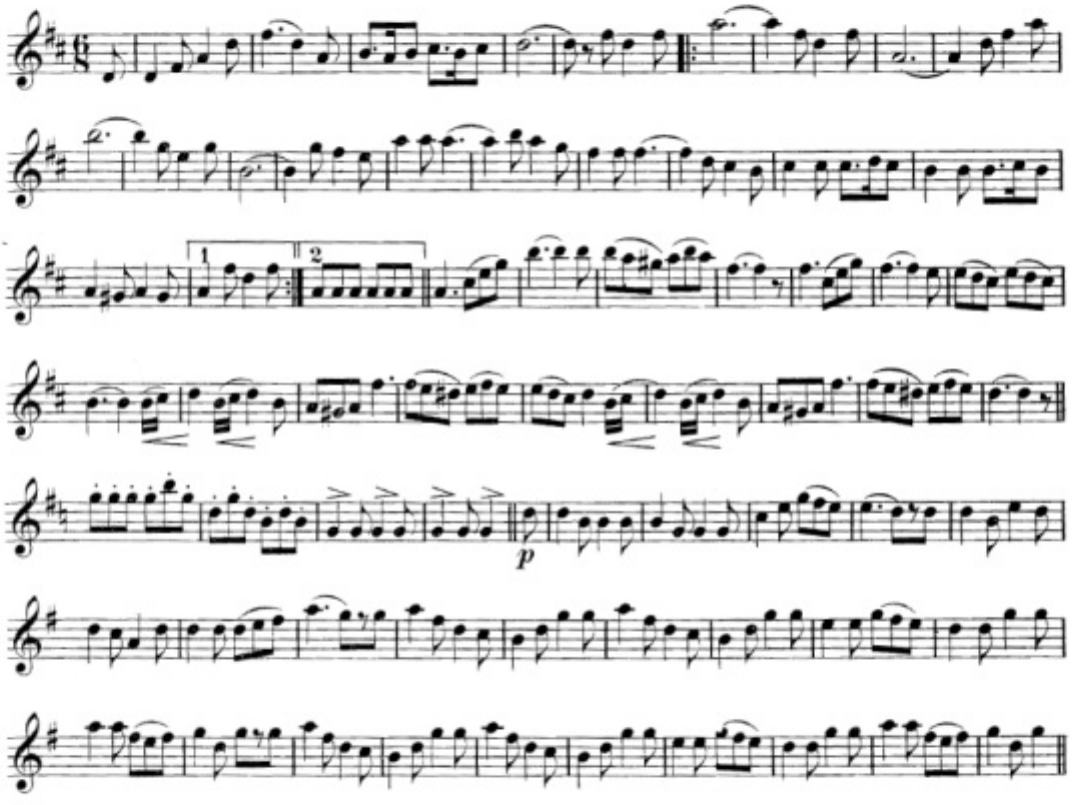
THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



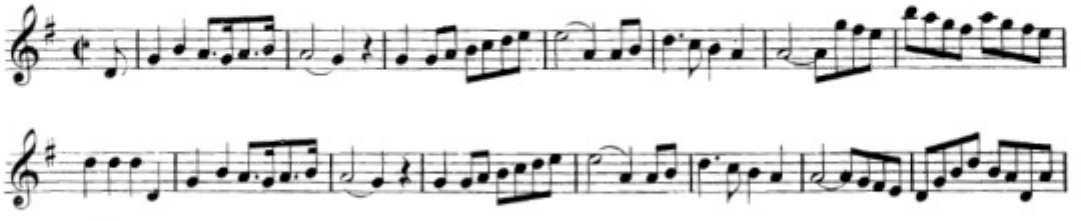
ALL THE BLUE BONNETS OVER THE BORDER.

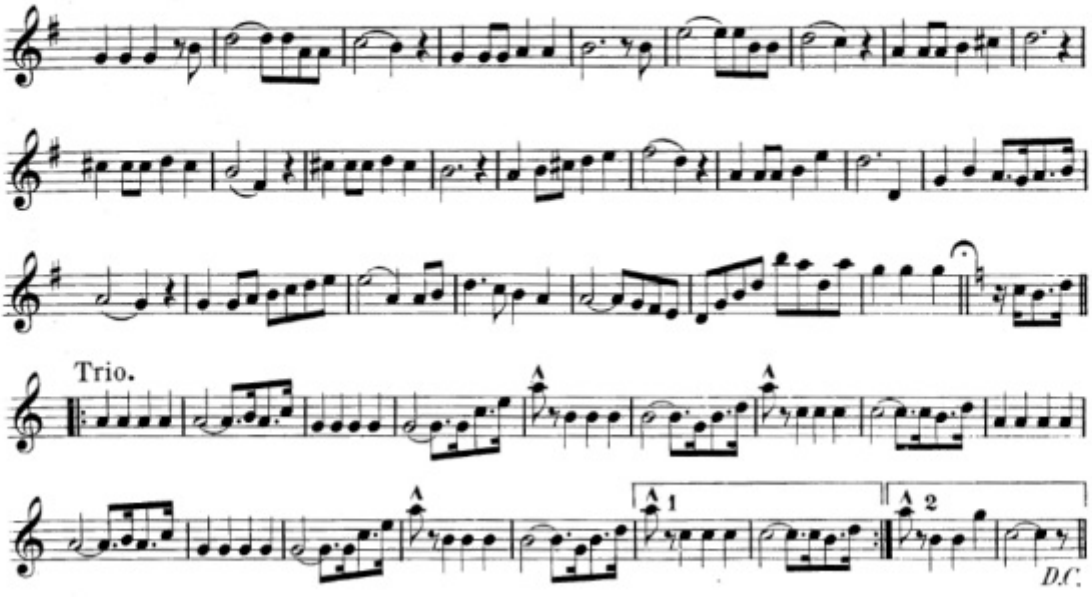


GOOD LUCK MARCH.

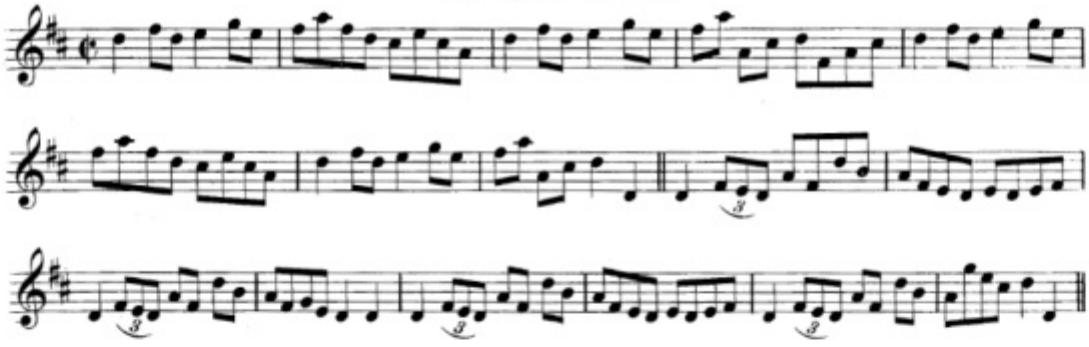


MARCH FROM FALKA.

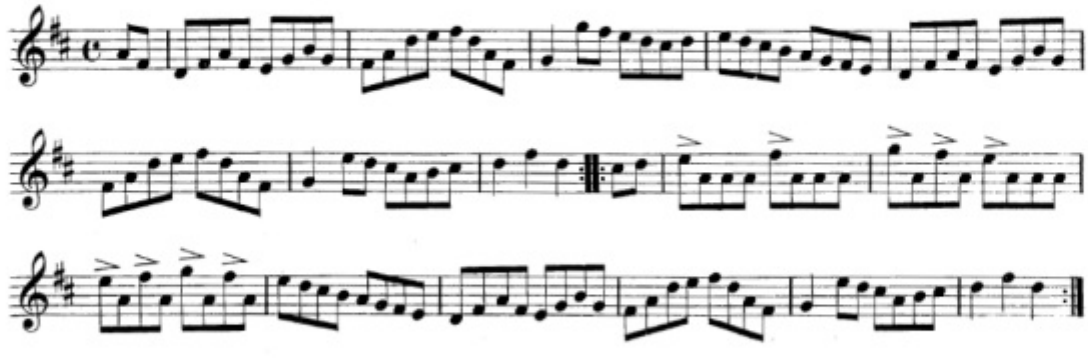




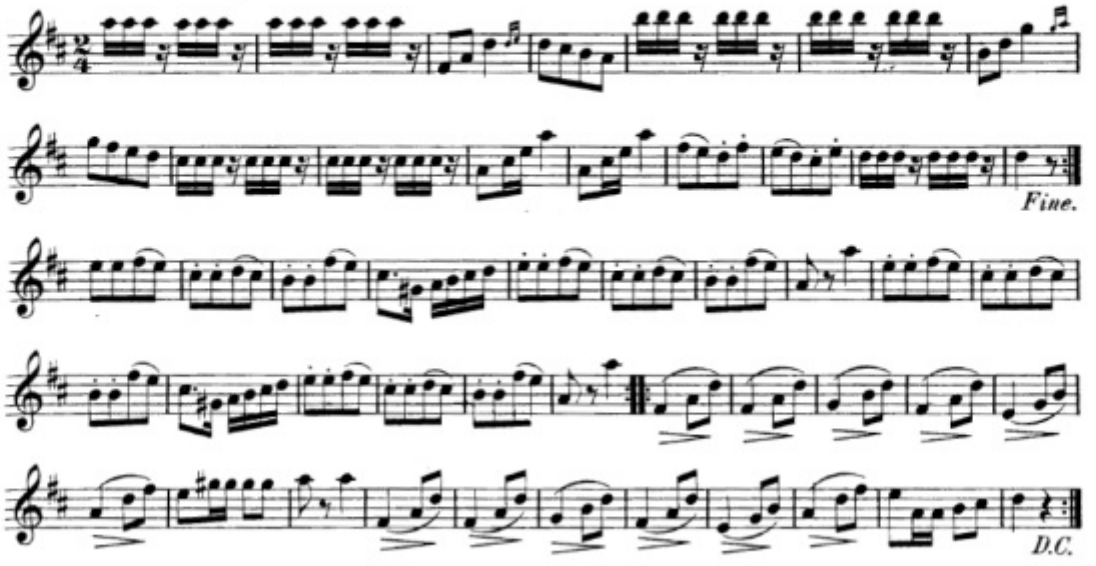
YESTERS REEL.



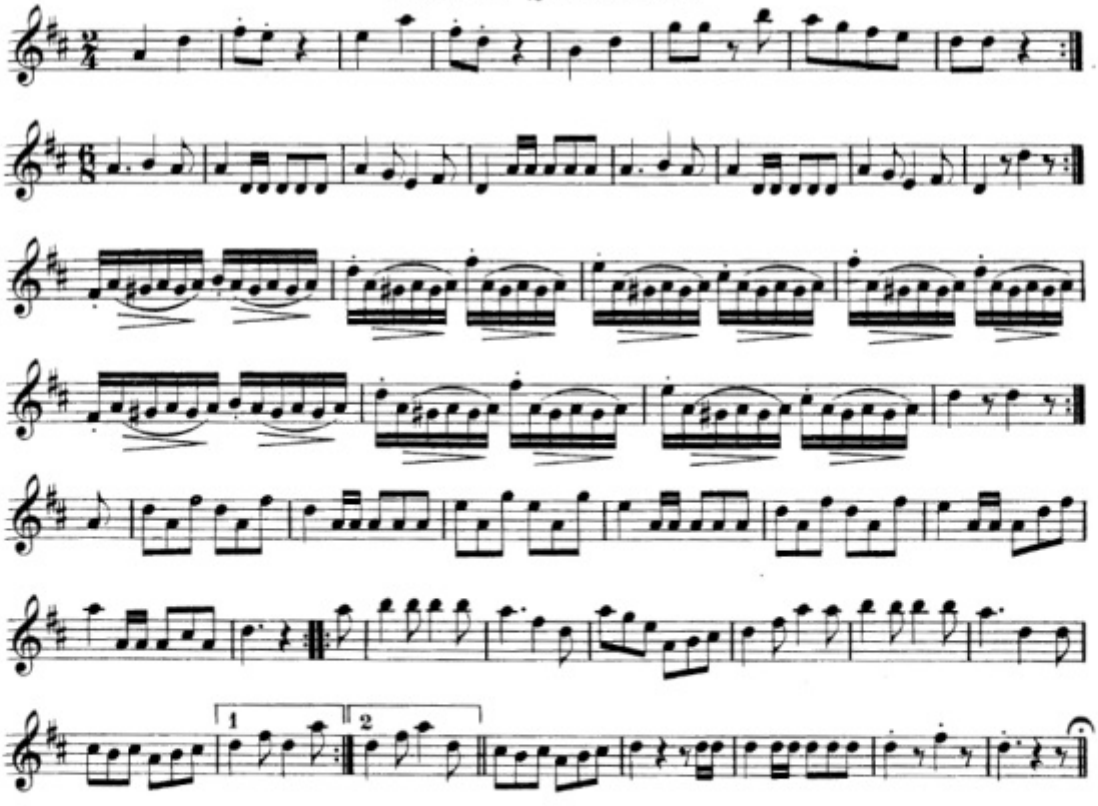
ZIG-ZAG CLOG DANCE.



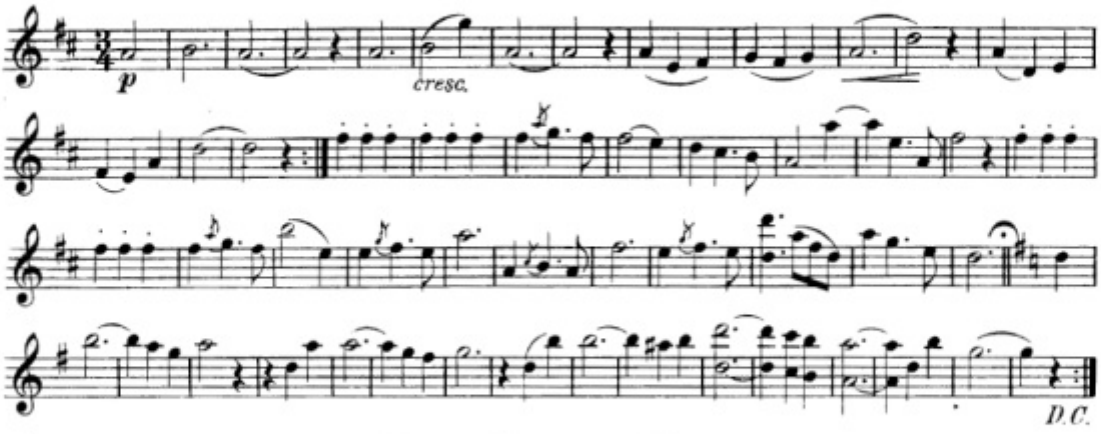
WRECKERS DAUGHTER.



WOOD UP QUICKSTEP.

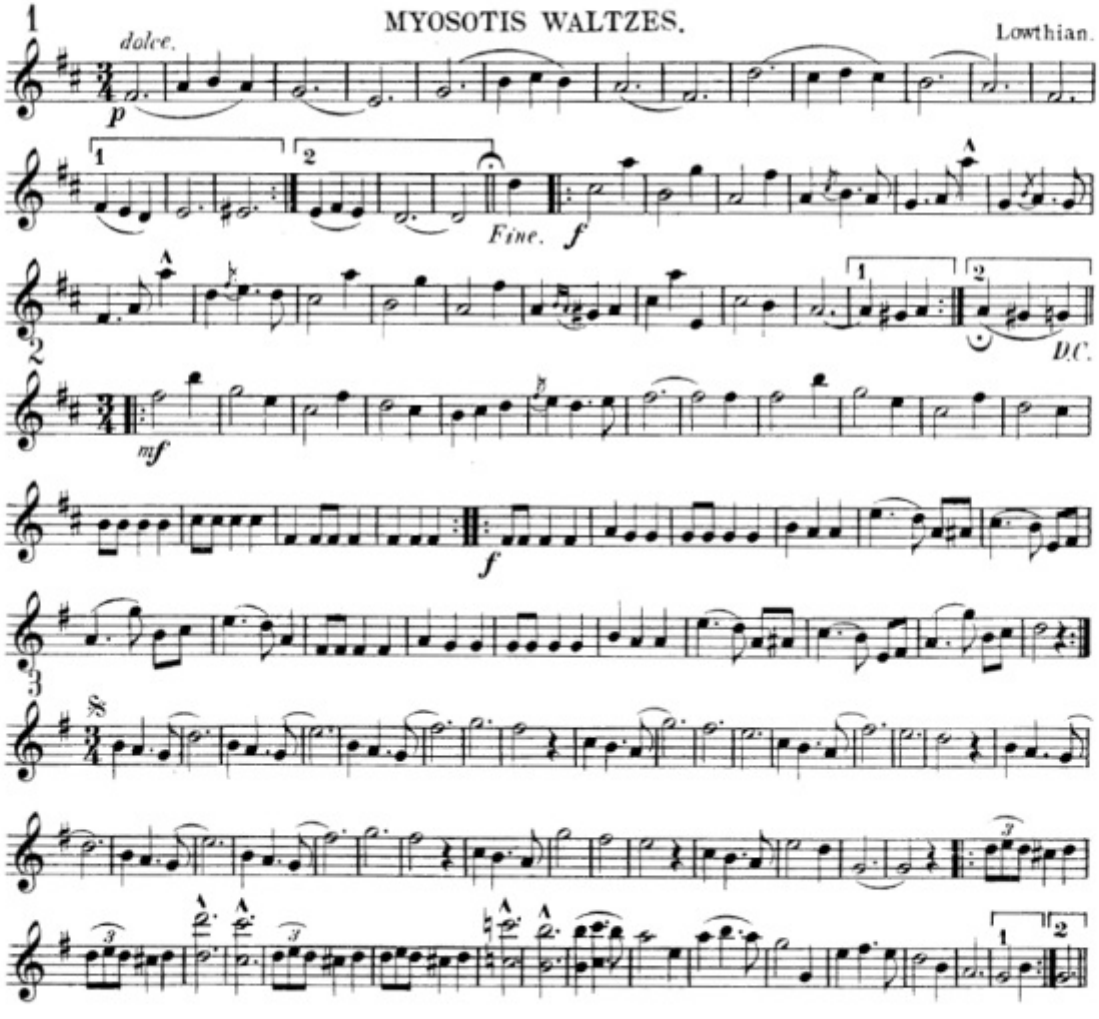


IMMORTELLEN WALTZ.

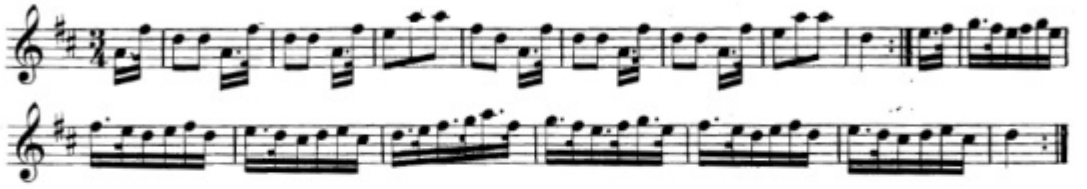


MYOSOTIS WALTZES.

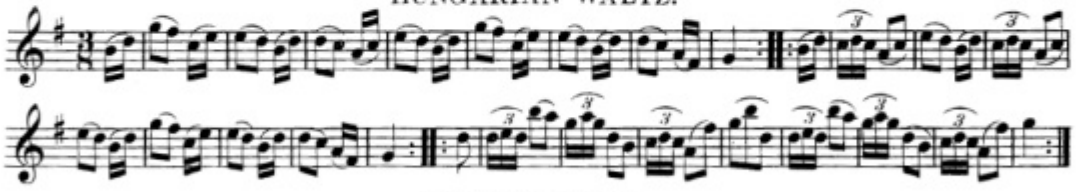
Lowthian.



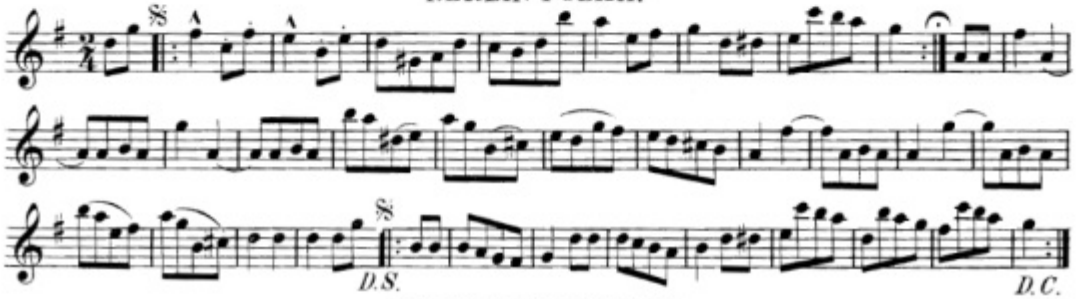
SWISS WALTZ.



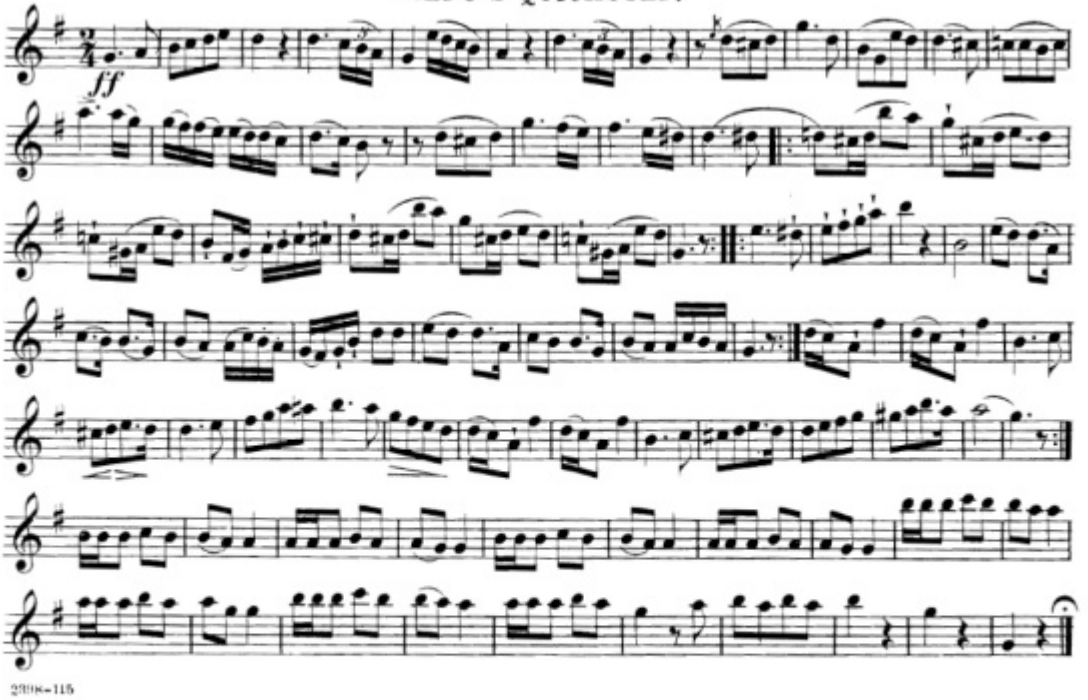
HUNGARIAN WALTZ.



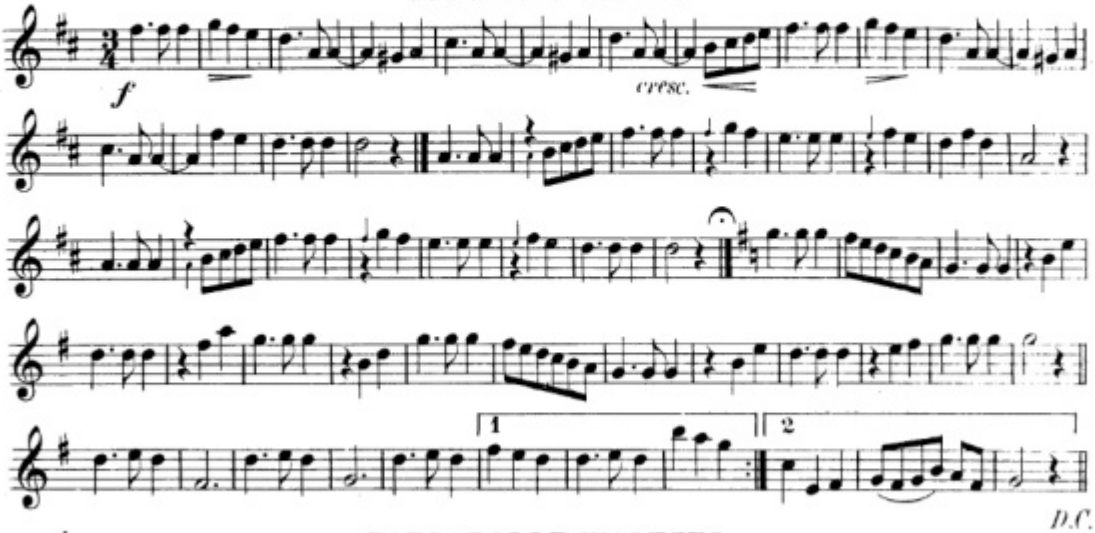
BERLIN POLKA.



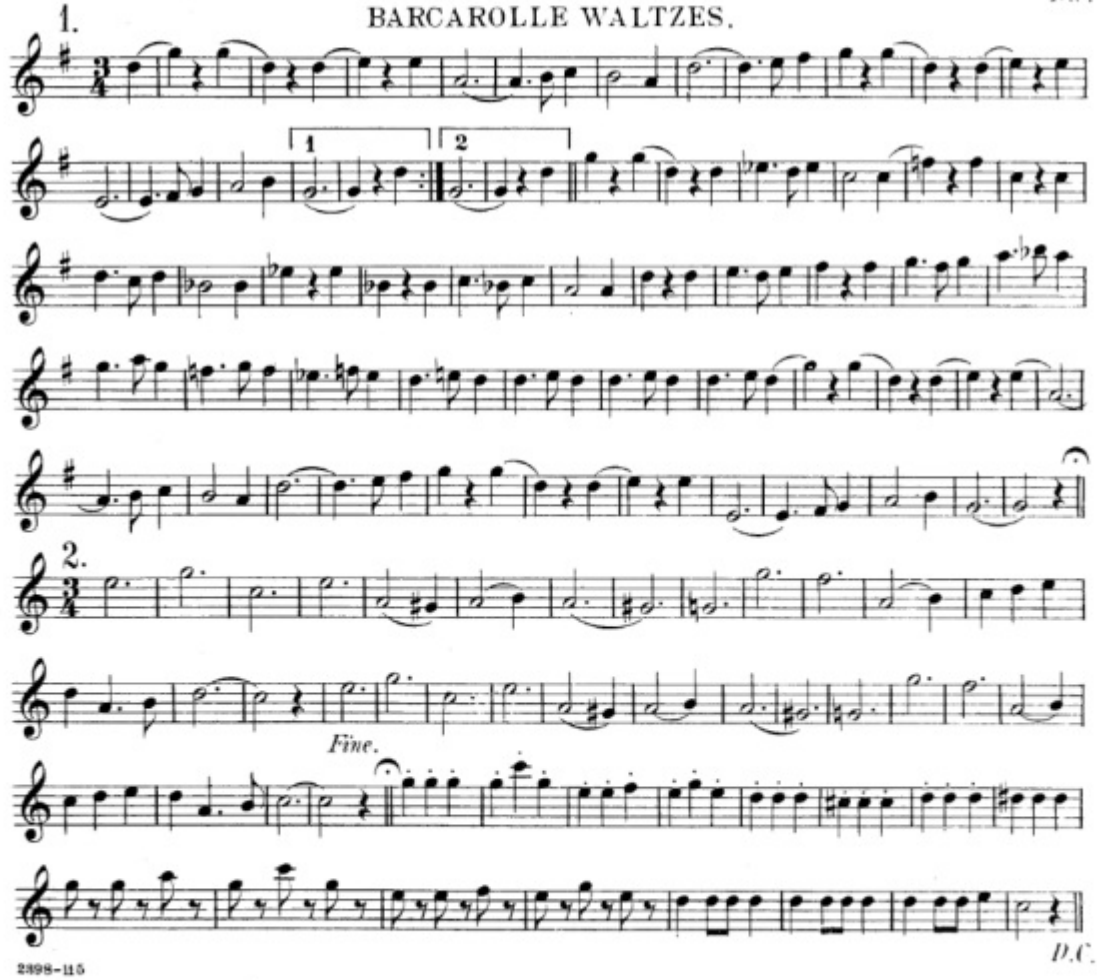
HERO'S QUICKSTEP.



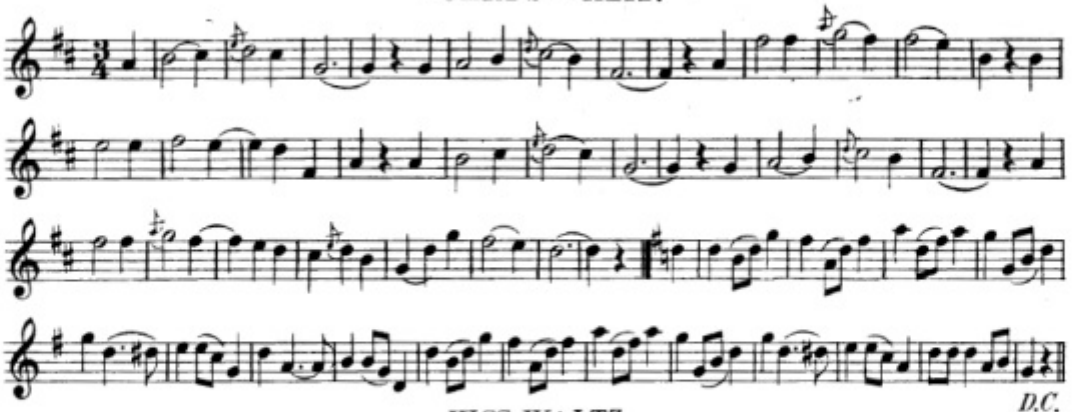
SUNLIGHT WALTZ.



BARCAROLLE WALTZES.

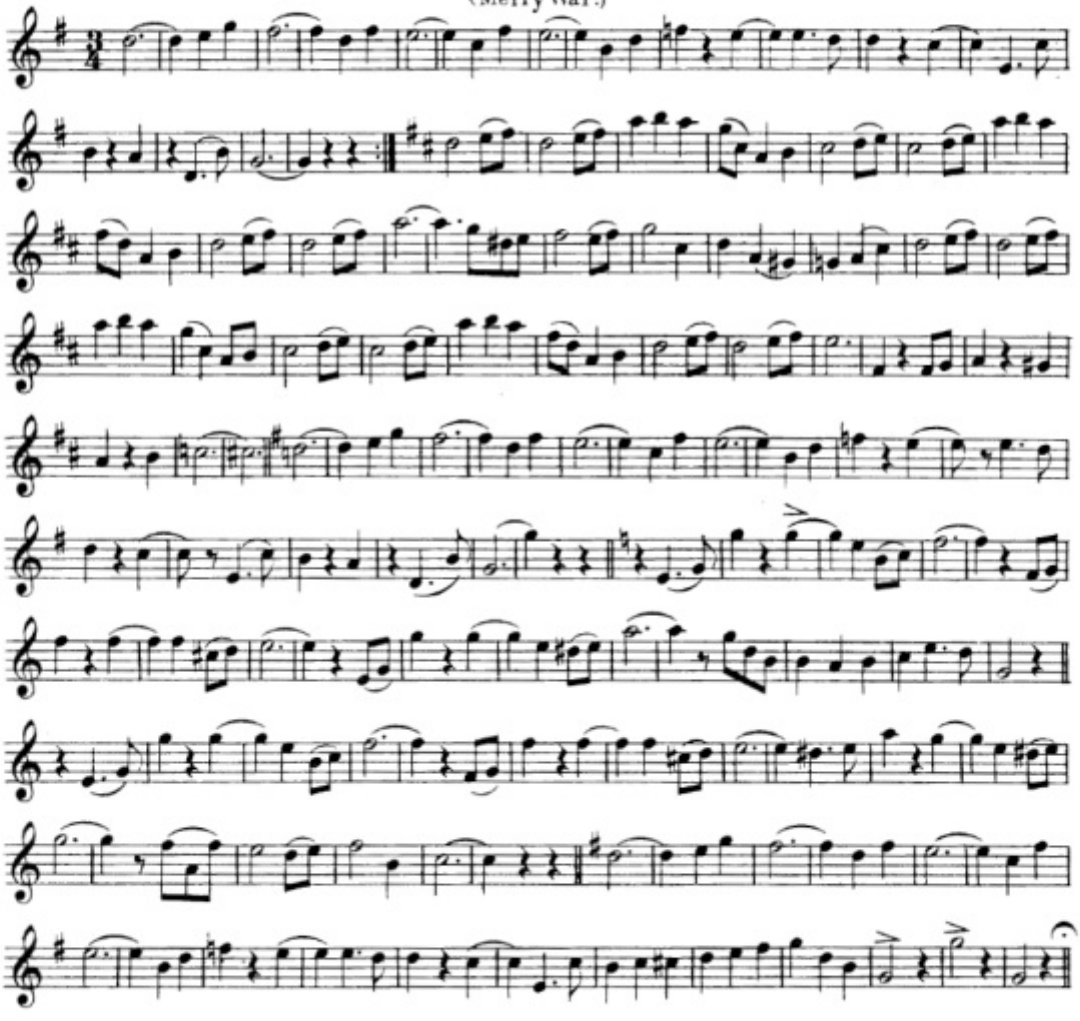


GUARDS' WALTZ.

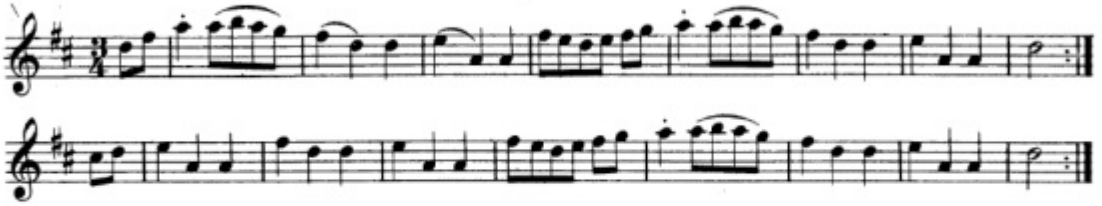


KISS WALTZ.

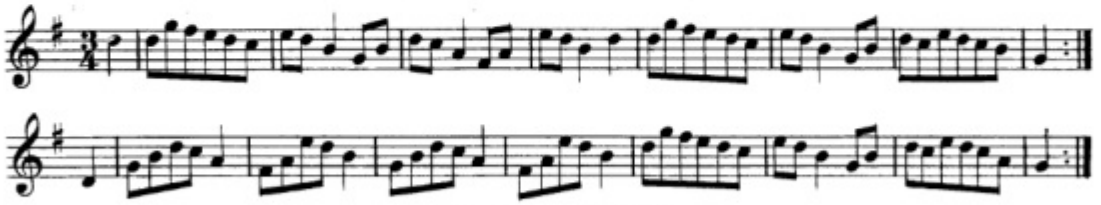
(Merry War.)



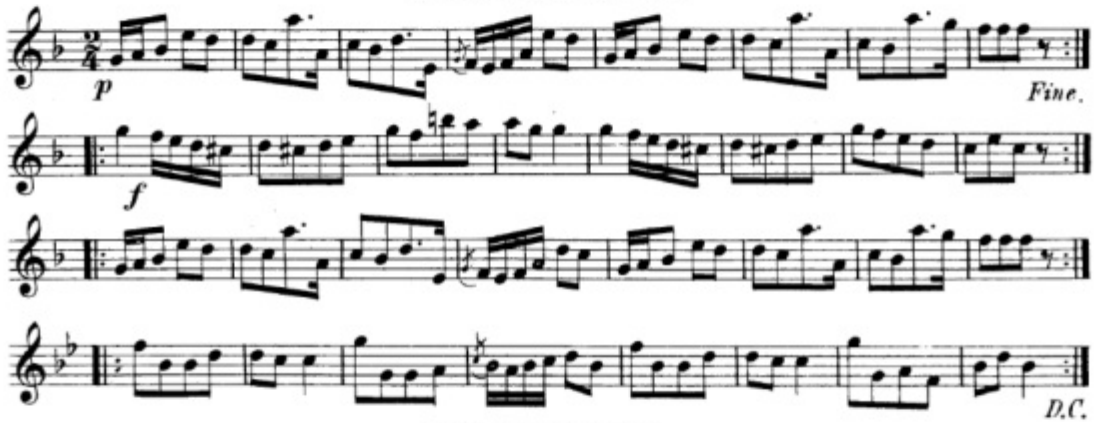
UNION WALTZ, or BUY A BROOM.



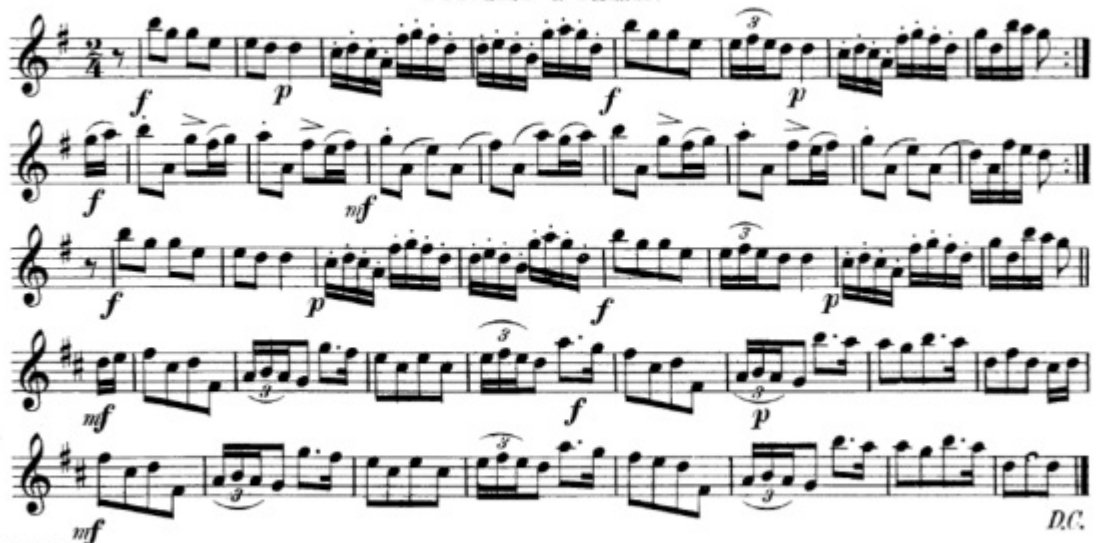
STEAMBOAT WALTZ.



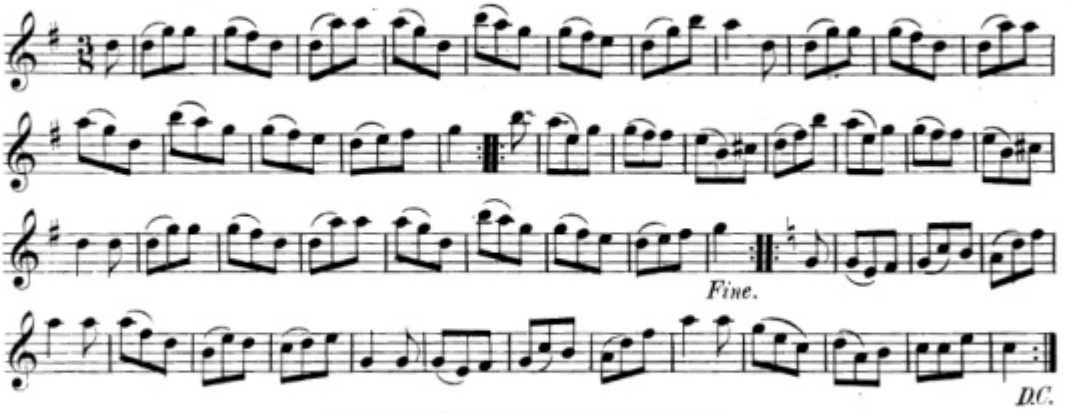
BOHEMIAN POLKA.



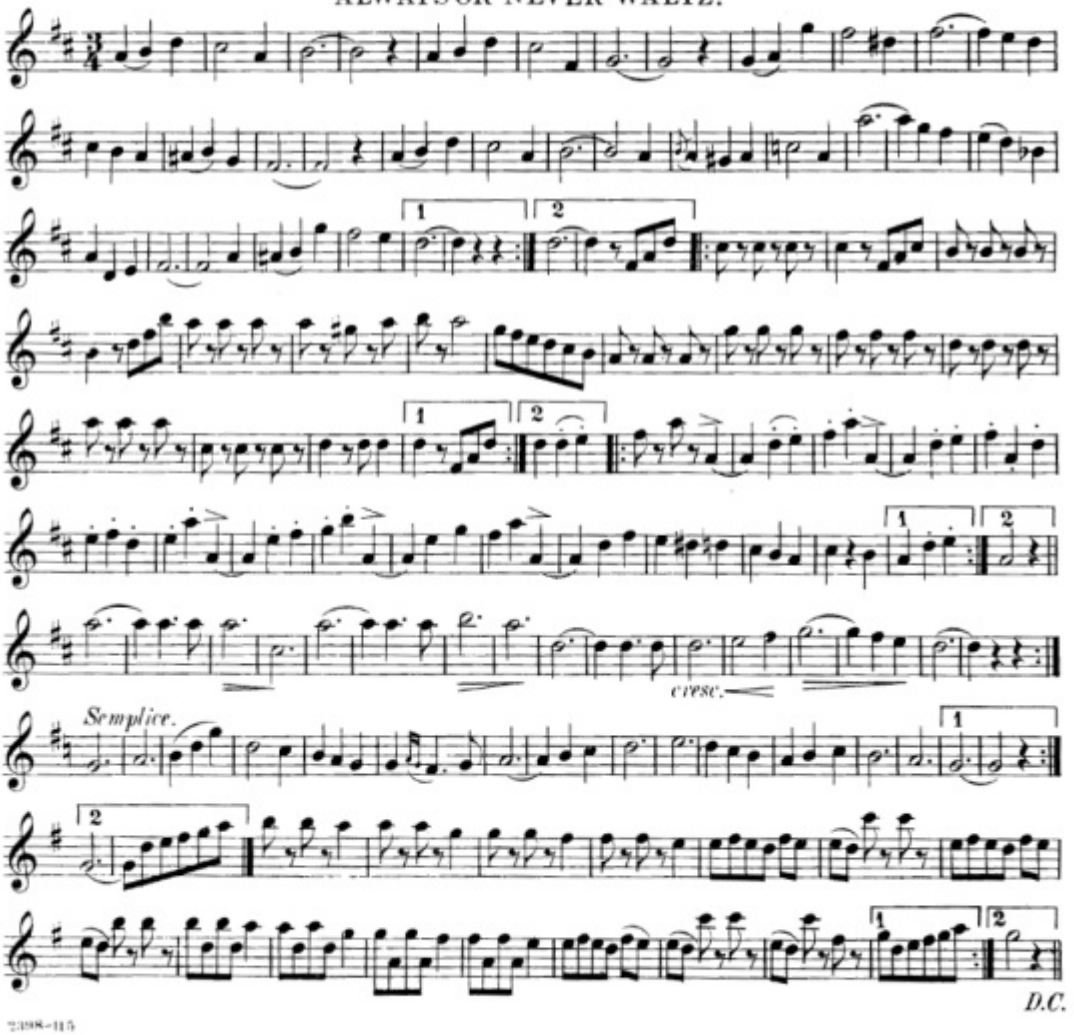
SONTAG POLKA.



KITTY HAYES WALTZ.

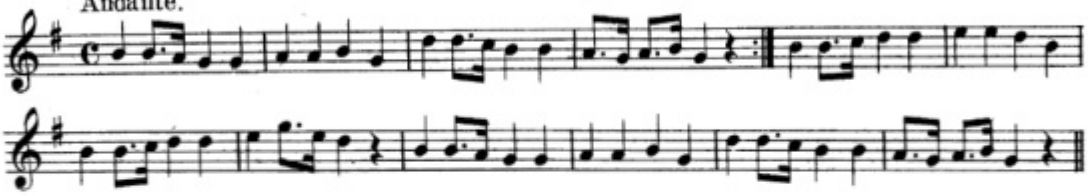


ALWAYS OR NEVER WALTZ.



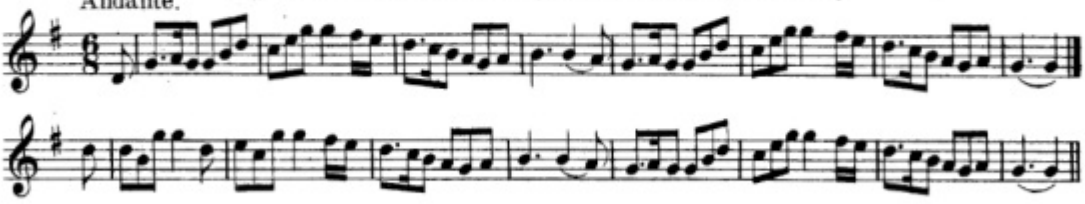
ROUSSEAU'S DREAM.

Andante.



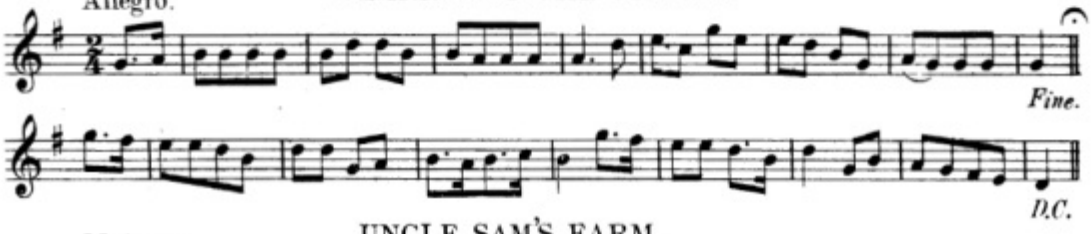
MY LODGING IS ON THE COLD GROUND.

Andante.



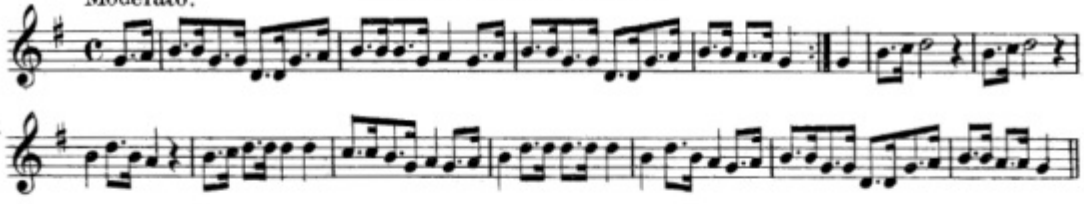
WEARING OF THE GREEN.

Allegro.



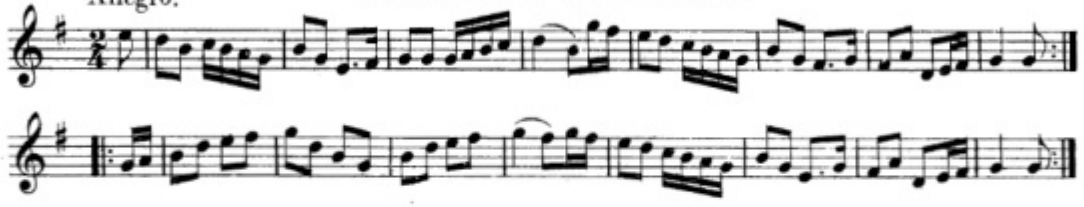
UNCLE SAM'S FARM.

Moderato.

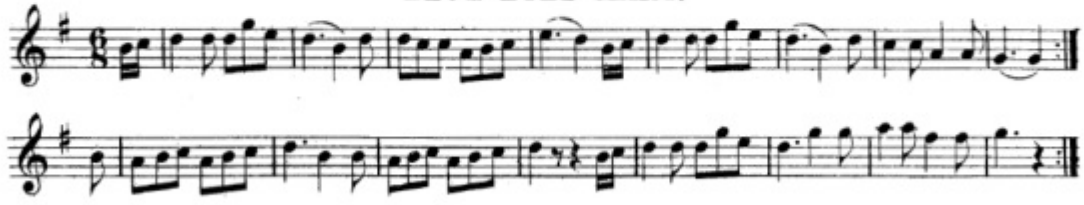


GIRL I LEFT BEHIND ME.

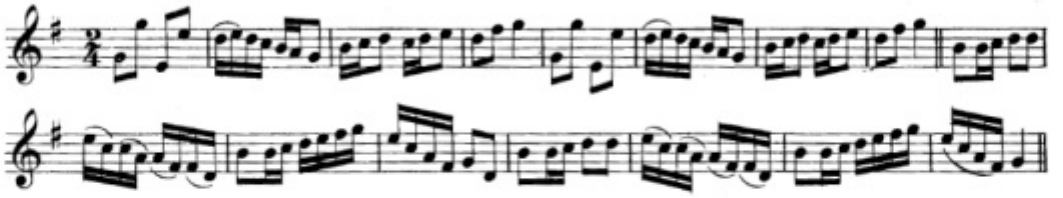
Allegro.



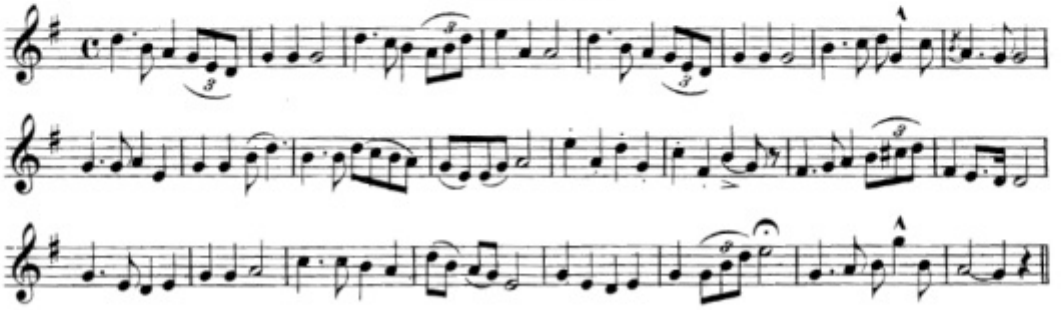
BLUE EYED MARY.



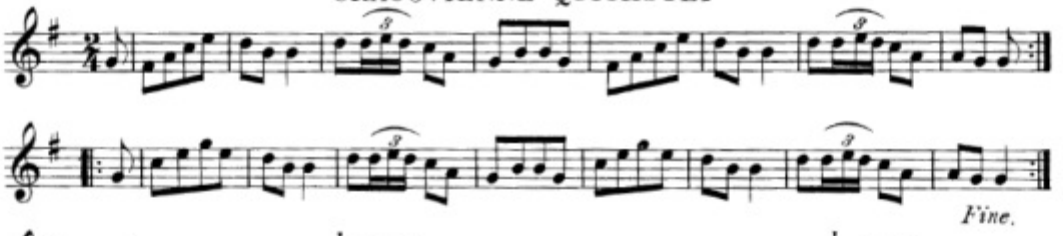
THE TANK.(Country Dance.)



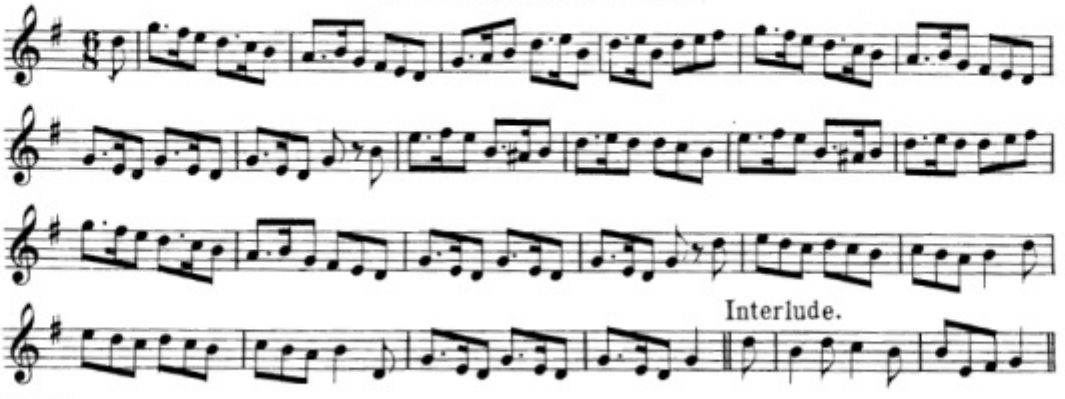
KILLARNEY.



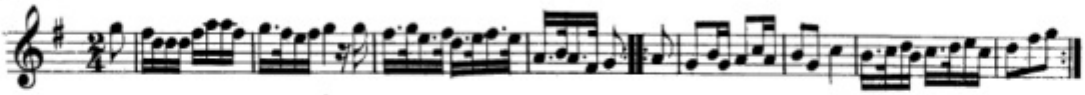
CRACOVIENNE QUICKSTEP



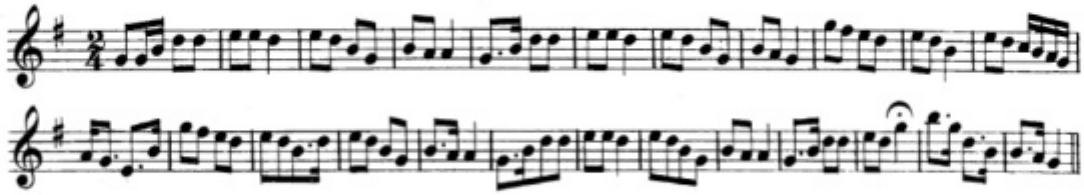
TWICKENHAM FERRY.



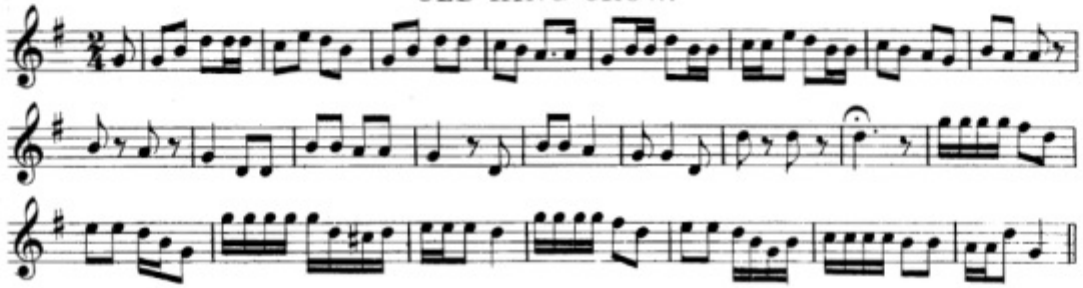
JIM CROW.



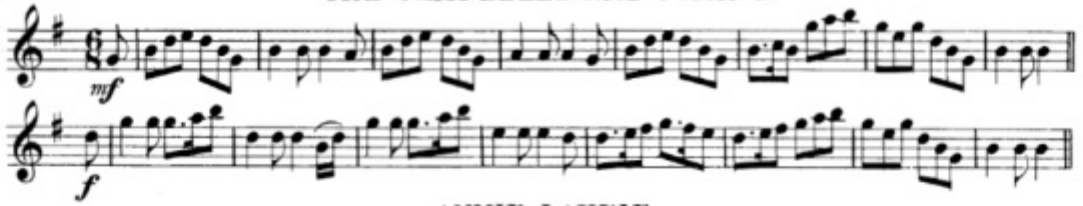
ROSA LEE.



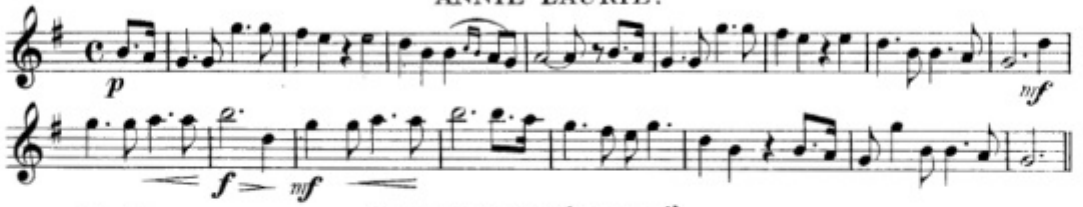
OLD KING CROW.



"THE CAMPBELLS ARE COMING."

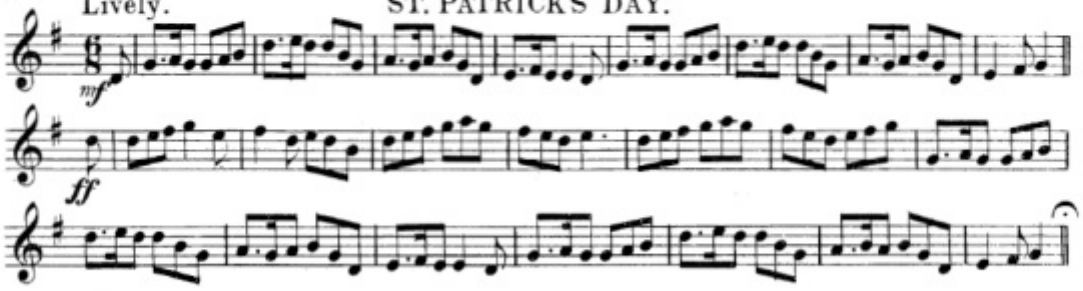


ANNIE LAURIE.

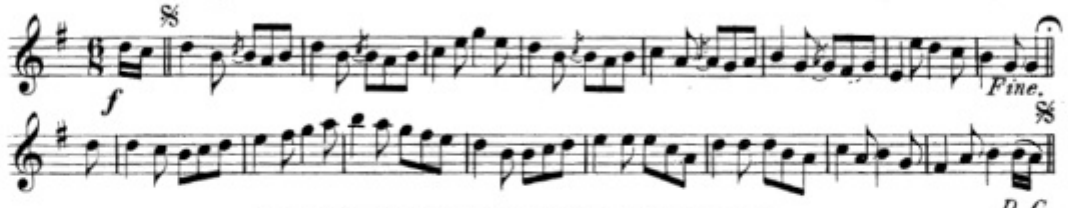


"ST. PATRICK'S DAY."

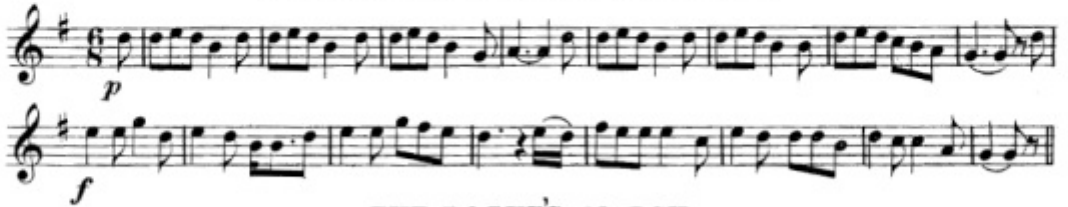
Lively.



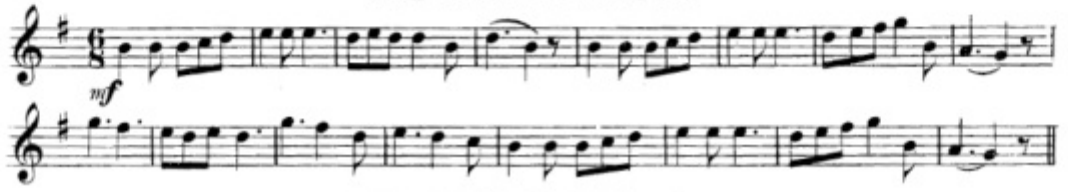
NINETY FIVE.



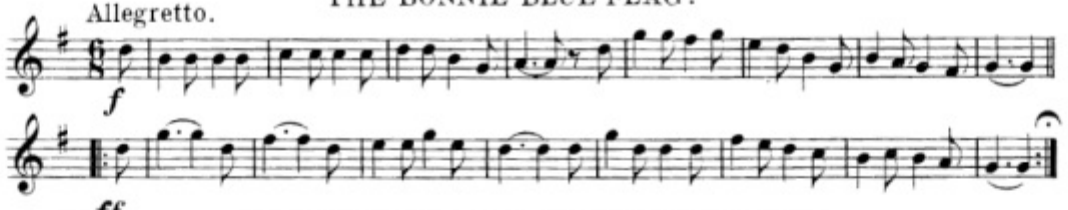
CARRY ME BACK TO OLD VIRGINNY.



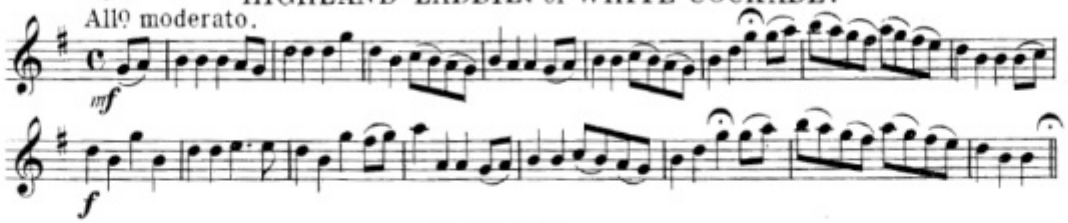
THE ROGUE'S MARCH.



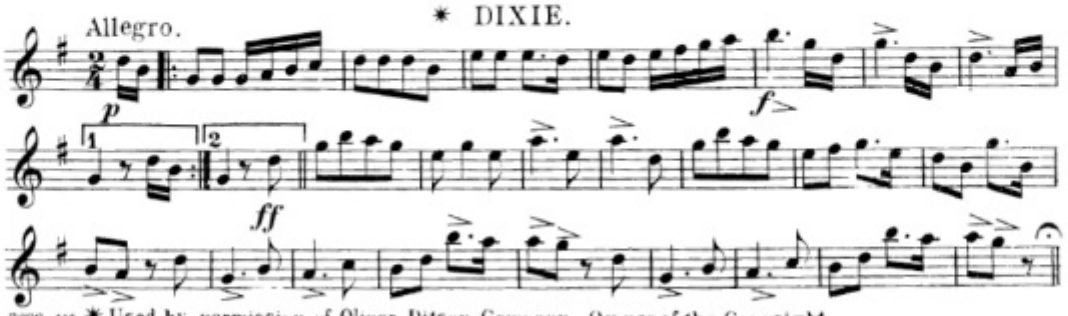
THE BONNIE BLUE FLAG.



HIGHLAND LADDIE. or WHITE COCKADE.

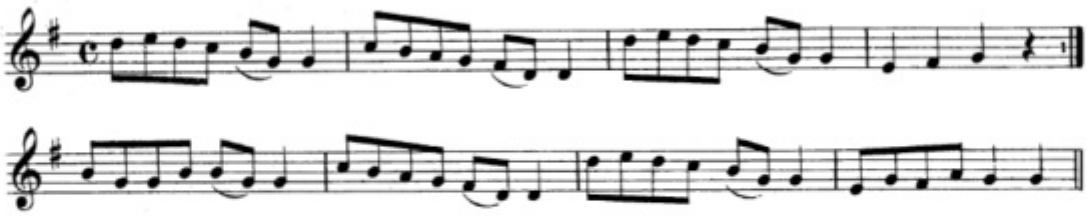


* DIXIE.

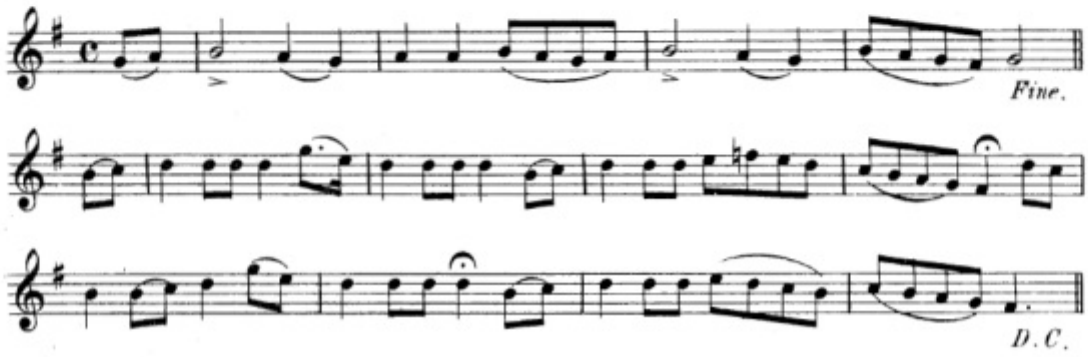


2398-115 * Used by permission of Oliver Ditson Company, Owner of the Copyright.

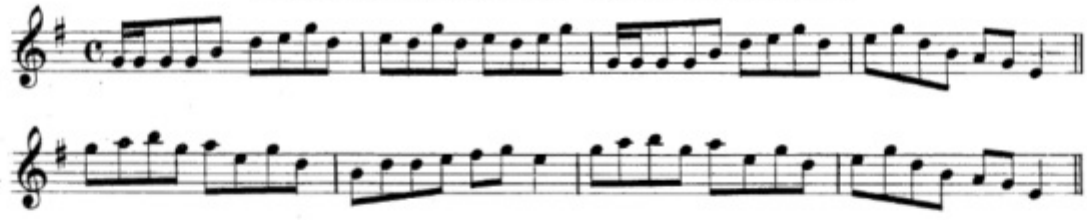
JENNIE BAUBEE, or MOLLIE, PUT THE KETTLE ON.



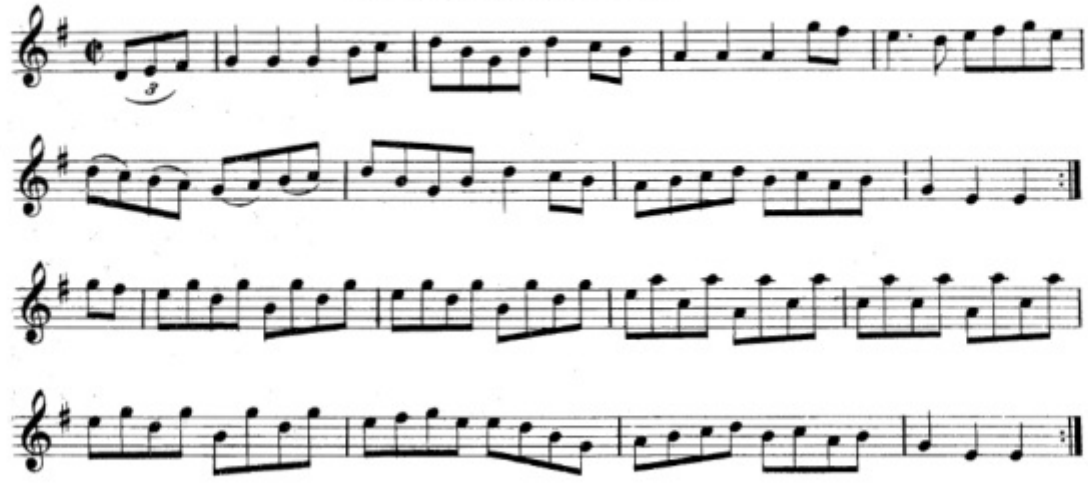
WE'RE ALL A NID NOD NODDIN.



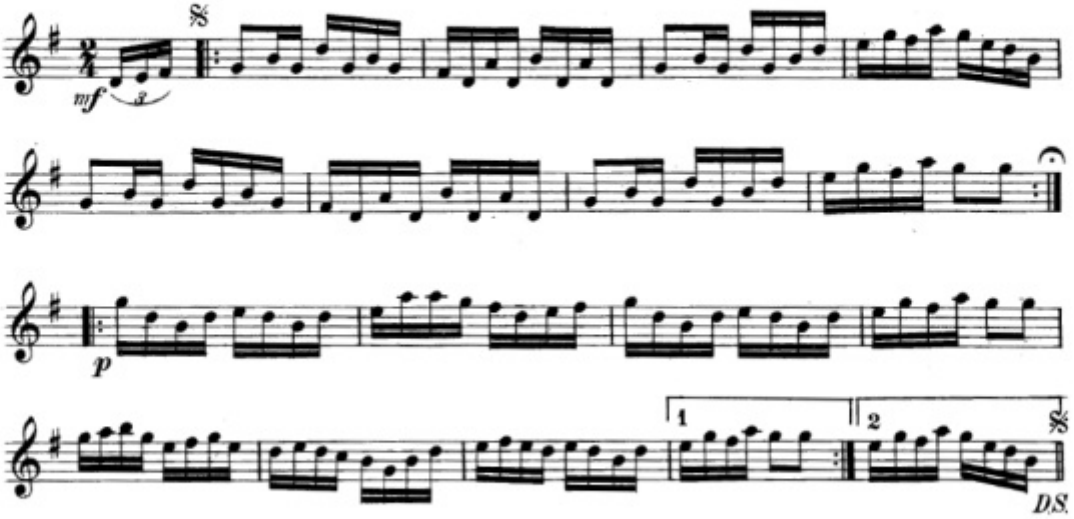
THE LASS WITH THE YELLOW COATEE.



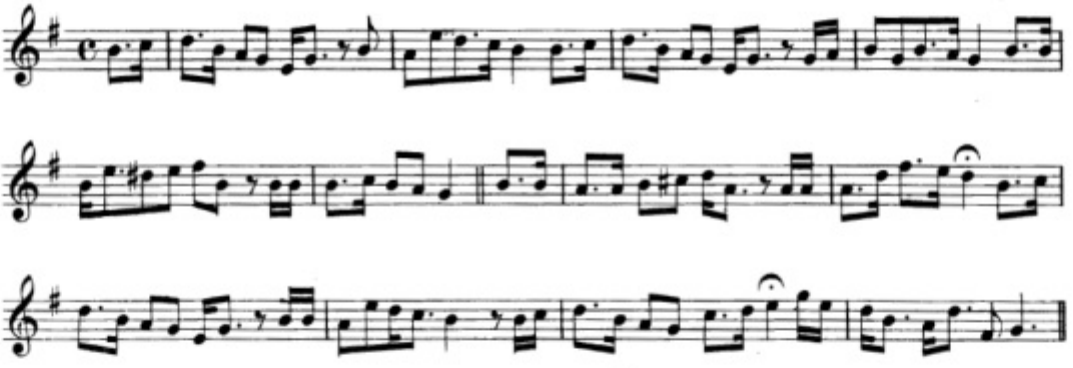
EAST NUKE OF FIFE.



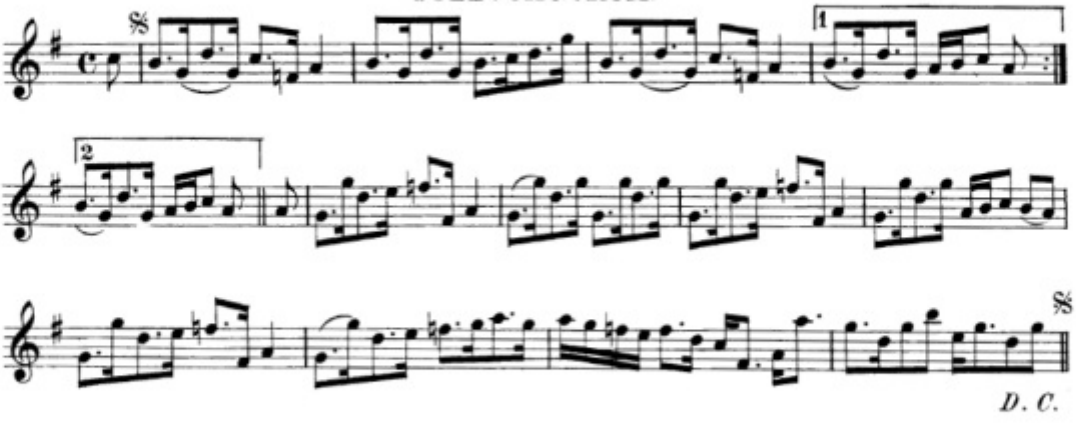
REEL.



MARY OF ARGYLE.

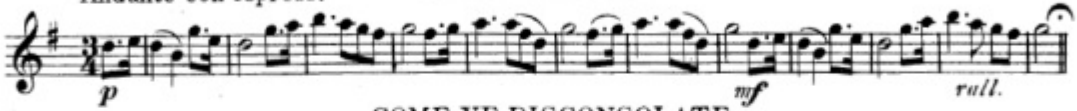


TULLOCHGORUM.



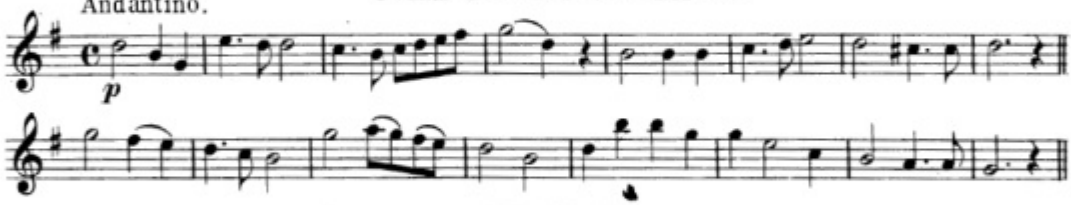
Andante con espress.

ROCK OF AGES.

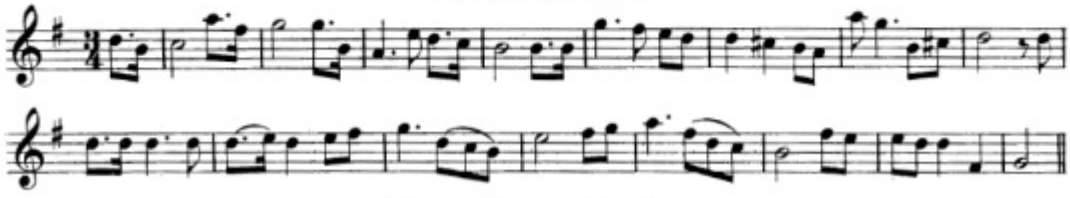


Andantino.

COME YE DISCONSOLATE.

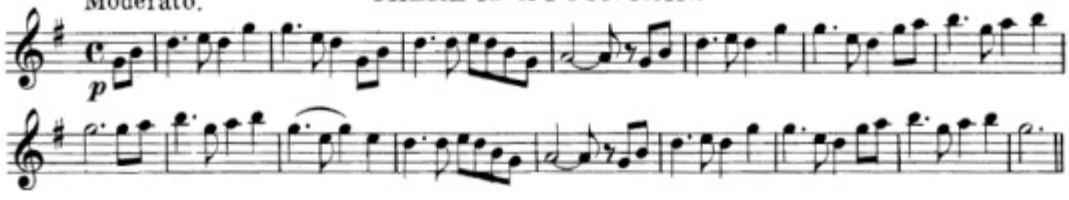


OH, YE TEARS.



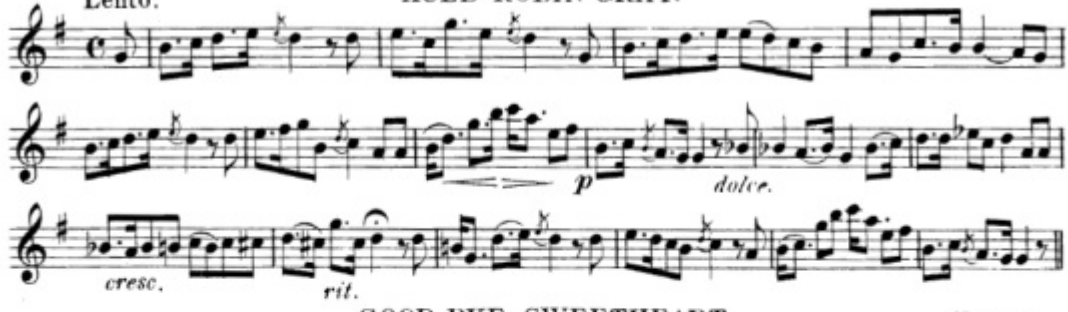
Moderato.

THERE IS A FOUNTAIN.



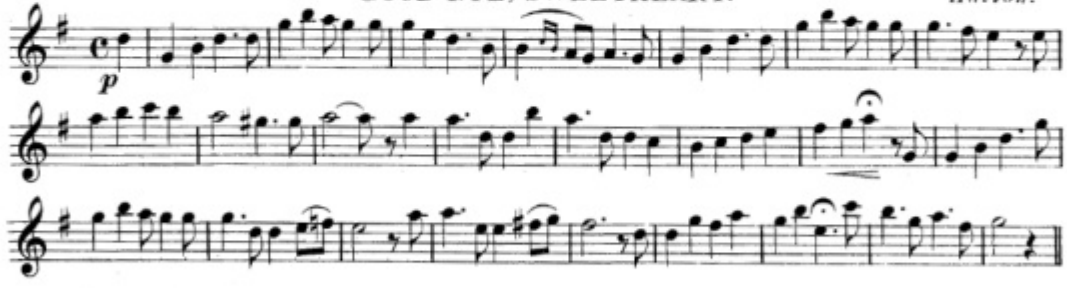
Lento.

AULD ROBIN GRAY.

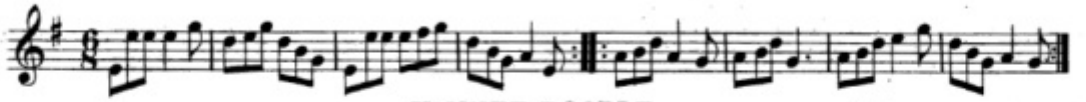


GOOD BYE, SWEETHEART.

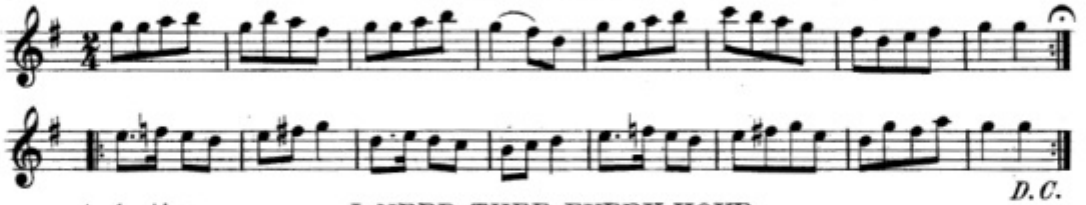
Hatton.



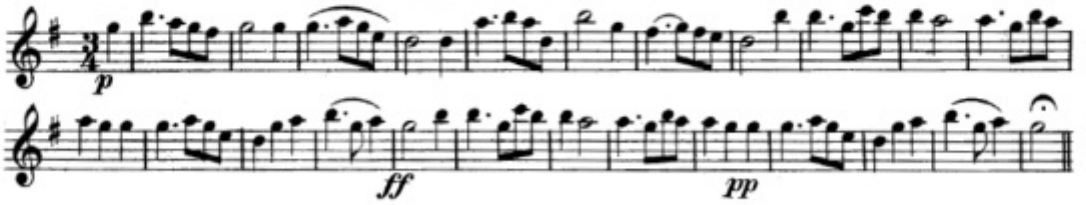
TODLEN HAME.



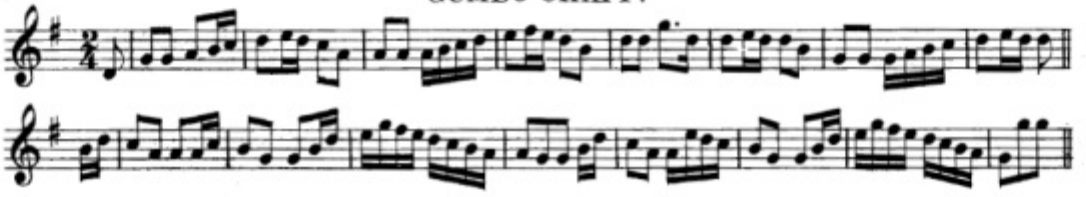
YANKEE DOODLE.



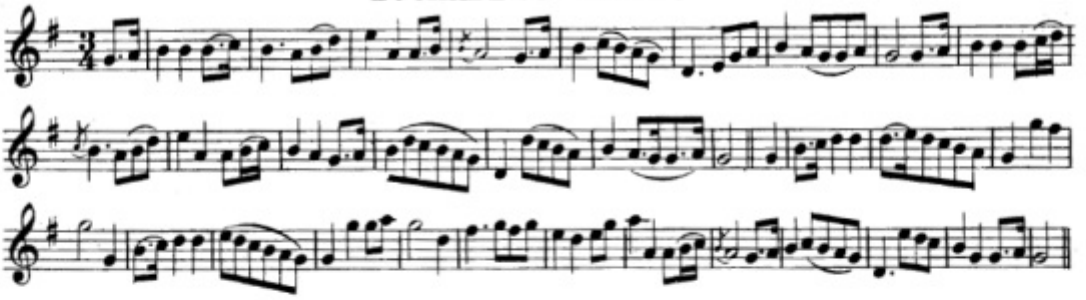
Andantino. I NEED THEE EVERY HOUR.



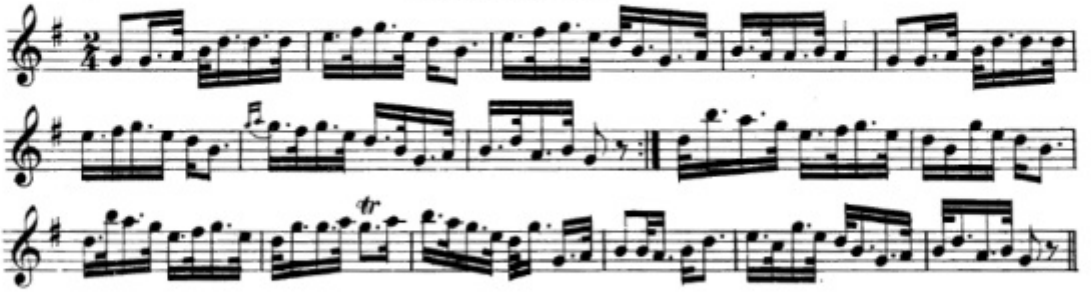
GUMBO CHAFF.



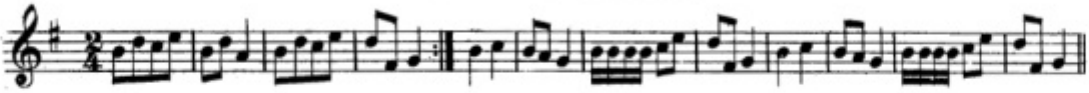
LOCHABER NO MORE.



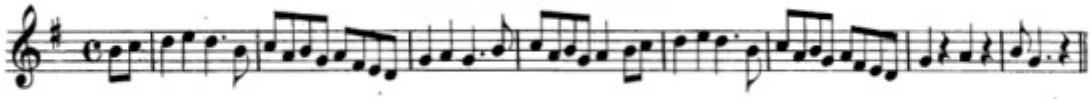
BEN LOMOND.



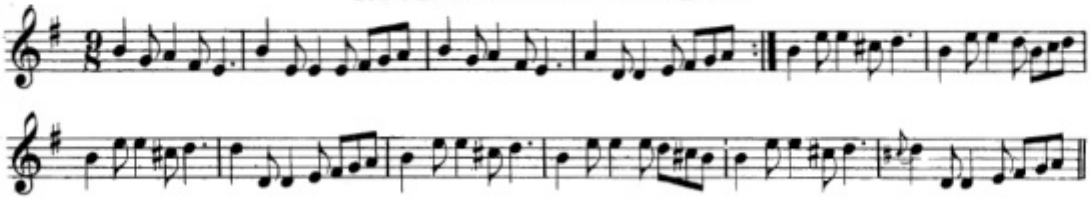
COAL BLACK ROSE.



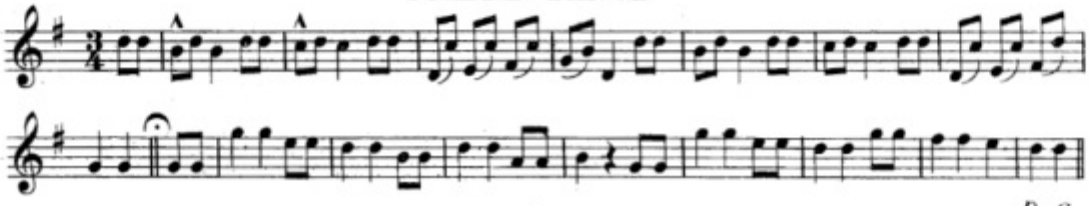
HOP LIGHT LEW.



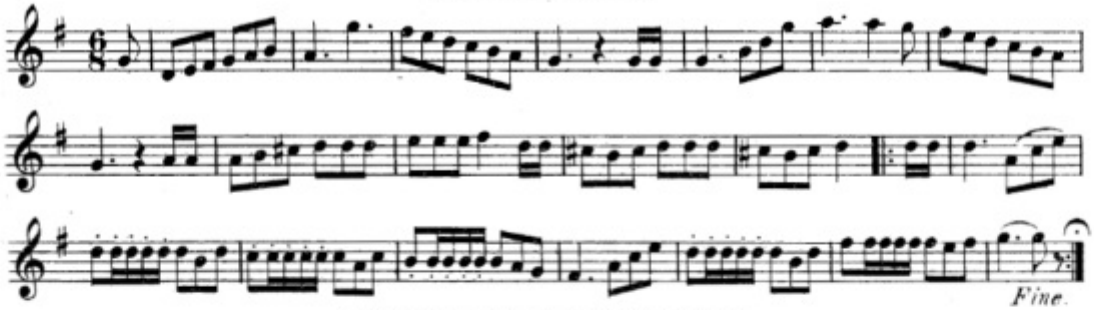
ROCKY ROAD TO DUBLIN.



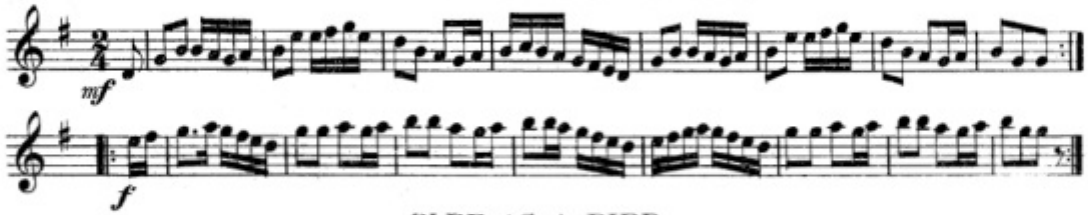
SUABIAN DANCE.



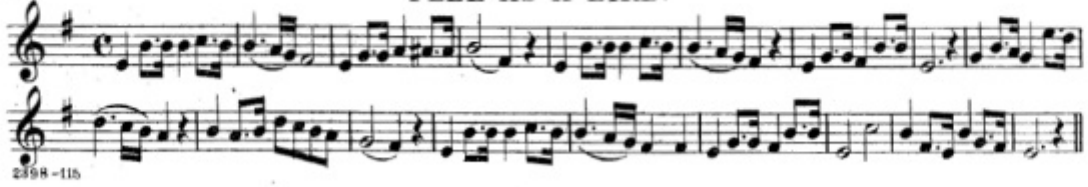
MILLER'S MAID.



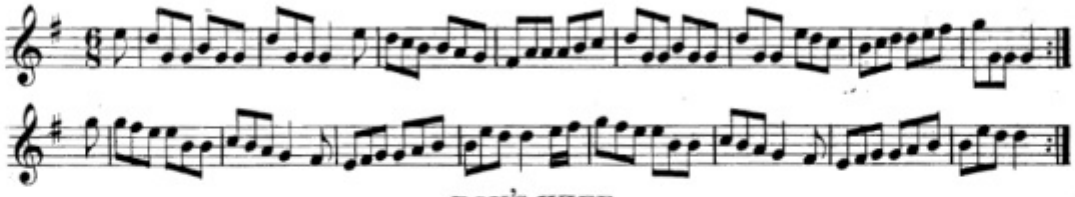
OYSTER RIVER HORNPIPE.



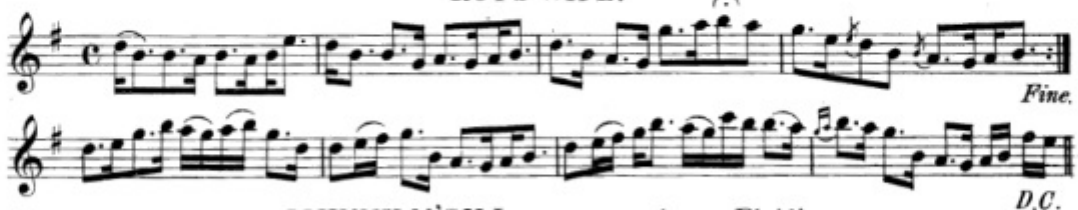
FLEE AS A BIRD.



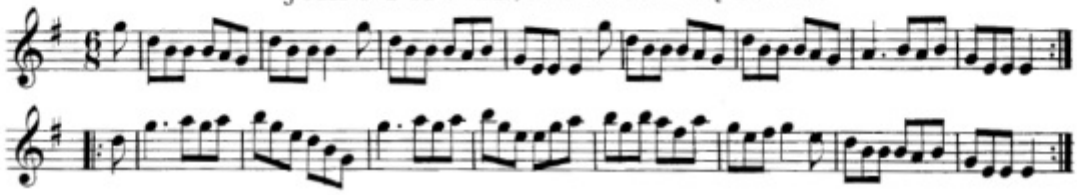
RORY O'MORE.



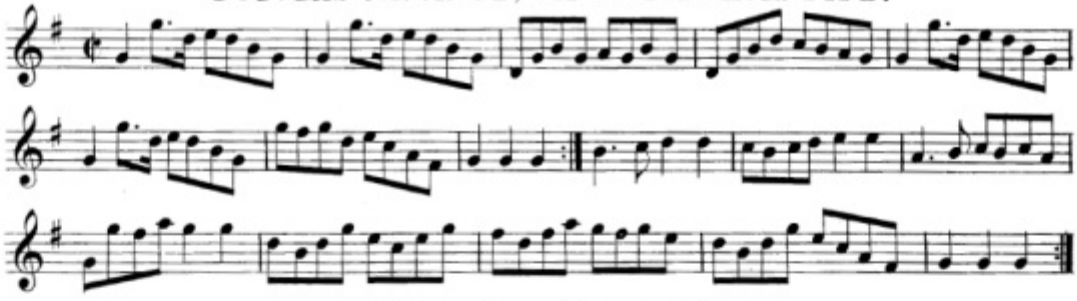
ROY'S WIFE.



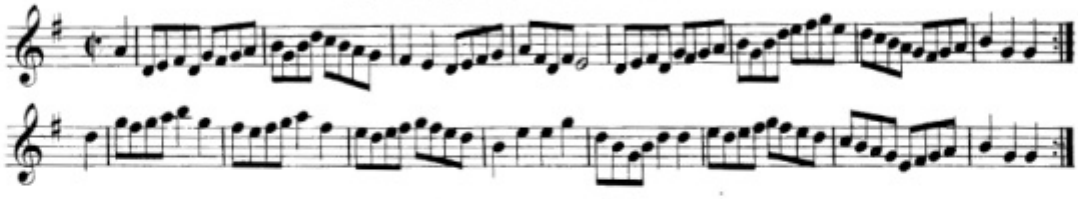
JOHNNY M'GILL; or come under my Plaidie.



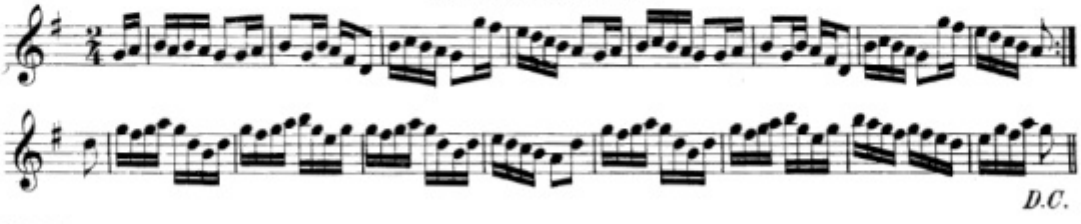
DOUGLAS FAVORITE, or MOUNTAIN HORNPIPE.



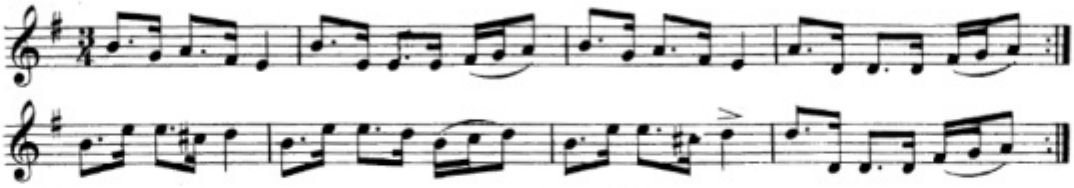
FLOWERS OF EDINBURGH.



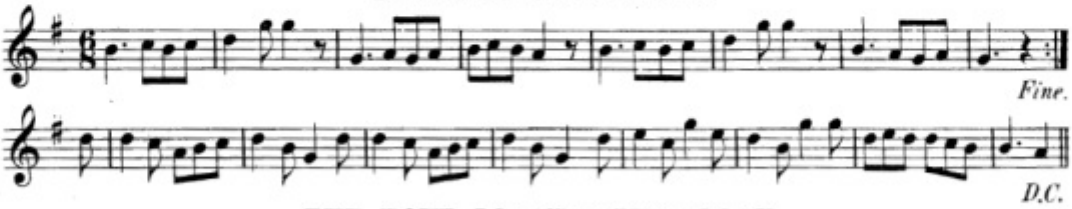
MERRY DANCE.



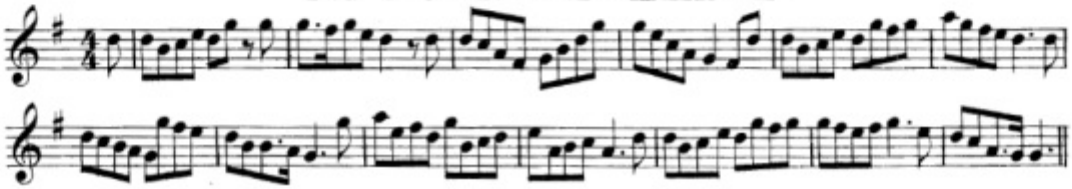
THE ROCKY ROAD TO DUBLIN.



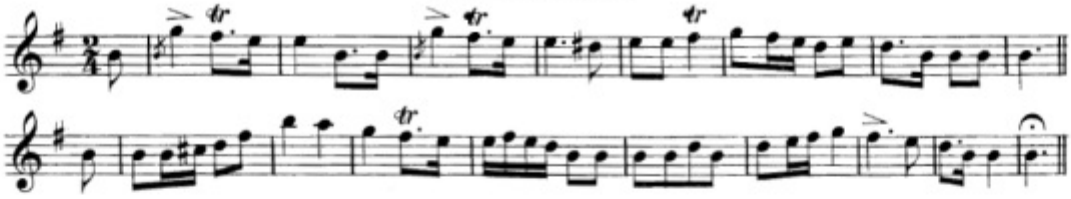
LIFE LET US CHERISH.



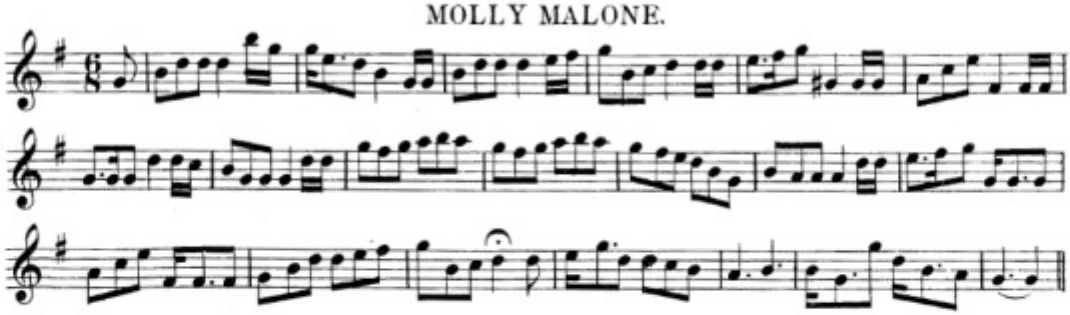
THE FOUR LEAVED SHAMROCK.



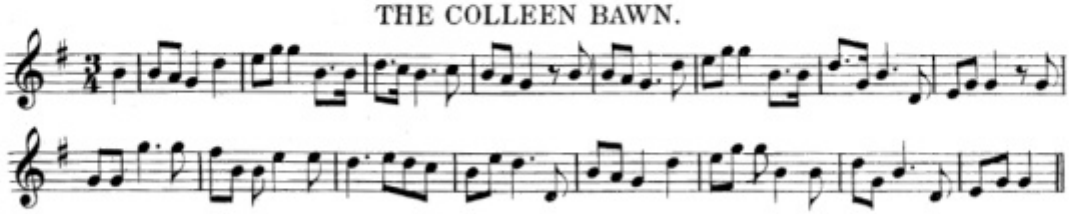
SLIGO TUNE.



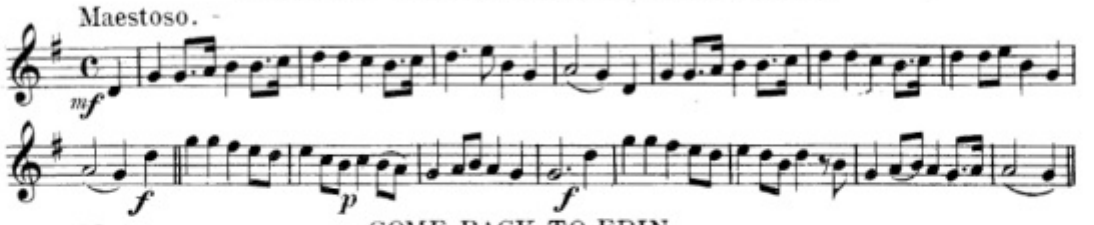
MOLLY MALONE.



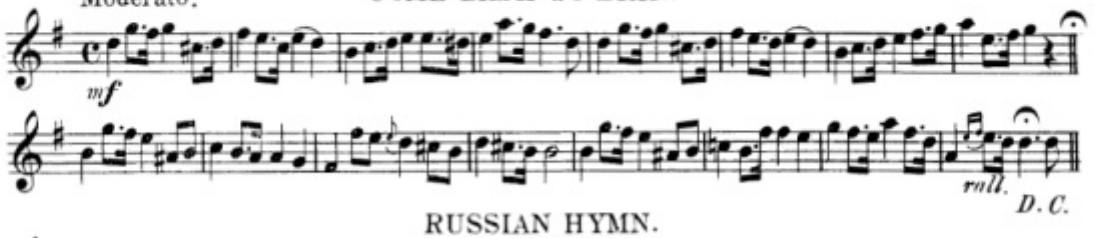
THE COLLEEN BAWN.



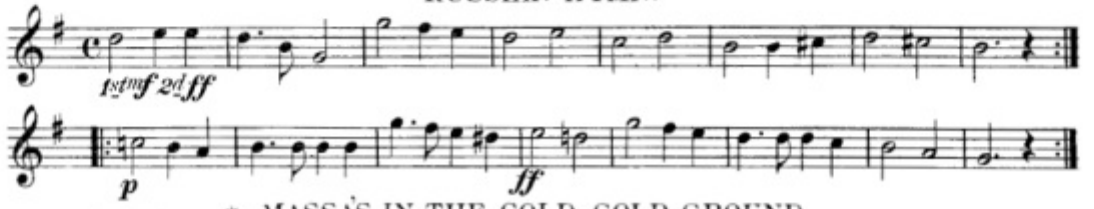
LET ERIN REMEMBER THE DAYS OF OLD.



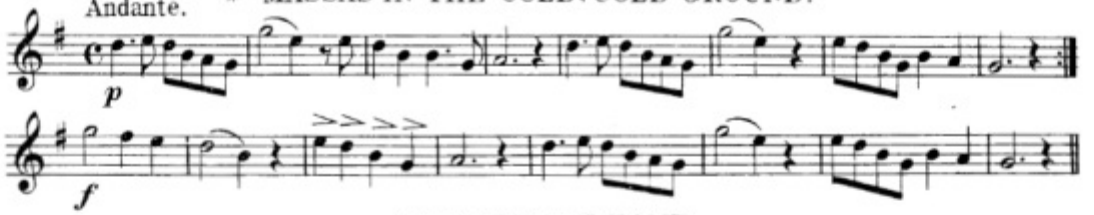
COME BACK TO ERIN.



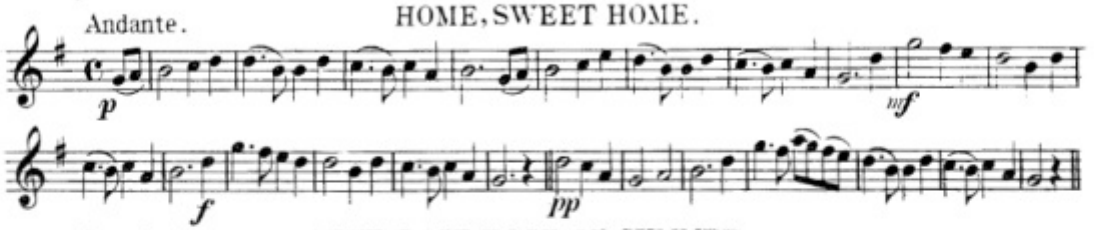
RUSSIAN HYMN.



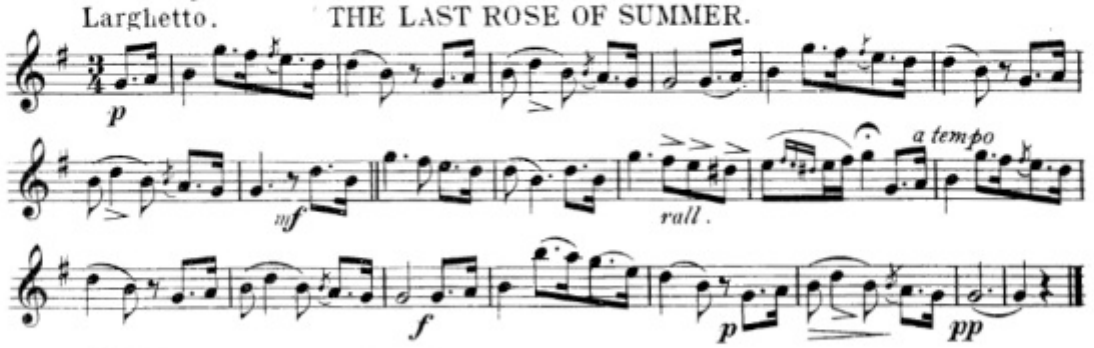
* MASSA'S IN THE COLD, COLD GROUND.



HOME, SWEET HOME.



THE LAST ROSE OF SUMMER.



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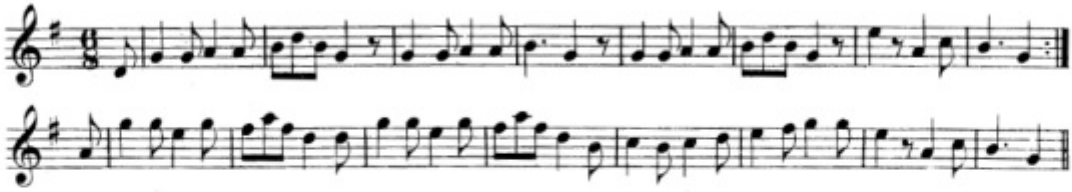
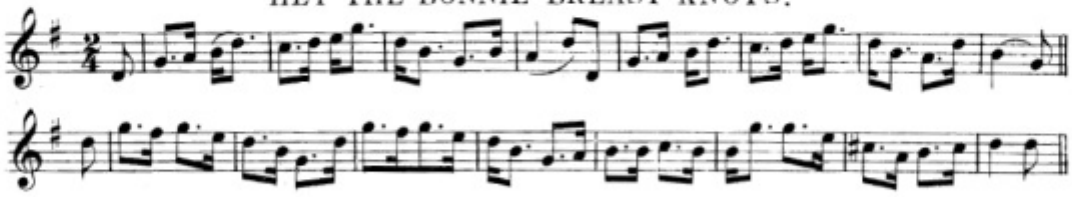
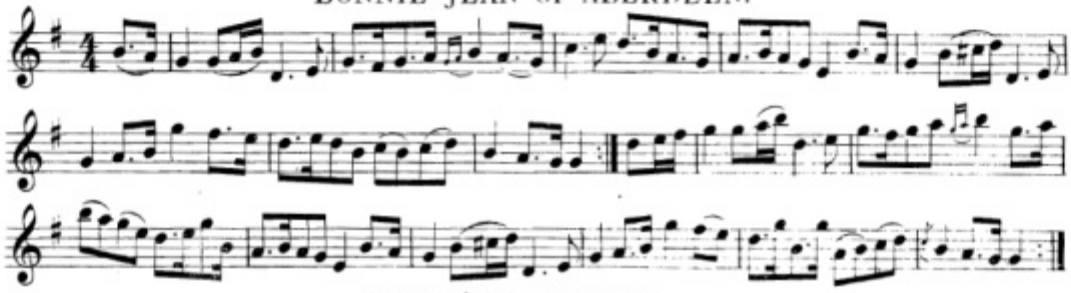
POP GOES THE WEASEL.



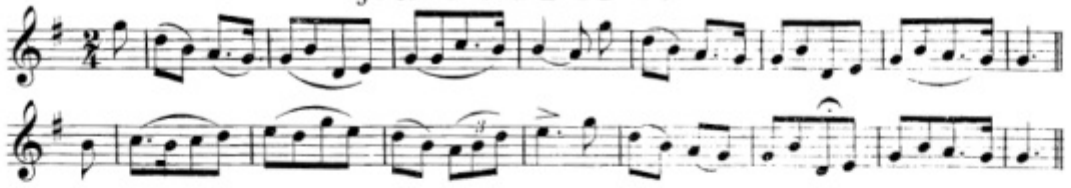
HEY THE BONNIE BREAST KNOTS.



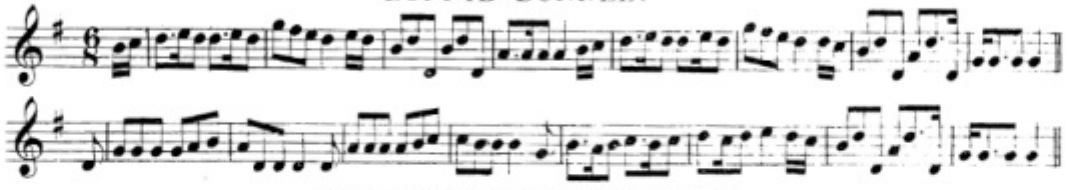
BONNIE JEAN OF ABERDEEN.



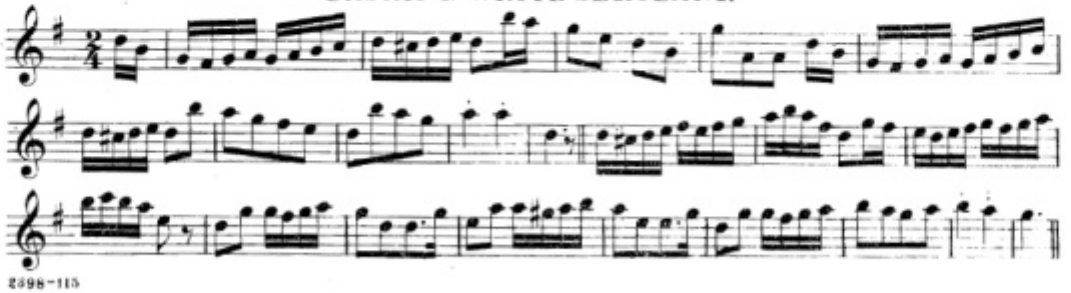
JOCK O' HAZELDEAN.



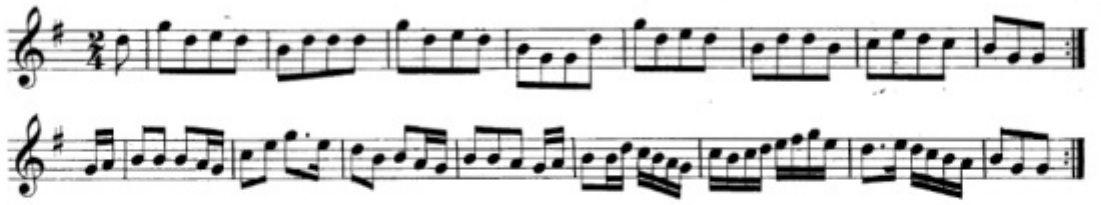
BONNIE DUNDEE.



DASHING WHITE SERGEANT.

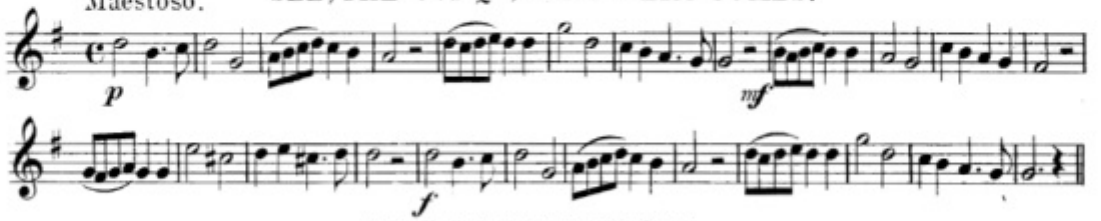


DANDY JIM.

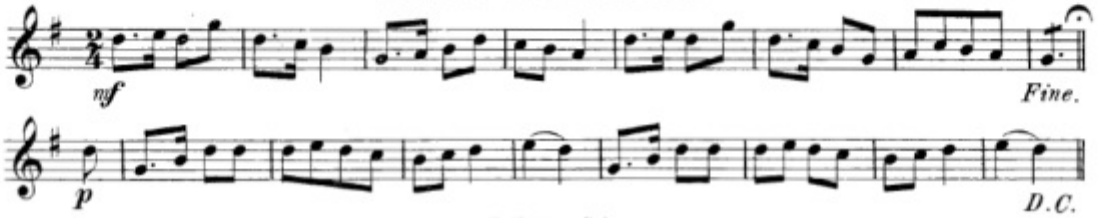


SEE, THE CONQUERING HERO COMES.

Maestoso.

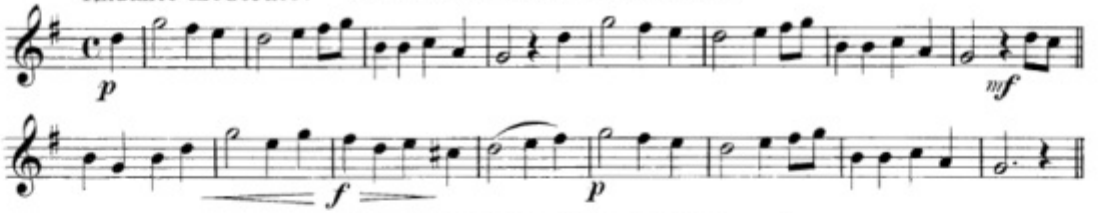


VIVE LA CANADIENNE.



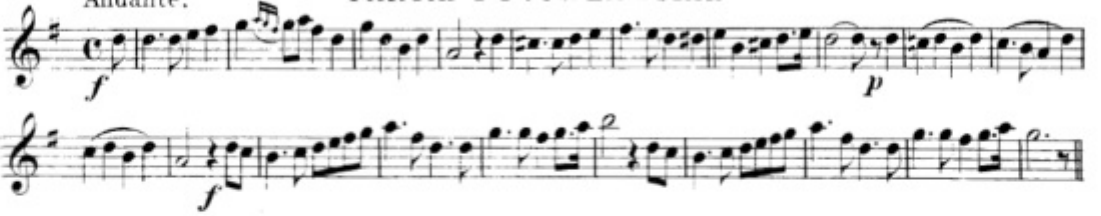
BLUE BELLS OF SCOTLAND.

Andante moderato.

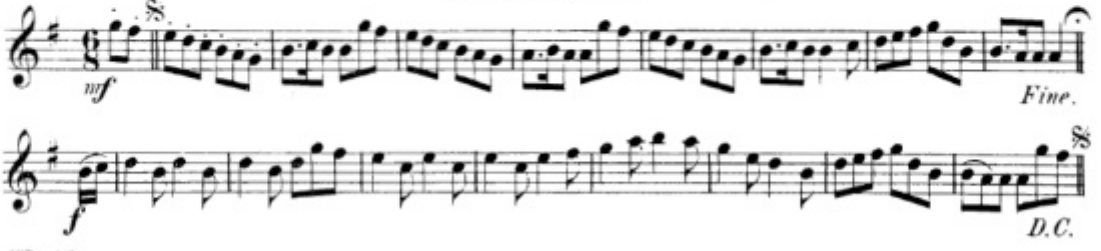


PARTANT POUR LA SYRIE.

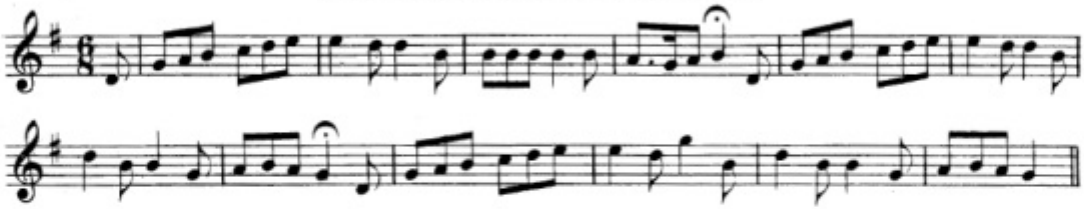
Andante.



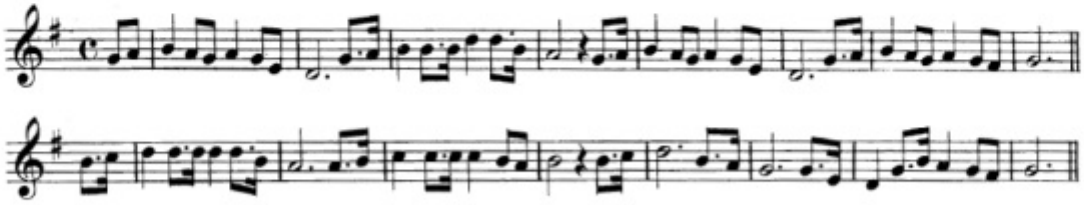
GARRY OWEN.



DOUGLAS, TENDER AND TRUE.

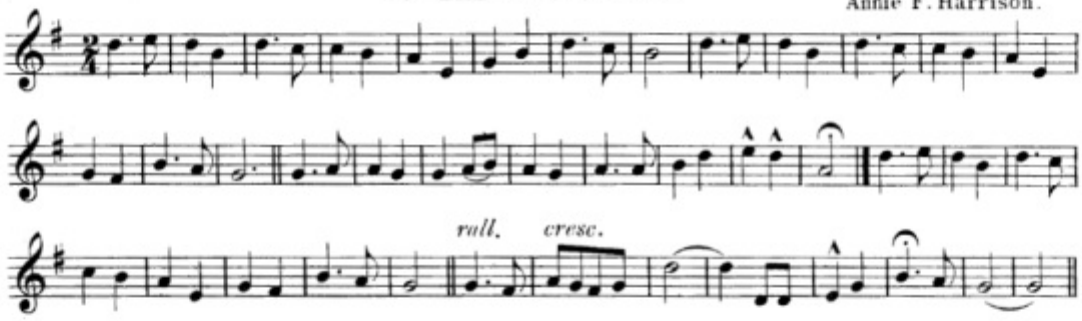


* SWEET BY AND BY.



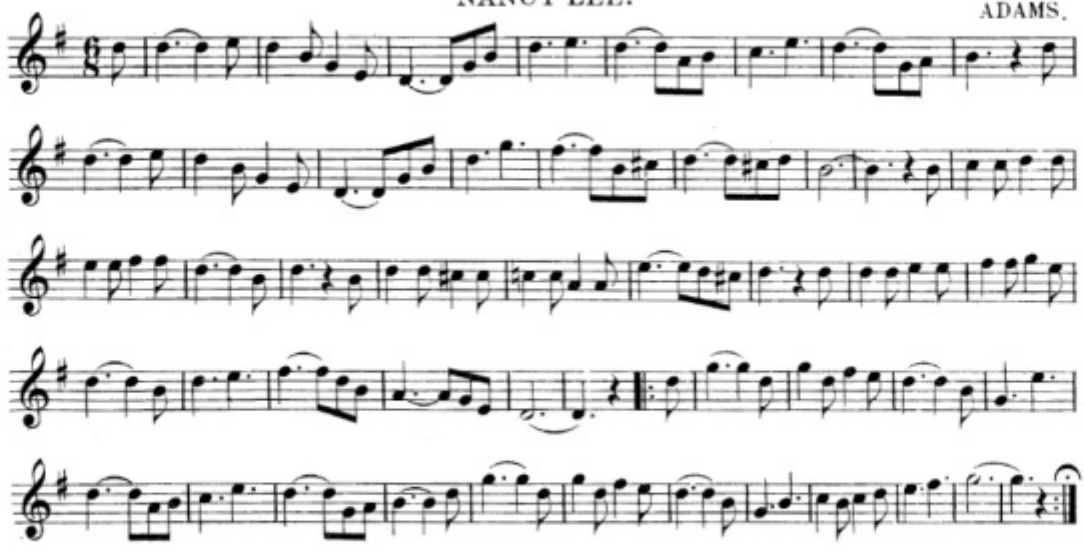
IN THE GLOAMING.

Annie F. Harrison.



NANCY LEE.

ADAMS.



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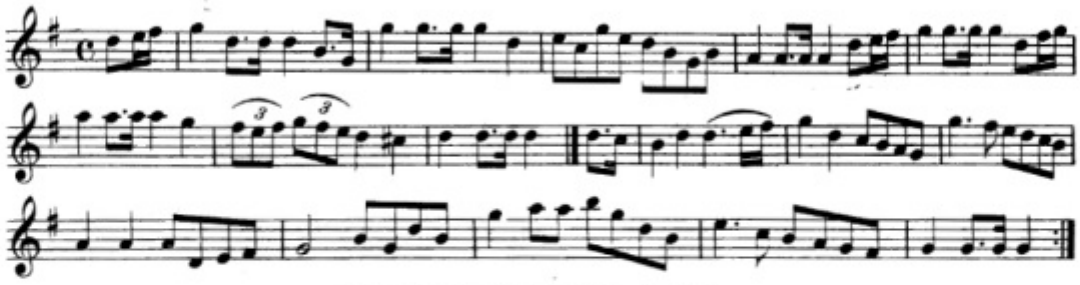
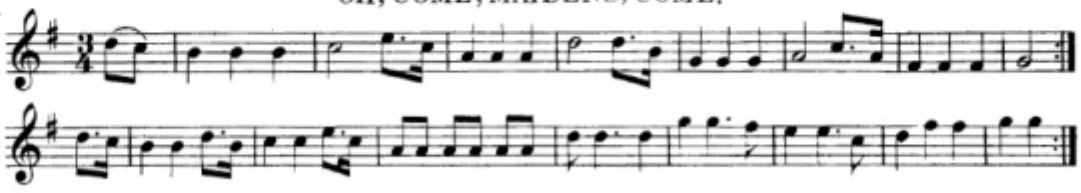
WASHINGTON GROSSING THE DELAWARE.

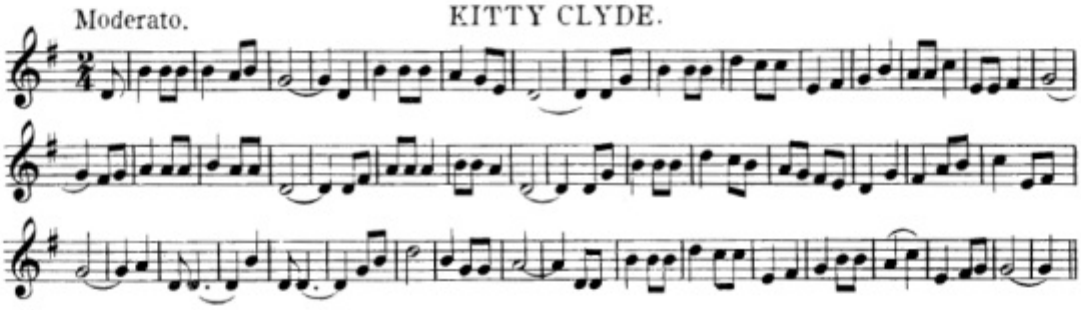


OH, COME, MAIDENS, COME.



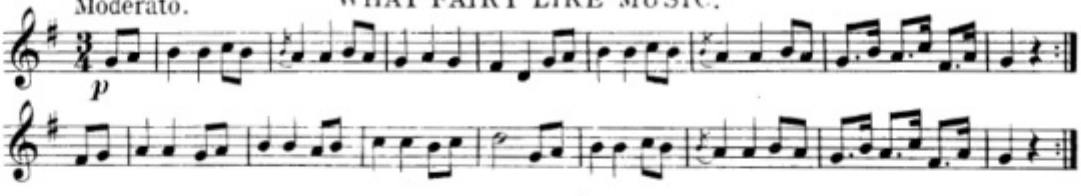
KITTY CLYDE.

Moderato.

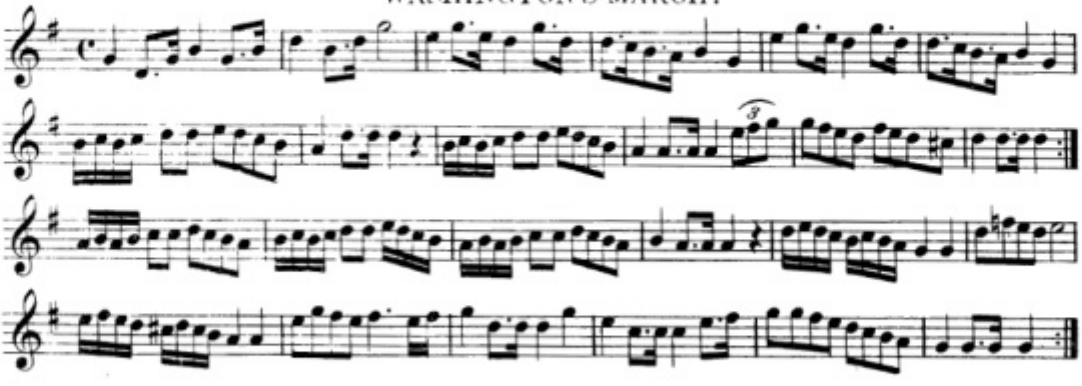


WHAT FAIRY LIKE MUSIC.

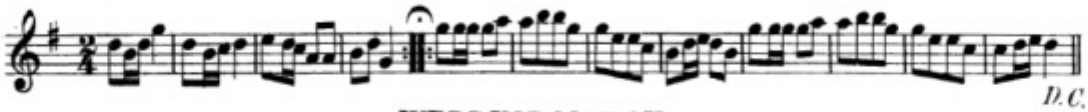
Moderato.



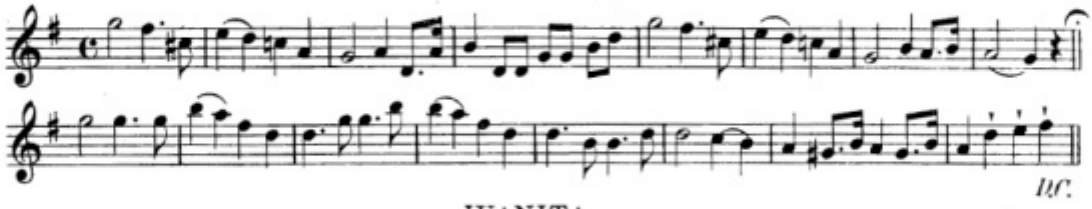
WASHINGTON'S MARCH.



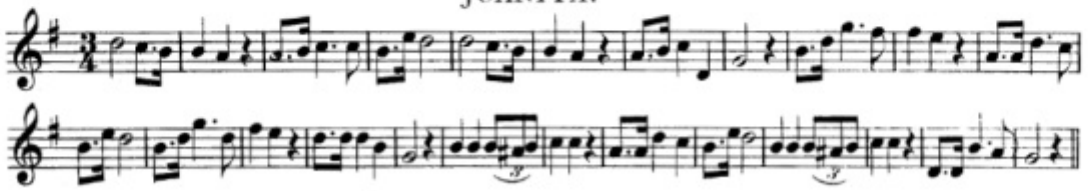
WHAT A LOAD.



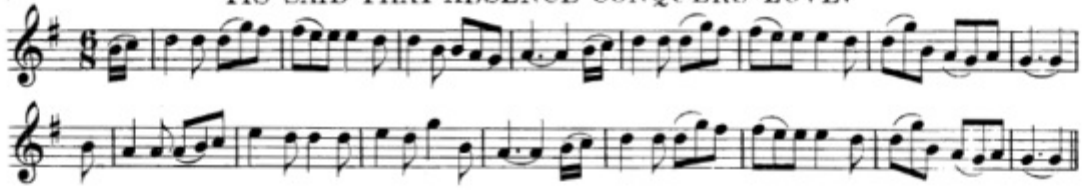
WEDDING MARCH.



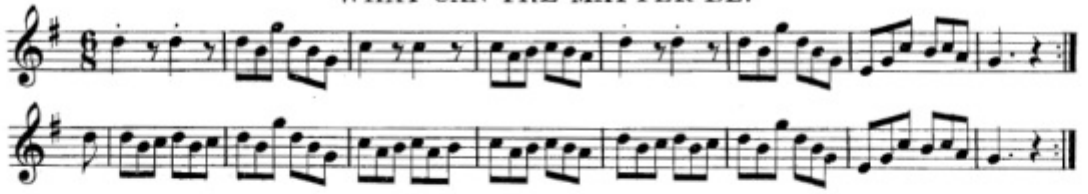
JUANITA.



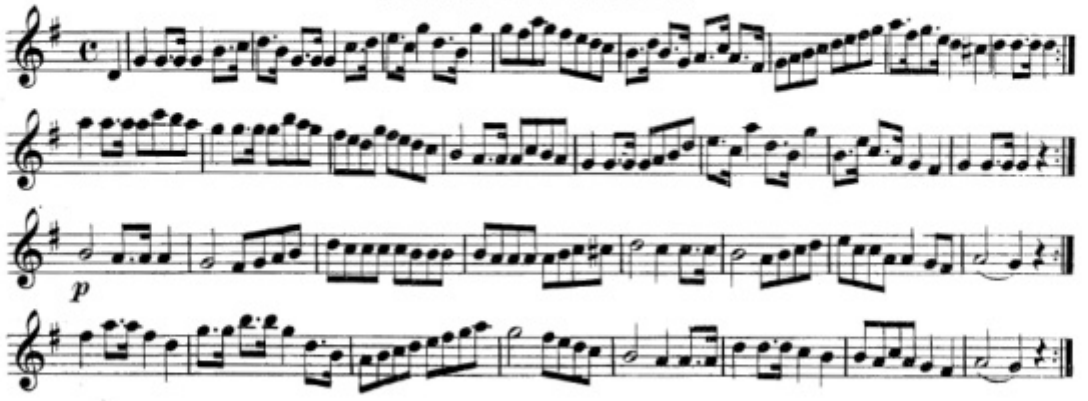
'TIS SAID THAT ABSENCE CONQU'ERS LOVE.



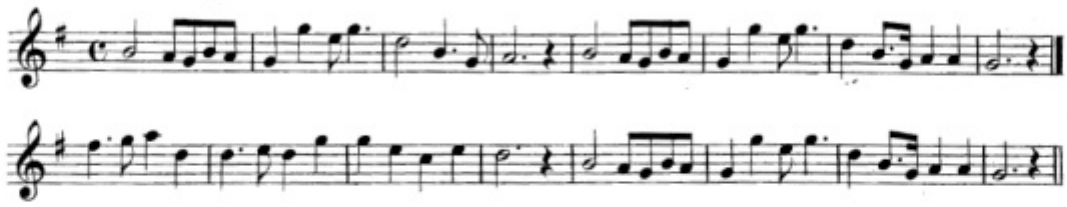
WHAT CAN THE MATTER BE.



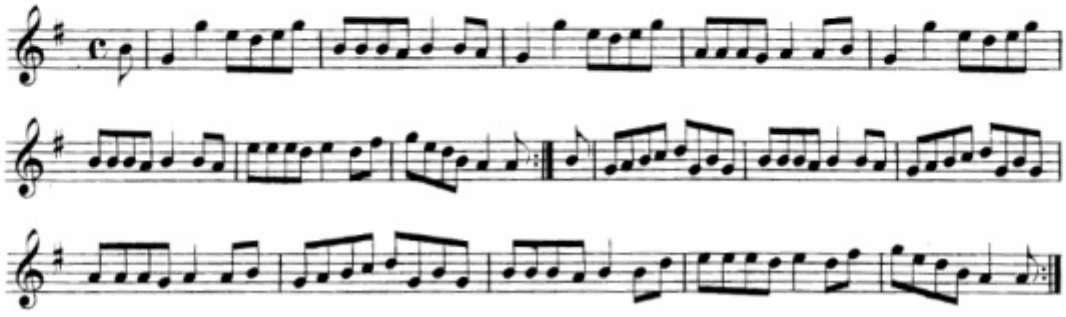
LAFAYETTE'S MARCH.



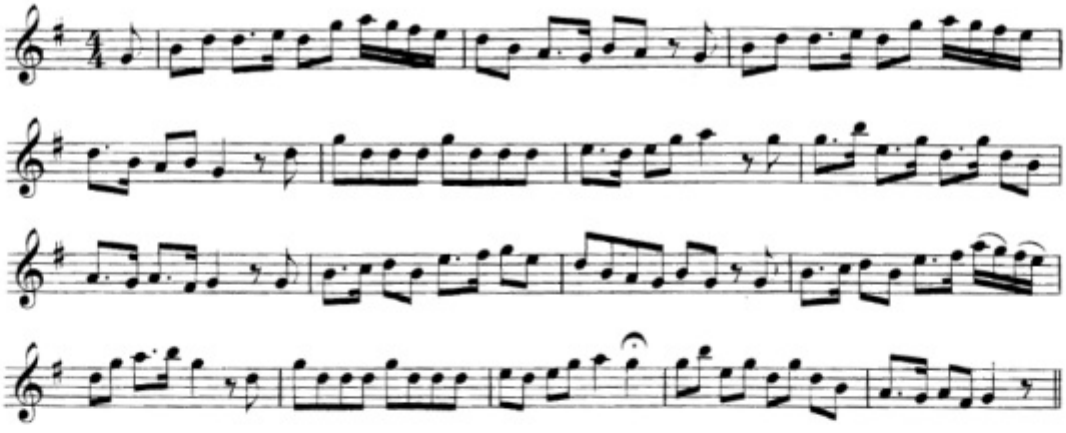
* OLD FOLKS AT HOME.



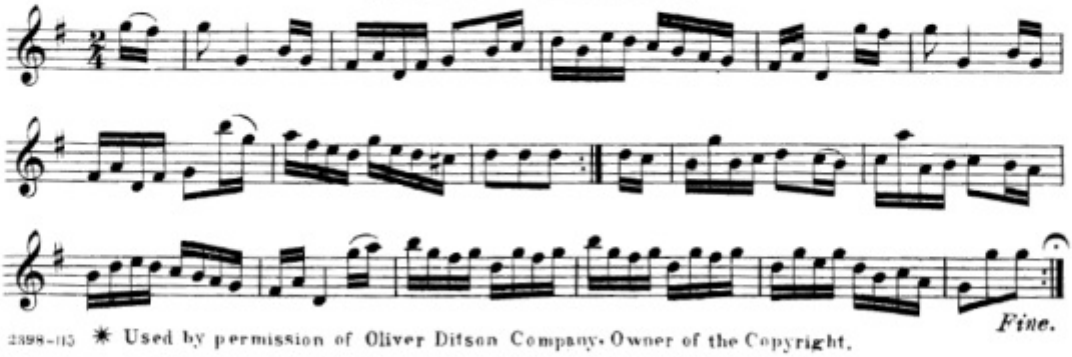
MISS Mc LEOD'S REEL, or THE ENTERPRISE and BOXER.



BONNY BOAT.



QUINDARO HORNPIPE.



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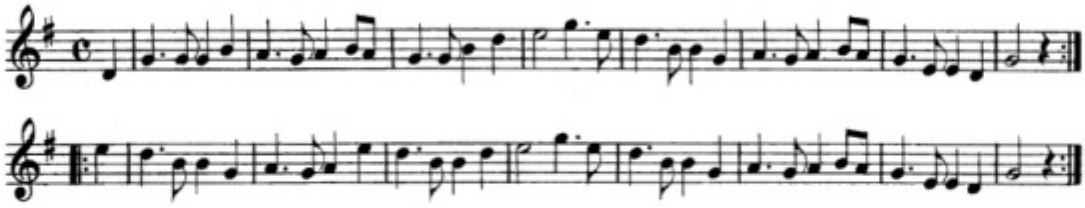
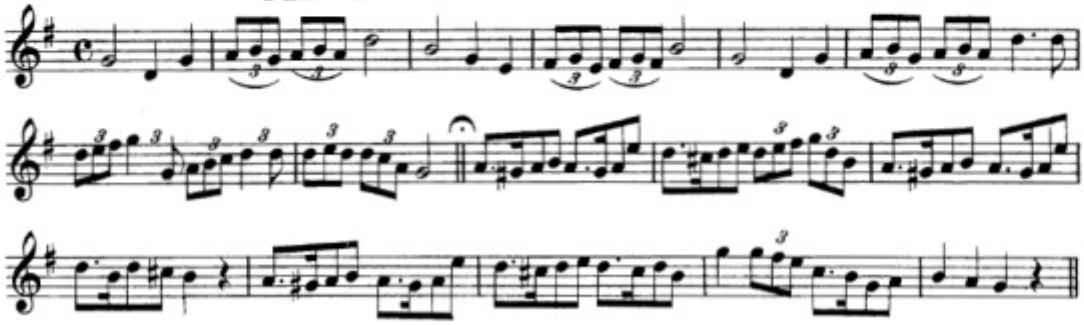
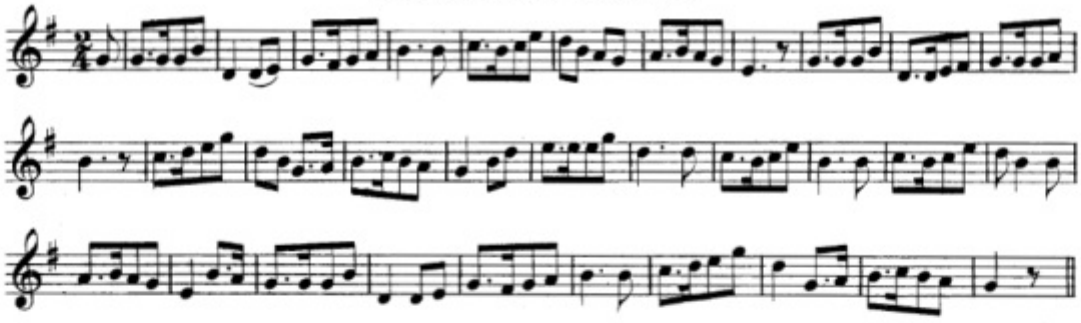
AULD LANG SYNE.



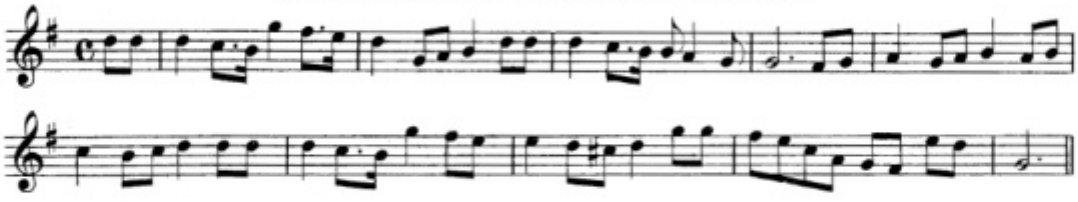
I'LL NEVER GET DRUNK ANY MORE.



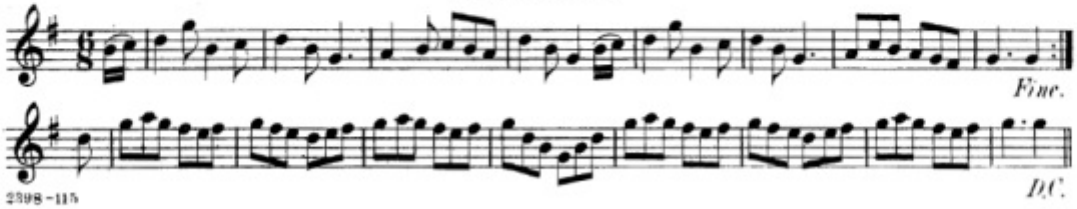
CAST LES IN THE AIR.



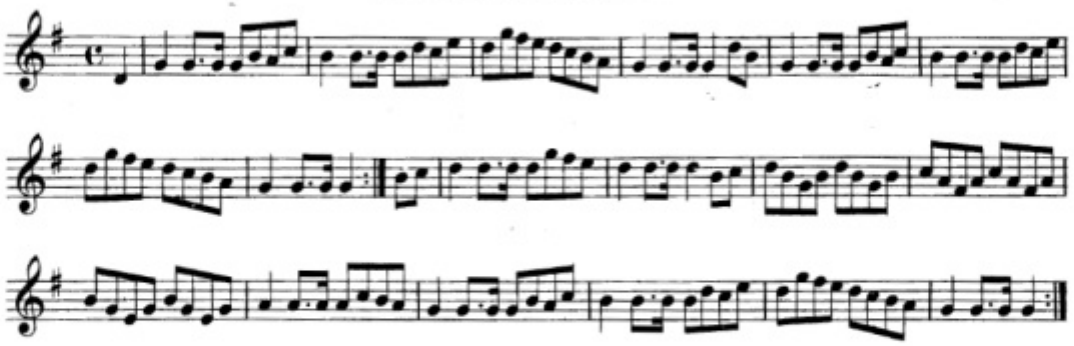
IF I HAD BUT A THOUSAND A YEAR.



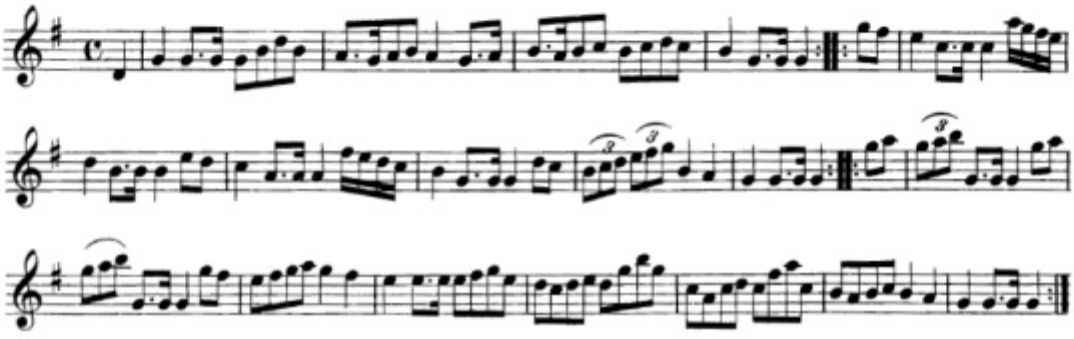
THE ROUT.



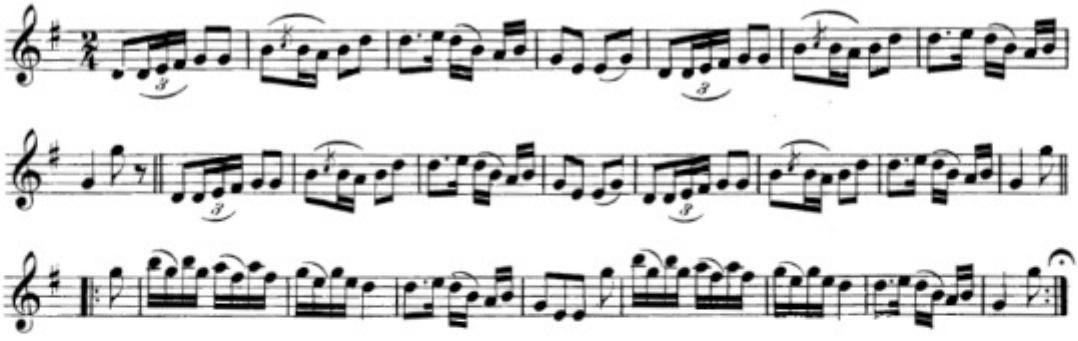
MORELLA'S LESSON.



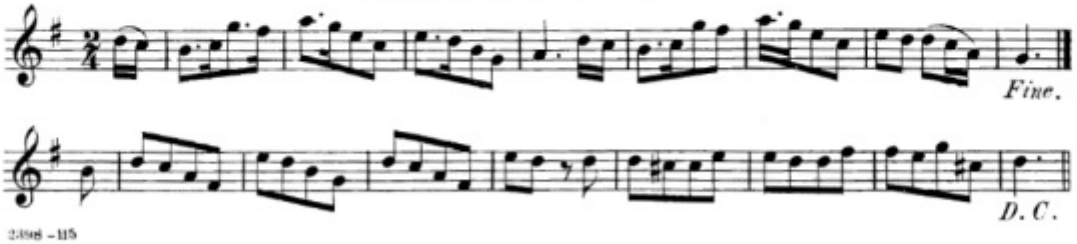
WASHINGTON'S GRAND MARCH.



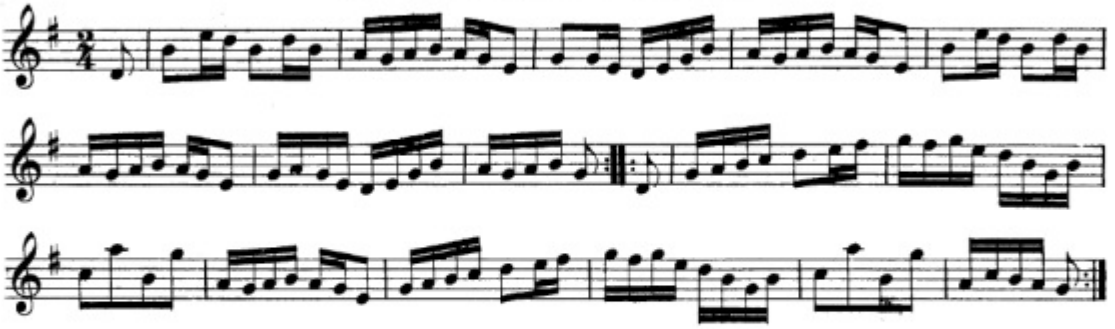
HOBSON'S REEL.



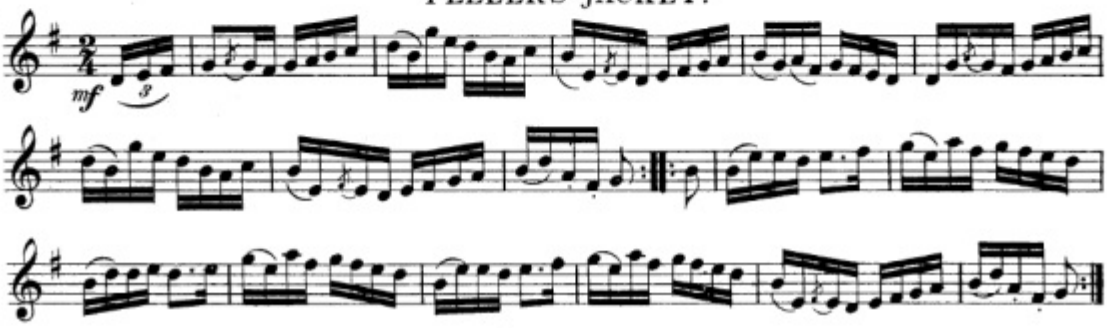
MY HEART AND LUTE.



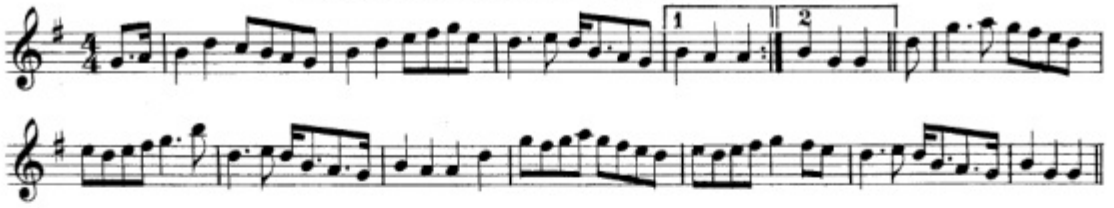
GREEN FIELDS OF AMERICA.



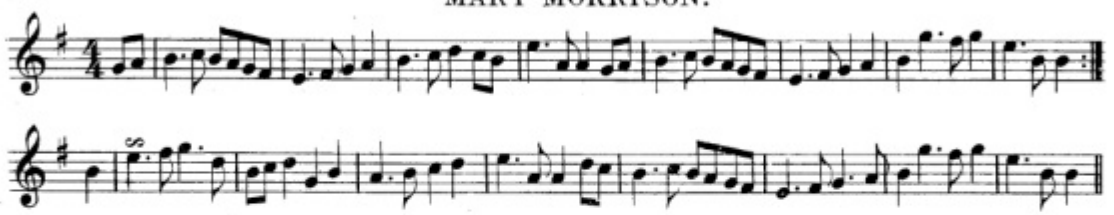
PEELER'S JACKET.



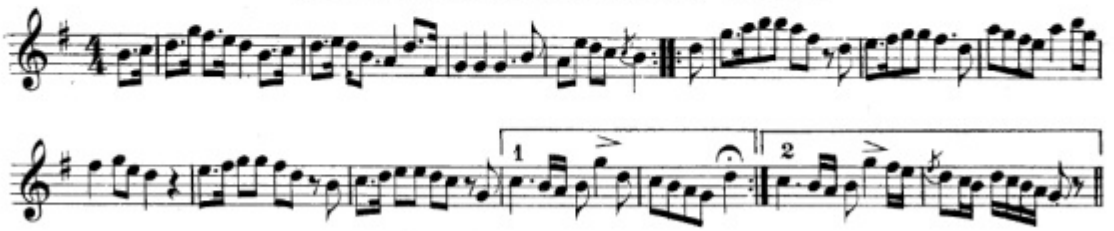
MISS FORBES' FAREWELL TO BANFF.



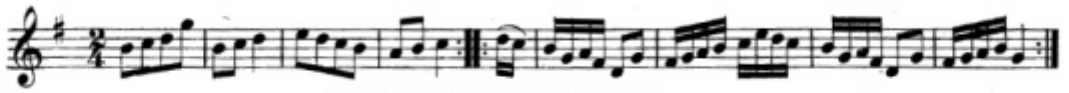
MARY MORRISON.



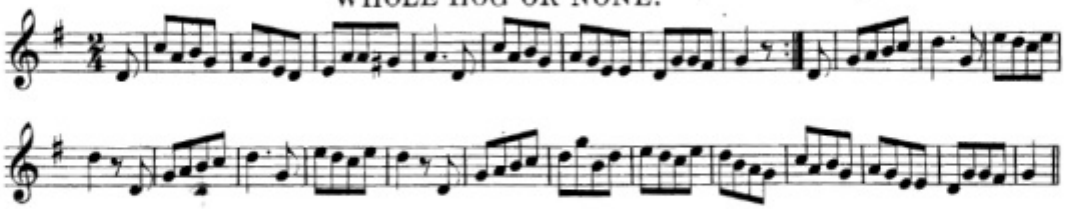
O NANNY, WILT THOU GANG WI' ME.



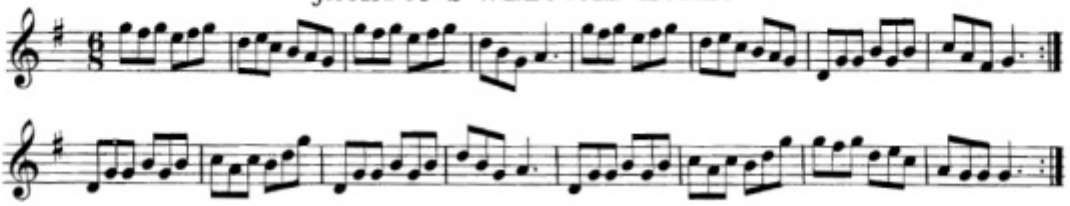
SUCH A GETTING UP STAIRS.



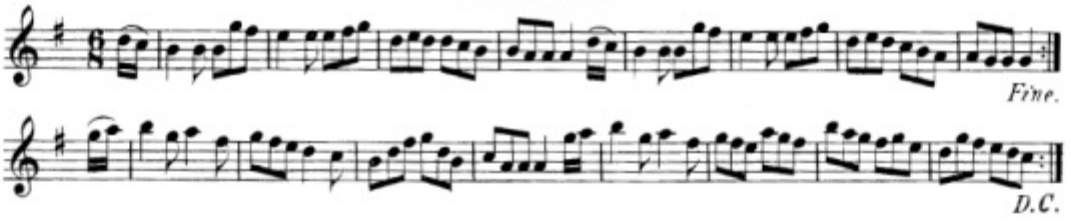
WHOLE HOG OR NONE.



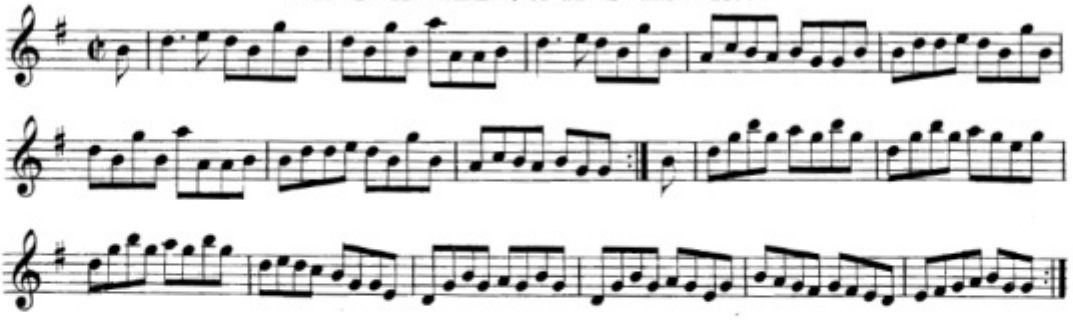
JACKSON'S WELCOME HOME.



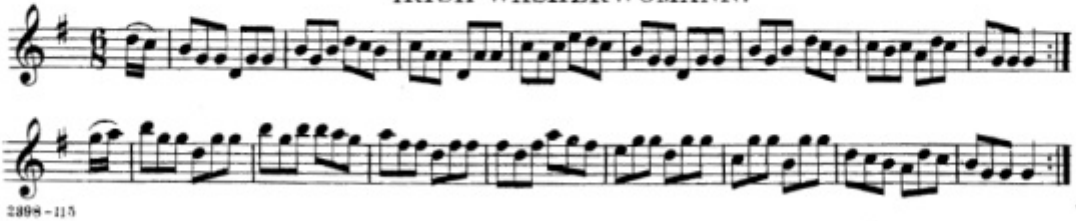
TEMPEST.



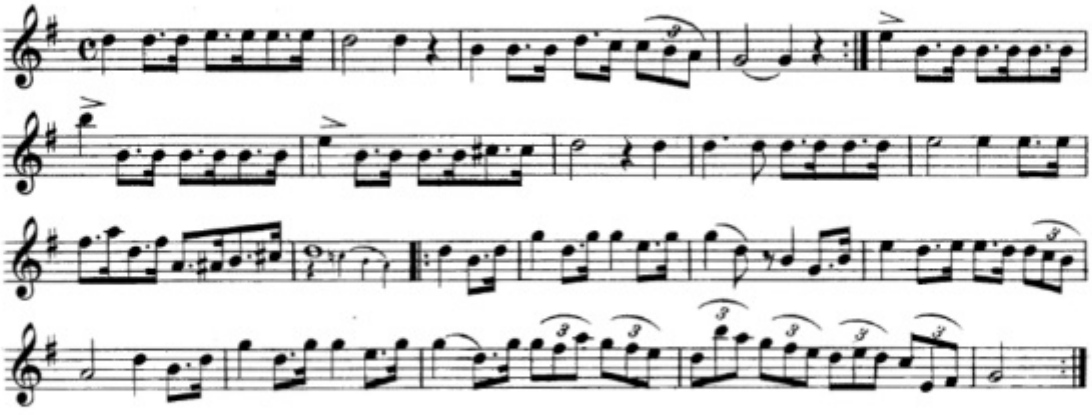
VIRGINIA REEL, or Mc Donald's Reel.



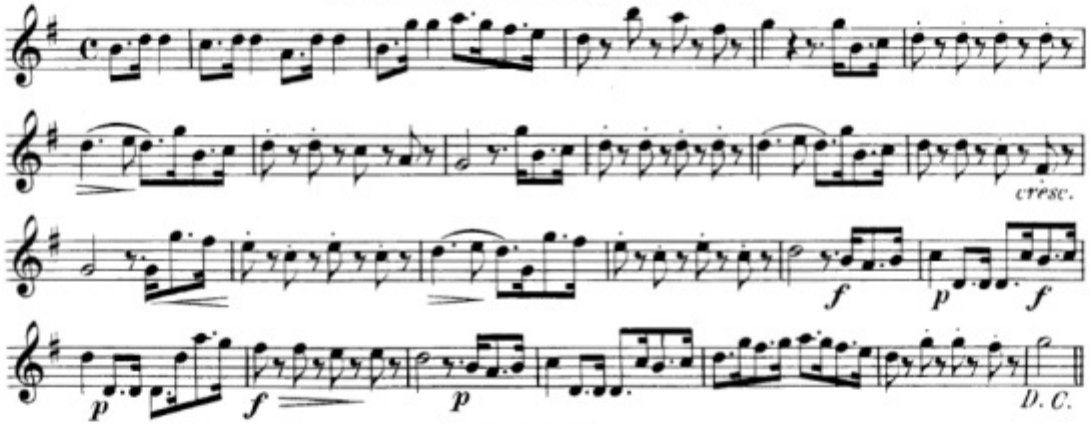
IRISH WASHERWOMANN.



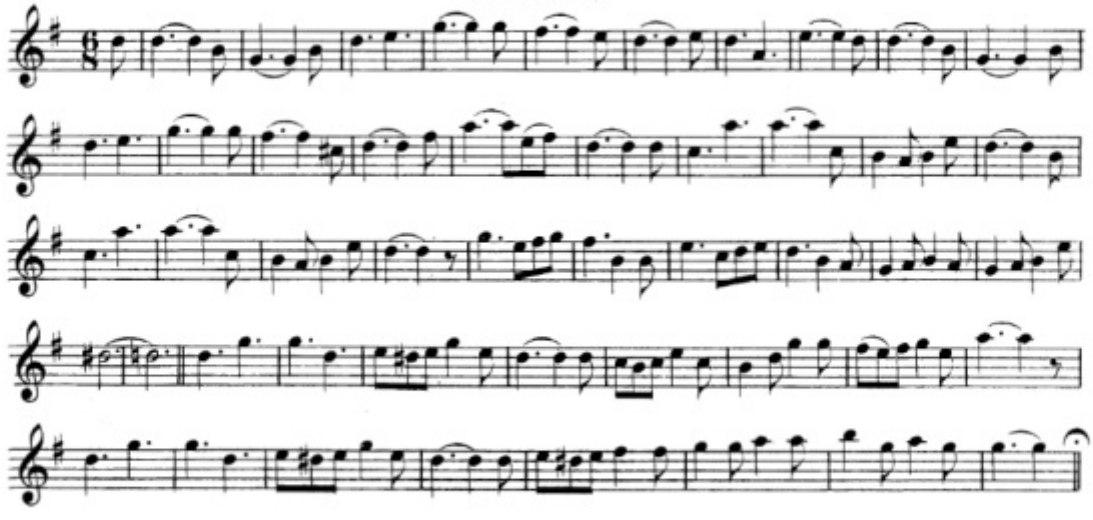
SABRE SONG. (Grand Duchesse.)



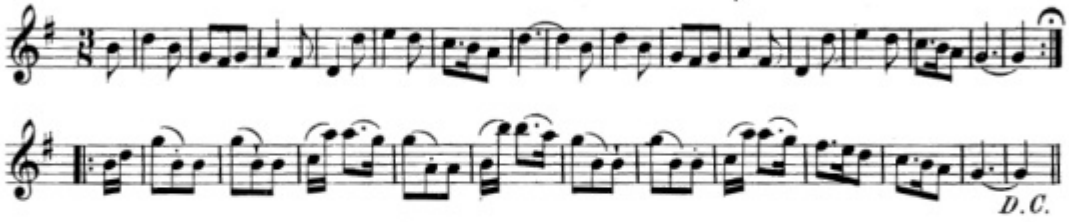
SOLDIERS DUETT. (Genevieve.)



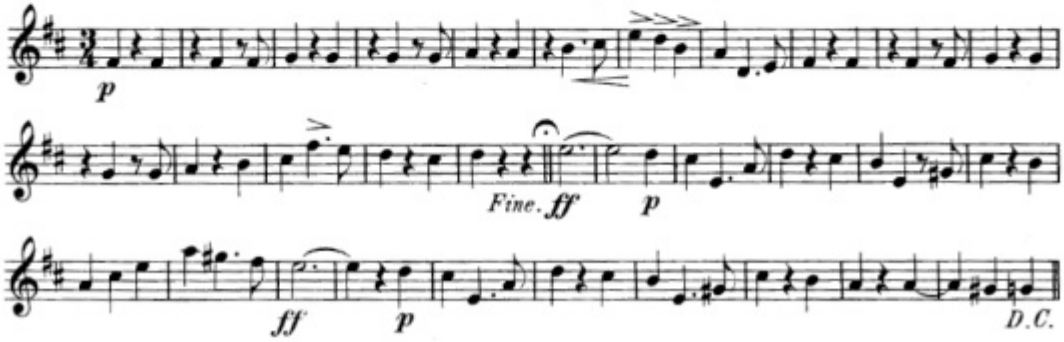
SAILING.



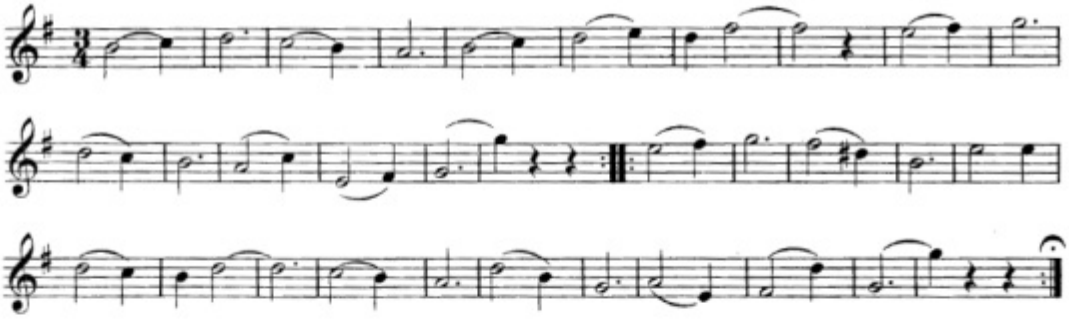
LAUTERBACH WALTZ.



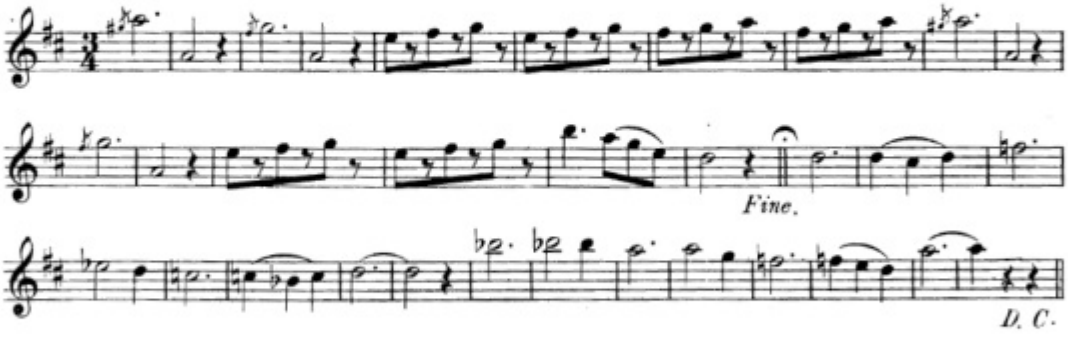
IL BACIO WALTZ.(The Kiss.)



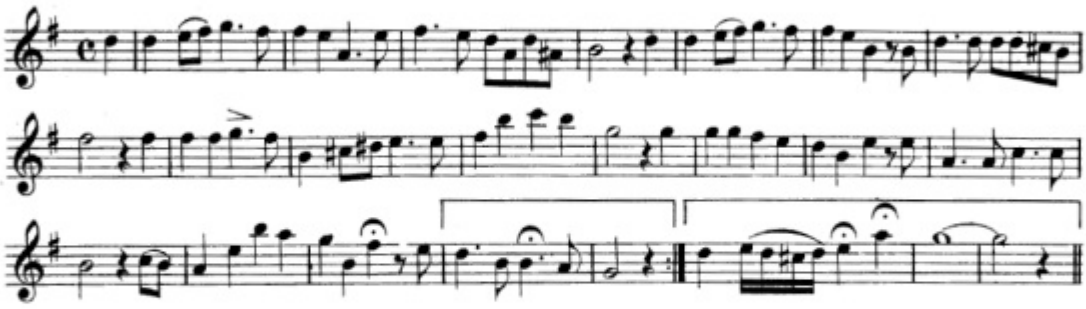
MABEL WALTZ.



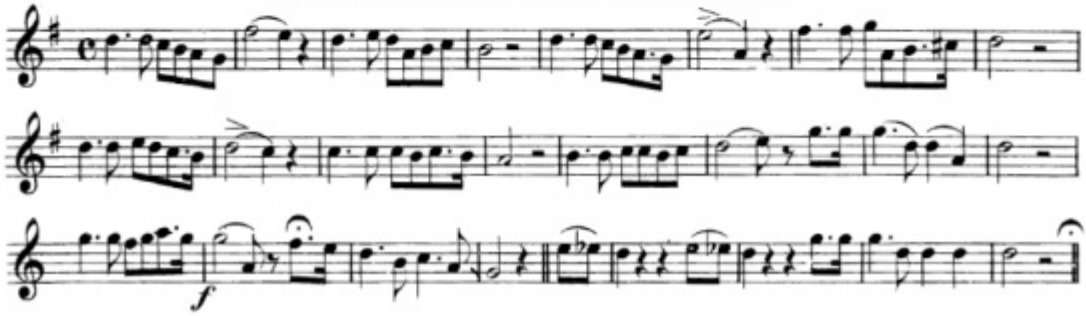
WALTZ FROM BARBE BLUE.



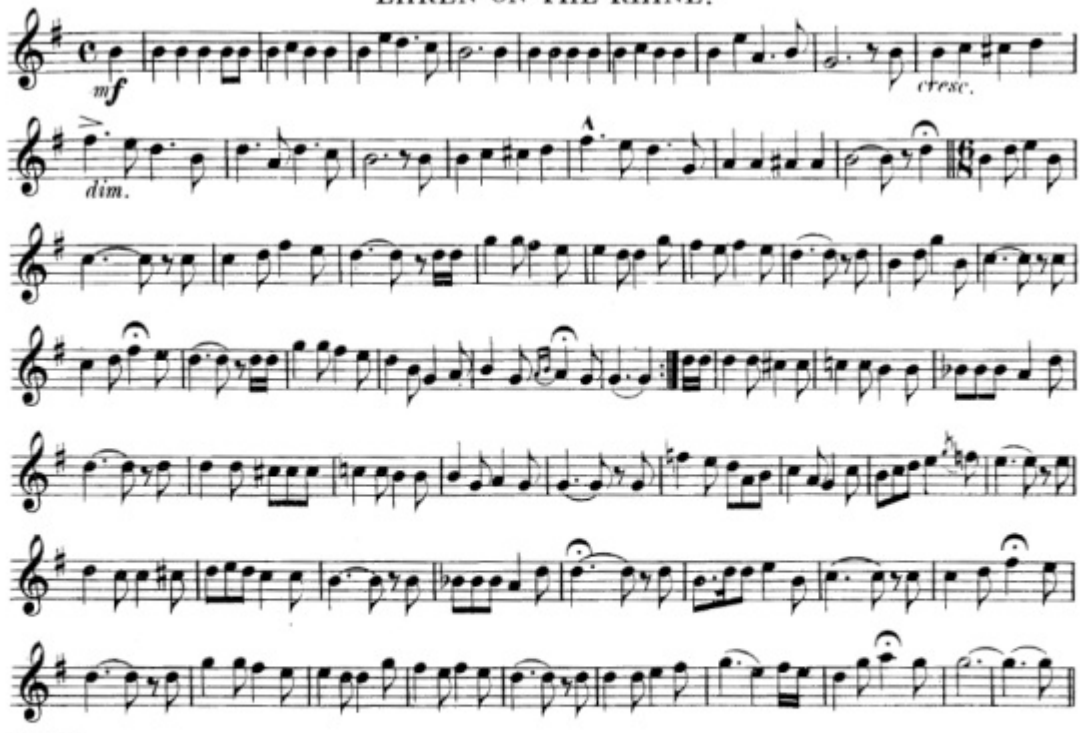
'TIS I ALONE CAN TELL.



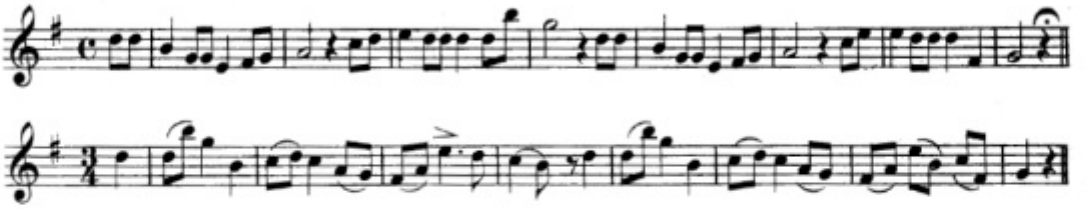
IN THE TIME OF APPLE BLOSSOM.



EHREN ON THE RHINE.

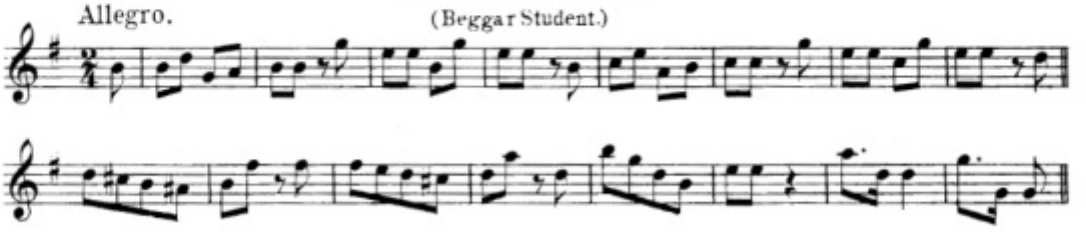


SPRING AND AUTUMN.



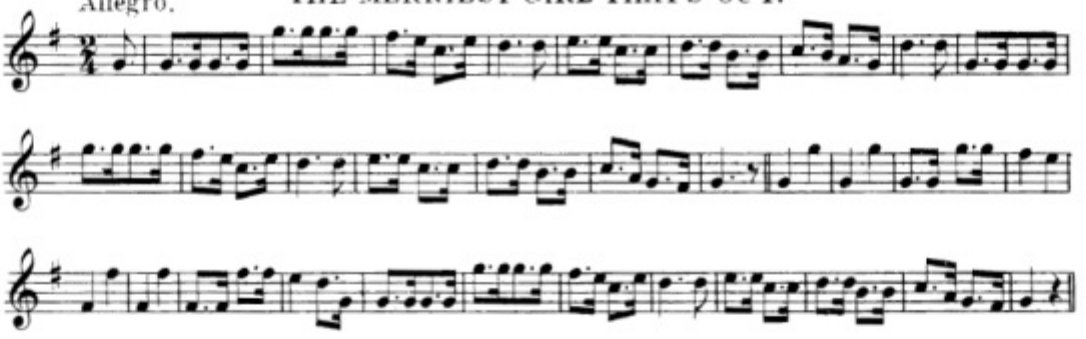
SPONGE IT OUT.

Allegro. (Beggar Student.)



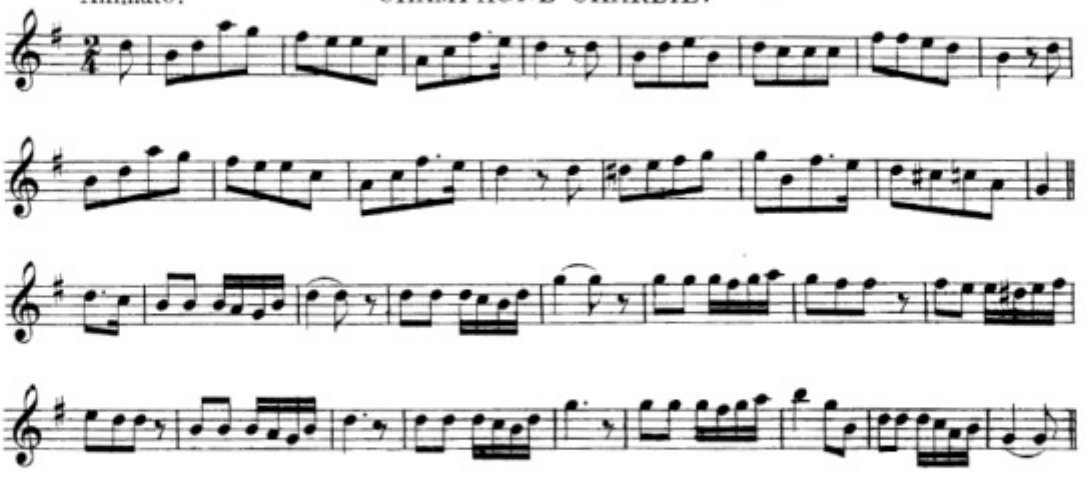
THE MERRIEST GIRL THAT'S OUT.

Allegro.

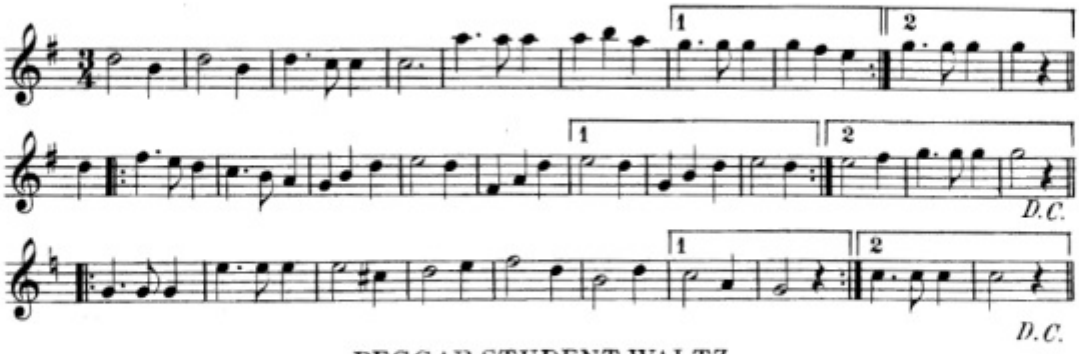


CHAMPAGNE CHARLIE.

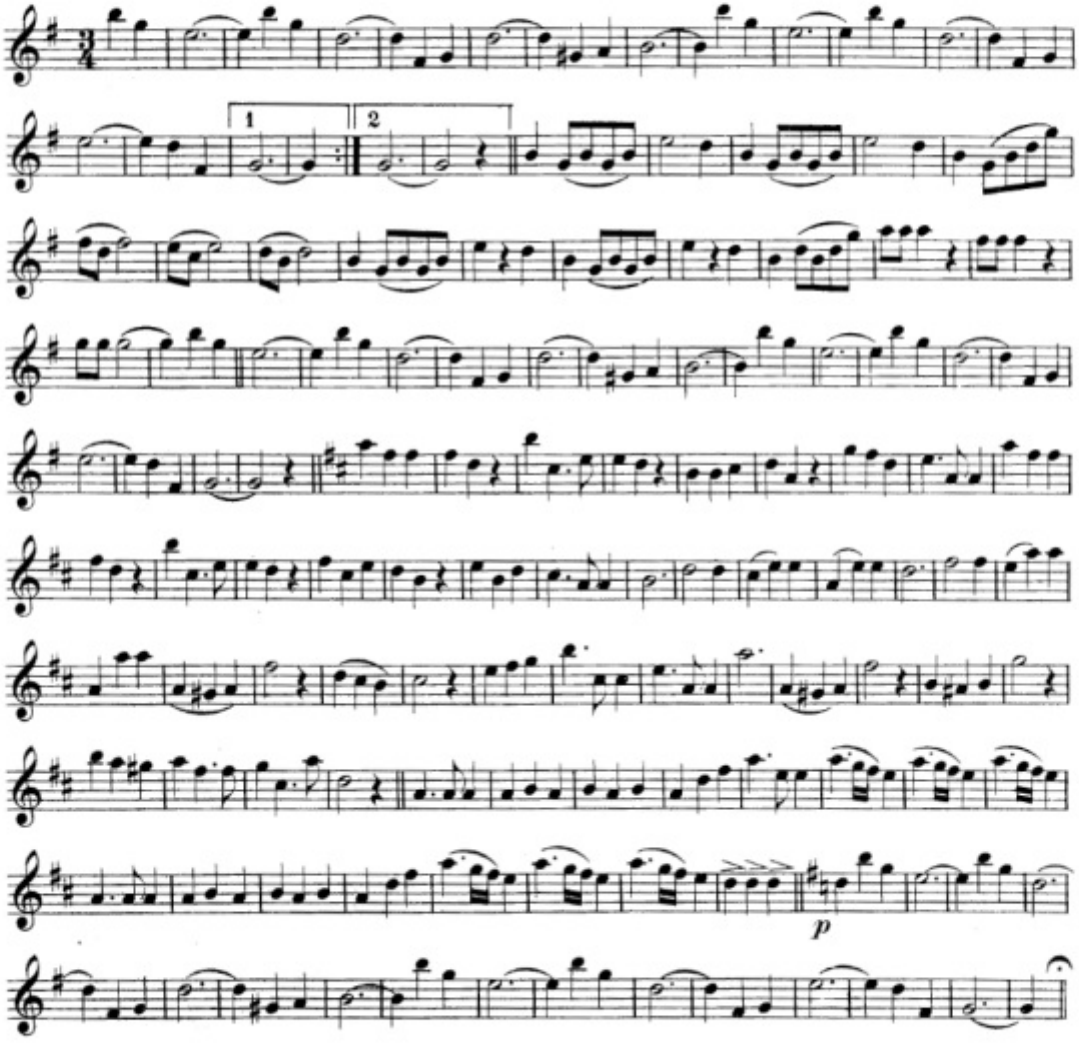
Animato.



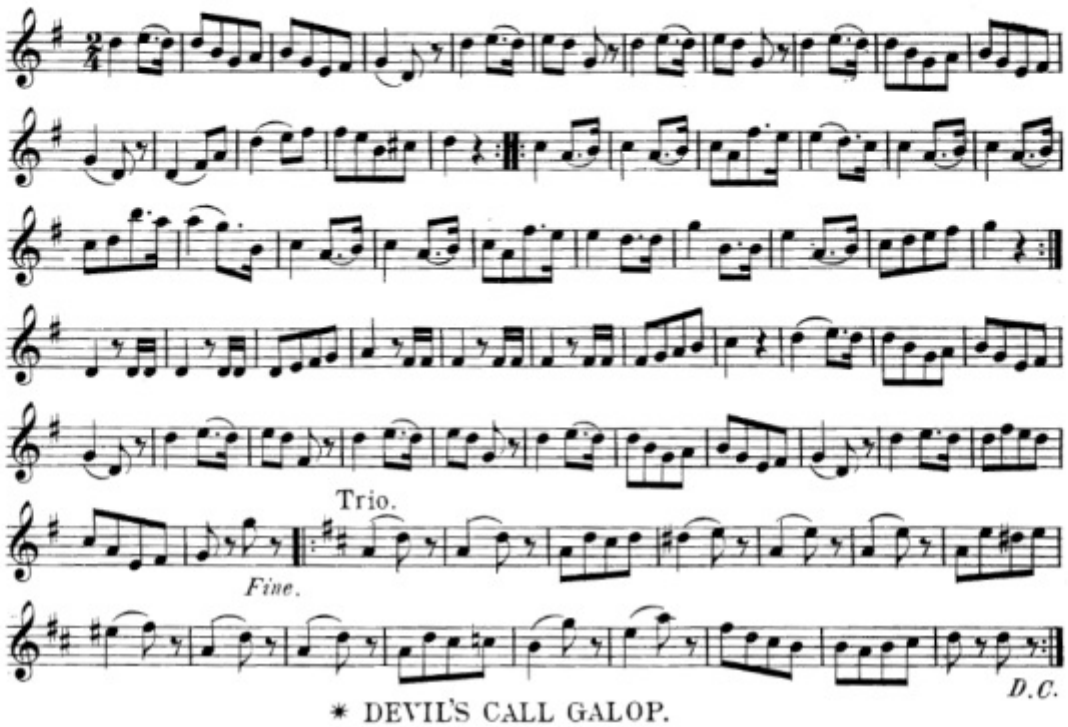
FAIRY LAND WALTZ.



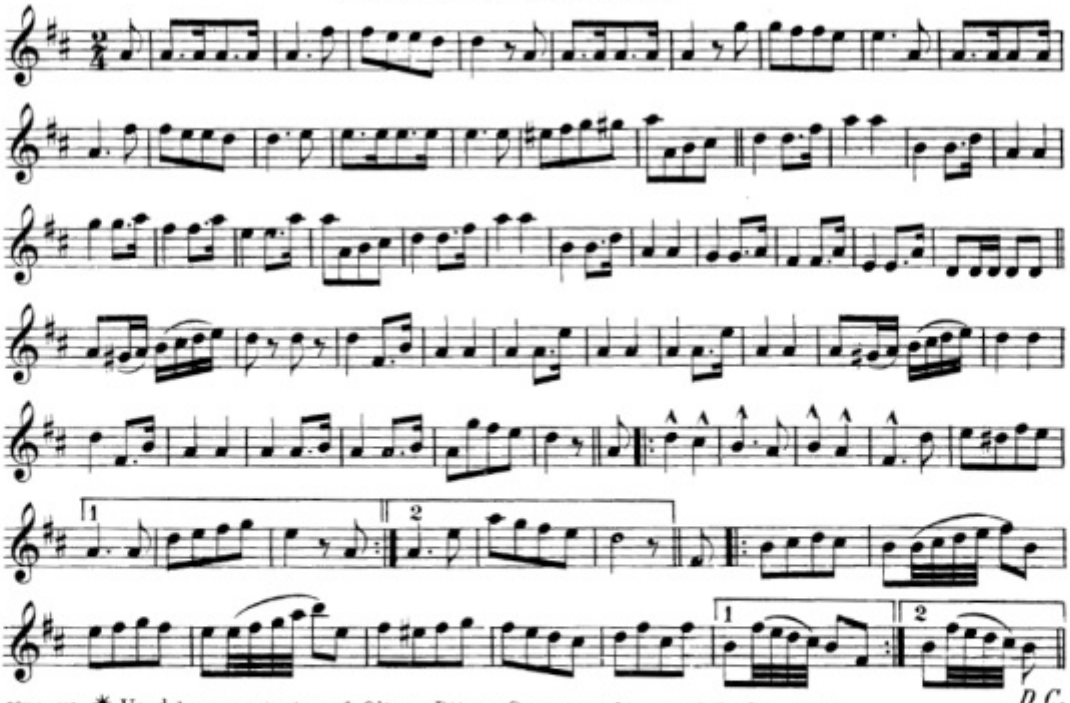
BEGGAR STUDENT WALTZ.



MAZEPPA GALOP.



* DEVIL'S CALL GALOP.



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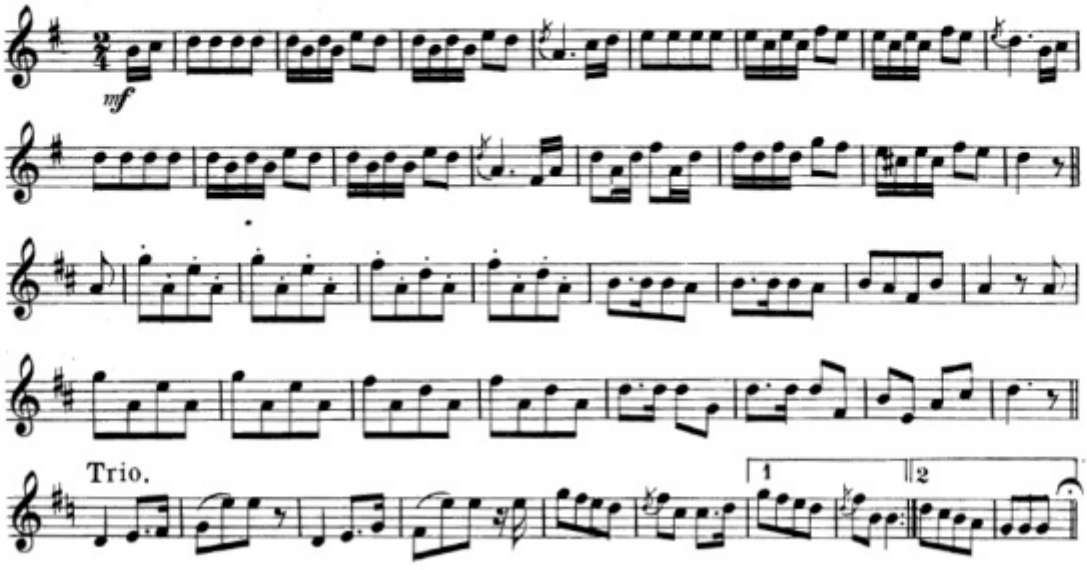
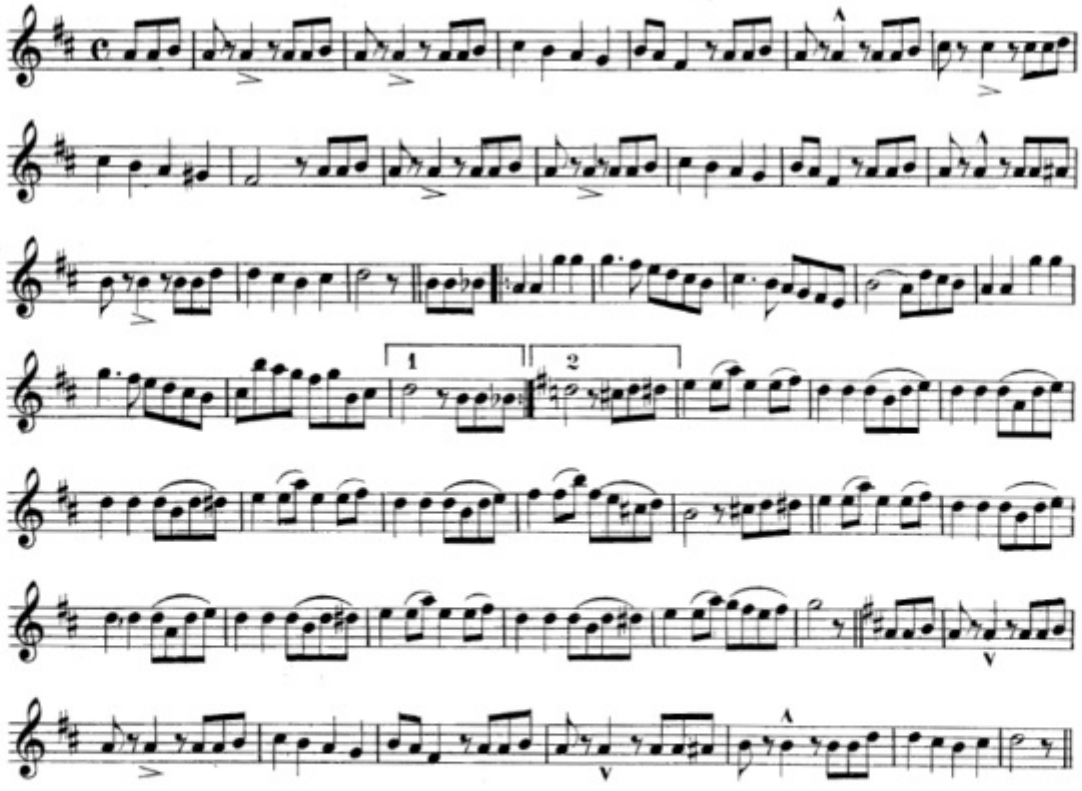
ALWAYS GALLANT POLKA.

Fahrbach.

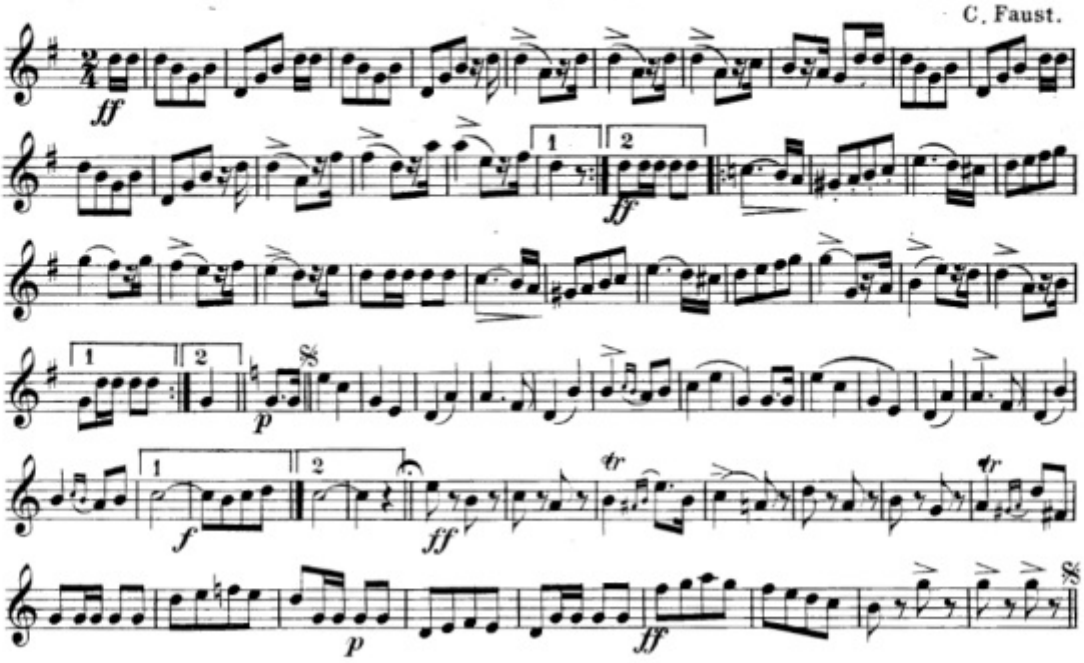


SECRET LOVE GAVOTTE.



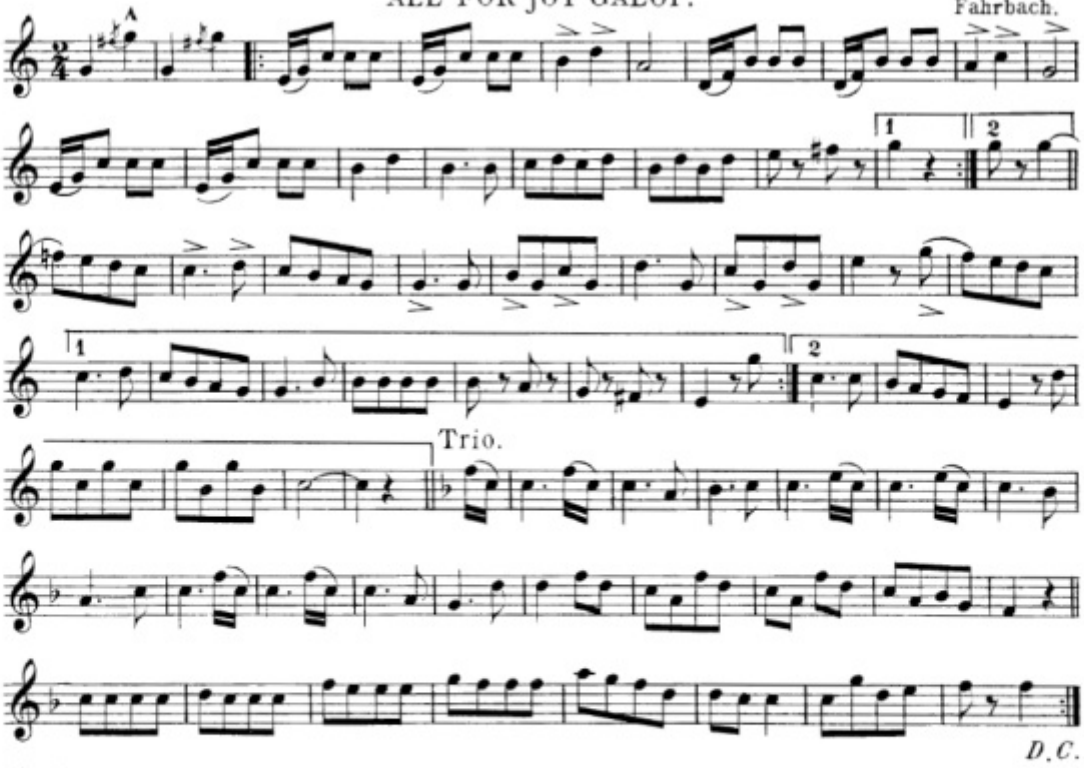
OVER STICKS AND STONES GALOP.

C. Faust.

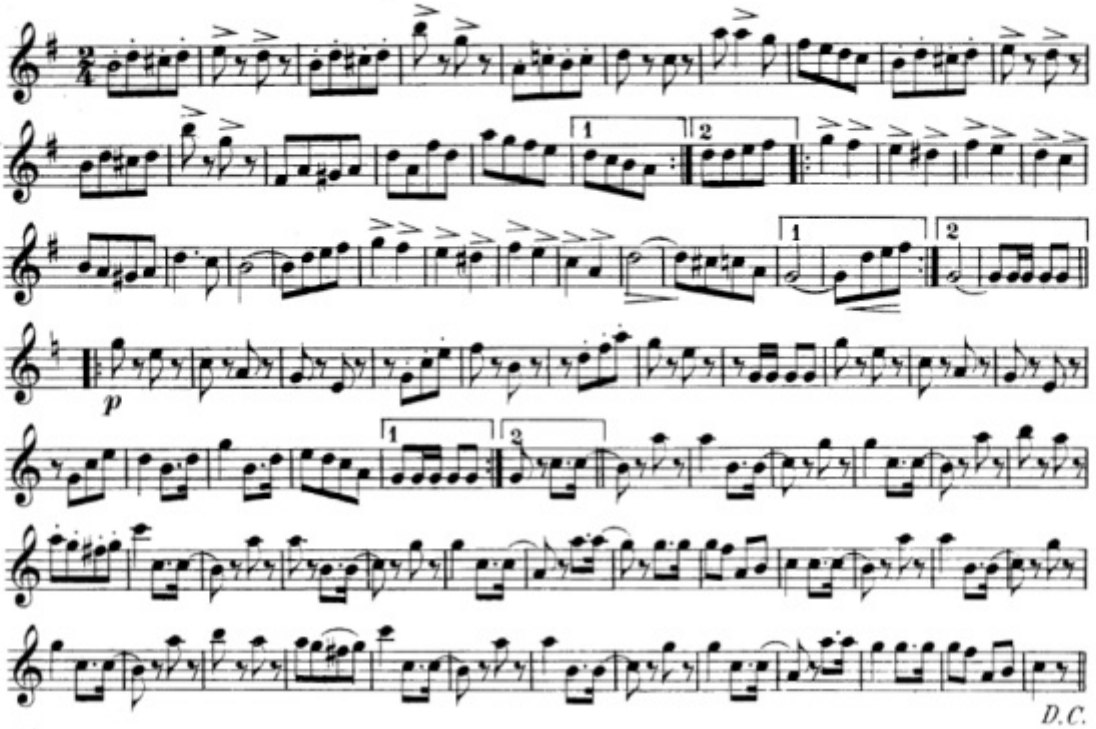


ALL FOR JOY GALOP.

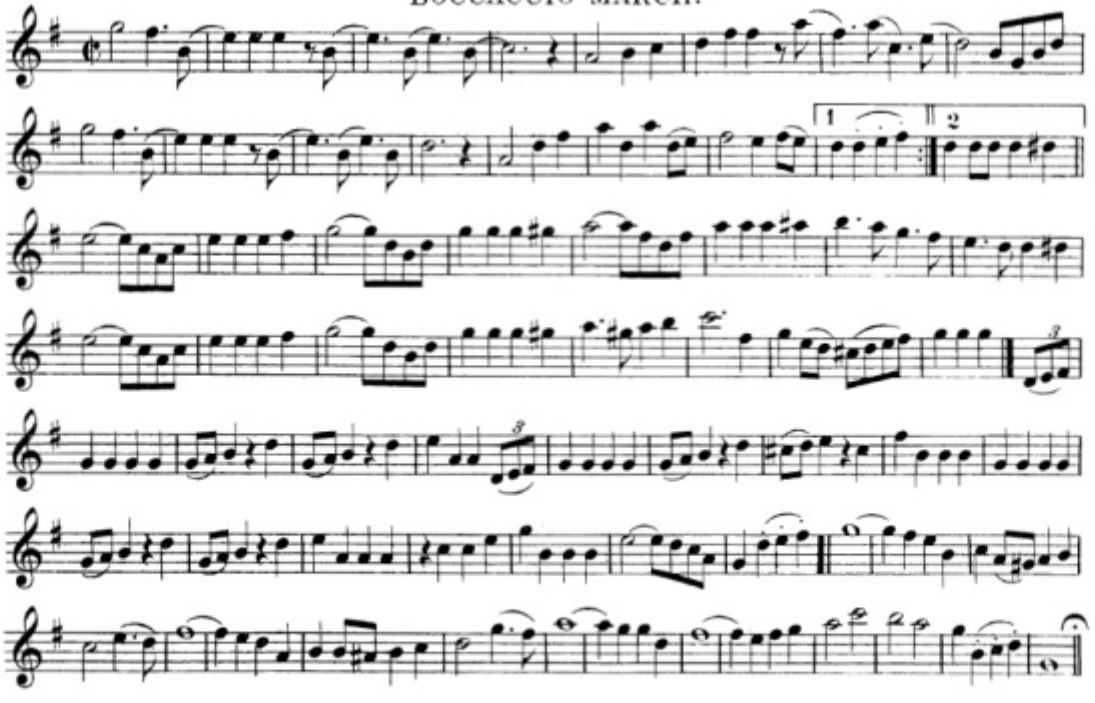
Fahrbach.



JOYS OF LIFE GALOP.

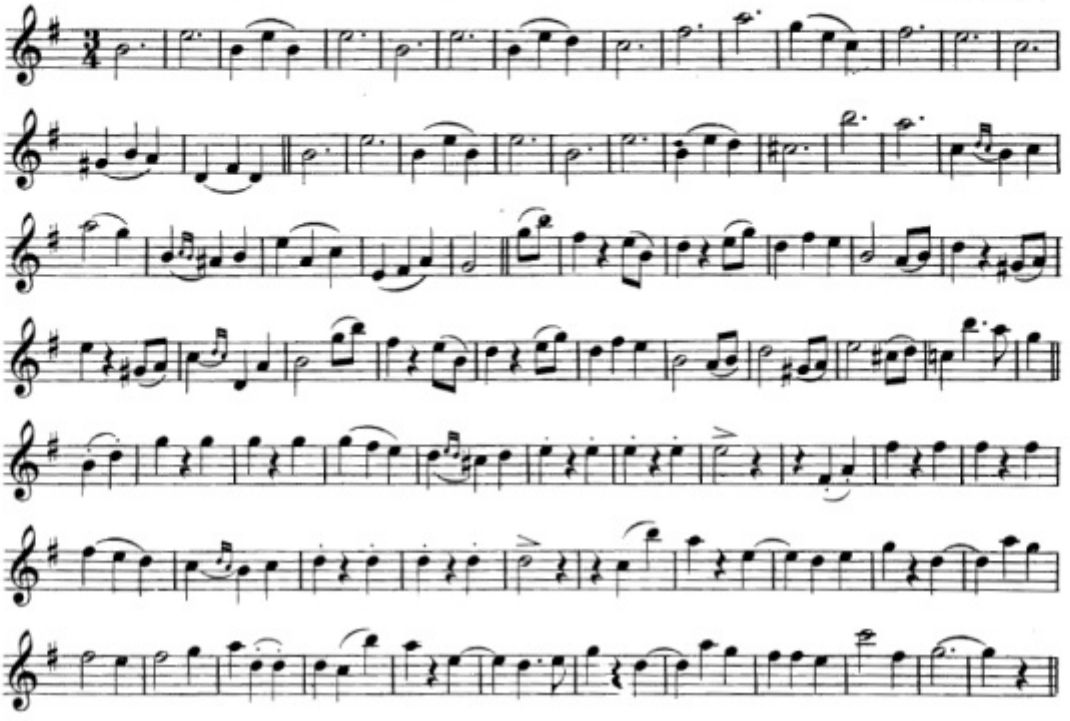


BOCCACCIO MARCH.

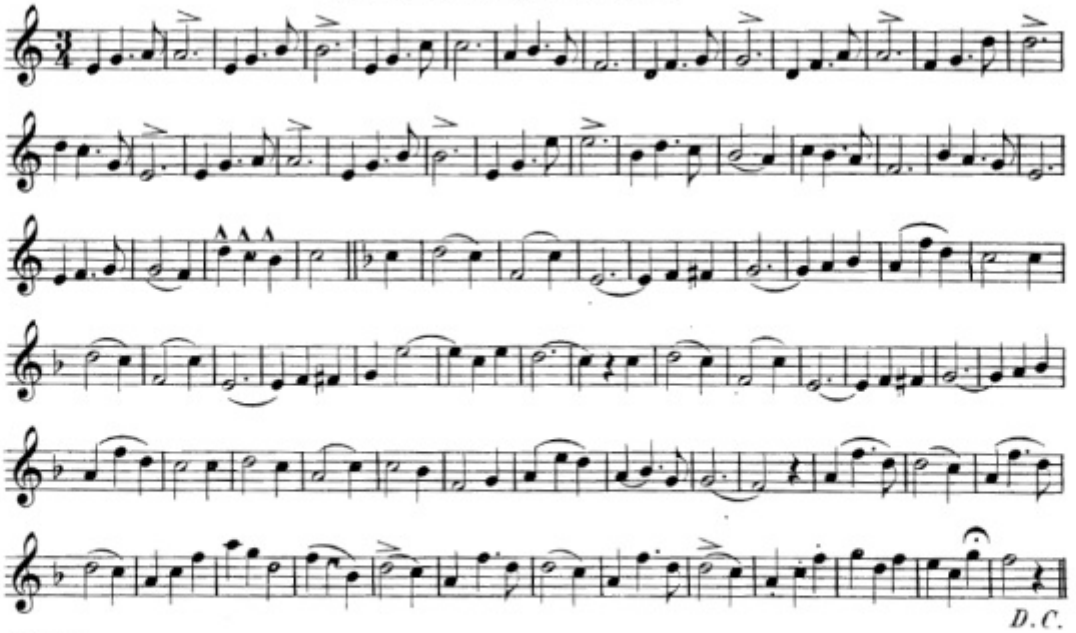


FIRST LOVE WALTZ.

Olivette.

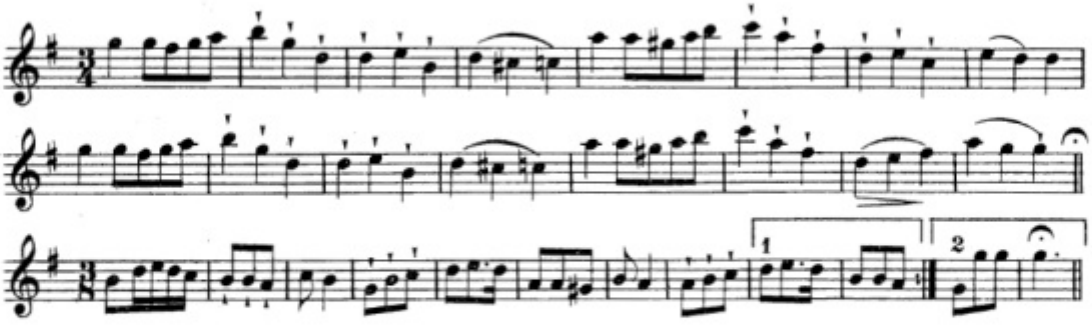


WALTZ. Bells of Corneville.

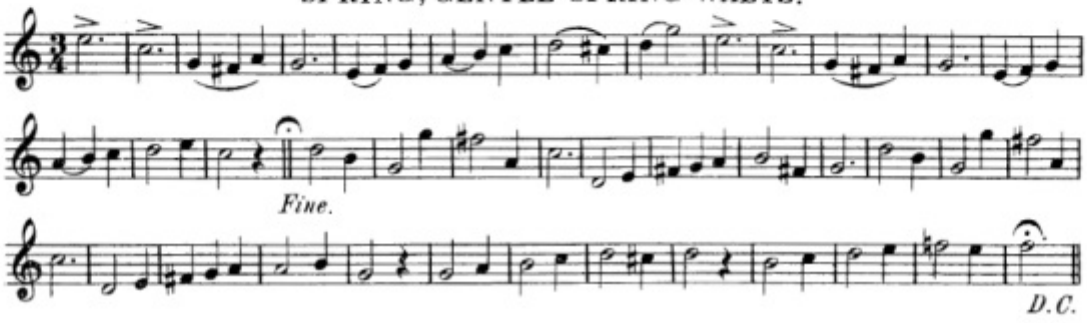


D. C.

FANNY ELSLER'S SPANISH CACHUCA.

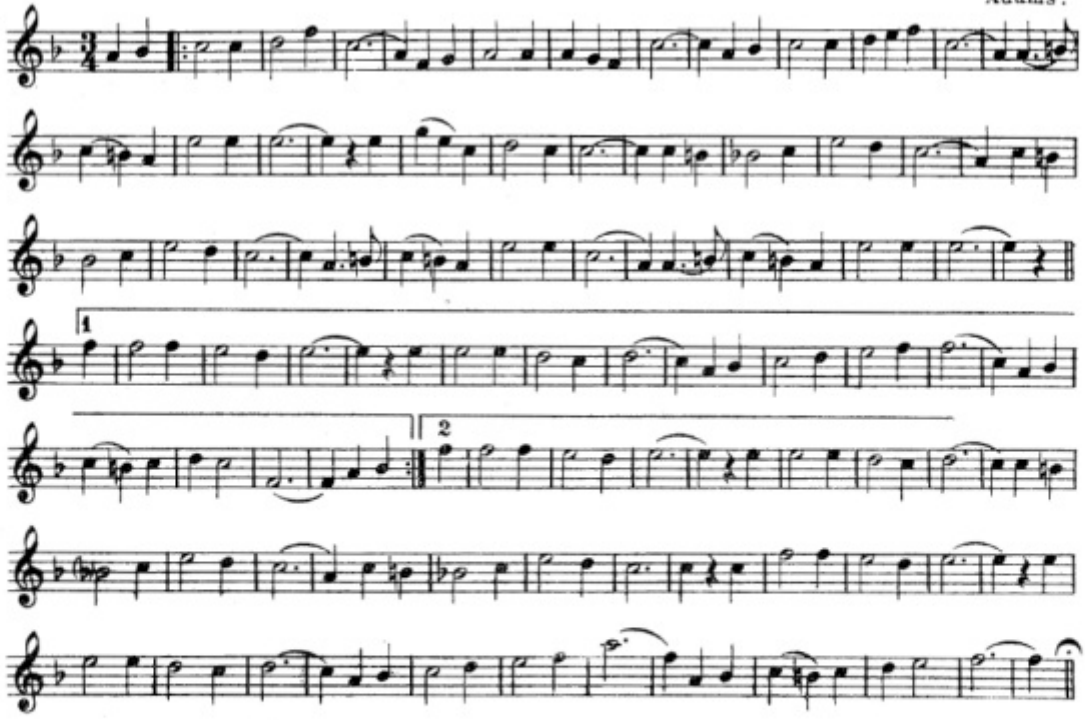


SPRING, GENTLE SPRING WALTZ.



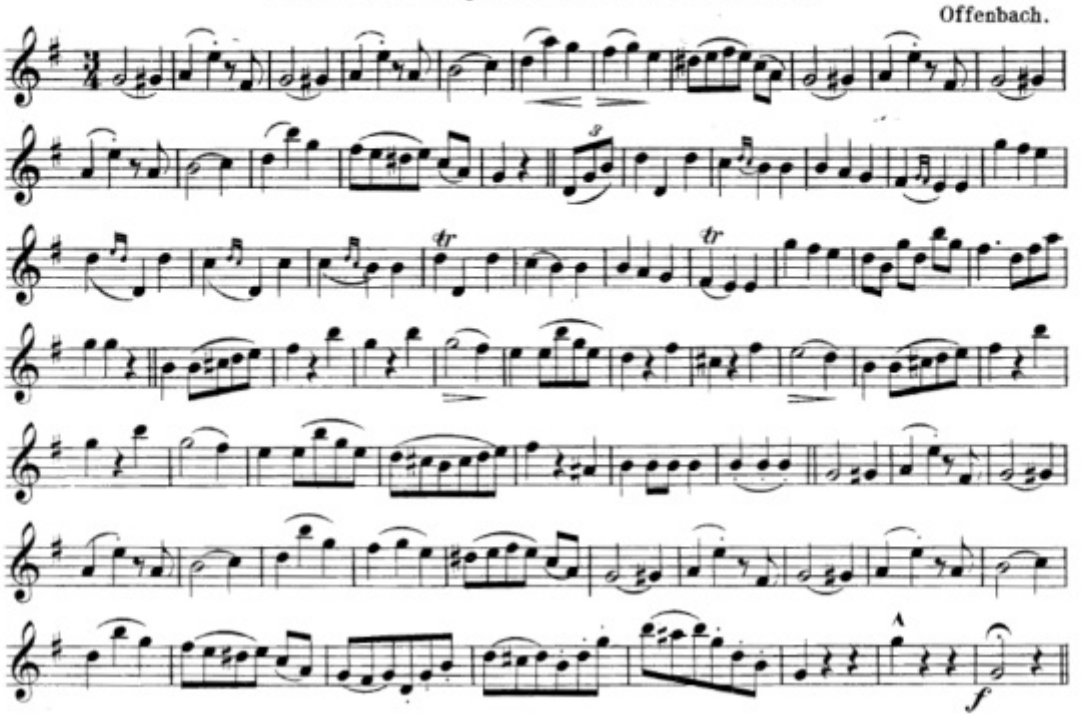
BLUE ALSATIAN MOUNTAIN WALTZ.

Adams.



THE DRUM MAJOR'S DAUGHTER.(Waltz.)

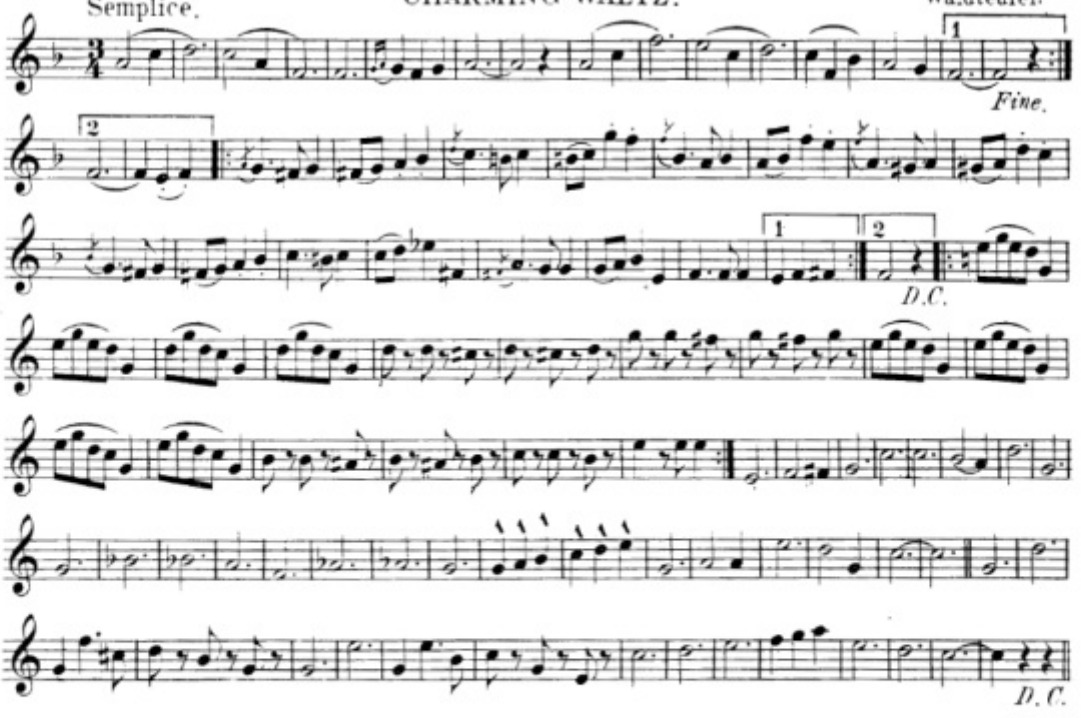
Offenbach.



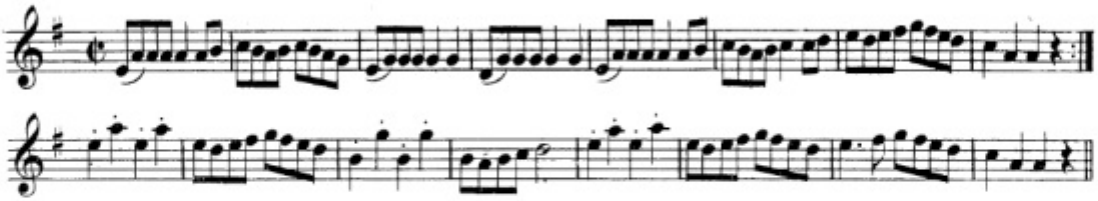
CHARMING WALTZ.

Semplice.

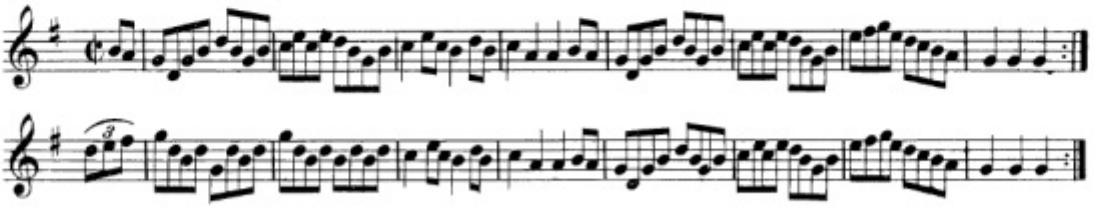
Waldteufel.



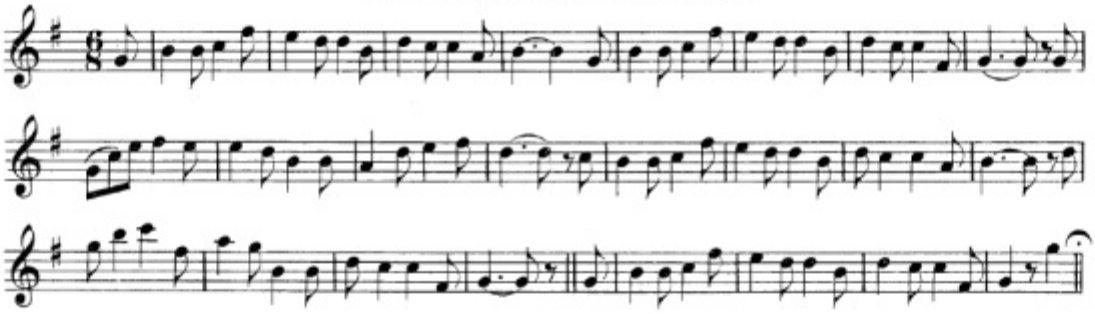
PADDY ON THE HAND-CAR.



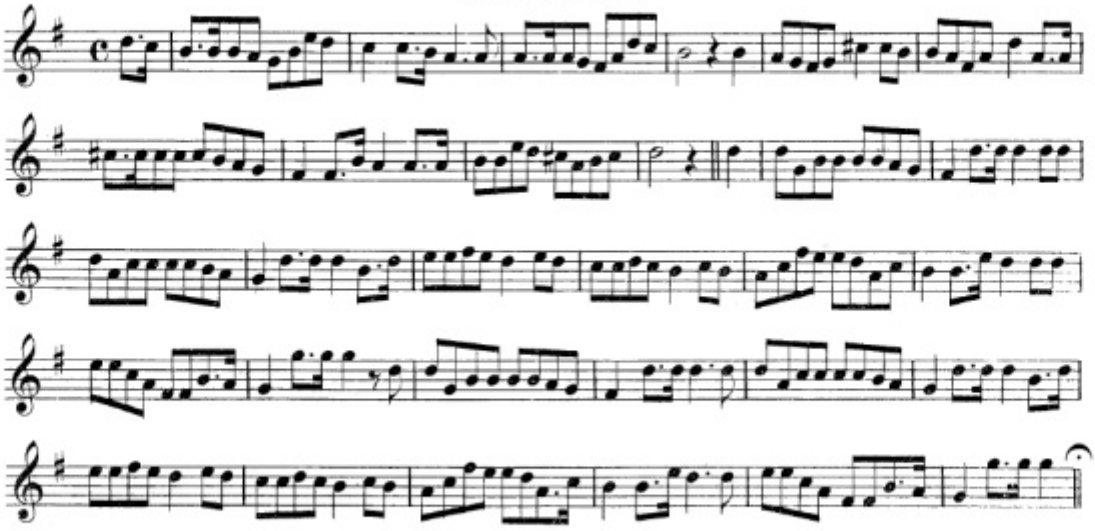
FLAG HORNPIPE.



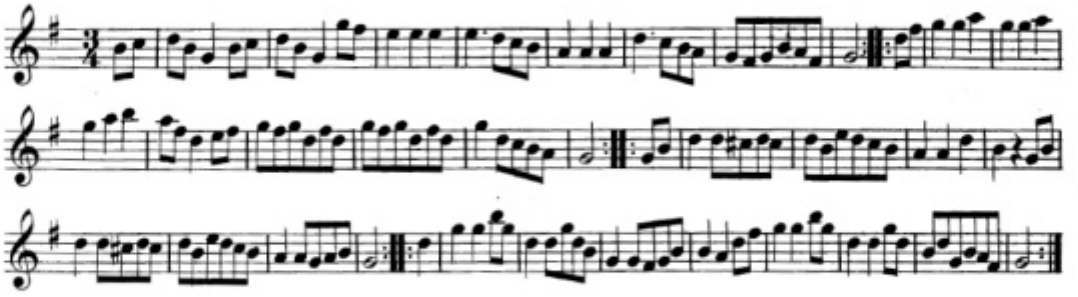
WE'D BETTER BIDE AWEE.



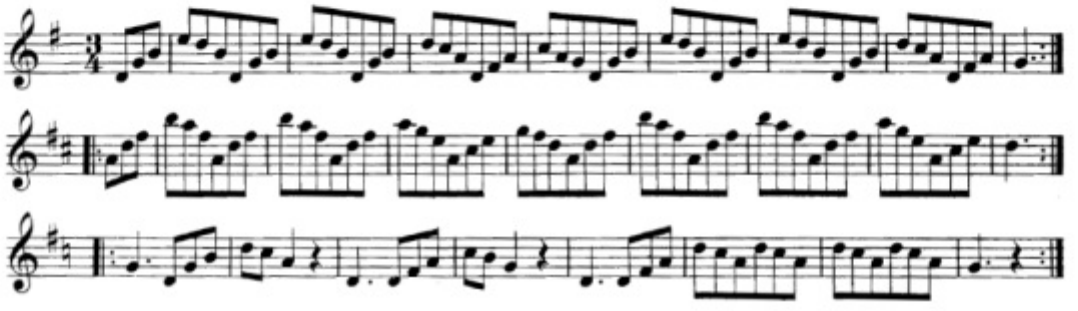
LARDY DAH.



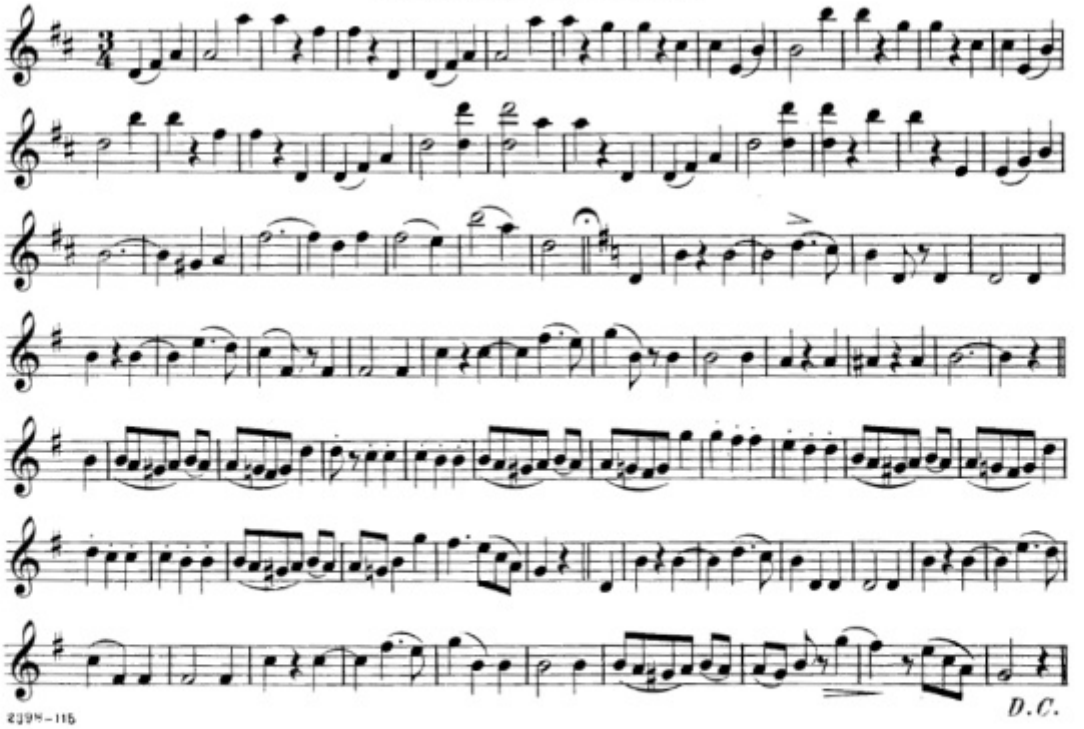
BEETHOVEN'S FAVORITE WALTZ.



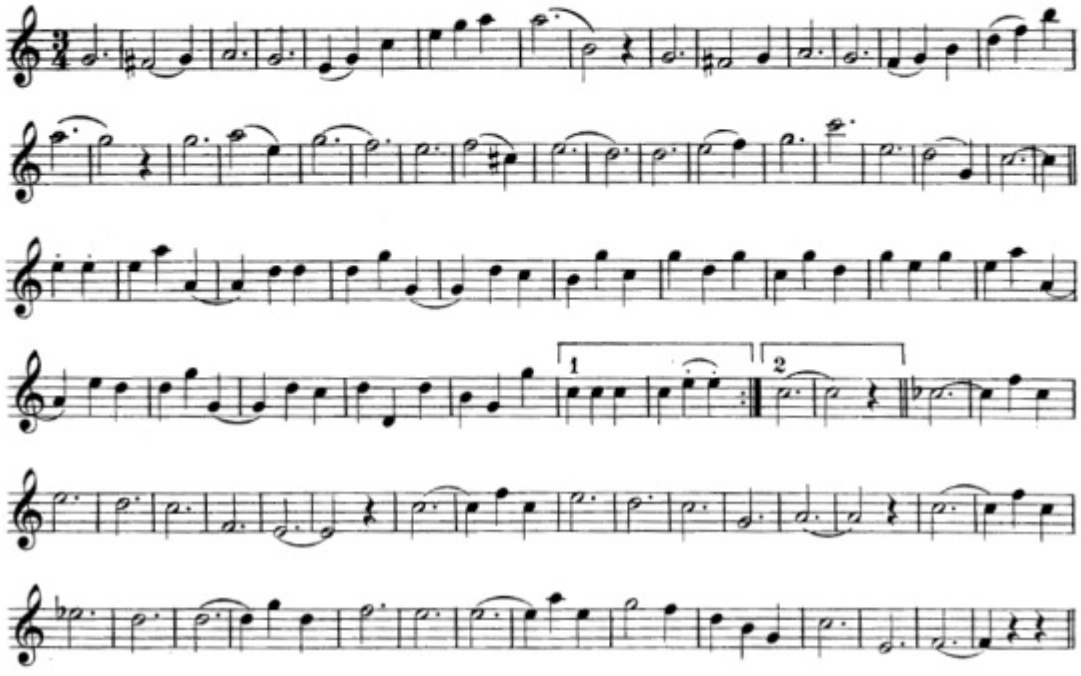
VON WEBER'S FAVORITE WALTZ.



BLUE DANUBE WALTZ.

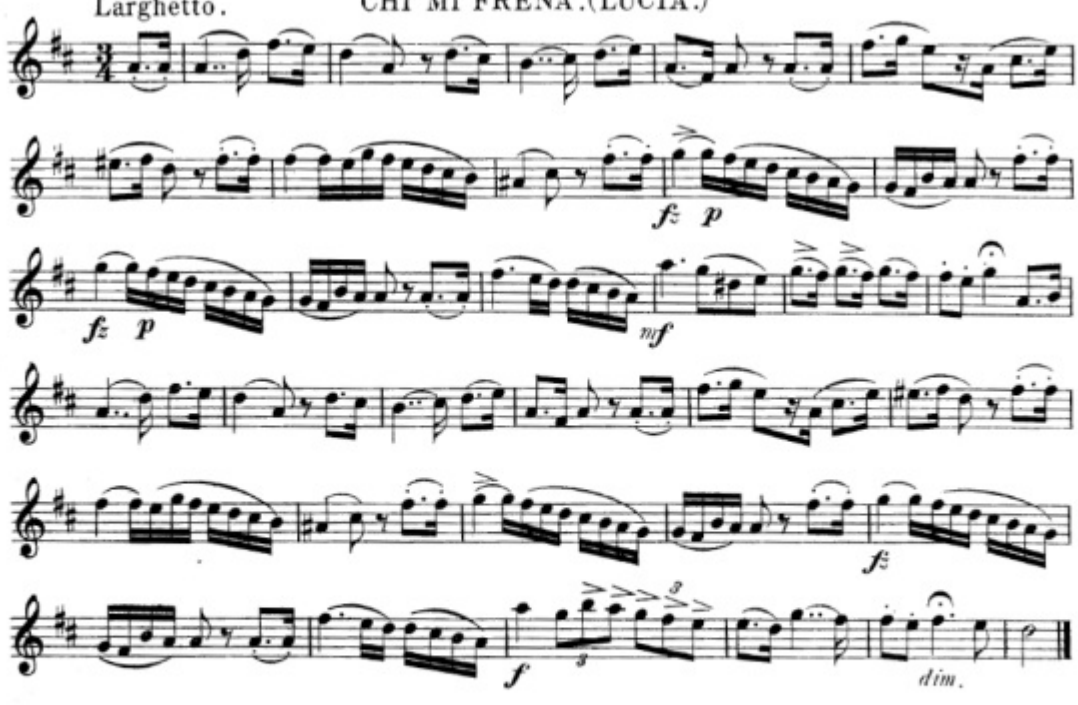


SHOWERS OF GOLD WALTZ.

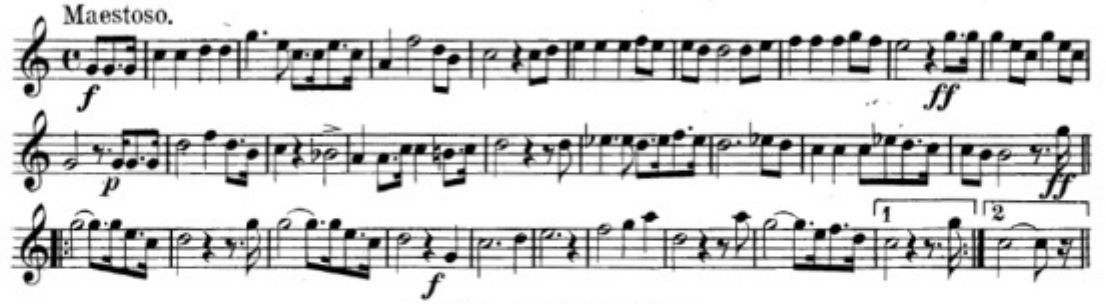


Larghetto.

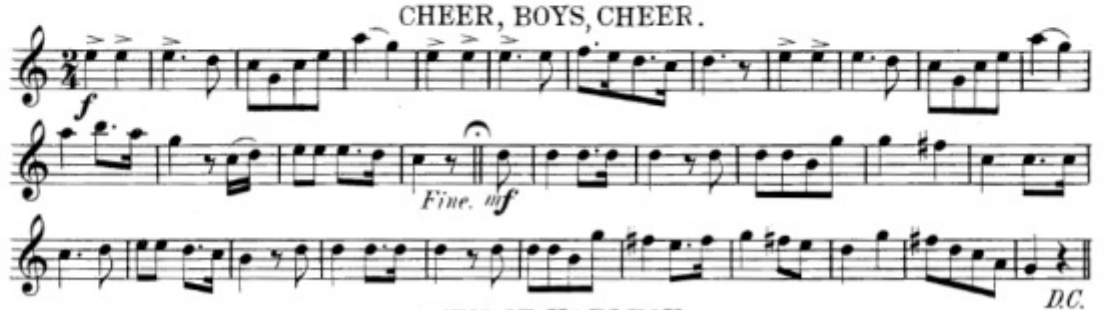
CHI MI FRENA.(LUCIA.)



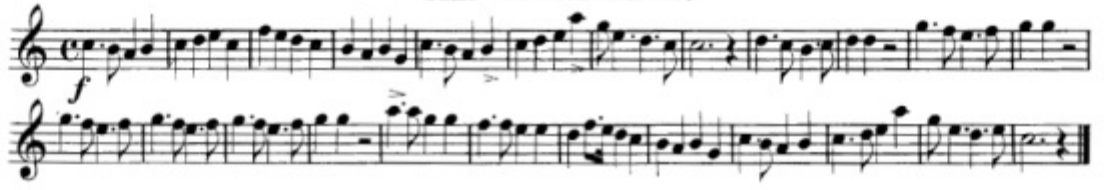
LA MARSEILLAISE.



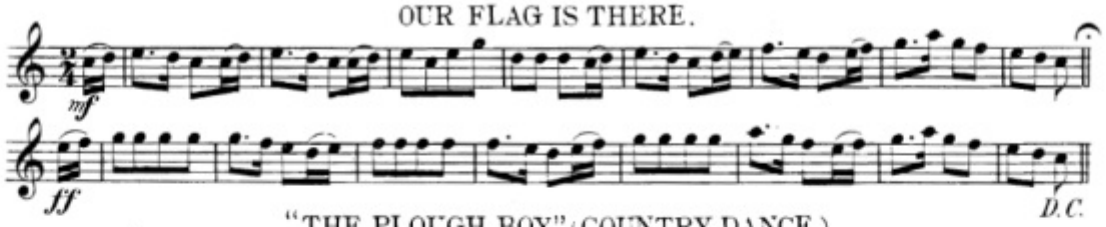
CHEER, BOYS, CHEER.



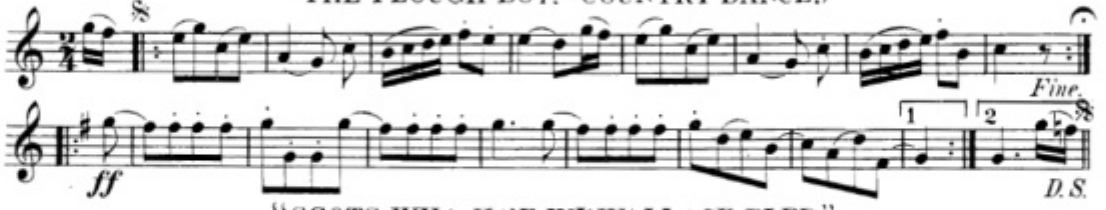
MEN OF HARLECH.



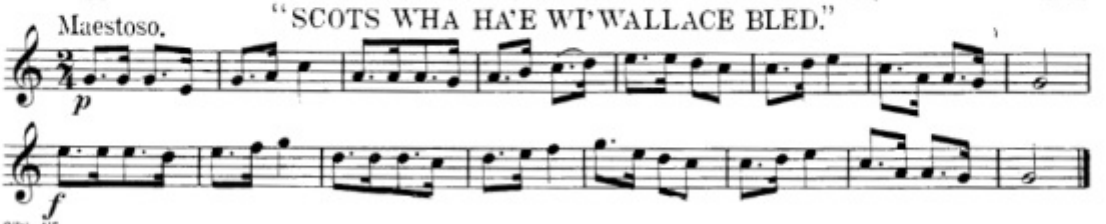
OUR FLAG IS THERE.



"THE PLOUGH BOY." (COUNTRY DANCE.)



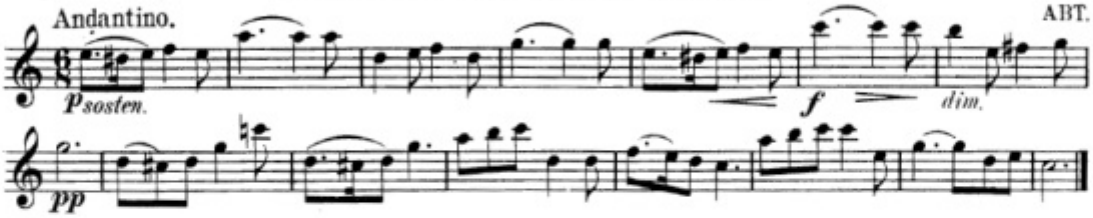
"SCOTS WHA HA'E WI' WALLACE BLED."



HE GIVETH HIS BELOVED SLEEP.

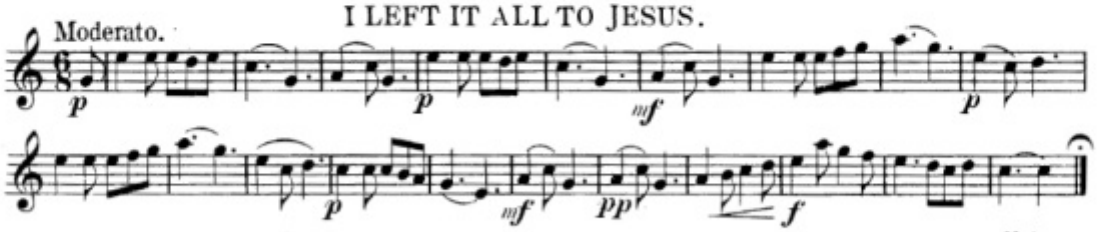
ABT.

Andantino.



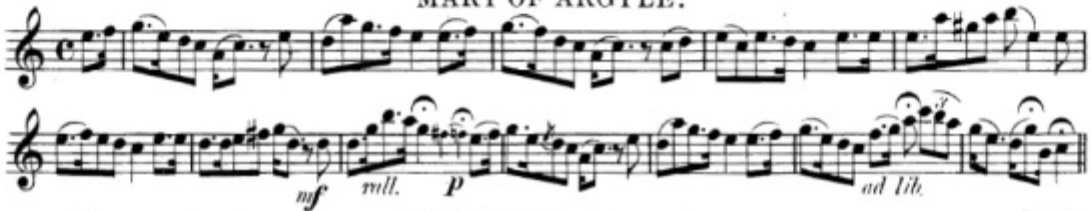
I LEFT IT ALL TO JESUS.

Moderato.



MARY OF ARGYLE.

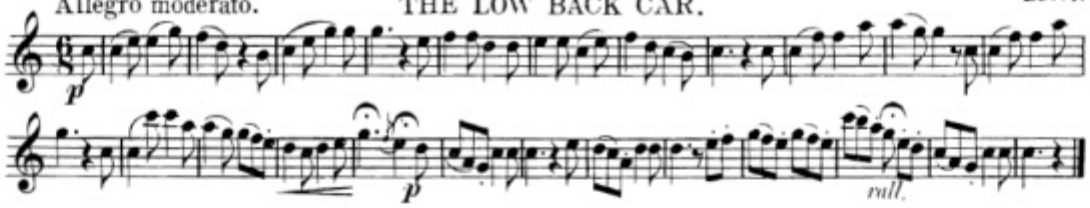
Nelson.



THE LOW BACK CAR.

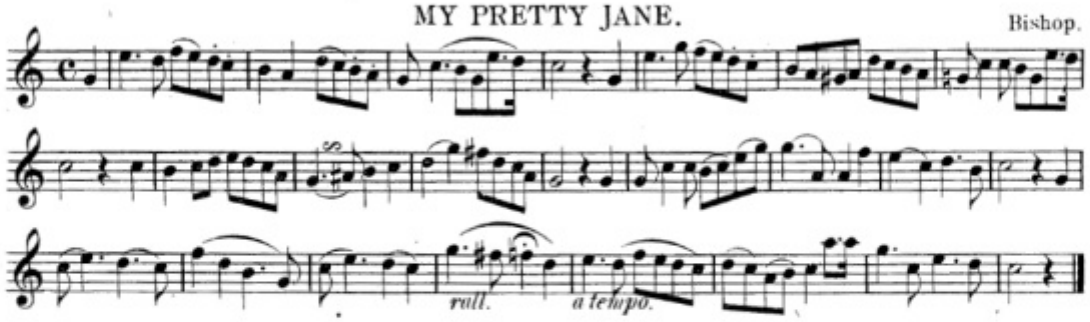
Lover.

Allegro moderato.



MY PRETTY JANE.

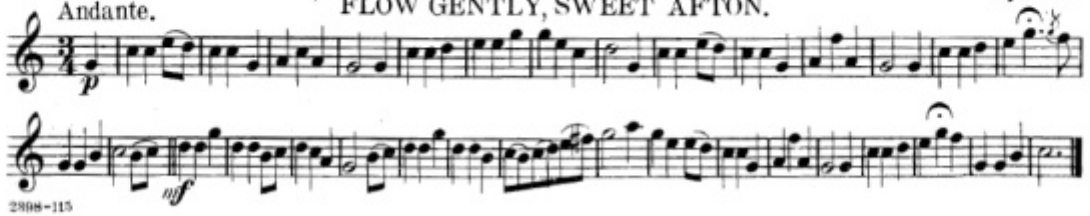
Bishop.



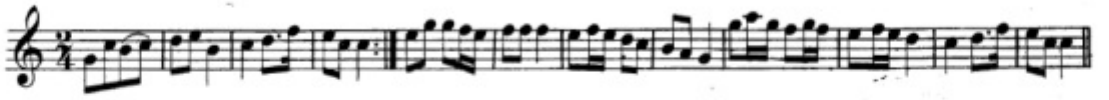
FLOW GENTLY, SWEET AFTON.

Spilman.

Andante.

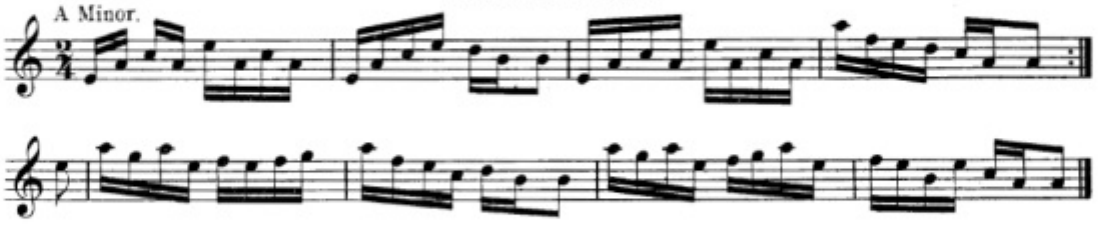


DUNCAN GRAY.

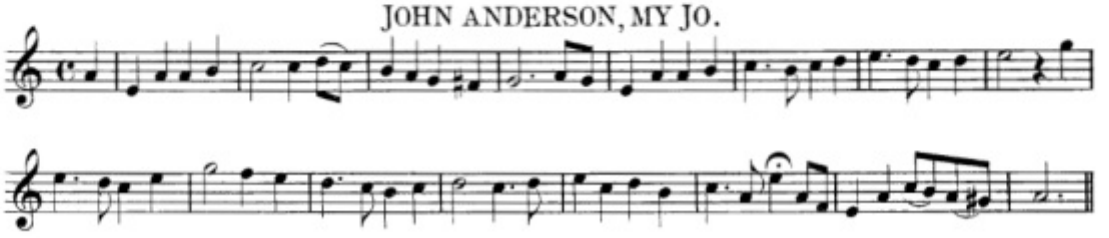


SCOTCH REEL.

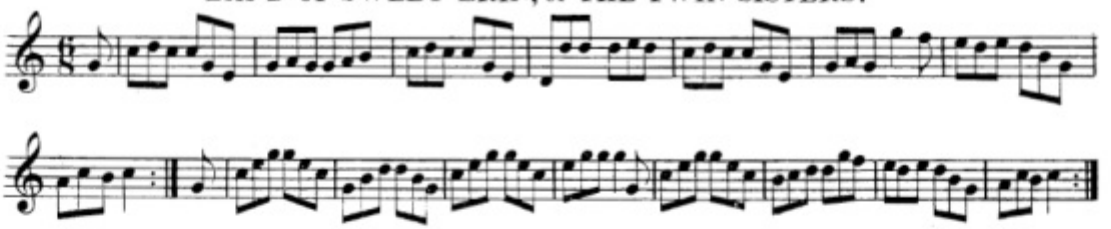
A Minor.



JOHN ANDERSON, MY JO.

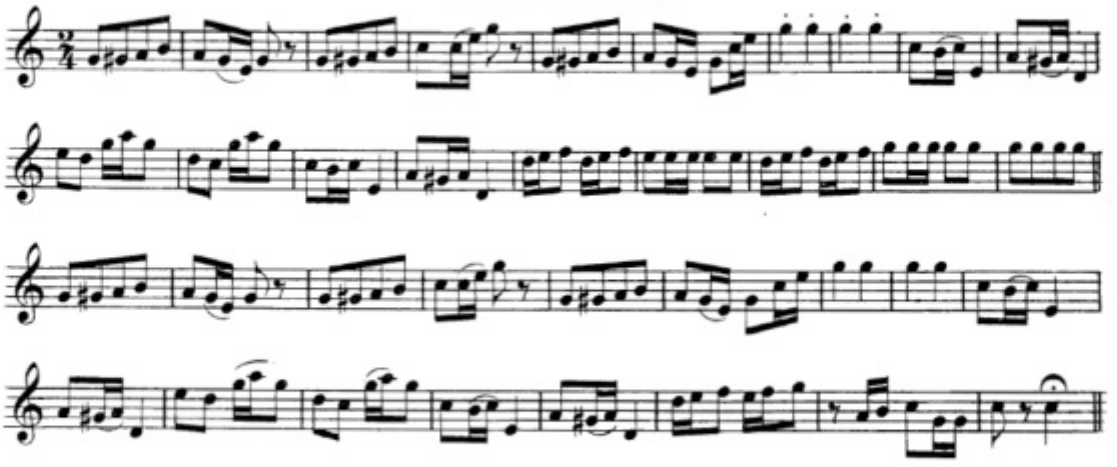


LAND OF SWEET ERIN, or THE TWIN SISTERS.

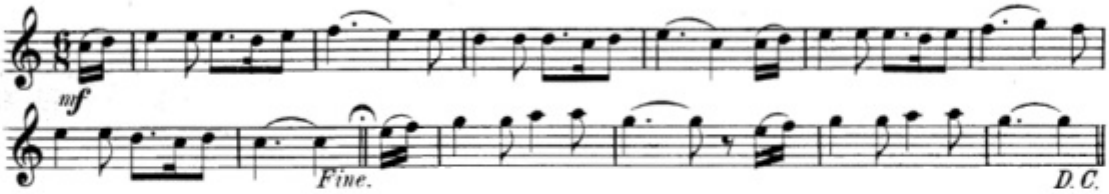


PIFF - PAFF.

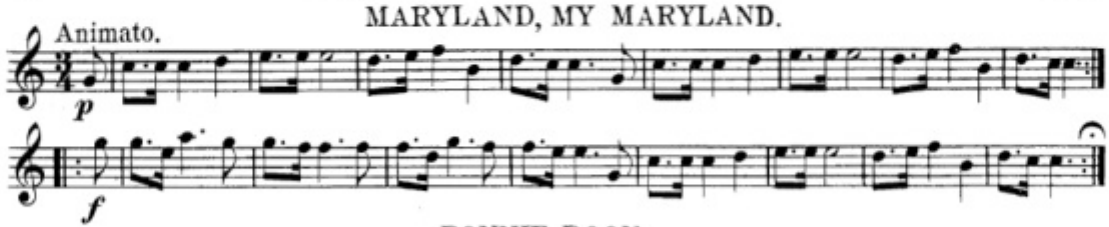
(Prince Methusalem.)



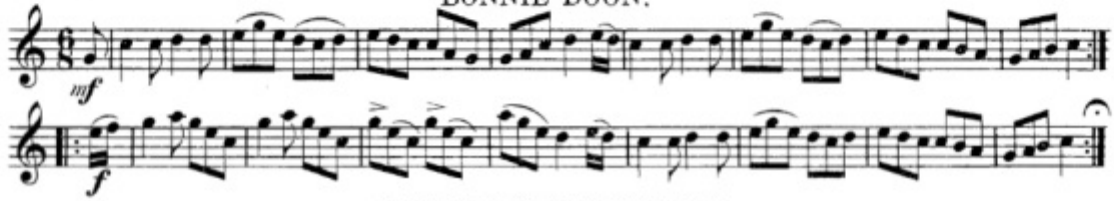
"WE WONT GO HOME TILL MORNING.



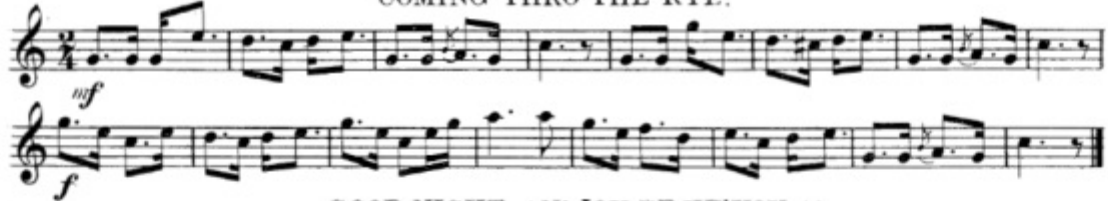
MARYLAND, MY MARYLAND.



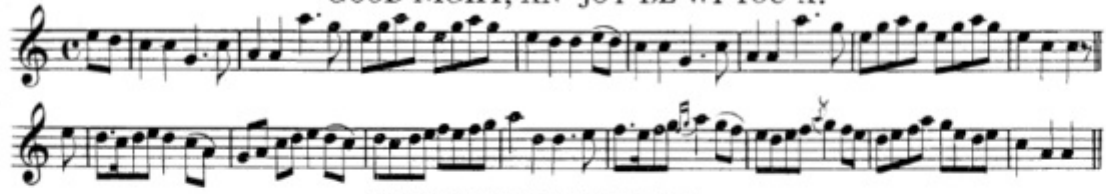
BONNIE DOON.



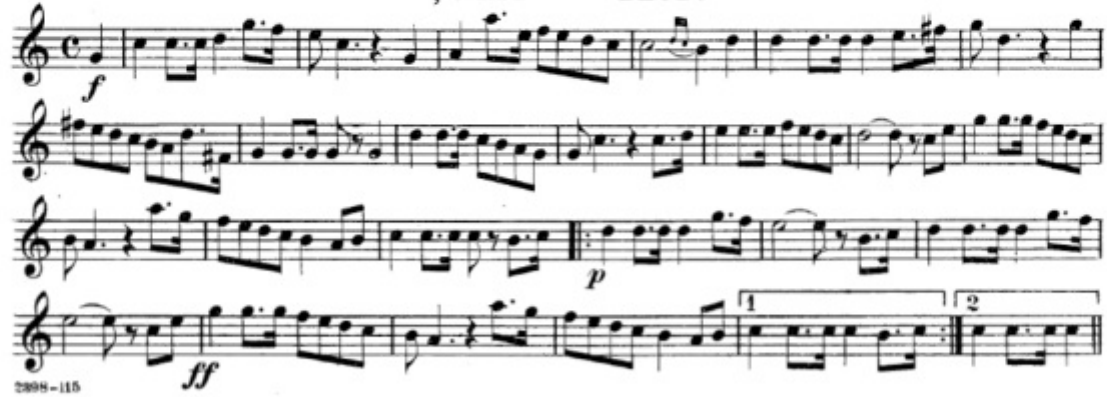
COMING THRO' THE RYE.



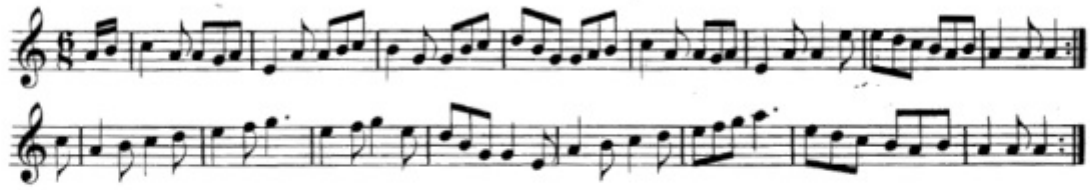
GOOD NIGHT, AN' JOY BE WI' YOU A'.



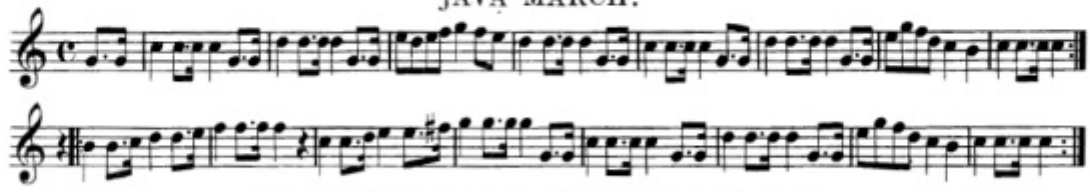
RED, WHITE AND BLUE.



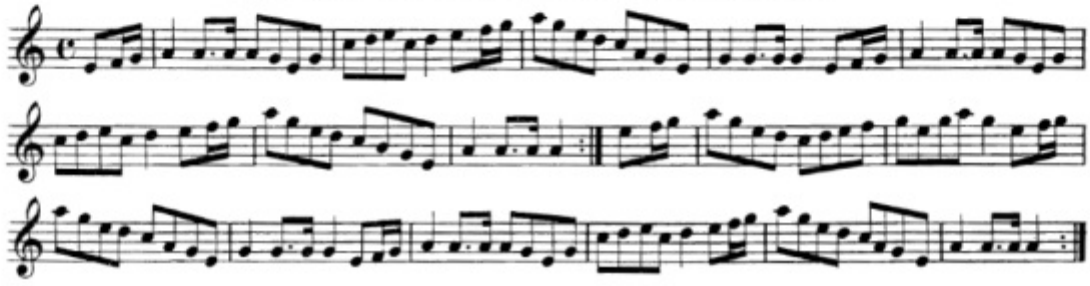
JEFFERSON AND LIBERTY.



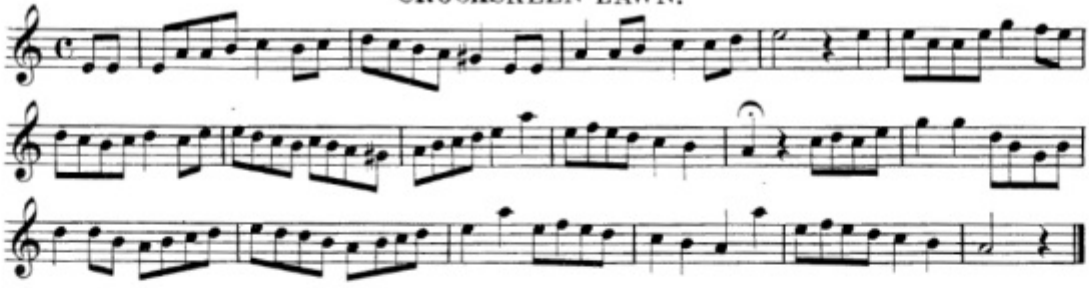
JAVA MARCH.



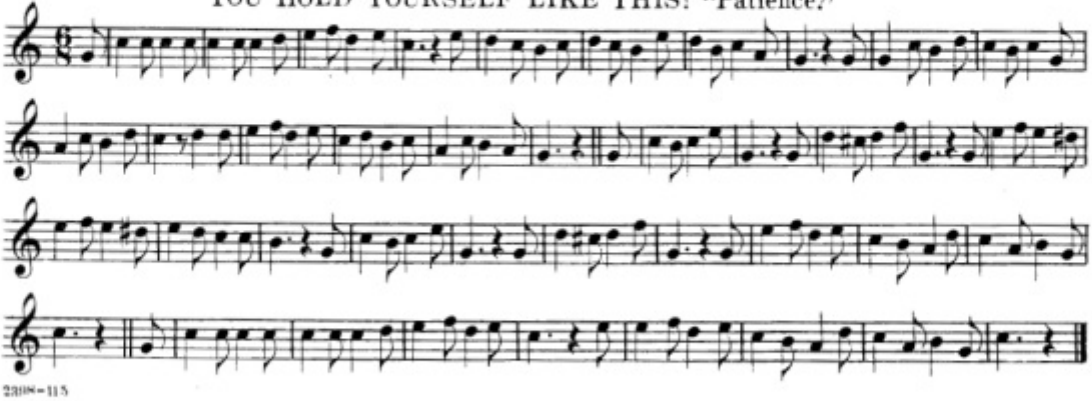
BONAPARTE'S MARCH OVER THE RHINE.



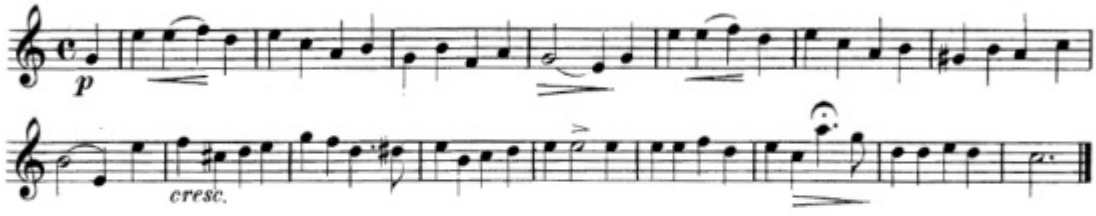
CROOKSKEEN LAWN.



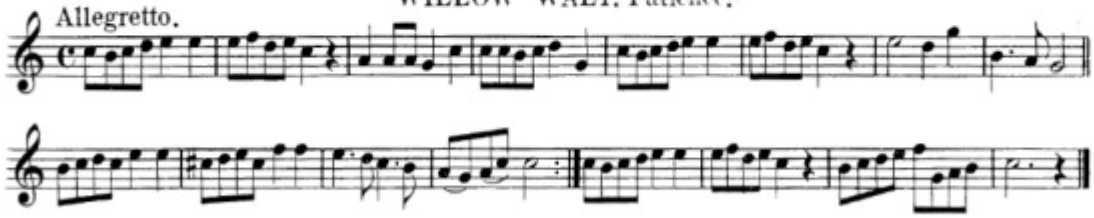
YOU HOLD YOURSELF LIKE THIS! "Patience."



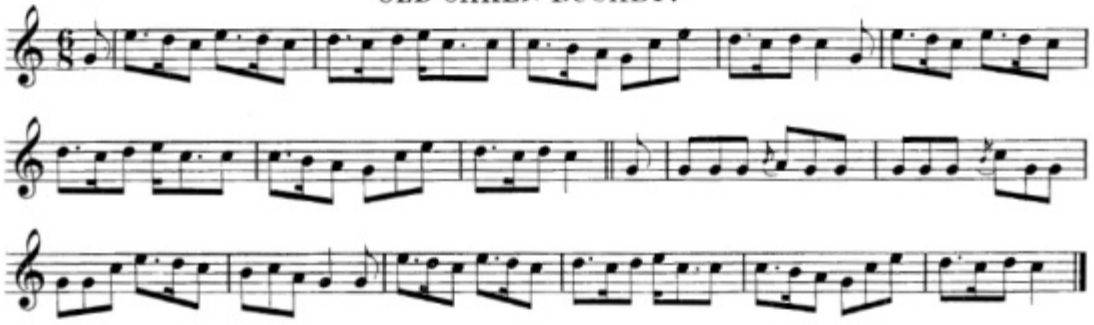
FINALE. (Traviata.)



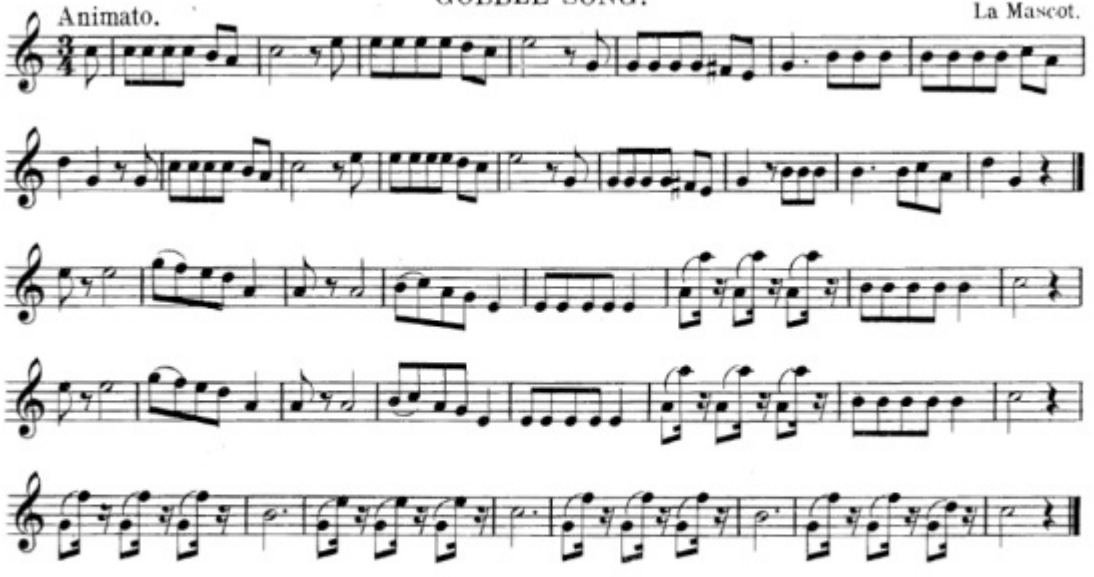
WILLOW WALY. "Patience."



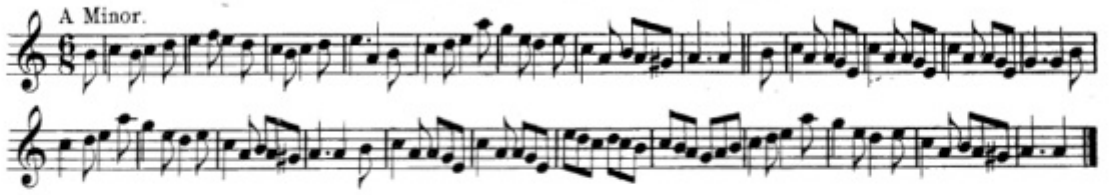
OLD OAKEN BUCKET.



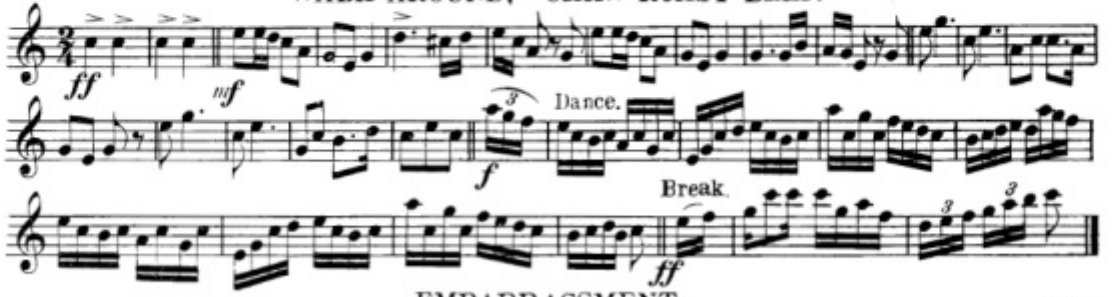
GOBBLE SONG.



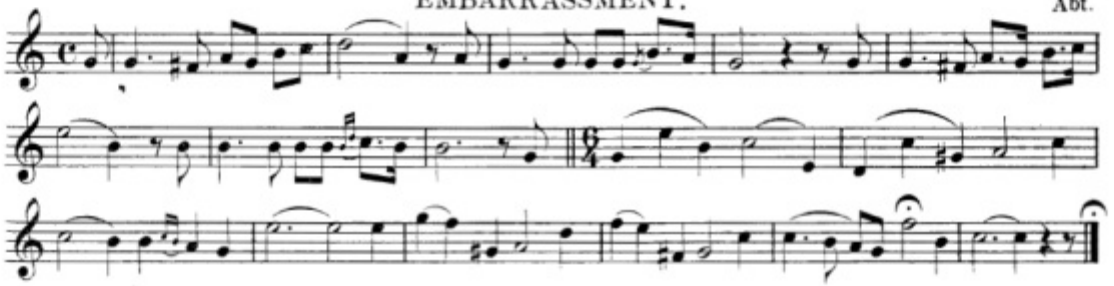
WHA'LL BE KING BUT CHARLEY?



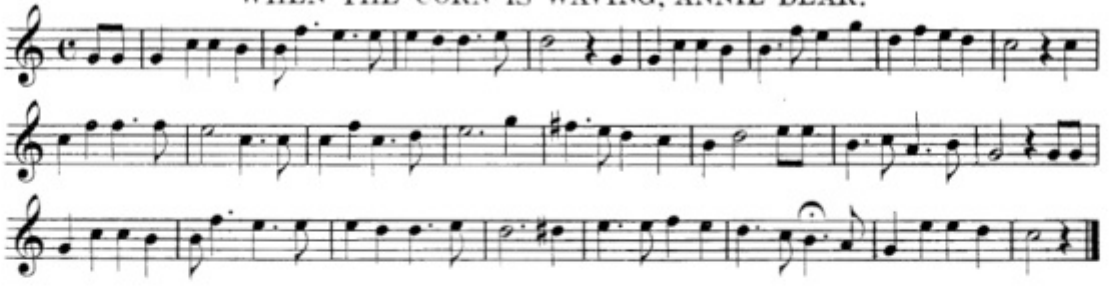
WALK AROUND,— CHAW ROAST BEEF.



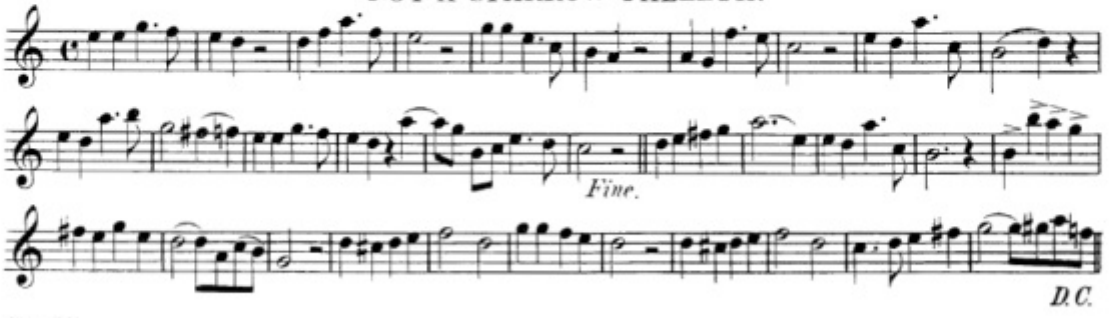
EMBARRASSMENT.



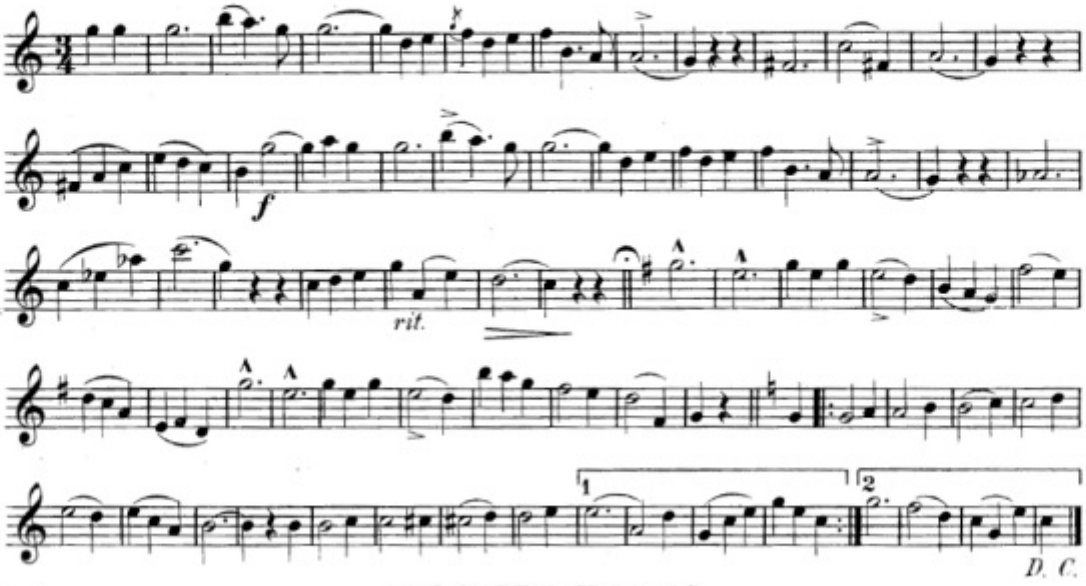
WHEN THE CORN IS WAVING, ANNIE DEAR.



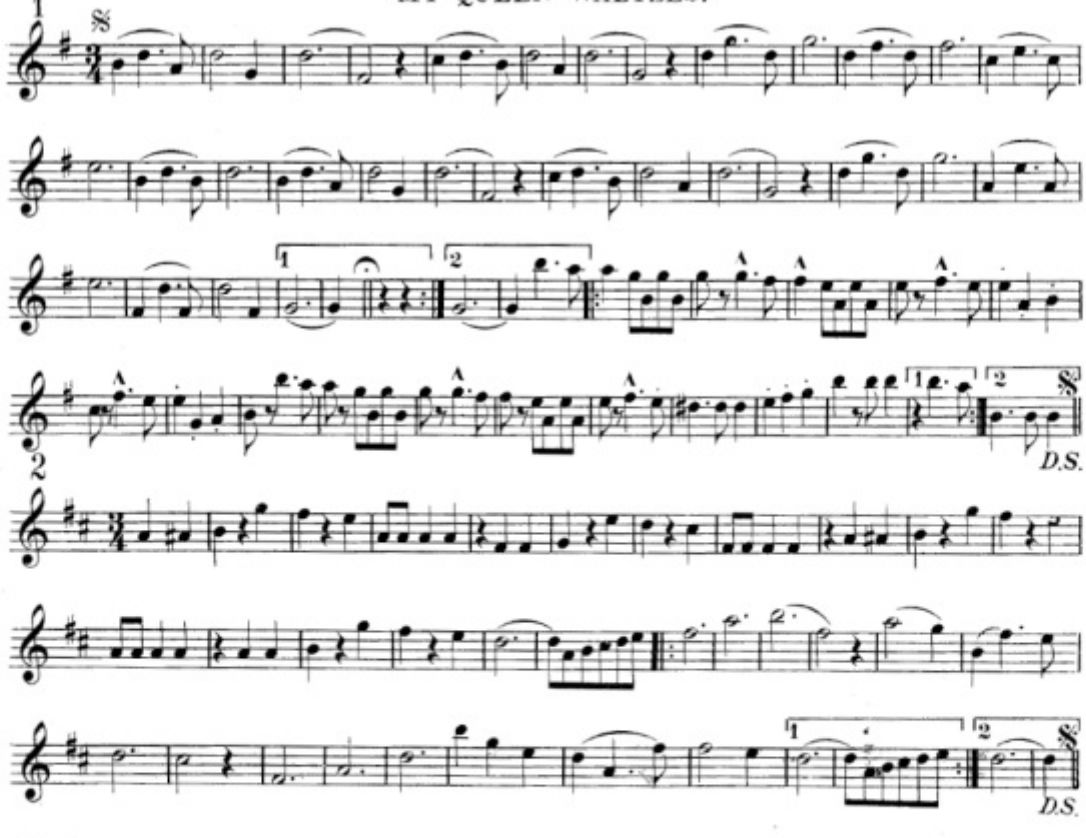
NOT A SPARROW FALLETH.



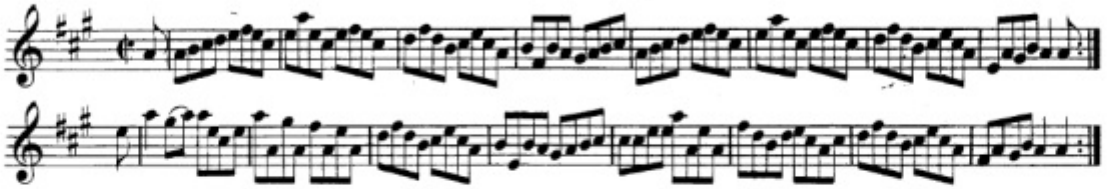
WALTZ FROM FALKA.



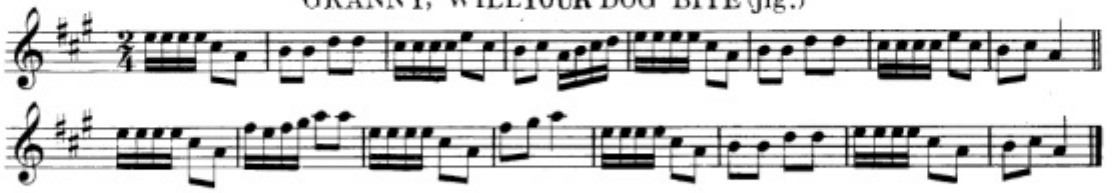
MY QUEEN WALTZES.



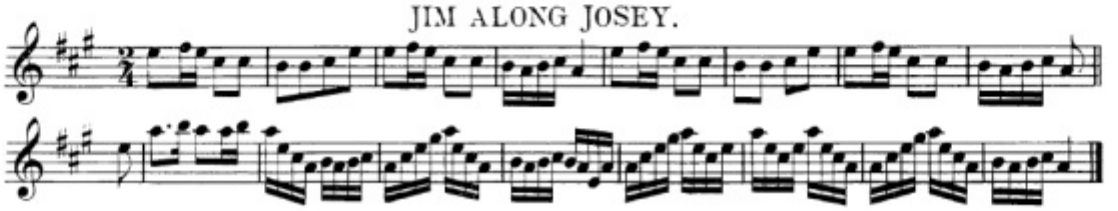
SPEED THE PLOUGH.



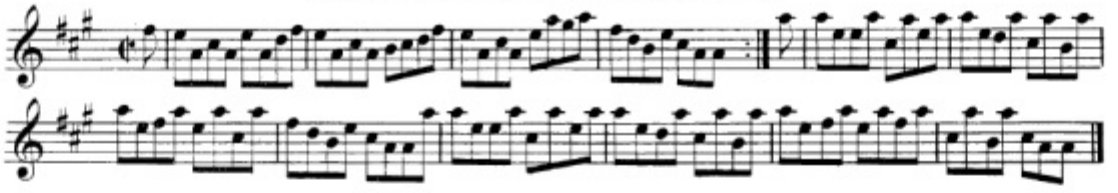
GRANNY, WILLYOUR DOG BITE (Jig.)



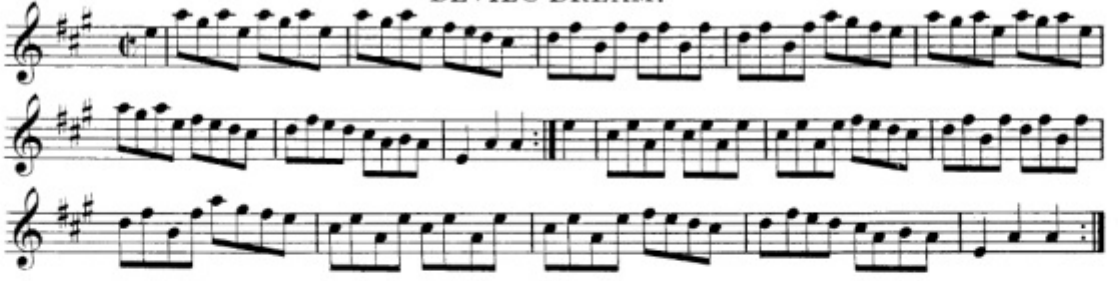
JIM ALONG JOSEY.



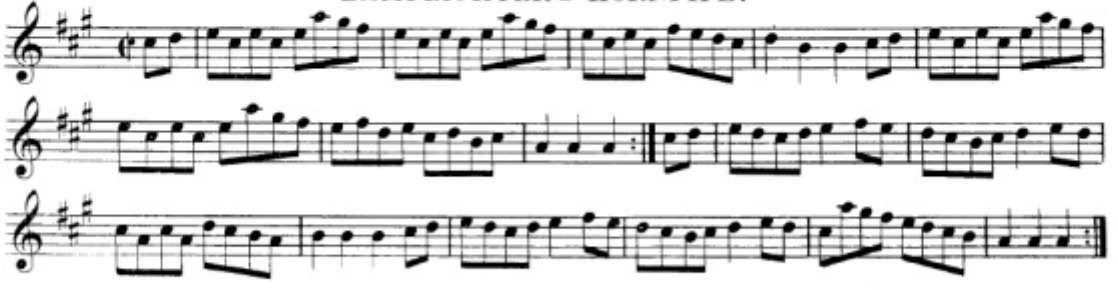
MONEY MUSK, HIGHLAND FLING.



DEVIL'S DREAM.

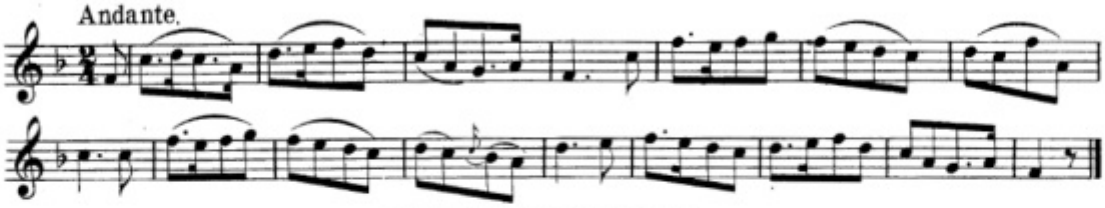


LAMPLIGHTER'S HORNPIPE.



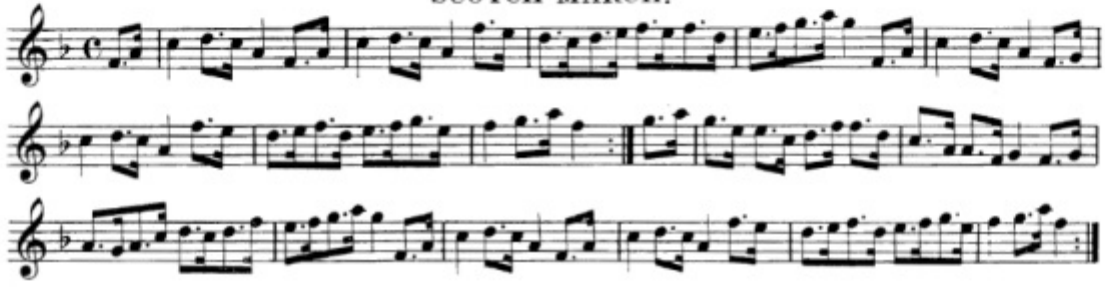
TARA'S HARP.

Andante.

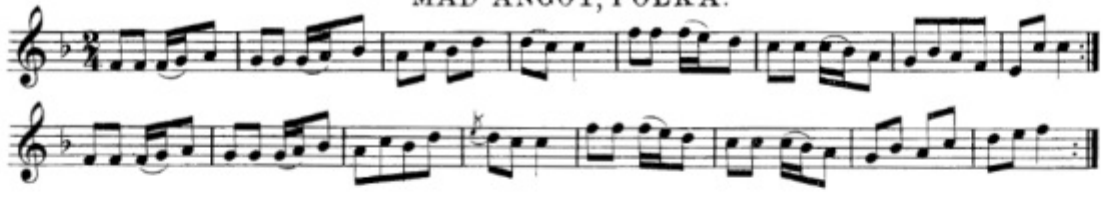


THE OLD ARM CHAIR.

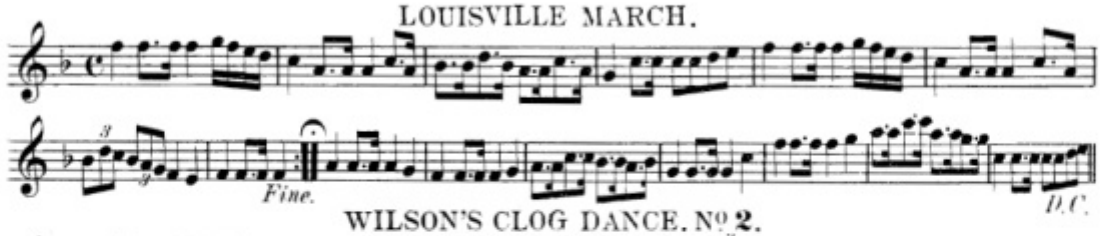
SCOTCH MARCH.



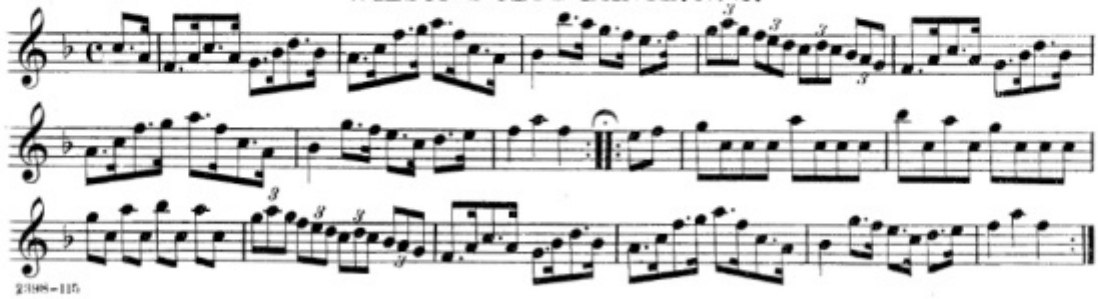
MAD ANGOT, POLKA.



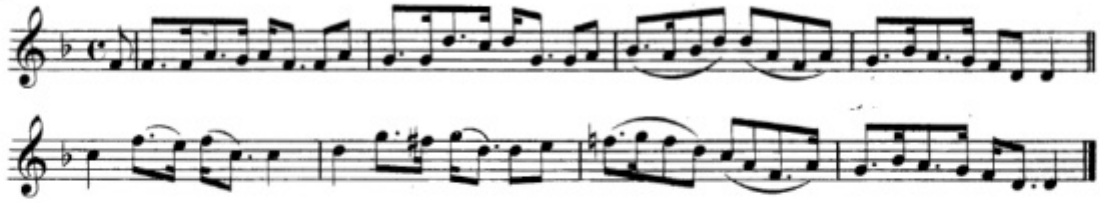
LOUISVILLE MARCH.



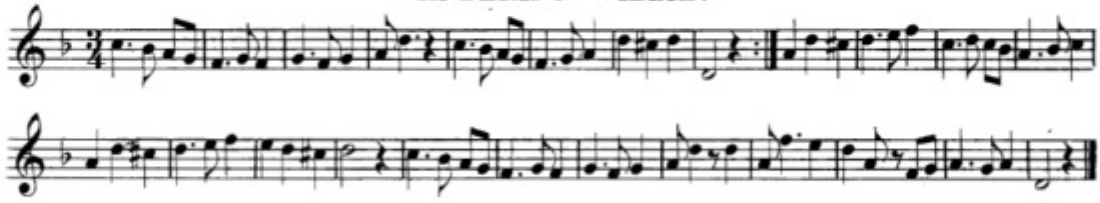
WILSON'S CLOG DANCE. No 2.



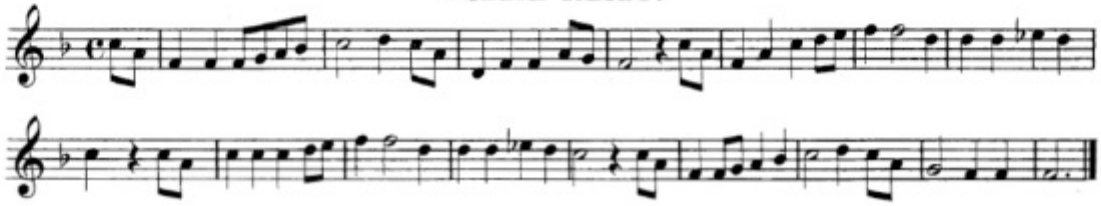
GREEN GROW THE RUSHES O.



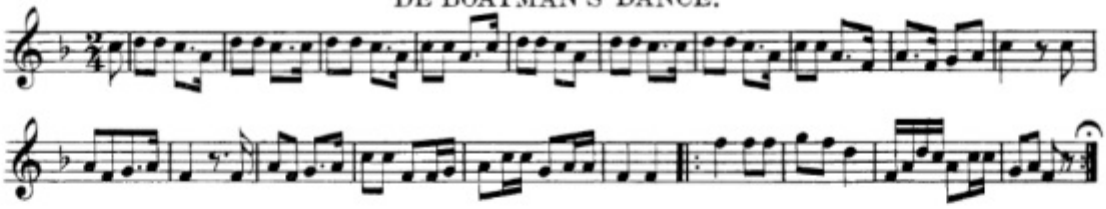
WANDERING WILLIE.



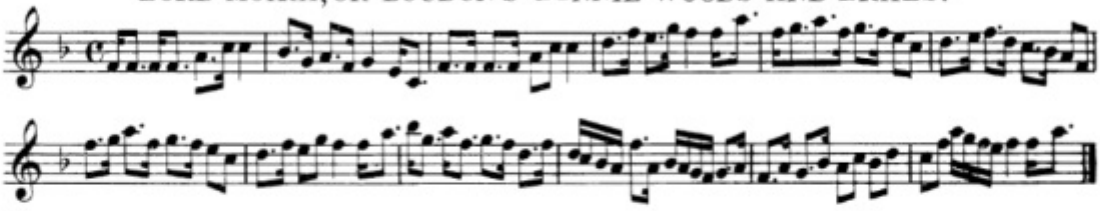
WILLIE REILY.



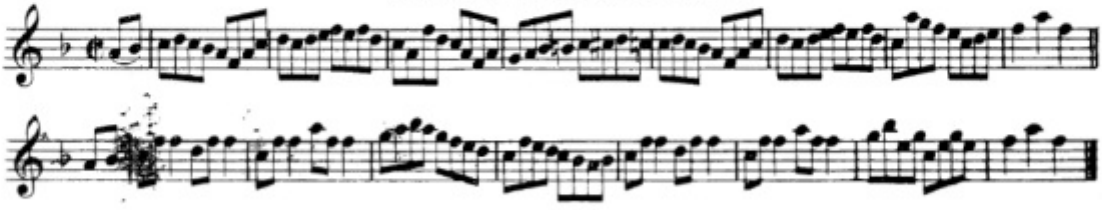
DE BOATMAN'S DANCE.



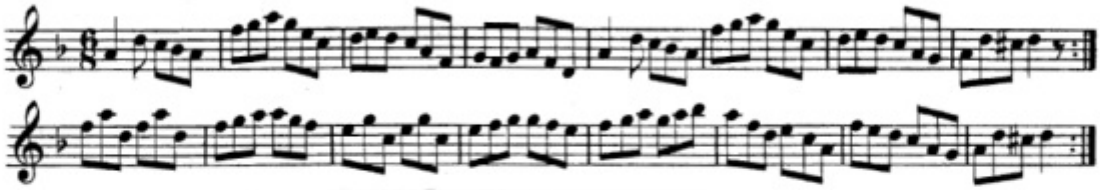
LORD MOIRA, OR LOUDON'S BONNIE WOODS AND BRAES.



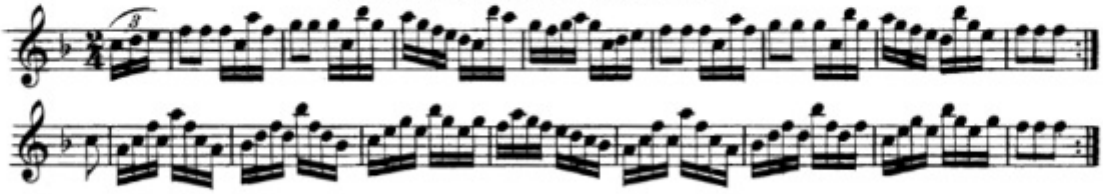
MOUNTAIN HORNPIPE.



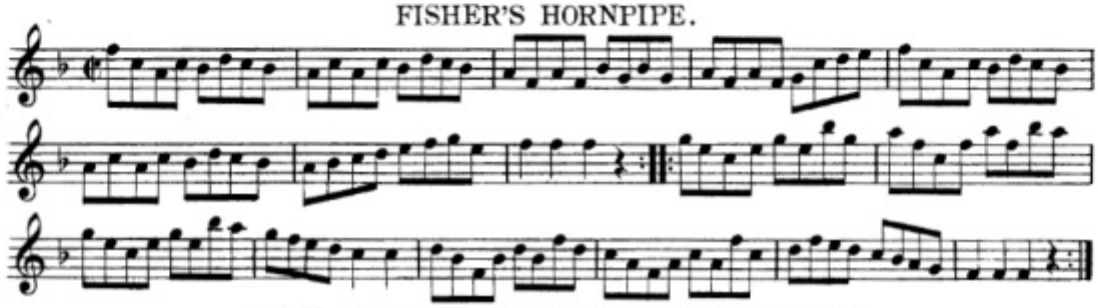
KATY'S RAMBLES, OR THE LADY'S TRIUMPH.



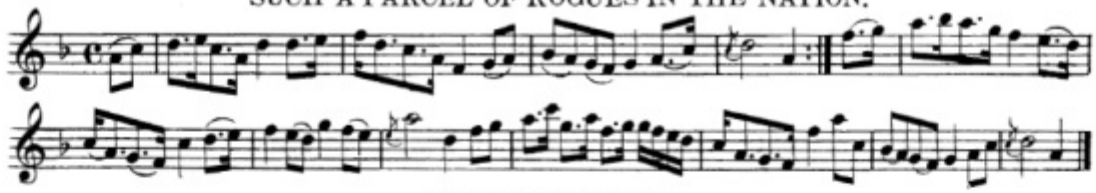
CONSTITUTION HORNPIPE.



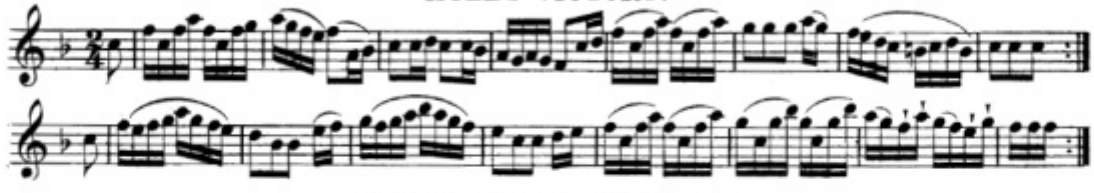
FISHER'S HORNPIPE.



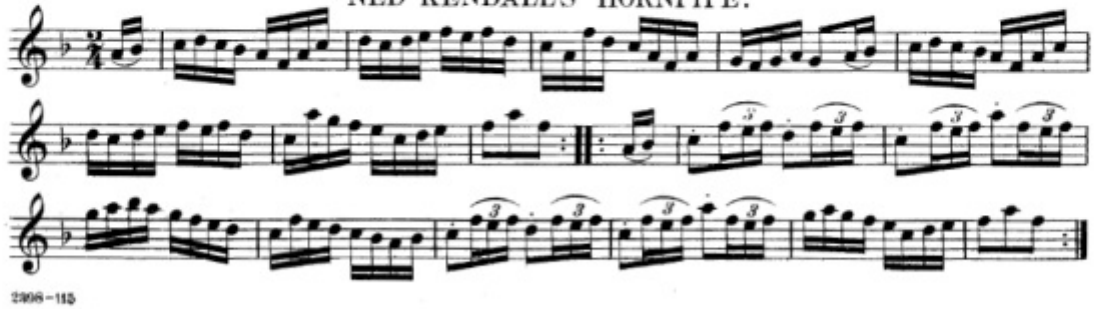
SUCH A PARCEL OF ROGUES IN THE NATION.



HULL'S VICTORY.



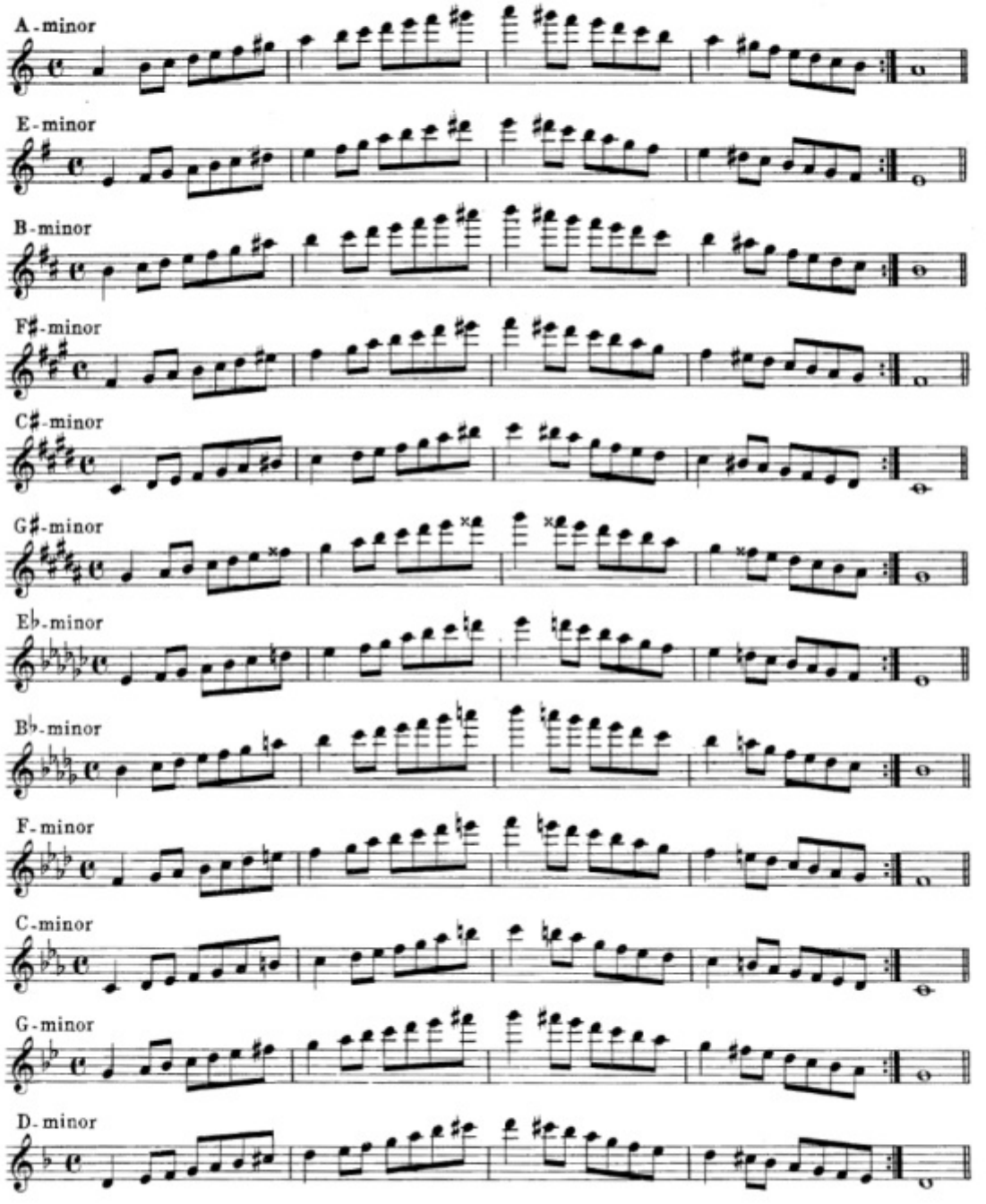
NED KENDALL'S HORNPIPE.



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.

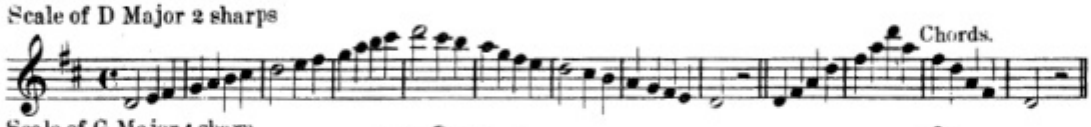
EXAMPLES.



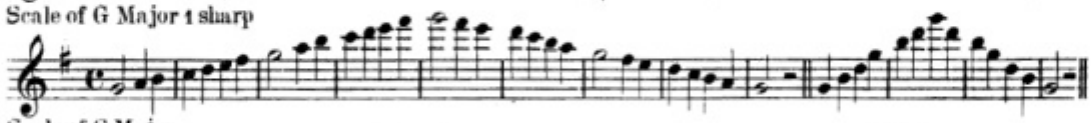
MAJOR SCALES

For Four Keyed and Six Keyed Fifes.

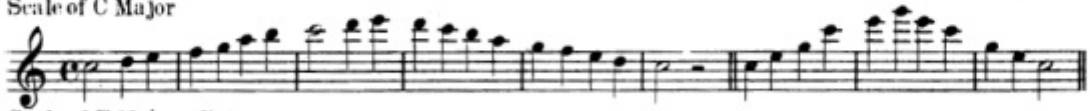
Scale of D Major 2 sharps



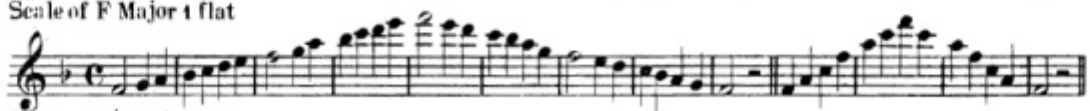
Scale of G Major 1 sharp



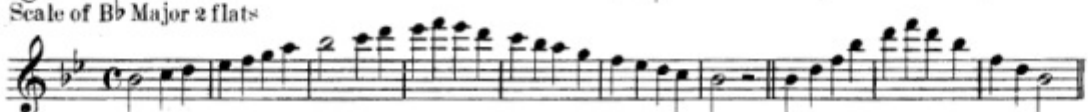
Scale of C Major



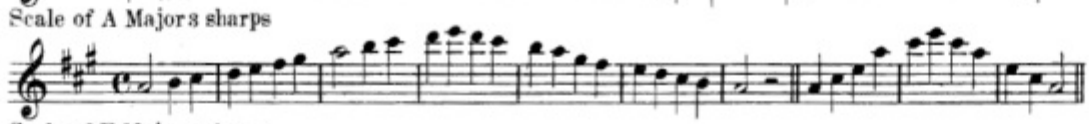
Scale of F Major 1 flat



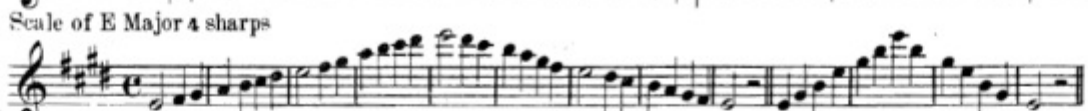
Scale of B♭ Major 2 flats



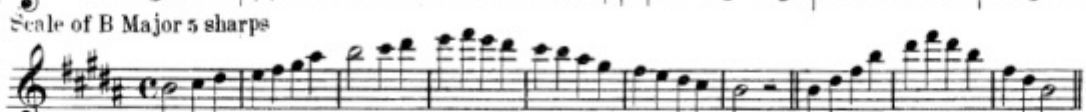
Scale of A Major 3 sharps



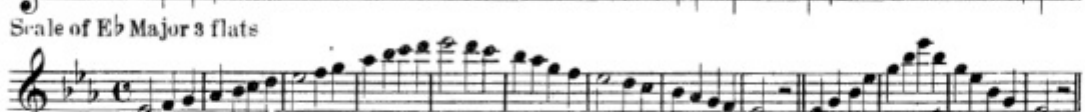
Scale of E Major 4 sharps



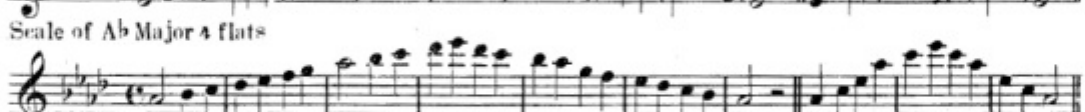
Scale of B Major 5 sharps



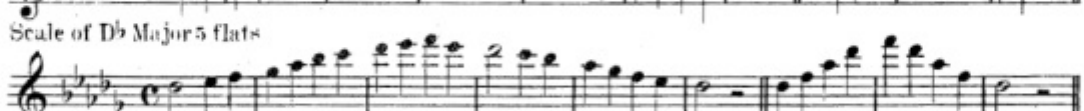
Scale of E♭ Major 3 flats



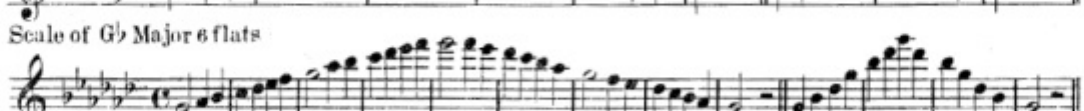
Scale of A♭ Major 4 flats



Scale of D♭ Major 5 flats



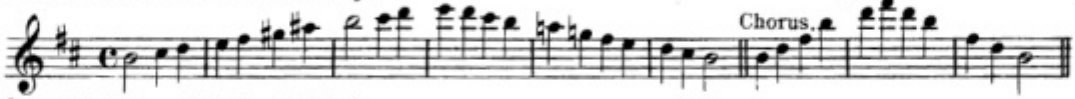
Scale of G♭ Major 6 flats



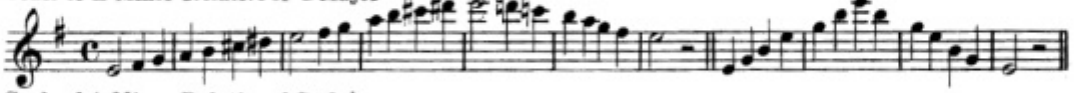
MINOR SCALES

For Four Keyed and Six Keyed Fifes.

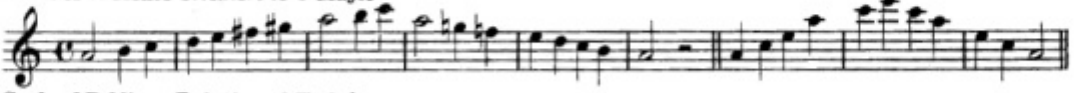
Scale of B Minor Relative of D Major



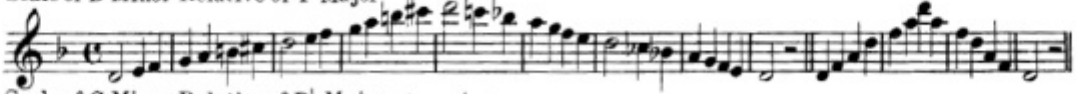
Scale of E Minor Relative of G Major



Scale of A Minor Relative of C Major

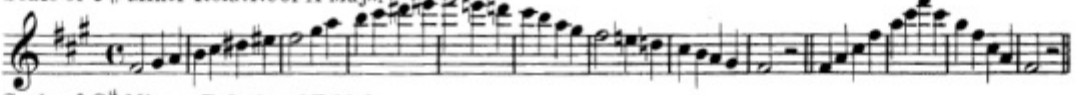


Scale of D Minor Relative of F Major

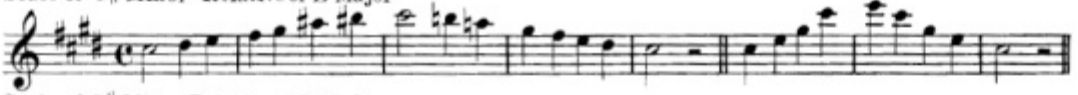


Scale of G Minor Relative of B♭ Major

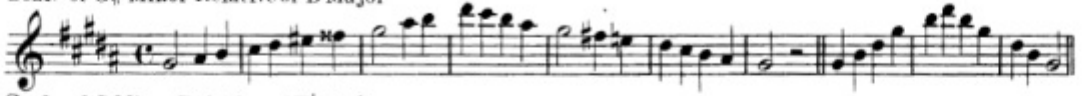
Scale of F♯ Minor Relative of A Major



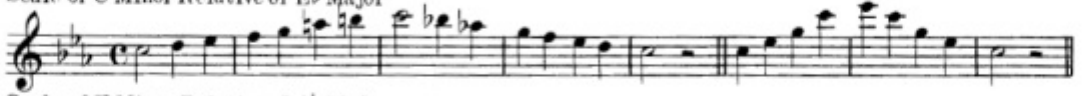
Scale of C♯ Minor Relative of E Major



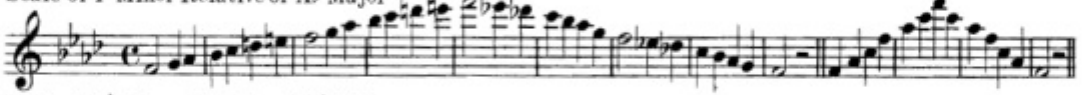
Scale of G♯ Minor Relative of B Major



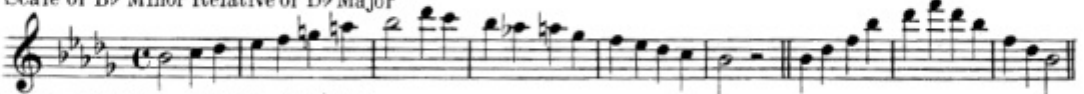
Scale of C Minor Relative of E♭ Major



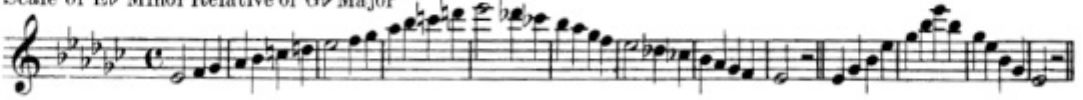
Scale of F Minor Relative of A♭ Major



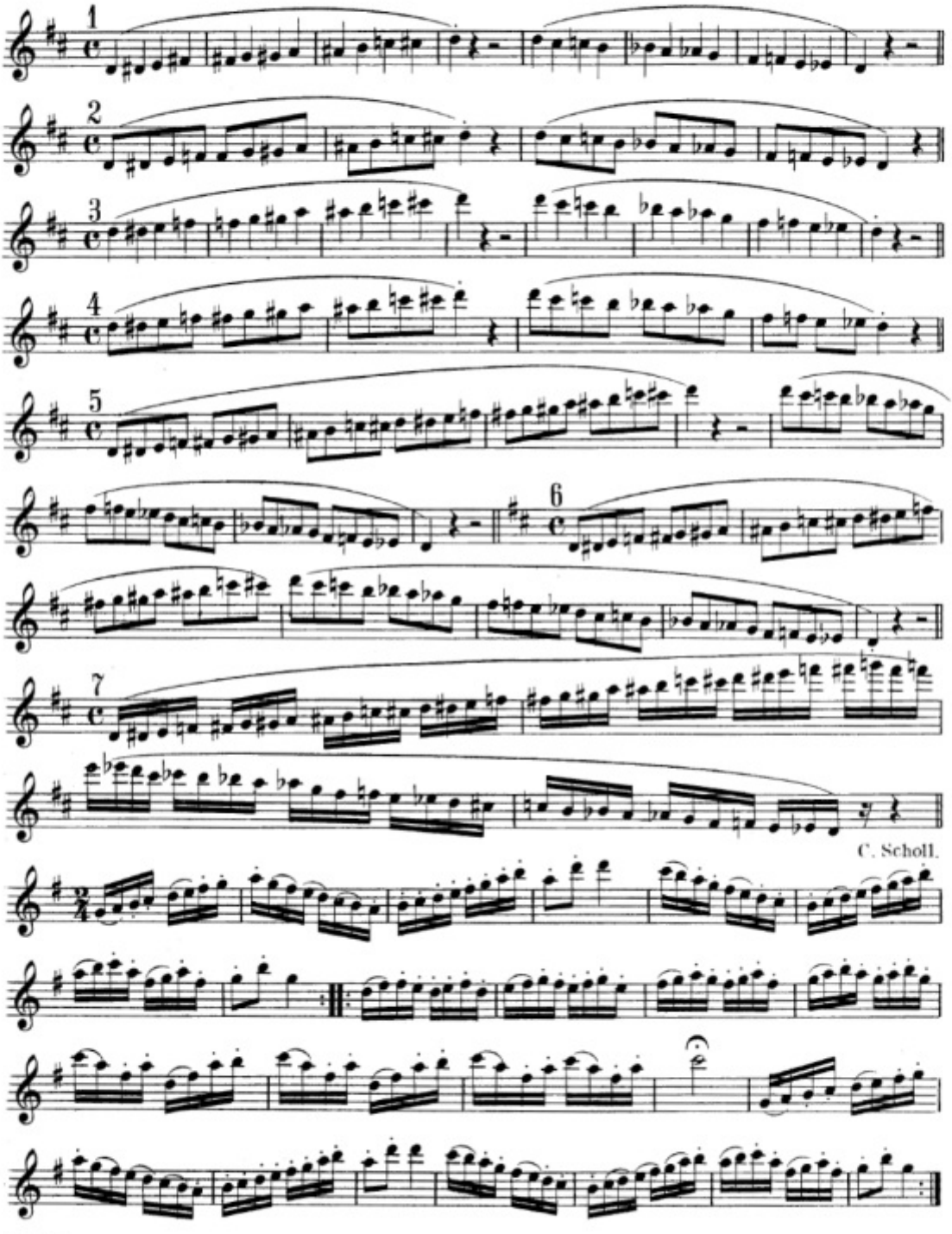
Scale of B♭ Minor Relative of D♭ Major



Scale of E♭ Minor Relative of G♭ Major

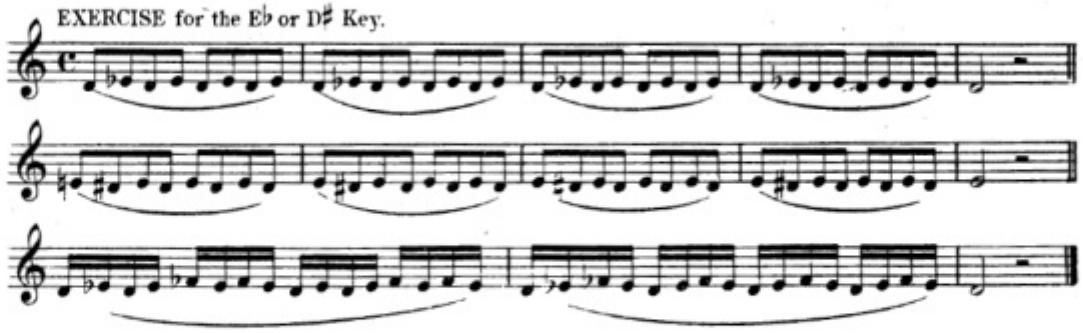


CHROMATIC SCALES.

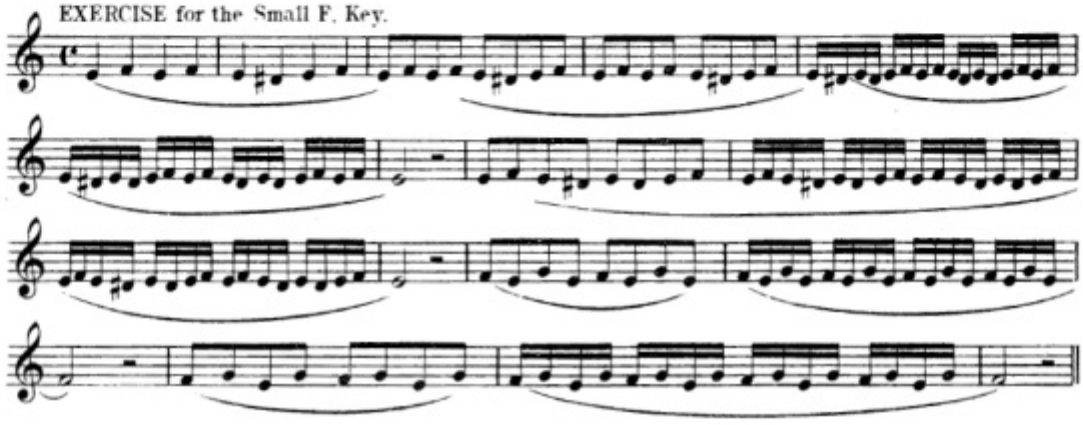


EXERCISES FOR ALL KEYS.

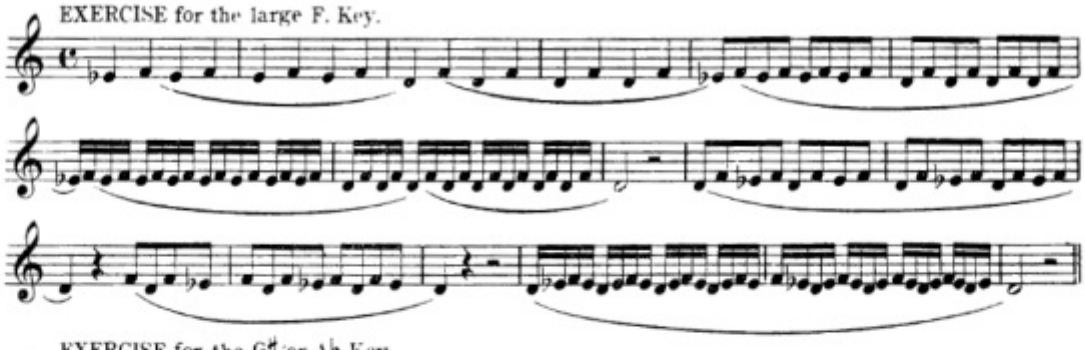
EXERCISE for the E♭ or D♯ Key.



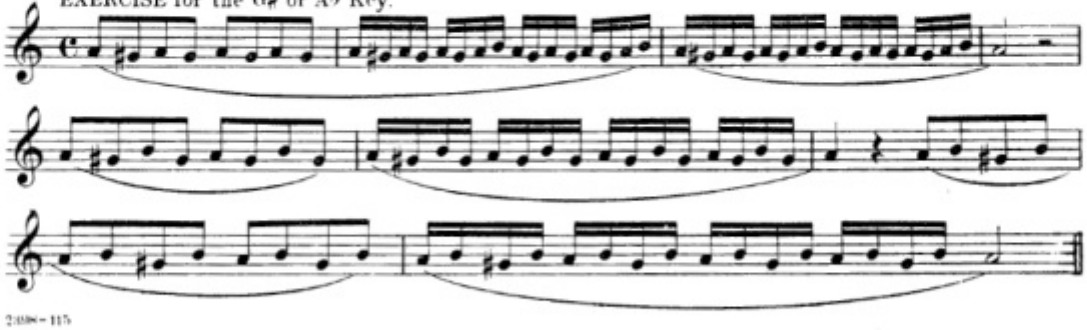
EXERCISE for the Small F. Key.

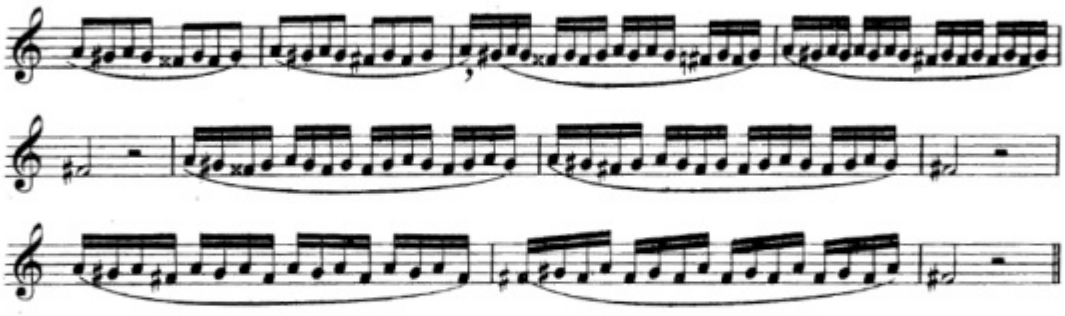


EXERCISE for the large F. Key.

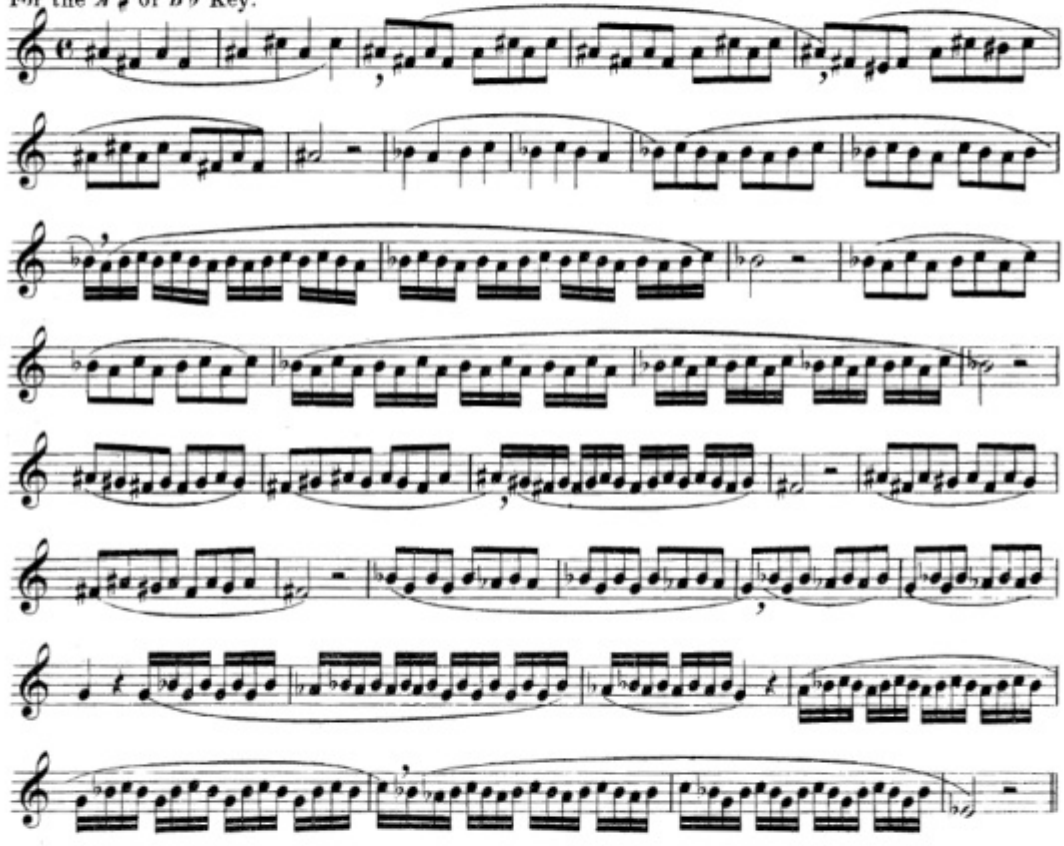


EXERCISE for the G♯ or A♭ Key.

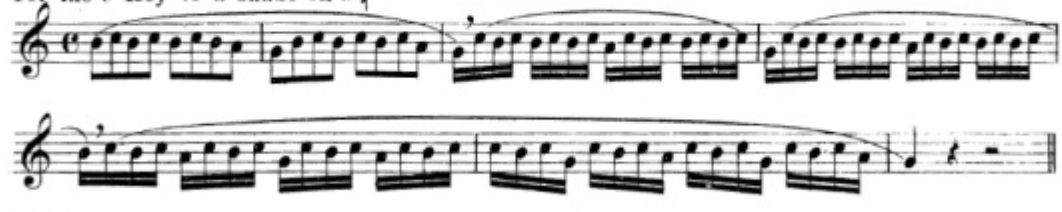




For the $A\sharp$ or $B\flat$ Key.

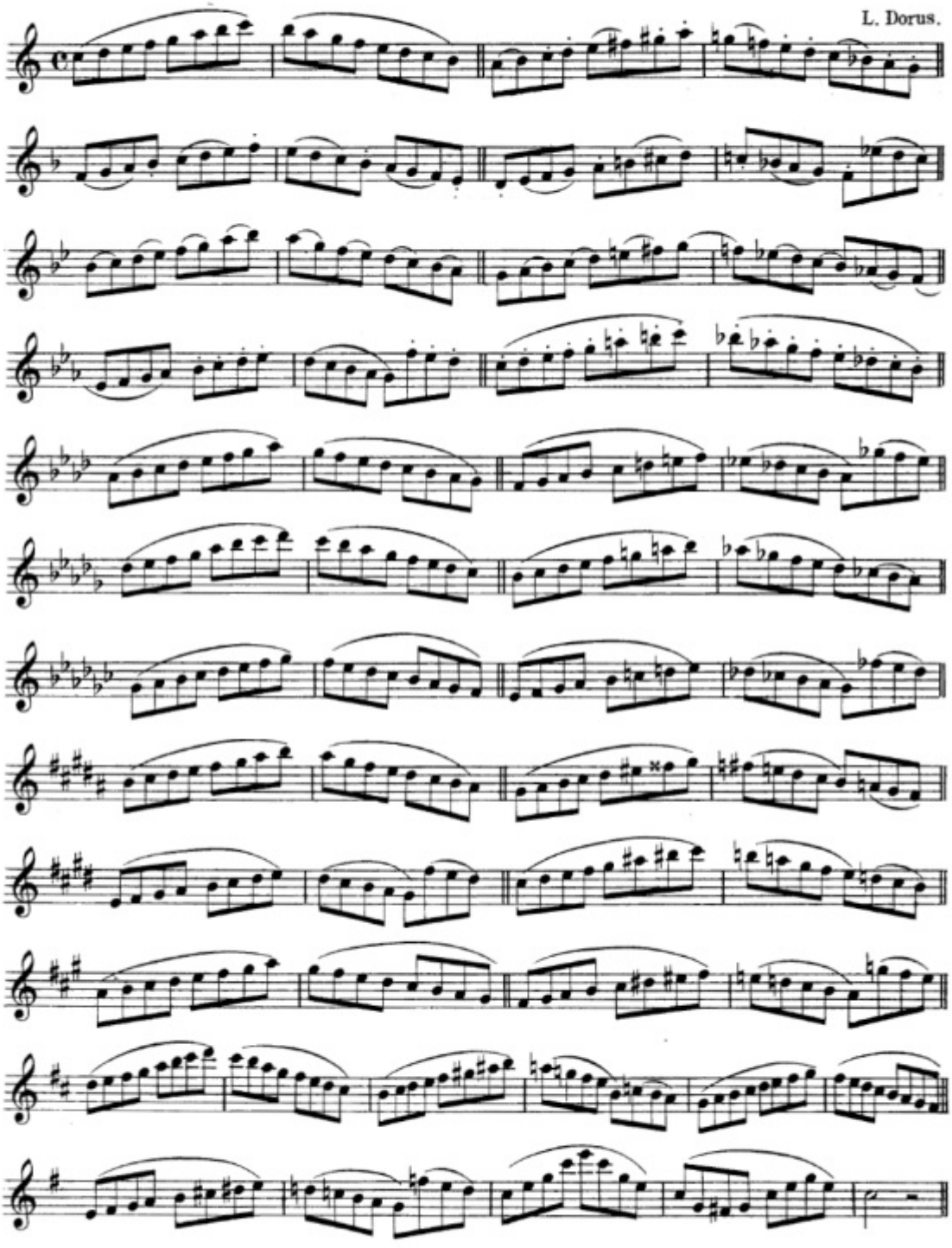


For the C Key to a shake on $B\natural$

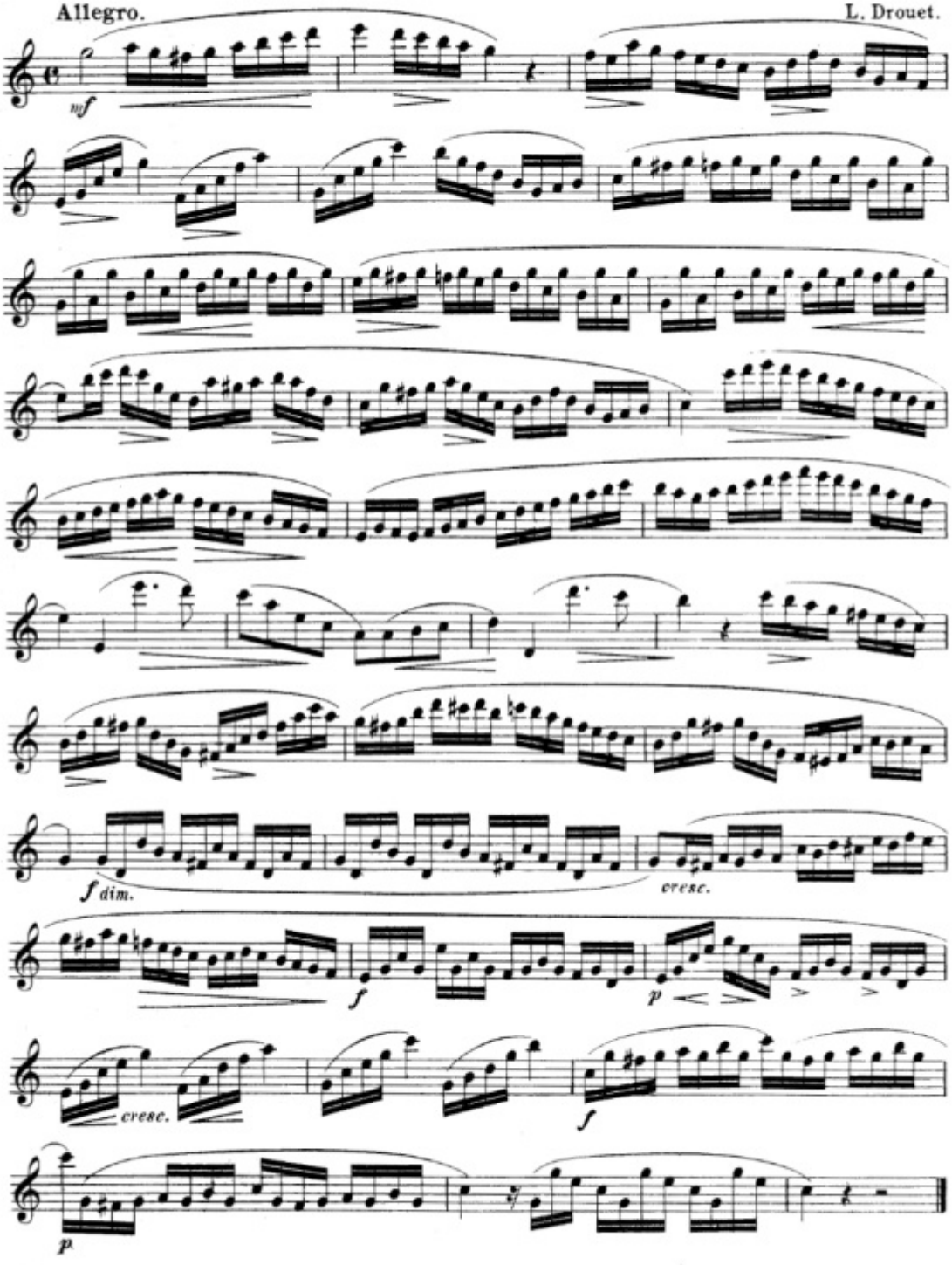


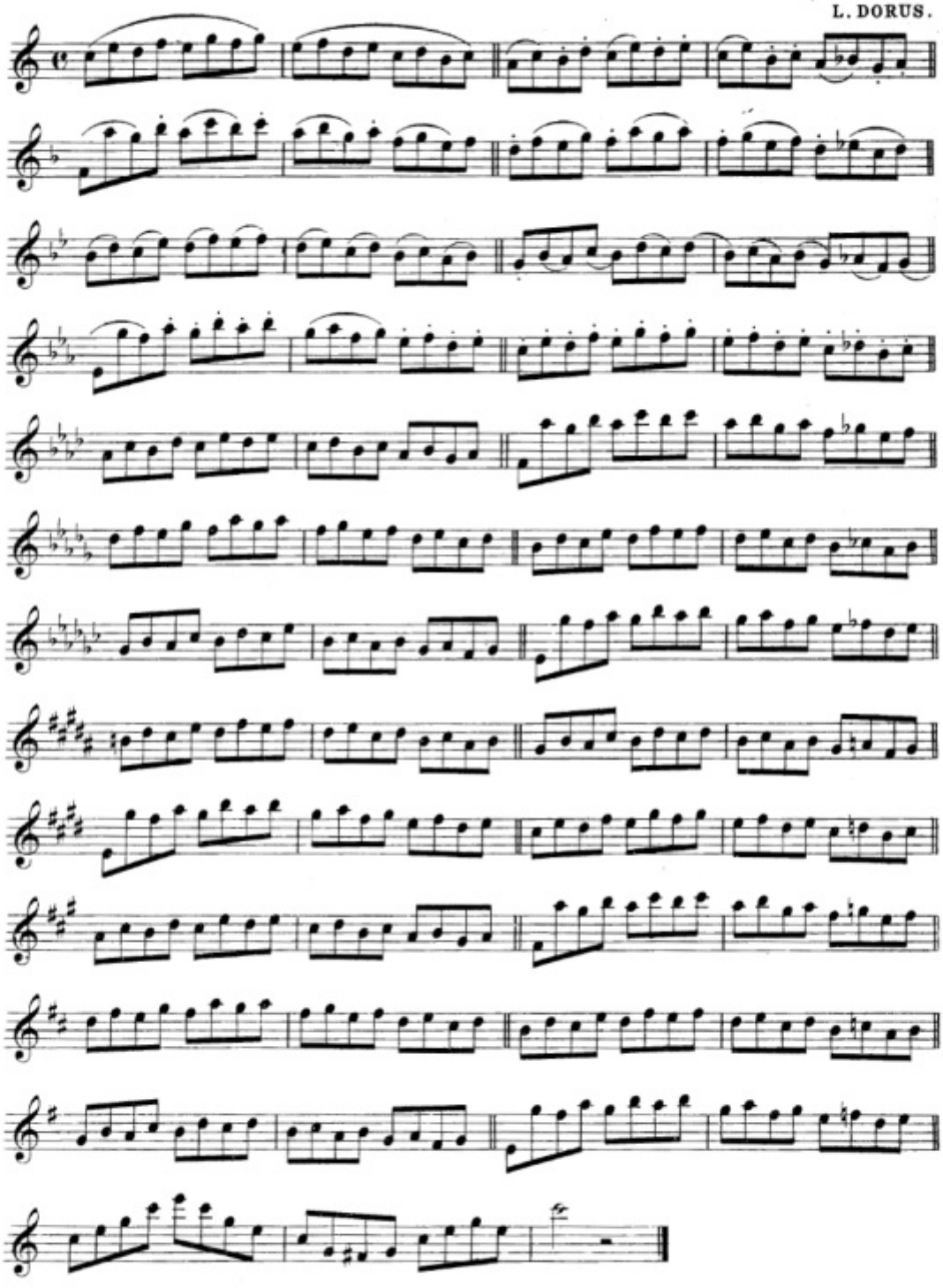
EXERCISE in all Keys with a variety of articulations.

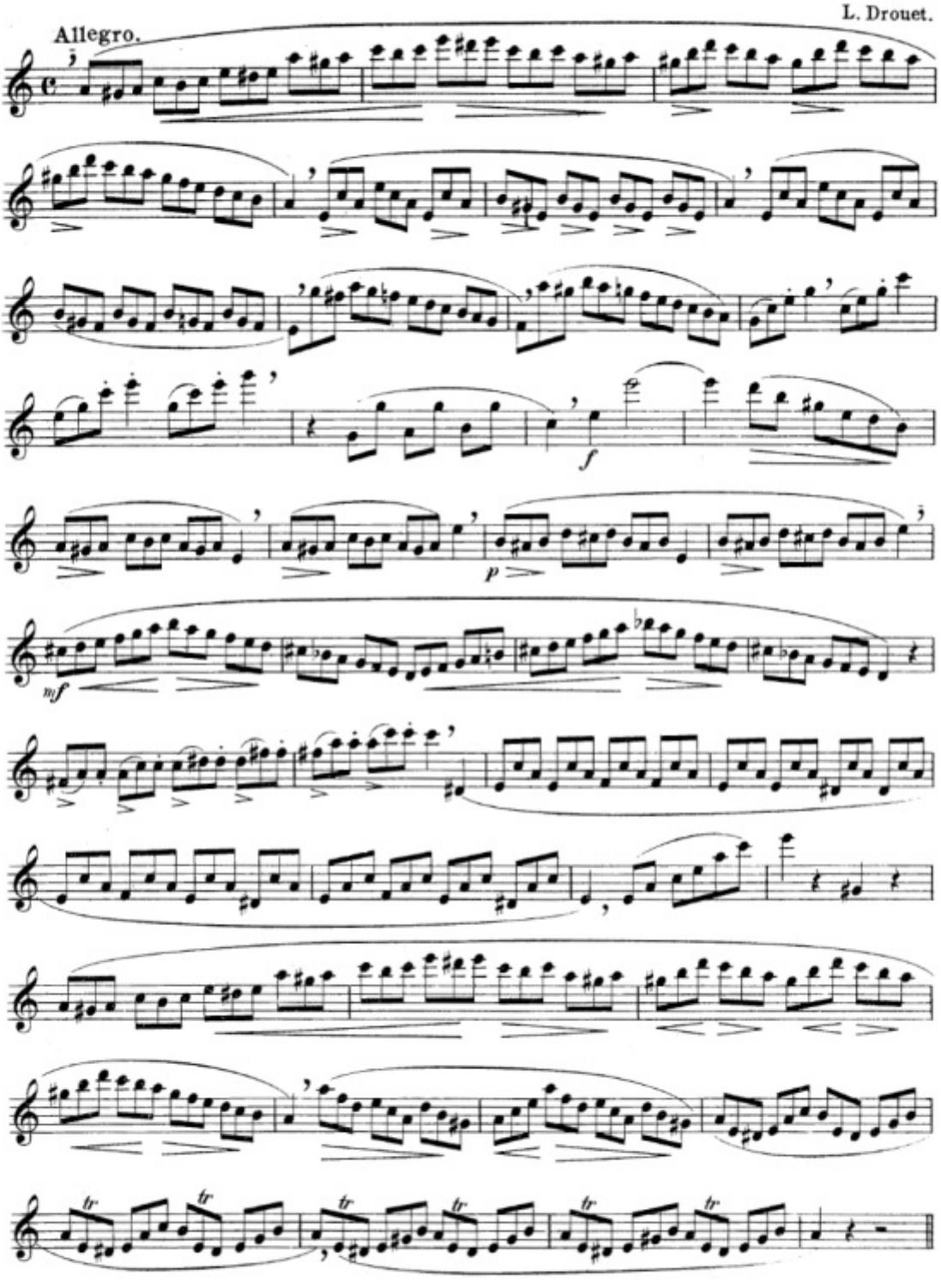
L. Dorus.



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

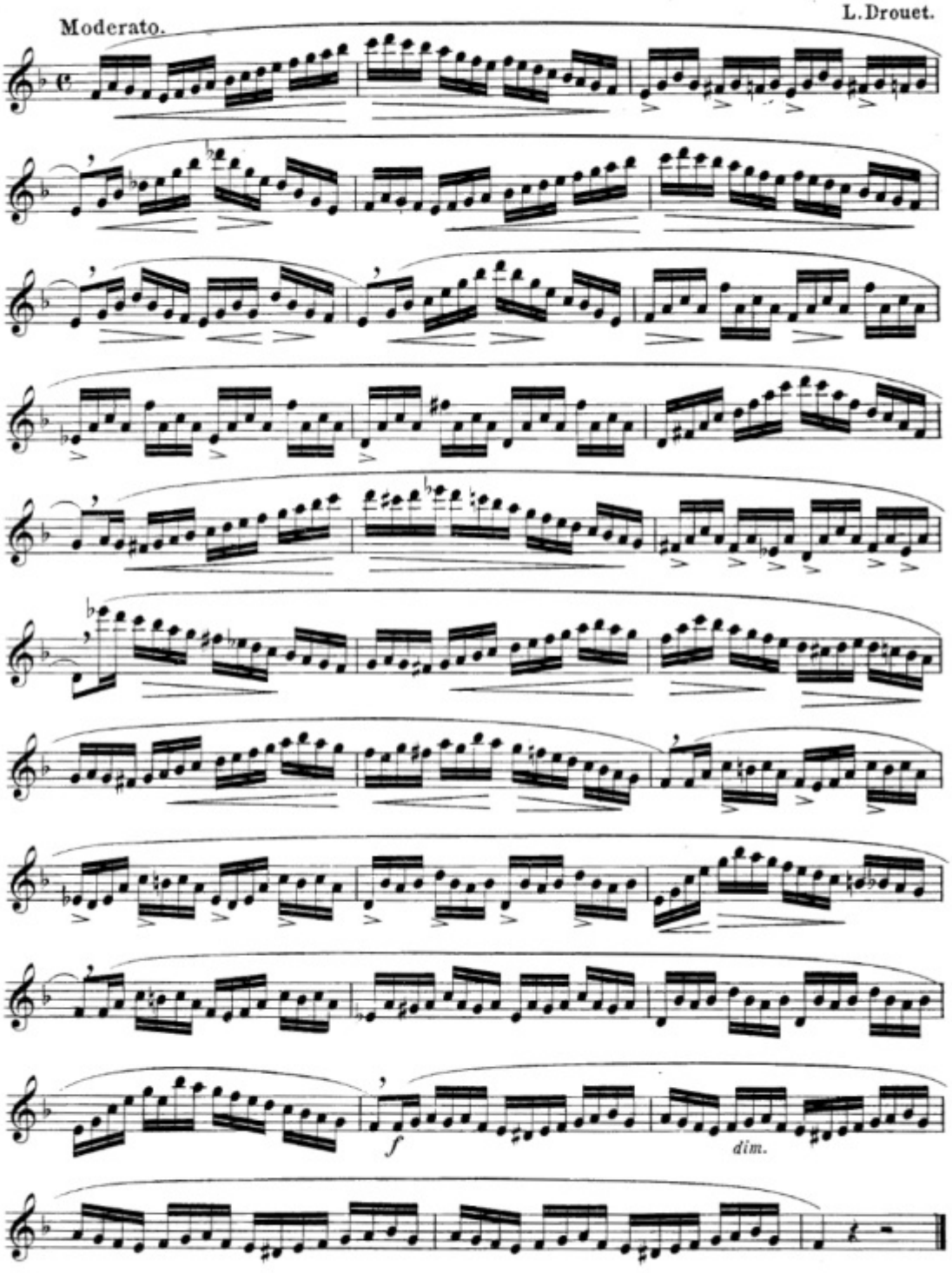




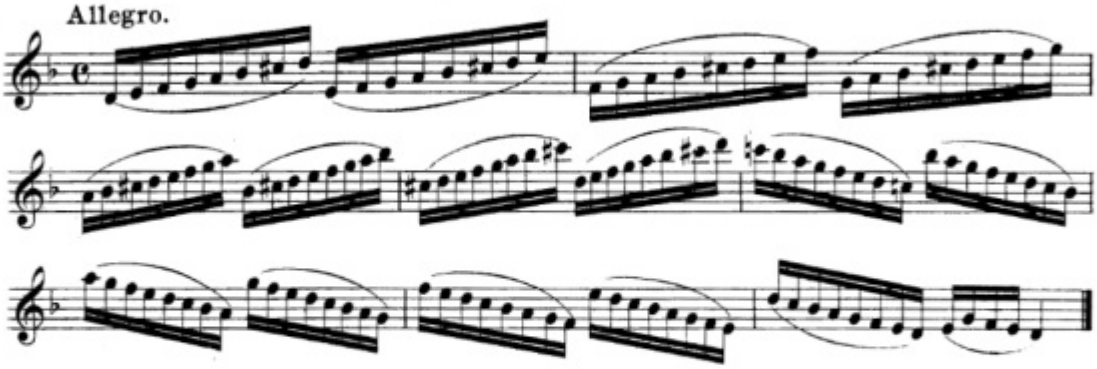

Allegro.
f
p
mf
tr

Moderato.

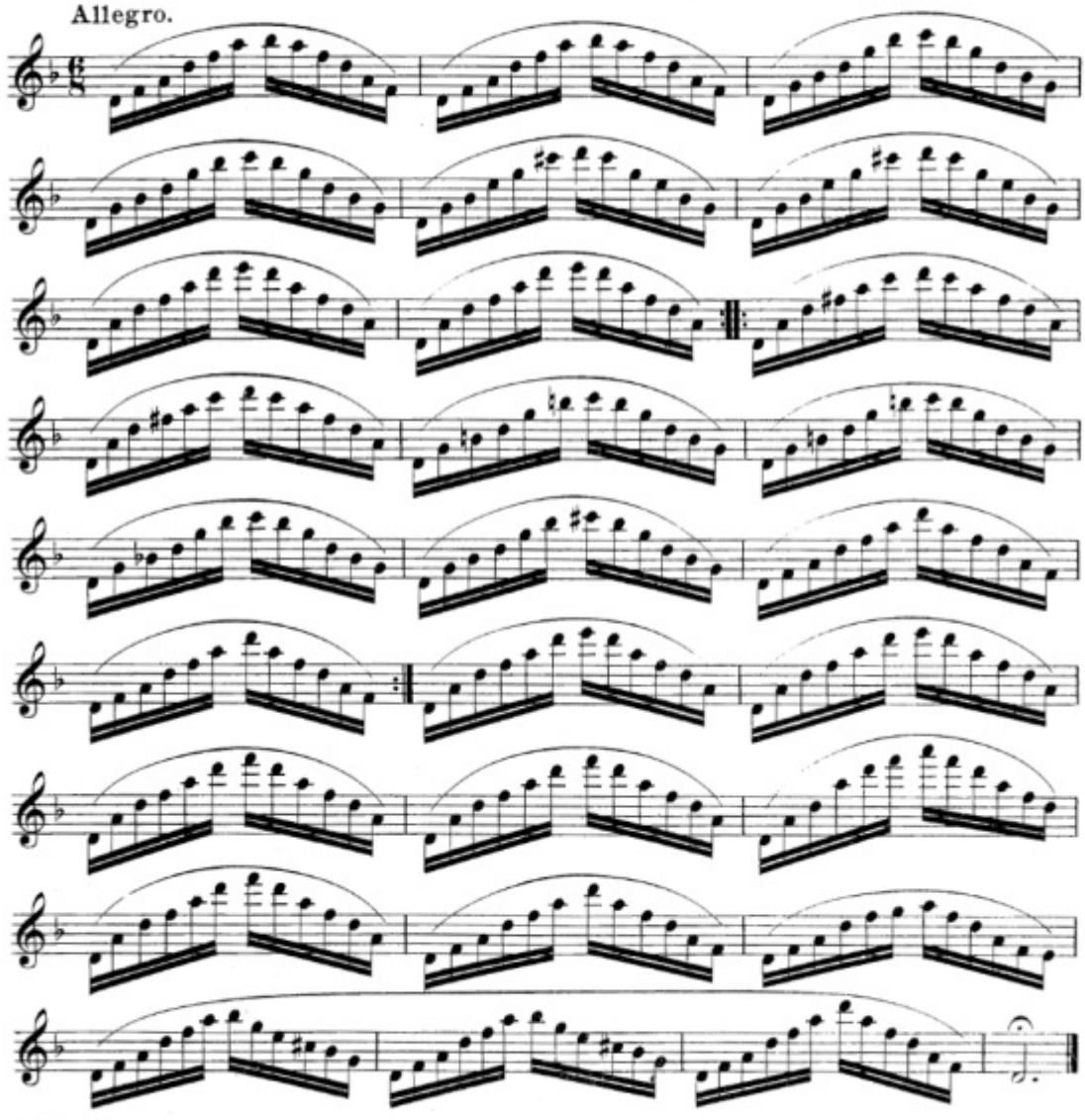
L. Drouet.

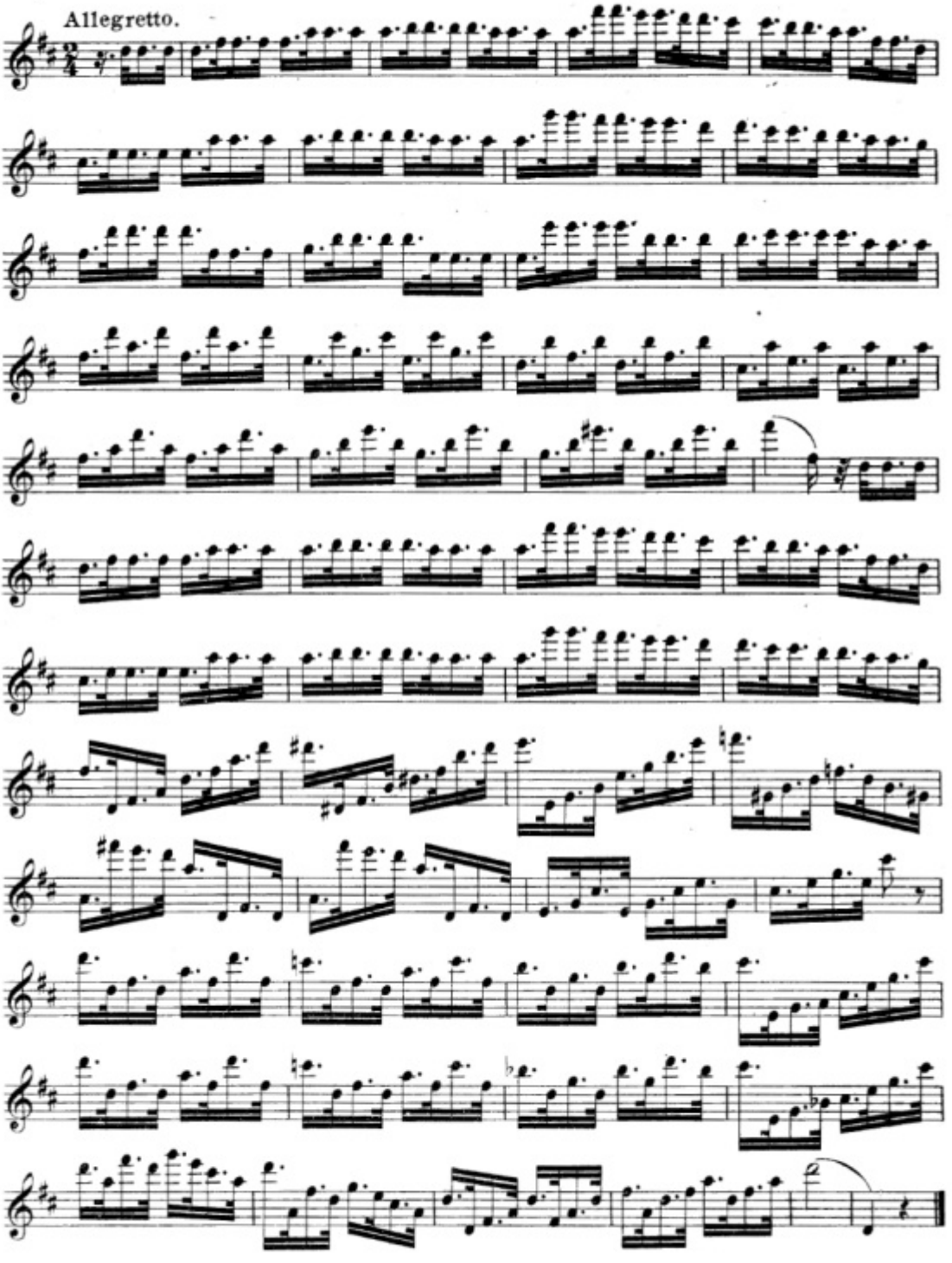


Allegro.



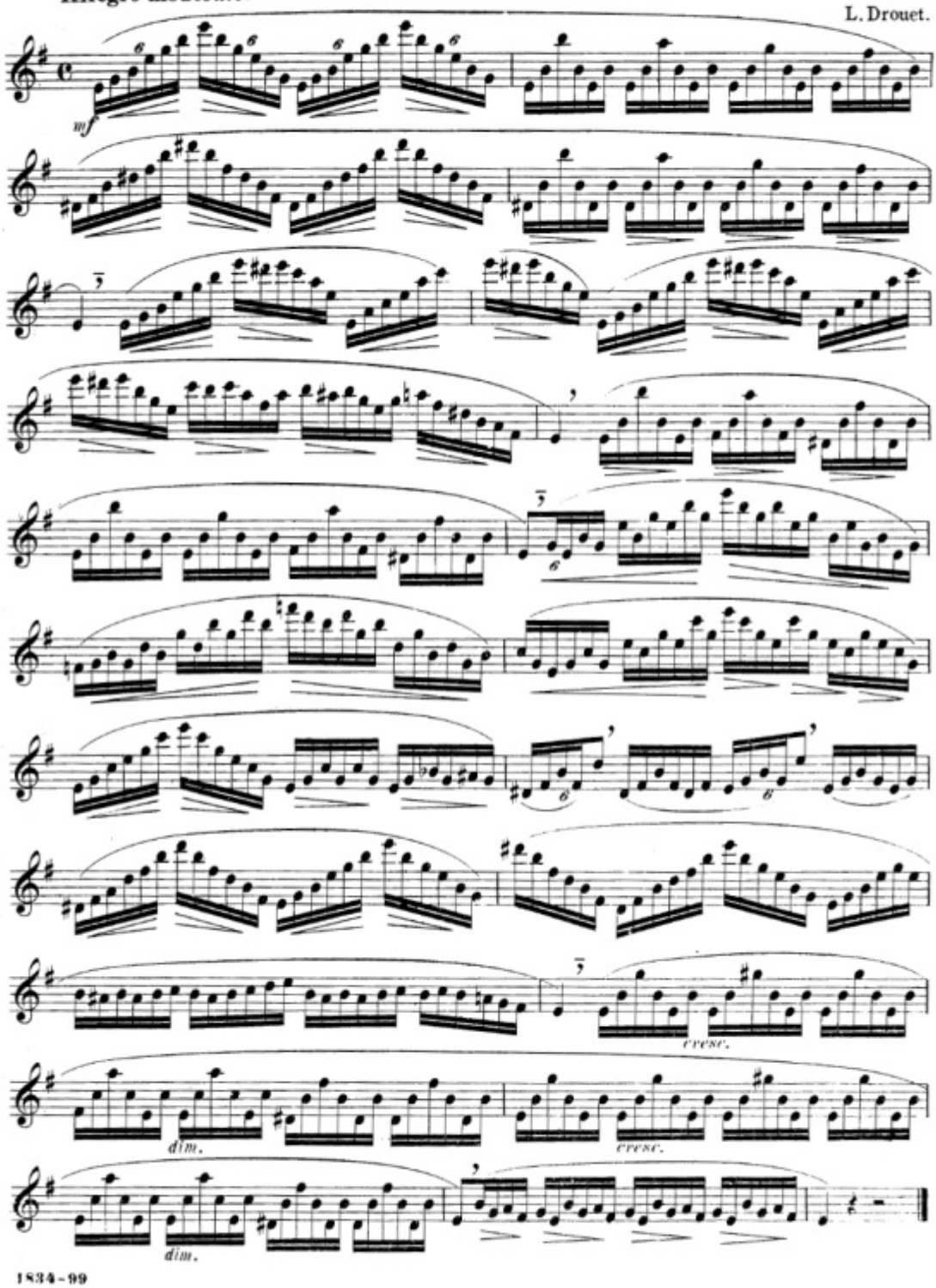
Allegro.




Allegretto.

Allegro moderato.

L. Drouet.



A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

A.....to, in, or at; *A tempo*, in time.
Accelerando (*accel.*).....Gradually increasing the speed.
Accent.....Emphasis on certain parts of the measure.
Adagio.....Slow; leisurely.
Ad libitum (*ad lib.*)...At pleasure; not in strict time.
A due (*a 2*).....To be played by both instruments.
Agitato.....Restless, with agitation.
Al or *Alla*.....In the style of.
Alla Marcia.....In the style of a March.
Allegretto.....Moderately quick.
Allegro.....Quick and lively.
Allegro assai.....Very rapidly.
Amore.....Love. *Con amore*, Fondly; tenderly.
Amoroso.....Affectionately.
Andante.....In moderately slow time.
Andantino.....A little less slow than Andante.
Anima, con } *Animato* }.....With animation.
A piacere.....At pleasure.
Appassionato.....Impassioned.
Arpeggio.....A broken chord.
Assai.....Very; *Allegro assai*, very rapidly.
A tempo.....In the original movement.
Attacca.....Commence the next movement at once.
Barcarolle.....A Venetian boatman's song.
Ben.....Well; *Ben marcato*, well marked.
Bis.....Twice; repeat the passage.
Bravura.....Brilliant, bold, spirited.
Brillante.....Showy, sparkling, brilliant.
Brio, con.....With much spirit.
Cadenza.....A passage introduced as an embellishment.
Calando.....Decreasing in power and speed.
Cantabile.....In a singing style.
Caprice.....A composition of irregular construction.
Capriccio, a.....At pleasure.
Cavatina.....A movement in vocal style. [sounds.
Chord.....A combination of three or more musical
Coda.....A finishing movement.
Col or *con*.....With.
Crescendo (*cres.*).....Gradually louder.
Da or *dal*.....From.
Da Capo (*D. C.*).....From the beginning.
Dal Segno (*D. S.*).....From the sign.
Decrescendo (*decresc.*)...Decreasing in strength.
Delicatezza, con.....Delicately; refined in style.
Diminuendo (*dim.*).....Gradually softer.
Divisi.....Divided. Each part to be played by a sepa-
Dolce.....Softly, sweetly. [rate instrument.
Dolcissimo.....Very sweetly and softly.
Dominant.....The fifth tone in the major or minor scale.
Duet or *duo*.....A composition for two performers.
E.....And.
Elegante.....Elegant; graceful.
Embouchure.....The mouthpiece of a wind instrument.
Enharmonic.....Alike in pitch but different in notation.
Energico.....With energy, vigorously.
Espressione, con.....Expressively, with expression.
Finale.....The concluding movement.
Fine.....The end.
Forte (*f*).....Loud.
Forte-piano (*fp*).....Loud and instantly soft again.
Fortissimo (*ff*).....Very loud.
Forza.....Force of tone.
Forzando (*fz*).....Accentuate the sound.
Fuoco, con.....With fire; with spirit.
Furioso.....Furiously; passionately.
Giocoso.....Joyously; playfully.
Giusto.....Exact; in strict time.
Grandioso.....Grand; pompous; majestic.
Grave.....Very slow and solemn.
Grazioso.....Gracefully.
Gusto.....Taste.
Harmony.....A combination of musical sounds.
Key-note.....The first degree of the Scale.
Largamente.....Very broad in style.
Larghetto.....Slow, but not so slow as Largo.
Largo.....Broad and slow.
Legato.....Smoothly, the reverse of Staccato.
Leger-line.....A small added line above or below the staff.
Leggiero.....Lightly.
Lento.....Slow, but not as slow as Largo.
L'istesso tempo.....In the same time.
Loco.....Play as written, no longer 8va.
Ma.....But. *Ma non troppo*, But not too much.
Maestoso.....Majestically, dignified.
Maggiore.....Major Key.
Marcato.....Marked. With distinctness and emphasis.

Meno.....Less. *Meno mosso*, Less quickly.
Mezzo.....Moderately.
Mezzo piano (*mp*).....Moderately soft.
Minore.....Minor Key.
Moderato.....Modefately. *Allegro moderato*, moderately
Molto.....Much; very. [fast.
Morendo.....Gradually softer.
Mosso.....Moved. *Piu mosso*, quicker.
Moto.....Motion. *Con moto*, with animation.
Non.....Not.
Notation.....{ The art of representing musical sounds by characters visible to the eye.
Obligato.....An indispensable part.
Octave.....A series of 8 consecutive diatonic tones.
Opus (*Op.*).....A work.
Ossia.....Or; or else. Generally indicating an easier
Ottava (*8va*).....To be played an octave higher. [method.
Pause (𝄐).....The sign indicating pause or finish.
Perdendosi.....Dying away gradually.
Pesante.....Heavily; with firm and vigorous execution.
Piacere, a.....At pleasure.
Pianissimo (*pp*).....Very soft.
Piano (*p*).....Soft.
Piu.....More. *Piu Allegro*, More quickly.
Poco or *un poco*.....A little.
Poco a poco.....Gradually, by degrees.
Poco piu mosso.....A little faster.
Poco meno.....A little slower.
Poco piu.....A little faster.
Poi.....Then; afterwards.
Pomposo.....Pompous, grand.
Prestissimo.....As fast as possible.
Presto.....Very quick; faster than Allegro.
Primo (*1mo*).....The first.
Quartet.....A piece of music for four performers.
Quasi.....As if; similar to; in the style of.
Quintet.....A piece of music for five performers.
Rallentando (*rall.*).....Gradually slower.
Rinforzando.....With special emphasis.
Ritardando (*rit.*).....Slackening speed.
Risoluto.....Resolut y; bold; energetic.
Ritenuto.....Retarding the time.
Scherzando.....Playfully; sportively.
Secondo (*2do*).....The second time (or part.)
Seconda volta.....The second time.
Segue.....Follow on in similar style.
Semplice.....Simply; unaffectedly.
Sempre.....Always; continually.
Senza.....Without. *Senza sordino*, Without mute.
Sforzando (*sf*).....Forcibly; with sudden emphasis.
Simile.....In like manner.
Smorzando (*smorz.*)....Diminishing the sound.
Solo.....For one performer only.
Sordino.....A Mute. *Con Sordino*, With the Mute.
Sostenuto.....Sustained, prolonged.
Sotto.....Under. *Sotto voce*, In a subdued tone.
Spirito.....Spirit. *Con Spirito*, Forcefully.
Staccato.....Detached, separated.
Stentando.....Dragging or retarding the tempo.
Stretto.....An increase of speed. *Piu Stretto*, Faster.
Subdominant.....The 4th tone in the diatonic scale.
Syncopation.....Change of accent from a strong beat to a
Tacet.....Be silent. [weak one.
Tempo.....Movement.
Tempo primo.....As at first.
Tenuto (*ten.*).....Held for the full value.
Theme.....The subject or melody.
Timbre.....Quality of tone.
Tonic.....The key-note of any scale.
Tremolo.....A trembling, fluttering movement.
Trio.....A piece of music for three performers.
Triplet.....{ A group of 3 notes to be performed in the time of two of equal value.
Troppo.....Too much. *Allegro ma non troppo*, not too
Tutti.....All; all the instruments. [quick.
Un.....A; one; an.
Unison.....Alike in pitch.
Una corda.....On one string.
Variation.....The transformation and embellishment of a
Veloce.....Rapid; swift; quick. [melody.
Vibrato.....A wavy tone-effect which should be spering-
Vivace.....With vivacity; bright; spirited. [ly used.
Vivo.....Lively.
Voce.....The voice; a certain part.
Volkslied.....A national or folk song.
Volti subito (*V. S.*).....Turn over quickly.