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THE NINETEENTH-CENTURY FLUTE, VOLUME XVII

*Alexander's Select Beauties for the
Flute, no. 17*



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2015

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No.
ALEXANDER'S

Miscellaneous

Beauties,

FOR THE

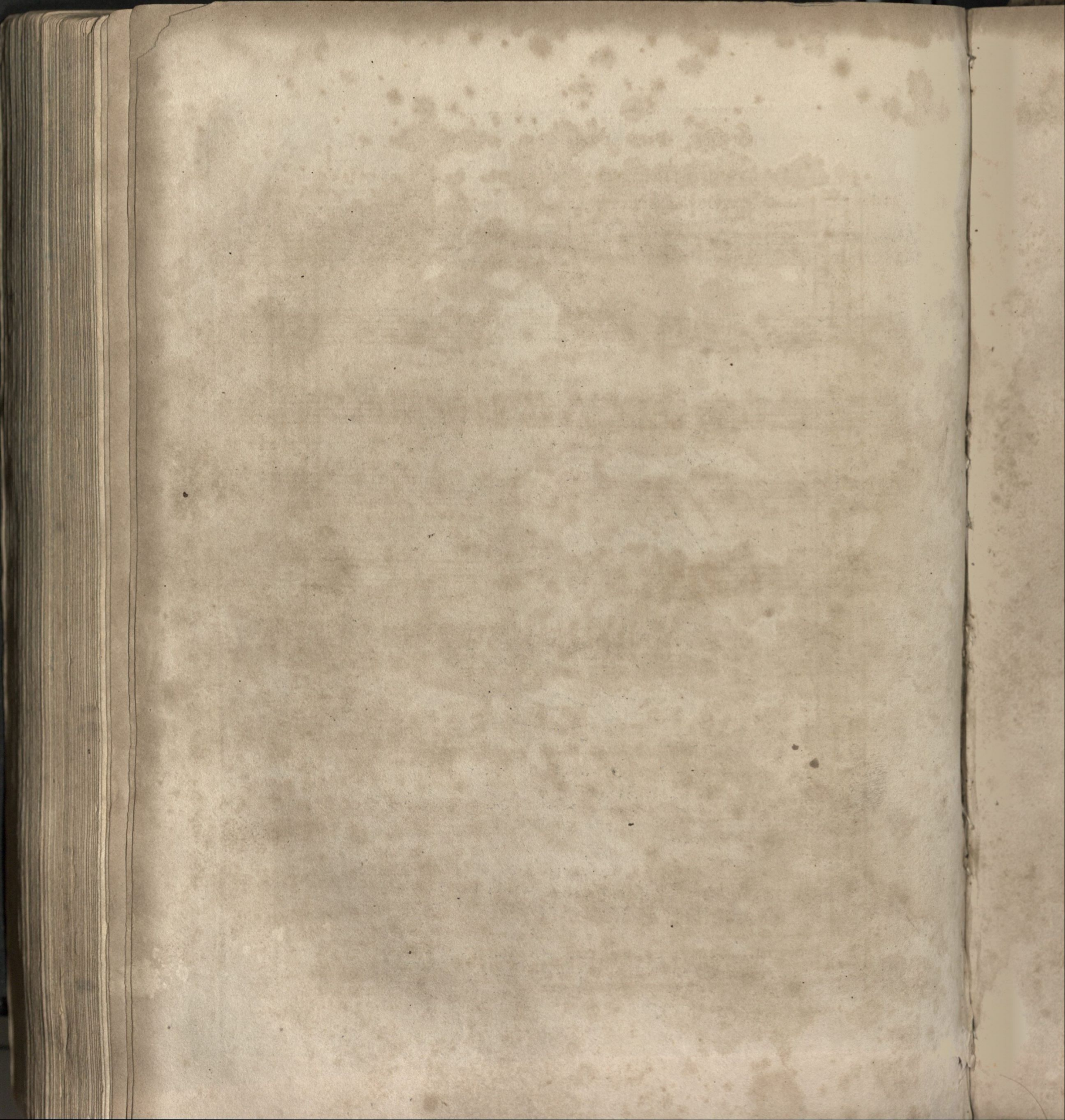
FLUTE.

Ent. Sta. Hall

London.

Price 3s/

Published by J. Alexander, 70. Leadenhall Street,
& Sold by Muir, Wood and Co. Leith Street, Edinburgh.



JESSY, THE FLOWER O'DUMBLAIN.
Arrang'd with Embellishments by A. Ireland.

Andante
Pastorale

p

dolce

p

cres

dolce

ad lib

ad lib

ritardº

The Sun's bright Ray (or known by)

EVELYN'S BOWER.

as Sung by Mr. Phillips.

Arrang'd with Embellishments by A. Ireland.

Andante
Moderato

Musical score for 'The Sun's bright Ray' in G major, common time (C). The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante Moderato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with 'tr' (trills) above them. The score is divided into two systems by a double bar line. The second system contains three staves, with the first two featuring triplets (marked '3') and the third ending with a double bar line.

THE PORTUGUISE DANCE. Arrang'd as a Rondo.
by A. Ireland.

Allegretto

Musical score for 'The Portuguese Dance' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The music is characterized by a steady eighth-note rhythm. The score is divided into four systems by double bar lines. The first system ends with a 'p' (piano) dynamic marking. The second system ends with 'f' (forte) and 'p' markings. The third system ends with 'f', 'dim' (diminuendo), and 'f' markings. The fourth system ends with a double bar line.

p

dolce

legato

p


f *p*

mf *dim* *p* *f*

FOUR ORIGINAL VIENNA WALTZES.

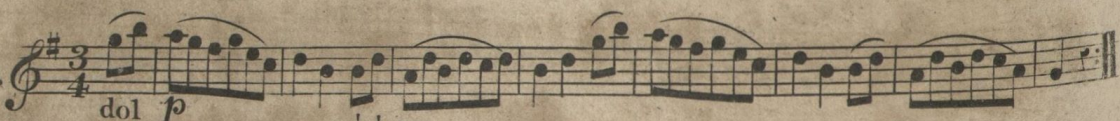
N^o 1. 



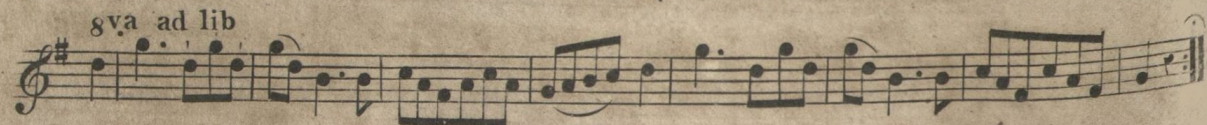
N^o 2. 





N^o 3. 



gva ad lib 

N^o 4. 







ARIA con VARIAZIONE.

Andante

The first section of the ARIA consists of two parts. The main theme is written on two staves in 2/4 time, marked 'Andante'. It features a melody with eighth-note patterns and some trills. The first variation, labeled 'Var. I.', is written on four staves in 2/4 time, marked 'Andante'. It is a more technically demanding piece with sixteenth-note runs and trills.

RONDO

Arranged by A. Ireland.

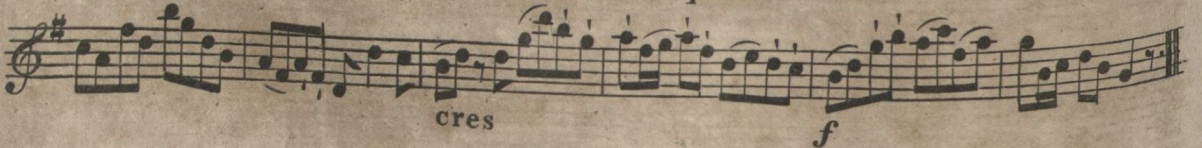
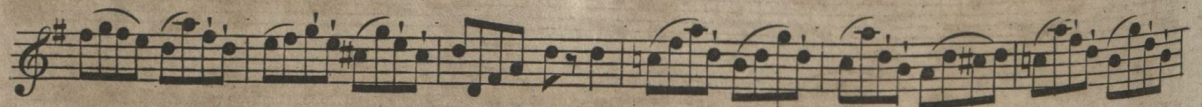
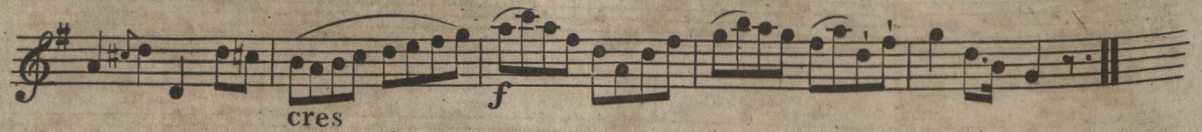
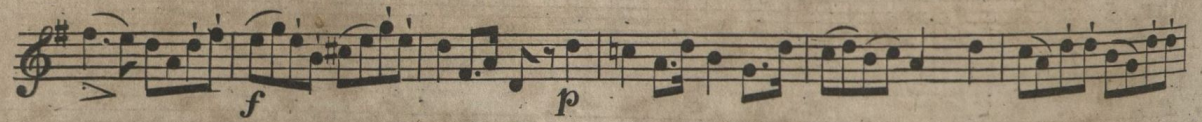
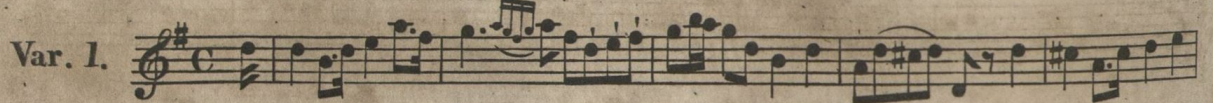
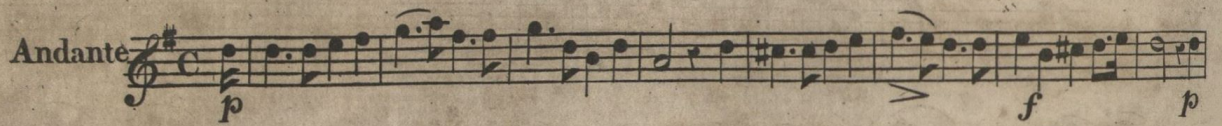
Allegro


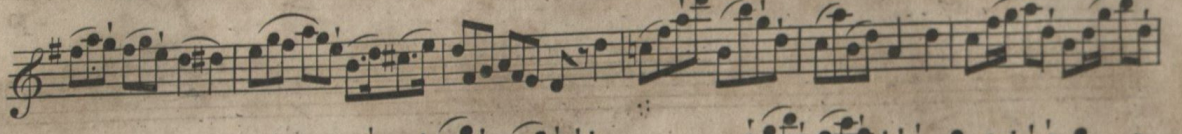

The RONDO section is written on four staves in 2/4 time, marked 'Allegro'. It begins with a piano (*p*) dynamic and includes several triplet figures. The dynamics range from piano (*p*) to fortissimo (*ff*). The section includes performance instructions such as 'Staccato' and 'FINE'. The piece concludes with a double bar line and a repeat sign.

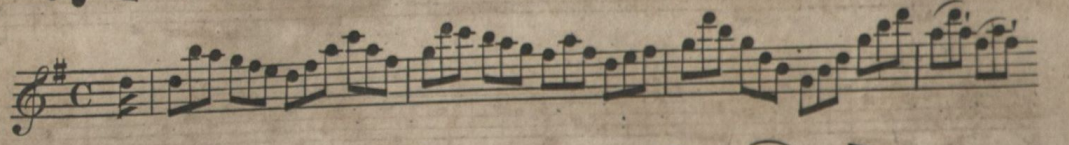

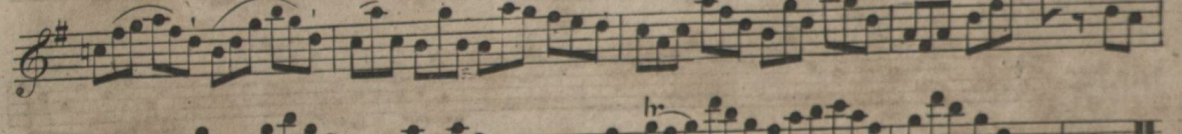

D. C.

ARIA con VARIAZIONI.

A. Vanderagen.



Var. 4.   

Var. 5.    

Var. 6.     

A FAVORITE SCOTISH AIR

Arrang'd by A. Ireland.

Andante

Musical score for 'A Favorite Scottish Air' in G major, 6/8 time. The score consists of two systems of grand staves. The first system includes a tempo marking 'Andante'. The second system includes an 'ad-lib.' marking. The piece concludes with a fermata and a repeat sign.

ORIGINAL POLONEASE

A. Ireland.

Musical score for 'Original Polonease' in G major, 3/4 time. The score consists of two systems of grand staves. The first system includes a 3/4 time signature. The piece features a complex rhythmic pattern with many sixteenth notes and includes dynamic markings such as accents (>) and slurs.

Handwritten musical notation for No. 17, page 73. The page contains ten systems of music, each consisting of two staves. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets marked with '3'. The piece concludes with a double bar line and the word 'FINE' written in capital letters.

ARIA
Andante

Var. I.

Var. 2.

The main musical score consists of two systems of grand staves (treble and bass clefs). The first system features a complex melodic line in the treble with many sixteenth and thirty-second notes, and a simpler bass line. The second system continues this pattern, with a repeat sign and first/second endings in the treble part. The piece concludes with a double bar line and a 'Z.' (Coda) symbol in both parts.

dal segno

Var. 3.

Var. 3. This variation is written in a 7/8 time signature. It features a more rhythmic and repetitive melodic pattern in the treble, with a steady accompaniment in the bass. Both parts are marked with 'Z.' (Coda) symbols.

The final section of the page contains two systems of grand staves. The first system ends with a double bar line and the word 'FINE' written above it. The second system continues with a melodic line in the treble and an accompaniment in the bass, both ending with 'Z.' (Coda) symbols.

D.C.

ME N' ANDRO DE GIOVE AL PREDE. The favorite Pollacca
 as sung by Mrs Billington & Mr. Braham: Winter.

Allegretto

The musical score is written for piano in G major and 3/4 time. It consists of two staves per system, with a grand staff bracket on the left. The tempo is marked 'Allegretto'. The score includes several systems of music, featuring a variety of rhythmic patterns and ornaments. Notable features include:

- Trills and grace notes in the upper staff of the first system.
- Triplet markings (indicated by a '3' above the notes) in the upper staff of the second system.
- The word 'dolce' (softly) written above the second staff of the second system.
- Dynamic markings 'mf' (mezzo-forte) and 'pp' (pianissimo) in the lower staff of the third system.
- Accents and slurs throughout the piece.

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

p *crescen - - - do f*

ff *Sym:* *FINE*

ARIA

A. Ireland.

Andante
Amoroso

The musical score is written for piano and consists of 17 measures. It is in a 3/4 time signature with a key signature of one flat (B-flat). The tempo and mood are indicated as "Andante Amoroso". The score begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with the left hand providing harmonic support. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

FOUR ORIGINAL WALTZES

by C. Krieth. 79

WALTZ I.

Musical score for Waltz I, measures 1-12. The score is written in 3/4 time and B-flat major. It consists of three systems of two staves each. The first system (measures 1-4) is marked *p*. The second system (measures 5-8) is marked *f*. The third system (measures 9-12) is marked *dol*. The piece concludes with a double bar line and repeat dots.

WALTZ II.

Musical score for Waltz II, measures 1-12. The score is written in 3/4 time and B-flat major. It consists of three systems of two staves each. The first system (measures 1-4) is marked *dol*. The second system (measures 5-8) is marked *f*. The third system (measures 9-12) is marked *p*. The piece concludes with a double bar line and repeat dots.

WALTZ III.

Musical score for Waltz III, measures 1-16. The score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system (measures 1-4) has a dynamic marking of *f*. The second system (measures 5-8) has a dynamic marking of *f* in the upper staff and *f* in the lower staff. The third system (measures 9-12) has a dynamic marking of *p* in the upper staff and *p dol* in the lower staff. The fourth system (measures 13-16) has a dynamic marking of *p* in the upper staff and *p* in the lower staff. The music features intricate melodic lines with many slurs and ornaments.

WALTZ IV

Musical score for Waltz IV, measures 1-16. The score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of four systems of two staves each. The first system (measures 1-4) has a dynamic marking of *f* in both staves. The second system (measures 5-8) has dynamic markings of *p* and *f* alternating between the two staves. The third system (measures 9-12) has dynamic markings of *p* and *f* alternating between the two staves. The fourth system (measures 13-16) has a dynamic marking of *p* in both staves. The music features intricate melodic lines with many slurs and ornaments.