

WOODBURY'S INSTRUMENTAL SELF-INSTRUCTORS.

Wm Audley Cooper. 2d ed. 1847

THE
FLUTE,

CONTAINING

INSTRUCTIONS FOR PLAYING THAT INSTRUMENT,

WITH AN

Extensive collection and variety of the Choicest Music.

BY I. B. WOODBURY,

Author of various Musical Publications.

NEW YORK:

PUBLISHED BY MASON BROTHERS,

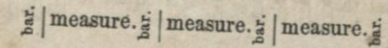
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ELEMENTS OF MUSIC.

OF BARS, MEASURES, AND KINDS OF TIME.

Perpendicular lines, with the spaces between them, are termed *Bars* and *Measures*, thus:



In order to give variety to the time in music, the measures are divided into parts, usually denoted by figures, thus:*



NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

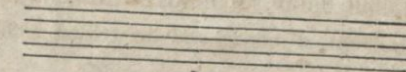
* Some writers designate double measure by the letter C with a bar across, thus \overline{C} ; and quadruple time by the letter C, thus $\overline{\overline{C}}$.

Let the learner count two to double, three to triple, four to quadruple, and six to sextuple measure in a loud, clear, and deliberate manner, at the same time marking the counts with the foot *softly*.

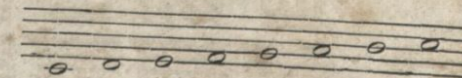
HIGH AND LOW SOUNDS, OR MELODY.

A regular series of eight notes, all differing in pitch, is termed the *Diatonic Scale*. The numerals, one, two, three, &c., are used to designate these eight sounds. The first seven letters of the alphabet are also used; C being applied to one, D to two, E to three, F to four, G to five, A to six, B to seven, and C again to eight.

Five lines and four spaces, thus:



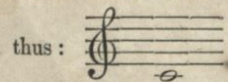
constitute what is called the *Staff*, and it determines the pitch of sounds. Each line or space in the staff is called a *Degree*, making nine in all; and as the compass of voices and instruments is much greater than the staff of five lines will allow, added lines below and above are used to any extent which may be necessary. The diatonic scale is placed on the staff, thus:



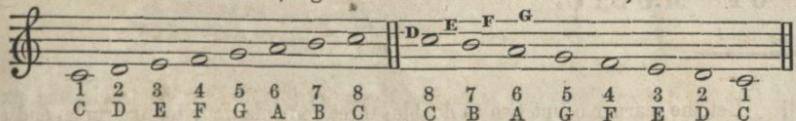
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Characters called *clefs* are used to denote where **1** of the scale is written :



The scale with the G clef, together with numerals and letters, is written thus :









In analyzing the diatonic scale, there are seven intervals ; viz. five major and two minor seconds.

From 1 to 2 is a major, 2 to 3 major, 3 to 4 minor, 4 to 5 major, 5 to 6 major, 6 to 7 major, 7 to 8 minor seconds. This order of intervals must be strictly enforced, or false intonation will arise—a habit that every performer should carefully avoid.

REMARKS.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above-named intervals, we have thirds, fourths, fifths, &c.

OF THE CHARACTERS USED TO DENOTE THE LENGTH OF SOUNDS.

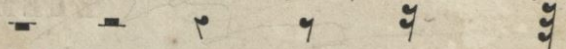
Notes represent the length of sounds, and are written as follows :









Whole Note, or Semibreve,		equal to
Two Halves or Minims,		equal to
Four Quarters, or Crotchets,		equal to
Eight Eighths, or Quavers,		equal to
Sixteen Sixteenths, or Semiquavers.		equal to
Thirty-two Thirty-seconds, or Demisemiquavers.		





RESTS AND DOTTED NOTES.

Characters indicating silence in music are termed rests, and each note has a corresponding rest, thus :


Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Thirty-second rest.

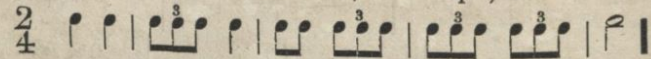



A dot after a note or rest adds one half to its value ; thus,  a dotted whole note is equal to three halves  ; a  equal to three  ; a dotted rest thus,  is equal to three half rests, thus,  ; a  equal to , &c.


A second dot adds one half to the first dot, thus :  is equal to  ;  is equal to , &c.


MISCELLANEOUS CHARACTERS IN MUSIC.


A figure 3 placed over three notes, thus :  shows that they are to be played in the time of two of the same kind ; for example, thus :



A Double Bar, thus :  denotes the end of a strain or line in poetry.

The figure 6, thus :  placed over six notes, shows that they are to be played in the time of four of the same kind.

Dots placed in a piece of music, thus : , denote that it is to be repeated, and they are called Repeats.

A Pause or Hold, over a note or rest, thus : , denotes a suspension of the time.

The pause is frequently placed over a bar : it has then the same effect as when placed over a rest.

THE CHROMATIC SCALE.

Out of every major second of the diatonic scale, two intervals can be procured by the use of the sharp (#) or flat (b). The sharp elevates a sound before which it is placed, a *chromatic* interval, and the flat depresses it a *chromatic* interval. A series of twelve intervals is called the *Chromatic Scale*, thus :

The following Letters are applied to the Chromatic Scale.

C.I.	M.S.	C.I.	M.S.	M.S.	C.I.	M.S.	C.I.	M.S.	C.I.	M.S.	M.S.	
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C

NOTE.—When naming the chromatic intervals by numerals, say—Sharp one, sharp two, flat six, flat seven, &c. ; but when naming them by letters, C sharp, D flat, E flat, &c.

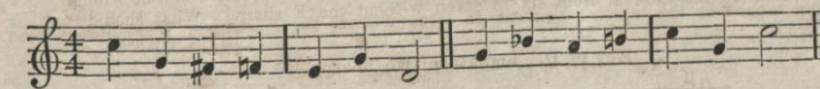
The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one ; and from any letter to the next above or below, in the chromatic scale, the interval is a minor second.

Questions. What is the interval from C to C# (sharp) ? C# to D, &c. ? C to B in descending ? B to Bb (flat) ? Bb to A ? A to Ab ? &c.

The influence of a sharp extends from measure to measure, until a note intervenes which is on a different degree from that before which it is placed.*

A Natural (n) is used to contradict or take away the power of a flat or sharp.

EXAMPLE.



* When a note succeeds one that has been made flat or sharp, without a note intervening on another degree of the staff, the effect of the accidental continues, although in another measure.

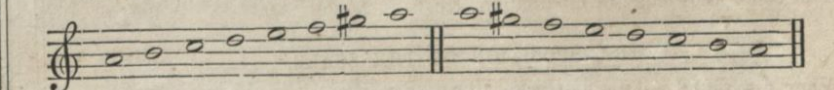
After a *sharped* tone, the ear naturally expects the next above ; but after a *flatted* tone, the next below.

EXAMPLE.

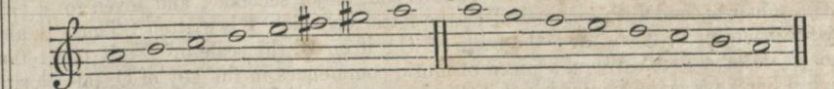


MINOR SCALE.

There is yet another scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions ; thus :



is called the *Harmonic form*, and thus :



is termed the *Melodic form*. The seconds are as follows in the *Harmonic form* : from one to two, a major second ; from two to three, minor ; three to four, and four to five, major seconds ; five to six, minor second ; six to seven, an extended second ; and seven to eight, a minor second. The same progression is observed in descending.

In the *Melodic form* of the minor scale, the intervals occur as follows, viz. : from one to two, a major second ; two to three, a minor second ; three to four, four to five, five to six, and six to seven, all major seconds ; and seven to eight, a minor second. The descending scale in the melodic form differs, viz. : from eight to seven, and seven to six, major seconds ; six to five, a minor second ; five to four, and four to three, major seconds ; three to two, minor second ; two to one, major second.

Question as follows on the Harmonic form.—How many major seconds has the harmonic numerals, and between which numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same descending as ascending? &c.

Question as follows on the Melodic form.—How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the Harmonic form? How does it differ from the major scale? &c.

The scale of A minor has the same signature that C major has; hence some guide is necessary to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece of music is generally in A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation, &c.*

TRANSPOSITION OF THE SCALE.

When a scale of eight sounds occurs, founded on any letter, the order of intervals being from one to two and from two to three, major seconds; three to four, a minor; four to five, five to six, and six to seven, major seconds; and seven to eight, a minor second: it is named after the letter on which 1 is written. Thus, if 1 is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C, (accidentals), the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals as in the key of C must be preserved, i. e., from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes 1

* For extended illustrations and instructions in Modulation, see Woodbury's "Self-Instructor in Musical Composition and Thorough Base," published by MASON BROTHERS.

Scale in the Key of G Imperfect.

The above example is not, strictly speaking, in the key of G, although we take G as 1. When F sharp is introduced, then, and then only, the transposition takes place, thus:

Scale in the Key of G Perfect.

The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

Question as follows.—What do you understand by the transposition of the scale? Ans. When any other letter besides C is taken as 1 of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale, what order of intervals should always be preserved? What is the first transposition? Ans. To G, the fifth of C. What is the signature to G? If F is not sharpened, how many intervals would be wrong? What would be the interval from six to seven without the F sharp? What should it be, &c.?

Key of D. Signature two Sharps.

Second, third, and fourth transposition by flats, stand thus:

Key of A. Signature three Sharps.

Key of E. Signature four Sharps.

Key of Bb—Signature, two Flats.

Key of Eb—Signature, three Flats.

Key of Ab—Signature, four Flats.

For extended instructions and illustrations in Modulation, see "Woodbury's Self-Instructor in Musical Composition and Thorough Base."*

TRANSPOSITION BY FLATS.

First transposition of the scale by fourths. To transpose the scale by flats we take the fourth (instead of the fifth) for every new scale. F is the fourth of C, hence it is 1 of the new scale (key of F), thus:

Imperfect—Because B is not Flat. Perfect—Because B is Flat.

The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to Bb, (three to four), a minor; Bb to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

Question something as follows:—What is the signature to the key of F? Ans. One flat. What letter is flat? B. Why do we flat? To regulate the order of intervals. Name the letters as they occur in this scale. The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flatted instead of the seventh being sharpened, as in the sharp keys, &c.

* This work has just been revised, and is now published by MASON BROTHERS, No. 23 Park Row, N. Y. It contains complete rules to arrange for the orchestra; also the brass and clarionette bands, with scales for all the instruments. The whole work can be sent through the Post-Office at 50c., making it the cheapest work of the kind ever published.

CONTINUATION OF THE MINOR SCALE.

Every major has its relative minor scale, founded on the third letter below; i. e. the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same in all cases.

Question the Class as follows. What is the relative minor scale to G major? Ans. E. What is the signature of the relative minor to any major scale? The same as the major. What is the signature to E minor? One sharp. Is it necessary to introduce any accidentals in the minor scale? Yes: the seventh is always sharpened, both in ascending and descending, in the harmonic form; but in the melodic form, only in ascending. Which form of the minor scale is now generally used? The harmonic. Why? Because every note of the scale is susceptible of natural harmonies. What is the relative minor to A major? F sharp minor. To E major? C sharp minor. To F major? D minor. B flat major? G minor. E flat major? C minor. A flat major? F minor.

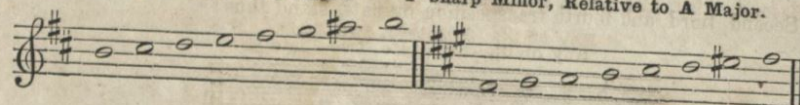
Here we have all the minor scales at one view.

A Minor, Relative to C Major. E Minor, Relative to G Major.

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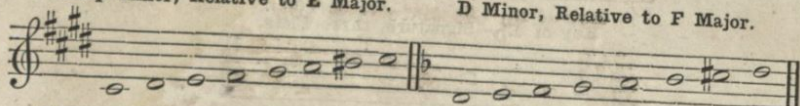
B Minor, Relative to D Major.

F Sharp Minor, Relative to A Major.



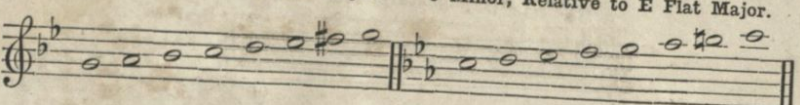
C Sharp Minor, Relative to E Major.

D Minor, Relative to F Major.

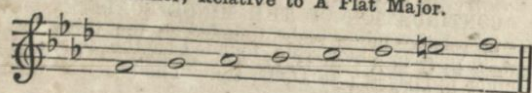


G Minor, Relative to B Flat Major.

C Minor, Relative to E Flat Major.



F Minor, Relative to A Flat Major.



INTRODUCTORY REMARKS, BY WRAGG.

"Of late years the study of the German Flute has been more attended to by gentlemen than any other instrument whatever: nor, indeed, is it to be wondered at, when the natural tone of that instrument is so soft and pleasing to the ear, and so easily acquired, compared with the violin and many other instruments. If a person arrive at a state of mediocrity only on the German flute, he is sure to please; but, on the violin, and many other instruments, he must spend a great deal of time, and labor very hard, or he will never gratify his hearers, nor please himself.

"In order, therefore, to acquire a knowledge of the German flute, the first thing you ought to attend to is the placing of the flute properly to your lips; to do which, you must take the first joint of your instrument only, and place the

embouchure, or hole thereof, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into your instrument.

"The flute being placed, and the lips formed as thus described, you should now try to acquire the intonation, or method of sounding, by inclining the embouchure a little inwardly or outwardly, till you can do it with ease, which is not done by forcing too much wind into the instrument, but by moderately blowing into the embouchure, or hole of the flute. When you can procure a clear sound, put the remaining parts of your instrument together, and pay particular attention to the following rules for the position of holding the flute.

"As your future tone, with respect to firmness and steadiness, depends in a great measure on holding your instrument properly at your first setting out, and as your execution, in some measure, depends also thereon, I shall endeavor, in as plain and laconic a manner as I can, to lay down some general rules for your information, to which you must particularly attend.

"*First.* Your flute should rest nearly on the middle of the third joint of the first finger of your left hand, placing the thumb of the said hand a little below the first hole, on the side of your instrument, which will cause the thumb, if your instrument have the additional keys, to lie just above the A sharp, or B flat key.

"*Secondly.* The thumb of your right hand should be placed exactly under the fourth hole, with the little finger of the said hand just above the D sharp, or E flat key, which is the key just below the sixth hole of your instrument.

"*Thirdly.* The instrument being thus held, you should endeavor to sustain it, when placed to your lips, as steadily as possible, with every finger off, at a small distance from the holes, (this position often occurring,) and in a parallel direction with your instrument, the first finger of your left hand being a little curved, the second more so, and the third finger lying nearly straight, the first and second fingers of your right hand not quite so much as those of the left, and the third finger of this hand also nearly straight, holding the flute at the same time in a horizontal direction; when you can do this, you should endeavor to produce a free tone, which, when acquired, will produce C sharp, or the seventh note of the following scale or gamut.

"*Fourthly.* You may now proceed, by putting down the first finger of your left hand, and trying to sound that note, which is B natural, and the sixth of the

ELEMENTS OF MUSIC.

following scale; then put down the second finger of the same hand, which will produce A natural, or the fifth of the scale; lastly, put down the third finger of the aforesaid hand, which will produce G natural, or the fourth note of the scale.

"*Fifthly.* When you have accomplished the foregoing, proceed with the remaining fingers of the right hand, as follows, viz.: put the first finger of that hand down, pressing at the same time the D sharp key with your little finger, which key is just below the sixth hole of your instrument, and which note, when sounded, will produce F sharp, or third of the scale.

"*Sixthly.* Put down the second finger of your right hand, which will produce E natural, or the second of the scale; but care must be taken that you do not force too much wind into your instrument for this note; if you do, it will be too sharp.

"*Seventhly, and lastly.* You may now proceed, by putting down the third finger of your right hand, which will produce D natural, or the first of the scale.

"And here great care should be taken to bring out this note in as full, round tone as you can; but as this is not so easily accomplished by every one, I think it would not be amiss, before we proceed farther, to make a few observations relative thereto. If, therefore, you should find great difficulty in bringing out this last note, you may attribute it to one or more of the following causes:

"*First.* If too much wind is forced into the instrument at this early period, you may bring out a note too acute, and nearly approaching in sound the second or middle D of the following scale or gamut.

"*Secondly.* If the lips are too much contracted, the same effect, most probably, will be produced.

"*Thirdly.* If you be not careful in stopping the holes closely, you will not be able to bring out the said note at all; and you will find you are only wasting your time, without attaining the end proposed.

"Now, in order to guard against these three evils, you must take care that your fingers are placed firmly on the holes, suffering no air to pass into or out of any of them; then you should endeavor to inject the wind (your lips at this time not being much contracted), gradually into the embouchure, when you will find, (if these rules are strictly attended to,) after a little practice, that you will be able to bring out the said note D natural, which may at first, perhaps, be brought out too weakly; in order to remedy which, you must force the wind a little more strongly into your flute; but this must be done very sparingly and by slow degrees, till you can produce a full tone. When you have made this progress, and can tongue each note distinctly, which is done by pronouncing the syllable *Too* in the flute, you may then proceed to the following gamuts.

"But before I take my leave of the student, previous to his entering on the gamut, I earnestly entreat him to pay particular attention to the following short remarks: which are, to endeavor to preserve a uniformity of sound, by holding the flute as steadily as possible when placed to his lips; as the least unsteadiness of the hands will produce, while playing, a different pitch of the notes, and he will find that they will be sometimes too flat, and sometimes too sharp, according as the embouchure or hole of the flute is inclined inwardly or outwardly. He should also be particularly careful in keeping his fingers exactly over their respective holes, not suffering them to be lifted too high, in order that they may stop the more readily, and prevent any motion of the flute while placed to the lips, which would be the case if rules were not attended to."

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SCALE FOR THE FLUTE.

The musical score shows a scale from D to A# in both directions. Below the staff are fingerings for the left hand (holes 1, 2, 3) and right hand (holes 1, 2, 3), and a D# key (hole 4). The notes are: D, D#, E, F, F#, G, G#, A, A#, B, C, C#, D, D#, E, F, F#, G, G#, A, A#.

In the above scale, the pupil will observe the position of the hands, and the proper fingers for stopping the holes, marked 1, 2, 3, which denote the first, second, and third fingers of each hand. The D# key is used with the fourth finger of the right hand, and is frequently kept open, so as to give more purity and fullness of tone to other notes. Where this character ● occurs, the hole or key must be closed; where this character ○ occurs, it must be open.

ELEMENTS OF MUSIC.

THE DOUBLE TONGUE.

The chief difficulty in acquiring this, is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words *toote*, *Toote*, to yourself, and carefully observing to sound the notes clearly and distinctly; in order to obtain which, you must practice for a considerable time the following lessons, carefully observing that your tongue and fingers move together, which is very essential.

Three musical exercises in G major, 3/4 time. The first exercise is a sixteenth-note scale with lyrics 'toote toote toote toote, &c. in the same manner for each four semiquavers.' The second exercise is a sixteenth-note scale with lyrics 'too too'. The third exercise is a sixteenth-note scale with lyrics 'too too'.

CONSTRUCTION OF A SHAKE.

A Shake being a very great embellishment, I shall not pass over it without a few remarks thereon, more particularly as it is so truly necessary to a performer desirous of executing with taste and judgment.

A Simple Shake is only the articulate sound of two notes put in equal motion.

A Perfect Shake is composed of three diatonic notes; the first of which is called the Preparative note, and the last two its Resolution.

Let us suppose the note to be shaken to be A; we must in that case prepare the shake by first sounding B, which is termed the Preparative note; then the two notes A and B, should be put into equal motion, but not so rapidly as to prevent the ear from distinguishing them: this being done, we next come to the Resolution of the Shake, which is made by adding two notes at the conclusion; and as A was the note fixed upon to be shaken, G and A must be heard at the conclusion.

The diagram shows a musical staff with a key signature of one sharp (F#). It illustrates the construction of a shake on A. It starts with a preparative note B (labeled 'Prepar.'). This is followed by a trill on A (labeled 'Shake on A'). This is followed by another preparative note B (labeled 'Prepar.'). Finally, it shows a trill on D (labeled 'Shake on D').

As I am now drawing near to a conclusion, and must leave the pupil to proceed by himself, it is necessary to observe to him, that the most certain and speedy method of improvement is, at an early period, to acquire a knowledge of Time. To learn which, let me recommend to him to practice only such lessons as he is unacquainted with; being convinced, from long experience, that it is the only means of a speedy improvement; for if the pupil be suffered to begin with pieces that are familiar to him, and which, perhaps, if he has a good ear, he can play without the assistance of the music, he is only losing his time and labor; and he will find, when he comes to pieces which he has not a knowledge of, that he is going to begin what he ought to have been initiated in at first.

I therefore recommend him to practice the following progressive lessons on the gamut; which, if they are not altogether so pleasing, will, in a short time, enable him to have a just idea of Time, and will make smooth the path to pieces more entertaining and of greater consequence.

ELEMENTS OF MUSIC.

ON THE GAMUT IN D MAJOR.

Common time. Count four crotchets in a bar.

Andante.

1 2 3 4 4 1 2 3 4 4 4 4 1 2 3 4 4 4 4 1 2 3 4 4 4 4 1 2 3 4 4

Count four crotchets in a bar.

Andante.

1 1 2 3 4 4 1 2 3 4 4 1 2 3 4 4 4 4 1 2 3 4 4 1 2 3 4 4 1 2 3 4 1 2 3 4 4

Count four crotchets in a bar.

Allegro.

4 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 4

Count four crotchets in a bar.

Vivace.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

N. B. The above figures tell you how many to count in each bar.

ELEMENTS OF MUSIC.

Count four crotchets in a bar.

Allegro.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count four crotchets in a bar.

Maestoso.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

J. WRAGG.

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

ELEMENTS OF MUSIC.

PRELUDE IN THE KEY OF G MAJOR.*

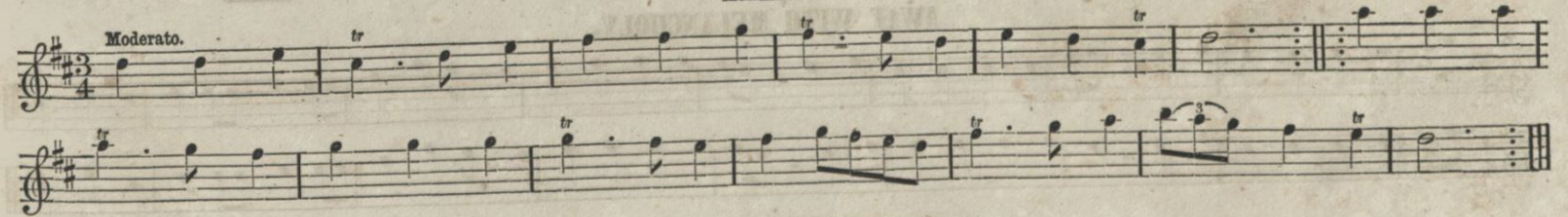


* For the rest of the keys, see "Transposition of the Scale," page 7.

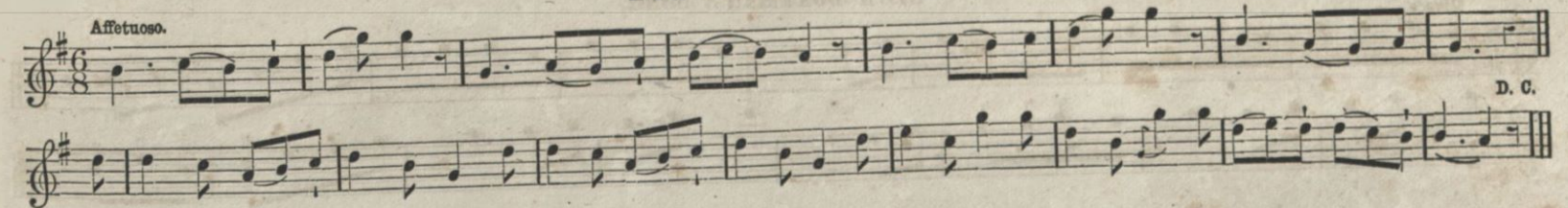
PART SECOND.

AIRS, WALTZES, AND DANCES.

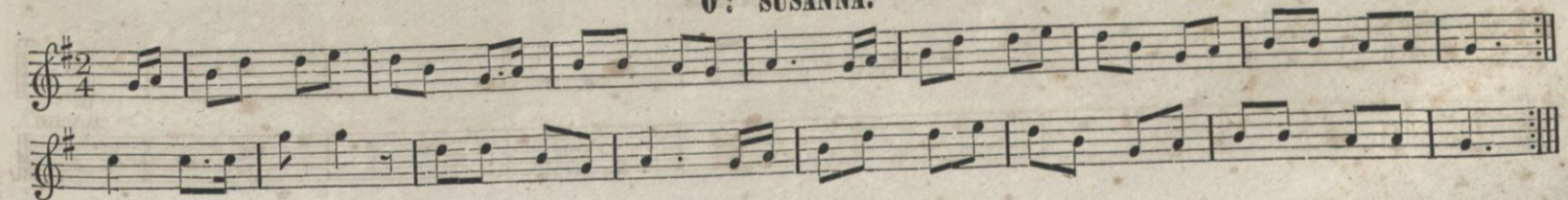
AMERICA.



LIFE LET US CHERISH.



O: SUSANNA.



MARCIA.

J. WRAGG.

Maestoso.

AWAY WITH MELANCHOLY.

NEVA BOATMAN'S SONG.

Vivace.

LOGIE BUCHAN.

WHEN THE DAY WITH ROSY LIGHT.

MALBROOK.

JENNY LIND'S POLKA.

Fine.

D.C.

D.C.

Trio.

(2)

THE SOLDIER'S GRAVE.

Musical notation for 'THE SOLDIER'S GRAVE' in 2/4 time, consisting of three staves of music.

DI TANTI PALPITI.

Musical notation for 'DI TANTI PALPITI' in 2/4 time, consisting of two staves of music. It includes triplets and first/second endings, with a 'D. C.' marking at the end.

MARCH IN THE BATTLE OF PRAGUE.

Musical notation for 'MARCH IN THE BATTLE OF PRAGUE' in common time, consisting of three staves of music.

HAIL COLUMBIA.

Musical notation for 'HAIL COLUMBIA' in common time, consisting of four staves of music.

THE BRIGHT, ROSY MORNING.

Musical notation for 'THE BRIGHT, ROSY MORNING' in 3/4 time, consisting of two staves of music.

NEAR THE LAKE WHERE DROOPED THE WILLOW.

Musical notation for 'NEAR THE LAKE WHERE DROOPED THE WILLOW' in 2/4 time, consisting of two staves of music.

Allegro.

ARIOSO.

Musical notation for the first piece, Ariosso, in 6/8 time. It consists of two staves of music with various ornaments and a 'D.C.' marking at the end.

Moderato.

COPENHAGEN WALTZ.

Musical notation for the second piece, Copenhagen Waltz, in 3/4 time. It consists of three staves of music with various ornaments and repeat signs.

Andantino.

FAIR ROSALIE.

Musical notation for the third piece, Fair Rosalie, in 2/4 time. It consists of three staves of music with various ornaments, repeat signs, and markings for 'Sym.' and 'Song.'

ROSA LEE.

Musical notation for the first piece on page 21, Rosa Lee, in 2/4 time. It consists of two staves of music.

BLUE BELL OF SCOTLAND.

Slow.

Musical notation for the second piece on page 21, Blue Bell of Scotland, in 4/4 time. It consists of two staves of music with a 'Sym.' marking.

WALTZ FROM LUCIA DI LAMMERMOOR.

Musical notation for the third piece on page 21, Waltz from Lucia di Lammermoor, in 3/4 time. It consists of three staves of music with various ornaments and markings.

RORY O'MORE. Duett.

Musical score for 'RORY O'MORE. Duett.' consisting of two systems of two staves each. The first system is in 6/8 time with a key signature of one sharp (F#). The second system is in 2/4 time with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

MOUNTAIN MAID'S INVITATION.

Musical score for 'MOUNTAIN MAID'S INVITATION.' consisting of two staves. The first staff is in 2/4 time with a key signature of one sharp (F#). The second staff is in 5/4 time with a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes. A 'Fin.' marking is visible at the end of the second staff.

WITHIN A MILE OF EDINBURGH.

Slow.

Musical score for 'WITHIN A MILE OF EDINBURGH.' consisting of three staves. The first two staves are in 4/4 time with a key signature of one sharp (F#). The third staff is in 3/4 time with a key signature of one sharp (F#). The music is characterized by a slow tempo and features a variety of note values including eighth, sixteenth, and quarter notes.

A FAVORITE NEW AIR.

J. WRAGG.

Siciliano Andantino.

Musical score for 'A FAVORITE NEW AIR.' consisting of three staves. The first staff is in 6/8 time with a key signature of one flat (Bb). The second and third staves are in 5/4 time with a key signature of one flat (Bb). The tempo is marked 'Siciliano Andantino'. The music features a mix of eighth and sixteenth notes.

THE WOODUP QUICKSTEP.

HOLLOWAY.

Musical score for 'THE WOODUP QUICKSTEP.' consisting of two staves. The first staff is in 2/4 time with a key signature of one sharp (F#). The second staff is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'QUICKSTEP'. The music is primarily composed of eighth and sixteenth notes.

THE WOODUP QUICKSTEP. Concluded.

Musical notation for 'THE WOODUP QUICKSTEP. Concluded.' consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

THE LAD THAT I LOVE BEST.

Musical notation for 'THE LAD THAT I LOVE BEST.' consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is primarily composed of eighth notes.

DANCE IN THE HONEYMOON.

Vivace.

Musical notation for 'DANCE IN THE HONEYMOON.' consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace'. The music is characterized by eighth-note patterns.

O NANNY WILT THOU GANG WITH ME.

Andante.

Musical notation for 'O NANNY WILT THOU GANG WITH ME.' consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante'. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Andante.

AIR BY HAYDN.

Musical notation for 'AIR BY HAYDN.' consisting of two staves in treble clef, 2/4 time signature, and key signature of one sharp (F#).

FROM THE OPERA OF FRA DIAVOLO. Duett.

AUBER.

Musical notation for 'FROM THE OPERA OF FRA DIAVOLO. Duett.' consisting of two staves in treble clef, 6/8 time signature, and key signature of one sharp (F#).

Musical notation for 'FROM THE OPERA OF FRA DIAVOLO. Duett.' consisting of two staves in treble clef, 6/8 time signature, and key signature of one sharp (F#).

Siciliano.

AIR BY PLEYEL.

Musical notation for 'AIR BY PLEYEL.' consisting of two staves in treble clef, 6/8 time signature, and key signature of one sharp (F#).

J. WRAGG.

ARIOSO.

Vivace.

Musical notation for 'ARIOSO.' consisting of two staves in treble clef, 2/4 time signature, and key signature of one sharp (F#). Includes a trill (tr) and 'D.C.' marking.

SICILIAN MARINER'S PRAYER.

Andantino.

Musical notation for 'SICILIAN MARINER'S PRAYER.' consisting of two staves in treble clef, 2/4 time signature, and key signature of one flat (Bb). Includes a trill (tr) marking.

THE MARSEILLES HYMN.

Musical notation for 'THE MARSEILLES HYMN.' consisting of two staves in treble clef, common time (C), and key signature of one flat (Bb).

LUCREZIA BORGIA WALTZ. Solo and Duett.

Musical score for 'LUCREZIA BORGIA WALTZ. Solo and Duett.' consisting of five staves. The first staff is the melody in 3/8 time, and the following four staves are the accompaniment. The key signature has one flat (B-flat).

A PLACE IN THY MEMORY, DEAREST.

Musical score for 'A PLACE IN THY MEMORY, DEAREST.' consisting of one staff in 6/8 time. The key signature has two sharps (F# and C#). It includes a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end.

HARK! OVER THE STILLY LAKE.

Musical score for 'HARK! OVER THE STILLY LAKE.' consisting of two staves in 4/4 time. The key signature has two sharps (F# and C#).

BADEN BADEN, OR PRINCE DE JOINVILLE POLKA.

Musical score for 'BADEN BADEN, OR PRINCE DE JOINVILLE POLKA.' consisting of five staves in 2/4 time. The key signature has two flats (B-flat and E-flat). It includes dynamic markings 'p' (piano) and 'f' (forte), and performance instructions 'Trio.' and 'D.C.' (Da Capo).

A LIFE ON THE OCEAN WAVE.

Musical score for 'A LIFE ON THE OCEAN WAVE.' consisting of one staff in 6/8 time. The key signature has two sharps (F# and C#). It includes a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end.

Musical score for 'A LIFE ON THE OCEAN WAVE.' consisting of two staves in 6/8 time. The key signature has two sharps (F# and C#). It includes a 'D.C.' (Da Capo) instruction at the end.

IN MY COTTAGE NEAR A WOOD.

Musical notation for 'IN MY COTTAGE NEAR A WOOD.' consisting of two systems of two staves each. The first system is in common time (C) and the second system is in 3/4 time.

YANKEE DOODLE.

Musical notation for 'YANKEE DOODLE.' consisting of two systems of two staves each. The first system is in 2/4 time and the second system is in 3/4 time.

SPANISH DANCE.

Musical notation for 'SPANISH DANCE.' consisting of two systems of two staves each. The first system is in 3/8 time and the second system is in 3/4 time.

SILVER MOON.

Musical notation for 'SILVER MOON.' consisting of two systems of two staves each. The first system is in 2/4 time and the second system is in 3/4 time.

SWEET AFTON.

Musical notation for 'SWEET AFTON.' consisting of two systems of two staves each. The first system is in 3/4 time and the second system is in 3/4 time.

THE BOWLD SOGER BOY.

Musical notation for 'THE BOWLD SOGER BOY.' consisting of two systems of two staves each. The first system is in 2/4 time and the second system is in 3/4 time. A piano (*p*) dynamic marking is present at the beginning of the first system.

PART THIRD.

AIRS AND DUETTS FROM ORATORIOS.

FORGIVE, MY BROTHER. Duett.

ROMBERG. From the Oratorio of Absalom.

Musical score for 'FORGIVE, MY BROTHER' by Romberg. The score is written for two voices and piano accompaniment. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has two vocal lines and a piano accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

FORGIVE, MY BROTHER.

Musical score for 'FORGIVE, MY BROTHER' by Romberg, continuing from the previous page. It consists of two systems of staves. The first system has two vocal lines and a piano accompaniment line. The second system has two vocal lines and a piano accompaniment line. The key signature is three flats and the time signature is 4/4. A 'Rit.' marking is present at the end of the second system.

HAIL, JUDEA, HAPPY LAND. Duett.

HANDEL.

Musical score for 'HAIL, JUDEA, HAPPY LAND' by Handel. The score is written for two voices and piano accompaniment. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has two vocal lines and a piano accompaniment line. The key signature is two sharps (F#, C#) and the time signature is 4/4. An 'Allegro.' marking is present at the beginning of the first system.

HAIL, JUDEA, HAPPY LAND. Continued.

Musical score for page 34, titled "HAIL, JUDEA, HAPPY LAND. Continued." The score consists of five systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

HAIL, JUDEA, HAPPY LAND. Concluded.

Musical score for page 35, titled "HAIL, JUDEA, HAPPY LAND. Concluded." The score consists of three systems of two staves each. The notation continues from page 34, maintaining the same key signature and time signature. It concludes with a double bar line at the end of the third system.

LOVELY IS ZION. Aria.

I. B. WOODBURY, from "Absalom."

Andante molto con Espressione.

Musical score for the aria "LOVELY IS ZION." The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with the tempo marking "Andante molto con Espressione." The notation features a mix of eighth and sixteenth notes, with some slurs and dynamic markings.

LOVELY IS ZION. Concluded.

Musical score for 'LOVELY IS ZION. Concluded.' consisting of six staves of music. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The piece concludes with a double bar line.

SPARE MY BROTHER, THOUGH SO ERRING. Duett.

ROSSINI.

Musical score for 'SPARE MY BROTHER, THOUGH SO ERRING. Duett.' consisting of two staves of music. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. The piece features triplet markings and concludes with a double bar line.

SPARE MY BROTHER. Concluded.

Musical score for 'SPARE MY BROTHER. Concluded.' consisting of six staves of music. The notation includes treble clefs, a key signature of one flat, and various rhythmic values. Performance markings include 'Rit.' (ritardando), 'A tempo.', and 'Cres.' (crescendo). The piece concludes with a double bar line.

THOUGH THE SINNER BLOOM AT MORNING.

ROSSINI.

Musical score for 'THOUGH THE SINNER BLOOM AT MORNING.' consisting of two staves of music. The notation includes treble clefs, a key signature of one flat, and a 4/4 time signature. The piece is marked 'Andante.' and features triplet markings. It concludes with a double bar line.

THOUGH THE SINNER. Concluded.

Musical notation for 'THOUGH THE SINNER. Concluded.' consisting of three staves. The first staff is a single melodic line. The second and third staves are a piano accompaniment. The second staff includes a 'Rit.' (ritardando) marking. The music is in a key with two flats and a common time signature.

SEE THE CONQUERING. Duett.

HANDEL'S Judas Maccabean.

Musical notation for 'SEE THE CONQUERING. Duett.' consisting of four staves. The first two staves are a duet for two voices. The last two staves are a piano accompaniment. The tempo is marked 'Allegro non Troppo'. The music is in a key with one sharp and a 2/2 time signature.

PART FOURTH.

SELECTIONS OF SACRED MUSIC.

MENDON. L. M.

With ardor.

Musical notation for 'MENDON. L. M.' consisting of a single staff. The tempo is 'With ardor'. The music is in a key with one sharp and a 3/4 time signature.

MEDWAY. L. M.

With dignity.

Musical notation for 'MEDWAY. L. M.' consisting of a single staff. The tempo is 'With dignity'. The music is in a key with one sharp and a 2/2 time signature.

OLIVET. L. M.

With great gentleness and delicacy.

Musical notation for 'OLIVET. L. M.' consisting of a single staff. The tempo is 'With great gentleness and delicacy'. The music is in a key with one sharp and a 2/2 time signature.

TRURO. L. M.

Spirited.

Musical notation for 'TRURO. L. M.' consisting of a single staff. The tempo is 'Spirited'. The music is in a key with one sharp and a 2/2 time signature.

OLD HUNDRED. L. M.

Firm.

Musical notation for 'OLD HUNDRED. L. M.' consisting of a single staff. The tempo is 'Firm'. The music is in a key with one sharp and a 2/2 time signature.

PERGOLESI.

WOODBURY.

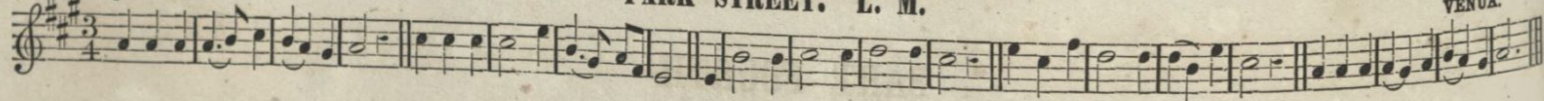
DR. BURNEY.

LUTHER.

Spirited.

PARK STREET. L. M.

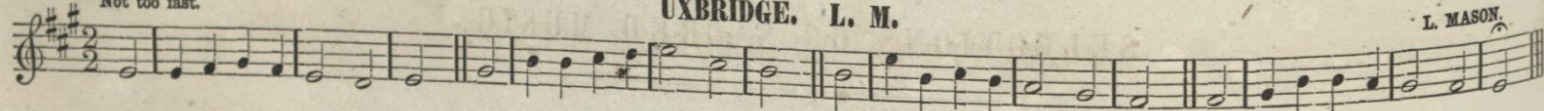
VENUA.



Not too fast.

UXBRIDGE. L. M.

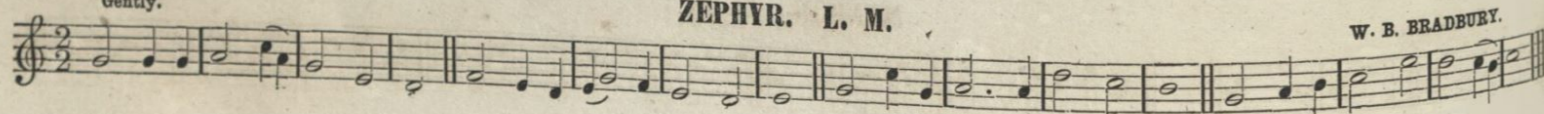
L. MASON.



Gently.

ZEPHYR. L. M.

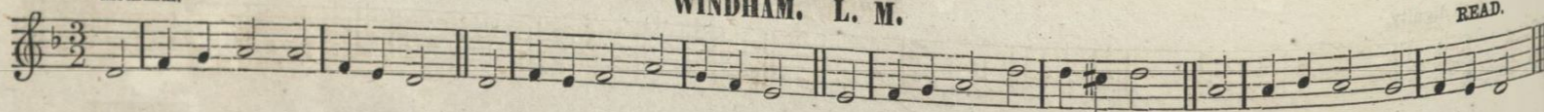
W. B. BRADBURY.



Mournful.

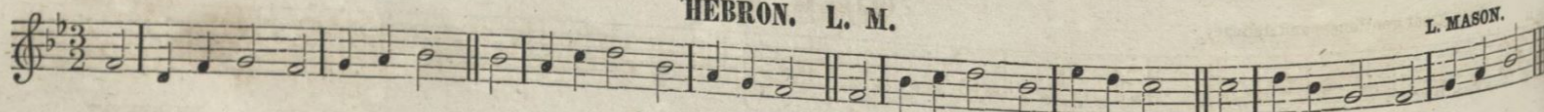
WINDHAM. L. M.

READ.



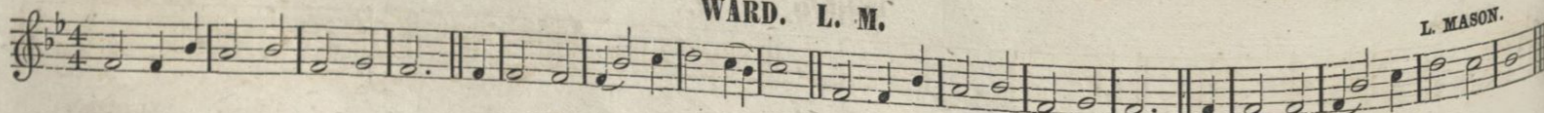
HEBRON. L. M.

L. MASON.



WARD. L. M.

L. MASON.

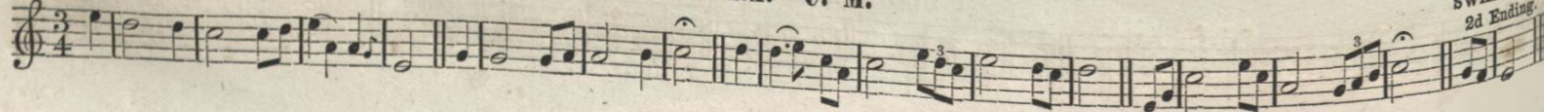


With dignity.

CHINA. C. M.

SWAN.

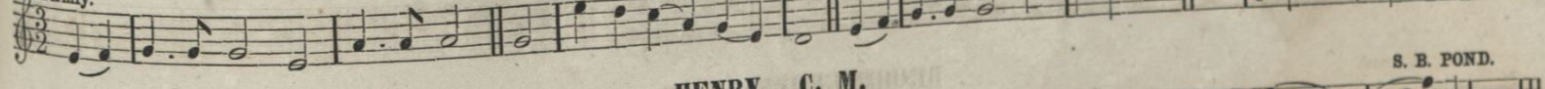
2d Ending.



HEBER. C. M.

GEO. KINGSLEY.

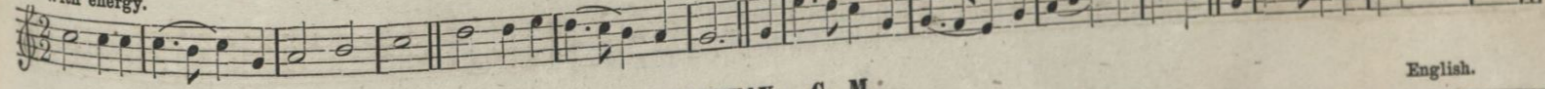
Firmly.



HENRY. C. M.

S. B. POND.

With energy.



CONWAY. C. M.

English.

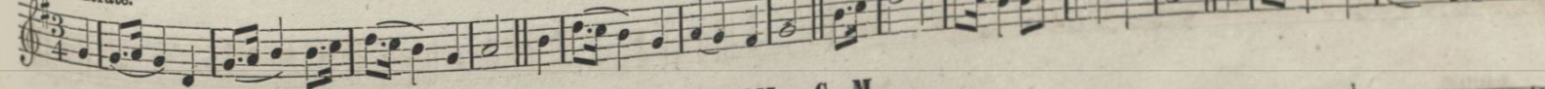
Spirited.



ST. MARTINS. C. M.

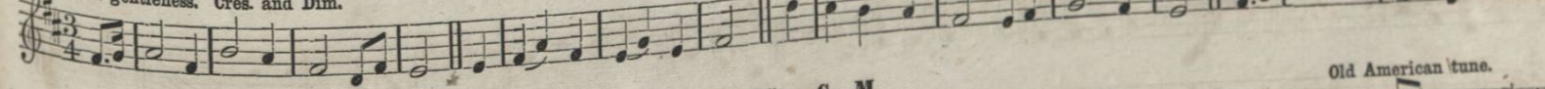
TANSUR.

Moderate.



SILOAM. C. M.

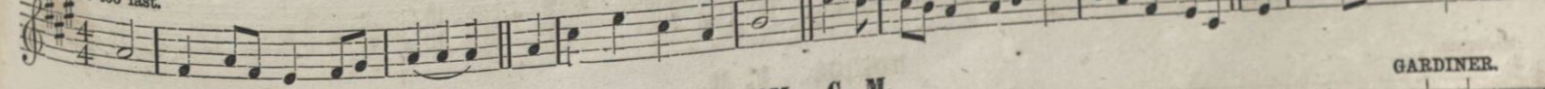
With gentleness. Cres. and Dim.



MEDES. C. M.

Old American tune.

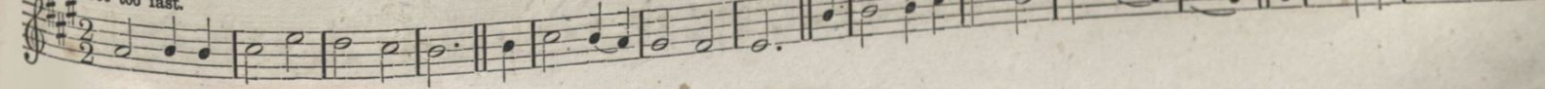
Not too fast.



DEDHAM. C. M.

GARDINER.

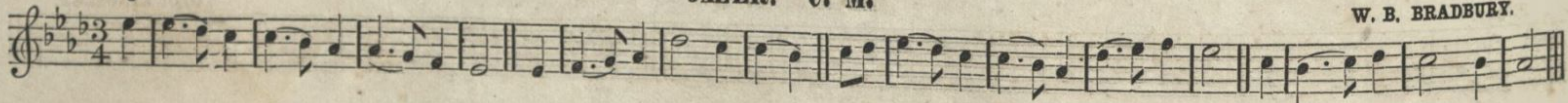
Not too fast.



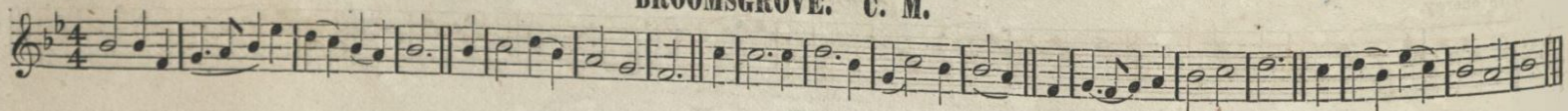
Flowing.

JAZER. C. M.

W. B. BRADBURY.



BROOMSGROVE. C. M.



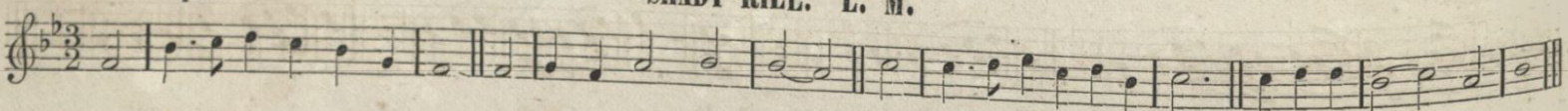
BALERMA. C. M.

Scotch Melody.



Gentle and expressive.

SHADY RILL. L. M.



Spirited.

AE. L. M. Double.



Moderato.

MIGDOL. L. M.



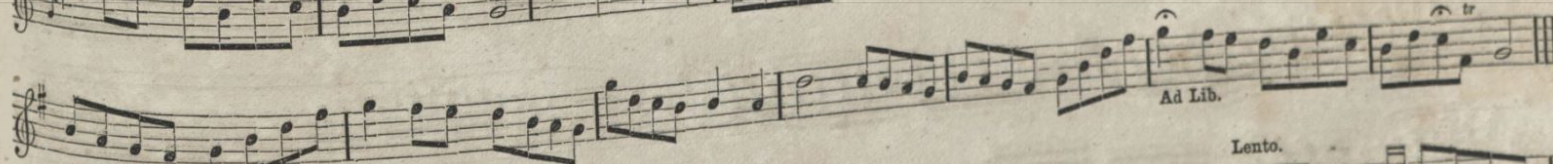
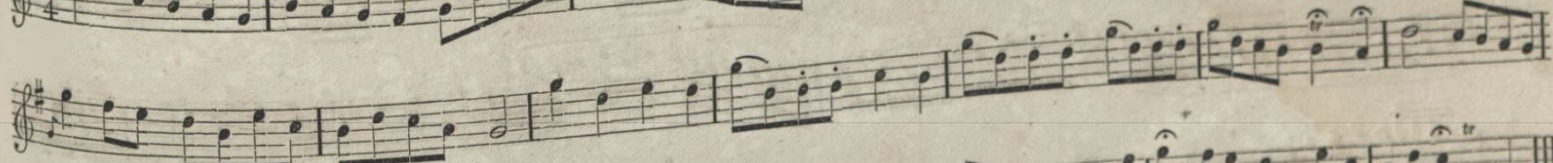
FINISHING EXERCISES.

CONSISTING OF ELEGANT EXTRACTS FROM CELEBRATED AUTHORS.

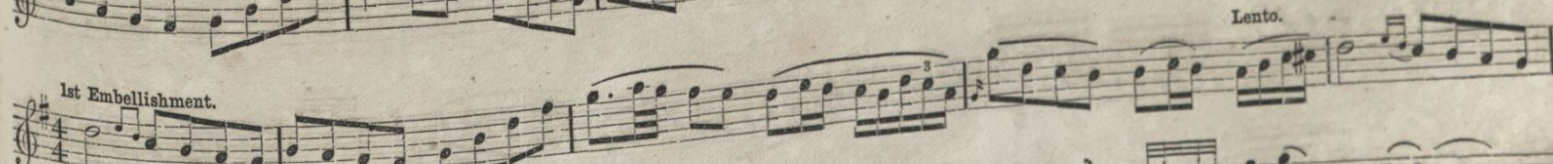
PRAY GOODY.

Arranged with embellishments by M. METZLER.

Moderato.



Lento.



1st Embellishment.



PRAY GOODY. Continued.

Musical staff 1 for 'PRAY GOODY. Continued.' in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, with a fermata over a note. Performance markings include 'Ad lib.' and 'A tempo.' with a '3' indicating a triplet.

Musical staff 2 for 'PRAY GOODY. Continued.' continuing the melody with various rhythmic patterns and ornaments. It includes a '6' indicating a sextuplet and a trill 'tr' at the end.

Musical staff 3 for 'PRAY GOODY. Continued.' marked '2d Embellishment.' in 4/4 time. It features a complex rhythmic pattern with many sixteenth notes.

Musical staff 4 for 'PRAY GOODY. Continued.' continuing the embellishment with intricate rhythmic figures.

Musical staff 5 for 'PRAY GOODY. Continued.' with further rhythmic complexity and a fermata.

Musical staff 6 for 'PRAY GOODY. Continued.' featuring a sextuplet '6' and a trill 'tr'.

Musical staff 7 for 'PRAY GOODY. Continued.' concluding the piece with a final melodic phrase and a fermata.

IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.

Musical staff 1 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes.

Musical staff 2 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' continuing the melody with various rhythmic patterns.

Musical staff 3 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' with further rhythmic complexity.

Musical staff 4 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' featuring a sextuplet '6' and a trill 'tr'.

Musical staff 5 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' with further rhythmic complexity and a trill 'tr'.

ff Rit. a Tempo.

Musical staff 6 for 'IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.' concluding the piece with a final melodic phrase and a fermata.

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