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Wm Audley Cooper Feb 2nd 1847

THE

FLUTE,

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WITH AN

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BY I. B. WOODBURY,

Author of various Musical Publications.

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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:

bar. | measure. bar. | measure. bar. | measure. bar. |

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.

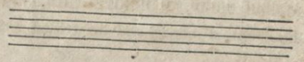
* Some writers designate double measure by the letter C with a bar across, thus 𝄵; and quadruple time by the letter C, thus 𝄴.

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*.

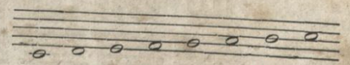
HIGH AND LOW SOUNDS, OR MELODY.

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:

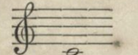


constitute what is called the Staff, and it determines the pitch of sounds. Each line or space in the staff is called a Degree, making nine in all; and as the compass of voices and instruments is much greater than the staff of five lines will allow, added lines below and above are used to any extent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

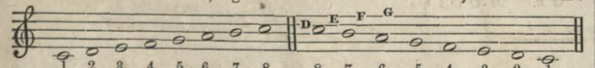


Characters called *defs* are used to denote where **1** of the scale is written:

thus:



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



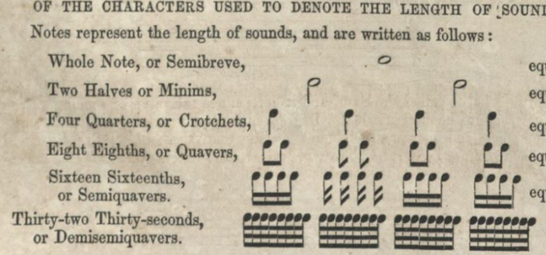
In analyzing the diatonic scale, there are seven intervals; viz. five major and two minor seconds.

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.

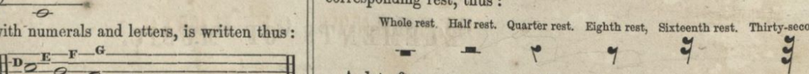
OF THE CHARACTERS USED TO DENOTE THE LENGTH OF SOUNDS.

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



RESTS AND DOTTED NOTES.

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

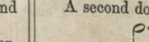


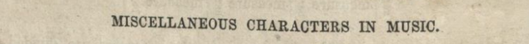
A dot after a note or rest adds one half to its value; thus, 𝅝. a dotted whole note is equal to three halves 𝅗𝅥 𝅘𝅥 𝅘𝅥; a 𝅗𝅥. equal to three 𝅘𝅥 𝅘𝅥 𝅘𝅥; a dotted rest thus, 𝄻., is equal to three half rests, thus, 𝄼 𝄼 𝄼; a 𝄽. equal to 𝄾 𝄾 𝄾, &c.

A second dot adds one half to the first dot, thus:

𝅗𝅥.. is equal to 𝅗𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥; 𝅘𝅥.. is equal to 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥, &c.

MISCELLANEOUS CHARACTERS IN MUSIC.

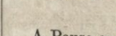
A figure 3 placed over three notes, thus:  shows that they are to be played in the time of two of the same kind; for example, thus:



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.

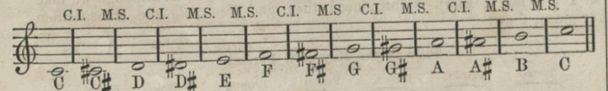
A Pause or Hold, over a note or rest, thus:  , denotes a suspension of the time.

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 (♭). 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.



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.

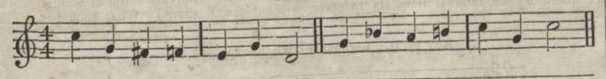
The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below, in the chromatic scale, the interval is a minor second.

Questions. What is the interval from C to C♯ (sharp)? C♯ to D, &c.? C to B in descending? B to B♭ (flat)? B♭ to A? A to A♭? &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 (♮) is used to contradict or take away the power of a flat or sharp.

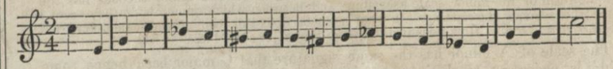
EXAMPLE.



* 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.

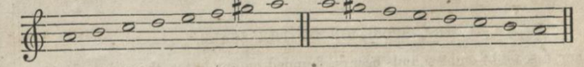
After a *sharped* tone, the ear naturally expects the next above; but after a *flatted* tone, the next below.

EXAMPLE.

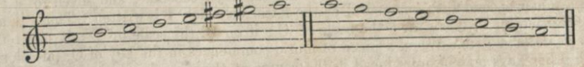


MINOR SCALE.

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 form, 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.

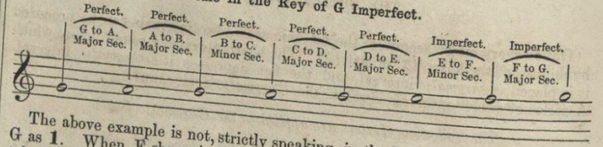
The scale of A minor has the same signature that C major has; hence some guide is necessary to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece of music is generally in A minor. After hearing 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, (although other keys may be introduced in the course of the piece by means of 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** of the new scale, thus:

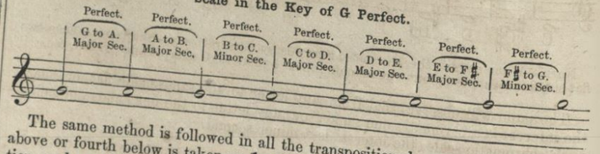
* For extended illustrations and instructions in Modulation, see Woodbury's "*Self-Instructor in Musical Composition and Thorough Base,*" published by MASON BROTHERS.

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:

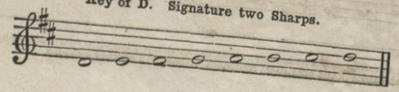
Scale in the Key of G Perfect.



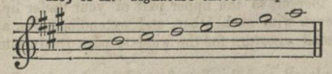
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as **1** of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

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 sharped, how many intervals would be wrong. What would be the interval from six to seven without the F sharp? What should it be, &c.?

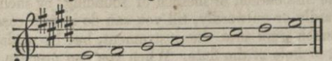
Key of D. Signature two Sharps.



Key of A. Signature three Sharps.



Key of E. Signature four Sharps.

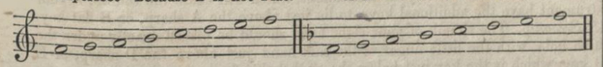


For extended instructions and illustrations in Modulation, see "Woodbury's Self-Instructor in Musical Composition and Thorough Base."*

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.**



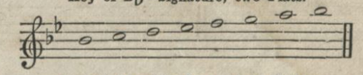
The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to B♭, (three to four), a minor; B♭ to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

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 sharped, as in the sharp keys, &c.

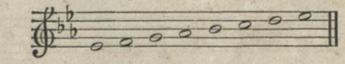
* This work has just been revised, and is now published by MASON BROTHERS, No. 23 Park Row, N. Y. It contains complete rules to arrange for the orchestra; also the brass and clarionette bands, with scales for all the instruments. The whole work can be sent through the Post-Office at 50c., making it the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

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

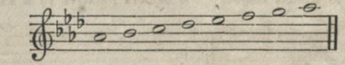
Key of B♭—Signature, two Flats.



Key of E♭—Signature, three Flats.



Key of A♭—Signature, four Flats.



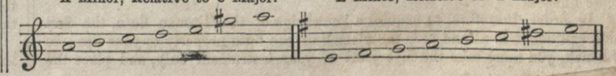
CONTINUATION OF THE MINOR SCALE.

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.

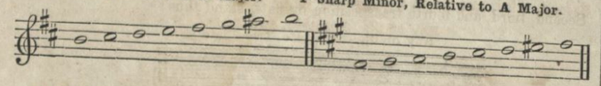
Question the Class as follows. What is the relative minor scale to G major? *Ans.* E. What is the signature of the relative minor to any major scale? The same as the major. What is the signature to E minor? One sharp. Is it necessary to introduce any accidentals in the minor scale? Yes: the seventh is always sharped, 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.

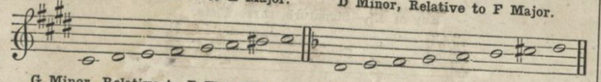
A Minor, Relative to C Major. **E Minor, Relative to G Major.**



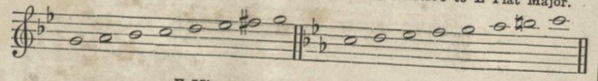
B Minor, Relative to D Major. F Sharp Minor, Relative to A Major.



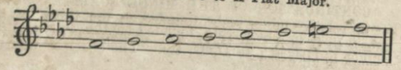
C Sharp Minor, Relative to E Major. D Minor, Relative to F Major.



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 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.

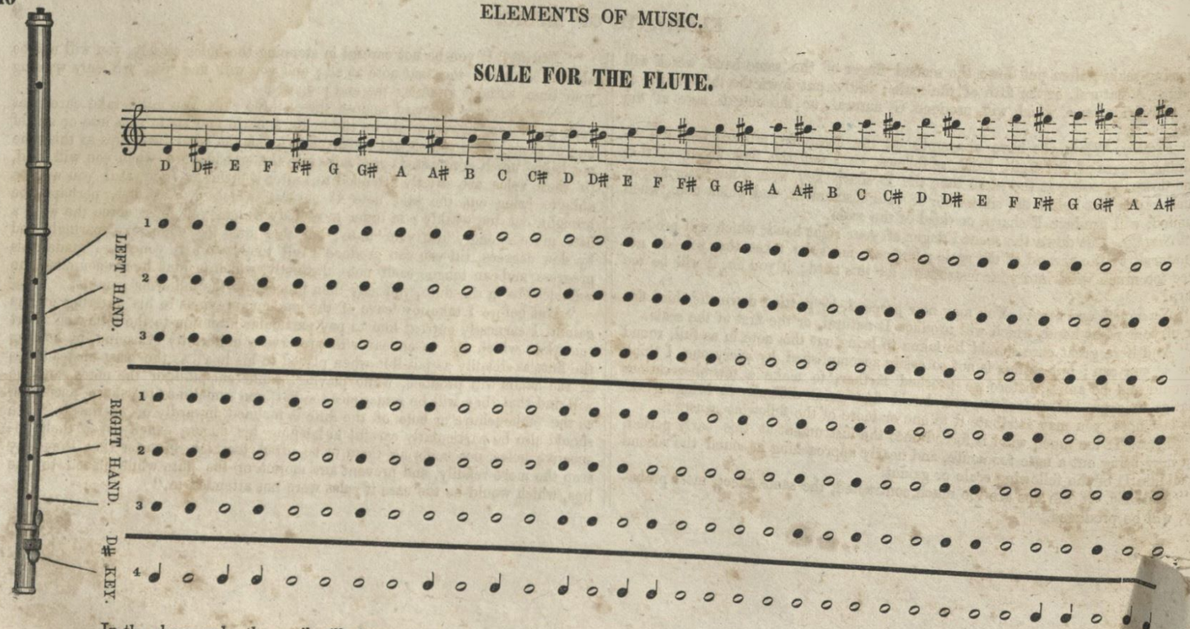
"*Secondly.* If the lips are too much contracted, the same effect, most probably, will be produced.

"*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."

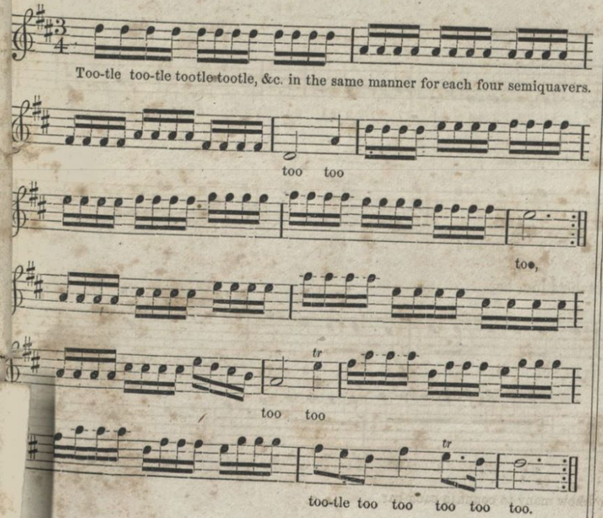
SCALE FOR THE FLUTE.



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.

THE DOUBLE TONGUE.

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



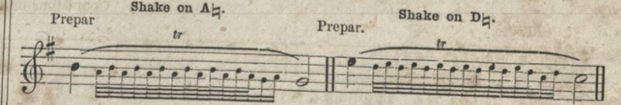
CONSTRUCTION OF A SHAKE.

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.



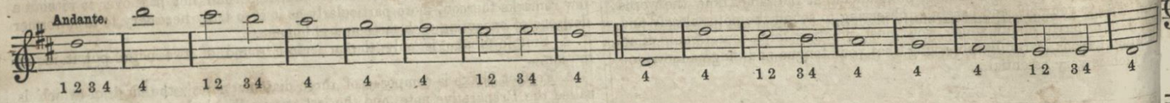
As I am now drawing near to a conclusion, and must leave the pupil to proceed by himself, it is necessary to observe to him, that the most certain and speedy method of improvement is, at an early period, to acquire a knowledge of Time. To learn which, let me recommend to him to practice only such lessons 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 heve a just idea of Time, and will make smooth the path to pieces more entertaining and of greater consequence.

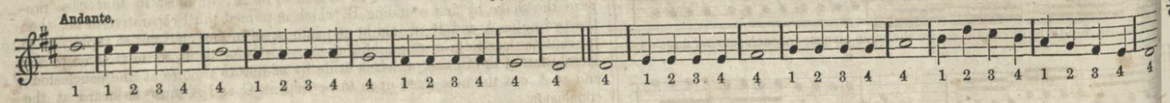
ELEMENTS OF MUSIC.

ON THE GAMUT IN D MAJOR.

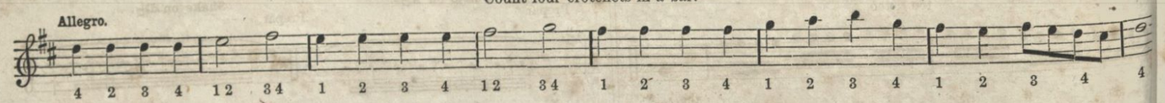
Common time. Count four crotchets in a bar.



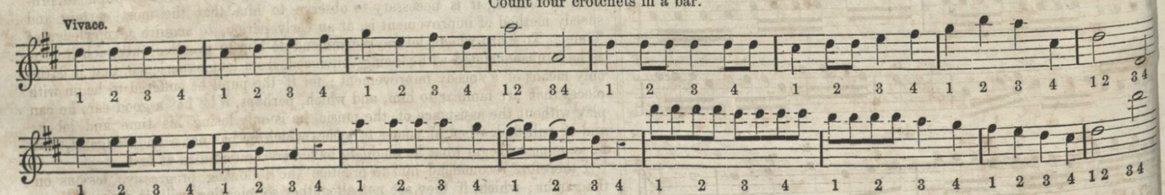
Count four crotchets in a bar.



Count four crotchets in a bar.



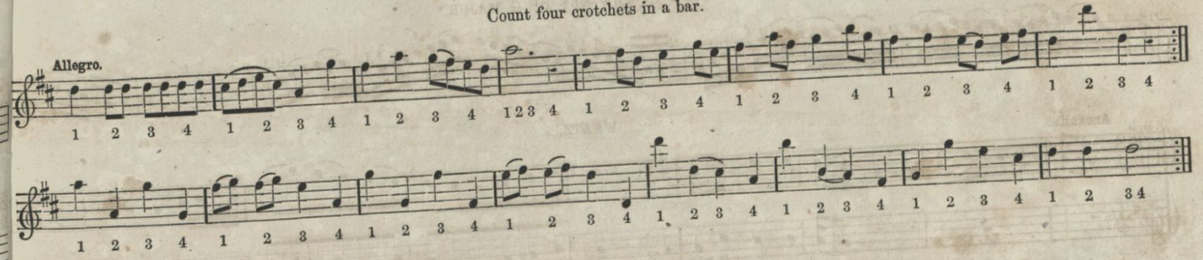
Count four crotchets in a bar.



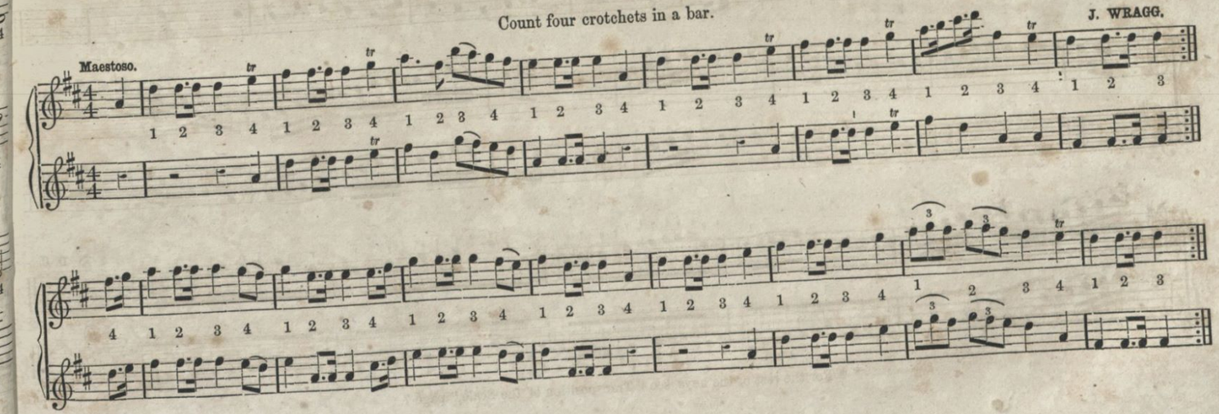
N. B. The above figures tell you how many to count in each bar.

ELEMENTS OF MUSIC.

Count four crotchets in a bar.

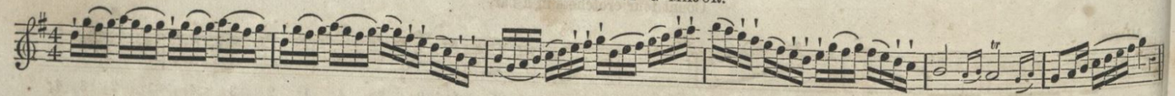


Count four crotchets in a bar.

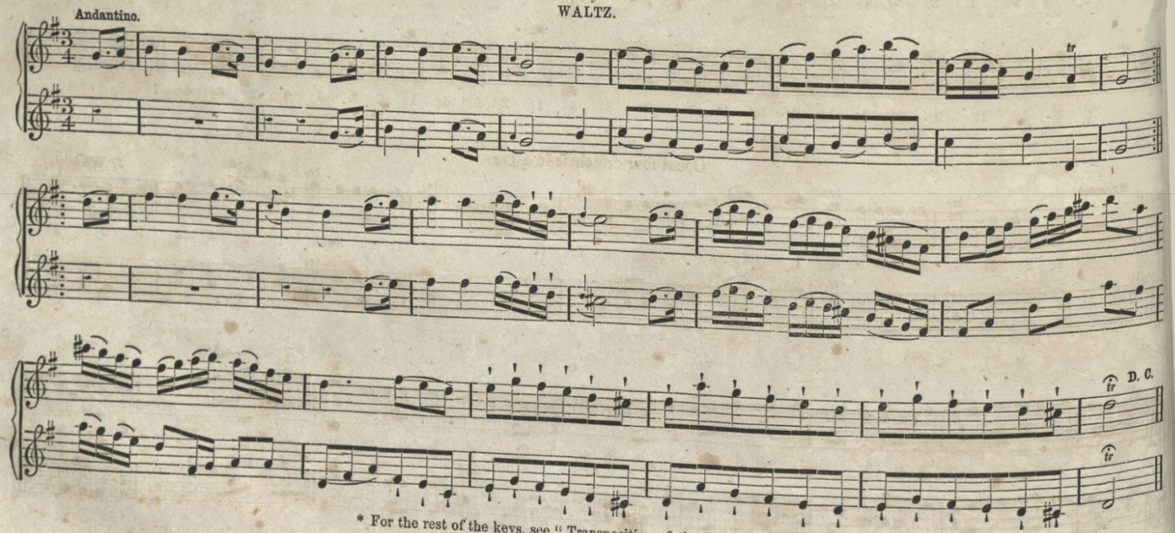


ELEMENTS OF MUSIC.

PRELUDE IN THE KEY OF G MAJOR.*



WALTZ.

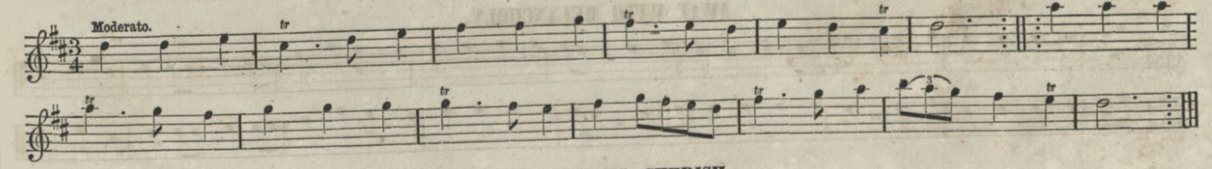


* For the rest of the keys, see " Transposition of the Scale," page 7.

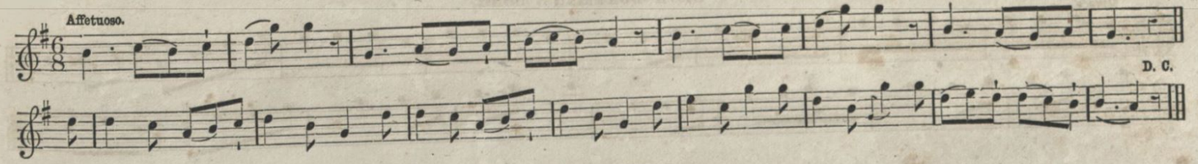
PART SECOND.

AIRS, WALTZES, AND DANCES.

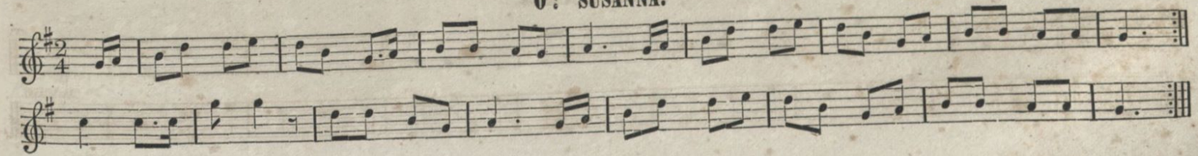
AMERICA.



LIFE LET US CHERISH.



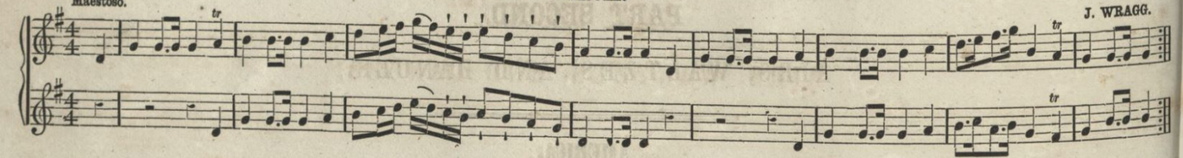
O! SUSANNA.



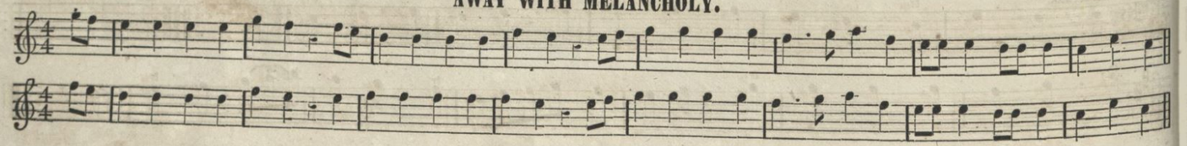
MARCIA.

Maestoso.

J. WRAGG.

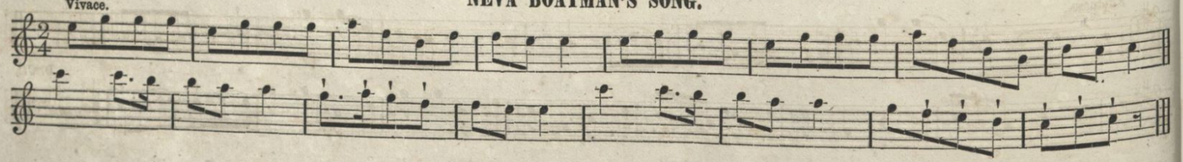


AWAY WITH MELANCHOLY.

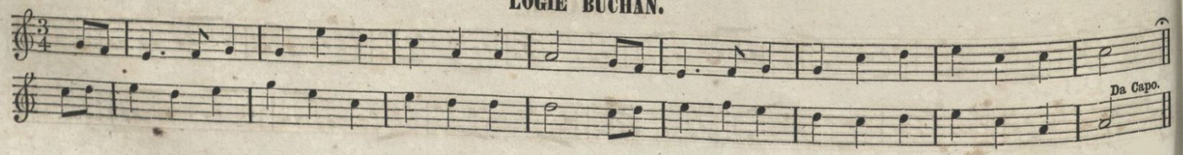


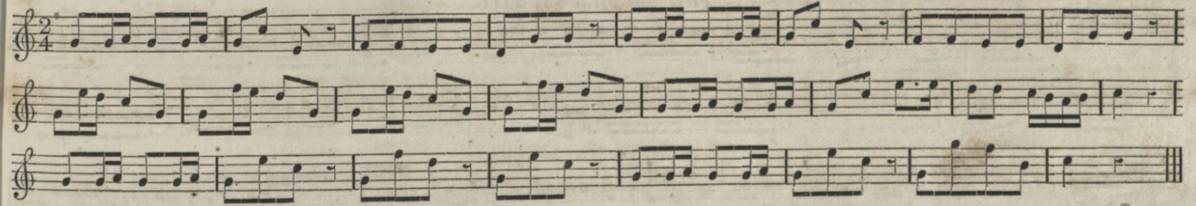
NEVA BOATMAN'S SONG.

Vivace.

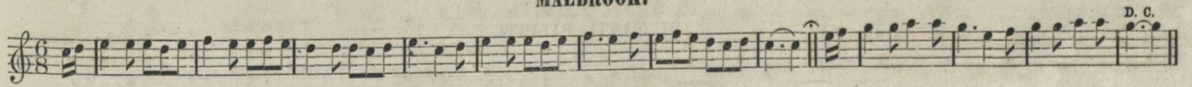


LOGIE BUCHAN.

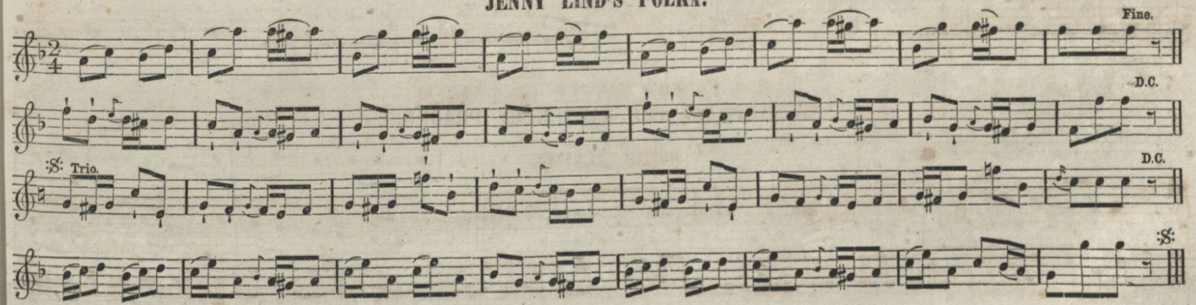




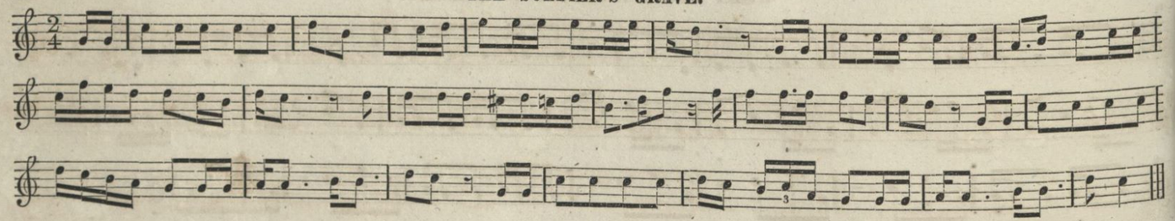
MALBROOK.



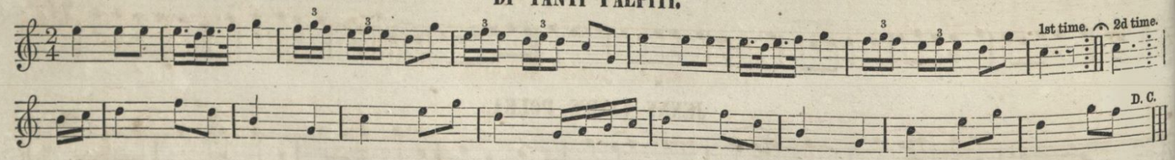
JENNY LIND'S POLKA.



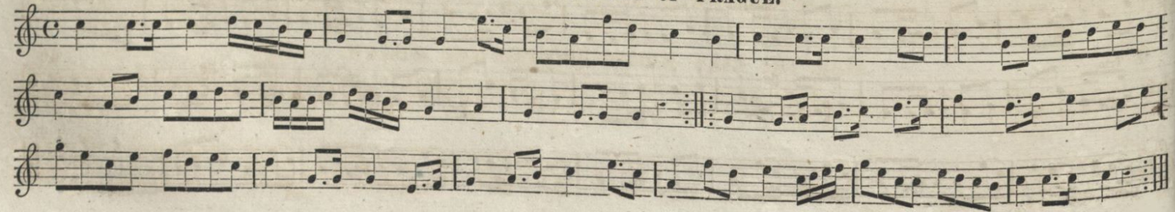
THE SOLDIER'S GRAVE.

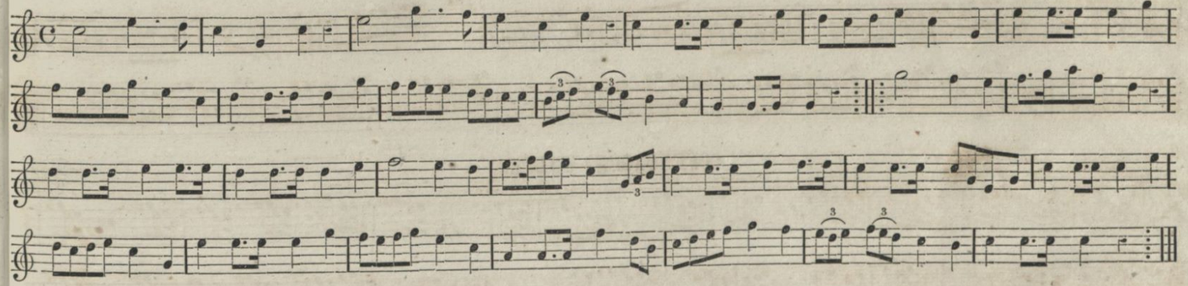


DI TANTI PALPITI.

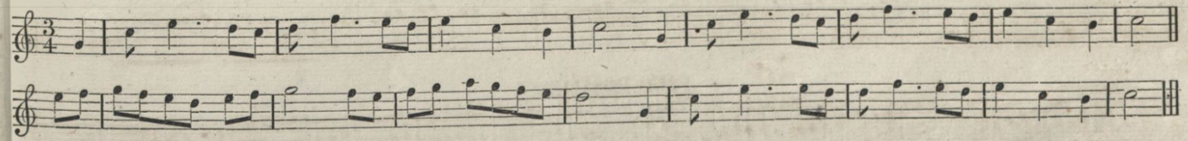


MARCH IN THE BATTLE OF PRAGUE.

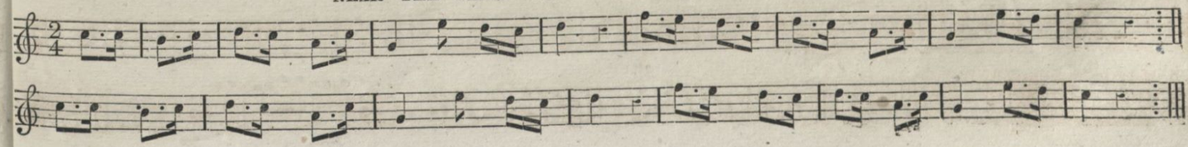




THE BRIGHT, ROSY MORNING.



NEAR THE LAKE WHERE DROOPED THE WILLOW.



ARIOSO.

Allegro.

D. C.

COPENHAGEN WALTZ.

Moderato.

FAIR ROSALIE.

Andantino.

Sym.

Sym.

Song.

Sym.

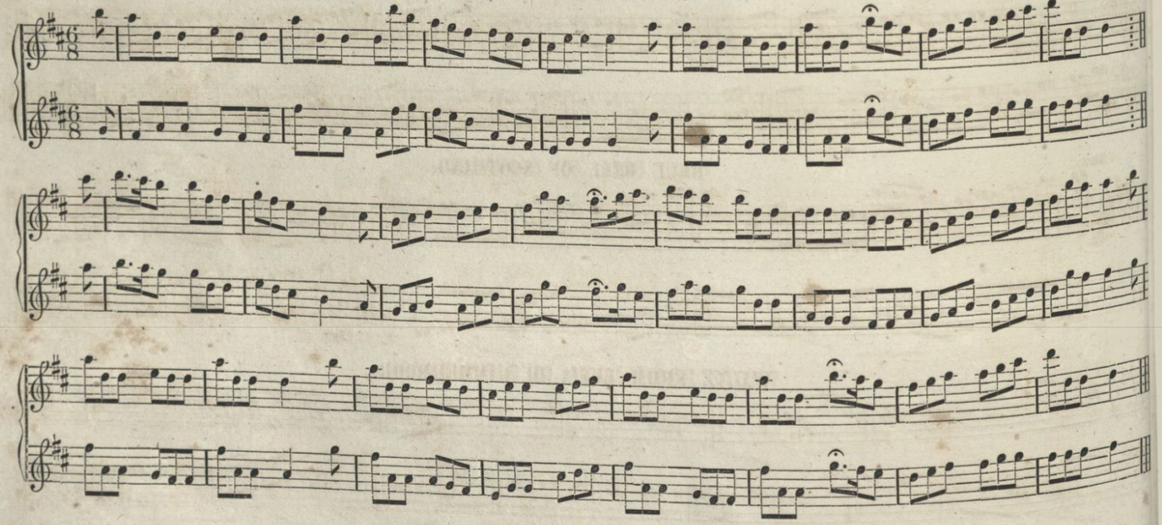
BLUE BELL OF SCOTLAND.

Slow.

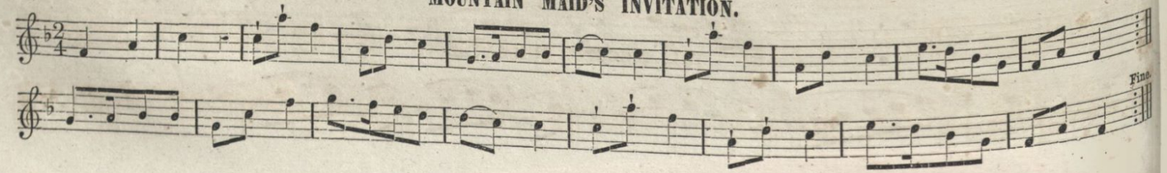
Sym.

WALTZ FROM LUCIA DI LAMMERMOOR.

RORY O'MORE. Duett.

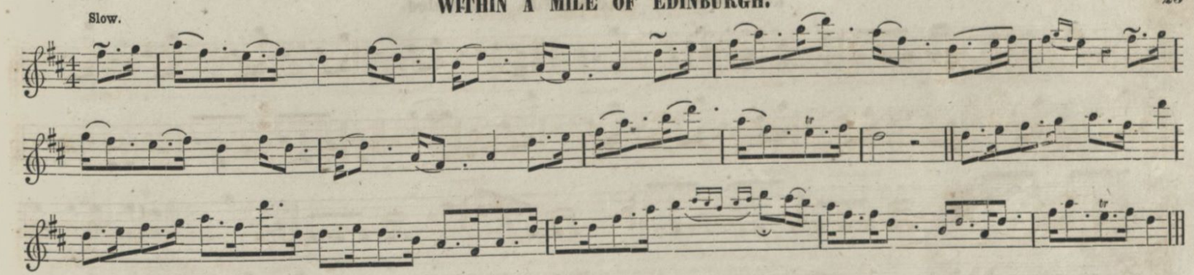


MOUNTAIN MAID'S INVITATION.



WITHIN A MILE OF EDINBURGH.

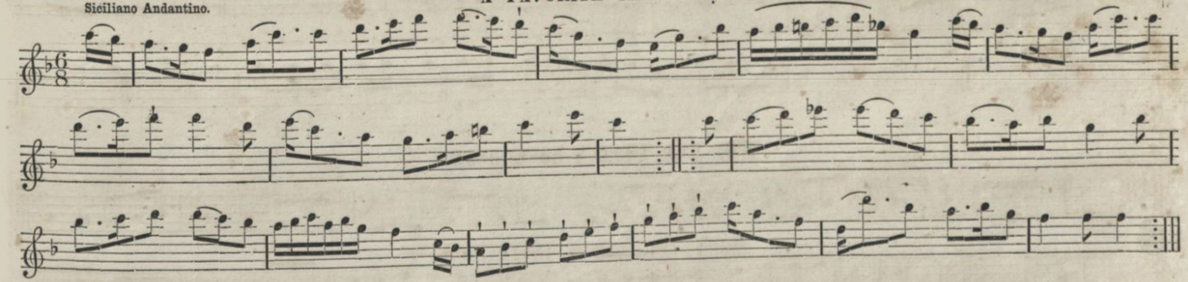
Slow.



A FAVORITE NEW AIR.

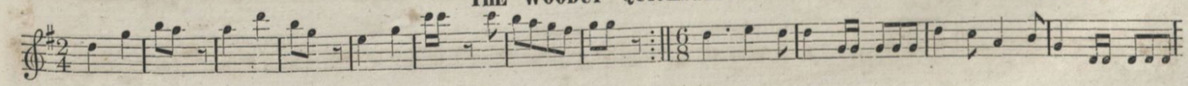
Siciliano Andantino.

J. WRAGG.

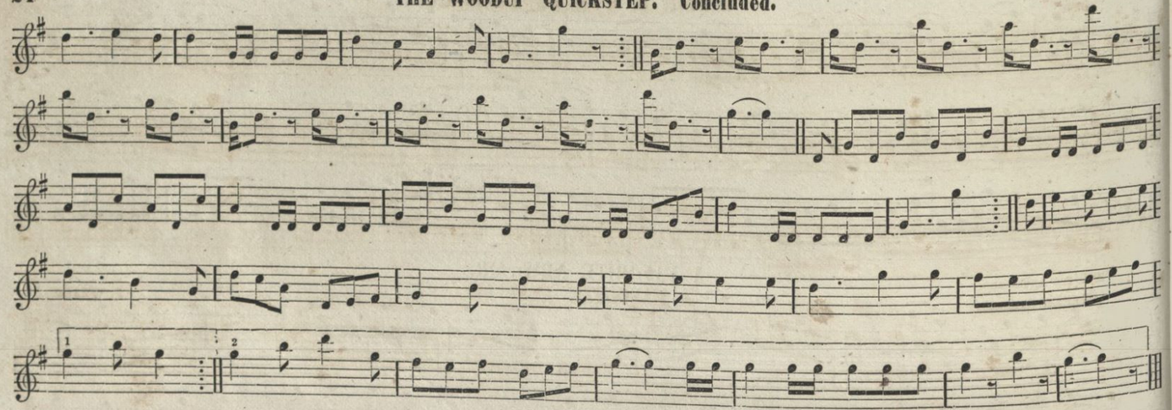


THE WOODUP QUICKSTEP.

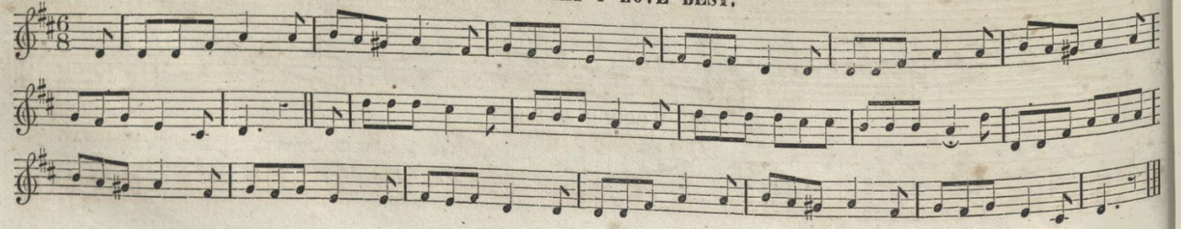
HOLLOWAY.



THE WOODUP QUICKSTEP. Concluded.

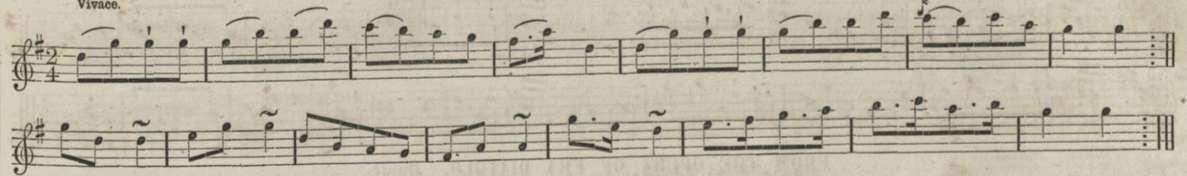


THE LAD THAT I LOVE BEST.



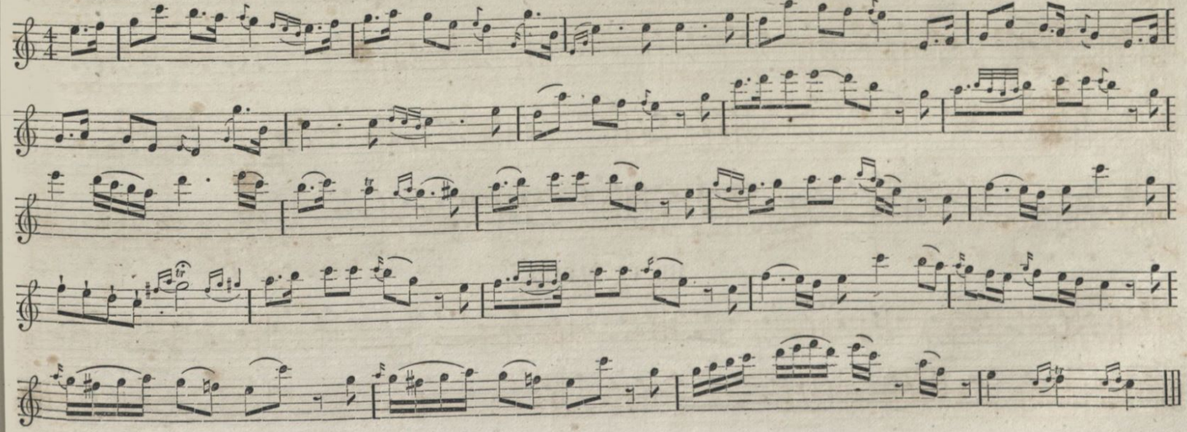
DANCE IN THE HONEYMOON.

Vivace.



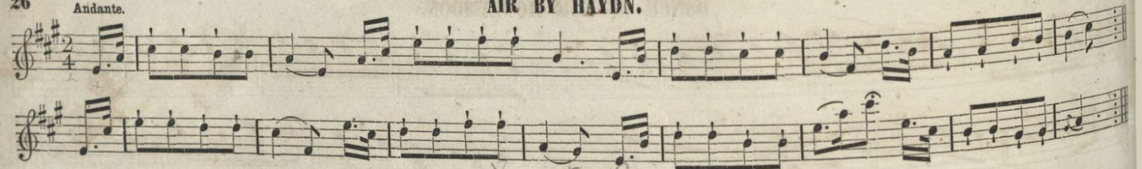
O NANNY WILT THOU GANG WITH ME.

Andante.



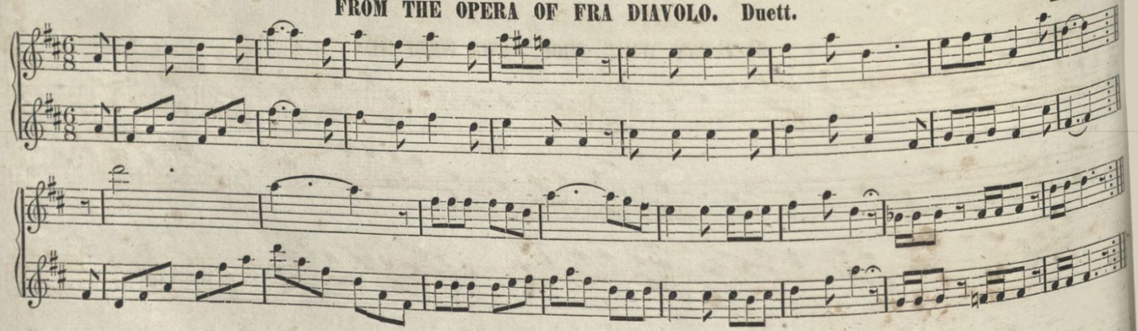
Andante.

AIR BY HAYDN.



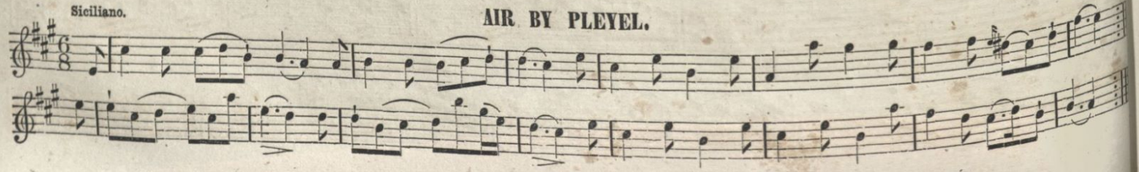
FROM THE OPERA OF FRA DIAVOLO. Duett.

AUBER.



Siciliano.

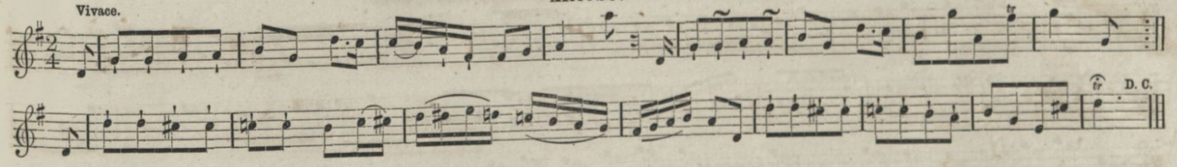
AIR BY PLEYEL.



Vivace.

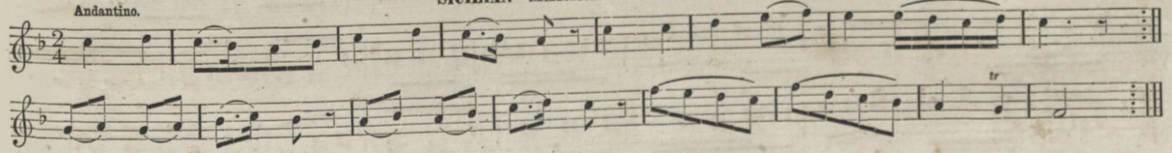
ARIOSO.

J. WRAGG.

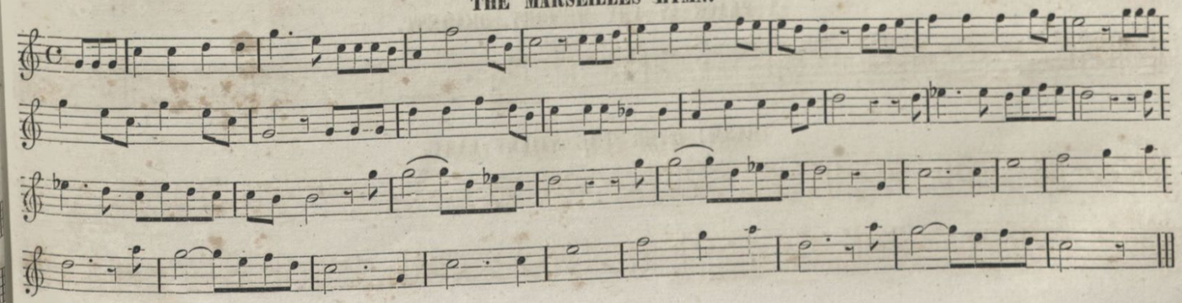


Andantino.

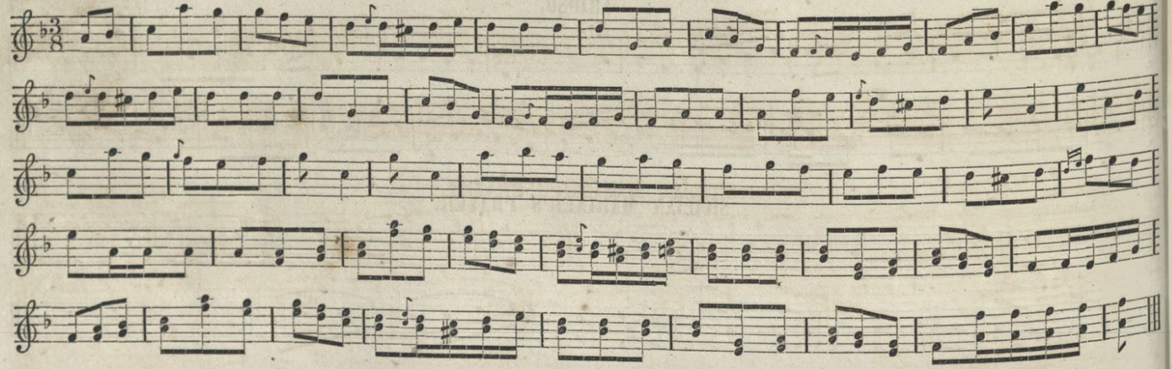
SICILIAN MARINER'S PRAYER.



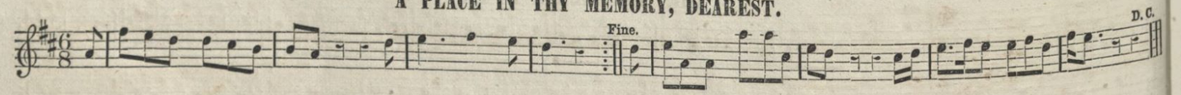
THE MARSEILLES HYMN.



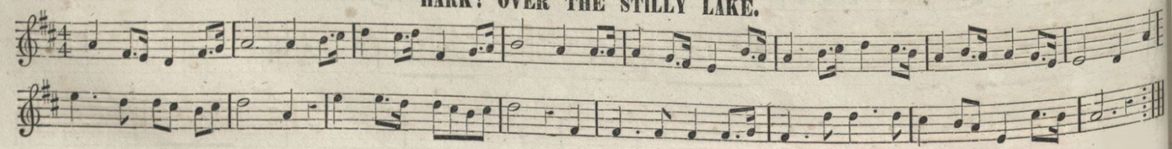
LUCREZIA BORGIA WALTZ. Solo and Duett.



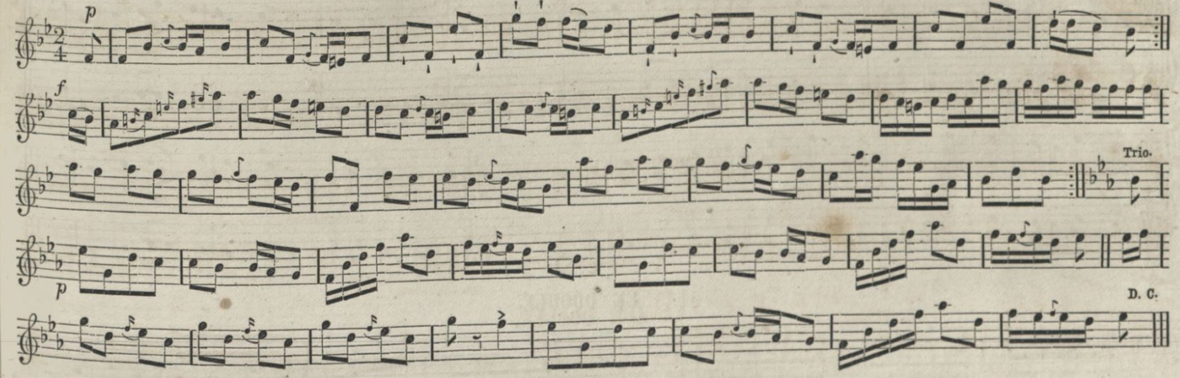
A PLACE IN THY MEMORY, DEAREST.



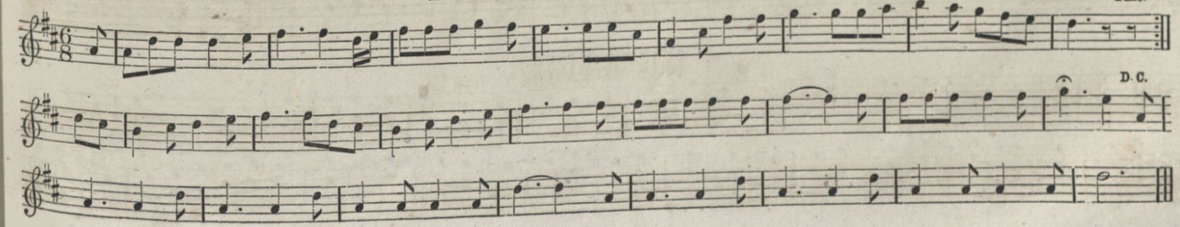
HARK! OVER THE STILLY LAKE.



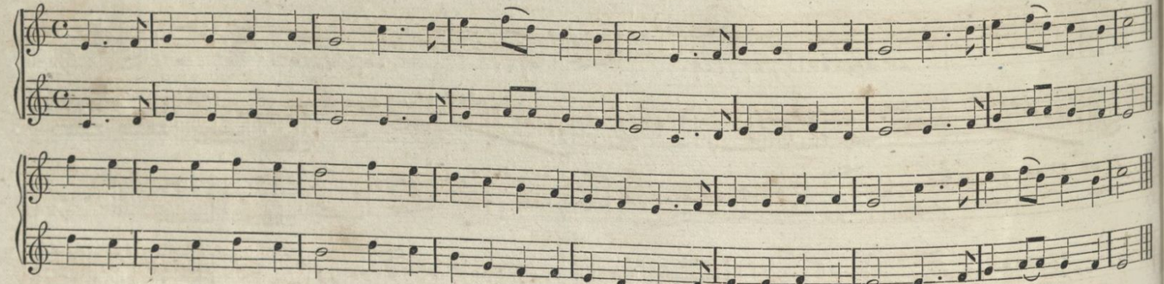
BADEN BADEN, OR PRINCE DE JOINVILLE POLKA.



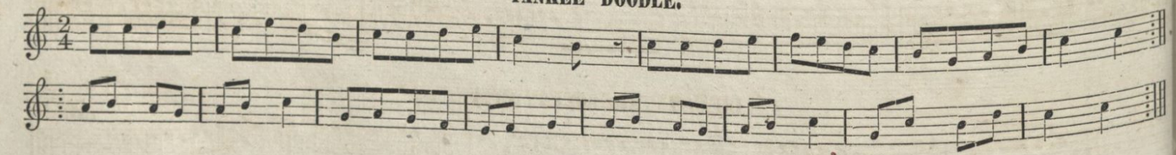
A LIFE ON THE OCEAN WAVE.



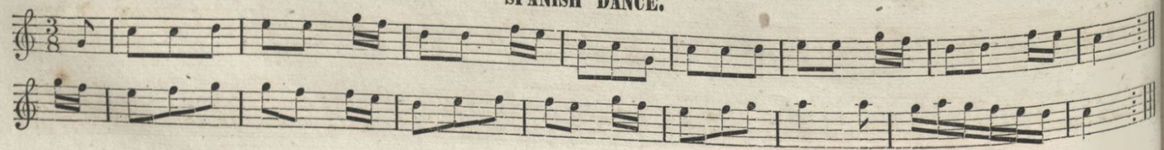
IN MY COTTAGE NEAR A WOOD.



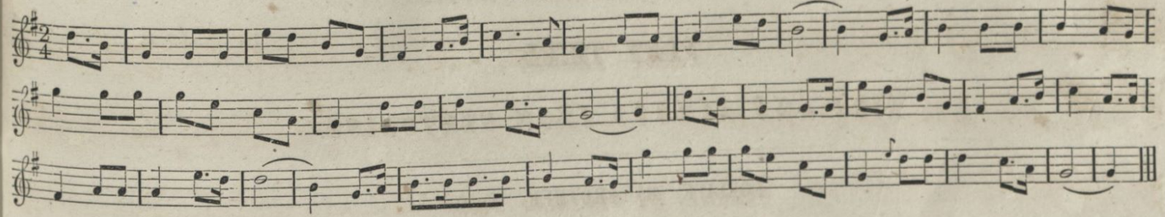
YANKEE DOODLE.



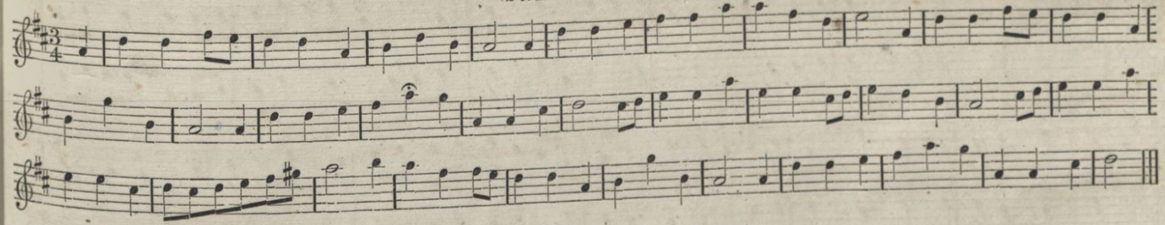
SPANISH DANCE.



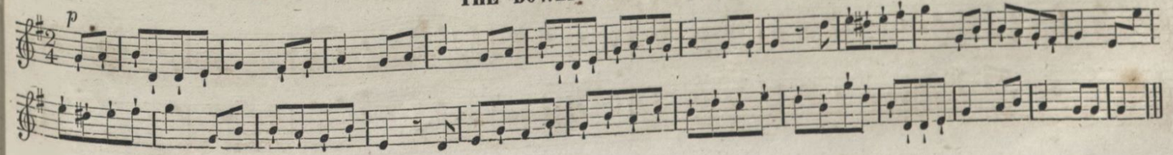
SILVER MOON.



SWEET AFTON.



THE BOWLD SOGER BOY.

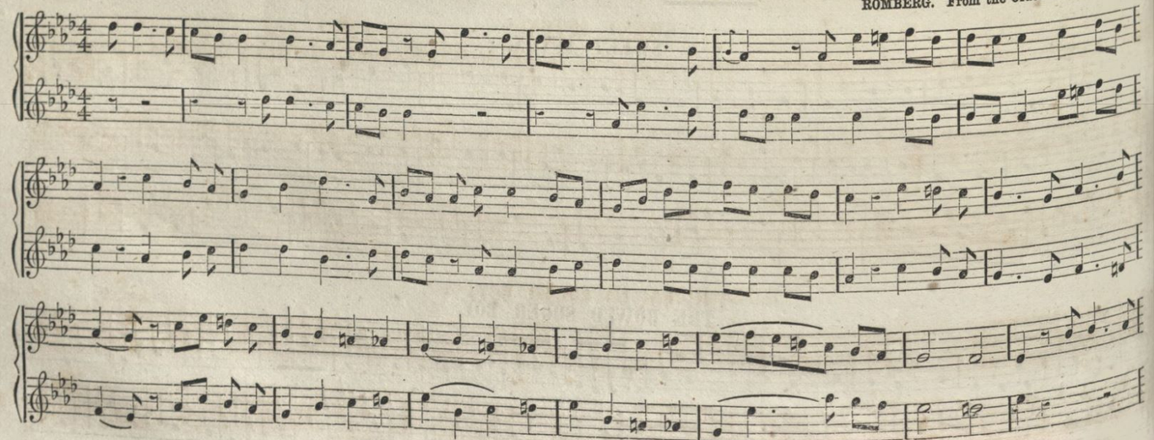


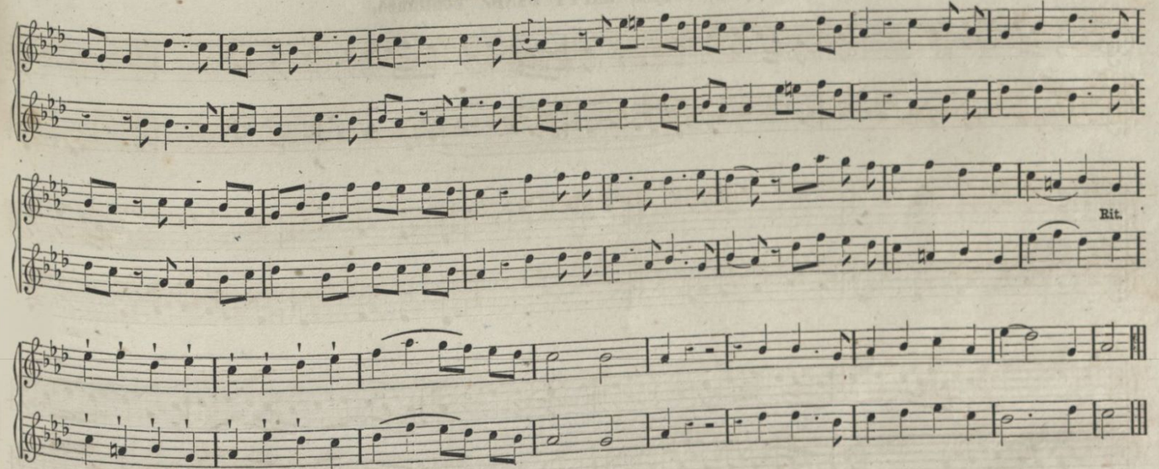
PART THIRD.

AIRS AND DUETTS FROM ORATORIOS.

FORGIVE, MY BROTHER. Duett.

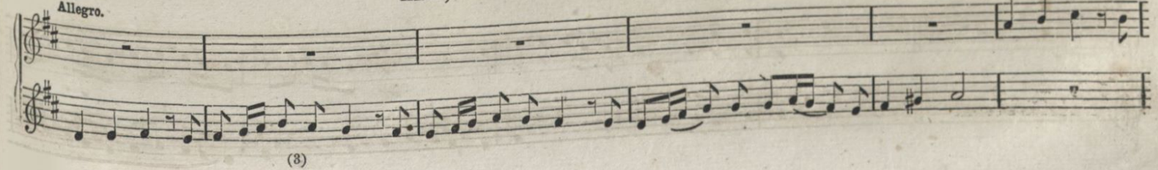
ROMBERG. From the Oratorio of Absalom.



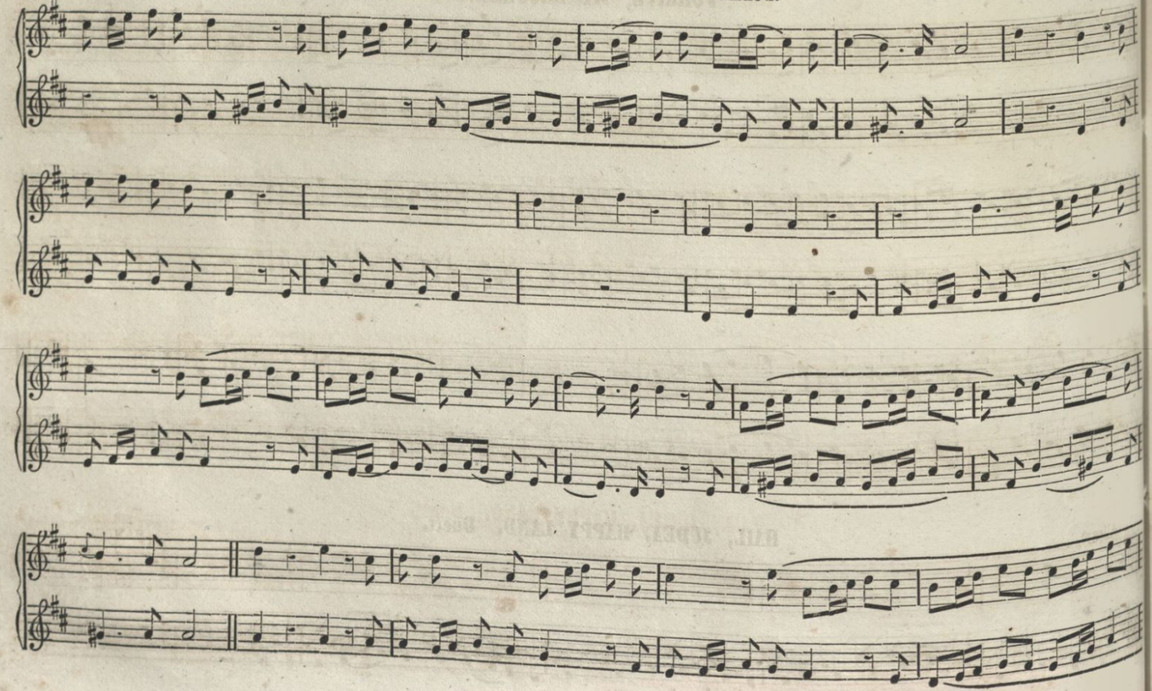


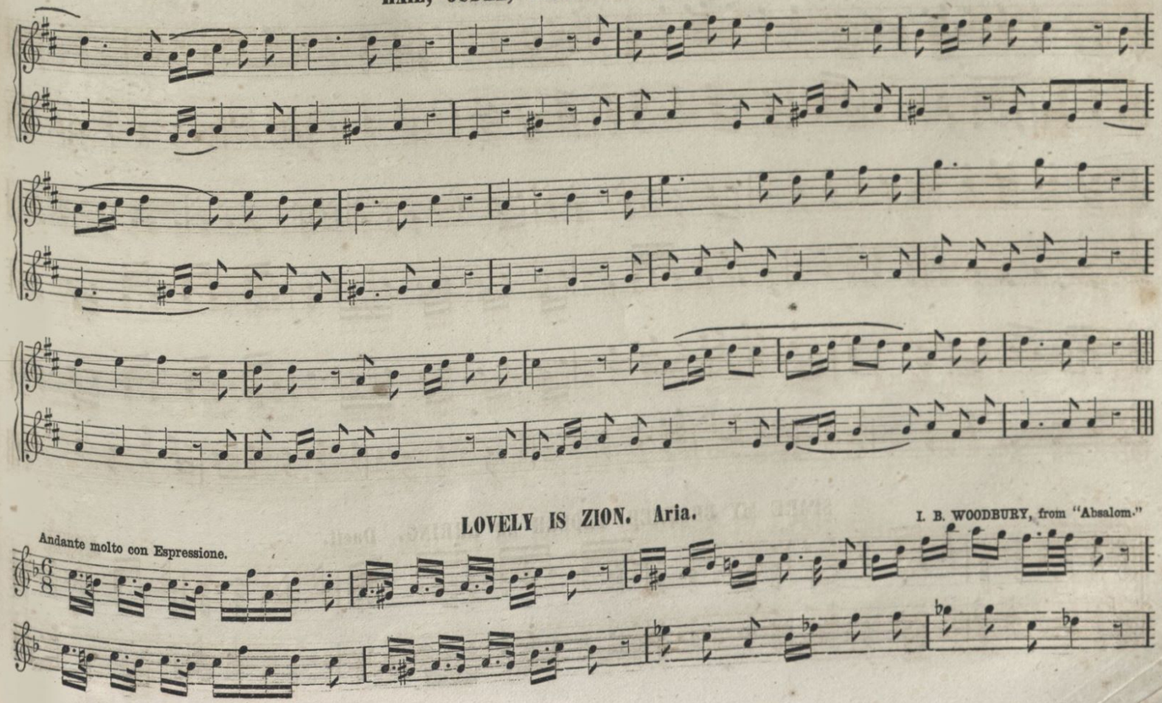
HAIL, JUDEA, HAPPY LAND. Duett.

HANDEL.



HAIL, JUDEA, HAPPY LAND. Continued.



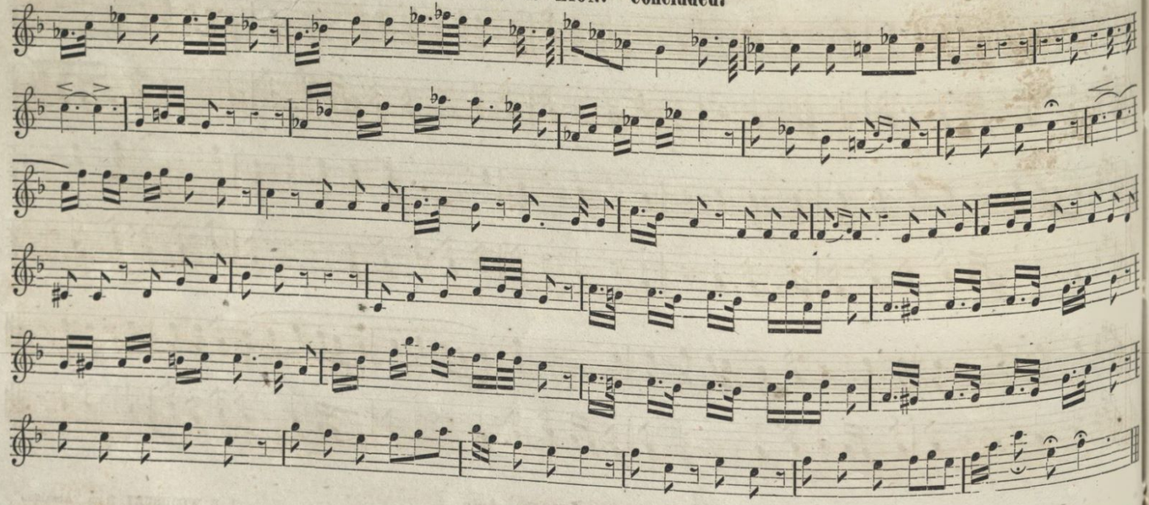


LOVELY IS ZION. Aria.

I. B. WOODBURY, from "Absalom."

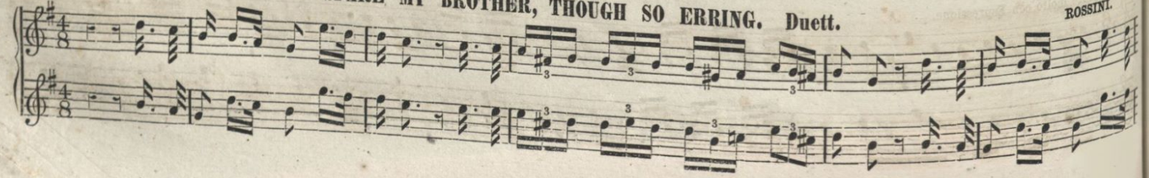
Andante molto con Espressione.

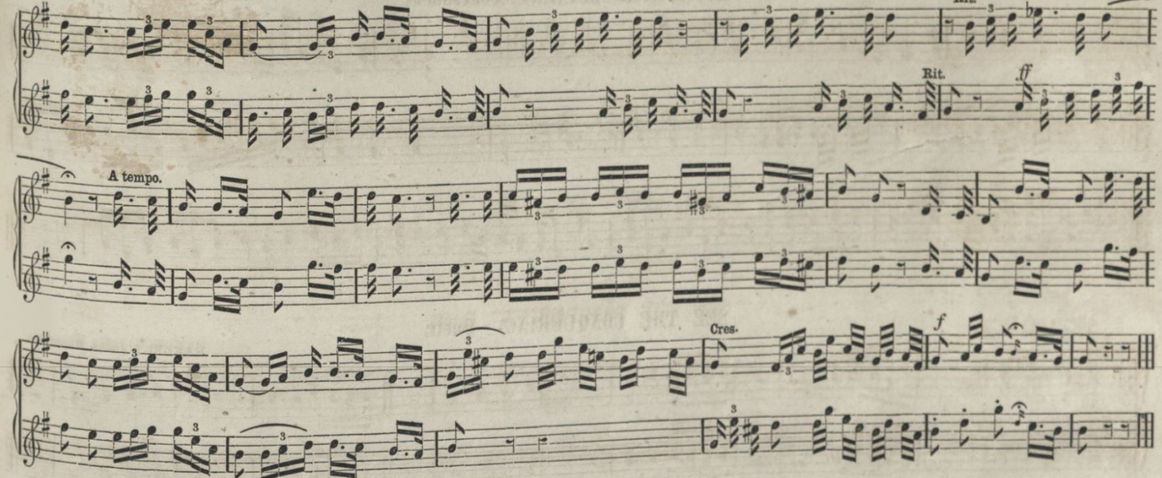
LOVELY IS ZION. Concluded.



SPARE MY BROTHER, THOUGH SO ERRING. Duett.

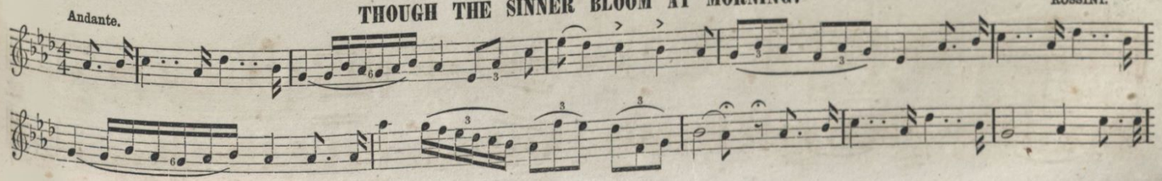
ROSSINI.



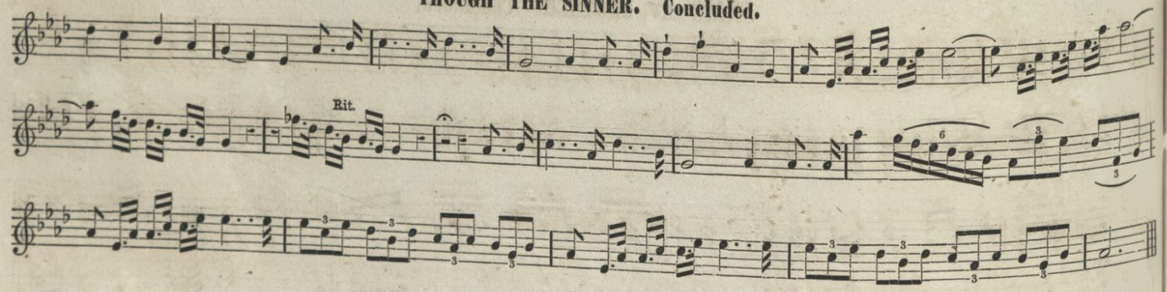


THOUGH THE SINNER BLOOM AT MORNING.

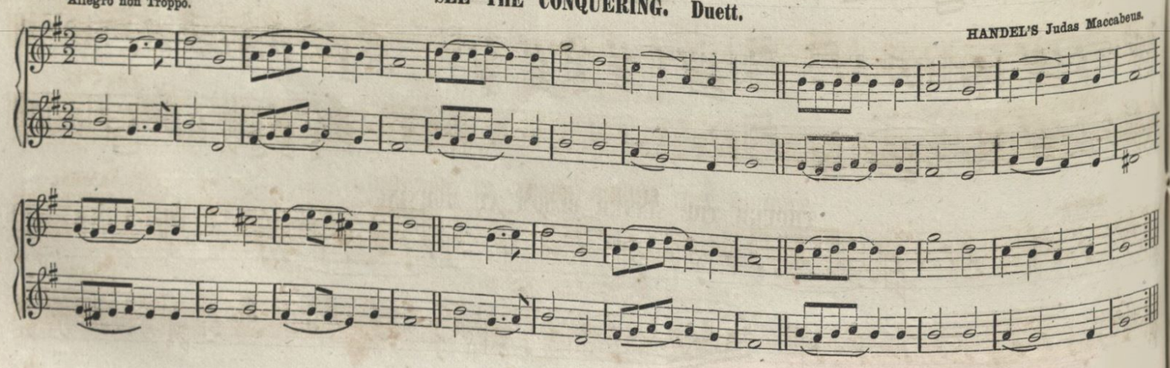
ROSSINI.



THOUGH THE SINNER. Concluded.



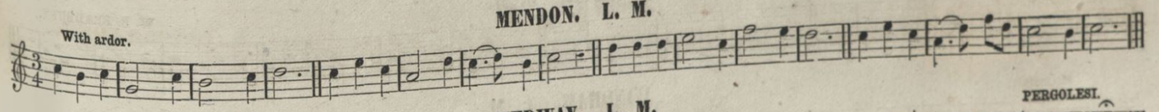
SEE THE CONQUERING. Duett.



PART FOURTH.

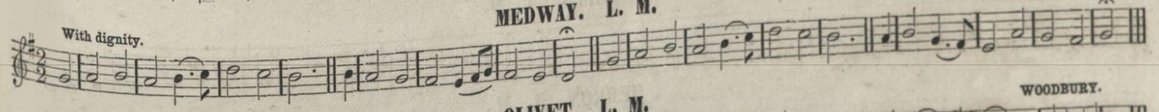
SELECTIONS OF SACRED MUSIC.

MENDON. L. M.



MEDWAY. L. M.

PERGOLESI.

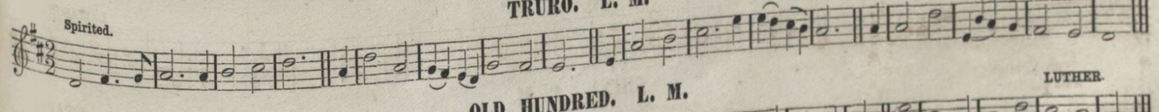


OLIVET. L. M.

WOODBURY.

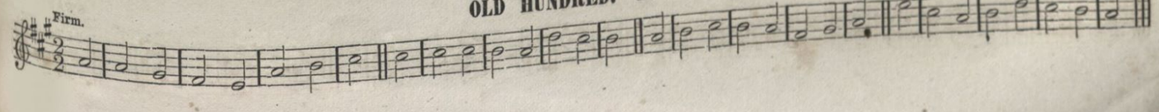
TRURO. L. M.

DR. BURNEY.



OLD HUNDRED. L. M.

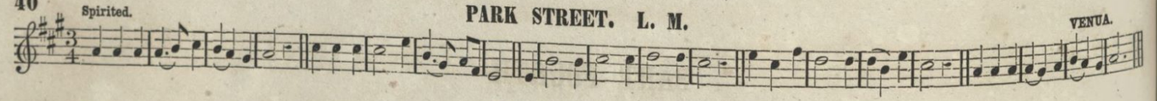
LUTHER.



Spirited.

PARK STREET. L. M.

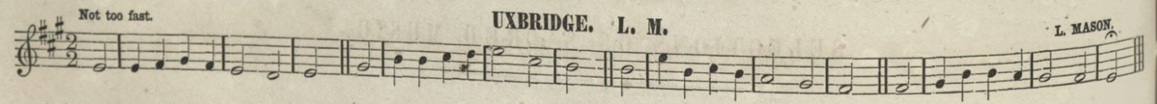
VENUA.



Not too fast.

UXBRIDGE. L. M.

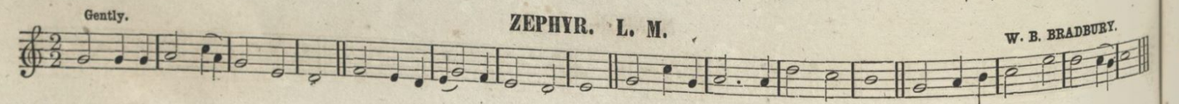
L. MASON.



Gently.

ZEPHYR. L. M.

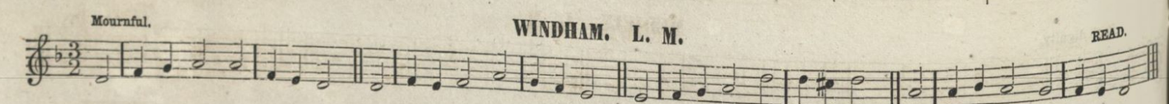
W. B. BRADBURY.



Mournful.

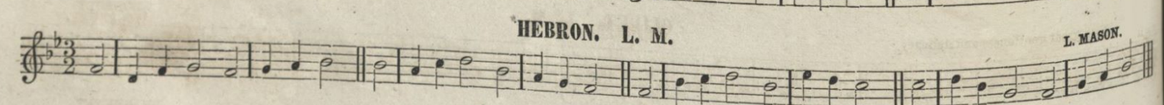
WINDHAM. L. M.

READ.



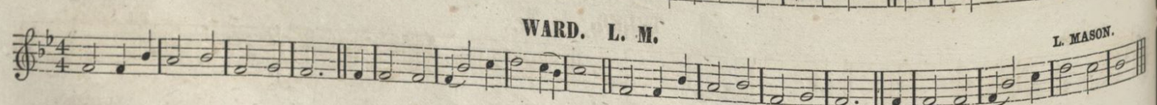
HEBRON. L. M.

L. MASON.



WARD. L. M.

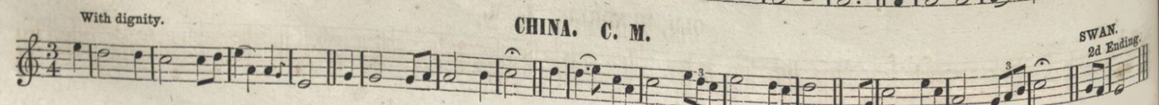
L. MASON.



With dignity.

CHINA. C. M.

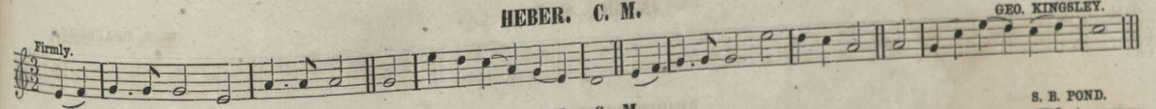
SWAN. 2d Ending.



HEBER. C. M.

GEO. KINGSLEY.

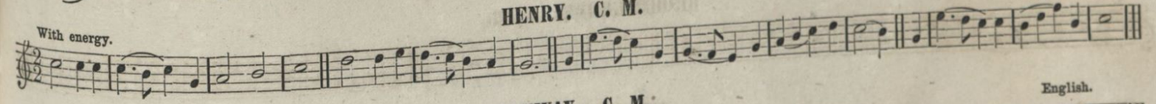
Firmly.



HENRY. C. M.

S. B. POND.

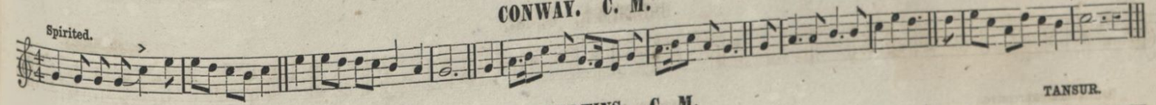
With energy.



CONWAY. C. M.

English.

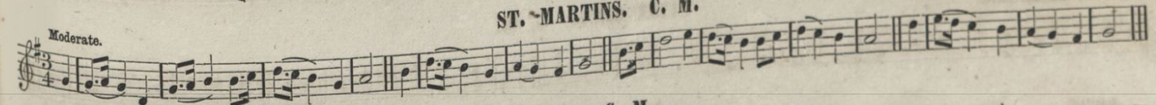
Spirited.



ST. MARTINS. C. M.

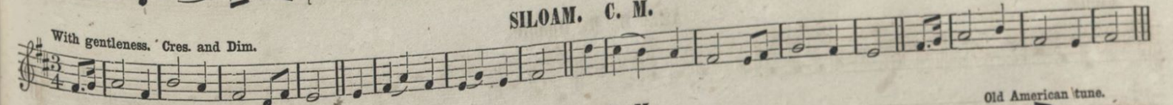
TANSUR.

Moderate.



SILOAM. C. M.

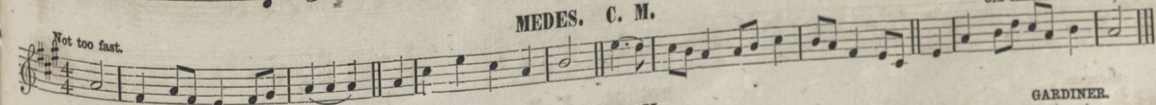
With gentleness. Cres. and Dim.



MEDES. C. M.

Old American tune.

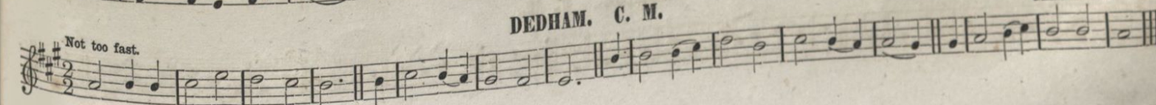
Not too fast.



DEDHAM. C. M.

GARDINER.

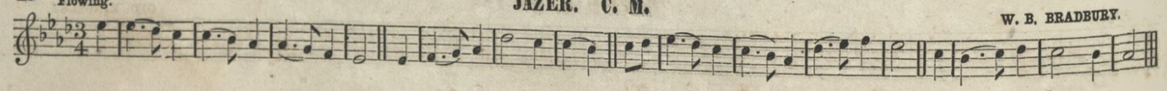
Not too fast.



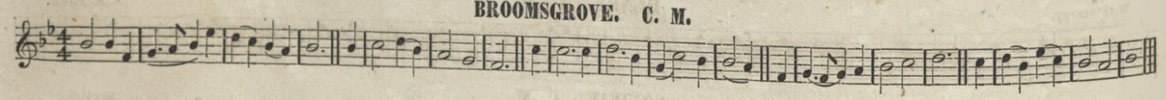
Flowing.

JAZER. C. M.

W. B. BRADBURY.

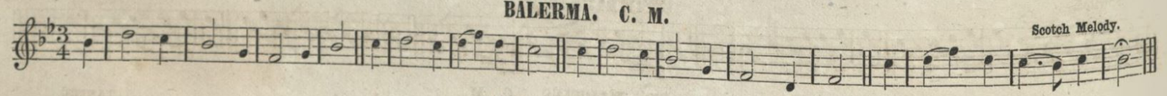


BROOMSGROVE. C. M.



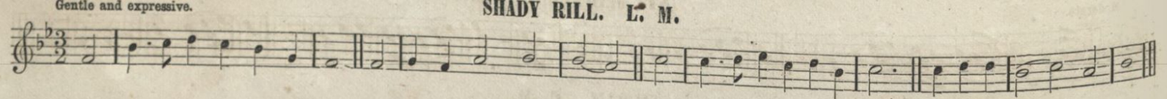
BALERMA. C. M.

Scotch Melody.



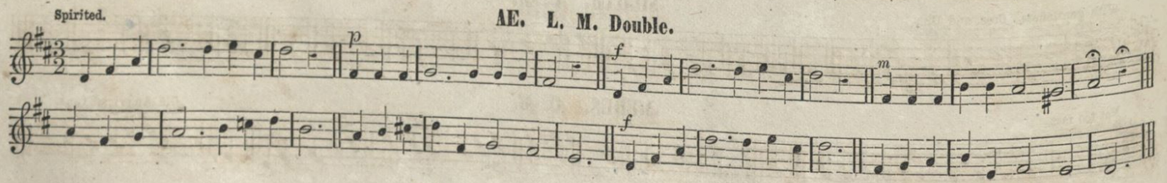
Gentle and expressive.

SHADY RILL. L. M.



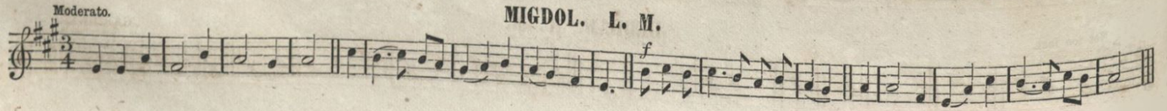
Spirited.

AE. L. M. Double.



Moderato.

MIGDOL. L. M.



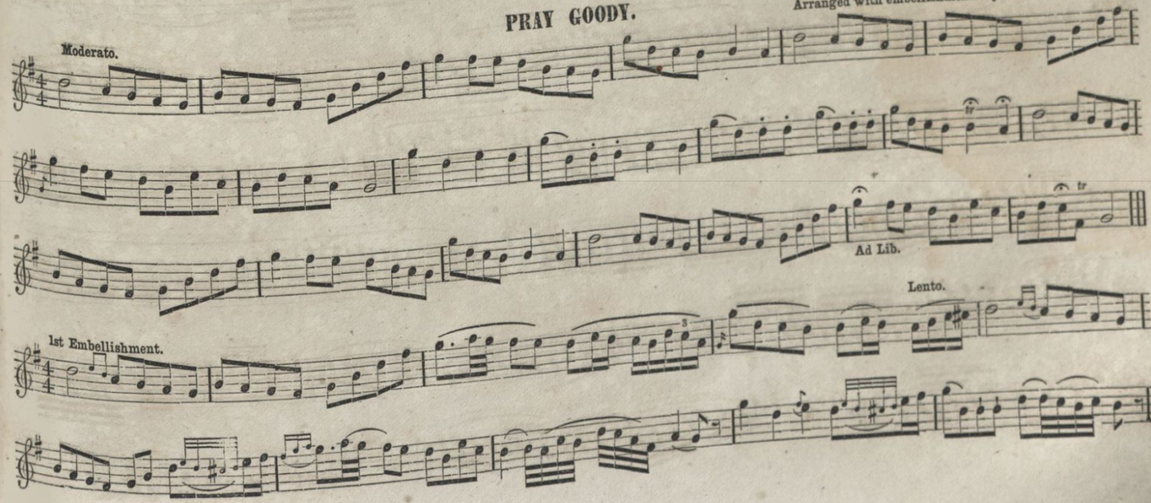
FINISHING EXERCISES.

CONSISTING OF ELEGANT EXTRACTS FROM CELEBRATED AUTHORS.

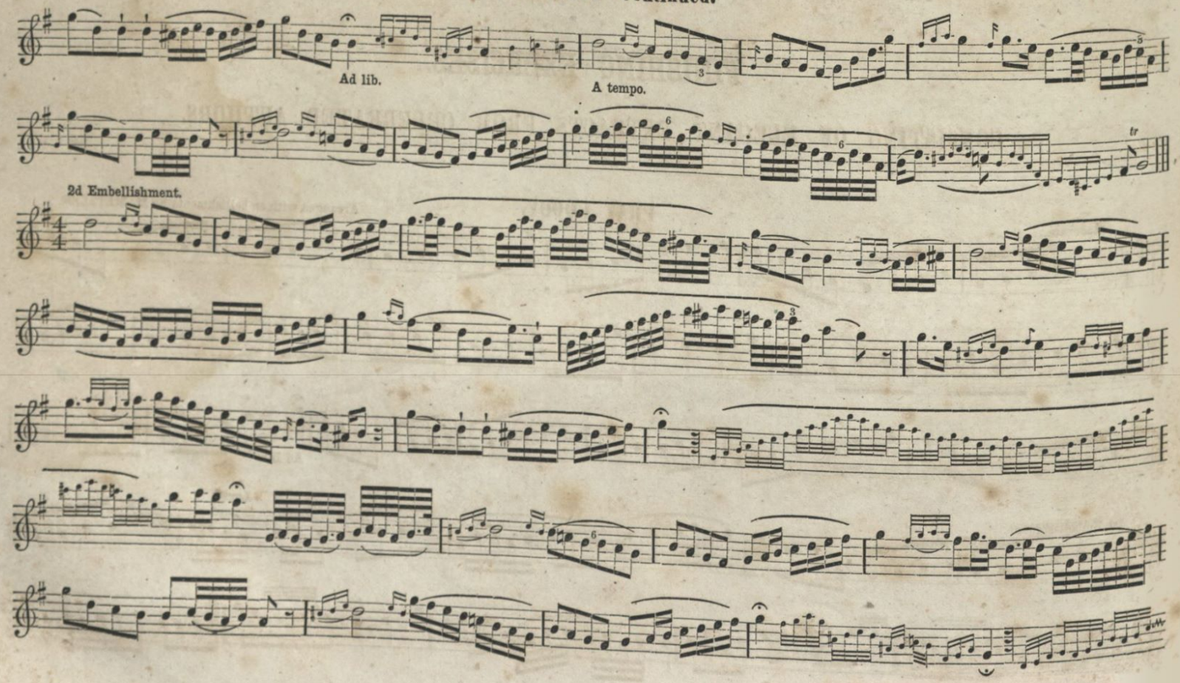
PRAY GOODY.

Arranged with embellishments by M. METZLER.

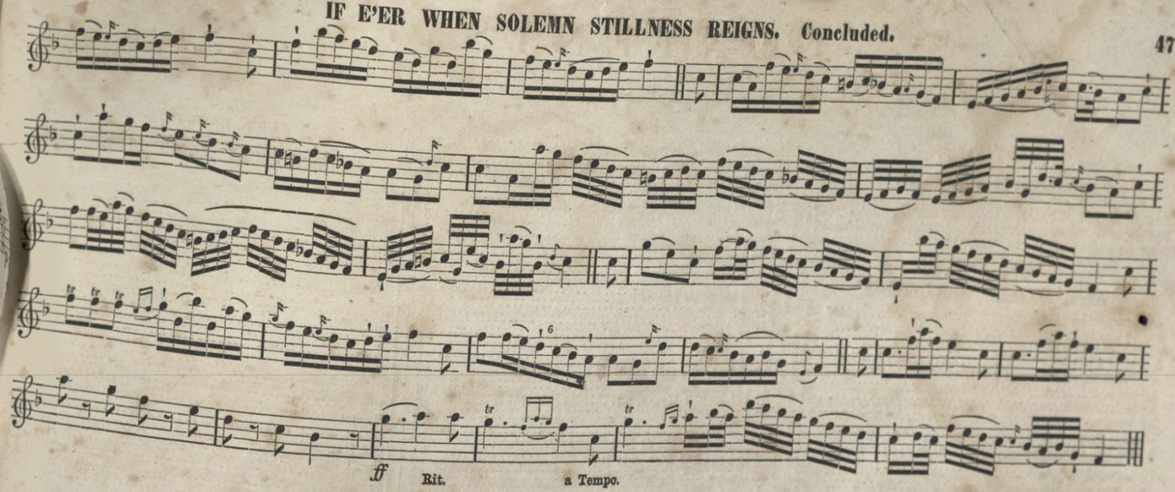
Moderato.



PRAY GOODY. Continued.



IF E'ER WHEN SOLEMN STILLNESS REIGNS. Concluded.



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