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
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
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

RUDIMENTS OF MUSIC.

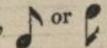
OF THE NOTES.





ALL musical sounds are expressed by characters called NOTES ; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

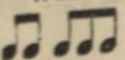


The longest sound in general use is designated by this character, , which is called a SEMIBREVE, or WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order : — down, left, right, up.


A sound continued but half the time, that is while counting two, or making two beats, is expressed by a MINIM, or HALF NOTE, the stem of which may be turned either upward or downward, thus : 

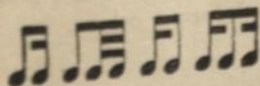
A CROTCHET or QUARTER NOTE, the time of which is but one beat, is made thus :  or  with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus : a QUAVER, or EIGHTH NOTE,  A SEMIQUAVER, or SIXTEENTH

NOTE, thus :  or  A DEMISEMIQUAVER, or THIRTY-SECOND NOTE, thus :  or 

When several notes of the same character follow in succession the bars are usually connected in this manner. Eighth notes with one bar, thus  Sixteenth notes with two bars, thus :  Thirty-second notes with three bars, thus : 

Frequently we find eighth and sixteenth notes connected in this manner :  and various other combinations, as follows



RUDIMENTS OF MUSIC

TABLE OF THE NOTES AND THEIR PROPORTIONS.

One whole note, or semibreve

is equal to two half notes, or minims.

equal to four quarter notes, or crotchets,

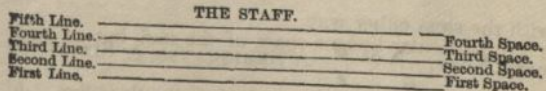
eight eighth notes, or quavers,

“ sixteen sixteenth notes, or semiquavers,

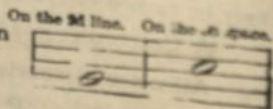
“ thirty-two thirty-second notes, or demisemiquavers.

OF THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

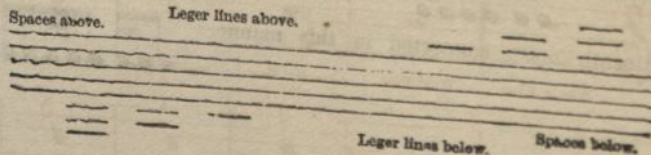


A note is said to be on the line when the line passes through it and on the space when between the lines.





When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, these lines are called **LEGER LINES**, and are designated as the 1st leger line above, 2nd leger line above, &c.; or 1st leger line below, 2nd leger line below, &c.

The first note above the staff is said to be upon the space above.



The first note below the staff is said to be on the space below.

Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The BASS CLEF  is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duett for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte or Melodeon, thus:—



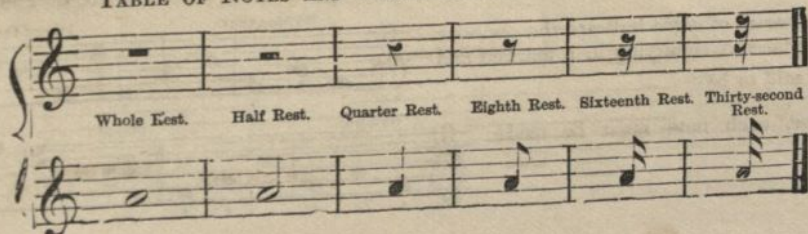
When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.


OF THE RESTS.

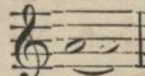
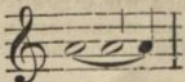
Every note has its corresponding REST, denoting silence, or a stop: they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

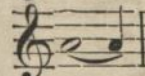
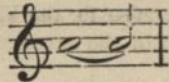
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

TABLE OF NOTES AND THEIR CORRESPONDING RESTS.



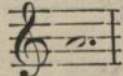
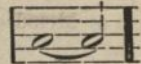
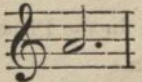
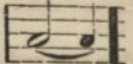
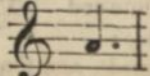
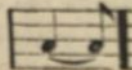
A **TIE** or **SLUR**  above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.  is equivalent to one note, the time of which is seven beats.

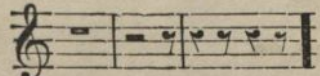
 is equivalent to one note of five beats.  is equivalent to one note of six beats.

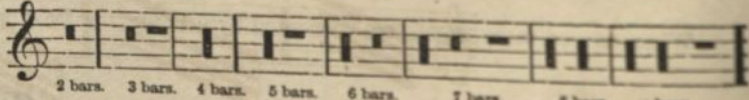
By combinations of this sort we can express a sound of any duration required.

A dot following a note or rest makes it half as long again; a whole note with a dot is equal to six beats.

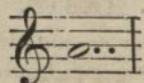
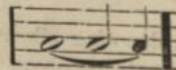
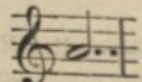
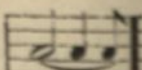
 is equal to   is equal to   is equal to 

Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—

 When more than one bar rest is required, it is indicated as follows:—



Two dots following a note make it three-fourths longer than its actual length, thus:—

 is equal to   is equal to 

When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

 Written thus. Played thus.

 Written. Played.

When marked in this manner, each note must be made particularly short, and very distinct.

RUDIMENTS OF MUSIC.

When we find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



Three notes, with a figure 3 placed over or under them, form what is called a *Triplet*; and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



A figure 6 signifies that six are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus :

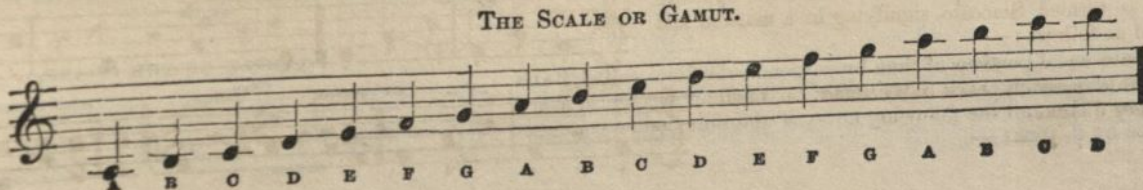


Seven to be played in the time of four.
 Ten to be played in the time of eight.
 Nine to be played in the time of eight, &c.

OF THE SCALE.

Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a *SCALE*. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE OR GAMUT.



RUDIMENTS OF MUSIC.

Second leger line below. A A C C C D D B, do

Second space. First leger line above. First leger line below. Third space. Second leger line above. Space below. Fourth line.

The notes upon the lines

E G B D F

The notes upon the spaces spell the word *Face*.

F A C E

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.

A SHARP before a note raises it a Semitone.

A FLAT before a note lowers it a Semitone.

A DOUBLE SHARP raises a note a whole tone

A DOUBLE-FLAT lowers a note a whole tone.

A NATURAL contradicts a flat or sharp.

or restores the single flat or sharp.

When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated, also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.

F# and F# C# and C# and C#

Here every F and C are to be made sharp, no matter what their situation upon the staff.

Bb and Bb and Bb

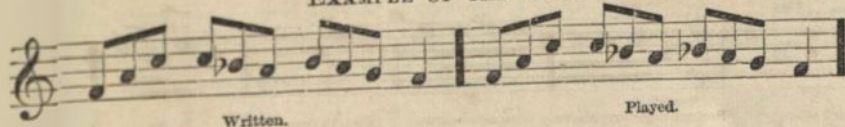
When flats are situated in the same position, their effect is the same as that of the sharp.

All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus: —

EXAMPLE OF THE SHARP.

Written. F#

EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.

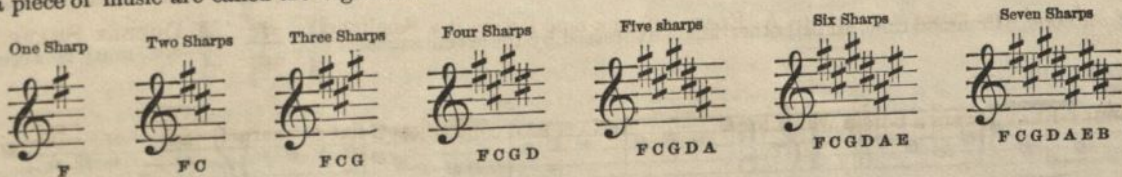


When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus :—

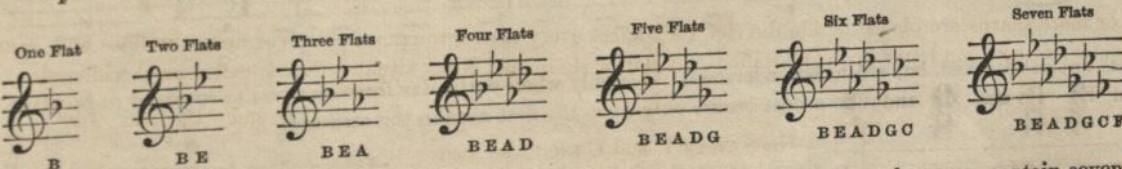


Sharps and flats before a piece of music are called the Signature.

Where the Signature is that sharp is always



Where the Signature is that flat is always



It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

By COMMON TIME, which is expressed by these characters, C or C , and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus :—

The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:—

These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.

It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

The word *Bis* placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached and indicates the number of bars repeated.

EXAMPLE.

Bis

Sva.

Sva...... written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word *Loco* appears, which signifies as written.

ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

Written. Played.

A double dash, to be played thus:—

Written. Played. Written. Played.

OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played. Written. Played. Written. Played. Written. Played.

This character signifies repetition: —

Written. Played.

This mark \sim is called a TURN, and is executed in the following manner:—

A SWELL \langle and DIMINUENDO \rangle are often united, $\langle \rangle$; the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness. There are several kinds of turns: the plain turn \sim , inverted turn ? , turn after a dot, &c., which are fully explained in the following examples:—

A SHAKE (\sim) is one of the principal ornaments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is a compound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two the oscillation. There are also other kinds of Graces, must be played in proper time.

PLAIN SHAKE.

PASSING SHAKE.

TURNED SHAKE.

Written. *tr*

Played. Preparative. Resolution. Preparative. Resolution.

APPOGGIATURAS, OR GRACE NOTES.

The Appoggiatura, or Grace Note, is a small note reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.

Written. *The Greater.*

Played.

Written. *The Lesser.*

Played.

Written. *Choice Notes.*

Played.

OTHER EXAMPLES.

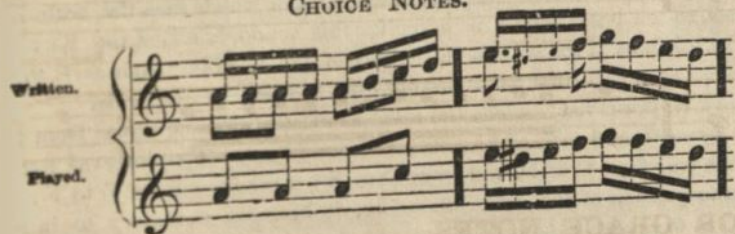
Written.

Played.

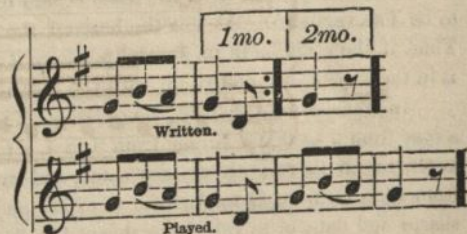
Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:



CHOICE NOTES.



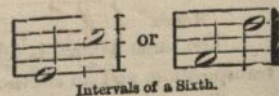
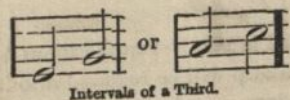
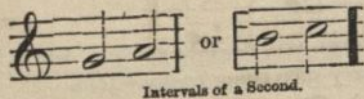
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



INTERVALS.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order: —



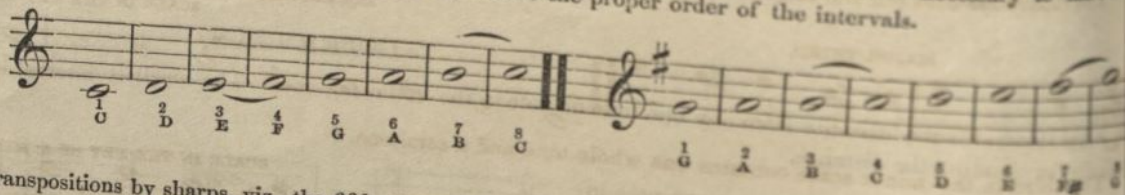
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signs of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters—may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters, whichever letter is taken as 1, that letter becomes the key-note of the scale.

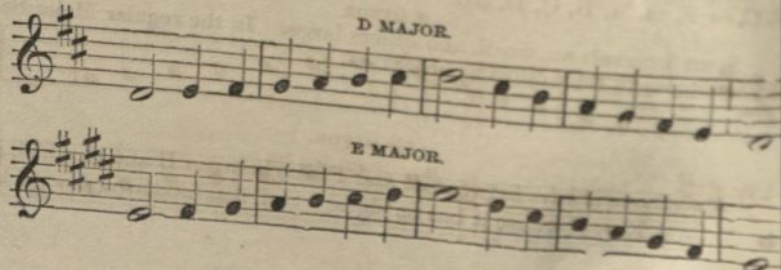
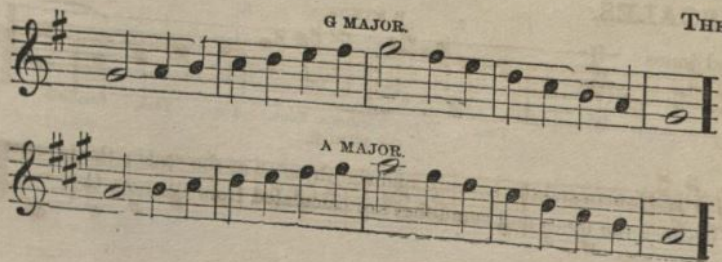
In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher, or a fourth lower.



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. To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

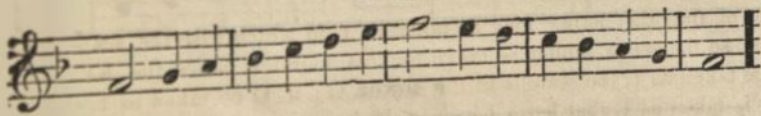
THE SHARP KEYS.



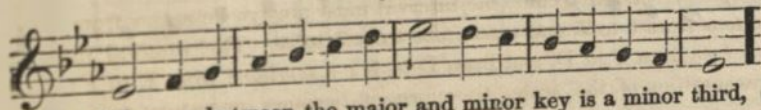
FUNDIMENTS OF MUSIC.

THE FLAT KEYS.

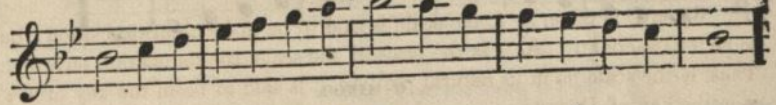
F MAJOR.



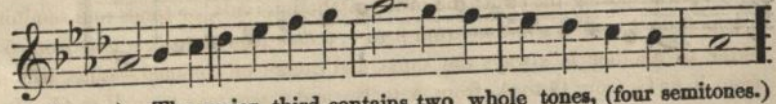
E \flat MAJOR.



B \flat MAJOR.



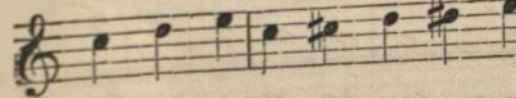
A \flat MAJOR.



The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

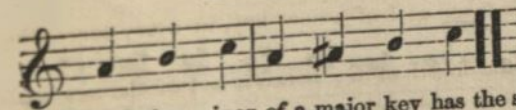
EXAMPLES.

MAJOR THIRD.

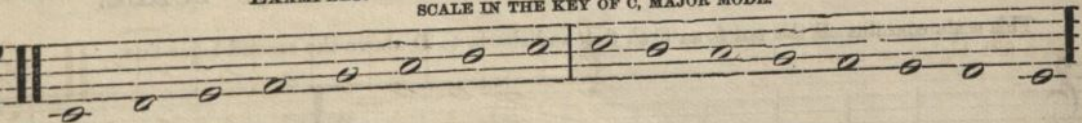


The third in the minor scale contains one whole tone and a semitone.

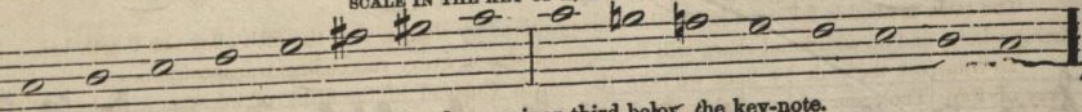
MINOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.



SCALE IN THE KEY OF A, MINOR MODE.



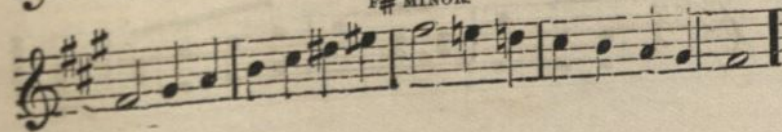
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE MINOR SCALES.

E MINOR.



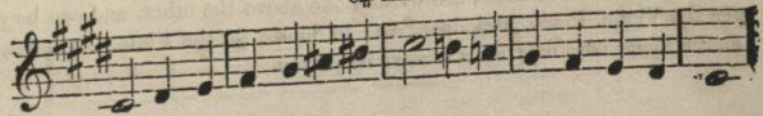
F \sharp MINOR.



B MINOR.



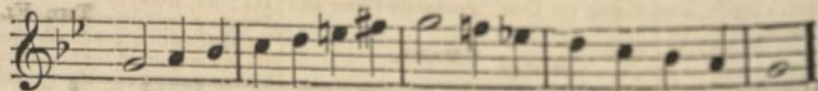
C \sharp MINOR.



D MINOR



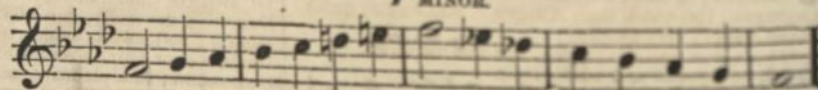
A MINOR



C MINOR

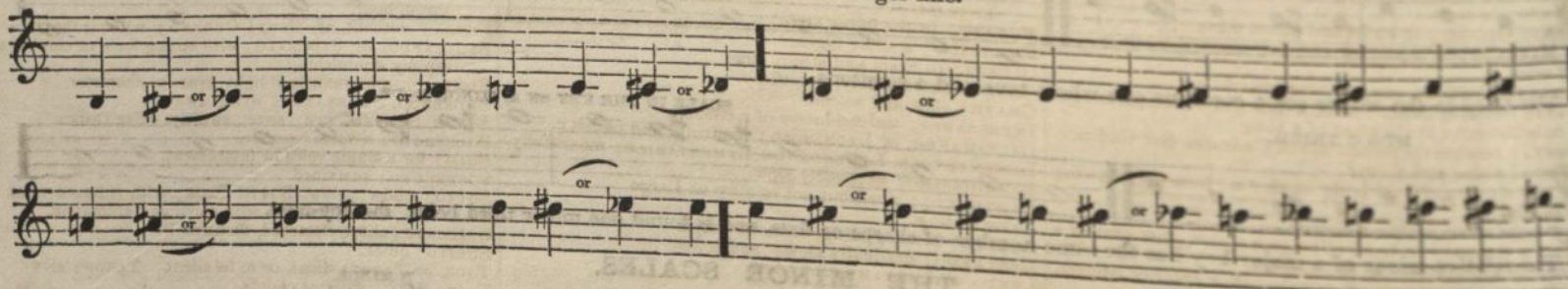


F MINOR



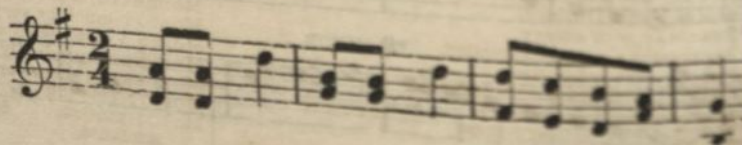
THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



OF THE CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



A DICTIONARY OF MUSICAL TERMS

Al an Italian preposition, meaning to, in, by, at, &c.
ACCELERANDO; accelerating the time, gradually faster and faster.
ADAGIO, or **ADASSIO**; slow.
ADAGIO ASSAI, or **MOLTO**; very slow
AD LIBITUM; at pleasure.
AFFETUOSO; tender and affecting.
AGITATO; with agitation.
ALLA CAPELLA; in church style.
ALLEGRETTO; less quick than Allegro. **ALLEGRO**; quick.
ALLEGRO ASSAI; very quick.
ALLEGRO MA NON TROPPO; quick, but not too quick.
AMABILE; in a gentle and tender style.
AMATEUR; a lover but not a professor of music.
AMOROSO, or **CON AMORE**; affectionately, tenderly.
ANDANTE; gentle, distinct, and rather low, yet connected.
ANDANTINO; somewhat slower than Andante.
ANIMATO, or **CON ANIMA**; with fervent, animated expression.
ANIMO or **CON ANIMO**; with spirit, courage, and boldness.
ANTIPHONE; music sung in alternate parts.
ARIOSO; in a light, airy, singing manner.
A TEMPO; in time.
A TEMPO GIUSTO; in strict and exact time.
BEN MARCATO; in a pointed and well-marked manner.
BIS; twice.
BRILLANTE; brilliant, gay, shining, sparkling.
CADENCE; closing strain: also, a fanciful extemporaneous embellishment at the close of a song.
CADENZA; same as the second use of Cadence. See Cadence.
CALANDO; softer and slower.
CANTABILE; graceful singing style; a pleasing, flowing melody.
CANTO; the treble part in a chorus.
CHOIR; a company or band of singers; also, that part of a church appropriated to the singers.
CHORIST, or **CHORISTER**; a member of a choir of singers.
COL, or **CON**; with. **COL ARCO**; with the bow
COMODO, or **COMMODO**; in an easy and unrestrained manner.
CON AFFETTO; with expression.
CON DOLCEZZA; with delicacy.
CON DOLORE or **CON DUOLO**; with mournful expression.
CONDUCTOR; one who superintends a musical performance; same as Music Director.
CON ENERGIA; with energy.
CON ESPRESSIONE; with expression.
CON FUOCO; with ardor, fire.
CON GRAZIA; with grace and elegance.
CON IMPETO; with force, energy.
CON JUSTO; with chaste exactness.
CON MOTO; with emotion.
CON SPIRITO; with spirit, animation.

CORO; chorus.
DA; for, from, of.
DUETTI; for two voices or instruments.
DIMINUENDO; gradually diminishing the sound.
DA CAPO; from the beginning.
DECLAMANDO; in the style of declamation.
DECRESCENDO; diminishing, decreasing.
DEVOZIONE; devotional.
DILETTANTE; a lover of the arts in general, or a lover of music.
DI MOLTO; much or very.
DIVOTO; devotedly, devoutly.
DOLCE; soft, sweet, tender, delicate.
DOLENTE, or **DOLOROSA**; mournful.
DOLOROSO; in a plaintive, mournful style.
E; and. **ELEGANTE**; elegance.
ENERGICO, or **CON ENERGIA**; with energy.
ESPRESSIVO; expressive.
FINE, **FIN**, or **FINALE**; the end.
FORZANDO, **FORZA**, or **FZ**; sudden increase of power.
FUGUE, or **FUGA**; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
FUGATO; in the fugue style.
FUGHETTO; a short fugue.
GIUSTO; in exact and steady time.
GRAZIOSO; smoothly, gracefully.
GRAVE; slow and solemn.
IMPRESARIO; the conductor of a concert.
LACRIMANDO, or **LACRIMOSO**; mournful and pathetic.
LAMENTEVOLE, **LAMENTANDO**, **LAMENTABILE**; mournfully.
LARGHISSIMO; extremely slow.
LARGHETTO; slow, but not so slow as Largo.
LARGO; slow.
LEGATO; close, gliding, connected style.
LENTANDO; gradually slower and softer
LENTO, or **LENTAMENTE**; slow.
MA; but.
MAESTOSO; majestic, majestically.
MAESTRO DI CAPELLA; chapel-master, or conductor of church music.
MARCATO; in a strong and marked style.
MESSA DI VOCE; moderate swell.
MODERATO, or **MODERAMENTE**; moderately, in moderate time.
MOLTO; much or very.
MOLTO VOCE; with a full voice.
MORENDO; gradually dying away.
MORDENTE; a beat or transient shake.
MOSSO; emotion.
MOTO; motion. **ANDANTE CON MOTO**; quicker than Andante.

NON; not; as, **NON TROPPO**; not too much.
ORGANO; the organ.
ORCHESTRA; a company or band of instrumental performers
PASTORAL; applied to graceful movements in sextuple time
PIU; more. **PIU MOSSO**; with more motion, faster.
PIZZICATO; snapping the violin string with the fingers.
POCO; a little. **POCO ADAGIO**; a little slow.
POCO A POCO; by degrees, gradually.
PORTAMENTO; the manner of sustaining and conducting the voice from one sound to another.
PRECENTOR; conductor, leader of a choir.
PRESTO; quick.
PRESTISSIMO; very quick.
RALLENTANDO, **ALLENANDO**, or **SLIANTANDO**; slower and softer by degrees
RECITANDO; a speaking manner of performance.
RECITANTE; in a style of recitative.
RECITATIVE; musical declamation.
RINFORZANDO, **RINF**, or **RINFORZO**; suddenly increasing in power.
RITARDANDO; slackening the time.
SEMPLICE; chaste, simple.
SEMPRE; throughout, always; as, **SEMPRE FORTE**; loud throughout.
SENZA; without, as, **SENZA ORGANO**; without the Organ
SFORZANDO, or **SFORZATO**; with strong force or emphasis rapidly diminishing.
SICILIAN; a movement of light, graceful character.
SMORENDO, **SMORZANDO**; dying away.
SOAVE, **SOAVEMENTE**; sweet, sweetly. See **DOLCE**
SOLFEGGIO; a vocal exercise.
SOLO; for a single voice or instrument.
SOSTENUTO; sustained.
SOTTO; under, below. **SOTTO VOCE**; with subdued voice
SPIRITOSO, **CON SPIRITO**; with spirit and animation.
STACCATO; short, detached, distinct.
SUBITO; quick.
TACE, or **TACET**; silent, or to be silent. **TARDO**; slow
TASTO SOLO; without chords.
TEMPO; time. **TEMPO A PIACERE**; time at pleasure.
TEMPO GIUSTO; in exact time.
TEN, **TENUTO**; hold on. See **Sostenuto**.
TUTTI; the whole, full chorus.
UN, a; as; **UN POCO**; a little.
VA; go on; as, **VA CRESCENDO**; continue to increase
VERSE; same as Solo.
VIGOROSO; bold, energetic.
VIVACE; quick and cheerful.
VIRTUOSO; a proficient in art.
VOCE SOLA; voice alone.
VOLTI SUBITO; turn over quickly

INSTRUCTIONS

FOR THE BŒHM FLUTE.

THE BŒHM FLUTE has now been before the public long enough to be thoroughly tested, and it is universally admitted to be altogether superior to any other flute. Its principal advantages consist in its perfect equality of tone, its greater strength and purity throughout the entire scale, and the ease with which it can be played in any key. The brilliant, penetrating, and bell-like quality of tone, which, on the common eight-keyed flute, can only be obtained for one or two notes, is universal on the Bœhm flute. Its construction is strictly mathematical, and in conformity to the laws of acoustics and the principles of harmonious vibrations.

DESCRIPTION OF THE INSTRUMENT.

The holes from 1 to 13 correspond to the thirteen holes of the six-keyed flute.

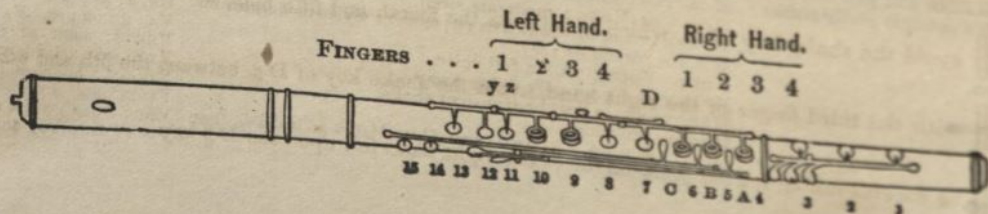
The keys marked A, B, C (which govern the 12th, 14th and fifteenth holes), are acted upon by the fingers of the right hand, thus: The third finger acts upon A, which is a duplicate of the thumb key, to avoid the difficulty of shaking with the left-hand thumb; the second finger acts upon B, and the first finger upon C, being respectively additional methods of making D and D[#], which will be found sometimes convenient.

The key marked D is acted upon simultaneously when any of the rings for the right hand are employed.

The key marked z is acted upon simultaneously when the second finger of the left hand, or the first finger of the right hand, is employed.

The key marked E is acted upon by the first finger of the left hand upon y, which is a fictitious hole, E being out of reach.

A simultaneous use of the keys y and z affords an additional method of making B₂.



SCALE FOR THE BOEHM FLUTE IN THE NATURAL KEY OF C.

Left Hand.	1 THUMB KEY.	●	●	●	●	●	●	●	○	●	●	●	●	●	●	○
	2	●	●	●	●	●	●	○	○	●	●	●	●	○	○	○
	3	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Hand.	1	●	●	●	●	○	○	○	○	●	●	●	○	○	○	○
	2	●	●	●	○	○	○	○	○	●	●	○	○	○	○	○
	3	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○
D [♯] Key.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
C [♯] Key.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
C Key.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○

In making the note B with the thumb key of C, be careful not to touch the B^b one, just above it.

While playing E, avoid the shake key of D, which is between the fourth and fifth hole.

While making D with the third finger of the right hand, avoid the shake key of D[♯], between the 5th and 6th hole.

For this note C, be careful not to let the little finger of the right hand fall upon the D[♯] key.

CHROMATIC SCALE, INDICATING THE FLATS AND SHARPS.

C | C \sharp or D \flat | D | E \sharp or E \flat | E \sharp or F \flat | E \sharp or F \sharp | F \sharp or G \flat | G | G \sharp or A \flat | A | A \sharp or B \flat | B \sharp or C \flat | B \sharp or C \sharp | C \sharp or D \flat | D | D \sharp or E \flat | E \sharp or F \flat | E \sharp or F \sharp | F \sharp or G \flat | G

This block contains a musical staff with a treble clef and a three-part piano accompaniment. The notes are arranged in a chromatic scale from C to G, with each note accompanied by its enharmonic equivalent. For example, C is followed by C-sharp (or D-flat), D, E-sharp (or E-flat), and so on. The piano accompaniment consists of three staves with dots and circles representing fingerings and chord voicings.

Observe: Any note made sharp is the same as the following one made flat, except the notes E and B.

G \sharp or A \flat | A | A \sharp or B \flat | B \sharp or C \flat | B \sharp or C \sharp | C \sharp or D \flat | D | D \sharp or E \flat | E \sharp or F \flat | E \sharp or F \sharp | F \sharp or G \flat | G | G \sharp or A \flat | A | A \sharp or B \flat | B \sharp or C \flat | B \sharp or C \sharp

This block contains a musical staff with a treble clef and a three-part piano accompaniment. The notes are arranged in a chromatic scale from G to G, with each note accompanied by its enharmonic equivalent. For example, G is followed by G-sharp (or A-flat), A, A-sharp (or B-flat), and so on. The piano accompaniment consists of three staves with dots and circles representing fingerings and chord voicings.

INSTRUCTIONS FOR THE PICCOLO.

The Piccolo is held and used, in all respects, precisely as the FIFE or FLUTE ; in nearly a horizontal direction, being careful always to stand *x* sit with the body and head in an upright position.

The holes on the Instrument are represented by these marks ○, ●. The White one signifying *open* ; the Black one *shut*.

The keys are represented by a note, thus, ♯ or ♮, the black one indicating close, and the white open.

It will be observed that the Scale of this instrument is fingered in every respect the same as the Flute, but the tone it produces is an octave higher therefore the music is written just the same as that for the Flute, it being understood that such is the case.

The Key of D, two sharps, being the easiest to execute, is given as the Introductory scale.

SCALE OR GAMUT.

The figures indicate the fingers.

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

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SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.

Scale of Flats and Sharps, or Chromatic Scale (Ascending)

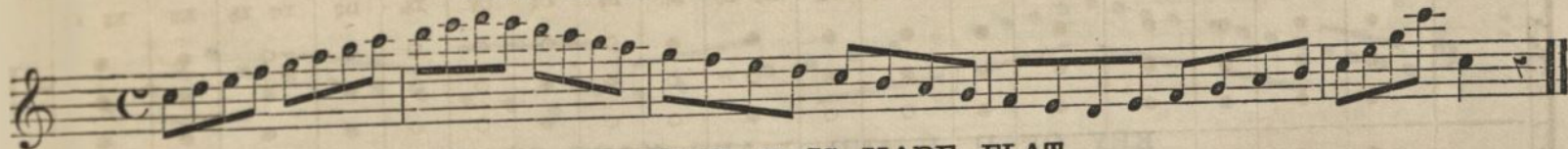
D ₄	D ₄ #	E ₄	E ₄ #	F ₄	F ₄ #	G ₄	G ₄ #	A ₄	A ₄ #	B ₄	B ₄ #	C ₅	C ₅ #	D ₅	D ₅ #	E ₅	E ₅ #	F ₅
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
D ₄ Key.																		

Scale of Flats and Sharps, or Chromatic Scale (Descending)

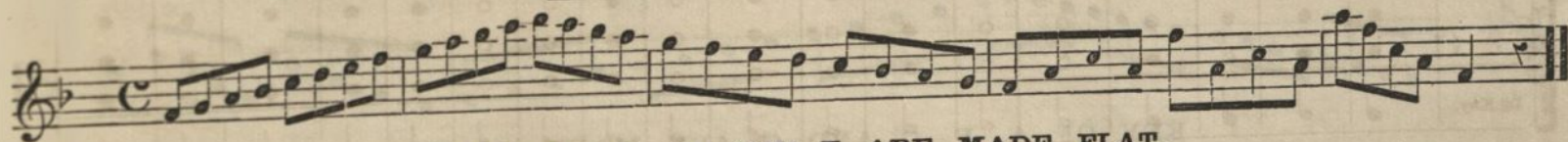
F ₄ #	G ₄	G ₄ #	A ₄	A ₄ #	B ₄	B ₄ #	C ₅	C ₅ #	D ₅	D ₅ #	E ₅	E ₅ #	F ₅	F ₅ #	G ₅	G ₅ #	A ₅	A ₅ #	B ₅
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
D ₄ Key.																			

SCALES AND CONCORDS IN THE KEYS WITH FLATS.

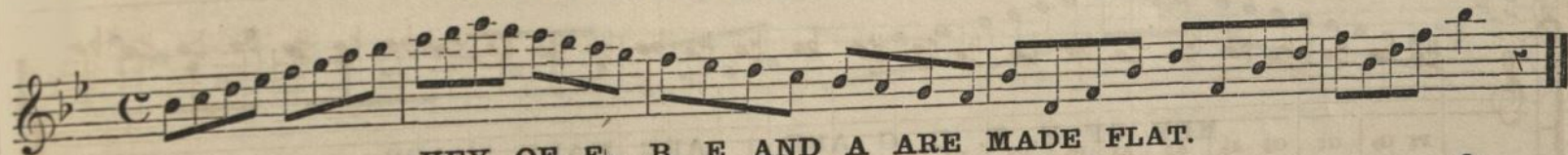
KEY OF C. THE NOTES ALL NATURAL.



KEY OF F. B IS MADE FLAT.



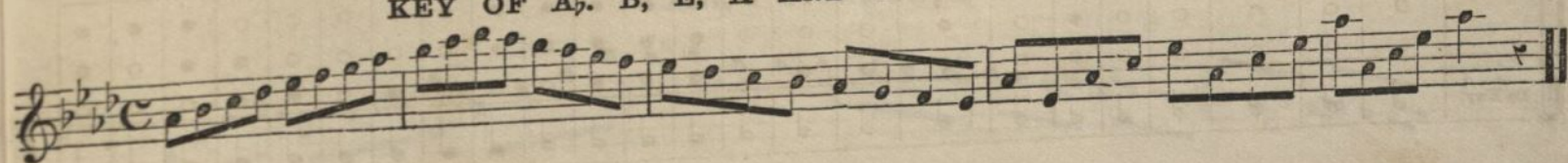
KEY OF Bb. B AND E ARE MADE FLAT.



KEY OF Eb. B, E AND A ARE MADE FLAT.



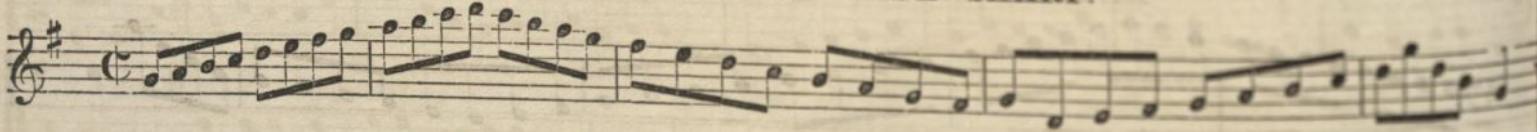
KEY OF Ab. B, E, A AND D ARE MADE FLAT.



POPULAR MELODIES ARRANGED PROGRESSIVELY

SCALES AND CONCORDS IN THE KEYS WITH SHARPS.

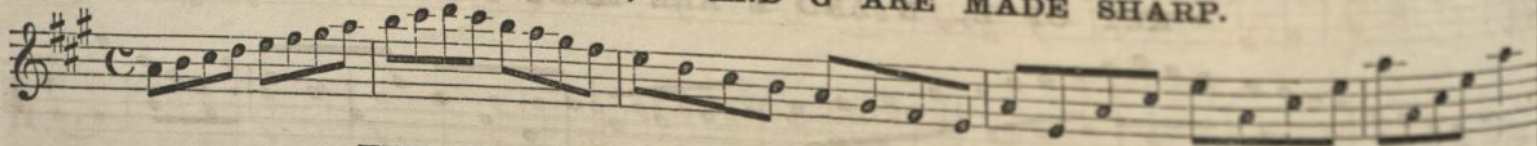
KEY OF G. F IS MADE SHARP.



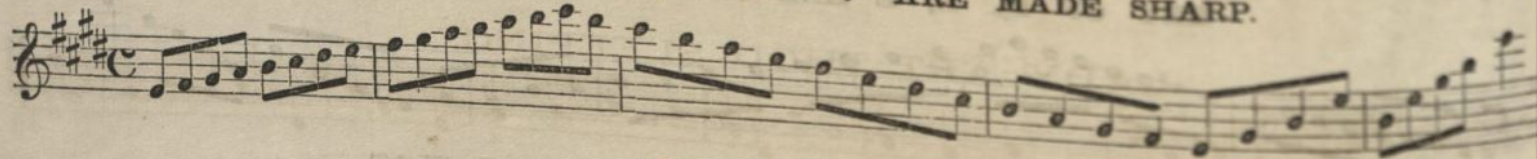
KEY OF D. F AND C ARE MADE SHARP.



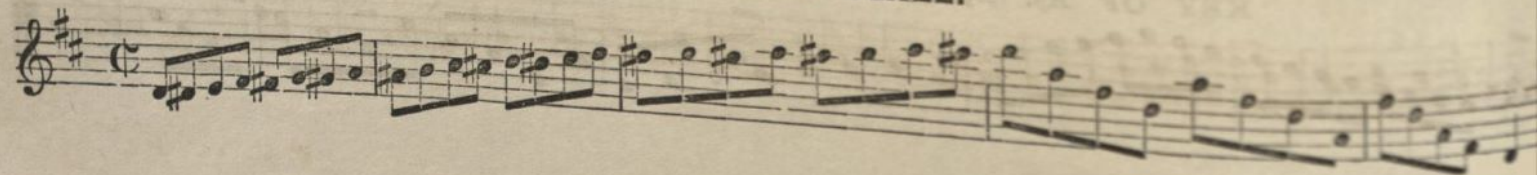
KEY OF A. F, C AND G ARE MADE SHARP.



KEY OF E. F, C, G AND D ARE MADE SHARP.

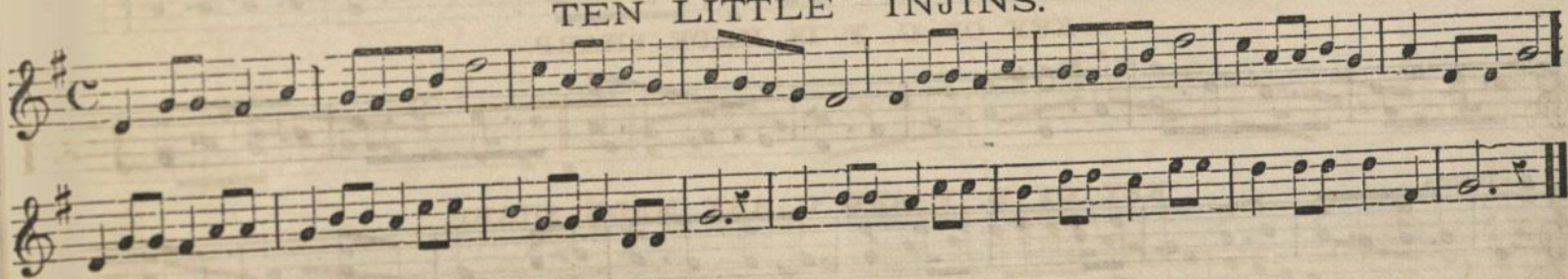


CHROMATIC SCALE.

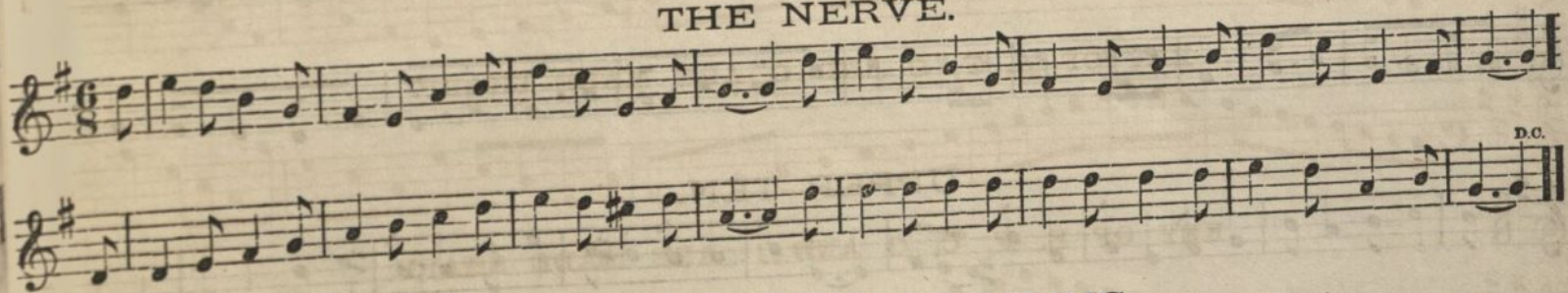


POPULAR MELODIES ARRANGED PROGRESSIVELY.

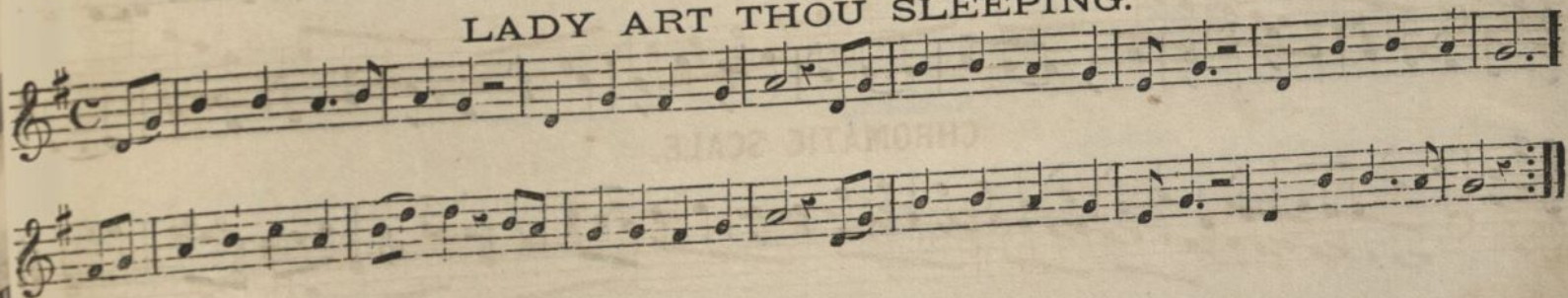
TEN LITTLE "INJINS."



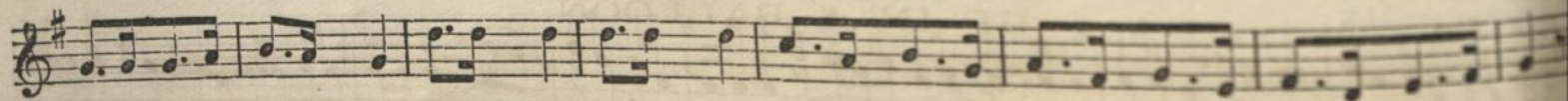
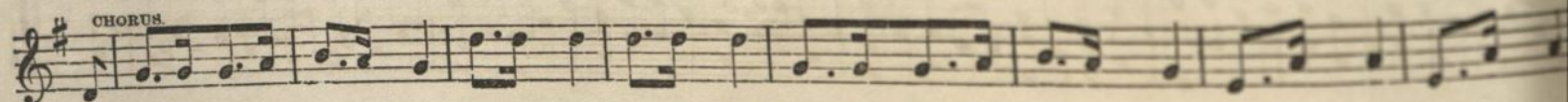
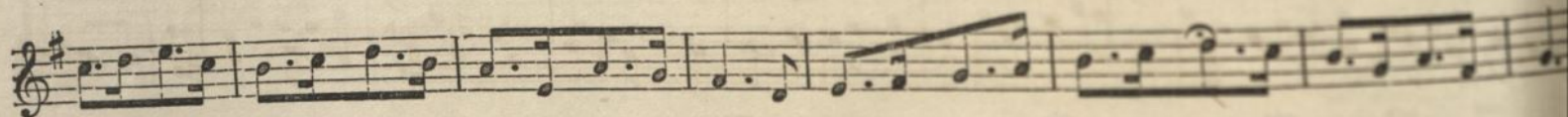
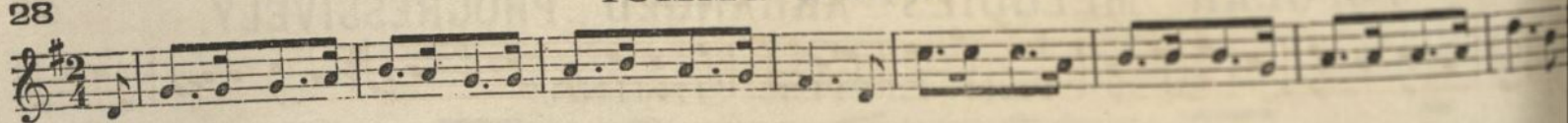
THE NERVE.



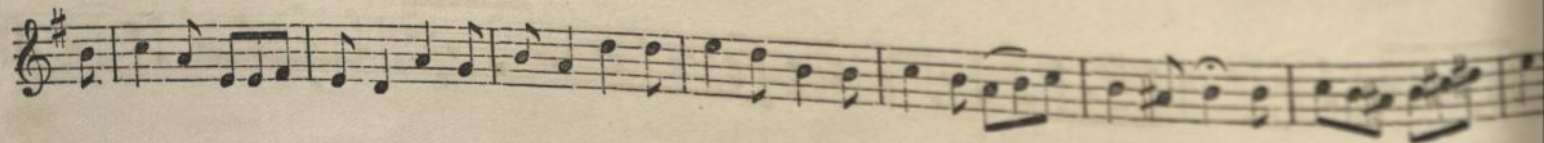
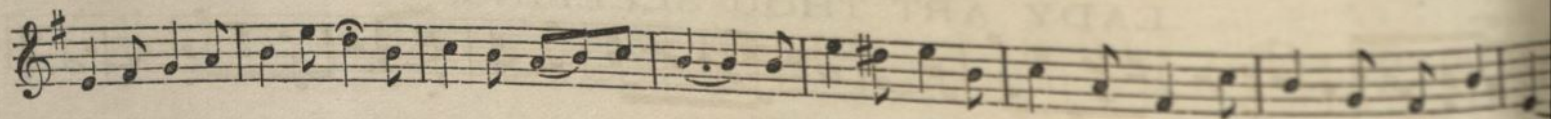
LADY ART THOU SLEEPING.



TOMMY DODD



UPPER TEN.



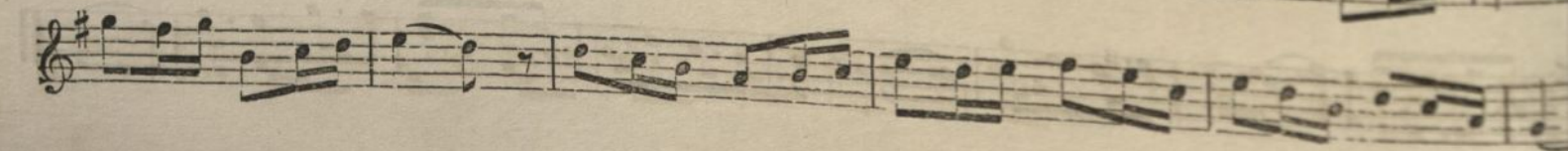
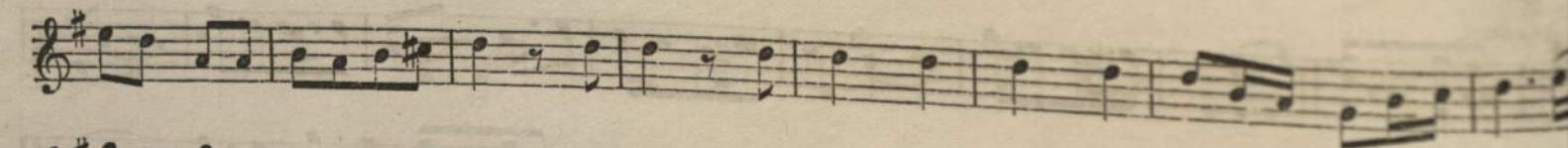
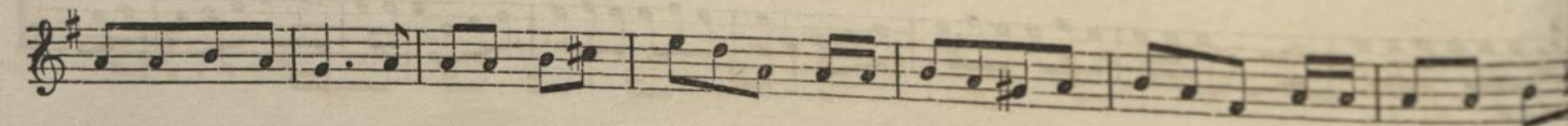
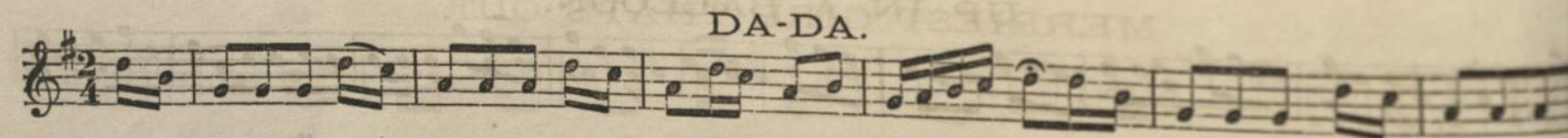
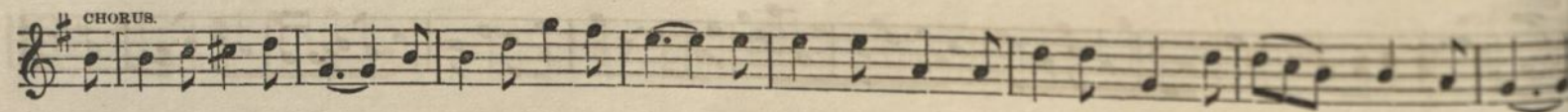
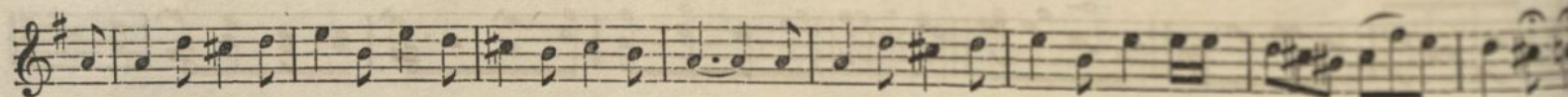
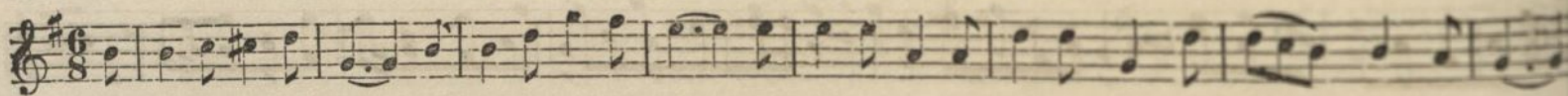
BITTER BEER

Musical score for "BITTER BEER" in 8/8 time. The score consists of four staves. The first two staves are the main melody, and the last two staves are the chorus, marked "CHORUS". The key signature has one sharp (F#).

UP IN A BALLOON.

Musical score for "UP IN A BALLOON." in 8/8 time. The score consists of four staves. The first two staves are the main melody, and the last two staves are the chorus, marked "CHORUS". The key signature has two sharps (F# and C#).

TASSELS ON THE BOOTS.



NOT FOR JOE.

Musical score for the song "NOT FOR JOE." The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of four staves of music. The first two staves appear to be the main melody and accompaniment. The third staff is labeled "CHORUS" and features a simpler, more rhythmic melody. The fourth staff continues the accompaniment. The piece concludes with a double bar line.

MERRIEST GIRL THAT'S OUT.

Musical score for the song "MERRIEST GIRL THAT'S OUT." The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of four staves of music. The first two staves appear to be the main melody and accompaniment. The third and fourth staves continue the accompaniment. The piece concludes with a double bar line.

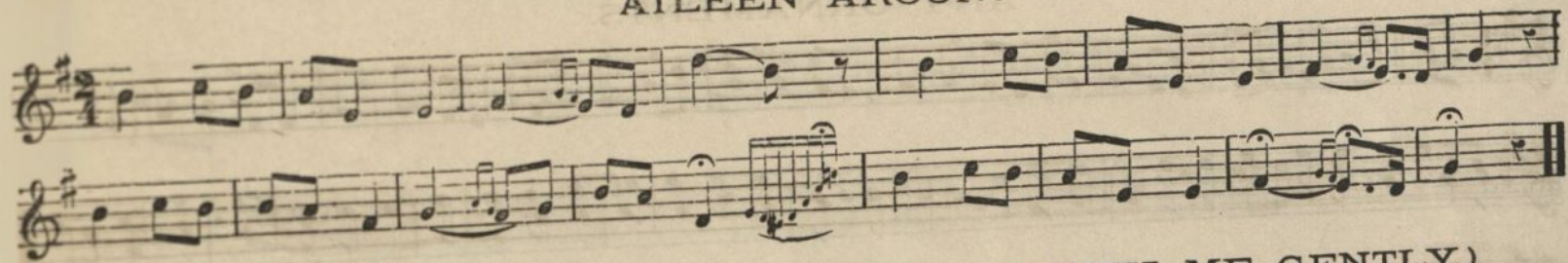
ANY ORNAMENTS.

Three staves of musical notation in G major and 3/4 time. The first two staves contain the main melody, and the third staff is labeled "CHORUS." and contains a more rhythmic accompaniment.

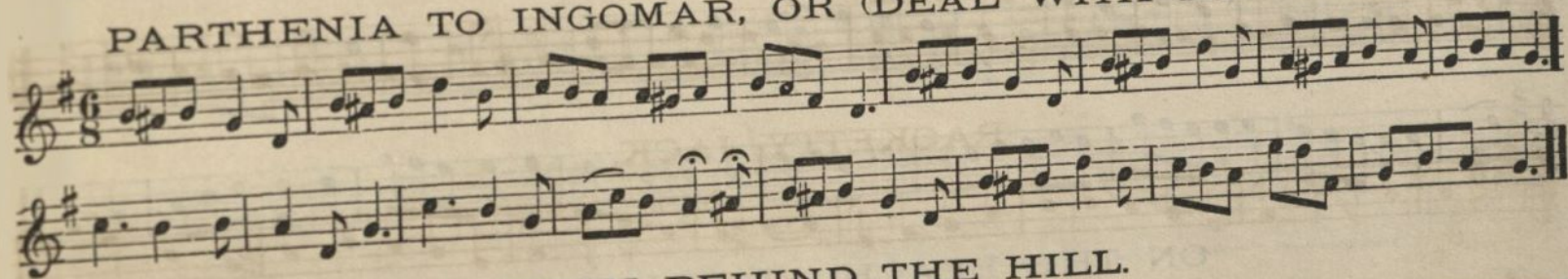
RACKETTY JACK.

Four staves of musical notation in G major and 6/8 time. The first two staves contain the main melody, and the third and fourth staves are labeled "CHORUS." and contain a more rhythmic accompaniment.

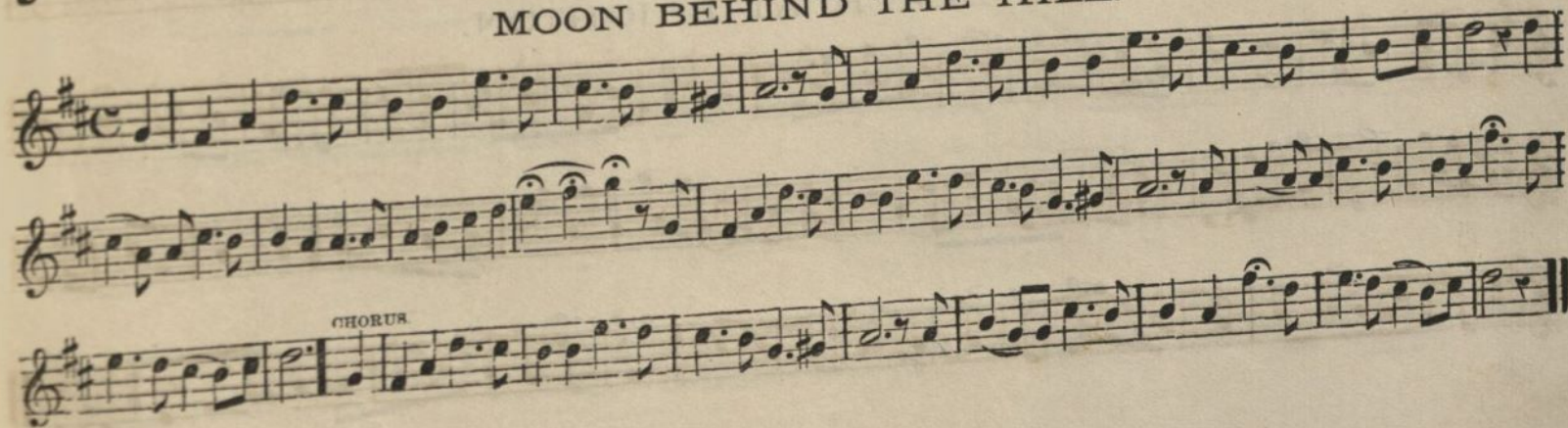
AILEEN AROON!



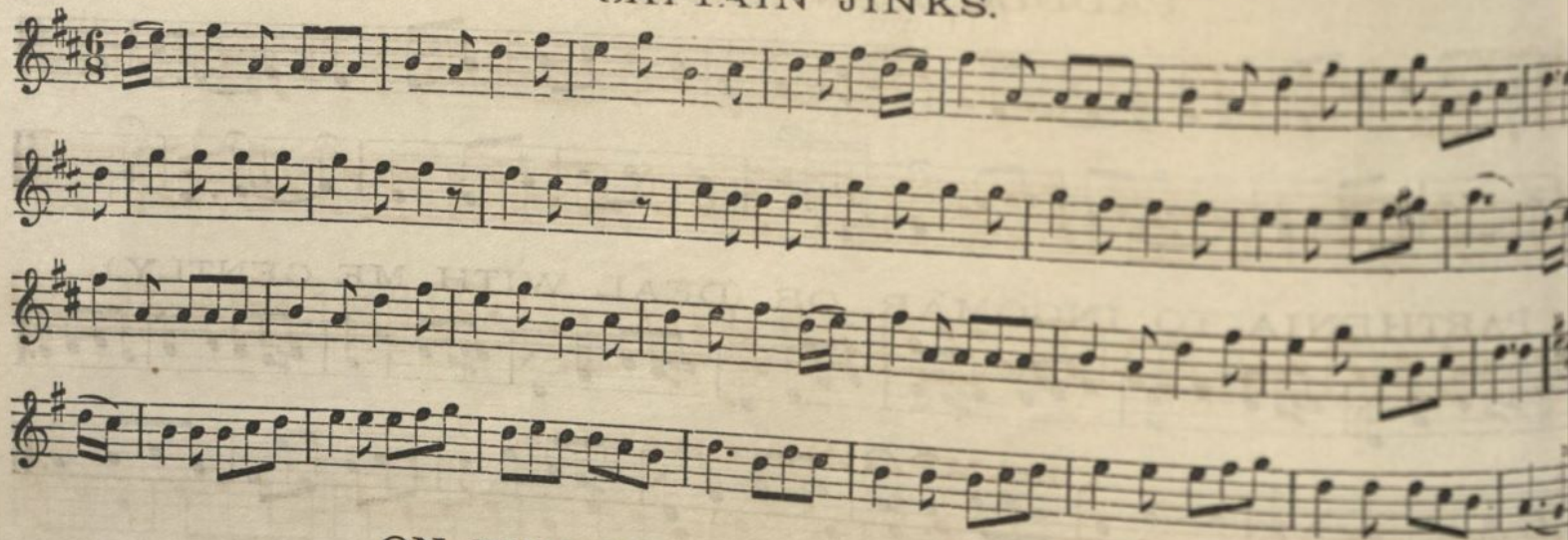
PARTHENIA TO INGOMAR, OR (DEAL WITH ME GENTLY.)



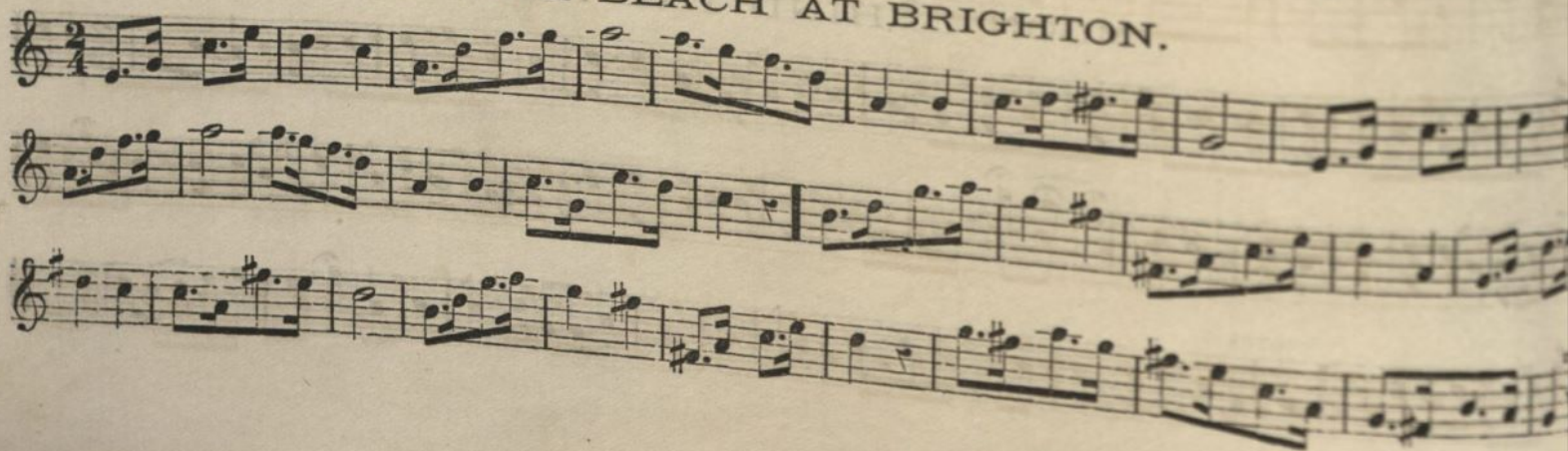
MOON BEHIND THE HILL.



CAPTAIN JINKS.



ON THE BEACH AT BRIGHTON.



PADDLE YOUR OWN CANOE.

35

ALLEGRETTO.

Musical score for "PADDLE YOUR OWN CANOE." The piece is in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with the tempo marking "ALLEGRETTO." The melody is characterized by eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line, ending with a double bar line.

CHAMPAGNE CHARLIE.

ANIMATO.

Musical score for "CHAMPAGNE CHARLIE." The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with the tempo marking "ANIMATO." The melody is more rhythmic, featuring eighth and sixteenth notes, often beamed together. The second and third staves continue the melodic line, and the fourth staff concludes the piece with a double bar line.

ELSIE VANE.

Musical score for "ELSIE VANE." consisting of three staves of music. The first two staves are the main melody, and the third staff is labeled "CHORUS". The music is in G major and 6/8 time.

BEAUTIFUL BELLS.

Musical score for "BEAUTIFUL BELLS." consisting of four staves of music. The first three staves are the main melody, and the fourth staff is labeled "CHORUS". The music is in G major and 4/4 time.

FLYING TRAPEZE.

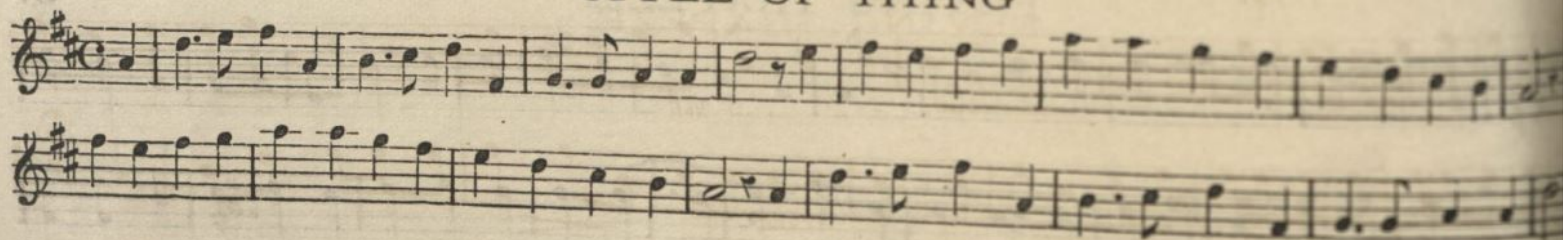
37

Musical score for 'Flying Trapeze' consisting of five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single treble clef staff. The music features a mix of eighth and quarter notes, with some phrases marked with slurs and accents. The piece concludes with a double bar line.

FAIRY BELLE.

Musical score for 'Fairy Belle' consisting of two staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a single treble clef staff. The music is characterized by a fast, rhythmic pattern of eighth notes. The second staff is labeled 'CHORUS' at the beginning and ends with a double bar line.

STYLE OF THING



WALKING IN THE ZOO.

Musical notation for the piece 'WALKING IN THE ZOO.'. It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is on the top staff, and the accompaniment is on the middle and bottom staves. A 'CHORUS' label is placed above the middle staff towards the right side of the page.

UNDER THE WILLOW.

Musical notation for the piece 'UNDER THE WILLOW.'. It consists of two staves of music in treble clef, with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The melody is on the top staff, and the accompaniment is on the bottom staff. A 'p' (piano) dynamic marking is placed above the top staff at the beginning, and a 'CHORUS' label is placed above the top staff. A 'ritard.' (ritardando) marking is placed above the bottom staff towards the end of the piece. A 'mf' (mezzo-forte) dynamic marking is placed below the bottom staff at the beginning.

JOCKEY HAT AND FEATHER.

39

Musical score for "Jockey Hat and Feather" in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a fortissimo (*f*) dynamic, a *CRSS.* (crescendo) marking, and a *RALL.* (rallentando) marking. The third staff is labeled "CHORUS." and "TEMPO." and concludes with a double bar line.

THE BELL GOES A-RINGING FOR SAI-RAH.

Musical score for "The Bell Goes A-Ringing for Sai-rah" in 6/8 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a fortissimo (*f*) dynamic. The third staff is labeled "CHORUS." and includes a fortissimo (*f*) dynamic. The fourth staff concludes with a double bar line.

GUINEA PIG BOY.

The first section of the score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff is marked 'DANCE' and features a more complex, rhythmic pattern with many sixteenth notes.

AS I'D NOTHING ELSE TO DO.

The second section of the score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The third staff is marked 'SYMPHONY.' and features a more complex, rhythmic pattern with many sixteenth notes.

ENOCH ARDEN: OR, I'LL SAIL THE SEAS OVER.

By permission of SEP. WINNER.

Musical score for the song "ENOCH ARDEN: OR, I'LL SAIL THE SEAS OVER." The score is written in G major and 2/4 time. It consists of four staves of music. The first three staves are the main melody, and the fourth staff is labeled "CHORUS". The melody is characterized by a mix of eighth and sixteenth notes, with some triplet patterns.

LITTLE BROWN JUG.

Musical score for the song "LITTLE BROWN JUG." The score is written in G major and 3/4 time. It consists of four staves of music. The first three staves are the main melody, and the fourth staff is labeled "CHORUS". The melody is characterized by a mix of quarter and eighth notes, with some triplet patterns. The word "CHORUS" is written above the first two notes of the fourth staff.

SWEET ISABELLA WALTZ

Musical notation for the first part of the waltz, consisting of 12 measures. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 3/4. The melody is written on a single staff. A fermata is placed over the first measure. The word "FINE" is written above the staff at the end of the 12th measure. The word "BALL" is written at the end of the 12th measure.

LANCASHIRE LASS.

Musical notation for the second part of the waltz, consisting of 12 measures. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes a treble clef, a key signature of one sharp, and a time signature of 6/8. The melody is written on a single staff. The word "CHORUS" is written above the staff at the beginning of the 12th measure.

OLD HATS.

Musical score for 'OLD HATS.' consisting of four staves. The first two staves are the main melody and accompaniment. The third staff is labeled 'CHORUS' and features a different melodic line. The fourth staff continues the accompaniment. The key signature has one sharp (F#) and the time signature is 3/8.

I'LL MEET THEE AT THE LANE.

Musical score for 'I'LL MEET THEE AT THE LANE.' consisting of three staves. The first staff is the main melody, and the second and third staves are the accompaniment. The key signature has one sharp (F#) and the time signature is 3/8.

MOUSE-TRAP MAN

Musical score for 'MOUSE-TRAP MAN' consisting of four staves. The first two staves are the vocal melody. The third staff is labeled 'CHORUS' and the fourth staff is labeled 'SYMPHONY'. The music is in G major and 6/8 time.

BIRD-WHISTLE MAN.

Musical score for 'BIRD-WHISTLE MAN.' consisting of three staves. The music is in G major and 6/8 time.

A HORRIBLE TALE.

Musical score for 'A HORRIBLE TALE' consisting of three staves of music in treble clef, 2/4 time signature, and one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The piece concludes with a double bar line.

KING CASH.

Musical score for 'KING CASH' consisting of four staves of music in treble clef, 6/8 time signature, and one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The piece concludes with a double bar line.

PRETTY LITTLE SARAH.

Musical score for "Pretty Little Sarah." The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second and third staves continue the melody. The fourth staff contains the word "CHORUS" written above the staff. The fifth staff concludes the piece.

I'VE NO MOTHER NOW, I'M WEEPING.

Musical score for "I've No Mother Now, I'm Weeping." The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second and third staves continue the melody. The word "CHORUS." is written above the third staff.

FICKLE SALLY.

ANIMATO

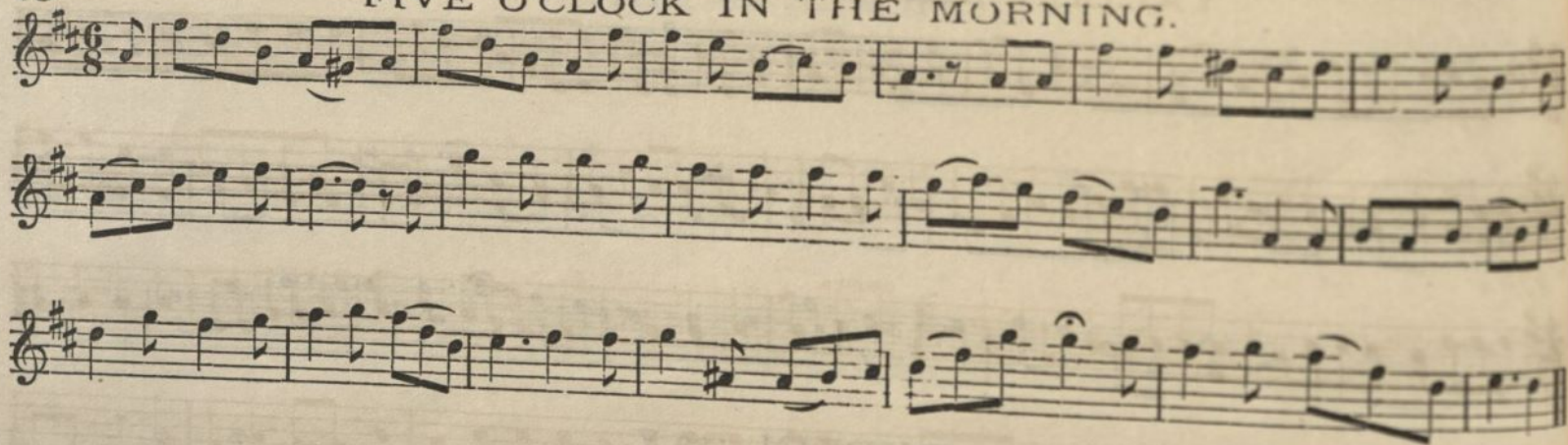
Musical score for 'Fickle Sally' in 3/4 time, marked ANIMATO. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

DUBLIN BAY.

ANDANTINO

Musical score for 'Dublin Bay' in 6/8 time, marked ANDANTINO. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is slower and features more complex rhythmic patterns, including triplets and slurs. The second, third, and fourth staves continue the piece, with the fourth staff ending with a double bar line. The word 'RITARD.' is written above the fourth staff.

FIVE O'CLOCK IN THE MORNING.



MAGGIE'S SECRET.



YALLER GAL THAT WINKED AT ME.

CHORUS

DANCE

D.C.

This musical score is written on eight staves of five-line music paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single voice line. The score is divided into sections: the first two staves are the main melody; the third staff is labeled 'CHORUS' and features a triplet of eighth notes; the fourth staff continues the melody; the fifth staff is labeled 'DANCE' and features a key change to two sharps (F# and C#); the sixth and seventh staves continue the dance melody; and the eighth staff concludes with a double bar line and the marking 'D.C.' (Da Capo).

ALLEGRETTO.

ZENOBIA FOLKA.

Musical notation for the piece 'ZENOBIA FOLKA'. It consists of three staves of music in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *p* and contains several triplet markings. The second staff continues the melody with a dynamic marking of *f*. The third staff features a trill (*tr*) and concludes with first and second endings, marked with '1' and '2' and ending with a double bar line and repeat sign.

HYACINTH SCHOTTISCHE.

Musical notation for the piece 'HYACINTH SCHOTTISCHE'. It consists of four staves of music in 2/4 time, starting with a treble clef and a key signature of two sharps (D major). The first staff includes several *K* (crescendo) markings and a trill (*tr*). The second staff features a *D.C.* (Da Capo) marking. The third staff includes a *DOLCE* marking. The fourth staff concludes with a *D.C.* marking and a repeat sign.

DREAM OF THE BALL WALTZ.

The image displays a handwritten musical score for a waltz titled "DREAM OF THE BALL WALTZ." The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The music is arranged in a single melodic line. The final staff concludes with a double bar line and the initials "D.C." (Da Capo) written above it.

BELGRAVIA WALTZ

A handwritten musical score for a waltz titled "Belgravia Waltz". The score is written on seven staves of five-line music paper. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *dc*. There are also repeat signs and first/second endings. The paper shows signs of age, with some staining and a slightly yellowed tone.

BLUE BIRD POLKA REDOWA

Musical notation for the first piece, consisting of six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

BUNCKETY BUNK.

Musical notation for the second piece, consisting of two staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower voice and a more melodic line in the upper voice. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

CAN CAN DANCE.

Musical score for "CAN CAN DANCE." in 2/4 time, key of D major. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, with occasional rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a change in rhythm to a steady eighth-note pattern. The fourth and fifth staves continue with eighth-note patterns, including some beamed sixteenth notes. The sixth staff concludes the piece with a double bar line and the initials "D.C." (Da Capo).

DUCHESS CAN CAN.

Musical score for "DUCHESS CAN CAN." in 2/4 time, key of D major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line and the initials "D.C." (Da Capo).

HUNKIDORI.

Musical notation for HUNKIDORI. consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes with some rests.

D.U.

LISCHEN AND FRITZCHEN WALTZ.

Musical notation for LISCHEN AND FRITZCHEN WALTZ. consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a steady eighth-note rhythm.

D. C.

CASKET REDOWA.

Musical score for 'CASKET REDOWA.' consisting of five staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a '6' above it. The third staff has a '5' above it. The fourth staff has a 'D.C. 5' at the end. The music is written in a single melodic line.

FAIRY WEDDING WALTZ.

Musical score for 'FAIRY WEDDING WALTZ.' consisting of three staves of music. The key signature is one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single melodic line.

AMELIA WALTZ.

A musical score for a waltz titled "AMELIA WALTZ." The score is written on eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a melody line and a piano accompaniment. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots.

MABEL WALTZ.

Musical notation for MABEL WALTZ, consisting of four staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes treble clefs, notes, rests, and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

CALLY POLKA.

Musical notation for CALLY POLKA, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The notation includes treble clefs, notes, rests, and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

CORNFLOWER WALTZ.

Musical score for 'Cornflower Waltz' consisting of six staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff features a forte (*ff*) dynamic and includes several accents (^) above the notes. The piece concludes with the instruction 'D. C.' (Da Capo) at the end of the sixth staff.

SANS SOUCI GALOP.

Musical score for 'Sans Souci Galop' consisting of three staves. The piece is written in a rhythmic, galop style.

SANS SOUCI GALOP.

Concluded.

The first two staves of the 'SANS SOUCI GALOP' piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the first staff. The second staff continues the melody with similar rhythmic patterns and includes some slurs and accents.

GUARDS' WALTZ.

The 'GUARDS' WALTZ' piece, consisting of seven staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a waltz-like rhythm with dotted eighth and sixteenth notes. The notation includes various ornaments, slurs, and dynamic markings such as *mf* and *no* (likely *no* for *no* or *no* for *no*). The piece concludes with a double bar line.

SWORD MARCH.

(GRAND DUCHESS.)

INTRODUCTION

MARCH

GRAND

POMPOSO.

RALL.

TEMPO.

RALL.

The musical score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes a double bar line with repeat dots. The second staff continues the melody. The third staff features a 2/4 time signature and a forte (f) dynamic marking. The fourth staff contains several triplet markings. The fifth staff is marked 'RALL.' (Ritardando). The sixth staff is marked 'TEMPO.' (Tempo). The seventh staff is marked 'RALL.' (Ritardando). The eighth staff concludes with a double bar line and a fermata over the final note.

FREDONIA MARCH.

MARZAILLE

Musical score for Fredonia March, Marzaille. The score is written on seven staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte dynamic (ff) and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score features several triplet markings (indicated by a '3' above the notes) and a repeat sign at the end of the piece.

UP AND DOWN GALLOP.

A handwritten musical score for a piece titled "UP AND DOWN GALLOP." The score is written on ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. A piano (*p*) marking is present on the sixth staff, and a *D.C.* (Da Capo) instruction is located at the end of the eighth staff. The music is written in a single system across the ten staves, with a key signature of one sharp (F#) and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

JUPITER GALOP

Musical score for "Jupiter Galop" in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line.

Key signature: G major (one sharp)
Time signature: 2/4

First staff: $\overset{K}{\text{trill}}$ $\overset{2}{\text{trill}}$ $\overset{2}{\text{trill}}$ $\overset{4}{\text{trill}}$

Fourth staff: D.C. TRIO.

Sixth staff: CODA $\overset{K}{\text{trill}}$

SLEIGHBELLS MAZOURKA.

65

A musical score for a piece titled "Sleighbells Mazourka". The score is written on seven staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or groups of four. There are several dynamic markings, including a prominent "f" (forte) in the first staff. The notation includes slurs, ties, and accents. The piece concludes with a double bar line at the end of the seventh staff.

FRENCH LANCERS.

No. 1. FIGURE FIRST.—Salute, leads forward and back; Forward and turn opposite partners back to places; right and left, balance to corners, turn to places. Sides repeat. The whole again.

No. 2.

No. 2. FIGURE TWO.—Leads forward and back, pass ladies in front and salute, chasse, right and left, Sides form with leads, forward and back.

FRENCH LANCERS. Continued.

No. 3.

RALL.

TEMPO.

No. 3. FIGURE THREE.—Leads forward and back, forward and salute, back and salute partners, ladies chain, Sides repeat the whole again.

No. 4.

D.G.

No. 4. FIGURE FOURTH.—Leads to right, salute to left and salute then to places, then right and left. Sides repeat to right—Leads to left, sides to left.

FRENCH LANCERS. Continued.

The musical score consists of seven staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a single melodic line. Key features include:

- A first staff with a repeat sign and a fermata.
- A second staff with a triplet of eighth notes marked with a '3' above it.
- A third staff with a 'D.C.' (Da Capo) marking and a '2nd figure.' label.
- A fourth staff with a 'D.C.' marking and a '2nd figure.' label.
- A fifth staff with a 'D.C.' marking, a '2nd figure.' label, and a '3d figure.' label.
- A sixth staff with a 6/8 time signature change.
- A seventh staff with a 6/8 time signature change.

No. 5. FIFTH FIGURE.—Right and left, grand chain; first lead turn right side, left side and second lead form in, chasse right—left, march, chasse out, join hands, forward and back, turn partners to places, right and left, grand chain; second lead turn left, right first lead chasse and march, right and left, grand chain, right side turn second lead and first lead, left side chasse and march, and grand chain; left side turn first lead, second lead, right side chasse, march and grand chain.

FRENCH LANCERS. Concluded.

No. 5, Continued. FOURTH FIGURE

Musical notation for No. 5, Continued. FOURTH FIGURE, consisting of three staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a square dance tune.

PALERMO QUADRILLES.

No. 1.

Musical notation for PALERMO QUADRILLES, No. 1, consisting of four staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests, typical of a square dance tune. The piece concludes with the marking "D.C." (Da Capo).

No. 1. FIRST FIGURE.—Top and bottom couples right and left. Top and bottom couples chase to the side, and then chase to place. Ladies chain; top and bottom couples galop across and back again. Repeated by the sides

PALERMO QUADRILLES. Continued.

URES. No. 2. SECOND FIGURE.—Top and bottom couples forward and back; cross over; chassez to the right and left, or forward and back again; top and bottom couples galop across. Repeat four times.

No. 3.

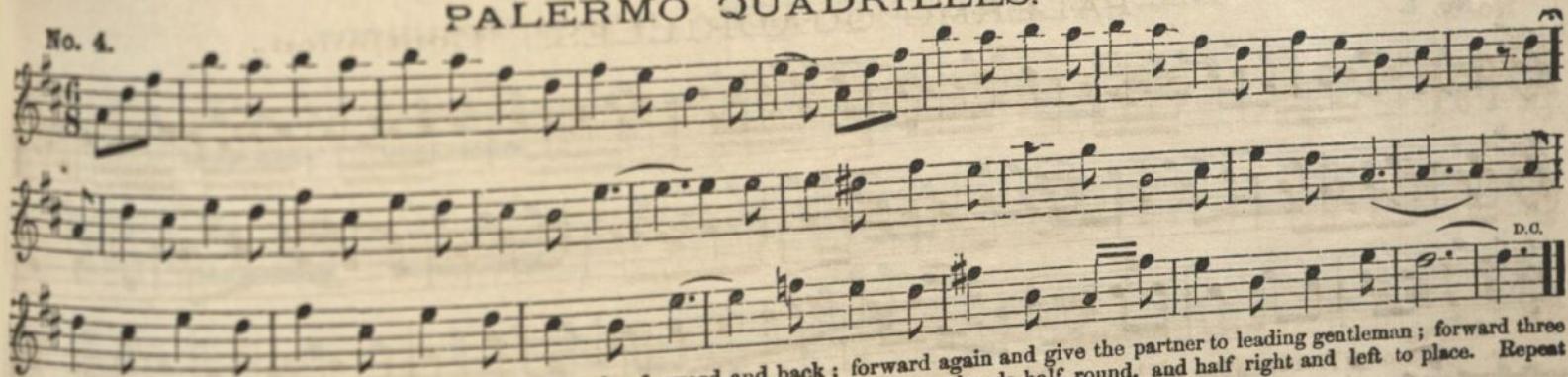
IL PRIMO.

No. 3. THIRD FIGURE.—Top and bottom couples right hand across, then left hand back, keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; you then balance and half promenade. Top and bottom couples forward and back: forward again and turn the opposite with both hands quite around; resume your place; top and bottom couples forward and back, then cross over to your places.

PALERMO QUADRILLES. Concluded.

71

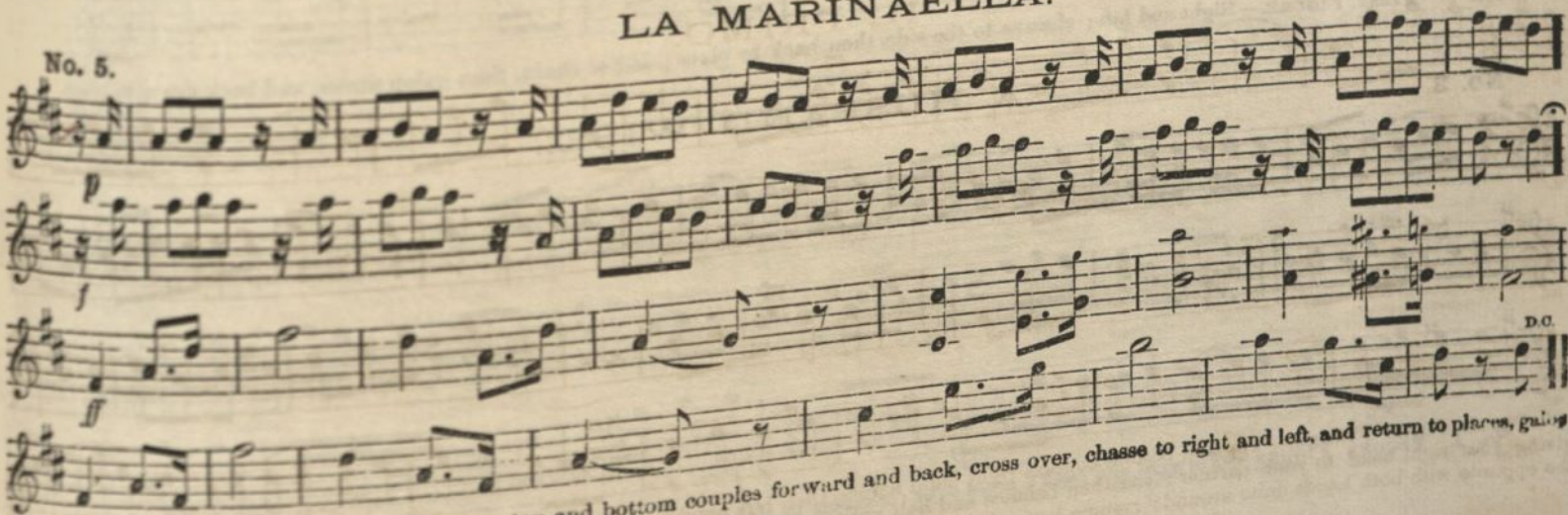
No. 4.



No. 4. FOURTH FIGURE.—First and opposite couples forward and back; forward again and give the partner to leading gentleman; forward three and back, forward and bow, the gentleman opposite forward and turn each lady; then four hands half round, and half right and left to place. Repeat four times.

LA MARINAELLA.

No. 5.



No. 5. FIFTH FIGURE.—All turn corners, top and bottom couples forward and back, cross over, chasse to right and left, and return to place, giving across, all chasses.

BELLE HELENE SET. (Plain Cotillions.)

No. 1. FIRST FIGURE.—Right and left; chasses to the side, then back to place; ladies chain, then galop across and back again to place.

No. 2.

A HUSBAND WISE.

No. 2. SECOND FIGURE.—Forward and back; cross over; chasses to right or left, or forward and back again; galop across.

BELLE HELENE SET. Concluded.

No. 3.

No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

No. 4.

No. 4. FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to the right and left, and return to places. *Gaiop across*
all chasses

BLUE BEARD SET. (Plain Cotillions.)

tr tr tr

tr

CODA. tr tr tr ad.

No. 1. FIRST FIGURE.—Right and left; chassez to the side, then back to place; ladies chain, then gallop across and back again to place.

No. 2.

f

3 K K K

No. 2. SECOND FIGURE.—Forward and back; cross over; chassez to right and left, or forward and back again; gallop across

BLUE BEARD SET. Continued.

No. 3

Musical notation for No. 3, consisting of four staves of music in 6/8 time. The notation includes various note values, rests, and dynamic markings like 'Coda' and 'D.C.'.

No. 3. THIRD FIGURE.—Right hand across, then left hand back; keep hold of the hand of the opposite, and form a square, giving your right hand to your partner; then balance and half promenade. Forward and back; forward again, and turn the opposite with both hands quite around; forward and back, then cross over to your places.

No. 4.

Musical notation for No. 4, consisting of four staves of music in 2/4 time. The notation includes various note values, rests, and dynamic markings like 'p' and 'f'.

No. 4. FOURTH FIGURE.—All swing corners. Forward and back, cross over, chassez to the right and left, and return to places. Galop across, all chassez

No. 5.

A musical score for a piece titled "Blue Beard Set. Concluded." No. 5. The score is written on seven staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are some markings above the notes, possibly indicating breath marks or accents. The piece concludes with a double bar line and a repeat sign.

GRAND DUCHESSE LANCERS.

No. 1.
FAMOUS ENSEMBLE

LETTER WALTZ

ODA

No. 1. FIRST FIGURE.—First Lady and opposite Gentlemen forward and back 4 bars—Same couple forward a second time, turn with right hand and return to places. 4—First and second couple cross over, the first passing between 2nd, 4—Return to places, second passing between the first 4—Balance at both corners, the four Ladies balance to the Gentlemen on their right, Gentlemen facing to the left to receive the balance, turn with both hands and finish in places. 8—Same for the other three couples.

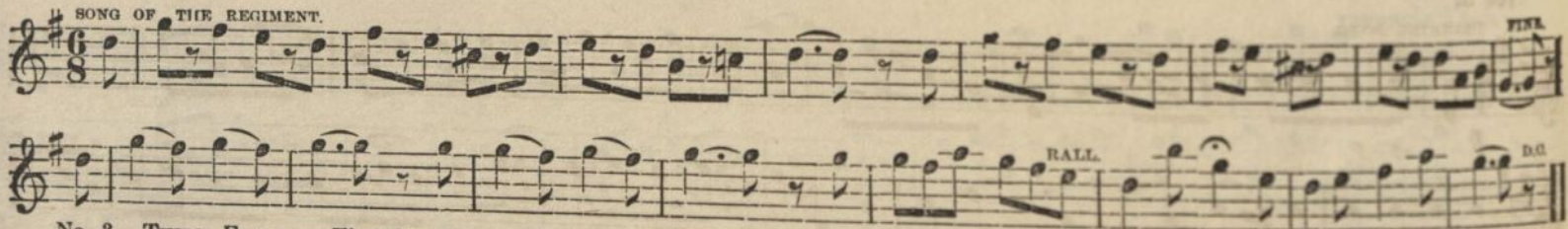
No. 2.

FIVE PART FURY

No. 2 SECOND FIGURE.—First couple forward and back, forward a second time and leave lady in front of opposite couple facing her partner, Gent returning to place. 4 bars—Chasse to right and left, same couple 4—Turn with both hands to place, (same couple,) 4—All eight forward and back in two lines 4—Forward and turn partner to places. 4—In forming two lines first and second times the two side couples separate from their partners and join each side of the head couples forming two lines four on a side. 3rd and 4th times the head couple join the side.

GRAND DUCHESSE LANCERS. Continued.

SONG OF THE REGIMENT.



No. 3. THIRD FIGURE.—First Gentlemen and opposite Lady forward and back 4 bars—Forward a second time and salute. (Courtesy and bow hands, all facing the same direction, and promenade entirely round and turn partners in places. 8—In place of the Windmill, sometimes make a double and turn partners with left hand. (Generally adopted in Paris.) Same for the other three couples.

No. 4.

FRITZ COMPLAINT.

Musical notation for 'FRITZ COMPLAINT' in G major, 6/8 time. The piece consists of three staves of music. The first staff ends with a 'FINE' marking. The second staff includes a 'RALL.' (Ritardando) marking. The third staff includes a 'TEMPO.' (Tempo) marking and ends with a 'D.C.' (Da Capo) marking.

No. 4. FOURTH FIGURE.—First couple visit the couple on the right, salute with bow and courtsey 4 bars—Visit the couple on the left and salute 4—Chassez across four with the second couple visited 4—First couple return to place 4—Right and left with opposite couple 8—This figure may be danced double, viz: First and opposite couple visit the right hand couple, and then the left chassez across and return to places, and right and left. This is the true way of dancing it in Paris.

GRAND DUCHESSE LANCERS. Concluded.

No. 5.

DRINKING SONG.

SAHRE SONG.

No. 5. FIFTH FIGURE.—Grand chain (or right and left all around) 16 bars—First couple turn round and face outward 2—Couple on the right take place behind first, 2—Couple on left behind third couple. 2—Second couple behind all. 2—All chassez across and back, Gentlemen passing behind Ladies. 8—Promenade outside Ladies to right, gentlemen to left, meeting at the bottom and coming up together. 8—all eight forward and backward (Ladies on one side, Gents opposite.) 4—all forward and turn partners to places. 4—In the Grand chain use the Polka step, dancing forward two bars and marking time with the Polka step, without advancing with each Lady to whom the right hand is given two bars. At the promenade outside the Lady and Gentlemen of the last couple remain in their places, the others passing round and up between them to two lines.

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