

10 8152.51



GIVEN BY

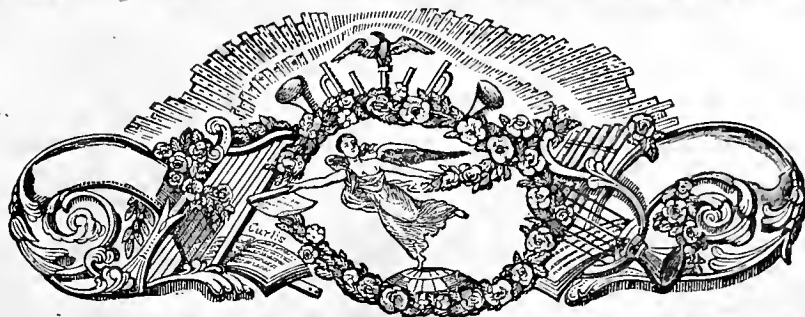
Oliver Ditson & Co.

HOWE'S

SCHOOL FOR THE CLARINETT;

CONTAINING

NEW AND



COMPLETE
INSTRUCTIONS
FOR THE

CLARINETT,

WITH A LARGE COLLECTION OF
FAVORITE MARCHES, QUICK-STEPS, WALTZES, HORNPIPES, CONTRA
DANCES, SONGS, AND SIX SETS OF COTILLIONS,
ARRANGED WITH FIGURES,
CONTAINING OVER 150 PIECES OF MUSIC.

BY ELIAS HOWE, JR.

PRICE 50 CENTS. *net*

BOSTON

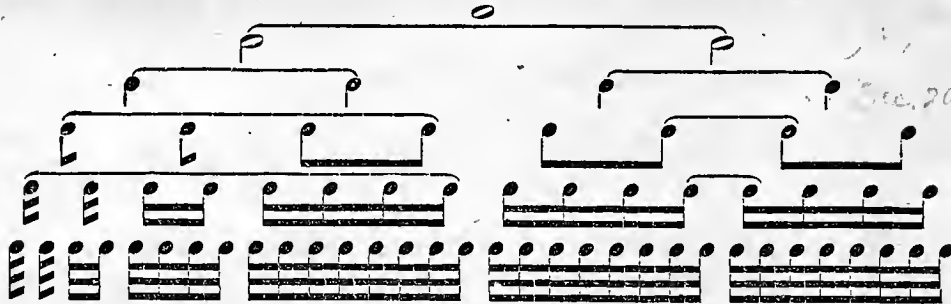
PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST

MUSICAL INSTRUCTIONS.

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER

- Whole Sound.
- Halves.
- Quarters.
- Eighths.
- Sixteenths.
- Thirty-seconds.

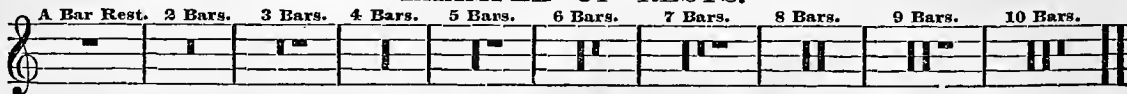


- 1 Semibreve
is equal to
2 Minims.
- 4 Crotchets.
- 8 Quavers.
- 16 Semiquavers.
- 32 Demisemiquavers.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.




EXAMPLE OF RESTS.



A dot after a Note, or Rest, makes the Note or Rest half as long again.

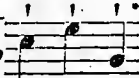
Example.

A Tie or Slur  placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

This style of playing is termed in Italian, Legato, written thus,



The opposite style of playing termed Staccato, denotes distinctness and shortness of sound, written thus,



or written thus,




means less staccato, and thus,



means still less Staccato.

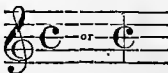
Written. Played. W P .. W P W P

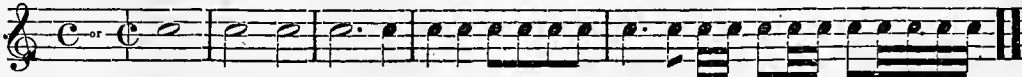
TIME AND ITS DIVISIONS.

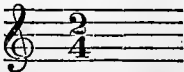
The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

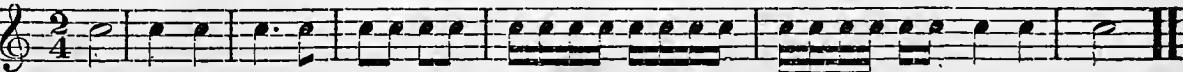
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

Example. 

When marked thus,  the Bar contains two Crotchets or their Equivalent.

Example. 

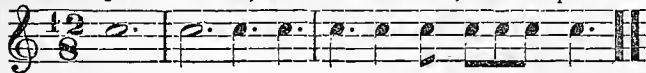
Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

MUSICAL INSTRUCTIONS.

COMPOUND COMMON TIME EXPLAINED.

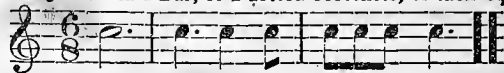
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



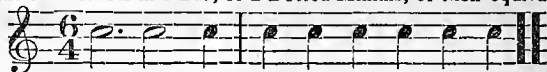
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

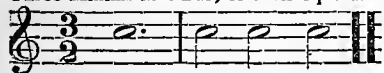
Count 6 Crotchets in a Bar, or 2 Dotted Minims, or their equivalent.



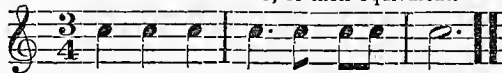
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

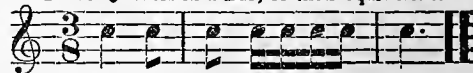
Three Minims in a Bar, or their equivalent.



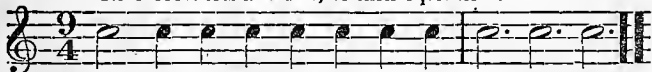
Three Crotchets in a Bar, or their equivalent.



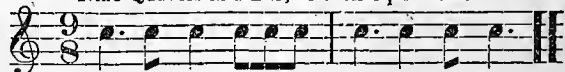
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

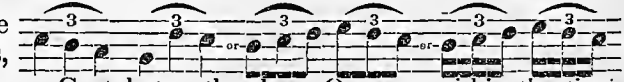


Compound triple Time is seldom used in Modern Music.

The Figures, which mark the time, have a reference to the Semibreve; the lower Number showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example, $\frac{3}{4}$ denotes that the Semibreve is divided into four Parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

The Figure of 3 placed over three Crotchets, Quavers or Semiquavers, thus,  called TRIPLETS, Denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six Notes must be performed within the time of four of the same kind.

ACCIDENTS

Each Sound may be altered by adding any of the following Signs.

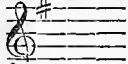
A SHARP # placed before a Note, raises it a Semitone or Half-tone.

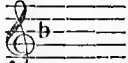
A FLAT b placed before a Note, lowers it a Semitone or Half-tone: and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A Double or Chromatic SHARP x raises the Note two Semitones.

A Double FLAT bb lowers the Note two Semitones.

A NATURAL n takes away the effect of a Sharp, or Flat; whether single or double: and a x# or nb reinstates the single Sharp or Flat.

When a Sharp is placed close to the Clef, thus,  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

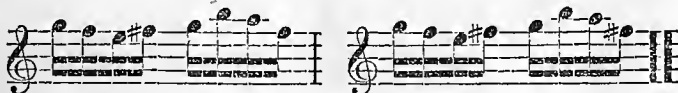
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece; except where contradicted by the Natural

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a Piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an Accidental Sharp, Flat, or Natural.

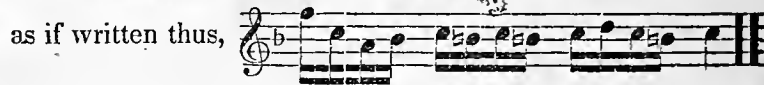
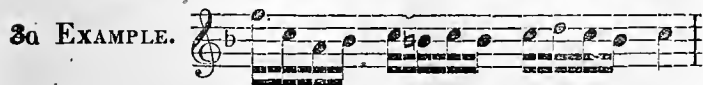
1st EXAMPLE. As Written,

As Played.



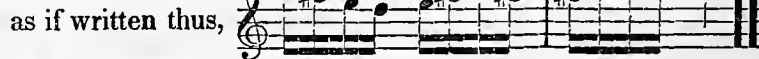
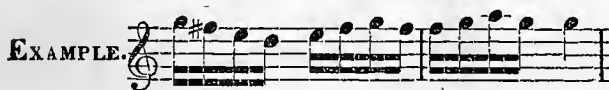
2d EXAMPLE. As Written,

As Played.

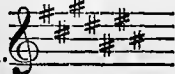


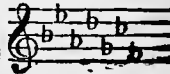
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.



And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th. 

TRANSPOSITION OF THE KEYS OR SCALE.

When **C** is taken as one, as it has always been hitherto, the scale is said to be in its natural position; but either of the other letters may be taken as one, in which case the scale is said to be **TRANSPOSED**.

As one 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**. Thus, if the scale be in its natural position, it is said to be in the key of **C**; if **G** be taken as one, the scale is in the key of **G**, &c. By the key of **C**, is meant that **C** is one of the scale, or that the scale is based on **C**; by the key of **G**, is meant that **G** is one of the scale, &c.

In transposing the scale the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

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**, and 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.

EXAMPLE.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
 G A B C D E F# G G A B C D E F# G

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

Key of **C**, Major Mode.

Key of **A**, Minor Mode.

Key of **G**, Major Mode.

Key of **E**, Minor Mode.

Key of **D**, Major Mode.

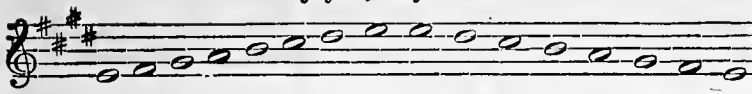
Key of **B**, Minor Mode.

Key of **A**, Major Mode.

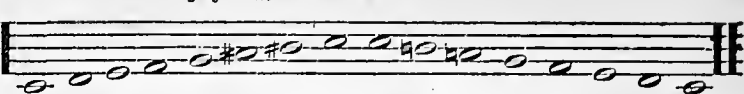
Key of **F#**, Minor Mode.

TRANSPOSITION OF THE KEYS OR SCALE.

Key of E, Major Mode.



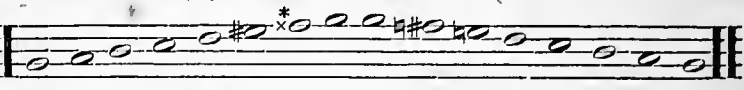
Key of C#, Minor Mode.†



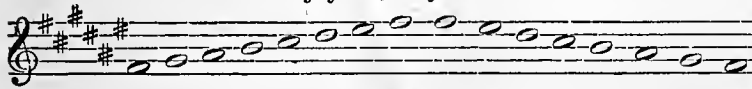
Key of B, Major Mode.



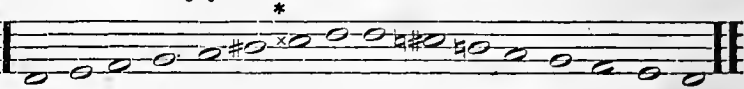
Key of G#, Minor Mode.†



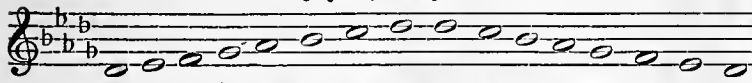
Key of F#, Major Mode.



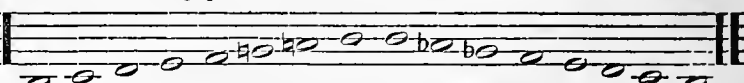
Key of D#, Minor Mode.†



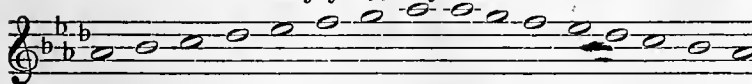
Key of Db, Major Mode.



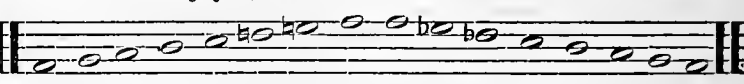
Key of Bb, Minor Mode.†



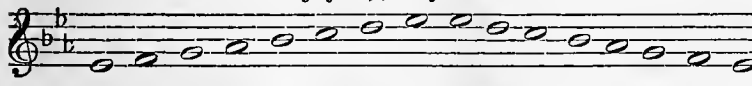
Key of Ab, Major Mode.†



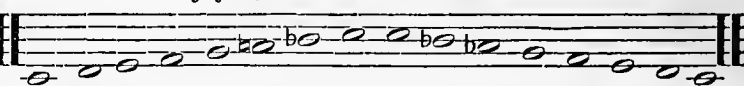
Key of F, Minor Mode.



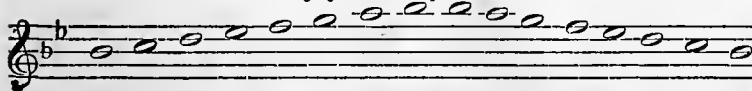
Key of Eb, Major Mode.



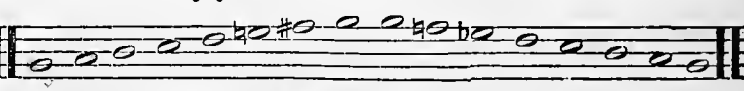
Key of C, Minor Mode.



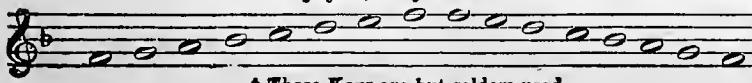
Key of Bb, Major Mode.



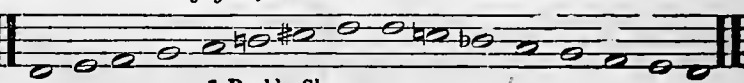
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



† These Keys are but seldom used.

* Double Sharp.

LESSONS OF INTERVALS.

A single musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

THIRDS.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

FOURTHS.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

FIFTHS.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

SIXTHS.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

Do.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

OCTAVES.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

DOUBLE OCTAVES.

A musical staff in treble clef with a common time signature (C). It contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags.

When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE

Natural Key of C. Key of G. Key of D. Key of A. Key of F. Key of B. Key of E.

Those Concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one

EXAMPLE

The discords are two, four, or seven, with one

EXAMPLE.

QUALITIES OF THE DIFFERENT KEYS.

- C Major or the natural Key, warlike, and well adapted to martial Music.
- G# " Gay and sprightly, and will admit of a greater range of subjects than any other Key
- D## " Grand, Solemn, Melancholy.
- A### " Plaintive, but Lively.
- E#### or bbb Same as A Major.
- Fb " Sober, thoughtful, better adapted for the Violin, than any other Key
- Bbb " Same as Fb, but more plaintive.



E F G A B C D E F G A B C D E F G A B C D D D E F G A

A musical exercise for clarinet. It features a treble clef staff with a key signature of one flat (Bb). The exercise consists of a sequence of notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, D, D, E, F, G, A. Below the staff, there are three rows of fingerings. The first row shows the primary fingerings for each note, with some notes having multiple fingerings indicated by dots. The second and third rows show alternative fingerings, with some notes having multiple fingerings indicated by circles. The notes are aligned with the staff, and the fingerings are placed below them.

A SCALE OF FLATS AND SHARPS.



Musical score for flute, titled "A SCALE OF FLATS AND SHARPS." The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of 18 notes: B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat, C, and D. Below the staff, there are five rows of fingering diagrams, labeled 1st, 2nd, 3rd, 4th, and 5th fingers. Each diagram shows a vertical line representing the flute's body with dots for finger holes. The diagrams indicate which finger holes are to be covered for each note in the scale. The 1st finger row shows the first seven notes (B-flat to G) with the first finger hole covered. The 2nd finger row shows the next seven notes (A-flat to F) with the second finger hole covered. The 3rd finger row shows the next seven notes (G to D) with the third finger hole covered. The 4th and 5th finger rows show the final two notes (E-flat and D) with the fourth and fifth finger holes covered, respectively.

SCALE FOR THE THIRTEEN KEYED CLARINETT.

A musical score for a thirteen-keyed clarinet scale. The score is presented on a single staff with a treble clef. The notes of the scale are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff, there are 13 rows of fingering diagrams, numbered 1 through 13 on the left. Each row corresponds to a specific key on the instrument and shows the sequence of fingerings (represented by solid and hollow circles) for each note of the scale. The fingering patterns are as follows:
1: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
2: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
3: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
4: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
5: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
6: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
7: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
8: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
9: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
10: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
11: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
12: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)
13: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid), B (solid), A (solid), G (solid), F (solid), E (solid), D (solid), C (solid)

A DICTIONARY OF MUSICAL TERMS

4 signifies In, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Allo, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.

Andantino, quick than Andante.

Anthem, a passage or passages of scripture set to music.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.* or \curvearrowright , with an increasing sound.

Contra Dance, (original from the French Contre Dances.) A dance in which the parties engaged stand in two opposite ranks; this is the term out of which arose the corruption Country Dance.

Cotillion, A brisk dance performed by eight persons together; also, a tune which regulates the dance.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del Segno, from the sign.

Diminuendo, *Dim.* or \curvearrowleft , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duello, or *Duel*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and.

Expression, that quality of composition from which we receive a kind of sentiment. appeal to our feelings.

Expressivo, with expression.

Farle, or *F.* strong and full.

Fortissimo, or *F. F.* very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, [or *sz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to piano.

* **Harmony**, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an Instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

* **Melody**, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Adante* and *Allegro*.

Molto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental composition, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure

of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.* or *P. P.*, very soft.

Poco, little, somewhat.

Pomposo, grand, dignified

Presto, quick.

Prestissimo, very quick.

Quarteto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitativo, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacet, be silent.

Turdo, slow.

Tempo, time.

Tutto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all together.

Unison, the union of two or more tones on one and the same degree of the scale.

Veloce, quick.

Vigoroso, with energy.

Verse, one voice to a part

Vivace, in a brisk and lively manner.

Waltz, a particular kind of dance.

* **Melody** differs from **Harmony**, as it consists in the agreeable succession and modulation of sounds by a single instrument or sound, whereas **harmony** consists in the concordance of different instruments or sounds.

WHAT FAIRY LIKE MUSIC.



SWEET HOME.



AULD LANG SYNE.



BONNY DOON.



BLUE EYED MARY.

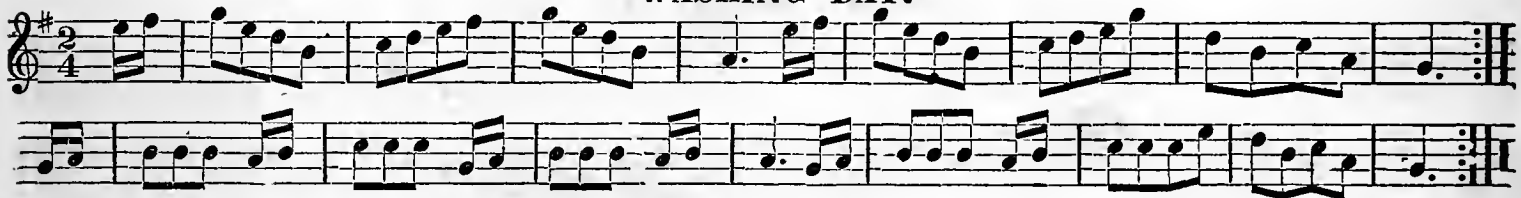
15



AM I NOT FONDLY THINE OWN.

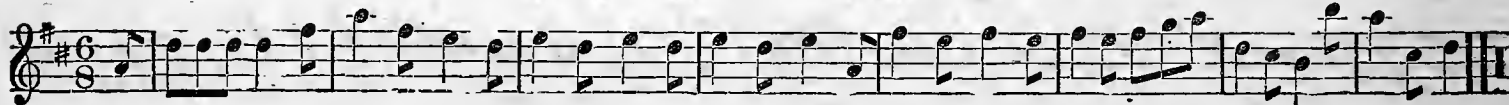


WASHING DAY.



BONNY BOAT.



THE BRIGHT ROSY MORNING.**THE POACHERS OF LINCOLNSHIRE.****THE ROSE OF ALLANDALE.****KING AND COUNTRYMAN.**

HAIL TO THE CHIEF.

17

Musical score for "Hail to the Chief" in G major, common time. The score consists of two staves. The first staff is marked "Forc." and begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a prominent triplet of eighth notes in the first measure. The second staff provides a bass line with a similar rhythmic pattern, often using beamed eighth notes. The piece concludes with a double bar line and repeat dots.

DUKE OF KENT'S MARCH.

Musical score for "Duke of Kent's March" in G major, common time. The score consists of two staves. The first staff is marked "Forc." and begins with a treble clef and a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The second staff provides a bass line with a similar rhythmic pattern, often using beamed eighth notes. The piece concludes with a double bar line and repeat dots.

CALEDONIAN MARCH.

Musical score for "Caledonian March" in G major, common time. The score consists of two staves. The first staff is marked "Forc." and begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The second staff provides a bass line with a similar rhythmic pattern, often using beamed eighth notes. The piece concludes with a double bar line and repeat dots.

MARCH IN THE BATTLE OF PRAGUE.

Musical score for "March in the Battle of Prague" in G major, common time. The score consists of two staves. The first staff is marked "Forc." and begins with a treble clef and a key signature of one sharp (F#). The melody features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The second staff provides a bass line with a similar rhythmic pattern, often using beamed eighth notes. The piece concludes with a double bar line and repeat dots.

GOV. KING'S MARCH.



THE SOLDIER'S RETURN.



RUSSIAN MARCH.



SWISS GUARDS' MARCH.



GRAND MARCH IN NORMA.

Two staves of musical notation for the Grand March in Norma. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and dynamic markings.

KING OF PRUSSIA'S MARCH.

Two staves of musical notation for King of Prussia's March. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef. The music features a prominent melody in the treble and a supporting bass line, with various rhythmic values and articulation marks.

GEN. SCOTT'S MARCH.

Three staves of musical notation for Gen. Scott's March. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in bass clef. The score includes a 'Fine.' marking at the end of the first staff and 'D. C.' (Da Capo) markings at the end of the second and third staves. The music is characterized by a strong, rhythmic melody.

WASHINGTON'S MARCH.

Musical score for "WASHINGTON'S MARCH." The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff contains the main melody. The second and third staves contain accompaniment for the right and left hands, respectively, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff contains a bass line with a similar rhythmic pattern. The piece concludes with a double bar line and repeat dots.

WASHINGTON'S GRAND MARCH.

Musical score for "WASHINGTON'S GRAND MARCH." The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves. The first staff contains the main melody. The second staff contains accompaniment for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

WASHINGTON CROSSING THE DELAWARE.

Musical score for "WASHINGTON CROSSING THE DELAWARE." The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves. The first staff contains the main melody. The second staff contains accompaniment for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

SALEM CADETS' MARCH.

Musical score for 'SALEM CADETS' MARCH.' The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff contains the melody, while the second, third, and fourth staves provide accompaniment. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

MORELLA'S LESSON.

Musical score for 'MORELLA'S LESSON.' The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of two staves of music. The first staff contains the melody, and the second staff provides accompaniment. The music is characterized by frequent sixteenth-note patterns. The piece ends with a double bar line and repeat dots.

WHAT CAN THE MATTER BE.

Musical score for 'WHAT CAN THE MATTER BE.' The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of two staves of music. The first staff contains the melody, and the second staff provides accompaniment. The music features a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

LAFAYETTE'S MARCH.

Musical score for Lafayette's March, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is arranged in two systems, each with two staves. The first system includes a piano (p) dynamic marking. The music consists of a melody in the upper staff and a bass line in the lower staff, both featuring eighth and sixteenth notes, rests, and trills. The piece concludes with a double bar line.

HAIL COLUMBIA.

Musical score for Hail Columbia, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is arranged in two systems, each with two staves. The first system includes a piano (p) dynamic marking. The music consists of a melody in the upper staff and a bass line in the lower staff, both featuring eighth and sixteenth notes, rests, and trills. The piece concludes with a double bar line.

BUONAPARTE'S MARCH OVER THE RHINE.

Two staves of musical notation for 'Buonaparte's March Over the Rhine'. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, typical of a march.

JAVA MARCH.

Two staves of musical notation for 'Java March'. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The melody is characterized by a steady eighth-note accompaniment and a more active upper line.

MARSEILLES HYMN.

Four staves of musical notation for 'Marseilles Hymn'. The first staff is in treble clef with a common time signature (C). The second and third staves are in bass clef. The fourth staff is in bass clef with a key signature of one flat (Bb). The music features a simple, rhythmic melody with a steady accompaniment.

HARRISON'S GRAND MARCH.



Musical score for Harrison's Grand March, featuring three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a forte *f* dynamic. The second staff continues the melody with a piano *p* dynamic. The third staff provides a bass line accompaniment. The piece concludes with a double bar line and repeat dots.

LOUISVILLE MARCH.



Musical score for Louisville March, featuring three staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a piano *p* dynamic. The second and third staves continue the melody and provide a bass line accompaniment. The piece concludes with a double bar line and repeat dots.

SCOTCH MARCH.



Musical score for Scotch March, featuring two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked with a piano *p* dynamic. The second staff continues the melody and provides a bass line accompaniment. The piece concludes with a double bar line and repeat dots.

BOSTON CADETS' MARCH.

Musical score for Boston Cadets' March, featuring four staves of music in 2/4 time with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

QUICK MARCH IN CYMON.

Musical score for Quick March in Cymon, featuring four staves of music in 2/4 time with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like *Pl.* and *Forte.*

SWISS WALTZ.



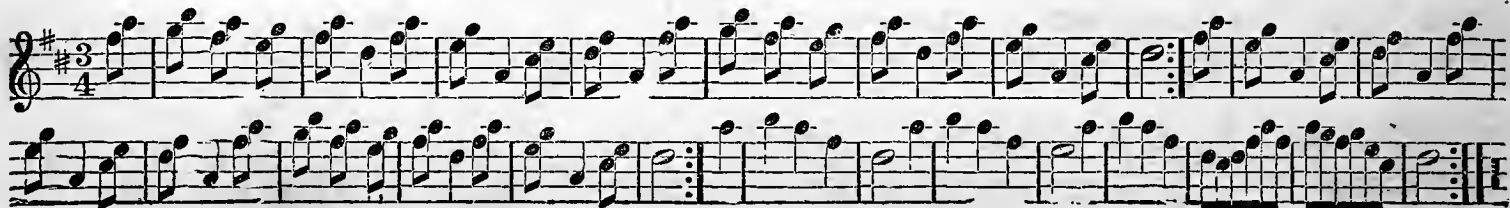
UNION WALTZ, or BUY A BROOM.



POLLY HOPKINS' WALTZ.



COPENHAGEN WALTZ.



VON WEBER'S FAVORITE WALTZ.

Musical notation for Von Weber's Favorite Waltz, consisting of two staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the bass clef. The music features a waltz rhythm with eighth and sixteenth notes, and rests.

CINDERELLA WALTZ.

Musical notation for Cinderella Waltz, consisting of two staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the bass clef. The music features a waltz rhythm with eighth and sixteenth notes, and rests.

BEETHOVEN'S FAVORITE WALTZ.

Musical notation for Beethoven's Favorite Waltz, consisting of two staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is the bass clef. The music features a waltz rhythm with eighth and sixteenth notes, and rests.

HUNGARIAN WALTZ.



STEAMBOAT WALTZ.



BRUNSWICK WALTZ.



GERMAN WALTZ.



THE DEVIL'S DREAM.

29



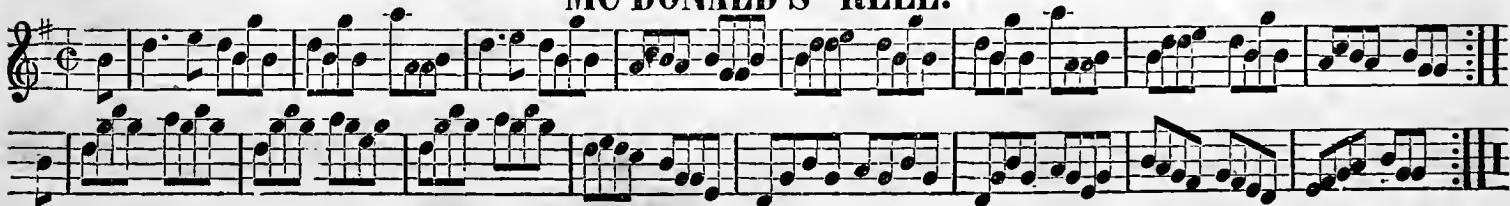
SPEED THE PLOUGH.



MONEY MUSK.



MC'DONALD'S REEL.



WOOD UP QUICKSTEP.

Musical score for "WOOD UP QUICKSTEP." The piece is in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff is the melody, featuring a repeat sign with first and second endings. The second staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves continue the piano accompaniment, with the fourth staff ending with a double bar line and repeat dots.

WRECKER'S DAUGHTER.

Musical score for "WRECKER'S DAUGHTER." The piece is in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff is the melody, featuring a repeat sign with first and second endings. The second staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves continue the piano accompaniment, with the fourth staff ending with a double bar line and repeat dots. The word "Finc." is written above the second staff, and "D. C." is written at the end of the fourth staff.

HERO'S QUICKSTEP.

31

Musical score for 'Hero's Quickstep' in 2/4 time, key of D major. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line and repeat dots.

FANNY ELSLER'S SPANISH CACHUCA.

Musical score for 'Fanny Elser's Spanish Cachuca' in 3/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a steady eighth-note rhythm. The second staff includes first and second endings, labeled '1st.' and '2d.' respectively, leading to a final double bar line.

CRACOVIANNE QUICKSTEP.

Musical score for Cracovienne Quickstep, featuring four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second and third staves are in alto clef (C4), and the fourth staff is in bass clef (C2). The music consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The piece concludes with a double bar line and repeat dots. The word "Fine." is written above the final measure of the second staff, and "D. C." is written above the final measure of the fourth staff.

STEAM BOAT QUICKSTEP.

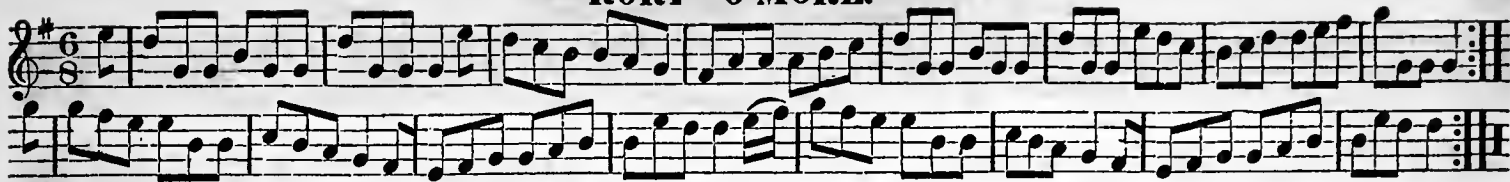
Musical score for Steam Boat Quickstep, featuring two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second staff is in bass clef (C2). The music consists of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

ST. PATRICK'S DAY IN THE MORNING.

Musical score for St. Patrick's Day in the Morning, featuring two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is in bass clef (C2). The music consists of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots. The word "Fine." is written above the final measure of the first staff, and "D. C." is written above the final measure of the second staff.

RORY O'MORE.

33



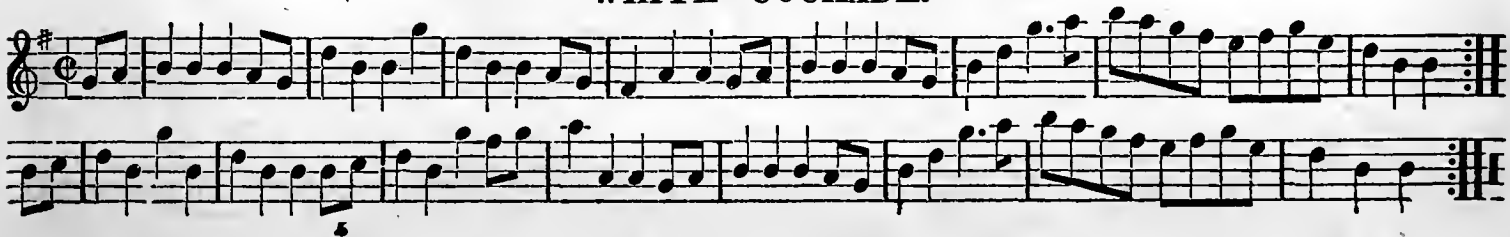
LAND OF SWEET ERIN. (an Irish air.)



IRISH WASHERWOMAN.

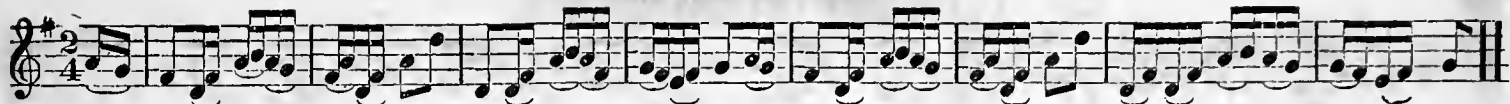


WHITE COCKADE.

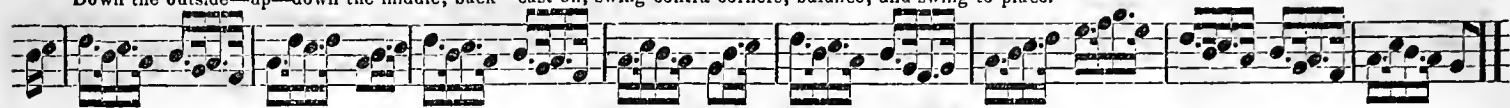


FLOWERS OF EDINBURGH.**SOMNAMBULA QUICKSTEP.****DOUGLASS FAVORITE, or MOUNTAIN HORNPIPE.****MISS MCLEOD'S REEL, or THE ENTERPRISE AND BOXER.**

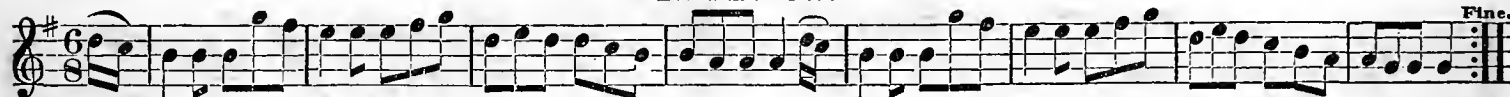
CHORUS JIG.



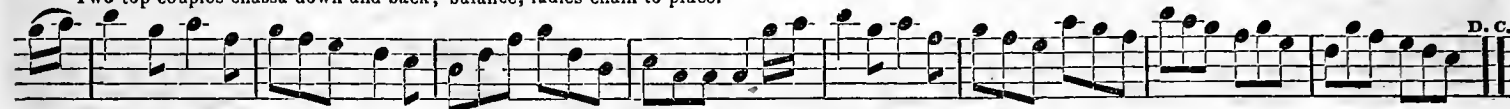
Down the outside—up—down the middle, back—cast off, swing contra corners, balance, and swing to place.



TEMPEST.



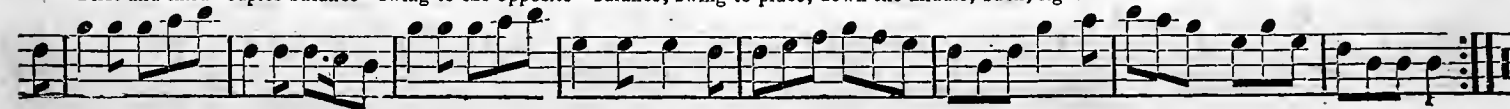
Two top couples chassa down and back; balance, ladies chain to place.



HOB OR KNOB, or the Campbells are coming.



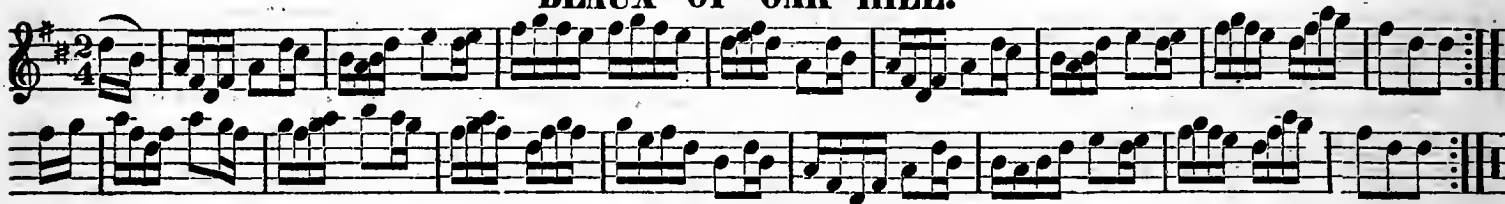
First and third couples balance—swing to the opposite—balance, swing to place, down the middle, back, right and left.



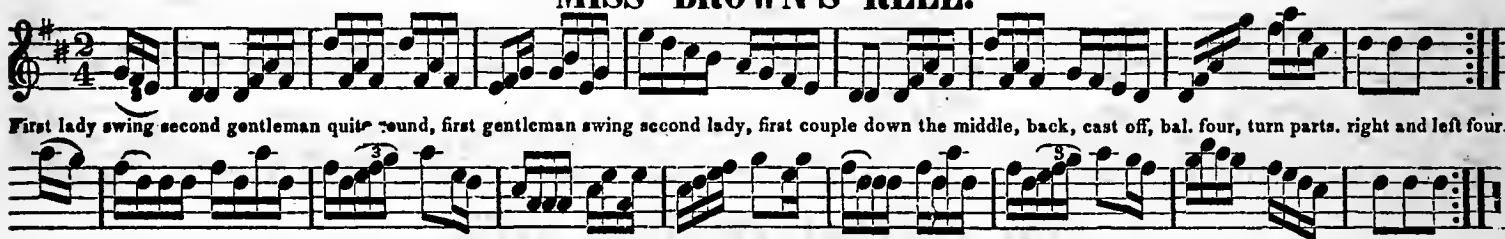
THE CUCKOO.



BEAUX OF OAK HILL.

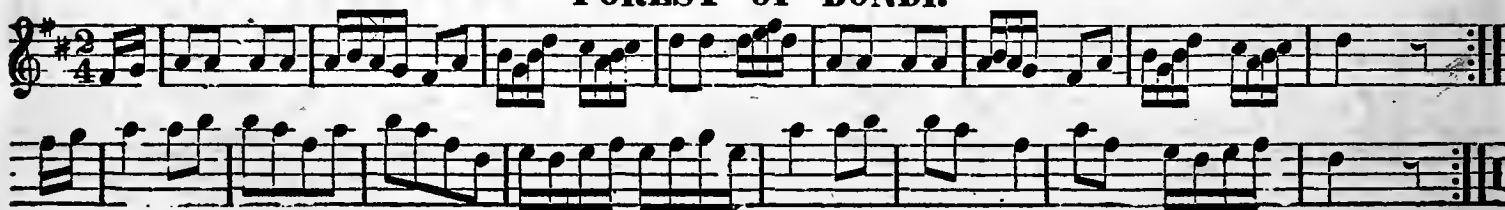


MISS BROWN'S REEL.



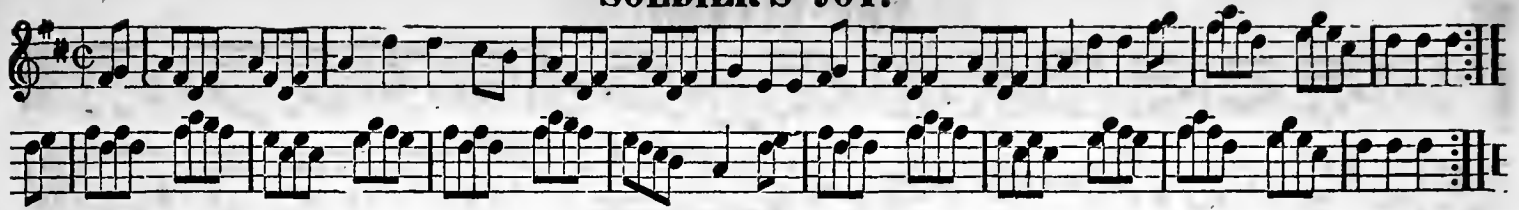
First lady swing second gentleman quite round, first gentleman swing second lady, first couple down the middle, back, cast off, bal. four, turn parts. right and left four.

FOREST OF BONDI.



SOLDIER'S JOY.

37



THE ISLE OF SKY.



Balance 6; chassa half round; balance again; chassa round to place; first four cross hands half round; swing partners; across hands round to place; leading

couple swing quite round; chassa down the middle; back; cast off right and left.



THE CELEBRATED OPERA REEL.

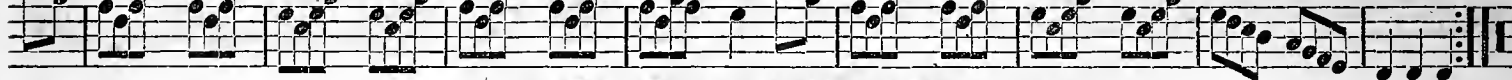


RICKETT'S HORNPIPE.

Balance 6; chassa quarter round to the right; first couple chassa down the middle; back, and cast off one couple; balance 6; chassa half round to the left to



place; right and left 4;

LIVERPOOL HORNPIPE.**NEW CENTURY HORNPIPE.****DURANG'S HORNPIPE.**

First lady balance with third gentleman, and swing the second; first gentleman balance with third lady; swing second; down the middle, back, cast off, right and left;



A Minor.

Musical notation for the piece 'GUILDEROY'. It consists of two staves of music in A Minor, 2/4 time. The melody is characterized by eighth-note patterns and a key signature of one flat (Bb).

CHARLEY OVER THE WATER.

Musical notation for the piece 'CHARLEY OVER THE WATER'. It consists of two staves of music in G Major, 6/8 time. The melody features a mix of eighth and sixteenth notes.

GO TO THE DEVIL AND SHAKE YOURSELF.

Musical notation for the piece 'GO TO THE DEVIL AND SHAKE YOURSELF'. It consists of two staves of music in G Major, 6/8 time, with a melody of eighth notes.

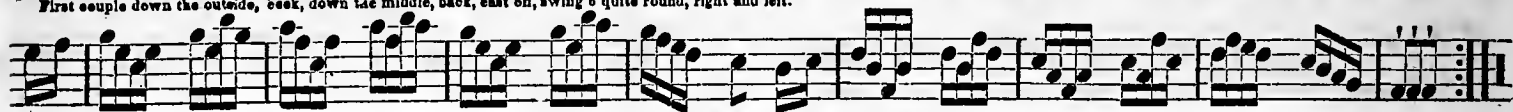
RUSTIC REEL.

Musical notation for the piece 'RUSTIC REEL'. It consists of two staves of music in G Major, 6/8 time. The notation includes a 'Fine.' marking at the end of the first staff and a 'D. C.' (Da Capo) marking at the end of the second staff.

FISHER'S HORNPIPE.



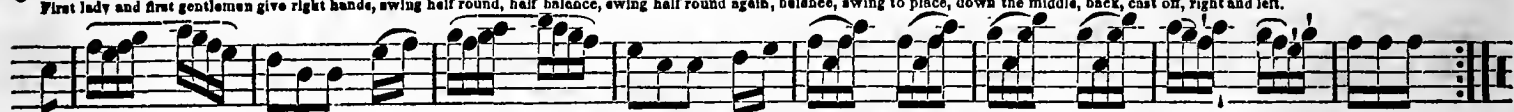
First couple down the outside, back, down the middle, back, cast off, swing 6 quite round, right and left.



HULL'S VICTORY.



First lady and first gentlemen give right hands, swing half round, half balance, swing half round again, balance, swing to place, down the middle, back, cast off, right and left.



CONSTITUTION HORNPIPE.



KATY'S RAMBLES, or the LADY'S TRIUMPH.



First lady down the middle with the second gentleman, give one hand to partner back, down with partner, back, swing 6, right and left.



VINTON'S HORNPIPE.

Two staves of musical notation for Vinton's Hornpipe. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef. The music consists of eighth and sixteenth notes, with some triplets and slurs.

GOOD FOR THE TONGUE.

Two staves of musical notation for Good for the Tongue. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef. The music features eighth and sixteenth notes, often beamed together, with some triplets and slurs.

COLLEGE HORNPIPE.

Two staves of musical notation for College Hornpipe. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second staff is in bass clef. The music is characterized by a steady eighth-note rhythm with some sixteenth-note passages and slurs.

MASSA'S FAVORITE.

Two staves of musical notation for Massa's Favorite. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second staff is in bass clef. The music features eighth and sixteenth notes, with a triplet marked with a '3' in the second staff.

DEMOCRATIC HORNPIPE.

Key of G. Minor F.

Musical notation for the Democratic Hornpipe, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a style characteristic of 19th-century dance music, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody and includes a repeat sign at the end.

SAILORS SET ON SHORE.

Key of G Minor.

Musical notation for Sailors Set on Shore, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some triplet-like groupings. The second staff continues the piece and ends with a repeat sign.

WHIPPLE'S HORNPIPE.

Musical notation for Whipple's Hornpipe, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes. The second staff includes a triplet of eighth notes marked with a '3' and a brace, and ends with a repeat sign.

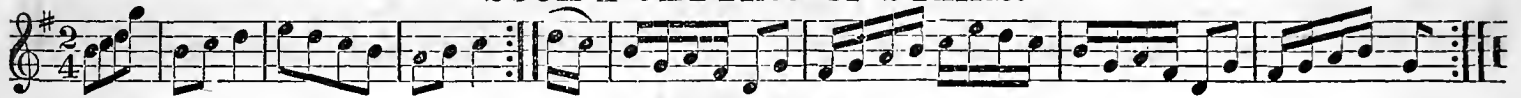
BRICKLAYER'S HORNPIPE.

Musical notation for Bricklayer's Hornpipe, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the piece and ends with a repeat sign.

MISS LUCY LONG.



SUCH A GETTING UP STAIRS.



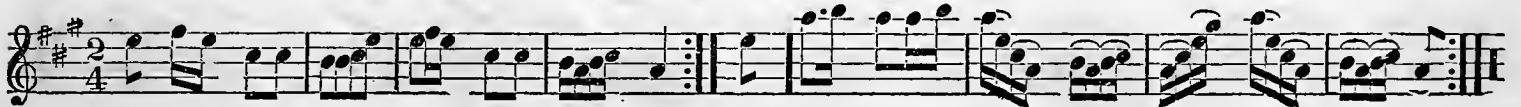
OLD ZIP COON.



OLD DAN TUCKER.



JIM ALONG JOSY.



INDEPENDENT SETT.

The image displays a musical score for a piece titled "INDEPENDENT SETT." on page 44. The score is organized into three systems, each with a different time signature and key signature.

- System 1:** Features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It consists of three staves. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain accompaniment with sixteenth-note patterns. The system concludes with a double bar line and the instruction "D. C." (Da Capo).
- System 2:** Features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It consists of two staves. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains accompaniment with sixteenth-note patterns and includes dynamic markings such as *V* (Vibrato) and *tr* (trills). The system concludes with a double bar line and the instruction "D. C." (Da Capo).
- System 3:** Features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It consists of three staves. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain accompaniment with sixteenth-note patterns. The system concludes with a double bar line and the instruction "D. C." (Da Capo).

INDEPENDENT SETT. (Continued.)

4 $\frac{6}{8}$ **D. C.**

5 $\frac{6}{8}$ **D. C.**

6 $\frac{6}{8}$ **D. C.**

7 $\frac{2}{4}$ **D. C.**

8 $\frac{2}{4}$ **D. C.**

9 $\frac{2}{4}$ **D. C.**

10 $\frac{2}{4}$ **D. C.**

11 $\frac{2}{4}$ **D. C.**

MADAME BLANCHE SETT.

The musical score is arranged in three systems, each with two staves. The first system is in treble clef, 2/4 time, with a key signature of one sharp (F#). The second system is in treble clef, 6/8 time, with a key signature of one sharp. The third system is in treble clef, 2/4 time, with a key signature of one sharp. Dynamics include *f* (forte), *p* (piano), and *sfz* (sforzando). Articulations include accents (>) and slurs. The score concludes with a double bar line and the instruction "D. C." (Da Capo).

MADAME BLANCHE SETT. (Continued.)

47

Staff 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *p* and *f*.

Staff 2: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *p*, *f*, and accents (>).

Staff 3: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *pp* and *D.C.*

Staff 4: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *pp* and *D.C.*

Staff 5: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *p* and *f*.

Staff 6: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *pp*.

Staff 7: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *f* and *p*.

Staff 8: Treble clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a complex melodic line with many sixteenth notes and slurs. Dynamics include *D.C.*


SECOND ADVENT SETT.

1 

First 4 right and left, balance 4 end turn partners, ladies chain, promenade 4, side couples the same.

 D. C.

 D. C.

2 

First 2 forward and back, cross over, chassa de chassa, cross back, balance partners and turn, others same.

 *p*

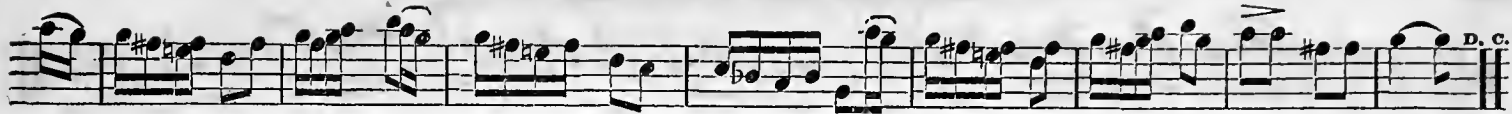
 D. C.

3  *f*

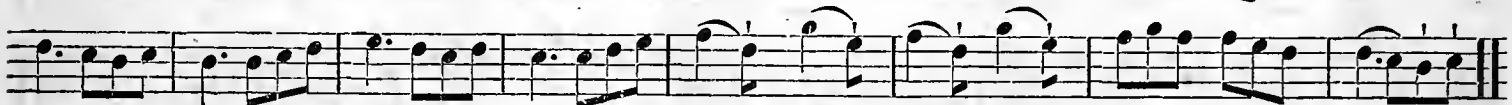
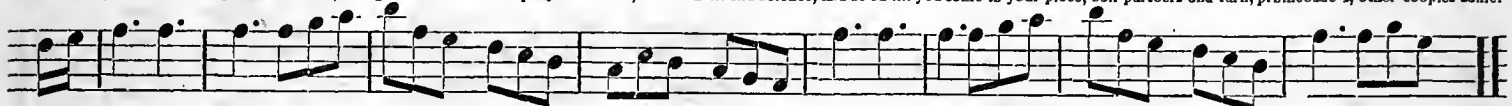
Ladies forward and back, gentlemen the same, all chassa across partners, all balance partners and turn. grand chain, promenade 8.

 1st time. 2d time. D. C.

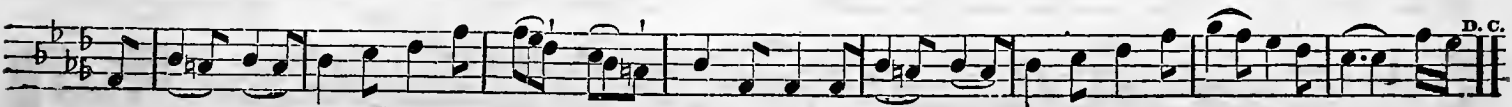
SECOND ADVENT SETT. (Continued.)



First couple lead to the right and balance, swing round with the couple you balance, lead to next end balance, and so on till you come to your place, bal. partners and turn, promenade 4, other couples same.



2 Ladies forward and back, 2 gentlemen the same, balance 4, and turn partners, grand chain, promenade 8, side couples the same.



CINDERELLA SETT.

First four right and left, balance to partners, ladies chain, promenade four, sides the same.

D. C.

D. C.

First two forward and back, cross over, chassa de chassa, cross back, balance four, next two, &c.

D. C.

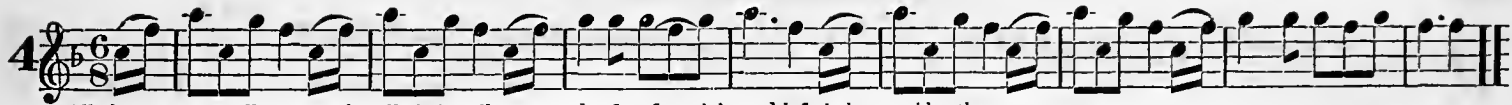
First two forward and back, back to back, balance four, all chassa across and back, all balance to partners.

D. C.

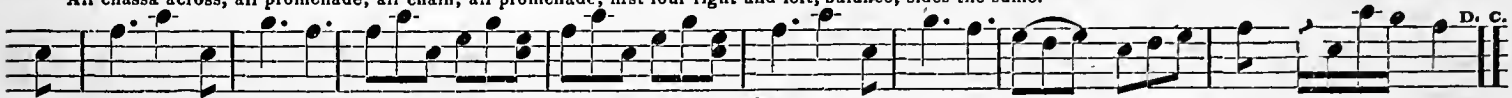
D. C.

CINDERELLA SETT. (Continued.)

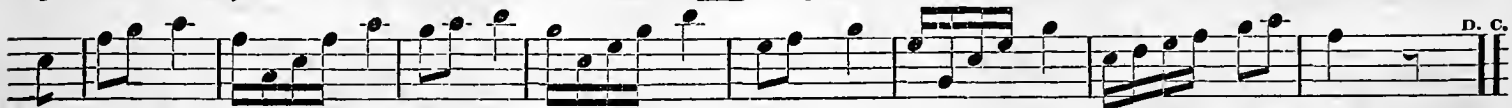
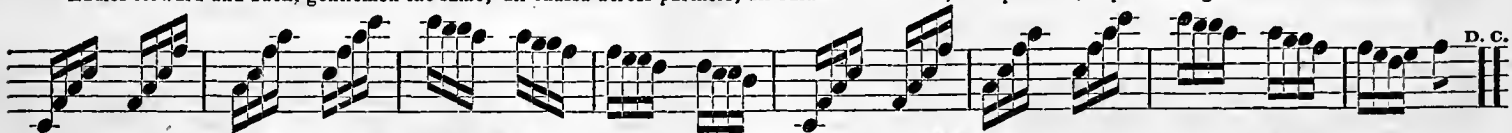
51



All chassa across, all promenade, all chain, all promenade, first four right and left, balance, sides the same.



Ladies forward and back, gentlemen the same, all chassa across partners, all balance to corners, turn partners, repeat the figure.

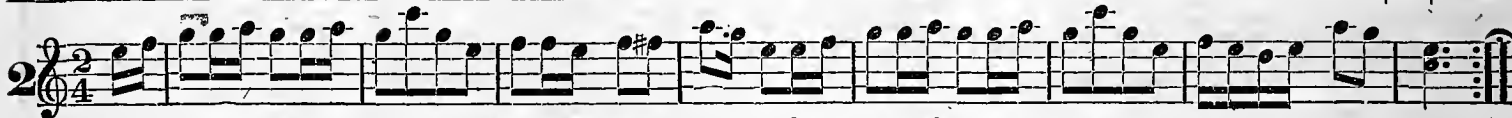
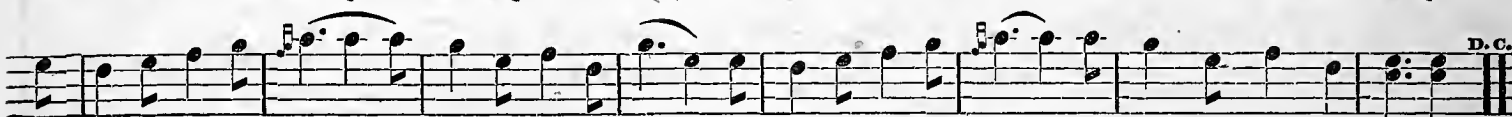


Ladies balance to the right, all promenade, gentlemen the same.

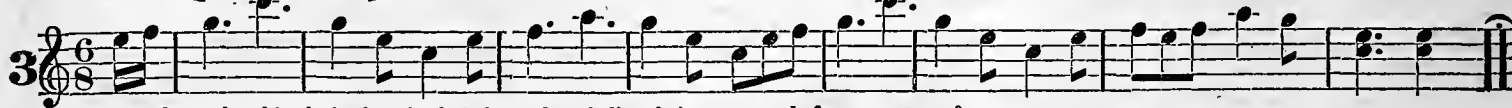
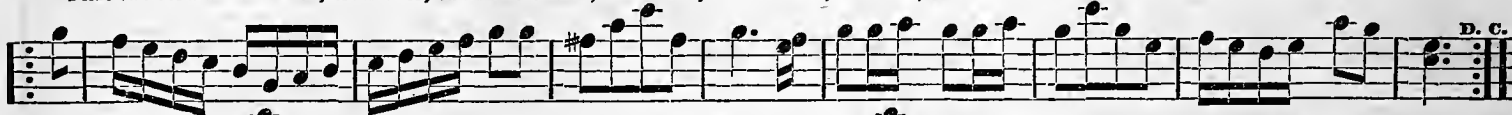




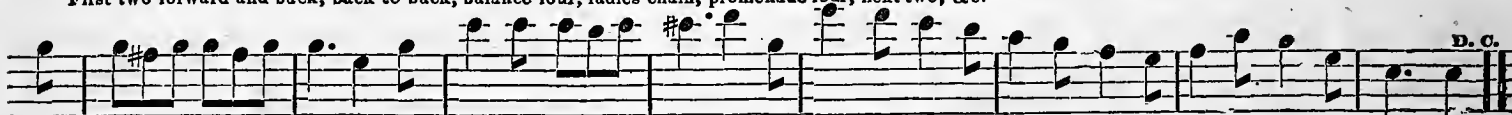
First four right and left, balance four, ladies chain, promenade four, sides the same.



First two forward and back, cross over, chassa de chassa, cross back, balance four, next two, &c.



First two forward and back, back to back, balance four, ladies chain, promenade four, next two, &c.



SPANISH SETT. (Continued.)

4 

All alamand corners, partners the same, ladies cross hands round, and back, gentlemen the same, all balance partners and turn, repeat once.







D. C.

5 

All chassa across partners and back, grand right and left, all balance and turn partners, grand chain, all promenade.



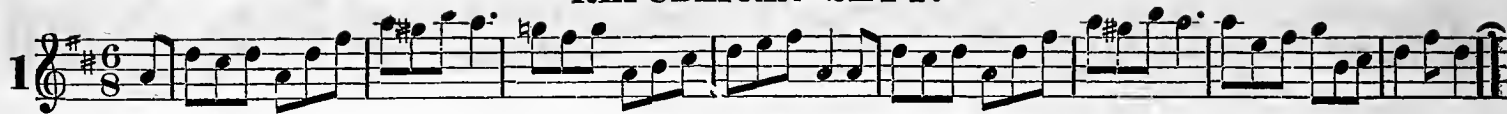


D. C.



D. C.

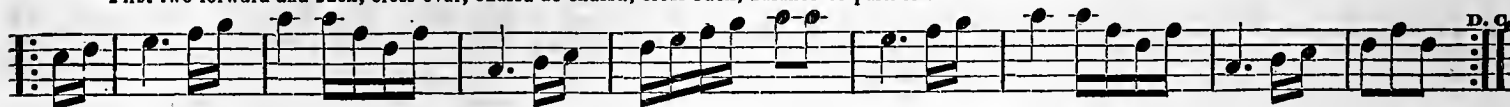
REPUBLICAN SETT.



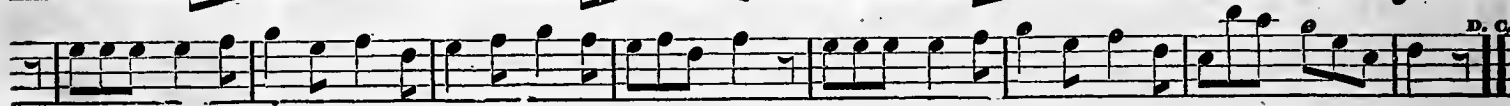
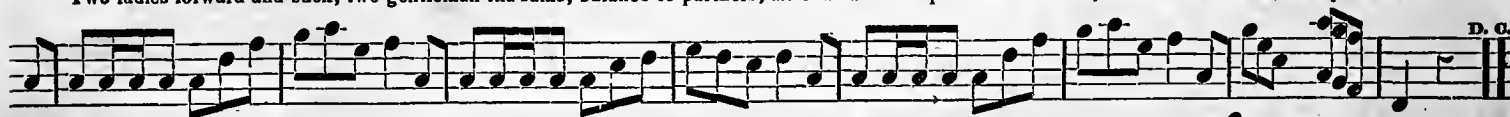
First four right and left, balance four, and turn partners, ladies chain, promenade four, sides the same.



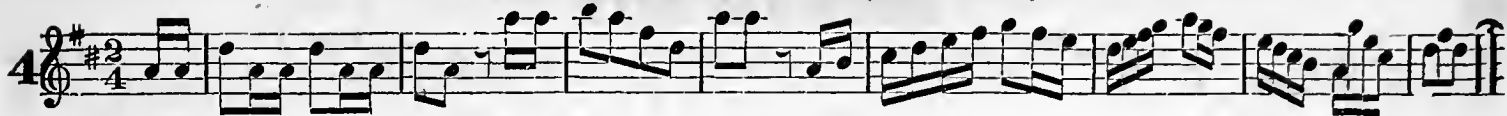
First two forward and back, cross over, chassa de chassa, cross back, balance to partners.



Two ladies forward and back, two gentlemen the same, balance to partners, all chassa across partners and back, balance to corners, turn partners.



REPUBLICAN SETT. (Continued.)

4 

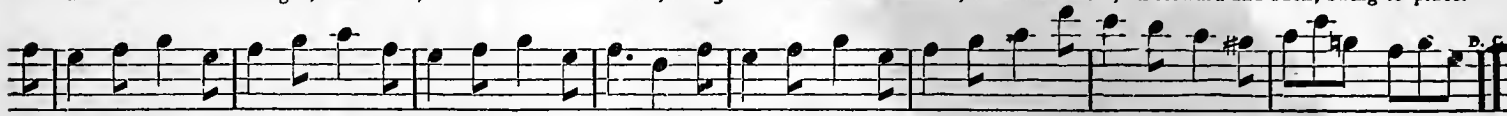
Ladies cross hands round and back, gentlemen the same, all balance partners and turn.





5 

First four lead to the right, chassa out, form lines across the hall, all right and left across the hall, all chain across, all forward and back, swing to place.

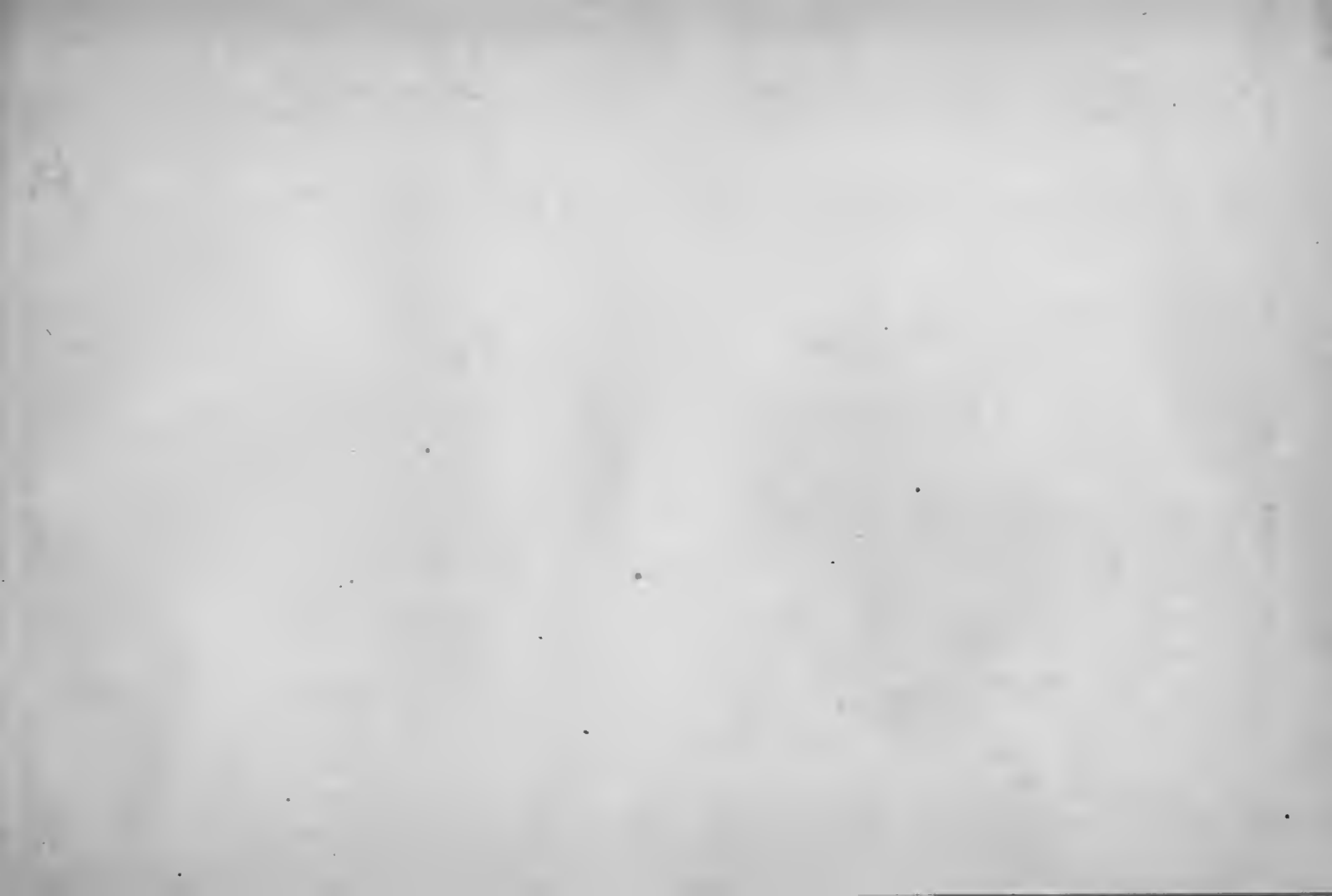


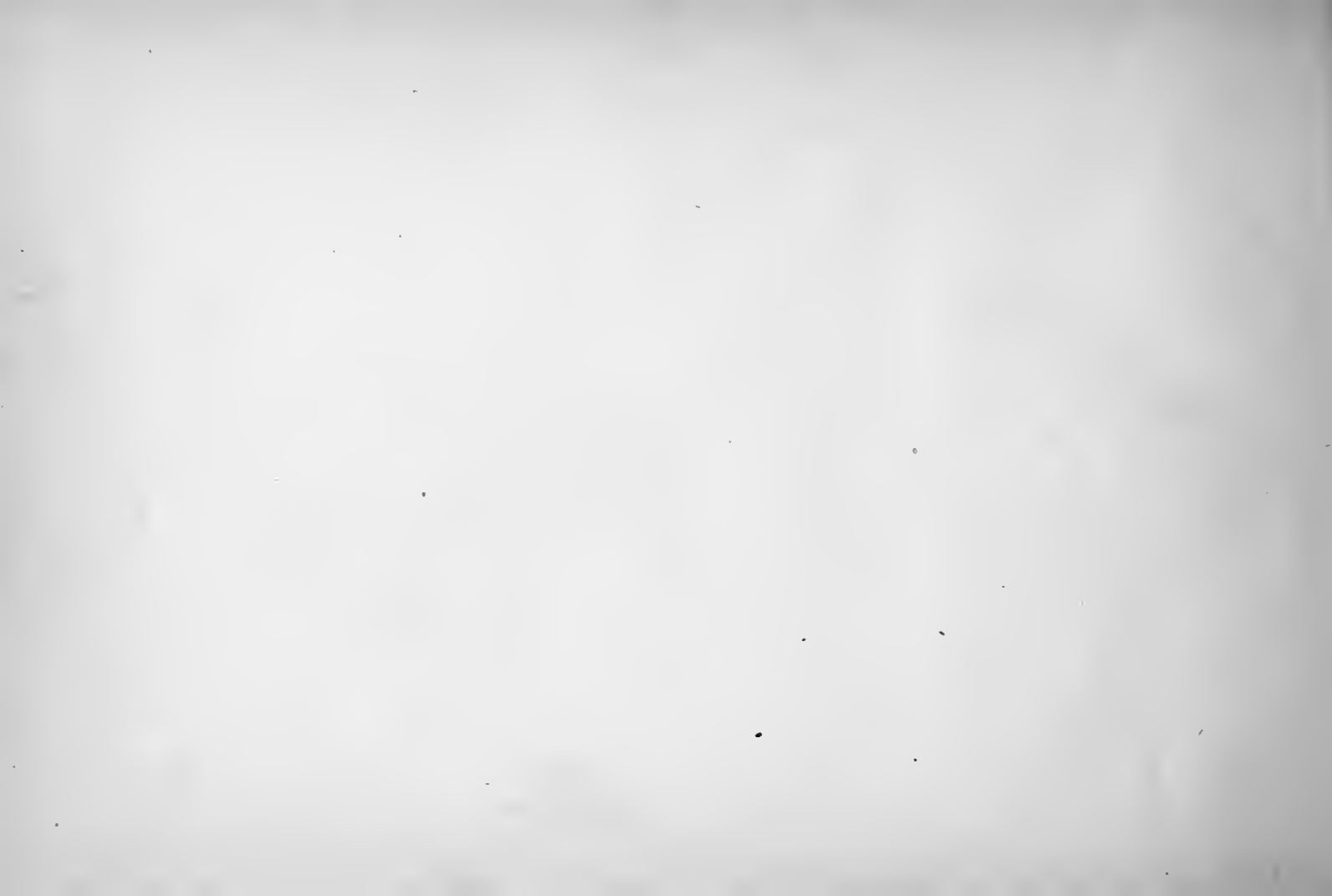


6 

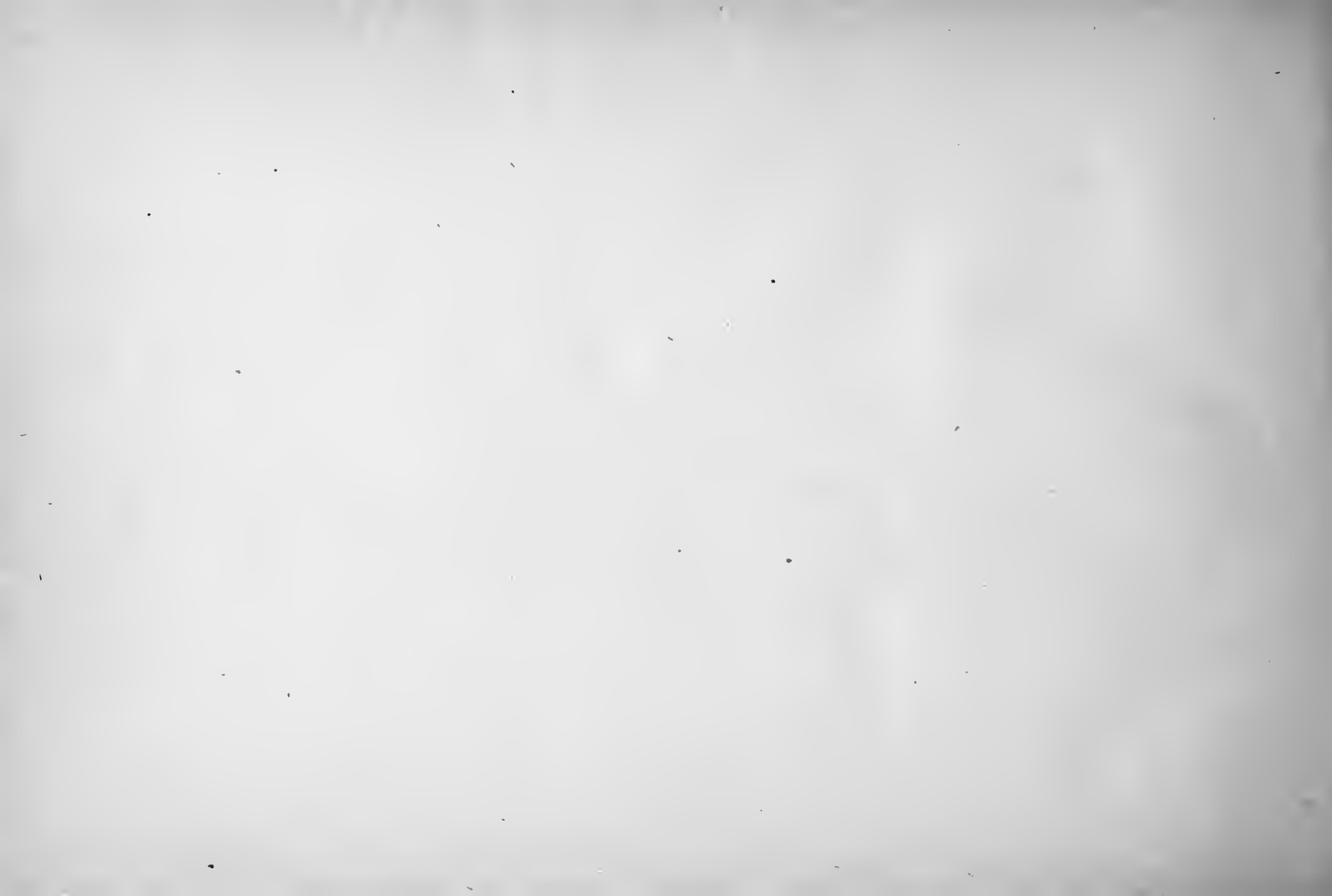
Ladies all balance to the right, all promenade, gentlemen the same

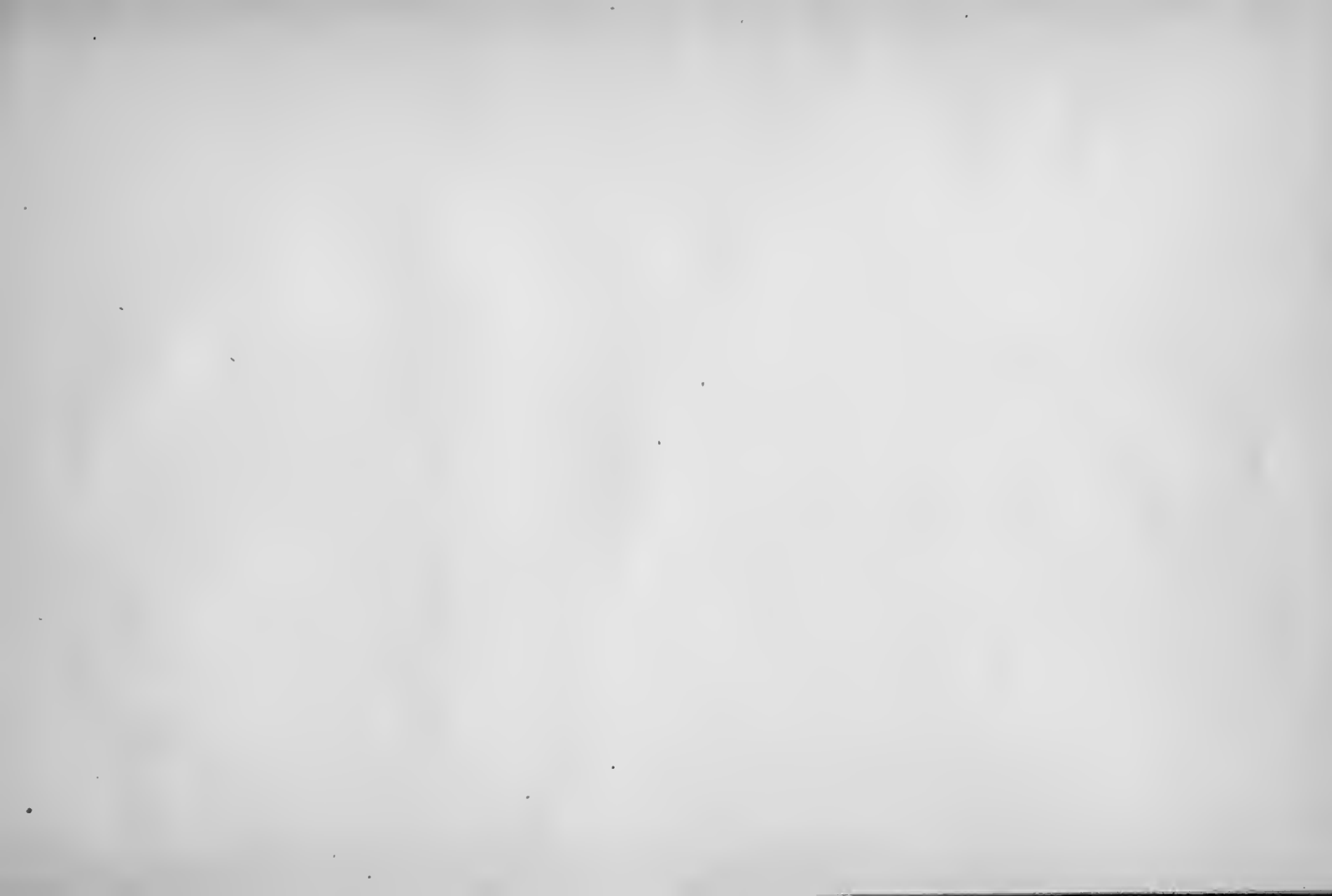








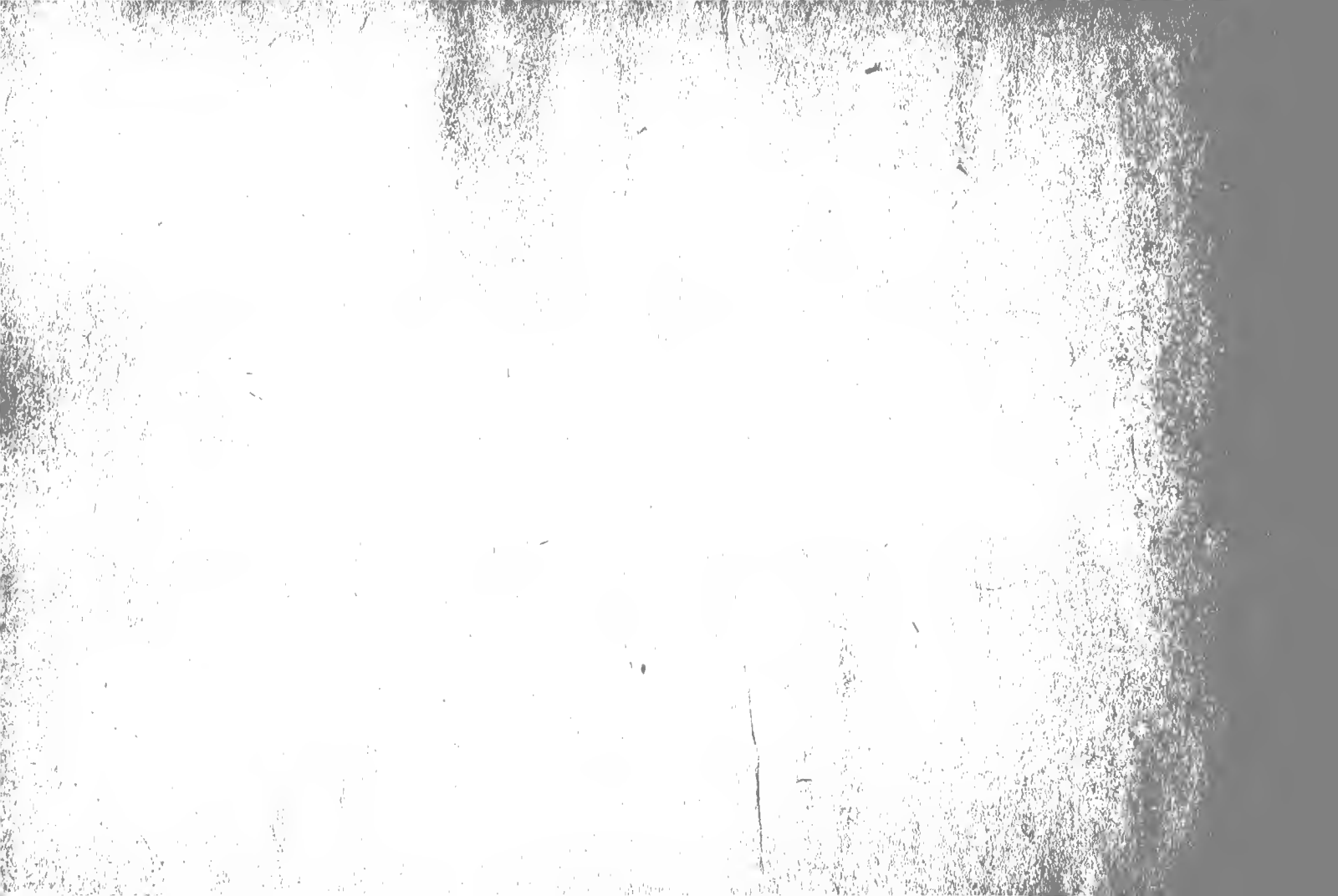




4

2





BOSTON PUBLIC LIBRARY



3 9999 05500 856 7

36

