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# WINNER'S NEW SCHOOL

FOR THE



# F L U T E .



# WINNER'S NEW SCHOOL

FOR THE

**F L U T E,**

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
WAGNER  
THE  
WAGNER



# 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,  or  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.

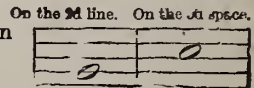
|   |  |
|---|--|
| One whole note, or semibreve                        |  |
| is equal to two half notes, or minims               |  |
| equal to four quarter notes, or crotchets,          |  |
| eight eighth notes, or quavers,                     |  |
| sixteen sixteenth notes, or semiquavers,            |  |
| thirty-two thirty-second notes, or demisemiquavers. |  |

## OF THE STAFF.

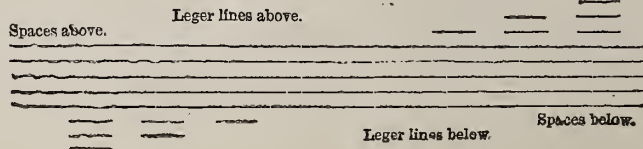
As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

| THE STAFF.   |               |
|--------------|---------------|
| Fifth Line.  | Fourth Space. |
| Fourth Line. | Third Space.  |
| Third Line.  | Second Space. |
| Second Line. | First Space.  |
| First Line.  |               |

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, we use *leger lines* both above and below 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.



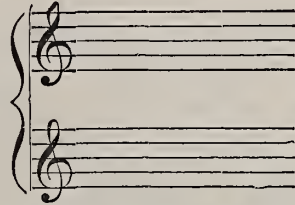
The first note above the staff is said to be upon the space above.

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

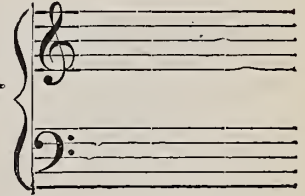


Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The BASS CLEF  is 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 :—



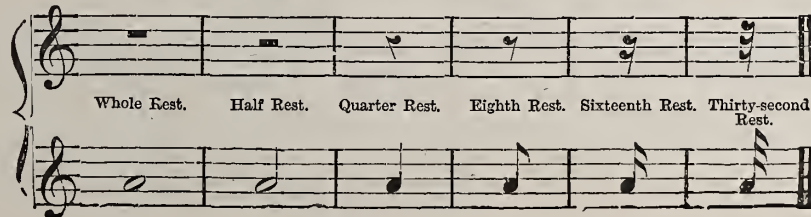
When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

### OF THE RESTS.

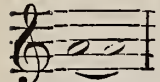
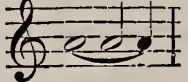
Every note has its corresponding REST, denoting silezee, or a stop : they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

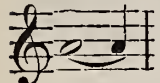
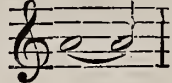
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

TABLE OF NOTES AND THEIR CORRESPONDING RESTS.

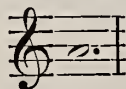
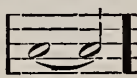
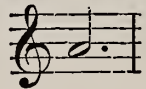
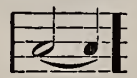

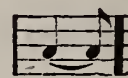


A **TIE** or **SLUR** — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

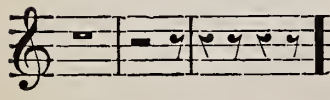
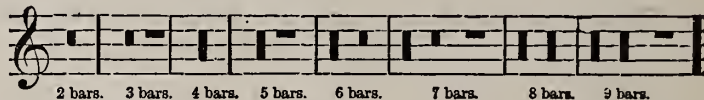
 is equivalent to one note, the time of which is eight beats.
  is equivalent to one note, the time of which is seven ~~beats~~.

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

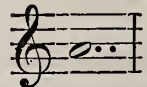
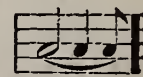
By combinations of this sort we can express a sound of any duration required. A dot following a note or rest makes it half as long again; a whole note with a dot is equal to six beats.

 is equal to 
 is equal to 
 is equal to 

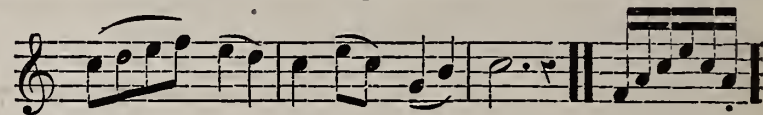
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—


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

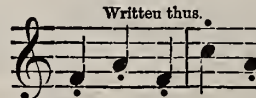
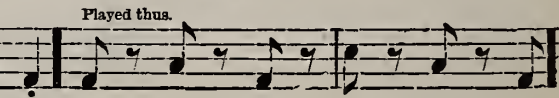
Two dots following a note make it three-fourths longer than its actual length, thus:—

 is equal to 
 is equal to 

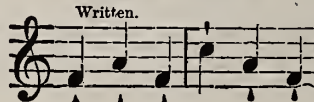
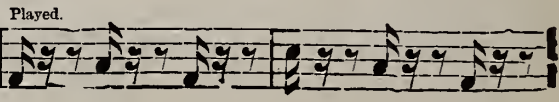
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



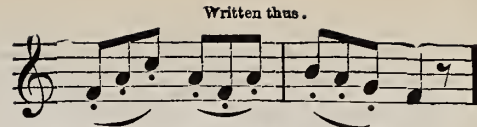
Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

 Written thus.
  Played thus.

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

 Written.
  Played.

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 :

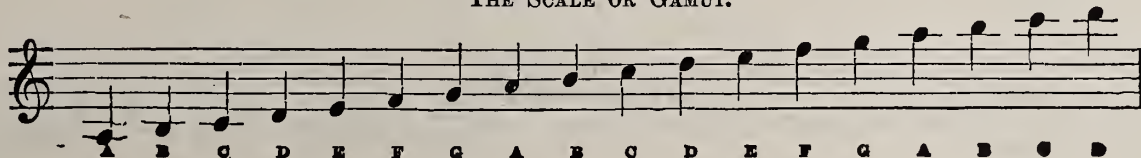


Seven to be played in the time of four.  
 Ten to be played in the time of eight.  
 Nine to be played in the time of eight, &c.

### 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.



Second leger line below. A      A      C      C      G      D      D      B, &c.

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

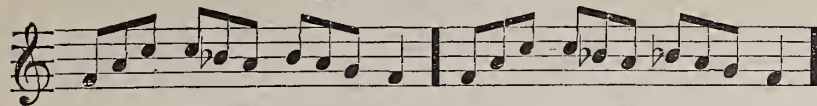
When flats are situated in the same position, their effect is the same as that of the sharp.

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.      Flared.

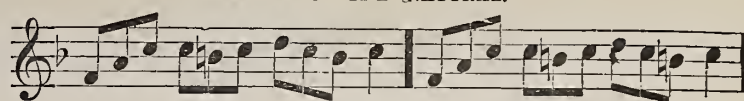
EXAMPLE OF THE FLAT.



Written.

Played.

EXAMPLE OF THE NATURAL.



Written.

Played.

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 :—



Written.

Played.

Written.

Played.

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

Where the Signature is

One Sharp



F

Two Sharps



FC

Three Sharps



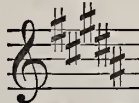
FCG

Four Sharps



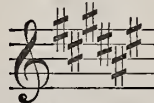
FCGD

Five sharps



FCGDA

Six Sharps



FCGDAE

Seven Sharps



FCGDAEB

that sharp is always

Where the Signature is

One Flat



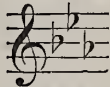
B

Two Flats



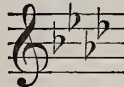
BE

Three Flats



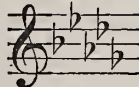
BEA

Four Flats



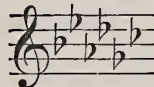
BEAD

Five Flats



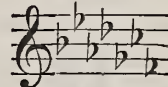
BEADG

Six Flats



BEADGC

Seven Flats



BEADGCF

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,  $\text{C}$  or  $\text{C}$ , 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 :—

Count 1, 2, 3, 4, 1, 2, 3, 4,      or      1, 2, 3, 4, 1, 2, 3, 4,      Count 1, 2, 3, 4, 1, 2, 3, 4

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.

Common Time. Three-four time. Two-four. Three-eighth. Six-eighth. Nine-eighth. Twelve-eighth. Common Time.

Four-fourth notes. Three-fourth 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 lines to indicate the number of bars repeated.

EXAMPLE.

The example shows two staves of music in 3/8 time. The first staff is labeled 'Written. BIS.' and features a wavy line above the notes, indicating repetition. The second staff is labeled 'Played.' and shows the same notes without the wavy line.

*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.

The example shows two staves of music in 2/4 time. The first staff is labeled 'Written. Sva.' and features a wavy line above the notes, indicating an octave shift. The second staff is labeled 'Played.' and shows the same notes without the wavy line.

### 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.

The notation shows a single whole note with a horizontal dash above it. Below the staff, the words 'Written.' and 'Played.' are written.

A double dash, to be played thus:—

The notation shows a single whole note with a horizontal double dash above it. Below the staff, the words 'Written.' and 'Played.' are written.


### OTHER EXAMPLES OF ABBREVIATIONS.

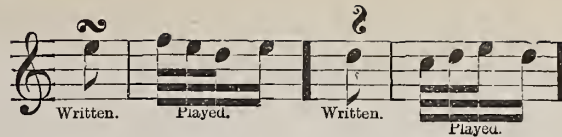
The notation shows a single staff with several groups of notes. Each group is labeled 'Written.' and 'Played.' below the staff. The abbreviations include slurs, beams, and other shorthand notations for repeated notes.

This character signifies repetition:—




The notation shows a single staff with several groups of notes. Each group is labeled 'Written.' and 'Played.' below the staff. The character for repetition is a vertical line with a horizontal bar at the top, placed above the notes.





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



Written. Played. Written. Played.


A SWELL  and DIMINUENDO  are often united, ; 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 , inverted turn , turn after a dot, &c., which are fully explained in the following examples:—

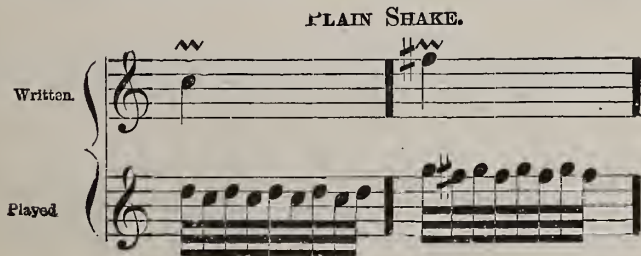
Plain Turn. Inverted Turn. Turn after a Dot.



Written. Played.

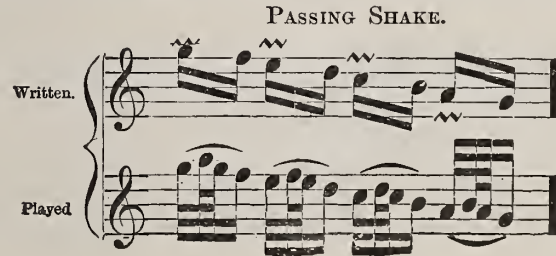
A SHAKE () is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

PLAIN SHAKE.



Written. Played.

PASSING SHAKE.



Written. Played.

## TURNED SHAKE.

Written. *tr*

Preparative. Resolution. Preparative. Resolution.

Played.

## 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.*

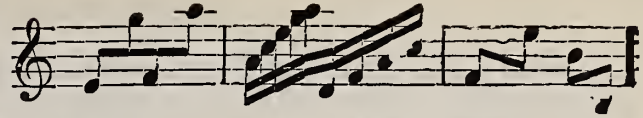
Played.

## OTHER EXAMPLES.

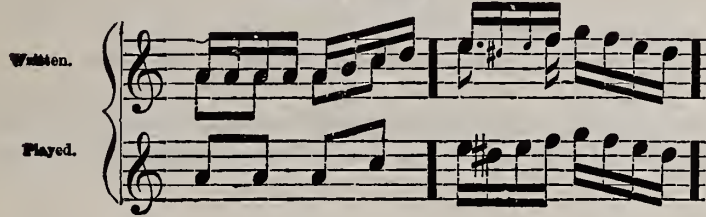
Written.

Played.

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



CHOICE NOTES.



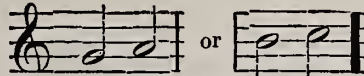
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



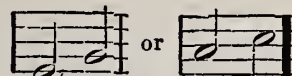
INTERVALS.

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.

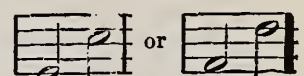
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second.



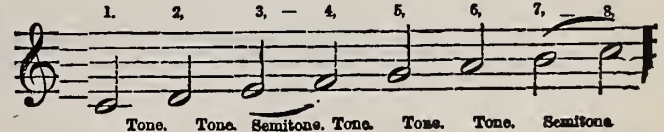
Intervals of a Third.



Intervals of a Sixth.

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: —



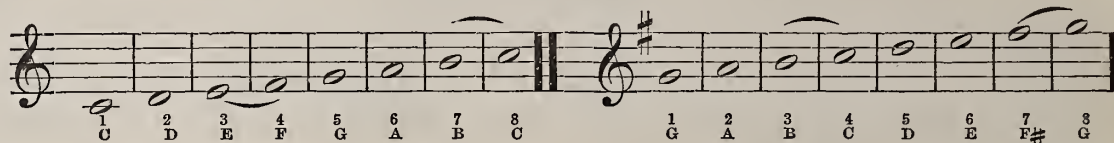
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

## 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.

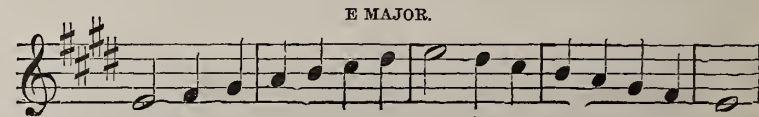
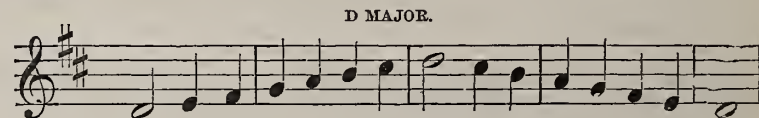
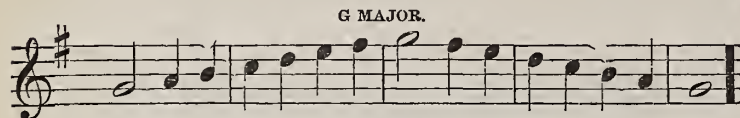
First transposition by sharps from C to G, a fifth higher, or a fourth lower.



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.

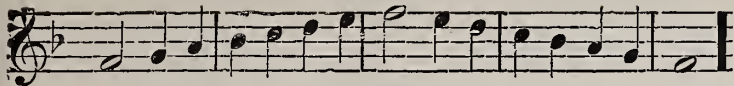
### THE SHARP KEYS.



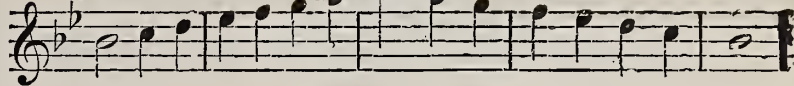
# FUNDIMENTS OF MUSIC.

## THE FLAT KEYS.

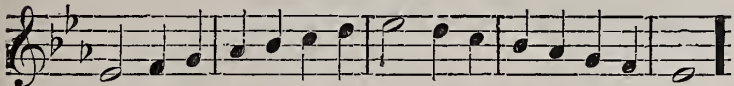
F MAJOR.



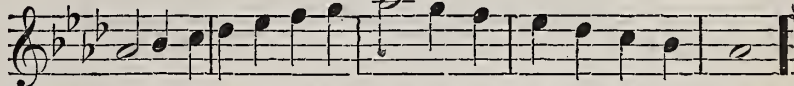
F# MAJOR.



Eb MAJOR.



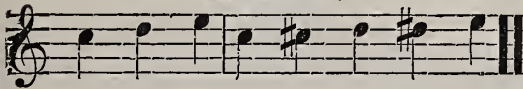
Ab MAJOR.



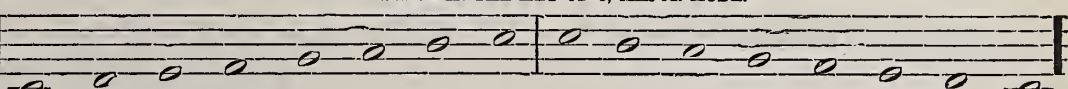
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

### EXAMPLES.

MAJOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.

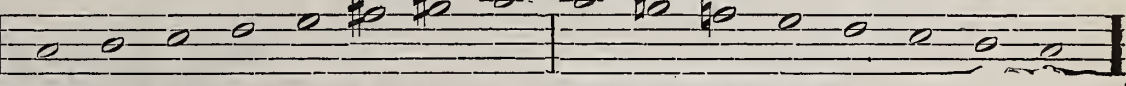


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



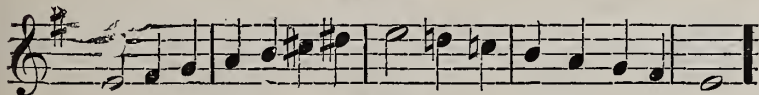
SCALE IN THE KEY OF A, MINOR MODE.



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.

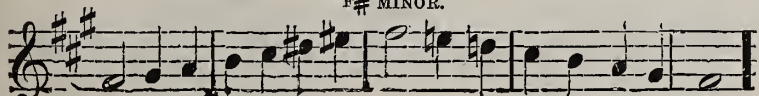
E MINOR.



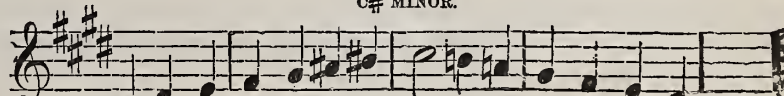
B MINOR.



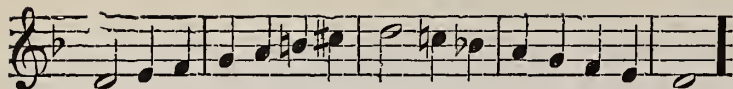
F# MINOR.



C# MINOR.



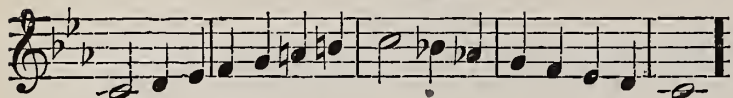
D MINOR.



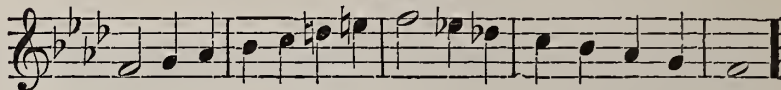
E MINOR.



C MINOR.



F MINOR.



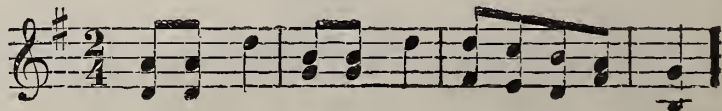
## THE CHROMATIC SCALE.

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

**À**; 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.  
**AMEROSO**, or **CON AMORE**; affectionately, tenderly.  
**ANDANTE**; gentle, distinct, and rather slow, yet connected.  
**ANDANTINO**; somewhat slower than Andante.  
**ANIMATO**, or **CON ANIMA**; with fervent, animated expression.  
**ANIMO O 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 DOLCESSA**; 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.  
**DUETI**; 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.  
**FUGETTO**; 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.  
**MOSSE**; motion.  
**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 instruments, 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 **SLENTANDO**; 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**  
**SOLEFEGGIO**; 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 chorons.  
**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.

# WINNER'S INSTRUCTIONS FOR THE FLUTE.

IN order to acquire a knowledge of the Flute, the first requisite is to place the Instrument properly to your lips. To do this, you must take the upper part, or joint, of the Flute, only, and place it to your mouth, turning the hole a little inward or outward till you can sound it with ease,—which is not done by forcing much wind into the Flute, but rather by a retention of it. When you have attained this object, put the remaining parts of the Instrument together; then add your left hand, resting the Flute on the third joint of the 1st finger, and at the same time embracing it with your thumb, and with the tip of your first and second fingers upon the first and second holes, and your third finger on the 3d hole, nearly straight, with your hand a little slanting, your right-hand fingers lying easily on the lower hole, with your second finger a little cornered. The Instrument being thus held, take all your fingers off except the first of your left hand, and try to sound that note; then proceed by putting down the second finger, and so on till you can sound the Flute with every hole stopped.

The Instrument should be held in a nearly horizontal direction, being careful always to stand or sit with the body and head upright.

## NATURAL SCALE OR GAMUT.

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

D# Key.

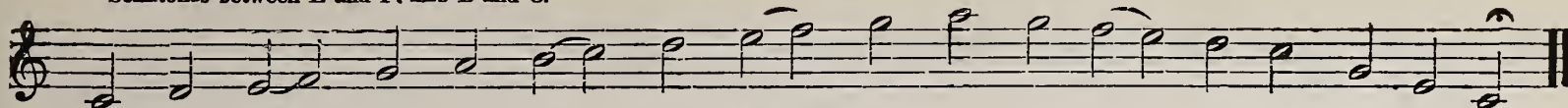
EXPLANATION. ○ ● Represent the holes on the instrument. White ○ signifies open; Black ● signifies shut.



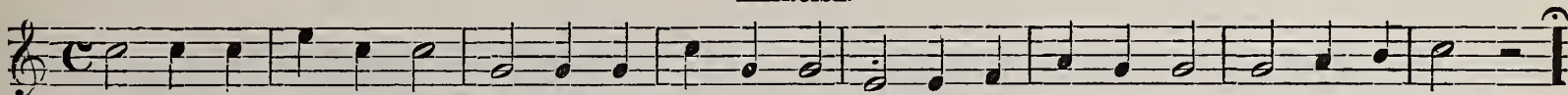




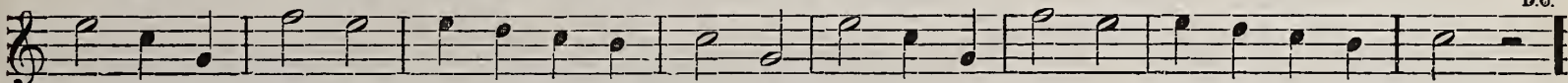
Semitones between E and F, also B and C.



EXERCISE.



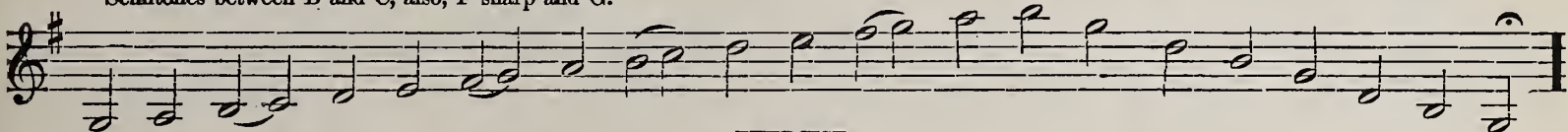
Common time. Count one to the time of every quarter note, or four to a measure.



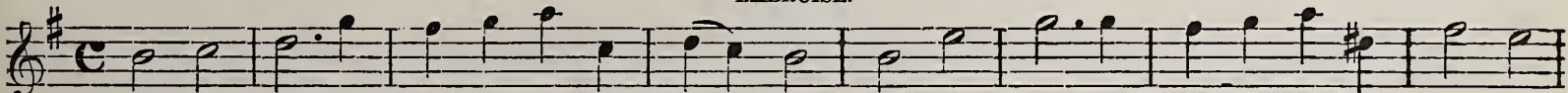
D.C.

SCALE IN THE KEY OF G. (ONE SHARP) F IS MADE SHARP.

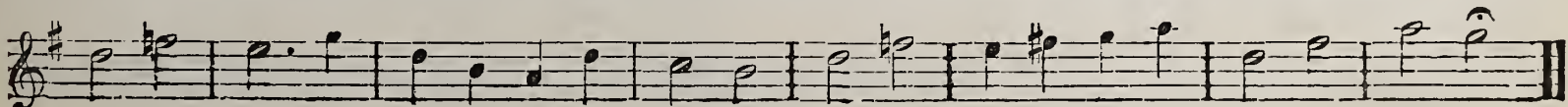
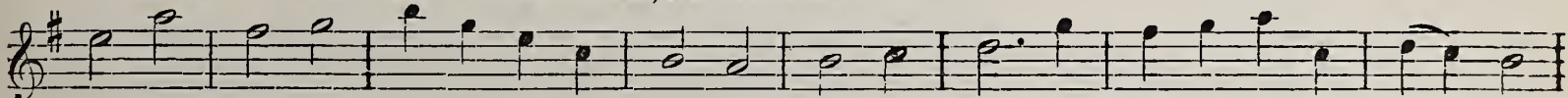
Semitones between B and C, also, F sharp and G.



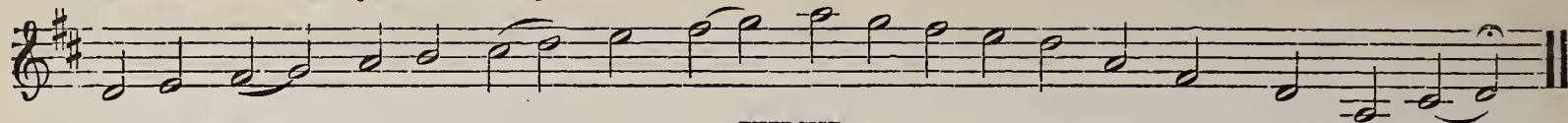
EXERCISE.



Common Time. Count three to the dotted half notes, and mind the *Slurs*.



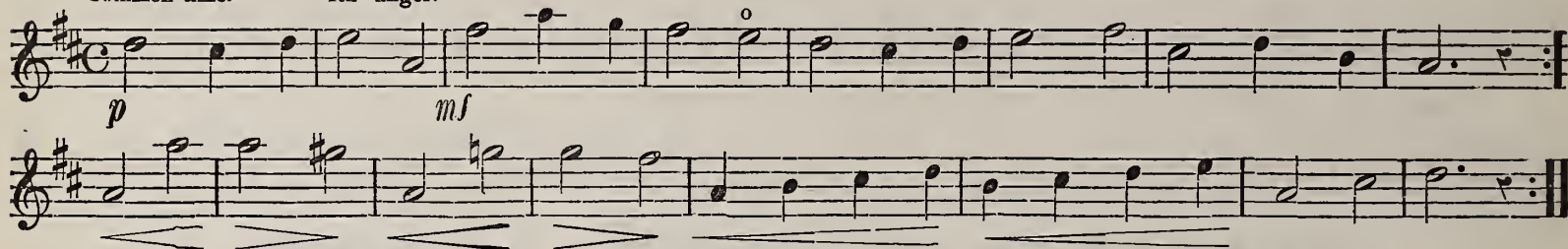
Semitones between F sharp and G: C sharp and D.



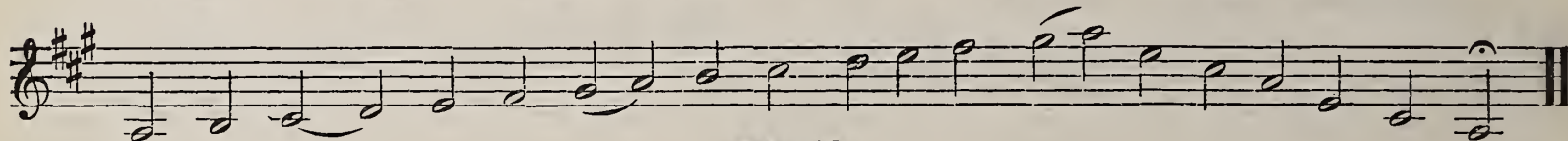
Common time.

4th finger.

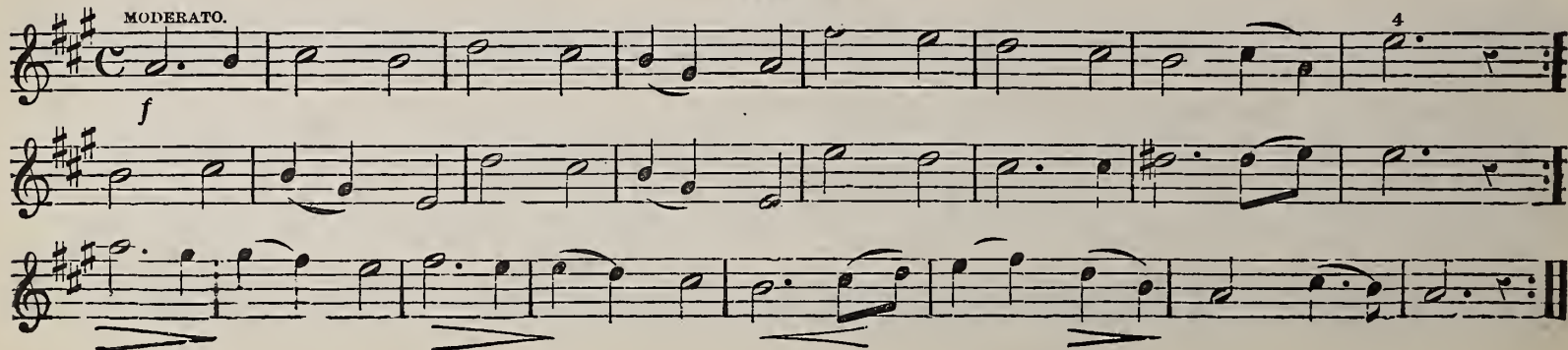
EXERCISE.

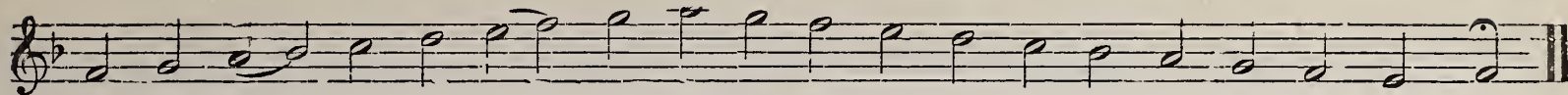


SCALE IN THE KEY OF A, (THREE SHARPS,) F, C AND G ARE MADE SHARP.



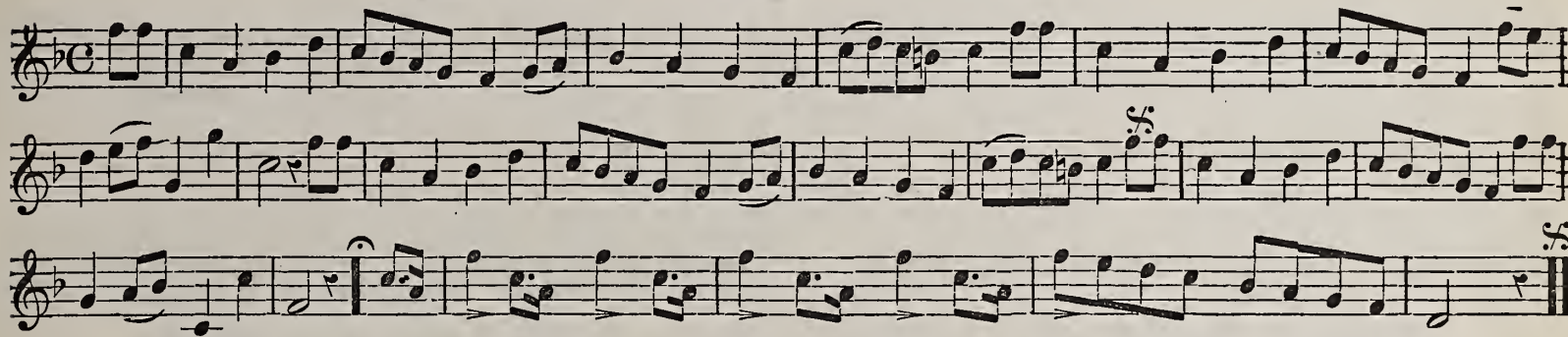
EXERCISE.





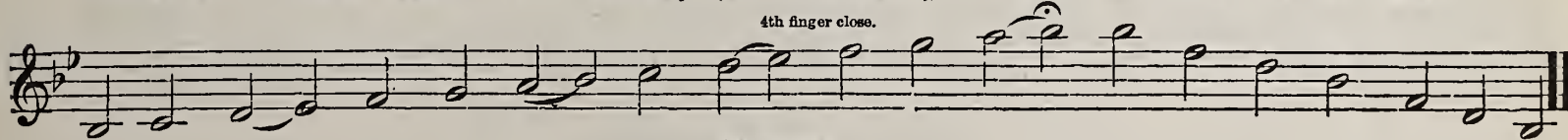
EXERCISE.

BARBER OF SEVILLE MELODY.



SCALE IN THE KEY OF B FLAT, (TWO FLATS,) B AND E ARE MADE FLAT.

4th finger close.



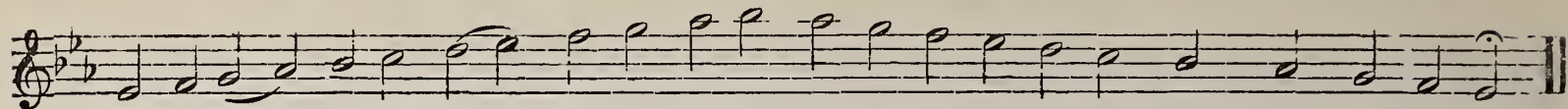
EXERCISE.

ZAMPA MELODY.

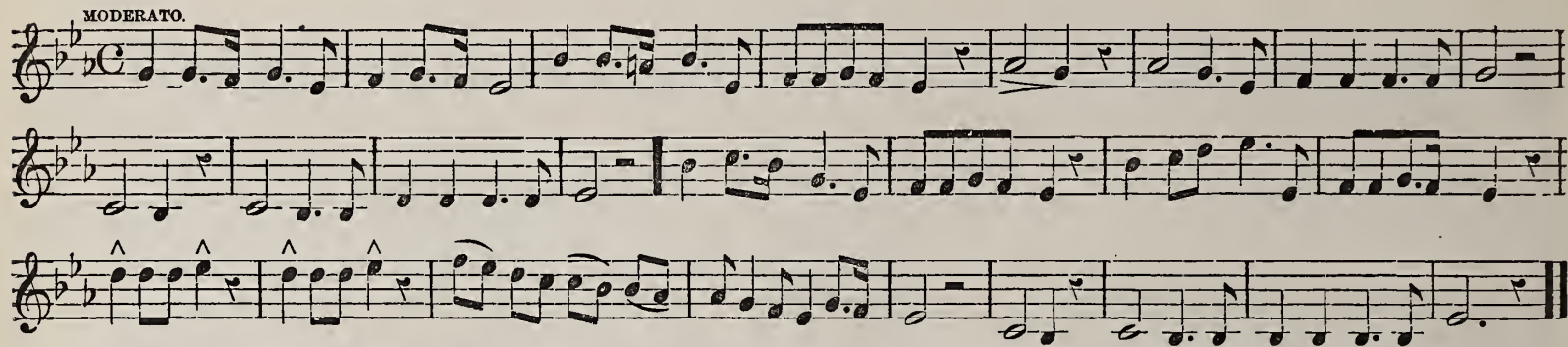


D.O.

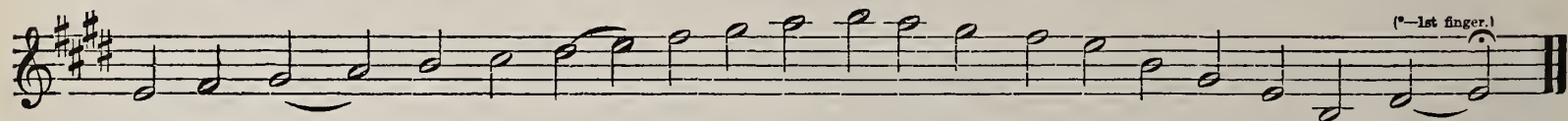
SCALE IN THE KEY OF E FLAT, (THREE FLATS,) B, E, A AND D ARE MADE FLAT.



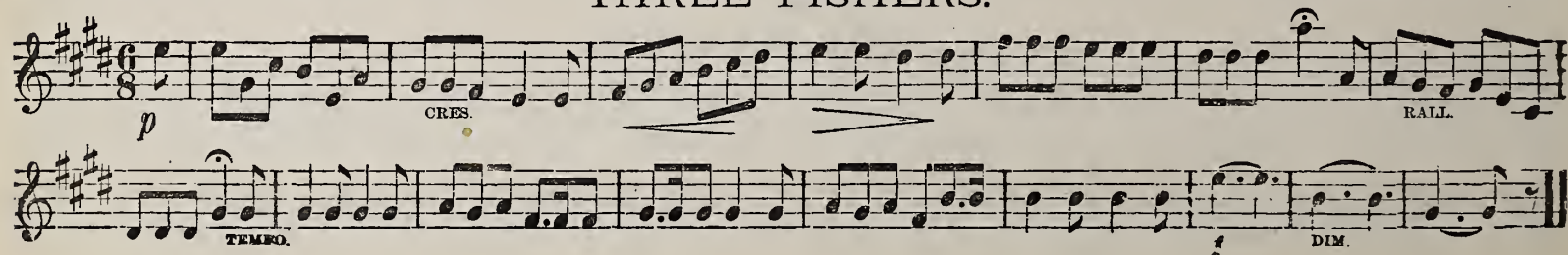
TOO LATE.



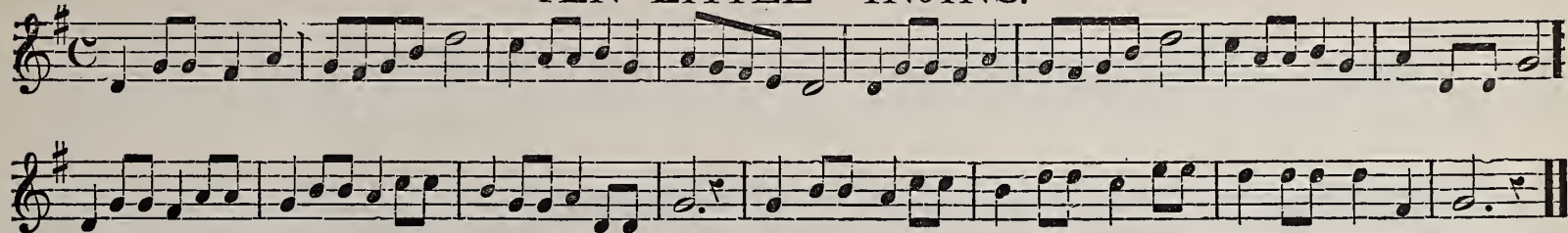
SCALE IN THE KEY OF E, (FOUR SHARPS,) F, C, G AND D ARE MADE SHARP.



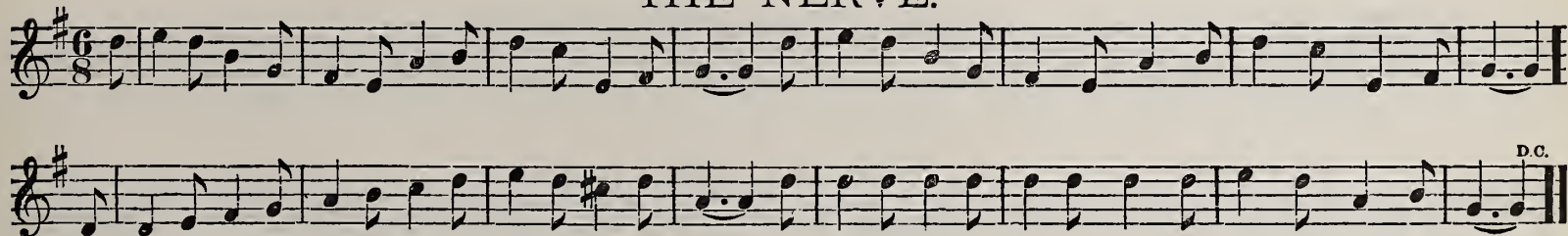
THREE FISHERS.



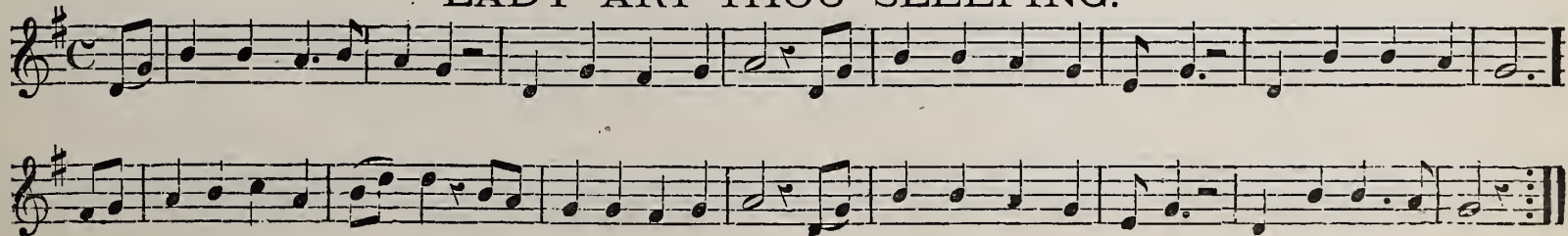
TEN LITTLE "INJINS."

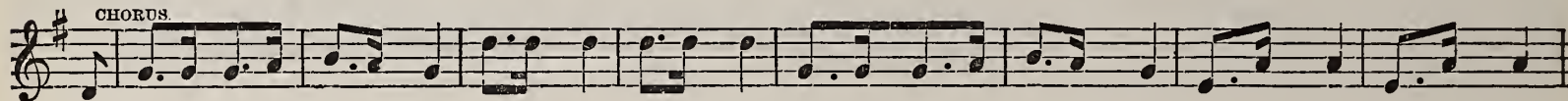
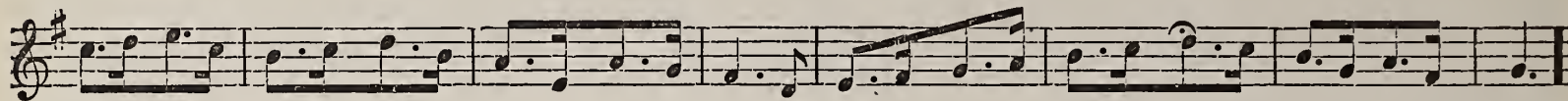
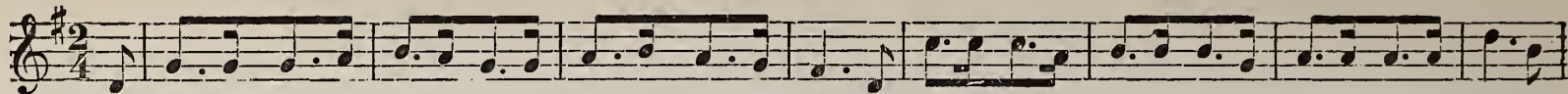


THE NERVE.

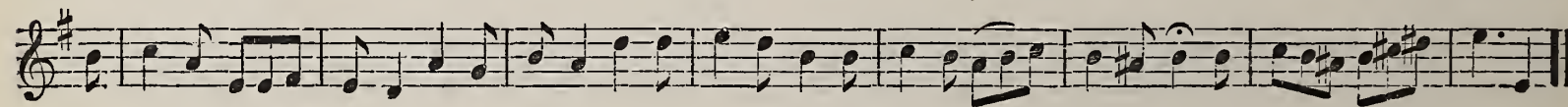
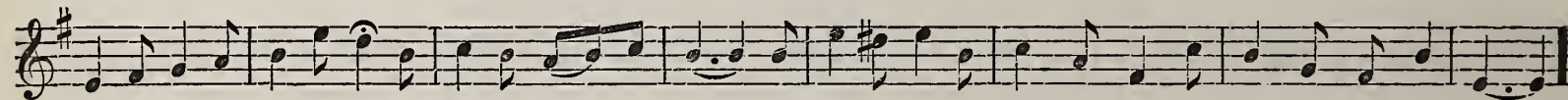
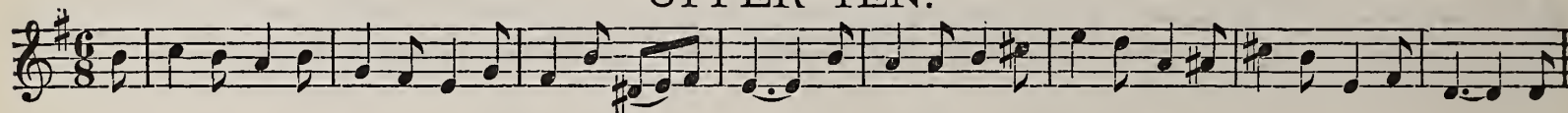


LADY ART THOU SLEEPING.

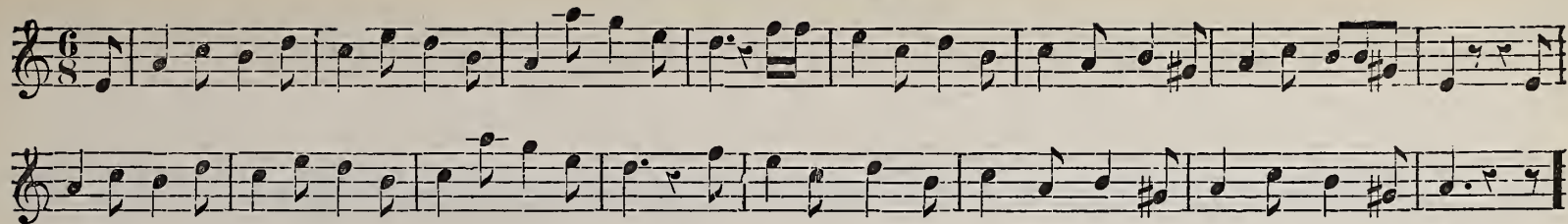




## UPPER TEN.



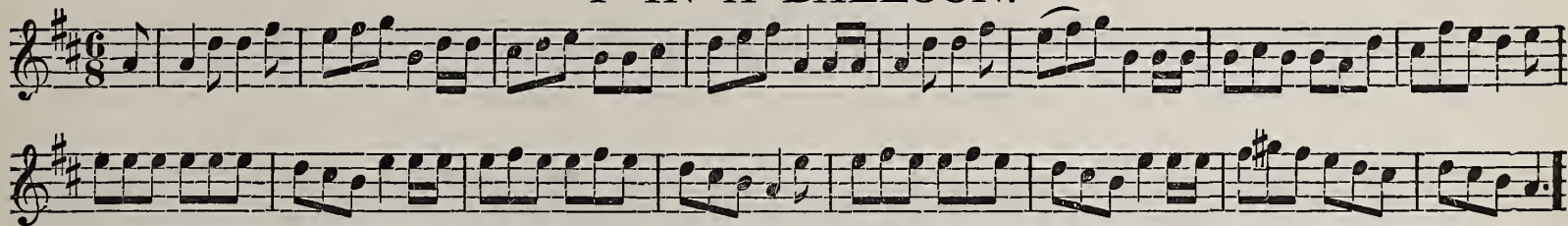




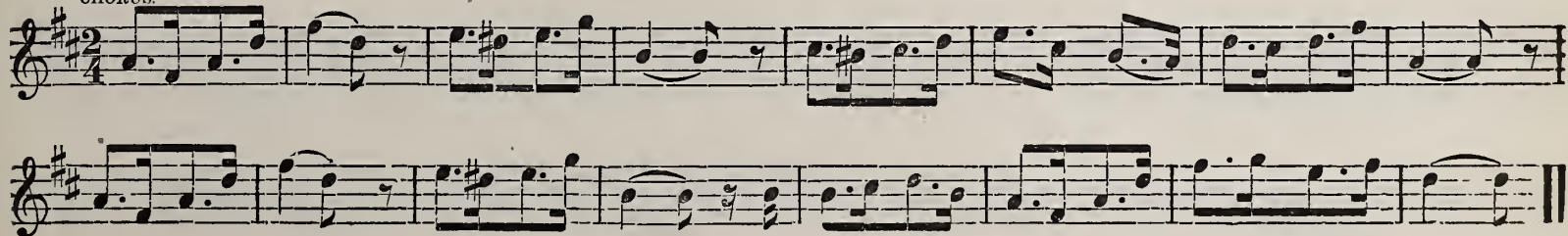
## CHORUS.



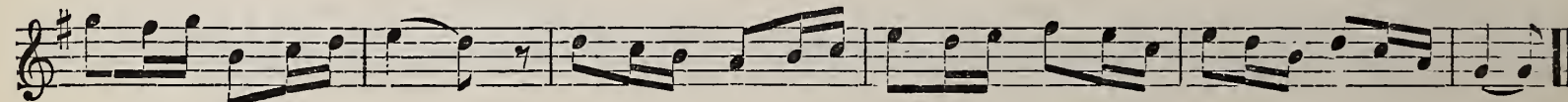
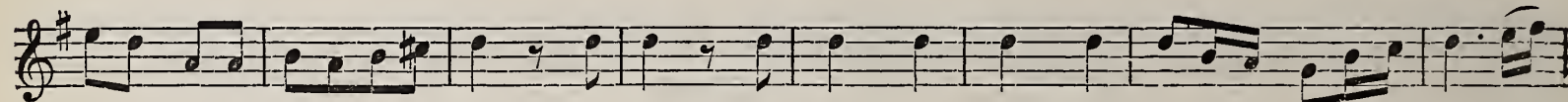
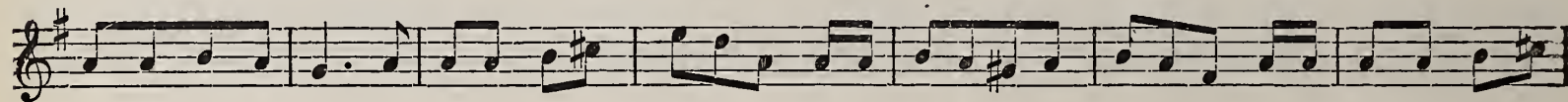
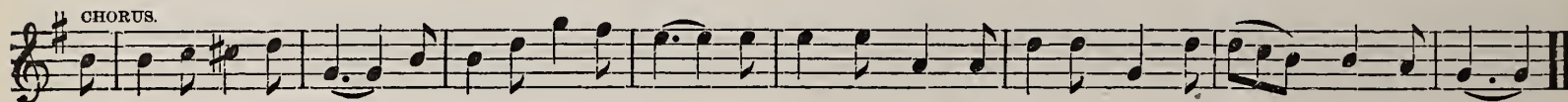
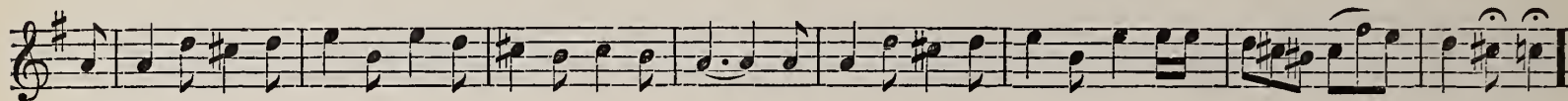
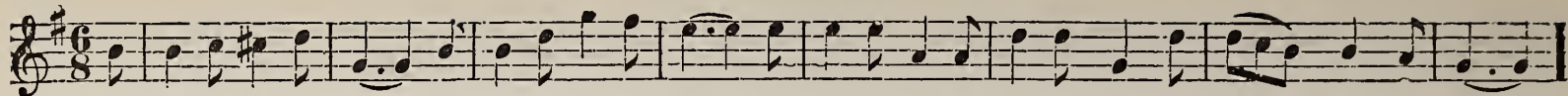
## UP IN A BALLOON.



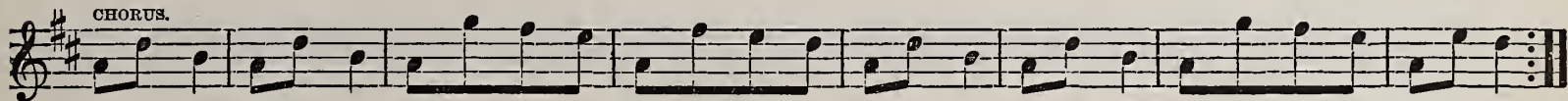
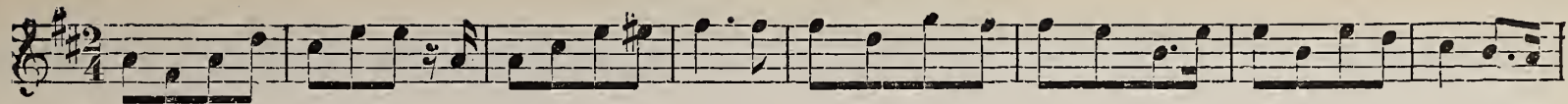
## CHORUS.



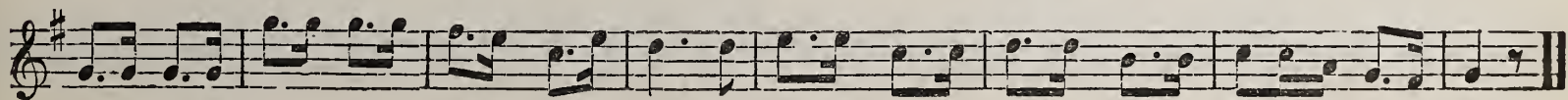
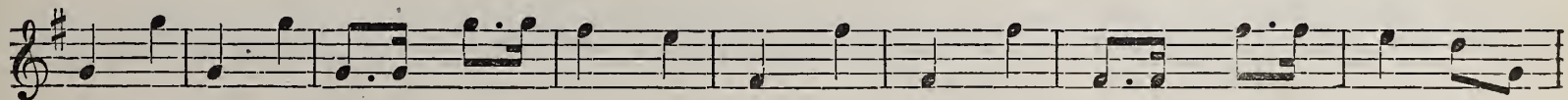
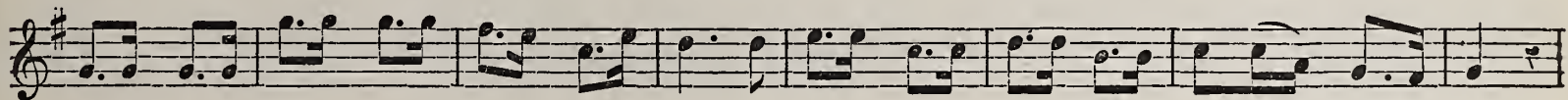
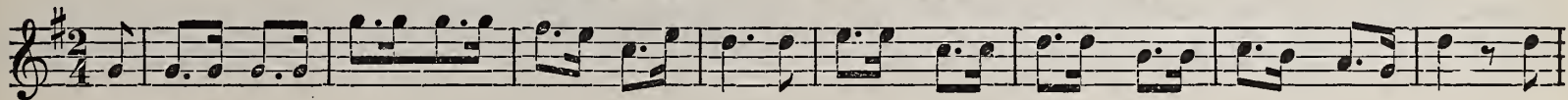
## TASSELS ON THE BOOTS.



NOT FOR JOE.



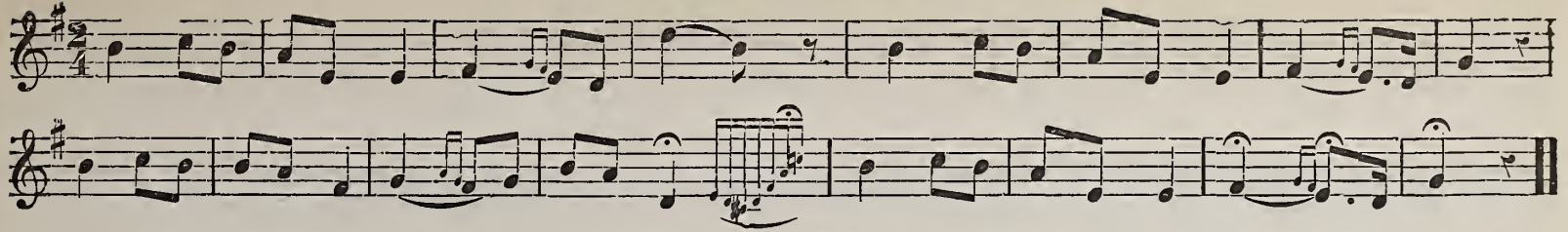
MERRIEST GIRL THAT'S OUT.



Musical score for "ANY ORNAMENTS." consisting of three staves of music in treble clef, key of D major (one sharp), and 3/4 time signature. The first two staves contain the main melody, and the third staff is labeled "CHORUS." and contains a repeated rhythmic pattern.

## RACKETY JACK.

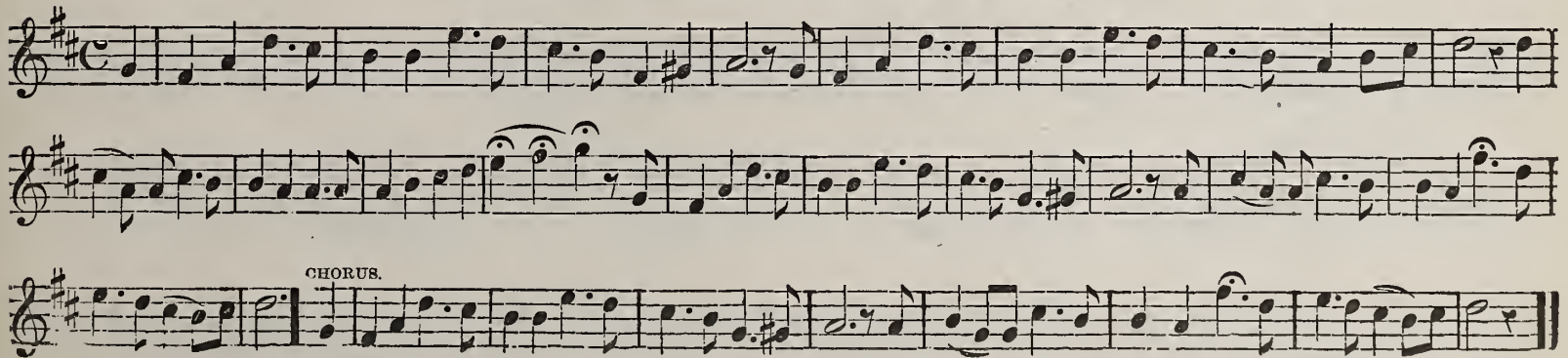
Musical score for "RACKETY JACK." consisting of four staves of music in treble clef, key of D major (one sharp), and 6/8 time signature. The first two staves contain the main melody, the third staff is labeled "CHORUS." and contains a repeated rhythmic pattern, and the fourth staff contains the concluding melody.



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



MOON BEHIND THE HILL.



CHORUS.

## CAPTAIN JINKS.

Musical score for "Captain Jinks" in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody with some rests. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and a "D.C." (Da Capo) instruction.

## ON THE BEACH AT BRIGHTON.

Musical score for "On the Beach at Brighton" in G major, 2/4 time. 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 single line. The second staff continues the melody. The third staff concludes the piece with a double bar line and a "D.C." (Da Capo) instruction.

PADDLE YOUR OWN CANOE.

ALLEGRETTO.

Musical score for 'PADDLE YOUR OWN CANOE.' in G major, 6/8 time. The piece is marked 'ALLEGRETTO.' and consists of three staves of music. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line.

CHAMPAGNE CHARLIE.

ANIMATO.

Musical score for 'CHAMPAGNE CHARLIE.' in G major, 2/4 time. The piece is marked 'ANIMATO.' and consists of four staves of music. The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a fast, rhythmic melody with many eighth and sixteenth notes, often beamed together. The second staff continues the fast-paced melody. The third and fourth staves conclude the piece with a double bar line.

Musical score for 'Elsie Vane' in G major, 6/8 time. The score consists of three staves. The first two staves contain the main melody, and the third staff is labeled 'CHORUS'. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

## BEAUTIFUL BELLS.

Musical score for 'Beautiful Bells' in G major, 3/4 time. The score consists of four staves. The first two staves contain the main melody, and the last two staves are labeled 'CHORUS'. The music features a mix of quarter and eighth notes, with some rests and a final double bar line.

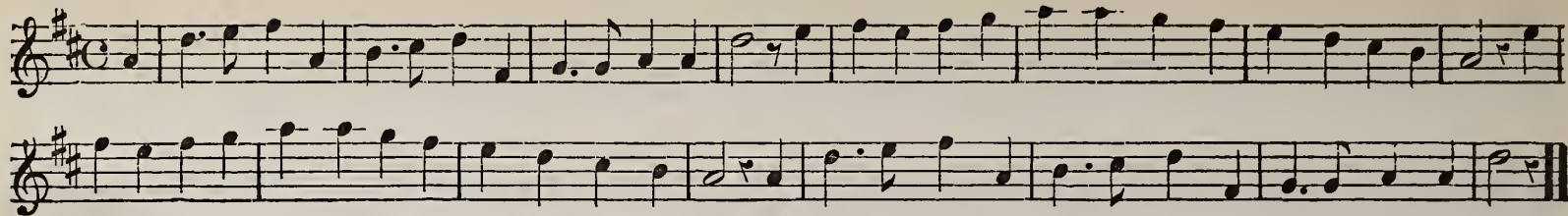


FLYING TRAPEZE.

A musical score for the piece 'Flying Trapeze'. It consists of five staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written across the staves with various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line.

FAIRY BELLE.

A musical score for the piece 'Fairy Belle'. It consists of two staves of music, both in treble clef. The key signature is C major, and the time signature is common time (C). The melody is written across the staves with eighth and sixteenth notes, often beamed together. The word 'CHORUS.' is written above the first staff. The piece concludes with a double bar line.



## WALKING IN THE ZOO.

Three staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the main melody. The second and third staves contain a chorus section, indicated by the word "CHORUS." above the second staff. The piece concludes with a double bar line.

## UNDER THE WILLOW.

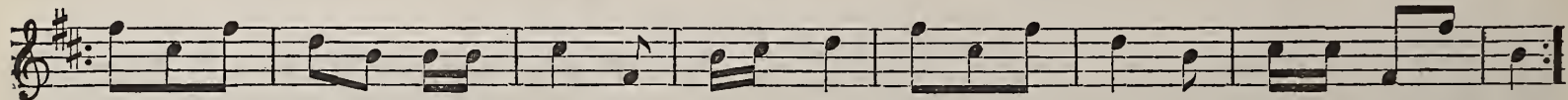
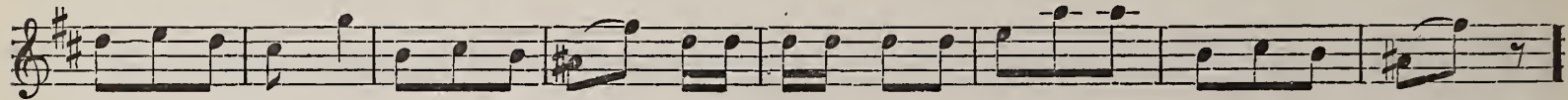
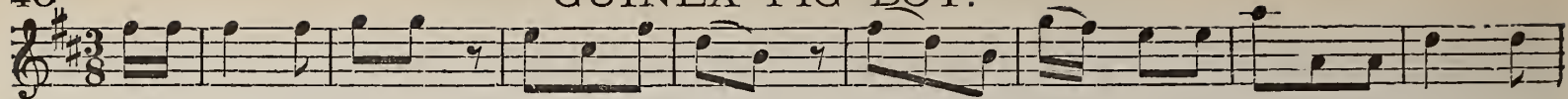
Two staves of musical notation in G minor (two flats) and 6/8 time. The first staff contains the main melody, marked with a piano (*p*) dynamic. The second staff contains a chorus section, marked with a mezzo-forte (*mf*) dynamic and ending with a ritardando (*RITARD.*) instruction. The piece concludes with a double bar line.

Musical score for "Jockey Hat and Feather" in G major, 2/4 time. 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 dynamics for forte (*f*), crescendo (*CRCS.*), and rallentando (*RALL.*). The third staff is labeled "CHORUS." and "TEMPO." and concludes with a double bar line.

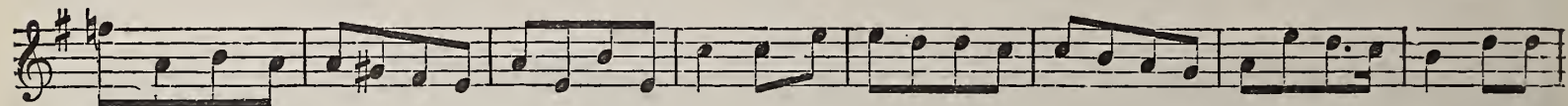
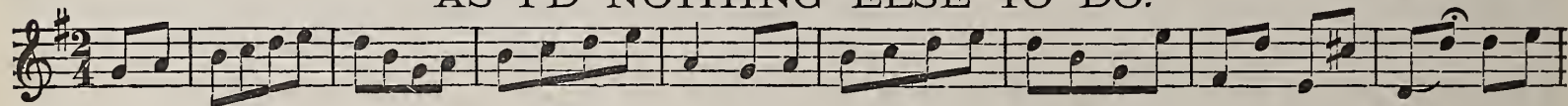
THE BELL GOES A-RINGING FOR SAI-RAH.

Musical score for "The Bell Goes A-Ringing for Sai-Rah" in G major, 6/8 time. 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 forte (*f*) dynamic. The third staff is labeled "CHORUS." and includes a forte (*f*) dynamic. The fourth staff concludes with a double bar line.

## GUINEA PIG BOY.



## AS I'D NOTHING ELSE TO DO.



78



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

41

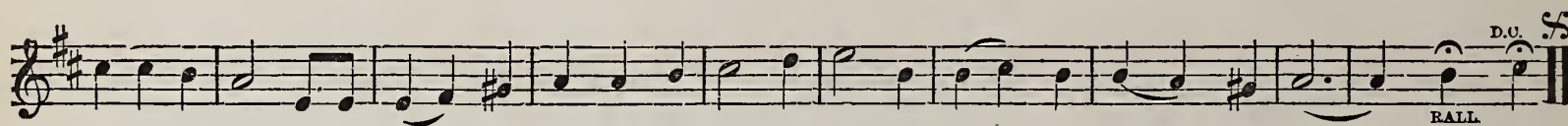
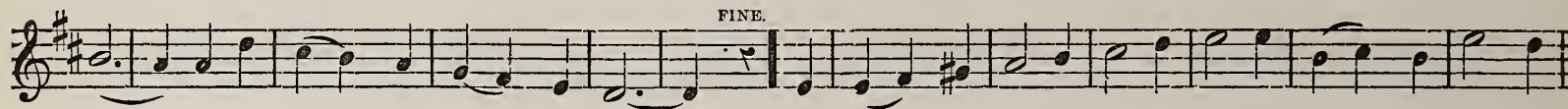
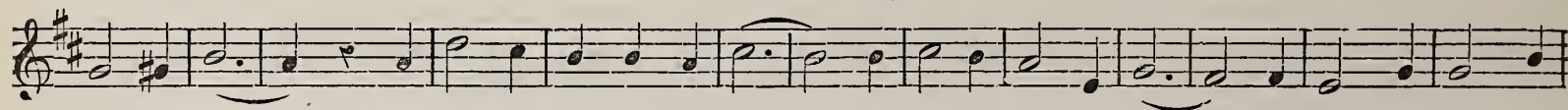
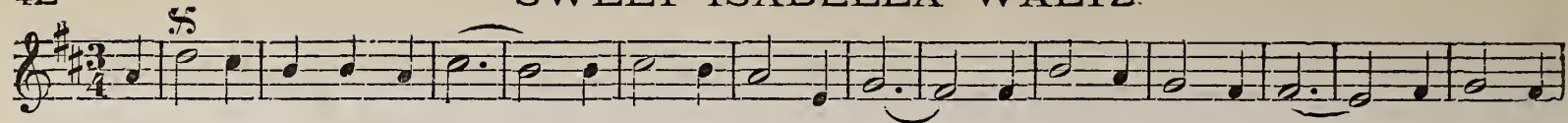
By permission of SEP. WINNER.

Musical score for the song "ENOCH ARDEN; OR, I'LL SAIL THE SEAS OVER." The score is written on three staves in G major and 6/8 time. The first two staves contain the main melody, and the third staff is labeled "CHORUS." The music features a mix of eighth and sixteenth notes, with some triplet-like rhythms.

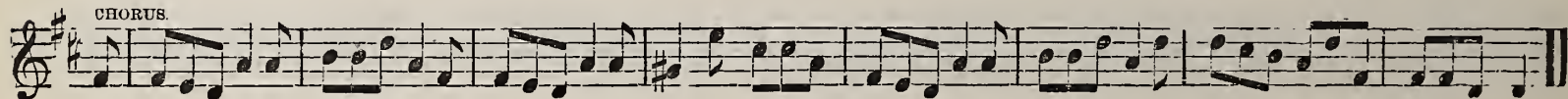
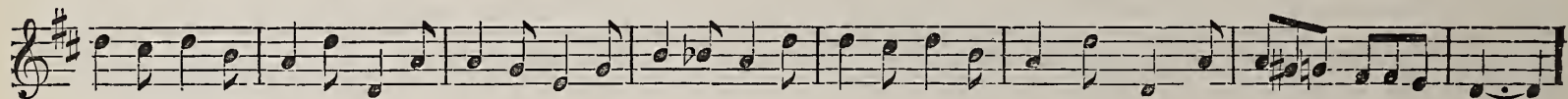
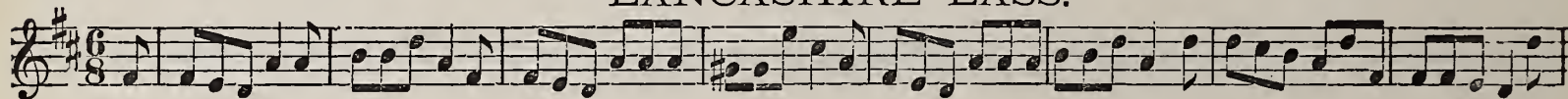
## LITTLE BROWN JUG.

Musical score for the song "LITTLE BROWN JUG." The score is written on four staves in G major and 3/4 time. The first three staves contain the main melody, and the fourth staff is labeled "CHORUS." Above the first two notes of the chorus staff are the numbers "6" and "7". The music is characterized by a steady eighth-note rhythm.

## SWEET ISABELLA WALTZ.



## LANCASHIRE LASS.



OLD HATS.

Musical score for "OLD HATS." consisting of four staves of music. The first staff is in 3/8 time with a key signature of one sharp (F#). The second staff continues the melody. The third staff is labeled "CHORUS." and begins with a repeat sign. The fourth staff concludes the piece with a double bar line.

I'LL MEET THEE AT THE LANE.

Musical score for "I'LL MEET THEE AT THE LANE." consisting of three staves of music. The first staff is in common time (C) with a key signature of one sharp (F#). The second and third staves continue the melody and accompaniment, ending with a double bar line.

## MOUSE-TRAP MAN.

Musical score for "MOUSE-TRAP MAN." in G major and 6/8 time. The score consists of four staves. The first two staves contain the main melody. The third staff is labeled "CHORUS." and the fourth staff is labeled "SYMPHONY." and ends with a double bar line.

## BIRD-WHISTLE MAN.

Musical score for "BIRD-WHISTLE MAN." in G major and 6/8 time. The score consists of three staves of music, all ending with a double bar line.



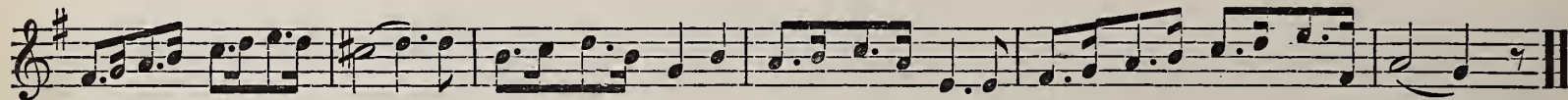
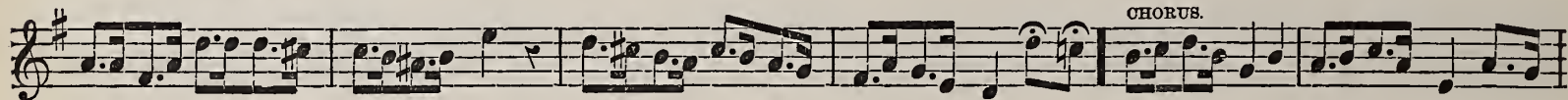
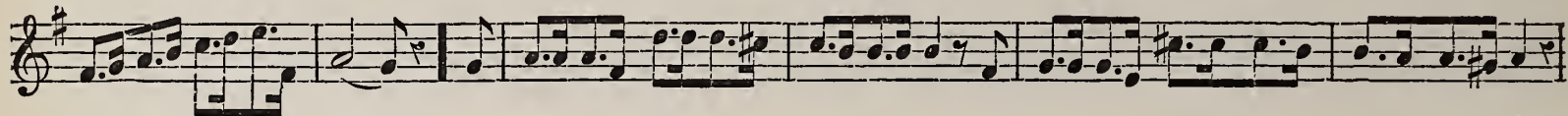
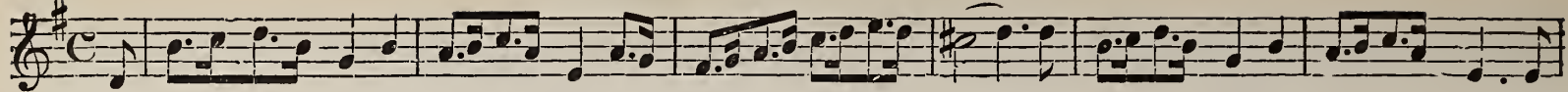
A HORRIBLE TALE.

Musical score for 'A HORRIBLE TALE' consisting of three staves. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is characterized by eighth and sixteenth notes, with some rests and dynamic markings.

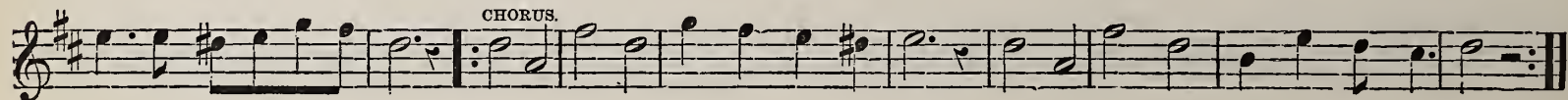
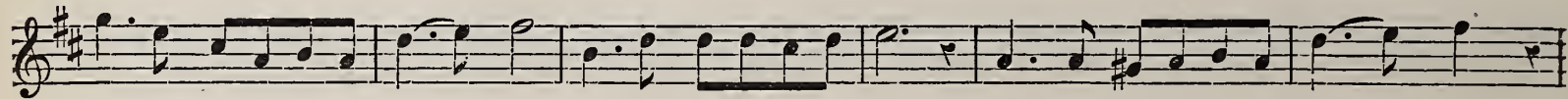
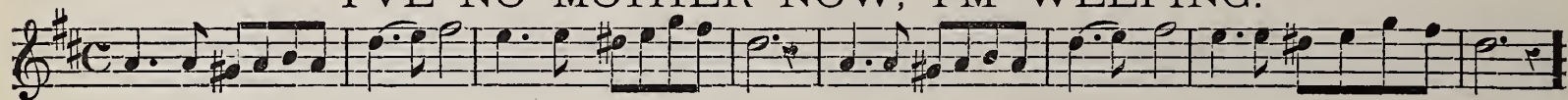
KING CASH.

Musical score for 'KING CASH' consisting of four staves. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

## PRETTY LITTLE SARAI.



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



# FICKLE SALLY.

ANIMATO

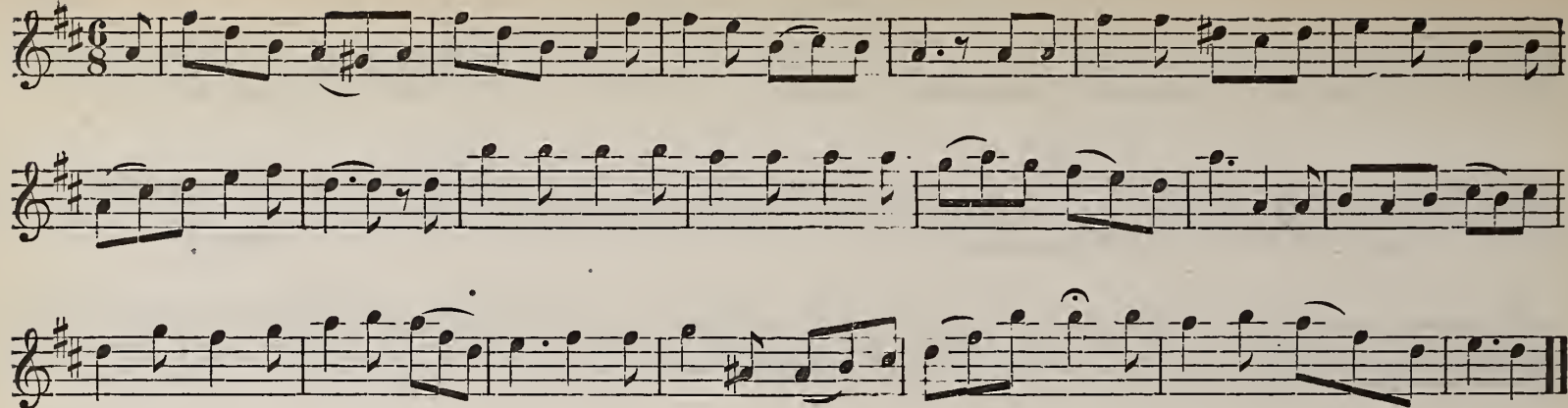
Musical score for 'FICKLE SALLY' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked 'ANIMATO'. The piece concludes with a double bar line.

# DUBLIN BAY.

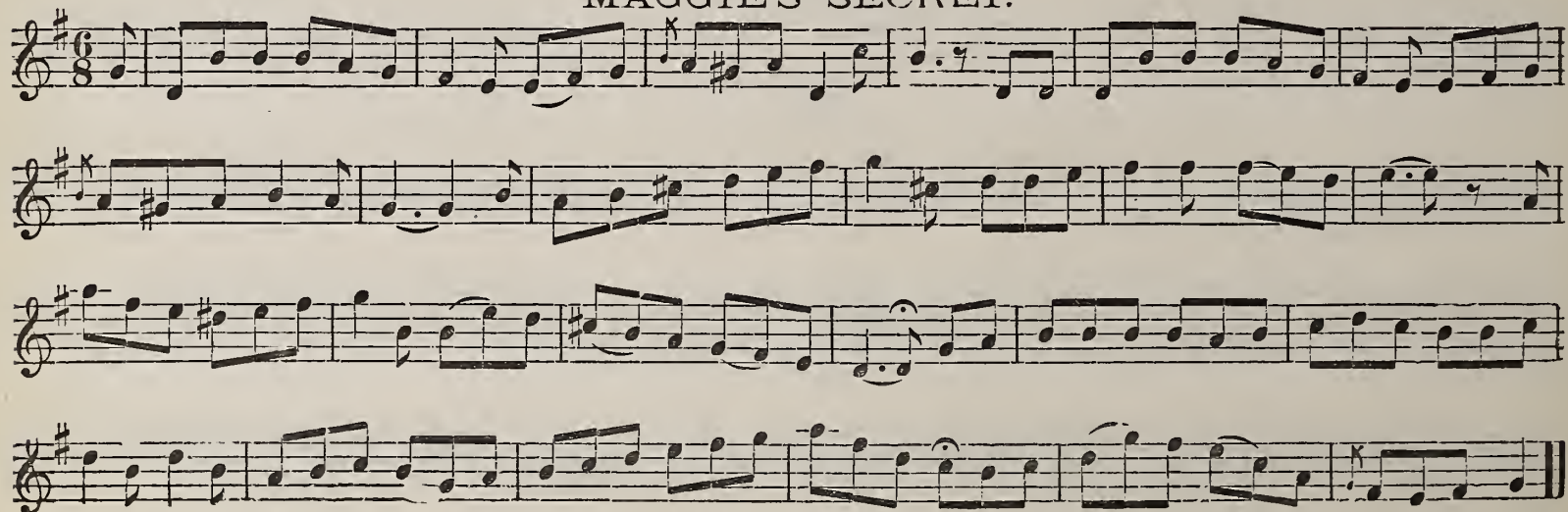
ANDANTINO.

Musical score for 'DUBLIN BAY' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked 'ANDANTINO'. The piece concludes with a double bar line. The word 'RITARD.' is written above the final staff.

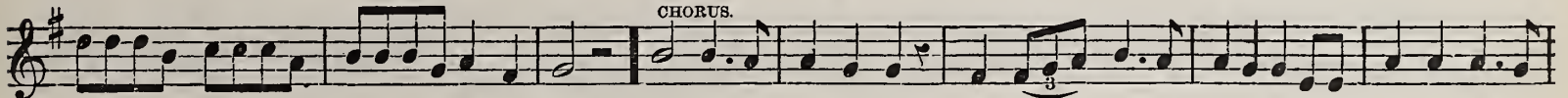
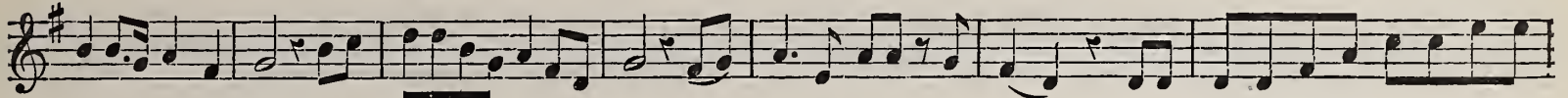
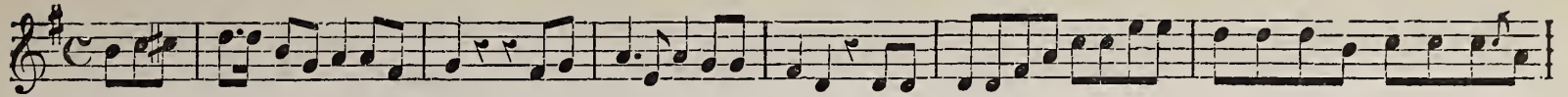
## FIVE O'CLOCK IN THE MORNING.



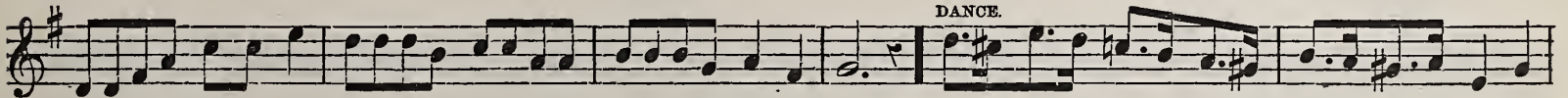
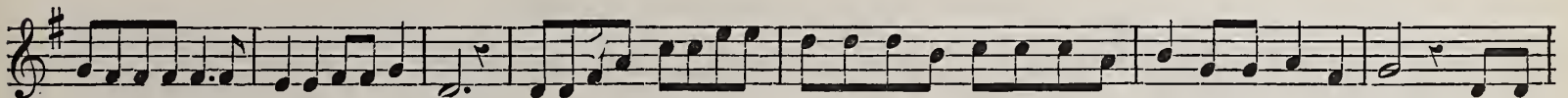
## MAGGIE'S SECRET.



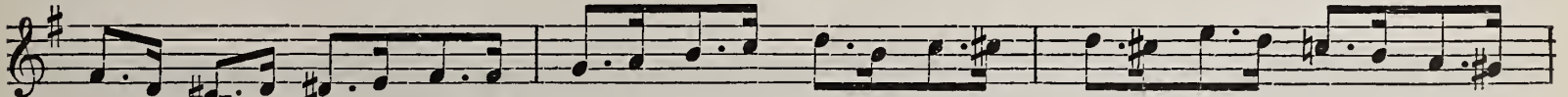
YALLER GAL THAT WINKED AT ME.



CHORUS.



DANCE.



D.C.

## ZENOBIA POLKA.

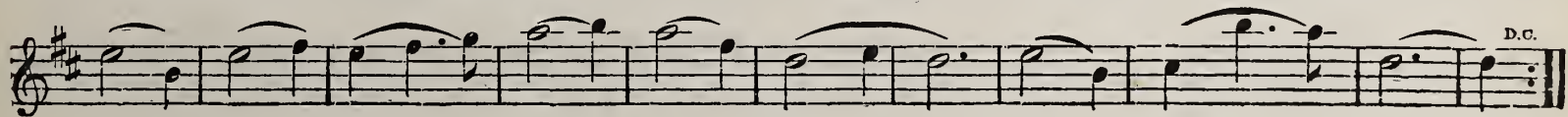
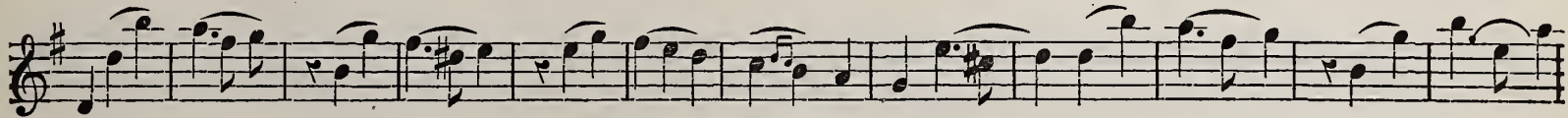
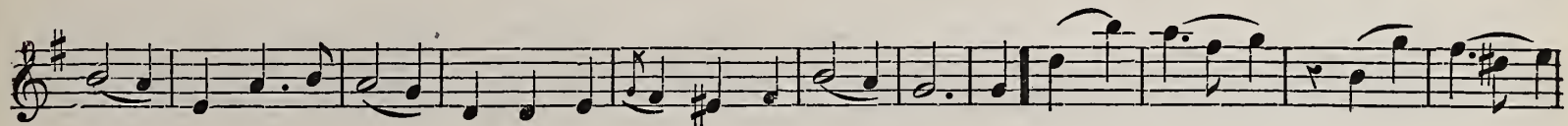
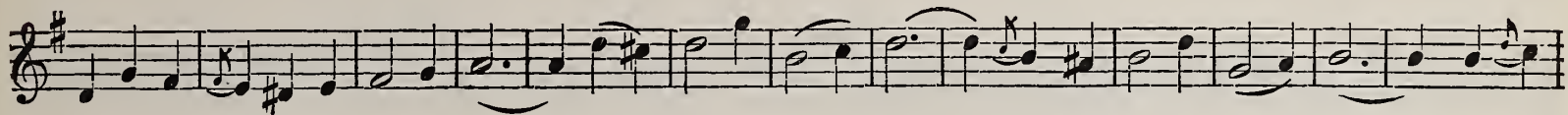
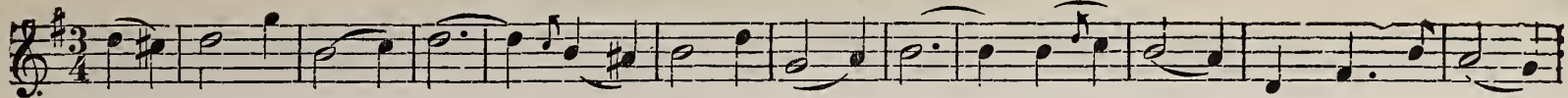
Musical score for Zenobia Polka, featuring four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff features a trill (*tr*) and a first ending marked with a '1' and a second ending marked with a '2' and 'D.C.'. The piece concludes with a double bar line.

## HYACINTH SCHOTTISCHE.

Musical score for Hyacinth Schottische, featuring four staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (D major), and a dynamic marking of *p*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff features a trill (*tr*) and a first ending marked with a '1' and a second ending marked with a '2' and 'D.C.'. The piece concludes with a double bar line.

# DREAM OF THE BALL WALTZ.

51

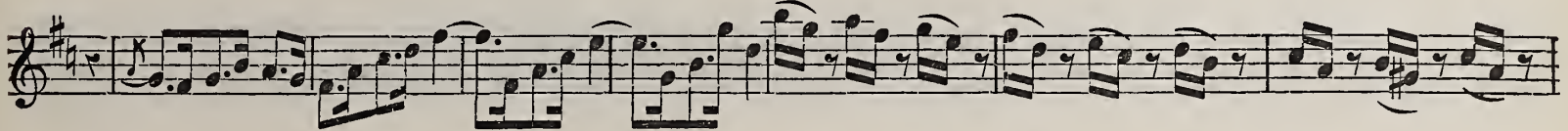
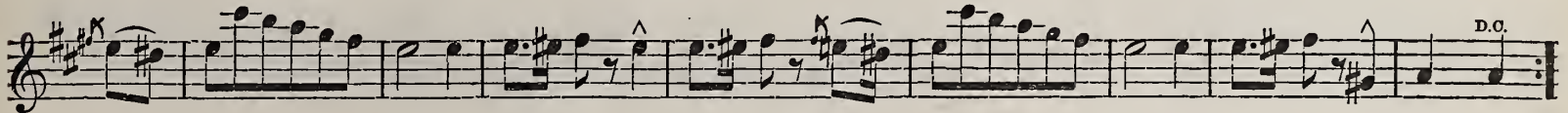


## BELGRAVIA WALTZ.

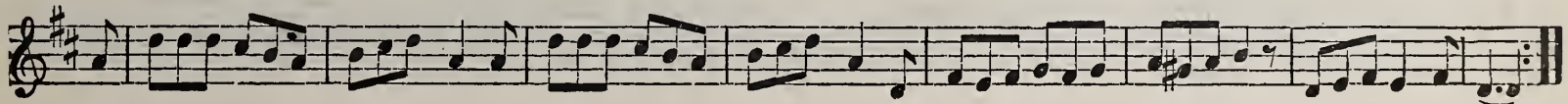
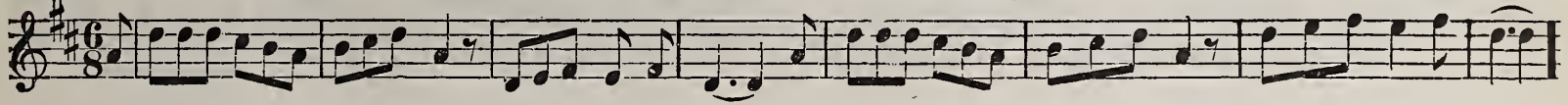
The image displays a musical score for a waltz titled "Belgravia Waltz". The score is written on seven staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. There are several repeat signs (double bar lines with dots) and first/second endings (marked with '1' and '2'). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).



BLUE BIRD POLKA REDOWA.



BUNCKETY BUNK.



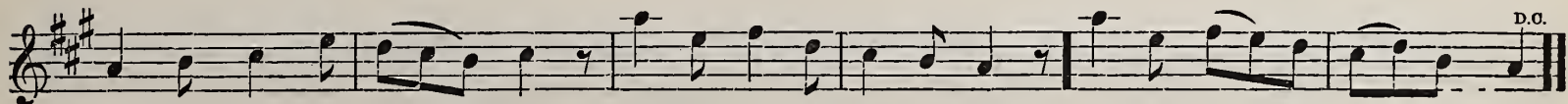
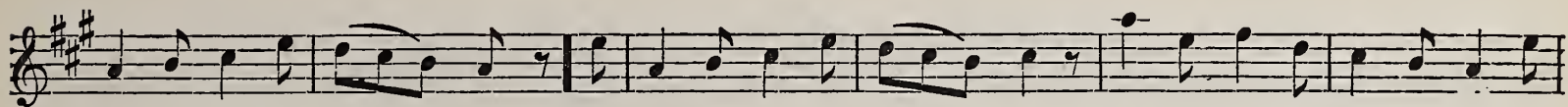
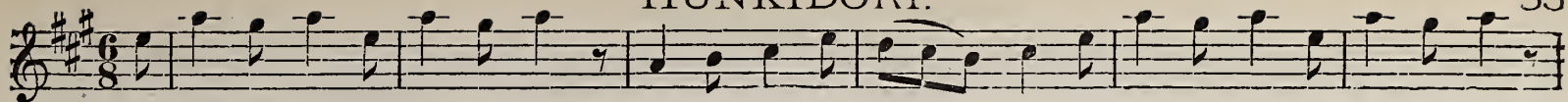
## CAN CAN DANCE.

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 key signature to D major (two sharps) and includes a double bar line. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line and the marking "D.C." (Da Capo).

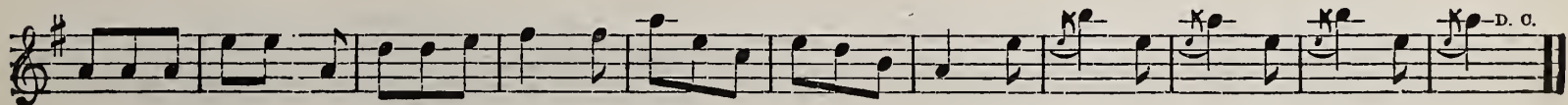
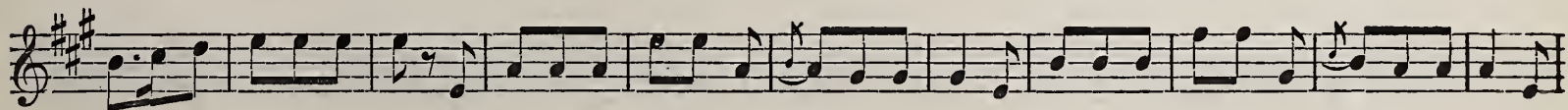
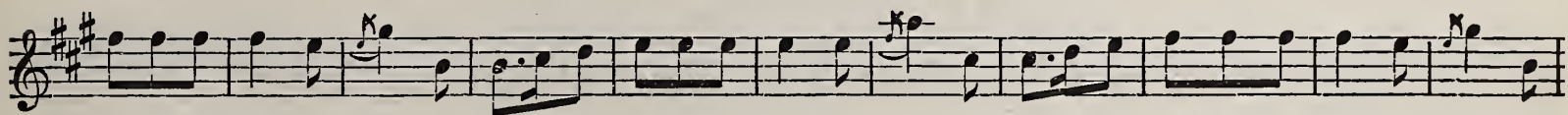
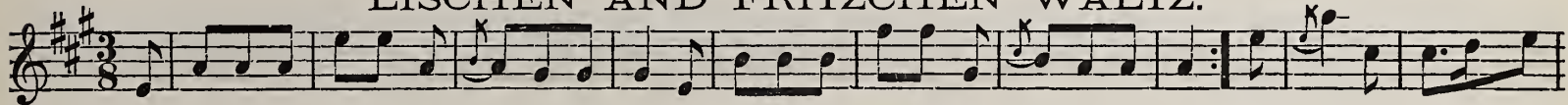
## DUCHESS CAN CAN.

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 and concludes with a double bar line and the marking "D.C." (Da Capo).

HUNKIDORI.



LISCHEN AND FRITZCHEN WALTZ.



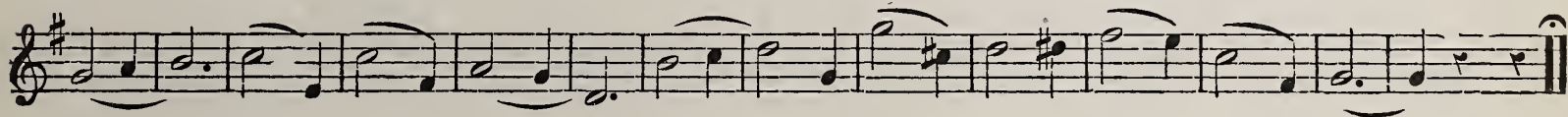
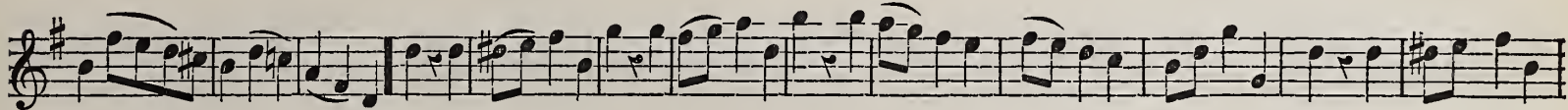
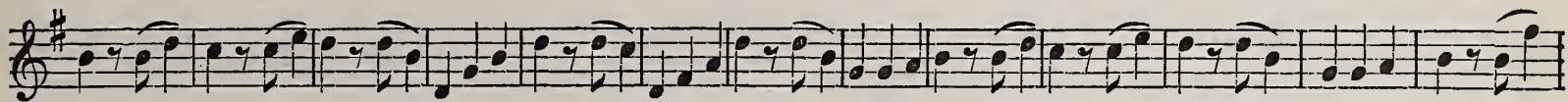
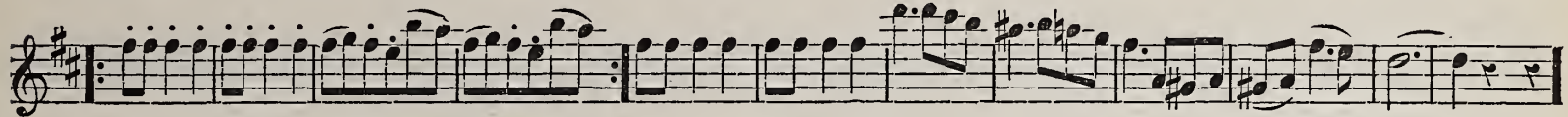
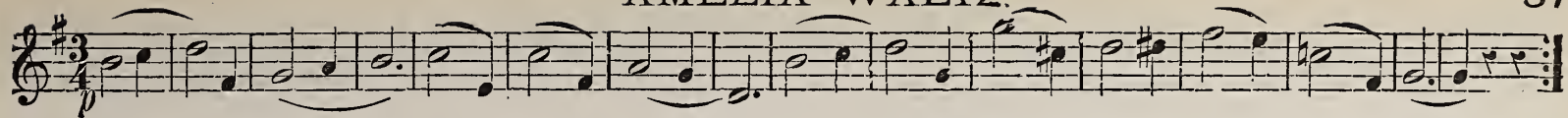
## CASKET REDOWA.

Musical score for "CASKET REDOWA." consisting of four 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 second staff includes a "D.O." marking at the end. The third staff features a "6" marking above the first measure. The fourth staff concludes with a "D.O." marking and a double bar line.

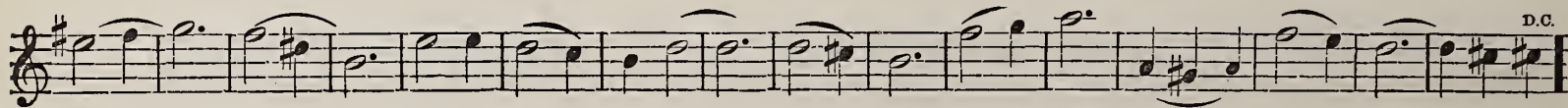
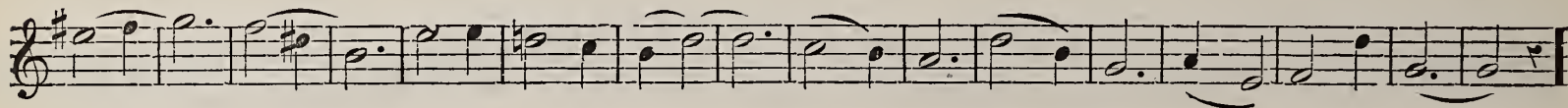
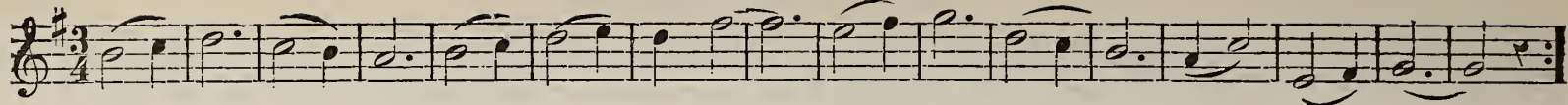
## FAIRY WEDDING WALTZ.

Musical score for "FAIRY WEDDING WALTZ." consisting of three 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 second staff includes a repeat sign at the beginning. The third staff concludes with a double bar line.

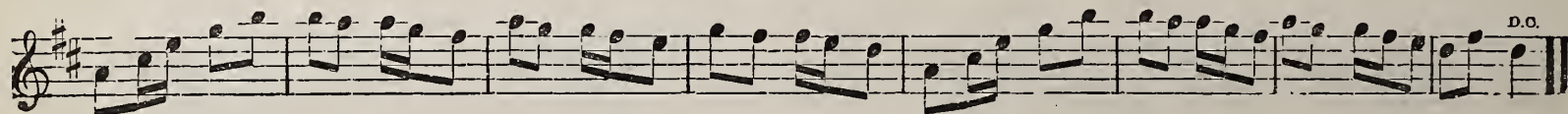
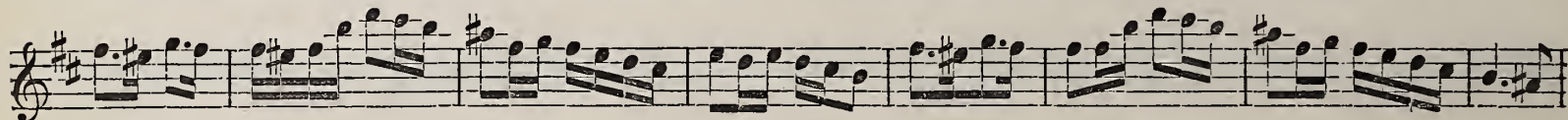
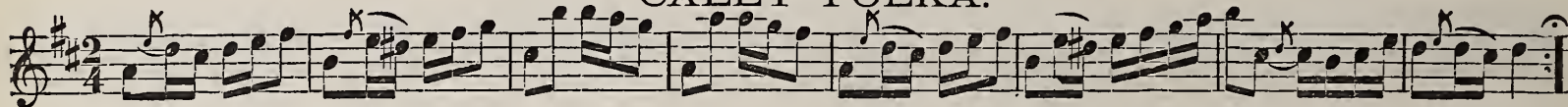
AMELIA WALTZ.



## MABEL WALTZ.



## CALLY POLKA.



# CORNFLOWER WALTZ.

59

*p* *mf*

*ff*

D. O.

# SANS SOUCI GALOP.

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 2/4 time signature. The music consists of a series of eighth and sixteenth notes. A 'D.C.' (Da Capo) instruction is placed above the staff at the end of the first measure. A dynamic marking of 'mf' (mezzo-forte) is placed below the staff. The second staff continues the melody with similar rhythmic patterns and includes a repeat sign at the end. A 'D.C.' instruction is also present at the end of the second staff.

## GUARDS' WALTZ.

The 'GUARDS' WALTZ' piece, consisting of six staves of music. The first staff features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a waltz-like feel with a mix of eighth and sixteenth notes. The notation includes various musical ornaments such as slurs, ties, and accents. The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction at the end of the sixth staff.

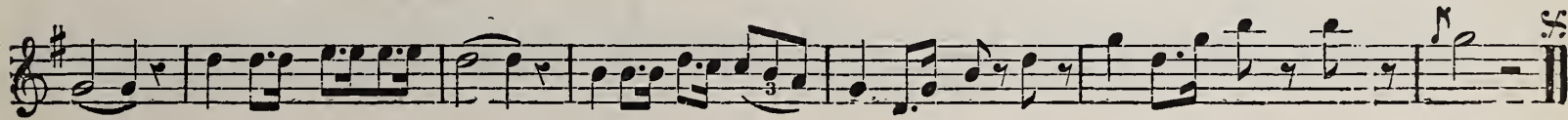
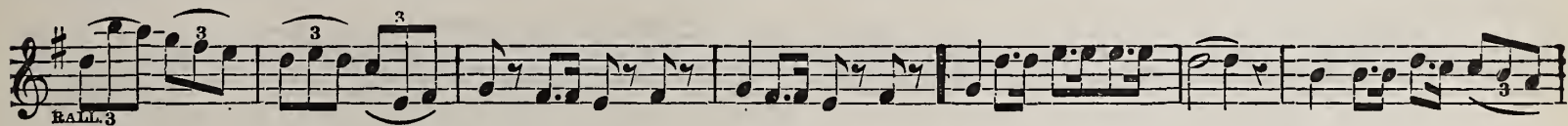
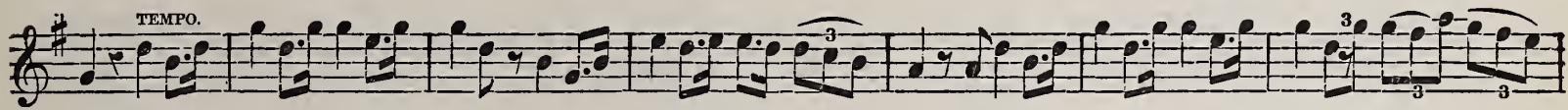
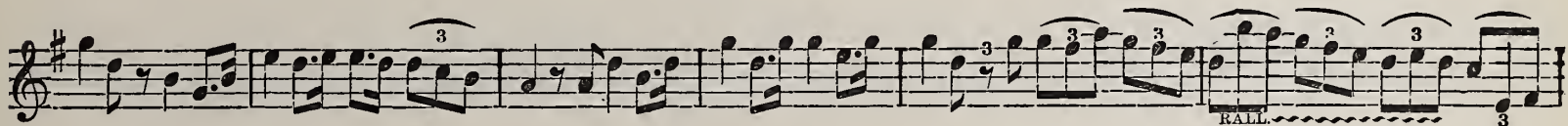
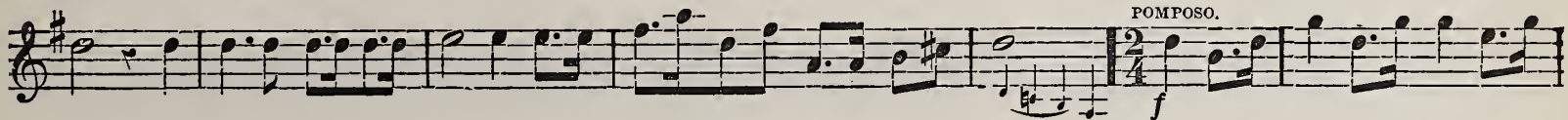
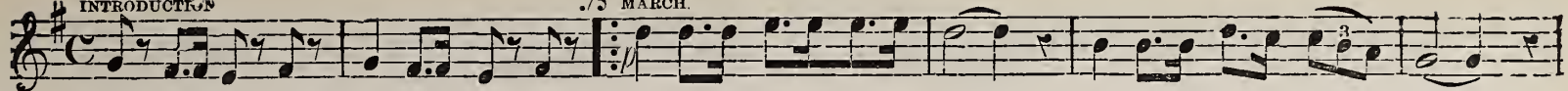


WARZALEK  
INTRODUCTION

# SWORD MARCH.

(GRAND DUCHESS.)

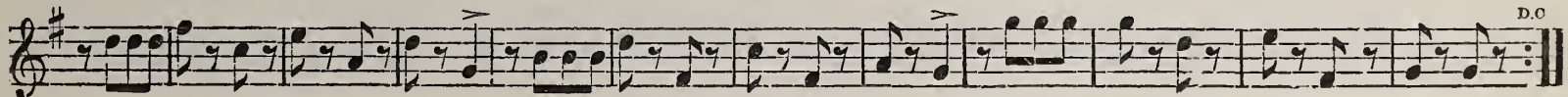
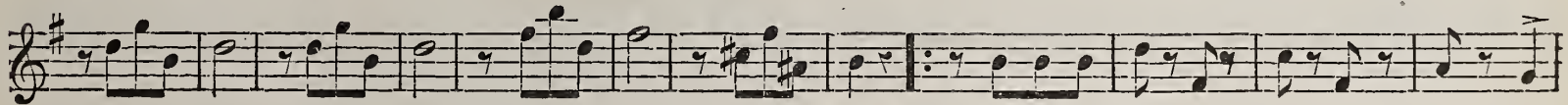
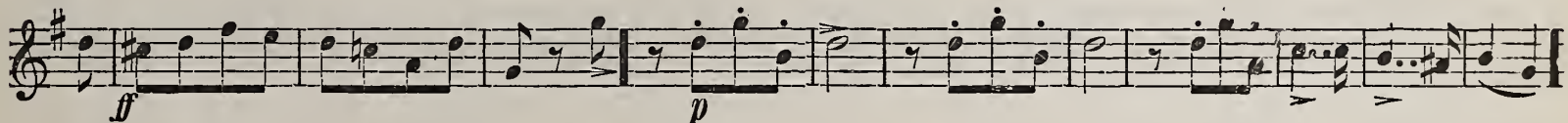
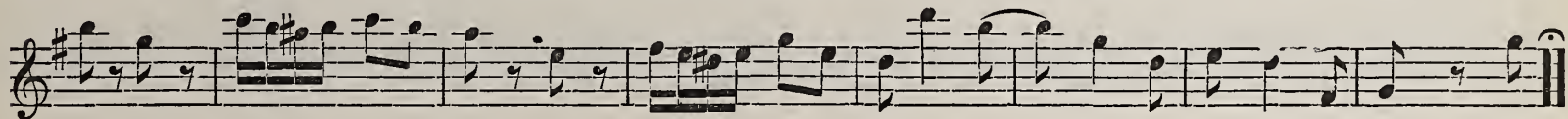
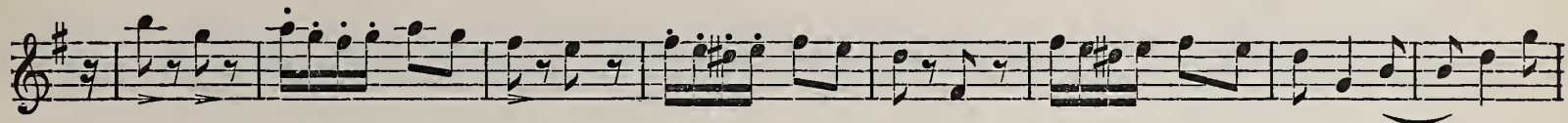
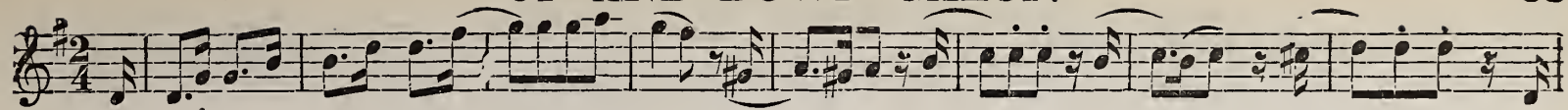
MARCH.



MARZALE

*ff*

UP AND DOWN GALOP.



## JUPITER GALOP

1 2 2 4

D.C. TRIO.

CODA.

# SLEIGHBELLS MAZOURKA.

63

A musical score for a piece titled "Sleighbells Mazourka". 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 4/4. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or triplets. A dynamic marking of *f* (forte) is placed below the first staff. The score concludes with a double bar line at the end of the seventh staff.

## No. 1.

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, turn partners to places. Sides repeat, leads with sides, the whole again.

No. 3.

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

No. 4.

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.

## No. 5.

The musical score consists of eight staves of music 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 2/4 time signature. The music is written in a single melodic line. The second staff features a triplet of eighth notes marked with a '3' above the notes. The third staff includes a 'D.C.' (Da Capo) instruction and a '2nd figure' section. The fourth staff continues the melodic line. The fifth staff includes another 'D.C. 2nd figure.' instruction and a '3d figure' section, which changes the time signature to 6/8. The sixth staff continues the melodic line. The seventh staff continues the melodic line. The eighth staff concludes the piece.

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.



No. 5, Continued. FOURTH FIGURE

Musical notation for No. 5, Continued. FOURTH FIGURE. It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

PALERMO QUADRILLES.

No. 1.

Musical notation for PALERMO QUADRILLES, No. 1. It consists of four staves of music in 3/8 time, featuring a key signature of one sharp (F#) and a melody with eighth notes and rests.

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

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.

## 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 forward and back, then cross over to your places.

## 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 places, galop across, all chasse.

## No. 1.

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.

## A HUSBAND WISE.

## No. 2.

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

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 chasser.*

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

## No. 2.

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

No. 3

Musical score for No. 3, consisting of four staves of music in G major and 6/8 time. The first two staves are the main melody, the third is marked "CODA.", and the fourth is marked "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 score for No. 4, consisting of three staves of music in G major and 2/4 time. The first staff is the main melody, the second is marked "p", and the third is marked "f" and "D.C.".

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.

The musical 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 second staff continues the melody with some rests. The third staff features a change in rhythm with eighth and sixteenth notes. The fourth staff includes a key signature change to two sharps (D major) and contains some dynamic markings like accents and slurs. The fifth staff continues with eighth notes and includes a fermata. The sixth staff has a key signature change to one sharp (F#) and includes a fermata. The seventh staff concludes the piece with a final cadence and a double bar line.



# GRAND DUCHESSE LANCERS.

**No. 1.**  
FAMOUS REGIMENT.

**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.**  
PIFF, PAFF PUFF

**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.

## No. 3.

SONG OF THE REGIMENT.

FINE

RALL.

D.C.

No. 3. THIRD FIGURE.—First Gentlemen and opposite Lady forward and back 4 bars—Forward a second time and salute. (Courtsey and bow) and return to places 4—The four Ladies form a windmill by giving their right hands, the four Gentlemen take their partners' left hands, with their left 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 Ladies chain:—Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, and cross hands half round again, and turn partners with left hand. (Generally adopted in Paris.) Same for the other three couples.

## No. 4.

FRITZ COMPLAINT.

FRITZ COMPLAINT.

FINE

RALL.

TEMPO.

D.C.

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 favorite way of dancing it in Paris

# GRAND DUCHESSE LANCERS. Concluded.

'9

No. 5.

DRINKING SONG.

*p* *CRES.*

*f* *FINE.*

*p*

*mf*

SABRE SONG.

*ff* *Marcato.* *mf* *D.C.*

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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