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DEPARTMENT OF CHEMISTRY  
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CHICAGO, ILLINOIS 60637

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# RUDIMENTS OF MUSIC.



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## 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 :

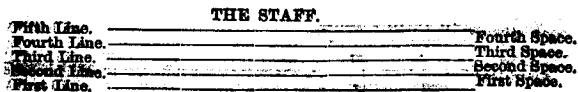


TABLE OF THE NOTES AND THEIR PROPORTIONS.

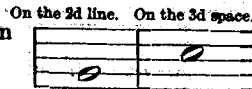
One whole note, or semibreve	.	.	.	.	.	.	.	.	.	.	
is equal to two half notes, or minims,	.	.	.	.	.	.	.	.	.	.	
equal to four quarter notes, or crotchets,	.	.	.	.	.	.	.	.	.	.	
“ eight eighth notes, or quavers,	.	.	.	.	.	.	.	.	.	.	
“ sixteen sixteenth notes, or semiquavers,	.	.	.	.	.	.	.	.	.	.	
“ thirty-two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

OF THE STAFF.

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

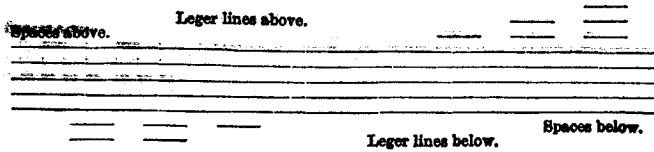


A note is said to be on the line when the line passes through it, and on the space when between the lines.





When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small 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.

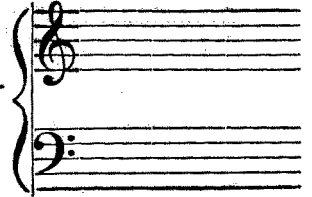
Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarinet. The BASS CLEF  is used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

specifies a lot of liberty of connection

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



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



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


### OF THE RESTS.

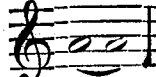
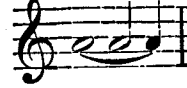
Every note has its corresponding Rest, denoting silence, or a stop: they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

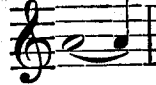
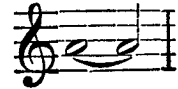
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

TABLE OF NOTES AND THEIR CORRESPONDING RESTS.


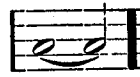
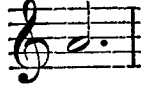
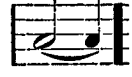
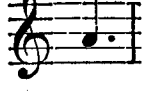
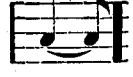


A TIE or SLUR  above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.



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

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

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

 is equal to   is equal to   is equal to 

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

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

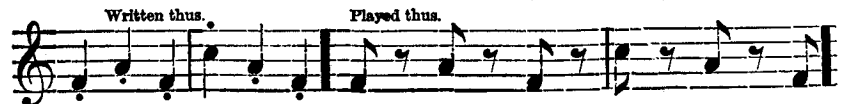
Two dots following a note make it three-fourths longer than its actual length, thus :—

 is equal to   is equal to 

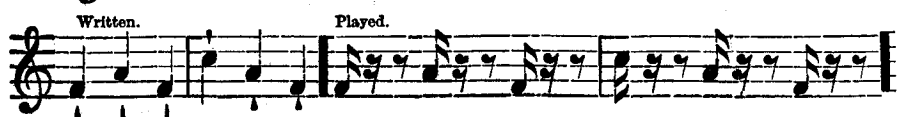
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus :—



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

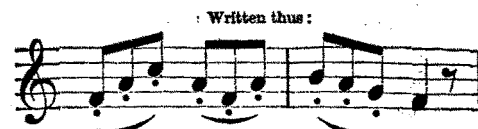


When marked in this manner, each note must be made particularly short, and very distinct.





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



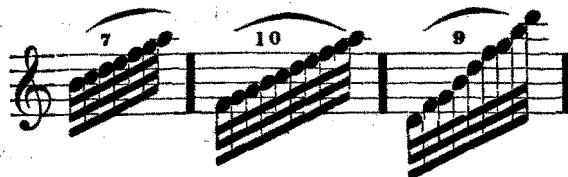
Three notes, with a figure 3 placed over or under them, form what is called a *Triplet*; and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



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



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

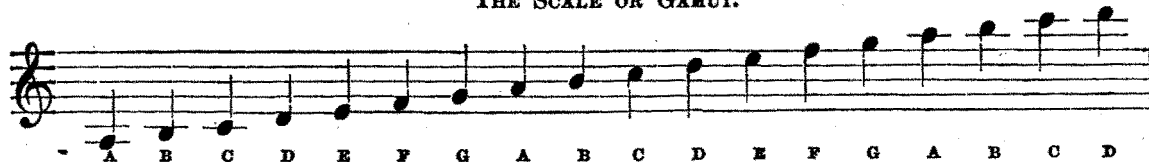


Seven to be played in the time of four.  
Ten to be played in the time of eight.  
Nine to be played in the time of eight, &c.

**OF THE SCALE.**

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

**THE SCALE OR GAMUT.**



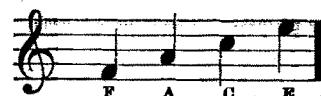
## RUDIMENTS OF MUSIC.



The notes upon the lines.



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



### 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.

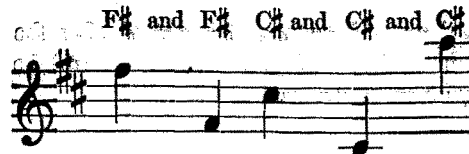


A NATURAL contradicts a flat or sharp.

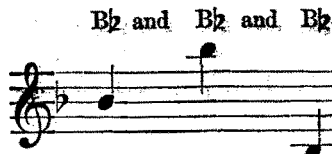


or restores the single flat or sharp.

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.

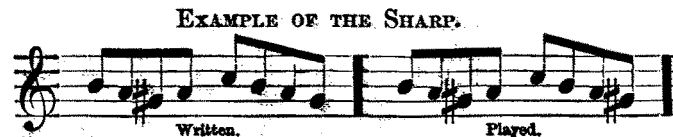


Here every F and C are to be made sharp, no matter what their situation upon the staff.



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 FLAT.



EXAMPLE OF THE NATURAL.



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



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

	One Sharp	Two Sharps	Three Sharps	Four Sharps	Five sharps	Six Sharps	Seven Sharps
Where the Signature is							
that sharp is always	F	FC	FCG	FCGD	FCGDA	FCGDAE	FCGDAEB
	One Flat	Two Flats	Three Flats	Four Flats	Five Flats	Six Flats	Seven Flats
Where the Signature is							
that flat is always	B	BE	BEA	BEAD	BEADG	BEADGC	BEADGCF

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 Count 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-eight. Six-eight. Nine-eight. Twelve-eight. 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.

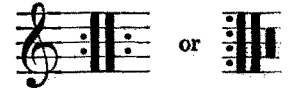
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fx* or *rf*, or  $\gt$ , or  $\wedge$ . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



Double Bars indicate the end of a strain and the conclusion of a tune, thus: —



Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.



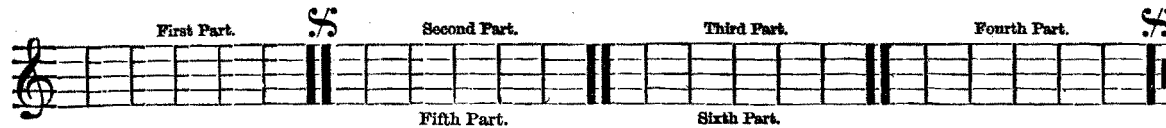
When the letters D. C. — which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find this character,  $\frown$ , which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a SIGN  $\S$ . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain; and then we skip the second part and proceed to the fourth strain, and finish at the pause.



After playing the first four parts, the  $\S$  appearing the second time directs us to where it appeared at first, when we play on until we reach the  $\frown$ .

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.

Musical notation in 3/8 time. The first staff is labeled "Written. BIS." and shows a sequence of notes with a wavy line above it indicating repetition. The second staff is labeled "Played." and shows the same sequence of notes.

*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.

Musical notation in 2/4 time. The first staff is labeled "Written." and shows a sequence of notes. The second staff is labeled "Sva." and shows the same sequence of notes with a wavy line above it indicating an octave shift.

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.

Musical notation in 2/4 time. The first staff is labeled "Written." and shows a whole note with a single dash above it. The second staff is labeled "Played." and shows the note as a series of eighth notes.

A double dash, to be played thus:—

Musical notation in 2/4 time. The first staff is labeled "Written." and shows a whole note with a double dash above it. The second staff is labeled "Played." and shows the note as a series of eighth notes. This is followed by another "Written." and "Played." pair for a different abbreviation.

OTHER EXAMPLES OF ABBREVIATIONS.

Musical notation in 2/4 time. The staff shows several examples of abbreviations: a whole note with a single dash, a whole note with a double dash, and a whole note with a wavy line. Each is followed by a "Written." and "Played." label.

This character signifies repetition:—

Musical notation in 2/4 time. The staff shows a character consisting of a vertical line with a horizontal bar at the top, used to indicate repetition. It is followed by "Written." and "Played." labels.

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

A SWELL  $\text{<}$  and DIMINUENDO  $\text{>}$  are often united,  $\text{<>}$ ; 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  $\approx$ , inverted turn  $\approx$ , turn after a dot, &c., which are fully explained in the following examples:—

A SHAKE ( $\approx$ ) 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.

PASSING SHAKE.

## TURNED SHAKE.

Written. *tr*

Played. Preparative. Resolution. Preparative. Resolution.

## APPOGGIATURAS, OR GRACE NOTES.

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

Written. *The Greater.*

Played. *The Greater.*

Written. *The Lesser.*

Played. *The Lesser.*

Written. *Choice Notes.*

Played. *Choice Notes.*

## 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.



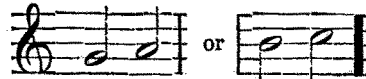
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



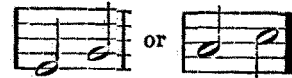
INTERVALS.

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.

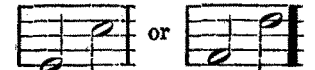
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second.



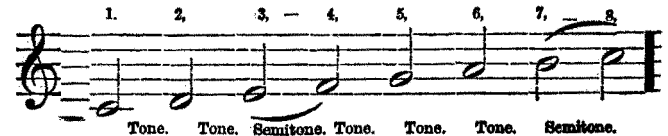
Intervals of a Third.



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.

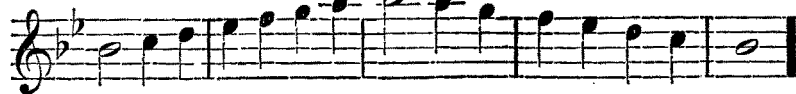


THE FLAT KEYS.

F MAJOR.



B $\flat$  MAJOR.



E $\flat$  MAJOR.



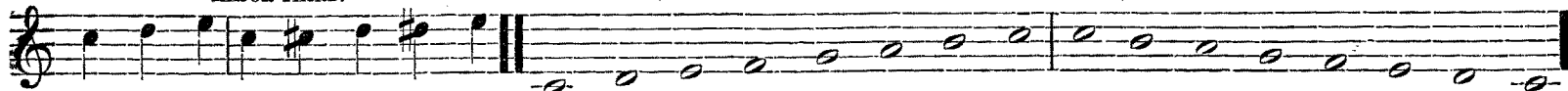
A $\flat$  MAJOR.



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

EXAMPLES.

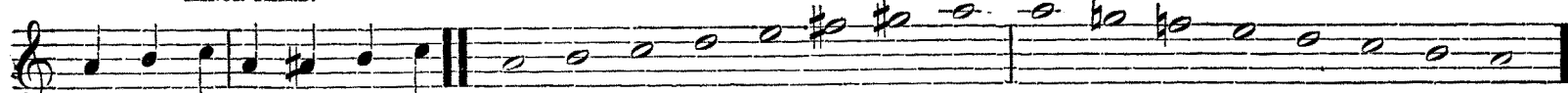
MAJOR THIRD.



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.



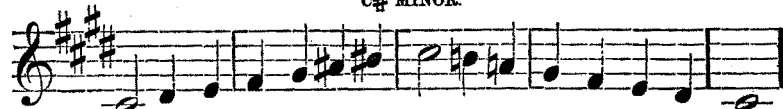
B MINOR.



F $\sharp$  MINOR.



C $\sharp$  MINOR.



D MINOR.



G 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, Mélodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



**A**; an Italian preposition, meaning to, in, by, at, &c.

**ACCELERANDO**; accelerating the time, gradually faster and faster.

**ADAGIO**, or **ADASIO**; slow.

**ADAGIO ASSAI**, or **MOLTO**; very slow.

**AD LIBITUM**; at pleasure.

**AFFETUOSO**; tender and affecting.

**AGITATO**; with agitation.

**ALLA CAPELLA**; in church style.

**ALLEGRETTO**; less quick than Allegro. **ALLEGRO**; quick.

**ALLEGRO ASSAI**; very quick.

**ALLEGRO MA NON TROPPO**; quick, but not too quick.

**AMABILE**; in a gentle and tender style.

**AMATEUR**; a lover but not a professor of music.

**AMOROSO**, or **CON AMORE**; affectionately, tenderly.

**ANDANTE**; gentle, distinct, and rather slow, yet connected.

**ANDANTINO**; somewhat slower than Andante.

**ANIMATO**, or **CON ANIMA**; with fervant, animated expression.

**ANIMO** or **CON ANIMO**; with spirit, courage, and boldness.

**ANTIPHONE**; music sung in alternate parts.

**ARIOSO**; in a light, airy, singing manner.

**A TEMPO**; in time.

**A TEMPO GIUSTO**; in strict and exact time.

**BEN MARGATO**; 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.

**DUETT**; for two voices or instruments.

**DIMINUENDO**; gradually diminishing the sound.

**DA CAPO**; from the beginning.

**DECLAMANDO**; in the style of declamation.

**DECRESCENDO**; diminishing, decreasing.

**DEVOZIONE**; devotional.

**DILETTANTE**; a lover of the arts in general, or a lover of music.

**DI MOLTO**; much or very.

**DIVOTO**; devotedly, devoutly.

**DOLCE**; soft, sweet, tender, delicate.

**DOLENTE**, or **DOLOROSA**; mournful.

**DOLOROSO**; in a plaintive, mournful style.

**E**; and. **ELEGANTE**; elegance.

**ENERGICO**, or **CON ENERGIA**; with energy.

**ESPRESSIVO**; expressive.

**FINE**, **FIN**, or **FINALE**; the end.

**FORZANDO**, **FORZA**, or **Fz**; sudden increase of power.

**FUGUE**, or **FUGA**; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

**FUGATO**; in the fugue style.

**FUGHETTO**; a short fugue.

**GIUSTO**; in exact and steady time.

**GRAZIOSO**; smoothly, gracefully.

**GRAVE**; slow and solemn.

**IMPRESARIO**; the conductor of a concert.

**LACRIMANDO**, or **LACRIMOSO**; mournful and pathetic.

**LAMENTEVOLE**, **LAMENTANDO**, **LAMENTABILE**; mournfully.

**LARGHISSIMO**; extremely slow.

**LARGHETTO**; slow, but not so slow as Largo.

**LARGO**; slow.

**LEGATO**; close, gliding, connected style.

**LENTANDO**; gradually slower and softer.

**LENTO**, or **LENTAMENTE**; slow.

**MA**; but.

**MAESTOSO**; majestic, majestically.

**MAESTRO DI CAPELLA**; chapel-master, or conductor of church music.

**MARCATO**; in a strong and marked style.

**MESSA DI VOCE**; moderate swell.

**MODERATO**, or **MODERAMENTE**; moderately, in moderate time.

**MOLTO**; much or very.

**MOLTO VOCE**; with a full voice.

**MORENDO**; gradually dying away.

**MORRENTE**; a beat or transient shake.

**MOSSO**; emotion.

**MOTO**; motion. **ANDANTE CON MOTO**; quicker than Andante.

**NON**; not; as, **NON TROPPO**; not too much.

**ORGANO**; the organ.

**ORCHESTRA**; a company or band of instrumental performers.

**PASTORAL**; applied to graceful movements in sextuple time.

**PIU**; more. **PIU MOSSO**; with more motion, faster.

**PIZZICATO**; snapping the violin-string with the fingers.

**POCO**; a little. **POCO ADAGIO**; a little slow.

**POCO A POCO**; by degrees, gradually.

**PORTAMENTO**; the manner of sustaining and conducting the voice from one sound to another.

**PRECENTOR**; conductor, leader of a choir.

**PRESTO**; quick.

**PRESTISSIMO**; very quick.

**RALLENTANDO**, **ALLENTANDO**, or **SLIANTANDO**; slower and softer by degrees.

**RECITANDO**; a speaking manner of performance.

**RECITANTE**; in a style of recitative.

**RECITATIVE**; musical declamation.

**RINFORZANDO**, **RINF**, or **RINFORZO**; suddenly increasing in power.

**RITARDANDO**; slackening the time.

**SEMPLICE**; chaste, simple.

**SEMPRE**; throughout, always; as, **SEMPRE FORTE**; loud throughout.

**SENZA**; without, as, **SENZA ORGANO**; without the Organ.

**SFORZANDO**, or **SFORZATO**; with strong force or emphasis, rapidly diminishing.

**SICILIAN**; a movement of light, graceful character.

**SMORENDO**, **SMORZANDO**; dying away.

**SOAVE**, **SOAVEMENTE**; sweet, sweetly. See **DOLCE**.

**SOLFEGGIO**; a vocal exercise.

**SOLO**; for a single voice or instrument.

**SOSTENUTO**; sustained.

**SOTTO**; under, below. **SOTTO VOCE**; with subdued voice.

**SPIRITOSO**, **CON SPIRITO**; with spirit and animation.

**STACCATO**; short, detached, distinct.

**SUBITO**; quick.

**TACE**, or **TACET**; silent, or to be silent. **TARDO**; slow.

**TARDO SOLO**; without chords.

**TEMPO**; time. **TEMPO A PIACERE**; time at pleasure.

**TEMPO GIUSTO**; in exact time.

**TEN**, **TENUTO**; hold on. See **Sostenuto**.

**TUTTI**; the whole, full chorus.

**UN**, a; as; **UN POCO**; a little.

**VA**; go on; as, **VA CRESCENDO**; continue to increase.

**VERSE**; same as Solo.

**VIGOROSO**; bold, energetic.

**VIVACE**; quick and cheerful.

**VIRTUOSO**; a proficient in art.

**VOCE SOLA**; voice alone.

**VOLTI SUBITO**; turn over quickly.

# 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
	●	●	●	●	●	●	○	○	●	●	●	●	●	○	○	●	●	●
	●	●	●	●	●	○	●	●	●	●	●	●	○	○	○	●	●	○
	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Dg Key.	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪	♪

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



The image shows a musical score for a flute with 12 measures. The top staff shows a treble clef and a scale of notes: C<sub>4</sub>, C<sup>#</sup><sub>4</sub>, D<sub>4</sub>, D<sup>#</sup><sub>4</sub>, E<sub>4</sub>, F<sub>4</sub>, F<sup>#</sup><sub>4</sub>, G<sub>4</sub>, G<sup>#</sup><sub>4</sub>, A<sub>4</sub>, B<sub>4</sub>, C<sub>5</sub>. Below the staff are five rows of fingerings for different keys: C<sub>4</sub> Key, B<sub>b</sub> Key, G<sup>#</sup> Key, F<sup>#</sup> Key, and D<sup>#</sup> Key, C<sup>#</sup> Key, C<sup>#</sup> Key. Each measure shows the fingering for the note above it. To the left of the score is a vertical illustration of a flute with finger holes and keys.

### ADDITIONAL KEYS.—DOUBLE TONGUEING.

Although the German Flute with one key has all the semitones, as already explained, yet to render the Instrument more perfect, other keys have been added, termed additional keys; the numbers most in use are three, four, and six, a scale of which is given above. When your Flute has but four keys, the long keys of the scale should of course be omitted.

Double Tongueing is of the first importance to every one who wishes to play with execution, as by it many very difficult passages are rendered perfectly easy. The chief difficulty in this is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words "tootle, tootle, too," to yourself, and sounding the notes clearly and distinctly, to do which I would recommend you to use only the top joint of the Flute at first, carefully observing that the action and reaction are equally distinct; then add the remaining parts and do the same, observing that your tongue and fingers move together.



# SCALE IN THE KEY OF C. NATURAL KEY.

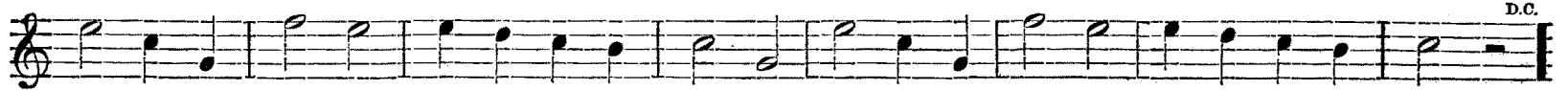
Semitones between E and F, also B and C.



## EXERCISE.



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

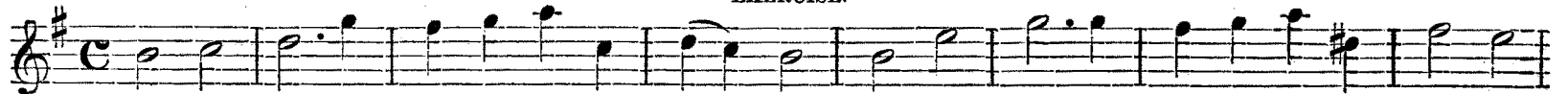


# SCALE IN THE KEY OF G. (ONE SHARP) F IS MADE SHARP.

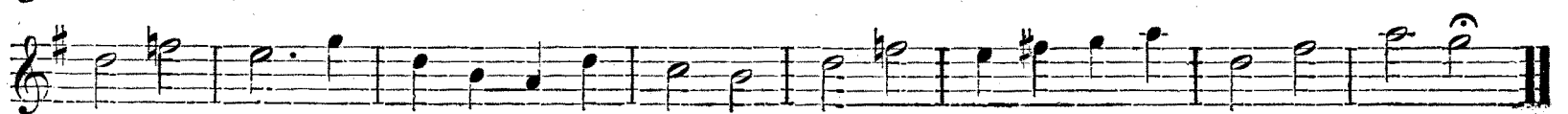
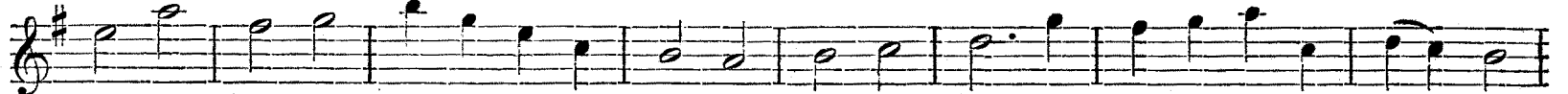
Semitones between B and C, also, F sharp and G.



## EXERCISE.



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



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

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

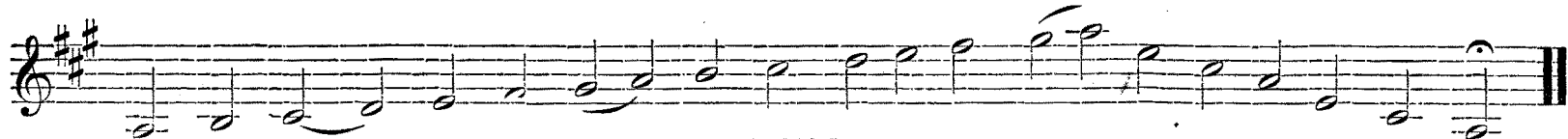


Common time. 4th finger.

EXERCISE.



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



EXERCISE.

MODERATO.





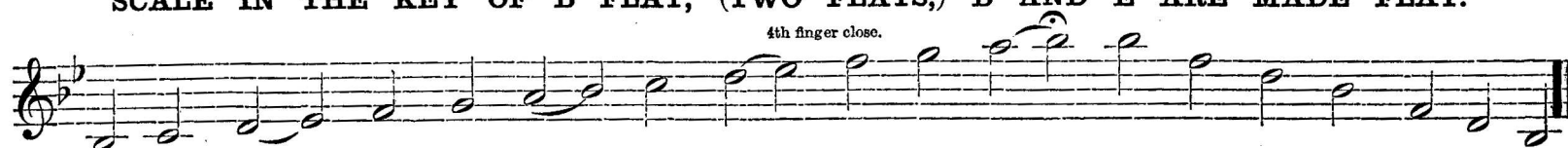
EXERCISE.

BARBER OF SEVILLE MELODY.



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

4th finger close.

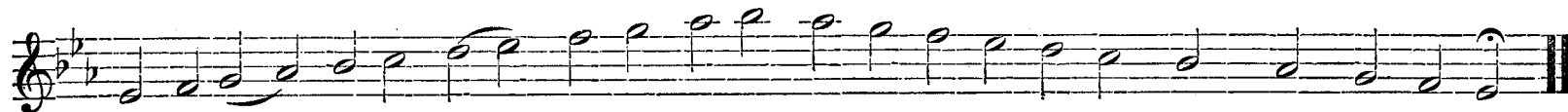


EXERCISE.

ZAMPA MELODY.



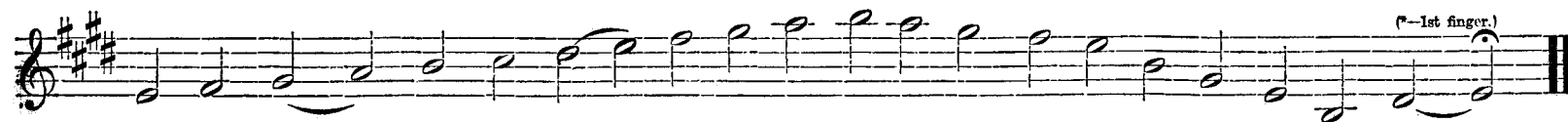
SCALE IN THE KEY OF E FLAT, (THREE FLATS,) B, E, A AND D ARE MADE FLAT.



## TOO LATE.



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



## THREE FISHERS.

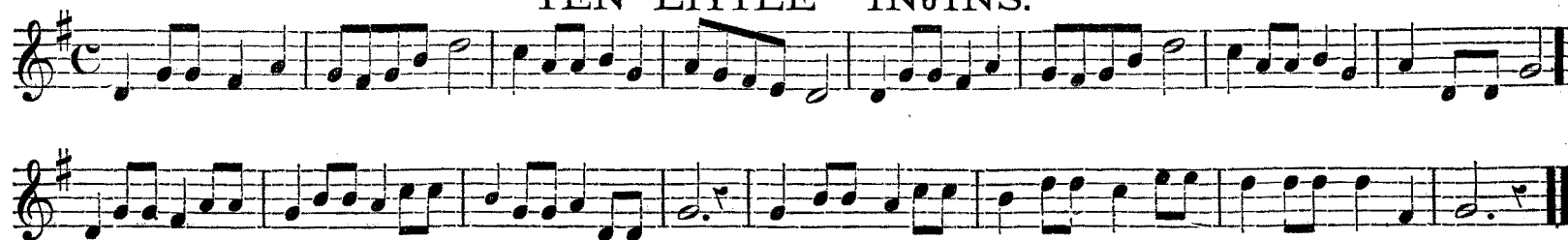


# POPULAR MELODIES ARRANGED PROGRESSIVELY.

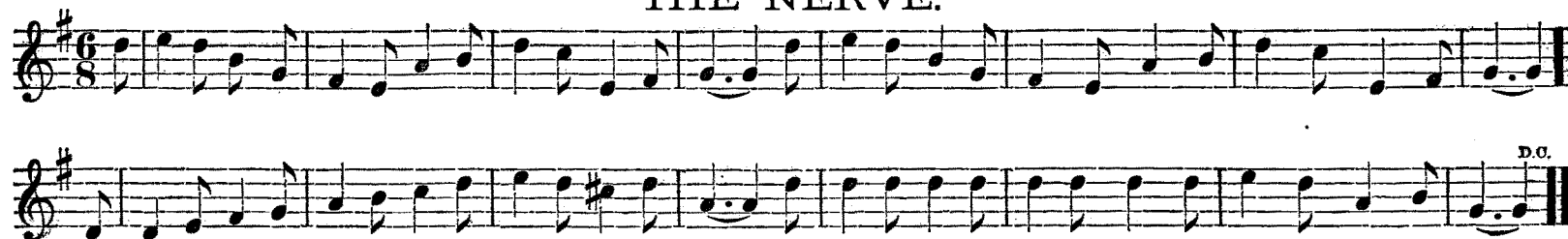
27

The plain figures signify DRAW, or open the bellows. The dotted figures PRESS, or close it.

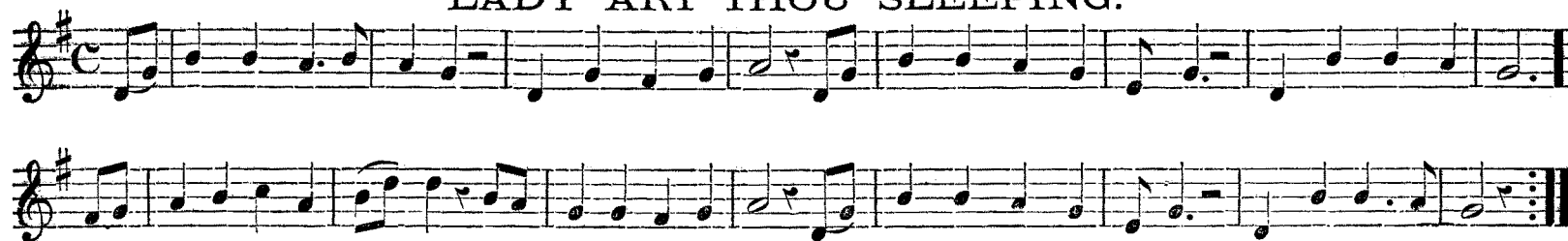
## TEN LITTLE "INJINS."



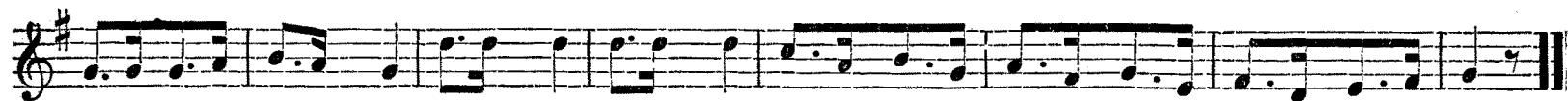
## THE NERVE.



## LADY ART THOU SLEEPING.



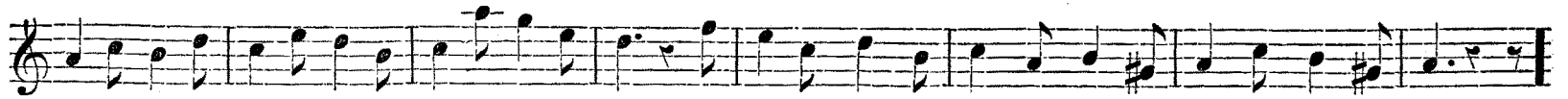
## TOMMY DODD.



## UPPER TEN.



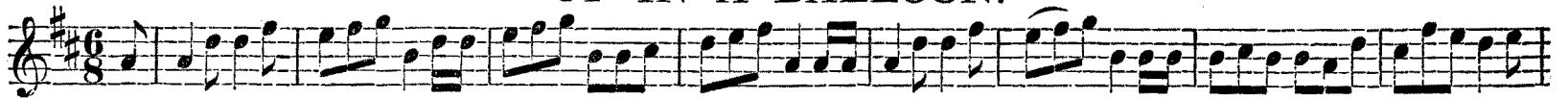
BITTER BEER.



CHORUS.



UP IN A BALLOON.



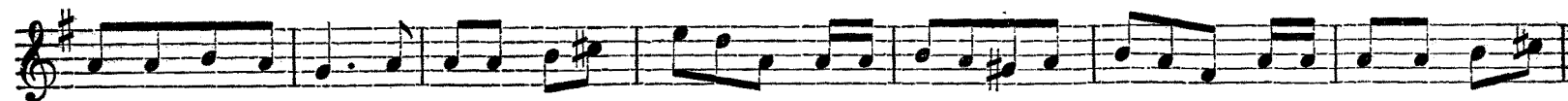
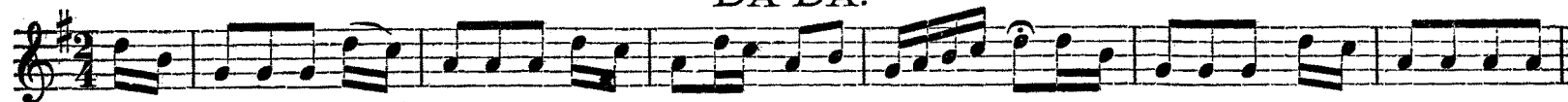
CHORUS.



## TASSELS ON THE BOOTS.



DA-DA.





NOT FOR JOE.

31

Musical notation for the first piece, 'NOT FOR JOE.' It consists of three staves of music in G major and 2/4 time. The first two staves are the main melody, and the third staff is labeled 'CHORUS' and ends with a double bar line and repeat dots.

MERRIEST GIRL THAT'S OUT.

Musical notation for the second piece, 'MERRIEST GIRL THAT'S OUT.' It consists of four staves of music in G major and 2/4 time. The first staff is the main melody, and the following three staves provide accompaniment.

## ANY ORNAMENTS.

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 features a more rhythmic, repetitive 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 three staves contain the main melody, and the fourth staff is labeled 'CHORUS' and features a rhythmic, repetitive pattern.

AILEEN AROON!

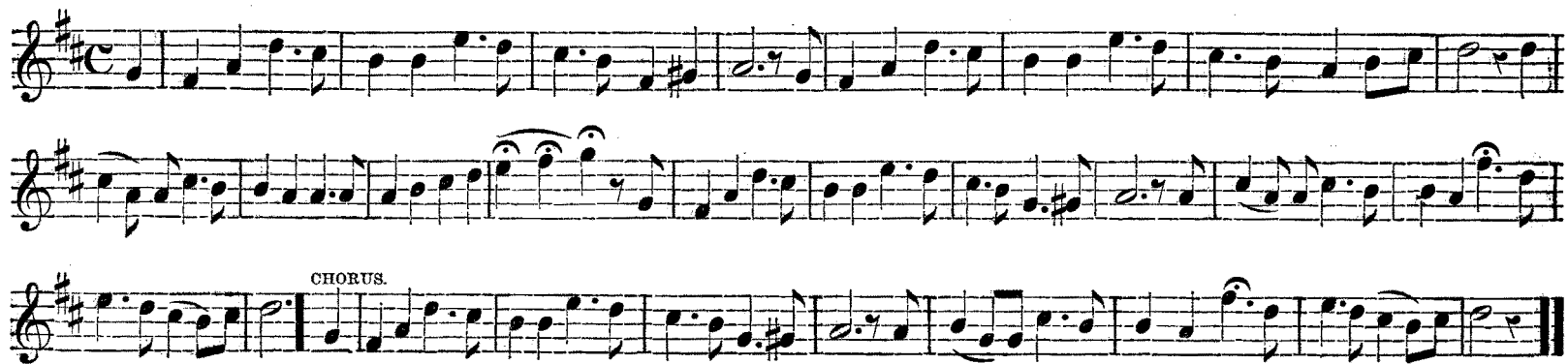
33



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



MOON BEHIND THE HILL.



## CAPTAIN JINKS.

Musical score for "CAPTAIN JINKS." consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a single melodic line on a treble clef. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

## ON THE BEACH AT BRIGHTON.

Musical score for "ON THE BEACH AT BRIGHTON." consisting of three staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

PADDLE YOUR OWN CANOE.

35

*ALLEGRETTO.*

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

CHAMPAGNE CHARLIE.

*ANIMATO.*

The musical score for "CHAMPAGNE CHARLIE." is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with the tempo marking "ANIMATO." and contains the first eight measures. The second staff contains the next eight measures, the third staff contains the next eight measures, and the fourth staff contains the final eight measures, ending with a double bar line. The melody is characterized by eighth and sixteenth notes, with some rests and a final cadence.

## ELSIE VANE.

Musical score for "ELSIE VANE." consisting of three staves of music in treble clef, key of D major, and 6/8 time. The first two staves contain the main melody. The third staff is labeled "CHORUS" and features a similar melodic line with some variations in rhythm and dynamics.

## BEAUTIFUL BELLS.

Musical score for "BEAUTIFUL BELLS." consisting of four staves of music in treble clef, key of D major, and 4/4 time. The first three staves contain the main melody. The fourth staff is labeled "CHORUS" and features a similar melodic line with some variations in rhythm and dynamics.

FLYING TRAPEZE.

37

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

FAIRY BELLE.

Musical score for 'Fairy Belle' consisting of two staves of music. The key signature is C major and the time signature is common time (C). The first staff is a single melodic line. The second staff is labeled 'CHORUS' and features a more rhythmic melody with many eighth and sixteenth notes. Both staves end with a double bar line.

## STYLE OF THING.

Two staves of musical notation in treble clef, key signature of one sharp (F#), and common time (C). The melody consists of eighth and quarter notes, ending with a double bar line.

## WALKING IN THE ZOO.

Three staves of musical notation in treble clef, key signature of one sharp (F#), and 2/4 time. The melody is primarily eighth notes. The second staff includes the word "CHORUS." above the music.

## UNDER THE WILLOW.

Two staves of musical notation in treble clef, key signature of two flats (Bb, Eb), and 6/8 time. The first staff begins with a piano (*p*) dynamic marking. The second staff includes the word "CHORUS." above the music and a mezzo-forte (*mf*) dynamic marking below it. The word "RITARD." is written above the music in the latter part of the second staff.



JOCKEY HAT AND FEATHER.

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

THE BELL GOES A-RINGING FOR SAI-RAH.

Musical score for "The Bell Goes A-Ringing for Sai-Rah" in 6/8 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a 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.

Musical notation for 'GUINEA PIG BOY.' consisting of four staves. The first staff is in 3/8 time with a treble clef and a key signature of one sharp (F#). The melody is written on a single line. The second and third staves continue the melody. The fourth staff is marked 'DANCE' and features a more rhythmic, dance-like melody with some triplets and a repeat sign at the end.

AS I'D NOTHING ELSE TO DO.

Musical notation for 'AS I'D NOTHING ELSE TO DO.' consisting of three staves. The first staff is in 2/4 time with a treble clef and a key signature of one sharp (F#). The melody is written on a single line. The second staff continues the melody. The third staff is marked 'SYMPHONY' and features a more melodic, symphonic-style melody with some phrasing slurs and a repeat sign at the end.

# 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 in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of three staves of music. The first two staves are the main melody, and the third staff is labeled "CHORUS" and features a similar melodic pattern.

# LITTLE BROWN JUG.

Musical score for the song "LITTLE BROWN JUG." The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of four staves of music. The first three staves are the main melody, and the fourth staff is labeled "CHORUS" and features a similar melodic pattern. The number "6 7" is written below the first two notes of the chorus staff.

42

# SWEET ISABELLA WALTZ.

Musical score for 'Sweet Isabella Waltz' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a forte dynamic marking (*f*). The second staff continues the melody. The third staff contains the word 'FINE.' above the music. The fourth staff concludes the piece with a 'D.C.' (Da Capo) marking and a 'RALL.' (Ritardando) instruction below the staff, ending with a final forte dynamic marking (*f*).

# LANCASHIRE LASS.

Musical score for 'Lancashire Lass' in 6/8 time, key of D major. The score consists of three staves of music. The first staff begins the piece. The second staff continues the melody. The third staff is labeled 'CHORUS.' above the music and concludes the piece.

OLD HATS.

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

I'LL MEET THEE AT THE LANE.

Musical score for 'I'LL MEET THEE AT THE LANE.' consisting of three staves of music in G major and common time (C). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common 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 repeat dots.

## MOUSE-TRAP MAN.

Musical score for "MOUSE-TRAP MAN." consisting of four staves of music in G major and 6/8 time. The first two staves are 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." consisting of three staves of music in G major and 6/8 time. The melody is characterized by many dotted rhythms and slurs.

A HORRIBLE TALE.

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

KING CASH.

Musical notation for the piece 'KING CASH.' It consists of four staves of music in treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo) written above the final measure.

## PRETTY LITTLE SARAH.

Musical score for "Pretty Little Sarah." The score consists of four staves of music in G major and 2/4 time. The first two staves contain the main melody. The third staff begins with the word "CHORUS." and contains a chorus melody. The fourth staff continues the chorus melody and ends with a double bar line.

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

Musical score for "I've No Mother Now, I'm Weeping." The score consists of three staves of music in G major and 2/4 time. The first two staves contain the main melody. The third staff begins with the word "CHORUS." and contains a chorus melody.



FICKLE SALLY.

47

ANIMATO.

The first system of music for 'Fickle Sally' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'ANIMATO.' is placed above the first staff. The melody is written on a single line, featuring eighth and sixteenth notes with various rests and accidentals. The second and third staves continue the melody, with the third staff ending in a double bar line.

DUBLIN BAY.

ANDANTINO.

The first system of music for 'Dublin Bay' consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking 'ANDANTINO.' is placed above the first staff. The melody is written on a single line, featuring eighth and sixteenth notes with various rests and accidentals. The second and third staves continue the melody, and the fourth staff concludes with a double bar line. The word 'RITARD.' is written above the fourth staff.

48

# FIVE O'CLOCK IN THE MORNING.

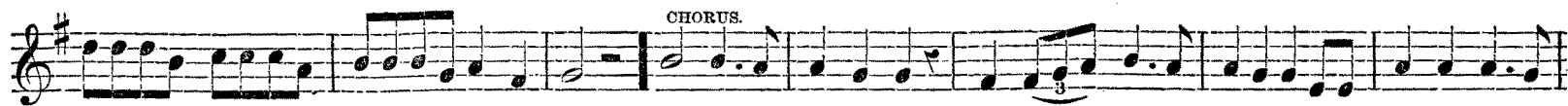
Musical score for "Five O'Clock in the Morning" in G major and 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody with various note values, rests, and phrasing marks. The piece concludes with a double bar line.

# MAGGIE'S SECRET.

Musical score for "Maggie's Secret" in G major and 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, third, and fourth staves continue the melody with various note values, rests, and phrasing marks. The piece concludes with a double bar line.

# YALLER GAL THAT WINKED AT ME.

49



50

ALLEGRETTO.

# ZENOBIA POLKA.

Musical notation for the first piece, 'ZENOBIA POLKA'. It consists of three staves of music in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *p* and contains measures 1 through 12. The second staff continues the melody. The third staff concludes the piece with a trill (*tr*) and a double bar line, followed by two first endings labeled '1' and '2' with a 'D.C.' (Da Capo) instruction.

# HYACINTH SCHOTTISCHE.

Musical notation for the second piece, 'HYACINTH SCHOTTISCHE'. It consists of four staves of music in 2/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *p* and contains measures 1 through 16. The second staff continues the melody. The third staff features a 'DOLCE' (softly) marking. The fourth staff concludes the piece with a double bar line and a 'D.C.' (Da Capo) instruction.

DREAM OF THE BALL WALTZ.

The image displays a musical score for a waltz, consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various note values such as eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

## 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, often beamed together. Slurs and phrasing marks are used throughout to indicate melodic lines. There are several repeat signs with first and second endings. A key signature change to two sharps (F# and C#) occurs in the fifth staff. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

BLUE BIRD POLKA REDOWA.

53

Musical score for 'Blue Bird Polka Redowa'. The score consists of five staves of music. The first two staves are in 3/4 time and feature a melody with triplets. The third staff is in 2/4 time and includes a 'D.C.' (Da Capo) instruction. The fourth and fifth staves continue the melody in 2/4 time, with the fifth staff also ending with a 'D.C.' instruction.

BUNCKETY BUNK.

Musical score for 'Bunckety Bunk'. The score consists of two staves of music. The first staff is in 6/8 time and features a melody with eighth notes. The second staff continues the melody in 6/8 time.

## CAN CAN DANCE.

Musical score for 'CAN CAN DANCE.' consisting of five staves of music in 2/4 time, key of D major. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

## DUCHESS CAN CAN.

Musical score for 'DUCHESS CAN CAN.' consisting of two staves of music in 2/4 time, key of D major. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).



HUNKIDORI.

55

Musical notation for the piece 'HUNKIDORI'. It consists of three staves of music in treble clef, key signature of two sharps (F# and C#), and 3/8 time signature. The first staff begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).

LISCHEN AND FRITZCHEN WALTZ.

Musical notation for the piece 'LISCHEN AND FRITZCHEN WALTZ'. It consists of four staves of music in treble clef, key signature of two sharps (F# and C#), and 3/8 time signature. The first staff begins with a treble clef, a key signature of two sharps, and a 3/8 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff continues the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).

56

CASKET REDOWA.

Musical score for 'CASKET REDOWA.' consisting of four staves. The first staff is in treble clef, key of D major (one sharp), and 3/4 time. The second staff ends with a double bar line and the marking 'D.C.'. The third staff begins with a first ending bracket and a '6' below it. The fourth staff ends with a double bar line and the marking 'D.C. S'.

FAIRY WEDDING WALTZ.

Musical score for 'FAIRY WEDDING WALTZ.' consisting of three staves. The first staff is in treble clef, key of D major (one sharp), and 3/8 time. The second and third staves continue the melody and accompaniment.

AMELIA WALTZ.

57

The image displays a musical score for a waltz titled "Amelia Waltz," page 57. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff contains the main melody, starting with a treble clef, a sharp sign, and a 3/4 time signature. The second staff features a rhythmic accompaniment with chords and eighth notes. The third staff continues the main melody. The fourth staff provides a more complex accompaniment with sixteenth notes. The fifth staff continues the main melody. The sixth staff features a more complex accompaniment with sixteenth notes. The seventh staff concludes the piece with a final cadence and a double bar line.

58

### MABEL WALTZ.



### CALLY POLKA.

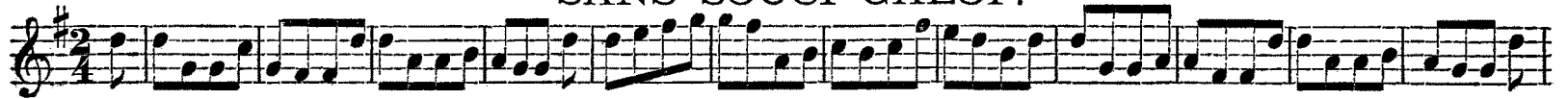


CORNFLOWER WALTZ.

59



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. It contains a series of eighth and sixteenth notes, with a dynamic marking of *mf* and a 'D.C.' (Da Capo) instruction. The second staff continues the melody with similar rhythmic patterns and includes accents and a final 'D.C.' marking.

## GUARDS' WALTZ.

The 'GUARDS' WALTZ' piece, consisting of six staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a waltz-like melody with eighth and sixteenth notes, often beamed together. There are several accents and dynamic markings throughout. The piece concludes with a 'D.C.' (Da Capo) instruction at the end of the sixth staff.

# SWORD MARCH.

(GRAND DUCHESS.)

MARZAILLE  
INTRODUCTION.

MARCH.

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the beginning of the introduction, featuring eighth and sixteenth notes, and a repeat sign with first and second endings.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **CRES.** (Crescendo). It features eighth and sixteenth notes with slurs and accents.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **POMOSO.** (Pompato) and **f** (forte). It features eighth and sixteenth notes with slurs and accents.

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **RALL.** (Ritardando) and **3** (triplets). It features eighth and sixteenth notes with slurs and accents.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **TEMPO.** (Tempo). It features eighth and sixteenth notes with slurs and accents.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **RALL.** (Ritardando) and **3** (triplets). It features eighth and sixteenth notes with slurs and accents.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time signature. The staff contains the continuation of the introduction, marked with **3** (triplets). It features eighth and sixteenth notes with slurs and accents, ending with a double bar line and repeat sign.

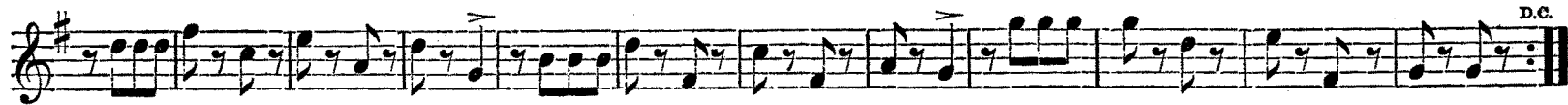
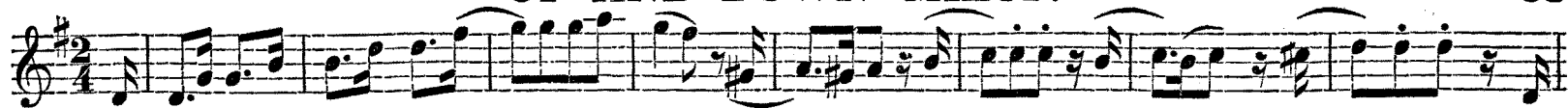
## FREDONIA MARCH.

MARZAILE.

The image displays a musical score for the Fredonia March, composed by Marzaile. The score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *ff* (fortissimo) and includes various musical notations such as slurs, accents, and triplets. The score is organized into seven staves, with the final staff concluding with a double bar line and repeat dots. The music is characterized by a rhythmic and melodic structure typical of a march, with frequent eighth and sixteenth notes and some triplet patterns.



UP AND DOWN GALLOP.



## JUPITER GALOP

Musical score for "JUPITER GALOP" in G major, 2/4 time. The score consists of seven staves of music. The first staff includes fingerings (1, 2, 4) and an 'X' mark. The second staff has a repeat sign. The third staff has an 'X' mark. The fourth staff has "D.C." and "TRIO." markings. The fifth staff has an 'X' mark. The sixth staff has "CODA." and an 'X' mark. The seventh staff has an 'X' mark.

SLEIGHBELLS MAZOURKA.

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 3/4 time signature. The music is written in a single melodic line. The first staff includes a dynamic marking of *f* (forte) and a hairpin crescendo. The second staff continues the melody. The third staff features several triplet markings. The fourth staff continues the melodic line. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line. The music is characterized by rhythmic patterns typical of a mazourka, including eighth and sixteenth notes, and rests.

## 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.

FRENCH LANCERS. Continued.

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.

The musical score consists of seven 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. The third staff includes a double bar line with 'D.C.' (Da Capo) and '2nd figure.' above it. The fourth staff continues the melodic line. The fifth staff includes a double bar line with 'D.C. 2nd figure.' and '3d figure.' above it, followed by a change in time signature to 6/8. The sixth and seventh staves continue the melodic line in 6/8 time.

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

# FRENCH LANCERS. Concluded.

## No. 5, Continued. FOURTH FIGURE.

## PALERMO QUADRILLES.

### No. 1.

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

70  
No. 2.

## PALERMO QUADRILLES. Continued.

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

## 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.



# PALERMO QUADRILLES. Concluded.

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 galop 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; galop across.

BELLE HELENE SET. Concluded.

No. 3.

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

No. 4.

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

## BLUE BEARD SET. (Plain Cotillions.)

Musical score for No. 1, First Figure. The score is written in 2/4 time and D major. It consists of four staves. The first staff contains three trills (tr) above the notes. The second staff contains one trill (tr) above the notes. The third staff is labeled 'CODA' and contains three trills (tr) above the notes. The fourth staff ends with a double bar line and 'D.C.' above it.

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

## No. 2.

Musical score for No. 2, Second Figure. The score is written in 2/4 time and D major. It consists of three staves. The first staff has a forte (f) dynamic marking. The second staff has a triplet (3) above it. The third staff has a triplet (3) above it.

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

BLUE BEARD SET. Continued.

No. 3.

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. Galop across; all chassez.

No. 5.

Musical score for 'Blue Beard Set' No. 5, concluding. The score is written in treble clef, 2/4 time, and D major. It 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 a single melodic line. The score concludes with a double bar line and the initials 'D.C.' (Da Capo) at the end of the seventh staff.

# GRAND DUCHESSE LANCERS.

77

## No. 1. FAMOUS REGIMENT.

LETTER WALTZ.

CODA.

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.

FINE.

D.C.

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.

SONG OF THE REGIMENT.

Musical notation for 'SONG OF THE REGIMENT' in G major, 6/8 time. The piece consists of two staves of music. The first staff ends with a double bar line and the word 'FINE.' The second staff begins with a 'RALL.' marking and ends with a double bar line and 'D.C.' (Da Capo) marking.

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.

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

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



# GRAND DUCHESSE LANCERS. Concluded.

79

No. 5.

DRINKING SONG.

Musical score for 'DRINKING SONG' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a 'CRES.' (crescendo) marking. The second staff continues with a forte (*f*) dynamic and features a triplet of eighth notes. The third staff returns to a piano (*p*) dynamic. The fourth staff concludes with a mezzo-forte (*mf*) dynamic and a 'FINE' marking.

SABRE SONG.

Musical score for 'SABRE SONG' in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It starts with a fortissimo (*ff*) dynamic and includes a 'Marcato.' marking. The second staff continues with a mezzo-forte (*mf*) dynamic and features several triplet markings over eighth notes. The piece concludes with a 'D.C.' (Da Capo) marking.

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 chasseez 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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