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BOSTON

FLUTE INSTRUCTION BOOK;

A COMPLETE SCHOOL FOR THE FLUTE.

CONTAINING

PROGRESSIVE EXERCISES, MARCHES, QUICK-STEPS, WALTZES, POPULAR MELODIES, JIGS, SOLOS, AND DUETS, WITH VARIATIONS.

MANY OF WHICH ARE COMPOSED EXPRESSLY FOR THIS WORK, AND OTHERS SELECTED FROM THE BEST EUROPEAN MASTERS. THIS BOOK IS BETTER CALCULATED FOR SELF-INSTRUCTION THAN ANY EVER BEFORE PUBLISHED IN THIS COUNTRY.

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BOSTON:

PUBLISHED BY OLIVER DITSON,

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CHARLES C. CLAPP AND CO.,

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ADVERTISEMENT.

O. Ditton & Co
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Dec 20 1859.

In presenting this work to the public, it has been the publisher's aim to render it a complete system of self-instruction. There are many persons in our country towns and villages, who are lovers of the instrument, but who have not the facilities for obtaining instruction that are to be met with in large cities and towns, where the professor commands a more extensive patronage. For such, this Flute Instruction Book is especially intended. If the learner has but a limited knowledge of music, he can render himself capable of great proficiency by a close application to the lessons and exercises contained in this work. Everything is here laid down in an easy and progressive manner, from the simple to the more difficult.

Many of the Exercises and Melodies were selected from a large stock of European music imported by the publisher. Also, persons well known in this country, have contributed to enrich the pages of this work.

The learner is particularly recommended to make himself thoroughly acquainted with the different Scales for the Flute, as also the Exercises in different keys, before attempting to play any of the melodies which follow the instructions, as he will there be able to overcome many difficulties which may occur.

It is to be hoped that the remarks on the nature of the Flute (p. 10), will have due weight with him in the selection of an instrument, &c

With these view of the subject, the publisher hopes that his Flute Instruction Book will meet with that share of public favor which he has endeavored it should merit.

Keith's Collection of Instrumental Music is recommended as an excellent companion to this work, as it contains music of every description arranged in parts, for stringed and wind instruments, most of which is original and never before published.

ENTERED ACCORDING TO ACT OF CONGRESS, IN THE YEAR 1845, BY
CHARLES H. KEITH.
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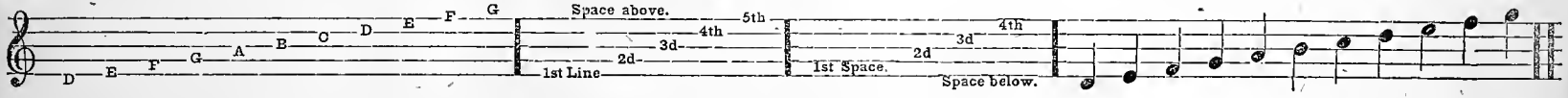
CHARLES T. YOUNG, MUSIC PRINTER.

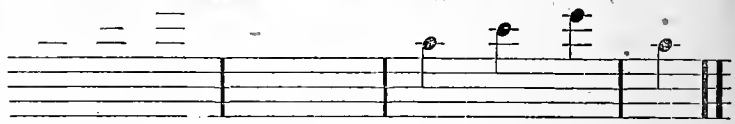
THE ELEMENTS OF MUSIC.

Music is made intelligible by the use of characters called *Notes*, written upon a *Staff*, which is composed of five *Lines* and their *Spaces*, each Line and Space being named from one of the first seven letters of the alphabet: A, B, C, D, E, F, G.

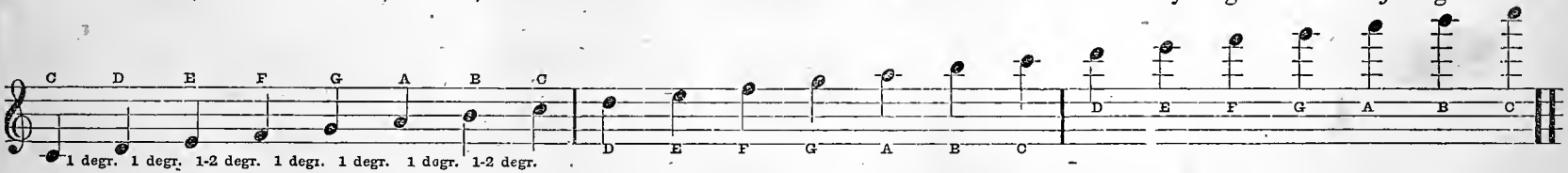
EXAMPLE.



When the Notes go above or below the Staff, Lines are added, called *Leger Lines.*



The following *Scale* shows the position and names of the Notes, in the *Treble* or *G Clef.* 𝄞 Each succession of eight notes is called an *Octave*, as from A to A, B to B, &c. The distance of notes from each other is reckoned by *Degrees* and *Half Degrees.*



There are six principal kinds of notes. They are formed as follows, with their corresponding *Rests.* Each kind of note is now named according to its value, viz. *Whole Note*, *Half Note*, &c. instead of Semibreve, Minim, Crotchet, &c.

VALUE OF THE NOTES.

1 Whole Note - - - - - is equal in length of time to

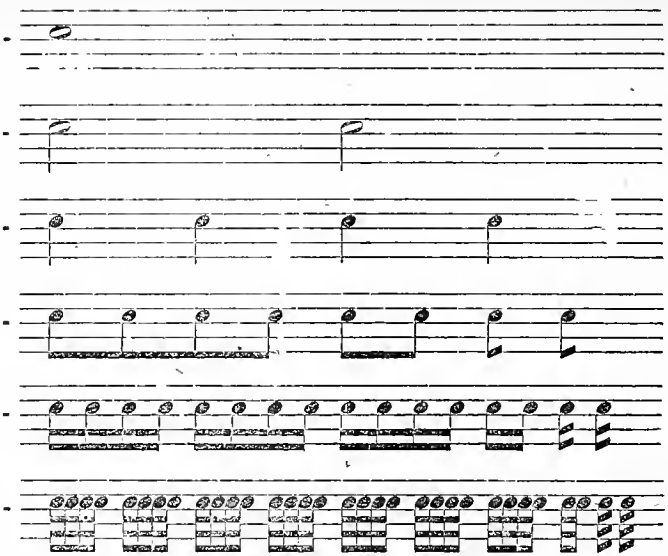
2 Half Notes - - - - - which are equal to

4 Quarter Notes - - - - " "

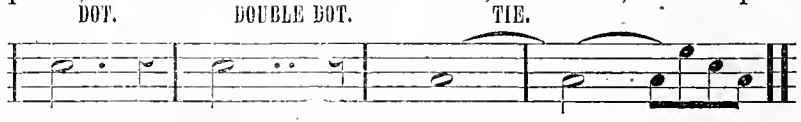
Eighth Notes - - - - - " "

16 Sixteenth Notes - - - " "

32 Thirty-second Notes - - " "



A *Dot* placed after a Note adds one half to its original length; a second Dot added to the first, is reckoned half as long as the first. If a longer duration of sound is required, Notes are connected with a *Tie*, as follows, and are performed in one continuous sound.



Rests may be dotted and double-dotted, like the notes which correspond to them.

In passages of notes marked *Legato*, or thus, ⌒ each note must be sustained its full length, and be connected with the others in the smoothest manner possible.

In *Staccato* passages, marked ' ' ' ' or • • • • the notes are not sustained their full length, but are performed in a distinct and unconnected manner.

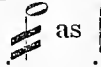
A *Hold*, thus, 𝄐 placed above or below a Note or Rest, prolongs it at pleasure.

The *Double Bar* || marks the end of a strain, or conclusion of a piece.

The *Dotted Bar* :||: denotes the repetition of the foregoing and following strain.

When marked thus, :|| or ||: the strain on the side of the dots only is to be repeated.

This *Sign* .S. refers to a passage or strain, to which the performer must return.

Abbreviations, thus, are played as and  as &c.

The *Crescendo* < is executed by commencing soft and increasing the tone. The *Diminuendo* > is the reverse.

The *Swell* <> is the Crescendo and Diminuendo united.

TIME, AND ITS DIVISIONS.

Single Bars, thus, divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time; Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus, C or ¢, contains two *Half*, or four *Quarter* Notes in each measure. And that marked thus, $\frac{2}{4}$ contains two *Quarter*, or four *Eighth* Notes in each measure.

Compound Common Time, marked $\frac{6}{4}$ contains six *Quarter*, or two dotted *Half* Notes in each measure. That marked $\frac{6}{8}$ contains six *Eighth*, or two dotted *Quarter* notes.

Simple Triple Time is marked $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. Compound Triple Time is marked $\frac{9}{4}$ and $\frac{9}{8}$.

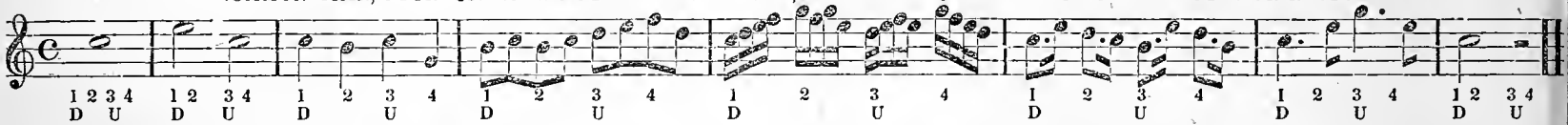
The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, &c. indicate fractional parts of a Whole Note; the lower figure indicates the number of parts into which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz. the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz. the first.

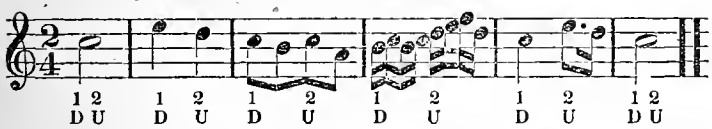
Beating or *Marking Time* with correctness and precision, is of the utmost importance. In beating Common Time, the hand must descend at the beginning of every measure (marked D), and rise at the middle (marked U)

EXAMPLES.

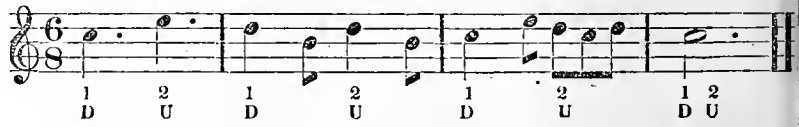
COMMON TIME, FOUR QUARTER NOTES IN A MEASURE, OR THEIR EQUIVALENT IN OTHER NOTES OR RESTS.



TWO QUARTER NOTES IN A MEASURE.



COMPOUND COMMON TIME, TWO DOTTED QUARTER NOTES IN A MEASURE

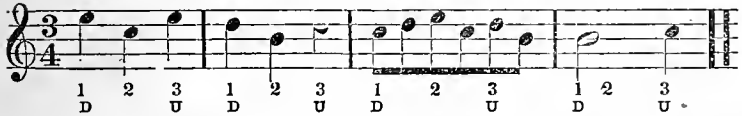


The three other kinds of Compound Common Time are seldom used.

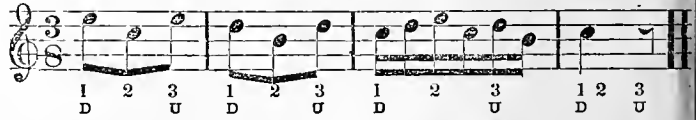
In beating Triple Time, the hand or foot descends at the first, and rises at the third part of the measure.

EXAMPLES

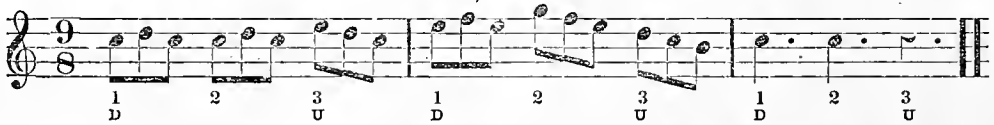
SIMPLE TRIPLE TIME, THREE QUARTER NOTES IN A MEASURE



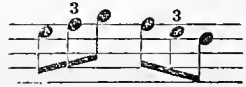
THREE EIGHTH NOTES IN A MEASURE.



COMPOUND TRIPLE TIME, NINE EIGHTH NOTES IN A MEASURE.



The $\frac{9}{4}$ is seldom used.

When a figure 3 is placed over three notes, they are called *Triplets*,  and are to be played in the time of two notes of the same kind.

When a figure 6 is placed over six notes, they are to be played in the time of four.

SHARP, FLAT AND NATURAL.

The Notes, as written upon the Staff in their original and simple state, (Key of C,) are called *Natural.* Any Note may have ts pitch altered by means of a *Sharp* or *Flat.*

A *Sharp* (♯) elevates the pitch of a note before which it is placed a semitone, or half a degree.
A *Flat* (♭) depresses or lowers the note a semitone or half a degree.
A *Natural* (♮) restores a note which has been altered by a Sharp or Flat, to its original tone.
A *Double Sharp* (𝄪) raises the pitch of a note two semitones. A *Double Flat* (♭♭) lowers a note two semitones.

Sharps or Flats placed at the commencement of the Staff, affect every note throughout the piece, of the same name as the lines r spaces upon which these characters stand. Those placed before any note in the course of the piece, are called *Accidental;* they ffect all notes of the same name (letter) through that measure only, unless that measure ends, and the next one begins with that ote; in which case the accidental ♯ or ♭ is continued into the next measure.

MAJOR AND MINOR MODES OR KEYS.

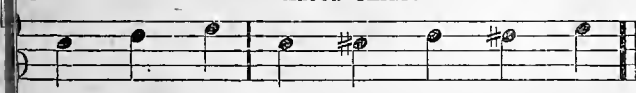
The fundamental note of every key is called the *Tonic* or *Key Note.*

Every piece of music is written in a particular Key. The principal keys in the Major Mode are the following, viz. ♯ is the Key f G; ♯♯ Key of D; ♯♯♯ Key of A; ♯♯♯♯ Key of E; ♭ Key of F; ♭♭ Key of B♭; ♭♭♭ Key of E♭; ♭♭♭♭ Key of A♭.

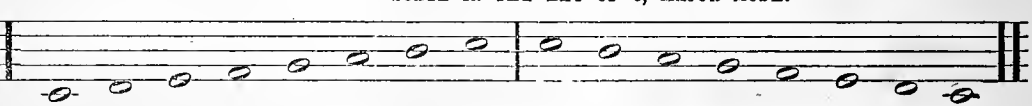
The difference between the Major and Minor Key, is a Minor Third, (three semitones.) The Major Third contains two whole nes, (four semitones.)

EXAMPLES.

MAJOR THIRD.

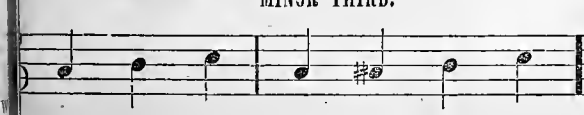


SCALE IN THE KEY OF C, MAJOR MODE.

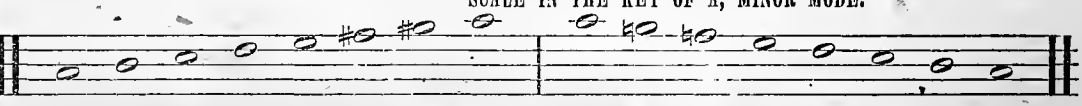


The Third in the Minor Scale, contains one whole tone and a semitone.

MINOR THIRD.



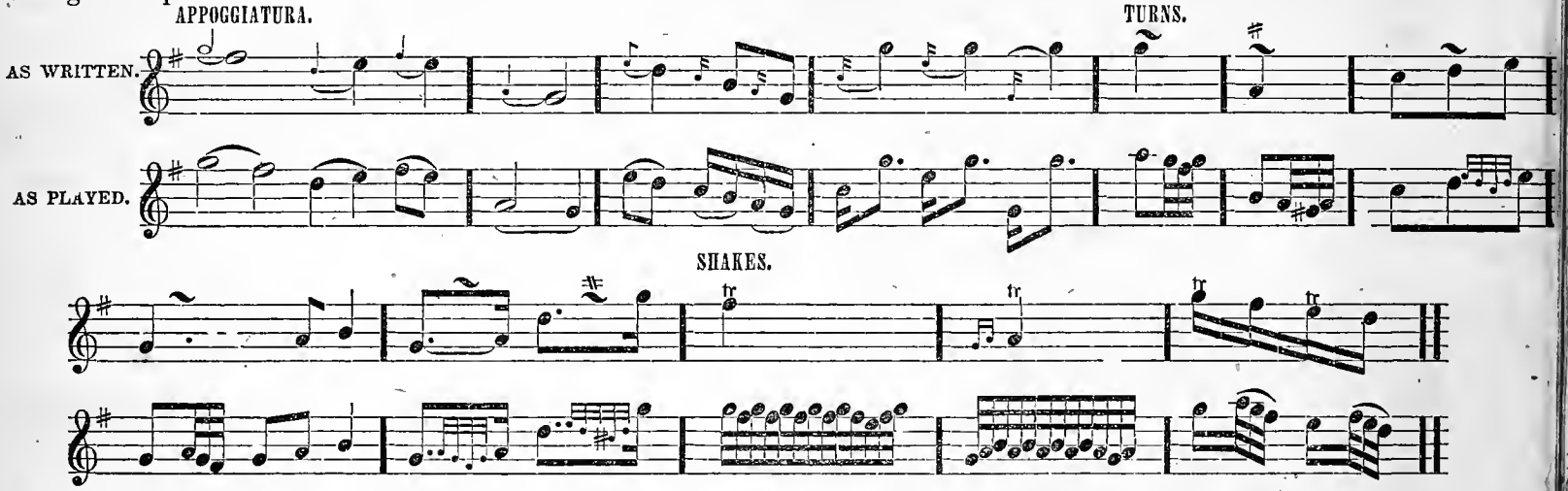
SCALE IN THE KEY OF A, MINOR MODE.



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.

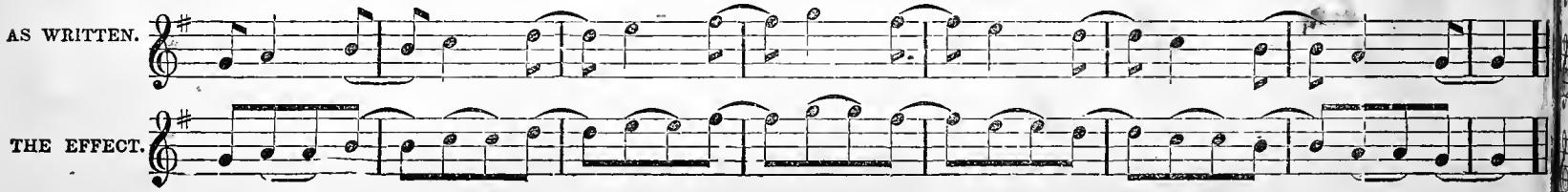
GRACES, OR EMBELLISHMENTS.

The principal graces or embellishments in music, are the *Turn*, the *Shake*, and the *Appoggiatura*, which are explained in the following Examples:

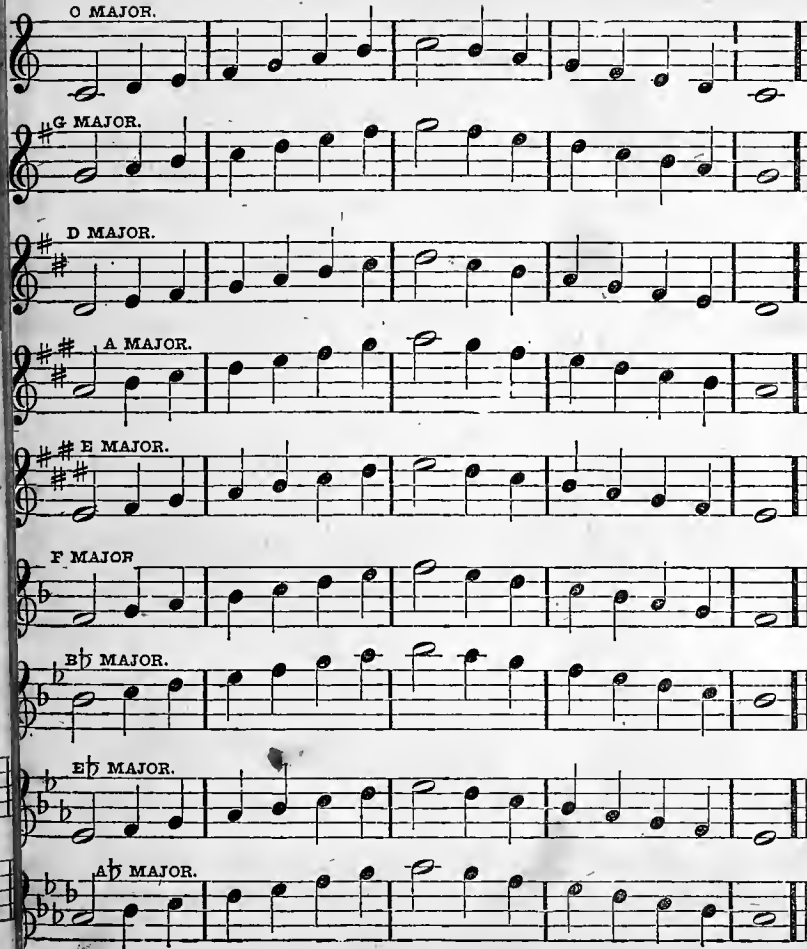


SYNCOPATION

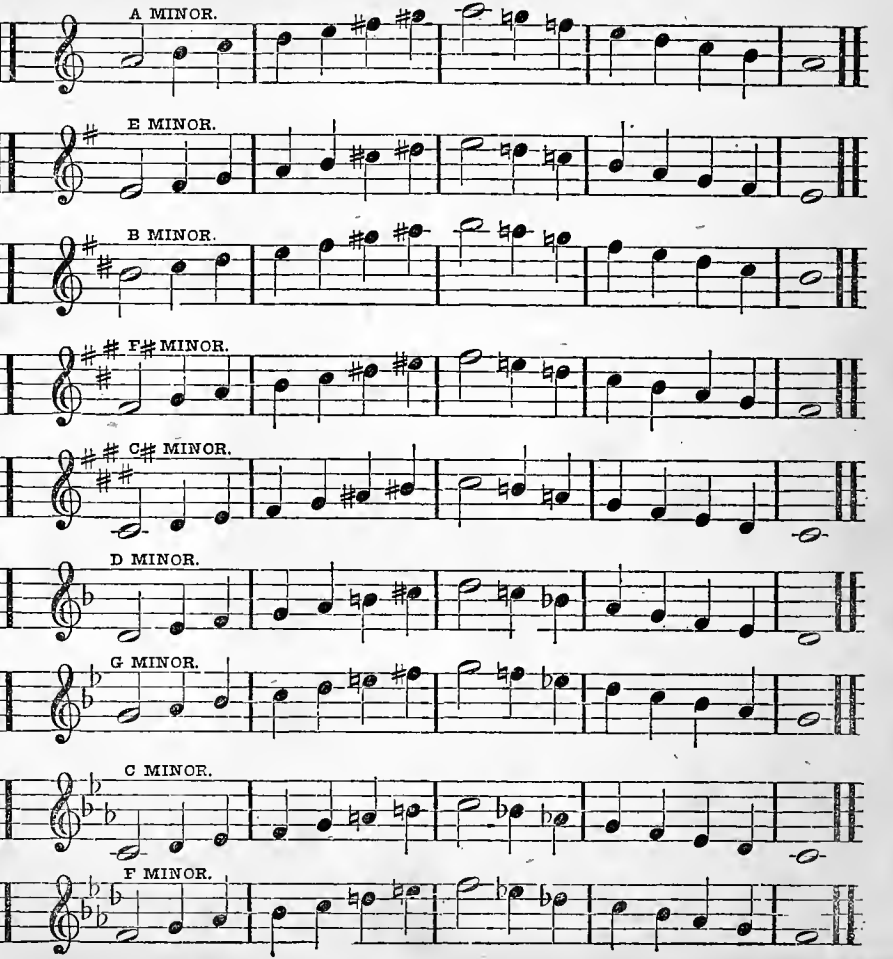
Is when the unaccented part of the measure is tied to the following accented part.



MAJOR SCALES.



RELATIVE MINOR SCALES.



INSTRUCTIONS FOR THE FLUTE.

During the last twenty years, the Flute has been so much improved, that, from being the most imperfect of wind instruments, it has been rendered the most perfect. Formerly, its intonation was defective in nearly every key; and it was a source of frequent complaint with the leaders of orchestras, that the Flute was out of tune. The invention of the additional keys has however rendered it capable of being played in as perfect tune as is attainable on any instrument of this nature. Indeed, it may be asserted with truth, that the Flute now holds the first rank among wind instruments, as regards both its intonation, and its superior susceptibility of expressing all the various articulations supposed to be peculiar to the Violin class.

In purchasing a Flute, the learner should employ a professor to select one for him, without regard to price, in order that he may possess a perfect instrument. There are many makers in the U. States, among whom are *C. Peloubet*, Bloomfield, N. Y., *E. Baack*, and *F. Riley*, New York city; *W. Crosby*, and *J. White*, Boston; *Hopkins*, Troy; *Meacham*, Albany; *Graves & Co.* Winchester, N. H., and *Smith*, Pittsburg, Penn. The Flutes made by the above, for their correctness of tone and superior finish, excel those of English or French manufacture.

MANNER OF HOLDING THE FLUTE.

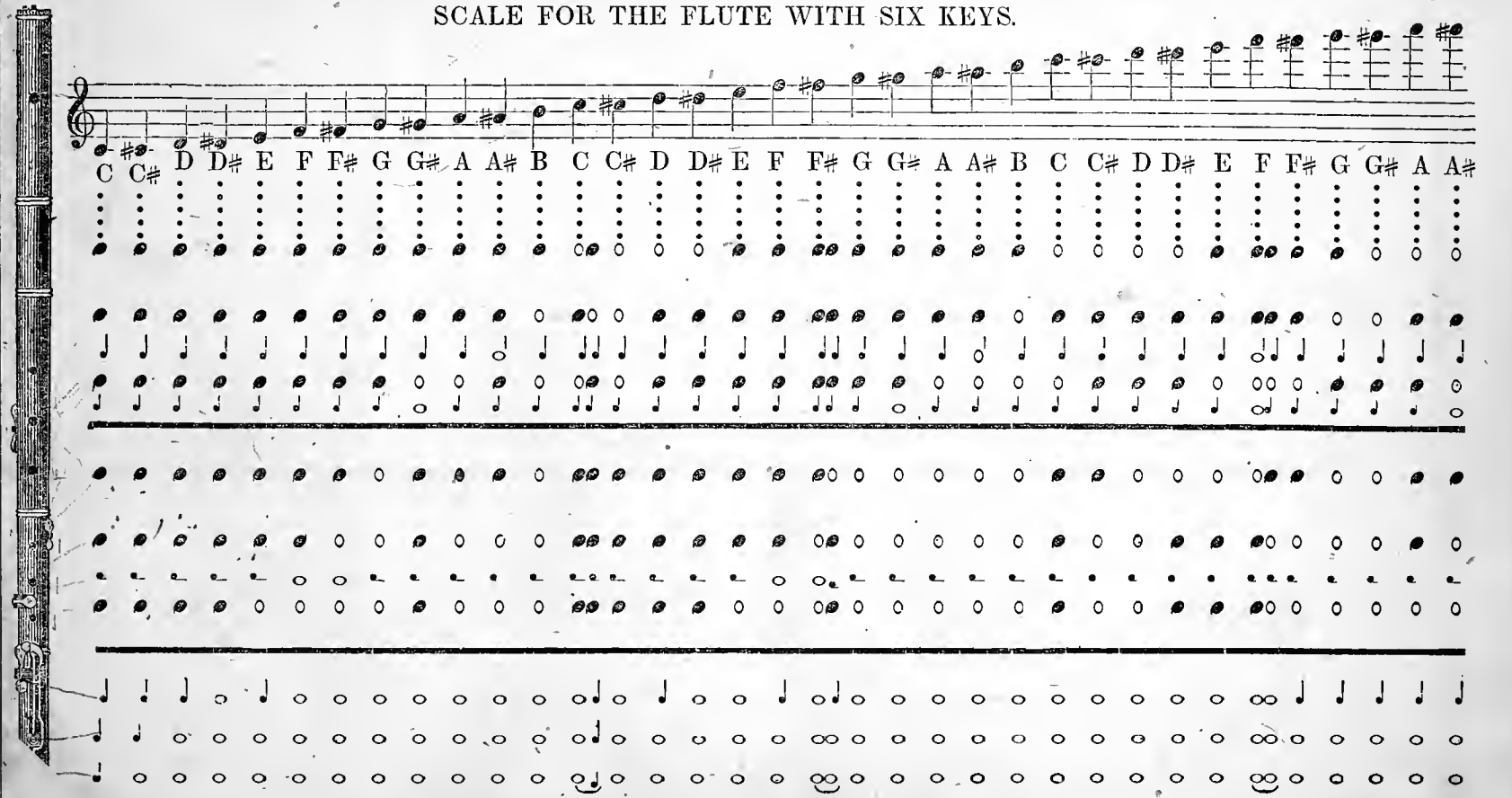
The first thing to be attended to, in order to acquire an open, clear and brilliant tone, is to place the Flute firmly against the under lip in a horizontal position, with the embouchure or mouth-hole turned a little inward, at the same time stopping all the holes closely and holding the instrument as steady as possible, in order to preserve an equal and uniform sound; this last requisite, is in the outset, of material importance, as the least inclination of the embouchure either inward or outward will consequently make the tone more flat or sharp.

The Flute being thus placed, in order to produce the required tone, the lips should be braced as much as possible so as to form a small aperture or opening; the under lip covering nearly half of the embouchure, and blowing downward gently and steadily into the Flute, which, if all the holes are closely stopped, will produce low D; this note when once acquired, I would recommend to be practised by the pupil until he is able to bring out with ease a full, clear and steady tone; after which, he may proceed with the ascending notes is laid down in the Scale, giving to each note a distinct articulation called *Tipping*, which is produced by pronouncing the syllable *Too* or *Tee*, into the Flute. *Practice and persevere.*

To produce a soft and mellow tone, the lips should not be so much braced as in the former instance, but rather project, the orifice being formed from the soft or innermost part of the lips, and the breath directed obliquely into the Flute as before, only much softer.

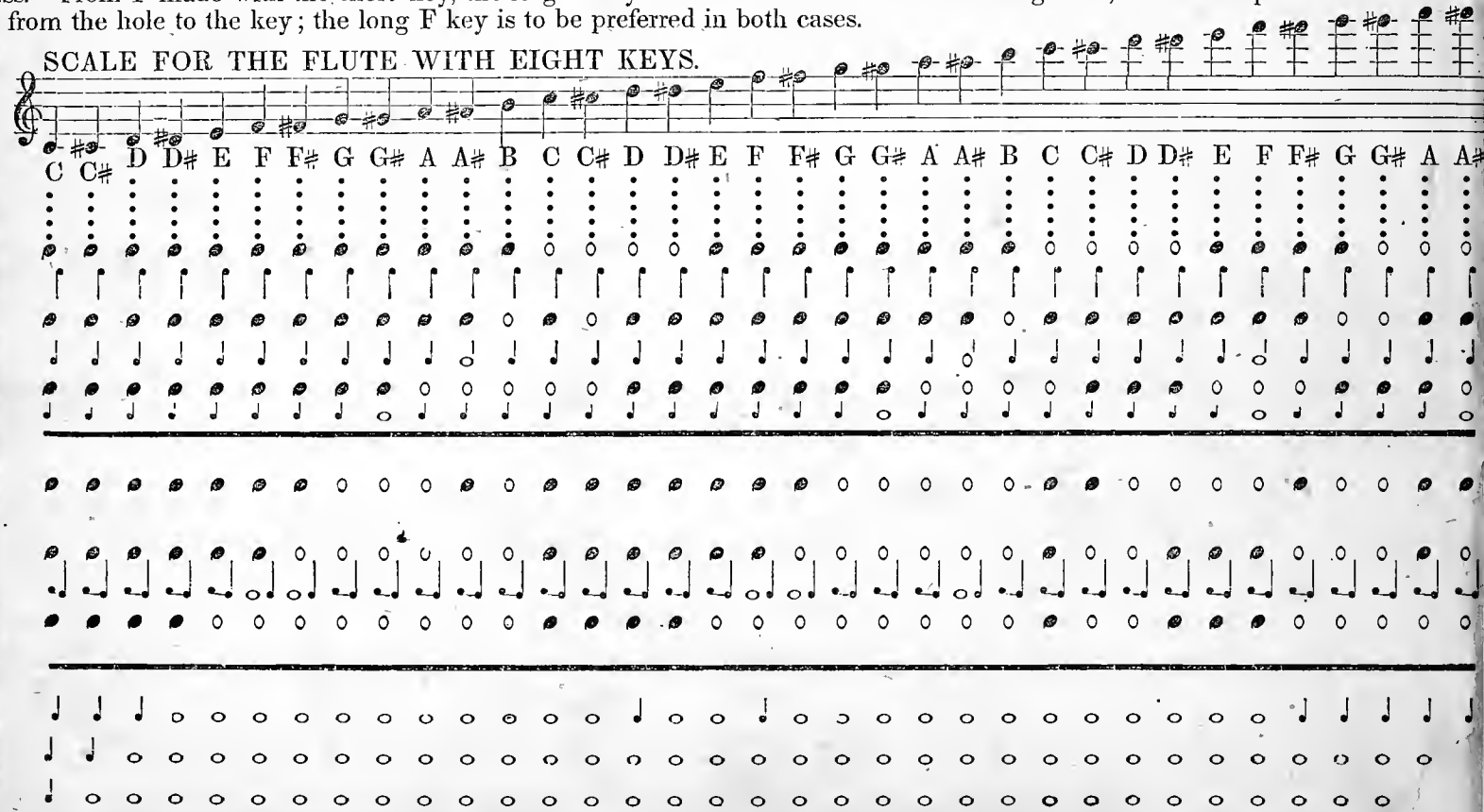
In the following Scale the two lower keys have been added, for obtaining low C and C♯. They are used with the little finger f the right hand. The pupil will observe there are two ways of fingering the middle C, F♯, and upper F.

SCALE FOR THE FLUTE WITH SIX KEYS.



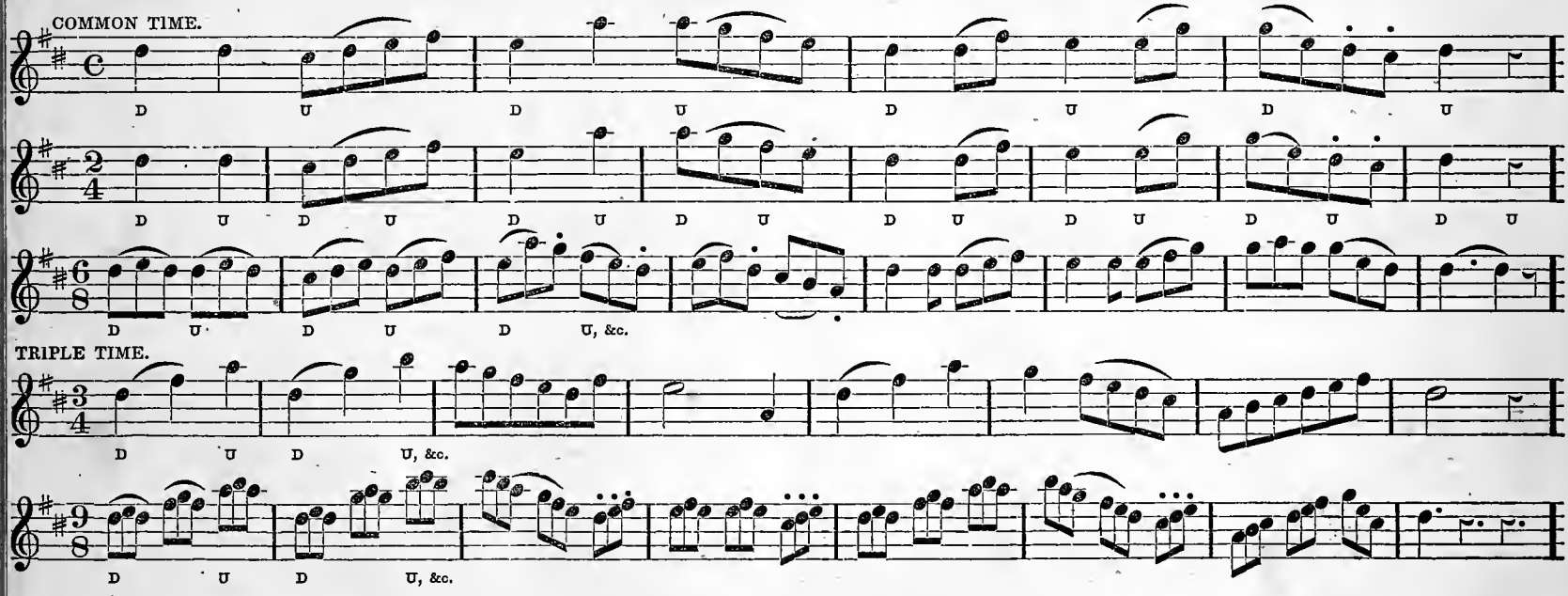
In the following Scale the middle C, (used with the first finger of the right hand,) and the long F♮ (used with the little finger of the left hand,) keys have been added. On many notes the Shakes cannot be easily or correctly executed without the middle C key; it also renders the intonation of some passages more correct besides facilitating their execution. The long F key has been added for the purpose of uniting F♮ smoothly with certain other notes, the short F key not admitting such union with facility or correctness. From F made with the short key, the finger may slide to the hole for a succeeding note, but it is impossible to slide the finger from the hole to the key; the long F key is to be preferred in both cases.

SCALE FOR THE FLUTE WITH EIGHT KEYS.



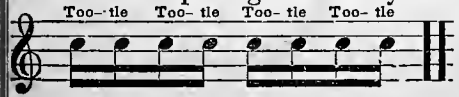
BEATING TIME.

As it often occurs that many measures contain notes of various lengths, it is important at first that the mind or ear should have something sensible to fix on, in order to adjust the exact proportion of time; consequently, as the hands are engaged, the foot should slightly beat the time with perfect uniformity. D, signifies *Down*, and U, *Up*, in the following examples.



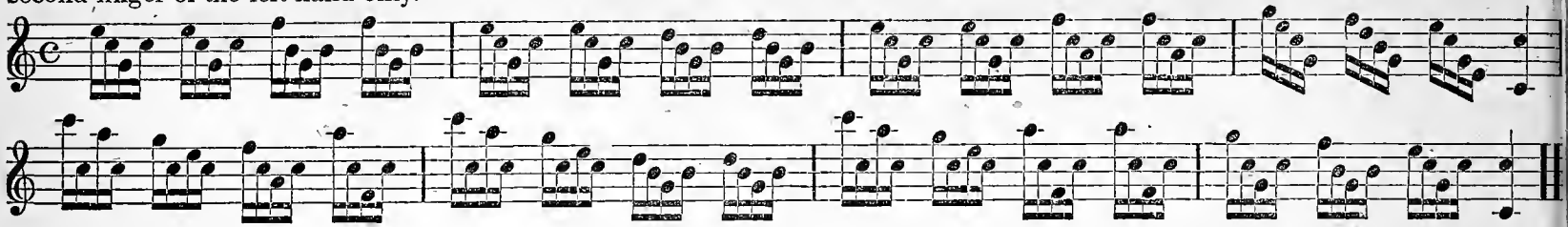
DOUBLE TONGUEING.

Double Tongueing is an articulation which is most beautiful when well executed, and produces a much more brilliant effect in a continuous passage than any other. There are various ways of practising it, but the following example is decidedly preferable:



This ought to be practised until the second syllable becomes as clear and perfect as the first.

The following passage is a good study for double tongueing; it will be greatly facilitated by fingering the middle C with the second finger of the left hand only.

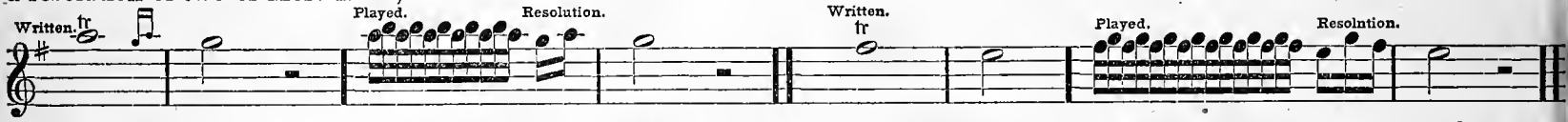


GLIDING.

Gliding is one of the most pleasing expressions of which the instrument is capable, and is produced by sliding the finger or fingers gently off so as to gradually uncover the hole or holes, instead of lifting them up suddenly. The pupil should be careful to let the note to which he glides be quite sharp, as the tone in ascending so gradually appears to be a little flat.

THE SHAKE.

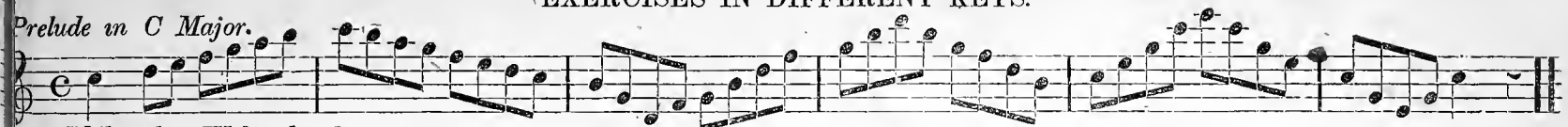
The Shake (tr) is an ornament productive of a most beautiful effect, and indispensable for the tasteful and brilliant performance of many musical compositions. The practice of it renders both the fingers and the lips flexible; and on that account, as well as for its value as an embellishment, the cultivation of it is strongly recommended. The manner of executing it is illustrated in the following examples. It consists in the reiteration of any note with the tone or semitone next above it in the scale, and concluding by a resolution of two or more notes, written or understood.



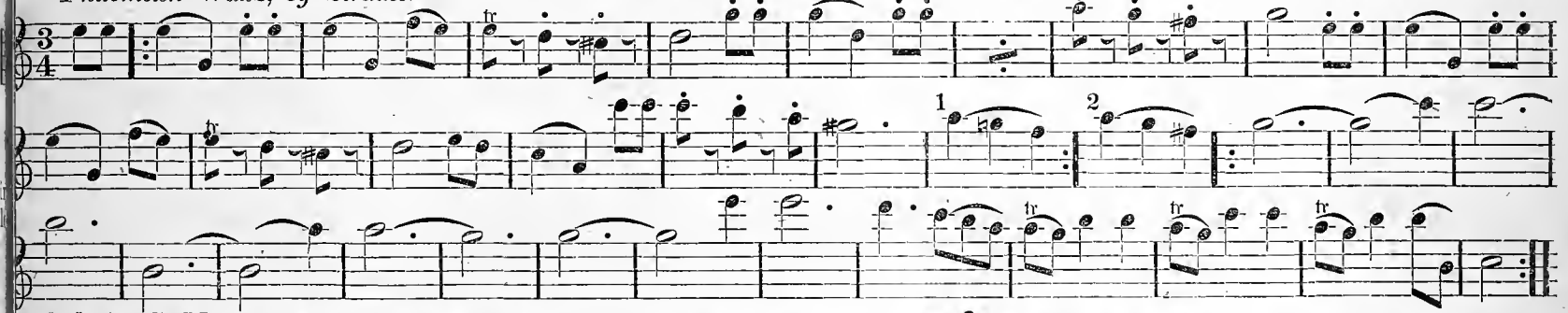
The Shake should be practised very slowly at first, as written in the example below; gradually increasing in time and tone till the Shake becomes as rapid as can be executed. The notes forming the Shake will not unite smoothly unless the tone be perfectly free and unconfined.

EXERCISES IN DIFFERENT KEYS.

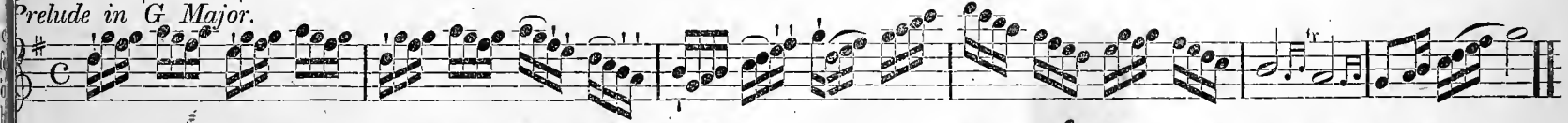
Prelude in C Major.



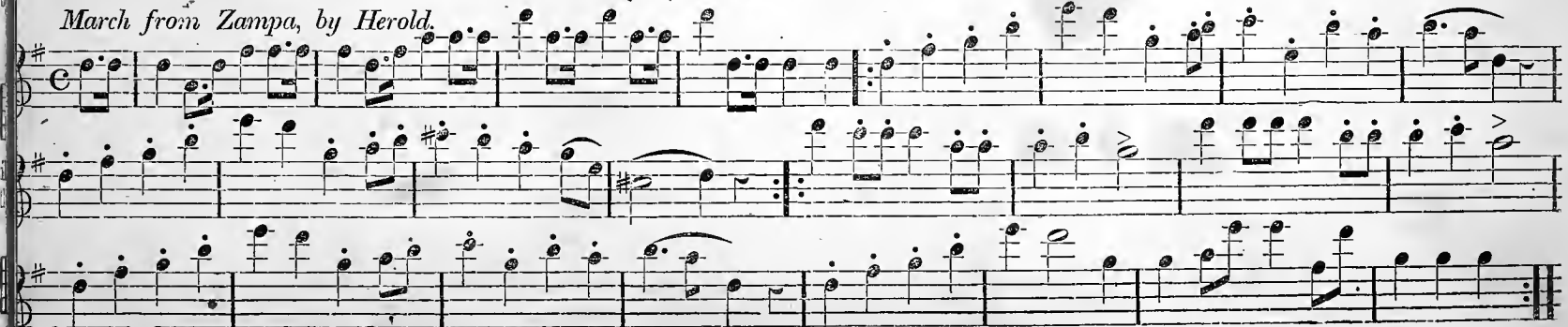
Philomelen Waltz, by Strauss.



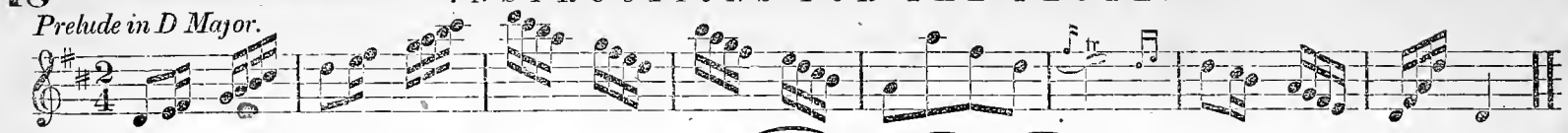
Prelude in G Major.



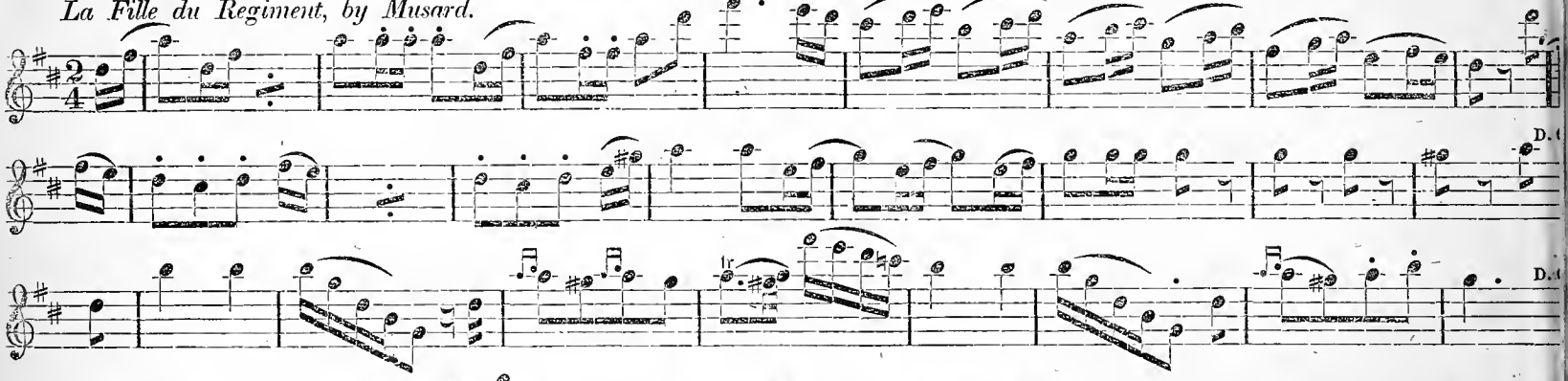
March from Zampa, by Herold.



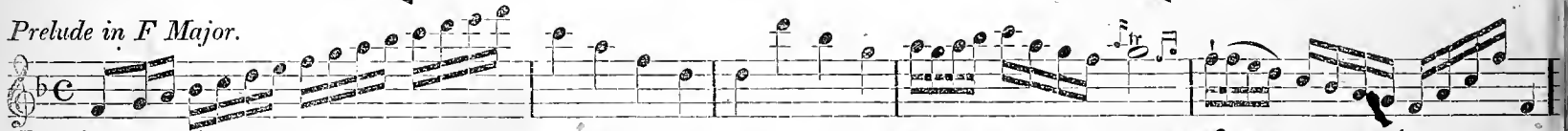
Prelude in D Major.



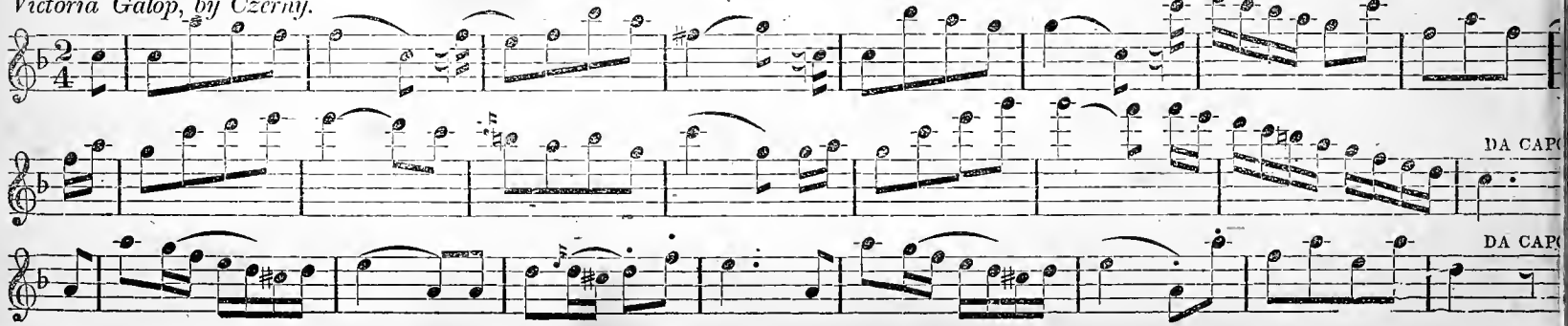
La Fille du Regiment, by Musard.



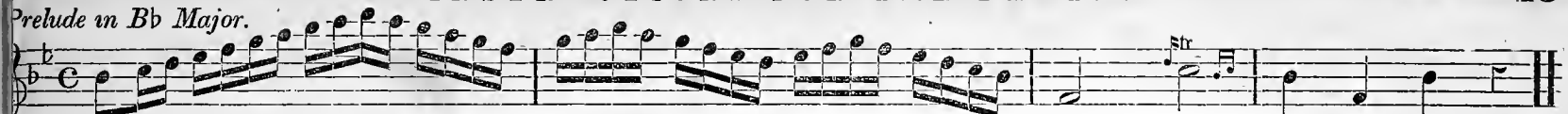
Prelude in F Major.



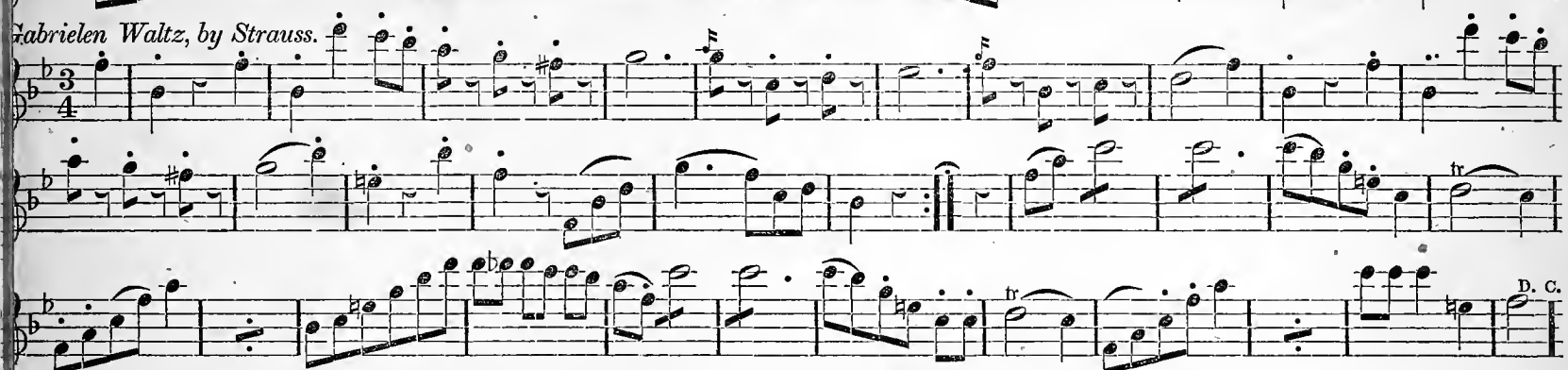
Victoria Galop, by Czerny.



Prelude in B♭ Major.



Gabrielen Waltz, by Strauss.

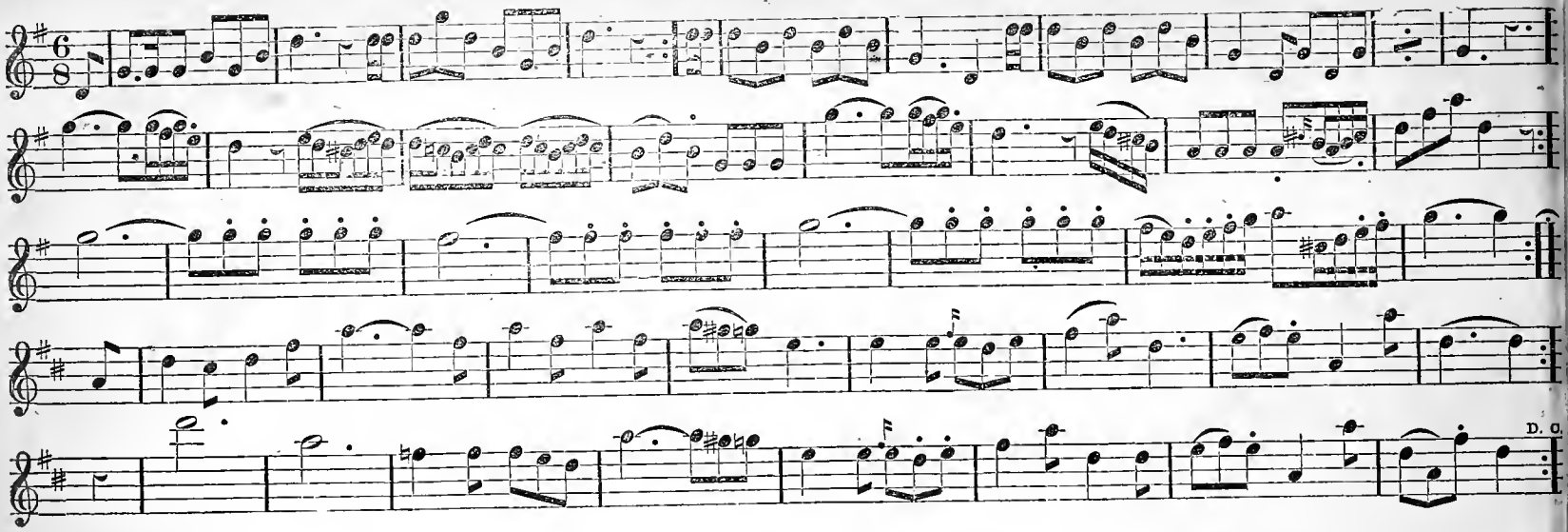


In the foregoing Exercises a few of the *Major* keys only are given. The learner would do well to return to the Scales in all he keys, Major and Minor, on page 9, before proceeding any farther.

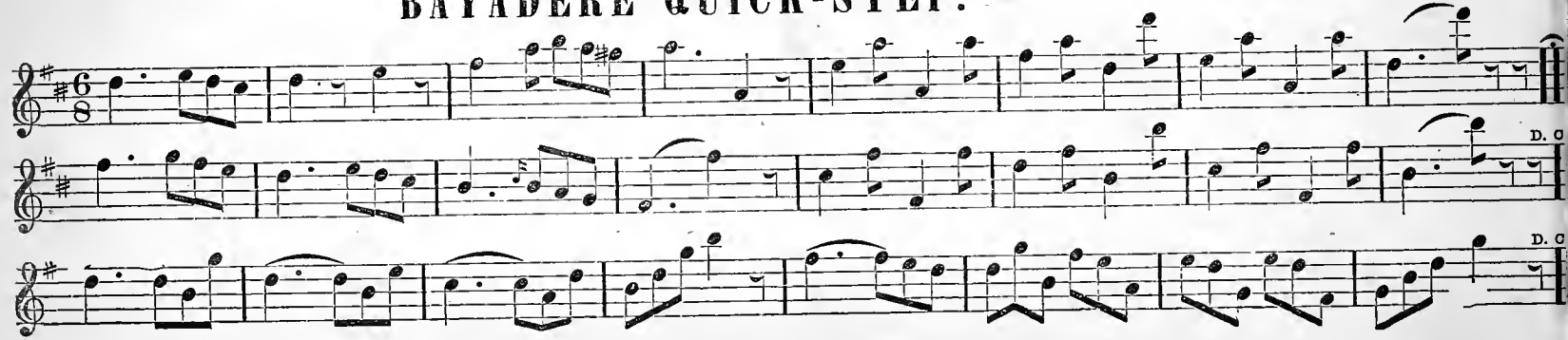
DICTIONARY OF MUSICAL TERMS.

A. An Italian preposition signifying at, &c.
Accellerando. Accelerating.
Adagio. Slow.
Affettuoso. Tender and affecting.
Allegretto. Less quick than Allegro.
Allegro. Quick.
Allegro Moderato. Moderately quick.
Allegro non troppo. Quick, but not too quick.
Allegro Vivace. Very quick.
Amoroso. Affectionately, tenderly.
Andante. Gentle, distinct, and rather slow.
Andantino. Somewhat quicker than Andante.
Arpeggio. Not together but in quick succession.
A tempo. Return to the time previously observed.
Bis. To he played or sung twice.
Brio. Fervor, warmth, ardor.
Calando. Softer and slower.
Cantabile. Graceful, singing style.
Capriccio. An irregular and fanciful composition.
Coda. An end or finish.
Con Espressione. With expression.
Con Spirito. With animation, spirited.
Crescendo. To increase the sound.
Da Capo. Begin the strain again, or from the sign.
Decrescendo. To diminish the sound.
Dolce. Sweetly.
Duetto. For two instruments or voices.
Fine. The end.
Forte, or ***f.*** Loud.
Fortissimo, or ***ff.*** Very loud.
Forzando, fz or >. With sudden force.
Giusto. In just and steady time.
Grave. Very slow and solemn.
Grazioso. Smoothly and gracefully
Lamentevole. Slow and plaintive
Larghetto. Not so slow as Largo.
Largo. Slow and solemn.
Legato. Close, gliding, connected style.
Lento. Slow.
Maestoso. With dignity, majesty.
Mezzo. Half.
Minuetto. A slow dance in triple time.
Moderato. In moderate time.
Non. Not.
Pastorale. A graceful and easy movement in 6-8 time.
Piano, or ***p.*** Soft
Pianissimo, or ***pp.*** Very soft.
Piu. More.
Presto. Quick.
Quartetto. For four instruments or voices.
Rallentando. Slower and softer by degrees.
Ritardando. Slackening the time.
Rondo. A piece ending with the first strain
Scherzando. In playful style.
Semplice. With simplicity.
Sempre. Always.
Siciliano. A movement of a light and graceful character.
Solo. For one instrument or voice.
Sostenuto. To sustain the sound
Spiritoso. With animation.
Tacet. Be silent.
Tasto Solo. Without chords.
Tempo. Time.
Tempo Giusto. In exact time.
Tenuto. Hold on.
Trio. For three instruments or voices.
Tutti. All the instruments or voices.
Vigoroso. In a bold and energetic style.
Vivace. Quick and cheerful
Volti Subito. Turn over quickly.

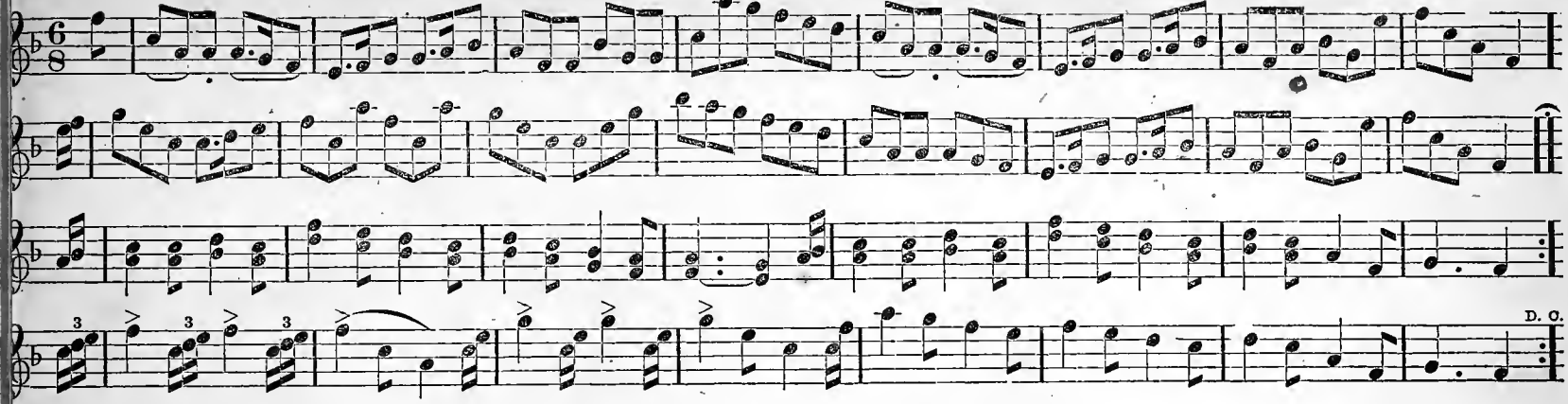
TRUMPET QUICK-STEP.



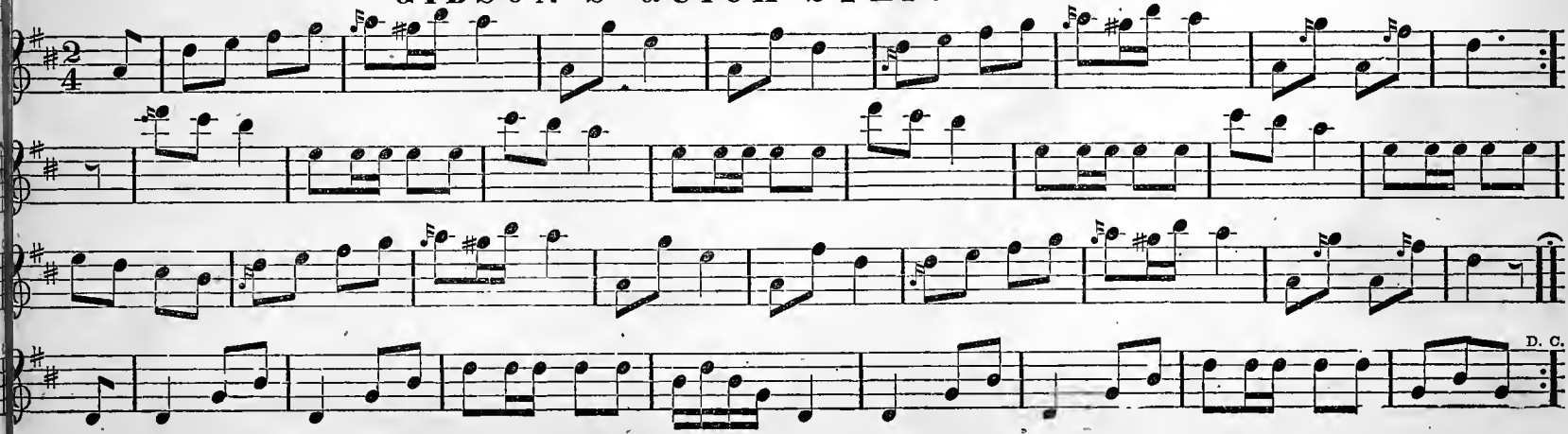
BAYADERE QUICK-STEP.



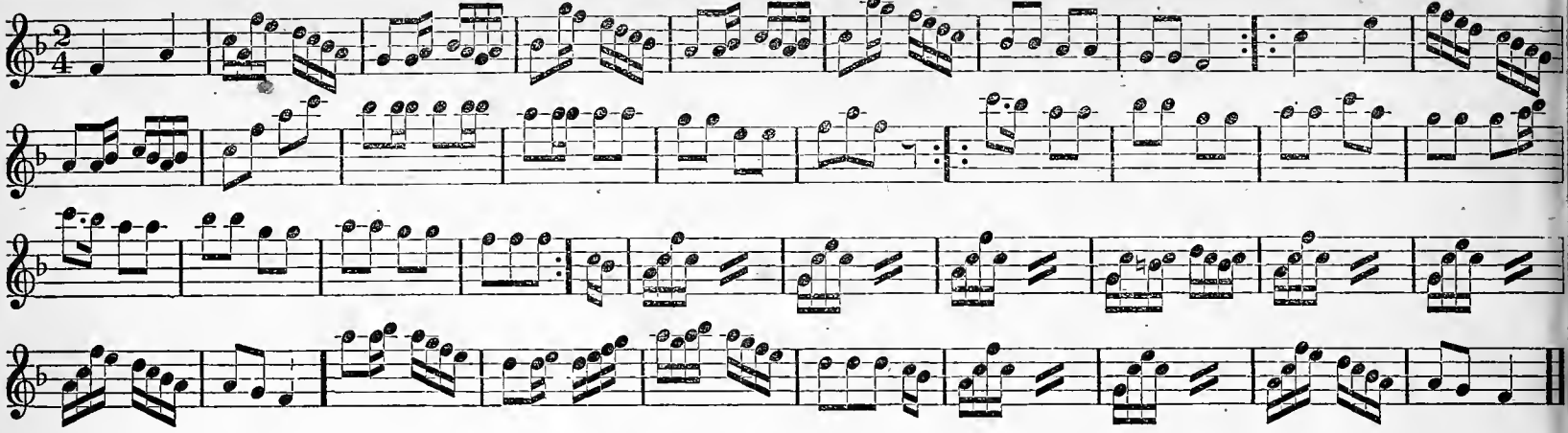
OTIS'S QUICK-STEP.



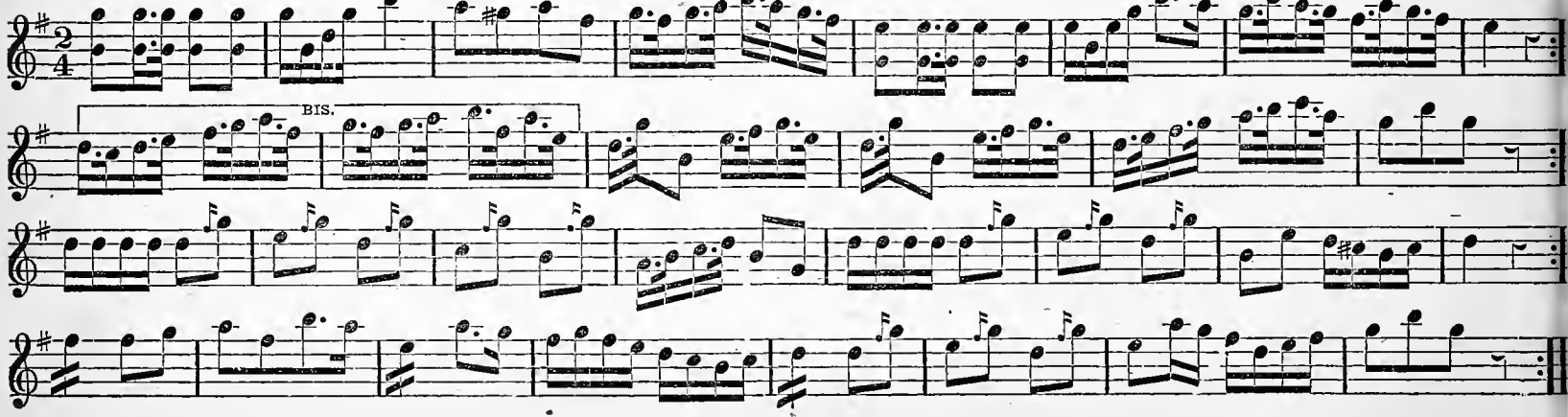
GIBSON'S QUICK-STEP.



CITY GUARDS' QUICK-STEP.

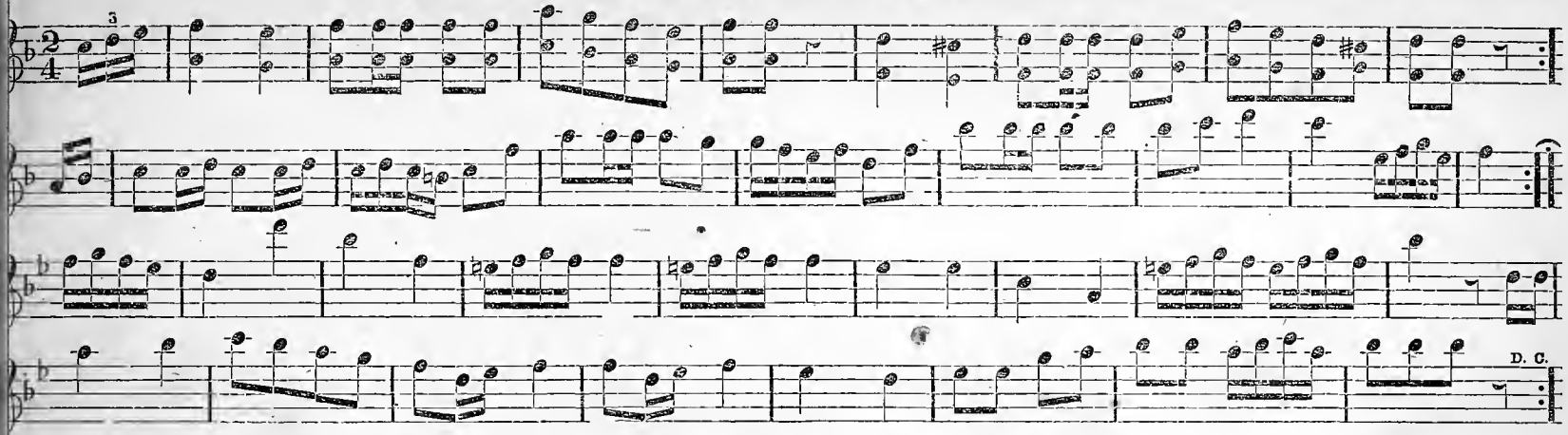


SUTTON'S QUICK-STEP.



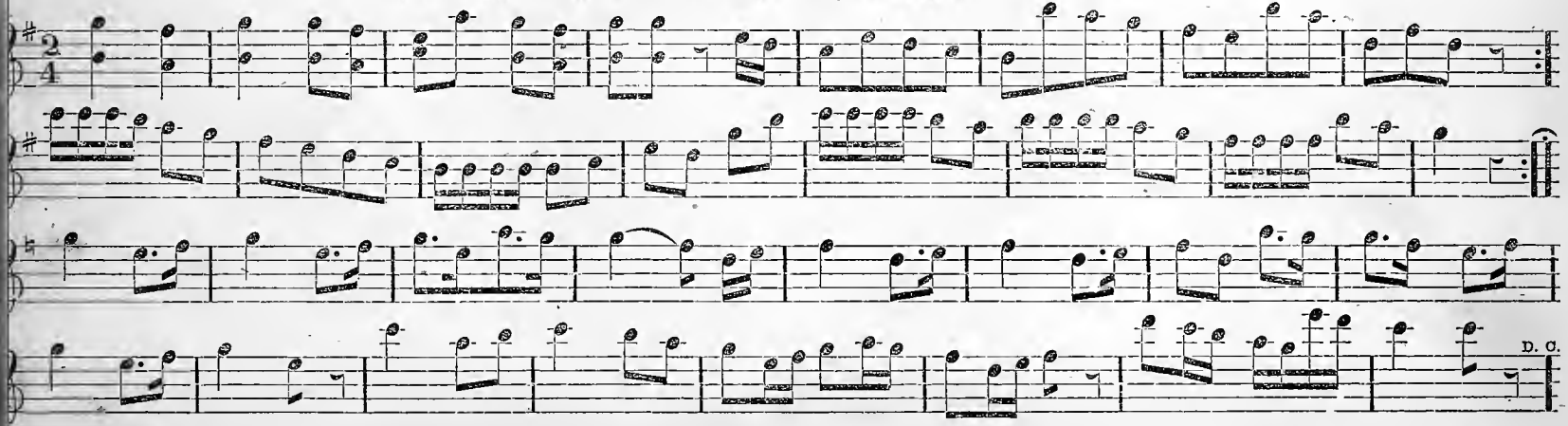
YORK'TOWN QUICK-STEP.

G. D. W. Lothrop.

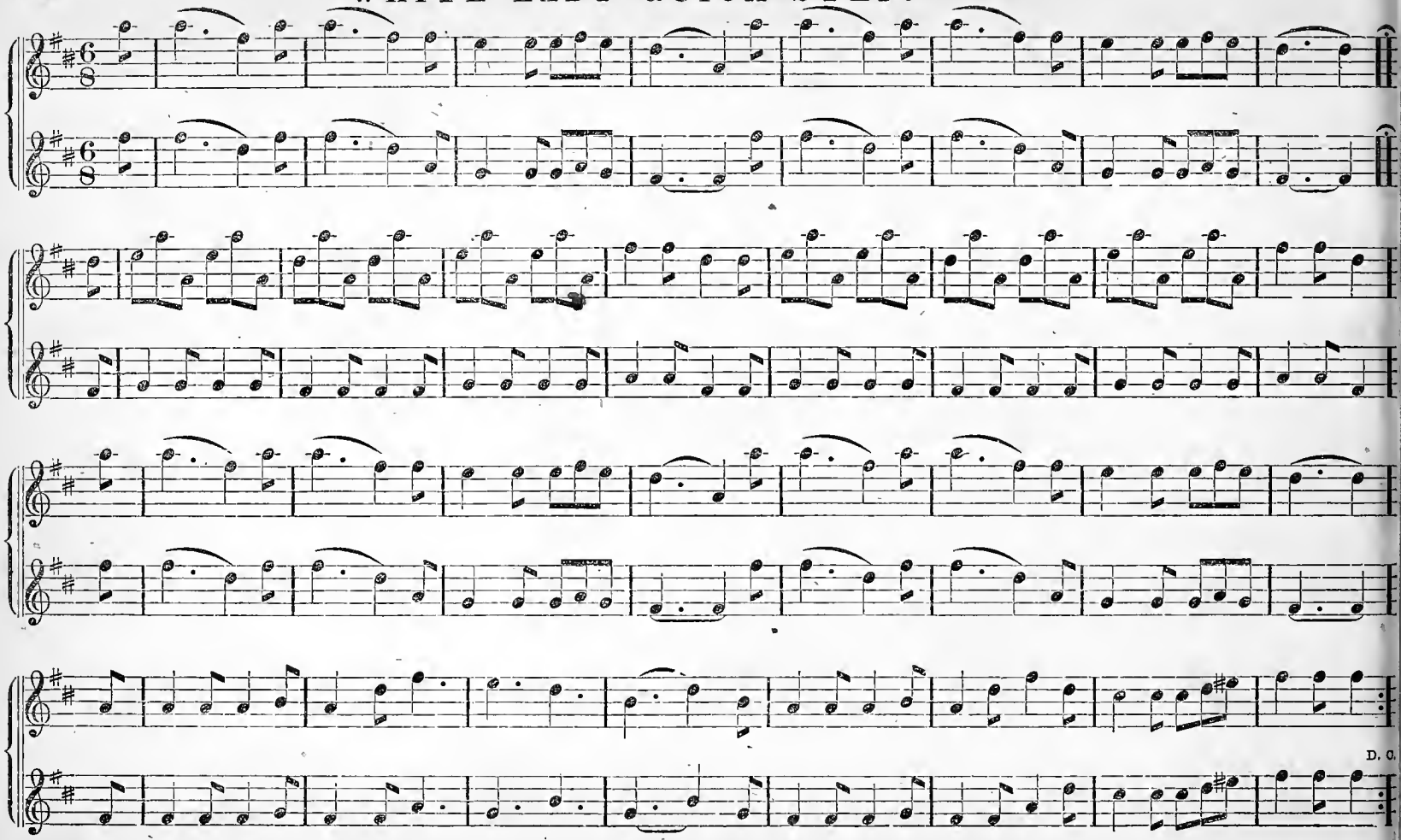


HENRIETTA QUICK-STEP.

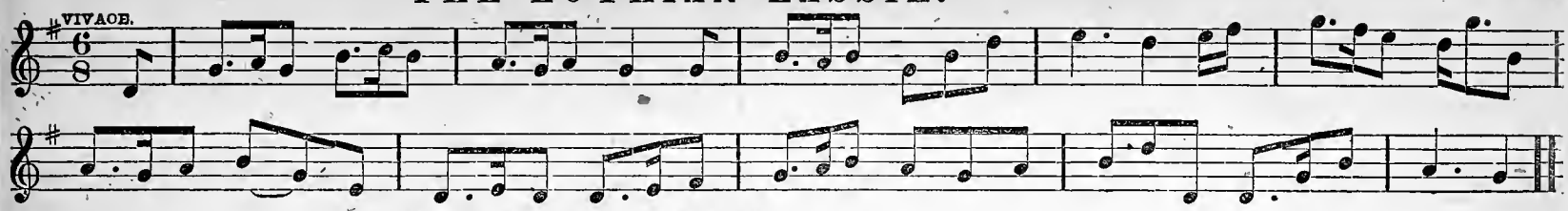
Henry Berlyn.



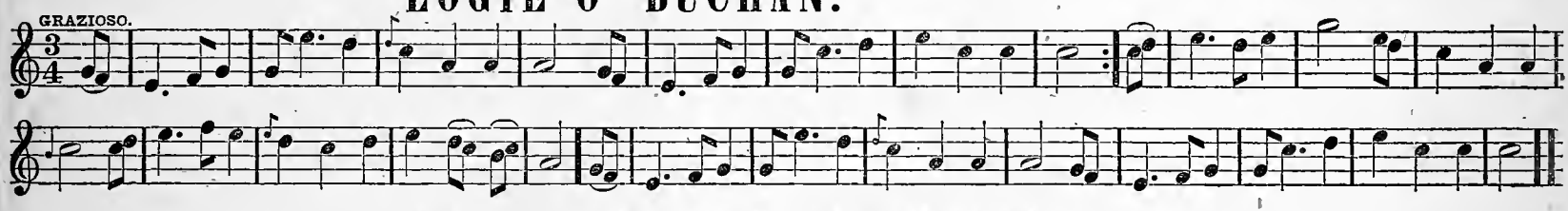
WHITE LADY QUICK-STEP.



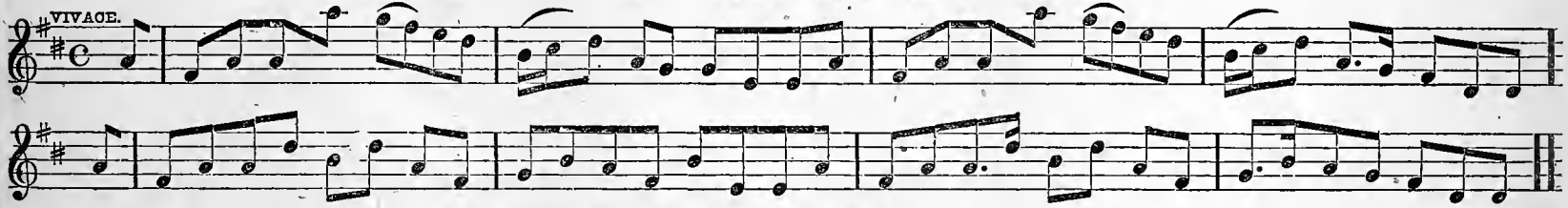
THE LOTHIAN LASSIE.



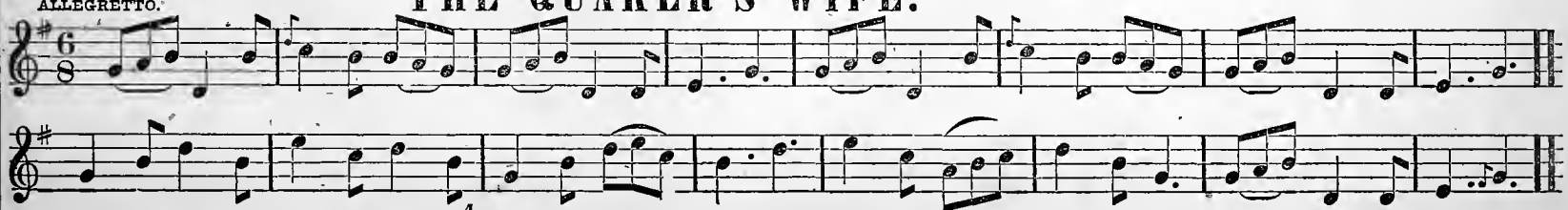
LOGIE O' BUCHAN.



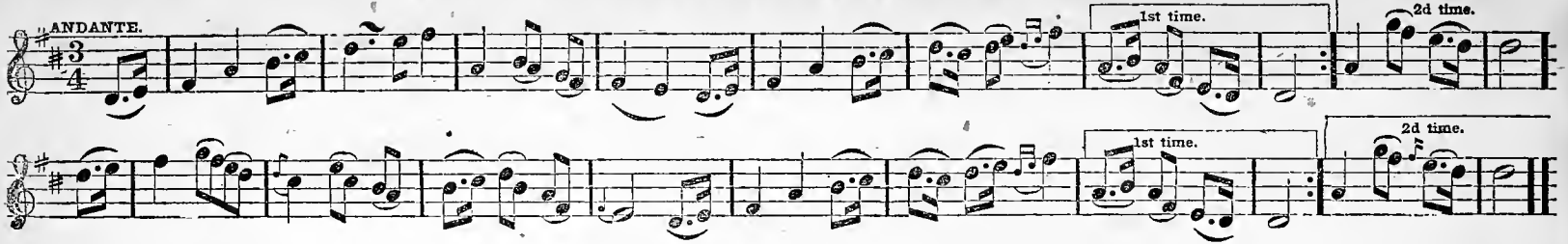
THIS IS NO' MY AIN HOUSE.



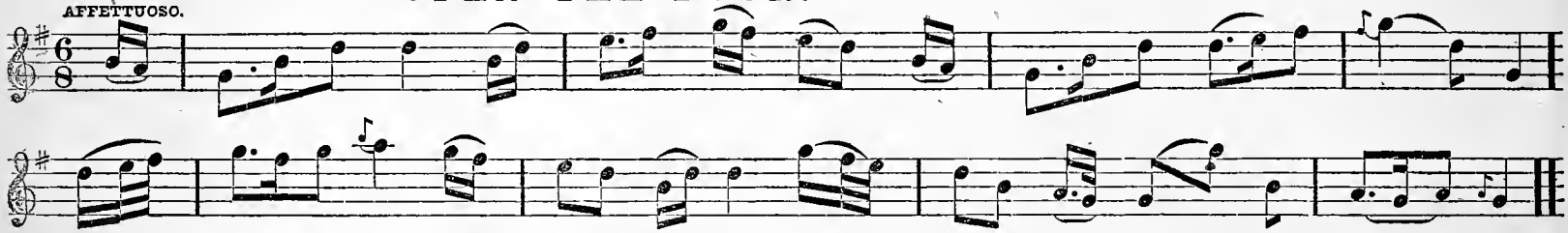
THE QUAKER'S WIFE.



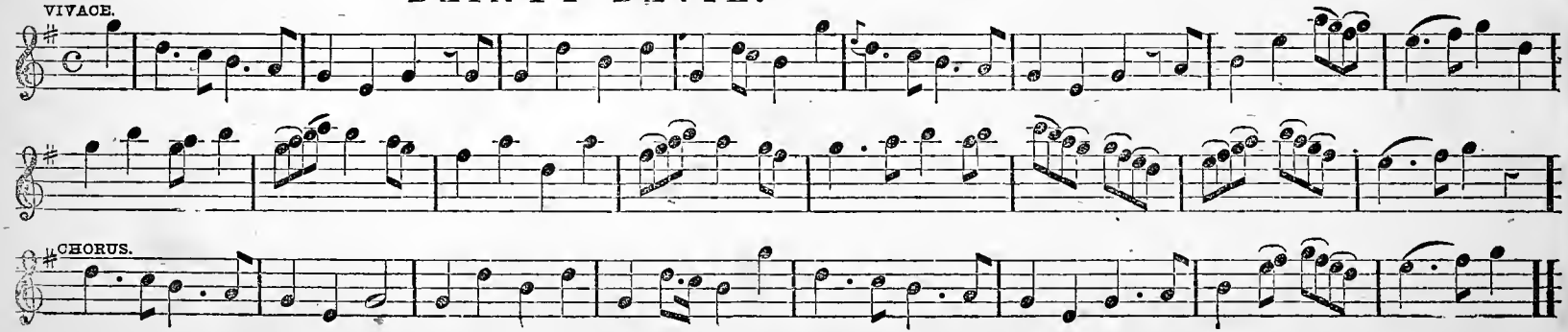
THE YELLOW HAIR'D LADDIE.



OPEN THE DOOR.

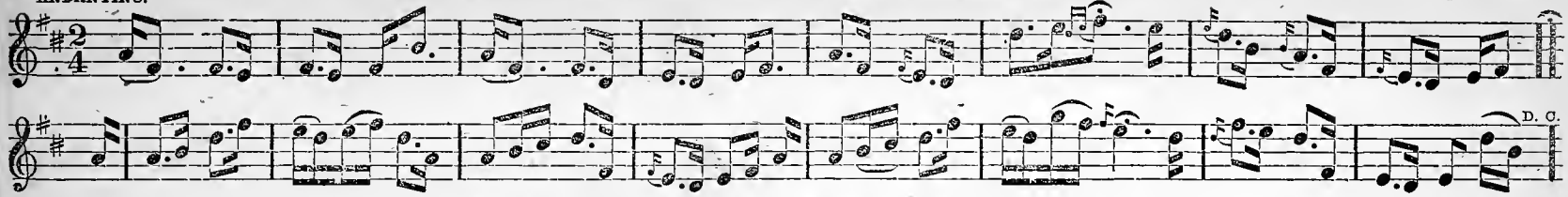


DAINTY DAVIE.



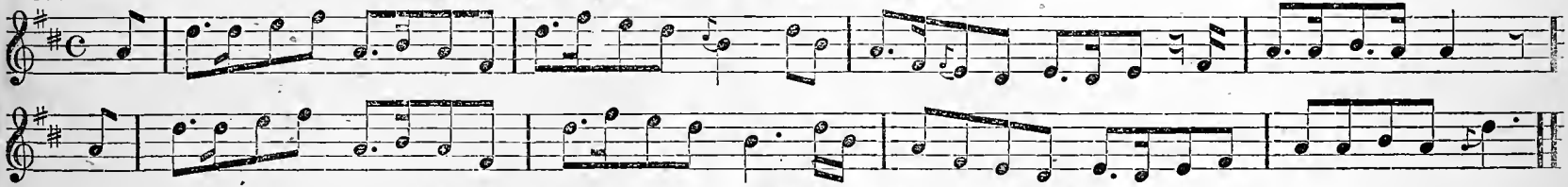
ROY'S WIFE OF ALDIVALLOCH.

ANDANTINO.



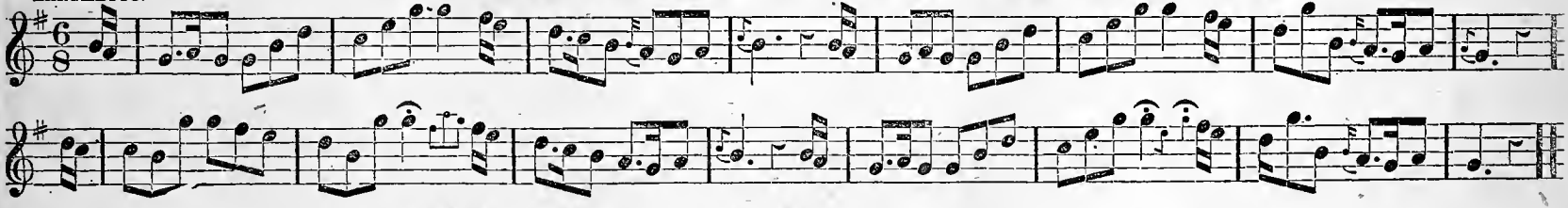
THE HOPELESS LOVER.

ANDANTINO.



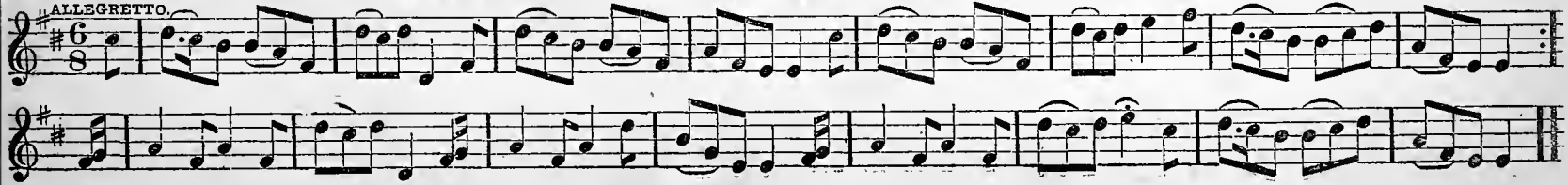
MY LODGING IS ON THE COLD GROUND.

LARGHETTO.



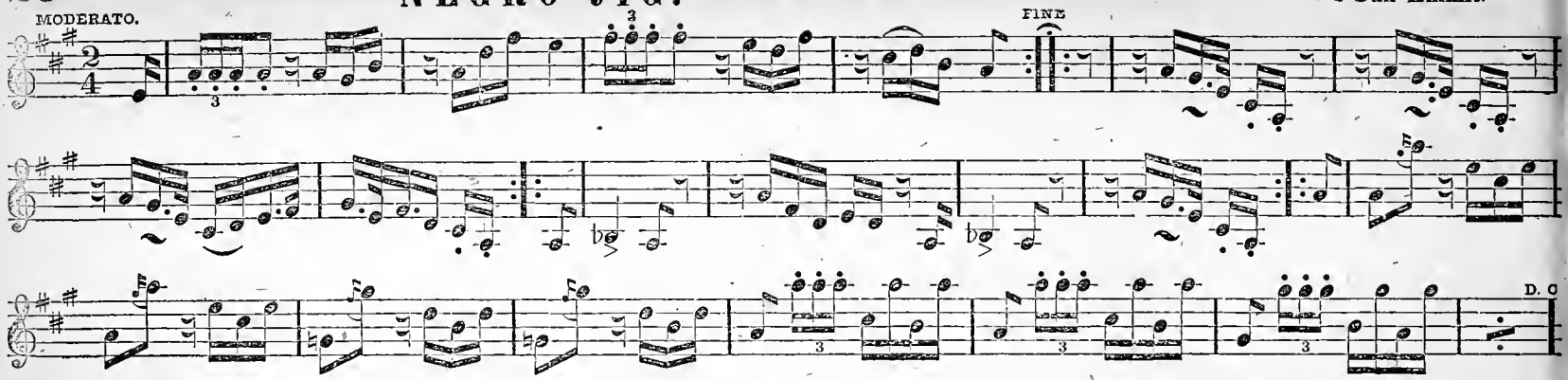
THE WEE WEE MAN.

ALLEGRETTO.



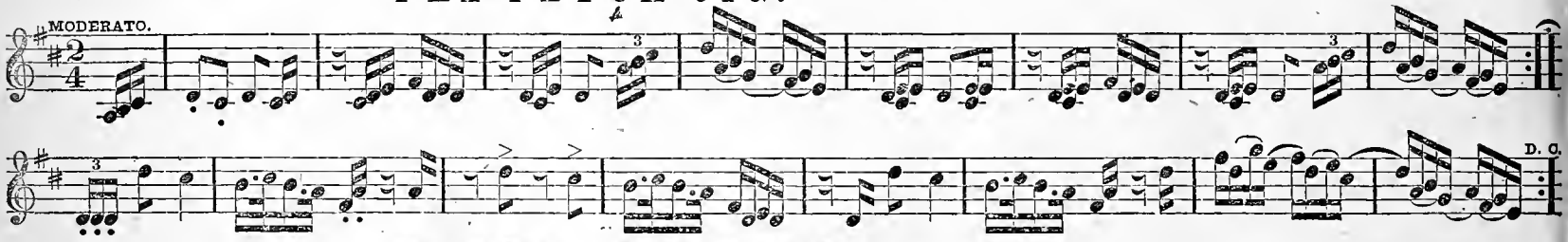
NEGRO JIG.

Old Dan Emmit.



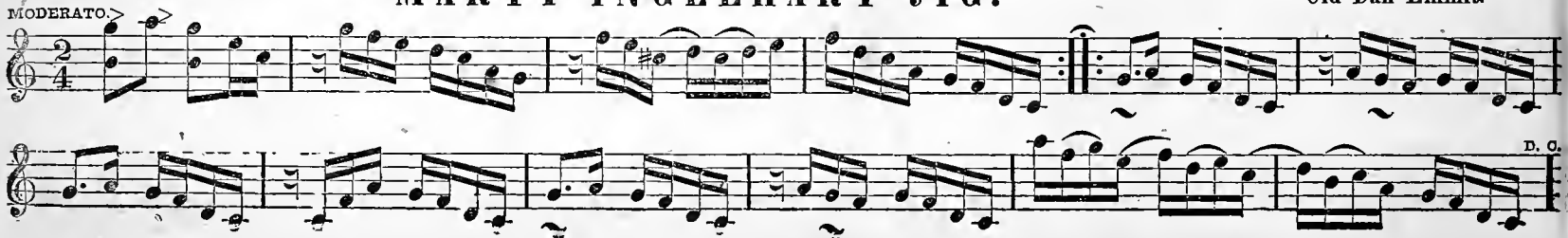
PEA-PATCH JIG.

Old Dan Emmit.



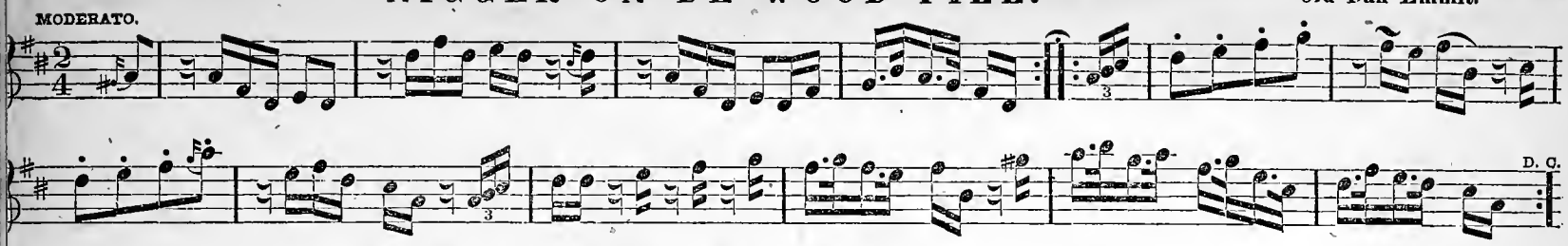
MARTY INGLEHART JIG.

Old Dan Emmit.



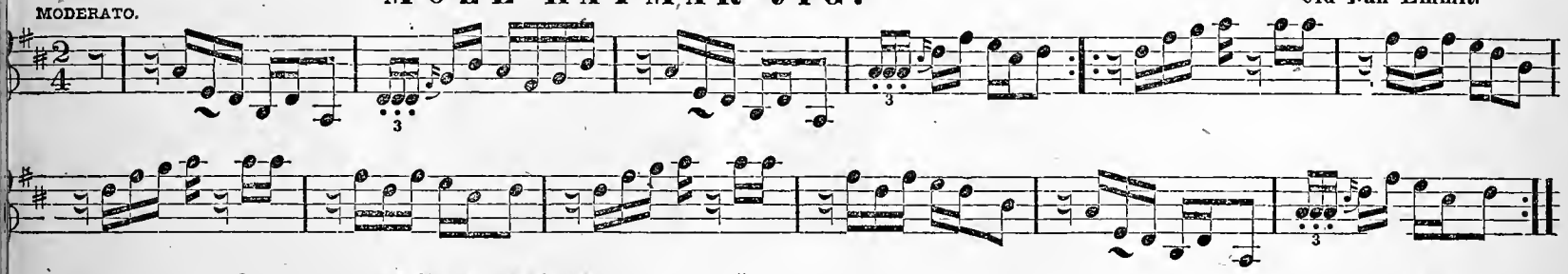
NIGGER ON DE WOOD PILE.

Old Dan Emmit.



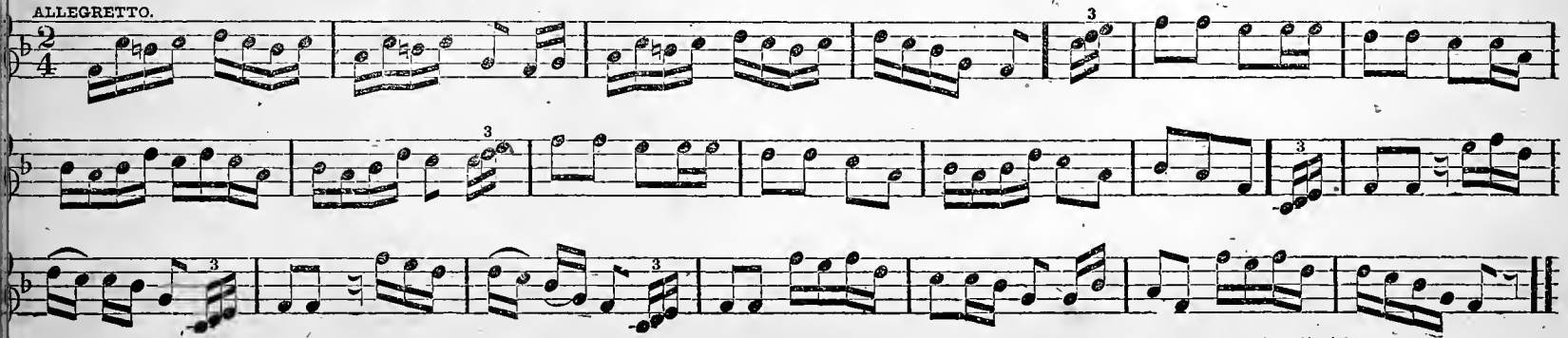
MOZE HAYMAR JIG.

Old Dan Emmit.



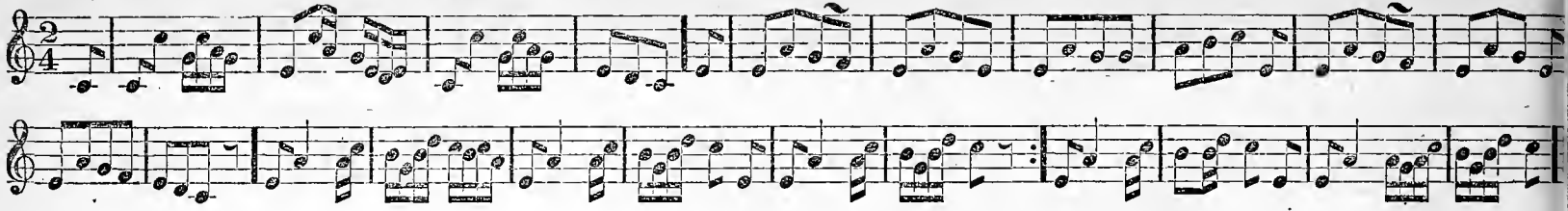
OLD JOE.

Old Dan Emmit.



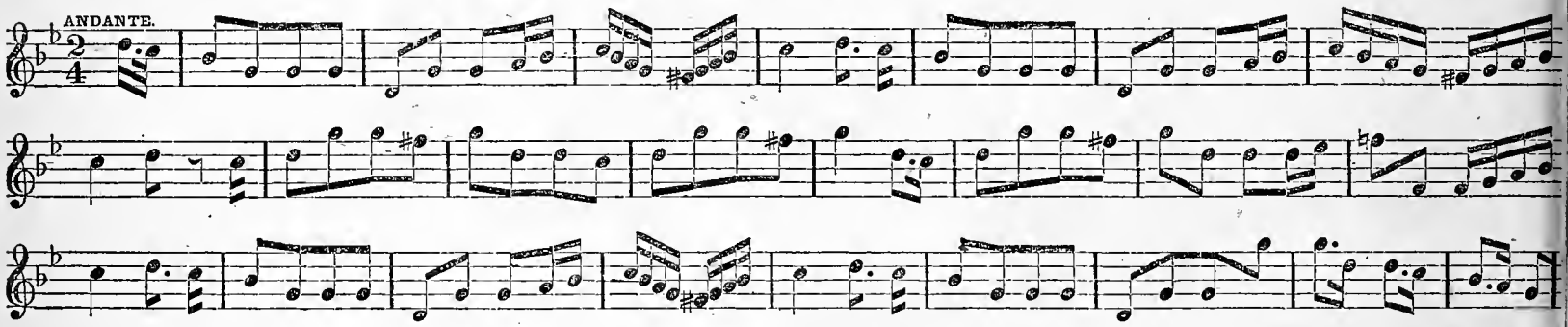
OLD DAD.

Old Dan Emmit.



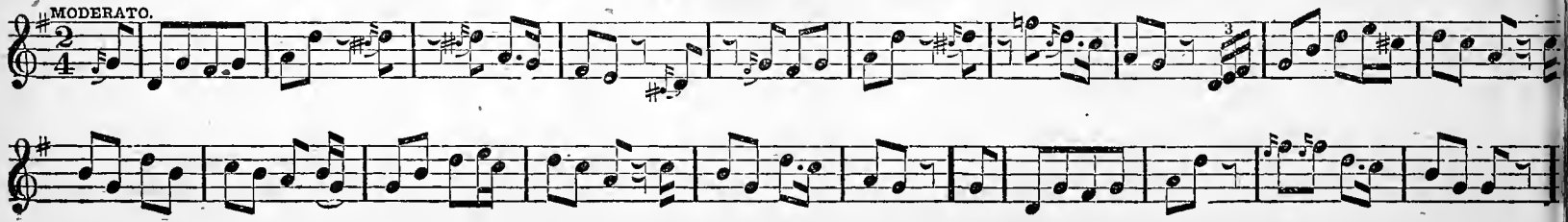
LEDDER BREECHES.

Old Dan Emmit.

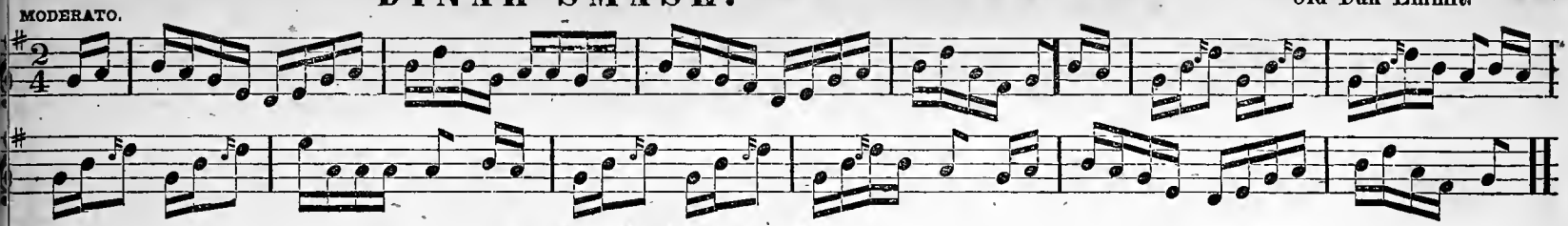


DAR HE GOES, DAT'S HIM.

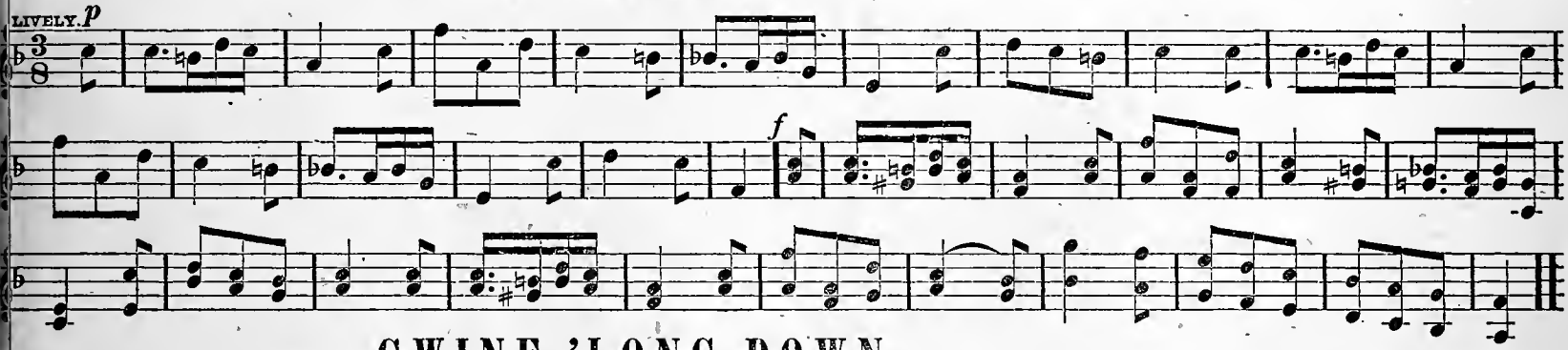
Old Dan Emmit.



DINAH SMASH.

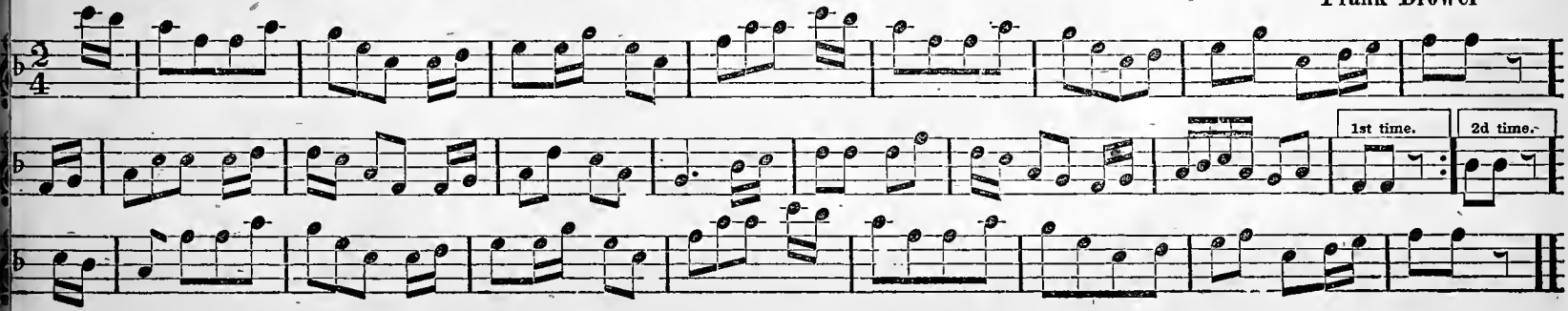


JOLLY RAFTSMAN.



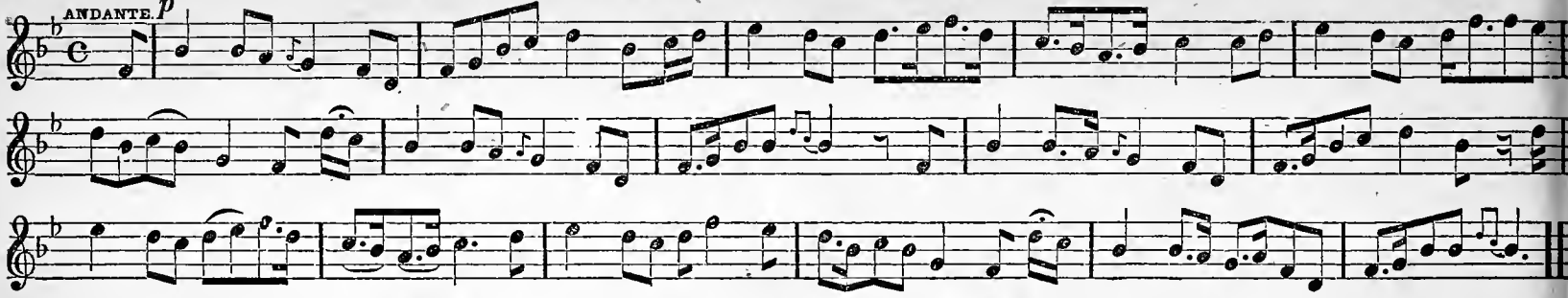
GWINE 'LONG DOWN.

Frank Brower

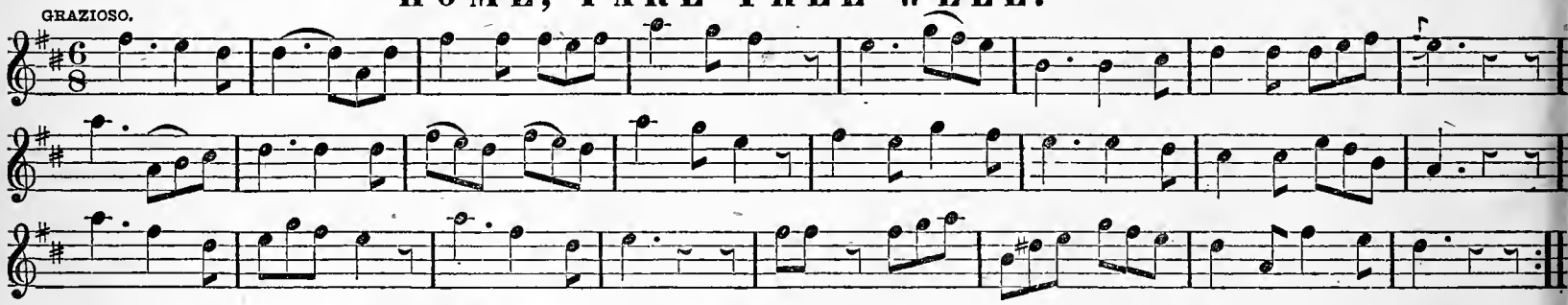


THE ANGELS' WHISPER.

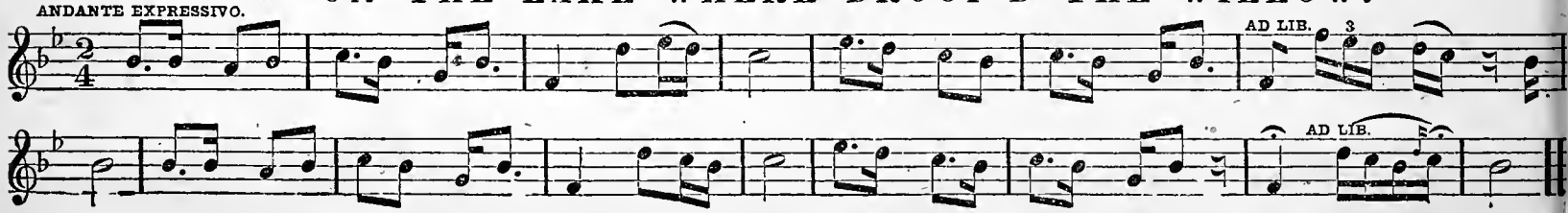
S. Lover.



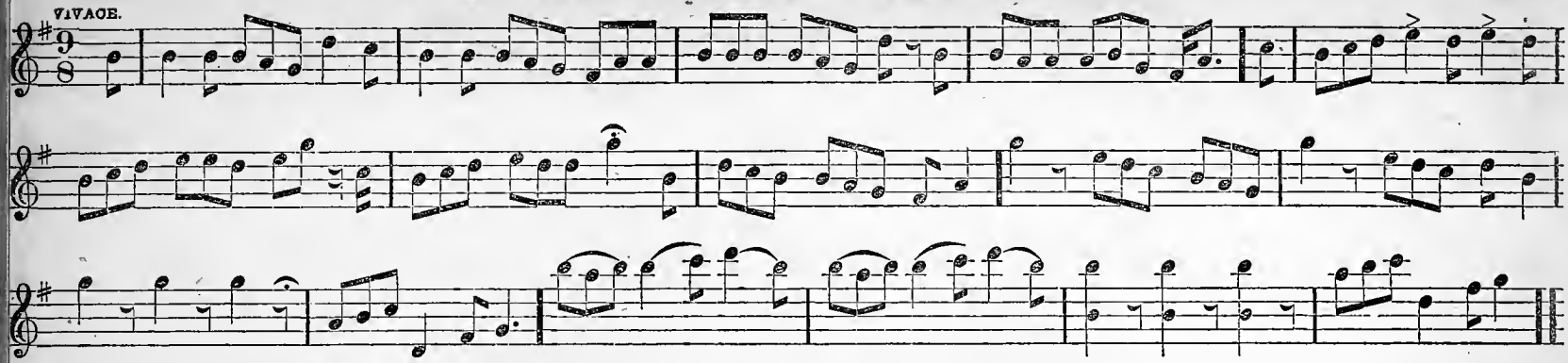
HOME, FARE THEE WELL.



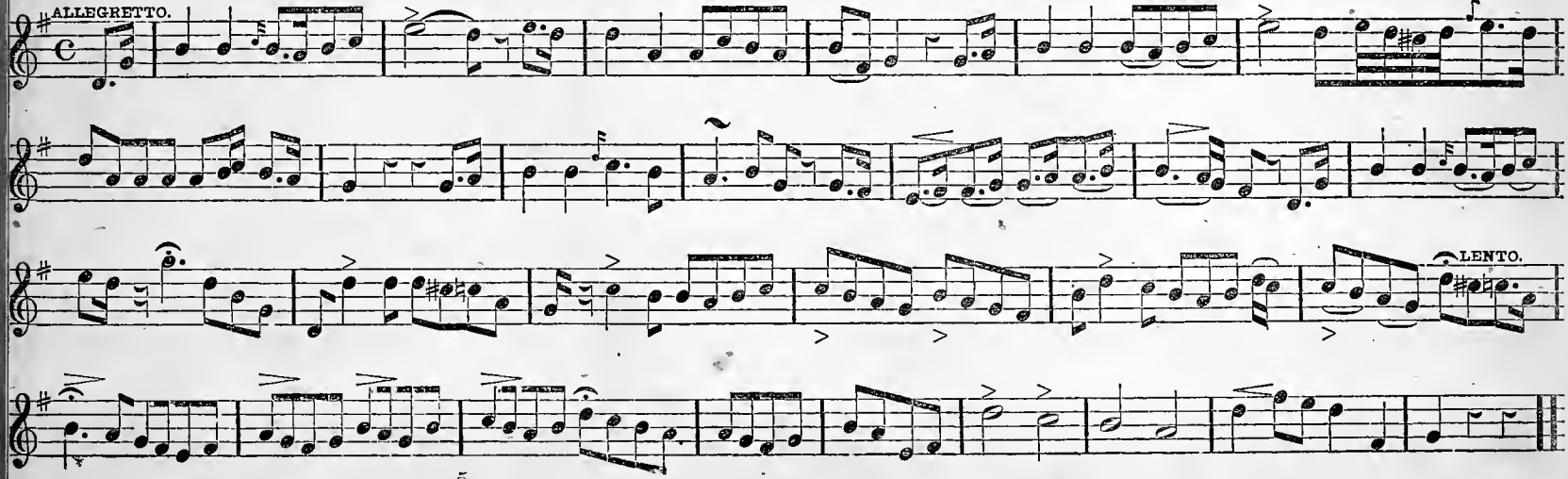
ON THE LAKE WHERE DROOP'D THE WILLOW.



PAT WAS A DARLING BOY.

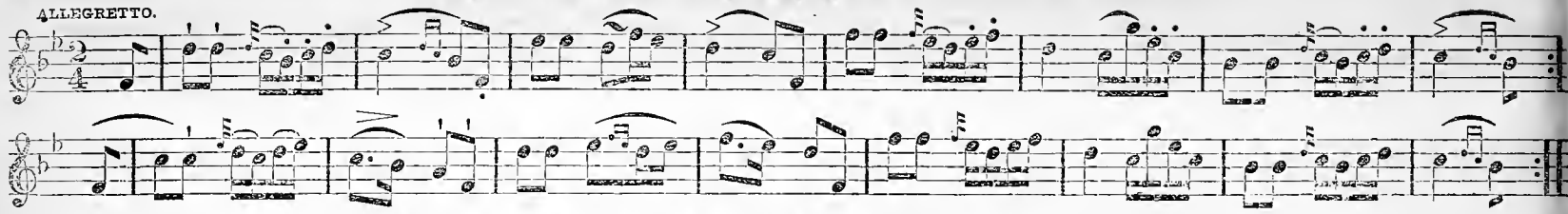


STILL SO GENTLY O'ER ME STEALING.



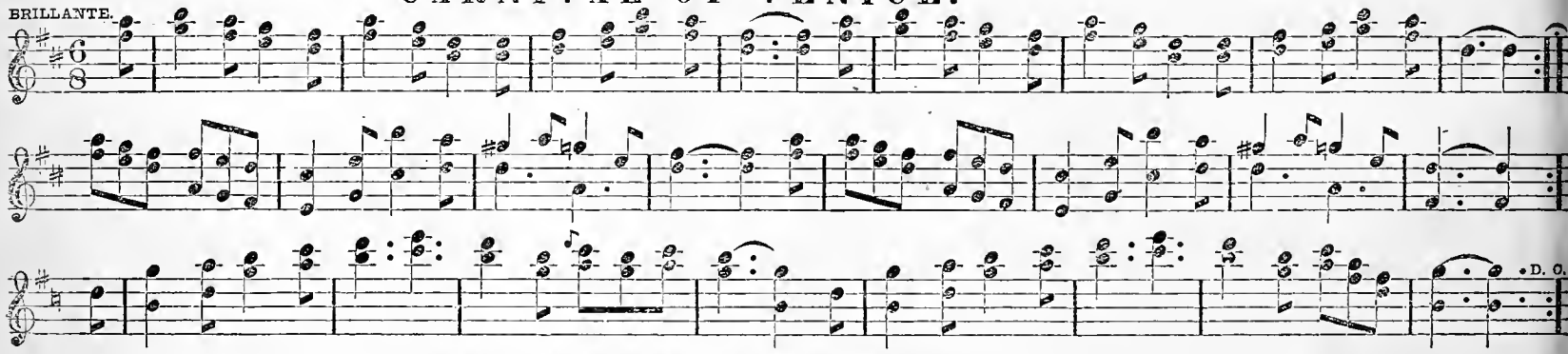
PORTUGUESE AIR.

ALLEGRETTO.

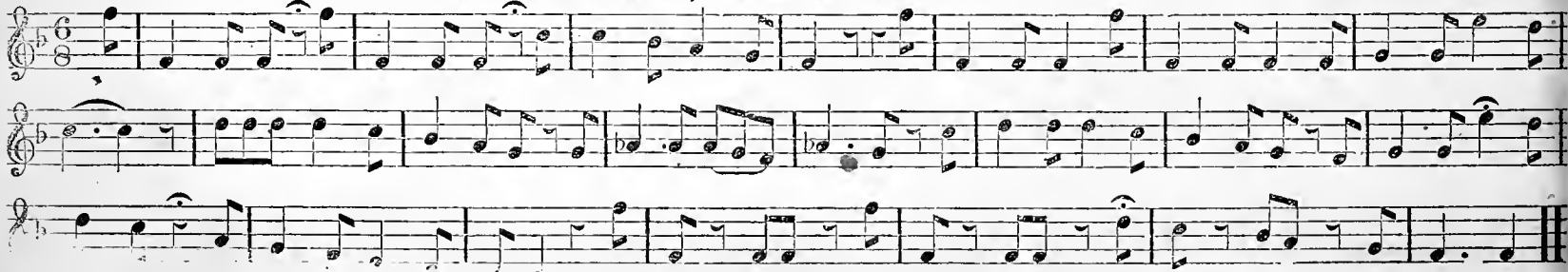


CARNIVAL OF VENICE.

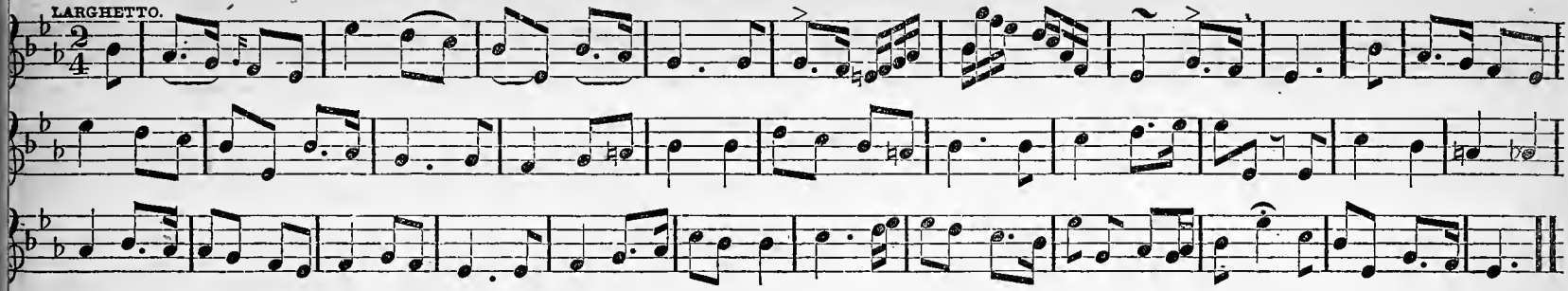
BRILLANTE.



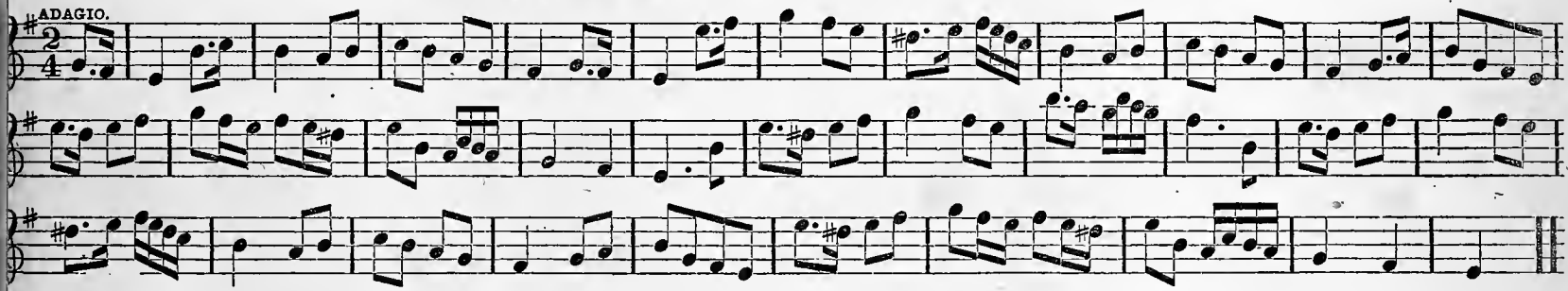
JOHN NOTT, WHY NOT.



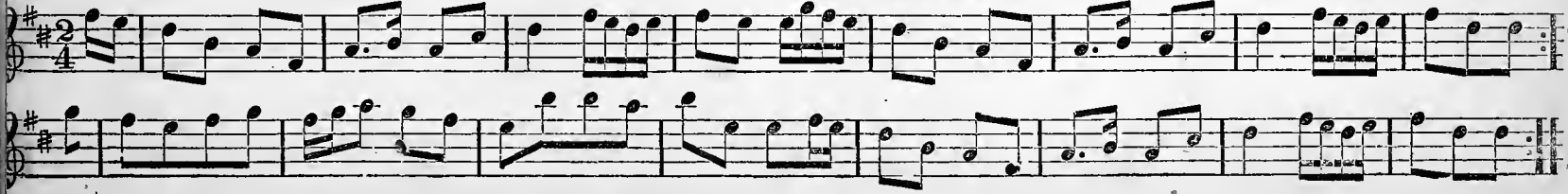
SHE WORE A WREATH OF ROSES.



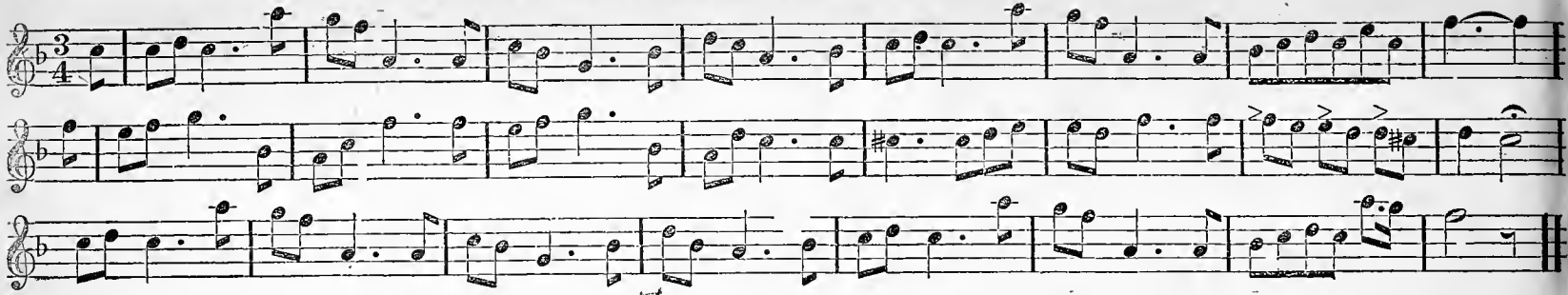
ROSLIN CASTLE.



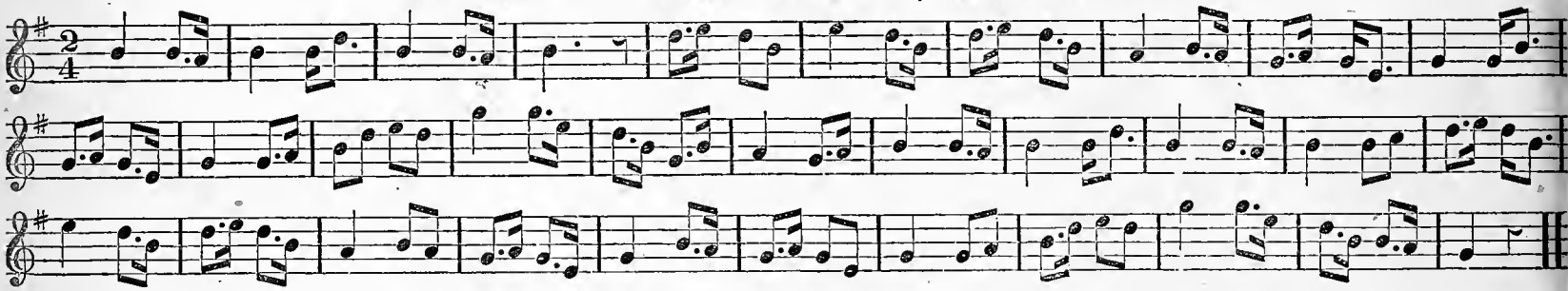
ROSE TREE IN FULL BEARING.



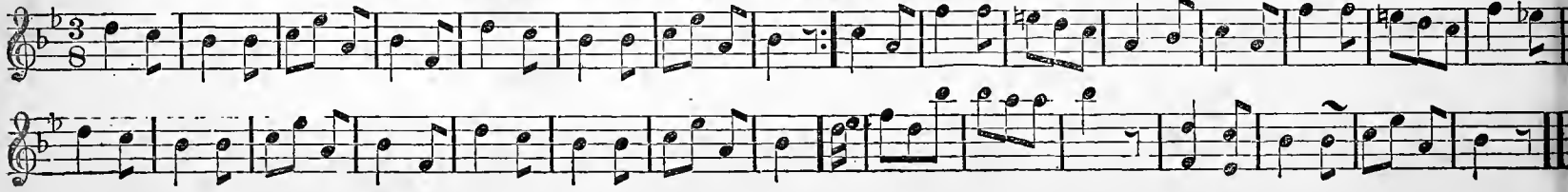
THE DREAM IS PAST.



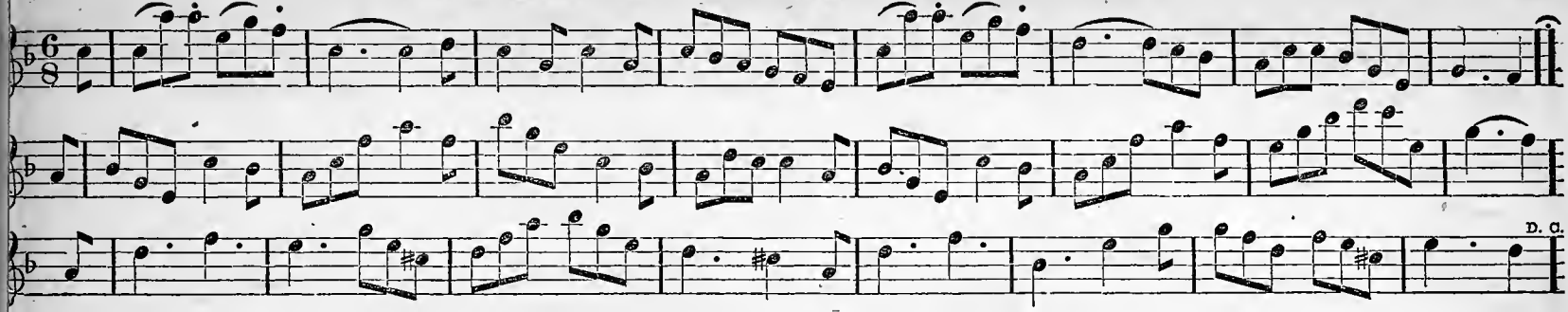
WHAT'S A' THE STEER, KIMMER.



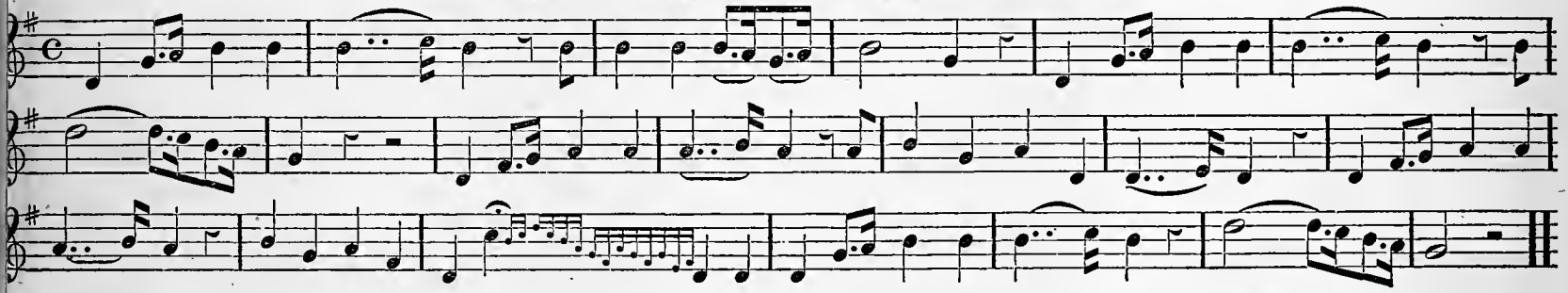
HOURS THERE WERE.



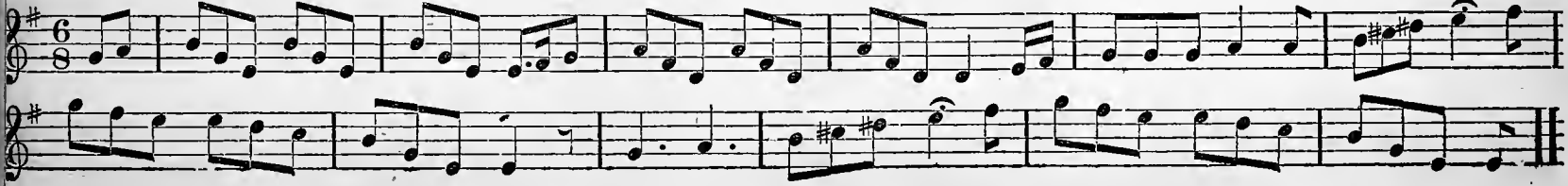
'TIS ALL BUT A DREAM.



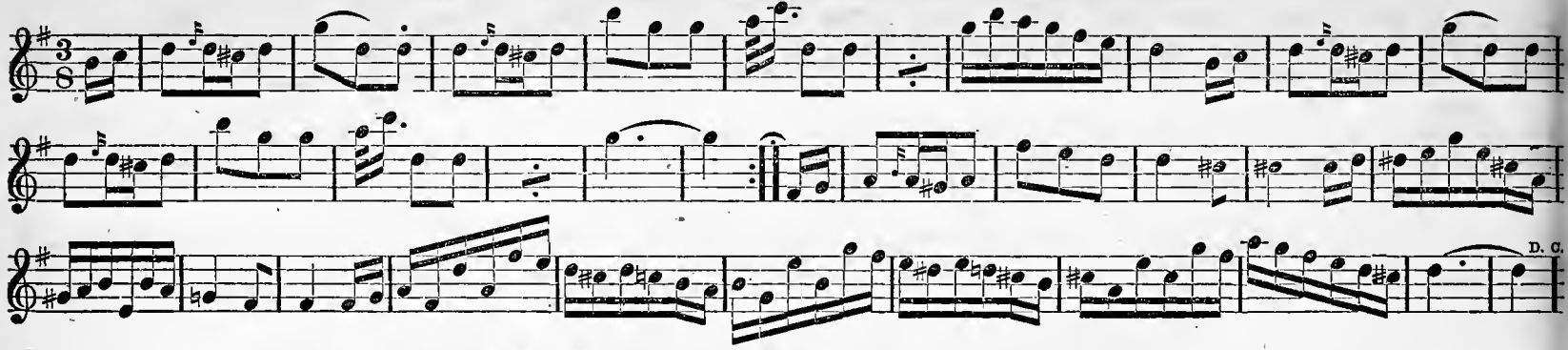
COME BRAVE THE SEA WITH ME, LOVE.



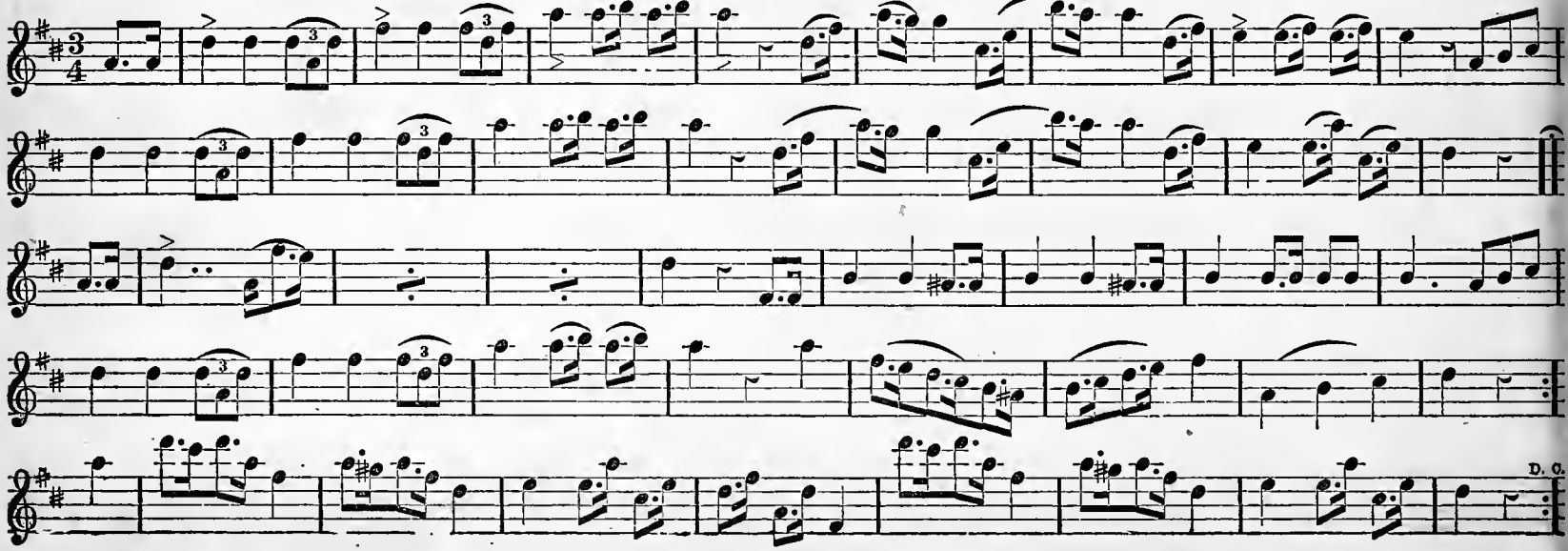
BILLY BARLOW.



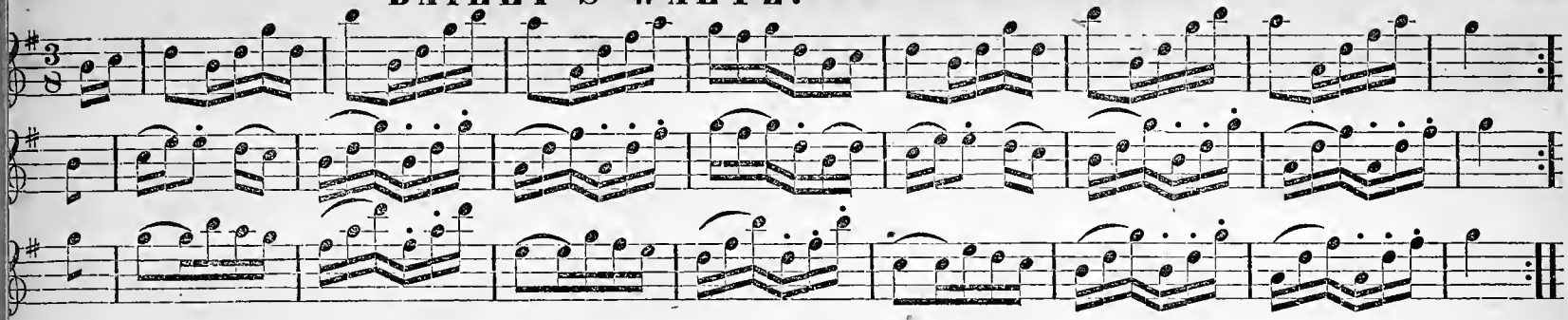
SNUFF BOX WALTZ.



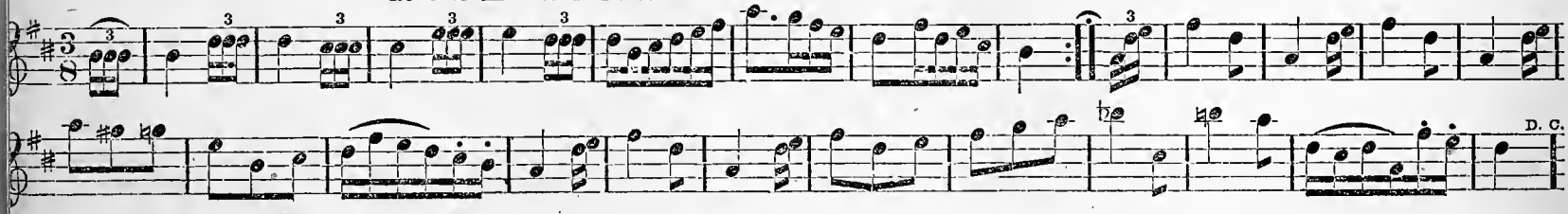
MILITARY WALTZ.



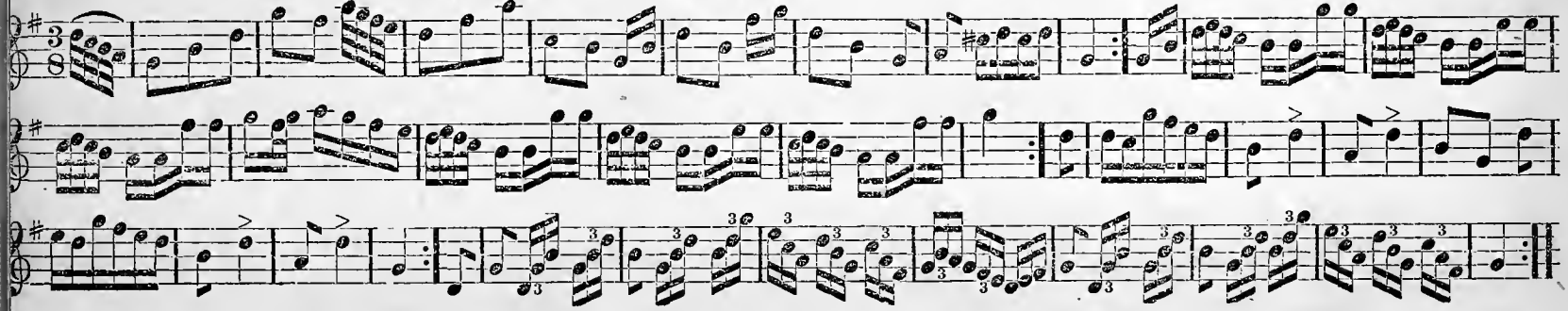
BAILEY'S WALTZ.



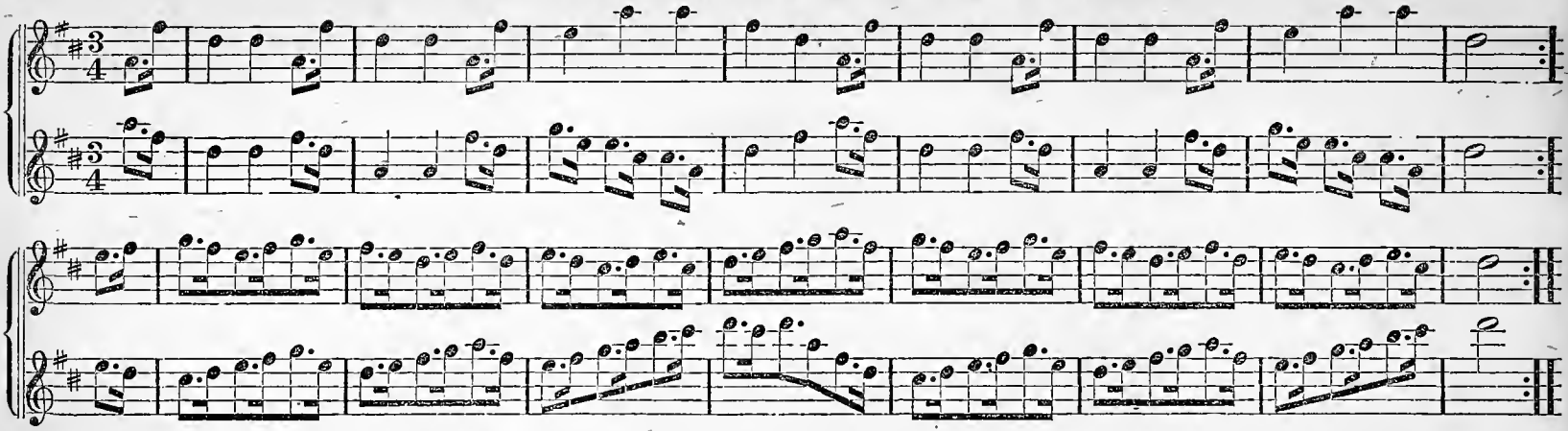
ROSE WALTZ.



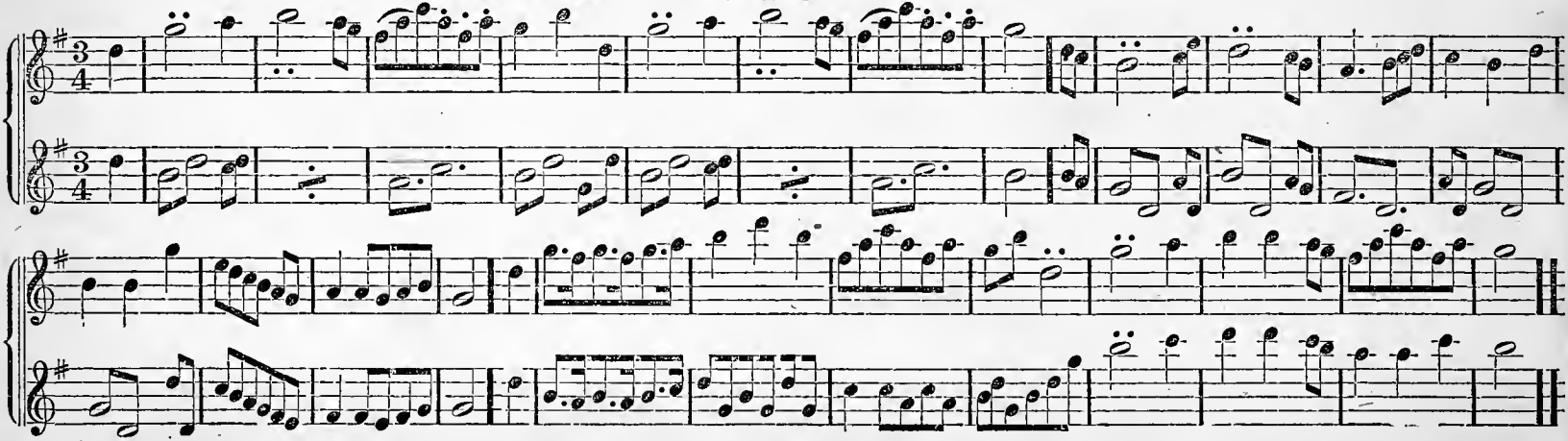
SPRAGUE'S WALTZ.



SWISS AND STANTZ WALTZES.

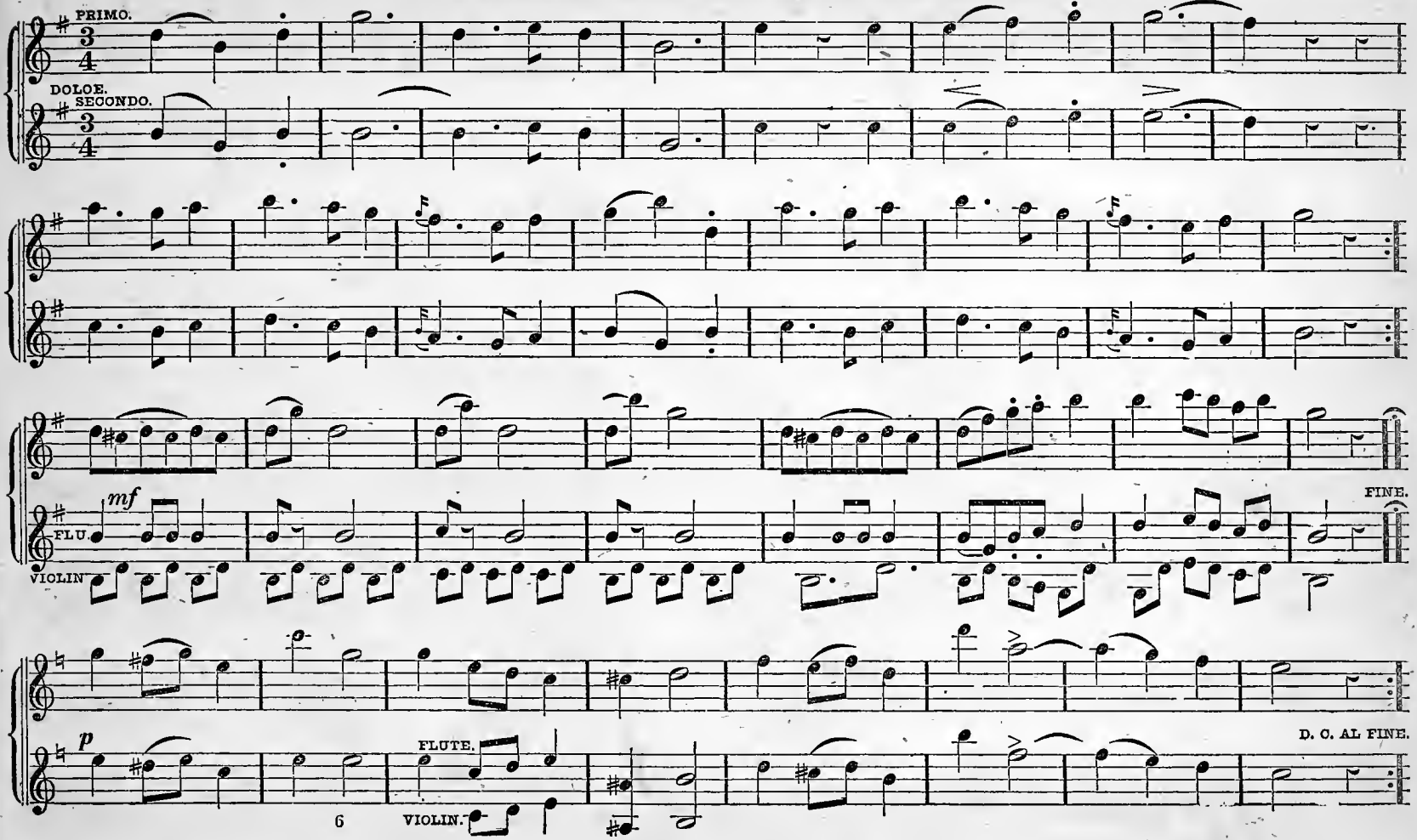


COBOURG WALTZ.

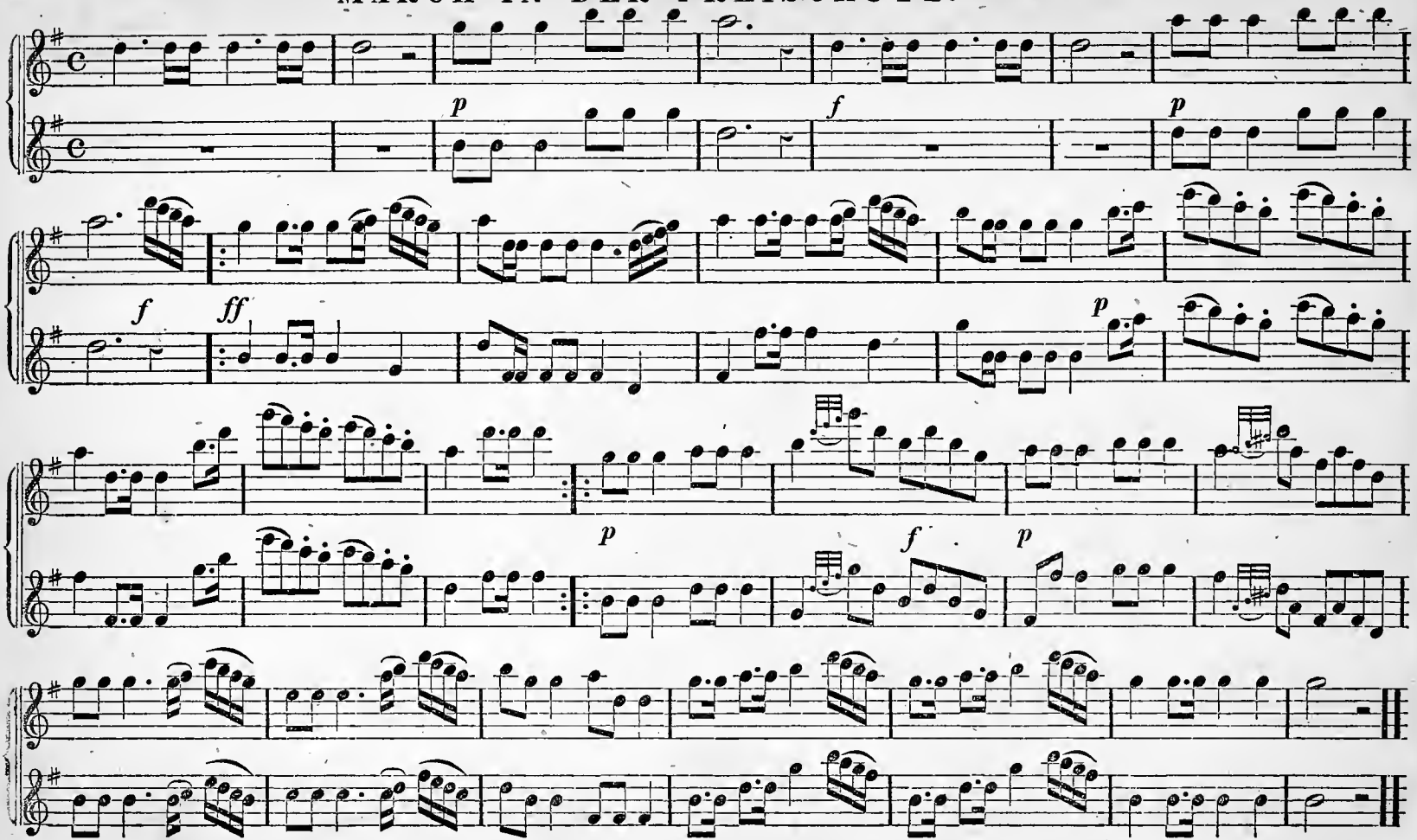


HAWKES' WALTZ.

Composed by S. Knaebel.



MARCH IN DER FREISCHUTZ.



CLEVELAND MARCH.

J. Long.

ff

FINE.

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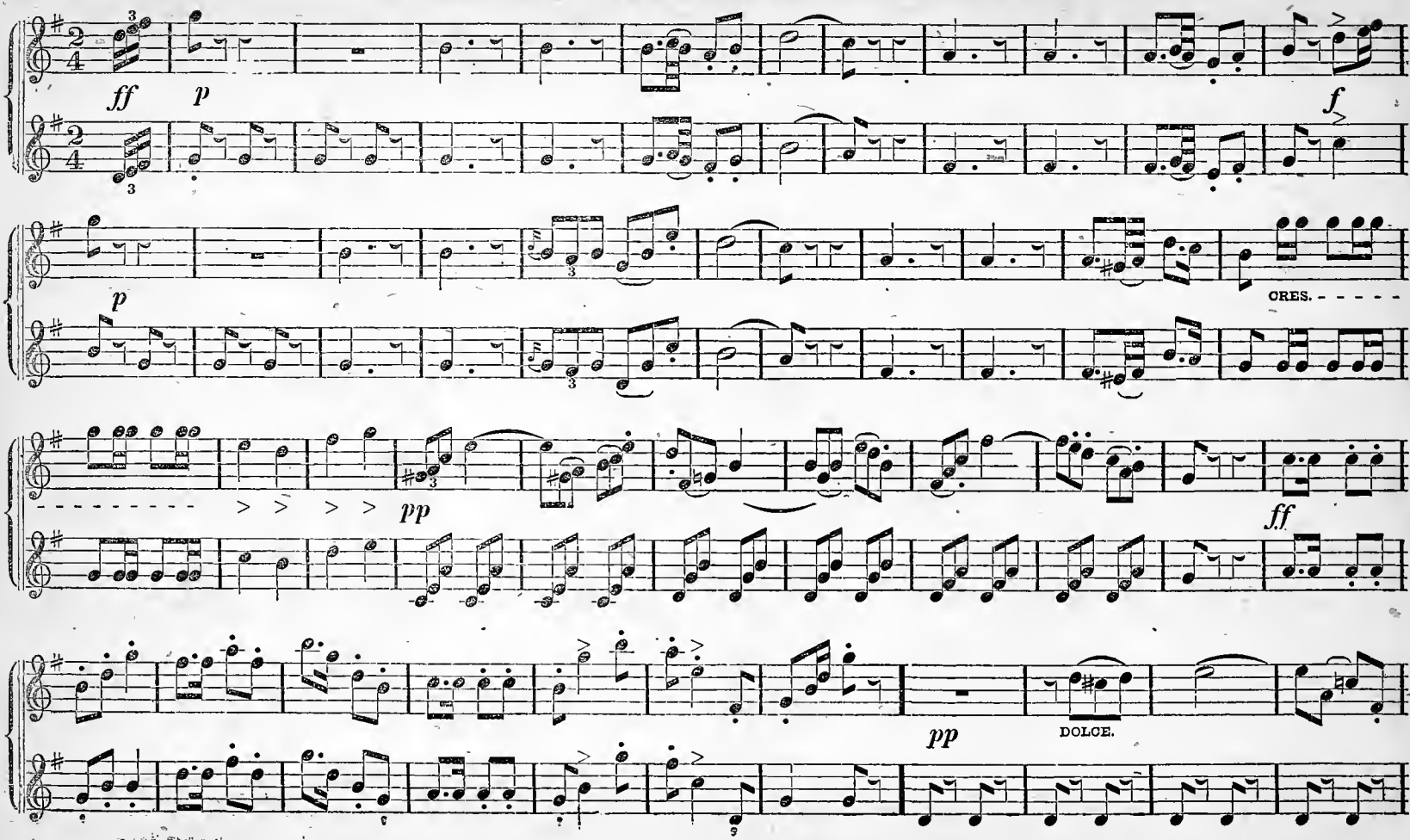
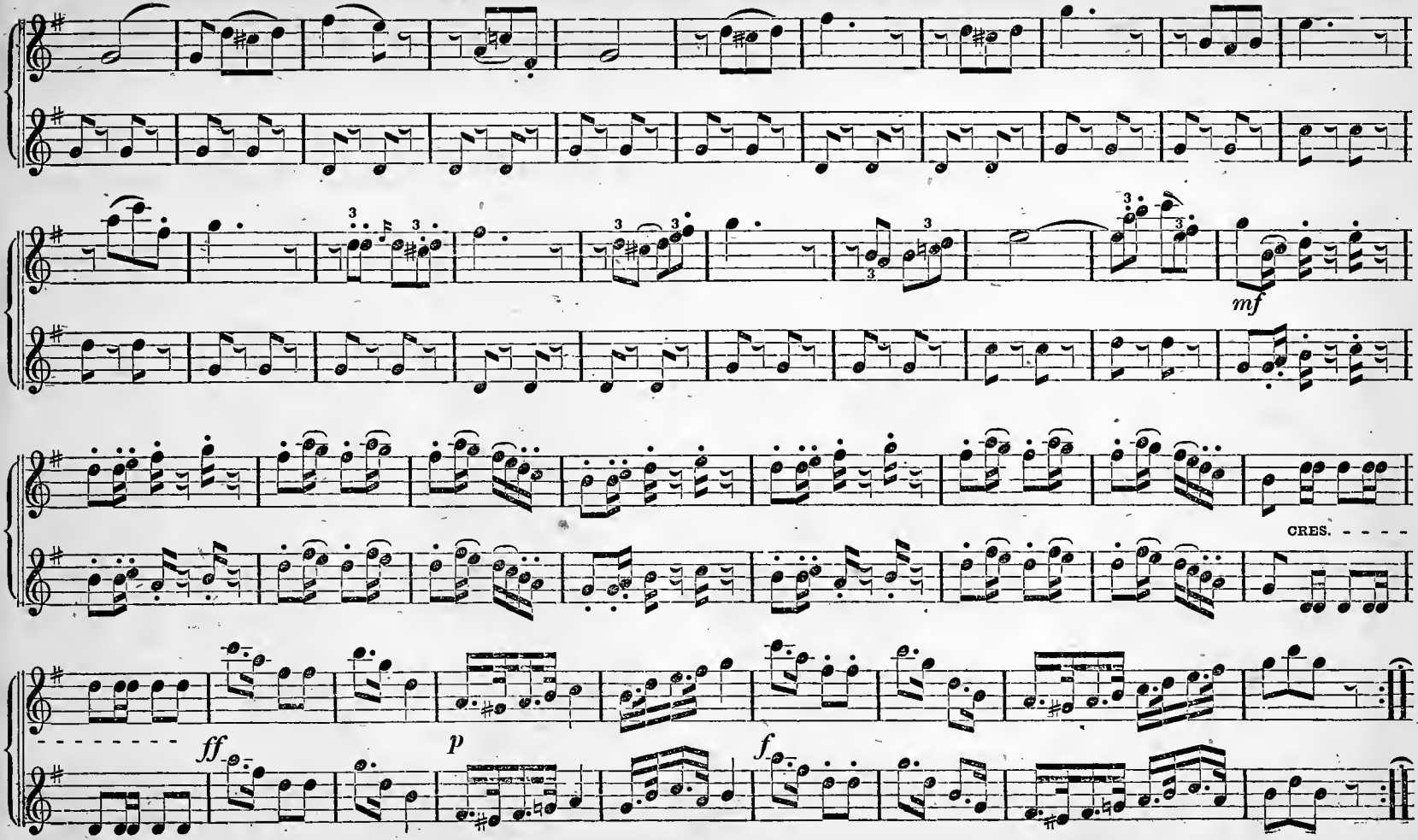
D. C.

MARCH OF AUSTRIA.

Strauss.

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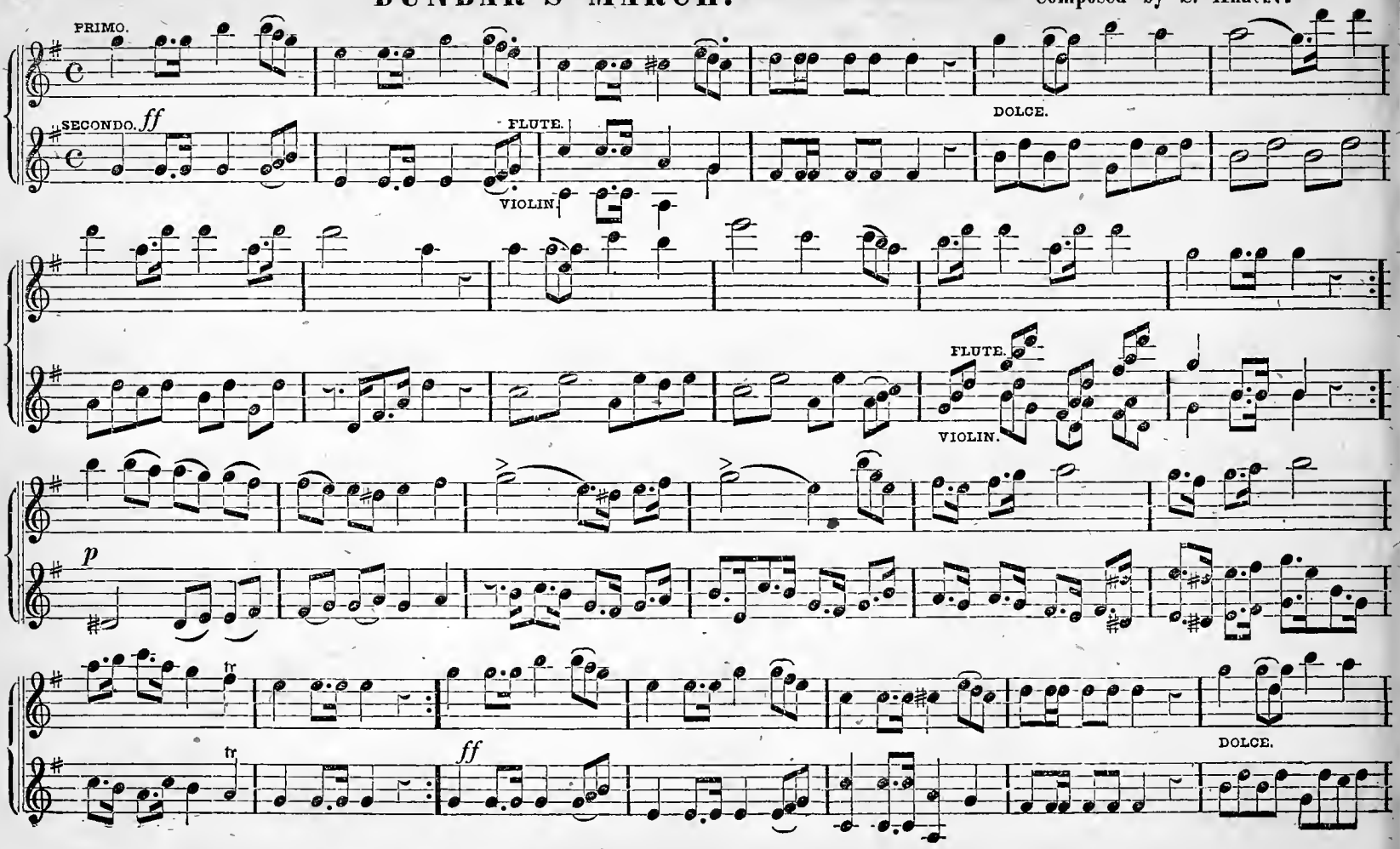
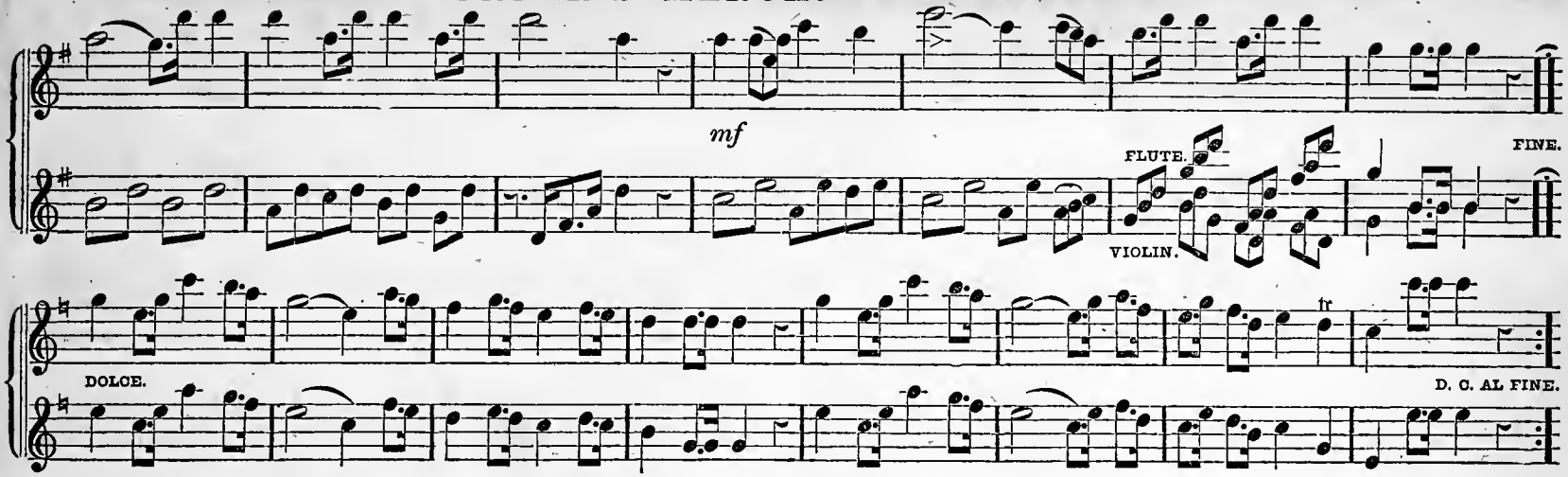
DUNBAR'S MARCH.

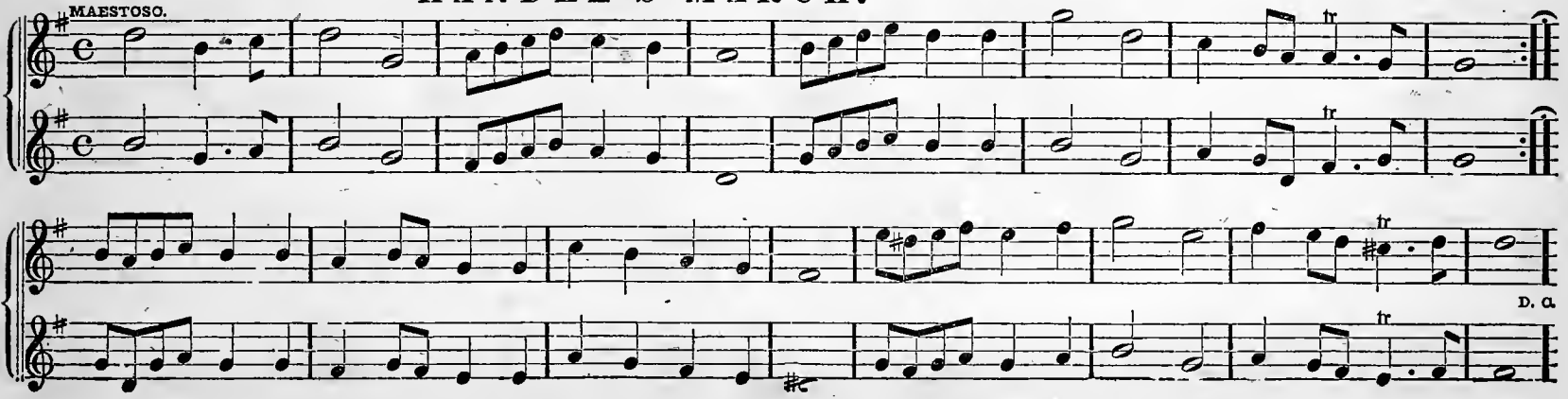
Composed by S. Knaebel



DUNBAR'S MARCH. Continued.

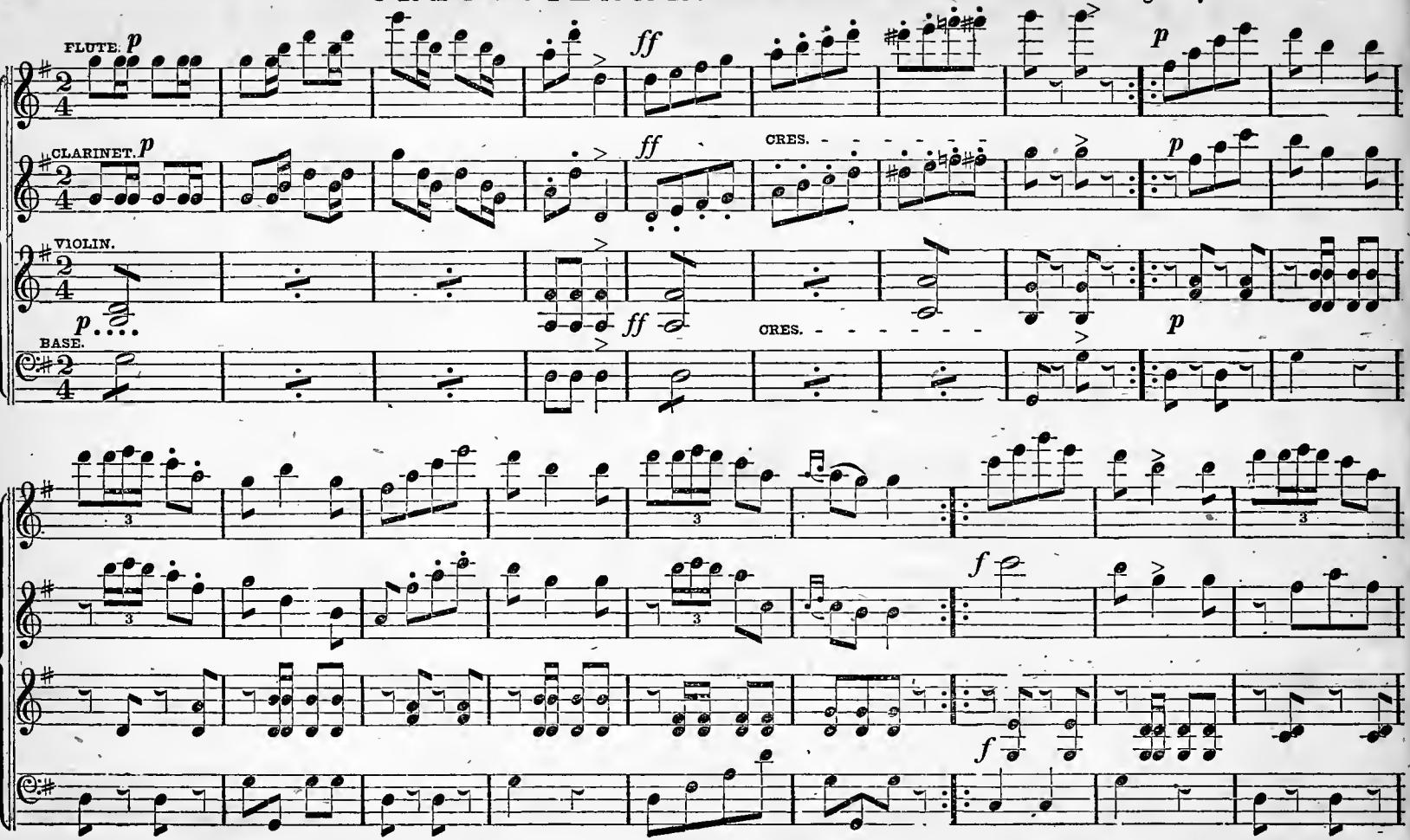


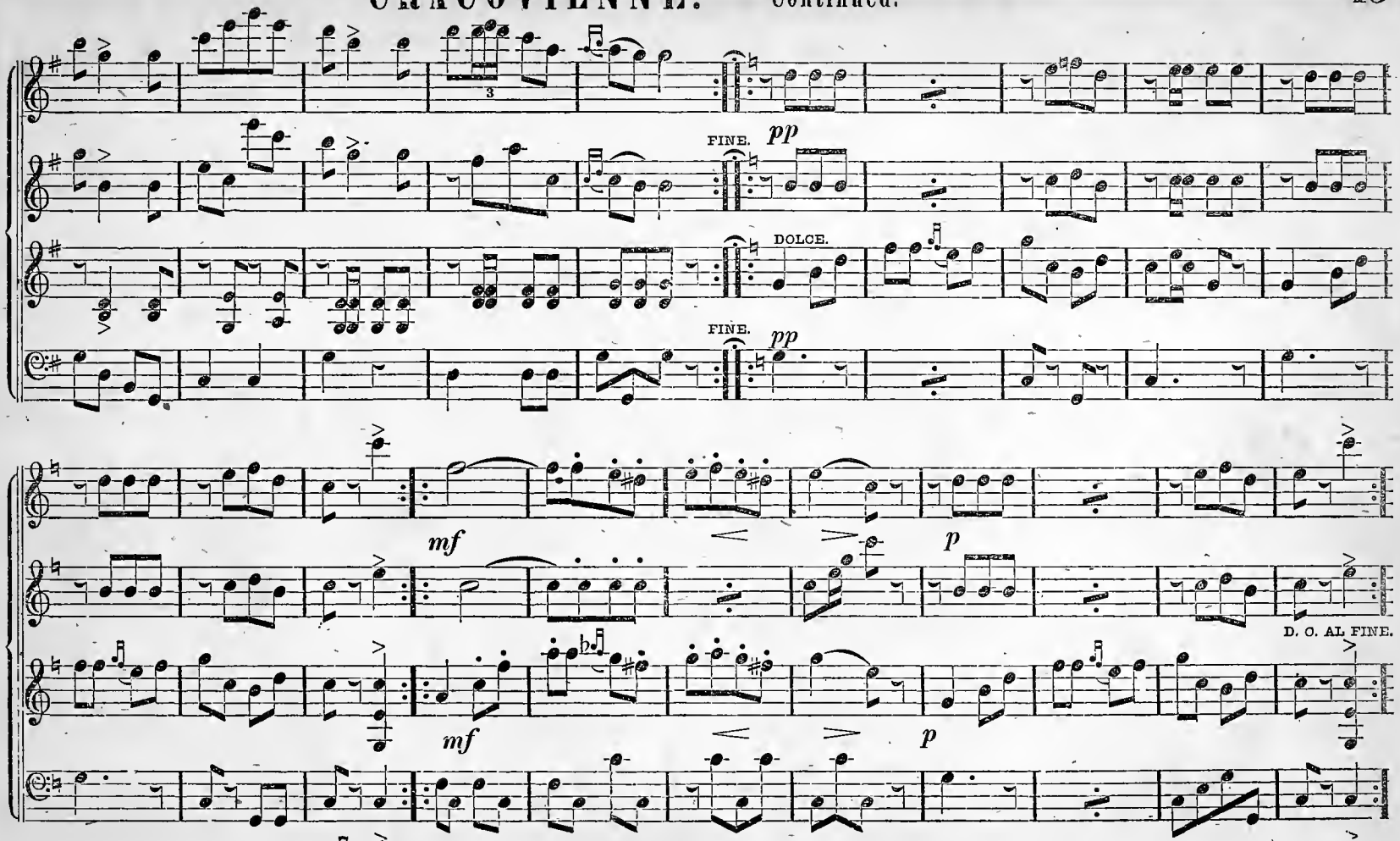
HANDEL'S MARCH.



CRACOVIENNE.

Arranged by S. Knaebel.

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FINE.
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D. C. AL FINE.
mf
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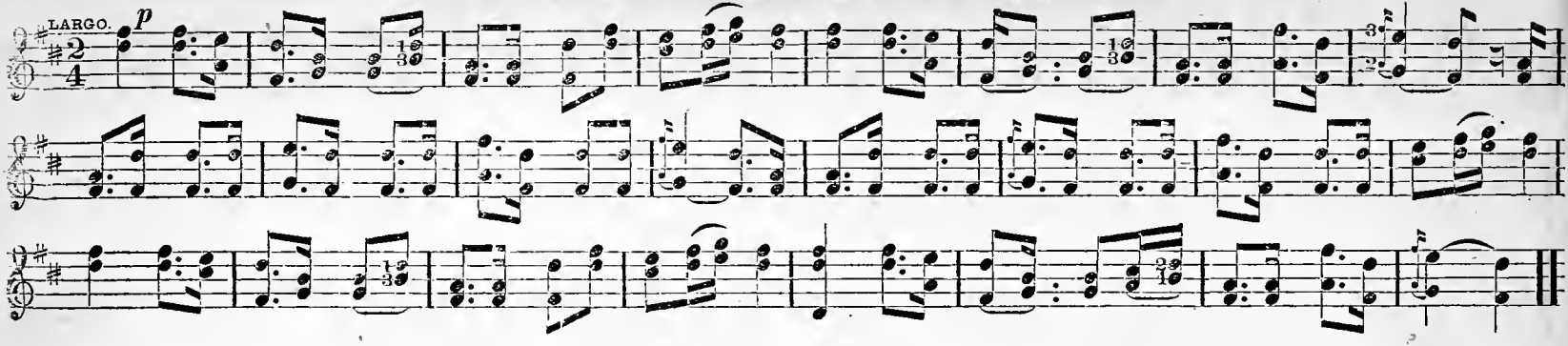
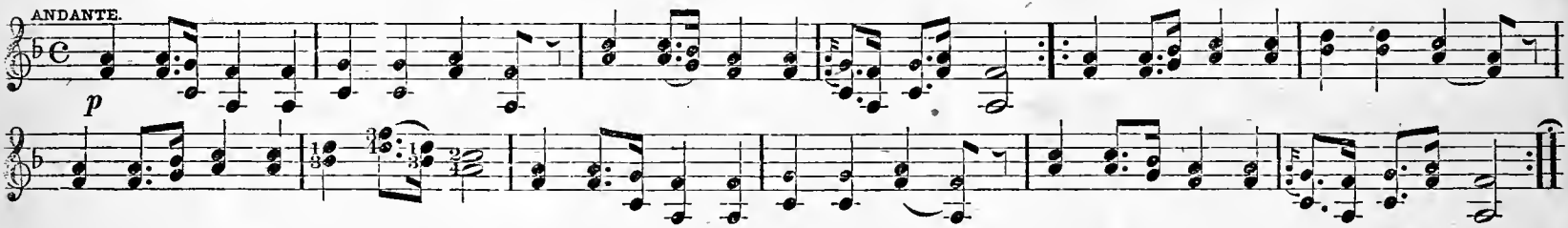
7

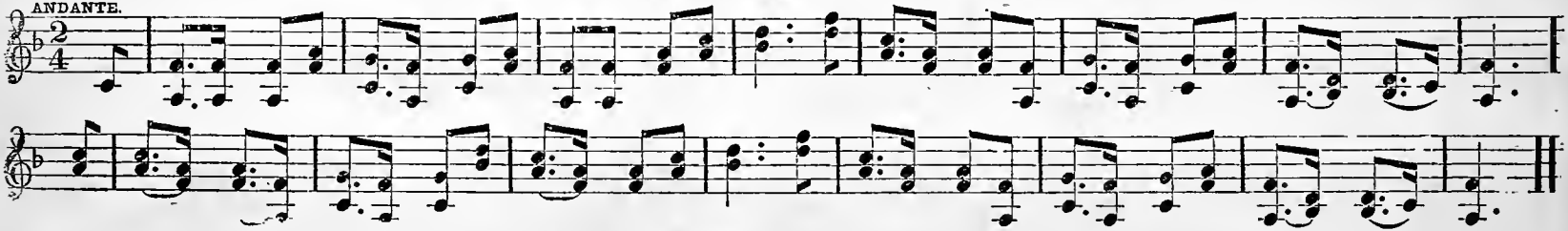
OFT IN THE STILLY NIGHT.



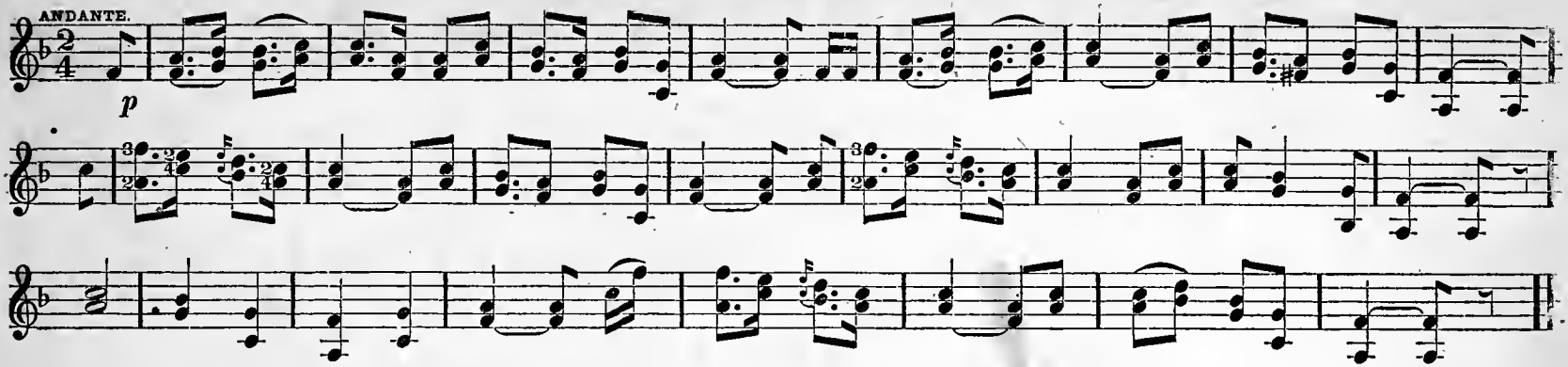
ROUSSEAU'S DREAM.



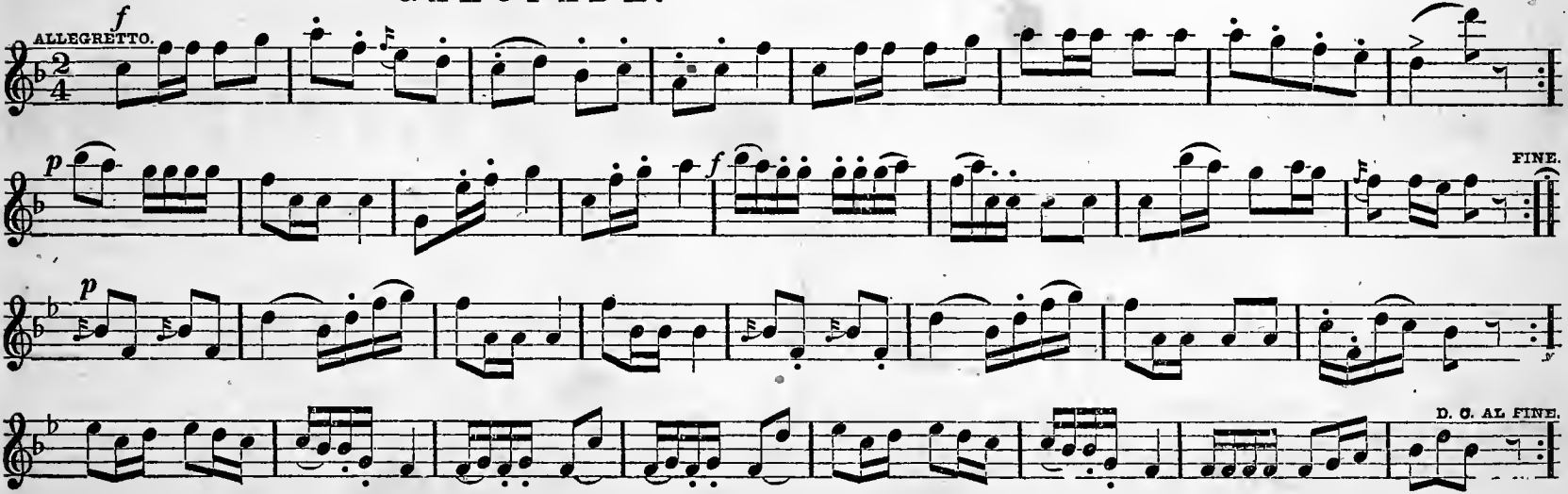
AULD LANG SYNE.



HOME, SWEET HOME.



GALOPADE.



DUETTOS BY RAUTENKOLB.

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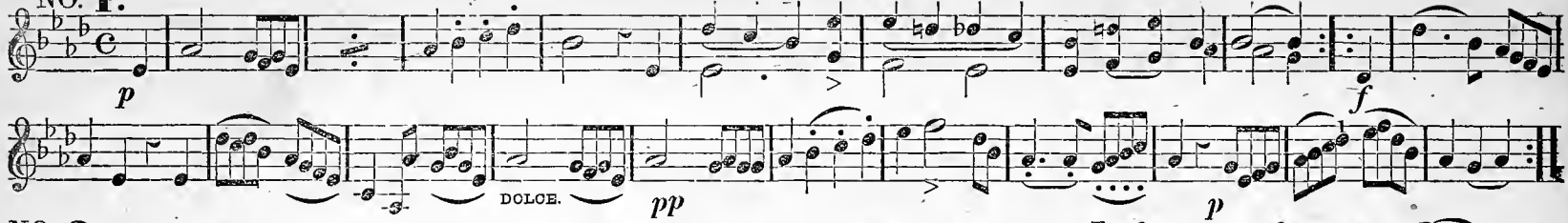
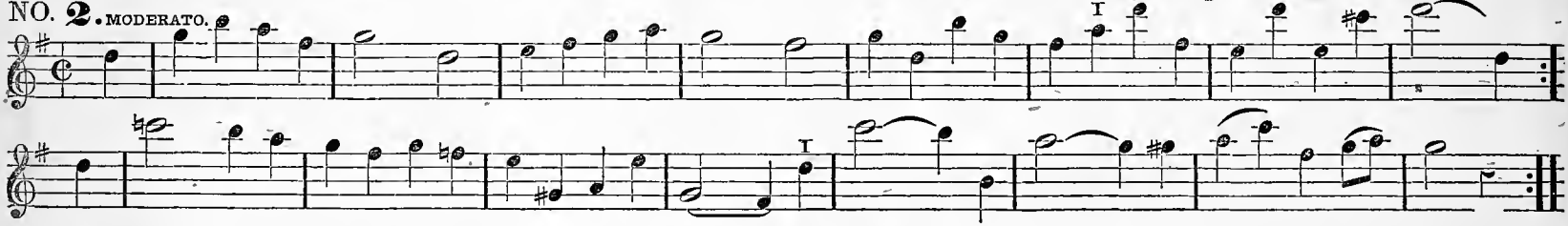
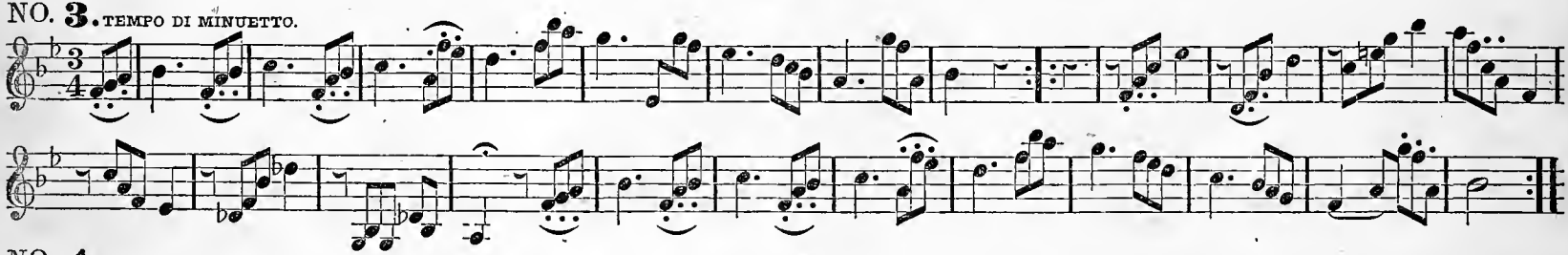


NO. 2. MODERATO.



NO. 3. TEMPO DI MINUETTO.



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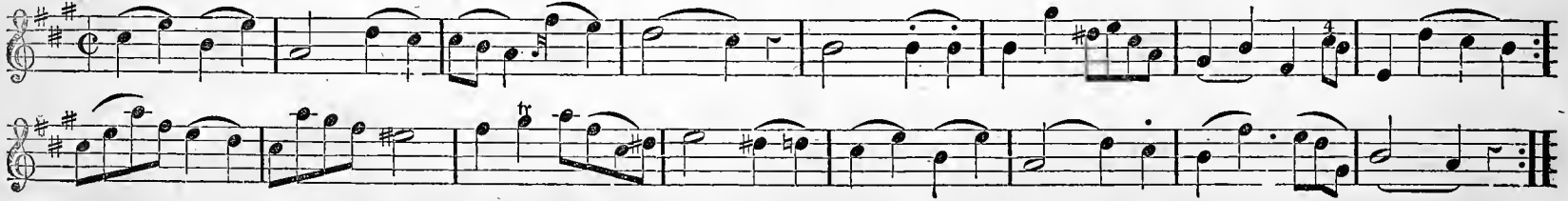
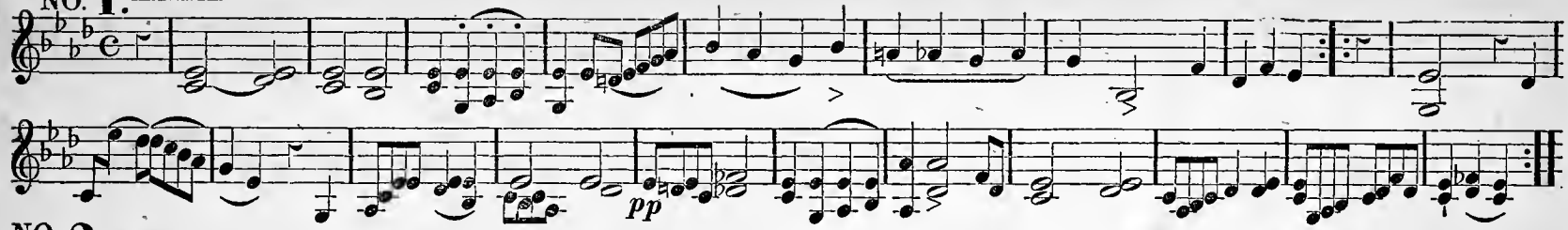


NO. 1. ANDANTE.



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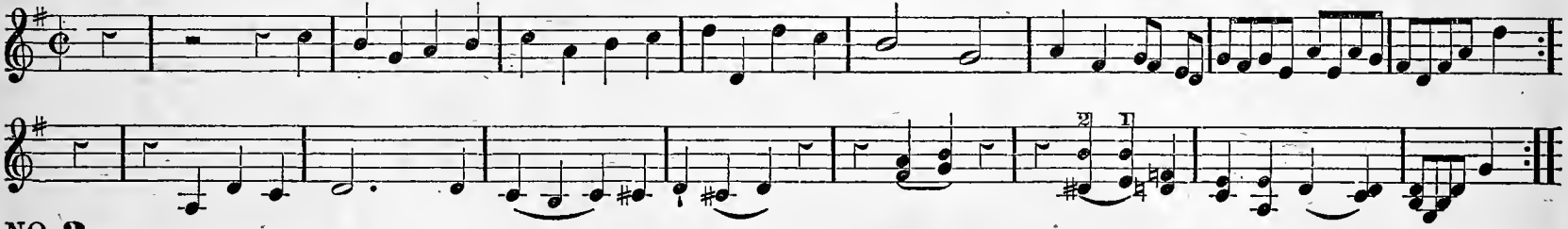
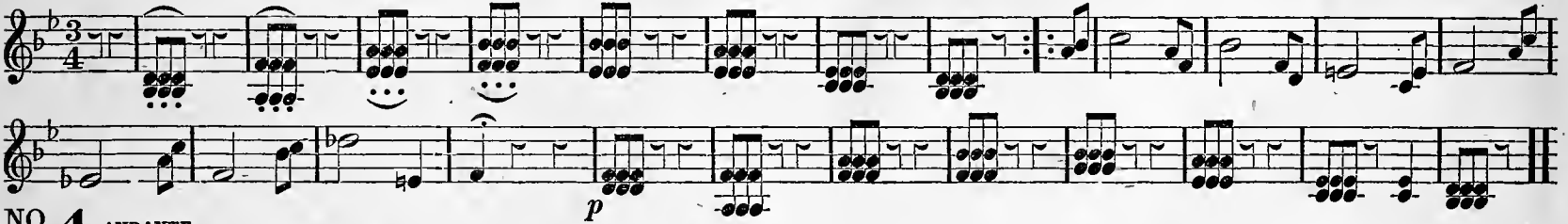


NO. 3. TEMPO DI MINUETTO.



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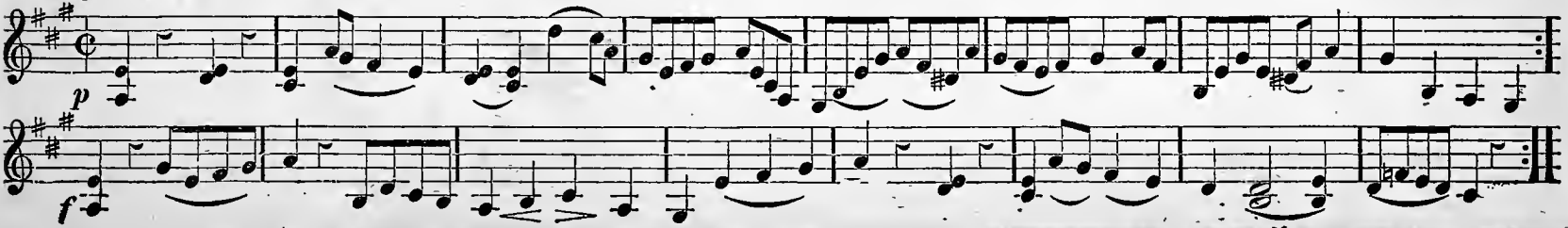
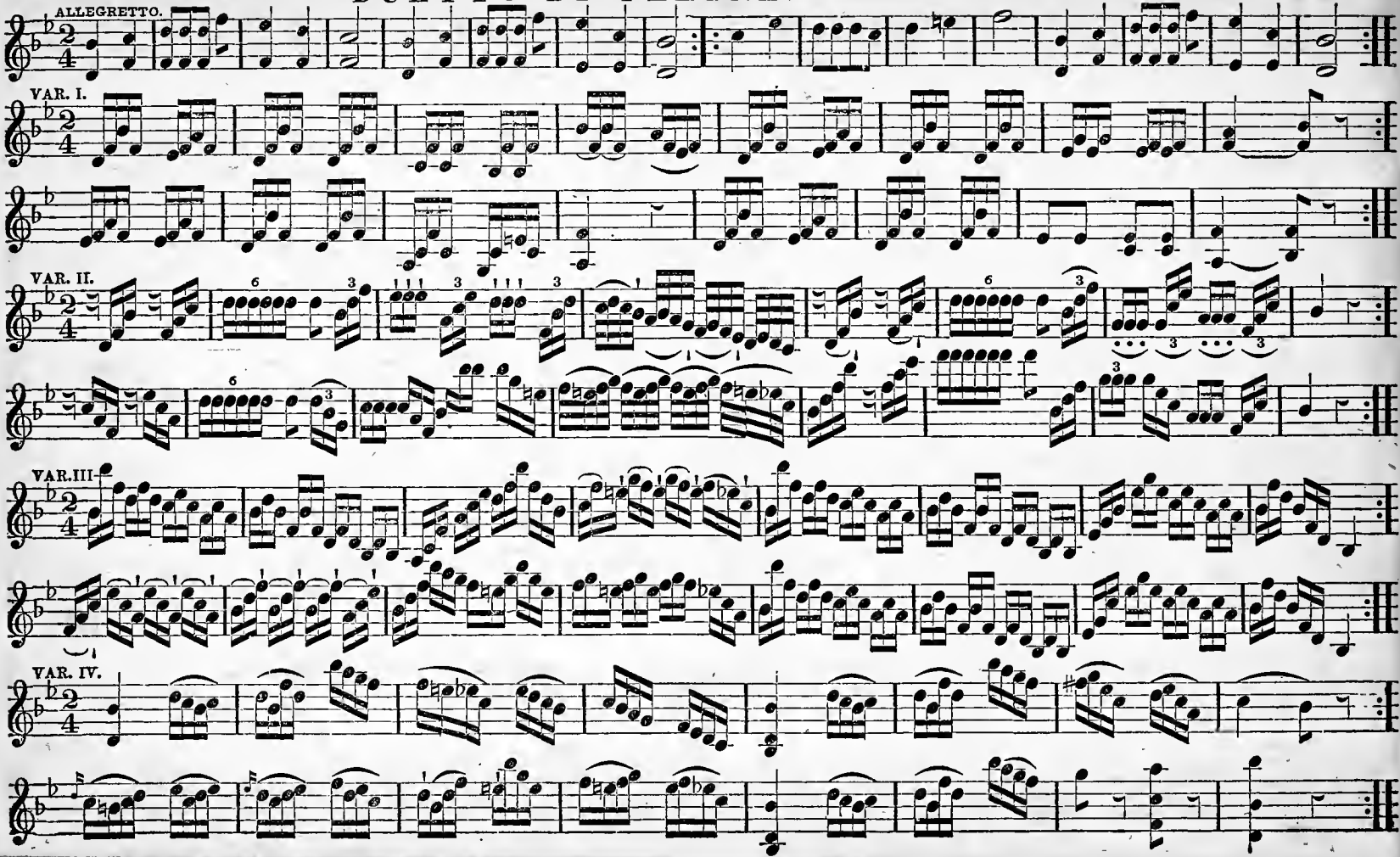
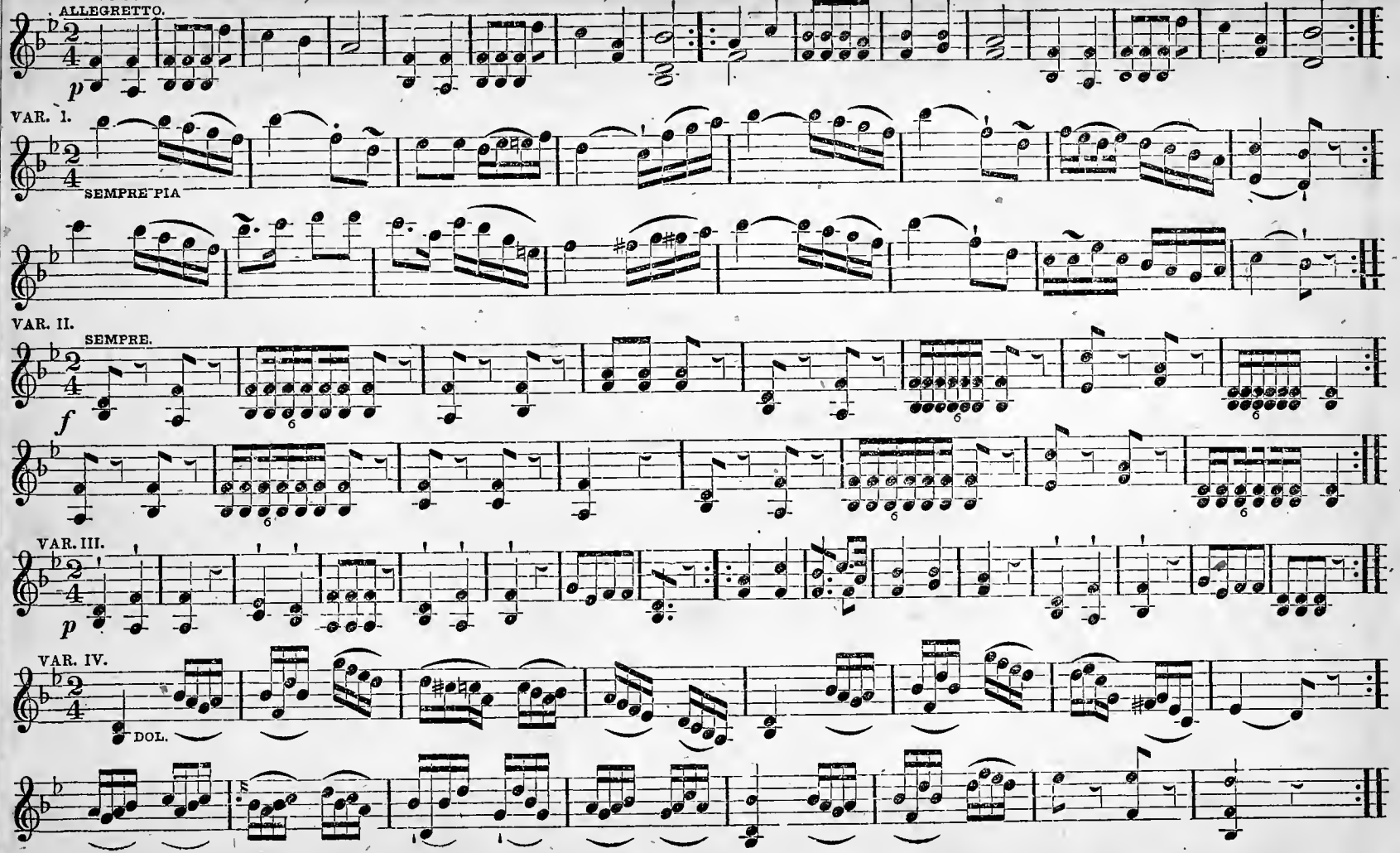


DUETTO BY PLEYEL.



VIOLIN SECONDO



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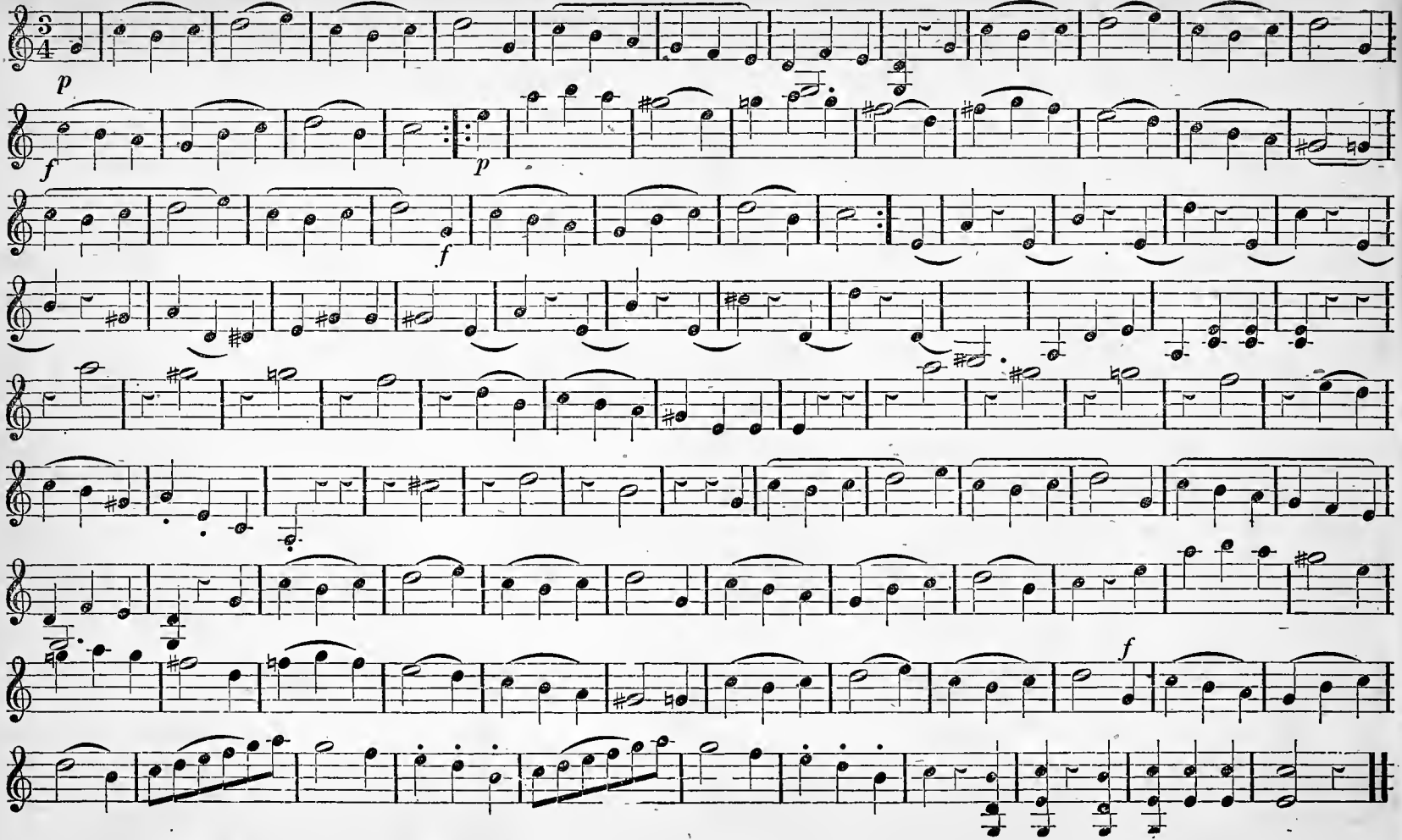
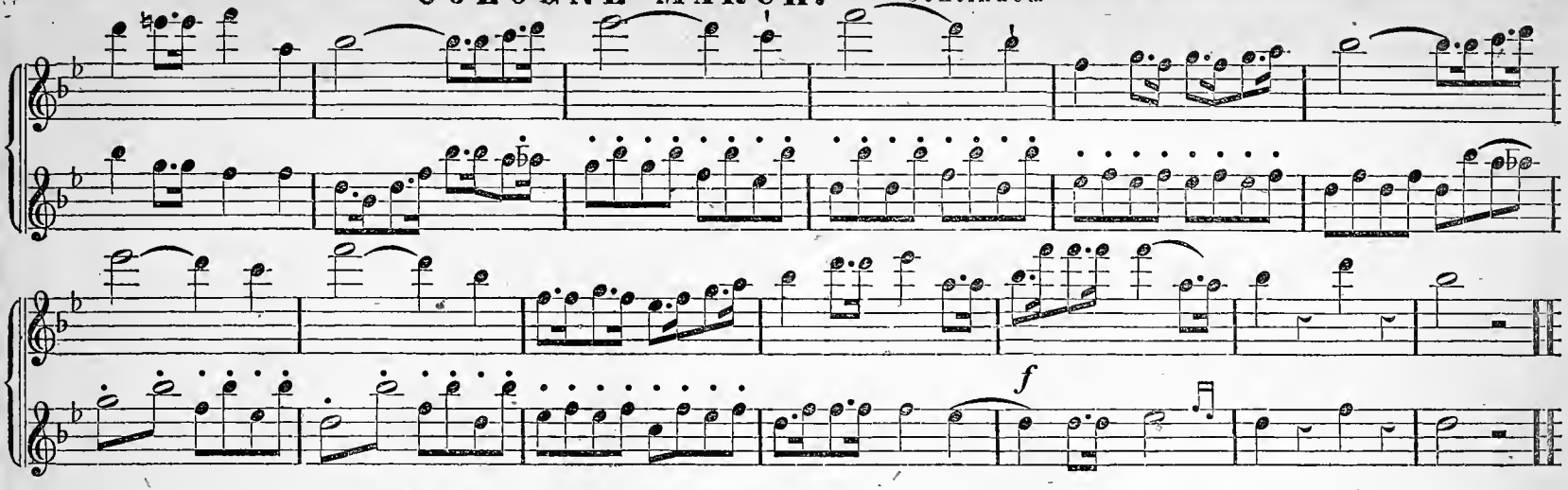
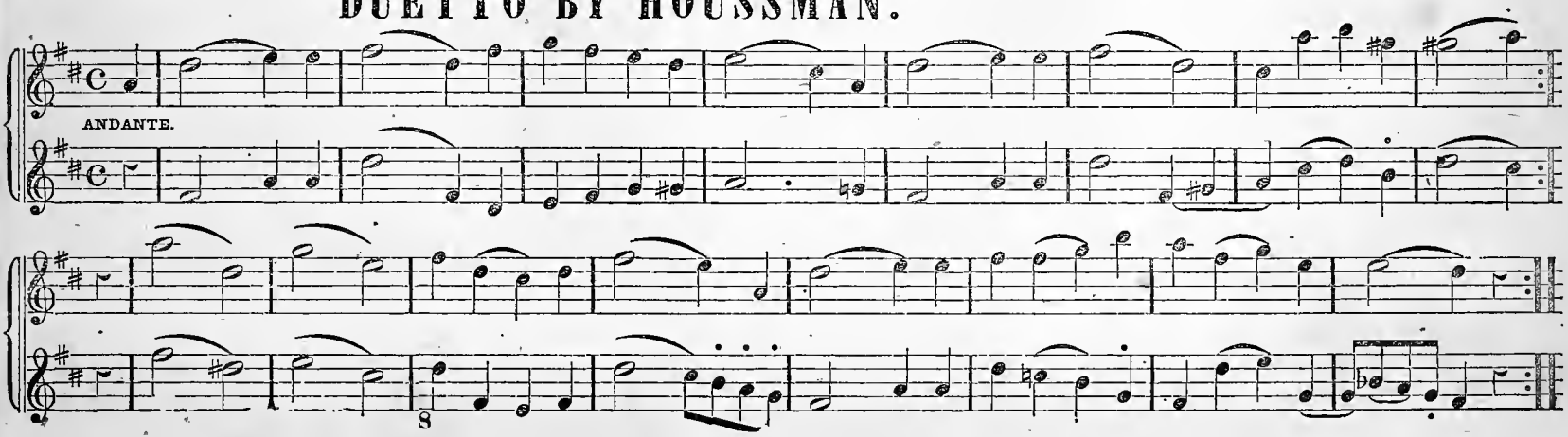


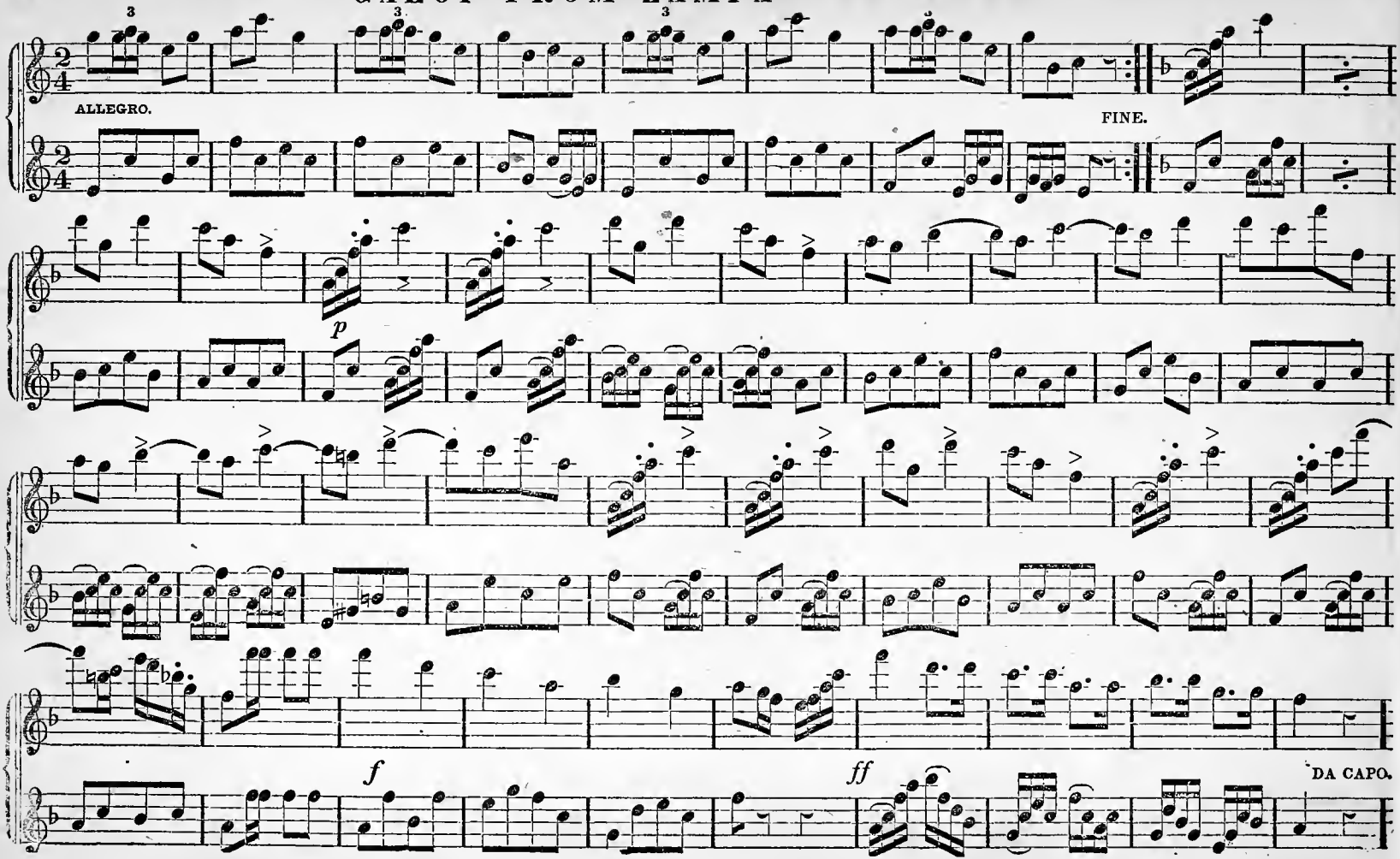
COLOGNE MARCH. Continued.

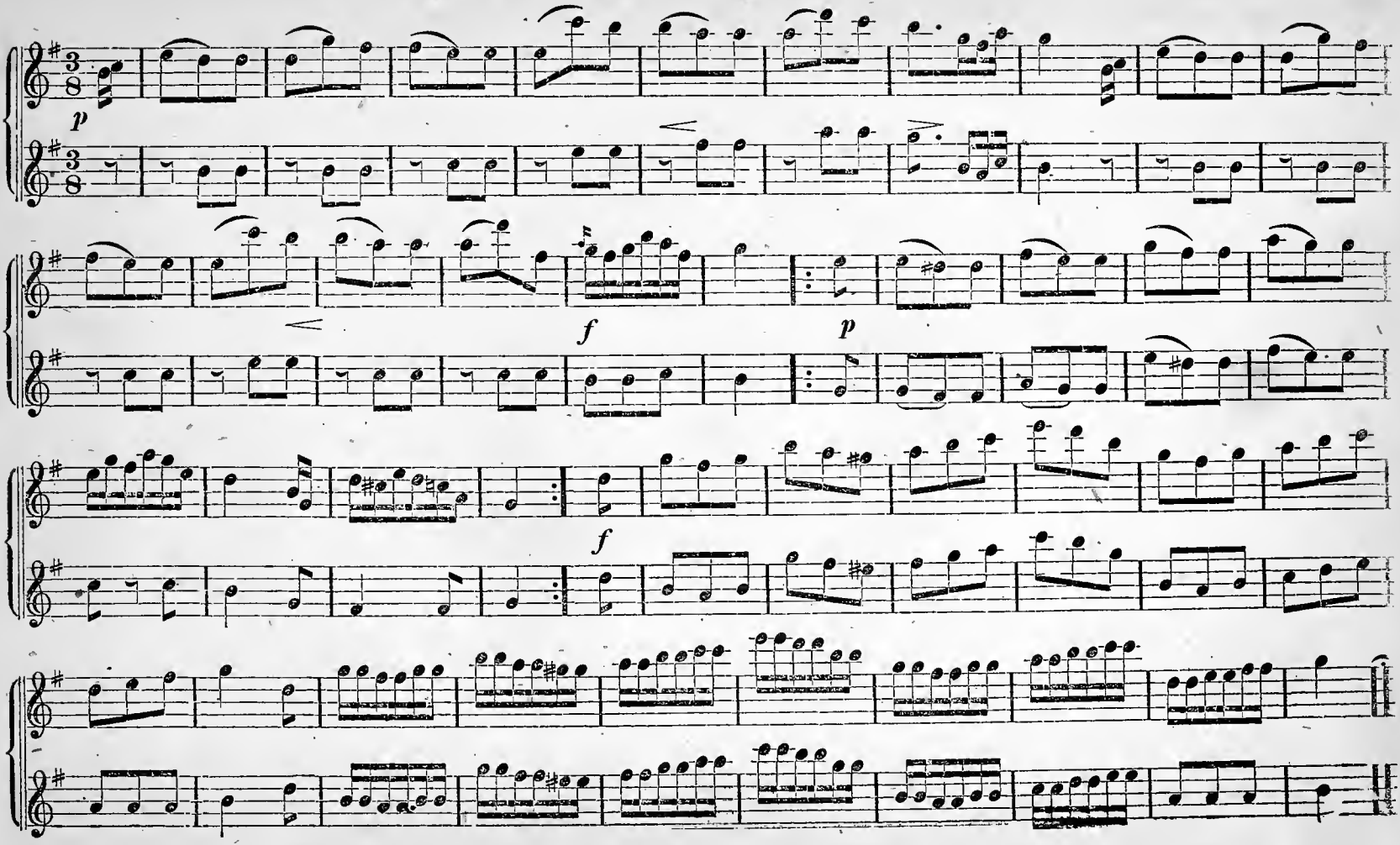


DUETTO BY HOUSSMAN.



GALOP FROM ZAMPA

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GAVOT DE VESTRIS.

Variations by T. Berbignier

ALLEGRETTO.

BIS.

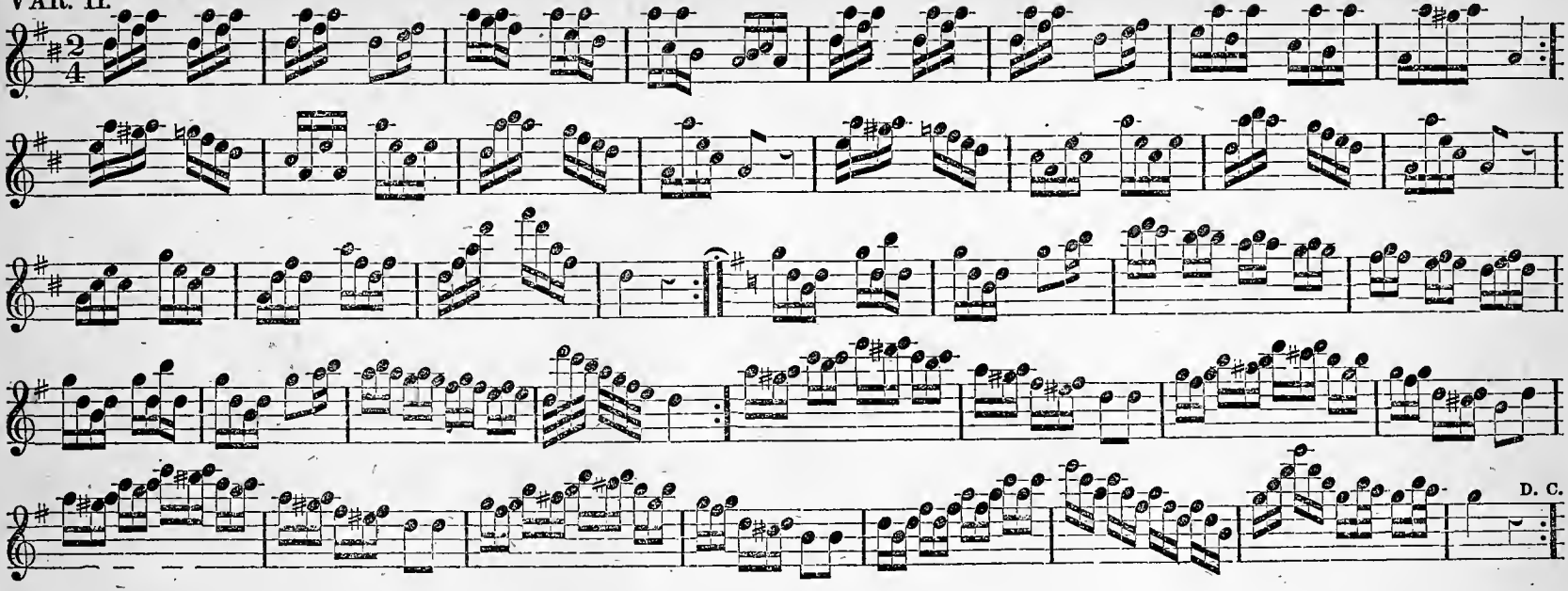
DA CAPO.

VAR. I.

DA CAPO.

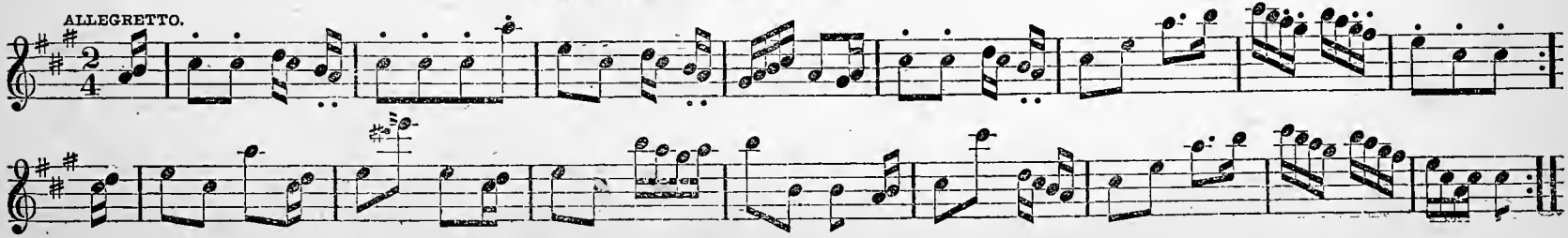
GAVOT. Continued.

VAR. II. LEGATO.



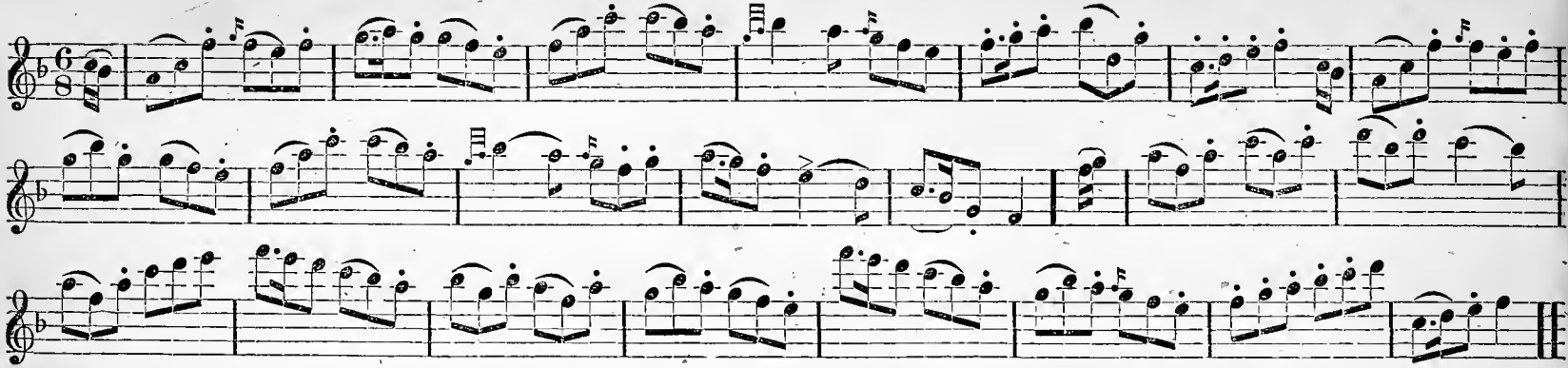
THE WHITE COCKADE.

ALLEGRETTO.

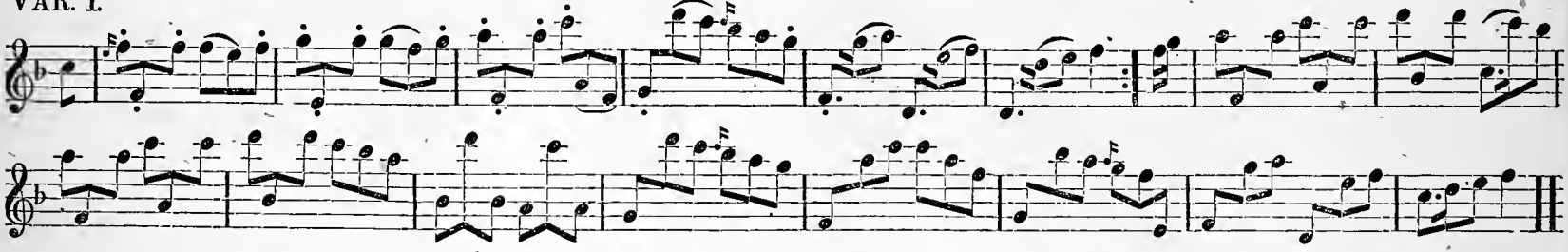


SPRIG OF SHILLELAH.

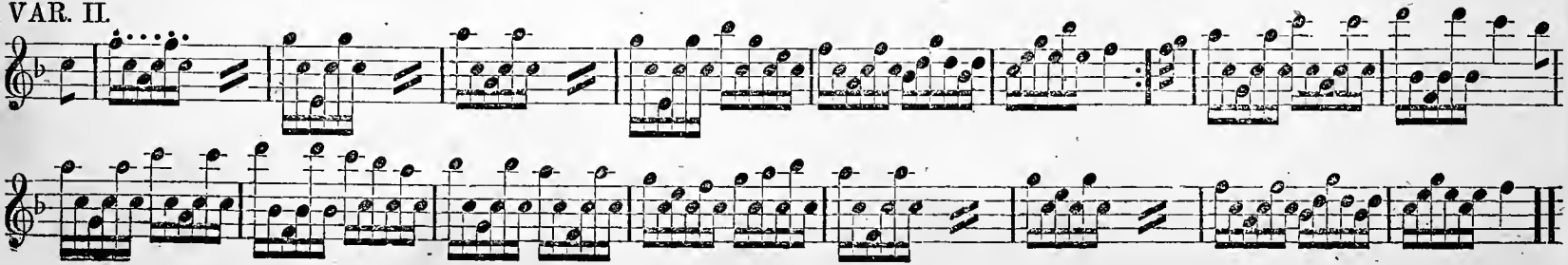
Variations by Nicholson.



VAR. I.



VAR. II.



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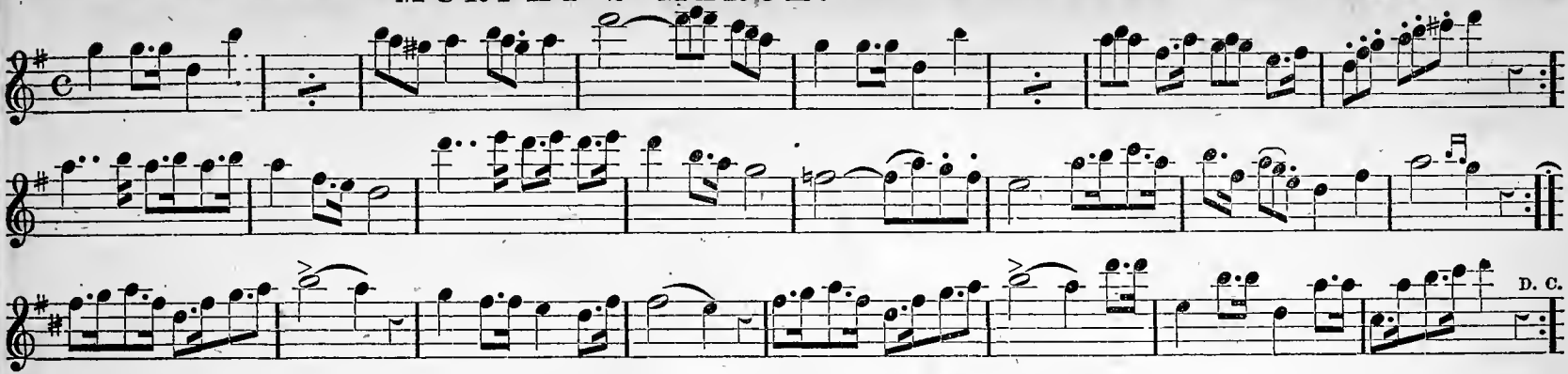

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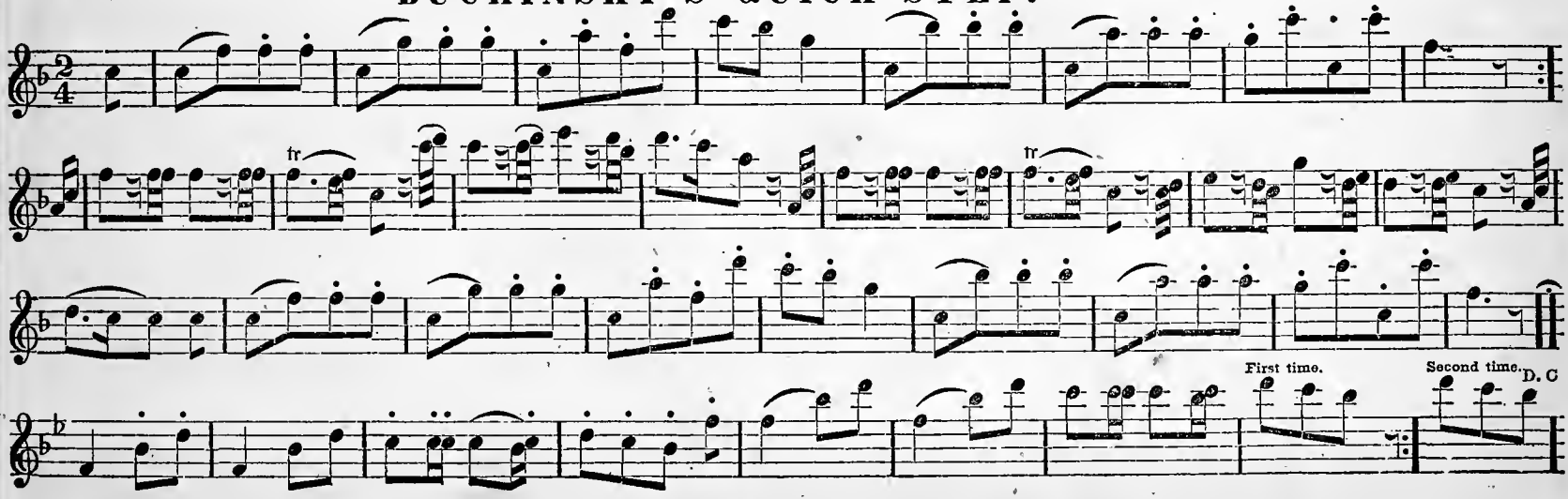

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