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THE

FLUTE MADE EASY;

BEING A

THOROUGH AND PROGRESSIVE METHOD OF STUDY:

EMBRACING THE

RUDIMENTS OF MUSIC & NUMEROUS EXAMPLES & EXERCISES,

THE WHOLE FORMING A

COMPLETE MANUAL OF INSTRUCTION

FOR

THE FLUTE;

TO WHICH ARE ADDED

SELECTIONS FROM THE OPERAS,

AND A COLLECTION OF THE

LATEST AND MOST POPULAR SONGS, POLKAS, WALTZES, MARCHES, &c

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., WASHINGTON ST.

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Oliver Ditson.

Dec. 20, 1857

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ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

QUESTION. What is Music?

ANSWER. Music has for its object sounds, their succession, and various combinations.

Q. What is a succession of single sounds denominated?

A. MELODY.

Q. What name is applied to several sounds heard at once?

A. HARMONY.

Q. How are musical ideas expressed in writing?

A. By characters called NOTES.

Q. How many notes are there in music?

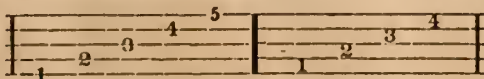
A. Seven.

Q. How are they expressed?

A. By the first seven letters of the alphabet,—A, B, C, D, E, F, G.

Q. How are the notes written?

A. On five parallel lines, and in their spaces; which, collectively taken, are termed the **STAFF**, or stave.



Q. How are the lines and spaces of the staff counted?

A. From the lowest upwards.

Q. How are the names of the notes and their pitch ascertained?

A. By means of a character called a **Clef**, which is placed at the beginning of the staff.

Q. How many clefs are there?

A. Two principal, viz.: the treble clef and bass clef

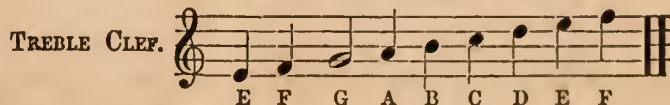
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

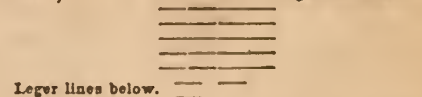
A. The letter or note G.

NOTES UPON THE STAFF.

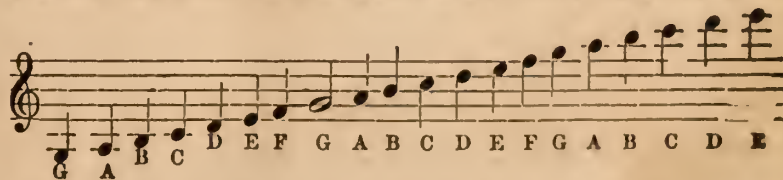


Q. Are the notes always confined within the five lines and four spaces of the staff?

A. No; they frequently extend above or below, on or betwixt additional small lines, called **LEGER LINES**, thus:



NAMES OF THE NOTES ON THE TREBLE STAFF, LEGER LINES AND SPACES



NOTE.—The pupil will perceive that the first note is below two additional, or **leger lines**, this is called the third space below the staff, which is the letter G—the next is on the 2d leger line below, which is the letter A. Then 2d space below B—1st leger line below C—1st space below D—1st line E—1st space F—2d line G—2d space A—3d line B—3d space C—4th line D—4th space E—5th line F—1st space above G—1st leger line above A—2d space above B—2d leger line above C—3d space above D—3d leger line above E, &c.

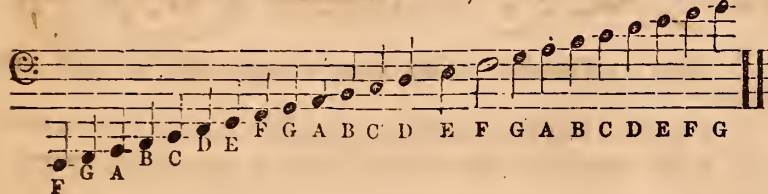
THE BASS NOTES EXPLAINED.

- Q. On what line is the bass clef placed?
 A. On the fourth line from the bottom.
 Q. What note, or letter does it make?
 A. The note or letter F.

NOTES ON THE BASS STAFF.



NAMES OF THE NOTES ON THE BASS STAFF, Leger Lines AND SPACES.



SECOND LESSON.

ON THE FLUTE.

- Q. How many kinds of Flute are there?
 A. Three: the *Common*, with one, four, six or eight keys, and sometimes nine or twelve; the *Piccilo*, or octave; and the *Boehm*, of recent invention.

THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES. AND THEIR PROPORTIONS.

- Q. How many different species of notes are there?
 A. Six.

Q. What are they?

- A. The SEMIBREVE, or whole note \circ ; the MINIM, or half note ρ ; the CROTCHET, or quarter note ρ ; the QUAVER, or eighth note ρ ; the SEMIQUAVER, or sixteenth note ρ ; and the DEMISEMIQUAVER, or thirty-



NOTE.—The stems of the notes may be turned up or down, tied or not, without changing the duration of the notes. The pupil will study the relative length of the notes as follows: One semibreve is equal to two minims, &c., as in the Table. Then learn the value of the minim; one minim is equal to two crotchets; one minim is equal to four quavers; one minim is equal to eight semiquavers; one minim is equal to sixteen demisemiquavers. Then the value of the crotchet; one crotchet is equal to two quavers; one crotchet is equal to four semiquavers; one crotchet is equal to eight demisemiquavers. Then the value of the quaver; one quaver is equal to two semiquavers; one quaver is equal to four demisemiquavers. Then the value of the semiquaver; one semiquaver is equal to two demisemiquavers.

FOURTH LESSON.

ON THE DOT, RESTS, AND TRIPLETS

- Q. What is the effect of a dot after a note?
 A. It makes the note half as long again, thus

A semibreve dotted $\ominus \cdot$ is equal to a semibreve and a minim, or three minims.

A minim dotted, $\text{P} \cdot$ is equal to a minim and a crotchet, or three crotchets.

A crotchet dotted, $\text{C} \cdot$ is equal to a crotchet and a quaver, or three quavers.

A quaver dotted, $\text{Q} \cdot$ is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver dotted, $\text{S} \cdot$ is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

Q. What is the effect of two dots after a note?

A. They add three quarters to its length, that is, the first dot is half as long as the note, and the second dot is half as long as the first, thus:



Q. What are rests!

A. Small characters which denote silence, and are equal in duration to the notes which they represent.

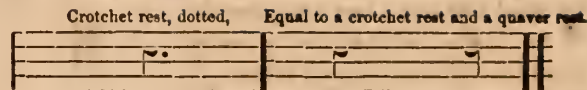
Q. How are they expressed?

A. The semibreve rest is expressed by a stroke placed under a line of the staff; the minim rest by a stroke over a line; the crotchet rest by one crook turning to the right; the quaver rest by one crook turning to the left; the semiquaver rest by two crooks turning to the left; and the demisemiquaver rest by three crooks turning to the left.



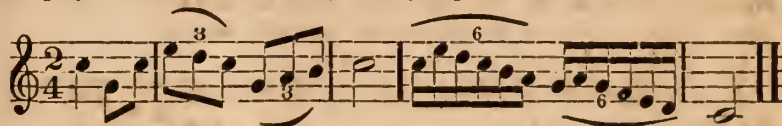
Q. Does the dot have the same effect upon a rest that it does upon the note?

A. It does; thus—



Q. What is the meaning of the figure 3 placed over or under three crotchets, quavers or semiquavers?

A. It signifies that the three crotchets, quavers or semiquavers, must be played in the time of two; each group is called a TRIPLET.



Q. What is the meaning of the figure 6 placed over or under six notes?

A. It signifies that they must be played in the time of four.

Q. Is the same rule observed with respect to other figures, as 5, 7, 9, &c.?

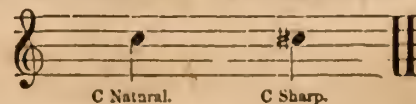
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

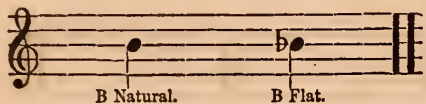
Q. What is the effect of the sharp (#)?

A. It raises or elevates the note before which it is placed, a semitone, and played on the next key on the right hand.



Q. What is the effect of the flat (b)?

A. It lowers or depresses the note before which it is placed a semitone, and played on the key placed on the left hand.



Q. Are the sharps and flats marked to all the notes of a musical composition?

A. No; the sharps and flats necessary to the key are marked at the signature, or after the clef, and they effect all the notes of the same name, during the piece, unless contradicted by a natural.

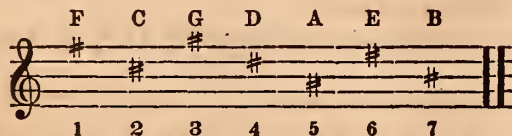
Q. What is the effect of the natural (♮)?

A. The natural contradicts either the sharp or the flat, and brings the note to its original state.



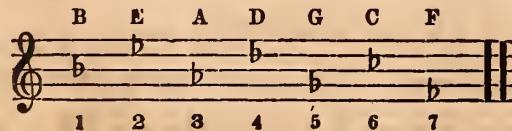
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



Q. When a #, b, or ♮, is placed before a note, in the course of a piece of music, what is it called?

A. Accidental. It effects all the notes on the same line or space, through one measure only.

Q. What is the effect of the double sharp?

A. The double sharp, marked by a ×, serves to raise a note, already sharp, another semitone.

Q. What is the effect of the double flat?

A. The double flat (bb) serves to lower a note, already flat another semitone.

Q. What is a semitone?

A. A semitone is the smallest interval used in modern music. On the piano-forte there is a semitone from any key to the next above or below.

Q. What is a tone?

A. A tone is the union of two semitones, thus:—



SIXTH LESSON.

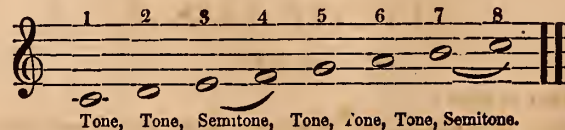
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

A. This name is given to a succession of seven notes, ascending or descending; there are two sorts, the DIATONIC and the CHROMATIC.

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.



Q. Where are the semitones placed in the foregoing scale?

A. The semitones occur between the third and fourth and seventh and eighth degrees.

Q. How are the tones and semitones placed in the minor scale?

A. From 1 to 2 a tone; 2 to 3 a semitone; 3 to 4 a tone; 4 to 5 a tone; 5 to 6 a semitone; 6 to 7 a tone and a semitone; 7 to 8 a semitone.

1 2 3 4 5 6 7 8
Tone, Semitone Tone, Tone, Semitone, Tone and Semitone, Semitone.

Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—

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

Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—

C B Bb A Ab G Gb F E Eb D Db C

SEVENTH LESSON.

ON TIME.

Q. What is time?

A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is divided into small equal portions, by lines, called bars, drawn perpen-

dicularly through the staff; and every division is called a measure or bar; thus—

Q. What is the use of the DOUBLE BAR?

A. It serves to divide a piece of music into two, three, or more parts, called strains. When dots are placed on both sides of the double bar, both parts are to be repeated; when the dots are only on one side of the double bar, the part on the same side as the dots is to be repeated.

1st Strain. 2d Strain. 3d Strain. 4th Strain.

Q. How many sorts of time are there?

A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

A. Simple common time is expressed by C, $\frac{3}{2}$, $\frac{4}{4}$, and $\frac{2}{4}$.

One Semibreve in a measure, or its equivalent.

One Minim in a measure, or its equivalent.

Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

Three minims in a measure.

Three crotchets in a measure.

Three quavers in a measure.

Compound common time takes place when two measures of simple

triple time are joined into one; that is, two measures of $\frac{3}{8}$ time make one of $\frac{6}{8}$; two measures of $\frac{3}{4}$ time make one of $\frac{6}{4}$, &c.

Six quavers in a measure.

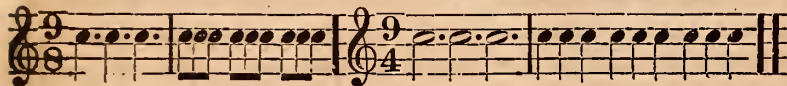
Six crotchets in a measure.



Compound triple time takes place when three measures of simple triple time are joined into one; that is, three measures of $\frac{3}{8}$ time make one of $\frac{9}{8}$; three measures of $\frac{3}{4}$ time make one of $\frac{9}{4}$, &c.

Nine quavers in a measure.

Nine crotchets in a measure.

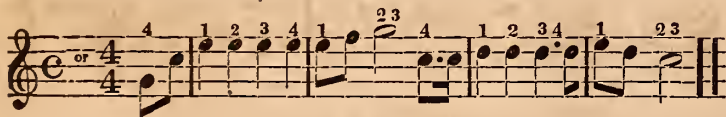


EIGHTH LESSON.

ON COUNTING TIME.

Q. How is the time of a musical composition to be counted?

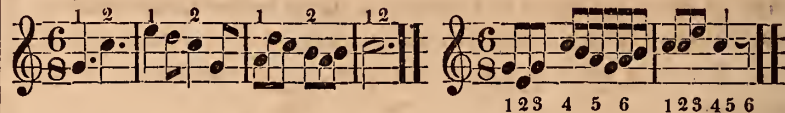
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked **C**, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



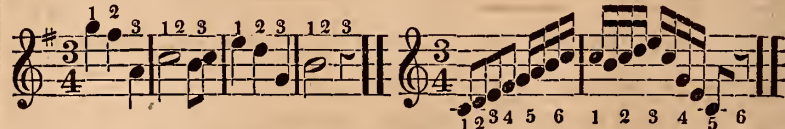
In half common time, marked $\frac{2}{4}$, two or four may be counted.



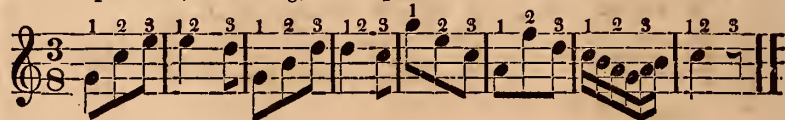
In compound common time, marked $\frac{6}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



In triple time, marked $\frac{3}{4}$, three crotchets are generally counted; in slow movements, however, it is better to count six quavers in a measure.



In triple time, marked $\frac{3}{8}$, three quavers are counted in a measure.



NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS.

Q. What is an **APPOGIATURA**?

A. It is a small note placed before a large one, above or below; it may be a tone or a semitone above the principal note, or a semitone below. The appoggiatura borrows half the value of the principal note; sometimes two thirds.



Q How is the **TURN** expressed and performed?

A. The **TURN** is the union of the upper and lower appoggiatura; it is either direct or inverted. The direct turn is expressed by this sign \sim . When a sharp is to be added to the lower note, this must be expressed by a sharp added to the sign.



Q. How is the turn to a dotted note played?

A. The note is played first, and then the turn.



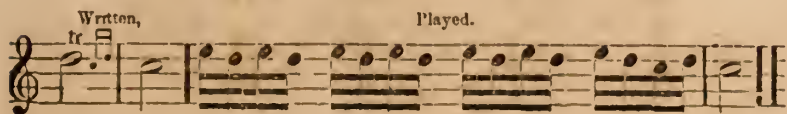
Q. How is the **INVERTED TURN** played?

A. It begins with the note below, and ends on the principal note.



Q. How is the **SHAKE** marked and performed?

A. The **SHAKE**, marked *tr*, is a quick and alternate repetition of two notes;—the principal note and the note above.



TENTH LESSON.

ON EXPRESSION.

Q. What are the principal means of expression?

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the **LEGATO**, **STACCATO**, **CRESCENDO**, and **DIMINUENDO**.

1. ON ACCENTS.

Q. What is meant by **ACCENT**, in music?

A. The stress given to a note, in preference to another, according to its place in the measure. In $\frac{1}{4}$ time the first and third parts are accented, and the second and fourth unaccented. In $\frac{2}{4}$ time, when two crotchets are introduced, the first is accented, and the second is not; when four quavers are introduced, the first and third are accented, and the second and fourth are not. In $\frac{3}{4}$ time, the first part of the measure is accented, and the second and third parts unaccented. In $\frac{6}{8}$ time, the first and fourth quavers are accented.

2. ON EMPHASIS.

Q. What is meant by **EMPHASIS**?

A. **EMPHASIS** is a deviation from the rules concerning the accents; it takes place when a note, which should not be accented, has a stress given to it; it is marked by a small angle $>$, or *sf*, or *fz*.



3. ON SYNCOPATION.

Q. What is the meaning of syncopation?

A. Syncopation takes place when the unaccented part of a measure is joined with the next accented part; this happens—

1. When long notes are placed between two other notes of shorter duration; as a minim between two crotchets, or three crotchets between two quavers.



2. When two notes are connected by a tie or bind \frown , either in the middle of a measure, or from the last note of a measure to the first of the next,—the first note of the tie is struck, the second is held down.



4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word LEGATO?

A. LEGATO signifies a smooth and connected style of playing, blending the sound of one note with that of the next. This is affected by keeping a finger down until the next finger has struck the following note.

Q. How is the legato expressed?

A. By a curved line, called a SLUR.



Q. What do small dashes placed over or under the notes signify?

A. The notes are to be played short and distinct, lifting the finger from the key before the length of the note is expired. It is called STACCATO.



When round dots are used, they should not be played quite so short.

Q. What is the meaning of the word CRESCENDO, or its abbreviation, CRES.?

A. It signifies that the sound must be gradually increased from soft to loud; this is sometimes expressed thus: \frown

Q. What is the meaning of the word DIMINUENDO, or DIM.?

A. It signifies that the sound must be gradually diminished from loud to soft; it is sometimes expressed thus: \smile

Q. When these two angles are opposite each other, thus, $\frown \smile$, what do they signify?

A. That the sounds must be gradually increased, and afterwards diminished; this is termed a SWELL.

ELEVENTH LESSON.

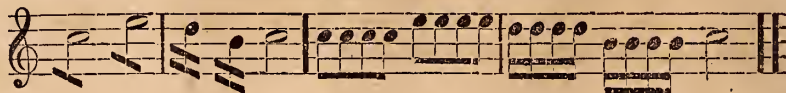
ON ABBREVIATIONS, &c., &c.

Q. What is the meaning of thick, short strokes, drawn across the stems of notes?

A. They are marks of abbreviation; thus:—

Written,

Played.



When placed after a group of notes, they signify repetition; thus:—

Written,

Played.



Q. What is the meaning of \frown ?

A. This mark is called a **PAUSE**, and signifies that the note over which it is placed must be sustained longer than its usual length.

Q. What is the use of the **BRACE** ?

A. It serves, in modern music, to connect the two staves, the upper of which is for the right hand, and the lower for the left hand.

Q. What is the meaning of the words **DA CAPO**, or their abbreviation, **D. C.** ?

A. They signify that the performer must play over again the first part of a piece, from the beginning to the word **FINE**.

Q. What is the meaning of **DAL SEGNO** ?

A. These words refer to a preceding mark of **REPEAT**, and indicate that part of the piece must be repeated, from the sign $\$$ to the word **FINE**.

Q. What is the use of the figures 1 and 2 placed over some notes at a double bar ?

A. They signify that a part of the piece must be played over twice ; and that, in playing it the second time, the performer must omit the measure or measures marked 1, and play, instead, the measure marked 2.



Q. What is the meaning of **8va**, followed by dots ?

A. It signifies that the notes, over which it is placed, must be played an octave higher than written.



Q. What does the word **Loco** signify ?

A. It is generally used after **8va**, and signifies that the music must be played as written.

EXPLANATIONS OF MUSICAL TERMS.

- PIANO, or *p*, Soft.
- PIANISSIMO, or *pp*, Very soft.
- DOLCE, Sweet.
- FORTE, or *f*, Loud.
- FORTISSIMO, or *ff*, Very loud.
- MEZZO FORTE, or *mf*, Half loud.
- SPORZANDO, or *sfz*, Suddenly loud.
- CRESCENDO, or *CRES.*, Gradually increasing in loudness.
- DECRESCENDO, or *DECRE.*, Gradually diminishing in loudness.
- CON ESPRESSIVO, With expression.
- AFFETUOSO, Affectionately tender.
- MAESTOSO, Majestic.
- CANTABILE, In a graceful, singing style.
- LEATO, Slurred, flowing.
- LEGGIERO, Light.
- CON ANIMA, With feeling.
- CON SPIRITO, With spirit.
- CON FUOCO, With fire.
- AGITATO, Agitated.
- SCHERZANDO, Playful.
- MOSSO, Animated.
- SEMPRE, Always.
- GRAVE, The slowest kind of time.
- LARGO, Very slow and grave.
- LENTO, Slow.
- LERGHETTO, Less slow than Largo.
- ADAGIO, Slowly.
- ANDANTE, Rather slow and distinct.
- ANDANTINO, Less slow than Andante.
- ALLEGRETTO, With peculiarly graceful and moderate vivacity.
- ALLEGRO, Fast and animated.
- PRESTO, Rapid.
- PRESTISSIMO, Rapid and impetuous.
- TEMPO DI MARCIA, Time of a March.
- CON MOTO, With movement.
- RITARDANDO, or *RITARD.*, } Retarding the time.
- RALLENTANDO, or *RALL.*, }
- RITENUTO, Retained.
- ACCELERANDO, Accelerating the time.
- AD LIBITUM, At the will or pleasure of the player.
- A TEMPO, In the regular time

INSTRUCTIONS FOR THE FLUTE.

Of late years the study of the Flute has been more attended to by gentlemen than any other instrument whatever: nor, indeed, is it to be wondered at, when the natural tone of that instrument is so soft and pleasing to the ear, and so easily acquired, compared with the Violin and many other instruments. If a person arrive at a state of mediocrity only on the Flute, he is sure to please; but on the Violin, and many other instruments, he must spend a great deal of time, and labor very hard, or he will never gratify his hearers, nor please himself.

In order, therefore, to acquire a knowledge of the Flute, the first thing you ought to attend to is the placing the Flute properly to your lips; to do which, you must take the first joint of your instrument only, and place the embouchure, or hole thereof, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into your instrument.

The Flute being placed, and the lips formed as thus described, you should now try to acquire the intonation, or method of sounding, by inclining the embouchure a little inwardly or outwardly, till you can do it with ease, which is not done by forcing too much wind into the instrument, but by moderately blowing into the embouchure, or hole of the Flute. When you can procure a clear sound, put the remaining parts of your instrument together, and pay particular attention to the following rules for the

POSITION OF HOLDING THE FLUTE.

As your future tone, with respect to firmness and steadiness, depends in a great measure on holding your instrument properly at your first setting out, and as your execution, in some measure, depends also thereon, I shall endeavor to lay down some general rules for your information, to which you must particularly attend.

FIRST. Your Flute should rest nearly on the middle of the third joint of the first finger of your left hand, placing the thumb of the said hand a little below the first hole, on the side of your instrument, which will cause the thumb, if your instrument have the additional keys, to lie just above the A sharp, or B flat key.

SECONDLY. The thumb of your right hand should be placed exactly under the fourth hole, with the little finger of the said hand just above the D sharp, or E flat key, which is the key just below the sixth hole of your instrument.

THIRDLY. The instrument being thus held, you should endeavor to sustain it, when placed to your lips, as steadily as possible, with every finger off, at a small distance, from the holes, (this position often occurring,) and in a parallel direction with your instrument, the first finger of your left hand being a little curved, the second more so, and the third finger lying nearly straight, the first and second fingers of your right hand not quite so much as those of the left, and the third finger of this hand also nearly straight, holding the Flute at the same time in a horizontal direction; when you can do this, you should endeavor to produce a free tone, which, when acquired, will produce C sharp, or the seventh note of the following scale or gamut.

FOURTHLY. You may now proceed by putting down the first finger of your left hand, and trying to sound that note, which is B natural, and the sixth of the following scale; then put down the second finger of the same hand, which will produce A natural, or the

Fifth of the scale; lastly, put down the third finger of the aforesaid hand, which will produce G natural, or the fourth note of the scale.

FIFTHLY. When you have accomplished the foregoing, proceed with the three remaining fingers of the right hand as follows, viz.: Put the first finger of that hand down, pressing at the same time the D sharp key with your little finger, which key is just below the sixth hole of your instrument, and which note, when sounded, will produce F sharp, or third of the scale.

SIXTHLY. Put down the second finger of your right hand, which will produce E natural, or the second of the scale; but care must be taken that you do not force too much wind into your instrument for this note; if you do, it will be too sharp.

SEVENTHLY, AND LASTLY. You may now proceed by putting down the third finger of your right hand which will produce D natural, or first of the scale.

And here great care should be taken to bring out this note in as full round tone as you possibly can; but as this is not so easily accomplished by every one, I think it would not be amiss, before we proceed further, to make a few observations relative thereto. If, therefore, you should find great difficulty in bringing out this last note, you may attribute it to one or more of the three following causes:—

FIRST. If too much wind is forced into the instrument at this early period, you may bring out a tone too acute, and nearly approaching in sound the second or middle D of the following scale or gamut.

SECONDLY. If the lips are too much contracted, the same effect, most probably, will be produced.

THIRDLY. If you be not careful in stopping every hole closely, you will not be able to bring out the said note at all; and you will find you are only wasting your time, without attaining the end proposed.

Now, in order to guard against these three evils, you must take care that your fingers are placed firmly on the holes, suffering no air to pass into or out of any of them; then you should endeavor to inject the wind (your lips at this time not being much contracted,) gradually into the embouchure, when you will find, (if these rules are strictly attended to,) after a little practice, that you will be able to bring out the said note D natural, which at first may, perhaps, be brought out too weakly; in order to remedy which, you must force the wind a little more strongly into your Flute; but this must be done very sparingly and by slow degrees till you can produce a full tone. When you have made this progress, and can tongue each note distinctly, which is done by pronouncing the syllable too in the Flute, you may then proceed to the following gamuts.

The student is earnestly entreated to pay particular attention to the following short remarks; which are, to endeavor to preserve a uniformity of sound, by holding the Flute as steadily as possible when placed to his lips; as the least unsteadiness of the hands will produce, while playing, a different pitch of the notes, and he will find that they will be sometimes too flat, and sometimes too sharp, according as the embouchure or hole of the Flute is inclined inwardly or outwardly. He should also be particularly careful in keeping his fingers exactly over their respective holes, not suffering them to be lifted too highly, in order that they may stop the more readily, and prevent any motion of the Flute while placed to the lips, which would be the case if rules were not attended to.

First Gamut to be studied, in Major of D.

TREBLE CLEF.

	D	E	F#	G	A	B	C	D	E	F#	G	A	B	C	D
	1	1	1	1	1	0	0	1	1	1	1	1	1	0	0
Left Hand.	2	2	2	2	2	0	0	2	2	2	2	2	0	0	2
	3	3	3	3	0	0	0	3	3	3	3	0	0	3	3
Right Hand.	4	4	4	0	0	0	1	4	4	4	0	0	0	0	0
	5	5	0	0	0	0	5	5	5	0	0	0	0	0	0
	6	0	0	0	0	6	6	0	0	0	0	0	0	0	0
D# Key.	×	×	0	0	0	0	0	×	×	0	0	0	0	0	0

In the first place, in order to save yourself a great deal of trouble, consider your Flute (whether a one, a four, or a six keyed instrument,) as having only one key, and proceed according to the following directions. The six figures in the foregoing Scale represent the six holes of your Flute; the ciphers those which are to remain open; and wherever a figure occurs, that hole must be stopped, to sound the Note required. Were it required to sound the third Note in the above Scale, which is F#, you must stop the first, second, third, and fourth holes, pressing at the same time the D# key with your little finger, and so on as per Scale for the rest. When you have got beyond the second D, your lips must be more contracted, in order that your breath may pass with more velocity into your instrument, to produce the upper and more acute tones.

N. B. 1. The Notes from G to C are called in Alt, to distinguish them from those below; and those above C in Alt (which you meet with in this and the following Scales) are called double D, double E, &c.
 2. This mark × denotes the key down; this 0 denotes it to be up.

Exercise I.

Exercise II.

Exercise III. Ascending by Thirds.

Exercise IV. Descending by Thirds.

In order to improve the Pupil in his tone, I have made use of Semibreves, (which are the longest Notes in modern Music,) in the two following Lessons, and would recommend him to sustain each Note while he can moderately count four.

Exercise V. Ascending by Octaves.

Count 1, 2, 3, 4.

Exercise VI. Descending by Octaves.

Count 1, 2, 3, 4.

N. B. The lower C# in the above, may be fingered either with or without the Key.

Scale of Notes affected by the additional Keys.

LEFT HAND.	C \sharp	C \sharp D \flat	E \sharp F \natural	G \sharp A \flat	A \sharp B \flat	E \sharp F \natural	G \sharp A \flat	A \sharp B \flat	E \sharp F \natural	A \sharp B \flat	E \sharp F \natural	A \sharp B \flat	E \sharp F \natural	A \sharp B \flat
A \sharp AND B \flat OR THUMB KEY	1	1	1	1	1	1	1	1	1	1	1	1	1	1
G \sharp AND A \flat , OR LITTLE FINGER.	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3
RIGHT HAND.	4	4	4	0	0	4	0	0	as the	as the	as the	0	4	
E \sharp AND F \natural , OR THIRD FINGER.	5	5	5	0	0	5	0	0	as the	as the	as the	5	0	
	6	6	0	0	0	6	0	0	same	same	same	6	0	
D \sharp OR E \flat KEY.	0	0	0	0	0	0	0	0	same	same	same	0	0	
C \sharp OR D \flat KEY.	0	0	0	0	0	0	0	0				0	0	
C \natural KEY.	0	0	0	0	0	0	0	0				0	0	

N. B. If you play on a four keyed Flute, you must take no notice of the two bottom keys in the above Scale ; and the first Note affected by the additional Keys will then be E \sharp or F \natural , which you will find in the third Column ; and for the last Note in this Scale, refer to the following one. The rest of the Notes which you may meet with in this work, in the course of your practice, which are not to be met with in the two preceding Scales, you will find in the following Scale also.

Chromatic Scale of all the Notes, to be referred to occasionally.

	D \sharp	D \sharp E \flat	E \natural	E \sharp F \natural	F \natural G \flat	G \natural	G \sharp A \flat	A \natural	A \sharp B \flat	B \natural	B \sharp C \flat	C \natural D \flat	D \natural	D \sharp E \flat	E \natural	E \sharp F \natural	F \natural G \flat	G \natural	G \sharp A \flat	A \natural	A \sharp B \flat	B \natural
Left.	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	0	0	3	0	0	0	0	3	3	3	3	3	3	3	3	
Right.	4	4	4	4	4	0	4	0	4	0	4	0	0	4	4	4	4	4	4	4	4	
	5	5	5	0	0	0	5	0	5	0	5	0	0	5	5	5	5	5	5	5	5	
	6	6	0	0	0	0	6	0	6	0	6	0	0	6	6	6	6	6	6	6	6	
D \sharp Key. \times	0	\times	\times	\times	0	0	0	0	0	0	0	0	0	\times	0	\times	\times	\times	0	0	0	

INSTRUCTIONS FOR THE FLUTE.

LEFT.	{ 1 tr 2 0	{ 1 2 tr 0	{ 1 tr 0 3	{ 1 tr 0 3	{ 1 tr 0 3	{ 1 tr 0 3	{ 1 tr 0 3 tr	{ 0 2 tr 3 tr	{ 0 2 3	{ 0 2 tr 3 tr	{ 0 tr 2 off. tr 3 off.	{ 0 tr 2 off. tr 3 off.	{ 1 2 3	{ 0 2 3	{ 1 2 3
RIGHT.	{ 0 0	{ 4 5 6	{ 4 5 6	{ 4 5 6	{ 0 4 5 6	{ 0 4 5 6	{ 0 0 0	{ 0 0 0	{ tr 4 off. tr 5 off. 6	{ 0 0 0	{ 4 5 6	{ 4 5 6	{ 4 5 6 tr	{ 4 5 6	{ 4 5 6 tr
D# KEY.	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0

LEFT.	{ 0 tr 2 off. tr 3 off.	{ 1 2 3	{ 1 2 3	{ 1 1 2 2 3 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 3	{ 1 2 0	{ tr 2 0	{ 1 2 0	{ tr 2 0
RIGHT.	{ 4 5 6	{ 4 5 tr 6	{ 4 5 tr 6	{ 4 4 tr 5 5 6 6	{ 4 5 6	{ 4 5 6 tr	{ 4 tr 5 6 tr	{ 4 tr 5 6	{ 4 5 6	{ 4 5 6	{ 0 0 0	{ 0 0 0	{ 4 tr 0 0	{ 0 0 0	{ tr 4 off. tr 5 off. 6	{ 4 0 0
D# KEY.	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0

LEFT.	{ 1 2 tr 0	{ 1 tr 2 0	{ tr 1 0 0	{ 1 0 3	{ 1 tr 2 0	{ 1 tr 0 3	{ 1 tr 0 3	{ 0 2 3	{ 0 2 3	{ 0 2 3	{ 1 2 3 tr	{ 0 2 3	{ 1 2 3 tr	{ 1 2 0
RIGHT.	{ 4 5 6	{ 4 5 6	{ 0 4 5 tr 6	{ 4 5 6	{ 4 5 6	{ 0 4 5 6	{ 0 4 5 6	{ 4 tr 5 tr 6	{ 4 5 tr 6 tr	{ 4 tr 0 0	{ 4 5 6	{ 0 5 6	{ 0 5 6	{ 4 5 tr 6 tr
D# KEY.	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	{ 0 0	

N. B. For those Shakes which interfere with the additional keys, I refer you to the following page.

On obtaining a good Tone.

To obtain a good tone it is necessary to sustain, increase and decrease the tone. It is well to observe here, that, although the pupil must become quite familiar with the tones above. D in the second Octave, it would not be prudent for the pupil to practice them much now, as there are many other things to be learned, which are more necessary to the beginner. The following exercises should therefore be practiced very diligently. Count four to one measure.

Exercises for counting Time.

As it is very necessary to keep correct time, the pupil should endeavour to play the following exercises, counting four beats with the foot.

Andante. Four-four Time.

Vivace.

Allegro.

In the following Example count two in one measure. Two beats with the foot.

Vivace. Two-Four Time.

Count two.

Vivace.

Moderato.

In the following Exercise in 3-4 time count three beats with the foot. The first of every two slurred notes is accented, the second is short and soft.

Moderato.

In the following Exercise in 3-8 time count three beats with the foot. In quick movements count only one to the first Eighth note.

Andante.

In the following Exercise in 6-8 time count only *two* beats with the foot. The first count to the first, and the second to the fourth Eighth note.

Scherzo.

On the Scales.

The best means to acquire a fluent and good execution, is the diligent practice of scales. They should be practiced slow at first, and gradually faster. They should be played both staccato and legato. The pupil will find a scale and an exercise in every one of the keys most in use.

Scale of C major. No Sharps nor Flats.

Exercise in C major

It is very necessary that in these exercises the slurs should be strictly observed, as the contrast between slurred and staccato notes gives a great deal of variety and character to all music.

Scale of G major with one sharp; F#.

Exercise in G major.

Scale of D major with two sharps; F# and C#.

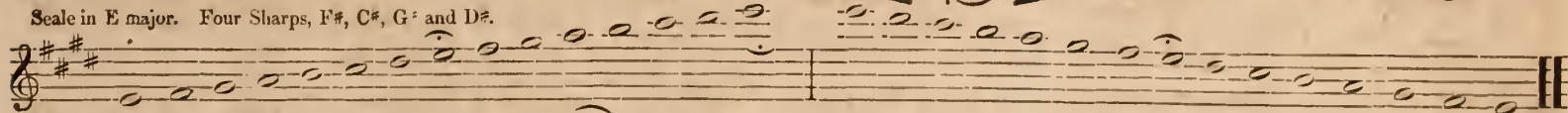
Exercise in D major.

Scale of A major with three sharps; F#, C# and G#.

Exercise in A major.



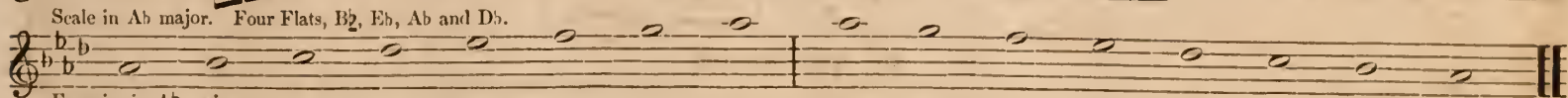
Scale in E major. Four Sharps, F#, C#, G# and D#.



Exercise in E major.



Scale in Ab major. Four Flats, Bb, Eb, Ab and Db.



Exercise in Ab major.



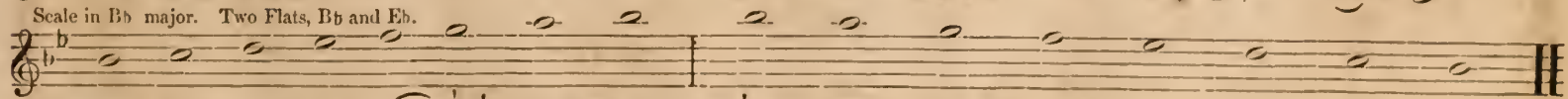
Scale in Eb major. Three Flats, Bb, Eb and Ab.



Exercise in Eb major.



Scale in Bb major. Two Flats, Bb and Eb.



Exercise in Bb major.



Scale in F major. One Flat, Bb.

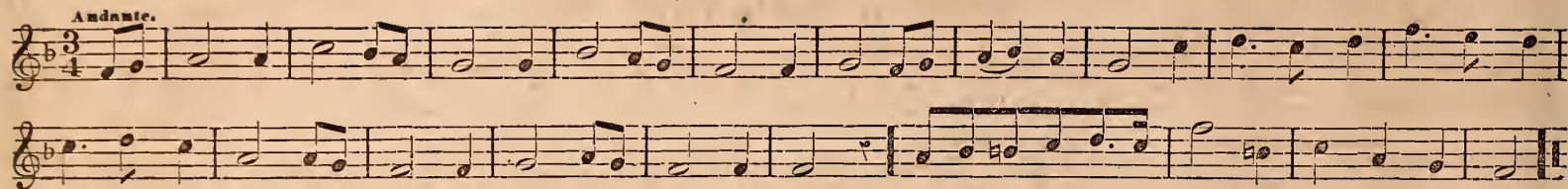


Exercise in F major.



ARE WE ALMOST THERE?

FLORENCE VANE.

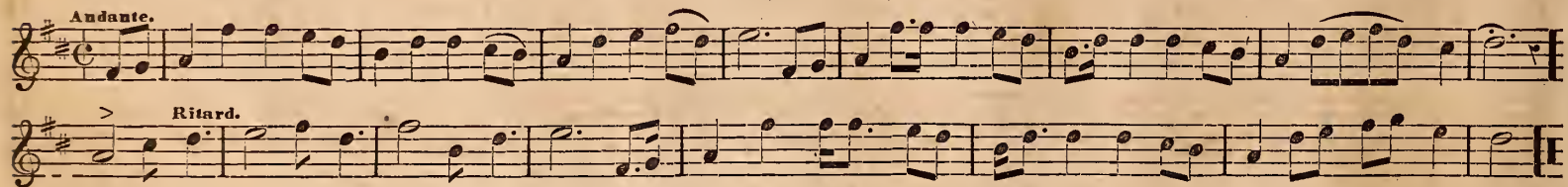


ANNIE LAWRIE.

SCOTCH MELODY.



LILLY DALE.



THOU HAST LEARNED TO LOVE ANOTHER.



COME, O COME WITH ME.

Musical score for 'COME, O COME WITH ME.' consisting of two staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in bass clef with a key signature of one flat. The piece concludes with a double bar line and repeat dots. The word 'Fine.' is written above the second staff, and 'D. C.' is written at the end of the second staff.

HOME QUICKSTEP.

WM. SMITH.

Musical score for 'HOME QUICKSTEP.' consisting of five staves. The first staff is in treble clef with a key signature of one flat and a 6/8 time signature. The second and third staves are in treble clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of two flats. The piece concludes with a double bar line and repeat dots. The word 'Fine.' is written above the second staff, and 'Da Capo al Fine.' is written above the fifth staff. The word 'Trio.' is written above the third staff.

I'LL PRAY FOR THEE.

LUCIA DI LAMMERMOOR.

Musical score for 'I'LL PRAY FOR THEE.' consisting of two staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in bass clef with a key signature of one flat. The piece concludes with a double bar line and repeat dots. The tempo and expression marking 'Moderato e con Espressione.' is written above the first staff.

I WANDERED BY THE BROOKSIDE.

JAMES HINE.

Allegretto.

The musical score for 'I Wandered by the Brookside' consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking 'Allegretto.' is placed above the first staff. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

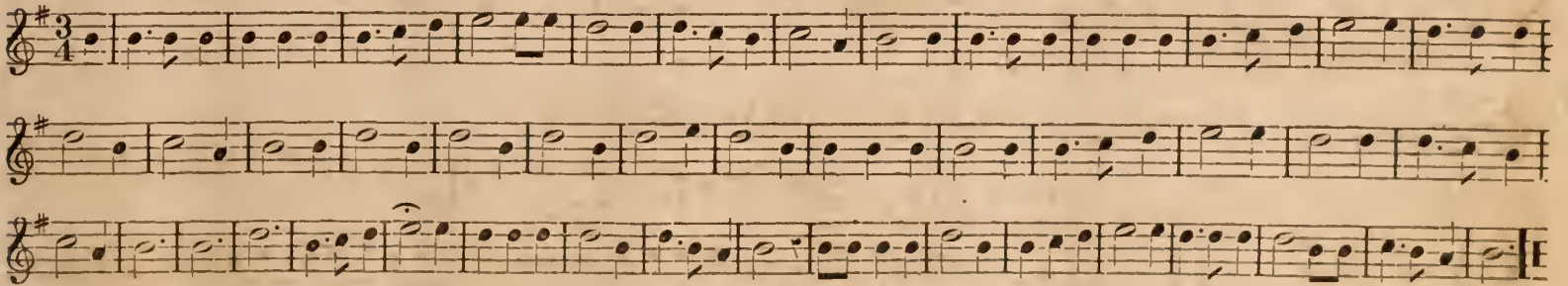
SPANISH RETREAT QUICKSTEP.

The musical score for 'Spanish Retreat Quickstep' consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with a consistent eighth-note rhythm. The second staff includes the markings '1st time.' and '2d time. Fine.' above a repeat sign. The piece concludes with a double bar line and repeat dots. The final staff is marked 'Da Capo.' at the end.

THE BRIGHT ROSY MORNING.

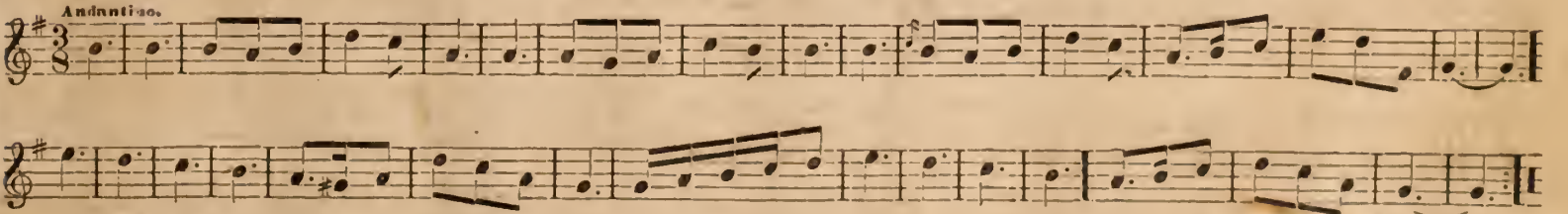


SERENADE.



WALTZ. AM I NOT FONDLY THINE OWN.

FROM A GERMAN MELODY.



BUY A BROOM. WALTZ.



TYROLIEN WALTZ.

Allegretto.

HOURS THERE WERE. WALTZ.

THE ROUT.

ST. PATRICK'S DAY.

Allegro. p

COME, COME SOLDIERS COME.

f *Alla Marcia* Fine.

D. C.

Detailed description: This block contains the musical notation for the piece 'COME, COME SOLDIERS COME.' It consists of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *f* and a tempo marking of *Alla Marcia*. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff concludes with a *D. C.* (Da Capo) instruction and a repeat sign.

SOLDIER'S JOY.

Allegro.

Detailed description: This block contains the musical notation for the piece 'SOLDIER'S JOY.' It consists of three staves of music in 3/4 time with a key signature of one sharp (F#). The tempo marking is *Allegro.* The music is primarily composed of eighth notes, with some beamed eighth notes and quarter notes. The piece concludes with a double bar line and repeat dots.

WHITE COCKADE.

Detailed description: This block contains the musical notation for the piece 'WHITE COCKADE.' It consists of two staves of music in 3/4 time with a key signature of two flats (Bb). The music features a variety of note values including eighth, sixteenth, and quarter notes, with some beamed sixteenth notes. The piece ends with a double bar line and repeat dots.

RUSTIC REEL.

S. Fine.

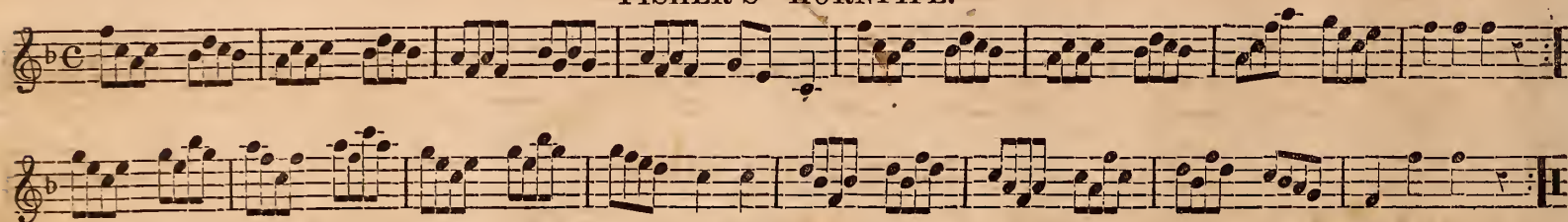
Dal Segno.

Detailed description: This block contains the musical notation for the piece 'RUSTIC REEL.' It consists of two staves of music in 3/4 time with a key signature of two flats (Bb). The tempo marking is *S.* (Squarcia). The music includes eighth and sixteenth notes, with some beamed sixteenth notes. The first staff ends with a *Fine.* marking and a repeat sign. The second staff begins with a *Dal Segno.* instruction and continues the piece, ending with a double bar line and repeat dots.

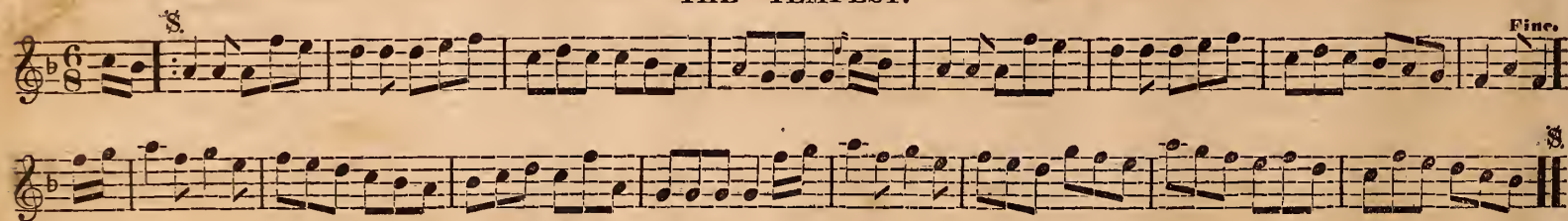
SPEED THE PLOUGH.



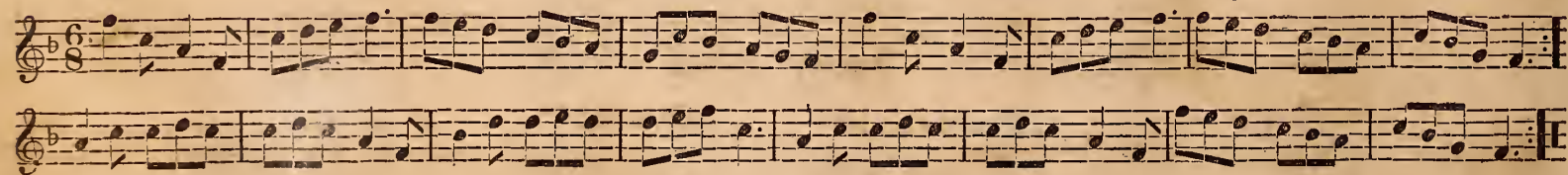
FISHER'S HORNPIPE.



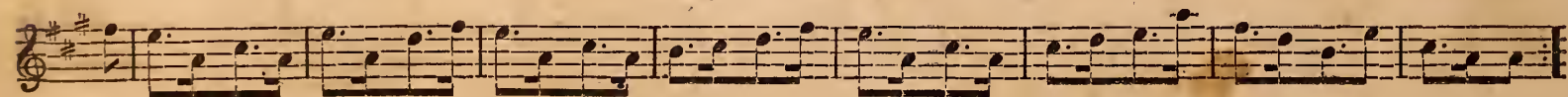
THE TEMPEST.



STEAMBOAT QUICKSTEP.

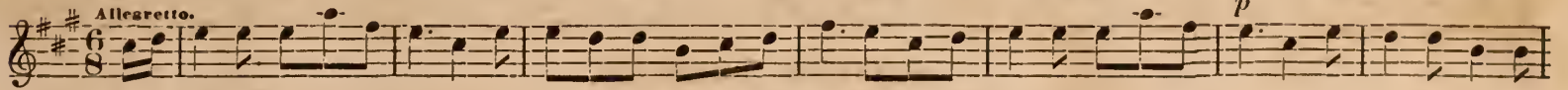


MONEY MUSK.

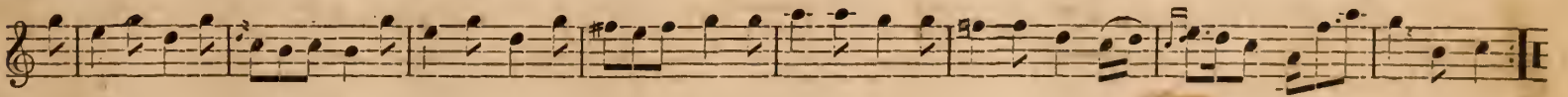
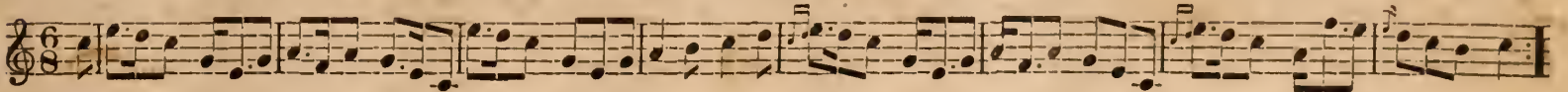




BLUE EYED MARY.

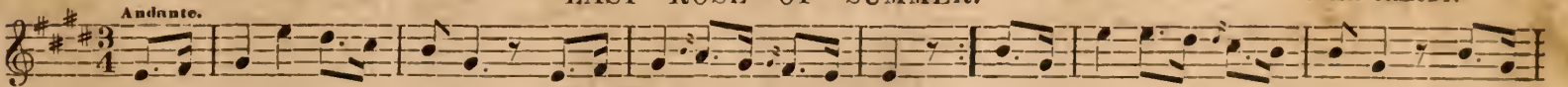


KINLOCH OF KINLOCH.

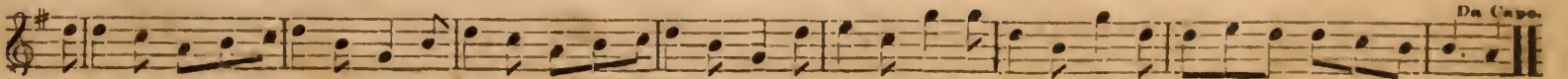
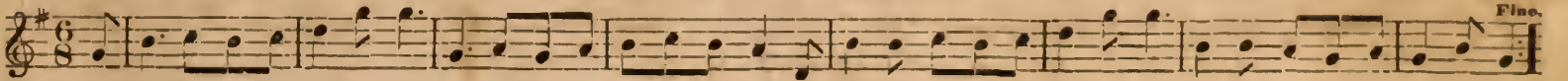


LAST ROSE OF SUMMER.

IRISH MELODY.



LIFE LET US CHERISH.



Da Capo.

ROUSSEAU'S DREAM. DAYS OF ABSENCE.

Moderato.

Two staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (F major). The music is marked 'Moderato' and features a melody with eighth and sixteenth notes, including a repeat sign in the middle.

THE BLUE JUNIATA.

MRS. SULLIVAN.

Andantino.

One staff of music in G major, 2/4 time. The music is marked 'Andantino' and features a melody with eighth and sixteenth notes, including a repeat sign at the end.

THE SILVER MOON.

Moderato con Espressione.

One staff of music in G major, 2/4 time. The music is marked 'Moderato con Espressione' and features a melody with eighth and sixteenth notes, including a repeat sign at the end.

JEANNETTE AND JEANNOT, OR, THE CONSCRIPT'S DEPARTURE.

C. W. GLOVER.

Allegretto.

Three staves of music in G major, 2/4 time. The music is marked 'Allegretto' and features a melody with eighth and sixteenth notes, including a repeat sign at the end.

THE GRAVE OF BONAPARTE.

L. HEATH.

Con Anima.

Two staves of music in G major, 2/4 time. The music is marked 'Con Anima' and features a melody with eighth and sixteenth notes, including a repeat sign at the end.

DERMOT ASTORE.

F. W. COUCH.

Musical score for 'DERMOT ASTORE.' in 3/4 time. The score consists of four staves. The first staff begins with a melody marked *mf* and includes accents (>) and a dynamic change to *f*. The second staff features a piano accompaniment with dynamics *p*, *pp*, *mf*, *ff-tuoso.*, *mf*, *mf*, *f*, and *mf*. The third and fourth staves continue the melody and accompaniment with dynamics *mf* and *f*. The piece concludes with a double bar line.

MY LODGING IS ON THE COLD GROUND.

WILL. DAVENAUT.

Musical score for 'MY LODGING IS ON THE COLD GROUND.' in 6/8 time. The score consists of two staves. The first staff is the melody, and the second is the piano accompaniment. Both parts are in a key with two flats (B-flat and E-flat). The piece concludes with a double bar line.

I DREAMT THAT I DWELT IN MARBLE HALLS.

FROM THE BOHEMIAN GIRL. BALFE.

Musical score for 'I DREAMT THAT I DWELT IN MARBLE HALLS.' in 3/8 time. The score consists of three staves. The first staff is the melody, marked *Andantino.* and includes accents (>). The second and third staves are the piano accompaniment, with the second staff featuring a *pp* dynamic. The piece concludes with a double bar line.

Andante.

A tempo.

OFT IN THE STILLY NIGHT.

Andantino. *Fine.* *D. C.*

YE BANKS AND BRAES.

SCOTCH MELODY.

JOHN ANDERSON MY JO JOHN.

SCOTCH MELODY.

Andante Expressive.

Allegro Maestoso.

STILL SO GENTLY.

FROM LA SOMNAMBULA.

Allegro Moderato.

JAMIE'S ON THE STORMY SEA.

BERNARD COVERT.

Musical score for "Katy Darling" consisting of five staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some slurs and accents.

THE POLISH MAIDEN'S SONG.

GORIA.

Musical score for "The Polish Maiden's Song" consisting of two staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The music includes slurs, accents, and dynamic markings: *rit.* and *> a Tempo.*

THOU ART GONE FROM MY GAZE.

G. LINLEY.

Musical score for "Thou Art Gone from My Gaze" consisting of two staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The music includes slurs, accents, and dynamic markings: *Andantino.*, *rall.*, and *a Tempo.*

ALADDIN QUICKSTEP.

Z. COMER.

33

Allegro Moderato.

p the 2d time *f*

This musical score is for 'Aladdin Quickstep' in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with the tempo marking 'Allegro Moderato.' and includes dynamic markings 'p' (piano) and 'f' (forte) with the instruction 'the 2d time'. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The key signature has one sharp (F#) and the time signature is 2/4.

BERLIN, WALTZ.

Allegro.

This musical score is for 'Berlin, Waltz' in B-flat major (two flats) and 3/4 time. It consists of three staves of music. The first staff begins with the tempo marking 'Allegro.' and features a melody with many slurs and ties. The music is characterized by flowing eighth and sixteenth notes. The key signature has two flats (Bb and Eb) and the time signature is 3/4.

Allegretto.

Musical score for "The Flying Cloud" (Schottisch) by Chas. d'Albert. The score is in 2/4 time and consists of five staves. It begins with a piano (*p*) dynamic and a first-measure rest. The melody features several triplet figures. The second staff includes a fortissimo (*ff*) dynamic marking. The third staff has a piano (*p*) dynamic marking and a key signature change to one flat. The fourth staff is marked "1st time" and includes a repeat sign. The piece concludes with a final cadence on the fifth staff.

GALLOPADE QUADRILLE.

HUNTEN.

Musical score for "Galopade Quadrille" (Hunten). The score is in 2/4 time and consists of three staves. It begins with an Allegro tempo and a piano (*p*) dynamic. The melody is characterized by a rhythmic galop pattern. The second staff includes a fortissimo (*f*) dynamic marking. The piece concludes with a final cadence on the third staff.

Moderato.

f

Trio.

Fine.

D. C. al Fine.

HIGHLAND MARCH & QUICKSTEP.

JOSEPH W. TURNER.

Alla Scozzese.

MOUNTAIN MAID'S QUICKSTEP.

G. A. BURDITT.

Allegretto.

Fine.

Trio.

D. C.

RED, RED ROSE QUICKSTEP.

Allegretto. Fine.

D. C.

Detailed description: This is the musical score for 'Red, Red Rose Quickstep'. It consists of two staves of music in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody and includes a 'D. C.' (Da Capo) instruction at the end. The piece concludes with a 'Fine.' marking.

IRON BOOTS QUICKSTEP.

CHARLES E. BENNET.

Allegretto. 1st Time.

Fine.

p *f* *p* *f*

pp *pp* *f* D. C.

Detailed description: This is the musical score for 'Iron Boots Quickstep' by Charles E. Bennet. It consists of four staves of music in 2/4 time with a key signature of one flat. The tempo is marked 'Allegretto'. The first staff includes a '1st Time.' marking. The second staff concludes with a 'Fine.' marking. The third and fourth staves contain dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *f* (forte). The piece ends with a 'D. C.' (Da Capo) instruction.

RUSSIAN POLKA.

Moderato. p

f *f* 1st time.

2d time.

Detailed description: This is the musical score for 'Russian Polka'. It consists of three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The first staff includes a 'p' (piano) dynamic marking. The second staff begins with a 'f' (forte) dynamic marking and includes a '1st time.' marking. The third staff begins with a '2d time.' (second time) marking. The piece concludes with a double bar line.

p **Allegro.** *mf*

p

Musical score for Ricci's Favorite Waltz, measures 1-12. The score is in 3/8 time and consists of four staves. The first staff begins with a piano (*p*) dynamic and an **Allegro.** tempo marking. The second staff continues with a piano (*p*) dynamic. The third and fourth staves contain the remaining measures, with a mezzo-forte (*mf*) dynamic marking appearing in the third staff. The piece concludes with a repeat sign.

SARATOGA POLKA.

KORPONAY.

Musical score for Saratoga Polka, measures 1-12. The score is in 2/4 time and consists of two staves. The first staff contains measures 1-12, ending with a repeat sign. The second staff begins with a first ending (*1st time.*) and contains measures 13-24, also ending with a repeat sign.

I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.

Allegro Vivace.

rall. *p* **A tempo.**

Musical score for I Love the Merry Sunshine, measures 1-12. The score is in 2/4 time and consists of three staves. The first staff begins with an **Allegro Vivace.** tempo marking. The second staff includes a *rall.* (rallentando) marking and a piano (*p*) dynamic, followed by an **A tempo.** marking. The piece concludes with a repeat sign.

Tempo di Polka.

p *f* *Fine.* *p* *f* *D. C.*

THE HOME THAT I LOVE. WALTZ.

EDWARD L. WHITE.

p *Cres.* *f* *Fine.* *p* *Da Capo.*

LOUISVILLE MARCH.

39

Molto.

Tr

3

2

7

Detailed description: This block contains the first eight measures of the Louisville March. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Molto'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several accents (>) and trills (tr) indicated. Measure 8 features a triplet of eighth notes and a fermata over a final note.

KENDALL MARCH.

G. HEWS.

Molto.

Tr

Fine.

p

f

D. C.

Detailed description: This block contains the first eight measures of the Kendall March. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Molto'. The notation includes eighth and sixteenth notes, with some beaming. Measure 7 ends with a 'Fine' marking and a piano (p) dynamic. Measure 8 begins with a forte (f) dynamic and ends with a 'D. C.' (Da Capo) instruction.

SCOTCH MARCH.

Molto.

Detailed description: This block contains the first eight measures of the Scotch March. It is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Molto'. The notation is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of Scottish marches, with frequent beaming.

SWISS WALTZ.

Detailed description: This block contains the first eight measures of the Swiss Waltz. It is written in 3/8 time with a key signature of one sharp (F-sharp). The tempo is not explicitly marked but the 3/8 time signature suggests a waltz. The notation features a mix of eighth and sixteenth notes, with some beaming and slurs.

BRUNSWICK WALTZ.

Musical score for Brunswick Waltz, featuring two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes with various ornaments. The second staff includes the instruction "Fine." at the beginning and "Da Capo al Segno." at the end, with a double bar line and repeat signs.

GRAND MARCH IN NORMA.

Musical score for Grand March in Norma, featuring two staves of music. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Below the staff, the rhythmic notation "F A C A C H E F A C T B F C F" is written. The second staff continues the melody with similar rhythmic patterns.

AURORA WALTZ.

LABITZKY.

Musical score for Aurora Waltz by Labitzky, featuring three staves of music. The first staff has a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. It includes trills (tr) and ornaments. The second staff continues the melody and ends with "Fine.". The third staff features a dynamic marking of accent (>) and concludes with a double bar line and repeat signs.

SPANISH PATRIOT'S MARCH.

Musical score for Spanish Patriot's March, featuring two staves of music. The first staff has a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). It begins with the instruction "Mancoso." and is characterized by a driving, rhythmic melody. The second staff continues the piece with similar rhythmic intensity.

Musical notation for the first section of the Lawrence Waltz, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features dynamic markings such as *f* and *f* with accents, and articulation marks like slurs and accents. The second staff continues the melody, including dynamic markings like *Cres.*, *f*, and *Fine.*, and articulation marks like slurs, accents, and fingerings (1, 2, 3). The section concludes with a *D. C.* marking.

CHORUS JIG.

Musical notation for the Chorus Jig, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking *Allegro.* The notation is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with slurs and accents throughout. The piece concludes with a double bar line.

FEST MARCH.

JOS. GUNGL.

Musical notation for the Fest March, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking *Tempo di Marcia.* The notation features a steady, rhythmic march pattern with slurs and accents. The second staff continues the melody, including a *Fine.* marking. The third and fourth staves provide a bass line, featuring dynamic markings like *f* and *f* with accents, and articulation marks like slurs and accents. The piece concludes with a *D. C. Al Fine.* marking.

WASHINGTON'S MARCH.

f *Mesto.*

The musical score for "Washington's March" consists of four staves of music. The first staff begins with a treble clef, a common time signature, and the tempo marking "f Mesto." The melody is characterized by a series of eighth-note patterns with slurs. The second staff continues the melody with some rests and a sharp sign. The third staff features a more complex rhythmic pattern with many beamed eighth notes. The fourth staff concludes the piece with a double bar line and repeat dots.

HULL'S VICTORY.

Allegro.

The musical score for "Hull's Victory" consists of two staves of music. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegro." The melody is composed of eighth and sixteenth notes. The second staff provides the bass line, also in 2/4 time, with a bass clef and a flat key signature.

COLLEGE HORNPIPE.

Allegretto.

The musical score for "College Hornpipe" consists of two staves of music. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegretto." The melody is composed of eighth and sixteenth notes with many slurs. The second staff provides the bass line, also in 2/4 time, with a bass clef and a sharp sign.

Musical score for Jenny Lind's Favorite Polka, composed by Wallerstein. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff is marked 'Trio.' and features a bass clef with a key signature change to one sharp (F#). The piece concludes with a 'D. C.' (Da Capo) instruction.

CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULIEN.

Musical score for Carlotta Grisi's, or Hungarian Polka, composed by Julien. The score is in 2/4 time and D major. It consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. The tempo is marked 'Allegro non troppo'. The second staff continues the melody. The third staff is marked 'Trio.' and features a bass clef with a key signature change to one sharp (F#). The piece concludes with a 'D. C.' (Da Capo) instruction.

BOHEMIAN POLKA.

OFFENBACH.

Musical score for Bohemian Polka, composed by Offenbach. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'p' (piano). The second staff continues the melody. The third staff is marked 'Trio.' and features a bass clef with a key signature change to one sharp (F#). The piece concludes with a 'D. C.' (Da Capo) instruction.

LIST, AND I'LL FIND LOVE

ZERLINA'S ARIA FROM DON GIOVANNI.

Musical score for Zerlina's Aria from Don Giovanni. The score consists of six staves of music. The first staff is in 3/8 time and includes several trills (tr) and ornaments. The subsequent staves continue the melody with various rhythmic patterns and ornaments. The piece concludes with a final cadence on the sixth staff.

NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA.

CH D' ALBERT.

Musical score for National Schottisch, or Good Luck Polka. The score consists of two staves of music. The first staff is in 2/4 time and includes dynamic markings such as *f* and *sf*, and accents (>). The piece concludes with a *Fin.* marking. The second staff continues the melody with various rhythmic patterns and dynamic markings, including *D. C. Al Segno. sf*.

TEDESCCO POLKA.

Allegretto.

Musical score for TeDESCCO POLKA, featuring four staves of music in 2/4 time with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents, and triplets. The piece concludes with a double bar line and the marking "D. C." (Da Capo).

GALLOPADE.

Musical score for GALLOPADE, featuring two staves of music in 2/4 time with a key signature of one sharp (F#). The score includes musical notations such as slurs and accents. The piece concludes with a double bar line and the marking "D. C." (Da Capo).

IT IS BETTER TO LAUGH THAN BE SIGHING.

LUCREZIA BORGIA.

Musical score for IT IS BETTER TO LAUGH THAN BE SIGHING, featuring three staves of music in 6/8 time with a key signature of one sharp (F#). The score includes musical notations such as slurs, accents, and dynamic markings like "rall." and "A tempo." The piece concludes with a double bar line.

THE MUSICAL SNUFFBOX.

Allegretto.

Musical score for 'The Musical Snuffbox' in 2/4 time, marked *Allegretto*. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and slurs. The second and third staves continue the melodic line with various phrasings and slurs. The fourth staff concludes the piece with a final cadence.

THE WANDERER.

Andantino.

Musical score for 'The Wanderer' in 3/4 time, marked *Andantino*. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). The melody features prominent triplet patterns. The second and third staves continue the piece with similar triplet motifs and phrasings, ending with a final cadence.

THE DAWN WALTZ.

H. LOVELL.

mf Scherzando.

ff

Fine.

Musical score for 'The Dawn Waltz' in 3/8 time, marked *mf* Scherzando. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). The melody is characterized by triplet patterns and slurs. The second staff continues the piece with similar motifs and phrasings, ending with a final cadence marked *Fine*.

3 va.

D. C.

GENTLE GODDESS. [CASTA DIVA.] FROM NORMA. V. BELLINI.

Andante sostenuto a-sul.

12/8

Cres.

Sempre cres. al ff

SAY, DEAREST, DOST THOU LOVE ME? FROM NORMA. V. BELLINI.

Allegro.

ANGEL OF LIGHT.

DONIZETTI.

FROM LA FAVORITA.

Affettuoso.

Cres.

Cres.

DO NOT MINGLE.

FROM LA SOMNAMBULA.

BELLINI.

Moderato.

p

HEAR ME, NORMA.

FROM NORMA.

V. BELLINI.

49

Amdante quasi Allegretto.

Allegro.

AZALIA POLKA.

T. BEYER.

Allegretto.

1st time.

2d time.

8 va.

loco.

1st time.

2d time.

D. C. al Segno.

GERTRUDE'S DREAM WALTZ.

L. V. BEETHOVEN.

Rather slow with feeling.

p

Dolce.

Cres.

Fine.

1st time.

D. C. Fine.

2d time.

LA PRIMA DONNA WALTZ.

ULIEN.

51

Con molto sentimento

p *p* *Fine.*
1st time. 2d time an Octave higher. 3d time.
1a time. 2d time. *D. C.* *staccatissimo.* *p*
b *Cres.* *p* 1st time. *D. C. al Fine.* 2d time.

Detailed description: This is a musical score for a waltz in 3/4 time. It consists of five staves. The first staff is the treble clef melody, starting with a piano (*p*) dynamic and a *Con molto sentimento* marking. It features a first ending, a second ending an octave higher, and a third ending. The second staff continues the melody with a *staccatissimo* marking and a piano (*p*) dynamic. The third staff is the bass clef accompaniment, starting with a flat key signature. The fourth staff continues the bass line with a *Cres.* (crescendo) marking and a piano (*p*) dynamic. The fifth staff concludes the piece with a *D. C. al Fine.* (Da Capo al Fine) marking and a piano (*p*) dynamic.

THE ORIGINAL GORLITZA.

JULIEN.

Allegretto moderato. *p* *3* *Cres.* *Fine.*
ff *p* *pp* *ff* *Cres.* *p* *ff* *p* *ff* *p* *ff* *D. C.*
3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *D. C.*

Detailed description: This is a musical score for a waltz in 2/4 time. It consists of four staves. The first staff is the treble clef melody, marked *Allegretto moderato* and starting with a piano (*p*) dynamic. It features several triplet markings (*3*) and a *Cres.* (crescendo) marking. The second staff continues the melody with dynamics ranging from *ff* (fortissimo) to *pp* (pianissimo). The third staff is the treble clef accompaniment, featuring a variety of dynamics including *ff*, *p*, and *ff*. The fourth staff is the bass clef accompaniment, featuring triplet markings (*3*) and a *D. C.* (Da Capo) marking at the end.

p *Risoluto.* *ff* *Forte.*

GENTLE HARP.

ITALIAN MELODY.

Allegretto.

JAVA MARCH.

Moderato.

PANHARMONICON MARCH.

Moderato.

DUETT.—OH HASTE CRIMSON MORNING.

LUCIA DI LAMMERMOR. DONIZETTI.

Moderate.

rallent. A tempo.

This musical score is for a duet in 2/4 time. It consists of four systems of two staves each. The first system is marked 'Moderate.' and includes a dynamic marking of 'f'. The second system includes markings for 'rallent.' and 'A tempo.'. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

DUETT.—BLANCHE ALPEN.

STEPHEN GLOVER.

This musical score is for a duet in 3/4 time, with a key signature of one flat (B-flat). It consists of four systems of two staves each. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

This musical score is for a duet titled "The Elfin Waltz" by J. Labitzky. It is written for two voices and piano accompaniment. The score is in 3/4 time and the key signature has two sharps (F# and C#). The piece consists of 16 measures. The first system contains the first two measures, the second system the next two, the third system the next two, the fourth system the next two, the fifth system the next two, the sixth system the next two, and the seventh system the final two measures. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with various ornaments and trills. The vocal parts are written in a simple, lyrical style with some trills and ornaments. The score concludes with a double bar line and repeat dots.

Musical score for "DUETT.—ROY'S WIFE." featuring a Scotch Melody. The score consists of four systems of two staves each, with a treble and bass clef and a key signature of one flat. The music is in 2/4 time and includes various rhythmic patterns and ornaments.

DUETT.—FROM LINDA DI CHAMOUNIX.

DONIZETTI.

Musical score for "DUETT.—FROM LINDA DI CHAMOUNIX." by Donizetti. The score consists of four systems of two staves each, with a treble and bass clef and a key signature of one sharp. The music is in common time and includes various rhythmic patterns and ornaments.

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