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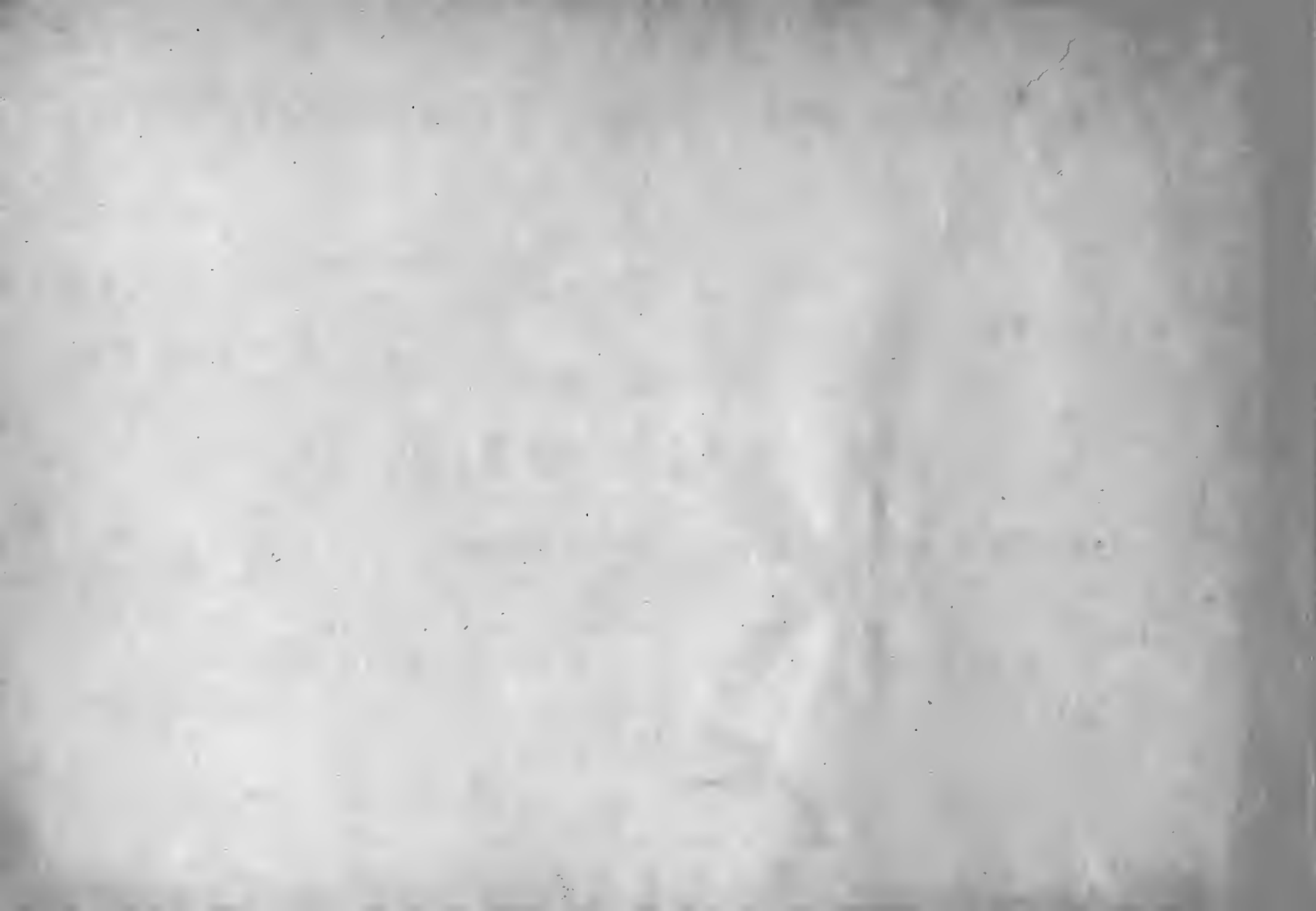


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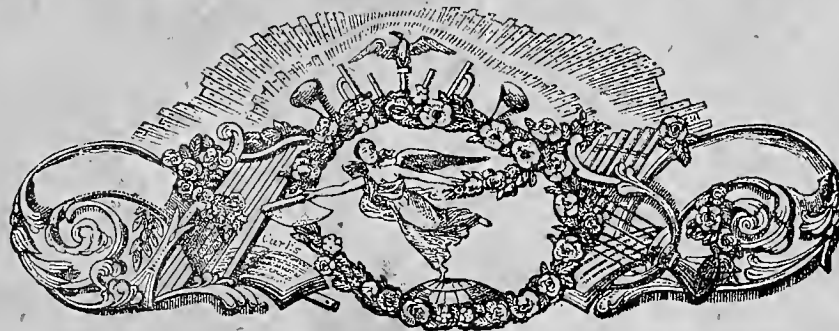
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**H O W E ' S**  
**SCHOOL FOR THE FLAGEOLET,**

CONTAINING

NEW AND



COMPLETE  
INSTRUCTIONS  
FOR THE

**FLAGEOLET,**

WITH A LARGE COLLECTION OF  
Favorite Marches, Quick-Steps, Waltzes, Hornpipes, Contra  
Dances, Songs, And Six Setts of Cotillions,

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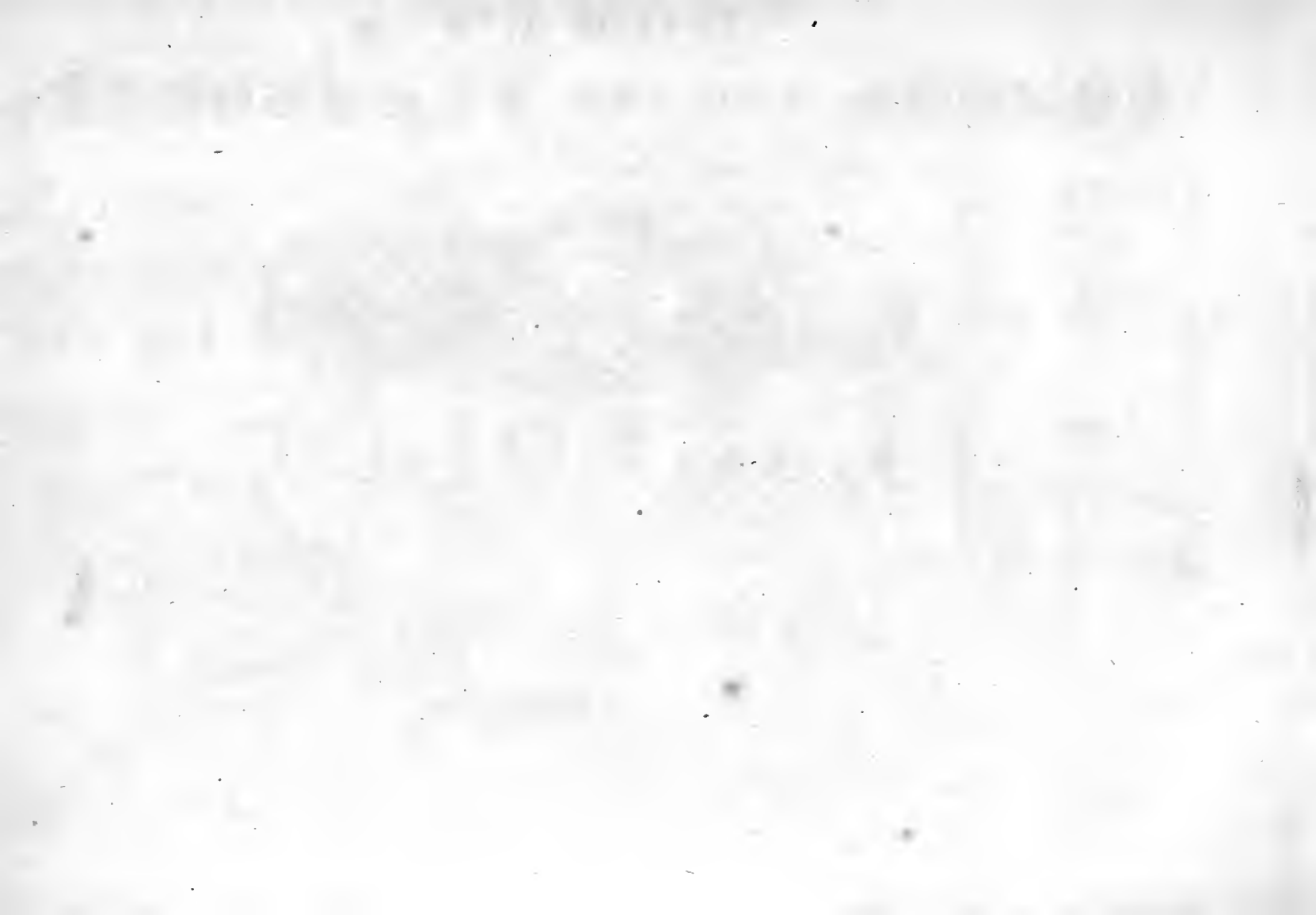
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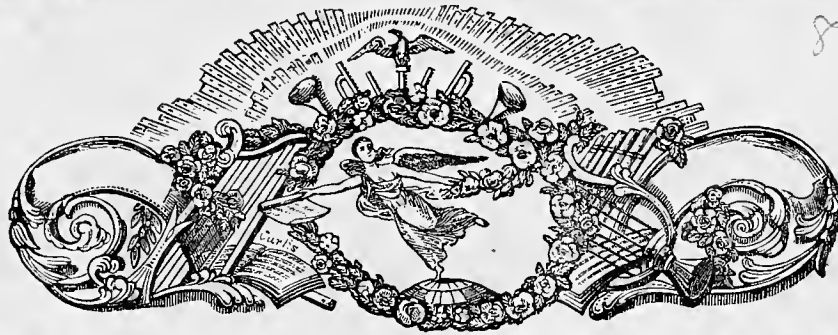


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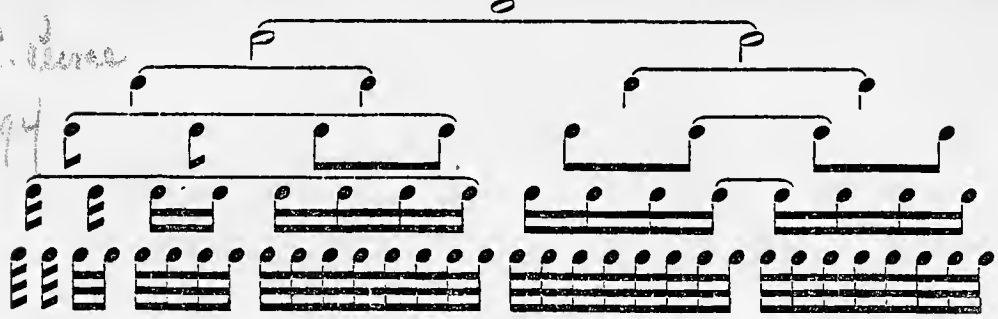
STEREOTYPED AND PRINTED BY A. B. KIDDER, No. 7 CORNHILL.

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

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

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

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




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

Notes.						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Rests.						

EXAMPLE OF RESTS.

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

Example.	Written.		
	Played.		

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

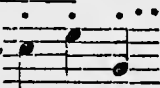
This style of playing is termed in Italian, Legato, written thus,



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



or written thus,



means less staccato, and thus,



means still less Staccato.

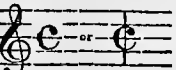
\* Written.      Played.      W      P      \*\* W      P      W      P

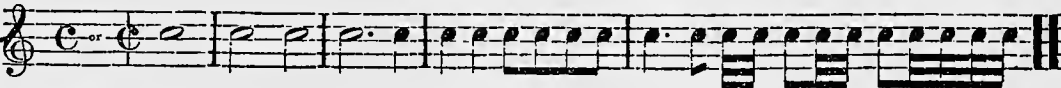
TIME AND ITS DIVISIONS.


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

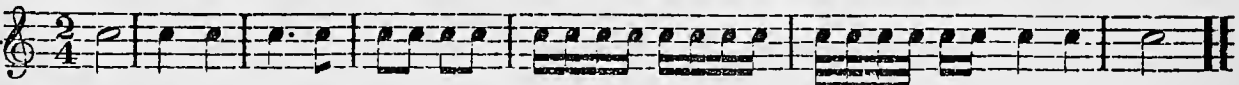
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

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

Example 

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

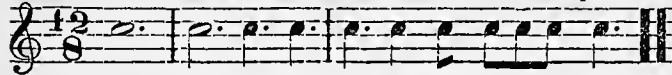
Example 

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

## COMPOUND COMMON TIME EXPLAINED.

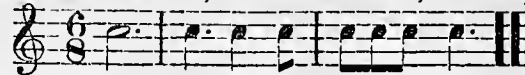
## FIRST SORT.

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



## SECOND SORT.

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



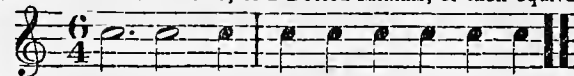
## THIRD SORT.

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



## FOURTH SORT.

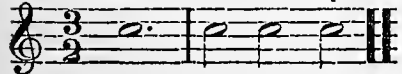
Count 6 Crotchets in a Bar, or 2 Dotted Minims, or their equivalent.



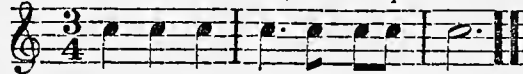
The two last sorts are very seldom used in modern music.

## SIMPLE TRIPLE TIME EXPLAINED.

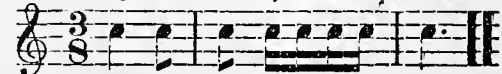
Three Minims in a Bar, or their equivalent.



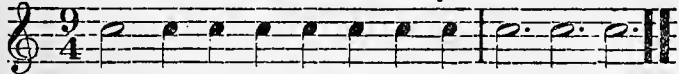
Three Crotchets in a Bar, or their equivalent.



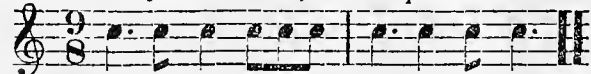
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.



Compound triple Time is seldom used in Modern Music.

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

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

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

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

## ACCIDENTS.

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

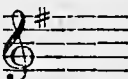
A SHARP # placed before a Note, raises it a Semitone or Halftone.

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

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

A Double FLAT ♭♭ lowers the Note two Semitones.

A NATURAL ♮ takes away the effect of a Sharp, or Flat; whether single or double: and a ♯♯ or ♯♭ reinstates the single Sharp or Flat.

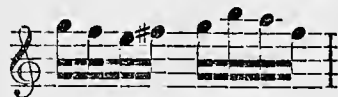
When a Sharp is placed close to the Clef, thus,  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

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

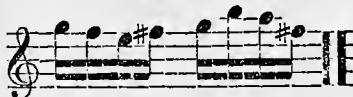
The same rule holds, when more Sharps or Flats are placed on the Clef.

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

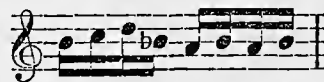
1st EXAMPLE. As Written,



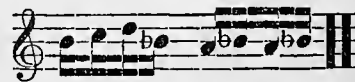
As Played.



2d EXAMPLE. As Written,



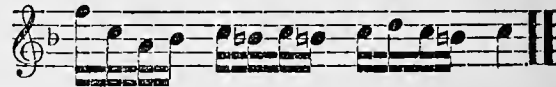
As Played.



3d EXAMPLE.

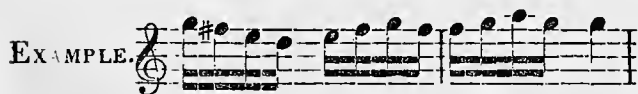


as if written thus,

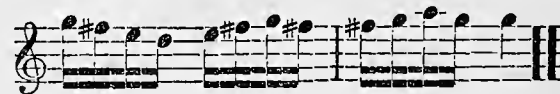


Which Abbreviations are a Modern Improvement.

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

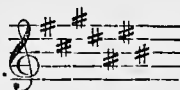


as if written thus,

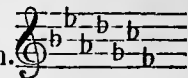


And the same with Flats and Naturals.

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



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



# TRANSPOSITION OF THE KEYS OR SCALE.

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

As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY**. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C; by the key of G, is meant that G is one of the scale, &c.

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

The interval from one letter to another is always the same, and cannot be changed: thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

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

EXAMPLE.

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

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

*Key of C, Major Mode.*

*Key of A, Minor Mode.*

*Key of G, Major Mode.*

*Key of E, Minor Mode.*

*Key of D, Major Mode.*

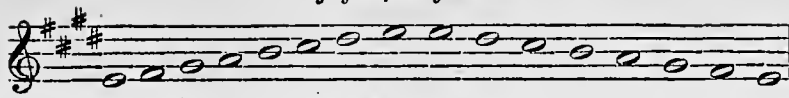
*Key of B, Minor Mode.*

*Key of A, Major Mode.*

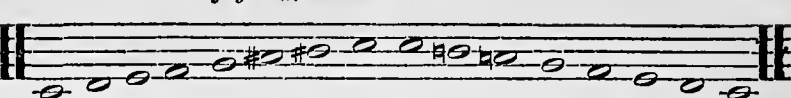
*Key of F#, Minor Mode.*

# TRANSPOSITION OF THE KEYS OR SCALE.

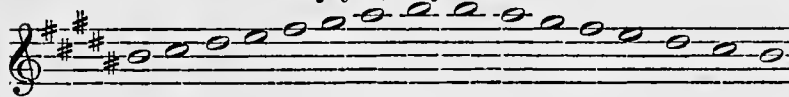
Key of E, Major Mode.



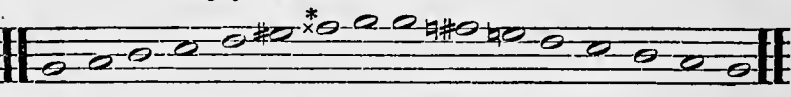
Key of C#, Minor Mode.†



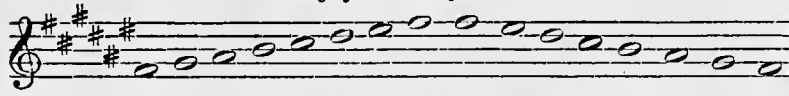
Key of B, Major Mode.



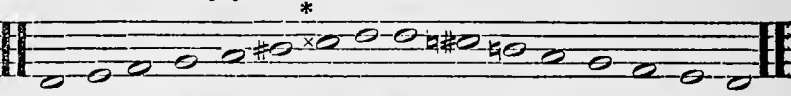
Key of G#, Minor Mode.†



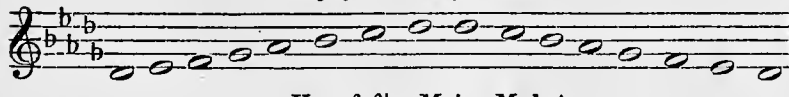
Key of F#, Major Mode.



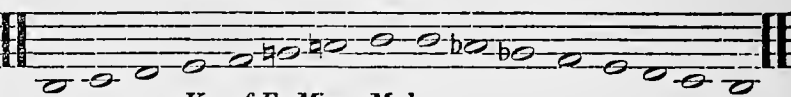
Key of D#, Minor Mode.†



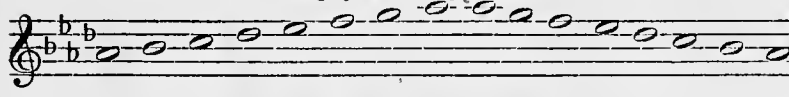
Key of Db, Major Mode.



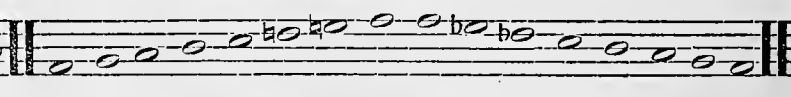
Key of Bb, Minor Mode.†



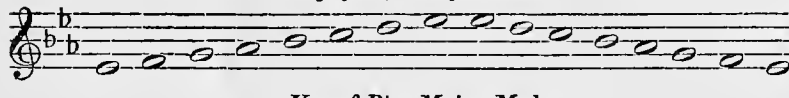
Key of Ab, Major Mode.†



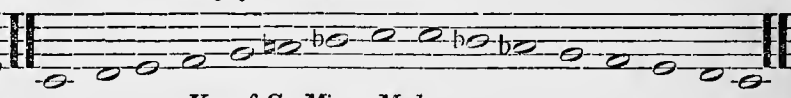
Key of F, Minor Mode.



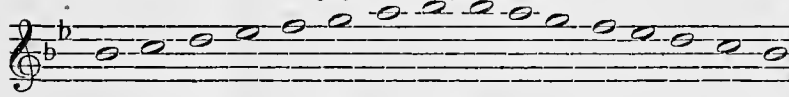
Key of Eb, Major Mode.



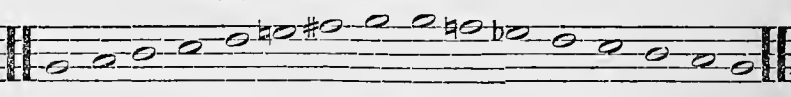
Key of C, Minor Mode.



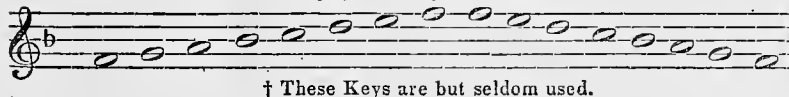
Key of Bb, Major Mode.



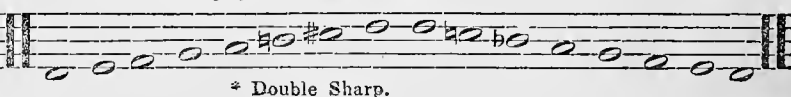
Key of G, Minor Mode.



Key of F, Major Mode.

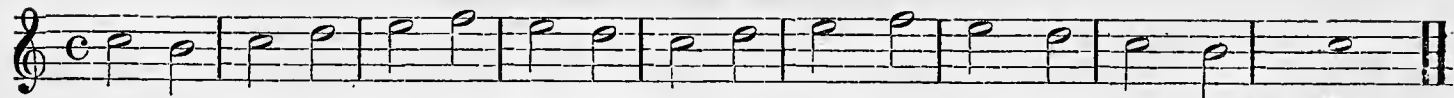


Key of D, Minor Mode.

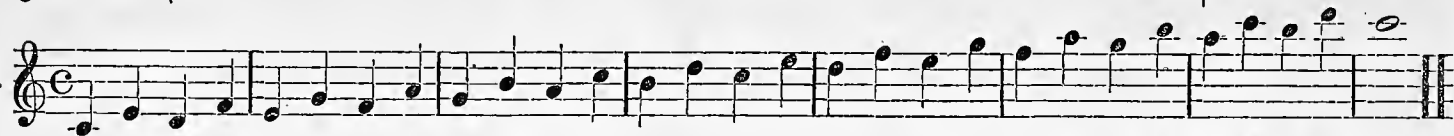


† These Keys are but seldom used.

\* Double Sharp.



THIRDS.



FOURTHS.



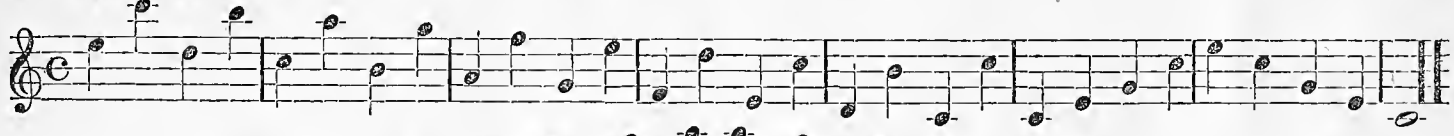
FIFTHS.



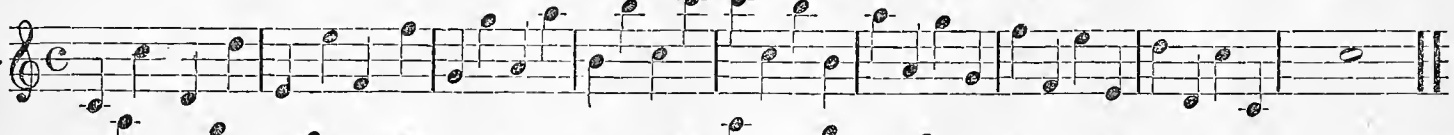
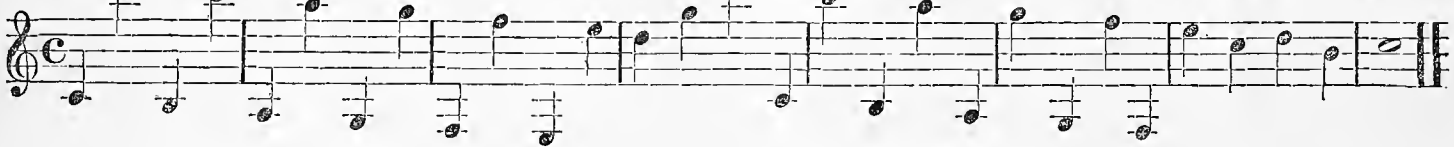
SIXTHS.



Do.



OCTAVES.

DOUBLE  
OCTAVES.

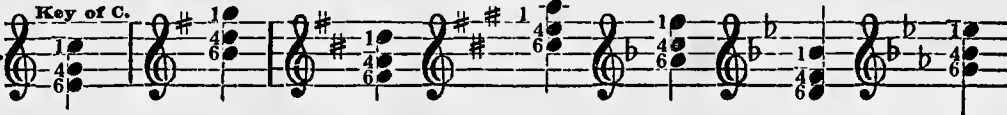


When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called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

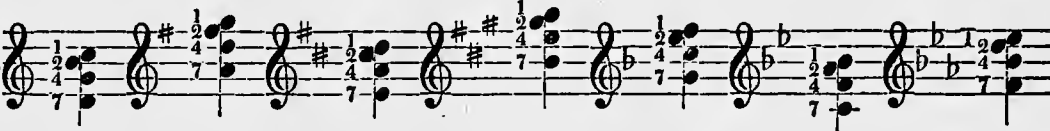
Natural Key of C.    Key of G.    Key of D.    Key of A.    Key of F.    Key of B.    Key of E.

EXAMPLE 

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

EXAMPLE. 

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

EXAMPLE. 

## QUALITIES OF THE DIFFERENT KEYS.

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

# A NATURAL SCALE FOR THE PATENT FLAGEOLET.

**THUMB.**      D      E      F Two ways.      G      A      B      C Two ways.      D      E      F      G      A      B      C      D      E Two ways.

<b>LEFT HAND.</b>	●	●	●	●	●	●	○	●	○	○	○	○	○	○	○	○	○	○
<b>RIGHT HAND.</b>	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>LITTLE FINGER.</b>	○	○	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>KEY.</b>	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

# A SCALE OF FLATS AND SHARPS.

**THUMB.**      C#      Db      D#      Eb      F#      G#      Ab      A#      Bb      C#      Db      D#      Eb      F#      G#      Ab      A#      Bb      C#      Db      D#      Eb

<b>LEFT HAND.</b>	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>RIGHT HAND.</b>	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>LITTLE FINGER.</b>	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>KEY.</b>	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

EXPLANATION. ○ ● Represent the Holes on the Instrument. White ○ signifies open ; Black ● signifies shut.

# A SCALE FOR THE ENGLISH FLAGEOLET.

Natural Notes.

Sharps and Flats.

The image shows a musical staff with a treble clef. The first 12 notes are natural (C-D-E-F-G-A-B-C-D-E-F-G), and the next 12 notes are sharps and flats (D#-Eb-F#-G#-Ab-A#-Bb-C#-D#-Eb-F#-G#-Ab-Bb-C#). Below the staff is a fingering chart with four rows: THUMB, LEFT HAND, RIGHT HAND, and LITTLE FINGER. Each row contains circles representing fingerings for each note. The chart is as follows:

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	D#	E <sup>b</sup>	F#	G#	A <sup>b</sup>	A#	B <sup>b</sup>	C#	D#	E <sup>b</sup>	F#	G#	A <sup>b</sup>	B <sup>b</sup>	C#	
THUMB.	o	•	•	•	•	•	•	•	o	o	o	o	o	o	o	o	•	•	•	•	•	•	•	•	o	o	o	o	o	o	o	
LEFT HAND.	•	•	•	•	•	•	•	o	o	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	o	o	o	o	o	o	o	
RIGHT HAND.	•	•	•	•	o	o	o	o	•	•	•	o	o	o	o	•	•	o	•	•	•	•	•	o	o	•	•	o	o	•	•	•
LITTLE FINGER.	•	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	•	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o

The English Flageolet, differs from the Patent Octave, in having no Key, in the hole for the little Finger making a whole tone from the preceeding Note, and in not having the upper hole half stopped; in the above scale, o denotes the Thumb hole, which is to be half closed.—The English Flageolet may be played from the same Scale as the Octave, provided the upper hole is half stopped.

# A SCALE FOR THE FRENCH FLAGEOLET.

Natural Notes.

Sharps and Flats.

Pinched.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	E <sup>b</sup>	F <sup>#</sup>	G <sup>#</sup>	B <sup>b</sup>	C <sup>#</sup>	E <sup>b</sup>	F <sup>#</sup>	G <sup>#</sup>	B <sup>b</sup>	C <sup>#</sup>
THUMB.	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LEFT HAND.	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
RIGHT THUMB.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The French Flageolet has only six Holes, four before and two behind; the two first fingers of each hand must cover the four front Holes, and the two thumbs cover the Holes behind, the left thumb above, and the right below, attention must be paid to those Holes which are pinched or half closed, marked thus ○.

*A*, signifies in, for, at, with, &c.  
*Adagio* (or *Ado.*) signifies the slowest time.  
*Ad libitum*, at pleasure.  
*Affettuoso*, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.  
*Allegro*, a brisk and sprightly movement.  
*Allegretto*, less quick than *Allegro*.  
*Alto*, Counter, or high Tenor.  
*Amoroso*, in a soft and delicate style.  
*Andante*, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.  
*Andantino*, quicker than *Andante*.  
*Anthem*, a passage or passages of scripture set to music.  
*A tempo*, in time.  
*Assai*, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.  
*Base*, the lowest part in harmony.  
*Bis*, this term denotes a repetition of a passage in music.  
*Brillante*, signifies that the movement is to be performed in a gay, showy and sparkling style.  
*Cantabile*, elegant, graceful, melodious.  
*Canto*, song; or, in choral compositions, the leading melody.  
*Canto fermo*, plain song.  
*Chorus*, a composition or passage designed for a full choir.  
*Chromatic*, a term given to accidental semitones.  
*Con*, with.  
*Con furia*, with boldness.  
*Crescendo*, *Cres.* or  $\curvearrowright$ , with an increasing sound.  
*Contra Dance*, (original from the French Contre Dance.) A dance in which the parties engaged stand in two opposite ranks; this is the term out of which arose the corruption Country Dance.  
*Cotillion*, A brisk dance performed by eight persons together; also, a tune which regulates the dance.  
*Con spirito*, with spirit.  
*Di Capo*, or *D. C.*, close with the first strain.  
*Del Segno*, from the sign.  
*Diminuendo*, *Dim.* or  $\curvearrowleft$ , with a decreasing sound.  
*Dirge*, a piece composed for funeral occasions.

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

*Divoto*, in a solemn and devout manner.  
*Duetto*, or *Duet*, music consisting of two parts.  
*Dolce*, sweetness, softness, gentleness, &c.  
*E*, and.  
*Expression*, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.  
*Expressivo*, with expression.  
*Forte*, or *F.* strong and full.  
*Fortissimo*, or *F. F.* very loud.  
*Fugue*, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.  
*Forzando*, [or *sz.*] the notes over which it is placed are to be boldly struck with strong emphasis.  
*Giusto*, in an equal, steady, and just time.  
*Grave*, *Gravemente*, deep emotion.  
*Grazioso*, graceful; a smooth and gentle style of execution approaching to piano.  
 \* *Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.  
*Interlude*, an instrumental passage introduced between two vocal passages.  
*Interval*, the distance between any two sounds.  
*Largo*, somewhat quicker than *Grave*.  
*Larghetto*, not so slow as *Largo*.  
*Legato*, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.  
*Lento* *Lentement*, slow.  
*Ma*, not.  
*Ma non troppo*, not too much, not in excess.  
 \* *Melody*, an agreeable succession of sounds.  
*Men*, less.  
*Mezza voce*, with a medium fulness of tone.  
*Mezza*, half, middle, mean.  
*Moderato*, between *Adante* and *Allegro*.  
*Motto*, much.  
*Non*, not.—*Non troppo presto*, not too quick.  
*Oratorio*, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c  
*Overture*, in dramatic music is an instrumental composition, which serves as an introduction.  
*Orchestra*, the piece or band of musical performances.  
*Pastorale*, a composition generally written in measure

of 6-4 or 6-8, the style of which is soothing, tender and delicate.  
*Piano*, or *Pia.*, soft.  
*Pianissimo*, *Pianiss.* or *P. P.*, very soft.  
*Poco*, little, somewhat.  
*Pomposo*, grand, dignified  
*Presto*, quick.  
*Prestissimo*, very quick.  
*Quartetto*, a composition consisting of parts, each of which occasionally takes the leading melody.  
*Quintetto*, music composed in five parts, each of which occasionally takes the leading melody.  
*Recitative*, a sort of style resembling speaking.  
*Rippieno*, full.  
*Sempre*, throughout; as *sempre piano*, soft throughout.  
*Soprano*, the Treble or higher voice part.  
*Sostenuto*, sustaining the sounds to the utmost of their nominal length.  
*Staccato*, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.  
*Senza*, without; *Senza Organo*, without the Organ.  
*Siciliano*, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.  
*Soave*, agreeable, pleasing.  
*Spirituoso*, with spirit.  
*Solo*, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.  
*Subito*, quick.  
*Symphony*, a passage to be executed by instruments, while the vocal performers are silent.  
*Tacit*, be silent.  
*Tardo*, slow.  
*Tempo*, time.  
*Tasto Solo*, denotes that the movement should be performed with no other chords than unisons and octaves.  
*Trio*, a composition for three voices.  
*Tutti*, all together.  
*Unison*, the union of two or more tones on one and the same degree of the scale.  
*Veloce*, quick.  
*Vigorousa*, with energy.  
*Verse*, one voice to a part.  
*Vivace*, in a brisk and lively manner.  
*Waltz*, a particular kind of dance.

# WHAT FAIRY LIKE MUSIC.

*Pia.*

Musical score for 'WHAT FAIRY LIKE MUSIC.' in G major, 3/4 time. The score consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and repeat dots.

# SWEET HOME.

*Adagio. pp*

Musical score for 'SWEET HOME.' in G major, 2/4 time. The score consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and repeat dots.

# AULD LANG SYNE.

Musical score for 'AULD LANG SYNE.' in G major, common time (C). The score consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and repeat dots.

# BONNY DOON.

Musical score for 'BONNY DOON.' in G major, 6/8 time. The score consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line and repeat dots.

# BLUE EYED MARY.

15



# AM I NOT FONDLY THINE OWN.



# WASHING DAY.



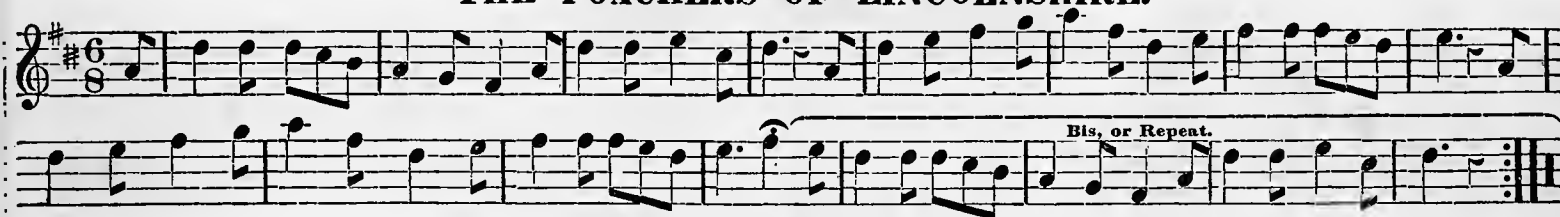
# BONNY BOAT.



## THE BRIGHT ROSY MORNING.



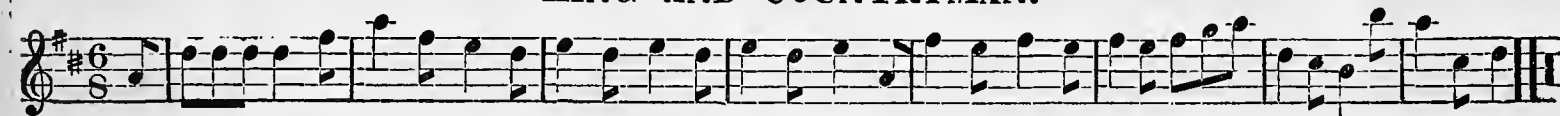
## THE POACHERS OF LINCOLNSHIRE.



## THE ROSE OF ALLANDALE.



## KING AND COUNTRYMAN.





# HAIL TO THE CHIEF.

Musical score for "Hail to the Chief" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Forte." is written below the first staff. The music features a melody of eighth and sixteenth notes, with a bass line of eighth notes. The piece concludes with a double bar line and repeat dots.

# DUKE OF KENT'S MARCH.

Musical score for "Duke of Kent's March" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody of eighth and sixteenth notes, with a bass line of eighth notes. The piece concludes with a double bar line and repeat dots.

# CALEDONIAN MARCH.

Musical score for "Caledonian March" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody of eighth and sixteenth notes, with a bass line of eighth notes. The piece concludes with a double bar line and repeat dots.

# MARCH IN THE BATTLE OF PRAGUE.

Musical score for "March in the Battle of Prague" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody of eighth and sixteenth notes, with a bass line of eighth notes. The piece concludes with a double bar line and repeat dots.

## GOV. KING'S MARCH.



## THE SOLDIER'S RETURN.



## RUSSIAN MARCH.



## SWISS GUARDS' MARCH.



# GRAND MARCH IN NORMA.

19

Musical score for "Grand March in Norma" in G major and 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and rests. The second staff provides a bass accompaniment with a similar rhythmic pattern. Both staves conclude with a double bar line and repeat dots.

# KING OF PRUSSIA'S MARCH.

Musical score for "King of Prussia's March" in G major and 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and rests. The second and third staves provide a bass accompaniment with a similar rhythmic pattern. All staves conclude with a double bar line and repeat dots.

# GEN. SCOTT'S MARCH.

Musical score for "Gen. Scott's March" in G major and 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and rests. The second and third staves provide a bass accompaniment with a similar rhythmic pattern. The first staff concludes with the word "Fine." above the double bar line. The second and third staves conclude with the words "D. C." above the double bar line.

## WASHINGTON'S MARCH.

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

## WASHINGTON'S GRAND MARCH.

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

## WASHINGTON CROSSING THE DELAWARE.

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

# SALEM CADETS' MARCH.

Musical score for 'SALEM CADETS' MARCH.' in G major (one sharp) and common time (C). The score consists of four staves. The first staff is the melody, and the subsequent three staves provide accompaniment. The piece concludes with a double bar line and repeat dots.

# MORELLA'S LESSON.

Musical score for 'MORELLA'S LESSON.' in G major (one sharp) and common time (C). The score consists of two staves. The first staff is the melody, and the second staff provides accompaniment. The piece concludes with a double bar line and repeat dots.

# WHAT CAN THE MATTER BE.

Musical score for 'WHAT CAN THE MATTER BE.' in G major (one sharp) and 6/8 time. The score consists of two staves. The first staff is the melody, and the second staff provides accompaniment. The piece concludes with a double bar line and repeat dots.

## LAFAYETTE'S MARCH.

Musical score for "Lafayette's March" in G major and 2/4 time. The score consists of two systems of two staves each. The first system is for a single instrument, and the second system is for a piano (Fla.). The music features a lively melody with eighth and sixteenth notes, and a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

## HAIL COLUMBIA.

Musical score for "Hail Columbia" in G major and 2/4 time. The score consists of three systems of two staves each. The first system is for a single instrument, and the second and third systems are for a piano (Fla.). The music features a melody with eighth and sixteenth notes, and a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The score includes triplets and a trill (tr).

# BUONAPARTE'S MARCH OVER THE RHINE.

23



# JAVA MARCH.



# MARSEILLES HYMN.



## HARRISON'S GRAND MARCH.

Musical score for Harrison's Grand March, consisting of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff begins with a forte dynamic marking (*f*). The third staff begins with a piano dynamic marking (*p*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

## LOUISVILLE MARCH.

Musical score for Louisville March, consisting of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets indicated by a '3' over the notes in the first and third staves.

## SCOTCH MARCH.

Musical score for Scotch March, consisting of two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



# BOSTON CADETS' MARCH.

Musical score for "BOSTON CADETS' MARCH." The score is written in G major (one flat) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is a march with a steady, rhythmic pattern. The second and third staves continue the melody and accompaniment. The fourth staff concludes the piece with a double bar line and repeat dots.

# QUICK MARCH IN CYMON.

Musical score for "QUICK MARCH IN CYMON." The score is written in G major (one flat) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is a quick march with a lively, rhythmic pattern. The second and third staves continue the melody and accompaniment. The fourth staff concludes the piece with a double bar line and repeat dots. Dynamic markings include "Pia." (Piano) and "Forte." (Forte).

# SWISS WALTZ.

Musical notation for the first piece, 'SWISS WALTZ'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with some triplets.

# UNION WALTZ, or BUY A BROOM.

Musical notation for the second piece, 'UNION WALTZ, or BUY A BROOM'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with some triplets.

# POLLY HOPKINS' WALTZ.

Musical notation for the third piece, 'POLLY HOPKINS' WALTZ'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with several triplet markings.

# COPENHAGEN WALTZ.

Musical notation for the fourth piece, 'COPENHAGEN WALTZ'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes with some triplet markings.

# VON WEBER'S FAVORITE WALTZ.

Musical notation for Von Weber's Favorite Waltz, consisting of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature and features a continuous, flowing melody with many eighth and sixteenth notes. The second staff continues the melody and includes a repeat sign with first and second endings.

# CINDERELLA WALTZ.

Musical notation for Cinderella Waltz, consisting of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature and features a continuous, flowing melody with many eighth and sixteenth notes. The second staff continues the melody and includes a repeat sign with first and second endings. The third and fourth staves continue the melody and include a repeat sign with first and second endings.

# BEETHOVEN'S FAVORITE WALTZ.

Musical notation for Beethoven's Favorite Waltz, consisting of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature and features a continuous, flowing melody with many eighth and sixteenth notes. The second staff continues the melody and includes a repeat sign with first and second endings.

# XT. HUNGARIAN WALTZ. W 709

Musical score for Hungarian Waltz, featuring two staves of music in 3/8 time with a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and includes triplets in the second and fourth measures of the second staff.

## STEAMBOAT WALTZ.

Musical score for Steamboat Waltz, featuring two staves of music in 3/4 time with a key signature of one sharp (F#). The melody consists of eighth-note patterns.

## BRUNSWICK WALTZ.

Musical score for Brunswick Waltz, featuring two staves of music in 3/8 time with a key signature of one sharp (F#). The score includes dynamic markings: *pp* (pianissimo) at the beginning and *ff* (fortissimo) in the second measure of the second staff.

## GERMAN WALTZ.

Musical score for German Waltz, featuring two staves of music in 3/4 time with a key signature of one flat (Bb). The melody is composed of eighth-note patterns.

# THE DEVIL'S DREAM.



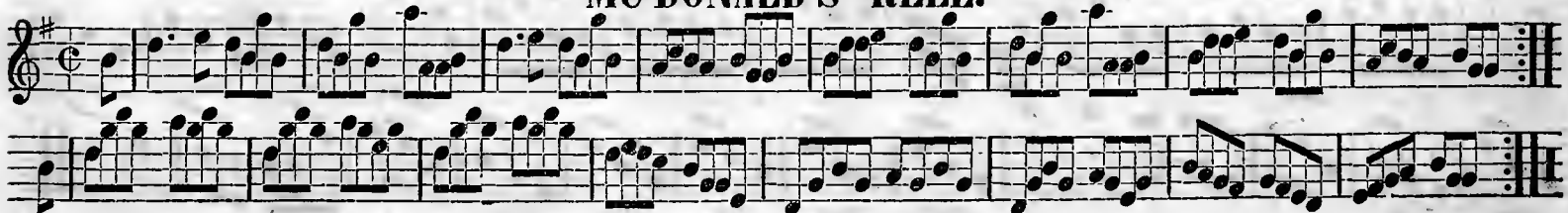
# SPEED THE PLOUGH.



# MONEY MUSK.



# MCDONALD'S REEL.



# WOOD UP QUICKSTEP.

Musical score for 'WOOD UP QUICKSTEP.' in G major, 2/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a repeat sign with first and second endings. The second staff contains a complex accompaniment with many sixteenth notes. The third and fourth staves continue the accompaniment. The fifth staff shows the first and second endings for the melody, with '1st.' and '2nd.' markings above the notes.

# WRECKER'S DAUGHTER.

Musical score for 'WRECKER'S DAUGHTER.' in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a repeat sign. The second and third staves contain a complex accompaniment with many sixteenth notes. The fourth staff continues the accompaniment and includes a 'Finc...' marking above a section of notes. The score concludes with a double bar line and the initials 'D. C.' (Da Capo) at the end.

# HERO'S QUICKSTEP.

31

Musical score for 'HERO'S QUICKSTEP'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of six staves of music. The first staff begins with a treble clef, a sharp sign, and the time signature '2/4'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

# FANNY ELSLER'S SPANISH CACHUCA.

Musical score for 'FANNY ELSLER'S SPANISH CACHUCA'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of two staves of music. The first staff begins with a treble clef, a sharp sign, and the time signature '3/4'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots. The second staff includes first and second endings, labeled '1st.' and '2d.' respectively.

# CRACOVIANNE QUICKSTEP.

Musical score for Cracovienne Quickstep, featuring two systems of two staves each. The first system is in 2/4 time with a treble clef and a key signature of one sharp (F#). It includes triplet markings over the third and sixth measures of the first staff. The second system concludes with a 'Fine.' marking.

# STEAM BOAT QUICKSTEP.

Musical score for Steam Boat Quickstep, consisting of two staves in 6/8 time with a treble clef and a key signature of two sharps (F# and C#). The piece concludes with a double bar line and repeat dots.

# ST. PATRICK'S DAY IN THE MORNING.

Musical score for St. Patrick's Day in the Morning, consisting of two staves in 6/8 time with a treble clef and a key signature of one sharp (F#). The first staff ends with a 'Fine.' marking, and the second staff ends with a 'D. C.' (Da Capo) marking.



Musical notation for 'RORY O'MORE.' consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

LAND OF SWEET ERIN. (an Irish air.)

Musical notation for 'LAND OF SWEET ERIN.' consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

IRISH WASHERWOMAN.

Musical notation for 'IRISH WASHERWOMAN.' consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

WHITE COCKADE.

Musical notation for 'WHITE COCKADE.' consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

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

# CHORUS JIG.



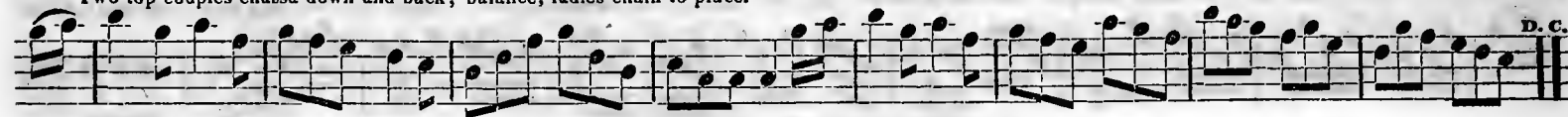
Down the outside—up—down the middle, back—cast off, swing contra corners, balance, and swing to place.



# TEMPEST.



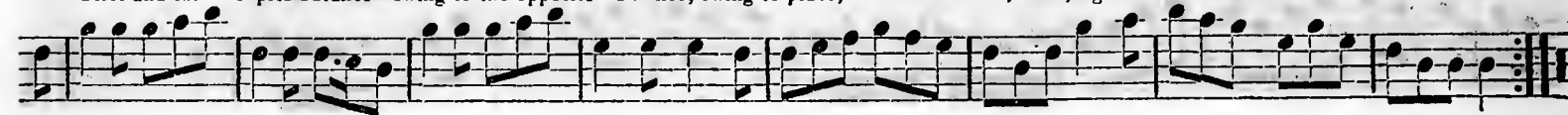
Two top couples chassa down and back; balance, ladies chain to place.



# HOB OR KNOB, or the Campbells are coming.



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



# THE CUCKOO.

Musical notation for 'THE CUCKOO.' consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is in bass clef. The music features a rhythmic melody with eighth and sixteenth notes.

# BEAUX OF OAK HILL.

Musical notation for 'BEAUX OF OAK HILL.' consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is in bass clef. The melody is characterized by eighth-note patterns.

# MISS BROWN'S REEL.

Musical notation for 'MISS BROWN'S REEL.' consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is in bass clef. A triplet of eighth notes is marked with a '3' in the first measure of the first staff.

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

Continuation of musical notation for 'MISS BROWN'S REEL.' consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is in bass clef. A triplet of eighth notes is marked with a '3' in the first measure of the first staff.

# FOREST OF BONDI.

Musical notation for 'FOREST OF BONDI.' consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is in bass clef. The melody consists of eighth and sixteenth notes.

# SOLDIER'S JOY.

37



# THE ISLE OF SKY.



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

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



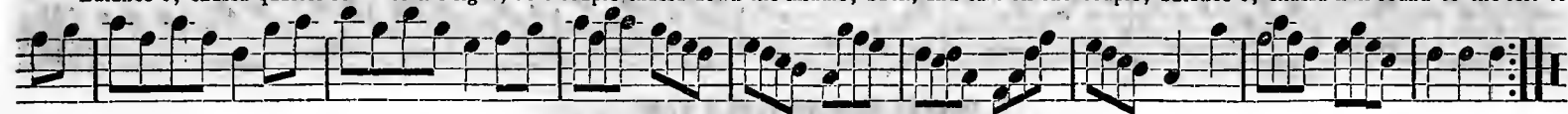
# THE CELEBRATED OPERA REEL.



## RICKETT'S HORNPIPE.

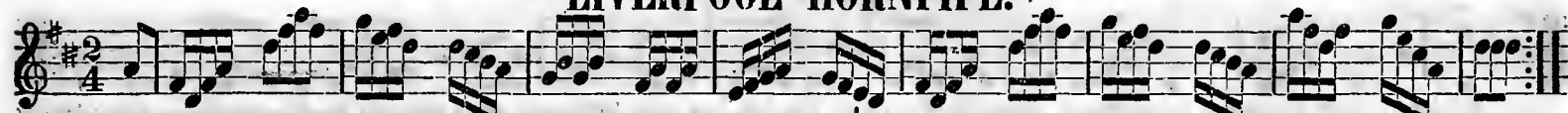


Balance 6; chassa quarter round to the right; first couple chassa down the middle; back, and cast off one couple; balance 6; chassa half round to the left to

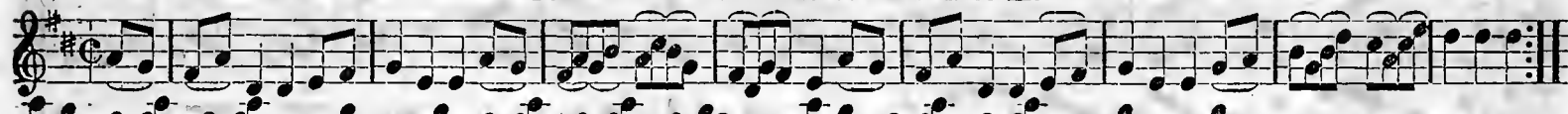


place; right and left 4;

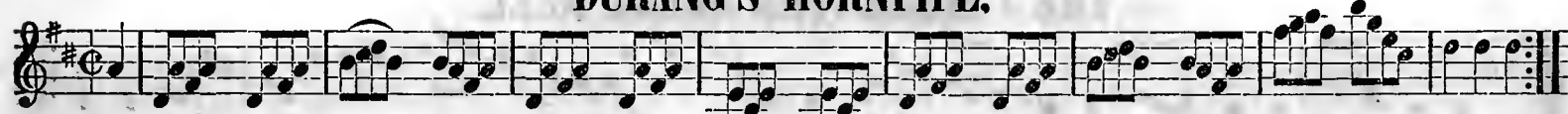
## LIVERPOOL HORNPIPE.



## NEW CENTURY HORNPIPE.



## DURANG'S HORNPIPE.



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



# GUILDEROY.

A Minor.

# CHARLEY OVER THE WATER.

# GO TO THE DEVIL AND SHAKE YOURSELF.

# RUSTIC REEL.

## FISHER'S HORNPIPE.



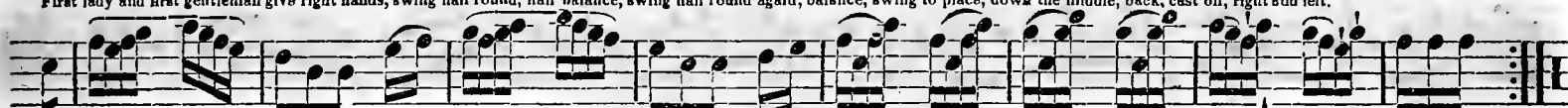
First couple down the outside, back, down the middle, back, cast off, swing 6 quite round, right and left.



## HULL'S VICTORY.



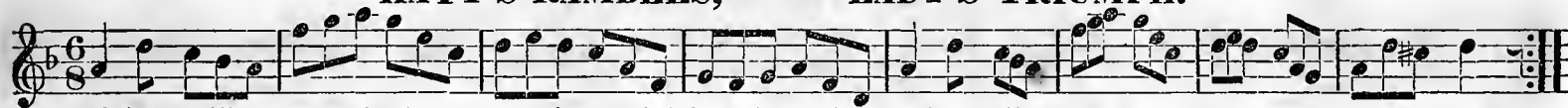
First lady and first gentleman give right hands, swing half round, half balance, swing half round again, balance, swing to place, down the middle, back, cast off, right and left.



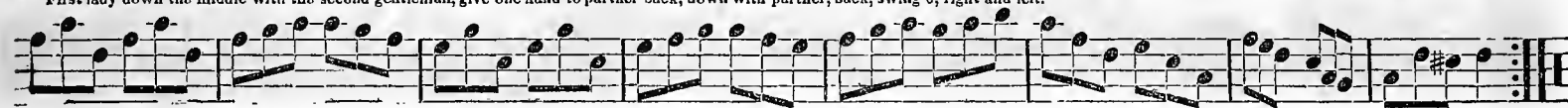
## CONSTITUTION HORNPIPE.



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



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





# VINTON'S HORNPIPE.

Two staves of musical notation for 'Vinton's Hornpipe'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line and repeat dots.

# GOOD FOR THE TONGUE.

Two staves of musical notation for 'Good for the Tongue'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line and repeat dots.

# COLLEGE HORNPIPE.

Two staves of musical notation for 'College Hornpipe'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line and repeat dots.

# MASSA'S FAVORITE.

Two staves of musical notation for 'Massa's Favorite'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line and repeat dots.

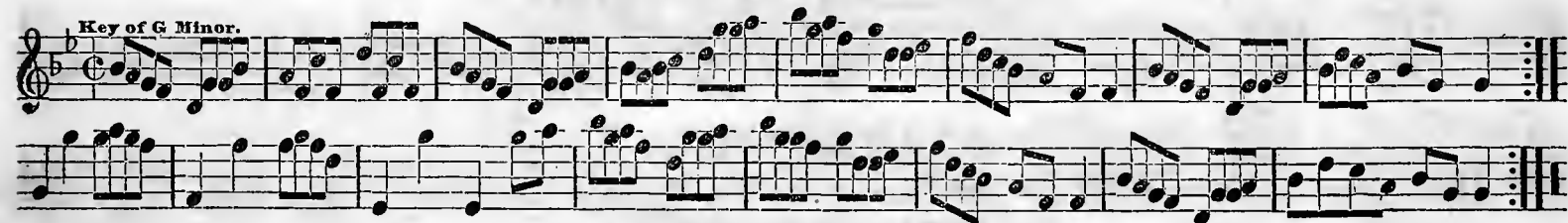
## DEMOCRATIC HORNPIPE.

Key of G. Minor F.



## SAILORS SET ON SHORE.

Key of G. Minor.



## WHIPPLE'S HORNPIPE.



## BRICKLAYER'S HORNPIPE.

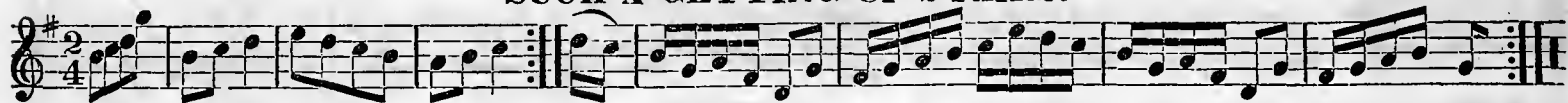


# MISS LUCY LONG.

43



# SUCH A GETTING UP STAIRS.



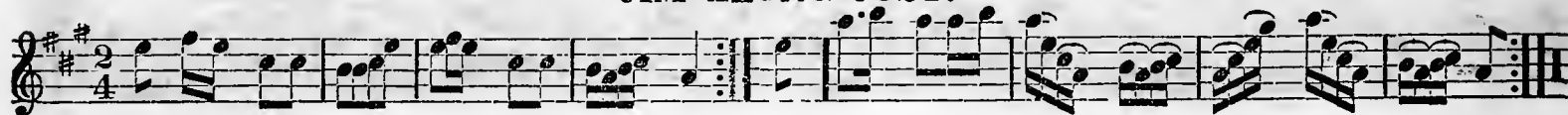
# OLD ZIP COON.



# OLD DAN TUCKER.



# JIM ALONG JOSY.



# INDEPENDENT SETT.

1 Musical staff 1, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note and a quarter rest.

Musical staff 2, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, some beamed together, and some with slurs. It ends with a quarter note and a quarter rest, followed by the marking "D. C.".

Musical staff 3, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, some beamed together, and some with slurs. It ends with a quarter note and a quarter rest, followed by the marking "D. C.".

2 Musical staff 4, treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note and a quarter rest.

Musical staff 5, treble clef, 2/4 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, some beamed together, and some with slurs. It ends with a quarter note and a quarter rest, followed by the marking "D. C.".

3 Musical staff 6, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, starting with a quarter rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note and a quarter rest.

Musical staff 7, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, some beamed together, and some with slurs. It ends with a quarter note and a quarter rest, followed by the marking "D. C.".

Musical staff 8, treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, some beamed together, and some with slurs. It ends with a quarter note and a quarter rest, followed by the marking "D. C.".

# INDEPENDENT SETT. (Continued.)

4  $\frac{6}{8}$

5  $\frac{2}{4}$

*f*

6  $\frac{2}{4}$

# MADAME BLANCHE SETT.

The musical score is arranged in four systems, each containing two staves. The first system is in treble clef with a 2/4 time signature. The second system is in treble clef with a 6/8 time signature. The third system is in bass clef. The fourth system is in treble clef with a 3/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Dynamics include *f* (forte), *p* (piano), and *sfz* (sforzando). Articulations include accents (>) and slurs. The piece concludes with a *D. C.* (Da Capo) instruction at the end of each system.

## MADAME BLANCHE SETT. (Continued.)

47

The musical score consists of eight staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and features a complex, rhythmic melody with many beamed notes. The second staff is in 4/8 time, with a key signature of one sharp (F#). It starts with a piano (*p*) dynamic and includes various dynamic markings such as *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The third and fourth staves are in treble clef with a key signature of one sharp (F#). Both start with a pianissimo (*pp*) dynamic and end with the instruction "D. C.". The fifth staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The sixth and seventh staves are in treble clef with a key signature of one sharp (F#). The sixth staff starts with a pianissimo (*pp*) dynamic and features many accents (>). The seventh staff starts with a forte (*f*) dynamic and ends with "D. C.". The eighth staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature, ending with "D. C.".

# SECOND ADVENT SETT.

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

D. C.

D. C.

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

D. C.

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

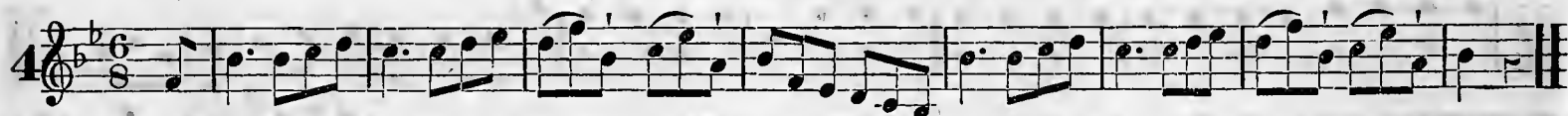
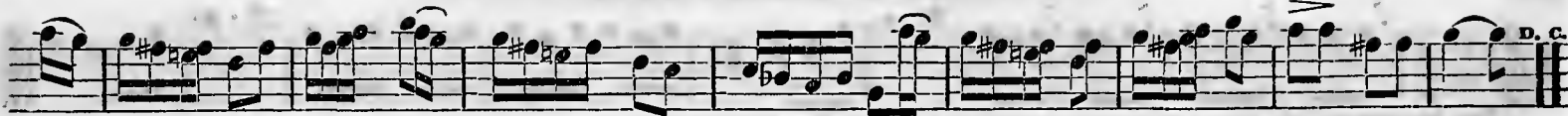
1st time.

2d time.

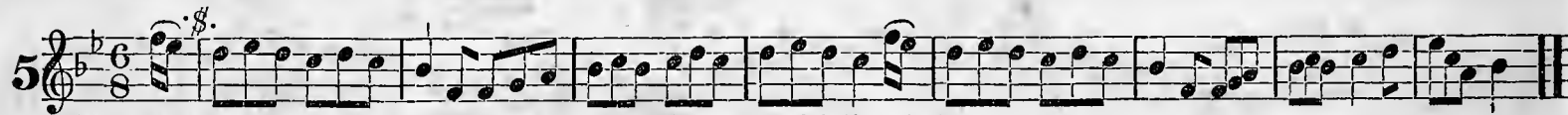
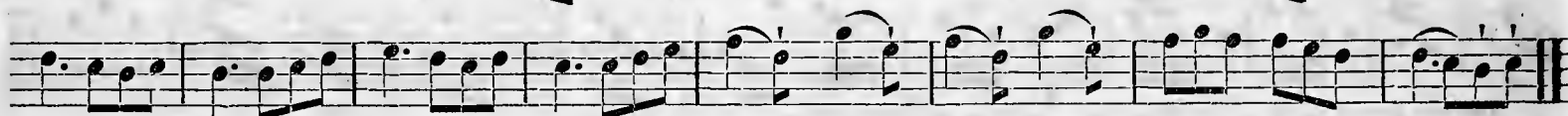
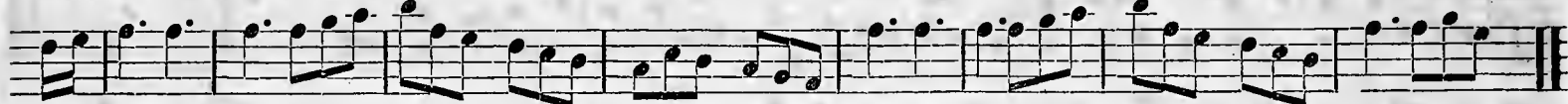
D. C.



# SECOND ADVENT SETT. (Continued.)



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



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



## CINDERELLA SETT.

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

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

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

# CINDERELLA SETT. (Continued.)

4/8

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

D. C.

5/4

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

D. C.

3/4

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

D. C.

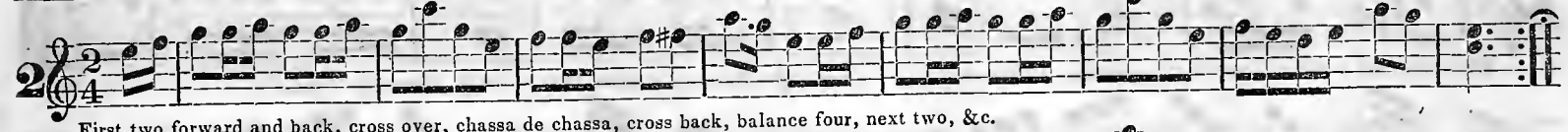
# SPANISH SETT.

1 

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

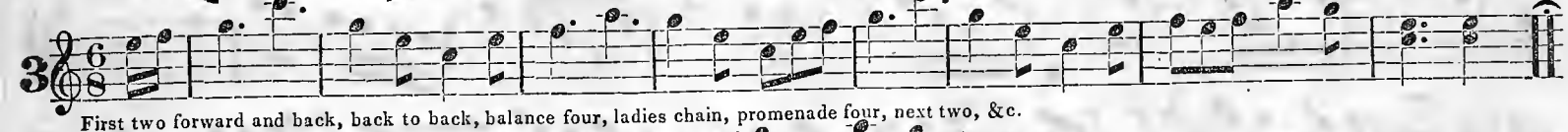
 D. C.

 D. C.

2 

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

 D. C.

3 

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

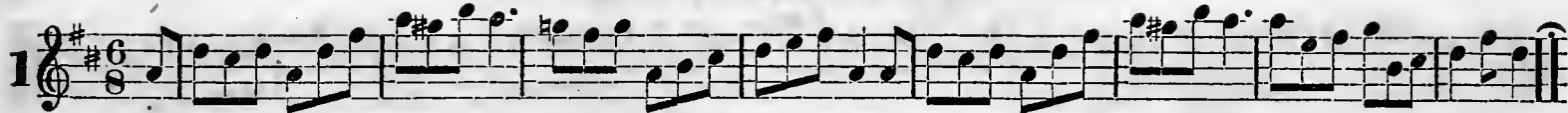
 D. C.

 D. C.

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

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

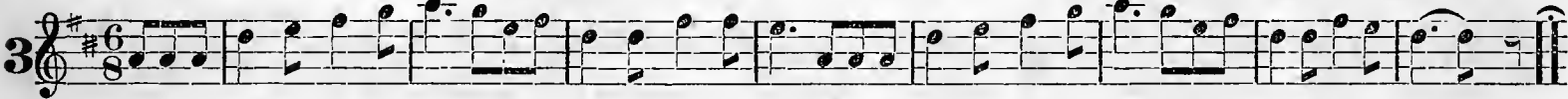
## REPUBLICAN SETT.



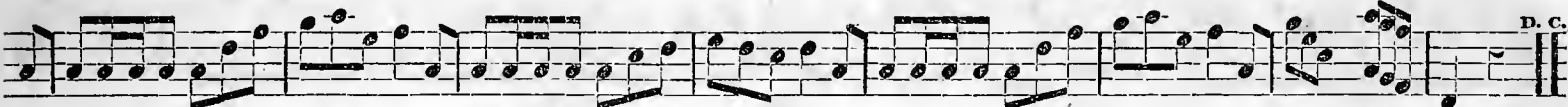
First four right and left, balance four, and turn partners, ladies chain, promenade four, sides the same.



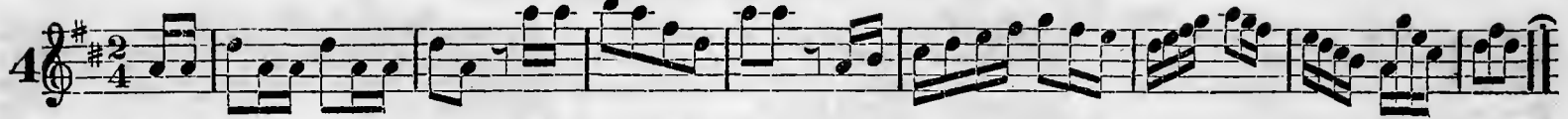
First two forward and back, cross over, chassa de chassa, cross back, balance to partners.



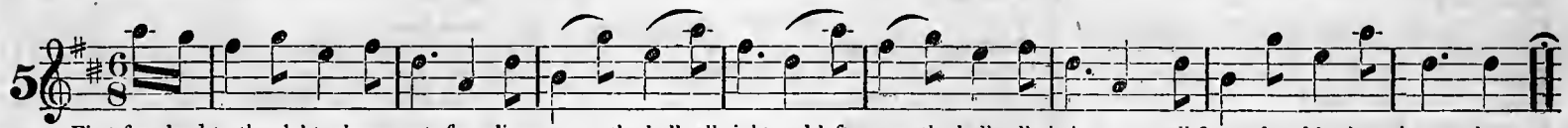
Two ladies forward and back, two gentlemen the same, balance to partners, all chassa across partners and back, balance to corners, turn partners.



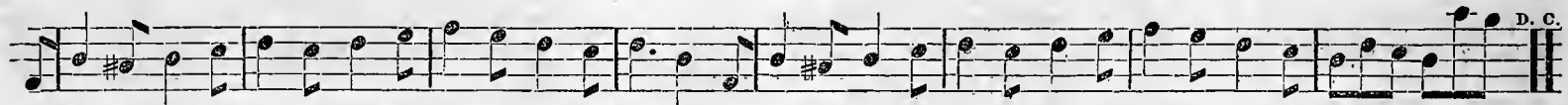
# REPUBLICAN SETT. (Continued.)



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



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



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



Auld Lang Syne . . . . .	14	Hob or Knob . . . . .	35	Sweet Home . . . . .	14
Am I not fondly thine own . . . . .	15	Hail to the Chief . . . . .	17	Swiss Guard's March . . . . .	18
Bonny Doon . . . . .	14	“ Columbia . . . . .	22	Soldiers' Return . . . . .	18
Blue eyed Mary . . . . .	15	Harrison's Grand March . . . . .	24	Scotch March . . . . .	24
Bonnie Boat . . . . .	15	Hungarian Waltz . . . . .	28	Swiss Waltz . . . . .	26
Bright Rosy Morning . . . . .	16	Hull's Victory . . . . .	40	Steamboat Waltz . . . . .	28
Buonaparte crossing the Rhine . . . . .	23	Irish Washwoman . . . . .	33	Speed the Plough . . . . .	29
Boston Cadet's March . . . . .	25	Isle of Sky . . . . .	37	Steamboat Quickstep . . . . .	32
Beethoven's Waltz . . . . .	27	Java March . . . . .	23	St. Patrick's day in the morning . . . . .	32
Brunswick . . . . .	28	Jim along Josy . . . . .	43	Somnambula Quickstep . . . . .	34
Beaus of Oak Hill . . . . .	36	King and Countryman . . . . .	16	Soldier's Joy . . . . .	37
Bricklayer's Hornpipe . . . . .	42	“ of Prussia's March . . . . .	19	Sailors set on shore . . . . .	42
Caledonian March . . . . .	17	Katy's Rambles . . . . .	40	Such a getting up stairs . . . . .	43
Copenhagen Waltz . . . . .	26	Lafayette's March . . . . .	22	Salem Cadet's March . . . . .	21
Cinderella . . . . .	27	Louisville . . . . .	24	Tempest . . . . .	35
Cracovienne . . . . .	32	Land of sweet Erin . . . . .	33	Union Waltz . . . . .	26
Chorus Jigg . . . . .	35	Liverpool Hornpipe . . . . .	38	Vonweber's Waltz . . . . .	27
Cuckoo . . . . .	36	March in the Battle of Prague . . . . .	17	Vinton's Hornpipe . . . . .	41
Charley over the water . . . . .	39	Morella's Lesson . . . . .	21	What Fairy like Music . . . . .	14
Constitution Hornpipe . . . . .	40	Marseilles Hymn . . . . .	23	Washingday . . . . .	15
College . . . . .	41	Money Musk . . . . .	29	Washington's Grand March . . . . .	20
Duke of Kent's March . . . . .	17	Mc Donald's Reel . . . . .	29	“ . . . . .	20
Devil's Dream . . . . .	29	Miss Mc Leed's “ . . . . .	34	“ Crossing the Delaware . . . . .	20
Douglass' Favorite . . . . .	34	“ Brown's “ . . . . .	36	What can the matter be . . . . .	21
Durang's Hornpipe . . . . .	38	“ Lucy Long . . . . .	43	Wood up . . . . .	30
Democratic . . . . .	42	Massia's Favorite . . . . .	41	Wrecker's Daughter . . . . .	30
Elsler's Cachucha . . . . .	31	New Century Hornpipe . . . . .	38	White Cockade . . . . .	33
Flowers of Edinburgh . . . . .	34	Opera Reel . . . . .	37	Whipple's Hornpipe . . . . .	42
Forest of Bondi . . . . .	36	Old Zip Coon . . . . .	43		
Fishers' Hornpipe . . . . .	40	Old Dan Tucker . . . . .	43	<b>INDEX OF COTILLIONS.</b>	
Gov. King's March . . . . .	18	Poachers . . . . .	16	Cinderella Sett . . . . .	50
Guilderoy . . . . .	39	Polly Hopkins . . . . .	26	“ . . . . .	44
German Waltz . . . . .	28	Quick March in Cymon . . . . .	25	Madame Blanche “ . . . . .	46
Go to the Devil and shake yourself . . . . .	39	Rickett's Hornpipe . . . . .	38	Republican “ . . . . .	54
Good for the Tongue . . . . .	41	Rustic Reel . . . . .	39	Spanish “ . . . . .	52
Grand March in Norma . . . . .	19	Rose of Allandale . . . . .	16	Second Advent “ . . . . .	48
Gen. Scott's March . . . . .	19	Russian March . . . . .	18		
Hero's Quickstep . . . . .	31	Rory O. More . . . . .	33		









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