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HOWE'S

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CONTAINING NEW AND

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LARGE COLLECTION OF POPULAR AND FASHIONABLE MUSIC,

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SONGS, QUICK-STEPS, WALTZES, DANCES, &c.

COMPILED BY ELIAS HOWE.

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

WHOLE SOUND.

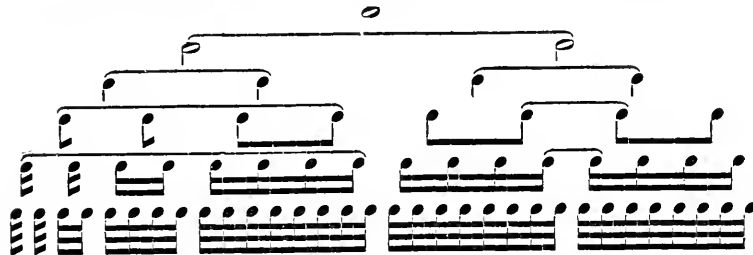
HALVES.

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.

WRITTEN.

PLAYED.

Ex.

COMPOUND COMMON TIME EXPLAINED.

FIRST SORT.

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



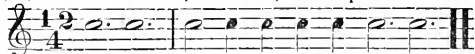
SECOND SORT.

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



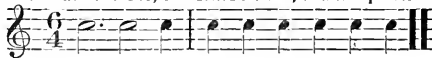
THIRD SORT.

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



FOURTH SORT.

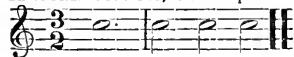
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



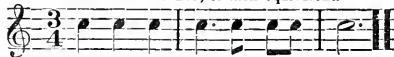
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

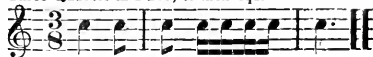
Three Minims in a Bar, or their equivalent.



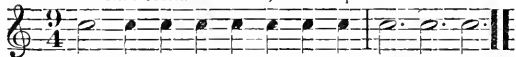
Three Crotchets in a Bar, or their equivalent.



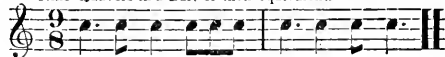
Three Quavers in a Bar, or their equivalent.



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.

I. OF THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated, as to enable him to hold his arms horizontal with the keys.

He should sit opposite to the middle of the key-board, at a distance enabling him to finger all the keys with ease, and free from bodily motion. Any such motion is a great defect, which interferes equally with a pure execution and graceful manner, and should be early guarded against by the pupil. During his studies, his body should be immovable without stiffness, and contortions of the face should never accompany any difficulties of execution.

The hand, slightly curved, should be held in an easy and natural position, and the fingers should be apart, so as to rest exactly on the keys.

II. OF THE FINGERS.

Before exercising the fingers, the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm, and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation, are acquired.

The pupil should carefully avoid playing with greater force than his fingers allow; a contrary practice weakens them, and deprives them of that vigor which they ultimately require, and renders the execution dull, heavy, and convulsive. Effective playing, as it is called, is suited only to the pupil who has acquired a certain command over his hands; until then, the manner of playing should be simple, and but little varied.

III. OF FINGERING.

If the Instrument had but ten keys, each finger would naturally have its own, on which it could rest, able to strike rapidly, and without a fear of mistake. But, as it is, the fingers having to strike a great number of keys, and their position constantly changed, it is necessary to use the hands promptly and freely, in order to meet the requisite extent of distance. It is easy to perceive that, in proportion as the succession of the fingers in playing is natural, and the movements of the hand rare and gradual, the difficulties of playing are diminished. On this principle are based all systems of fingering. The best are those which, while they are true, facilitate to the utmost a passage, and are agreeable to the performer. A well-fingered passage is attractive to the pupil, and promotes a desire for its accomplishment.

There are some passages, the fingering of which is subject to fixed rules,—as the major and minor gamuts, etc.; but, in most instances, the character of the piece must be taken into consideration. A vigorous passage demands, sometimes, irregular fingering, on account of the preference which should be given to the stronger over the weaker fingers. There is, also, severe music for three or four parts, and that abounding in modulations, which is so complicated as to render a natural succession of fingering impossible.

But not by theories of this kind, more or less extended, can a pupil acquire a style of fingering adequate to all difficulties. In this matter, good examples will avail more than general rules, which are often not well suited for application. I have endeavored to afford these examples, by writing care-

fully the fingering of all the exercises in this Method. The teacher should also finger such other music as the pupil studies; as the arrangements of symphonies, overtures, quartetts, etc., often demand a faulty style of fingering, injurious to the proper cultivation of the hand.

IV. OF THE MEASURE.

The metrical division, afforded by the bar, is the soul of music; without this advantage, its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

A due attention to time sustains the player in difficult passages, strengthens the fingers in a remarkable degree, and gives alone the assurance necessary for a successful execution.

ON THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress, should devote at least three hours a day to diligent study. These hours need not be consecutive: on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands, as well as to enable the player to withdraw his attention wholly from his practice. Close application, too long continued, is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers, and the scales; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In attending to the studies, the young player should never cease to observe faithfully the time, the importance of which has already been enforced. In order to give each note its exact value, it is necessary at first to count each beat aloud and equally. Players are sometimes disposed to hurry the time in slow movements, owing to the insufficiency of the instrument in sustaining notes of a long value; but they should guard against a habit leading to the worst consequences, by not quitting any key till the value of the note has expired, even though the sound has ceased altogether to be heard. Above all, in music for several parts, where the same hand has at one time notes of different values, it is essential to observe this rule.

In avoiding this defect, the pupil should not fall into the opposite extreme, and leave a finger on a key longer than is necessary, while the others are striking the notes following. I recommend, for this purpose, a most careful practice of the first studies for the five fingers, at the beginning of this Method.

In agitated passages, and *crescendos*, towards the end of a scale, in a rapid group, and also, generally, at the close of phrases, the pupil is apt to hurry the time. This fault not only weakens the hands, but likewise gives rise to numerous irregularities, in the course of execution, disagreeable to the hearer: The fingers should always be restrained in such passages.

A piece new to the pupil should be studied in a moderate movement, so that he can observe strictly the beats, and the various accidental signs and marks of articulation; as, the *staccato*, *legato*, *forte*, *piano*, *rinforzando*, *diminuendo*, etc.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young players imagine they increase their progress, in choosing pieces beyond their ability; but they are grossly deceived; for thus it is that, in a short time, good habits, previously acquired, are lost, the execution is rendered weak and uncertain, and, finally, all idea of correct playing is lost. Let them always choose pieces according to their abilities; mistrust fashionable music, where difficulties are heaped together with puerile affectation; and believe that excellence is alone attained by persevering and well-directed study.

The pupil, should not, however, practice timidly, and, for the purpose of greater certainty, phrase by phrase. I recommend freedom in study as well as in playing, and condemn practising a composition by piecemeal.

This last rule has, nevertheless, many exceptions, which must be observed. For example, the easiest pieces often present some particular difficulties, either of fingering or time. These passages the pupil should study with the greatest care,

and endeavor to fix them in his memory; as it is not by playing over a few times what was easy at first sight, that he can make progress, and preserve unity in the execution of a piece.

Before acquiring a certain degree of excellence on an instrument, the pupil should not indulge in playing from memory; but, eventually, this may be done with advantage.

To render a piece of music comprehensive to the hearers, the player must comprehend it himself, seize upon its character, feel the melodies of the author, and give them adequate expression. But the performer must not believe, as some do, that expression means passionate and languid playing; or that the eyes, the elbows, and the whole body, should, necessarily, sustain a part in the execution; for there is nothing more tiresome and ridiculous than this constant desire of infusing sentiment into a piece.

To play with expression, is to give each passage its true character; and as this character can be, by turns, light, sombre, animated, tranquil, uniform, lively and pleasing, and sometimes even harsh and crude, the execution should reflect intelligibly these different shades. For the sake of contrast, the composer, introducing a sweet and tender air, may preface it with harsh chords and wild passages. To heighten the effect of a brilliant idea, he may enclose it in a simple and naked framework; misconceptions on the part of the player in rendering such examples, may destroy the greatest beauties, and renders them entirely unintelligible.

KEY-BOARD OF A FOUR OCTAVE MELODEON.

BLACK KEYS.



WHITE KEYS.

KEY-BOARD OF A THREE AND A HALF OCTAVE MELODEON.

BLACK KEYS

G \flat A \flat B \flat D \flat E \flat G \flat A \flat B \flat D \flat E \flat G \flat A \flat B \flat D \flat E \flat G \flat A \flat B \flat

b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2 b_2

WHITE KEYS

F \sharp G \sharp A \sharp C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp D \sharp F \sharp G \sharp A \sharp C \sharp D \sharp F \sharp G \sharp A \sharp

\sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0 \sharp_0

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

No. 1.

No. 2.

No. 3.

No. 4.

EXERCISES

No. 5.

Handwritten fingerings and accents for Exercise No. 5:
 Treble staff: 2 1 2 X, 3 2 3 1, 4 3 4 2, 3 2 3 1
 Bass staff: 2 3 2 4, 1 2 1 3, X 1 X 2, 1 2 1 3

No. 6.

Handwritten fingerings and accents for Exercise No. 6:
 Treble staff: X 1 2, 2 X 1 2, 1 2 3, 4 3 2 1
 Bass staff: 1 3 2, 2 4 3, 2 3 2 1, X 1 2 3

No. 7.

Handwritten fingerings and accents for Exercise No. 7:
 Treble staff: X 2 1 2, 1 3 2 3, 2 4 3 4, 1 3 2 3
 Bass staff: 4 2 3 2, 3 1 2 1, X 1 X, 3 1 2 1

No. 8.

Handwritten fingerings and accents for Exercise No. 8:
 Treble staff: 2 X 1 X, 3 1 2 1, 4 2 3 2, 3 1 2 1
 Bass staff: 2 1 3 4, 1 3 2 3, X 2 1 2, 1 3 2 3

EXERCISES

No 9

Handwritten musical notation for Exercise No. 9. The top staff (treble clef) contains the sequence of notes: $X1 X1$, $X1 X1$, $21 21$, $21 21$, 32 , 43 , 22 , 12 . The bottom staff (bass clef) contains the sequence: $13 13$, $13 13$, $23 23$, $23 23$, 12 , $X1$, 21 , 32 . The piece concludes with a double bar line and repeat dots.

No. 10.

Handwritten musical notation for Exercise No. 10. The top staff (treble clef) contains the sequence of notes: 2 , 3 , 4 , 3 , 2 , 3 , 4 , 3 . The bottom staff (bass clef) contains the sequence: $X1$, 21 , $X1$, 21 , 21 , $X1$. The piece concludes with a double bar line and repeat dots.

No. 11.

Handwritten musical notation for Exercise No. 11. The top staff (treble clef) contains the sequence of notes: 2 , 3 , 2 , 3 , 4 , 3 , 4 , 3 . The bottom staff (bass clef) contains the sequence: $X1$, $X1$, 21 , 21 , $X1$, $X1$. The piece concludes with a double bar line and repeat dots.

No. 12.

Handwritten musical notation for Exercise No. 12. The top staff (treble clef) contains the sequence of notes: 2 , 3 , 2 , 3 , 4 , 3 , 2 , 3 , 2 , 3 , 4 , 3 . The bottom staff (bass clef) contains the sequence: $X1$, $X1$, 21 , 21 , $X1$, $X1$, 21 , 21 , $X1$. The piece concludes with a double bar line and repeat dots.

MAJOR SCALES.

No. 1

C MAJOR.

No. 2.

G MAJOR.

No. 3.

D MAJOR.

No. 4.

A MAJOR.

No. 5. **E MAJOR.**

No. 6. **F MAJOR.**

No. 7. **F Sharp MAJOR.**

No. 8. **G Flat MAJOR.**

No. 9. **D Flat MAJOR.**

No. 10. **A Flat MAJOR.**

No. 11. **E Flat MAJOR.**

No. 12. **B Flat MAJOR.**

No. 1.

Exercise No. 1: C Major. This exercise consists of 12 minor gamuts, each spanning an octave. The first gamut is C minor (C4-B3), and the last is Bb minor (Bb4-A3). Each gamut is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. The notes are written in a sequence of eighth notes, with fingerings (1-4) and breath marks (X) indicated above the notes. The exercise concludes with a double bar line and a repeat sign.

No. 2.

Exercise No. 2: D Major. This exercise consists of 12 minor gamuts, each spanning an octave. The first gamut is D minor (D4-C3), and the last is Cb minor (Cb4-B3). Each gamut is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. The notes are written in a sequence of eighth notes, with fingerings (1-4) and breath marks (X) indicated above the notes. The exercise concludes with a double bar line and a repeat sign.

No. 3.

Exercise No. 3: E Major. This exercise consists of 12 minor gamuts, each spanning an octave. The first gamut is E minor (E4-D3), and the last is Db minor (Db4-C3). Each gamut is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. The notes are written in a sequence of eighth notes, with fingerings (1-4) and breath marks (X) indicated above the notes. The exercise concludes with a double bar line and a repeat sign.

No. 4.

Exercise No. 4: F Major. This exercise consists of 12 minor gamuts, each spanning an octave. The first gamut is F minor (F4-E3), and the last is Eb minor (Eb4-D3). Each gamut is presented in two staves: the upper staff in treble clef and the lower staff in bass clef. The notes are written in a sequence of eighth notes, with fingerings (1-4) and breath marks (X) indicated above the notes. The exercise concludes with a double bar line and a repeat sign.

No. 5.

Musical score for No. 5, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a series of chords and melodic lines with fingerings and articulation marks.

No. 6.

Musical score for No. 6, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The piece consists of a series of chords and melodic lines with fingerings and articulation marks.

No. 7.

Musical score for No. 7, featuring two staves with treble and bass clefs, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The piece consists of a series of chords and melodic lines with fingerings and articulation marks.

No. 8.

Musical score for No. 8, featuring two staves with treble and bass clefs, a key signature of three flats (Bb, Eb, Ab), and a common time signature (C). The piece consists of a series of chords and melodic lines with fingerings and articulation marks.

No. 9.

Musical score for No. 9, featuring two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piece consists of 12 measures. The notation includes various chords, some marked with an 'X', and fingerings (1, 2, 3, 4) are indicated for several notes. The piece concludes with a double bar line and a repeat sign.

No. 10.

Musical score for No. 10, featuring two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piece consists of 12 measures. The notation includes various chords, some marked with an 'X', and fingerings (1, 2, 3, 4) are indicated for several notes. The piece concludes with a double bar line and a repeat sign.

No. 11.

Musical score for No. 11, featuring two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piece consists of 12 measures. The notation includes various chords, some marked with an 'X', and fingerings (1, 2, 3, 4) are indicated for several notes. The piece concludes with a double bar line and a repeat sign.

No. 12.

Musical score for No. 12, featuring two staves (treble and bass clef) with a key signature of two flats and a common time signature. The piece consists of 12 measures. The notation includes various chords, some marked with an 'X', and fingerings (1, 2, 3, 4) are indicated for several notes. The piece concludes with a double bar line and a repeat sign.

TEN O'CLOCK.

1. 'Twas ten o'clock one moon-light night, I ev-er shall re-mem-ber, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment is written on two staves (treble and bass clef) in the same key and time signature. The lyrics are: "1. 'Twas ten o'clock one moon-light night, I ev-er shall re-mem-ber, And".

ev - - 'ry star shone spark-ling bright, In gloo-my cold De-cem-ber; When

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "ev - - 'ry star shone spark-ling bright, In gloo-my cold De-cem-ber; When".

at my win-dow tap, tap, tap, I heard his gen - - tle well - - known rap, And

The third system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are: "at my win-dow tap, tap, tap, I heard his gen - - tle well - - known rap, And".

with it too these words most clear, Re-mem - ber ten o'clock my dear, Re - mem - ber, love, remember.

2

Now Mam sat dozing by the fire,
 And Dad his pipe was smoking;
 I dare not for the world retire,
 And was not that provoking?
 At last the old folks fell asleep,
 I hasten'd my promised vow to keep,
 But he his absence to denote,
 Had on the window-shutter wrote
 Remember, love, remember—

3

But did I need the hint so sweet?
 No, no—for, mark the warning,
 Which meant that we at church should meet,
 At ten o'clock next morning—
 And there we met no more to part,
 There joined together hand and heart;
 And since that day in wedlock join'd,
 The window-shutter brings to mind
 Remember, love, remember.—

THERE IS NO HOME LIKE MY OWN.

1. In the wild Chamois track, at the breaking of morn, With the hunter's pride, O'er the mountain's side, We are

led by the sound of the Al - pine horn, Tra la la la la la la la la, O that voice to me Is a voice of glee, Where

ev - er my foot-steps roam; And I long to bound, When I hear that sound, A - gain to my moun-tain home. In the

Rall. *a tempo*

mf *p* **COLLA VOCE.**

wild Chamois track, at the break - ing of morn, With a hunter's pride, O'er the mountain's side, We are

led by the sound of the Al - pine horn; Tra la la la la la la la la la, Tra la la la la la la la la la.

RALL.

Colla voce.

I have cross'd the proud Alps,
 I have sail'd down the Rhone;
 And there is no spot
 Like the simple cot,
 And the hill and the valley, I call my own : Tra la la, &c
 There the skies are bright,
 And our hearts are light,
 Our bosoms without a fear;
 For our toil is play,
 And our sport, the fray
 With the mountain Roe, or Deer
 In the wild, &c.

SHE WORE A WREATH OF ROSES.

1. She wore a wreath of roses, The night that first we met, Her

love-ly face was smi-ling Be-neath her curls of jet; Her foot-step had the

light-ness, Her voice the joy-ous tone, The to-kens of a youth-ful heart, Where

CONTINUED.

27

RALL. A TEMPO. CRES.

sor-row is unknown; I saw her but a mo-ment, Yet me-thinks I see her

RALL. CRES.

now, With the wreath of sum-mer flow-ers, Up-on her snow-y brow.

2

A wreath of orange blossoms
 When next we met, she wore;
 Th' expression of her features
 Was more thoughtful than before;
 And standing by her side was one,
 Who strove, and not in vain,
 To soothe her, leaving that dear home,
 She ne'er might view again.
 I saw her but a moment,
 Yet methinks I see her now,
 With the wreath of orange blossoms,
 Upon her snowy brow.

3

And once again to see that brow,
 No bridal wreath is there,
 The widow's sombre cap conceals
 Her once luxuriant hair;
 She weeps in silent solitude,
 And there is no one near
 To press her hand within his own
 And wipe away a tear;
 I see her broken hearted!
 Yet methinks I see her now,
 In the pride of youth and beauty,
 With a garland on her brow.

THE BRIDE'S FAREWELL.

1. Fare - well! Mother! tears are streaming Down thy pale and

Dolce.

ten - - der cheek, I in gems and ro - - - ses gleaming,

Scarcely this sad fare - well may speak, Fare - well, Mother, now

sf

leave thee, (Hopes and fear my bosom swell,) One to trust who

may de - ceive me, Fare - well, Mother, Fare thee well.

2
Farewell, father, thou art smiling,
Yet there's sadness on thy brow,
Winning me from that beguiling
Tenderness to which I go ;
Farewell, father, thou didst bless me,
Ere my lips thy name could tell,
He may wound, who can caress me,
Father, guardian, fare thee well.

3
Farewell, sister, thou art twining
Round me in affection deep,
Wishing joy, but ne'er divining,
Why a "blessed bride" should weep
Farewell, brave and gentle brother,
Thou more dear than words can tell.
Father, mother, sister, brother,
All belov'd ones, fare ye well.

LONG, LONG AGO.

1. Tell me the tales that to me were so dear, Long long a - go,

long, long a - go: Sing me the songs I de - light - ed to hear,

Long, long a - go, long a - go. Now you are come all my grief is remov'd,

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line in the left hand and a more active melody in the right hand. The lyrics are printed below the vocal line.

Let me for-get that so long you have lov'd, Let me believe that you love as you lov'd,

Long, long a - go, long a - go.

mf

- 2 Do you remember the path where we met,
 Long, long ago, long, long ago?
 Ah, yes you told me you ne'er would forget,
 Long, long ago, long ago.
 Then to all others my smile you preferr'd,
 Love when you spoke gave a charm to each word,
 Still my heart treasures the praises I heard,
 Long, long ago, long ago.

- 3 Though by your kindness my fond hopes were rais'd,
 Long, long ago, long, long ago.
 You by more eloquent lips have been prais'd,
 Long, long ago, long ago.
 But by long absence your truth has been tried,
 Still to your accents I listen with pride,
 Blest as I was when I sat by your side,
 Long, long ago, long ago.

NOTHING ELSE TO DO

1. The sum - mer be - ing o - - ver, my flocks were all shorn, My mea - dows were cut

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

down, and I'd har - vest - ed my corn; To Ma - ry's sweet cot - tage so neat - ly in

The second system continues the melody and accompaniment. The vocal line has a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment maintains the same rhythmic pattern.

view, I straight went a court - ing for I'd no - thing else to do, no - thing else to do . . .

The third system concludes the piece. The vocal line ends with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment provides a final harmonic resolution.

no - thing else to do. I straight went a court - ing, for I'd no - thing else to do.

2

'Twas down in yond' valley together we sat,
 And passed away the hours in curious chat,
 I told her I lov'd her, I hop'd she lov'd me too,
 So we'd love one another, for we'd nothing else to do, &c.

3

She hung down her head, and with blushes replied,
 I lov'd you from the first, you must make me your bride ;
 Without hesitation I made her this vow,
 I'll marry you my dear, for I've nothing else to do, &c.

4

So to the next village away we did roam,
 In search of a clergyman, we found him at home,
 I paid him his fee, he made one of us two,
 And married us straightway, for he'd nothing else to do, &c.

5

We liv'd in felicity, in joy and content,
 And never knew the sorrows of those that do repent,
 Our neighbors around us, were loyal and true,
 And we lov'd one another, for we'd nothing else to do, &c.

6

The change which time has brought, I should tell you in this place,
 Our table is too small and our cottage wanting space ;
 We've a healthy rosy laughing set of lads and lasses too,
 And we love the little rogues that caused us something else to do, &c.

THE CARRIER DOVE.

1. Fly away to my native land, sweet dove, Fly away to my na - tive land, And bear these lines to my lady love, That I've trac'd with a feeble

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Dynamics include piano (*p*) and piano fortissimo (*pp*).

hand, She marvels much at my long delay, A rumor of death she has heard, Or she thinks perhaps I falsely stray, Then fly to her bower sweet dove.

The second system of the musical score consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Dynamics include piano (*p*).

2 Oh, fly to her bower, and say the chain
Of the tyrant is o'er me now;
That I never again shall mount my steed again,
With helmet upon my brow.
No friend to my lattice a solace brings,
Except when your voice is heard,
When you beat the bars with your snowy wings
Then fly to her bower, sweet bird.

3 I shall miss thy visit at dawn, sweet dove,
I shall miss thy visit at eve,
But bring me a line 'rom my lady love,
And then I shall cease to grieve;
I can bear in a dungeon to waste away youth,
I can fall by the conqueror's sword,
But I cannot endure she should doubt my truth;
'Then fly to her bower, sweet bird

1. Why, ah, why, my heart, this sad-ness? Why, mid scenes like these decline? Where all, tho' strange, is joy and

glad-ness, Say, what wish can yet be thine? Oh, say, what wish can yet be thine?

2

All that's dear to me is wanting,
 Lone and cheerless here I roam ;
 The stranger's joys howe'er enchanting,
 To me can never be like home,
 To me can never be like home.

3

Give me those, I ask no other,
 Those that bless the humble dome,
 Where dwell my father and my mother,
 Give, oh give me back my home,
 My own, my own dear native home.

LOVE NOT.

1. Love not, love not, Ye hap - less sons of clay, Hope's gay - est

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the notes. The middle and bottom staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

wreaths are made of earth-ly flowers; Things that are made to fade and fade a - way,

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same format as the first system. The lyrics are written below the vocal staff.

Ere they have blossom'd for a few short hours, Ere they have

The third system concludes the musical score with three staves. The vocal line and piano accompaniment continue. The lyrics are written below the vocal staff.

blossom'd for a few short hours. Love not, Love not!

AD LIB.

- 2 Love not, love not, the thing you love may die,
 May perish from the gay and gladsome earth,
 The silent stars, the blue and smiling sky,
 Beams on its grave, as once upon its birth. Love not !
- 3 Love not, love not, the thing you love may change,
 The rosy lip may cease to smile on you,
 The kindly beaming eye grow cold and strange,
 The heart still warmly beat, yet not be true. Love not !
- 4 Love not, love not, oh warning vainly said
 In present hours, as in years gone by :
 Love flings a halo round the dear one's head,
 Faultless, immortal, till they change or die. Love not !

ARABY'S DAUGHTER.

1. Fare - well, farewell to thee Ar - a - by's daughter! Thus warbled a Pe - ri be - neath the dark sea; No

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The lyrics are: "1. Fare - well, farewell to thee Ar - a - by's daughter! Thus warbled a Pe - ri be - neath the dark sea; No". The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef, both sharing the same key signature and time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

pearl ever lay, under Omen's green wa - ter, More pure in its shell than thy spir - it in thee.

The second system of the musical score continues the piece. The vocal line (top staff) has the lyrics: "pearl ever lay, under Omen's green wa - ter, More pure in its shell than thy spir - it in thee." The piano accompaniment (middle and bottom staves) continues with similar accompaniment, including some more complex rhythmic patterns in the right hand of the piano part.

Oh, fair as the sea - flow - er close to thee grow - ing, How light was thy heart till love's

The third system of the musical score concludes the piece. The vocal line (top staff) has the lyrics: "Oh, fair as the sea - flow - er close to thee grow - ing, How light was thy heart till love's". The piano accompaniment (middle and bottom staves) features a dynamic marking of *p* (piano) at the beginning and *f* (forte) towards the end. The piano part includes some more complex rhythmic patterns and a final flourish.

witchery came. Like the wind of the south o'er a sun-mer lute blowing, And hush'd all its mu-sic and with'er'd its frame.

2

But long upon ARABY'S green sunny highlands,
 Shall maids and their lovers remember the doom
 Of her who lies sleeping among the pearl Islands,
 With nought but the sea-star to light up her tomb.
 And still, when the merry date season is burning,
 And calls to the palm-groves the young and the old,
 The happiest there, from their pastime returning,
 At sunset, will weep when thy story is told.

3

The young village maid, when with flowers she dresses
 Her dark-flowing hair, for some festival day,
 Will think of thy fate, till neglecting her tresses,
 She mournfully turns from the mirror away ;
 Nor shall IRAN, beloved of her hero ! forget thee,
 Though tyrants watch over her tears as they start ;
 Close, close by the side of that hero she'll set thee,
 Embalmed in the innermost shrine of her heart.

4

Farewell, be it ours to embellish thy pillow
 With everything beauteous that grows in the deep,
 Each flower of the rock, and each gem of the billow,
 Shall sweeten thy bed, and illumine thy sleep.
 Around thee shall glisten the loveliest amber
 That ever the sorrowing sea-bird has wept ;
 With many a shell in whose hollow-wreath'd chamber,
 We, Peris of ocean, by moonlight have slept.

5

We'll dive where the gardens of coral lie darkling,
 And plant all the rosiest stems at thy head :
 We'll seek where the sands of the Caspian are sparkling,
 And gather their gold to strew over thy bed.
 Farewell—farewell—until Pity's sweet fountain
 Is lost in the hearts of the fair and the brave,
 They'll weep for the chieftain who died on that mountain,
 They'll weep for the maiden who sleeps in this wave.

STILL SO GENTLY O'ER ME STEALING.

1. Still so gent-ly o'er me steal - - ing, Memory will bring back the feel - ing, Spite of all my grief re

veal-ing, That I love thee, that I dearly love thee still; Tho' some oth - er swain may charm thee, Ah! no

oth - er e'er can warm me; Yet ne'er fear, I will not harm thee, No! thou false one, no, no! I fond-ly love thee

pp *fz* *fz* *Coll voce.*

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of the vocal melody and the beginning of the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a final vocal phrase and piano accompaniment. Dynamics include piano (pp) and fortissimo (fz). The instruction 'Coll voce.' is placed at the end of the piano part.

still, Ah! ne'er fear, I will not harm thee, ne'er fear, I will not harm thee, no, false one, no! I love thee, I love thee, false one,

still. So gently o'er me stealing, memory will bring back the feeling, spite of all my grief revealing, that I love thee, love thee

still. I love thee still, I love thee still.

6

I DREAM THAT I DWELT IN MARBLE HALLS.

1. I dream that I dwelt in mar - ble halls, With vas - sels and serfs at my side, And of
 2. I dream that suit - ors sought my hand; That knights up - on bend - ed knee, And with

all who as - sem - bled with - in those walls That I was the hope and the pride; I had rich - es too
 vows no mai - den heart could with - stand, They pledged their faith to me. And I dream that one

great to count, Could boast of a high an - ces - tral name; But I al - so dreamt, which pleased me
of that no - ble host Came forth my hand to claim; But I al - so dreamt, which charmed me

pp

most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.
most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.

cres.

EMPRESS HENRIETTA'S WALTZ.

This musical score is for a waltz in 3/3 time, consisting of four systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The first system is the main melody. The second system is a variation of the first. The third and fourth systems feature a melodic line in the treble clef that begins with a trill and is marked *8va.* (octave higher), while the bass clef continues with the accompaniment. The fourth system also includes the marking *loco.* (ad libitum) at the beginning of the melodic line. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

The image displays four systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a style characteristic of 19th-century piano literature, featuring arpeggiated chords and flowing sixteenth-note passages. The first system includes a section of sixteenth-note chords in the right hand. The second system features a section of sixteenth-note chords in the right hand, with the instruction "8va." written above the staff. The third system continues the arpeggiated texture. The fourth system concludes with a final cadence, marked with a double bar line and a repeat sign. The initials "D. C." are written at the bottom right of the fourth system.

8va.

D. C.

WALTZ FROM DER FREISCHUTZ.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth-note patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system continues the musical piece. The upper staff maintains the melodic line with similar rhythmic and fingering patterns. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

The third system concludes the musical piece. The upper staff features a final melodic phrase. The lower staff provides the final harmonic accompaniment. The system concludes with a double bar line.

MARCH FROM MASANIELLO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody with various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings (1-4) and breath marks (X) are indicated above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff shows the melody with a prominent eighth-note pattern and some slurs. The lower staff continues the accompaniment with a steady eighth-note bass line. Fingerings and breath marks are used throughout to guide the performer.

The third system of musical notation concludes the piece. The upper staff features a melodic line with slurs and breath marks. The lower staff provides a consistent accompaniment. The system ends with a double bar line and repeat dots.

MARCH FROM MOSES IN EGYPT.

This musical score is for a piece titled "March from Moses in Egypt," which is page 49 of a larger work. The score is written for a grand piano and is in 2/4 time. It consists of six systems of music, each with a right-hand (treble) and left-hand (bass) part. The first system begins with a treble clef and a 2/4 time signature. The music features a rhythmic melody in the right hand, often with triplet markings (indicated by a '3' over a group of notes), and a steady accompaniment in the left hand. The second system includes some complex passages in the right hand, such as sixteenth-note runs and chords marked with 'X'. The third system continues the melodic and accompanimental themes. The fourth system features a prominent triplet in the right hand and a melodic line in the left hand. The fifth system shows further development of the musical ideas, with some chords marked with 'X'. The sixth system concludes the piece with a final cadence in the right hand and a sustained bass note in the left hand.

DUKE OF REICHSTADT'S WALTZ.

51

The first system of the waltz features a treble and bass staff. The treble staff begins with a treble clef, a 3/4 time signature, and a 4-measure rest. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Fingerings 3, 2, and 1 are indicated above the first three notes. A measure rest is marked with an 'X'. The melody continues with quarter notes D5, E5, and F5, with a fingering of 1. A slur covers the next two measures: G4 (fingering 3) and A4 (fingering 2). This is followed by a measure rest (X), then quarter notes B4 and C5 (fingering 2), and a measure rest (X). The system concludes with quarter notes D5, E5, and F5 (fingering 1), and a final quarter note G4 (fingering 3).

The second system continues the melody in the treble staff. It starts with a 4-measure rest, followed by quarter notes G4, A4, B4, and C5. A slur covers the next two measures: D5 (fingering 1) and E5 (fingering 2). This is followed by a measure rest (X), then quarter notes F5, G4, and A4. The system ends with quarter notes B4 and C5 (fingering 1). The bass staff provides accompaniment with chords and single notes. The word "Fine." is written above the final chord in the bass staff.

The third system continues the melody in the treble staff. It begins with a quarter note G4 (fingering 1), followed by quarter notes A4 (fingering 2) and B4 (fingering 1). A slur covers the next two measures: C5 (fingering 3) and D5 (fingering 2). This is followed by a measure rest (X), then quarter notes E5 (fingering 1) and F5 (fingering 2). A slur covers the next two measures: G4 (fingering 3) and A4 (fingering 2). This is followed by a measure rest (X), then quarter notes B4 (fingering 3) and C5 (fingering 2). The system concludes with quarter notes D5 (fingering 3) and E5 (fingering 2). The bass staff continues with accompaniment. The initials "D. C." are written at the end of the system.

CRACOVIENNE.

First system of the musical score for 'CRACOVIENNE'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The music features a melody in the treble staff with various ornaments (marked 'X') and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word 'Fine.' written in italics.

Second system of the musical score for 'CRACOVIENNE'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The music continues the melody and accompaniment from the first system, featuring similar ornaments and fingerings. The system concludes with a double bar line.

Third system of the musical score for 'CRACOVIENNE'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The music continues the melody and accompaniment, with some changes in the bass line. The system concludes with a double bar line and the initials 'D. C.' written in italics.

SWISS WALTZ.

First system of the musical score for 'SWISS WALTZ'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The music features a melody in the treble staff with ornaments (marked 'X') and fingerings (1, 2, 3). The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Musical score for "SWISS WALTZ. CONCLUDED." in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff with a piano (p) dynamic marking and an 'X' above the first measure, and a bass clef staff. The melody features a series of eighth-note patterns with triplet markings (3) and first-position 'X' marks. The bass line provides a steady accompaniment with eighth-note chords.

WASHINGTON'S MARCH.

First system of the musical score for "WASHINGTON'S MARCH." in 2/4 time, key of D major. It features a treble clef staff with a piano (p) dynamic marking and an 'X' above the second measure, and a bass clef staff. The melody includes eighth-note patterns with first-position 'X' marks and a fourth-note triplet (4). The bass line consists of eighth-note chords.

Second system of the musical score for "WASHINGTON'S MARCH." in 2/4 time, key of D major. The treble clef staff contains a melody with eighth-note patterns, triplet markings (3), and first-position 'X' marks. The bass clef staff continues with eighth-note chords, including a triplet of eighth notes (3) and a measure with an '8' below it.

Third system of the musical score for "WASHINGTON'S MARCH." in 2/4 time, key of D major. The treble clef staff features a melody with eighth-note patterns, triplet markings (3), and first-position 'X' marks. The bass clef staff continues with eighth-note chords, including a triplet of eighth notes (3) and a measure with an '8' below it.

LOOK OUT UPON THE STARS.

The first system of music is in 2/4 time. The right hand (treble clef) features a melody with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The left hand (bass clef) provides a simple accompaniment with a bass line and chords.

The second system continues the piece. The right hand has a melodic line with ornaments and fingerings. The left hand has a bass line with some chords and rests.

THERE'S NAE LUCK.

The first system of the second piece is in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) has a melody with ornaments and fingerings. The left hand (bass clef) has a bass line with ornaments and fingerings.

The second system of the second piece continues the melody and accompaniment. The right hand has a melodic line with ornaments and fingerings. The left hand has a bass line with ornaments and fingerings.

CACHUCHA.

55

First system of the musical score for Cachucha. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff features a melodic line with various ornaments, including mordents and grace notes, and some notes marked with an 'X'. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word "Fine." written below the bass staff.

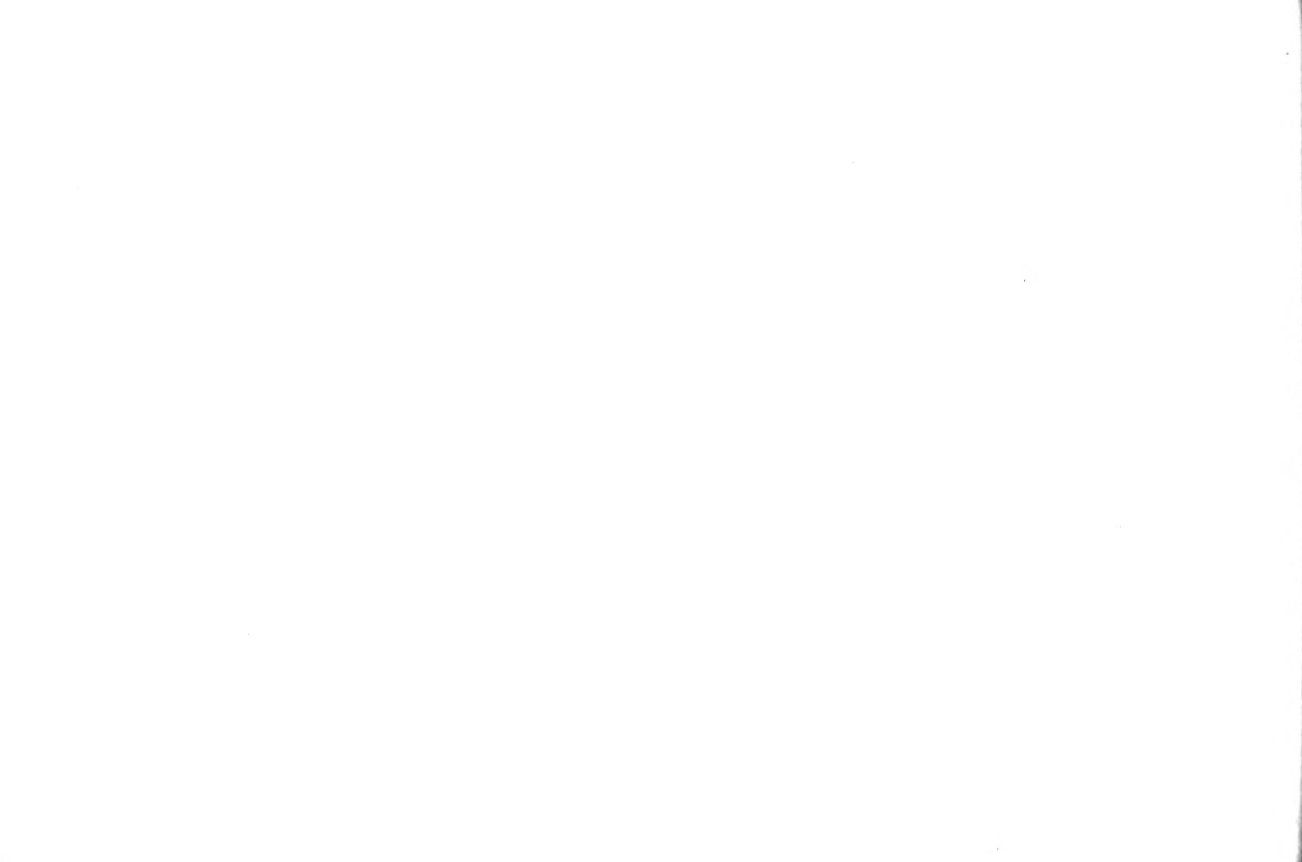
Second system of the musical score. It continues the two-staff format. The treble staff contains block chords and some melodic fragments. The bass staff continues with a steady accompaniment of eighth and sixteenth notes. The system ends with a double bar line.

Third system of the musical score. The treble staff features block chords with some dynamic markings, including a 'V' (forte) and a 'V' (piano). The bass staff continues with a rhythmic accompaniment. The system concludes with a double bar line and the instruction "D. C." (Da Capo) written below the bass staff.

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