



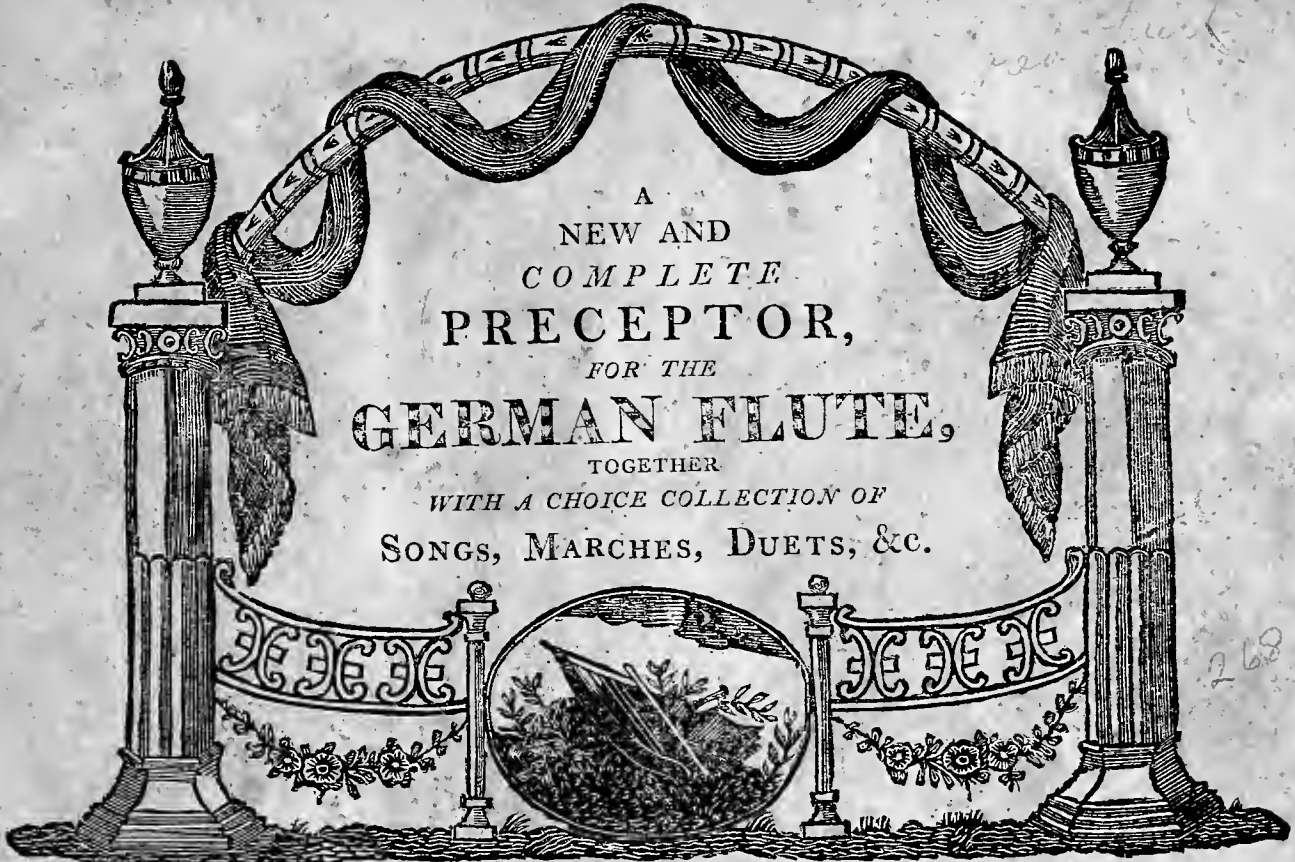
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A  
NEW AND  
COMPLETE  
PRECEPTOR,  
FOR THE  
GERMAN FLUTE,  
TOGETHER  
WITH A CHOICE COLLECTION OF  
SONGS, MARCHES, DUETS, &c.

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Schalfield

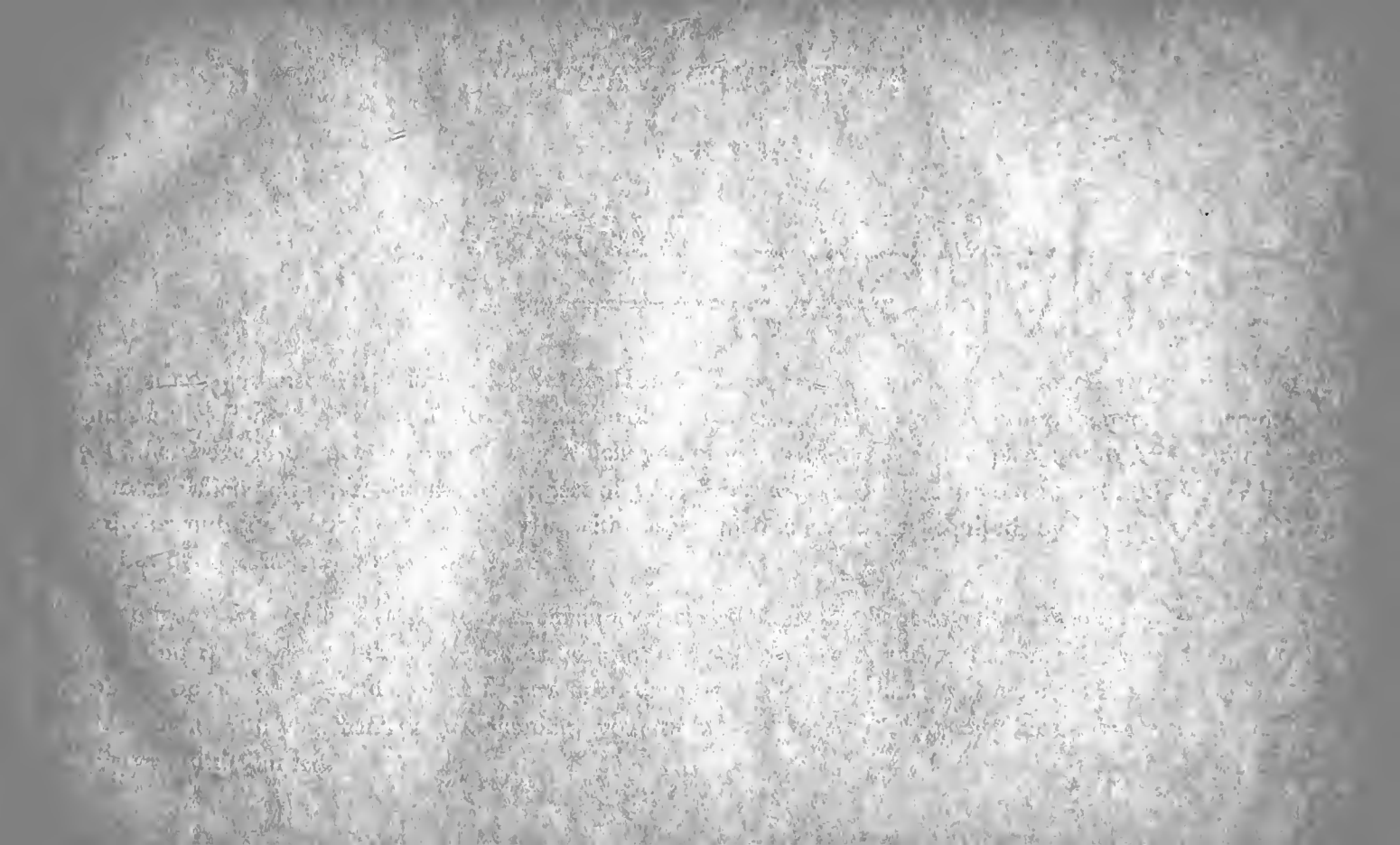
Sept. 28, 1916

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A NEW PRECEPTOR  
FOR THE  
GERMAN FLUTE.

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THE nearer any instrument approaches to the Human Voice, so much it hath the superiority over all others; the German Flute, from its delicacy of Tone, undoubtedly claims that superiority. In order, therefore, to acquire a knowledge of the above instrument, the first thing which you ought to attend to is the placing the Flute properly to your lips: to do which you must take the upper part of your Flute only, and place to your mouth, turning the hole a little inwardly or outwardly until you can sound it with ease, which is not to be acquired by forcing much wind into the Flute, but the contrary, by a retention thereof.

When you have acquired this, put the remaining parts of the Instrument together, then add your left hand which must be uppermost, resting the Flute on the 3d joint of your first finger, and at the same time embracing it with your thumb the tip of the first and second fingers upon the first and second holes and your third finger on the third hole nearly straight, with your hand a little slanting, your right hand fingers laying easy on the lower holes with your second finger a little curved.

The instrument being thus held, take all your fingers off except the first finger of your left hand, and try to sound that note; then proceed by putting down the second finger, &c. separately, until you can sound the Flute with every hole stopped. The instrument should be held nearly in a horizontal direction; it is allowed by many, that in that position it is capable of producing a finer tone. When you have properly attended to the foregoing, and can with facility fill the Flute, you may proceed to the following Gamut.

### The Natural Seale or Gamut.

The diagram illustrates the natural scale on a flute, showing the notes from D to G, and their corresponding fingerings for the left and right hands, and the key positions. The notes are arranged in a sequence of 18 columns, each representing a note. The notes are: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes from G\* to C\* are marked with an asterisk (\*).

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G
Left Hand.	●	●	●	●	●	○	○	○	●	●	●	●	●	○	○	●	●	●
Right Hand.	●	●	○	○	○	○	○	●	●	○	○	○	○	○	○	○	○	○
Key.	●	●	●	●	●	●	○	●	●	●	●	●	○	○	○	○	○	○

The notes from G\* to C\* are called in-Alt, merely to distinguish them from those below; and those above C\* are called double D, double E, &c. The six figures represent the six holes on the Flute. The cyphers marked thus (O) shews which are to remain open, and thus (●) that the hole must be stopped to sound the note required.

# The Chromatic Scale.

Left Hand.


Right Hand.

Key.

♯D D♭ E D E ♯E F ♯F G G♯ A A♭ B B♯ C C♭ D D♯ E E♭ F

♯F G F♯ G♯ A A♭ B B♯ C C♭ D D♯ E E♭ F F♯ G G♯ A A♭


The letters used in Music, are C. D. E.  
F. G. A. B.


A Clef, marked thus  is always placed at the beginning of the Stave, with the widest part of it across the second of the five lines, and known by the name of the Treble or G Clef, because the line on which it stands, is called G.


A Sharp, is marked thus  $\sharp$  and when placed at the beginning of a Piece, denotes that all the notes on that line or space are to be half a tone higher thro' the whole piece, if placed in the middle of a tune it is confined to the note before which it stands.


A Flat, thus  $\flat$  signifies, that the note on that line or space should be half a tone lower, subject to the restrictions as the foregoing.



A Natural, thus  $\natural$  is merely meant to restore those notes that were sharp or flat to their natural state.

A single Bar, thus  serves to divide the measure.

A Double Bar, thus  is the conclusion of each part.

A Repeat, thus  signifies, that the part of the air must be played over again from the note over which the repeat is placed.

A Slur, thus  signifies, that the notes over which it is should be joined together as much as possible, which can only be done by keeping the fingers on until the next is ready.

✓ Stacato notes, thus  or thus  are opposed to the foregoing, being exceeding short and pointed; but care must be tak-

en after striking the note to stay out the full time as in these kind of passages the ear is apt to be deceived.

✓ A Pause, thus  $\frown$  and shews that the note over which it is placed, may be held on longer than its proper time; there are different kinds of pauses, tho' but one way of marking them, sometimes it is meant to be short and sudden, softly sustained and to die away upon the ear; but these distinctions cannot be acquired but by long practice and experience.

Common Time is divided into a number of equal parts in each bar, and is to be known by the following signs, viz.

$\overline{\text{C}}$   $\overline{\text{C}}$   $\overline{\text{D}}$   $\frac{\text{D}}{4}$  The first of which, denotes the slowest sort of common time; the second

a degree quicker,—and the third and fourth marks, denote a quick movement, and they are intended to tell the performer, that the music to which they are prefixed contains a Semibreve in each bar, or as many notes as are equal thereto.

Triple Time runs in an uneven number of parts in each bar, and is known by the following signs, viz.  $\frac{\text{D}}{2}$   $\frac{\text{D}}{4}$   $\frac{\text{D}}{8}$  The first denoting 3 Minims in a bar, and is the slowest; the second 3 Crotchets is a little faster, and the last 3 Quavers, which is the quickest.

There are 2 other sorts of Triple Time, called Compound Triple Time, marked  $\frac{6}{4}$  and  $\frac{6}{8}$  the first containing six Crotchets, and the last 6 Quavers in a bar.

*✓ A Pause*

## Notes, their different lengths and the proportion they bear to each other.

There are six different kinds of Notes in use, which are as follows, Semibreves, Minims, Crotchets, Quavers, Semiquavers and Demisemiquavers.

One Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers,



or 16 Semiquavers,

or 32 Demisemiquavers.



## RESTS.

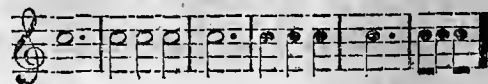
Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, Demisemiquaver Rest.



A figure 3 placed over any three Notes, signifies that they are to be played in the time of two



A dot or point placed at the right side of a Note makes it half as long again, as a Semibreve pointed is as long as 3 Minims, a Minim pointed as long as 3 Crotchets, a Crotchet pointed as long as 3 Quavers, &c.





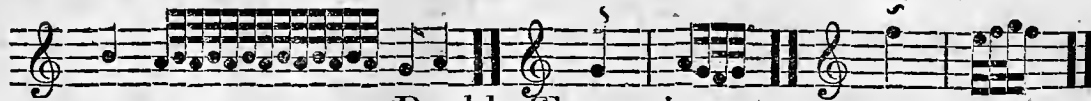
A Shake being a very great embellishment we shall not pass it over without making a few remarks thereon, more particularly as it is so truly necessary to a Performer who is desirous of executing with taste and judgment. A Simple Shake is the only articulate Sound of two Notes put in equal motion. A Perfect Shake is composed of three Diatonic Notes, the first is called the Preparative Note, and the two last its Resolution;—Let us suppose the Note to be shaken to be A, we must in that case prepare the Shake by first sounding B which is the preparative Note, and should be held as long as the time will admit, the two Notes A and B should be put in equal motion, this being done, we next come to the resolution of the shake, which is made by adding two Notes at the conclusion. See Ex. 1.

This mark  $\sim$  is called a Turn, and is executed as in the following Examples, No. 1 and 2.

Ex. 1.

Ex. 2.

Ex. 3.



### Double Tonguing.

Double Tonguing is of the greatest importance to a performer on the German Flute, it is done by the action and re-action of the tongue against the roof of the mouth, repeating the word Tootle as quick as you can distinctly and equally, you should practice it first with the top-piece of your Flute only, adding the other joints when you can do it with neatness and facility.

### Directions for Beating Time.

We have before observed that Time is either Common or Triple, consequently there can be but two ways of beating it. In both Common and Triple Time the foot goes down at the first Note in each bar, and the only difference being

in rising it. In Common Time the foot goes half up and half down ; but in Triple Time when the Music consists of three Minims, Crotchets, Quavers, &c. in a bar, the foot goes down as in Common Time at the first Note, and rises at the expiration of two thirds of the bar, which may be seen in the following examples.

The image shows two staves of musical notation. The first staff contains three measures of music in different time signatures: Common Time (C), 2/4, and 3/2. The second staff contains four measures in 4/4, 2/8, 6/4, and 8/8. Below each note in the notation is a letter 'D' or 'U' indicating the foot's position: 'D' for down and 'U' for up.

Staff 1: Common Time (C) | 2/4 | 3/2  
 Staff 2: 4/4 | 2/8 | 6/4 | 8/8

### Appogiaturas.

There are two sorts of Appogiaturas, called the Greater and Lesser Appogiaturas. The Greater Appogiaturas is most frequently used in slow movements, and at the end of strains—when judiciously placed, is a very great addition to the composition, and if properly performed sets off the performance to great advantage, see Ex. 1. The Lesser Appogiaturas is chiefly made use of in quick movements, and when it occurs is always slurred immediately into the Note to which it belongs ; it is also placed at the beginning of a Lesson or piece of Music to take off that harsh and disagreeable effect which it otherwise would have, see Ex. 2.

Ex. 1.

Ex. 2.

The image shows two examples of Appogiaturas. Example 1 shows a 'Written' version with a slur over a note and a 'Played' version where the slur is removed. Example 2 shows a 'Written' version with a slur over a note and a 'Played' version where the slur is removed. The notation includes treble clefs, time signatures (2/4 and 4/4), and a key signature of one sharp (F#).

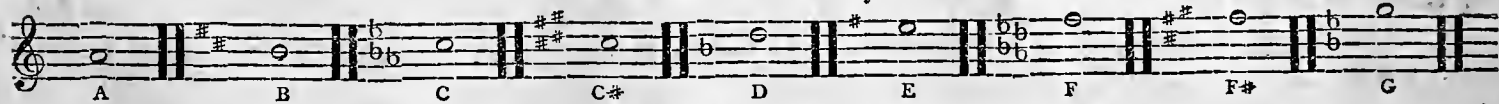
Written. Played. | Written Played.

By a Key is meant the fundamental Note of a Tune, which is always the last note in the Bass, and generally in the Air or principal Treble, if the 3d of the Key note is a Sharp one, the Key is denominated Sharp, if Flat, the Key is so likewise. The following Scales shew the different Keys made use of.

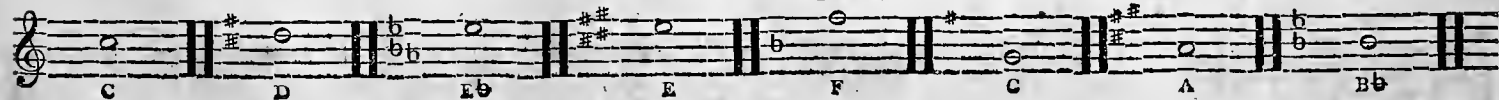
## TRANSPOSITION.

TO transpose a tune that is too low for the Flute, you must first see what Compass the tune will go in, that is, how high or low it goes, and accordingly take your measure, observing that the Sharp Keys of G, D and C, are the most general keys for this instrument. The last note of any air or tune, shews you what key it is in, whether it be F, C, &c. If the music you want to transpose is in a Sharp or Major Key, the 2d following Scale will shew in how many different keys, higher or lower you may put it with the proper sharps and flats at the beginning. The 1st Scale, being a rule in the same manner for Flat Keys, taking care as you transpose to raise or lower every note, likewise the accidental sharps and flats all exactly in the same proportion.

### 8 SCALE I. Flat Keys.



### SCALE II. Sharp Keys.





## Shakes to the Natural Notes explained.

Musical notation for 'Shakes to the Natural Notes explained.' The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). Above each note is the letter 'tr'. Below the staff are two systems of fingerings. The first system has three rows (labeled 1, 2, 3) and the second system has four rows (labeled 1, 2, 3, 4). Each row contains a sequence of dots representing finger positions on the staff lines. Some dots are accompanied by a 'Q' mark, indicating a shake. The 'Q' marks are placed on the notes: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

## Shakes to the Flats and Sharps explained.

Musical notation for 'Shakes to the Flats and Sharps explained.' The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). Above each note is the letter 'tr'. Below the staff are two systems of fingerings. The first system has three rows (labeled 1, 2, 3) and the second system has four rows (labeled 1, 2, 3, 4). Each row contains a sequence of dots representing finger positions on the staff lines. Some dots are accompanied by a 'Q' mark, indicating a shake. The 'Q' marks are placed on the notes: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

This mark  signifies that the finger must be kept on the hole after you shake, and this  that the hole is kept open.

Hail Columbia.

Musical score for "Hail Columbia" in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes) in the latter half of the piece. The second and third staves continue the melody with similar rhythmic patterns and triplet markings. The fourth staff concludes the piece with a double bar line.

Yankey Doodle.

Musical score for "Yankey Doodle" in 2/4 time, key of D major. The score consists of a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, featuring a characteristic dotted eighth note followed by a sixteenth note. The piece concludes with a double bar line.

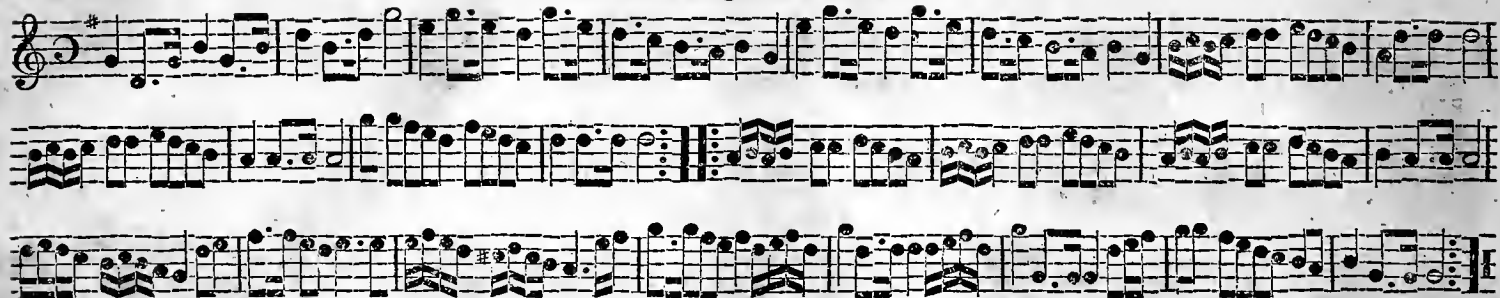
Serenade.

Musical score for "Serenade" in 2/4 time, key of D major. The score consists of a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with a smooth, flowing character. The piece concludes with a double bar line.

When Bidden to the Wake or Fair.

Musical score for "When Bidden to the Wake or Fair" in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody, concluding with a double bar line.

## Washington's March.



## March to Boston.



## Dorsetshire March.



## Free Mason's March.





White Cockade.



Favorite Quick March.



Hay Maker.



## Bank of Flowers.



## Roslin Castle.



## St. Patrick's day in the Morning.





March in Bluebeard.



Go to the Devil and Shake Yourself.



Duke of York's Troop



## King of Prussia's March.



## Green Joke.



## Rose Tree.

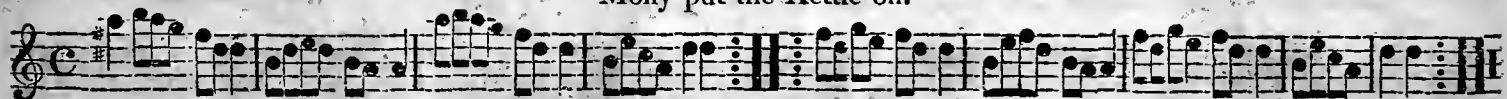




Blue Bird.



Molly put the Kettle on.



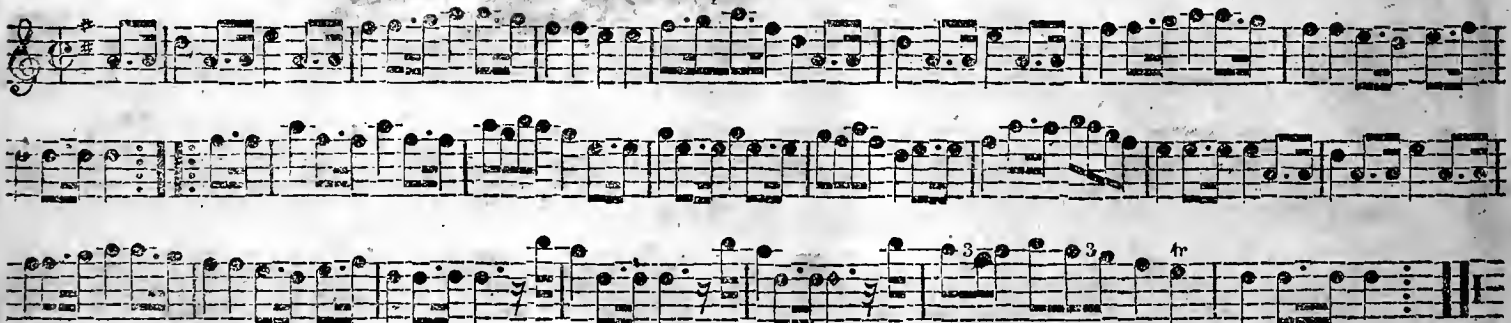
Shay's March.



## The Tempest.



## Benedict's March.



## March in the Battle of Prague.



Musical notation for 'Hob or Nob.' consisting of two staves. The first staff is in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is written on a single line. The second staff is a continuation of the melody on a single line.

Albany Volunteer's March.

Musical notation for 'Albany Volunteer's March.' consisting of two staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is written on a single line. The second staff is a continuation of the melody on a single line, featuring triplets and dynamic markings like 'p' and 'f'.

Lady A. Gordon's Strathspey.

Musical notation for 'Lady A. Gordon's Strathspey.' consisting of three staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is written on a single line. The second and third staves are continuations of the melody on single lines, featuring various rhythmic patterns and dynamic markings.

## Guilderoy.



## French National March.



## March in the God of Love.



Soldier's Joy.



Morelli's Lesson.



Washington's Grand March.



## Come haste to the Wedding.



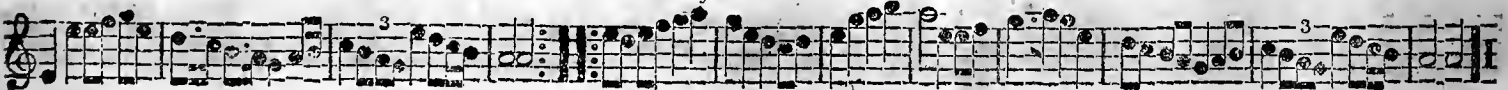
## Oh Dear, What can the matter be.



## Flowers of Edinburgh.



## Boyn Water.





The Isle of Sky.

*Scotch, John Ford* 25

Musical notation for the first piece, consisting of four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written in a single line across the four staves, featuring a mix of eighth and sixteenth notes.

D\*

How sweet through the Woodlands.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written in a single line across the two staves, featuring a mix of eighth and sixteenth notes.

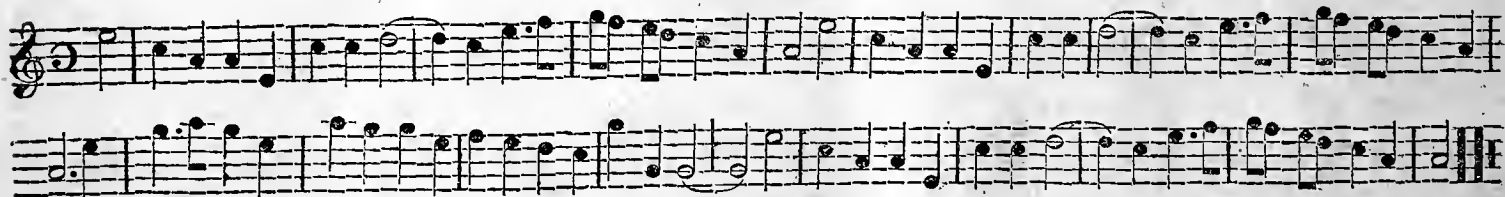
Drink to me only.

Musical notation for the third piece, consisting of one staff. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody is written in a single line across the staff, featuring a mix of eighth and sixteenth notes.

## Giles Scroggins' Ghost.



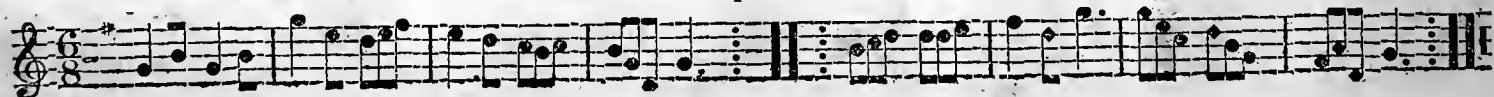
## Masonic Adieu.



## Little Peggy loves me.



## Neptune.



Prussian Rose.

27



College Hornpipe.



Dunklin House.



What a Beau my Granny was.



## Fisher's Hornpipe.



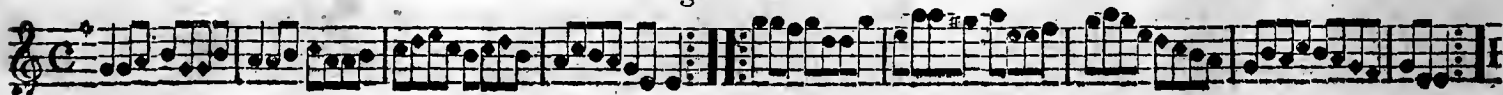
## Ricketts' Hornpipe.



## Durang's Hornpipe.



## Green grows the Rushes.



Constitution March.



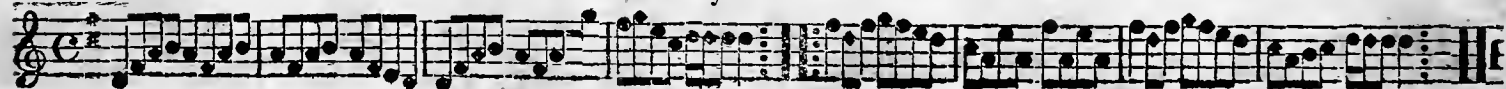
Swiss Guard's March.



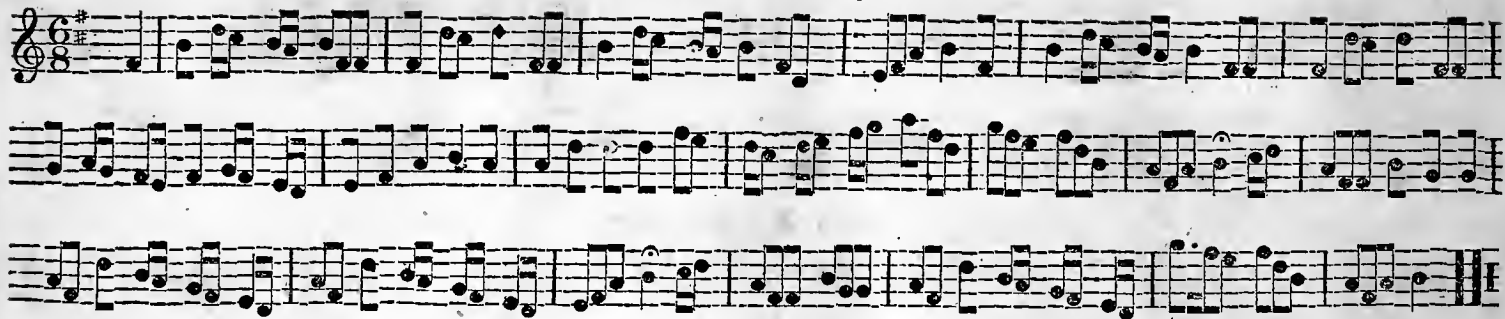
I am not Twenty.



Pleyel's Reel.



## Groves of Sweet Myrtle.



## Mary's Dream.



## Soldier's Return.



Paddy O'Rafferty.

The first section of the page contains four staves of musical notation for the piece "Paddy O'Rafferty". The music is written in a treble clef with a 6/8 time signature. It features a series of eighth and sixteenth notes, with some rests and repeat signs. The notation is arranged in four horizontal staves, each containing a line of music.

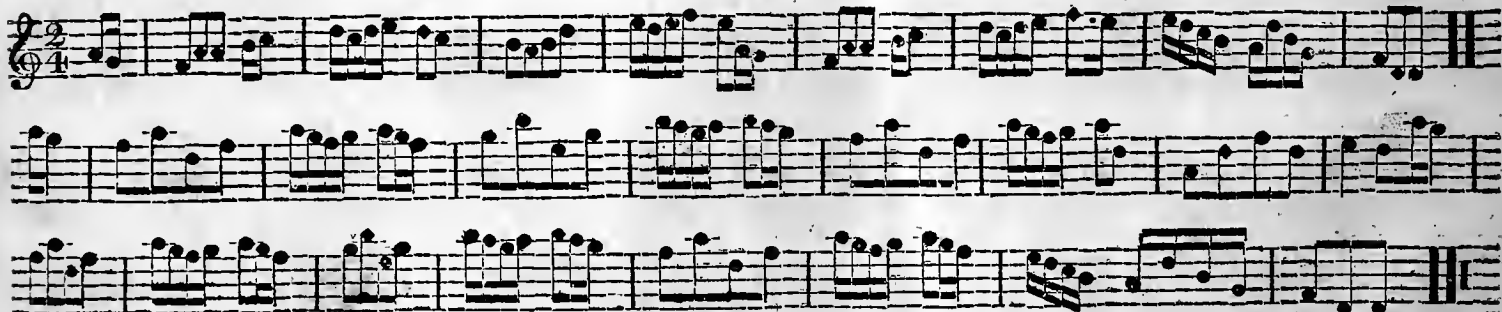
Alloa House.

The second section of the page contains three staves of musical notation for the piece "Alloa House". The music is written in a treble clef with a 3/4 time signature. It features a series of eighth and sixteenth notes, with some rests and repeat signs. The notation is arranged in three horizontal staves, each containing a line of music.

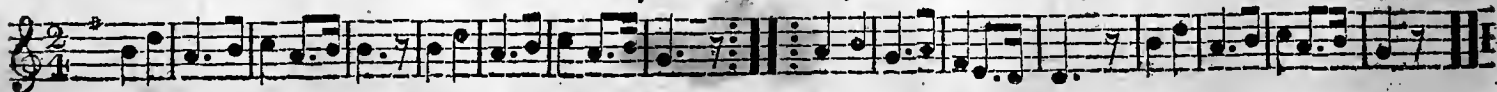
## The Caledonian Laddie.



## Shantruse.



## Pleyel's German Hymn.





Duke of York's March.



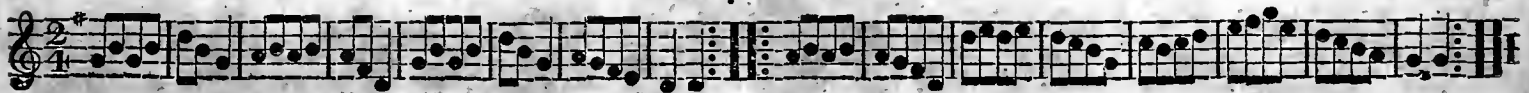
Trio to the Duke of York's March.



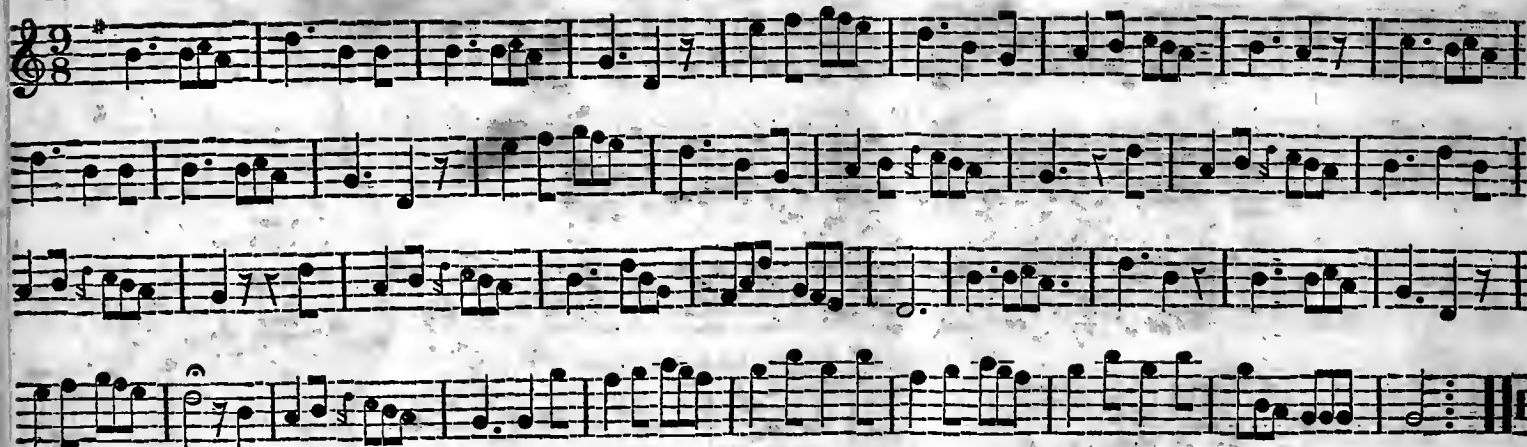
Give me the Girl that's ripe for Joy,



Nancy Dawson.



## Henry's Cottage Maid.



Musical score for "Henry's Cottage Maid." The score is written on five staves in treble clef with a key signature of one sharp (F#). The first staff begins with a 9/8 time signature. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several fermatas and repeat signs throughout the piece. The piece concludes with a double bar line and repeat dots.

## Miss Hamilton's Strathspey.



Musical score for "Miss Hamilton's Strathspey." The score is written on two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is a single melodic line featuring a mix of eighth and sixteenth notes, with some triplet markings. The piece ends with a double bar line and repeat dots.

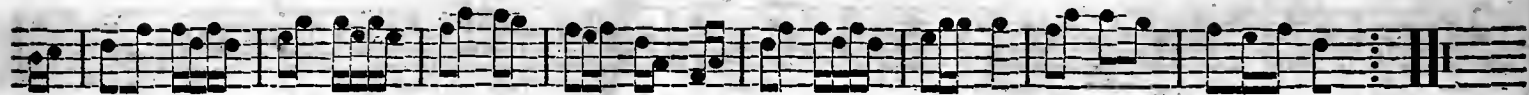
## Northampton Matross.



Musical score for "Northampton Matross." The score is written on one staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is a single melodic line with a mix of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.



The American Eagle.



Calif of Bagdad's Cotillion.



## Rise Cynthia, Rise.

Musical score for the first piece, "Rise Cynthia, Rise." The score is written on five staves in treble clef, 6/8 time, with a key signature of one sharp (F#). The music features a melodic line with various note values and rests, and a bass line with chords and rests. The piece concludes with a double bar line.

When Pensive I thought on my Love.

Musical score for the second piece, "When Pensive I thought on my Love." The score is written on three staves in treble clef, 6/8 time, with a key signature of one sharp (F#). The music features a melodic line with various note values and rests, and a bass line with chords and rests. The piece concludes with a double bar line.

Bonny Jean.

Musical notation for 'Bonny Jean' in G major, 3/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth-note patterns and includes two triplet markings (indicated by a '3' below the notes) in the first and third measures. The second staff continues the melody and concludes with a double bar line and repeat dots.

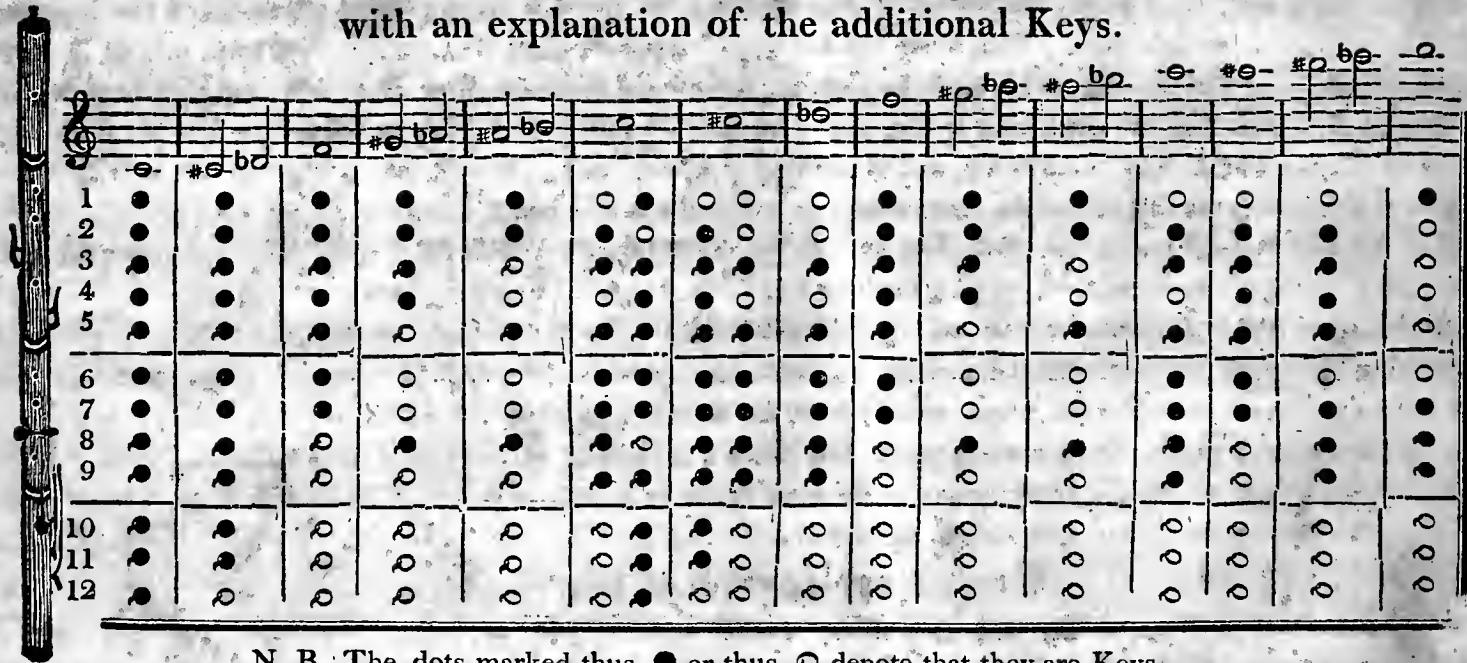
Lausin Water.

Musical notation for 'Lausin Water' in G major, 3/4 time. The piece consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features eighth-note runs and includes two triplet markings (indicated by a '3' below the notes) in the first and third measures. The second staff continues the melody and concludes with a double bar line and repeat dots.

General Warren's March.

Musical notation for 'General Warren's March' in G major, 3/4 time. The piece consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with a '7' below the notes, indicating a seventh interval. The second and third staves continue the melody, with the third staff concluding with a double bar line and repeat dots.

A view of the Patent Flute,  
with an explanation of the additional Keys.



N. B. The dots marked thus ● or thus ○ denote that they are Keys.

The foregoing is a drawing and a concise Scale of the modern German Flute with additional Keys, with the holes and Keys numbered from 1 to 12, the black dots thus ● denote the Holes or Keys must be stopped, and the white thus ○, those that are to be left open. This Flute has five additional Keys more than the common sort, viz. the first Key on the middle joint No. 3 is B $\sharp$ , and is made by stopping the 1st and 2d Holes, then press with your thumb on the Key.

The 2d Key, No. 5 on the same joint is G $\sharp$ , and is made by stopping the first three holes, and with the little finger press the Key. The 3d Key No. 8 is F $\sharp$ , and is made by stopping the E, and with the 3d finger of the right hand press the Key, if you stop the D $\sharp$  Key at the same time you will find the tone much stronger.

The 4th Key No. 10 is D $\sharp$ , the same Key as is to the common sort of German Flutes; No 11 is lower C, and is made by stopping all the Holes and pressing the long Keys No. 11 and 12 together, from lower C $\sharp$ , with the little finger.

At the top of the Instrument there is an Ivory Screw fixed to the Cork, on which are marked the Figures 4, 5 and 6; by turning this Ivory Screw round, it draws out the Cork, and consequently flattens the tone; but you must not exceed the figures which are suited to the proper middle joint, for there are three middle pieces or joints numbered, 4, 5, and 6. No. 6 is a sharp pitch, No. 5 concert pitch, and No. 4 a flat pitch; so when you have taken the joint you like, you must not forget to put the Ivory Screw to the same figure as is on that joint. The Patent Flute is made with a sliding joint to draw out in order to tune it, instead of additional joints.

### Further explanation of the Shakes.

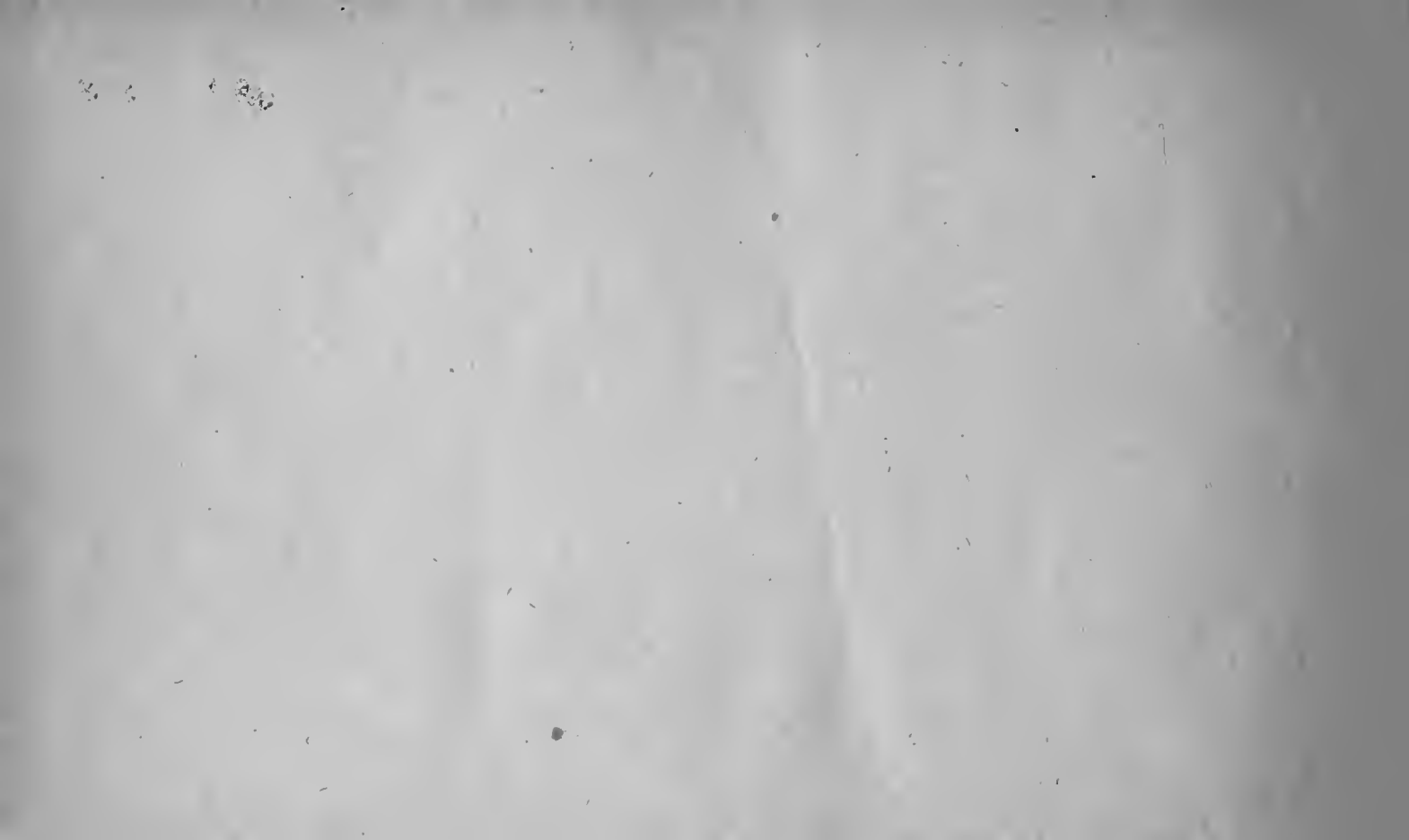
To shake middle and upper B $\sharp$ , you must shake the 2d finger of your left hand, concluding with it down. To shake G $\sharp$ , you must Shake the 2d finger of your left hand if in a flat Key, or the 3d finger when you play in a sharp Key; but either way will do. To Shake lower and upper F $\sharp$ , shake the first finger of your right hand, concluding with it down; the other Shakes are the same as on the common German Flute.

# I N D E X.

Albany Volunteer's March	21	Guilderoy	22	Pleyel's Reel	29
Alloa House	31	Green Joke	18	Prussian Rose	27
American Eagle	35	Green grow the Rushes	28	Paddy O'Rafferty	31
Bank of Flowers	16	Give me the girl that's ripe for joy	33	Pleyel's German Hymn	32
Blue Bird	19	Hay-Maker	15	Roslin Castle	16
Bonaparte's March	20	Hail Columbia	13	Rose Tree	18
Bonny Jean	37	Hob or Nob	21	Ricket's Hornpipe	28
Boyn Water	24	How sweet thro' the woodlands	25	Rise Cynthia, Rise	36
Constitution March	29	Henry's Cottage Maid	34	Serenade	13
Califf of Bagdad's Cotillion	35	I am not Twenty	29	St. Patrick's Day in the Morning	16
College Hornpipe	27	Jefferson and Liberty	19	Soldier's Joy	23
Come haste to the Wedding	24	King of Prussia's March	18	Shay's March	19
Duke of York's Troop	17	Lausin Water	27	Swiss Guard's March	29
Dorsetshire March	14	Little Peggy's Love	36	Shantruse	32
Drink to me only	25	Lady A. Gordon's Strathspey	21	Soldier's Return	30
Dunklin House	27	March in the God of Love	22	The Tempest	20
Durang's Hornpipe	28	Morelli's Lesson	23	The Isle of Sky.	25
Duke of York's March	33	March in Bluebeard	17	The Caledonian Laddie	32
Free Mason's March	14	March to Boston	14	Trio to the Duke of York's March	33
Favorite Quick March	15	Molly put the Kettle on	19	Tid re I, or Paddy's Wedding	
French National March	22	March in the Battle of Prague	20	When pensive I thought on my love	
Flowers of Edinburgh	24	Masonio Adieu	26	Washington's March	
Fisher's Hornpipe	28	Mary's Dream	30	White Cockade	
Go to the Devil and shake yourself	17	Miss Hamilton's Strathspey	34	When bidden to the wake or Fair	13
Giles Scroggin's Ghost	26	Nancy Dawson	33	Washington's Grand March	23
General Warren's March	37	Northampton Matross	34	What a Beau my Granny was	27
Groves of Sweet Myrtle	30	Oh Dear, what can the matter be	24	Yankey Doodle	13







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