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And the glory of the Lord.
And He shall purify.
All we, like sheep.
For unto us a child is born.
Glory to God.
His yoke is easy.
Oh, Thou that tellest. (Song and Chorus.)
Hallelujah.
Lift up your heads.
The Lord gave the word.
Their sound is gone out.
Worthy is the Lamb.

JUDAS MACCABÆUS.
Mourn, ye afflicted children.
O Father, whose Almighty power.
We come in bright array.
Disdainful of danger.
Fallen is the foe.
Hear me, O Lord.
Tune your harps.
Hail, Judæa's happy land.
We hear.
We never will bow down.
Hallelujah, Amen.

ELIJAH.
Thanks be to God.
He watching over Israel.
Angel trio.—Lift thine eyes.
Yet doth the Lord see it not.
Blessed are the men, &c.
Baal, we cry to thee. (No II.)
He that shall endure to the end.
Behold, God the Lord passed by.

SAMSON.
Awake the trumpet's lofty sound.
Oh, first created beam.
Then, round about the starry throne.
Fixed in His everlasting seat.
To fame immortal go.
Great Dagon has subdued our foe.
Let their celestial concerts, &c.

ST. PAUL.
Stone him to death.
Happy and blest are they.
How lovely are the messengers.
Sleepers, wake. } To God on high. }
Oh, great is the depth.
Oh, be gracious.

MOUNT OF OLIVES.
Hallelujah Chorus.

ISRAEL IN EGYPT.
He gave them hailstones for rain.
But, as for his people.
But the waters overwhelmed, &c.
Thy right hand, O Lord.
Sing ye to the Lord. (The Horse and his Rider.)

CREATION.
Awake the harp.
Achieved is the glorious work.
The marvellous work. (Song and Chorus.)
The heavens are telling.
The Lord is great.

SEASONS.
Come, gentle spring.

WOMAN OF SAMARIA.
Therefore with joy, &c.
Come, O Israel.
And blessed, blessed be the Lord.

ELI.
Let the people praise Thee.
No evil shall befall Thee.
Angels' Chorus. (Female voices.) }

NAAMAN.
The curse of the Lord.
When famine over Israel.
With sheathed swords.
God, who cannot be unjust,

JOSHUA.
See, the conquering hero comes.
The great Jehovah.

HYMN OF PRAISE.
Let all men praise the Lord.
I waited for the Lord. (Duet and Chorus.)
All ye that cried unto the Lord.

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ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

Question. What is Music?

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

Q. What is a succession of single sounds denominated?

A. Melody.

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

A. Harmony.

Q. How are musical ideas expressed in writing?

A. By characters called notes.

Q. How many notes are there in music?

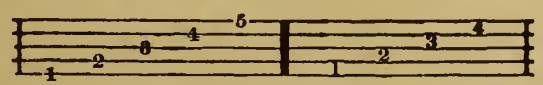
A. Seven.

Q. How are they expressed?

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

Q. How are the notes written?

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



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

A. From the lowest upwards.

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

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

Q. How many clefs are there?

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

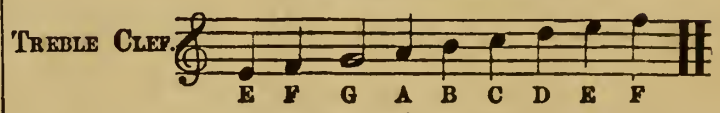
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

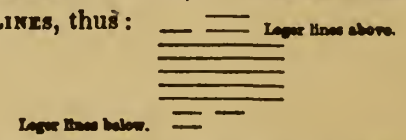
A. The letter on note G.

NOTES UPON THE STAFF.

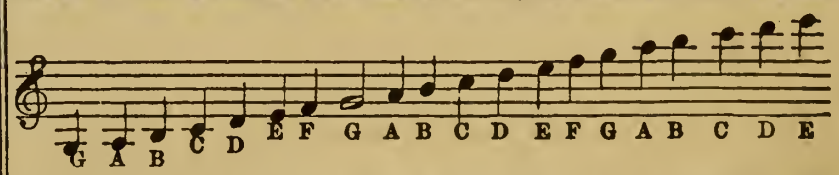


Q. Are the notes always confined within the five lines and four spaces of the staff?

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



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

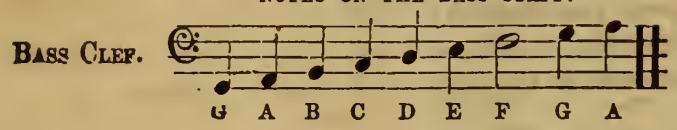


Note.— The pupil will perceive that the first note is below two additional, or leger lines, this is called the third space below the staff, which is the letter G —the next is on the 2d leger line below, which is the letter A. Then 2d space below B— 1st leger line below C— 1st space below D — 1st line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

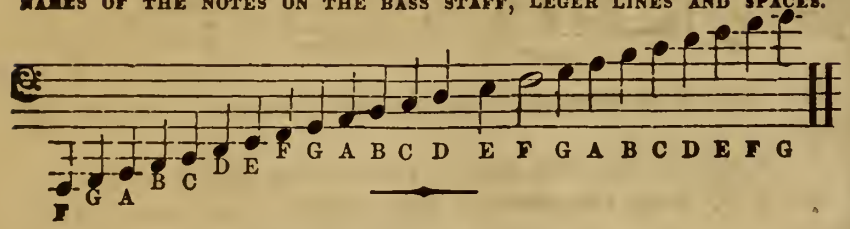
THE BASS NOTES EXPLAINED.

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

NOTES ON THE BASS STAFF.



NAMES OF THE NOTES ON THE BASS STAFF, LEGER LINES AND SPACES.



SECOND LESSON.

ON THE STRINGS.

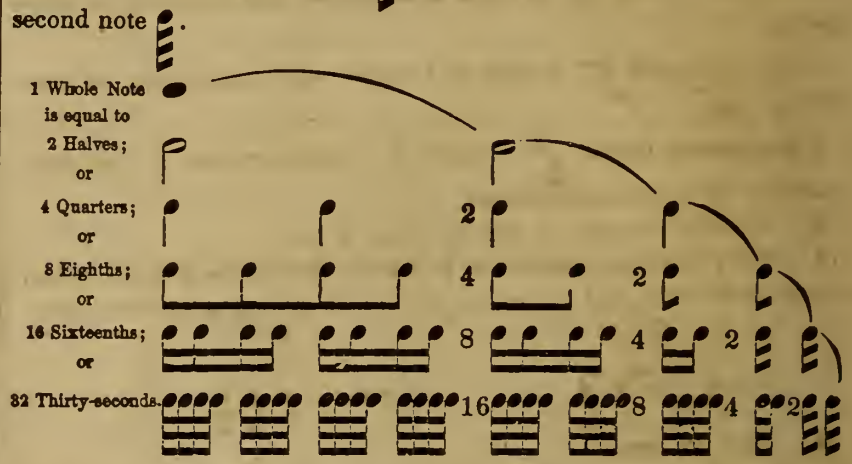
Q. How many strings are there on the Violin?
A. Four. The first, or E string, should be tuned so as to give the following tone, ; the second, A, should produce ; he third, D, : and the fourth, G, or silver string, .

THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS.

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

Q. What are they?
A. The Semibreve, or whole note ; the Minim, or half note , the Crotchet, or quarter note ; the Quaver, or eighth note ; the Semiquaver, or sixteenth note ; and the Demisemiquaver, or thirty-second note .



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

FOURTH LESSON

ON THE DOT, RESTS, AND TRIPLETS

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

A semibreve dotted 𝅝• is equal to a semibreve and a minim, or three minims.

A minim, dotted, 𝅗𝅥• is equal to a minim and a crotchet, or three crotchets.

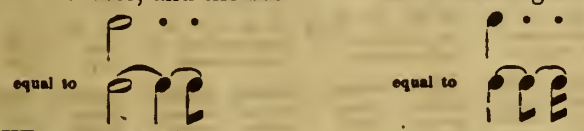
A crotchet, dotted, ♩• is equal to a crotchet and a quaver, or three quavers.

A quaver, dotted, ♪• is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver, dotted, 𝅘𝅥𝅯• is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

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

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

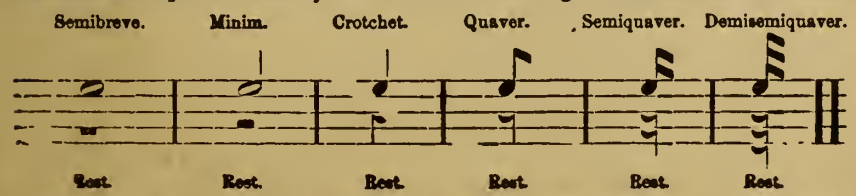


Q. What are rests!

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

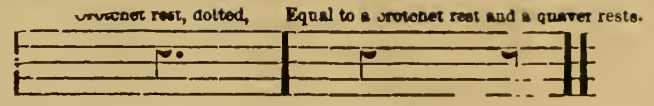
Q. How are they expressed?

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



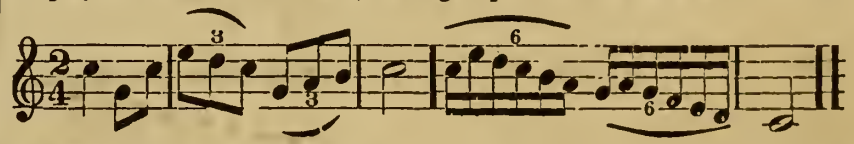
Q. Does the dot have the same effect upon a rest that it does upon

A. It does; thus—



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

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



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

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

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

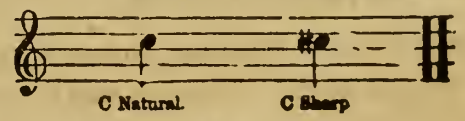
A. Yes; five are played as four, seven as six. and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

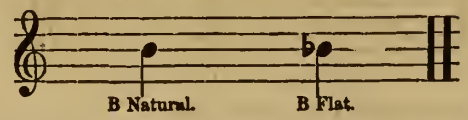
Q. What is the effect of the sharp (♯)?

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



Q. What is the effect of the flat (♭)

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

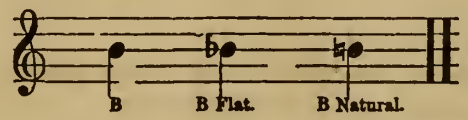


Q. Are the sharps and flats marked to all the notes of a musical composition?

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

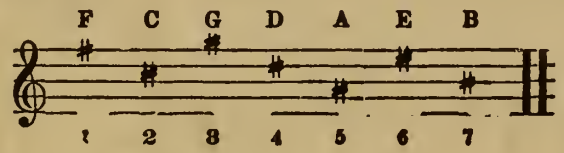
Q. What is the effect of the natural (♮)?

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



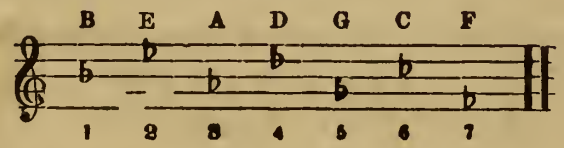
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



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

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

Q. What is the effect of the double sharp?

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

Q. What is the effect of the double flat?

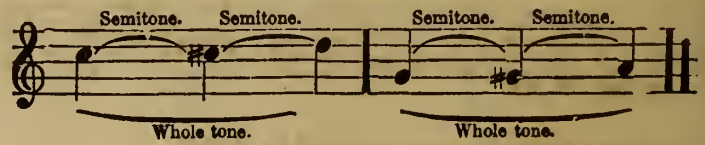
A. The double flat (♭♭) serves to lower a note, already flat, another semitone.

Q. What is a semitone?

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

Q. What is a tone?

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



SIXTH LESSON.

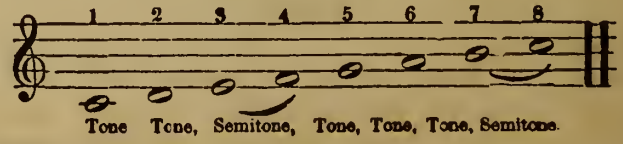
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

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

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.

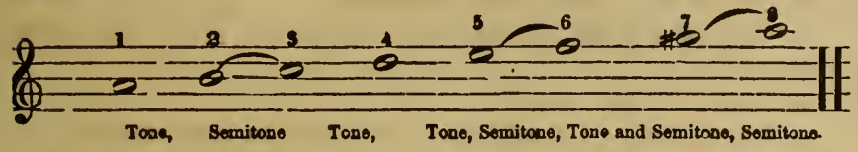


Q. Where are the semitones placed in the foregoing scale?

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

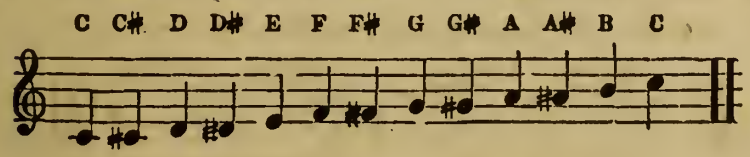
Q. How are the tones and semitones placed in the minor scale?

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



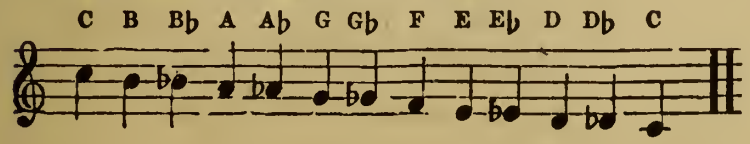
Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—



Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—



SEVENTH LESSON.

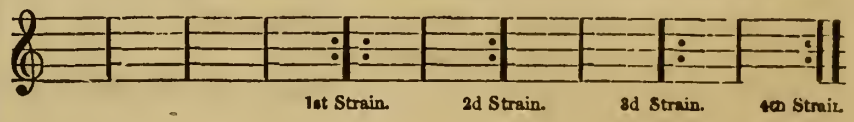
ON TIME.

Q. What is time?

A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is d into small equal portions, by lines, called bars, drawn perpendicularly through the staff; and every division is called a measure or bar; thus—

Q. What is the use of the DOUBLE BAR?

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



Q. How many sorts of time are there?

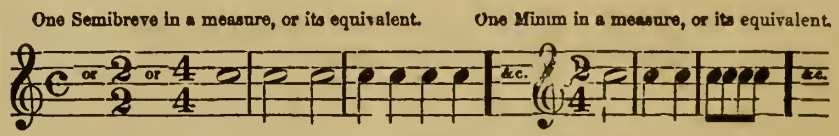
A. Two principal; viz., COMMON and TRIPLE time.

Q. How are these two species subdivided?

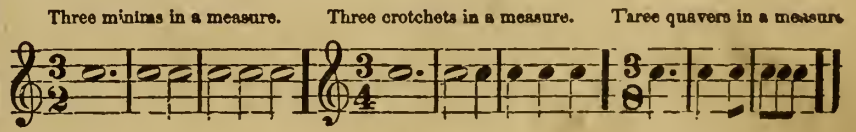
A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

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

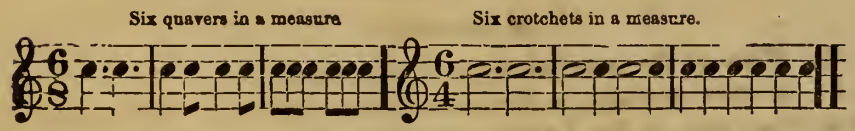


Simple triple time is expressed by $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

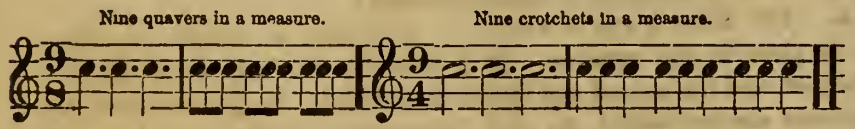


Compound common time takes place when two measures of simple

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



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

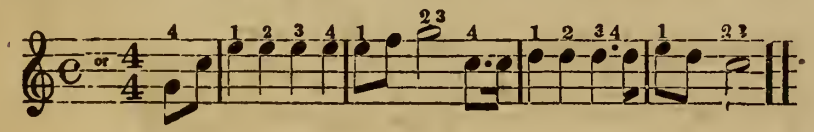


EIGHTH LESSON.

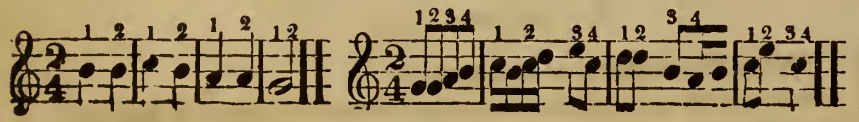
ON COUNTING TIME.

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

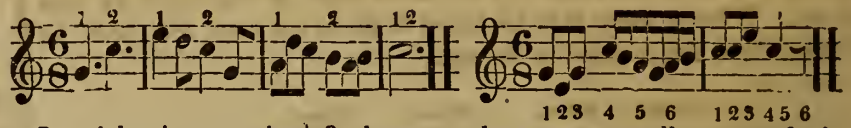
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked C, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



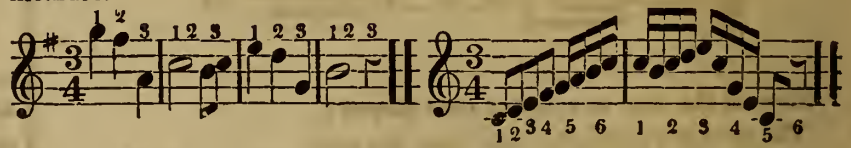
In half common time, marked $\frac{2}{4}$, two or four may be counted.



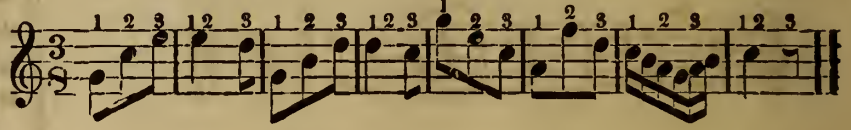
In compound common time, marked $\frac{6}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



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



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

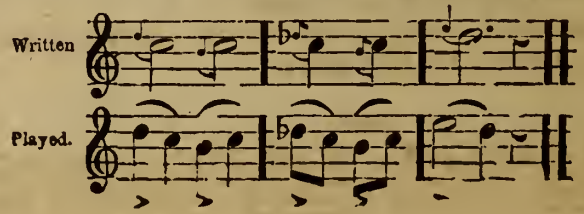


NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS.

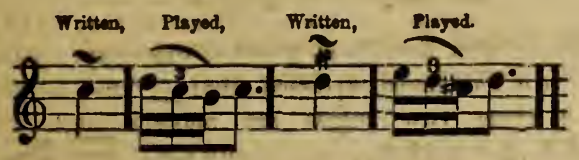
Q. What is an Appogiatura?

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



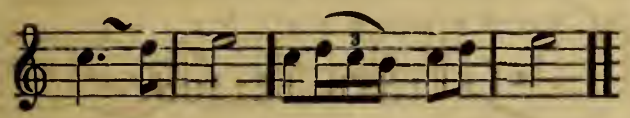
Q. How is the Turn expressed and performed?

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



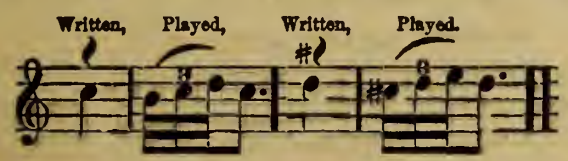
Q. How is the turn to a dotted note played?

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



Q. How is the Inverted Turn played?

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



Q. How is the Shake marked and performed?

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

TENTH LESSON.

ON EXPRESSION

Q. What are the principal means of expression

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the Legato, Staccato, Crescendo, and Diminuendo.

1. ON ACCENTS.

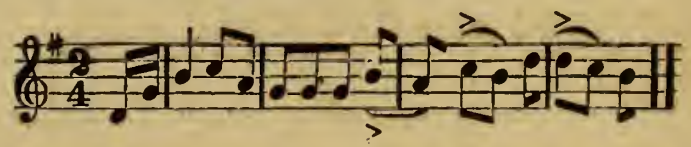
Q. What is meant by Accent, in music?

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

2. ON EMPHASIS.

Q. What is meant by Emphasis?

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

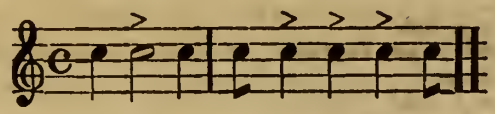


3. ON SYNCOPATION.

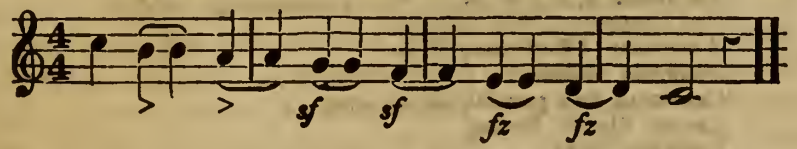
Q. What is the meaning of syncopation

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

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



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



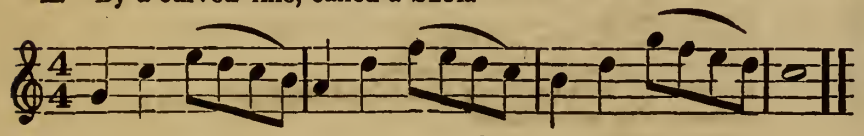
4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word LEGATO?

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

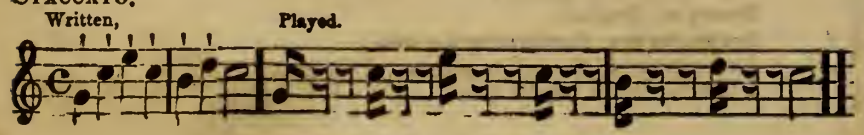
Q. How is the legato expressed?

A. By a curved line, called a SLUR.



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

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



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

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

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

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

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

Q. When these two angles are opposite each other, thus, <>, what do they signify?

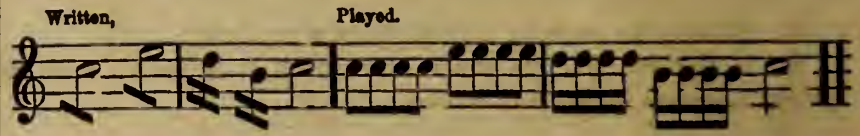
A. That the sounds must be gradually increased, and afterwards diminished; this is termed a SWELL.

ELEVENTH LESSON.

ON ABBREVIATIONS, &c., &c.

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

A. They are marks of abbreviation; thus:—



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

Q. What is the meaning of ⌒?

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

Q. What is the use of the BRACE? }

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

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

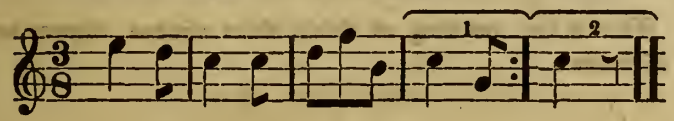
A. They signify that the performer must play over again the first part of a piece, from the beginning to the word FINE.

Q. What is the meaning of DAL SEGNO?

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

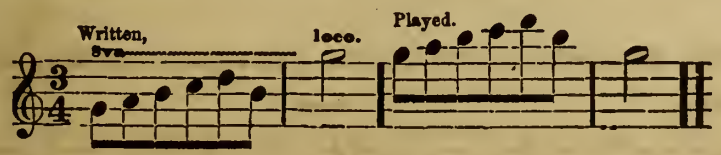
Q. What is the use of the figures 1 and 2 placed over some notes at a double bar?

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



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

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



Q. What does the word Loco signify?

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

EXPLANATIONS OF MUSICAL TERMS.

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

Rules for holding the Violin and Bow, and using the right arm.

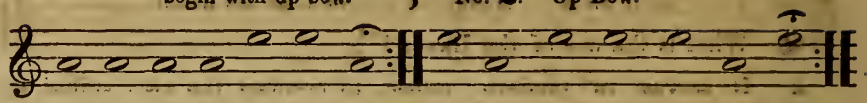
The *violin rests* with the lower edge of the back on the left collar bone, and is held fast by pressing the chin on the belly to the left of the tail-piece and on this itself. The neck of the violin is held over the first joint of the thumb and the 3d of the forefinger of the left hand, so that it cannot sink down to the depth of the division between the thumb and forefinger. The little finger is drawn as closely as possible to the finger-board. The ball and palm of the left hand must remain farther from the neck. The left elbow is to be drawn inward, but must not touch the body.

The *bow is held* with all the fingers of the right hand, more particularly though with thumb, fore, and middle finger. The thumb presses with its tip against the stick opposite the middle finger. The 3d and 4th fingers are placed loosely on the stick, and the points of the four fingers are joined without leaving any space. Next place the upper part of the bow with the hair on the strings about an inch from the bridge. Hold the wrist *high*, the elbow low and as near the body as possible.

One-third of the bow at its upper end ought to be drawn slowly backward and forward. The bow must always be parallel with the bridge and at right angles with the strings. To keep the bow thus in the hand, it is necessary that it should move between the thumb and forefinger. From the first, the pupil ought to try to produce a full and clear tone. Besides bowing, the amount of pressure has a great influence on the quality of tone.

In the following exercises on the open strings the first note is always played with the down-bow; to produce the other notes it is pushed up and drawn down alternately. The strokes must be all of equal length and the tones of equal duration.

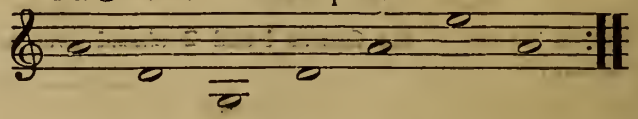
No. 1. Down Bow. The 2d time begin with up bow. No. 2. Up Bow.



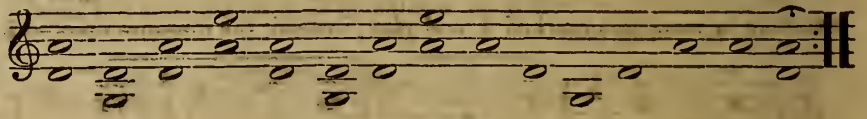
This mark ⌒ signifies that the note below it is to be held out at least double its value.

The above examples are to be played on the two highest strings, therefore the elbow ought to remain unmoved. But for playing on the 3d and 4th strings it will be necessary to raise the elbow somewhat, and then to lower it again. *The Violin must never change its position.* In double notes the pressure of the bow must be equal on both Strings.

No. 3. D. B. The 2d up bow.



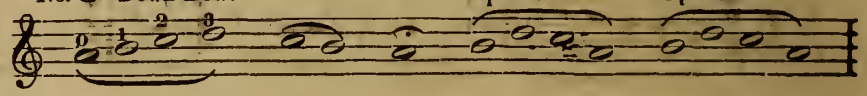
No. 4.



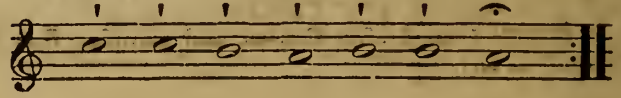
On the motion of the fingers of the left hand.

The fingers of the left hand are marked 1st, 2d, 3d, 4th, the thumb being only employed in holding the Violin. Open strings are marked 0. Each note in the following example is to be played with the whole bow. Notes connected by ⌒ are to be played in one bowing.

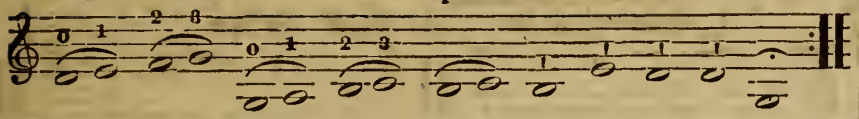
No. 5 Down Bow. Up Bow Up Bow.



Down Bow

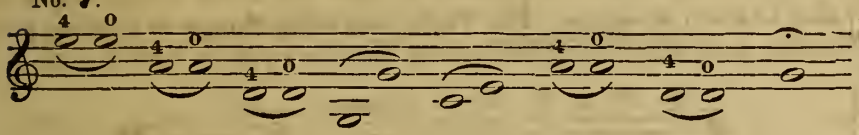


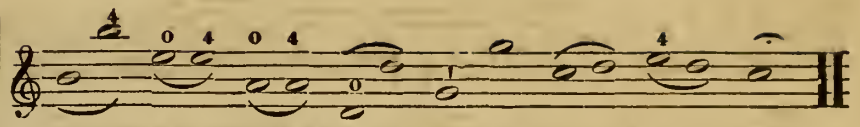
No. 6. Down Bow. Up Bow.



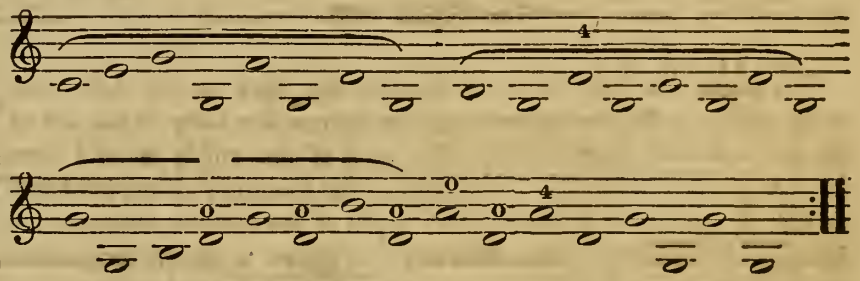
In the preceding examples the little finger has not been used. The little finger must, like the others, be bent in its joints, and fall perpendicularly on the strings. It should never lie flat. Use short bowings in the following examples.

No. 7.



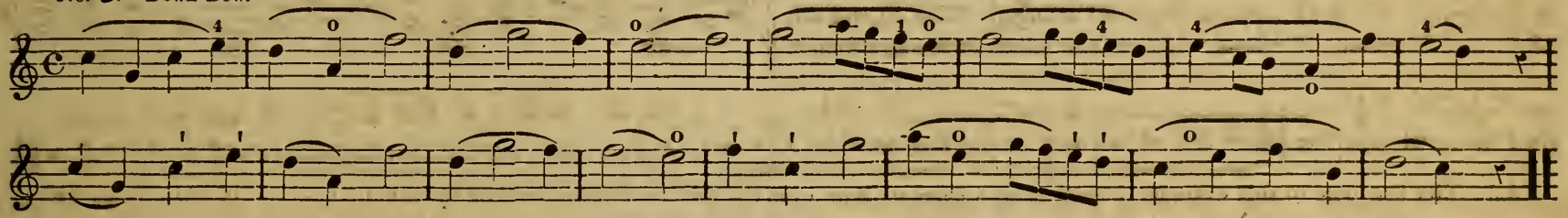


No. 8.

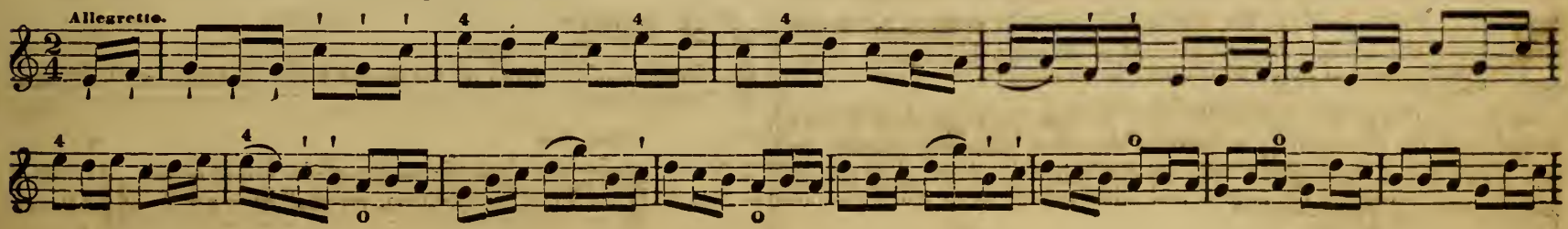


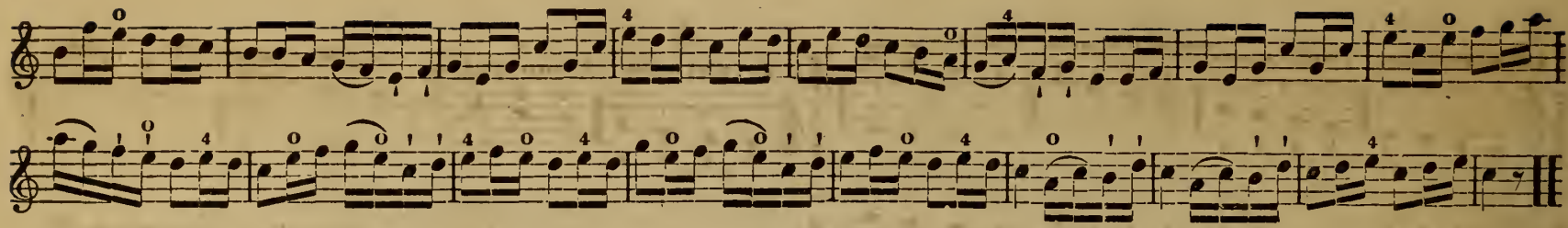
The following exercises are written in C, 3-4, 2-4, and 6-8 time.

No. 9. Down Bow.

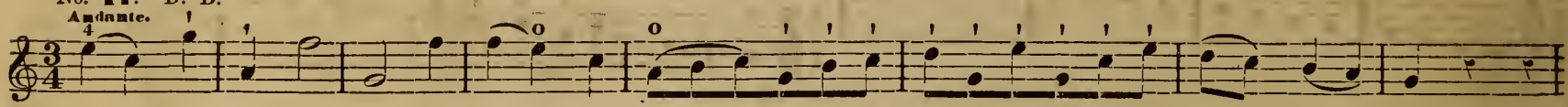


No. 10. D. B. With the upper 3d part of the bow.



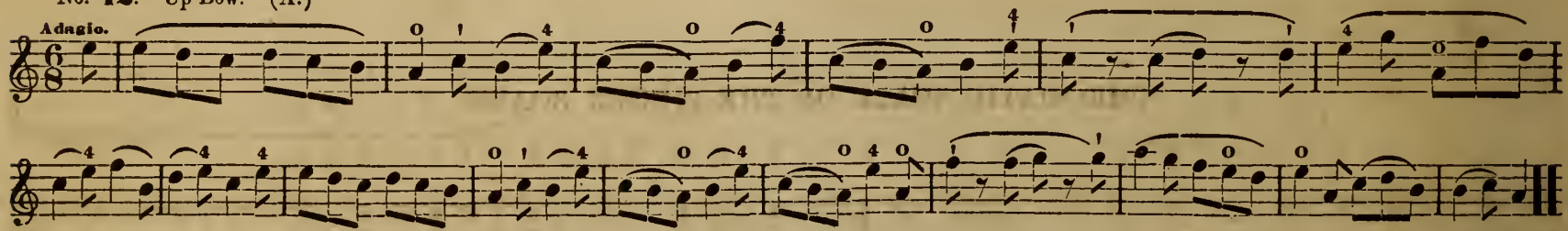


No. 11. D. B.



D. B.

No. 12. Up Bow. (A.)

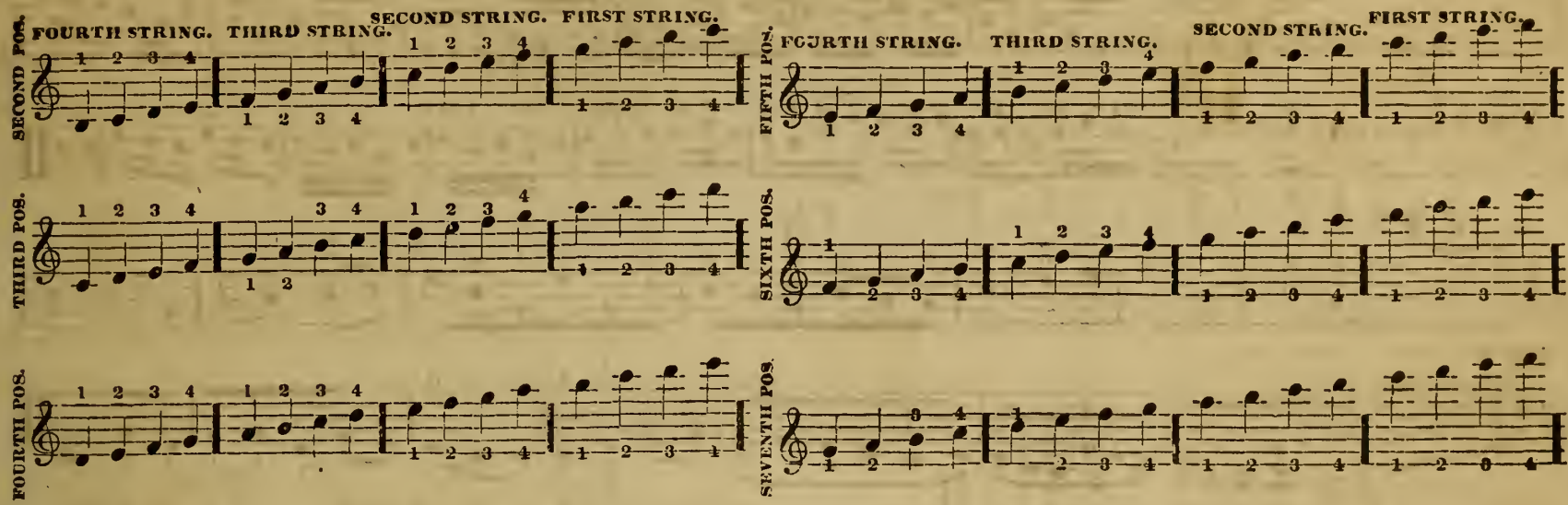


(A.) The first note of this example is made with a short up bow near the nut, in order to employ the whole bow to the six notes of the succeeding measure. In the 5th and 13th measures, during the Eighth rests, the bow is lifted up and moved on through the air, so that its whole length finishes at the same time with the end of the measure.

Different Positions or Shifts.

The entire series of notes which may be stopped by the fingers, in any one situation of the hand on the finger board, is called a *Position* or *Shift*. Thus, the *First Position*, with which we are already acquainted, (the Diatonic Scale, p. 12,) extends from G, the open silver string to B above the first leger line, stopped with the fourth finger on the first string.

When notes above this B occur, the position of the hand must necessarily be altered, by gliding it higher up on the finger board. As this is frequently requisite on the second and other strings, even when the notes do not lie beyond the first position, we shall give a table of the Seven Positions on all the strings.



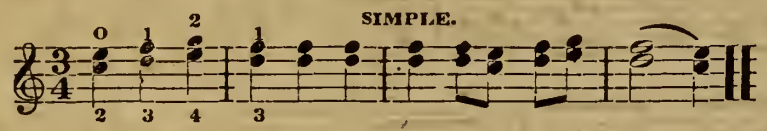
CHROMATIC SCALE OF THE FINGER BOARD

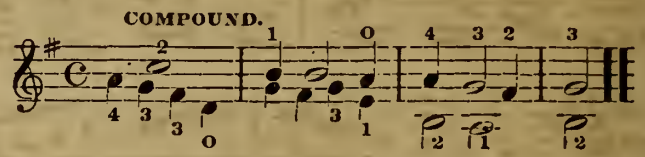
The Nut.

	FIRST STRING.	SECOND STRING.	THIRD STRING.	FOURTH STRING.
	E	A	D	G
	E♯	A♯	D♯	G♯
	F	B♭	E♭	A♭
1 *Position* A	F♯	B	E	A
	F𝄪	B♯	E♯	A♯
	G	C	F	B♭
2 *Position* B	G♯	C♯	F♯	C♭
	A♭	D♭	G♭	D♭
3 *Position* C	A	D	G	C
	A♯	D♯	G♯	C♯
	B♭	E♭	A♭	D♭
4 *Position* D	B	E	A	D
	B♯	E♯	A♯	D♯
	C	F	B♭	E♭
5 *Position* E	C♯	F♯	B	E
	C𝄪	F𝄪	B♯	E♯
	D♭	G♭	C♭	F♭
6 *Position* F	D	G	C	F
	D♯	G♯	C♯	F♯
	E♭	A♭	D♭	G♭
7 *Position* G	E	A	D	G
	E♯	A♯	D♯	G♯
	F	B♭	E♭	A♭
	F♯	B	E	A
	F𝄪	B♯	E♯	A♯
	G	C	F	B♭
	G♯	C♯	F♯	C♭
	A♭	D♭	G♭	D♭
	A	D	G	C

Double Stop, Chords and Arpeggios.

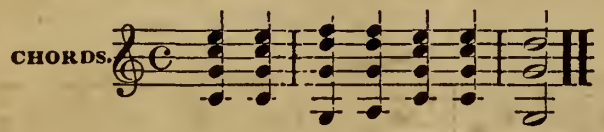
The *Double Stop* is the playing of two notes at the same time, on two adjacent strings. When these notes are equal in length, the double stop is called *Simple;* but when two or more short notes are played to one long note, it is called *Compound.* The constant practice of the double stop is a sure means of acquiring a perfect intonation, and of mastering all the mechanical difficulties of the instrument. (See tunes in double stops, on pages 51 and 52.)

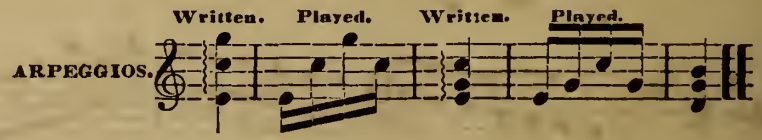




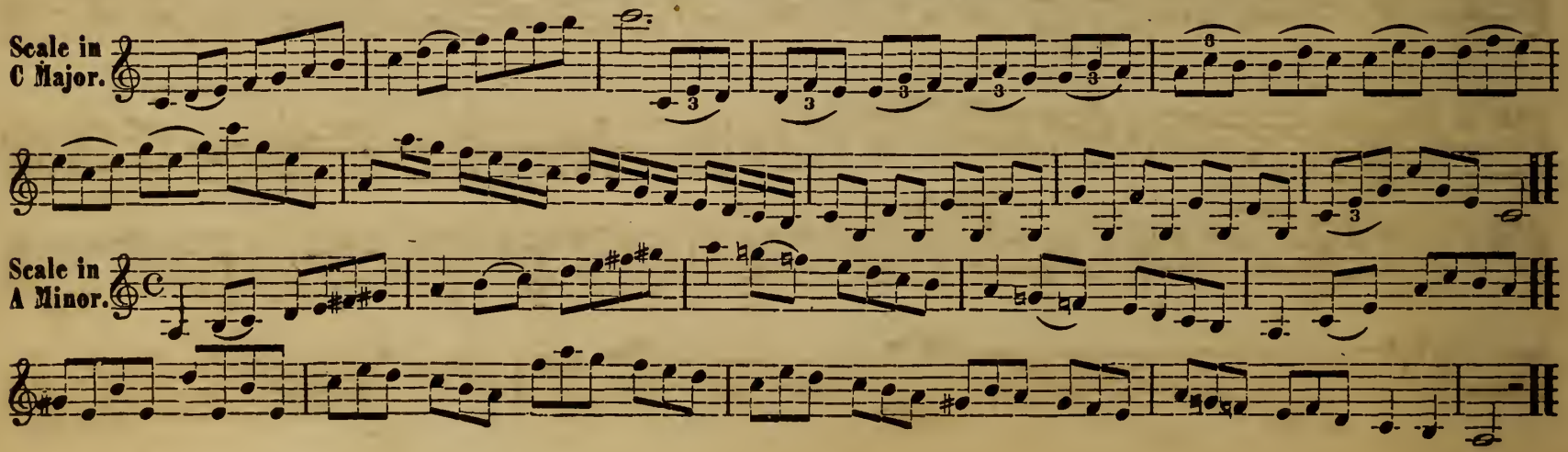
Chords are played on the principle of the double stop; the bow must be placed firmly upon the lower note, and swept rapidly across the intermediate notes to the upper.

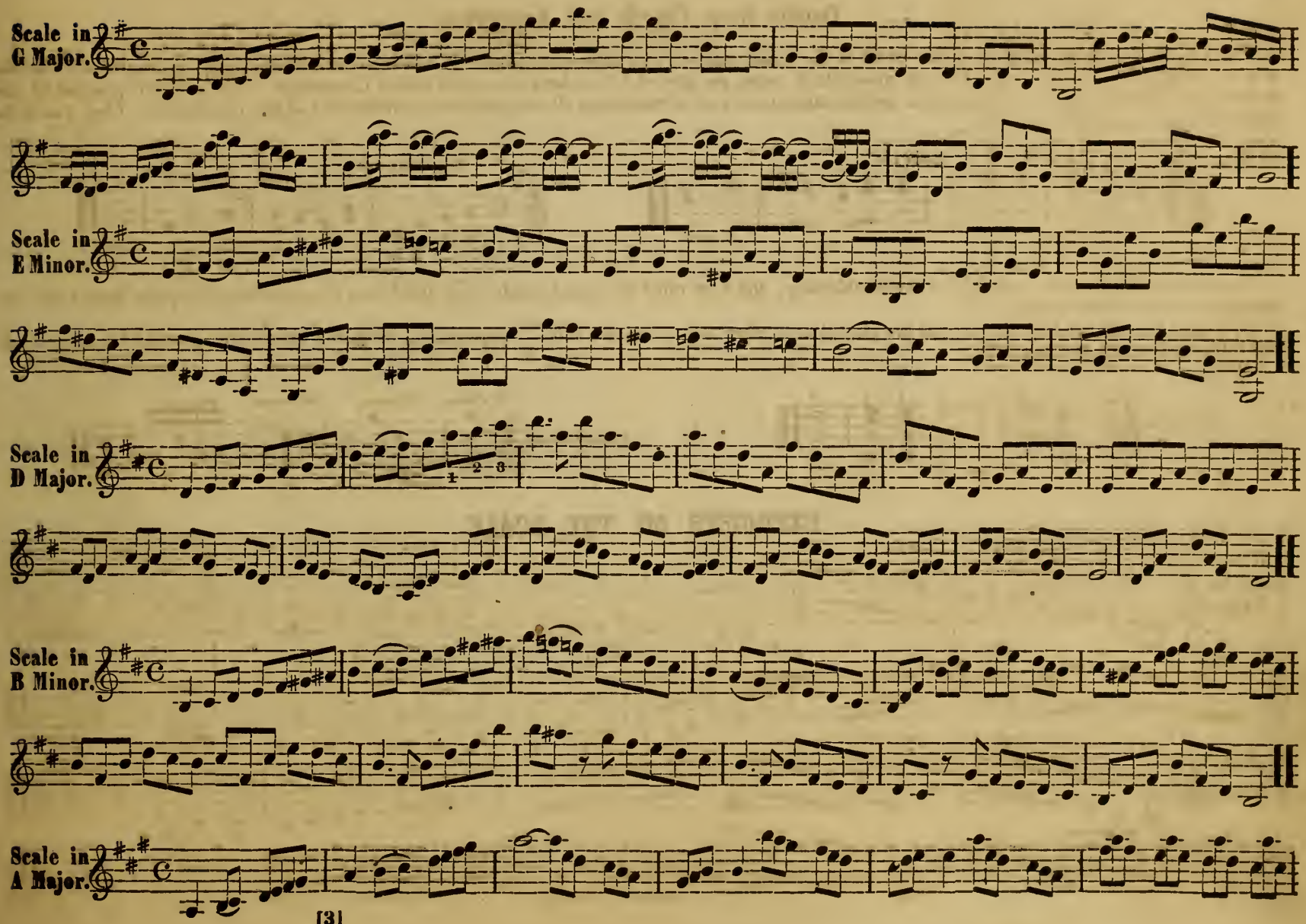
Arpeggios are written like chords, but are played note after note in regular time. Commencing with the lower note, proceed to the second and third, and return to the second.

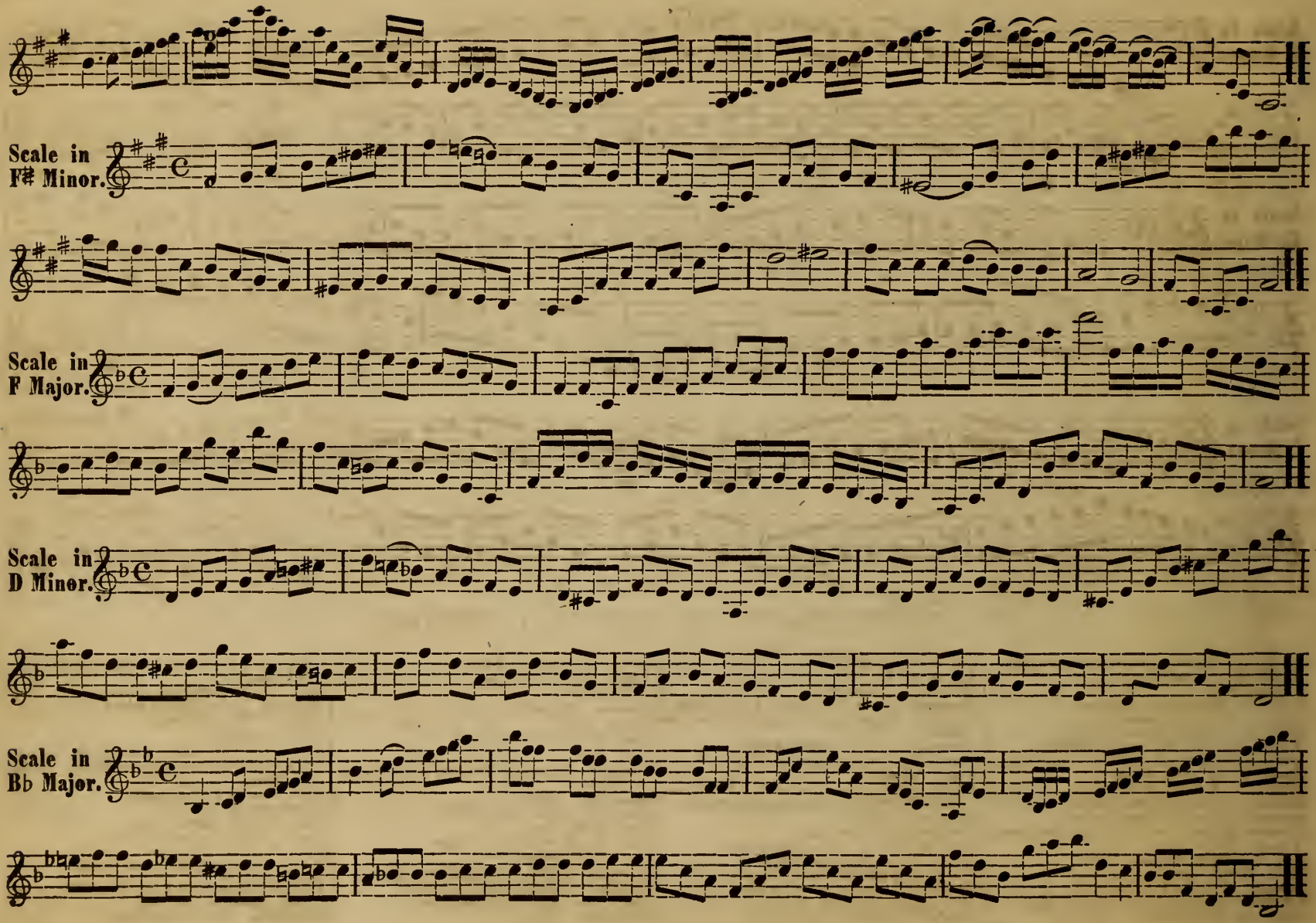


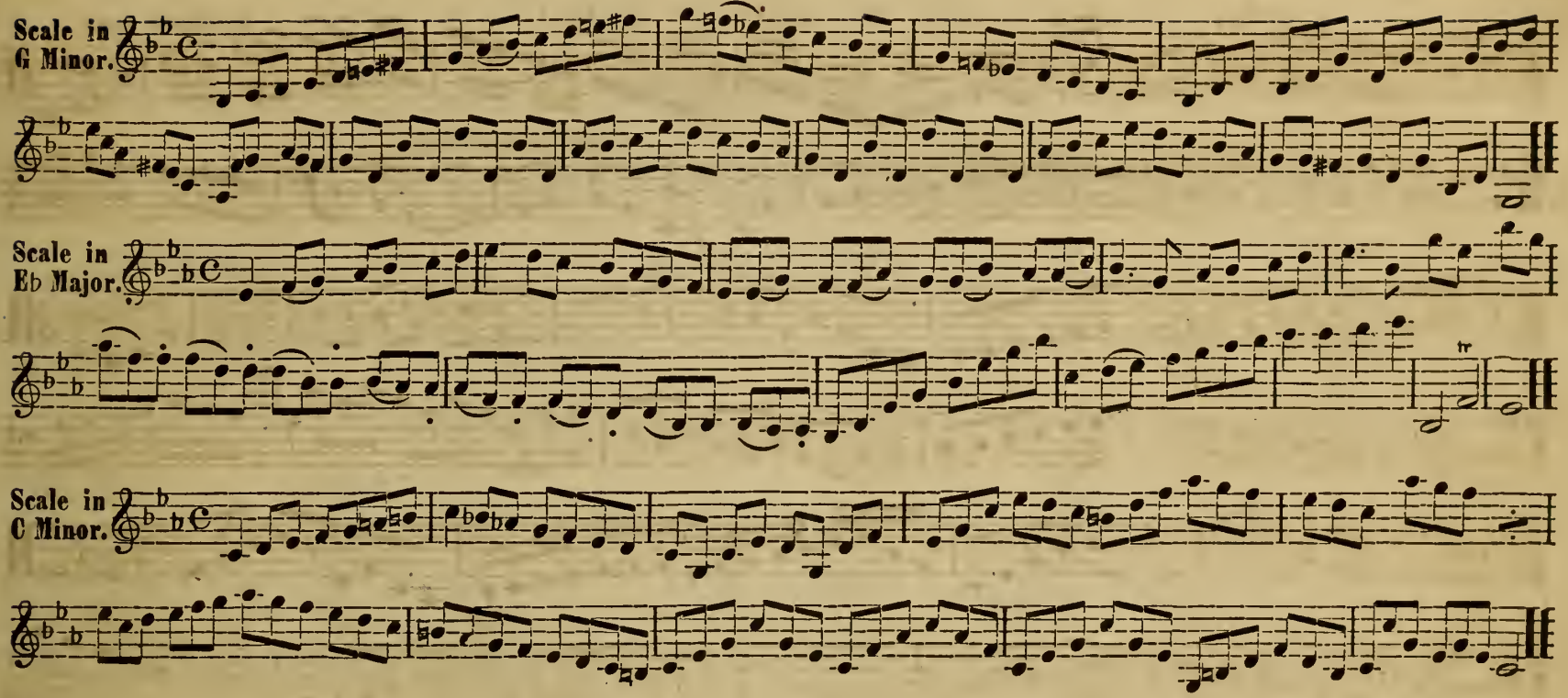


EXERCISES ON THE SCALE.




Scale in G Major.
Scale in E Minor.
Scale in D Major.
Scale in B Minor.
Scale in A Major.


Scale in F♯ Minor.
Scale in F Major.
Scale in D Minor.
Scale in B♭ Major.

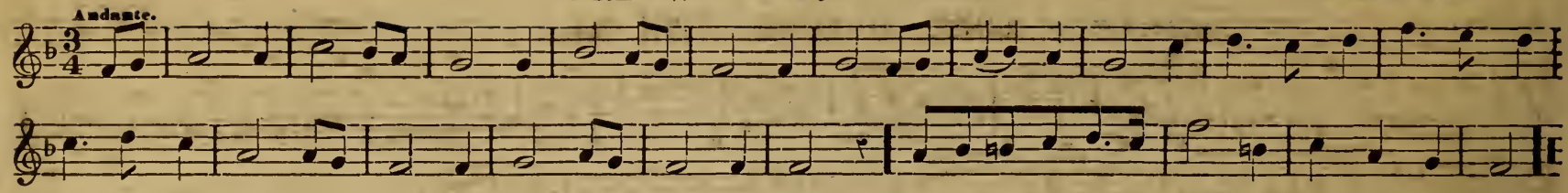


DICTIONARY OF MUSICAL TERMS.

A. An Italian preposition signifying at, &c.
Accellerando. Accelerating.
Adagio. Slow.
Affettuoso. Affectionately, tender.
Allegro. Fast and animated.
Allegretto. Less quick than Allegro.
Allegro Moderato. Moderately quick.
Allegro non troppo. Quick, but not too quick.
Allegro Vivace. Very quick.
Amoroso. Affectionately, tenderly.
Andante. Rather slow and distinct
Andantino. Less slow than Andante.
Arpeggio. Not together but in quick succession.
A tempo. In the regular time.
Bis. To be played or sung twice.
Brio. Fervor, warmth, ardor.
Calando. Softer and slower.
Cantabile. In a graceful, singing style.
Coda. An end or finish
Coll' arco. With the bow.
Con espressione. With expression.
Con spirito. With spirit.
Crescendo. Gradually increasing in loudness.
Da Capo. Begin the strain again, or from the sign.
Decrescendo. To diminish the sound.
Duetto. For two instruments or voices.
Fine. The end.
Finger Board. That part of the Violin on which the fingers press down the strings.
Forte, or *f.* Loud.
Fortissimo, or *ff,* Very lond.
Forzando, fz or >. With sudden force.
Giusto. In just and steady time.
Grave. The slowest kind of time.
Grazioso. Smoothly and gracefully.
Lamentevole. Slow and plaintive.
Larghetto. Less slow than Largo.
Largo. Very slow and grave.
Legato. Slurred, flowing.
Lento. Slow.
Maestoso. Majestic.
Mezzo. Half.
Moderato. In moderate time.
Non. Not.
Pastorale. A graceful and easy movement in 6-8 time.
Piano, or *p.* Soft.
Pianissimo, or *pp.* Very soft.
Piu. More.
Pizzicato. Snapping the strings.
Presto. Fastest movement.
Quartetto. For four instruments or voices.
Rallentando. Retarding the time.
Ritardando. Slackening the time.
Scherzando. Playful
Siciliano. A movement of a light and graceful character.
Solo. For one instrument or voice.
Sostenuto. To sustain the sound.
Spiritoso. With animation.
Tacet. Be silent.
Tail board. The article to which the strings of a Violin are attached immediately behind the bridge.
Tasto Solo. Without chords.
Tempo. Time.
Tempo Giusto. In exact time.
Tenuto. Hold out the single tones.
Trio. For three instruments or voices.
Tutti. All the instruments or voices.
Vigoroso. In a bold and energetic style
Vivace. Quick and cheerful.
Volti Subito. Turn over quickly

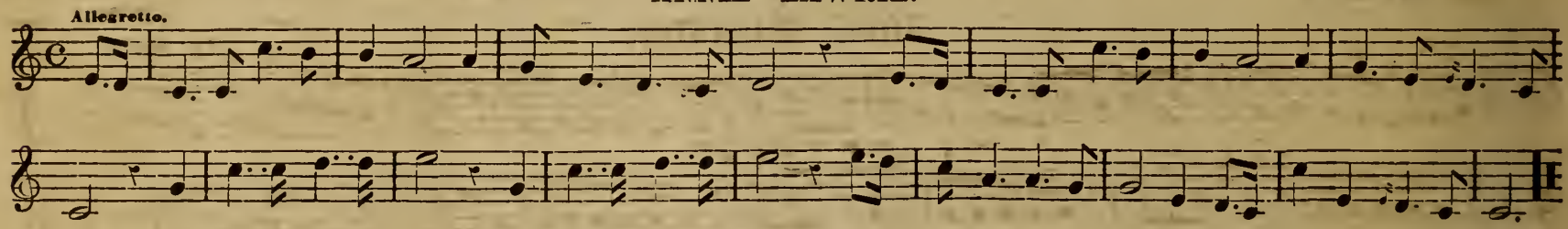
ARE WE ALMOST THERE?

FLORENCE VANE.

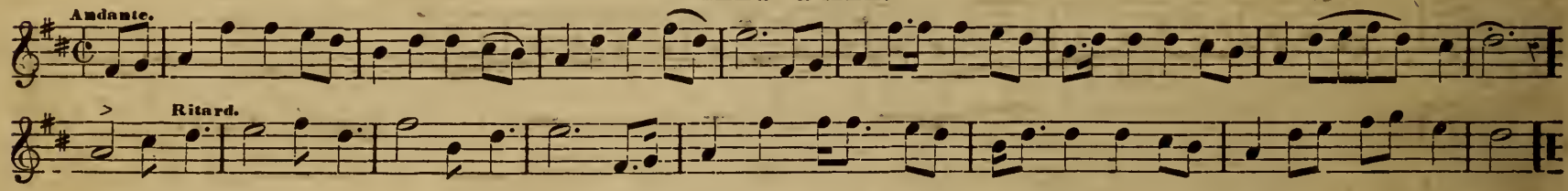


ANNIE LAWRIE.

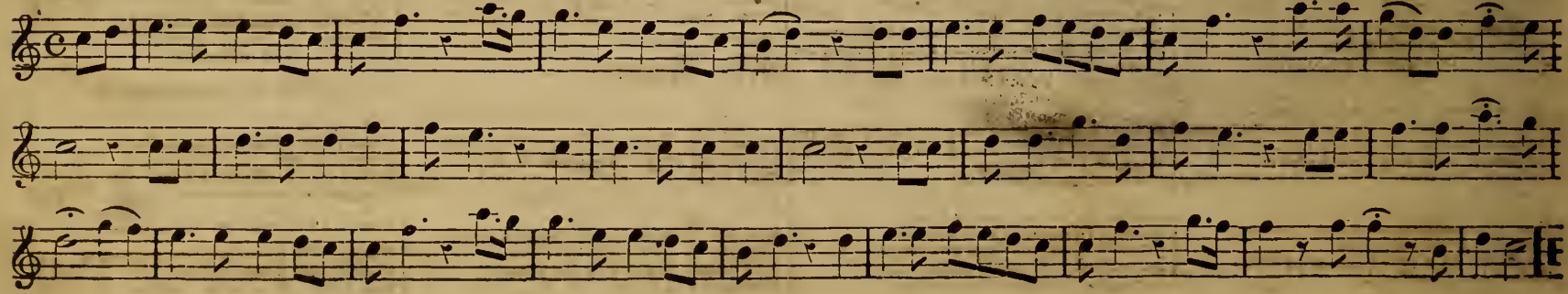
SCOTCH MELODY.



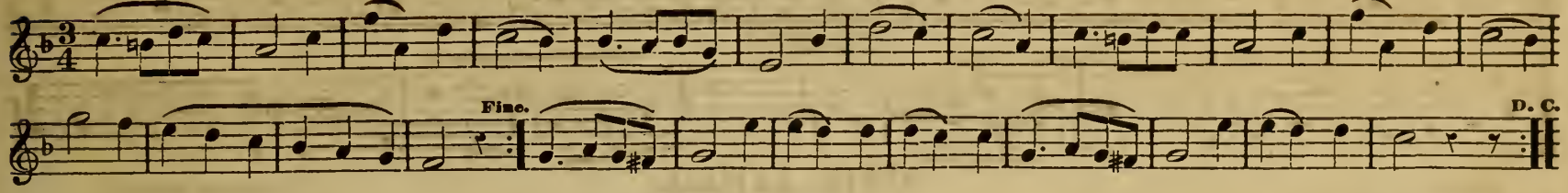
LILLY DALE.



THOU HAST LEARNED TO LOVE ANOTHER.

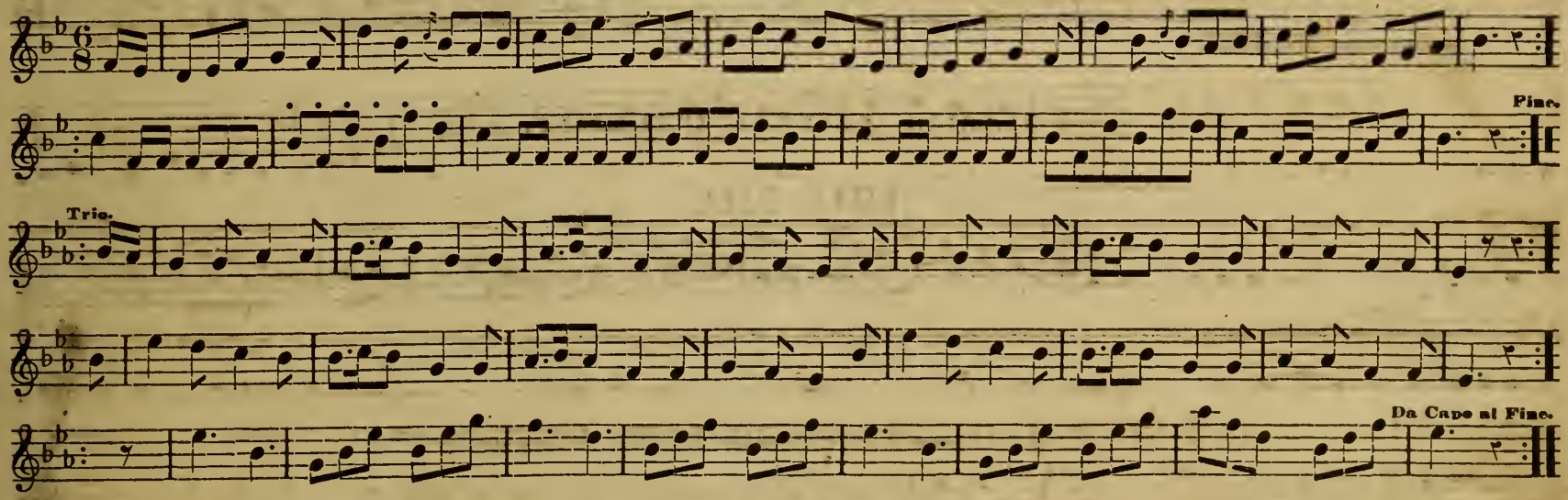


COME, O COME WITH ME.



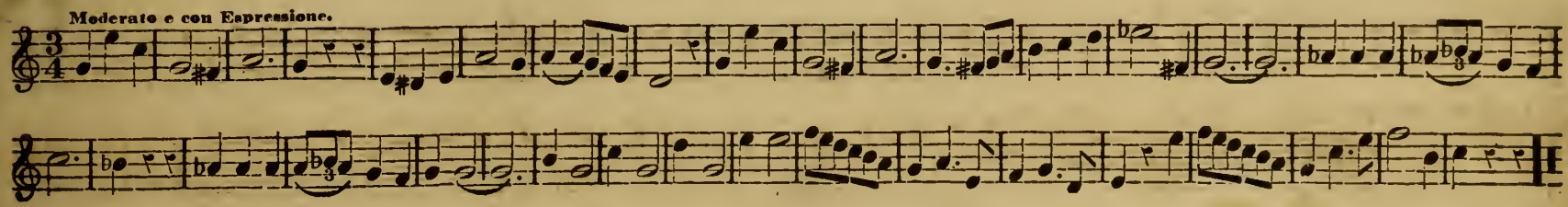
HOME QUICKSTEP.

WM. SMITH.



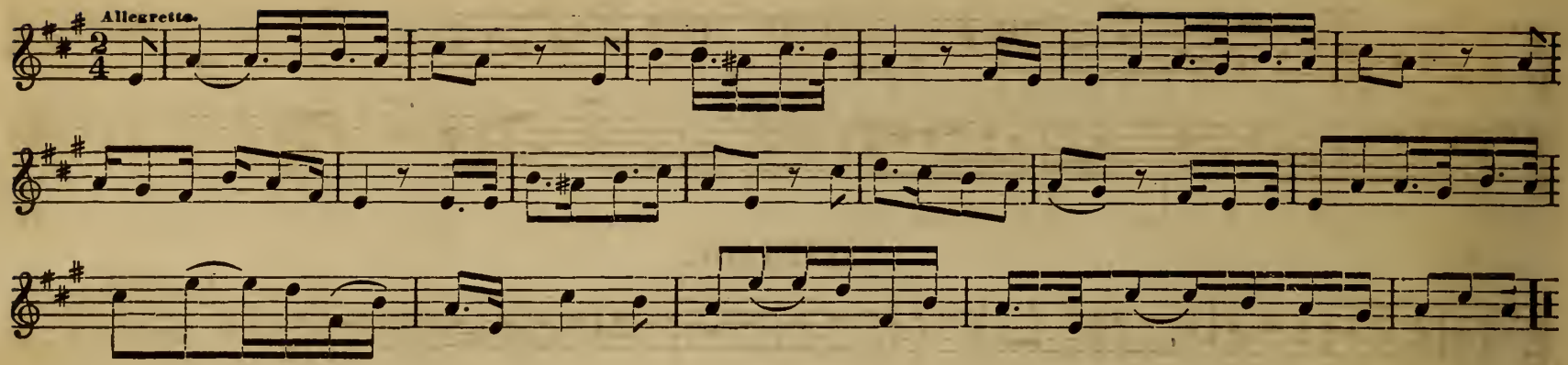
I'LL PRAY FOR THEE.

LUCIA DI LAMMERMOOR.

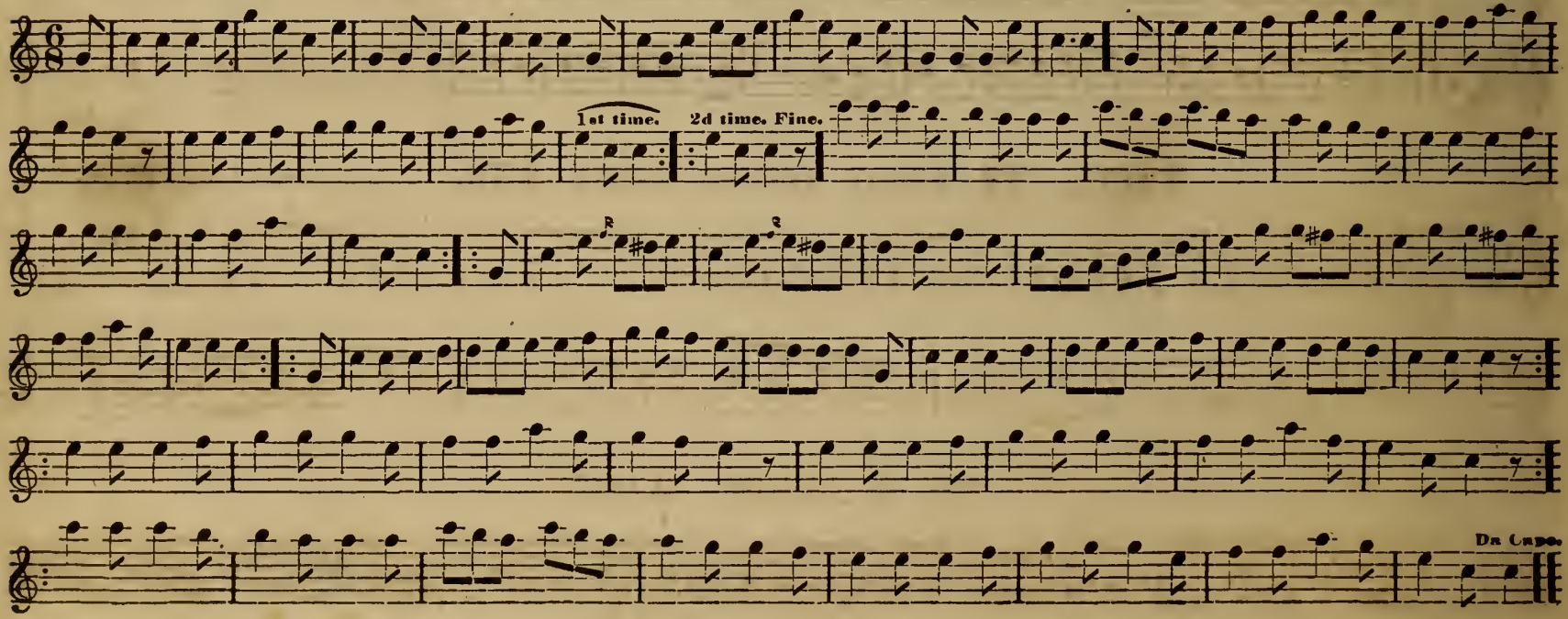


I WANDERED BY THE BROOKSIDE.

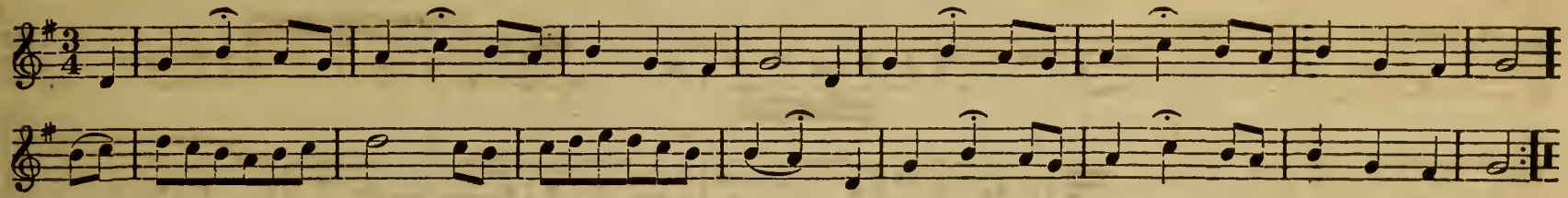
JAMES HINE.



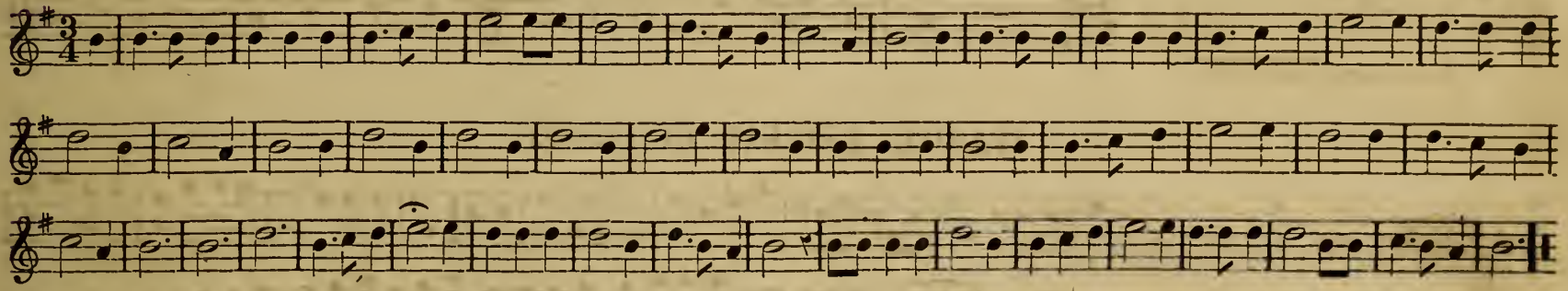
SPANISH RETREAT QUICKSTEP.



THE BRIGHT ROSY MORNING.

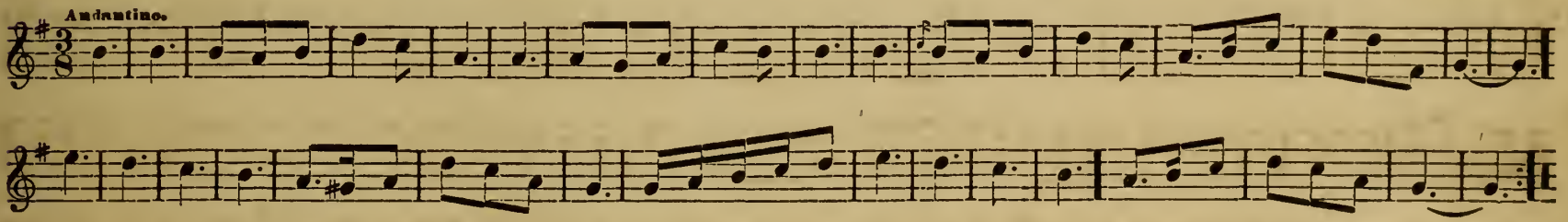


SERENADE.

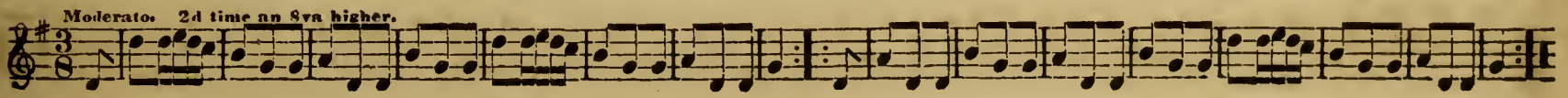


WALTZ. AM I NOT FONDLY THINE OWN.

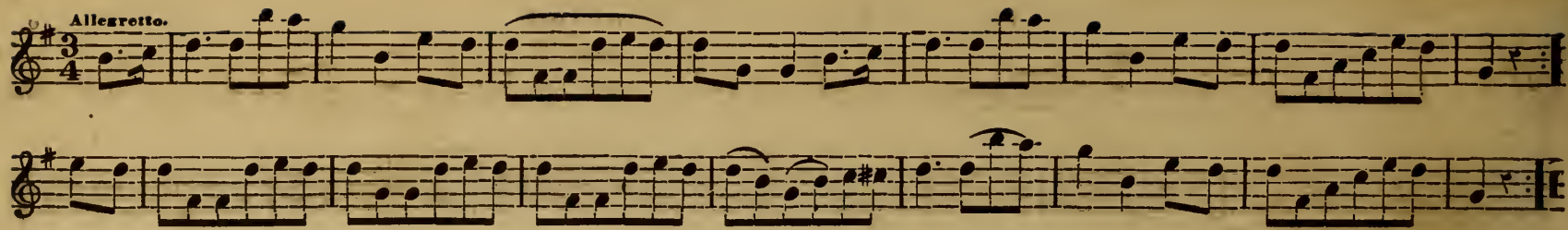
FROM A GERMAN MELODY.



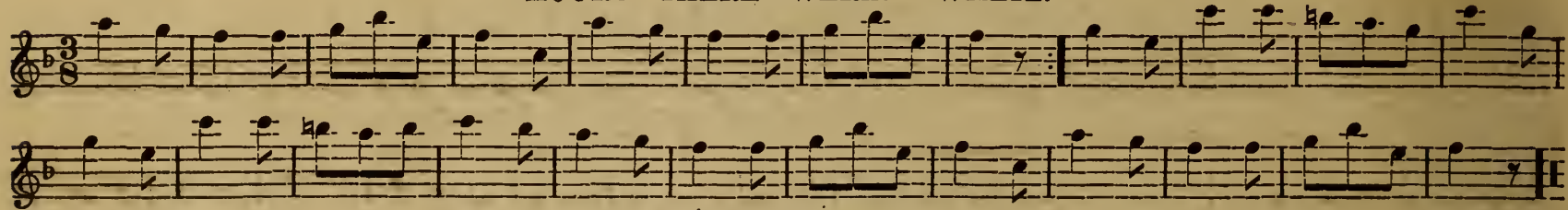
BUY A BROOM. WALTZ.



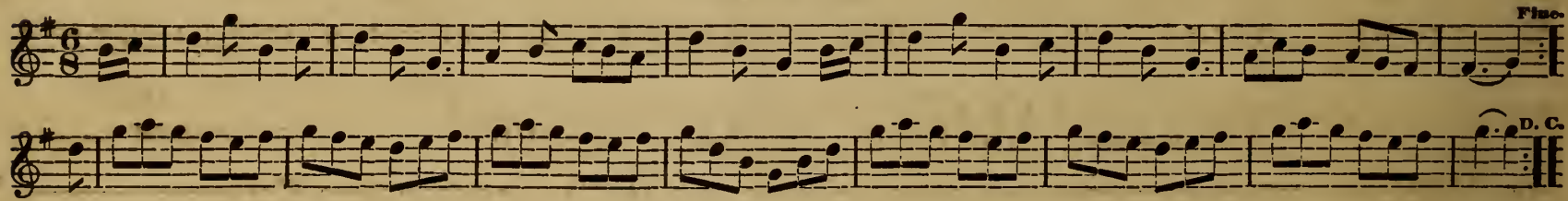
TYROLIEN WALTZ.



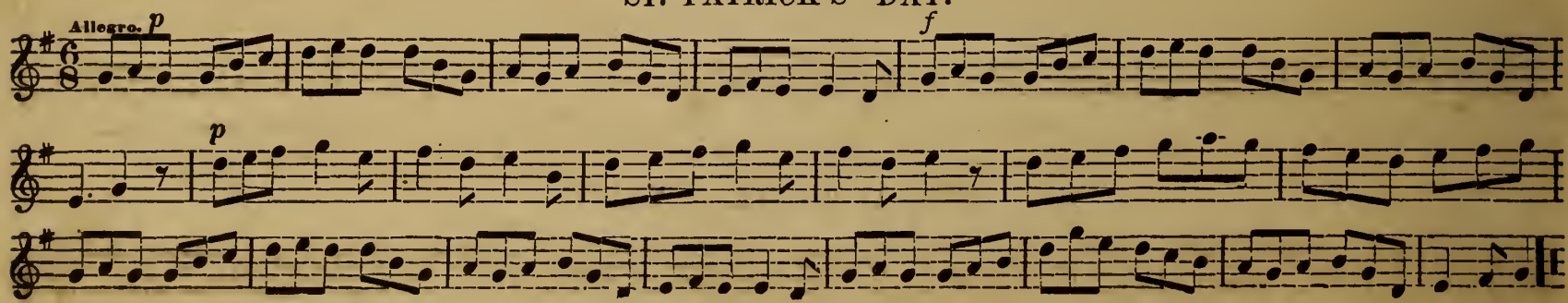
HOURS THERE WERE. WALTZ.



THE ROUT.



ST. PATRICK'S DAY.



COME, COME SOLDIERS COME.

f Alla Marcia

Fine.

D. C.

SOLDIER'S JOY.

Allegro.

WHITE COCKADE.

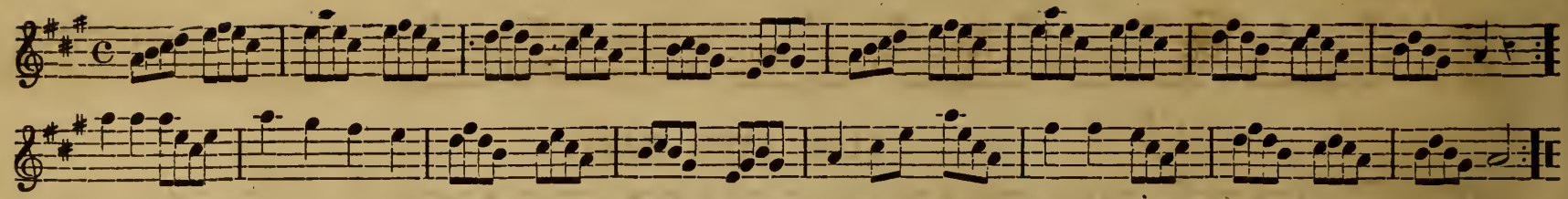
RUSTIC REEL.

Fine.

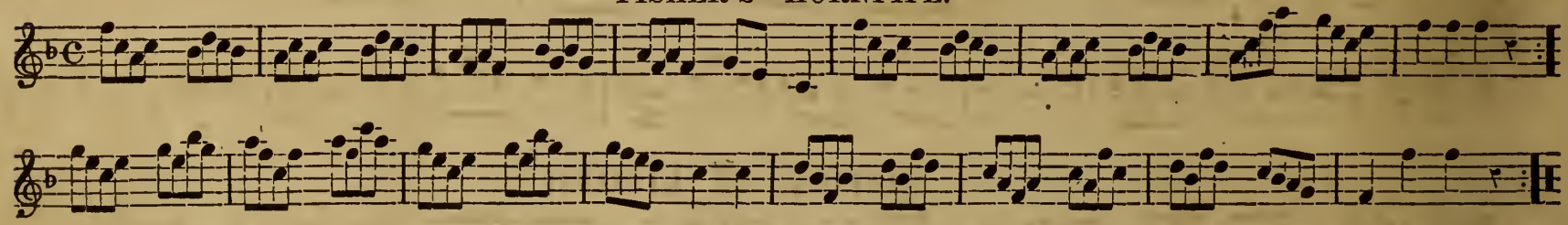
Dal Segno.

[4]

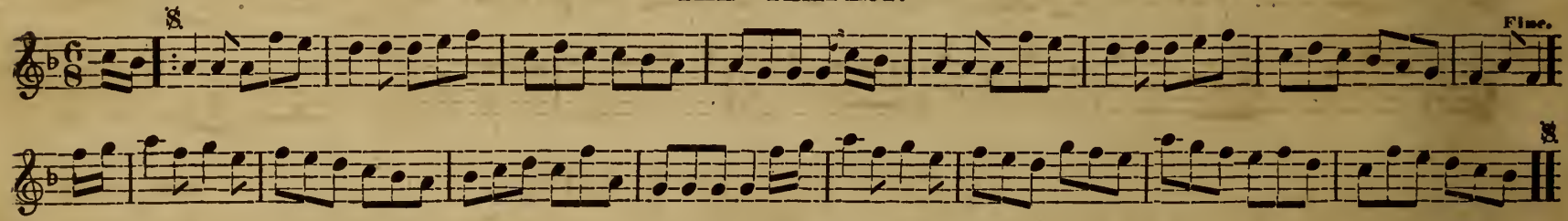
SPEED THE PLOUGH.



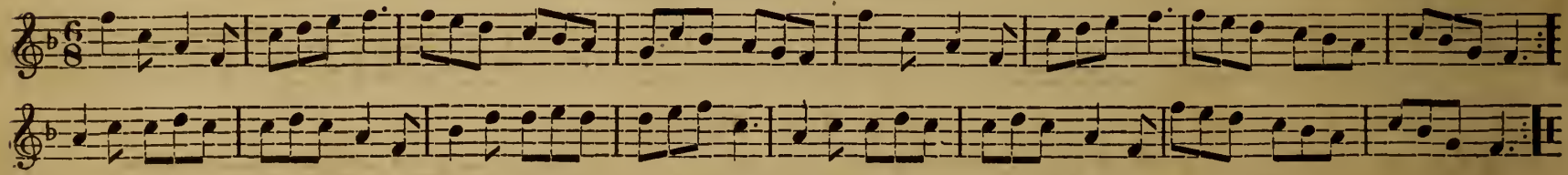
FISHER'S HORNPIPE.



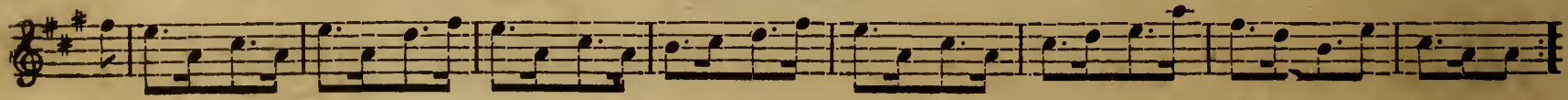
THE TEMPEST.

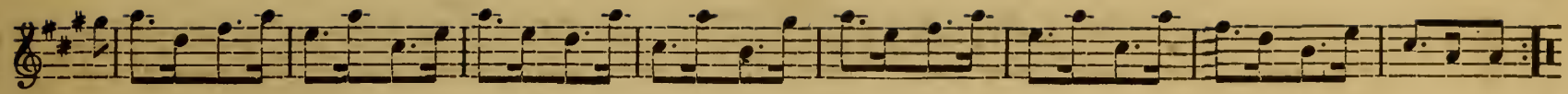


STEAMBOAT QUICKSTEP.

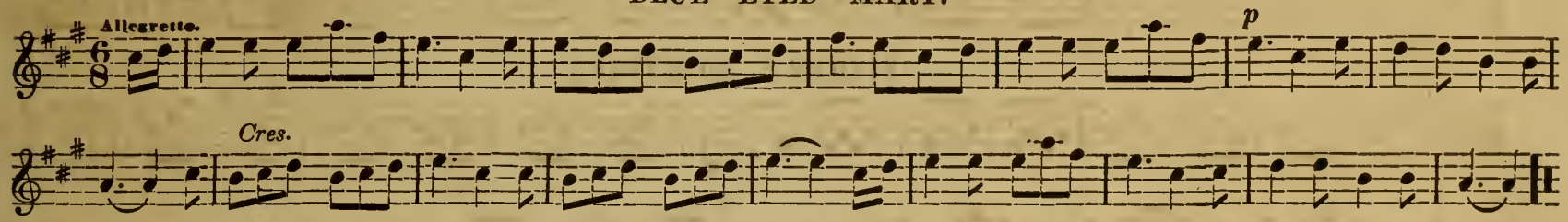


MONEY MUSK.

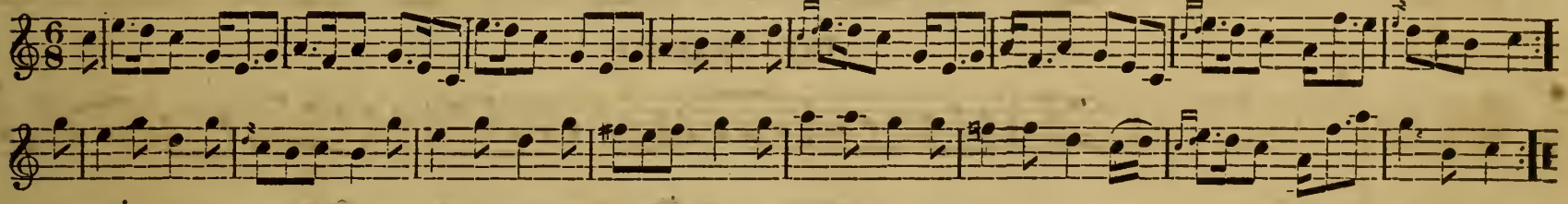




BLUE EYED MARY.

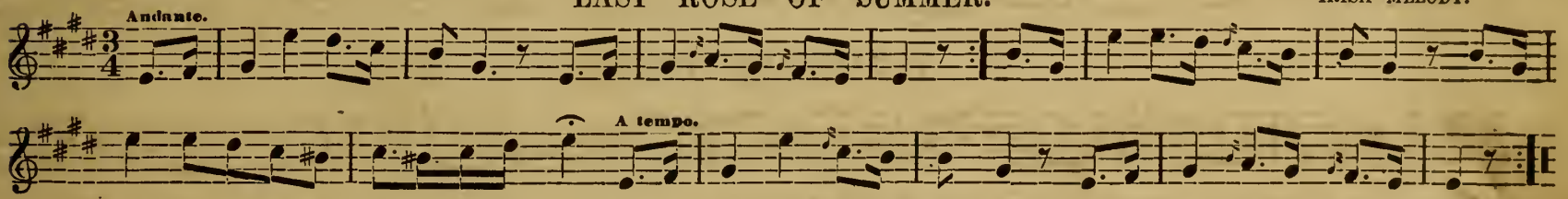


KINLOCH OF KINLOCH.

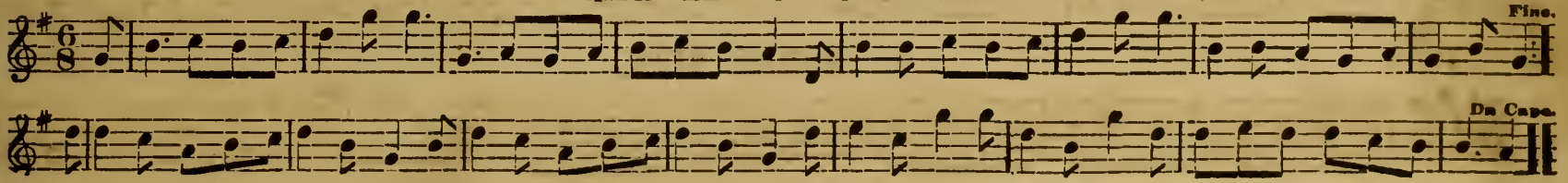


LAST ROSE OF SUMMER.

IRISH MELODY.

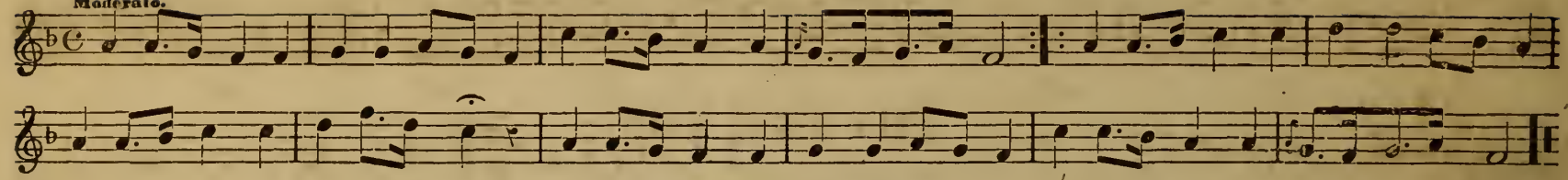


LIFE LET US CHERISH.



ROUSSEAU'S DREAM. DAYS OF ABSENCE.

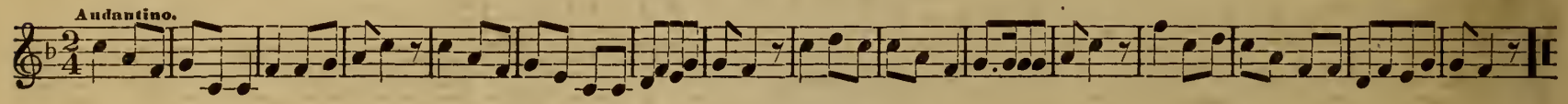
Moderato.



THE BLUE JUNIATA.

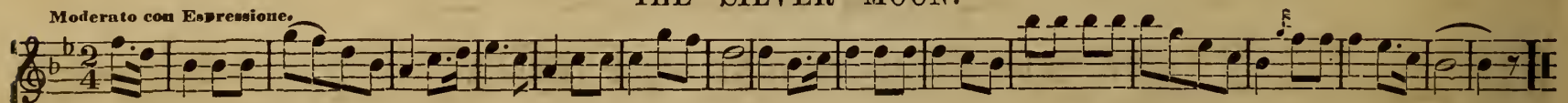
MRS. SULLIVAN.

Andantino.



THE SILVER MOON.

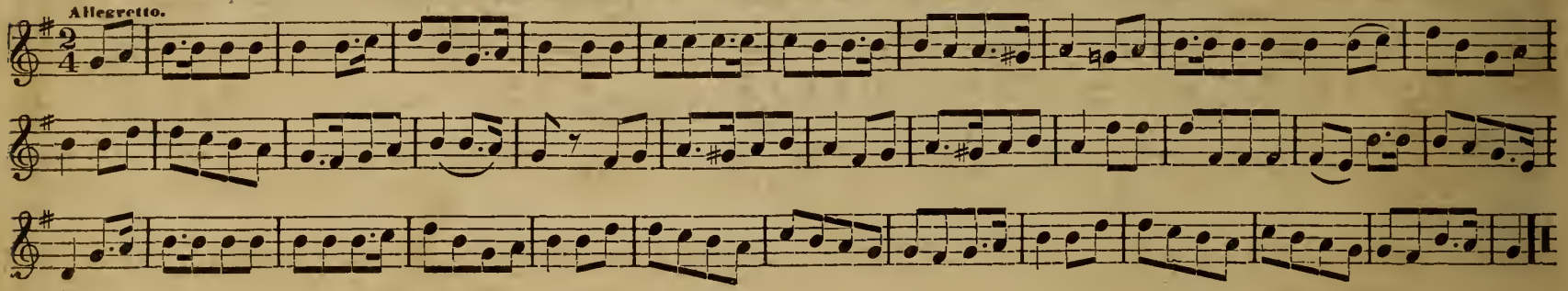
Moderato con Espressione.



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

C. W. GLOVER.

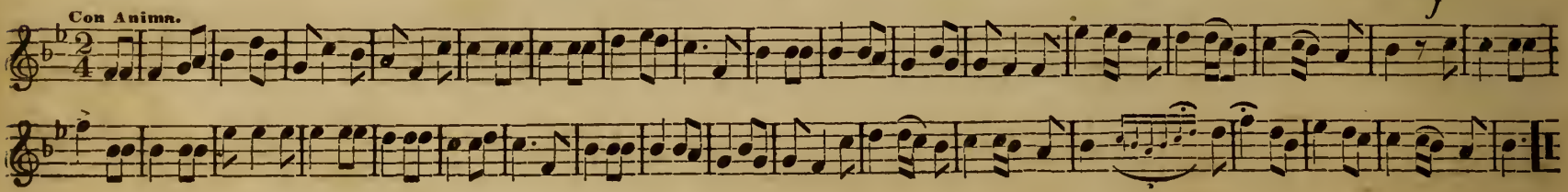
Allegretto.



THE GRAVE OF BONAPARTE.

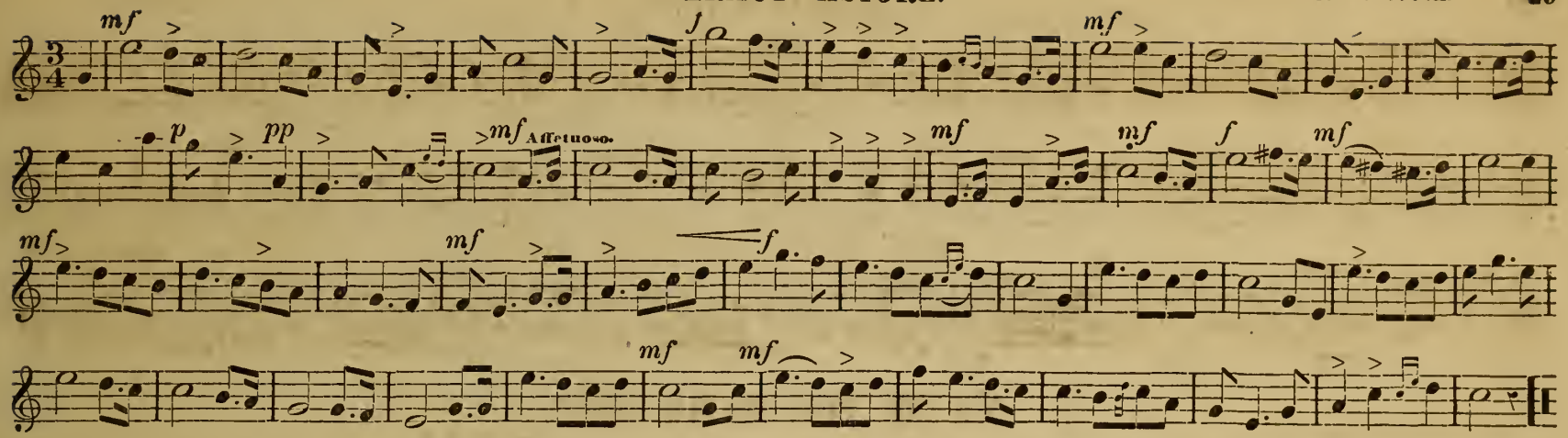
L. HEATH.

Con Anima.



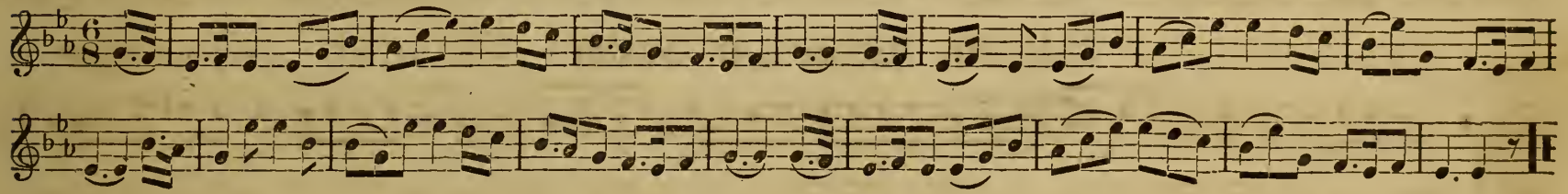
DERMOT ASTORE.

F. W. COUCH.



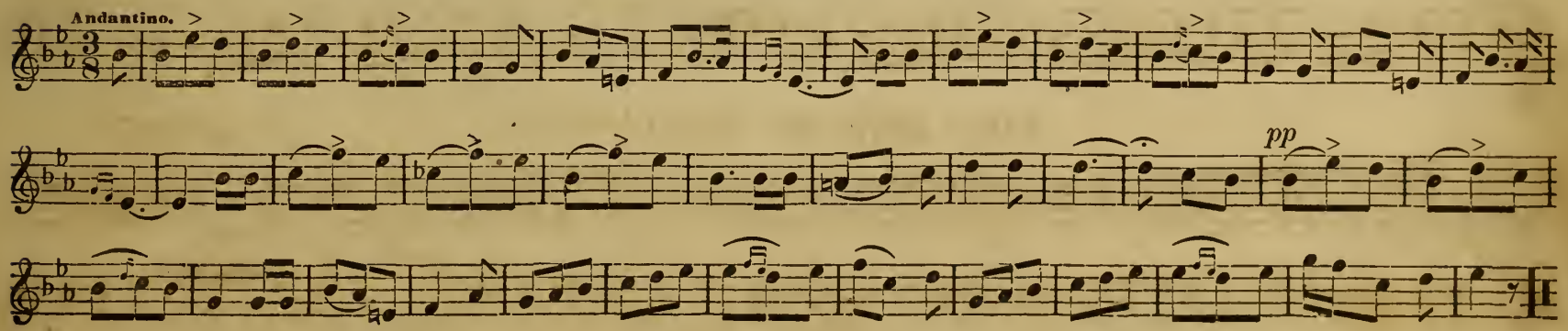
MY LODGING IS ON THE COLD GROUND.

WILL. DAVENAUT.



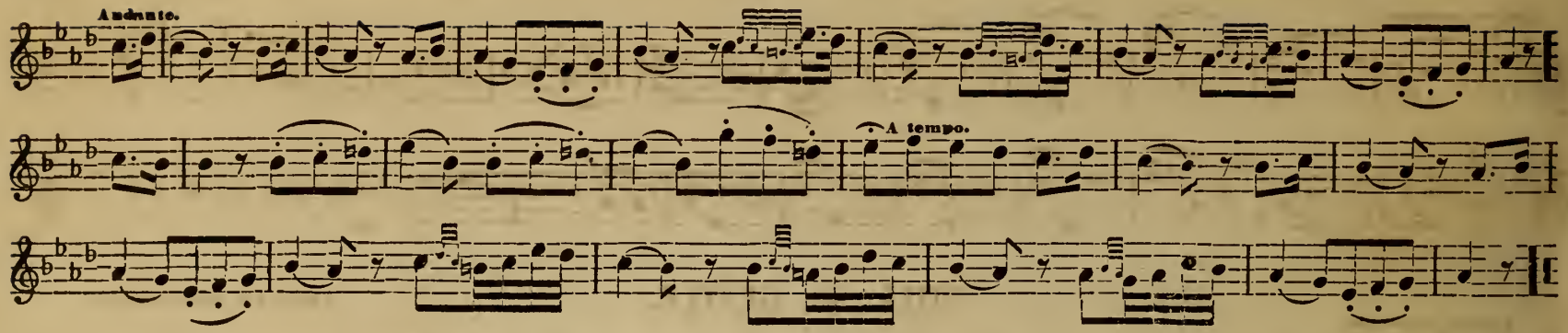
I DREAMT THAT I DWELT IN MARBLE HALLS.

FROM THE BOHEMIAN GIRL. BALFE.

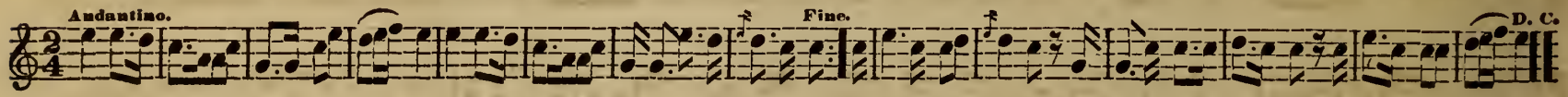


ALEXIS WALTZ.

HUMMEL.

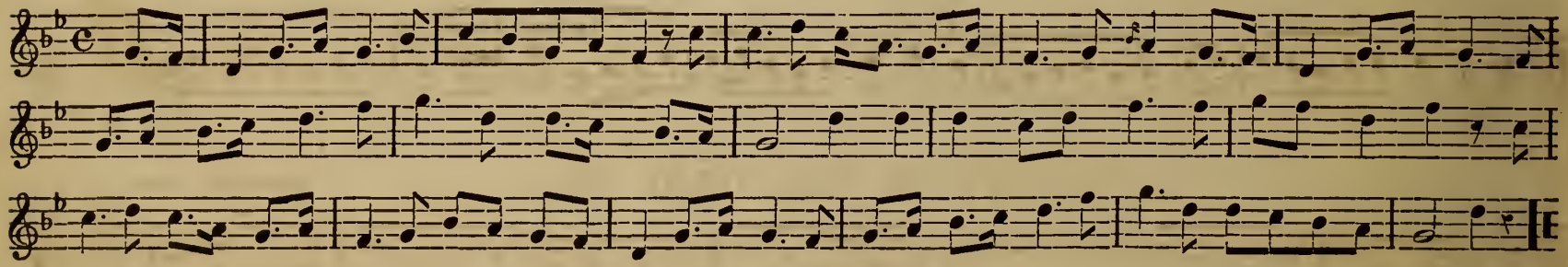


OFT IN THE STILLY NIGHT.



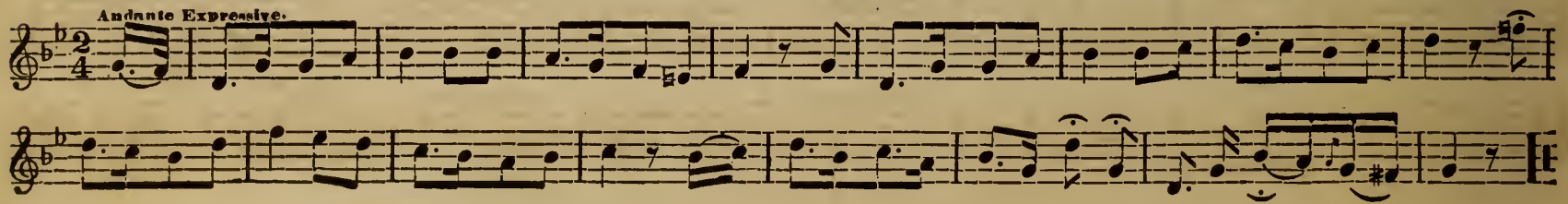
YE BANKS AND BRAES.

SCOTCH MELODY.



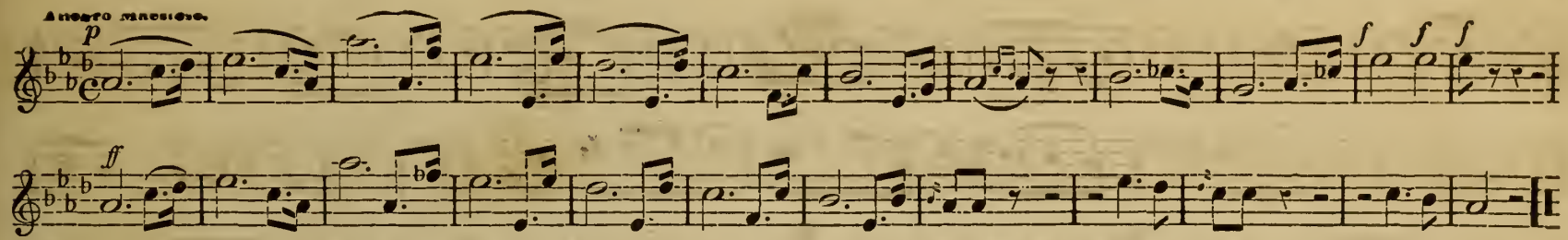
JOHN ANDERSON MY JO JOHN.

SCOTCH MELODY.



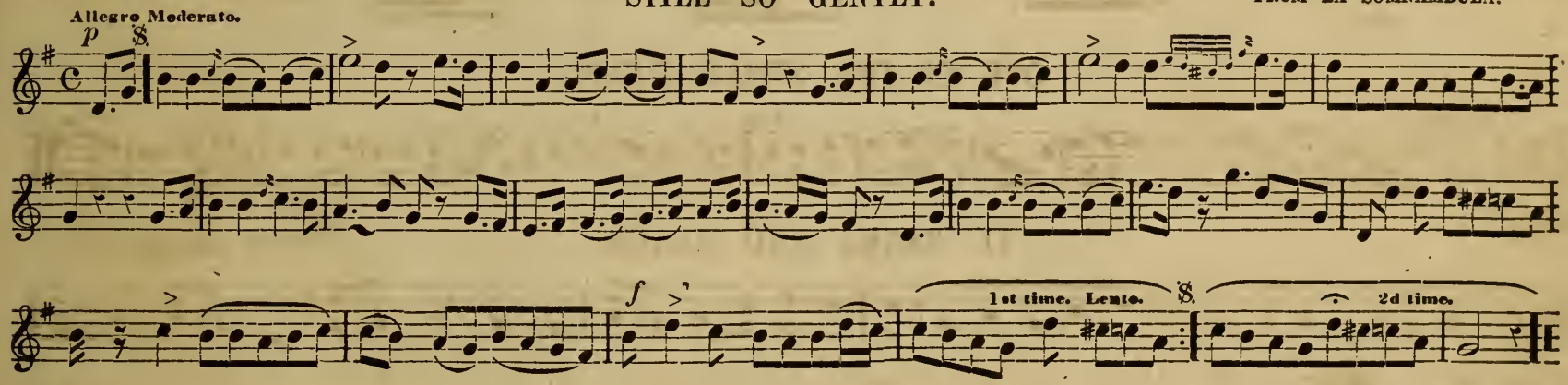
CUJUS ANIMAM.

FROM STABAT MATER. ROSSINI.



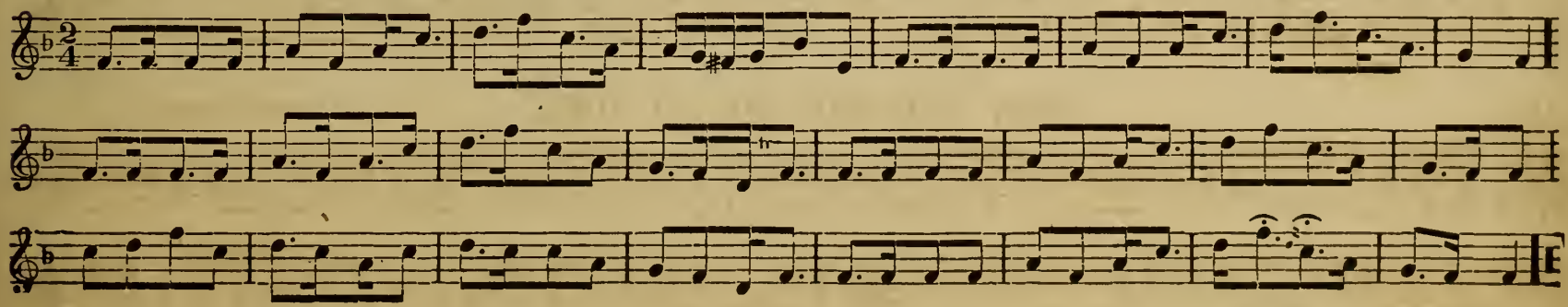
STILL SO GENTLY.

FROM LA SOMNAMBULA.

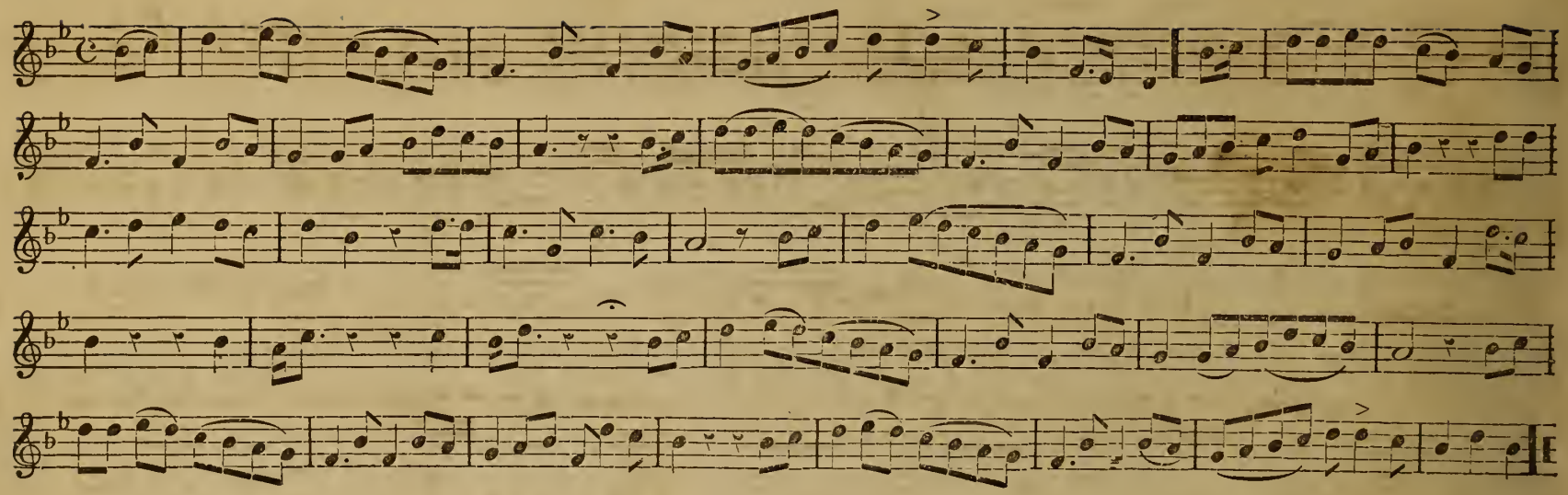


JAMIE'S ON THE STORMY SEA.

BERNARD COVERT.

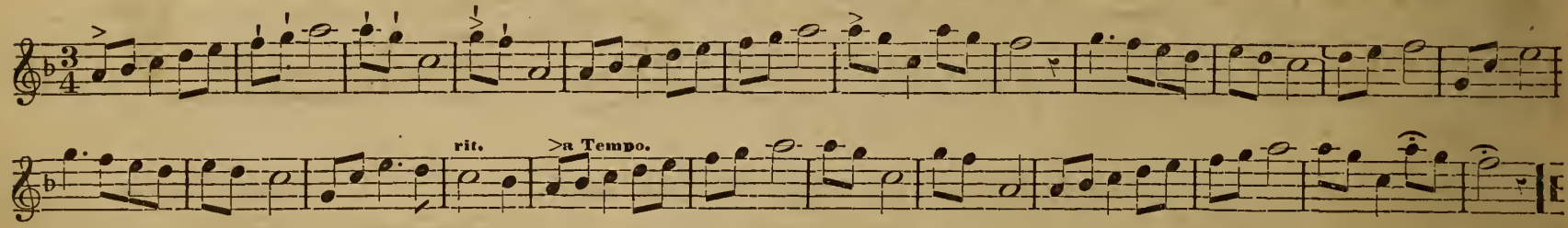


KATY DARLING.



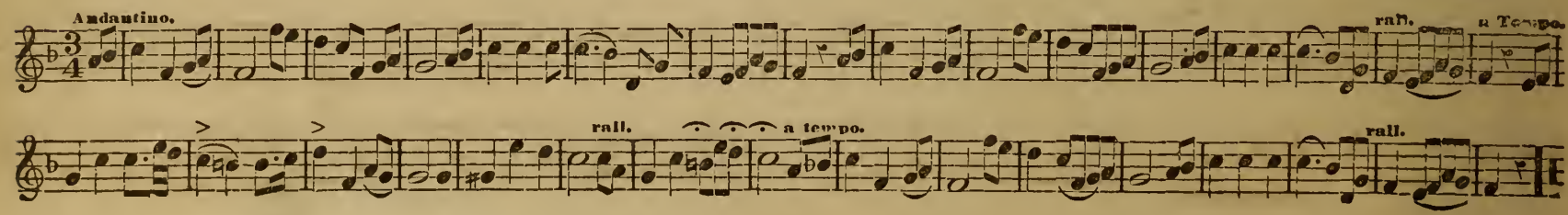
THE POLISH MAIDEN'S SONG.

GORIA.

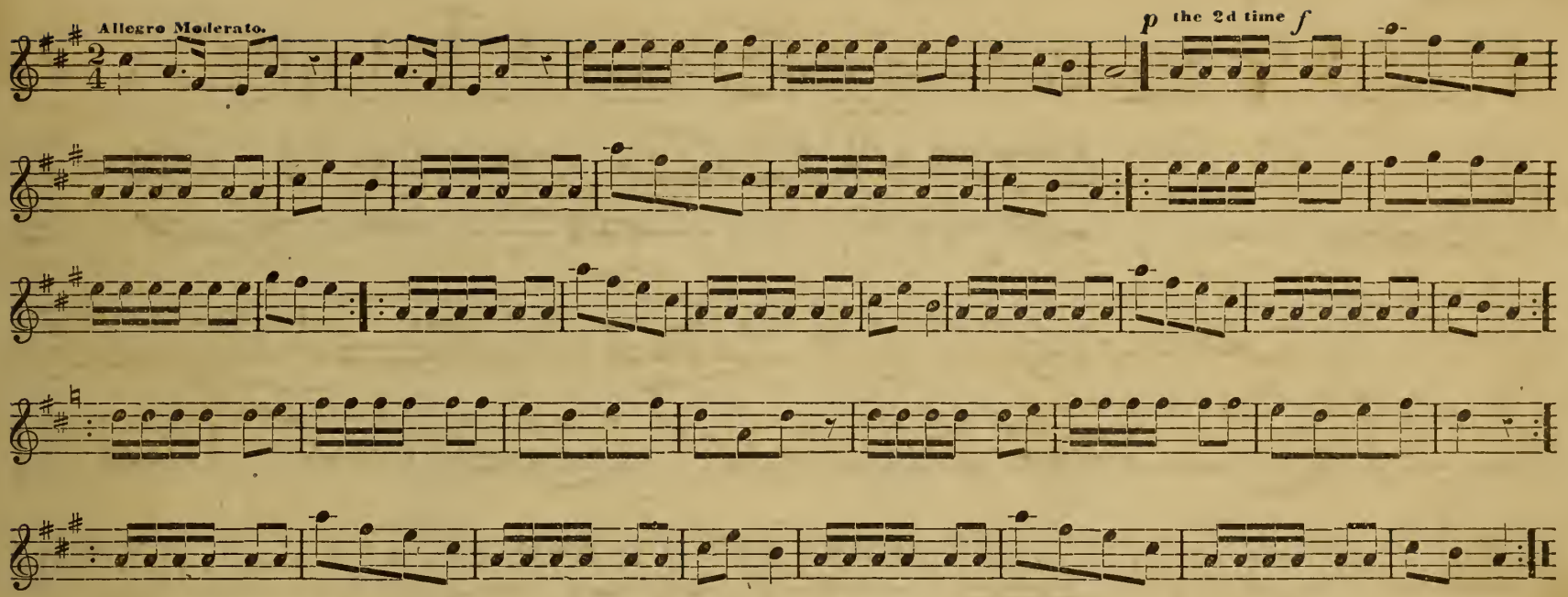


THOU ART GONE FROM MY GAZE.

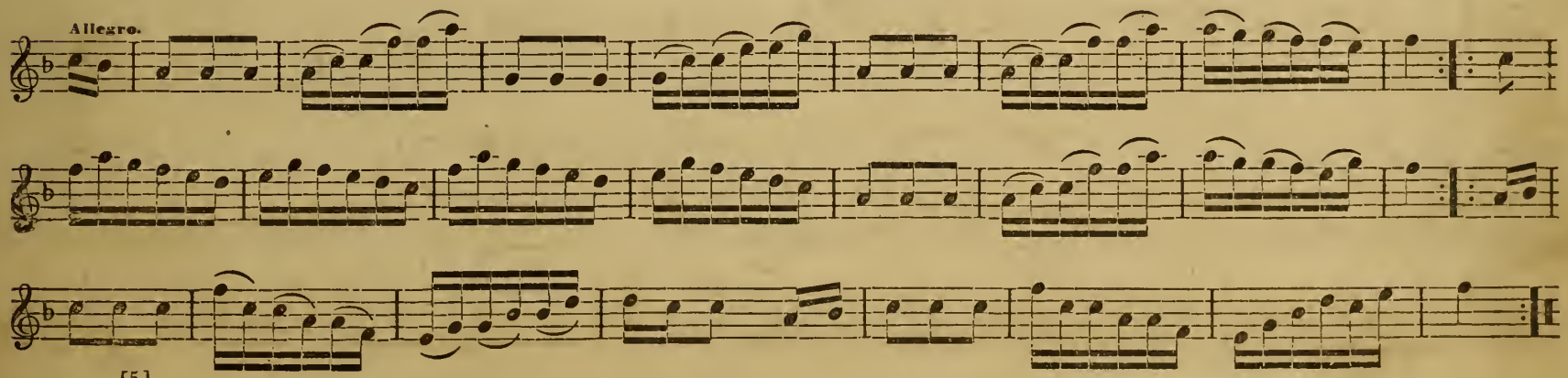
G. LINLEY.



ALADDIN QUICKSTEP.



BERLIN WALTZ.



THE FLYING CLOUD. SCHOTTISCH.

CHAS. D'ALBERT.

Allegretto.

p *ff* *p*

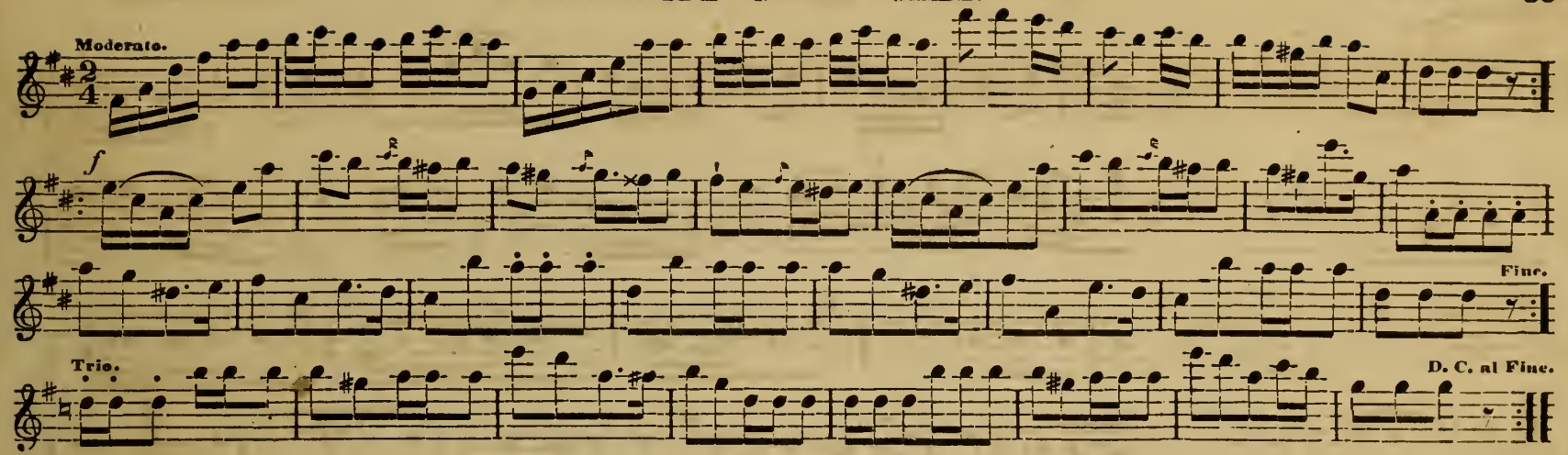
1st time.

GALLOPADE QUADRILLE.

HUNTEN.

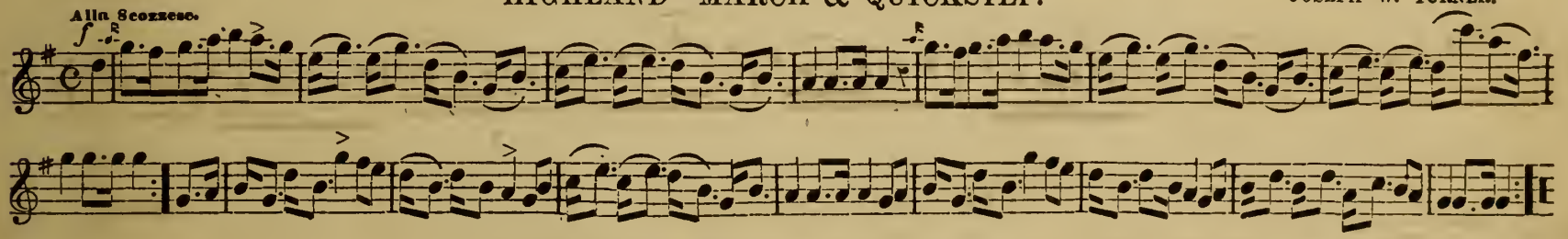
Allegro. *p* *f*

THE GIPSY POLKA.



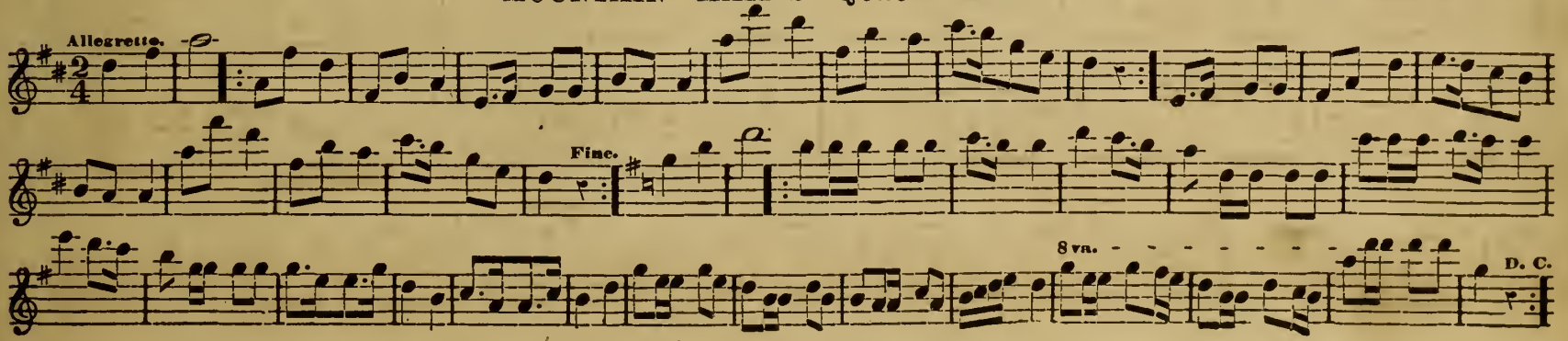
HIGHLAND MARCH & QUICKSTEP.

JOSEPH W. TURNER.

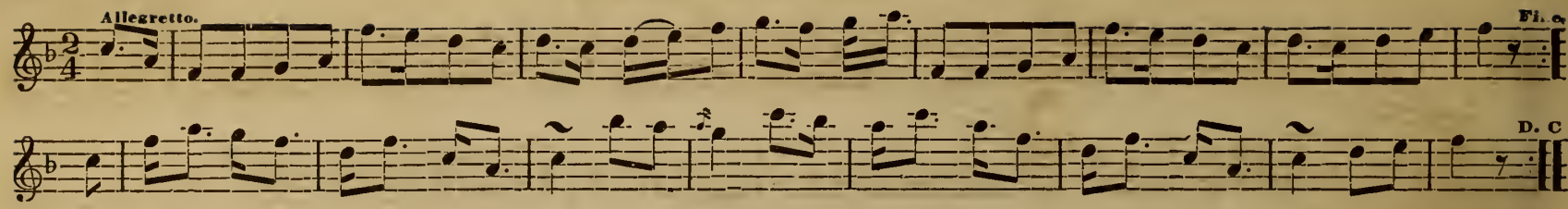


MOUNTAIN MAID'S QUICKSTEP.

G. A. BURDITT.

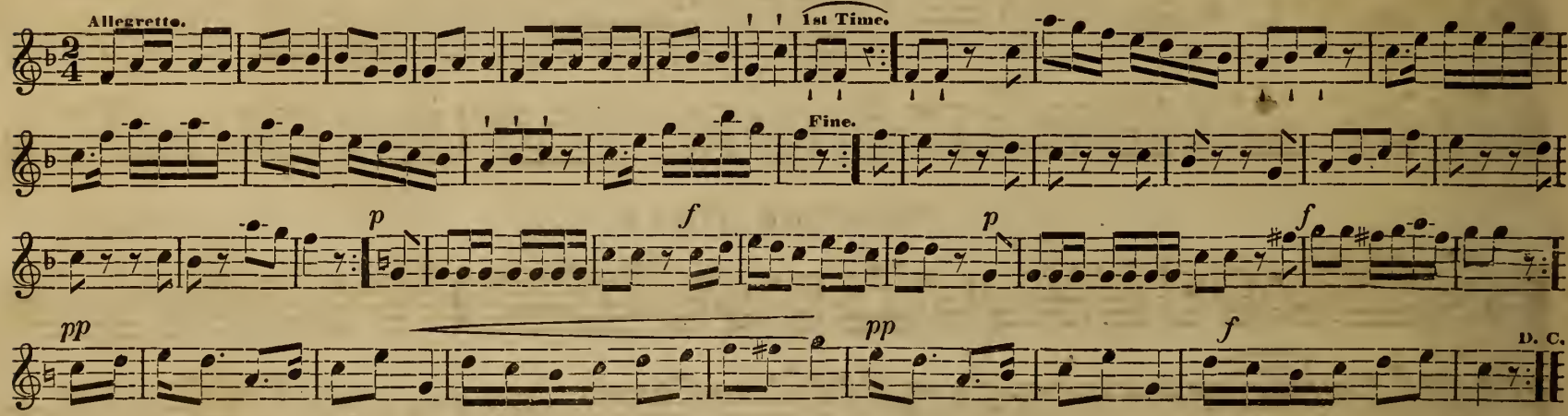


RED, RED ROSE QUICKSTEP.

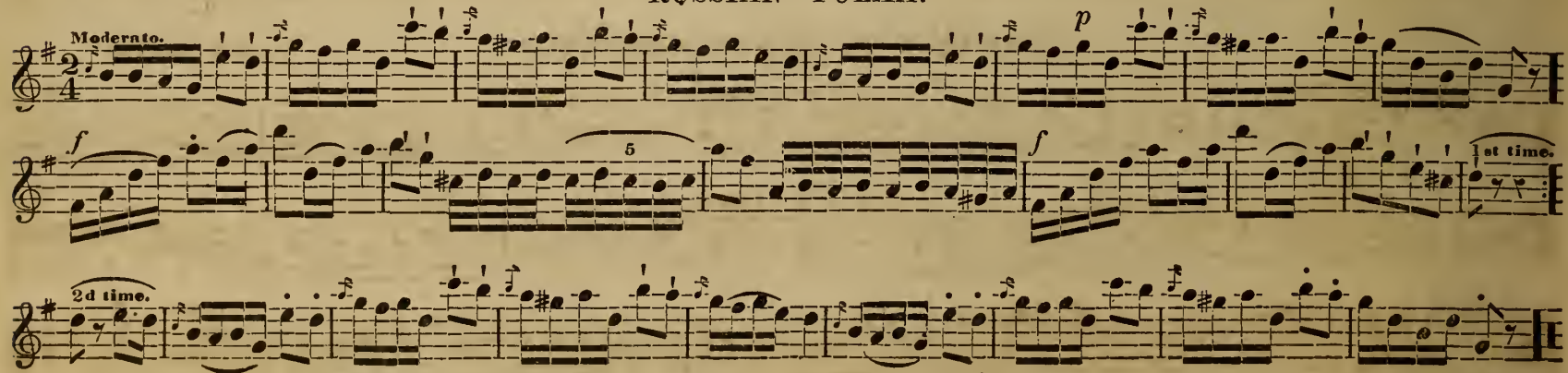


IRON BOOTS QUICKSTEP.

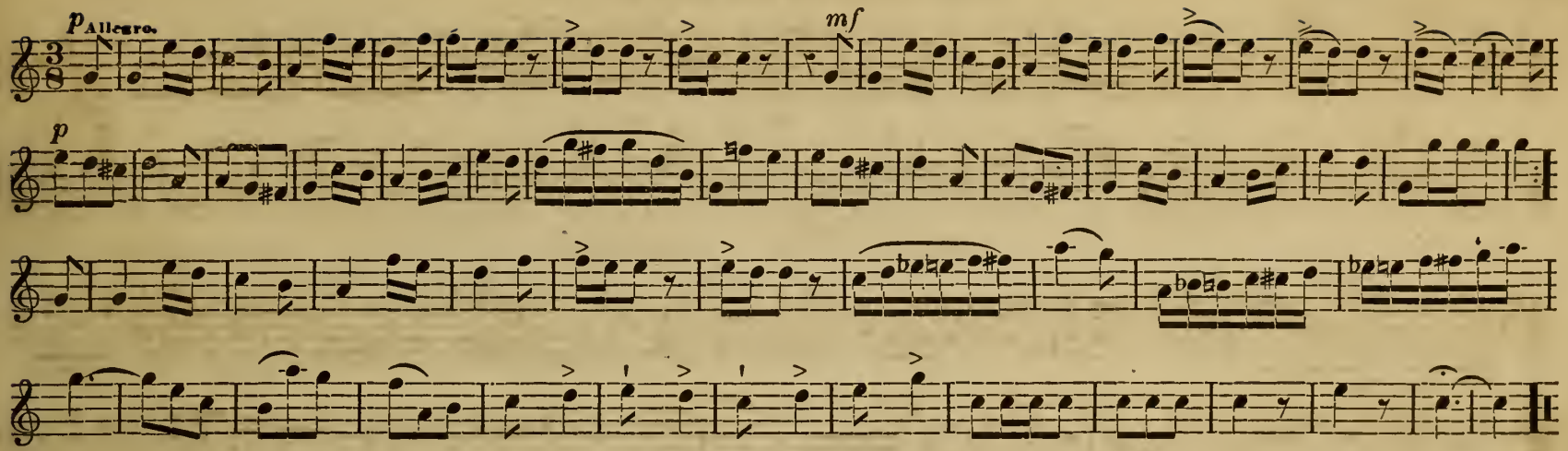
CHARLES E. BENNET.



RUSSIAN POLKA.

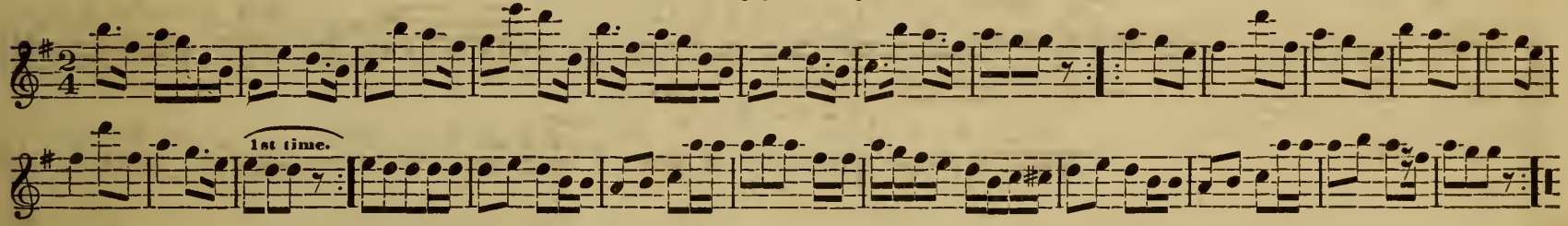


RICCI'S FAVORITE WALTZ.



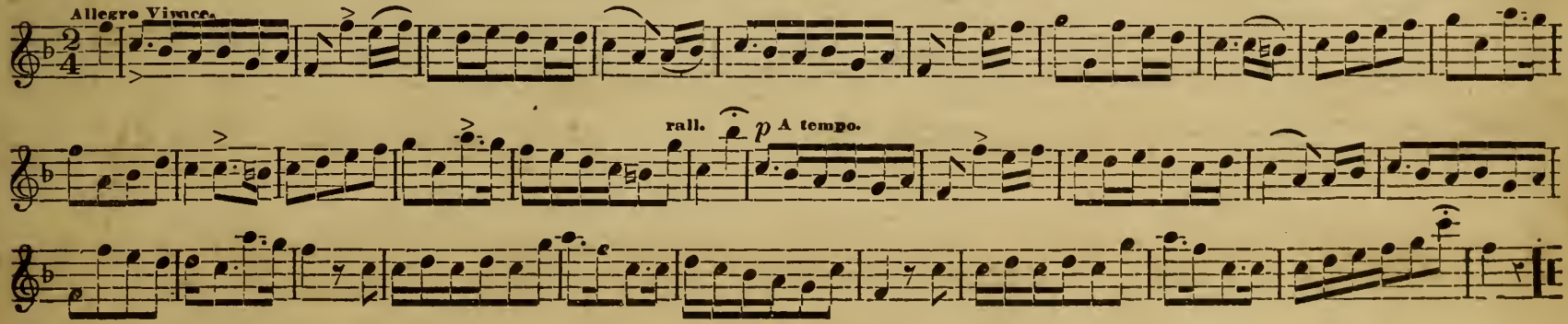
SARATOGA POLKA.

KORPONAY.



I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.



SONTAG POLKA

ALARY

Tempo di Polka.

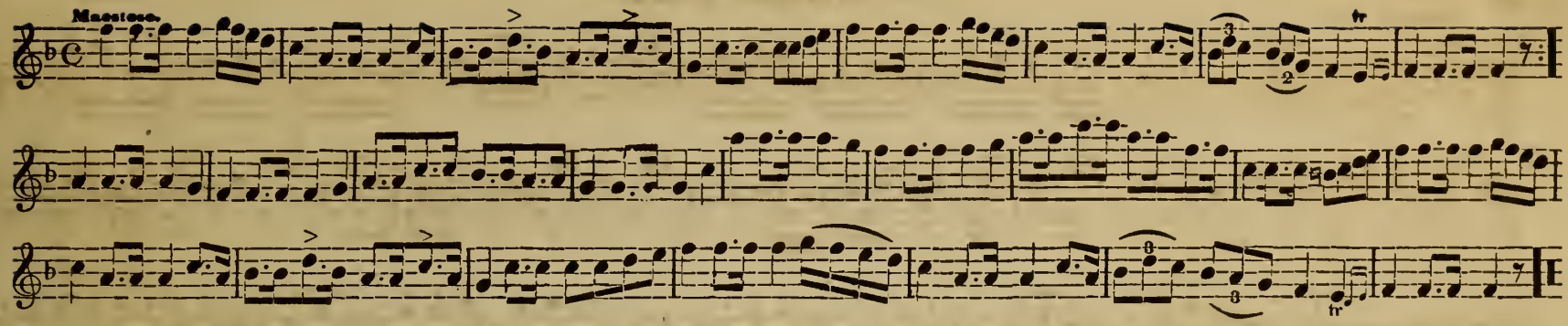
p *f* Fine. *p* *ff* D. C.

THE HOME THAT I LOVE. WALTZ.

EDWARD L. WHITE.

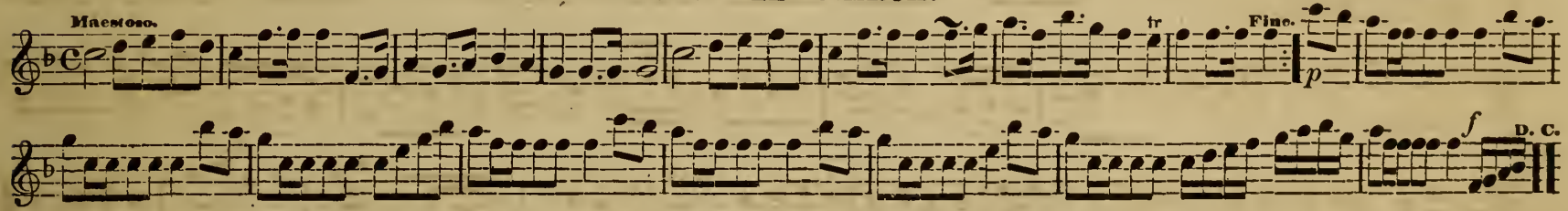
p Cres. Fine. *p* Da Capo.

LOUISVILLE MARCH.

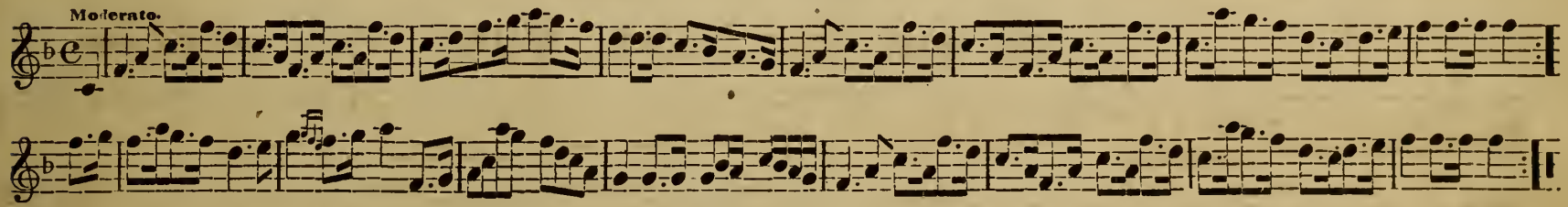


KENDALL MARCH.

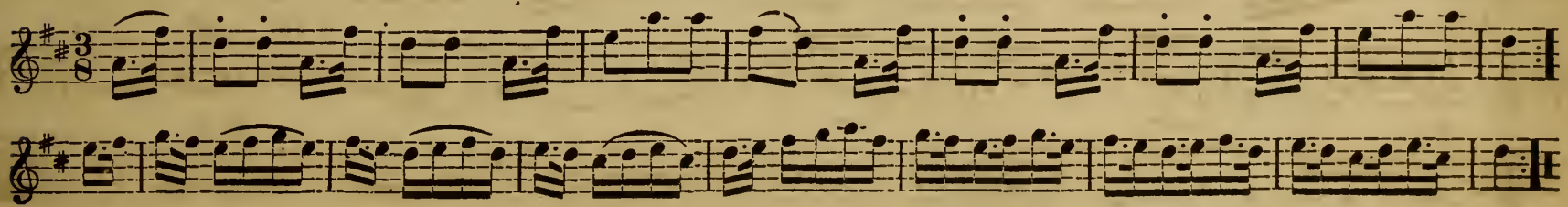
G. HEWS.



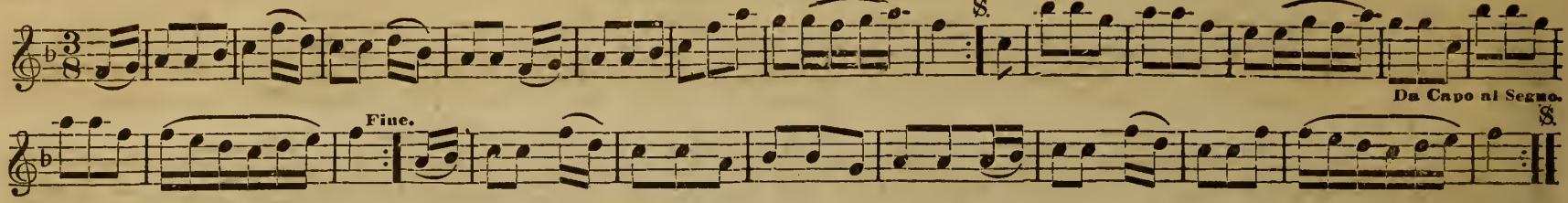
SCOTCH MARCH.



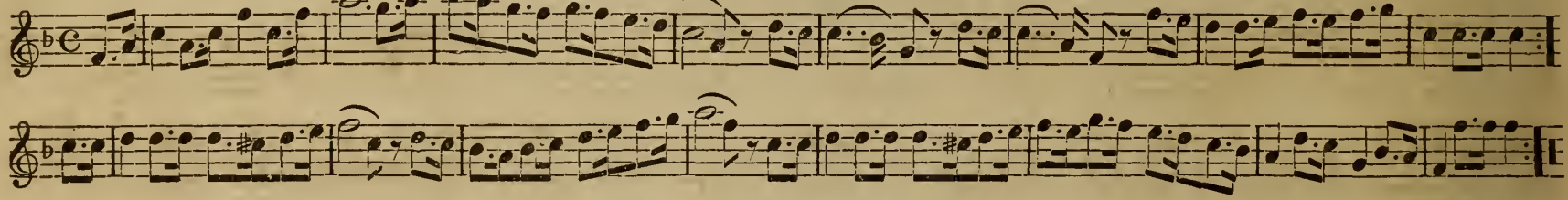
SWISS WALTZ.



BRUNSWICK WALTZ.

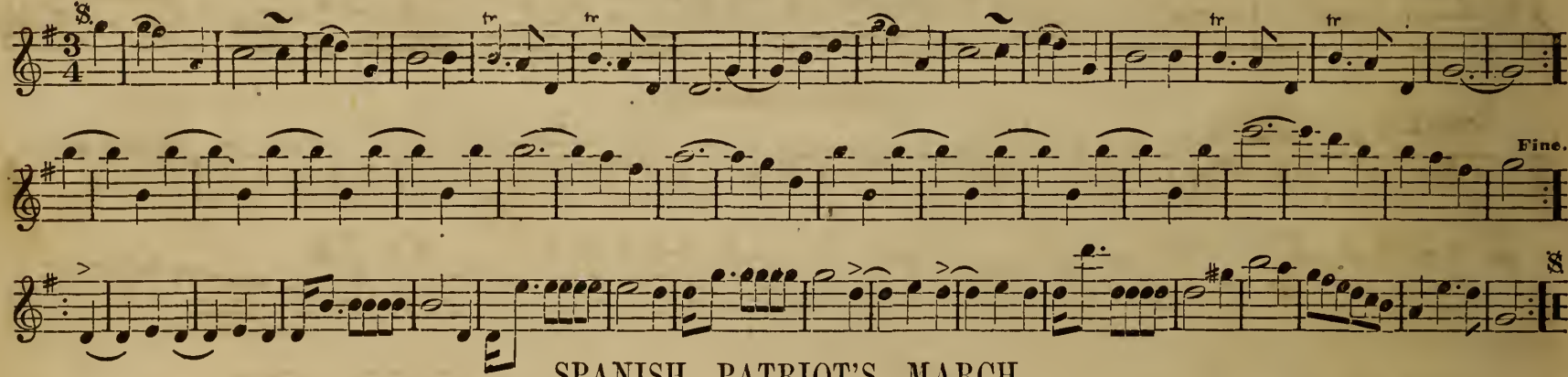


GRAND MARCH IN NORMA.

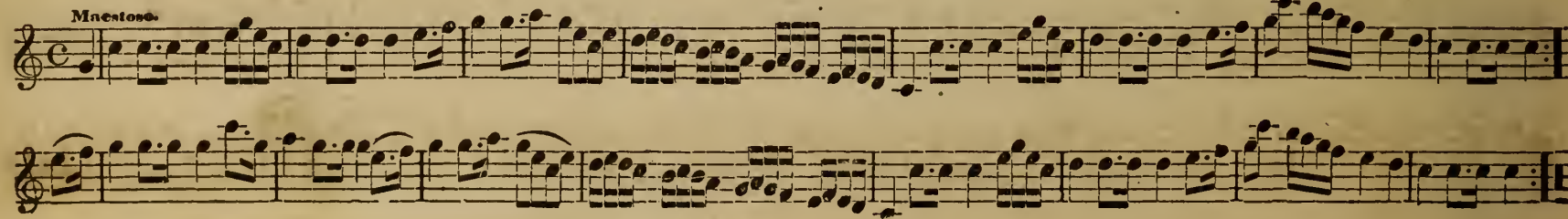


AURORA WALTZ.

LABITZKY.

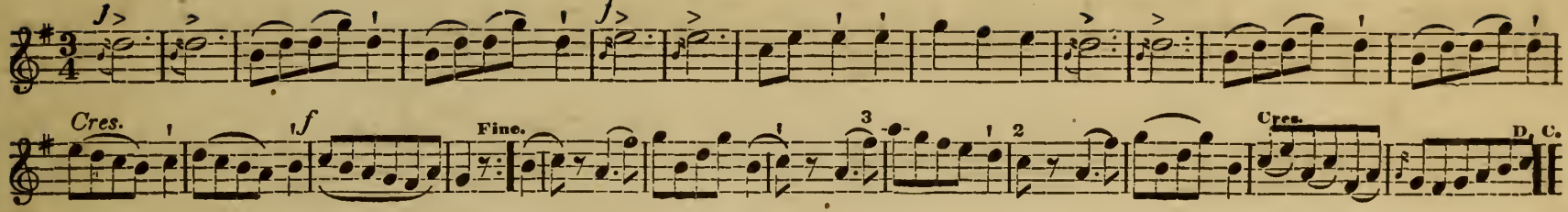


SPANISH PATRIOT'S MARCH.

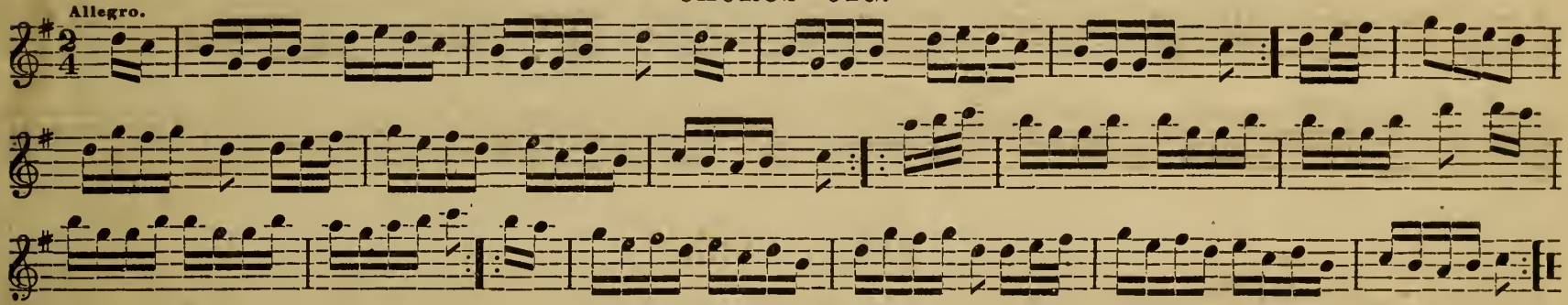


LAWRENCE WALTZ.

H. LEMOINE.

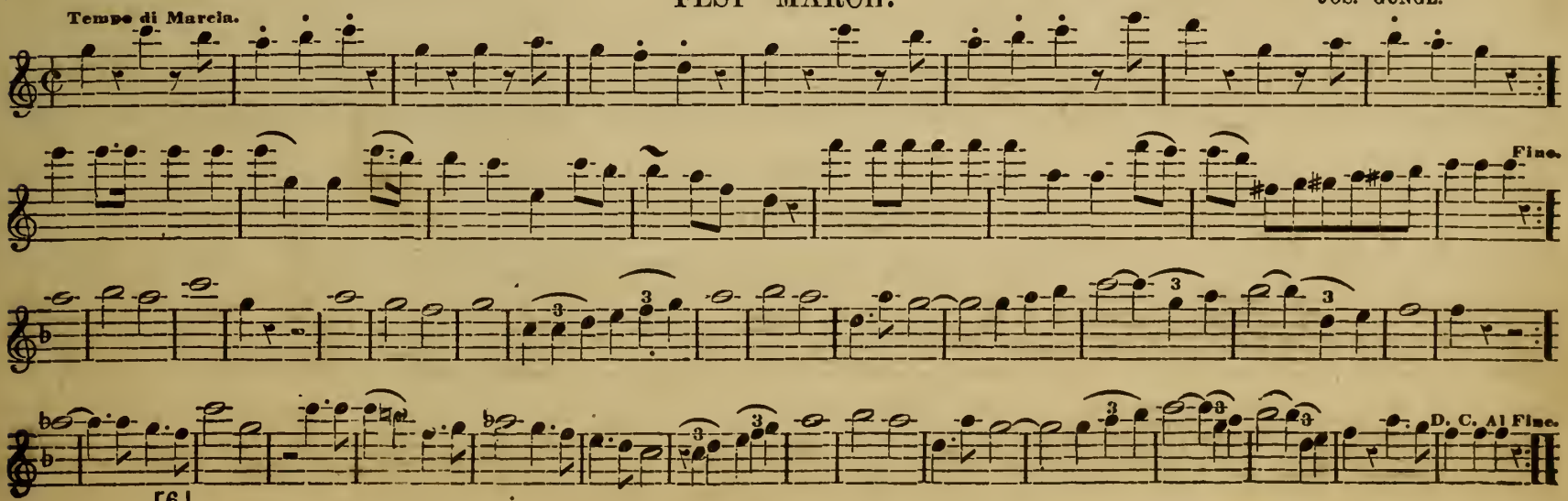


CHORUS JIG.

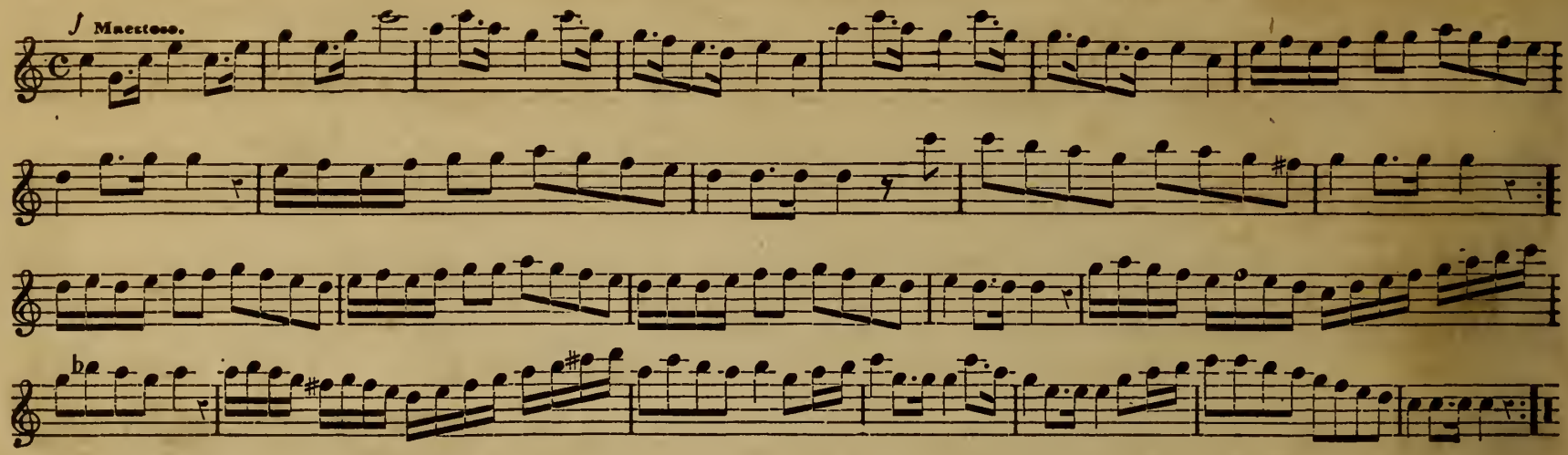


FEST MARCH.

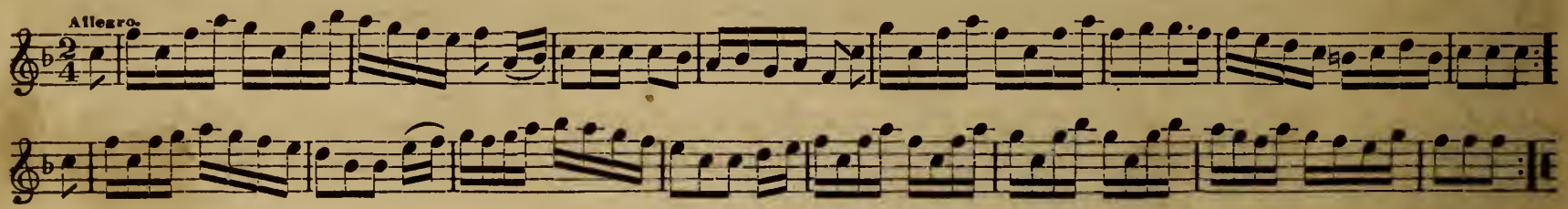
JOS. GUNGL.



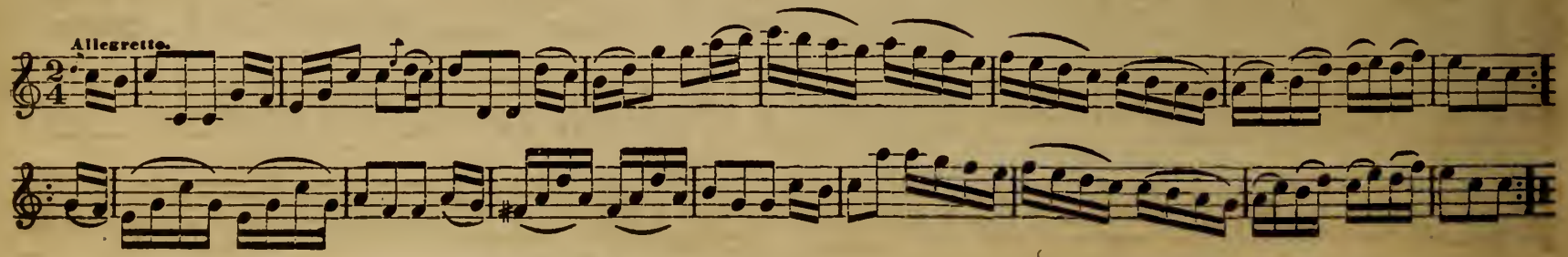
WASHINGTON'S MARCH.



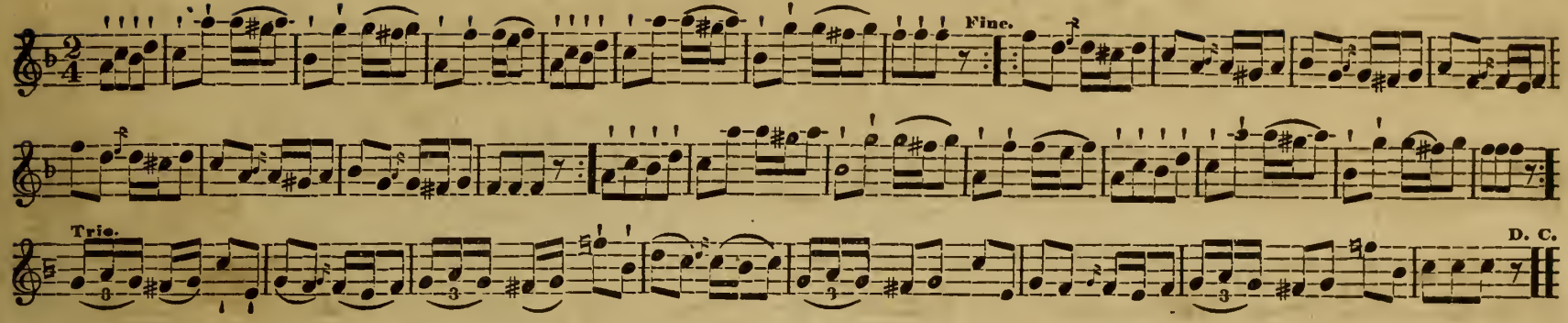
HULL'S VICTORY.



COLLEGE HORNPIPE.

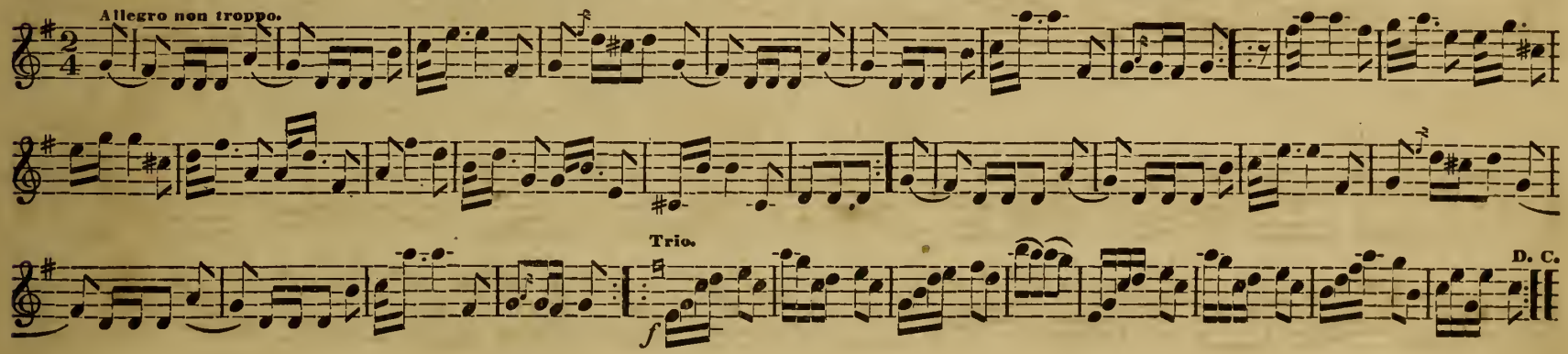


JENNY LIND'S FAVORITE POLKA.



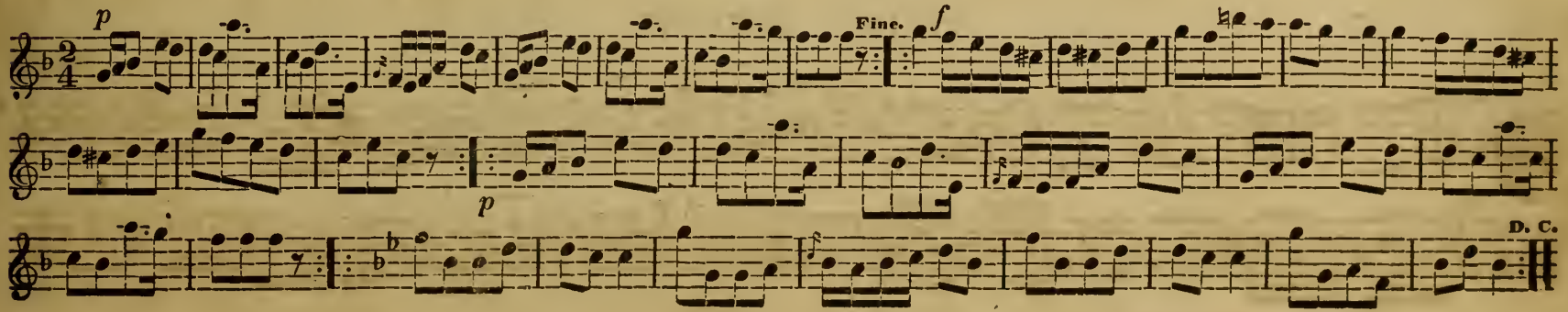
CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULIEN.



BOHEMIAN POLKA.

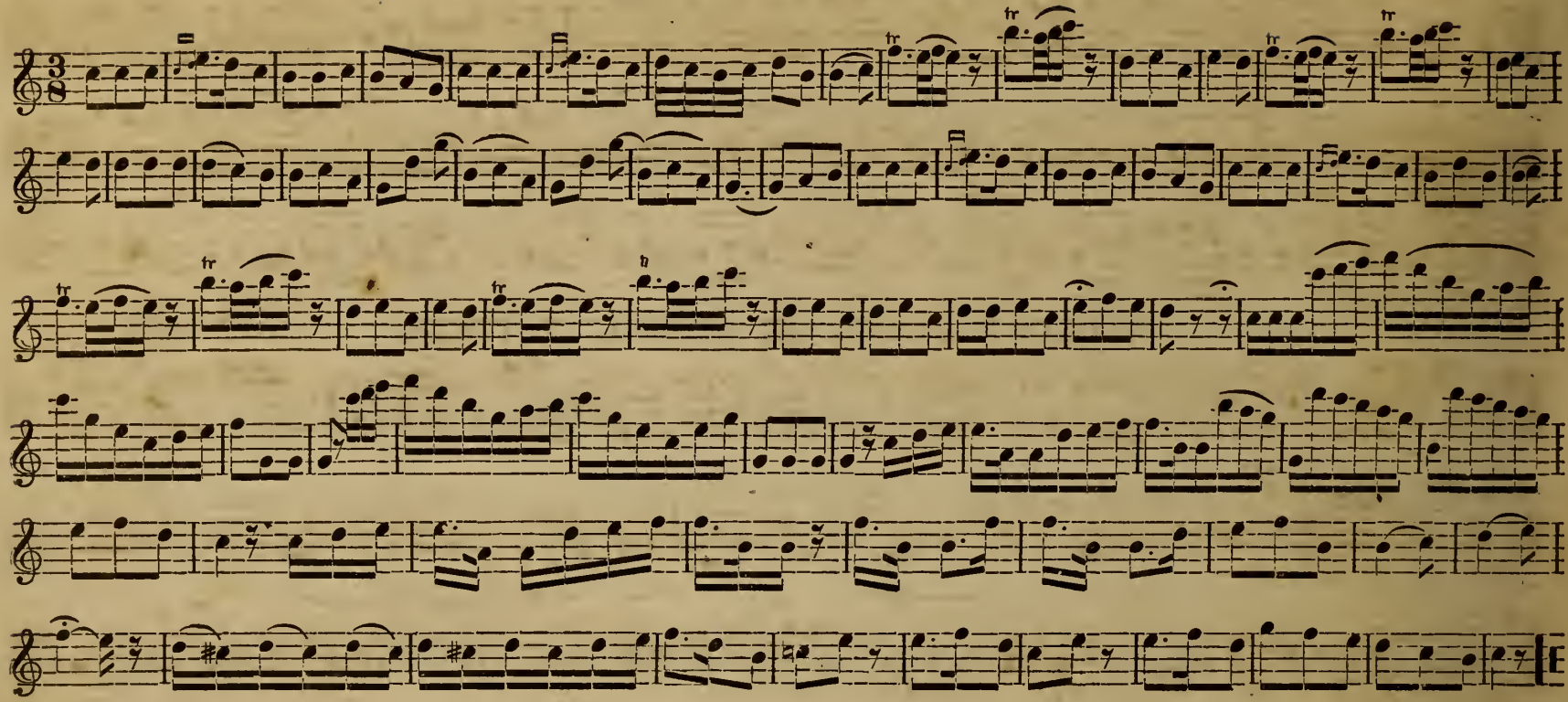
OFFENBACH.



LIST, AND I'LL FIND LOVE

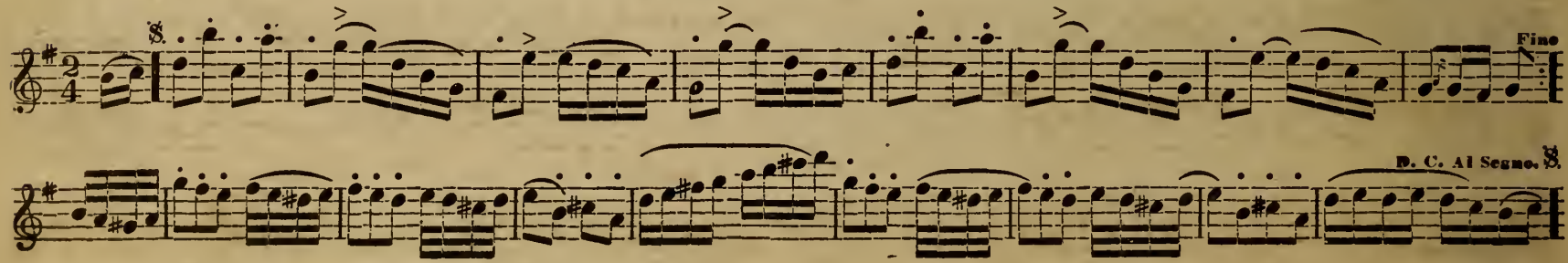
MOZART.

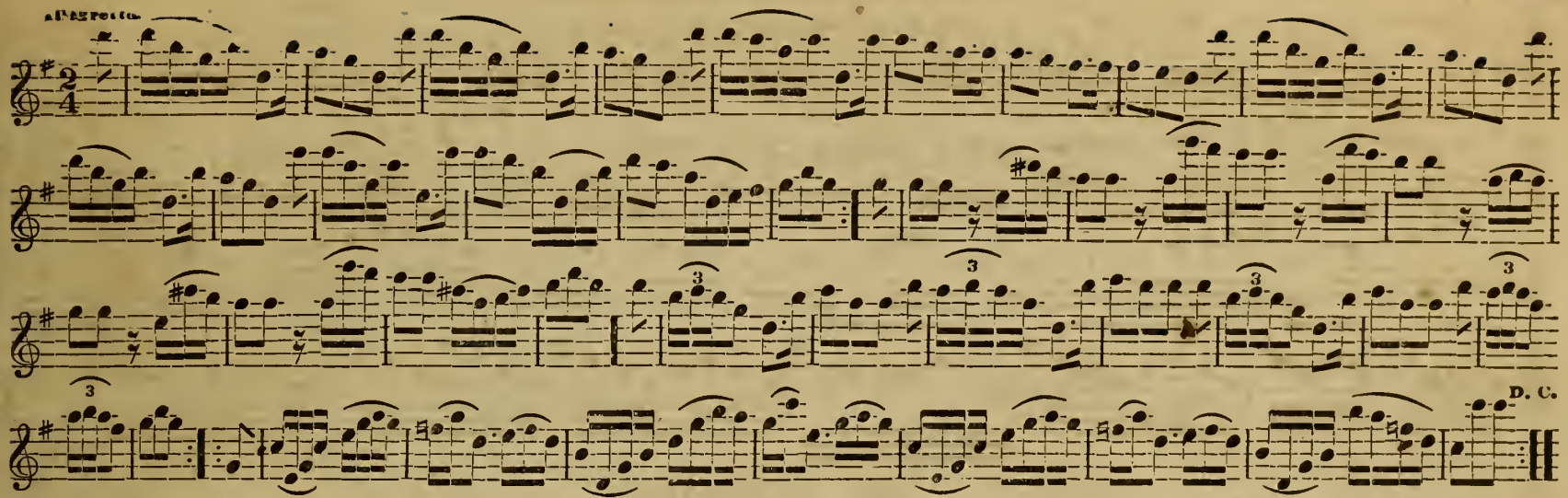
ZERLINA'S ARIA FROM DON GIOVANNI.



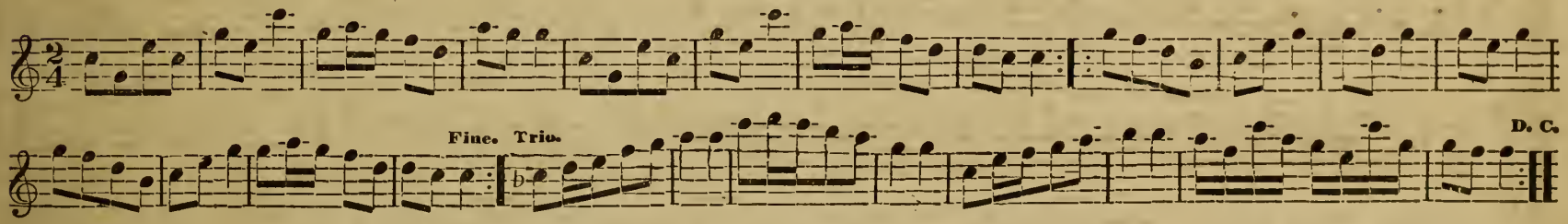
NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA.

CH D' ALBERT.



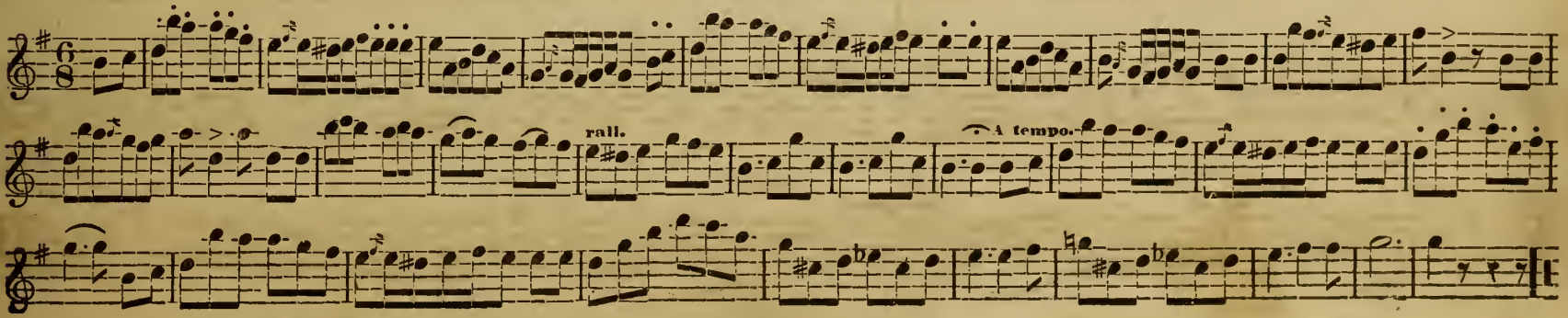


GALLOPADE.



IT IS BETTER TO LAUGH THAN BE SIGHING.

LUCREZIA BORGIA.



THE MUSICAL SNUFFBOX.

Allegretto.

THE WANDERER.

Andantino.

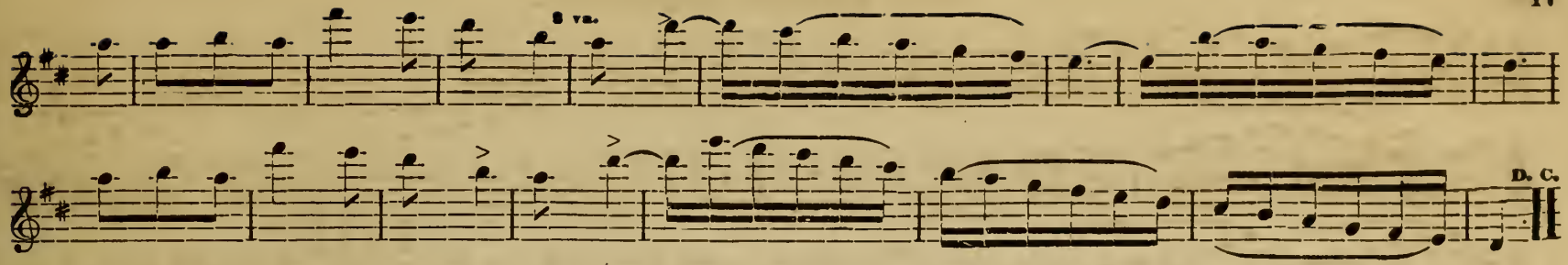
THE DAWN WALTZ.

H. LOUELL.

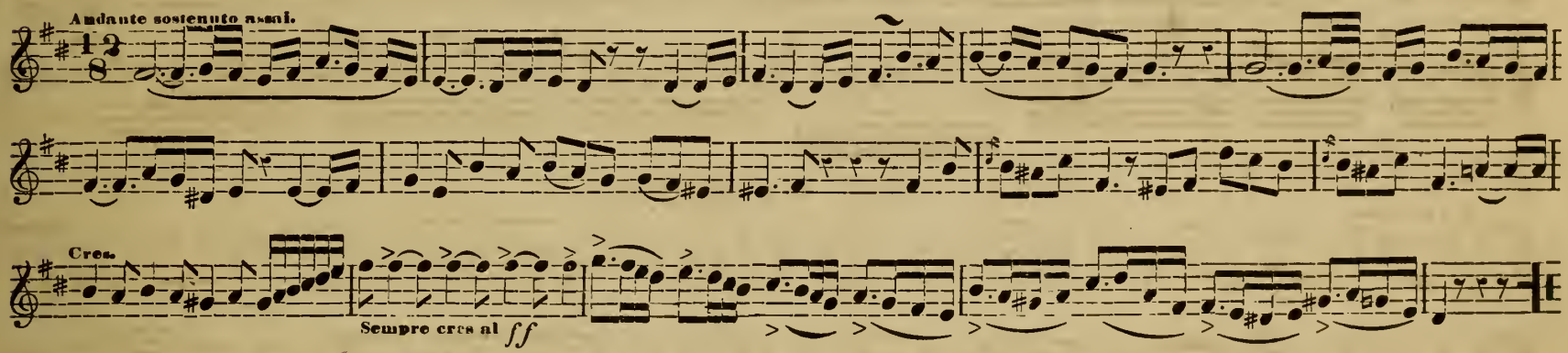
mf Scherzando.

ff

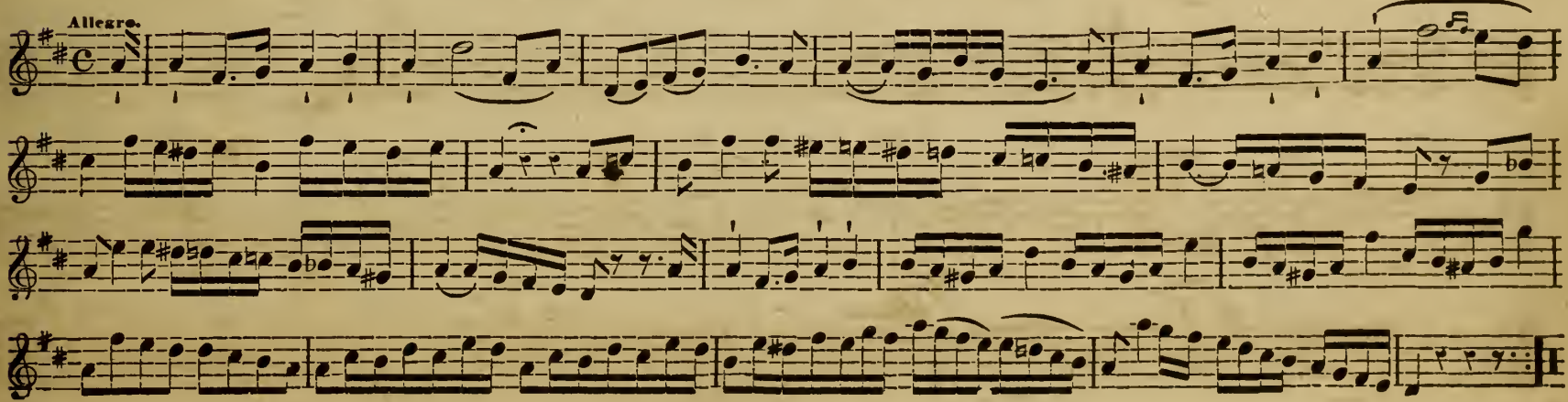
Fine.



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

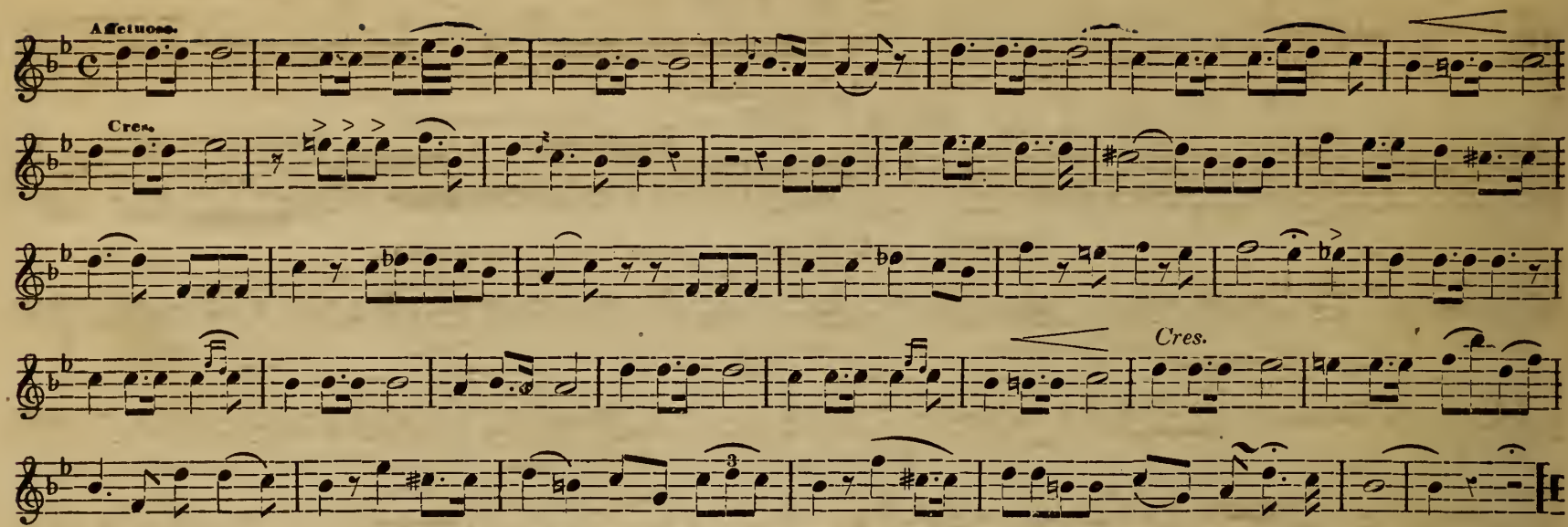


SAY, DEAREST, DOST THOU LOVE ME? FROM NORMA. V. BELLINI.



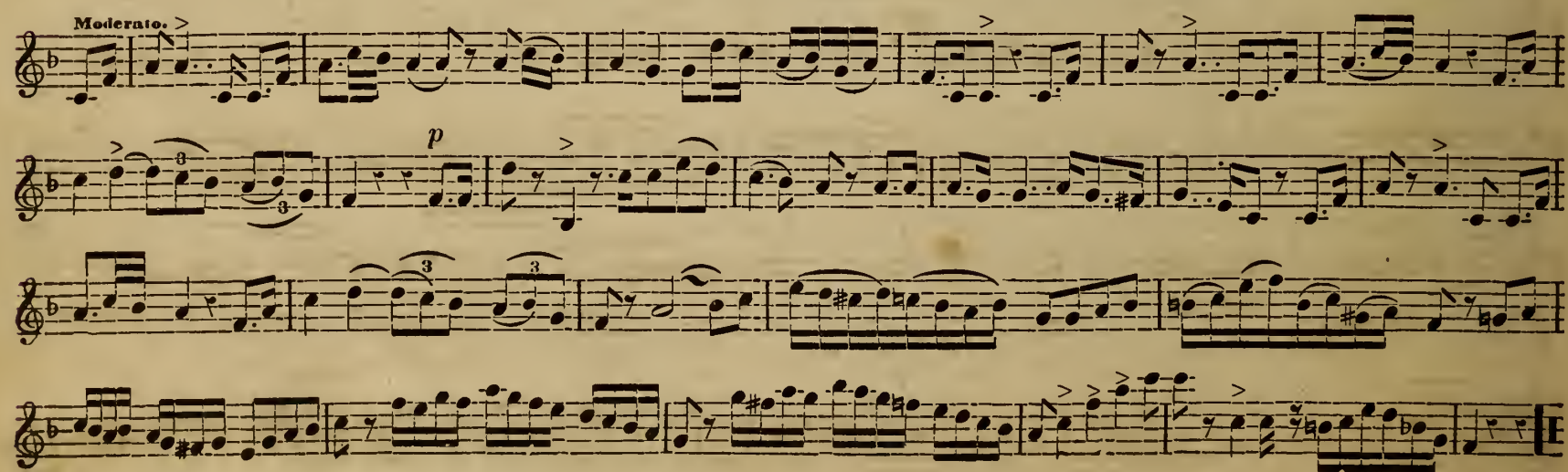
ANGEL OF LIGHT.

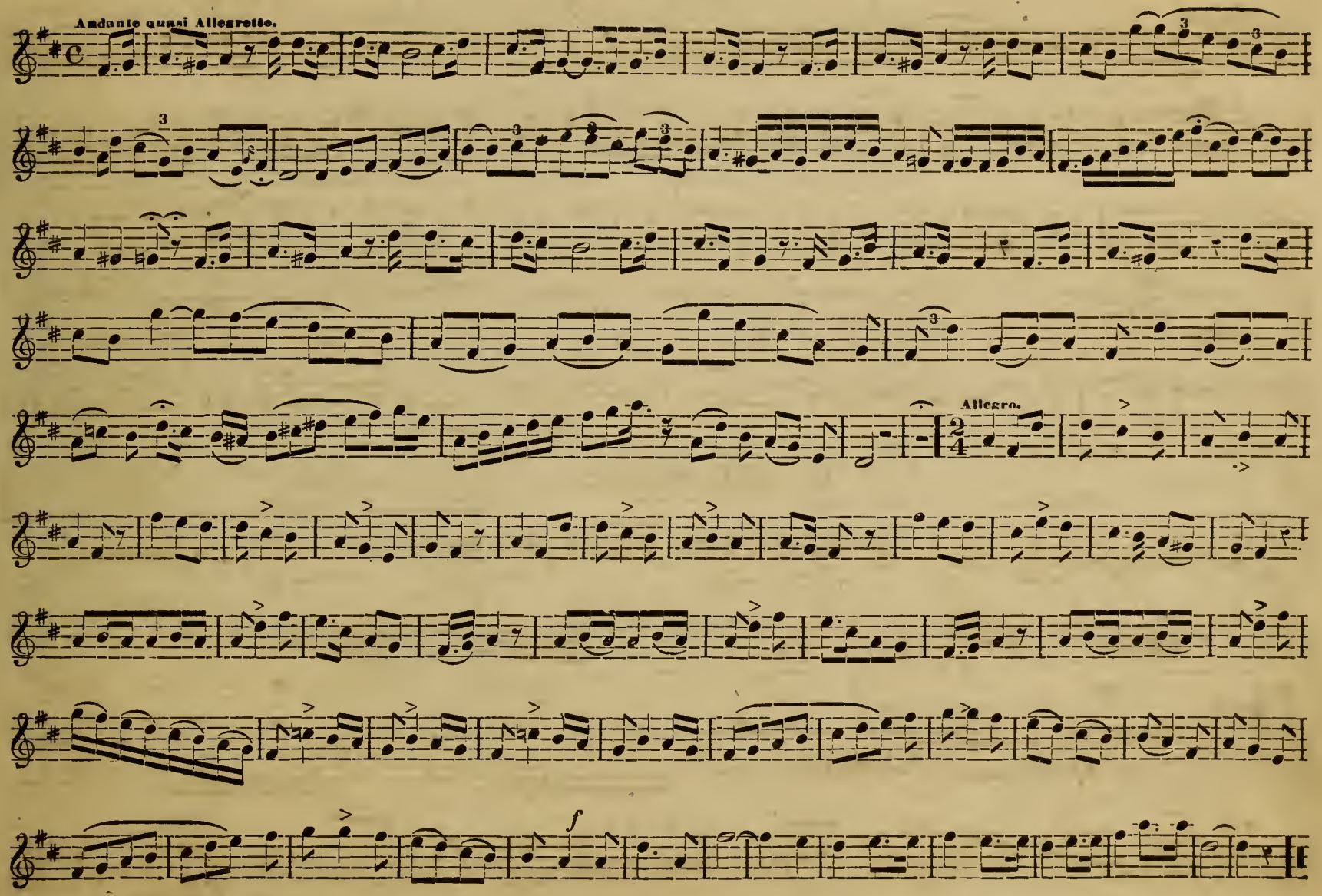
FROM LA FAVORITA. DONIZETTI.



DO NOT MINGLE.

FROM LA SOMNAMBULA. BELLINI.




Andante quasi Allegretto.
Allegro.
f

AZALIA POLKA.

J. BEYER.

Allegretto

1st time.

2d time.

8 va.

loco.

1st time.

2d time.

D. C. al Segno.

GERTRUDE'S DREAM WALTZ.

L. V. BEETHOVEN.

Rather slow with feeling.

p

Fine.

Cres.

Dolce.

1st time.

D. C. Fine.

2d time.

LA PRIMA DONNA WALTZ.

JULIEN.

Con molto sentimento

p

1st time. 2d time an Octave higher. 3d time. Fine.

1s time. 2d time. D. C.

staccatissimo.

p

Cres.

p 1st time. 2d time. D. C. al Fine.

THE ORIGINAL GORLITZA.

JULIEN.

Allegretto moderato. p

Cres. Fine.

ff p pp ff

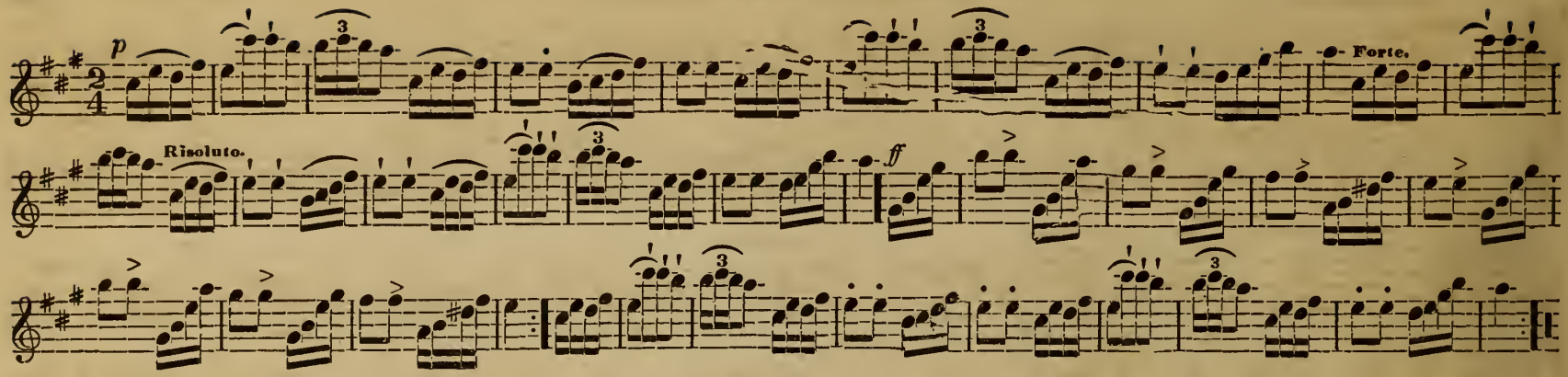
Cres.

ff p ff p ff p ff p ff p ff D. C.

D. C.

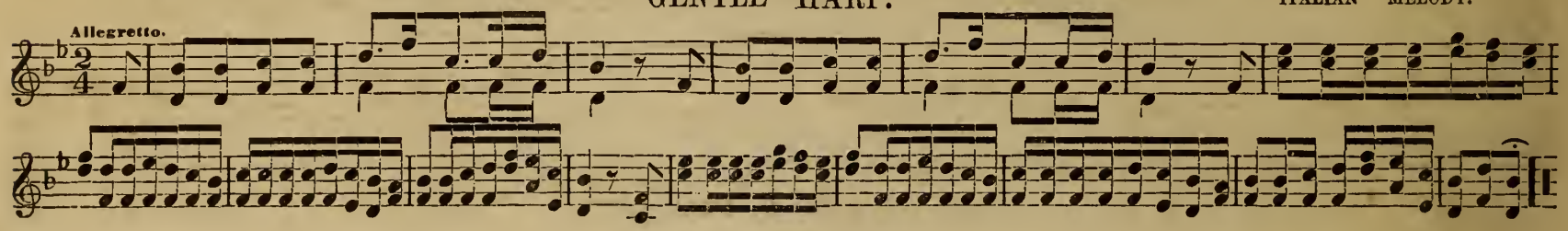
THE COQUETTE POLKA.

CH. D'ALBERT.

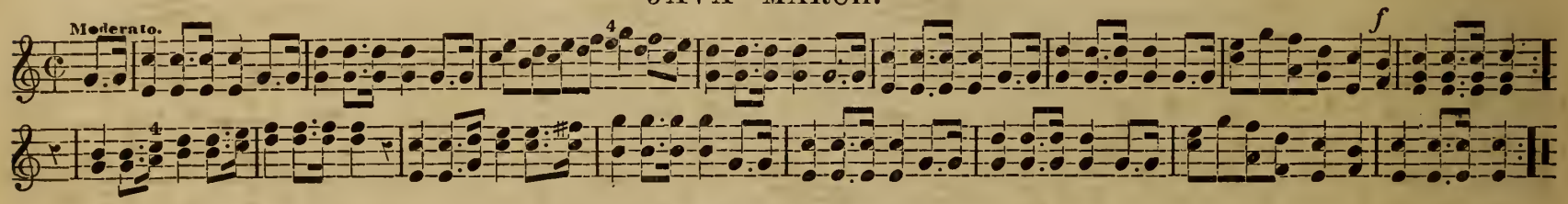


GENTLE HARP.

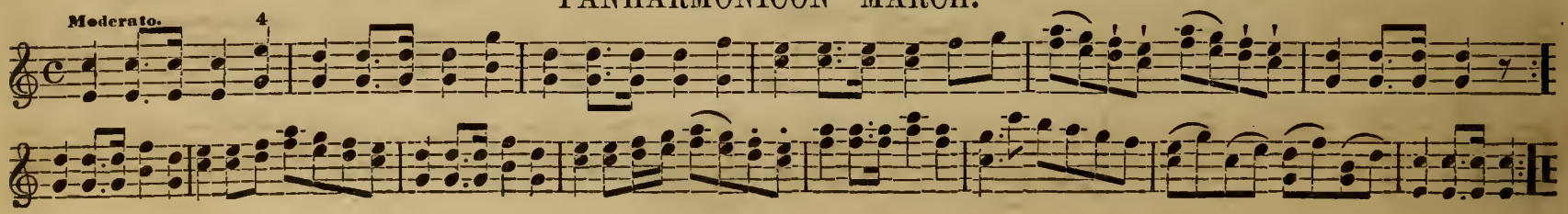
ITALIAN MELODY.



JAVA MARCH.



PANHARMONICON MARCH.



DUETT.—OH HASTE CRIMSON MORNING.

Moderato.

f

rallent.

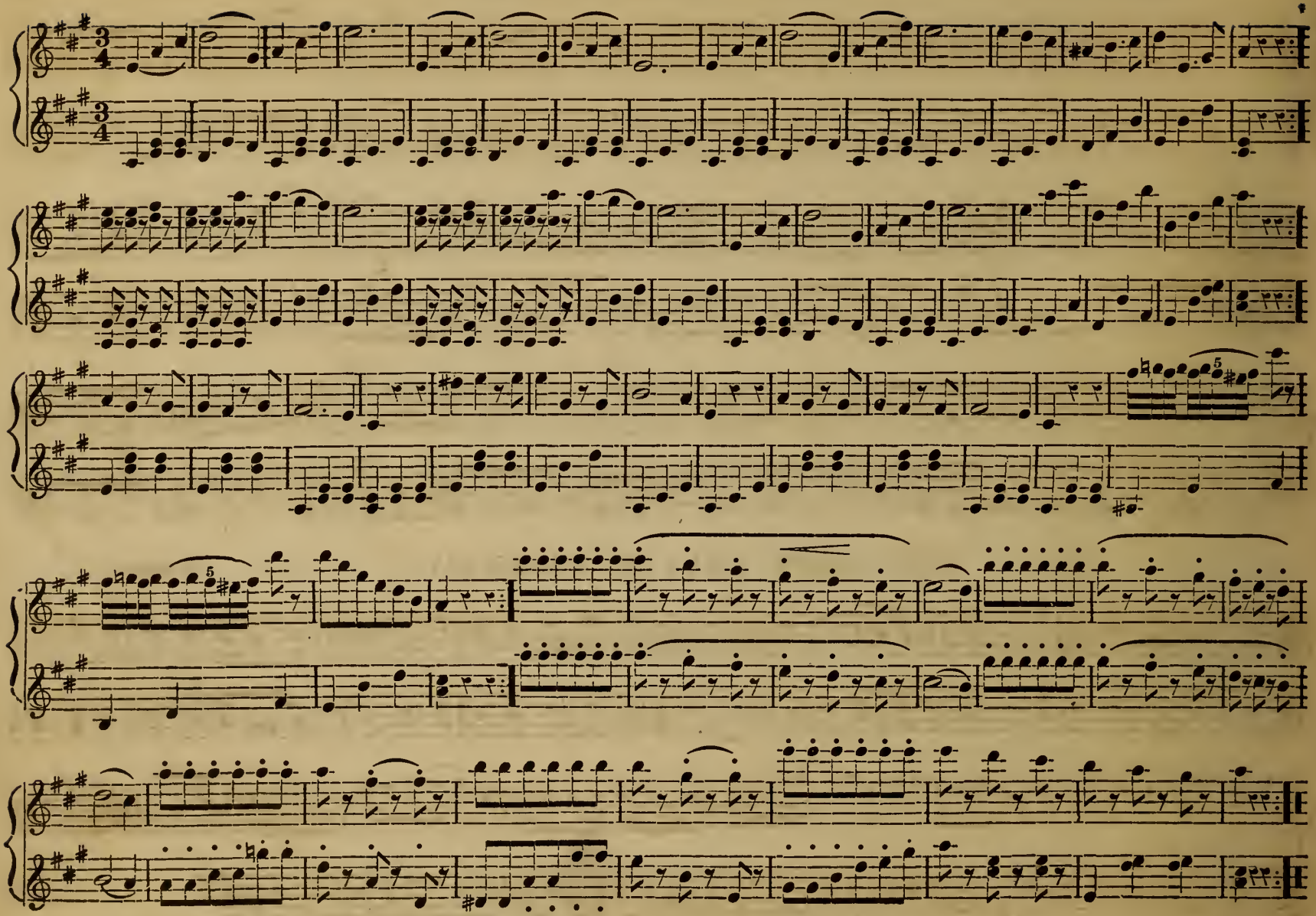
A tempo.

DUETT.—BLANCHE ALPEN.

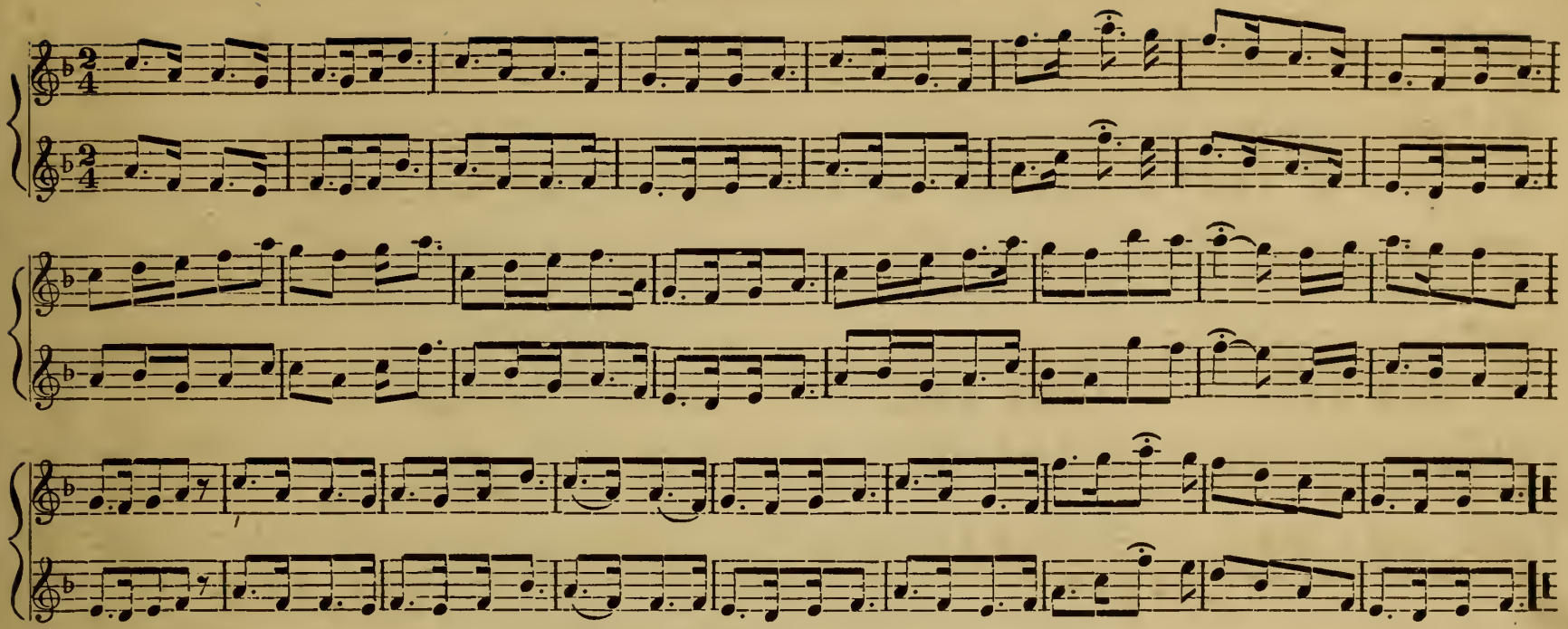
STEPHEN GLOVER.

DUETT.—THE ELFIN WALTZ.

J LABITZKY.

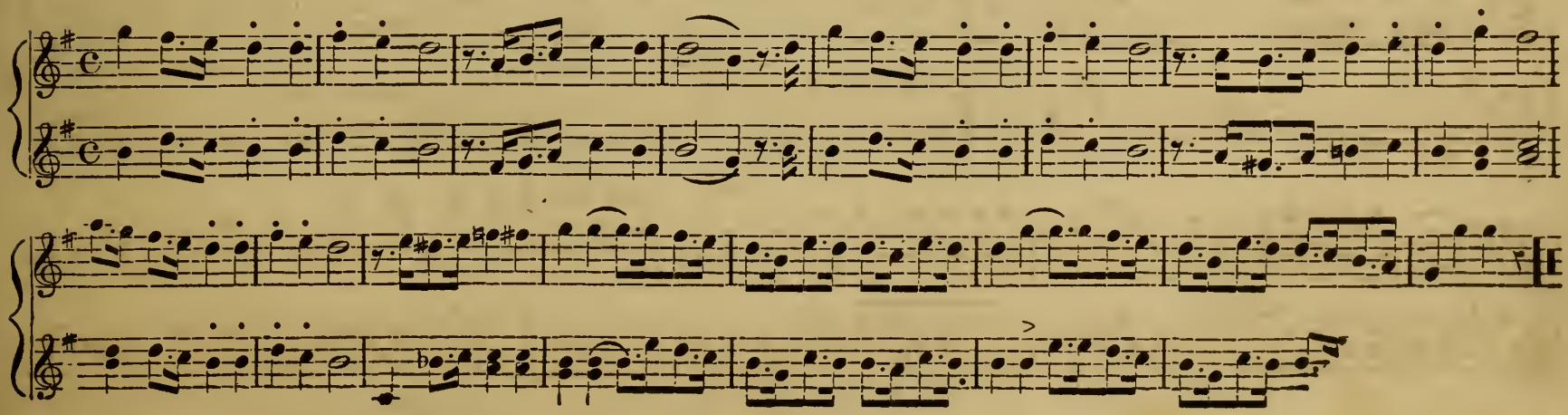


DUETT.—ROY'S WIFE.



DUETT.—FROM LINDA DI CHAMOUNIX.

DONIZETTI.



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