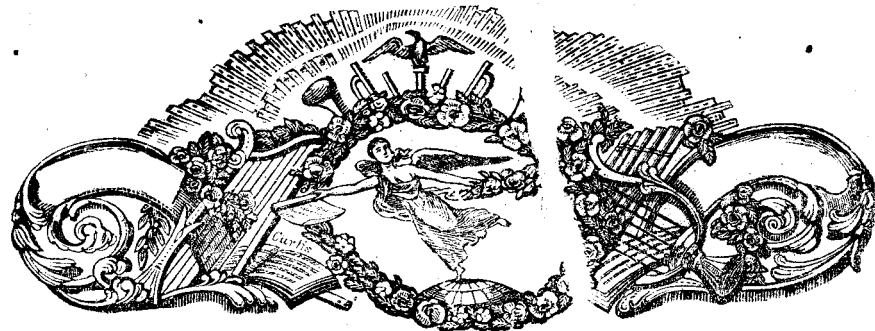


**HOWE'S
SCHOOL FOR THE FLUTE;**

CONTAINING

NEW AND



**COMPLETE
INSTRUCTIONS
FOR THE**

FLUTE,

**WITH A LARGE COLLECTION OF
FAVORITE MARCHES, QUICK-STEPS, WALTZES, HORNPIPES, CONTRA
DANCES, SONGS, AND SIX SETTS OF COTILLIONS
ARRANGED WITH FIGURES,
CONTAINING OVER 150 PIECES OF MUSIC.**

PRICE 50 CENTS

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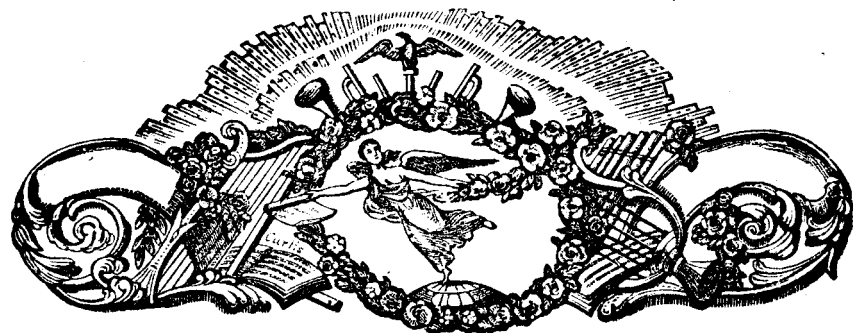
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Lyrah

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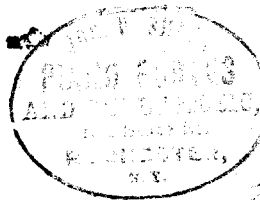
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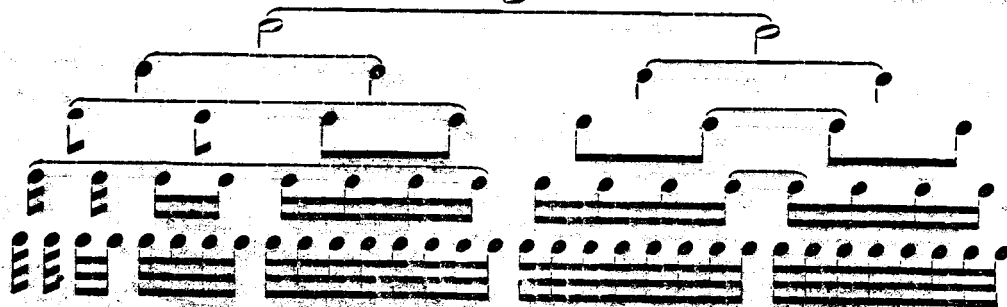


MUSICAL INSTRUCTIONS.

Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.













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

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



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

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

Notes.						
Rests.						


EXAMPLE OF RESTS.

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

Example.

Written.		
Played.		

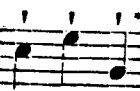
MUSICAL INSTRUCTIONS

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

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



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



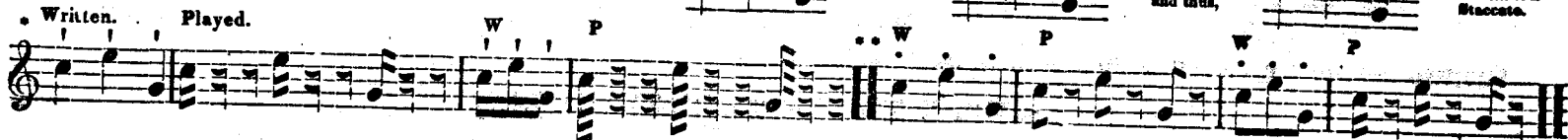
or written thus,



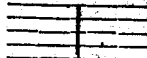
means less staccato, and thus,



means still less Staecato.

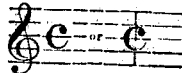


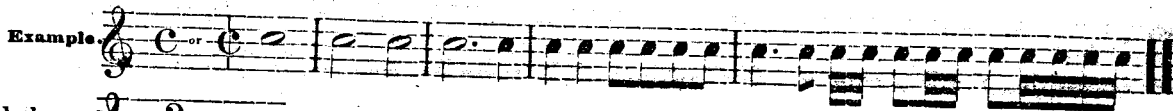
TIME AND ITS DIVISIONS.


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

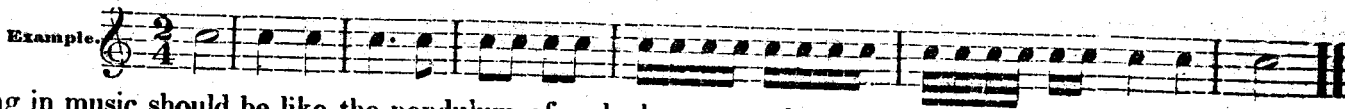
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

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



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



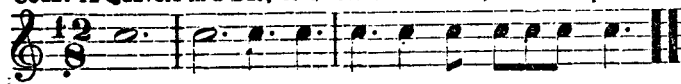
Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

MUSICAL INSTRUCTIONS.

COMPOUND COMMON TIME EXPLAINED.

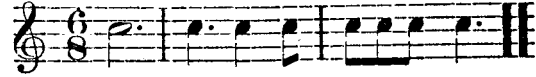
FIRST SORT.

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



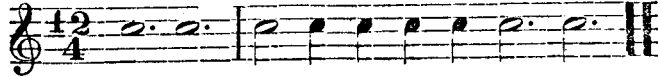
SECOND SORT.

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



THIRD SORT.

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



FOURTH SORT.

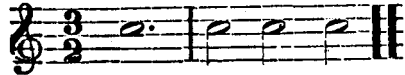
Count 6 Crotchets in a Bar, or 2 Dotted Minims, or their equivalent.



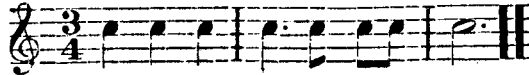
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

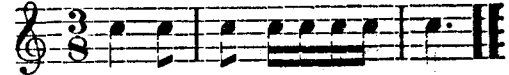
Three Minims in a Bar, or their equivalent.



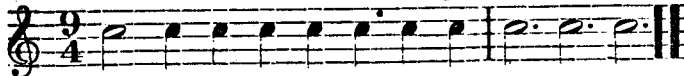
Three Crotchets in a Bar, or their equivalent.



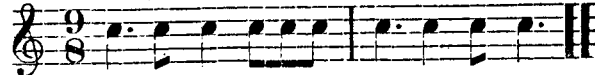
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.




Compound triple Time is seldom used in Modern Music.

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

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

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

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

MUSICAL INSTRUCTIONS.

ACCIDENTS

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

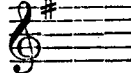
A SHARP # placed before a Note, raises it a Semitone or Halftone.

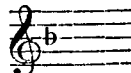
A FLAT ♭ placed before a Note, lowers it a Semitone or Halftone: and if the Note is a F, to which the Flat is prefixed, it is then called B Flat.

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

A Double FLAT ♭♭ lowers the Note two Semitones.

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

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

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

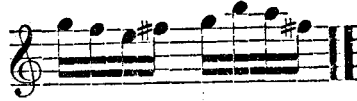
The same rule holds, when more Sharps or Flats are placed on the Clef.

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

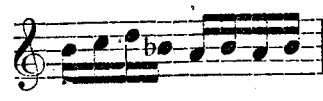
1st EXAMPLE. As Written,



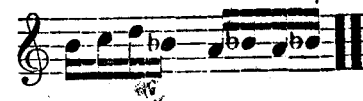
As Played.



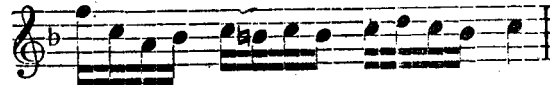
2d EXAMPLE. As Written,



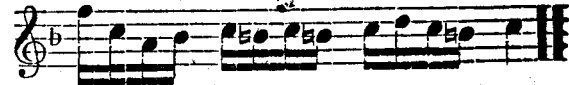
As Played.



3d EXAMPLE.



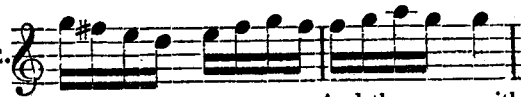
as if written thus,



Which Abbreviations are a Modern Improvement.

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

EXAMPLE.

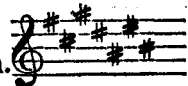


as if written thus,

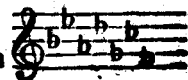


And the same with Flats and Naturals.

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



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



TRANSPOSITION OF THE KEYS OR SCALE.

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

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

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

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

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

EXAMPLE.

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

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

Key of C, Major Mode.

Key of A, Minor Mode.

Key of G, Major Mode. Key of E, Minor Mode.

Key of D, Major Mode. Key of B, Minor Mode.

Key of A, Major Mode. Key of F#, Minor Mode.

TRANSPOSITION OF THE KEYS OR SCALE.

Key of E, Major Mode.

Key of C#, Minor Mode.†



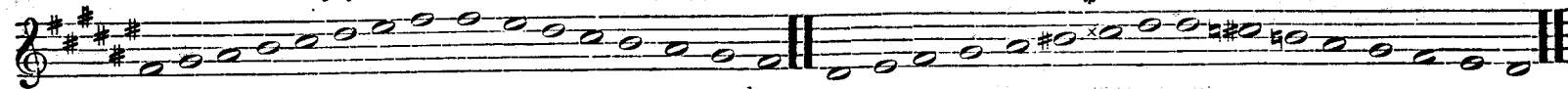
Key of B, Major Mode.

Key of G#, Minor Mode.†



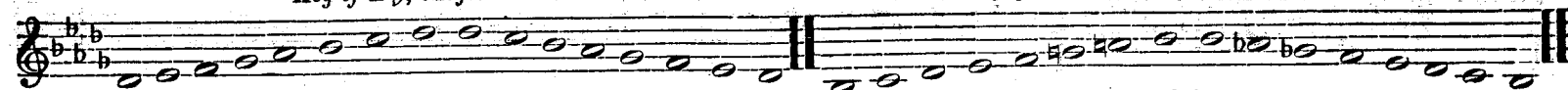
Key of F#, Major Mode.

Key of D#, Minor Mode.†



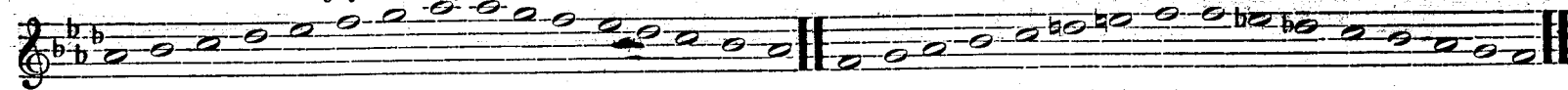
Key of Db, Major Mode.

Key of Bb, Minor Mode.†



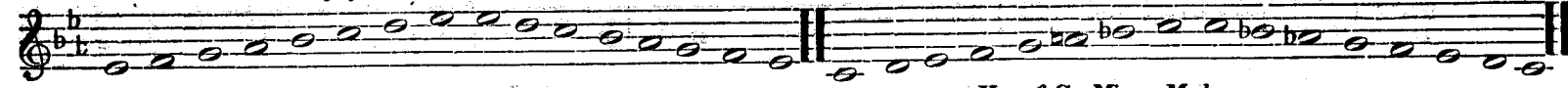
Key of Ab, Major Mode.†

Key of F, Minor Mode.



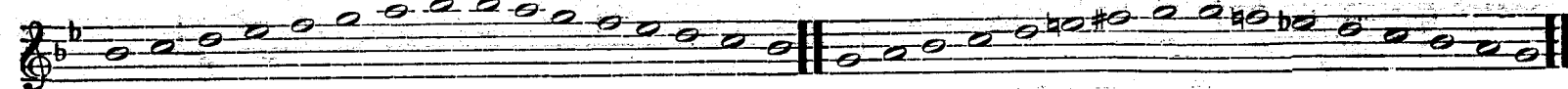
Key of Eb, Major Mode.

Key of C, Minor Mode.



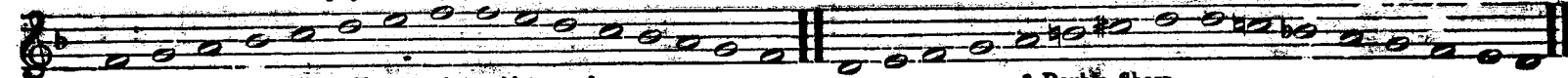
Key of Bb, Major Mode.

Key of G, Minor Mode.



Key of F, Major Mode.

Key of D, Minor Mode.



† These Keys are but seldom used.

* Double Sharp.

LESSONS OF INTERVALS.

This musical score consists of eight staves, each representing a different interval. The first staff is an unlabelled ascending scale. The following seven staves are labeled on the left: THIRDS, FOURTHS, FIFTHS, SIXTHS, Do., OCTAVES, and DOUBLE OCTAVES. Each of these seven staves contains both an ascending and a descending scale. The notes are written in treble clef with a common time signature (C). The intervals are: Third (C4 to E4), Fourth (C4 to F4), Fifth (C4 to G4), Sixth (C4 to A4), Octave (C4 to C5), and Double Octave (C4 to C6). The 'Do.' staff begins with a 'Do' symbol above the first note (C4).

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


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

EXAMPLE 

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

EXAMPLE 

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

EXAMPLE 

QUALITIES OF THE DIFFERENT KEYS.

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

INSTRUCTIONS FOR THE FLUTE

If the object in the use of any instrument is to imitate the human voice, it is no doubt more nearly obtained by the German Flute than perhaps any other. In order therefore to acquire a knowledge of the above Instrument the first thing which you ought to attend to is, to place the Flute properly to your lips; to do which you must take the upper part or Joint of your Flute only and place it to your mouth turning the hole a little inwardly or outwardly till you can sound it with ease, which is not acquired by forcing much wind into the Flute but on the contrary by a retention thereof. When you have acquired this put the remaining parts of the Instrument together, then add your left hand resting the Flute on the 3d joint of the 1st finger and at the same time embracing it with your thumb and with the tip of your first and second fingers upon the first and second holes, and your 3d finger on the 3d hole nearly straight with your hand, a little slanting your right hand fingers, laying easy on the lower hole with your second finger a little cornered. The Instrument being thus held take all your fingers off except the first of your left hand, and try to sound that note, then proceed by putting down the second finger, and so on till you can sound the Flute with every hole stopped.

The Instrument should be held nearly in a horizontal direction, observing always to stand or sit with the body and head upright. You should commence with some easy piece in the key of G (#) or D (##) as they are more natural to the Flute than any other key.

NATURAL SCALE OR GAMUT.

The diagram shows the flute's keys with the following fingerings for each note:

Note	1st Finger	2nd Finger	3rd Finger	4th Finger	5th Finger
D	●	○	○	○	○
E	●	●	○	○	○
F	●	●	●	○	○
G	●	○	○	○	○
A	○	○	○	○	○
B	○	○	○	○	○
C	○	○	○	○	○
D	○	○	○	○	○
E	○	○	○	○	○
F	○	○	○	○	○
G	○	○	○	○	○
A	○	○	○	○	○
B	○	○	○	○	○
C	○	○	○	○	○
D	○	○	○	○	○
E	○	○	○	○	○
F	○	○	○	○	○
G	○	○	○	○	○

D# Key.

The black hold ● is intended to designate that the hole is to be closed. The white ○ to be left open.

SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.

FLUTE.

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

D# Key.

FLUTE.

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

D# Key.

INSTRUCTIONS FOR THE FLUTE.

The image displays a musical scale on a treble clef staff, followed by a series of fingerings for various keys. The scale consists of the following notes: C, C#, D, D#, E, F, F#, G, G#, A, Bb, B, C. Below the staff, there are seven rows of fingerings, each labeled with a key signature: C key, Bb key, G# key, F# key, D# key, C# key, and C key. Each row shows the fingerings for the corresponding notes in the scale. The C key row shows the standard fingering (1-2-3-4-5-1-2-3-4-5-1-2-3-4-5). The Bb key row shows a different fingering pattern, and so on. The C key row at the bottom is identical to the first row.

ADDITIONAL KEYS.

Although the German Flute with one key has all the semitones, as already explained, yet to render the Instrument more perfect, other keys have been added, termed additional keys; the numbers most in use are three, four and six, a scale of which is given above. When your Flute has but four keys the long keys of the scale should of course be omitted.

DOUBLE TONGUEING.

Double Tongueing is of the first importance to every one who wishes to play with execution, as by it many passages very difficult are rendered perfectly easy. The chief difficulty in this is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words tootle, tootle, too, to yourself, and carefully observing to sound the notes clearly and distinctly, in order to acquire which I would recommend only to use the top joint of the Flute at first, carefully observing that the action and reaction are equally distinct, then add the remaining parts, and do the same, observing that your Tongue and Fingers move together.

A DICTIONARY OF MUSICAL TERMS

& signifies in, for, at, with, &c.

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Alto, Ounter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.

Andantino, quick than Andante.

Anthem, a passage or passages of scripture set to music.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.* or \curvearrowright , with an increasing sound.

Contra Dance, (original from the French Contre Dance.) A dance in which the parties engaged stand in two opposite ranks; this is the term out of which arose the corruption Country Dance.

Cotillion, A brisk dance performed by eight persons together; also, a tune which regulates the dance.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del Segno, from the sign.

Diminuendo, *Dim.* or \curvearrowleft , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Dueto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and.

Expression, that quality of composition from which we receive a kind of sentiment. appeal to our feelings.

Expressivo, with expression.

Forte, or *F.* strong and full.

Fortissimo, or *F. F.* very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, [or *sfz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution approaching to *piano*.

* **Harmony**, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an Instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

* **Melody**, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Adante* and *Allegro*.

Molto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental composition, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure

of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.* or *P. P.*, very soft.

Poco, little, somewhat.

Pomposo, grand, dignified

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the Organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Turdo, slow.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all together.

Unison, the union of two or more tones on one and the same degree of the scale.

Veloc, quick.

Vigoroso, with energy.

Verse, one voice to a part

Vivace, in a brisk and lively manner.

Waltz, a particular kind of dance.

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

WHAT FAIRY LIKE MUSIC.

Fin.

Musical score for 'WHAT FAIRY LIKE MUSIC.' in G major, 3/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked 'Fin.' and ends with a double bar line and repeat dots. The second staff continues the melody and also ends with a double bar line and repeat dots.

SWEET HOME.

Adagio. pp

Musical score for 'SWEET HOME.' in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked 'Adagio. pp'. The second staff continues the melody and ends with a double bar line and repeat dots.

AULD LANG SYNE.

Musical score for 'AULD LANG SYNE.' in G major, common time (C). The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff continues the melody and ends with a double bar line and repeat dots.

BONNY DOON.

Musical score for 'BONNY DOON.' in G major, 6/8 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The second staff continues the melody and ends with a double bar line and repeat dots.

BLUE EYED MARY.

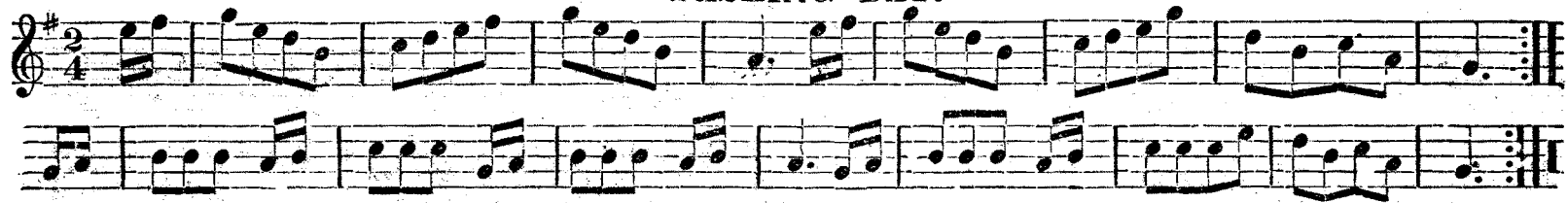
15



AM I NOT FONDLY THINE OWN.



WASHING DAY.



BONNY BOAT.

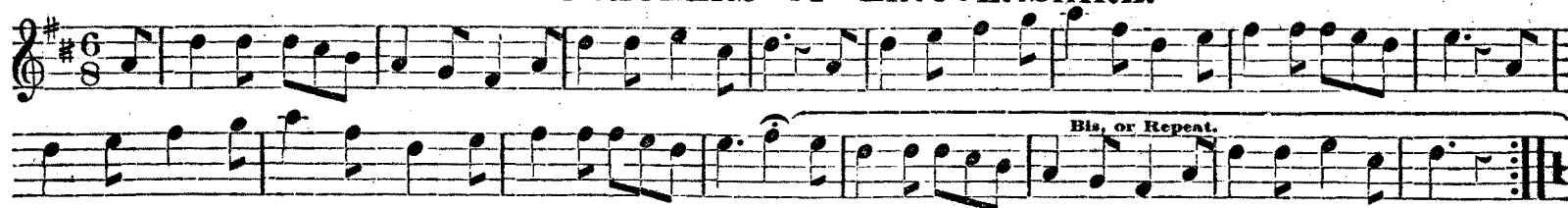


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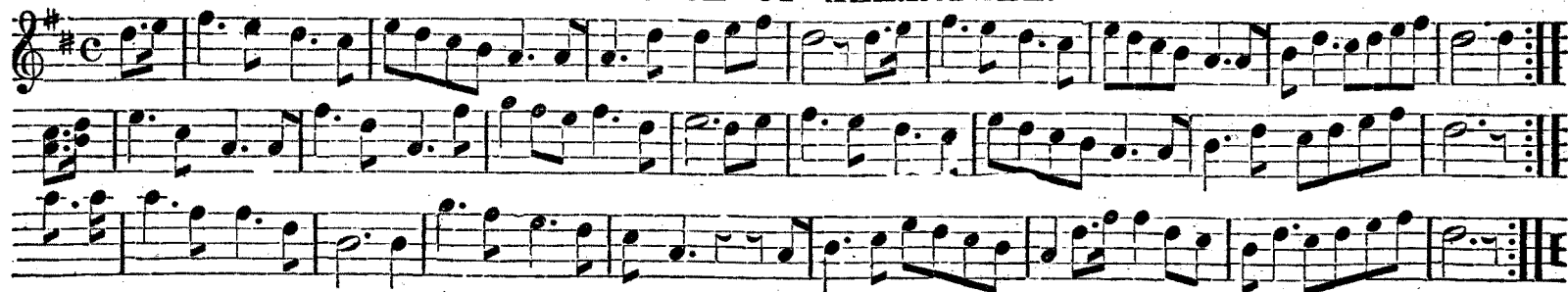
THE BRIGHT ROSY MORNING.



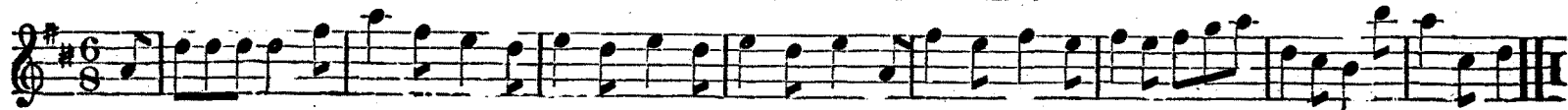
THE POACHERS OF LINCOLNSHIRE.



THE ROSE OF ALLANDALE.



KING AND COUNTRYMAN.



HAIL TO THE CHIEF.

17

Musical score for "Hail to the Chief" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Forte." is written below the first staff. The music features a melody in the upper voice and a supporting bass line in the lower voice, both characterized by rhythmic patterns typical of a march.

DUKE OF KENT'S MARCH.

Musical score for "Duke of Kent's March" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a supporting bass line in the lower voice, both characterized by rhythmic patterns typical of a march.

CALEDONIAN MARCH.

Musical score for "Caledonian March" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a supporting bass line in the lower voice, both characterized by rhythmic patterns typical of a march.

MARCH IN THE BATTLE OF PRAGUE.

Musical score for "March in the Battle of Prague" in G major and common time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the upper voice and a supporting bass line in the lower voice, both characterized by rhythmic patterns typical of a march.

GOV. KING'S MARCH.



THE SOLDIER'S RETURN.



RUSSIAN MARCH.



SWISS GUARDS' MARCH.



GRAND MARCH IN NORMA.

Two staves of musical notation for the Grand March in Norma. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests and dynamic markings. The second staff continues the melody with similar rhythmic structures.

KING OF PRUSSIA'S MARCH.

Three staves of musical notation for King of Prussia's March. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a prominent melody with eighth and sixteenth notes, often beamed together. The second and third staves provide accompaniment with similar rhythmic patterns.

GEN. SCOTT'S MARCH.

Three staves of musical notation for Gen. Scott's March. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a strong, rhythmic melody. The first staff ends with a double bar line and the word "Fine." written above it. The second and third staves continue the piece, with the second staff ending with a double bar line and "D. C." written above it, and the third staff also ending with a double bar line and "D. C." written above it.

WASHINGTON'S MARCH.

Musical score for "WASHINGTON'S MARCH." The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff contains the main melody. The second and third staves provide accompaniment, with the second staff featuring a prominent bass line. The piece concludes with a double bar line and repeat dots.

WASHINGTON'S GRAND MARCH.

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

WASHINGTON CROSSING THE DELAWARE.

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

SALEM CADETS' MARCH.

21

Musical score for 'SALEM CADETS' MARCH.' consisting of four staves. The first staff is the melody in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are accompaniment parts. The fourth staff is a bass line with triplets and a final double bar line with repeat dots.

MORELLA'S LESSON.

Musical score for 'MORELLA'S LESSON.' consisting of two staves. The first staff is the melody in G major, 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is the accompaniment. Both staves end with a double bar line and repeat dots.

WHAT CAN THE MATTER BE.

Musical score for 'WHAT CAN THE MATTER BE.' consisting of two staves. The first staff is the melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is the accompaniment. Both staves end with a double bar line and repeat dots.

LAFAYETTE'S MARCH.

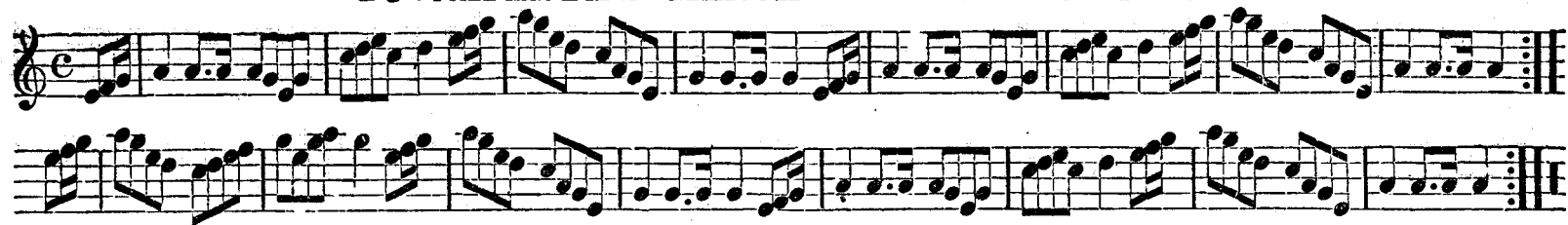
Musical score for Lafayette's March, featuring two systems of music. The first system consists of two staves: the upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), and the lower staff is in bass clef. The second system also consists of two staves, with the upper staff marked 'Pia.' in the beginning. The music is written in a march style with various rhythmic patterns and dynamics.

HAIL COLUMBIA.

Musical score for Hail Columbia, featuring three systems of music. The first system consists of two staves: the upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), and the lower staff is in bass clef. The second system consists of two staves, with the upper staff containing triplets and a trill (tr). The third system consists of two staves, with the upper staff containing triplets. The music is written in a march style with various rhythmic patterns and dynamics.

BUONAPARTE'S MARCH OVER THE RHINE.

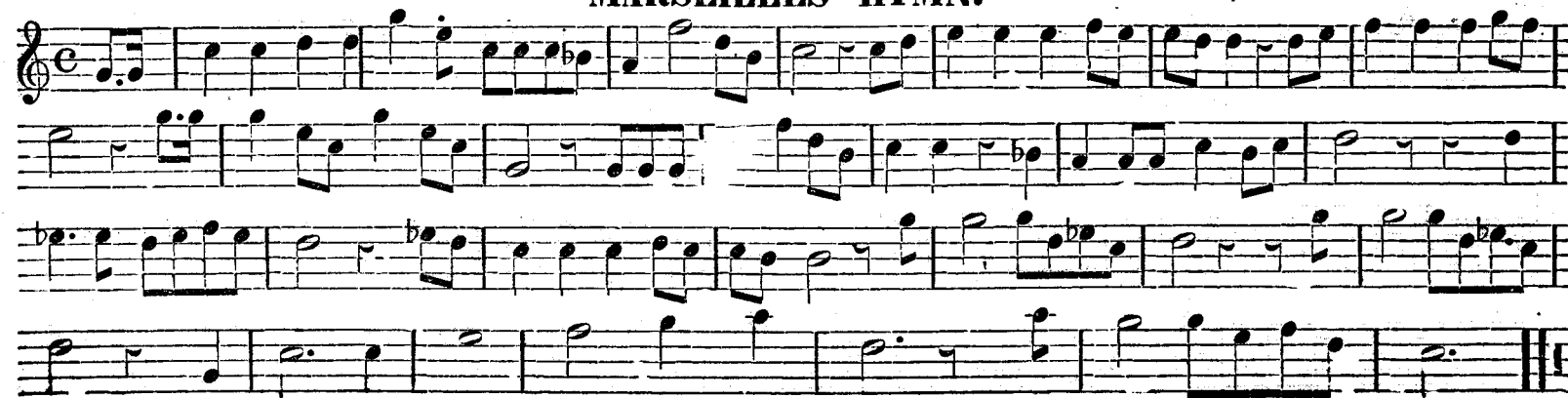
23



JAVA MARCH.



MARSEILLES HYMN.



HARRISON'S GRAND MARCH.

Musical score for Harrison's Grand March, featuring three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff starts with a dynamic marking of *f* (forte). The third staff starts with a dynamic marking of *p* (piano). The music consists of rhythmic patterns and melodic lines typical of a grand march.

LOUISVILLE MARCH.

Musical score for Louisville March, featuring three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music includes triplets and other rhythmic figures characteristic of a march.

SCOTCH MARCH.

Musical score for Scotch March, featuring two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a strong Scottish folk influence with characteristic rhythmic patterns.

BOSTON CADETS' MARCH.

25

Musical score for "BOSTON CADETS' MARCH." The score is written on four staves in G major (one flat) and 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

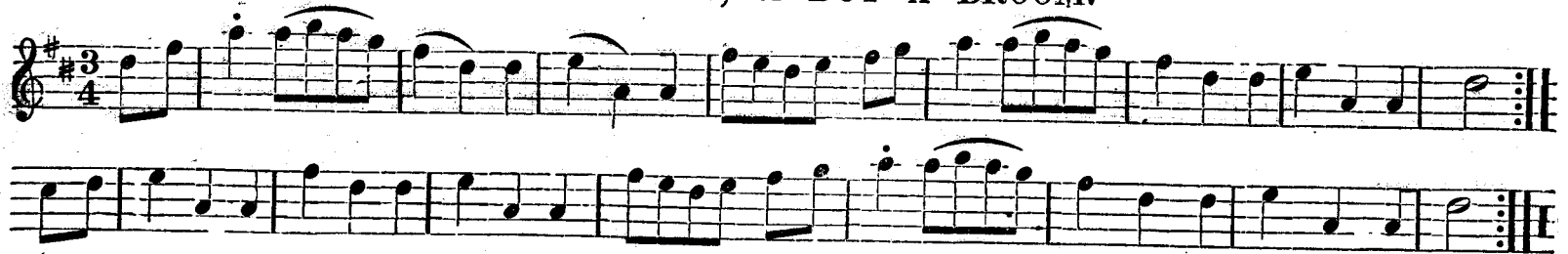
QUICK MARCH IN CYMON.

Musical score for "QUICK MARCH IN CYMON." The score is written on four staves in G major (one flat) and 2/4 time. The first staff begins with a treble clef and a key signature of one flat. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. The piece includes dynamic markings such as "Pia." and "Forte." and concludes with a double bar line and repeat dots.

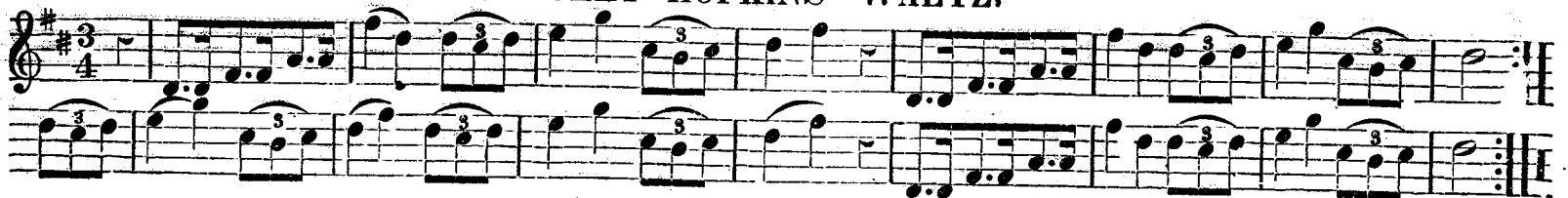
SWISS WALTZ.



UNION WALTZ, or BUY A BROOM.



POLLY HOPKINS' WALTZ.



COPENHAGEN WALTZ.



VON WEBER'S FAVORITE WALTZ.

Musical notation for Von Weber's Favorite Waltz, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The music features a rhythmic melody with eighth and sixteenth notes, characteristic of a waltz.

CINDERELLA WALTZ.

Musical notation for Cinderella Waltz, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The music features a rhythmic melody with eighth and sixteenth notes, characteristic of a waltz.

BEETHOVEN'S FAVORITE WALTZ.

Musical notation for Beethoven's Favorite Waltz, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The music features a rhythmic melody with eighth and sixteenth notes, characteristic of a waltz.

HUNGARIAN WALTZ.



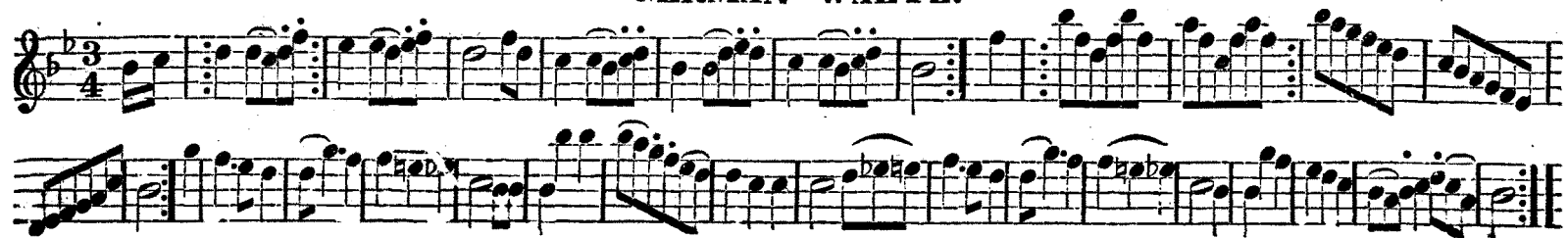
STEAMBOAT WALTZ.



BRUNSWICK WALTZ.



GERMAN WALTZ.



THE DEVIL'S DREAM.

29



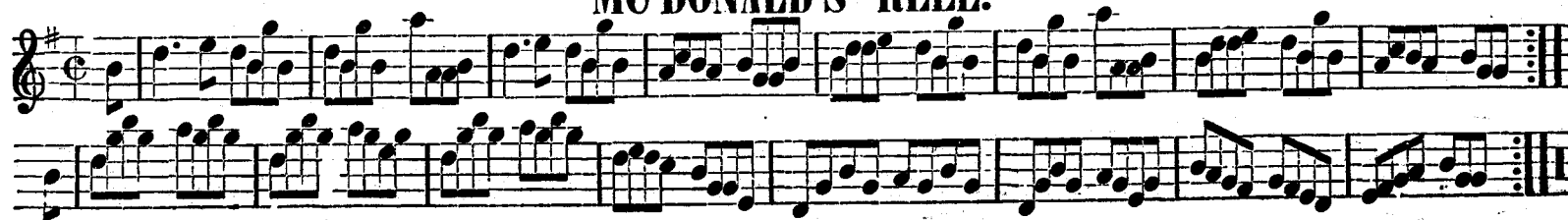
SPEED THE PLOUGH.



MONEY MUSK.



MC'DONALD'S REEL.



WOOD UP QUICKSTEP.

Musical score for "WOOD UP QUICKSTEP." 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 time signature of 2/4. It features a melodic line with eighth and sixteenth notes, including a repeat sign with first and second endings. The second staff contains a complex rhythmic accompaniment with many beamed notes. The third and fourth staves continue the melodic and accompanimental lines, with the fourth staff ending with a double bar line and repeat dots.

WRECKER'S DAUGHTER.

Musical score for "WRECKER'S DAUGHTER." 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 time signature of 2/4. It features a melodic line with eighth and sixteenth notes, including a repeat sign with first and second endings. The second staff contains a complex rhythmic accompaniment with many beamed notes. The third and fourth staves continue the melodic and accompanimental lines, with the fourth staff ending with a double bar line and repeat dots. The word "Fine." is written above the second staff, and "D.C." is written above the fourth staff.

HERO'S QUICKSTEP.

31

Musical score for "Hero's Quickstep" in 2/4 time, key of D major. The score consists of six staves. The first staff is the melody, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The second staff is a piano accompaniment with a treble clef, featuring chords and moving lines. The third staff is a piano accompaniment with a bass clef, featuring chords and moving lines. The fourth staff is a piano accompaniment with a bass clef, featuring chords and moving lines. The fifth staff is a piano accompaniment with a bass clef, featuring chords and moving lines. The sixth staff is a piano accompaniment with a bass clef, featuring chords and moving lines. The piece concludes with a double bar line.

FANNY ELSLER'S SPANISH CACHUCA.

Musical score for "Fanny Elser's Spanish Cachuca" in 3/4 time, key of D major. The score consists of two staves. The first staff is the melody, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The second staff is a piano accompaniment with a bass clef, featuring chords and moving lines. The piece concludes with a double bar line and first and second endings marked "1st." and "2d.".

316843

CRACOVienne QUICKSTEP.

Musical score for Cracovienne Quickstep, featuring four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The last two staves are in bass clef. The piece includes triplets and ends with a double bar line and repeat dots. The word "Fine." is written above the final bar of the second staff, and "D. C." is written above the final bar of the fourth staff.

STEAM BOAT QUICKSTEP.

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

ST. PATRICK'S DAY IN THE MORNING.

Musical score for St. Patrick's Day in the Morning, featuring two staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece ends with a double bar line and repeat dots. The word "Fine." is written above the final bar of the first staff, and "D. C." is written above the final bar of the second staff.

RORY O'MORE.

33



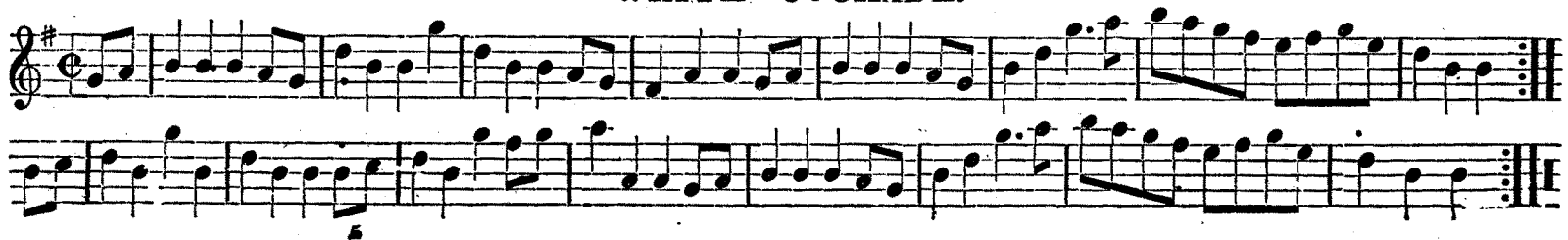
LAND OF SWEET ERIN. (an Irish air.)



IRISH WASHERWOMAN.



WHITE COCKADE.



FLOWERS OF EDINBURGH.



SOMNAMBULA QUICKSTEP.



DOUGLASS FAVORITE, or MOUNTAIN HORNPIPE.



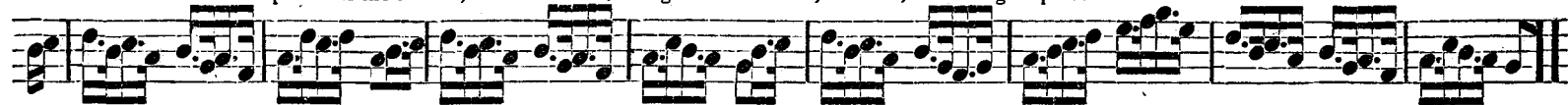
MISS MC'LEOD'S REEL, or THE ENTERPRISE AND BOXER.



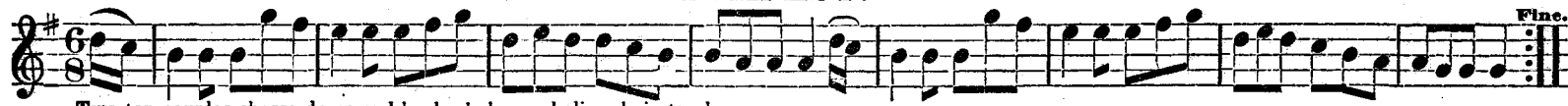
CHORUS JIG.



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



TEMPEST.



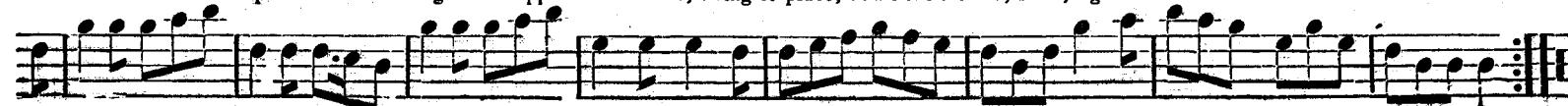
Two top couples chassa down and back; balance, ladies chain to place.



HOB OR KNOB, or the Campbells are coming.



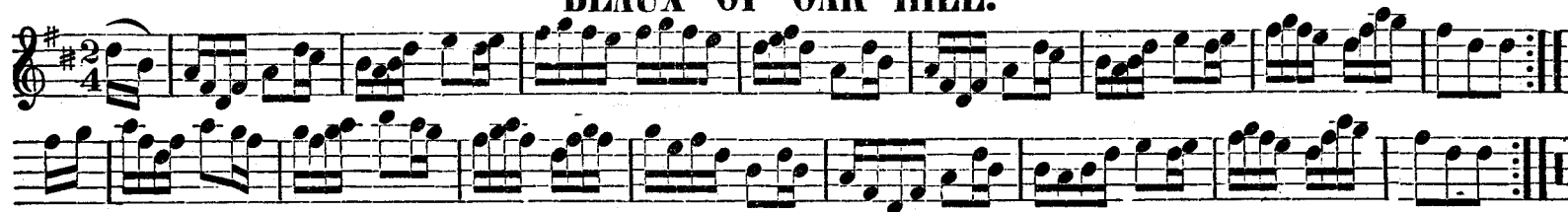
First and third couples balance—swing to the opposite—balance, swing to place, down the middle, back, right and left.



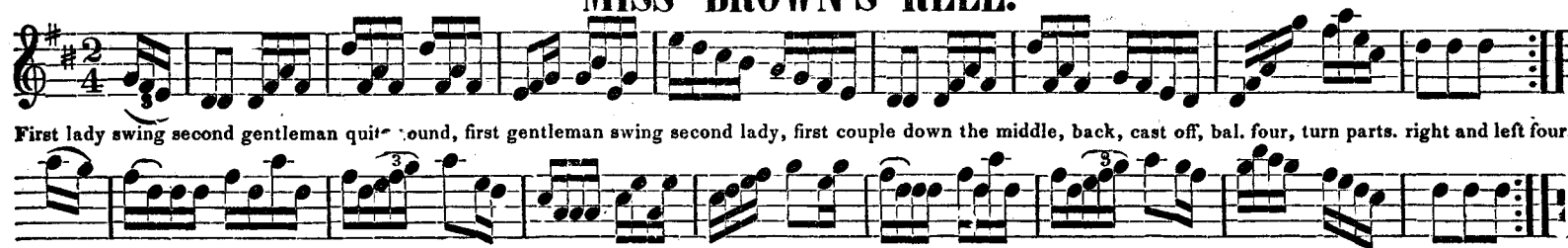
THE CUCKOO.



BEAUX OF OAK HILL.



MISS BROWN'S REEL.



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

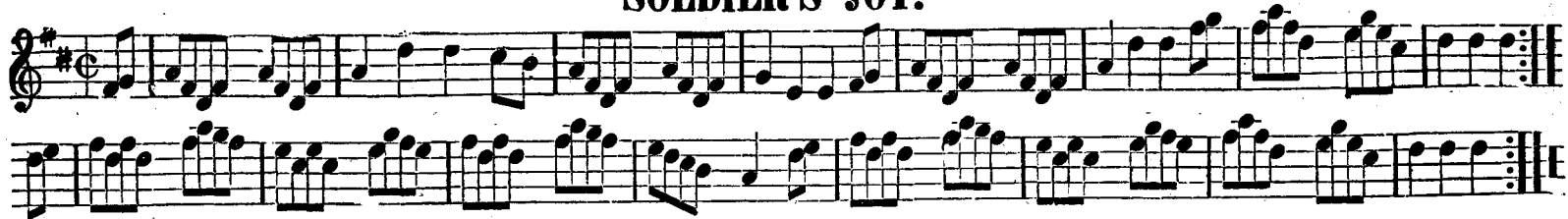


FOREST OF BONDI.



SOLDIER'S JOY.

37



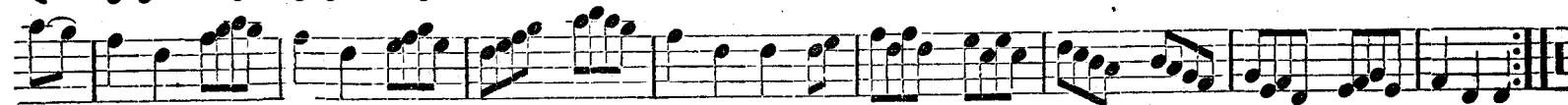
THE ISLE OF SKY.



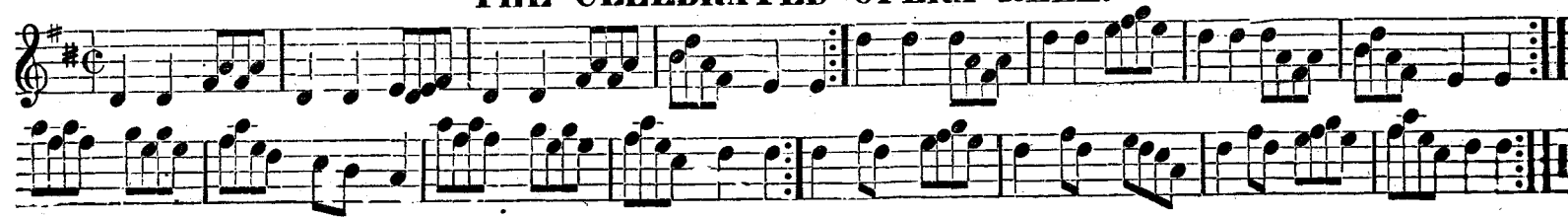
Balance 6; chassa half round; balance again; chassa round to place; first four cross hands half round; swing partners; cross hands round to place; leading



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



THE CELEBRATED OPERA REEL.



RICKETT'S HORNPIPE.



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



place; right and left 4;

LIVERPOOL HORNPIPE.



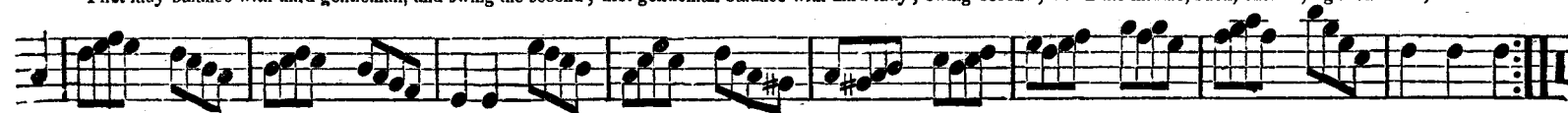
NEW CENTURY HORNPIPE.



DURANG'S HORNPIPE.



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




A Minor.



CHARLEY OVER THE WATER.



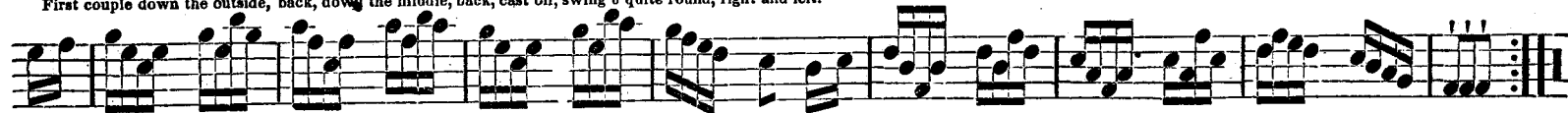
GO TO THE DEVIL AND SHAKE YOURSELF.



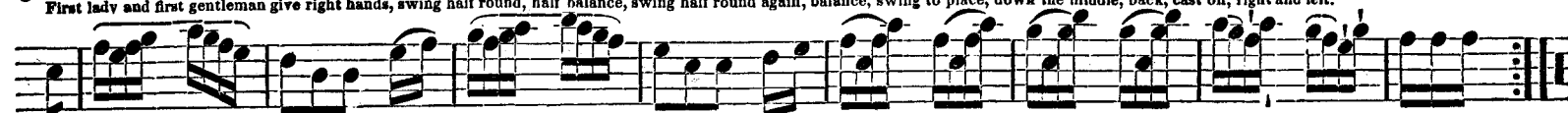
RUSTIC REEL.



FISHER'S HORNPIPE.



HULL'S VICTORY.



CONSTITUTION HORNPIPE.



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



VINTON'S HORNPIPE.

41



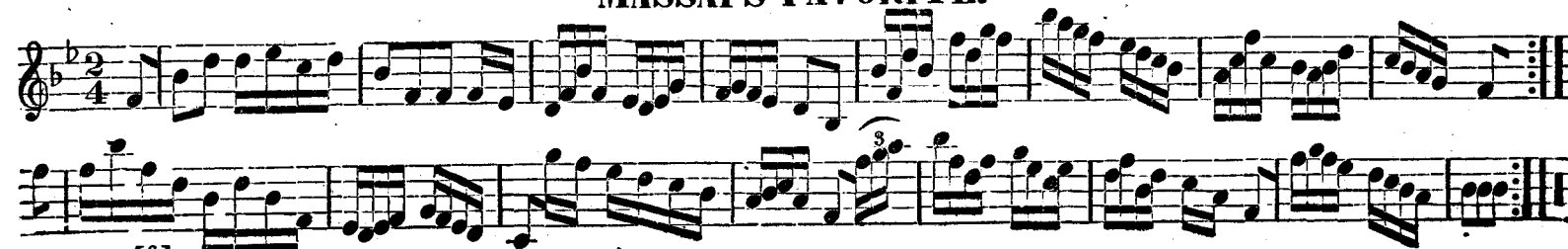
GOOD FOR THE TONGUE.



COLLEGE HORNPIPE.



MASSA'S FAVORITE.



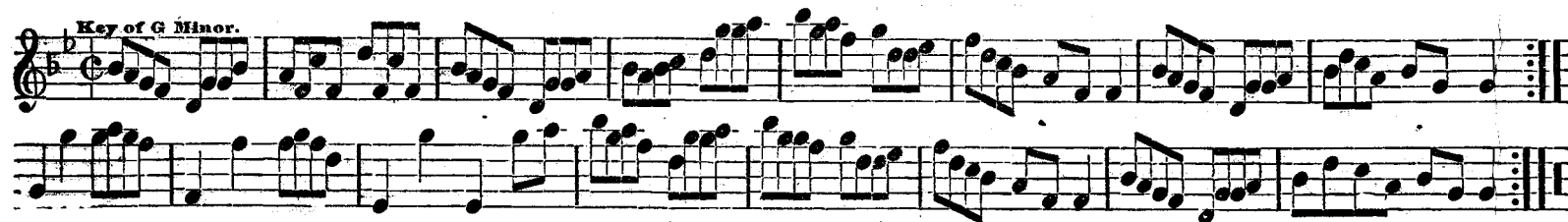
DEMOCRATIC HORNPIPE.

Key of G. Minor F.

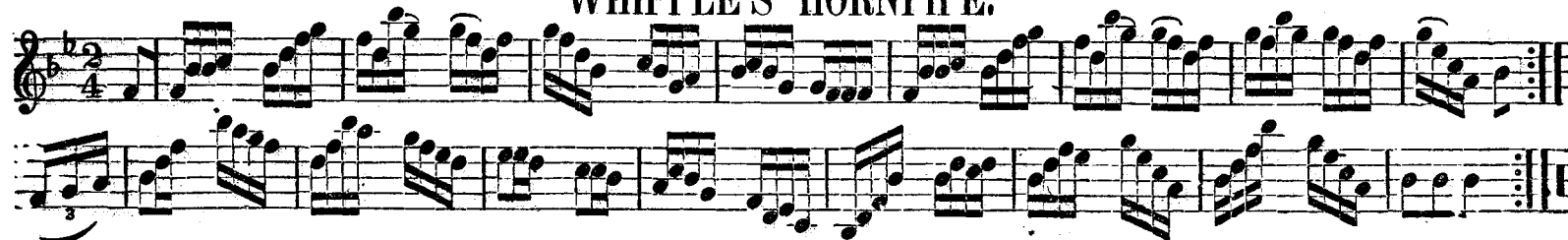


SAILORS SET ON SHORE.

Key of G Minor.



WHIPPLE'S HORNPIPE.



BRICKLAYER'S HORNPIPE.

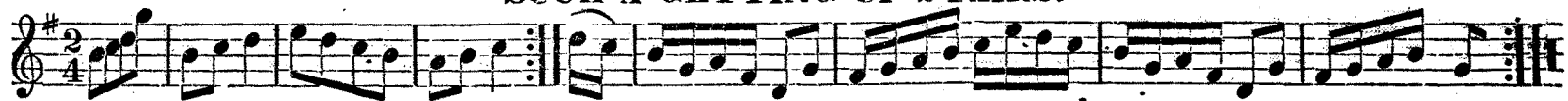


MISS LUCY LONG.

43



SUCH A GETTING UP STAIRS.



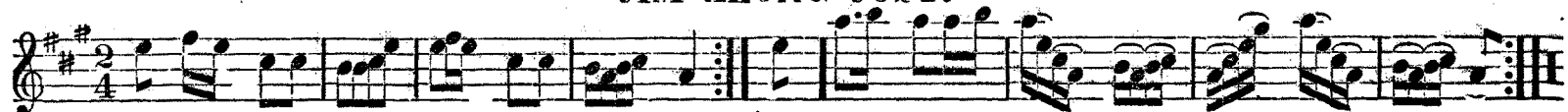
OLD ZIP COON.



OLD DAN TUCKER.



JIM ALONG JOSY.



INDEPENDENT SETT.

The musical score is organized into three systems, each with a primary staff and two accompaniment staves. The first system is in treble clef, 6/8 time, with a key signature of one sharp (F#). The second system is in bass clef, 2/4 time, with a key signature of one sharp (F#). The third system is in treble clef, 6/8 time, with a key signature of one sharp (F#). The score concludes with a double bar line and repeat dots. The initials 'D. C.' are printed at the end of each system.

System 1 (Treble Clef, 6/8): The primary staff contains a melodic line with eighth and sixteenth notes. The two lower staves provide accompaniment with chords and moving lines. The system ends with a double bar line and the initials "D. C."

System 2 (Bass Clef, 2/4): The primary staff features a rhythmic accompaniment with eighth and sixteenth notes. The two lower staves contain more complex accompaniment with slurs and accents. The system ends with a double bar line and the initials "D. C."

System 3 (Treble Clef, 6/8): The primary staff continues the melodic theme. The two lower staves provide accompaniment with slurs and accents. The system ends with a double bar line and the initials "D. C."

INDEPENDENT SETT. (Continued.)

4 $\frac{6}{8}$

D. C.

5 $\frac{2}{4}$

f D. C.

6 $\frac{2}{4}$

D. C.

MADAME BLANCHE SETT.

The musical score is arranged in three systems, each containing two staves. The first system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second system is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The third system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Dynamics include *f* (forte), *p* (piano), and *s* (sforzando). Articulations include accents (>) and slurs. The piece concludes with the instruction "D. C." (Da Capo) at the end of each system.

MADAME BLANCHE SETT. (Continued.)

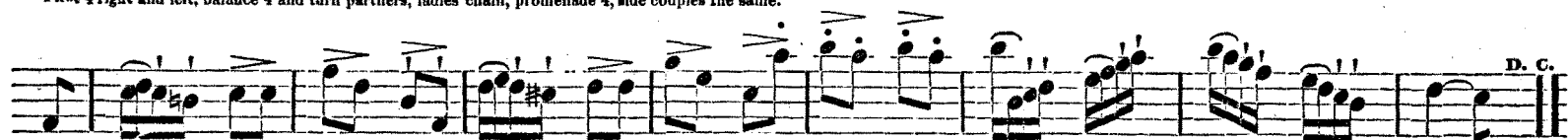
47



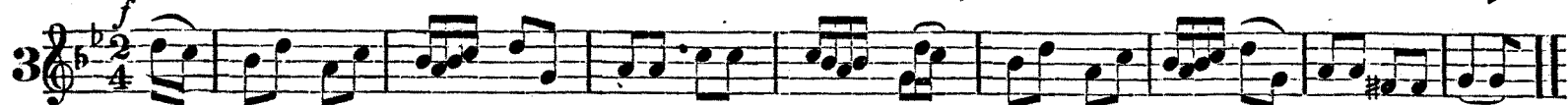
SECOND ADVENT SETT.



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



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



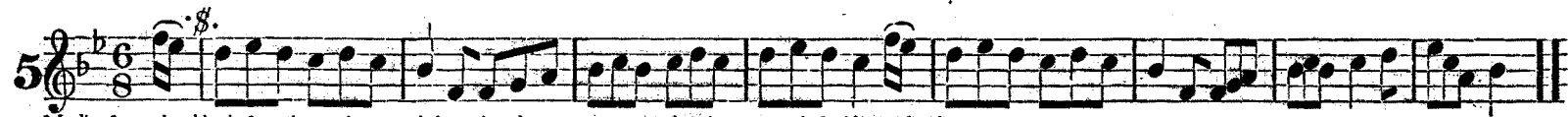
Ladies forward and back, gentlemen the same, all chassa across partners, all balance partners and turn. grand chain, promenade 8.



SECOND ADVENT SETT. (Continued.)



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



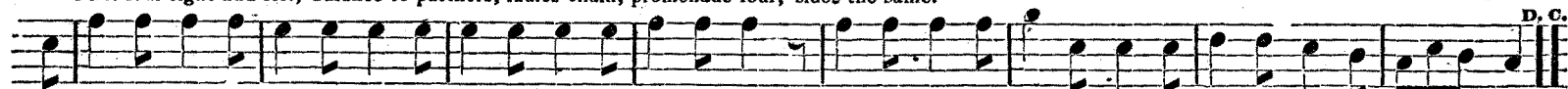
2 Ladies forward and back, 2 gentlemen the same, balance 4, and turn partners, grand chain, promenade 8, side couples the same.



CINDERELLA SETT.



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



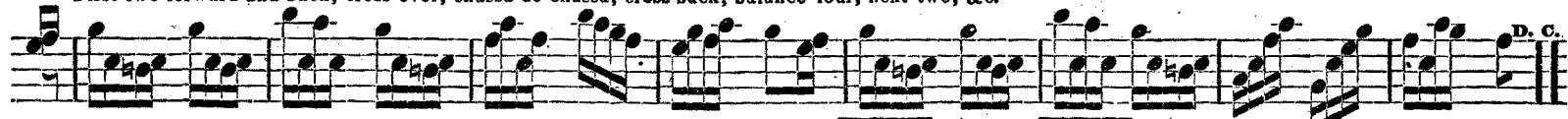
D. C.



D. C.



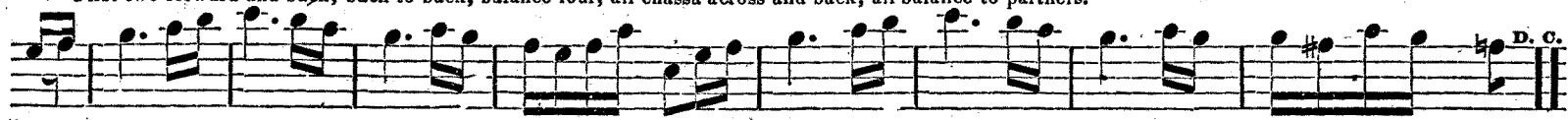
First two forward and back, cross over, chassa de chassa, cross back, balance four, next two, &c.



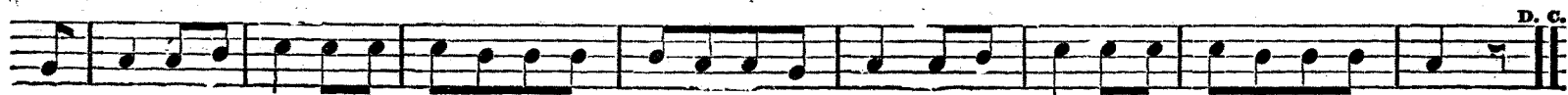
D. C.



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



D. C.



D. C.

CINDERELLA SETT. (Continued.)

4/8

Musical notation for the first system, 4/8 time signature. The staff contains a series of eighth notes and quarter notes, primarily moving in an upward direction.

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

Musical notation for the second system, 4/8 time signature. The staff continues the melodic line from the first system.

D. C.

5/4

Musical notation for the third system, 5/4 time signature. The staff features a mix of eighth and quarter notes.

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

Musical notation for the fourth system, 5/4 time signature. The staff continues the melodic line.

D. C.

3/4

Musical notation for the fifth system, 3/4 time signature. The staff features a mix of eighth and quarter notes.

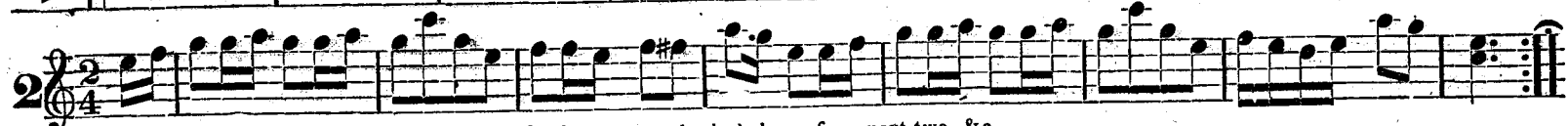
Ladies balance to the right, all promenade, gentlemen the same.

Musical notation for the sixth system, 3/4 time signature. The staff continues the melodic line.

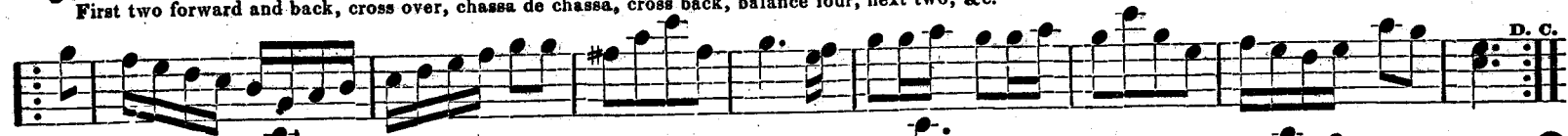
D. C.



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



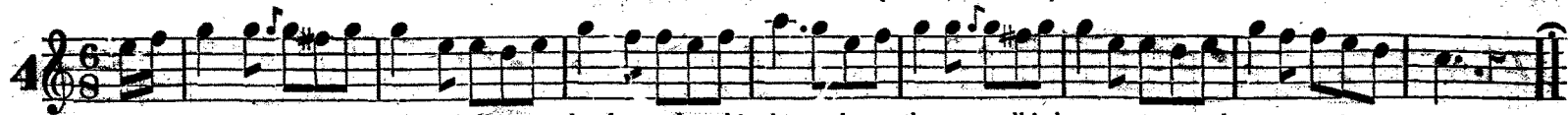
First two forward and back, cross over, chassa de chassa, cross back, balance four, next two, &c.



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



SPANISH SETT. (Continued.)



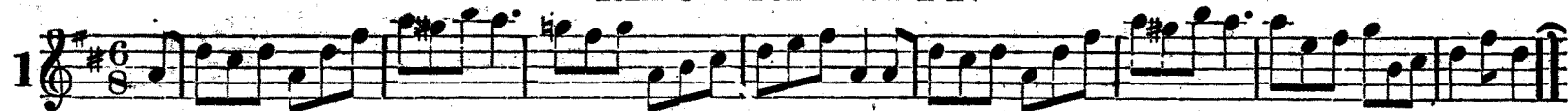
All alamand corners, partners the same, ladies cross hands round, and back, gentlemen the same, all balance partners and turn, repeat once.



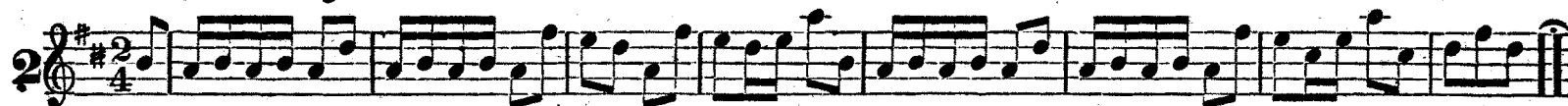
All chassa across partners and back, grand right and left, all balance and turn partners, grand chain, all promenade.



REPUBLICAN SETT.



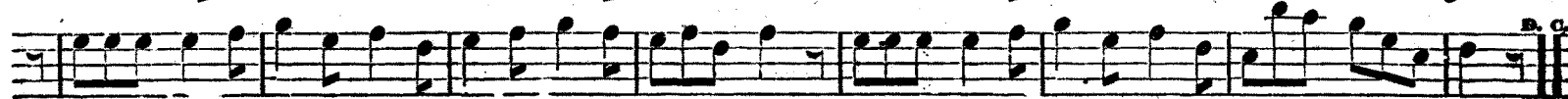
First four right and left, balance four, and turn partners, ladies chain, promenade four, sides the same.



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



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



REPUBLICAN SETT. (Continued.)

4 

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





5 

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





6 

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



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