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To my friend GEORGE WANE, Sydney, Australia.

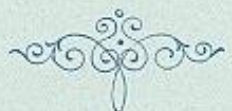
FANTASIA  
ON  
SCOTTISH MELODIES

FOR  
FLUTE  
with Piano Accompaniment

○ — by — ○

John Lemmoné.

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# Popular Flute Solos

BY

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# FANTASIA ON SCOTTISH MELODIES.

FOR FLUTE WITH PIANO ACCOMPANIMENT.

JOHN LEMMONÉ.

Moderato. (march time.)

FLUTE.

PIANO.

*p*

*p*

*p fuso mezzo* *rit.* *a tempo*

*cresc. rit.* *f*

*cresc. rit.* *f*

## Allegro capriccioso.

First system of musical notation. The upper staff (treble clef) features a rapid, repetitive melodic line with slurs and accents. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *p*.

Second system of musical notation. The upper staff continues the rapid melodic line. The lower staff accompaniment includes chords and moving lines. Dynamics include *p* and *ff*.

Third system of musical notation. The upper staff continues the rapid melodic line. The lower staff accompaniment includes chords and moving lines. Dynamics include *cresc.* and *ff*.

Fourth system of musical notation. The upper staff continues the rapid melodic line. The lower staff accompaniment includes chords and moving lines. Dynamics include *stacc.*, *ff*, *p*, and *mf*. The tempo marking *Più lento.* is present above the upper staff.

Fifth system of musical notation. The upper staff continues the rapid melodic line. The lower staff accompaniment includes chords and moving lines. Dynamics include *rit.* and *mf*. The tempo marking *Più lento.* is present above the upper staff.

## Allegro.

*p a tempo*

*rit.*

## Più lento.

*p*

Allegro.  
*a tempo*

*cresc.* *rit.* *dim.*

W. H. P. & C<sup>o</sup> MD.

**(Moderato.)***a tempo primo*

L. H.

R. H.

*p*

**Lento.**

*rit.*

*pik lento*

*cresc.*

Andante.

*dim. e rit.*

Andante espressivo.

*p rit.*

*cresc.*

*dim.*

L. H.

8

*mf poco agitato* *rit.* *loco ad lib.* *- Presto*

*colla parte*

*rit.*

8

*f* *rit.* *loco* *pp*

*colla parte*

*rit.*



First system of musical notation. The upper staff contains a melodic line starting with a *pppp* dynamic marking. The lower staves (treble and bass clef) contain accompaniment. The instruction *colla parte* is written in the left margin.

Second system of musical notation. The upper staff features a dense, rapid melodic passage with dynamic markings *cresc.*, *veloce*, and *rit.*. The lower staves provide accompaniment.

Third system of musical notation. It begins with the tempo marking *Andante.*. The upper staff has a *rit.* marking. The lower staves have an *mf a tempo* marking. The system concludes with another *rit.* marking.

Fourth system of musical notation. The upper staff contains a complex, fast melodic line with many sixteenth notes. The lower staves provide accompaniment.

Fifth system of musical notation. The upper staff has an *accel.* marking followed by a *rit.* marking. The lower staves have a few notes. The system ends with a double bar line and a key signature change to two flats.

## Allegretto.

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* is present in the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand features a more active accompaniment with chords and eighth notes. A dynamic marking of *p* is present in the left hand.

Third system of the musical score. The right hand has a melodic line with a *rit.* marking at the start and *a tempo* later. The left hand has a rhythmic accompaniment with a *rit.* marking at the start and *a tempo* later.

Fourth system of the musical score. The right hand has a melodic line with a *a tempo* marking. The left hand has a rhythmic accompaniment with a *pp* marking and a *stacc.* marking.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords and single notes.

Più mosso.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked "Più mosso." The piano part includes a dynamic marking of *p*.

Più lento.

Musical score for the second system, featuring a vocal line and piano accompaniment. The tempo is marked "Più lento." The piano part includes dynamic markings of *rit.* and *p*.

Musical score for the third system, featuring a vocal line and piano accompaniment. Includes markings like "ad lib." and "rit." in the piano part.

Presto.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. Includes markings like "rit.", "f", and "Presto." in the piano part.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. Includes markings like "rit.", "ff", and "Cantabile" in the piano part.

Flute.

**Allegro.**  
*p a tempo*

*rit.*

**Più lento.**  
*p*

**Allegro.**  
*a tempo*

*cresc.* *f* *rit.*

*dim.* **(Moderato.)**  
*a tempo primo*

*tr* *v*

**Lento.**  
*rit.*

*v* **Più lento.**

*cresc.* *f* *v*

**Andante.**  
*dim.* *e* *rit.*

Flute.

Andante espressivo.



Andante.





## FANTASIA ON SCOTTISH MELODIES.

FOR FLUTE WITH PIANO ACCOMPANIMENT.

JOHN LEMMONÉ.

Flute.

Moderato. (march time.)

*p*

*ppoco meno* *rit.* *a tempo*

*cresc. rit. f*

Allegro capriccioso.

*f* *p*

*f* *p*

*f* *cresc.*

Più lento.

stacc.

*p* *mf*

*p* *rit.*

# Favourite Piano Solos by CLARENCE ELKIN.

## SUMMER SHOWERS.

TOUR POEM.

CLARENCE ELKIN.

Andante.  $\text{♩} = 64$ .

PIANO. *pp sostenuto* *rall.*

Andante.

*p a tempo* *simile* *rall.*

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## SWEET RECOLLECTIONS.

MELODIE.

CLARENCE ELKIN.

Andante.  $\text{♩} = 64$ .

PIANO. *p semplice melodie ben marcato* *rall.*

*a tempo* *rall. e dim.*

Piu mosso.

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## TÊTE À TÊTE.

CAPRICE.

CLARENCE ELKIN.

Agitato. M.M.  $\text{♩} = 100$ .

PIANO. *ff* *p a tempo*

*ff agitato* *p a tempo*

Meno mosso.

R.H. *cantabile* *cresc.*

L.H.

*ff agitato* *p a tempo*

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## PIROUETTE.

GRACEFUL DANCE.

CLARENCE ELKIN.

INTRO. M.M.  $\text{♩} = 100$ .

PIANO. *rall.*

DANCE.

*leggiero* *p a tempo*

R.H. *L.H.*

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MARCH-INTERMEZZO-TWO-STEP.

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PIANO

INTRO.  
Tempo di Marcia.

Tempo di Marcia.

*cresc.*

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## CHARGE! MARCH.

E. H. MORSE, Op. 24.

PIANO

INTRO.

2nd time *Sua ad lib.*

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## CRUSADERS' MARCH.

HERBERT DE PINNA.

PIANO

INTRO.  
Tempo di Marcia. (♩ = 120)

*f* *a tempo*

*rall.*

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TWO-STEP & ONE-STEP.

HERBERT DE PINNA.

PIANO

R.H. *Sua.*

*Cyn.*

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