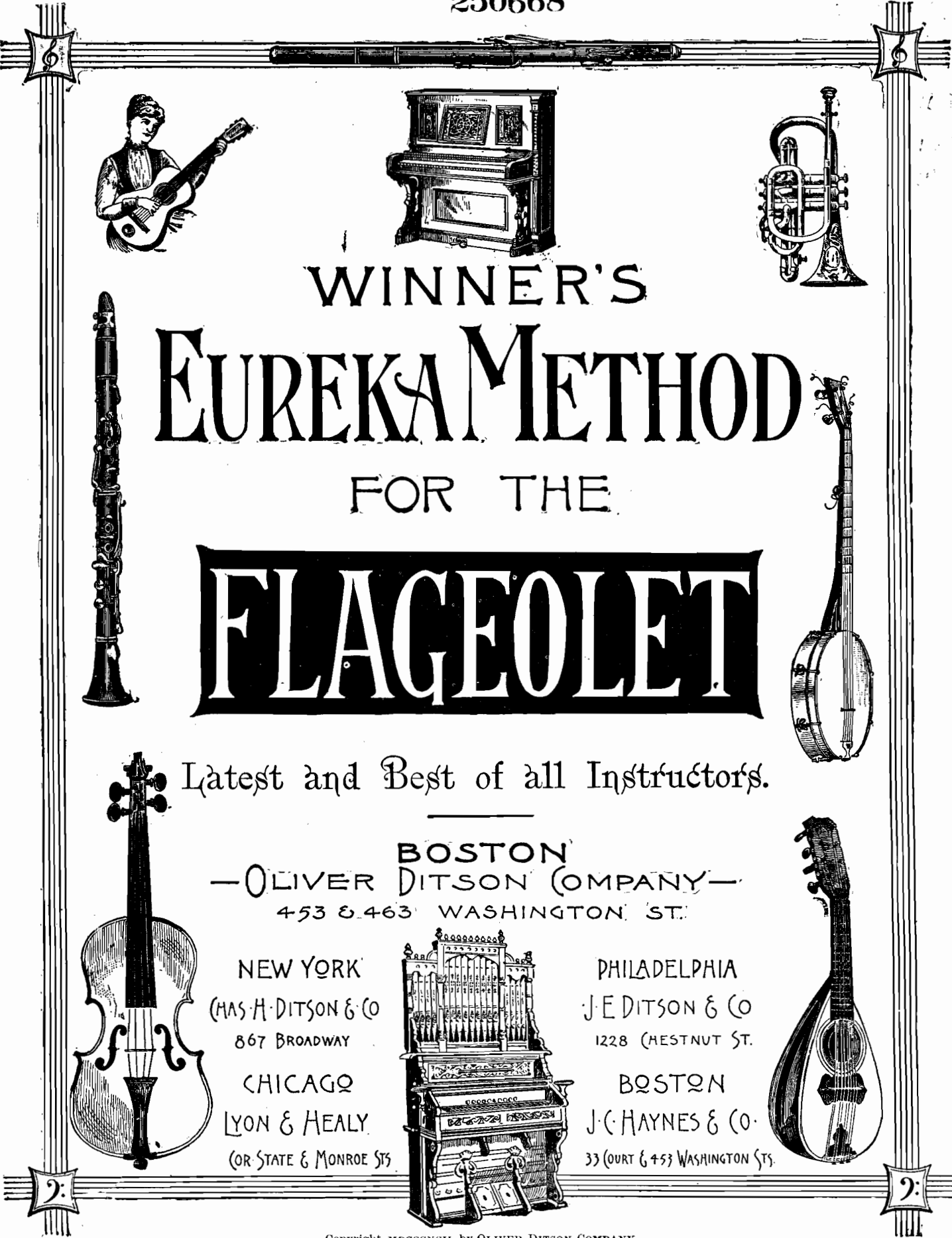


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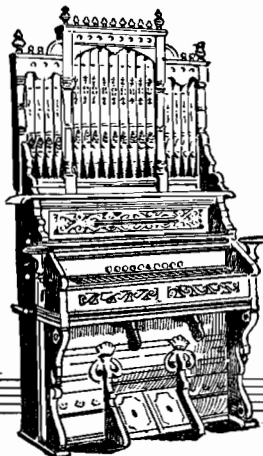
WINNER'S
EUREKA METHOD
FOR THE
FLAGEOLET

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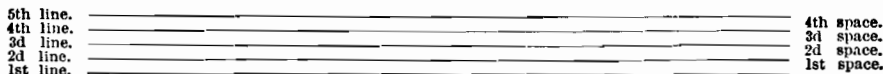
THE RUDIMENTS OF MUSIC.

How is Music written?

In various characters called Notes, upon five lines and their intermediate spaces.

What are these Lines and Spaces called?

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



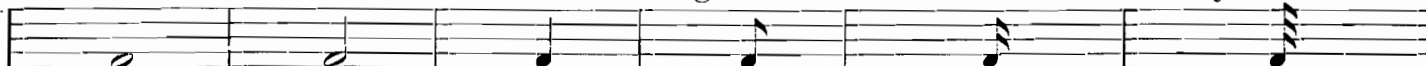
What are Leger Lines?

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.



What are the different Notes in general use?

The Whole note. Half note. Quarter note. Eighth note. Sixteenth note. Thirty-second note.



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:



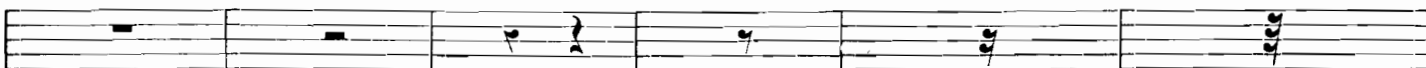
One bar, eighths. Two bars, sixteenths. Eighths and sixteenths. Thirty-seconds, three bars.

Various other combinations are made, just according to the value of the notes

What are Rests?

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



Under 4th line. Above 3d line. To right. To left. Two hooks. Three hooks.

What is the use of a Dot after any Note or Rest?

It makes it half as long again.

A whole note with a dot is equal to

A half note with a dot is equal to

A quarter note with a dot is equal to

Dotted whole note. Dotted half note.



What is a Triplet?

Any three notes marked thus to be played in the time of two.

How is a Double Triplet indicated?

By the figure Six over or under them.



How are the Notes named?

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

How is the Pitch, or sound, of a note determined?

By its position upon the staff, and the Clef at the left hand.

How many Clefs are there in general use?

Two,—the Treble clef  and the Bass clef 

NOTE. The treble clef is used for the high notes, the bass clef for the lower ones.

THE NOTES ON THE BASS CLEF.

THE NOTES ON THE TREBLE CLEF.



Notice that we commence on the treble with the same note that we ended with in the bass.

What effect has a Sharp (#) placed before a note?

It raises the pitch half a tone, or semitone.

*What effect has a Flat (b) placed before a note?*

It lowers the pitch half a tone, or semitone

*What is the effect of a Natural (♮)?*

It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.

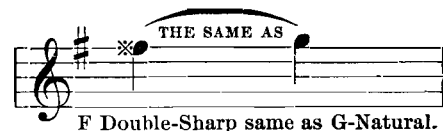
How it raises the pitch. How it lowers the pitch.



NOTE. Thus it is shown that the natural possesses the power of both the sharp and the flat.

What is the effect of a Double Sharp (x)?

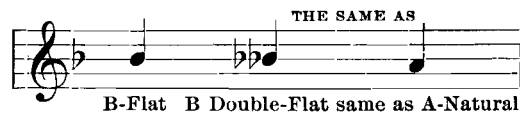
It raises the pitch of a note already sharp another half-tone.

*How is a double sharp canceled?*

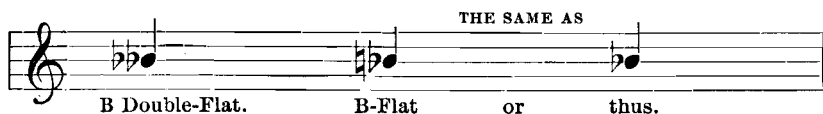
By the natural and sharp combined.

*What is the effect of a Double Flat (bb)?*

It lowers the pitch of a note already flat another half tone.

*How is a double flat canceled?*

By the natural and flat combined.

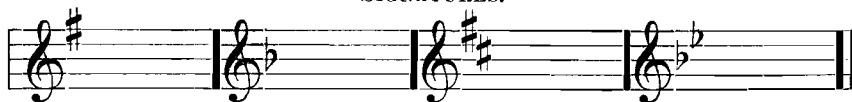
*Where are the sharps and flats generally placed?*

They are mostly placed in front of the clef.

SIGNATURES.

What are they termed in this position?

The Signature.



These sharps or flats affect all the corresponding notes throughout the piece.

A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.

Of Time.

How is Time marked?

By figures at the beginning of every piece, thus:—



What do these figures indicate?

The amount of time in each measure.

What constitutes a Measure?

A portion of music between two upright lines called Bars.

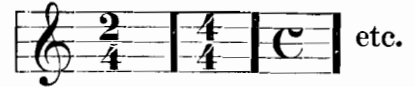


How many sorts of time are there?

Two,— Common and Triple time.

What is meant by Common time?

An even number of parts to a measure; as two or four, etc., thus:—



What is meant by Triple time?

An odd number of parts to a measure; as three or nine, etc., thus:—



How is common time indicated?

By the letter C or the figures $\frac{4}{4}$ $\frac{2}{2}$ etc., following the clef, thus:—



How much do we count to each measure?

Four,— that is, one to the time of every quarter note.

What does a Double Bar indicate?

The close of a strain or the end of a tune.

How is a Repeat expressed?

By two or sometimes four Dots at the double bar, thus:—



What is a Slur?

A curved line drawn over or under one or more notes.

How are slurred notes performed?

By playing smoothly and keeping down one note until the next is made.

What is a Tie or Bind?

A slur that binds two or more notes of the same name.



How are they performed?

The first note only is made, but the finger kept down the full time of all.

Examples of Various Degrees of Time.



In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ etc., must be accented upon the beginning and middle of the measure, thus :



These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

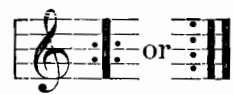
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or \wedge . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—



Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

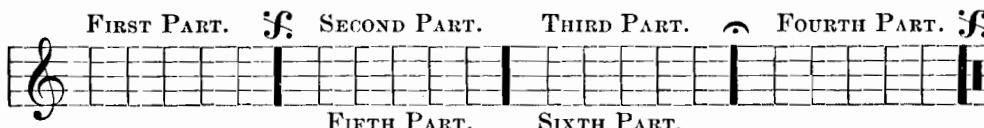


When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character, \frown , which is called a Pause, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign S . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.



Here we play the first and second strains, when the *D. C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.



After playing the first four parts, the S appearing the second time directs us to where it appeared at first,

when we play on until we come to the \frown .

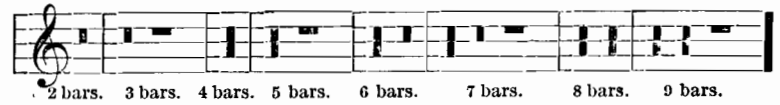
When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:



Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—



NOTE. The numbers of bars rest are usually marked by the figures over them, thus:— etc.

Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

Two dots following a note make it three-fourths longer than its actual length, thus:—



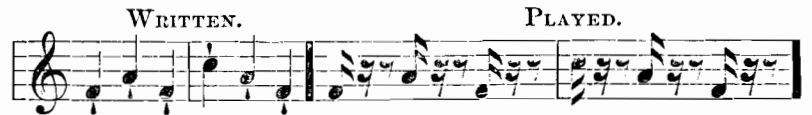
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.



When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



The word *Bis* placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

Example.

WRITTEN.

PLAYED.

WRITTEN.

PLAYED.

Sva written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.

Sharps and flats before a piece of music are called the Signature.

Where the signature is

One Sharp,	Two Sharps,	Three Sharps,	Four Sharps,	Five Sharps,	Six Sharps,	Seven Sharps;
F,	FC,	FCG,	FCGD,	FCGDA,	FCGDAE,	FCGDAEB.

that sharp is always

Where the signature is

One Flat,	Two Flats,	Three Flats,	Four Flats,	Five Flats,	Six Flats,	Seven Flats;
B,	BE,	BEA,	BEAD,	BEADG,	BEADGC,	BEADGCF.

that flat is always

Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner:—



Choice Notes.



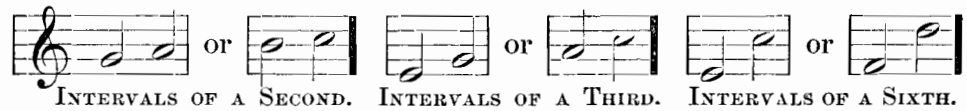
When the last two bars of a strain are marked *1mo.* and *2mo.* (that is, to be repeated,) it implies that when played the second time the *2mo.* is to be substituted for the *1mo.*, which is of course omitted.



Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—



A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Appoggiaturas; or, Grace Notes.

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



Other Examples.



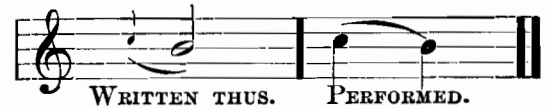
Embellishments. Etc.

What are Grace Notes or Appoggiaturas?

Small notes that are introduced for ornament or embellishment.

How are they performed?

The time is generally borrowed from the note that follows.



What does a dash through them signify?

That they are to be made shorter than the time indicated.

When two grace notes follow a note how are they to be played?

The notes are to be played as triplets.

Thus:



What is a Turn?

An ornament known by this mark ∞ placed over the note.

How many different kinds are used?

Three, — The Direct, Prepared, and the Inverted. See examples.



What is a Shake or Trill?

An embellishment, made by playing a note and the next above it alternately and rapidly.

How many kinds are in use?

Three — the Perfect, Imperfect, Transient or Mordent (\sim)



What are Abbreviations?

Short methods of expressing Tremolos or Arpeggios.

In what manner are they applied?

In repeating measures that occur a number of times in succession.



The Sharp Keys.

G MAJOR. D MAJOR.

A MAJOR. E MAJOR.

The Flat Keys.

F MAJOR. B-FLAT MAJOR.

E-FLAT MAJOR. A-FLAT MAJOR.

The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD. SCALE IN THE KEY OF C, MAJOR MODE.

The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD. SCALE IN THE KEY OF A, MINOR MODE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

The Minor Scales.

E MINOR. B MINOR.

F-SHARP MINOR. C-SHARP MINOR.

D MINOR. G MINOR.

C MINOR. F MINOR.

The Chromatic Scale.

This scale contains all the notes, natural, flat, and sharp, to D above the second ledger-line.

Transposition.

Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.



Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

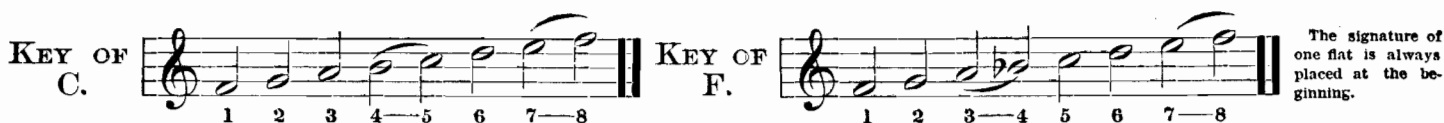


In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (\sharp) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.



The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.


In order to form the scale of F, it becomes necessary to place a flat (\flat) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—





In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.


In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.


Scales for Transposition.


Key of C. 


Key of G. 

Key of D. 

Key of A. 

Key of F. 

Key of B-flat. 

Key of E-flat. 

A Dictionary of Musical Terms.

A ; an Italian preposition, meaning to, in, by, at, etc. [faster and faster.]
Accelerando ; accelerating the time, gradually
Adagio, or *Adasio* ; slow.
Adagio Assai, or *Molto* ; very slow.
Ad Libitum ; at pleasure.
Affetuoso ; tender and affecting.
Agitato ; with agitation.
Alla Capella ; in church style.
Allegretto ; less quick than *Allegro*.
Allegro ; quick.
Allegro Assai ; very quick. [quick.]
Allegro ma non Troppo ; quick, but not too
Amabile ; in gentle and tender style. [sic.]
Amateur ; a lover but not a professor of mu-
Amoroso, or *Con Amore* ; affectionately, ten-
 derly. [connected.]
Andante ; gentle, distinct; rather slow, yet
Andantino ; somewhat slower than *Andante*.
Aninato, or *Con Anima* ; fervent, animated
 expression. [boldness.]
Animo, or *Con Animo* ; with spirit, courage,
Antiphone ; music sung in alternate parts.
Arioso ; in a light, airy, singing manner.
A Tempo ; in time.
A Tempo Giusto ; in strict and exact time.
Ben Marcato ; in a pointed and well-marked
 manner.
Bis ; twice.
Brillante ; brilliant, gay, shining, sparkling.
Cadence ; closing strain, also, a fanciful ex-
 temporaneous embellishment at the close
 of a song.
Cadenza ; same as the second use of *Cadence*.
Calando ; softer and slower.
Cantabile ; graceful, singing style, a pleasing,
 flowing melody.
Canto ; the treble part in a chorus.
Choir ; a company or band of singers; also,
 that part of the church appropriated to
 singers. [singers.]
Chorist, or *Chorister* ; a member of a choir of
Col, or *Con* ; with. *Col Arco* ; with the bow.
Con nodi, or *Commodo* ; an easy, unrestrained
 manner.
Con Affetto ; with expression.
Con Dolcessa ; with delicacy. [pression.]
Con Dolore or *Con Duolo* ; with mournful ex-
Conductor ; one who superintends a musical
 performance, same as Music Director.
Con Energia ; with energy.
Con Espressione ; with expression.
Con Fuoco ; with ardor, fire.
Con Grazia ; with grace and elegance.
Con Inneto ; with force, energy.

Con Justo ; with chaste exactness.
Con Moto ; with emotion.
Con Spirito ; with spirit, animation.
Coro ; chorus.
Da ; for, from, of.
Duet ; for two voices or instruments. [sound.]
Diminuendo ; gradually diminishing the
Da Capo ; from the beginning.
Declamando ; in the style of declamation.
Decrescendo ; diminishing, decreasing.
Devozione ; devotional. [a lover of music.]
Dilettante ; a lover of the arts in general, or
Di Molto ; much or very.
Dicoto ; devotedly, devoutly.
Dolce ; soft, sweet, tender, delicate.
Dolente, or *Dolorosa* ; mournful.
Doloroso ; in a plaintive, mournful style.
E ; and. *Elegante* ; elegance.
Energico, or *Con Energia* ; with energy.
Espressivo ; expressive.
Fine, *Fin*, or *Finale* ; the end. [power.]
Forzando, *Forza*, or *Fz.* ; sudden increase of
Fugue, or *Fuga* ; a composition which repeats
 or sustains in its several parts, through-
 out, the subject with which it commences,
 and which is often led off by some one of
Fugato ; in the fugue style. [its parts.]
Fughetto ; a short fugue.
Giusto ; in exact and steady time.
Grazioso ; smoothly, gracefully.
Grave ; slow, solemn.
Impresario ; the conductor of a concert.
Lacrimando, or *Lacrimoso* ; mournful, pa-
 thetic. [mournfully.]
Lamentevole, *Lamentando* *Lamentabile* ;
Larghissimo ; extremely slow.
Larghetto ; slow, but not so slow as *Largo*.
Largo ; slow.
Legato ; close, gliding, connected style.
Lento ; gradually slower and softer.
Lento, or *Lentamente* ; slow.
Ma ; but.
Maestoso ; majestic, majestically.
Maestro di Capella ; chapel-master, or con-
 ductor of church music.
Marcato ; in a strong and marked style.
Messa di Voce ; moderate swell.
Moderato, or *Moderamente* ; moderately, in
 moderate time.
Molto ; much or very.
Molto Voce ; with a full voice.
Morendo ; gradually dying away.
Mordente ; a beat or transient shake.
Mosso ; motion. [than *Andante*.]
Moto ; motion. *Andante Con Moto* ; quicker

Non ; not, as. *Non troppo* ; not too much.
Organo ; the organ. [ers.]
Orchestra ; a band of instrumental perform-
Pastoral ; applied to graceful movements in
Piu ; more. [sextuple time.]
Piu Mosso ; with more motion, faster.
Pizzicato ; snapping the violin string with
 the fingers.
Poco ; a little. *Poco Adagio* ; a little slow.
Poco a Poco ; by degrees, gradually.
Portamento ; the manner of sustaining and
 conducting the voice from one sound to
 another.
Perceptor ; conductor, leader of a choir.
Presto ; quick.
Prestissimo ; very quick.
Rallentando, *Allentando*, or *Slentando* ; slower
 and softer by degrees. [ance.]
Recitando ; a speaking manner of perform-
Recitante ; in a style of recitative.
Recitative ; musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo* ; suddenly
 increasing in power.
Ritardando ; slackening the time.
Semplice ; throughout, always, as *Sempre*
Forte ; loud throughout. [the organ.]
Senza ; without, as, *Senza Organo*, without
Sforzando, or *Sforzato* ; with strong force or
 emphasis, rapidly diminishing. [acter.]
Sicilian ; a movement of light, graceful char-
Smorendo, *Smorzando* ; dying away. [Dolce.]
Soave, *Soavemente* ; sweet, sweetly. See
Solfeggio ; a vocal exercise.
Solo ; for a single voice or instrument.
Sostenuto ; sustained.
Sotto ; under, below. *Sotto Voce* ; with sub-
 dued voice. [mation.]
Spiritoso, *Con Spirito* ; with spirit and ani-
Staccato ; short, detached, distinct.
Subito ; quick.
Tace, or *Tacet* ; silent, or be silent.
Tardo ; slow.
Tasto Solo ; without chords. [pleasure.]
Tempo ; time. *Tempo a Piacere* ; time at
Tempo Giusto ; in exact time.
Ten., *Tenuto* ; hold on. See *Sostenuto*.
Tutti ; the whole full chorus.
Un ; a ; as, *Un poco* ; a little. [increase.]
Va ; go on ; as *Va Crescendo* ; continue to
Verse ; same as *Solo*.
Vigorous ; bold, energetic.
Vivace ; quick and cheerful.
Virtuoso ; a proficient in art.
Voce Solo ; voice alone.
Volti Subito ; turn over quickly.

EUREKA METHOD

FOR THE

FLAGEOLET.

The Flageolet when held properly, should be only a short distance from the body almost in a perpendicular position, like the Clarinet, the thumb of the right hand, being its chief support, should be kept as steady as possible in one position.

The Flageolet is an easy instrument to fill, requiring but a small amount of wind; great care should be taken to blow it gently, or the notes will be sounded an octave too high. The lips should cover the mouth-piece so that no air can escape except through the instrument, being careful to close the holes tightly when the fingers are required to be put down. The learner should practice the low notes carefully at first, until they can be clearly and distinctly played. Be careful that the little finger of the right hand properly commands the hole on the side, and that the thumb of the left hand is kept in proper position for the one at the back.

Natural Scale For The Flageolet.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
THUMB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
LEFT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
RIGHT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
LITTLE FINGER	○	○	•	○	○	○	○	○	○	•	○	○	○	○	•	○
KEY	•	•	•	•	•	•	•	•	•	•	○	○	○	○	•	•

A Scale of Flats and Sharps.

	C#	D ^b	D#	E ^b	F#	G#	A ^b	A#	B ^b	C#	D ^b	D#	E ^b	F#	G#	A ^b	A#	B ^b	C#	D ^b	D#	E ^b	
THUMB	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
LEFT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
RIGHT HAND	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
LITTLE FINGER	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•
KEY	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•	○	•

EXPLANATION :—○ • Represent the holes on the instrument. White ○ signifies open: Black • signifies shut.

Keeping a Flageolet in Order.

Always after playing, wipe the wet out by means of a soft piece of silk passed in with a cleaning stick.

Grease the joints sometimes with a mixture of melted bees-wax and tallow.

Oil the points of each spring and also the screw of the key occasionally.

Should the keys not act properly, take the screw out carefully and clean it with a piece of leather.

Scale for the French Flageolet.

NATURAL NOTES.

PINCHED.

SHARPS AND FLATS.

The scale is presented on a single staff. The first section covers natural notes (D to C), the second section covers notes with accidentals (E_b to C_♯), and the third section covers notes with accidentals (E_b to C_♯). A bracket labeled "PINCHED" spans the notes from D to C in the second section. Below the staff is a fingering chart with four rows: THUMB, LEFT HAND, RIGHT HAND, and THUMB. Each row contains a series of dots and circles indicating finger placement for each note.




The French Flageolet has only six holes,—four before and two behind; the first two fingers of each hand must cover the four front holes, and the two thumbs cover the holes behind, the left thumb above, and the right below; attention must be paid to those holes which are pinched, or half closed.


The following scale being the easiest for learners, it is given as the first for practice on the Flageolet with six holes.


The Notes in the Key of D. (TWO SHARPS.)




This section shows the notes in the key of D (two sharps) for both the left and right hands. It consists of two columns of notation. The left column shows notes D, C, B, A, G, F, E, D. The right column shows notes E, D, C, B, A, G, F, E. Each note is shown with its musical notation and a diagram of the flageolet's six holes, with dots indicating finger placement. The notes are arranged in pairs: D (left), E (right); C (left), D (right); B (left), C (right); A (left), B (right); G (left), A (right); F (left), G (right); E (left), F (right); D (left), E (right). Below the diagrams are labels for "Left Hand.", "Right Hand.", and "Key,".

The First Start. (GENERAL REMARKS.)

When a sound is produced with all the fingers off, it will be C-sharp . Continue blowing this until it can be produced with perfect ease; then put down the first finger of the left hand, covering with it the first hole, which will produce B-natural . Place the second finger on the second hole, which will produce A-natural . Practice these notes in succession, forming

this exercise , which must be played frequently; and when


effected with ease, put down the third finger, which produces G-natural . The fingers of the right hand must then be put down in succession on the remaining uncovered holes, producing the

notes F-sharp , E-natural  and D-natural . Practice these notes un-

til you can play the following exercises, being careful that the flageolet is not *moved* by the *action of the fingers*. In practicing the following exercises, the D-sharp key must be kept up for *each note*, except the lowest D; by which, the tone will be improved, and the flageolet held more securely in the hand.

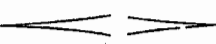


C# B A G F# E D E F# G A B C# B A G F# E D



The octave to the last note, D-natural , is fingered the same, with the exception of the first finger of the left hand being up.

Exercise.



The accomplishment of the crescendo and diminuendo, forming what is called a swell, and marked thus: , which in effect means *pp*  *ff*  *pp*, will require considerable practice; but when it is recollected that the most beautiful effects of which the instrument is susceptible are produced by it, and that its perfect acquirement establishes a *proper method of playing in tune*, it is indispensable that all those who wish to become finished performers, in time, should make this a daily study. Therefore practice the following exercise, dwelling on each note as long as the breath will permit.



FLAGEOLET.

The Complete Scale for a Four, Six, or Eight Keyed Flute.



C

{ C#
or
Db

D

{ D#
or
Eb

E

{ F
or
Eb

{ F#
or
Gb

G

{ G#
or
Ab

A

{ Bb
or
A#

B

Three different ways.

{ C
or
B#

Two different ways.

{ C#
or
Db

FLAGEOLET.

D

{ D#
or
Eb

E

{ F
or
Eb

Two different ways.

{ F#
or
Gb

G

{ G#
or
Ab

A

{ Bb
or
A#

B

{ C
or
B#

Two different ways.

{ C#
or
Db

D

{ D#
or
Eb

D

Three different ways.

{ F
or
Eb

{ F#
or
Gb

G

Two different ways.

{ G#
or
Ab

A

{ Bb
or
A#

Seldom used.

B

Seldom used.

C

The Complete Chromatic Scale, with All the Various Ways of Fingering.

Left Hand.

Right Hand.

Keys.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 3 4 1 2 3 1 2

x x x x x

1 2 1 2 1 2 1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

x x x x x x x x x x x x

1 2 3 4 5 1 2 3 4 5 1 2 3 4 1 2 3 1 2 3 4 1 2 3 4 1 2 3 1 2 1 2

x x x x x x x x x x x x x x x

N.B. The fingerings marked thus, x, are most generally used.

Scale in the Key of C. (NATURAL KEY.)


Let the learner make himself perfectly familiar with the fingering in the section indicated by the lines, afterwards practicing on the higher and lower notes until the entire scale can be performed.

The Study of the Scales.

The learner after having studied the names of the notes, should practice the following exercises until able to produce them with ease, and perfectly recollect the fingering of each note therein.

First Exercise.

Second Exercise. (ONE NOTE HIGHER.)

A Slur  over or under two or more notes, binds the same, for which only one stroke of the tongue is applied.

Recreation. (ONE NOTE HIGHER.)

One note higher.

Melody Exercise. (Adeste Fideles.)

Scale of G.

THREE WAYS.

It will be perceived that the only difference between the above Scale of G and the previous one, C, is one note, the F being sharp instead of natural.

Exercise.

Very slow.

mf

Exercise.

Simple Melody.

Silvery Waves.

FINE.

D.C.

Scale of D.

TWO WAYS. TWO WAYS.

Moderato.

Exercise.

The Martyrs. (Poliuto.)

Bellman Waltz.

Old Folks at Home. (Suwanee River.)

CHORUS.

Scale of A.

Musical notation for the Scale of A. The scale is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5. Below the staff, three boxes indicate fingerings for the first, fourth, and seventh positions. Each box contains a vertical column of five circles, with the top circle filled and the others empty, representing the fingerings for each note in that position.

Exercise.

Musical notation for an Exercise. The first staff is marked *Slow.* and *ff*. It consists of two staves of music in A major (two sharps). The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of eighth and quarter notes with some slurs and accents.

Nearer my God.

Musical notation for 'Nearer my God.'. It consists of two staves of music in A major (two sharps). The first staff contains a sequence of quarter and eighth notes. The second staff contains a sequence of quarter and eighth notes with some slurs and accents.

Rigoletto.

Musical notation for 'Rigoletto.'. It consists of two staves of music in A major (two sharps) with a 3/4 time signature. The first staff contains a sequence of quarter and eighth notes. The second staff contains a sequence of quarter and eighth notes with some slurs and accents, including a triplet of eighth notes.

Forsaken.

Musical notation for 'Forsaken.'. It consists of two staves of music in A major (two sharps) with a 3/4 time signature. The first staff contains a sequence of quarter and eighth notes. The second staff contains a sequence of quarter and eighth notes with some slurs and accents.

Exercise in the Keys Already Given.

KEY OF C. (NATURAL KEY.)



Exercise in Common Time.

Count four to every measure.



Exercise in G.

Two-four time.



Exercise in Common Time.



Exercise in D.



Exercise in A.



Scale of E.

Soldiers' Farewell.

Mary had a Little Lamb.

Key of B. (SIGNATURE FIVE SHARPS.)

Exercise.

Scale of F, with one Flat.

Exercise.

Allegro.

Religioso.

Dream March.

Toreador March.

Scale of B-Flat, with Two Flats.

Exercise.

Dying Nun.

Rummel's March.

Key of E-Flat, with Three Flats.

Exercise.

Birdie's Ball Polka.

Carmen.

Figaro.

Exercise in F.

Andante.

rit.

Exercise in F.

Allegretto.

v *v* *v* *v*

Exercise in B-Flat.

Moderato.

Exercise in B-Flat.

Grazioso.

Exercise in E-Flat.

Dolce.

Scale of A-Flat, with Four Flats.

Musical notation for the A-flat scale with four flats (A-flat major / F minor). The scale is written on a single staff in treble clef, starting on A-flat. Below the staff is a fingering diagram consisting of two vertical columns of circles, each with five circles, representing fingerings for the ascending and descending scales.

Grazioso.
p dolce.

Musical notation for a piece titled "Grazioso." It consists of two staves of music in treble clef, A-flat major / F minor, 2/4 time. The first staff begins with the tempo and dynamic markings "Grazioso." and "p dolce." The piece features a melodic line with slurs and accents, and a bass line with some grace notes.

Home Again.

Moderato.

Musical notation for a piece titled "Home Again." It consists of two staves of music in treble clef, A-flat major / F minor, 2/4 time. The tempo marking "Moderato." is placed above the first staff. The music features a simple, rhythmic melody with some rests.

Satanella.

Andante.

Musical notation for a piece titled "Satanella." It consists of four staves of music in treble clef, A-flat major / F minor, 6/8 time. The tempo marking "Andante." is placed above the first staff. The piece features a melodic line with slurs and accents, and a bass line with some grace notes.

Articulation.

The first *articulation* to acquire is Single Tongueing; it is produced by placing the point of the tongue against the roof of the mouth near the gum, and then pronouncing the syllable *too*; in doing this, the tongue will be instantly released from that position, and, by its action, the breath will be impelled with considerable force. This requires a vigorous action of the tongue, consequently the pressure of it to the roof of the mouth should be as firm as possible. This articulation should be practiced on one note, until the pupil can strike breath and produce a tone instantly. Care must be taken that the tongue does not touch the teeth. Practice the following exercises.



Be in no hurry for rapidity, the principal consideration being firmness of articulation, with clearness of tone; when this is acquired, practice the following exercises.



When this articulation is intended, it is indicated by a round dot (.) being placed over or under the note or notes, and the tone is to be sustained. The Staccato articulation is produced nearly in the same manner as the former, the only difference being that the note must be cut as short as possible; therefore, if the following notes had the staccato mark over them (r), they must be played thus:



Legato, which means slurring the notes, is just the reverse of staccato, as the tongue should not move after the first note, or the tone cease, unless it is to respire; wherever the slur commences, that note ought to be articulated.

Example.



We can now proceed to the various modes of articulation, in which the legato and staccato are combined.

Single-tongueing.

simile.



Staccato.

simile.



Slurred in twos.



Legato, slurred in fours.



Legato.



Slur two and tip two.



Tip two and slur two.



Slur three and tip one.



Counter-tonguing.

Simile.

Counter-tipping.

Simile.

When two of the same notes occur, and the second is of shorter duration than would be expressed by the dot, the tie or bind attaches the second to the first, and the first only must be articulated, sustaining the tone on both as one note.

Exercise 1.



Exercise 2.

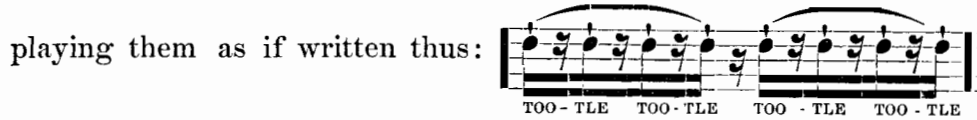


Double Tongueing.

Double tongueing is produced by pronouncing the syllables *too-tle-too-tle*. It will be perceived that the first and third syllables employed are the same as single tongueing, and the difficulty is to get the second and fourth as vigorous and clear as the first and third. This is not to be done by the re-
 action of the tongue, but by an impetus of the breath acted upon by the roof of the tongue, producing a guttural pronunciation of the second syllable. When the tongue has performed its office in the articulation of the first syllable, (as in tipping,) it must resume its situation at the roof of the mouth, and the second must be produced as I have described. This articulation must be first attempted on one note only.

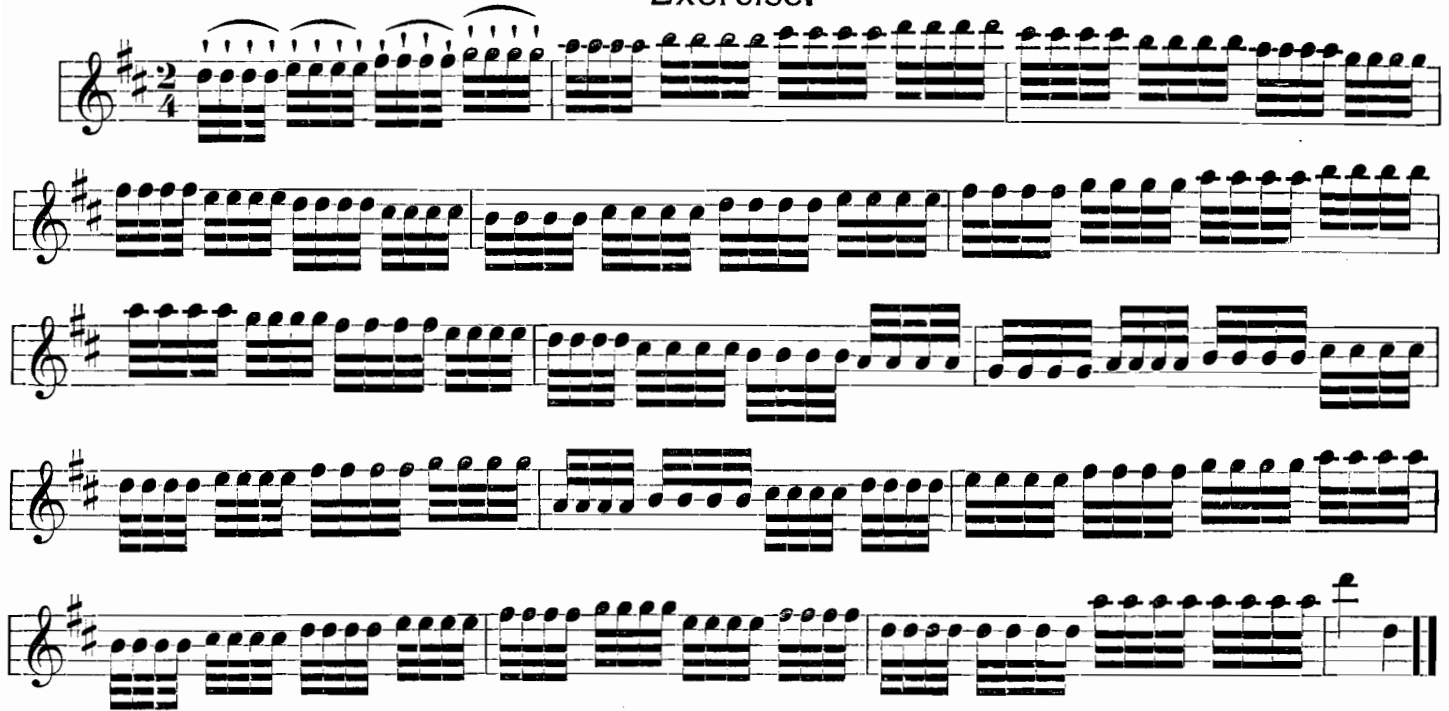


When this is accomplished, let the next consideration be to detach the notes as much as possible,



The upper octave will be found more difficult; and if the pupil does not blow firmly and continue the tone during the action of the tongue, every second note will become the octave below.

Exercise.



The greatest difficulty is to get the tongue and fingers to move simultaneously; therefore, the following scales. When these are accomplished, all other passages will be comparatively easy. They must be practiced slowly at first, and as the pupil progresses in rapidity, so he will in effect.

Exercise.



FLAGEOLET.

Double tonguing applied to Triplets.

TOO - TLE TOO, TOO - TLE TOO, TOO - TLE TOO

VIBRATION (marked thus \approx), is an embellishment deserving the utmost attention of all those who are anxious to become finished performers; it ought to resemble beats, or pulsations, which will be found to be slow at first, and as the sound gradually diminishes, so will the vibrations increase in rapidity. There are three ways of producing this effect: by the breath, by a tremulous motion of the flageolet, and by the shake. If by the breath, the moment the note is forced, subdue the tone, and on each succeeding pulsation, let the tone be less vigorous. When the vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the flageolet with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. The following is an example where the vibration is produced by the breath.

Exercise.

There are very few effects produced, which ought to claim a greater attention than the acquirement of playing Octaves. Their practice strengthens and gives great flexibility to the lips, as every second note (whether the notes ascend or descend,) requires a slight alteration in the embouchure. This, however, is produced when the *second* is the highest note, by an additional pressure on the under lip; and when the *first* note is the highest, by relaxing that pressure for the *second*.

Ascending octave passages are generally written thus:

There is an exception to this. When the lower note is to be dwelt upon it should then be written thus:

FLAGEOLET.

English Air.

Second Position.

Musical notation for the first piece, consisting 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 melody is written in a second position, characterized by frequent eighth and sixteenth notes with rests. The second staff continues the melody, ending with a double bar line.

Antique Melody.

Andante.
Third Position.

Musical notation for the second piece, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Andante'. The melody is written in a third position, using quarter and eighth notes. The second staff continues the melody, ending with a double bar line.

Favorite Thema.

Allegretto.

Musical notation for the third piece, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The melody is written with eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

1ST VARIATION.

Musical notation for the first variation, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is more complex, featuring many sixteenth notes. There are two first endings marked with '1' and '2' above the staff. The second staff continues the variation, ending with a double bar line.

2ND VARIATION.

Musical notation for the second variation, consisting of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is highly complex with many sixteenth notes and accents (^) above several notes. The second and third staves continue the variation, ending with a double bar line.

Daily Practice of the Scales in all Keys.

C MAJOR.



A single staff of music in treble clef, common time (C), showing the C major scale. The scale is written in a single line, starting on middle C and ending on the same note. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A MINOR.



A single staff of music in treble clef, common time (C), showing the A minor scale. The scale is written in a single line, starting on A4 and ending on the same note. The notes are: A4, B4, C5, D5, E5, F#5, G#5, A6, G#5, F#5, E5, D5, C5, B4, A4.

F MAJOR.



A single staff of music in treble clef, common time (C), showing the F major scale. The scale is written in a single line, starting on F4 and ending on the same note. The notes are: F4, G4, A4, Bb4, C5, D5, E5, F6, E5, D5, C5, Bb4, A4, G4, F4.

D MINOR.



A single staff of music in treble clef, common time (C), showing the D minor scale. The scale is written in a single line, starting on D4 and ending on the same note. The notes are: D4, E4, F4, G4, Ab4, Bb4, C5, D5, C5, Bb4, Ab4, G4, F4, E4, D4.

B-FLAT MAJOR.



A single staff of music in treble clef, common time (C), showing the B-flat major scale. The scale is written in a single line, starting on Bb4 and ending on the same note. The notes are: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb6, Ab5, G5, F5, Eb5, D5, C5, Bb4.

G MINOR.



A single staff of music in treble clef, common time (C), showing the G minor scale. The scale is written in a single line, starting on G4 and ending on the same note. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4.

E-FLAT MAJOR.



A single staff of music in treble clef, common time (C), showing the E-flat major scale. The scale is written in a single line, starting on Eb4 and ending on the same note. The notes are: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb6, Bb5, Ab5, G4, F4, Eb4.

C MINOR.



A single staff of music in treble clef, common time (C), showing the C minor scale. The scale is written in a single line, starting on C4 and ending on the same note. The notes are: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4.

A-FLAT MAJOR.



A single staff of music in treble clef, common time (C), showing the A-flat major scale. The scale is written in a single line, starting on Ab4 and ending on the same note. The notes are: Ab4, Bb4, C5, Db5, Eb5, F5, Gb5, Ab6, Gb5, F5, Eb5, Db5, C5, Bb4, Ab4.

F MINOR.



A single staff of music in treble clef, common time (C), showing the F minor scale. The scale is written in a single line, starting on F4 and ending on the same note. The notes are: F4, G4, Ab4, Bb4, C5, Db5, Eb5, F6, Eb5, Db5, C5, Bb4, Ab4, G4, F4.

D-FLAT MAJOR.



A single staff of music in treble clef, common time (C), showing the D-flat major scale. The scale is written in a single line, starting on Db4 and ending on the same note. The notes are: Db4, Eb4, F4, Gb4, Ab4, Bb4, C5, Db6, Bb5, Ab5, Gb4, F4, Eb4, Db4.

B-FLAT MINOR.



A single staff of music in treble clef, common time (C), showing the B-flat minor scale. The scale is written in a single line, starting on Bb4 and ending on the same note. The notes are: Bb4, C5, Db5, Eb5, F5, Gb5, Ab5, Bb6, Ab5, Gb5, F5, Eb5, Db5, C5, Bb4.

Daily Practice of the Scales.

G-FLAT MAJOR.



E-FLAT MINOR.



B MAJOR.



G-SHARP MINOR.



E MAJOR.



C-SHARP MINOR.



A MAJOR.



F-SHARP MINOR.



D MAJOR.



B MINOR.



G MAJOR.



E MINOR.



Of the Shake.

The acquirement of the Shake (*tr*) is indispensable to the accomplished performer on any instrument; and it is considered one of the highest attributes to the vocalist. Like all other embellishments, if it is not executed to perfection, it only mars the very effect it is intended to produce. The shake consists of an alternate reiteration of any note, with the tone or semitone above in the scale, with its resolution of two or more notes. No other exercise gives such flexibility and muscular power to the fingers as the practice of the shake. The first and second fingers of the left, and the third of the right hand, are generally the weakest. The shake must depend upon the free action of the fingers only; for if there is any movement of the arm, there will also be of the instrument, and consequently, an unsteadiness in the tone. The fingers should not be raised higher than the keys: the best way to practice is by beginning very slowly, with an *even, clear, and powerful* tone on each note, and proceeding gradually quicker, always being careful that the note to which you shake shall be *full sharp*. A difference of opinion has long existed whether the shake should commence with the lower or upper note. If the tone is sustained from the note on which the shake is marked, thus :



the effect will generally be correct.

If the tone is allowed to cease, for the purpose of taking breath, and the shake be commenced with the upper note, an accent is given to it which is always objectionable; thus :



If a succession of the same notes employed in the shake occur before it, I should then continue the passage by commencing with the upper note, but would not force it more than the note below.

In elucidation of this I give the following passage, which occurs in the andante of Beethoven's celebrated Pastoral Symphony:

When a shake is marked on a dotted note, in common time, as follows, the resolution takes place on the sixth quaver in the bar.



A worse effect can scarcely be conceived than making a shake too short, and then having to dwell upon the note to sustain the time. If the shake is difficult it is better to sustain the note, and only commence the shake when there is a certainty of its completion.

Mikado March.

Musical notation for Mikado March, consisting of two staves in treble clef, key of G major, and common time. The first staff contains the main melody, and the second staff contains a bass line with a repeat sign at the end.

Home Sweet Home.

Musical notation for Home Sweet Home, consisting of three staves in treble clef, key of G major, and common time. The first two staves contain the main melody and bass line, while the third staff is labeled 'CHORUS' and contains a separate melodic line.

Hornpipe Polka.

Fr. J. SMITH.

Musical notation for Hornpipe Polka, consisting of eight staves in treble clef, key of G major, and 2/4 time. The first staff is labeled 'INTRODUCTION.' and includes dynamics like *dim.* and *p*. The second and third staves are marked with first and second endings. The fourth staff is labeled 'TRIO.' and features a *TRIO.* marking. The final staff is labeled 'CODA.' and includes a *TRIO.* marking. The piece concludes with a final flourish.

Notre Dame Waltz.

MACK.

Musical score for 'Notre Dame Waltz' by Mack. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first three staves form the main melody. The fourth staff is marked 'D.C.' (Da Capo). The fifth staff is marked 'TRIO.' and features a different melodic line with 'x' marks above the notes. The sixth and seventh staves continue the Trio section. The eighth staff is marked 'D.C.' and concludes the piece.

Lehigh Polka.

DRESHER.

FINE.

Musical score for 'Lehigh Polka' by Drescher. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first staff is marked 'FINE.' and ends with a double bar line. The second and third staves continue the melody with various rhythmic patterns. The fourth staff is marked 'D.C.' and concludes the piece.

FLAGEOLET.

My Ma's Waltz

MACK.

FLUTE.

D.C.

1 2 D.C.

American Line March.

FRED BAKER.

Animato.

TRIO.

1 2 D.C.

FLAGEOLET.

Nadjy Waltz.

Musical score for Nadjy Waltz, featuring six staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents (^), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes a first ending bracket labeled '1 FINE.' and a second ending bracket labeled '2'. The third staff features an accent (^) and a 'v v' marking. The fourth staff includes a 'D.C.' marking. The fifth staff continues the melodic line. The sixth staff includes first and second ending brackets labeled '1' and '2', and a 'D.C.' marking at the end.

Yeoman of the Guard Waltz.

Musical score for Yeoman of the Guard Waltz, featuring six staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various musical notations such as slurs, accents (^), and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes first and second ending brackets labeled '1' and '2'. The third staff includes a 'D.C.' marking. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff includes a 'D.C.' marking at the end.

Curfew Chimes.

Animato.

Musical score for 'Curfew Chimes' in G major, 2/4 time. The piece consists of two main sections. The first section is marked 'Animato.' and features a melody with eighth-note patterns and accents. The second section is labeled 'VARIATION.' and features a more rhythmic melody with eighth-note patterns and slurs. The score is written on five staves.

Boulangier's March.

Musical score for 'Boulangier's March' in G major, 2/4 time. The piece is divided into several sections. The first section is a main melody with eighth-note patterns. The second section is a variation with a different rhythmic pattern. The third section is marked 'TRIO.' and features a melody with triplets and a forte dynamic marking. The score concludes with a first ending (1) and a second ending (2) leading to 'FINE.' and 'D.C.' (Da Capo). The score is written on five staves.

Japanese Dance.

FRED BAKER.

Moderato.

The musical score consists of ten staves of music in treble clef, key of D major, and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking *Moderato.* is placed above the first staff. The music features a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings, including accents (>) and a *fz* marking at the end of the piece. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present in the second staff. The piece concludes with a double bar line and a final *fz* marking.

TRIO.

Orvetta Waltz.

SPENCER.

The musical score for 'Orvetta Waltz' by Spencer is written in treble clef, 3/4 time, and a key signature of three sharps (F#, C#, G#). It consists of six staves of music. The first staff begins with an accent (^) over the first note. The second and third staves contain repeat signs. The fourth staff features several rests. The fifth and sixth staves include triplets of eighth notes. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

Little Fishermaiden.

The musical score for 'Little Fishermaiden' by Flageolet is written in treble clef, 6/8 time, and a key signature of one sharp (F#). It consists of five staves of music. The first three staves form the main melody. The fourth staff is labeled 'CHORUS.' and the fifth staff concludes the piece with a double bar line.

FLAGEOLET.

Love's Sigh Waltzes.

FRED BAKER.

Legato.

1.

2.

3.

D.C. al fine.

Mia Bella Waltzes.

OTTO ROEDER.

1. *Flageolet*

2. *Flageolet*

FINE.

D.C.

FINE.

D.C.

Father of Victory March.

LOUIS ZAUNE.

Spiritoso.
Repeat. f

TRIO.

FLUTE.
Sva

Finish with first part al fine.

Paloma or Spanish Serenade. (The Dove.)

Musical score for Paloma or Spanish Serenade. (The Dove.) The score is written in treble clef, key of D major (one sharp), and 2/4 time. It consists of seven staves of music. The first six staves feature a melodic line with frequent triplets and slurs. The seventh staff continues the melodic line with slurs and accents (^) over the notes.

Mandolina. Mexican Serenade.

Musical score for Mandolina. Mexican Serenade. The score is written in treble clef, key of D major (one sharp), and 6/8 time. It consists of four staves of music. The first two staves feature a melodic line with slurs and accents (^). The third and fourth staves feature a chordal accompaniment with slurs and accents (^). The piece concludes with the initials "D.C." at the end of the fourth staff.

Only to See Thee, Darling.

Andante.

Musical notation for the piece 'Only to See Thee, Darling.' It consists of two staves of music in G major and 6/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The tempo is marked 'Andante'.

Annie Dear, I'm Called Away.

Cantabile.

Musical notation for the piece 'Annie Dear, I'm Called Away.' It consists of three staves of music in C major and 4/4 time. The tempo is marked 'Cantabile'. The first two staves contain the main melody and accompaniment, and the third staff is labeled 'CHORUS'.

Pizzicati. (Sylvia.)

Moderato.

Musical notation for the piece 'Pizzicati. (Sylvia.)'. It consists of four staves of music in G major and 2/4 time. The tempo is marked 'Moderato'. The notation includes various accents and dynamic markings. The piece concludes with the word 'FINE.' written above the final staff.

TRIO.

Musical notation for the Trio section of 'Pizzicati. (Sylvia.)'. It consists of two staves of music in G major and 2/4 time. The tempo remains 'Moderato'. The first staff begins with a piano (*p*) dynamic marking. The section includes first and second endings, indicated by '1' and '2' above the notes.

Golden Wings Schottische.

ROLLINSON.

Musical score for "Golden Wings Schottische" by Rollinson. The score consists of eight staves of music in G major and 2/4 time. It features various musical notations including slurs, accents, and first/second endings. The fifth staff begins with a forte (ff) dynamic marking. The piece concludes with a double bar line.

The Mocking Bird.

SEP. WINNER.

Moderato.

Musical score for "The Mocking Bird" by Flageolet. The score consists of three staves of music in G major and 2/4 time. The first staff is marked "Moderato". The second staff is labeled "CHORUS." and features a dense sixteenth-note texture. The third staff includes trill (tr) markings. The piece concludes with a double bar line.

FLAGEOLET.

Amazon; or, Black Crook March.

Animato.

The musical score is written for a flageolet and consists of 11 staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Animato.* The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes performance markings such as accents, slurs, and triplets. The piece concludes with a final cadence.

Neglected Beauty Waltz.

Musical score for 'Neglected Beauty Waltz' in G major, 3/4 time. The score consists of eight staves of music. It features various musical notations including slurs, accents, and dynamic markings. The first staff has a 'v' marking under a note. The second staff has a repeat sign. The third and fourth staves have first and second endings marked with '1' and '2'. The fifth staff has a first ending marked with '1'. The sixth staff has a second ending marked with '2'. The seventh staff has a 'dim.' marking. The eighth staff ends with a double bar line and 'D.C.' marking.

Maid of the Mill.

Musical score for 'Maid of the Mill' in G major, 2/4 time. The score consists of four staves of music. The first staff is a single line of music. The second staff has a 3/4 time signature change. The third and fourth staves feature accents (^) over notes. The piece concludes with a double bar line.

FLAGEOLET.

Gondoliers Waltzes.

1. 

1 

2 

rit.

1 

Just a Song at Twilight. (Love's Old Sweet Song.)



FLAGEOLET.

Mandolin Serenade.

Musical score for 'Mandolin Serenade' in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2' with the word 'FINE.' written above it. The fourth staff is marked 'TRIO.' with an accent (>) above the first measure. The fifth staff continues the melody. The sixth staff ends with a double bar line and the initials 'D.C.' (Da Capo) written above the final measure.

Only To-Night; or, Our Last Waltz.

Musical score for 'Only To-Night; or, Our Last Waltz' in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff ends with a double bar line.

Berceuse. (Solo.)

REBER.

Andante.

FLAGEOLET.

Clickety-Click March.

FRED. BAKER.

Marcato. ♩

Clickety click Clickety click.

1 2 FINE.

TRIO. *marcato* 1

2

D.C.

Detailed description: This musical score is for a piece titled 'Clickety-Click March' by Fred Baker. It is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece begins with a *Marcato* instruction and a forte dynamic. The melody is characterized by rhythmic patterns that create a 'clickety click' sound. The score includes first and second endings, with the second ending marked 'FINE.'. A *TRIO* section follows, marked *marcato*, featuring a more active melody. The piece concludes with a *D.C.* (Da Capo) instruction.

Spanish Melody.

Largo.

p

FINE.

D.C.

Detailed description: This musical score is for a piece titled 'Spanish Melody'. It is written in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The tempo is marked *Largo*. The piece begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The score includes a first ending marked 'FINE.' and a *D.C.* (Da Capo) instruction at the end.

Visions of Rest Waltz.

FRED. BAKER.

Doloroso.

1. 

Grazioso.

2. 

Scherzo.

3. 

FINALE.



Annie Rooney Waltz.

Musical score for "Annie Rooney Waltz" in 3/4 time, key of D major. The score consists of seven staves of music. The first three staves are the main melody. The fourth staff is labeled "CHORUS." and features a repeat sign. The fifth and sixth staves include first and second endings, with the word "DANCE." written above the second ending. The seventh staff concludes the piece with a first and second ending.

Joyous Polka.

Musical score for "Joyous Polka" in 2/4 time, key of D major. The score consists of four staves of music. The first three staves are the main melody, featuring a lively, rhythmic pattern. The fourth staff concludes the piece with a first ending and is marked "D.C." (Da Capo).

Old Rustic Bridge o'er the Rill.

SKELLY.

Musical score for "Old Rustic Bridge o'er the Rill" by Skelly. The score is in G major and common time. It consists of four staves. The first two staves are the main melody, and the last two are the chorus. The chorus is marked "CHORUS." and features a key signature change to F# major.

King's Champion March.*

FRED BAKER.

Musical score for "King's Champion March" by Fred Baker. The score is in G major and 6/8 time. It consists of eight staves. The first two staves are the main melody, and the last two are the chorus. The score includes a "TRIO" section and a "BASS SOLO" section. The bass solo is marked "BASS SOLO." and features a key signature change to F# major. The score includes first and second endings and a double bar line with "D.C." (Da Capo).

* By permission of SEP. WINNER & SONS.
FLAGEOLET.

Flowers of Love Schottische.

Musical score for 'Flowers of Love Schottische' in G major, 2/4 time. The piece consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet patterns. The second staff includes an accent (^) over a note. The third staff ends with the word 'FINE.' The fourth staff continues the melody. The fifth staff is marked 'TRIO.' and features a change in key signature to two sharps (D major). The sixth staff includes first and second endings (1 and 2) and concludes with 'D. C.' (Da Capo).

Berlin Polka.

Musical score for 'Berlin Polka' in G major, 2/4 time. The piece consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a rhythmic pattern of eighth notes. The second staff includes accents (^) and a dynamic marking 'v'. The third staff is marked 'D. C. TRIO.' and includes a dynamic marking 'p' (piano). The fourth staff includes first and second endings (1 and 2). The fifth staff concludes with 'D. C.' (Da Capo).

Dave Morgan's Hornpipe.

Musical notation for Dave Morgan's Hornpipe, consisting of three staves in 2/4 time with a key signature of one flat. The piece features a mix of eighth and sixteenth notes, with some triplet markings.

New Highland Fling.

Musical notation for New Highland Fling, consisting of two staves in 2/4 time with a key signature of two sharps. The melody is characterized by dotted rhythms and includes triplet markings.

Russell's Jig.

Musical notation for Russell's Jig, consisting of three staves in 6/8 time with a key signature of one flat. The piece includes triplet markings and trills (tr).

Character Dance.

Musical notation for Character Dance, consisting of three staves in 2/4 time. The piece features a rhythmic pattern of eighth and sixteenth notes with accents (>).

Standard Clog Dance.

Three staves of musical notation for the Standard Clog Dance. The music is in G major (one sharp) and common time (C). The first staff features a melody with eighth and sixteenth notes, including triplets. The second staff continues the melody with accents (^) over certain notes. The third staff provides a bass line with triplets and eighth notes.

Johnny Get Your Hair Cut.

Two staves of musical notation for the tune 'Johnny Get Your Hair Cut'. The music is in G major (one sharp) and common time (C). The first staff is the melody, and the second staff is the bass line, both consisting of eighth and sixteenth notes.

Plantation Dance.

Three staves of musical notation for the Plantation Dance. The music is in G major (one sharp) and 2/4 time. The first staff is the melody, and the second and third staves are bass lines, all featuring eighth and sixteenth notes.

Fiddle-stick Hornpipe. (New).

STERNBERG.

Three staves of musical notation for the Fiddle-stick Hornpipe. The music is in G major (one sharp) and common time (C). The first staff is the melody, and the second and third staves are bass lines, all featuring eighth and sixteenth notes.

FLAGEOLET.

I'll Whistle and Wait for Katie.

NOLAN.

Musical score for 'I'll Whistle and Wait for Katie' in 3/4 time, key of D major. The score consists of five staves. The first two staves are the main melody. The third staff is labeled 'CHORUS.' and features a repeat sign. The fourth staff continues the melody. The fifth staff is labeled 'DANCE.' and includes first and second endings, marked with '1' and '2' above the staff.

Judy Jig. (New.)

STERNBERG.

Musical score for 'Judy Jig (New.)' in 6/8 time, key of D major. The score consists of two staves of music, both featuring a continuous, rhythmic melody.

Killaloe.

Musical score for 'Killaloe' in 2/4 time, key of D major. The score consists of four staves. The first two staves are the main melody. The third staff is labeled 'CHORUS.' and features a repeat sign. The fourth staff continues the melody.

FLAGEOLET.

Joys of Spring Waltz.

GEIBEL.

INTRODUCTION. WALTZ.

1 2 FINE.

1 2 D.C.

Sylphide Polka.

D.C.

D.C.

FLAGEOLET.

Enniscorthy.

Skirt Dance.

Dude's March.

WAGNER.

INTRODUCTION. MARCH.

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with an 'INTRODUCTION.' section consisting of the first four staves. The fifth staff marks the beginning of the 'MARCH.' section. The score includes various musical notations such as accents (^), slurs, and dynamic markings like 'p' (piano) and 'f' (forte). There are first and second endings indicated by '1' and '2' above the notes. The word 'FINE.' is placed above the end of the first ending. The 'TRIO.' section begins in the fifth staff, marked with a key signature change to two sharps (F# and C#). The score concludes with a 'D.C.' (Da Capo) instruction at the end of the final staff.

FLAGEOLET.

Sweet Katie Killario.

Musical score for 'Sweet Katie Killario' in G major and 6/8 time. It consists of four staves of music. The first two staves are the main melody. The third staff is labeled 'CHORUS.' and features a more rhythmic melody. The fourth staff continues the melody.

God Save our President.

WINNER.

Musical score for 'God Save our President' in G major and common time. It consists of three staves. The first staff is marked 'Maestoso.' and features a slow, grand melody. The second staff continues the melody. The third staff is labeled 'REFRAIN.' and features a more rhythmic melody.

Everybody's Darling Schottische.

Musical score for 'Everybody's Darling Schottische' in G major and common time. It consists of four staves. The first three staves feature a lively melody with many triplets and 'X' marks above notes, indicating a specific playing technique. The fourth staff is marked 'D.C.' and features a concluding melody.

Evening Bells.

GEIBEL.

The musical score for "Evening Bells" is written in 3/4 time and G major. It consists of a melody line and an accompaniment line. The melody begins with a treble clef and a key signature of one sharp (F#). The accompaniment starts with a treble clef and a key signature of one sharp. The piece concludes with a *rit.* (ritardando) marking. A **TRIO** section begins in the fifth measure, marked with a bass clef and a key signature of one flat (F). The Trio section features a steady eighth-note accompaniment and a melody with occasional grace notes. The piece ends with a *D.C.* (Da Capo) marking.

Heidelberg March.

CONVERSE.

The musical score for "Heidelberg March" is written in 2/4 time and B-flat major. It consists of a melody line and an accompaniment line. The melody begins with a treble clef and a key signature of two flats (B-flat and E-flat). The accompaniment starts with a treble clef and a key signature of two flats. The piece includes first and second endings, indicated by brackets and the numbers 1 and 2. A **FINE. TRIO.** section is marked in the third measure, with a bass clef and a key signature of two flats. The Trio section features a steady eighth-note accompaniment and a melody. The piece concludes with a first ending and a final cadence.

FLAGEOLET.

Rattle of the Latch. (Schottische.)

Musical score for 'Rattle of the Latch' in C major, 2/4 time. The score consists of eight staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The first staff begins with a triplet of eighth notes. The second staff contains a repeat sign with first and second endings. The third staff includes a fermata over a note. The fourth staff is marked with a first ending and a 'FINE.' instruction. The fifth staff has an accent (^) over a note. The sixth and seventh staves feature multiple triplet markings. The eighth staff concludes with the instruction 'D.C. al fine.'

Happy Birdling Polka,

Musical score for 'Happy Birdling Polka' in D major, 2/4 time. The score consists of three staves. The first staff includes first and second endings. The second staff concludes with the instruction 'D.C.'. The third staff concludes with the instruction 'D.C.'. The piece is marked 'FLAGEOLET.' at the bottom left.

Venetia Waltz.

LOWTHIAN.

INTRODUCTION.

f

pp *Marcato.* WALTZ.

1 2

1 2

1 2

p

1 2

Across the Bridge. (Schottische.)

Musical score for 'Across the Bridge' (Schottische) in G major, 2/4 time. It consists of four staves of music. The melody is characterized by eighth-note patterns and occasional sixteenth-note runs.

Etta Gavotte.

RUDOLF KING.

Allegro moderato.

Musical score for 'Etta Gavotte' in G major, 2/4 time. The score includes various performance instructions such as *p*, *cres.*, *rall.*, *tempo.*, *tr*, *rit.*, *rall.*, *To Coda.*, *CODA.*, *D.C.*, *molto. rall.*, *dim.*, *rall.*, *lento.*, and *fff*. It features trills, slurs, and dynamic markings throughout. The piece concludes with a *fff* fortissimo ending.

Rippling Waves Mexicana)Waltz

ROSAS.

1.

FINE. *Energico.*

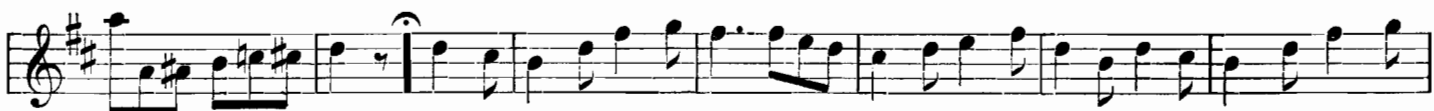
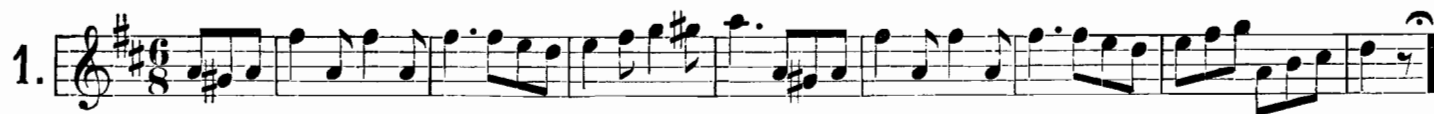
D.C.

2.

ff

D.C.

Queen's Lancers. (Quadrille.)



5. 

Sternberg's Walk Around.



It's a good thing McCarty was n't there. (Schottische.)



Waves of the Danube Waltzes.

MINOR.

1. 

2. 

FLAGEOLET.

In Old Madrid.

Musical score for 'In Old Madrid' in 3/4 time, featuring five staves of music. The melody is written in the treble clef with a key signature of one sharp (F#). The accompaniment consists of rhythmic patterns in the bass clef. The piece concludes with a final cadence on the fifth staff.

Copenhagen Polka-March.

INTRODUCTION.

Musical score for 'Copenhagen Polka-March' in 2/4 time, featuring six staves of music. The melody is in the treble clef with a key signature of one sharp (F#). The piece includes dynamic markings such as *mf* and *fz*, and performance instructions like *D.C.* and *FLAGEOLET.*. The score contains first and second endings (1 and 2) and various musical ornaments (accents and slurs).

FLAGEOLET.

Barbara Polka.

BUCALOSSI.

Musical score for Barbara Polka, composed by Bucalossi. The piece is in 2/4 time and G major. It consists of seven staves of music. The first staff begins with a forte (f) dynamic and an accent (^) over the first note. The second staff contains first, second, and third endings, marked with '1', '2', and '3' above the staff. The third staff continues the melody with accents. The fourth staff is marked 'TRIO.' and 'f'. The fifth and sixth staves continue the melody with accents and a forte (f) dynamic. The seventh staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).

Al Fresco Dance.

LOWTHIAN.

Musical score for Al Fresco Dance, composed by Lowthian. The piece is in 6/8 time and G major. It consists of five staves of music. The first staff begins with a first ending, marked with '1' above the staff. The second staff contains a second ending, marked with '2' above the staff. The third and fourth staves continue the melody with accents. The fifth staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).

Tit for Tat Schottische.

ROEDER.

The musical score consists of ten staves of music, all in G major (one sharp) and 2/4 time. The notation is primarily in treble clef. 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 frequent sixteenth-note patterns and triplet rhythms. The second staff continues the melodic line. The third staff includes two accents (^) over notes. The fourth staff continues the rhythmic pattern. The fifth staff includes two accents (^) over notes. The sixth staff continues the melodic line. The seventh staff continues the rhythmic pattern. The eighth staff continues the melodic line. The ninth staff continues the rhythmic pattern. The tenth staff concludes the piece with a double bar line and includes first and second endings, marked with '1' and '2' respectively, and accents (^) over notes.

FLAGEOLET.

Wedding Set. (Plain Quadrille.)

FIRST FIGURE.

1.  Galop.

 Right and left.

 Galop.

 Ladies' chain. D.C.

Twice; finish at ♪.

SECOND FIGURE.

2.  Galop.

 Forward. Cross over.

 Forward. To places. D.C.

Four times; finish at ♪.

THIRD FIGURE.

3.  Half right and left.

 Right hand across. Left hand back.

 Balance in centre. To opposite places.

 Forward and back. Turn partners. D.C.

Four times, al ♪.

By permission of SEP. WINNER & SON.

PLAGEOLET.

FOURTH FIGURE.

4. 

Hands half around. Half right and left.



Forward four and back. First lady cross over.



Forward three and back. Ladies cross over.



Forward three. Forward three. *D.C.*
Four times, al 

FIFTH FIGURE.

5. 

Swing corners.



Forward and back. Cross over.



Forward and back.



Cross over. *D.C.*
Four times, al 

I Went With Him.



FLAGEOLET.

Tabby Polka.

BUCALOSSI.

INTRODUCTION.

The Introduction section consists of four staves of music in 2/4 time, key of D major. It begins with a forte (f) dynamic and features a series of eighth-note patterns. The first staff includes accents (^) and a first ending bracket. The second staff continues the eighth-note patterns. The third staff includes a key signature change to D minor for a few measures, marked with 'x' above the notes. The fourth staff concludes the introduction with a first ending bracket and a repeat sign.

TRIO.

The Trio section consists of eight staves of music in 2/4 time, key of D major. It begins with a melodic line on the first staff, followed by a series of eighth-note accompaniment patterns. The second staff includes a first ending bracket. The third staff continues the melodic line. The fourth staff includes a first ending bracket. The fifth staff continues the melodic line. The sixth staff includes a first ending bracket. The seventh staff continues the melodic line. The eighth staff concludes the trio with a first ending bracket and a repeat sign.

CODA.

The Coda section consists of two staves of music in 2/4 time, key of D major. It begins with a series of eighth-note patterns on the first staff, followed by a final melodic phrase on the second staff.

FLAGEOLET.