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MESSIAH.

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

JUDAS MACCABEUS.

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

ELIJAH.

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

SAMSON.

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

ST. PAUL.

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

MOUNT OF OLIVES.

Hallelujah Chorus.

ISRAEL IN EGYPT.

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

CREATION.

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

SEASONS.

Come, gentle spring.

WOMAN OF SAMARIA.

Therefore with joy, &c.
Come, O Israel.
Aud blessed, blessed be the Lord.

ELI.

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

NAAMAN.

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

JOSHUA.

See, the conquering hero comes.
The great Jehovah.

HYMN OF PRAISE.

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

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MOSES IN EGYPT.

Night's shade no longer.
Prayer (O Thou, whose power).

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As the hart pants.

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IN SENATE
January 1, 1903

REPORT
OF THE
COMMISSIONERS OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION
PASSED BY THE SENATE
MAY 15, 1902

ALBANY:
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1903

ELEMENTS OF MUSIC.

FIRST LESSON.

ON THE NOTES AND CLEFS.

QUESTION. What is Music?

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

Q. What is a succession of single sounds denominated?

A. MELODY.

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

A. HARMONY.

Q. How are musical ideas expressed in writing?

A. By characters called NOTES.

Q. How many notes are there in music?

A. Seven.

Q. How are they expressed?

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

Q. How are the notes written?

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



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

A. From the lowest upwards.

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

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

Q. How many clefs are there?

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

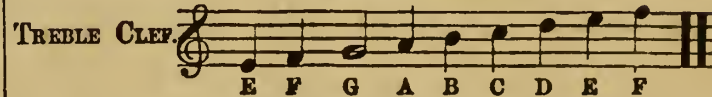
Q. What line of the staff is the treble clef placed upon?

A. On the second line from the bottom.

Q. What note or letter does it make?

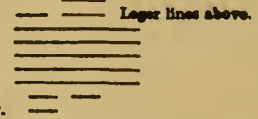
A. The letter on note G.

NOTES UPON THE STAFF.

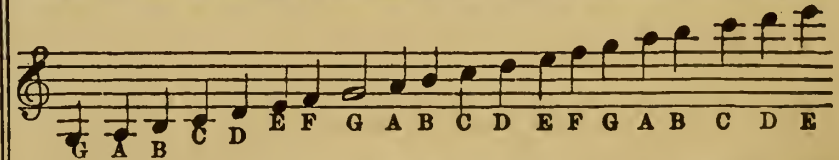


Q. Are the notes always confined within the five lines and four spaces of the staff?

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



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

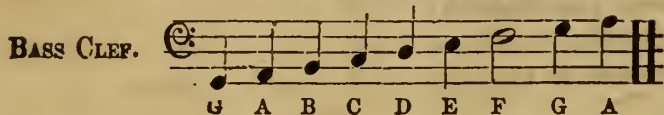


NOTE.— The pupil will perceive that the first note is below two additional, or leger lines, this is called the third space below the staff, which is the letter G—the next is on the 2d leger line below, which is the letter A. Then 2d space below B—1st leger line below C—1st space below D—1st line E—1st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

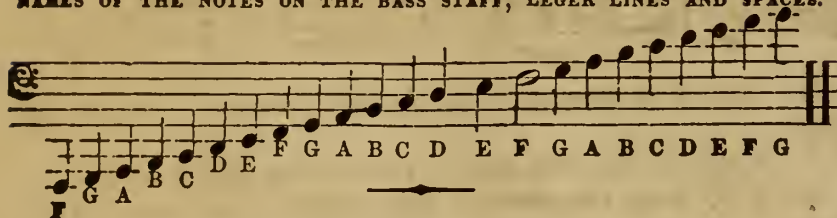
THE BASS NOTES EXPLAINED.

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

NOTES ON THE BASS STAFF.



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



SECOND LESSON.

ON THE STRINGS.

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

THIRD LESSON.

ON THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS.

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

Q. What are they?

A. The SEMIBREVE, or whole note ; the MINIM, or half note ; the CROZCHET, or quarter note ; the QUAVER, or eighth note ; the SEMIQUAVER, or sixteenth note ; and the DEMISEMIQUAVER, or thirty-second note .

1 Whole Note is equal to 2 Halves; or 4 Quarters; or 8 Eighths; or 16 Sixteenths; or 32 Thirty-seconds.

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

FOURTH LESSON

ON THE DOT, RESTS, AND TRIPLETS

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

A semibreve dotted $\ominus \cdot$ is equal to a semibreve and a minim, or three minims.

A minim dotted, $\text{P} \cdot$ is equal to a minim and a crotchet, or three crotchets.

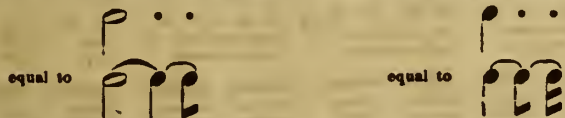
A crotchet dotted, $\text{C} \cdot$ is equal to a crotchet and a quaver, or three quavers.

A quaver dotted, $\text{Q} \cdot$ is equal to a quaver and a semiquaver, or three semiquavers.

A semiquaver dotted, $\text{SQ} \cdot$ is equal to a semiquaver and a demisemiquaver, or three demisemiquavers.

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

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



Q. What are rests!

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

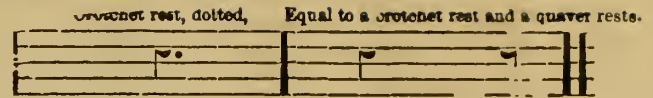
Q. How are they expressed?

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



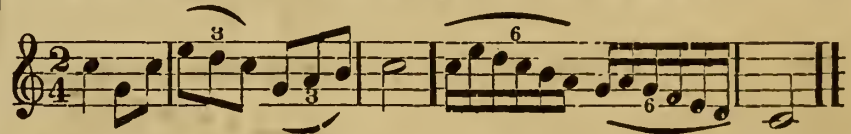
Q. Does the dot have the same effect upon a rest that it does upon

A. It does; thus —



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

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



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

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

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

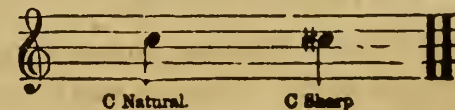
A. Yes; five are played as four, seven as six, and nine as eight of the same species.

FIFTH LESSON.

ON THE SHARP, FLAT, AND THE NATURAL.

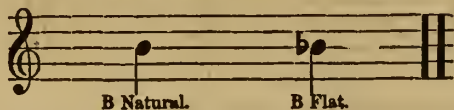
Q. What is the effect of the sharp (#)?

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



Q. What is the effect of the flat (b)

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

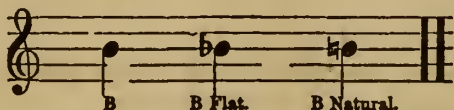


Q. Are the sharps and flats marked to all the notes of a musical composition?

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

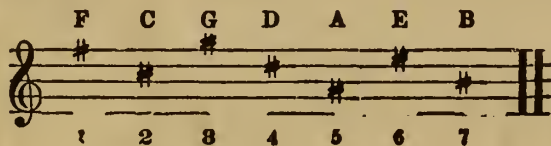
Q. What is the effect of the natural (♮)?

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



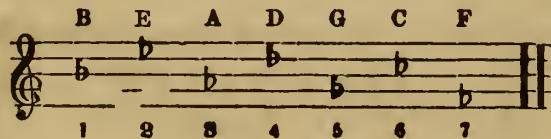
Q. What is the order of the sharps at the signature?

A. As follows:—



Q. What is the order of the flats?

A. As follows:—



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

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

Q. What is the effect of the double sharp?

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

Q. What is the effect of the double flat?

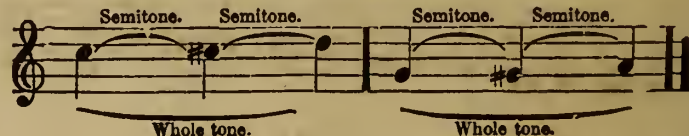
A. The double flat (bb) serves to lower a note, already flat, another semitone.

Q. What is a semitone?

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

Q. What is a tone?

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



SIXTH LESSON.

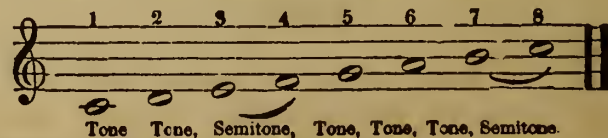
ON THE FORMATION OF THE SCALE.

Q. What is the meaning of the word scale?

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

Q. What does the DIATONIC SCALE consist of?

A. It consists of five tones and two semitones.



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

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

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

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

Tone, Semitone Tone, Tone, Semitone, Tone and Semitone, Semitone.

Q. How is the CHROMATIC SCALE formed?

A. It consists of twelve successive semitones; thus—

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

Q. Can the CHROMATIC SCALE proceed by flats?

A. Yes; generally in descending; thus—

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

SEVENTH LESSON.

ON TIME.

Q. What is time?

A. Time is the measure of sounds, with regard to their duration. To facilitate the reading and performance of music, every piece is divided into small equal portions, by lines, called bars, drawn perpen-

dicularly through the staff; and every division is called a measure or bar; thus—

Q. What is the use of the DOUBLE BAR:

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

1st Strain. 2d Strain. 3d Strain. 4th Strain.

Q. How many sorts of time are there?

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

Q. How are these two species subdivided?

A. Into SIMPLE and COMPOUND.

Q. How are they expressed?

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

One Semibreve in a measure, or its equivalent.

One Minim in a measure, or its equivalent.

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

Three minims in a measure.

Three crotchets in a measure.

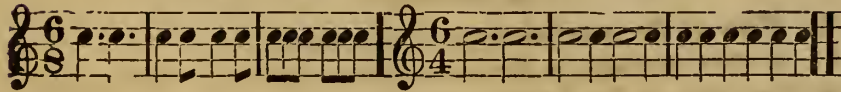
Three quavers in a measure.

Compound common time takes place when two measures of simple

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

Six quavers in a measure

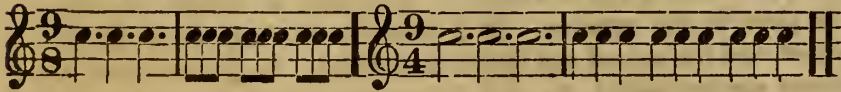
Six crotchets in a measure.



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

Nine quavers in a measure.

Nine crotchets in a measure.

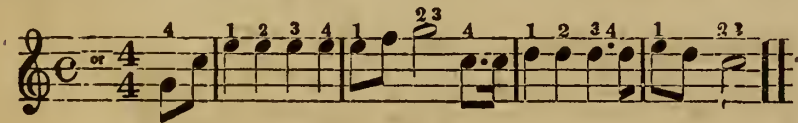


EIGHTH LESSON.

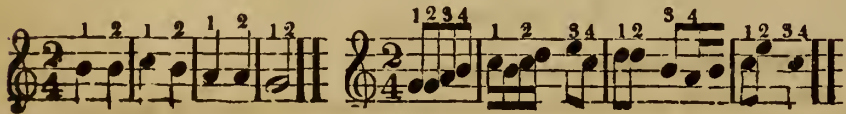
ON COUNTING TIME.

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

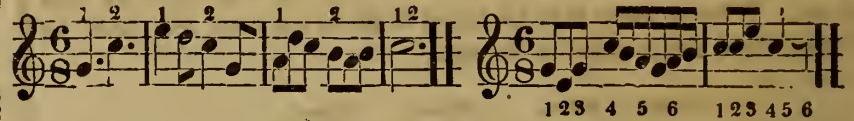
A. Various ways;—according to the number of parts contained in each measure; also according to the speed of the movement. In common time, marked **C**, or $\frac{4}{4}$, the crotchet being the measure note, generally four parts are counted in each measure.



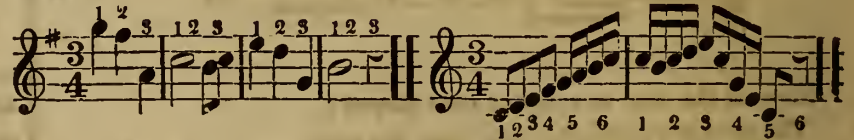
In half common time, marked $\frac{2}{4}$, two or four may be counted.



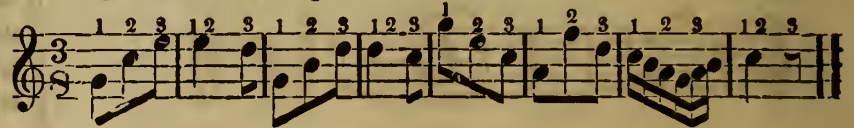
in compound common time, marked $\frac{6}{8}$, two dotted crotchets are generally counted; however, in a slow movement, it is better to count six quavers in each measure.



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



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

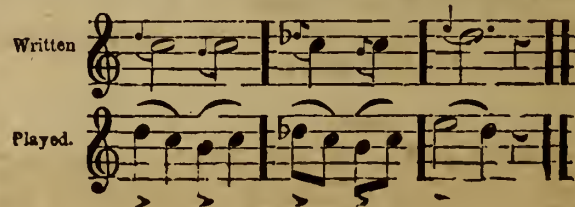


NINTH LESSON.

ON GRACES, OR EMBELLISHMENTS.

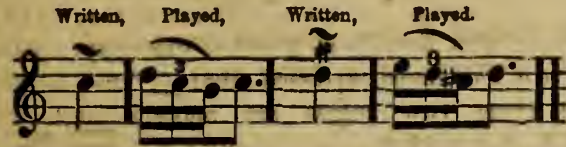
Q. What is an **APPOGIATURA**?

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



Q. How is the **TURN** expressed and performed ?

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



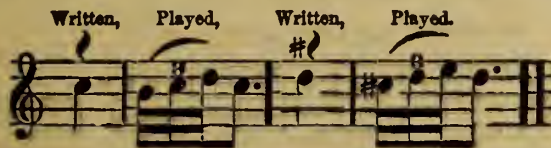
Q. How is the turn to a dotted note played ?

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



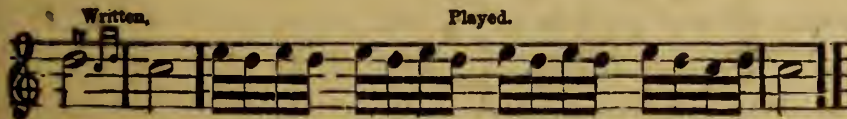
Q. How is the **INVERTED TURN** played ?

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



Q. How is the **SHAKE** marked and performed ?

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



TENTH LESSON.

ON EXPRESSION

Q. What are the principal means of expression

A. A strict attention to the accents, emphasis, syncopation, and a close observance of the **LEGATO**, **STACCATO**, **CRESCENDO**, and **DIMINUENDO**.

1. ON ACCENTS.

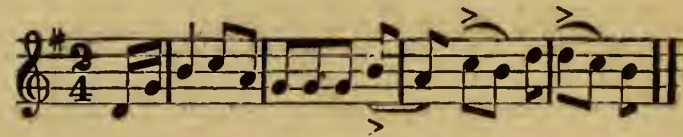
Q. What is meant by **ACCENT**, in music ?

A. The stress given to a note, in preference to another, according to its place in the measure. In $\frac{1}{4}$ time the first and third parts are accented, and the second and fourth unaccented. In $\frac{2}{4}$ time, when two crotchets are introduced, the first is accented, and the second is not ; when four quavers are introduced, the first and third are accented, and the second and fourth are not. In $\frac{3}{4}$ time, the first part of the measure is accented, and the second and third parts unaccented. In $\frac{6}{8}$ time, the first and fourth quavers are accented.

2. ON EMPHASIS.

Q. What is meant by **EMPHASIS** ?

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

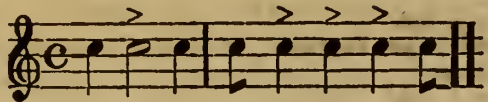



3. ON SYNCOPATION.

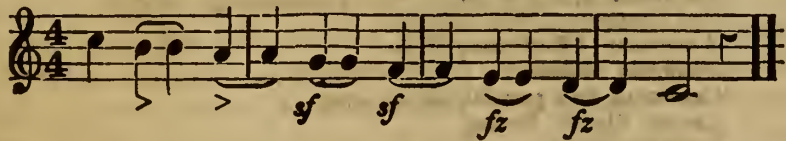
Q. What is the meaning of syncopation

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

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



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



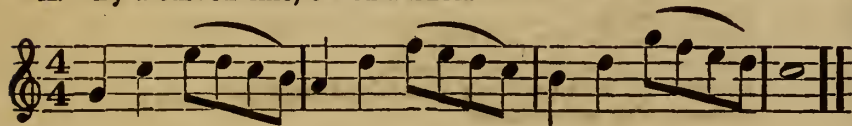
4. ON THE LEGATO AND STACCATO.

Q. What is the meaning of the word LEGATO?

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

Q. How is the legato expressed?

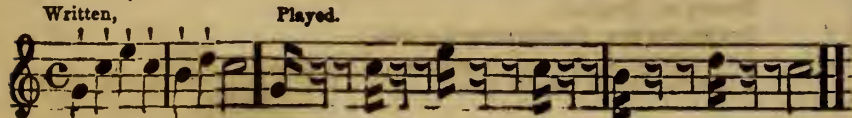
A. By a curved line, called a SLUR.



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


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

STACCATO.





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

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

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

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

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

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

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

ELEVENTH LESSON.

ON ABBREVIATIONS, &c., &c.

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

A. They are marks of abbreviation; thus:—

Written,

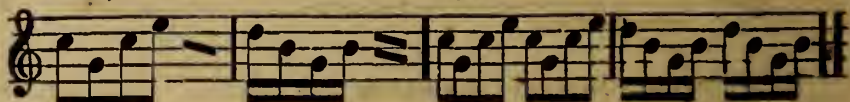
Played.




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

Written,

Played.



Q. What is the meaning of ?

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

Q. What is the use of the **BRACE**?

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

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

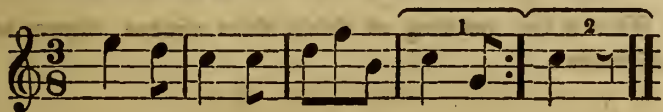
A. They signify that the performer must play over again the first part of a piece, from the beginning to the word **FINE**.

Q. What is the meaning of **DAL SEGNO**?

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

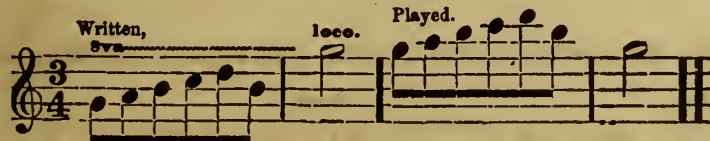
Q. What is the use of the figures 1 and 2 placed over some notes at a double bar?

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



Q. What is the meaning of **Sva**, followed by dots?

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



Q. What does the word **Loco** signify?

A. It is generally used after **Sva**, and signifies that the music must be played as written

EXPLANATIONS OF MUSICAL TERMS.

PIANO, or *p*, Soft.

PIANISSIMO, or *pp*, Very soft.

DOLCE, Sweet.

FORTE, or *f*, Loud.

FORTISSIMO, or *ff*, Very loud.

MEZZO FORTE, or *mf*, Half loud.

SFORZANDO, or *sfz*, Suddenly loud.

CRESCENDO, or **CRES**, Gradually increasing in loudness.

DECRESCENDO, or **DECRE.**, Gradually diminishing in loudness.

CON ESPRESSIVO, With expression.

AFFETUOSO, Affectionately tender.

MAESTOSO, Majestic.

CANTABILE, In a graceful, singing style.

LEGATO, Slurred, flowing.

LEGGIERO, Light.

CON ANIMA, With feeling.

CON SPIRITO, With spirit.

CON FUOCO, With fire.

AGITATO, Agitated.

SCHERZANDO, Playful.

MOSSO, Animated.

SEMPRE, Always.

GRAVE, The slowest kind of time.

LARGO, Very slow and grave.

LENTO, Slow.

LARGHETTO, Less slow than Largo.

ADAGIO, Slowly.

ANDANTE, Rather slow and distinct.

ANDANTINO, Less slow than Andante.

ALLEGRETTO, With peculiarly graceful and moderate vivacity.

ALLEGRO, Fast and animated.

PRESTO, Rapid.

PRESTISSIMO, Rapid and impetuous.

TEMPO DI MARCIA, Time of a March.

CON MOTO, With movement.

RITARDANDO, or **RITARD**, } Retarding the time.

RALENTANDO, or **RALL.**, }

RITENUTO, Retained.

ACCELERANDO, Accelerating the time.

AD LIBITUM, At the will or pleasure of the player.

A TEMPO, In the regular time.

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

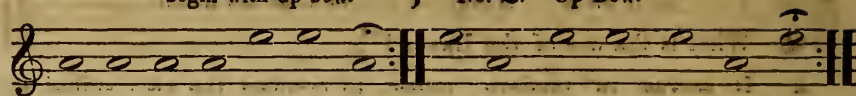
The *violin rests* with the lower edge of the back on the left collar bone, and is held fast by pressing the chin on the belly to the left of the tail-piece and on this itself. The neck of the violin is held over the first joint of the thumb and the 3d of the forefinger of the left hand, so that it cannot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

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

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

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

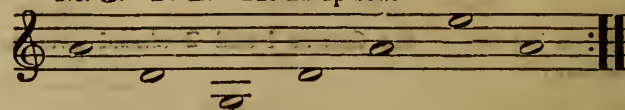
No. 1. Down Bow. The 2d time }
begin with up bow. } No. 2. Up Bow.



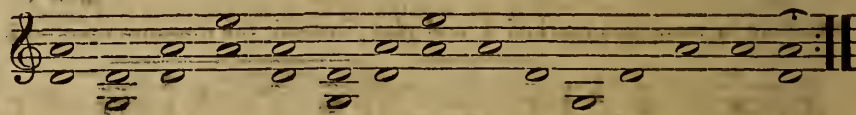
This mark \frown signifies that the note below it is to be held out at least double its value.

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

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



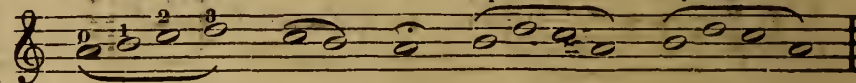
No. 4.



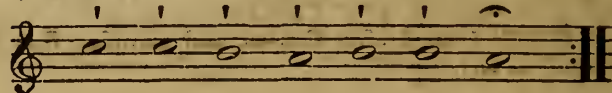
On the motion of the fingers of the left hand.

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

No. 5 Down Bow. Up Bow Up Bow.



Down Bow



No. 6. Down Bow. Up Bow.

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

No. 7.

No. 8.

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

No. 9. Down Bow.

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

Allegretto.

No. 11. D. B.

Andante.

D. B.

No. 12. Up Bow. (A.)

Adagio.

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

Different Positions or Shifts.

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

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

SECOND POS. FOURTH STRING. THIRD STRING. SECOND STRING. FIRST STRING.

FIFTH POS. FOURTH STRING. THIRD STRING. SECOND STRING. FIRST STRING.

THIRD POS.

SIXTH POS.

FOURTH POS.

SEVENTH POS.

CHROMATIC SCALE OF THE FINGER BOARD

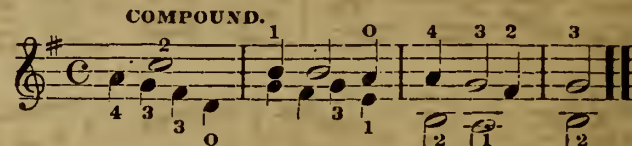
The Nut.

E	E#	F	F#	Fx	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Cx	Db	D	D#	Eb	E	E#	F	F#	Fx	G	G#	Ab	A	FIRST STRING.
A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	E#	F	F#	Fx	Gb	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	SECOND STRING.
D	D#	Eb	E	E#	F	F#	Gb	G	G#	Ab	A	A#	Bb	B	B#	C	C#	Db	D	D#	Eb	E	E#	F	F#	Gb	G		THIRD STRING.
G	G#	Ab	A	A#	Bb	B	cb	C	C#	Db	D	D#	Eb	E	E#	F	F#	Gb	G	G#	Ab	A	A#	Bb	B	cb	C		FOURTH STRING.

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

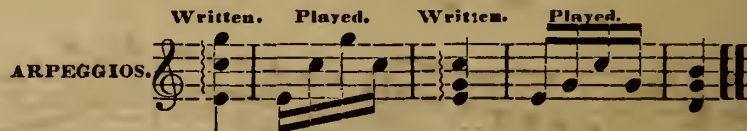
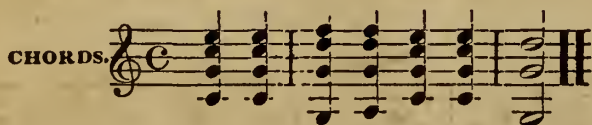
Double Stop, Chords and Arpeggios.

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

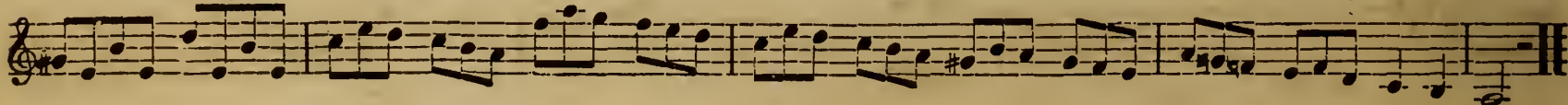
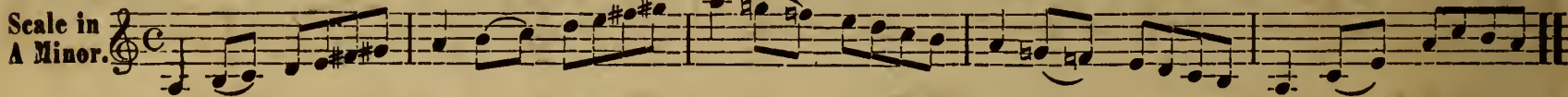
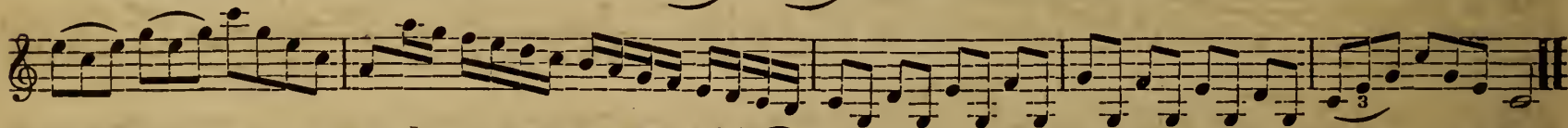
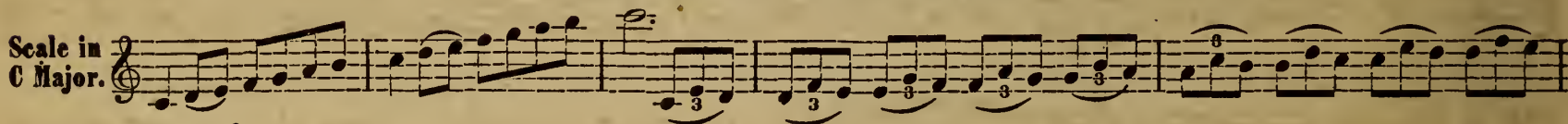


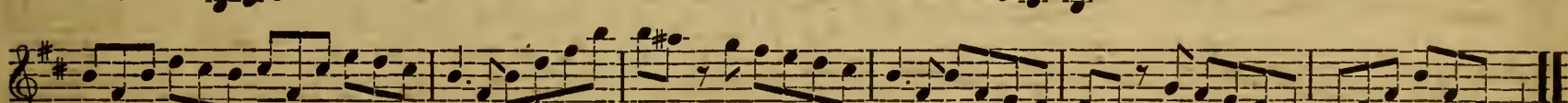
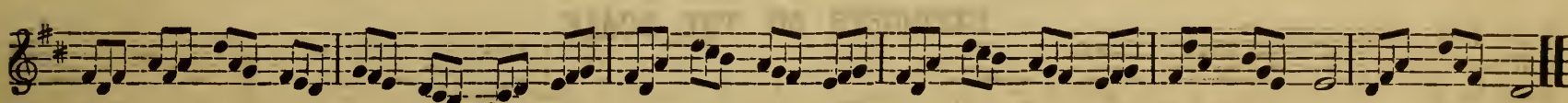
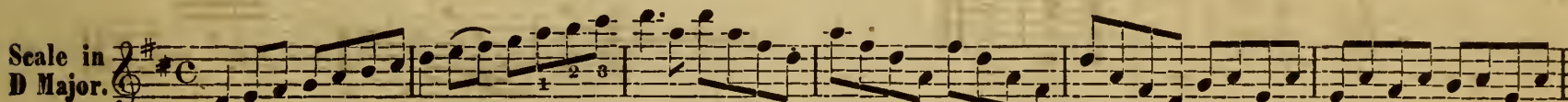
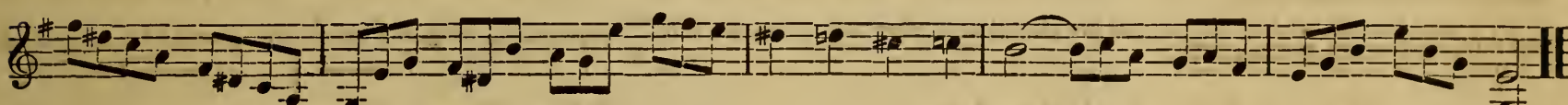
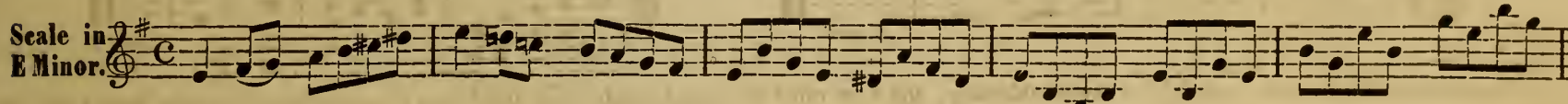
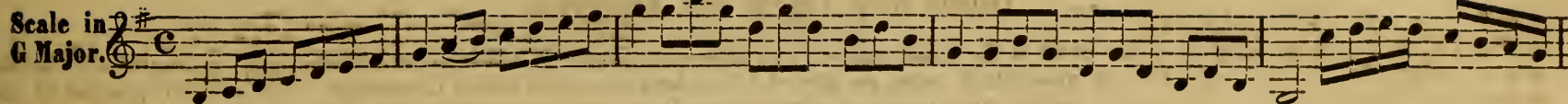
Chords are played on the principle of the double stop; the bow must be placed firmly upon the lower note, and swept rapidly across the intermediate notes to the upper.

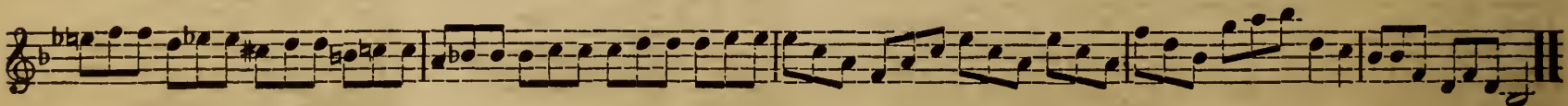
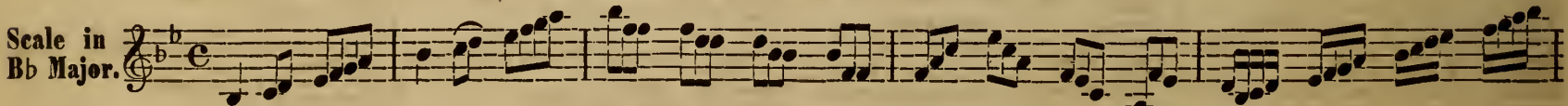
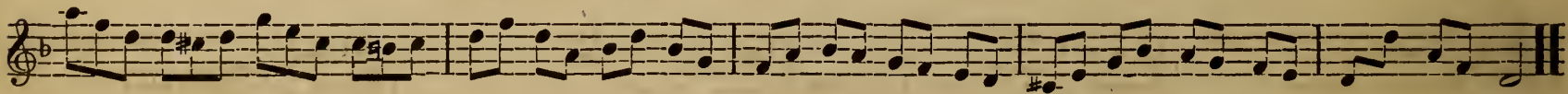
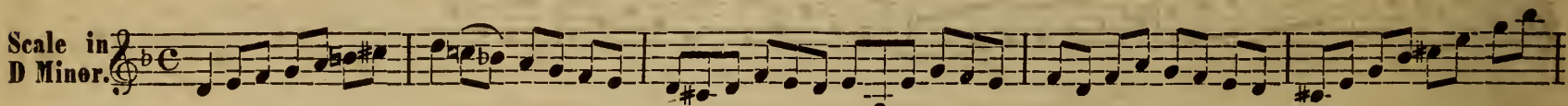
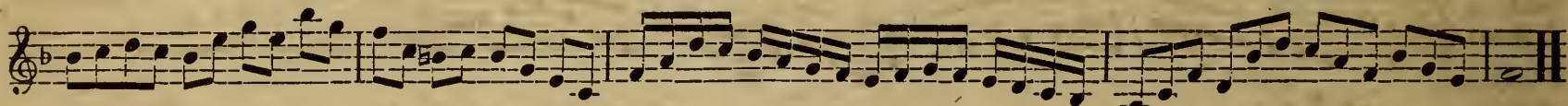
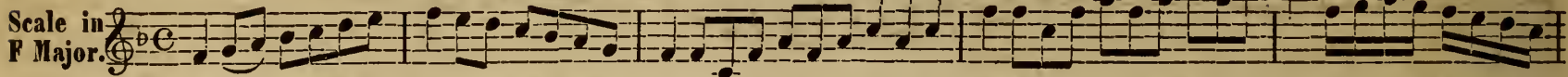
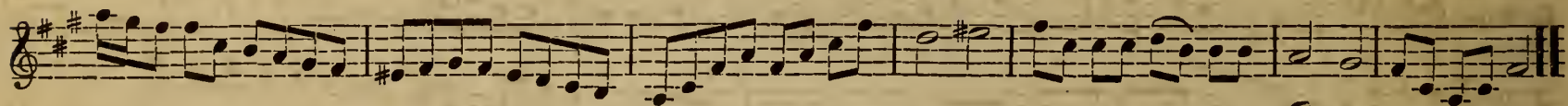
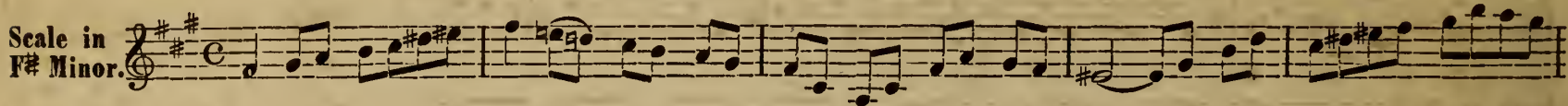
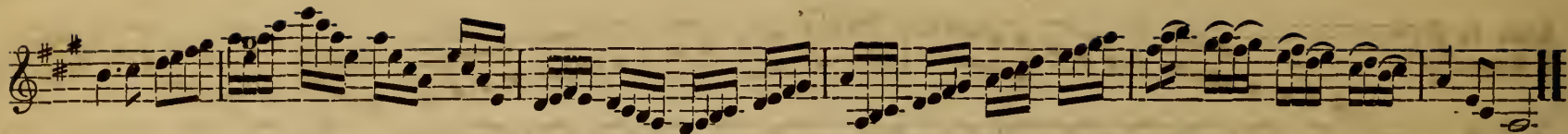
Arpeggios are written like chords, but are played note after note in regular time. Commencing with the lower note, proceed to the second and third, and return to the second.



EXERCISES ON THE SCALE.







Scale in G Minor.

Scale in Eb Major.

Scale in C Minor.

DICTIONARY OF MUSICAL TERMS.

A. An Italian preposition signifying at, &c.
Accelerando. Accelerating.
Adagio. Slow.
Affettuoso. Affectionately, tender.
Allegro. Fast and animated.
Allegretto. Less quick than Allegro.
Allegro Moderato. Moderately quick.
Allegro non troppo. Quick, but not too quick.
Allegro Vivace. Very quick.
Amoroso. Affectionately, tenderly.
Andante. Rather slow and distinct.
Andantino. Less slow than Andante.
Arpeggio. Not together but in quick succession.
A tempo. In the regular time.
Bis. To be played or sung twice.
Brio. Fervor, warmth, ardor.
Calando. Softer and slower.
Canabile. In a graceful, singing style.
Coda. An end or finish

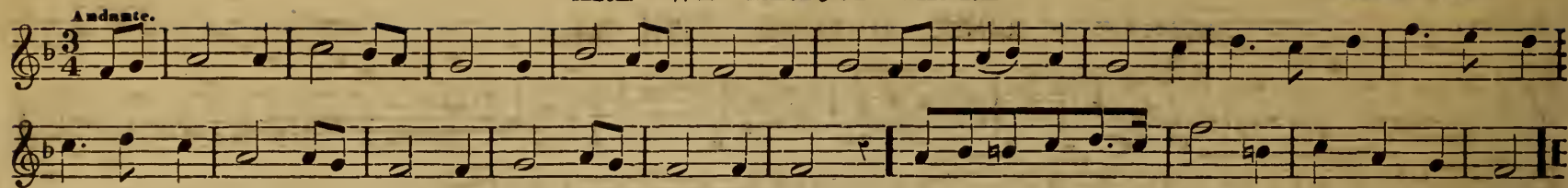
Coll' arco. With the bow.
Con espressione. With expression.
Con spirito. With spirit.
Crescendo. Gradually increasing in loudness.
Da Capo. Begin the strain again, or from the sign.
Decrescendo. To diminish the sound.
Duetto. For two instruments or voices.
Fine. The end.
Finger Board. That part of the Violin on which the fingers press down the strings.
For \acute{e} , or f . Loud.
Fortissimo, or ff . Very loud.
Forzando, fz or $>$. With sudden force.
Giusto. Injust and steady time.
Grave. The slowest kind of time.
Grazioso. Smoothly and gracefully.
Lamentevole. Slow and plaintive.
Larghetto. Less slow than Largo.

Largo. Very slow and grave.
Legato. Slurred, flowing.
Lento. Slow.
Maestoso. Majestic.
Mezzo. Half.
Moderato. In moderate time.
Non. Not.
Pastorale. A graceful and easy movement in 6-8 time.
Piano, or p . Soft.
Pianissimo, or pp . Very soft.
Piu. More.
Pizzicato. Snapping the strings.
Presto. Fastest movement.
Quartetto. For four instruments or voices.
Ritardando. Retarding the time.
Ritardando. Slowing the time.
Scherzando. 1/2, 3/4

Siciliano. A movement of a light and graceful character.
Solo. For one instrument or voice.
Sostenuto. To sustain the sound.
Spiritoso. With animation.
Tacet. Be silent.
Tail board. The article to which the strings of a Violin are attached immediately behind the bridge.
Tasto Solo. Without chords.
Tempo. Time.
Tempo Giusto. In exact time.
Tenuto. Hold out the single tones.
Trio. For three instruments or voices.
Tutti. All the instruments or voices.
Vigoroso. In a bold and energetic style.
Vivace. Quick and cheerful.
Volti Subito. Turn over quickly

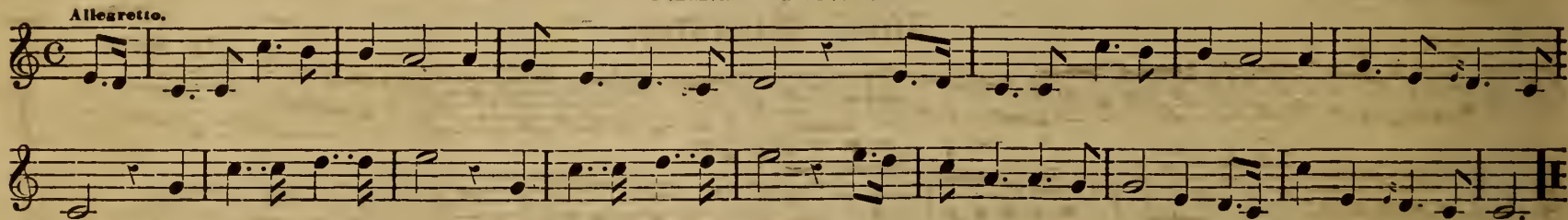
ARE WE ALMOST THERE?

FLORENCE VANK.

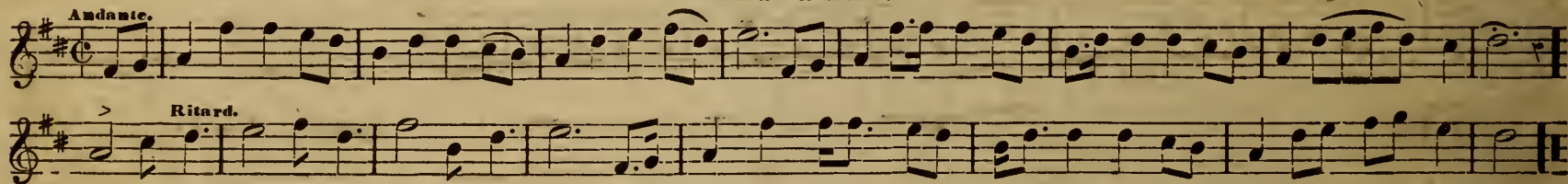


ANNIE LAWRIE.

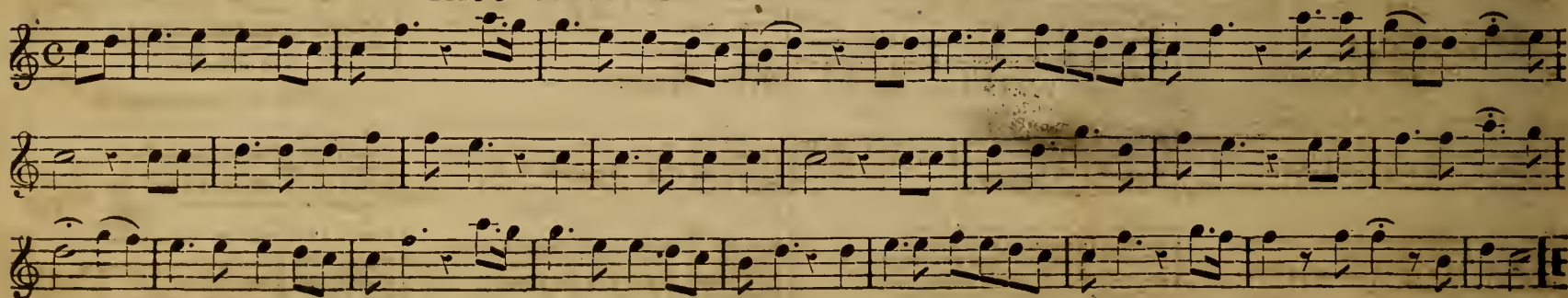
SCOTCH MELODY.



LILLY DALE.



THOU HAST LEARNED TO LOVE ANOTHER.



COME, O COME WITH ME.

Musical score for "COME, O COME WITH ME." in 3/4 time, key of B-flat major. The score consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece concludes with a double bar line and repeat dots. The word "Fine." is written above the second staff, and "D. C." is written above the final measure.

HOME QUICKSTEP.

WM. SMITH.

Musical score for "HOME QUICKSTEP." in 6/8 time, key of B-flat major. The score consists of four staves. The first two staves contain the main melody and bass line. The third staff is marked "Trio." and features a more complex rhythmic pattern. The fourth staff concludes the piece with a double bar line and repeat dots, marked "Da Capo al Fine." The word "Fine." is written above the final measure.

I'LL PRAY FOR THEE.

LUCIA DI LAMMERMOOR.

Musical score for "I'LL PRAY FOR THEE." in 3/4 time, key of B-flat major. The score consists of two staves. The first staff is marked "Moderato e con Espressione." and contains the main melody. The second staff contains the bass line. The piece concludes with a double bar line and repeat dots.

I WANDERED BY THE BROOKSIDE.

JAMES HINE.

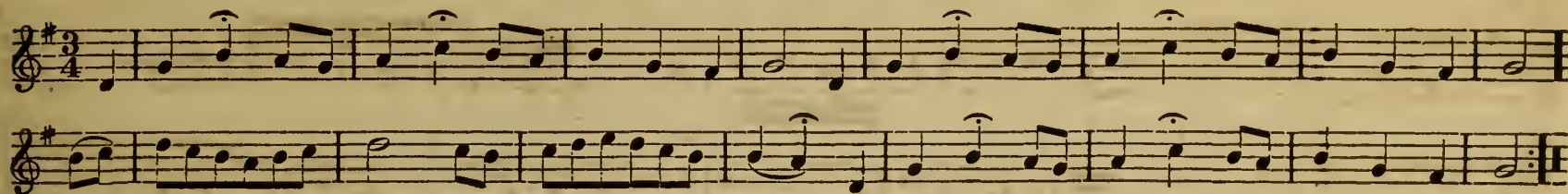
Allegretto.

The musical score for 'I Wandered by the Brookside' is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegretto'. The piece consists of three staves of music. The first staff contains the first eight measures, the second staff contains the next eight measures, and the third staff contains the final eight measures, ending with a double bar line and repeat dots.

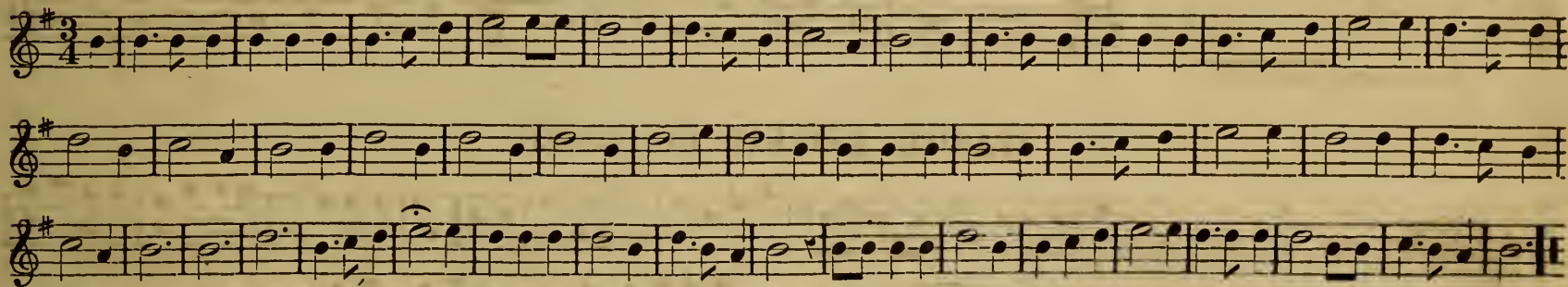
SPANISH RETREAT QUICKSTEP.

The musical score for 'Spanish Retreat Quickstep' is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 6/8. The piece consists of six staves of music. The first staff contains the first eight measures, the second staff contains the next eight measures, and the third staff contains the next eight measures. The fourth staff contains the next eight measures, and the fifth staff contains the next eight measures. The sixth staff contains the final eight measures, ending with a double bar line and repeat dots. The score includes first and second endings, marked '1st time.' and '2d time. Fine.' respectively. The piece concludes with the instruction 'Da Capo'.

THE BRIGHT ROSY MORNING.



SERENADE.

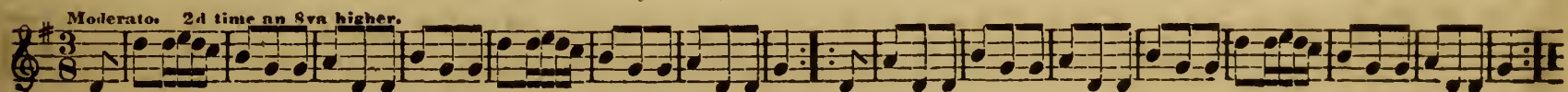


WALTZ. AM I NOT FONDLY THINE OWN.

FROM A GERMAN MELODY.



BUY A BROOM. WALTZ.



TYROLIEN WALTZ.

Allegretto.

HOURS THERE WERE. WALTZ.

THE ROUT.

ST. PATRICK'S DAY.

Allegro. p

f

p

COME, COME SOLDIERS COME.

f *Alla Marcia* Fine.

The first piece is in 2/4 time, marked *f* *Alla Marcia*. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody and includes a double bar line with a repeat sign, followed by the instruction *D. C.* (Da Capo).

SOLDIER'S JOY.

Allegro.

The second piece is in 3/4 time, marked *Allegro.* It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody and include double bar lines with repeat signs.

WHITE COCKADE.

The third piece is in 3/4 time, marked *Allegro.* It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The second staff continues the melody and includes a double bar line with a repeat sign.

RUSTIC REEL.

Fine. *Dal Segno.*

The fourth piece is in 3/4 time, marked *Allegro.* It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The second staff continues the melody and includes a double bar line with a repeat sign, followed by the instruction *Dal Segno.* (Da Segno).

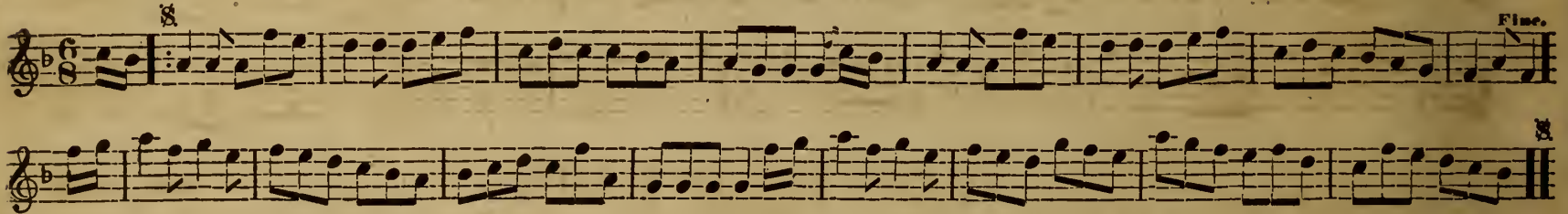
SPEED THE PLOUGH.



FISHER'S HORNPIPE.



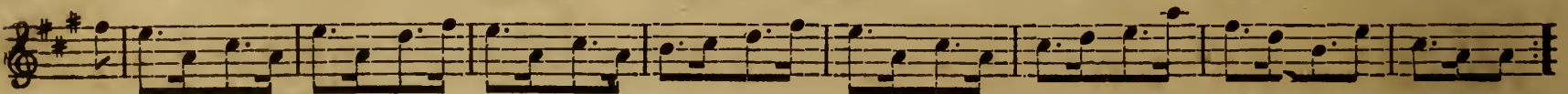
THE TEMPEST.



STEAMBOAT QUICKSTEP.

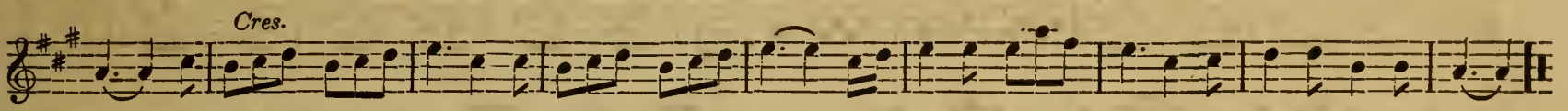
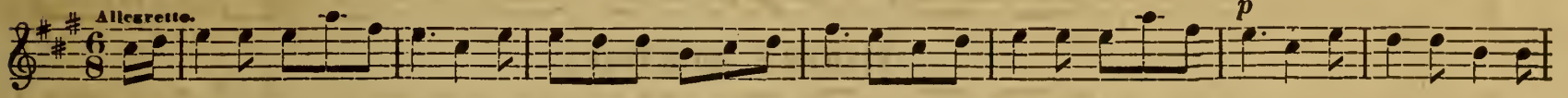


MONEY MUSK.

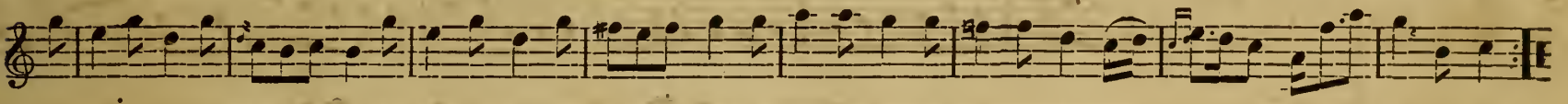
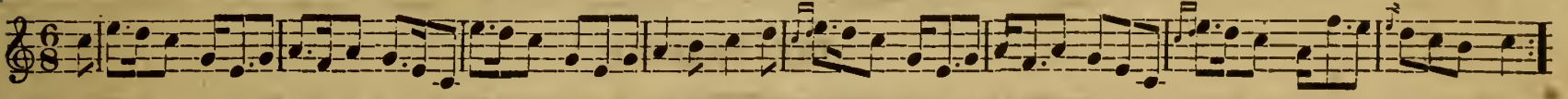




BLUE EYED MARY.

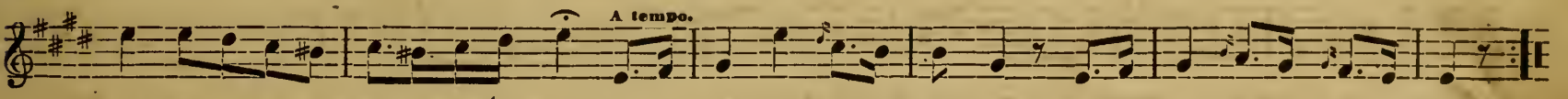
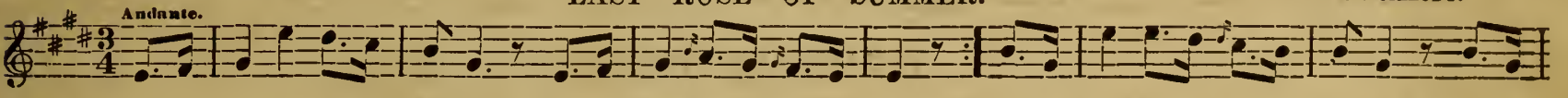


KINLOCH OF KINLOCH.

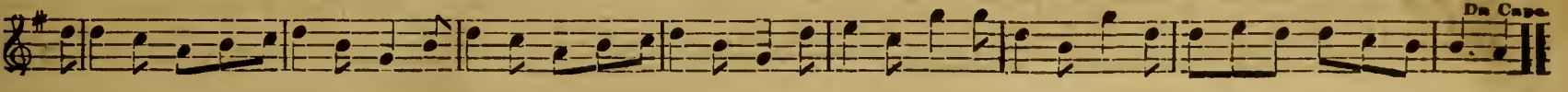
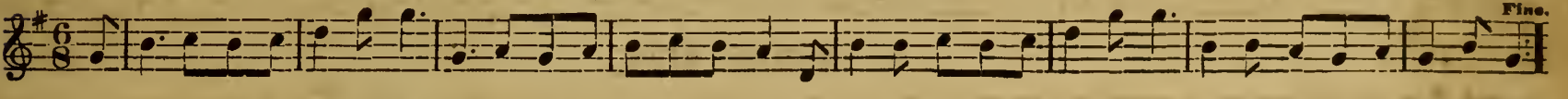


LAST ROSE OF SUMMER.

IRISH MELODY.



LIFE LET US CHERISH.



ROUSSEAU'S DREAM. DAYS OF ABSENCE.

Moderato.

Musical score for 'ROUSSEAU'S DREAM. DAYS OF ABSENCE.' consisting of two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is in bass clef with the same key signature. The tempo is marked 'Moderato'.

THE BLUE JUNIATA.

MRS. SULLIVAN.

Audantino.

Musical score for 'THE BLUE JUNIATA.' consisting of one staff in treble clef. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Audantino'.

THE SILVER MOON.

Moderato con Espressione.

Musical score for 'THE SILVER MOON.' consisting of one staff in treble clef. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Moderato con Espressione'.

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

C. W. GLOVER.

Allegretto.

Musical score for 'JEANNETTE AND JEANNOT, OR, THE CONSCRIPT'S DEPARTURE.' consisting of three staves in treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'.

THE GRAVE OF BONAPARTE.

L. HEATH.

Con Anima.

Musical score for 'THE GRAVE OF BONAPARTE.' consisting of two staves in treble clef. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Con Anima'. A dynamic marking 'f' (forte) is present above the second staff.

Musical score for 'DERMOT ASTORE.' in 3/4 time. The score consists of four staves. The first staff begins with a *mf* dynamic and a *J* (ritardando) marking. The second staff includes dynamics *p*, *pp*, *mf* *Affettuoso*, *mf*, *mf*, *f*, and *mf*. The third and fourth staves continue the melody with dynamics *mf* and *f*.

MY LODGING IS ON THE COLD GROUND.

WILL. DAVENAUT.

Musical score for 'MY LODGING IS ON THE COLD GROUND.' in 6/8 time with a key signature of two flats. The score consists of two staves. The first staff begins with a *mf* dynamic. The second staff continues the melody with *mf* dynamics.

I DREAMT THAT I DWELT IN MARBLE HALLS.

FROM THE BOHEMIAN GIRL BALFE.

Musical score for 'I DREAMT THAT I DWELT IN MARBLE HALLS.' in 3/8 time with a key signature of two flats. The score consists of three staves. The first staff begins with the tempo marking *Andantino*. The second staff includes a *pp* dynamic. The third staff concludes the piece.

Andante.

A tempo.

OFT IN THE STILLY NIGHT.

Andantino. *Fine.* *D. C.*

YE BANKS AND BRAES.

SCOTCH MELODY.

JOHN ANDERSON MY JO JOHN.

SCOTCH MELODY.

Andante Expressive.

CUJUS ANIMAM.

FROM STABAT MATER.

ROSSINI

Allegro Maestoso.

p

ff

STILL SO GENTLY.

FROM LA SOMNAMBULA.

Allegro Moderato.

p

1st time. Lento.

2d time.

JAMIE'S ON THE STORMY SEA.

BERNARD COVERT.

KATY DARLING.

Musical score for 'Katy Darling' in G major (one flat), 2/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a double bar line.

THE POLISH MAIDEN'S SONG.

GORIA.

Musical score for 'The Polish Maiden's Song' in G major (one flat), 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The second staff includes performance markings: 'rit.' (ritardando) and '> a Tempo.' (ritardando followed by a tempo). The piece concludes with a double bar line.

THOU ART GONE FROM MY GAZE.

G. LASEBY.

Musical score for 'Thou Art Gone from My Gaze' in G major (one flat), 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The second staff includes performance markings: 'Andantino.' (Andantino), 'rall.' (rallentando), and 'a tempo.' (a tempo). The piece concludes with a double bar line.

ALADDIN QUICKSTEP.

2. COMER.

33

Allegro Moderato.

p the 2d time *f*

The first system of the musical score for 'Aladdin Quickstep' consists of five staves of music. 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 'Allegro Moderato.' The music features a mix of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed above the first staff, followed by the instruction 'the 2d time' and a dynamic marking of *f* (forte). The score includes repeat signs and concludes with a double bar line.

BERLIN WALTZ.

Allegro.

The second system of the musical score for 'Berlin Waltz' consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'Allegro.' The music is characterized by waltz-like patterns with many beamed eighth notes. The score includes repeat signs and concludes with a double bar line.

Allegretto.

Musical score for "The Flying Cloud" Schottisch by Chas. D'Albert. The score is in 2/4 time and consists of five staves. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff features a fortissimo (*ff*) dynamic and includes a triplet of eighth notes and a first ending bracket. The third staff starts with a piano (*p*) dynamic and contains a first ending bracket. The fourth staff is marked "1st time." and includes a first ending bracket. The fifth staff concludes the piece with a final double bar line.

GALLOPADE QUADRILLE.

HUNTEN.

Musical score for "Galopade Quadrille" by Chas. D'Albert. The score is in 2/4 time and consists of three staves. The first staff begins with an Allegro tempo and a piano (*p*) dynamic. The second staff includes a fortissimo (*f*) dynamic. The third staff concludes the piece with a final double bar line.

THE GIPSY POLKA.

LEUTNER.

35

Moderate.

f

Trio.

Fine.

D. C. al Fine.

HIGHLAND MARCH & QUICKSTEP.

JOSEPH W. TURNER.

All. Scorzese.

f

MOUNTAIN MAID'S QUICKSTEP.

G. A. BURDITT.

Allegretto.

Allegretto.

Fine.

8va.

D. C.

RED, RED ROSE QUICKSTEP.

Allegretto.

Two staves of music in 2/4 time, key of B-flat. The first staff ends with a double bar line and the word "Fi. c.". The second staff ends with a double bar line and the word "D. C.".

IRON BOOTS QUICKSTEP:

CHARLES E. BENNET.

Allegretto.

Four staves of music in 2/4 time, key of B-flat. The first staff has a first ending bracket labeled "1st Time.". The second staff has a double bar line and the word "Fine.". The third and fourth staves contain dynamic markings: *p*, *f*, *p*, *f*, *pp*, and *f*. The fourth staff ends with a double bar line and the word "D. C.".

RUSSIAN POLKA.

Moderato.

Three staves of music in 2/4 time, key of D major. The first staff has a first ending bracket labeled "1st time.". The second staff has a double bar line and the word "1st time.". The third staff has a double bar line and the word "2d time.".

RICCI'S FAVORITE WALTZ.

RICCI.

37

p **Allergro.** *mf*

p

Musical score for Ricci's Favorite Waltz, measures 1-16. The score is in 3/8 time and consists of four staves. The first staff begins with a piano (*p*) dynamic and an **Allergro.** tempo marking. The second staff continues with a piano (*p*) dynamic. The third staff includes a mezzo-forte (*mf*) dynamic marking. The fourth staff concludes the piece with a repeat sign.

SARATOGA POLKA.

KORPONAY.

Musical score for Saratoga Polka, measures 1-16. The score is in 2/4 time and consists of two staves. The first staff begins with a key signature of one sharp (F#) and a 2/4 time signature. The second staff includes a "1st time." marking above the first measure.

I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.

Allergro Vivace.

rall. *p* **A tempo.**

Musical score for I Love the Merry Sunshine, measures 1-16. The score is in 2/4 time and consists of three staves. The first staff begins with a key signature of one flat (Bb) and a 2/4 time signature, and is marked **Allergro Vivace.** The second staff includes a *rall.* (rallentando) marking and a piano (*p*) dynamic. The third staff concludes with an **A tempo.** marking.

Tempo di Polka.

Musical score for SONTAG POLKA, composed by ALARY. The piece is in 2/4 time, marked "Tempo di Polka." The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff starts with a forte (*f*) dynamic and includes various accents and slurs. The third staff contains a quintuplet of eighth notes. The fourth staff is marked "Fine." and includes a triplet. The fifth staff concludes with a double bar line, a repeat sign, and the initials "D. C." (Da Capo).

THE HOME THAT I LOVE. WALTZ.

EDWARD L. WHITE.

Musical score for THE HOME THAT I LOVE. WALTZ, composed by EDWARD L. WHITE. The piece is in 3/8 time, marked "p" (piano). The score consists of four staves of music. The first staff includes a crescendo (*Cres.*) marking. The second staff is marked "Fine." and ends with a double bar line. The third staff continues the melody with various slurs and accents. The fourth staff concludes with a double bar line and the marking "Da Capo."

LOUISVILLE MARCH.

Masstoso.

Musical score for Louisville March, measures 1-8. The piece is in 2/4 time with a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are dynamic markings like accents (>) and trills (tr). The piece concludes with a repeat sign and a final measure containing a 7-measure rest.

KENDALL MARCH.

G. HEWS.

Masstoso.

Musical score for Kendall March, measures 1-8. The piece is in 2/4 time with a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are dynamic markings like accents (>), trills (tr), and a *Fine.* marking. The piece concludes with a *p* (piano) dynamic marking and a *D. C.* (Da Capo) instruction.

SCOTCH MARCH.

Moderato.

Musical score for Scotch March, measures 1-8. The piece is in 2/4 time with a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a repeat sign.

SWISS WALTZ.

Musical score for Swiss Waltz, measures 1-8. The piece is in 3/8 time with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a repeat sign.

BRUNSWICK WALTZ.

Musical score for Brunswick Waltz, featuring two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The second staff concludes with the instruction "Fine." and a double bar line. A section marked with a double bar line and a repeat sign is labeled "Da Capo al Segno." with a double bar line and a repeat sign.

GRAND MARCH IN NORMA.

Musical score for Grand March in Norma, featuring two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff concludes with a double bar line.

AURORA WALTZ.

LABITZKY.

Musical score for Aurora Waltz, featuring three 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 second staff concludes with the instruction "Fine." and a double bar line. The third staff begins with an accent (>) and concludes with a double bar line and a repeat sign.

SPANISH PATRIOT'S MARCH.

Musical score for Spanish Patriot's March, featuring two staves of music. The first staff begins with a treble clef, a common time signature (C), and the instruction "Maestoso." The second staff concludes with a double bar line.

Musical notation for the first section of the Lawrence Waltz. It 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. It contains several measures of music with dynamics such as *f* and *Cres.*. The second staff continues the melody, ending with a double bar line and the instruction *D. C.*

CHORUS JIG.

Musical notation for the Chorus Jig. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegro.* The music is characterized by a rhythmic, dance-like melody. The section concludes with a double bar line.

FEST MARCH.

JOS. GUNGL.

Musical notation for the Fest March. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked *Tempo di Marcia.* The music features a strong, rhythmic march character. The second and third staves continue the melody. The fourth staff concludes the piece with a double bar line and the instruction *D. C. Al Fine.*

WASHINGTON'S MARCH.

J *Moderato.*

The musical score for "Washington's March" consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and the tempo marking "Moderato." The music is written in C major and 2/4 time. The melody is characterized by eighth-note patterns and rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active eighth-note melody. The fourth staff concludes the piece with a final cadence, including a key signature change to B-flat major (one flat) and a double bar line.

HULL'S VICTORY.

Allegro.

The musical score for "Hull's Victory" consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo marking is "Allegro." The melody is composed of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line.

COLLEGE HORNPIPE.

Allegretto.

The musical score for "College Hornpipe" consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo marking is "Allegretto." The melody features eighth-note patterns and rests. The second staff continues the melody, ending with a double bar line.

Musical score for Jenny Lind's Favorite Polka, composed by Wallerstein. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three staves. The first two staves are the main melody, and the third staff is a triplet section. The piece concludes with a double bar line and the marking "D. C." (Da Capo). The word "Fine." is written above the first staff.

CARLOTTA GRISI'S, OR HUNGARIAN POLKA.

JULIEN.

Musical score for Carlotta Grisi's, or Hungarian Polka, composed by Julien. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves. The first two staves are the main melody, and the third staff is a triplet section. The piece concludes with a double bar line and the marking "D. C." (Da Capo). The tempo marking "Allegro non troppo." is written above the first staff.

BOHEMIAN POLKA.

OFFENBACH.

Musical score for Bohemian Polka, composed by Offenbach. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three staves. The first two staves are the main melody, and the third staff is a triplet section. The piece concludes with a double bar line and the marking "D. C." (Da Capo). The word "Fine." is written above the first staff. Dynamic markings include *p* (piano) and *f* (forte).

LIST, AND I'LL FIND LOVE

MOZART.

ZERLINA'S ARIA FROM DON GIOVANNI.

Musical score for Zerlina's Aria from Don Giovanni, Mozart. The score consists of six staves of music in 3/8 time. The first staff contains the vocal line with several trills marked 'tr'. The second staff is the piano accompaniment. The third and fourth staves continue the vocal line with more trills. The fifth and sixth staves continue the piano accompaniment. The piece ends with a double bar line and repeat dots.

NATIONAL SCHOTTISCH, OR GOOD LUCK POLKA.

CH D' ALBERT.

Musical score for National Schottisch, or Good Luck Polka, by Ch. d'Albert. The score consists of two staves of music in 2/4 time. The first staff is the vocal line with various ornaments and accents. The second staff is the piano accompaniment. The piece ends with a double bar line and the word "Fino" above it.

D. C. Al Segno.

Allegretto

Musical score for 'TEDESCO POLKA' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with the tempo marking 'Allegretto'. The music features a lively melody with eighth and sixteenth notes. The second and third staves contain more complex rhythmic patterns, including triplets. The fourth staff concludes with a double bar line and the marking 'D. C.' (Da Capo).

GALLOPADE.

Musical score for 'GALLOPADE' in 2/4 time, key of D major. The score consists of two staves. The first staff contains the main melody. The second staff includes the marking 'Fine. Trio.' and ends with a double bar line and 'D. C.' (Da Capo).

IT IS BETTER TO LAUGH THAN BE SIGHING.

LUCREZIA BOBZIA.

Musical score for 'IT IS BETTER TO LAUGH THAN BE SIGHING' in 3/8 time, key of D major. The score consists of three staves. The first staff contains the melody. The second staff includes the markings 'rall.' (rallentando) and 'A tempo.' (al tempo). The third staff concludes with a double bar line.

THE MUSICAL SNUFFBOX.

Allegretto.

Musical score for 'THE MUSICAL SNUFFBOX.' in 2/4 time, marked *Allegretto*. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

THE WANDERER.

Andantino.

Musical score for 'THE WANDERER.' in 3/4 time, marked *Andantino*. The score consists of three 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 music features a melodic line with frequent triplets and slurs. The piece ends with a double bar line and a repeat sign.

THE DAWN WALTZ.

H. LOUELL.

mf Scherzando.

Musical score for 'THE DAWN WALTZ.' in 3/8 time, marked *mf* Scherzando. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with several triplets. The second staff includes a dynamic marking of *ff* and concludes with a double bar line and the word 'Fine'.

Two staves of musical notation in G major, 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff ends with the instruction "D. C." (Da Capo).

GENTLE GODDESS. [CASTA DIVA.] FROM NORMA.

V. BELLINI.

Amdante sostenuto assai.

Two staves of musical notation in G major, 12/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the instruction "Cres." (Crescendo) and "Sempre cres al ff" (Always crescendo to fortissimo).

SAY, DEAREST, DOST THOU LOVE ME?

FROM NORMA.

V. BELLINI.

Allegro.

Four staves of musical notation in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the instruction "Allegro." and a common time signature (C).

FROM LA FAVOLITA.

Allegro.

Cres.

Cres.

DO NOT MINGLE.

FROM LA SOMNAMBULA.

BELLINI.

Moderato.

p

HEAR ME, NORMA.

FROM NORMA.

V. BELLINI.

49

Amdante quasi Allegretto.

Allegro.

AZALIA POLKA.

J. BEYER.

Allegretto

1st time.

2d time.

8 va.

loco.

1st time.

2d time.

D. C. al Segno.

GERTRUDE'S DREAM WALTZ.

L. V. BEETHOVEN.

Rather slow with feeling.

p

Cres.

Dolce.

1st time.

2d time.

D. C. Fine.

Fine.

LÀ PRIMA DONNA WALTZ.

ULIEN.

31

Con molto sentimento

p

1st time. 2d time. *Octave higher.* *Fine.*

1st time. 2d time. *D. C.* *staccatissimo.*

p

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

THE ORIGINAL GORLITZA.

JULIEN.

Allegretto moderato. 3

p 3 *Cres.* *Fine.*

ff *p* *pp* *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Cres. 3 3 3 *D. C.*

p *Risoluto.* *ff* *Porte.*

GENTLE HARP.

ITALIAN MELODY.

Allegretto.

JAVA MARCH.

Moderato. *f*

PANHARMONICON MARCH.

Moderato. *4*

DUETT.—OH HASTE CRIMSON MORNING.

LUCIA DI LAMMERMOOR.

DONIZETTI.

53

Moderato.

f

rallent. *A tempo.*

This musical score is for a duet in C major, 2/4 time. It consists of three systems of piano accompaniment. The first system is marked 'Moderato' and features a melody in the right hand with a dynamic marking of 'f'. The second system includes a 'rallent.' section followed by 'A tempo.' The third system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

DUETT.—BLANCHE ALPEN.

STEPHEN GLOVER.

This musical score is for a duet in B-flat major, 3/4 time. It consists of two systems of piano accompaniment. The first system begins with a treble clef and a key signature of one flat. The second system concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

DUETT.—THE ELFIN WALTZ.

J LABITZKY.

This musical score is for a duet titled "The Elfin Waltz" by J. Labitzky. It is written in G major (one sharp) and 3/4 time. The score consists of six systems, each with two staves. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs. The second system introduces a more complex rhythmic pattern with many sixteenth notes. The third system features a prominent five-fingered scale-like passage in the upper staff. The fourth system continues with intricate sixteenth-note patterns and includes a five-fingered scale in the upper staff. The fifth system shows a continuation of the sixteenth-note textures. The sixth system concludes the piece with a final cadence, marked by a double bar line and repeat dots.

Musical score for "DUETT.—ROY'S WIFE." in 2/4 time, key of B-flat major. The score consists of four systems of two staves each. The first two systems are vocal parts, and the last two are piano accompaniment. The music features a simple, rhythmic melody with some grace notes and a final cadence.

DUETT.—FROM LINDA DI CHAMOUNIX.

DONIZETTI.

Musical score for "DUETT.—FROM LINDA DI CHAMOUNIX." in common time, key of D major. The score consists of four systems of two staves each. The first two systems are vocal parts, and the last two are piano accompaniment. The music is more complex than the first piece, featuring a melody with many grace notes and a more active piano accompaniment.

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