

Instruction for the
Soprano
Mandolin
+
Accordion
With music for the
Instruments

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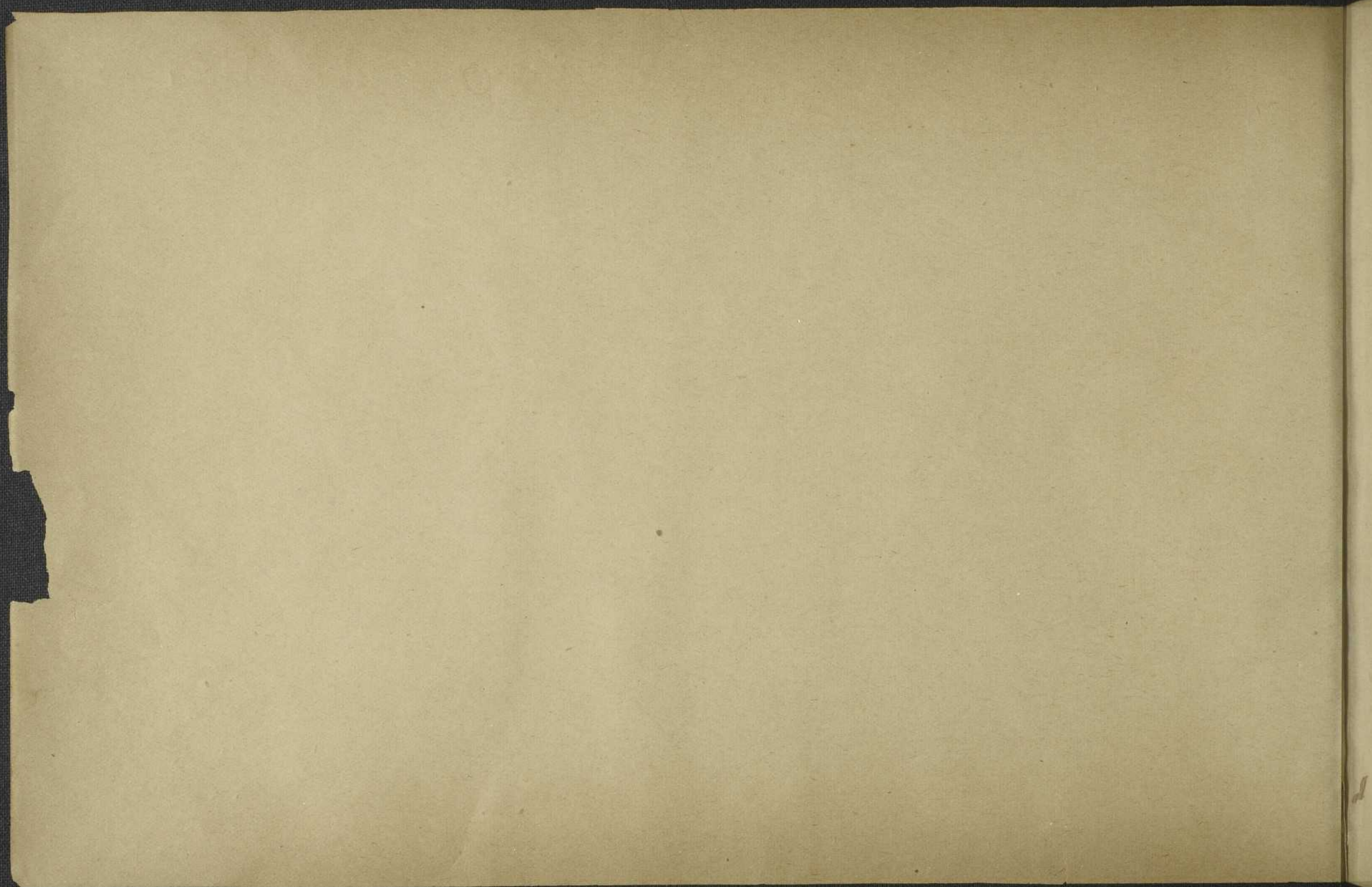
Québec





M. J. Cummings.
100 Wolfe St.
March. 6th/93.

155



WINNER'S EASY SYSTEM

FOR THE

BANJO,

CONTAINING THE RUDIMENTS OF MUSIC,

AND

A NEW COLLECTION OF THE MOST POPULAR AIRS, ARRANGED IN AN
EASY AND PROGRESSIVE MANNER,

CONSISTING OF THE

Fashionable Dances, Favorite Songs, Tunes, Reels, Hornpipes, Jigs, &c.

ALSO,

DIRECTIONS FOR PLAYING GUITAR STYLE, WITH EASY ACCOMPANIMENTS, TO SOME OF THE MOST ADMIRABLE
BALLADS OF THE DAY; DESIGNED AS A SELF INSTRUCTOR, AND CAREFULLY
ARRANGED IN THE MOST POPULAR STYLE.

BY SEP. WINNER.

DITSON & CO., BOSTON, NEW YORK, AND PHILADELPHIA.

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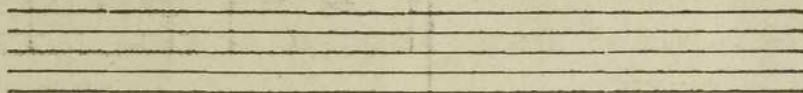
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RUDIMENTS OF MUSIC.

All music is written upon five lines and their intermediate spaces, which constitute what is called

A STAFF, OR STAVE.

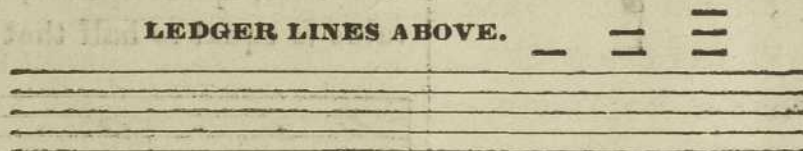


This staff indicates the pitch of a sound, or tone, which varies according to its situation upon a line or space.

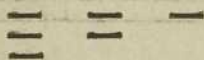
The staff not being sufficient at all times to express the notes in general use, we are compelled to add extra lines for the purpose of designating the higher and lower notes; these lines are called

ADDED, OR LEDGER LINES.

LEDGER LINES ABOVE.



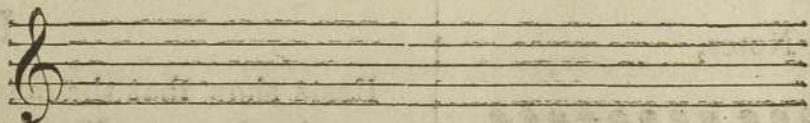
LEDGER LINES BELOW.



Some are written above and others below the staff, according to the pitch of tone they are required to express.

At the left end of every staff we find a character called a Clef; and all music preceded by

THE TREBLE, OR G CLEF,



can be performed on the Accordeon, Violin, Flute, and all other instruments that are not designed to play the Bass part. It is also used for the right hand in music written for the Piano.

VALUE OF THE NOTES AND RESTS.

The relative duration is called the *Value of the Notes*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of Notes.

One Whole Note is equal to

Two Half Notes,

Or Four Quarter Notes,

Or Eight Eighth Notes,

Or Sixteen Sixteenth notes,

Or Thirty-two Thirty-second Notes,

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one-half: thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.

Dotted Whole Note.	Dotted Half Note.	Dotted Quarter Note.	Dotted 8th Note.	Dotted 16th Note.	Dotted 32d Note.
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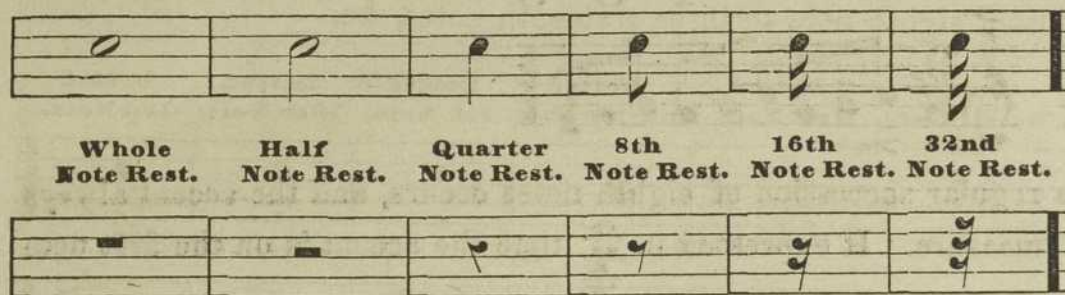
When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.



THE RESTS.

Rests show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.



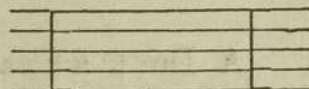
The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

EXAMPLES OF ONE OR MORE MEASURES REST.



TIME, AND ITS DIVISIONS.

Single Bars, thus,



divide music into portions of equal value, called *Measures*.

There are two principal kinds of *Time*; *Common Time*, which contains two or four equal parts in each measure; and *Triple Time*, which contains three equal parts.

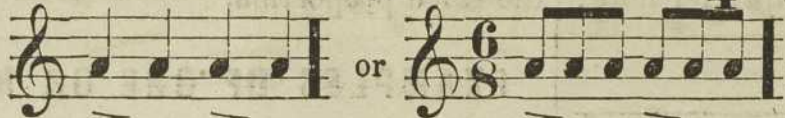
Common Time, marked thus, C or C , contains two *Half*, or four *Quarter* Notes in each measure. And that marked thus, $\frac{2}{4}$, contains two *Quarter*, or four *Eighth* Notes in each measure.

Compound Common Time, marked $\frac{6}{4}$, contains six *Quarter*, or two dotted *Half* Notes, in each measure. That marked $\frac{6}{8}$, contains six *Eighth*, or two dotted *Quarter* Notes.

Triple Time is marked $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.—Compound Triple Time is marked $\frac{9}{4}$ and $\frac{9}{8}$.

The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, &c., indicate fractional parts of a Whole Note; the lower figure indicates the number of parts into which it is divided, and the upper figure the number of parts taken to fill a measure.

In Common Time, a measure has two accented Notes, viz.: the first and third, and two unaccented. In Triple Time, a measure has but one accented Note, viz.: the first.

We might be led to presume that $\frac{3}{4}$ and $\frac{6}{8}$ time were one and the same thing, as the measures in each contain the same amount of time; but observe particularly that the time expressed by the even numbers $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, &c., must be accented on the beginning and middle of each measure; thus: ; but in $\frac{3}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, &c., the accent occurs only on the first note of each measure: 

In $\frac{6}{8}$ time the notes are always written in groups of three when a regular succession of eighth notes occurs, and the accent always comes on the first note of each three, or the first and fourth notes of each measure. If expressed in $\frac{3}{4}$ time the accent is on the first note only.

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters:

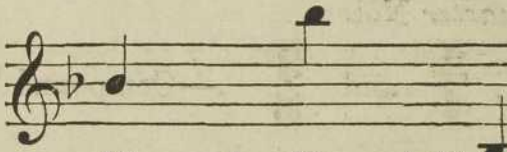
 A SHARP before a note raises it a Semitone.	 A FLAT before a note lowers it a Semitone.	 A DOUBLE-SHARP raises a note a whole tone.
 A DOUBLE-FLAT lowers a note a whole tone.	 A NATURAL contradicts a flat or sharp,	 or restores the single flat or sharp.

When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.



F# and F# C# and C# and C#

Here every F and C are to be made sharp, no matter what their situation upon the staff.



Bb and Bb and Bb

When flats are situated in the same position, their effect is the same as that of the sharp.

When an accidental sharp, flat, or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus:—

EXAMPLE OF THE SHARP.



Written. Played.

EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.



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:—



A figure 3 placed over or under any three notes, thus,  shows that they are to be played in the time of two of the same kind;

therefore the time of the middle note is taken from the first and last notes.

A figure 6 placed in the same manner, signifies that the six notes are to be performed in the time of four.

Double bars  are used to indicate the end of a strain; also, the conclusion of a tune or melody. Dots placed on either side of a double bar, indicate a repetition of the strain.

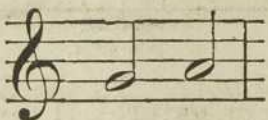
Dots placed above or below any series of notes, thus, , indicate a Staccato movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus, , exceedingly animated. Whenever we find a passage marked thus, , which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

When the mark *D. C.*, which signifies Da Capo, occurs in any piece, it signifies that we must return to the first part and play it once before proceeding to the following strain. When it occurs at the end of any piece, it implies that we must return to the beginning and finish with the first strain, or at that double bar over which is placed a pause .

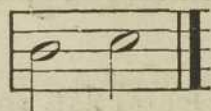
INTERVALS.

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 note are included in counting the distance.

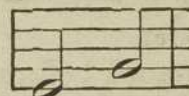
A Second is the distance from any one note in the scale to the next following one.



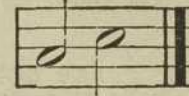
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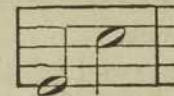
Intervals of a Second.



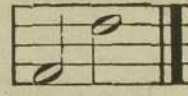
or



Intervals of a Third.



or



Intervals of a Sixth.

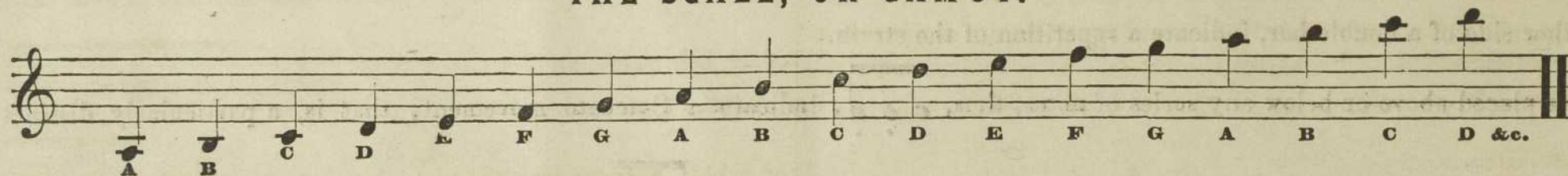
It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

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 or semitones are calculated from the note C.

THE SCALE, OR GAMUT.



These notes are named, according to their situation upon the staff, by the first seven letters of the alphabet (A, B, C, D, E, F, G,) always repeating the A after the G. This will, of course, bring into requisition several As, Bs, Cs, &c.

The Chromatic Scale consists of twelve semitones, which, in ascending are designated by sharps, and in descending by flats, thus:



SMALL NOTES, OR GRACE NOTES.

9

Notes are occasionally introduced in a melody for particular effect or embellishment; thus,



The time of these notes being not used to complete the required time of a measure, but taken from the note that follows.

A TURN is composed of three grace notes placed before or after a principal note. In the first instance, the small notes are written; and in the second, they are expressed by the sign, ∞.



A TRILL or shake, is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters, *tr*



Abbreviations.—When several notes of the same kind, and of the same name follow in succession, they are expressed as follows: A whole note with a dash — signifies that the time is to be made up

of eighth notes, as if written thus:



or a half note written thus, ♩; to be played



EXAMPLES.



WINNER'S EASY SYSTEM

FOR THE

BANJO.

OF THE BANJO.

THIS instrument is made of many patterns and of all sizes, some having quite a number of strings and too many screws for convenience or use, which is altogether unnecessary, making it heavy and cumbersome.

The most popular kind is that having five strings, and as all music is prepared for such, it is by far the most desirable for learners.

DIRECTIONS FOR STRINGING, ETC.

The finest string is called the 1st; the next in size, the 2d; the next, the 3d. The 4th is generally known as the Bass, and the short one, as the 5th, or thumb-string.

For the First string use a Violin E or 1st.

" " Second " " " A or 2d.

" " Third " " " D or 3d.

" " Fourth " " Guitar D or 4th.

" " Fifth " small violin E or 1st.

Place the bridge back of the centre of head near the tail-board, make the notches for the strings a convenient distance apart, so that the fingers may easily command them, let it be cut down as

low as possible, so that the fingers may press firmly upon the finger-board without much exertion.

OF HOLDING THE BANJO.

Let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated so that the hand can be easily moved along the finger-board, and the fingers obtain a good position upon the strings. Sit in an easy posture with the instrument resting upon the lap; be careful to balance it well so that the hand need not make an effort to grasp it. A free and easy movement of the left hand is necessary to acquire a graceful and stylish manner of performing.

OF THE RIGHT HAND.

Rest the fore-arm upon the rim near the tail-board, with the fingers over the strings a little in front of the bridge, the first finger projecting somewhat, prepared to strike the strings; the thumb being curved to strike the fifth string. A slight movement of the wrist is to be made when playing, instead of twisting the hand as is sometimes the fault with learners.

OF FINGERING.

A cross × designates the thumb, the figures 1, 2, 3, and 4 represent the fingers.

Sometimes it is necessary to sound a note by pulling or snapping the string with a finger of the left hand.

This is indicated thus:  here the third finger must snap the string to make the second note.

The note E, on the Fifth string, is always represented with two stems, and must be struck with the thumb, thus: 

OF THE KEYS.

The Banjo can be played in almost any key, but like other instruments, there are certain keys best adapted, and easiest of execution. The following keys are preferred:

The key of A, or three Sharps.



The key of D, or two Sharps.



Key of E, or four Sharps.



Key of A Minor, Natural Signature.



OF TUNING.

Tune the Fourth string to the note A



Tune the Third a Fifth higher to the note E



Tune the Second a Third higher to the note G#



Tune the First a Third higher to the note B



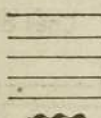
Tune the short string a Fourth higher to the note E



THE BANJO IN TUNE.

Open Strings.



A waved line, thus: 

placed either over or under a col-

lection of notes (generally triplets) indicates that they are to be played by sliding the first finger (nail) across the strings, making the required notes, commencing at the lowest note and sliding upwards.

Triplet of the same notes, thus:



are generally made upon two strings, with the × and 1st finger.

SCALE OR GAMUT FOR THE BANJO.

IN THE KEY OF A, THREE SHARPS.

Fifth String.		Fourth String.			Third String.		Second String.		First String.			Second position.		Third position.	
Open.	Open	2d f.	2d.	2d.	Open.	2d.	Open.	1st.	Open.	2d.	4th.	2d.	4th.	2d.	4th.
LEFT HAND.															
RIGHT HAND.															

FINGER-BOARD SHOWING THE NOTES IN THE FIRST POSITION.

OPEN STRINGS.

Nut

B ————— **C#** ————— **D** ————— **E** ————— 1st string.

G# ————— **A** ————— 2d string.

E ————— **F#** ————— 3d string.

A ————— **B** ————— **C#** ————— **D** ————— Bass String.

E ————— Short String.

Open Strings. | 1st Finger. | 2d Finger. | 4th Finger. | Short String.

FIRST EXERCISE.

Begin slowly, and increase the time until the notes can be played rapidly.

The first staff of music is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a tempo instruction: "Begin slowly, and increase the time until the note can be played rapidly." The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' and a circled 'x'. The staff ends with a double bar line.

 In practising be sure to stop the strings tightly with the finger of the left hand in a careful and steady manner.

SECOND EXERCISE.

13



THIRD EXERCISE.



FOURTH EXERCISE.

Introducing the Triplet movement.



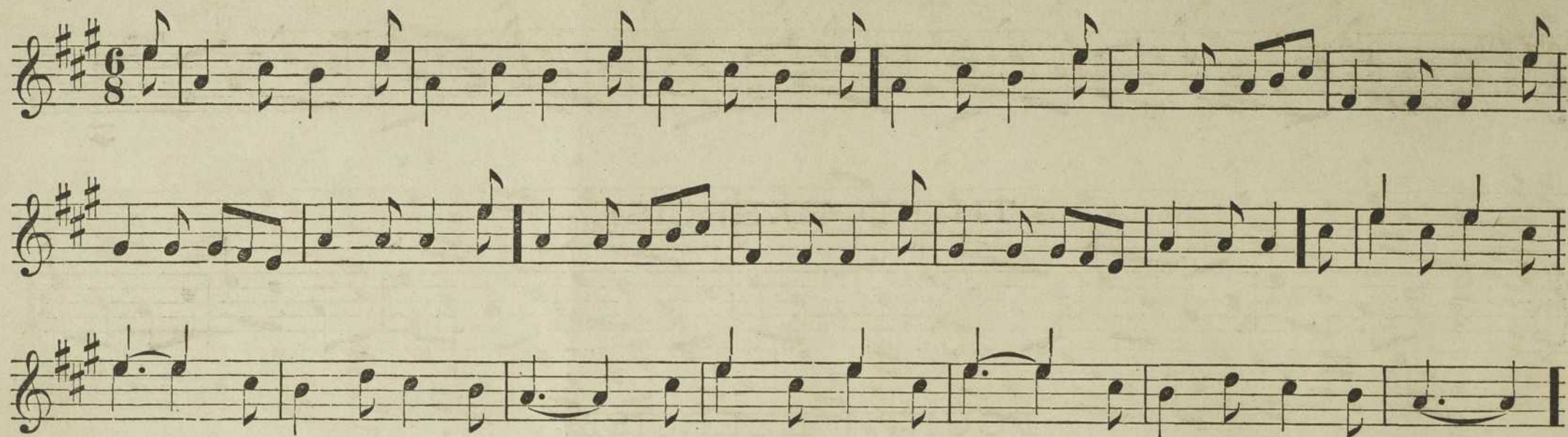
FIFTH EXERCISE.



SIXTH EXERCISE.



DANDY PAT.



LITTLE BROWN JUG.

By permission of JOS. E. WINNER.



HOE DOWN JIG.

15



HARD TIMES.





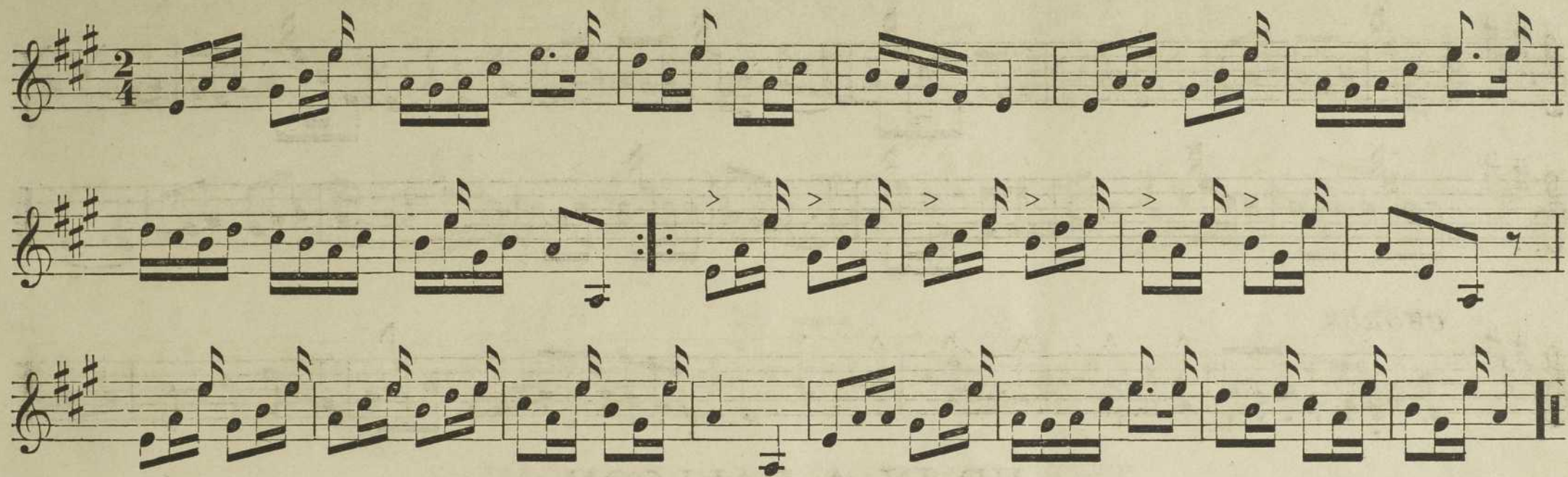
THE FREEDMAN'S GO-DOWN.

 At this mark (〰) sweep the first finger across the three strings.



TEN LITTLE INJUNS JIG.

17



CAPTAIN JINKS.





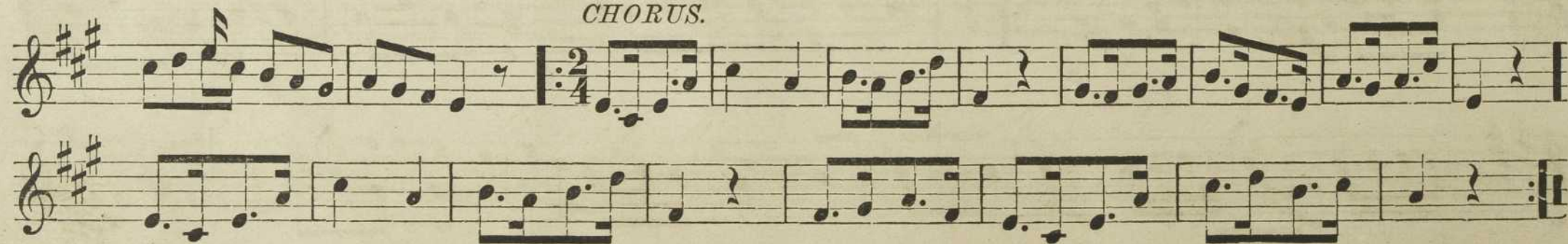
CHORUS.



UP IN A BALLOON.



CHORUS.

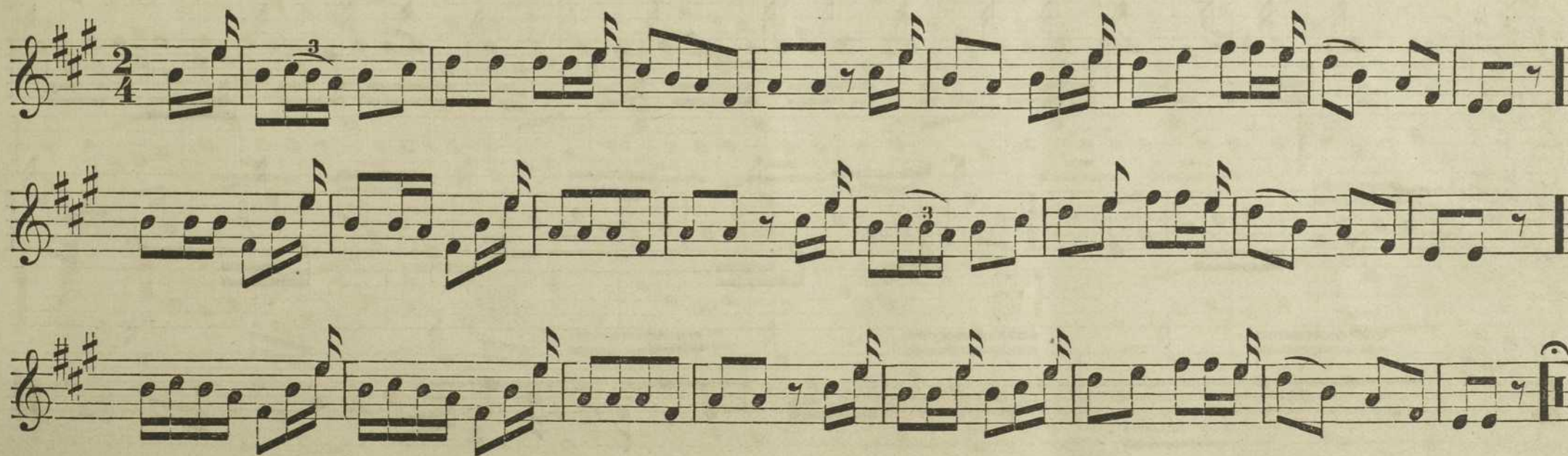


PLANTATION JIG.

19



THE OLD GRAY GOOSE.





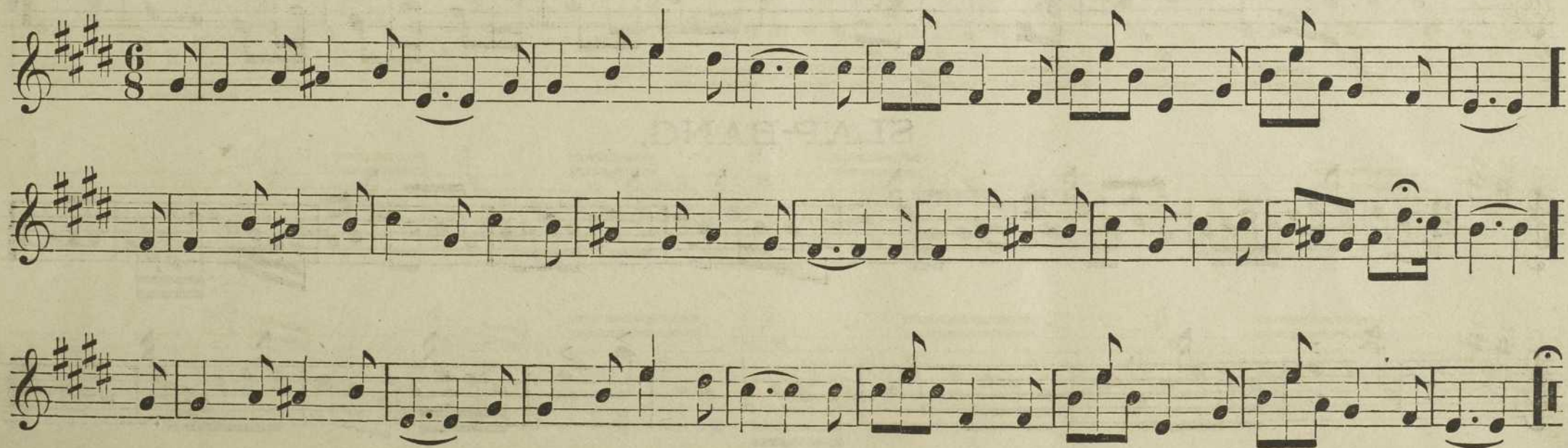
JORDAN IS A HARD ROAD.





D.C.

TASSELS ON THE BOOTS.





SLAP-BANG.



JIM CRACK CORN.

23



NEBER DO TO GIB IT UP SO.





SPIDER AND THE FLY.

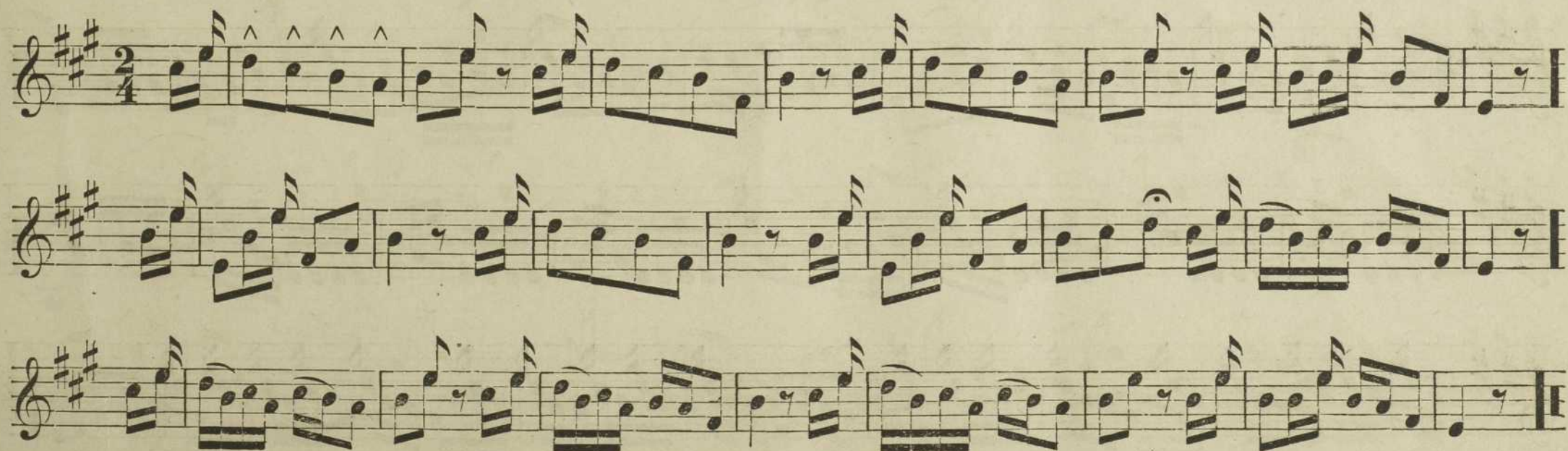


WAY DOWN SOUTH.

25



WHEN I WAS ONE-AND-TWENTY.



ROOT, HOG, OR DIE.



HOP DE DOOD'N DOO.



OBER DE MOUNTAINS.

27



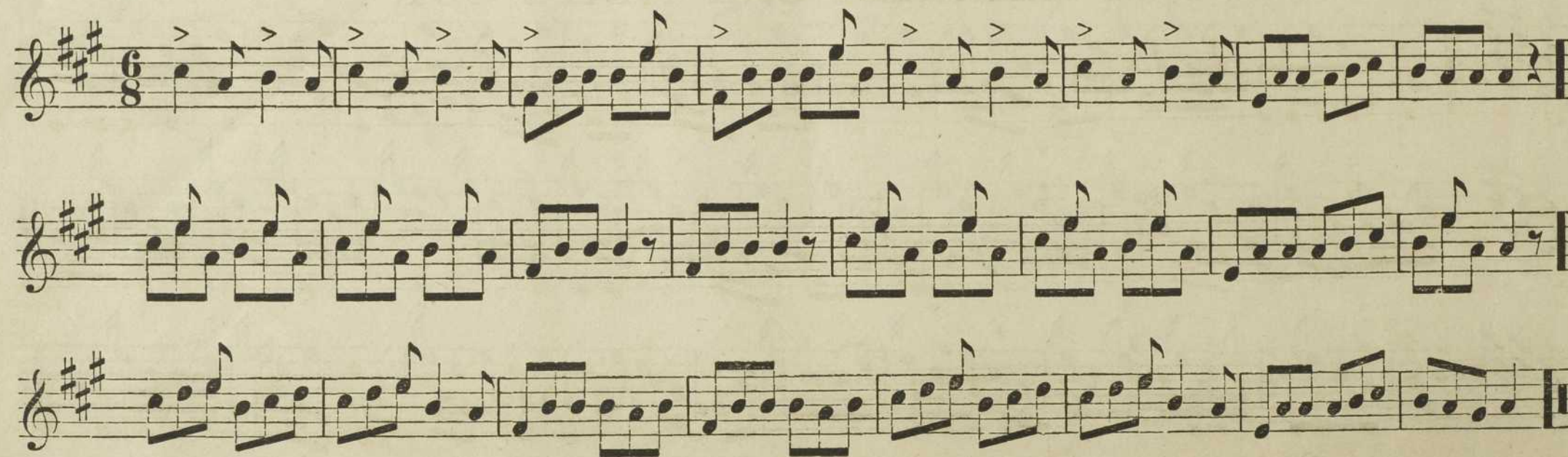
CAMPTOWN HORNPIPE.



SING, SING, DARKIES SING.



BULLY FOR YOU.



COMIN THRO THE RYE.

29



THE MERRIEST GAL THAT'S OUT.



BUY MY BROOMS.



IMMENSEIKOFF.

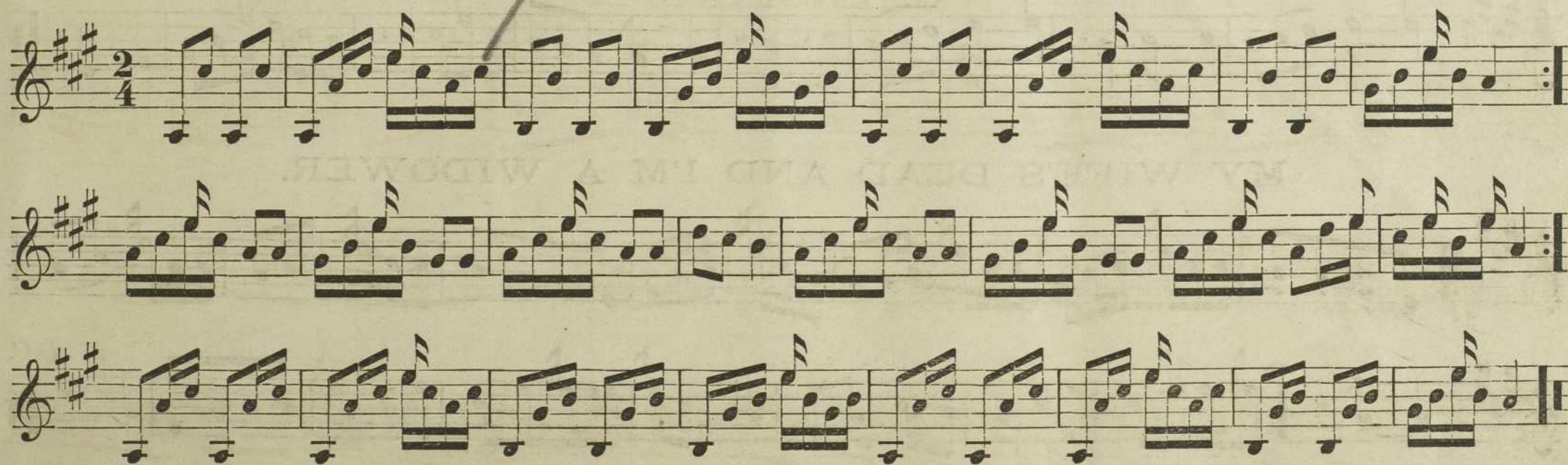


PEPPER-POT DANCE.

31



HOT CORN.





POOR ROBINSON CRUSOE.



MY WIFE'S DEAD AND I'M A WIDOWER.



FANDANGO.

In making these slurs, strike the open strings only, bringing the fingers down with such force as to make the other notes sound by stopping the vibration.

11

mf

* Harmonies.

pp

TRIO. Harmonies.

ff

* In playing Harmonies, place a finger of the left hand horizontally across the strings, half way between the bridge and nut: do not press the strings upon the finger-board, but let the fingers touch quite lightly; removing them instantly, that the vibration may be free, and a flute-like tone will be given.

GUITAR STYLE.

DIRECTIONS FOR FINGERING.

THE first string, as a general rule, must be picked with the third finger of the right hand; the second string, with the second finger, and the third string with the first finger: using the thumb for the bass string, and also for the short one.

Hold the instrument as in the manner of playing Banjo style, with the fingers directly over the strings. When playing chords, do not pull the strings all at once, but play the notes one after the other in such rapid succession, from the lowest note upwards, that it may appear as though the fingers were swept across the strings.

This style is used mostly for playing accompaniments to songs, though many airs may be performed with good effect if rendered in this character.

THE STYLE OF PLAYING CHORDS.

Written thus:



Performed thus:



THE STYLE OF ACCOMPANIMENT.

No. 1. Chords.



No. 2. Varied.



No. 3.

ARPEGGIO MOVEMENT.



No. 4. Six-eight time.



VOICE.

1. Cheer up, An-nie darling, With hopeful e-mo-tion; To-mor-row our parting must be;
 2. I go, An-nie darling, But leave thee in sor-row, I go, for thy sake, far a-way:

I'll sail the seas ov-er, I'll cross the wide ocean, I'll
 Then bid me good-by With a smile on the morrow, And

BANJO.

sail theseas o-ver for thee.
 cheer me with bless-ings, I pray.

I will not for-get thee, Oh! nev-er, no, nev-er; I can-not for-get thee, I know.
 I'll think of thee ev-er, And pray for thee on-ly, As o-ver the wa-ters I roam;

Thy
 I'll

CHORUS.

smile, like a phantom Shall haunt me for-ev-er, And cheer me where'er I may go.
 tar-ry not, dar-ling, And leave thee all lone-ly, But hast-en a-gain to my home.

Good-by, Annie darling; break off from thy sorrow: 'Tis

sad that our part-ing must be,

I'll sail theseas o-ver, I'll cross the wide o-ccean, I'll sail the seas o-ver for thee.

LISTEN TO THE MOCKING-BIRD.

ALICE HAWTHORNE. 37

VOICE.

1. I'm dream-ing now of Hal - ly, sweet Hal - ly, sweet Hal - ly, I'm dream-ing now of Hal - ly, For the
2. Ah! well I yet re - mem-ber, re - mem-ber, re - mem-ber, Ah! well I yet re - mem-ber, When we

BANJO.

thought of her is one that nev-er dies; She's sleep - ing in the val-ley, the val-ley, the val-ley, She's
gathered in the cot-ton side by-side; 'Twas in the mild Sep - tem-ber, Sep - tem-ber, Sep - tem-ber, 'Twas

CHORUS.

sleep - ing in the val-ley, And the mocking-bird is singing where she lies. Listen to the mocking-bird, Listen to the
in the mild Sep - tem-ber, And the mocking-bird is singing far and wide. Listen to the mocking-bird, Listen to the

Imo.

Ido.

mock-ing-bird Still singing where the weeping willows wave mocking-bird now sing-ing on her grave.
mock-ing-bird The

VOICE.

1. Sweet El - lie Rhee, so dear to me, Is lost for ev - er more; Our home was down in Ten - nes-see be-
 2. Oh, why did I from day to day, Keep wish - ing to be free, And from my mas - sa run a - way, and

BANJO.

fore this cru - el war. Then car-ry me back to Ten - nes-see, Back where I long to be, A - mong the fields of
 leave my El - lie Rhee, Then car-ry me back to Ten - nes-see, Back where I long to be, A - mong the fields of

CHORUS.

yel - low corn, To my darl - ing El - lie Rhee. Then car-ry me back to Ten - nes-see, Back where I long to be, A

mong the fields of yel - low corn, To my darl - ing El - lie Rhee.

3. They said that I would soon be free,
 And happy all de day;
 But if dey take me back again,
 I'll never run away.—CHORUS.

NO ONE TO LOVE.

WM. B. HARVEY.

39

VOICE.

1. No one to love, none to ca - ress, Roam - ing a - lone thro' this world's wil - der - ness; Sad is my heart,
2. In dreams, a - lone, loved ones I see, And well - known voi - ces then whis - per to me; Sigh - ing I wake,

BANJO.

joy is un - known, For in my sor - row I'm weep - ing a - lone. No gen - tle voice, no ten - der smile, Makes me re -
wak - ing I weep: Soon with the loved and the lost I shall sleep. Oh! bliss - ful rest! what heart would stay, Un - lov'd, un -

joice, or cares be - guile. No one to love, none to ca - ress, Roam - ing a - lone thro' this world's wil - der - ness.
bless'd, from heaven a - way? No one to love, none to ca - ress, Roam - ing a - lone thro' this world's wil - der - ness.

sad is my heart, joy is un - known, For in my sor - row, I'm weep - ing a - lone.

3. No one to love, none to caress,
None to respond to this heart's
tenderness!

Trusting I wait; God, in his love,
Promises rest in his mansions above.
Oh, bliss in store, oh, joy mine own!
There never more to weep alone!

No one to love, none to caress, &c.

VOICE.

1. Oh, tell me not the woods are fair,
Now spring is on her way;
Well, well I know how brightly
there, In joy the young leaves play.
How sweet on winds of morn or eve,
The vio - let's breath may
rall. be, Yet ask me, woo me not to leave
My lone rock by the sea, Yet
ask me, woo me not to leave, My lone rock by the sea.

BANJO.

2. The wild waves thunder on the shore,
The curlew's restless cries
Unto my watching heart are more
Than all earth's melodies.
Come back, my ocean rover, come;
There's but one place for me,
Till I can greet thy swift sail home,—
My lone rock by the sea.

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RUDIMENTS OF MUSIC.

OF THE NOTES.

All musical sounds are expressed by characters called NOTES; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sound in general use is designated by this character, , which is called a SEMIBREVE, or WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order:—down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a MINIM, or HALF NOTE, the stem of which may be turned either upward or downward, thus:  

A CROTCHET, or QUARTER NOTE, the time of which is but one beat, is made thus:  or  with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: a QUAVER, or EIGHTH NOTE,  or  a SEMIQUAVER or SIXTEENTH NOTE, thus:  or  A DEMISEMIQUAVER, or THIRTY-SECOND NOTE, thus:  or 

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus:  Sixteenth notes with two bars, thus:  Thirty-second notes with three bars, thus: 

Frequently we find eighth and sixteenth notes connected in this manner:  and various other combinations, as follows:



TABLE OF THE NOTES AND THEIR PROPORTIONS.

One whole note, or semibreve,					
is equal to two half notes, or minims,					
equal to four quarter notes, or crotchets,					
“ eight eighth notes, or quavers,					
“ sixteen sixteenth notes, or semiquavers,					
“ thirty-two thirty-second notes, or demisemiquavers,					

RUDIMENTS OF MUSIC

OF THE STAFF.

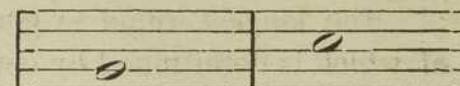
As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

THE STAFF.

Fifth Line.		Fourth Space.
Fourth Line.		Third Space.
Third Line.		Second Space.
Second Line.		First Space.
First Line.		

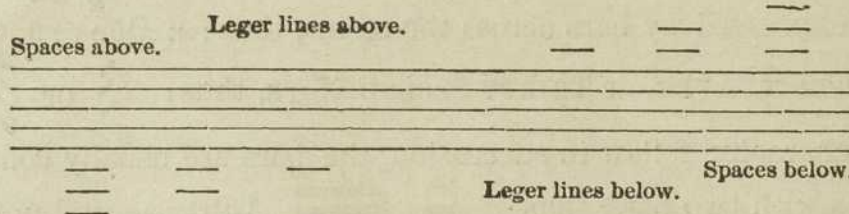
A note is said to be on the line when the line passes through it, and on the space when between the lines.

On the 2d line. On the 3d Space



When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small lines, both above and below the staff. These lines are called **LEGER LINES**, and are designated as the 1st leger line above, 2nd leger line above, &c.; or 1st leger line below, 2nd leger line below, &c.

The first note above the staff is said to be upon the space above



The first note below the staff is said to be on the space below.

Every staff commences with a character called a **CLEF**. There are two clefs in common use. The **TREBLE CLEF**  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The **BASS CLEF**  is used for the *left hand*, in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a **BRACE**.

A duett for two Violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte or Melodeon, thus:—



When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

OF THE RESTS.

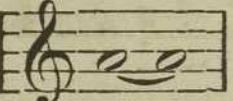
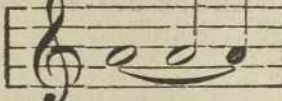
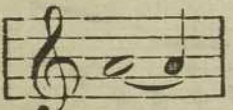
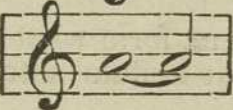
Every note has its corresponding REST, denoting silence, or a stop : they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff, and sometimes beneath.

A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

TABLE OF NOTES AND THEIR CORRESPONDING RESTS,

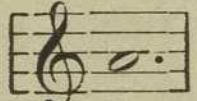
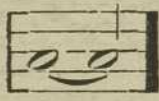
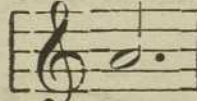
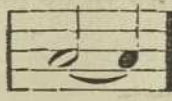
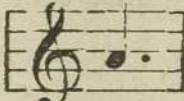
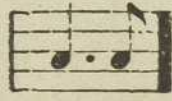
					
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-Second Rest.

A TIE or SLUR  above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

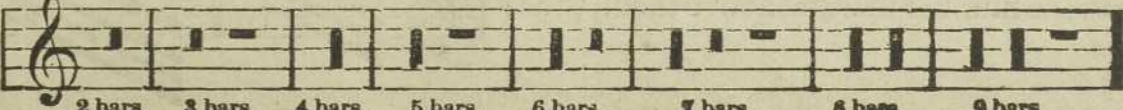
 is equivalent to one note the time of which is eight beats.  is equivalent to one note, the time of which is seven beats.  is equivalent to one note of five beats.  is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

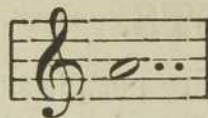
A dot *following* a note or rest makes it half as long again ; a whole note with a dot is equal to six beats.

 is equal to   is equal to   is equal to 

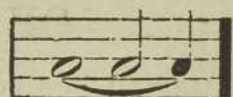
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus :—

 When more than one bar rest is required, it is indicated as follows :— 

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



is equal to



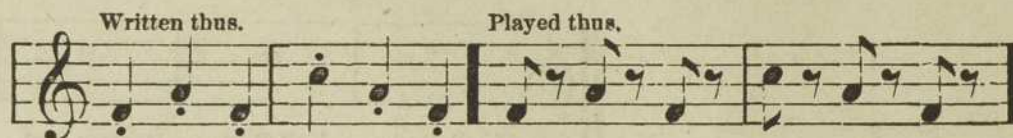
is equal to



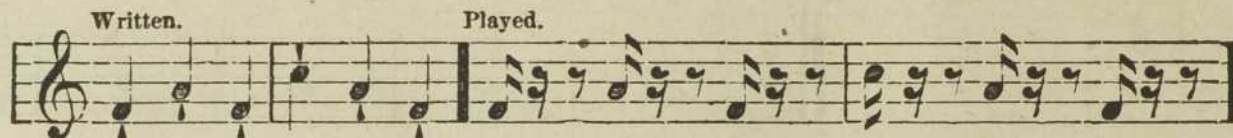
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:



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.



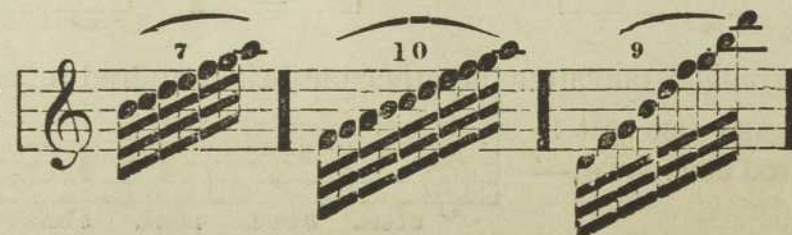
Three notes with a figure 3 placed over or under them, form what is called a *Triplet*; and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



A figure 6 signifies that six are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus:



Seven to be played in the time of four
Ten to be played in the time of eight.
Nine to be played in the time of eight, &c.

OF THE SCALE.

Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

THE SCALE OR GAMUT.

Second leger line below. A A C C C D D D, &c.

Second space. First leger line above. First leger line below. Third space. Second leger line above. Space below. Fourth Line.

The notes upon the lines E G B D F

The notes upon the spaces spell the word *face*. F A C E

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.

A SHARP before a note raises it a Semitone	A FLAT before a note lowers it a Semitone.	A DOUBLE SHARP raises a note a whole tone.	A DOUBLE FLAT lowers a note a whole tone.
A NATURAL contradicts a flat or sharp. or or restores the single flat or sharp.			

When one or more sharps are placed beside the clef, they effect every note throughout the piece upon the lines and spaces where they are situated; also any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an accidental.

F# and F# C# and C# and C#

Here every F and C are to be made sharp, no matter what their situation upon the staff.

Bb and Bb and Bb

When flats are situated in the same position, their effect is the same as that of the sharp.

All music is divided into equal portions of time, by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the same measure are affected by it, thus:—

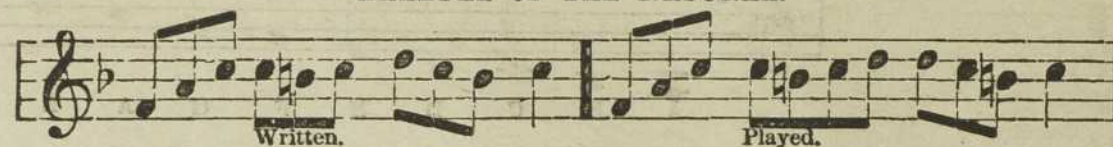
EXAMPLE OF THE SHARP.



EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.



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:



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

Where the Signature is

that sharp is always

One Sharp,



F

Two Sharps



FC

Three Sharps,



FCG

Four Sharps,



FCGD

Five Sharps.



FCGDA

Six Sharps



FCGDAE

Seven Sharps.



FCGDAEB

Where the Signature is

that flat is always

One Flat.



B

Two Flats.



BE

Three Flats.



BEA

Four Flats.



BEAD

Five Flats.



BEADG

Six Flats.



BEADGC

Seven Flats.



BEADGCF

It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

By COMMON TIME, which is expressed by these characters. C or C , and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—

Count 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, Count 1, 2, 3, 4, 1, 2, 3, 4.

The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

Common Time.	Three-four Time.	Two-four.	Three-eight.	Six-eight.	Nine-eight.	Twelve-eight.	Common Time.
$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$	C or C
Four Fourth notes.	Three Fourth notes.						

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 $\wedge$ is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., 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.

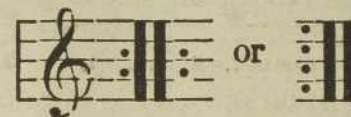
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or $>$, or $\wedge$. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



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



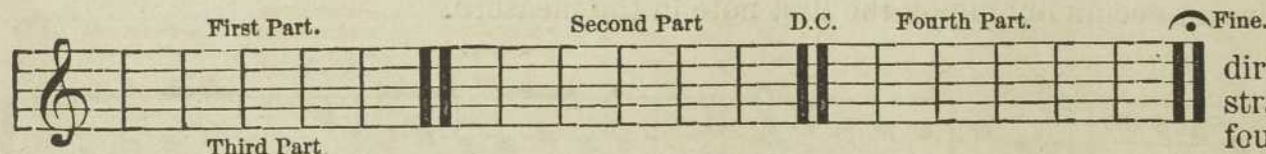
Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.



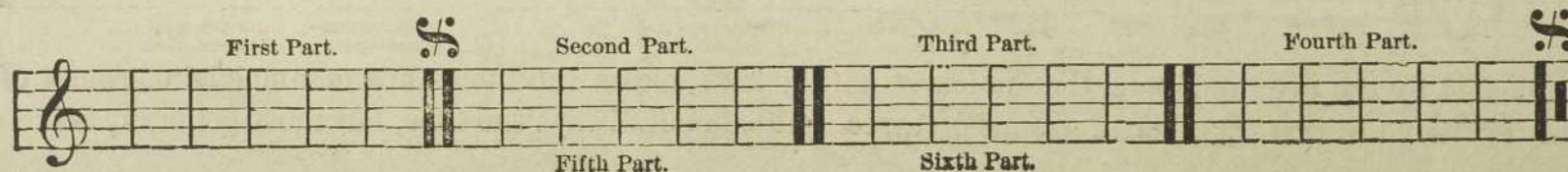
When the letters D. C. —which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find 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.

EXAMPLES.



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 $\frown$.

RUDIMENTS OF MUSIC.

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. **BIS.** Played,

8va. 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.

Written, 8va. Played.

ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

Written. Played.

A double dash to be played thus:—

Written. Played. Written. Played. Written. Played.

OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played. Written. Played. Written. Played. Written. Played.

This character signifies repetition.

Written. Played. Written. Played.

This mark ∞ is called a TURN, and is executed in the following manner:—



A SWELL < and DIMINUENDO > are often united, <> ; the first is executed by commencing the note gently, and gradually increasing the tone; the second by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

There are several kinds of turns: the plain turn ∞ , inverted turn ? , turn after a dot, &c., which are fully explained in the following examples;—

Plain Turn. Inverted Turn. Turn after a Dot.

A SHAKE (~) is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces; must be played in proper time.

PLAIN SHAKE.

PASSING SHAKE.

TURNED SHAKE.

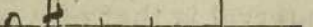
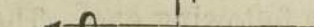
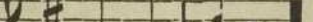
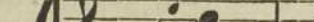
Written.

Preparative. Resolution. Preparative. Resolution.

Played.

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.

Written.  The Greater.	Written.  The Lesser.	Written.  Choice Notes.
Played. 	Played. 	Played. 

OTHER EXAMPLES.

Written.



Played.



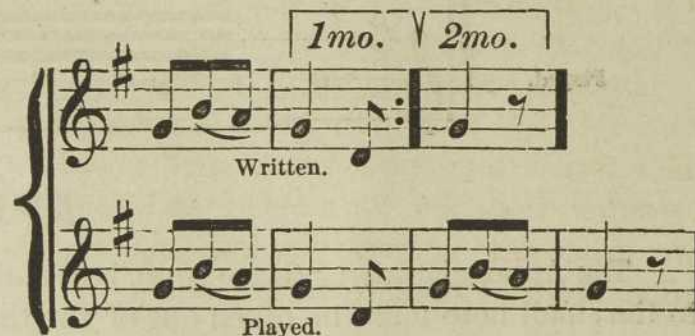
Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:



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.



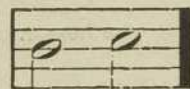
INTERVALS.

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.

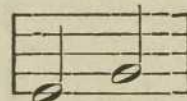
A Second is the distance from any one note in the scale to the next following one.



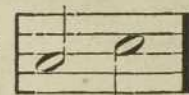
or



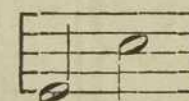
Intervals of a Second.



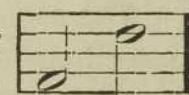
or



Intervals of a Third.



or



Intervals of a Sixth.

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

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.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

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



The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F). The order of intervals must be the same in the flat keys, as in the sharps: hence the B must be made flat.

THE SHARP KEYS.

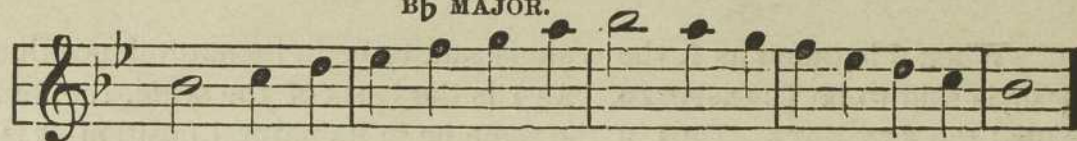


THE FLAT KEYS.

F MAJOR.



Bb MAJOR.



Eb MAJOR.



Ab MAJOR.



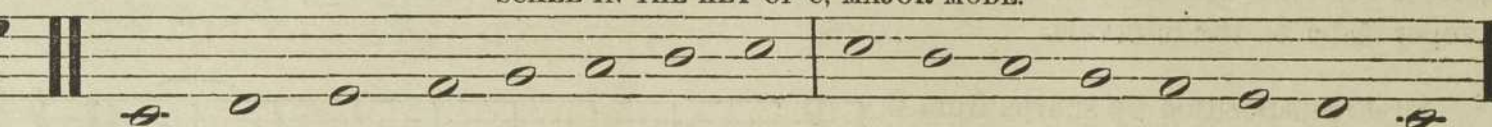
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLES.

MAJOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.

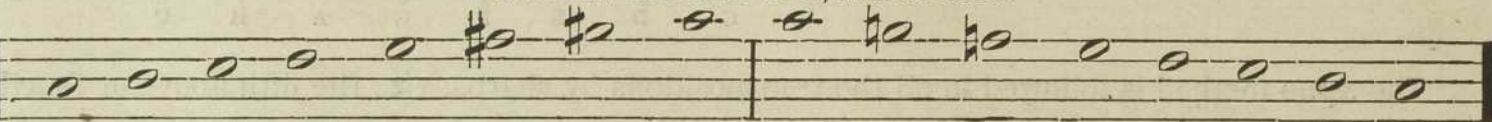


The third in the minor scale contains one whole tone and a semitone.

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.

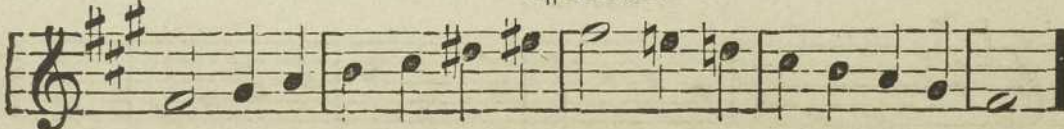
E MINOR.



B MINOR.



F# MINOR.



C# MINOR.



D MINOR.



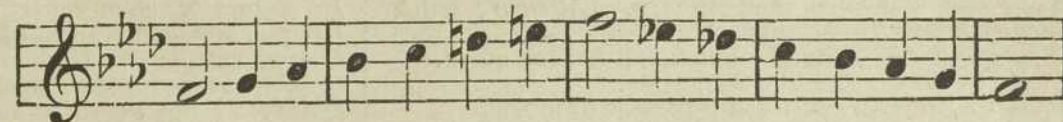
G MINOR.



C MINOR.



F MINOR.



THE CHROMATIC SCALE.

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



OF THE CHORDS.

CHORDS, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



A DICTIONARY OF MUSICAL TERMS.

A; an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster.
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.
Allegro ma non Troppo; quick, but not too quick.
Amabile; in gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or **Con Amore**; affectionately, tenderly.
Andante; gentle, distinct; rather slow, yet connected.
Andantino; somewhat slower than **Andante**. [sion.
Animato, or **Con Anima**; fervent, animated expression.
Animo, or **Con Animo**; with spirit, courage, boldness.
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 extemporaneous 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.
Chorist, or **Chorister**; a member of a choir of singers.
Col, or **Con**; with. **Col Arco**; with the bow.
Comodo, or **Commodo**; an easy, unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or **Con Duolo**; with mournful expression.
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 Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito with spirit, animation.

Coro; chorus.
Da; for, from, of.
Duett; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional. [music.
Dilettante; a lover of the arts in general, or a lover of
Di Molto; Much or very.
Divoto; 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.
Forzando, **Forza**, or **Fz.**; sudden increase of power.
Fugue, or **Fuga**; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
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, pathetic.
Lamentevole, **Lamentando**, **Lamentabile**, mournfully.
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 conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell. [time.
Moderato, or **Moderamente**; moderately, in moderate
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake
Mosso; emotion.
Moto; motion. **Andante Con Moto**; quicker than
Andante

Non; not; as, **Non troppo**; not too much
Organo; the organ.
Orchestra; a band of instrumental performers. [time.
Pastoral; applied to graceful movements in sextuple
Piu; more. **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.
Recitando; a speaking manner of performance.
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
Senza; without; as, **Senza Organo**, without the organ.
Sforzando, or **Sforzato**; with strong force or emphasis; rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, **Smorzando**; dying away.
Soave, **Soavemente**; sweet, sweetly. See **Dolce**.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. **Sotto Voce**, with subdued voice
Spiritoso, **Con Spirito**; with spirit and animation.
Staccato; short, detached, distinct.
Subito, quick.
Tace, or **Tacet**; silent; or be silent. **Tardo**, slow.
Tasto Solo, without chords.
Tempo, time. **Tempo a Piacere**, time at pleasure.
Tempo Giusto, in exact time.
Ten., **Tenuto**; hold on. See **Sostenuto**.
Tutti; the whole, full chorus.
Un; a; as, **Un Poco**, a little.
Va; go on; as, **Va Crescendo**, continue to increase
Verse, same as **Solo**.
Vigoroso, bold, energetic.
Vivace, quick and cheerful.
Virtuoso, a proficient in art.
Voce Solo, voice alone.
Volti Subito, turn over quickly.

The Spanish Mandoline is an instrument, in form, much like the Guitar, but it is tuned like the Violin, having the qualities of both instruments combined. The *body* consists of the sounding-board and back; the finger-board is the front part of the neck; the *frets* are the lines intersecting the neck; the *bridge* is the elevation upon the sounding-board, to which the strings are attached.

MANNER OF HOLDING THE MANDOLINE.

Hold the instrument in the lap, supported by the right arm between the elbow and the wrist, pressing it gently against the body. The neck of the Mandoline is placed in the centre of the left hand, resting upon the first joint of the fore-finger, supported by the thumb; which must take its position between the first and second fret; then the first finger should help hold the neck lightly so as to allow the hand to glide up and down with much freedom.

Do not keep the palm against the neck, so as to allow the fingers to command the strings at once, when required, stopping the strings with the tips of the fingers.

OF THE PEN.

The Mandoline is played with a small piece of bark, tortoise shell, or horn, the shape of an almond, which is held by the thumb and first finger of the right hand, so that about a fourth part of it can be used in striking the strings. The wrist must only give the impulse which causes the pen to execute the *tremolo* so effective when properly acquired.

OF STRINGING, TUNING, &c.

The Spanish Mandoline has eight metallic strings, four of which are steel, two of copper, and two covered metallic or bass strings. Gut strings may be used instead of metallic, they have a softer tone, but are liable to wear out quickly by the constant action of the pen.

Although there are eight strings used, they are considered only as four, because two strings are tuned in unison for each open note, making four pairs, which are so closely set, that the finger can cover them as a single string.

The second Strings, counting the finest as the first, must be tuned to the note A, as near as possible. Press the little finger on the string at the seventh fret and it will give the note E to which tune the first strings, then tune the third string to the note D a fifth below A. When properly tuned, the little finger on the D string will be in unison with the A open. Then tune the fourth strings a fifth below the D, to the note G. when properly tuned the fourth finger on the seventh fret will be in unison with D open. Some players have one of the fourth strings heavier than the other and tune it an octave lower, thereby gaining a good heavy bass on the lower notes.

N^o. 1, MODEL OF THE PEN.

TORTOISE SHELL



POSITION

FIGURE 2.



HORN



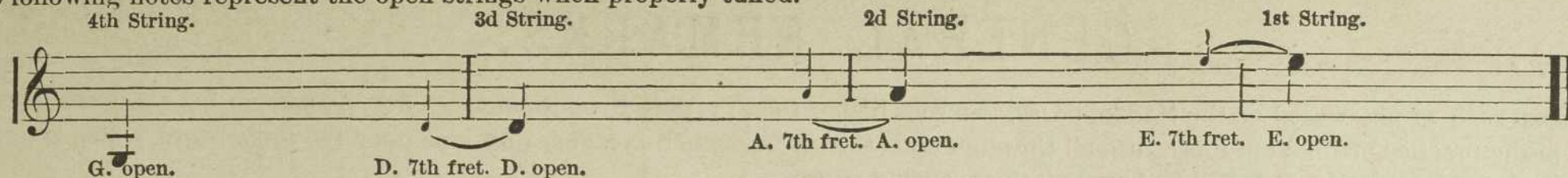
POSITION

FIGURE 3.

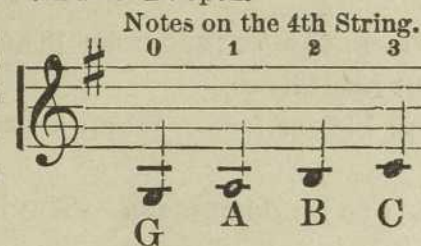


WHALEBONE

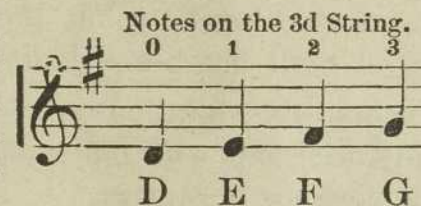
The following notes represent the open strings when properly tuned:



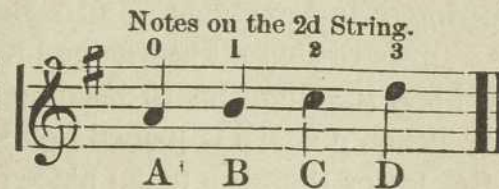
The first four notes of a scale, viz: G, A, B, C, are on the fourth string, G is on the open string, A with the first finger down at the second fret, B with the 2d finger down at the fourth fret, C with the third finger down at the fifth fret.



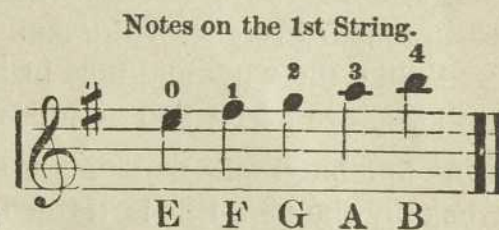
Four notes are played upon the third string, viz: D, E, F, G. D is on the open string, E with the first finger on the second fret, F# with the second finger on the fourth fret, and G with the third finger on the fifth fret.



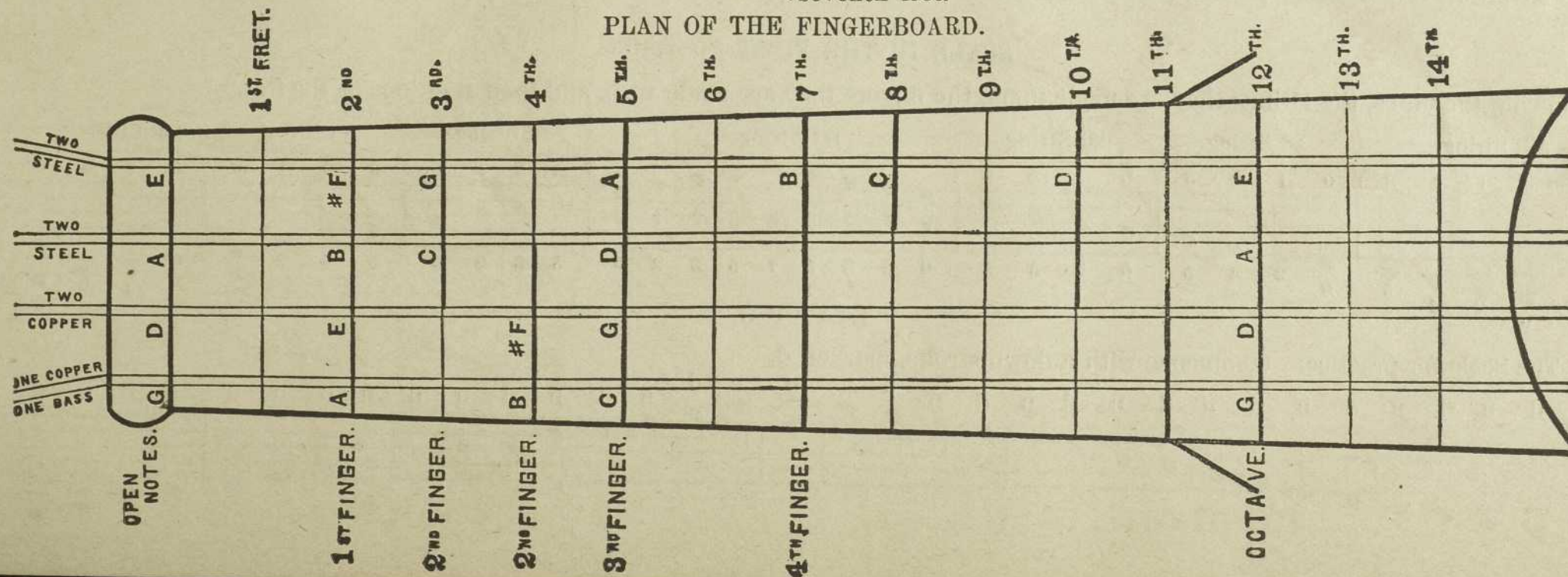
Four notes are played upon the second string, viz: A, B, C, D. A is on the open string, B is with the first finger at the second fret, C is with the second finger at the third fret, and D with the third finger at the fifth fret.



Lastly, five notes are played upon the first string, viz: E, F, G, A, B. E is on the open string, F is made with the first finger at the second fret, G is with the second finger at the third fret, A with the third finger at the fifth fret, B with the second finger at the seventh fret.



PLAN OF THE FINGERBOARD.



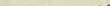
GENERAL REMARKS.

The usual scale of notes used on the Mandoline, seldom runs higher than the note B, on the seventh fret, first string, but those who become advanced in the practice of different music, use all the notes upon this string, by taking higher positions upon the fingerboard, which is termed shifting, a full explanation of which will be found on the ensuing pages.

Observe that a knowledge of the scale is of the utmost importance; therefore, the learner must practice it, until the notes and their places upon the fingerboard become familiar, and they can be manipulated without hesitation.

When a sharp is placed before a note the finger must be placed on the next higher fret. When a flat is used the finger must be placed a fret lower than the usual place; the frets being a semitone apart.

☞ The letter *d*, over or under a note, indicates that the strike of the pen is to be *downward*. The letter *u*, over or under a note, signifies an *upward* stroke of the pen.

Unlike the wind and bow instruments the notes of the Mandoline cannot be slurred together, but the notes that are marked by a slur, thus:  are performed as follows: The first note is struck with the pen by the right hand, and before the sound has ceased, the finger of the left hand falls suddenly upon the second note required, which sounds through the vibration remaining in the length of string already struck by the pen, this is termed a *transported* sound, and can be done on many occasions with much effect.

We give the scale in the key of G, (one sharp) as it is the easiest of all the keys for beginners.

SCALE IN THE FIRST POSITION.

Showing the notes, the strings they are made upon, the fingers they are made with, and their positions at the fret.

[illegible]

The Scale for practice. Commence with a down stroke, marked d.

A musical score for a single melodic line. The key signature has one sharp (F#). The melody consists of eighth notes, mostly ascending and then descending. Above the staff, the syllables 'd u d u d u d u d u d u' are written, corresponding to the notes. There are some additional markings above the staff, possibly indicating phrasing or breath marks. The piece ends with a double bar line.

EXERCISE UPON THE 4th STRING.

4th finger 7th fret.

d up d d u d u d u d u d u d u d u d u

EXERCISE UPON THE 3d STRING.

4th finger 7th fret.

d u d d u d u d u d u d u d u d u d u d

EXERCISE UPON THE 2d STRING.

4th finger 7th fret.

d u d d u d u d u d u d u d u d u d u d

Make the stroke of the pen as above.

EXERCISE UPON THE 1st STRING.

EXERCISE WITH QUARTER NOTES.

1st. 2d.

d u d u d u d u, &c.

1st. 2d.

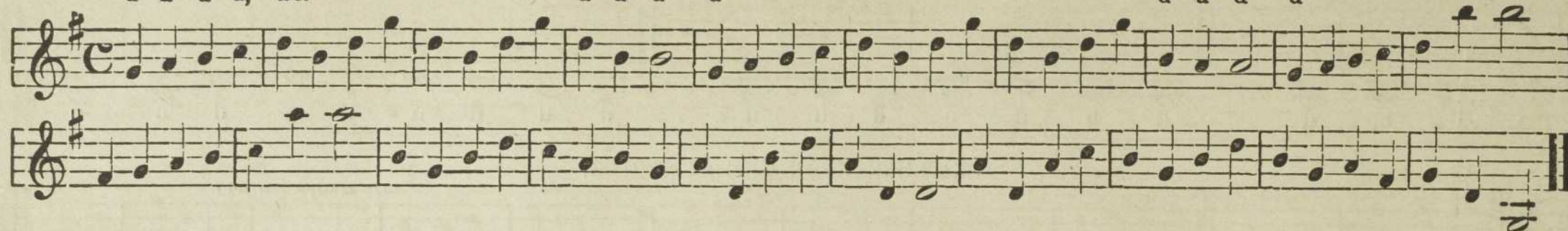
d u d u d u d u, &c.

EXERCISE IN THE KEY OF C.

d u d u, &c.

d u d d

d u d d



EXERCISES FOR ACQUIRING TREMOLO.

d u d u d u d u, &c.



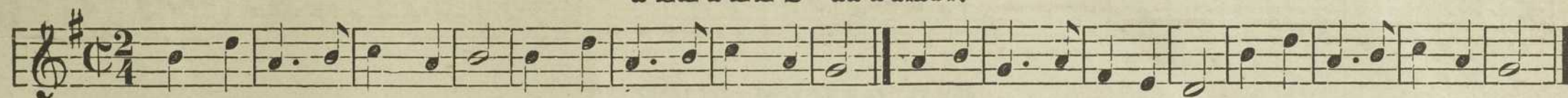
EXERCISE ON THE SAME MOVEMENT, FOR EXTENDING THE PRACTICE.



FRENCH AIR.



PLEYEL'S HYMN.



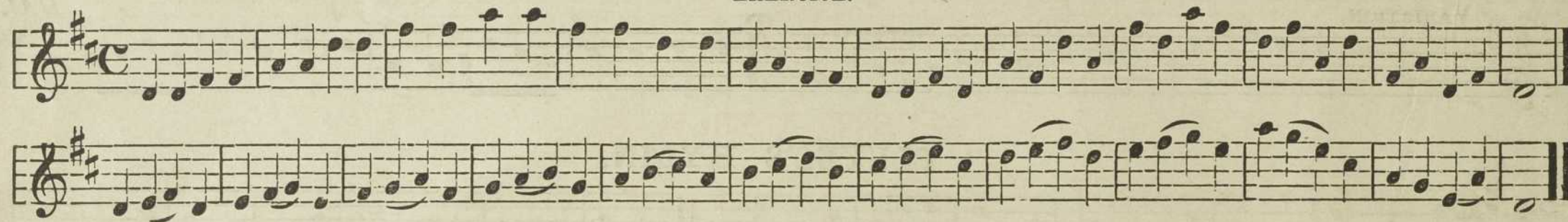
DEITCHER'S DOG.



SCALE IN THE KEY OF D. (Two Sharps.)



EXERCISE.



OLD OAKEN BUCKET.



NO SIR.



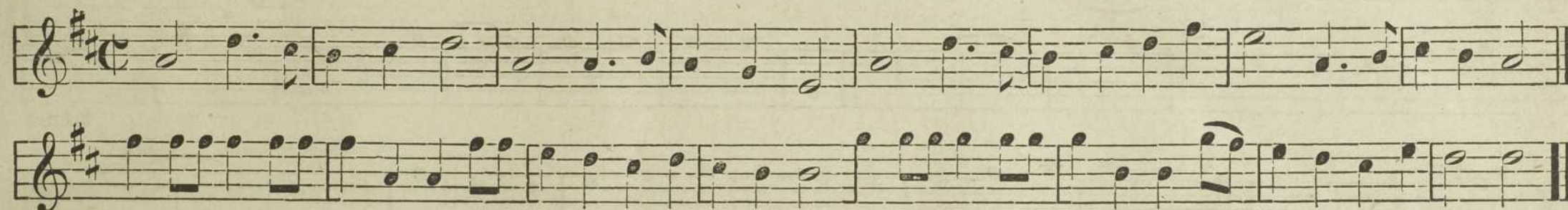
FATINITZA MARCH.

27

SUPPE.



FEST MARCH.



WHISPERINGS OF LOVE WALTZ.

KINKEL.

FINE.



SCALE IN THE KEY OF C. (Natural Key.)

For the high C, extend the 4th finger to the 8th fret.



PATIENCE WALTZ. (Japanese Young Man.)



THE CUCKOO.

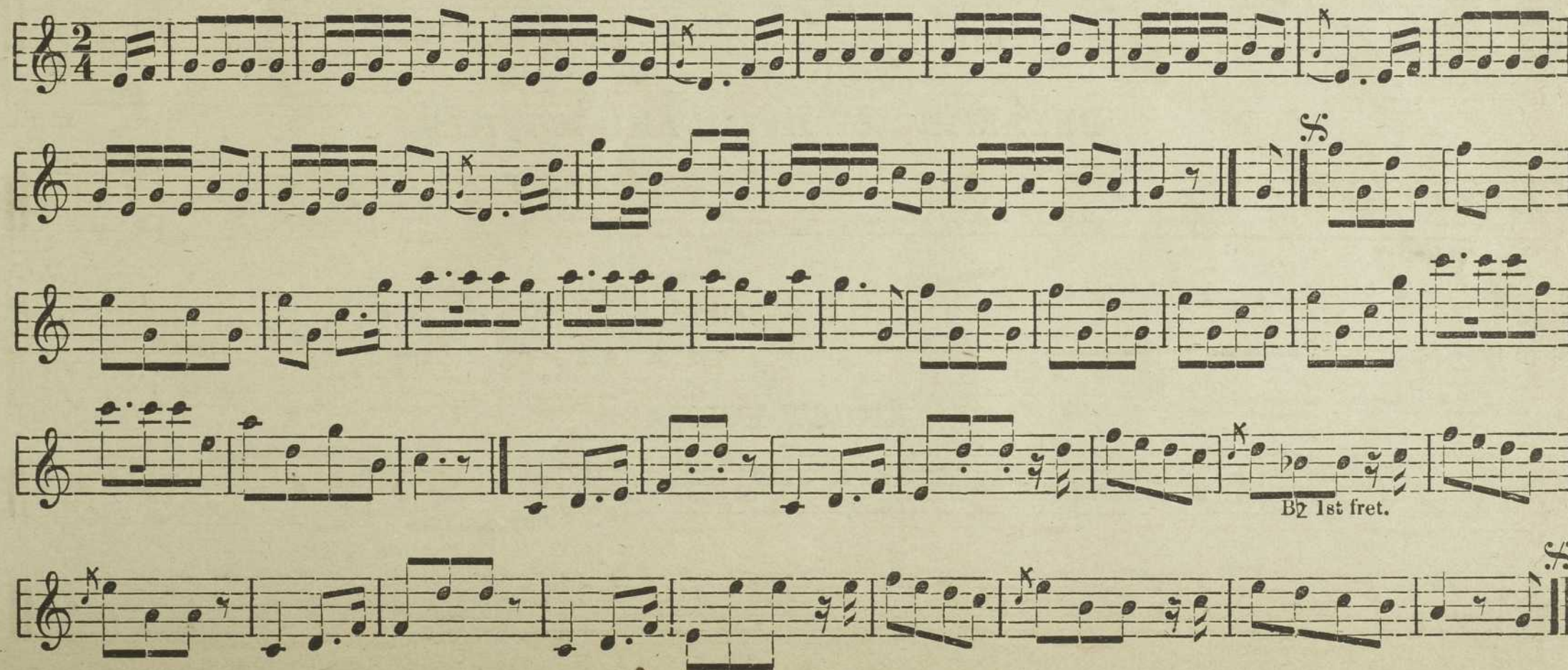


WILLOW WALY. (Patience.)

29



ALWAYS GALLANT POLKA.



SCALE IN THE KEY OF F. (One Flat.)



EXERCISE.



DREAMING OF HOME AND MOTHER.

J. P. ORDWAY.



ANGOT POLKA.



WHISPERING HOPE. (Waltz.)

31

ALICE HAWTHORN



OLD MUSICIAN AND HIS HARP.

H. M. HIGGINS.



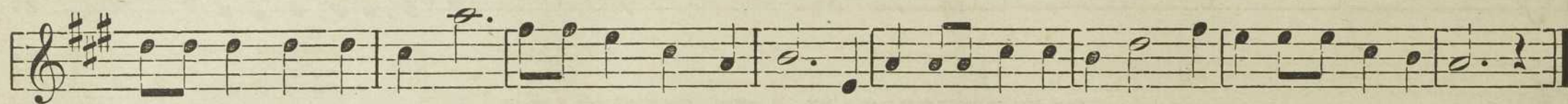
SCALE IN THE KEY OF A.



SCALE IN THE KEY OF E.



MABEL CLARE.



CHORUS.



DOST THOU LOVE ME, SISTER RUTH ?



SCALE N THE KEY OF B $\flat$ 2.

33



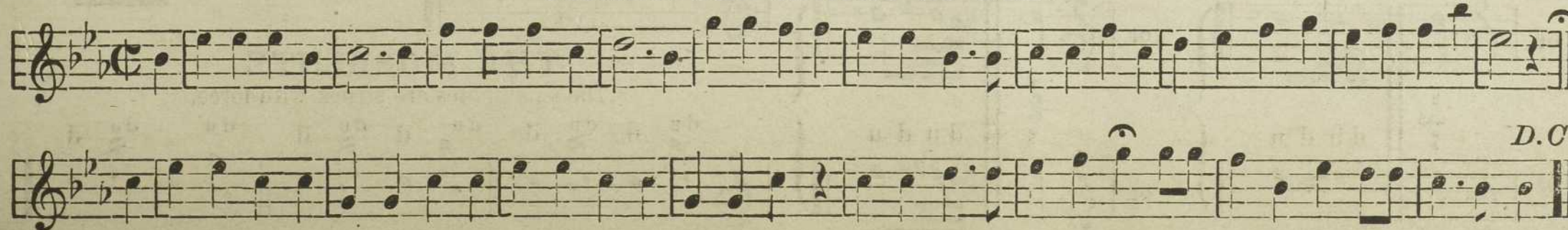
SCALE IN THE KEY OF E $\flat$ 2.



GOBBLE SONG. (Mascotte.)



THREE OLD MAIDS OF LEE.



MUSICAL ORNAMENTS EXPLAINED.

A small note placed before the large one, takes it's own value from the large note. (N. B. Observe the (d & u) as explained before.)

EXAMPLE.

Written. ——— Performed.

THE GRUPPETTO.

A small group of notes rapidly executed sometimes shown by sign ∞ , taking their value from the following large note.

The sign over one note. executed thus. Or executed thus.

When thus. executed thus.

Written.	Executed.	Written.	Executed.
∞	d u d u	∞	d u d u
or		or	
or		or	

Gruppetto of four notes.

Ex. Executed thus.

THE MORDENTE

The small notes are struck with force.

THE SHAKE.

35

A succession of rapid vibrations on one note.

Shown thus.

Executed thus.

PREPARED SHAKE.

Written thus.

Executed thus.

OF THE SLUR.

As we said before, on the Mandoline two notes can be slurred together, strike the first note with the right hand, and drop immediately the finger of the left hand on the note following.

1st EXAMPLE.

2d EXAMPLE.

EXERCISE ON DOUBLE STRINGS.

This Exercise should be played by beginning slowly, and gradually increasing the velocity.

EXAMPLE.

The fingers. 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 2

The frets. 5 7 9 3 5 7 9 3 5 7 8 3 5 7 8 7 5 2 8 7 5 3 9 7 5 3 9 7 5 4 5

The strings. Fourth. Third. Second. First. Second. Third. Fourth.

EXERCISE.

MARCH FROM MOSES.

The fingers. 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 4 3 2 1 2

The frets. 7 9 11 5 7 9 11 5 7 9 10 5 7 9 10 9 7 5 10 9 7 5 11 9 7 5 11 9 7 6 7

The strings. Fourth. Third. Second. First. Second. Third. Fourth.

OTHER MANNERS OF TAKING THE SCALE.

shift. 1 2 3 4 4 3 2 1 back. 1 0

The same with other fingering.

Shift. on 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 back. 2 1 0

Another manner.

0 1 2 3 2 3 4 Shift. 4 3 2 1 First string. 4 3 2 1 Second string. 4 3 2 1 Third string. 4 2 Bass string. 2

EXERCISE.

Shift. 4 3 2 1 2 1 0 0 1 3 2 1 2 1 0

REMARKS.—In shifting positions the manner of holding the instrument must not be changed, especially when a high position is left for a lower one in order to avoid the inequality of tone, which comes from passing over two other strings in the high positions, the first finger may be moved back a semitone, or the fourth finger extended without the hand leaving position it has taken, thus;—

Back. 3 2 3 4 Extend. 4 4 3 2 3

In the third position, the fourth finger is often used for the harmonic notes, which are an octave from the open string, the fourth finger is to be laid very lightly on the strings.

4 4 4 4
0 0 0 0

Glissando, or gliding of the fingers, is done in the following manner; the first, or second finger glides up to the new position, when the other finger falls upon the note required.

or, **Movement reversed.**

The small notes remain unheard.

OF THE POSITIONS, SHIFTING, Etc.

The order of fingering in going through the Scales naturally leads the hand to shift from the first position to the third, from the third to the fifth, and from the fifth to the seventh. The second, fourth and sixth positions may be considered as merely transient or half positions. These are more difficult of intonation, particularly the second, which has no starting point and is taken only for a few notes.

EXERCISE IN THE THIRD POSITION.

The musical score is written on two staves. The first staff begins with a treble clef and a common time signature 'C'. The first measure contains a whole note chord with fingerings 3, 0, 1, 2. The second measure contains a whole note chord with fingerings 1, 2, 3, 4. The third measure contains a whole note chord with fingerings 1, 2, 3, 4. The fourth measure contains a whole note chord with fingerings 1, 2, 3, 4. The fifth measure contains a whole note chord with fingerings 1, 2, 3, 4. The sixth measure contains a whole note chord with fingerings 3, 2, 1, 4. The seventh measure contains a whole note chord with fingerings 3, 2, 1, 4. The eighth measure contains a whole note chord with fingerings 3, 2, 1, 4. The word 'shift.' is written below the second measure. The second staff begins with a treble clef. The first measure contains a whole note chord with fingerings 3, 4, 3, 2. The second measure contains a whole note chord with fingerings 1, 4, 3, 2. The third measure contains a whole note chord with fingerings 1, 4, 3, 2. The fourth measure contains a whole note chord with fingerings 1, 4, 3, 2. The fifth measure contains a whole note chord with fingerings 1, 4, 3, 2. The sixth measure contains a whole note chord with fingerings 1, 4, 3, 2. The seventh measure contains a whole note chord with fingerings 1, 4, 3, 2. The eighth measure contains a whole note chord with fingerings 1, 4, 3, 2. The ninth measure contains a whole note chord with fingerings 1, 4, 3, 2. The tenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The eleventh measure contains a whole note chord with fingerings 1, 4, 3, 2. The twelfth measure contains a whole note chord with fingerings 1, 4, 3, 2. The thirteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The fourteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The fifteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The sixteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The seventeenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The eighteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The nineteenth measure contains a whole note chord with fingerings 1, 4, 3, 2. The twentieth measure contains a whole note chord with fingerings 1, 4, 3, 2. The score ends with a double bar line.

Of course it is not absolutely necessary to take the new position until we reach the note A upon the first string, but it is advisable to take it at some convenient point in advance of where it is actually required, so as to be fully prepared for the higher notes, and by being well practiced on all the strings, it obviates the necessity of sliding back and forth for the sake of making a note or two, when there is no occasion for it.

NEW RUSSIAN MARCH.

The musical score for 'The Bird Song' consists of two staves. The first staff is in C major, 2/4 time, and features a melody with eighth and sixteenth notes, including triplets and a final cadence. The second staff is in D major, 2/4 time, and features a melody with eighth and sixteenth notes, including a final cadence. The score is written on a single page with a decorative border.

WHAT CARE I? (Waltz.)

39

Musical score for 'WHAT CARE I? (Waltz.)' in 3/4 time, key of D major. The score consists of four staves. The first staff features a melody with triplets and a whole note. The second and third staves provide harmonic accompaniment with eighth and sixteenth notes. The fourth staff concludes the piece with a final cadence.

LITTLE DUKE WALTZ.

Musical score for 'LITTLE DUKE WALTZ.' in 3/4 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic and a 'Fine.' marking. The fourth staff includes a piano (*p*) dynamic, a 'D.C.' (Da Capo) instruction, and a 'cres.' (crescendo) marking. The piece ends with a final cadence.

THE FOURTH POSITION.

Fingers.

Frets.
Strings.

Exercise
in change
of key.

Exercise
in Triplets

SWISS MELODY

THE FIFTH POSITION.

Fingers.

Frets.
Strings.

Exercise on three Strings.

The first system of musical notation for 'The Bird Song' is written on a single staff in treble clef with a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. Above the staff, there are numerous fingerings indicated by numbers 1, 2, 3, and 4. The system concludes with a double bar line and a repeat sign.

Exercise for Velocity.

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and includes a variety of musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings like 'p' and 'f'. The top staff is in bass clef and the bottom staff is in treble clef. The time signature is 3/4. The score features a piano introduction and a waltz in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a clear, legible font and includes a variety of musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings like 'p' and 'f'.

CHORDS IN VARIOUS KEYS.

The image displays a page of musical notation for guitar, consisting of eight staves arranged in two rows of four. Each staff contains a sequence of notes with fingerings (numbers 1-4) and a final double bar line. The notation is in treble clef with various key signatures (one sharp, two sharps, one flat, and two flats).

- Staff 1 (Top Left):** Key signature: one sharp (F#). Notes: G4 (2), A4 (1), B4 (2), C5 (1), D5 (2). Fingering: 2, 1, 2, 0, 1.
- Staff 2 (Top Second):** Key signature: two sharps (F#, C#). Notes: D5 (3), E5 (1), F#5 (2), G#5 (3), A5 (1), B5 (2), C#6 (3), D6 (1). Fingering: 3, 1, 2, 3, 1, 2, 1.
- Staff 3 (Top Third):** Key signature: one flat (Bb). Notes: Bb4 (0), C5 (1), D5 (2), Eb5 (0), F5 (1), G5 (2), Ab5 (0), Bb5 (2). Fingering: 0, 1, 2, 0, 1, 2, 0, 2.
- Staff 4 (Top Right):** Key signature: two flats (Bb, Eb). Notes: Bb4 (1), C5 (2), D5 (0), Eb5 (4), F5 (0), G5 (2), Ab5 (0), Bb5 (2). Fingering: 1, 2, 0, 4, 0, 2, 0, 2.
- Staff 5 (Bottom Left):** Key signature: one sharp (F#). Notes: G4 (1), A4 (2), B4 (3), C5 (2), D5 (2), E5 (1), F#5 (0), G#5 (1). Fingering: 1, 2, 3, 2, 2, 1, 0, 1.
- Staff 6 (Bottom Second):** Key signature: two sharps (F#, C#). Notes: D5 (0), E5 (2), F#5 (2), G#5 (3), A5 (4), B5 (2), C#6 (2), D6 (3). Fingering: 0, 2, 2, 3, 4, 2, 2, 3.
- Staff 7 (Bottom Third):** Key signature: one flat (Bb). Notes: Bb4 (0), C5 (1), D5 (1), Eb5 (0), F5 (1), G5 (2), Ab5 (0), Bb5 (2). Fingering: 0, 1, 1, 0, 1, 2, 0, 2.
- Staff 8 (Bottom Right):** Key signature: two flats (Bb, Eb). Notes: Bb4 (2), C5 (3), D5 (3), Eb5 (2), F5 (1), G5 (2), Ab5 (1), Bb5 (1). Fingering: 2, 3, 3, 2, 1, 2, 1, 1.

CHOICE SELECTIONS OF POPULAR MELODIES.

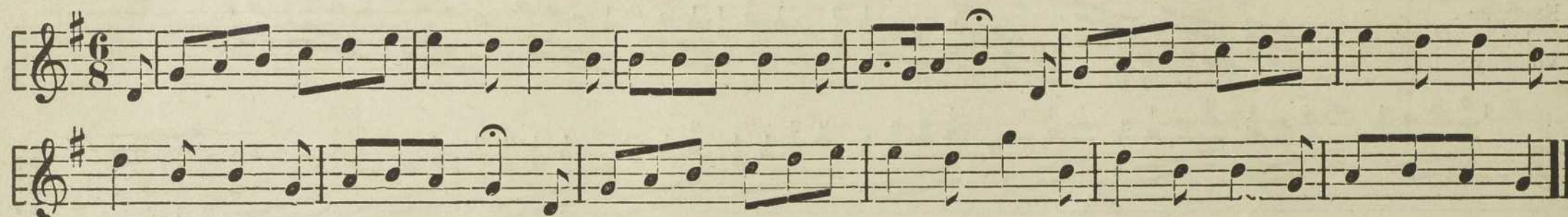
(ARRANGED PROGRESSIVELY.)

DYING NUN.

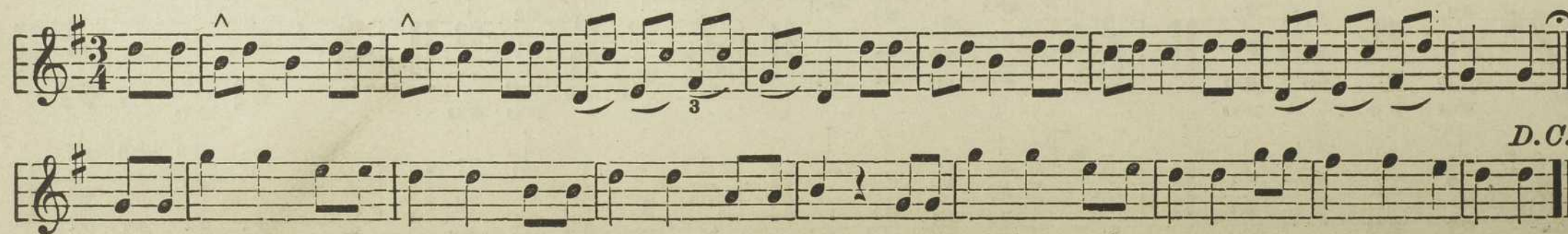
LOUIE BREWSTER.



DOUGLAS, TENDER AND TRUE.



SUABIAN DANCE.



D.C.

HOME, SWEET HOME.

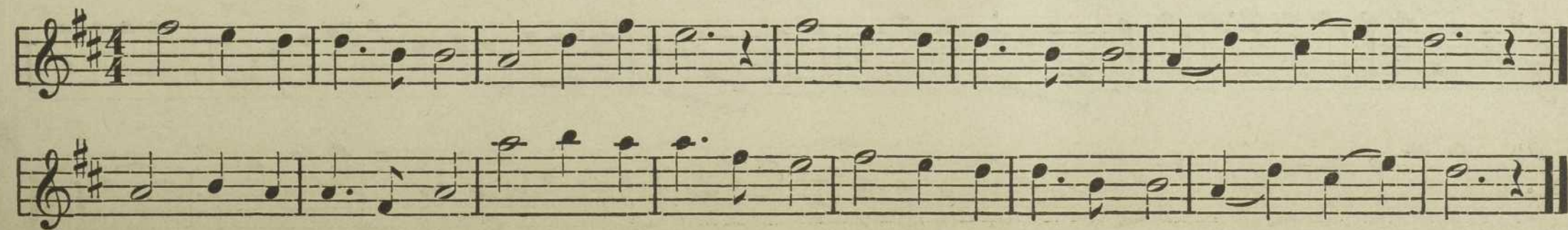
43



'TIS THE LAST ROSE OF SUMMER.



NEARER, MY GOD, TO THEE. (Bethany.)



SCOTCH LASSIE JEAN.

H. MILLER.



PRETTY AS A PICTURE.

BISHOP.



OLD FOLKS AT HOME. (Swanee River.)

45

S. C. FOSTER.



LISTEN TO THE MOCKING BIRD.

SEP. WINNER.



THE SWEET BY AND BY.

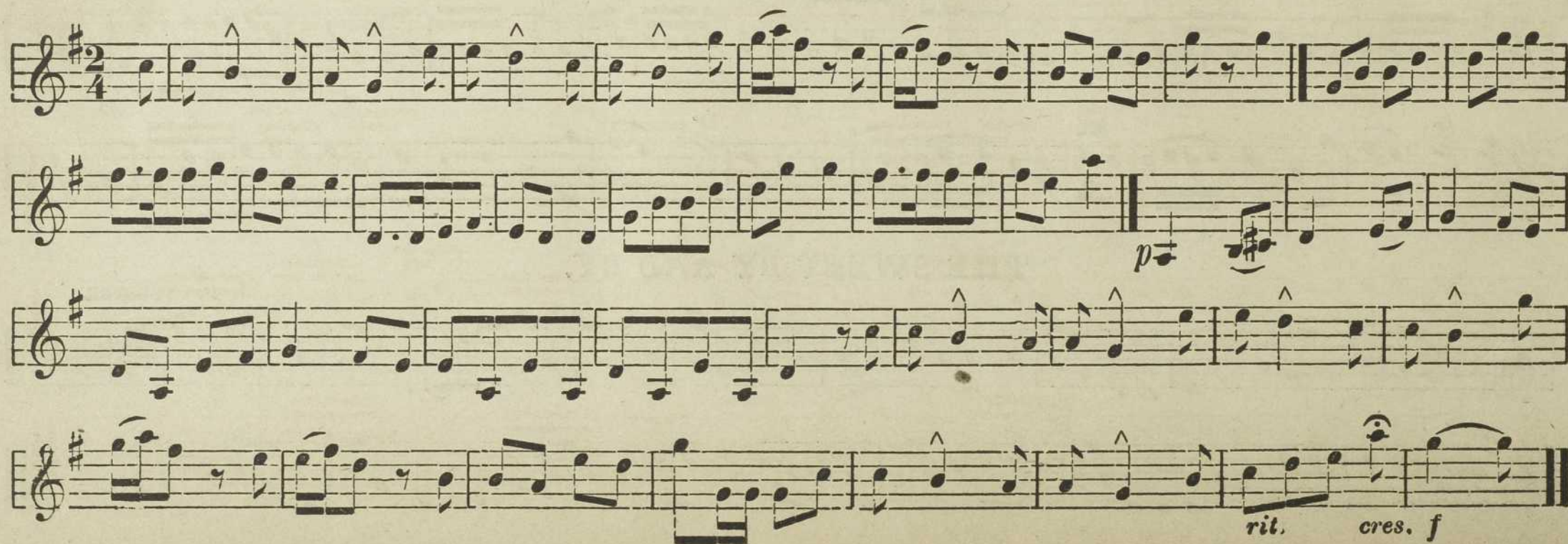
J. P. WEBSTER.



MARCH FROM THE MERRY WAR.



TORPEDO AND THE WHALE. (Olivette.)



LITTLE OLD CABIN IN THE LANE.

WILT. S. HAYS.

47

Musical score for 'Little Old Cabin in the Lane' by Wilt. S. Hays. The score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). It consists of four staves. The first two staves contain the main melody. The third staff begins with the word 'CHORUS.' and continues the melody. The fourth staff concludes the piece with a double bar line.

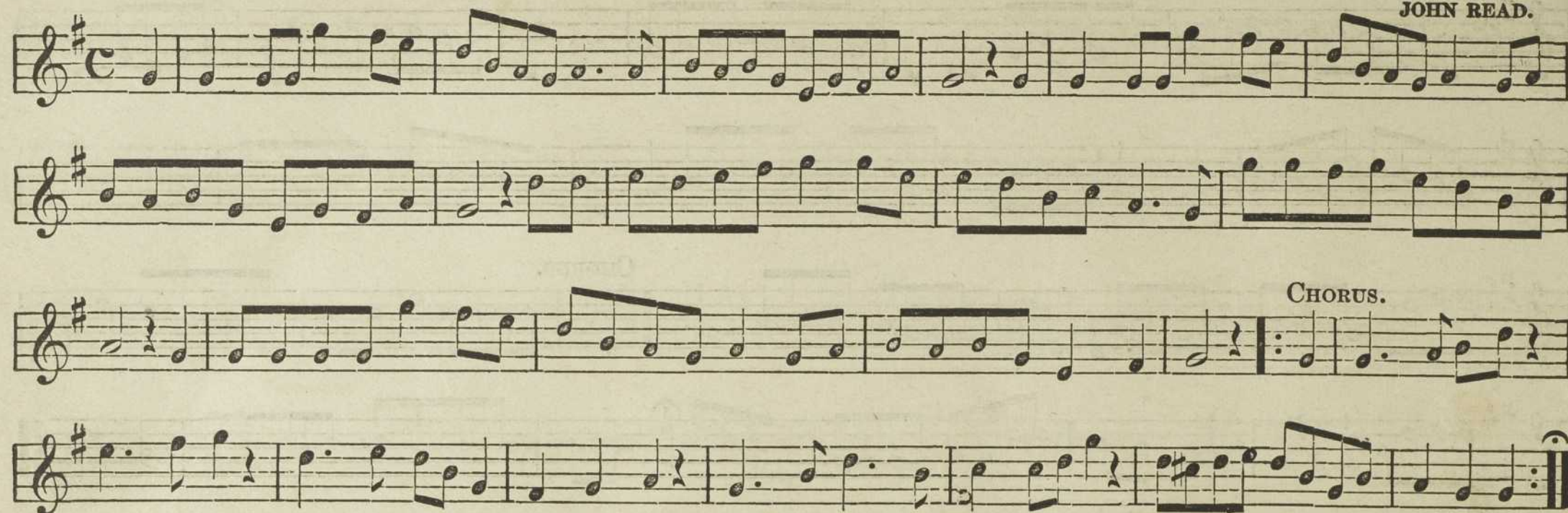
ANGEL GABRIEL.

STEWART.

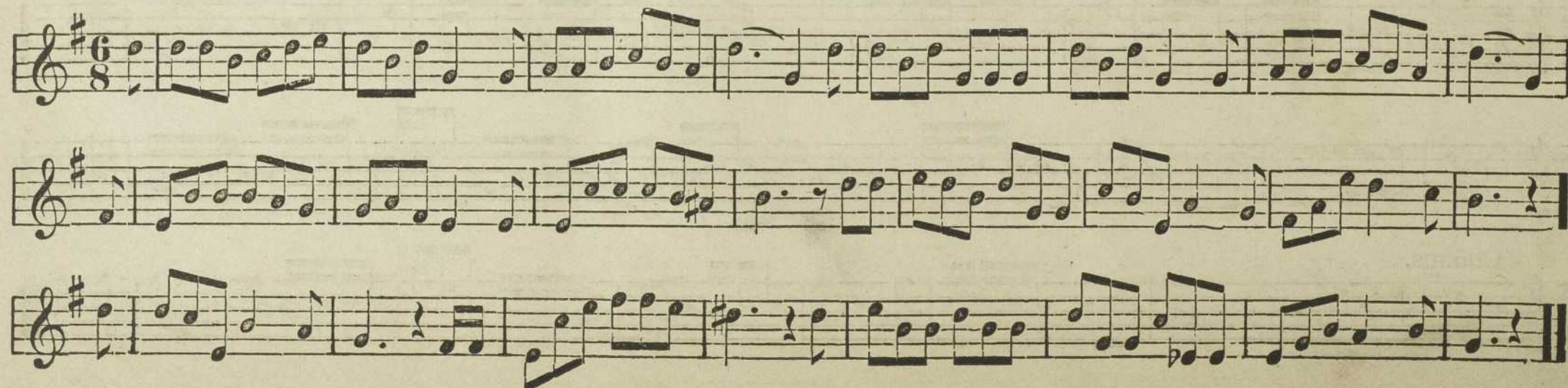
Musical score for 'Angel Gabriel' by Stewart. The score is written for a single melodic line in treble clef, key of D major (one sharp), and 2/4 time. It consists of three staves. The first two staves contain the main melody. The third staff begins with the word 'CHORUS.' and continues the melody, ending with a double bar line.

GRANDMOTHER'S OLD ARM CHAIR.

JOHN READ.



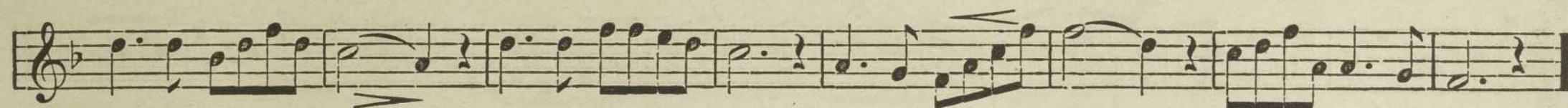
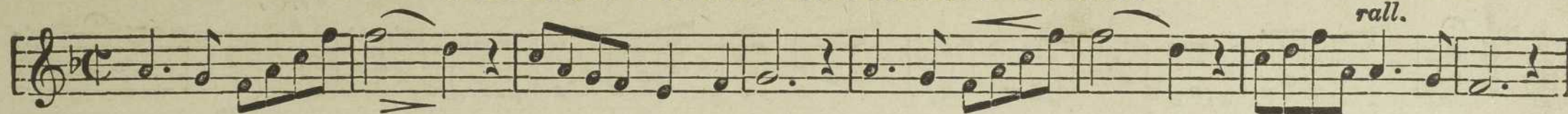
I'M GETTING A BIG BOY NOW.



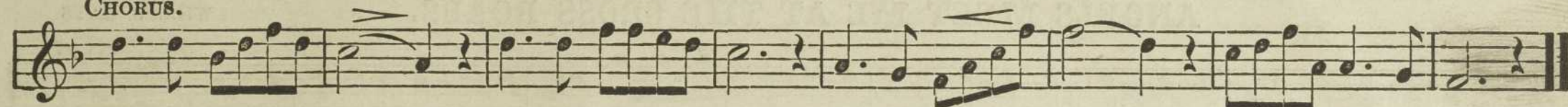
WHISPER SOFTLY, MOTHER'S DYING.

J. E. STEWART. 49

rall.



CHORUS.

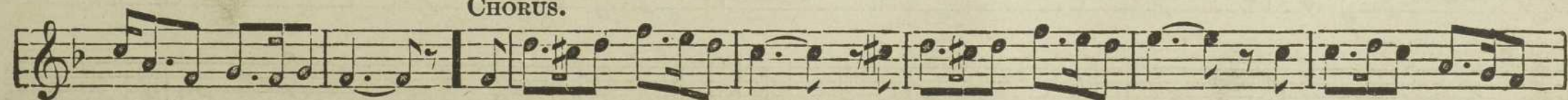


JENNIE, THE FLOWER OF KILDARE.

J. E. STEWART.

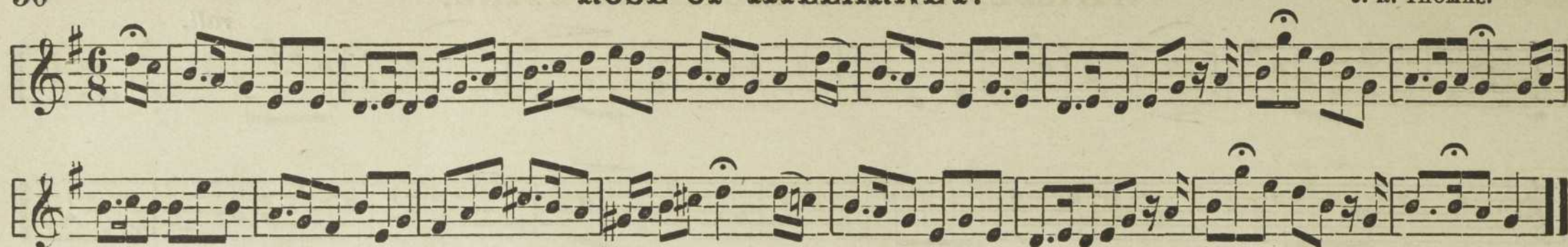


CHORUS.



ROSE OF KILLARNEY.

J. R. THOMAS.



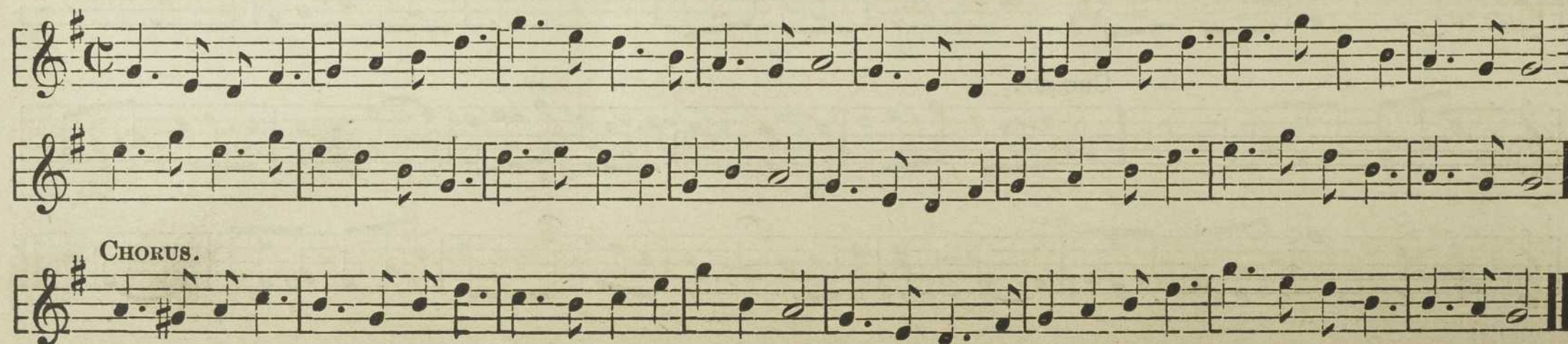
ANGELS MEET ME AT THE CROSS ROADS.

WILL. S. HAYS.



TAKE THIS LETTER TO MY MOTHER.

WILL S. HAYS.



"LORENA."

WEBSTER.

51



LITTLE BROWN CHURCH.

W. S. PITT.



CHORUS.



FLEE AS A BIRD. (Spanish Air.)

Cantabile.

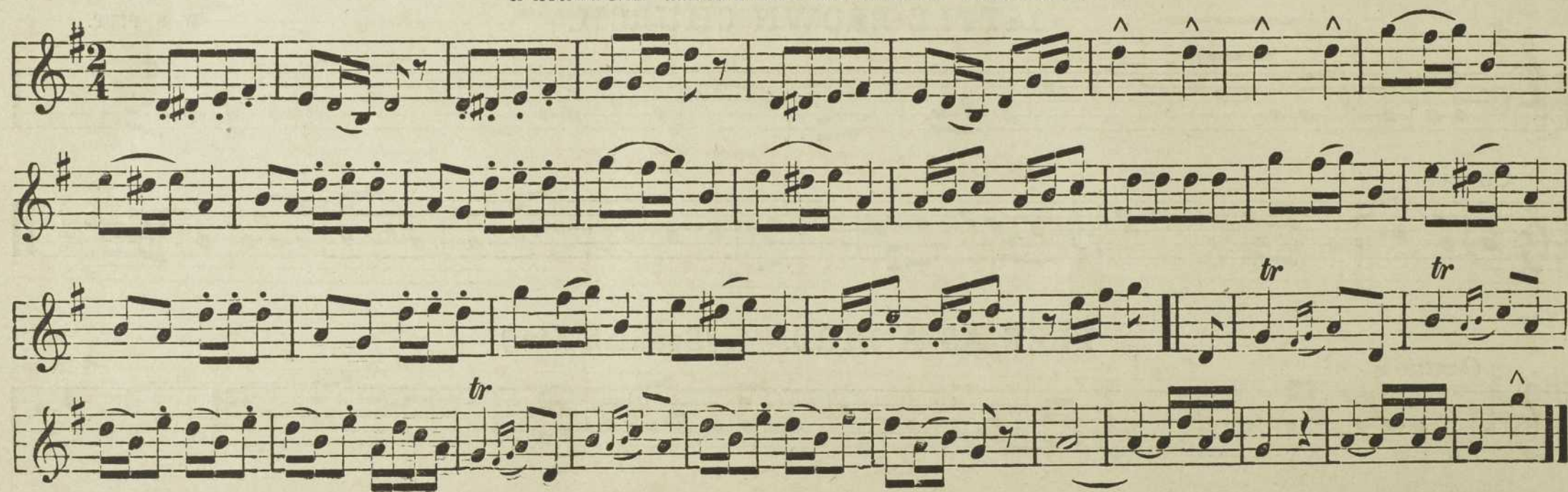


rall.

THE DOT UPON THE "i". (Prince Mathusalem.)

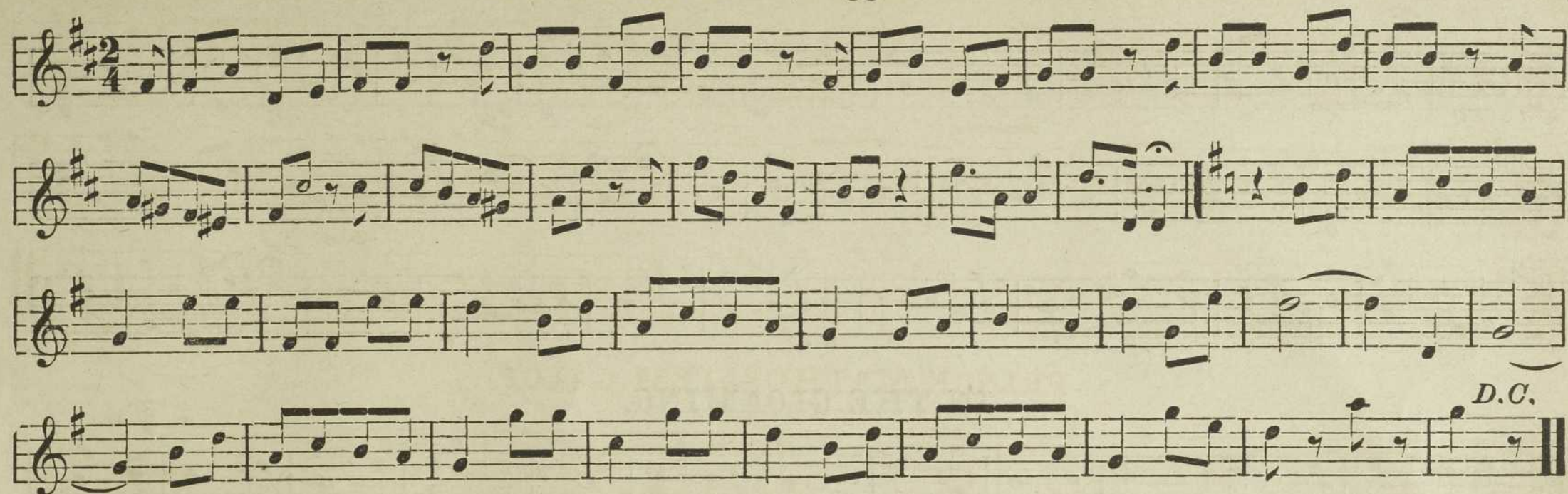


PRINCE MATHUSALEM GALOP.



OFF WITH IT! (Beggar Student.)

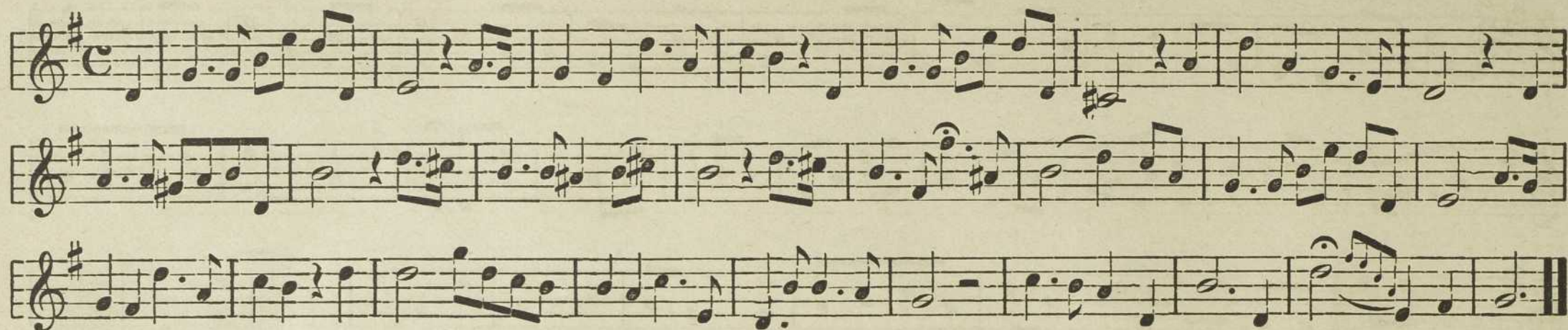
53



BEGGAR STUDENT WALTZ.



SWEET SPIRIT HEAR MY PRAYER.



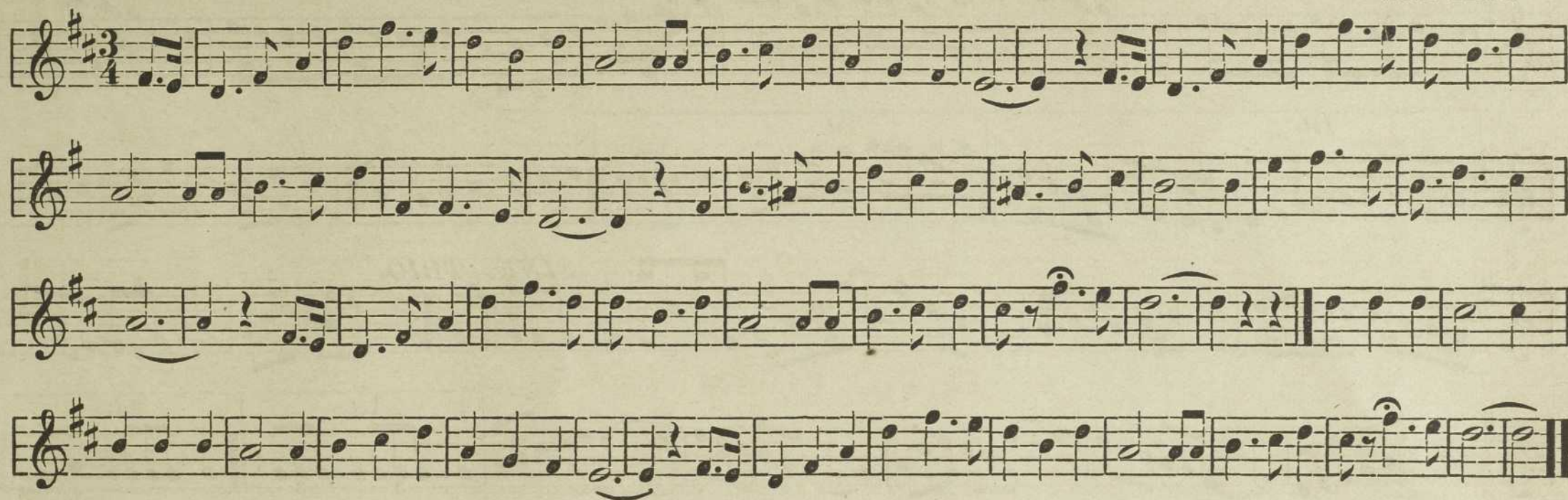
IN THE GLOAMING.



I'LL REMEMBER YOU, LOVE, IN MY PRAYERS.

55

WILL HAYS.



WHIP-POOR-WILL'S SONG.

H. MILLARD.



HEAVENWARD MARCH.

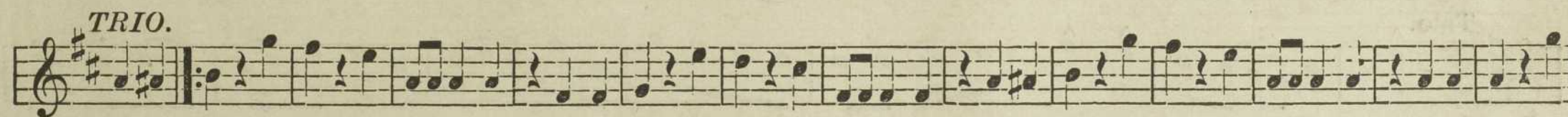
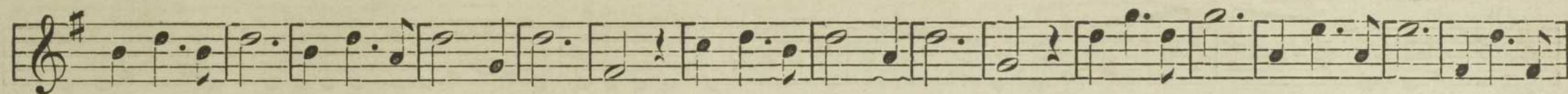
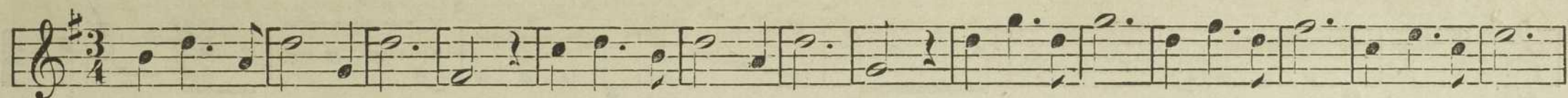
Musical score for 'HEAVENWARD MARCH' in G major, common time. The score consists of six staves. The first staff is the main melody. The second and third staves are first and second endings, respectively, with first endings marked '1st.' and second endings marked '2d.'. The fourth staff is the 'FINE. TRIO.' section, featuring triplets. The fifth and sixth staves are first and second endings for the 'D. C. al FINE.' section, also featuring triplets. The key signature is one sharp (F#) and the time signature is common time (C).

MERRY POLKA WALTZ.

Musical score for 'MERRY POLKA WALTZ' in G major, 2/4 time. The score consists of two staves. The first staff is the main melody. The second staff is the accompaniment, featuring a double bar line and a 'D. C.' marking. The key signature is one sharp (F#) and the time signature is 2/4.

"MY QUEEN'S" WALTZ.

57



KUTSCHKE (HEEL AND TOE) POLKA.

STASNEY.

Violin.

Violin.

FINE.

TRIO.

D.C.

THE RACQUET GALOP. (Original.)

SIMMONS. 59



GENL. HANCOCK'S GRAND MARCH.

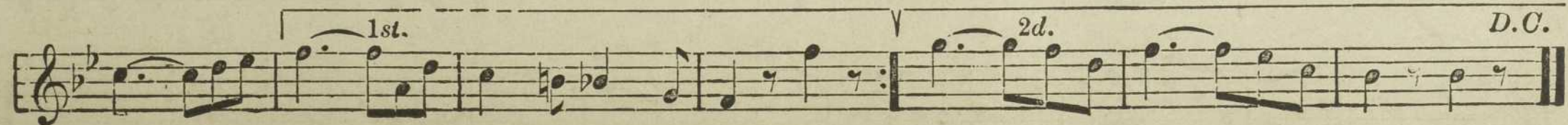
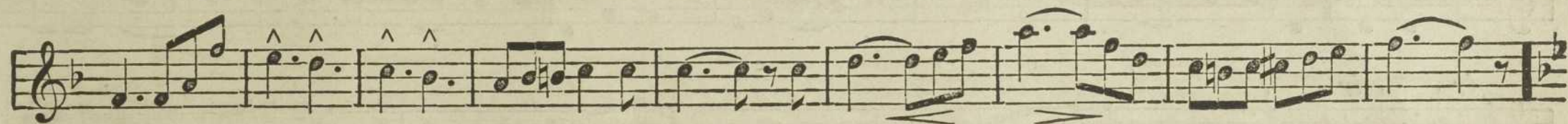
SEP. WINNER.

The musical score is written for a single melodic line in treble clef, common time (C). It consists of seven staves of music. The first six staves contain the main body of the march, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The seventh staff begins with the instruction *FINE. p TRIO.* and contains a triplet of eighth notes. The eighth staff continues the triplet pattern. The ninth staff concludes the piece with the instruction *D.C.* (Da Capo), indicating a repeat of the beginning. The key signature is one flat (B-flat), and the time signature is common time (C).

FLOWER OF THE FLOCK. MARCH.

FRANK GREEN.

61

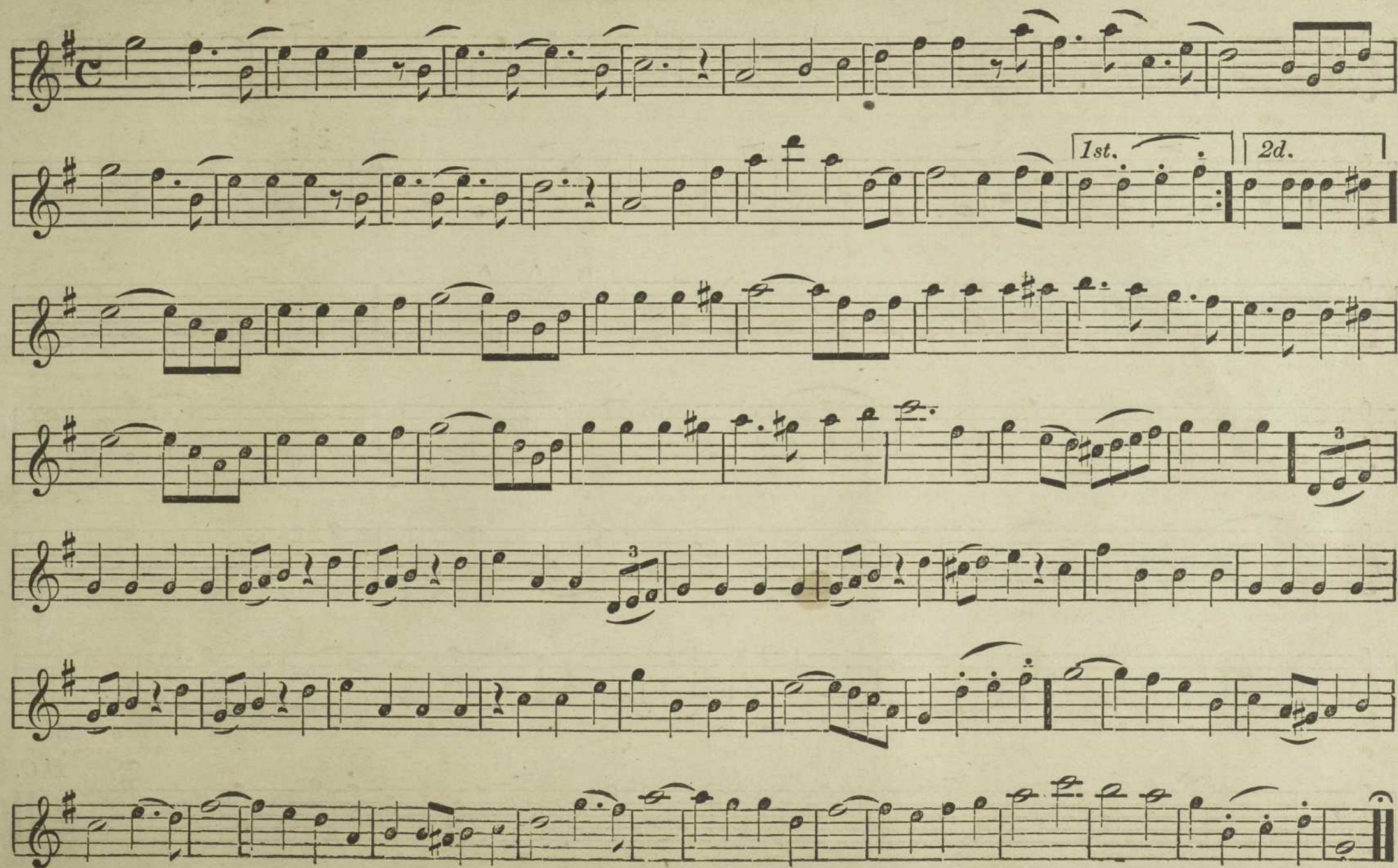


Allegretto.

The musical score is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with the tempo marking *Allegretto.* and features a key signature of one sharp (F#) and a 6/8 time signature. The music is written in a single melodic line. The second staff has a repeat sign at the beginning. The third staff continues the melody. The fourth staff includes trills marked *tr* above the first two measures. The fifth staff continues the melody. The sixth staff includes trills marked *tr* above the third and fourth measures. The seventh staff concludes the piece with a double bar line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs.

BOCCACCIO MARCH.

63



WALTZ. (BELLS OF CORNEVILLE.)

A musical score for a waltz in 3/4 time, titled "WALTZ. (BELLS OF CORNEVILLE.)". The score consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and breath marks (^). The key signature is one flat (B-flat). The score concludes with a double bar line and the instruction "D.C." (Da Capo) with a fermata over the final note.

5 5
D.C.

SELECTIONS FOR THE MANDOLINE AND PIANO.

65

THE MANDOLINE SERENADE.

Arpeggiando.

This musical score is for a piece titled "The Mandoline Serenade." It is written for Mandoline and Piano. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three systems, each with a Mandoline staff and a Piano staff. The first system begins with the instruction "Arpeggiando." and a piano dynamic marking (*p*). The second system features a crescendo from piano (*p*) to forte (*f*). The third system begins with a piano dynamic marking (*p*) and continues with various melodic and harmonic patterns. The Mandoline part is characterized by arpeggiated chords and melodic lines, while the Piano part provides a harmonic accompaniment with chords and moving lines.

THE MANDOLINE SERENADE. Continued.

The musical score is written for a mandoline and piano accompaniment. It is in 2/4 time and the key signature has one sharp (F#). The score is divided into three systems. The first system begins with a treble staff containing a melody and a grand staff (treble and bass) for accompaniment. The melody is marked with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a grand staff with accompaniment. The melody in the third system includes dynamic markings: *f* (forte) at the beginning, *p* (piano) in the middle, and *cres.* (crescendo) towards the end. The accompaniment in the third system also includes dynamic markings: *f* at the beginning and *p* in the middle. The score concludes with a double bar line and repeat signs.

THE MANDOLINE SERENADE. Concluded.

67

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a grand staff in bass and treble clefs. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents (^) and slurs.

The second system of musical notation is marked "Coda." and consists of three staves. The top staff continues the melodic line. The middle staff features a series of chords, and the bottom staff has a more rhythmic accompaniment with many rests. The key signature remains one sharp (F#).

The third system of musical notation is marked with a forte "f" dynamic and consists of three staves. The music is more complex, featuring many chords and rapid passages. The key signature is one sharp (F#). The system concludes with a final chord and a double bar line.

JOUJOU POLKA.

WALDTEUFEL.

dim. *mf*

cres. *ff* *f marcato.*

cres. *ff* *f*

p *sempre staccato.* *f* *D.C.*

p *f* *D.C.*

JOUJOU POLKA. Concluded.

69

TRIO. *Grazioso.*

f *f*

dolce.

1. 2. *p* *ff*

1. 2. *p* *ff*

CHARMING GAVOTTE

LA THIÈRE.

p *sempre staccato.* *f*

f *p*

f *p*

CHARMING GAVOTTE Concluded.

71

The musical score is arranged in three systems, each consisting of a single treble staff and a grand staff (treble and bass staves joined by a brace). The key signature is one sharp (F#), and the time signature is 2/4. The first system includes the instruction "D.C. TRIO." above the treble staff. The second system continues the piece. The third system concludes with "D.C." above both the treble and grand staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

LA PALOMA. (The Dove.)

FANTASIE.

The musical score is arranged in three systems, each featuring a piano accompaniment (grand staff) and a violin part (single staff). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, bar lines, repeat signs, and dynamic markings like *ff* (fortissimo). There are also triplets and first/second endings indicated by '1.' and '2.' with a 'V' symbol.

LA POLOMA. Concluded.

73

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). It contains a melody with several triplet markings (indicated by a '3' over the notes) and a final flourish. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff is a treble clef, and the bottom staff is a bass clef, both with a key signature of two sharps. They contain harmonic support for the melody, with some rests and occasional chords.

The second system of musical notation also consists of three staves. The top staff continues the melody from the first system, marked with a piano (*p*) dynamic. The middle and bottom staves continue the piano accompaniment, with the middle staff showing more complex rhythmic patterns and the bottom staff providing a steady bass line. The key signature remains two sharps.

The third system of musical notation is the final system on the page. It consists of three staves. The top staff concludes the melody with a final triplet and a double bar line. The middle and bottom staves conclude the piano accompaniment, with the middle staff featuring a final triplet and the bottom staff ending with a double bar line. The key signature remains two sharps.

MANDOLINA. (Mexican Serenade.)

Allegretto.

This musical score is for a piece titled "MANDOLINA. (Mexican Serenade.)" on page 74. The tempo is marked "Allegretto." The score is written for a mandolin and piano accompaniment. It consists of three systems of music. The first system has a mandolin staff and a grand piano staff (treble and bass clef). The second system also has a mandolin staff and a grand piano staff, with first and second endings marked above the mandolin staff. The third system has a mandolin staff and a grand piano staff. The key signature is one sharp (F#), and the time signature is 6/8. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The piano accompaniment provides a steady rhythmic foundation with eighth notes and chords.

MANDOLINA. (Mexican Serenade.) Concluded.

75

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major, featuring a variety of note values and rests, with dynamic markings of *f* and *p*. The middle and bottom staves are a grand staff for piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The system includes a key signature of one sharp (F#) and a time signature of 3/8.

The second system of musical notation continues the piece with three staves. The top staff continues the melodic line with similar rhythmic patterns. The piano accompaniment in the lower staves provides harmonic support with chords and a steady bass line. The system maintains the G major key signature and 3/8 time signature.

The third system of musical notation concludes the piece with three staves. The top staff features a final melodic phrase marked with *f* and ending with a double bar line. The piano accompaniment in the lower staves also concludes with a final chord. The system includes the key signature of one sharp (F#) and the 3/8 time signature. The notation is marked with *D.C.* (Da Capo) at the end of the system.

PIZZICATI. (Sylvia.)

Allegretto.

This musical score is for the piece "Pizzicati" from the opera "Sylvia" by Claude Debussy. It is page 76 of the score. The tempo is marked "Allegretto." The key signature is one sharp (F#), and the time signature is 2/4. The score is written for a piano and features three systems of staves. Each system consists of a single treble staff and a grand staff (treble and bass). The music is characterized by its rhythmic complexity, with frequent use of triplets and sixteenth notes. The first system begins with a treble staff containing a triplet of eighth notes, followed by a series of sixteenth-note patterns. The piano accompaniment in the grand staff consists of chords and single notes, often with rests. The second system continues the melodic lines in the treble staff and the harmonic support in the piano. The third system shows a more active piano part with moving lines in both the treble and bass staves, while the upper melodic line in the treble staff becomes more sparse.

PIZZICATI. Concluded.

77

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are grouped by a brace and contain chords and single notes, mostly eighth and sixteenth notes, with some rests. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff begins with the word *sostenuto.* in italics. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are grouped by a brace and contain chords and single notes, mostly eighth and sixteenth notes, with some rests. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are grouped by a brace and contain chords and single notes, mostly eighth and sixteenth notes, with some rests. The system concludes with a double bar line. The letters *D.C.* are written above the final measure of the top staff and below the final measure of the middle staff.

EL TURIA. (Spanish Waltz.)

Grazioso.

pp

pp

f *p* *f*

f *p* *ff*

1. 1.

EL TURIA. (Spanish Waltz.) Continued.

79

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). They feature a steady eighth-note accompaniment pattern in the bass and chords in the treble.

The second system continues the piece. The top staff features a first ending (marked '1.') and a second ending (marked '2.') with a repeat sign. Following the second ending is a section marked 'Tremolo.' with a wavy line above the staff. The piano accompaniment in the bottom two staves also includes first and second endings. Dynamics include 'ff' (fortissimo) and 'cres.' (crescendo).

The third system continues the piece. The top staff begins with a 'Tremolo.' section indicated by a wavy line. It then leads into first and second endings. The piano accompaniment in the bottom two staves continues with chords and eighth notes. A 'p' (piano) dynamic marking is present in the bottom staff. The system concludes with first and second endings.

EL TURIA. (Spanish Waltz.) Concluded.

This musical score is for a piece titled "EL TURIA. (Spanish Waltz.) Concluded." It is page 80 of a larger work. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems, each with a single melodic staff and a grand staff (treble and bass clef).

The first system begins with a treble clef staff containing a melodic line with many slurs and accents. Below it is a grand staff. The piano part in the grand staff features a wavy line labeled "8va." above the treble staff, indicating an octave shift. The piano part consists of chords and moving lines in both hands.

The second system continues the melodic and piano parts. It includes first and second endings, marked "1." and "2." with repeat signs. The piano part has a dynamic marking of *p* (piano) and a tempo/style marking of *p sempre stacc.* (piano, always staccato).

The third system concludes the piece. It also features first and second endings. The piano part continues with chords and moving lines, ending with a final cadence.

LELAND'S

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INTENDED FOR

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EXTENSIVE COLLECTION AND VARIETY OF THE CHOICEST MUSIC.

BY A. M. LELAND.

PROVIDENCE:

PUBLISHED BY A. M. LELAND,

AND FOR SALE AT ALL PRINCIPAL MUSIC STORES IN THE UNITED STATES.

INTRODUCTION.

A great variety of Instruction Books for the Accordeon have already been published, and are before the public. Although the selections of music may have been calculated to commend them to public favor, their systems of instruction have been so varied, defective, and incomplete, affording so little information appertaining to the Accordeon, (though diligently sought for by the pupil,) that, after many futile attempts, rich and valuable musical instruments have been laid aside as worthless, or totally neglected, for the want of a few pages containing complete and proper directions how to use it.

For "*Golden Considerations*," several have attempted to compile Instruction Books for the Accordeon, with so limited knowledge of its extraordinary capacity for execution, expression and power, (if they must be judged by their works,) as to leave no other impression upon the mind of the *competent examiner*, and those who know the *ability* of the instrument in the hands of an artist, that, instead of compiling and giving rules of instructions for the Accordeon, which acknowledges but *few rival Solo instruments*, (in point of execution, power and expression,) were simply compiling and arranging a selection of airs to be performed on a Jews-Harp, or Harmonica.

From these considerations, and the increasing demand for a complete, yet simple *method of instruction*, together with frequent suggestions and solicitations, the Compiler was induced to undertake this work.

The system of instruction, adopted in this work, differs in some respects from any ever before offered, and may be considered by some questionable, on account of its simplicity; but, in all branches of common education, a similar system has been found by experience to be most rational and effective, inasmuch as each step prepares the learner for comprehending the succeeding one. If, therefore, such a system is found the best calculated to promote common education, there can be no impropriety in applying similar means to facilitate the study of Music.

The above considerations have induced him to offer the following instructions, which the publishers hope will be found more complete than any work hitherto published.

Entered, According to Act of Congress, in the year 1854, by A. M. LELAND, in the Clerk's Office of the District Court for the District of Massachusetts.

A. B. KIDDER'S MUSIC TYPOGRAPHY, BOSTON.

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ACCORDEON LESSONS.

PREFATORY OBSERVATIONS.

THE Accordeon has become so popular an instrument, from its power of expression, and its facility of acquisition, that any eulogium or lengthened notice of it, would be altogether unnecessary.

The following observations, by some English writer, are so happily and truly expressed, and so conformable to our own ideas, that we take the liberty of transcribing them: — "This instrument of music is in every way entitled to the notice and patronage of the musical world. It produces the most melodious sounds, and is remarkable for its peculiar sweetness and power of tone: the most difficult passages can be performed on it with taste and delicacy; while the bold swell of the organ, the enchanting tones of the Æolian harp, and the dulcet strains of the hautboy, are happily united. In the performance of quadrilles, waltzes, and other melodies, it is capable of giving to the different compositions grace and expression; while, as an accompaniment to the voice, it is allowed, for its size and portability, to be unrivalled. With qualities so desirable, it might be imagined that some difficulty would attend its performance: on the contrary, although the Accordeon is calculated to exhibit the superiority of a finished performer, it may be played upon, (if attention is paid to the directions here given,) by the most inexperienced learner, who will, insensibly as it were, be taught, without any knowledge of the science of music, to distinguish the various expressions and passions which music is intended to convey."

The sounds are produced by the action of wind upon metallic springs. Each spring is fixed in a metal frame, and placed in a small groove or channel under the different keys: the wind, passing either into or from the bellows, causes the spring to vibrate, immediately a key is opened. Each key commands

two springs; the one sounds by drawing, and the other by closing the bellows; consequently, the notes of the Accordeon are double the number of the keys.

The two keys which are affixed at the opposite ends of the instrument, make an accompaniment harmonizing with the whole of the keys in front. The small keys, on the Accordeon with a double row of keys, produce the flats and sharps.

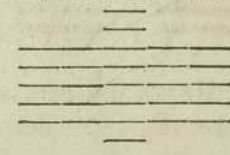
THE STAFF, &c.

Musical sounds are represented by characters termed *notes*, each bearing a certain proportion to the other, as regards its duration, which is indicated by the manner in which they are respectively formed. Their pitch is ascertained by their several situations on the STAFF, which is composed of five lines, and their intermediate spaces, on which musical characters are written. The Staff comprises nine degrees: each line and space is called a degree: thus:—



Leger lines are also made use of, when the notes ascend above, or descend below the compass of the Staff; in numbering which, they should be commenced from the line nearest the Staff, and continued above or below, according to circumstances.

LEGER LINES ABOVE.



LEGER LINES BELOW.

The notes of music are named after the first seven letters of the Alphabet; A, B, C, D, E, F, and G. When the melody exceeds these seven, the same series of letters must be repeated; and the eighth note, called the *octave*, has the same name as the first.

There are three CLEFS made use of in music, viz., Treble, Tenor, and Bass: their use is to determine the situation of the letters upon the Staff: the first of these, used for the Accordeon, is placed at the beginning of an air, or piece of music, being on the second line, G, and is written thus, —



NOTES, RESTS, &c.

Characters written after the several forms below, differ from each other in regard to their length. The longest note in modern music is called a Semibreve, or whole note. All other notes bear a certain proportion to the Semibreve in duration of sound.

A SEMIBREVE, or WHOLE NOTE, is equal to



TWO MINIMS, or HALF NOTES, or



FOUR CROTCHETS, or QUARTER NOTES, or



EIGHT QUAVERS, or ONE EIGHTH, or



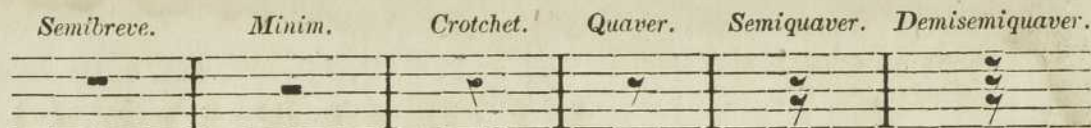
SIXTEEN SEMIQUAVERS, or ONE SIXTEENTH, or



THIRTY-TWO DEMISEMIQUAVERS, or ONE THIRTY-SECOND.



RESTS indicate silence as long as the time required to perform the notes they severally represent.



A dot, after a note or rest, adds one half to its original length; thus, a dotted Minim is equal to 3 Crotchets; a dotted Crotchet is equal to 3 Quavers, &c.



Single Bar. Double Bar.

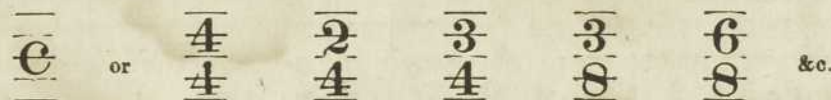


A BAR is a perpendicular stroke drawn across the Staff. The use of the Bar is to divide the music into equal measures; the double Bar denotes the end of a strain.

There are other characters made use of in music; but we purpose to illustrate as we proceed.

TIME.

By Time, we understand the method of measuring the duration of sound, which is regulated by bars. A MEASURE is what is contained between two bars, and comprises the whole or fractional part of a Semibreve, as indicated by either of the annexed Time-marks:



There are three kinds of Time, viz., Common, Triple, and Compound.

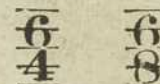
COMMON TIME is divided by an even number of parts in each measure; the first and second of these marks denote one Semibreve in a measure, or its equivalent in other notes and rests. The third contains one Minim, or its value in other characters, in a measure.



TRIPLE TIME has three parts in each measure; the first denoting three Minims, the second three Crotchets, and the third three Quavers, in a measure.



COMPOUND TIME has even parts in a measure: the first mark denotes six Crotchets, the second, six Quavers.

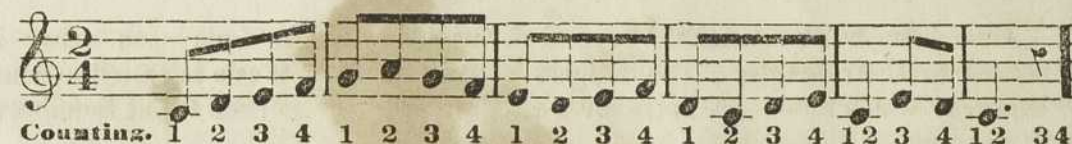


[There are other modes of Time, such as $\frac{2}{8}$, $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{9}{16}$, &c., to be found in ancient music, but are not much used in modern music, and are not required.] The upper figures denote the number of parts in each measure, and the lower ones the value of each part, with respect to a Semibreve.

Marking time, systematically, is only to be acquired by perseverance. It is not expected that the learner will be enabled to attempt it at first, but he should endeavor to understand and practise it as soon as possible; for, without it, he cannot perform with accuracy. In beating time, the foot must be heard at the beginning of the measure, and rise in Common Time in the middle, and in Triple Time at the last division of the measure. In counting Time, the method generally practised is to count one on each part of the measure, as in the following examples:—



And in $\frac{3}{4}$ time, where the movement is slow, and most of the notes are Quavers, one may be counted on each Quaver.



In beating time, the foot goes down at the letter D, and rises at U. The degree of rapidity and peculiarities, as regards the style in which a piece of music is to be performed, are indicated by the words *Adagio*, *Allegro*, *Dolce*, &c., or by the nature of the melody itself, according to the class of tunes it belongs to, as a Waltz, Quickstep, March, &c.

HOLDING THE ACCORDEON, &c.

The Accordeon should be held in the left hand, placing the fingers of the right hand directly over the keys, in readiness to open them when required. The fingers are numbered as follows: the finger next to the thumb, 1; next, 2; next, 3; little finger, 4; &c.

The figures refer to the fingers; the finger (corresponding with the figure below the note) is to open the key over which it is placed, and the bellows to be moved according to the letter above.

THE BELLWS.

The management of the bellows requires particular attention: they should be moved, if by the right hand, by grasping them with the thumb on one side, and the second, third, and fourth fingers on the other; leaving the first finger

at liberty to open the key at the back of the bellows, when necessary, which key is called the *Valve*. Or, if moved by the left hand, the valve may be managed by the finger next the thumb in the same manner; or by the first or little finger, the others and the thumb grasping the bellows.

Particular care should be taken not to move the bellows without a key, or the valve being opened; for should both be shut, when the bellows are moved, the instrument, by being nearly air tight, might be considerably injured. To guard against such accidents, it is recommended, particularly to beginners, to keep the keys open at the ends.

When it is necessary to repeat a chord, after the bellows have been quite compressed or expanded, the valve must be opened, in order that the air may escape during the reaction of the bellows, to prevent the production of another sound. Care should also be taken not to draw the bellows out to too great an extent; for such a habit would render them unmanageable.

The bellows, by being gradually opened, augment or suppress the sound at pleasure; the quicker the motion, the louder the tone, and *vice versa*.

The letters D and P over the notes refer to the action of the bellows; D signifies to *draw*, P to *press*.

The tunes are all arranged for the instruments of 8, 10, and 12 keys; but many of them may be performed on the six-keyed Accordeon, by considering the first key as the second; the former kind having one key more at the commencement than the latter. See the Scales.

EXERCISES.

D P D P D P D P D P D P D P D P

2 2 3 3 4 4 4 3 3 3 4 4 4 3 3 2

D P D P D P D P D P D P D P D P D

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

D P D P D P D P D P D P D P D

4 3 3 3 3 3 2 2 2 2 3 3 3 2 2 2

D P D P D P D P D P D P D P D P D

4 3 3 2 4 3 3 2 2 2 3 3 4 3 3 2 2

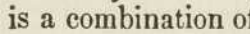
D P D P D P D P D P D P D P D P D

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

P D P D P D P D P D P D P D P D P D

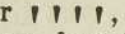
2 3 3 3 2 3 3 4 3 3 3 3 3 4 4 4 3 3 2 2

MARKS OF EXPRESSION.

This mark > intimates that the note it is connected with must be strongly accented. A SHAKE or TRILL, marked *tr*, is performed by grasping the instrument firmly with the left hand, and, after drawing out the bellows about four inches, moving them in and out with a quick, tremulous motion. A CRESCENDO < is performed by moving the bellows at first slow, and gradually increasing in velocity; a DIMINUENDO > by commencing quickly, and gradually diminishing. A SWELL  is a combination of both, and is performed by commencing slowly, gradually increasing to the middle, and then diminishing to the end. When a passage is to be played soft, it is indicated by the letter *p*; *pp* implies very soft; *f* signifies loud; *ff* very loud; *sfz* suddenly loud. The foreign words, used to denote other varieties in style and expression, are very numerous; and, as a reference to a Dictionary of Musical Terms is so easily obtained, (being inserted in almost all books of instruction for other instruments, and for singing,) we deem its insertion here unnecessary. The TURN, ∞: where this mark is written, the learner may perform a short passage comprising the note it is appended to, and those immediately above and below it, as illustrated by the small notes. The character, indicating vibration, is formed thus, ~~~~: this embellishment is produced on the Accordeon by a tremulous motion of the arm.

This mark,  or , is called a SLUR. The notes under or over it are to be performed in a smooth, gliding style, which will be effected on the Accordeon by moving the fingers, to produce the several notes while the bellows are in motion. In almost all cases where several notes in succession are to be performed by the same action of the bellows, but a change of fingers, they may be slurred.

When a PAUSE or HOLD, marked thus , is placed over or under a Note, it signifies that the note should be performed longer than its usual length. Over a Rest, it denotes that silence should be preserved longer than the time indicated by the Rest alone. It is sometimes placed over a Double Bar, (after one of the strains in a piece of music, before the last,) to denote the conclusion of the piece.

STACCATO MARKS, or , over or under a note, signify that the note is to be performed in a short, but distinct manner, by moving the bellows quickly, and stopping suddenly, before the time of the note expires.

DA CAPO signifies to repeat the first strain, and close at this mark, .

Three notes, with the figure 3 over or under them, must be played in the time of two of the same denomination; passages thus written, are called TRIPLETS.

When the figures 1 and 2 are inserted at the conclusion of a strain, the passage marked 1 is to be omitted the second time the strain is performed, and that marked 2 to be played in its stead.

POSITION.

When the learner becomes familiar with the object of the figures below the notes, it will be necessary for him to observe a proper position during performance. The Accordeon may be played either in a sitting or standing position. While sitting, the end of the instrument may be supported by resting it upon the knee, which should be raised so as to allow the bellows to be drawn out free from rubbing against the dress or other impediment. When the performer is standing, the instrument may be held out, supported by pressing the inside of the thumb against the brass rail; or the end of the Accordeon may rest against the chest, towards the left side. It will be found, however, that the sitting posture is attended with the least inconvenience. In playing, the keys should be kept outwards, as the learner is not required to look at them after he is familiar with the correspondence between the figures below and the fingers.

In order to use the valve with facility, and to prevent the habit of drawing the bellows too far out, the learner is recommended, at first, to open the valves whenever two or more notes in succession are required to be produced by the same action of the bellows.

SCALE FOR THE EIGHT KEYED ACCORDEON.

(Same as Below, Deducting the Two First Keys.)

In the annexed Scales, the figures represent the keys required to sound the respective notes. The first key is that producing the lowest note. The letters immediately above the *figures* are the names by which the notes are called ; — the letters above the *notes* direct the movement of the bellows ; D is to draw, P press.

SCALE FOR THE TEN KEYED COMMON ACCORDEON.

SCALE FOR THE TEN KEYS COMMON ACCORDION.

1st key. Draw. Press. 2d key. D P 3d key. D P 4th key. D P 5th key. P D 6th key. P D 7th key. P D 8th key. P D 9th key. P D 10th key. P D

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

SCALE FOR THE FRENCH ACCORDEON, WITH EIGHT, TEN, AND TWELVE KEYS.

Key note.

KEYS	1	2	3	4	5	6	7	8	9	10	11	12
D	P	D	P	D	P	D	P	D	P	D	P	D
G	B	C	D	E	F	G	A	B	C	D	E	F
								A	C	B	E	D
										D	G	F
												C
												A
												E

Labels above keys 8-12: D, P, S VII, D, -, P, -, D, -

The figures in the following Scale represent the small keys. The row of large keys produce the same notes as those referred to in the preceding Scales.

SCALE FOR THE ACCORDEON WITH SEMITONES.

SCALE FOR THE ACCORDION WITH LEFT-HAND.

KEYS. 1 2 3 4 5 6 7 8 9

Before commencing the arrangement of music for the Accordeon, it is necessary to refer to the Scale, and study the notes by their several names. It will then be very easy to recollect that the notes G, C, and E, are produced by drawing the bellows; and B, D, F, and A, by closing; thus:

The musical notation consists of two staves. The first staff, labeled 'DRAWING.', features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with a series of eighth notes: G (below the staff), C (first line), E (second line), G (third space), C (third line), E (fourth space), G (fifth line), C (above the staff), E (above the staff), G (above the staff), C (above the staff), E (above the staff), and B (above the staff). The second staff, labeled 'CLOSING.', also features a treble clef and a key signature of one flat. The melody is written on a five-line staff with a series of eighth notes: B (below the staff), D (below the staff), F (first line), A (second line), B (second space), D (third space), F (third line), A (third space), B (fourth space), D (fifth line), F (above the staff), A (above the staff), B (above the staff), D (above the staff), and A (above the staff). The notation is in a simple, clear style with a single treble clef and a key signature of one flat.

It must also be remembered that each key commands two notes; one is sounded by drawing, the other by pressing, the bellows. On referring to the Scale, the Student will find a figurative representation of the keys; and the notes, they respectively sound, will be distinguished by the perpendicular strokes.

Music for the Accordeon should be written in the Key of C, or Natural Key, — that is, tunes can only be arranged for that instrument, which have but the Clef and Time mark at the commencement; those written with sharps or flats, at the beginning, must be transposed to the Key of C, before being arranged.

In arranging music for the Accordeon, it is first necessary to fix the position of the hand, by finding the place for the fourth finger. This is accomplished by referring to the tune, to ascertain the number of keys required to perform it, and by observing on the Scale the key which sounds the *lowest* note of the tune, and also that producing the *highest*. If no more than four keys are required to sound from the lowest to the highest note, *including both*, let the fourth finger be placed on the key sounding the *lowest* note, and the first finger will, of course, come on the highest. Should five keys be required, it will then be necessary for the fourth or first finger to command *two* keys; this, however, must be decided by ascertaining whether the lowest or highest notes occur most frequently, or, in some instances, whether one is more difficult to perform than the other. If the number of the lower notes is greater than that of the upper ones, place the fourth finger on the key which sounds the *lowest* note, and the first finger will command the key on which it naturally comes, and also the key above.

By opening two keys at the same time, (as represented by the two rows of figures,) with the key at each end remaining open, a harmony of chords will be produced. The upper row of figures, however, may be made use of alone, if preferred. The learner will discover, in performing music thus arranged, that, in the management of the bellows, some deviation is required from the general rules recommended in the preceding studies; inasmuch as it will be necessary to have more frequent recourse to the valve, in consequence of the additional means afforded for the escape of the air, by several keys being raised simultaneously. For the same reason a little more force is sometimes necessary, particularly for the notes which are sounded by closing the bellows.

TRANSPOSITION.

It is not important that we should attempt a minute explanation of the nature of the several Keys; but a brief notice of their use may help the learner to apply the directions here given. The reason, then, that pieces of music are written in so many different Keys, is, to bring their respective notes within a certain compass.

The notes of the Accordeon in general use are all naturals, and the harmony produced by the keys at each end of that, as well as the Accordeon with semitones, comprises chords founded on the Key of C major; consequently, the music for that instrument must be written in the natural Key only, which is called the Key of C, because C is the first or Key note of the scale of naturals. There are but seven real sounds in music, the eighth being a repetition of the first; these sounds naturally rise thus: — from the Key note, or first degree of the Scale, to the second, a whole tone; from the second to the third, a whole tone; third to fourth, a half, or semitone; fourth to fifth, fifth to sixth, sixth to seventh, a whole tone; and from seventh to eighth, a semitone.

The notes representing the seven sounds are named after the first seven letters of the Alphabet. A series of eight notes is called an *octave*; and as the eighth is named the same as the first, it becomes the first note of the next octave, thus:

FIRST OCTAVE.



SECOND OCTAVE.



By the above Scale, it will be seen, that, by commencing on any other note but C, the intervals between the several degrees will be changed, and consequently the semitones will not come in their proper places, viz., between the third and fourth, and seventh and eighth. This, however, can be remedied by introducing artificial notes, called Flats or Sharps, which are represented thus: a FLAT, $\flat$; a SHARP, $\sharp$. The use of the Flat is to lower the note, before which it is placed, a semitone; the Sharp raises it a semitone. A NATURAL $\natural$ restores a note, affected by a Flat or Sharp, to its original pitch. When a Scale has any other note but C for its Key note, one or more Flats or Sharps must be introduced, in order to regulate the semitones; therefore the first note of any Scale is called the Tonic or Key note, and the Key is called by the name of that note. The Keys in which musical compositions are generally written, are the Keys of C, D, E, $E\flat$, F, G, A, $A\flat$, and $B\flat$. The Sharps or Flats, denoting either of these Keys, are inserted at the commencement, between the Clef and Time mark, and are designated SIGNATURES. They affect all the notes in the tune that are written on the line or space in which they are inserted, and also their octaves.

KEY OF D.



KEY OF E



KEY OF E $\flat$.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

KEY OF F.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

KEY OF G.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

KEY OF A.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

KEY OF A $\flat$.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

KEY OF B $\flat$.
Tone. Tone. Semitone. Tone. Tone. Tone. Semitone.
1 2 3 4 5 6 7 8

By this outline of the nature of the several Keys, the student will perceive, that, to alter a piece of music from any one of the Keys, to the Key of C, it will be necessary to raise or lower each note, according to the Key in which the music is written ; which is implied by the term *transpose*. He must now bear in mind that each line and space is called a *degree*, and that the scale rises from the lowest to the highest note by degrees, thus : — D is one degree above C, E one degree above D, &c., to the end. He should also recollect, in counting the degrees, that the notes *from* which he transposes, and those he transposes *to*, are included, as will be seen by the following

TABLE OF INTERVALS.

A Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Eighth, or Octave.

Every note of a tune transposed *above* the original, must bear the same relation *to it*, which the note representing the interval it is counted by, bears to G in the above table ; and every note of a tune transposed *below* the original, must bear the same relation *to it*, which G in the table bears *to the note* representing the interval by which it is counted.

It will also be seen, by the above table, that, although a piece of music may be written an octave or eighth, higher or lower, yet the Key is the same, and the notes which are changed, to a higher or lower part of the staff, retain the same names.

The principle upon which an air is transposed, may be understood by a reference to the Key notes of the several scales. When the transposition of an air is completed, every note must bear the same relation to the original, which its Key note bears to the Key note of the natural scale. An illustration of these observations will be found in the annexed table : —

TABLE OF TRANSPOSITIONS.

Transpose from 2 sharps to Key of C, a second lower or seventh higher.
 Transpose from 4 sharps to Key of C, a third lower or sixth higher.
 Transpose from 1 sharp to Key of C, a fifth lower or fourth higher.
 Transpose from 3 sharps to Key of C, a sixth lower or third higher.

Transpose from 1 flat to Key of C, a fourth lower or fifth higher.
 Transpose from 2 flats to Key of C, a seventh lower or second higher.
 Transpose from 3 flats to Key of C, a third lower or sixth higher.
 Transpose from 4 flats to Key of C, a sixth lower or third higher.

The lower notes, alluded to in the table, are counted from the Key note of the several scales, to C on first ledger line below ; the higher notes are reckoned from the several Key notes to C on third space. In transposing an air, judgment should be exercised as to the propriety of writing the higher or lower notes ; some tunes, however, can only be transposed one way.

ACCIDENTALS.

An ACCIDENTAL is a sharp, flat, or natural, introduced before a note which is otherwise affected by the Key in which the tune is written. The object of the accidental is to raise or lower the note a semitone ; but as the construction of the Accordeon, without semitones, will not admit of the performance of accidentals, tunes which contain them cannot be arranged, without undergoing a slight alteration where they occur. No definite rules can be laid down respecting them ; but by comparing some tunes, in this arrangement, with the copies written for the Piano-forte or other instruments, the student will comprehend the mode we have adopted with respect to the general run of tunes which contain them ; which is, to transpose the note affected by the accidental, as though it were written a second or a third higher. This method, however, cannot be successfully applied in all cases. There are also tunes in which accidentals occur very frequently ; these can only be arranged for the Accordeon with semitones.

THE ACCORDEON WITH SEMITONES.

The larger keys of this instrument produce the same notes as those of the Accordeon without semitones ; and, therefore, the scale of naturals will answer for both kinds : consequently all the music in this publication may be played on the Accordeon with semitones. The small keys, as will be seen by the scale, produce the flats and sharps, which will enable the learner to perform any accidentals that may be met with, as they are written.

In arranging music for this instrument, it is necessary that the student should

more fully comprehend the nature of the accidentals ; and, in addition to what has already been said respecting them, we would remark, that they affect only the notes after them, and those of the same name in the same measure. (unless restored to their original pitch,) except where the altered note is repeated in the next measure, without any other intervening note, in which case their influence extends across the bar into the second measure. When an air is written in one or more flats, a natural, $\natural$ placed before any note affected by the signature, indicates that the note is to be performed a semitone higher, the same as a sharp would denote if placed before a natural ; for this reason a sharp $\sharp$ must be substituted for a natural, in transposing to the Key of C. Or, if a melody be set in one or more sharps, and a natural precede a note affected by the signature, that note is rendered a semitone lower ; and when the melody is transposed to the Key of C, a flat b must be substituted for the natural.

Whatever be the character, either naturally or by the influence of the signature, of the note affected by an accidental, the mark denoting its character must be used to restore it to its original pitch ; for instance, if it be originally a natural, and the accidental is a flat or sharp, it must be restored by a natural ; if originally a flat, and the accidental is a natural, it must be restored by a flat ; or if originally a sharp, and the accidental is a natural, it must be restored by a sharp. A knowledge of this will enable the student to distinguish between a note affected by an accidental, and one that is restored to its original pitch.

Music for the Accordeon, with semitones, may be arranged the same as for any other Accordeon, as respects the naturals, and the accidentals can be marked afterwards. By referring to the scale, the learner will find out the fingers to be marked, by the number of the keys. He will also discover, by his own experience, that uniformity in moving the smaller keys will be of importance ; and, therefore, we would recommend that the key sounding the accidental, if for a sharp, should be moved by the finger below ; if for a flat, by the finger above ; and in order to prevent an increase of characters, the usual marks, 1^1 , 2^1 , or 1_1 , 2_1 , &c., will suffice ; and the marks denoting whether the accidental is a sharp or a flat, will remind the performer that the *small keys* are referred to.

In playing on this instrument, it ought to be borne in mind, that the accompanying harmony, produced by opening the keys at the end, is founded on the Key of C major ; and while, with any of the large keys drawn or closed, the chords are perfect, the contrary is the case with respect to the small keys.

Therefore, when the accidentals are long notes, or are frequently used in the course of a melody, or when the tune is set in a minor Key, the music ought to be performed without that accompaniment. Where the accidentals are short and unfrequent, the end keys may remain open.

The terms *Major* and *Minor* having been used in several instances, the following brief explanation of their nature, with the accompanying remarks, may be found useful:—

A gradual succession of notes, ascending or descending, is called a *scale* or *gamut*. The scale is either Diatonic or Chromatic, Major or Minor. The Diatonic Scale is formed of five tones and two semitones; and the scale is major or minor, according to the arrangement of these intervals. In the major scale, the semitones occur between the third and fourth, and between the seventh and eighth above the Key note, both in ascending and descending. In the minor scale, the first semitone is always between the second and third above the Key note, ascending or descending; but the second semitone is between the seventh and eighth ascending, and between the fifth and sixth descending.

DIATONIC SCALE OF A MINOR.

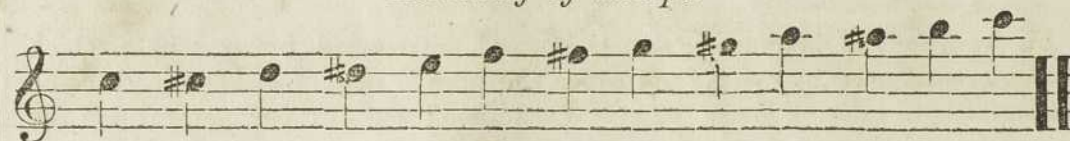


It will be observed that the ascending sixth and seventh are made sharp, but these notes are restored by naturals in descending.

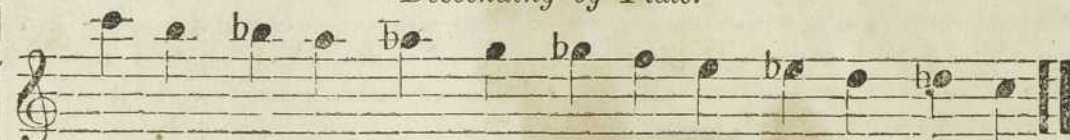
CHROMATIC SCALE.

The Chromatic Scale is formed by the reduction of the Diatonic Scale to semitones.

Ascending by Sharps.



Descending by Flats.



There are twelve notes in the Chromatic Scale, each of which may become the Key note of its own Diatonic Scale, both major and minor; consequently, there are twenty-four Keys, twelve major and twelve minor. All of these are employed in music; but those with five and six sharps and flats, less than the others. The Key is in the major or minor mode, according to the interval from the Key note to the third above; if the third includes five semitones, the mode is major; and if but four, it is minor; the difference being one semitone.

WAIT FOR THE WAGGON.

15

D D D D D P D P D P D D D D P D D D D D D D D P P D P D P
 4 4 5 5 2 2 3 2 3 3 4 4 3 2 2 5 5 6 5 5 4 4 5 5 4 4 4 5 6 6 6 5 6
 D D D D P D D D P D D D P P D D P D D D D D D P D D D D P D D D
 6 5 5 4 4 4 3 4 4 4 3 2 2 5 5 2 2 3 4 4 4 4 5 6 6 5 5 6 4 3 3 4 6
 P P D P P P D D D D D D D D D D P D D D D P D D D D P D P D P D D
 7 6 5 5 6 6 6 5 5 4 3 4 4 4 4 5 6 6 5 6 7 7 6 6 5 7 6 6 5 6 6 5

BILLY GRIMES, THE DROVER.

BY PERMISSION.

D D D D D P P P P D D D D P P D D D D P P D D P P P D P P D D
 4 6 6 6 6 6 6 6 6 6 5 5 5 5 4 6 4 7 7 6 6 7 7 6 6 6 6 6 5 4 4 4 4
 D D D D D P D P P P P D D P D D P D P P P P P D D P D P P D
 4 4 4 4 6 6 5 5 4 4 7 6 6 6 4 6 6 5 5 4 4 7 7 6 5 6 5 5 6 5

BLUE BELLS OF SCOTLAND.

D D P P D P D D D P P D D P D D D D D P P D P D P P D D D D D D D P D D D
 4 5 5 4 4 4 5 3 3 3 2 2 4 3 3 2 3 4 5 4 4 5 5 4 4 3 4 4 6 6 6 6 6 6 5 5 5
 3 4 4 4 4 4 4 3 3 3 3

JEANNETT AND JEANNOTT.

D P D D D D D D P D D D D D D P P P P P D D D D P P P P D P
 5 6 6 6 6 6 6 6 7 7 6 5 6 6 6 6 7 7 7 7 7 6 6 6 6 6 6 5 6 5 6
 D D D D D D D P D D D P D D D D P D P D P D P D D P D P D P P P D
 6 6 6 6 6 6 6 7 7 6 5 6 6 6 7 7 6 6 5 5 5 6 6 6 6 5 5 5 6 5 6 6
 P P D P P P D P D D D P P P P P D D D P D P D D P D D D D D D D P
 6 5 5 6 5 6 6 6 7 7 7 5 5 5 5 4 6 6 6 6 5 4 4 5 6 6 6 6 6 6 6 6 7
 D D D P D D D D P D P P D P D P D D D D P D P P D P D D P D P D
 7 6 5 6 6 6 7 7 7 6 6 7 6 6 5 5 5 5 6 6 6 7 7 7 6 6 7 6 6 5 5 5 6 6 5

JULIEN'S PRIMA DONNA WALTZ.

D D D D D P P P D P D P D D D D D D P D P
 4 3 3 5 3 2 2 3 3 3 4 1 2 2 4 3 4 6 6 6 6 5 4
 D D D P P D D D D D P P P D P D P D
 4 3 4 4 1 2 2 4 3 4 5 3 2 2 3 3 3 4 1 2 2

D D D D D D P D P D D D D P D D D D D D P
 4 3 4 6 6 6 6 5 4 4 3 4 4 5 5 5 4 4 5 6 7 7 7

P P P P P P P D D D D D D D D P P P P D D P P D
 6 5 5 6 7 8 8 7 6 4 4 5 6 7 8 8 7 8 8 7 7 6 7 6

D D D D D D P P P P P P P P D D D D D D D P P P P D D
 4 4 5 6 7 7 7 6 5 5 6 7 8 8 7 6 5 5 6 7 8 8 8 7 6 7 5 5 4 5 5 5

FINE OLD ENGLISH GENTLEMAN.

D D D D D D D D D P D P D P P P P P P P P P D P D P D D D D D D D D D
 5 5 5 5 5 5 5 5 5 6 5 5 5 6 6 6 6 6 6 6 6 6 6 6 5 6 6 6 6 6 6 6 6

P D P D P P P P P P P P P P P D P D P D D D D D P P D D D P D P D P D
 7 6 6 6 7 7 7 7 7 7 7 7 7 7 7 7 6 7 7 6 6 5 8 7 8 8 7 7 7 7 6 7 6 6 5

HEBER.

D P D D D D P P P D D P D P D P P D P D D D D P D P P D D D P D P D
 3 3 4 4 4 3 4 4 4 4 6 6 5 4 4 3 2 3 3 4 4 4 6 6 5 4 4 4 5 6 6 5 6 5

D P D D P D P D P P D D D D P P P P D D P D P D P D P P
 5 6 6 6 7 6 6 5 5 4 4 5 4 5 5 4 4 5 5 6 6 5 5 5 6 6 6 7 6 6 5 5 4
 D D D D P P P P D D D P D D D P D P D P D D D P P P D P D P D P
 4 5 4 5 5 4 4 5 5 6 5 6 5 6 6 6 6 7 6 6 6 5 6 6 6 4 6 5 5 5 6
 D P D P D P P D D D D P P P P D D D P D D P P P P D D D P D P D P P
 6 7 6 6 5 5 4 4 5 4 5 5 4 5 5 4 6 6 5 5 5 6 6 5 6 5 6 5 6 6 7 6 6 5 4
 D D D D P P P P D D P D P D P D D P D P D P P D D D P P P D D D P D
 4 5 4 5 5 4 4 5 5 6 6 5 5 5 6 6 6 7 6 6 5 5 4 4 5 4 5 5 4 5 5 4 6 6 5

VON WEBER'S LAST WALTZ.

D D D P P P P P P D D D D D D P D P D P D D D D D P P P P P P D D D D D D P D P D P D
 4 5 5 5 5 4 3 4 4 4 4 1 2 3 3 2 3 2 3 2 2 3 3 4 4 5 5 5 5 4 3 4 4 4 4 1 2 3 3 2 3 2 3 2 2
 D P D D D P D P P D D D D P D P D P D D D P D P D D D P D P P D D D D P D P D P D
 4 3 3 3 4 3 3 3 4 4 5 6 6 6 6 6 6 6 5 6 5 4 4 3 3 3 4 3 3 3 4 4 5 6 6 6 6 6 6 5

MARCH FROM LUCIA.

19



ARKANSAW TRAVELER.



MORRELL'S LESSON.

D D D D D P P D D D D D P P D D P P D P D P D D D D D D D D D D P P
 2 2 2 2 3 2 3 3 3 3 4 3 4 4 5 5 4 4 3 3 2 2 2 2 2 4 3 2 2 2 2 3 2 3

D D D D D P P D D P P D P D P D D D D D D P P D D D D D D P D D D D D D D
 3 3 3 3 4 3 4 4 5 5 4 4 3 3 2 2 2 2 2 3 3 4 4 4 4 5 5 4 4 4 4 4 3 3 4 3 2 3 4 3 2 3

P P P P P P P D P P P P P D P D D D D D P P D D D D D P P D D P P D P D P D D D D
 3 2 1 2 3 2 1 2 2 2 2 2 3 3 2 2 2 2 2 3 2 3 3 3 3 3 4 3 4 4 5 5 4 4 3 3 2 2 2 2 2

PAULINEN POLKA.

D D D P D P P P D P P P P P P D D D P D D D D P D P P P D P P P P P D D D
 4 5 6 6 5 5 6 8 7 7 5 6 7 4 5 5 6 9 8 7 4 5 6 6 5 5 6 8 7 7 5 6 7 4 5 5 5 5

D D D D D P D D D D D D D D P D D D D D D P D D D D D D P D D D D D D
 4 4 4 4 4 4 4 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 5 5 5
 3 3 3 3 3 3 3 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 3 3 6 3

D. C.

ERIE.

D D D D D D D P D D D D D D P D P D D P P D D D D P D
 4 6 5 4 5 6 7 7 6 4 6 6 6 6 5 5 4 5 5 5 6 4 6 7 6 7 5 5 6 6 5

ANSWER TO WAIT FOR THE WAGGON.

BY PERMISSION.

21

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music consists of eighth and sixteenth notes, with some rests. Above the first staff, there are letters 'D' and 'P' indicating fingerings. Below the first staff, there are numbers 4, 4, 6, 6, 5, 5, 5, 5, 5, 6, 5, 6, 6, 6, 4, 4, 6, 6, 5, 5, 5, 5, 5, 6, 5, 6, 6, 5. Above the second staff, there are letters 'D' and 'P'. Below the second staff, there are numbers 6, 6, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 6, 6, 7, 6, 5, 6, 7, 6, 6, 5, 6, 6, 5, 5, 5.

IS IT SWEET TO TELL ME?

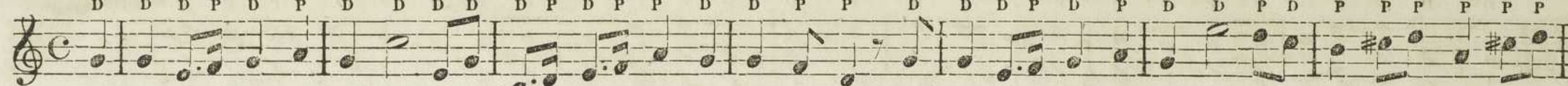
BY PERMISSION.

Two staves of music in 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. Above the first staff, there are letters 'D' and 'P'. Below the first staff, there are numbers 3, 3, 4, 5, 5, 5, 4, 4, 3, 3, 2, 3, 3, 4, 4, 4, 3, 3, 4, 5, 5, 5, 4, 4, 3, 3, 2, 3, 3, 4, 4, 2. Above the second staff, there are letters 'D' and 'P'. Below the second staff, there are numbers 3, 2, 2, 2, 3, 3, 4, 3, 3, 2, 4, 5, 5, 5, 4, 4, 3, 3, 4, 3, 4, 5, 5, 4, 4, 3, 3, 2, 3, 3, 4, 4, 2.

MOUNT VERNON.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. Above the first staff, there are letters 'D' and 'P'. Below the first staff, there are numbers 3, 3, 4, 3, 3, 4, 4, 4, 5, 3, 4, 2, 3, 3, 3, 2. Above the second staff, there are letters 'D' and 'P'. Below the second staff, there are numbers 4, 4, 6, 5, 4, 5, 4, 4, 4, 6, 6, 5, 4, 4, 3, 2.

FAVORITE AIR FROM NORMA.

D D D P D P D D D D P D P P D D P P D D D P D P D D P D P P P P P

 4 4 3 3 4 4 4 5 3 4 2 2 3 3 4 4 4 3 2 4 4 3 3 4 4 4 6 6 5 4 5 6 4 5 6
 D D D P P P P P P P P P P P D P D D D D D D P P D D D D D D P D P D D D D D D P

 4 4 4 4 5 4 4 4 4 3 2 3 3 4 4 4 4 4 4 4 4 5 5 4 4 4 3 3 4 4 4 3 4 5 4 3 4 6
 D D D D P D P P P D P P D P D P D P P P D P P D P D P D P P P D D P P P D P P D D

 4 3 4 6 6 5 5 4 4 4 4 5 5 6 6 6 5 6 5 5 4 4 4 4 5 5 6 6 6 5 6 5 5 4 4 4 4 5 5 4 4 3 2 4 2

CROOKED NECKED GOURD.

BY PERMISSION.

D P D D D D P D P P P P P D P P D D P P D D D P D P D D D P P D P D P P P P D P P D

 4 3 3 3 3 3 3 4 4 4 4 4 5 5 5 4 4 4 3 3 3 3 2 4 3 3 3 3 3 3 3 4 4 4 5 6 6 5 5 5 4 5 5 5 4 4
 D P P P P P D D D D D D P P D P D P P D D D D D D P P P D D D D D D D P D P D D D P P P D

 4 6 6 6 6 5 4 5 5 5 5 5 5 4 4 4 5 5 4 4 5 6 6 6 6 7 6 5 4 4 4 6 5 4 3 4 3 4 4 4 5 6 6 7 5 5

HEBRON.

D D D P L P P D D P P D D P P D D D P D D P D P P D D P D P P D

 4 3 4 4 4 4 4 5 5 5 5 5 6 6 5 6 4 4 4 5 6 6 5 7 6 6 6 6 6 5 4 4 4 5 5

WHEN THE COTTON IS GATHERED IN.

BY PERMISSION.

23

D D D D P P D D D D D P D D D D P P D D D D P P D

2 2 3 4 4 4 4 4 5 4 3 4 2 4 2 2 3 4 4 4 4 4 4 6 5 6 5 5

P D P D P P D P D P P P P D P D P D P P D P D P P D D.C.

6 6 6 5 5 4 4 4 5 5 4 5 4 4 6 6 6 5 5 4 4 4 4 4 5 5

MY CANOE IS ON THE OHIO.

BY PERMISSION.

D D D P P P D P D D D D P D P D P D

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

P P P D D P D P P D P P D D P P D

2 2 2 3 3 3 3 2 2 4 2 2 3 3 3 3 4

HAMBURG.

D D P D P D P D P D D D D P D P D D D P

5 5 6 6 6 6 7 6 6 6 6 6 6 6 7 6 6 5 5 5 6

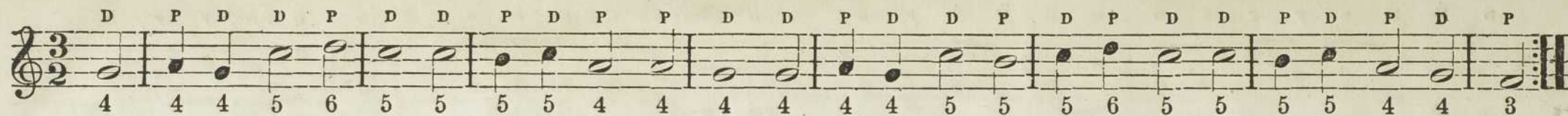
3 3 3 4 5 5 6 5 5 5 5 5 5 6 5 5 3 3 3 3

D D P D P D P D P D D D D P D P P D

5 5 6 6 6 6 7 6 6 6 6 6 6 6 5 6 6 5

3 3 3 4 5 5 6 5 5 5 5 5 5 3 3 3 3 3

OLMUTZ.



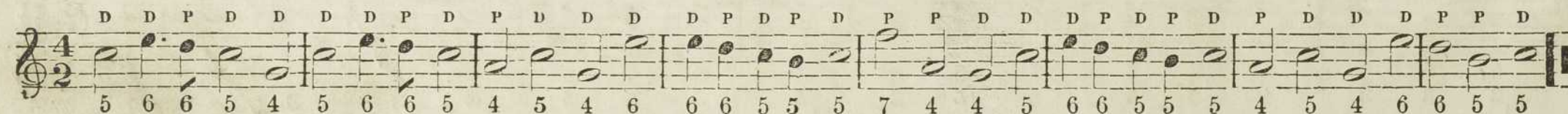
DALLAS.



FEDERAL STREET.



WILMOT.



ITALIAN HYMN.

25

First staff: D D D P D P D D P D P D P D D D P
 7 6 5 6 5 5 5 5 6 6 7 7 7 6 6 7 6 5 4

Second staff: P D P D P D P D P D D D D P D P D P D
 6 6 7 6 6 5 6 6 7 6 6 5 5 6 7 7 8 7 7 6 6 5

BOYLSTON.

D D P D P D D D P P P D D D P D P P D P D P D D
 4 3 3 4 4 4 5 5 5 4 4 4 4 3 3 4 4 4 5 5 5 5 4 4 4 4

GRAND MARCH IN NORMA.

First staff: D D D D D D D P D P D P D P P D D P D D P P P D D D D P P
 2 3 4 3 4 5 4 5 6 6 6 7 6 6 5 6 5 5 4 4 3 4 4 4 3 2 4 4 4 3 2 6 5

Second staff: P P P D P D P D D D D D D D P P P P D P P D D P D P D P D P P D P
 4 4 5 5 5 5 6 4 4 4 4 4 4 4 4 4 4 5 5 4 4 4 3 3 3 4 4 5 5 6

Third staff: D D D D P P P P D P P D D P D P D P P D P D D D D
 6 5 4 4 4 4 4 4 4 4 5 5 4 4 4 4 3 3 3 4 4 5 5 6 5 5 5

LOUISVILLE MARCH.

D D D D P D P P D D D D D D P P P P D D D D P D D D P P D D D D P D P P D D D D D P P P P P D P

 5 5 5 5 6 5 5 4 4 3 3 3 4 3 3 3 4 3 3 3 4 3 2 4 4 4 4 5 5 5 5 6 5 5 4 4 3 3 3 4 3 3 4 3 2 2 1
 D D D D D D D D P D D D D P D D D D P P D D P P P P D D D D P D P P D P D P D D D D

 2 2 2 2 3 3 3 3 2 2 2 2 2 2 3 3 4 4 3 3 3 3 2 2 2 2 4 5 5 5 5 6 5 3 4 4 3 3 2 2 2 2 2

ST. PATRICK'S DAY.

D D P D D P D D P D D D D P D P P P P D D P D D P D D P D D D D D P D P P D P P D

 4 5 6 5 5 6 6 7 8 7 7 6 5 6 6 6 6 5 4 4 5 4 4 4 5 6 5 5 6 6 7 8 7 7 6 5 6 6 6 6 5 4 4 5 5
 P D P P D P P P D P D D D P P D P P D P P D P P D P P D P P D P P D P P D P P D P P D P P D

 4 4 4 5 5 4 5 4 4 4 4 3 4 4 5 5 4 4 4 4 5 4 4 5 5 4 5 4 4 5 5 5 5 5 6 6 7 8 7 7 6 5 6 6 6 6 5 4 4 5 5

LITTLE JENNY'S QUADRILLE.

LELAND.

D D D D D D D P D P D P D D P P D D D D D D D P D D D D D D P P P D D P D

 4 4 3 4 5 6 7 7 7 6 6 6 7 6 7 9 5 6 7 6 6 6 4 4 3 4 5 6 7 6 7 9 5 6 7 4 5 6 7 6 5 5 6 6 5
 D D P P D P D P D P D P D P D P D P P P D D D P P D P D P D P D P D P D P D P D P P P D

 4 4 4 5 5 6 6 7 7 8 7 7 6 7 6 6 6 6 5 6 4 5 5 4 4 4 5 5 6 6 7 7 8 7 7 6 7 6 6 6 6 5 6 4 5 5

Slow.

Slow.

D D D D D D P P P D D P P P P P P P D P D D D D D P D P P P P D P D P D P D

5 5 5 5 5 5 6 6 6 5 5 5 5 5 5 5 6 6 5 6 6 6 7 7 6 7 7 7 8 7 7 6 6 6 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 3 3 5 5 5 6 6 5 6 6 6 7 6 6 5 3 3 2 3

P D P P D P D P D D P D D D D D D P P P D D P P P P P P P P D P D

6 6 7 7 6 6 6 7 7 7 7 6 7 8 7 7 7 6 5 5 5 5 5 5 6 6 5 5 5 5 5 5 5 5 5 6 6 5

5 5 6 6 5 5 5 6 6 6 6 5 6 7 6 6 6 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 3 3

POLKA.

Handwritten musical score for "The Bird Song" by J. B. Lenoir, Op. 10, No. 1. The score is in 2/4 time and consists of two staves. The first staff contains measures 1 through 10, and the second staff contains measures 11 through 20. The melody is written in treble clef. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include "P" (piano) and "D.C." (Da Capo). The piece ends with a double bar line.

BUY A BROOM.

[illegible]

SWISS WALTZ.

D D D D D D D D D D P D D D D D D D D D P D D D

JORDAN AM A HARD ROAD.

D D D D D P D D D D D D P D D D D D D P D P D

D D D D D P D D P P P P D D P P P P D D D P D D D

D D D D D D D P P P P P D D D D D D D P P D

WASHING DAY DANCE.

29

First staff: D P D D P D P P D P D D P D D P D D P P D D P P D

Second staff: D D D D D P P P P D D D D P D D D D P P P P D P D P D

First staff fingering: 5 4 4 3 3 4 4 5 5 4 4 3 2 4 5 4 4 3 3 4 4 5 4 3 3 2 2

Second staff fingering: 2 3 3 3 2 3 3 3 2 3 3 3 2 2 2 3 3 3 2 3 3 3 4 4 3 3 2 2

BELLE OF LOUISVILLE.

BY PERMISSION.

First staff: D D D D P D D D P D P D D P P D D D D D D D P D D D P D

Second staff: D D D D P D D D P D D D D P P P D D D D P D D P D D D P D

First staff fingering: 2 3 4 4 4 4 3 5 4 4 4 4 3 2 2 2 3 3 3 3 4 3 5 4 4 3 3 2 2

Second staff fingering: 2 3 4 4 4 4 3 5 4 4 3 3 2 2 2 2 3 4 4 4 4 4 5 4 4 3 3 2 2

MINNIE GRAY.

BY PERMISSION.

First staff: D P D D P D D D P D D P D P D D P D P D P D P D D P P D

Second staff: P D P D P D D P D P D P P D D D D D P D P D P D D P P D

First staff fingering: 5 6 6 7 6 6 5 5 6 6 5 6 6 6 5 6 6 5 6 5 4 5 4 4 6 4 5 5

Second staff fingering: 5 5 6 4 4 4 5 5 5 6 5 4 5 4 4 4 4 6 6 5 4 4 4 4 6 4 5 5

CARNIVAL OF VENICE.

Two staves of music in 6/8 time. The first staff has a key signature of one flat (B-flat). The melody is written in treble clef. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are marked with 'D' (Da Capo) and 'P' (Piano) above the notes.

Staff 1: 7 8 7 7 6 7 6 6 6 7 8 7 6 7 8 7 7 6 7 6 6 6 7 8 7 5 5

Staff 2: 7 7 7 6 6 6 5 6 5 6 6 7 6 7 8 7 6 7 8 7 7 6 7 6 6 6 7 8 7 5

DARKIES BOAT SONG.

BY PERMISSION.

Two staves of music in 3/4 time. The first staff has a key signature of one flat (B-flat). The melody is written in treble clef. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are marked with 'D' (Da Capo) and 'P' (Piano) above the notes.

Staff 1: 4 4 2 3 4 2 3 4 5 3 4 4 4 3 2 1 2 3 4 4 3 3

Staff 2: 2 2 2 2 3 3 4 3 4 5 5 4 4 5 5 5 4 5 6 6 5 4 5

HARVEST WALTZ.

Two staves of music in 3/4 time. The first staff has a key signature of one flat (B-flat). The melody is written in treble clef. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are marked with 'D' (Da Capo) and 'P' (Piano) above the notes.

Staff 1: 4 4 6 6 5 3 4 3 2 5 5 6 4 4 6 6 5 3 4 3 2 5 5

Staff 2: 4 3 2 5 5 6 4 3 2 5 5 6 4 4 6 6 5 3 4 3 2 5 5

POLLY HOPKINS.

31

Handwritten musical notation for "POLLY HOPKINS." in 3/4 time. The notation consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The notation includes various notes, rests, and fingerings. Above the first staff, the letters D, P, and 3 are written above certain notes. Below the first staff, the numbers 2, 2, 3, 3, 4, 4, 6, 5, 5, 5, 5, 6, 7, 5, 4, 5, 5, 6, 2, 2, 3, 3, 4, 4, 6, 5, 5, 5, 5, 6, 7, 5, 4, 5, 5 are written. Above the second staff, the letters D, P, and 3 are written above certain notes. Below the second staff, the numbers 5, 5, 5, 6, 7, 5, 4, 5, 5, 6, 5, 5, 5, 6, 7, 5, 4, 5, 5, 6, 2, 2, 3, 3, 4, 4, 6, 5, 5, 5, 5, 6, 7, 5, 4, 5, 5 are written.

MARSAILLES HYMN.

BY PERMISSION.

Handwritten musical notation for "MARSAILLES HYMN." in common time. The notation consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one flat (B-flat). The notation includes various notes, rests, and fingerings. Above the first staff, the letters D, P, and 3 are written above certain notes. Below the first staff, the numbers 4, 4, 5, 5, 6, 6, 7, 6, 5, 5, 5, 5, 4, 7, 6, 5, 5, 5, 6, 6, 6, 6, 7, 6, 6, 6, 6, 6, 6 are written. Above the second staff, the letters P, D, and 3 are written above certain notes. Below the second staff, the numbers 7, 7, 7, 7, 7, 6, 7, 7, 7, 6, 5, 7, 6, 5, 4, 4, 4, 4, 6, 6, 7, 6, 5, 5, 5, 5, 4, 4, 4, 5, 5, 6 are written. Above the third staff, the letters P, D, and 3 are written above certain notes. Below the third staff, the numbers 6, 6, 7, 6, 6, 6, 7, 6, 6, 4, 4, 5, 5, 5, 6, 5, 5, 5, 5, 7, 7, 7, 6, 6, 5, 6, 7 are written. Above the fourth staff, the letters D, P, and 3 are written above certain notes. Below the fourth staff, the numbers 7, 7, 6, 6, 5, 6, 4, 5, 5, 6, 7, 7, 8, 6, 8, 7, 7, 6, 7, 6, 5 are written.

COPENHAGEN WALTZ.

D D P P D D P P D D D D D P P D P P D D D D D P P D P P D

 6 7 7 8 6 7 6 7 6 7 5 6 7 6 7 4 5 6 5 6 4 6 7 7 8 6 7 6 7 6 7 5 6 7 6 7 4 5 6 5

D D P P D P P D D D D D P P D P P D D D D D P P D P P D

 6 7 6 7 4 5 6 5 6 4 6 7 6 7 4 5 6 5 6 4 6 7 7 8 6 7 6 7 6 7 5 6 7 6 7 4 5 6 5

POLKA DANCE.

D D D D P D P D D D D P D P D P D D P D D D D P D P D D D P D

 4 4 5 5 5 5 6 4 4 3 4 6 4 7 4 8 7 7 7 6 4 5 5 5 5 6 4 4 3 4 6 4 7 4 6 6 6 5

P D P P D P P D P D D P P P P P P D P P P P P D P P D D D D P P P D P D P D D D

 6 5 5 7 7 9 9 8 7 7 6 6 6 6 6 6 6 5 6 6 6 5 7 7 9 9 8 7 7 6 6 6 6 6 6 8 8 7 7 7

KINLOCK.

D P D P D D D D P D P D D D D P D D D D P P D D D P D

 5 6 6 6 6 5 4 3 4 4 4 4 4 3 5 6 6 5 4 3 4 4 5 5 7 6 7 6 7

D P D P D D D P D P D P D D P P D D P D P D D D D P D D D D P P D

 5 5 5 5 7 6 7 6 7 7 6 7 7 7 8 8 7 7 7 6 7 6 5 6 6 6 5 4 3 4 4 5 5

CRACOVienne.

33

Handwritten musical notation for Cracovienne. The piece is in 2/4 time. The first staff contains 16 measures, and the second staff contains 16 measures. The notation includes notes, rests, and fingerings. Above the first staff, the letters 'P' and 'D' are written above specific notes, indicating a pattern. Above the second staff, the letters 'P' and 'D' are written above specific notes, indicating a pattern. The piece ends with a double bar line and repeat dots.

HUNTEN WALTZ.

Handwritten musical notation for HUNTEN WALTZ. The piece is in 3/4 time. The first staff contains 16 measures, and the second staff contains 16 measures. The notation includes notes, rests, and fingerings. Above the first staff, the letters 'D' and 'P' are written above specific notes, indicating a pattern. Above the second staff, the letters 'D' and 'P' are written above specific notes, indicating a pattern. The piece ends with a double bar line and repeat dots.

GERMAN WALTZ.

Handwritten musical notation for GERMAN WALTZ. The piece is in 3/8 time. The first staff contains 16 measures, and the second staff contains 16 measures. The notation includes notes, rests, and fingerings. Above the first staff, the letters 'D' and 'P' are written above specific notes, indicating a pattern. Above the second staff, the letters 'D' and 'P' are written above specific notes, indicating a pattern. The piece ends with a double bar line and repeat dots.

LYONS.

Two staves of music for LYONS. The first staff contains 18 measures, and the second staff contains 18 measures. Notes are marked with 'D' or 'P' above them. Fingerings are indicated by numbers 4, 5, 6, 7 below the notes.

SAVANNAH.

Two staves of music for SAVANNAH. The first staff contains 18 measures, and the second staff contains 18 measures. Notes are marked with 'D' or 'P' above them. Fingerings are indicated by numbers 4, 5, 6, 7 below the notes.

TIBER.

One staff of music for TIBER. The staff contains 24 measures. Notes are marked with 'D' or 'P' above them. Fingerings are indicated by numbers 3, 4, 5, 6 below the notes.

FRIE.

One staff of music for FRIE. The staff contains 24 measures. Notes are marked with 'D' or 'P' above them. Fingerings are indicated by numbers 4, 5, 6, 7 below the notes.

Two staves of musical notation in 2/4 time. The first staff contains 16 measures, and the second staff contains 16 measures. Above each staff are letters 'D' and 'P' indicating fingerings. Below each staff are numbers indicating fingerings.

Staff 1: D D D P D D D P D P D D D P P P D D D
4 4 3 4 4 5 5 5 5 6 6 6 7 7 7 6 6 7 7 6 6 5

Staff 2: D D P P D D D P D P D P P P D P D D D P P D D D D
4 4 3 4 4 5 5 5 5 6 6 7 7 8 7 5 5 6 6 4 5 5 5 4 3 2

ROY'S WIFE, OR HIGHLAND REEL.

Four staves of musical notation in 2/4 time. Each staff contains 16 measures. Above each staff are letters 'D' and 'P' indicating fingerings. Below each staff are numbers indicating fingerings.

Staff 1: D D D P D P D P D D D D P D P D D D P D D P D P D
4 4 3 3 2 3 2 3 4 4 3 3 2 3 2 3 4 4 3 2 2 5 6 6 6 5 4 4 3 2 2 2 3

Staff 2: D P D D P P D P D P D D P D P D D P D D P D D P D D P D P D
4 4 5 6 6 5 5 4 4 4 5 3 2 2 2 3 4 4 5 6 6 5 5 6 6 5 4 3 2 2 2 3

Staff 3: D D D P D P D P D D D D P D P P D D P D P D P D D P D P D P
4 3 3 2 3 2 3 4 4 3 3 2 2 2 2 4 4 3 2 2 5 6 6 6 5 4 4 3 2 2 2 3 2

Staff 4: D D D D P D D D P D D D P D D D D D P P P D D P D D D
2 5 5 2 2 5 2 5 2 5 2 5 2 6 6 5 5 4 4 5 5 4 4 6 5 4 5 4 5 2 2

ADELIA WALTZ.

First system of music for Adelia Waltz, featuring three staves with fingerings and dynamics.

O WOULD I WERE A BOY AGAIN.

Second system of music for O Would I Were a Boy Again, featuring three staves with fingerings and dynamics.

ELFIN WALTZ.

31

Handwritten musical notation for "ELFIN WALTZ." in 3/4 time. The piece consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and fingerings. Above the notes are letters 'D' and 'P' indicating specific notes or chords. Below the notes are numbers 1-8 indicating fingerings. The piece ends with a double bar line and a repeat sign.

Staff 1: 4 5 6 7 5 5 6 8 7 4 5 6 7 5 6 5 6 4 4 5 6 7 5 5 6 8 7

Staff 2: 7 7 6 5 6 6 7 4 5 5 7 7 8 7 7 8 8 7 7 7 6 7 7 7 8 7 7 8 8 7 7 7 6 6 6 7 6 6 6

Staff 3: 4 5 6 7 5 5 6 8 7 7 7 6 5 6 6 7 4 5 5 7 6 6 5 4 5 4

Staff 4: 7 6 6 6 4 5 6 5 4 4 6 6 5 4 5 4 7 6 6 6 4 5 5 5 D, C.

GEM FROM NORMA.

Handwritten musical notation for "GEM FROM NORMA." in 4/4 time. The piece consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes notes, rests, and fingerings. Above the notes are letters 'D' and 'P' indicating specific notes or chords. Below the notes are numbers 1-8 indicating fingerings. The piece ends with a double bar line and a repeat sign.

Staff 1: 4 5 6 6 7 7 7 6 6 6 5 6 6 7 7 6 6 5 4 5 6 6 7 7 7 6 6 8 8 6 6 7 7 7 6 5 6 6 5

Staff 2: 7 7 7 7 8 7 7 6 6 6 6 7 7 6 8 7 7 6 5 4 4 5 6 6 7 7 7 6 6 8 8 6 6 7 7 6 6 5 5 5 5

CANTERBECK'S FAVORITE.

D D D D D D D D D D D D D P D P P P D D D D D P P D P D D D D D D P P P D D P P D

 4 4 5 5 5 5 6 6 6 6 7 7 4 4 4 4 4 4 5 4 4 4 5 4 4 5 4 4 7 7 6 6 5 5 4 4 8 7 7 5 5 5
 3 3 3 3 3 3 5 5 5 5 6 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 5 5 3 3 3 3 7 6 6 3 3 3

D P P D D D D P P P P D D D D D P P D D D D P P P P D

 4 5 6 7 7 7 7 7 7 7 8 7 7 7 8 7 4 5 6 7 7 7 7 7 7 7 8 7 7
 4 5 6 7 7 7 7 7 7 7 8 7 4 5 6 7 7 7 7 7 7 7 8 7 7

D D D D D P P P P D P D P D D D D D D D P P P D D P P D

 4 5 4 5 4 4 4 4 4 5 4 5 4 4 7 7 6 6 5 5 4 4 8 7 7 5 5 5
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6 6 5 5 3 3 3 3 7 6 6 3 3 3

D P D P D D D D D P D P D P D P D P D D D D D P D P P D

 7 6 7 6 7 6 7 6 7 6 6 7 6 6 6 7 6 6 7 6 7 6 7 6 6 7 6 5
 5

ON THE SLOPEING BANK.

D D P P P P D D D P D D P D P D D P P D D D P D P P D P D D P P D

 4 5 5 6 3 4 4 5 6 6 6 7 7 6 6 5 5 6 5 4 4 4 5 5 6 4 6 7 7 6 6 6 5 5 5 6 6 6 5 5 5
 6 6 7 7 7 6 6 5 5 6 6 6 5 5 6 5 5 5 6 4 4 4 4 5 5 6 4 4 4 4 4 6 7 7 6 6 6 5 5 5 6 6 5

P P P D P D P D P P P D P D P D P D D D D D P D P P D P D D P D

 6 6 7 7 7 6 6 5 5 6 6 6 5 5 6 5 5 5 6 4 4 4 4 5 5 6 4 4 4 4 4 6 7 7 6 6 6 5 5 5 6 6 5
 6 6 7 7 7 6 6 5 5 6 6 6 5 5 6 5 5 5 6 4 4 4 4 5 5 6 4 4 4 4 4 6 7 7 6 6 6 5 5 5 6 6 5

THEN YOU'LL REMEMBER ME.

39

D P P P P P D D P D P P D P P D D P P P P P D P D D P P D P P D D P D P D D D D P D

 4 4 5 7 7 7 6 6 6 5 5 4 5 5 6 5 4 4 5 7 7 7 6 6 5 5 5 4 4 6 6 4

D D P P D D P P D P D D D P D P P P D P P P P D P D D P P D P P D D D P D P D D D D P D

 4 6 6 5 4 4 4 5 5 6 6 6 6 5 5 5 4 5 4 4 5 7 7 7 6 6 5 5 5 4 5 5 4 4 7 7 7 6 6 5 4 3 4 6 6 5

SILVER LAKE WALTZ.

D D D D P D D D D P P P D P P D D D P D D D P D D D P P P D P P D

 4 3 4 6 6 5 3 4 5 5 2 3 4 5 6 5 3 4 3 3 4 6 6 5 3 4 5 5 2 3 4 5 6 5

D P D P D D P P P D P D P P P D P D D P D P P D P P D P D P P D P D P P D D.C.

 6 6 5 4 3 4 5 6 6 6 6 5 2 3 4 4 5 7 6 6 5 4 3 4 5 6 6 6 6 5 2 3 4 4

COLLEGE HORNPIPE.

D P D D D D P D D D D P D P P P P D P P D D D P D P D P D P D P D P D P D P D P D P D P D D D

 5 5 5 2 2 4 3 3 4 5 5 6 5 6 2 2 6 5 5 6 7 7 7 8 7 8 7 8 7 7 6 7 6 6 5 5 5 4 4 4 5 5 6 5 6 6 7 6 5 5

D P D D D D D D D P P P P D D P P P P P P P P D D D P D P P D P D P D P D P D P P D D P P D D D

 4 3 3 4 5 4 3 4 5 4 4 3 3 4 4 3 4 6 4 3 4 7 4 5 4 4 5 5 5 8 8 7 7 6 7 6 6 5 5 5 4 4 4 5 5 6 5 6 6 7 6 5 5

SPEED THE PLOUGH.

D P D P D P D D D D P D D P P P P P P P P D D D D P P P P D P D D D P D P D P D D D P D D D P D D P P P P P P P P D D D D P P P P D

5 6 6 7 7 9 7 6 7 9 7 6 7 8 7 6 7 8 7 6 6 7 6 5 6 7 6 5 5 6 6 4 5 6 6 7 7 9 7 6 7 9 7 6 7 8 7 6 7 8 7 6 6 7 6 5 6 7 6 5 5

P P P D D D P P D P P P P D D D D P D P P D P P P D D D P D D D P P P P D D D D P P P P D D D D P P P P D

9 9 9 7 6 7 9 8 7 7 8 7 6 6 7 7 5 6 6 6 5 4 5 6 5 5 6 7 9 7 6 5 8 8 7 6 5 6 7 8 7 6 6 7 6 5 6 7 6 5 5

KING OF PRUSSIA'S MARCH.

D P D D D D P P D D D D D P D D D P P D D P D P D D D P D P P P P D P D D D D D P P P P P D P D D D D D P D P D D D D

3 3 4 4 4 4 4 5 5 5 5 5 4 4 5 4 5 3 3 3 4 4 5 5 5 4 5 5 5 3 3 3 3 5 5 4 5 4 6 4 6 4 7 7 7 7 8 7 7 6 7 5 6 6 5 5 5 5 5 5

L P D D D D P D P D P D P P D D D D P P P D P D D P P P P D P D D D D D P D P P P P P D P D D D D

5 6 6 6 6 6 6 5 6 6 7 7 4 5 5 5 5 5 5 4 5 5 6 6 4 4 4 4 4 5 5 5 4 4 4 4 5 5 5 3 3 3 3 4 4 3 3 3 3 3

Fine.

BONNY DOON.

D D D P D P D D D P D P D P D D P D D P D D P D P D D D P D P D P D D P D D P P D

4 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4 4 4 5 5 6 6 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4 4 4 5 5

D P D P D D D D P D D D D D D D D D P D D P D P D D P D P D D D P D P D P D D P D D P P D

6 7 7 8 7 6 5 7 8 7 6 5 7 6 5 7 6 5 8 7 6 6 6 6 5 5 6 5 6 6 7 6 6 5 6 6 6 5 5 4 4 4 4 5 5

Handwritten musical notation for the Hornets Chorus, consisting of four staves. Each staff begins with a treble clef and a 2/4 time signature. The notation includes notes, rests, and fingerings (numbers 4, 5, 6, 7) written below the staff. Above the notes, letters 'D' and 'P' indicate specific notes or chords. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line and a repeat sign.

SCOLDING WIFE.

Handwritten musical notation for the Scolding Wife, consisting of two staves. Each staff begins with a treble clef and a 2/4 time signature. The notation includes notes, rests, and fingerings (numbers 4, 5, 6, 7) written below the staff. Above the notes, letters 'D' and 'P' indicate specific notes or chords. The first staff ends with a double bar line. The second staff ends with a double bar line and a repeat sign.

D D P D P P D D P D P D D P D D P P D D P D P P
 4 6 6 5 5 4 4 4 3 4 4 4 3 4 4 4 6 6 6 5 5 4 4 4 3 4 4 3
 D P P D P D P D P D P P D P D P P P D D P D P D P D P P D P D P P
 3 4 4 4 7 6 6 5 5 5 6 5 5 5 5 6 5 4 4 4 7 6 6 5 5 5 6 5 5 5 6 5 5 6 6
 D P D P P D D P D P P D P D P P D P D D D P D P D D D P P P D
 6 6 5 5 4 4 4 4 3 4 4 3 3 3 4 4 5 5 6 6 7 7 7 6 6 5 6 5 6 7 5 5

SWEET AFTON.

D D D D P D D D P D P D D D D D P D D D D P D D D P P P D D D D P D D P D D P D
 4 5 5 6 6 5 5 4 4 5 4 4 4 5 5 6 6 6 7 7 6 5 6 4 5 5 6 6 5 5 4 4 7 4 4 4 5 5 6 6 7 7 4 4 5 5
 P D P P D P P P D P D P D P D P P D P P P D P D P D P D P D D D P D D D P P P D D D D P D D P D D P D
 5 5 6 6 7 6 6 5 5 6 5 4 4 5 5 6 6 7 6 6 5 5 5 5 6 6 6 7 8 7 6 6 6 6 6 4 4 7 4 4 4 5 5 6 6 7 7 4 4 5 5
 5 5

HAPPY LAND.

BY PERMISSION.

D D P D D D D D P D D D P D D D D D P D P P P P D D D P D D P D D P D D P P P P D D D D P D
 6 6 6 6 7 7 6 6 6 5 6 6 6 6 7 7 6 6 6 5 9 9 9 8 7 7 6 6 6 7 8 7 7 9 9 9 8 7 7 6 6 6 5

D D D P D P P P P P D P D P P P D D P D P P P P D D

5 5 5 4 5 6 7 6 6 6 5 6 6 7 8 8 7 7 7 7 8 7 6 6 5 5

P P P D P D P D D D P D P D P P P P D D

8 8 8 7 8 8 9 7 7 7 7 7 8 8 9 8 7 7 7 7 8 7 6 6 5 5

GALLOP.

D D D D D D D P D D D D D D P P D D D D D D D P D D D D D D P D P D D D

4 4 4 4 4 4 4 5 6 6 4 4 4 4 4 5 6 6 5 4 4 4 4 4 4 4 5 6 6 5 6 7 7 7 6 6 5 6 5

D D D D D D D P D P D P D P D P P D D D D D D D P D P D P D P D D D

6 6 6 6 6 6 6 6 8 6 8 6 8 6 6 5 5 4 6 6 6 6 6 6 6 6 8 6 8 6 8 7 7 7 7 7

FRESH AND STRONG.

D P D D D P P D P P D D D D P D P D D Fine. D P D D D P P D P P P P D D D P D D D P D. C.

5 6 6 6 6 6 6 5 6 6 5 6 7 6 6 5 6 6 5 6 7 7 7 7 7 7 6 7 7 6 7 6 7 7 7 6 6 6 6

YOUNG COQUETTE.

D P D D P P D D P D P D P D P D P D P D P D P D P D P D. C.

3 3 4 4 4 4 4 5 5 5 6 6 7 6 5 5 5 7 6 6 6 7 6 6 7 6 6 5 5 4 4

COTILLION.

D D D D D P D D P P P P D P P P D P P D D D D D D D D P D D P P P P D P P P P D P D D

 4 5 6 6 6 6 5 5 5 5 6 6 7 7 7 6 6 8 7 6 5 4 5 6 6 6 6 5 5 5 5 5 6 6 7 8 7 7 6 6 5 5
 D P D P D P P P D D P P D D D P D P D P P P P D D P P D P P D


 6 6 6 7 7 8 8 8 7 6 7 6 7 6 6 6 6 7 7 8 8 8 8 7 6 7 6 5

GO IT WHILE YOU ARE YOUNG.

D P D D P D D P D P D D P P D P P P D D D P D D P D D P D P D D P D P D P D D D

 6 7 7 7 8 7 7 8 7 9 7 6 7 7 6 7 7 8 7 6 6 7 7 7 8 7 7 8 7 9 7 6 7 6 6 6 8 7 5 5
 D P D P D P D P P D P D P D D P D P D D D D P P D D D P D P D P D P P P D P D D P D P D P D P D D


 7 7 6 6 5 5 4 4 5 5 6 6 7 7 7 7 6 6 5 7 6 5 4 9 7 6 5 7 6 6 5 5 4 4 5 5 6 6 7 7 7 7 6 6 6 8 7 5

OLD DAME BLANCHE.

D D D D D D D P P P D D D D D D D D D D D D P D P D D D D

 4 4 3 4 4 3 3 2 2 2 3 3 2 3 2 3 4 4 3 4 4 5 5 6 6 6 6 5 6 5 4 3 2
 D P P D P P D D D D D D P P D P P D D P P D D P P D P P D D D D D D P P D P P D D P P D


 5 5 6 4 5 6 4 5 6 4 5 6 4 5 6 4 5 6 5 5 5 5 6 4 5 6 4 5 6 4 5 6 4 5 6 4 5 6 5 5

LAST LINK IS BROKEN.

BY PERMISSION.

45

Two staves of musical notation for the song 'LAST LINK IS BROKEN.' The first staff is in 2/4 time and the second is in 4/4 time. Both staves feature a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are letters 'D' and 'P' indicating specific notes or chords. Below the notes, there are numbers (fingering) such as 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

STAR SPANGLED BANNER.

BY PERMISSION.

Two staves of musical notation for the song 'STAR SPANGLED BANNER.' The first staff is in 3/4 time and the second is in 4/4 time. Both staves feature a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are letters 'D' and 'P' indicating specific notes or chords. Below the notes, there are numbers (fingering) such as 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

I'M TIRED OF LIFE.

Two staves of musical notation for the song 'I'M TIRED OF LIFE.' The first staff is in 2/4 time and the second is in 4/4 time. Both staves feature a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are letters 'D' and 'P' indicating specific notes or chords. Below the notes, there are numbers (fingering) such as 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LITTLE JENNY'S DANCE.

LELAND.



SPANISH QUADRILLE.



ADESTE FIDELES.



GERMAN WALTZ.

47

D P D D P D D D D P D D P P D P D D D D P P D P D D D D P D P P D P D D

5 6 6 6 6 6 7 6 6 6 6 7 7 7 6 7 7 6 6 6 5 6 6 5 5 6 7 6 6 6 5 6 6 5

LUCY NEAL.

D D P D P D D P D P D P P P P P D D P D P D D P P D D D D P D D P D P D P P P P D P P P D D P P D

4 5 5 5 6 6 7 7 6 6 5 4 4 6 5 6 6 7 7 6 6 5 5 5 6 5 5 5 4 5 6 6 7 7 6 6 5 4 6 6 5 4 5 6 7 6 6 5 5 5 6 5

YANKEE DOODLE.

D P D D D P P D P D D P D D P D P D P D P P D D D P P P D P D P D P D P D D P P P D D D D P P D D

5 6 6 5 6 6 5 5 6 6 5 5 4 5 6 6 7 6 6 5 5 4 4 5 5 5 5 4 3 4 5 5 4 4 4 3 3 3 4 5 4 3 4 5 5 4 5 5 6 5 5

MARY BLANE.

D D D D D P D P D D D D D P P D D D D D P D P D D D D P D D D D D D P D P P P P P D

5 6 7 7 6 7 6 6 5 6 7 7 6 6 5 6 7 7 6 7 7 6 6 6 5 5 4 4 4 5 6 6 6 5 6 6 6 5 6 6 7 6 6 6 5 6 7 7 6 7 6 6 5 4 6 7 6 5

AULD LANGE SYNE.

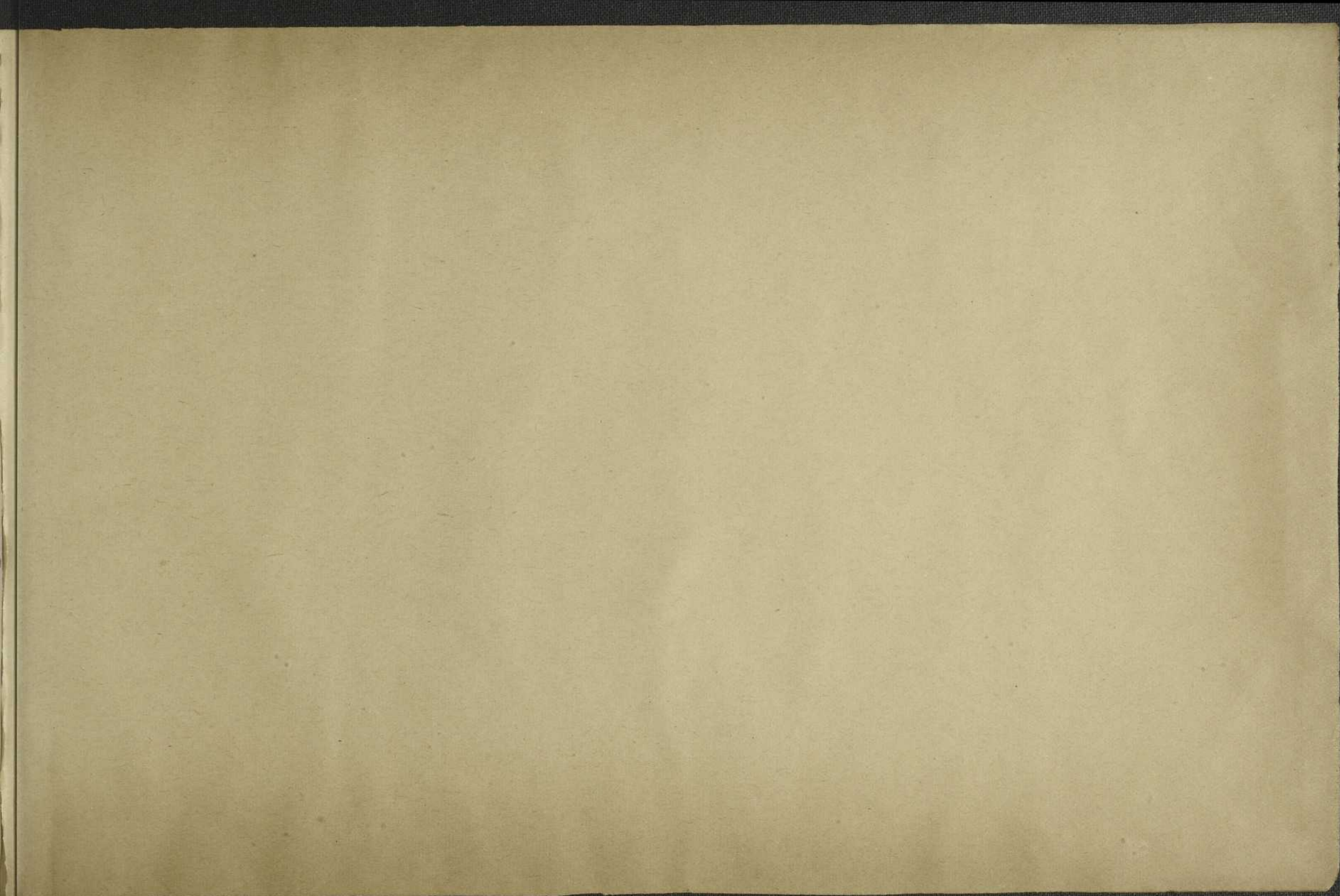
D D D D D P D P D P D D D D P P P D D D D P D P D P D P D P P D D

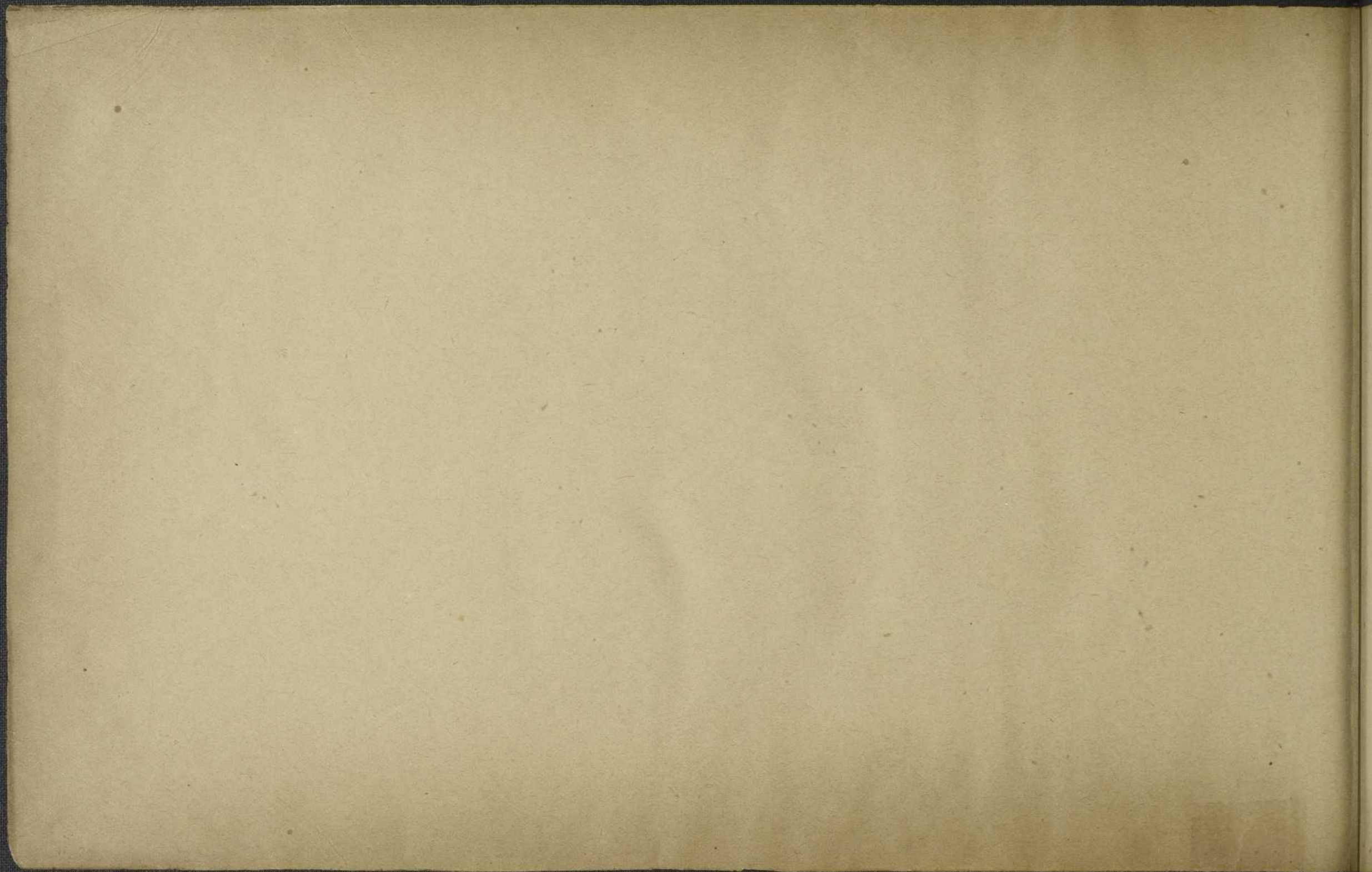
4 5 5 5 6 6 5 6 6 6 5 5 6 7 8 9 8 7 6 6 5 6 5 6 6 6 5 4 4 4 5

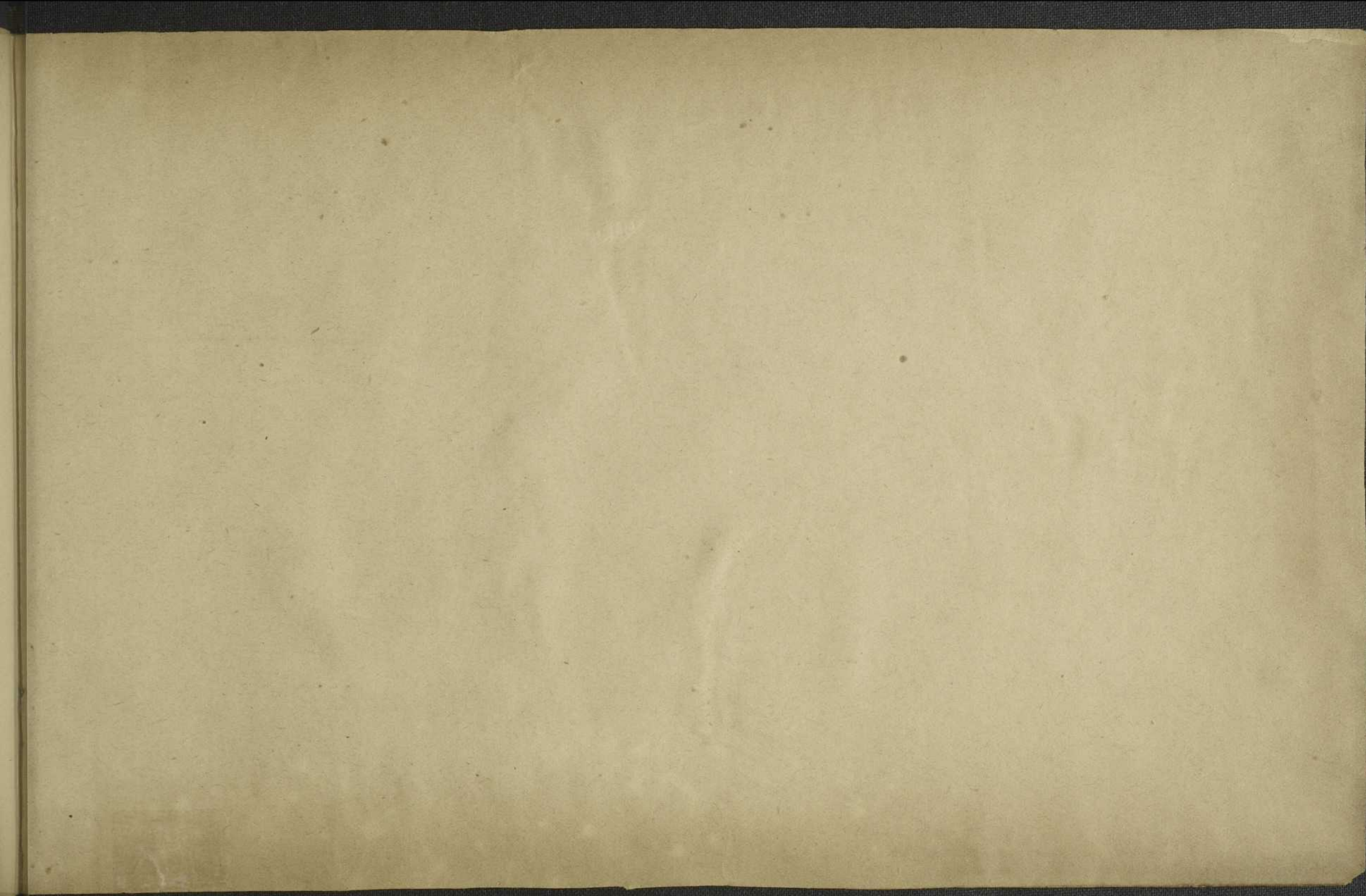
P D D D D P D P P D D D D P P P D D D D P D P D P D P P D D

8 7 6 6 5 6 5 6 8 7 6 6 7 8 9 8 7 6 6 5 6 5 6 6 6 5 4 4 4 5

- A, an Italian preposition, meaning to, in, by, at, &c.
 ACCELERANDO; Accelerating the time, gradually faster
 ADAGIO, or ADASIO; slow. [and faster.
 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.
 ALLEGRO MA NON TROPPO; quick, but not too quick.
 AMABILE; in a gentle and tender style.
 AMATEUR; a lover but not a professor of music.
 AMOROSO, or CON AMORE; affectionately, tenderly.
 ANDANTE; gentle, distinct, and rather slow, yet connected.
 ANDANTINO; somewhat quicker than Andante. [sion.
 ANIMATO, or CON ANIMA; with fervent animated epression.
 ANIMO, or CON ANIMO; with spirit, courage, and boldness.
 ANTIPHONE; music sung in alternate parts. [ness.
 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 extemporaneous embellishment, at the close of song.
 CADENZA; same as the second use of Cadence. See CALANDO; softer and slower. [Cadence.
 CANTABILE; graceful singing style; a pleasing flowing CANTO; the treble part in a chorus. [melody.
 CHOIR; a company or band of singers; also that part of a church appropriated to the singers.
 CHORIST, or CHORISTER; a member of a choir of singers.
 COL, or CON; with. COL ARCO; with the bow.
 COMODO, or COMMODO; in an easy and unrestrained
 CON AFFETTO; with expression. [manner.
 CON DOLCESSA; with delicacy.
 CON DOLORE, or CON DUOLO; with mournful expression.
 CONDUCTOR; one who superintends a musical performance; same as Music Director.
 CON ENERGICO; with energy.
 CON ESPRESSIONE; with expression.
 CON FUOCO; with ardor, fire.
 CON GRAZIA; with grace and elegance.
 CON IMPETO; with force, energy.
 CON JUSTO; with chaste exactness.
 CON MOTO; with emotion.
 CON SPIRITO; with spirit, animation. CORO; chorus.
 DA; for, from, of. DUETT; for two voices or instruments.
 DIMINUENDO; gradually diminishing the sound.
 DA CAPO; from the beginning.
 DECLAMANDO; in the style of declamation.
 DECRESCENDO; diminishing, decreasing.
 DEVOZIONE; devotional. [music.
 DILETTANTE; a lover of the arts in general, or a lover of DI MOLTO; much or very. DIVOTO; devotedly, devoutly.
 DOLCE; soft, sweet, tender, delicate.
 DOLENTE, or DOLOROSA; mournful.
 DOLOROSO; in a plaintive, mournful style. E; and.
 ELEGATE; elegance.
 ENERGICO, or CON ENERGIA; with energy.
 ESPRESSIVO; expressive.
 FINE, FIN, or FINALE; the end.
 FORZANDO, FORZA, or FZ.; sudden increase of power.
 FUGE, or FUGA; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one FUGATO; in the fugue style. [of its parts.
 FUGHETTO; a short fugue. GIUSTO; in just and steady time.
 GRAZIOSO; smoothly, gracefully.
 GRAVE; a slow and solemn movement.
 IMPRESSARIO; the conductor of a concert.
 LACRIMANDO, or LACRIMOSO; mournful and pathetic.
 LAMENTEVOLLE, LAMENTANDO, LAMENTABILE; mournful.
 LARGHISSIMO; extremely slow. [fully.
 LARGHETTO; slow, but not so slow as Largo.
 LARGO; slow. LEGATO; close, gliding, connected style.
 LENTANDO; gradually slower and softer.
 LENTO, or LENTAMENTE; slow. MA;
 MAESTOSO; majestic, majestically. [church music.
 MAESTRO DI CAPELLA; chapel master, or conductor of MARCATO; strong and marked style.
 MESSA DI VOCE; moderate swell. [erate time.
 MODERATO, or MODERATAMENTE; 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; emotion.
 MOTO; motion. ANDANTE CON MOTO; quicker than NON; not. NON TROPPO; not too much. [Andante.
 ORGANO; the organ. [mers.
 ORCHESTRA; a company or band of instrumental performers.
 PASTORALE; applied to graceful movements in sextuple time. PIU; more. PIU Mosso; with more motion, faster.
 PIZZICATO; snapping the violon 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.
 PRECENTOR; conductor, leader of a choir.
 PRESTO; quick. PRESTISSIMO; very quick.
 RALLENTANDO, ALLENTANDO, or SLENTANDO; slower and softer by degrees.
 RECITANDO; a speaking manner of performance.
 RECITANTE; in the style of recitative.
 RECITATIVE; musical declamation. [ing in power.
 RINFORZANDO, RINF., or RINFORZO; suddenly increasing.
 RITARDANDO; slackening the time.
 SEMPLICE; chaste, simple. [throughout.
 SEMPRE; throughout, always, as SEMPRE FORTE, loud
 SENZA; without; as, SENZA ORGANO; without the Organ.
 SFORZANDO, or SFORZATO; with strong force or emphasis, rapidly diminishing.
 SICILIANA; a movement of light graceful character.
 SMORENDO, SMORZANDO; dying away.
 SOAVE, SOAVEMENT; sweet, sweetly. See Dolce.
 SOLFEGGIO; a vocal exercise.
 SOLO; for a single voice or instrument.
 SOSTENUTO; sustained.
 SOTTO; under, below. SOTTO VOCE; with subdued voice.
 SPIRITOSO, CON SPIRITO; with spirit and animation.
 STACCATO; short, detached, distinct. SUBITO; quick.
 TACE, or TACET; silent, or be silent. TARDO; slow.
 TASTO SOLO; without chords.
 TEMPO; time. TEMPO A PIACERE; time at pleasure.
 TEMPO GIUSTO; in exact time.
 TEN, TENUTO; hold on. See Sostenuto.
 TUTTI; the whole, full chorus.
 UN; a; as, UN POCO; a little.
 VA; go on; as, VA CRESCENDO; continue to increase.
 VERSE; same as, SOLO. VIGOROSO; bold, energetic.
 VIVACE; quick and cheerful.
 VIRTUOSO; a proficient in art. VOCE SOLA; voice alone.
 VOLTI SUBITO; turn over quickly.











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