

# ARBAN'S

WORLD RENOWNED

## Method for the Cornet,

REVISED AND COMPILED

BY

**T. H. ROLLINSON.**

Published by J. W. PEPPER, Philadelphia, Pa.

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BY WILLIAM H. DANA,  
President of Dana's Musical Institute, Warren, Ohio

This is a plain, simple work that should be in the hands of every Leader and member of a Brass Band; works of this class are rare, and those that are in the market are confusing on account of their difficult explanations.

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**NOTICE.**—Many of the Profession state that we were very foolish in Publishing Works of this kind, by saying that it would hurt our trade as soon as Band men learned to Arrange. As I have stated before, it is my intention to promote and Elevate Bands and Band Men, and for my part, would just as leave sell them the Book as the Music.

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TO THE SECRET OF  
**ARRANGING ORCHESTRA MUSIC,**  
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BY WILLIAM H. DANA,  
President of Dana's Musical Institute, Warren, Ohio.

During my past experience in business I have noticed that the rapid advancement of Music in this country, especially of ensemble playing, as Brass Bands and Orchestras, has resulted so favorably that almost every town in the country has now its Orchestra as well as Brass Band, and that since the publication of the Amateur's Guide for Arranging Band Music, which has been so successful, I have been almost compelled (from the many inquiries from day to day) to publish a work for the benefit of my Orchestral Patrons, which I feel confident will fill their every want in the way of arranging.

The Amateur's Orchestra being an established fact, the demand for a text-book, that shall serve as a guide in Arranging Music for Orchestras, has been created, and to comply with the wants of the orchestral writer, this work has been written. There are many writers of Instrumental and Vocal Music who do not venture on Arranging Music for Orchestra, not knowing how far the principles of harmony apply in Arranging Music for Orchestral Instruments. This work tries to make the subject plain, each topic being taken up separately and explained in a simple manner. The compass of each instrument, its use, place in the score and general characteristics are brought out and illustrated. Along the topics are, Arranging Instrumental Music, Arranging a Song, Arranging a Choral or Four-voiced Composition, several pages of Complete Scores on large pages that fold in the Book like Maps, giving the student a plain and clear course, also a complete Method of Conducting an Orchestra in Concert, &c.

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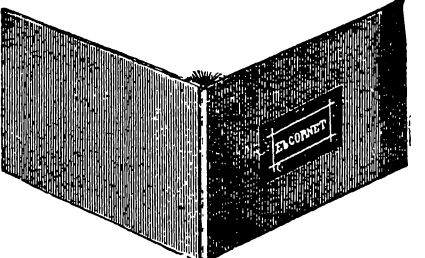
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| 4 Song of Spring.                   | 19. May Dance.                  |
| 5 The Rose of Allandale.            | 20. Eva Waltz.                  |
| 6 Air from Lucia.                   | 21. Tag                         |
| 7 Fly Forth, O! Gentle Dove.        | 22. Like the Lark.              |
| 8 La Rose.                          | 23. Scenes that are Brightest.  |
| 9. Do Berliot's 7th Air.            | 24. The Lone One by the Sea.    |
| 10. Meadow Dance.                   | 25. You and I                   |
| 11. Alma Redemptoris—(Religious).   | 26. Hy Heart's with My Norah.   |
| 12. Junata.                         | 27. With the Angels By and Bye. |
| 13. What are the Wild Waves Saying. | 28. Hear me, Norma.             |
| 14. Nancy Lee.                      | 29. The Heart Bowed Down.       |
| 15. In the Starlight.               | 30. Speak to Me.                |
- No. 2 CONTAINS:**
- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 1. Blue Bells of Scotland.        | 16. Dolce Comfort Al Misero.      |
| 2. The Harp That Once.            | 17. The Ingleside—Scotch Air.     |
| 3. Within a Mile of Edinboro-Town | 18. Jack o' Hazeldean—Scotch Air. |
| 4. Those Evening Bells.           | 19. The Day of My Vengeance.      |
| 5. Petite March.                  | 20. Robin Adair—Scotch Air.       |
| 6. Long, Long Weary Day.          | 21. Waltz and Frellose            |
| 7. Then You'll Remember Me.       | 22. The Stars in Their Gladness.  |
| 8. The Woodbird's Song.           | 23. Do You Remember.              |
| 9. Air Fravata                    | 24. Air from Puritani.            |
| 10. Can I Trust to My Heart.      | 25. When Twilight Shadows.        |
| 11. Reverie                       | 26. Come With Me                  |
| 12. Duet from Lucia.              | 27. Murmuring Sea                 |
| 13. Nocturne.                     | 28. Why Do Summer Roses Fade.     |
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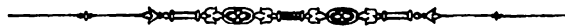
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# PREFACE.

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In Republishing this Splendid Work, Mr. Rollinson, who is a Cornetist and thorough Musician, and knowing just the wants of Cornet Players, has erased some of the Surplus Exercises which have been published in other editions in order to Stretch Out and make 240 or 250 Pages (such as the repetition of nearly the same Exercises, &c.), and has endeavored to give the Student just the matter that Arban has written to make a thorough Musician—(it is not quantity that makes a good Book, it is quality). Those who have purchased other editions can vouch for the truth of this statement, and appreciate this New Edition, which will be sold at half the price of other editions, and warranted to give better satisfaction. This is the only Engraved Edition published in the United States, and is gotten up on Extra Large Plates, Full Music Size, Printed on Fine Tinted Paper, and pronounced by the Press and Public as being the most Legible Print out. In order to give the Young Cornetist a chance to use the World-Renowned Method, we have put the price down nearly to cost.

*J. W. PEPPER, Publisher.*

# TABLE OF THE HARMONICS OF THE CORNET

FOR EACH OF THE SEVEN LENGTHS OBTAINED ON INSTRUMENTS WITH THREE DESCENDING VALVES.

Without valves.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 2nd valve lowers half a tone.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 1st valve lowers a tone.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 1st & 2d valves lower a tone and a half.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 2d & 3d valves lower two tones.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 1st & 3d valves lower two tones and a half.		0	1	2	3	2	1	0	1	2	3	2	1	0
The 1st, 2nd & 3d valves lower three tones.		0	1	2	3	2	1	0	1	2	3	2	1	0
Chromatic Scales.		0	1	2	3	2	1	0	1	2	3	2	1	0

## POSITION OF THE MOUTHPIECE ON THE LIPS.

The mouthpiece should be placed in the middle of the lips,—two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted, and which I believe to be the best. Horn-players generally place the mouthpiece two-thirds on the upper lip, and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet. But it must not be forgotten that great difference exists in the formation of this instrument, as well as in the method of holding it; and that which may admirably suit the horn, is attended with very bad results when applied to the cornet. What, after all, is the great desideratum, as regards the position of the cornet? Why, that it should be perfectly horizontal. Well then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would have a falling position, resembling that of the clarinet.

The mouthpiece once placed, it must not be moved either to ascend or descend; it would be impossible to execute certain passages, if the performer were compelled to change the position of the mouthpiece whenever he wished to take, in rapid succession, a low note after a high one.

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature. In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down: by this means a more open sound is produced. The performer should cease to play the moment the lips begin to feel weak and fatigued, as it might lead to an affection of the lip.

### METHOD OF STRIKING OR COMMENCING THE TONE.

It should never be lost sight of, that the expression, *COUPE DE LANGUE*, (stroke of the tongue,) is merely a conventional expression; the tongue does NOT strike. On the contrary, it performs a retrograde movement. It simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips. The tongue ought to be placed firmly against the teeth of the upper jaw, in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable, *TU*, (hard sound of U as in Tuck,) serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note.

### METHOD OF TAKING THE BREATH.

The mouthpiece having been placed on the lips, the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but rather, on the contrary to recede in proportion as the chest is dilated.

The breathing ought to be regulated by the length of the passage to be executed. In short phrases, if the breath be too strongly taken, or too often repeated, it produces a suffocation resulting from the weight of the column of air pressing too heavily on the lungs. The student should, therefore, as early as possible learn skillfully to manage his respiration, so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

### EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

No. 1. Commence or "strike," the sound by pronouncing the syllable *TU*, and sustain it well; imparting to it at the same time all possible strength and brilliancy.

The cheeks should never, under any circumstances, be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself: it should be well "struck," by a proper tension of the lips, so that it may be properly in time, and not below its diapason; for in the latter case a disagreeable and untuneful sound would be the result.



### OF SYNCOPATED PASSAGES.

Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value; the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

A passage of this kind should be executed thus  and not   
tu tu tu tu tu tu                      ta ta a ta a ta a ta ta

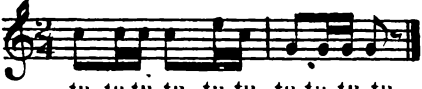
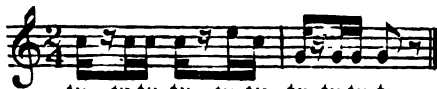
### STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

In these studies the dotted quaver should be sustained throughout its entire value: care must be taken never to substitute a rest for a dot.



The performer should execute thus  and not as though it were written   
tu tu tu tu tu tu                      tu tu tu tu tu tu

### STUDIES CONSISTING OF QUAVERS FOLLOWED BY SEMI-QUAVERS.

In order to impart lightness to these studies, the first quaver should be executed more curtly than its value would seem to indicate. It should be executed like a semiquaver; a rest being introduced between it and the two semi-quavers which follow it

The passage is written thus  and should be executed thus   
tu tu tu tu tu tu tu tu tu tu                      tu tu tu tu tu tu tu tu tu tu

The same remark applies when a quaver, instead of preceding, follows the semi-quavers.

Written thus  should be executed thus   
tu tu tu tu tu tu tu tu tu tu                      tu tu tu tu tu tu tu tu tu tu

This musical score is for an exercise titled "tu tu" by Arban. It consists of eight systems, each with two staves. The first system is marked with a "1." and includes the word "tu" above the first two notes. The second system is marked with a "2." and includes "tu tu" above the first two notes. The third system is marked with a "3." and includes "tu tu tu" above the first three notes. The fourth system is marked with a "4." and includes "tu tu tu" above the first three notes. The fifth system is marked with a "5." and includes "tu tu tu tu tu tu tu" above the first seven notes. The sixth system is marked with a "6." and includes "tu tu tu tu tu tu tu" above the first seven notes. The seventh system is marked with a "7." and includes "tu tu tu tu tu tu tu" above the first seven notes. The eighth system is marked with an "8." and includes "tu tu tu tu tu tu tu" above the first seven notes. The score includes various musical notations such as treble clefs, common time signatures, notes, rests, and fingerings (1, 2, 3). There are also some dynamic markings like accents and slurs. The key signature changes from C major to D major in the sixth system and back to C major in the seventh system.

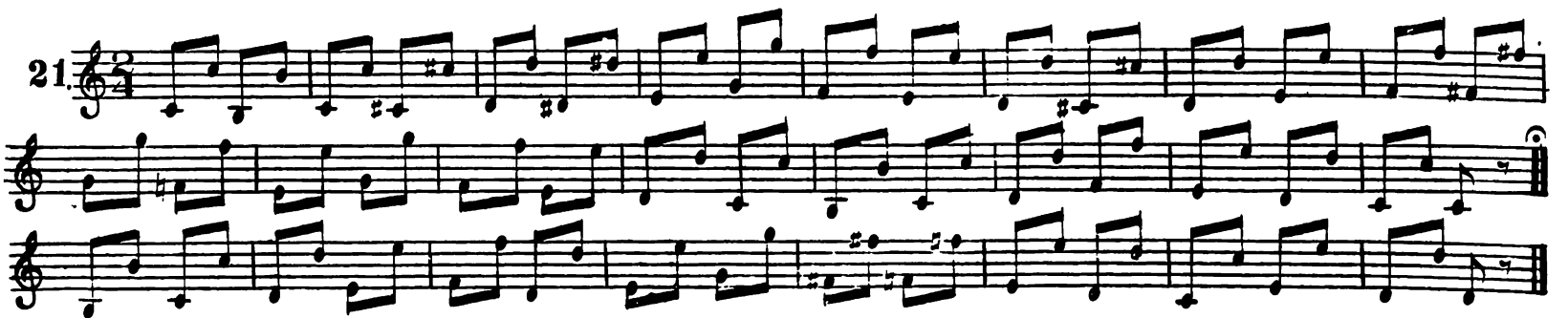
This musical score, titled 'Arbans', consists of 17 numbered systems. Each system contains two staves: a piano staff (treble clef) and a violin staff (treble clef). The music is written in common time (C) for systems 9 through 13, and 3/4 time for system 14. Systems 15, 16, and 17 are in C major. System 14 includes a triplet of eighth notes in both staves. The score is characterized by intricate melodic lines and complex rhythmic patterns, including many sixteenth and thirty-second notes. The piano part often features a steady eighth-note accompaniment, while the violin part plays more melodic and technically demanding passages. The piece concludes with a final cadence in system 17.



18. 

19. 

20. 

21. 

# SYNCOPEs.

1. 

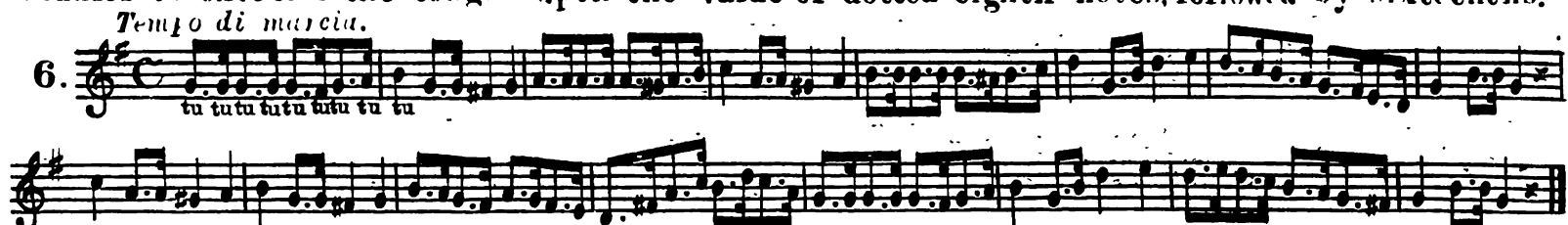
2. 

3. 

4. 

5. *Allegro.* 

Studies to exercise the tongue upon the value of dotted eighth notes, followed by sixteenths.

6. *Tempo di marcia.* 

*Allegro.*

7.

*Allegro moderato.*

8.

*Moderato.*

9.

tu tu tu tu tu tu

*Moderato.*

10.

tu tu tu tu tu tu

11.

12. *tu tutututu tu tu tu tu*

13. *tu tututu tu tu*

14.

15. *Allegro.*  
*ti fututu - tu tutu tu*

16. *Allegretto.*  
*p* *rall.* *tempo.* *f*

17. *Allegretto.*  
*tutututu*

18.

# STUDIES ON THE SLUR.

This portion of my method is undeniably one of the most important. The fingering indicated should be scrupulously followed, however unusual it may appear. I have designedly had recourse to the fingering in question, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with an amount of difficulties which must absolutely be overcome, by **COMPELLING** the LIPS to move without having recourse to the valves.

The easiest interval to perform in this manner, is that of minor second. The interval of major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of third is the most difficult of all; for it is often met with in situations wherein it becomes impossible to have recourse to the valves, to assist in carrying the sound from the lower note to the higher note.

I, therefore, recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. A great suppleness of the lips is thereby obtained, especially when the execution of the shake is arrived at.

I only give these exercises as **STUDIES**; and I in no way advise pupils to adopt them in general practice, as is often the case with certain players who wish to apply to the cornet a system which has no solid foundation:— the cornet being one of the most complete and perfect of instruments, repudiating rather than requiring all factitious practices, the effect of which will always appear detestable to people of taste.

The image displays eight numbered musical exercises, each consisting of two staves of music. Exercise 1 is in C major, 2 in D major, 3 in C major, 4 in C major, 5 in D major, 6 in C major, 7 in C major, and 8 in C major. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are designed to practice slurring techniques. Exercise 8 includes a key signature change to D major and a 3/4 time signature. The notation includes slurs, accents, and dynamic markings like 'p' and 'f'.

9.

10.

11.

12.

13.

14.

15.

16.

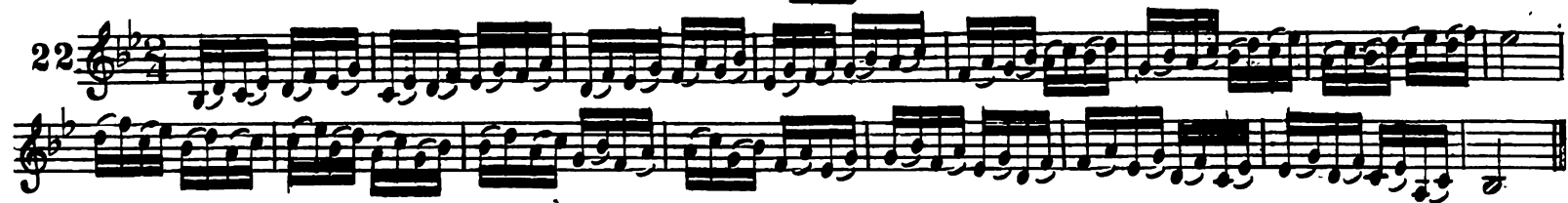
17.

18.

19.

20.

21  Musical notation for system 21, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

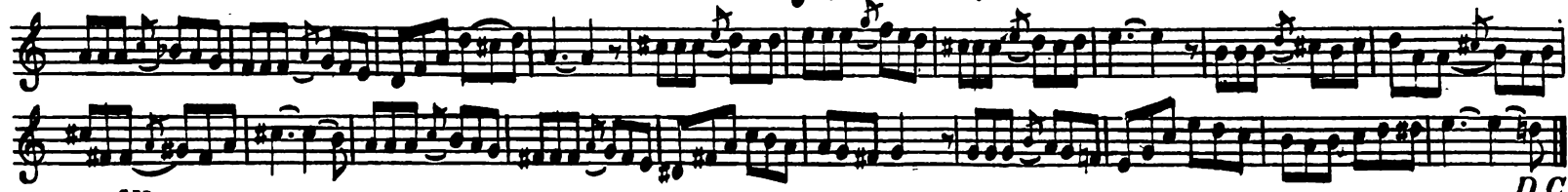
22  Musical notation for system 22, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex rhythmic pattern.

23  Musical notation for system 23, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex rhythmic pattern.

24  Musical notation for system 24, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with a complex rhythmic pattern.

25 *Allegro.*  Musical notation for system 25, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegro.*

26 *Allegro.*  Musical notation for system 26, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegro.*

 Musical notation for system 26, measures 3-4. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegro.* The word *Fine.* appears at the end of the second staff.

*Allegretto.*  Musical notation for system 27, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegretto.* The letters *D.C.* are written at the end of the second staff.

27  Musical notation for system 27, measures 3-4. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked *Allegretto.*



# MAJOR SCALES

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

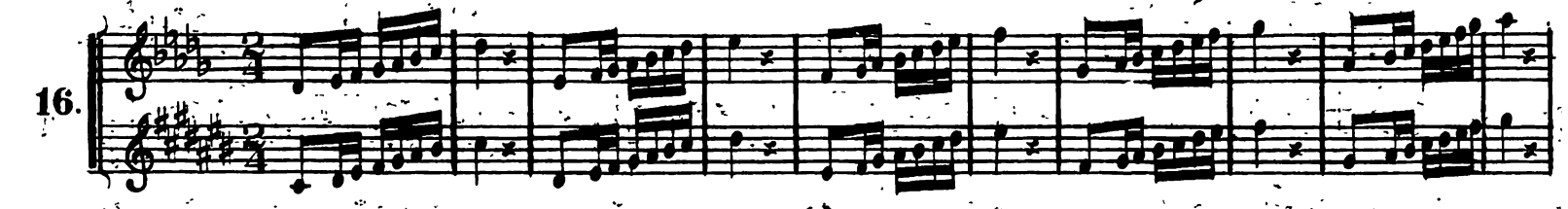
11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 

21.

22.

23.

24.

25.

26.

27.

# MINOR SCALES.



# CHROMATIC SCALES.



2.

This system contains four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music consists of a continuous sequence of eighth notes, with some beamed sixteenth notes. The melody is supported by a bass line in the lower staves. The system concludes with a double bar line.

3.

This system contains four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music continues with eighth and sixteenth notes. The system concludes with a double bar line.

4.

This system contains seven staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is highly rhythmic, featuring many beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

# CHROMATIC TRIPLETS

5.

6.

7.

8.

# STUDIES ON GRACE NOTES.

## ON THE GRUPPETTO.

The first studies of the following division are especially destined to prepare the pupil for the execution of the Gruppetto, which, it is needless to observe, consists in surrounding as it were, a note with appoggiature: these studies ought to be slowly practised, in order to accustom the lips and fingers to act in perfect unison. It is, therefore, necessary to give as much value to the appoggiature, above or below, as to the note which serves as their pivot.

There are two kinds of gruppetto, consisting of four notes; the first is expressed in the following manner: —————



The sign is here turned UPWARDS, which indicates that the first appoggiatura should be above.

The lower appoggiatura should always be at the distance of half a tone from the note which it accompanies.

It is marked by an accidental, placed beneath the sign.

As regards the higher appoggiatura, it may be either major or minor, according to the tonality of the piece which is being executed.



It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

## ON THE GRUPPETTO CONSISTING OF THREE NOTES.

Of the class of gruppetto there are two sorts, — the first ascending, the second descending. In either case, they may consist of a minor or diminished third, but never a major third.



It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appoggiatura clearly.



## OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the of a third from the notes which they accompany, whether ascending or descending.







The double appoggiatura should not take its value from the note which it accompanies, it should, on the contrary, precede it, as follows:

Example, ascending:  Example, descending: 

The second sort of double appoggiatura is composed of an upper and lower appoggiatura.

Example:  Should be executed thus: 

These appoggiatura should take their value from the bar preceding the note which they accompany.

#### OF THE SIMPLE APPOGGIATURA, OR GRACE NOTE.

The Simple Appoggiatura is a grace note, in no way constituting a portion of a bar, but which, nevertheless, is half the value of the note before which it is placed.

Example:  Effect: 

The APPOGGIATURA may be placed above or below any note. When it is placed above, it may be at the distance of a tone or half tone; when it is placed below, it ought invariably to be at the distance of a half tone.

for instance: 

In the music of the old masters are to be found numerous examples of appoggiatura, (grace note,) intended to take half the value of the note which they precede; but, at the present day, in order to obtain a uniform execution, music is written precisely as it is intended to be executed. This is undeniably a far better plan.

#### OF THE SHORT APPOGGIATURA, OR GRACE NOTE.

The grace note deducts its value from the note which it accompanies; it is generally employed in somewhat animated movements. Stress should be laid upon it, so as to impart to it a little more force than the note which precedes it. When it is above, it may be situated a tone or half a tone from the note it accompanies; when it is below it is invariably placed at the distance of a half tone.

#### OF THE PORTAMENTO.

The PORTAMENTO is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed, it is highly effective; but, for my own part, I decidedly prefer that the tone should be slurred without having recourse to the grace notes.

#### OF THE SHAKE.

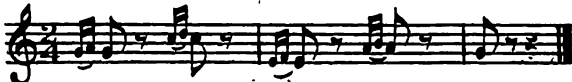
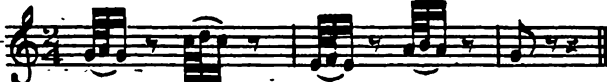
On instruments with valves, the shake is the most difficult of all embellishments. The only shake which, on this instrument, is really endurable, is that in half tones. Whole-tones shakes may, however, be produced; but care must be taken to press the valves down, so that each note may be perfectly distinct.

#### OF THE MORDANT.

The MORDANT is nothing more than a precipitated shake. It requires neither preparation nor resolution.

It is indicated by the following sign:  Its effect is as follows: 

The MORDANT consisting of several beats is almost impracticable on the cornet. The performer must, therefore, restrict himself to the mordant with one beat, which is much more easy of execution, and is, moreover, very graceful.

 effect: 

The MORDANT takes its value (TIME) from the note to which it belongs.

## PREPARATORY STUDIES ON THE GRUPETTO.

1.

Exercise 1 consists of eight staves of music. The first staff is in C major, 7/8 time, with a treble clef and a common time signature. It features a sequence of eighth notes with a dotted quarter note. The second staff is in D major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note and a triplet of eighth notes. The third staff is in E major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The fourth staff is in F major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The fifth staff is in G major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The sixth staff is in A major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The seventh staff is in B major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The eighth staff is in C major, 7/8 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note.

2.

Exercise 2 consists of eight staves of music. The first staff is in C major, 2/4 time, with a treble clef and a common time signature. It features a sequence of eighth notes with a dotted quarter note. The second staff is in D major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note and a triplet of eighth notes. The third staff is in E major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The fourth staff is in F major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The fifth staff is in G major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The sixth staff is in A major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The seventh staff is in B major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note. The eighth staff is in C major, 2/4 time, with a treble clef and a common time signature, featuring eighth notes with a dotted quarter note.

3.

4.

5.

6.

OF THE GRUPETTO.

*Allegretto.*

7.

# OF THE GRUPETTO.

8. *Andante.*

9. *Andante.*

10. *Allegretto.*

# OF THE DOUBLE APPOGGIATURE.

11. *Andante.*

rall. atempo

rall.

12. *Allegro moderato.*

# OF THE SIMPLE APPOGGIATURA.

13 *Ardante con spirito.*

*p* *cres - cen -*  
*- do.* *poco a poco.* *f* *p* *sf* *sf* *rull.*

## *Allegro con andantino.* OF THE SHORT APPOGGIATURA.

14

## *Allegro moderato.*

15

## *Andante.*

## OF THE PORTAMENTO. *agitato.*

16

*rullent.* *tempo.*

## *Andante.*

17

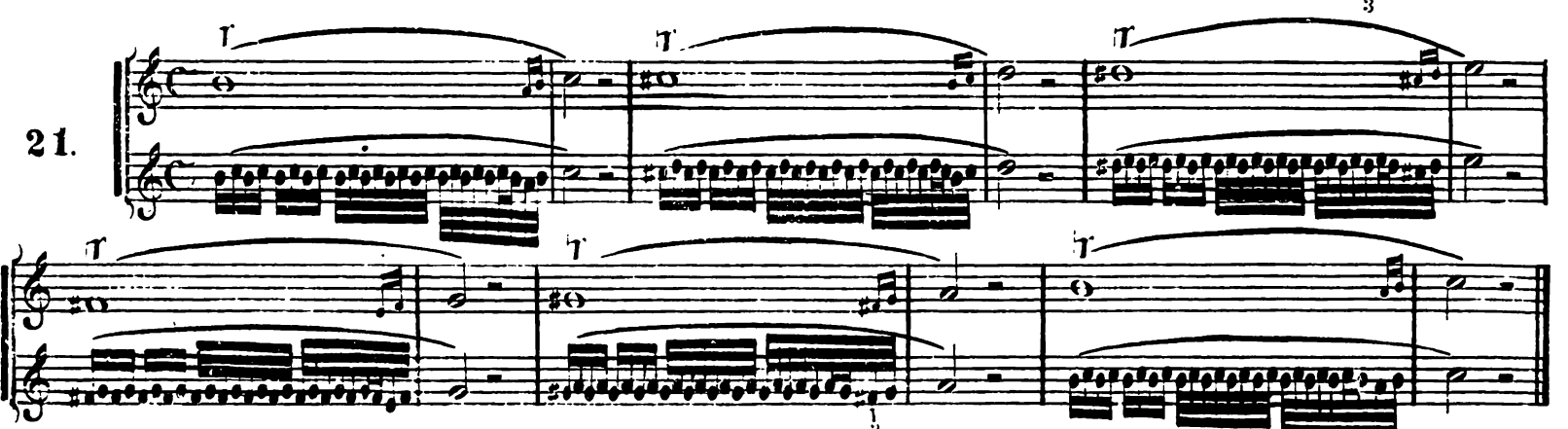
*tempo.* *rull.*

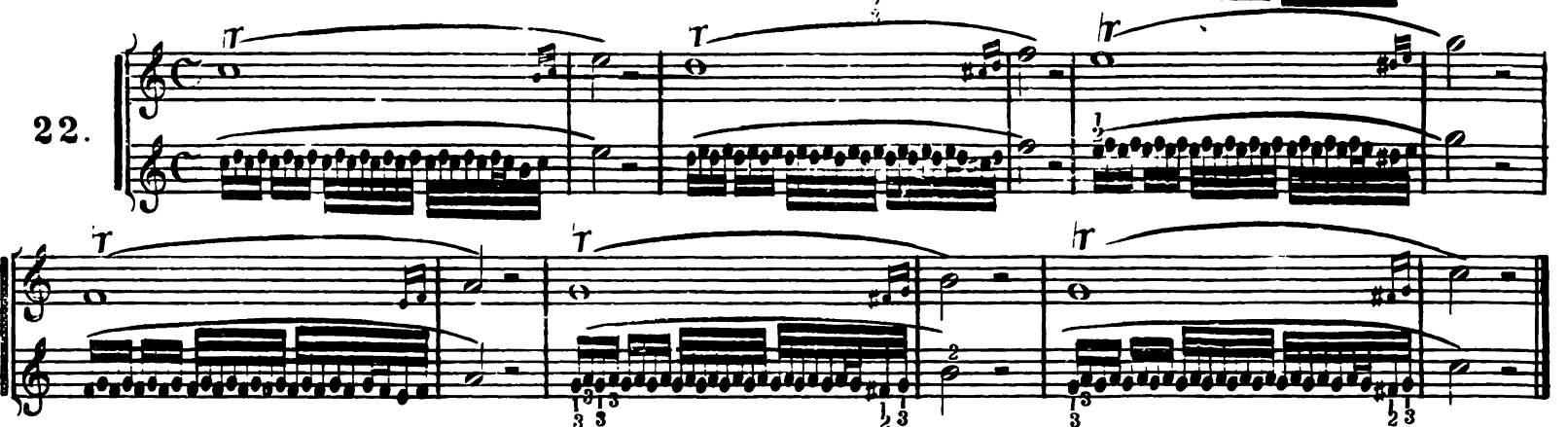
## OF THE TRILL.

18

19. 

20. 

21. 

22. 

23. *Andante* 

# OF THE MORDANT.

24. *Allegro moderato.*

25. *Allegretto moderato.*

26. *Allegro.*

27. *Allegretto.*

28. *Allegro.*

This kind of study should be assiduously practised,—care being taken not to alter the position of the mouthpiece, in order to pass from a low note to a higher one, or from a higher one to a lower one. By observing this rule, the performer will acquire certainty in taking the note, and great facility of execution.

#### OF TRIPLETS.

The use of triplets is always highly effective. In order to execute a triplet well, each note must be uttered with perfect equality. The student should proceed slowly at first, and not attempt to play quickly until the fingers have acquired regularity of motion.

#### STUDIES IN SEMI-QUAVERS.

In order to arrive at perfection of execution, these studies should be played with scrupulous attention to time and rhythm, due regard being had to the articulations therein indicated. The performer should begin slowly, and not increase his speed until he has become familiar with the exercise. Too great a rapidity of execution does not always impart to the performance the brilliancy expected. Precision and regularity are the real foundation of an excellent execution.

#### ON THE CHORD OF THE DOMINANT SEVENTH.

The chord of the dominant seventh being the same in both major and minor keys, it becomes here the complement of the preceding studies. When practising it, the regularity which I have already enjoined, and which I cannot too strenuously recommend, should be carefully observed.

#### ON THE CHORD OF THE DIMINISHED SEVENTH.

This chord plays a conspicuous part in modern musical composition. Owing to its elastic nature, it is of incalculable service; for, consisting as it does solely of minor thirds, it may be interpreted in various different ways; and there are innumerable cases in which the musician may have recourse to it.

#### ON THE PAUSE.

I add to these studies a series of pauses in the form of preludes, in order to accustom the pupil to terminate a solo effectively. It would be advisable to transpose these pauses into all the different keys. Care must be taken to breathe whenever a rest occurs, so as to reach the end of the phrase with full power, and in perfect tune; otherwise the effect will be completely destroyed.

## OF THE INTERVALS.

1. 

2. 



# OF THE OCTAVES AND TENTHS.

3. 

4. 


5. 

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

## OF THE TRIPLETS.

6. 

7. 

8. 

2 2 2

## STUDIES IN SIXTEENTH NOTES.

9.

10.

11.

12.

## ON THE PERFECT MAJOR AND MINOR CHORD.

13.

The first system of music consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes, and includes various accidentals and dynamic markings.

**CHORD OF THE DOMINANT SEVENTH  
AND DIMINISHED SEVENTH.**

The second system of music consists of six staves, numbered 14, 15, and 16. Each number is placed at the beginning of the first staff of that section. The notation continues with complex rhythmic patterns and chordal structures, including many accidentals and dynamic markings.

**ON THE PAUSE.**

The third system of music consists of six staves, numbered 17. The notation features complex rhythmic patterns and chordal structures, including many accidentals and dynamic markings, and includes a trill (tr) in the lower staves.

# STUDIES ON TONGUEING.

## TONGUEING IN TRIPLET STACCATO.

The **STACCATO** consists in detaching, with regularity, a succession of notes without allowing the tongueing to be either too short or too long. In order to arrive at this degree of perfection, studies, which serve as basis, should be very slowly practised.

The student should first strive to pronounce with perfect equality the syllables:—



In order to impart more equality to the tongueing, it is necessary, when beginning, to prolong each syllable a little, so as to impart more equality to the tongueing. When great precision has been obtained in the utterance of the tongueing, it should then be more briefly emitted, in order to obtain the true **STACCATO**.

In pronouncing the syllables **TU, TU**, the tongue places itself against the teeth of the upper jaw, and in retiring pronounces the first two sounds. The tongue should then re-ascend to the roof of the mouth and obstruct the throat, — dilating itself by the effect of the pronunciation of the syllable **KU**, which by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this **TO-AND-FRO** motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

If this system of articulation be persevered in, no passage whatever will be found difficult; the production of tone on the cornet will be as easy as that on the flute; but to reach this end, the **PRONUNCIATION** must be perfectly pure. Experience has proved to me that to obtain a really irreproachable execution, it is necessary to pronounce the syllables *tu, tu, ku, tu, tu, ku, tu*, as has just been shown, and **NOT** the *du, du, gu, du, du, gu, du*; these latter, it is true, go faster, but do not sufficiently detail the sound.

The tongueing should not be too precipitated; for the auditor will then be no longer able to distinguish it.

## TONGUEING IN DOUBLE STACCATO.

This kind of **STACCATO** is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practiced slowly, — regard being had to the principles set forth for the tongueing in triple **STACCATO**.

The student should, first of all, pronounce the syllables:



As is seen, the tongue performs a to-and-fro movement, which it is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and **BRIO**.

## THE SLUR IN DOUBLE STACCATO.

In order to combine slurs with the double **STACCATO**, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing **STACCATOS** without having occasional reference to the slur.

This articulation is obtained by pronouncing the following syllables:



The syllable **TA** serves to strike the first note, and the syllable **A**, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on to the second note. This tongueing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music.



7.  *Tu tukutuku tu*




8.  *Tutukutuku tu*



9.  *ti tu kutuku tukutuku tu tu tukutukutuku tu*





10.  *Tu tukutuku kutukutuku*

*tutukutuku tu*



## TONGUEING IN DOUBLE STACCATO.

11.  *Tukutuku tu kutuku tu*



12.  *tu tukutukutuku tukutukuku tu*



13.  *Tukutukutuku tukutuku tu*



14. *Tu ku tu ku tu*

15. *Tu ku tu ku tu ku tu ku tu*

16. *Tu ku tu ku tu katu ku tukutuku tu*

**OF THE SLUR IN DOUBLE STACCATO.**

17. *Ta-atakata ta-atakata*

18. *Ta-a taka ta-atakata-a taka ta*

*Allegro.*  
19. *Ta - a ta ka ta kata ka ta - a ta ka ta - a ta ka ta*

# CHARACTERISTIC STUDIES.

1. *Allegro moderato.*

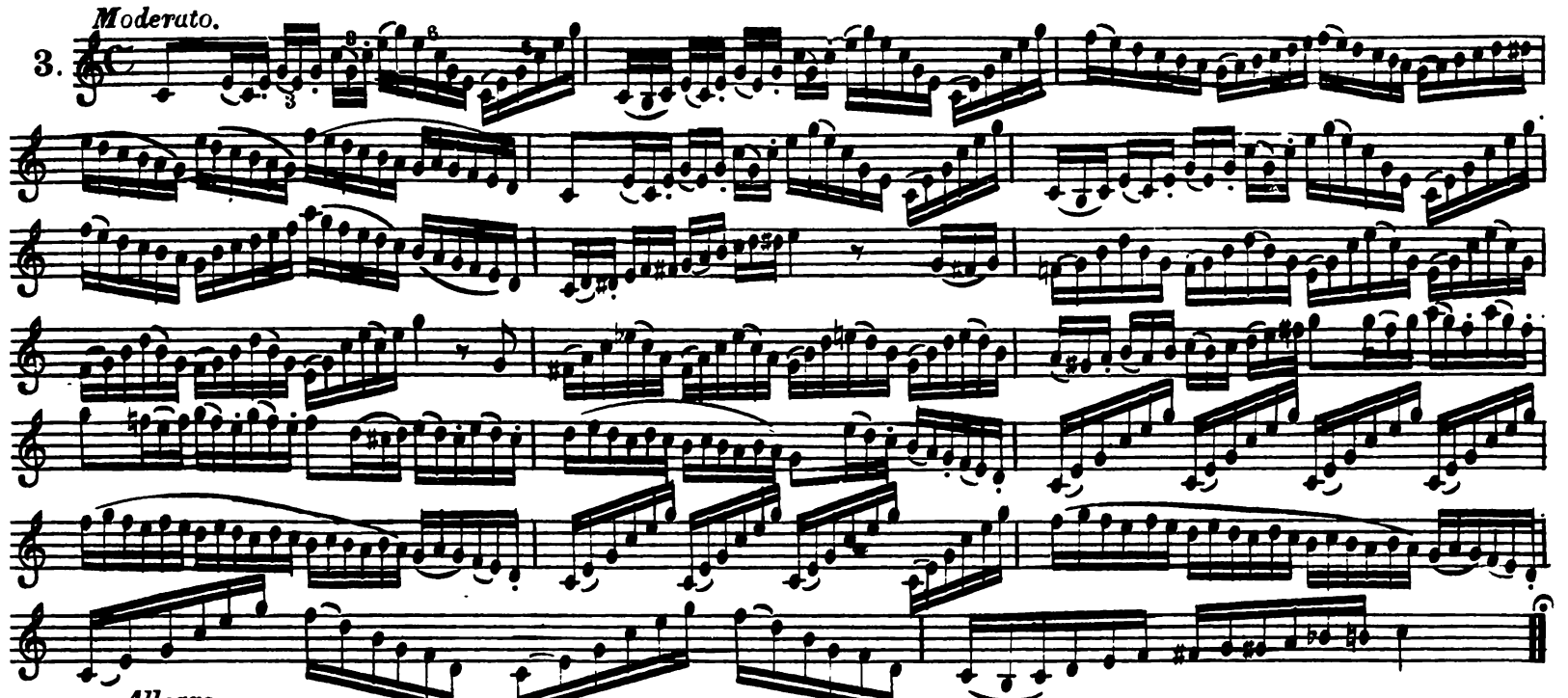
*tr* *tr* *Fine.* *D.S.*

2. *Legato.*

*rall.*



3. *Moderato.*



4. *Allegro.*



5. *Allegro.*



*Moderato.*

6.

Musical score for exercise 6, marked *Moderato*. The piece is in 6/8 time and consists of ten staves. The melody is highly intricate, featuring numerous slurs, ties, and grace notes. The bass line provides harmonic support with chords and some triplet patterns.

*Allegro.*

7.

Musical score for exercise 7, marked *Allegro*. The piece is in 2/4 time and consists of ten staves. The melody is highly intricate, featuring numerous slurs, ties, and grace notes. The bass line provides harmonic support with chords and some triplet patterns.

*Allegro moderato.*

8.

*tr*

*Allegro.*

9.

*rall.* *Più largo.* *rull. Più allegro.*

*Allegro.*

10. 

*Fine.**Allegretto.*

11. 

*Allegro moderato.*

12. 

*Fine.**dolce.**D.C.*

13. *p*

Musical score for exercise 13, measures 1-12. It consists of five staves of music in 4/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals and dynamic markings.

14. *8-Legato chromatique.*

Musical score for exercise 14, measures 1-12. It consists of five staves of music in 12/8 time, featuring a chromatic scale with slurs and a "Fine." marking at the end of the fifth staff.

Musical score for exercise 14, measures 13-24. It consists of five staves of music in 12/8 time, continuing the chromatic scale with slurs and a "D.S. al Fine: 8" marking at the end of the fifth staff.

# ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

*Allegro.*

1. 



*VARIATION.*

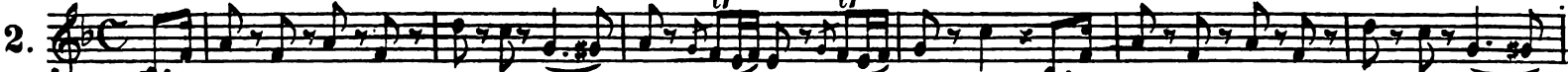




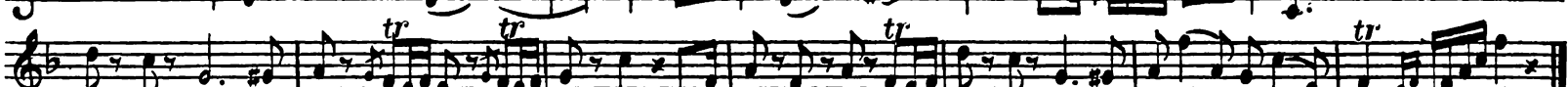


*D.C.*

*THEME & VARIATION.*

2. 





*VARIATION.*







## CASTA DIVA.

*Moderato.*

3. 





*Piu lento.*









# CAPRICE.

4. *Andantino.*

*rall.*

*Andante moderato.*

*Andante.*

## VOIS-TU LA NEIGE QUI BRILLE.

5. *Andante quasi allegretto.*

*rall.* A A A A *a tempo.*

1st. *Var.* *Allegro.*

*rall.*

2nd. *Var.*

## CAVATINA WITH VARIATIONS.

6. *Moderato.*

Musical score for Cavatina with Variations, measure 6. The score is in C major, 3/4 time, and is marked *Moderato*. It consists of six systems of four staves each. The first system includes a treble clef and a '6.' measure number. The notation includes various rhythmic values, accidentals, and phrasing slurs.

## CAVATINE DE BEATRICE DI TENDA.

7.

Musical score for Cavatine de Beatrice di Tenda, measure 7. The score is in C major, 3/4 time. It consists of two systems of four staves each. The first system includes a treble clef and a '7.' measure number. The second system is labeled '1st. Var.' and includes a '3' above the first measure, indicating a triplet.



2nd. Variation.

The 2nd Variation consists of six staves of music. The first three staves are in treble clef, and the last three are in bass clef. The music is characterized by rapid sixteenth-note passages, often with slurs and ties. Trills (tr) are used as ornaments on several notes. The key signature has one sharp (F#), and the time signature is 2/4.

THEME ACTEON.

The Theme Acteon is marked 'Allegro' and is in 2/4 time. It consists of five staves. The first staff is in treble clef, and the remaining four are in bass clef. The piece includes dynamic markings such as *f* (forte) and *tr* (trill). Tempo changes are indicated by *a tempo*, *Piu lento*, *rall.* (rallentando), and *tempo*. The key signature has one sharp (F#).

The Variation (Var.) is marked 'Vivace' and is in 2/4 time. It consists of five staves. The first staff is in treble clef, and the remaining four are in bass clef. The piece includes dynamic markings such as *f* (forte) and *tr* (trill). Tempo changes are indicated by *Piu lento*, *rall.* (rallentando), and *a tempo*. The key signature has one sharp (F#).

# FANTASIE BRILLANTE.

9. *Fine.* *D.S.* *8*

*1st. Variation.* *8* *Fine.*

*2nd. Variation.* *8* *rall.* *D.S.* *a tempo.*

*Fine.* *ritard.* *a tempo.* *rall.* *8* *D.S.*

# VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*

*1st. Variation.*

2nd. Variation.

Musical score for the 2nd variation, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *rall.* and *a tempo!*.

# AIR VARIE SUR LE PETIT SUISSE.

Andante.

Musical score for the first part of the Air Varié, consisting of two staves of music. It begins with a treble clef and a key signature of one sharp. The tempo is marked *Andante*. Dynamics include *rall.* and *ff*.

Variation.

Musical score for the Variation section, consisting of eight staves of music. It begins with a treble clef and a key signature of one sharp. The music is characterized by dense, rapid sixteenth-note passages. Dynamics include *ff*, *p*, *f*, and *rall.*.

*Allegro.*

*ritenuto.*

*presez.*

This section consists of six staves of music in 12/8 time. It begins with a tempo marking of *Allegro.* and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The music is divided into two measures by a double bar line. The second measure begins with a *ritenuto.* marking and ends with a *presez.* marking. The piece concludes with a final chord and a fermata.

## FANTAISIE AND VARIATIONS.

### SUR UN THEME ALLEMAND.

*Andante.*

12.

This section consists of three staves of music in 12/4 time, marked *Andante.* It begins with a measure number of 12. The melody is more melodic and slower than the first section, featuring a mix of eighth and quarter notes. The piece ends with a final chord and a fermata.

*Variation.*

This section consists of six staves of music in 3/4 time, marked *Variation.* The tempo is moderate. The melody is characterized by a series of eighth-note patterns and rests, creating a rhythmic and melodic variation on the theme. The piece concludes with a final chord and a fermata.

FINALE.

Musical score for the Finale section, consisting of six staves of music in 3/4 time with a key signature of one flat. The music features various rhythmic patterns, including triplets and sixteenth notes, and includes performance markings such as 'tr' and 'f'.

VARIATIONS SUR UN THEME FAVORI.

*Andante non troppo.*

Musical score for the first variation, starting with measure 13. It consists of two staves of music in 6/8 time with a key signature of one flat. Performance markings include 'rall.', 'a tempo.', and 'p'.

1st. Variation.

Musical score for the first variation, consisting of four staves of music in 6/8 time with a key signature of one flat. Performance markings include 'p' and 'rall.'.

2nd. Variation.

Musical score for the second variation, consisting of five staves of music in 6/8 time with a key signature of one flat. Performance markings include 'rall.', 'a tempo.', and 'D.C.'.

# CARNAVAL DE VENISE.

*Allegretto.*

14.

*Variation.*

# THE ART OF PHRASING.

## ONE HUNDRED CLASSIC AND POPULAR MELODIES.

### Wont You Tell Me Why Robin.

Claribel.

1. Musical score for 'Wont You Tell Me Why Robin' by Claribel. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with a piano (*p*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic. The third staff features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fourth staff concludes with a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking.

### Lonely Am I No Longer. (Preciosa.)

Weber.

2. Musical score for 'Lonely Am I No Longer' by Weber. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with a piano (*p*) dynamic. The second staff continues the melody with a mezzo-forte (*mf*) dynamic.

### O Moment Enchanteur. (From Massiniello.)

Verdi.

3. Musical score for 'O Moment Enchanteur' by Verdi. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/8 time signature. The melody starts with a piano (*p*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres.*) marking. The third and fourth staves continue the melody with various dynamics including forte (*f*) and mezzo-forte (*mf*).

### As When Morning Dews. (Ernani.)

Verdi.

4. Musical score for 'As When Morning Dews' by Verdi. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with a piano (*p*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic and includes a dolce marking. The third and fourth staves continue the melody with dynamics including piano (*p*) and *espress molto*.

Rouse The Slumbering Lion. (Ernani.)

Verdi.

5. *Maestoso.*  
 Musical score for 'Rouse The Slumbering Lion' (Ernani) by Verdi. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a *f* dynamic marking. The second staff includes a *mf* dynamic marking and the instruction 'With enthusiasm.' followed by a triplet of eighth notes. The third staff concludes with 'D.C. al Fine.' and a final *f* dynamic marking.

Is Jennie True To Me.

Danks.

6. *Andante Grazioso.*  
 Musical score for 'Is Jennie True To Me' by Danks. It consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a *p* dynamic marking. The second staff includes a *mf* dynamic marking and a *rit.* instruction. The piece concludes with 'D.C. al Fine.' and a *p* dynamic marking.

Not A Sparrow Falleth.

D.C. al Fine.

7. *Moderato.*  
 Musical score for 'Not A Sparrow Falleth.' It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a *p* dynamic marking. The second staff includes a *pp* dynamic marking and the instruction 'Piu piu animato.' followed by a triplet of eighth notes. The third staff includes a *mf* dynamic marking and the instruction 'Piu tranquillo.' followed by a triplet of eighth notes. The piece concludes with 'D.C. al Fine.' and a *f* dynamic marking.

Aria. (From Ernani.)

Verdi.

8. *Andante mosso.*  
 Musical score for an Aria (From Ernani) by Verdi. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a *p* dynamic marking. The second and third staves continue the melodic line with various dynamics and articulations.

Cavatina. (Ernani.)

*Andantino.*

9. *Andantino.*  
 Musical score for a Cavatina (Ernani). It consists of two staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a *p* dynamic marking. The second staff includes a *pp* dynamic marking and the instruction 'sotto voce.' followed by a triplet of eighth notes. The piece concludes with a *f* dynamic marking.

Oh de' verd' Anni mier. (Ernani.)

*Andante con moto.*

*leggerissimo.* Verdi.

10. *Andante con moto.*  
 Musical score for 'Oh de' verd' Anni mier' (Ernani) by Verdi. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a *pp* dynamic marking. The second staff includes a *mf* dynamic marking. The third staff concludes with a *f* dynamic marking and a *ff* dynamic marking.



Nel Mirarti. Puritani.

Bellini.

11. *Allegro piu maestoso.* *rall.* *tempo.*  
*mf*

Soffriva Nel Pianto. (Lucia.)

12. *Larghetto.*  
*p* *rall.* *tempo.*  
*f*

Cavatina. (Lucia.)

13. *Moderato.*  
*p* *mf*

Qui del Padre Ancor Respira. (Lucia.)

14. *Moderato.*  
*f* *affrett un poco.*  
*tempo.* *ff*

Aria. (Lucia.)

15. *Larghetto.*  
*p* *rit.* *poco piu.*  
*rit.* *a tempo.*

Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*  
*p*

Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Ardante*  
*p*

When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*  
*p*

Finale. (Lucia.)

*Moderato.*

19. *p*

Come Back Annie.

*Andante.*

Hatton.

20. *p*  
*ad lib.* *a tempo.*

When The Swallows Homeward Fly.

*Andantino.*

Abt.

21. *p*

### My Native Highland Home.

Bishop.

*Allegro moderato.*

22.

### Andante.

*Andante*

Beethoven.

23.

### The Swallow.

*Andante moderato.*

Pinsuti.

24.

### Looking Back.

*Andante moderato.*

Sullivan.

25.

### Auld Robin Gray.

*Andante, con espress.*

26.

### Angels Ever Bright And Fair.

*Larghetto.*

Handel.

27.

## There's Nothing Like A Fresh'ning Breeze

Rundeegger.

28. *Spirited*  
*mf* *f*  
*marcato.* *mp.* *rit.* *f* *f*

## The Rose Of The Alps.

Linley.

29. *Allegretto.*  
*p* *f* *p*  
*rit.* *tempo.* *p* *mf* *f*

## Bonnie Jean.

*Moderato.*

30. *mf*

## Killarney.

*Moderato.*

Balfe.

31. *p* *mf* *rull.*  
*a tempo.* *pp* *crescendo.* *f*

## Shadow Dance. (From Dinorah.)

*Allegretto.*

32. *p* *mf* *f* *p* *f*

## Deal With Me Kindly.

33. *Andante.*  
*p*  
*rit.*

Musical score for 'Deal With Me Kindly' in 6/8 time, key of D major. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andante' and the dynamics start at 'p'. The second staff continues the melody and includes a 'rit.' marking towards the end.

## O Luce. Linda.

34. *p*  
*Donizetti.*  
*f*  
*rit.*  
*f*  
*p*  
*rit.*

Musical score for 'O Luce. Linda.' in 4/4 time, key of B-flat major. It consists of six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked 'Andante' and the dynamics start at 'p'. The score includes various markings such as 'Donizetti.', 'f', 'rit.', and 'p' throughout.

## Home So Blest.

35. *Andante.*  
*p*  
*mf*  
*f*  
*Abt.*

Musical score for 'Home So Blest.' in 3/4 time, key of B-flat major. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics start at 'p'. The score includes markings for 'mf', 'f', and 'Abt.'.

## Romance. (From L'Eclair.)

36. *Andante espress.*  
*Herve.*

Musical score for 'Romance (From L'Eclair)' in 3/4 time, key of B-flat major. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante espress.' and the composer is 'Herve'.

Questa O Quella Per Me Pari Sono. (Rigoletto.)

*Allegretto.*

37.

Die Schonsten Angen.

*Appassionato, ma tempo, rall.*

Stigelli.

38.

La Donna E Mobile. (Rigoletto.)

*Con brio.*

Verdi.

39.

The Watch On The Rhine..

*Muostoso.*

40.

Theme From A March by Reviere.

*Marziale.*

41.

### Chant D'Amour.

*Andante moderato.*

42. *p con espress.*  
*mf* *f* *rit. dolce.*

### Souvenir Du Homer.

*Moderato.*

*Rollinson. rit.*

43. *a tempo. mf*  
*p* *rit.* *maestoso.* *f* *a tempo elegante.*  
*f* *p* *rit.* *f* *Cadenza.* *f* *mf* *pp*

### La Mia Letizia. (I Lombardi.)

*Andante.*

*Verdi.*

44. *p* *f*

### Old Folks At Home.

*Andante. legato con espress.*

45. *p* *mf*

### Libiamo Ne'Lieti Calici. (Traviata.)

*Allegretto.*

*Verdi.*

46. *p* *f* *ff* *p*

Va Pensiero. (Vladimir Tchaikovsky)

Moderato.

Verdi.

47.

Musical score for 'Va Pensiero' by Verdi, measures 47-52. The score is in 3/4 time and features a complex rhythmic pattern with many triplets. Dynamics include *mf*, *f*, and *p*.

Cielo Di Stelle Orbato. (Simon Boccanegra.)

Andante.

Verdi.

48.

Musical score for 'Cielo Di Stelle Orbato' by Verdi, measures 48-53. The score is in 9/8 time and features a slower, more melodic line. Dynamics include *p*, *f*, and *rit.*

Old Tubal Cain.

Allegro moderato.

Russel.

49.

Musical score for 'Old Tubal Cain' by Russel, measures 49-54. The score is in 6/8 time and features a lively, rhythmic melody. Dynamics include *p*, *mf*, and *ad lib.*

Kathleen Mavourneen. (Irish Medley.)

Andante.

Crouch.

50.

Musical score for 'Kathleen Mavourneen' by Crouch, measures 50-55. The score is in 4/4 time and features a simple, melodic line. Dynamics include *p*.



Let Me Dream Again.  
*Andante espress.*

Sullivan.

51.

51. Musical score for 'Let Me Dream Again' by Sullivan. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked 'Andante espress.'. The score includes dynamic markings such as *pp*, *f*, and *ff*, and performance instructions like *rall. un poco piu lento.*, *appassionata.*, and *con serui.*

Market Day.

*Allegretto.*

Virien.

52.

52. Musical score for 'Market Day' by Virien. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of six staves of music. The tempo is marked 'Allegretto.'. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *rit.*

Thou'rt Like Unto A Flower.

*Moderato.*

Rubinstein.

53.

53. Musical score for 'Thou'rt Like Unto A Flower' by Rubinstein. The piece is in 2/4 time with a key signature of one flat (Bb). It consists of four staves of music. The tempo is marked 'Moderato.'. The score includes dynamic markings such as *p* and *f*, and performance instructions like *rit.*

Flow Gently Sweet Afton.

*Andante moderato.*

54.

54. Musical score for 'Flow Gently Sweet Afton' by Rubinstein. The piece is in 2/4 time with a key signature of one flat (Bb). It consists of three staves of music. The tempo is marked 'Andante moderato.'. The score includes dynamic markings such as *pp*, *p*, and *mf*, and performance instructions like *f* and *p*.

## Katy Darling. Old Song.

*Moderato.*

55.

Musical score for 'Katy Darling' in C major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

## Gentle Annie. Old Song.

*Andantino.*

56.

Musical score for 'Gentle Annie' in C major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is slower and more lyrical than the previous piece, featuring a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

## My Lodging Is On The Cold Ground. Old Song.

*Andante.*

57.

Musical score for 'My Lodging Is On The Cold Ground' in C major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is in a slower tempo, with a focus on eighth notes. The piece concludes with a double bar line and repeat dots.

## Come Lasses And Lads. Tune of "Charles II"

*Allegretto. With spirit.*

58.

Musical score for 'Come Lasses And Lads' in C major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is lively and rhythmic, with a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

## The Bells Whisper.

*Andantino.*

59.

Musical score for 'The Bells Whisper' in C major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is slow and features a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

## Five O'Clock In The Morning.

*Moderato, con espress.*

60.

Musical score for 'Five O'Clock In The Morning' in C major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is moderate in tempo and expressive, with a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

### Kelvin Grove. (Scotch Song.)

61. *Moderato.*  
*ff*  
*p*  
*f*

Musical score for 'Kelvin Grove' (Scotch Song). It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is 'Moderato'. The first measure is marked 'ff' (fortissimo). The second and third staves are in the same key and time signature. The second staff begins with a 'p' (piano) dynamic, and the third staff ends with an 'f' (forte) dynamic.

### Thema.

*Allegretto.*

De Beriot.

62. *p*

Musical score for 'Thema' by De Beriot. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is 'Allegretto'. The first measure is marked 'p' (piano). The second staff is in the same key and time signature.

### Thema From Serenade.

*Andante. dolce.*

Chapelle.

63. *p*  
*piu animato.*  
*f*  
*tempo.*  
*p dolce.*  
*Larghetto.*  
*animaz.*  
*rall.*

Musical score for 'Thema From Serenade' by Chapelle. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The tempo is 'Andante. dolce.'. The first measure is marked 'p' (piano). The second staff is in the same key and time signature, with dynamics 'piu animato.' and 'f' (forte). The third staff is in the same key and time signature, with dynamics 'tempo.', 'p dolce.', 'Larghetto.', and 'animaz.'. The piece ends with a 'rall.' (ritardando) marking.

### Profugo Regetto.

*Larghetto.*

Flowtow.

64. *p*  
*ad lib.*

Musical score for 'Profugo Regetto' by Flowtow. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The tempo is 'Larghetto.'. The first measure is marked 'p' (piano). The second and third staves are in the same key and time signature. The third staff ends with an 'ad lib.' (ad libitum) marking.

### The Minstrel Boy. (Old Irish Melody.)

*Risolute.*

65. *mf*  
*f*  
*p*

Musical score for 'The Minstrel Boy' (Old Irish Melody). It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The tempo is 'Risolute.'. The first measure is marked 'mf' (mezzo-forte). The second staff is in the same key and time signature, with dynamics 'f' (forte) and 'p' (piano).

### Maiblumen.

*Lento.*

Oesten.

66.

Musical score for 'Maiblumen' by Oesten. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The tempo is 'Lento.'. The second and third staves are in the same key and time signature. The fourth staff is in the same key and time signature.

## Air From Lucrezia Borgia.

*Allegro moderato.*

67.

mf

Three staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *mf*. The piece concludes with a double bar line and repeat dots.

## Annie Laurie.

*Andante, con espress.*

68.

*p* *ad lib.*

Three staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *p*. The second staff includes the instruction *ad lib.*. The piece concludes with a double bar line and repeat dots.

## The Old Pink Thorn.

*Moderato.*

69.

*a tempo.* *rall.* *f* *Claribel.*

Two staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *a tempo.* and *rall.*. The second staff includes the instruction *f*. The piece concludes with a double bar line and repeat dots.

## Do You Remember.

*Andante.*

70.

*p* *Claribel.*

Three staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *p*. The piece concludes with a double bar line and repeat dots.

## Austrian Song.

*Allegretto.*

71.

Three staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *Allegretto.*. The piece concludes with a double bar line and repeat dots.

## Strangers Yet. \*

*Andante moderato.*

72.

*mf* *p* *Claribel.*

Two staves of music in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *mf* and *p*. The piece concludes with a double bar line and repeat dots.

Sorta E La Luna. (Norma.)

Bellini.

73. *Maestoso.*

*f* *mf* *p* *ff*

Io Penso A Te. (Ballad.)

Claribel.

74. *Andante. legato.*

*p*

Through The Jessamine.

Claribel.

75. *Moderato.*

Marion's Song.

Claribel.

76. *Allegretto.*

*rull.*

E Saltiam. (Linda.)

Donizetti.

77. *Allegro.*

John's Dream. (Paganotti.)

Meyerbeer.

78. *Wrest's*

*pp*

ARIA. When He Is Here. (Sorcerer.)

Sullivan.

79.

*p*

*rail.*

Angel Faces.

*Moderato.*

Laurence.

80.

*p*

Il Balen Del Suo Sorriso. (Il Trovatore.)

*Largo.*

Verdi.

81.

*p*

*espress.*

*f*

*f*

*sf*

Infelice! Etno Crede. Ernani.

*Andante.*

82.

Musical score for 'Infelice! Etno Crede. Ernani.' in C major, 2/4 time. The score consists of five staves. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line.

A Chaplet Of Roses.

*Allegro moderato. Brillante.*

*Puritani.*

83.

Musical score for 'A Chaplet Of Roses.' in G major, 2/4 time. The score consists of three staves. It begins with a mezzo-forte (*mf*) dynamic marking. The music is characterized by rapid sixteenth-note passages and includes a trill (*tr*) in the second staff. The piece ends with a double bar line.

The Throw Of Dice Allures.

(Ernani.)

*Allegro. con brio.*

*Verdi.*

84.

Musical score for 'The Throw Of Dice Allures.' in G major, 6/8 time. The score consists of five staves. It begins with a mezzo-forte (*mf*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as *f*, *p*, and *ff*. The piece concludes with a double bar line.

O Tu Che L'alma Adora. (Ernani.)

*Allegro. con brio.*

*dolce.*

85.

Musical score for 'O Tu Che L'alma Adora' (Ernani). It consists of three staves. The first staff is the vocal line, starting with a piano (*p*) dynamic and marked *Allegro. con brio.* The second and third staves are piano accompaniment. The second staff is marked *Brillante.* and *dolce.* The third staff is marked *Allarg. con grazia.* and *con forza* (*f*).

Da Quelli Che t'ho Veduta. (Ernani.)

*Andantino.*

86.

Musical score for 'Da Quelli Che t'ho Veduta' (Ernani). It consists of three staves. The first staff is the vocal line, starting with a piano (*p*) dynamic and marked *Andantino.* The second and third staves are piano accompaniment. The second staff is marked *stent.* The third staff is marked *Cadenza.*

Vien Diletto. (Puritani.)

*Allegro moderato.*

Bellini.

87.

Musical score for 'Vien Diletto' (Puritani) by Bellini. It consists of four staves. The first staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and marked *Allegro moderato.* The second and third staves are piano accompaniment. The second staff is marked *mf*. The third staff is marked *f*. The fourth staff is marked *Cad.*

Andante from Puritani.

*Andante.*

Bellini.

88.

Musical score for 'Andante from Puritani' (Bellini). It consists of four staves. The first staff is the vocal line, starting with a piano (*p*) dynamic and marked *Andante.* The second and third staves are piano accompaniment. The second staff is marked *rall.* The third staff is marked *a tempo.*

Send Forth The Call Victorious. (Puritani.)

*Piu maestoso.*

89.

Musical score for 'Send Forth The Call Victorious' (Puritani). It consists of two staves. The first staff is the vocal line, starting with a forte (*f*) dynamic and marked *Piu maestoso.* The second staff is piano accompaniment, starting with a piano (*p*) dynamic.



Air from Maria Padilla

*Commodo.*

*benzotti.  
alando, dim.*

90.

Three staves of music. The first staff is in treble clef with a 6/8 time signature. It starts with a piano (*p*) dynamic and includes markings for *rit.* and *rall.*. The second and third staves are in bass clef. The first staff of the second system has a *pa tempo.* marking.

Minnet. From the Sorcerer.

*Tempo di minnet.*

Sullivan.

91.

Two staves of music. The first staff is in treble clef with a 3/4 time signature. It starts with a piano (*p*) dynamic. The second staff is in bass clef and includes markings for *mf tr*, *f*, and *rit.*.

Gipsy Music. (From Precioso.)

*Viva.*

92.

Two staves of music. The first staff is in treble clef with a 2/4 time signature. It starts with a piano (*p*) dynamic and includes a *rit.* marking.

Credeasi Misera. (Puritani.)

*Largo maestoso.*

*ff*

Bellini.

93.

Two staves of music. The first staff is in treble clef with a 4/4 time signature. It starts with a piano (*p*) dynamic.

Tutto E Gioja. (Somnambula.)

*Allegro moderato assai.*

Bellini.

94.

Three staves of music. The first staff is in treble clef with a 4/4 time signature. It starts with a piano (*p*) dynamic.

Alice Where Art Thou.

*Andante con espress.*

Ascher.

95.

Four staves of music. The first staff is in treble clef with a 3/4 time signature. It starts with a piano (*p*) dynamic.

Caprice.  
Andante maestoso.

Rollinson.

96.

Through The Wood We Gaily Bounded.

Andantino.

Donizetti.

97.

Waltz.

St. Jacome.

98.

Thema.  
Andante.

St. Jacome.

Fine.

99.

The Maid O' Dundee.

Moderato.

Gilbert.

100.

# SIXTY DUETTS.

## Home Sweet Home.

Howard.

*Andante.*

1.

Musical score for 'Home Sweet Home' in C major, 4/4 time. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system ends with a piano (*p*) dynamic. The piece concludes with a repeat sign.

## Last Rose Of Summer.

Irish Melody.

*Adagio.*

2.

Musical score for 'Last Rose Of Summer' in D major, 4/4 time. The score consists of two systems of two staves each. The first system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The second system includes a ritardando (*rit.*) marking. The piece features several triplet markings and ends with a repeat sign.

## The Wee Bird.

Linley.

*Moderato.*

3.

Musical score for 'The Wee Bird' in C major, 4/4 time. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a ritardando (*rit.*) marking. The third system includes a *Piu lento.* marking. The piece concludes with a repeat sign.

### Song Of Spring.

*Allegretto.*

Rollinson.

4.

Musical score for 'Song Of Spring' in 6/8 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system features a variety of dynamics including *mf*, *p*, *P*, *mf*, *mf*, *f*, *p*, and *p rit.*

### The Rose Of Allandale.

*Moderato.*

Nelson.

5.

Musical score for 'The Rose Of Allandale' in 3/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) dynamics. The third system features dynamics including *p*, *f*, *p*, *f*, *mf ad lib.*, and ends with *Fine.*

### Air From Lucia.

*Moderato.*

Operatic Melody.

6.

Musical score for 'Air From Lucia' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system features dynamics including *f*, *pp*, and *f*.

### Fly Forth O Gentle Dove.

*Andante grazioso.*

*Pisnuti.*

7.

First system of musical notation for 'Fly Forth O Gentle Dove'. It consists of two staves in 4/4 time with a key signature of two flats. The melody is marked with a piano (*p*) dynamic.

Second system of musical notation for 'Fly Forth O Gentle Dove'. It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Fly Forth O Gentle Dove'. It includes dynamic markings for *f*, *con anima.*, *rit.*, and *p*.

### La Rose.

*Andantino.*

8.

First system of musical notation for 'La Rose'. It consists of two staves in 4/4 time with a key signature of one flat. The melody is marked with a piano (*p*) dynamic.

Second system of musical notation for 'La Rose'. It includes dynamic markings for *rit.* and *p*.

### De Beriot's Seventh Air.

*Moderato.*

*De Beriot.*

9.

First system of musical notation for 'De Beriot's Seventh Air'. It consists of two staves in 4/4 time with a key signature of one flat. The melody is marked with a mezzo-forte (*mf*) dynamic.

Second system of musical notation for 'De Beriot's Seventh Air'. It continues the melody and accompaniment.

Third system of musical notation for 'De Beriot's Seventh Air'. It includes dynamic markings for *f* and first/second endings.

Meadow Dance.  
*Allegro.*

Rollinson.

10.

Musical score for Meadow Dance, measures 10-18. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a 'Fine' marking and a mezzo-forte (*mf*) dynamic. The third system ends with 'D.C.' (Da Capo).

Alma Redemptoris.

Melody Religieuse.

11.

Musical score for Alma Redemptoris, measures 11-18. It consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The second system includes forte (*f*) and piano (*p*) dynamics.

Juanita.  
*Andantino, con express.*

Norton.

12.

Musical score for Juanita, measures 12-18. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic.

# What Are The Wild Waves Saying.

Glover.

*Andante con espress.*

13.

Musical score for 'What Are The Wild Waves Saying.' by Glover. The score consists of five systems of two staves each. The first system includes the tempo marking *Andante con espress.* and the dynamic marking *p*. The second system includes the dynamic marking *dolee.*. The third system includes the dynamic markings *piu animato.* and *agitato.*. The fourth system includes the dynamic marking *P* and the tempo marking *lento, rit.*. The fifth system includes the dynamic marking *a tempo.* and the dynamic marking *f*. The score concludes with a *rit.* marking.

# Nancy Lee.

Adams.

14.

Musical score for 'Nancy Lee.' by Adams. The score consists of four systems of two staves each. The first system includes the dynamic marking *mf* and the tempo marking *spirited*. The second system includes the dynamic marking *f*. The third system includes the dynamic marking *pp*. The fourth system includes the dynamic marking *mf*. The score concludes with a *ff* marking.

### In The Starlight.

*Allegretto.*

15.

First system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *f* (forte).

Second system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff has a *rit.* (ritardando) marking. The lower staff continues the accompaniment.

Third system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff begins with a dynamic of *mf* (mezzo-forte).

Fourth system of musical notation for 'In The Starlight.' It consists of two staves. The upper staff has a fermata over the final note. The lower staff continues the accompaniment.

### How Can I Leave Thee.

*Andante espressione.*

*German Song.*

16.

First system of musical notation for 'How Can I Leave Thee.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *p* (piano).

Second system of musical notation for 'How Can I Leave Thee.' It consists of two staves. The upper staff has dynamics of *pp* (pianissimo), *p*, *f*, *rit.*, and *pp*. The lower staff continues the accompaniment.

### The Danube River.

*Tempo di Mazurka.*

*Aide.*

17.

First system of musical notation for 'The Danube River.' It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a dynamic of *p* and the instruction *espressioné*.

Second system of musical notation for 'The Danube River.' It consists of two staves. The upper staff has a *slower:* marking. The lower staff has a *tempo.* marking.

Third system of musical notation for 'The Danube River.' It consists of two staves. The upper staff has dynamics of *p*, *f*, and *p*. The lower staff continues the accompaniment.



"E Il Sol Dell Anima."

*Andantino.*

*Rigolette.*

18.

Musical score for "E Il Sol Dell Anima" in 3/8 time. The score consists of two systems of two staves each. The first system includes dynamics *p*, *mf*, and *f*. The second system includes *p*. The piece concludes with a repeat sign.

May Dance.

*Allegro.*

*Rollinson.*

19.

Musical score for "May Dance" in 6/8 time. The score consists of two systems of two staves each. The first system includes dynamics *mf repeat.* and *pp*. The second system includes *p* and *f*. The piece concludes with the word *Fine.*

Eva Waltz.

*Rollinson.*

20.

Musical score for "Eva Waltz" in 3/4 time. The score consists of two systems of two staves each. The first system includes dynamics *p* and *f*. The second system includes *f*. The piece concludes with a repeat sign.

Tag.

*Moderato.*

*Rollinson.*

21.

Musical score for "Tag" in 3/4 time. The score consists of two systems of two staves each. The first system includes dynamics *mf* and *f*. The second system includes *mf* and *f*. The piece concludes with the marking *D.C.* and a repeat sign.

### Like The Lark.

*Allegretto*

*Abt.*

22.

Musical notation for the first system of 'Like The Lark'. It consists of two staves. The first staff begins with a piano (*p*) dynamic and an *mf* dynamic later. The second staff has a *mf* dynamic. The music is in 2/4 time and features a light, airy melody.

Musical notation for the second system of 'Like The Lark'. It consists of two staves. The first staff has a forte (*f*) dynamic. The second staff has a *f* dynamic. The music continues with a similar light, airy melody.

### Scenes That Are Brightest.

*Cantabile. moderato.*

*Wallace.*

23.

Musical notation for the first system of 'Scenes That Are Brightest'. It consists of two staves. The first staff begins with a piano (*p*) dynamic and an *mf* dynamic later. The second staff has a *mf* dynamic. The music is in 3/4 time and features a more melodic and expressive style.

Musical notation for the second system of 'Scenes That Are Brightest'. It consists of two staves. The first staff has a forte (*f*) dynamic. The second staff has a *mf* dynamic. The music continues with a melodic and expressive style, ending with a cadence (*Cad.*) and *ad lib.* marking.

### The Lone One By The Sea.

*Moderato.*

*Cor.*

24.

Musical notation for the first system of 'The Lone One By The Sea'. It consists of two staves. The first staff begins with a piano (*p*) dynamic and a *rit.* marking later. The second staff has a *rit.* marking. The music is in 3/4 time and features a more somber and expressive style.

Musical notation for the second system of 'The Lone One By The Sea'. It consists of two staves. The first staff has a *rit.* marking. The second staff has a *rit.* marking. The music continues with a somber and expressive style.

Musical notation for the third system of 'The Lone One By The Sea'. It consists of two staves. The first staff begins with a pianissimo (*pp*) dynamic and a *rit.* marking later. The second staff has a *rit.* marking. The music continues with a somber and expressive style.

### You And I.

*Moderato.*

*Claribel.*

25.

Musical notation for the first system of 'You And I'. It consists of two staves. The first staff begins with a piano (*p*) dynamic and an *mf* dynamic later. The second staff has an *mf* dynamic. The music is in 3/4 time and features a more melodic and expressive style.

Musical notation for the second system of 'You And I'. It consists of two staves. The first staff has a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic and a forte (*f*) dynamic later. The music continues with a melodic and expressive style.

### My Heart's With My Norah.

Damarre.

26.

*Moderato.*  
*p* *p*  
*mf* *f* *p* *f* *p*

Musical score for 'My Heart's With My Norah' by Damarre. It consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first staff has dynamics 'p' and 'p'. The second staff has dynamics 'mf', 'f', 'p', 'f', and 'p'. The piece ends with a double bar line.

### With The Angels By And Bye.

Merriman.

27.

*Moderato.*  
*p* *p* *mf rit.*  
*mf* *f* *rit.* *p*

Musical score for 'With The Angels By And Bye' by Merriman. It consists of two systems of two staves each. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first staff has dynamics 'p', 'p', and 'mf rit.'. The second staff has dynamics 'mf', 'f', 'rit.', and 'p'. The piece ends with a double bar line.

### Hear Me Norma.

Bellini.

28.

*Andantino.*  
*mf* *f* *p*

Musical score for 'Hear Me Norma' by Bellini. It consists of four systems of two staves each. The first system starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Andantino'. The first staff has dynamics 'mf', 'f', and 'p'. The second staff has dynamics 'mf', 'f', and 'p'. The piece ends with a double bar line.

**The Heart Bowed Down.**

*Larghetto cantabile.*

*Balfe.*

29.

**Speak To Me.**

*Sostenuto assai.*

*Campana.*

30.

### Blue Bells Of Scotland.

*Andante moderato.*

*Scotch Air.*

31.

First system of musical notation for 'Blue Bells Of Scotland'. It consists of two staves in C major, 2/4 time. The upper staff begins with a treble clef and a piano (*p*) dynamic marking. The lower staff begins with a bass clef. The music features a simple melody with accompaniment.

Second system of musical notation for 'Blue Bells Of Scotland'. It continues the melody from the first system. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The system concludes with a repeat sign.

### The Harp That Once Thro' Tara's Halls.

*Andante.*

*Irish Air.*

32.

First system of musical notation for 'The Harp That Once Thro' Tara's Halls'. It consists of two staves in C major, 2/4 time. The upper staff begins with a treble clef and a piano (*p*) dynamic marking. The lower staff begins with a bass clef.

Second system of musical notation for 'The Harp That Once Thro' Tara's Halls'. It continues the melody from the first system. The system concludes with a repeat sign.

### Within A Mile Of Edinboro' Town.

*Scotch Air.*

33.

First system of musical notation for 'Within A Mile Of Edinboro' Town'. It consists of two staves in C major, 2/4 time. The upper staff begins with a treble clef and a piano (*p*) dynamic marking. The lower staff begins with a bass clef.

Second system of musical notation for 'Within A Mile Of Edinboro' Town'. It continues the melody from the first system. The system concludes with a repeat sign.

### Those Evening Bells.

*Andantino.*

*English Song.*

34.

First system of musical notation for 'Those Evening Bells'. It consists of two staves in C major, 2/4 time. The upper staff begins with a treble clef and a piano (*p*) dynamic marking. The lower staff begins with a bass clef. A *cres.* (crescendo) marking is present in the lower staff.

Second system of musical notation for 'Those Evening Bells'. It continues the melody from the first system. A *cres.* (crescendo) marking is present in the lower staff. The system concludes with a repeat sign.

Petite March.

*Maestoso.*

Rollinson.

35.

First system of musical notation for 'Petite March'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The first measure of the upper staff is marked with a dynamic of *mf*. The piece concludes with a *Fine.* marking.

*Grazioso.*

Second system of musical notation for 'Petite March'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The first measure of the upper staff is marked with a dynamic of *p*. The piece concludes with a *D.C. al Fine.* marking.

Long, Long, Weary Day.

Geman Song.

36.

First system of musical notation for 'Long, Long, Weary Day'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lower staff begins with a bass clef and a 2/4 time signature.

Second system of musical notation for 'Long, Long, Weary Day'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lower staff begins with a bass clef and a 2/4 time signature.

Then You'll Remember Me

*Moderato.*

Bohemian Girl.

37.

First system of musical notation for 'Then You'll Remember Me'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The first measure of the upper staff is marked with a dynamic of *p*.

Second system of musical notation for 'Then You'll Remember Me'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The piece concludes with a *f* dynamic marking.

The Woodbird's Song.

*Moderato.*

Glover.

38.

First system of musical notation for 'The Woodbird's Song'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The first measure of the upper staff is marked with a dynamic of *p*.

Second system of musical notation for 'The Woodbird's Song'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C). The piece concludes with a *rall.* marking and a *a tempo.* marking.

Third system of musical notation for 'The Woodbird's Song'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lower staff begins with a bass clef and a common time signature (C).

Air From Traviata.

Maestoso.

Verdi. 87

39.

First system of musical notation for 'Air From Traviata'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano dynamic (*p*).

Second system of musical notation for 'Air From Traviata'. It consists of two staves. The upper staff continues from the first system. The lower staff is marked with a mezzo-forte dynamic (*mf*).

Third system of musical notation for 'Air From Traviata'. It consists of two staves. The upper staff is marked with a piano dynamic (*p*).

Can I Trust To My Heart Delighted. Puritana.

Bellini.

40.

Andantino.

First system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano dynamic (*p*) and features numerous triplets.

Second system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The upper staff continues from the first system.

Third system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The lower staff is marked with the instruction 'gradually increasing the time.' and a forte dynamic (*f*).

Fourth system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The lower staff is marked with the instruction 'stringendo.' and a forte dynamic (*f*).

Reverie.

Andante

Rollinson.

41.

First system of musical notation for 'Reverie'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The lower staff begins with a bass clef and the same key signature and time signature.

Second system of musical notation for 'Reverie'. It consists of two staves. The upper staff is marked with a piano dynamic (*p*) and the instruction 'rall.' (rallentando).

### Duett From Lucia.

*Larghetto.*

42.

First system of musical notation for 'Duett From Lucia'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

Second system of musical notation for 'Duett From Lucia'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte (*f*) dynamic.

Third system of musical notation for 'Duett From Lucia'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte (*f*) dynamic.

### Nocturne.

*Andante.*

43.

First system of musical notation for 'Nocturne'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and an 8/8 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

Second system of musical notation for 'Nocturne'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and an 8/8 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a mezzo-forte (*mf*) dynamic.

### Artistic Galop.

*Rollinson.*

44.

First system of musical notation for 'Artistic Galop'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

Second system of musical notation for 'Artistic Galop'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte (*f*) dynamic and includes first and second endings.

Third system of musical notation for 'Artistic Galop'. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a forte (*f*) dynamic and includes first and second endings.



# O Swallow, Happy Swallow.

*Allegretto.*

*Kucken.*

45.

First system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves in 2/4 time with a key signature of one flat. The first staff begins with a piano (*p*) dynamic marking.

Second system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves continuing the melody and accompaniment.

Third system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves. A forte (*f*) dynamic marking is present in the second staff.

Fourth system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves. A *dim.* (diminuendo) marking is present in the second staff.

# Dolce Conforto Al Misero.

*Larghetto.*

*Mercadante.*

46.

First system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves in 3/8 time with a key signature of one flat. The first staff begins with a piano (*p*) dynamic marking.

Second system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves. Trills are indicated above the first staff.

Third system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves. A *pp piu lento.* (pianissimo, more slowly) marking is present in the second staff.

Fourth system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves. An *ad lib.* (ad libitum) marking is present in the first staff, and trills are indicated above the second staff.

The Ingle Side.  
*Andante moderato.*

Old Scotch Air.

47.

Jack O' Hazeldean.  
*Andante.*

Old Scotch Air.

48.

The Day Of My Vengeance.

*Marziale.*

Donizetti.

49.

*Larghetto.* Robin Adair.

Scotch Song.

50.

Waltz From Preciosa.

Weber, 91

51.

Musical score for 'Waltz From Preciosa' by Weber. It consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a *Fine.* marking and a *D.C.* (Da Capo) instruction at the end.

The Stars In Their Gladness. (Preciosa.)

Weber.

52.

Musical score for 'The Stars In Their Gladness' by Weber. It consists of two systems of two staves each. The first system is marked *Allegro grazioso* and *p*. The second system is marked *mf* and ends with a *D.C.* instruction.

Do You Remember.

Andante sostenuto.

Campana.

53.

Musical score for 'Do You Remember' by Campana. It consists of two systems of two staves each. The first system is marked *Andante sostenuto*. The second system includes a *f* dynamic marking and a *rall. a piacere.* instruction.

# Air From Puritana.

*Allegro moderato.*

Bellini.

54.

Musical score for 'Air From Puritana' by Bellini, measures 54-61. The score is written in G major and 4/4 time. It consists of two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the upper voice and a supporting bass line. The tempo is marked 'Allegro moderato'. The piece concludes with a final cadence in measure 61.

# When Twilight Shadows.

*Moderato assai.*

Donizetti.

55.

Musical score for 'When Twilight Shadows' by Donizetti, measures 55-62. The score is written in B-flat major and 2/4 time. It consists of two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the upper voice and a supporting bass line. The tempo is marked 'Moderato assai'. The piece concludes with a final cadence in measure 62.

# Come With Me.

*Andante mosso.*

*Campana.*

56.

First system of musical notation for 'Come With Me.' It consists of two staves in 2/4 time. The first staff begins with a piano (*p*) dynamic. The second staff features triplet markings (indicated by a '3' in a circle) under several groups of notes.

Second system of musical notation. It continues the piece with dynamics of *f* (forte) and *p* (piano). A *rall.* (rallentando) instruction is present. Triplet markings are used throughout.

Third system of musical notation, featuring a *f* (forte) dynamic marking.

Fourth system of musical notation, featuring a *f* (forte) dynamic marking.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a *f* (forte) dynamic marking and a *p* (piano) dynamic marking with a *rall.* instruction.

# Murmuring Sea.

*Moderato.*

*Glover.*

57.

First system of musical notation for 'Murmuring Sea.' It consists of two staves in 6/8 time. The first staff begins with a piano (*p*) dynamic.

Second system of musical notation, featuring a *f* (forte) dynamic marking.

### Why Do Summer Roses Fade.

*Moderato.*

*Barker.*

58.

First system of musical notation for 'Why Do Summer Roses Fade.' consisting of two staves in C major, 2/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff.

Second system of musical notation for 'Why Do Summer Roses Fade.' consisting of two staves in C major, 2/4 time. The melody continues in the upper staff, and the accompaniment continues in the lower staff.

### I Love My Love In The Morning.

*Andantino.*

*Allen.*

59.

First system of musical notation for 'I Love My Love In The Morning.' consisting of two staves in D minor, 3/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff.

Second system of musical notation for 'I Love My Love In The Morning.' consisting of two staves in D minor, 3/4 time. The melody continues in the upper staff, and the accompaniment continues in the lower staff. The lower staff includes the instruction *ad lib. piu lento.*

Third system of musical notation for 'I Love My Love In The Morning.' consisting of two staves in D minor, 3/4 time. The melody continues in the upper staff, and the accompaniment continues in the lower staff. The lower staff includes the instruction *rit. f rit.*

### Far Away.

*Moderato.*

*Lindsay.*

60.

First system of musical notation for 'Far Away.' consisting of two staves in D minor, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The lower staff includes the instruction *p*.

Second system of musical notation for 'Far Away.' consisting of two staves in D minor, 4/4 time. The melody continues in the upper staff, and the accompaniment continues in the lower staff.

Third system of musical notation for 'Far Away.' consisting of two staves in D minor, 4/4 time. The melody continues in the upper staff, and the accompaniment continues in the lower staff.

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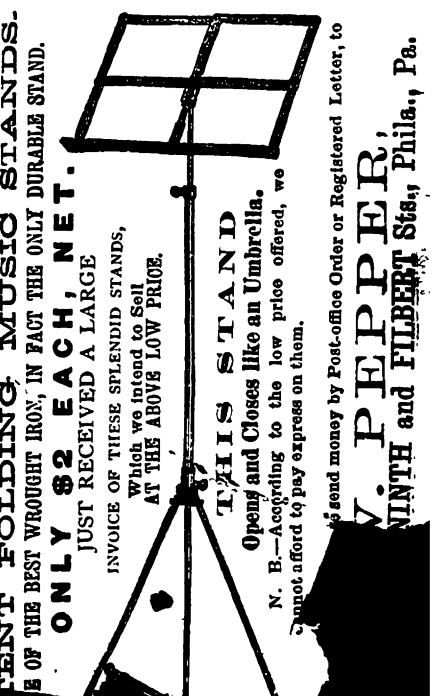
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