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CARL FISCHER'S

New and Revised Edition
OF
CELEBRATED
TUTORS.

EXCELSIOR METHOD

FOR THE

FIFE

WITH ONE, FOUR AND SIX KEYS (ALSO WITHOUT KEY)

WITH AN APPENDIX
OF
OVER 300 POPULAR AIRS, JIGS,
REELS, ETC.

CARL FISCHER.
BOSTON. COOPER SQUARE CHICAGO.
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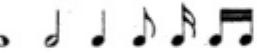
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RUDIMENTS OF MUSIC.

Before the student can commence to play any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



E G B D F

of the four spaces
between the lines:



F A C E

of the two above and below the lines



D G

These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

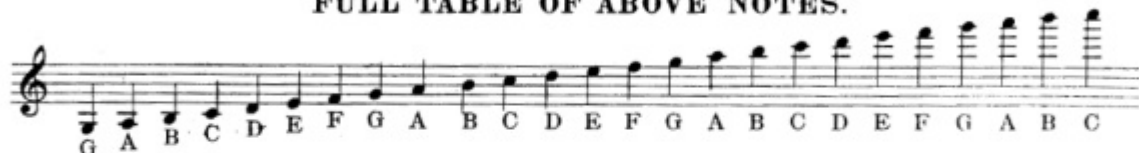
Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



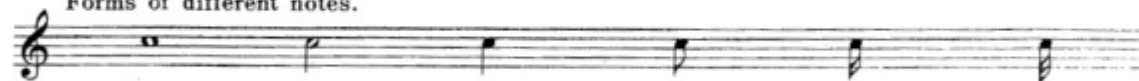
FULL TABLE OF ABOVE NOTES.



DURATION OF NOTES.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.

Forms of different notes.



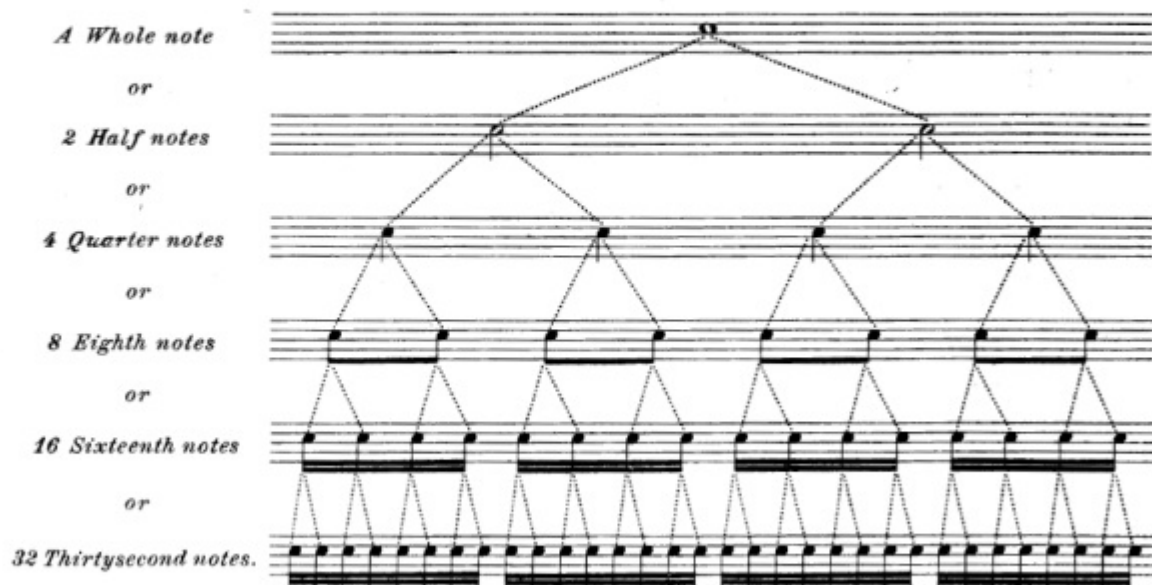
Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.

Several of the latter three specimens combined may also be written thus:



Eighth notes; Sixteenth notes; Thirtysecond notes.

COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



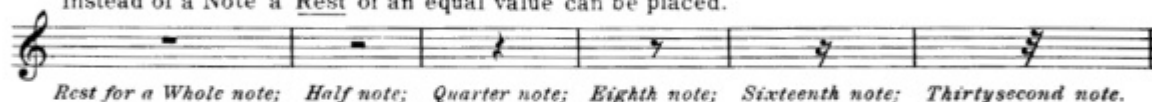
BARS.

Notes are arithmetically divided into bars, marked by one or two lines drawn across the staff.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double bar is placed, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

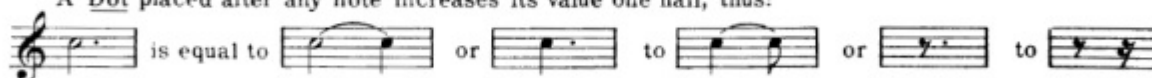
RESTS.

Instead of a Note a Rest of an equal value can be placed.



DOTS.

A Dot placed after any note increases its value one half, thus:



Two dots placed after a note increase its value one half and a quarter or  like  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a 3 being put over a group of three notes. Double Triplets are marked by a 6 being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes  in the time of four eighth notes  not so marked. There are also groups of five  seven  and nine notes  etc.

TIME.

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

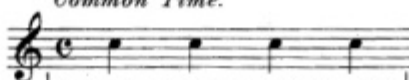
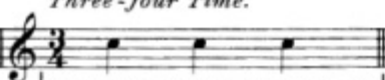
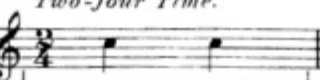
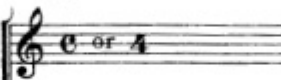
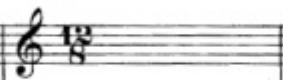
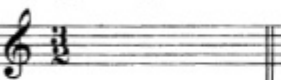
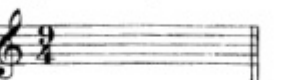
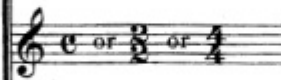
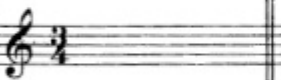
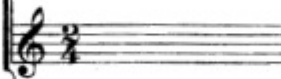
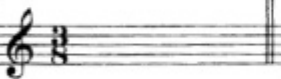
<i>Common Time.</i>	<i>Three-four Time.</i>	<i>Two-four Time.</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

TABLE OF TIMES.

<i>Single Common Times.</i>	<i>Compound Common Times.</i>	<i>Single Triple Times.</i>	<i>Compound Triple Times.</i>
			
			
			

When a line is drawn through the C thus: , which is called alla breve, two is counted in a bar.

SCALES.

The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical: i.e. in tones and semitones, and a third kind, whose ascension or descension is chromatic: i.e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE.



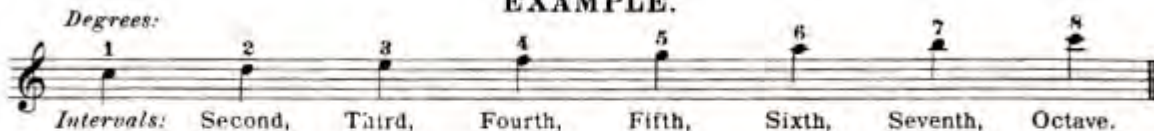
Each diatonic scale derives its name from the name of the note on the first degree— or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

EXAMPLE.



SHARPS.

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp $\sharp$, which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note, the scale is founded.

*) COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Fife with out Keys.

PAUL DE VILLE.

This ● denotes that the hole is to be closed.

This ○ denotes that the hole is to be open.

Embouchure.
(Mouth-hole.)

Left Hand.

Right Hand.

	D 1	D# or Eb 2	E 3	F 4	F# 5	G 6	G# or Ab 7	A 8	A# or Bb 9	B 10	C 11	C# 12	D 13	D# or Eb 14	E 15	F 16	F# 17	G 18	G# or Ab 19	A 20	A# or Bb 21	B 22	C 23	C# 24	D 25
Left Hand	●	○	●	○	●	○	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

Fingering of the Scales, Most used.

SCALE OF D MAJOR.
2 sharps.

SCALE OF G MAJOR.
1 sharp.

SCALE OF C MAJOR.
Natural Key.

SCALE OF F MAJOR.
1 Flat.

	D	E	F#	G	A	B	C#	D
Left Hand	●	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○

	G	A	B	C#	D	E	F#	G
Left Hand	●	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○

	C	D	E	F	G	A	B	C
Left Hand	○	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○

	F	G	A	Bb	C	D	E	F
Left Hand	○	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○

*) This Scale can be had separte price 15 ¢

COMPLETE FINGERING OF THE CHROMATIC SCALE.

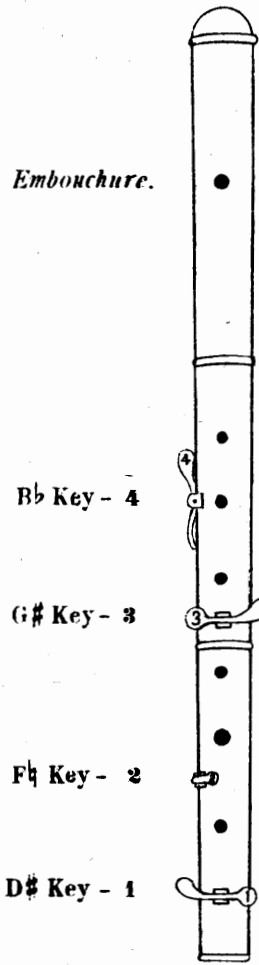
For the F our Keyed Fife.

Embouchure.

This ● ● denotes that the hole Key is to be closed.

This ○ ○ denotes that the hole Key is to be open.

by HARRY PRENDIVILLE.



Bb Key - 4

G# Key - 3

F4 Key - 2

D\$ Key - 1

Left Hand.

Right Hand.

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

	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no	no
F#	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A	
•	• •	• •	•	•	•	• •	• •	○ • •	○ ○	○	○ ○ •	• •	• •	• •	• • •	○ ○	○ ○	
•	• •	• •	•	•	•	• •	○ ○	• ○ ○	• ○	•	• • •	• •	4 ○ 4 ○	4 ○	○ ○ ○	○ ○	• •	
•	• •	• •	•	•	○	○ ○	○ •	○ • •	• ○	•	• • •	○ ○	○ ○	• •	• • •	• •	• •	
•	• •	• •	○	○	○	○ •	○ •	• • •	• •	○	○ ○ ○	○ •	• ○	• •	○ ○ ○	○ ○	• •	
•	• • ○	○ ○	○	○	○	○ •	○ •	• • ○	○ •	○	○ • •	• •	2 ○	○ •	○ ○ •	○ ○	• •	
○	○ •	○ ○	○	○	○	○ •	○ •	• ○ •	○ •	○	○ • •	• ○	○ •	• •	○ • •	• ○	○ ○	
○	○ ○	○ ○	○	○	○	○ •	○ •	○ ○ ○	○ ○	○	○ ○ ○	○ ○	○ ○	• •	• • •	○ ○	• •	

COMPLETE FINGERING OF THE CHROMATIC SCALE.

For the Four Keyed Fife.

by HARRY PRENDIVILLE.

Embouchure.

This ● denotes that the hole Key is to be closed.

This ○ denotes that the hole Key is to be open.

Bb Key - 4

G# Key - 3

F# Key - 2

D# Key - 1

Left Hand.

Right Hand.

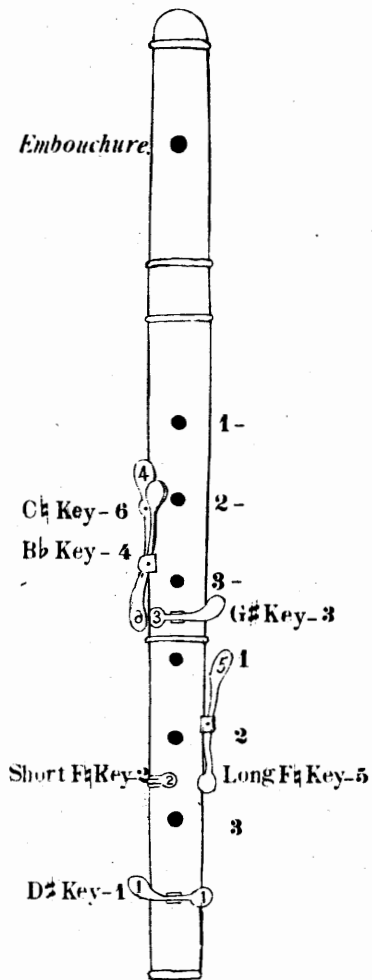
	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb
Left Hand	●	●	●	●	●	●	●	●	●	●	○	○	○	○
	●	●	●	●	●	●	●	●	●	●	○	○	○	○
	●	●	●	●	●	●	●	●	●	●	○	○	○	○
	●	●	●	●	●	●	●	●	●	●	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○	○	○	●	●	●	●
	○	○	○	○	○	○	○	○	○	○	●	●	●	●
	○	○	○	○	○	○	○	○	○	○	●	●	●	●
	○	○	○	○	○	○	○	○	○	○	●	●	●	●

E	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A
●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	○	○
●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	○	○
●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	○	○
●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	○	○
●	●	●	●	●	●	●	●	○	○	○	○	●	●	●	●	○	○
○	○	○	○	○	○	○	○	●	●	●	●	○	○	○	○	○	○
○	○	○	○	○	○	○	○	●	●	●	●	○	○	○	○	○	○

COMPLETE CHROMATIC SCALE OF ALL THE MAJOR AND MINOR SHAKES.

For the Six-keyed Fife.

by HARRY PRENDIVILLE.



This ● denotes that the hole or Key is to be closed.

This ○ denotes that the hole or Key is to be open.

First system of musical notation showing the chromatic scale for the six-keyed fife. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes with fingerings. The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5, G#5, A5, A#5, B5, B#5, C6, C#6, D6, D#6, E6, E#6, F6, F#6, G6, G#6, A6, A#6, B6, B#6, C7, C#7, D7, D#7, E7, E#7, F7, F#7, G7, G#7, A7, A#7, B7, B#7, C8, C#8, D8, D#8, E8, E#8, F8, F#8, G8, G#8, A8, A#8, B8, B#8, C9, C#9, D9, D#9, E9, E#9, F9, F#9, G9, G#9, A9, A#9, B9, B#9, C10, C#10, D10, D#10, E10, E#10, F10, F#10, G10, G#10, A10, A#10, B10, B#10, C11, C#11, D11, D#11, E11, E#11, F11, F#11, G11, G#11, A11, A#11, B11, B#11, C12, C#12, D12, D#12, E12, E#12, F12, F#12, G12, G#12, A12, A#12, B12, B#12, C13, C#13, D13, D#13, E13, E#13, F13, F#13, G13, G#13, A13, A#13, B13, B#13, C14, C#14, D14, D#14, E14, E#14, F14, F#14, G14, G#14, A14, A#14, B14, B#14, C15, C#15, D15, D#15, E15, E#15, F15, F#15, G15, G#15, A15, A#15, B15, B#15, C16, C#16, D16, D#16, E16, E#16, F16, F#16, G16, G#16, A16, A#16, B16, B#16, C17, C#17, D17, D#17, E17, E#17, F17, F#17, G17, G#17, A17, A#17, B17, B#17, C18, C#18, D18, D#18, E18, E#18, F18, F#18, G18, G#18, A18, A#18, B18, B#18, C19, C#19, D19, D#19, E19, E#19, F19, F#19, G19, G#19, A19, A#19, B19, B#19, C20, C#20, D20, D#20, E20, E#20, F20, F#20, G20, G#20, A20, A#20, B20, B#20, C21, C#21, D21, D#21, E21, E#21, F21, F#21, G21, G#21, A21, A#21, B21, B#21, C22, C#22, D22, D#22, E22, E#22, F22, F#22, G22, G#22, A22, A#22, B22, B#22, C23, C#23, D23, D#23, E23, E#23, F23, F#23, G23, G#23, A23, A#23, B23, B#23, C24, C#24, D24, D#24, E24, E#24, F24, F#24, G24, G#24, A24, A#24, B24, B#24, C25, C#25, D25, D#25, E25, E#25, F25, F#25, G25, G#25, A25, A#25, B25, B#25, C26, C#26, D26, D#26, E26, E#26, F26, F#26, G26, G#26, A26, A#26, B26, B#26, C27, C#27, D27, D#27, E27, E#27, F27, F#27, G27, G#27, A27, A#27, B27, B#27, C28, C#28, D28, D#28, E28, E#28, F28, F#28, G28, G#28, A28, A#28, B28, B#28, C29, C#29, D29, D#29, E29, E#29, F29, F#29, G29, G#29, A29, A#29, B29, B#29, C30, C#30, D30, D#30, E30, E#30, F30, F#30, G30, G#30, A30, A#30, B30, B#30, C31, C#31, D31, D#31, E31, E#31, F31, F#31, G31, G#31, A31, A#31, B31, B#31, C32, C#32, D32, D#32, E32, E#32, F32, F#32, G32, G#32, A32, A#32, B32, B#32, C33, C#33, D33, D#33, E33, E#33, F33, F#33, G33, G#33, A33, A#33, B33, B#33, C34, C#34, D34, D#34, E34, E#34, F34, F#34, G34, G#34, A34, A#34, B34, B#34, C35, C#35, D35, D#35, E35, E#35, F35, F#35, G35, G#35, A35, A#35, B35, B#35, C36, C#36, D36, D#36, E36, E#36, F36, F#36, G36, G#36, A36, A#36, B36, B#36, C37, C#37, D37, D#37, E37, E#37, F37, F#37, G37, G#37, A37, A#37, B37, B#37, C38, C#38, D38, D#38, E38, E#38, F38, F#38, G38, G#38, A38, A#38, B38, B#38, C39, C#39, D39, D#39, E39, E#39, F39, F#39, G39, G#39, A39, A#39, B39, B#39, C40, C#40, D40, D#40, E40, E#40, F40, F#40, G40, G#40, A40, A#40, B40, B#40, C41, C#41, D41, D#41, E41, E#41, F41, F#41, G41, G#41, A41, A#41, B41, B#41, C42, C#42, D42, D#42, E42, E#42, F42, F#42, G42, G#42, A42, A#42, B42, B#42, C43, C#43, D43, D#43, E43, E#43, F43, F#43, G43, G#43, A43, A#43, B43, B#43, C44, C#44, D44, D#44, E44, E#44, F44, F#44, G44, G#44, A44, A#44, B44, B#44, C45, C#45, D45, D#45, E45, E#45, F45, F#45, G45, G#45, A45, A#45, B45, B#45, C46, C#46, D46, D#46, E46, E#46, F46, F#46, G46, G#46, A46, A#46, B46, B#46, C47, C#47, D47, D#47, E47, E#47, F47, F#47, G47, G#47, A47, A#47, B47, B#47, C48, C#48, D48, D#48, E48, E#48, F48, F#48, G48, G#48, A48, A#48, B48, B#48, C49, C#49, D49, D#49, E49, E#49, F49, F#49, G49, G#49, A49, A#49, B49, B#49, C50, C#50, D50, D#50, E50, E#50, F50, F#50, G50, G#50, A50, A#50, B50, B#50, C51, C#51, D51, D#51, E51, E#51, F51, F#51, G51, G#51, A51, A#51, B51, B#51, C52, C#52, D52, D#52, E52, E#52, F52, F#52, G52, G#52, A52, A#52, B52, B#52, C53, C#53, D53, D#53, E53, E#53, F53, F#53, G53, G#53, A53, A#53, B53, B#53, C54, C#54, D54, D#54, E54, E#54, F54, F#54, G54, G#54, A54, A#54, B54, B#54, C55, C#55, D55, D#55, E55, E#55, F55, F#55, G55, G#55, A55, A#55, B55, B#55, C56, C#56, D56, D#56, E56, E#56, F56, F#56, G56, G#56, A56, A#56, B56, B#56, C57, C#57, D57, D#57, E57, E#57, F57, F#57, G57, G#57, A57, A#57, B57, B#57, C58, C#58, D58, D#58, E58, E#58, F58, F#58, G58, G#58, A58, A#58, B58, B#58, C59, C#59, D59, D#59, E59, E#59, F59, F#59, G59, G#59, A59, A#59, B59, B#59, C60, C#60, D60, D#60, E60, E#60, F60, F#60, G60, G#60, A60, A#60, B60, B#60, C61, C#61, D61, D#61, E61, E#61, F61, F#61, G61, G#61, A61, A#61, B61, B#61, C62, C#62, D62, D#62, E62, E#62, F62, F#62, G62, G#62, A62, A#62, B62, B#62, C63, C#63, D63, D#63, E63, E#63, F63, F#63, G63, G#63, A63, A#63, B63, B#63, C64, C#64, D64, D#64, E64, E#64, F64, F#64, G64, G#64, A64, A#64, B64, B#64, C65, C#65, D65, D#65, E65, E#65, F65, F#65, G65, G#65, A65, A#65, B65, B#65, C66, C#66, D66, D#66, E66, E#66, F66, F#66, G66, G#66, A66, A#66, B66, B#66, C67, C#67, D67, D#67, E67, E#67, F67, F#67, G67, G#67, A67, A#67, B67, B#67, C68, C#68, D68, D#68, E68, E#68, F68, F#68, G68, G#68, A68, A#68, B68, B#68, C69, C#69, D69, D#69, E69, E#69, F69, F#69, G69, G#69, A69, A#69, B69, B#69, C70, C#70, D70, D#70, E70, E#70, F70, F#70, G70, G#70, A70, A#70, B70, B#70, C71, C#71, D71, D#71, E71, E#71, F71, F#71, G71, G#71, A71, A#71, B71, B#71, C72, C#72, D72, D#72, E72, E#72, F72, F#72, G72, G#72, A72, A#72, B72, B#72, C73, C#73, D73, D#73, E73, E#73, F73, F#73, G73, G#73, A73, A#73, B73, B#73, C74, C#74, D74, D#74, E74, E#74, F74, F#74, G74, G#74, A74, A#74, B74, B#74, C75, C#75, D75, D#75, E75, E#75, F75, F#75, G75, G#75, A75, A#75, B75, B#75, C76, C#76, D76, D#76, E76, E#76, F76, F#76, G76, G#76, A76, A#76, B76, B#76, C77, C#77, D77, D#77, E77, E#77, F77, F#77, G77, G#77, A77, A#77, B77, B#77, C78, C#78, D78, D#78, E78, E#78, F78, F#78, G78, G#78, A78, A#78, B78, B#78, C79, C#79, D79, D#79, E79, E#79, F79, F#79, G79, G#79, A79, A#79, B79, B#79, C80, C#80, D80, D#80, E80, E#80, F80, F#80, G80, G#80, A80, A#80, B80, B#80, C81, C#81, D81, D#81, E81, E#81, F81, F#81, G81, G#81, A81, A#81, B81, B#81, C82, C#82, D82, D#82, E82, E#82, F82, F#82, G82, G#82, A82, A#82, B82, B#82, C83, C#83, D83, D#83, E83, E#83, F83, F#83, G83, G#83, A83, A#83, B83, B#83, C84, C#84, D84, D#84, E84, E#84, F84, F#84, G84, G#84, A84, A#84, B84, B#84, C85, C#85, D85, D#85, E85, E#85, F85, F#85, G85, G#85, A85, A#85, B85, B#85, C86, C#86, D86, D#86, E86, E#86, F86, F#86, G86, G#86, A86, A#86, B86, B#86, C87, C#87, D87, D#87, E87, E#87, F87, F#87, G87, G#87, A87, A#87, B87, B#87, C88, C#88, D88, D#88, E88, E#88, F88, F#88, G88, G#88, A88, A#88, B88, B#88, C89, C#89, D89, D#89, E89, E#89, F89, F#89, G89, G#89, A89, A#89, B89, B#89, C90, C#90, D90, D#90, E90, E#90, F90, F#90, G90, G#90, A90, A#90, B90, B#90, C91, C#91, D91, D#91, E91, E#91, F91, F#91, G91, G#91, A91, A#91, B91, B#91, C92, C#92, D92, D#92, E92, E#92, F92, F#92, G92, G#92, A92, A#92, B92, B#92, C93, C#93, D93, D#93, E93, E#93, F93, F#93, G93, G#93, A93, A#93, B93, B#93, C94, C#94, D94, D#94, E94, E#94, F94, F#94, G94, G#94, A94, A#94, B94, B#94, C95, C#95, D95, D#95, E95, E#95, F95, F#95, G95, G#95, A95, A#95, B95, B#95, C96, C#96, D96, D#96, E96, E#96, F96, F#96, G96, G#96, A96, A#96, B96, B#96, C97, C#97, D97, D#97, E97, E#97, F97, F#97, G97, G#97, A97, A#97, B97, B#97, C98, C#98, D98, D#98, E98, E#98, F98, F#98, G98, G#98, A98, A#98, B98, B#98, C99, C#99, D99, D#99, E99, E#99, F99, F#99, G99, G#99, A99, A#99, B99, B#99, C100, C#100, D100, D#100, E100, E#100, F100, F#100, G100, G#100, A100, A#100, B100, B#100, C101, C#101, D101, D#101, E101, E#101, F101, F#101, G101, G#101, A101, A#101, B101, B#101, C102, C#102, D102, D#102, E102, E#102, F102, F#102, G102, G#102, A102, A#102, B102, B#102, C103, C#103, D103, D#103, E103, E#103, F103, F#103, G103, G#103, A103, A#103, B103, B#103, C104, C#104, D104, D#104, E104, E#104, F104, F#104, G104, G#104, A104, A#104, B104, B#104, C105, C#105, D105, D#105, E105, E#105, F105, F#105, G105, G#105, A105, A#105, B105, B#105, C106, C#106, D106, D#106, E106, E#106, F106, F#106, G106, G#106, A106, A#106, B106, B#106, C107, C#107, D107, D#107, E107, E#107, F107, F#107, G107, G#107, A107, A#107, B107, B#107, C108, C#108, D108, D#108, E108, E#108, F108, F#108, G108, G#108, A108, A#108, B108, B#108, C109, C#109, D109, D#109, E109, E#109, F109, F#109, G109, G#109, A109, A#109, B109, B#109, C110, C#110, D110, D#110, E110, E#110, F110, F#110, G110, G#110, A110, A#110, B110, B#110, C111, C#111, D111, D#111, E111, E#111, F111, F#111, G111, G#111, A111, A#111, B111, B#111, C112, C#112, D112, D#112, E112, E#112, F112, F#112, G112, G#112, A112, A#112, B112, B#112, C113, C#113, D113, D#113, E113, E#113, F113, F#113, G113, G#113, A113, A#113, B113, B#113, C114, C#114, D114, D#114, E114, E#114, F114, F#114, G114, G#114, A114, A#114, B114, B#114, C115, C#115, D115, D#115, E115, E#115, F115, F#115, G115, G#115, A115, A#115, B115, B#115, C116, C#116, D116, D#116, E116, E#116, F116, F#116, G116, G#116, A116, A#116, B116, B#116, C117, C#117, D117, D#117, E117, E#117, F117, F#117, G117, G#117, A117, A#117, B117, B#117, C118, C#118, D118, D#118, E118, E#118, F118, F#118, G118, G#118, A118, A#118, B118, B#118, C119, C#119, D119, D#119, E119, E#119, F119, F#119, G119, G#119, A119, A#119, B119, B#119, C120, C#120, D120, D#120, E120, E#120, F120, F#120, G120, G#120, A120, A#120, B120, B#120, C121, C#121, D121, D#121, E121, E#121, F121, F#121, G121, G#121, A121, A#121, B121, B#121, C122, C#122, D122, D#122, E122, E#122, F122, F#122, G122, G#122, A122, A#122, B122, B#122, C123, C#123, D123, D#123, E123, E#123, F123, F#123, G123, G#123, A123, A#123, B123, B#123, C124, C#124, D124, D#124, E124, E#124, F124, F#124, G124, G#124, A124, A#124, B124, B#124, C125, C#125, D125, D#125, E125, E#125, F125, F#125, G125, G#125, A125, A#125, B125, B#125, C126, C#126, D126, D#126, E126, E#126, F126, F#126, G126, G#126, A126, A#126, B126, B#126, C127, C#127, D127, D#127, E127, E#127, F127, F#127, G127, G#127, A127, A#127, B127, B#127, C128, C#128, D128, D#128, E128, E#128, F128, F#128, G128, G#128, A128, A#128, B128, B#128, C129, C#129, D129, D#129, E129, E#129, F129, F#129, G129, G#129, A129, A#129, B129, B#129, C130, C#130, D130, D#130, E130, E#130, F130, F#130, G130, G#130, A130, A#130, B130, B#130, C131, C#131, D131, D#131, E131, E#131, F131, F#131, G131, G#131, A131, A#131, B131, B#131, C132, C#132, D132, D#132, E132, E#132, F132, F#132, G132, G#132, A132, A#132, B132, B#132, C133, C#133, D133, D#133, E133, E#133, F133, F#133, G133, G#133, A133, A#133, B133, B#133, C134, C#134, D134, D#134, E134, E#134, F134, F#134, G134, G#134, A134, A#134, B134, B#134, C135, C#135, D135, D#135, E135, E#135, F135, F#135, G135, G#135, A135, A#135, B135, B#135, C136, C#136, D136, D#136, E136, E#136, F136, F#136, G136, G#136, A136, A#136, B136, B#136, C137, C#137, D137, D#137, E137, E#137, F137, F#137, G137, G#137, A137, A#137, B137, B#137, C138, C#138, D138, D#138, E138, E#138, F138, F#138, G138, G#138, A138, A#138, B138, B#138, C139, C#139, D139, D#139, E139, E#139, F139, F#139, G139, G#139, A139, A#139, B139, B#139, C140, C#140, D140, D#140, E140, E#140, F140, 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F#151, G151, G#151, A151, A#151, B151, B#151, C152, C#152, D152, D#152, E152, E#152, F152, F#152, G152, G#152, A152, A#152, B152, B#152, C153, C#153, D153, D#153, E153, E#153, F153, F#153, G153, G#153, A153, A#153, B153, B#153, C154, C#154, D154, D#154, E154, E#154, F154, F#154, G154, G#154, A154, A#154, B154, B#154, C155, C#155, D155, D#155, E155, E#155, F155, F#155, G155, G#155, A155, A#155, B155, B#155, C156, C#156, D156, D#156, E156, E#156, F156, F#156, G156, G#156, A156, A#156, B156, B#156, C157, C#157, D157, D#157, E157, E#157, F157, F#157, G157, G#157, A157, A#157, B157, B#157, C158, C#158, D158, D#158, E158, E#158, F158, F#158, G158, G#158, A158, A#158, B158, B#158, C159, C#159, D159, D#159, E159, E#159, F159, F#159, G159, G#159, A159, A#159, B159, B#159, C160, C#160, D160, D#160, E160, E#160, F160, F#160, G160, G#160, A160, A#160, B160, B#160, C161, C#161, D161, D#161, E161, E#161, F161, F#161, G161, G#161, A161, A#161, B161, B#161, C162, C#162, D162, D#162, E162, E#162, F162, F#162, G162, G#162, A162, A#162, B162, B#162, C163, C#163, D163, D#163, E163, E#163, F163, F#163, G163, G#163, A163, A#163, B163, B#163, C164, C#164, D164, D#164, E164, E#164, F164, F#164, G164, G#164, A164, A#164, B164, B#164, C165, C#165, D165, D#165, E165, E#165, F165, F#165, G165, G#165, A165, A#165, B165, B#165, C166, C#166, D166, D#166, E166, E#166, F166, F#166, G166, G#166, A166, A#166, B166, B#166, C167, C#167, D167, D#167, E167, E#167, F167, F#167, G

COMPLETE FINGERING OF THE CHROMATIC SCALE.

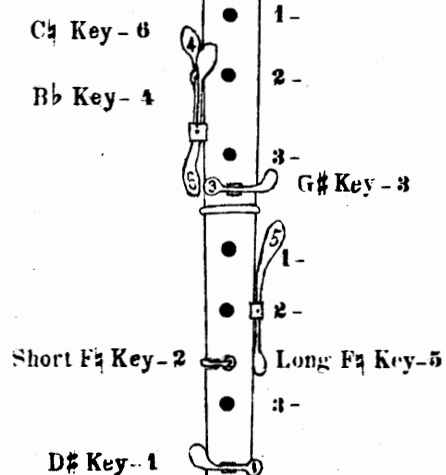
For the Six Keyed Fife.

by HARRY PRENDIVILLE.

Embouchure.

This ● denotes that the hole or Key is to be closed.

This ○ denotes that the hole or Key is to be open.



Left Hand.
Right Hand.

	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F
Left Hand	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

	F# or Gb	G	G# or Ab	A	A# or Bb	B	C	C# or Db	D	D# or Eb	E	F	F# or Gb	G	G# or Ab	A
Left Hand	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○
Right Hand	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

*This Scale can be had separate Price net 20 ¢

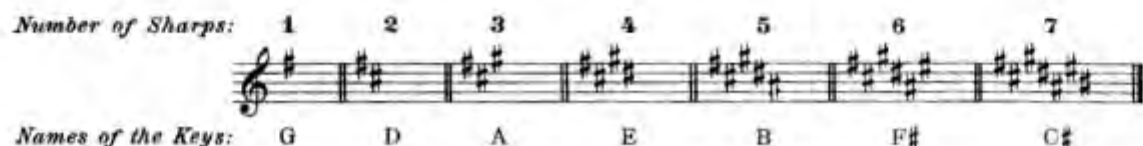
Copyright 1890 by Carl Fischer New York.

The sharps succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

Table of Signatures of Sharp Keys.



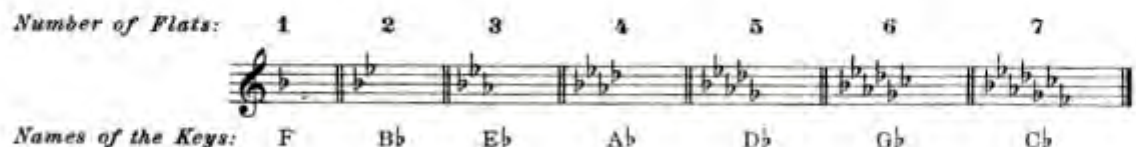
FLATS.

A flat $\flat$ prefixed to a note lowers it half a tone. They succeed each other in the following order:



The same rule concerning signatures as with sharps is to be observed here.

Table of Signatures of Flat Keys.

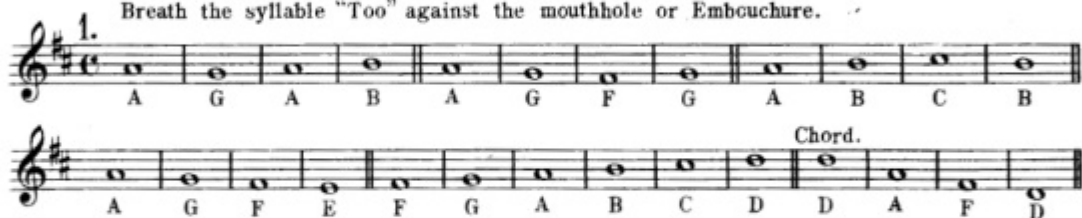


FIRST EXERCISES.

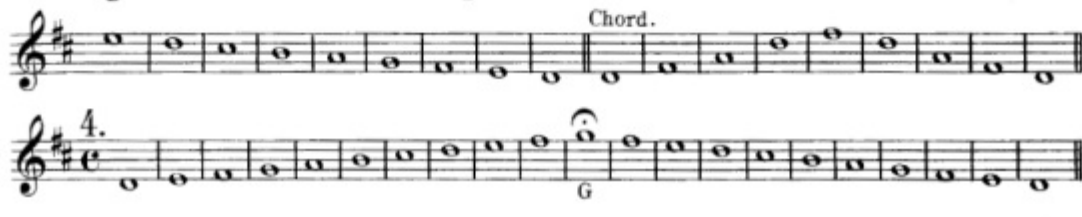
In the Key of D Major.

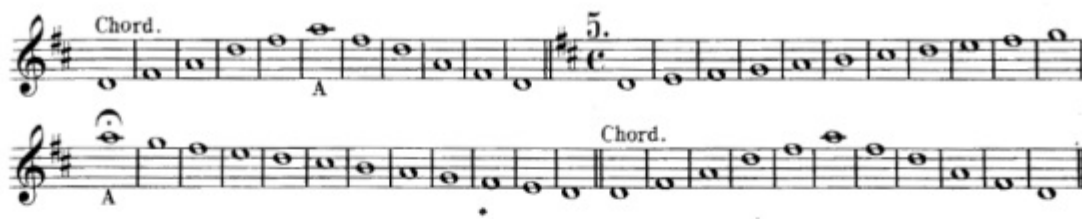
The following exercises should be played very slowly in order to acquire a proper method of producing a good tone.

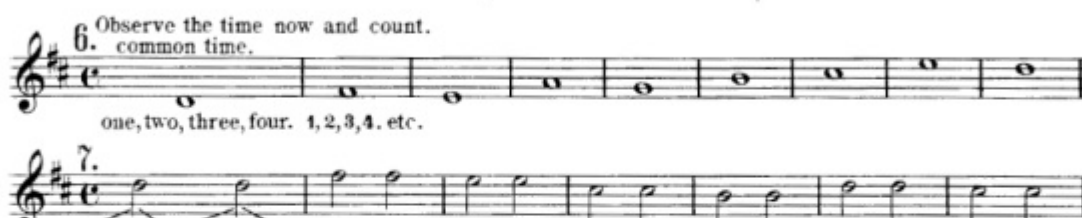
Breath the syllable "Too" against the mouthhole or Embouchure.

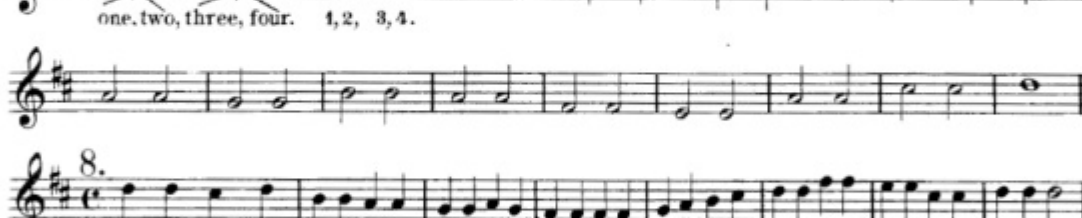
1. 

2. 

3. 

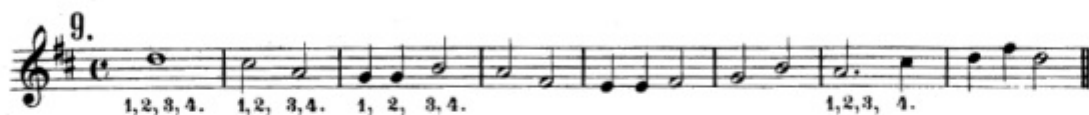
4. 

5. 

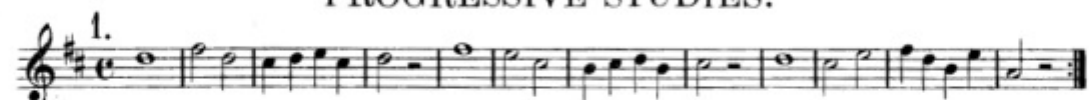
6. Observe the time now and count.
common time.
one, two, three, four. 1, 2, 3, 4. etc. 

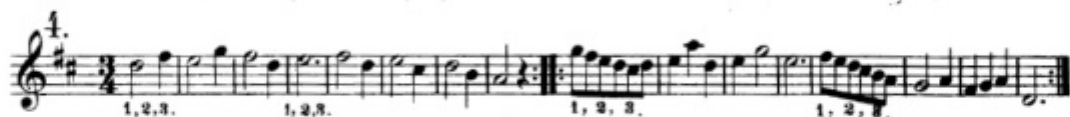
7. 

8. 

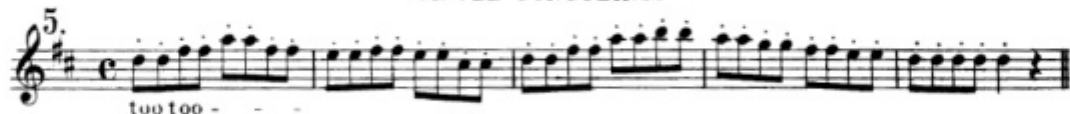


PROGRESSIVE STUDIES.





SINGLE TONGUEING.

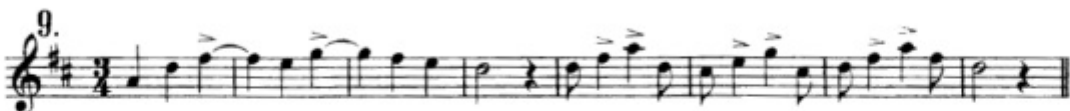


THE SLUR.

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



EXERCISES in Syncopation.



10. EXERCISE on Triplets.



11. EXERCISE on sixteenth notes.



MAJOR SCALES.

17

For the Fife without Keys.

Scale of D Major.

2 sharps.



Scale of G Major.

1 sharp.



Scale of C Major.

Scale of F Major.

1 flat.



Scale of A Major.

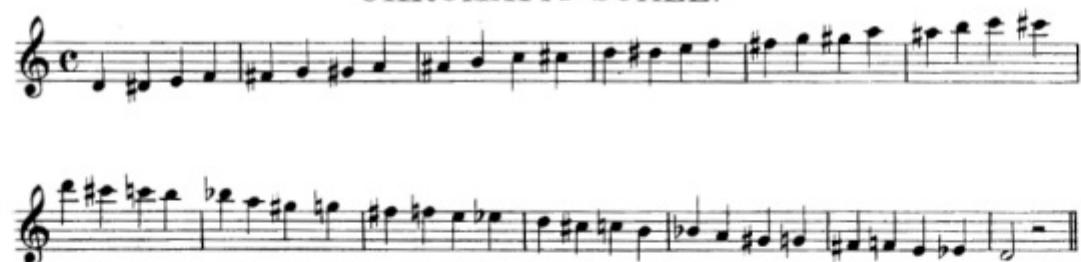
3 sharps.

Scale of B♭ Major.

2 flats.



CHROMATIC SCALE.



MELODIC MINOR SCALES.

EXAMPLES.

B MINOR.

Relative of D Major.

E MINOR.

Relative of G Major.



A MINOR.

Relative of C Major.

D MINOR.

Relative of F Major.



HARMONIC MINOR SCALES.

The Harmonic Minor scale differs from the Melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

EXAMPLES.



TAKING BREATH.

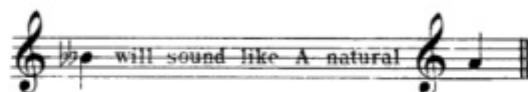
In playing a wind instrument it is very important to take breath at the proper time, which should be done quietly, without noise and without any motion of the body. As musical compositions consist of phrases care should be taken, that such phrases are not interrupted. Much, however, depends on the construction of the body, for many players can keep the breath longer than others, therefore no strict rule can be given, where to take fresh breath. Some composers have the places marked by a v where to breath and an example of it is given in the following exercise.

THE DOUBLE SHARP $\times$.

When a double sharp $\times$ is prefixed to a note, the same must be raised a whole tone. Thus F double sharp  will sound like G natural 

THE DOUBLE FLAT $\flat\flat$.

A double flat $\flat\flat$ prefixed to a note lowers the same a whole tone. Thus B double flat.



DIFFERENT SHADES OF TONE.

p means: *piano*, or soft.

pp " *pianissimo*, very soft.

f " *forte*, loud.

ff " *fortissimo*, very loud.

mf " *mezzo forte*, moderately loud.

cresc. or < means: *crescendo*, increasing the sound.

dim. decresc. or > means: *diminuendo*, *decrecendo*, diminishing the sound.

f, *f* or > means: *sforzando*, *rinforzando*, sharply accentuated.

fp means: *forte piano*, loud and immediately soft again.

THE PAUSE.

19

This sign  is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the performers pleasure, the counting being interrupted.



DOUBLE TONGUEING.

This articulation must only be applied in very rapid passages. The tongue has to make two strokes, one forward and one backwards on the word Tuc-key. Great care should be taken to produce an equal sound with both strokes of the tongue.

EXERCISES ON DOUBLE TONGUEING.

1. Tuc - key Tuc - key Tuckey Turkey

2. Tuckey Tuckey Tuckey

3. Tu Tuckey Tu Tuckey Tu Tuckey Tu Tuckey Tu Tuckey Tuckey tee

4. Tuckey - Tuckey tee

5. Too Tuckey Tuckey

TRIPLE TONGUEING.

6. Tuckey tee Tuckey tee

7. Tuckey tee etc.

8. An-other kind of double tongueing.
 DuckeyDuckey - - - or Duc keyDuc key - - -

THE PASSING SHAKE.

The passing shake, often written thus  must be played quick and round in the following manner.

As written. 

As played. 

THE SHAKE.

The shake or trillo, marked thus  consists in the alternate repetition of the note marked, with the note in the next degree above it.

Example.

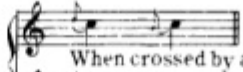
As written. 

As played. 

Chain of Shakes. 

THE APPOGIATURA.

This name is given to a grace note placed above or below a principal note. When it is placed above it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of semitone. When the appoggiatura is written,

so  the value of it is half of the following note.
When crossed by a small line

thus  its value is but one fourth of the note that follows it

Examples.

As written. 

As played. 

DOUBLE APPOGIATURA.

This is composed of two grace notes placed as follows; the first, one degree below the principal note, and the second one degree above.

Examples.

As written. 

As played. 

is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∞ . A small sharp placed under some of the signs thus $\sharp\infty$ is to indicate that the lowest of the three grace notes is to be made sharp. Should the sharp be placed above the sign thus: $\infty\sharp$ the upper grace note must be made sharp, or in case of a sharp above and below the sign thus: $\sharp\infty\sharp$ then the upper and lower grace notes must be made sharp. The same rule applies to flats, only that the notes must be made flat instead of sharp in the respective instances.

Examples.

As written.



As played.



With Sharps and Flats.

As written.



As played.



ABBREVIATIONS.

In order to avoid writing so many notes several abbreviations are used, the following being the most often found.

As written.



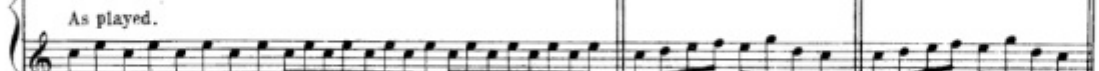
As played.



As written.

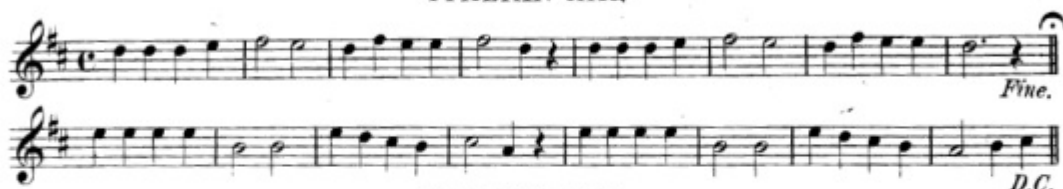


As played.

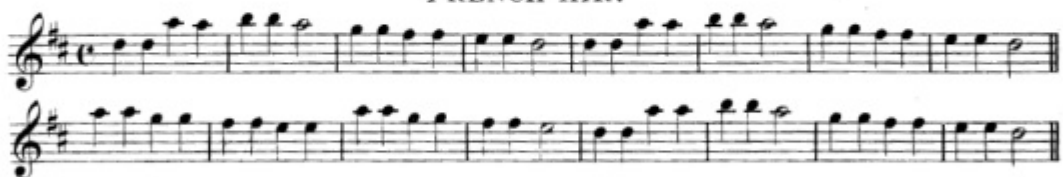


* A List of the principal words used in Modern Music, with their Abbreviations and Explanations will be found at the end of this work.

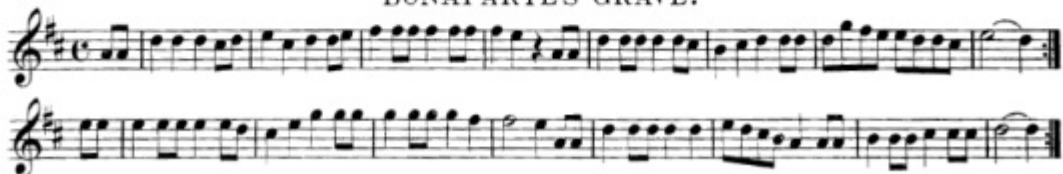
ITALIAN AIR.



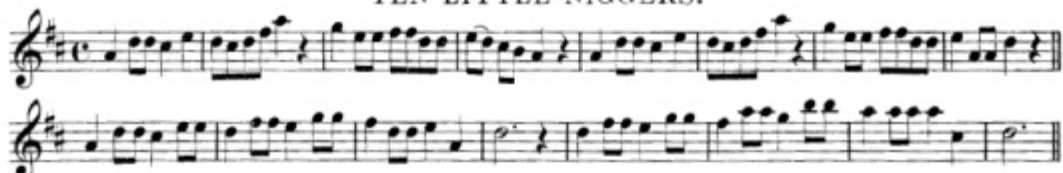
FRENCH AIR.



BONAPARTE'S GRAVE.



TEN LITTLE NIGGERS.



RUSSIAN MARCH.



THE SOLDIER'S RETURN.



DUKE OF KENT'S MARCH.



DOG AND GUN.



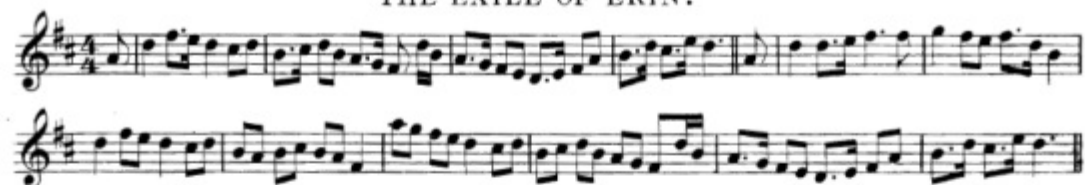
FINNEGAN'S WAKE.



NORAH, THE PRIDE OF KILDARE.



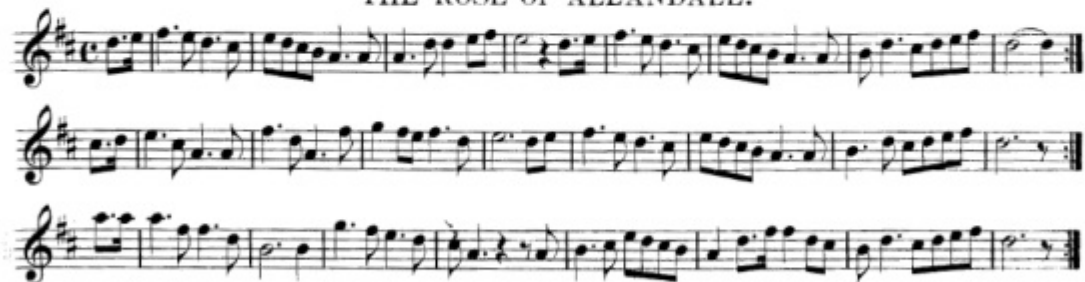
THE EXILE OF ERIN.



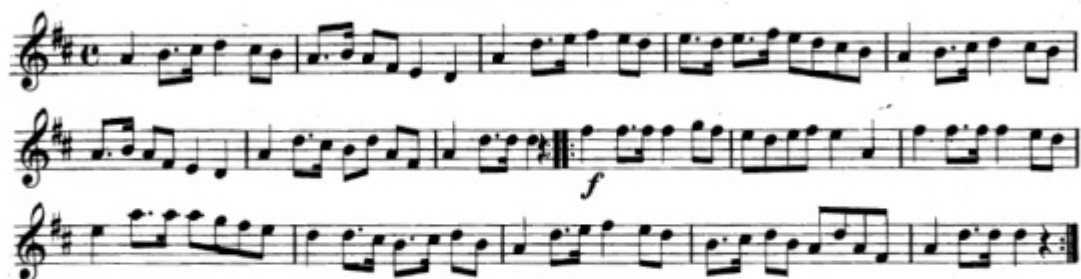
THE BLACK BIRD.



THE ROSE OF ALLANDALE.



HAIL TO THE CHIEF.



GRAND MARCH IN NORMA.



KING OF PRUSSIA'S MARCH.



HAIL COLUMBIA.





REEL OF TULLOCH.



HUNTSMAN'S HORNPIPE.



"JOHN BROWN" OR "GLORY HALLELUJAH."



HIGHLAND MARY.



STAR SPANGLED BANNER.

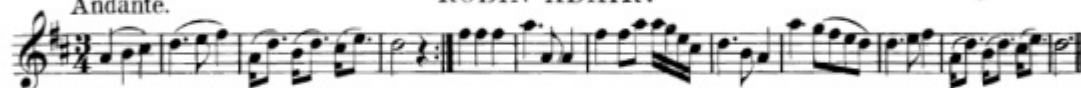


BRYAN O'LYNN.



Andante.

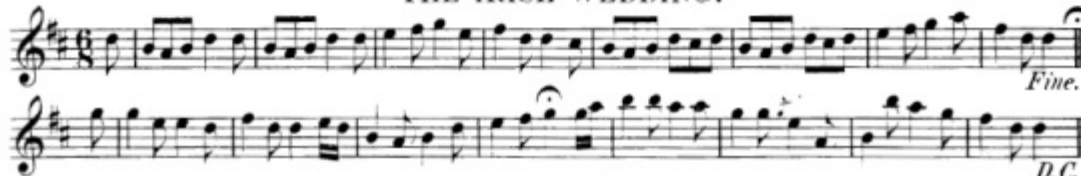
ROBIN ADAIR.



MAGGIE LAUDER.



THE IRISH WEDDING.



LITTLE JUDY'S REEL.

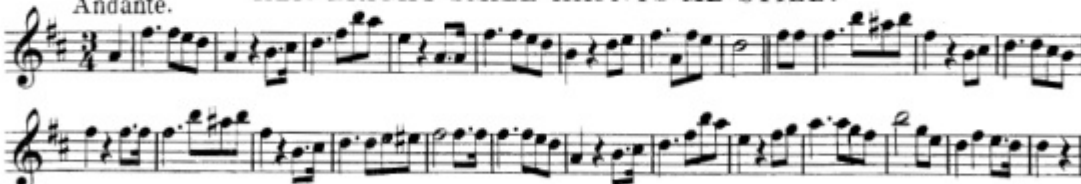


THOU ART GANE AWA' FRAE ME, MARY.



Andante.

HER BRIGHT SMILE HAUNTS ME STILL.



MOUNTAIN MAID'S INVITATION.

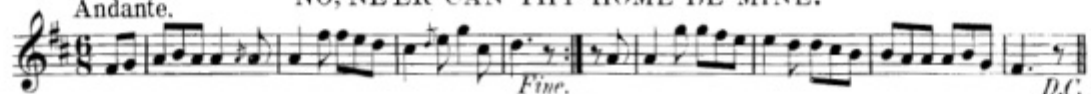


MARCH IN THE BATTLE OF PRAGUE.



Andante.

NO, NE'ER CAN THY HOME BE MINE.



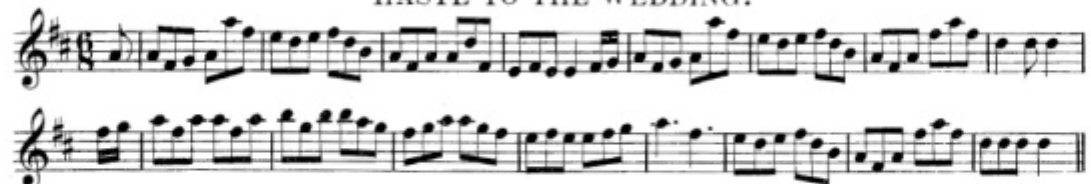
CHINESE DANCE.



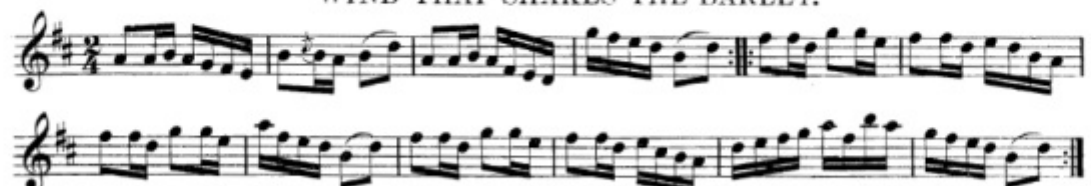
TATTHEER JACK WALSH.



HASTE TO THE WEDDING.



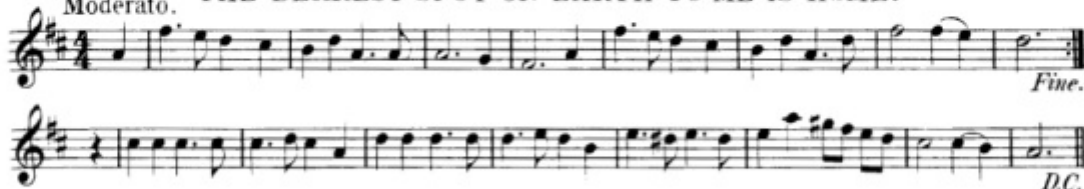
WIND THAT SHAKES THE BARLEY.



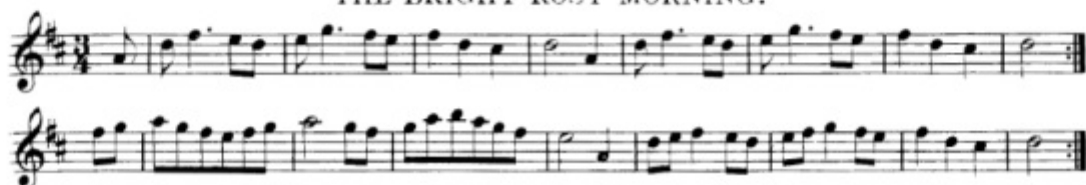
O, FOR THE WINGS OF A DOVE.



Moderato. THE DEAREST SPOT ON EARTH TO ME IS HOME.



THE BRIGHT ROSY MORNING.



COME, COME, SOLDIERS COME.



STRIKE THE CYMBAL.



BELLE BRANDON.



KATE KEARNEY.



LIVERPOOL HORNPIPE.



FOREST OF BONDI.



GO TO THE DEVIL AND SHAKE YOURSELF.



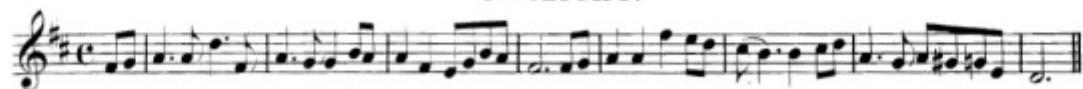
RUSTIC REEL.



MISS BROWN'S REEL.



TWILIGHT.



I'VE NOTHING ELSE TO DO.

Hatton.



NOT FOR JOSEPH.



SHABBY GENTEEL.





KINLOCK.



THE CELEBRATED OPERA REEL.



BEAUX OF OAK HILL.



NEW CENTURY HORNPIPE.



FRED WILSON'S CLOG DANCE.



CALEDONIAN MARCH.



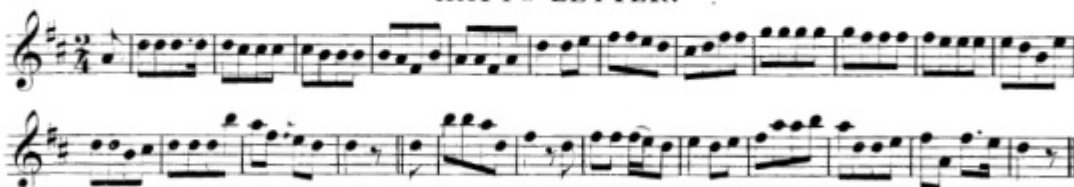
WELLER'S REEL.



TWENTY YEARS AGO.



KATY'S LETTER.



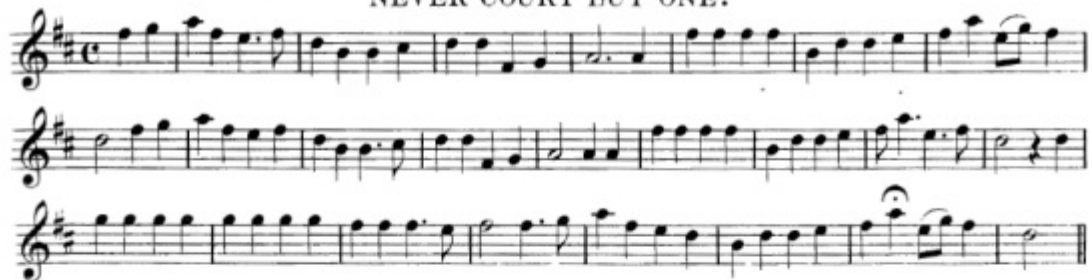
THE ROMAN FALL.



UP IN A BALLOON.



NEVER COURT BUT ONE.



MOET AND CHANDON.

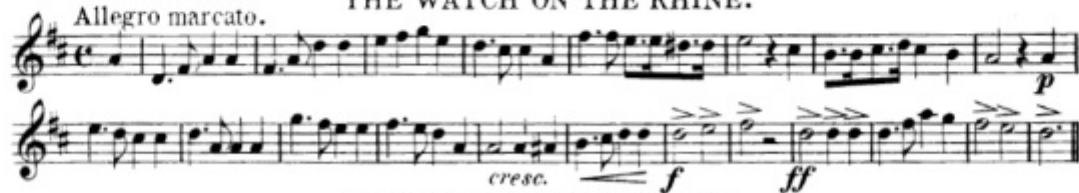


FLYING TRAPEZE.

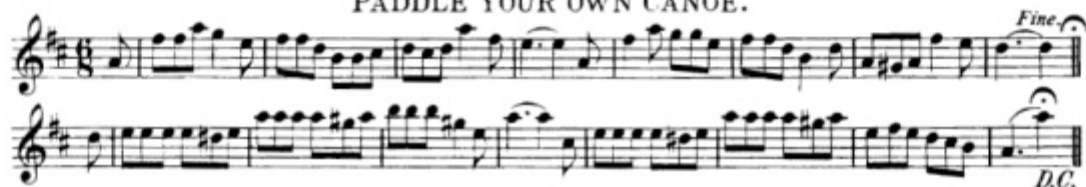


THE WATCH ON THE RHINE.

Allegro marcato.



PADDLE YOUR OWN CANOE.



PAR EXCELLENCE.

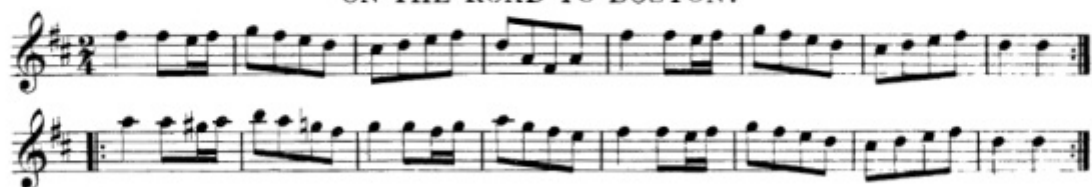


RACKETTY JACK.

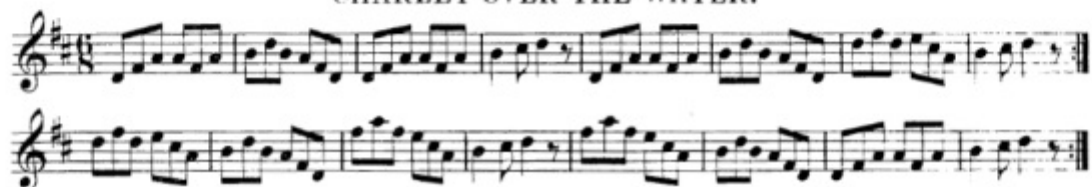




ON THE ROAD TO BOSTON.



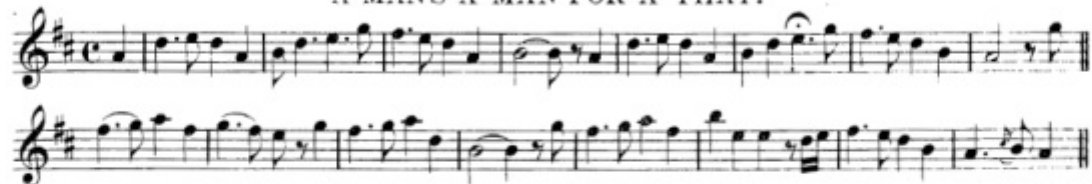
CHARLEY OVER THE WATER.



BACK SIDE OF ALBANY.



A MAN'S A MAN FOR A' THAT.



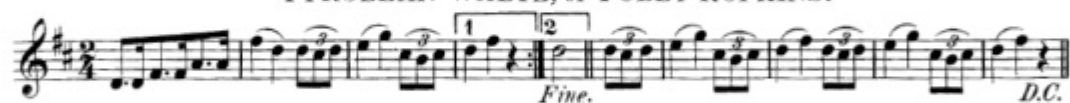
SWISS GUARD'S MARCH.



DISAPPOINTED COQUETTE.



TYROLEAN WALTZ, or POLLY HOPKINS.



Andante.

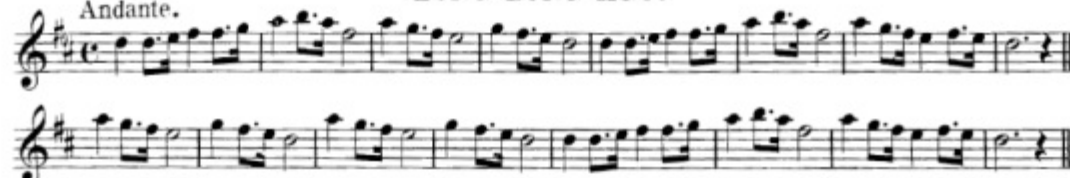
* NEARER MY GOD TO THEE.

Mason.

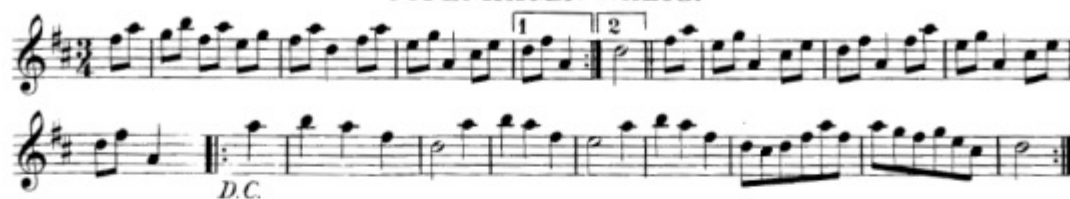


LONG LONG AGO.

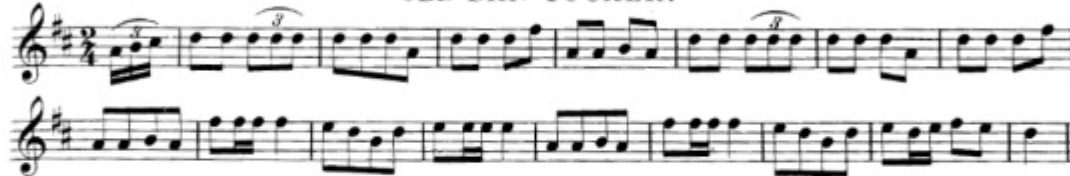
Andante.



COPENHAGEN WALTZ.



OLD DAN TUCKER.



LUCY NEAL.



COME WE THAT LOVE THE LORD.

Moderato.

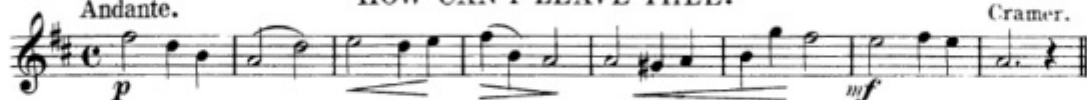
Schumann.



Andante.

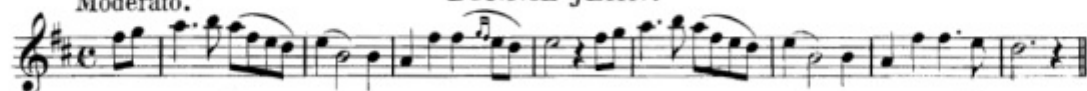
HOW CAN I LEAVE THEE.

Cramer.



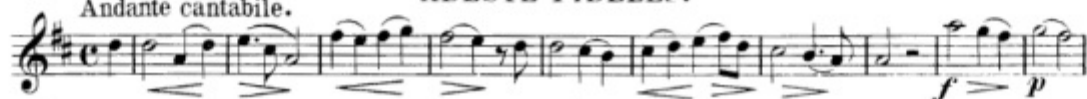
Moderato.

BONNIE JEAN.



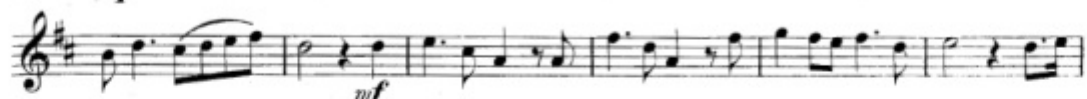
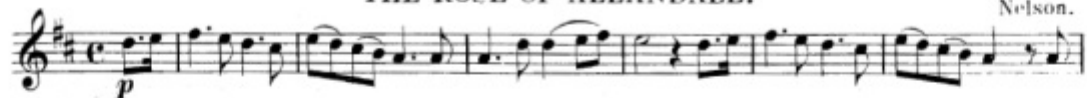
Andante cantabile.

ADESTE FIDELES.

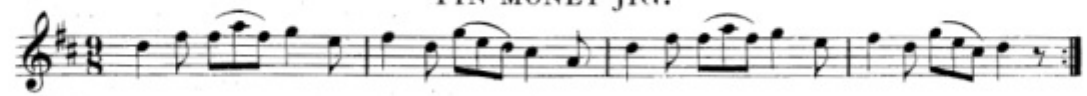


THE ROSE OF ALLANDALE.

Nelson.



PIN MONEY JIG.



LAND O' THE LEAL.



FLARE UP REEL.



AUNT HETTY'S REEL.



XX HORNPIPE.



ELIOT'S HORNPIPE.

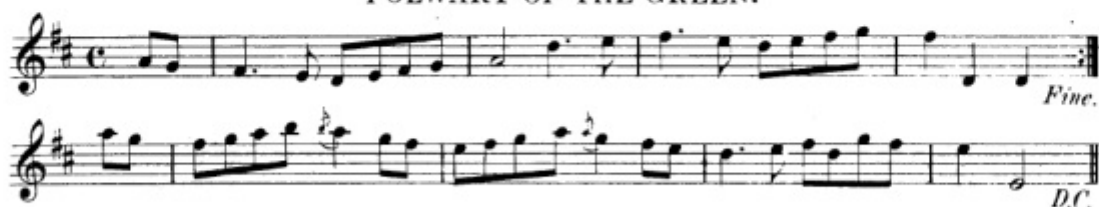


MISS WARRENDER OF LOCHEND'S. A Strathspey.

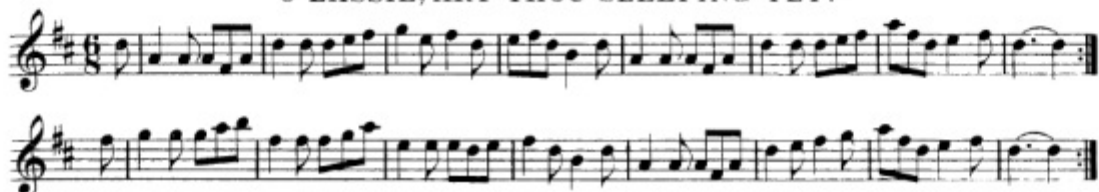
41



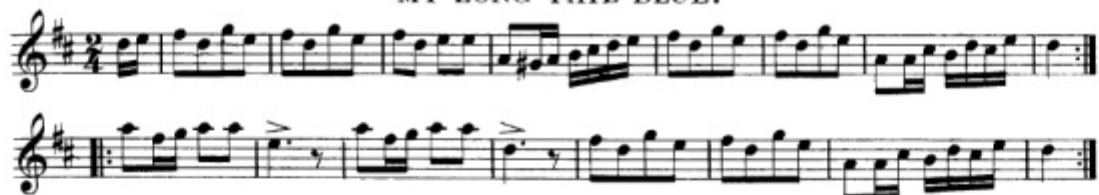
POLWART OF THE GREEN.



O LASSIE, ART THOU SLEEPING YET?



MY LONG TAIL BLUE.



COMIN' THRO' THE RYE.



THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



ALL THE BLUE BONNETS OVER THE BORDER.



GOOD LUCK MARCH.



MARCH FROM FALKA.





YESTERS REEL.



ZIG-ZAG CLOG DANCE.



WRECKERS DAUGHTER.



WOOD UP QUICKSTEP.



IMMORTELEN WALTZ.

Musical score for "IMMORTELEN WALTZ." in 3/4 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff features a repeat sign and a first ending. The third staff continues the melody with various ornaments. The fourth staff concludes with a *D.C.* (Da Capo) instruction.

MYOSOTIS WALTZES.

Lowthian.

Musical score for "MYOSOTIS WALTZES." in 3/4 time, key of D major. The score consists of eight staves. The first staff begins with a piano (*p*) dynamic and a *dolce.* marking. The second staff includes first and second endings, a *Fine.* marking, and a forte (*f*) dynamic. The third staff features a first ending and a *D.C.* instruction. The fourth staff begins with a mezzo-forte (*mf*) dynamic. The fifth staff starts with a forte (*f*) dynamic. The sixth staff continues the melody. The seventh staff includes a section marked with a large 'S'. The eighth staff concludes with first and second endings.

SWISS WALTZ.



HUNGARIAN WALTZ.



BERLIN POLKA.



HERO'S QUICKSTEP.



SUNLIGHT WALTZ.

Musical score for "Sunlight Waltz" in 3/4 time, key of D major. The score consists of five staves. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and the instruction *D.C.* (Da Capo).

1. BARCAROLLE WALTZES.

Musical score for "Barcarolle Waltzes" in 3/4 time, key of D major. The score consists of nine staves. It begins with a first ending bracket labeled "1." and a second ending bracket labeled "2.". The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the instruction *Fine.* The final staff is marked with *D.C.* (Da Capo).

GUARDS' WALTZ.



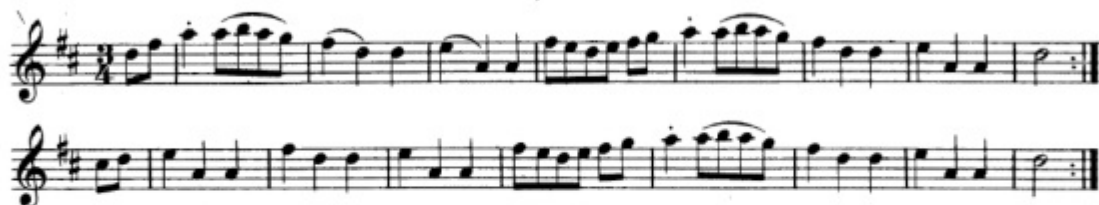
KISS WALTZ.

D.C.

(Merry War.)



UNION WALTZ, or BUY A BROOM.



STEAMBOAT WALTZ.



BOHEMIAN POLKA.



SONTAG POLKA.



KITTY HAYES WALTZ.

Musical score for 'KITTY HAYES WALTZ' in 3/4 time, key of D major. The score consists of four staves. The first three staves contain the main melody with various ornaments and trills. The fourth staff concludes with a double bar line and the instruction 'D.C.' (Da Capo).

Fine.

D.C.

ALWAYS OR NEVER WALTZ.

Musical score for 'ALWAYS OR NEVER WALTZ' in 3/4 time, key of D major. The score consists of ten staves. It features a complex melody with many ornaments, trills, and slurs. There are first and second endings marked with '1' and '2'. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

Semplice.

CIFRE.

D.C.

ROUSSEAU'S DREAM.

Andante.



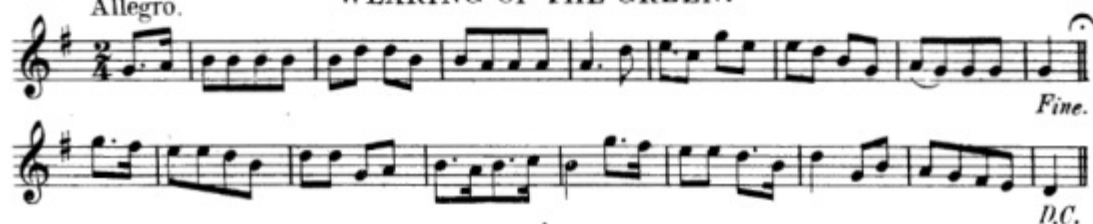
MY LODGING IS ON THE COLD GROUND.

Andante.



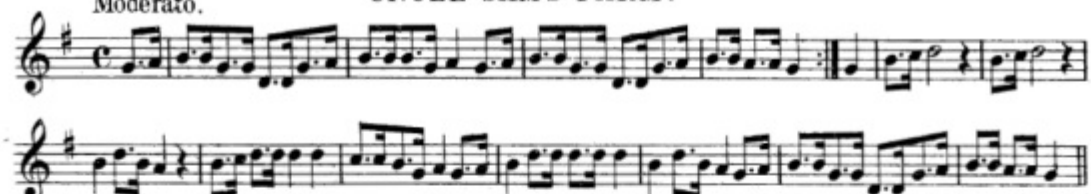
WEARING OF THE GREEN.

Allegro.



UNCLE SAM'S FARM.

Moderato.



GIRL I LEFT BEHIND ME.

Allegro.



BLUE EYED MARY.



THE TANK. (Country Dance.)



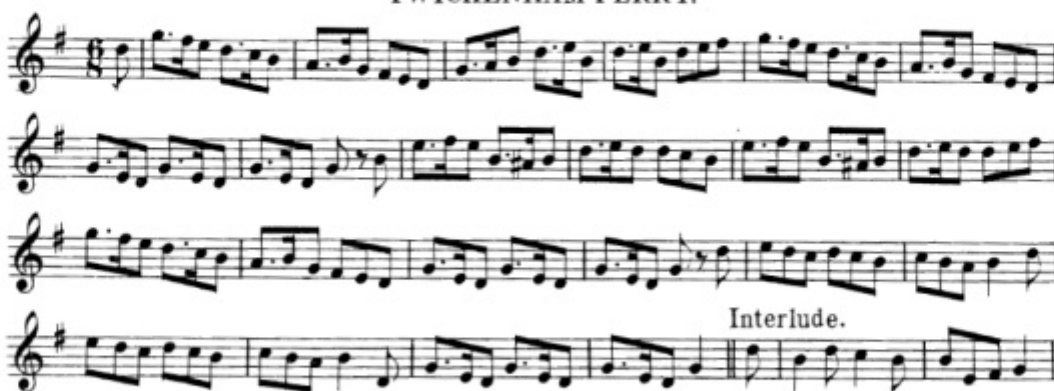
KILLARNEY.



CRACOVienne QUICKSTEP



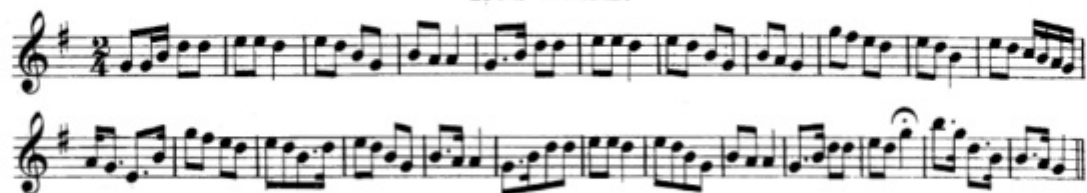
TWICKENHAM FERRY.



JIM CROW.



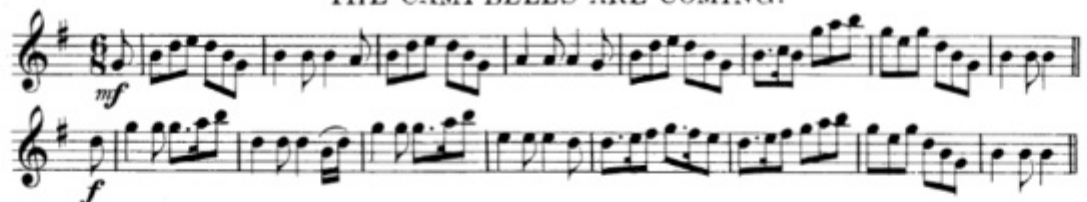
ROSA LEE.



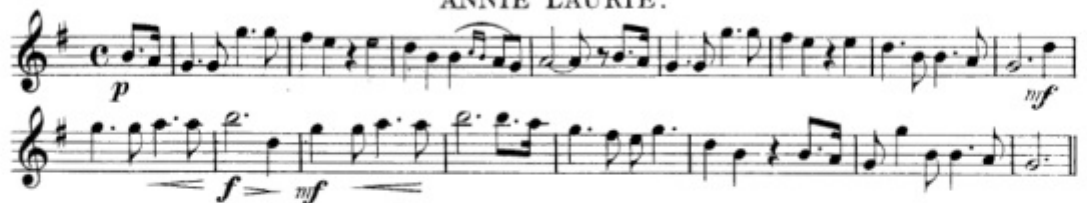
OLD KING CROW.



"THE CAMPBELLS ARE COMING."



ANNIE LAURIE.



Lively.

"ST. PATRICK'S DAY."

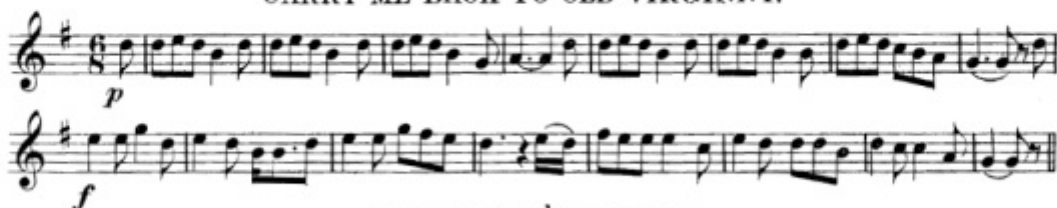


NINETY FIVE.



CARRY ME BACK TO OLD VIRGINNY.

D. C.



THE ROGUE'S MARCH.



THE BONNIE BLUE FLAG.

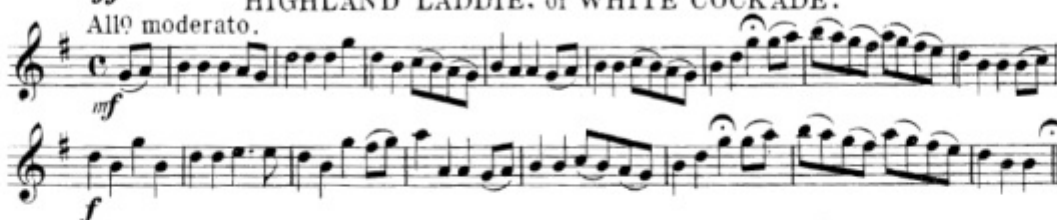
Allegretto.



ff

HIGHLAND LADDIE, or WHITE COCKADE.

Allº moderato.



Allegro.

* DIXIE.



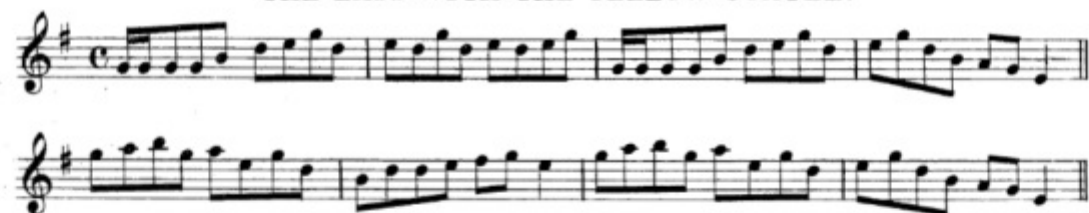
JENNIE BAUBEE, or MOLLIE, PUT THE KETTLE ON.



WE'RE ALL A NID NOD NODDIN.



THE LASS WITH THE YELLOW COATEE.



EAST NUKE OF FIFE.



REEL.



MARY OF ARGYLE.



TULLOCHGORUM.



Andante con espress.

ROCK OF AGES.



Andantino.

COME YE DISCONSOLATE.

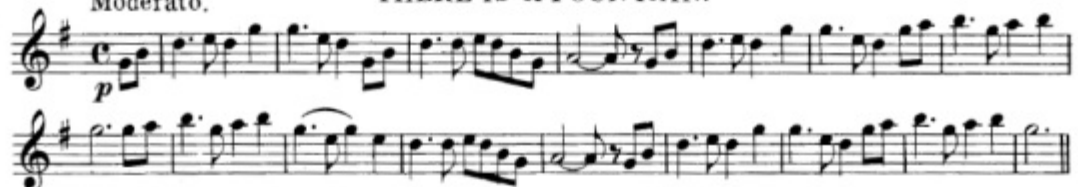


OH, YE TEARS.



Moderato.

THERE IS A FOUNTAIN.



Lento.

AULD ROBIN GRAY.



GOOD BYE, SWEETHEART.

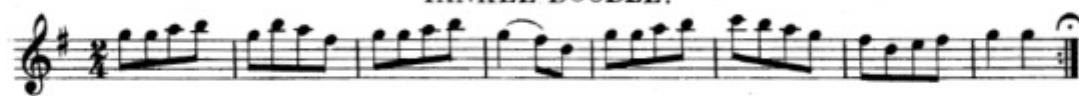
Haltton.



TODLEN HAME.



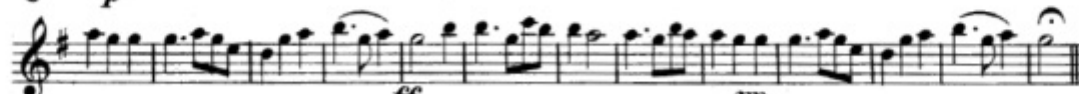
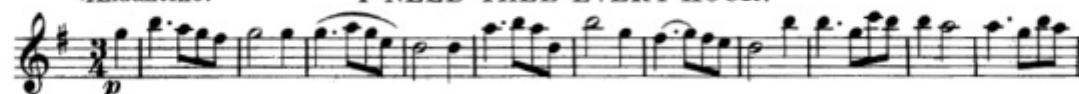
YANKEE DOODLE.



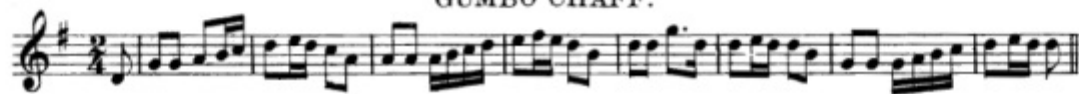
Andantino.

I NEED THEE EVERY HOUR.

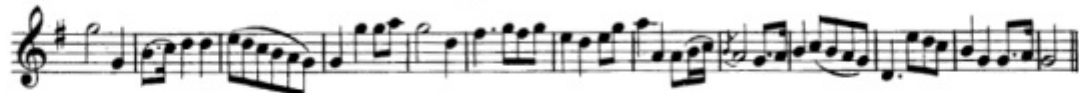
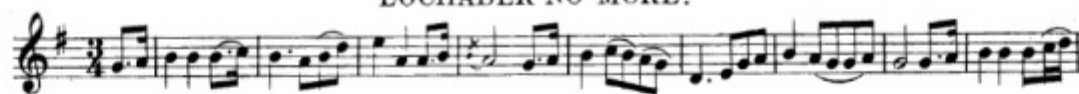
D. C.



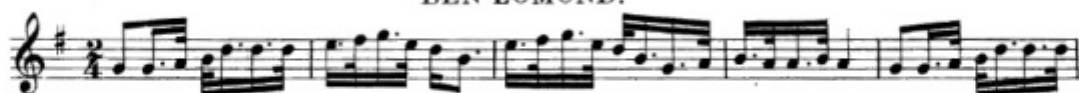
GUMBO CHAFF.



LOCHABER NO MORE.



BEN LOMOND.

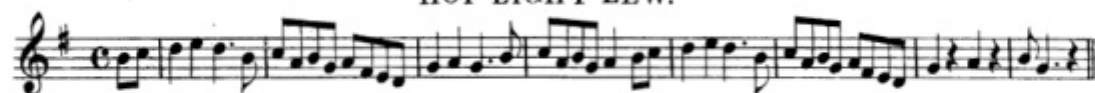


COAL BLACK ROSE.

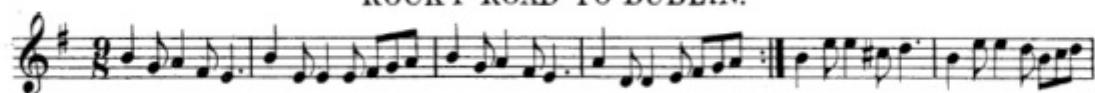
59



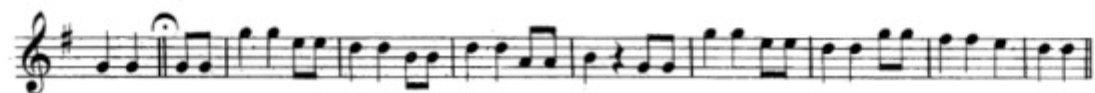
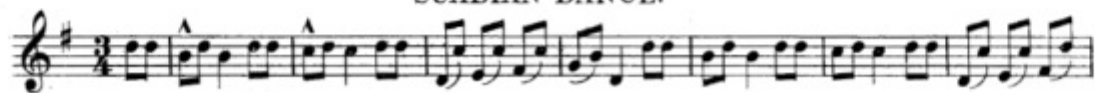
HOP LIGHT LEW.



ROCKY ROAD TO DUBLIN.

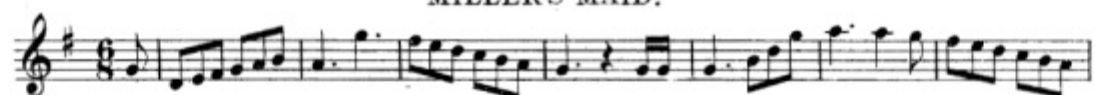


SUABIAN DANCE.



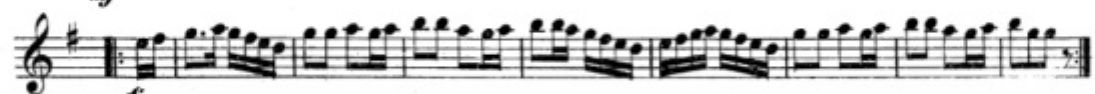
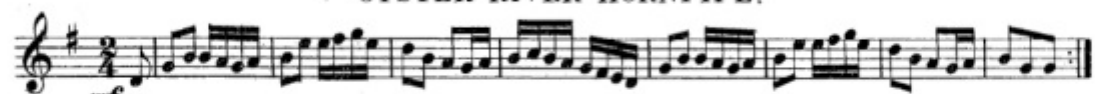
MILLER'S MAID.

D. C.

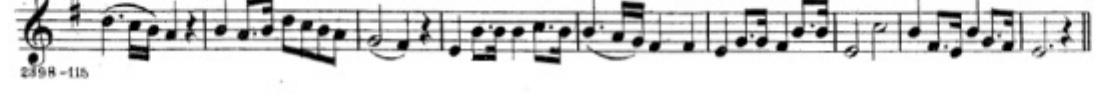
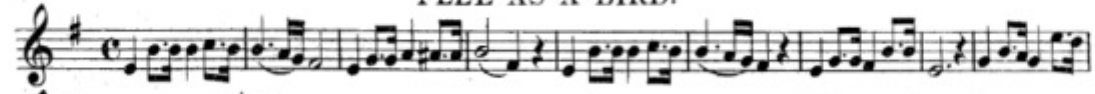


Fine.

OYSTER RIVER HORNPIPE.



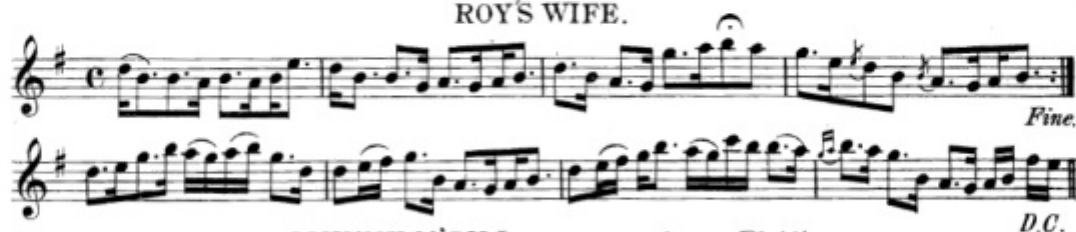
FLEE AS A BIRD.



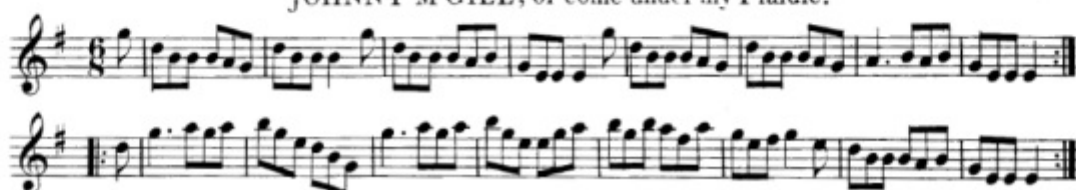
RORY O'MORE.



ROY'S WIFE.



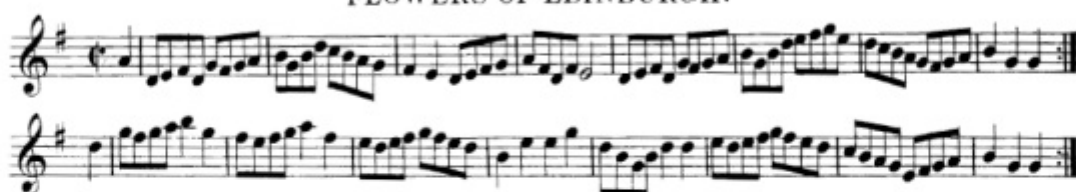
JOHNNY M'GILL; or come under my Plaidie.



DOUGLAS FAVORITE, or MOUNTAIN HORNPIPE.



FLOWERS OF EDINBURGH.



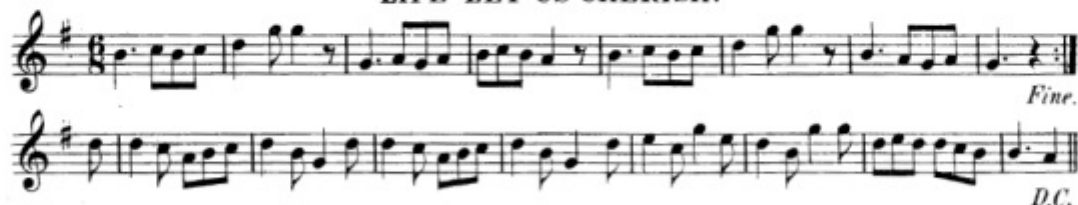
MERRY DANCE.



THE ROCKY ROAD TO DUBLIN.



LIFE LET US CHERISH.



THE FOUR LEAVED SHAMROCK.



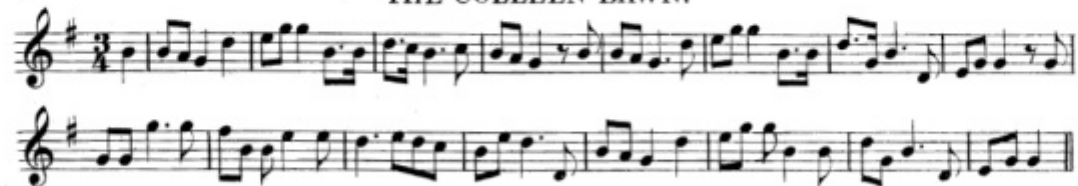
SLIGO TUNE.



MOLLY MALONE.



THE COLLEEN BAWN.



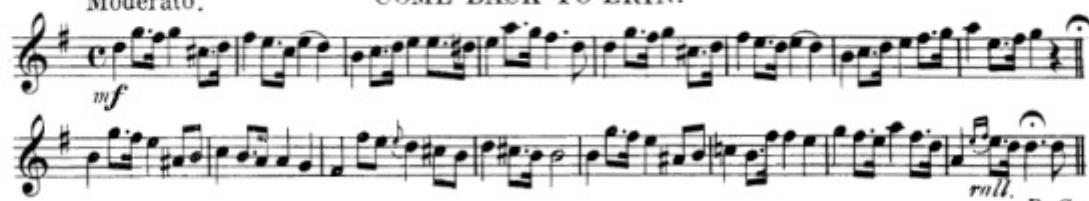
LET ERIN REMEMBER THE DAYS OF OLD.

Maestoso.



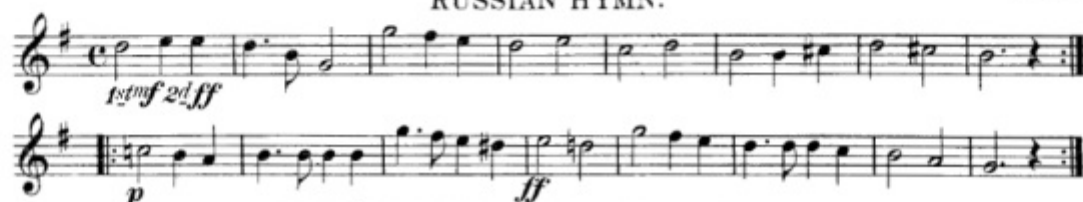
Moderato.

COME BACK TO ERIN.



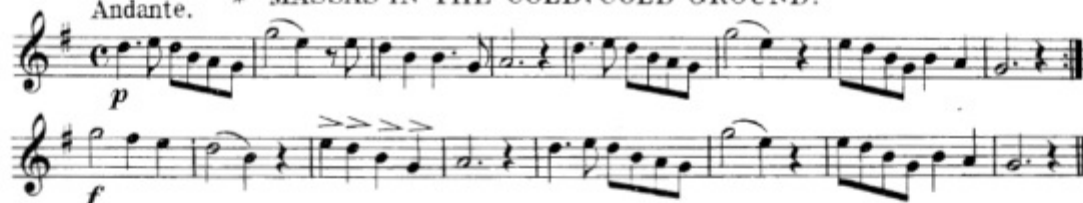
RUSSIAN HYMN.

D. C.



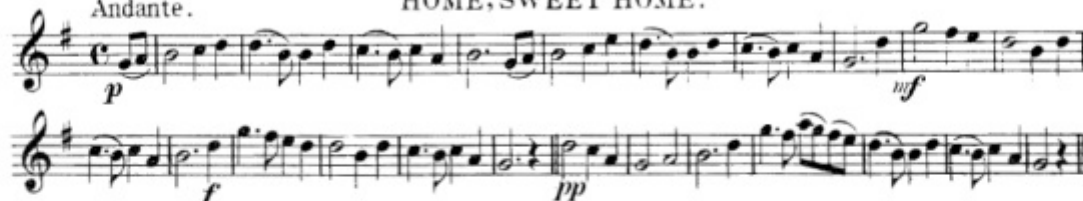
Andante.

* MASSA'S IN THE COLD, COLD GROUND.



Andante.

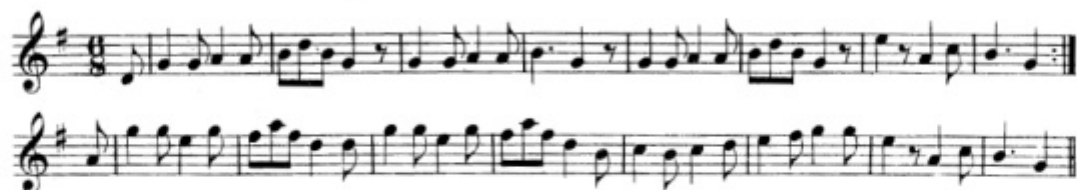
HOME, SWEET HOME.



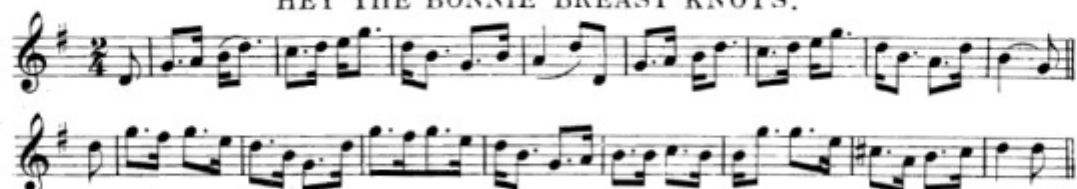
Larghetto.

THE LAST ROSE OF SUMMER.





HEY THE BONNIE BREAST KNOTS.



BONNIE JEAN OF ABERDEEN.



JOCK O' HAZELDEAN.



BONNIE DUNDEE.



DASHING WHITE SERGEANT.

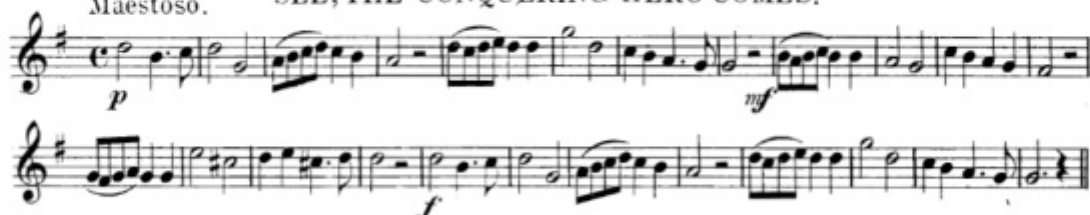


DANDY JIM.

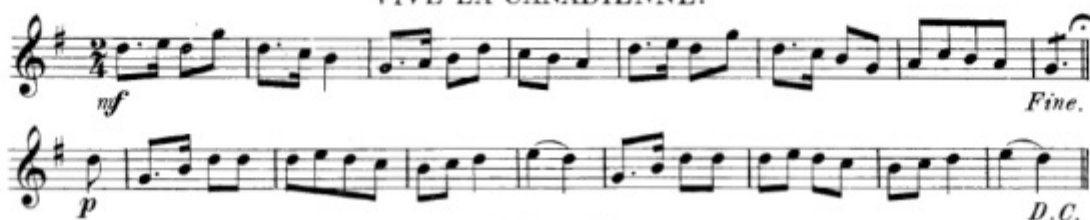


Maestoso.

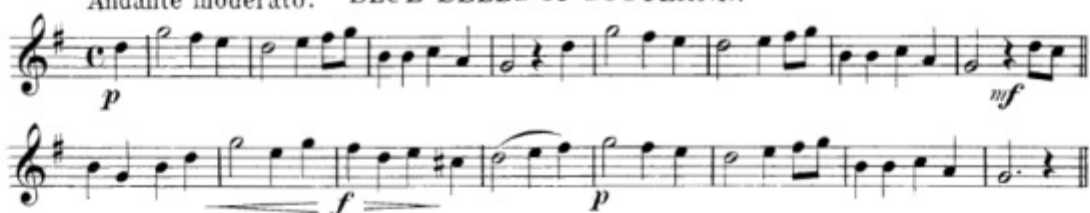
SEE, THE CONQUERING HERO COMES.



VIVE LA CANADIENNE.

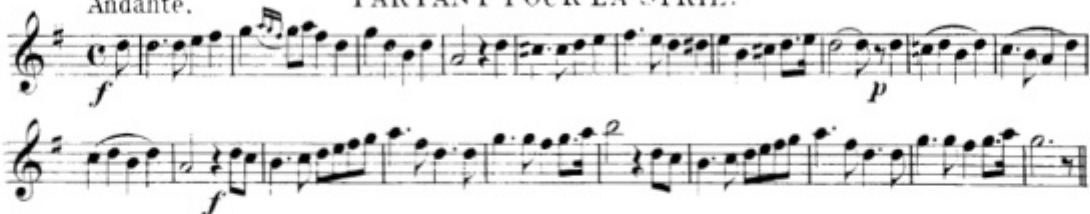


Andante moderato. BLUE BELLS OF SCOTLAND.



Andante.

PARTANT POUR LA SYRIE.



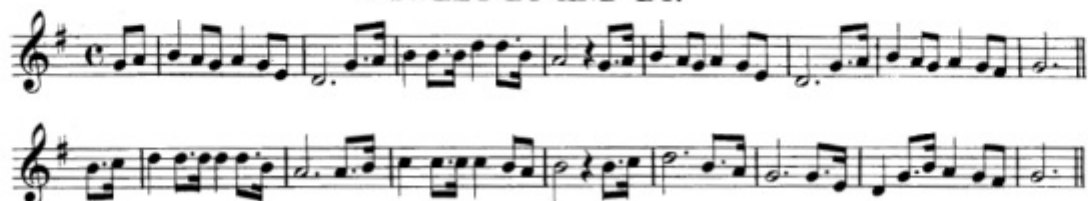
GARRY OWEN.



DOUGLAS, TENDER AND TRUE.



* SWEET BY AND BY.



IN THE GLOAMING.

Annie F. Harrison.



NANCY LEE.

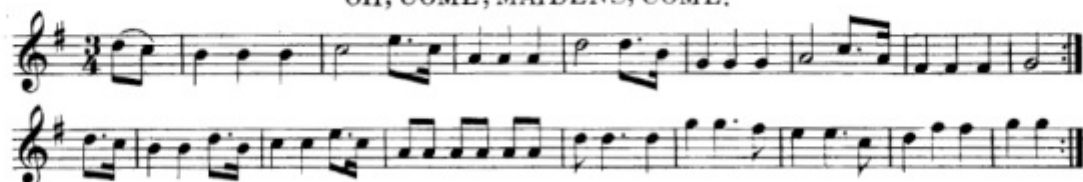
ADAMS.



WASHINGTON CROSSING THE DELAWARE.



OH, COME, MAIDENS, COME.



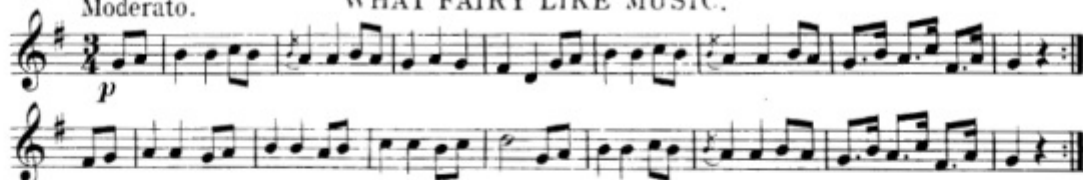
Moderato.

KITTY CLYDE.



Moderato.

WHAT FAIRY LIKE MUSIC.



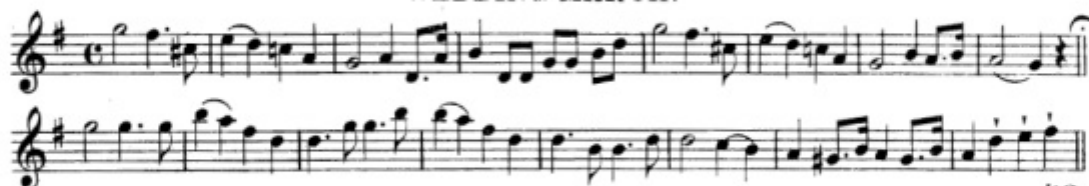
WASHINGTON'S MARCH.



WHAT A LOAD.

*D.C.*

WEDDING MARCH.

*D.C.*

JUANITA.



'TIS SAID THAT ABSENCE CONQUERS LOVE.



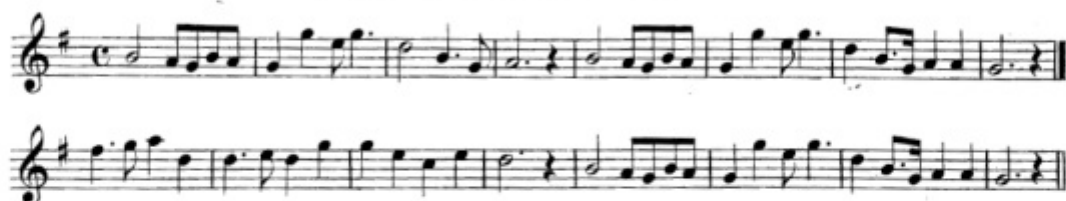
WHAT CAN THE MATTER BE.



LAFAYETTE'S MARCH.



* OLD FOLKS AT HOME.



MISS Mc LEOD'S REEL, or THE ENTERPRISE and BOXER.



BONNY BOAT.



QUINDARO HORNPIPE.

*Fine.*

AULD LANG SYNE.



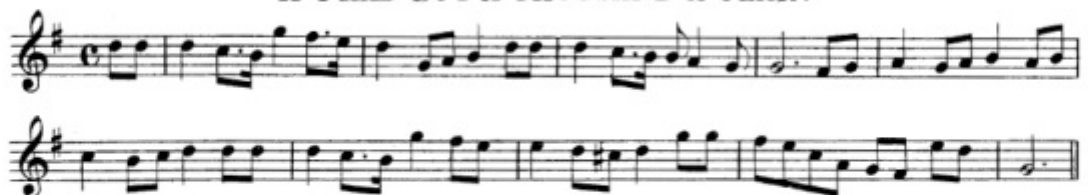
I'LL NEVER GET DRUNK ANY MORE.



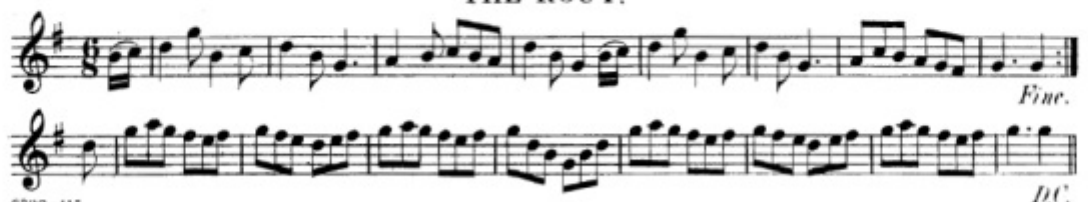
CASTLES IN THE AIR.



IF I HAD BUT A THOUSAND A YEAR.



THE ROUT.

*Fine.**DC.*

MORELLA'S LESSON.



WASHINGTON'S GRAND MARCH.



HOBSON'S REEL.



MY HEART AND LUTE.



GREEN FIELDS OF AMERICA.



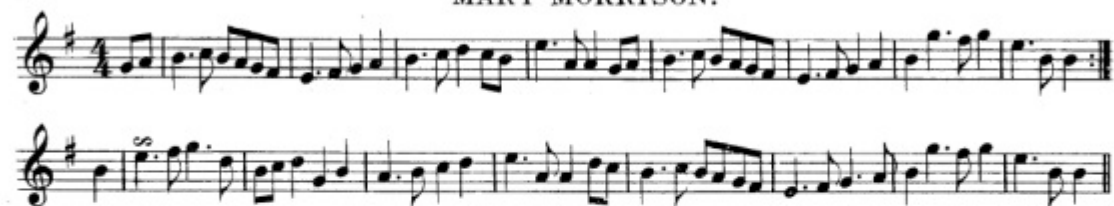
PEELER'S JACKET.



MISS FORBES' FAREWELL TO BANFF.



MARY MORRISON.



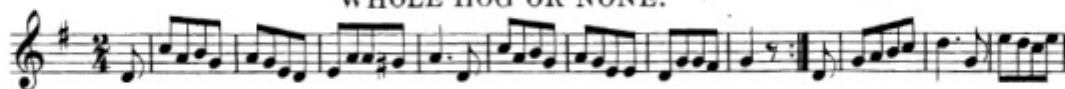
O NANNY, WILT THOU GANG WI' ME.



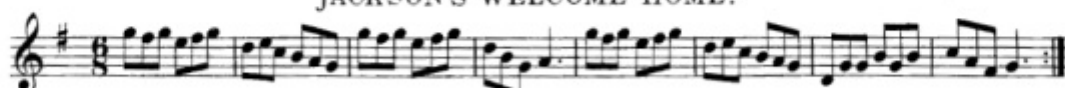
SUCH A GETTING UP STAIRS.



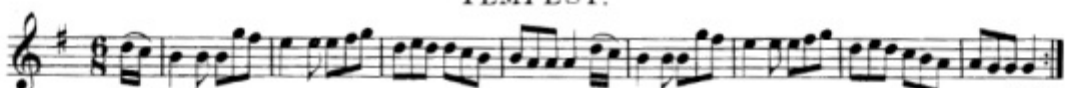
WHOLE HOG OR NONE.



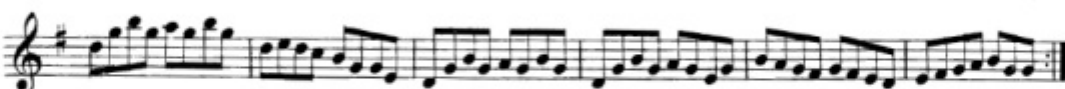
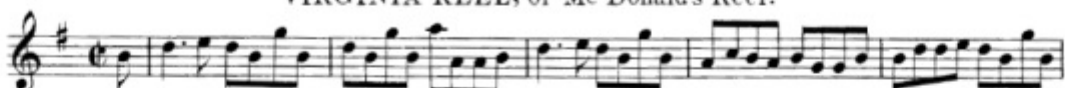
JACKSON'S WELCOME HOME.



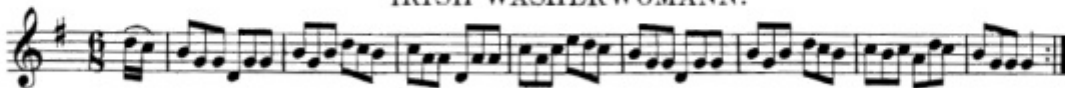
TEMPEST.

*Fine.**D.C.*

VIRGINIA REEL, or Mc Donald's Reel.



IRISH WASHERWOMANN.



SABRE SONG. (Grand Duchesse.)



SOLDIERS DUETT. (Genevieve.)



SAILING.



LAUTERBACH WALTZ.



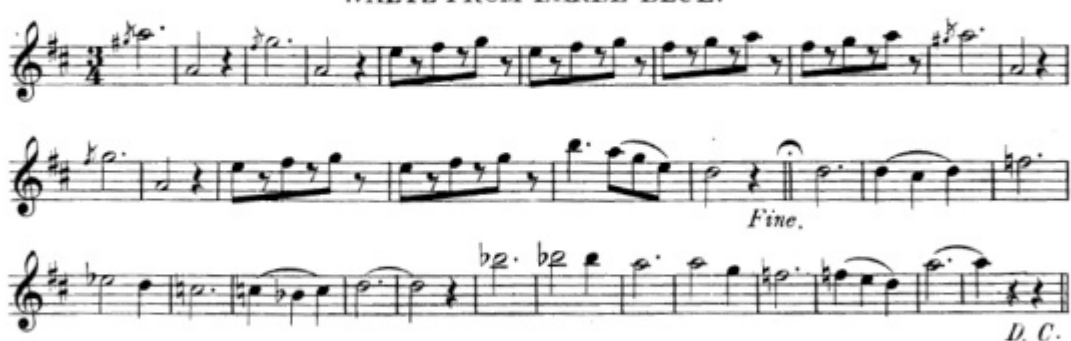
IL BACIO WALTZ. (The Kiss.)



MABEL WALTZ.



WALTZ FROM BARBE BLUE.



'TIS I ALONE CAN TELL.



IN THE TIME OF APPLE BLOSSOM.



EHREN ON THE RHINE.



SPRING AND AUTUMN.



SPONGE IT OUT.

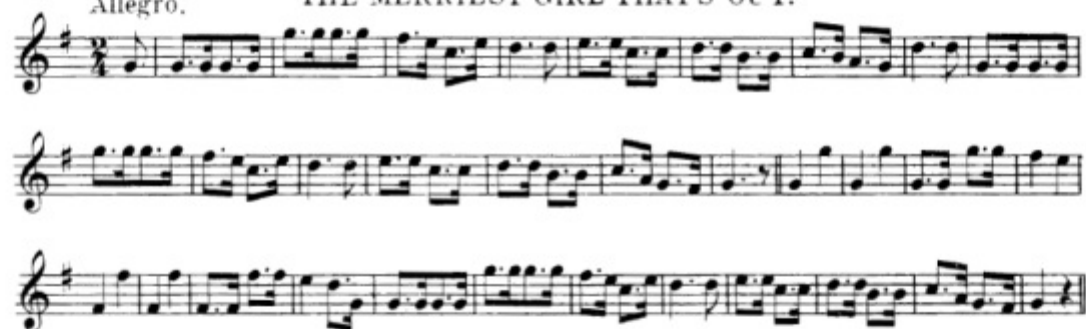
Allegro.

(Beggar Student.)



Allegro.

THE MERRIEST GIRL THAT'S OUT.



Animato.

CHAMPAGNE CHARLIE.



FAIRY LAND WALTZ.

First system of music for 'FAIRY LAND WALTZ.' in 3/4 time, key of D major. It consists of three staves. The first staff has measures 1-8 with first and second endings. The second staff continues measures 9-12, also with first and second endings. The third staff contains measures 13-16, with first and second endings. The piece concludes with a double bar line. The tempo is marked *D.C.* (Da Capo).

BEGGAR STUDENT WALTZ.

Second system of music for 'BEGGAR STUDENT WALTZ.' in 3/4 time, key of D major. It consists of nine staves. The first staff contains measures 1-8. The second staff contains measures 9-16, with first and second endings. The third staff contains measures 17-24. The fourth staff contains measures 25-32. The fifth staff contains measures 33-40. The sixth staff contains measures 41-48. The seventh staff contains measures 49-56. The eighth staff contains measures 57-64, with a *p* (piano) marking. The ninth staff contains measures 65-72. The piece concludes with a double bar line.

MAZEPPA GALOP.

Musical score for Mazeppa Galop, measures 1-15. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on a single staff. Measures 1-15 include a repeat sign at measure 10 and a double bar line at measure 15.

Trio.
Fine.

D.C.

* DEVIL'S CALL GALOP.

Musical score for Devil's Call Galop, measures 1-15. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on a single staff. Measures 1-15 include a repeat sign at measure 10 and a double bar line at measure 15.

D.C.

ALWAYS GALLANT POLKA.

Fahrbach.

mf

Trio.

SECRET LOVE GAVOTTE.

OVER STICKS AND STONES GALOP.

C. Faust.

ff

ff

p

p

ff

p

ff

ALL FOR JOY GALOP.

Fahrbach.

Trio.

D. C.

JOYS OF LIFE GALOP.

Musical score for "JOYS OF LIFE GALOP." in G major, 2/4 time. The score consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a lively, galop-like rhythm with many eighth and sixteenth notes. There are several trills and slurs throughout. The fourth staff begins with a piano (*p*) dynamic marking. The eighth staff ends with the instruction *D.C.* (Da Capo).

BOCCACCIO MARCH.

Musical score for "BOCCACCIO MARCH." in G major, 2/4 time. The score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a march, characterized by a steady, rhythmic pattern. There are several trills and slurs throughout. The seventh staff ends with a double bar line.

FIRST LOVE WALTZ.

Olivette.



WALTZ. Bells of Corneville.

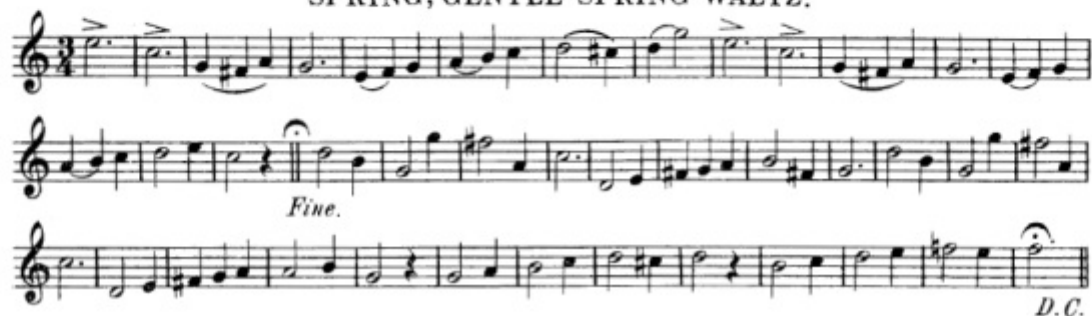


D. C.

FANNY ELSLER'S SPANISH CACHUCA.



SPRING, GENTLE SPRING WALTZ.



BLUE ALSATIAN MOUNTAIN WALTZ.

Adams.



THE DRUM MAJOR'S DAUGHTER.(Waltz.)

Offenbach.



Semplice.

CHARMING WALTZ.

Waldteufel.



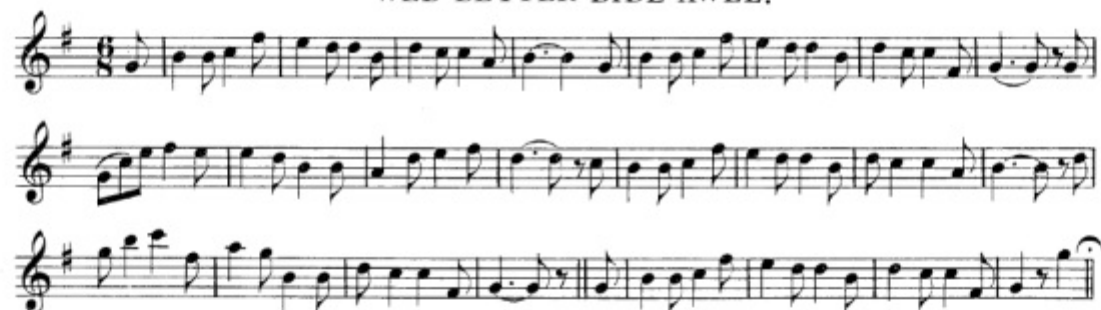
PADDY ON THE HAND-CAR.



FLAG HORNPIPE.



WED BETTER BIDE AWEE.



LARDY DAH.



BEETHOVEN'S FAVORITE WALTZ.



VON WEBER'S FAVORITE WALTZ.



BLUE DANUBE WALTZ.



SHOWERS OF GOLD WALTZ.



Larghetto.

CHI MI FRENA. (LUCIA.)



LA MARSEILLAISE.

Maestoso.

First system of musical notation for 'LA MARSEILLAISE'. It consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. The third staff continues with a half note A3, followed by quarter notes G3, F3, and E3, then a half note D3, and a final half note C3. Dynamics include *f* (forte) at the beginning and *ff* (fortissimo) later in the system.

CHEER, BOYS, CHEER.

Second system of musical notation for 'LA MARSEILLAISE'. It consists of three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. The third staff continues with a half note A3, followed by quarter notes G3, F3, and E3, then a half note D3, and a final half note C3. Dynamics include *f* (forte) at the beginning and *ff* (fortissimo) later in the system. The system ends with the marking *DC* (Da Capo).

MEN OF HARLECH.

Third system of musical notation for 'LA MARSEILLAISE'. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. Dynamics include *f* (forte) at the beginning.

OUR FLAG IS THERE.

Fourth system of musical notation for 'LA MARSEILLAISE'. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. Dynamics include *mf* (mezzo-forte) at the beginning and *ff* (fortissimo) later in the system. The system ends with the marking *DC* (Da Capo).

"THE PLOUGH BOY." (COUNTRY DANCE.)

Fifth system of musical notation for 'LA MARSEILLAISE'. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. Dynamics include *ff* (fortissimo) at the beginning. The system ends with the marking *D.S.* (Da Segno).

Maestoso.

"SCOTS WHA HA'E WT' WALLACE BLED."

Sixth system of musical notation for 'LA MARSEILLAISE'. It consists of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and a final half note A4. The second staff continues the melody with a half note G4, followed by quarter notes F4, E4, and D4, then a half note C4, and a final half note B3. Dynamics include *p* (piano) at the beginning and *f* (forte) later in the system.

HE GIVETH HIS BELOVED SLEEP.

ABT.

Andantino.
psosten. *f* *dim.*
pp

I LEFT IT ALL TO JESUS.

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

MARY OF ARGYLE.

Nelson.

mf *rall.* *p* *ad lib.*

Allegro moderato.

THE LOW BACK CAR.

Lover.

p *p* *rall.*

MY PRETTY JANE.

Bishop.

rall. *a tempo.*

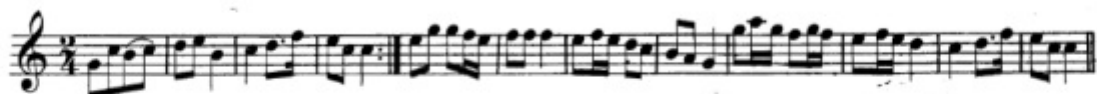
Andante.

FLOW GENTLY, SWEET AFTON.

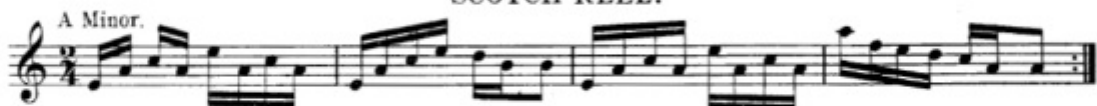
Spilman.

p *mf*

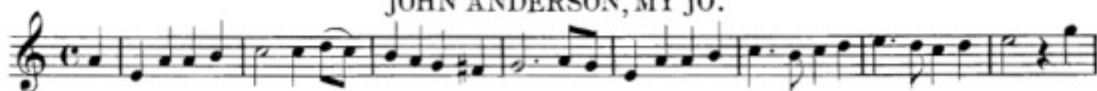
DUNCAN GRAY.



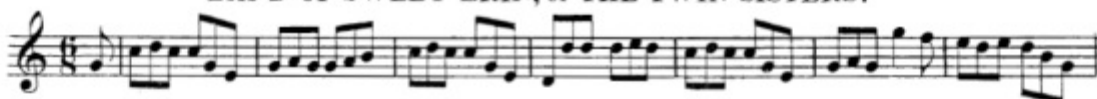
SCOTCH REEL.



JOHN ANDERSON, MY JO.

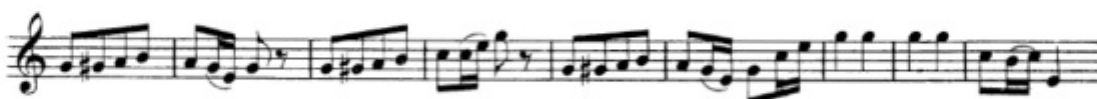


LAND OF SWEET ERIN, or THE TWIN SISTERS.



PIFF - PAFF.

(Prince Methusalem.)



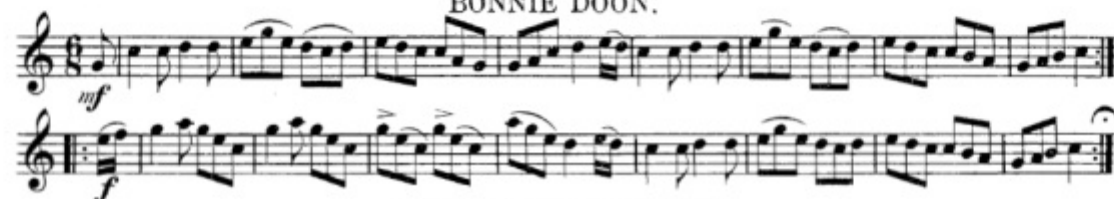
"WE WONT GO HOME TILL MORNING.



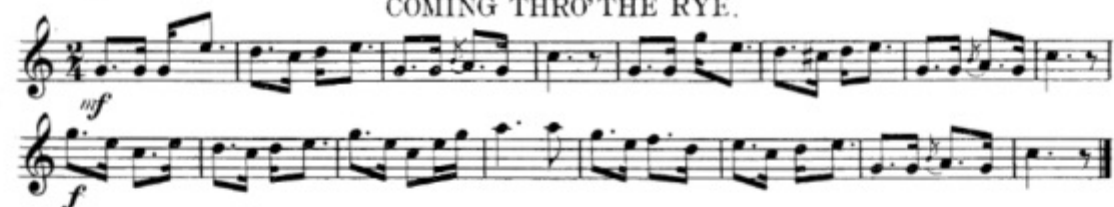
MARYLAND, MY MARYLAND.



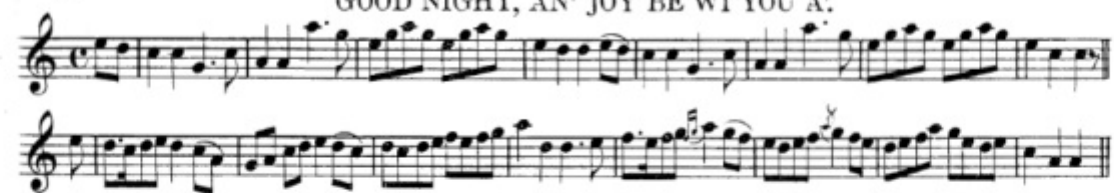
BONNIE DOON.



COMING THRO' THE RYE.



GOOD NIGHT, AN' JOY BE WT' YOU A'.



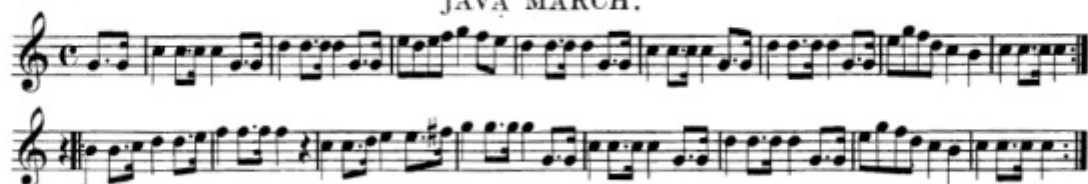
RED, WHITE AND BLUE.



JEFFERSON AND LIBERTY.



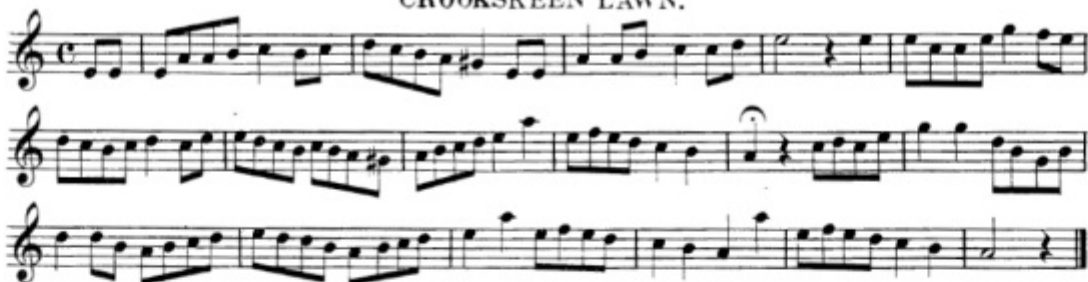
JAVA MARCH.



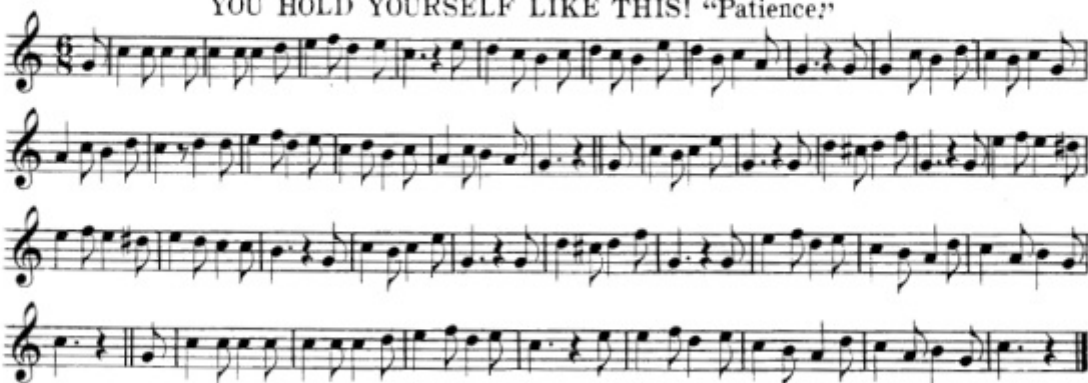
BONAPARTE'S MARCH OVER THE RHINE.



CROOKSKEEN LAWN.



YOU HOLD YOURSELF LIKE THIS! "Patience!"



FINALE. (Traviata.)



WILLOW WALY: "Patience!"



OLD OAKEN BUCKET.



GOBBLE SONG.

La Mascot.



WHALL BE KING BUT CHARLEY?



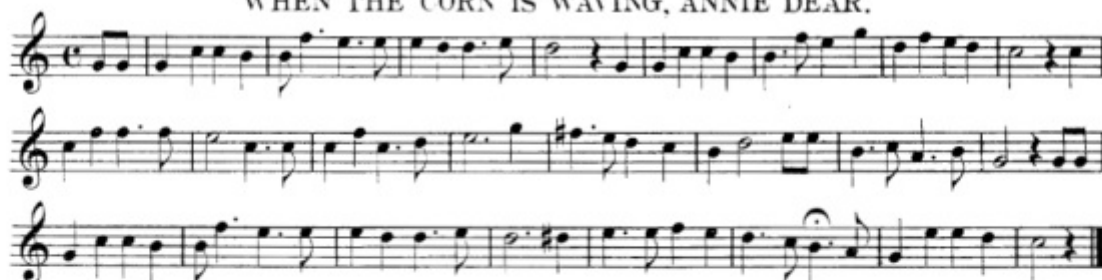
WALK AROUND, - CHAW ROAST BEEF.



EMBARRASSMENT.



WHEN THE CORN IS WAVING, ANNIE DEAR.



NOT A SPARROW FALLETH.



D.C.

WALTZ FROM FALKA.

Musical score for "WALTZ FROM FALKA." in 3/4 time, key of D major. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a forte (*f*) dynamic marking. The third staff includes a *rit.* (ritardando) marking. The fourth staff includes first and second endings. The fifth staff concludes with the tempo marking *D. C.* (Da Capo).

MY QUEEN WALTZES.

Musical score for "MY QUEEN WALTZES." in 3/4 time, key of D major. The score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a *S.* (Sforzando) marking. The third staff includes first and second endings. The fourth staff includes a *D.S.* (Da Segno) marking. The fifth staff includes a *D.S.* marking. The sixth staff includes a *D.S.* marking. The seventh staff includes first and second endings and concludes with a *D.S.* marking.

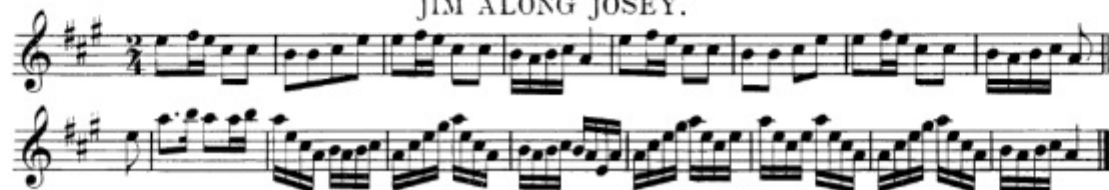
SPEED THE PLOUGH.



GRANNY, WILLYOUR DOG BITE (Jig.)



JIM ALONG JOSEY.



MONEY MUSK, HIGHLAND FLING.



DEVIL'S DREAM.



LAMPLIGHTER'S HORNPIPE.



TARA'S HARP.

Andante.



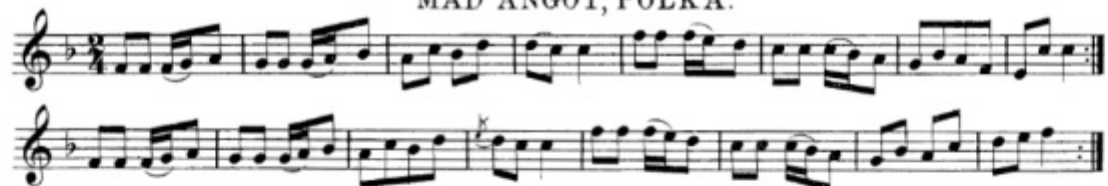
THE OLD ARM CHAIR.



SCOTCH MARCH.



MAD ANGOT, POLKA.



LOUISVILLE MARCH.



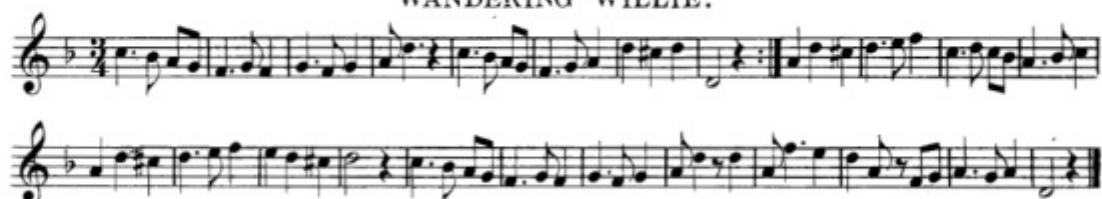
WILSON'S CLOG DANCE. No 2.



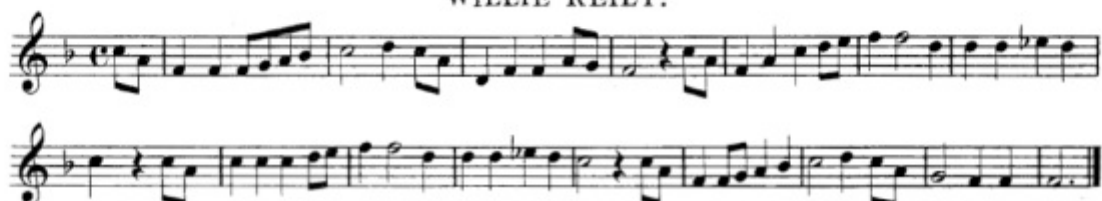
GREEN GROW THE RUSHES O.



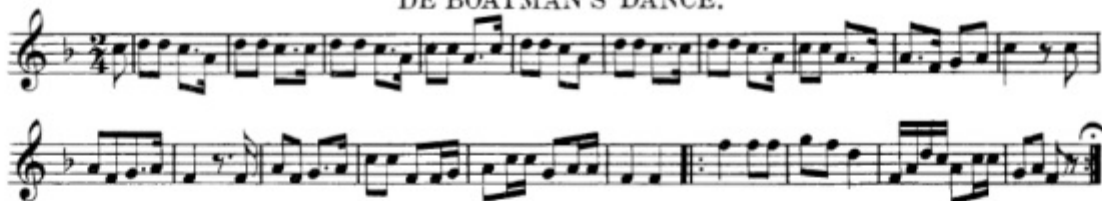
WANDERING WILLIE.



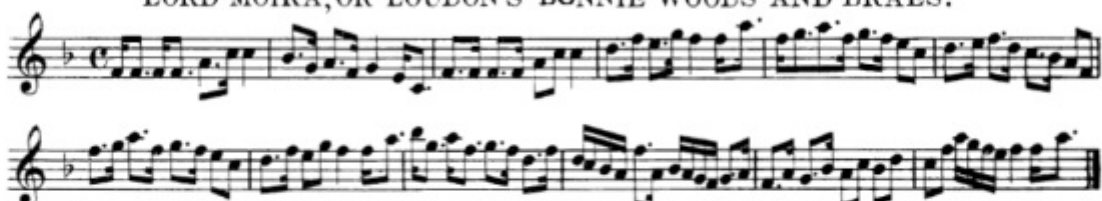
WILLIE REILY.



DE BOATMAN'S DANCE.



LORD MOIRA, OR LOUDON'S BONNIE WOODS AND BRAES.



MOUNTAIN HORNPIPE.



KATY'S RAMBLES, OR THE LADY'S TRIUMPH.



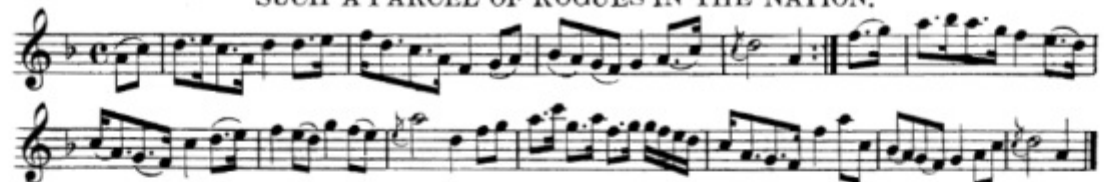
CONSTITUTION HORNPIPE.



FISHER'S HORNPIPE.



SUCH A PARCEL OF ROGUES IN THE NATION.



HULL'S VICTORY.



NED KENDALL'S HORNPIPE.



THE HARMONIC MINOR SCALE.

The harmonic minor scale differs from the melodic, as only the seventh degree is raised by an accidental, which remains, whether ascending or descending.

EXAMPLES.

A. minor

E. minor

B. minor

F#-minor

C#-minor

G#-minor

E^b-minor

B^b-minor

F. minor

C. minor

G. minor

D. minor

MAJOR SCALES

For Four Keyed and Six Keyed Fifes.

Scale of D Major 2 sharps



Scale of G Major 1 sharp



Scale of C Major



Scale of F Major 1 flat



Scale of Bb Major 2 flats



Scale of A Major 3 sharps



Scale of E Major 4 sharps



Scale of B Major 5 sharps



Scale of Eb Major 3 flats



Scale of Ab Major 4 flats



Scale of Db Major 5 flats



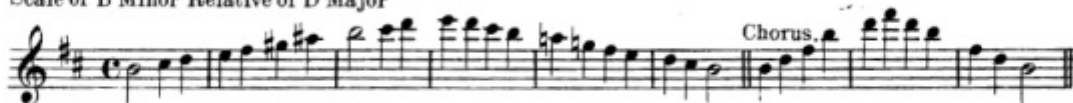
Scale of Gb Major 6 flats



MINOR SCALES

For Four Keyed and Six Keyed Fifes.

Scale of B Minor Relative of D Major



Scale of E Minor Relative of G Major



Scale of A Minor Relative of C Major



Scale of D Minor Relative of F Major



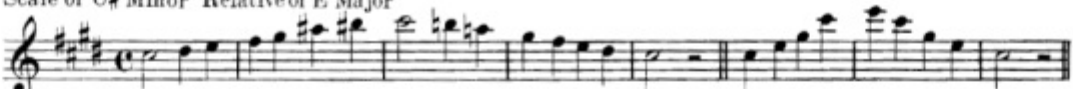
Scale of G Minor Relative of Bb Major



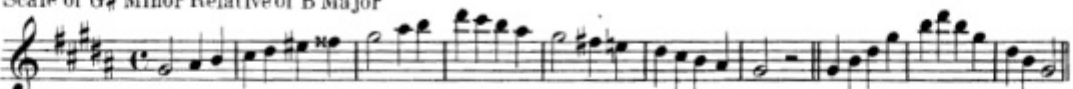
Scale of F# Minor Relative of A Major



Scale of C# Minor Relative of E Major



Scale of G# Minor Relative of B Major



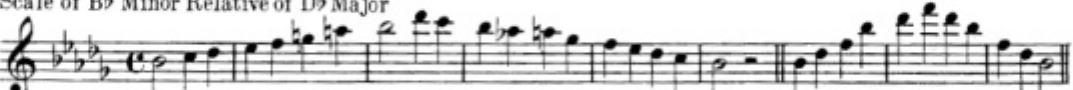
Scale of C Minor Relative of Eb Major



Scale of F Minor Relative of Ab Major



Scale of Bb Minor Relative of Db Major



Scale of Eb Minor Relative of Gb Major



CHROMATIC SCALES.

The image displays a musical score for chromatic scales, consisting of ten staves of music. The first seven staves are in 6/8 time and D major, each beginning with a measure number (1 through 7). The eighth staff is in 3/4 time and D major. The final two staves are in 2/4 time and D major. The notation includes various chromatic patterns, such as ascending and descending scales, and more complex rhythmic figures. The score is attributed to C. Scholl.

1
2
3
4
5
6
7

C. Scholl.

EXERCISES FOR ALL KEYS.

EXERCISE for the E^b or $D^\sharp$ Key.

EXERCISE for the Small F. Key.



EXERCISE for the large F. Key.

EXERCISE for the $G^\sharp$ or A^b Key.



For the $A^\sharp$ or $B^\flat$ Key.



For the C Key to a shake on $B^\sharp$



EXERCISE in all Keys with a variety of articulations.

L. Dorus.



Various exercises for the tone, the Keys and the tongue.

Allegro.

L. Drouet.

mf

f dim. *cresc.*

f *p*

cresc. *f*

p

L. DORUS.



Allegro.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro.' The music is composed of ten staves. The first staff contains four measures of music, starting with a treble clef and a common time signature. The second staff contains four measures, continuing the melodic line. The third staff contains four measures, with a dynamic marking of *mf* at the beginning. The fourth staff contains four measures, with a dynamic marking of *p* at the beginning. The fifth staff contains four measures, with a dynamic marking of *f* at the beginning. The sixth staff contains four measures, with a dynamic marking of *mf* at the beginning. The seventh staff contains four measures, with a dynamic marking of *p* at the beginning. The eighth staff contains four measures, with a dynamic marking of *f* at the beginning. The ninth staff contains four measures, with a dynamic marking of *mf* at the beginning. The tenth staff contains four measures, ending with a trill on the final note. The piece concludes with a double bar line.

Moderato.

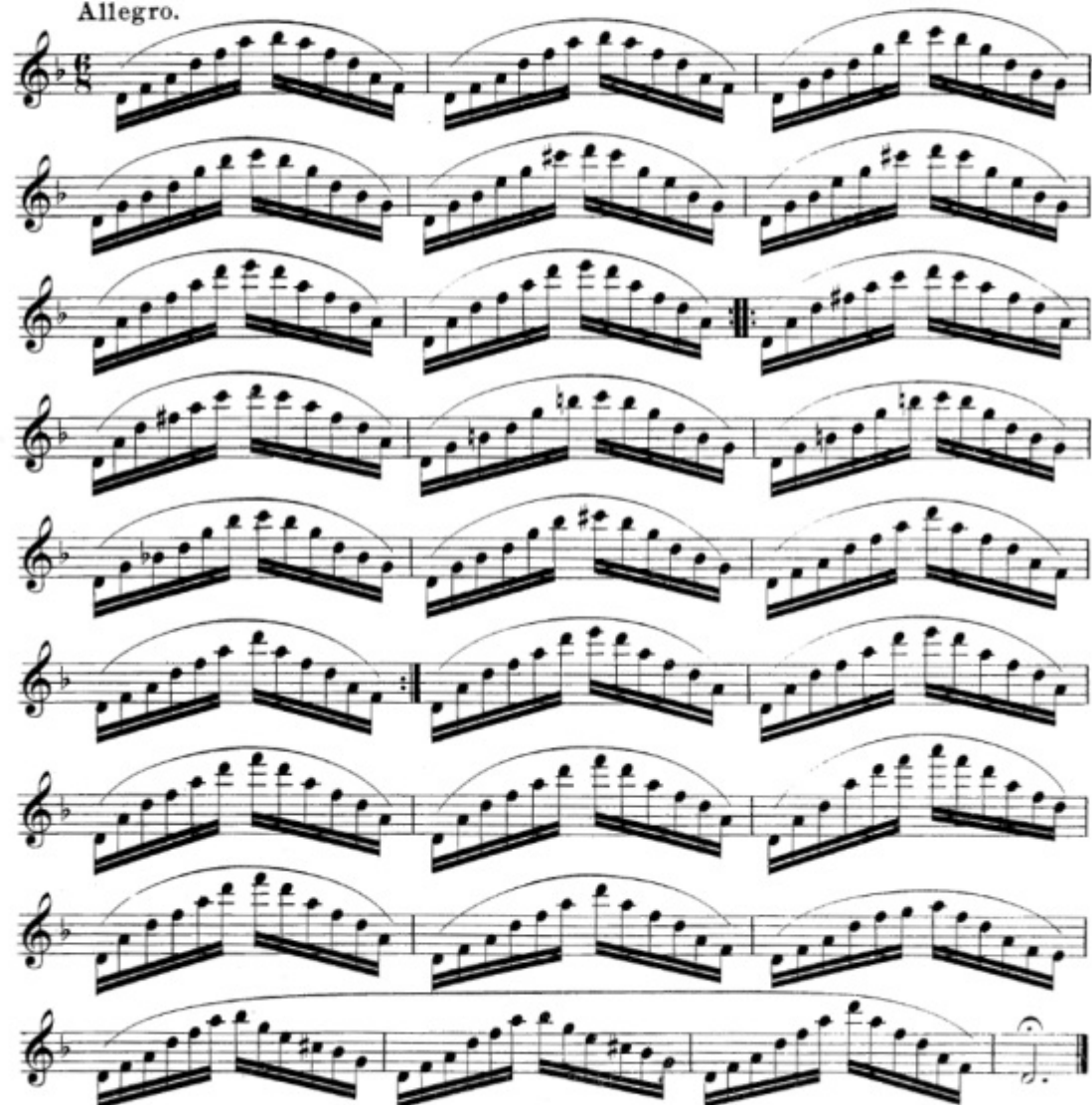
L. Drouet.

This musical score is for a piece titled "Moderato." by L. Drouet. It consists of ten staves of music, all in a single key signature of one flat (B-flat) and a 3/4 time signature. The notation is primarily composed of eighth and sixteenth notes, often grouped in beams. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by frequent slurs and accents, indicating a flowing, melodic line. The dynamics are marked with a forte 'f' on the ninth staff and a decrescendo 'dim.' on the tenth staff. The piece concludes with a final whole note chord on the tenth staff.

Allegro.



Allegro.



Allegretto.



Allegro moderato.

L. Drouet.

The musical score is written for a single melodic line on a grand staff (treble clef). The key signature is one sharp (F#), indicating G major. The tempo is marked "Allegro moderato." The composer is L. Drouet. The score consists of ten staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. There are several measures with triplets (indicated by a '3' over the notes). The piece includes dynamic markings: *dim.* (diminuendo) appears on the eighth, ninth, and tenth staves, and *cresc.* (crescendo) appears on the ninth staff. The score concludes with a double bar line on the tenth staff.

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

<i>A</i>	to, in, or at; <i>A tempo</i> , in time.	<i>Meno</i>	Less. <i>Meno mosso</i> , Less quickly.
<i>Accelerando</i> (accel.).....	Gradually increasing the speed.	<i>Messo</i>	Moderately.
<i>Accent</i>	Emphasis on certain parts of the measure.	<i>Messo piano</i> (mp).....	Moderately soft.
<i>Adagio</i>	Slow; leisurely.	<i>Minore</i>	Minor Key.
<i>Ad libitum</i> (ad lib.).....	At pleasure; not in strict time.	<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately.
<i>A due</i> (a 2).....	To be played by both instruments.	<i>Molto</i>	Much; very. [fast.
<i>Agitato</i>	Restless, with agitation.	<i>Morendo</i>	Gradually softer.
<i>Al</i> or <i>Alla</i>	In the style of.	<i>Mosso</i>	Moved. <i>Piu mosso</i> , quicker.
<i>Alla Marcia</i>	In the style of a March.	<i>Moto</i>	Motion. <i>Con moto</i> , with animation.
<i>Allegretto</i>	Moderately quick.	<i>Non</i>	Not.
<i>Allegro</i>	Quick and lively.	<i>Notation</i>	{ The art of representing musical sounds by characters visible to the eye.
<i>Allegro assai</i>	Very rapidly.	<i>Obligato</i>	An indispensable part.
<i>Amore</i>	Love. <i>Con amore</i> , Fondly; tenderly.	<i>Octave</i>	A series of 8 consecutive diatonic tones.
<i>Amoroso</i>	Affectionately.	<i>Opus</i> (Op.).....	A work.
<i>Andante</i>	In moderately slow time.	<i>Ossia</i>	Or; or else. Generally indicating an easier
<i>Andantino</i>	A little less slow than Andante.	<i>Ottava</i> (8va).....	To be played an octave higher. [method.
<i>Anima, con</i> }.....	With animation.	<i>Pause</i> (°).....	The sign indicating pause or finish.
<i>Animato</i>		<i>Perdendosi</i>	Dying away gradually.
<i>A piacere</i>	At pleasure.	<i>Pesante</i>	Heavily; with firm and vigorous execution.
<i>Appassionato</i>	Impassioned.	<i>Piacere, a</i>	At pleasure.
<i>Arpeggio</i>	A broken chord.	<i>Pianissimo</i> (pp).....	Very soft.
<i>Assai</i>	Very; <i>Allegro assai</i> , very rapidly.	<i>Piano</i> (p).....	Soft.
<i>A tempo</i>	In the original movement.	<i>Piu</i>	More. <i>Piu Allegro</i> , More quickly.
<i>Attacca</i>	Commence the next movement at once.	<i>Poco</i> or <i>un poco</i>	A little.
<i>Barcarolle</i>	A Venetian boatman's song.	<i>Poco a poco</i>	Gradually, by degrees.
<i>Ben</i>	Well; <i>Ben marcato</i> , well marked.	<i>Poco piu mosso</i>	A little faster.
<i>Bis</i>	Twice; repeat the passage.	<i>Poco meno</i>	A little slower.
<i>Bravura</i>	Brilliant, bold, spirited.	<i>Poco piu</i>	A little faster.
<i>Brillante</i>	Showy, sparkling, brilliant.	<i>Foi</i>	Then; afterwards.
<i>Brio, con</i>	With much spirit.	<i>Pomposo</i>	Pompos, grand.
<i>Cadenza</i>	A passage introduced as an embellishment.	<i>Prestitissimo</i>	As fast as possible.
<i>Calando</i>	Decreasing in power and speed.	<i>Presto</i>	Very quick; faster than Allegro.
<i>Cantabile</i>	In a singing style.	<i>Primo</i> (Imu).....	The first.
<i>Caprice</i>	A composition of irregular construction.	<i>Quartet</i>	A piece of music for four performers.
<i>Capriccio, a</i>	At pleasure.	<i>Quasi</i>	As if; similar to; in the style of.
<i>Cavatina</i>	A movement in vocal style. [sounds.	<i>Quintet</i>	A piece of music for five performers.
<i>Chord</i>	A combination of three or more musical	<i>Rallentando</i> (rall.).....	Gradually slower.
<i>Coda</i>	A finishing movement.	<i>Rinforzando</i>	With special emphasis.
<i>Col</i> or <i>con</i>	With.	<i>Ritardando</i> (rit.).....	Slackening speed.
<i>Crescendo</i> (cres.).....	Gradually louder.	<i>Risoluti</i>	Resolute; bold; energetic.
<i>Da</i> or <i>dal</i>	From.	<i>Ritenu</i>	Retarding the time.
<i>Da Capo</i> (D. C.).....	From the beginning.	<i>Scherzando</i>	Playfully; sportively.
<i>Dal Segno</i> (D. S.).....	From the sign.	<i>Secondo</i> (2do).....	The second time (or part.)
<i>Decrescendo</i> (decresc.).....	Decreasing in strength.	<i>Seconda volta</i>	The second time.
<i>Delicatezza, con</i>	Delicately; refined in style.	<i>Segue</i>	Follow on in similar style.
<i>Diminuendo</i> (dim.).....	Gradually softer.	<i>Semplice</i>	Simply; unaffectedly.
<i>Divisi</i>	Divided. Each part to be played by a sepa-	<i>Sempre</i>	Always; continually.
<i>Dolce</i>	Softly, sweetly. [rate instrument.	<i>Senza</i>	Without. <i>Senza sordino</i> , Without mute.
<i>Dolcissimo</i>	Very sweetly and softly.	<i>Sforzando</i> (sf).....	Forcibly; with sudden emphasis.
<i>Dominant</i>	The fifth tone in the major or minor scale.	<i>Simile</i>	In like manner.
<i>Duet</i> or <i>duo</i>	A composition for two performers.	<i>Smorzando</i> (smorz.).....	Diminishing the sound.
<i>E</i>	And.	<i>Solo</i>	For one performer only.
<i>Elegante</i>	Elegant; graceful.	<i>Sordino</i>	A Mute. <i>Con Sordino</i> , With the Mute.
<i>Embouchure</i>	The mouthpiece of a wind instrument.	<i>Sostenuto</i>	Sustained, prolonged.
<i>Enharmonic</i>	Alike in pitch but different in notation.	<i>Sotto</i>	Under. <i>Sotto voce</i> , In a subdued tone.
<i>Energico</i>	With energy, vigorously.	<i>Spirito</i>	Spirit. <i>Con Spirito</i> , Forcefully.
<i>Espressione, con</i>	Expressively, with expression.	<i>Staccato</i>	Detached, separated.
<i>Finale</i>	The concluding movement.	<i>Slentando</i>	Dragging or retarding the tempo.
<i>Fine</i>	The end.	<i>Stretto</i>	An increase of speed. <i>Piu Stretto</i> , Faster.
<i>Forte</i> (f).....	Loud.	<i>Subdominant</i>	The 4th tone in the diatonic scale.
<i>Forte-piano</i> (fp).....	Loud and instantly soft again.	<i>Syncopation</i>	Change of accent from a strong beat to a
<i>Fortissimo</i> (ff).....	Very loud.	<i>Tacet</i>	Be silent. [weak one.
<i>Fora</i>	Force of tone.	<i>Tempo</i>	Movement.
<i>Forzando</i> (fa).....	Accentuate the sound.	<i>Tempo primo</i>	As at first.
<i>Fuoco, con</i>	With fire; with spirit.	<i>Tenuto</i> (ten.).....	Held for the full value.
<i>Furioso</i>	Furiously; passionately.	<i>Theme</i>	The subject or melody.
<i>Giocoso</i>	Joyously; playfully.	<i>Timbre</i>	Quality of tone.
<i>Giusto</i>	Exact; in strict time.	<i>Tonic</i>	The key-note of any scale.
<i>Grandioso</i>	Grand; pompos; majestic.	<i>Tremolo</i>	A trembling, fluttering movement.
<i>Grave</i>	Very slow and solemn.	<i>Trio</i>	A piece of music for three performers.
<i>Grazioso</i>	Gracefully.	<i>Triplet</i>	{ A group of 3 notes to be performed in the
<i>Gusto</i>	Taste.	<i>Troppo</i>	Too much. <i>Allegro ma non troppo</i> , not too
<i>Harmony</i>	A combination of musical sounds.	<i>Tutti</i>	All; all the instruments. [quick.
<i>Key-note</i>	The first degree of the Scale.	<i>Un</i>	A; one; an.
<i>Largamente</i>	Very broad in style.	<i>Unison</i>	Alike in pitch.
<i>Larghetto</i>	Slow, but not so slow as Largo.	<i>Una corda</i>	On one string.
<i>Largo</i>	Broad and slow.	<i>Variation</i>	The transformation and embellishment of a
<i>Legato</i>	Smoothly, the reverse of Staccato.	<i>Veloce</i>	Rapid; swift; quick. [melody.
<i>Leger-line</i>	A small added line above or below the staff.	<i>Vibrato</i>	A wavy tone-effect which should be sparing-
<i>Leggiero</i>	Lightly.	<i>Vivace</i>	With vivacity; bright; spirited. [ly used.
<i>Leno</i>	Slow, but not as slow as Largo.	<i>Vivo</i>	Lively.
<i>L'istesso tempo</i>	In the same time.	<i>Voce</i>	The voice; a certain part.
<i>Lento</i>	Play as written, no longer 8va.	<i>Volkstied</i>	A national or folk song.
<i>Loce</i>	But. <i>Ma non troppo</i> , But not too much.	<i>Volti subito</i> (V. S.).....	Turn over quickly.
<i>Ma</i>	Majestically, dignified.		
<i>Maestoso</i>	Majestically, dignified.		
<i>Maggiore</i>	Major Key.		
<i>Marcato</i>	Marked. With distinctness and emphasis.		