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MUSICAL INSTRUCTIONS

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.

Whole Sound.

Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.

1 Semibreve
is equal to

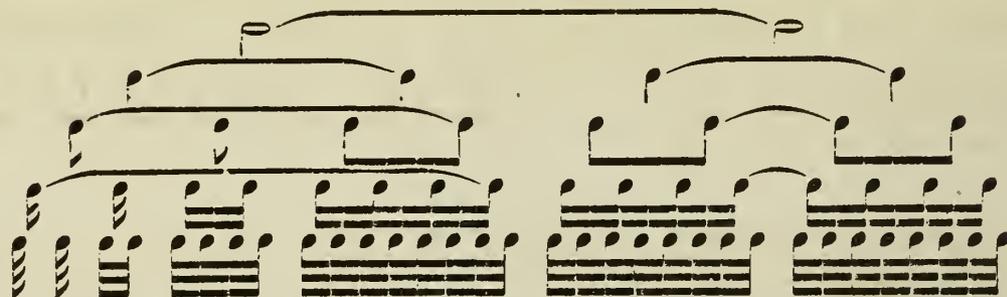
2 Minims.

4 Crotchets

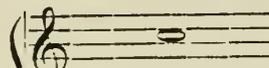
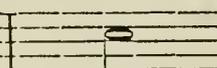
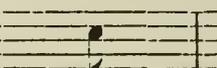
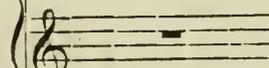
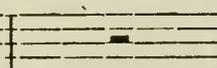
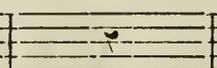
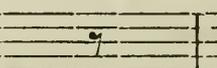
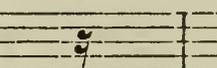
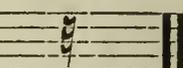
8 Quavers.

16 Semiquavers.

32 Demisemiquavers.



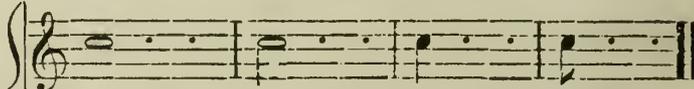
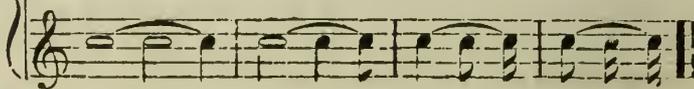
FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

Notes.						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Rests.						

EXAMPLE OF RESTS.

A *Da* after a Note, or Rest, makes the Note or Rest half as long again.
Written.

EXAMPLE.

Written.		
Played.		

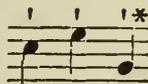
END OF THE FIRST EDITION

A Tie or Slur  placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

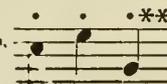
This style of playing is termed in Italian, Legato, written thus :



The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus :



or written thus,



means less staccato, and thus,



means still less Staccato.

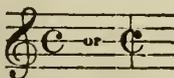


TIME AND ITS DIVISIONS.

The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

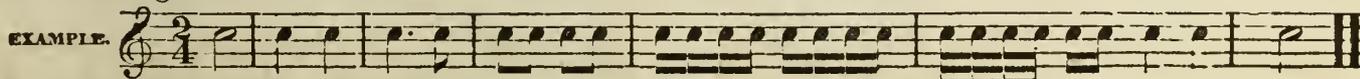
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.



When marked thus,  the Bar contains two Crotchets or their Equivalent.



Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

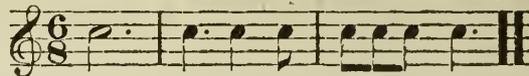
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



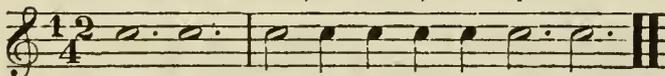
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

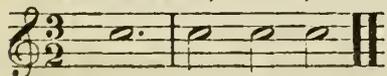
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

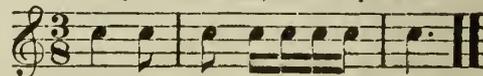
Three Minims in a Bar, or their equivalent.



Three Crotchets in a Bar, or their equivalent.



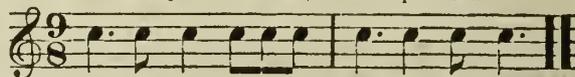
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.



Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve; the lower number, showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a Bar.

For example, $\frac{3}{4}$ denotes that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar

The Figure of 3, placed over three Crotchets, Quavers or Semiquavers, thus,  called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

Each Sound may be altered by adding any of the following Signs :

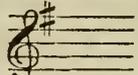
A SHARP # placed before a note, raises it a Semitone or Half-tone.

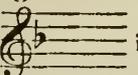
A FLAT b placed before a Note, lowers it a Semitone or Half-tone ; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A Double or Chromatic SHARP x raises the Note two Semitones.

A Double FLAT bb lowers the Note two Semitones.

A NATURAL ♮ takes away the effect of a Sharp, or Flat, whether single or double : and a ♯♯ or ♭♭ reinstates the single Sharp or Flat.

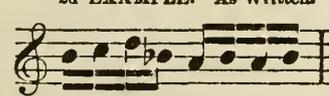
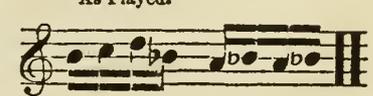
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece ; except where the Sharp is contradicted by the Natural.

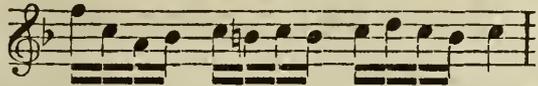
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece ; except where contradicted by the Natural.

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar ; it is then called an Accidental Sharp, Flat, or Natural.

1st EXAMPLE. As Written.  As Played. 

2d EXAMPLE. As Written.  As Played. 

3d EXAMPLE.  as if written thus, 

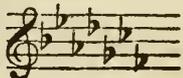
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

EXAMPLE.  as if written thus, 

And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th. 

TRANSPOSITIONS OF THE KEYS OR SCALE.

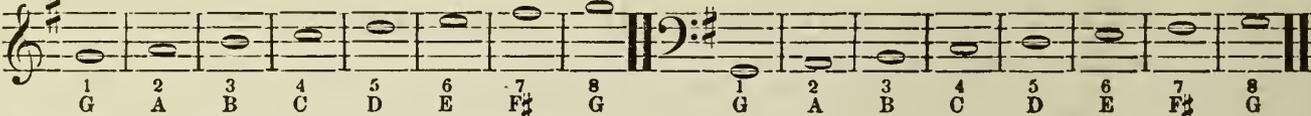
When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position ; but either of the other letters may be taken as one, in which case the scale is said to be **TRANPOSED**.

As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY**. Thus, if the scale be in its natural position, it is said to be in the key of C ; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C ; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from one letter to another is always the same, and cannot be changed : thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

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

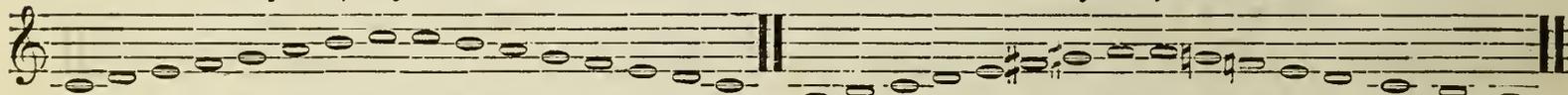
EXAMPLE. 

1 G 2 A 3 B 4 C 5 D 6 E 7 F \sharp 8 G 1 G 2 A 3 B 4 C 5 D 6 E 7 F \sharp 8 G

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

Key of C, Major Mode.

Key of A, Minor Mode.



Key of G, Major Mode.

Key of E, Minor Mode.



Key of D, Major Mode.

Key of B, Minor Mode.



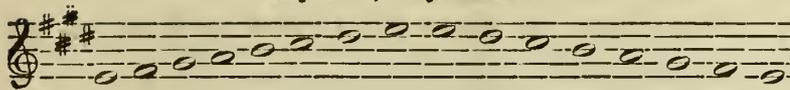
Key of A, Major Mode.

Key of F \sharp , Minor Mode.

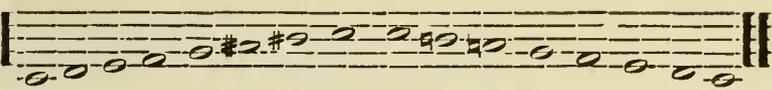


MUSICAL INSTRUCTIONS.

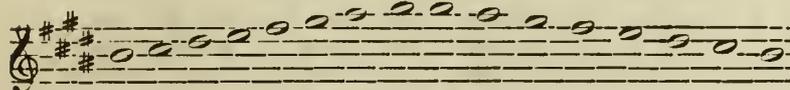
Key of E, Major Mode.



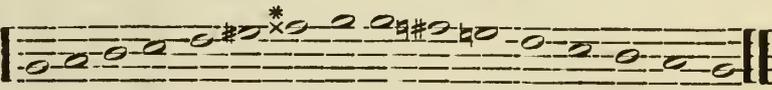
Key of C \sharp , Minor Mode.†



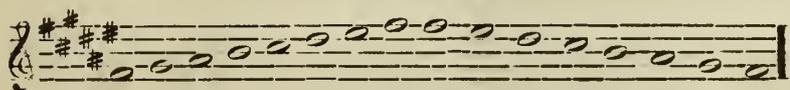
Key of B, Major Mode.



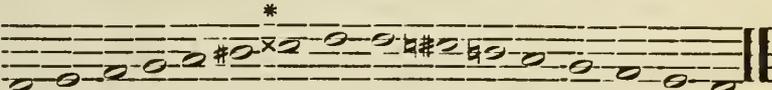
Key of G \sharp , Minor Mode.†



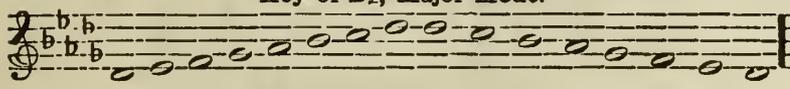
Key of F \sharp , Major Mode.



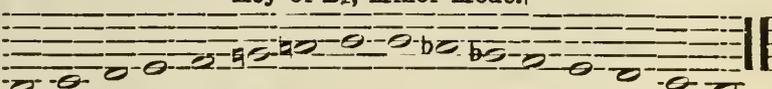
Key of D \sharp , Minor Mode.†



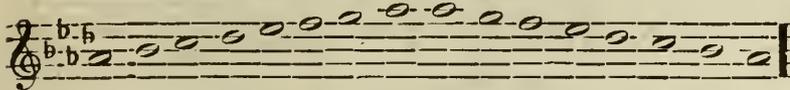
Key of D \flat , Major Mode.



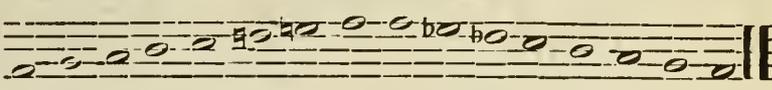
Key of B \flat , Minor Mode.†



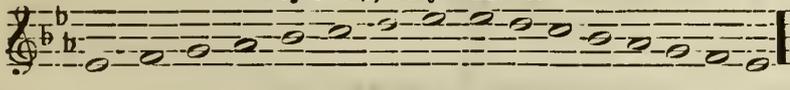
Key of A \flat , Major Mode.†



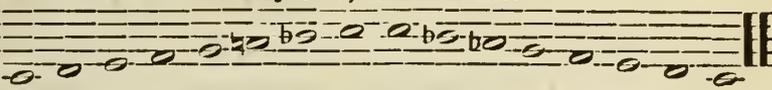
Key of F, Minor Mode.



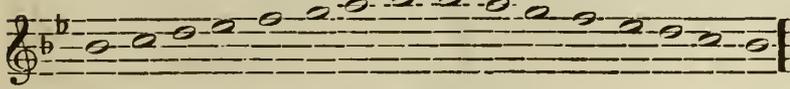
Key of E \flat , Major Mode.



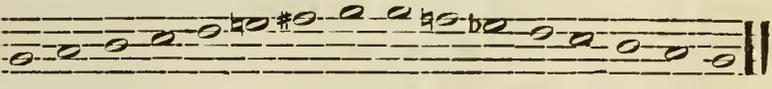
Key of C, Minor Mode.



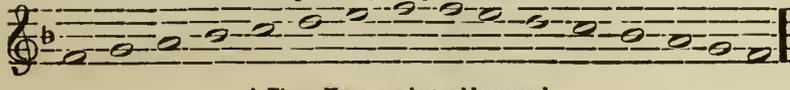
Key of B \flat , Major Mode.



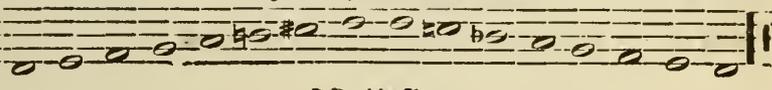
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.



† These Keys are but seldom used.

• Double Sharp

CHORDS AND DISCORDS.

When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE.

Natural Key of C. Key of G. Key of D. Key of A. Key of F. Key of B. Key of E.

Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE.

Key of C.

The discords are two, four, or seven, with one.

EXAMPLE.

QUALITIES OF THE DIFFERENT KEYS.

- C Major or the natural key, warlike, and well adapted to martial Music.
 G# " " " Gay and sprightly, and will admit of a greater range of subjects than any other Key
 D## " " " Grand, Solemn, Melancholy.
 A### " " " Plaintive, but Lively.
 E#### or bbb Same as A Major.
 Fb " " " Sober, thoughtful.
 Bbb " " " Same as Fb, But more plaintive.

MUSICAL INSTRUCTIONS.
LESSONS OF INTERVALS.

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

Do.

OCTAVES.

DOUBLE OCTAVES.

The image displays seven musical staves, each representing a different interval. The first staff is an unlabelled treble clef staff with a common time signature (C) and a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The subsequent six staves are labeled on the left: THIRDS, FOURTHS, FIFTHS, SIXTHS, Do, OCTAVES, and DOUBLE OCTAVES. Each of these six staves begins with a treble clef and a common time signature, and contains a sequence of notes that ascend and then descend, illustrating the interval. The 'Do' staff starts on G4. The 'OCTAVES' staff starts on C4. The 'DOUBLE OCTAVES' staff starts on C4 and includes notes from two octaves above and below the starting note.

In holding the Clarionett, care should be taken not to hold it too tight. The thumb of the right hand should be placed between the first and second fingers; and that of the left hand should be placed below the key marked 13. The first finger of the left hand should cover the hole nearly over the key marked 13; the second finger should cover the second hole, and also be prepared to use the key marked 10; the third finger should cover the next hole, and be prepared to use the key marked 8; and the fourth finger should cover the key marked 7, and be prepared to act upon the two long keys marked 1 and 2. The first finger of the right hand should be placed over the fourth hole, and be ready to act upon the two long side keys marked 9 and 12; the second finger should be placed over the fifth hole, and be ready to act upon the key marked 5; the third finger should be placed over the sixth hole, and be ready to act upon the key marked 4; and the fourth finger should be placed over the hole on the bell joint, and be prepared to act upon the keys marked 3 and 6. The thumb of the right hand being the chief support of the instrument, ought to be moved as little as possible.

The fingers should be a little curved, in order that the first joint of each may fall perpendicularly,—producing the effect of a hammer. The observance of this will not only increase the vibration of the instrument, but will promote the system of expression, and confer rapidity of execution, provided that the fingers are not elevated at too great a distance from the holes.

A good embouchure on the Clarionett is an object of the greatest importance, as it is the only source from whence a pure and flexible tone can be produced. To obtain this, it is necessary that the mouth-piece be placed about half an inch between the lips, taking particular care that the teeth do not come in contact with the reed. Attention should likewise be paid to the choice of reeds. Too soft a reed produces a thin tone, disagreeable to the ear and void of effect, and in fact destroys the proper tone of the instrument. On the other hand, too hard a reed fatigues the chest, wounds the lips, renders the sound unequal, and occasions the wind to escape at both sides of the mouth-piece, thus diminishing the column of air which should enter the Clarionett.

SCALE FOR A CLARIONETT WITH FIVE KEYS.



Musical notation for a scale on a five-key clarinet. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes ascending and then descending. Below the staff are fingerings for various parts of the instrument:

- 1st Key
- 2d Key
- Thumb
- 1st Fin
- 2d Fin
- 3d Fin
- 1st Fin
- 2d Fin
- 3d Fin
- 4th Fin
- 3d Key
- 2d Key
- 1st Key

Blow moderately for the low notes, and as you ascend the gamut or scale, blow stronger and pinch the reed with the lips gradually.

SCALE FOR A CLARIONETT WITH NINE KEYS.



9th Key ♯

8th Key ♯

7th Key ♯

Thumb

1st Fin

2d Fin

6th Key ♯

3d Fin

5th Key ♯

1st Fin

2d Fin

4th Key ♯

3d Fin

4th Fin

3d Key ♯

2d Key ♯

1st Key ♯

The learner will observe that there are two ways of fingering the upper F, F \sharp , G \sharp , and A \sharp . Also, that any note sharpened is the same as the next note above, flatted; thus, A \sharp is the same as B \flat , C \sharp as D \flat , and so on through the scale.

SCALE FOR A CLARIONETT WITH THIRTEEN KEYS.



13th
12th
11th
10th
Thumb

1st Fin

9th Key

2d Fin

8th Key

3d Fin

7th Key

1st Fin

6th Key

5th Key

2d Fin

4th Key

3d Fin

4th Fin

3d Key

2d Key

1st Key

Musical notation for a scale on a clarinet with thirteen keys, including fingerings for the thumb, first, second, third, fourth, seventh, eighth, ninth, and tenth fingers.

The 6th key is used with the little finger of the right hand, and produces the same notes as the 5th key.

The Legato should be performed with less force, and the notes should be blown with a looser lip, than is used in the foregoing example. — EXAMPLE.



In playing the Clarionett, it is necessary to avoid blowing from the throat or the chest, to supply the wind necessary for the articulations. Those who blow from the throat, cannot execute rapid passages, because in that organ there is not sufficient rapidity of motion to agree with the fingers. Those who play from the chest, fatigue themselves, and are never able to command the tone. The tongue is the only organ that can, by its facility of motion, give the proper articulation and expression to the Clarionett; those who do not use it in playing, produce a cold, thin and monotonous sound, and will not improve much in execution.

INSTRUCTIONS FOR THE SHAKE.

The learner should commence by tonguing the first note, letting the finger act as freely as possible, until a sufficient equality in the fingers is obtained; and then progressively increase the rapidity until the Shake is sufficiently brilliant.



A greater force should be given to the note on which the Shake is made than to any other, which gives it more nerve and equality.



The Shake employed in the following example is called a Close Shake.



EXERCISES ON THE SCALES.

SCALE IN
C MAJOR.

First system of the C Major scale exercise, consisting of two staves. The top staff shows the ascending scale with eighth notes and a final triplet of eighth notes. The bottom staff shows the descending scale with eighth notes and a final triplet of eighth notes.

SCALE IN
A MINOR.

First system of the A Minor scale exercise, consisting of two staves. The top staff shows the ascending scale with eighth notes and a final triplet of eighth notes. The bottom staff shows the descending scale with eighth notes and a final triplet of eighth notes.

SCALE IN
G MAJOR.

First system of the G Major scale exercise, consisting of two staves. The top staff shows the ascending scale with eighth notes and a final triplet of eighth notes. The bottom staff shows the descending scale with eighth notes and a final triplet of eighth notes.

SCALE IN
E MINOR.

First system of the E Minor scale exercise, consisting of two staves. The top staff shows the ascending scale with eighth notes and a final triplet of eighth notes. The bottom staff shows the descending scale with eighth notes and a final triplet of eighth notes.

HEAR ME NORMA.

Musical score for 'HEAR ME NORMA.' consisting of four staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with several triplet markings. The second and third staves are piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The fourth staff is a bass line in bass clef, providing a steady accompaniment.

DUET OF LIBERTY.

Musical score for 'DUET OF LIBERTY.' consisting of two staves. Both staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff is a vocal line with a melodic line and some phrasing slurs. The second staff is a piano accompaniment with chords and moving lines, including triplet markings.

ROOT, HOG, OR DIE.

Musical score for 'ROOT, HOG, OR DIE.' consisting of two staves. Both staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff is a vocal line with a melodic line and some phrasing slurs. The second staff is a piano accompaniment with chords and moving lines.

Musical score for a March, consisting of five staves of music. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The third staff is in treble clef with a common time signature (C). The fourth and fifth staves are in treble clef with a common time signature (C). The score includes various dynamics such as *ff*, *p*, *p dol.*, and *ff*. It also features triplets (marked with '3') and first/second endings (marked with '1st.' and '2d.'). The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

POLKA MAZURKA.

Musical score for a Polka Mazurka, consisting of three staves of music. The first staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The second and third staves are in bass clef with a 3/4 time signature and a key signature of one sharp (F#). The score includes various dynamics such as *p* and *ff*. It concludes with a double bar line and the marking 'D.C.' (Da Capo).

CALLY POLKA. *

A. DODWORTH.

19

Musical score for 'Cally Polka' by A. Dodworth. The score is written in 2/4 time and B-flat major. It consists of four staves. The first staff is the melody, starting with a piano (p) dynamic. The second staff is the bass line. The third staff is a chordal accompaniment. The fourth staff is a second melody line, ending with a double bar line and a repeat sign, marked 'D.C.' (Da Capo).

THE PEARL POLKA. *

H. KLEBLER.

Musical score for 'The Pearl Polka' by H. Klebler. The score is written in 2/4 time and D major. It consists of four staves. The first staff is the melody, starting with a piano (p) dynamic. The second staff is the bass line. The third staff is a chordal accompaniment. The fourth staff is a second melody line, ending with a double bar line and a repeat sign, marked 'D.C.' (Da Capo).

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THE RUBY POLKA.*

Musical score for "The Ruby Polka" in 2/4 time, key of B-flat major. The score consists of four staves. The first two staves are the melody, with dynamics *p* and *f* alternating. The third staff is a piano accompaniment with triplets. The fourth staff is a bass line. The piece concludes with a double bar line and a repeat sign. The initials "D.C." are written at the end of the second staff.

CRYSTAL SCHOTTISCHE.*

W. BYERLY.

Musical score for "Crystal Schottische" in 2/4 time, key of B-flat major. The score consists of four staves. The first two staves are the melody, with dynamics *p* and *f*. The third staff is a piano accompaniment with a *mf* dynamic. The fourth staff is a bass line. The piece concludes with a double bar line and a repeat sign. The initials "D.C." are written at the end of the fourth staff.

MUSIDORA POLKA MAZURKA.

A. TALEXY.

21

Musical score for "Musidora Polka Mazurka" by A. Talex. The score is written in 3/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a melody with various ornaments and a triplet of eighth notes. The second staff continues the melody with similar ornaments. The third and fourth staves provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line and a repeat sign. The notation includes dynamic markings such as *p* and *f*, and performance instructions like *D.C.* and *8.*

THE GARLAND POLKA.

D'ALBERT.

Musical score for "The Garland Polka" by D'Albert. The score is written in 2/4 time and consists of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by a steady eighth-note accompaniment and a more active upper line. The score includes dynamic markings such as *f* and *p*, and performance instructions like *D.C.* and *8.* The piece ends with a double bar line and a repeat sign.

CUCKOO POLKA.

Musical score for "Cuckoo Polka" in 2/4 time, key of D major. The score consists of six staves of music. The first staff begins with the melody and includes the word "Cuckoo" written below the notes. The second staff continues the melody with dynamic markings *f* and *p*. The third staff features a double bar line with "D.C." above it, followed by a repeat sign and dynamic markings *f* and *p*. The fourth and fifth staves continue the melodic line with various dynamics and articulation. The sixth staff concludes the piece with a double bar line and "D.C." above it.

MY NORMANDY.

Musical score for "My Normandy" in 3/4 time, key of D major. The score consists of two staves of music. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with a double bar line.

Musical score for "EVER OF THEE." consisting of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on the top staff, and the accompaniment is on the middle and bottom staves. The piece concludes with a double bar line.

I'M LEAVING THEE IN SORROW, ANNIE.

Musical score for "I'M LEAVING THEE IN SORROW, ANNIE." consisting of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on the top staff, and the accompaniment is on the middle and bottom staves. The piece concludes with a double bar line.

THE MERRY MOUNTAIN MAID.

Musical score for "THE MERRY MOUNTAIN MAID." consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The word "Fine." is written below the first staff, and "D.C." is written below the second staff.

HAND ORGAN POLKA.

Musical score for Hand Organ Polka, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains a melodic line with some grace notes. The second staff features a more rhythmic accompaniment with several triplet markings. The third and fourth staves continue the accompaniment. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

WILLIE MAZURKA.

Musical score for Willie Mazurka, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains a melodic line. The second staff features a more rhythmic accompaniment with several triplet markings. The third and fourth staves continue the accompaniment. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

EVENING STAR VARSOVIENNE.

Musical score for 'EVENING STAR VARSOVIENNE.' consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with eighth and sixteenth notes, ending with a double bar line and a repeat sign. Above the final measure of the first staff are the markings '1st.' and '21.'. The second staff continues the melody in treble clef. The third staff is in bass clef and provides a bass line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. Above the final measure of the third staff is the marking 'D.C.'.

SHE SHINES BEFORE ME LIKE A STAR.

Musical score for 'SHE SHINES BEFORE ME LIKE A STAR.' consisting of two staves. The first staff is in treble clef with a 4/4 time signature and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes. The second staff is in bass clef and provides a bass line with eighth and sixteenth notes.

WE'LL LAUGH AND SING ALL CARES AWAY.

From the Opera of
"TRAVIATA."

Musical score for 'WE'LL LAUGH AND SING ALL CARES AWAY.' consisting of three staves. The first staff is in treble clef with a 3/8 time signature and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes. The second staff is in treble clef and provides a bass line with eighth and sixteenth notes. The third staff is in bass clef and provides a bass line with eighth and sixteenth notes.

OVER THE RIVER THEY BECKON TO ME.



KATHLEEN MAVOURNEEN.



KITTY TYRRELL.



LA COQUETTE SCHOTTISCHE.

Musical score for 'LA COQUETTE SCHOTTISCHE.' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the main melody. The second staff contains a bass line with triplets. The third staff contains a second bass line with first and second endings, and a 'Repeat the 3d strain.' instruction.

RONZANI GALLOPADE.

Musical score for 'RONZANI GALLOPADE.' in 2/4 time, key of D major. The score consists of three staves. The first staff contains the main melody with a 'Fine.' marking. The second staff contains a bass line with 'D.C.' (Da Capo) markings and first and second endings. The third staff contains a second bass line with a 'Repeat 3d strain. D.C.' instruction.

THE EMPRESS VARSOVIENNE.

Musical score for 'THE EMPRESS VARSOVIENNE.' in 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody. The second staff contains a bass line with triplets and 'D.C.' (Da Capo) markings, ending with a 'Fine.' marking.

OREGON HORNPIPE.

Musical score for Oregon Hornpipe, featuring two staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine." above the staff. A "D.C." (Da Capo) instruction is placed at the end of the second staff.

STORM GALLOPADE.

Musical score for Storm Gallopade, featuring five staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line, a repeat sign, and the instruction "Fine." above the staff. A "D.C." (Da Capo) instruction is placed at the end of the second staff, and another "D.C." instruction is placed at the end of the fifth staff.

LUMPACIUS SCHOTTISCHE.

SILBERMAN. 29

Musical score for 'Lumpacius Schottische' in 2/4 time, key of B-flat major. The score consists of five staves. The first two staves feature a melody with trills (tr) and dynamic markings of *p* and *f*. The third staff continues the melody with *f* dynamics. The fourth staff begins a 'TRIO' section with a new melody and a *p* dynamic. The fifth staff provides a bass line with *f* dynamics. Section markers (§) are present at the end of the first, third, and fifth staves.

DEMOCRAT SCHOTTISCHE.

SILBERMAN.

Musical score for 'Democrat Schottische' in 2/4 time, key of D major. The score consists of three staves. The first two staves feature a melody with dynamic markings of *p* and *f*. The third staff provides a bass line with *p* dynamics. Section markers (§) are present at the end of the second and third staves.

BODENLAUBE SCHOTTISCHE.

SILBERMAN.

Musical score for "BODENLAUBE SCHOTTISCHE." by Silberman. The score is in 2/4 time and G major. It consists of four staves. The first staff is the melody, featuring a series of eighth-note patterns with accents and slurs. The second and third staves are for the piano accompaniment, with the second staff showing a dense texture of chords and the third staff providing a more rhythmic accompaniment. The piece concludes with a double bar line and repeat dots. A "D. Capo." marking is present at the end of the second staff.

BLUE BIRD SCHOTTISCHE.

Musical score for "BLUE BIRD SCHOTTISCHE." by Silberman. The score is in 2/4 time and B-flat major. It consists of four staves. The first staff is the melody, featuring a series of eighth-note patterns with accents and slurs. The second and third staves are for the piano accompaniment, with the second staff showing a dense texture of chords and the third staff providing a more rhythmic accompaniment. The piece concludes with a double bar line and repeat dots. A "D. Capo." marking is present at the end of the second staff. A "TRIO." marking is present at the beginning of the third staff.

D. Capo.

FLOWER SCHOTTISCHE

Musical score for Flower Schottische, consisting of three staves of music in G major and 2/4 time. The first staff begins with a piano (*p*) dynamic and includes accents (>) and slurs. The second staff continues the melody with various dynamics including *p*. The third staff concludes the piece with a *p* dynamic and a D.C. (Da Capo) instruction.

PRINCE OF WALES POLKA.

Musical score for Prince of Wales Polka, consisting of three staves of music in G major and 2/4 time. The first staff starts with a piano (*p*) dynamic. The second staff features a variety of dynamics including *p*, *ff*, and *f*. The third staff continues with *ff*, *p*, and *f* dynamics, ending with a double bar line.

MINTZER'S FAVORITE.

Musical score for Mintzer's Favorite, consisting of two staves of music in G major and 2/4 time. The first staff is labeled "REEL." and begins with a piano (*p*) dynamic. The second staff continues the piece with various dynamics including *p* and *f*.

Musical score for "Spinning-Wheel Rondo" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a rhythmic melody with eighth and sixteenth notes, often beamed together. The second staff continues the melody with some rests and slurs. The third staff features a similar melodic line with some grace notes. The fourth staff concludes the piece with a triplet of eighth notes and a final cadence.

CONCERTINI WALTZ.

Musical score for "Concertini Waltz" in G major, 3/4 time. The score consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a waltz melody with a prominent eighth-note pattern. The second staff provides the accompaniment with a steady eighth-note bass line. Both staves end with a first ending bracket labeled "1st time." and a second ending bracket labeled "2d.".

TELEGRAPH WALTZ.

Musical score for "Telegraph Waltz" in G major, 3/4 time. The score consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is a simple waltz tune. The second staff provides the accompaniment. Both staves end with a first ending bracket labeled "1st time." and a second ending bracket labeled "2d time.".

LANCERS' QUADRILLES.

33

No. 1

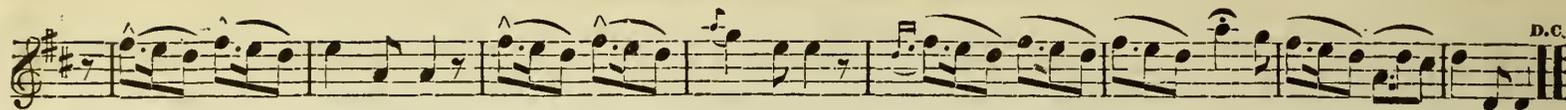
Musical notation for No. 1, consisting of three staves. The first staff is in 6/8 time and ends with a double bar line and a fermata. The second and third staves continue the melody. The second staff ends with "FINE." and the third with "D.C."

No. 2.

Musical notation for No. 2, consisting of four staves. The first staff is in 2/4 time and ends with a double bar line and a fermata. The second and third staves continue the melody. The fourth staff is marked "CODA." and ends with a double bar line and a fermata.

No. 3.

Musical notation for No. 3, consisting of one staff in 2/4 time, ending with a double bar line and a fermata.



No. 4.



No. 5.



LEONORE POLKA.



QUADRILLE. (Romanoff.)

LIBITZKY

35

No. 1.

First system of No. 1. It consists of two staves. The top staff is in treble clef, key of D major, and 6/8 time. It begins with a forte (*f*) dynamic. The bottom staff is in treble clef, key of D major, and 6/8 time. It begins with a piano (*p*) dynamic. Both staves end with a double bar line and a repeat sign. The word "D.C." (Da Capo) is written at the end of the bottom staff.

No. 2.

First system of No. 2. It consists of two staves. The top staff is in treble clef, key of D major, and 2/4 time. It begins with a piano (*p*) dynamic. The bottom staff is in treble clef, key of D major, and 2/4 time. It features triplet markings over several notes. Both staves end with a double bar line and a repeat sign. The word "D.C." (Da Capo) is written at the end of the bottom staff.

No. 3.

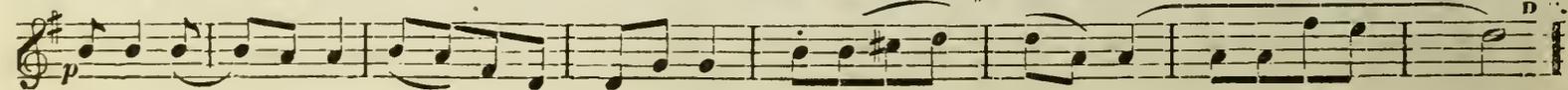
First system of No. 3. It consists of two staves. The top staff is in treble clef, key of D major, and 6/8 time. It begins with a forte (*f*) dynamic. The bottom staff is in treble clef, key of D major, and 6/8 time. It begins with a piano (*p*) dynamic. Both staves end with a double bar line and a repeat sign. The word "D.C." (Da Capo) is written at the end of the bottom staff.



No. 4.



No. 5.



QUADRILLE. (Cherubim.)

JOHN. STRAUS. 37

No. 1.

Musical score for No. 1, Quadrille (Cherubim). The score is in 2/4 time and consists of three staves. The first staff is the melody, starting with a piano (*p*) dynamic. The second and third staves are accompaniment, with the second staff marked *p* and the third staff marked *p*. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

No. 2.

Musical score for No. 2, Quadrille (Cherubim). The score is in 2/4 time and consists of three staves. The first staff is the melody, starting with a piano (*p*) dynamic. The second and third staves are accompaniment, with the second staff marked *f* and the third staff marked *f*. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

No. 3.

Musical score for No. 3, Quadrille (Cherubim). The score is in 6/8 time and consists of two staves. The first staff is the melody, starting with a piano (*p*) dynamic. The second staff is the accompaniment, marked *f*. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).



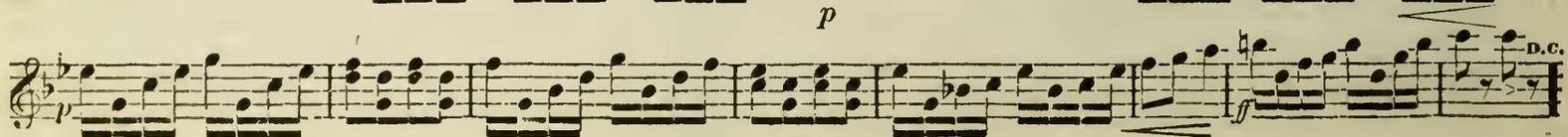
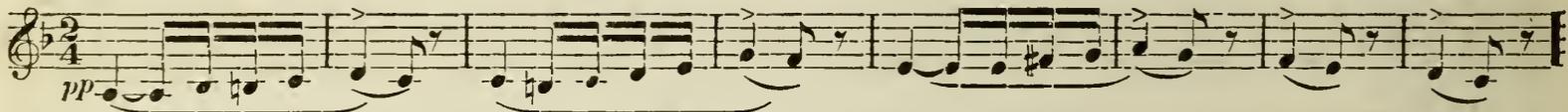
D.C.

No. 4.



D.C.

No. 5.



D.C.

QUADRILLE. (Martha.)

FLOTOW.

39

v. 1
mf

p *f* *v.* *D.C.*

No. 2.

mf *v.* *D.C.*

No. 3.

v. *D.C.*



No. 4.



No. 5.



POLKA QUADRILLE.

No. 1.

p *p* *f* *p* *p* *D.C.*

No. 2.

p *f* *p* *p* *D.C.*

No. 3.

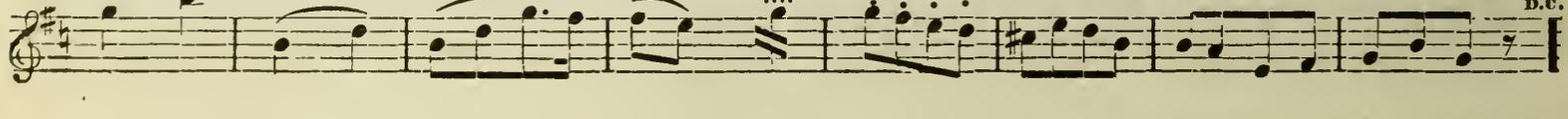
mf *p*



No. 4.



No. 5.



QUADRILLE. (Children of Haimon.)

JOHN STRAUS. 43

No. 1.

mf

D.C.

No. 2.

mf

D.C.

No. 3.

p

D.C.

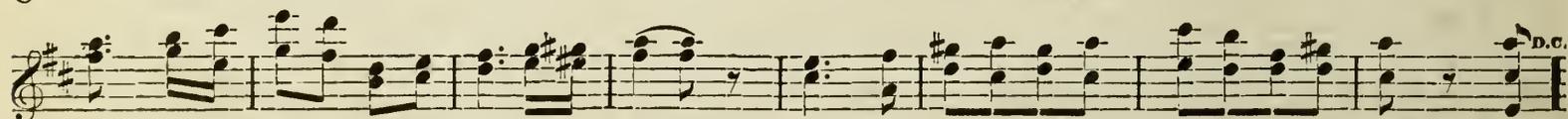
First system of music for No. 4. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with various ornaments and a long phrase ending with a double bar line and a *D.C.* marking. The bottom staff is in treble clef with a 2/4 time signature and a forte (*ff*) dynamic. It contains a rhythmic accompaniment of eighth and sixteenth notes.

Second system of music for No. 4. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It continues the melodic line from the first system, ending with a double bar line and a *D.C.* marking. The bottom staff is in treble clef with a 2/4 time signature and a piano (*p*) dynamic. It continues the rhythmic accompaniment from the first system.

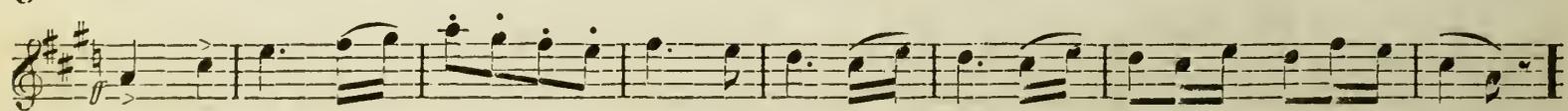
First system of music for No. 5. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a melodic line with various ornaments and a long phrase ending with a double bar line and a *D.C.* marking. The bottom staff is in treble clef with a 2/4 time signature and a forte (*f*) dynamic. It contains a rhythmic accompaniment of eighth and sixteenth notes.



No. 4.



No. 5.



Two staves of musical notation in 4/4 time, key of D major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second staff continues the melody and includes a triplet of eighth notes and a final double bar line.

PAPAGENO POLKA.

Five staves of musical notation in 2/4 time, key of D major. The first staff starts with a treble clef and a key signature of one sharp (F#). It features a melody with eighth notes and rests, including a triplet of eighth notes marked with a '3'. The second staff continues the melody with eighth notes and rests. The third staff includes a 'D.C.' (Da Capo) marking above the first measure. The fourth staff continues the melody with eighth notes and rests. The fifth staff concludes the piece with a 'D.C.' marking above the final measure and a double bar line. The word 'FINE' is written above the final measure, with '1st.' and '2d.' markings indicating first and second endings.

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