

ARBAN'S

WORLD RENOWNED

Method for the Cornet,

REVISED AND COMPILED

BY

T. H. ROLLINSON.

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

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President of Dana's Musical Institute, Warren, Ohio

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

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

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| 10 Meadow Dance | 25. You and I |
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| 12 Junata. | 27. With the Angels By and By. |
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| 4. Those Evening Bells. | 19. The Day of My Vengeance. |
| 5. Petite March. | 20. Robin Adair—Scottish Air. |
| 6. Long, Long Woeary Day. | 21. Waltz and Preludio. |
| 7. Then You'll Remember Me. | 22. The Stars in Their Gladness. |
| 8. The Woodbird's Song. | 23. Do You Remember. |
| 9. Air Fravanti. | 24. Air from Puritani. |
| 10. Can I Trust to My Heart. | 25. When Twilight Shadows. |
| 11. Revoric. | 26. Come With Me |
| 12. Duet from Lucia. | 27. Murmuring Sea |
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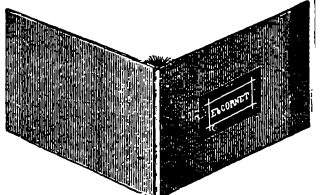
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PREFACE.

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

J. W. PEPPER, Publisher.

TABLE OF THE HARMONICS OF THE CORNET

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

Without valves.

The 2d valve lowers half a tone.

The 1st valve lowers a tone.

The 1st & 2d valves lower a tone and a half.

The 3d & 2d valves lower two tones.

The 1st & 3d valves lower two tones and a half.

The 1st, 2nd & 3d valves lower three tones.

Chromatic Scales.

Cup/low

POSITION OF THE MOUTHPIECE ON THE LIPS.

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

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

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature.

In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air. The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

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

METHOD OF STRIKING OR COMMENCING THE TONE.

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

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

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

METHOD OF TAKING THE BREATH.

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

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

EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

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

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



OF SYNCOPATED PASSAGES.

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

A passage of this kind should be executed thus  and not 

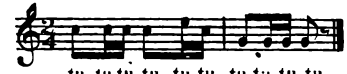

STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

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



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

STUDIES CONSISTING OF QUAVERS FOLLOWED BY SEMI-QUAVERS.

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

The passage is written thus  and should be executed thus 

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

Written thus  should be executed thus 

The musical score is arranged in eight systems, each consisting of two staves. The top staff of each system contains a vocal line with lyrics 'tu' written above it. The bottom staff contains the piano accompaniment. The score is written in C major and common time (C). The first system (1) begins with a treble clef and a common time signature. The vocal line starts with a quarter note 'tu' on G4, followed by a quarter note 'tu' on A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords. The second system (2) continues the vocal line with 'tu tu' and the piano accompaniment. The third system (3) includes a double bar line in the piano part. The fourth system (4) continues the vocal line with 'tu tu tu' and the piano accompaniment. The fifth system (5) includes a double bar line in the piano part. The sixth system (6) features a key signature change to D major and a time signature change to 3/4. The seventh system (7) continues in D major and 3/4 time. The eighth system (8) concludes the piece in D major and 3/4 time.

Arbans

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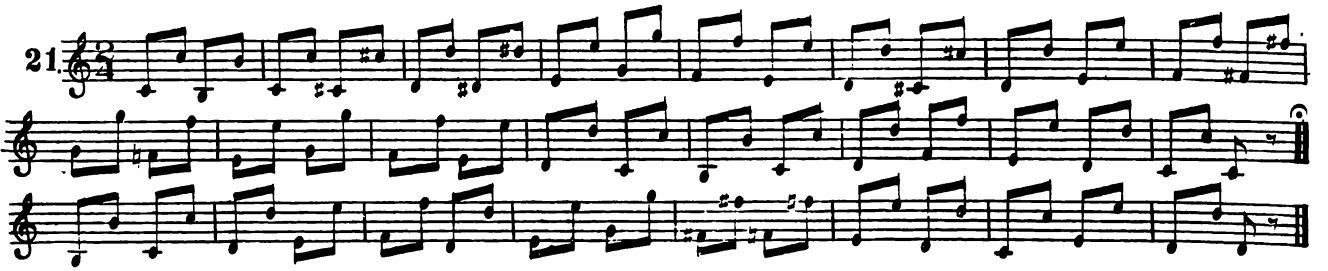
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Allegro.

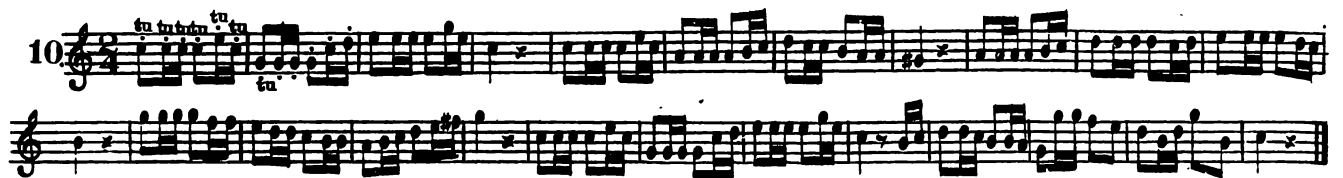
7. 

Allegro moderato.

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Moderato.

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STUDIES ON THE SLUR.

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

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

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

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

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

1. *C major*

2. *D major*

3. *C major*

4. *B-flat major*

5. *D major*

6. *C major*

7. *C major*

8. *C major*

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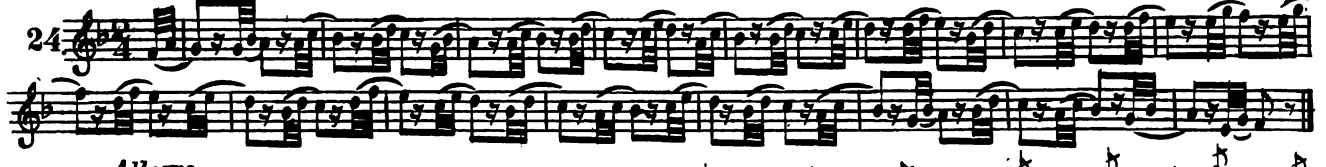
19.

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

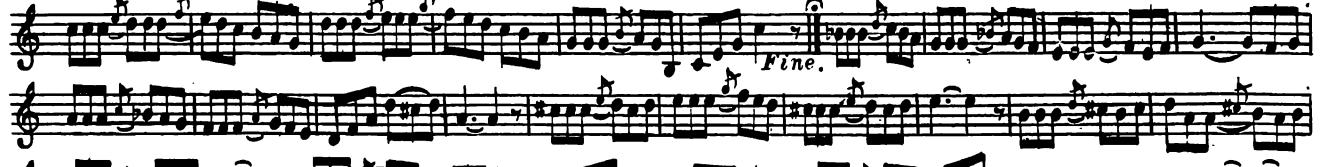
22  Musical notation for system 22, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern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

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

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

25 *Allegro.*  Musical notation for system 25, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking "Allegro." is placed above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes.

26 *Allegro.*  Musical notation for system 26, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking "Allegro." is placed above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes.

Fine.  Musical notation for system 26, measures 3-4. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking "Allegro." is placed above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes. The word "Fine." is placed above the first measure of this system.

Allegretto.  Musical notation for system 26, measures 5-6. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking "Allegretto." is placed above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes. The initials "D.C." are placed at the end of the system.

Allegretto.  Musical notation for system 26, measures 7-8. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo marking "Allegretto." is placed above the first measure. The music features a rhythmic pattern of eighth and sixteenth notes. The initials "D.C." are placed at the end of the system.

27  Musical notation for system 27, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

MAJOR SCALES

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

22.  Musical notation for system 22, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

23.  Musical notation for system 23, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.










24.  Musical notation for system 24, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

25.  Musical notation for system 25, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

26.  Musical notation for system 26, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

27.  Musical notation for system 27, measures 1-2. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

MINOR SCALES.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 

CHROMATIC SCALES.

1. 

2.

System 2 consists of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a key with two sharps (F# and C#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The melody is supported by a bass line that also contains many sixteenth notes. The system concludes with a double bar line.

3.

System 3 consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The key signature remains two sharps (F# and C#). The music continues with the same complex, rhythmic style as system 2, featuring dense sixteenth-note passages. The system concludes with a double bar line.

4.

System 4 consists of eight staves of music. The first staff begins with a treble clef and a common time signature (C). The key signature changes to one sharp (F#). The music continues with the same complex, rhythmic style, featuring dense sixteenth-note passages. The system concludes with a double bar line.

CHROMATIC TRIPLETS

5.

Exercise 5 consists of five staves of music. The first staff is in treble clef with a common time signature. It begins with a double bar line and a repeat sign. The music features a series of chromatic triplets of eighth notes, moving through various intervals and accidentals. The subsequent four staves continue this pattern, with the second staff in treble clef and the others in bass clef. The exercise concludes with a double bar line and a repeat sign.

6.

Exercise 6 consists of three staves of music. The first staff is in treble clef with a common time signature. It features chromatic triplets of eighth notes. The second and third staves continue the exercise in bass clef. The piece ends with a double bar line and a repeat sign.

7.

Exercise 7 consists of three staves of music. The first staff is in treble clef with a common time signature. It features chromatic triplets of eighth notes. The second and third staves continue the exercise in bass clef. The word "Sua." is written above the second staff and below the third staff, indicating a specific performance instruction. The exercise ends with a double bar line and a repeat sign.

8.

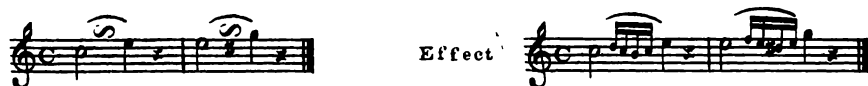
Exercise 8 consists of three staves of music. The first staff is in treble clef with a common time signature. It features chromatic triplets of eighth notes. The second and third staves continue the exercise in bass clef. The piece ends with a double bar line and a repeat sign.

STUDIES ON GRACE NOTES.

ON THE GRUPPETTO.

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

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



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

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

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

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



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

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

ON THE GRUPPETTO CONSISTING OF THREE NOTES.

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





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

OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

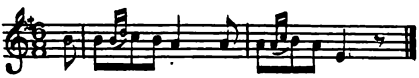

There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the of a third from the notes which they accompany, whether ascending or descending.



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

Example, ascending:  Example, descending: 


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

Example:  Should be executed thus: 

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

OF THE SIMPLE APPOGGIATURA, OR GRACE NOTE.

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

Example:  Effect: 

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

for instance: 

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

OF THE SHORT APPOGGIATURA, OR GRACE NOTE.

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

OF THE PORTAMENTO.

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

OF THE SHAKE.


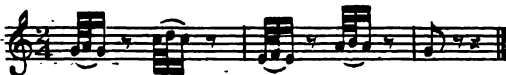
On instruments with valves, the shake is the most difficult of all embellishments. The only shake which, on this instrument, is really enduring, is that in half tones. Whole-tones shakes may, however, be produced; but care must be taken to press the valves down, so that each note may be perfectly distinct.

OF THE MORDANT.

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

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

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

 effect: 

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

3.

4.

5.

6.

OF THE GRUPETTO.

Allegretto.

7.

OF THE CRUPETTO.

8. *Andante.*

9. *Andante.*

10. *Allegretto.*

OF THE DOUBLE APPOGGIATURE.

11. *Andante.*

12. *Allegro moderato.*

OF THE SIMPLE APPOGGIATURA.

13. *Andante con spirito.*
p *cres - cen -*
- do. *poco a poco.* *f* *p* *sf* *sf* *rall.*

Allegro con andantino. OF THE SHORT APPOGGIATURA.

14.

Allegro moderato.

15.

OF THE PORTAMENTO. *agitato.*

16. *Andante.* *rullent.* *tempo.*

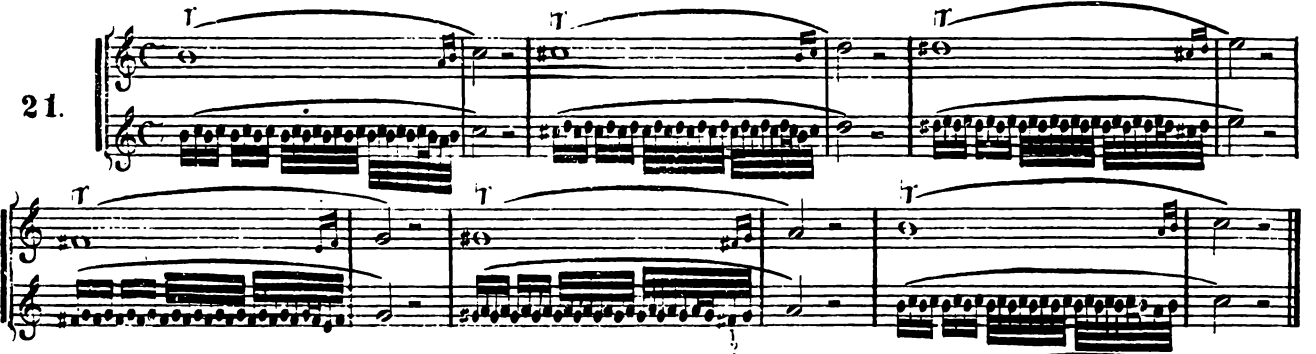
17. *Andante.* *tempo.* *rall.*

OF THE TRILL.

18.

19. 

20. 

21. 

22. 

23. *Andante. -8-* 

D.S.

OF THE MORDANT.

24. *Allegro moderato.*

25. *Allegretto moderato.*

26. *Allegro.*

27. *Allegretto.*

28. *Allegro*

D.C.

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

OF TRIPLETS.

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

STUDIES IN SEMI-QUAVERS.

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

ON THE CHORD OF THE DOMINANT SEVENTH.

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

ON THE CHORD OF THE DIMINISHED SEVENTH.

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

ON THE PAUSE.

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

OF THE INTERVALS.

1. 







2. 







3.

4.

5.

OF THE TRIPLETS.

6.

7.

8.

STUDIES IN SIXTEENTH NOTES.

9. 

10. 

11. 

12. 

ON THE PERFECT MAJOR AND MINOR CHORD.

13. 

The first section of the page contains six staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one flat (Bb). The music is a complex, rhythmic exercise featuring many sixteenth and thirty-second notes, often beamed together in groups.

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

14.

Exercise 14 consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The exercise is a rhythmic study with a mix of eighth and sixteenth notes.

15.

Exercise 15 consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). The exercise features a steady eighth-note rhythm with various chordal textures.

16.

Exercise 16 consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). This exercise is more technically demanding, with frequent sixteenth-note runs and complex chordal patterns.

ON THE PAUSE.

17.

Exercise 17 consists of three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one flat (Bb). This exercise is characterized by a prominent use of rests (pauses) and is filled with intricate sixteenth-note passages.

STUDIES ON TONGUEING.

TONGUEING IN TRIPLET STACCATO.

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

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



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

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

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

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

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

TONGUEING IN DOUBLE STACCATO.

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

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



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

THE SLUR IN DOUBLE STACCATO.

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

This articulation is obtained by pronouncing the following syllables:



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

7. *Tu tukutuku tu*

8. *Tu tukutuku tu*

9. *tu tu tukutuku tukutuku tu tu tukutuku tukutuku tu*

10. *Tu tukutuku tukutuku tukutuku*
tutukutuku tu

TONGUEING IN DOUBLE STACCATO.

11. *Tukutuku tu tukutuku*

12. *Tu tukutukutuku tukutukutu tu*

13. *Tukutukutukutu tukutuku*

14. Tu ku tu ku tu

15. Tu ku tu ku tu ku tu ku tu

16. Tu ku tu ku tu ku tu ku tukufakutu

OF THE SLUR IN DOUBLE STACCATO.

17. Ta-atakata ta-atakata

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

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

CHARACTERISTIC STUDIES.

1. *Allegro moderato.*

tr *tr* *Fine.*

DS

2. *Legato.*

rall.

Moderato.

3.

Allegro.

4.

Allegro.

5.

Moderato.

6.

Musical score for exercise 6, *Moderato*. The piece is written in 6/8 time and consists of ten staves of music. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals and slurs.

Allegro.

7.

Musical score for exercise 7, *Allegro*. The piece is written in 6/8 time and consists of ten staves of music. The notation is dense, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals, slurs, and triplets. The piece concludes with a double bar line and a fermata.

D.S.

Allegro moderato.

8.

Allegro.

9.

Allegro.

10.

*Fine.**Allegretto.*

11.

Allegro moderato.

12.

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

13. *p*

8-Legato chromatique.

14.

ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

1. *Allegro.*

VARIATION.

THEME & VARIATION.

2. *tr tr tr tr tr tr tr tr*

VARIATION. 8

CASTA DIVA.

3. *Moderato.*

Piu lento.

tr

CAPRICE.

4. *Andantino.*

rall.

Andante moderato.

Andante.

VOIS-TU LA NEIGE QUI BRILLE.

5. *Andante quasi allegretto.*

rall. A A A A *a tempo.*

Allegro.

1st. *Vin.*

rall.

2nd. *Vin.*

CAVATINA WITH VARIATIONS.

6. *Moderato.*

Musical score for Cavatina with Variations, piece 6. It consists of 18 staves of music in 3/4 time, marked *Moderato*. The score is written for a single melodic line with a piano accompaniment. The key signature has one sharp (F#). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The melody is often accompanied by a steady piano accompaniment of eighth notes.

CAVATINE DE BEATRICE DI TENDA.

7.

Musical score for Cavatine de Beatrice di Tenda, piece 7. It consists of 10 staves of music in 3/4 time. The first staff is the main melody, and the following staves are the piano accompaniment. The key signature has one sharp (F#). The piece is marked with a tempo of *Moderato*. The melody is characterized by a steady eighth-note accompaniment and a melodic line with various rhythmic values.

1st. Var.

2nd. Variation.

Musical score for the 2nd Variation, featuring five systems of three staves each. The music is highly rhythmic and technical, with many sixteenth and thirty-second notes. It includes trills (tr) and various articulations.

THEME ACTEON.

8. *Allegro.*

Musical score for the Theme Acteon, featuring two systems of three staves each. The first system is marked "Allegro." and includes trills (tr) and "a tempo." markings. The second system is marked "Vivace." and includes "Piu lento.", "rall.", "tempo.", and "ad lib." markings.

FANTAISIE BRILLANTE.

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

1st. Variation. *Fine.* *D.S.* *rall.* *a tempo.*

2nd. Variation. *Fine.* *ritard.* *rall.* *D.S.*

VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*

1st. Variation.

2nd. Variation.

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

AIR VARIE SUR LE PETIT SUISSE.

Andante.

Musical score for the first part of the Air Varié, consisting of two staves. It is marked *Andante.* and includes dynamics of *rall.*

Variation.

Musical score for the Variation section, consisting of eight staves. The music is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff*, *p*, *f*, and *rall.*

Allegro.

ritenuto.

pressez.

This section consists of six staves of music. The first staff begins with the tempo marking 'Allegro.' and a treble clef. The music is written in 3/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second staff continues the melody, and the third and fourth staves show the accompaniment. The fifth staff has the tempo marking 'ritenuto.' and the sixth staff ends with the instruction 'pressez.' and a double bar line.

FANTASIE AND VARIATIONS.

SUR UN THEME ALLEMAND.

Andante.

12.

This section consists of three staves of music. It begins with the tempo marking 'Andante.' and the number '12.' in the first staff. The music is written in a treble clef and features a slower, more melodic line with some chromaticism. The second and third staves provide the accompaniment.

Variation.

This section consists of six staves of music. It begins with the tempo marking 'Variation.' and is written in a treble clef. The music is characterized by a fast, rhythmic melody with many sixteenth notes. The first staff has a dynamic marking of 'f' (forte). The second and third staves show the accompaniment. The fourth and fifth staves continue the variation, and the sixth staff concludes the section with a double bar line.

FINALE.

FINALE.

tr

tr ammu

VARIATIONS SUR UN THEME FAVORI.

Andante non troppo.

13.

rall.

a tempo.

rall.

1st. Variation.

p

rall.

2nd. Variation.

rall.

a tempo.

D.C.

CARNIVAL DE VENISE.

Allegretto.

14.

The first section of the score, marked 'Allegretto', consists of 14 measures. It is written in 6/8 time and features a melody in the upper voice with a bass line. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with similar rhythmic values. The key signature has one flat (B-flat).

Variation.

The Variation section begins with a treble clef and a 6/8 time signature. It features a complex rhythmic pattern with many triplets and sixteenth notes. The piece includes dynamic markings such as *tr* (trills), *ff* (fortissimo), and *p* (piano). The score is divided into two parts, labeled '1' and '2', which are repeated. The key signature remains one flat. The piece concludes with a double bar line and repeat signs.

ONE HUNDRED CLASSIC AND POPULAR MELODIES.

Wont You Tell Me Why Robin.

Claribel.

1. Musical score for 'Wont You Tell Me Why Robin' by Claribel. It consists of three staves of music in 6/8 time. The first staff is the melody, starting with a piano (p) dynamic. The second staff is the accompaniment, starting with a mezzo-forte (mf) dynamic. The third staff continues the accompaniment, featuring a ritardando (rit.) and a mezzo-forte (mf) dynamic.

Lonely Am I No Longer. (Preciosa.)

Weber.

2. Musical score for 'Lonely Am I No Longer' by Weber. It consists of two staves of music in 6/8 time. The first staff is the melody, starting with a piano (p) dynamic and marked 'Larghetto'. The second staff is the accompaniment.

O Moment Enchanteur. (From Massiniello.)

Verdi.

3. Musical score for 'O Moment Enchanteur' by Verdi. It consists of four staves of music in 3/4 time. The first staff is the melody, starting with a piano (p) dynamic and marked 'Allegretto'. The second staff is the accompaniment, starting with a mezzo-forte (mf) dynamic. The third and fourth staves continue the accompaniment, featuring a crescendo (cres.) and a piano (p) dynamic.

As When Morning Dews. (Ernani.)

Verdi.

4. Musical score for 'As When Morning Dews' by Verdi. It consists of four staves of music in 3/4 time. The first staff is the melody, starting with a piano (p) dynamic and marked 'Andante con molto espress.'. The second staff is the accompaniment, starting with a piano (p) dynamic. The third and fourth staves continue the accompaniment, featuring a 'dolce' marking and an 'espress molto' dynamic.

Rouse The Slumbering Lion. (Ernani.)

Verdi.

5. *Maestoso.*
 With enthusiasm.
 D.C. al Fine.

Is Jennie True To Me.

Danks.

6. *Andante Grazioso.*
 rit. *p*
 rit.

Not A Sparrow Falleth.

D.C. al Fine.

7. *Moderato.*
p
pp
Fico piu animato.
mf
Piu tranquillo.
p
 D.C. al Fine.

Aria. (From Ernani.)

Verdi.

8. *Andante mosso.*

Cavatina. (Ernani.)

Andantino.

9. *p*
sotto voce.
pp
f
p
f

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

*Andante con moto.**leggerissimo.* Verdi.

10. *pp*
mf
f
ff

Nel Mirarti. Puritani.

Bellini.

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

Soffriva Nel Pianto. (Lucia.)

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

Cavatina. (Lucia.)

13. *Moderato.*
p *mf*

Qui del Padre Ancor Respira. (Lucia.)

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

Aria. (Lucia.)

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

Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*
p

Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Ardente*
p

When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*
p

Finale. (Lucia.)

19. *Moderato.*
p

Come Back Annie.

Hatton.

20. *Andante.*
p

When The Swallows Homeward Fly.

Aht.

21. *Andantino.*
p

My Native Highland Home.

Allegro moderato.

Bishop.

22.

Musical score for 'My Native Highland Home' by Bishop. It consists of three staves of music in G major and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Allegro moderato'. The piece starts with a piano (*p*) dynamic. The second staff includes markings for 'ad lib.' and a trill (*tr*). The third staff features a triplet trill (*tr 3*) and ends with the tempo marking 'a tempo'.

Andante.

Andante.

Beethoven.

23.

Musical score for 'Andante' by Beethoven. It consists of three staves of music in G major and 3/8 time. The tempo is marked 'Andante'. The piece starts with a piano (*p*) dynamic. The second staff includes a piano-piano (*pp*) dynamic marking. The third staff ends with a piano (*p*) dynamic marking.

The Swallow.

Andante moderato.

Pinsuti.

24.

Musical score for 'The Swallow' by Pinsuti. It consists of three staves of music in G major and 2/4 time. The tempo is marked 'Andante moderato'. The piece starts with a piano-piano (*pp*) dynamic. The second staff includes a forte (*f*) dynamic marking and the instruction 'con espress.'. The third staff includes 'sotto voce' and 'rit.' markings, ending with a piano-piano (*pp*) dynamic.

Looking Back.

Andante moderato.

Sullivan.

25.

Musical score for 'Looking Back' by Sullivan. It consists of three staves of music in G major and 2/4 time. The tempo is marked 'Andante moderato'. The piece starts with a piano (*p*) dynamic. The second staff includes a 'rit.' marking. The third staff includes a 'tres largement.' marking.

Auld Robin Gray.

Andante, con espress.

26.

Musical score for 'Auld Robin Gray'. It consists of two staves of music in G major and 2/4 time. The tempo is marked 'Andante, con espress.'. The piece starts with a piano (*p*) dynamic.

Angels Ever Bright And Fair.

Larghetto.

Handel.

27.

Musical score for 'Angels Ever Bright And Fair' by Handel. It consists of three staves of music in G major and 2/4 time. The tempo is marked 'Larghetto'. The piece starts with a mezzo-forte (*mf*) dynamic. The second staff includes a piano (*p*) dynamic marking and 'rall.' markings. The third staff includes a 'tempo.' marking and a 'rall.' marking.

There's Nothing Like A Fresh'ning Breeze

Kandegger.

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

The Rose Of The Alps.

Linley.

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

Bonnie Jean.

Moderato.

30. *mf*

Killarney.

Moderato.

Balfe.

31. *p* *mf* *rall.* *a tempo.* *crescendo.* *f*

Shadow Dance. (From Dinorah.)

Allegretto.

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

D.C.

Deal With Me Kindly.

33. *Andante.*
p
rit.

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

O Luce. Linda.

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

Musical score for 'O Luce. Linda.' in 4/4 time, key of B-flat major. It consists of six staves. The tempo is marked 'Andante' and the dynamics include piano 'p', forte 'f', and ritardando 'rit.' markings. The score is attributed to Donizetti.

Home So Blest.

35. *Andante.*
p
mf
f
Abt.

Musical score for 'Home So Blest.' in 2/4 time, key of B-flat major. It consists of three staves. The tempo is marked 'Andante' and the dynamics include piano 'p', mezzo-forte 'mf', and forte 'f' markings. The score is attributed to Abt.

Romance. (From L'Eclair.)

36. *Andante espress.*
Herve.

Musical score for 'Romance (From L'Eclair)' in 4/4 time, key of B-flat major. It consists of three staves. The tempo is marked 'Andante espress.' and the score is attributed to Herve.

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

Allegretto.

37.

Die Schonsten Augen.

Appassionato, ma tempo. rall.

Stigelli.

38.

La Donna E Mobile. (Rigoletto.)

Con brio.

Verdi.

39.

The Watch On The Rhine.

Maestoso.

40.

Theme From A March by Reviere.

Murziale.

41.

Chant D'Amour.

Andante moderato.

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

Souvenir Du Homer.

Moderato.

Rollinson.

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

La Mia Letizia. (I Lombardi.)

Andante.

Verdi.

44. *p* *f*

Old Folks At Home.

Andante. legato con espress.

45. *p* *mf*

Libiamo Ne'Lieti Calici. (Traviata.)

Allegretto.

Verdi.

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

Va Pensiero. (Vincenzo Bellini)

Moderato.

Verdi.

47. *mf*

Cielo Di Stelle Orbato. (Simon Boccanegra.)

Andante.

Verdi

48. *rit. p a tempo.*

Old Tubal Cain.

Allegro moderato.

Russel.

49. *p p mf ad lib.*

Kathleen Mavourneen. (Irish Medley.)

Andante.

Crouch.

50. *p*

Let Me Dream Again.

Andante espress.

Sullivan.

51.

Market Day.

Allegretto.

Vivien.

52.

Thou'rt Like Unto A Flower.

Moderato.

Rubinstein.

53.

Flow Gently Sweet Afton.

Andante moderato.

54.

Katy Darling. Old Song.

Moderato.

55.

Musical score for 'Katy Darling' in 2/4 time, marked *Moderato*. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

Gentle Annie. Old Song.

Andantino.

56.

Musical score for 'Gentle Annie' in 2/4 time, marked *Andantino*. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and features a piano (*p*) dynamic marking. The piece ends with a double bar line and repeat dots.

My Lodging Is On The Cold Ground. Old Song.

Andante.

57.

Musical score for 'My Lodging Is On The Cold Ground' in 3/4 time, marked *Andante*. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Come Lasses And Lads. Tune of "Charles II"

Allegretto. With spirit.

58.

Musical score for 'Come Lasses And Lads' in 6/8 time, marked *Allegretto. With spirit*. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is lively and features a piano (*p*) dynamic marking. The piece ends with a double bar line and repeat dots.

The Bells Whisper.

Andantino.

59.

Musical score for 'The Bells Whisper' in 3/4 time, marked *Andantino*. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is gentle and features a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

Five O'Clock In The Morning.

Moderato. con espress.

60.

Musical score for 'Five O'Clock In The Morning' in 3/4 time, marked *Moderato. con espress.*. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is expressive and features piano (*p*) dynamic markings. The piece concludes with a double bar line and repeat dots.

Kelvin Grove. (Scotch Song.)

61. *Moderato.*
ff
f

Musical score for 'Kelvin Grove' (Scotch Song). It consists of three staves. The first staff is the melody in G major, 2/4 time, marked 'Moderato' and 'ff'. The second and third staves provide harmonic accompaniment, with the third staff ending in a fermata.

62. *Thema.*
Allegretto.
p
f
De Beriot.

Musical score for 'Thema' by De Beriot. It consists of two staves. The first staff is the melody in G major, 6/8 time, marked 'Allegretto' and 'p'. The second staff is the accompaniment, marked 'f'.

63. *Thema From Serenade.*
Andante. dolce.
p
f
Chapelle.
piu animato.
rall.
tempo.
> animaz.

Musical score for 'Thema From Serenade' by Chapelle. It consists of two staves. The first staff is the melody in G major, 3/4 time, marked 'Andante. dolce' and 'p'. The second staff is the accompaniment, marked 'f'. The piece includes dynamic markings 'piu animato.', 'rall.', 'tempo.', and '> animaz.'.

64. *Profugo Regetto.*
Larghetto.
p
f
Flowtow.
ad lib.

Musical score for 'Profugo Regetto' by Flowtow. It consists of two staves. The first staff is the melody in G major, 3/4 time, marked 'Larghetto' and 'p'. The second staff is the accompaniment, marked 'f'. The piece ends with 'ad lib.'.

65. *The Minstrel Boy. (Old Irish Melody.)*
Risolute.
mf
f
p

Musical score for 'The Minstrel Boy' (Old Irish Melody). It consists of two staves. The first staff is the melody in G major, 2/4 time, marked 'Risolute' and 'mf'. The second staff is the accompaniment, marked 'f' and 'p'.

66. *Maiblumen.*
Lento.
f
Oesten.

Musical score for 'Maiblumen' by Oesten. It consists of three staves. The first staff is the melody in G major, 3/4 time, marked 'Lento' and 'f'. The second and third staves provide harmonic accompaniment.

Air From Lucrezia Borgia.

67. *Allegro moderato.*
mf

Musical score for 'Air From Lucrezia Borgia' in 3/4 time, marked *Allegro moderato* and *mf*. It consists of three staves of music.

68. *Annie Laurie.*
Andante. con espress.
p *ad lib.*

Musical score for 'Annie Laurie' in 3/4 time, marked *Andante. con espress.* and *p*. It consists of two staves of music, with the second staff marked *ad lib.*

69. *The Old Pink Thorn.* *Claribel.*
Moderato. *rull.* *f*
a tempo.

Musical score for 'The Old Pink Thorn' in 2/4 time, marked *Moderato.* and *a tempo.*. It consists of two staves of music, with the second staff marked *rull.* and *f*. The name 'Claribel.' is written at the end of the first staff.

70. *Do You Remember.* *Claribel.*
Andante. *p*

Musical score for 'Do You Remember' in 3/4 time, marked *Andante.* and *p*. It consists of three staves of music. The name 'Claribel.' is written at the end of the first staff.

71. *Austrian Song.*
Allegretto.

Musical score for 'Austrian Song' in 3/4 time, marked *Allegretto.*. It consists of three staves of music.

72. *Strangers Yet.* *Claribel.*
Andante moderato. *mf* *p*

Musical score for 'Strangers Yet' in 3/4 time, marked *Andante moderato.*. It consists of two staves of music, with dynamic markings *mf* and *p*. The name 'Claribel.' is written at the end of the first staff.

Sorta E La Luna. (Norma.)

Bellini.

73. *Maestoso.*

f *mf* *p* *ff*

Io Penso A Te. (Ballad.)

Claribel.

74. *Andante. legato.*

p

Through The Jessamine.

Claribel.

75. *Moderato.*

Marion's Song.

Claribel.

76. *Allegretto.*

rall.

E Saltiam. (Linda.)

Donizetti.

77. *Allegro.*

Jeune Femme. (Huguenots.)

Meyerbeer.

76. *Molto*

pp

ARIA. When He Is Here. (Sorcerer.)

Sullivan.

79. *p*

rall.

Angel Faces.

Moderato.

Laurence.

80. *p*

Il Balen Del Suo Sorriso. (Il Trovatore.)

Largo.

Verdi.

81. *p*

espress.

f

sf

Infelice! Etno Crede. Ernani.

82. *Andante.*
p

This musical score is for the piece 'Infelice! Etno Crede. Ernani.' It is marked 'Andante' and begins with a piano (*p*) dynamic. The score consists of five staves of music. The first staff is the vocal line, followed by four staves of piano accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

A Chaplet Of Roses.

Allegro moderato. Brillante.

Puritani.

83. *mf*

This musical score is for the piece 'A Chaplet Of Roses. Puritani.' It is marked 'Allegro moderato. Brillante' and begins with a mezzo-forte (*mf*) dynamic. The score consists of five staves of music. The first staff is the vocal line, followed by four staves of piano accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. A trill (*tr*) is indicated in the fourth staff.

The Throw Of Dice Allures.

(Ernani.)

Allegro, con brio.

Verdi.

84. *mf*

This musical score is for the piece 'The Throw Of Dice Allures. (Ernani.) Verdi.' It is marked 'Allegro, con brio' and begins with a mezzo-forte (*mf*) dynamic. The score consists of five staves of music. The first staff is the vocal line, followed by four staves of piano accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. Dynamics include *mf*, *p*, and *ff*.

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

*Allegro. con brio.**dolce.*

85.

Brillante.

Allarg. con grazia.

p

f

con forza

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

Andantino.

86.

p

stent.

mf

Cadenza.

Vien Diletto. (Puritani.)

Allegro moderato.

87.

mf

p

f

Cad.

Andante from Puritani.

Andante.

88.

p

rall.

a tempo.

Send Forth The Call Victorious. (Puritani.)

Piu maestoso.

89.

f

p

Air from Maria Padilla

Commodo.

*toz. zitti.
ulando, dim*

90.

Musical score for 'Air from Maria Padilla'. It consists of three staves. The first staff is in treble clef with a 6/8 time signature. The second staff is in bass clef. The third staff is in bass clef. Dynamics include *p*, *f*, *rit.*, and *pa tempo.*

Minnet. From the Sorcerer.

Tempo di minnet.

Sullivan.

91.

Musical score for 'Minnet. From the Sorcerer.' It consists of three staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The third staff is in bass clef. Dynamics include *p*, *mf*, *f*, *tr*, and *rit.*

Gipsy Music. (From Precioso.)

Viva.

92.

Musical score for 'Gipsy Music. (From Precioso.)'. It consists of two staves, both in treble clef with a 2/4 time signature. Dynamics include *p*, *mf*, and *f*.

Credeasi Misera. (Puritani.)

Largo maestoso.

ff

Bellini.

93.

Musical score for 'Credeasi Misera. (Puritani.)'. It consists of two staves, both in treble clef with a 2/4 time signature. Dynamics include *p* and *ff*.

Tutto E Gioja. (Somnambula.)

Allegro moderato assai.

Bellini.

94.

Musical score for 'Tutto E Gioja. (Somnambula.)'. It consists of three staves, all in treble clef with a 2/4 time signature. Dynamics include *p*.

Alice Where Art Thou.

Andante con espress.

Ascher.

95.

Musical score for 'Alice Where Art Thou.'. It consists of three staves, all in treble clef with a 2/4 time signature. Dynamics include *p*.

Caprice.
Andante maestoso.

Rollinson.

96.

Musical score for 'Caprice' by Rollinson, measures 96-100. The score is in 2/4 time and B-flat major. It features a variety of dynamics including *mf*, *f*, *p*, *rit.*, *sf*, and *ad lib.*. The tempo is marked 'Andante maestoso'. The piece concludes with a double bar line and repeat dots.

Through The Wood We Gaily Bounded.

Donizetti.

97.

Musical score for 'Through The Wood We Gaily Bounded' by Donizetti, measures 97-100. The score is in 6/8 time and B-flat major. It features dynamics of *f* and *legato*. The tempo is marked 'Andantino'. The piece concludes with a double bar line and repeat dots.

Waltz.

St. Jacome.

98.

Musical score for 'Waltz' by St. Jacome, measures 98-100. The score is in 3/4 time and B-flat major. It features dynamics of *mf*, *f*, and *dim.*. The piece includes first and second endings. The tempo is marked 'Waltz'.

Thema.
Andante.

St. Jacome.
Fine.

99.

Musical score for 'Thema' by St. Jacome, measures 99-100. The score is in 3/4 time and B-flat major. It features dynamics of *p* and *mf*. The tempo is marked 'Andante'. The piece concludes with a double bar line and repeat dots.

The Maid O' Dundee.

Gilbert.

100.

Musical score for 'The Maid O' Dundee' by Gilbert, measures 100-100. The score is in 6/8 time and B-flat major. It features a dynamic of *p*. The tempo is marked 'Moderato'. The piece concludes with a double bar line and repeat dots.

SIXTY DUETTS.

Home Sweet Home.

Howard.

Andante.

1.

Musical score for 'Home Sweet Home' in G major, 2/4 time. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system returns to piano (*p*). The piece concludes with a final cadence.

Last Rose Of Summer.

Irish Melody.

Adagio.

2.

Musical score for 'Last Rose Of Summer' in D major, 3/4 time. It consists of two systems of two staves each. The first system starts with mezzo-forte (*mf*). The second system includes forte (*f*) and *rit.* (ritardando) markings. The piece features several triplets and concludes with a final cadence.

The Wee Bird.

Linley.

Moderato.

3.

Musical score for 'The Wee Bird' in C major, 2/4 time. It consists of three systems of two staves each. The first system starts with piano (*p*). The second system includes *rit.* (ritardando). The third system includes *Piu lento.* (Piu lento) marking. The piece concludes with a final cadence.

Song Of Spring.

Allegretto.

Rollinson.

4.

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

The Rose Of Allandale.

Moderato.

Nelson.

5.

Musical score for 'The Rose Of Allandale' by Nelson. The piece is in 3/4 time and consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) dynamics. The third system features dynamics such as *p*, *f*, and *mf ad lib.* (ad libitum), ending with a *Fine.* marking.

Air From Lucia.

Moderato.

Operatic Melody.

6.

Musical score for 'Air From Lucia' by Operatic Melody. The piece is in 3/4 time and consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system features dynamics including *f* (forte) and *pp* (pianissimo).

Fly Forth O Gentle Dove.

Andante grazioso.

Pisniti.

7.

First system of musical notation for 'Fly Forth O Gentle Dove'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The lower staff begins with a bass clef and continues the accompaniment.

Second system of musical notation. The upper staff continues with a piano (*p*) dynamic, which then transitions to a forte (*f*) dynamic. The lower staff continues with a piano (*p*) dynamic.

Third system of musical notation. The upper staff begins with a forte (*f*) dynamic, followed by a *con anima* instruction, then a *rit.* (ritardando) and a piano (*p*) dynamic. The lower staff continues with a piano (*p*) dynamic.

La Rose.

Andantino.

8.

First system of musical notation for 'La Rose'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The lower staff begins with a bass clef.

Second system of musical notation. The upper staff continues with a piano (*p*) dynamic and includes a *rit.* (ritardando) instruction. The lower staff continues with a piano (*p*) dynamic.

De Beriot's Seventh Air.

Moderato.

De Beriot.

9.

First system of musical notation for 'De Beriot's Seventh Air'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The lower staff begins with a bass clef.

Second system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff continues with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The upper staff includes a forte (*f*) dynamic and first/second ending markings (1. and 2.). The lower staff continues with a forte (*f*) dynamic.

Meadow Dance.
Allegro.

Rollinson.

10.

Musical score for Meadow Dance, measures 1-10. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a "Fine" marking. The third system ends with a "D.C." (Da Capo) instruction.

Alma Redemptoris.

Melody Religieuse.

11.

Musical score for Alma Redemptoris, measures 1-10. It consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Juanita.

Andantino. con espress.

Norton.

12.

Musical score for Juanita, measures 1-10. It consists of three systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system ends with a piano (*p*) dynamic.

What Are The Wild Waves Saying.

Glover.

13.

Andante con espress.

First system of musical notation for 'What Are The Wild Waves Saying.' It consists of two staves. The upper staff begins with a treble clef and a common time signature. The lower staff begins with a bass clef. The first measure of the upper staff contains a dynamic marking of *p* (piano).

dolee.

piu animato.

agitato.

P *lento, rit.*

a tempo.

f *rit.*

Nancy Lee.

Adams.

14.

mf *spirited.*

First system of musical notation for 'Nancy Lee.' It consists of two staves. The upper staff begins with a treble clef and a 6/8 time signature. The lower staff begins with a bass clef. The first measure of the upper staff contains a dynamic marking of *mf* (mezzo-forte) and the instruction *spirited.*

f

f

pp

mf

ff

In The Starlight.

Allegretto.

15.

Musical score for 'In The Starlight.' in 3/4 time, key of B-flat major. The score consists of four systems of two staves each. The first system starts with a dynamic marking of *f*. The second system includes a *rit.* marking. The third system starts with a dynamic marking of *mf*. The piece concludes with a double bar line.

How Can I Leave Thee.

Andante espressione.

German Song.

16.

Musical score for 'How Can I Leave Thee.' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a dynamic marking of *p* and ends with *mf*. The second system starts with *pp*, has a *p* marking in the middle, a *f rit.* marking towards the end, and concludes with *pp*.

The Danube River.

Tempo di Mazurka.

Aide.

17.

Musical score for 'The Danube River.' in 3/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system starts with a dynamic marking of *p* and *espressione.*. The second system starts with a *slower.* marking and a *tempo.* marking. The third system starts with a dynamic marking of *p*, has a *f* marking in the middle, and concludes with *p*.

"E Il Sol Dell Anima."

Rigolette.

Andantino.

18.

Musical score for 'E Il Sol Dell Anima' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes dynamics *p*, *mf*, and *f*. The second system includes a *f* dynamic. The piece concludes with a repeat sign.

May Dance.

Allegro.

Rollinson.

19.

Musical score for 'May Dance' in 6/8 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes dynamics *mf repeat.* and *pp*. The second system includes a *f* dynamic and ends with the word 'Fine.' and a repeat sign.

Eva Waltz.

Rollinson.

20.

Musical score for 'Eva Waltz' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes a *p* dynamic. The second system includes a *f* dynamic. The piece concludes with a repeat sign.

Tag.

Moderato.

Rollinson.

21.

Musical score for 'Tag' in 3/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes a *mf* dynamic. The second system includes a *f* dynamic and ends with the marking 'D.C. 8'.

Like The Lark.

Allegretto

Abt.

22.

Musical notation for the first system of 'Like The Lark'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The tempo is *Allegretto*.

Musical notation for the second system of 'Like The Lark'. It consists of two staves. The upper staff continues from the first system. The lower staff continues from the first system. The music is marked with a forte (*f*) dynamic.

Scenes That Are Brightest.

Cantabile. moderato.

Wallace.

23.

Musical notation for the first system of 'Scenes That Are Brightest'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The tempo is *Cantabile. moderato.*

Musical notation for the second system of 'Scenes That Are Brightest'. It consists of two staves. The upper staff continues from the first system. The lower staff continues from the first system. The music is marked with a forte (*f*) dynamic and includes a *Cad.* (Cadenza) and *ad lib.* (ad libitum) marking.

The Lone One By The Sea.

Moderato.

Cor.

24.

Musical notation for the first system of 'The Lone One By The Sea'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The tempo is *Moderato.*

Musical notation for the second system of 'The Lone One By The Sea'. It consists of two staves. The upper staff continues from the first system. The lower staff continues from the first system. The music is marked with a *rit.* (ritardando) marking.

Musical notation for the third system of 'The Lone One By The Sea'. It consists of two staves. The upper staff begins with a piano-piano (*pp*) dynamic and includes a *rit.* (ritardando) marking. The lower staff continues from the first system.

You And I.

Moderato.

Claribel.

25.

Musical notation for the first system of 'You And I'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic. The tempo is *Moderato.*

Musical notation for the second system of 'You And I'. It consists of two staves. The upper staff continues from the first system. The lower staff continues from the first system. The music is marked with a forte (*f*) dynamic, a piano (*p*) dynamic, and another forte (*f*) dynamic.

My Heart's With My Norah.

Damarre.

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

This musical score is for the piece 'My Heart's With My Norah' by Damarre. It is marked 'Moderato' and begins with a piano (*p*) dynamic. The score consists of two systems of two staves each. The first system shows the melody and accompaniment with dynamics *p* and *p*. The second system continues the piece with dynamics *mf*, *f*, *p*, *f*, and *p*.

With The Angels By And Bye.

Merriman.

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

This musical score is for the piece 'With The Angels By And Bye' by Merriman. It is marked 'Moderato' and begins with a piano (*p*) dynamic. The score consists of two systems of two staves each. The first system shows the melody and accompaniment with dynamics *p*, *p*, and *mf rit.*. The second system continues the piece with dynamics *mf*, *f*, *rit.*, and *p*.

Hear Me Norma.

Bellini.

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

This musical score is for the piece 'Hear Me Norma' by Bellini. It is marked 'Andantino' and begins with a piano (*p*) dynamic. The score consists of three systems of two staves each. The first system shows the melody and accompaniment with dynamics *f* and *mf*. The second system continues the piece with dynamics *f* and *mf*. The third system concludes the piece with dynamics *f* and *p*.

Two systems of musical notation. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music includes various rhythmic values, rests, and dynamic markings such as *f* and *ff*.

The Heart Bowed Down.

Larghetto cantabile.

Balfe.

29.

First system of musical notation for 'The Heart Bowed Down'. It begins with a treble clef staff and a bass clef staff. The music is marked with a dynamic of *p*.

Second system of musical notation for 'The Heart Bowed Down'. It includes treble and bass clefs, notes, rests, and dynamic markings such as *f* and *rit.*

Third system of musical notation for 'The Heart Bowed Down'. It includes treble and bass clefs, notes, rests, and dynamic markings such as *f* and *p*.

Speak To Me.

Sostenuto assai.

Campana.

30.

First system of musical notation for 'Speak To Me'. It begins with a treble clef staff and a bass clef staff. The music is marked with a dynamic of *p*.

Second system of musical notation for 'Speak To Me'. It includes treble and bass clefs, notes, rests, and a *rit.* marking.

Third system of musical notation for 'Speak To Me'. It includes treble and bass clefs, notes, rests, and markings for *rit.* and *a tempo.*

Fourth system of musical notation for 'Speak To Me'. It includes treble and bass clefs, notes, rests, and a *rit.* marking.

Blue Bells Of Scotland.

Andante moderato.

Scotch Air.

31.

Musical notation for the first system of 'Blue Bells Of Scotland'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante moderato' and the dynamics include a piano (*p*) marking at the beginning.

Musical notation for the second system of 'Blue Bells Of Scotland'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamics include *mf*, *f*, and *p*.

The Harp That Once Thro' Tara's Halls.

Andante.

Irish Air.

32.

Musical notation for the first system of 'The Harp That Once Thro' Tara's Halls'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The tempo is marked 'Andante' and the dynamics include a piano (*p*) marking at the beginning.

Musical notation for the second system of 'The Harp That Once Thro' Tara's Halls'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat.

Within A Mile Of Edinboro' Town.

Scotch Air.

33.

Musical notation for the first system of 'Within A Mile Of Edinboro' Town'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The tempo is marked 'Andante moderato' and the dynamics include a piano (*p*) marking at the beginning.

Musical notation for the second system of 'Within A Mile Of Edinboro' Town'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat.

Those Evening Bells.

Andantino.

English Song.

34.

Musical notation for the first system of 'Those Evening Bells'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andantino' and the dynamics include a piano (*p*) marking at the beginning and a crescendo (*cres.*) marking later.

Musical notation for the second system of 'Those Evening Bells'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. Dynamics include a crescendo (*cres.*) marking.

Petite March.

Maestoso.

Rollinson.

35.

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

Grazioso.

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

Long, Long, Weary Day.

Geman Song.

36.

First system of musical notation for 'Long, Long, Weary Day'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The lower staff begins with a bass clef, the same key signature, and a 3/4 time signature.

Second system of musical notation for 'Long, Long, Weary Day'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The lower staff begins with a bass clef, the same key signature, and a 3/4 time signature.

Then You'll Remember Me

Moderato.

Bohemian Girl.

37.

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

Second system of musical notation for 'Then You'll Remember Me'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef, the same key signature, and a common time signature.

The Woodbird's Song.

Moderato.

Glover.

38.

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

Second system of musical notation for 'The Woodbird's Song'. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a common time signature. The lower staff begins with a bass clef, the same key signature, and a common time signature. The first measure of the upper staff is marked with a dynamic of *rall.*. The piece concludes with the instruction *a tempo.*

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

Air From Traviata.

Maestoso.

Verdi. 87

39.

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

Second system of musical notation for 'Air From Traviata'. It consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the accompaniment. A mezzo-forte dynamic (*mf*) is indicated in the middle of the system.

Third system of musical notation for 'Air From Traviata'. It consists of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. A piano dynamic (*p*) is indicated in the middle of the system.

Can I Trust To My Heart Delighted. Puritana.

Andantino.

Bellini.

40.

First system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano dynamic (*p*) and an *Andantino* tempo. Triplet markings (*3*) are present over several notes in both staves.

Second system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. Triplet markings (*3*) are present over several notes in both staves.

Third system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. A dynamic marking of *f* (forte) is present. The instruction *gradually increasing the time.* is written across the bottom staff.

Fourth system of musical notation for 'Can I Trust To My Heart Delighted'. It consists of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. A dynamic marking of *f* (forte) is present. The instruction *stringendo.* is written across the bottom staff.

Reverie.

Andante

Rollinson.

41.

First system of musical notation for 'Reverie'. It consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The bottom staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano dynamic (*p*) and an *Andante* tempo.

Second system of musical notation for 'Reverie'. It consists of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. A dynamic marking of *p* (piano) is present. The instruction *rall.* (rallentando) is written across the bottom staff.

Duett From Lucia.

Larghetto.

42.

Musical score for 'Duett From Lucia' (measures 42-49). The piece is in 4/4 time and begins with a piano (*p*) dynamic. The first system (measures 42-45) shows a melody in the upper voice and a supporting bass line. The second system (measures 46-49) features a more active bass line with a forte (*f*) dynamic. The piece concludes with a final cadence.

Nocturne.

Andante.

43.

Musical score for 'Nocturne' (measures 43-50). The piece is in 6/8 time and begins with a piano (*p*) dynamic. The first system (measures 43-46) features a melody in the upper voice and a bass line with sustained notes. The second system (measures 47-50) continues the melody and bass line, ending with a mezzo-forte (*mf*) dynamic.

Artistic Galop.

Rollinson.

44.

Musical score for 'Artistic Galop' (measures 44-51). The piece is in 2/4 time and begins with a piano (*p*) dynamic. The first system (measures 44-47) shows a melody in the upper voice and a bass line with eighth-note accompaniment. The second system (measures 48-51) features a more active bass line with a forte (*f*) dynamic. The piece concludes with a first and second ending.

O Swallow, Happy Swallow.

Allegretto.

Kucken.

45.

First system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves in 2/4 time, starting with a piano (*p*) dynamic. The melody is in the upper staff, and the accompaniment is in the lower staff.

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

Third system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves, with a forte (*f*) dynamic marking appearing in the lower staff.

Fourth system of musical notation for 'O Swallow, Happy Swallow.' It consists of two staves, ending with a *dim.* (diminuendo) marking in the lower staff.

Dolce Conforto Al Misero.

Larghetto.

Mercadante.

46.

First system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves in 3/8 time, starting with a piano (*p*) dynamic.

Second system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves, featuring trill ornaments (*tr*) in the upper staff.

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

Fourth system of musical notation for 'Dolce Conforto Al Misero.' It consists of two staves, starting with an *ad lib.* (ad libitum) marking in the lower staff and featuring trill ornaments (*tr*) in the upper staff.

The Ingle Side.
Andante moderato.

Old Scotch Air.

47.

Musical notation for 'The Ingle Side' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes.

Jack O' Hazeldean.
Andante.

Old Scotch Air.

48.

Musical notation for 'Jack O' Hazeldean' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes.

The Day Of My Vengeance.
Marziale.

Donizetti.

49.

Musical notation for 'The Day Of My Vengeance' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a more complex, martial style with many sixteenth notes and dynamic markings like *f*, *mf*, and *pp rit.*

a tempo.

affrett.

rall.

Larghetto. Robin Adair.

Scotch Song.

50.

Musical notation for 'Robin Adair' in G major, 2/4 time. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes. It includes dynamic markings like *pp*, *pp rit.*, *p*, *pp rit.*, and *f*.

p

f

pp rit.

Waltz From Preciosa.

Weber, 91

51.

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

The Stars In Their Gladness. (Preciosa.)

Weber.

52.

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

Do You Remember.

Andante sostenuto.

Campana.

53.

Musical score for 'Do You Remember' by Campana. It consists of five systems of two staves each. The tempo is marked *Andante sostenuto*. The score includes dynamic markings of *f* (forte) and *rall. a piacere.* (rallentando a piacere).

Air From Puritana.

Allegro moderato.

Bellini.

54.

Musical score for 'Air From Puritana' by Bellini, measures 54-63. The score is written for two staves (treble and bass clefs) in 4/4 time. It features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The key signature has one sharp (F#).

When Twilight Shadows.

Moderato assai.

Donizetti.

55.

Musical score for 'When Twilight Shadows' by Donizetti, measures 55-64. The score is written for two staves (treble and bass clefs) in 4/4 time. It features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The key signature has two sharps (F# and C#). A dynamic marking of *ff* (fortissimo) is present in the lower right of the score.

Come With Me.

Andante mosso.

Campana.

56.

First system of musical notation for 'Come With Me.' It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff features a triplet of eighth notes. The music is in 2/4 time and features a melodic line with eighth-note patterns.

Second system of musical notation. It continues the piece with dynamics ranging from piano (*p*) to forte (*f*). A *rall.* (rallentando) marking is present. The lower staff continues with triplet markings.

Third system of musical notation, primarily featuring a forte (*f*) dynamic. The melodic line continues with eighth-note patterns.

Fourth system of musical notation, featuring a forte (*f*) dynamic. The melodic line continues with eighth-note patterns.

Fifth system of musical notation, featuring a piano (*p*) dynamic. The lower staff continues with triplet markings.

Sixth system of musical notation, featuring a piano (*p*) dynamic and a *rall.* marking. The lower staff continues with triplet markings.

Murmuring Sea.

Moderato.

Glover.

57.

First system of musical notation for 'Murmuring Sea.' It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music is in 6/8 time and features a steady eighth-note accompaniment in the lower staff.

Second system of musical notation, featuring a forte (*f*) dynamic. The accompaniment continues with eighth notes.

Why Do Summer Roses Fade.

Moderato.

Barker.

58.

The first system of music for 'Why Do Summer Roses Fade.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a melody in the upper staff and a supporting bass line in the lower staff.

The second system of music continues the piece. It consists of two staves in the same key and time signature as the first system. The melody and bass line are clearly defined.

I Love My Love In The Morning.

Andantino.

Allen.

59.

The first system of music for 'I Love My Love In The Morning.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 6/8. The music features a melody in the upper staff and a supporting bass line in the lower staff.

The second system of music continues the piece. It consists of two staves. The lower staff includes the instruction *ad lib.* and *piu lento.* towards the end of the system.

The third system of music continues the piece. It consists of two staves. The lower staff includes the instruction *rit.* and *f* (forte) in the middle, and *rit.* (ritardando) towards the end.

Far Away.

Moderato.

Lindsay.

60.

The first system of music for 'Far Away.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The music features a melody in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *p* (piano) is present in the lower staff.

The second system of music continues the piece. It consists of two staves in the same key and time signature as the first system.

The third system of music continues the piece. It consists of two staves in the same key and time signature as the first system.

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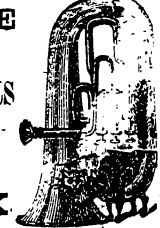
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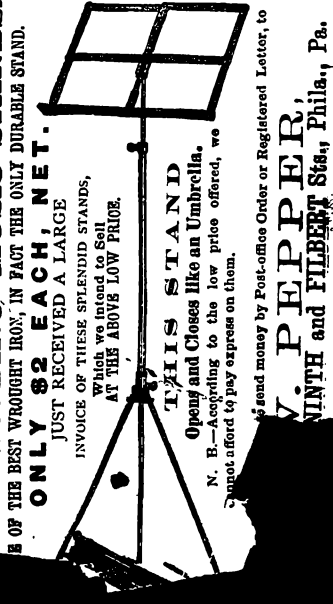
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