

# 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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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 Orchestrists and Patrons, which I feel confident will fill their every want in the way of arranging.

The Amateur's Orchestra being an established fact, the demand for a text-book, that shall serve as a guide in Arranging Music for Orchestras, has been created, and to comply with the wants of the orchestral writer, this work has been written. There are many writers of Instrumental and Vocal Music who do not venture on Arranging Music for 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 student a plain and clear course, also a complete Method of Conducting an Orchestra in Concert, &c.

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| 5 The Rose of Allandale.           | 22 Eva Waltz.                 |
| 6 Air from Lucia.                  | 23 Like the Lark.             |
| 7 Fly Forth, O! Gentle Dove.       | 24 Scenes that are Brightest. |
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| 9 De Beriot's 7th Air.             | 26 You and I.                 |
| 10 Meadow Dance.                   | 27 Hy Heart's with My Norah.  |
| 11 Alma Redemptoris—(Religious).   | 28 With the Angels By and By. |
| 12 Junia.                          | 29 Hear me, Norah.            |
| 13 What are the Wild Waves Saying. | 30 The Heart Bowed Down.      |
| 14 Nancy Lee.                      | 31 I Love My Love.            |
| 15 In the Starlight.               | 32 Speak to Me.               |

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- |                                  |                                  |
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| 7 Then You'll Remember Me.       | 22 The Stars in Their Gladness.  |
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| 9 Air Fraivata                   | 24 Air from Peritault.           |
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| 11 Revorie                       | 26 Come With Me                  |
| 12 Duet from Lucia.              | 27 Murnering Sea                 |
| 13 Nocturne.                     | 28 Why Do Summer Roses Fade.     |
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| 15 O Swallow, Happy Swallow.     | 30 Far Away.                     |

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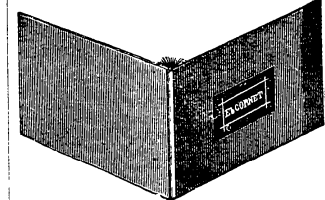
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32/85

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[1879]  
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## PREFACE.

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

*J. W. PEPPER, Publisher.*

Notes:

Converted from the Library of Congress "American Memory" edition  
Steve Nathan, 2004  
steve@bigbrowncow.com

## TABLE OF THE HARMONICS OF THE CORNET

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

Without valves.

The 2nd valve lowers half a tone.

The 1st valve lowers a tone.

The 1st & 2d valves lower a tone and a half, or the 3d alone.

The 2d & 3d valves lower two tones.

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

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

Chromatic Scales.

### 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.

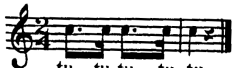

### OF SYNCOPATED PASSAGES.

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 

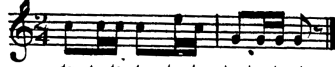

### STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

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.

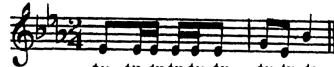

The performer should execute thus  and not as though it were written 

### 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 semiquaver; a rest being introduced between it and the two semi-quavers which follow it

The passage is written thus  and should be executed thus 

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

Written thus  should be executed thus 

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

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14. 


15. 

16. 

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18. 

19. 

20. 


21. 

## SYNCOPEs.

1.   




2.   


3.   


4.   
  


5. *Allegro.*   
  
  


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

6. *Tempo di marcia.*   




*Allegro.*

7.

*Allegro moderato.*

8.

*Moderato.*

9.

10.

11.

12. *tu tu tu tu tu tu tu tu tu tu*

13. *tu tu tu tu tu tu tu tu tu tu*

14.

15. *Allegro.*  
*tu tu tu tu tu tu tu tu tu tu*

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

17. *Allegretto.*

18.

# STUDIES ON THE SLUR.

13

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.

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21 

22 

23 

24 

25 *Allegro.* 

26 *Allegro.*   
*Fine.*

*Allegretto.*   
*D.C.*

27 

# MAJOR SCALES

17



8.  Musical score for system 8, measures 1-4. Treble and bass staves with a piano accompaniment.

9.  Musical score for system 9, measures 1-4. Treble and bass staves with a piano accompaniment.

10.  Musical score for system 10, measures 1-4. Treble and bass staves with a piano accompaniment.

11.  Musical score for system 11, measures 1-4. Treble and bass staves with a piano accompaniment.

12.  Musical score for system 12, measures 1-4. Treble and bass staves with a piano accompaniment.

13.  Musical score for system 13, measures 1-4. Treble and bass staves with a piano accompaniment.

14.  Musical score for system 14, measures 1-4. Treble and bass staves with a piano accompaniment.



15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 










24. 

25. 

26. 

27. 

## MINOR SCALES.

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

## CHROMATIC SCALES.

1. 
2. 

2.

This system contains measures 1 through 4 of a musical piece. It features six staves of music. The notation includes various note values, accidentals (sharps and flats), and slurs. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a complex, possibly chromatic style.

3.

This system contains measures 5 through 8. It continues the musical piece with six staves. The notation is consistent with the previous system, showing a continuation of the complex melodic and harmonic lines.

4.

This system contains measures 9 through 12, the final measures on this page. It consists of six staves. The notation shows a continuation of the piece, with various note values and accidentals. The system concludes with a double bar line at the end of the sixth staff.

# CHROMATIC TRIPLETS

23

5. 

6. 

7. 

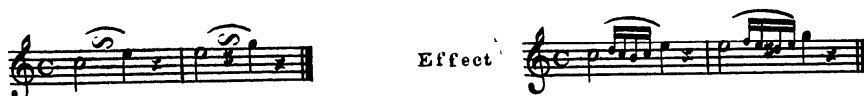
8. 

# STUDIES ON GRACE NOTES.

## ON THE GRUPPETTO.

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

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



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

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

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

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

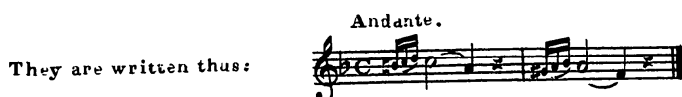


It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

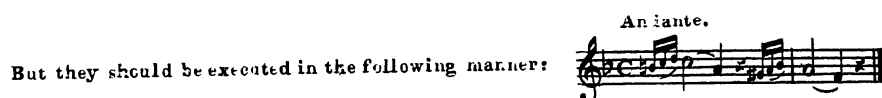
This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

## ON THE GRUPPETTO CONSISTING OF THREE NOTES.

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



They are written thus:



But they should be executed in the following manner:

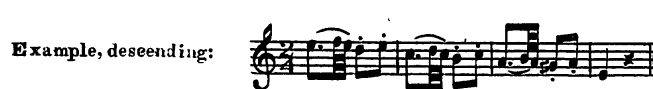
It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appoggiatura clearly.

## 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:



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



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.



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.



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

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

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

#### OF THE PORTAMENTO.

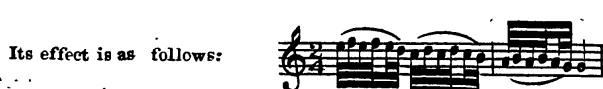
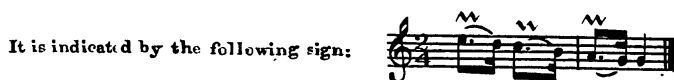
The PORTAMENTO is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed, it is highly effective; but, for my own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

#### OF THE SHAKE.

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

#### OF THE MORDANT.

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



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.



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

## PREPARATORY STUDIES ON THE GRUPETTO.

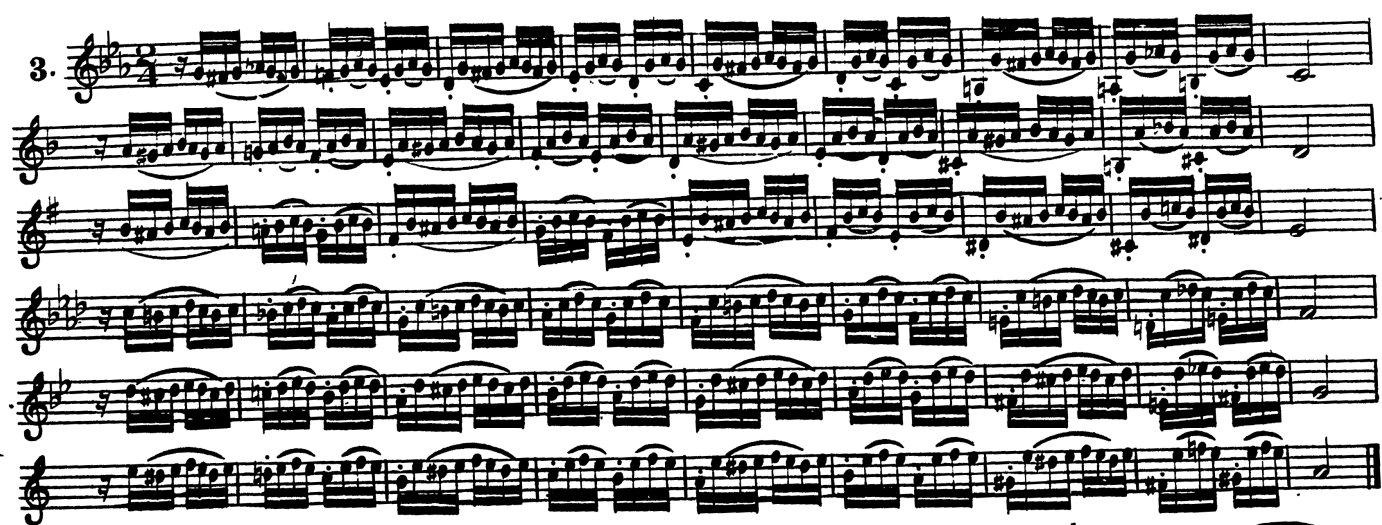
1.

Exercise 1 consists of seven staves of music. The first staff is in C major, 2/4 time, starting with a treble clef and a common time signature. The second staff is in D major, 2/4 time, with a treble clef and a common time signature. The third staff is in E major, 2/4 time, with a treble clef and a common time signature. The fourth staff is in F major, 2/4 time, with a treble clef and a common time signature. The fifth staff is in G major, 2/4 time, with a treble clef and a common time signature. The sixth staff is in A major, 2/4 time, with a treble clef and a common time signature. The seventh staff is in B major, 2/4 time, with a treble clef and a common time signature. The music features various rhythmic patterns, including triplets and sixteenth notes.

2.

Exercise 2 consists of seven staves of music. The first staff is in C major, 2/4 time, starting with a treble clef and a common time signature. The second staff is in D major, 2/4 time, with a treble clef and a common time signature. The third staff is in E major, 2/4 time, with a treble clef and a common time signature. The fourth staff is in F major, 2/4 time, with a treble clef and a common time signature. The fifth staff is in G major, 2/4 time, with a treble clef and a common time signature. The sixth staff is in A major, 2/4 time, with a treble clef and a common time signature. The seventh staff is in B major, 2/4 time, with a treble clef and a common time signature. The music features various rhythmic patterns, including triplets and sixteenth notes.



3. 

4. 

5. 

6. 

## OF THE GRUPETTO

*Allegretto.*

7. 

## OF THE GRUPETTO.

8. *Andante.*

9. *Andante.*

10. *Allegretto.*

## OF THE DOUBLE APPOCCIATURE.

11. *Andante.*

12. *Allegro moderato.*

# OF THE SIMPLE APPOGGIATURA.

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

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

14


15 *Allegro moderato.*


16 *Andante.* *OF THE PORTAMENTO. agitato.*  
*rallent.* *tempo.*


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


## OF THE TRILL.


18

19. 

20. 

21. 

22. 

23. *Andante - 8* 

*Fine.*  
D.S.

# OF THE MORDANT.

31

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.

The image displays two musical exercises, labeled 1 and 2, each consisting of four staves. Exercise 1 is written in C major (one sharp, F#) and Exercise 2 is written in C minor (three flats, Bb, Eb, Ab). Both exercises consist of eighth-note patterns across four staves. Exercise 1 features a sequence of eighth notes moving in a stepwise fashion across the staves, with some measures containing beamed eighth notes. Exercise 2 follows a similar pattern but in the key of C minor. The notation includes clefs, key signatures, and various musical symbols such as beams, slurs, and repeat signs.

# OF THE OCTAVES AND TENTHS.


38


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. 

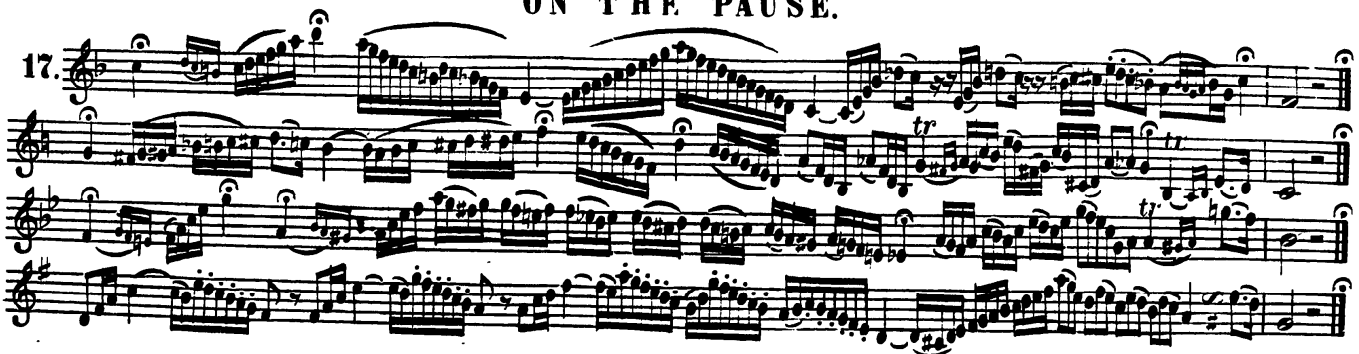




CHORD OF THE DOMINANT SEVENTH  
AND DIMINISHED SEVENTH.



ON THE PAUSE.



## 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.

# OF TONGUEING STACCATO TRIPLETS.

1. *tu tu tu tu tu tu tu tu*

2. *tu tu tu tu tu tu tu tu*

3. *tu tu tu tu tu tu tu tu*

4. *tu tu tu tu tu tu tu tu*

5. *tu tu tu tu tu tu tu tu*

6. *tu tu tu tu tu tu tu tu*

The image displays six musical exercises, numbered 1 through 6, each consisting of three staves (treble, middle, and bass clef). The exercises are designed for tongueing staccato triplets. Exercise 1 starts with a treble clef and a C-clef, followed by a series of eighth notes. Exercise 2 starts with a treble clef and a C-clef, followed by a series of eighth notes. Exercise 3 starts with a treble clef and a C-clef, followed by a series of eighth notes. Exercise 4 starts with a treble clef and a C-clef, followed by a series of eighth notes. Exercise 5 starts with a treble clef and a C-clef, followed by a series of eighth notes. Exercise 6 starts with a treble clef and a C-clef, followed by a series of eighth notes. Each exercise includes a vocal line (treble clef) and two piano accompaniment lines (middle and bass clef). The exercises show various rhythmic patterns and articulation techniques for triplets.

7.    
 Tutakututuku tu

8.    
 Tutakututuku tu

9.    
 tutakututukututukutuku tu tutakututukututuku tu

10.    
 Tutakututukututukututukutuku  
 tutakututuku tu

## TONGUEING IN DOUBLE STACCATO.

11.    
 Tukutukutu tu kutukutu

12.    
 Tu tukutukutuku tu tukutukutuku tu

13.    
 Tukutukutukutuku  
 tukutuku tu

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 tu ku tu ku tu ku tu*

## 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.

*8 Allegro.*

5.

*Moderato.*

6.

*Allegro.*

7.

D.S.



*Allegro moderato.*

8.

*tr*

*Allegro.*

9.

*rall.* *Piu largo.* *rall.* *Piu allegro.*

*Allegro.*

10. 

*Allegretto.*

11. 

*Allegro moderato.*

12. 

13. *p*



Exercise 13 consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). It contains a continuous run of sixteenth notes. The subsequent four staves continue this pattern, alternating between treble and bass clefs. The music is characterized by rapid, flowing sixteenth-note passages.

14. *Legato chromatique.*



Exercise 14 consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. It is marked *Legato chromatique.* The music features continuous chromatic runs of eighth and sixteenth notes. The staves alternate between treble and bass clefs. The exercise concludes with a *Fine.* marking on the fourth staff of this section. The final staff of the page includes the instruction *D.S. al Fine* with a double bar line and repeat sign.

# ARBANS FOURTEEN SOLOS.

## WITH VARIATIONS.

*Allegro.*

1. 

*VARIATION.* 

*THEME & VARIATION.* 

*VARIATION. 8-* 

# CASTA DIVA.

*Moderato.*

3. 

*Piu lento.* 



# CAPRICE.

47

*Andantino.*

4.

*Andante moderato.*

*Andante.*

## VOIS-TU LA NEIGE QUI BRILLE.

*Andante quasi allegretto.*

5.

*Allegro.*

1st Viol.

2nd Viol.

## CAVATINA WITH VARIATIONS.

6. *Moderato.*

The musical score for Variation 6 is written in C major and 2/4 time. It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line.

## CAVATINE DE BEATRICE DI TENDA.

7.

The musical score for Variation 7 is written in C major and 2/4 time. It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line.

1st. Var.

The musical score for Variation 8 (1st Variation) is written in C major and 2/4 time. It begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line.

## 2nd. Variation.

The 2nd Variation consists of six staves of music. The first four staves are in 2/4 time and feature a complex, flowing melody with many eighth and sixteenth notes. The fifth and sixth staves continue the melody, with the sixth staff ending with a double bar line. There are several trills (tr) marked throughout the piece.

## THEME ACTEON.

The Theme Acteon consists of six staves of music. The first four staves are in 2/4 time and feature a complex, flowing melody with many eighth and sixteenth notes. The fifth and sixth staves continue the melody, with the sixth staff ending with a double bar line. There are several trills (tr) marked throughout the piece. The tempo markings include *Allegro*, *Piu lento*, *a tempo*, *rall.*, *tempo*, and *ad lib.*

Var. *Vivace.* 3

*Piu lento.*

*a tempo.*

*rall.*

*tempo.*

*ad lib.*

*rall.*

*a tempo.*

## FANTASIE BRILLANTE.

9. *8* *Fine.* *6*  
*D.S.* *8*  
*1st. Variation.* *8* *Fine.* *6*  
*D.S.* *8* *a tempo.*  
*2nd. Variation.* *8* *Fine.* *6* *ritard.*  
*a tempo.* *8* *D.S.*

## VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*  
*1st. Variation.*



## 2nd. Variation.

5 staves of music. Dynamic markings: *rall.*, *a tempo!*

## AIR VARIE SUR LE PETIT SUISSE.

## Andante.

2 staves of music. Dynamic marking: *rall.*

## Variation.

8 staves of music. Dynamic markings: *ff*, *p*, *f*, *rall.*

*Allegro.*

*ritenuto.*

*pressez.*

## FANTASIE AND VARIATIONS.

SUR UN THEME ALLEMAND.

12. *Andante.*

*Variation.*

## FINALE.

Musical score for the Finale, featuring six staves of music in 2/4 time. The music is in G major and includes various musical notations such as triplets, slurs, and a trill (tr) in the final measure.

## VARIATIONS SUR UN THEME FAVORI.

Andante non troppo.

Musical score for Variation 13, starting with the tempo marking "Andante non troppo." and the number "13." The music is in 6/8 time and includes markings for "rall." and "a tempo."

1st. Variation.

Musical score for the 1st Variation, featuring four staves of music in 6/8 time. The music includes markings for "p" (piano) and "rall." (rallentando).

2nd. Variation.

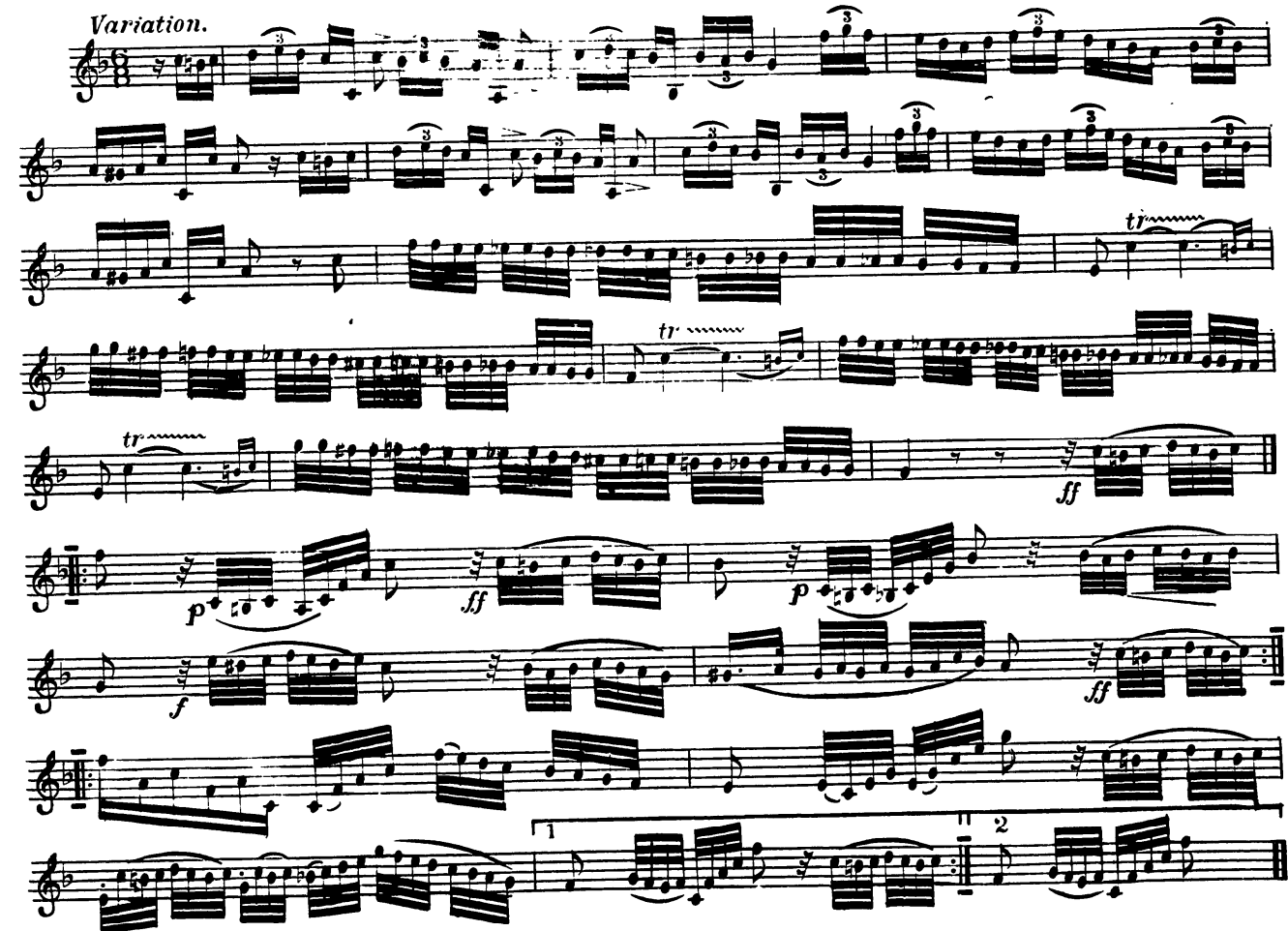
Musical score for the 2nd Variation, featuring four staves of music in 6/8 time. The music includes markings for "rall." and "a tempo." and ends with "D.C." (Da Capo).

## CARNIVAL DE VENISE.

*Allegretto.*

14.  This section consists of six staves of music in 6/8 time. The melody is written on the first staff, and the accompaniment is on the second. The third staff contains a complex, fast-moving melodic line. The fourth and fifth staves continue the accompaniment with various rhythmic patterns. The sixth staff concludes the section with a final chord.

*Variation.*

 This section consists of ten staves of music in 6/8 time. It begins with a triplet of eighth notes. The melody is written on the first staff, and the accompaniment is on the second. The third staff contains a complex, fast-moving melodic line. The fourth and fifth staves continue the accompaniment with various rhythmic patterns. The sixth staff concludes the section with a final chord. The seventh staff begins a new section with a triplet of eighth notes. The eighth and ninth staves continue the accompaniment with various rhythmic patterns. The tenth staff concludes the section with a final chord. The section is marked with dynamic markings: *p* (piano), *ff* (fortissimo), and *tr* (trill).

# THE ART OF PHRASING.

55

## ONE HUNDRED CLASSIC AND POPULAR MELODIES.

Wont You Tell Me Why Robin.

Claribel.

1.

Lonely Am I No Longer. (Preciosa.)

Weber.

2.

O Moment Enchanteur. (From Massiniello.)

Verdi.

3.

As When Morning Dews. (Ernani.)

Verdi.

4.

## Rouse The Slumbering Lion. (Ernani.)

Verdi.

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

## Is Jennie True To Me.

Danks.

6. *Andante Grazioso.* *p* *rit.* *mf* *D.C. al Fine.*

## Not A Sparrow Falleth.

Abt.

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

## Aria. (From Ernani.)

Verdi.

8. *Andante mosso.* *f*

## Cavatina. (Ernani.)

Andantino.

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

## Oh de' verd' Anni mior. (Ernani.)

leggerissimo. Verdi.

10. *Andante con moto.* *pp* *mf* *f* *ff*

## Nel Mirarti. Puritani.

Bellini.

11. *Allegro più maestoso.**rall.**tempo.*

## Soffriva Nel Pianto. (Lucia.)

*Larghetto.*

12.



## Cavatina. (Lucia.)

*Moderato.*

13.



## Qui del Padre Ancor Respira. (Lucia.)

*Moderato.*

14.



## Aria. (Lucia.)

*Larghetto.*

15.



## Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*

16. *Moderato.*  
*p*  
*rit. f*

## Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Andante*

17. *Andante*  
*p*  
*rit. un poco animato. p*

## When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*

18. *Moderato.*  
*p*

## Finale. (Lucia.)

19. *Moderato.*

19. *Moderato.*  
*p*  
*mf*  
*rit. p*  
*a tempo. f*  
*rit. p*

## Come Back Annie.

Hatton.

20. *Andante.*

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

## When The Swallows Homeward Fly.

Abt.

21. *Andantino.*

21. *Andantino.*  
*p*  
*rit. f*



## My Native Highland Home.

22. *Allegro moderato.* Bishop.  
*p* *ad lib.* *tr* *a tempo.*

## Andante.

23. *Andante.* Beethoven.  
*pp*

## The Swallow.

24. *Andante moderato.* Pinsuti.  
*f* *con espress.* *sotto voce* *pp* *rit.*

## Looking Back.

25. *Andante moderato.* Sullivan.  
*rit.* *tres largement.*

## Auld Robin Gray.

26. *Andante, con espress.*  
*p*

## Angels Ever Bright And Fair.

27. *Larghetto.* Handel.  
*mf* *p* *rall.* *tempo.* *p* *rall.*

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

Randegger.

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

## The Rose Of The Alps.

Linley.

29. *Allegretto.*  
*p* *f* *p* *f* *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*

## Deal With Me Kindly.

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

Musical score for 'Deal With Me Kindly' in G major, 6/8 time. 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 melody is marked 'Andante' and 'p' (piano). The second staff continues the melody, marked 'rit.' (ritardando) towards the end.

## O Luce. Linda.

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

Musical score for 'O Luce. Linda.' in B-flat major, 4/4 time. It consists of six staves. The first staff is marked 'p' (piano). The second and third staves show a dynamic increase to 'f' (forte). The fourth staff is marked 'rit.' (ritardando). The fifth staff returns to 'f'. The sixth staff is marked 'p' and 'rit.'.

## Home So Blest.

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

Musical score for 'Home So Blest.' in B-flat major, 4/4 time. It consists of three staves. The first staff is marked 'Andante' and 'p'. The second staff is marked 'mf' (mezzo-forte). The third staff is marked 'f' (forte) and 'Abt.' (ad libitum).

## Romance. (From L'Eclair.)

36. *Andante espress.*  
*Herre.*

Musical score for 'Romance. (From L'Eclair.)' in D major, 4/4 time. It consists of four staves. The first staff is marked 'Andante espress.' (Andante espressivo). The subsequent staves continue the melody without specific dynamic markings.

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

*Allegretto.*

37.

## Die Schonsten Angen.

*Appassionato, ma tempo. rall.*

Stigelli.

38.

## La Donna E Mobile. (Rigoletto.)

*Con brio.*

Verdi.

39.

## The Watch On The Rhine.

*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. *rit.*

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

## La Mia Letizia.

(I Lombardi.)

*Andante.*

Verdi.

44. *p* *f* *mf* *pp*

## Old Folks At Home.

*Andante. legato con espress.*

45. *p* *mf*

## Libiamo Ne'Lieti Calici.

(Traviata.)

*Allegretto.*

Verdi.

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

48. *Andante.* *p* *a tempo.* *rit.* *f* *p* *f* *Verdi.*

49. *Allegro moderato.* *Ritaset.*

*p* *mf* *ad lib.*

50. *Andante.* *Crown.*

## Let Me Dream Again.

*Andante espress.*

Sullivan.

51.

51. Musical score for 'Let Me Dream Again' by Sullivan, measures 51-54. The score is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is 'Andante espress.'. The dynamics range from *pp* to *ff*. The score includes markings for *rall.*, *un poco piu lento.*, *appassionato.*, and *con forza.*

## Market Day.

*Allegretto.*

Virien.

52.

52. Musical score for 'Market Day' by Virien, measures 52-55. The score is in 6/8 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is 'Allegretto.'. The dynamics range from *mf* to *f*. The score includes a marking for *rit.*

## Thou'rt Like Unto A Flower.

*Moderato.*

Rubinstein.

53.

53. Musical score for 'Thou'rt Like Unto A Flower' by Rubinstein, measures 53-56. The score is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is 'Moderato.'. The dynamics range from *p* to *f*. The score includes markings for *2* and *3*.

## Flow Gently Sweet Afton.

*Andante moderato.*

54.

54. Musical score for 'Flow Gently Sweet Afton' by Rubinstein, measures 54-57. The score is in 3/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The tempo is 'Andante moderato.'. The dynamics range from *pp* to *f*. The score includes markings for *p* and *mf*.

## Katy Darling. Old Song.

*Moderato.*

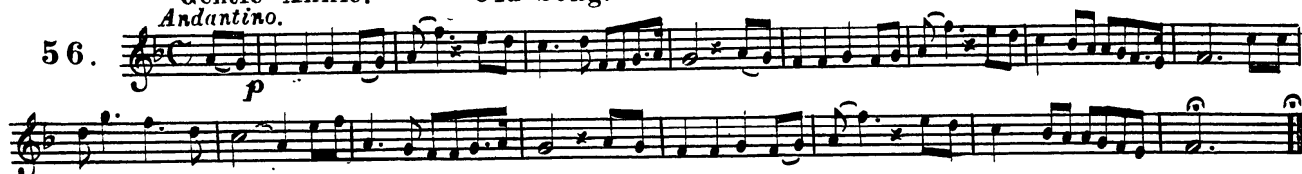
55.



## Gentle Annie. Old Song.

*Andantino.*

56.



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

*Andante.*

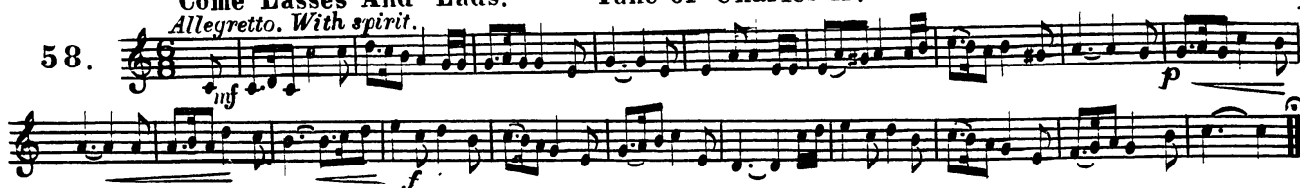
57.



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

*Allegretto. With spirit.*

58.



## The Bells Whisper.

*Andantino.*

59.



## Five O'Clock In The Morning.

*Moderato. con espress.*

60.





## Kelvin Grove. (Scotch Song.)

*Moderato.*

61. *ff*

## Thema.

*Allegretto.*

De Beriot.

62. *p*

## Thema From Serenade.

*Andante. dolce.*

Chapelle.

63. *p*

*p dolce.*

## Profugo Regetto.

*Larghetto.*

Flowtow.

64. *p*

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

*Risolute.*

65. *mf*

## Maiblumen.

*Lento.*

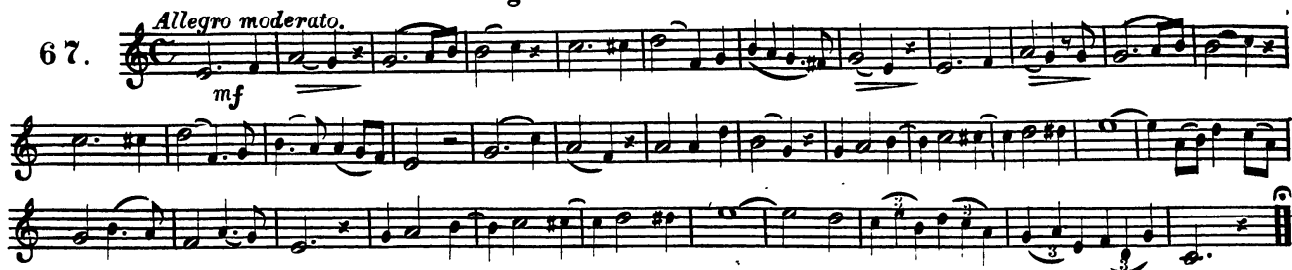
Oesten.

66.

## Air From Lucrezia Borgia.

*Allegro moderato.*

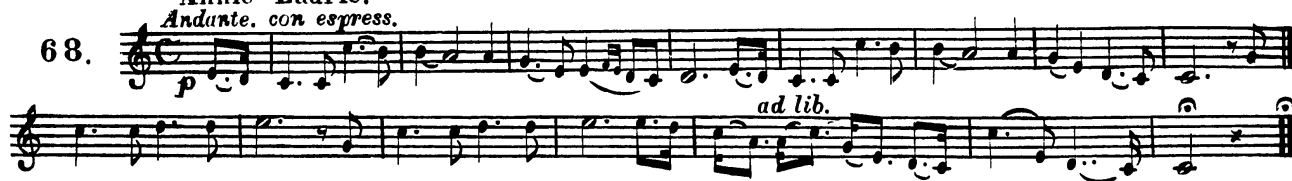
67.



## Annie Laurie.

*Andante, con espress.*

68.



## The Old Pink Thorn.

*Moderato.*

69.



## Do You Remember.

*Andante.*

70.



## Austrian Song.

*Allegretto.*

71.



## Strangers Yet. \*

*Andante moderato.*

72.

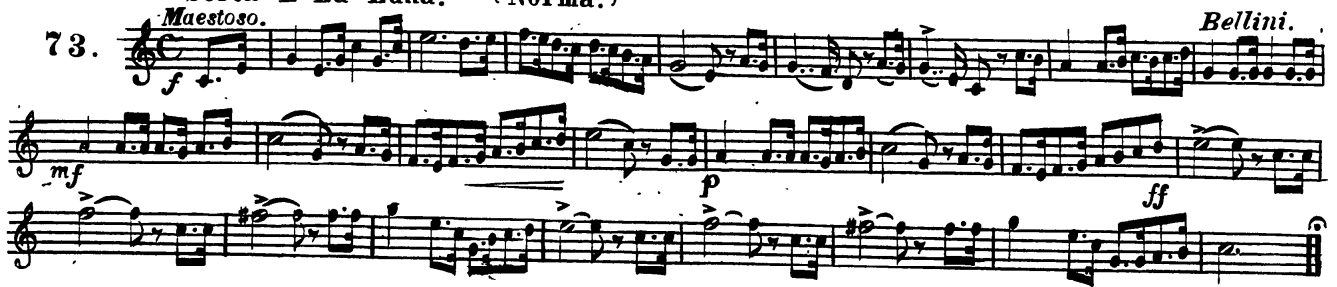


## Sorta E La Luna. (Norma.)

*Maestoso.*

Bellini.

73.



## Io Penso A Te. (Ballad.)

*Andante, legato.*

Claribel.

74.



## Through The Jessamine.

*Moderato.*

Claribel.

75.



## Marion's Song.

*Allegretto.*

Claribel.

76.



## E Saltiam. (Linda.)

*Allegro.*

Donizetti.

77.



Jules Verne.

Paguénols.)

Meyerbeer.



ARIA. When He Is Here. (Sorcerer.)

Sullivan.

79.



Angel Faces.

Moderato.

Laurence.

80.



Il Balen Del Suo Sorriso. (Il Trovatore.)

Largo.

Verdi.

81.



Infelice! Et no Crede. Ernani.

82. *Andante.*  
*p*

This musical score is for the piece 'Infelice! Et no Crede. Ernani.' It is marked 'Andante' and begins with a piano (*p*) dynamic. The score is written for a single melodic line on a five-line staff. It consists of five staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody features a mix of eighth and sixteenth notes, with some rests and a final cadence at the end of the fifth staff.

A Chaplet Of Roses.

*Allegro moderato. Brillante.*

*Puritani.*

83. *mf*

This musical score is for the piece 'A Chaplet Of Roses.' It is marked 'Allegro moderato. Brillante.' and begins with a mezzo-forte (*mf*) dynamic. The score is written for a single melodic line on a five-line staff. It consists of five staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is characterized by rapid sixteenth-note passages and a trill in the fourth staff, marked with a 'tr.' and a wavy line.

The Throw Of Dice Allures.

(Ernani.)

*Allegro. con brio.*

*Verdi.*

84. *mf*

This musical score is for the piece 'The Throw Of Dice Allures.' It is marked 'Allegro. con brio.' and begins with a mezzo-forte (*mf*) dynamic. The score is written for a single melodic line on a five-line staff. It consists of five staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The melody is lively, featuring many eighth and sixteenth notes. Dynamics vary throughout, including piano (*p*) and fortissimo (*ff*) markings.

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

*Allegro. con brio.*

*delve*

85.

85. *Allegro. con brio.* *dolce.*  
*Brillante.* *tr.* *tr.*  
*Allarg. con grazia.* *dolce.* *con forza*  
*p* *f*

**Da Queldi Che t'ho Veduta. (Ernani.)**

*Andantino.*

(Ernani.)

86

86. *Andantino.* *p* *stent.* *Cadenza.* *mf*

**Vien Dilletto.** (Puritani.)

*Allegro moderato.*

(Puritani.)

*Bellini.*

87.

87. *Allegro moderato.* *mf* *p* *f* *Cad.* *Belcant.*

### Andante from Puritani.

*Andante.*

*Bellini.*

88

88. *Andante.* *p* *rall.* *a tempo.* *Debut.*

**Send Forth The Call Victorious. (Puritani.)**

*Piu maestoso.*

(Puritani.)

89

89. *Piu maestoso.*

## Air from Maria Padilla

*Commodo.**Andante, dim.*

90.

Three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It contains various musical notations including notes, rests, and dynamic markings like *p* and *f*. The second and third staves continue the melody and accompaniment.

## Minnet. From the Sorcerer.

*Tempo di minnet.*

Sullivan.

91.

Three staves of music. The first staff is in treble clef with a key signature of one flat. It features a melody with trills and other ornaments. The second and third staves provide accompaniment.

## Gipsy Music. (From Precioso.)

*Viva.*

92.

Two staves of music. The first staff is in treble clef with a key signature of one flat. It contains a lively melody with many sixteenth and thirty-second notes.

## Credeasi Misera.

(Puritani.)

*ff**Largo maestoso.*

Bellini.

93.

Two staves of music. The first staff is in treble clef with a key signature of one flat. It features a slow, grand melody with long notes and ties.

## Tutto E Gioja.

(Somnambula.)

*Allegro moderato assai.*

Bellini.

94.

Three staves of music. The first staff is in treble clef with a key signature of one flat. It contains a fast, rhythmic melody with many sixteenth notes.

## Alice Where Art Thou.

*Andante con espress.*

Ascher.

95.

Four staves of music. The first staff is in treble clef with a key signature of one flat. It features a slow, expressive melody with long notes and ties.

96. *Caprice.*  
*Andante maestoso.* Rollinson.

*mf* *f* *dolce.* *p* *sf*

*Grandioso.* *rit.* *ad lib.*

97. *Through The Wood We Gaily Bounded.*  
*Andantino.* Donizetti.

*f* *sf*

98. *Waltz.* St. Jacome.

*mf* *f* *dim.* *p*

99. *Thema.*  
*Andante.* St. Jacome. *Fine.*

*p* *mf* *rit.* *D.C.*

100. *The Maid O' Dundee.*  
*Moderato.* Gilbert.

*p*



## SIXTY DUETTS.

## Home Sweet Home.

Howard.

*Andante.*

1.

Musical score for 'Home Sweet Home' by Howard. The piece is in C major, 4/4 time, and marked *Andante*. It consists of three systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The third system returns to piano (*p*). The melody is simple and sentimental, typical of 19th-century parlour music.

## Last Rose Of Summer.

Irish Melody.

*Adagio.*

2.

Musical score for 'Last Rose Of Summer' by Irish Melody. The piece is in D major, 4/4 time, and marked *Adagio*. It consists of three systems of staves. The first system begins with mezzo-forte (*mf*). The second system includes forte (*f*) and *rit.* (ritardando) markings. The third system continues the melody with a *rit.* marking. The melody is a well-known Irish folk tune.

## The Wee Bird.

*Moderato.*

Linley.

3.

Musical score for 'The Wee Bird' by Linley. The piece is in C major, 4/4 time, and marked *Moderato*. It consists of three systems of staves. The first system begins with piano (*p*). The second system includes a *rit.* (ritardando) marking. The third system includes a *Piu lento.* (Poco più lento) marking. The melody is a simple, charming tune.

Arbans.

Copyright 1879 by J. W. Pepper.

## Song Of Spring.

*Allegretto.*

Rollinson.

4.

4.

*p*

*mf*

*f*

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

## The Rose Of Allandale.

*Moderato.*

Nelson.

5.

5.

*p*

*mf*

*p* *f* *p* *f* *mf ad lib.* *Fine.*

## Air From Lucia.

*Moderato.*

Operatic Melody.

6.

6.

*p*

*f* *pp* *f*

# Fly Forth O Gentle Dove.

77

*Andante grazioso.*

*Pinsuti.*

7.



## La Rose.

*Andantino.*

8.



## De Beriot's Seventh Air.

*Moderato.*

*De Beriot.*

9.



Meadow Dance.  
*Allegro.*

Rollinson.

10.

10. *p* *mf* *Fine* *mf* *D.C.*

## Alma Redemptoris.

Melody Religieuse.

11.

11. *p* *mf* *f* *p*

## Juanita.

*Andantino, con espress.*

Norton.

12.

12. *p* *mf* *p*

## What Are The Wild Waves Saying.

*Andante con espress.*

Glover.

13.

*p*

*dolee.*

*piu animato.*

*agitato.*

*P* *lento, rit.*

*a tempo.*

*f* *rit.*

## Nancy Lee.

Adams.

14.

*mf* *spirited.*

*f*

*pp*

*mf*

*ff*

## In The Starlight.

*Allegretto.*

15.

15. *f*

*rit.*

*mf*

Musical score for 'In The Starlight.' in 2/4 time, featuring a piano (p) and mezzo-forte (mf) dynamic range, and a ritardando (rit.) marking.

## How Can I Leave Thee.

*Andante espressione.**German Song.*

16.

16. *p*

*mf*

*pp*

*p*

*f*

*rit.*

*pp*

Musical score for 'How Can I Leave Thee.' in 2/4 time, featuring a piano (p), mezzo-forte (mf), piano-piano (pp), and forte (f) dynamic range, and a ritardando (rit.) marking.

## The Danube River.

*Tempo di Mazurka.**Aide.*

17.

17. *espressione. p*

*slower.*

*tempo.*

*p*

*f*

*p*

Musical score for 'The Danube River.' in 3/4 time, featuring a piano (p), forte (f), and piano-piano (pp) dynamic range, and tempo markings for 'slower.' and 'tempo.'

"E Il Sol Dell Anima."

81

18. *Andantino.* *Rigolette.*



May Dance.

19. *Allegro.* *Rollinson.*

*mf repeat.* *pp*



Eva Waltz.

20. *Rollinson.*



Tag.

21. *Moderato.* *Rollinson.*

*mf* *f* *D.C. X*



Like The Lark.

22. *Allegretto* *Abt.*  
*p* *mf*

Musical score for 'Like The Lark' in 3/4 time. The piece is marked 'Allegretto' and 'Abt.' (Alto). It begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for 'Like The Lark'. The melody continues in the right hand, and the accompaniment continues in the left hand. The piece ends with a repeat sign.

Scenes That Are Brightest.

23. *Cantabile, moderato.* *Wallace.*  
*p* *mf*

Musical score for 'Scenes That Are Brightest' in 3/4 time. The piece is marked 'Cantabile, moderato.' and 'Wallace.' It begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for 'Scenes That Are Brightest'. The melody continues in the right hand, and the accompaniment continues in the left hand. The piece ends with a repeat sign.

The Lone One By The Sea.

24. *Moderato.* *Cor.*  
*p* *rit.*

Musical score for 'The Lone One By The Sea' in 3/4 time. The piece is marked 'Moderato.' and 'Cor.' (Corno). It begins with a piano (*p*) dynamic and moves to *rit.* (ritardando). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for 'The Lone One By The Sea'. The melody continues in the right hand, and the accompaniment continues in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for 'The Lone One By The Sea'. The melody continues in the right hand, and the accompaniment continues in the left hand. The piece ends with a repeat sign.

You And I.

25. *Moderato.* *Claribel.*  
*p* *mf*

Musical score for 'You And I' in 3/4 time. The piece is marked 'Moderato.' and 'Claribel.' It begins with a piano (*p*) dynamic and moves to mezzo-forte (*mf*). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a repeat sign.

Continuation of the musical score for 'You And I'. The melody continues in the right hand, and the accompaniment continues in the left hand. The piece ends with a repeat sign.



## My Heart's With My Norah.

Damarre.

26.

*Moderato.*

## With The Angels By And Bye.

Merriman.

27.

*Moderato.*

## Hear Me Norma.

Bellini.

28.

*Andantino.*

**The Heart Bowed Down.**

*Larghetto cantabile.*

*Balfe.*

29.

**Speak To Me.**

*Sostenuto assai.*

*Campana.*

30.

# Blue Bells Of Scotland.

*Andante moderato.*

*Scotch Air.*

31.



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

*Andante.*

*Irish Air.*

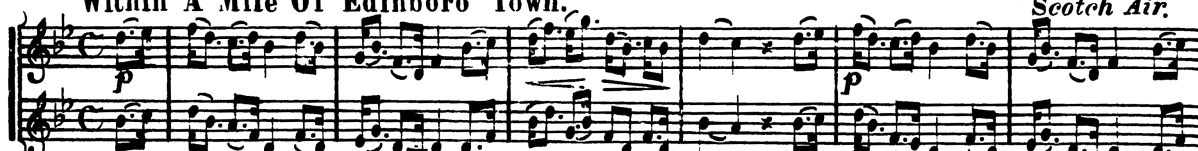
32.



# Within A Mile Of Edinboro' Town.

*Scotch Air.*

33.

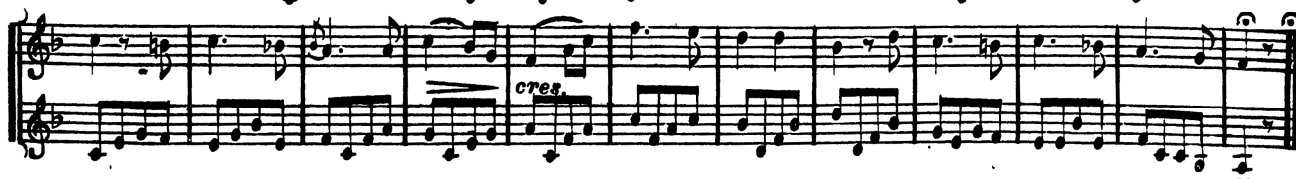


# Those Evening Bells.

*Andantino.*

*English Song.*

34.



## Petite March.

*Maestoso.*

Rollinson.

35.

*mf**Fine.**Grazioso.**p**D.C. al Fine.*

## Long, Long, Weary Day.

German Song.

36.

## Then You'll Remember Me

*Moderato.*

Bohemian Girl.

37.

*p*

## The Woodbird's Song.

*Moderato.*

Glover.

38.

*p**a tempo.**rall.*

# Air From Traviata.

*Maestoso.*

Verdi. 87

39.

39. *p* *mf*

# Can I Trust To My Heart Delighted. Puritana.

*Andantino.*

Bellini.

40.

40. *p* *f* *gradually increasing the time.* *stringendo.*

# Reverie.

*Andante*

Rollinson.

41.

41. *p* *rall.*

## Duett From Lucia.

*Larghetto.*

42.

42. *p*

43. *f*

44. *f*

45. *f*

This block contains the musical notation for measures 42 through 45 of the 'Duett From Lucia'. It is written for two staves. Measure 42 starts with a piano (*p*) dynamic. Measures 43 and 44 feature a forte (*f*) dynamic. The music consists of eighth and sixteenth notes, with some rests and slurs.

## Nocturne.

*Andante.*

43.

43. *p*

44. *mf*

45. *mf*

46. *mf*

This block contains the musical notation for measures 43 through 46 of the 'Nocturne'. It is written for two staves. Measure 43 starts with a piano (*p*) dynamic. Measures 44 and 45 feature a mezzo-forte (*mf*) dynamic. The music is in 6/8 time and includes slurs and ties.

## Artistic Galop.

Rollinson.

44.

44. *p*

45. *f*

46. *f*

47. *f*

This block contains the musical notation for measures 44 through 47 of the 'Artistic Galop'. It is written for two staves. Measure 44 starts with a piano (*p*) dynamic. Measures 45, 46, and 47 feature a forte (*f*) dynamic. The music is in 2/4 time and includes first and second endings marked with '1.' and '2.'.

# O Swallow, Happy Swallow.

*Allegretto.*

*Kucken.*

45.

45. *p* *f* *dim.*

This musical score is for the piece 'O Swallow, Happy Swallow.' It is in 2/4 time and B-flat major. The tempo is marked 'Allegretto' and the character is 'Kucken'. The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system has a piano rest in the upper staff. The third system features a forte (*f*) dynamic. The fourth system concludes with a decrescendo (*dim.*) and a repeat sign.

# Dolce Conforto Al Misero.

*Larghetto.*

*Mercadante.*

46.

46. *p* *tr* *pp piu lento.* *ad lib.* *tr*

This musical score is for the piece 'Dolce Conforto Al Misero.' It is in 3/8 time and B-flat major. The tempo is marked 'Larghetto' and the character is 'Mercadante'. The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes trill ornaments (*tr*). The third system features a pianissimo (*pp*) dynamic and a tempo change to 'piu lento'. The fourth system includes an 'ad lib.' (ad libitum) section with a trill ornament (*tr*) and a repeat sign.

The Ingle Side.

*Andante moderato.*

Old Scotch Air.

47.

Two staves of music in C major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The tempo is marked 'Andante moderato'.

Jack O' Hazeldean.

*Andante.*

Old Scotch Air.

48.

Two staves of music in D major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The tempo is marked 'Andante'. Dynamics include *mf*, *f*, *p*, and *pp rit.*

The Day Of My Vengeance.

*Murziale.*

Donizetti.

49.

Two staves of music in D major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The tempo is marked 'Murziale'. Dynamics include *f*, *p*, and *pp rit.*. The piece concludes with a *rall.* marking.

Larghetto. Robin Adair.

Scotch Song.

50.

Two staves of music in D major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The tempo is marked 'Larghetto'. Dynamics include *pp*, *pp rit.*, *p*, *pp rit.*, and *f*.



# Waltz From Preciosa.

Weber, 91

51.

*p*

*Fine.*

*D.C.*

# The Stars In Their Gladness. (Preciosa.)

*Allegro grazioso.*

Weber.

52.

*p*

*mf*

*D.C.*

# Do You Remember.

*Andante sostenuto.*

Campana.

53.

*mf*

*f*

*rall. a piacere.*

Air From Puritana.  
*Allegro moderato.*

Bellini.

54.

Musical score for 'Air From Puritana' by Bellini, measures 54-58. The score is written for piano in G major, 4/4 time. It consists of five systems of two staves each. The melody is characterized by long, flowing lines with many ties. The accompaniment provides a steady harmonic support. The piece concludes with a double bar line at the end of measure 58.

When Twilight Shadows.  
*Moderato assai.*

Donizetti.

55.

Musical score for 'When Twilight Shadows' by Donizetti, measures 55-60. The score is written for piano in B-flat major, 4/4 time. It consists of five systems of two staves each. The melody is more rhythmic and features more frequent note values than the first piece. The accompaniment includes some arpeggiated figures. A fortissimo (ff) dynamic marking appears in measure 59. The piece ends with a double bar line at the end of measure 60.

# Come With Me.

*Andante mosso.*

*Campana.*

56.

Musical score for 'Come With Me.' in 2/4 time. The score consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante mosso.' and the instrument is 'Campana.' The first system starts with a piano (p) dynamic. The second system features a forte (f) dynamic in the first measure, followed by a piano (p) dynamic and a 'rall.' (rallentando) marking. The third system continues with a forte (f) dynamic. The fourth system features a forte (f) dynamic. The fifth system features a piano (p) dynamic. The sixth system features a forte (f) dynamic and a piano (p) dynamic with a 'rall.' marking. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

# Murmuring Sea.

*Moderato.*

*Glover.*

57.

Musical score for 'Murmuring Sea.' in 6/8 time. The score consists of two systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Moderato.' and the instrument is 'Glover.' The first system starts with a piano (p) dynamic. The second system continues with a forte (f) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

94

## Why Do Summer Roses Fade.

Barker.

*Moderato.*

58.



## I Love My Love In The Morning.

Allen.

*Andantino.*

59.



## Far Away.

Lindsay.

*Moderato.*

60.



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