

ARBAN'S



WORLD RENOWNED

Method for the Cornet,

REVISED AND COMPILED

32/85

○BY○

T. H. ROLLINSON.



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

S. E. COR. NINTH AND FILBERT STREETS,

BAND AND ORCHESTRA MUSIC DEPOT.

COPYRIGHT 1879 BY J. W. PEPPER.

Send Stamp for Complete Catalogue and Specimen Copy of the "BAND JOURNAL," a Large Eight Page Monthly Paper for Bands and Orchestras. Price \$1.00 per year, with a Premium of \$1.00 worth of Music given to each Subscriber.

[1879]

9

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.

Notes:

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

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

1

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 

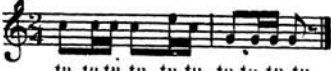
STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

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.

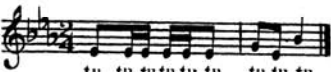
The performer should execute thus  and not as though it were written 

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

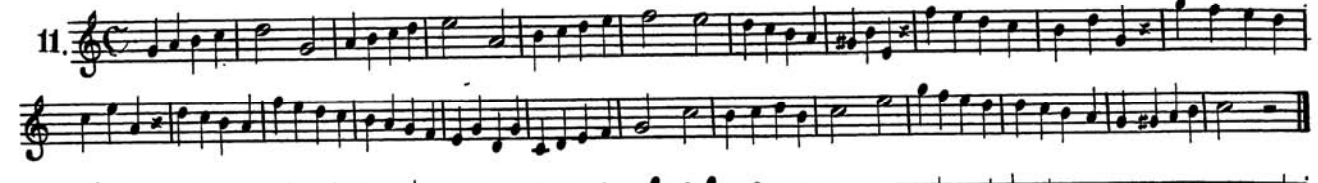
The passage is written thus  and should be executed thus 

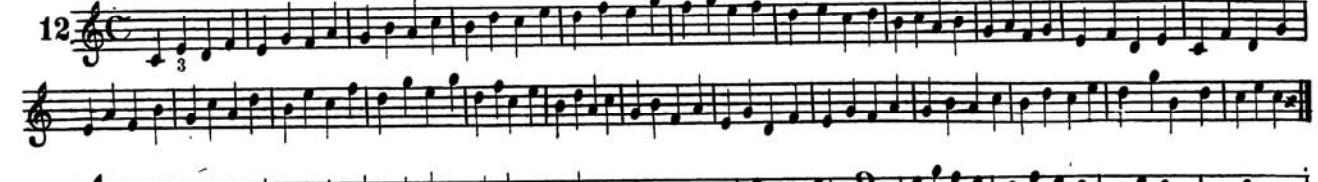
The same remark applies when a quaver, instead of preceding, follows the semi-quavers.

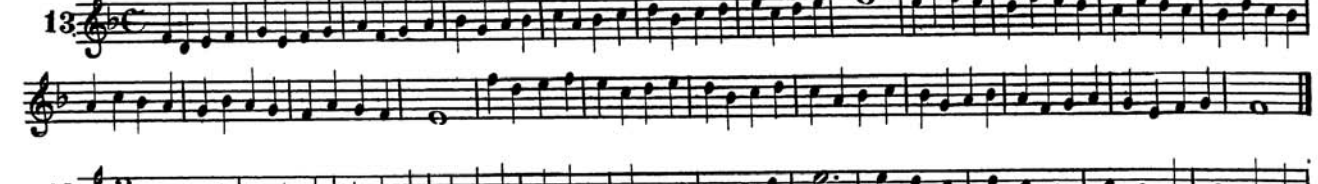
Written thus  should be executed thus 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20

The Rose Tree

Handwritten musical notation for 'The Rose Tree' in G major, featuring a treble clef, common time signature, and a key signature of one sharp (F#). The music is written on ten staves, showing a melody with various intervals and a key change to D major in the final measure.

21. Musical score for 'The Rose Tree' in 2/4 time. The score consists of three staves. The first staff is the melody, starting on a treble clef with a key signature of one sharp (F#). The second and third staves are accompaniment, starting on a bass clef. The melody is a simple, catchy tune with a repeating pattern of eighth and quarter notes. The accompaniment provides a steady rhythm with eighth and quarter notes. The score ends with a double bar line.

SYNCOPIES.

1.

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*

17. *Allegretto.* *p* *f*

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.

1. *Exercise 1: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

2. *Exercise 2: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

3. *Exercise 3: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

4. *Exercise 4: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

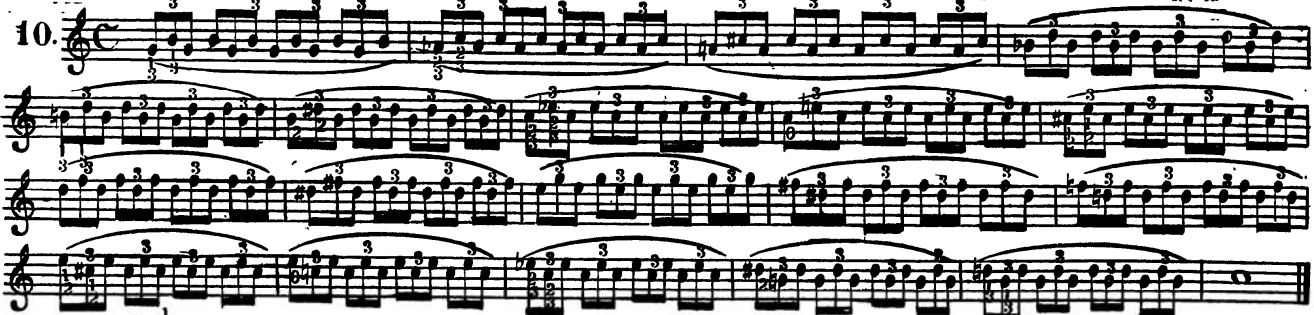
5. *Exercise 5: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

6. *Exercise 6: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

7. *Exercise 7: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

8. *Exercise 8: A series of eighth-note slurs, starting on G4 and ascending to G5, then descending back to G4.*

9. 

10. 

11. 

12. 

13. 

14.

15.

16.

17.

18.

19.

20.

21. 

22. 

23. 

24. 

25. *Allegro.* 

26. *Allegro.* 
Fine. *D.C.*

Allegretto. 

27. 

MAJOR SCALES

17



8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

21. 

22. 

23. 

24. 

25. 

26. 

27. 

28. 

29. 

30. 

31. 

MINOR SCALES.

1.

2.

3.

4.

5.

6.

7.

8.

9.

CHROMATIC SCALES.

2.

System 2, measures 1-4. The music is in 2/4 time, featuring a complex melodic line with many accidentals (sharps and flats) and a steady eighth-note accompaniment. The system consists of six staves.

3.

System 3, measures 5-8. The music continues with the same complex melodic and accompanimental patterns. The system consists of four staves.

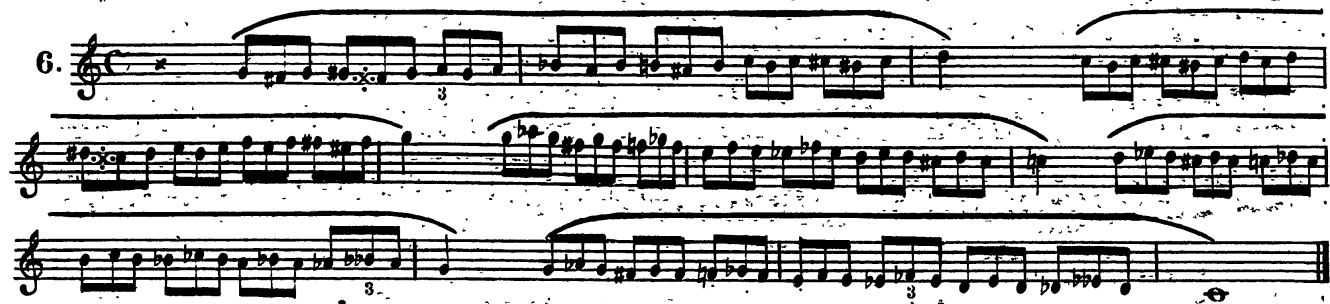
4.

System 4, measures 9-16. This system contains the most complex and dense musical notation, with rapid sixteenth-note passages and a high density of accidentals. The system consists of eight staves.

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.

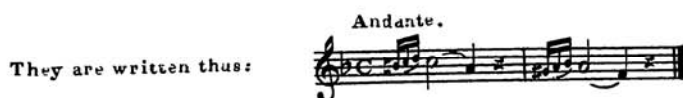


It will be seen that the sign is now turned downwards, which denotes that the first appoggiatura must be beneath.

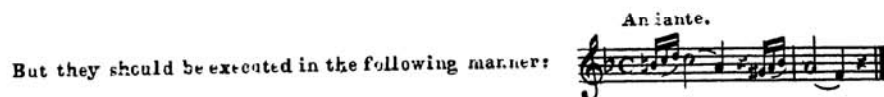
This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

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:

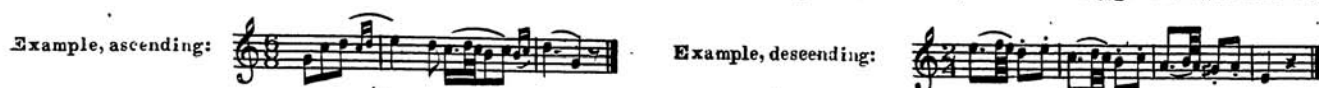
It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appoggiatura clearly.

OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

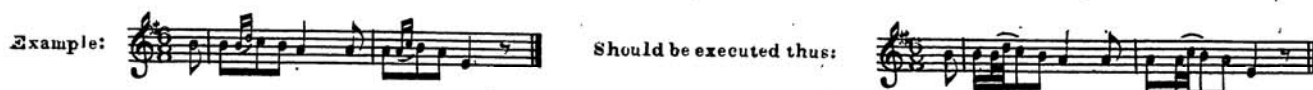
There are two kinds of double appoggiatura. The first consists of two grace notes which may be taken at the of a third from the notes which they accompany, whether ascending or descending.



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.

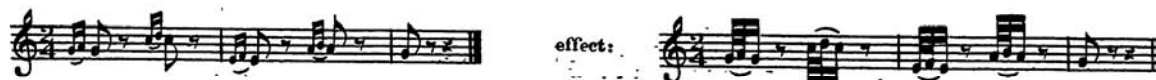
On instruments with valves, the shake is the most difficult of all embellishments. The only shake which, on this instrument, is really endurable, is that in half tones. Whole-tones shakes may, however, be produced; but care must be taken to press the valves down, so that each note may be perfectly distinct.

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.

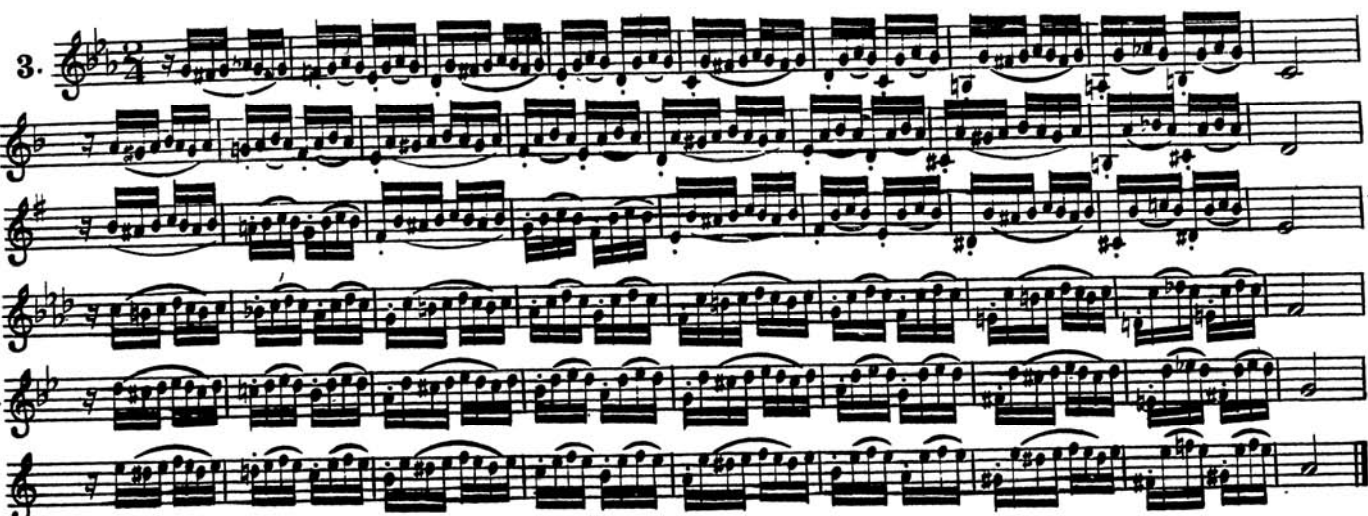
PREPARATORY STUDIES ON THE GRUPETTO.

1.

Exercise 1 consists of seven staves of music. The first staff is in C major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The second staff is in D major, 2/4 time, with a treble clef and a key signature of two sharps (F#, C#). The third staff is in E major, 2/4 time, with a treble clef and a key signature of three sharps (F#, C#, G#). The fourth staff is in F# major, 2/4 time, with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The fifth staff is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The sixth staff is in A major, 2/4 time, with a treble clef and a key signature of three sharps (F#, C#, G#). The seventh staff is in B major, 2/4 time, with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The exercise is a continuous sequence of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

2.

Exercise 2 consists of seven staves of music. The first staff is in C major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The second staff is in D major, 2/4 time, with a treble clef and a key signature of two sharps (F#, C#). The third staff is in E major, 2/4 time, with a treble clef and a key signature of three sharps (F#, C#, G#). The fourth staff is in F# major, 2/4 time, with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The fifth staff is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The sixth staff is in A major, 2/4 time, with a treble clef and a key signature of three sharps (F#, C#, G#). The seventh staff is in B major, 2/4 time, with a treble clef and a key signature of four sharps (F#, C#, G#, D#). The exercise is a continuous sequence of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

3. 

4. 

5. 

6. 

OF THE GRUPETTO.

Allegretto.

7. 

OF THE GRUPETTO.

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

Andante.

OF THE PORTAMENTO. *agitato.*

16 *rallent.* *tempo.*

Andante.

17 *tempo.* *rall.*

OF THE TRILL.

18

19.

20.

21.

22.

23. *Andante. 8* *tr* *tr* *tr* *tr* *Fine.* *D.S.*

OF THE MORDANT.

31

24. *Allegro moderato.*

25. *Allegretto moderato.*

26. *Allegro.*

27. *Allegretto.*

28. *Allegro*

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

OF TRIPLETS.

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

STUDIES IN SEMI-QUAVERS.

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

ON THE CHORD OF THE DOMINANT SEVENTH.

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

ON THE CHORD OF THE DIMINISHED SEVENTH.

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

ON THE PAUSE.

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

OF THE INTERVALS.

1.

2.

OF THE OCTAVES AND TENTHS.

38

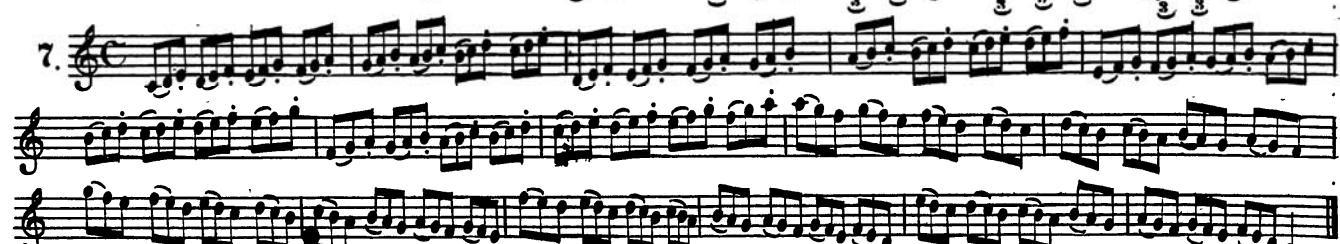
3. 

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

5.  *D.C.*

OF THE TRIPLETS.

6. 

7. 

8.  $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

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.

7. 
Tutukutuku tu

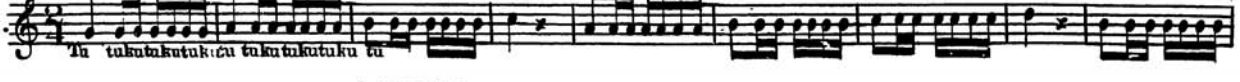
8. 
Tutukutuku tu

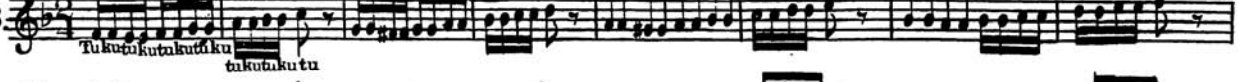
9. 
tutukutuku tutukutuku tu tutukutuku tutukutuku tu

10. 
Tutukutuku tutukutuku tutukutuku
tutukutuku tu

TONGUEING IN DOUBLE STACCATO.

11. 
Tutukutuku tu tutukutuku

12. 
tu tutukutuku tutukutuku tutukutuku tu

13. 
Tutukutuku tutukutuku
tutukutuku

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.*

2. *Legato.*

rall.

Moderato.

3.

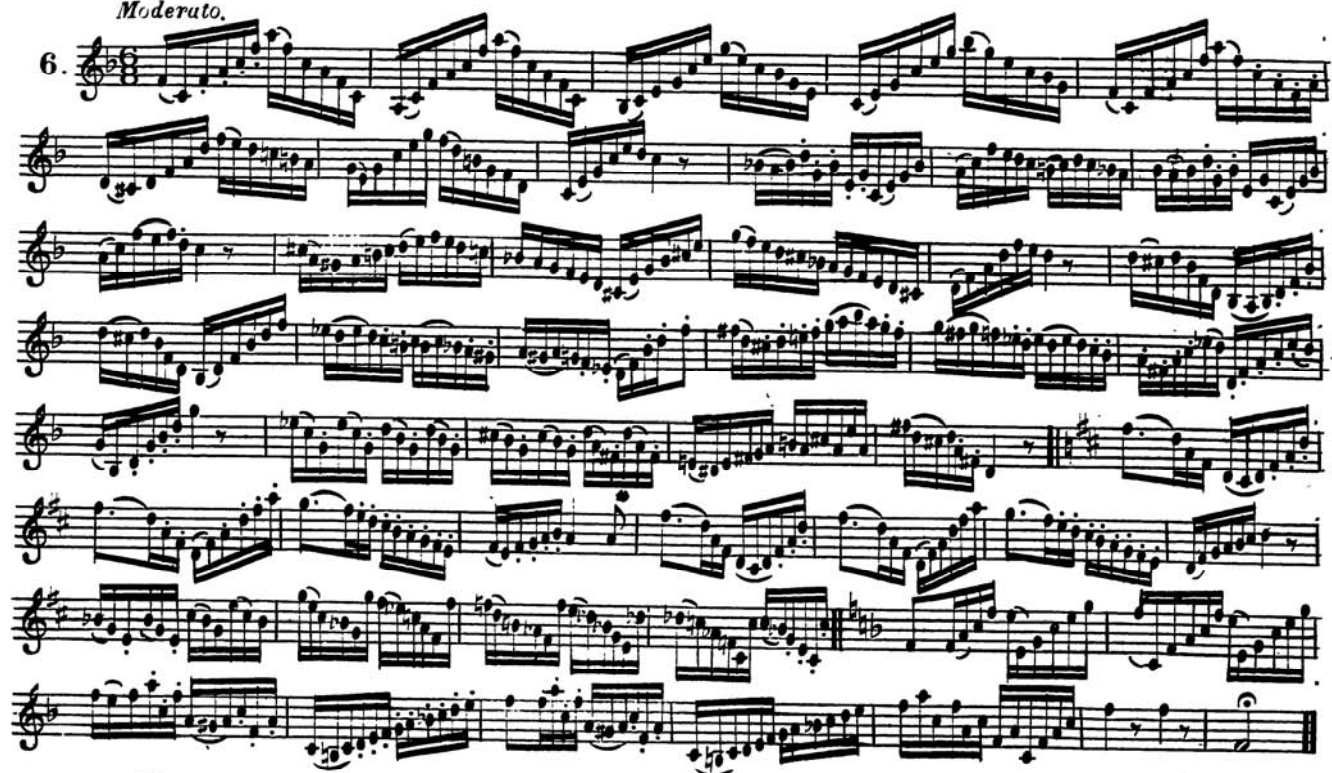
Allegro.

4.

8- Allegro.

5.

Moderato.

6. 

Allegro.

7. 

D.S.

Allegro moderato.

8.

tr

Allegro.

9.

rall. Più largo. Riallegro.

Allegro.

10. 

Allegretto.

11. 

Allegro moderato.

12. 

13. *p*



14. *8-Legato chromatique.*



Fine.

D.S. al Fine

ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

1. *Allegro.*

VARIATION.

THEME & VARIATION.

2. *Allegro.*

VARIATION.

CASTA DIVA.

3. *Moderato.*

Piu lento.

CAPRICE.

47

Andantino.

4. This system contains the first four staves of music. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andantino'. The music features a mix of eighth and sixteenth notes, with some triplet markings. A 'rall.' (rallentando) marking appears at the end of the fourth staff.

Andante moderato.

This system contains the next four staves of music. The tempo is marked 'Andante moderato'. The music continues with similar rhythmic patterns, including eighth and sixteenth notes. A 'rall.' marking is also present at the end of the fourth staff.

Andante.

This system contains the final four staves of the 'Caprice' section. The tempo is marked 'Andante'. The music concludes with a final cadence. A 'rall.' marking is present at the end of the fourth staff.

VOIS-TU LA NEIGE QUI BRILLE.

Andante quasi allegretto.

5. This system contains the first two staves of music for the second section. The tempo is marked 'Andante quasi allegretto'. The music features a mix of eighth and sixteenth notes. A 'rall.' marking is present at the end of the second staff.

a tempo.

Allegro.

1st Viol. This system contains the first two staves of music for the first violin part. The tempo is marked 'Allegro'. The music features a mix of eighth and sixteenth notes. A 'rall.' marking is present at the end of the second staff.

2nd Viol. This system contains the first two staves of music for the second violin part. The tempo is marked 'Allegro'. The music features a mix of eighth and sixteenth notes. A 'rall.' marking is present at the end of the second staff.

CAVATINA WITH VARIATIONS.

6. *Moderato.*

The musical score for Variation 6 is written for four staves. The first staff is in treble clef, and the following three are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato.' The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece ends with a double bar line.

CAVATINE DE BEATRICE DI TENDA.

7.

The musical score for Variation 7 is written for four staves. The first staff is in treble clef, and the following three are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece ends with a double bar line.

1st Var.

The musical score for Variation 8 (1st Variation) is written for four staves. The first staff is in treble clef, and the following three are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The piece ends with a double bar line.

2nd. Variation.

Musical score for the 2nd Variation, featuring two systems of five staves each. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The music is written in treble and bass clefs with various musical notations including slurs, trills (tr), and dynamic markings.

THEME ACTEON.

Musical score for the Theme Acteon, featuring two systems of five staves each. The first system is marked *Allegro.* and contains measures 1 through 10, with tempo changes to *Piu lento.*, *a tempo.*, *rall.*, and *tempo.*. The second system is marked *Vivace.* and contains measures 11 through 20, with tempo changes to *Piu lento.*, *rall.*, and *a tempo.*. The score includes various musical notations such as slurs, trills (tr), and dynamic markings.

FANTAISIE BRILLANTE.

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

1st. Variation. *Fine.* *D.S. 8*

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

VARIATIONS SUR LA TYROLIENNE.

10. *Andante.*

1st. Variation.

2nd. Variation.

Musical score for the 2nd Variation, featuring five staves of music. The tempo is marked *Andante*. The score includes dynamics such as *rall.* and *a tempo*.

AIR VARIE SUR LE PETIT SUISSE.

Musical score for the first part of the Air Varié sur le Petit Suisse, featuring two staves of music. The tempo is marked *Andante*. The score includes dynamics such as *rall.* and *ff*.

Variation.

Musical score for the Variation, featuring nine staves of music. The tempo is marked *Andante*. The score includes dynamics such as *ff*, *p*, *f*, *rall.*, and *ff*.

Allegro.

ritenuto.

pressez.

FANTAISIE AND VARIATIONS.

SUR UN THEME ALLEMAND.

12. *Andante.*

Variation.

FINALE.

VARIATIONS SUR UN THEME FAVORI.

Andante non troppo.

13.

1st. Variation.

2nd. Variation.

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.* *rit.* *D.C. al Fine.*

Is Jennie True To Me.

Danks.

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

Not A Sparrow Falleth.

Abt.

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. *Andantino.* *p* *sotto voce.* *pp* *f* *p* *f*

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

Andante con moto.

leggerissimo. Verdi.

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

Nel Mirarti. Puritani.

Bellini.

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

Soffriva Nel Pianto. (Lucia.)

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

Cavatina. (Lucia.)

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

Qui del Padre Ancor Respira. (Lucia.)

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

Aria. (Lucia.)

15. *Larghetto.* *rit.* *poco più.* *rit.* *a tempo.*
p *f*

Fair Moon. (Pinafore.)

Sullivan.

16. *Moderato.*

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

Sorry Her Lot. (Pinafore.)

Sullivan.

17. *Andante*

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

When The Thorn Is White With Blossom.

Weber.

18. *Moderato.*

18. *Moderato.* *p* *f* *rit.*

Finale. (Lucia.)

*Moderato.*19. *p*

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

Come Back Annie.

Hatton.

20. *Andante.*

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

When The Swallows Homeward Fly.

Abt.

21. *Andantino.*

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

My Native Highland Home.

Allegro moderato.

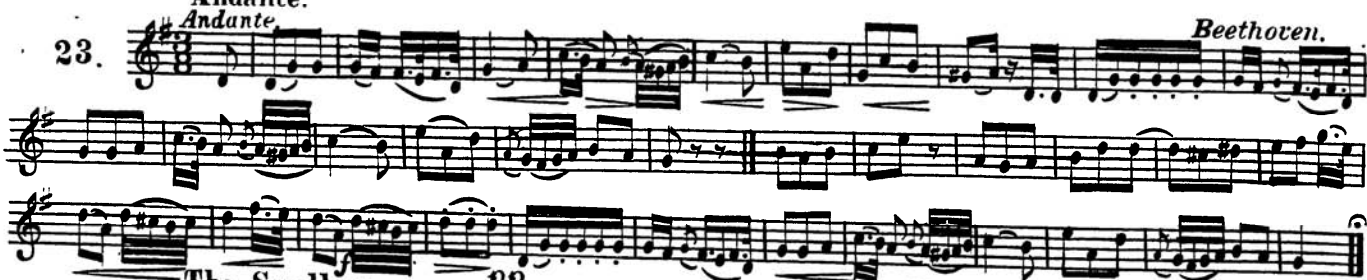
Bishop.

22.

*Andante.**Andante.*

Beethoven.

23.



The Swallow.

Andante moderato.

Pinsiti.

24.



Looking Back.

Andante moderato.

Sullivan.

25.



Auld Robin Gray.

Andante, con espress.

26.



Angels Ever Bright And Fair.

Larghetto.

Handel.

27.



There's Nothing Like A Fresh'ning Breeze

Rondegger.

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

The Rose Of The Alps.

Linley.

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

Bonnie Jean.

Moderato.

30. *mf*

Killarney.

Moderato.

Balfe.

31. *p* *pp* *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.*

This musical score is for the piece 'Deal With Me Kindly.' It is in 6/8 time and G major. The tempo is marked 'Andante.' The piece begins with a piano (*p*) dynamic. The melody is written on a single staff. The first line contains measures 1 through 8, and the second line contains measures 9 through 16. The piece concludes with a ritardando (*rit.*) in the final measure.

O Luce. Linda.

34. *p* *Donizetti.*

This musical score is for the piece 'O Luce. Linda.' by Donizetti. It is in 4/4 time and B-flat major. The tempo is not explicitly marked, but the dynamics range from piano (*p*) to forte (*f*). The score consists of six staves. The first staff contains measures 1 through 8, the second staff measures 9 through 16, the third staff measures 17 through 24, the fourth staff measures 25 through 32, the fifth staff measures 33 through 40, and the sixth staff measures 41 through 48. The piece features various dynamics including *p*, *f*, and *rit.* (ritardando).

Home So Blest.

35. *Andante.* *Abt.*

This musical score is for the piece 'Home So Blest.' It is in 3/4 time and B-flat major. The tempo is marked 'Andante.' The dynamics range from piano (*p*) to mezzo-forte (*mf*). The score consists of three staves. The first staff contains measures 1 through 8, the second staff measures 9 through 16, and the third staff measures 17 through 24. The piece concludes with a forte (*f*) dynamic.

Romance. (From L'Eclair.)

36. *Andante espress.* *Herce.*

This musical score is for the piece 'Romance. (From L'Eclair.)' by Herce. It is in 4/4 time and B-flat major. The tempo is marked 'Andante espress.' The dynamics range from piano (*p*) to forte (*f*). The score consists of four staves. The first staff contains measures 1 through 8, the second staff measures 9 through 16, the third staff measures 17 through 24, and the fourth staff measures 25 through 32. The piece concludes with a forte (*f*) dynamic.

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.

Muostoso.

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

Va Pensiero. (A. L. C. Rossini)

Moderato.

Verdi.

47. *mf* *f* *p* *f*

Cielo Di Stelle Orbato. (Simon Boccanegra.)

Andante.

Verdi.

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

Old Tubal Cain.

Allegro moderato.

Russel.

49. *mf* *p* *p* *f* *ad lib.*

Kathleen Mavourneen. (Irish Medley.)

Andante.

Crouch.

50. *p* *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.

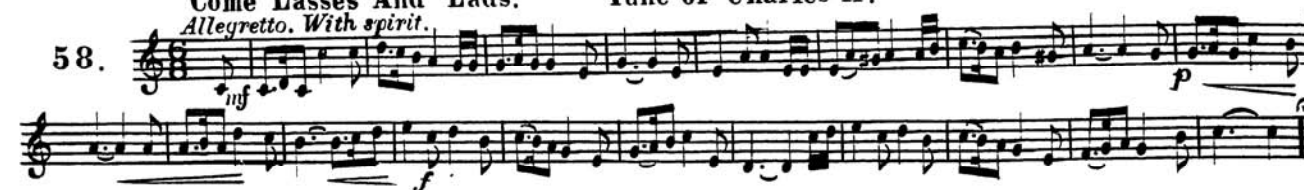
Gentle Annie. Old Song.

Andantino.

My Lodging Is On The Cold Ground. Old Song.

Andante.

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

Allegretto. With spirit.

The Bells Whisper.

Andantino.

Claribel.



Five O'Clock In The Morning.

Moderato. con espress.

Claribel.



Kelvin Grove. (Scotch Song.)

Moderato.

61. *ff*

Thema.

Allegretto.

De Beriot.

62. *p*

Thema From Serenade.

Andante. dolce.

Chapelle.

63. *p*

*piu animato.**tempo.**p dolce.*

Profugo Regetto.

Larghetto.

Flowtow.

64. *p*

The Minstrel Boy. (Old Irish Melody.)

Risolute.

65. *mf*

Maiblumen.

Lento.

Oesten.

66. *p*

Air From Lucrezia Borgia.

67. *Allegro moderato.*
mf

This musical score is for a piece titled 'Air From Lucrezia Borgia'. It is marked 'Allegro moderato' and begins with a mezzo-forte (mf) dynamic. The music is written on three staves in treble clef, featuring a melody with eighth and sixteenth notes and a steady accompaniment.

Annie Laurie.

68. *Andante, con espress.*
p *ad lib.*

This musical score is for a piece titled 'Annie Laurie'. It is marked 'Andante, con espress.' and begins with a piano (p) dynamic. The music is written on two staves in treble clef, featuring a melody with eighth notes and a simple accompaniment. The piece concludes with an 'ad lib.' (ad libitum) section.

The Old Pink Thorn.

69. *Moderato.*
a tempo. *rall.* *f* *Claribel.*

This musical score is for a piece titled 'The Old Pink Thorn'. It is marked 'Moderato' and begins with a piano (p) dynamic. The music is written on two staves in treble clef, featuring a melody with eighth notes and a simple accompaniment. The piece concludes with a 'rall.' (rallentando) section and a forte (f) dynamic.

Do You Remember.

70. *Andante.*
p *Claribel.*

This musical score is for a piece titled 'Do You Remember'. It is marked 'Andante' and begins with a piano (p) dynamic. The music is written on two staves in treble clef, featuring a melody with eighth notes and a simple accompaniment. The piece concludes with a 'Claribel' section.

Austrian Song.

71. *Allegretto.*

This musical score is for a piece titled 'Austrian Song'. It is marked 'Allegretto' and begins with a piano (p) dynamic. The music is written on three staves in treble clef, featuring a melody with eighth notes and a simple accompaniment.

Strangers Yet. *

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

This musical score is for a piece titled 'Strangers Yet'. It is marked 'Andante moderato' and begins with a mezzo-forte (mf) dynamic. The music is written on two staves in treble clef, featuring a melody with eighth notes and a simple accompaniment. The piece concludes with a 'Claribel' section.

Sorta E La Luna. (Norma.)

Maestoso.

Bellini.

73.

73. Musical score for "Sorta E La Luna" by Bellini. The piece is marked *Maestoso*. It features a vocal line and piano accompaniment. Dynamics include *mf*, *p*, and *ff*.

Io Penso A Te. (Ballad.)

Andante. legato.

Claribel.

74.

74. Musical score for "Io Penso A Te" by Claribel. The piece is marked *Andante. legato*. It features a vocal line and piano accompaniment. Dynamics include *p*.

Through The Jessamine.

Moderato.

Claribel.

75.

75. Musical score for "Through The Jessamine" by Claribel. The piece is marked *Moderato*. It features a vocal line and piano accompaniment.

Marion's Song.

Allegretto.

Claribel.

76.

76. Musical score for "Marion's Song" by Claribel. The piece is marked *Allegretto*. It features a vocal line and piano accompaniment. Dynamics include *rull*.

E Saltiam. (Linda.)

Allegro.

Donizetti.

77.

77. Musical score for "E Saltiam" by Donizetti. The piece is marked *Allegro*. It features a vocal line and piano accompaniment.

Jean's Debut.

(Huguenots.)

Meyerbeer.

78. *Molto* *pp*

ARIA. When He Is Here. (Sorcerer.)

Sullivan.

79. *p* *rail.*

Angel Faces.

Moderato.

Laurence.

80. *p*

Il Balen Del Suo Sorriso. (Il Trovatore.)

Largo.

Verdi.

81. *p* *espress.* *f* *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 is written for a single melodic line on a treble clef staff. It consists of five staves of music. The first staff contains the first measure, which starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The subsequent staves continue the melodic line, featuring various note values and rests, ending with a double bar line.

A Chaplet Of Roses.

Allegro moderato. Brillante.

83. *mf* *Puritani.*

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 treble clef staff. It consists of five staves of music. The first staff contains the first measure, which starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The subsequent staves continue the melodic line, featuring various note values and rests, ending with a double bar line. A trill (tr) is indicated in the fourth staff.

The Throw Of Dice Allures.

Allegro. con brio.

(Ernani.)

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 treble clef staff. It consists of five staves of music. The first staff contains the first measure, which starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The subsequent staves continue the melodic line, featuring various note values and rests, ending with a double bar line. Dynamics include mf, p, and ff.

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

Allegro. con brio.

dolce.

85.

Brillante. *tram* *tram*
Allarg con grazia. *dolce.* *con forza*
p *f*

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

Andantino.

86.

p *stent.* *Cadenza.*
mf

Vien Dilletto. (Puritani.)

Allegro moderato.

Bellini.

87.

mf *p* *f* *Cad.*

Andante from Puritani.

Andante.

Bellini.

88.

p *rall.* *a tempo.*

Send Forth The Call Victorious. (Puritani.)

Piu maestoso.

89.

f *p*

Air from Maria Padilla

*Commodo.**tr. rit. all. 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 dynamic markings *p*, *p*, and *f*. The second staff continues the melody. The third staff includes the tempo marking *rit.* and the instruction *pa tempo.* at the end.

Minnet. From the Sorcerer.

Tempo di minnet.

Sullivan.

91.

Three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains dynamic markings *p* and *mf*. The second staff includes trill markings (*tr*). The third staff ends with a *rit.* marking.

Gipsy Music. (From Precioso.)

Vivace.

92.

Two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains dynamic markings *p* and *p*.

Credeasi Misera.

(Puritani.)

*ff**Largo maestoso.*

Bellini.

93.

Two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains dynamic markings *p* and *ff*.

Tutto E Gioja.

(Somnambula.)

Allegro moderato assai.

Bellini.

94.

Three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains dynamic markings *p* and *ff*.

Alice Where Art Thou.

Andante con espress.

Ascher.

95.

Three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains dynamic markings *p* and *ff*.

Caprice.
Andante maestoso.

Rollinson.

96.

96. Musical score for Caprice by Rollinson, measures 96-105. The score is in 2/4 time and B-flat major. It features a variety of dynamics including *mf*, *f*, *p*, *sf*, and *ad lib.* The tempo is marked *Andante maestoso*. The piece includes a *Grandioso* section and a *dolce* section.

Through The Wood We Gaily Bounded.

Andantino.

Donizetti.

97.

97. Musical score for Through The Wood We Gaily Bounded by Donizetti, measures 97-105. The score is in 6/8 time and B-flat major. It features a variety of dynamics including *mf*, *f*, and *legato*. The tempo is marked *Andantino*.

Waltz.

St. Jacome.

98.

98. Musical score for Waltz by St. Jacome, measures 98-105. The score is in 3/4 time and B-flat major. It features a variety of dynamics including *mf*, *f*, *p*, and *dim.* The tempo is marked *Waltz*. The piece includes first and second endings.

Thema.
Andante.

St. Jacome.

Fine.

99.

99. Musical score for Thema by St. Jacome, measures 99-105. The score is in 6/8 time and B-flat major. It features a variety of dynamics including *mf*, *p*, and *rit.* The tempo is marked *Andante*. The piece ends with a *Fine* marking.

The Maid O' Dundee.

Moderato.

Gilbert.

100.

100. Musical score for The Maid O' Dundee by Gilbert, measures 100-105. The score is in 6/8 time and B-flat major. It features a variety of dynamics including *mf*, *p*, and *rit.* The tempo is marked *Moderato*.

SIXTY DUETTS.

Home Sweet Home.

Andante.

Howard.

1.

Musical score for 'Home Sweet Home' in C major, 4/4 time. The score is for two voices and piano accompaniment. The first system shows the vocal melody starting with a piano (*p*) dynamic. The second system shows the piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system shows the vocal melody with a piano (*p*) dynamic. The piece concludes with a final chord.

Last Rose Of Summer.

Adagio.

Irish Melody.

2.

Musical score for 'Last Rose Of Summer' in D major, 4/4 time. The score is for two voices and piano accompaniment. The first system shows the vocal melody with a mezzo-forte (*mf*) dynamic. The second system shows the piano accompaniment with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piece concludes with a final chord.

The Wee Bird.

Moderato.

Linley.

3.

Musical score for 'The Wee Bird' in C major, 4/4 time. The score is for two voices and piano accompaniment. The first system shows the vocal melody with a piano (*p*) dynamic. The second system shows the piano accompaniment with a ritardando (*rit.*) marking. The third system shows the vocal melody with a piano (*p*) dynamic. The piece concludes with a final chord.

Song Of Spring.

Allegretto.

Rollinson.

4.

The Rose Of Allandale.

Moderato.

Nelson.

5.

Air From Lucia.

Moderato.

Operatic Melody.

6.

Fly Forth O Gentle Dove.

77

Andante grazioso.

Pizzuti.

7.

7. *p* *Andante grazioso.* *Pizzuti.* *f* *con anima.* *rit.* *p*

La Rose.

Andantino.

8.

8. *p* *Andantino.* *mf* *rit.* *p*

De Beriot's Seventh Air.

Moderato.

De Beriot.

9.

9. *mf* *Moderato.* *f* *De Beriot.* *mf* *f* *1.* *2.*

Meadow Dance.
Allegro.

Rollinson.

10.

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

Alma Redemptoris.

Melody Religieuse.

11.

p *mf* *f* *p*

Juanita.

Andantino, con espress.

Norton.

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 *f* *pp*

mf

ff

In The Starlight.

Allegretto.

15.

Musical score for 'In The Starlight.' in 2/4 time, key of D major. The score consists of four systems of two staves each. The first system is marked *f*. The second system has a *rit.* marking. The third system is marked *mf*. The fourth system concludes the piece.

How Can I Leave Thee.

Andante espressione.

German Song.

16.

Musical score for 'How Can I Leave Thee.' in 2/4 time, key of D major. The score consists of two systems of two staves each. The first system is marked *p* and *mf*. The second system is marked *pp*, *p*, *f*, *rit.*, and *pp*.

The Danube River.

Tempo di Muzurka.

Aide.

17.

Musical score for 'The Danube River.' in 2/4 time, key of D major. The score consists of three systems of two staves each. The first system is marked *espressione* and *p*. The second system has a *slower* marking. The third system has a *tempo* marking. The score concludes with a *p* marking.

"E Il Sol Dell Anima."

81

18. *Andantino.* *Rigolette.*

May Dance.

Allegro.

Rollinson.

19. *mf repeat.* *pp* *f* *Fine.*

Eva Waltz.

Rollinson.

20. *p* *f*

Tag.

Moderato.

Rollinson.

21. *mf* *f* *D.C.*

Like The Lark.

22.

Allegretto
p *mf* *f*
Abt.

This musical score is for the piece 'Like The Lark'. It is written for two staves in 3/4 time. The tempo is marked 'Allegretto'. The first staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The piece concludes with a trill and a fermata. The signature 'Abt.' is at the end.

Scenes That Are Brightest.

23.

Cantabile. moderato.
p *mf* *f*
Wallace.
Cad.
ad lib.

This musical score is for the piece 'Scenes That Are Brightest'. It is written for two staves in 3/4 time. The tempo is marked 'Cantabile. moderato.'. The first staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The piece concludes with a cadence and an ad libitum section. The signature 'Wallace.' is at the end.

The Lone One By The Sea.

24.

Moderato.
p *rit.*
Cor.
rit.
pp *rit.*

This musical score is for the piece 'The Lone One By The Sea'. It is written for two staves in 3/4 time. The tempo is marked 'Moderato.'. The first staff begins with a piano (*p*) dynamic, followed by a ritardando (*rit.*) section. The second staff continues with a piano (*p*) dynamic, followed by a ritardando (*rit.*) section. The piece concludes with a piano (*pp*) dynamic and a ritardando (*rit.*) section. The signature 'Cor.' is at the end.

You And I.

25.

Moderato.
p *mf* *f*
Claribel.

This musical score is for the piece 'You And I'. It is written for two staves in 3/4 time. The tempo is marked 'Moderato.'. The first staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The piece concludes with a trill and a fermata. The signature 'Claribel.' is at the end.

My Heart's With My Norah.

*Moderato.**Damarre.*

26.

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

Two systems of musical notation. The first system consists of two staves. The second system also consists of two staves. The music is in 2/4 time and G major. Dynamics include piano (p), mezzo-forte (mf), and forte (f).

With The Angels By And Bye.

*Moderato.**Merriman.*

27.

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

Two systems of musical notation. The first system consists of two staves. The second system also consists of two staves. The music is in 2/4 time and B-flat major. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piece concludes with a ritardando (rit.) and a final piano (p) dynamic.

Hear Me Norma.

*Andantino.**Bellini.*

28.

28. *mf* *f* *p*

Three systems of musical notation. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music is in 2/4 time and B-flat major. Dynamics include mezzo-forte (mf), forte (f), and piano (p). The piece features triplet markings and concludes with a final piano (p) dynamic.

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

The Heart Bowed Down.

Larghetto cantabile.

Balfe.

29.

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *p* (piano).

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *f* (forte) and *rit.* (ritardando).

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte).

Speak To Me.

Sostenuto assai.

Campana.

30.

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *p* (piano).

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *rit.* (ritardando).

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *rit.* (ritardando) and *a tempo.* (al tempo).

Two staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a triplet of eighth notes. The second staff continues the melody and includes a triplet of eighth notes. Dynamics include *rit.* (ritardando).

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.

Musical score for measures 39-43 of the 'Air From Traviata' by Verdi. The tempo is *Maestoso*. The score is in 2/4 time and B-flat major. It features a piano (*p*) introduction in measure 39, followed by a mezzo-forte (*mf*) section in measure 41, and returns to piano (*p*) in measure 43. The melody is characterized by rapid sixteenth-note passages.

Can I Trust To My Heart Delighted. Puritana.

Andantino.

Bellini.

40.

Musical score for measures 40-44 of 'Can I Trust To My Heart Delighted' by Bellini. The tempo is *Andantino*. The score is in 3/4 time and D major. It begins with a piano (*p*) dynamic in measure 40. The melody features many triplet figures. In measure 43, the instruction 'gradually increasing the time.' is written. The piece concludes in measure 44 with a forte (*f*) dynamic and a *stringendo* marking.

Reverie.

Andante

Rollinson.

41.

Musical score for measures 41-45 of 'Reverie' by Rollinson. The tempo is *Andante*. The score is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic in measure 41. The melody is more melodic and slower than the previous pieces. In measure 45, the tempo is marked *rall.* (rallentando).

Duett From Lucia.

Larghetto.

42. *p*

f

Nocturne.

Andante.

43. *p*

mf

Artistic Galop.

Rollinson.

44. *p*

f

O Swallow, Happy Swallow.

*Allegretto.**Kucklen.*

45.

45. *p* *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 'Kucklen.' The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. The fourth system concludes with a *dim.* (diminuendo) marking.

Dolce Conforto Al Misero.

*Larghetto.**Mercadante.*

46.

46. *p* *tr* *tr* *tr* *pp piu lento.* *ad lib.* *tr* *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 music is characterized by frequent trills, indicated by 'tr' markings above the notes. The third system includes a *pp piu lento.* (pianissimo, more slowly) marking. The fourth system begins with an *ad lib.* (ad libitum) marking, followed by more trills. The piece concludes with a final cadence.

The Ingle Side.

Andante moderato.

Old Scotch Air.

47.

Two staves of music in G major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece concludes with a double bar line.

Jack O' Hazeldean.

Andante.

Old Scotch Air.

48.

Two staves of music in G major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece concludes with a double bar line.

The Day Of My Vengeance.

Marziale.

Donizetti.

49.

Two staves of music in G major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece concludes with a double bar line.

Larghetto. Robin Adair.

Scotch Song.

50.

Two staves of music in G major, 4/4 time. The melody is in the upper staff, and the accompaniment is in the lower staff. The piece concludes with a double bar line.

Waltz From Preciosa.

Weber, 91

51.

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.

f

rall. a piacere.

Air From Puritana.
Allegro moderato.

Bellini.

54.

Measures 54-58 of the 'Air From Puritana' by Bellini. The music is in 4/4 time, marked 'Allegro moderato'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes and rests.

When Twilight Shadows.
Moderato assai.

Donizetti.

55.

Measures 55-59 of 'When Twilight Shadows' by Donizetti. The music is in 4/4 time, marked 'Moderato assai'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (Bb, Eb). The melody is characterized by wide intervals and a slower, more expressive feel. The bass line includes some sixteenth-note passages. A fortissimo (ff) dynamic marking appears in measure 58.

Come With Me.
Andante mosso.

93

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 piano (*p*) dynamic. The second system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a 'rall.' (rallentando) marking. The third system features 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 piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The score includes various musical notations such as eighth notes and sixteenth notes.

Why Do Summer Roses Fade.

Barker.

Moderato.

58.



I Love My Love In The Morning.

Allen.

Andantino.

59.



Far Away.

Lindsay.

Moderato.

60.

p