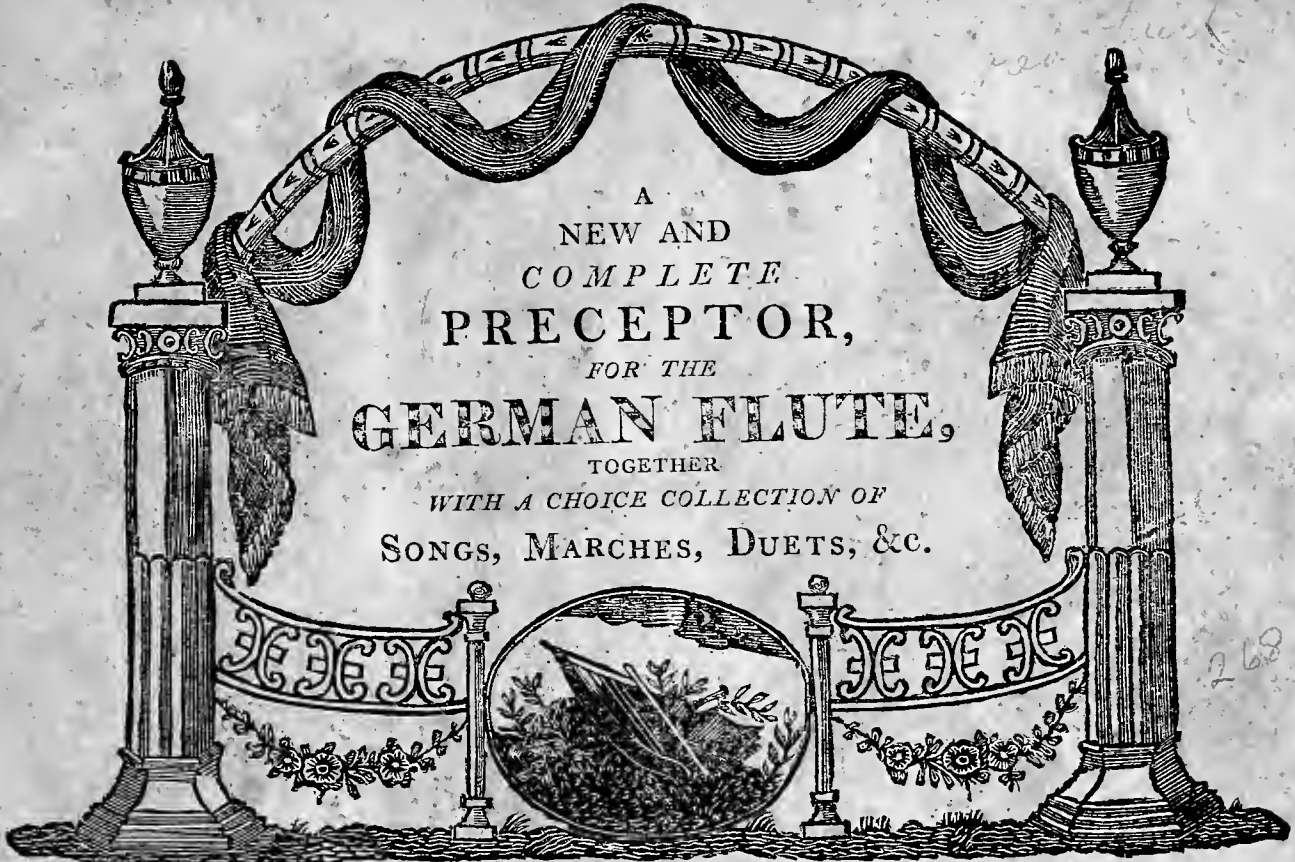




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FOR THE
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TOGETHER
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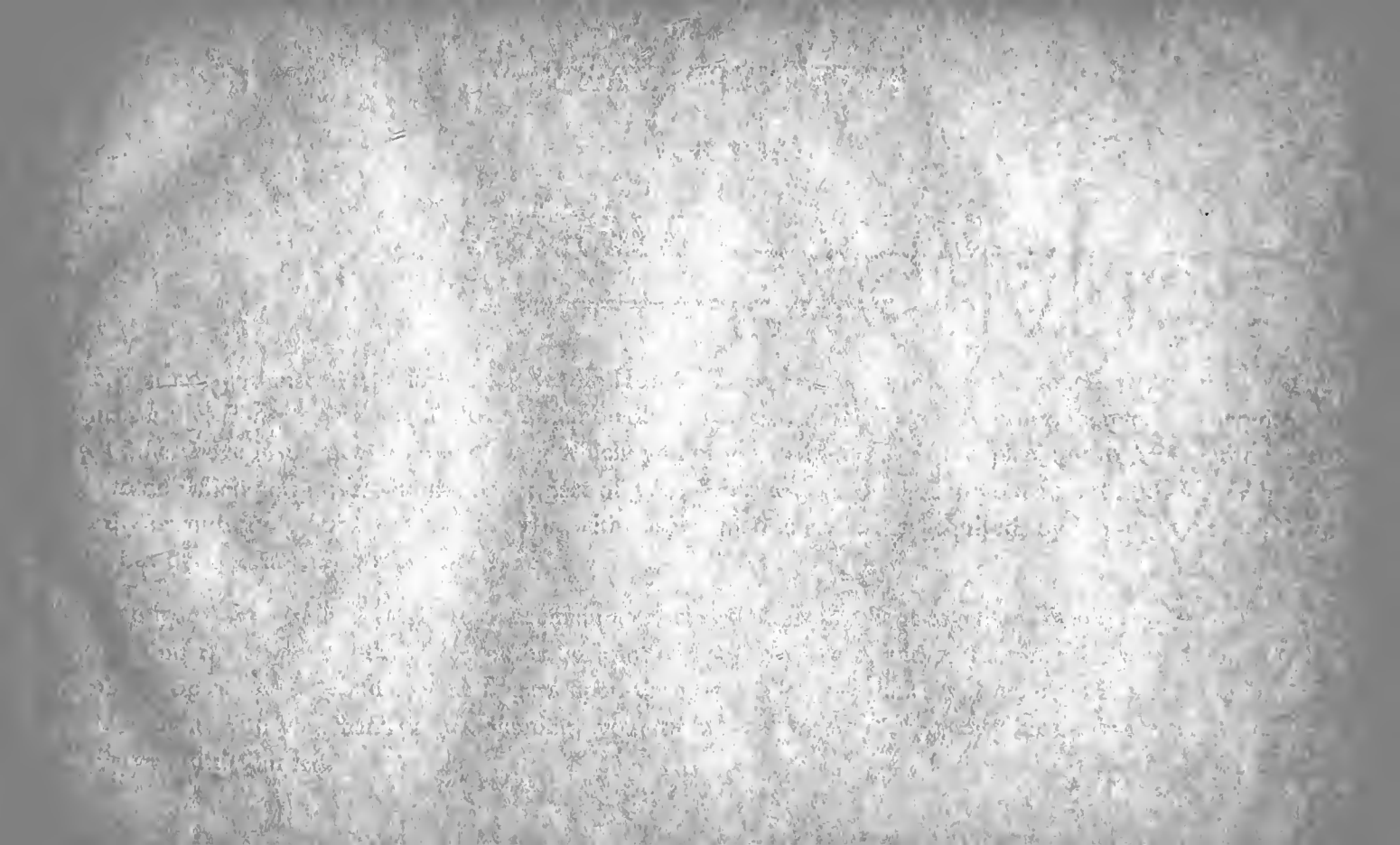
*M. 104.56

Schalfield

Sept. 28, 1916

C





A NEW PRECEPTOR
FOR THE
GERMAN FLUTE.

THE nearer any instrument approaches to the Human Voice, so much it hath the superiority over all others; the German Flute, from its delicacy of Tone, undoubtedly claims that superiority. In order, therefore, to acquire a knowledge of the above instrument, the first thing which you ought to attend to is the placing the Flute properly to your lips: to do which you must take the upper part of your Flute only, and place to your mouth, turning the hole a little inwardly or outwardly until you can sound it with ease, which is not to be acquired by forcing much wind into the Flute, but the contrary, by a retention thereof.

When you have acquired this, put the remaining parts of the Instrument together, then add your left hand which must be uppermost, resting the Flute on the 3d joint of your first finger, and at the same time embracing it with your thumb the tip of the first and second fingers upon the first and second holes and your third finger on the third hole nearly straight, with your hand a little slanting, your right hand fingers laying easy on the lower holes with your second finger a little curved.

The instrument being thus held, take all your fingers off except the first finger of your left hand, and try to sound that note; then proceed by putting down the second finger, &c. separately, until you can sound the Flute with every hole stopped. The instrument should be held nearly in a horizontal direction; it is allowed by many, that in that position it is capable of producing a finer tone. When you have properly attended to the foregoing, and can with facility fill the Flute, you may proceed to the following Gamut.

The Natural Seale or Gamut.

The diagram illustrates the natural scale on a flute, showing the notes from D to G, and their fingerings for the left and right hands, and the key positions. The notes are arranged in a sequence of 18 columns, each representing a note. The notes are: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes from G* to C* are marked with an asterisk (*).

| | D | E | F | G | A | B | C | D | E | F | G | A | B | C | D | E | F | G |
|-------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Left Hand. | ● | ● | ● | ● | ● | ○ | ○ | ○ | ● | ● | ● | ● | ● | ○ | ○ | ● | ● | ● |
| Right Hand. | ● | ● | ○ | ○ | ○ | ○ | ○ | ● | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| Key. | ● | ● | ● | ● | ● | ● | ○ | ● | ● | ● | ● | ● | ○ | ○ | ○ | ○ | ○ | ○ |

The notes from G* to C* are called in-Alt, merely to distinguish them from those below; and those above C* are called double D, double E, &c. The six figures represent the six holes on the Flute. The cyphers marked thus (O) shews which are to remain open, and thus (●) that the hole must be stopped to sound the note required.

The Chromatic Scale.

Left Hand.


Right Hand.

Key.

♯D D♭ E♭ E ♯E F♯ F♭ G♯ G ♯G A♭ A ♯A B♭ B ♯B C♯ C♭ D♯ D ♯D E♭ E ♯E F♯

♯F F♭ G♯ G ♯G A♭ A ♯A B♭ B ♯B C♯ C♭ D♯ D ♯D E♭ E ♯E F♯ F♭ G♯ G ♯G A♭ A


The letters used in Music, are C. D. E.
F. G. A. B.


A Clef, marked thus  is always placed at the beginning of the Stave, with the widest part of it across the second of the five lines, and known by the name of the Treble or G Clef, because the line on which it stands, is called G.


A Sharp, is marked thus \sharp and when placed at the beginning of a Piece, denotes that all the notes on that line or space are to be half a tone higher thro' the whole piece, if placed in the middle of a tune it is confined to the note before which it stands.


A Flat, thus \flat signifies, that the note on that line or space should be half a tone lower, subject to the restrictions as the foregoing.



A Natural, thus \natural is merely meant to restore those notes that were sharp or flat to their natural state.

A single Bar, thus  serves to divide the measure.

A Double Bar, thus  is the conclusion of each part.

A Repeat, thus  signifies, that the part of the air must be played over again from the note over which the repeat is placed.

A Slur, thus  signifies, that the notes over which it is should be joined together as much as possible, which can only be done by keeping the fingers on until the next is ready.

✓ Stacato notes, thus  or thus  are opposed to the foregoing, being exceeding short and pointed; but care must be tak-

en after striking the note to stay out the full time as in these kind of passages the ear is apt to be deceived.

✓ A Pause, thus \frown and shews that the note over which it is placed, may be held on longer than its proper time; there are different kinds of pauses, tho' but one way of marking them, sometimes it is meant to be short and sudden, softly sustained and to die away upon the ear; but these distinctions cannot be acquired but by long practice and experience.

Common Time is divided into a number of equal parts in each bar, and is to be known by the following signs, viz.

$\overline{\text{C}}$ $\overline{\text{C}}$ $\overline{\text{D}}$ $\frac{\text{D}}{4}$ The first of which, denotes the slowest sort of common time; the second

a degree quicker,—and the third and fourth marks, denote a quick movement, and they are intended to tell the performer, that the music to which they are prefixed contains a Semibreve in each bar, or as many notes as are equal thereto.

Triple Time runs in an uneven number of parts in each bar, and is known by the following signs, viz. $\frac{\text{D}}{2}$ $\frac{\text{D}}{4}$ $\frac{\text{D}}{8}$ The first denoting 3 Minims in a bar, and is the slowest; the second 3 Crotchets is a little faster, and the last 3 Quavers, which is the quickest.

There are 2 other sorts of Triple Time, called Compound Triple Time, marked $\frac{6}{4}$ and $\frac{6}{8}$ the first containing six Crotchets, and the last 6 Quavers in a bar.

✓ A Pause

Notes, their different lengths and the proportion they bear to each other.

There are six different kinds of Notes in use, which are as follows, Semibreves, Minims, Crotchets, Quavers, Semiquavers and Demisemiquavers.

One Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers,



or 16 Semiquavers,

or 32 Demisemiquavers.



RESTS.

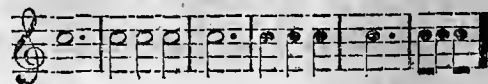
Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, Demisemiquaver Rest.



A figure 3 placed over any three Notes, signifies that they are to be played in the time of two



A dot or point placed at the right side of a Note makes it half as long again, as a Semibreve pointed is as long as 3 Minims, a Minim pointed as long as 3 Crotchets, a Crotchet pointed as long as 3 Quavers, &c.



A Shake being a very great embellishment we shall not pass it over without making a few remarks thereon, more particularly as it is so truly necessary to a Performer who is desirous of executing with taste and judgment. A Simple Shake is the only articulate Sound of two Notes put in equal motion. A Perfect Shake is composed of three Diatonic Notes, the first is called the Preparative Note, and the two last its Resolution;—Let us suppose the Note to be shaken to be A, we must in that case prepare the Shake by first sounding B which is the preparative Note, and should be held as long as the time will admit, the two Notes A and B should be put in equal motion, this being done, we next come to the resolution of the shake, which is made by adding two Notes at the conclusion. See Ex. 1.

This mark \sim is called a Turn, and is executed as in the following Examples, No. 1 and 2.

Ex. 1.

Ex. 2.

Ex. 3.



Double Tongueing.

Double Tongueing is of the greatest importance to a performer on the German Flute, it is done by the action and re-action of the tongue against the roof of the mouth, repeating the word Tootle as quick as you can distinctly and equally, you should practice it first with the top-piece of your Flute only, adding the other joints when you can do it with neatness and facility.

Directions for Beating Time.

We have before observed that Time is either Common or Triple, consequently there can be but two ways of beating it. In both Common and Triple Time the foot goes down at the first Note in each bar, and the only difference being

in rising it. In Common Time the foot goes half up and half down ; but in Triple Time when the Music consists of three Minims, Crotchets, Quavers, &c. in a bar, the foot goes down as in Common Time at the first Note, and rises at the expiration of two thirds of the bar, which may be seen in the following examples.

The image shows two staves of musical notation with foot patterns written below. The first staff contains three measures: the first in Common Time (C), the second in 2/4 time, and the third in 3/2 time. The second staff contains four measures: the first in 2/4 time, the second in 2/8 time, the third in 6/4 time, and the fourth in 6/8 time. Each measure is accompanied by a sequence of 'D' (down) and 'U' (up) characters indicating the foot's position.

Staff 1: C, 2/4, 3/2
 Staff 2: 2/4, 2/8, 6/4, 6/8

Appoggiaturas.

There are two sorts of Appoggiaturas, called the Greater and Lesser Appoggiaturas. The Greater Appoggiaturas is most frequently used in slow movements, and at the end of strains—when judiciously placed, is a very great addition to the composition, and if properly performed sets off the performance to great advantage, see Ex. 1. The Lesser Appoggiaturas is chiefly made use of in quick movements, and when it occurs is always slurred immediately into the Note to which it belongs ; it is also placed at the beginning of a Lesson or piece of Music to take off that harsh and disagreeable effect which it otherwise would have, see Ex. 2.

Ex. 1.

Ex. 2.

The image shows two examples of appoggiaturas. Example 1 shows a 'Written' version with a slur over the appoggiatura and the main note, and a 'Played' version where the appoggiatura is slurred into the main note. Example 2 shows a 'Written' version with a slur over the appoggiatura and the main note, and a 'Played' version where the appoggiatura is slurred into the main note. The time signature for both is 2/4.

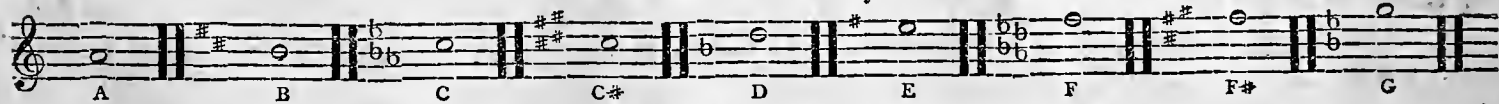
Written. Played. Written Played.

By a Key is meant the fundamental Note of a Tune, which is always the last note in the Bass, and generally in the Air or principal Treble, if the 3d of the Key note is a Sharp one, the Key is denominated Sharp, if Flat, the Key is so likewise. The following Scales shew the different Keys made use of.

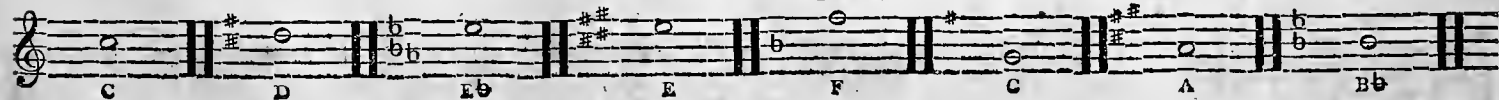
TRANSPOSITION.

TO transpose a tune that is too low for the Flute, you must first see what Compass the tune will go in, that is, how high or low it goes, and accordingly take your measure, observing that the Sharp Keys of G, D and C, are the most general keys for this instrument. The last note of any air or tune, shews you what key it is in, whether it be F, C, &c. If the music you want to transpose is in a Sharp or Major Key, the 2d following Scale will shew in how many different keys, higher or lower you may put it with the proper sharps and flats at the beginning. The 1st Scale, being a rule in the same manner for Flat Keys, taking care as you transpose to raise or lower every note, likewise the accidental sharps and flats all exactly in the same proportion.

8 SCALE I. Flat Keys.



SCALE II. Sharp Keys.





Shakes to the Natural Notes explained.

Musical notation for 'Shakes to the Natural Notes explained.' The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. Above each note is the letter 'fr'. Below the staff are two systems of fingerings. The first system has three rows labeled 1, 2, and 3. The second system has four rows labeled 1, 2, 3, and 4. Each row contains a sequence of dots (●) and circles with a tail (⊖) indicating finger placement and shaking for each note.

Shakes to the Flats and Sharps explained.

Musical notation for 'Shakes to the Flats and Sharps explained.' The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. Above each note is the letter 'fr'. Below the staff are two systems of fingerings. The first system has three rows labeled 1, 2, and 3. The second system has four rows labeled 1, 2, 3, and 4. Each row contains a sequence of dots (●) and circles with a tail (⊖) indicating finger placement and shaking for each note.

This mark  signifies that the finger must be kept on the hole after you shake, and this  that the hole is kept open.

Hail Columbia.

Musical score for "Hail Columbia" in 2/4 time, key of D major. The score consists of four staves. The first staff is the melody, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes various rhythmic values such as eighth and sixteenth notes, and rests. The second and third staves are accompaniment parts, with the third staff containing some triplets and a trill. The fourth staff is a bass line with a bass clef. The piece concludes with a double bar line.

Yankey Doodle.

Musical score for "Yankey Doodle" in 2/4 time, key of D major. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is simple and consists of eighth and sixteenth notes. The piece concludes with a double bar line.

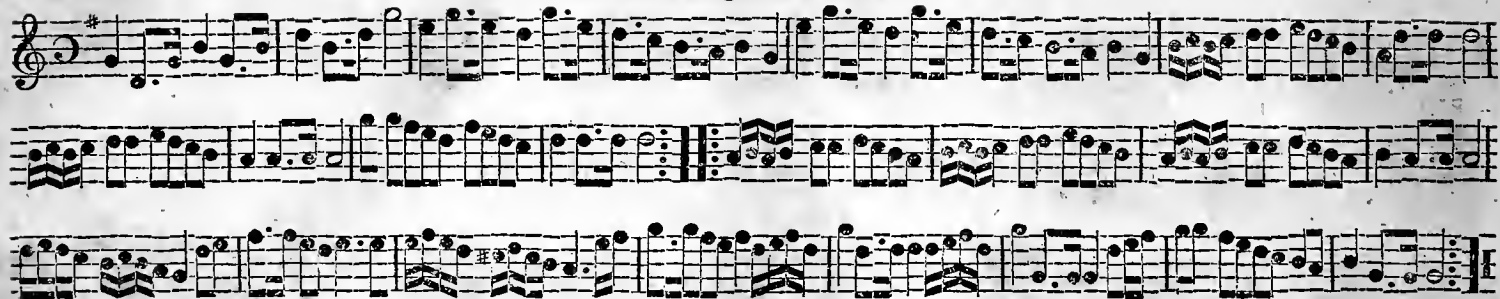
Serenade.

Musical score for "Serenade" in 2/4 time, key of D major. The score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. The piece concludes with a double bar line.

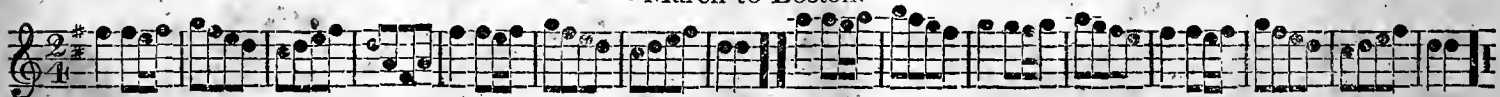
When Bidden to the Wake or Fair.

Musical score for "When Bidden to the Wake or Fair" in 2/4 time, key of D major. The score consists of two staves. The first staff is the melody, written in a C-clef (soprano clef), with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is an accompaniment part with a bass clef. The piece concludes with a double bar line.

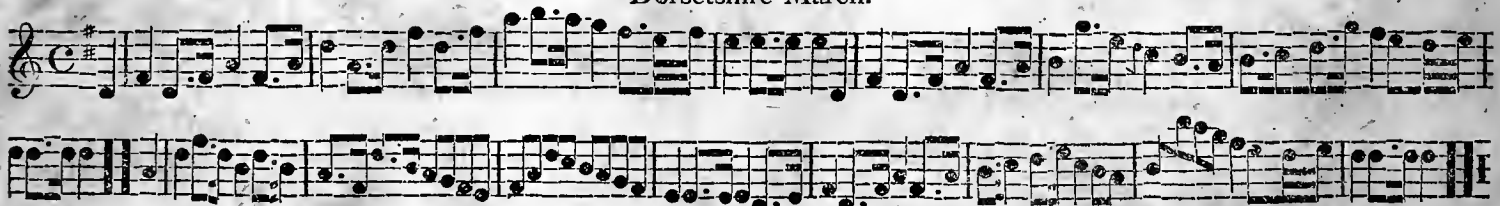
Washington's March.



March to Boston.



Dorsetshire March.



Free Mason's March.





White Cockade.



Favorite Quick March.



Hay Maker.



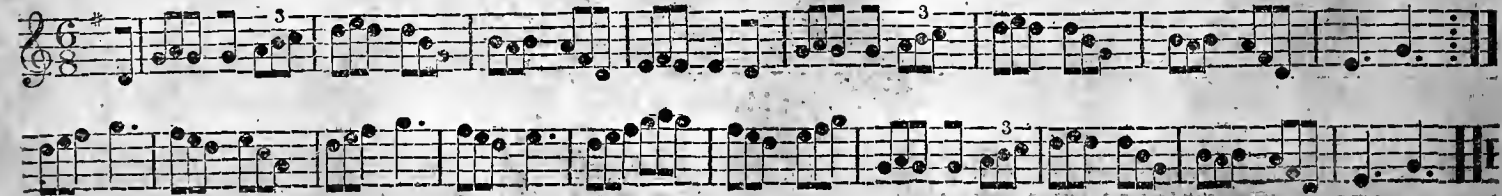
Bank of Flowers.



Roslin Castle.



St. Patrick's day in the Morning.



March in Bluebeard.



Go to the Devil and Shake Yourself.



Duke of York's Troop



King of Prussia's March.



Green Joke.



Rose Tree.

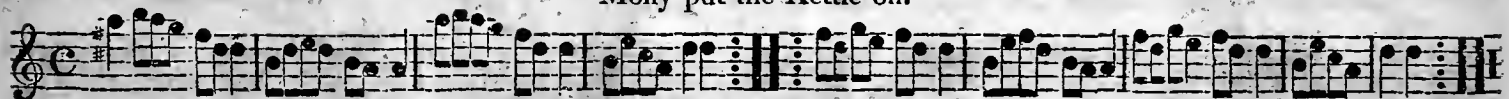




Blue Bird.



Molly put the Kettle on.



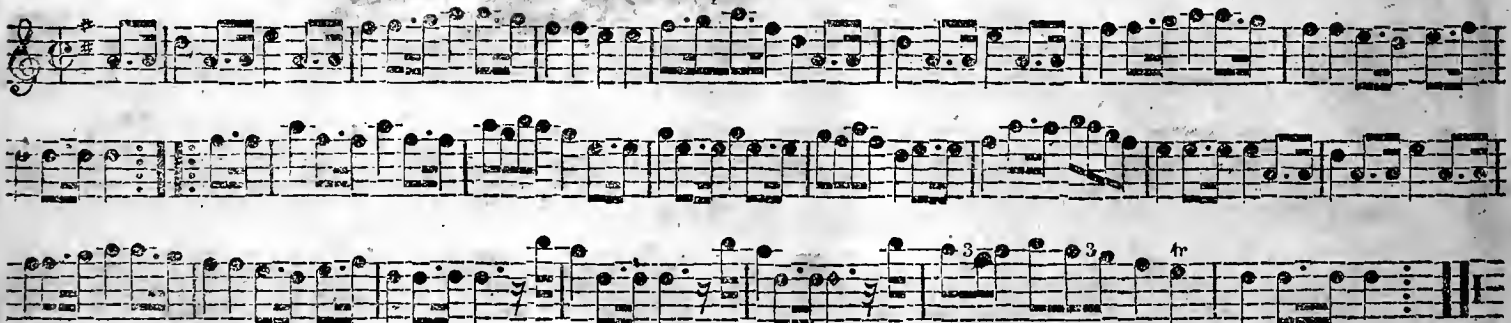
Shay's March.



The Tempest.



Benedict's March.



March in the Battle of Prague.



Musical notation for 'Hob or Nob.' consisting of two staves. The first staff is in treble clef, 6/8 time, with a key signature of one sharp (F#). The melody is written on a single line. The second staff is a continuation of the melody on a single line.

Albany Volunteer's March.

Musical notation for 'Albany Volunteer's March.' consisting of two staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is written on a single line. The second staff is a continuation of the melody on a single line, featuring triplets and slurs.

Lady A. Gordon's Strathspey.

Musical notation for 'Lady A. Gordon's Strathspey.' consisting of three staves. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody is written on a single line. The second and third staves are continuations of the melody on single lines, featuring various musical ornaments and slurs.

Guilderoy.



French National March.



March in the God of Love.



Soldier's Joy.



Morelli's Lesson.



Washington's Grand March.



Come haste to the Wedding.



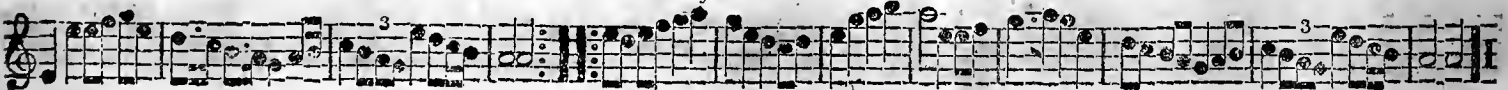
Oh Dear, What can the matter be.



Flowers of Edinburgh.



Boyn Water.



The Isle of Sky.

Scotch, John Ford 25

Musical notation for the first piece, 'The Isle of Sky'. It consists of four staves of music in treble clef, common time (C), and one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, creating a lively and rhythmic pattern. The piece concludes with a double bar line and repeat dots.

D*

How sweet through the Woodlands.

Musical notation for the second piece, 'How sweet through the Woodlands'. It consists of two staves of music in treble clef, 3/4 time, and one sharp (F#). The melody is more melodic and features some rests, giving it a softer feel than the first piece. It ends with a double bar line and repeat dots.

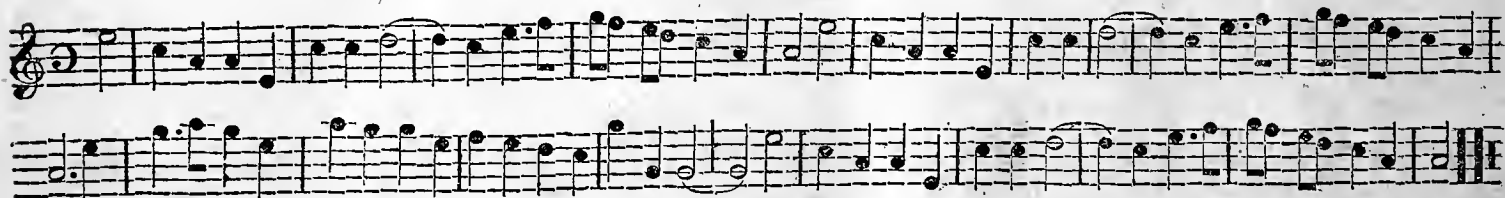
Drink to me only.

Musical notation for the third piece, 'Drink to me only'. It consists of one staff of music in treble clef, 6/8 time, and one sharp (F#). The melody is composed of eighth and sixteenth notes, with a more complex rhythmic structure than the previous pieces. It concludes with a double bar line and repeat dots.

Giles Scroggins' Ghost.



Masonic Adieu.



Little Peggy loves me.



Neptune.



Prussian Rose.

27



College Hornpipe.



Dunklin House.



What a Beau my Granny was.



Fisher's Hornpipe.



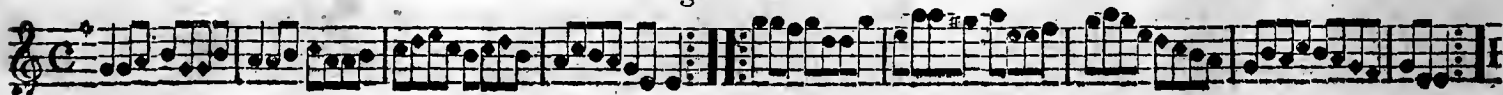
Ricketts' Hornpipe.



Durang's Hornpipe.



Green grows the Rushes.



Constitution March.



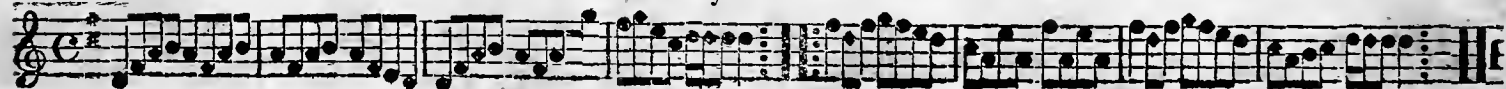
Swiss Guard's March.



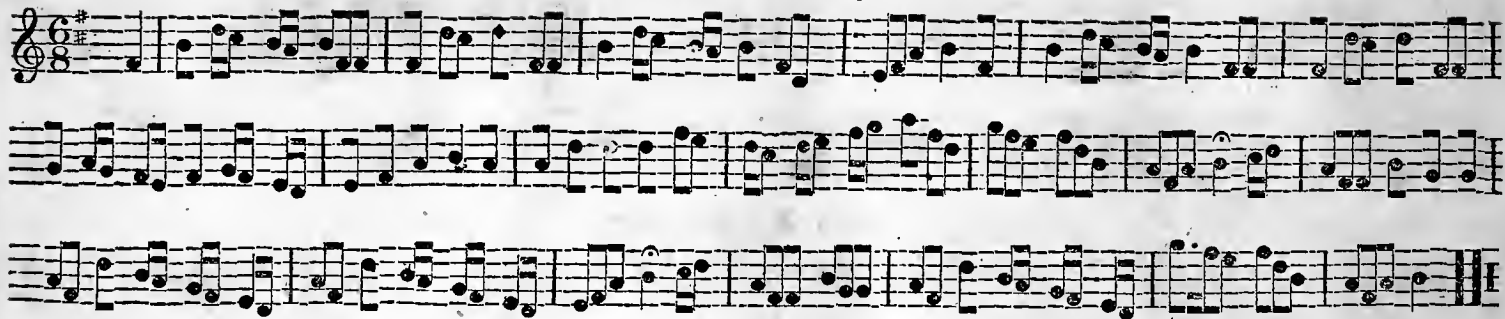
I am not Twenty.



Pleyel's Reel.



Groves of Sweet Myrtle.



Mary's Dream.



Soldier's Return.



Paddy O'Rafferty.

The first section of the page contains four staves of musical notation for the piece "Paddy O'Rafferty". The music is written in a treble clef with a 6/8 time signature. It features a series of eighth and sixteenth notes, with some rests and repeat signs. The notation is arranged in four horizontal staves, with repeat signs at the end of the first, second, and fourth staves.

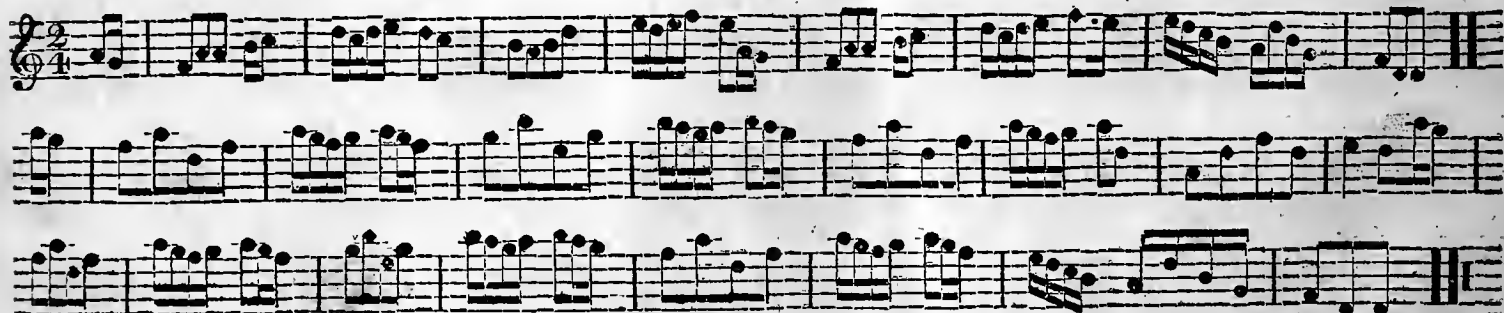
Alloa House.

The second section of the page contains three staves of musical notation for the piece "Alloa House". The music is written in a treble clef with a 3/4 time signature. It features a series of eighth and sixteenth notes, with some rests and repeat signs. The notation is arranged in three horizontal staves, with repeat signs at the end of the first and third staves.

The Caledonian Laddie.



Shantruse.



Pleyel's German Hymn.



Duke of York's March.



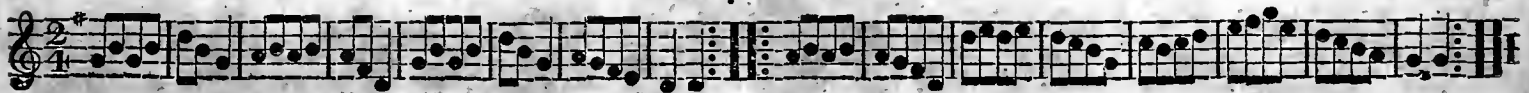
Trio to the Duke of York's March.



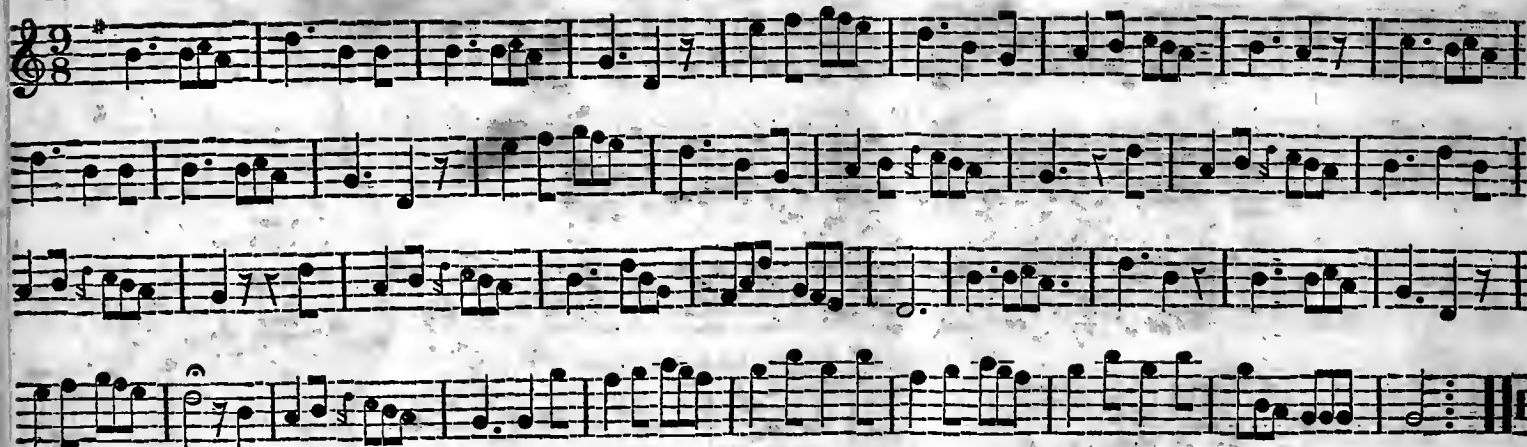
Give me the Girl that's ripe for Joy,



Nancy Dawson.



Henry's Cottage Maid.



Musical score for "Henry's Cottage Maid." The score is written on five staves in G major (one sharp) and 9/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and repeat dots.

Miss Hamilton's Strathspey.



Musical score for "Miss Hamilton's Strathspey." The score is written on two staves in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, characteristic of a strathspey. The piece ends with a double bar line and repeat dots.

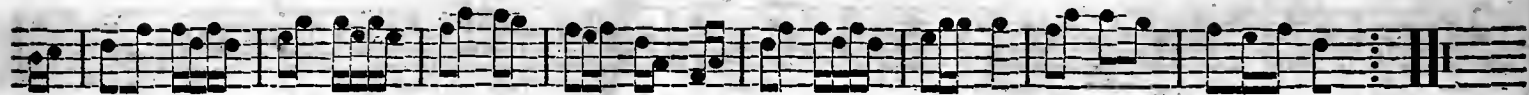
Northampton Matross.



Musical score for "Northampton Matross." The score is written on one staff in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.



The American Eagle.



Calif of Bagdad's Cotillion.



Rise Cynthia, Rise.

Musical score for the first piece, "Rise Cynthia, Rise." The score is written on five staves in treble clef, 6/8 time, with a key signature of one sharp (F#). The music consists of a single melodic line. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody. The third staff contains a double bar line with repeat dots on either side. The fourth staff continues the melody. The fifth staff ends with a double bar line and repeat dots.

When Pensive I thought on my Love.

Musical score for the second piece, "When Pensive I thought on my Love." The score is written on three staves in treble clef, 6/8 time, with a key signature of one sharp (F#). The music consists of a single melodic line. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one sharp. The melody is written in a single line. The second staff continues the melody. The third staff ends with a double bar line and repeat dots.

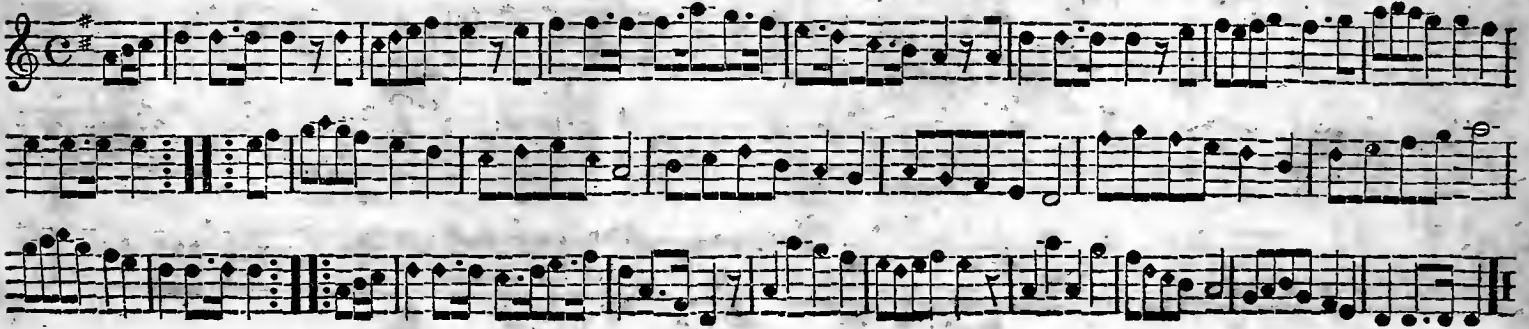
Bonny Jean.



Lausin Water.



General Warren's March.



A view of the Patent Flute,

with an explanation of the additional Keys.

The diagram illustrates the key mechanism of a patent flute. The flute is shown vertically on the left. The musical staff at the top displays the notes and accidentals for each column of the key mechanism. The key mechanism is represented by a grid of 12 rows (numbered 1-12) and 14 columns. Each cell in the grid contains a solid black dot (●) or an open circle (○), indicating whether a key is present or absent for that specific note and finger combination.

| | C | D | E | F | G | A | B | C | D | E | F | G | A | B |
|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | ● | ● | ● | ● | ● | ○ | ○ | ○ | ● | ● | ● | ○ | ○ | ● |
| 2 | ● | ● | ● | ● | ● | ○ | ○ | ○ | ● | ● | ● | ○ | ○ | ○ |
| 3 | ● | ● | ● | ● | ● | ○ | ○ | ○ | ● | ● | ● | ○ | ○ | ○ |
| 4 | ● | ● | ● | ● | ● | ○ | ○ | ○ | ● | ● | ● | ○ | ○ | ○ |
| 5 | ● | ● | ● | ○ | ○ | ● | ● | ● | ○ | ○ | ○ | ○ | ○ | ○ |
| 6 | ● | ● | ● | ○ | ○ | ● | ● | ● | ○ | ○ | ○ | ○ | ○ | ○ |
| 7 | ● | ● | ● | ○ | ○ | ● | ● | ● | ○ | ○ | ○ | ○ | ○ | ○ |
| 8 | ● | ● | ○ | ○ | ○ | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| 9 | ● | ● | ○ | ○ | ○ | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| 10 | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| 11 | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| 12 | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

N. B. The dots marked thus ● or thus ○ denote that they are Keys.

The foregoing is a drawing and a concise Scale of the modern German Flute with additional Keys, with the holes and Keys numbered from 1 to 12, the black dots thus ● denote the Holes or Keys must be stopped, and the white thus ○, those that are to be left open. This Flute has five additional Keys more than the common sort, viz. the first Key on the middle joint No. 3 is B♭, and is made by stopping the 1st and 2d Holes, then press with your thumb on the Key.

The 2d Key, No. 5 on the same joint is G♯, and is made by stopping the first three holes, and with the little finger press the Key. The 3d Key No. 8 is F♯, and is made by stopping the E, and with the 3d finger of the right hand press the Key, if you stop the D♯ Key at the same time you will find the tone much stronger.

The 4th Key No. 10 is D♯, the same Key as is to the common sort of German Flutes; No 11 is lower C, and is made by stopping all the Holes and pressing the long Keys No. 11 and 12 together, from lower C♯, with the little finger.

At the top of the Instrument there is an Ivory Screw fixed to the Cork, on which are marked the Figures 4, 5 and 6; by turning this Ivory Screw round, it draws out the Cork, and consequently flattens the tone; but you must not exceed the figures which are suited to the proper middle joint, for there are three middle pieces or joints numbered, 4, 5, and 6. No. 6 is a sharp pitch, No. 5 concert pitch, and No. 4 a flat pitch; so when you have taken the joint you like, you must not forget to put the Ivory Screw to the same figure as is on that joint. The Patent Flute is made with a sliding joint to draw out in order to tune it, instead of additional joints.

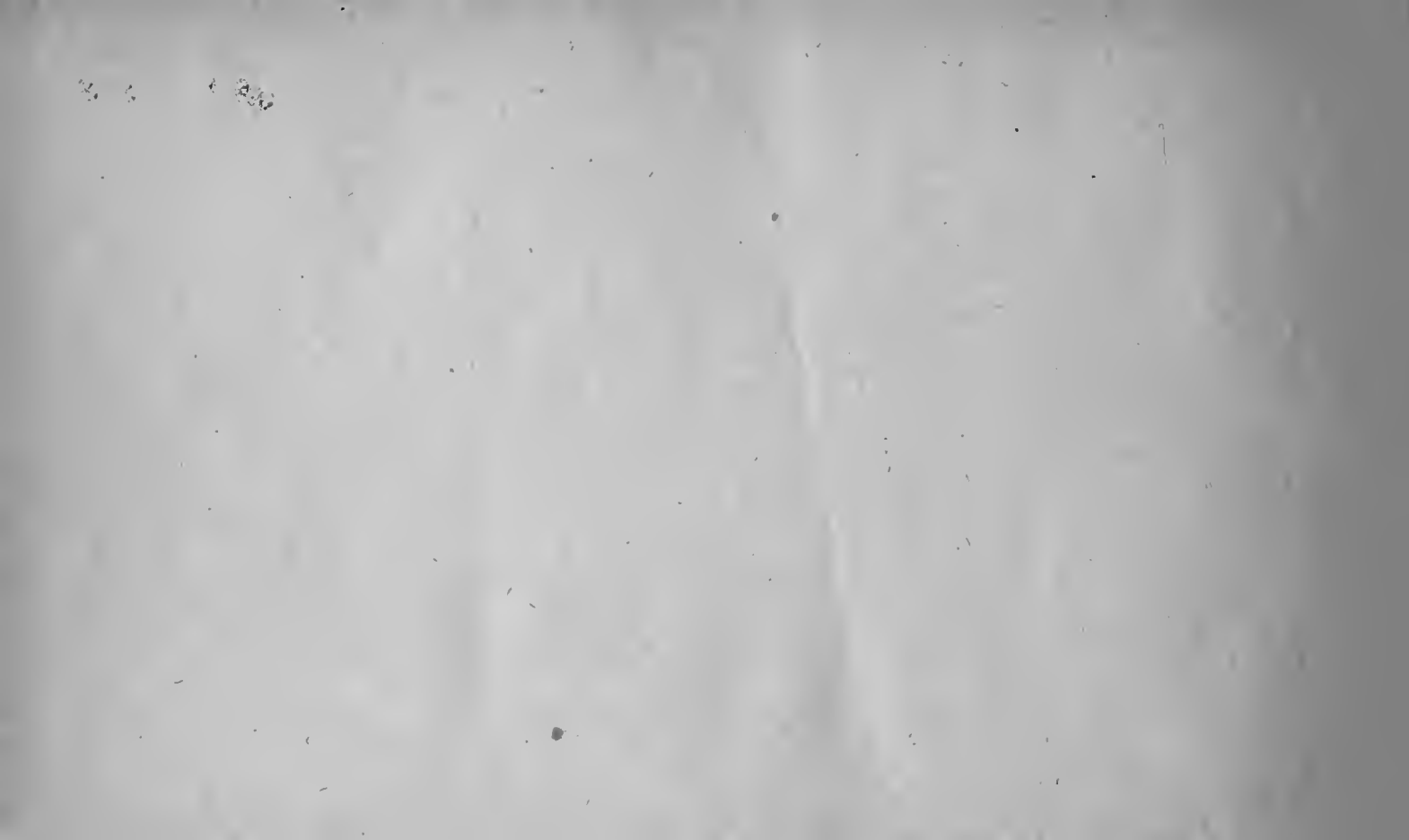
Further explanation of the Shakes.

To shake middle and upper B♭, you must shake the 2d finger of your left hand, concluding with it down. To shake G♯, you must Shake the 2d finger of your left hand if in a flat Key, or the 3d finger when you play in a sharp Key; but either way will do. To Shake lower and upper F♯, shake the first finger of your right hand, concluding with it down; the other Shakes are the same as on the common German Flute.

I N D E X.

| | | | | | |
|------------------------------------|----|--------------------------------------|----|-----------------------------------|----|
| Albany Volunteer's March | 21 | Guilderoy | 22 | Pleyel's Reel | 29 |
| Alloa House | 31 | Green Joke | 18 | Prussian Rose | 27 |
| American Eagle | 35 | Green grow the Rushes | 28 | Paddy O'Rafferty | 31 |
| Bank of Flowers | 16 | Give me the girl that's ripe for joy | 33 | Pleyel's German Hymn | 32 |
| Blue Bird | 19 | Hay-Maker | 15 | Roslin Castle | 16 |
| Bonaparte's March | 20 | Hail Columbia | 13 | Rose Tree | 18 |
| Bonny Jean | 37 | Hob or Nob | 21 | Ricket's Hornpipe | 28 |
| Boyn Water | 24 | How sweet thro' the woodlands | 25 | Rise Cynthia, Rise | 36 |
| Constitution March | 29 | Henry's Cottage Maid | 34 | Serenade | 13 |
| Califf of Bagdad's Cotillion | 35 | I am not Twenty | 29 | St. Patrick's Day in the Morning | 16 |
| College Hornpipe | 27 | Jefferson and Liberty | 19 | Soldier's Joy | 23 |
| Come haste to the Wedding | 24 | King of Prussia's March | 18 | Shay's March | 19 |
| Duke of York's Troop | 17 | Lausin Water | 27 | Swiss Guard's March | 29 |
| Dorsetshire March | 14 | Little Peggy's Love | 36 | Shantruse | 32 |
| Drink to me only | 25 | Lady A. Gordon's Strathspey | 21 | Soldier's Return | 30 |
| Dunklin House | 27 | March in the God of Love | 22 | The Tempest | 20 |
| Durang's Hornpipe | 28 | Morelli's Lesson | 23 | The Isle of Sky. | 25 |
| Duke of York's March | 33 | March in Bluebeard | 17 | The Caledonian Laddie | 32 |
| Free Mason's March | 14 | March to Boston | 14 | Trio to the Duke of York's March | 33 |
| Favorite Quick March | 15 | Molly put the Kettle on | 19 | Tid re I, or Paddy's Wedding | |
| French National March | 22 | March in the Battle of Prague | 20 | When pensive I thought on my love | |
| Flowers of Edinburgh | 24 | Masonio Adieu | 26 | Washington's March | |
| Fisher's Hornpipe | 28 | Mary's Dream | 30 | White Cockade | |
| Go to the Devil and shake yourself | 17 | Miss Hamilton's Strathspey | 34 | When bidden to the wake or Fair | 13 |
| Giles Scroggin's Ghost | 26 | Nancy Dawson | 33 | Washington's Grand March | 23 |
| General Warren's March | 37 | Northampton Matross | 34 | What a Beau my Granny was | 27 |
| Groves of Sweet Myrtle | 30 | Oh Dear, what can the matter be | 24 | Yankey Doodle | 13 |





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