

T H E
Instrumental Assistant.

CONTAINING INSTRUCTIONS FOR THE
Violin, German-Flute, Clarionett, Bass-Viol, and Hautboy.

COMPILED FROM LATE EUROPEAN PUBLICATIONS.

A L S O

A Selection of favorite *Airs, Marches, &c.* Progressively Arranged,
and adapted for the use of Learners.

By SAMUEL HOLYOKE, A. M.

Published according to Act of Congress.


V O L. I.

PRINTED AT EXETER, NEWHAMPSHIRE, BY H. RANLET, AND SOLD AT HIS BOOK-STORE—SOLD ALSO BY
MOST OF THE BOOKSELLERS IN THE UNITED STATES.

Price 1 doll. 25 cents by the 100, 1 doll. 50 cents by the dozen, 1 doll. 75 cents single, sewed in blue.

DICTIONARY OF MUSICAL TERMS.

A in, for, &c. as *A Tempo*, in strict time.
A Tempo Giusto, in just, or exact time.
Accompaniment, those parts, which are subservient to the principal part; or that, which only accompanies the principal subject.
Adagio, slow time.
Al Libitum, at pleasure of the performer, to make the time slower or quicker, or to introduce a cadence.
Affettuoso, affectionately.
Agitato, agitated.
Allegro, quick time.
Allegretto, not so quick as Allegro.
Al segno, signifies to begin again at the repeat, and finish at the double bar, or the pause.
Amoroso, tenderly.
Arco, or Col Arco, resume the bow.
Andante, rather slow and distinct.
Andantino, slower than Andante.
Arioso, in the style of an Air.
Assai, to augment the quickness, or slowness, as *Allegro Assai*, very brisk—or *Largo Assai*, very slow.
Bene placito, at pleasure.
Bit, twice—play those bars twice, over which this term is placed.
Brillante, in a brilliant style.
Brio, spirit—as *con brio*, with spirit.
Canzonetta, a sort of common Air.
Capriccio, an extemporary air, where the fancy is indulged without restraint.
Chasse, a piece of music in the hunting style, to imitate a chase, always written *La Chasse*.
Col, with—as *Col Viol*, with the viol.
Con, with—as *Con Viol*, with the violin.
Con Dolce, with sweetness, *con spirito*, with spirit.
Crescendo, increasing the sound.
Da Capo, or D. C. close with the first part.
Del Segno, from the sign.
Diminuendo, or Dim. diminish the sound.
Di Molto, very—as *Allegro di molto* very fast, *Largo di molto* very slow, &c.
Dolce, tenderly.
Duetto, Duett or Duo, a piece of music of two parts.
E, and, as *Violino e flauto*, violin and flute.
Echo, imitation of a natural echo, sometimes used instead of *Piano*.
Espressione, with expression.
Fagotto, a Bassoon.
Finale, the last movement of a musical piece.
Flauto Traverso, a German Flute.
F, for, or Forte, loud.
F, or Fortissimo, as loud as possible.
Foro, with fury.
Foro, or Gavotte, a dance, or air of two times, sometimes it is played tenderly.
Foro, exact.
Foro, slow time.

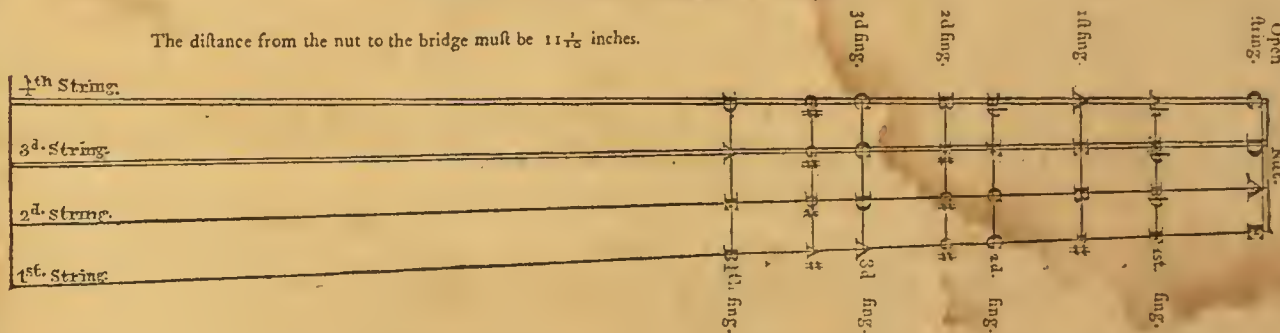
Grazioso, in a graceful, pleasing style.
Gusto, taste, as *con gusto*, with taste.
Gustoso, with much taste.
Harmony, the combination of two, or more different sounds.
Interval, the distance between sounds, as tone, semitone, &c.
Jigg, a sort of quick dance, in compound common, or triple time.
Largo, very slow.
Larghetto, not so slow as *Largo*.
Legato, a style of playing, in opposition to staccato, not taking the finger off from any note, till the next is struck.
Lentement, rather slow and soft.
Lento, very slow.
Legature for Tre, thus,  the first note of which must be struck and the sound continued the time of the second.
Ma, but—as *ma non troppo*, but not too fast.
Masloso, Mestoso, Mestoso, } majestic, in a bold style.
Mancando, decreasing in sound.
March, a Military Air.
Meno, less—as *men for*, less loud—*men pia*, less soft.
Men Allegro, not so quick as *Allegro*.
M F, or Mezzo Forte, softer than *forte*.
M P, or Mezzo Piu, very soft.
Moderato, Moderately.
Molto, very—*lee di molto*.
Minuet, or Minuetto, a dance of a moderate movement, in triple time.
Movement, the character of a piece of music.
Non, non—as *non troppo* not too much.
Obligato, denotes that voice or instrument, which cannot be left out from the composition, without affecting the melody or harmony, which distinguishes it from any other of the *Ripieno* parts. See *Ripieno*.
Ordinario, usual—*astempo ordinario*, in the usual time.
Pastorale, in a pastoral style.
P, Piu, or Piano, soft.
Pianissimo, very soft.
Pia, more.
Pizzicato, to pinch the strings of the violin with the finger instead of using the bow.
Poco, little—as *poco pia* a little more.
Pomposo, in a grand style.
Presto, quick.
Prestissimo, very quick.
Primo, the first, or leading part.
Quartetti, Quartetto, } music for four instruments.
Quintette, Quinte, } music for five instruments.
Quintetto, Quintetto, }

Ripieno, in opposition to *obligato*, signifies that the part is not principal.
Rondeau, } a piece of music, in which the first part is repeated once, or oftner in the course of the movement, and with which it closes.
Rondo, }
Score, three, or more parts of music, connected by a brace.
Secundo, the second, or accompanying part.
Semitone, a half tone.
Semplice, with simplicity.
Scherzando, in a playful manner.
Segue, } to repeat the same passage and mark.
Siegue, } ed thus | or ||.
Sarabande, a Spanish Air, a dance of triple time, rather slow.
Senza, without.
Sempre, always.
Sesteto, music for six instruments.
Zforzando, } particular note, so marked.
Zforzato, }
Sicilliana, } a pastime, in compound.
Sicilliano, } common.
Sinfonia, a piece of music for a whole band.
Smorzando, } smothering away the sound.
Smorzato, }
Solo, music for a single instrument, accompanied only with the bass.
Spiccato, to play every note distinctly.
Spirito, with spirit.
Spiritoso, with much spirit.
Staccato, } The reverse of Legato. Sharply.
Staccato, } accented.
Tacet, be silent—as *flauto tacet* without the flute.
Tardo, slowly.
Tempo, time with respect to measure and bars.
Tone, the interval of two semitones.
Trio, } music for three instruments.
Terzetto, }
Tromba, Trumpet.
Tutti, when all join after a solo &c.
Tympani, Kettle Drums.
Unison, the same sound; used sometimes to show that the parts are in octaves.
Variatione, } Variations on any air, keeping always
Variationi, } the same fundamental bass.
Velocet, quick.
Vigoreoso, with energy.
Vio, Violino, Violin.
Viola, Tenor Violin.
Violoncello, the Bass Viol.
Violone, the double bass.
Vivace, with life and spirit.
Volti, turn over.
Volti subito, turn over quickly.
N. B. The preceding terms are frequently abbreviated as *All* for *Allegro*, *Cres* for *Crescendo*, &c.

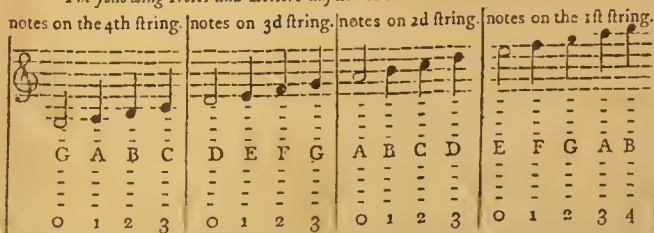
INSTRUCTIONS FOR THE VIOLIN.

The bow must be held between the thumb and fingers of the right hand, just above its nut, the hair being turned inward against the outside of the thumb, and the fingers placed at a little distance from each other upon the wood, so as to command the whole length of the bow.

The distance from the nut to the bridge must be $11\frac{1}{16}$ inches.



The following Notes and Letters answer to the Letters on the above Scale.



The cypher signifies that the strings must be played open. The figures 1, 2, 3, 4 signify the 1st, 2d, 3d and 4th fingers, placed the same distance from each other as marked in the Scale.

Scale for Tuning the Strings.



RULE, 1st. Screw up the second string A to the *same pitch* with A on the Flute, or Clarionett.

2d. Then tune D the third string, five notes *below* A, the second string.

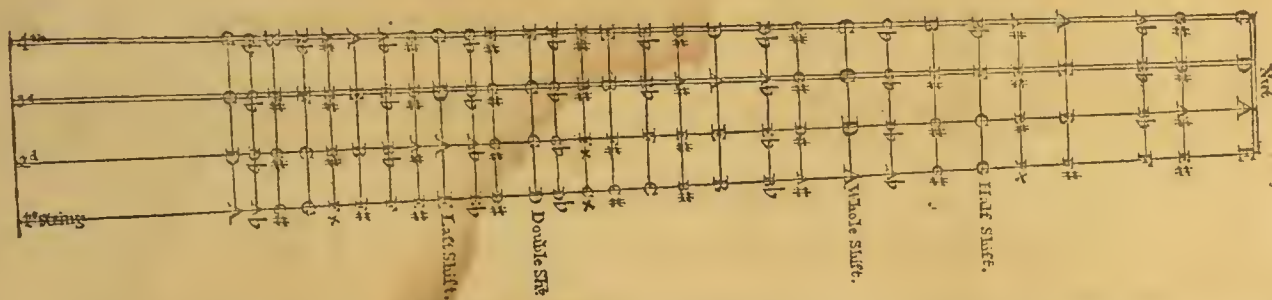
3d. Type G, the fourth string, five notes *below* D, the third string.

4th. Tune E, the first string, five notes *above* A the second string.

Endeavour to fix the letters and the figures in the mind, as they answer to the letters, as they stand upon the scale.

Q

Scale of Flats, Sharps, and Shifts.



The 1st, or half shift is on the 5th line, or G. The 2d, or whole shift is on the 8th, line or A. The double shift is on the 17th line, on D. The last shift is on the 20th line, or E.—In shifting, place the *first* finger on the line, or letter, at which the shift is marked, and then move the hand accordingly. Observe, that A* and Bb, D* and Eb, and G* and Ab are not stopped with the same finger.

The image displays four musical diagrams illustrating different string shift techniques on a four-string instrument, likely a guitar. Each diagram is presented on a single staff with a treble clef and a key signature of one flat (Bb). The strings are labeled from 4th to 1st (highest to lowest pitch).

- HALF SHIFT:** This diagram shows a sequence of four measures. The 4th string plays a descending scale (Bb, A, G, F). The 3rd string plays a descending scale (E, D, C, Bb). The 2nd string plays a descending scale (A, G, F, E). The 1st string plays a descending scale (D, C, B, A). The shifts are indicated by the change in string number between measures.
- WHOLE SHIFT:** This diagram shows a sequence of four measures. The 4th string plays a descending scale (Bb, A, G, F). The 3rd string plays a descending scale (E, D, C, Bb). The 2nd string plays a descending scale (A, G, F, E). The 1st string plays a descending scale (D, C, B, A). The shifts are indicated by the change in string number between measures.
- DOUBLE SHIFT:** This diagram shows a sequence of four measures. The 4th string plays a descending scale (Bb, A, G, F). The 3rd string plays a descending scale (E, D, C, Bb). The 2nd string plays a descending scale (A, G, F, E). The 1st string plays a descending scale (D, C, B, A). The shifts are indicated by the change in string number between measures.
- LAST SHIFT:** This diagram shows a sequence of four measures. The 4th string plays a descending scale (Bb, A, G, F). The 3rd string plays a descending scale (E, D, C, Bb). The 2nd string plays a descending scale (A, G, F, E). The 1st string plays a descending scale (D, C, B, A). The shifts are indicated by the change in string number between measures.

When the same tone may be produced in different methods, and on different strings, observation and practice must determine which to take. The method of using the fourth finger, instead of an open string, will be often found convenient, and sometimes preferable for its softness in accompanying a voice, and in *piano* passages, when the open string would sound harsh. In double stopped lessons it is absolutely necessary.

Of Bowing.

In playing quick notes, the motion should proceed from the joints of the *wrist* and *elbow* only, but in playing long notes, where the bow is drawn from one end to the other, the joint of the shoulder may be employed a little.

The bow must be pressed upon the strings with the fore finger, and not with the weight of the hand.

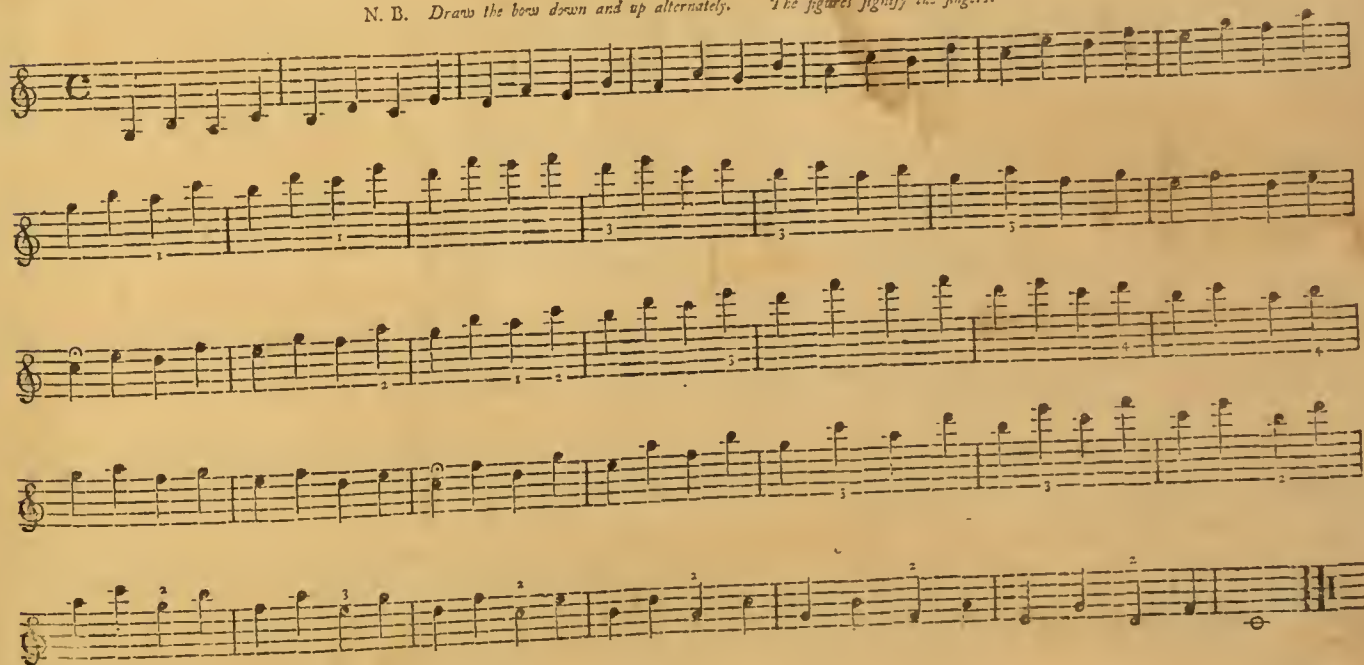
The best performers are least sparing of the bow, making use of the whole of it.

One of the chief beauties of the violin consists in swelling and diminishing the sound, which is effected by the pressure of the bow upon the string with the fore finger, more or less. This should be generally practised upon long, or holding notes, that is, they should begin soft and gradually increase to the middle, then as gradually diminish to the end.

Particular care must be taken to draw the bow smoothly from one end to the other, without interruption, this being of considerable importance to the fineness of the tone.

Lesson of Intervals for the Bow.

N. B. Draw the bow down and up alternately. The figures signify the fingers.



The figures represent the fingers of each hand. The lowest row of dots and cyphers signify the key.

Observe that, as C has two columns of dots and cyphers, either may be used, as you may chuse.

7
Blow rather strong upon the high notes, placing your lips closer, and moving your tongue nearer to the lips.

All the notes above C are said to be in Alt, and all from C in Alt, are called double, as double D, double E, &c. You need not attempt blowing higher than double D* at present.

Scale of Flats and Sharps.

	D* or Eb	F* or Gb	G* or Ab	A* or Bb	C* or Db	D* or Eb	F* or Gb	G* or Ab	A* or Bb	C* or Db	D* or Eb	F* or Gb	G* or Ab
1	•	•	•	•	□ or □	•	•	•	□ or □	□ or □	•	•	•
2	•	•	•	□	□ □	•	•	•	□ □	□ □	•	•	•
3	•	•	□	•	□ □	•	•	□	□ □	□ □	•	□	•
4	□	□	•	•	□ □	□	□	□	□ □	□ □	□	□	□

On the Flute D* and Eb are the same. So are F* and Gb and G* and Ab &c. — When the first scale is thoroughly understood, the following example should be practised.

Example of 8ths Rising and Falling.

The following scale, adapted to the key, or mode of D with two sharps, will be found easy for beginners. When other accidental sharps occur, they may be ascertained by the scale of flats and sharps.



Scale on the pitch of D with two sharps.

	D	E	F*	G	A	B	C*	D	E	F*	G	A	B	C*	D
1															
2															
3															
4															

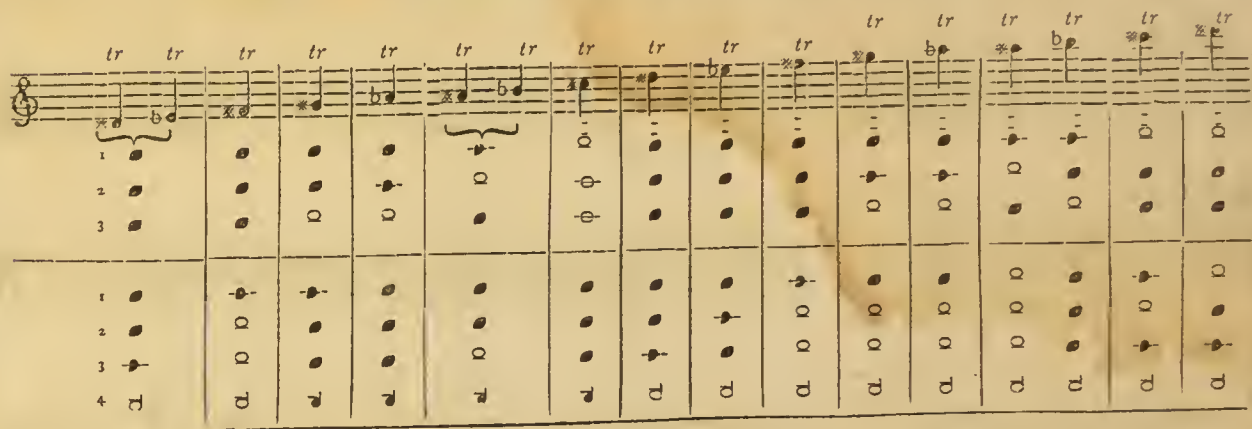
When you begin to learn a tune with one or two sharps, it will facilitate your progress if you place the above scale before you, and whatever notes occur you will here see the manner of placing the fingers, or rather what holes are to be stopped, and what ones to be left open.

Scale of Shakes for the Plain Notes.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D
1															
2															
3															
4															

N.B. This mark  signifies that the finger should be kept on the hole after the shake. And this  that it must be kept up.—Shakes must be made in the same breath.

Scale of Shakes for the Flats and Sharps.



To shake D sound E first, then shake your finger quick and even on the sixth hole, concluding with it on. All other notes, when shaken, are to have a single *Relief*, which is done by first sounding the note next above, and concluding with the note shook. See the Example.

Marked  Played  or thus 

To shake E where F is sharp, blow F[♯], and in the same breath, put down your finger on the fifth hole, shaking with the finger on the fourth hole, then touch the sixth hole, and conclude with the note shook, as in the foregoing example.

To shake E where F is natural, first blow F, and, in the same breath, raise the finger on the sixth hole, shaking with the finger on the fifth hole, concluding with it down.

F sharp must be shook with the third finger, keeping the fourth hole stooped, concluding with the third down.

G must be shaken with the finger on the third hole, concluding with it down.

Shake A with the finger on the second hole, concluding with it down.

Shake B with the finger on the first hole, concluding with it down.

To shake C, blow D, shaking with the finger on the fourth hole, concluding with it off.

To shake on C sharp, blow the middle D, shaking with the two fingers on the second and third holes together, concluding with them off.

E, F, G, A and B, in Alt, are shaken the same way as those below, only with a stronger breath.

C in Alt is seldom shaken, it having a bad effect.

Sharp C in Alt is to be shaken with the finger on the fourth hole, concluding with it down.

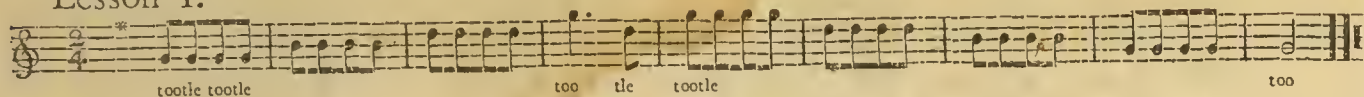
Of Double Tonguing.

This is performed by the action and re-action of the tongue against the roof of the mouth, repeating the word "tootle" as quick as you can to be distinct and equal. You may practise this with the top piece only of your flute, adding the other joints afterward.

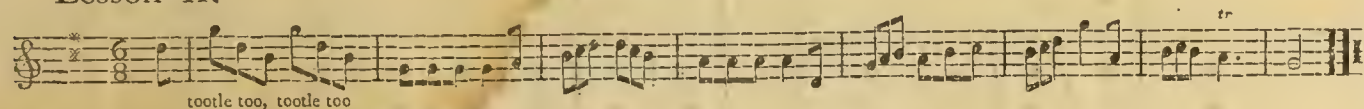
Be particularly careful, in the following lessons, that the tongue and fingers move together.

In the second lesson the word "too" is added to "tootle", because the notes run in threes.

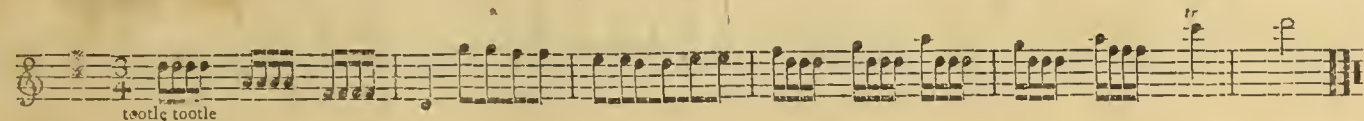
Lesson I.



Lesson II.



Lesson III.



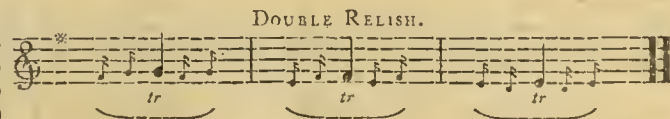
Graces, as applied to the Flute.

1. The Swell < is the increasing sound from soft to loud gradually.
2. The Diminish > is directly the reverse, and is the decreasing sound from loud to soft.
3. The Swell and Diminish united < > beginning soft and encreasing the sound to the middle, and then decreasing to the close. It is frequently used on long notes.
4. The Slur — implies that the passages must be played in one breath, sliding smoothly from one note to another.

Example of a Single and Double Relish.



DOUBLE RELISH.



5. A Beat, marked thus ~ , a Turn, marked thus ~ or ~ a Shake marked thus, tr , a turned shake tr , and a double shake.

6. The Port de Voix is a tipping with the tongue, anticipated by one note below, or one note above that, on which it is made, and blown, or held almost as long as the note to which it belongs.

Port de Voix.



INSTRUCTIONS FOR THE CLARIONETT.

THE Clarionett must be held near the centre of the body, the bell part inclining downward, with the left hand uppermost.

Left hand { The Thumb of the left hand is for the key next the mouth and first open hole underneath.
The 1st finger is for the 2d or upper key and the 2d open hole.
2d finger for the 3d open hole.
3d finger for the 4th open hole.
4th finger for the two longest, or lowest keys.

Right hand { 1st finger for the 5th open hole.
2d finger for the 6th open hole.
3d finger for the 7th open hole.
4th finger for the 8th or lowest open hole, and the shortest key at the bottom.
The thumb, 1st and 4th finger of the left hand manages 6 holes.
The 4th finger of the right hand manages 2 holes.
Blow the Chalumeau notes moderately strong. But the Clarionett notes must be blown a little stronger, pinching the reed a little with the lips. The reed should not be touched with the teeth.

Plain Scale for the Clarionett.

A different way of playing these Letters.

The chart displays the Plain Scale for the Clarionett, organized into two main sections: Left Hand and Right Hand. Each section contains 24 columns of notes, corresponding to the letters A through G. The notes are arranged in a grid, with the Left Hand notes on the left and the Right Hand notes on the right. The notes are labeled with letters A through G, and some have black dots indicating they must be stopped. The chart shows the progression of notes for each hand across the scale.

The Notes from G the lowest note to A the second space are called Chalumeau.
The Notes from F, the third line are called Clarionett.

N.B. The black dots signify those notes which must be stopped; the opposite, those, which are to be left open.

Scale of the Flatted and Sharped Letters.

Another way of playing these notes.

Note	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*
Staff 1	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*
Staff 2	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*
Staff 3	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*
Staff 4	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*
Staff 5	Bb	C*	Eb	F*	G*	Bb	C*	Eb	F*	G*	Bb	C*

N. B. An accidental sharp, flat, or natural, influence the letter, on which they are placed, no farther than the bar in which they are inclosed.

INSTRUCTIONS FOR THE BASS VIOL.

THE most convenient position for playing the Bass Viol is to rest its body on the calves of the legs.—The distance from the Nut to the Bridge should be 26 $\frac{1}{2}$ inches.

First Scale for the Finger Board.

1st String: B, C, D, E, F, G, A

2nd String: B, C, D, E, F, G, A

3rd String: B, C, D, E, F, G, A

4th String: B, C, D, E, F, G, A

Fingerings: 1st Finger B, 2nd Finger C, 3rd Finger D, 4th Finger E, 1st Finger F, 2nd Finger G, 3rd Finger A

At first pay no attention to the letters, which are sharped and flatted. Learn only the places of the *large* letters as they stand upon the strings.

The four letters A, D, G and C, at the nut, are called open notes, as each string, when put in motion by the bow, produces its respective tone, without placing any of the fingers upon them.

The other letters are called *stop* notes because they require the assistance of the fingers, for producing any of their particular tones.

Observe the distance between the letters strictly, and whether they be whole Tones or Semitones.

By committing the following Table to Memory, you will more readily learn to stop in tune.

T A B L E.

From C to D	is a Whole Tone.
From D to E	— a Whole Tone.
From E to F	— a Semitone.
From F to G	— a Whole Tone.
From G to A	— a Whole Tone.
From A to B	— a Whole Tone.
From B to C	— a Semitone.

When you have learnt the places of the several letters upon the strings, endeavour to learn how to tune the strings as in the following Scale.

Scale for Tuning the Bass Viol.

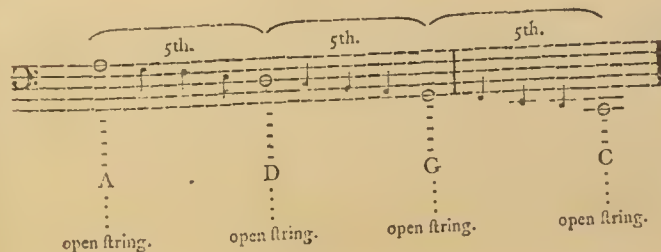
RULE. The strings must be tuned the distance of a fifth from each other. Then 1st. Tune A, the *first* string, in unison with any given pitch, as A from a flute.

2^d. Tune D, the *second* string, a 5th below A, the second string.

3^d. Tune G, the *third* string, a 5th below D, the second string.

4th. Tune C, the *fourth* string a 5th below G, the third string.

EXAMPLE BY 5ths.



The strings may be also tuned by the voice, for which the intermediate small notes are inserted.

If the 5ths between the strings be perfect—

Then A, the first finger, third string, will be an 8th above D second string:

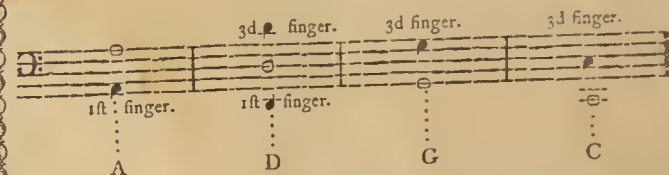
And D, the third finger, first string, will be an 8th below D second string:

and D, first finger, fourth string, will be an 8th above G third string,

Also, G, the third finger, second string, will be an 8th above C fourth string.

And C, the third finger, third string, will be an 8th above C fourth string.

EXAMPLE BY 8ths.



When you have learnt to tune the strings, you will then learn the letters in the following scale, and practise them rising and falling.

The white notes signify the open strings. The black notes the stop letters.

This mark X between the notes shows the places of the semitones.

Scale of Notes.



The Cypher signifies open strings.
Figure 1 — first finger.
2 — second finger.
3 — third finger.
4 — fourth finger.

Scale of Flats and Sharps.

Fourth String. Third String. Second String. First String.

C^{*}or D^b D^{*}or E^b F^{*}or G^b G^{*}or A^b A^{*}or B^b C^{*}or D^b D^{*}or E^b F^{*}or G^b G^{*}or A^b A^{*}or B^b C^{*}or D^b D^{*}or E^b

1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Of Bowing.

THERE are various methods of using the bow; of the principal there are four.

1st. *Bowing*, which is drawing the bow backward and forward for every note.

2d. *Slurring*, which is drawing the bow but once for two, or any number of notes.

3d. *Feathering*, which is done like the slur, only it must be taken off the string after striking the note.

4th. *Springing*, which must be learnt from example.

The bow must be held with the thumb and first finger, and supported by the other fingers near the end. It should be drawn upon the strings parallel with the bridge about an inch and a half from it.

An Example of Shifting the Hand, which will add to the facility of playing different passages.

An Octave on the 4th String. An Octave on the 3d String. An Octave on the 2d String. An Octave on the 1st String.

0 1 2 3 1 2 3 4 0 1 2 3 1 2 3 4 0 1 2 3 1 2 3 4 0 1 2 3 1 2 3 4

The octaves on the other strings are formed the same way.

INSTRUCTIONS FOR THE HAUTOBOY.

HOLD your Instrument afloat, and fix the reed between your lips about half way from the extremity of the scraped part, forcing in with your reed as it were the under part of your upper lip, which will give you a greater power over your instrument, and prevent its tiring you.

Blow strong with all the holes stopt, and you will sound C, the lowest note of the instrument. Then raise the fourth finger of the right hand, which must be the

lowest, and you will sound D; when you have come to D on the fourth line, pinch the reed with your lips for the rest of the notes.

The third finger of the left hand generally covers two holes, but it is sometimes slipped on one side, see the Scale of Flats and Sharps.

The black dots signify the holes, which are to be stopt, the white ones those, which must be left open.

You will observe that some letters will admit of two ways of blowing; you will find by practice, which will be the easiest and best.

Plain Scale.

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G
Left Hand.																			
1st finger	•																		
2d finger		•																	
3d finger			•																
Right Hand.																			
1st finger																			
2d finger																			
3d finger																			
Short Key.	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭	♭
Long Key.	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮	♮

After the young practitioner has become master of the Plain Scale, he may proceed to the following Scale of Octaves Rising and Falling.



The preceding lesson is intended to perfect you in blowing in tune, which requires an attentive ear. In rising and falling these scales the beginner will be ready to think that the lower D sounds flat, and out of tune, which may be the case, unless the low notes are blown strong and full, and the middle A rather soft, which should be remembered, as A is the pitch of your instrument in concert.

Scale of Flats and Sharps.

Diagram illustrating the Scale of Flats and Sharps, showing notes and their corresponding fingerings (indicated by dots and squares) across multiple staves.

Notes and Fingerings (from left to right):

- D*orEb
- E*
- F*orGb
- G*orAb
- A*orBb
- B*
- C*orDb
- D*orEb
- E*
- F*orGb
- G*orAb (two ways)
- A*orBb (two ways)
- B*
- C*orDb
- D*orEb (two ways)
- E*
- F*orGb

On this Instrument F* must be played for E; and C must be played for B*.

Scale of Shakes.

Scale of Chromatic








tr tr

D Eb E F F# G A Bb B C C# D E F F# G G# A A# B B# C C# D E F F#

In trying the reeds for the Hautboy, make choice of that, which crows freely without a pfeffure of your lips. Before you fix the reed to the instrument, spit through it, and wet it a little, which will make it go easier than when dry.

The celebrated Mr. FISCHER introduced a method of softening and improving the tone of the instrument, by inserting some cotton, or wool in the bell, which however must not be put up higher than the air holes.

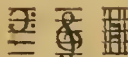
OF MUSICAL CHARACTERS, the Explanation of which ought to be committed to Memory.

		CHARACTERS.	EXPLANATION.
NAMES.			Five lines with their spaces whereon notes are written,
Staff.	-		
		 or 	Shows how many parts move together,
Brace	-		
			Are added when notes ascend, or descend from the staff,
Ledger lines			

EXAMPLES.

A handwritten musical score on aged, yellowed paper. The title "EXERCISES" is written in capital letters at the top center. The score consists of five staves. The first staff is a single line with a treble clef and contains a sequence of notes and rests. The second and third staves are grouped by a large left-facing curly bracket and contain a treble and bass clef respectively, with notes and rests. The fourth staff is a single line with a treble clef and contains notes and rests. The fifth staff is a single line with a treble clef and contains notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

Cliffs



Are used to designate the parts.

F Cliff



Is so called from being placed on the letter F, and is used in the bass only, on the fourth line.

G Cliff



Is thus denominated from its place upon G the second line, and is always used in the parts above the bass.

C Cliff



Is sometimes used in instrumental music; it has its place commonly on C, though it is removable to any other letter, in which case it removes the order of the other letters with it.

Sharp



Set before a note raises it a semitone.

Flat



Set before a note depresses it a semitone.

Natural



Restores a note, or letter to its original pitch.

Either a Flat or a Sharp set at the beginning of a Tune have influence through the Tune unless contradicted by a Natural.

Repeat



Shows what part of an air is to be played over again.

Hold, Pause, or Cadence



Is a mark of suspension, and shows that the time should be extended upon any note, over which it may be set.

Staccato Marks



Are either strokes or dots. The strokes should be performed distinctly, and dots smoothly.

Slur



Over or under two or more notes, on the same line or space, unites them into one continued sound.

Figure



Placed over, or under any three notes, implies that they must be performed in the time of the same kind, or three quavers to a crotchet.

Figure

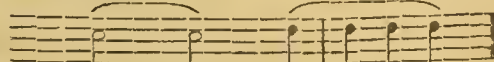
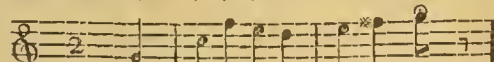
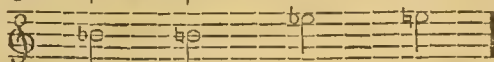
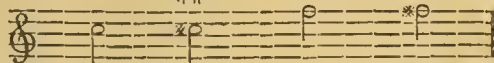
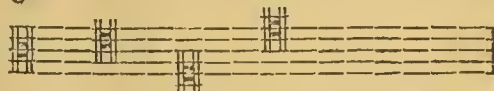
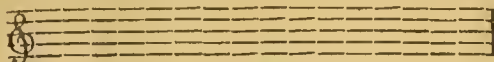


Placed over notes reduces them to the time of four.

Direct



Set at the end of a staff, shows the place of the first note in the next staff.



Appoggiaturas



Are small notes placed before other notes, and their time deducted from them. When these small notes descend to their principals, they are called *superior*; when they ascend *inferior*.

Single Bar



Is a perpendicular stroke drawn across the staff, which serves to divide the notes into equal proportions.

Double Bar

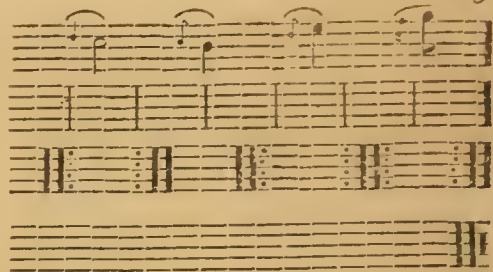


Serves to divide the first part of an air, from the second. They are often dotted on one or both sides, to signify a repeat. When dotted on one side, that part only is to be repeated; but when dotted on both sides, both parts, or strains must be played twice over.

Close



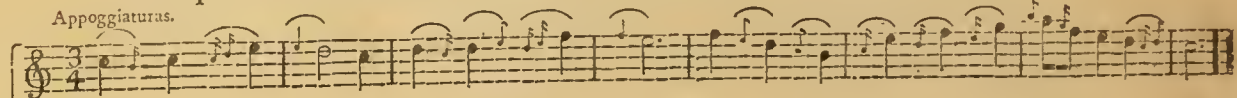
Signifies the conclusion of an air.



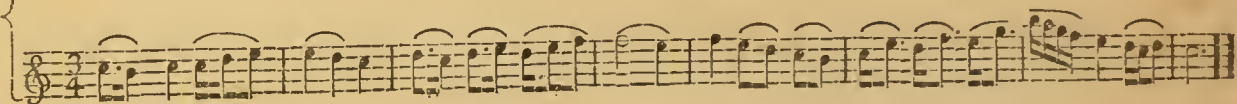
Example of Graces in General, as Marked and as Played.

Appoggiaturas.

Marked.

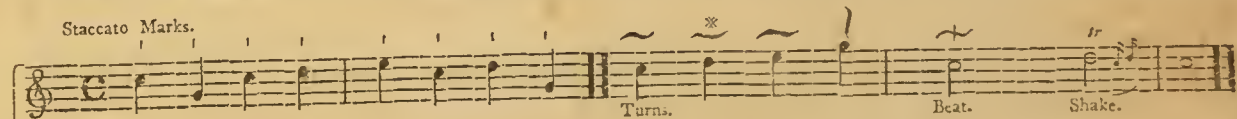


Played.



Staccato Marks.

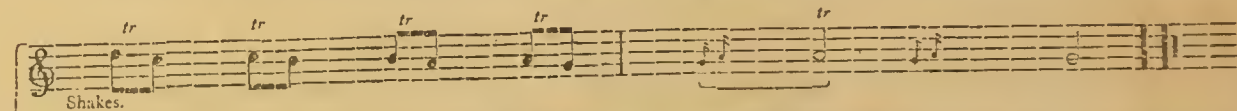
Marked.



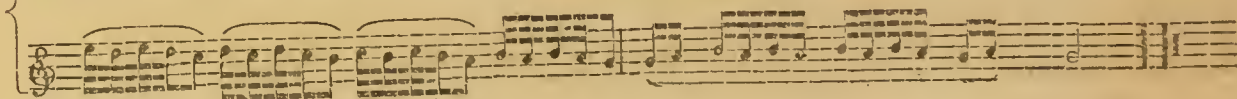
Played.



Marked.



Played.



OF NOTES AND THEIR PROPORTION.

THERE are six notes made use of in Music, viz : a Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Dimifemiquaver. Their proportion with respect to each other may be seen from the following

TABLE.

One Semibreve is equal to two Minims, -

One Minim — to two Crotchets, -

One Crotchet — to two Quavers, -

One Quaver — to two Semiquavers,

One Semiquaver — to two Dimifemiquavers,

Rests are notes of silence, and are of the same length as the notes, which they represent.

For instance. A Semibreve Rest is equal in time to a Semibreve.

A Minim Rest is equal to a Minim, -

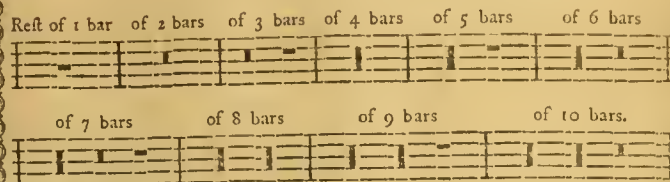
A Crotchet Rest is equal to a Crotchet -

A Quaver Rest is equal to a Quaver, -

A Semiquaver Rest is equal to a Semiquaver -

A Dimifemiquaver Rest is equal to a Dimifemiquaver,

RESTS OF DIFFERENT LENGTHS.



A point, or dot added to the right side of any note, makes it half as long again. For instance.

A pointed Semibreve is equal to three Minims,

A pointed Minim — to three Crotchets,

A pointed Crotchet — to three Quavers,

A pointed Quaver — to three Semiquavers,

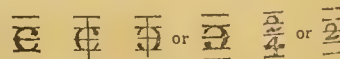
A pointed Semiquaver — to three Dimifemiquavers.

OF TIME.

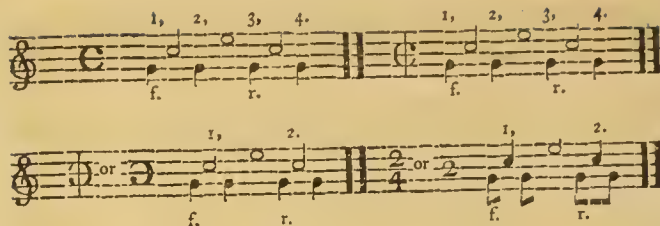
THERE are three divisions of time, viz : Common, Triple, and Compound.

COMMON TIME

Is known by the following marks, the first four contain either a semibreve, or its value in other notes in a bar ; the two last contain either a minim, or its value in other notes in a bar.





EXAMPLE OF COMMON TIME.



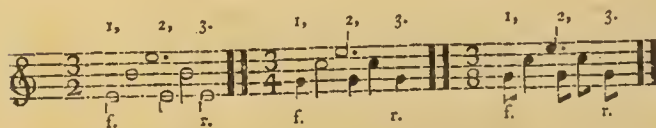
To beat the above marks of time, let the toe fall at the beginning and rise in the middle of each bar.

N. B. The figures signify the parts of the Bars, and the letter f. and r. the falling and rising of the toe.

TRIPLE TIME

Is known by these marks  and . The first contains either a pointed semibreve, a minim and a semibreve, or three minims in a bar; the second contains either a pointed minim, a minim and a crotchet, or three crotchets in a bar; the third contains either a pointed crotchet, a crotchet and a quaver, or three quavers in a bar.





EXAMPLE OF TRIPLE TIME.



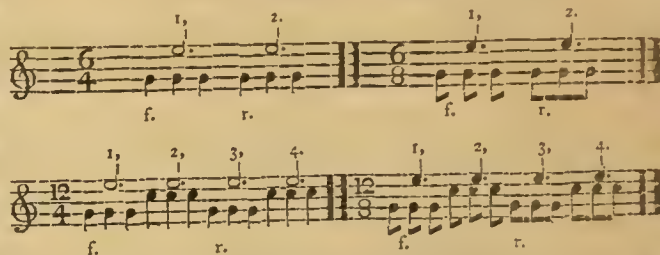
In Triple Time the toe must fall at the first note, and rise at the third; see the letters f and r.

Compound Time is of two kinds, viz: Compound Common, and Compound Triple.



COMPOUND COMMON TIME,

Is distinguished by these marks    and . The two first contain either two pointed minims, or six crotchets; and two pointed crotchets, or six quavers in a bar. The two last contain either four pointed minims and their value in crotchets, or four pointed crotchets and their value in quavers in a bar.

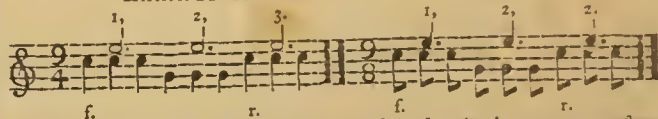
EXAMPLE OF COMPOUND COMMON TIME.



COMPOUND TRIPLE TIME

May be known by the succeeding marks  and . The first contains either three pointed minims, or their value in crotchets; the last contains three pointed crotchets, or their value in quavers, in each bar.

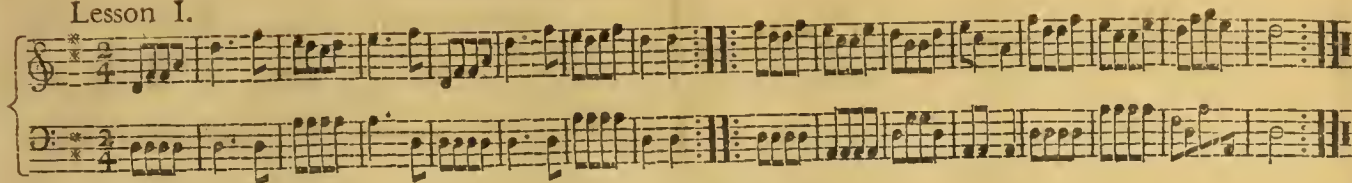
EXAMPLE OF COMPOUND TRIPLE TIME.



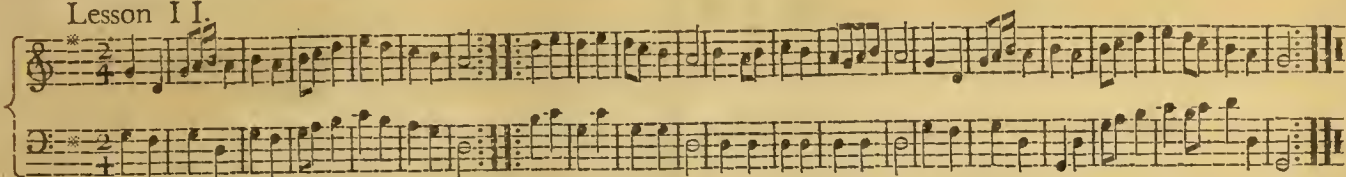
To keep Time with exactness, it is necessary for the learner to accustom himself to count the time; that is, to count three equal strokes in every bar of Triple Time; and either two or four in bars of Common Time.

INTRODUCTORY LESSONS.

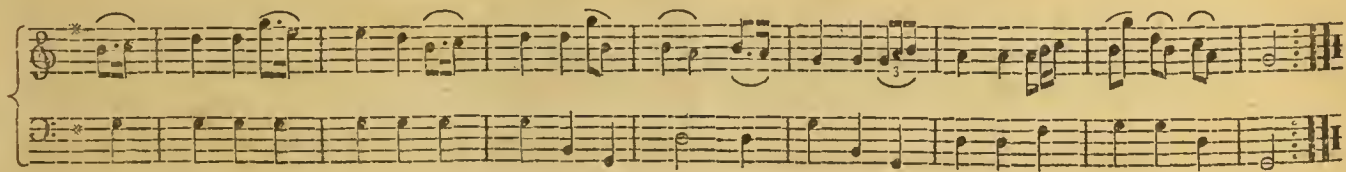
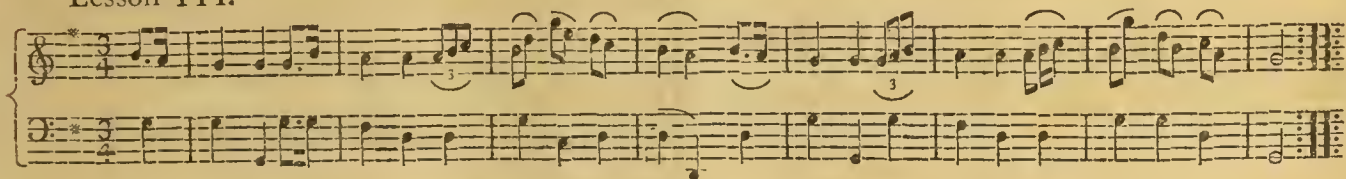
Lesson I.



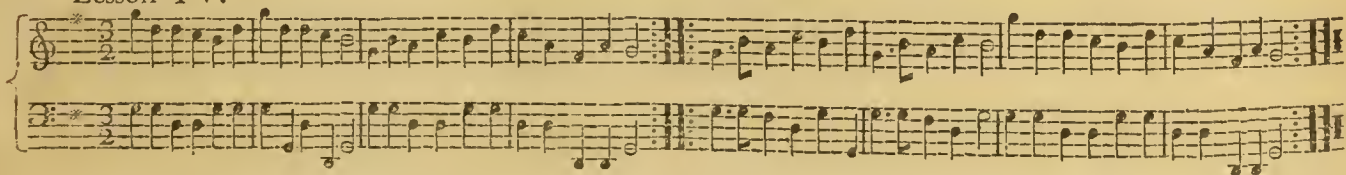
Lesson II.



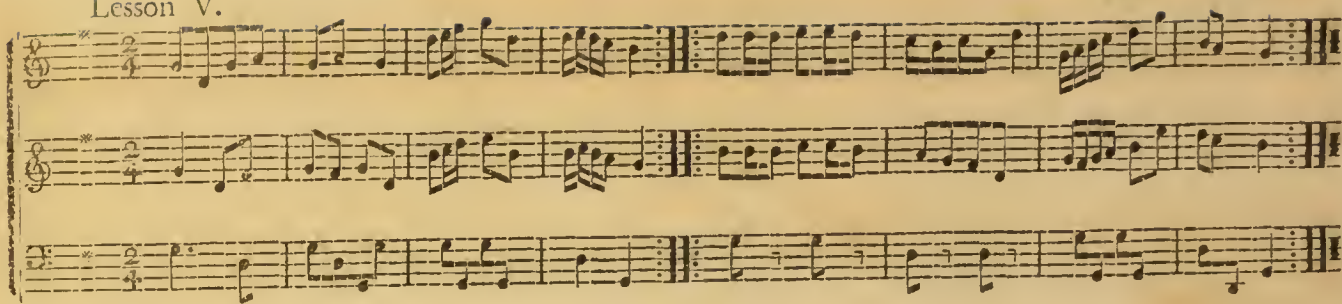
Lesson III.



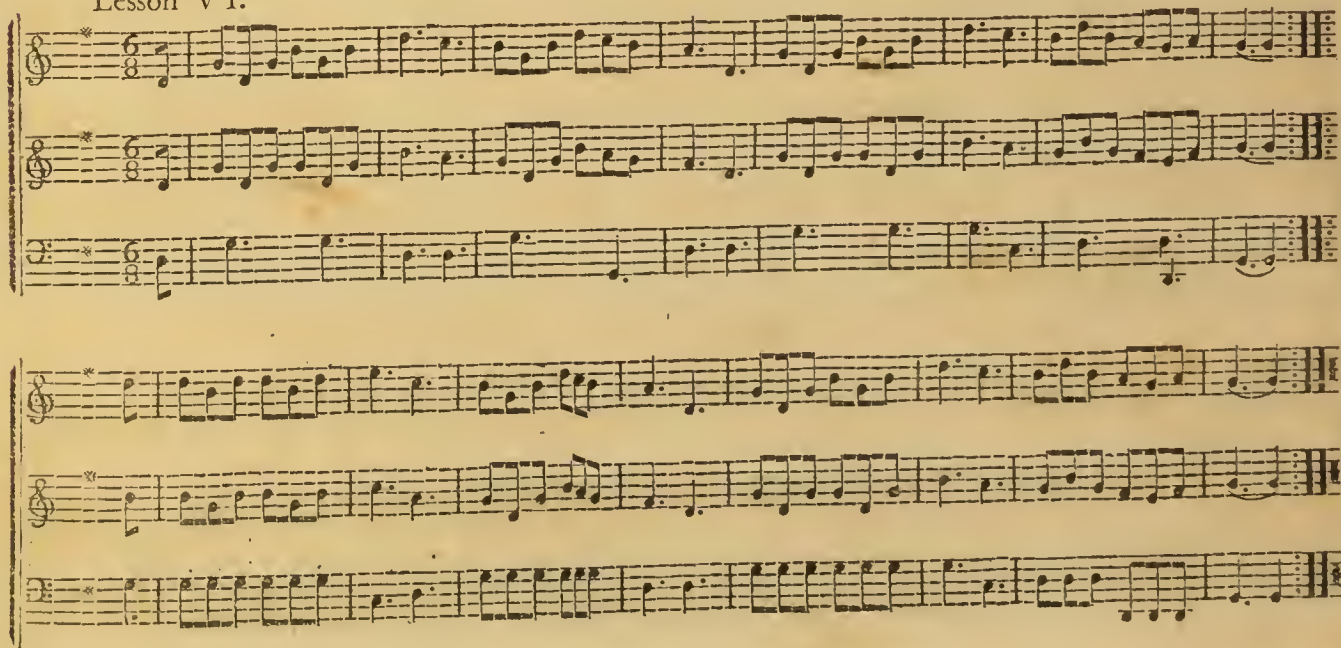
Lesson IV.



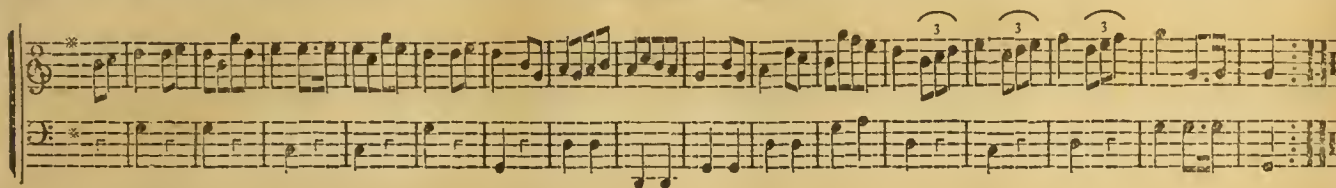
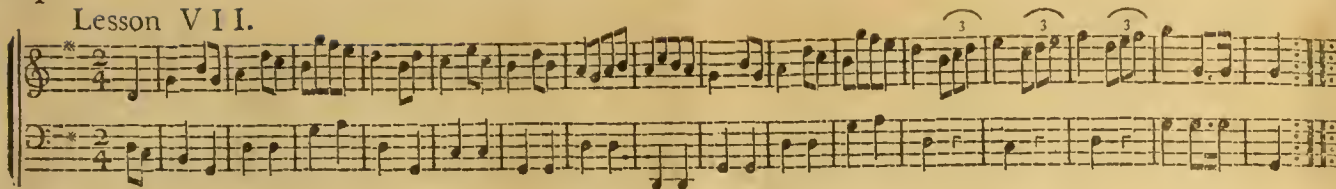
Lesson V.



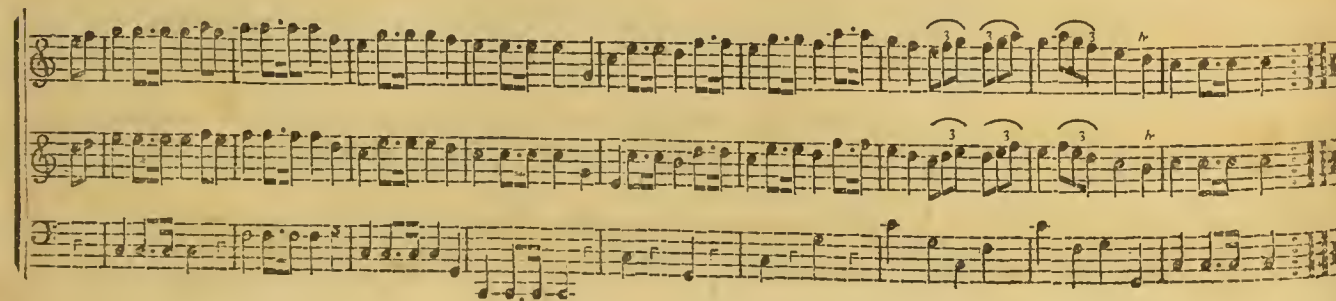
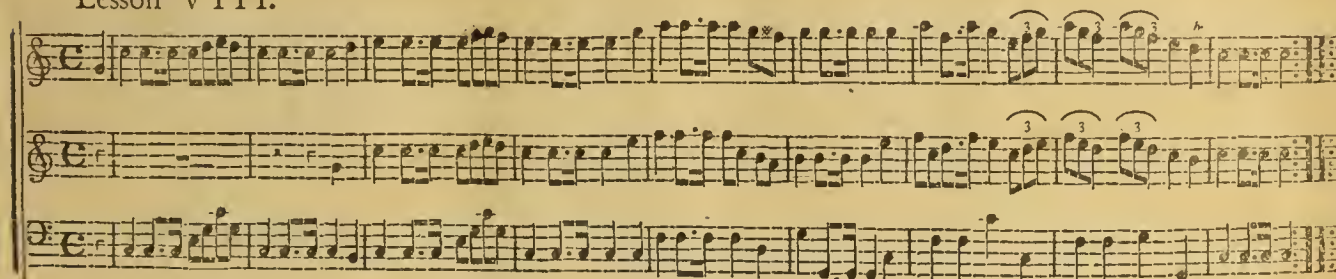
Lesson V I.



Lesson VII.



Lesson VIII.

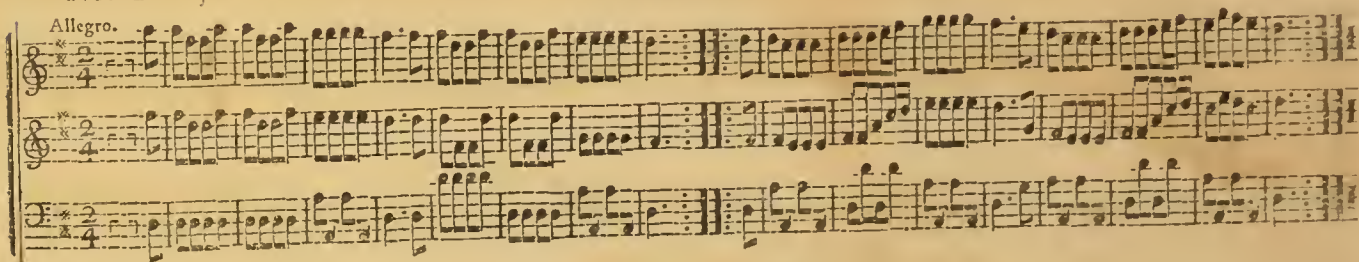


THE
INSTRUMENTAL ASSISTANT.

No. I.

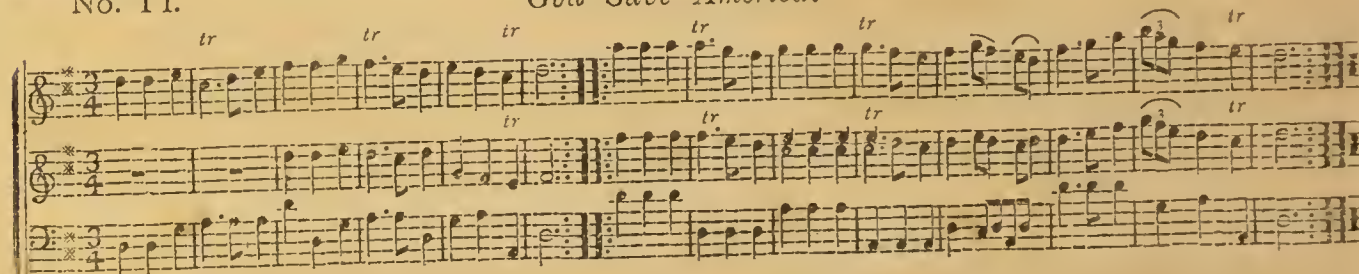
Serenade.

Allegro.



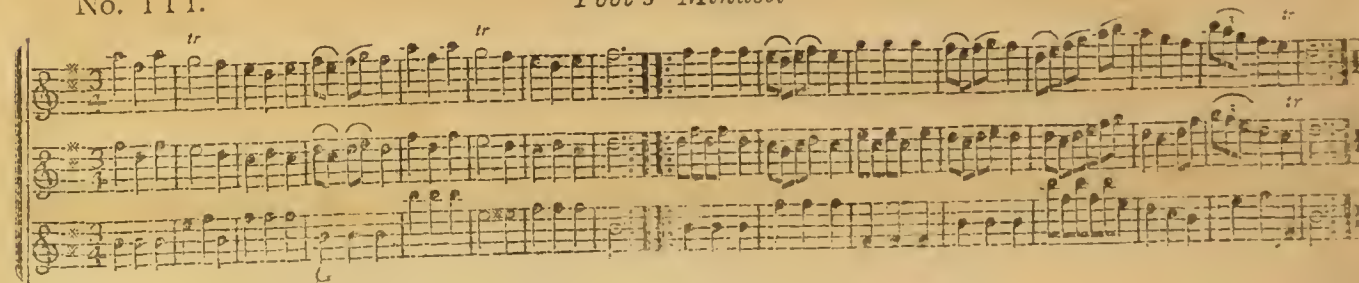
No. II.

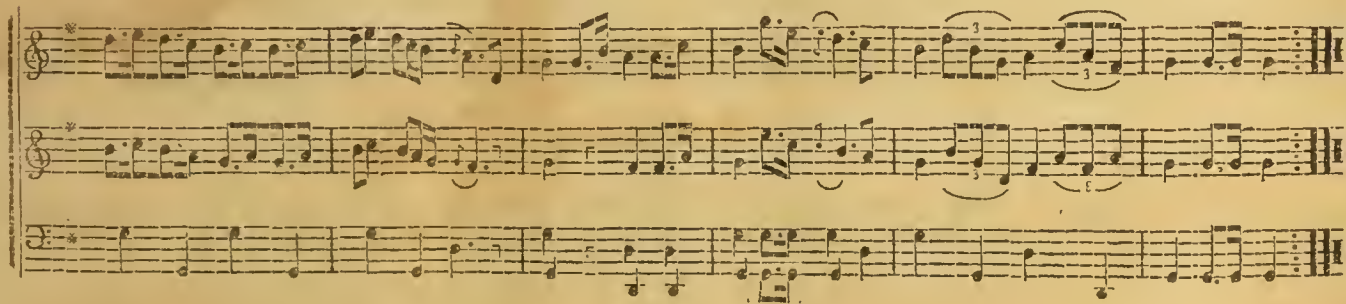
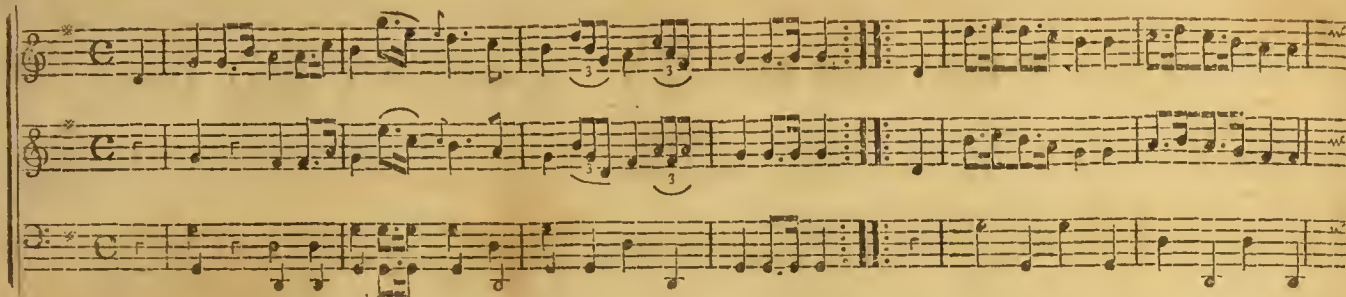
God Save America.



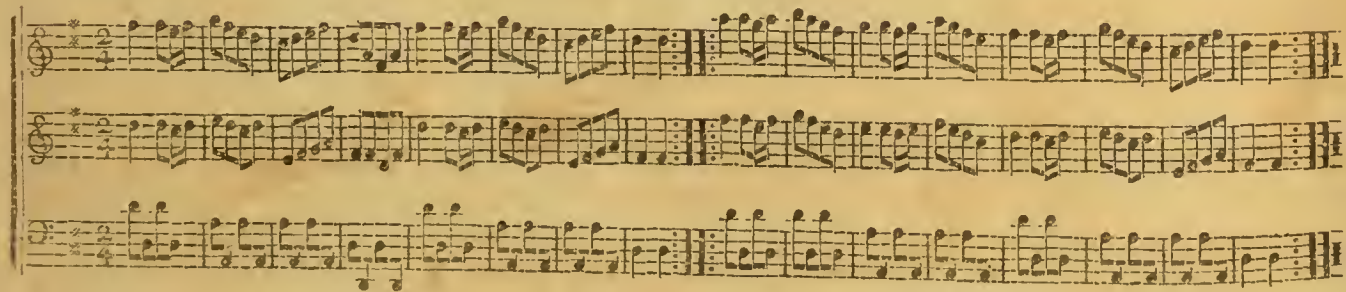
No. III.

Foot's Minuet.



Belleisle March.

No. V.

March to Boston.

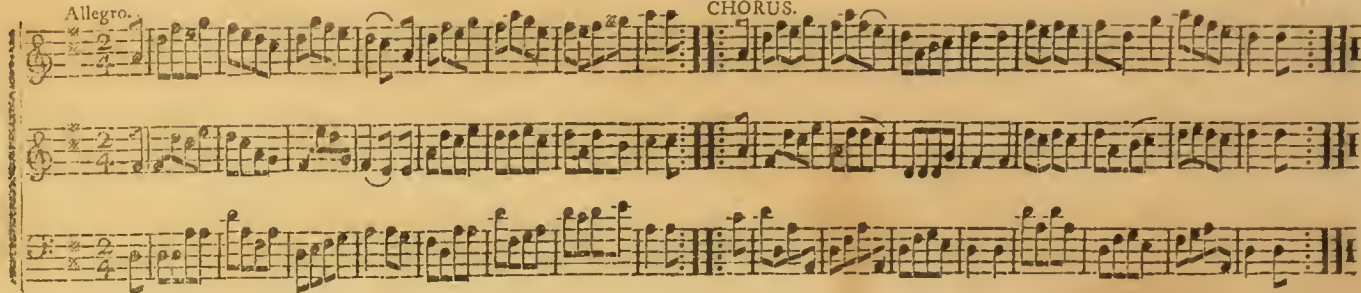
No. VI.

The Black Cockade.

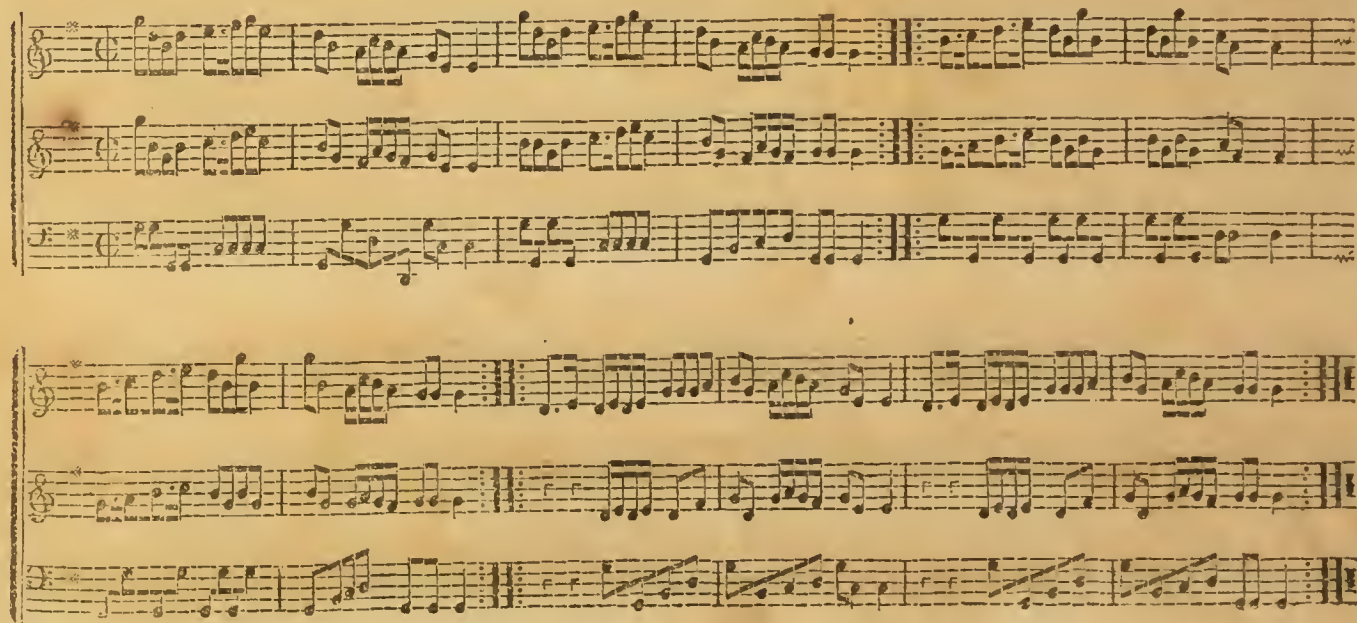
27

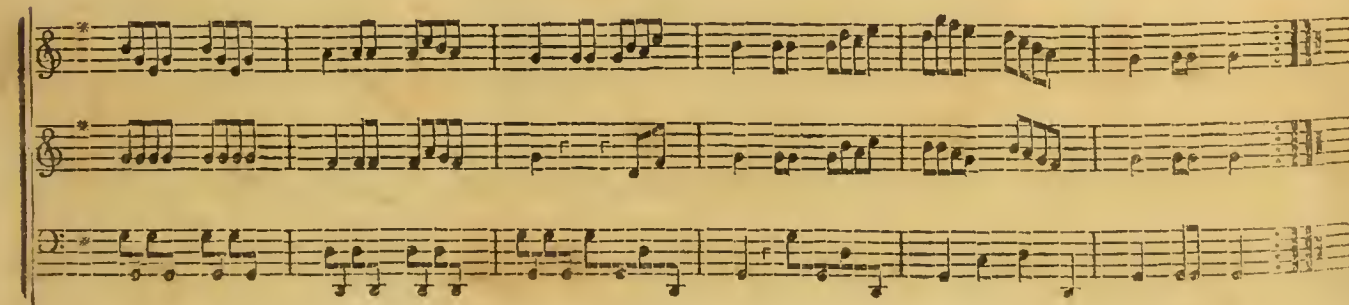
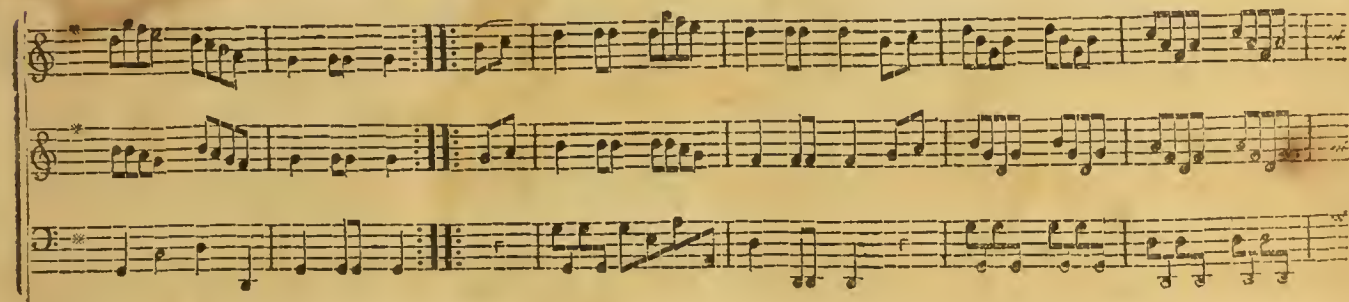
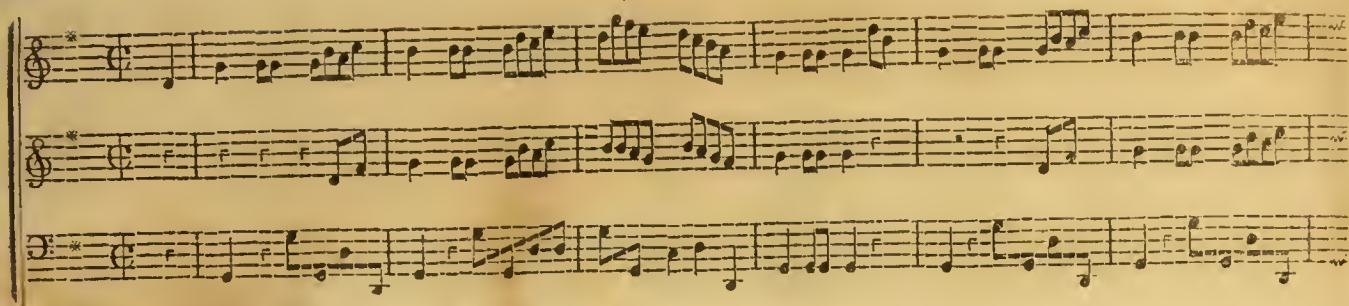
Allegro.

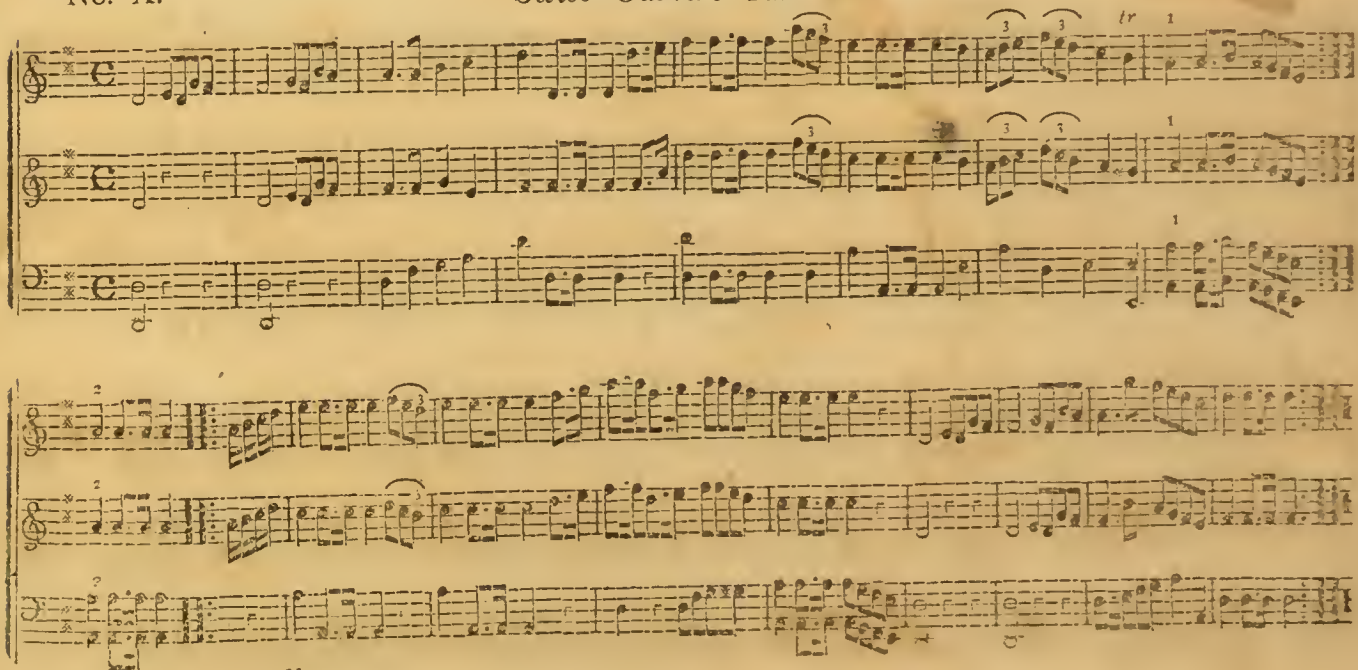
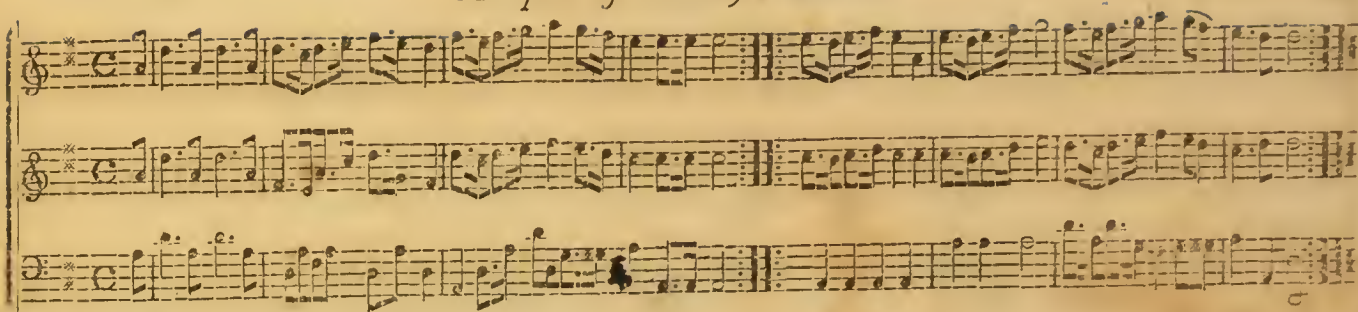
CHORUS.



No. VII.

Boston March.





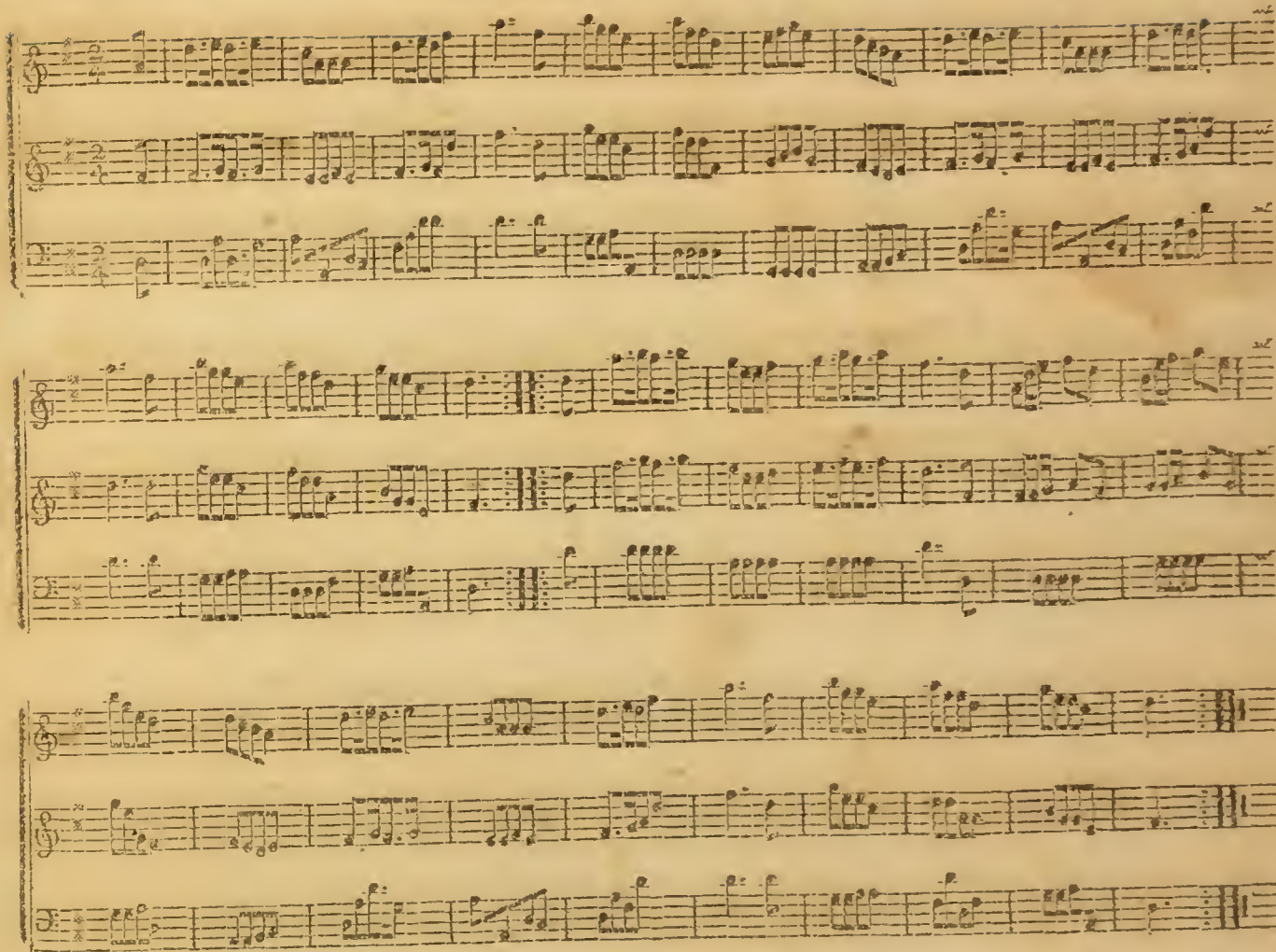
Durham March.

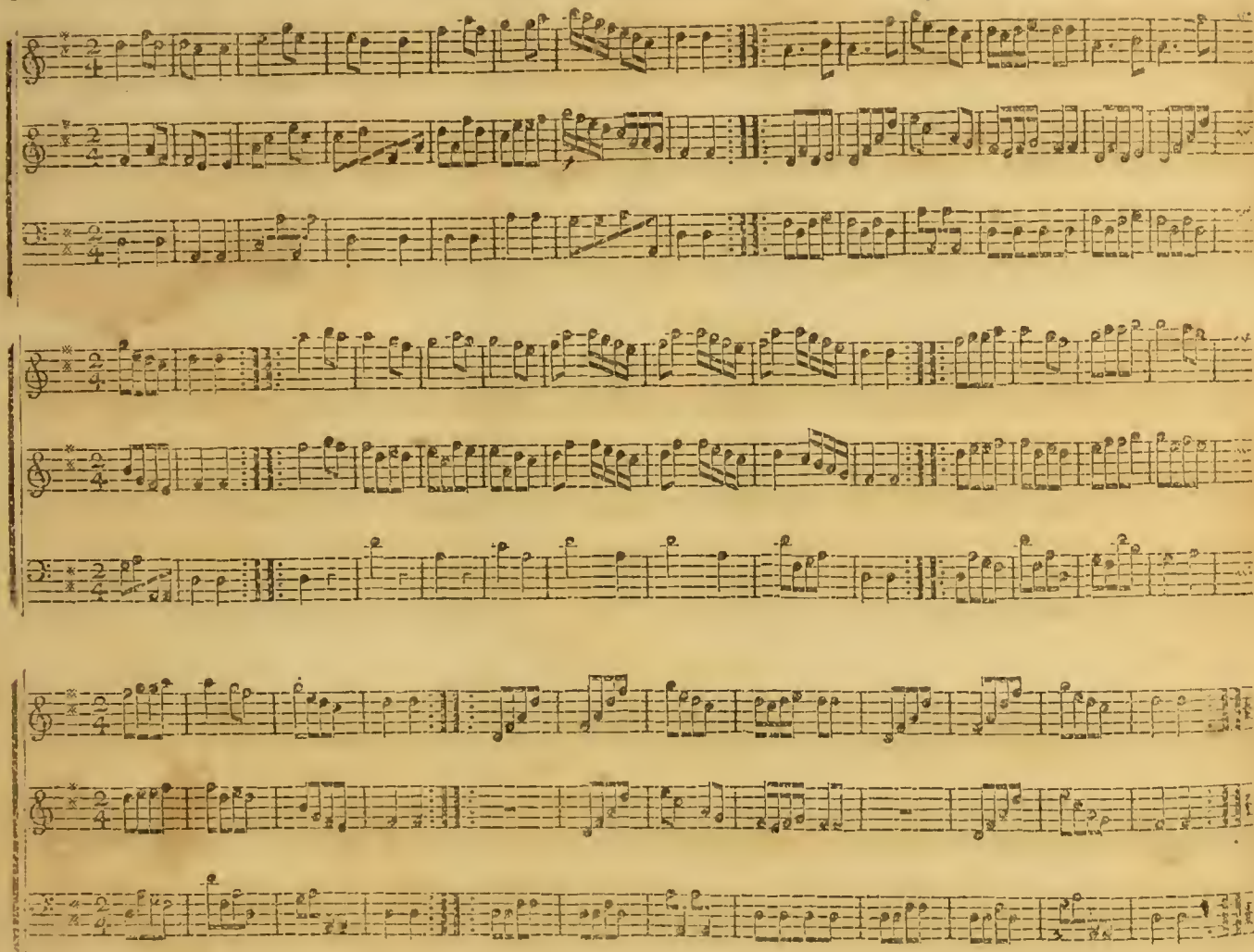
Three staves of music for *Durham March*. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked above the final note of the first staff.

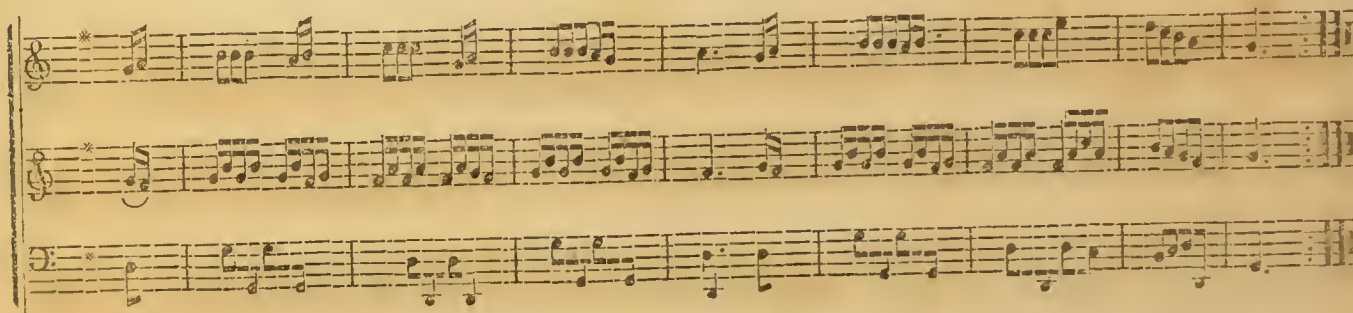
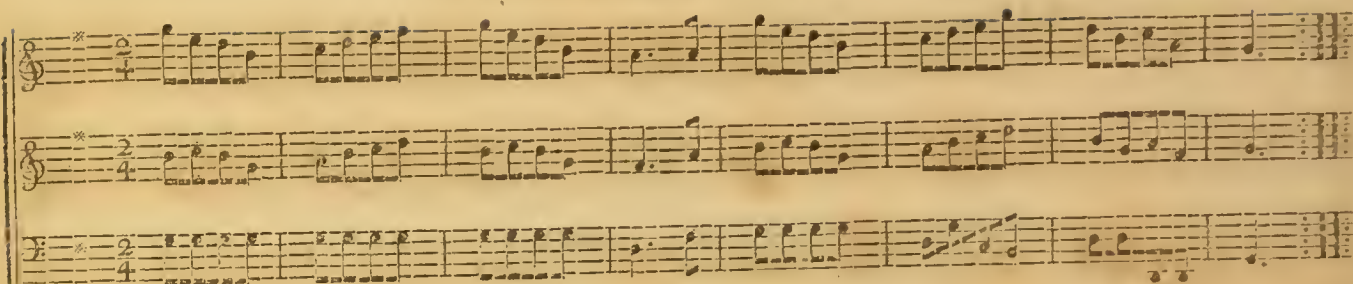
No. XII.

Quick March.

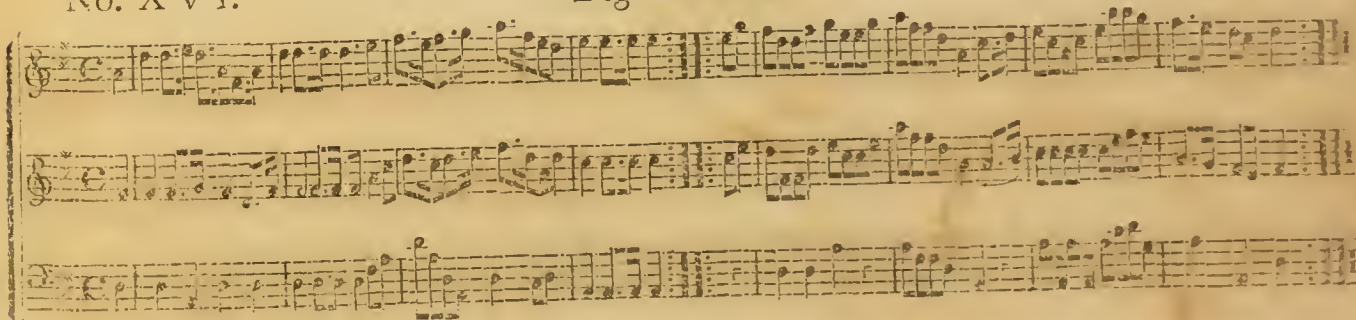
Three staves of music for *Quick March*. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

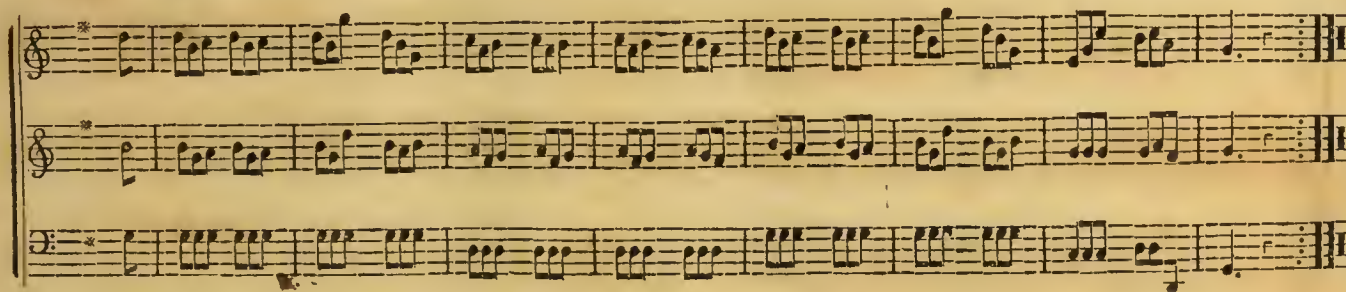
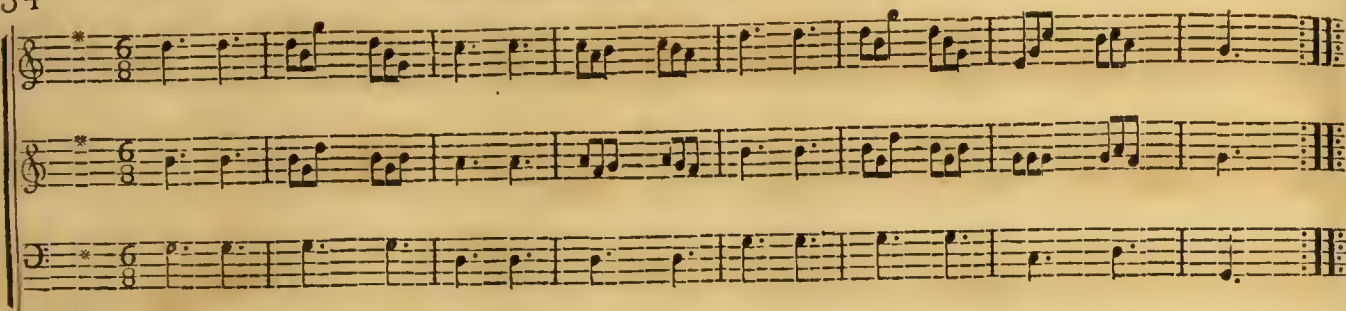


The Beauties of Fancy.



No. X V I.

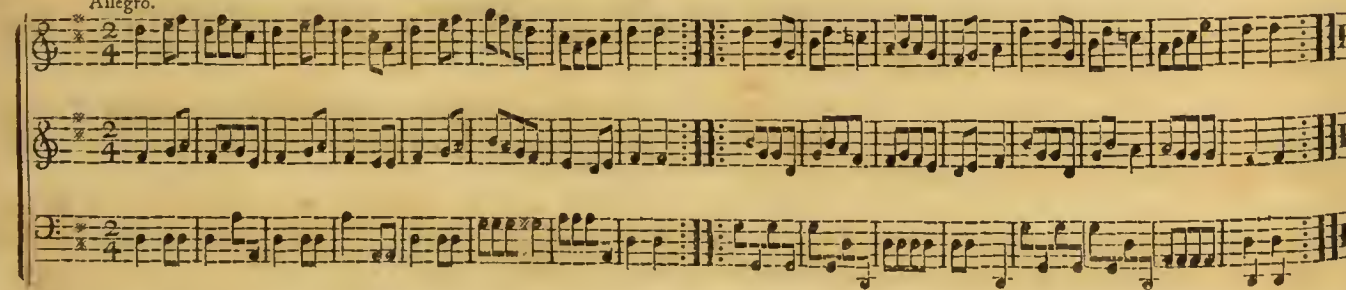
Dog and Gun.



No. XVIII.

Yankey Doodle.

Allegro.



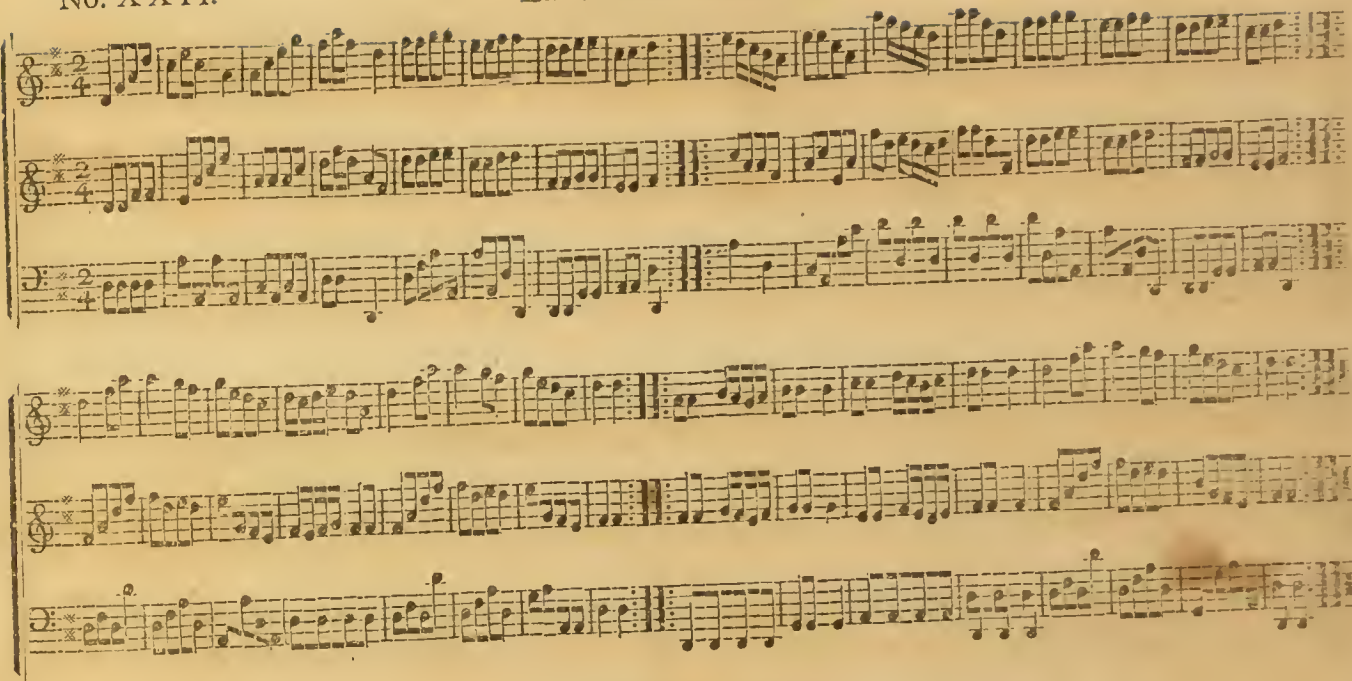
Staffordshire March, No. XIX. This musical score is written for three staves in common time (C). The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

No. XX.

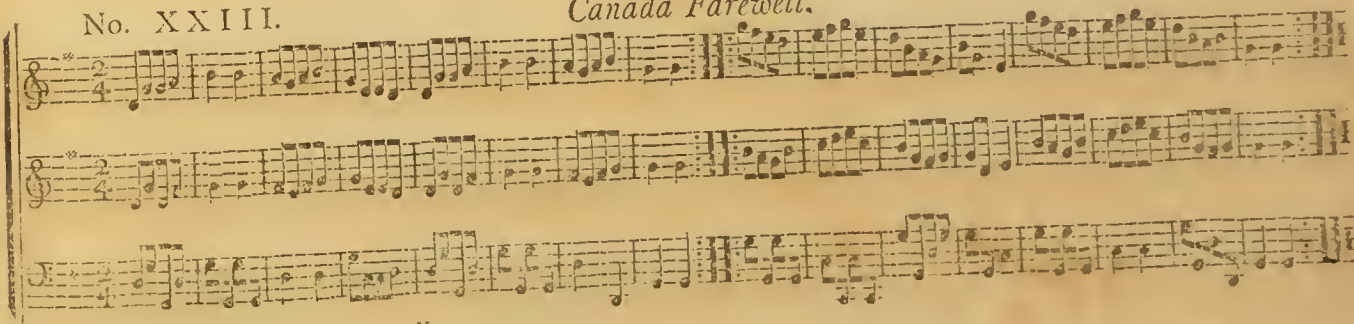
Rakes of London.

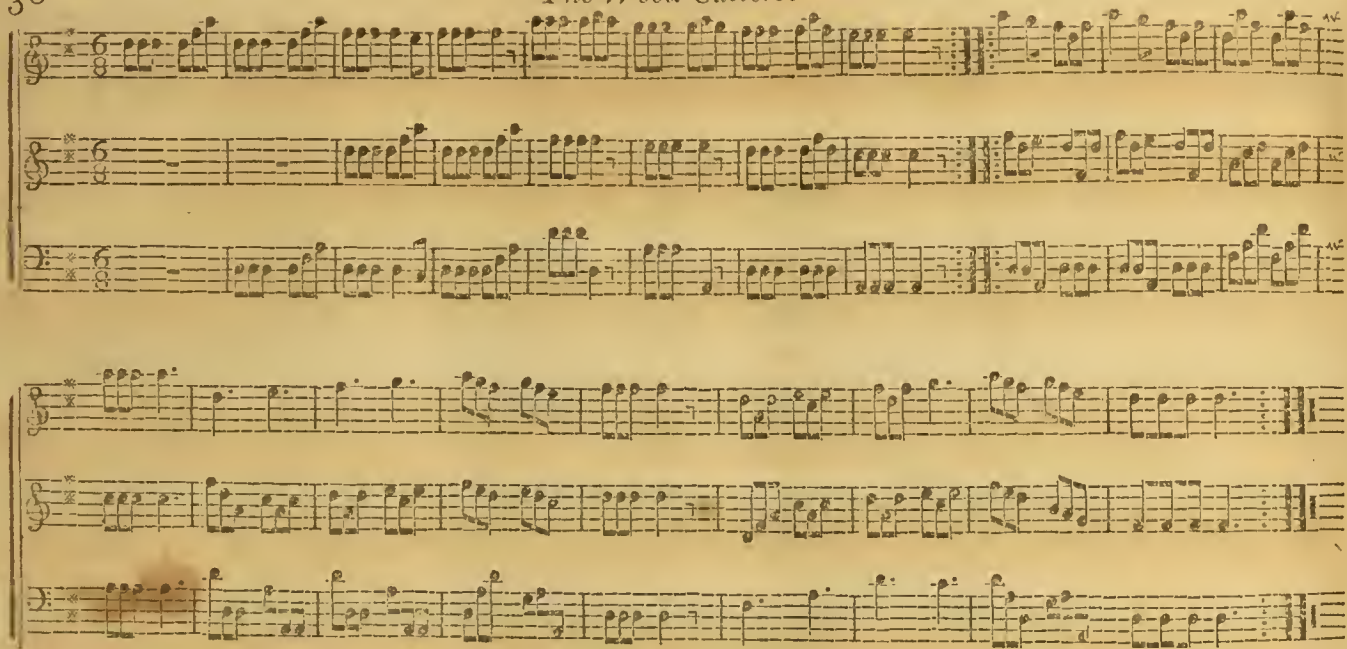
Rakes of London, No. XX. This musical score is written for three staves in common time (C). The key signature has one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

This musical score is for a piece titled "Grano's March," page 36, No. XXI. It is written for three staves, likely representing different instruments or voices. The music is in 2/4 time, as indicated by the C-clef and the time signature. The key signature is one flat (B-flat), shown by the key signature symbol at the beginning of the first staff. The score is divided into three systems, each containing two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" and a slur. The score ends with a double bar line and a repeat sign.

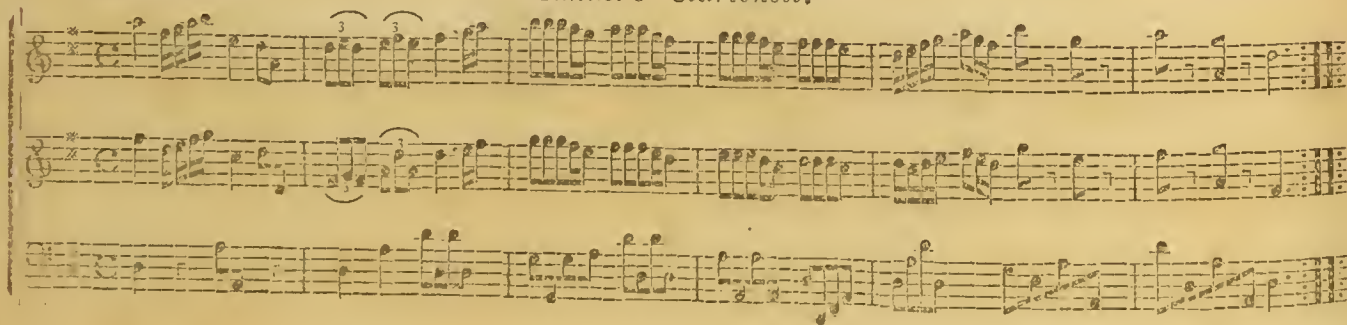


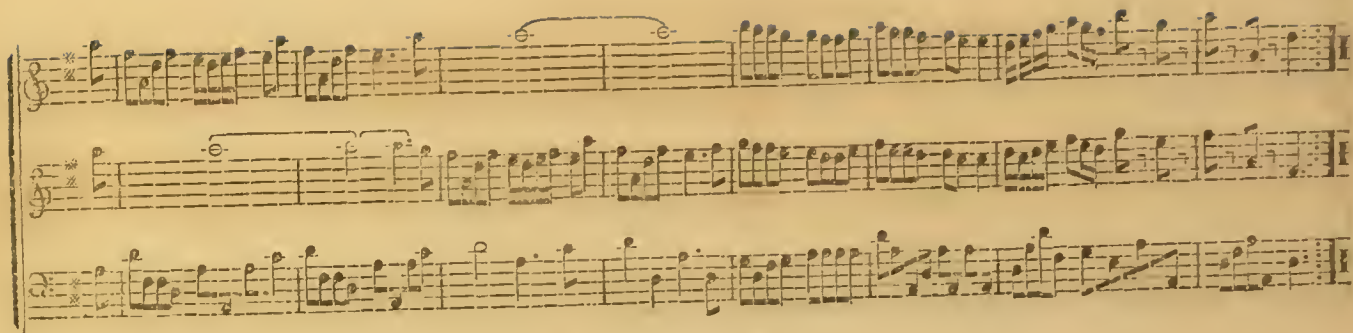
No. XXIII.

Canada Farewell.

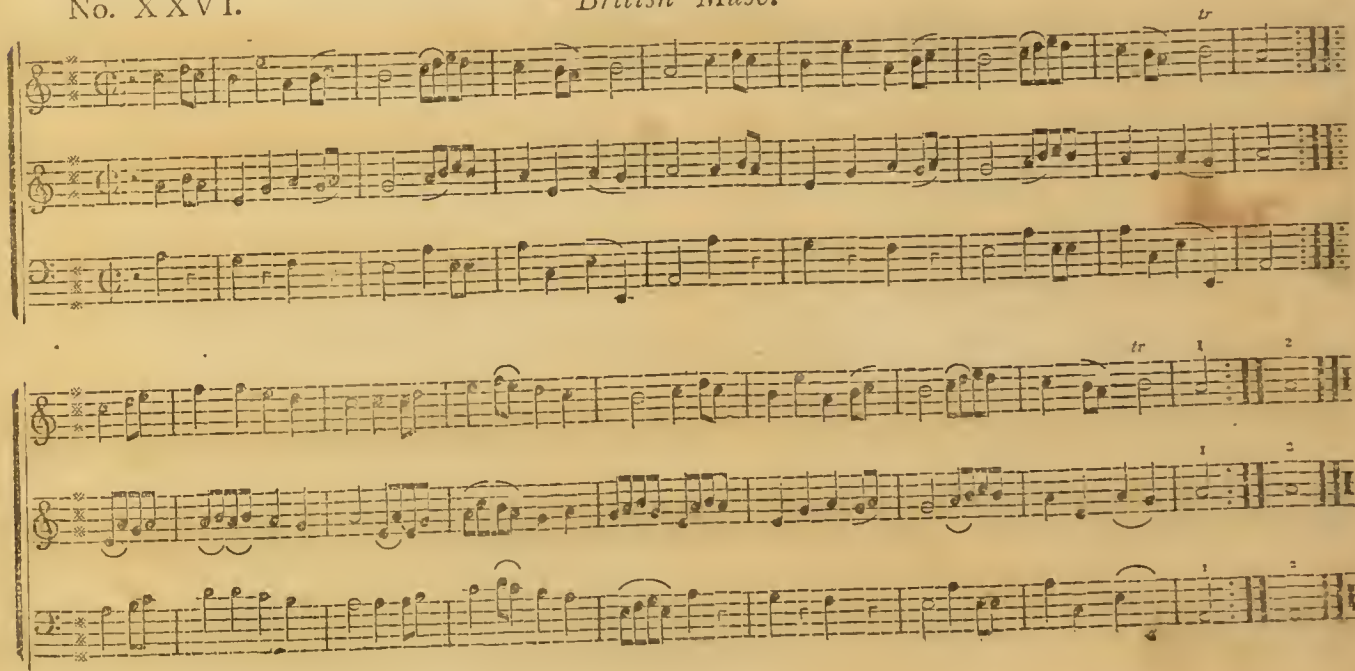
The Wood Cutters.

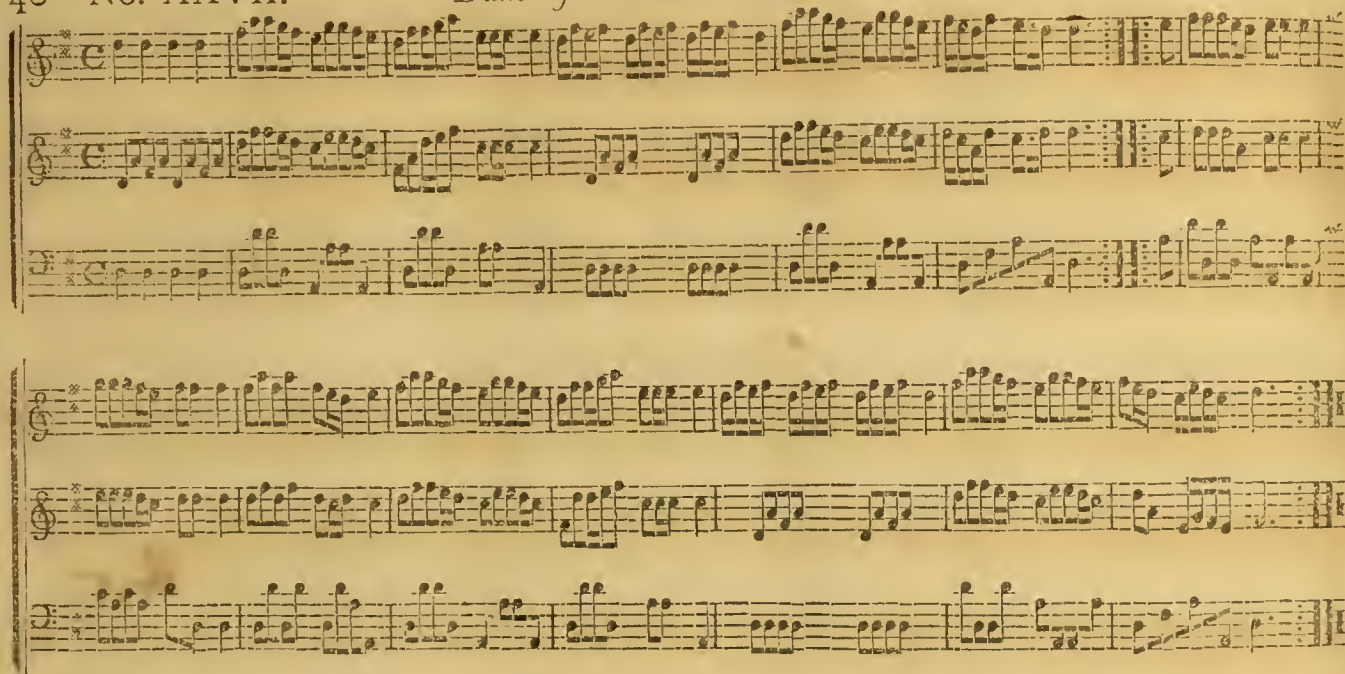
No. XXV.

Handel's Clarionett.

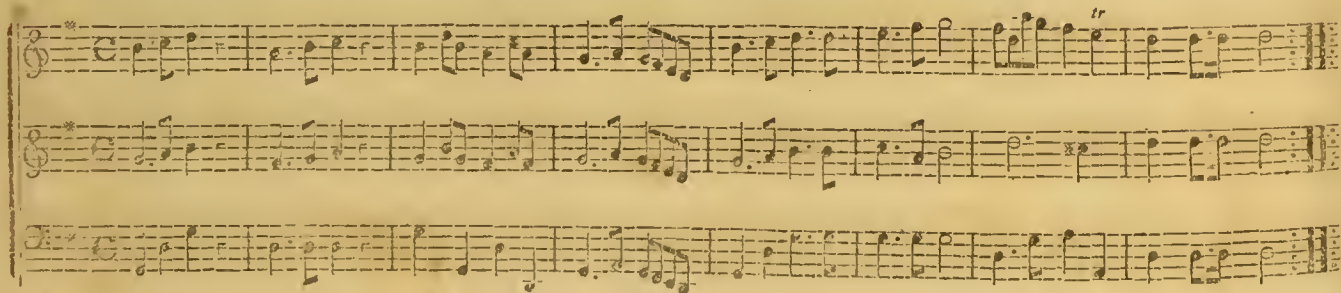


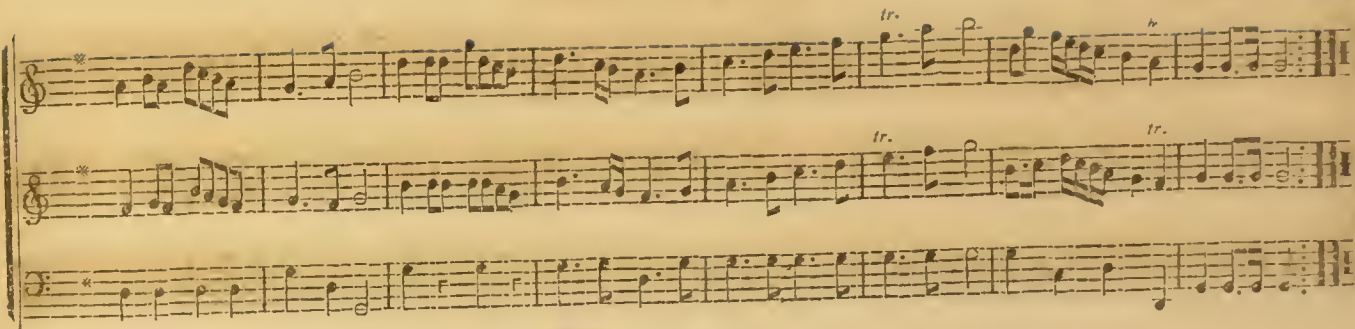
No. XXVI.

British Muse.

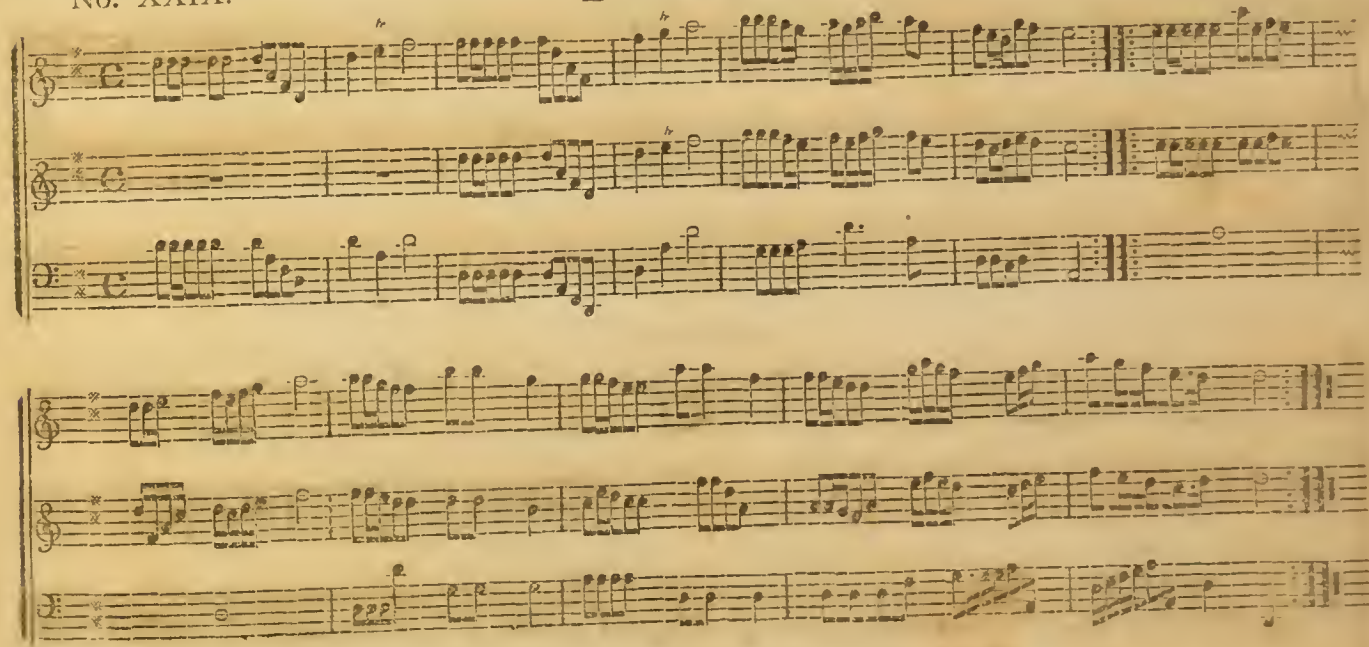


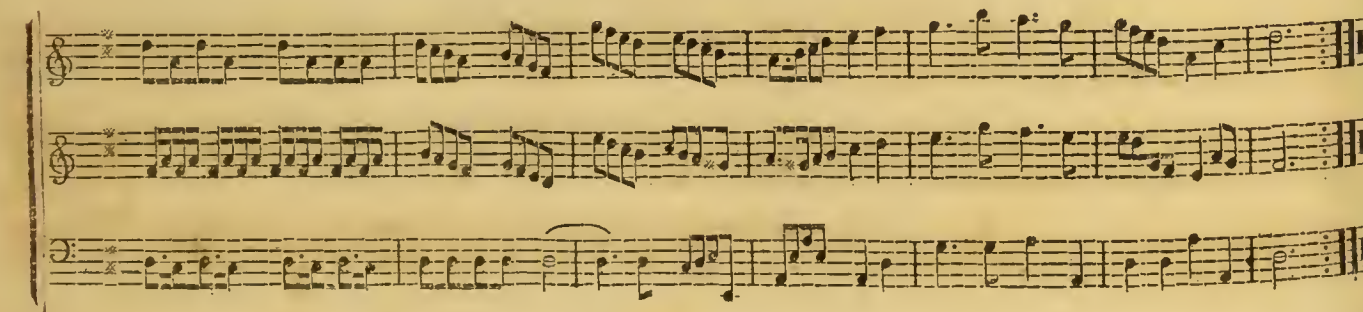
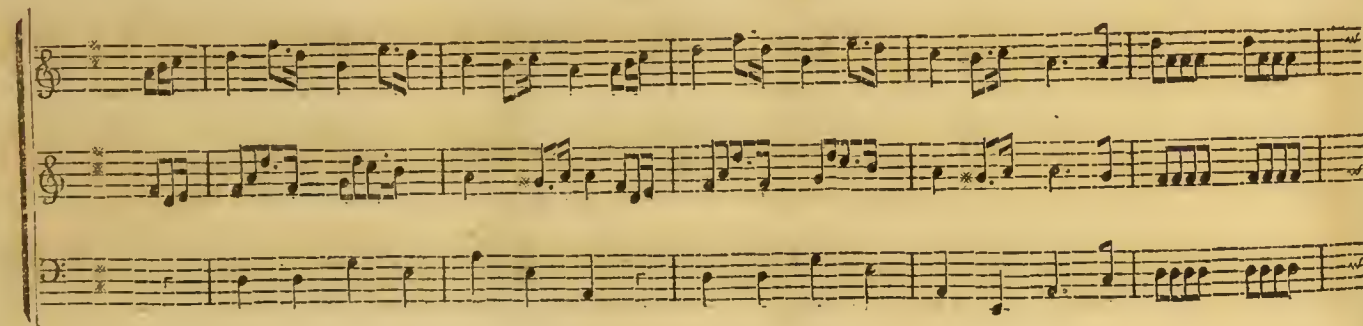
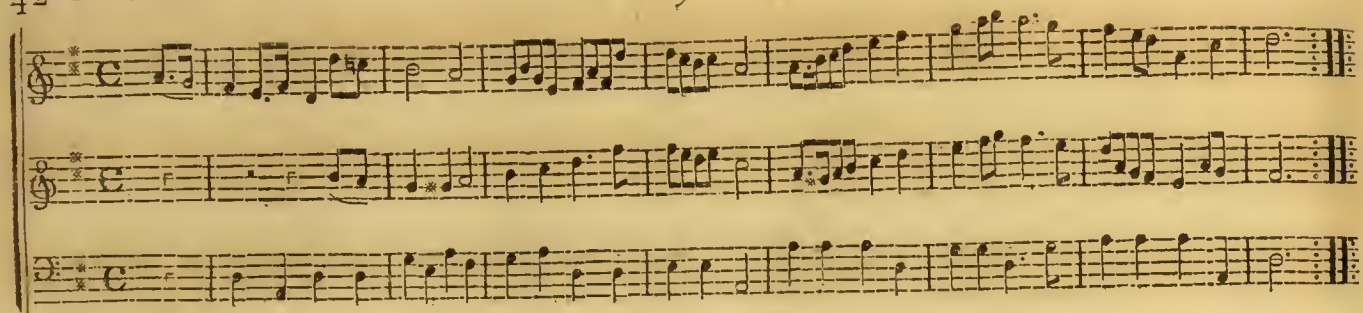
No. XXVIII.

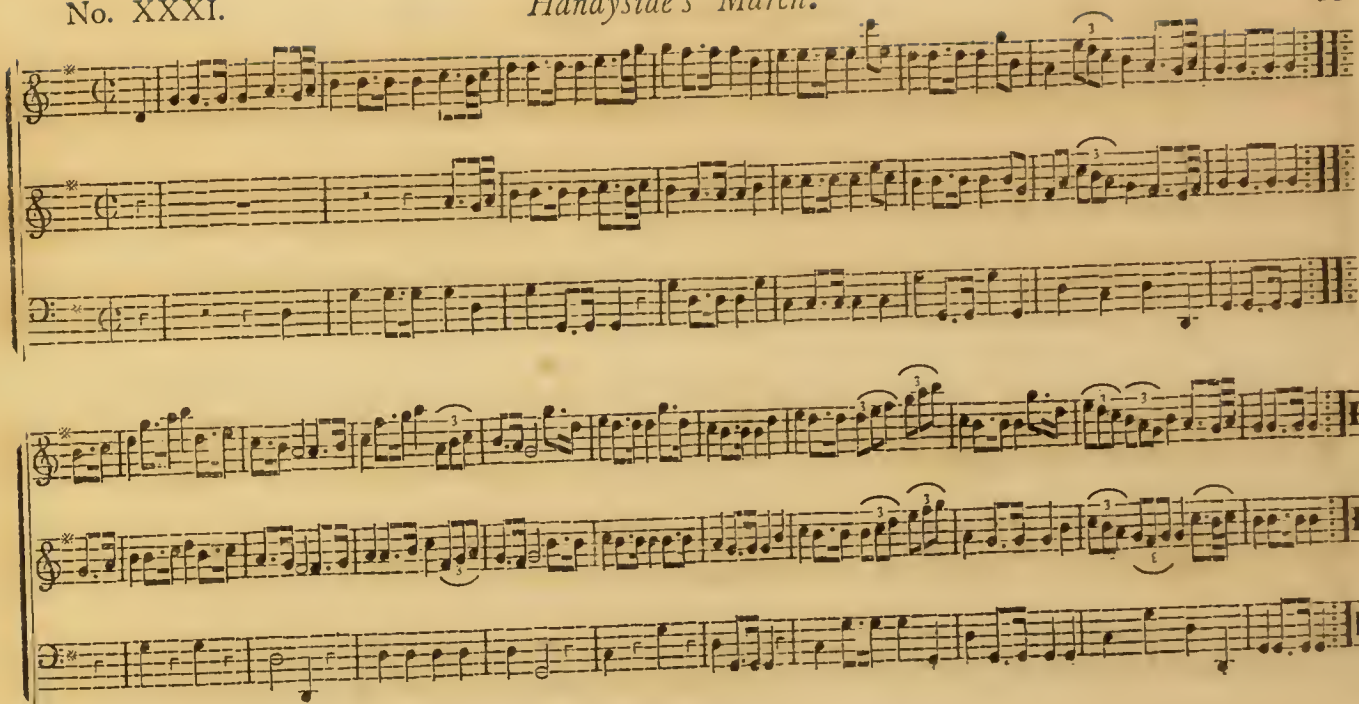
March in the God of Love.



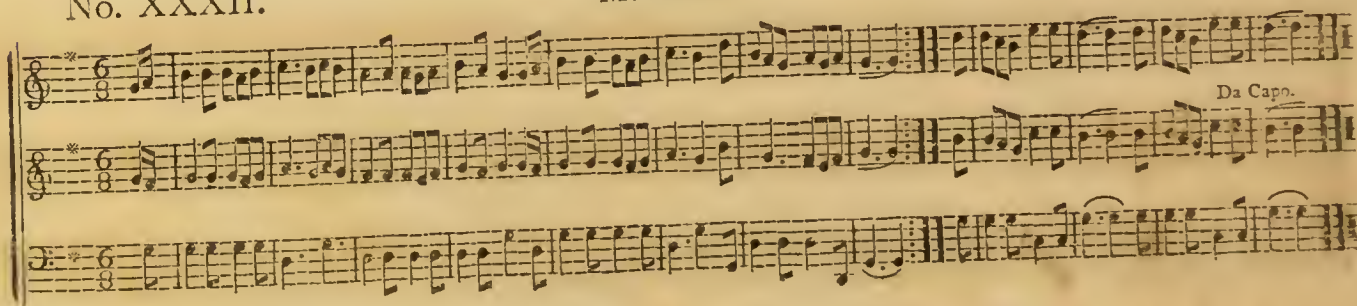
No. XXIX.

Love's March.

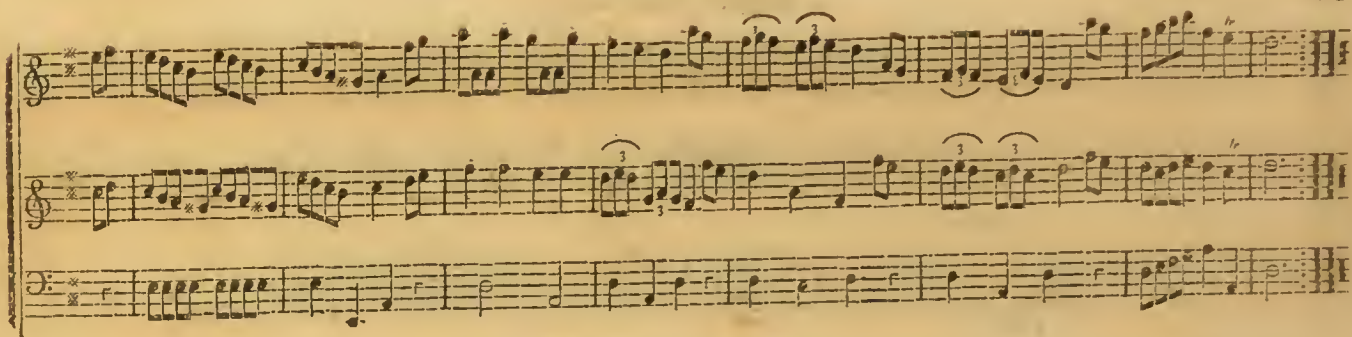
Gen. Wayne's March.



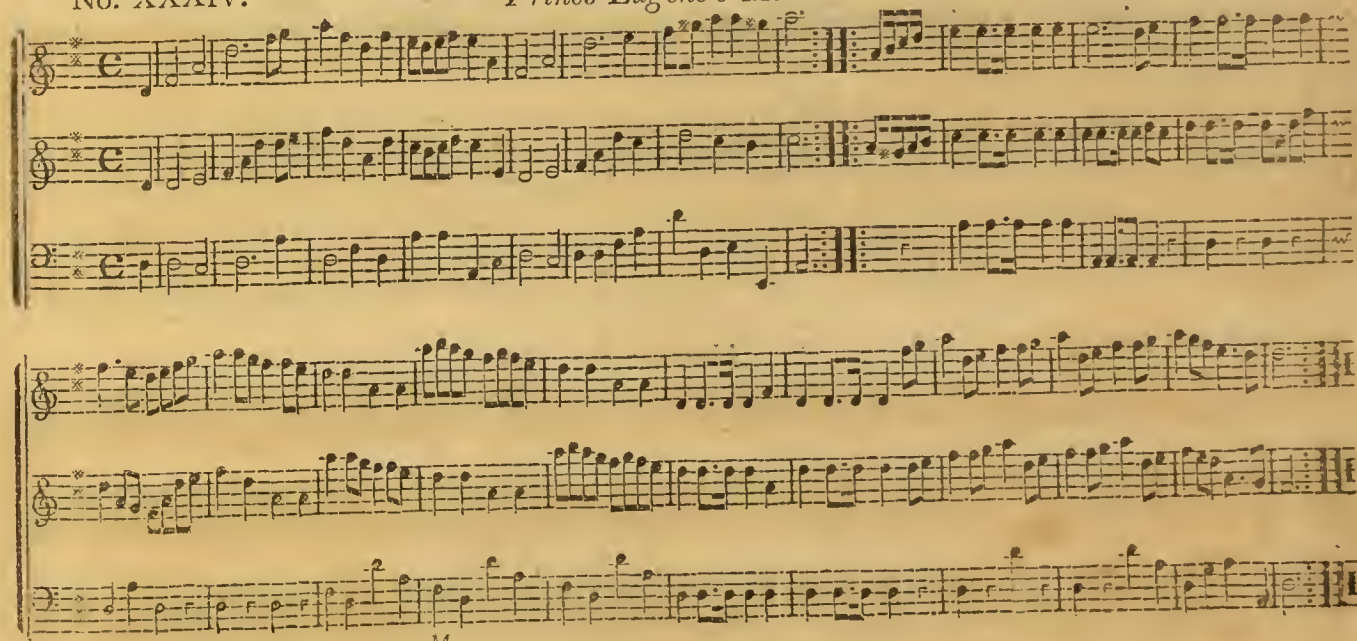
No. XXXII.

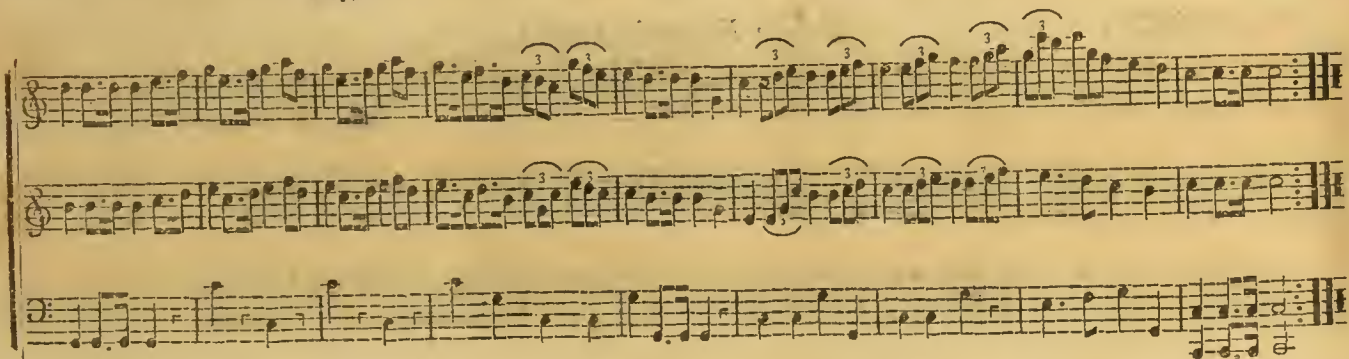
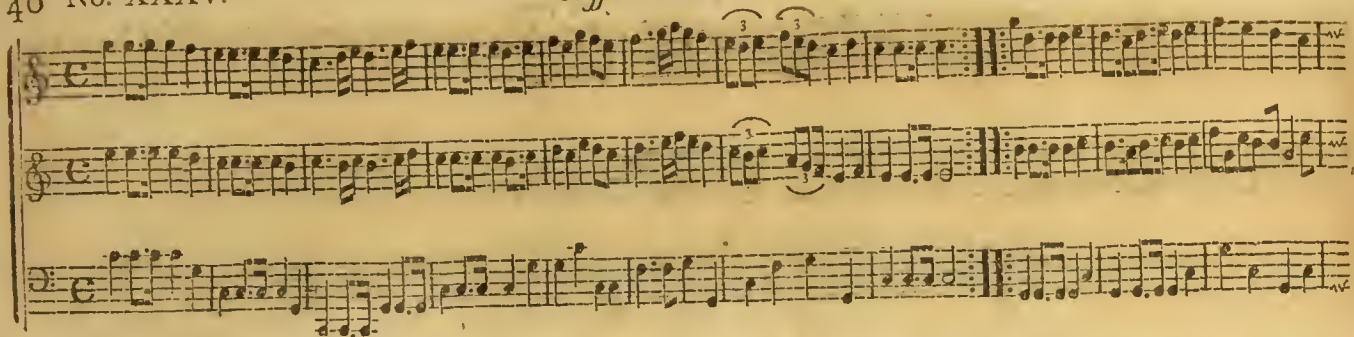
Malbrouk,

This musical score is for "Count Brown's March," page 44. It is written for three staves: Treble, Treble, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The music is in 2/4 time. The score consists of three systems of three staves each. The first system shows the beginning of the piece with a key signature change from one sharp to two sharps (F# and C#). The second system continues the melody with various rhythmic patterns, including eighth and sixteenth notes, and features a trill (tr) in the first staff. The third system concludes the piece with a final cadence. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and ornaments.

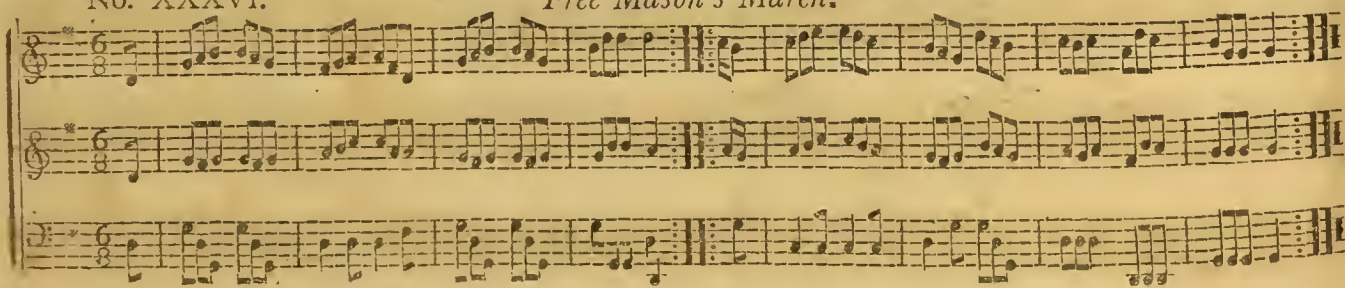


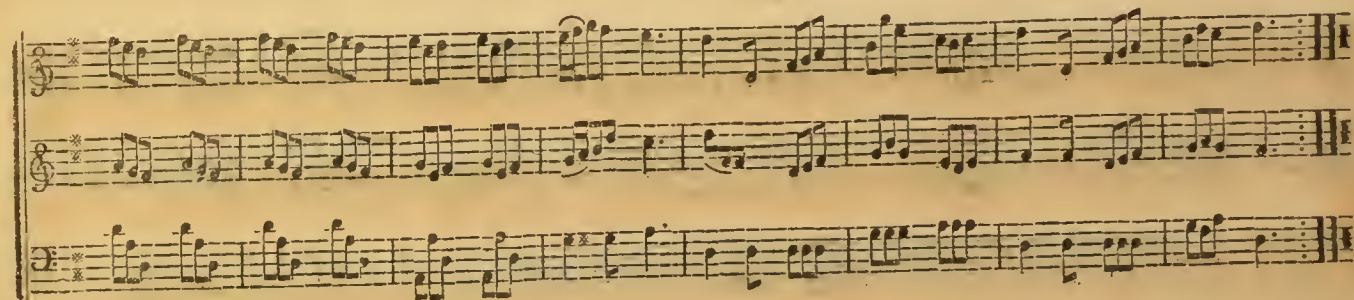
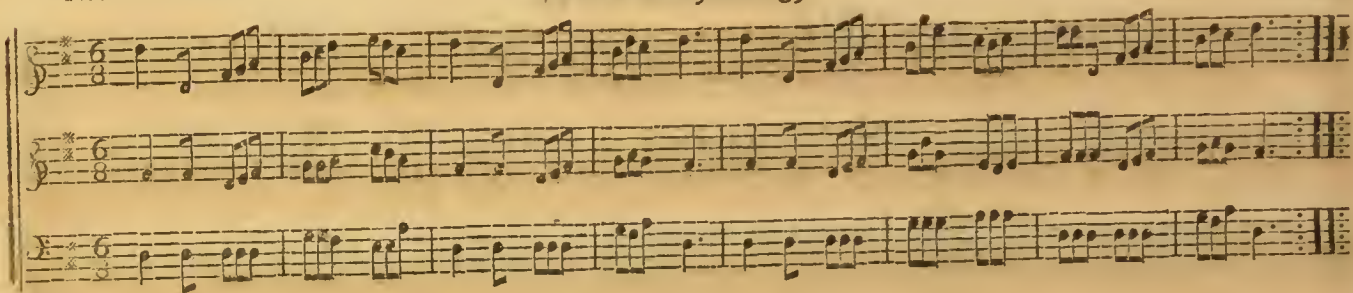
No. XXXIV.

Prince Eugene's March.

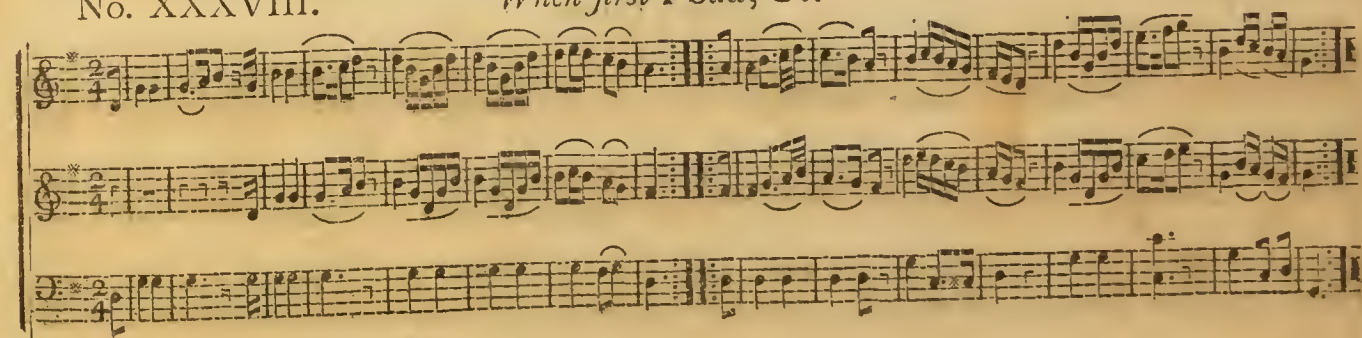
Suffolk March.

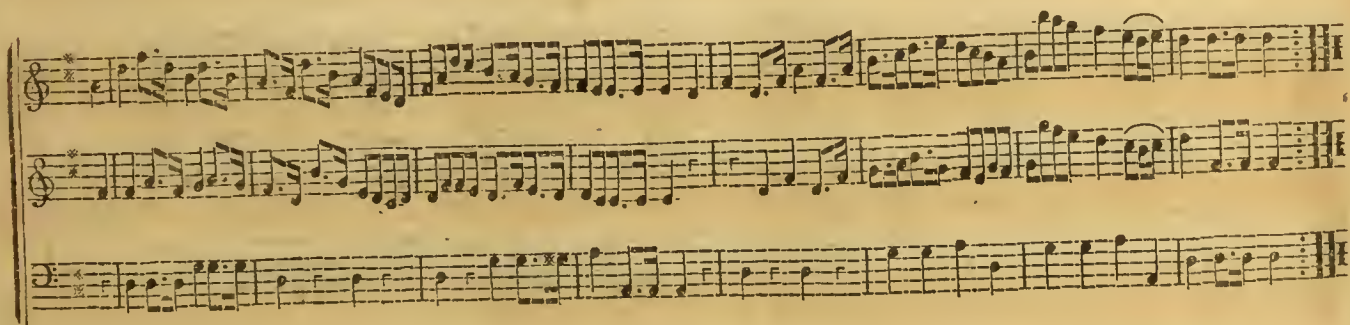
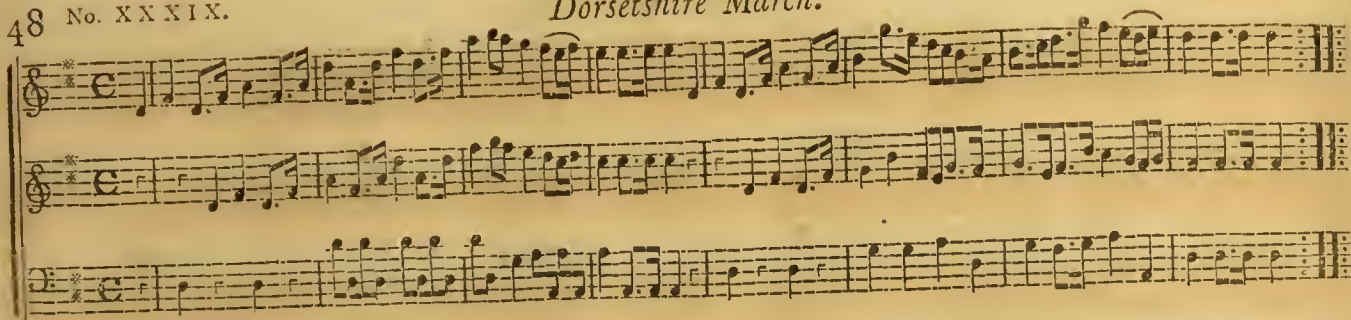
No. XXXVI.

Free Mason's March.

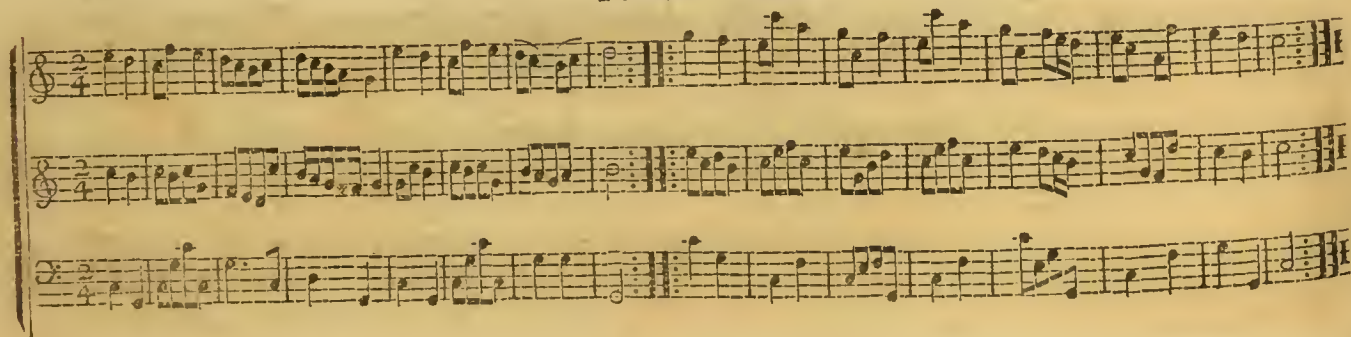


No. XXXVIII.

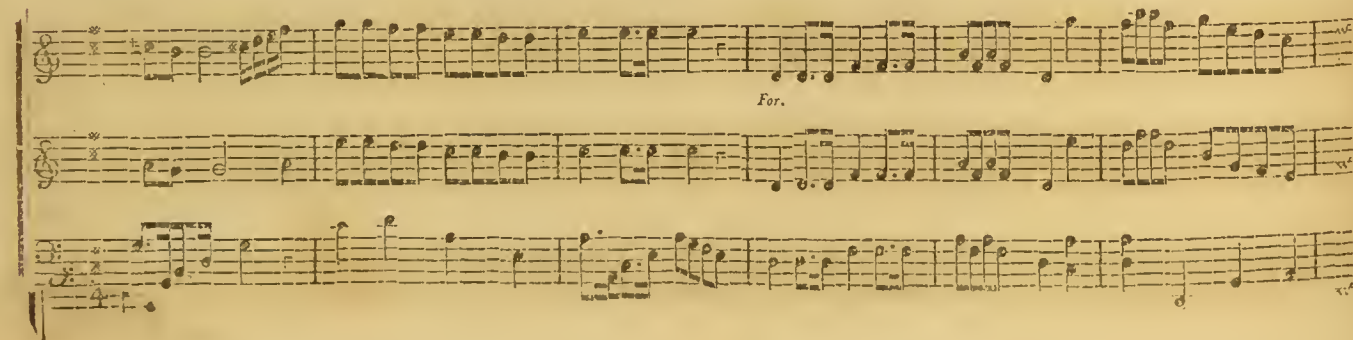
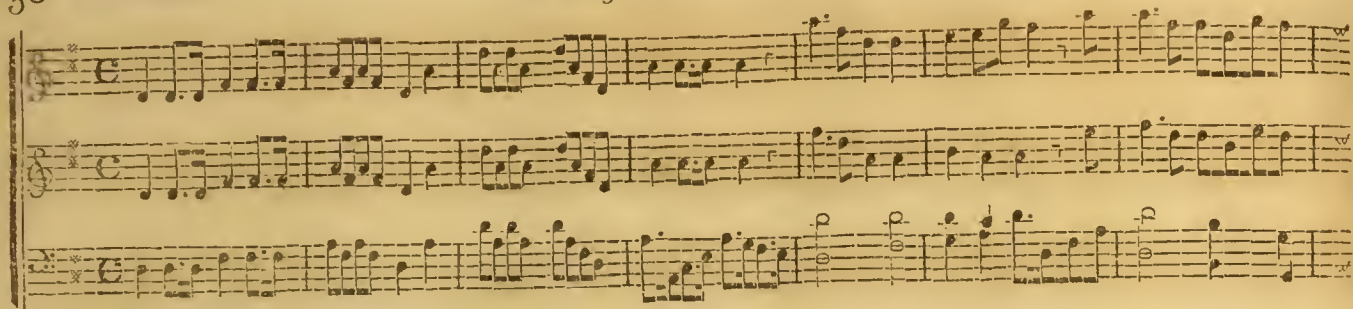
When first I Saw, &c.

Dorsetshire March.

No. XL.

Felton's Gavot.

This musical score is for a piece titled "Philadelphia March," designated as No. XLI. It is a three-part setting, likely for piano, violin, and cello or double bass. The music is written in G major, indicated by one sharp (F#) on the treble clef staves, and in common time (C). The score is organized into three systems, each containing three staves. The first system consists of three staves of music. The second system also consists of three staves, with a repeat sign at the beginning of the first staff. The third system consists of three staves, with trills (tr) and triplets (3) indicated above certain notes. The notation includes various musical symbols such as notes, rests, and clefs.

Duke of York's March.

The first system of musical notation consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 12. Measures 1-4 are marked with a first ending bracket and a first ending repeat sign (1st). Measures 5-8 are marked with a second ending bracket and a second ending repeat sign (2^d). Measures 9-12 continue the melody. The second and third staves are in bass clef and provide harmonic accompaniment for the first staff.

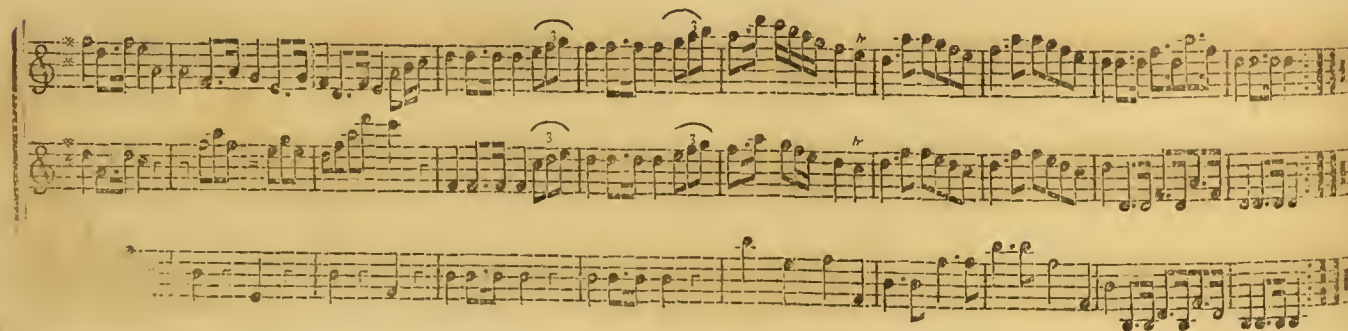
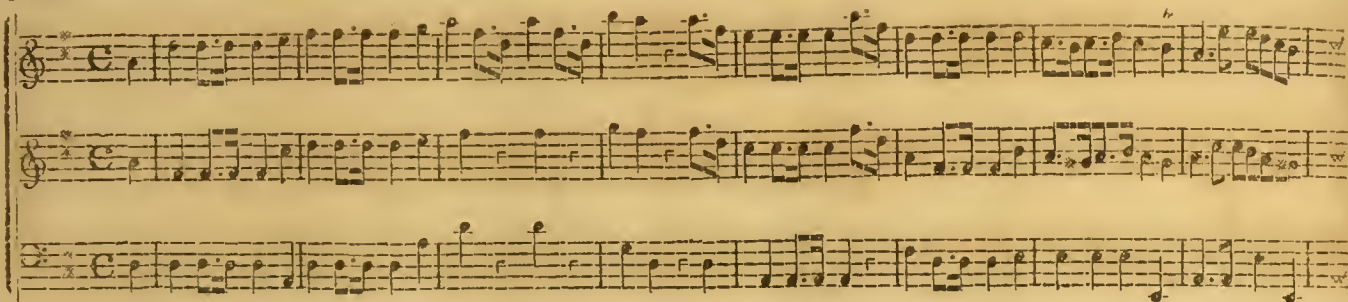
The second system of musical notation consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 13 through 24. Measures 13-16 are marked with a first ending bracket and a first ending repeat sign (1st). Measures 17-20 are marked with a second ending bracket and a second ending repeat sign (2^d). Measures 21-24 continue the melody. The second and third staves are in bass clef and provide harmonic accompaniment for the first staff.

P P.

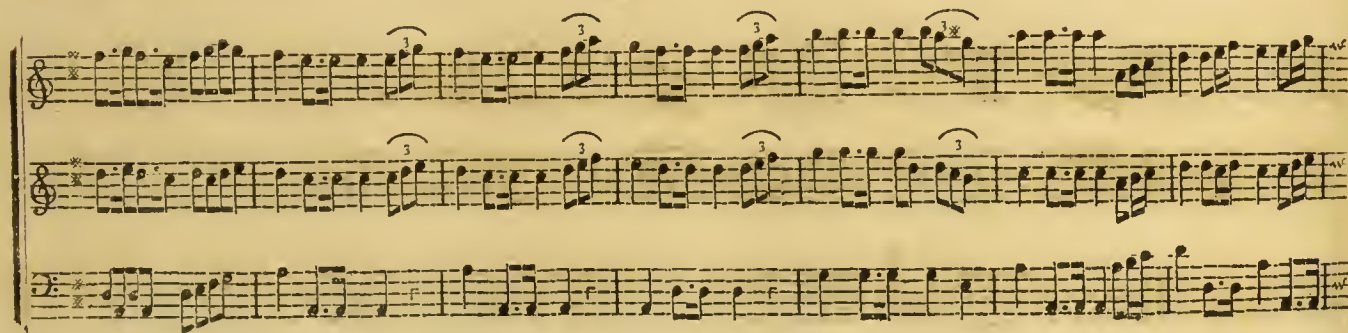
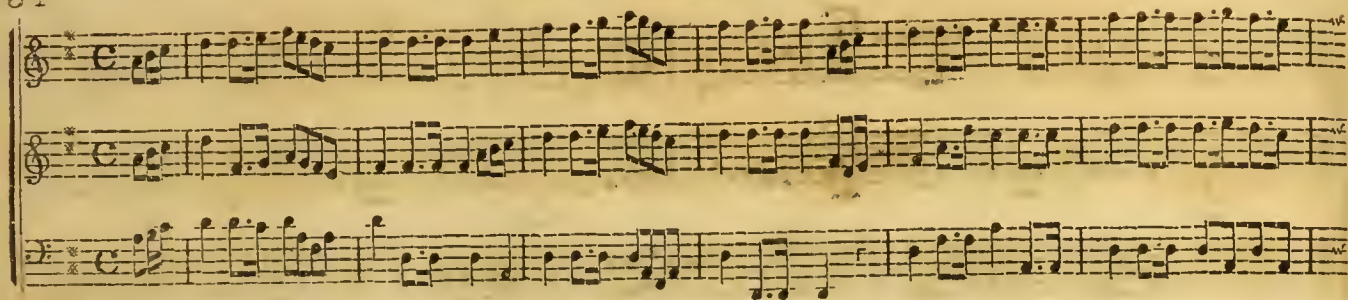
The third system of musical notation consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 25 through 36. Measures 25-28 are marked with a first ending bracket and a first ending repeat sign (1st). Measures 29-32 are marked with a second ending bracket and a second ending repeat sign (2^d). Measures 33-36 continue the melody. The second and third staves are in bass clef and provide harmonic accompaniment for the first staff.

Da Capo.

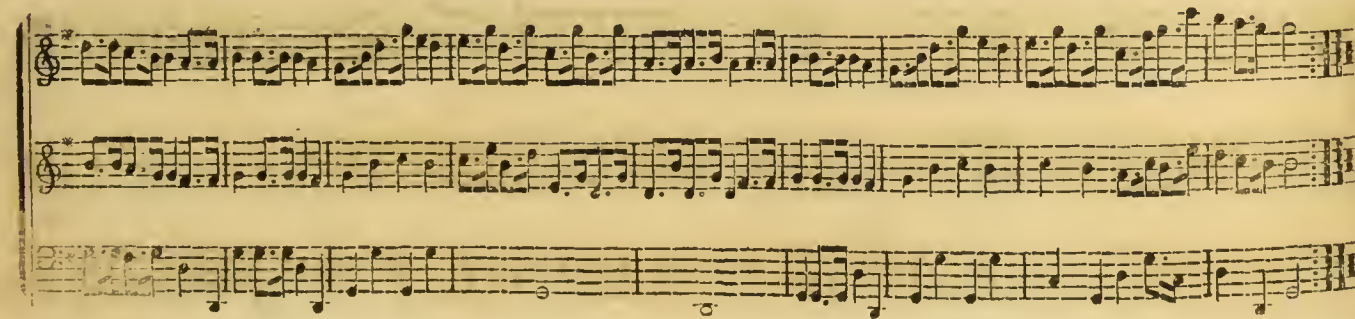
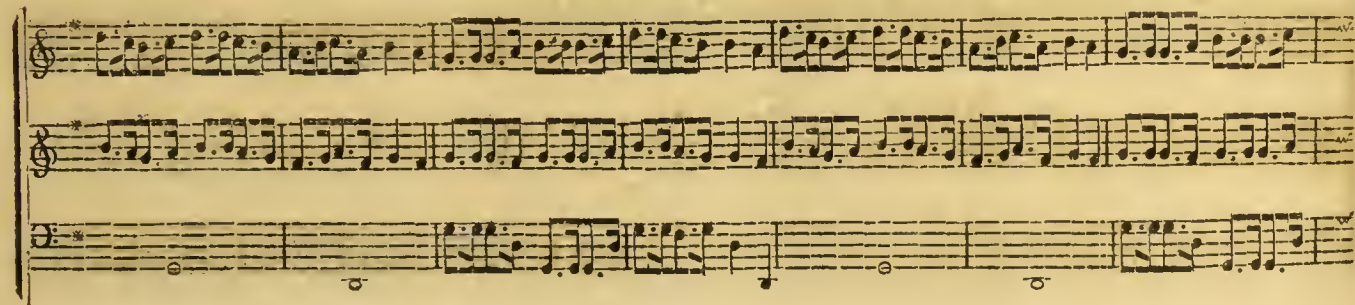
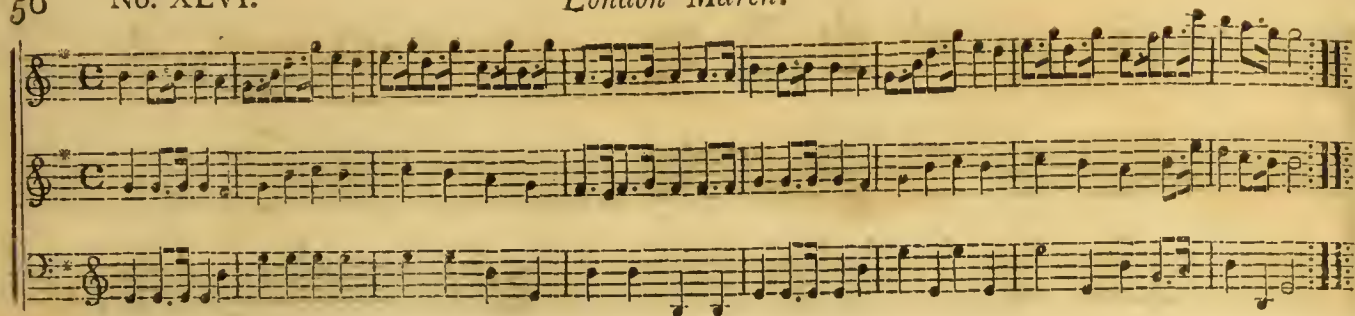
Da Capo.



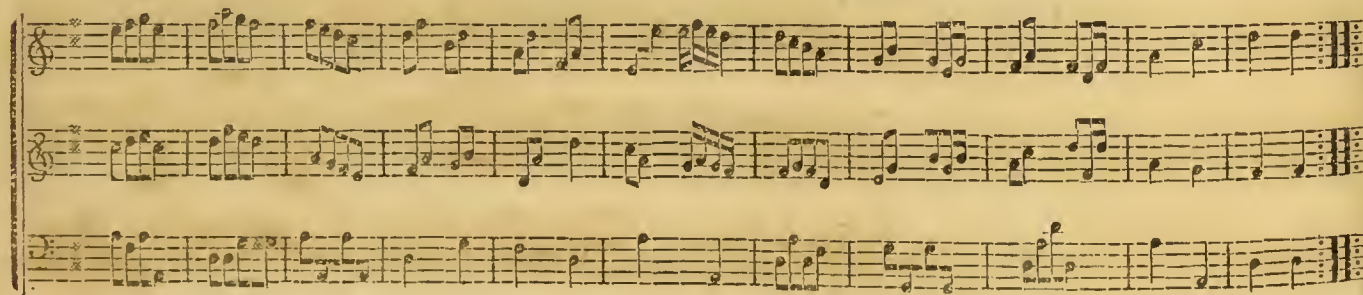
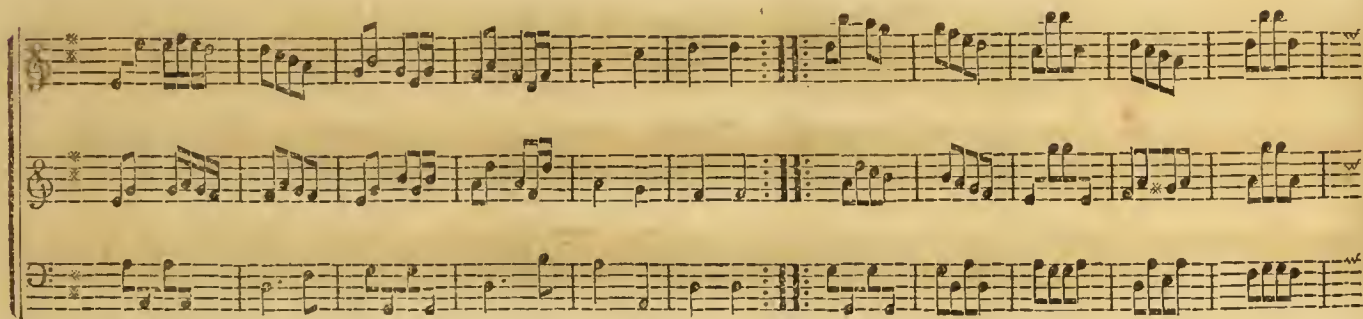
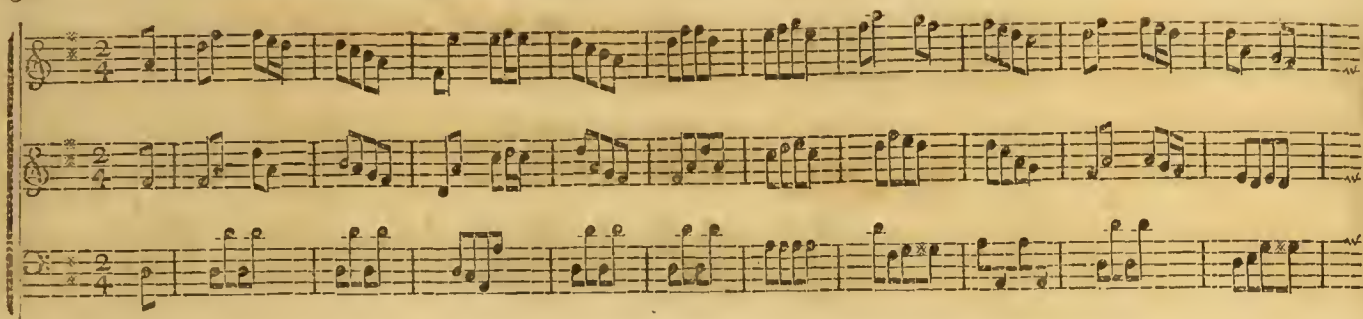
This musical score is for a piece titled "Baron Stuben's March," identified as No. XLIV. It is a three-part setting for piano, featuring three staves: two treble clefs and one bass clef. The key signature consists of one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the initial 16 measures, which include several triplet markings. The second system begins with a repeat sign and contains measures 17 through 32, featuring more complex rhythmic patterns and slurs. The third system contains the final 8 measures (33-40), concluding with a double bar line. The notation includes various note values, rests, and articulation marks typical of 19th-century musical manuscripts.

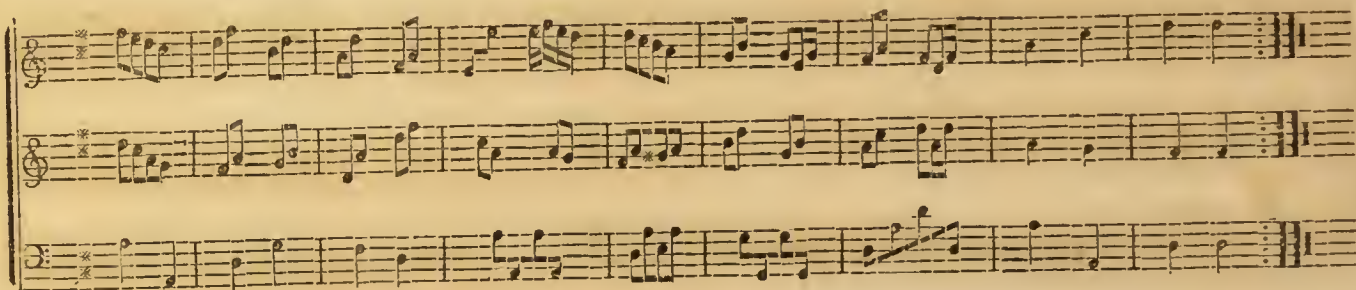
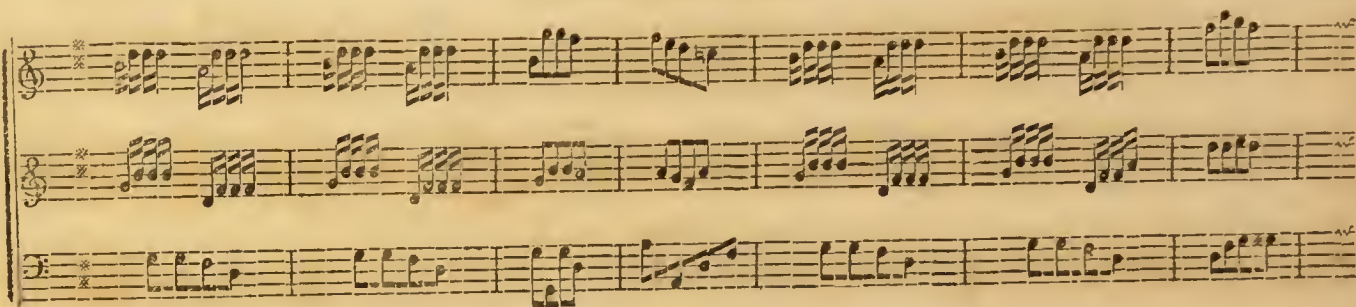


Handwritten musical score on page 55, featuring three systems of three staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as eighth notes, sixteenth notes, and triplets. The first system ends with a repeat sign and a fermata. The second system ends with a repeat sign and a fermata. The third system ends with a repeat sign and a fermata. The text "Da Capo." appears twice on the right side of the page.

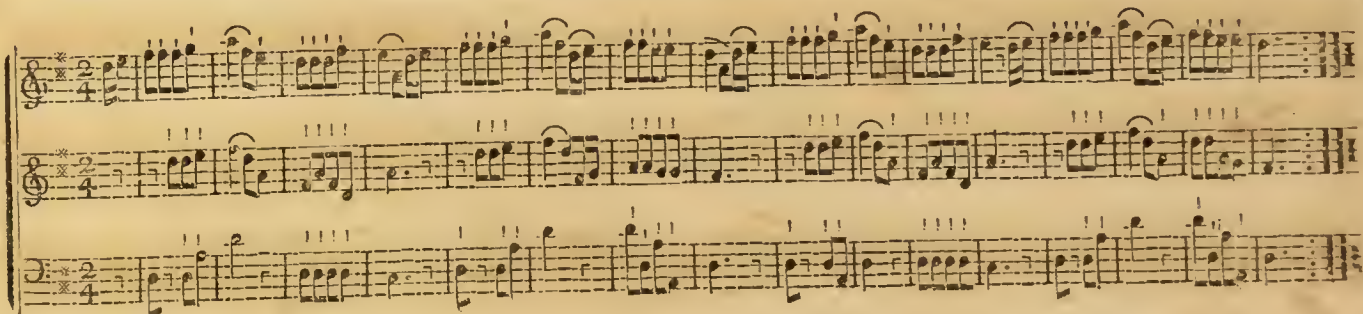
London March.

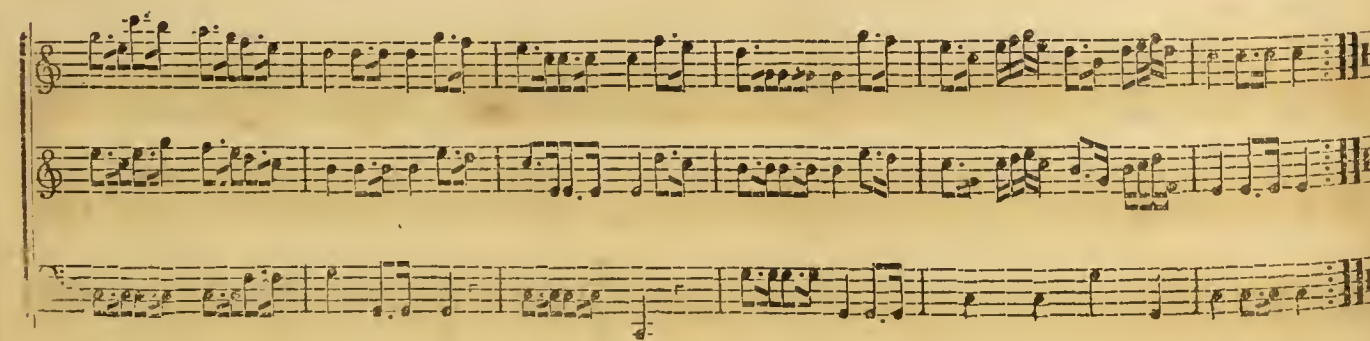
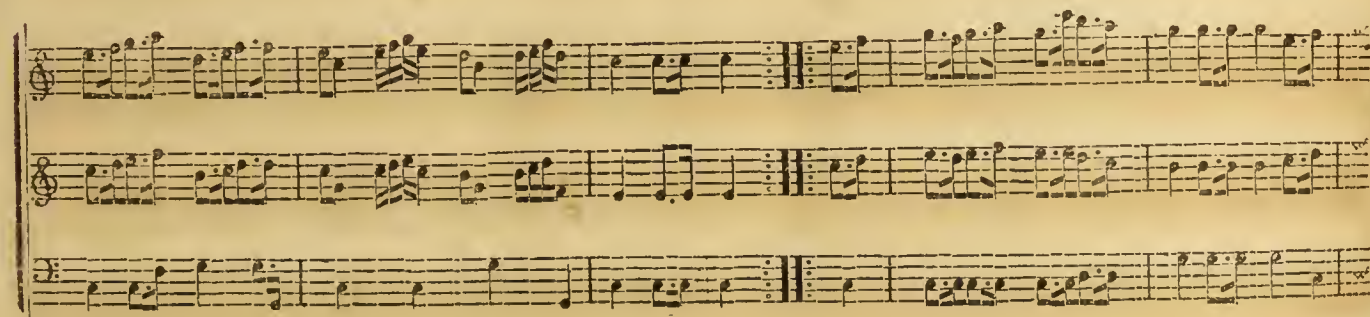
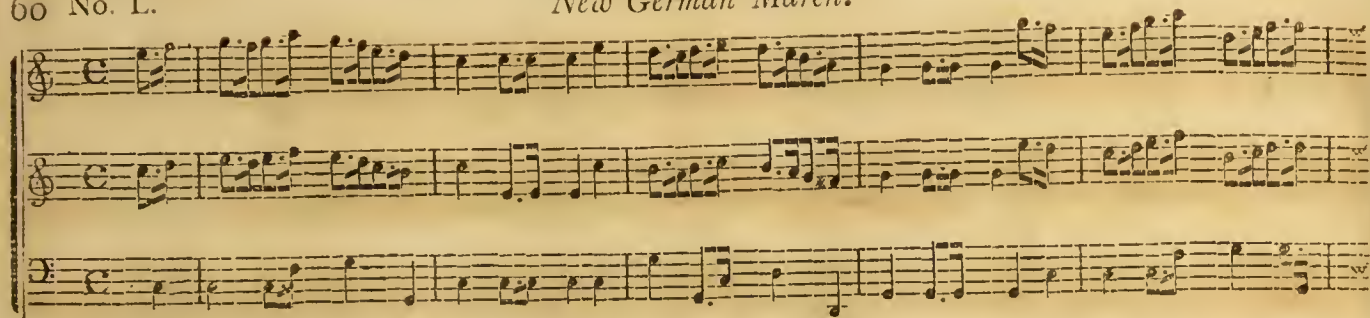
This musical score is for a piece titled "President's March" by Washington, numbered 57. It is written for three staves, likely representing different instruments or voices. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a common musical notation style with various note values, rests, and dynamic markings. The score is divided into three systems, each containing three staves. The first system includes a treble clef on the top staff, a treble clef on the middle staff, and a bass clef on the bottom staff. The second system also features a treble clef on the top staff, a treble clef on the middle staff, and a bass clef on the bottom staff. The third system includes a treble clef on the top staff, a treble clef on the middle staff, and a bass clef on the bottom staff. The music is characterized by a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. There are also some rests and dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.





No. XLIX.

Favorite Air.



This musical score is for a piece titled "Gen. Green's March," numbered "No. LI." and located on page "61." The score is written for three staves, likely representing different instruments or voices. The first two staves use a treble clef, while the third staff uses a bass clef. The time signature is common time (C). The music is characterized by a steady, rhythmic march pattern, primarily consisting of eighth and sixteenth notes. There are several instances of triplets, indicated by a "3" above a bracketed group of notes. The score is divided into three systems, each containing three staves. The first system ends with a repeat sign. The second system also ends with a repeat sign. The third system concludes with a final double bar line. The paper is aged and yellowed, with some visible staining and wear.

Handel's Water Piece.

Repeat Piano.

1st 2d. For. Pia. For.

1st 2d

1st 2d

For.

P. Repeat Pia.

1st 2d For.

1st 2d

1st 2d

tr tr tr tr

tr Pia. tr

This is a handwritten musical score for a piece titled 'Handel's Water Piece'. The score is written on three systems of three staves each. The first staff of each system is in treble clef, the second is in treble clef, and the third is in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. Above the first system, the instruction 'Repeat Piano.' is written. Above the second system, the instruction 'Repeat Pia.' is written. Above the third system, the instruction 'Pia.' is written. The score is divided into sections by repeat signs. The first section is marked '1st' and '2d'. The second section is marked '1st' and '2d'. The third section is marked '1st' and '2d'. The fourth section is marked '1st' and '2d'. The fifth section is marked '1st' and '2d'. The sixth section is marked '1st' and '2d'. The seventh section is marked '1st' and '2d'. The eighth section is marked '1st' and '2d'. The ninth section is marked '1st' and '2d'. The tenth section is marked '1st' and '2d'. The eleventh section is marked '1st' and '2d'. The twelfth section is marked '1st' and '2d'. The thirteenth section is marked '1st' and '2d'. The fourteenth section is marked '1st' and '2d'. The fifteenth section is marked '1st' and '2d'. The sixteenth section is marked '1st' and '2d'. The seventeenth section is marked '1st' and '2d'. The eighteenth section is marked '1st' and '2d'. The nineteenth section is marked '1st' and '2d'. The twentieth section is marked '1st' and '2d'. The twenty-first section is marked '1st' and '2d'. The twenty-second section is marked '1st' and '2d'. The twenty-third section is marked '1st' and '2d'. The twenty-fourth section is marked '1st' and '2d'. The twenty-fifth section is marked '1st' and '2d'. The twenty-sixth section is marked '1st' and '2d'. The twenty-seventh section is marked '1st' and '2d'. The twenty-eighth section is marked '1st' and '2d'. The twenty-ninth section is marked '1st' and '2d'. The thirtieth section is marked '1st' and '2d'. The thirty-first section is marked '1st' and '2d'. The thirty-second section is marked '1st' and '2d'. The thirty-third section is marked '1st' and '2d'. The thirty-fourth section is marked '1st' and '2d'. The thirty-fifth section is marked '1st' and '2d'. The thirty-sixth section is marked '1st' and '2d'. The thirty-seventh section is marked '1st' and '2d'. The thirty-eighth section is marked '1st' and '2d'. The thirty-ninth section is marked '1st' and '2d'. The fortieth section is marked '1st' and '2d'. The forty-first section is marked '1st' and '2d'. The forty-second section is marked '1st' and '2d'. The forty-third section is marked '1st' and '2d'. The forty-fourth section is marked '1st' and '2d'. The forty-fifth section is marked '1st' and '2d'. The forty-sixth section is marked '1st' and '2d'. The forty-seventh section is marked '1st' and '2d'. The forty-eighth section is marked '1st' and '2d'. The forty-ninth section is marked '1st' and '2d'. The fiftieth section is marked '1st' and '2d'. The fifty-first section is marked '1st' and '2d'. The fifty-second section is marked '1st' and '2d'. The fifty-third section is marked '1st' and '2d'. The fifty-fourth section is marked '1st' and '2d'. The fifty-fifth section is marked '1st' and '2d'. The fifty-sixth section is marked '1st' and '2d'. The fifty-seventh section is marked '1st' and '2d'. The fifty-eighth section is marked '1st' and '2d'. The fifty-ninth section is marked '1st' and '2d'. The sixtieth section is marked '1st' and '2d'. The sixty-first section is marked '1st' and '2d'. The sixty-second section is marked '1st' and '2d'. The sixty-third section is marked '1st' and '2d'. The sixty-fourth section is marked '1st' and '2d'. The sixty-fifth section is marked '1st' and '2d'. The sixty-sixth section is marked '1st' and '2d'. The sixty-seventh section is marked '1st' and '2d'. The sixty-eighth section is marked '1st' and '2d'. The sixty-ninth section is marked '1st' and '2d'. The seventieth section is marked '1st' and '2d'. The seventy-first section is marked '1st' and '2d'. The seventy-second section is marked '1st' and '2d'. The seventy-third section is marked '1st' and '2d'. The seventy-fourth section is marked '1st' and '2d'. The seventy-fifth section is marked '1st' and '2d'. The seventy-sixth section is marked '1st' and '2d'. The seventy-seventh section is marked '1st' and '2d'. The seventy-eighth section is marked '1st' and '2d'. The seventy-ninth section is marked '1st' and '2d'. The eightieth section is marked '1st' and '2d'. The eighty-first section is marked '1st' and '2d'. The eighty-second section is marked '1st' and '2d'. The eighty-third section is marked '1st' and '2d'. The eighty-fourth section is marked '1st' and '2d'. The eighty-fifth section is marked '1st' and '2d'. The eighty-sixth section is marked '1st' and '2d'. The eighty-seventh section is marked '1st' and '2d'. The eighty-eighth section is marked '1st' and '2d'. The eighty-ninth section is marked '1st' and '2d'. The ninetieth section is marked '1st' and '2d'. The ninety-first section is marked '1st' and '2d'. The ninety-second section is marked '1st' and '2d'. The ninety-third section is marked '1st' and '2d'. The ninety-fourth section is marked '1st' and '2d'. The ninety-fifth section is marked '1st' and '2d'. The ninety-sixth section is marked '1st' and '2d'. The ninety-seventh section is marked '1st' and '2d'. The ninety-eighth section is marked '1st' and '2d'. The ninety-ninth section is marked '1st' and '2d'. The hundredth section is marked '1st' and '2d'.

For.

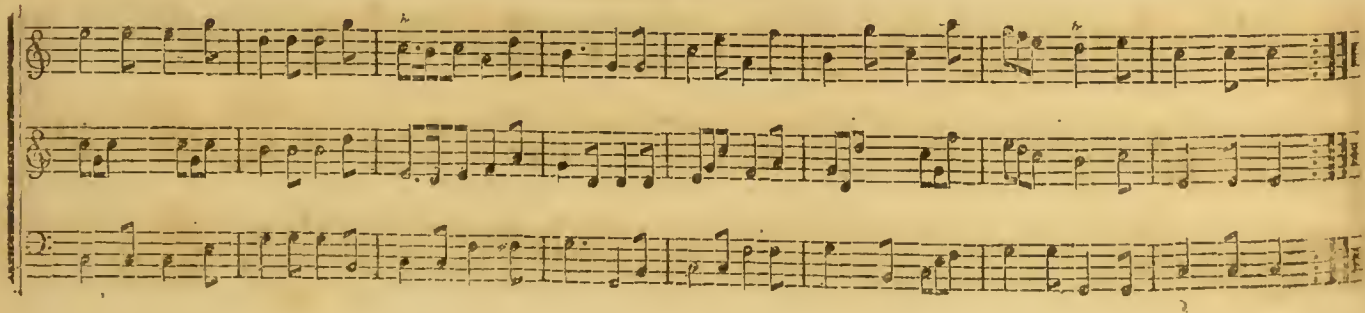
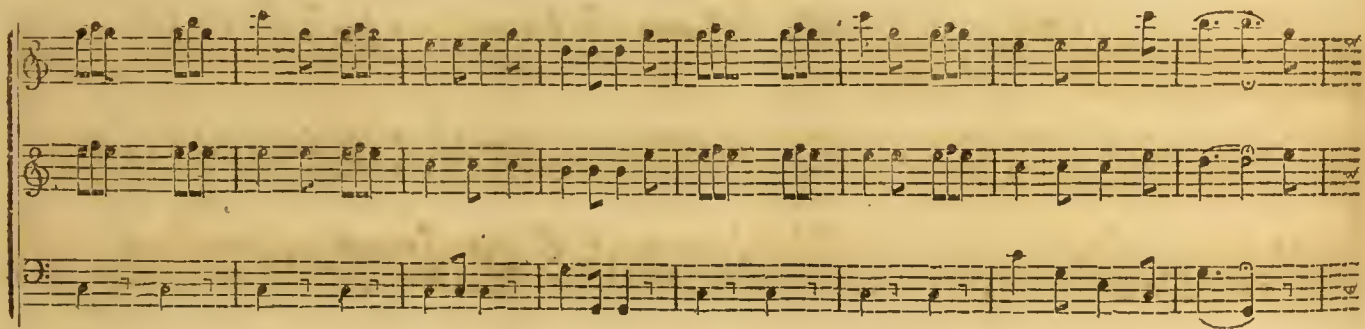
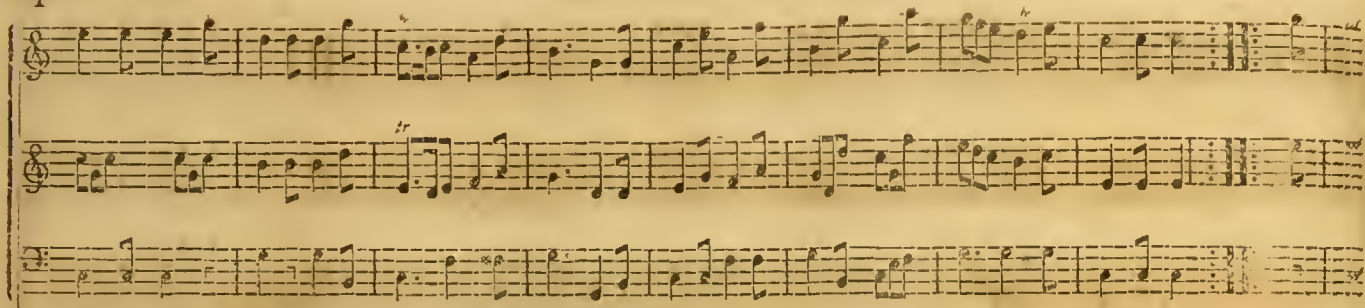
Repeat *Pia.*

1st 2d For. *tr.*

tr. *tr.* *tr.* *Pia.* *tr.* *tr.* *tr.* *tr.* *For.*

No. LIII.

Air in Rosina.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves are marked with a key signature of one sharp (F#) and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.

ff.

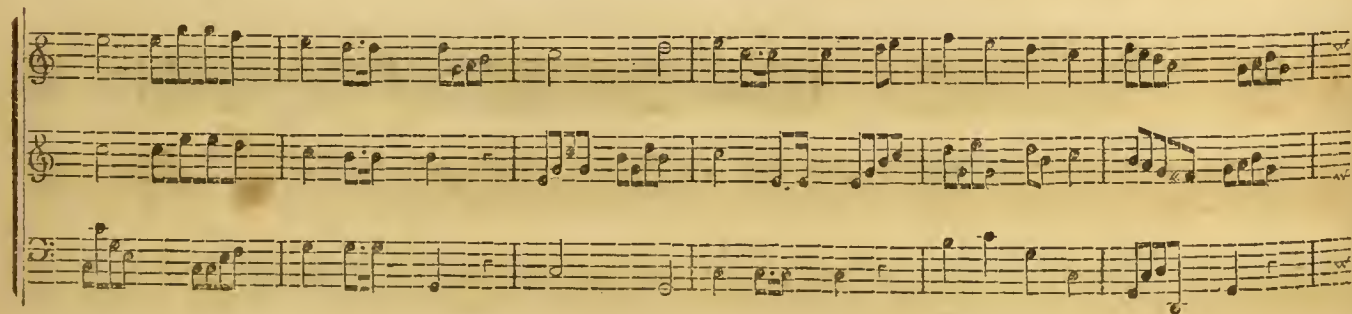
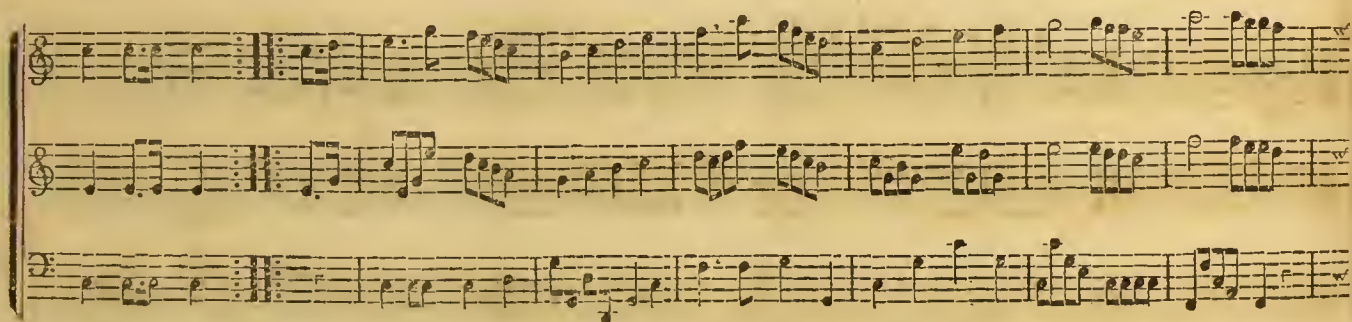
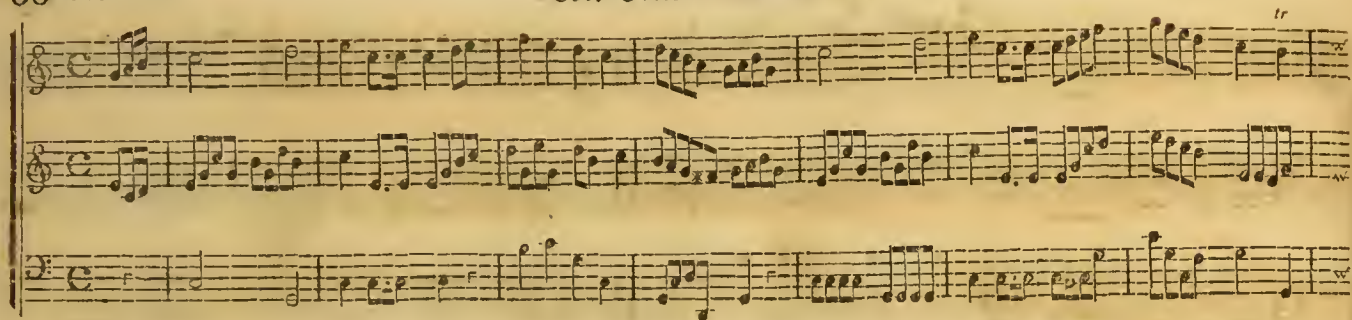
ff.

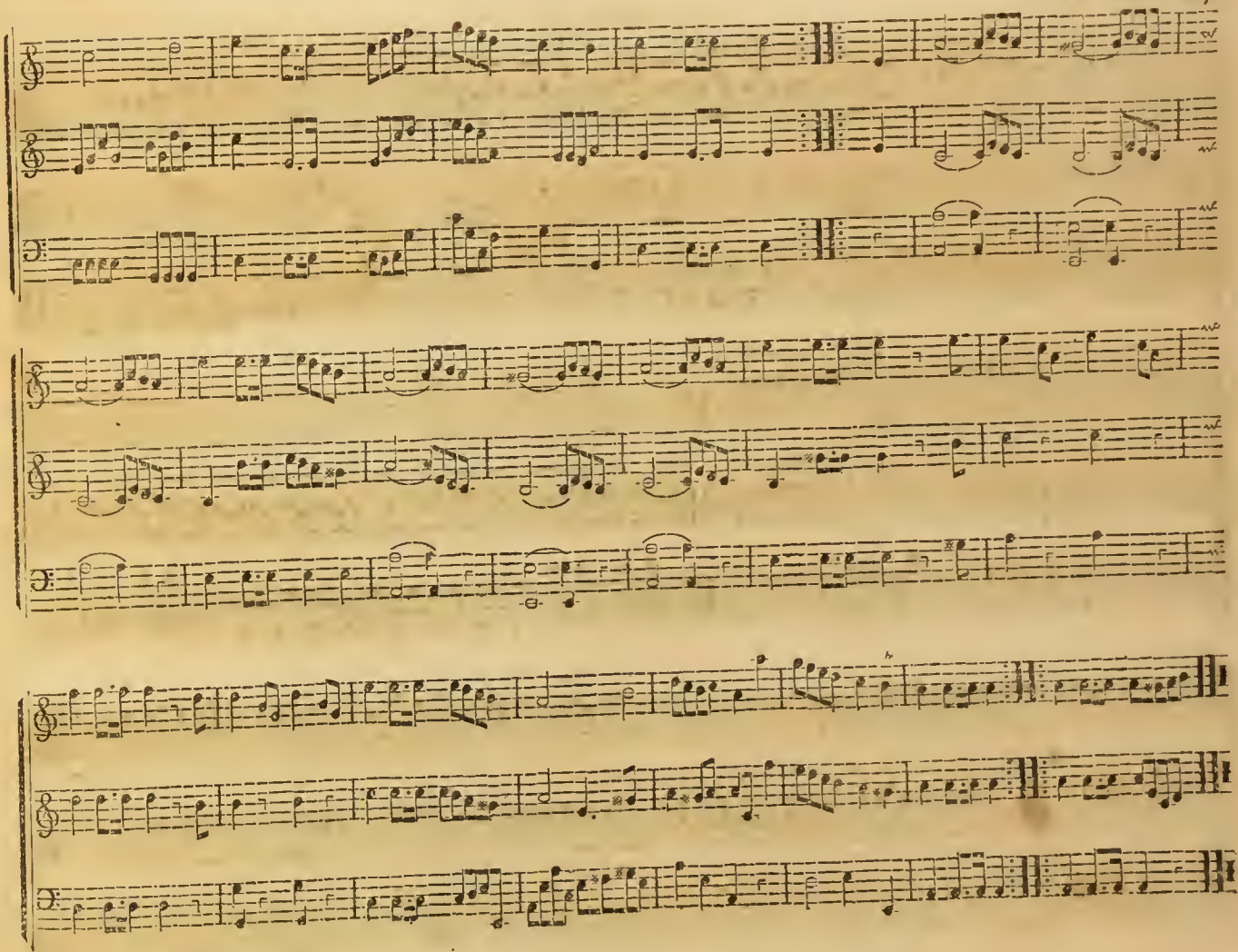
The second system of musical notation consists of three staves, continuing the piece from the first system. It includes treble and bass clefs, a key signature of one sharp, and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

pp.

The third system of musical notation consists of three staves, continuing the piece. It features treble and bass clefs, a key signature of one sharp, and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The system concludes with a double bar line.

R





Pia.

For.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with numerous triplet markings (groups of three notes beamed together) and some slurs. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, continuing the accompaniment. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of three staves. The top staff continues the melody from the first system, featuring more triplet markings and slurs. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line and repeat dots.

The third system of musical notation consists of three staves. The top staff continues the melody, including triplet markings and slurs. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line and repeat dots.

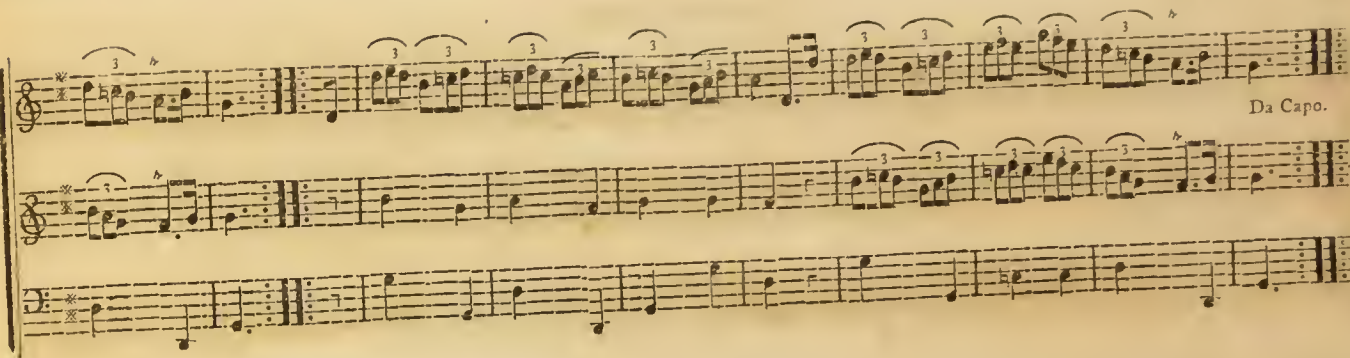
A musical score for 'Washington's March' in common time (C). The score is arranged in three systems, each with three staves. The first system uses treble, treble, and bass clefs. The second system uses two treble clefs and one bass clef. The third system uses two treble clefs and one bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score concludes with a double bar line and a small 'S' mark below the bass staff.

March alla Militaire.

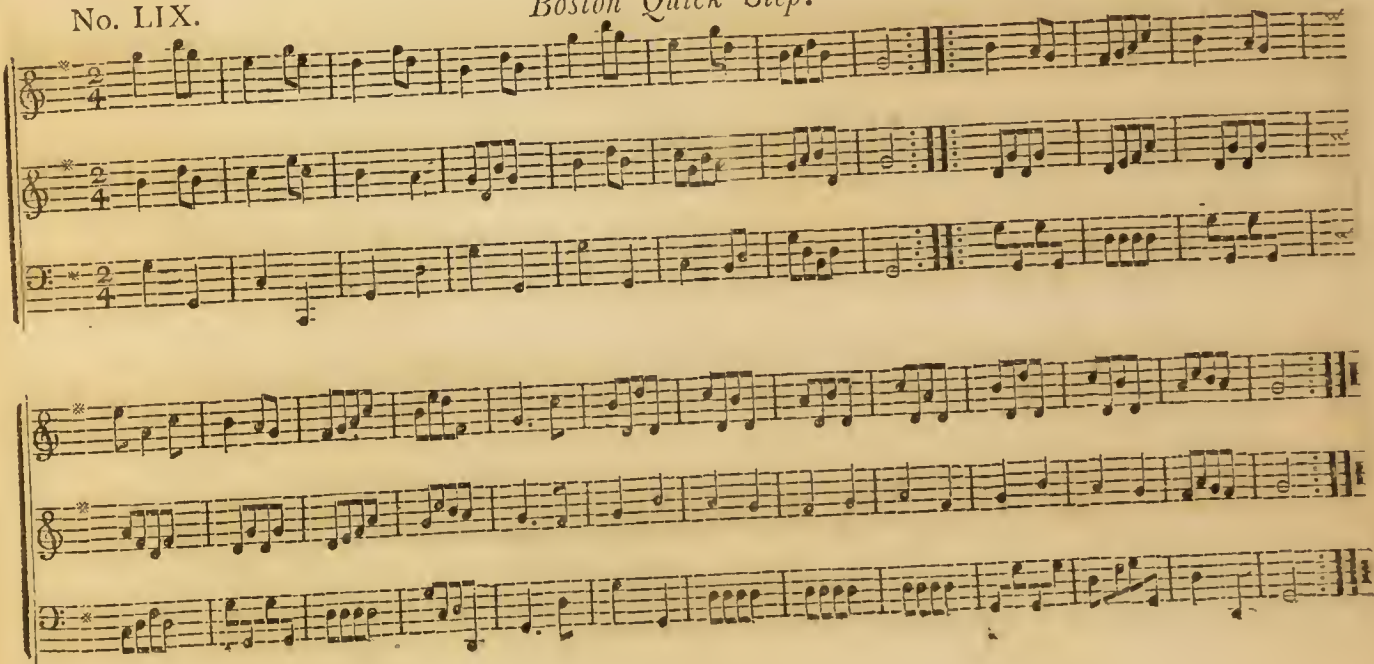
Pia.

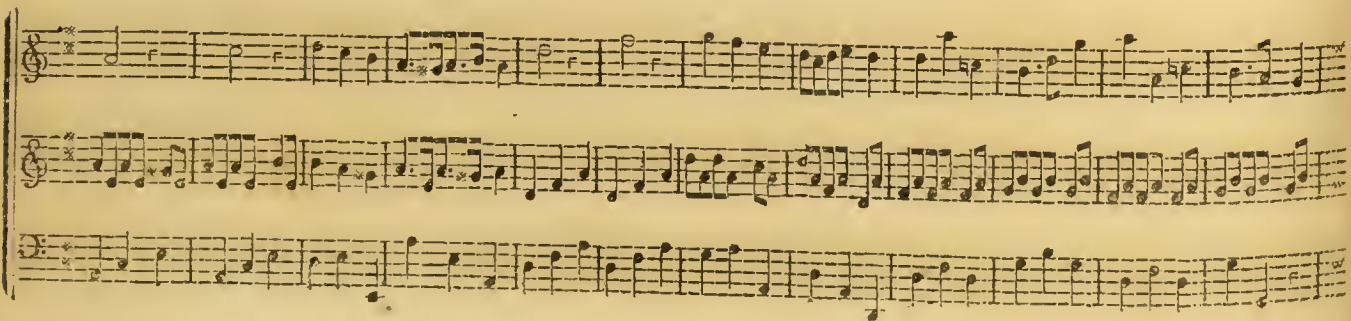
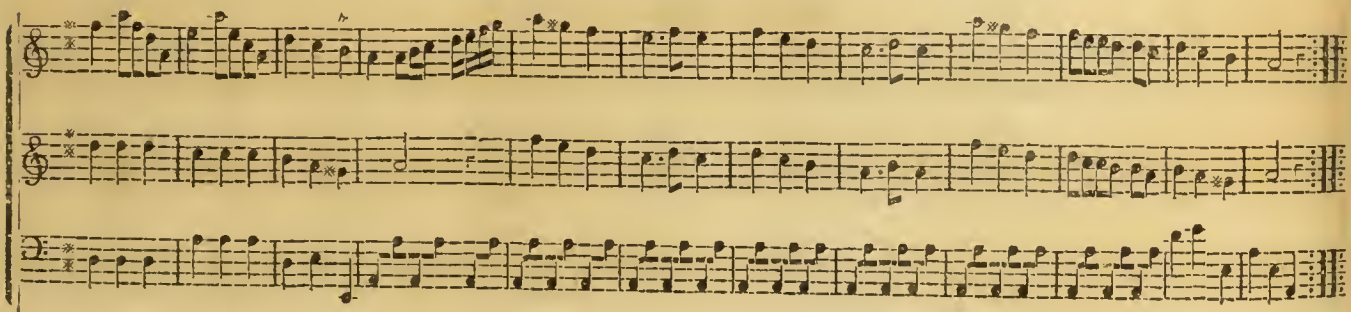
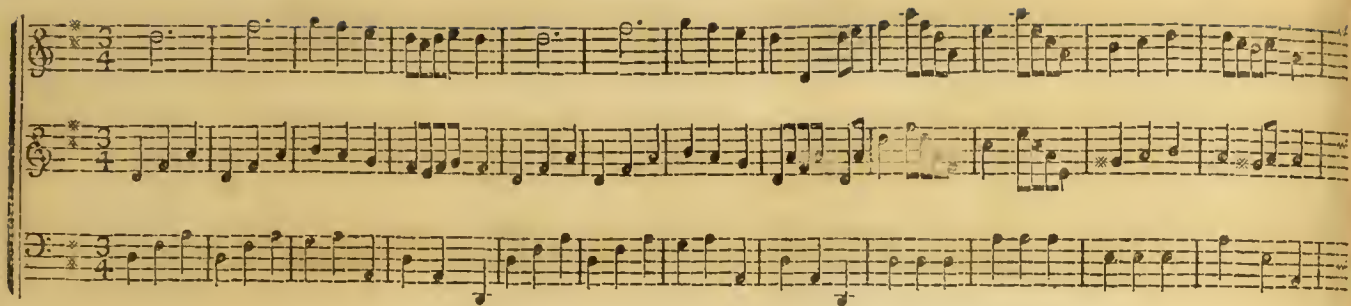
For.

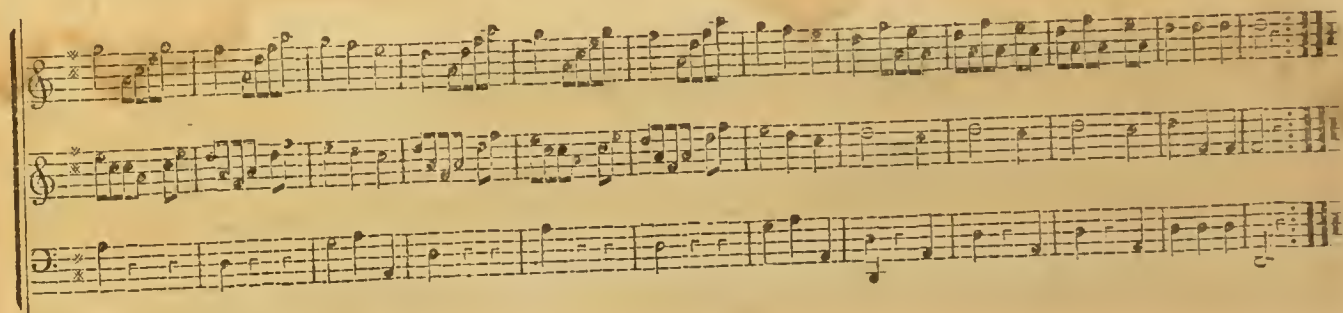
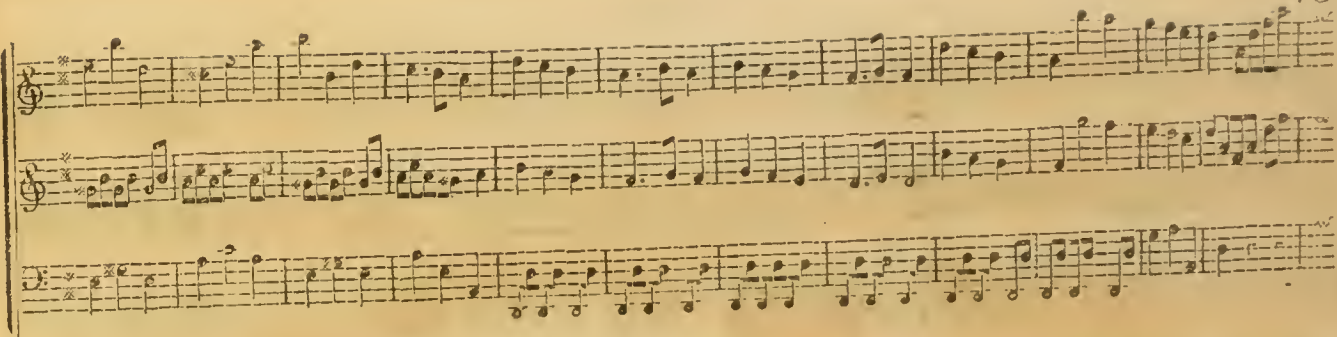
This musical score is for a march in 2/4 time, marked 'Pia.' (Pia. For.). It consists of three systems of three staves each. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature of 2/4, and a bass staff with a key signature of one flat (Bb) and a common time signature of 2/4. The second system continues the melody and accompaniment. The third system features more complex rhythmic patterns, including triplets in the treble staff. The score is written in a clear, hand-drawn style with various musical notations such as notes, rests, and bar lines.



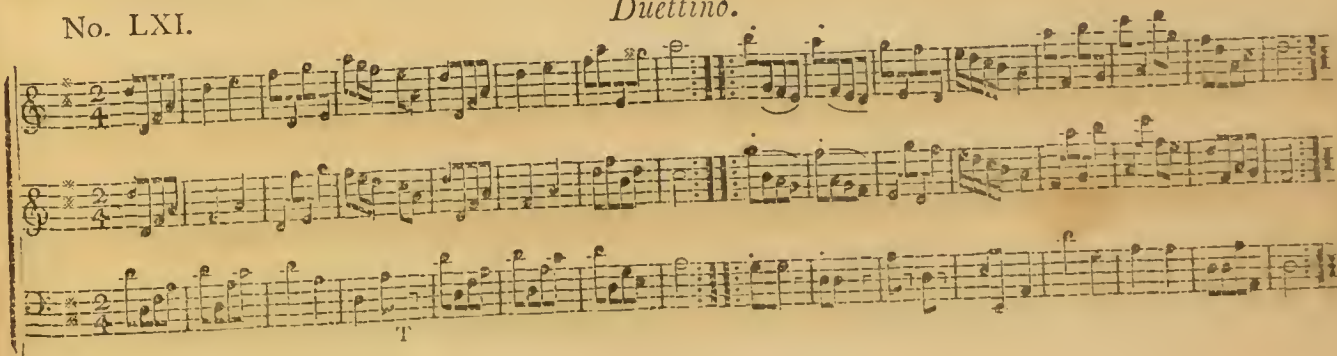
No. LIX.

Boston Quick Step.





No. LXI.

Duettino.

Moderato.

The first system of musical notation for the Moderato section consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Above the middle staff, the dynamic markings "Pia." and "For." are placed at the beginning of the first and second measures, respectively, and repeated later in the system.

The second system of musical notation continues the Moderato section with three staves. It includes treble and bass clefs. The time signature remains common time. The notation includes various note values and rests. Above the middle staff, the dynamic markings "Pia." and "For." are repeated, with "Pia." appearing at the end of the system.

Allegro.

The third system of musical notation for the Allegro section consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 2/4. The music is characterized by a more rhythmic and active feel, with many eighth and sixteenth notes. Above the middle staff, the dynamic markings "Pia." and "For." are placed, with "Pia." appearing at the end of the system.

For. Pia. For. Pia. For.

This block contains a musical score for three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is written in a common time signature. Above the staves, the dynamic markings 'For.' and 'Pia.' are repeated five times, corresponding to specific measures in the music. The notation includes various note values, rests, and bar lines.

No. LXIII.

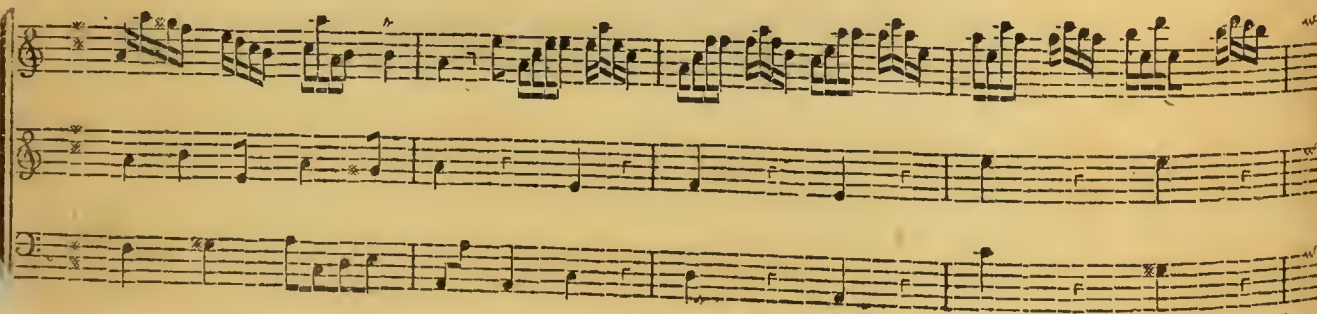
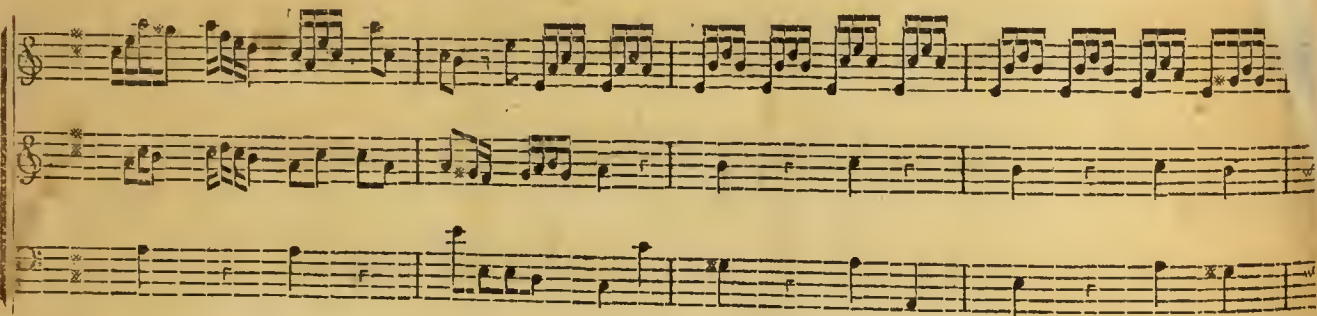
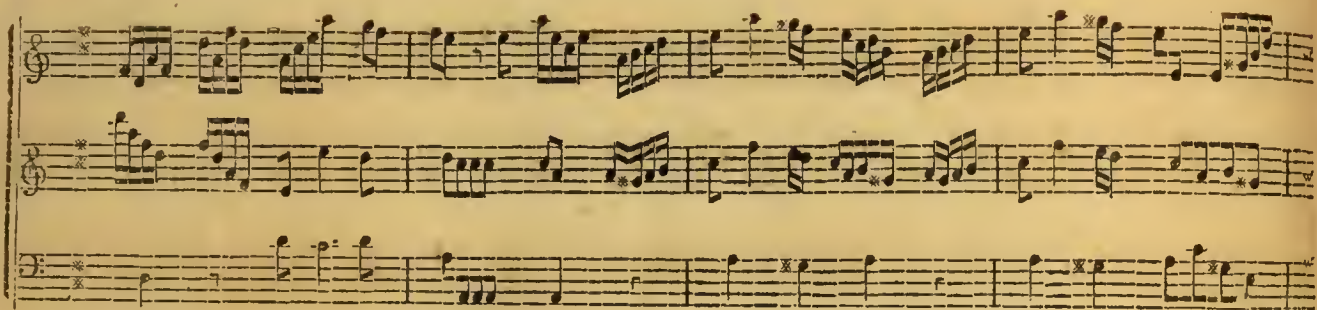
March in the Water Music.

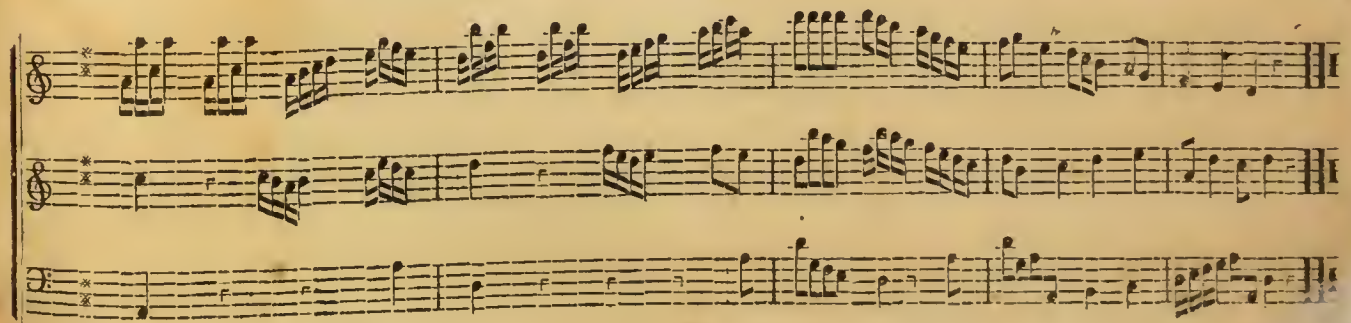
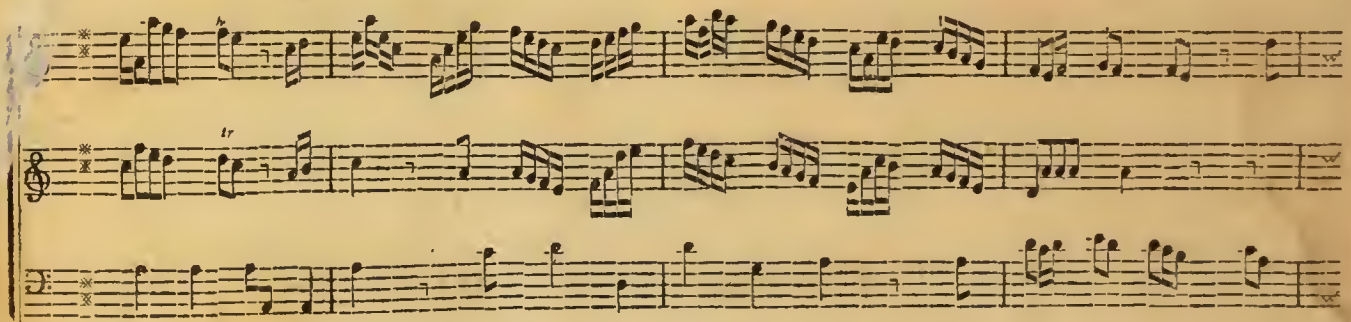
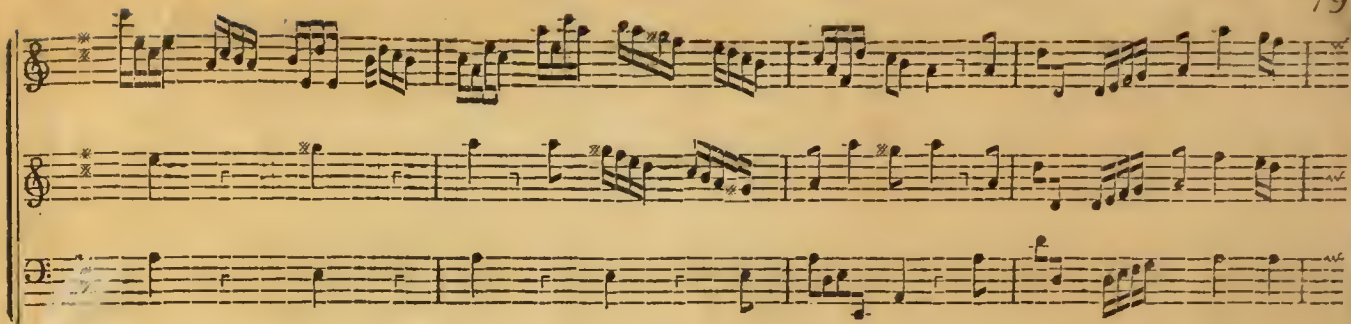
This block contains a musical score for 'March in the Water Music', consisting of three systems of three staves each. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a common time signature. The notation includes various note values, rests, and bar lines. The first system is followed by a double bar line, and the second system is followed by a double bar line. The third system ends with a double bar line.

ed

tr

Handwritten musical score for Sonata No. LXV, page 77. The score is written on three systems of three staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The second system continues the piece with similar rhythmic complexity. The third system also follows the same notation style. The paper is aged and slightly discolored.





I N D E X.

	N ^o .	Page.		N ^o .	Page.		N ^o .	Page.
A IR in Refina,	53	63	God save America,	2	25	Malbrouk,	32	43
Air,	56	68	Grano's March,	21	36	March alla Militaire,	58	70
Belleisle March,	4	26	Gen. Wayne's March,	30	42	March in the Water Music,	63	75
Black Cockade,	6	27	Gen. Knox's March,	43	52			
Boston March,	7	27	Gen. Green's March,	51	61	New German March,	50	68
Beauties of Fancy,	14	32	Gen. Washington's March,	57	69			
British Muse,	26	39	Garner's Air,	64	76	Of Time,	—	20
Baron Stubbs's March,	44	53				Of Notes and their Proportion,	—	20
Boston Quick Step,	59	71	Handel's Clarionett,	25	38	O Dear what can the Matter be?	17	34
			Handyside's March,	31	43			
Capt. Mackintosh's March,	13	31	Heathen Mythology,	37	47	Prince Eugene's March,	34	45
Canada Farewell,	23	37	Handel's Gavot,	48	58	Philadelphia March,	41	49
Count Brown's March,	33	44	Handel's Water Piece,	52	62	President's March,	47	57
Col. Ome's March,	55	66						
			Instructions for the Violin,	—	3	Quick March,	12	32
Durham March,	11	30	— for the German Flute,	—	6	Quick March in Cymon,	54	65
Dog and Gun,	16	33	— for the Clarionett,	—	11			
Duke of Holstein's March,	27	40	— for the Bass Viol,	—	12	Rakes of London,	20	35
Dorsetshire March,	39	48	— for the Hautboy,	—	15	Serenade,	1	25
Duke of York's March,	42	50	Introductory Lessons,	—	22	Swiss Guard's March,	10	29
Duetto,	61	73				Staffordshire March,	19	35
			Lesson by Morelli,	8	28	Suffolk March,	35	46
Essex March,	45	54	La Chontille Cotillion,	22	37	Stamitz's Air,	60	71
Echo,	62	74	Love's March,	29	41	Sonata,	65	77
			London March,	46	56			
Foot's Minuet,	3	25				The Wood Cutters,	24	38
For there's no luck about the house,	15	33	Musical Characters,	—	17			
Felton's Gavot,	40	48	March to Boston,	5	26	When first I saw,	38	47
Favorite Air,	49	59	Marquis of Granby's March,	9	29			
Freemasons March,	36	46	March in the God of Love,	28	40	Yankee Doodle,	18	34

THE wishes of many for a work of this kind

suggested the idea of the present attempt, for which encouragement is most respectfully solicited.

Instructors may, perhaps, find some abridgement of their labors, should they see proper to introduce this book among their scholars.

Perhaps errors may be detected, though the greatest care has been taken to prevent

them, should that be the case, it is hoped that they will be candidly corrected. Should this volume meet acceptance, a second will be published, containing music of a different style.

All communications, tending to improve this, or the succeeding volume, which is nearly ready for the press, shall receive due attention and command the gratitude of the

COMPILED.