

**Winner's primary school for the flute; a thorough and complete course of instruction for the flute; written and arranged for self-instruction as well as for teachers's use. Containing full exercises and explanations, and a large collection of the new and popular melodies of the day.
By Sep. Winner.**

Winner, Septimus, 1827-1902.

Cleveland, S. Brainard's Sons [1872?]

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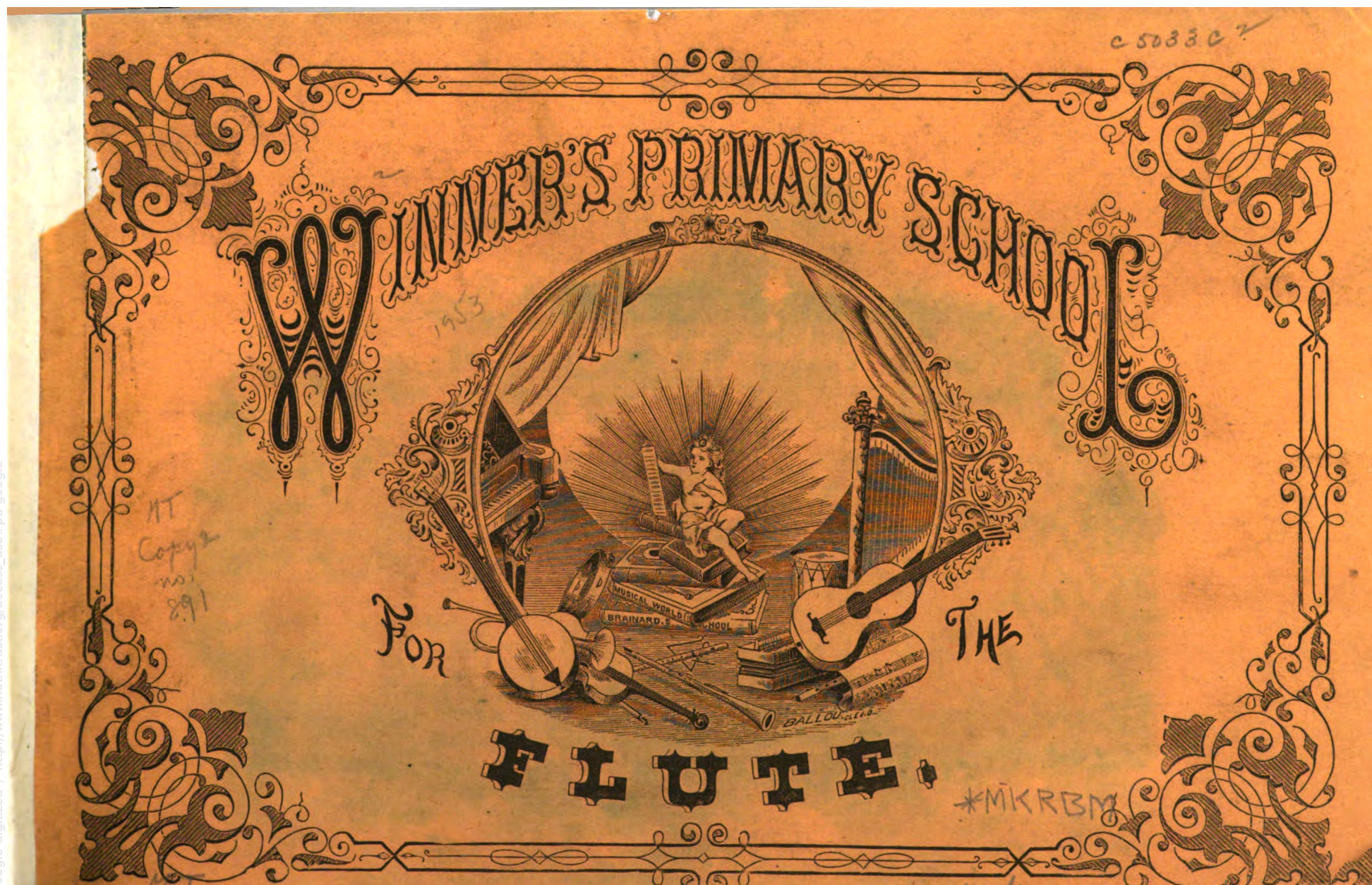
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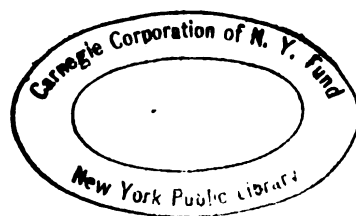
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1. *Pluto - M. J. J. S.*
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FLUTE;

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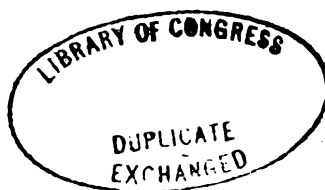


Published by S. BRAINARD'S SONS, Cleveland.

[1872?]

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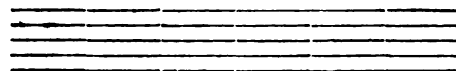
RUDIMENTS OF MUSIC.

OF THE STAFF, CLEFS, &c.

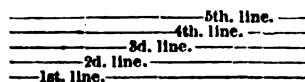
The five **Lines** upon which all music is written are called a **STAFF**. The lower line is known as the *first*, there being five, the upper one is consequently the *fifth* line.

Notes written between the lines are designated as being situated in the **SPACES**. There are *four* spaces, the lowest being described as the *first space*.

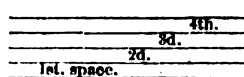
THE STAFF.



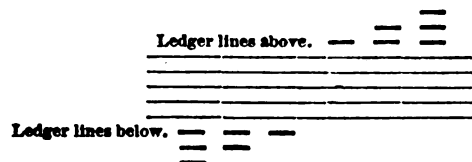
THE LINES.



THE SPACES.



LEDGER LINES are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more of these lines are required, which are designated as the *first, second, or third ledger line above*; the *first, second, &c. ledger line below*.



Every Staff is headed by a character called a **CLEF**. There are two clefs in general use, viz :

The TREBLE CLEF.



BASS CLEF.



The Treble Clef is used in music adapted to the Treble or Female voice, the Violin, Flute, Guitar, Accordeon, Concertina, and other *high* toned instruments; also for the *Right hand* in music for the Piano, Melodeon, Organ, etc.

The Bass Clef is used to represent that which is written for the *Left hand* on these instruments, also for the Bass, or male voice, and for the Violincello, deep-toned Horns, &c.

When these clefs are both required, as in music for the Piano, Melodeon, Organ, etc.

The Treble clef is situated over the Bass, and

both are connected by a **BRACE**, thus :



All music consisting of several voices or parts, connected by a **Brace**, extending and including a staff for each and every movement, is designated a **SCORE**.

The Staff is divided into **MEASURES** by perpendicular lines, which are termed **BARS**. A **double bar** marks the end of a strain.






Dots at the double bar indicate *Repeat*.



RUDIMENTS OF MUSIC.



OF THE NOTES.



There are six varieties of Notes in general use, which vary in form according to their relative value.



The longest Note is a *Semibreve*, or **WHOLE NOTE**,  indicating the unit of time, of which all other forms of notes represent fractional parts. This note is measured by *four* counts or beats, the time of which being indefinite, as we may count at pleasure, either slowly in a rapid manner, according to the character of the composition.

The next is called a *Minim*, or **HALF NOTE**,  being but half the duration of the former, the stem may also be reversed  as the body of the note alone determines its situation upon the staff. This note requires *two* counts or beats, and may be long or short according to the same conditions as the Whole note.

The **QUARTER NOTE** or *Crotchet*, is represented with a *black* body, the same form as the Half note  or  but smaller, being the value of *one* beat or count.

The **EIGHTH NOTE** or *Quaver*, is of the same form with one hook, or stem  or  being half the time of a Quarter note.

The **SIXTEENTH NOTE** has two hooks,  or  and is just half the duration of an Eighth note.

The **THIRTY-SECOND NOTE** has three hooks  or  the time being one half the Sixteenth.

As the signification of time is more definitely expressed by Whole note, Half note, &c. the original terms, *Semibreve*, *Minim*, &c., have almost been abandoned.

TABLE OF THE NOTES.

One Whole Note



is equal to Two Half Notes,



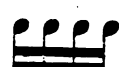
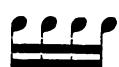
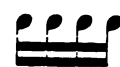
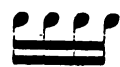
or Four Quarters,



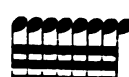
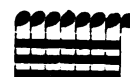
or Eight Eighths,



or Sixteen Sixteenths,



or Thirty-two Thirty-second notes.



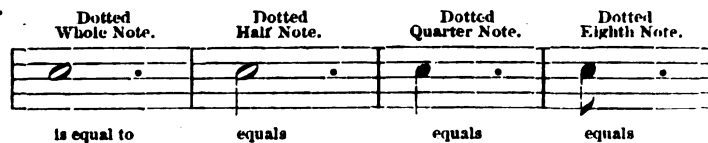
Characters denoting silence are called **Rests**, they afford rest to the performer, and aid in producing musical effects. Each Note has its corresponding rest, which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

THE NOTES AND RESTS.

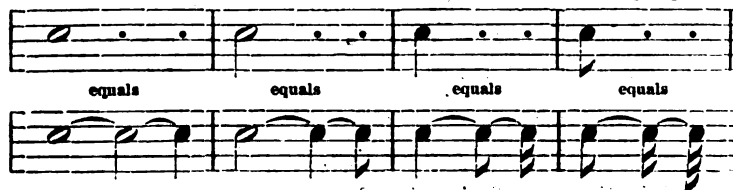
Note.	Rest.	Note.	Rest.
			
			
			
Under 4th. line.	On 3d. line.	To the right.	To the left.

THE DOT AND DOUBLE DOT.

A Dot placed after a note or rest, increases its length or value one half: thus, a dotted whole note is equal to three half notes; a dotted half note to three quarters; a dotted quarter to three eighths; a dotted eighth to three sixteenths.




When a second dot is added, its value is equal to half that of the first dot. Dots after rests increase their value in the same proportion.



THE SCALE OR GAMUT

The notes are named according to their situation upon the staff, and the Clef that precedes them.

When the Treble Clef  is used, the first line is E, the second G, the third B, the fourth D, the fifth F. The first space is F, the second A, the third C, the fourth E.



The notes are said to be upon the lines when the lines pass through them; and in the spaces when situated between the lines. D is said to be on the space below, and G upon the space above.




OF THE SCALES.

When these notes are arranged in regular succession, they form what constitutes the SCALE.



The first seven letters of the Alphabet, A, B, C, D, E, F, G, are used to distinguish them; this of course, brings to our notice several of the same name, but they are explained as being an octave (or eight notes) distant; for instance, the E upon the fourth space is an octave above E on the first line; and F in the first space, is an octave lower than F on the fifth line.

When the Bass Clef  is used, the notes upon the staff are named in the following order.



In vocal music the syllables over the notes are sung to the sounds they produce, and are pronounced Doe, Ray, Me, Fah, Sol, Lah, See, Doe.

RUDIMENTS OF MUSIC.

The distance between any two sounds is called an *interval*; the smallest interval is called a *half-tone* or *semitone*; the next is a *tone*. A succession of tone and half-tone intervals, in the following order, occurs in the Natural Major Scale.



The semitones occurring always between the third and fourth, and the seventh and eighth interval, or Mi and Fa, Si and Do.

OF TIME.

The movement of all music is expressed by figures, following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common time and the odd ones as Triple time.

In **COMMON TIME** which is indicated by the figures $\frac{4}{4}$ or the character C or C each measure contains exactly the *value* of a Whole note, which may be composed of the various notes or rests.

COMMON TIME.



The figures $\frac{2}{4}$ indicate another kind of Common time, wherein each measure contains the value of two fourth notes.

TWO-FOUR TIME.



Another character of Common time is marked by the figures $\frac{12}{8}$ also $\frac{6}{8}$, which is termed Compound Common time, being a kind of doubled Triple. thus.—

SIX-EIGHT TIME.



TWELVE-EIGHT TIME.



TRIPLE TIME is marked $\frac{3}{4}$ $\frac{3}{8}$ etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is $\frac{3}{4}$ signifies three Eighth notes or their value to a measure; $\frac{3}{8}$ expresses three Eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

In Triple time the first note of every measure must be accented. In Common time the first and third beats are both accented.

In common time Eighth notes, Sixteenths, etc., are grouped in even numbers, as two, ♪♪ four, ♪♪♪♪ etc.

In Triple time they are grouped in *odd* numbers, thus ♪♪♪ & ♪♪♪

A figure *three* (3) over or under any three notes thus, ♪♪♪ or ♪♪♪

signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly, and are called **TRIPLETS**. A figure *six* (6) in the same manner denotes the time of *four* being a **DOUBLE TRIPLET**. —

RUDIMENTS OF MUSIC.

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SYNCOPE occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it; thus—



Any deviation from the established rules pertaining to accent are marked in this manner, > ^ < *sf. fz.* < > etc.

OF THE SHARPS, FLATS, &c.

In addition to the seven principal, or natural sounds of the Scale, there are five others called *Chromatic* sounds; they have their places between the whole tones, but, as every degree of the staff is occupied already, new signs are used to represent them, indicated by the **SHARP** #, **FLAT** b, and **NATURAL** ♮.

A Sharp # before any note *raises* it a semitone.

A Flat b *lowers* any note a Semitone.

A Natural ♮ *restores* any chromatic note to its original condition.

When a Sharp or Flat is placed beside a Clef, it effects every note throughout the piece in the situation of such a character; also any other note of the same letter upon the Staff, and is called the **SIGNATURE**.

Any Sharp or Flat that does not stand beside the Clef is called an **ACCIDENTAL**, and effects only the notes before which it is placed, except the same note may again occur in the measure.



When the last note of a measure is influenced by an Accidental, if the next measure should commence with the same note it is also made in a like manner.


The *Signature* governs all sounds throughout the piece, which are found on the same degree of the staff with itself, unless contradicted by an *accidental*; that is, a ♯ on a degree which has already a flat or sharp, which are themselves accidentals when used in any other man-



ner than as the signature. The number of flats or sharps forming the signature of a piece varies, in accordance with the sound taken for the key-note.

The letters D. C., at the end of a strain signify *Da Capo*, which denotes a return to the first part before proceeding to the next. If at the end of a tune it signifies to finish with the first part, or at that double bar where we find a pause ∩.

Dal segno, or S, at the end of a piece, directs the performer back to the sign, S, from which he is to play to the close. A *pause* or *hold*, ∩, placed over a note or rest, denotes that the time of such note or rest is to be sustained beyond its value, at the pleasure of the performer.

Dots placed above or below any series of notes, thus,  indicate a *Staccato* movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus,  exceedingly animated. Whenever we find a passage marked

thus,  which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

When two notes on the same degree of the staff are connected by a *Tie*,  the sound must be sustained during the time of both; the same sign is called a *Slur* when placed over two or more notes on different degrees of the staff;  and signifies that the sound must glide smoothly from one note to the next.

This sign, (>) denotes a sudden accession of force to be given to the note over which it is placed. *Piano*, *pia.*, or *p*, signifies that the passage must be played softly; *pp*, very soft; *forte*, *for.*, or *f*, loud;

ff, very loud. A gradual increase of strength is denoted by *crescendo*, *cres.*, or *cr.*; decrease of strength by *calando*, *decrescendo*, or *deces.* A soft followed by a loud sound is indicated by *pf*; the contrary by *fp*. A small number of sounds louder than others have *fz*, *sfz*, or *sf*, placed under or over them; a sudden increase of sound is indicated by \blacktriangleleft ; a decrease by \blacktriangleright ; the two combined, $\blacktriangleleft\blacktriangleright$, form a *swell*.

Small notes or GRACE NOTES are often introduced as embellishments; the time of these notes is not considered a portion of the measure, but is taken sometimes from the *previous* note, but most generally from the notes which follow them.

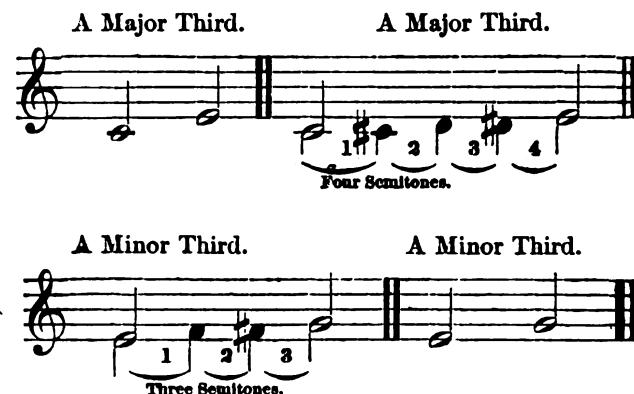
GRACE NOTES.



OF THE SCALES.

There are three kinds of Scales. The DIATONIC, the CHROMATIC, and the ENHARMONIC. The *Diatonic Scale* is a progression of eight notes, proceeding by degrees, including tones and semitones. There are two modes of the Diatonic Scale, viz. The MAJOR and MINOR. Both contain *five tones*, and two semitones in an octave, yet they

differ in the distribution of intervals. In the Major mode the semitones occur between the third and fourth, and the seventh and eighth intervals. In the Minor mode they are found between the second and third, and also the seventh and eighth intervals. The seventh, being the leading note, is always raised a semitone by an accidental in the Minor Scale. The surest way of recognizing the difference between the Major and Minor, is by observing the distance from the first to the third note of the scale. In the Major it is four semitones, and in the Minor but three.



The CHROMATIC SCALE moves in semitones, and is represented in ascending with sharps, and in descending with flats.

The ENHARMONIC SCALE occurs when the same sound is represented by different notes, as C# and D♭, E# and F♭, G# and A♭, &c. &c.

WINNER'S

PRIMARY SCHOOL FOR THE FLUTE.

THE POSITION.

Rest the Flute on the lower part of the third joint of the fore-finger of the Left Hand, placing the thumb of the same hand a little below the first hole on the side of your instrument.

Place the thumb of the Right Hand exactly under the fourth hole, and the little finger of the same hand just over the D sharp key, which is situated a little below the sixth hole.

The fingers should be held off the holes, exactly over them, at the distance of not more than half an inch, in order that they may be ready to command, and cover them quickly when required.

Hold the Instrument when placed to the lips in nearly a horizontal position.

OF TONE.

After acquiring the proper position, turn the Mouth piece a little inwards, holding it steadily against the under lip; afterwards brace the lips so as to leave but a small opening, and blow steadily and gently downward into the Embouchure or Mouth-hole. Gradually increase the force of blowing until you can produce a full round tone, making the sounds as long as possible; after which proceed as follows.

First put down the fore finger of the left hand, and endeavor to sound the note which is B.



Then put down the second finger of the left hand which will produce the note A.



Then put down the third finger of the same hand and it will produce the note G.



1st, 2d, 3d.


Then follow in the same way with the fingers of the right hand, and they will produce the notes F#, E and D.



After having practised in this manner for some time, you are prepared to practice the Scales as illustrated on the following pages, which should be rehearsed frequently, ascending and descending.

WINNER'S PRIMARY SCHOOL FOR THE FLUTE.

SCALE FOR THE SINGLE KEYED FLUTE.



	D	E	F	G	A	B	C#	D	E	F#	G	A	B	C#	D	E	F#	G
LEFT HAND.	●	●	●	●	●	●	○	○	●	●	●	●	●	○	○	●	●	●
RIGHT HAND.	●	●	●	○	○	○	○	●	●	●	○	○	○	○	○	○	○	○
KEY.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

The six cyphers below the gamut indicate the six holes of the Flute, and the squares denote the keys. The white cyphers and squares indicate that the holes are to be left open, and the black ones when they are to be closed.

To produce a soft, clear tone in the upper notes, the lip must cover about three parts of the mouth-hole, and be hardened by the pressure of the flute;—but here the upper lip must project, and the soft or interior part only come in contact with the lower lip. The embouchure must be proportionately small with the reduced size of the mouth-hole, and the breath forming a line nearly horizontal. There is a soft, mellow, and delicious quality of tone to be produced in the lower octave of the flute, by forming the embouchure of the soft internal portions of the lips; it is totally free from reediness, and in some degree resembles the most subdued tones of the Clarionet. The muscles of the face and lips must be relaxed, and the mouth-hole about one third covered, and brought exactly opposite the embouchure, to receive the column of air, which must be impelled into the flute with moderate force,

WINNER'S PRIMARY SCHOOL FOR THE FLUTE.

Although the Flute with one key has all the semitones, as already explained, yet, to render the instrument more perfect, other keys have been added, termed "additional keys," a scale of which is given below. When the Flute has but four keys, the long keys of the scale are of course omitted.

SCALE FOR THE FLUTE WITH ADDITIONAL KEYS.

	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	B#	C
LEFT HAND.														
1														
2														
D# KEY.														
3														
G# KEY.														
RIGHT HAND.														
4														
5														
F# KEY.														
6														
D# KEY.														
C# KEY.														
C KEY.														

PRIMARY SCHOOL FOR THE FLUTE.

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DOUBLE TONGUEING.

Double Tongueing is produced by pronouncing the syllable *Too*, or *Too-tle*, or *tootle* tootle, according to the various characters of Time. This articulation must be first attempted on one note only.



When this is accomplished, let the next consideration be to detach the notes as much as possible, playing them as if written thus:—



The upper octave will be found more difficult; and if the pupil does not blow firmly and continue the tone during the action of the tongue, every second note will become the octave below.



Pronounce *Too* when the music is slow, and not slurred. Thus:—



When quick pronounce the word *Tootle*. Thus:—



In triplets pronounce *Tootle-too*, thus:—



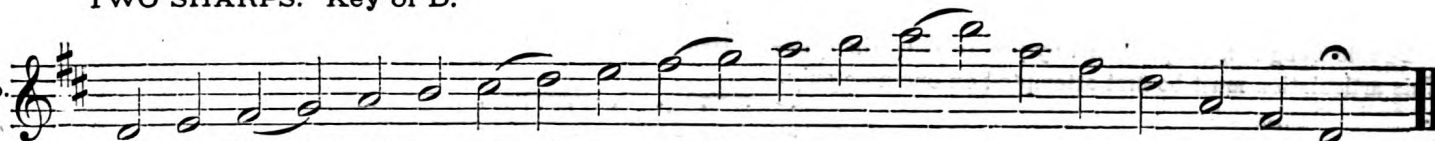
Although exercises are written in groups of four notes, to more readily distinguish the time, they should be played perfectly even as if written thus:—



WINNER'S PRIMARY SCHOOL FOR THE FLUTE.

TWO SHARPS. Key of D.

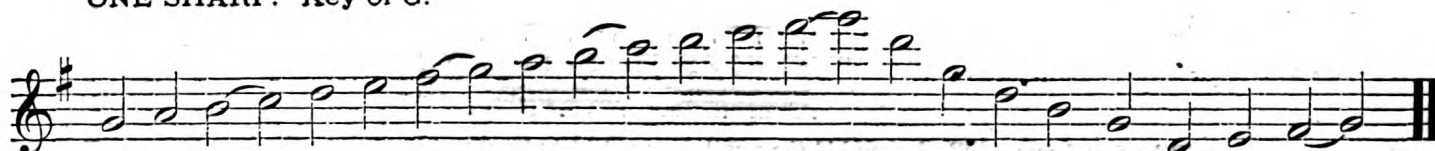
F and C
are made sharp.



This is the natural key of the Flute, and therefore the easiest for beginners.

ONE SHARP. Key of G.

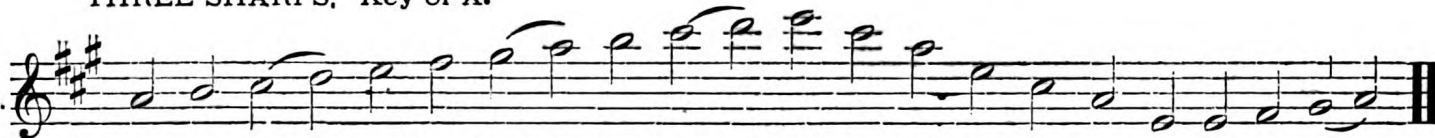
C is made
Natural



This scale is fingered precisely as the scale of D, with the exception of the note C, which is made Natural.

THREE SHARPS. Key of A.

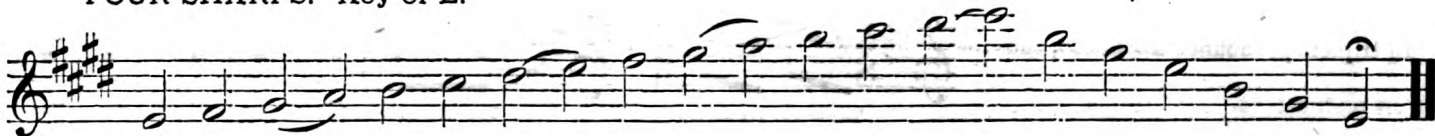
F, C and G
are made sharp.



This scale is fingered precisely as the scale of D, with the exception of G, which is made Sharp.

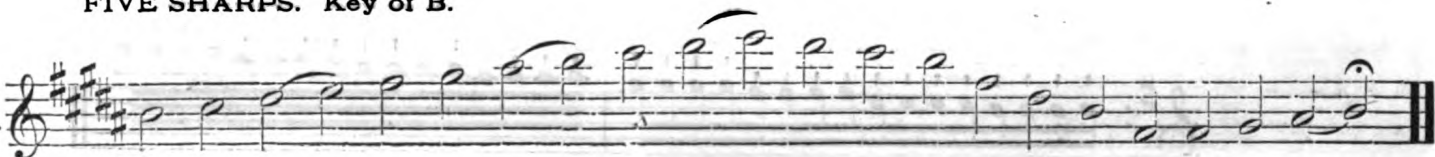
FOUR SHARPS. Key of E.

F, C, G and D
are made sharp.



FIVE SHARPS. Key of B.

F, C, G, D and A
are made sharp.

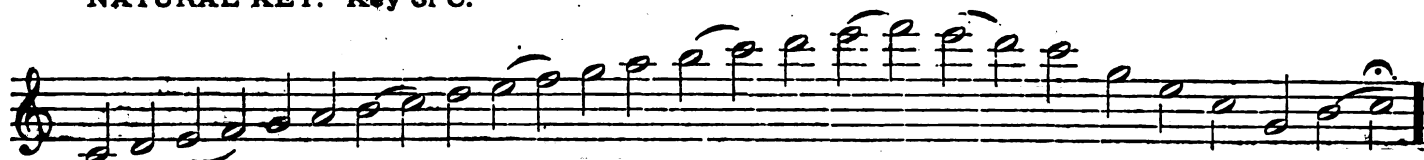


WINNER'S PRIMARY SCHOOL FOR THE FLUTE.

15

NATURAL KEY. Key of C.

Every note is
made Natural.



This scale is fingered as the scale of G, or one sharp, with the exception of F, which is Natural.

ONE FLAT. Key of F.

B is made flat.



This scale is fingered precisely as the scale of C, with the exception of B♭.

TWO FLATS. Key of B.

B and E
are made flat.



This scale is fingered precisely as the scale of F, with the exception of E♭.

THREE FLATS. Key of E.

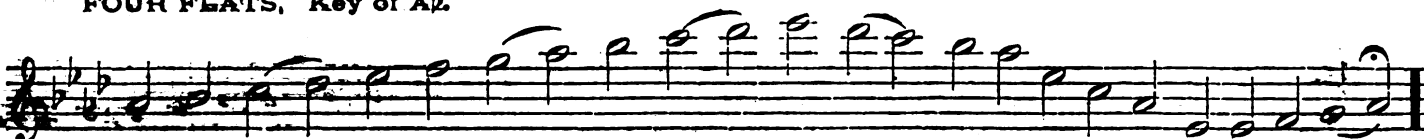
B, E and A
are made flat.



This scale is fingered as the scale of B♭, with the exception of A♭.

FOUR FLATS. Key of A.

B, E, A and D
are made flat.



WINNER'S PRIMARY SCHOOL FOR THE FLUTE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE MINOR SCALES WITH SHARPS.

E MINOR.



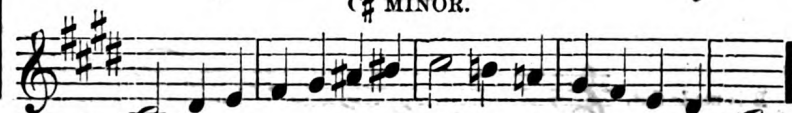
B MINOR.



F# MINOR.



C# MINOR.



THE MINOR SCALES WITH FLATS.

D MINOR.



G MINOR.



C MINOR.



F MINOR.



CHROMATIC SCALE.



OF TRANSPOSITION.

The changing of a melody from one key to another is called Transposition. The simplest way of transposing is, first to notice the key-note of the piece to be transposed, and then to raise or lower every note of the composition, just such an interval as the new key note may be from the one which we already have.

FOR EXAMPLE.—We have the following melody, "Robin Adair," the key-note of which is C, which is the best key for the Voice, Cornet, or Accordeon.



Now if we wish to transpose this to a sharp key, say the key of D, which has the signature of two sharps, we raise every note one interval, (D being one note higher than C,) and it will answer better for the Violin or Flute, thus :—



If it would be preferred in one sharp or G, we would then raise it a fifth above C, or a fourth below, thus :—



And by proceeding in this manner it can be transposed into any key from one to six sharps or flats, making it higher or lower to suit any voice or Instrument.

Now we have the air in G, one sharp, if we wish it in one flat, which is the key of F, we have only to write it one note lower, which is the relative distance of F from G, thus :—



If we desire it in B \flat (Two Flats) we have only to lower it one interval from C, the original key, which is that distance from the key-note.



If we desire it in A, (Three Sharps) we lower it one note from B \flat , thus :—



POTOMAC REVEILLE

By Wm. G. STEVENSON.

Three Camps.

Commence with tap of
the Snare Drum.*Allo. Vivace.*

Snare Drum.



Slow Scotch.



Snare Drum.



Austrian.



Snare Drum.



POTOMAC REVEILLE.—Concluded.

19

Dutch.



Snare Drum.



Hessian.



Snare Drum.



Double Drag.



Snare Drum.



Single Drag.

Snare Drum.



Play No. 1. as D. C. for finale.

UNITED STATES TATTOO.

WM. G. STEVENSON.

Snare Drum.

Doublings.



No 1.



Quick time.



Doublings.



Doublings.



UNITED STATES TATTOO.—Concluded.

21

Dutch.

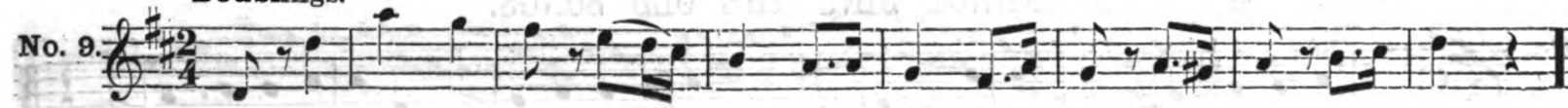


No. 7. Repeat Doublings.
Quick time.



Side Drum.

Doublings.



Single Drag Allegro Vivace.



POPULAR AIRS ARRANGED PROGRESSIVELY.

MAGGIE MAY.



I CANNOT SING THE OLD SONGS.



SPRING AND AUTUMN.

23



UNDER THE SNOW.



CAN-CAN DANCE.



THE FISHERMAN'S DAUGHTER.



FLYING TRAPEZE.



MOET AND CHANDON.

25



PAR EXCELLENCE.



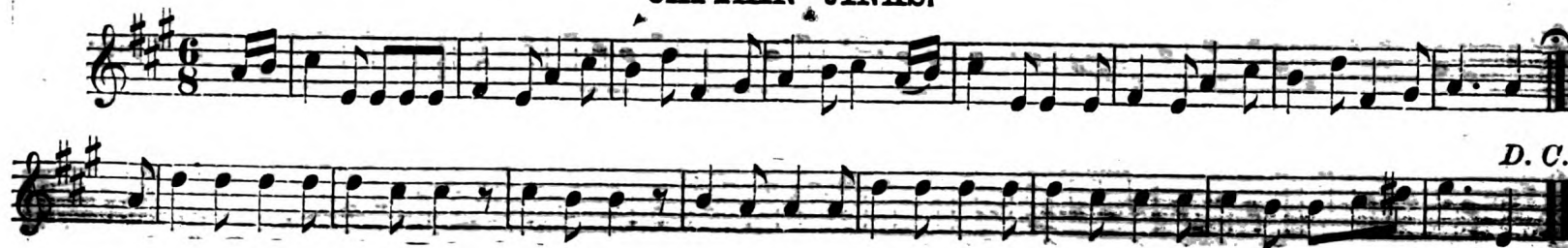
DANISH AIR.



PULLING HARD AGAINST THE STREAM.



CAPTAIN JINKS.



WHEN THE CORN IS WAVING, ANNIE DEAR.

27



ROBIN ADAIR.



WEARING OF THE GREEN.



DON'T BE SORROWFUL DARLING.



THE DEAREST SPOT OF EARTH.



DUBLIN BAY.



NEVER COURT BUT ONE.

29



EVANGELINE.



70.

IT'S NICE TO BE A FATHER.



RACKETTY JACK.



TWENTY YEARS AGO.

WILLING.

31



THE ROMAN FALL.



LITTLE BROWN JUG.

By permission of J. E. WINNER.



THE GUARD ON THE RHINE. - (Die wacht am Rhine.)



SHABBY GENTEEL.



CANTILENA.

33



KATY'S LETTER.



HOW THE GATES CAME AJAR.



BEAUTIFUL NELL.



A MOTTO FOR EVERY MAN.

35

Musical score for "A MOTTO FOR EVERY MAN." in G major (one sharp) and 6/8 time. The score consists of four staves. The first two staves are the main melody. The third staff is labeled "Chorus." and includes a "FLUTE." part. The fourth staff is the final line of the piece, ending with a double bar line.

GOOD BYE JOHN.

Musical score for "GOOD BYE JOHN." in G major (one sharp) and 4/4 time. The score consists of three staves. The first two staves are the main melody. The third staff is labeled "Chorus." and includes a final line of the piece, ending with a double bar line.

IT'S NICE TO BE A FATHER.



RACKETY JACK.



TWENTY YEARS AGO.

WILLING.

31



THE ROMAN FALL.



LITTLE BROWN JUG.

By permission of J. E. WINNER.



THE GUARD ON THE RHINE. - (Die wacht am Rhine.)



SHABBY GENTEEL.



CANTILENA.

33



KATY'S LETTER.



HOW THE GATES CAME AJAR.



BEAUTIFUL NELL.



A MOTTO FOR EVERY MAN.

35

Musical score for "A MOTTO FOR EVERY MAN." in 6/8 time, key of D major. The score consists of four staves. The first two staves are the main melody. The third staff is labeled "Chorus." and includes a "FLUTE." part. The fourth staff continues the melody. The piece ends with a double bar line.

GOOD BYE JOHN.

Musical score for "GOOD BYE JOHN." in 2/4 time, key of D major. The score consists of three staves. The first two staves are the main melody. The third staff is labeled "Chorus." and includes a trill. The piece ends with a double bar line.

UP IN A BALLOON.



THE MERRIEST GIRL THAT'S OUT.



GOOD BYE SWEETHEART.

37

Andante.



THEN YOU'LL REMEMBER ME.



PADDLE YOUR OWN CANOE.



CHAMPAGNE CHARLIE.

Animato.

MABEL WALTZ.



ZIG-ZAG CLOG DANCE.

39



XX HORNPIPE.



QUEEN'S OWN REEL.



VERY BEST JIG COTILLION.



40

Animato.

FAUST GALOP.



WIRRWARR GALOP.

41

The musical score is written for a single melodic line in treble clef, featuring a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece is characterized by a lively, galloping rhythm. The notation includes various note values such as eighth and sixteenth notes, often beamed together, and rests. There are several first and second endings marked with '1.' and '2.' above the staff. The score concludes with a double bar line and repeat dots.

JOYS OF LIFE GALOP.

43

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The piece consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff contains two first and second endings, marked '1.' and '2.'. The third staff also contains two first and second endings, marked '1.' and '2.'. The fourth staff begins with a piano dynamic marking 'p'. The fifth staff contains two first and second endings, marked '1.' and '2.'. The sixth staff continues the melodic line. The seventh staff concludes the piece with a double bar line and the marking 'D. C.' (Da Capo).

CORAL ISLE SCHOTTISCH



CARNIVAL SCHOTTISCH.



FANFARE POLKA.

45



DARLING POLKA.



IMMORTELLI WALTZ.



SABRE SONG. (Grand Duchesse.)



SOLDIERS DUETT. (Geneveive.)

47

Four staves of musical notation in G major (one sharp) and common time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some rests. The third staff features a more complex rhythmic pattern with eighth notes and rests, marked with *f* and *p*. The fourth staff concludes the piece with a double bar line, marked with *f* and *p*, and includes the instruction *D. C.* at the end.

NOT FOR JOE.

Three staves of musical notation in G major (one sharp) and 2/4 time. The first staff shows a steady eighth-note melody. The second staff continues this pattern. The third staff concludes the piece with a double bar line, featuring accents (>) over several notes.

BEAU MONDE GALOP.

The musical score for "BEAU MONDE GALOP." is written in 2/4 time and consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions include "ad lib." (ad libitum) above the second staff, "tempo." above the third staff, and "Trio." above the fourth staff. The score also features first and second endings, indicated by "1" and "2" above the staves, and concludes with the instruction "D.C." (Da Capo) at the bottom right.

MAZAPPA GALOP.

49

Trio.

Fine.

D.C.

ON THE BEACH GALOP.

Introduction.

The musical score is written for a single melodic line in treble clef. The key signature has one sharp (F#), and the time signature is 2/4. The piece begins with an 'Introduction' section consisting of seven staves. The first staff starts with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some rests. The second staff contains a repeat sign with first and second endings. The third staff continues the melody with various note values and rests. The fourth staff features a key change to two sharps (D major) and continues the melodic line. The fifth staff also continues in D major. The sixth staff begins the 'Trio' section, marked with a double bar line and a key change to one flat (B minor). The seventh staff continues the Trio melody. The eighth staff is marked 'Fine.' and contains a double bar line. The ninth staff begins with a key change to two flats (Bb minor) and includes a first ending bracket labeled '1' and a second ending bracket labeled '2', both leading to a final double bar line with a repeat sign.

Trio.

Fine.

1 2

FAIRY LAND WALTZ.

51



GUARDS' WALTZ.



RIVULET WALTZ.



FLAG HORNPIPE.



SUNLIGHT WALTZ.

53

First system: Treble clef, key of D major (F# and C#), 3/4 time. The melody begins with a forte (*f*) dynamic and includes a crescendo (*cres.*) marking. The first line contains 12 measures. The second system contains 12 measures. The third system contains 12 measures. The fourth system contains 12 measures. The fifth system contains 12 measures, including first and second endings marked *1.* and *2.*, and a double bar line with *D. C.* (Da Capo).

OLD STYLE WALTZ.

First system: Treble clef, key of D major (F# and C#), 4/4 time. The melody features a trill marked with an 'x'. The first line contains 12 measures. The second system contains 12 measures, ending with a double bar line.

WEDDING WALTZ.

B. LANDMANN.



BLUE DANUBE WALTZ.

55



D. C.

RESEDA POLKA MAZOUKA.

Moderato.

FLUTE.

1. 2.

D. C. al Fine.

COLUMBIUS REDOWA.

1. 2.

D. C.

IRON CROWN MAZOURKA.

57

Delicato.



D.C.

EVERGREEN MAZOURKA.



D.C.

SOLDIER'S CHORUS. (Faust.)

Moderato.

Fine.

D. C.

D. C. al Fine.

SHARPSHOOTER'S MARCH.

59

Introduction.

Trio.

GOOD LUCK MARCH.

Introduction.

1. 2.

p

CECILIA GRAND MARCH.

61

Marzaille.

f *ff* *1.* *2.* *cres:* *Fine.*

WEDDING MARCH.

f *D. C.*

THE BELL GOES A RINGING FOR SARIAH.

No. 1 

Half Promenade.

Right and left four.

Right and left four.

Chasse four

Ladies Chain.

Play twice through.

MEET ME AT THE LANE.

No. 2. 
Balance all — or Galop.

Balance all — or Galop.

Forward two.

CHAMPION SET.—Concluded.

63

TASSELS ON THE BOOTS.

No. 3.

Forward four—half right and left.

Right hand across.

Balance and change places.

Forward two—back to back.

cres: *f* *D. C.*

WALKING ON BROADWAY.

No. 4.

Balance all—Galop.

Forward two.

D. C.

Swing corners.
P omenade all.

BRIDESBURG SET. (Plain Cotillions.)

No. 1.



Half promenade.



Right and left.



Ladies chain.

D. C.
Play twice.

FORWARD TWO.

No. 2.



Balance or Galop.



Forward two.



BRIDESBURG SET.—Concluded.

65



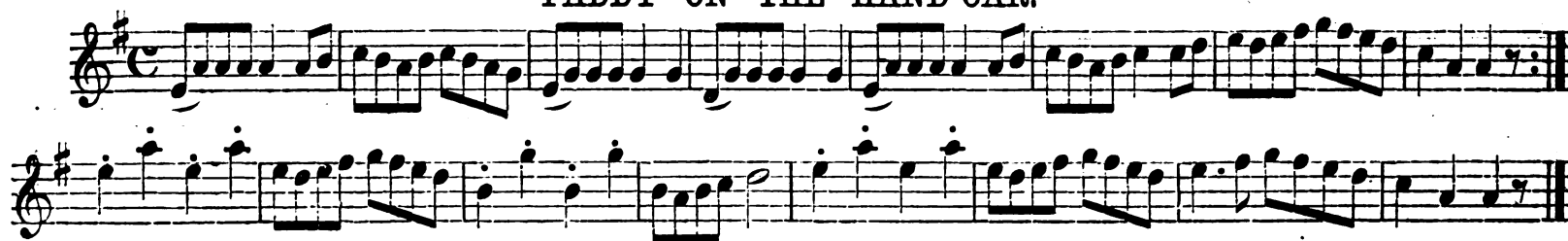
JIG COTILLION.



GRANNY WILL YOUR DOG BITE. (Jig.)



PADDY ON THE HAND-CAR.



THE WINDY MORNING.



HOP LIGHT LEW.



ENGLISH REEL.

67



YESTERS REEL.



ELIOT'S HORNPIPE.




PIN MONEY JIG.



LANCER QUADRILLES.

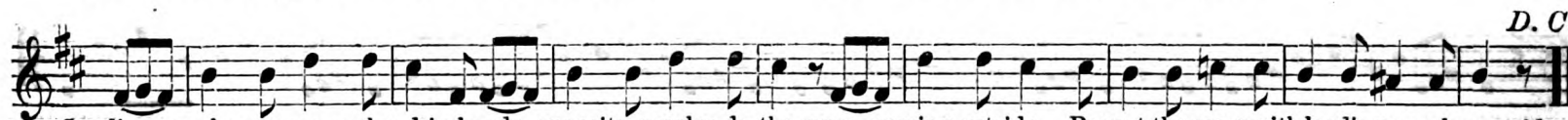
Play the first eight bars before dancing.


No. 1. 

Gents balance, Ladies on the left. Hands round the same, finish to places.




First Lady and opposite Gent, forward and return. Turn with both hands and back to places.



Leading couples cross over hand in hand; opposite couples do the same, passing outside. Repeat the same with leading couples outside. Play four times through, finish at  *D. C.*

LODOISKA.

No. 2. 

*All form in two lines and retire. Forward and turn partners; all finish to places.



First couple forward and retire. Advance, Lady in the centre, Gents retire.



D. C.

Play four times.
*To form two lines the first and second time, the side couples separate from their partners and join each side of leading couples, four on each side. Third and fourth time the leading couples join the side couples.

LANCER QUADRILLES.—Continued.

69

LA NATIVE.

No. 3.



Four Ladies right hand across, half round, left hand, and to places. Gents lead round outside and back to places.



First Lady and opposite Gent advance and retire.



Advance, curtsy, and bow.

Gentleman retires.

Play four times.

D. C.

THE GRACES.

No. 4.



Right and left with opposite couple.



First couple forward to right-hand couple and bow.

To the left and bow.

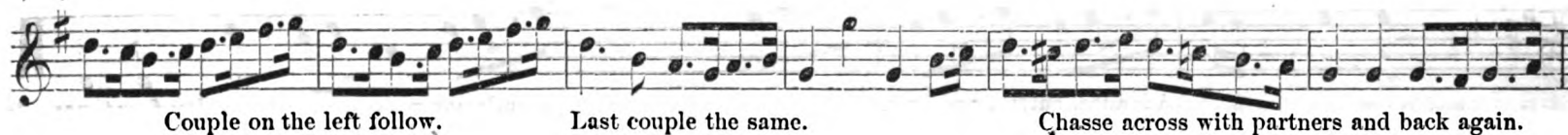


Chasse cross with the couple.

Play four times.

D. C.

LANCER QUADRILLE.—Concluded.

Tempo de march.

HOOSIER SET. (Polka Quadrilles.)

71

GREAT WEST POLKA.

No. 1.

D.C.

Play through twice.
No. 1.—Leading couples promenade around each other and back to places. (8 bars;) Take partners in waltz position and waltz around each other. (8 bars;) Balance as polka in places. (4 bars;) To right and 4 to left, then waltz around each other. (8 bars;) Sides repeat.

PRAIRIE POLLA.

No. 2.

D.C.

Play four times.
No. 2.—First lead balance. (2 bars;) And waltz. (2 bars;) To first side, change Ladies and repeat to next couple. (4 bars;) While the first side waltz in place. (4 bars;) Repeat four times which will bring you to your own place, then both leads waltz in centre. (8 bars;) First side repeat, second lead and last side the same.

BUCKEYE POLKA.

No. 3.

Play four times.

No. 3.—First and opposite couples waltz round outside, cross hands with side couple, then change ladies and waltz to places; side couples waltz round outside, cross hands with the leads, change ladies and waltz to places.

SUNSET POLKA.

No. 4.

Play four times.

No. 4.—First and opposite couples waltz round to the centre, make the passes, then change of ladies and waltz to each lady's place. Repeat for side couples.

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HOOSIER SET.—Concluded.

73

TRUMPET POLKA.

No. 5.



No. 5.—All give right hands to corners, all turn a full circle round, then left hand to next until they get to partners opposite of their places, then all waltz to places; ladies cross with right hands, the gentlemen with right hand with ladies' left hand: all promenade half round, then turn half round and return to places. Repeat as above, and with the same time as the old Polka Quadrilles.

HELENE REDOWA.



SILVERY WAVES. With Variations.

Allegro.



Tremolo.

Var. 1.



SILVERY WAVES.—Concluded.

75

Var. 2.

D. C.

March.

Var. 3.

1. 2.

76.

HOME SWEET HOME WITH VARIATIONS.

Moderato.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Moderato.' The piece begins with a series of eighth and sixteenth notes, followed by a crescendo marked 'cres:'. The first variation, 'Var. 1.', features a more complex rhythmic pattern with many beamed sixteenth notes. The second variation, 'Var. 2.', is characterized by a 'Double Tongue' technique, indicated by the text 'Double Tongue,' below the staff, where a single note is played with two different articulations. The score concludes with a final cadence.

Var. 1.

Var. 2.

Double Tongue,

HOME SWEET HOME WITH VARIATIONS.—Concluded.

77

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps). The piece concludes with a double bar line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *ad lib.* (ad libitum). The score is divided into sections, with 'Var. 3.' explicitly labeled. The final section of the piece is marked *ad lib.* and ends with a double bar line.

2

[illegible]

CUCKOO SOLO.—Concluded.

79

The musical score is written on six staves in G major (one sharp). The first staff contains a continuous melody of eighth notes. The second and third staves include vocalizations 'Cuc' and 'koo' written above the notes. The fourth staff features triplets and trills. The fifth and sixth staves conclude with trills and a final melodic phrase.

Dictionary of Musical Terms.

Accelerando or *Accel.* Quicken the time gradually.
Adagio. Very Slow.
Ad Libitum or *Ad Lib.* At will.
Affettuoso. Affecting, with pathos.
Agitato. Agitated.
Al. To the, as *Al Fine* to the end.
Allegretto. Somewhat cheerful, but not so quick as *Allegro*.
Allegro. Quick.
Al. Segno. To the Sign, signifying that the performer must go back to the sign *♯* and play from that mark to the word *Fine*.
Amoroso. Lovingly.
Andante. Somewhat slow.
Andantino. Not quite as slow as *Andante*.
Animato. In an animated style.
A poco a poco. Little by little.
Aria. An air or song.
Assai. Very, extremely.
A tempo. In the regular time.
Bis. Twice (repeat).
Brillante. Brilliant.
Calando. Diminishing gradually in tone and speed.
Cantabile. In a graceful singing style.
Con. With, as *con espressione*, with expression.
Con Moto. In an agitated style—with spirit.
Con Spirito. With quickness and spirit.
Coda. A few bars added to terminate a composition.
Colla Voce. With the voice or melody.
Con Brio. With brilliancy.
Con Espressione. With expression.
Crescendo or *Cres.* Gradually increase the volume of tone.
Da Capo or *D. C.* Repeat from the beginning to the word *Fine*.
Decrescendo or *Decres.* Gradually diminish the volume of tone.
Delicato. Delicately.
Diminuendo or *Dim.* Same as *Decrescendo*.
Dolce or *Dol.* In a sweet, smooth style.
Doloroso. In a mournful, pathetic style.
E. and.

Espressivo. } With expression.
Espressione }
Fine. The end.
Forte or *f.* Loud.
Fortissimo or *ff.* Very loud.
Forzando or *fs.* Signifies that the note is to be given peculiar emphasis or force.
Forza. Force.
Fuoco. With fire.
Grave. Extremely slow.
Grasioso. In a graceful, elegant style.
Impromptu. An extemporaneous production.
L. H. Left Hand.
Larghetto. Slow and solemn, but less so than *Largo*.
Largo. Very slow and solemn.
Legerement. Lightly, gaily.
Lento. Slower by degrees.
Legato. In a smooth and connected manner.
Lento. In slow time.
Loco. Place, play as written.
Maestoso. Majestic and dignified.
Martelato. Struck with force.
Meno. Less.
Mezzo or *M.* Neither loud nor soft—medium.
Mezzo Forte or *mf.* Rather loud.
Mezzo Piano or *mp.* Rather soft.
Moderato. Moderate.
Molto. Very.
Mosso. Movement.
Moto or *Con Moto.* With agitation and earnestness.
Morendo. Dying away.
Non Troppo. Not too much.
Obligato. Cannot be omitted.
Octava, 8va. An octave higher.
Patetico. Pathetically.
Pastorale. A soft and rural movement.
Piano or *p.* Soft.
Pianissimo or *pp.* Very soft.
Piu. Very.
Poco. A little, somewhat.

Pomposo. Pompous, grand.
Presto. Very quick.
Prestissimo. As quick as possible.
Quasi. As if.
Rallentando or *Rall.* A gradual diminution of tone and retarding of movement.
Religioso. In a solemn style.
Ritardando, or *Ritard* or *Rit.* Gradually slower.
Rinforzando, *Rf.* With additional force.
Ritenuto. Hold back the time at once.
Scherzando. Playfully.
Segue. Continue as before.
Seria. Seriously.
Sempre. Throughout—always.
Semplice. In a simple, unaffected style.
Segno or *♯*, sign, as *Al Segno*, to the sign; *Dal Segno*, repeat from the sign to the word *Fine*.
Senza. Without.
Sforzando. Emphasized.
Sincopato. Forced out of time.
Smorzando. Smoothed, decreased.
Soave. Soft and delicate.
Sotto Voce. In an undertone.
Sostenuto. In a smooth, connected style.
Spirito or *Con Spirito.* With spirit.
Staccato. Detached, short.
Tempo. In time.
Tempo di Marcia. In marching time.
Tempo di Valse. In waltz time.
Tempo Primo. In the original time.
Trillando. Shaking on a succession of notes.
Tranquillo. Tranquilly.
Tutto Forza. As loud as possible.
Veloce. With velocity.
Vigorouso. Boldly, vigorously.
Vivace. With extreme briskness and animation.
Vivo. Animated, lively.
Volto Subito. Turn over the page quickly.
Zeloso. With zeal.

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