ARBAN'S

WORLD RENOWNED

Method for the Cornet,

REVISED AND COMPILED

BY

T. H. ROLLINSON.

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S. E. COR. NINTH AND FILBERT STREETS,

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PREFACE.

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

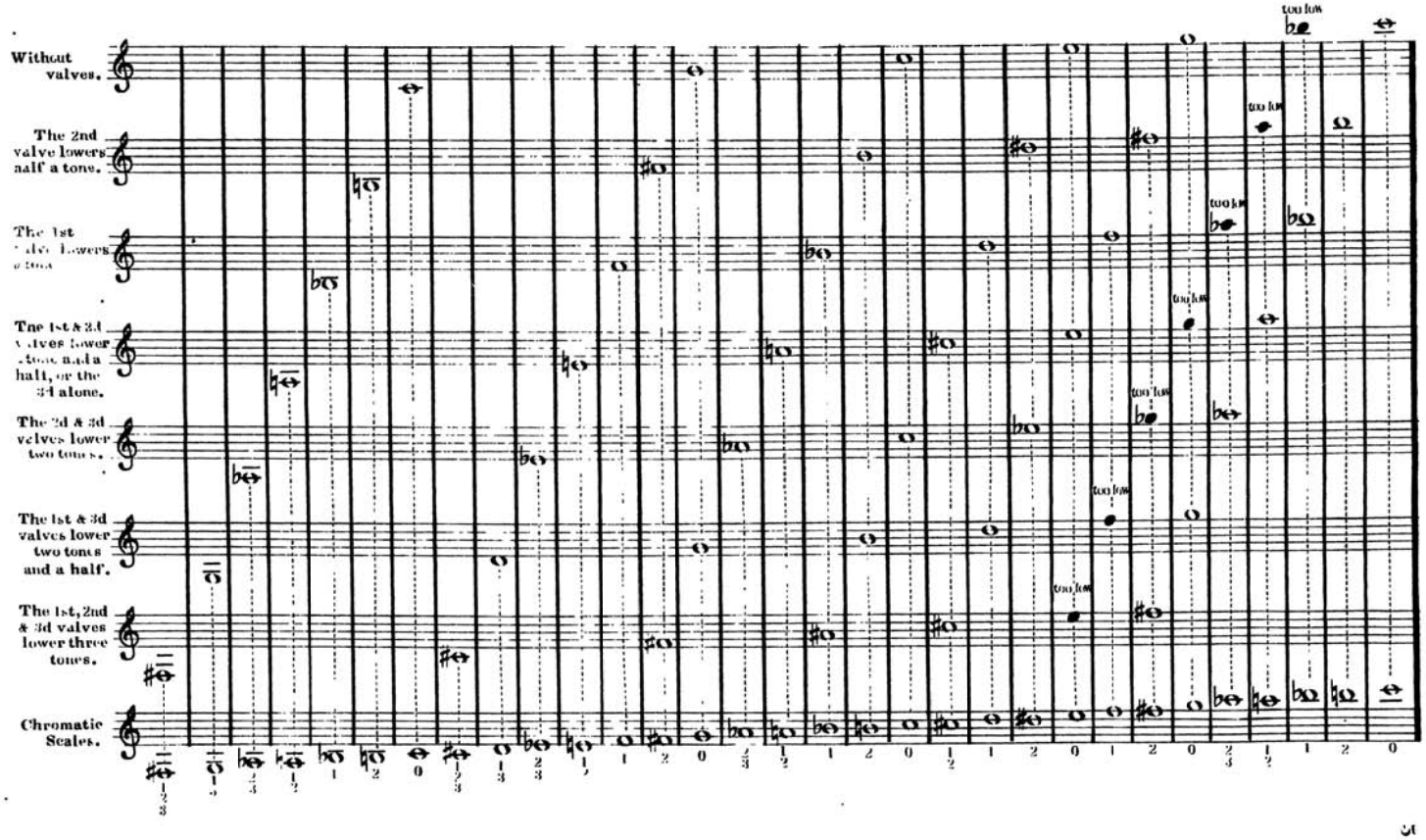
J. W. PEPPER, Publisher.

Notes:

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

TABLE OF THE HARMONICS OF THE CORNET

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



POSITION OF THE MOUTHPIECE ON THE LIPS.

The mouthpiece should be placed in the middle of the lips,—two-thirds on the lower lip, and one-third on the upper lip. At any rate, this is the position which I myself have adopted, and which I believe to be the best. Horn-players generally place the mouthpiece two-thirds on the upper lip, and one-third on the lower, which is precisely the reverse of what I have just recommended for the cornet. But it must not be forgotten that great difference exists in the formation of this instrument, as well as in the method of holding it; and that which may admirably suit the horn, is attended with very bad results when applied to the cornet. What, after all, is the great desideratum, as regards the position of the cornet? Why, that it should be perfectly horizontal. Well then, if the mouthpiece were placed as though the performer were playing the horn, the instrument would have a falling position, resembling that of the clarinet.

The mouthpiece once placed, it must not be moved either to ascend or descend; it would be impossible to execute certain passages, if the performer were compelled to change the position of the mouthpiece whenever he wished to take, in rapid succession, a low note after a high one.

In order to emit the higher notes, it is necessary to press the instrument against the lips so as to produce an amount of tension proportionate to the exigencies of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of a higher nature. In descending, it is, on the contrary, necessary to apply the mouthpiece more lightly, in order to allow a larger opening for the passage of air The vibrations then become slower, owing to the relaxation of the muscles and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

The lips must never be protruded. On the contrary, the corners of the mouth must be drawn down: by this means a more open sound is produced. The performer should cease to play the moment the lips begin to feel weak and fatigued, as it might lead to an affection of the lip.

METHOD OF STRIKING OR COMMENCING THE TONE.

It should never be lost sight of, that the expression, **COUPE DE LANGUE**, (stroke of the tongue,) is merely a conventional expression: the tongue does **NOT** strike. On the contrary, it performs a retrograde movement. It simply supplies the place of a valve.

This circumstance should be well borne in mind before placing the mouthpiece on the lips, The tongue ought to be placed firmly against the teeth of the upper jaw, in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressing against it, is precipitated violently into the mouthpiece and causes the sound.

The pronunciation of the syllable, TU,(hard sound of U as in Tuck,) serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note.

METHOD OF TAKING THE BREATH.

The mouthpiece having been placed on the lips,the mouth should partly open at the sides, and the tongue retire, in order to allow the air to penetrate into the lungs. The stomach ought not to swell, but rather, on the contrary to recede in proportion as the chest is dilated.

The breathing ought to be regulated by the length of the passage to be executed. In short phrases, if the breath be too strongly taken, or too often repeated, it produces a suffocation resulting from the weight of the column of air pressing too heavily on the lungs. The student should, therefore, as early as possible learn skillfully to manage his respiration, so as to reach the end of a long phrase without depriving a single note of its full power and firmness.

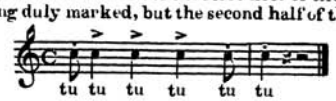
EXPLANATIONS IN CONNECTION WITH THE FIRST STUDIES.

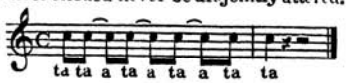
No.1. Commence or "strike," the sound by pronouncing the syllable TU, and sustain it well; imparting to it at the same time all possible strenght and brilliancy.

The cheeks should never, under any circumstances,be puffed out; the lips should make no noise in the mouthpiece, though many performers appear to think otherwise. The sound forms itself: it should be well "struck," by a proper tension of the lips, so that it may be properly in time, and not below its diapason; for in the latter case a disagreeable and untuneful sound would be the result.

OF SYNCOPATED PASSAGES.

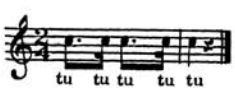
Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value; the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

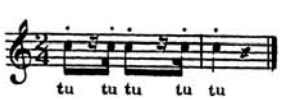
A passage of this kind should be executed thus 

and not 

STUDIES IN DOTTED QUAVERS FOLLOWED BY SEMI-QUAVERS.

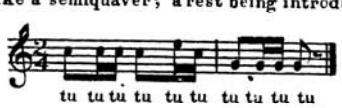
In these studies the dotted quaver should be sustained throughout its entire value: care must be taken never to substitute a rest for a dot.

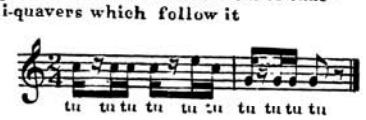
The performer should execute thus 

and not as though it were written 

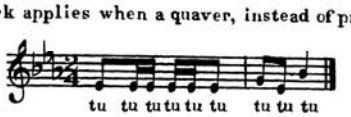
STUDIES CONSISTING OF QUAVERS FOLLOWED BY SEMI-QUAVERS.

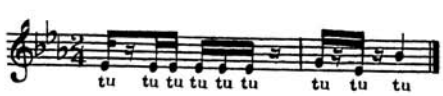
In order to impart lightness to these studies, the first quaver should be executed more curtly than its value would seem to indicate. It should be executed like a semiquaver; a rest being introduced between it and the two semi-quavers which follow it

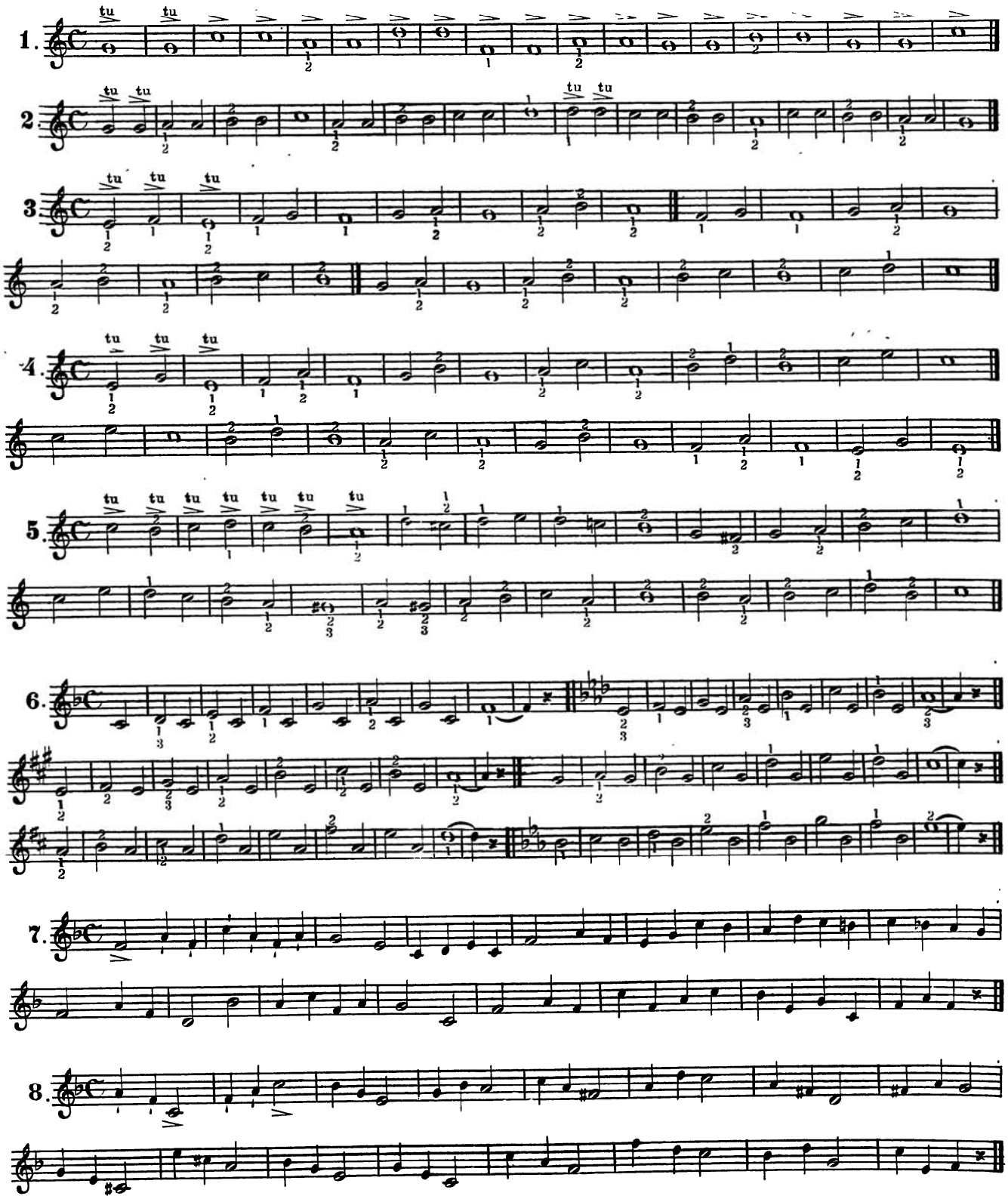
The passage is written thus 

and should be executed thus 

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

Written thus 

should be executed thus 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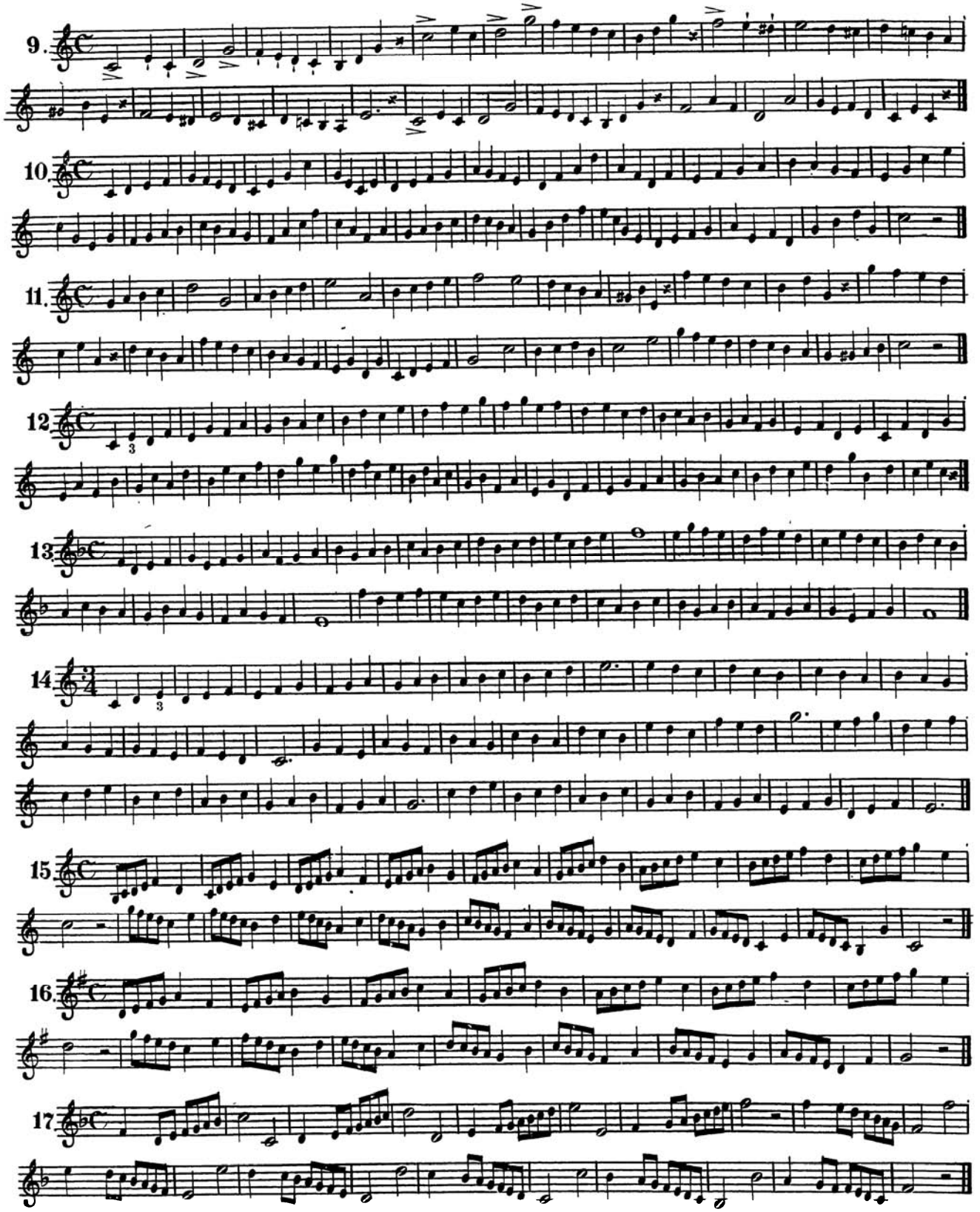
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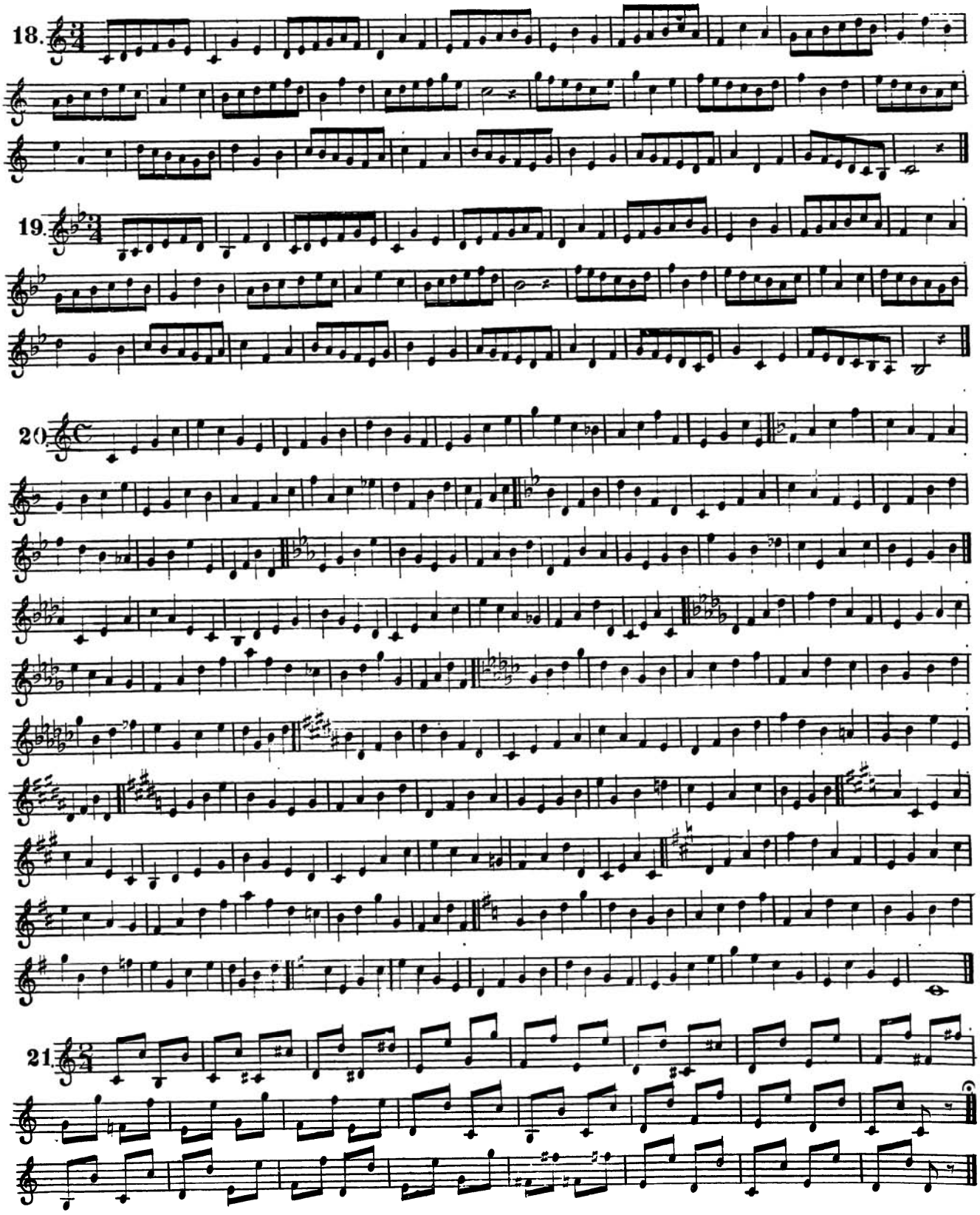
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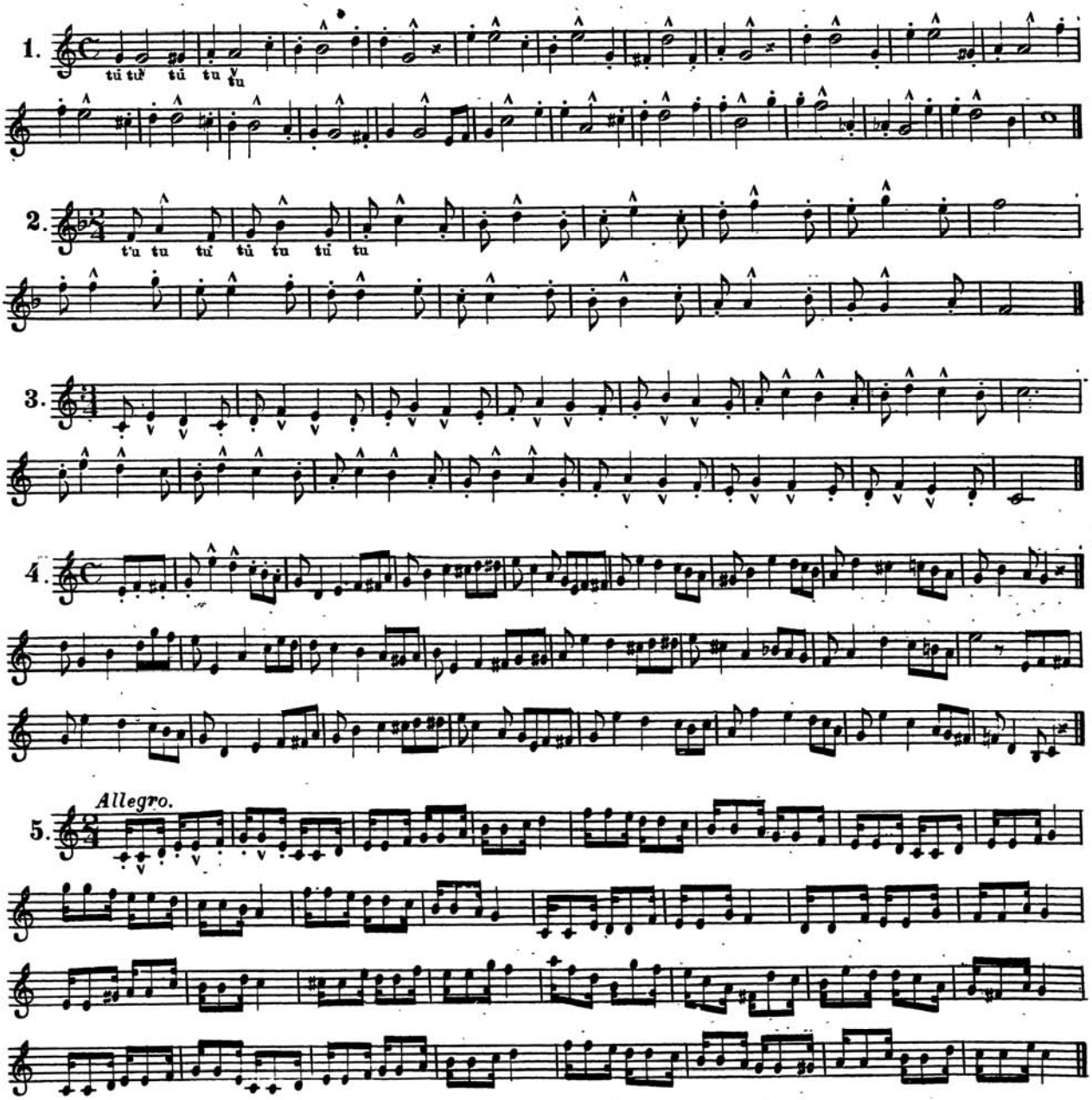
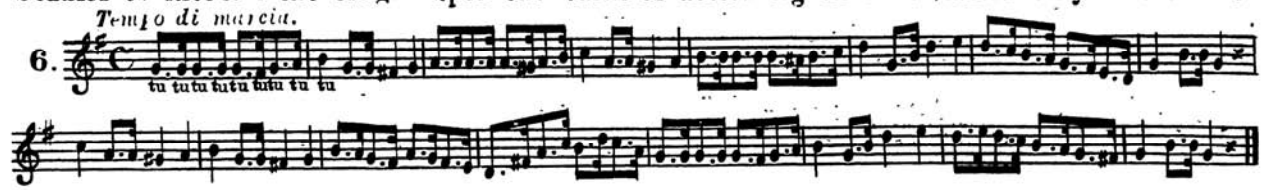
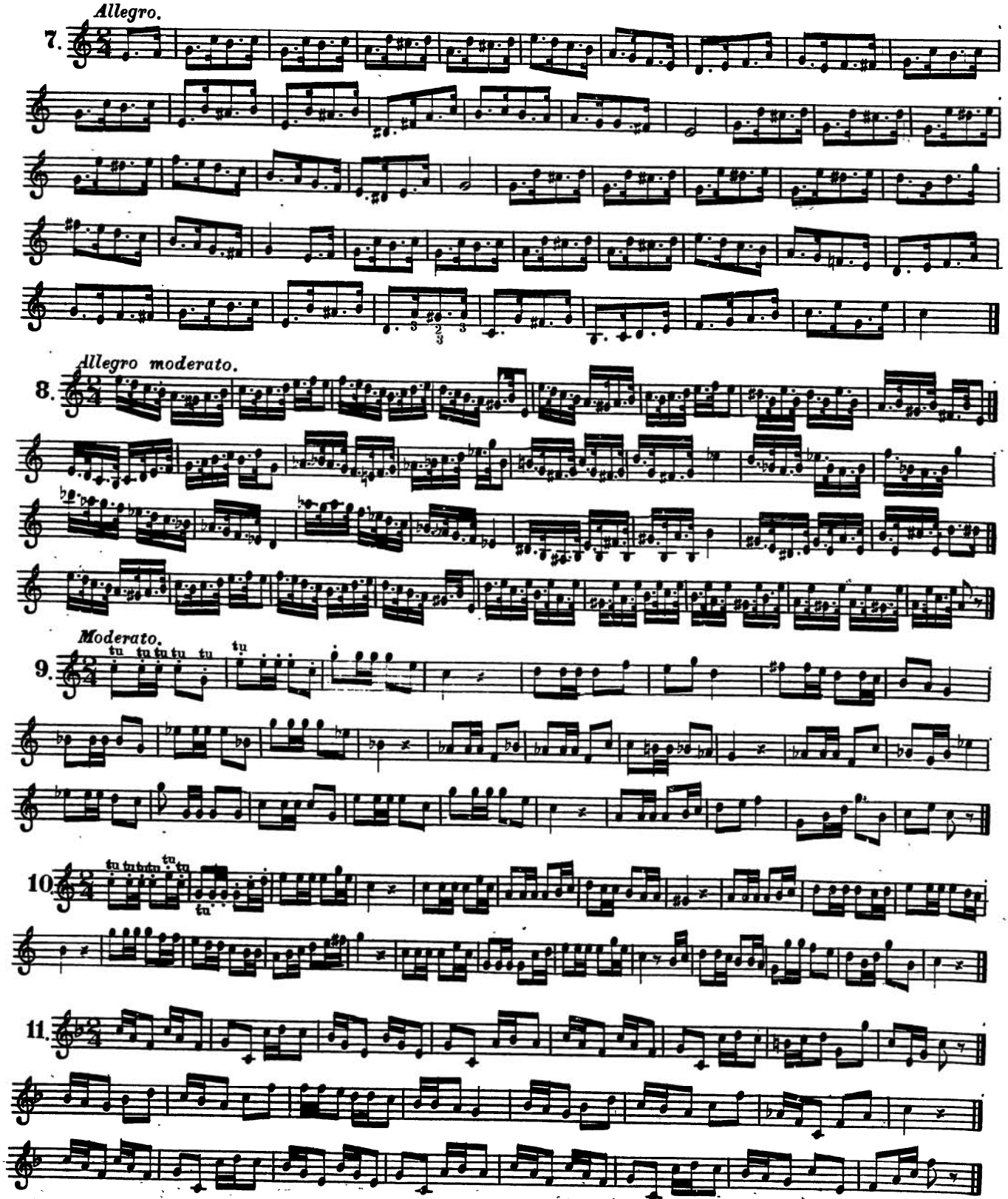
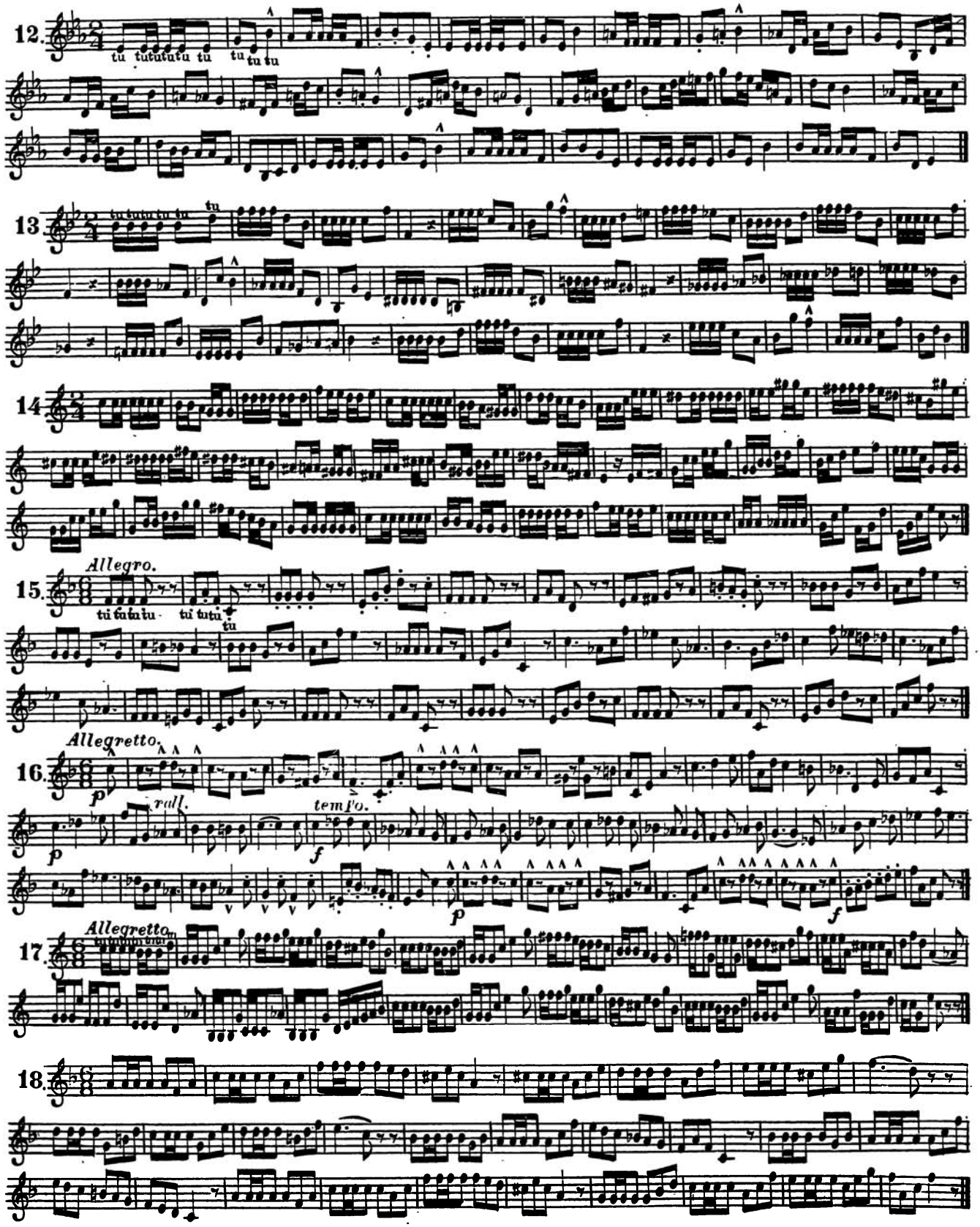
SYNCOPES.



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




Allegro.
7.
Allegro moderato.
8.
Moderato.
9.
tu tu tu tu tu
tu
10.
tu tu tu tu tu tu
tu
11.


12.
13
14
Allegro.
15.
Allegretto.
16.
rall.
tempo.
Allegretto.
17.
18.

STUDIES ON THE SLUR.

This portion of my method is undeniably one of the most important. The fingering indicated should be scrupulously followed, however unusual it may appear. I have designedly had recourse to the fingering in question, not because I wished to recommend its habitual usage, but in order to invest this kind of exercise with an amount of difficulties which must absolutely be overcome, by COMPELLING the LIPS to move without having recourse to the valves.

The easiest interval to perform in this manner, is that of minor second. The interval of major second is somewhat more difficult, as a certain movement of the lips is necessary in order to obtain it.

The interval of third is the most difficult of all; for it is often met with in situations wherein it becomes impossible to have recourse to the valves, to assist in carrying the sound from the lower note to the higher note.

I, therefore, recommend the diligent practice of this kind of exercise; it becomes the foundation of an easy and brilliant execution. A great suppleness of the lips is thereby obtained, especially when the execution of the shake is arrived at.

I only give these exercises as STUDIES; and I in no way advise pupils to adopt them in general practice, as is often the case with certain players who wish to apply to the cornet a system which has no solid foundation:— the cornet being one of the most complete and perfect of instruments, repudiating rather than requiring all factitious practices, the effect of which will always appear detestable to people of taste.

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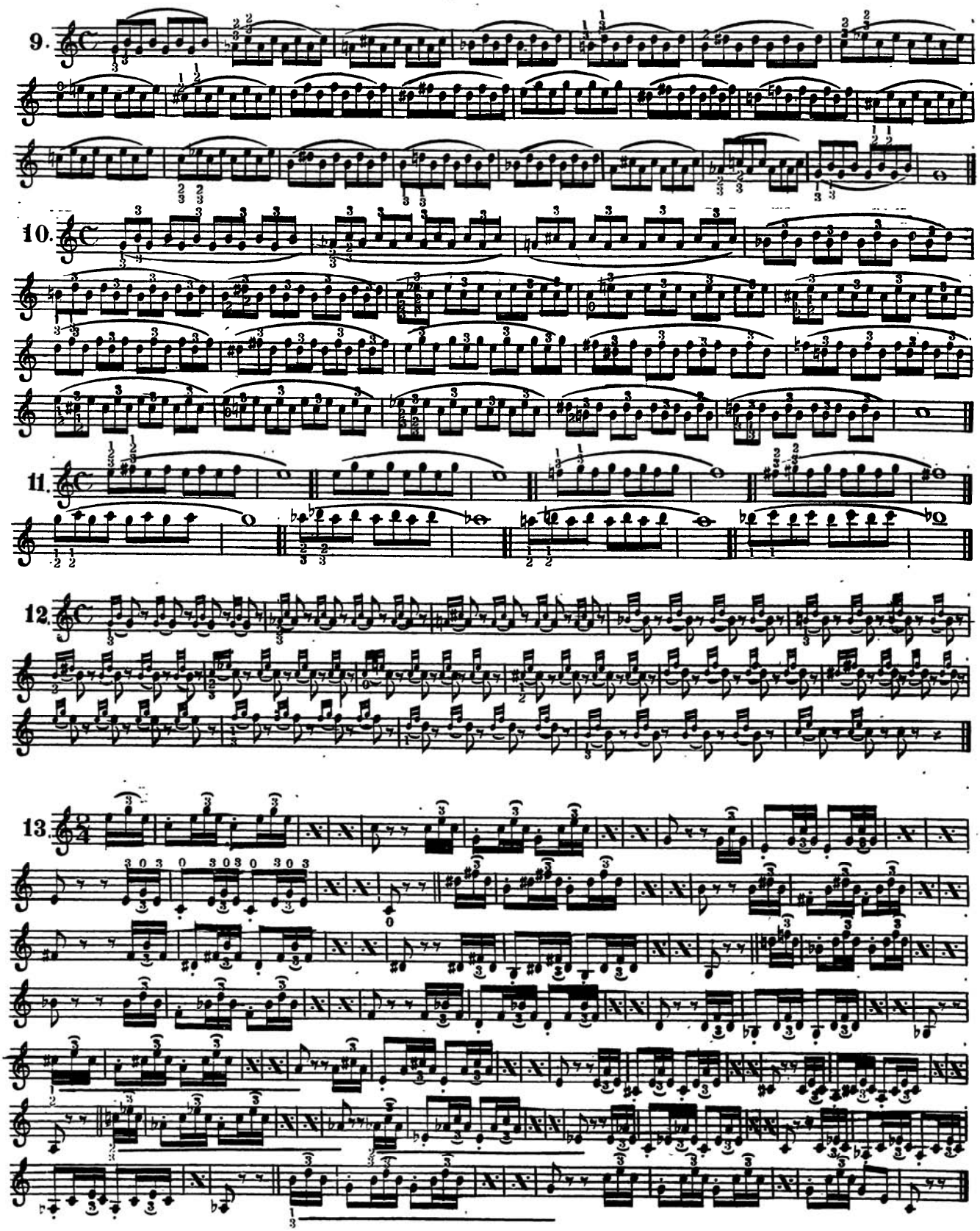
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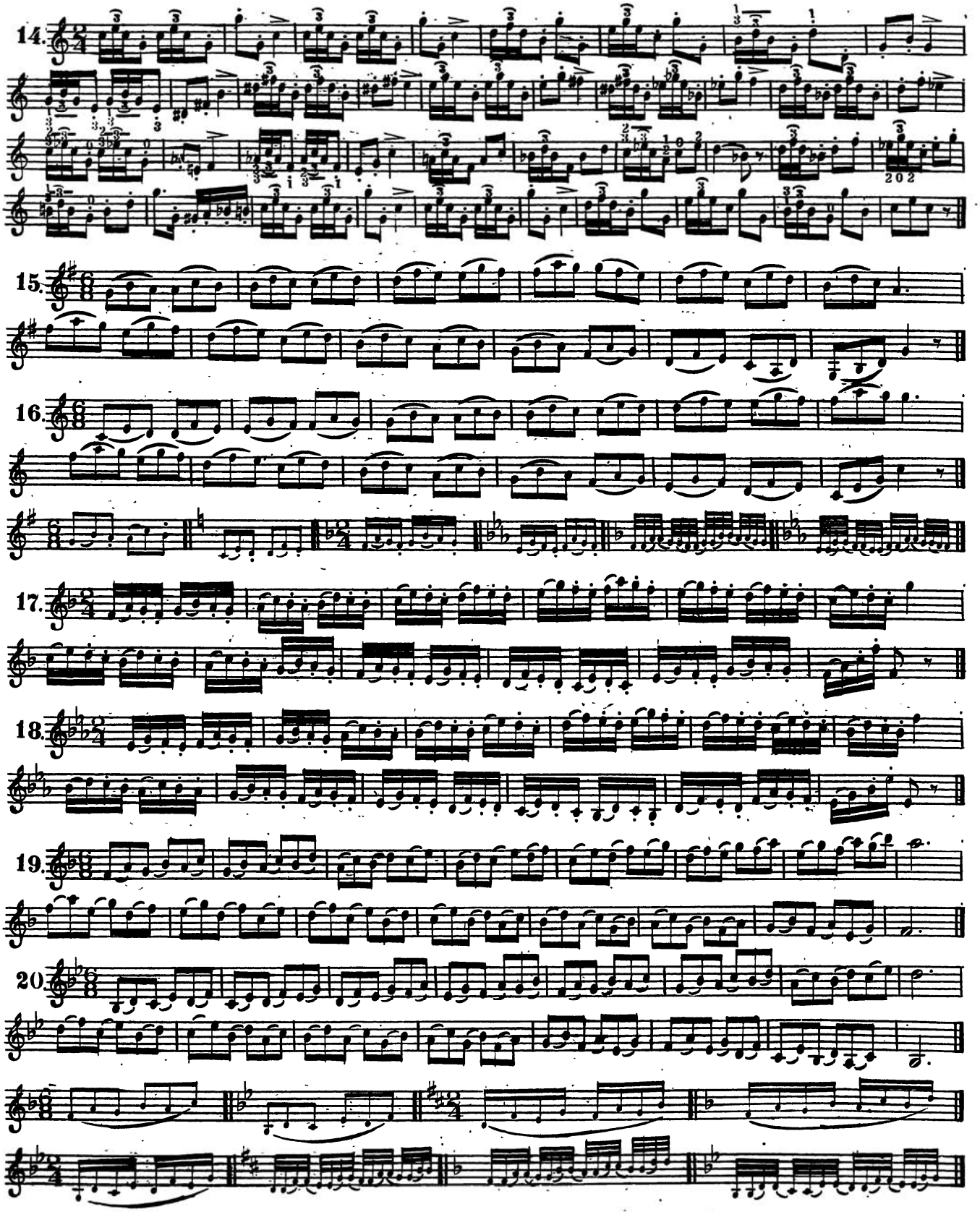
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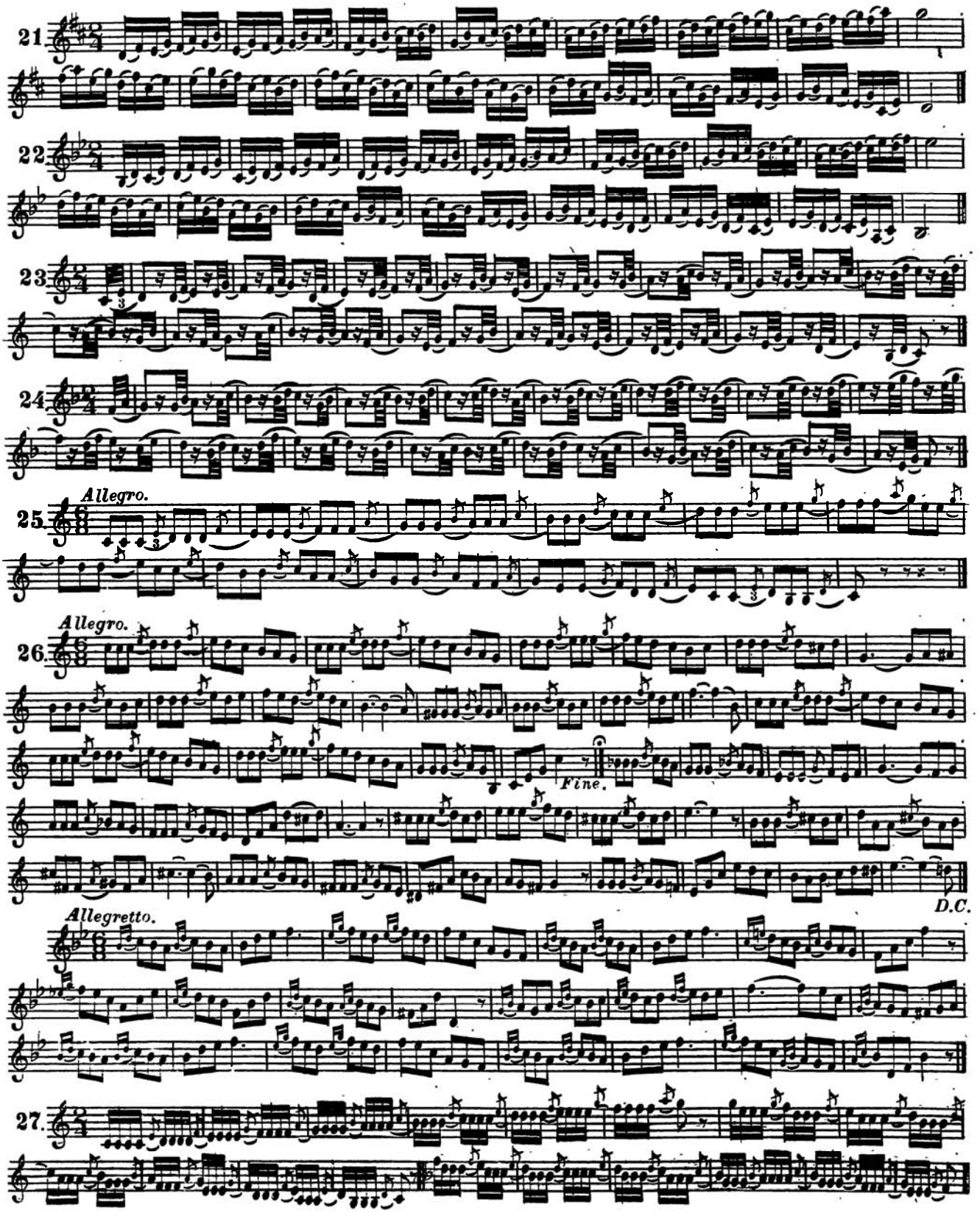
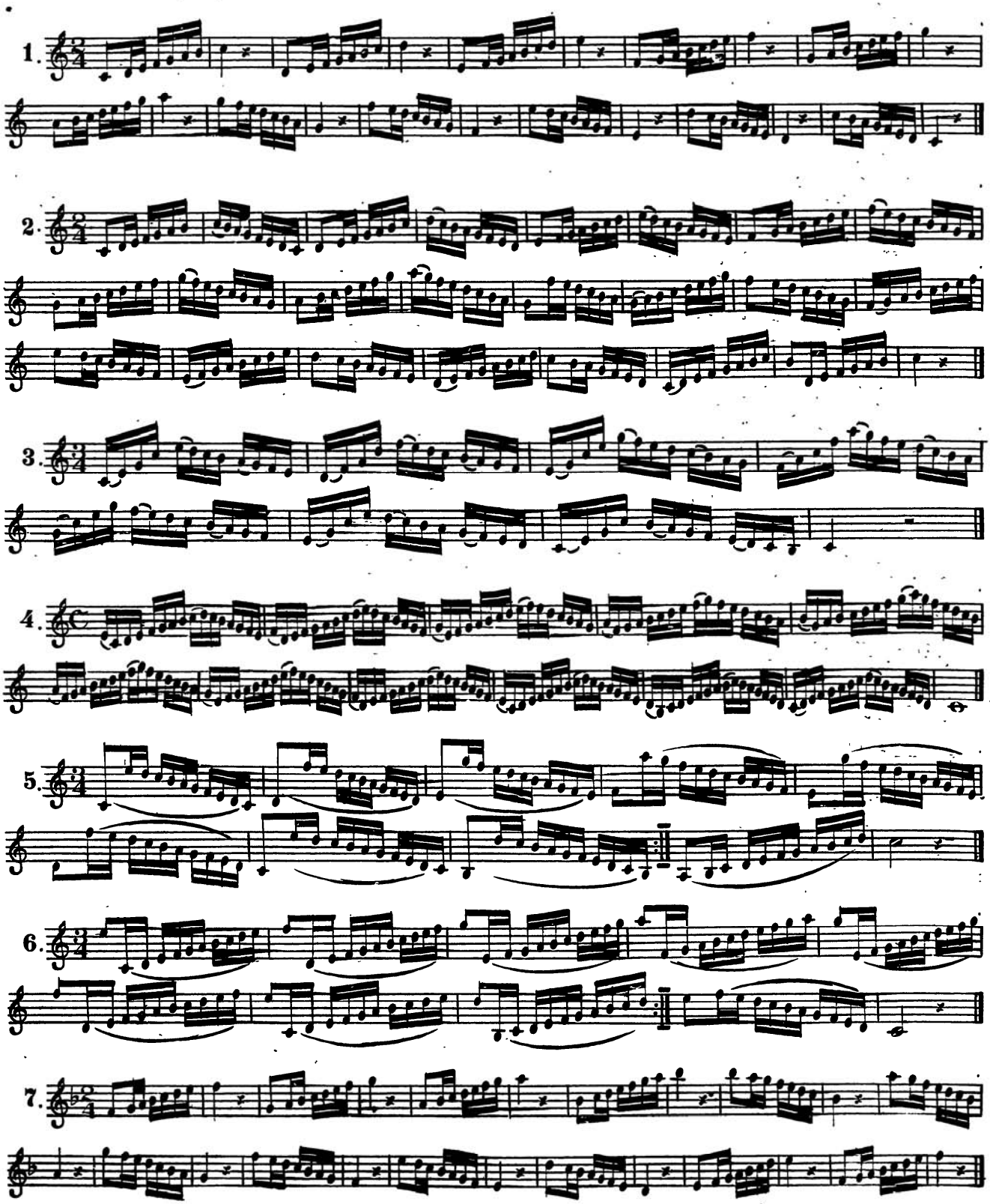
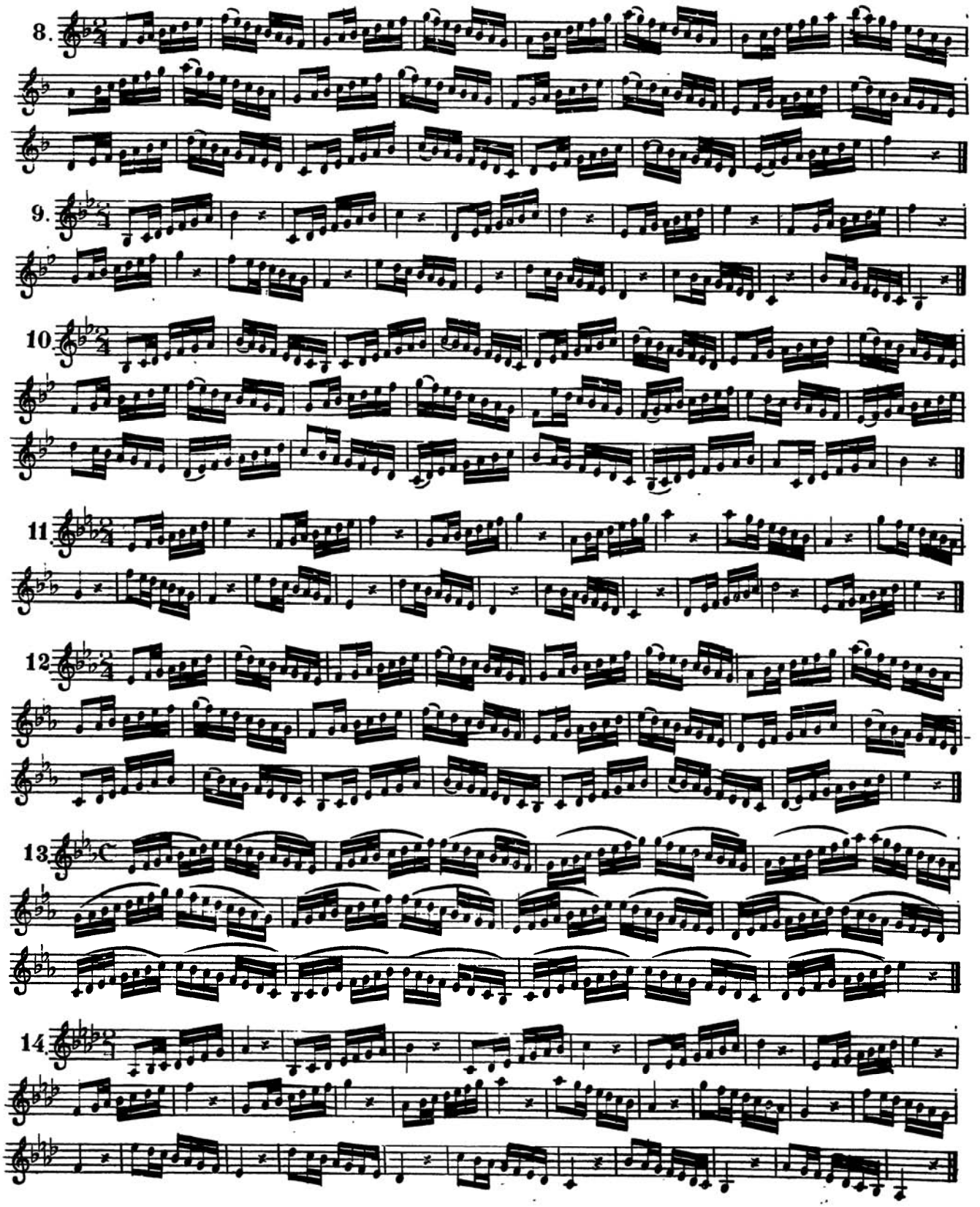

21.
22.
23.
24.
25.
Allegro.
26.
Allegro.
Fine.
D.C.
Allegretto.
27.

MAJOR SCALES

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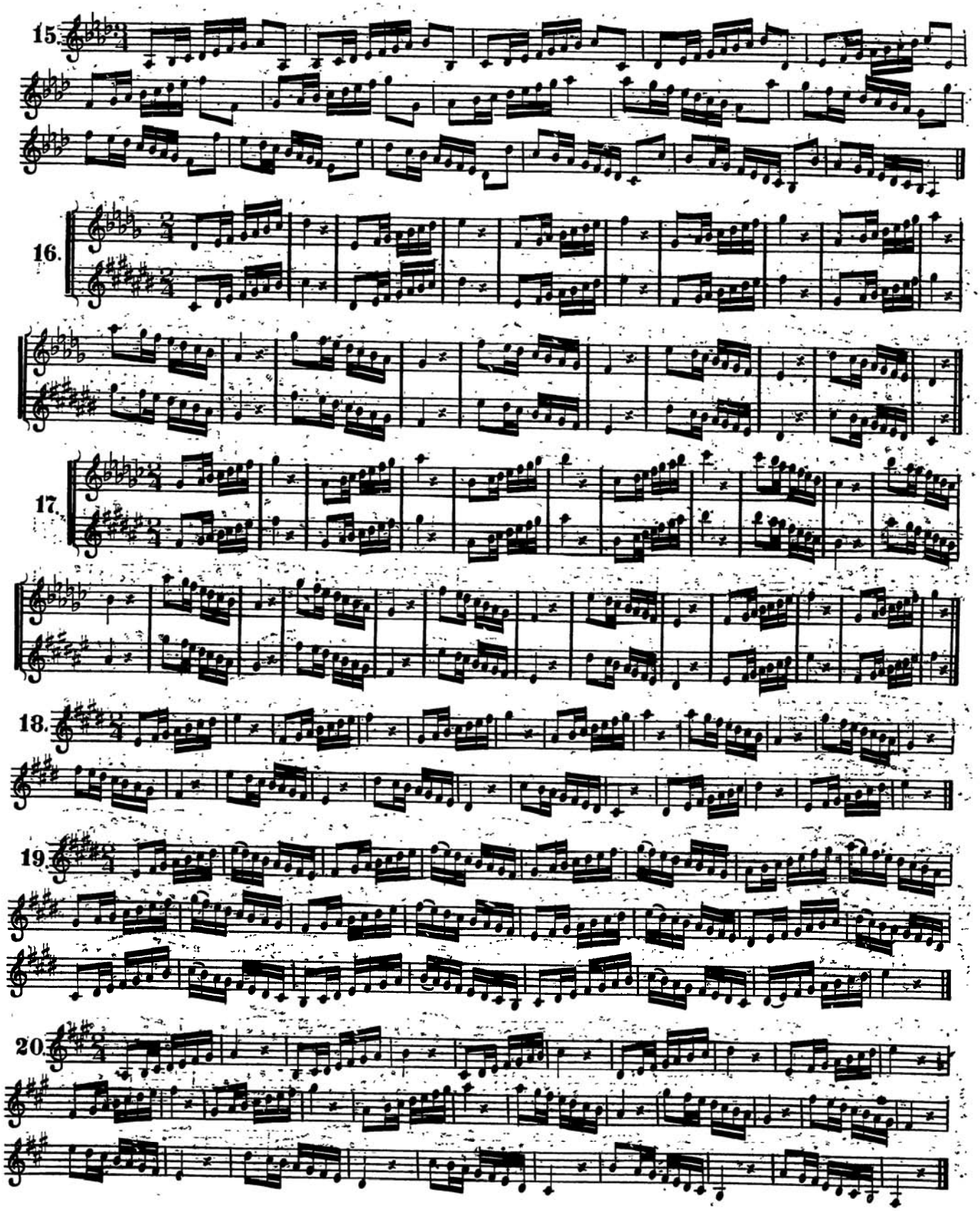
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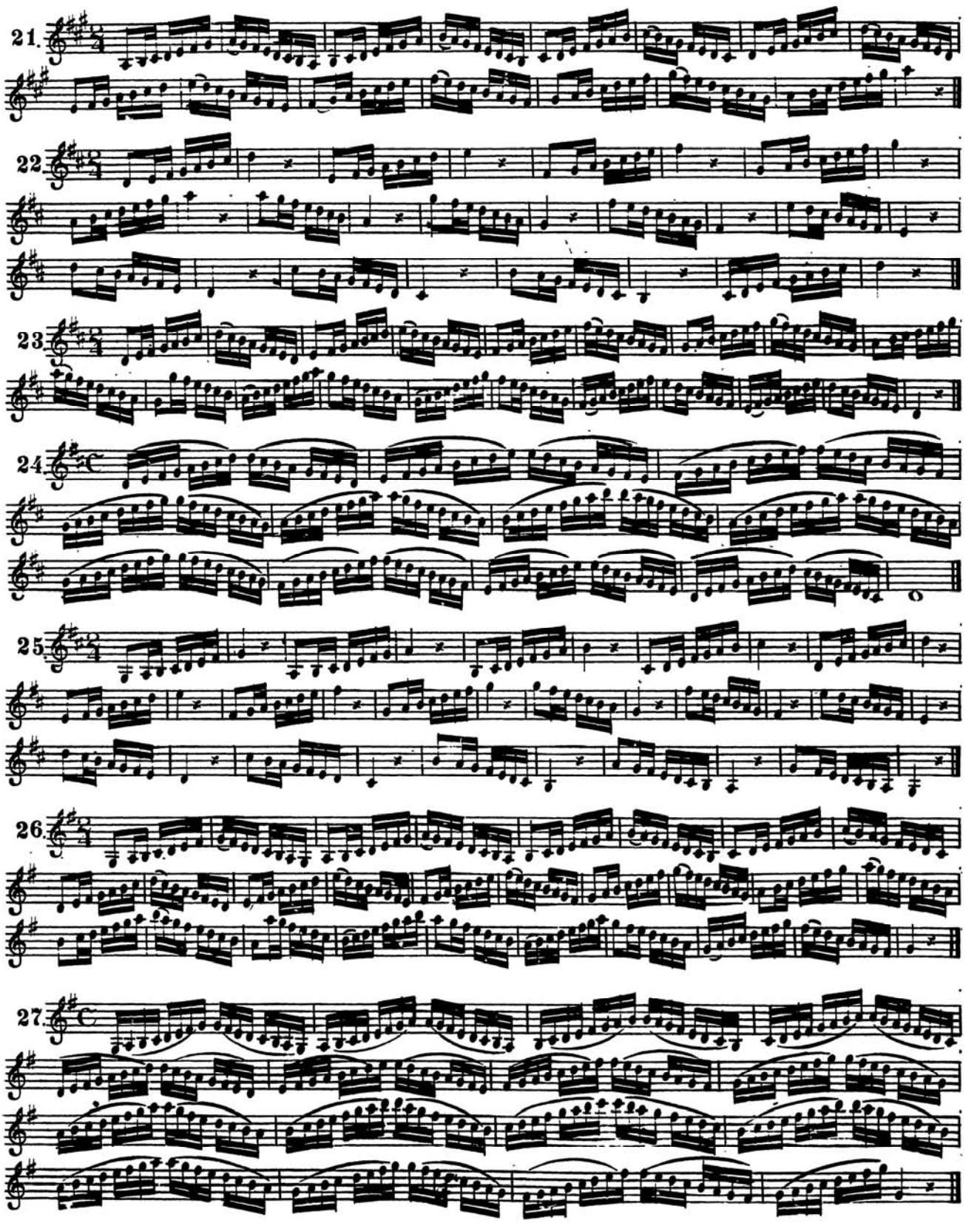
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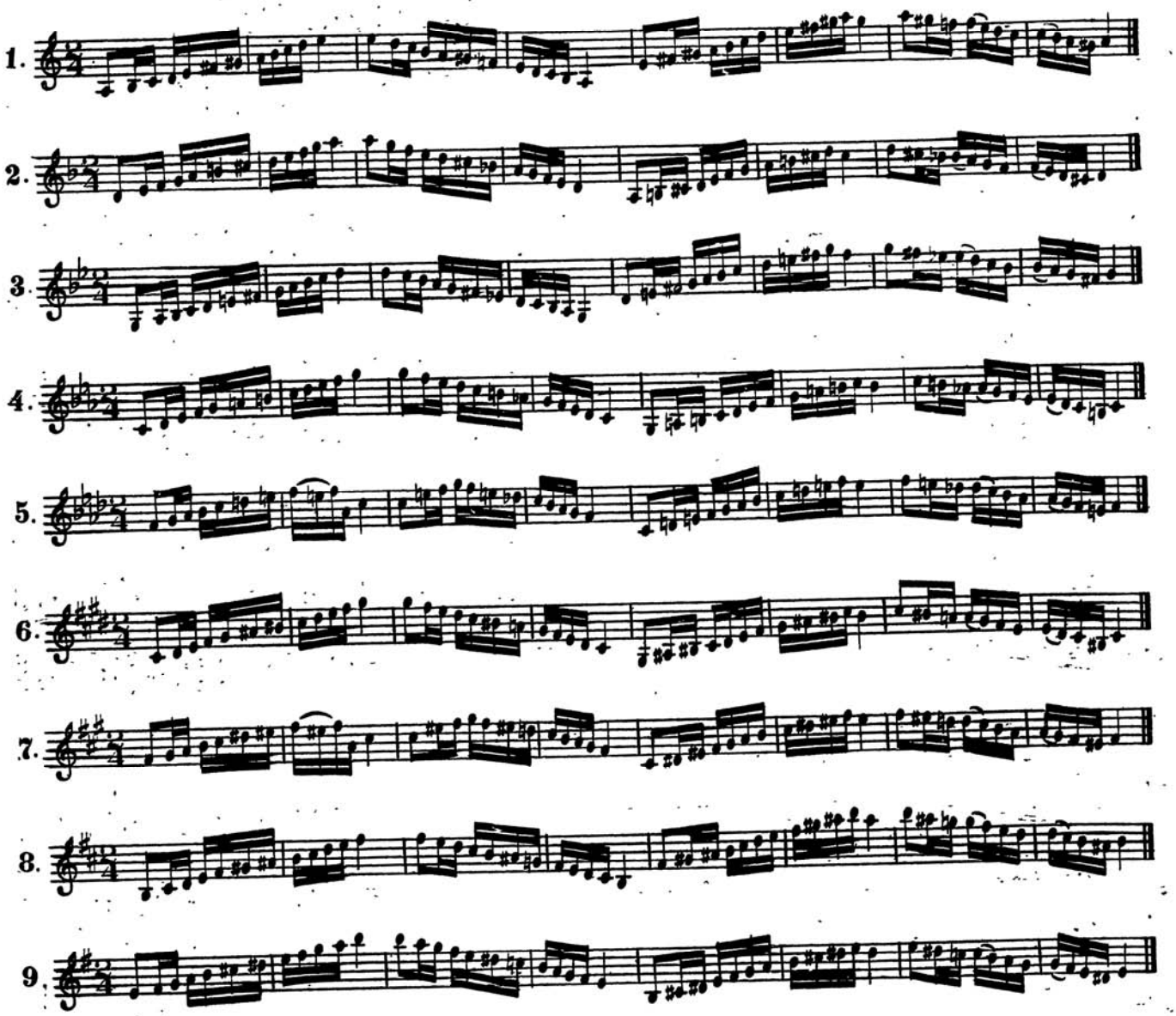
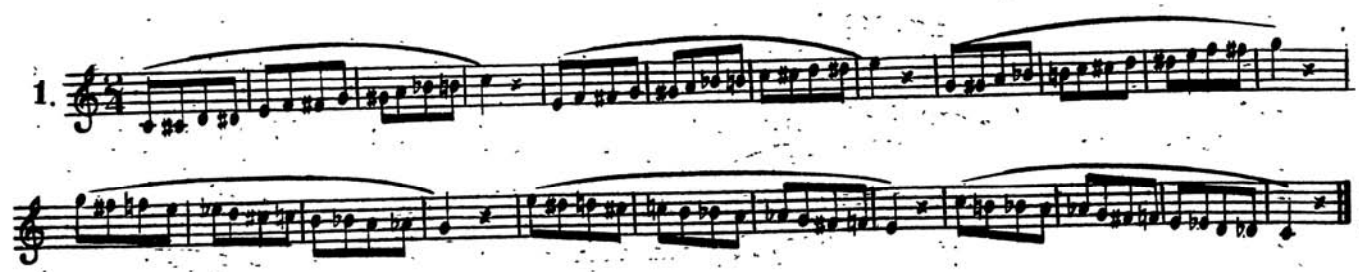
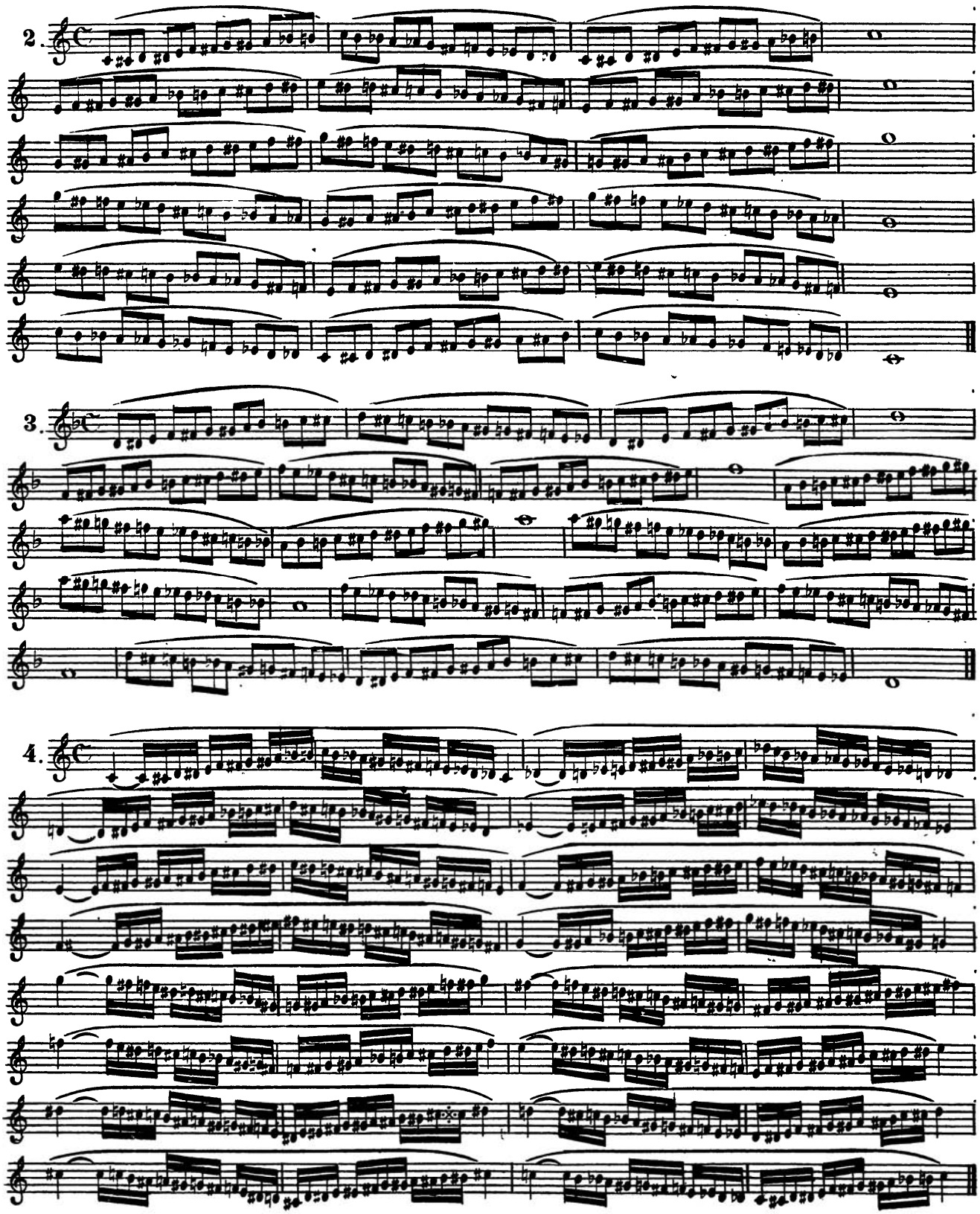
MINOR SCALES.



CHROMATIC SCALES.

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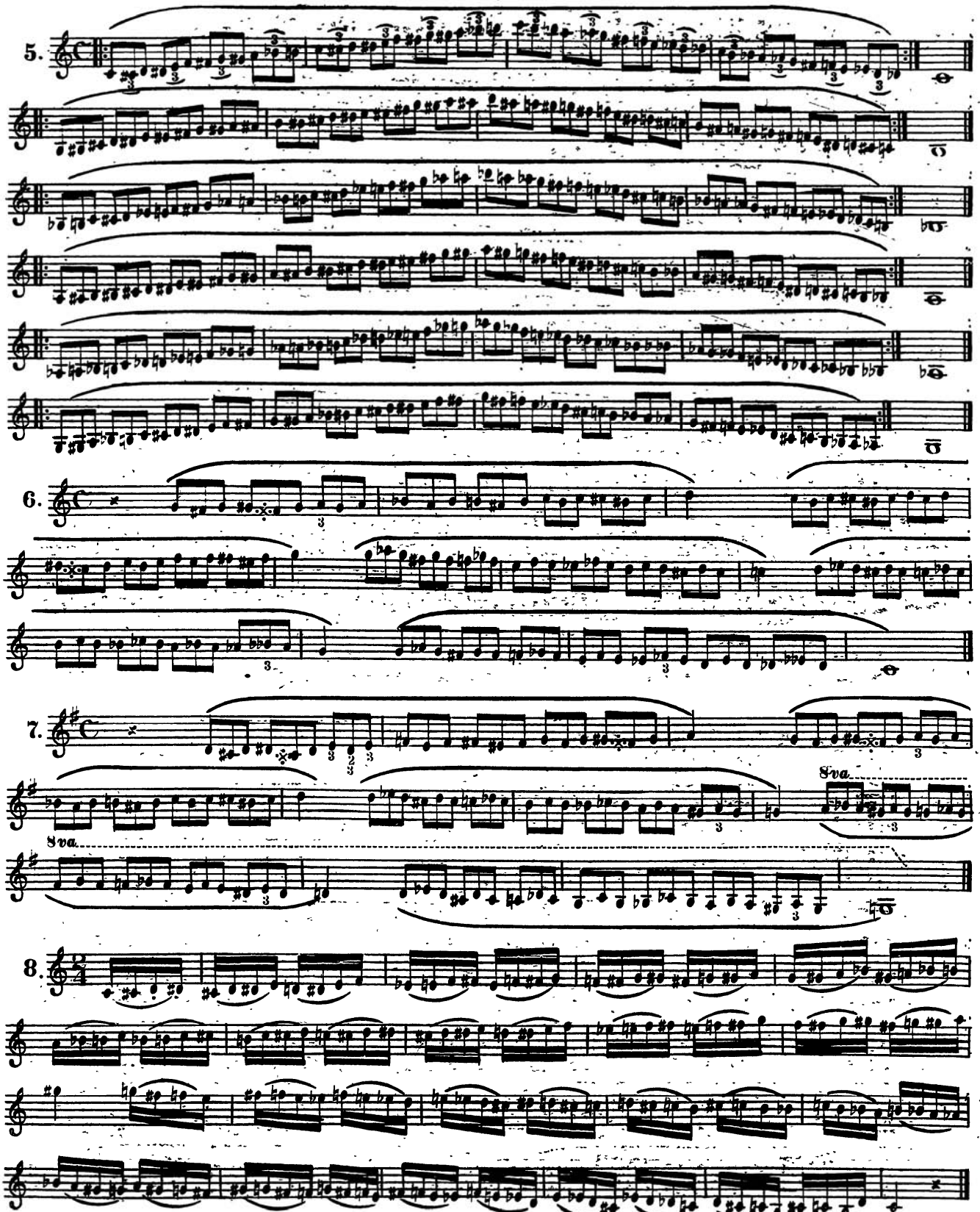
CHROMATIC TRIPLETS

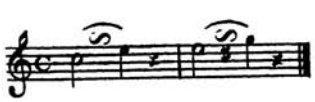


STUDIES ON GRACE NOTES.

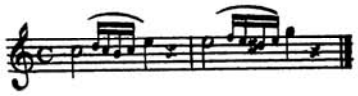
ON THE GRUPPETTO.

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

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



Effect



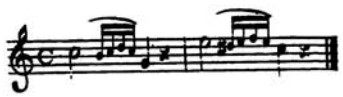
The sign is here turned **UPWARDS**, which indicates that the first appogiatura should be above.

The lower appogiatura should always be at the distance of half a tone from the note which it accompanies. It is marked by an accidental, placed beneath the sign.

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

The second gruppetto is expressed in the following manner

Effect:



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

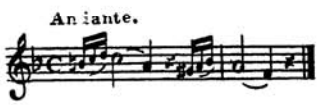
This, at any rate, is the manner in which such passages ought to be written; unfortunately, however, writers now-a-days neglect these details, and leave them entirely to the taste of the performer.

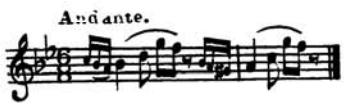
ON THE GRUPPETTO CONSISTING OF THREE NOTES.

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

They are written thus:

But they should be executed in the following manner:





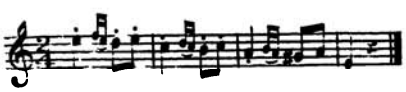
It will be seen that this embellishment must not be taken from the note it accompanies, but from the bar which precedes it. It should be very lightly executed; care being taken to utter the first appogiatura clearly.

OF THE DOUBLE APPOGGIATURA, OR GRACE NOTE.

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

Example, ascending:

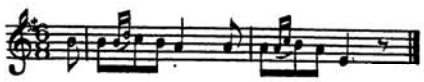
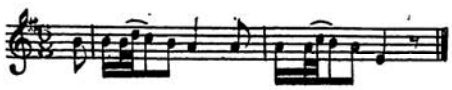
Example, descending:



The double appogiatura should not take its value from the note which it accompanies, it should, on the contrary, precede it, as follows:

Example, ascending: Example, deseending:

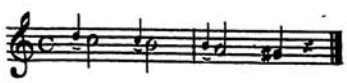
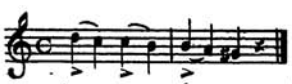
The second sort of double appogiatura is composed of an upper and lower appogiatura.

Example:  Should be executed thus: 

These appogiatura should take their value from the bar preceding the note which they accompany.

OF THE SIMPLE APPOGGIATURA, OR GRACE NOTE.

The Simple Appogiatura is a grace note, in no way constituting a portion of a bar, but which, nevertheless, is half the value of the note before which it is placed.

Example:  Effect: 

The **APPOGGIATURA** may be placed above or below any note. When it is placed above, it may be at the distance of a tone or half tone: when it is placed below, it ought invariably to be at the distance of a half tone.

for instance:

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

OF THE SHORT APPOGGIATURA, OR GRACE NOTE.

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

OF THE PORTAMENTO.

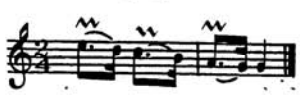
The **PORTAMENTO** is a little note which is, in fact, merely the repetition of a note which the performer desires to carry to another by slurring. This kind of embellishment must not be used too freely, as it would be a proof of bad taste. When judiciously employed, it is highly effective; but, for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

OF THE SHAKE.

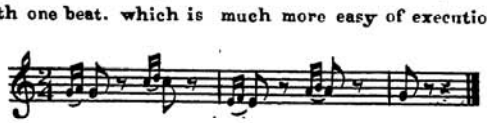
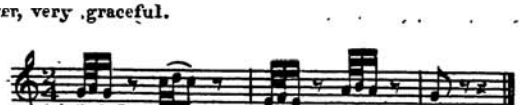
On instruments with valves, the shake is the most difficult of all embellishments. The only shake which, on this instrument, is really endurable, is that in half tones. Whole-tones shakes may, however, be produced; but care must be taken to press the valves down, so that each note may be perfectly distinct.

OF THE MORDANT.

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

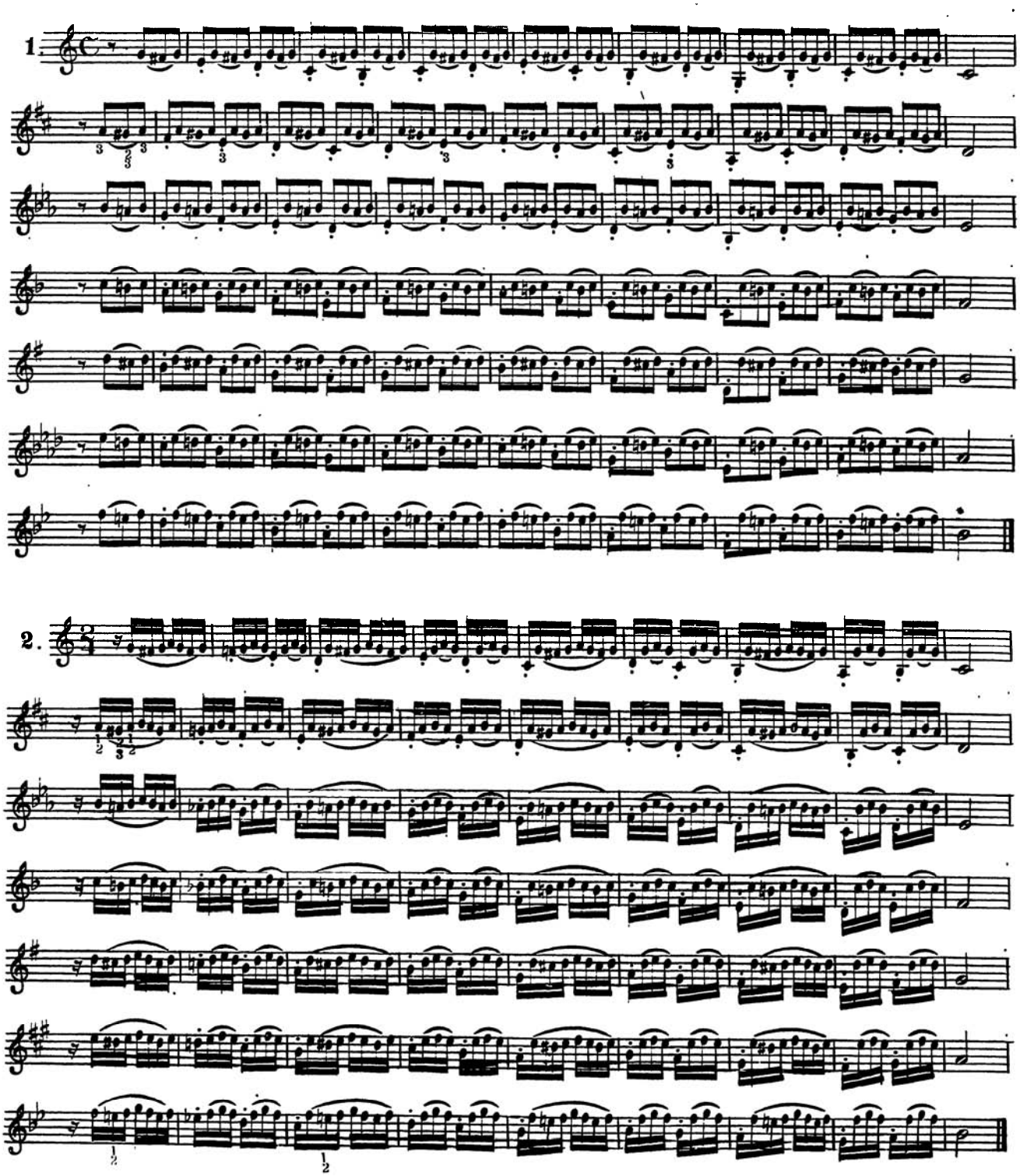
It is indicated by the following sign:  Its effect is as follows:

The **MORDANT** consisting of several beats is almost impracticable on the cornet. The performer must, therefore, restrict himself to the mordant with one beat. which is much more easy of execution, and is, moreover, very graceful.

 effect: 

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

PREPARATORY STUDIES ON THE GRUPETTO.



3.

4.

5.

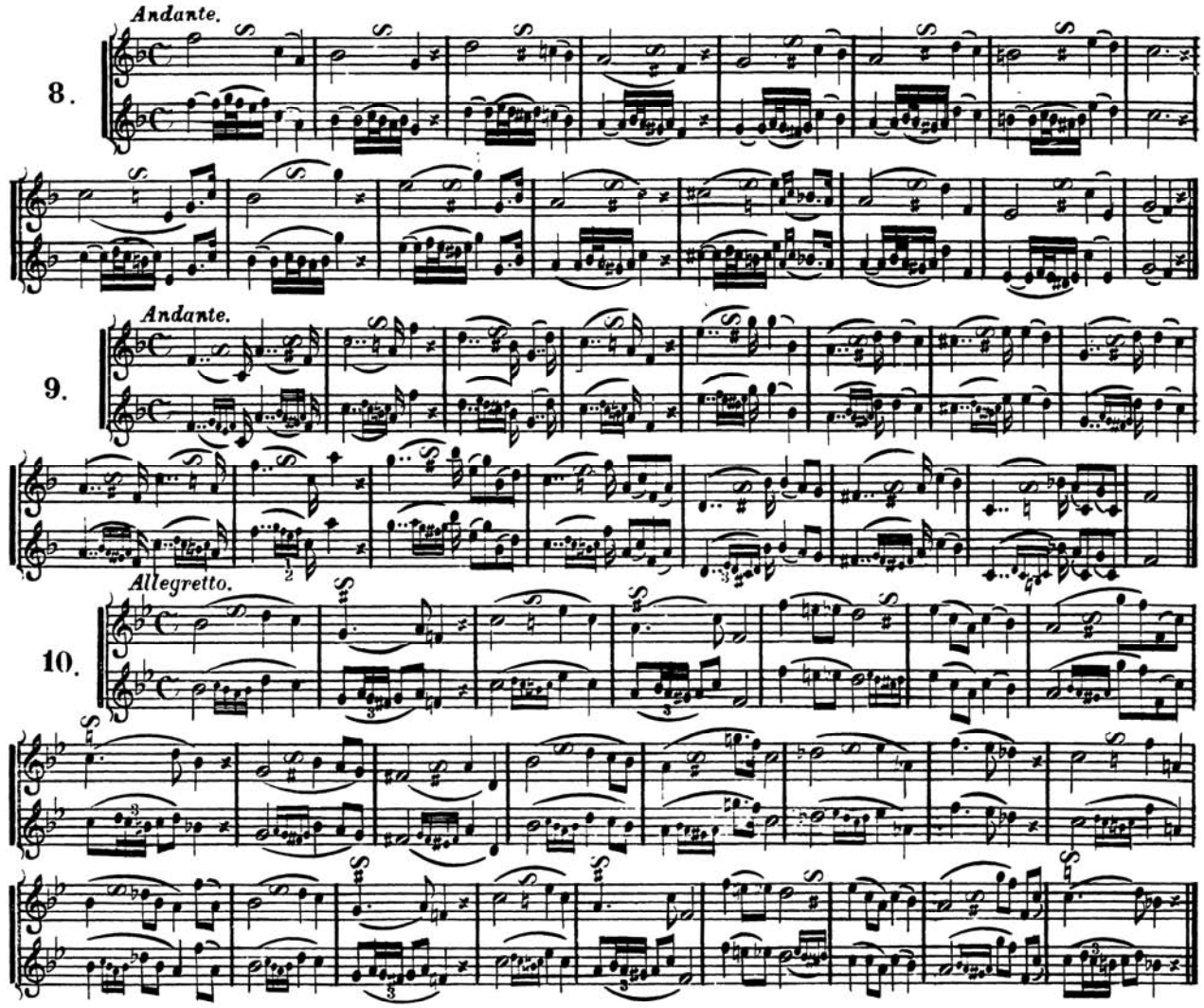
6.

OF THE GRUPETTO.

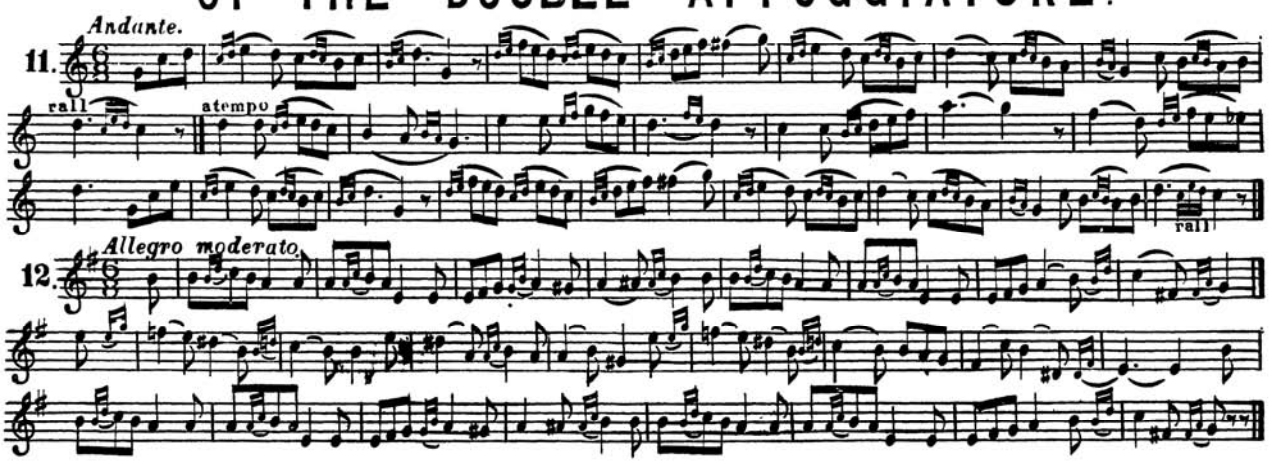
Allegretto.

7.

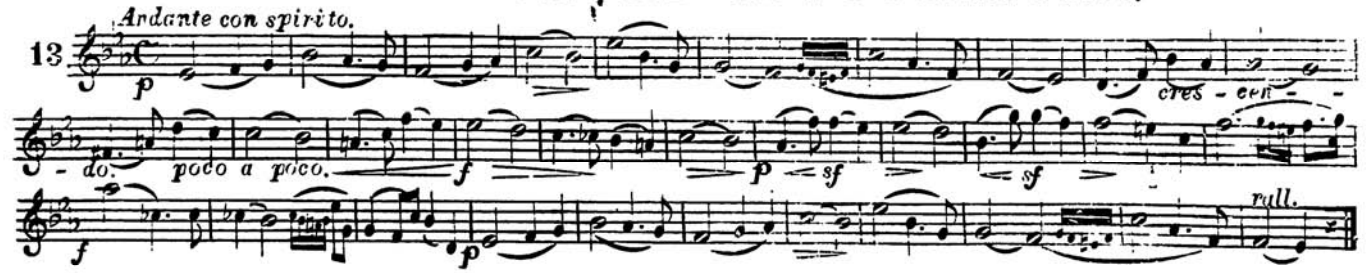
OF THE GRUPETTO.



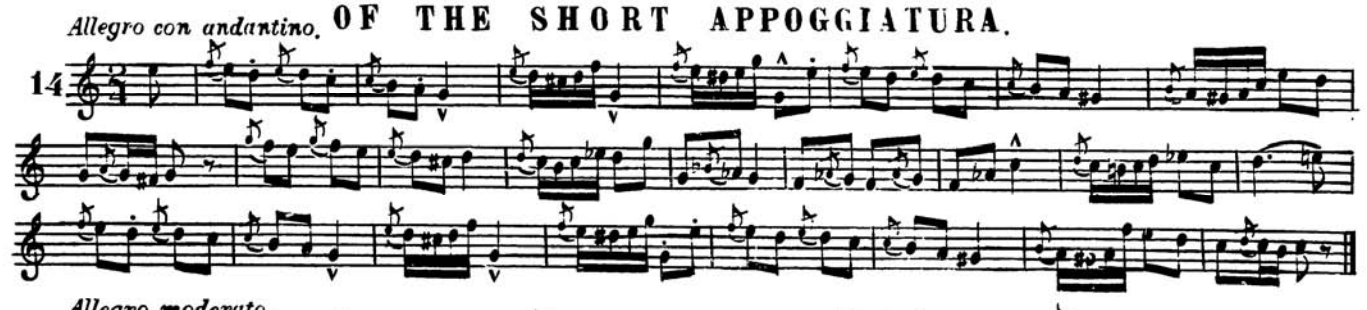
OF THE DOUBLE APPOGGIATURE.

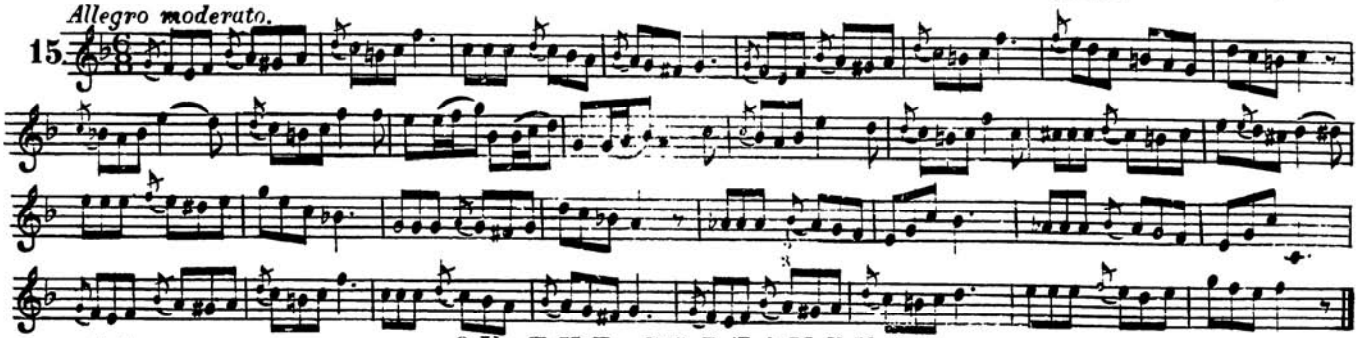


OF THE SIMPLE APPOGGIATURA.

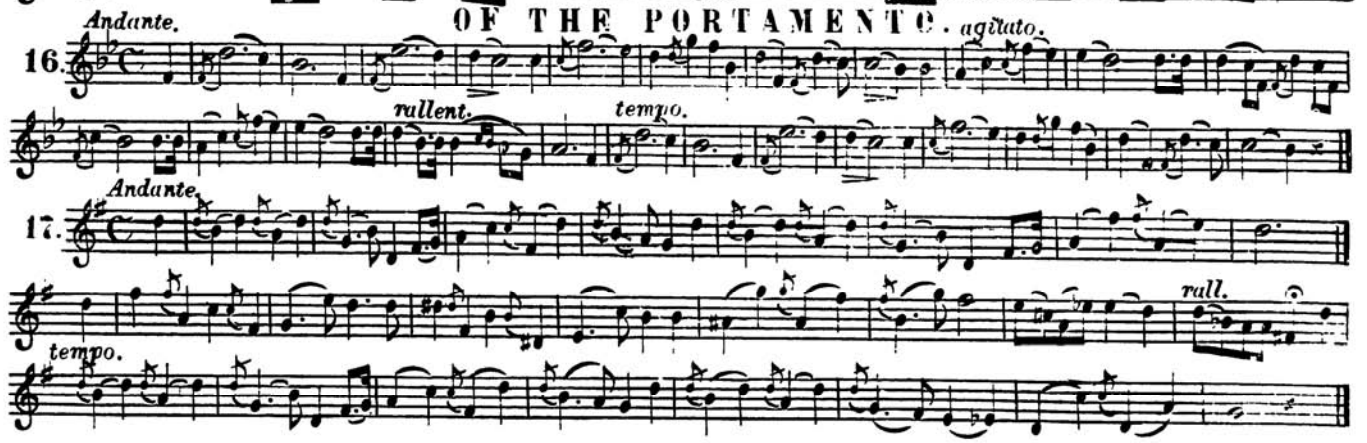


OF THE SHORT APPOGGIATURA.

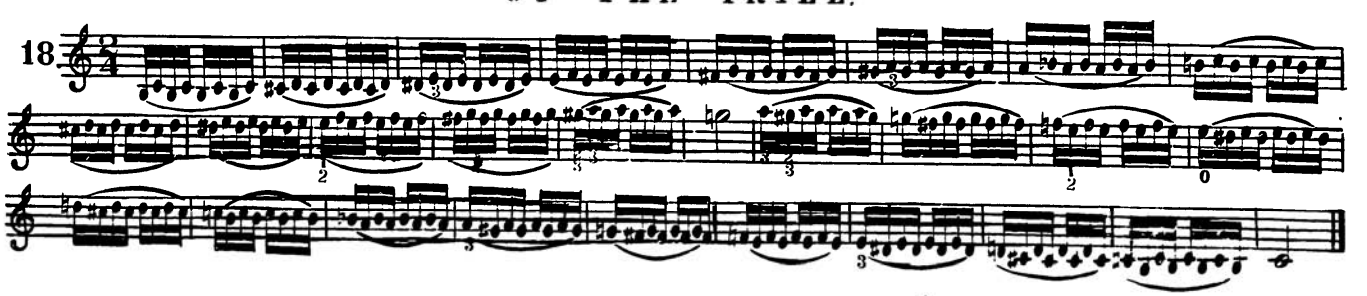


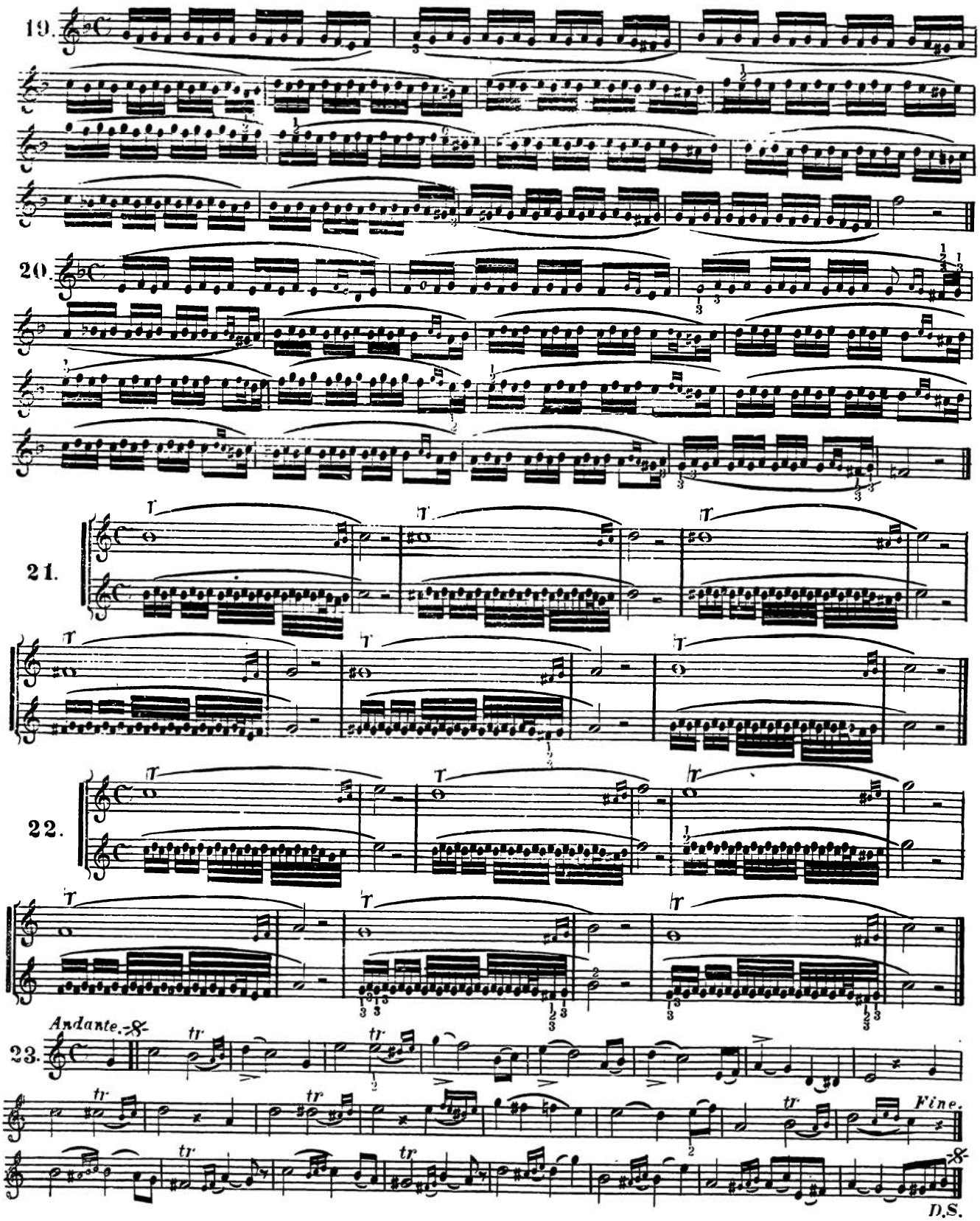


OF THE PORTAMENTO.

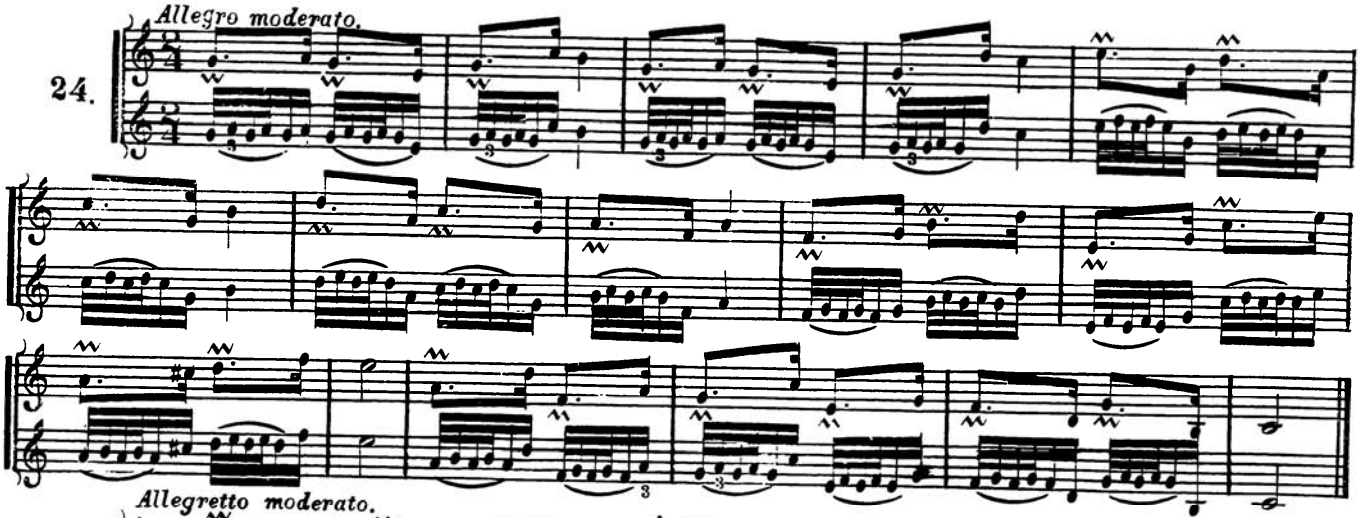


OF THE TRILL.

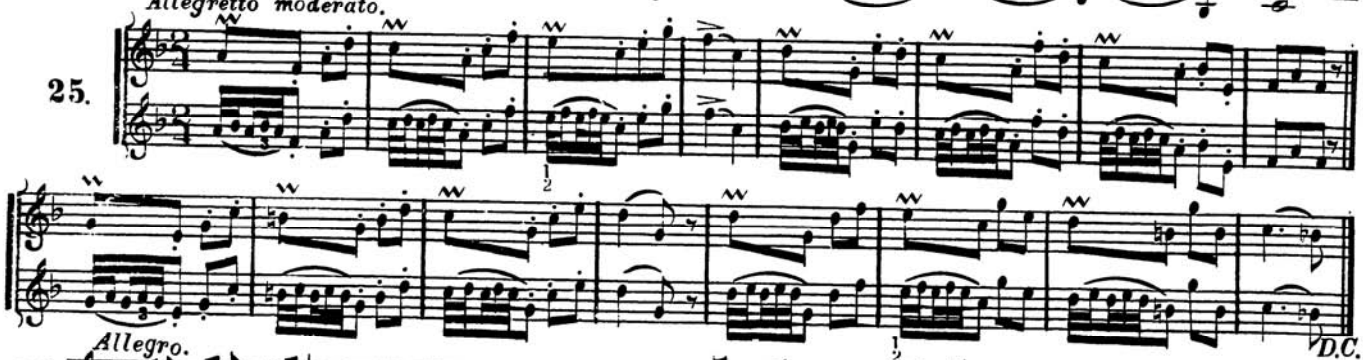



19.
20.
21.
22.
23.
Andante.
Fine.
D.S.

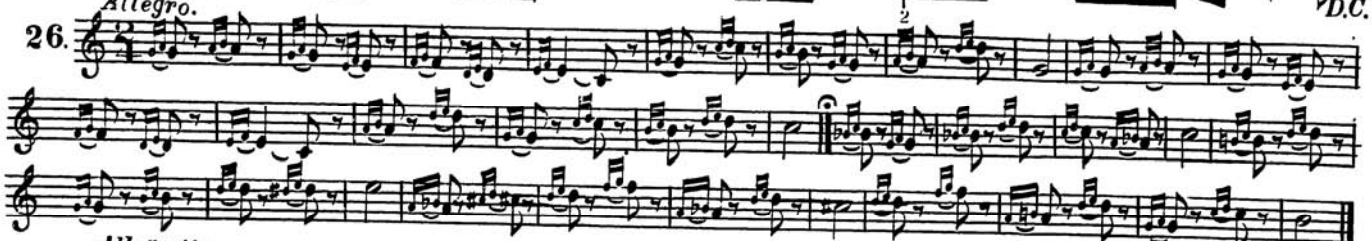
24. *Allegro moderato.*



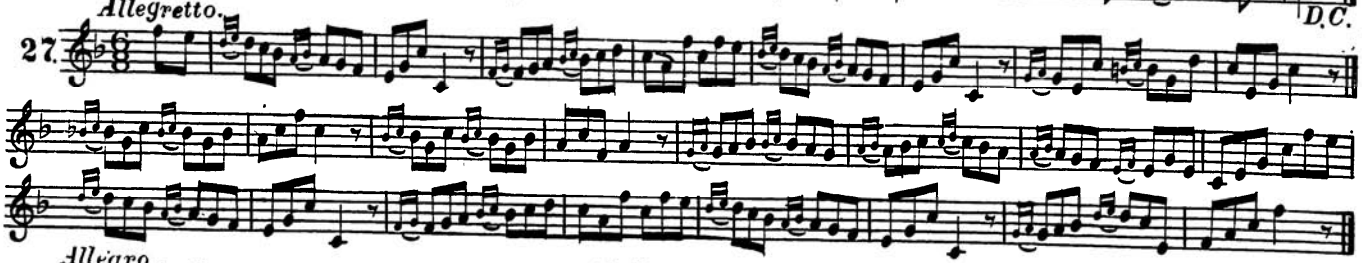
25. *Allegretto moderato.*



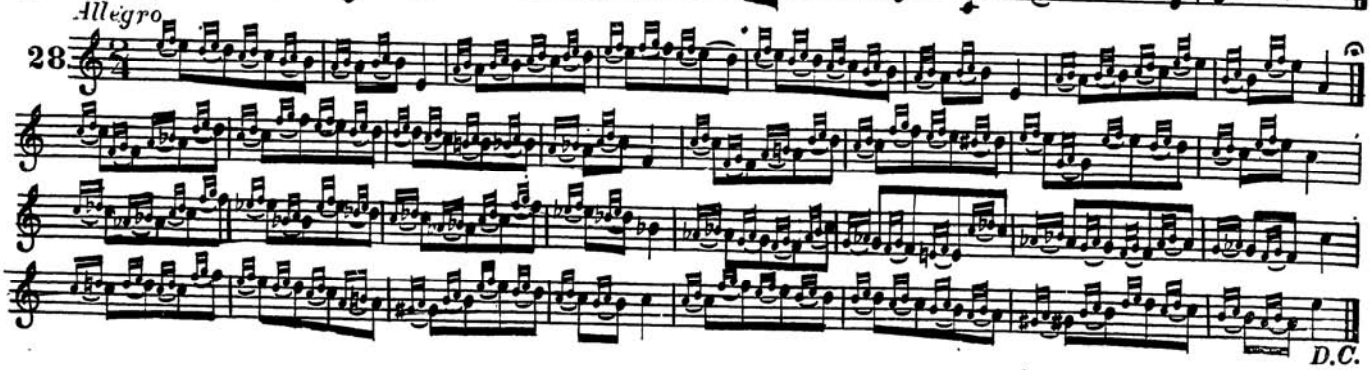
26. *Allegro.*



27. *Allegretto.*



28. *Allegro.*



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

OF TRIPLETS.

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

STUDIES IN SEMI-QUAVERS.

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

ON THE CHORD OF THE DOMINANT SEVENTH.

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

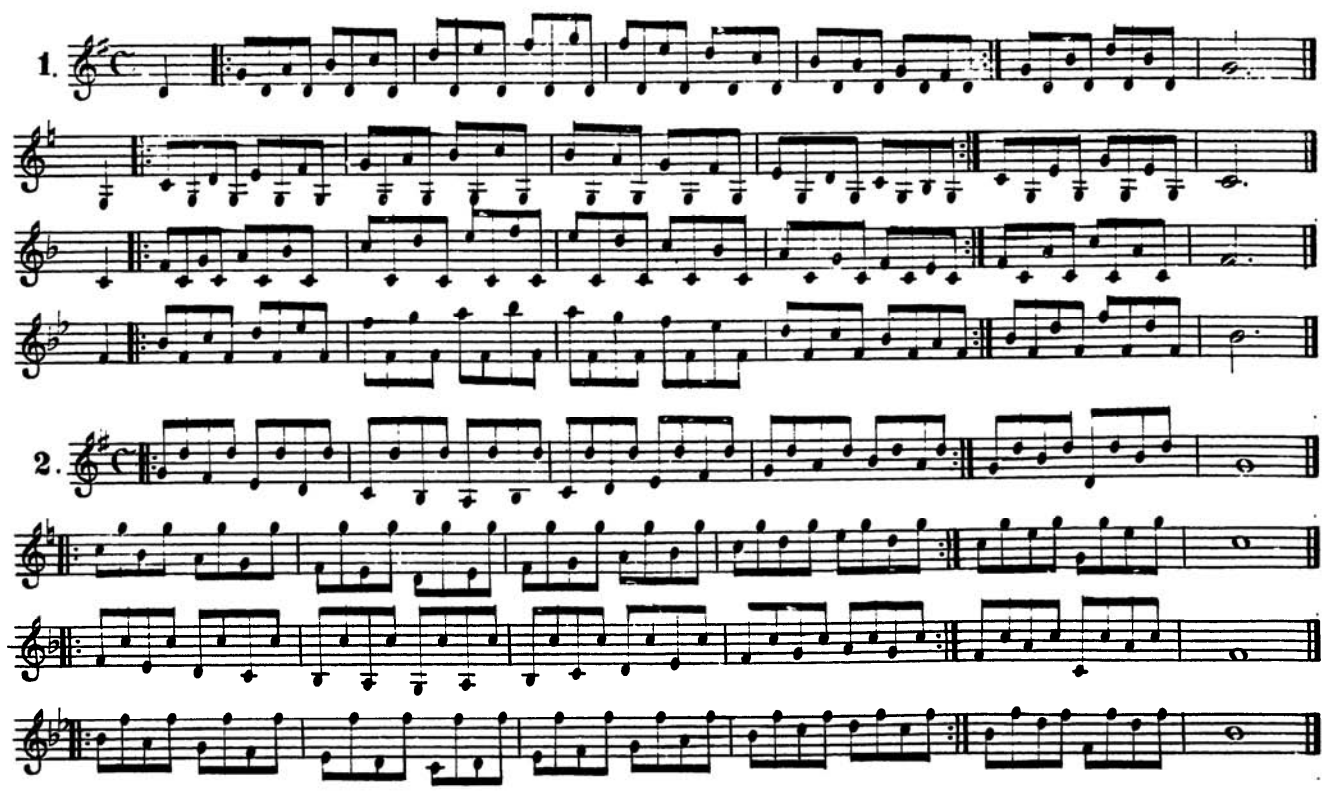
ON THE CHORD OF THE DIMINISHED SEVENTH.

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

ON THE PAUSE.

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

OF THE INTERVALS.



OF THE OCTAVES AND TENTHS.

3.

4.

Fine.

D.C.

5.

Fine.

D.C.

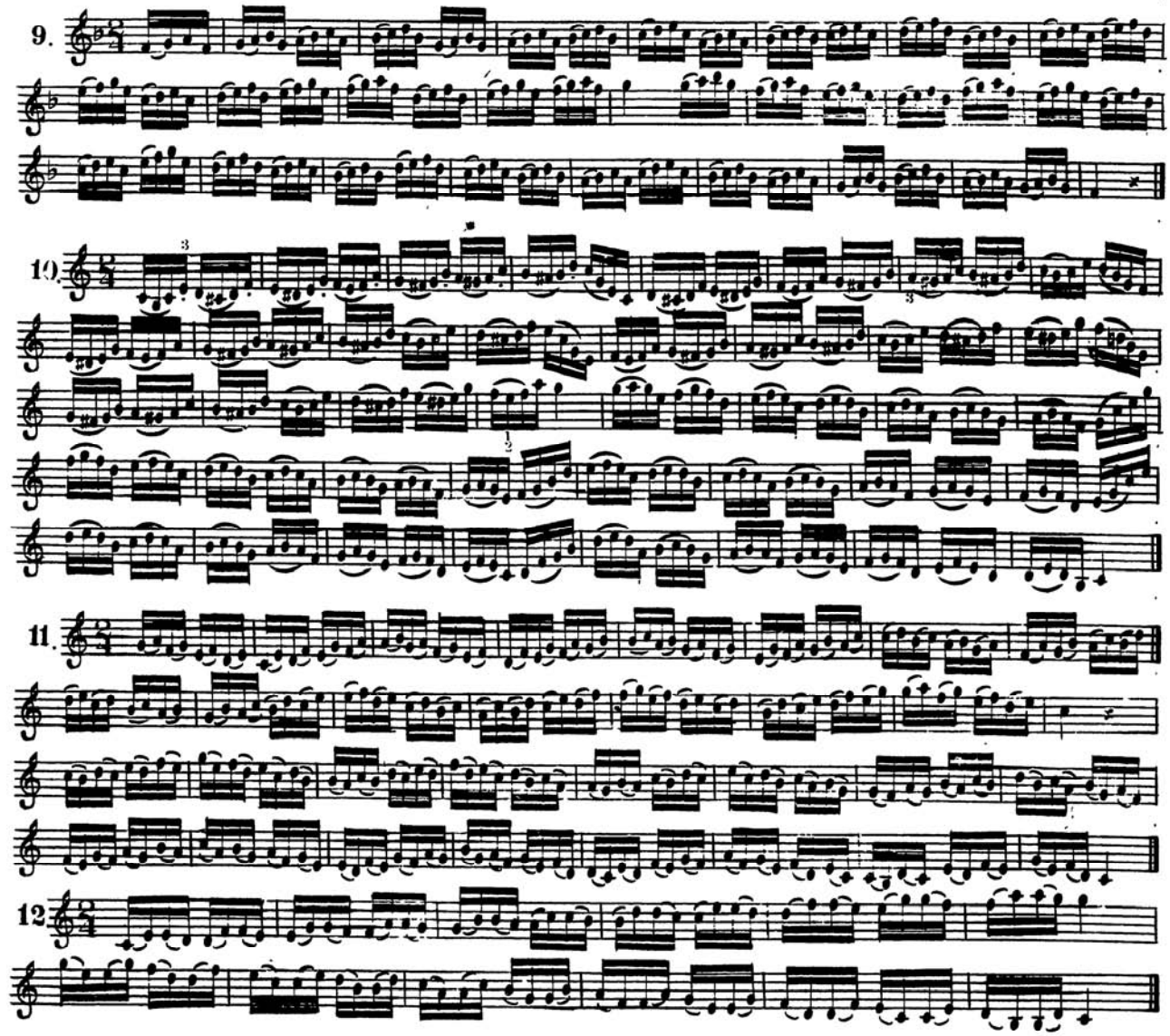
OF THE TRIPLETS.

6.

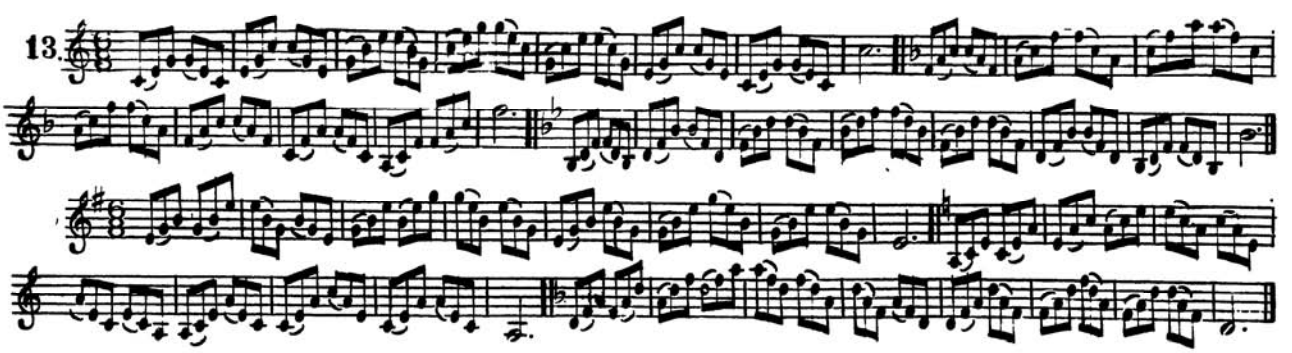
7.

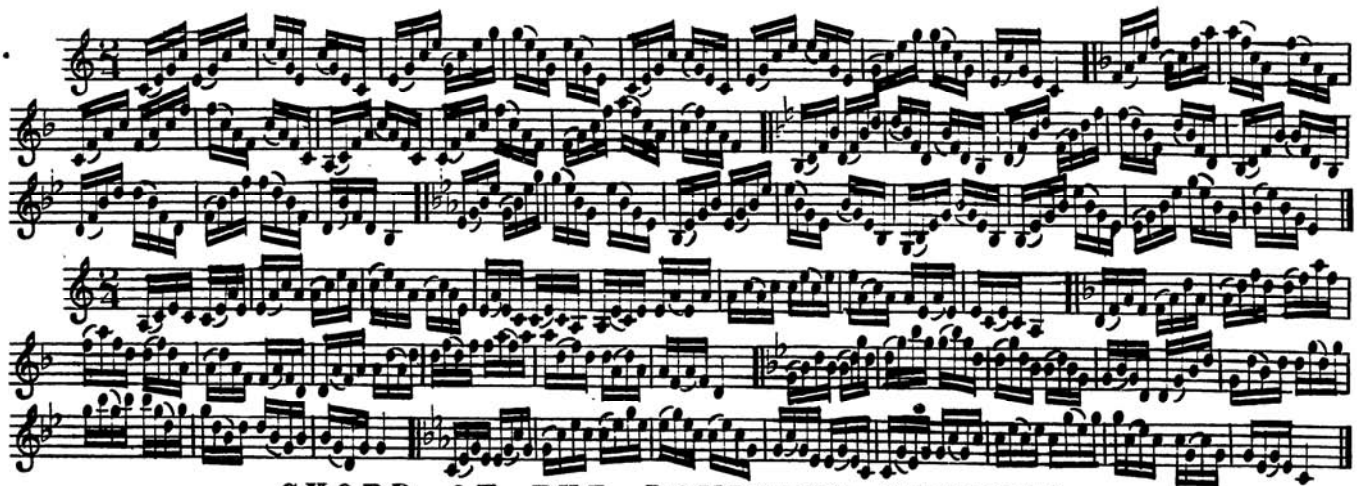
8.

STUDIES IN SIXTEENTH NOTES.



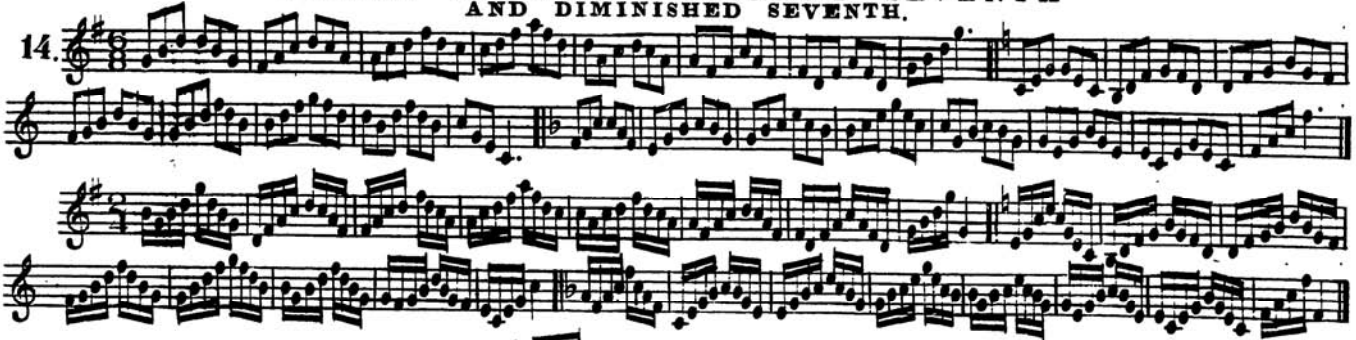
ON THE PERFECT MAJOR AND MINOR CHORD.



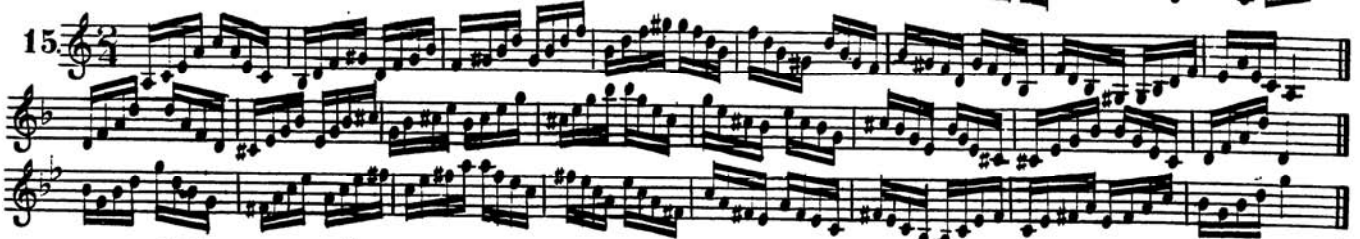


CHORD OF THE DOMINANT SEVENTH
AND DIMINISHED SEVENTH.

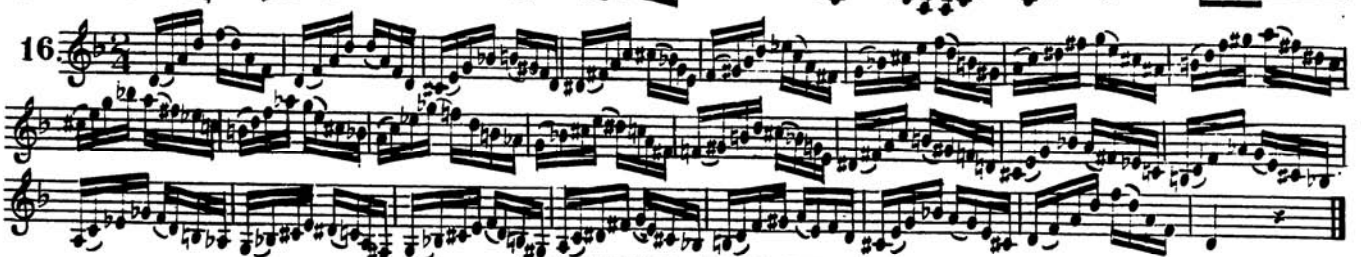
14.



15.

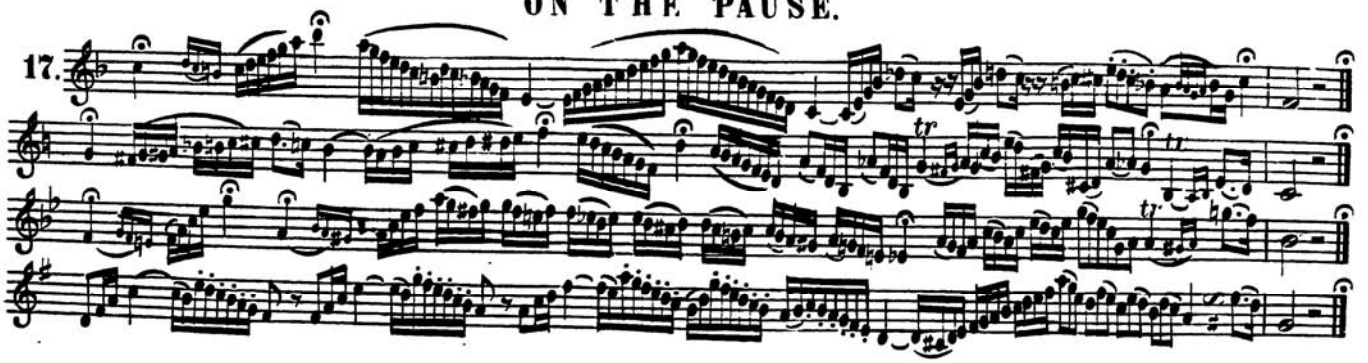


16.



ON THE PAUSE.

17.

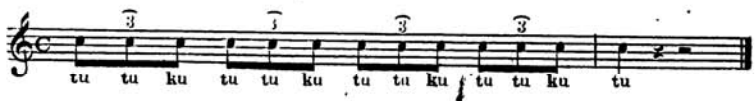


STUDIES ON TONGUEING.

TONGUEING IN TRIPLET STACCATO.

The STACCATO consists in detaching, with regularity, a succession of notes without allowing the tongueing to be either too short or too long. In order to arrive at this degree of perfection, studies, which serve as basis, should be very slowly practised.

The student should first strive to pronounce with perfect equality the syllables:—



In order to impart more equality to the tongueing, it is necessary, when beginning, to prolong each syllable a little, so as to impart more equality to the tongueing. When great precision has been obtained in the utterance of the tongueing, it should then be more briefly emitted, in order to obtain the true STACCATO.

In pronouncing the syllables TU, TU, the tongue places itself agaist the teeth of the upper jaw, and in retiring pronounces the first two sounds. The tongue should then re-ascend to the roof of the mouth and obstruct the throat, – dilating itself by the effect of the pronunciation of the syllable KU, which by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this TO-AND-FRO motion with perfect regularity, it is necessary to practice slowly, so that the tongue, like to a valve, may allow the same quantity of air to escape at each syllable.

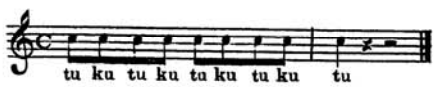
If this system of articulation be persevered in, no passage whatever will be found difficult; the production of tone on the cornet will be as easy as that on the flute; but to reach this end, the PRONUNCIATION must be perfectly pure. Experience has proved to me that to obtain a really irreproachable execution, it is necessary to pronounce the syllables *tu, tu, ku, tu, tu, ku, tu,* as has just been shown, and NOT the *du, du, gu, du, du, gu, du*; these latter, it is true, go faster, but do not sufficiently detail the sound.

The tongueing should not be too precipitated; for the auditor will then be no longer able to distiguish it.

TONGUEING IN DOUBLE STACCATO.

This kind of STACCATO is of great assistance in the execution of scales, or arpeggios, in the binary rhythm. In order to execute this exercise with precision, it must be practiced slowly, – regard being had to the principles set forth for the togueing in triple STACCATO.

The student should, first of all, pronounce the syllables:

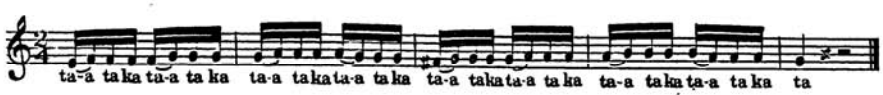


As is seen, the tongue performs a to-and-fro movement, which it is very difficult to obtain with perfect equality; but once this desideratum has been arrived at, the most difficult passages may be executed with all desirable speed, energy and BRIO.

THE SLUR IN DOUBLE STACCATO.

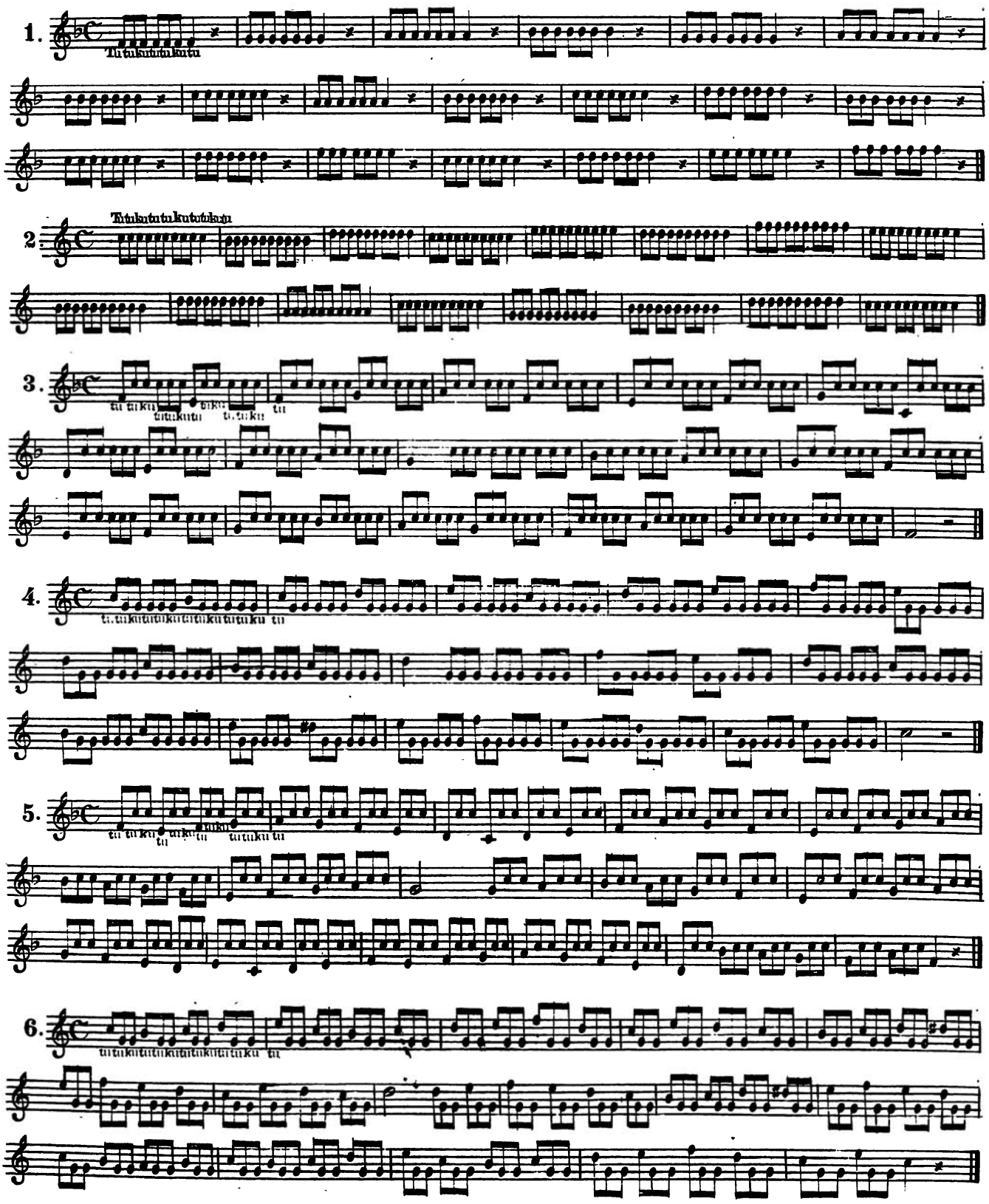
In order to combine slurs with the double STACCATO, there is a peculiar kind of pronunciation to employ. It would be monotonous to be always performing STACCATOS without having occasional reference to the slur.

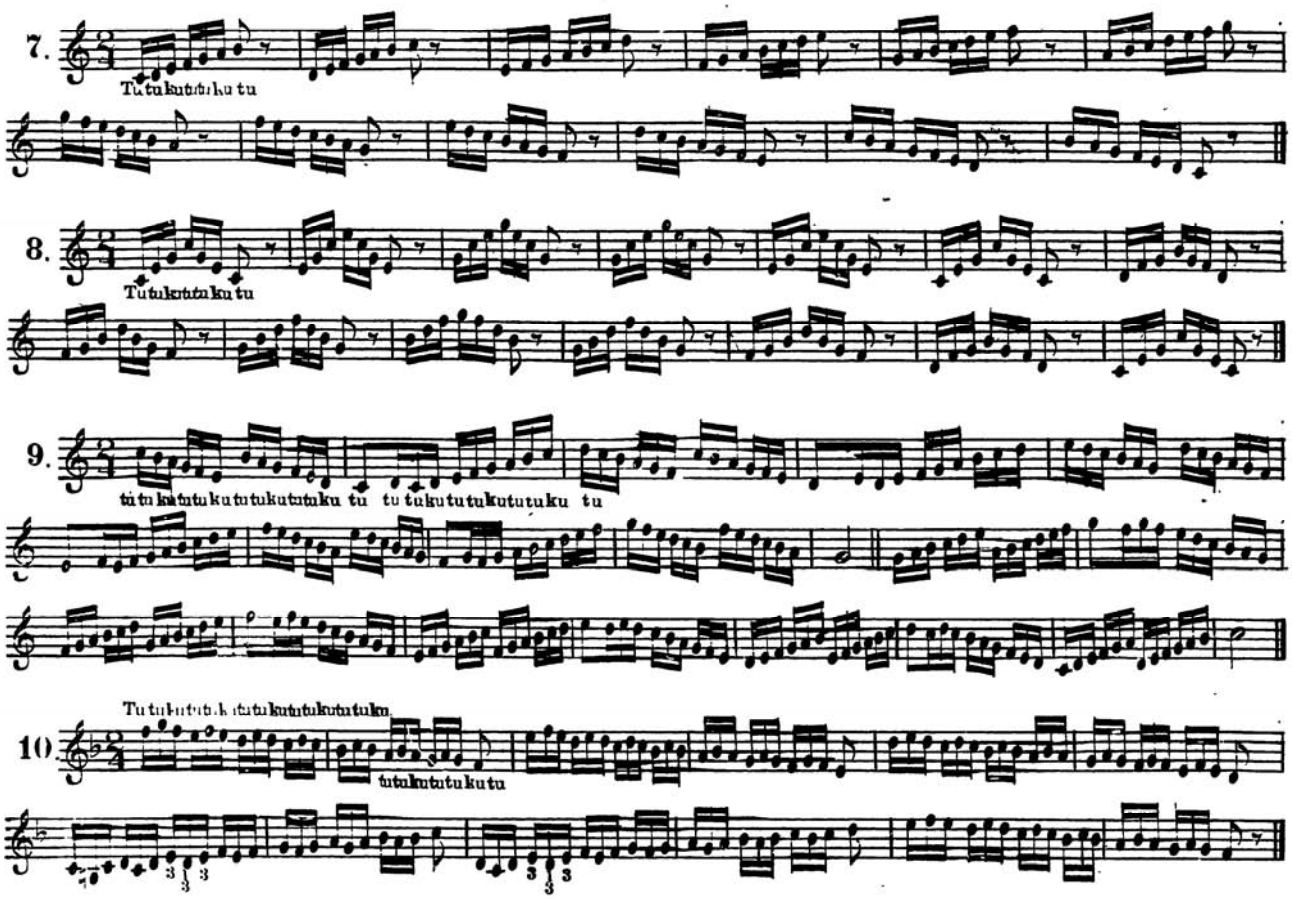
This articulation is obtained by pronouncing the following syllables:



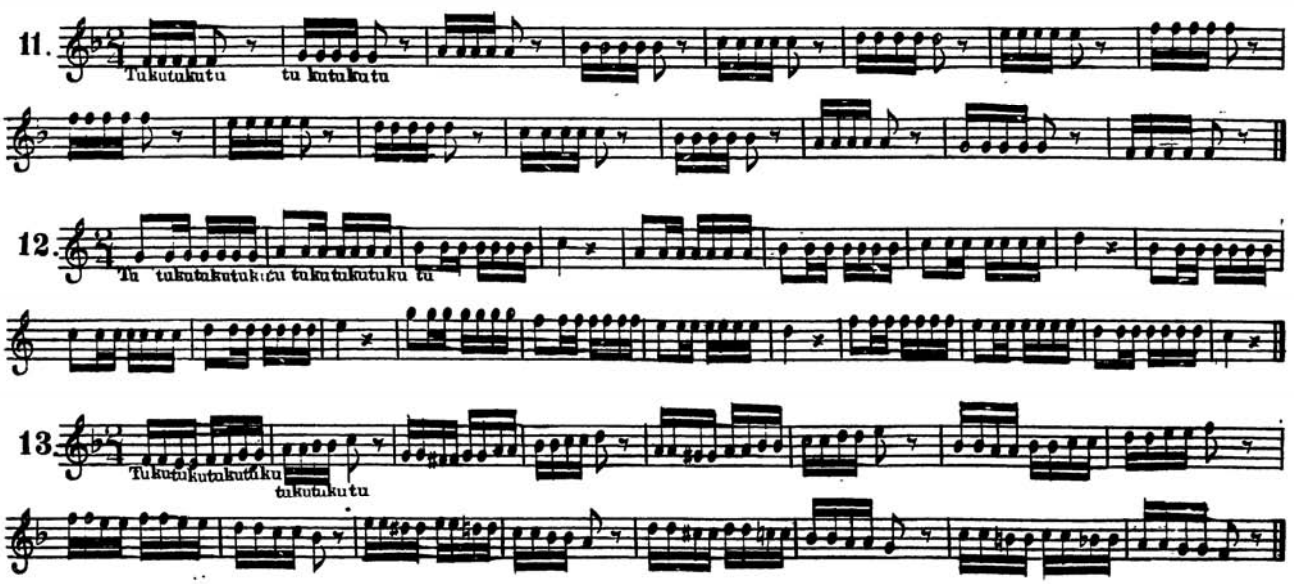
The syllable TA serves to strike the first note, and the syllable A, which comes afterwards, enables the performer, by prolonging the sound, to slur easily on to the second note. This tongueing is assuredly one of the most indispensable, inasmuch as it is to be met with in all kinds of music.

OF TONGUEING STACCATO TRIPLETS.





TONGUEING IN DOUBLE STACCATO.



14. Tu ku tu ku tu

15. Tu ku tu ku tu ku tu ku tu tu

16. Tu ku tu ku tu ku tu ku tu ku tu ku tu

OF THE SLUR IN DOUBLE STACCATO.

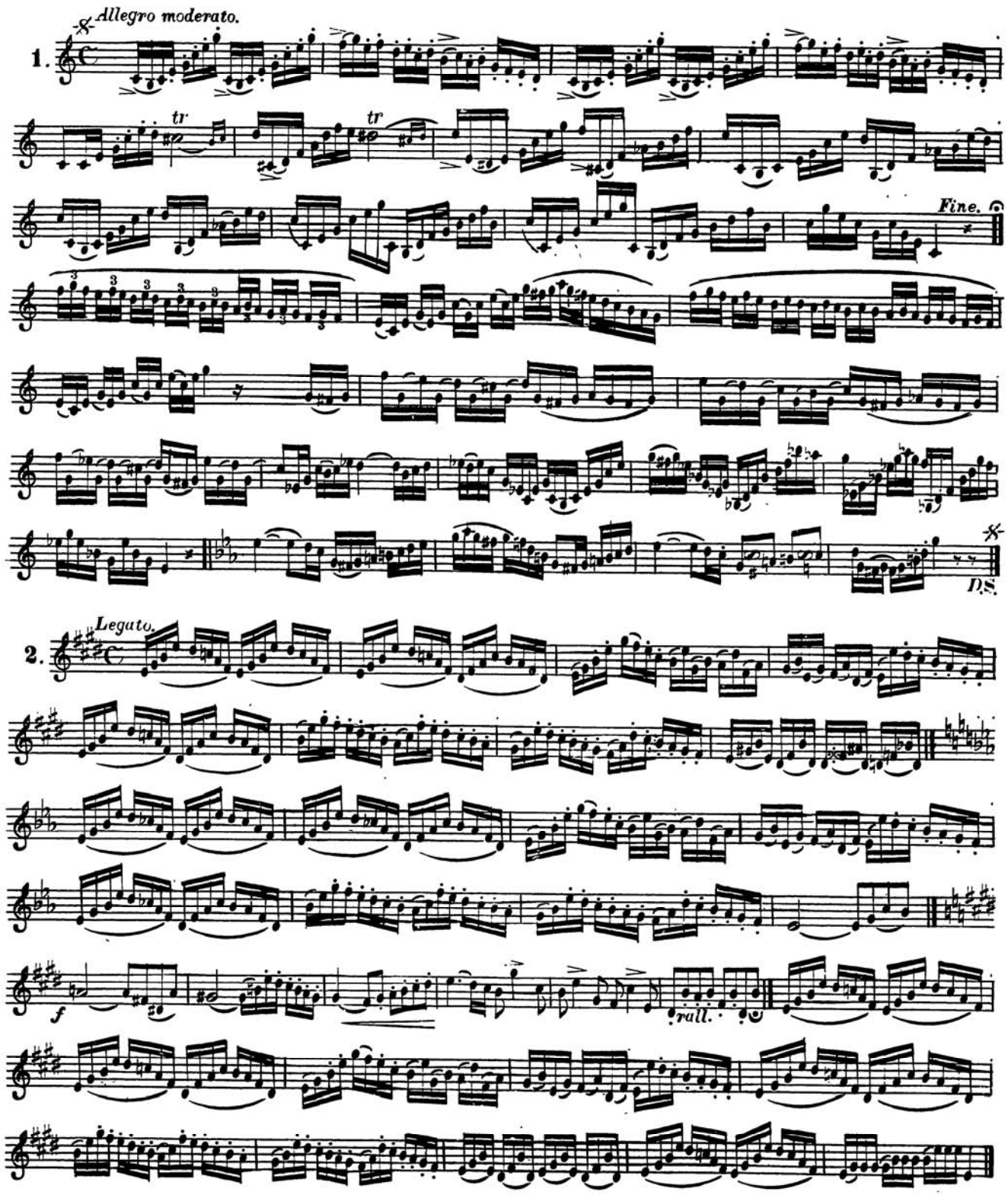
17. Ta-a ta ka ta ta-a ta ka ta

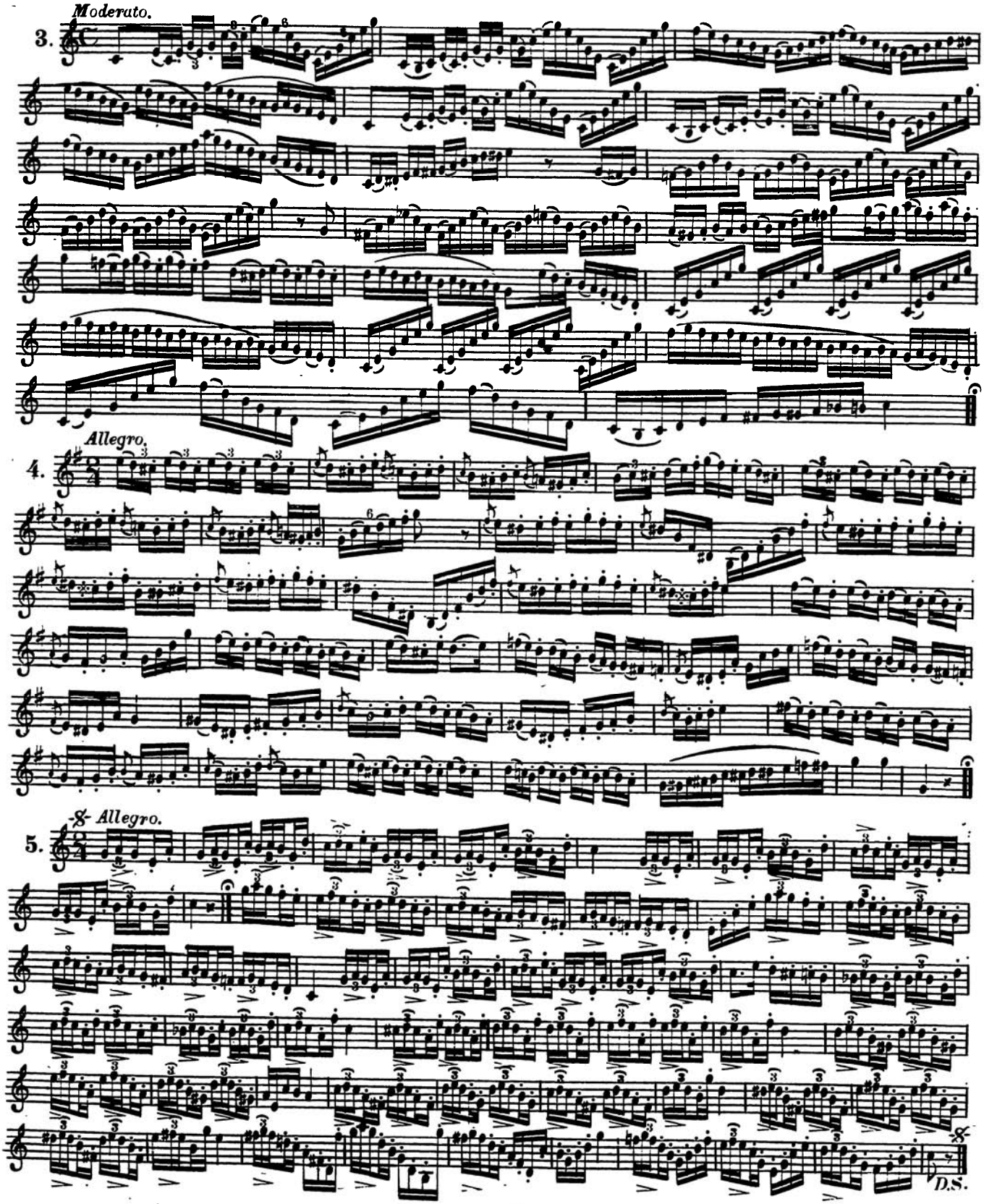
18. Ta-a ta ka ta-a ta ka ta-a ta ka ta

Allegro.

19. Ta-a ta ka ta ka ta ka ta-a ta ka ta-a ta ka ta

CHARACTERISTIC STUDIES.




Moderato.
3.
Allegro.
4.
Allegro.
5.
D.S.

Moderato.

6.

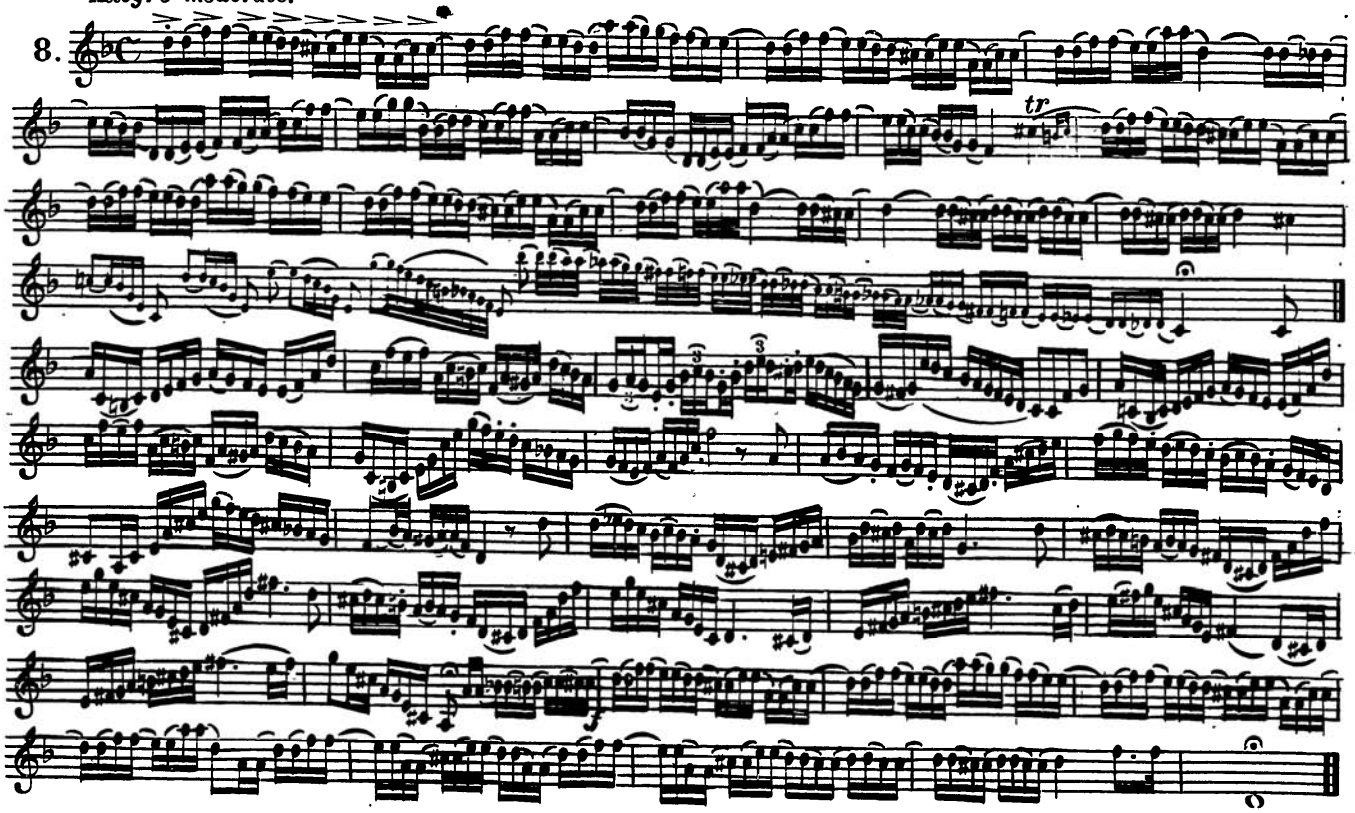
Allegro.

7.

D.S.

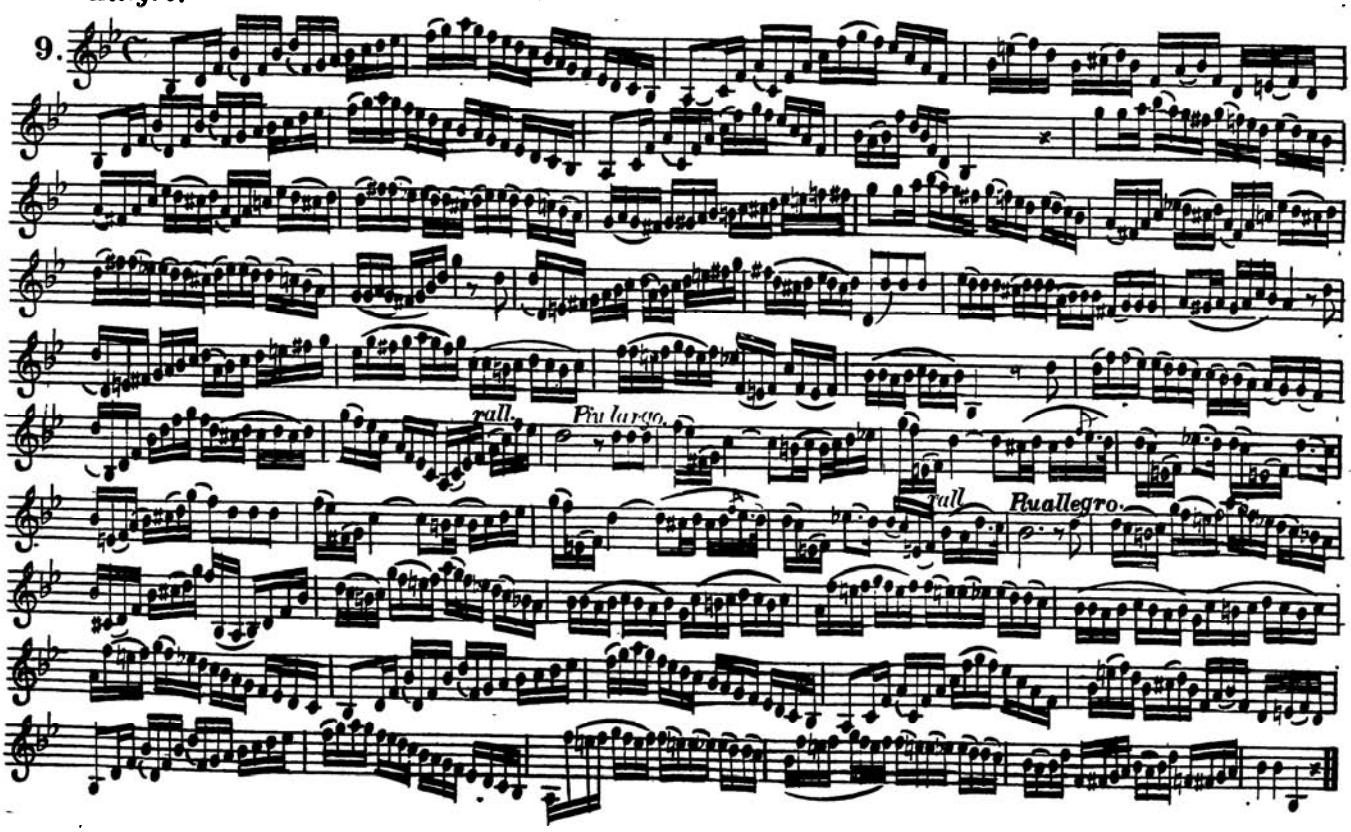
Allegro moderato.

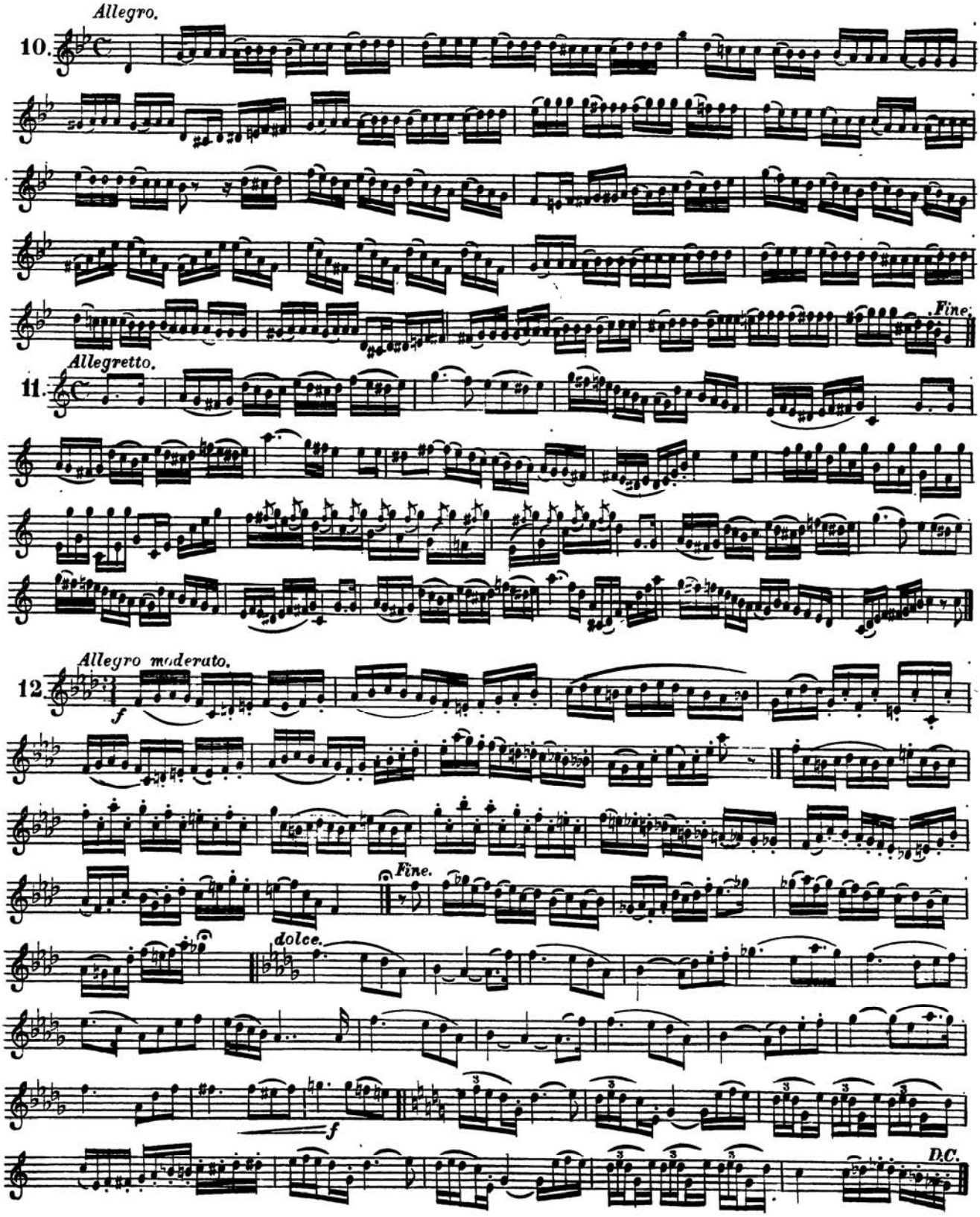
8.



Allegro.

9.




Allegro.
10.
Fine.
Allegretto.
11.
Allegro moderato.
12.
f
Fine.
dolce.
f
D.C.

13.

p

14.

Legato chromatique.

Fine.

D.S. al Fine.

ARBANS FOURTEEN SOLOS.

WITH VARIATIONS.

1. *Allegro.*

VARIATION.

D.C.

2. *THEME & VARIATION.*

VARIATION.

CASTA DIVA.

3. *Moderato.*

Piu lento.

CAPRICE.

4. *Andantino.*

rall. *f*

Andante moderato.

Andante.

VOIS-TU LÀ NEIGE QUI BRILLE.

5. *Andante quasi allegretto.*

rall. *a tempo.*

Allegro.

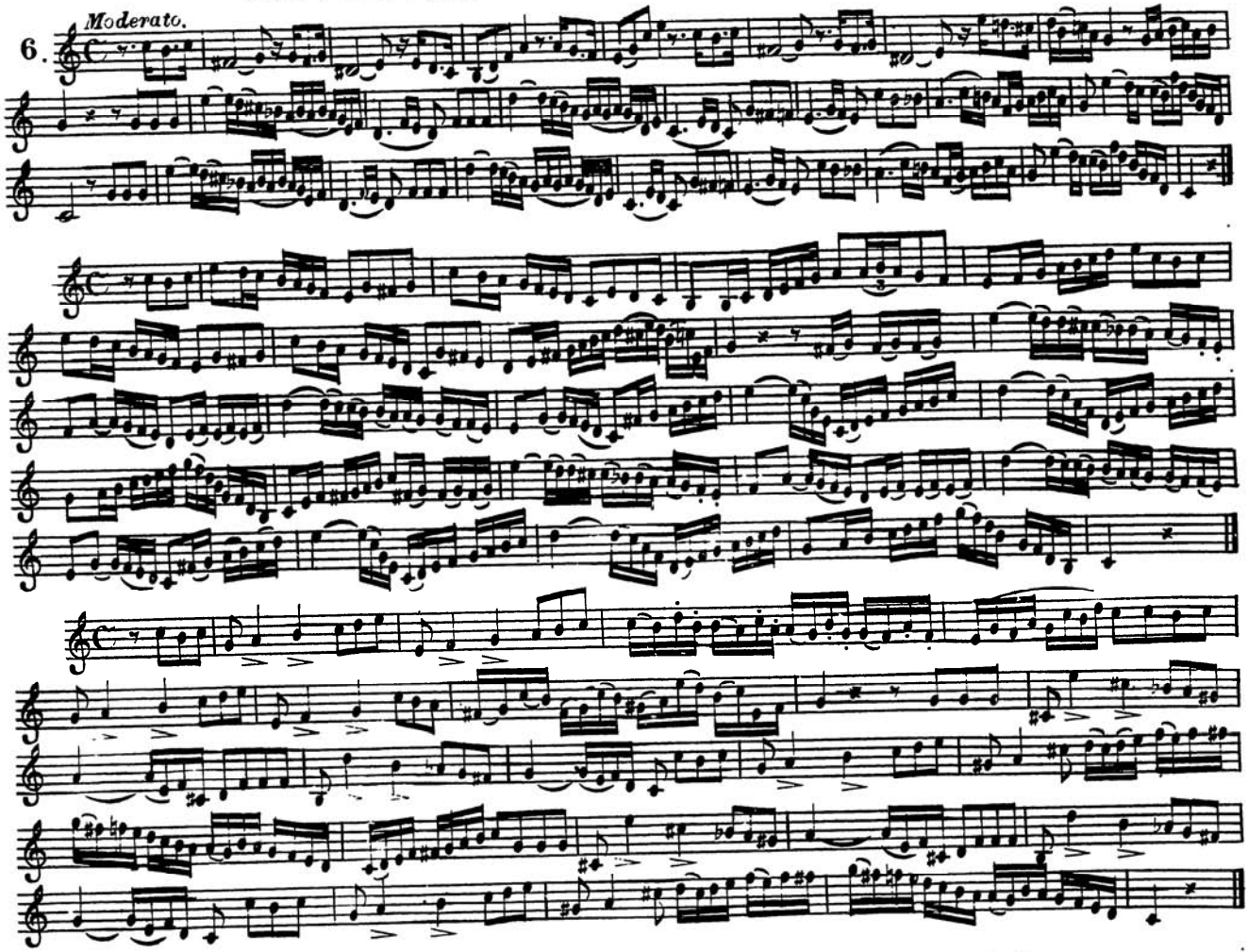
1st Var.

rall.

2nd Var.

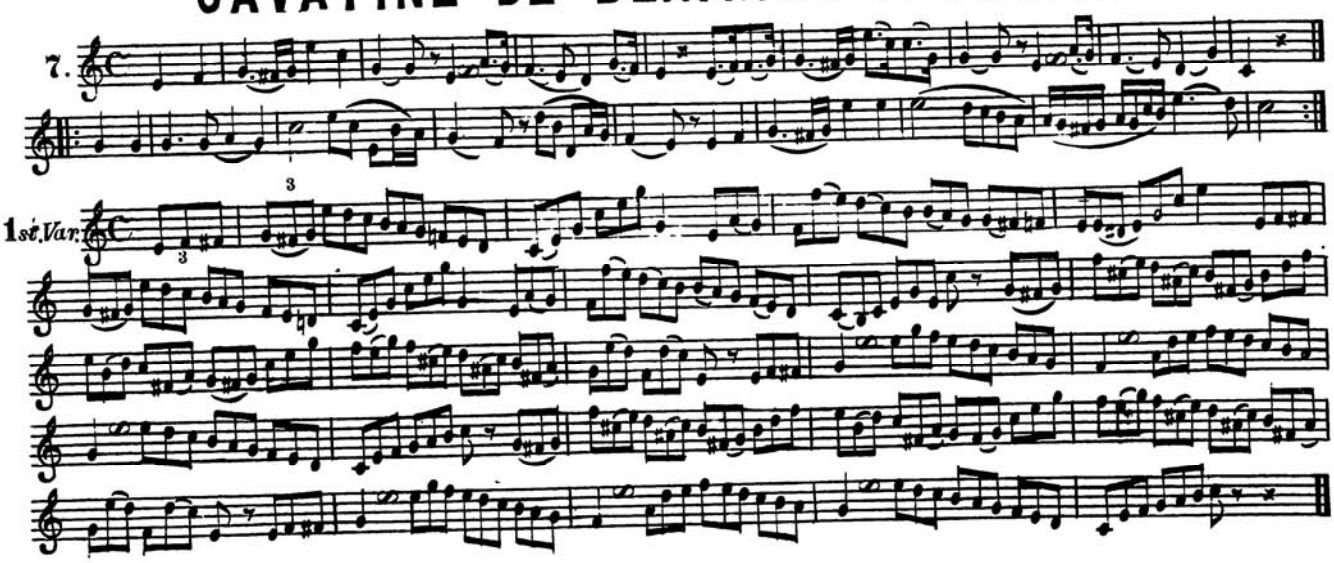
CAVATINA WITH VARIATIONS.

6. *Moderato.*

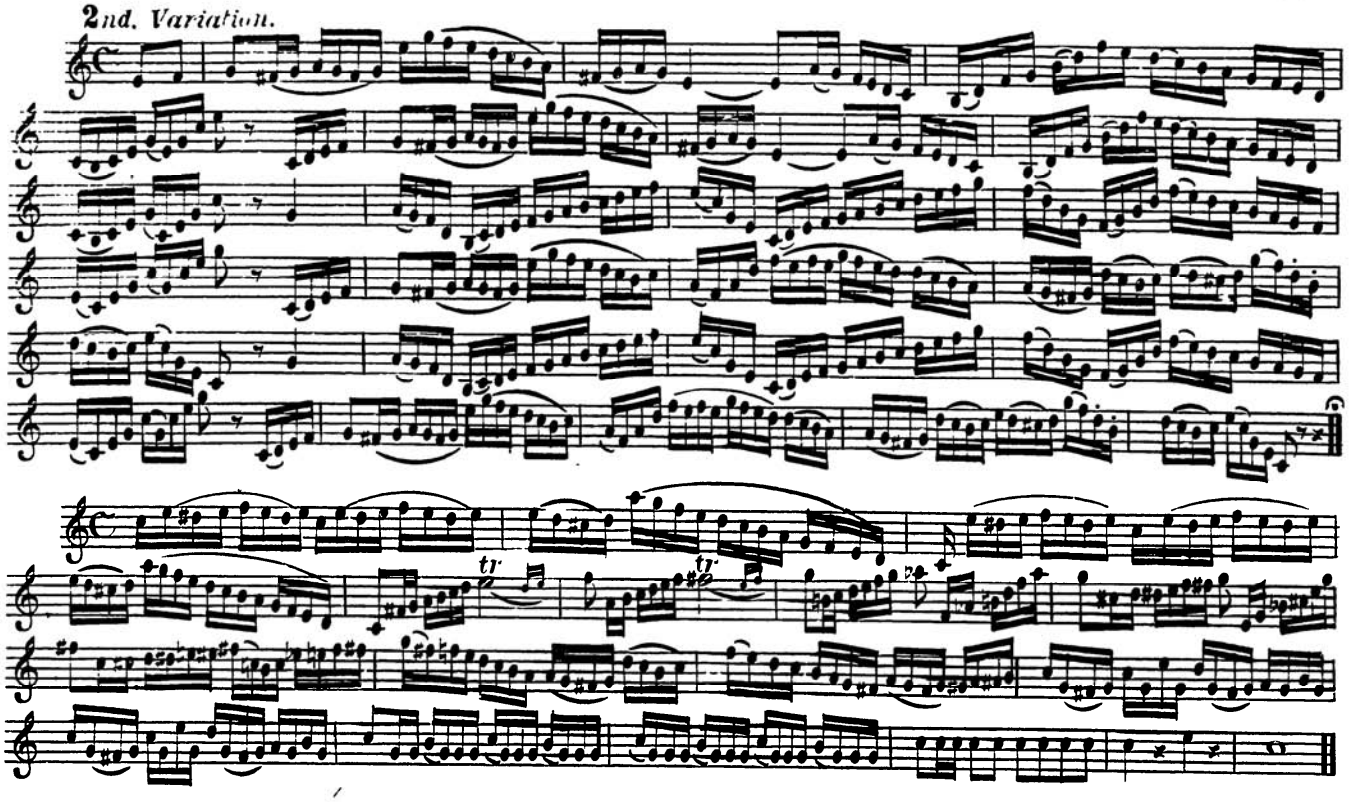


CAVATINE DE BEATRICE DI TENDA.

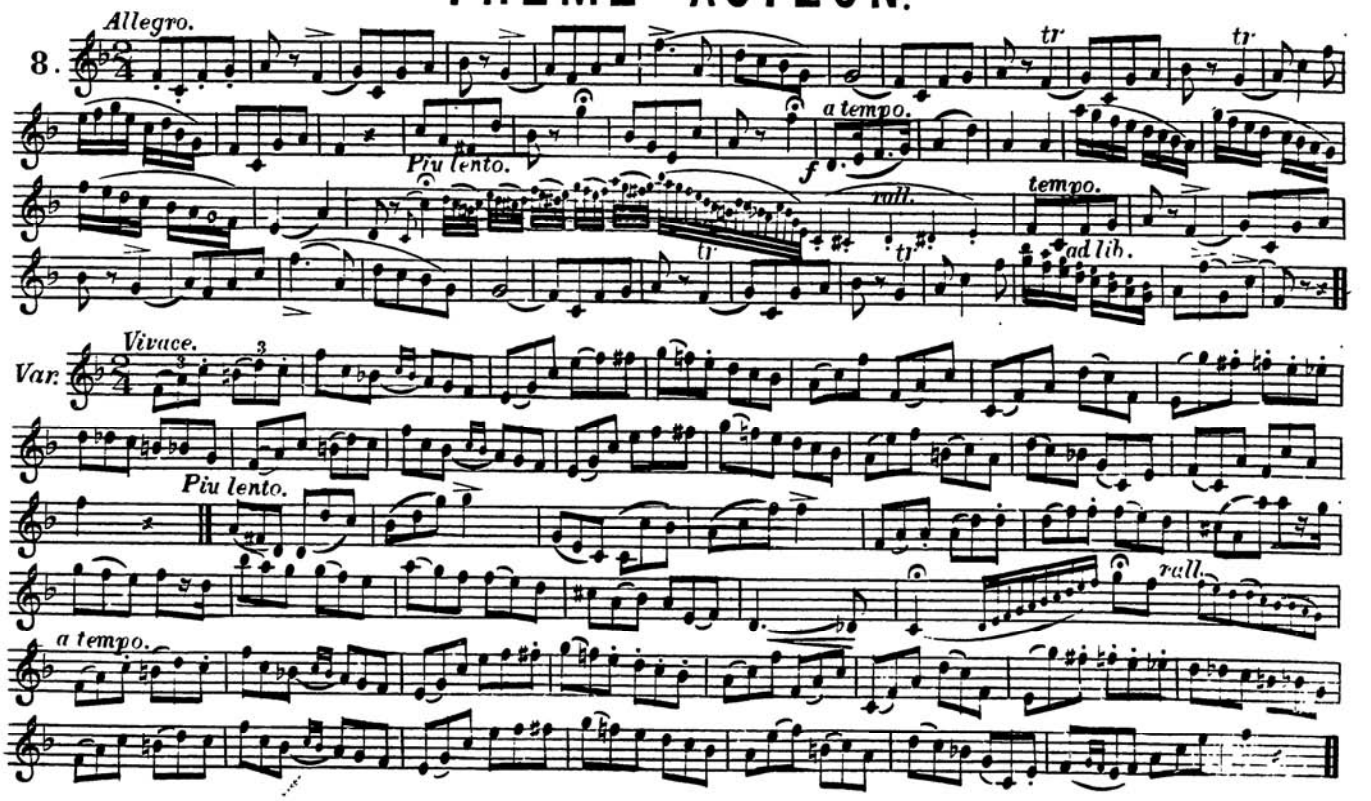
7.



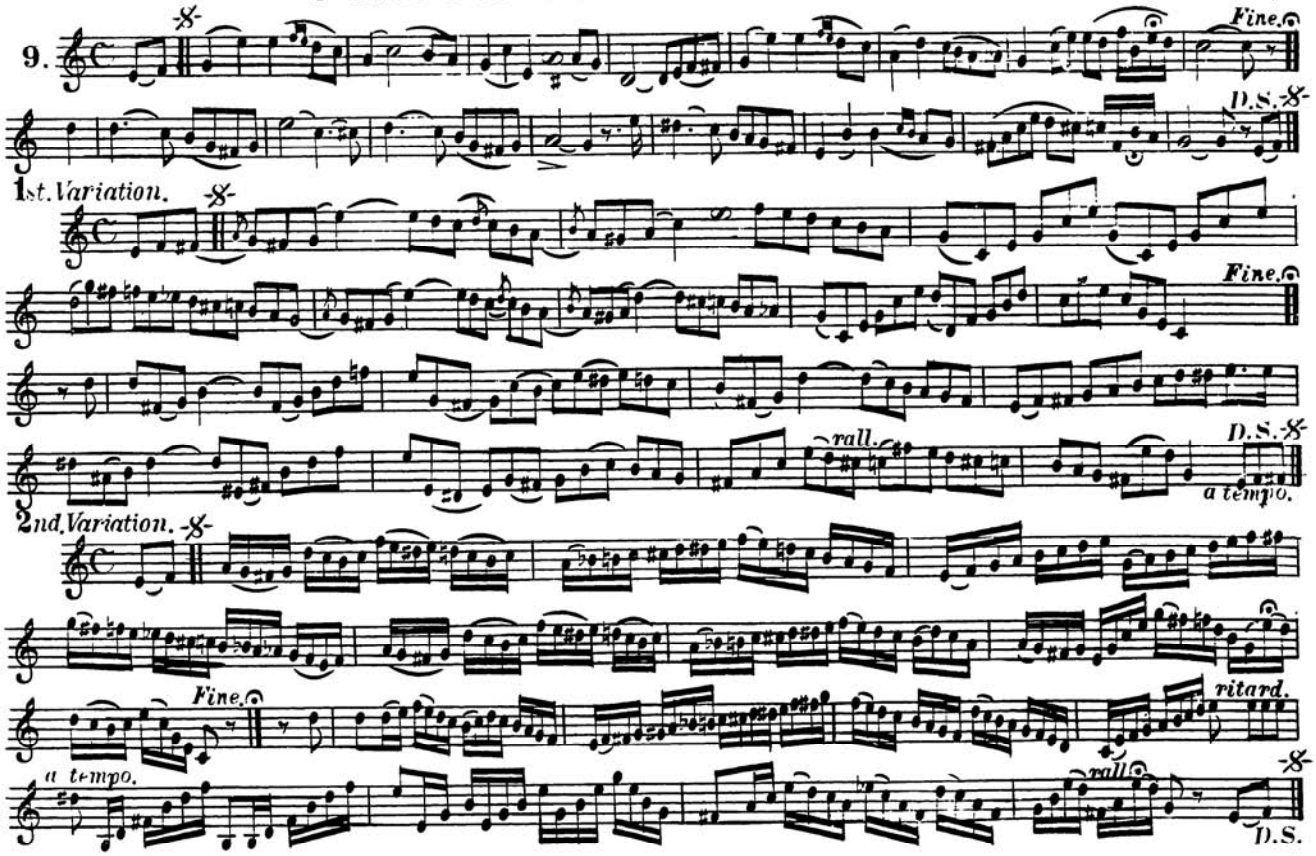
2nd. Variation.



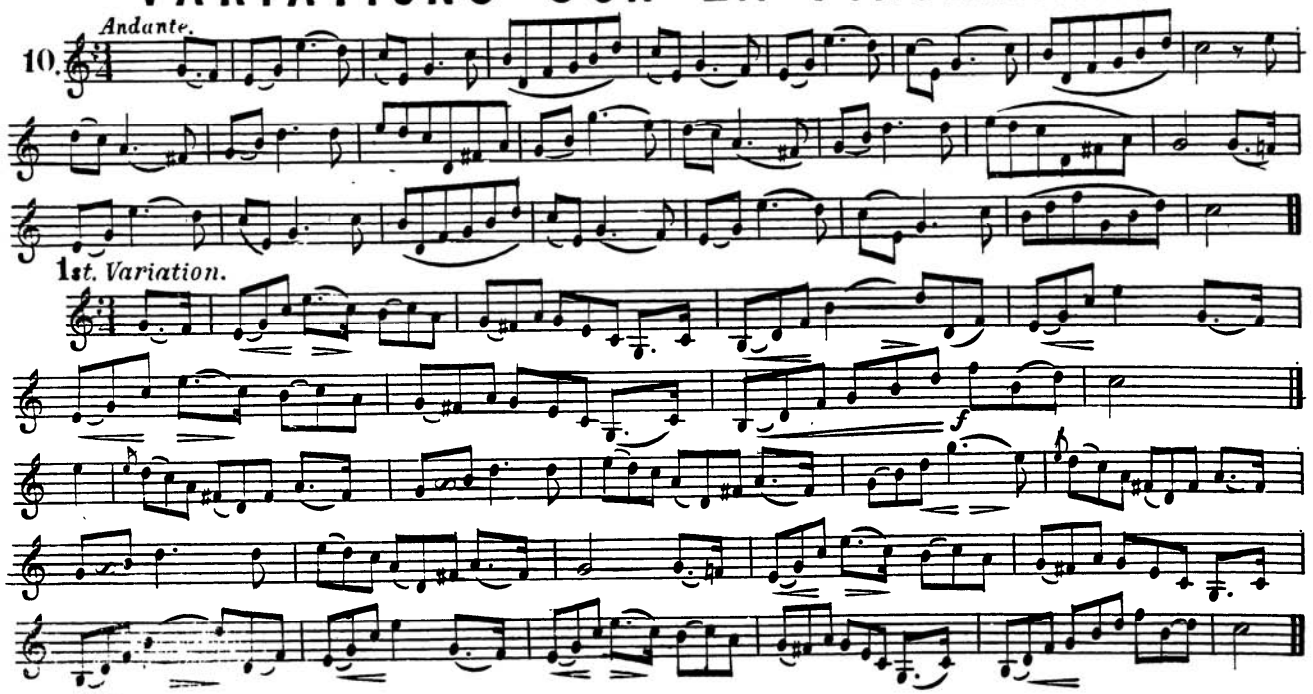
THEME ACTEON.

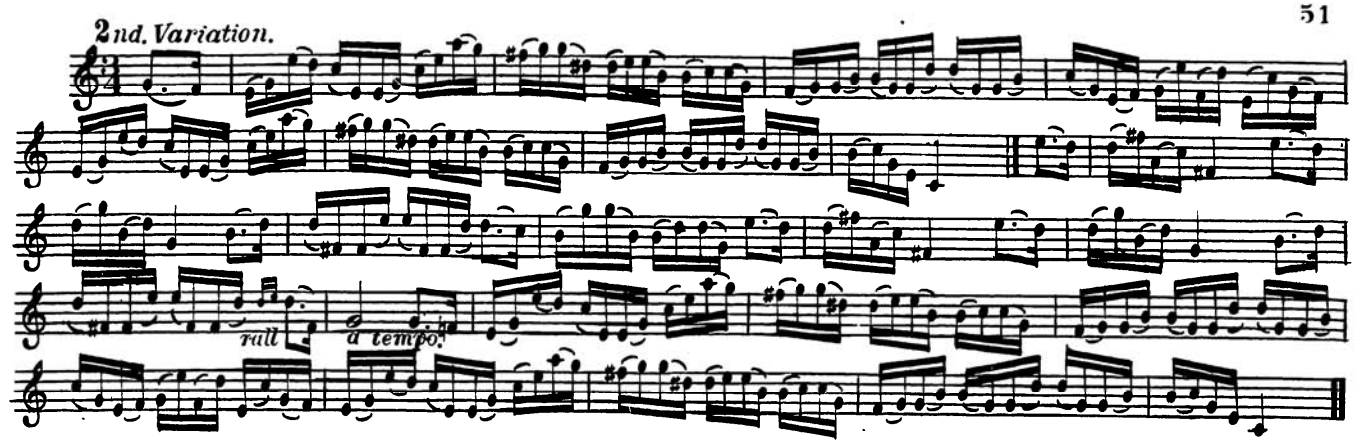


FANTAISIE BRILLANTE.

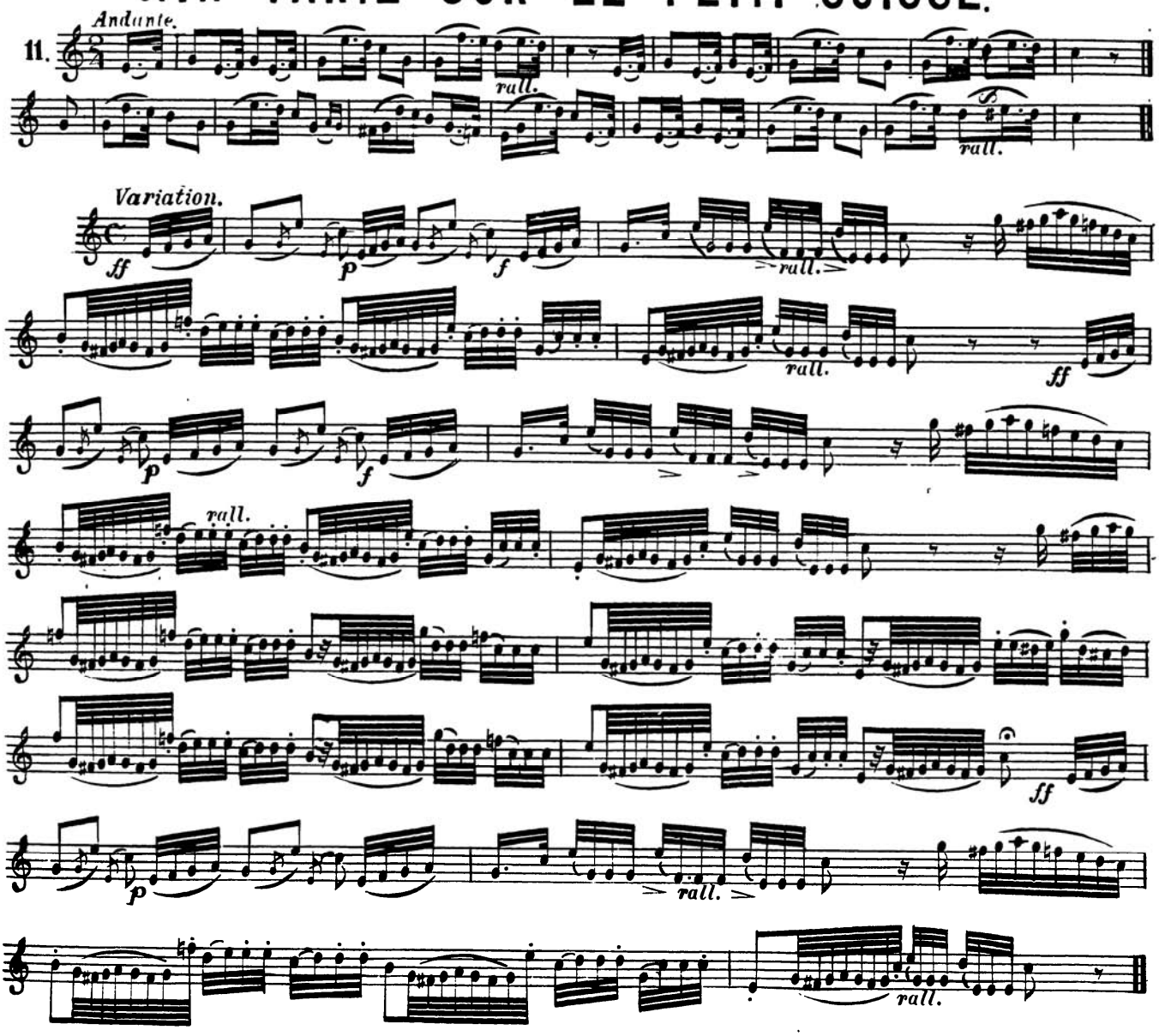


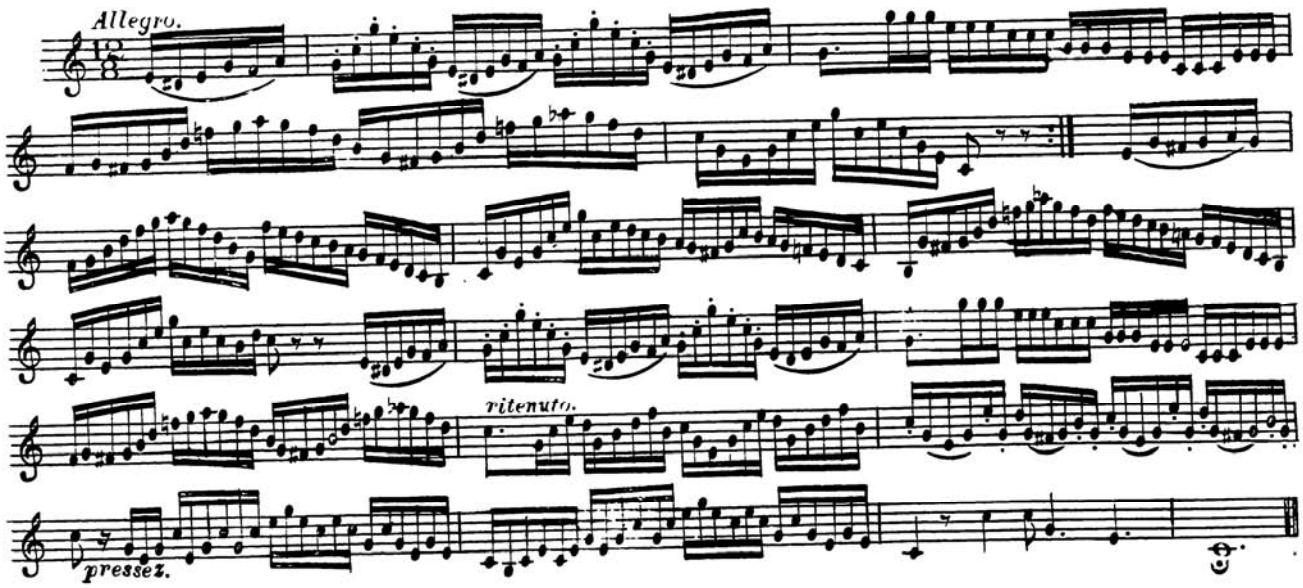
VARIATIONS SUR LA TYROLIENNE.





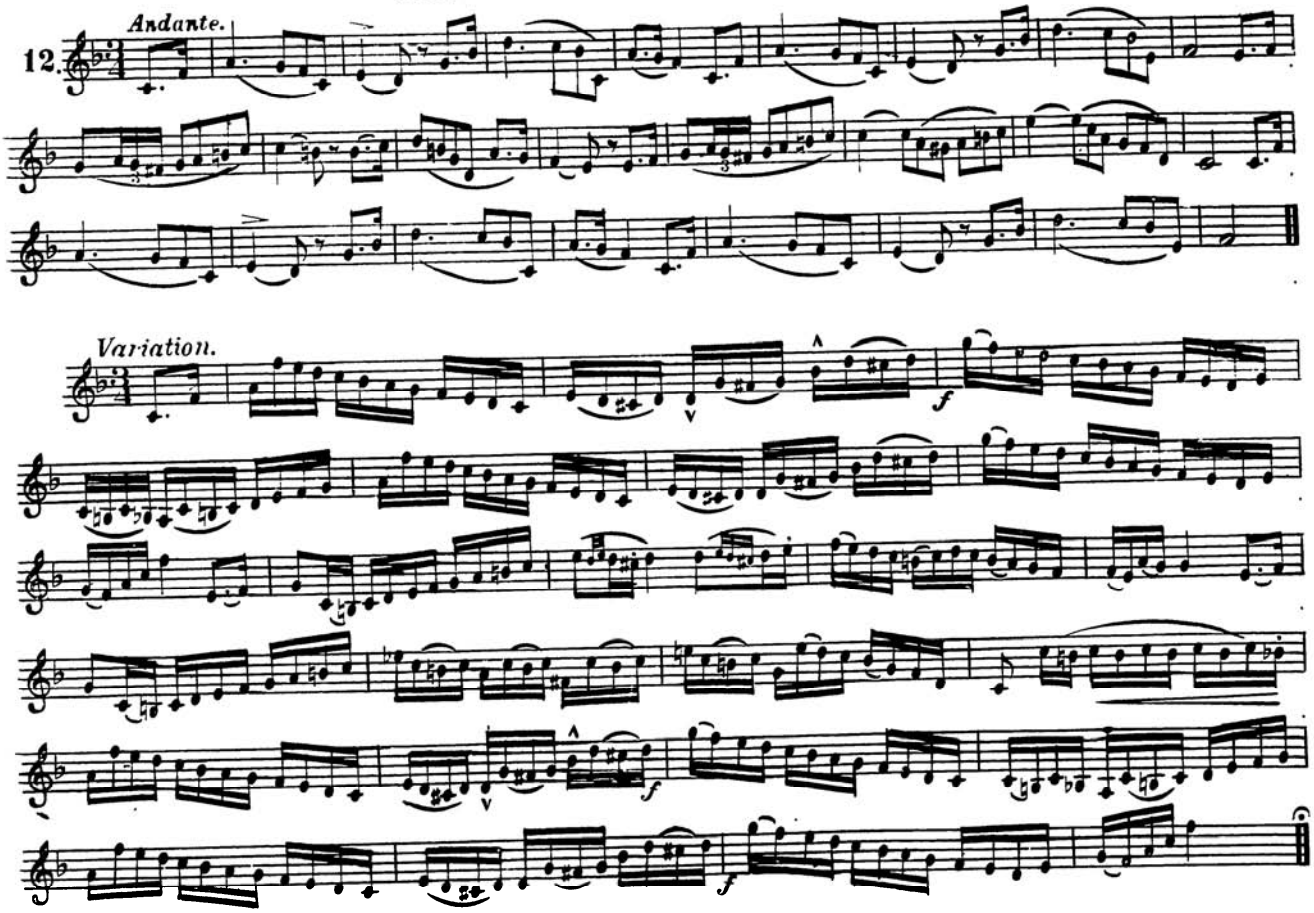
AIR VARIE SUR LE PETIT SUISSE.



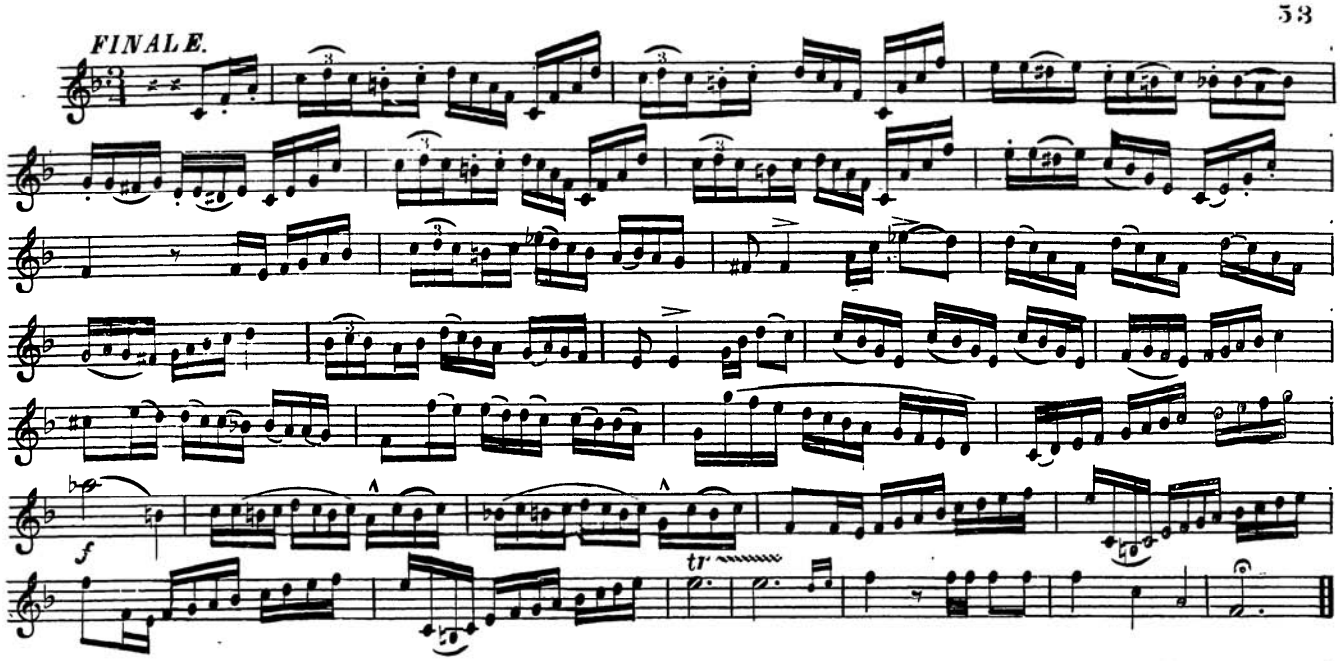


FANTAISIE AND VARIATIONS.

SUR UN THEME ALLEMAND.

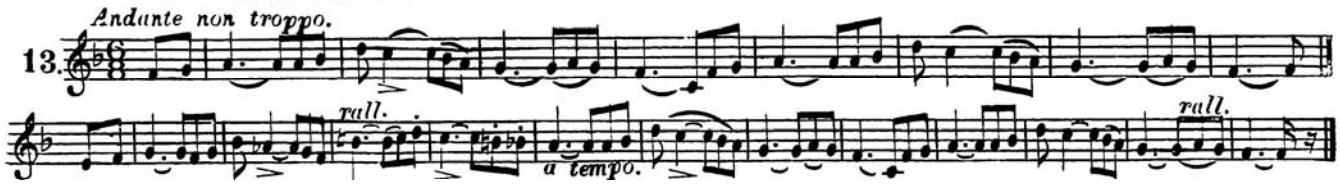


FINALE.

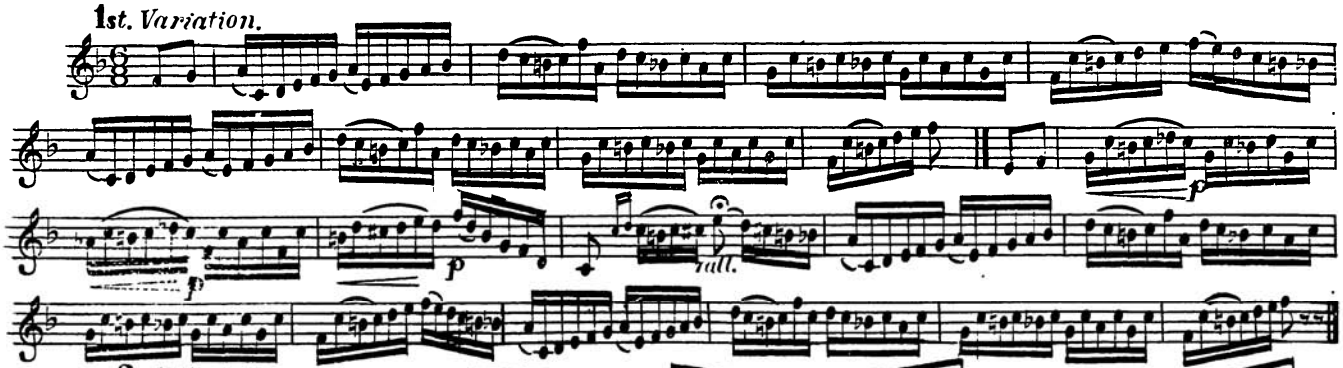


VARIATIONS SUR UN THEME FAVORI.

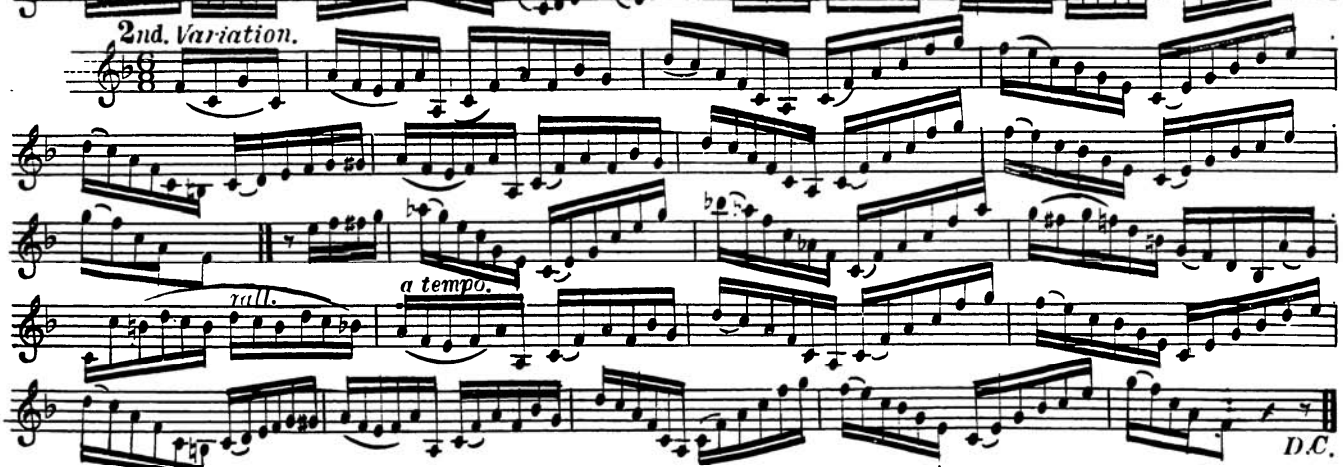
13. *Andante non troppo.*



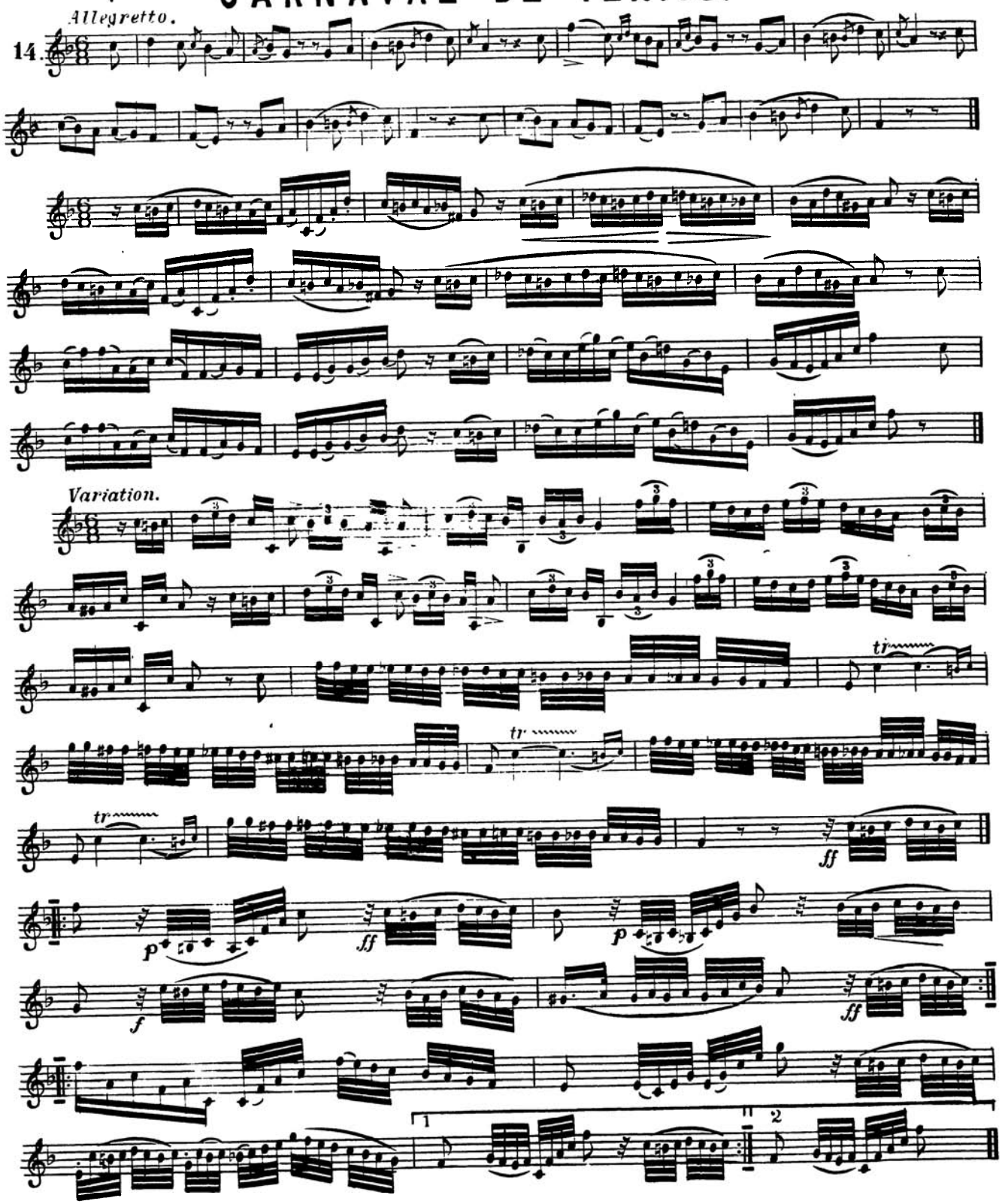
1st. *Variation.*



2nd. *Variation.*



CARNAVAL DE VENISE.



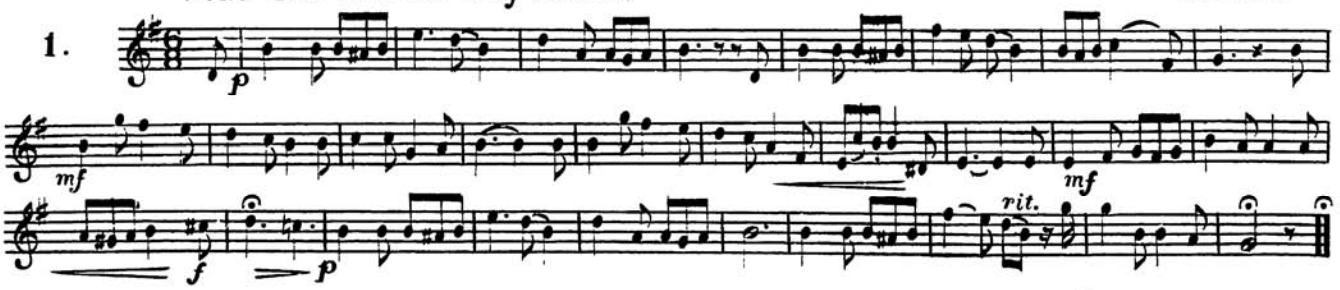
THE ART OF PHRASING.

ONE HUNDRED CLASSIC AND POPULAR MELODIES.

Won't You Tell Me Why Robin.

Claribel.

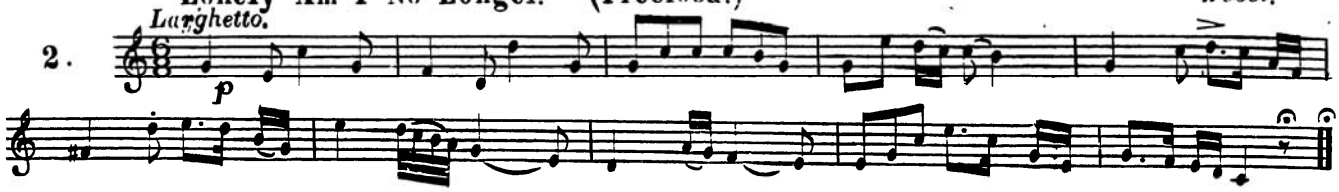
1.



Lonely Am I No Longer. (Preciosa.)

Weber.

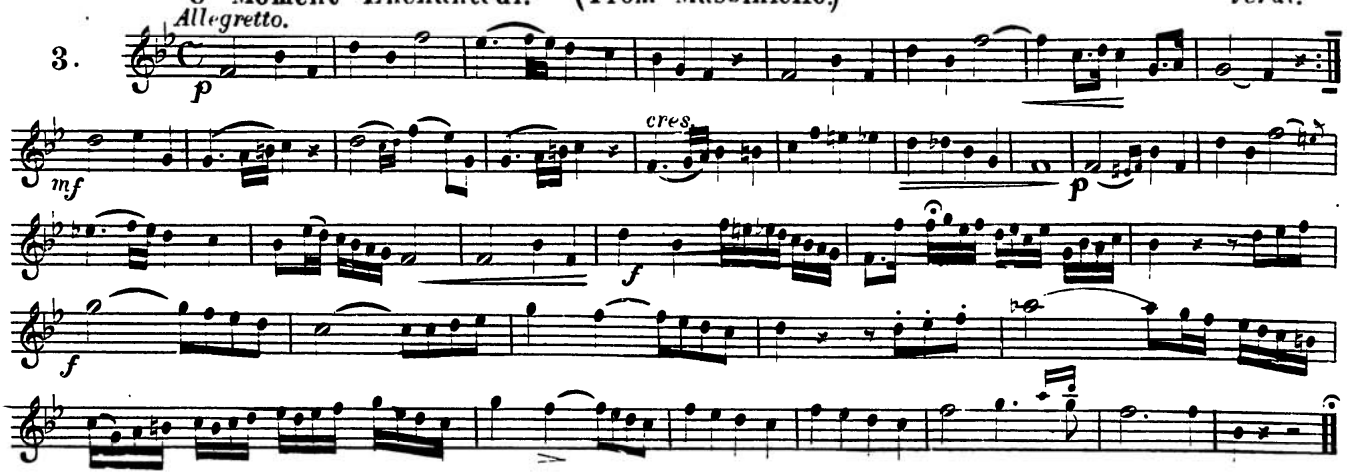
2. *Larghetto.*



O Moment Enchanteur. (From Massiniello.)

Verdi.

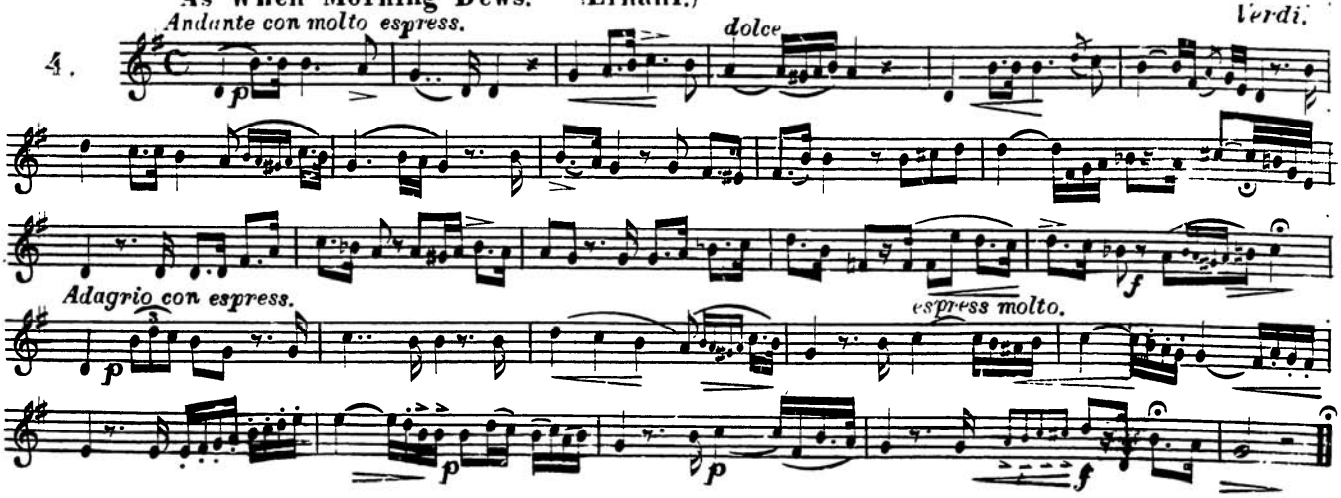
3. *Allegretto.*



As When Morning Dews. (Ernani.)

Verdi.

4. *Andante con molto espress.*



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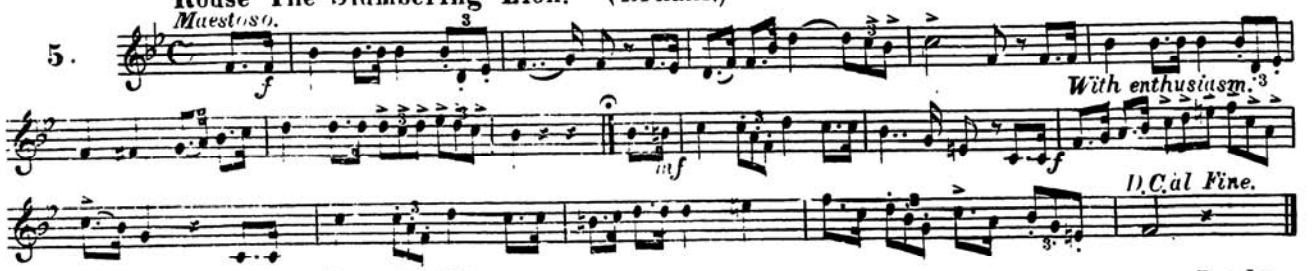
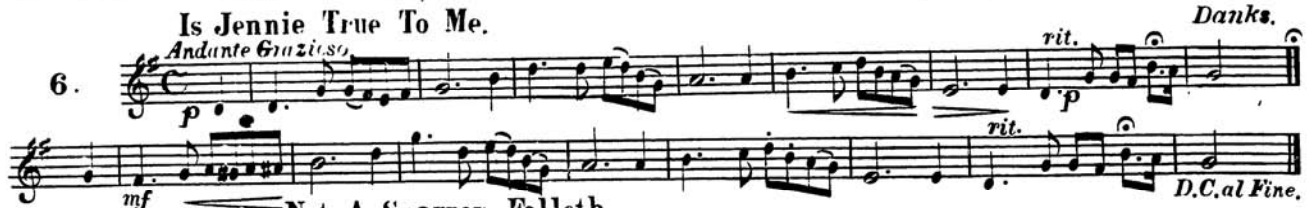
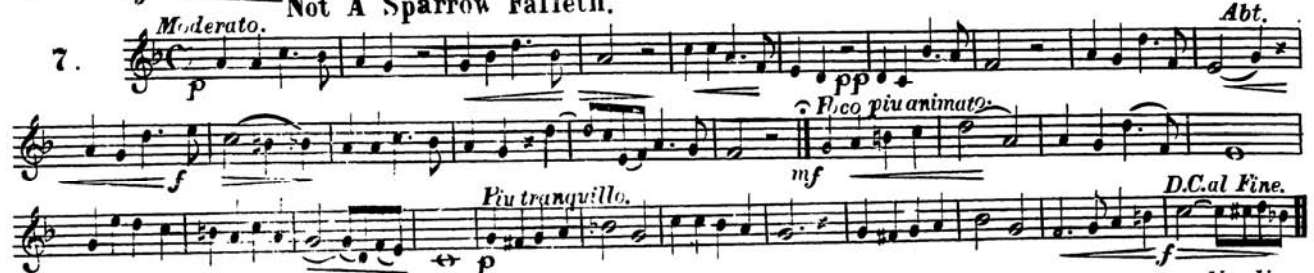
5. **Rouse The Slumbering Lion.** (Ernani.) — *Verdi.*



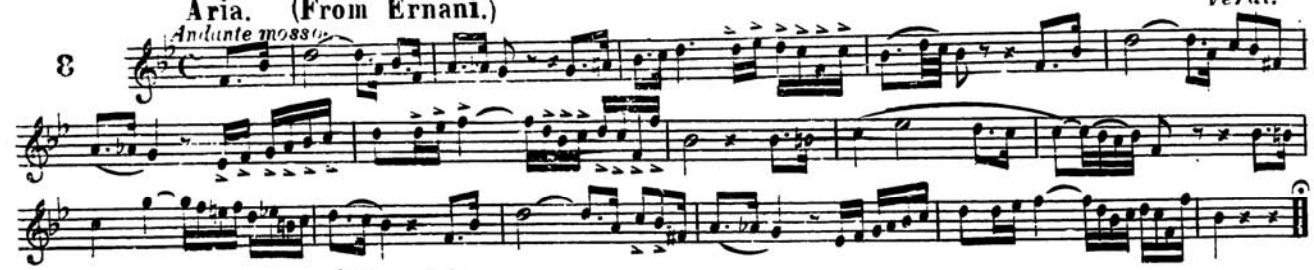
6. **Is Jennie True To Me.** — *Danks.*



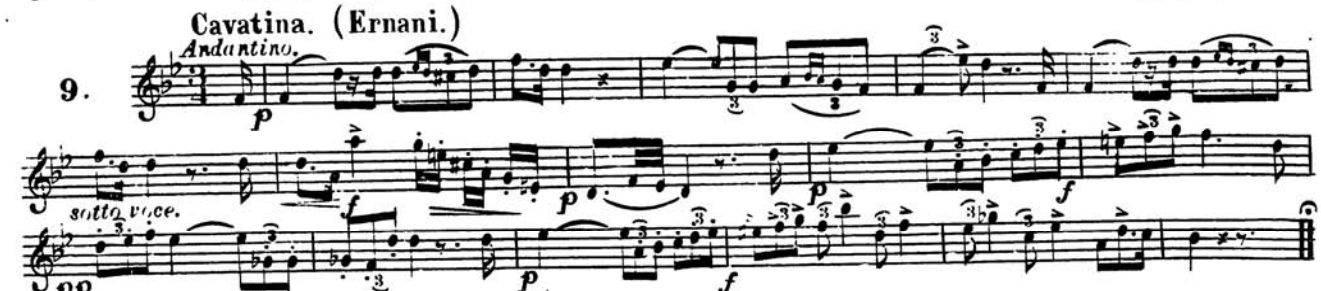
7. **Not A Sparrow Falleth.** — *Abt.*



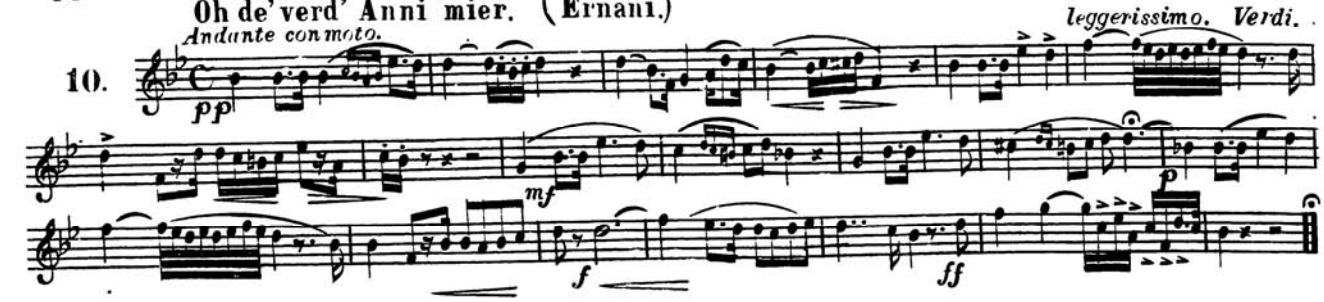
8. **Aria.** (From Ernani.) — *Verdi.*



9. **Cavatina.** (Ernani.)



10. **Oh de' verd' Anni mier.** (Ernani.)



Nel Mirarti. Puritani. *Bellini.*

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

Soffriva Nel Piauto. (Lucia.)

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

Cavatina. (Lucia.)

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

Qui del Padre Ancor Respira. (Lucia.)

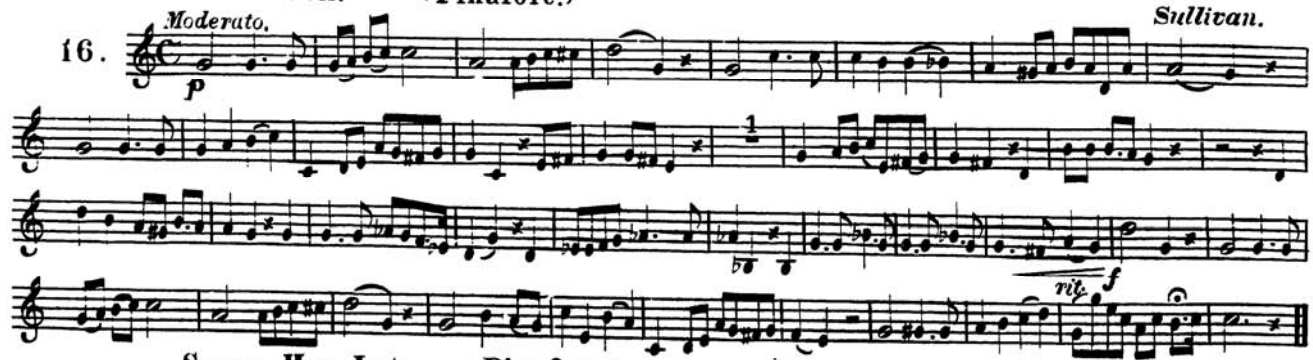
14. *Moderato.* *f* *affrett un poco.* *tempo.* *f* *ff*

Aria. (Lucia.)

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

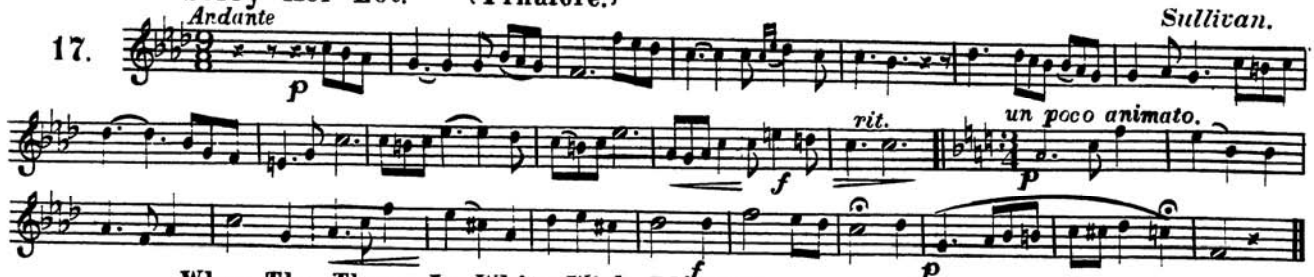
Fair Moon. (Pinafore.)

16. *Moderato.* *Sullivan.*



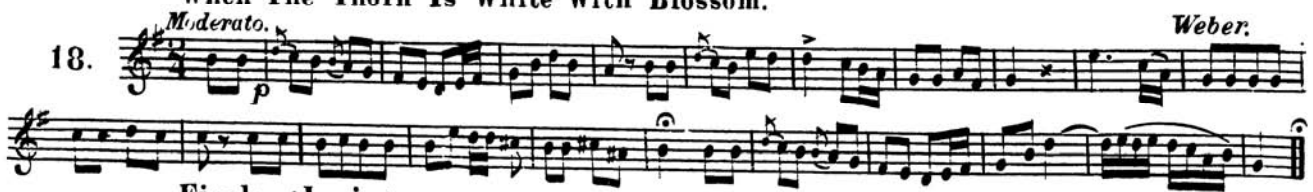
Sorry Her Lot. (Pinafore.)

17. *Andante* *Sullivan.*



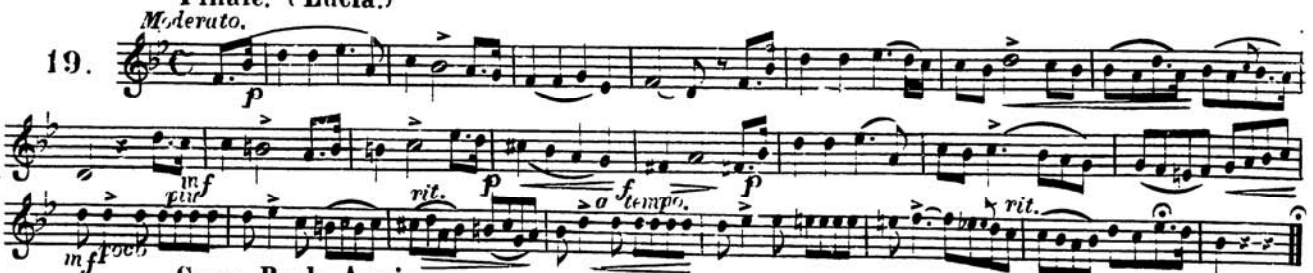
When The Thorn Is White With Blossom.

18. *Moderato.* *Weber.*



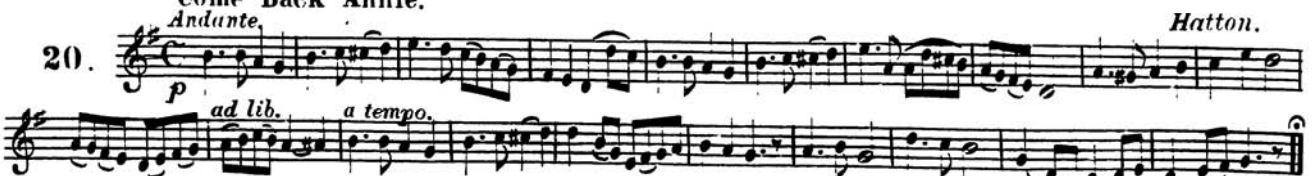
Finale. (Lucia.)

19. *Moderato.*



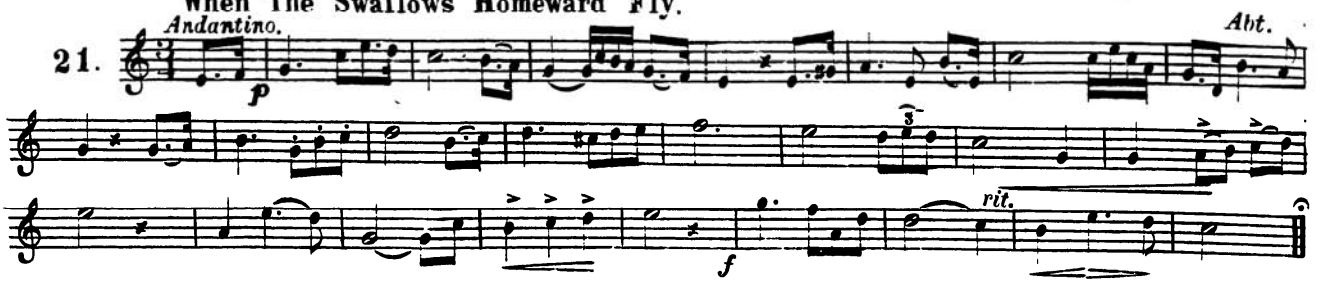
Come Back Annie.

20. *Andante.* *Hatton.*



When The Swallows Homeward Fly.

21. *Andantino.* *Abt.*



My Native Highland Home.

22. *Allegro moderato.* — *Bishop.*

p — *ad lib.* — *tr* — *a tempo.* — *tr*

Andante.

23. *Andante.* — *Beethoven.*

f — *pp*

The Swallow.

24. *Andante moderato.* — *Pinsuti.*

f — *con espress.* — *sotto voce.* — *pp* — *rit.*

Looking Back.

25. *Andante moderato.* — *Sullivan.*

rit. — *f* — *tres largement.*

Auld Robin Gray.

26. *Andante. con espress.*

p

Angels Ever Bright And Fair.

27. *Larghetto.* — *Handel.*

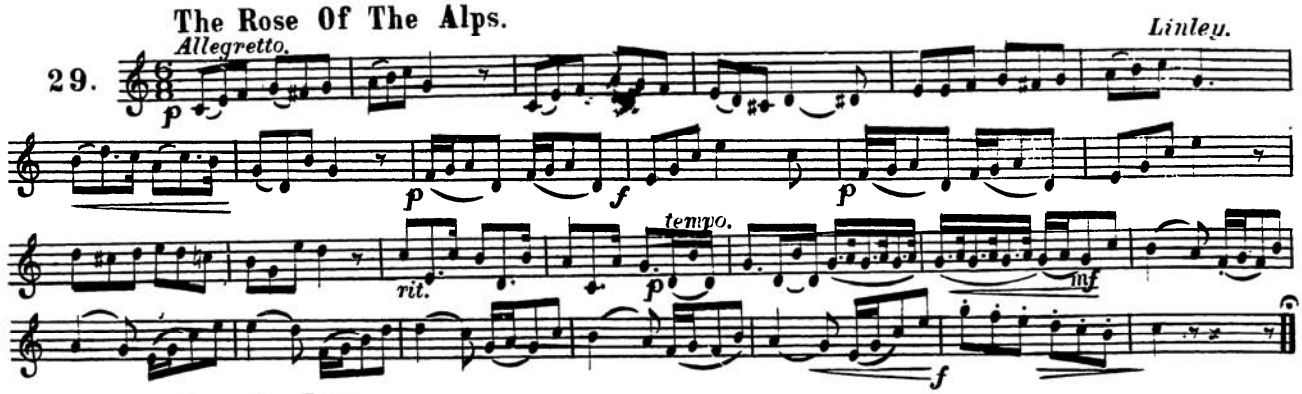
mf — *p* — *p* — *rall.* — *mf* — *tempo.* — *p* — *rall.*

There's Nothing Like A Fresh'ning Breeze

28. *Spirited* — *Randegger.*

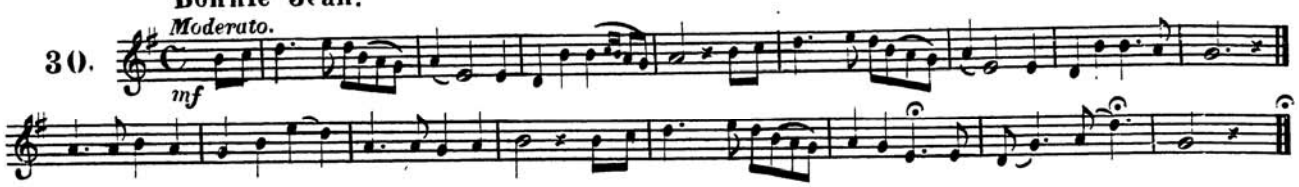
The Rose Of The Alps.

29. *Allegretto.* — *Linley.*



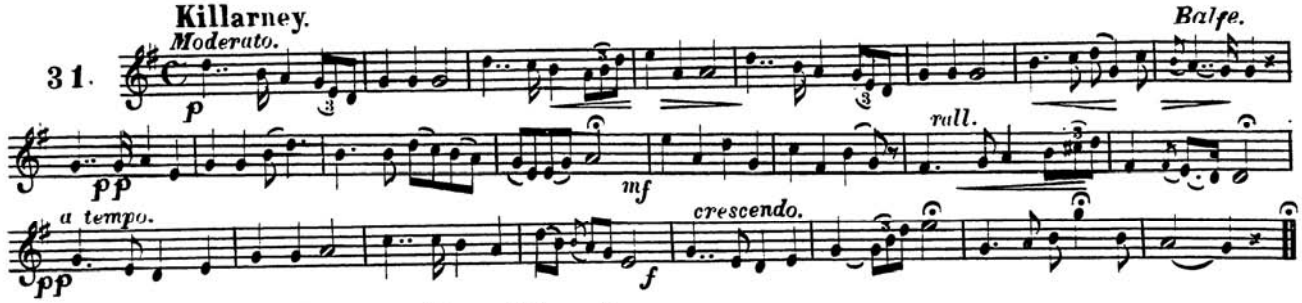
Bonnie Jean.

30. *Moderato.*



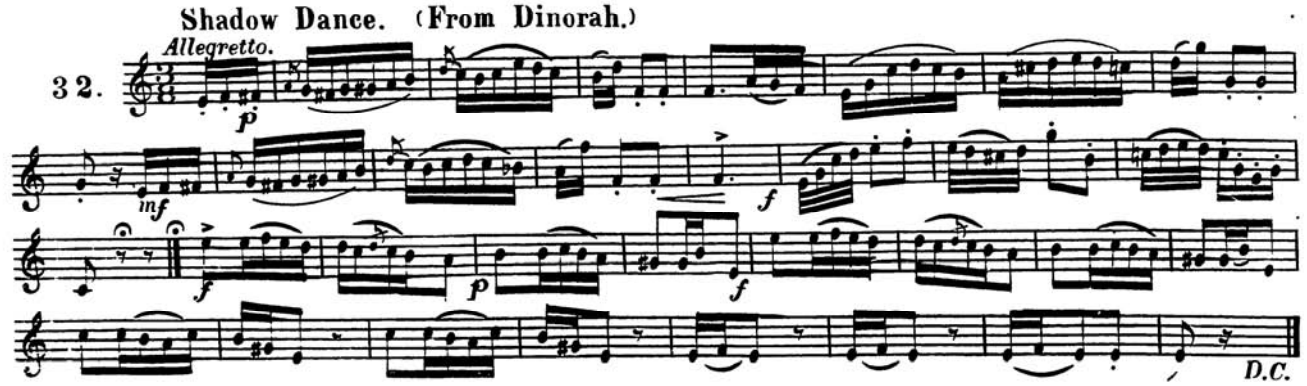
Killarney.

31. *Moderato.* — *Balfe.*



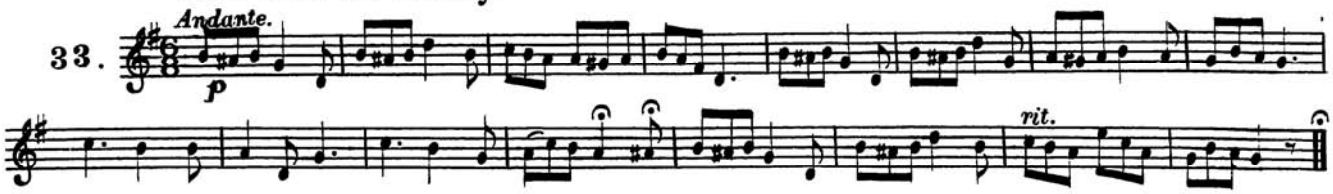
Shadow Dance. (From Dinorah.)

32. *Allegretto.*



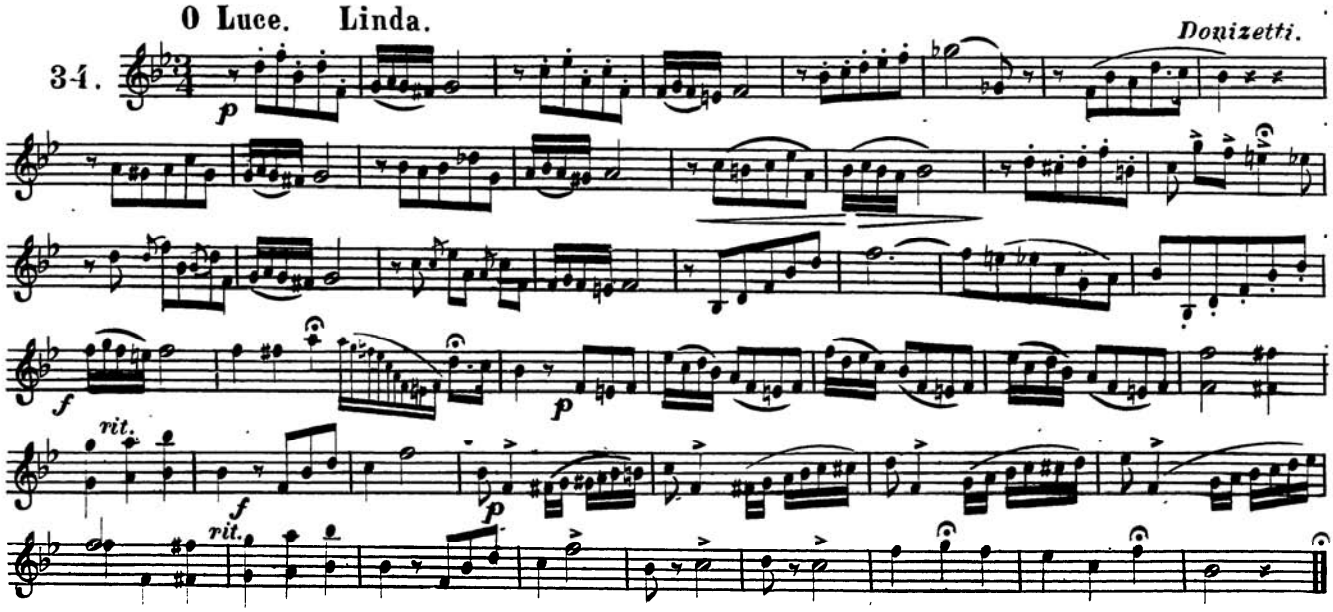
Deal With Me Kindly.

33.



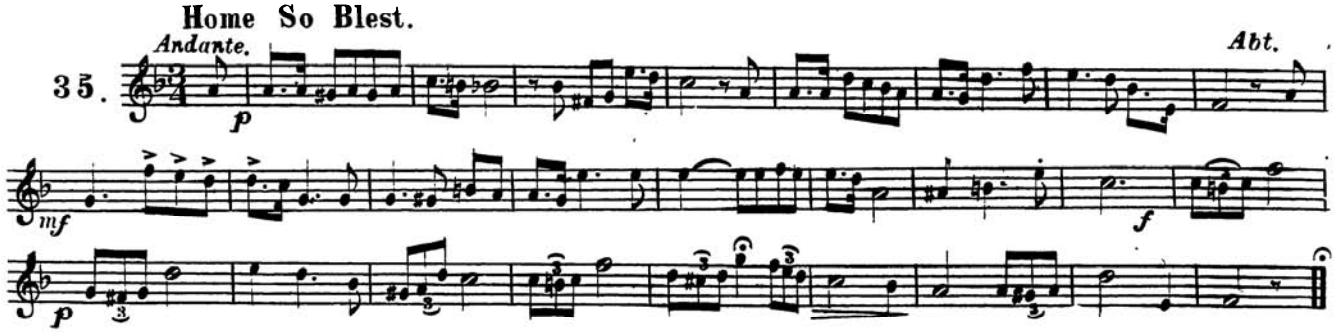
O Luce. Linda.

34.



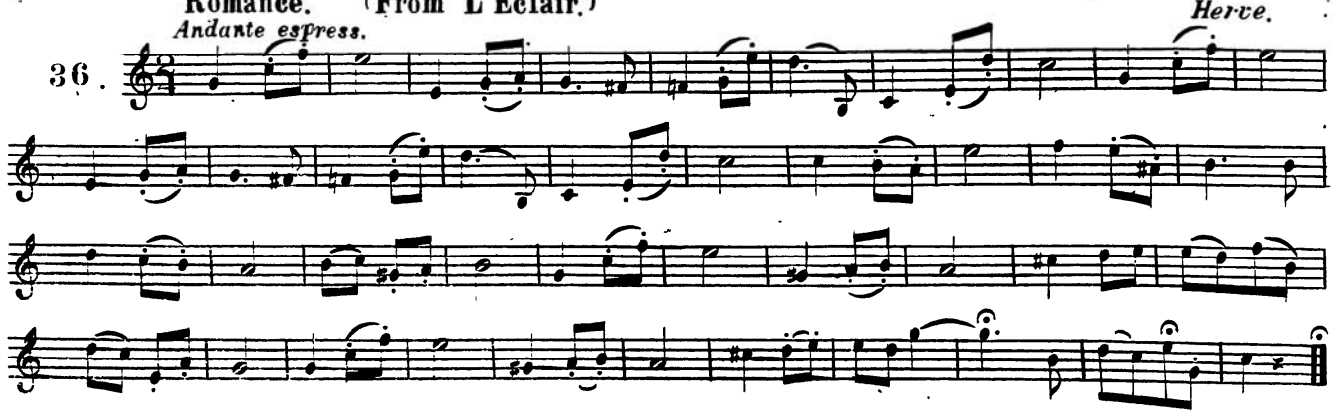
Home So Blest.

35.



Romance. (From L'Eclair.)

36.



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

37. *Allegretto.* *p*

Die Schonsten Angen.

38. *Appassionato, ma tempo. rall.* *p* *Stigelli.* *mf più mosso.* *f* *pp* *pp* *f*

La Donna E Mobile. (Rigoletto.)

39. *Con brio.* *mf* *Verdi.*

The Watch On The Rhine.

40. *Maestoso.* *mf* *f* *p* *p* *ff*

Theme From A March by Reviere.

41. *Marziale.* *mf* *f* *p* *f* *ff*

Chant D'Amour.

42. *Andante moderato.* *p con espress.* *mf* *f* *rit.* *dolce.*

Souvenir Du Homer.

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

La Mia Letizia. (I Lombardi.)

44. *Andante.* *p* *Verdi.* *f*

Old Folks At Home.

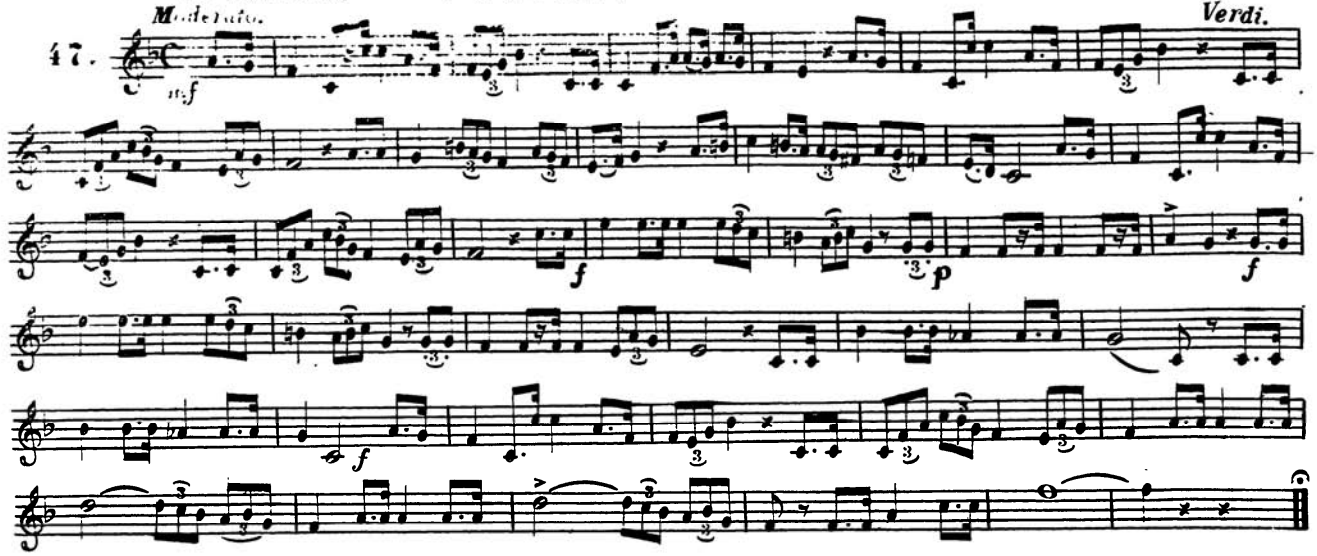
45. *Andante.* *legato* *con espress.* *p* *mf*

Libiamo Ne'Lieti Calici. (Traviata.)

46. *Allegretto.* *p* *Verdi.* *f* *p* *ff* *p*

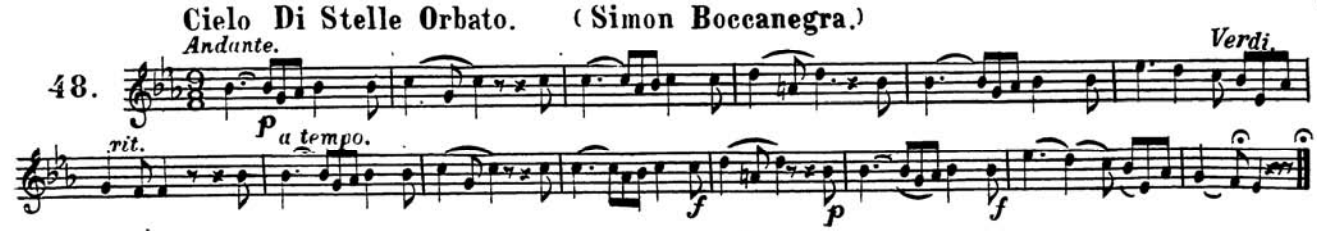
47. **Va Pensiero.** (Nabucodonosor.)

Moderato. *Verdi.*



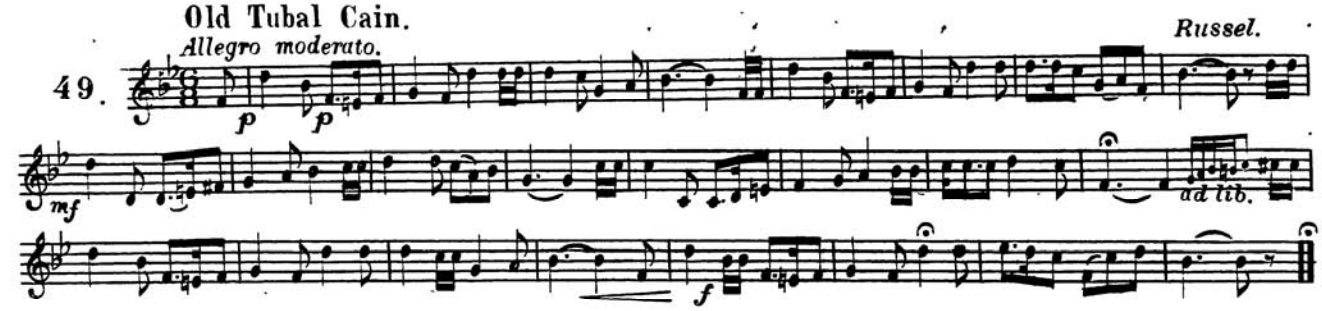
48. **Cielo Di Stelle Orbato.** (Simon Boccanegra.)

Andante. *Verdi.*



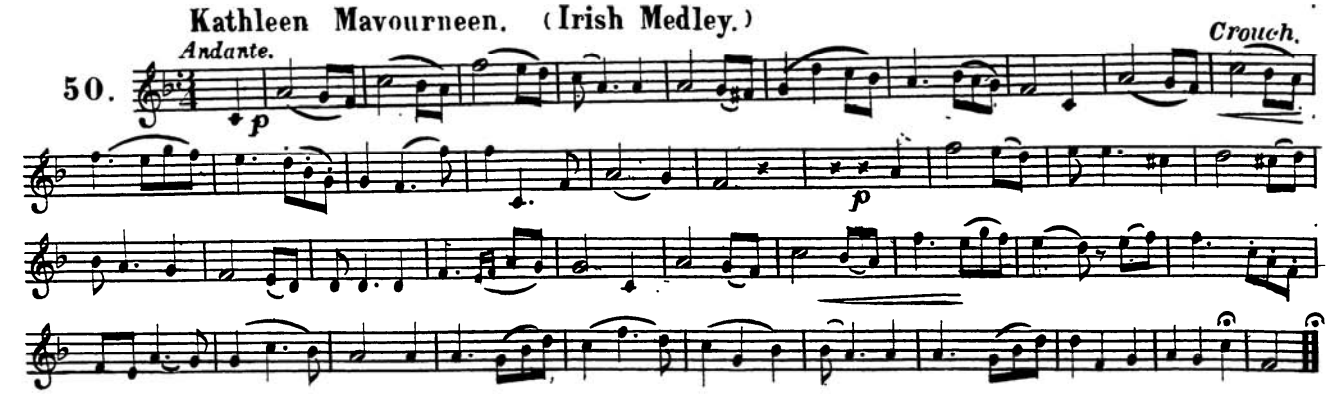
49. **Old Tubal Cain.**

Allegro moderato. *Russel.*



50. **Kathleen Mavourneen.** (Irish Medley.)

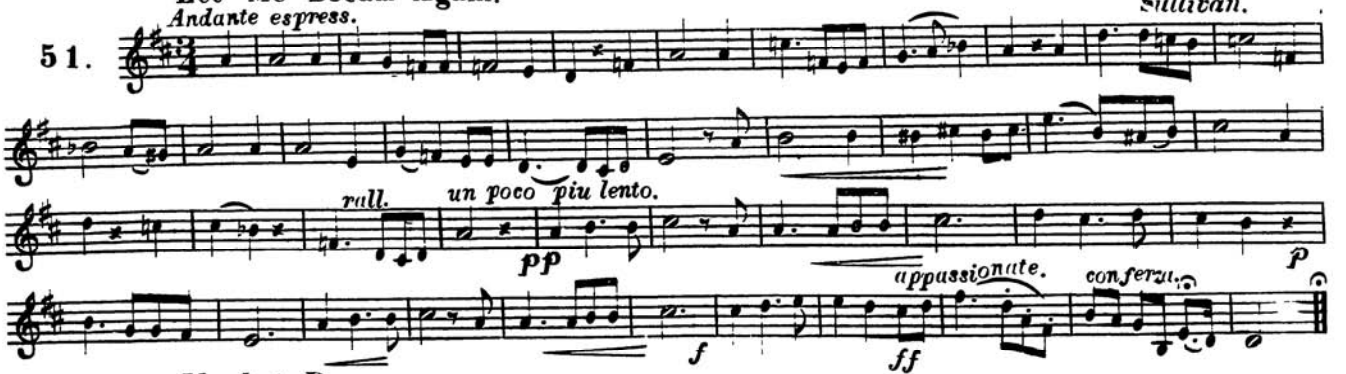
Andante. *Crouch.*



Let Me Dream Again.

Andante espress. — *Sullivan.*

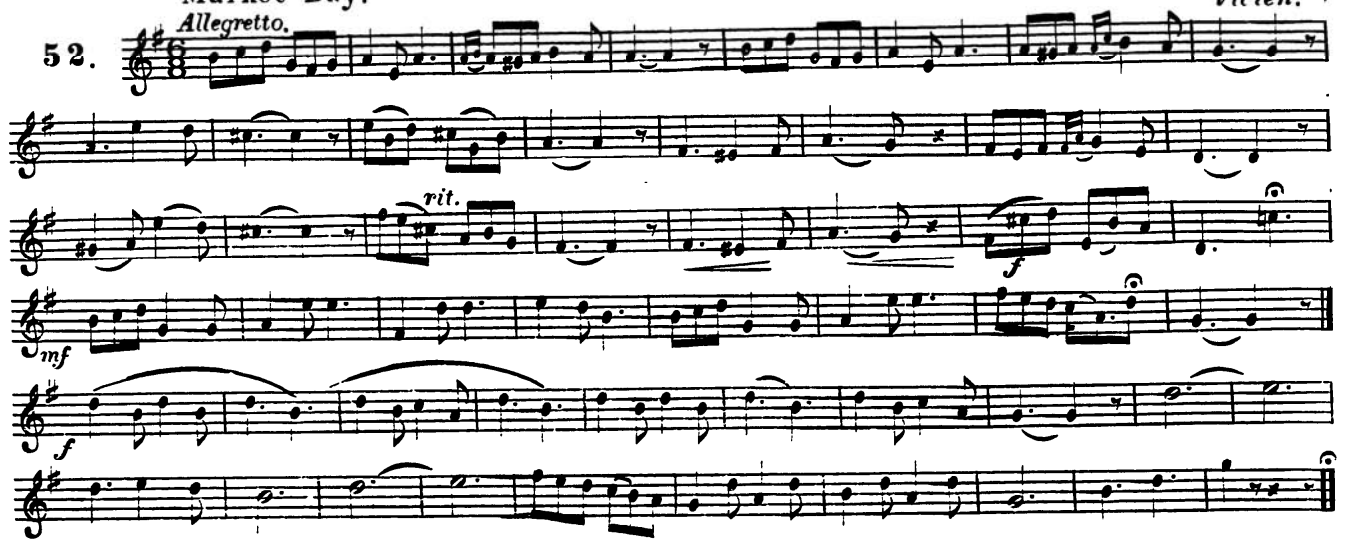
51.



Market Day.

Allegretto. — *Vivien.*

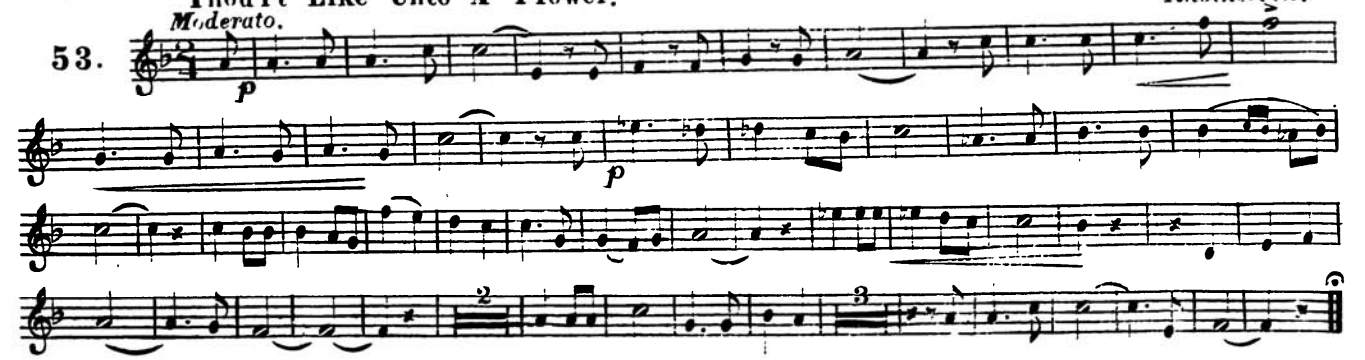
52.



Thou'rt Like Unto A Flower.

Moderato. — *Rubinstein.*

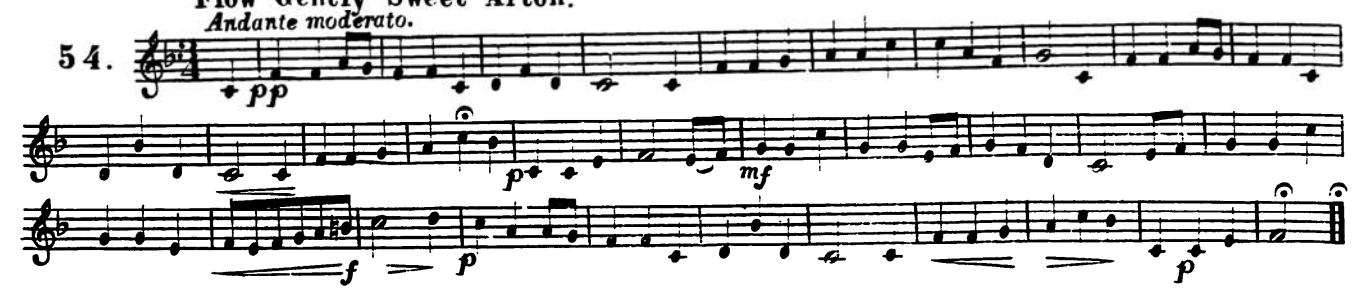
53.



Flow Gently Sweet Afton.

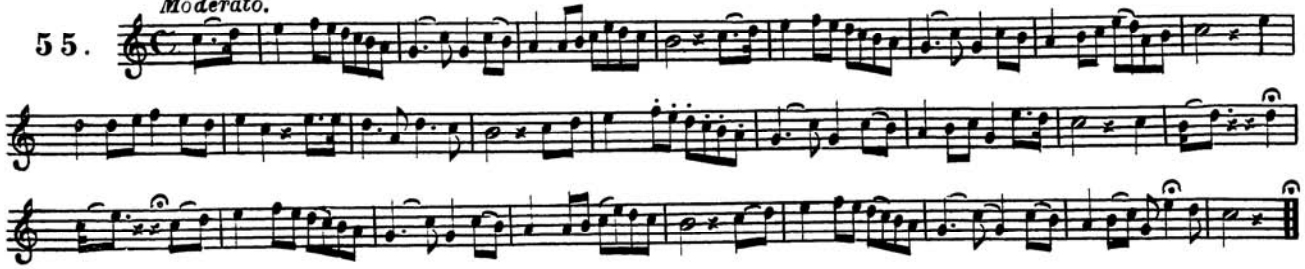
Andante moderato.

54.



55. Katy Darling. Old Song.

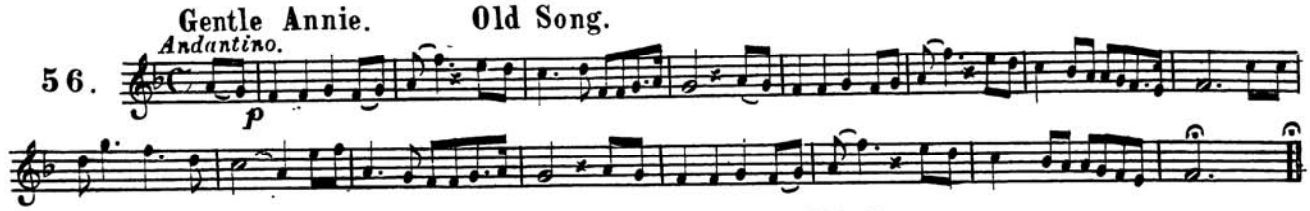
Moderato.



56. Gentle Annie. Old Song.

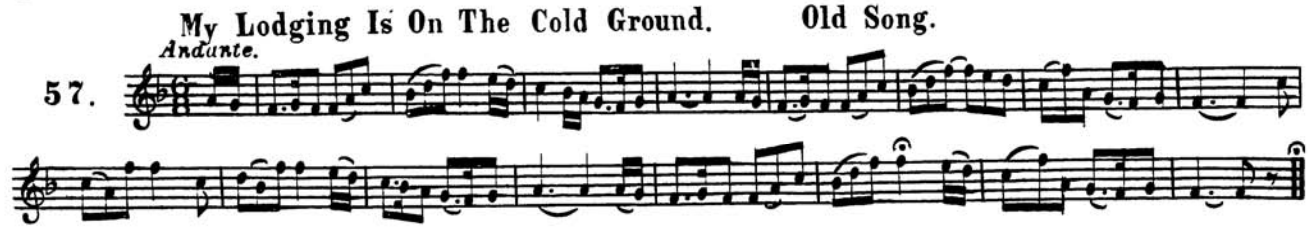
Andantino.

p



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

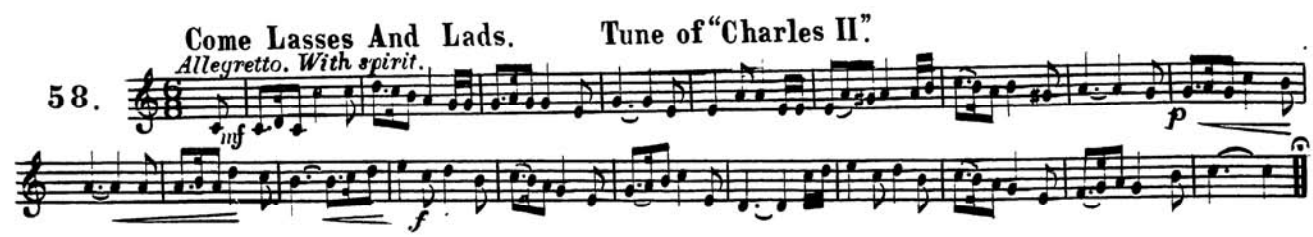
Andante.



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

Allegretto. With spirit.

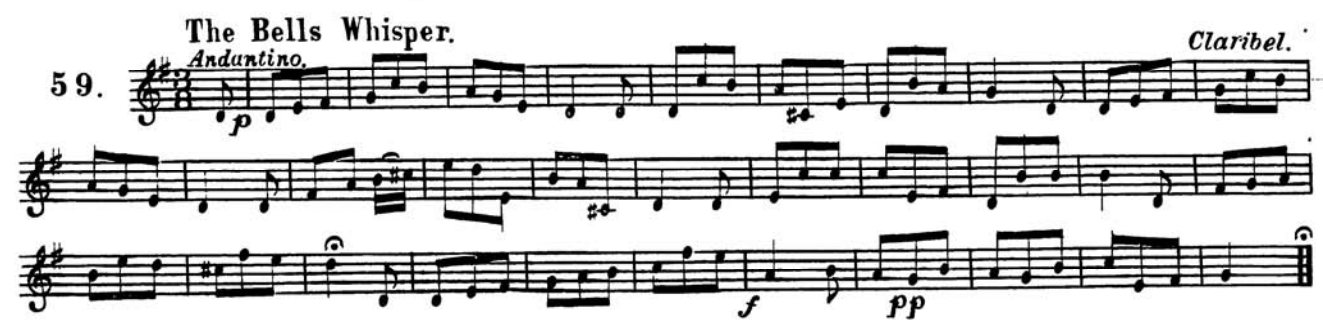
inf *f* *p*



59. The Bells Whisper.

Andantino. *Claribel.*

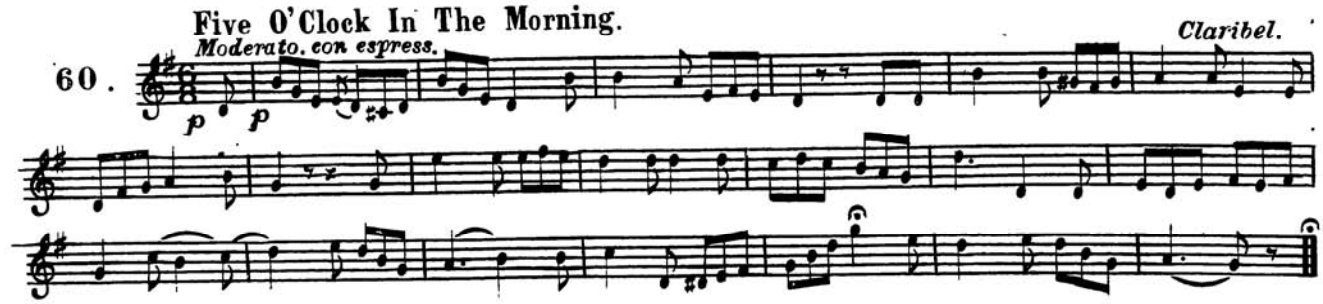
p *f* *pp*



60. Five O'Clock In The Morning.

Moderato. con espress. *Claribel.*

p *p*



Kelvin Grove. (Scotch Song.)

61. *Moderato.* *ff* *p* *f*

Thema.

62. *Allegretto.* *p* *De Beriot.*

Thema From Serenade.

63. *Andante. dolce.* *p* *Chapelle.* *piu animato.* *f* *rall.* *tempo.* *p dolce.* *animaz.*

Profugo Regetto.

64. *Larghetto.* *p* *Flowtow.* *ad lib.*

The Minstrel Boy. (Old Irish Melody.)

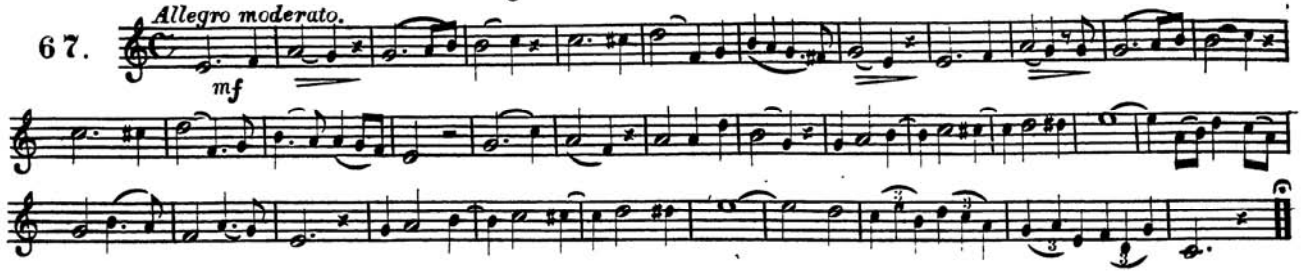
65. *Risolute.* *mf* *f* *p*

Maiblumen.

66. *Lento.* *Oesten.*

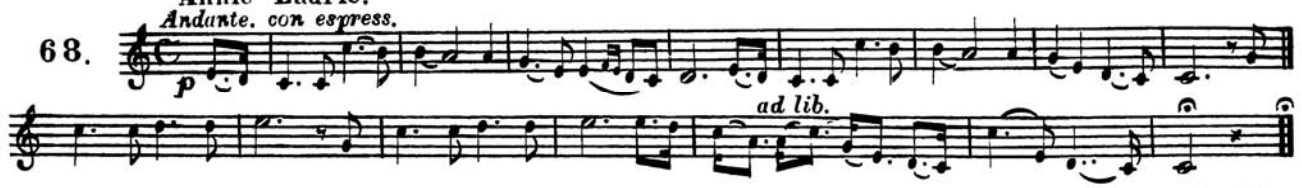
Air From Lucrezia Borgia.

67.



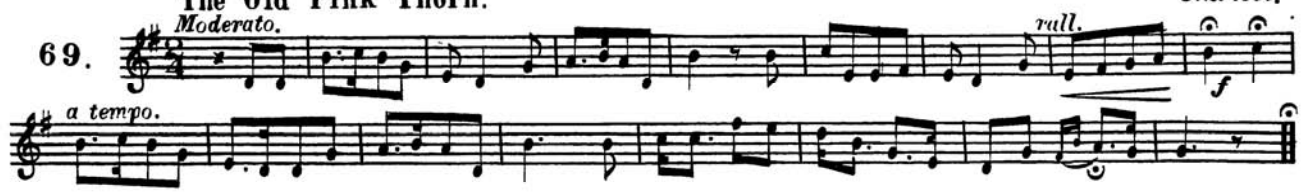
Annie Laurie.

68.



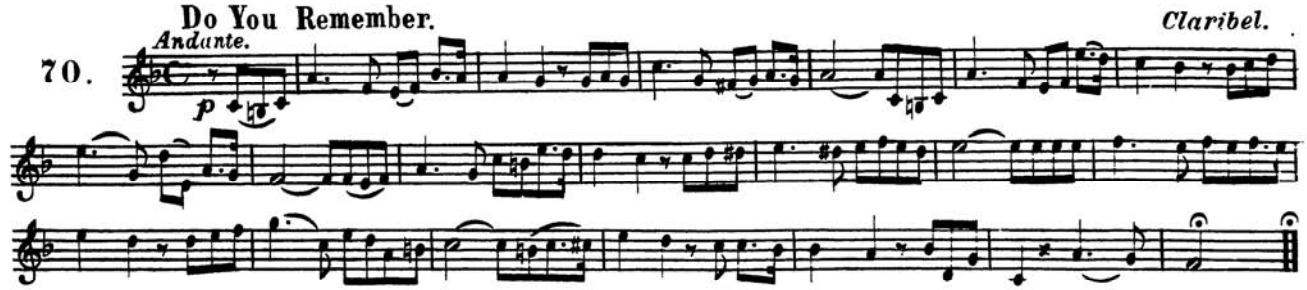
The Old Pink Thorn.

69.



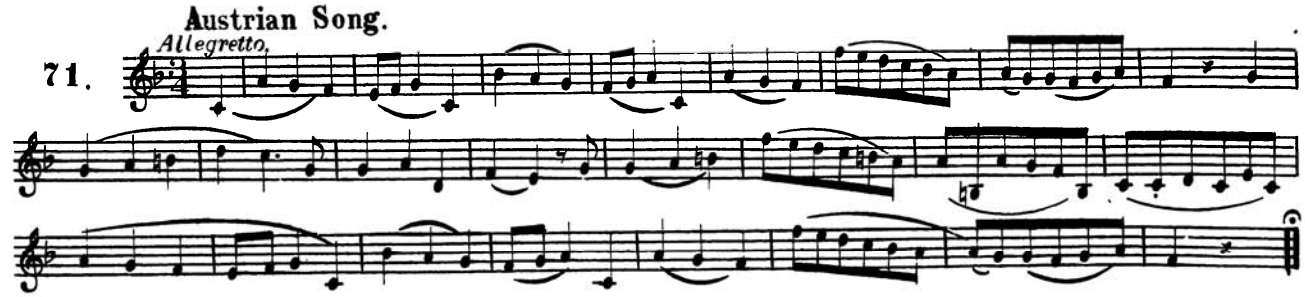
Do You Remember.

70.



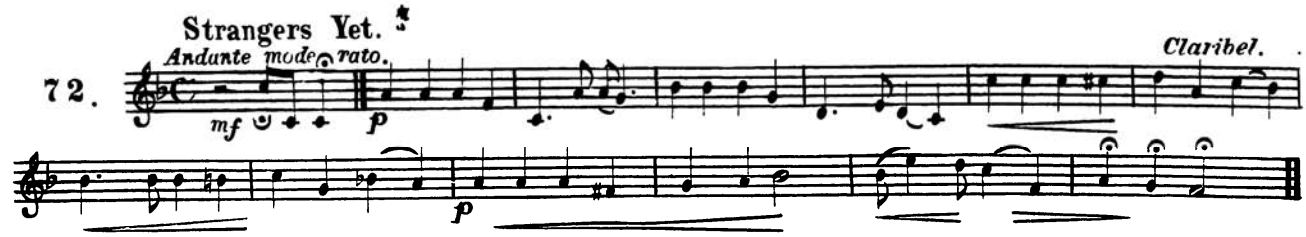
Austrian Song.

71.



Strangers Yet.

72.



73. **Sorta E La Luna.** (Norma.)

Maestoso. *Bellini.*

f *mf* *p* *ff*

74. **Io Penso A Te.** (Ballad.)

Andante. legato. *Claribel.*

p

75. **Through The Jessamine.**

Moderato. *Claribel.*

76. **Marion's Song.**

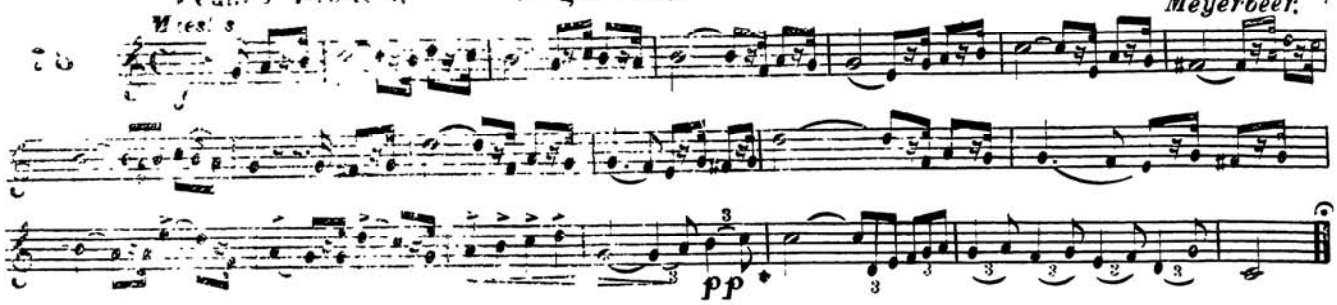
Allegretto. *Claribel.*

rall.

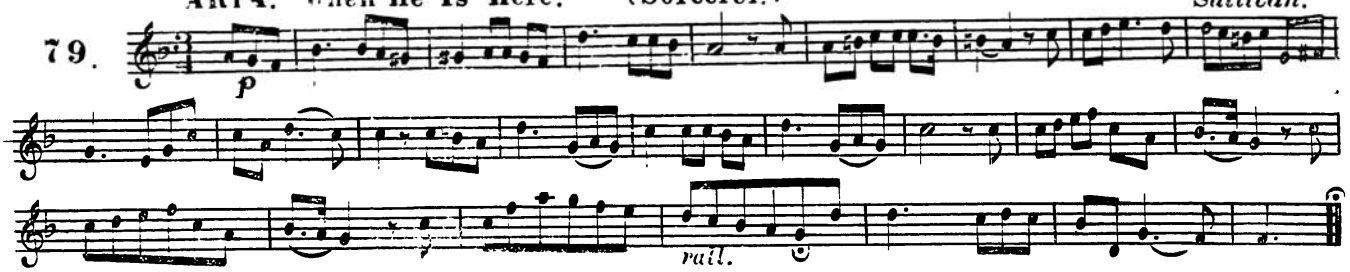
77. **E Saltiam.** (Linda.)

Allegro. *Donizetti.*

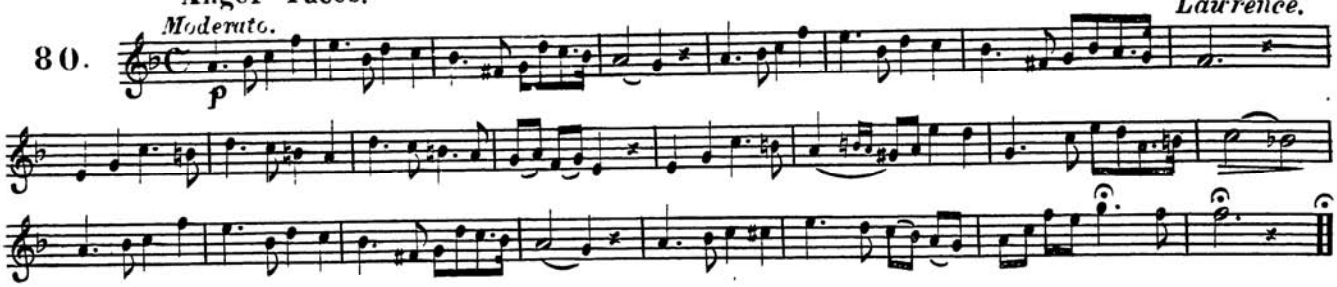
78. Jeunes Beautés. (Huguenots.) Meyerbeer.



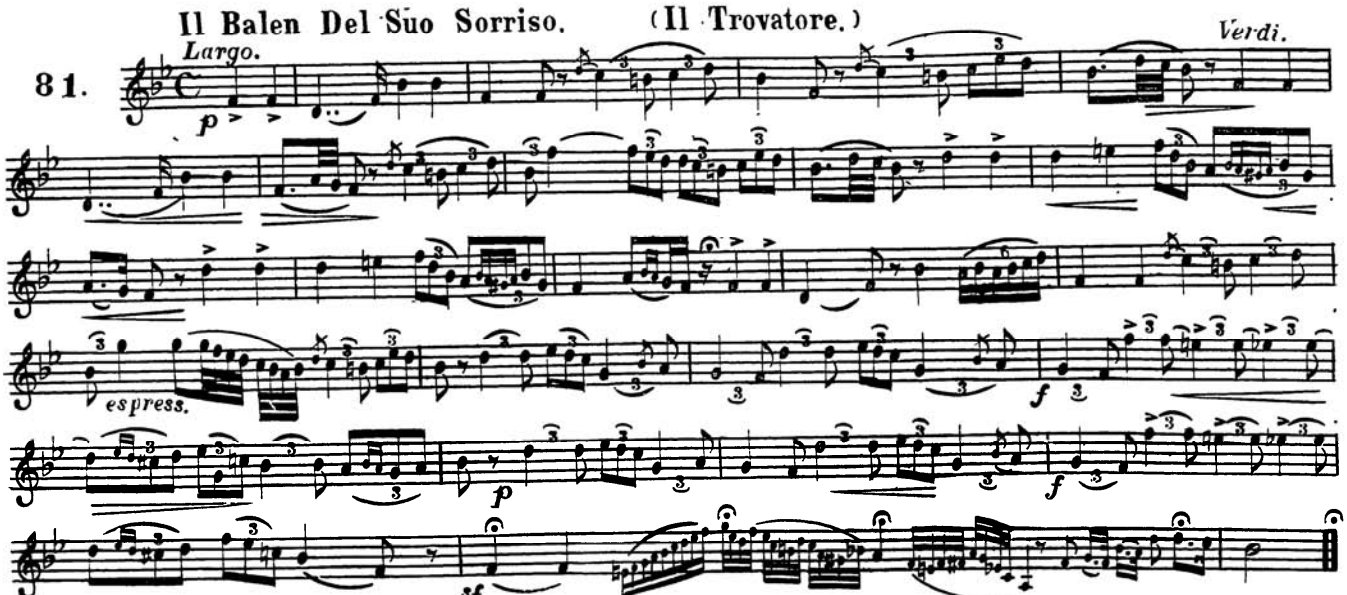
79. ARIA. When He Is Here. (Sorcerer.) Sullivan.



80. Angel Faces. Lawrence.

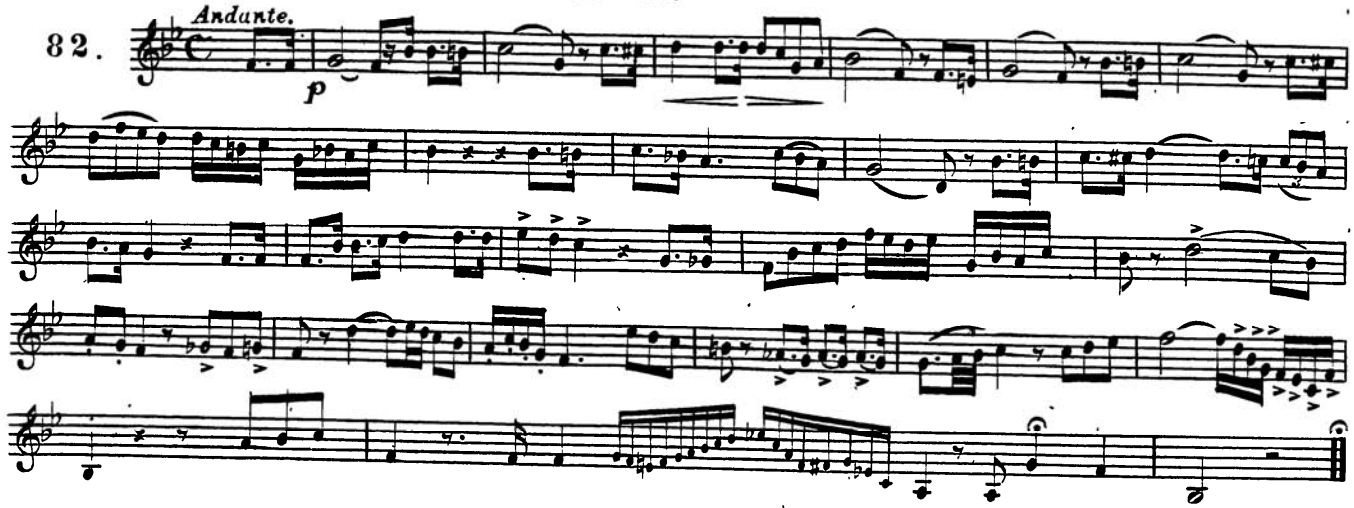


81. Il Balen Del Suo Sorriso. (Il Trovatore.) Verdi.



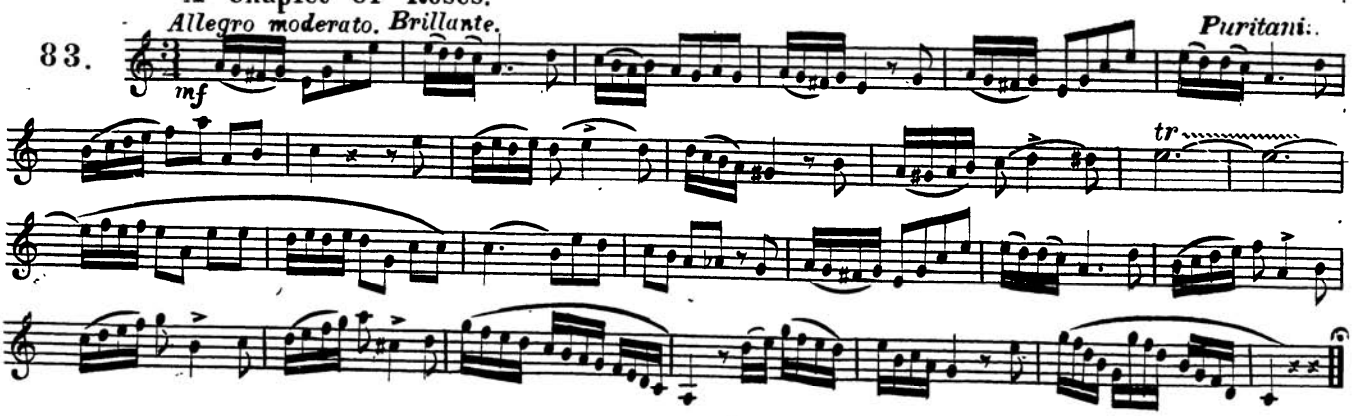
Infelice! Etno Crede. Ernani.

82.



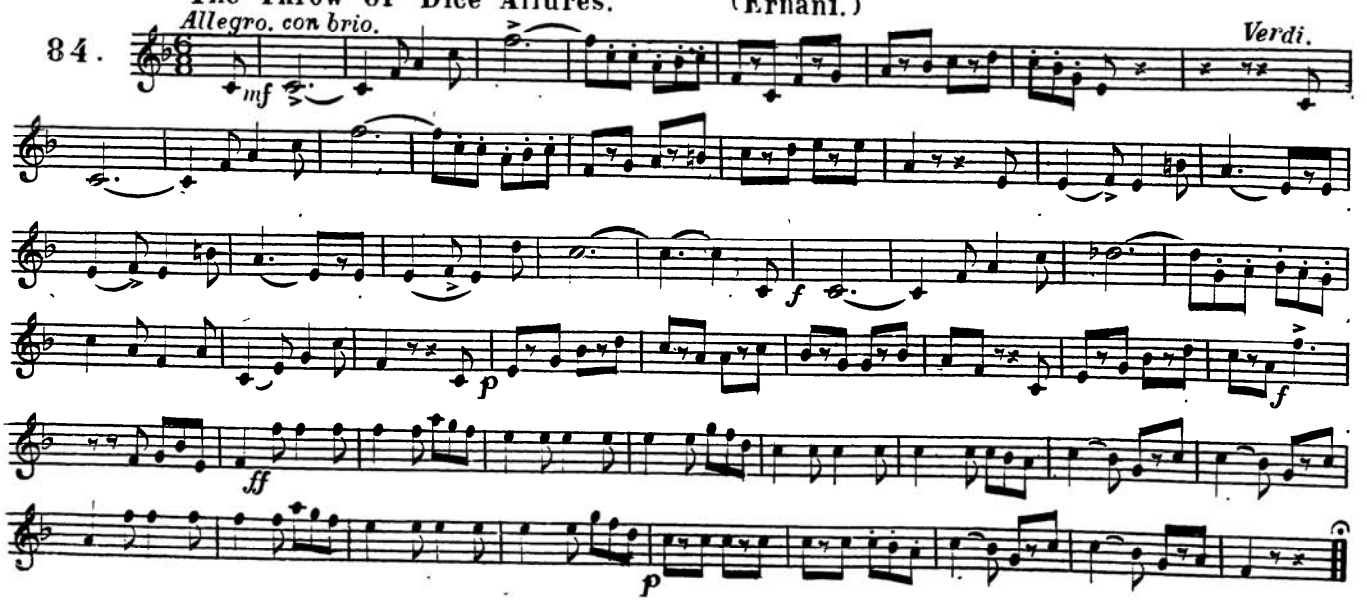
A Chaplet Of Roses.

83.

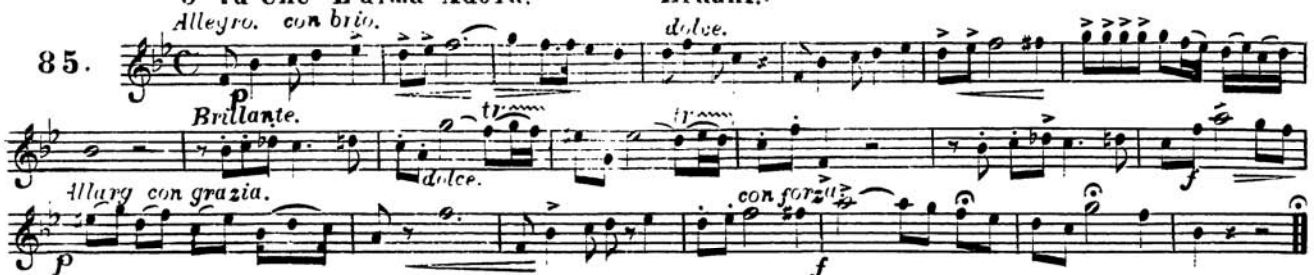


The Throw Of Dice Allures. (Ernani.)

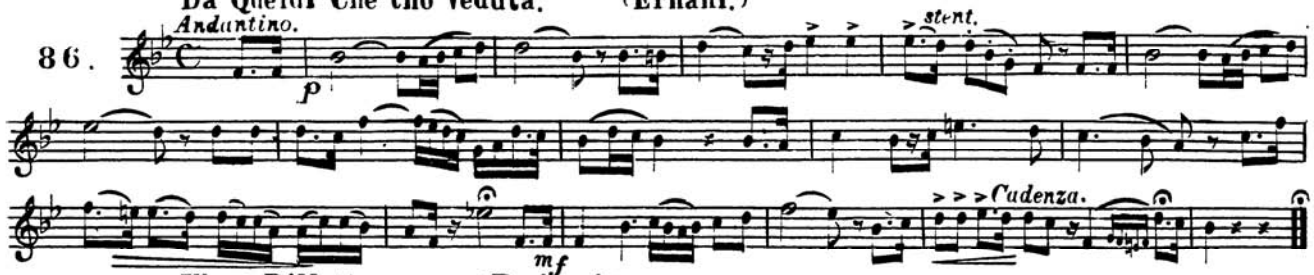
84.



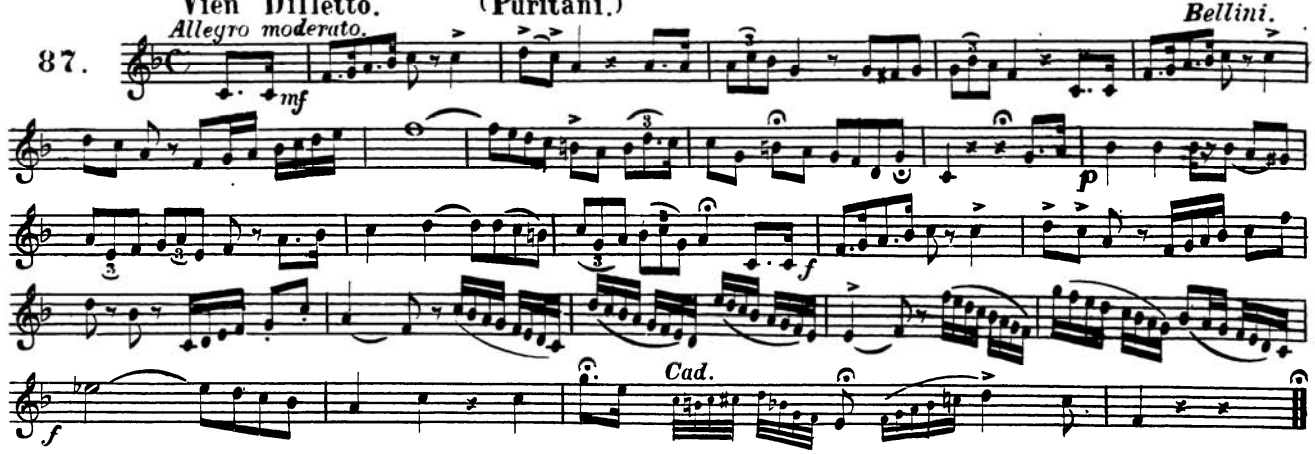
85. O Tu Che L'alma Adora. (Ernani.)



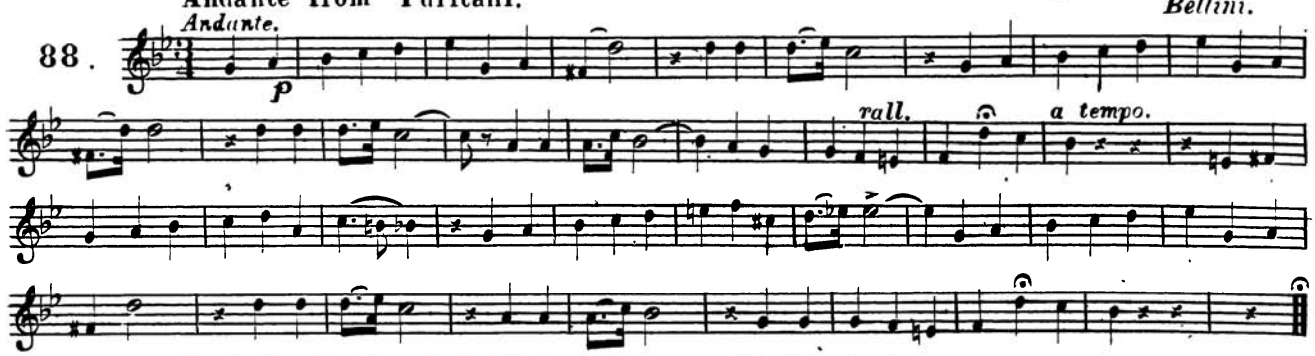
86. Da Queldi Che tho Veduta. (Ernani.)



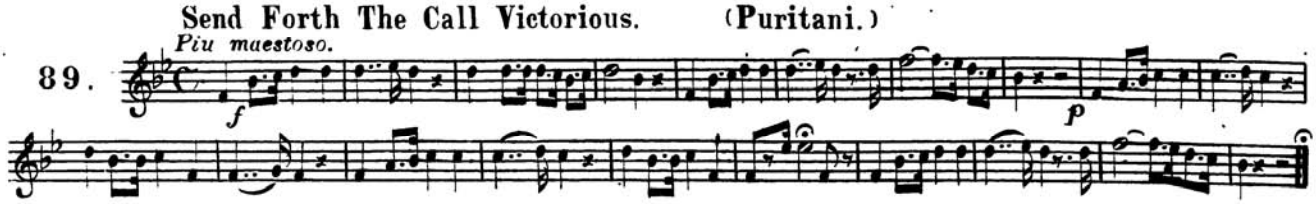
87. Vien Dilletto. (Puritani.)



88. Andante from Puritani.

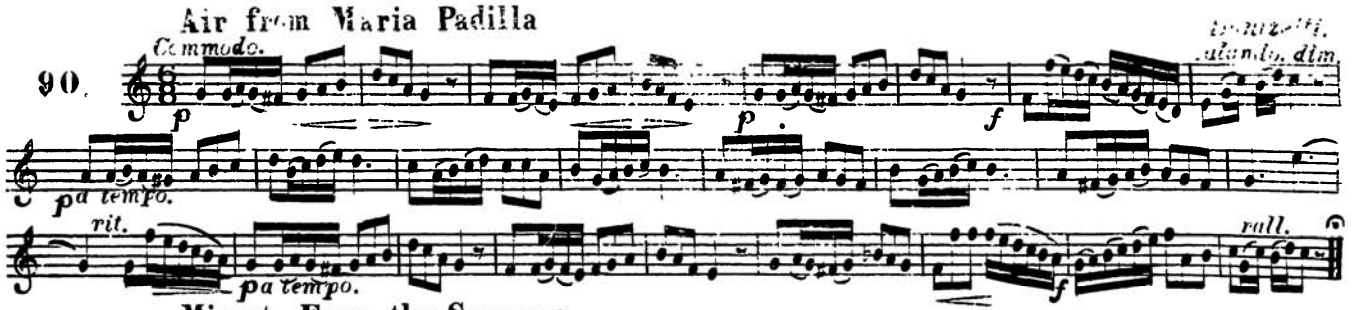


89. Send Forth The Call Victorious. (Puritani.)



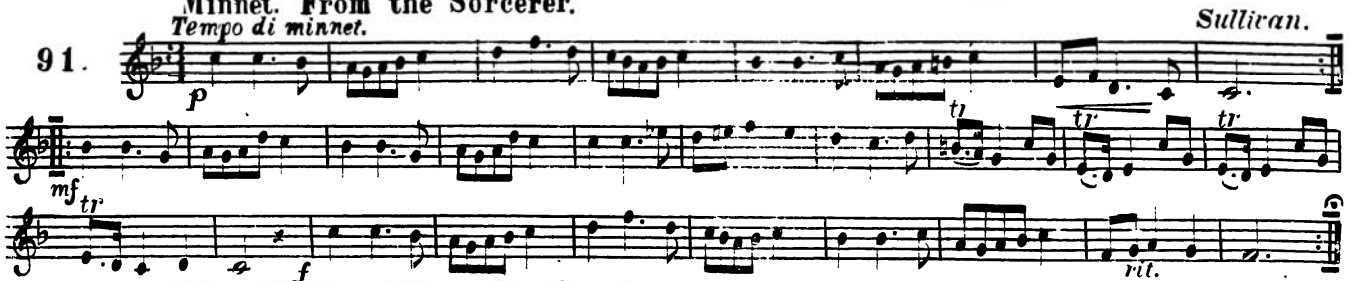
Air from Maria Padilla

90.



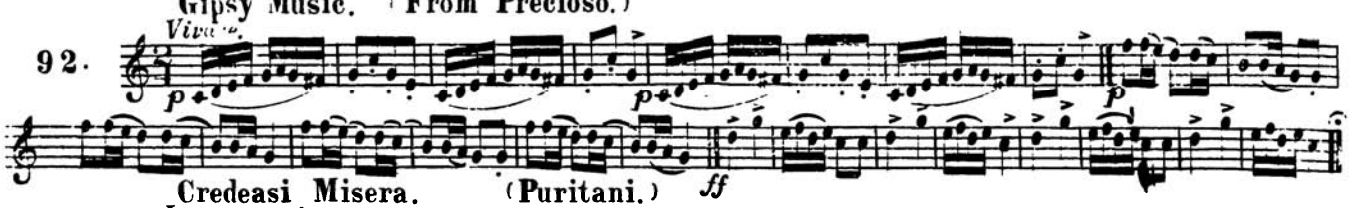
Minnet. From the Sorcerer.

91.



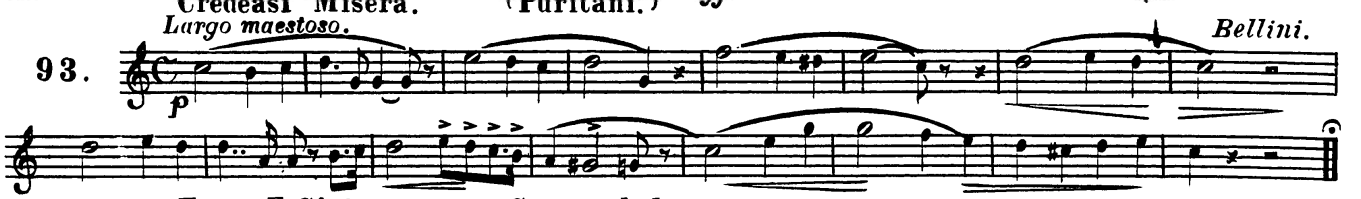
Gipsy Music. (From Precioso.)

92.



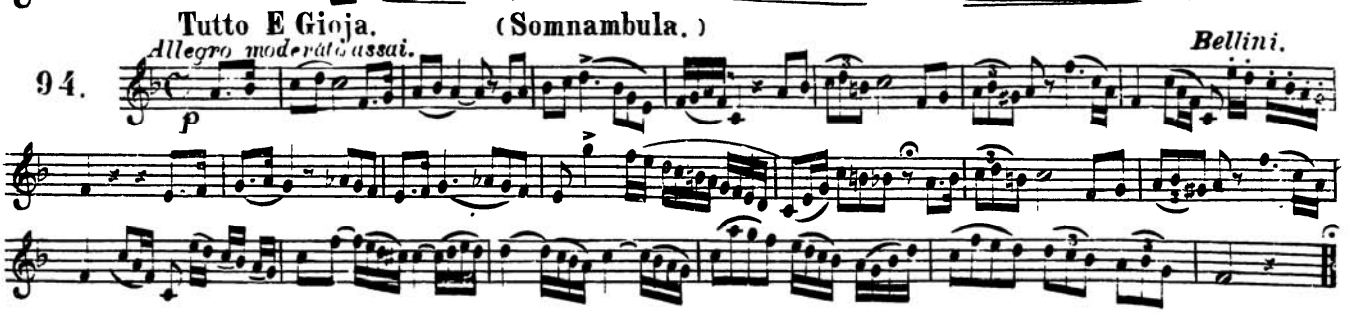
Credeasi Misera. (Puritani.)

93.



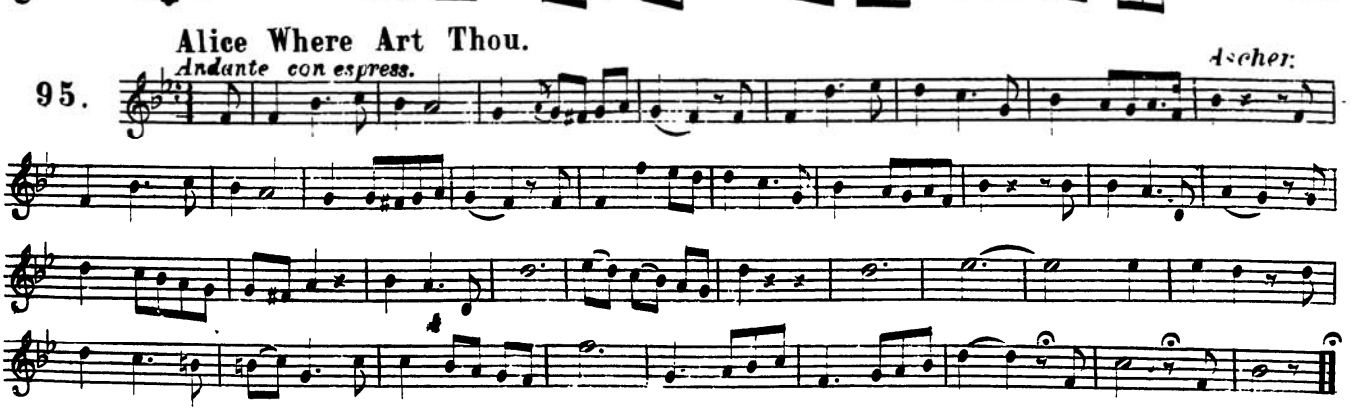
Tutto E Gioja. (Somnambula.)

94.



Alice Where Art Thou.

95.



Caprice.

96. *Andante maestoso.* — *Rollinson.*

mf *f* *dolce.* *p*

Grandioso.

p *f* *rit.* *p* *sf*

Grandioso. *ad lib.*

Through The Wood We Gaily Bounded.

97. *Andantino.* — *Donizetti.*

legato *f* *f*

Waltz.

98. *St. Jacome.*

mf 1. 2. *p* 1. 2.

f *dim.*

Thema.

99. *Andante.* — *St. Jacome.*

p *Fine.*

mf *rit.* *D.C.*

The Maid O' Dundee.

100. *Moderato.* — *Gilbert.*

p

SIXTY DUETTS.

Home Sweet Home.

Howard.

1.

Andante.

p *mf* *f* *p*

Last Rose Of Summer.

Irish Melody.

2.

Adagio.

mf *f* *rit.*

The Wee Bird.

Linley.

3.

Moderato.

p *rit.* *Piu lento.*

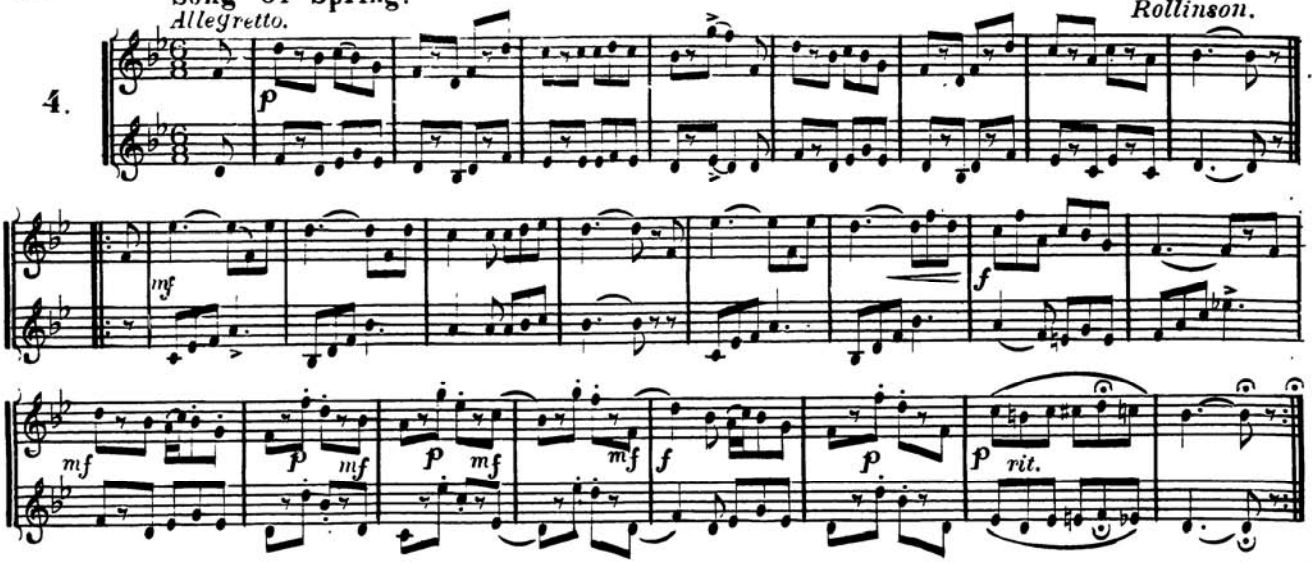
Arbans.

Copyright 1879 by J. W. Pepper.

Song Of Spring.

Allegretto. *Rollinson.*

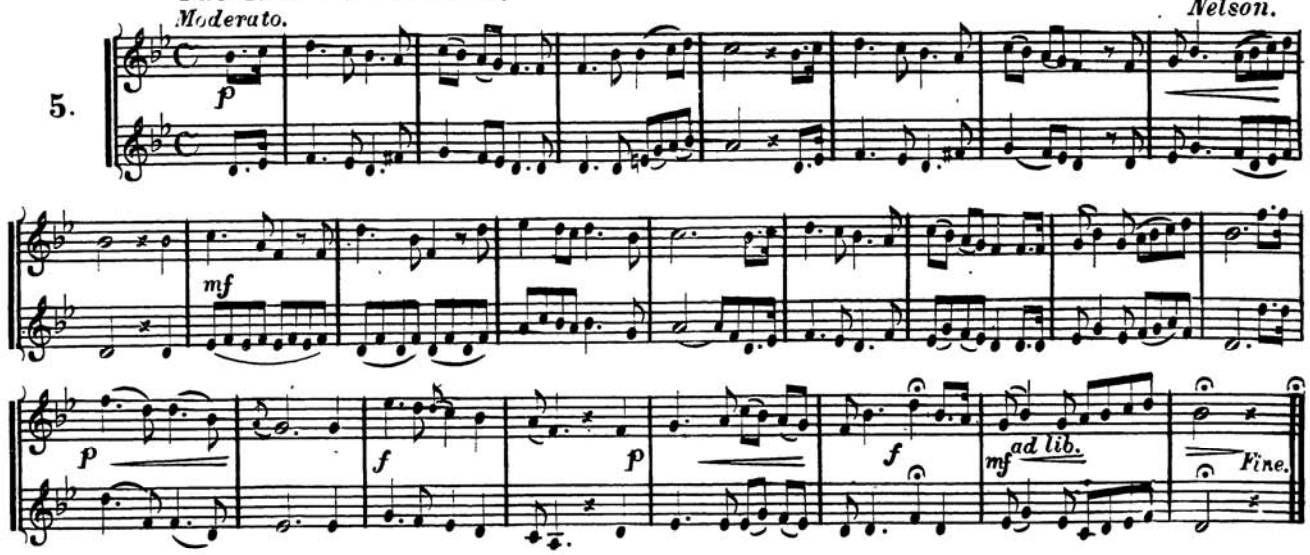
4.



The Rose Of Allandale.

Moderato. *Nelson.*

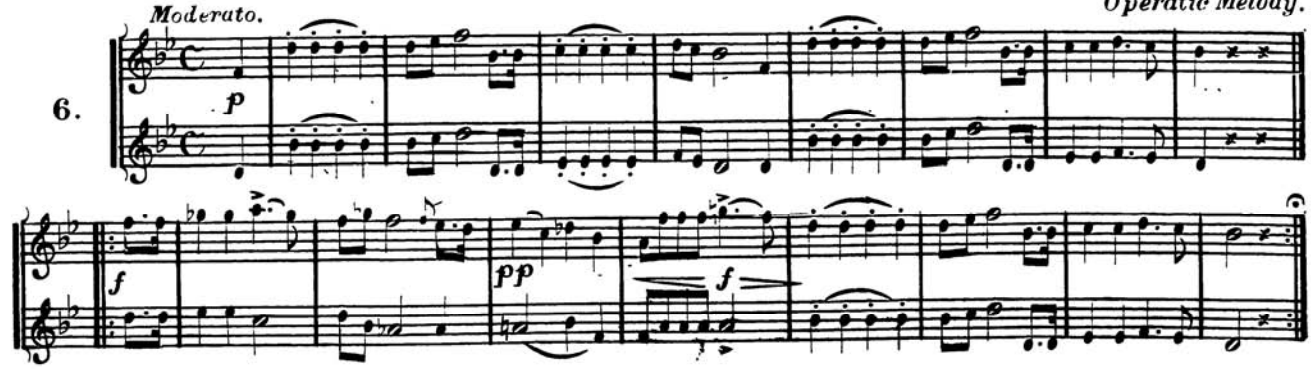
5.



Air From Lucia.

Moderato. *Operatic Melody.*

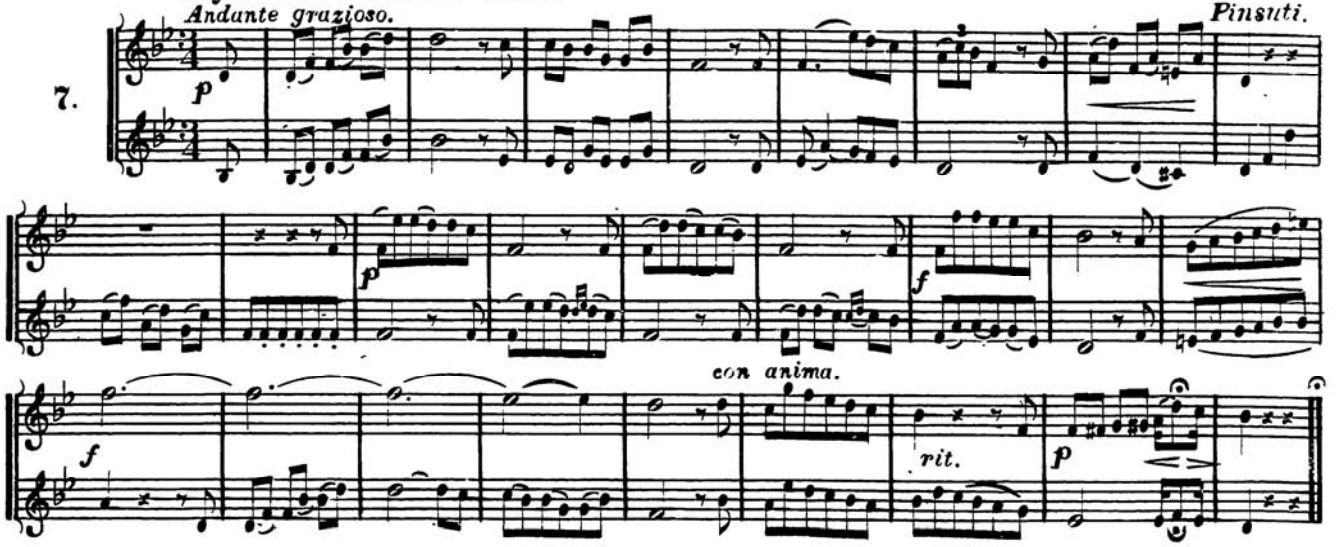
6.



Fly Forth O Gentle Dove.

Andante grazioso. *Pinsuti.*

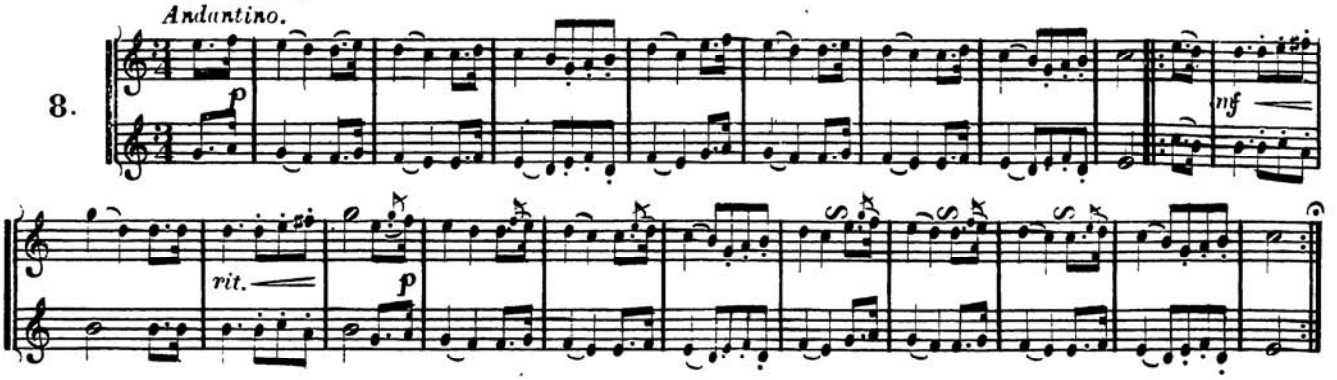
7.



La Rose.

Andantino.

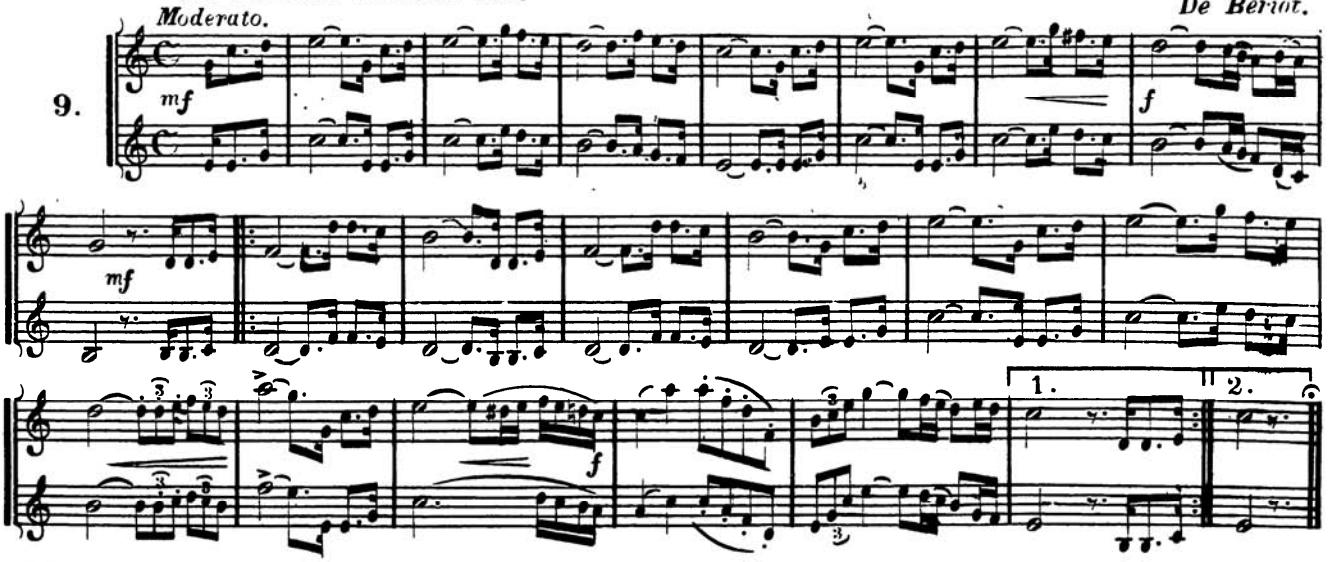
8.



De Beriot's Seventh Air.

Moderato. *De Beriot.*

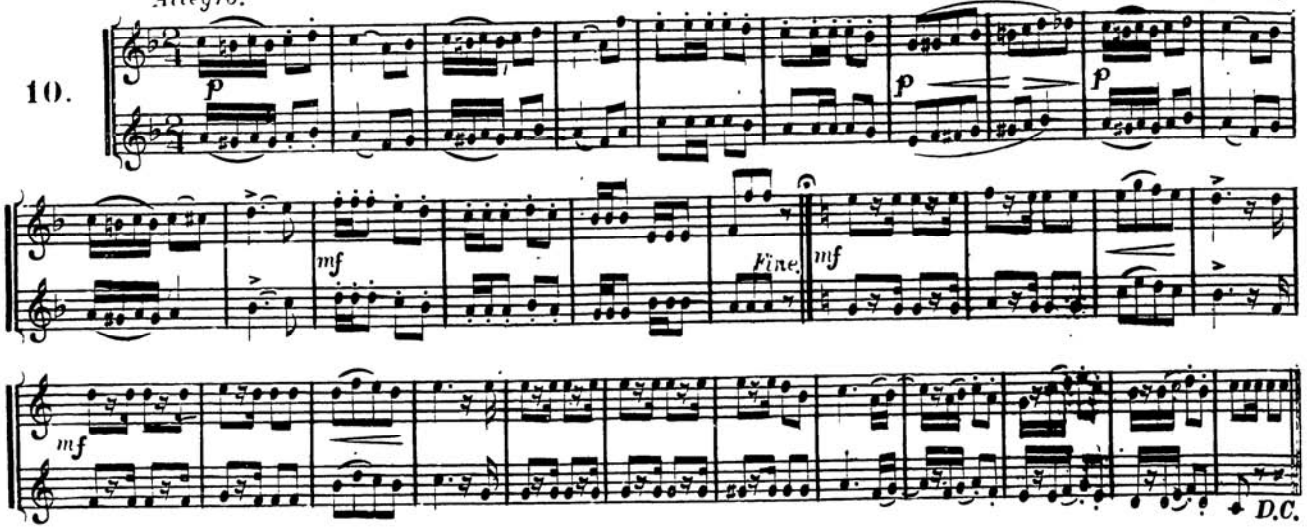
9.



Meadow Dance.

Allegro. *Rollinson.*

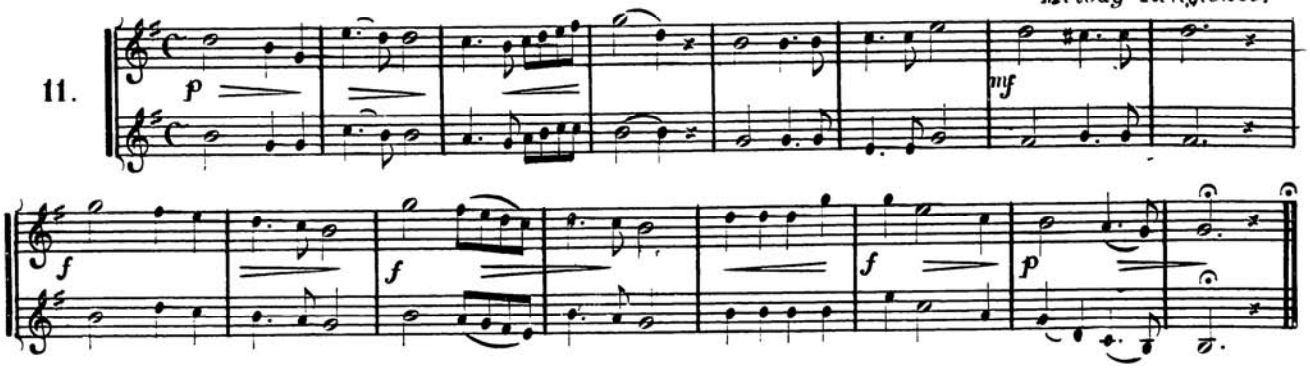
10.



Alma Redemtoris.

Melody Religieuse.

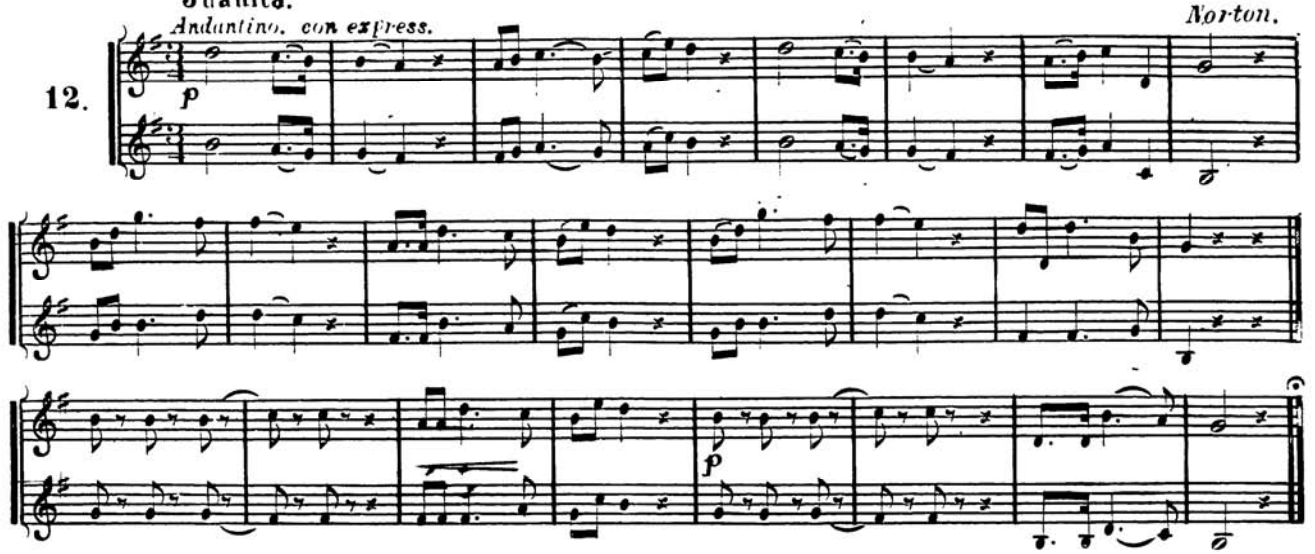
11.



Juanita.

Andantino. con express. *Norton.*

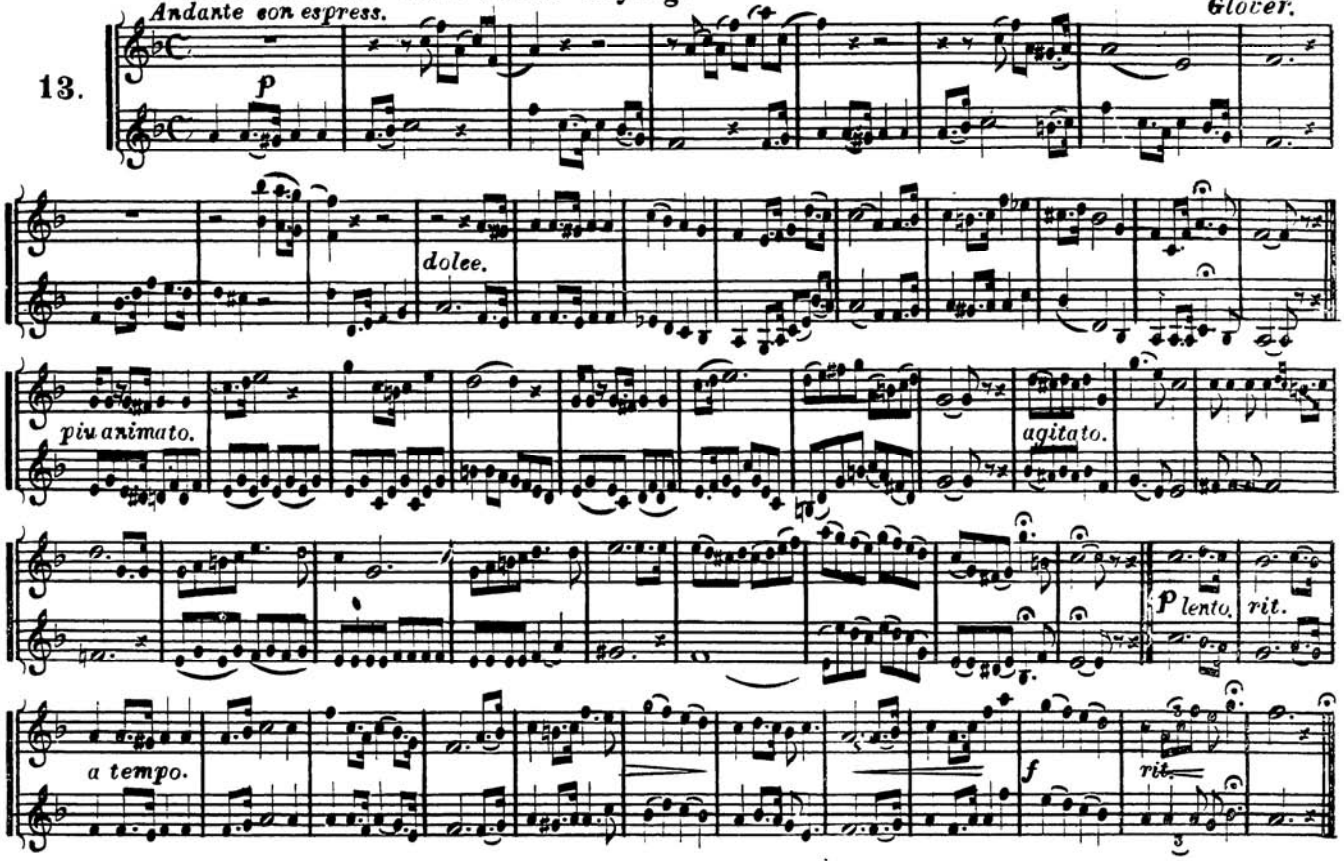
12.



What Are The Wild Waves Saying.

13.

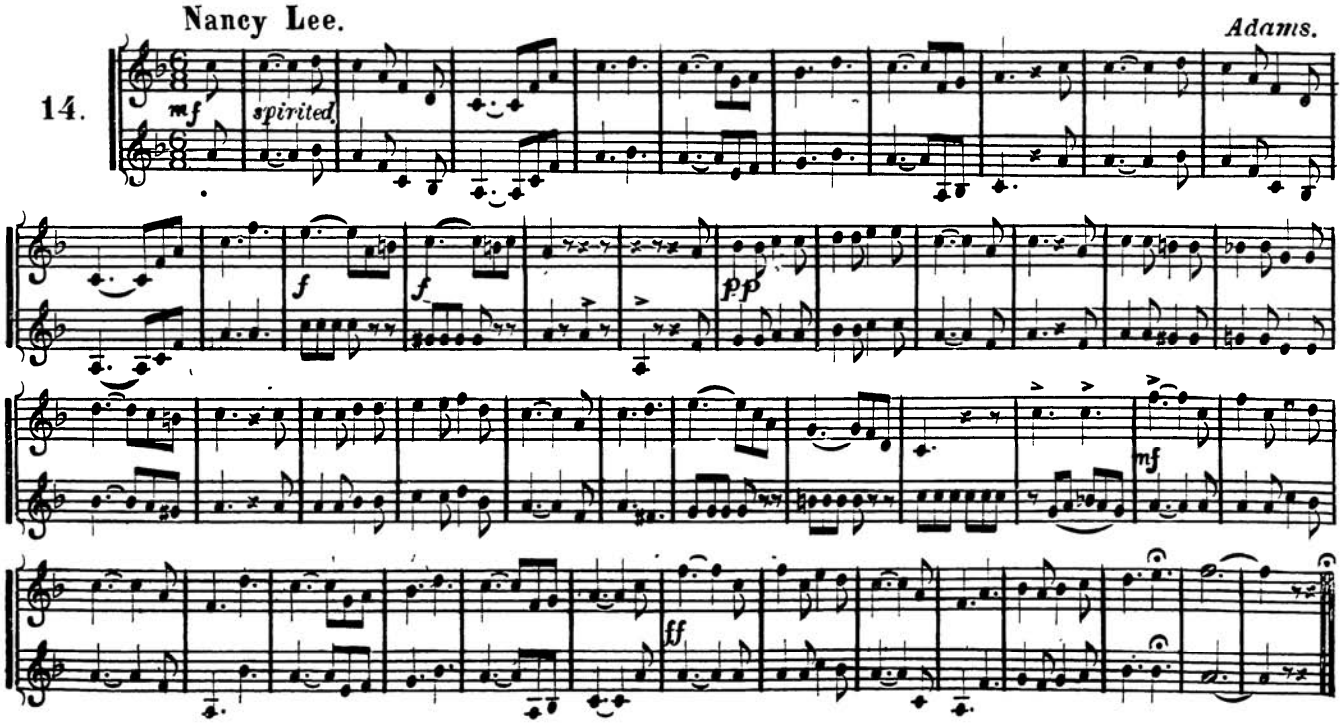
Andante con espress. *Glover.*



Nancy Lee.

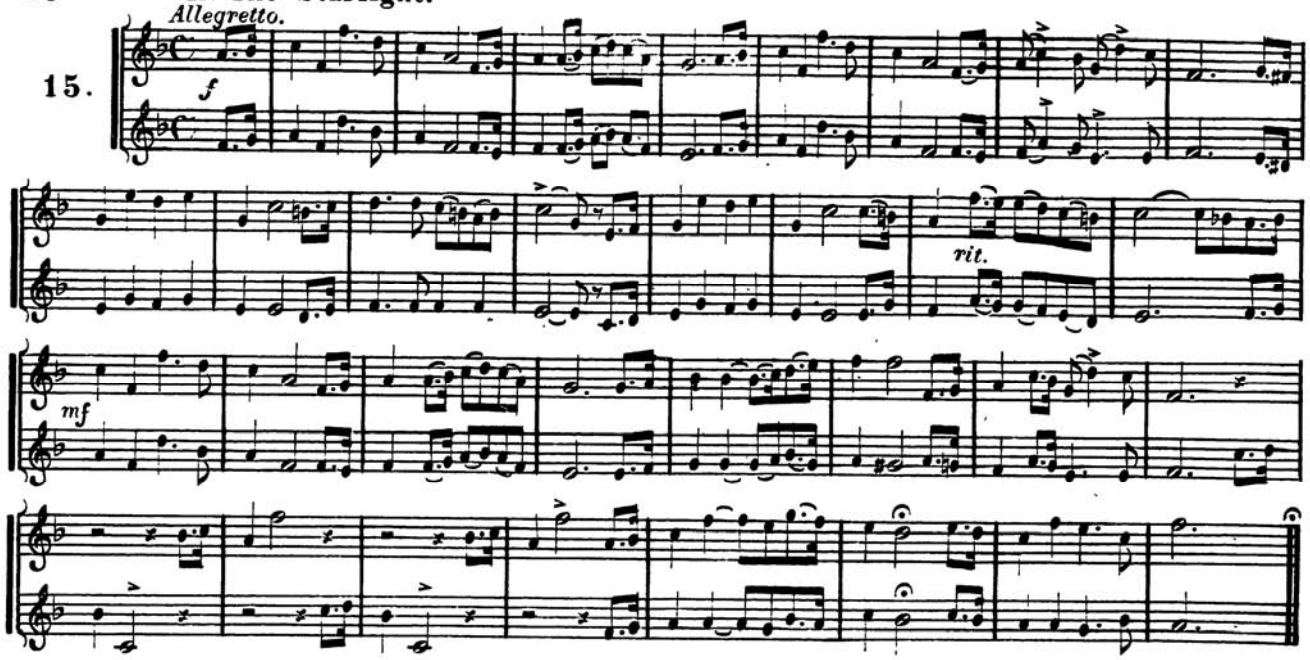
14.

Adams.



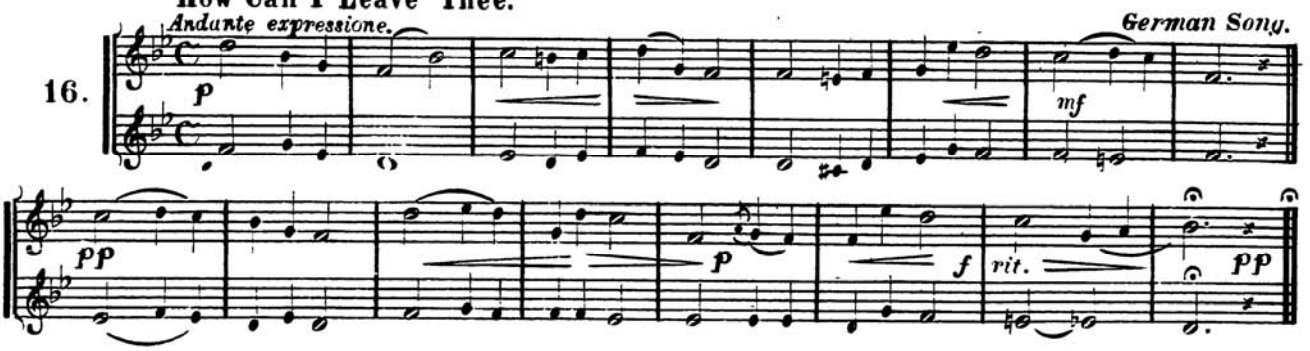
In The Starlight.

15.



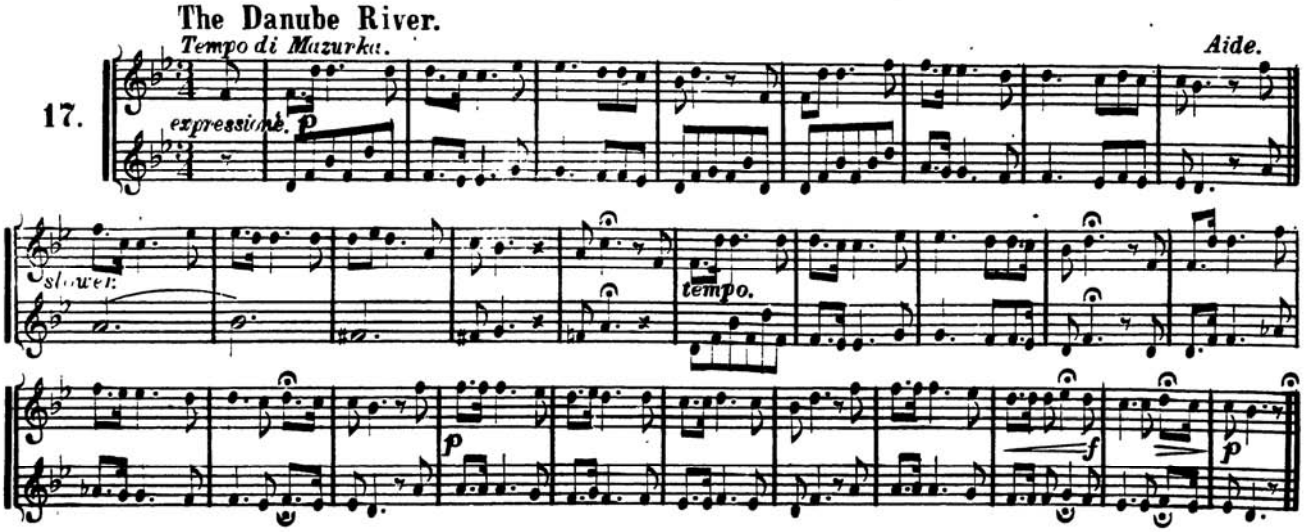
How Can I Leave Thee.

16.



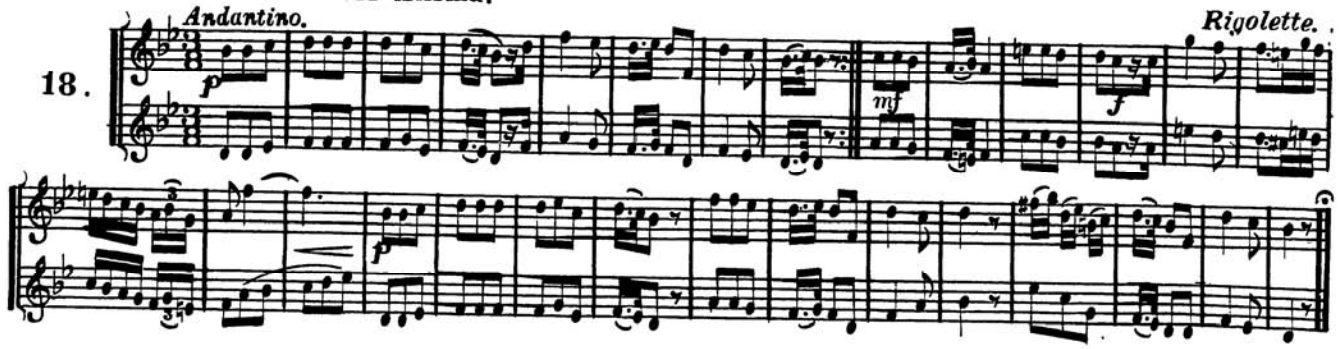
The Danube River.

17.



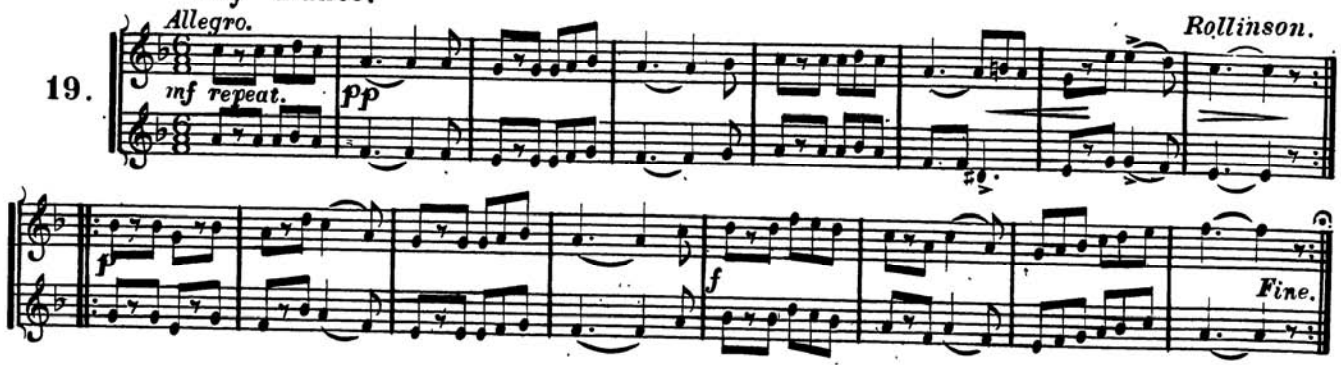
"E Il Sol Dell Anima."

18.



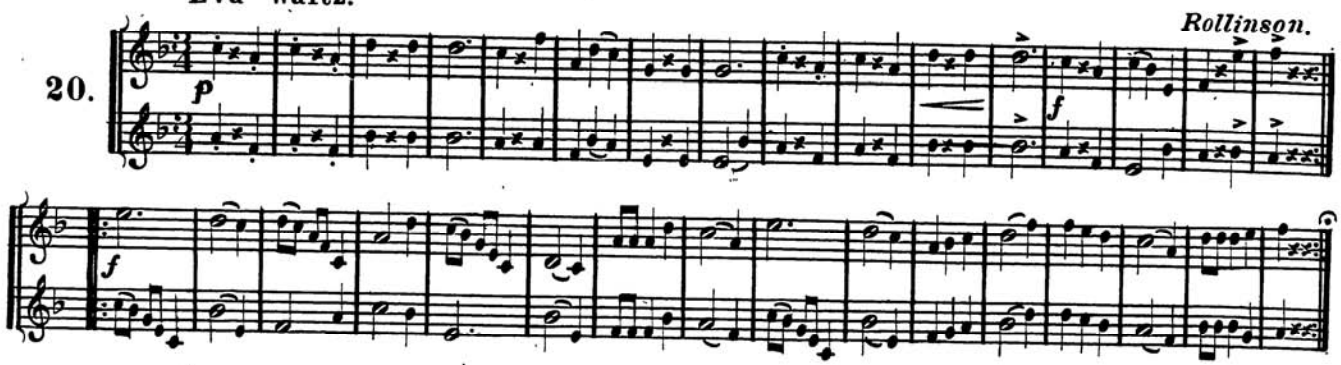
May Dance.

19.



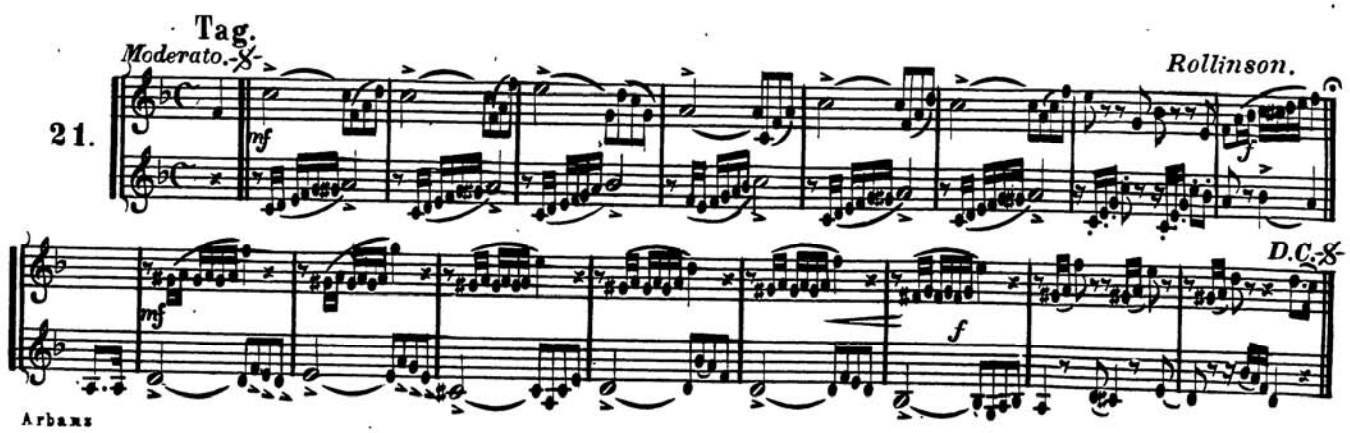
Eva Waltz.

20.

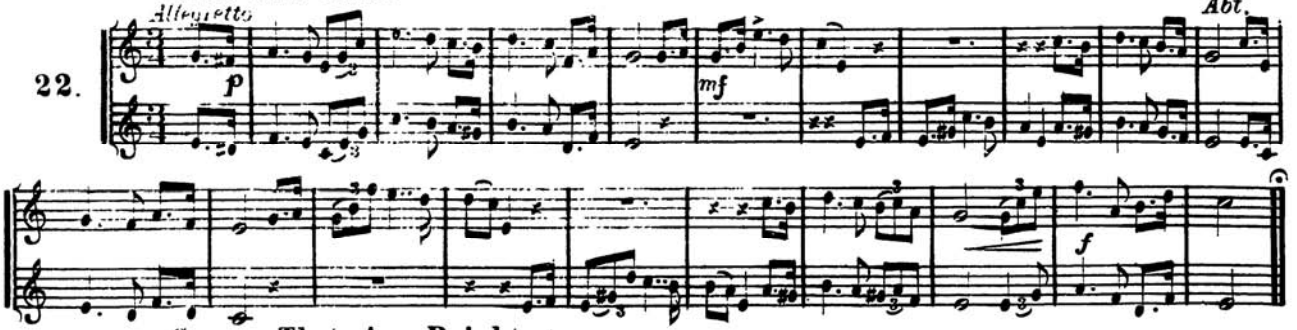


Tag.

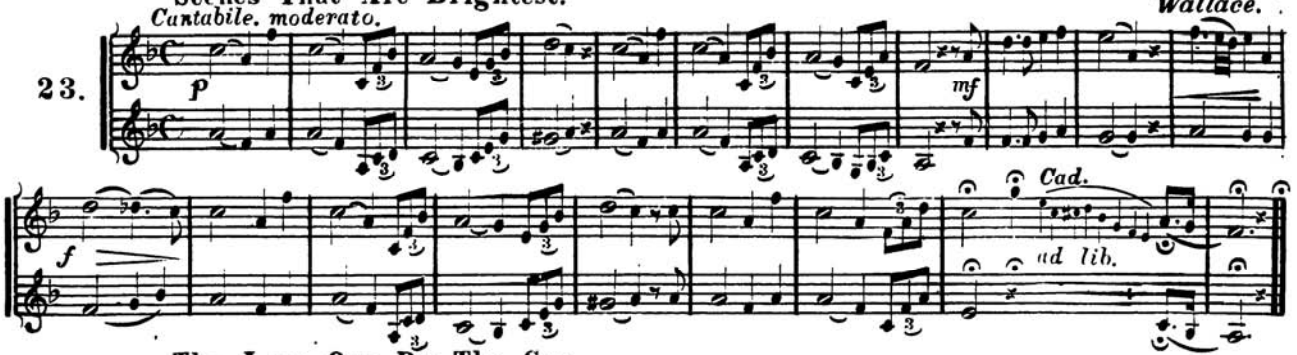
21.



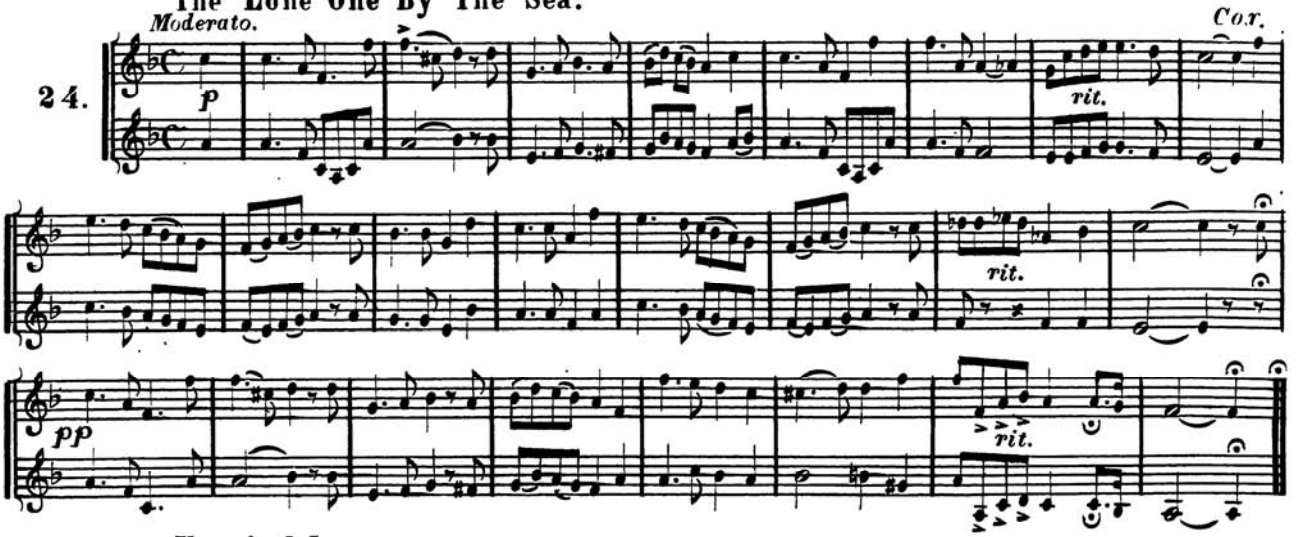
22. Like The Lark.



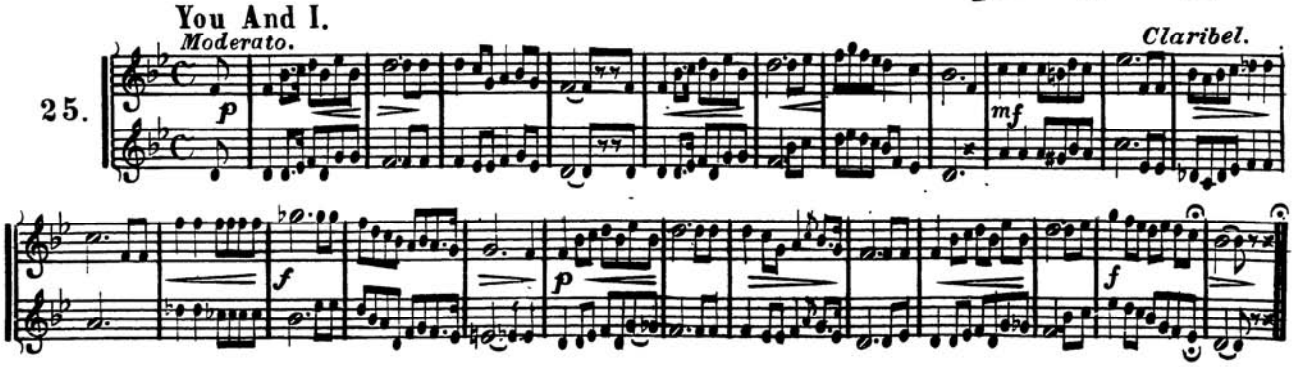
23. Scenes That Are Brightest.



24. The Lone One By The Sea.



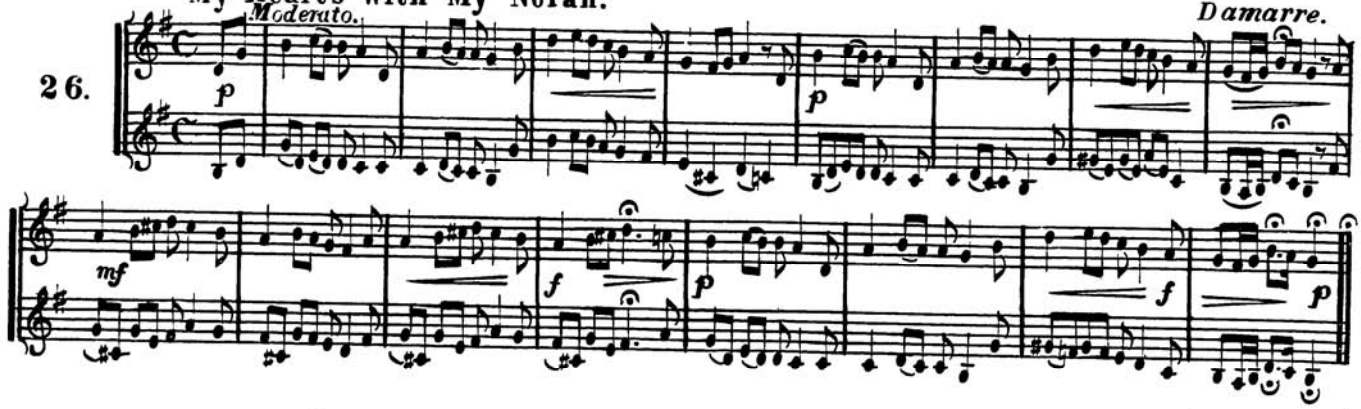
25. You And I.



My Heart's With My Norah.

26.

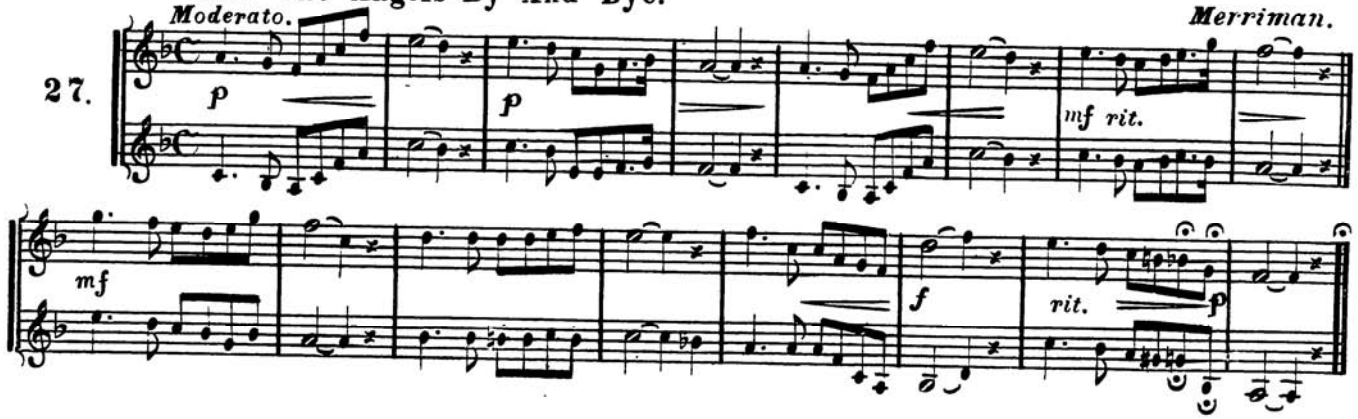
Moderato. *Damarre.*



With The Angels By And Bye.

27.

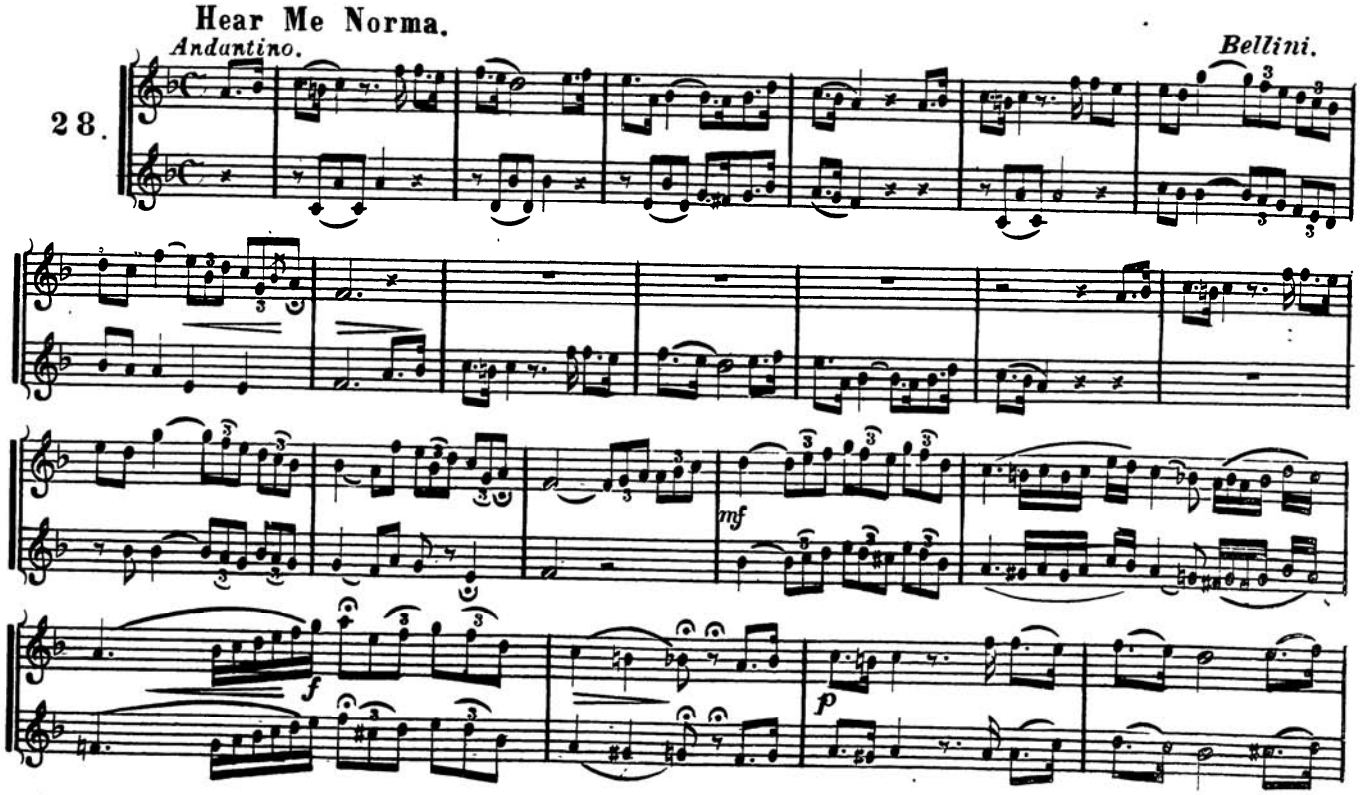
Moderato. *Merriman.*

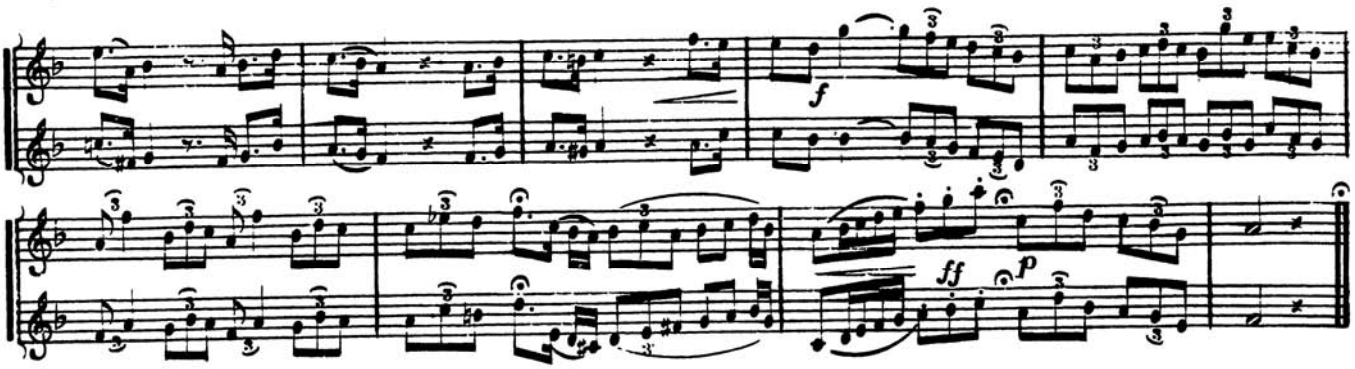


Hear Me Norma.

28.

Andantino. *Bellini.*



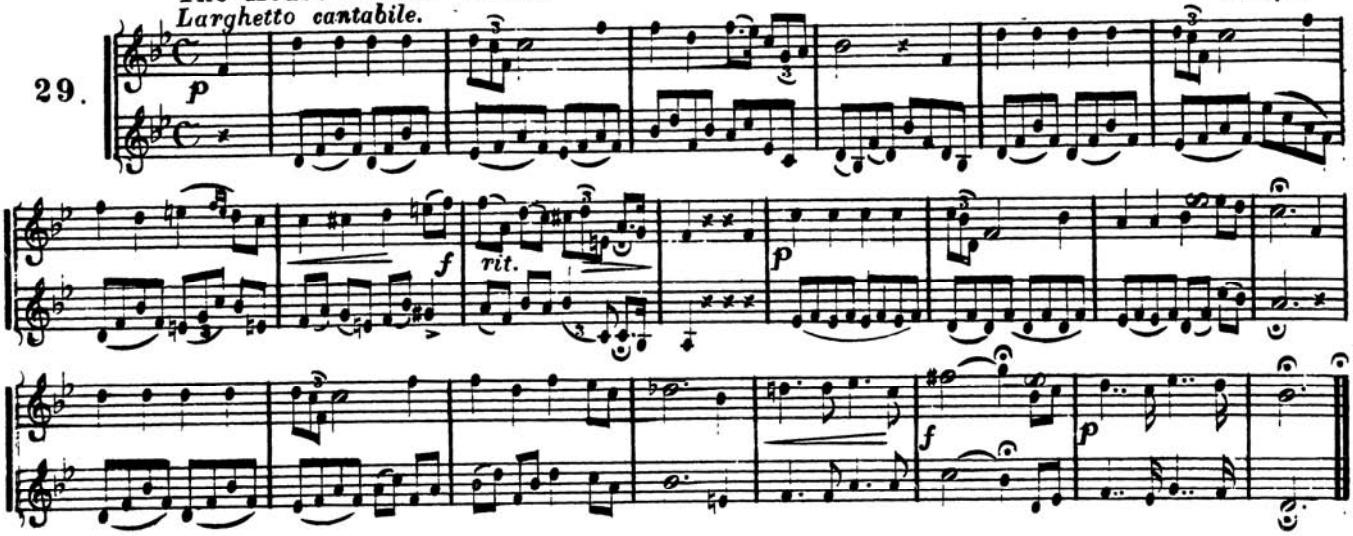


The Heart Bowed Down.

Balfe.

Larghetto cantabile.

29.

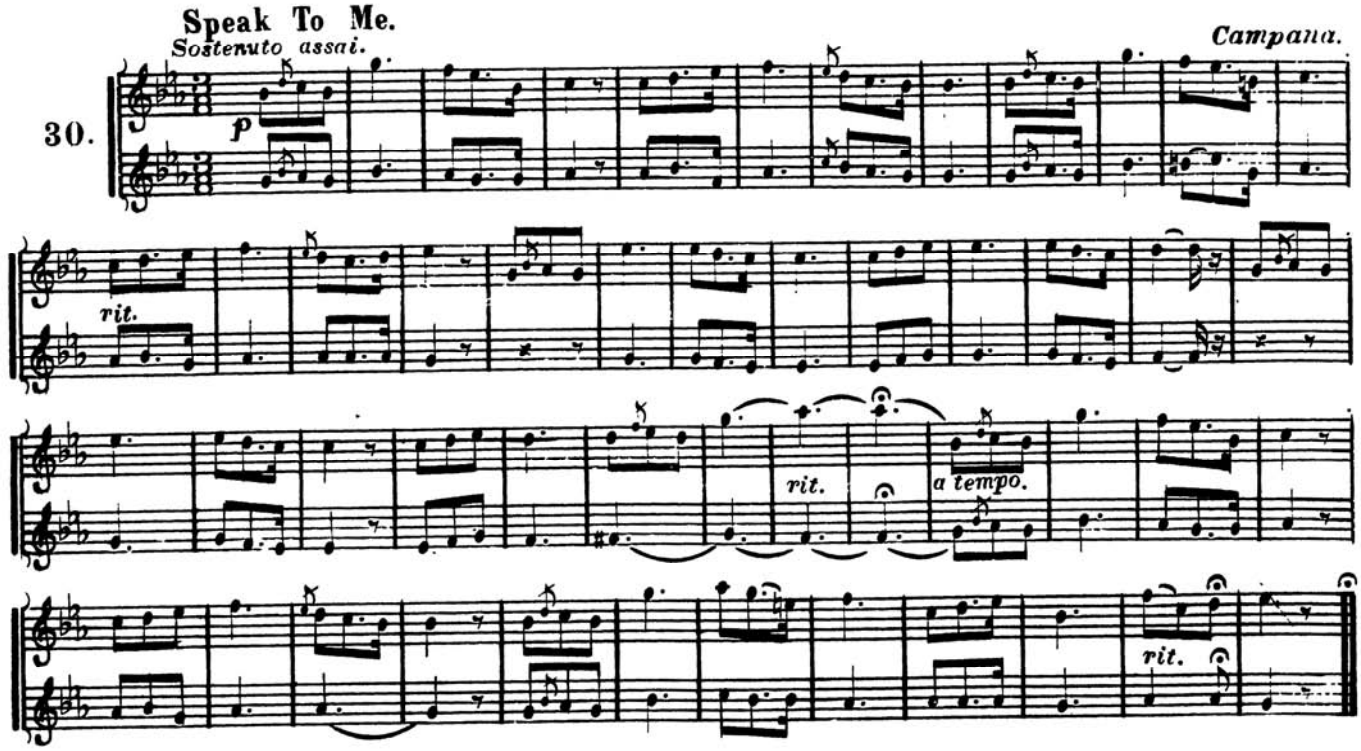


Speak To Me.

Campana.

Sostenuto assai.

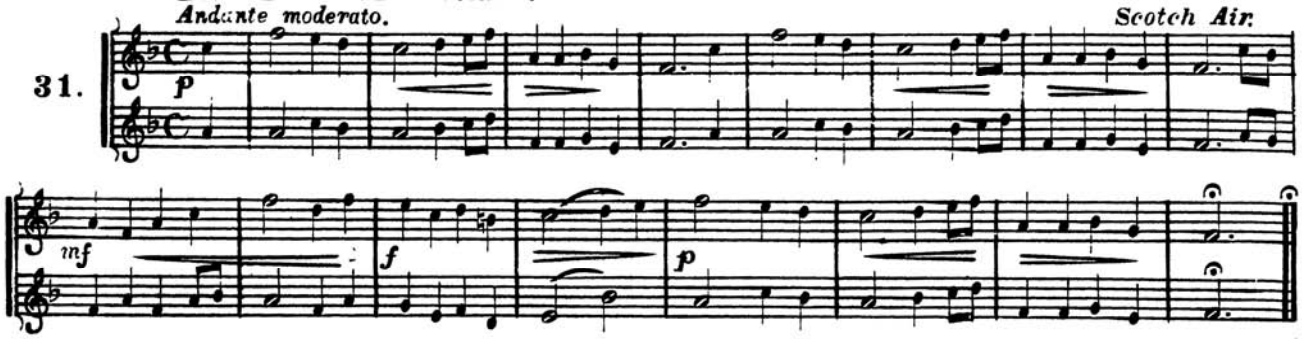
30.



Blue Bells Of Scotland.

Andante moderato. *Scotch Air.*

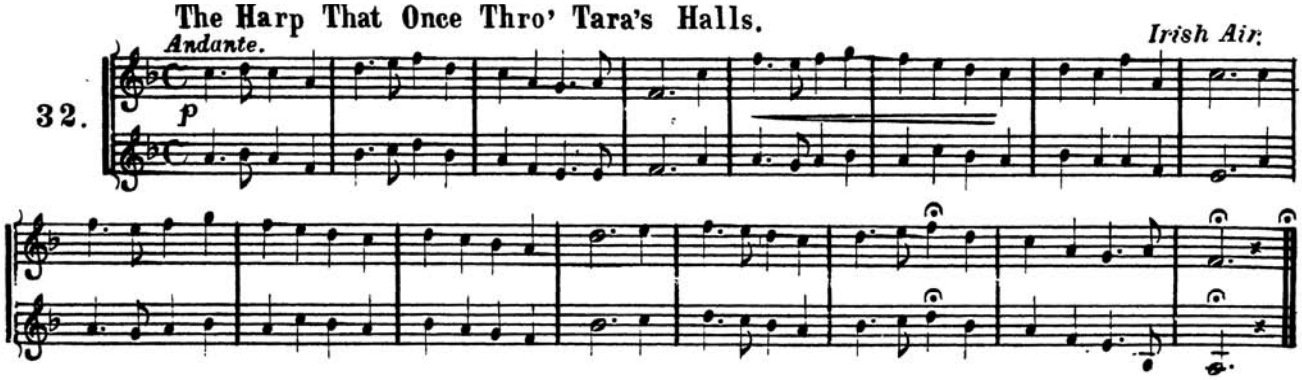
31.



The Harp That Once Thro' Tara's Halls.

Andante. *Irish Air.*

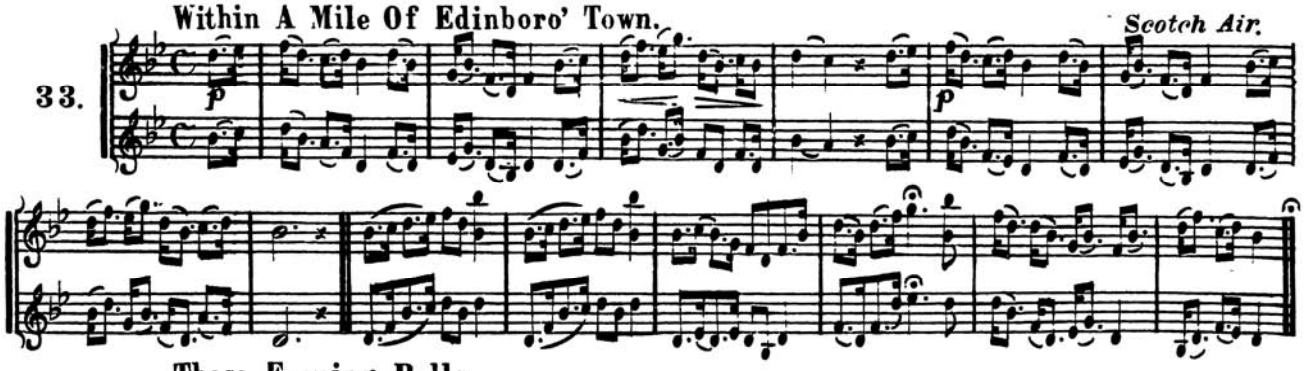
32.



Within A Mile Of Edinboro' Town.

Scotch Air.

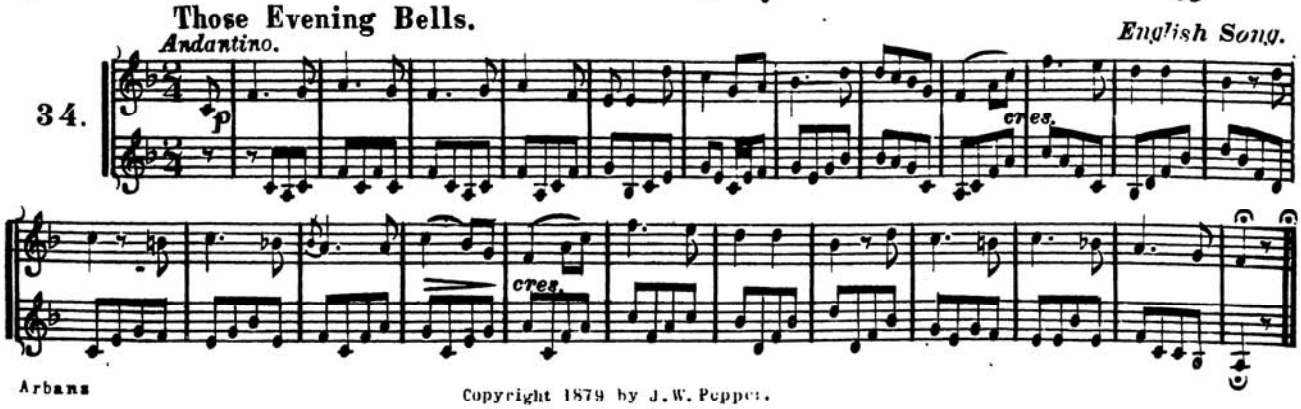
33.



Those Evening Bells.

Andantino. *English Song.*

34.



Arbans

Copyright 1879 by J. W. Pepper.

Petite March.

Rollinson.

35.

Maestoso.

mf *f* *Fine.*

Grazioso.

p *f* *D.C. al Fine.*

Long, Long, Weary Day.

Geman Song.

36.

Then You'll Remember Me

Bohemian Girl.

37.

Moderato.

p *f*

The Woodbird's Song.

Glover.

38.

Moderato.

p

rall. *a tempo.*

Air From Traviata.

39.

Maestoso. *Verdi.*

p *mf* *p*

Can I Trust To My Heart Delighted. Puritana.

40.

Andantino. *Bellini.*

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

Reverie.

41.

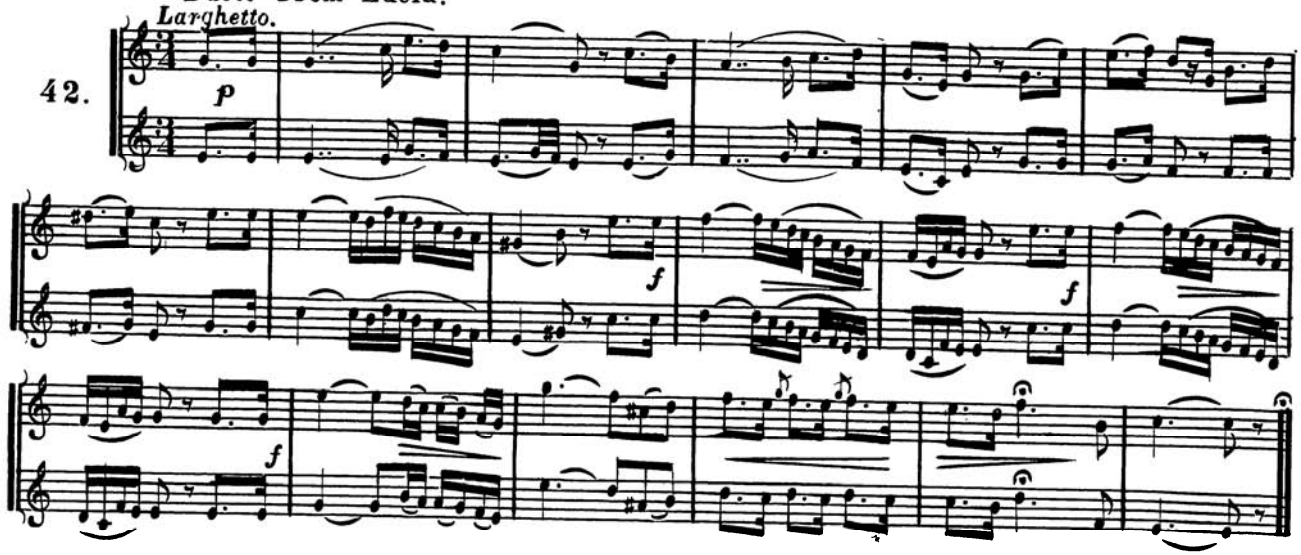
Andante *Rollinson.*

p *rall.*

Duett From Lucia.

42.

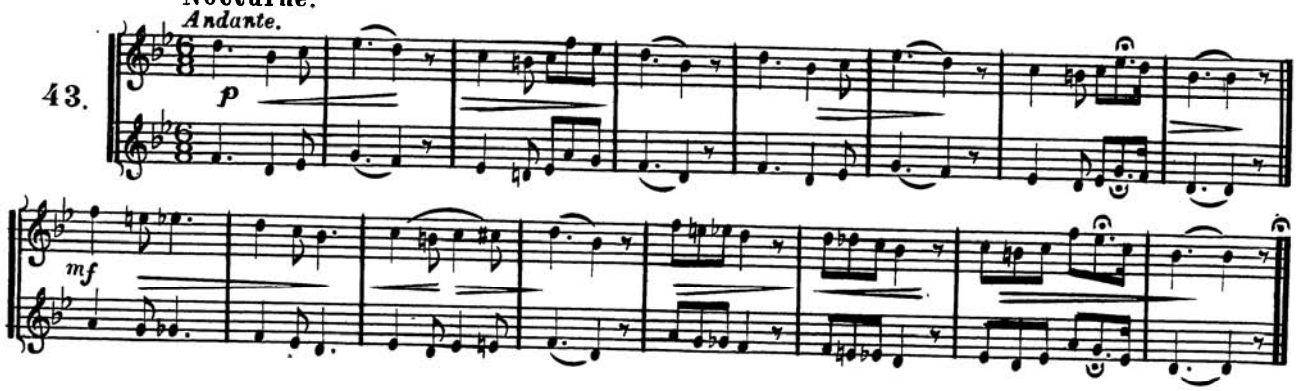
Larghetto.



Nocturne.

43.

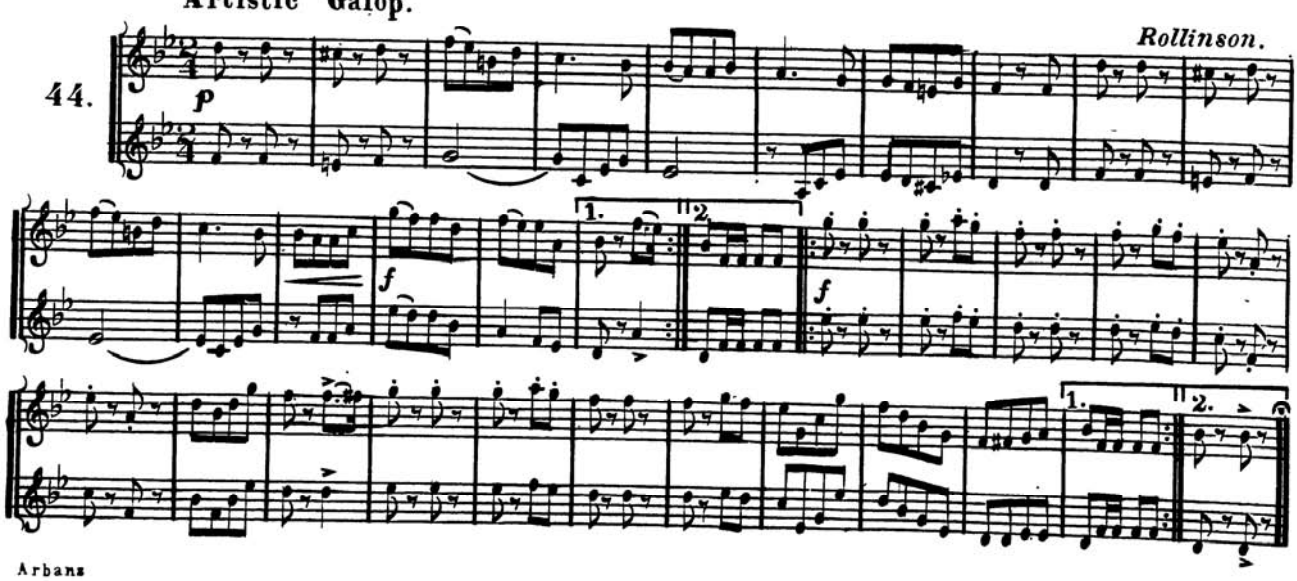
Andante.



Artistic Galop.

44.

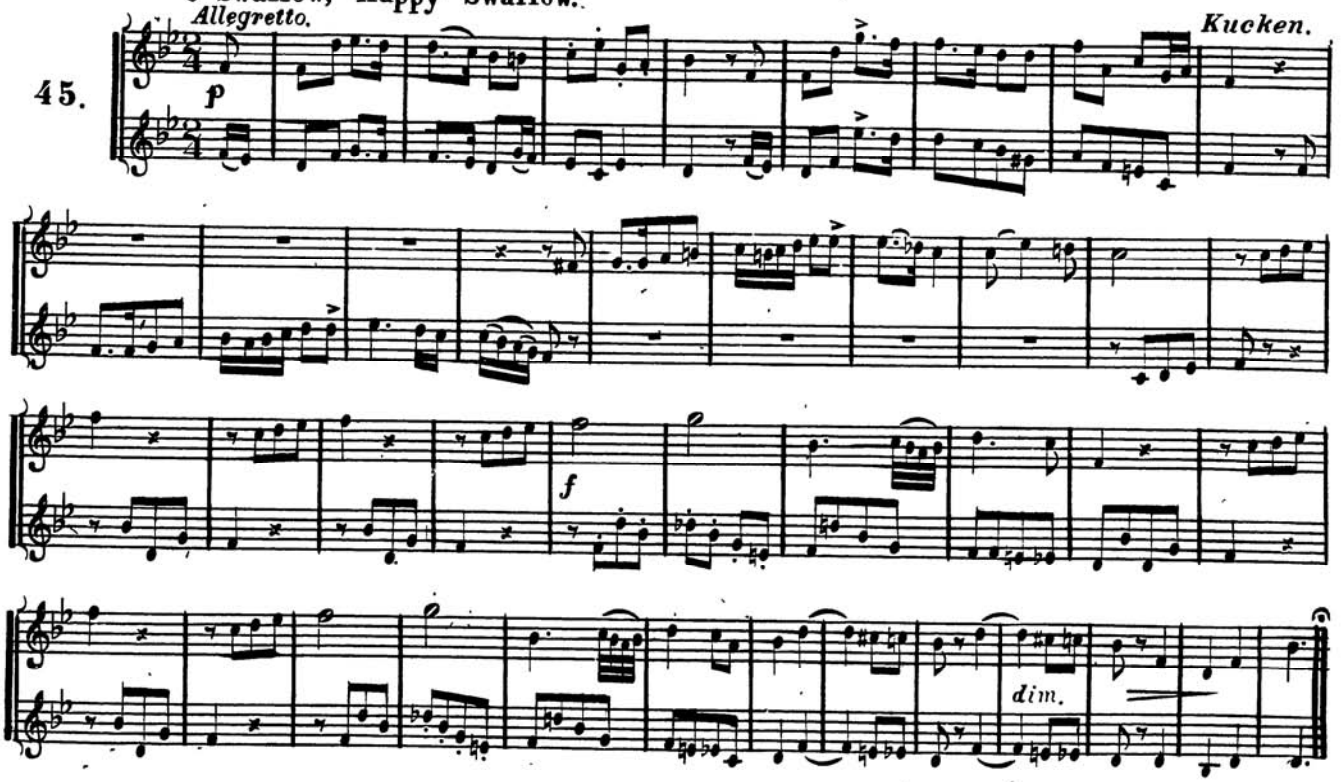
Rollinson.



O Swallow, Happy Swallow.

45.

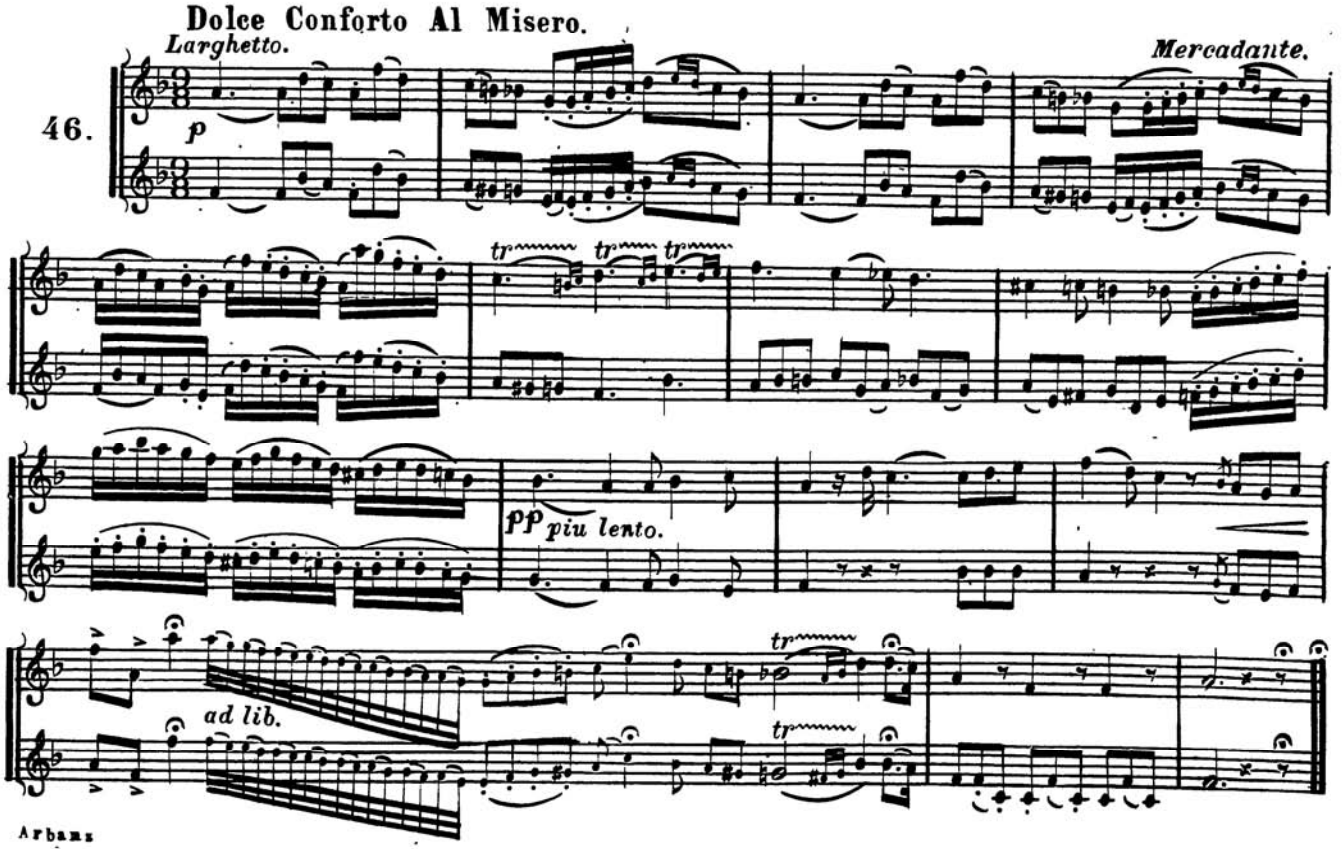
Allegretto. *Kucken.*



Dolce Conforto Al Misero.

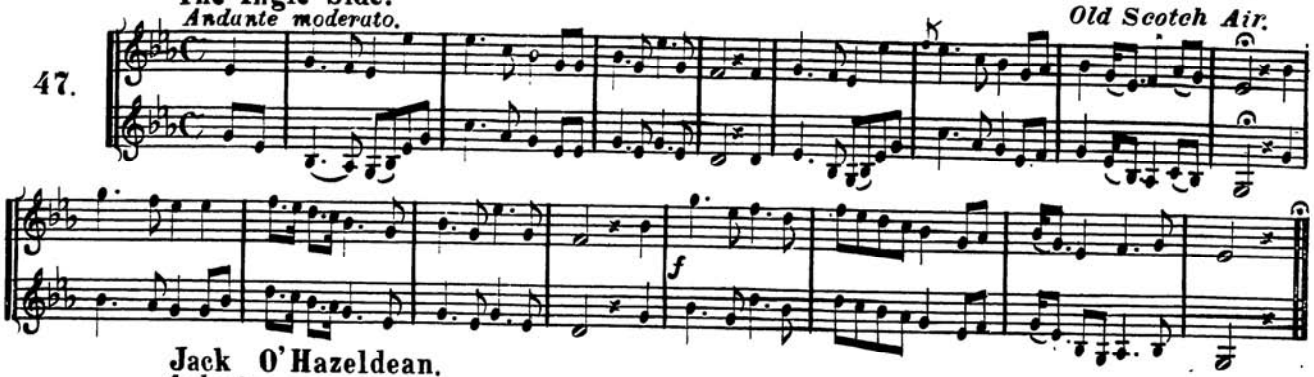
46.

Larghetto. *Mercadante.*



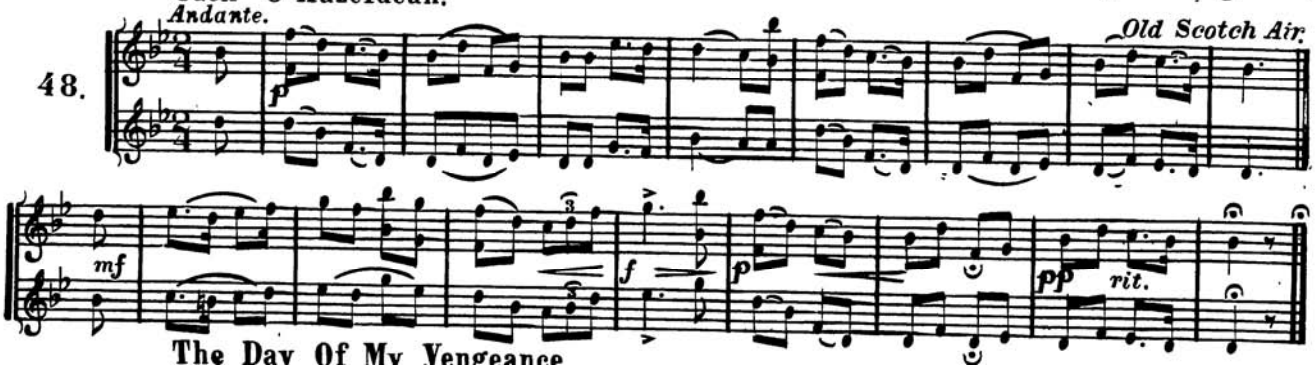
47. **The Ingle Side.**

Andante moderato. *Old Scotch Air.*



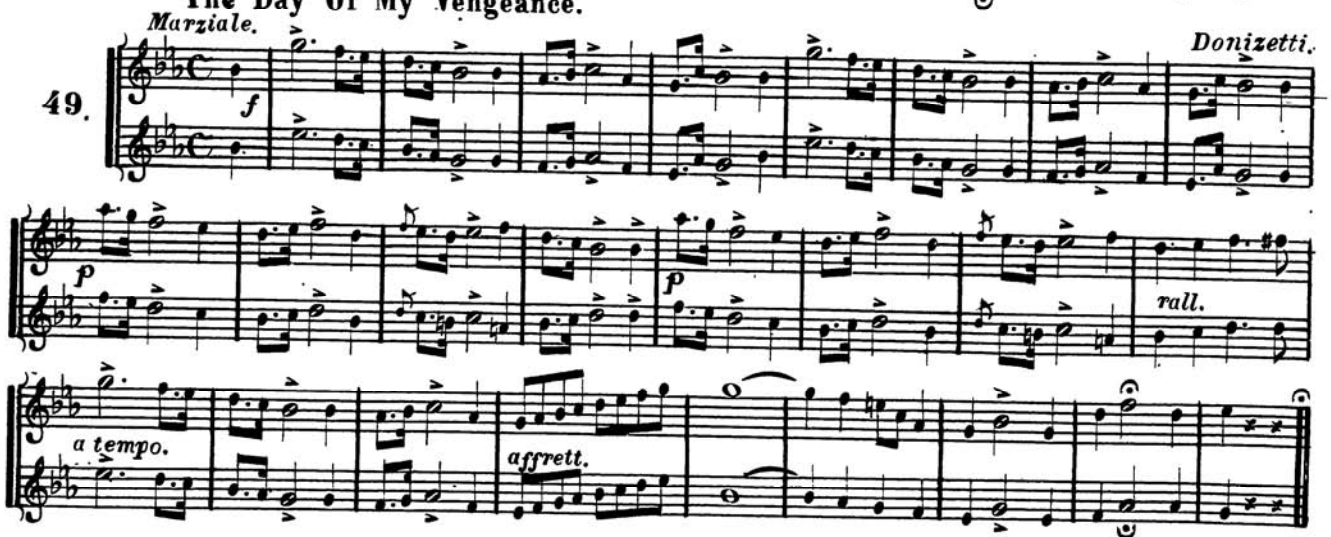
48. **Jack O' Hazeldean.**

Andante. *Old Scotch Air.*



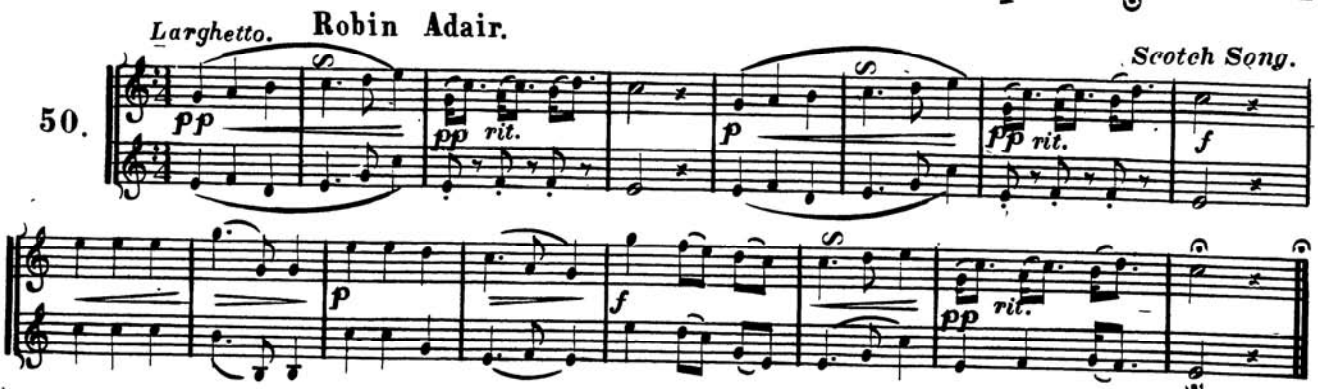
49. **The Day Of My Vengeance.**

Marziale. *Donizetti.*



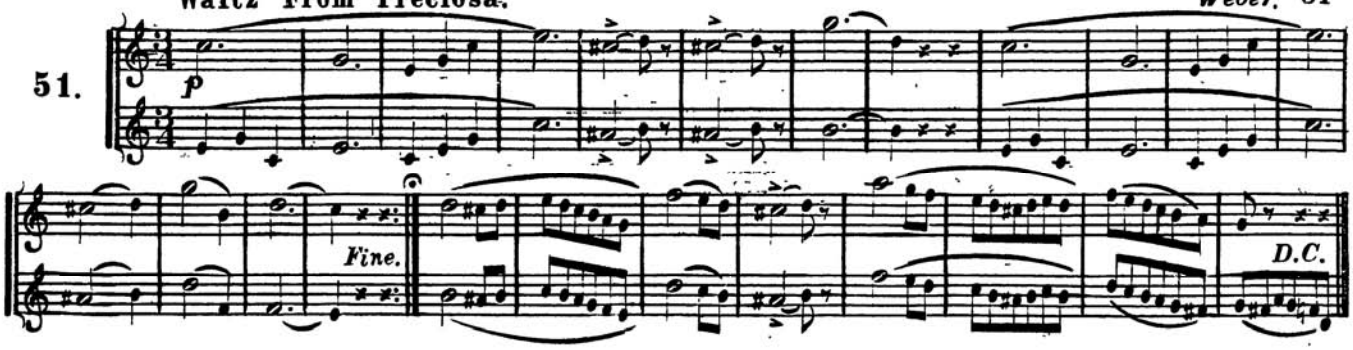
50. **Robin Adair.**

Larghetto. *Scotch Song.*



Waltz From Preciosa.

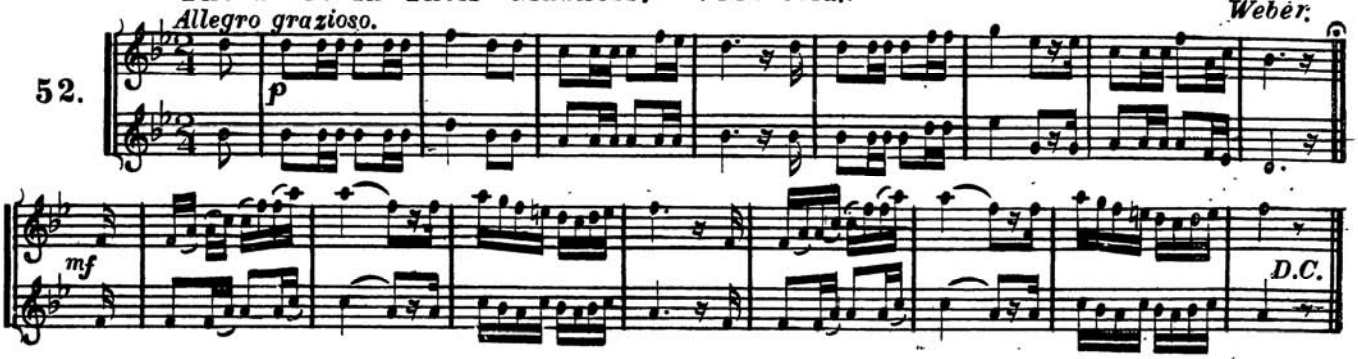
51.



The Stars In Their Gladness. (Preciosa.)

Weber.

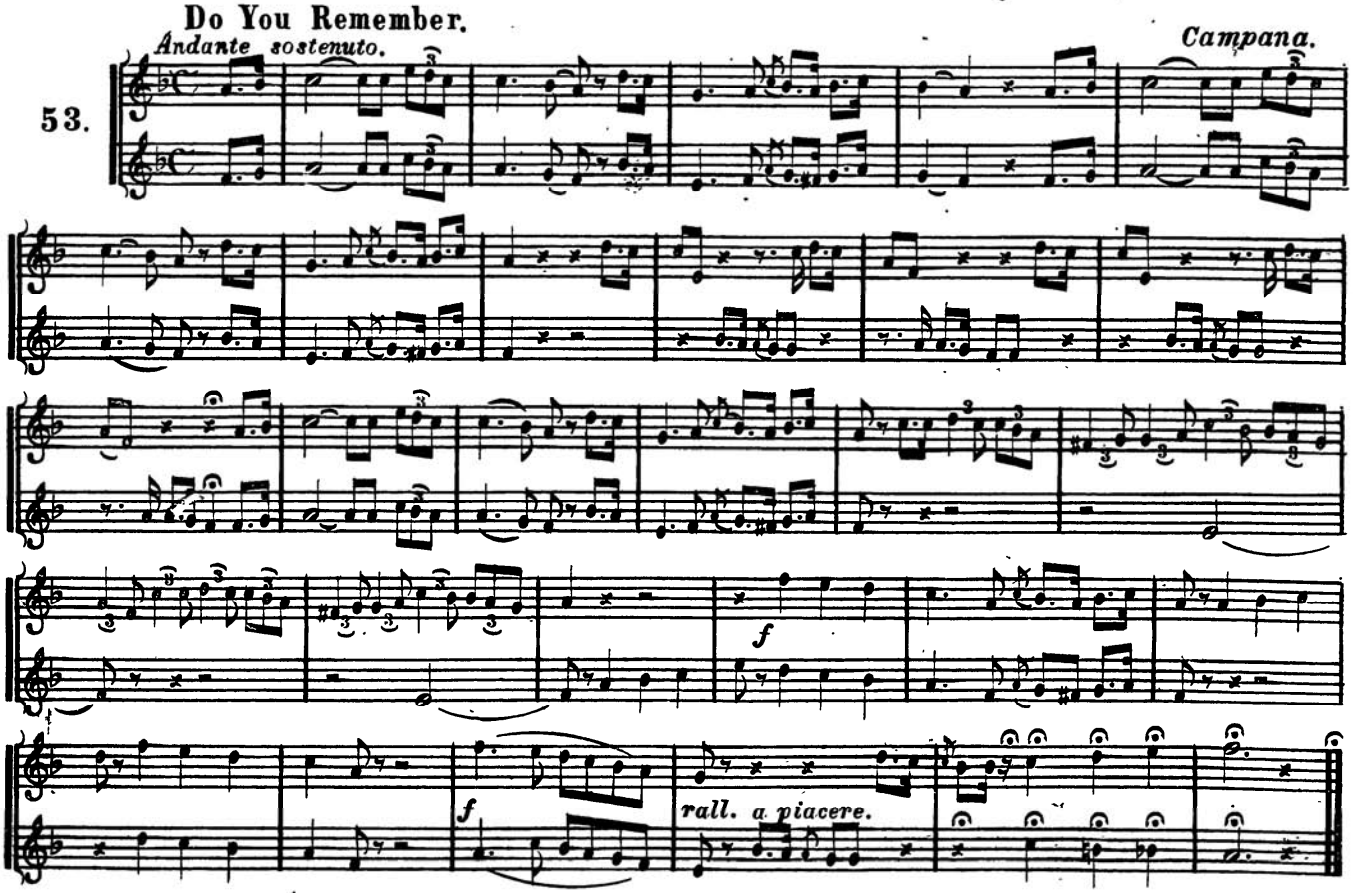
52.



Do You Remember.

Campana.

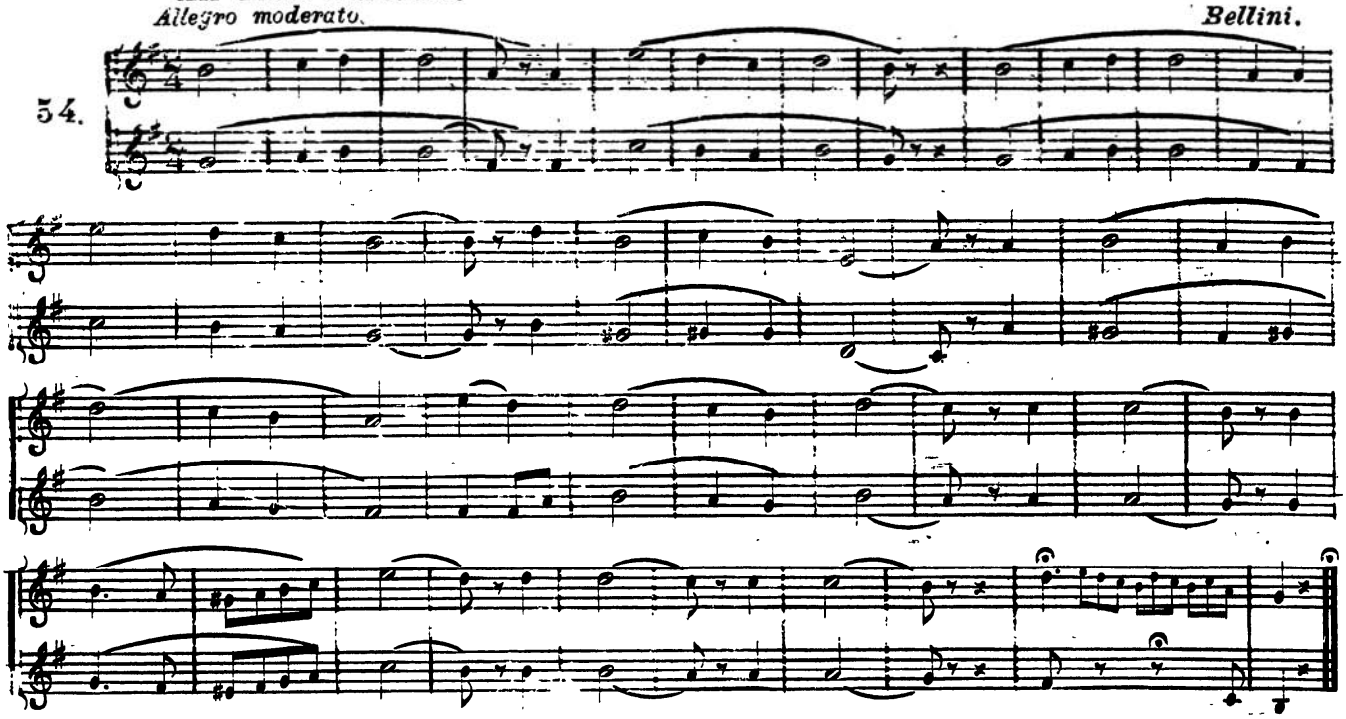
53.



Air From Puritana.

Allegro moderato. — *Bellini.*

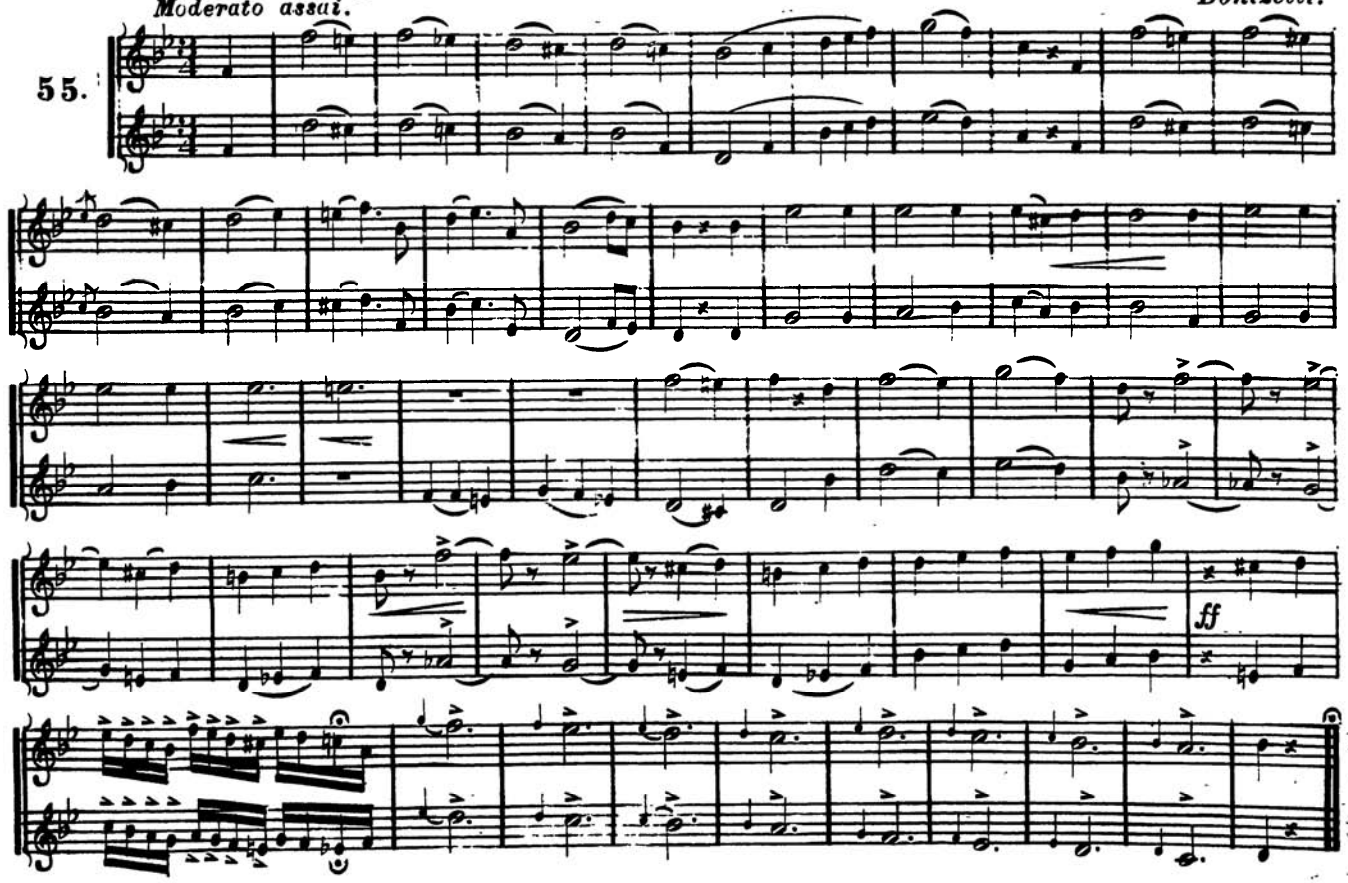
54.



When Twilight Shadows.

Moderato assai. — *Donizetti.*

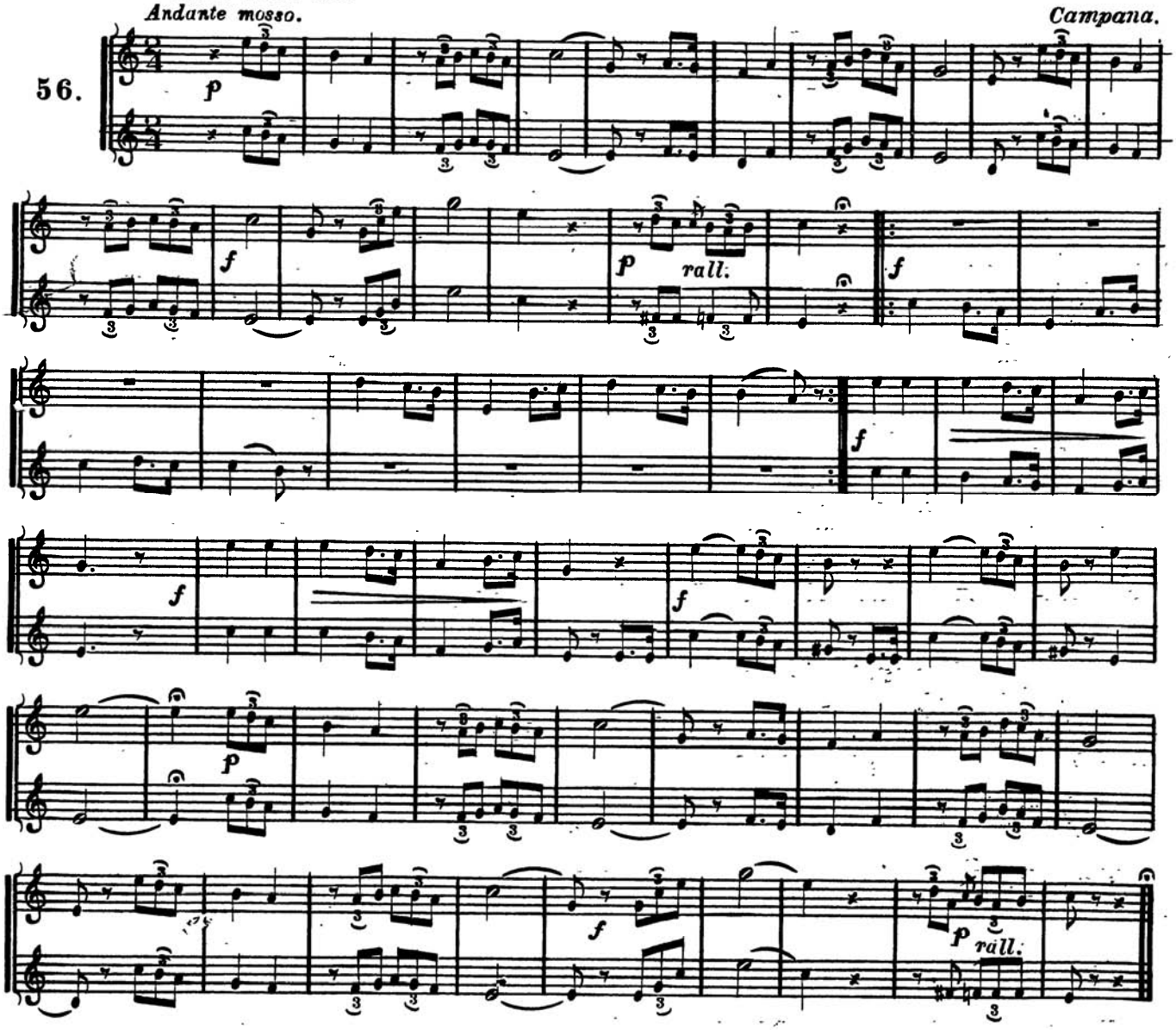
55.



Come With Me.

Andante mosso. *Campana.*

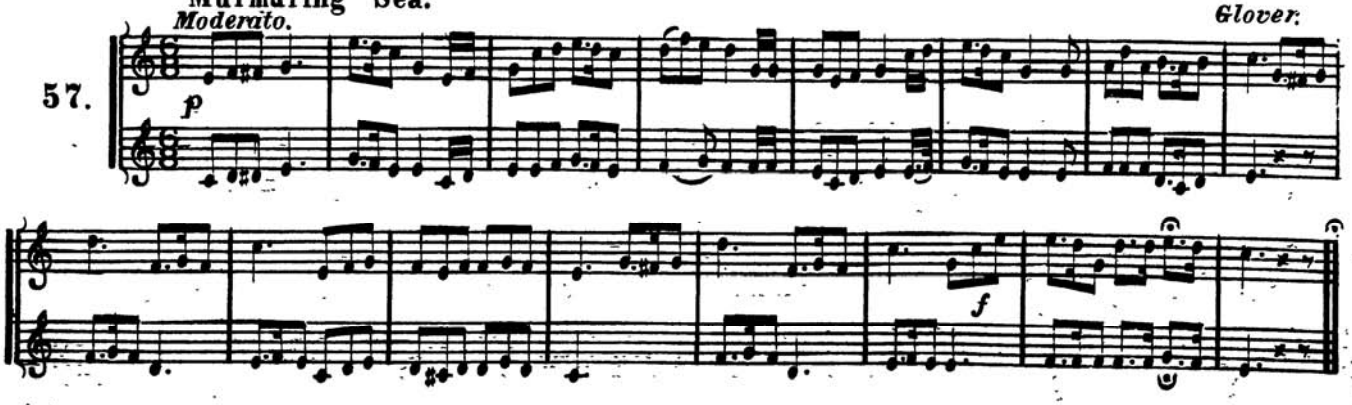
56.



Murmuring Sea.

Moderato. *Glover.*

57.

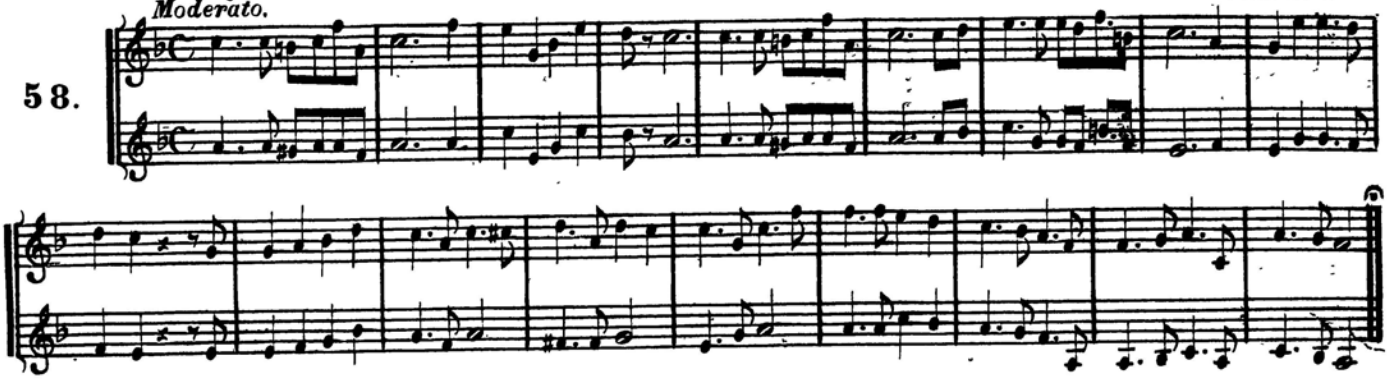


Why Do Summer Roses Fade.

Barker.

58.

Moderato.

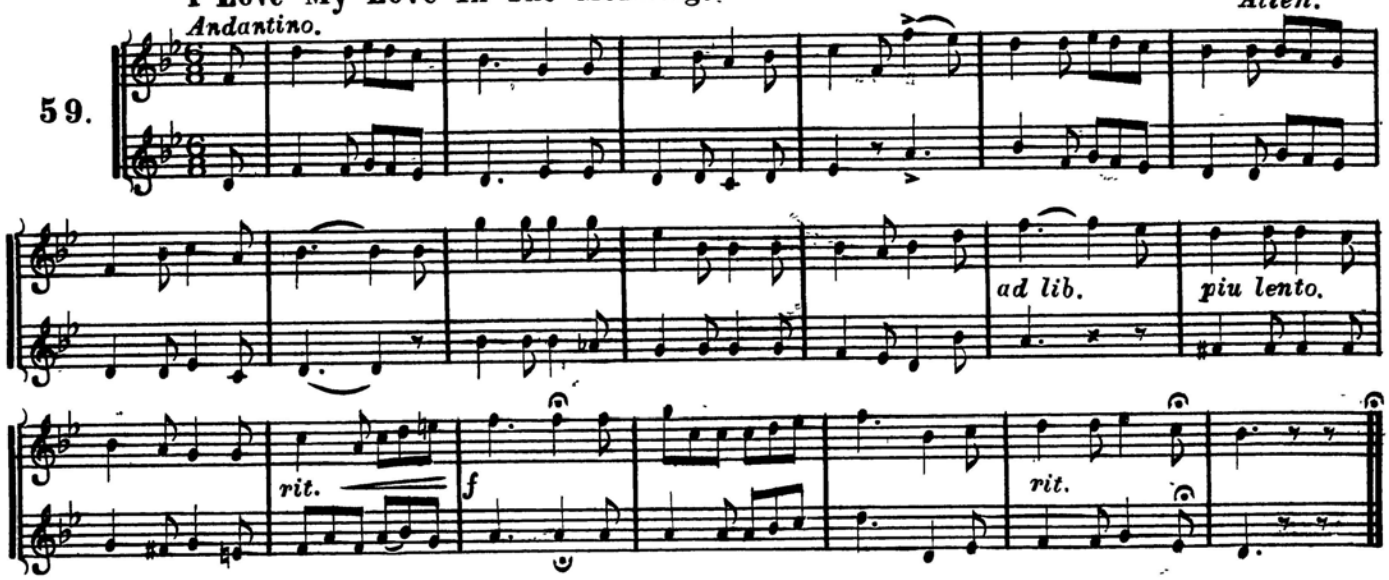


I Love My Love In The Morning.

Allen.

59.

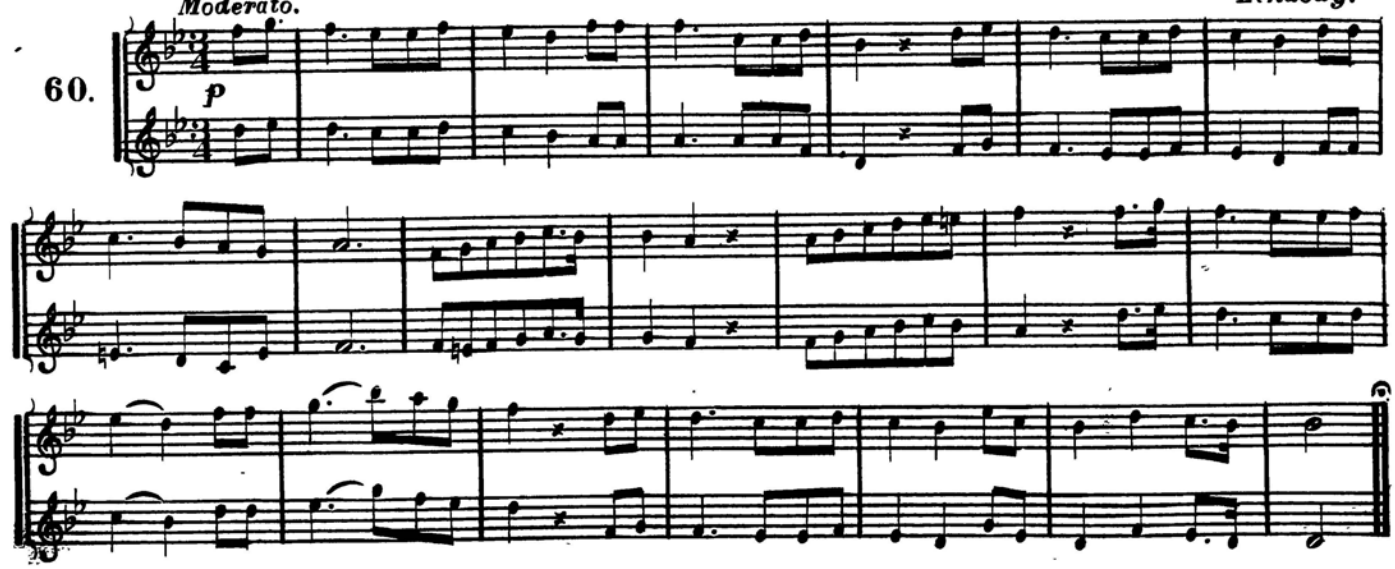
Andantino.



Far Away.

Lindsay.

60.

Moderato.

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