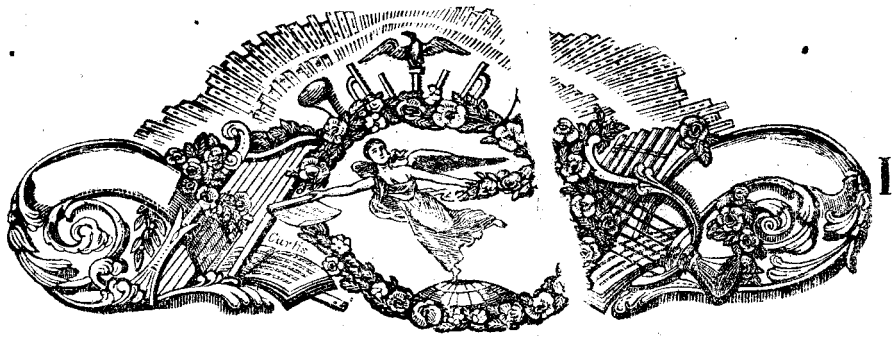
HOWE'S

SCHOOL FOR THE FLUTE;

CONTAINING COMPLETE



NEW AND INSTRUCTIONS FOR THE

FLUTE,

WITH A LARGE COLLECTION OF

FAVORITE MARCHES, QUICK-STEPS, WALTZES, HORNPIPES, CONTRA DANCES, SONGS, AND SIX SETTS OF COTILLIONS

ARRANGED WITH FIGURES,

CONTAINING OVER 150 PIECES OF MUSIC.

PRICE 50 CENTS

BOSTON.

PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST

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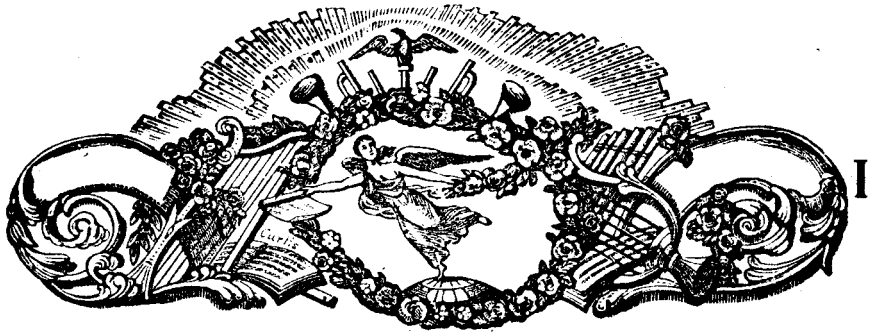
Entered according to Act of Congress, in the year 1850, by OLIVER DITSON, in the Clerk's Office of the District Court of the District of Massachusetts.

HOWE'S

SCHOOL FOR THE FLUTE;

CONTAINING

NEW AND



COMPLETE

INSTRUCTIONS

FOR THE

FLUTE,

Sherman Clarke.

WITH A LARGE COLLECTION OF

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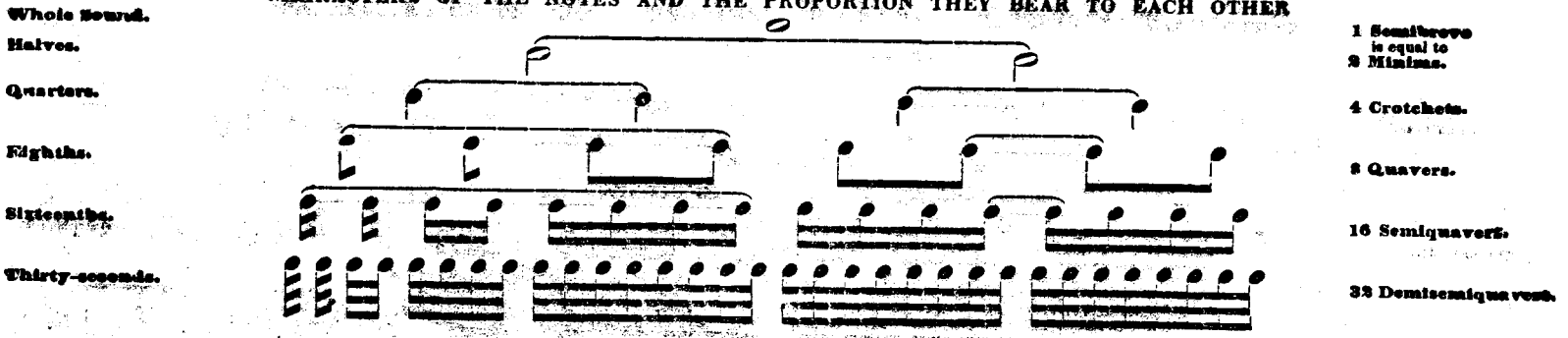
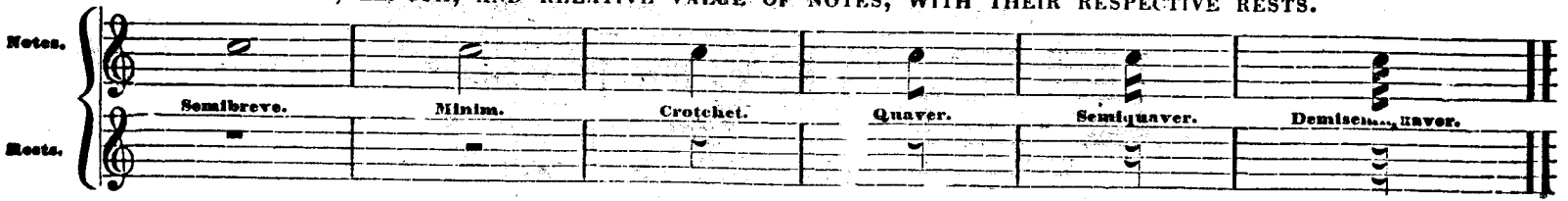
MUSICAL INSTRUCTIONS.

Clef, thus, 𝄞 is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

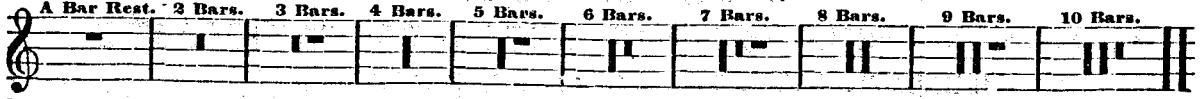
CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER



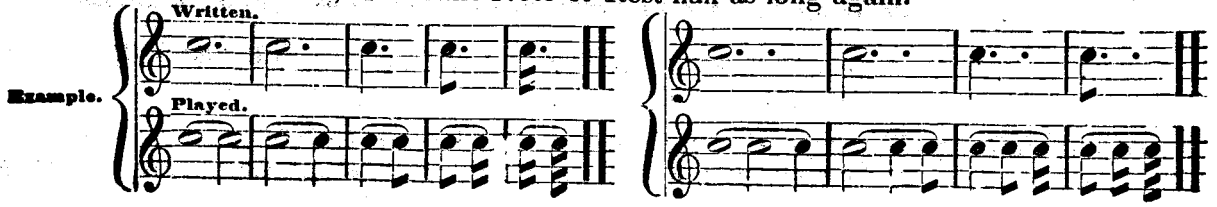
FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.



EXAMPLE OF RESTS.



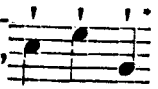
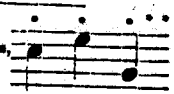
A dot after a Note, or Rest, makes the Note or Rest half as long again.

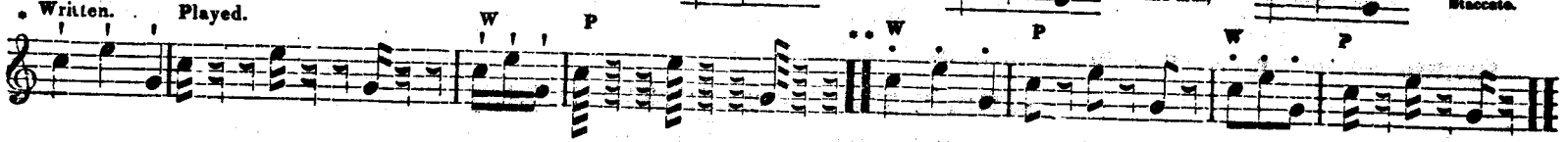


MUSICAL INSTRUCTIONS

A Tie or Slur ⌒ placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

This style of playing is termed in Italian, Legato, written thus,

The opposite style of playing termed Staccato, denotes distinctness and shortness of sound, written thus,  or written thus,  means less staccato, and thus, means still less Staccato.

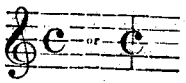


TIME AND ITS DIVISIONS.

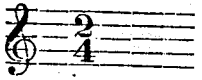
The Bar, made thus, divides a musical Composition into Equal Portions of Time.

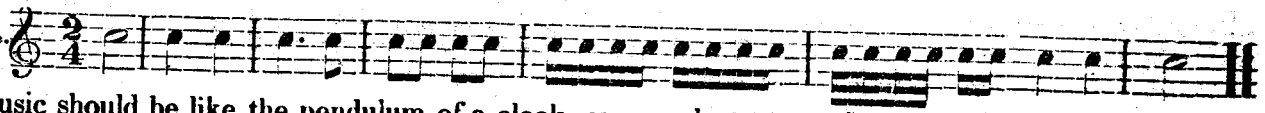
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

Example.

When marked thus,  the Bar contains two Crotchets or their Equivalent.

Example. 

Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

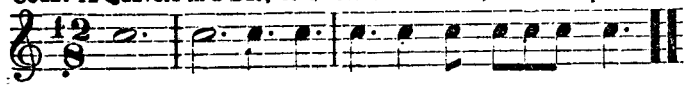
Sherman Clarke Memorial Gift - Jo. 1929

MUSICAL INSTRUCTIONS.

COMPOUND COMMON TIME EXPLAINED.

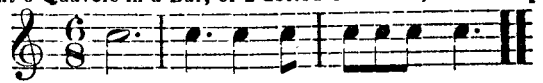
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



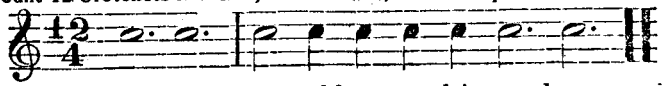
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent



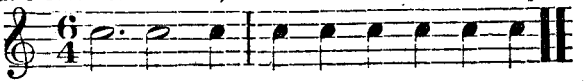
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

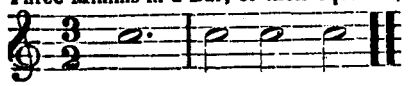
Count 6 Crotchets in a Bar, or 2 Dotted Minims, or their equivalent.



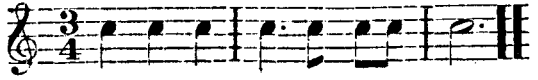
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

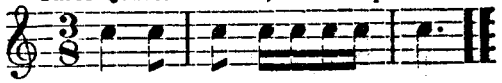
Three Minims in a Bar, or their equivalent.



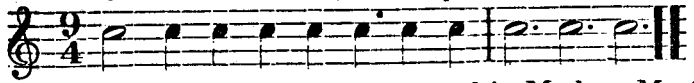
Three Crotchets in a Bar, or their equivalent.



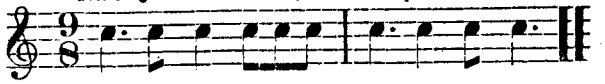
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

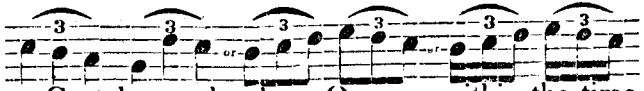


Compound triple Time is seldom used in Modern Music.

The Figures, which mark the time, have a reference to the Semibreve; the lower Number, showing into how many Parts the Semibreve is divided; and the upper Number, how many of such Parts are taken to fill up a Bar.

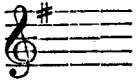
For Example, $\frac{2}{4}$ denotes that the Semibreve is divided into four Parts, namely, four Crotchets; and that two of them are taken for each Bar.

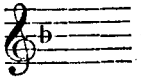
Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar.

The Figure of 3 placed over three  called TRIPLETS, Denotes that Crotchets, Quavers or Semiquavers, thus, the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six Notes must be performed within the time of four of the same kind.

ACCIDENTS

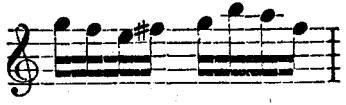
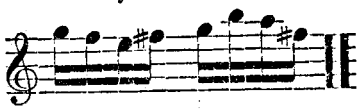
Each Sound may be altered by adding any of the following Signs.
A SHARP ♯ placed before a Note, raises it a Semitone or Halftone.
A FLAT ♭ placed before a Note, lowers it a Semitone or Halftone: and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.
A Double or Chromatic SHARP × raises the Note two Semitones.
A Double FLAT ♭♭ lowers the Note two Semitones.
A NATURAL ♮ takes away the effect of a Sharp, or Flat; whether single or double: and a ♮♯ or ♮♭ reinstates the single Sharp or Flat.

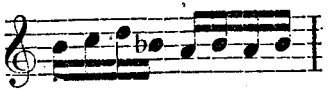
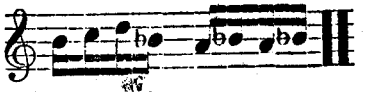
When a Sharp is placed close to the Clef, thus,  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

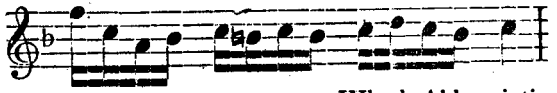
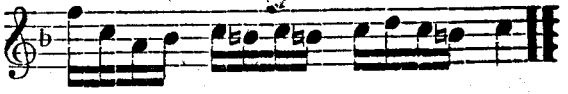
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece; except where contradicted by the Natural

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a Piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an Accidental Sharp, Flat, or Natural.

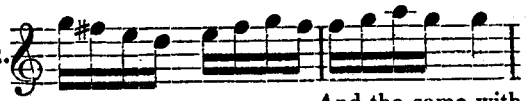
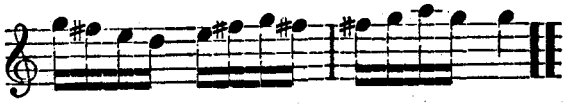
1st EXAMPLE. As Written,  As Played. 

2d EXAMPLE. As Written,  As Played. 

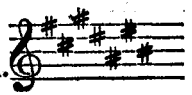
3d EXAMPLE.  as if written thus, 

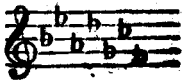
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

EXAMPLE.  as if written thus, 

And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th 

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position; but either of the other letters may be taken as one, in which case the scale is said to be TRANSPOSED.

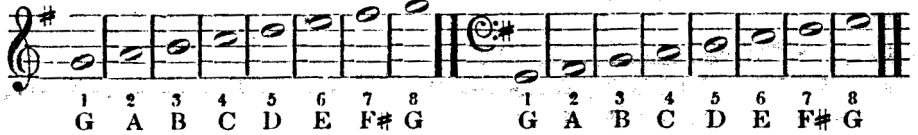
As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from on letter to another is always the same, and cannot be changed: thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

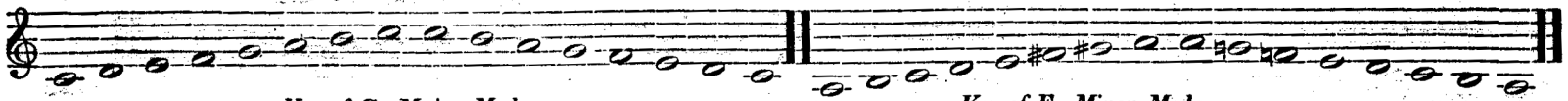
First transposition by sharps; from C to G, a fifth higher, or a fourth lower.

EXAMPLE.

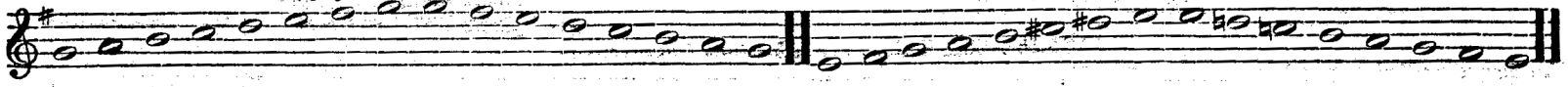


EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

Key of C, Major Mode. *Key of A, Minor Mode.*

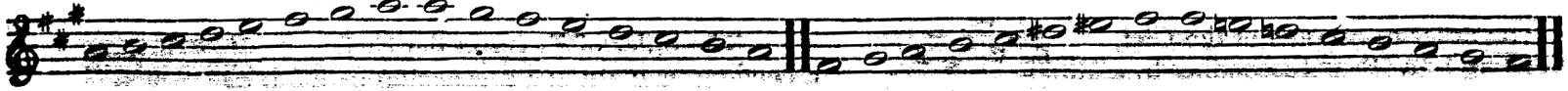


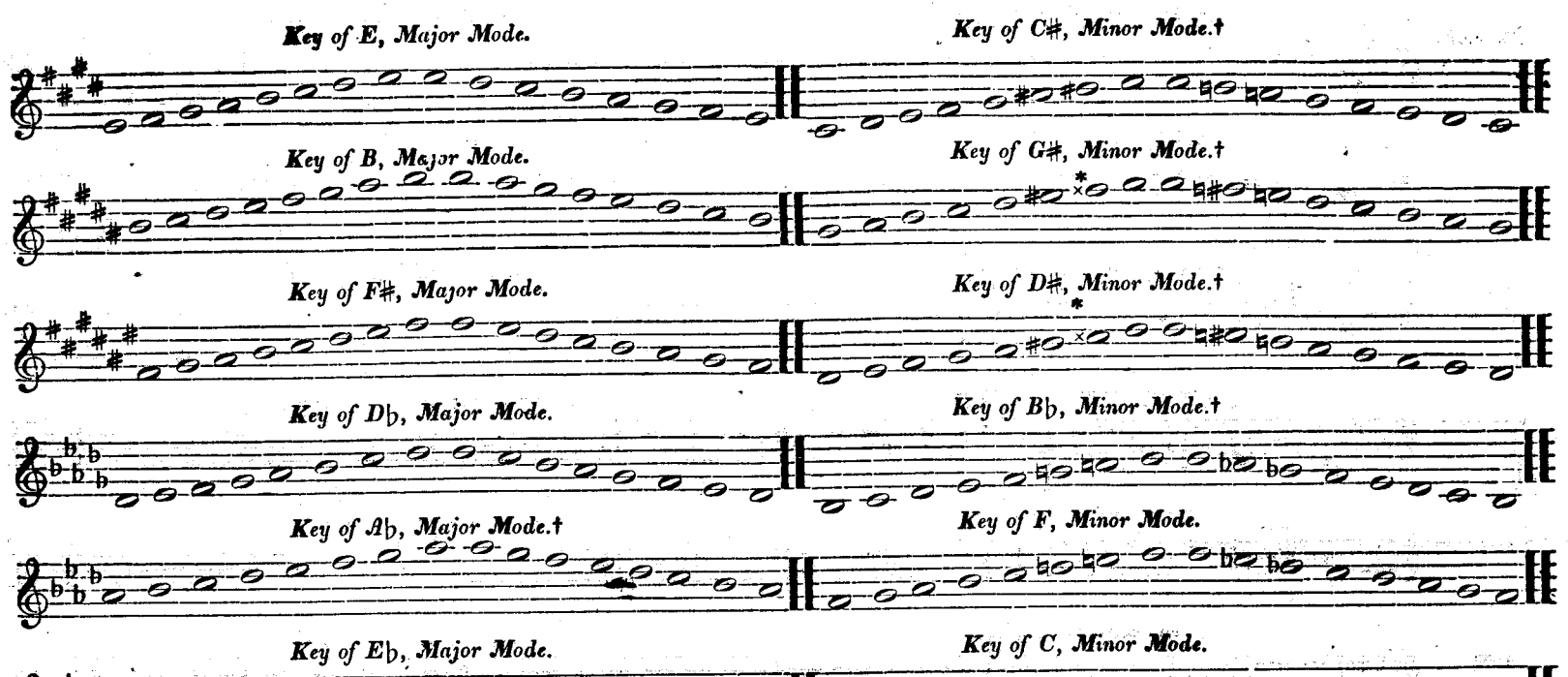
Key of G, Major Mode. *Key of E, Minor Mode.*



Key of D, Major Mode. *Key of B, Minor Mode.*

Key of A, Major Mode. *Key of F♯, Minor Mode.*

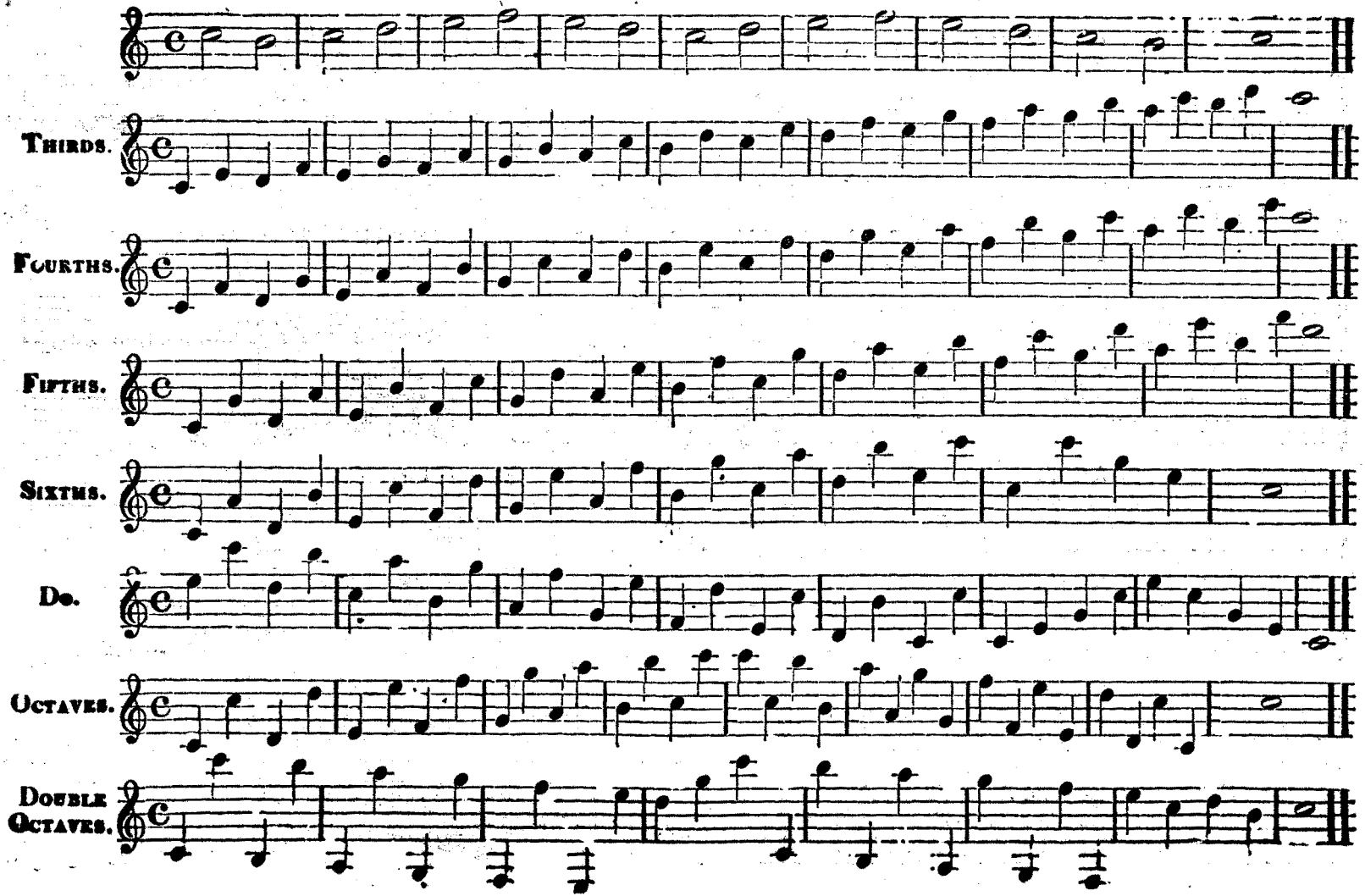




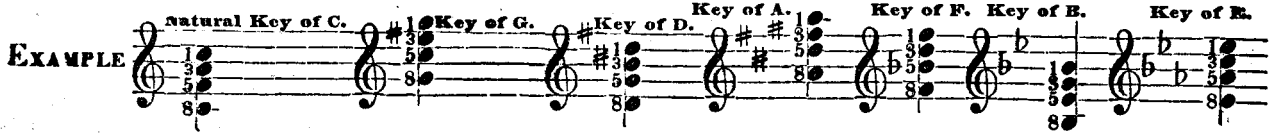
† These Keys are but seldom used.

* Double Sharp.

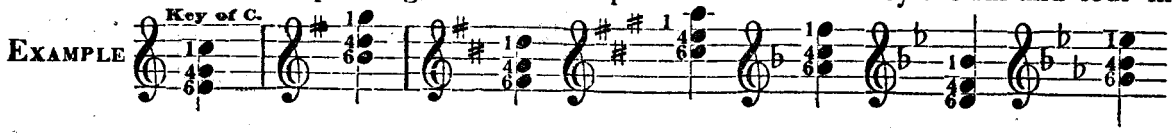
LESSONS OF INTERVALS.



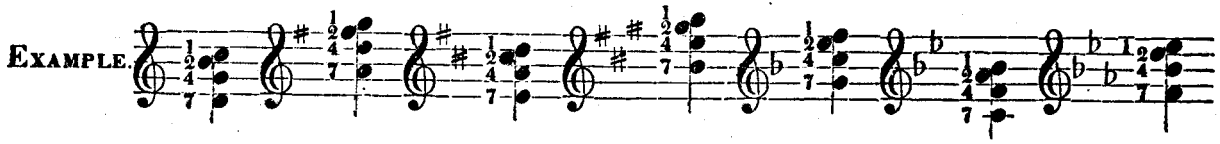
When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.



Those Concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one



The discords are two, four, or seven, with one



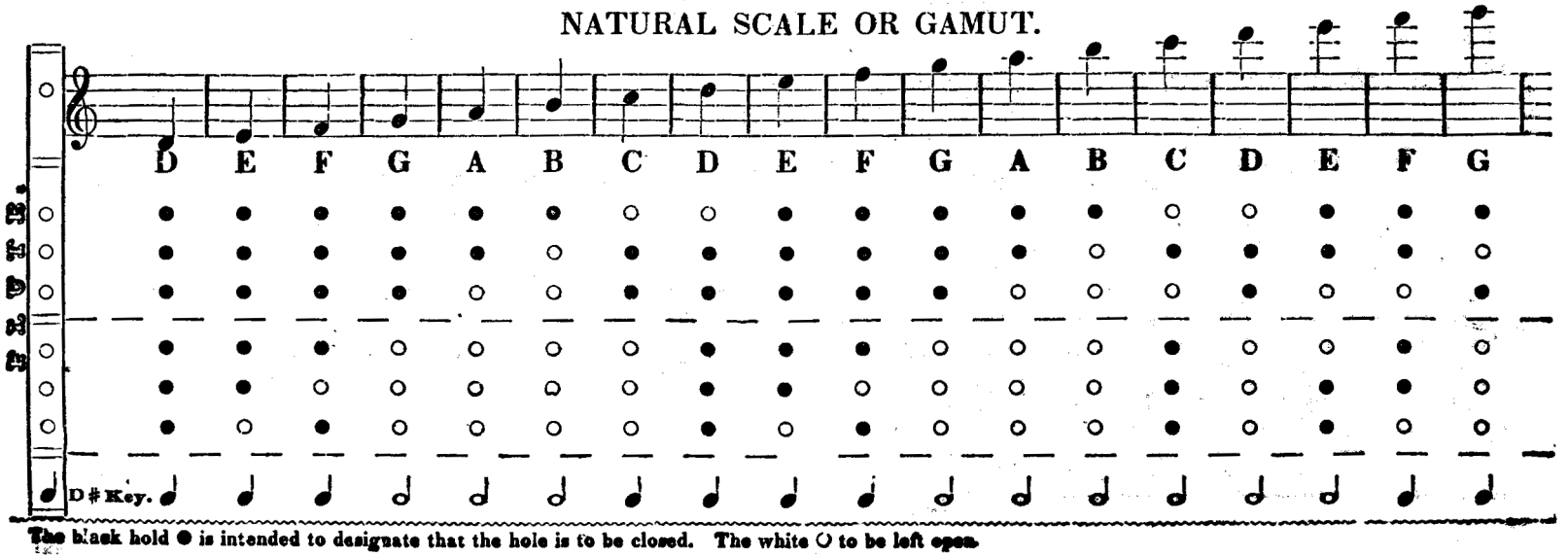
QUALITIES OF THE DIFFERENT KEYS.

C Major or the natural Key, warlike, and well adapted to martial Music.
G♯ " Gay and sprightly, and will admit of a greater range of subjects than any other Key
D♯♯ " Grand, Solemn, Melancholy.
A♯♯♯ " Plaintive, but Lively.
E♯♯♯♯ or B♭♭♭ Same as A Major.
F♭ " Sober, thoughtful, better adapted for the Violin, than any other Key
B♭♭ " Same as F♭, but more plaintive.

If the object in the use of any instrument is to imitate the human voice, it is no doubt more nearly obtained by the German Flute than perhaps any other. In order therefore to acquire a knowledge of the above Instrument the first thing which you ought to attend to is, to place the Flute properly to your lips; to do which you must take the upper part or Joint of your Flute only and place it to your mouth turning the hole a little inwardly or outwardly till you can sound it with ease, which is not acquired by forcing much wind into the Flute but on the contrary by a retention thereof. When you have acquired this put the remaining parts of the Instrument together, then add your left hand resting the Flute on the 3d joint of the 1st finger and at the same time embracing it with your thumb and with the tip of your first and second fingers upon the first and second holes, and your 3d finger on the 3d hole nearly straight with your hand, a little slanting your right hand fingers, laying easy on the lower hole with your second finger a little cornered. The Instrument being thus held take all your fingers off except the first of your left hand, and try to sound that note, then proceed by putting down the second finger, and so on till you can sound the Flute with every hole stopped.

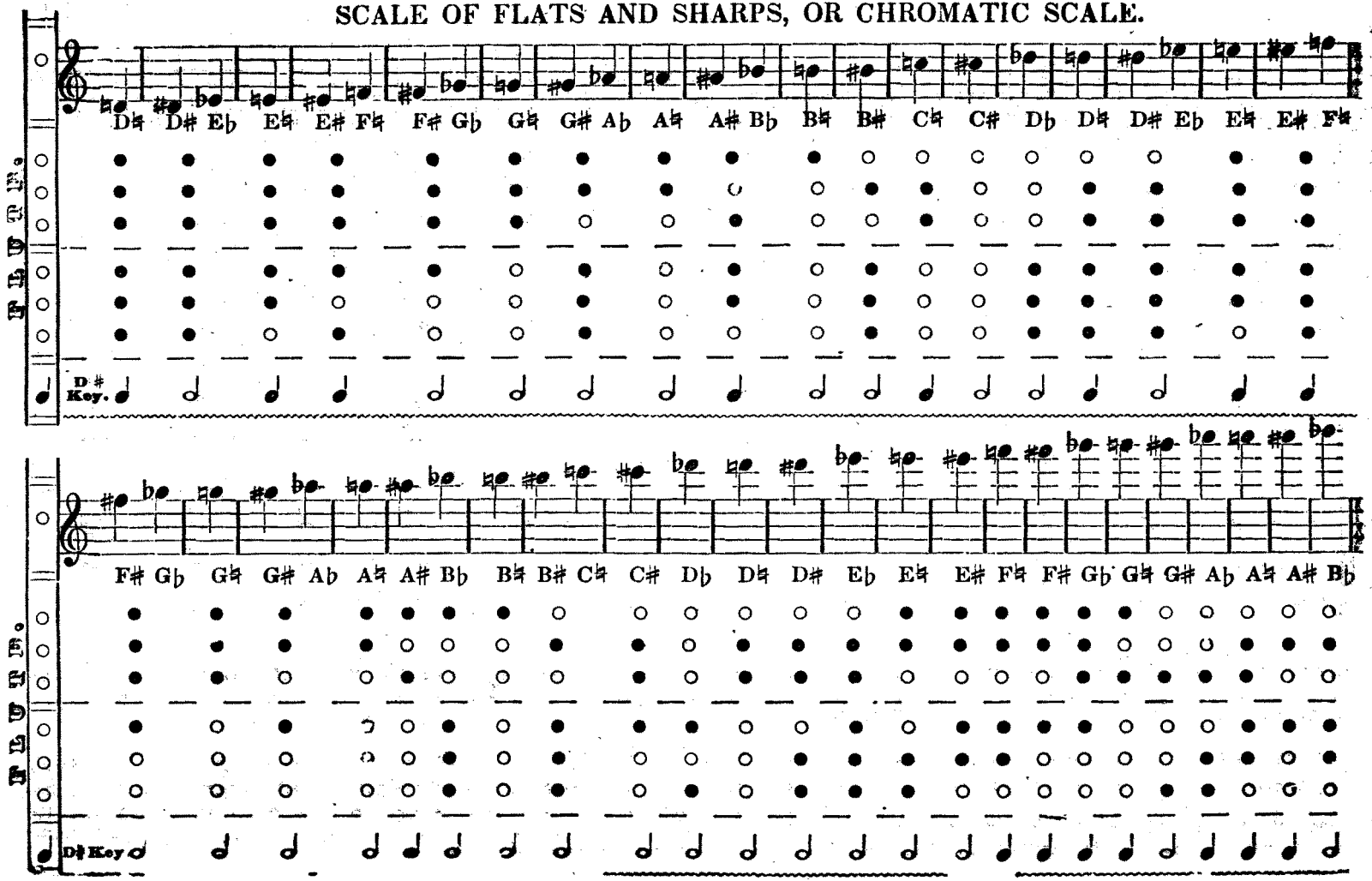
The Instrument should be held nearly in a horizontal direction, observing always to stand or sit with the body and head upright. You should commence with some easy piece in the key of G (♯) or D (♯♯) as they are more natural to the Flute than any other key.

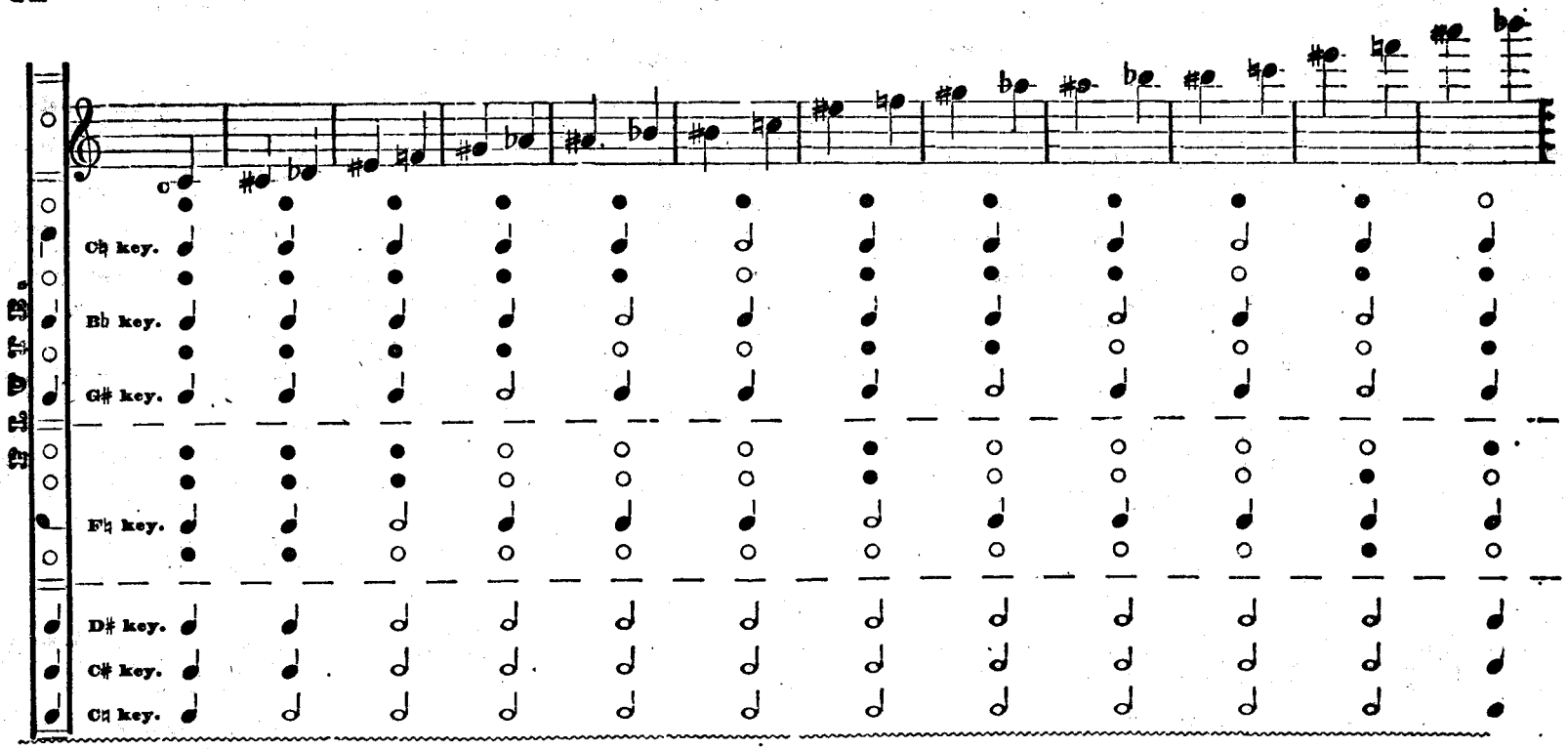
NATURAL SCALE OR GAMUT.



The black hold ● is intended to designate that the hole is to be closed. The white ○ to be left open.

SCALE OF FLATS AND SHARPS, OR CHROMATIC SCALE.





ADDITIONAL KEYS.

Although the German 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; the numbers most in use are three, four and six, a scale of which is given above. When your Flute has but four keys the long keys of the scale should of course be omitted.

DOUBLE TONGUEING.

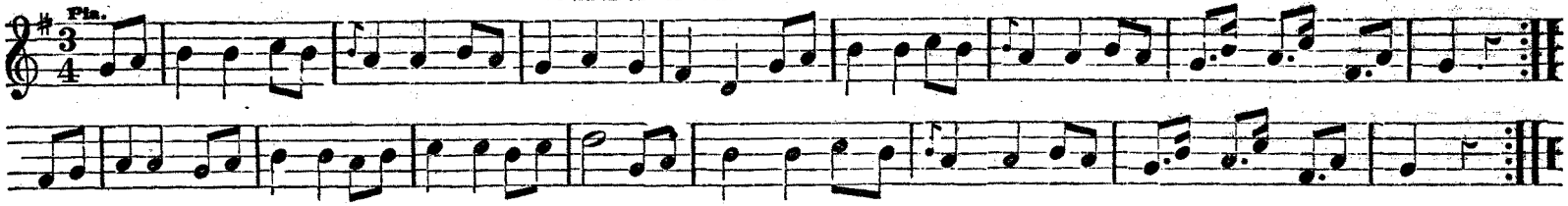
Double Tongueing is of the first importance to every one who wishes to play with execution, as by it many passages very difficult are rendered perfectly easy. The chief difficulty in this is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words tootle, tootle, too, to yourself, and carefully observing to sound the notes clearly and distinctly, in order to acquire which I would recommend only to use the top joint of the Flute at first, carefully observing that the action and reaction are equally distinct, then add the remaining parts, and do the same, observing that your Tongue and Fingers move together.

A DICTIONARY OF MUSICAL TERMS

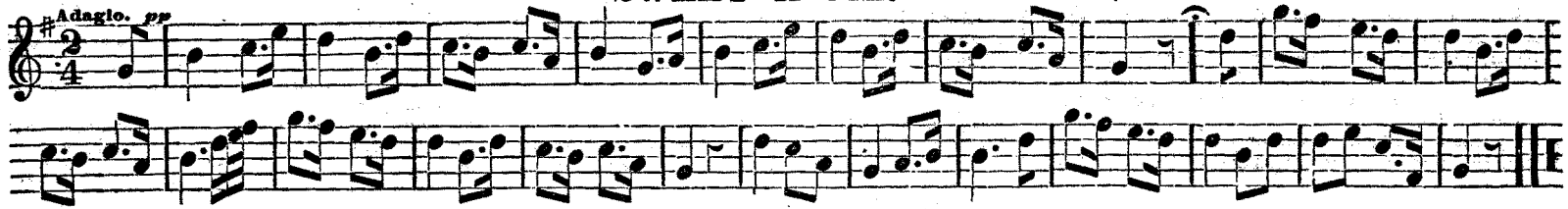
A signifies in, for, at, with, &c.
Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than an Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement ; as *Adagio Assai*, more slow ; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song ; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.* or , with an increasing sound.
Contra Dance, (original from the French Contre Dance.) A dance in which the parties engaged stand in two opposite ranks; this is the term out of which arose the corruption Country Dance.
Cotillion, A brisk dance performed by eight persons together ; also, a tune which regulates the dance.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del Segno, from the sign.
Diminuendo, *Dim.* or , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition from which we receive a kind of sentiment, or appeal to our feelings.
Expressivo, with expression.
Forte, or *F.* strong and full.
Fortissimo, or *F. F.* very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful ; a smooth and gentle style of execution approaching to piano.
* *Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an Instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento. Lentemente, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
* *Melody*, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato, between Adante and Allegro.
Motto, much.
Non, not.—*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, ducts, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia.*, soft.
Pianissimo, *Pianiss*, or *P. P*, very soft.
Poco, little, somewhat.
Pomposo, grand, dignified
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato ; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slow.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all together.
Unison, the union of two or more tones on one and the same degree of the scale.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part
Vivace, in a brisk and lively manner.
Waltz, a particular kind of dance.

* Melody differs from Harmony, as it consists in the agreeable succession and modulation of sounds by a single instrument or sound, whereas harmony consists in the accordance of different instruments or sounds.

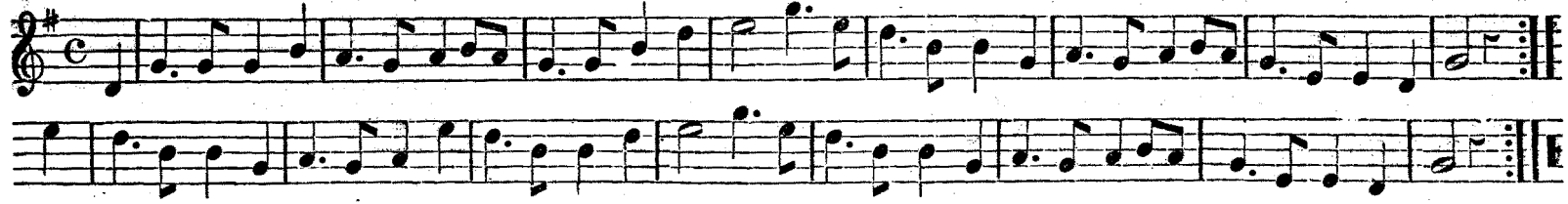
WHAT FAIRY LIKE MUSIC.



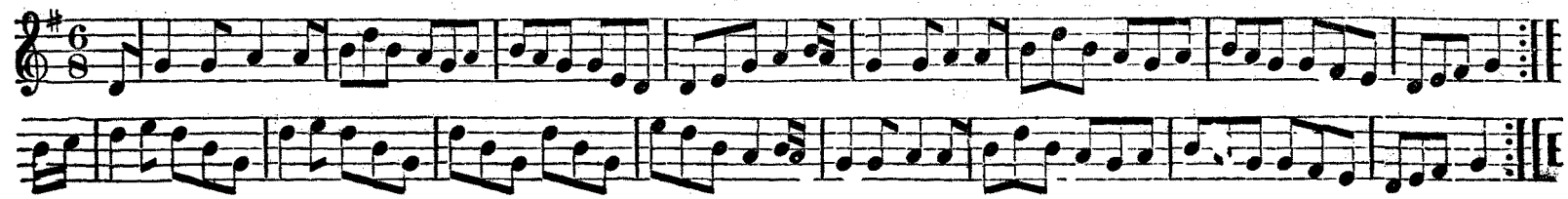
SWEET HOME.



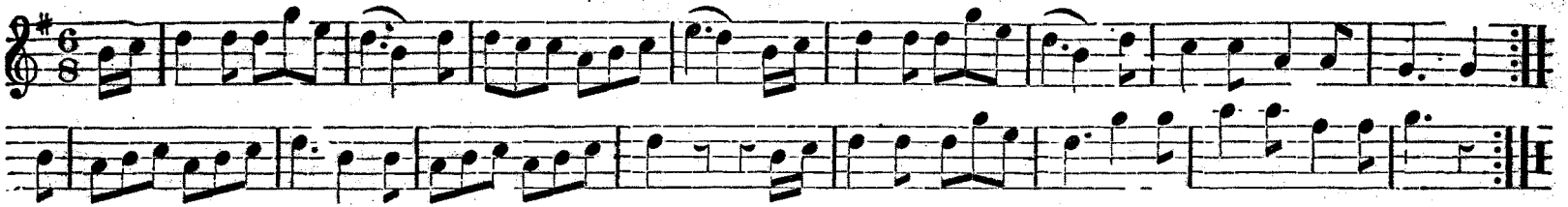
AULD LANG SYNE.



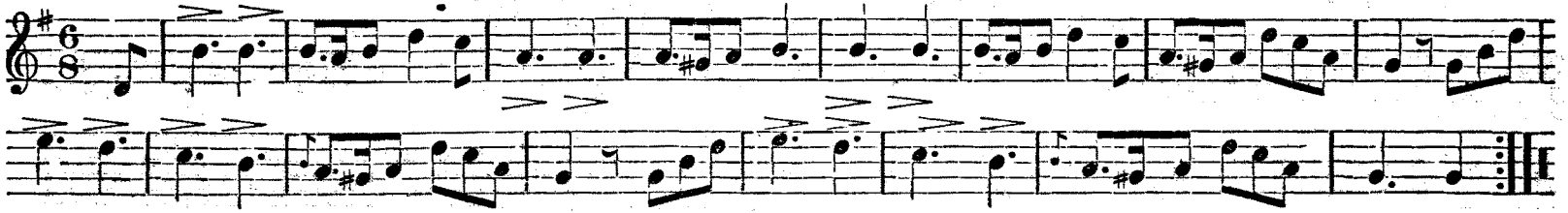
BONNY DOON.



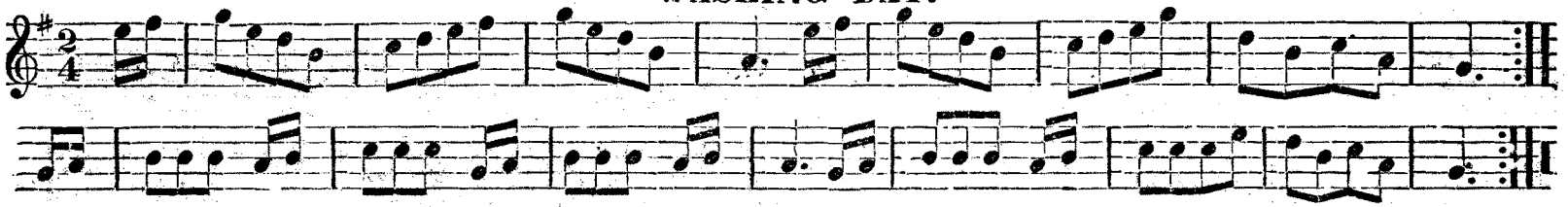
BLUE EYED MARY.



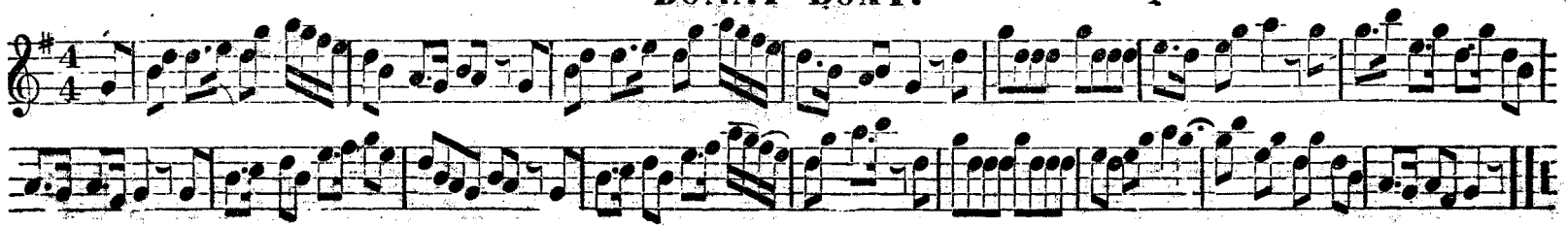
AM I NOT FONDLY THINE OWN.



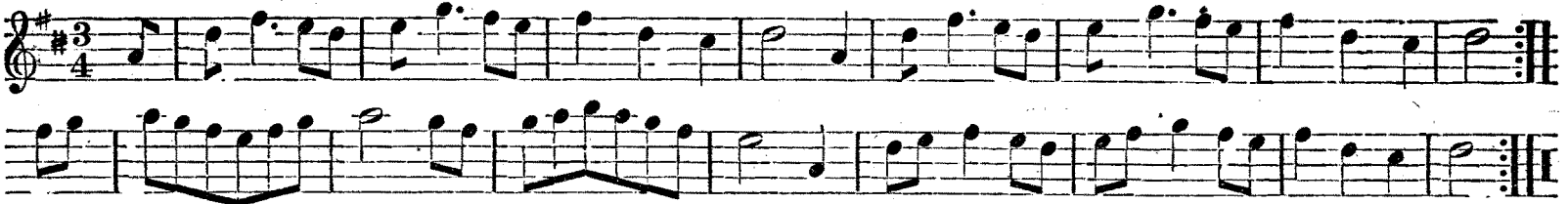
WASHING DAY.



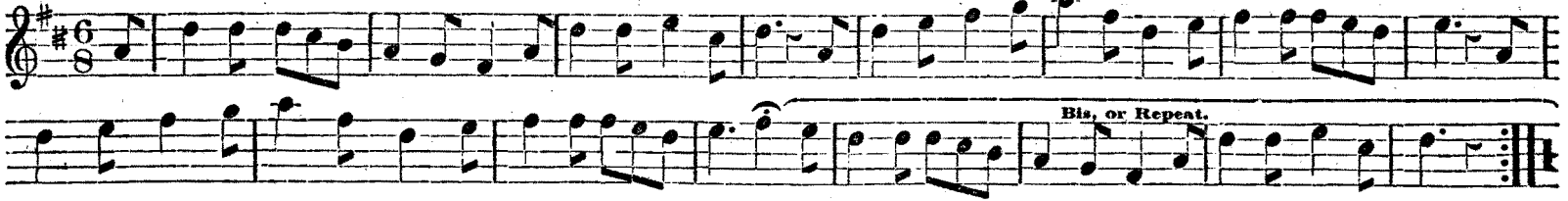
BONNY BOAT.



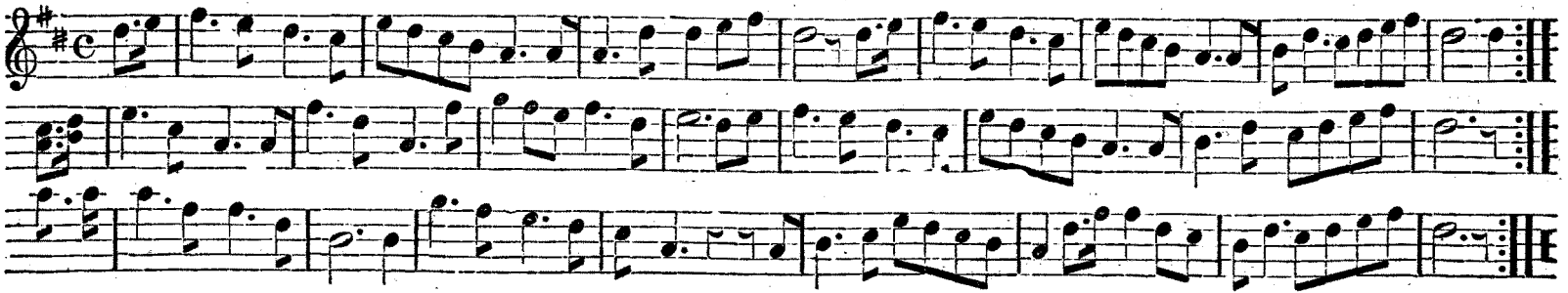
THE BRIGHT ROSY MORNING.



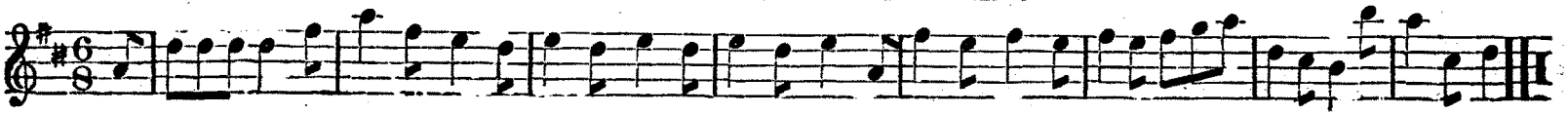
THE POACHERS OF LINCOLNSHIRE.



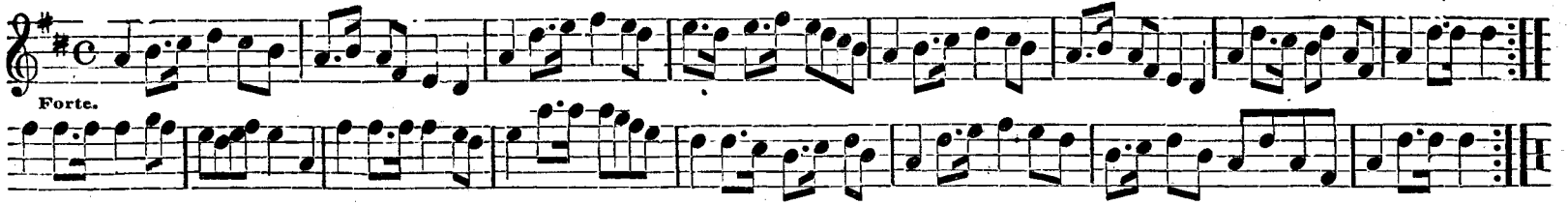
THE ROSE OF ALLANDALE.



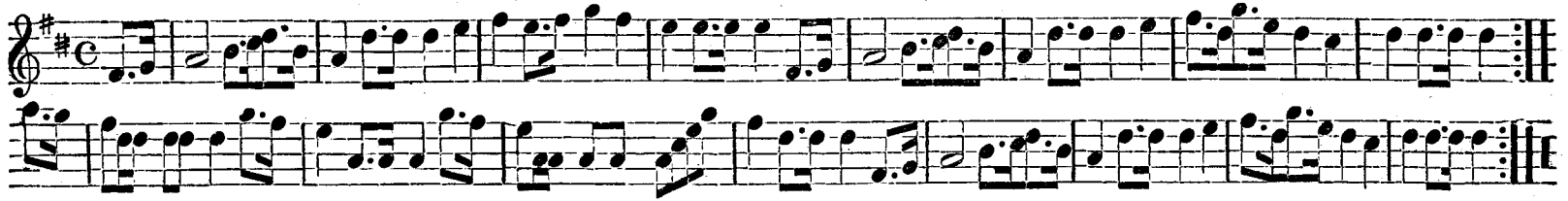
KING AND COUNTRYMAN.



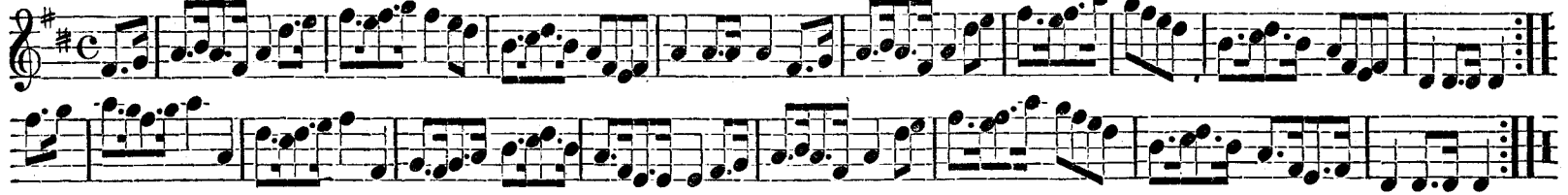
HAIL TO THE CHIEF.



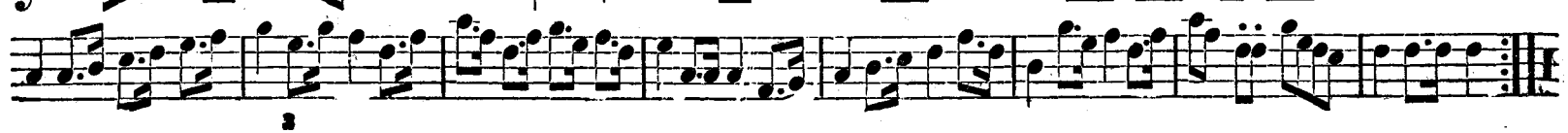
DUKE OF KENT'S MARCH.



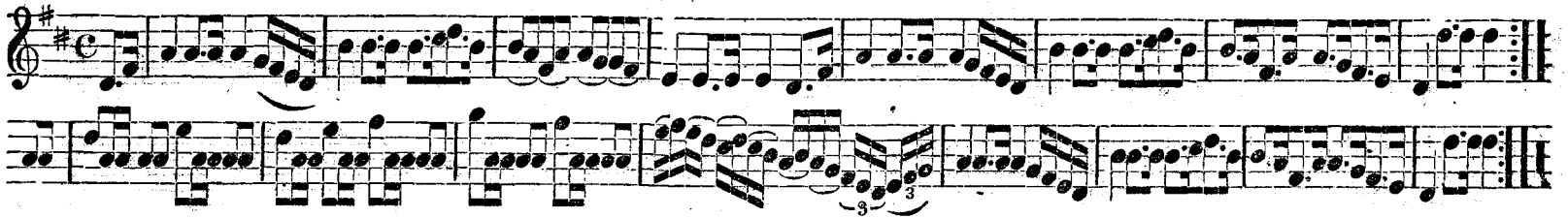
CALEDONIAN MARCH.



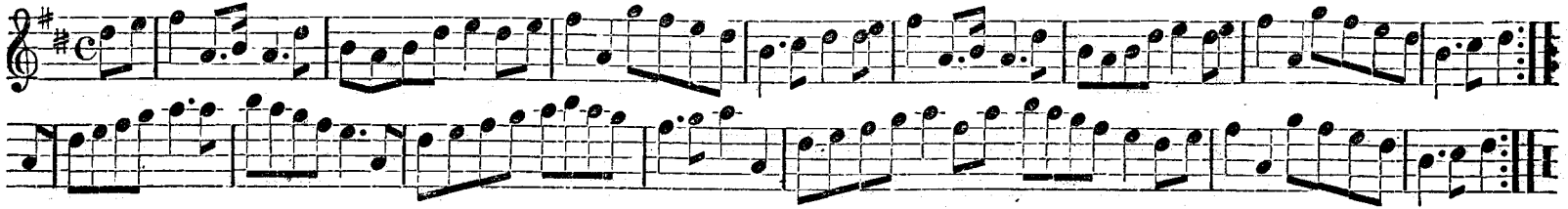
MARCH IN THE BATTLE OF PRAGUE.



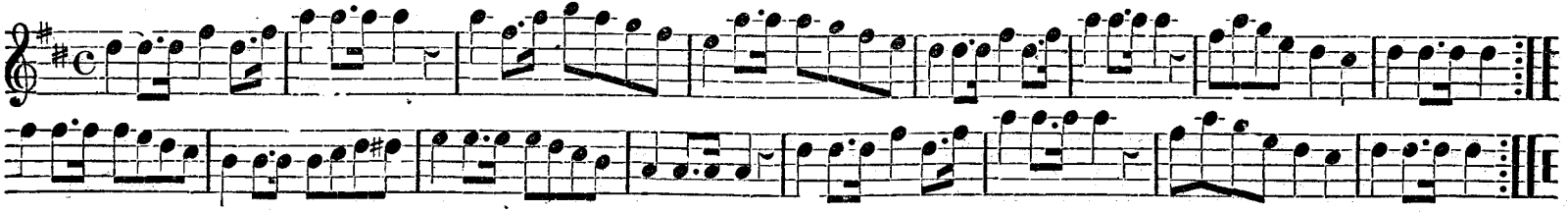
GOV. KING'S MARCH.



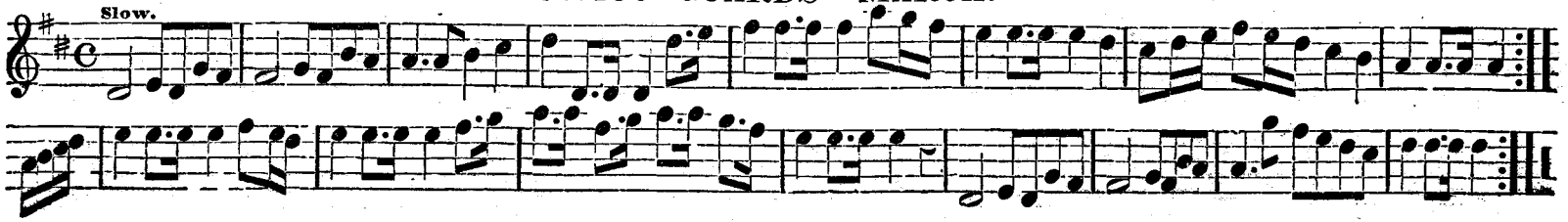
THE SOLDIER'S RETURN.



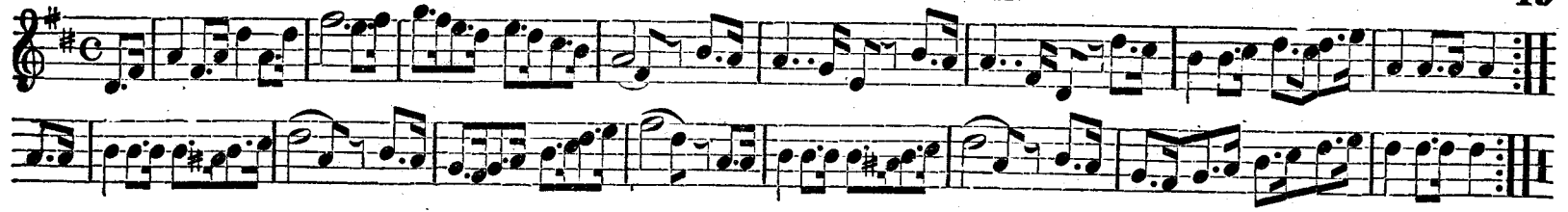
RUSSIAN MARCH.



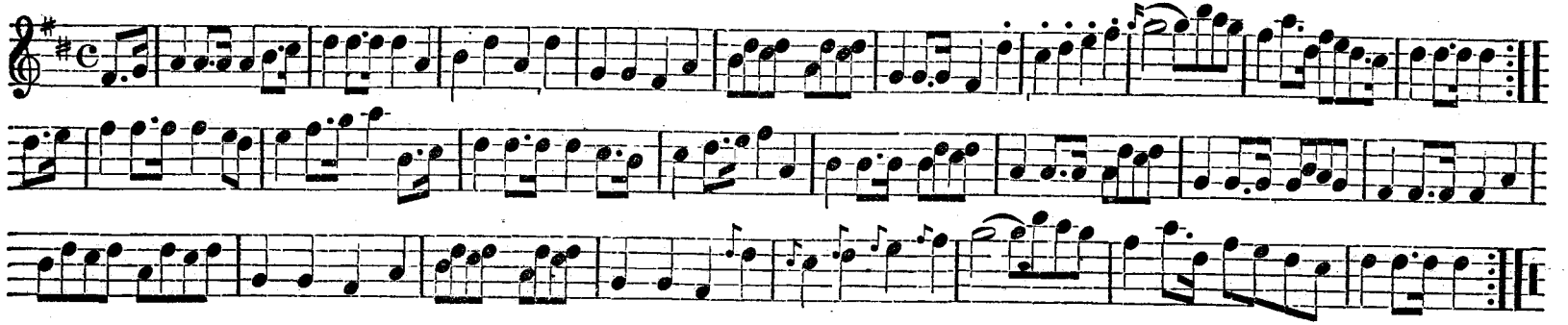
SWISS GUARDS' MARCH.



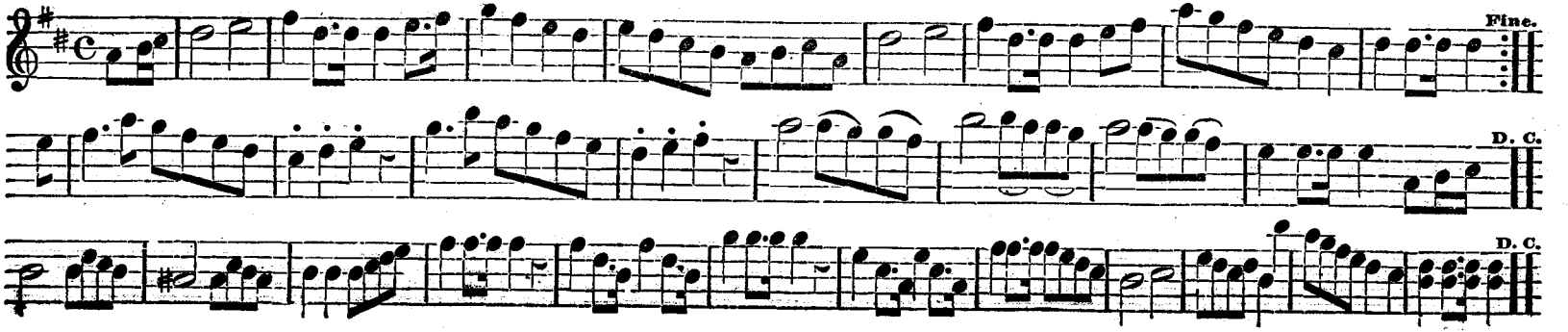
GRAND MARCH IN NORMA.



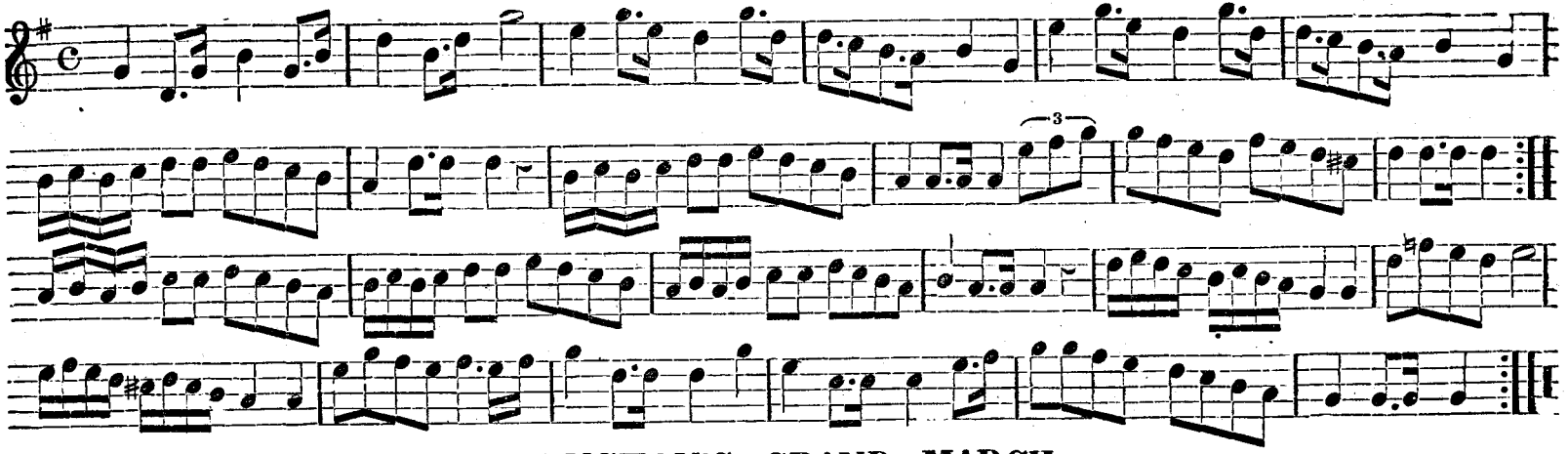
KING OF PRUSSIA'S MARCH.



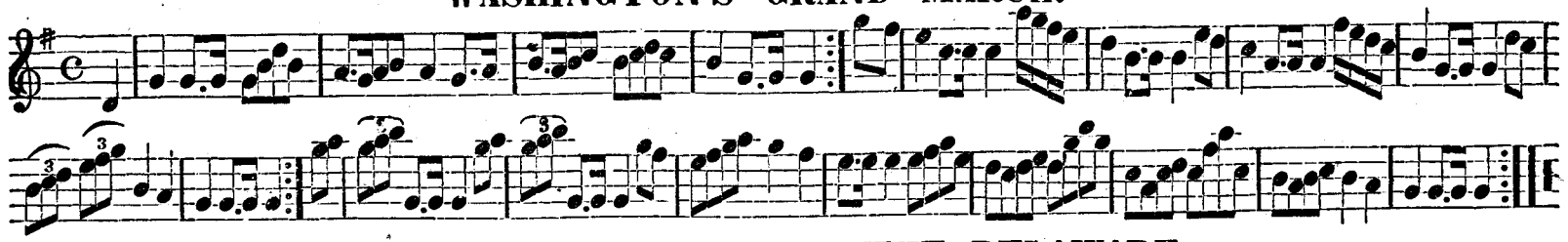
GEN. SCOTT'S MARCH.



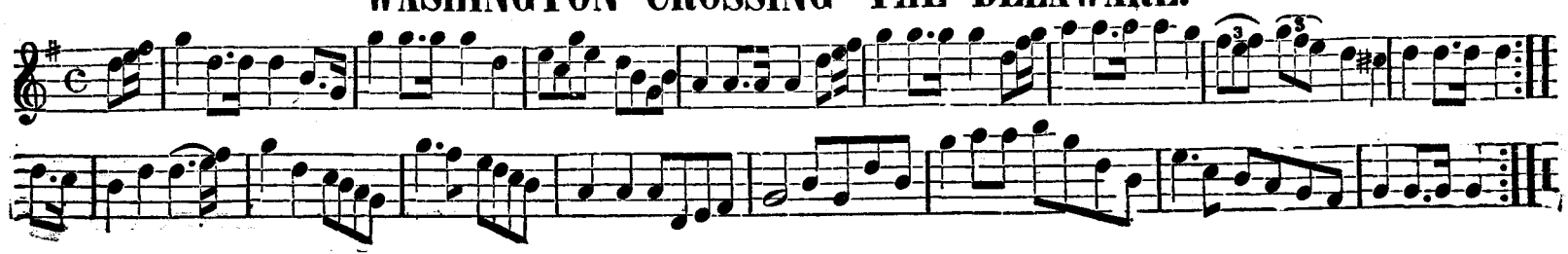
WASHINGTON'S MARCH.



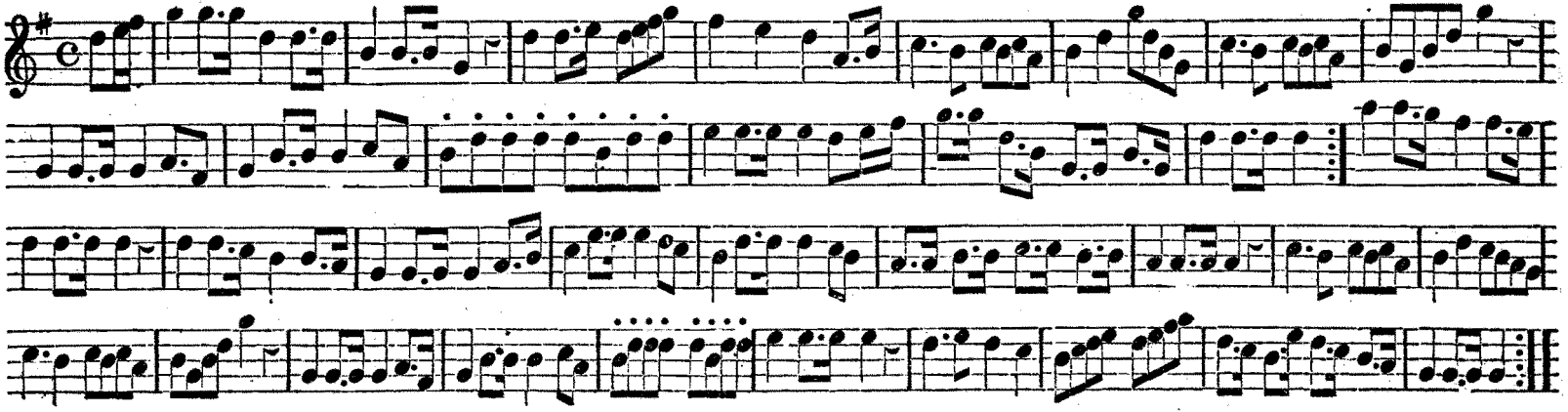
WASHINGTON'S GRAND MARCH.



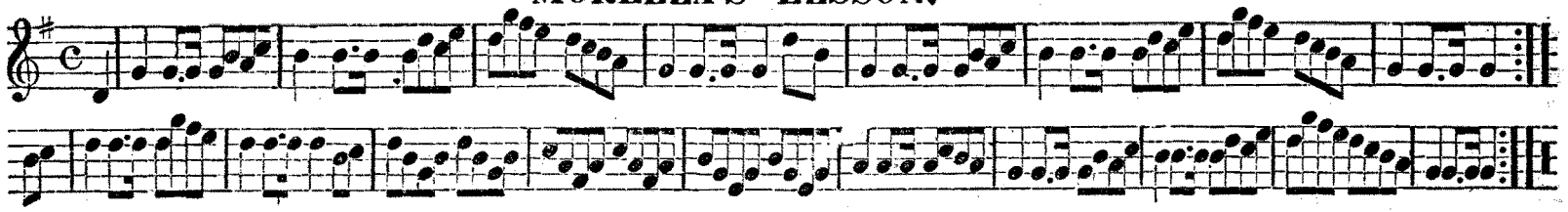
WASHINGTON CROSSING THE DELAWARE.



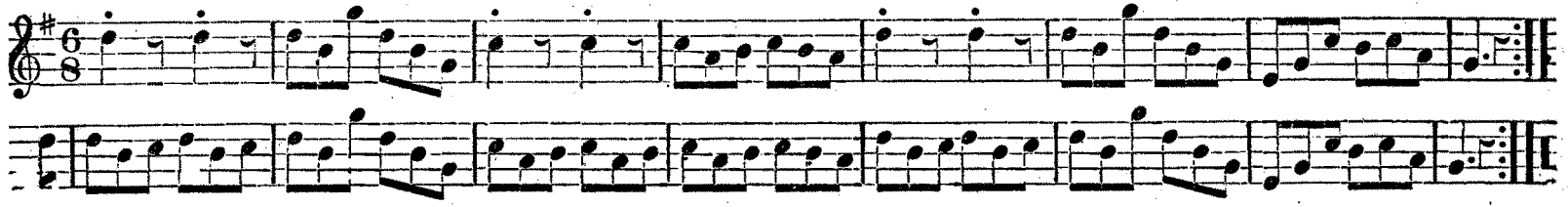
SALEM CADETS' MARCH.



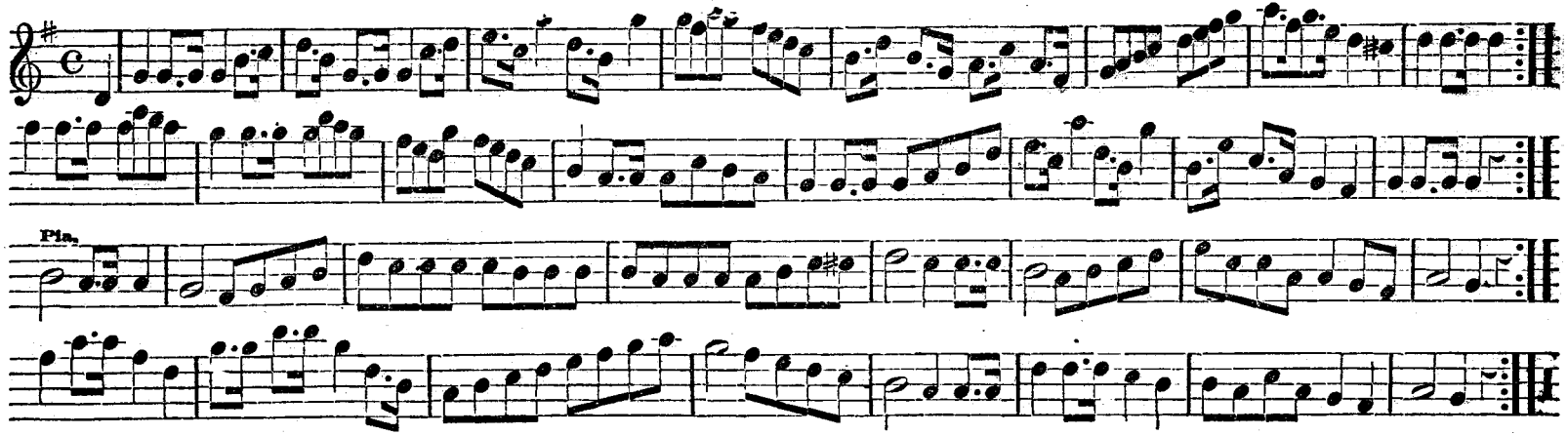
MORELLA'S LESSON.



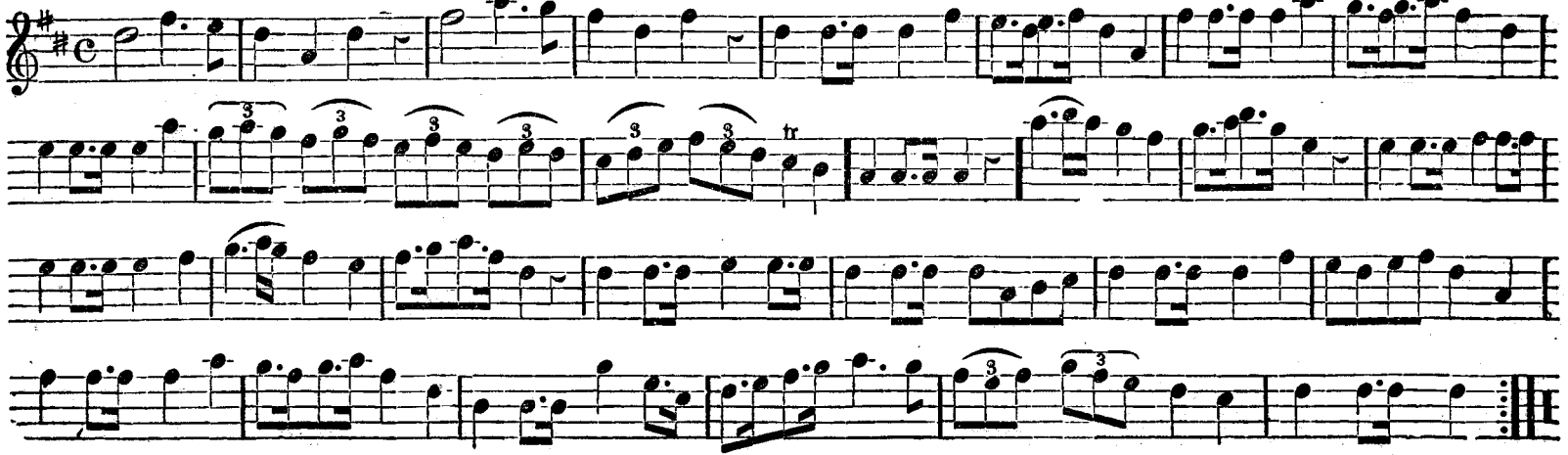
WHAT CAN THE MATTER BE.

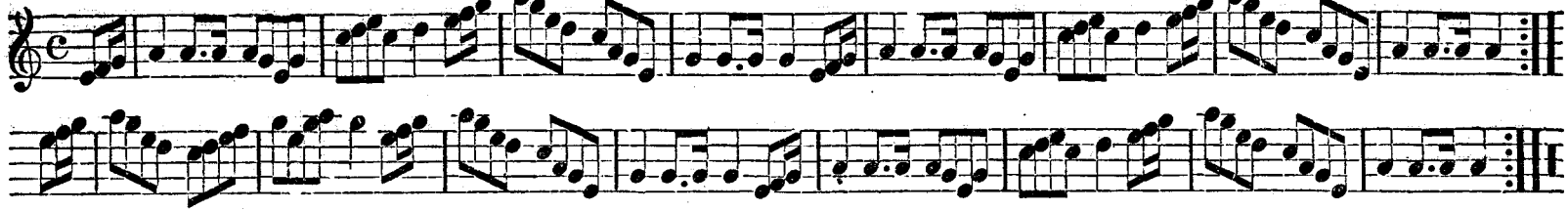


LAFAYETTE'S MARCH.

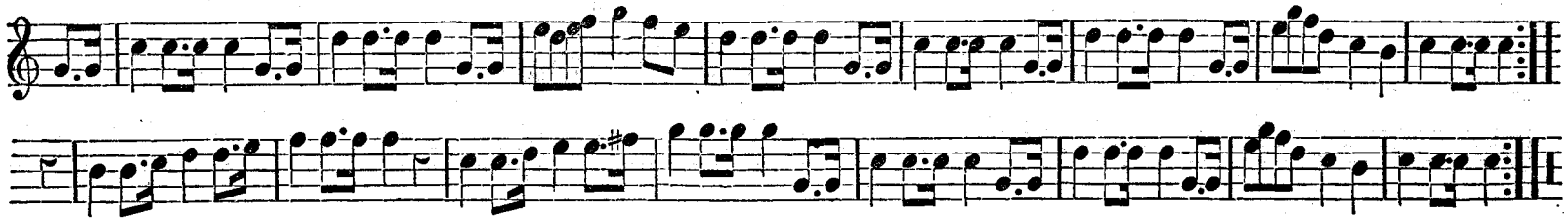


HAIL COLUMBIA.

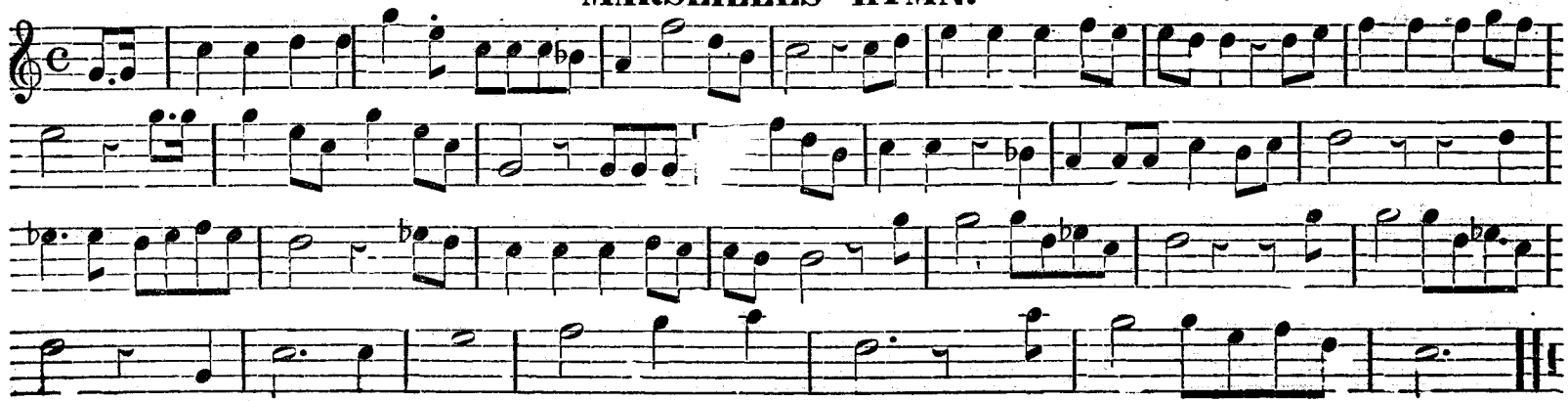




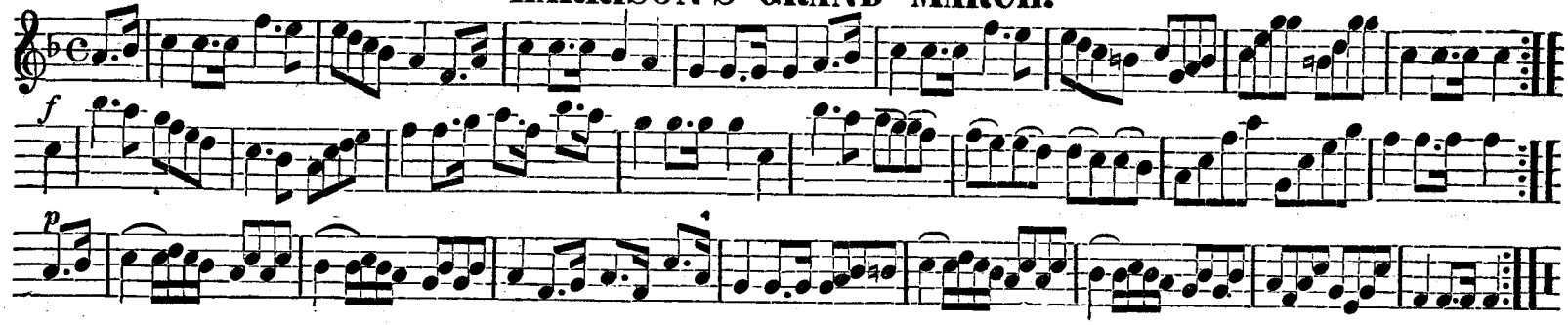
JAVA MARCH.



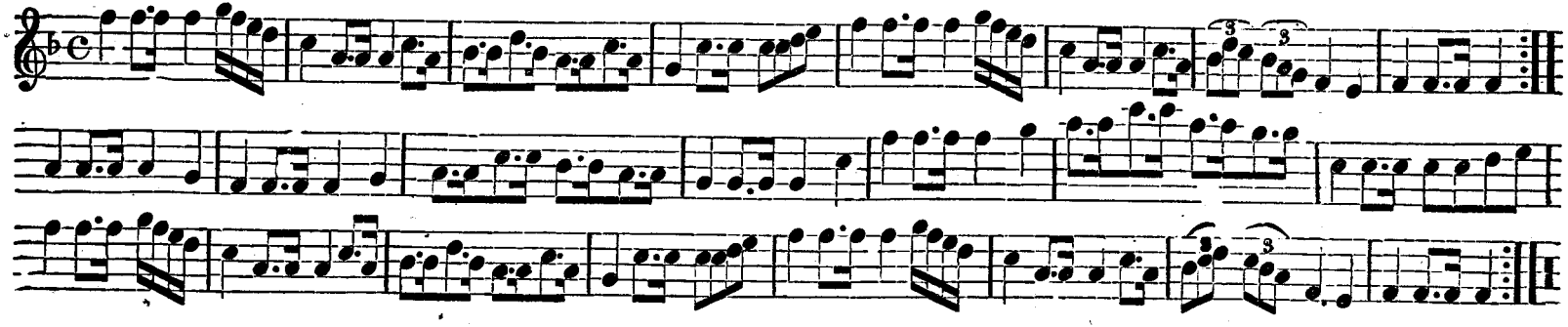
MARSEILLES HYMN.



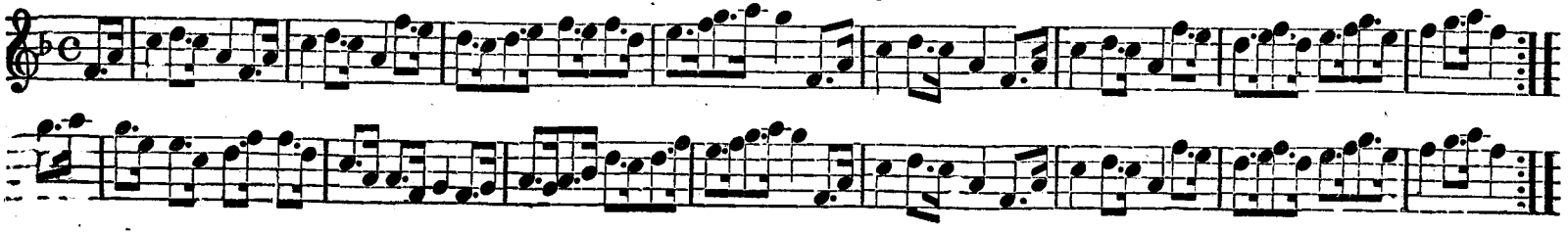
HARRISON'S GRAND MARCH.



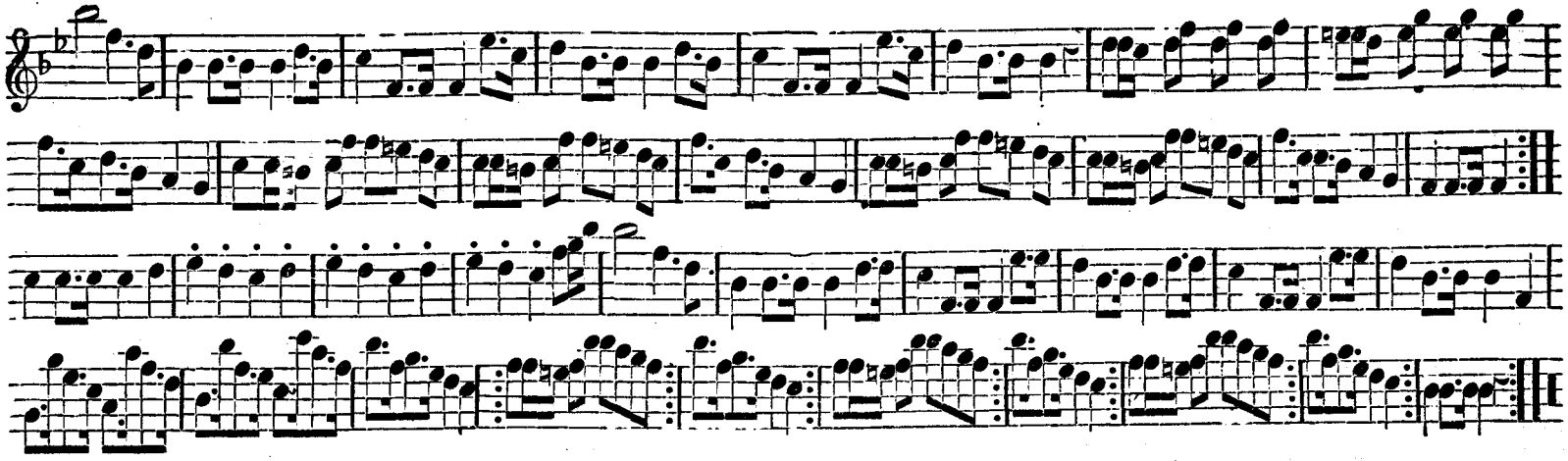
LOUISVILLE MARCH.



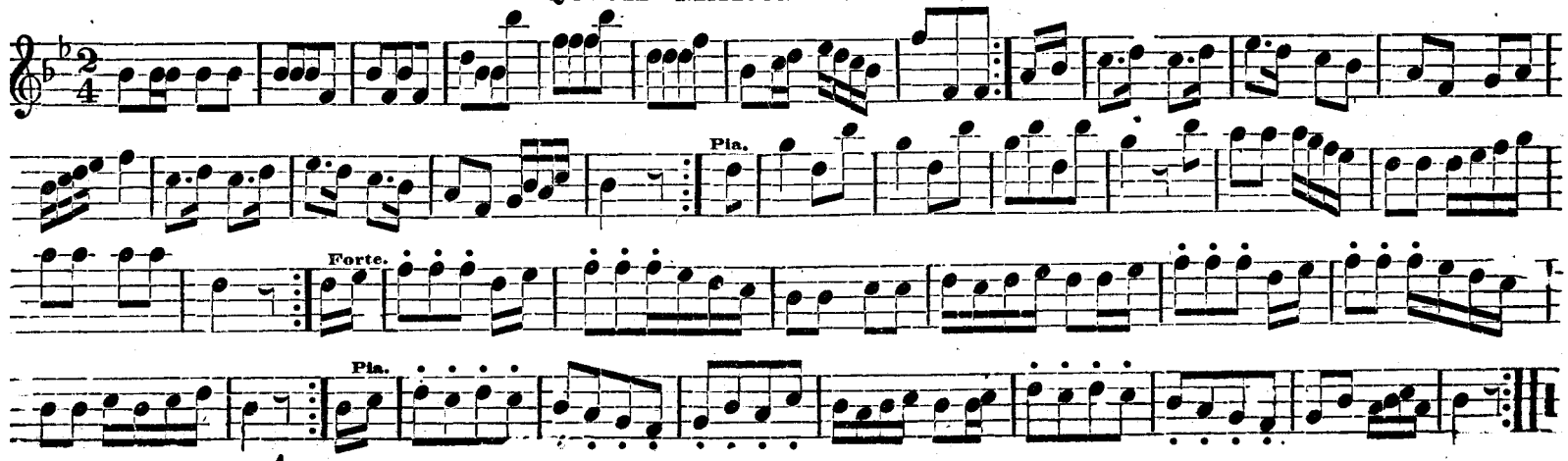
SCOTCH MARCH.



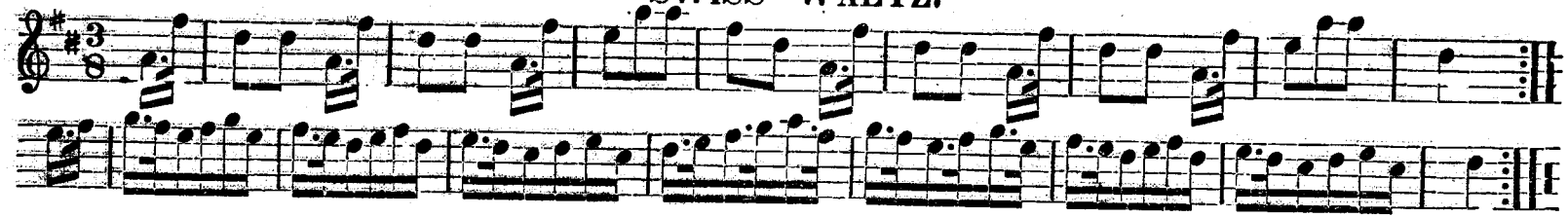
BOSTON CADETS' MARCh.



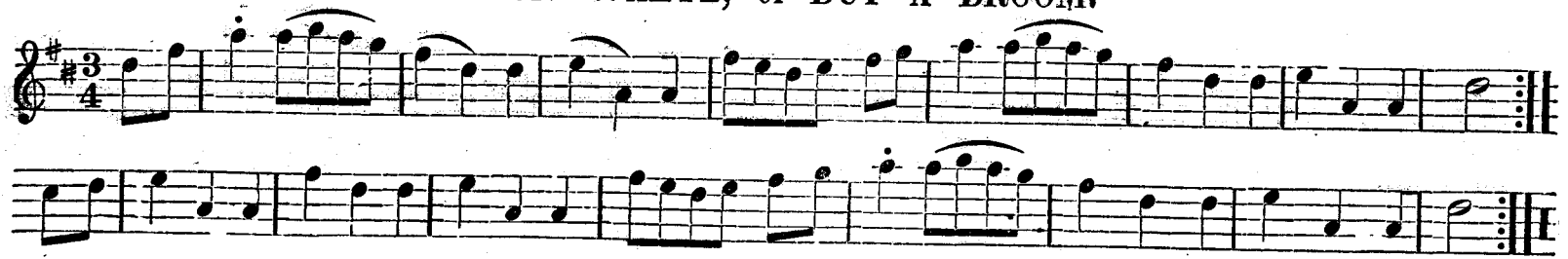
QUICK MARCH IN CYMON.



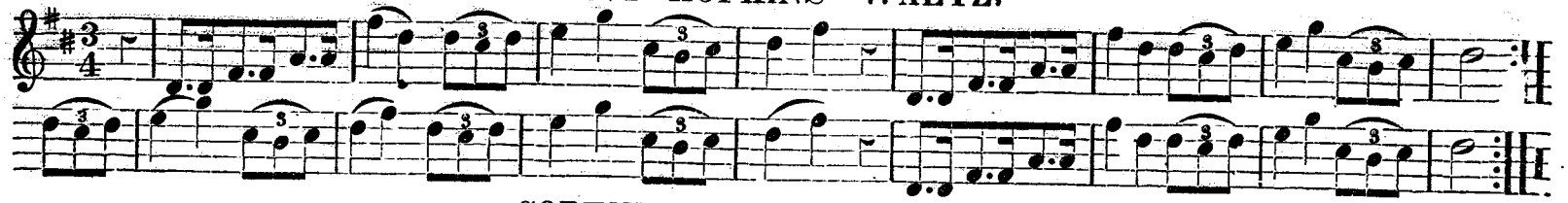
SWISS WALTZ.



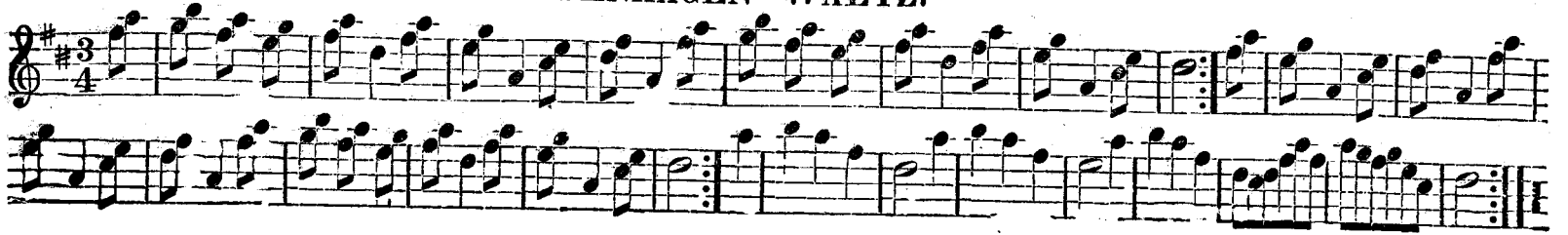
UNION WALTZ, or BUY A BROOM.



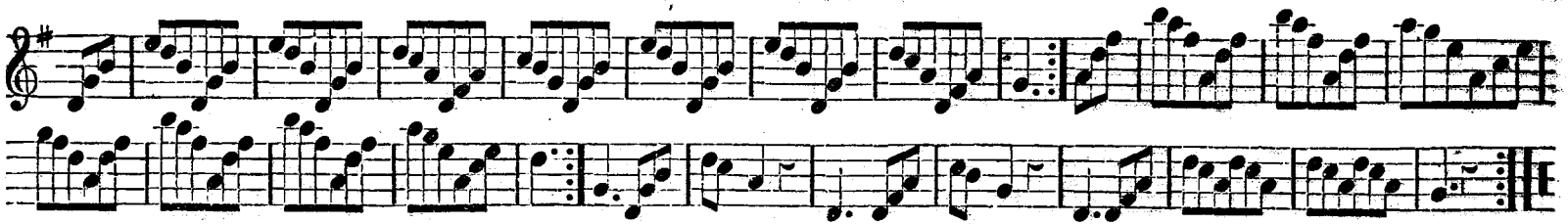
POLLY HOPKINS' WALTZ.



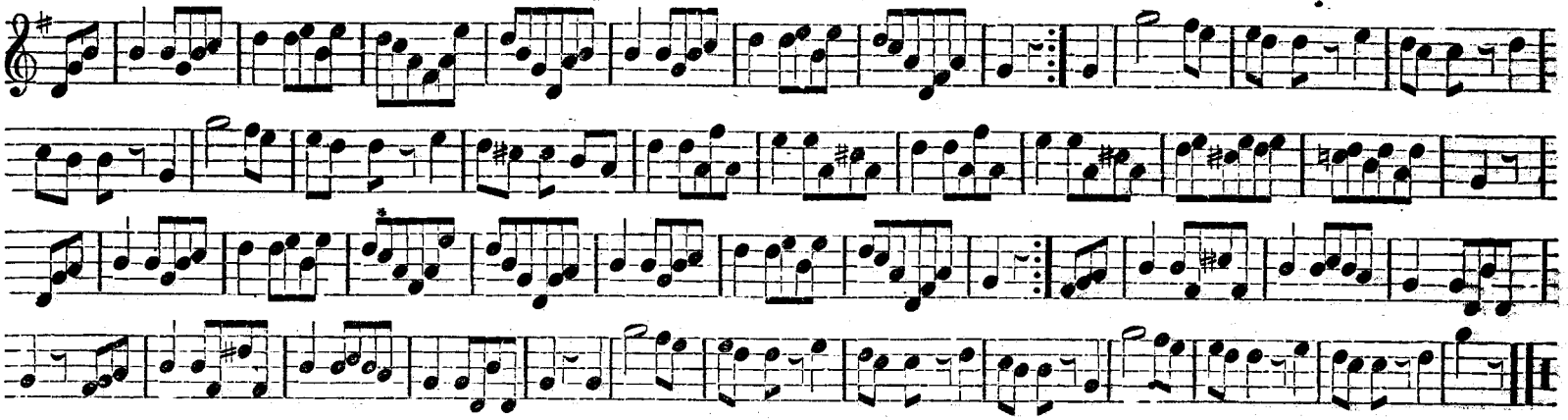
COPENHAGEN WALTZ.



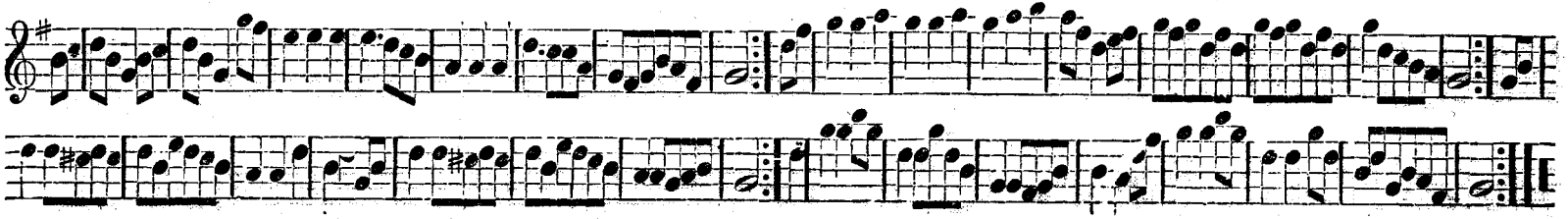
VON WEBER'S FAVORITE WALTZ.



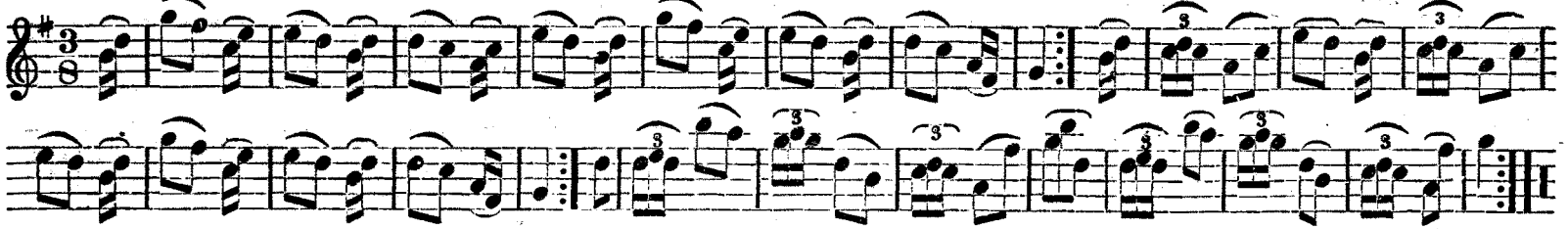
CINDERELLA WALTZ.



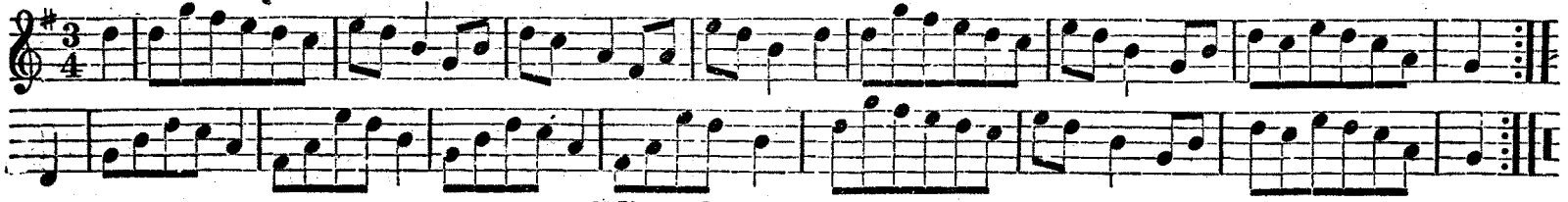
BEETHOVEN'S FAVORITE WALTZ.



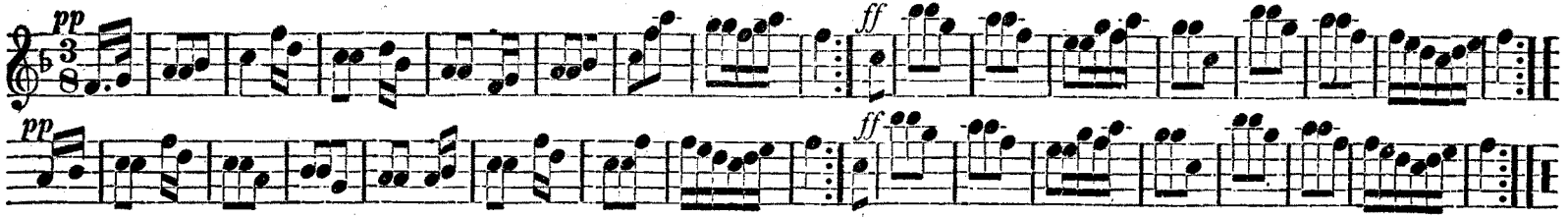
HUNGARIAN WALTZ.



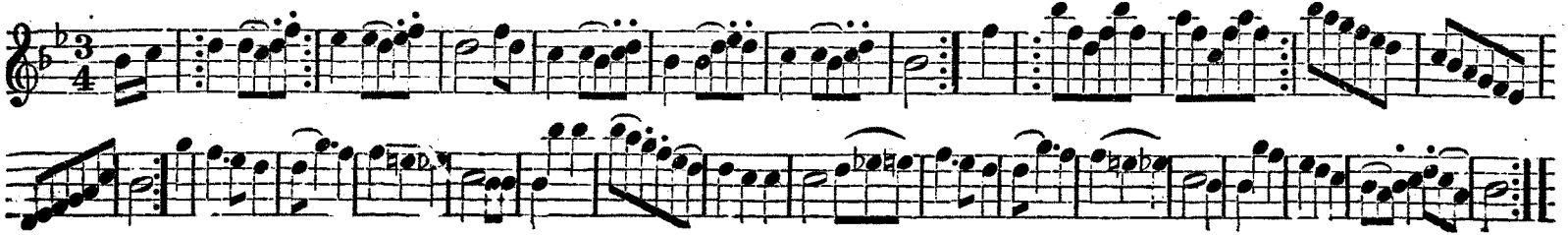
STEAMBOAT WALTZ.



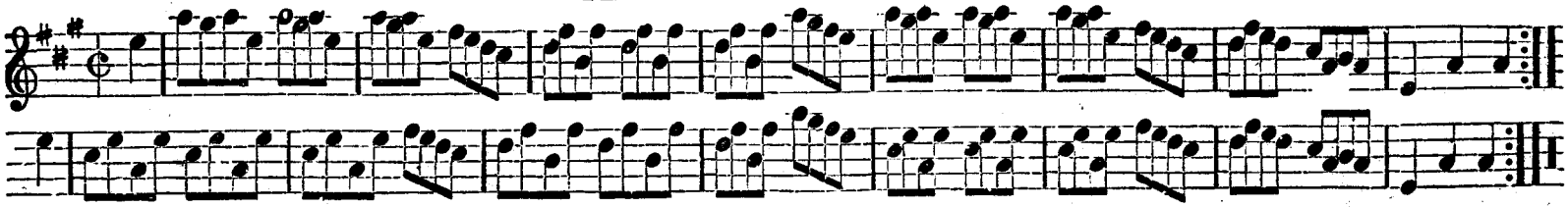
BRUNSWICK WALTZ.



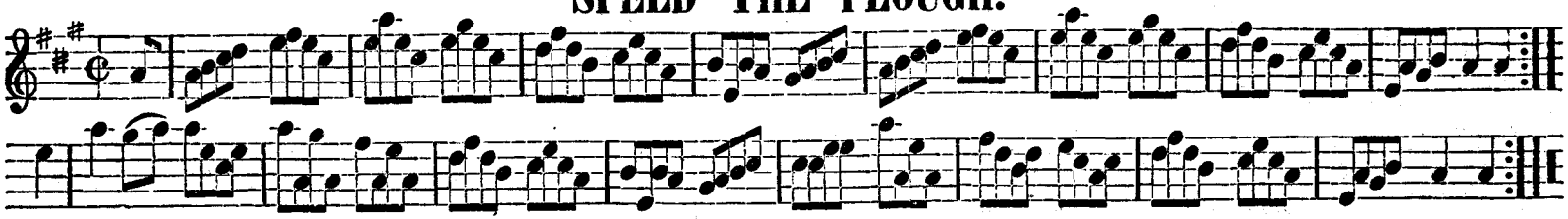
GERMAN WALTZ.



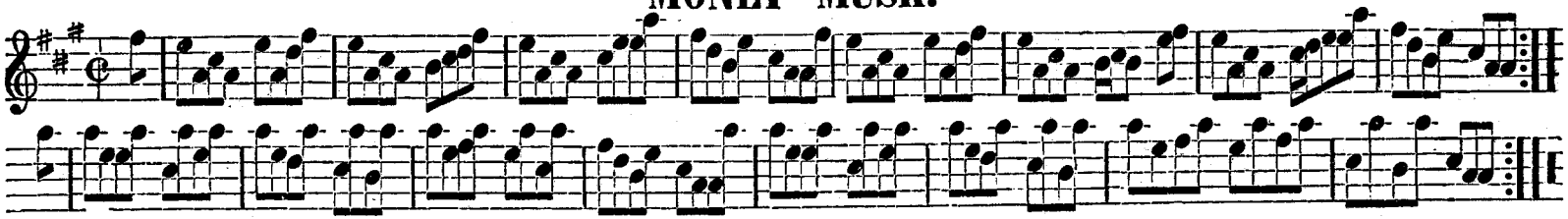
THE DEVIL'S DREAM.



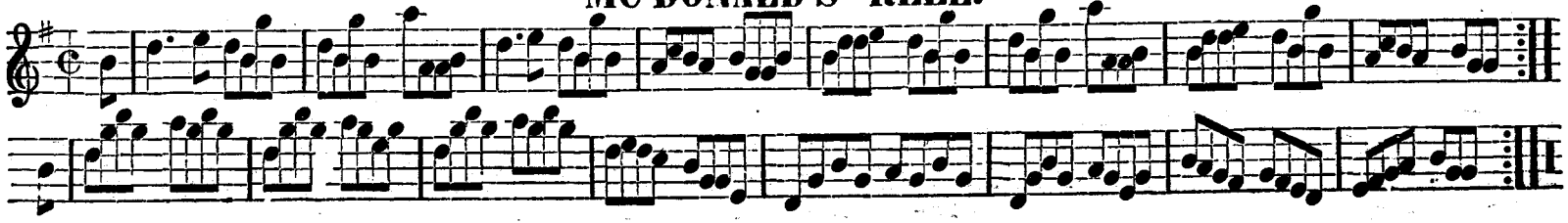
SPEED THE PLOUGH.



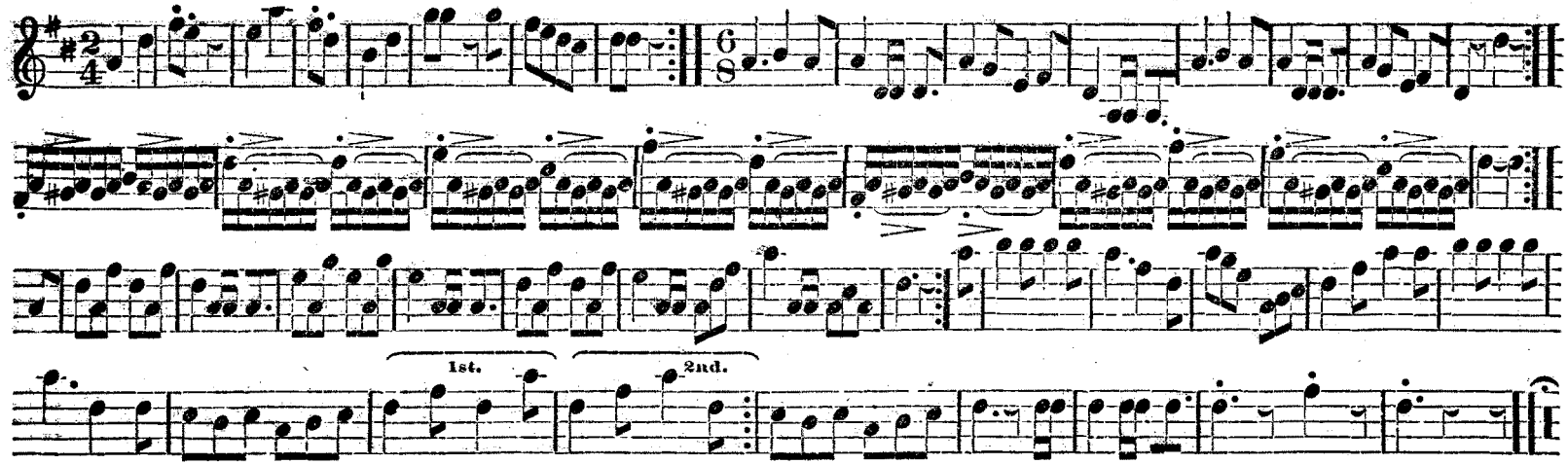
MONEY MUSK.



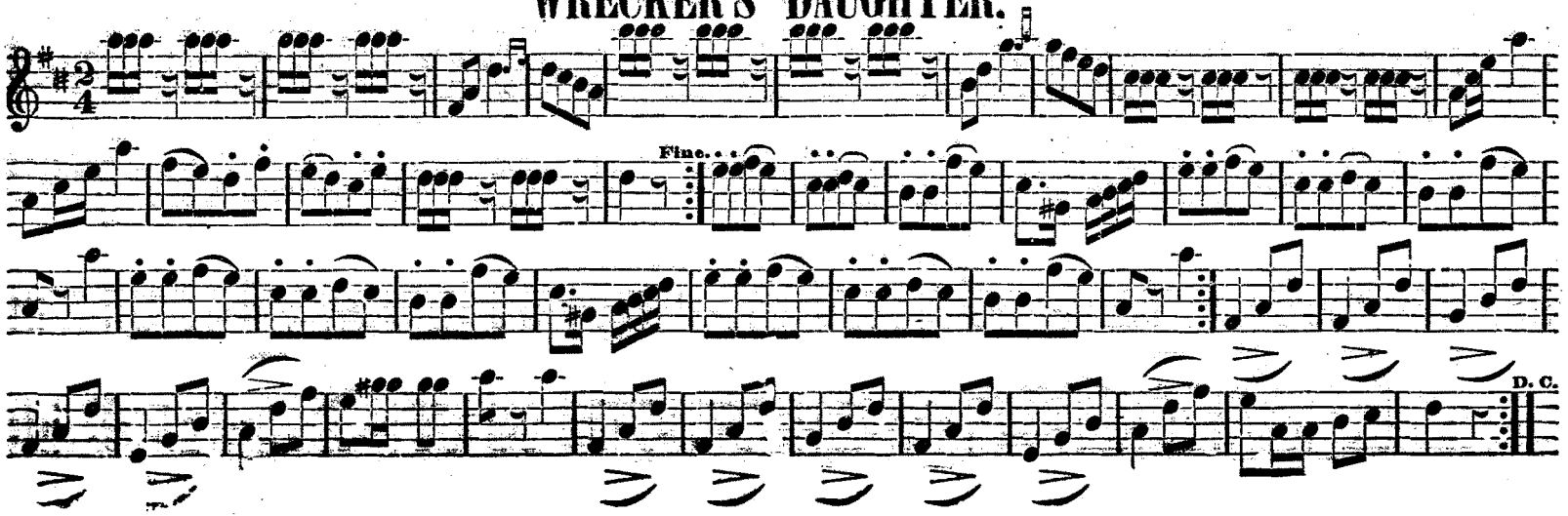
MC'DONALD'S REEL.



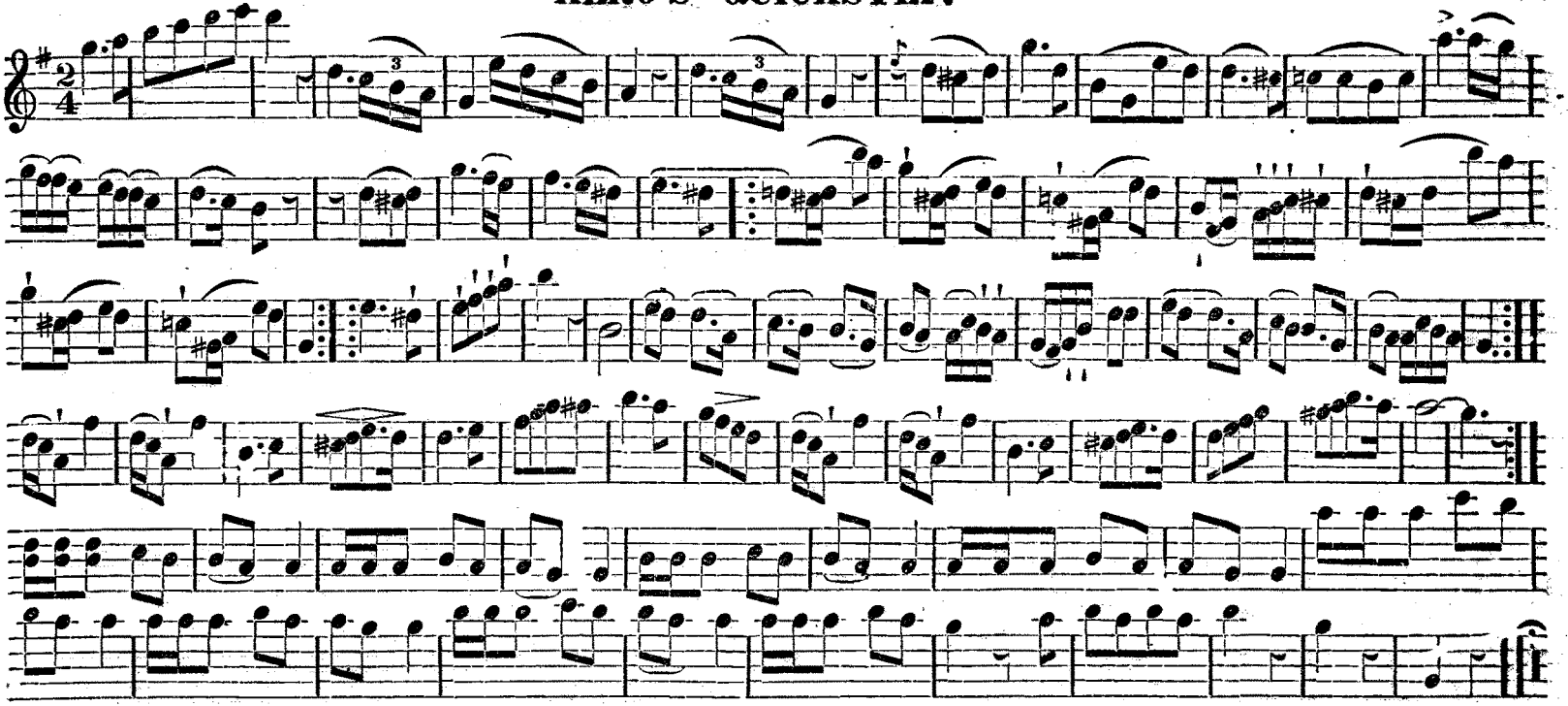
WOOD UP QUICKSTEP.



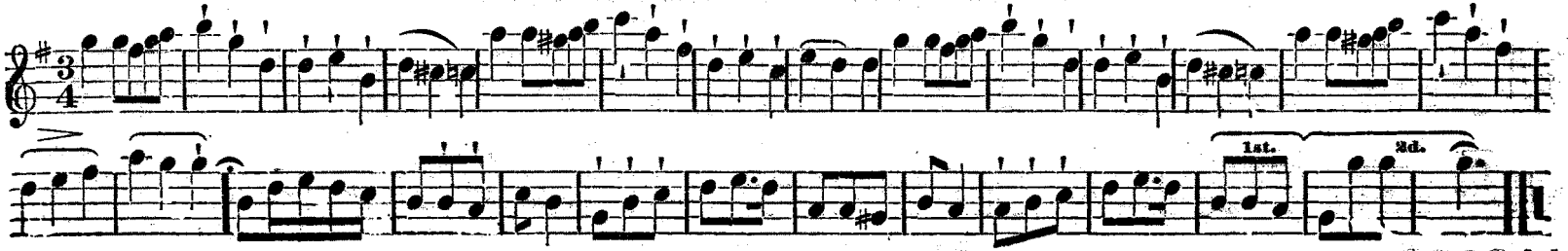
WRECKER'S DAUGHTER.



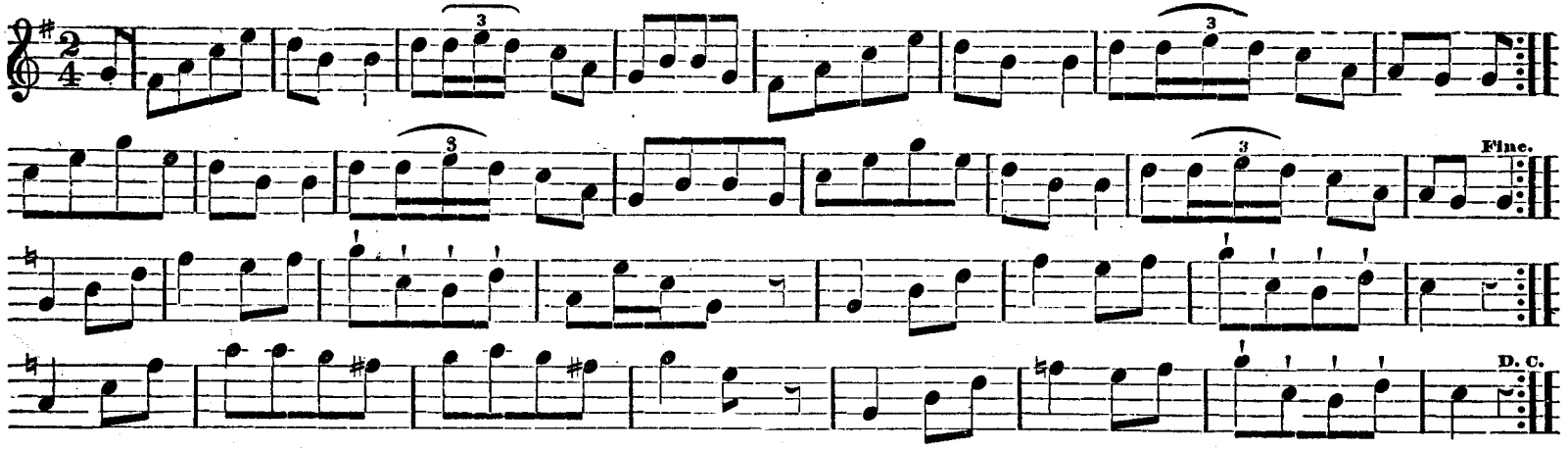
HERO'S QUICKSTEP.



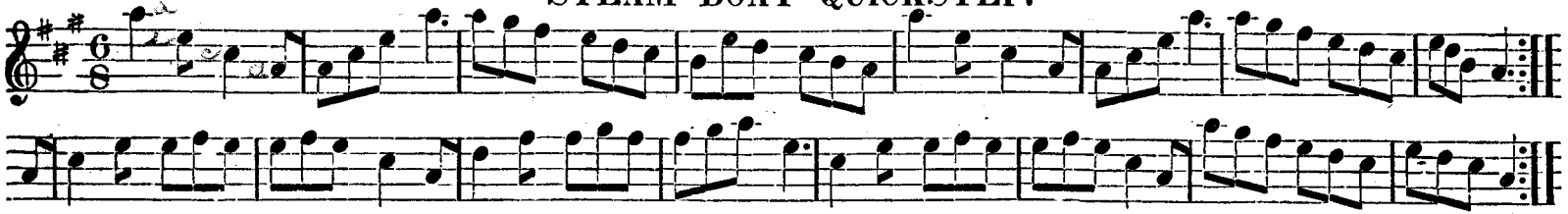
FANNY ELSLER'S SPANISH CACHUCA.



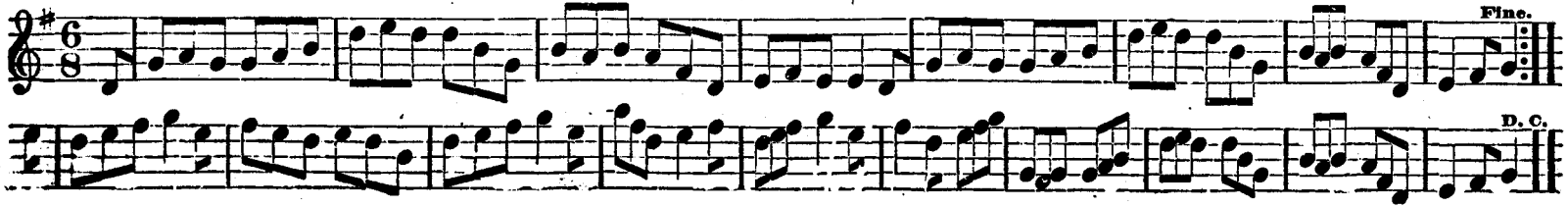
CRACOVIENNE QUICKSTEP.



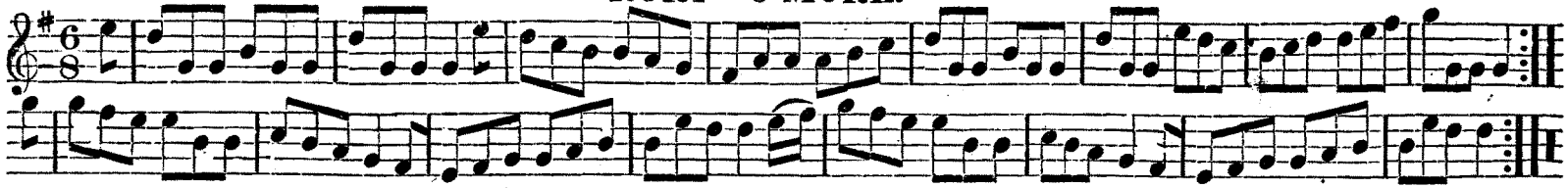
STEAM BOAT QUICKSTEP.



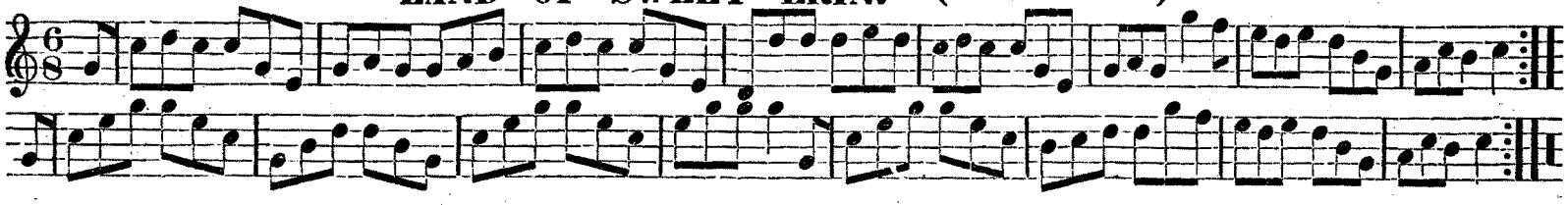
ST. PATRICK'S DAY IN THE MORNING.



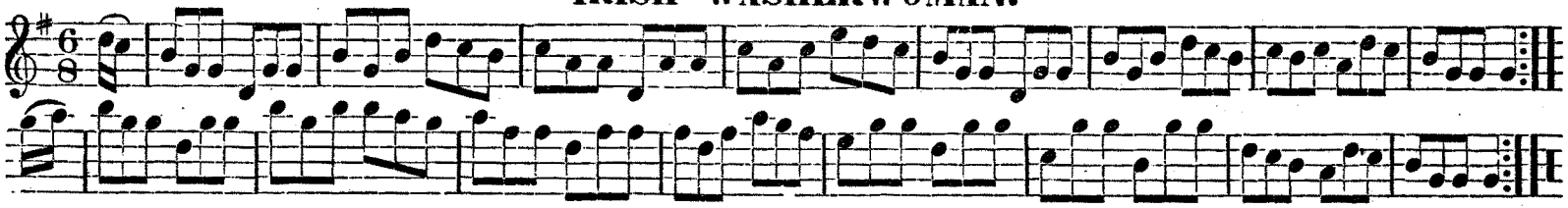
RORY O'MORE.



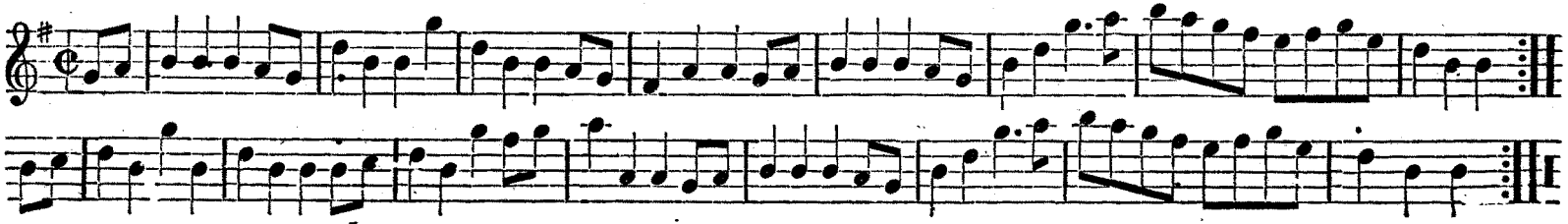
LAND OF SWEET ERIN. (an Irish air.)



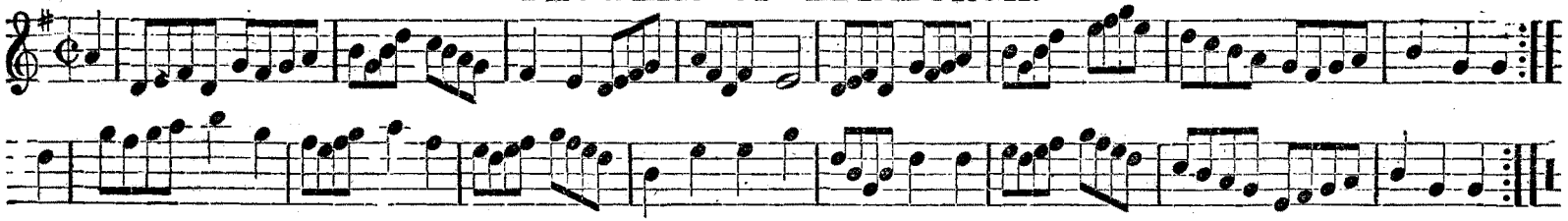
IRISH WASHERWOMAN.



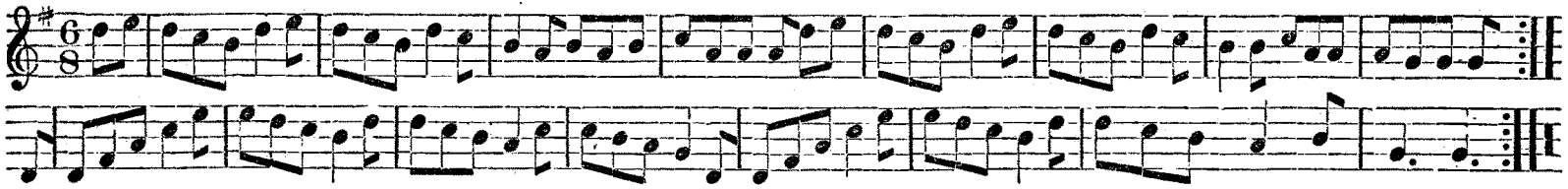
WHITE COCKADE.



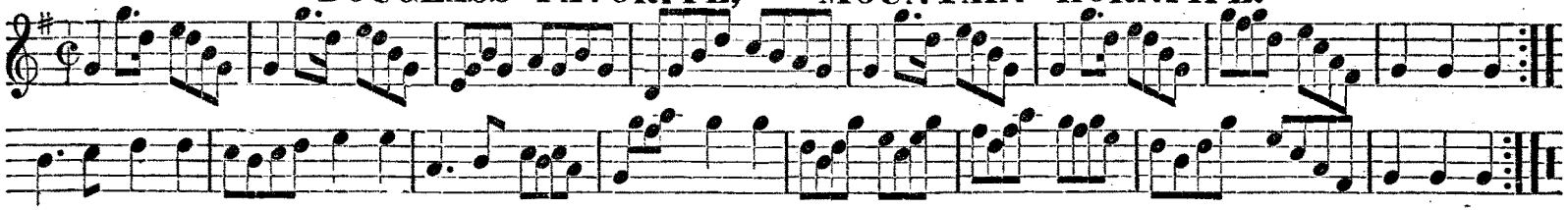
FLOWERS OF EDINBURGH.



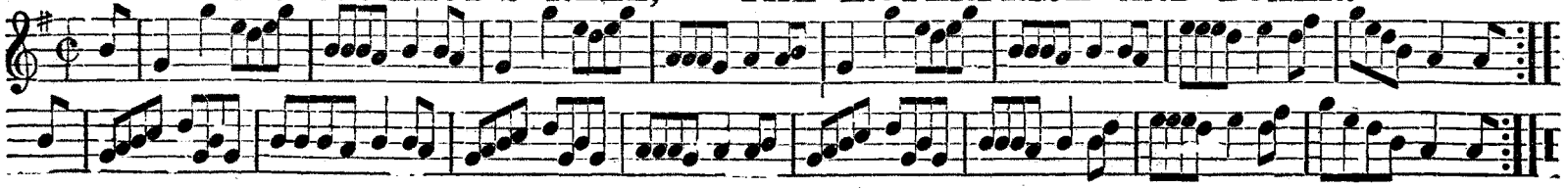
SOMNAMBULA QUICKSTEP.



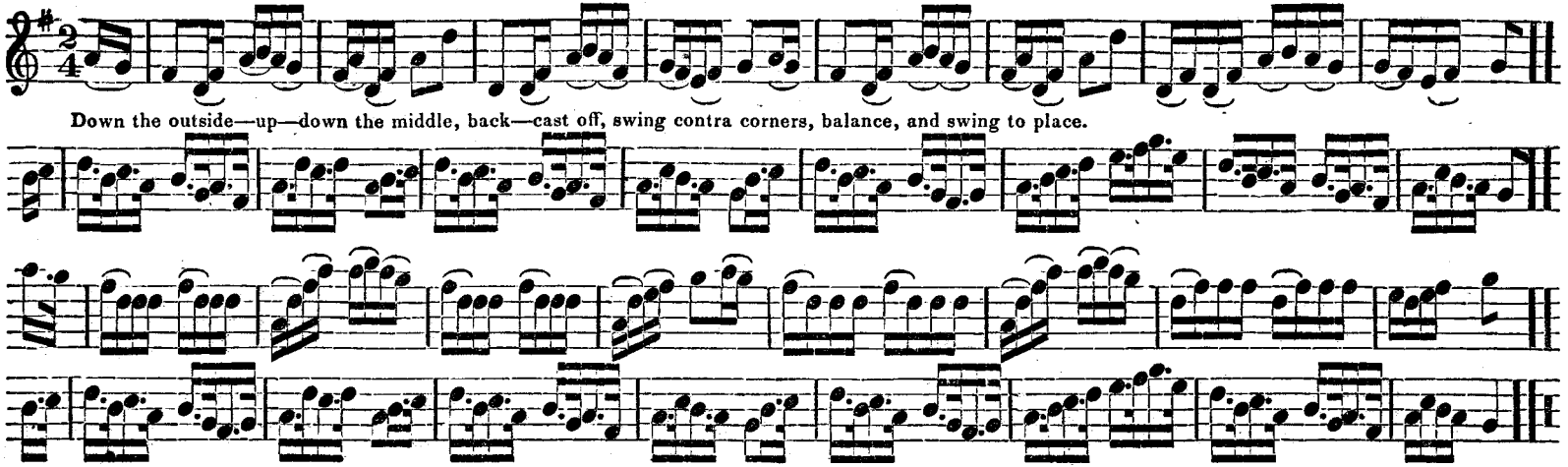
DOUGLASS FAVORITE, or MOUNTAIN HORNPIPE.



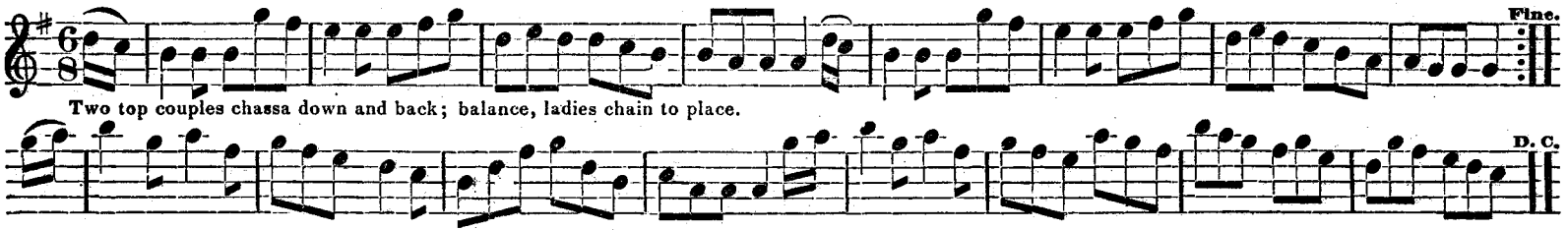
MISS MC'LEOD'S REEL, or THE ENTERPRISE AND BOXER.



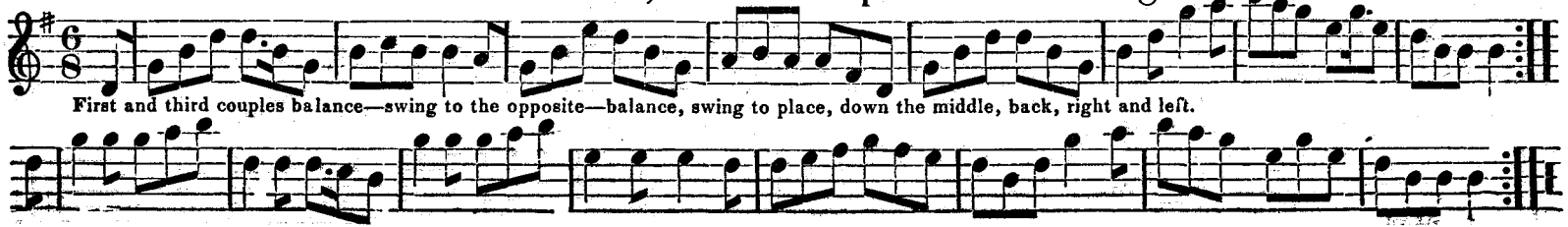
CHORUS JIG.



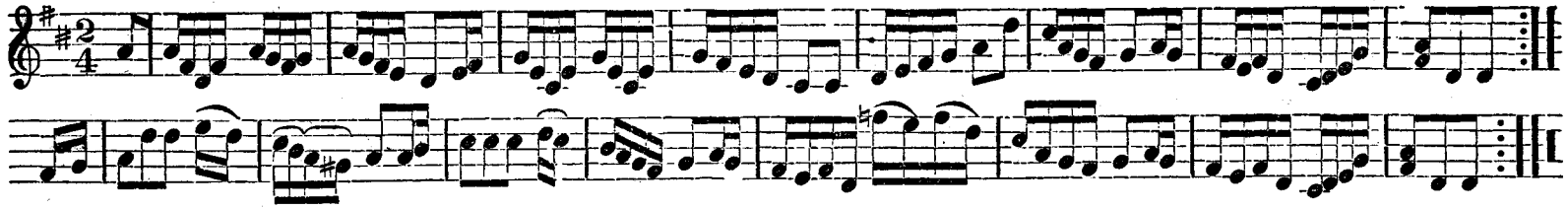
TEMPEST.



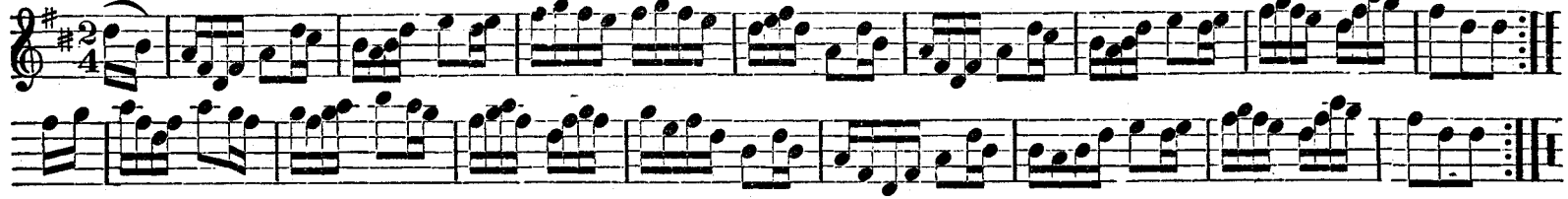
HOB OR KNOB, or the Campbells are coming.



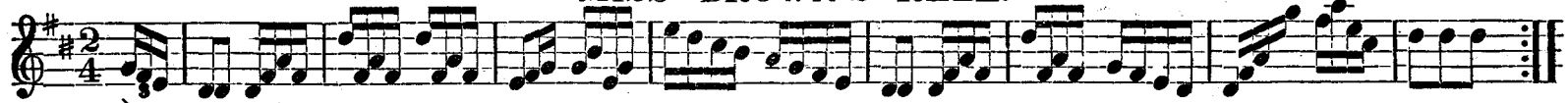
THE CUCKOO.



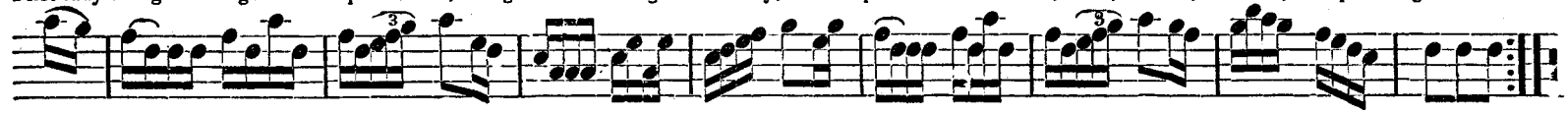
BEAUX OF OAK HILL.



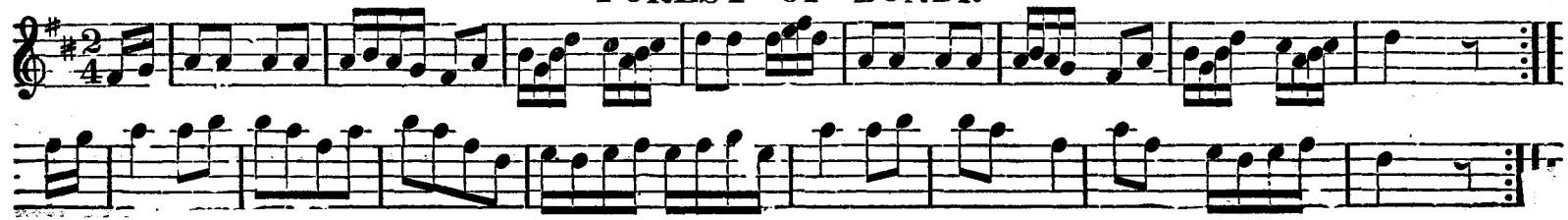
MISS BROWN'S REEL.



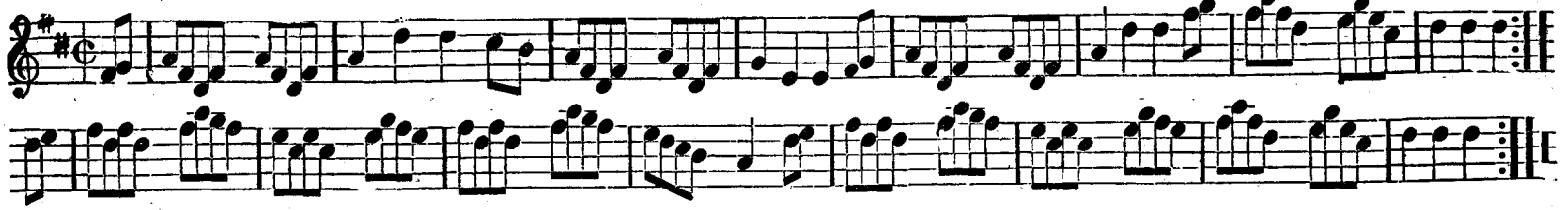
First lady swing second gentleman quit round, first gentleman swing second lady, first couple down the middle, back, cast off, bal. four, turn parts. right and left four.



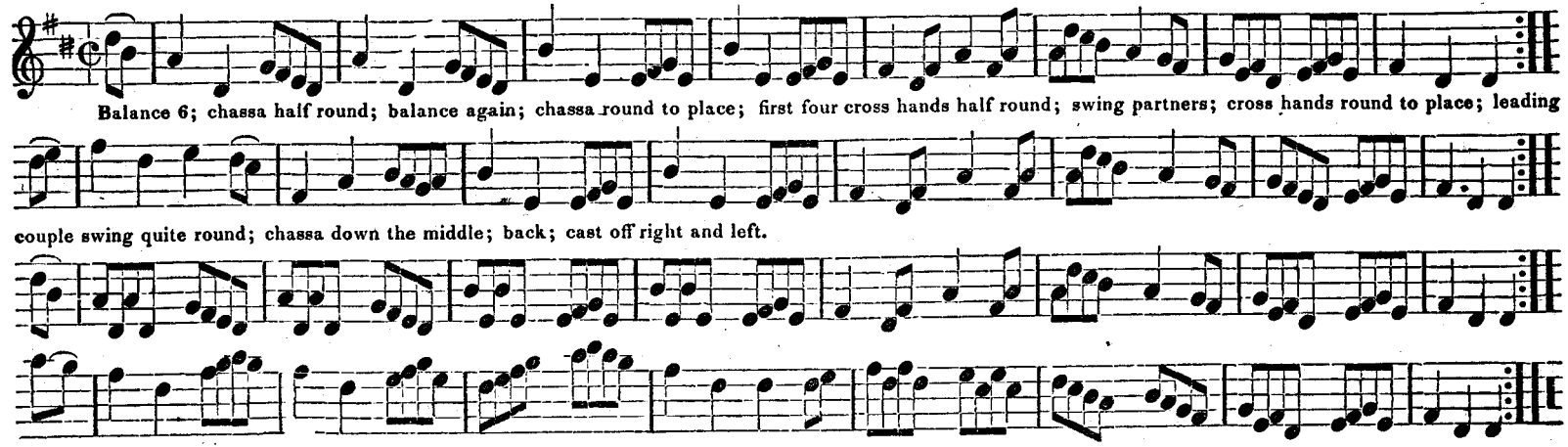
FOREST OF BONDI.



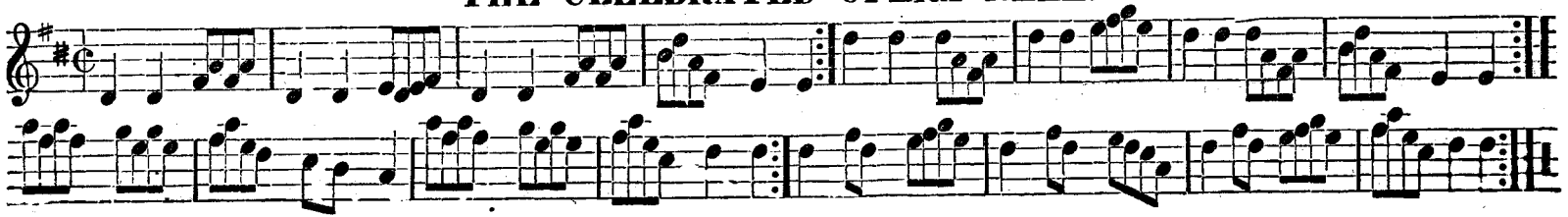
SOLDIER'S JOY.



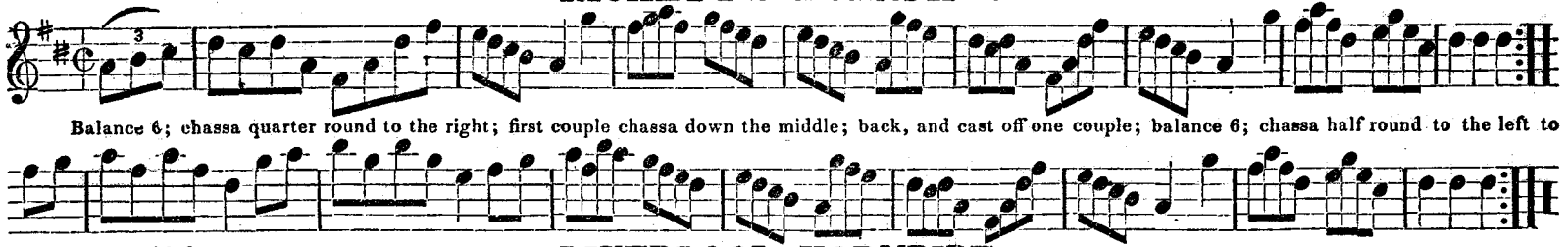
THE ISLE OF SKY.



THE CELEBRATED OPERA REEL.

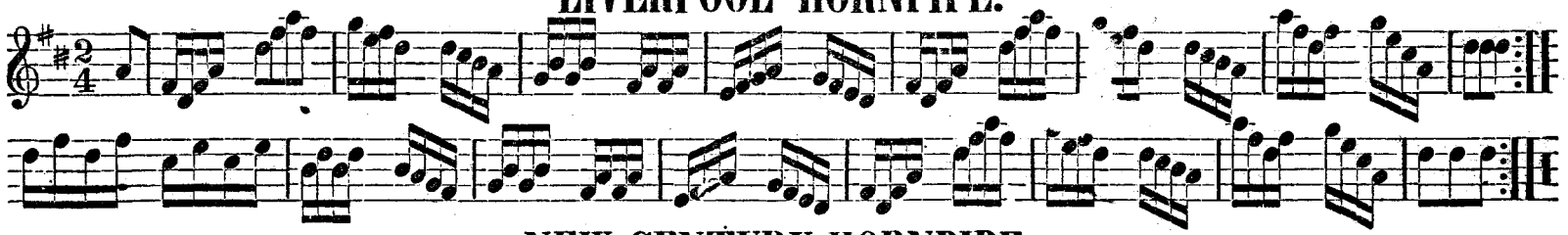


RICKETT'S HORNPIPE.

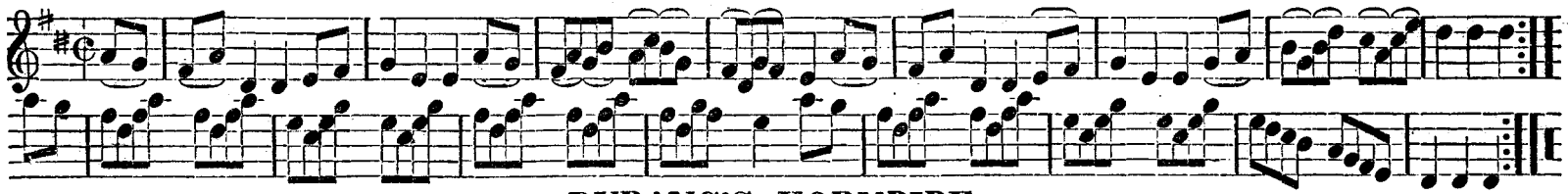


Balance 6; chassa quarter round to the right; first couple chassa down the middle; back, and cast off one couple; balance 6; chassa half round to the left to place; right and left 4;

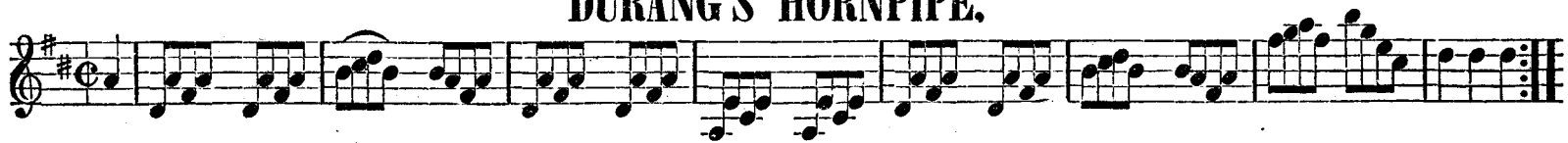
LIVERPOOL HORNPIPE.



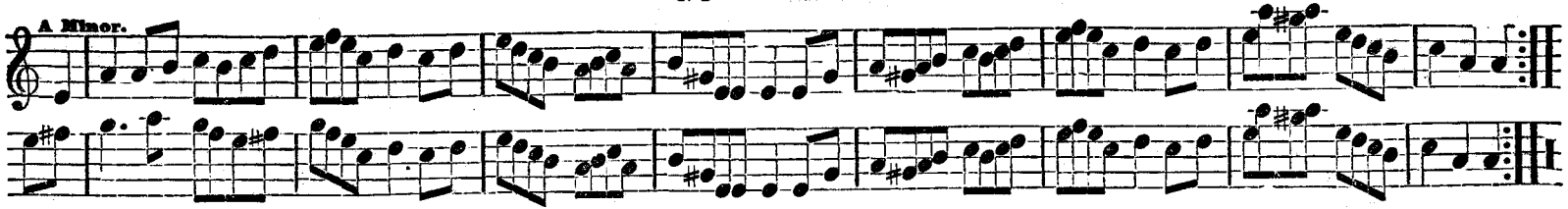
NEW CENTURY HORNPIPE.



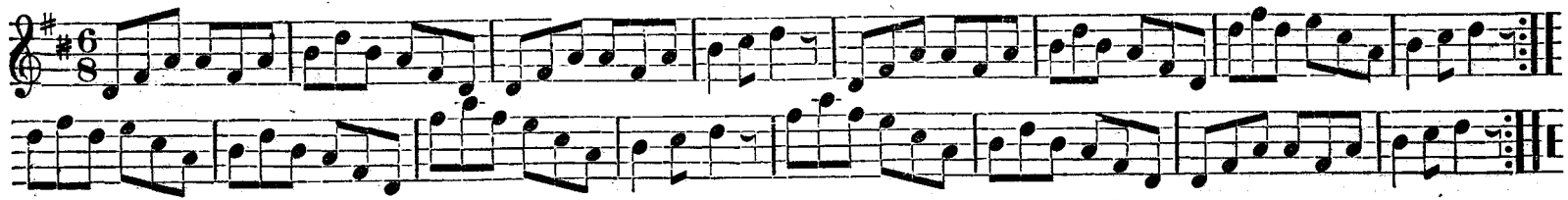
DURANG'S HORNPIPE.



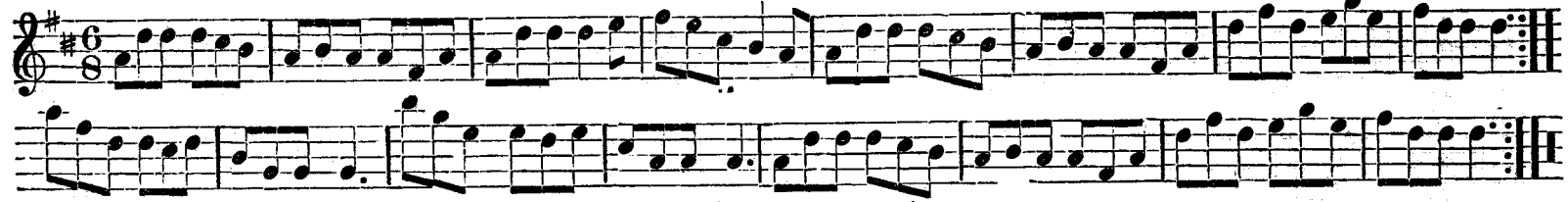
First lady balance with third gentleman, and swing the second; first gentleman balance with third lady; swing second; down the middle, back, cast off, right and left;



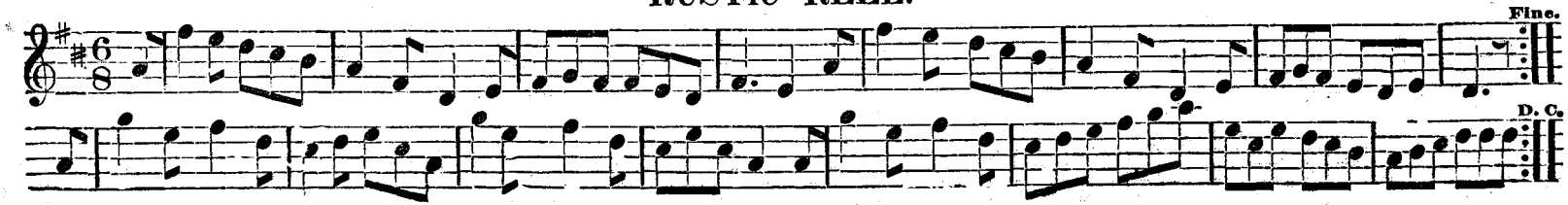
CHARLEY OVER THE WATER.



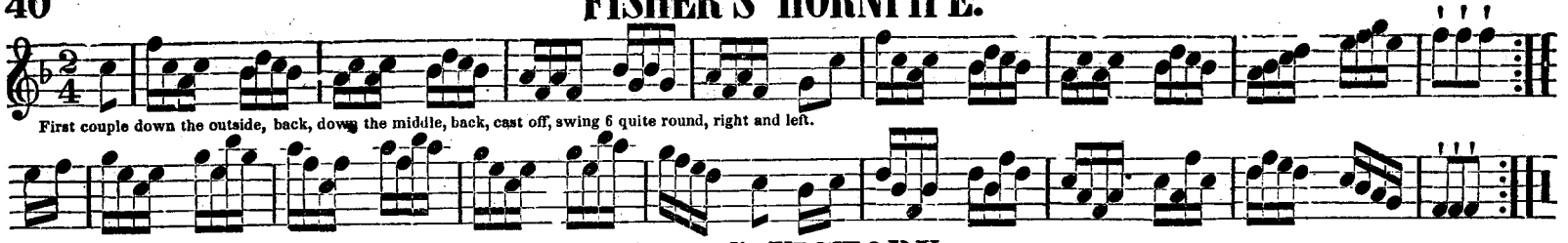
GO TO THE DEVIL AND SHAKE YOURSELF.



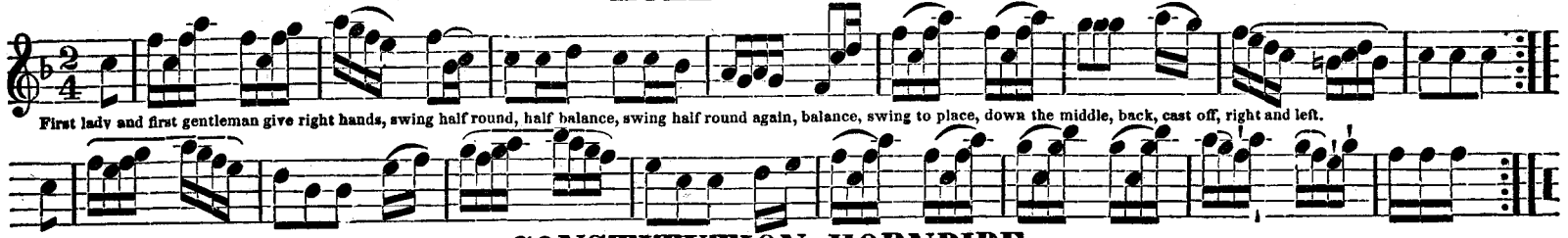
RUSTIC REEL.



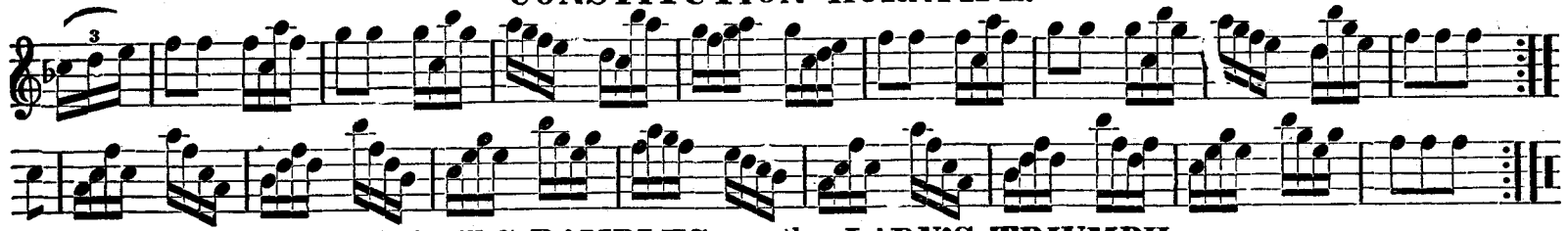
FISHER'S HORNPIPE.



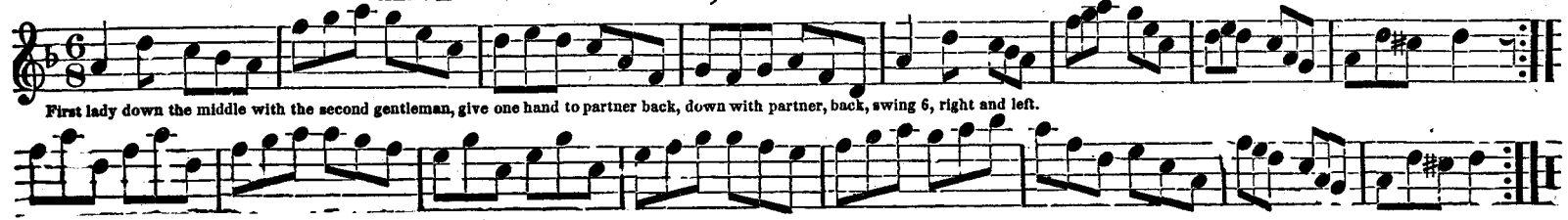
HULL'S VICTORY.



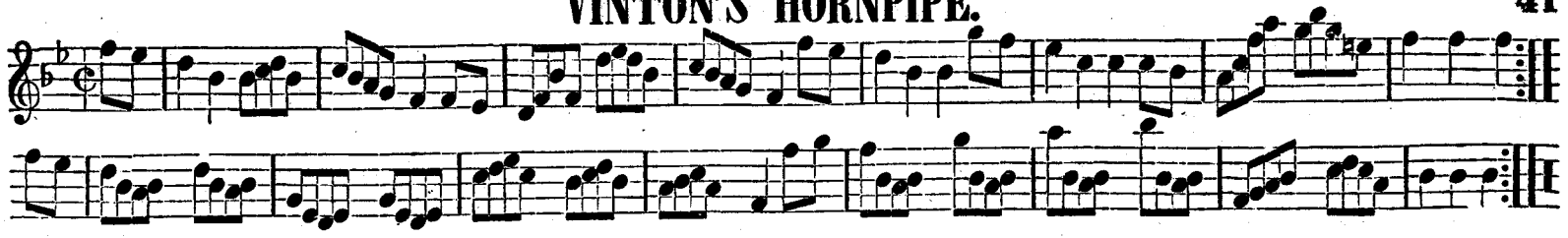
CONSTITUTION HORNPIPE.



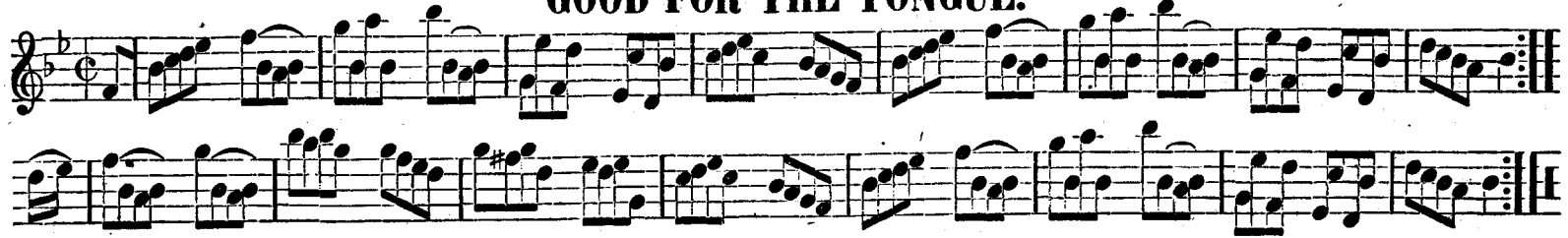
KATY'S RAMBLES, or the LADY'S TRIUMPH.



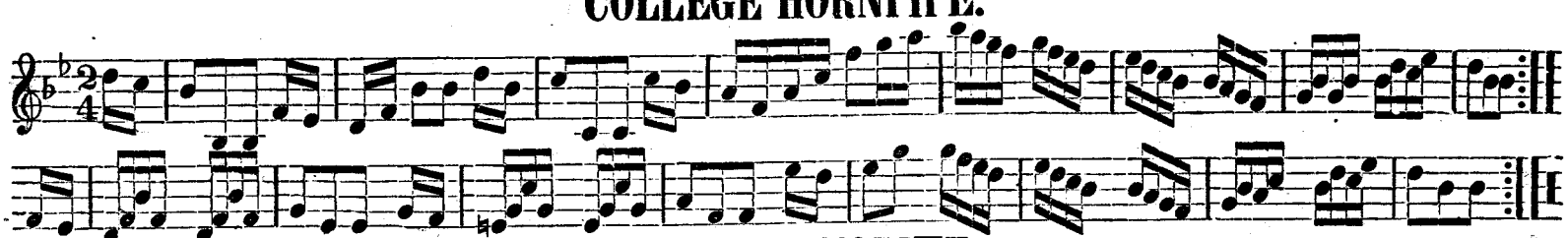
VINTON'S HORNPIPE.



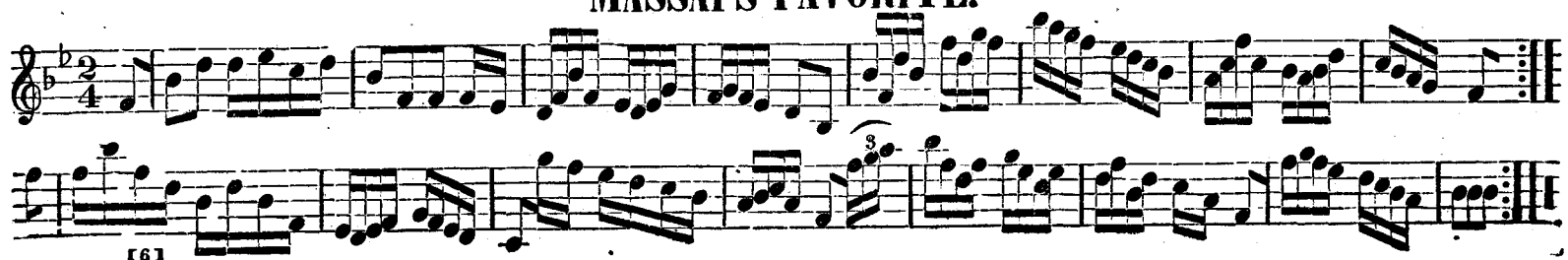
GOOD FOR THE TONGUE.



COLLEGE HORNPIPE.

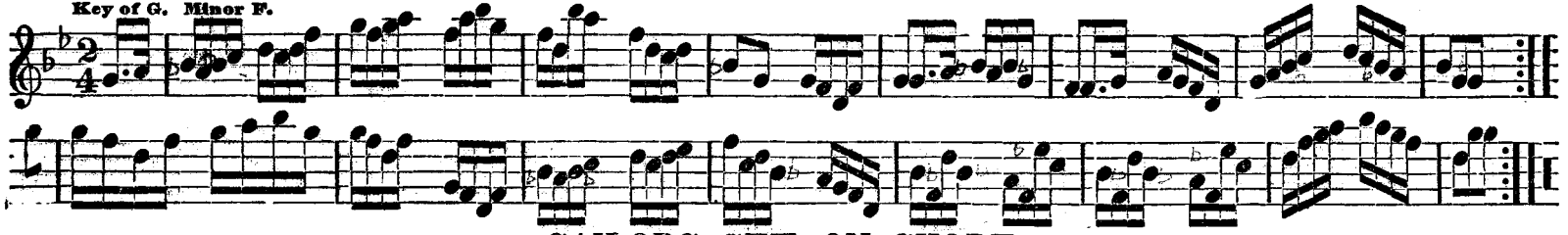


MASSAI'S FAVORITE.



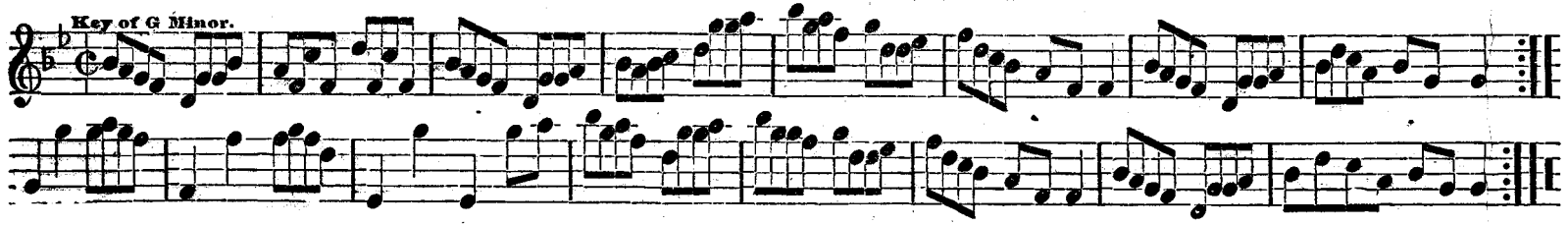
DEMOCRATIC HORNPIPE.

Key of G. Minor F.

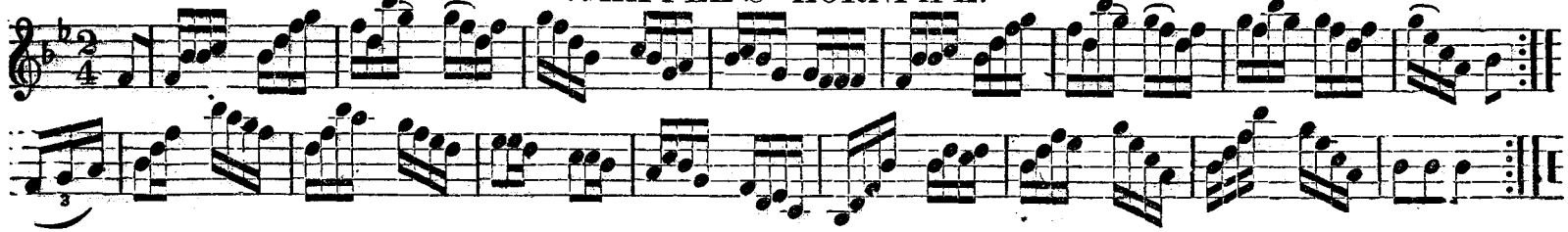


SAILORS SET ON SHORE.

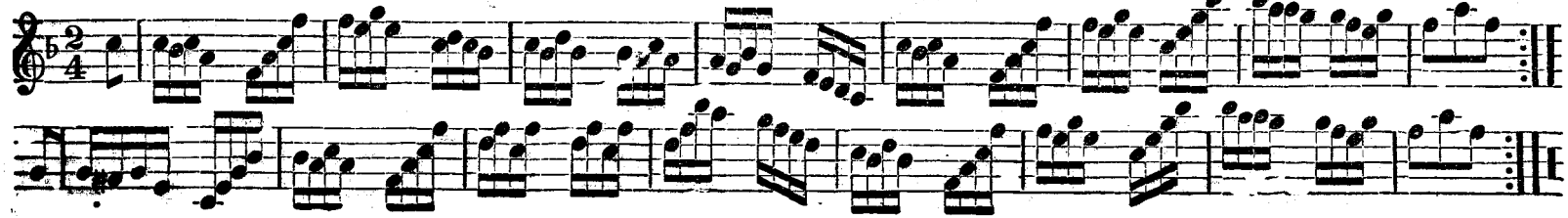
Key of G Minor.



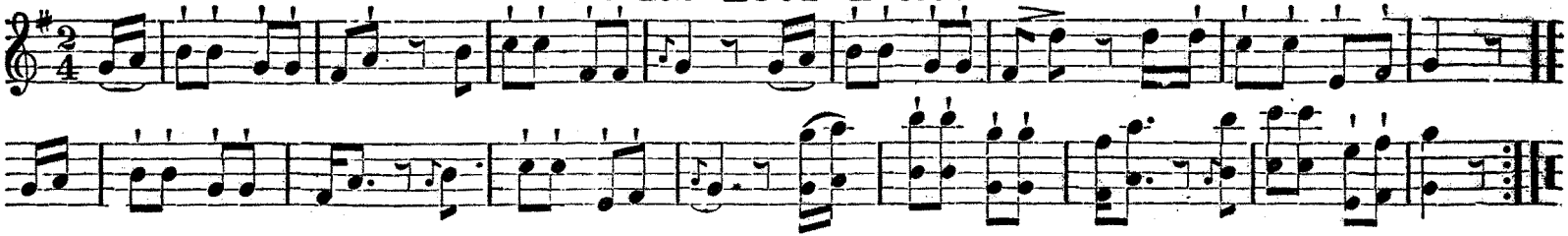
WHIPPLE'S HORNPIPE.



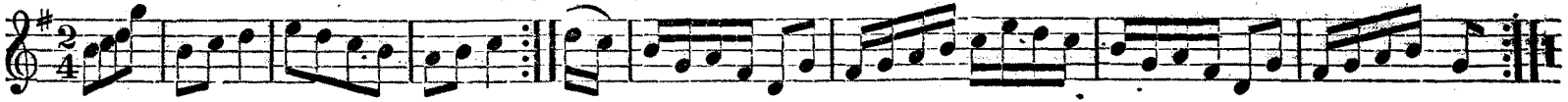
BRICKLAYER'S HORNPIPE.



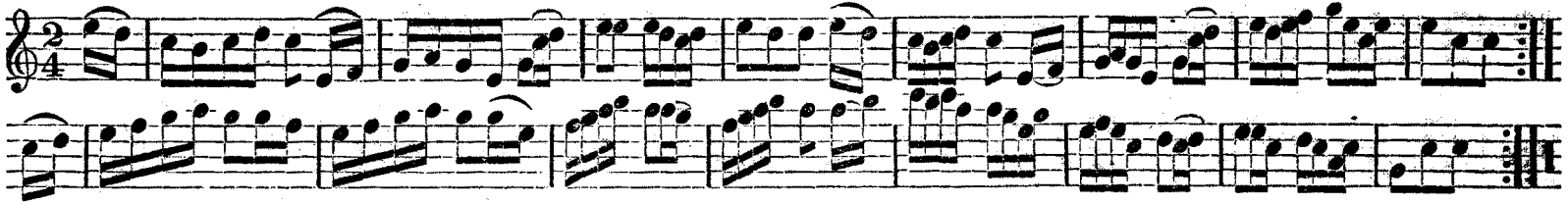
MISS LUCY LONG.



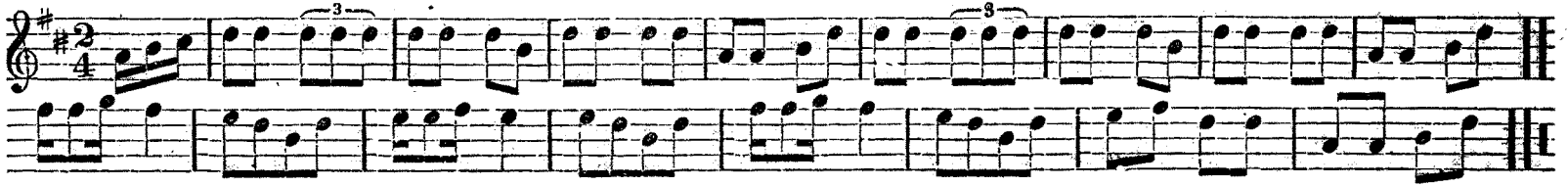
SUCH A GETTING UP STAIRS.



OLD ZIP COON.

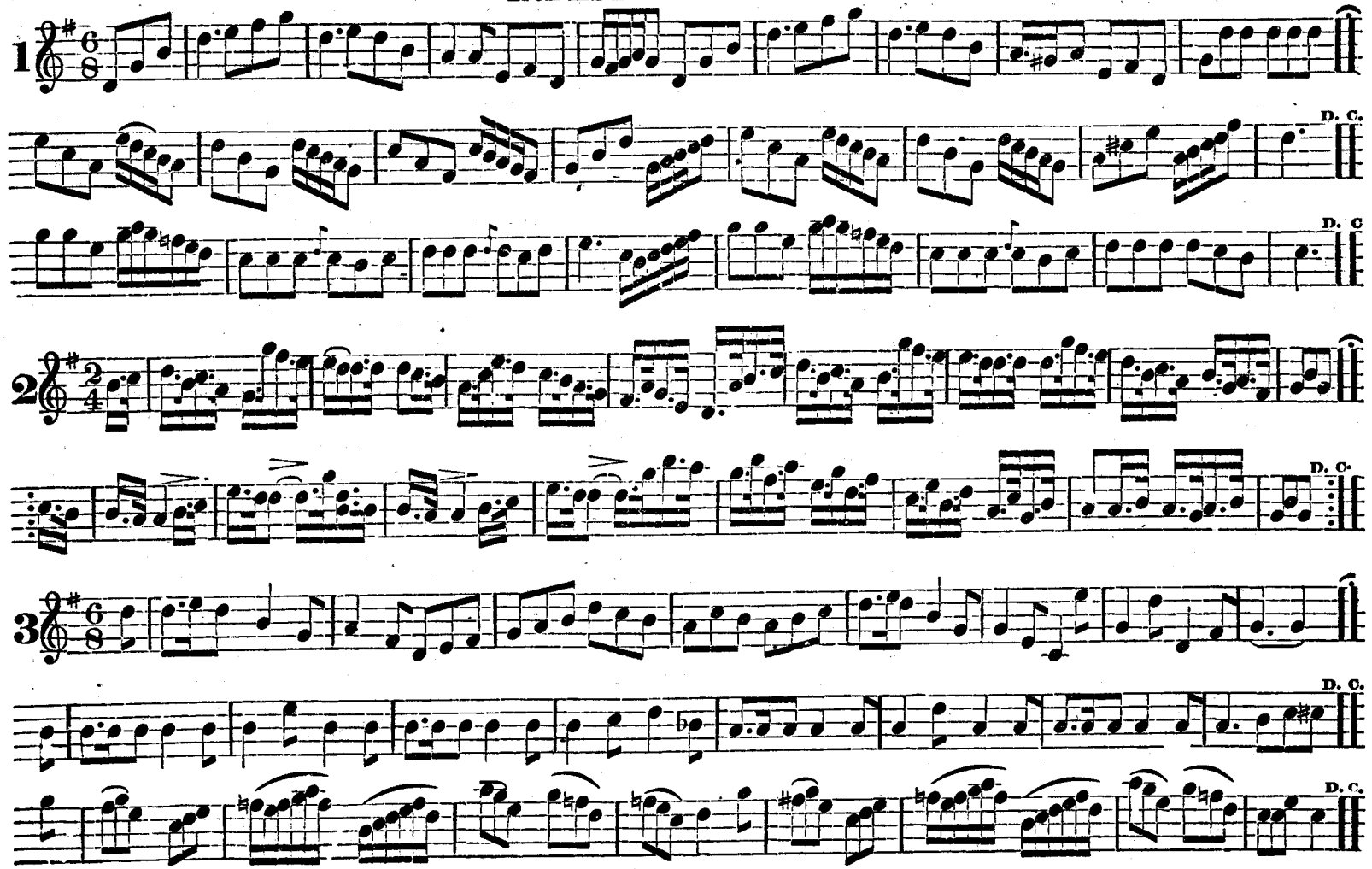


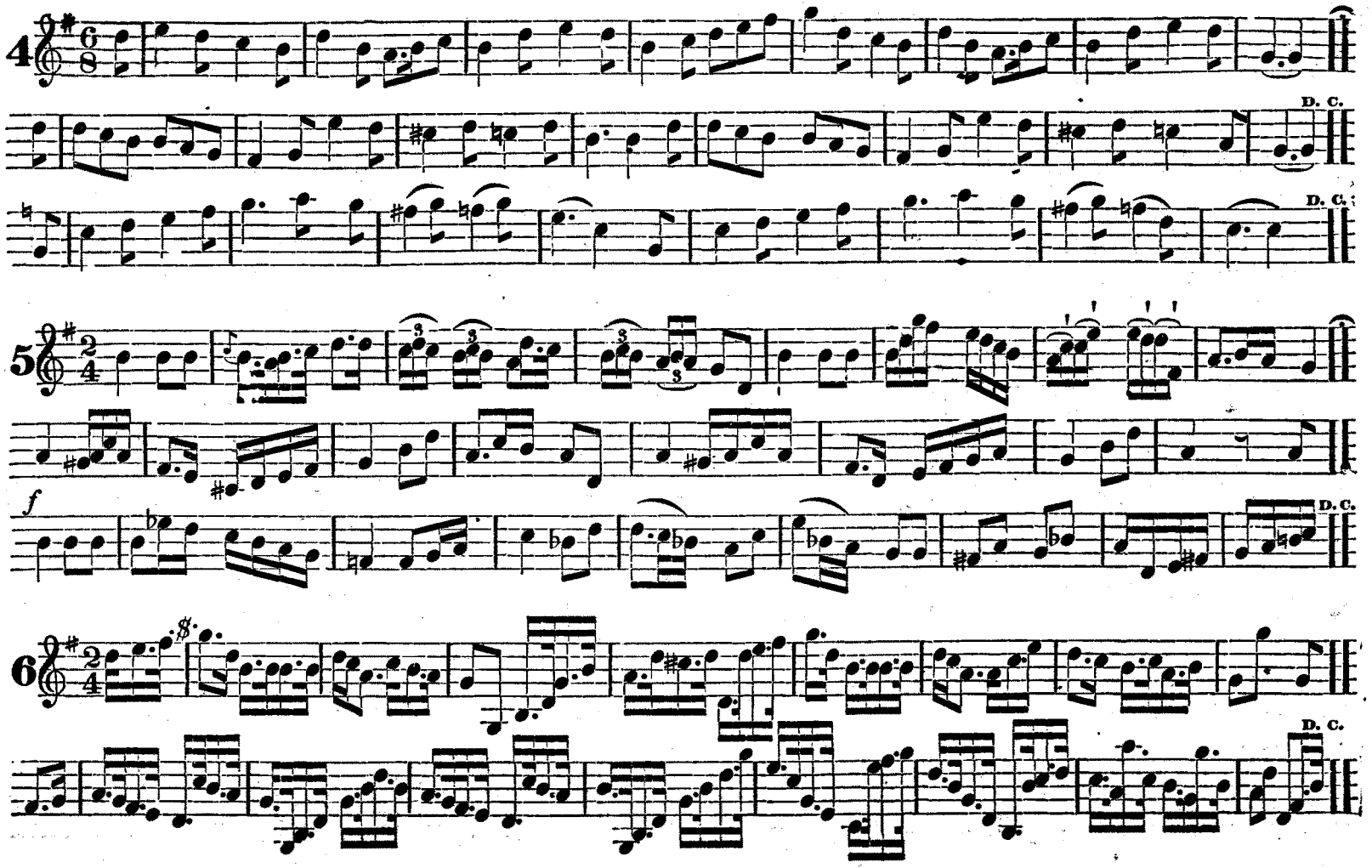
OLD DAN TUCKER.



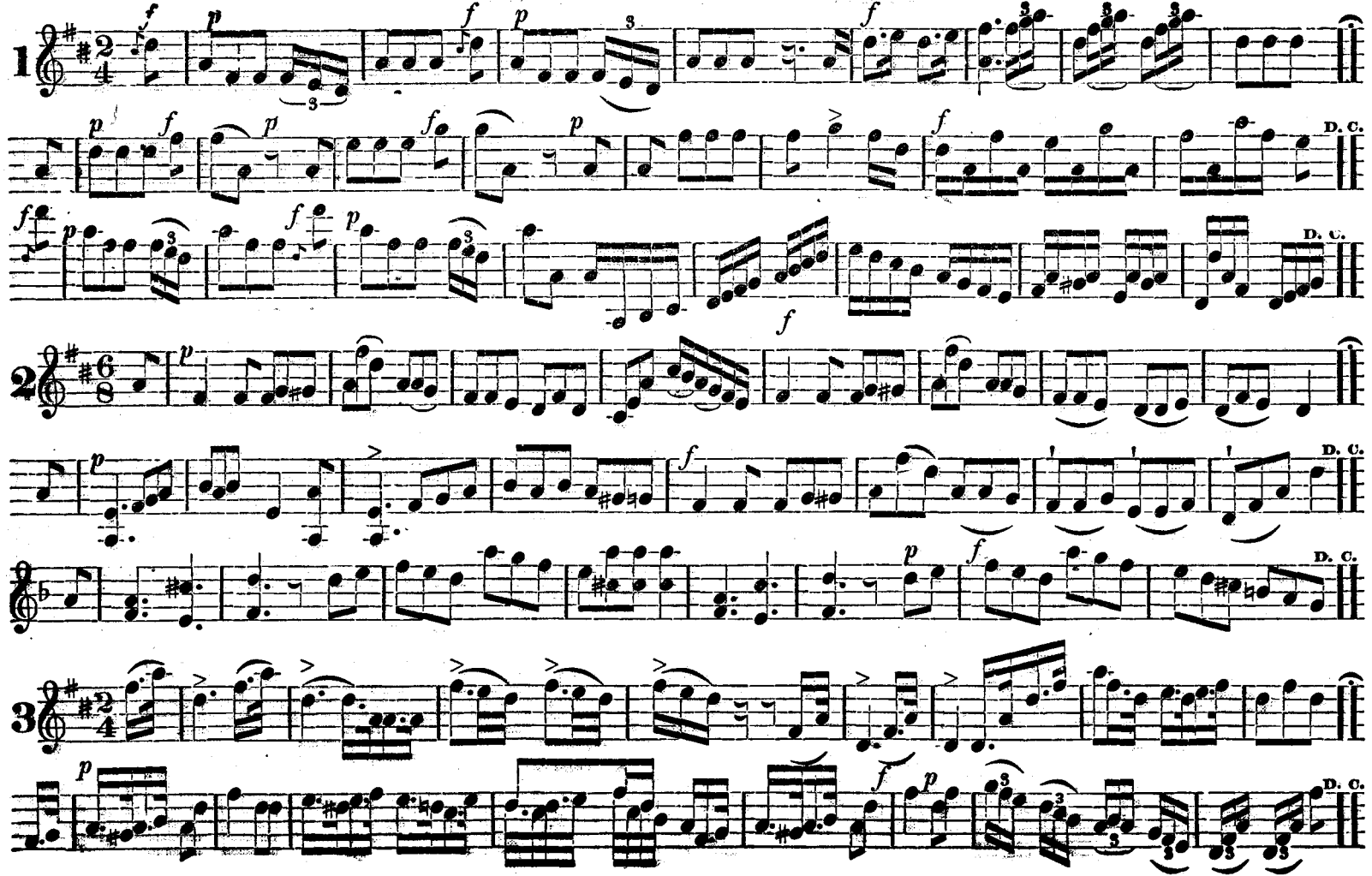
JIM ALONG JOSY.

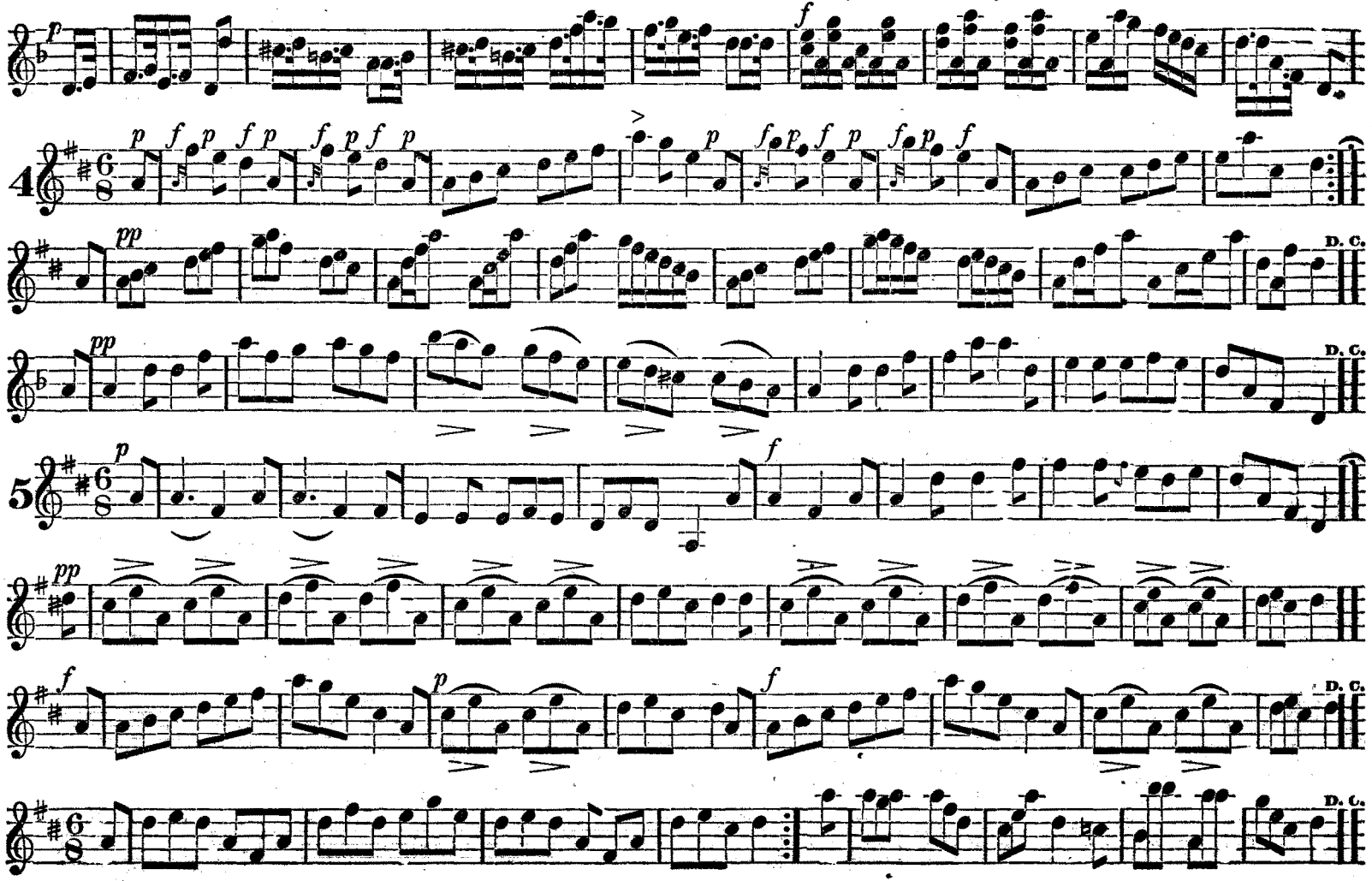
INDEPENDENT SETT.



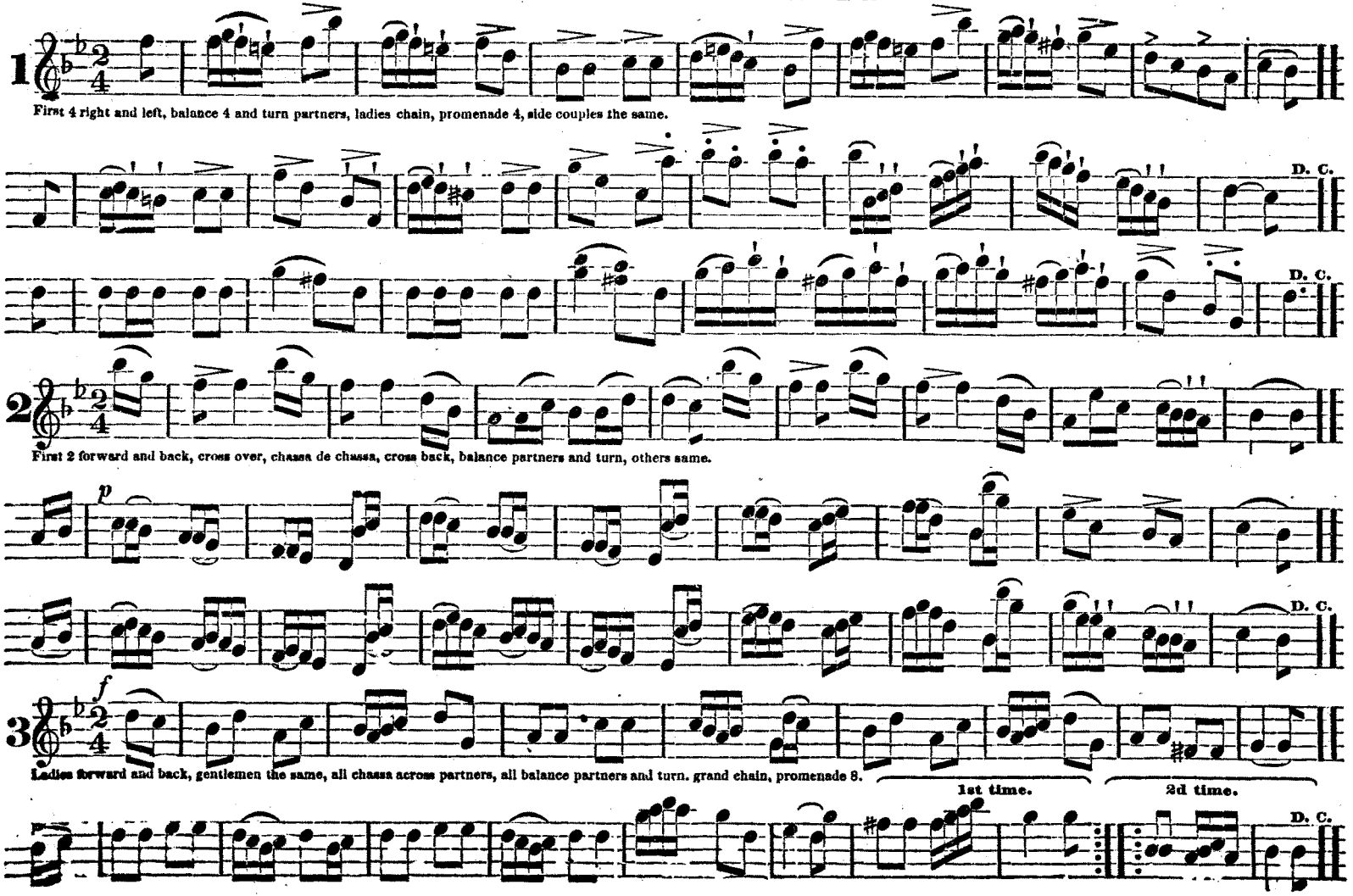

4
6/8
D. C.
D. C.
5
2/4
3
3
3
f
D. C.
6
2/4
D. C.

MADAME BLANCHE SETT.

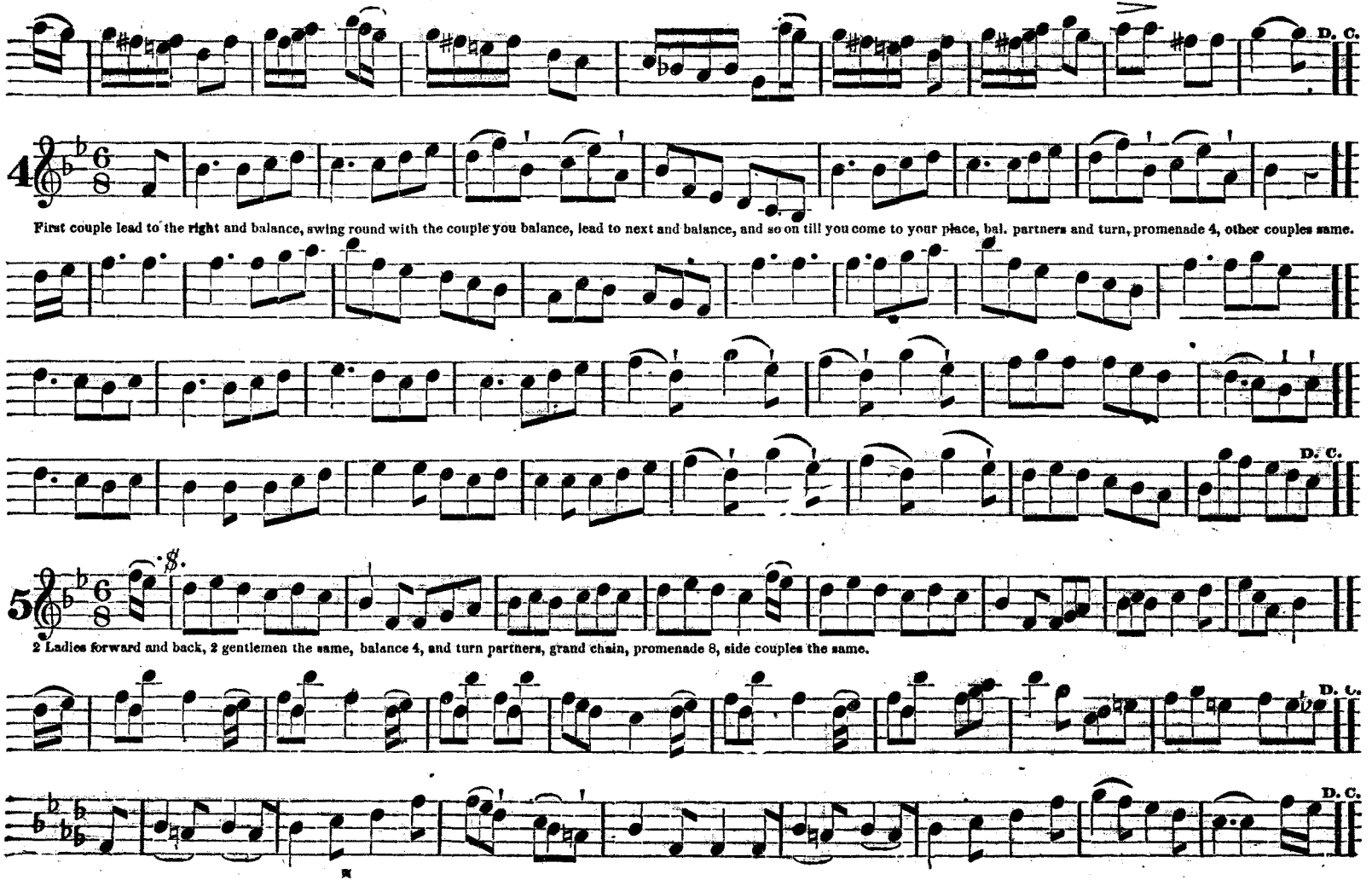



4
5
D. C.

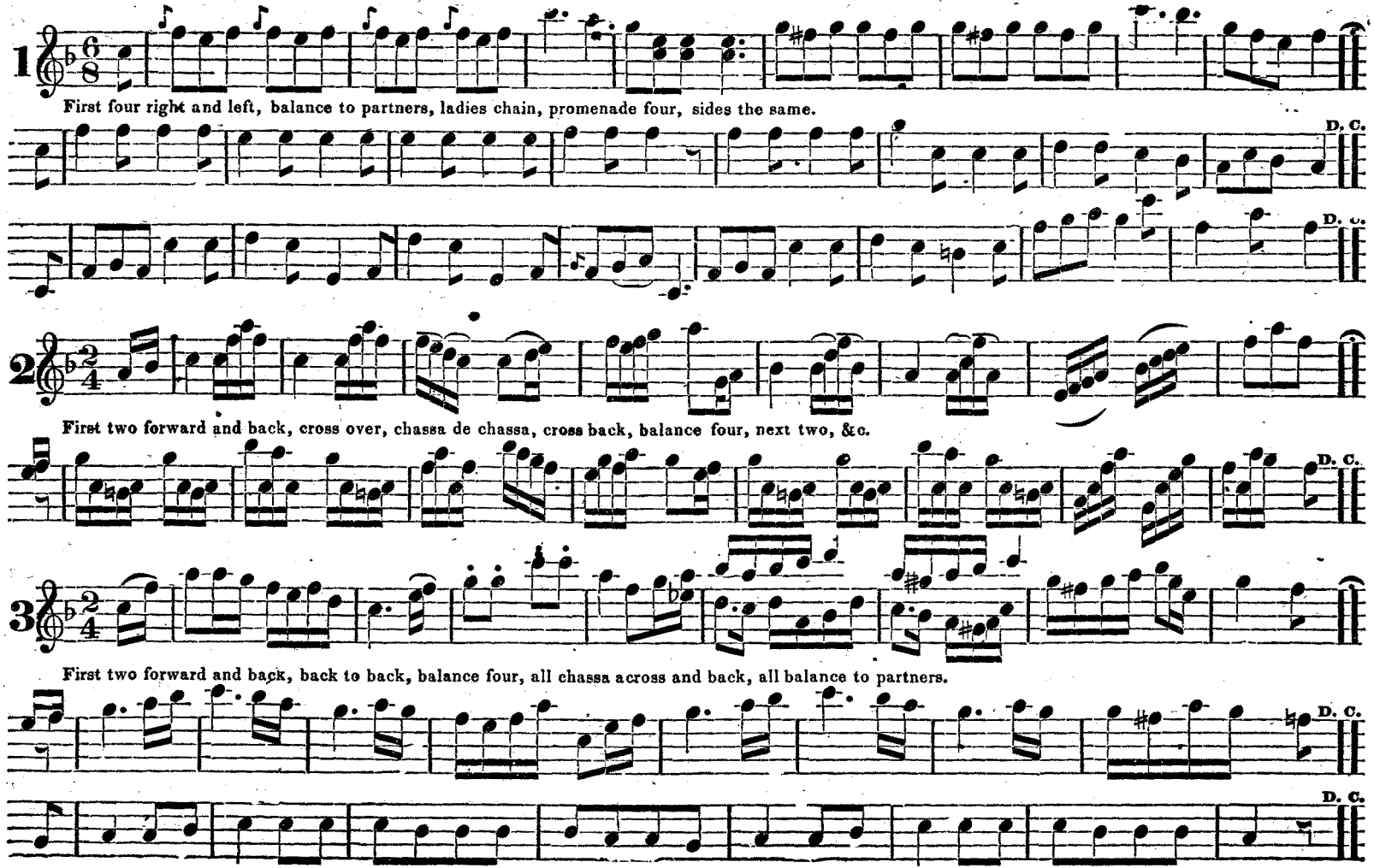
SECOND ADVENT SETT.

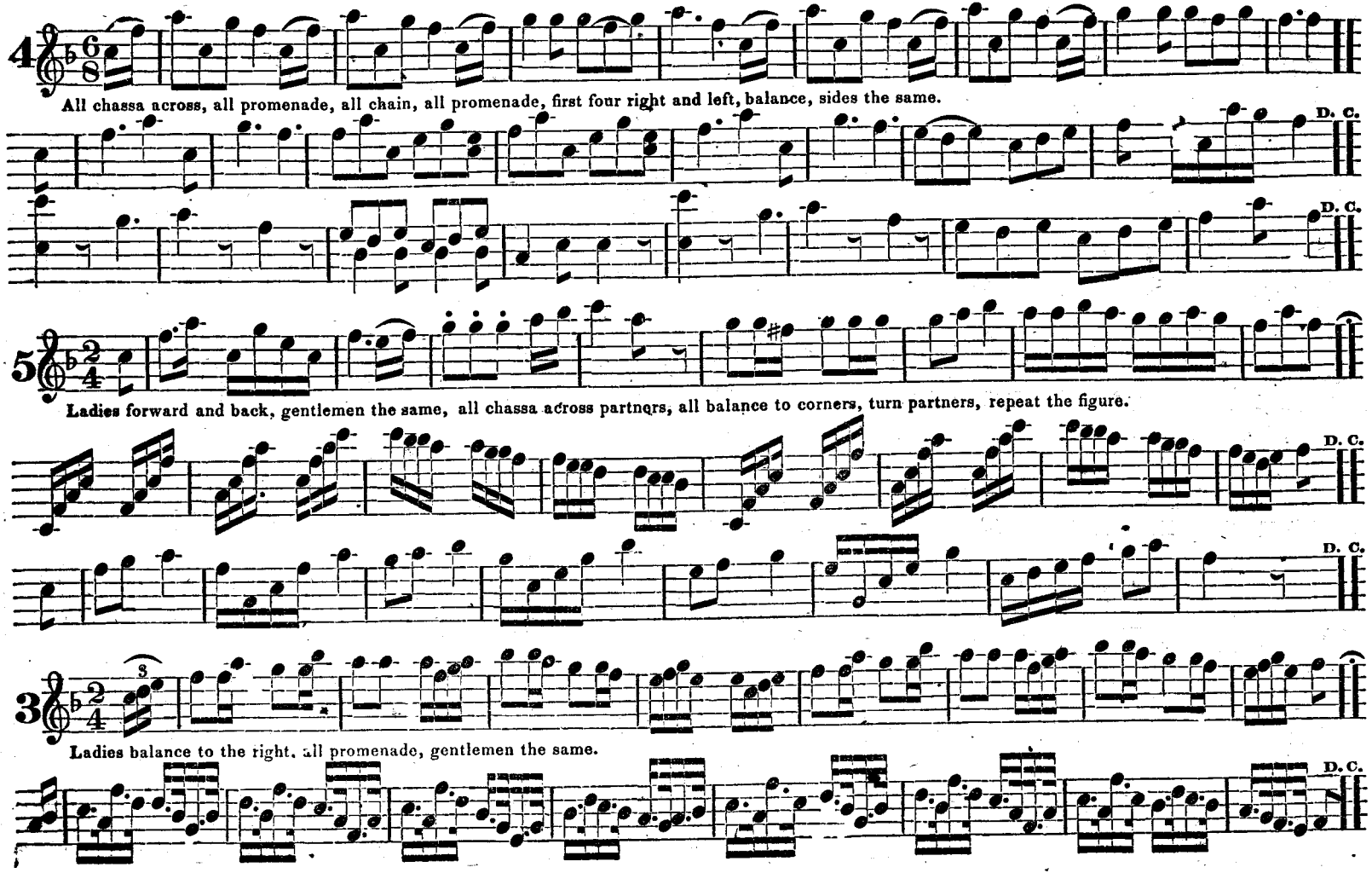


SECOND ADVENT SETT. (Continued.)

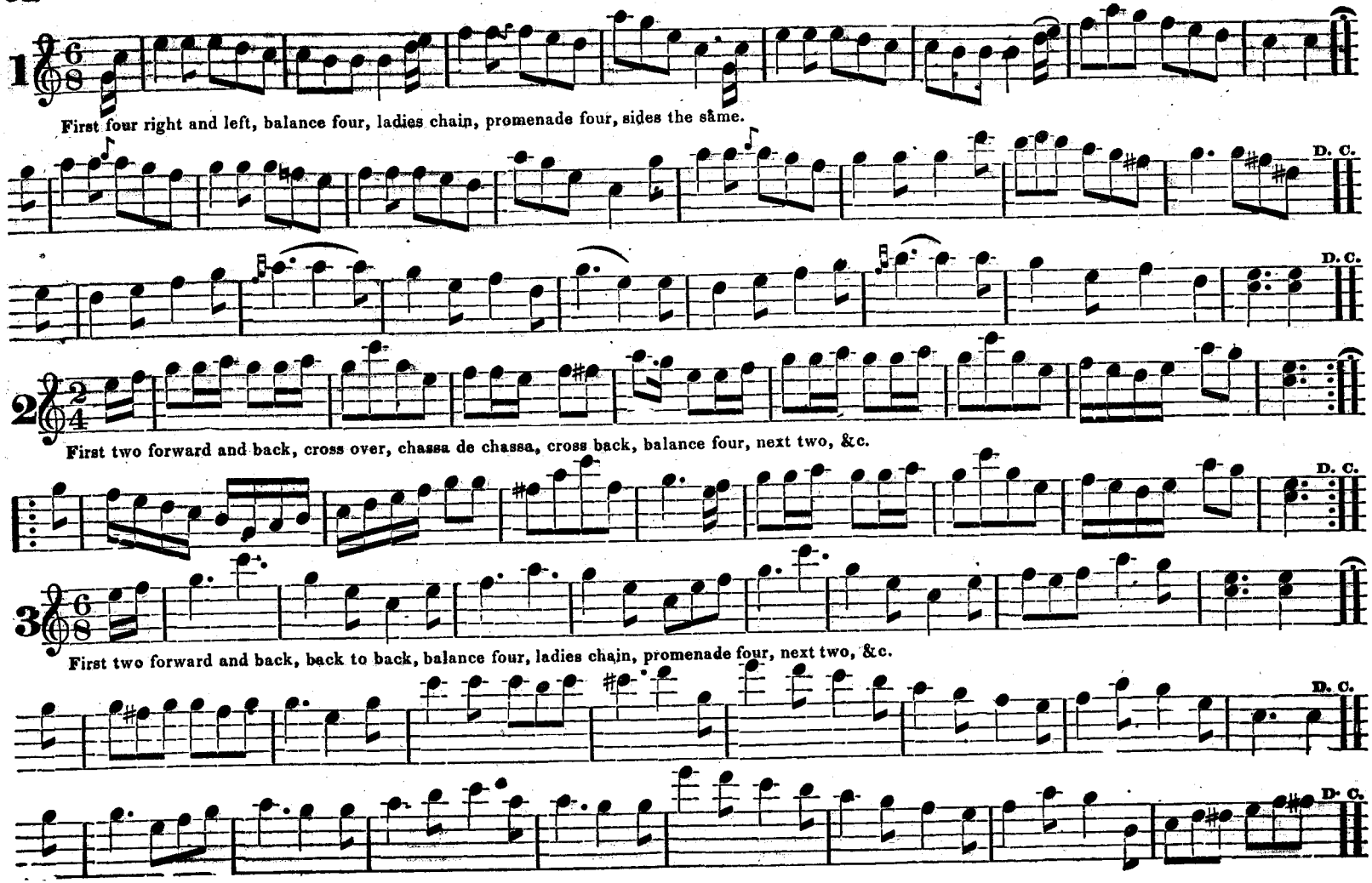


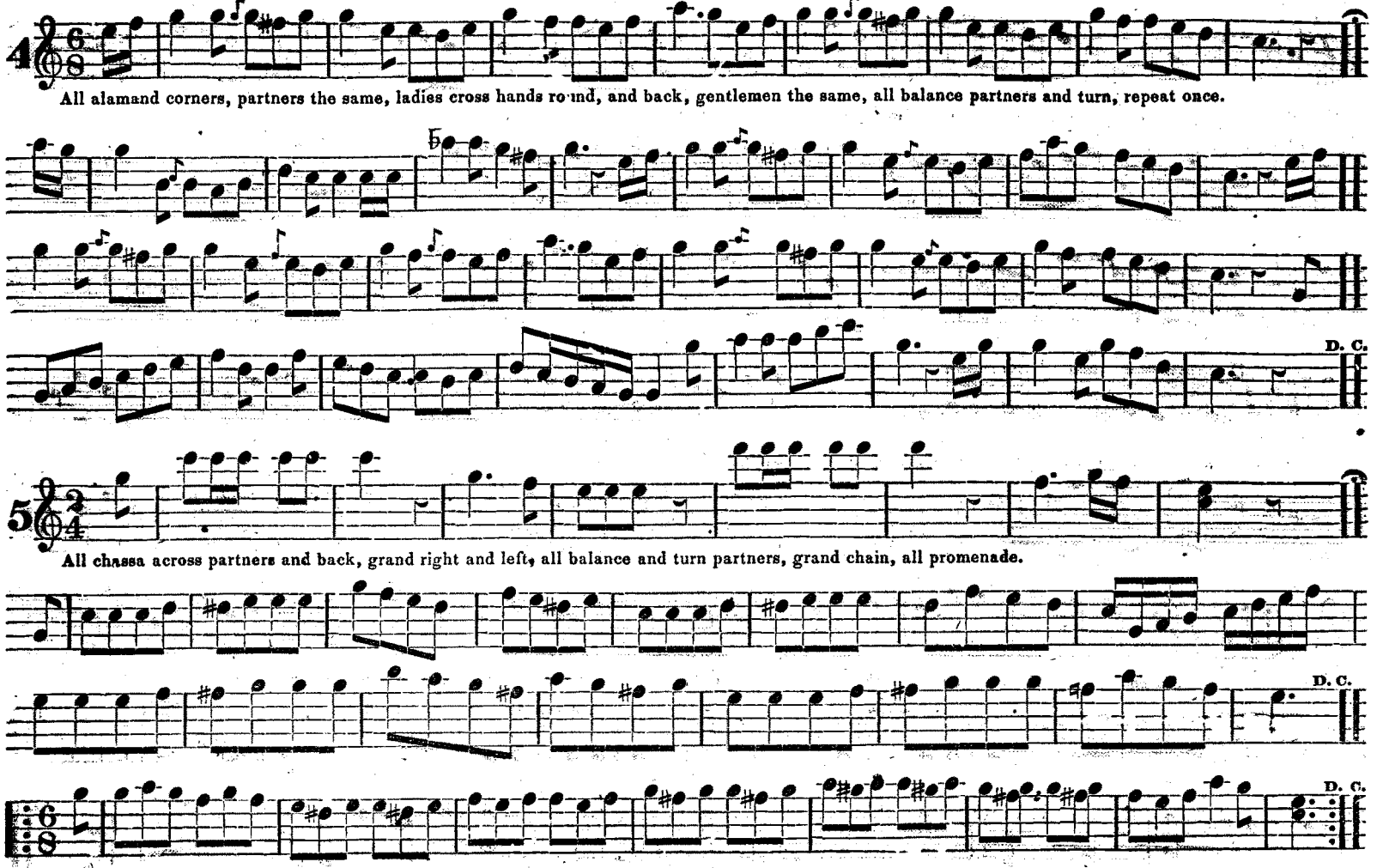
CINDERELLA SETT.




4
All chassa across, all promenade, all chain, all promenade, first four right and left, balance, sides the same.
D. C.
D. C.
5
Ladies forward and back, gentlemen the same, all chassa across partners, all balance to corners, turn partners, repeat the figure.
D. C.
D. C.
3
Ladies balance to the right, all promenade, gentlemen the same.
D. C.

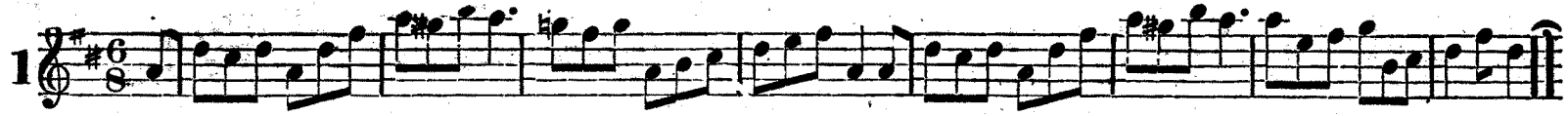
SPANISH SETT.



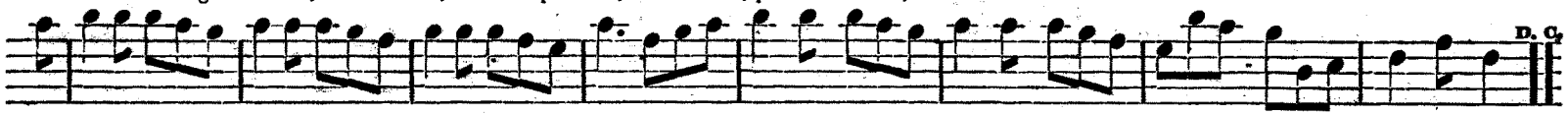

4
All alamand corners, partners the same, ladies cross hands round, and back, gentlemen the same, all balance partners and turn, repeat once.
D. C.
5
All chassa across partners and back, grand right and left, all balance and turn partners, grand chain, all promenade.
D. C.
D. C.

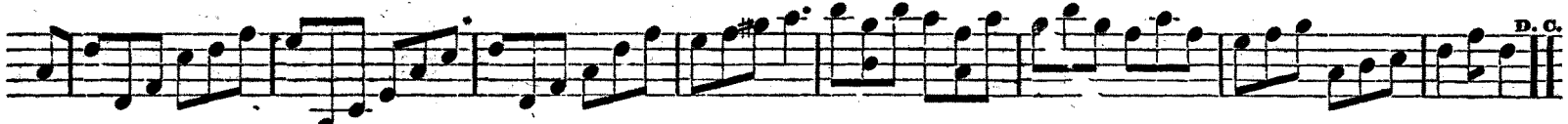
REPUBLICAN SETT.

1



First four right and left, balance four, and turn partners, ladies chain, promenade four, sides the same.





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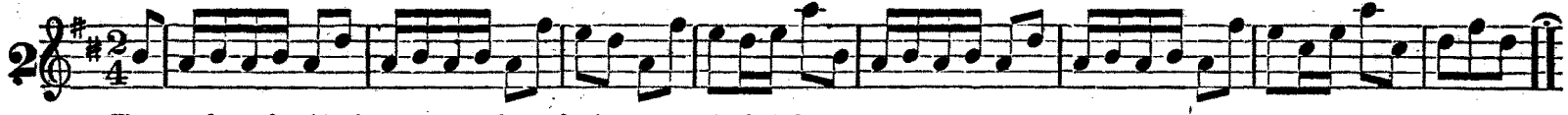
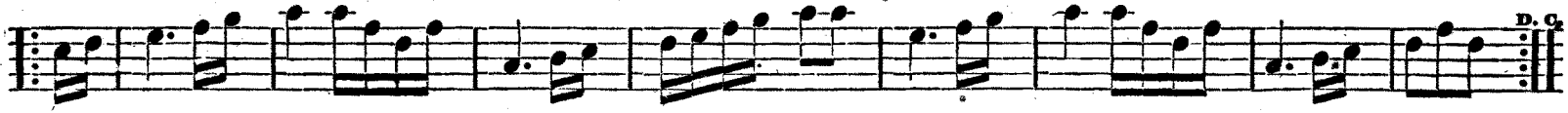


First two forward and back, cross over, chassa de chassa, cross back, balance to partners.



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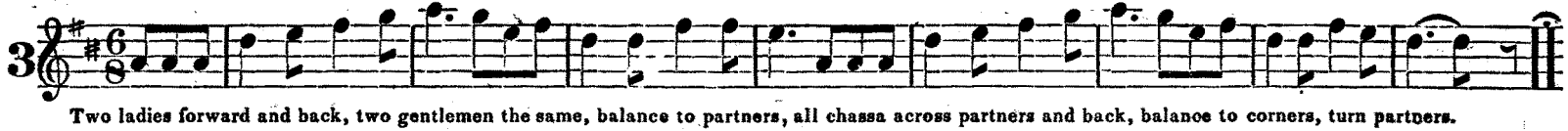
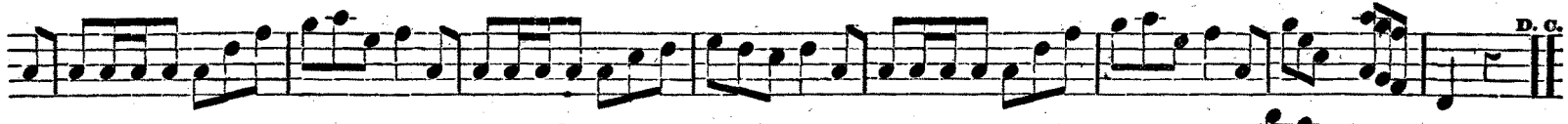
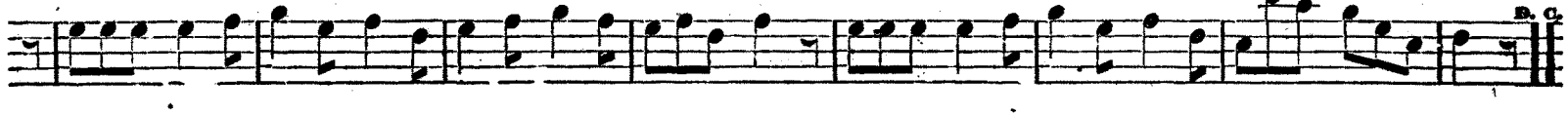
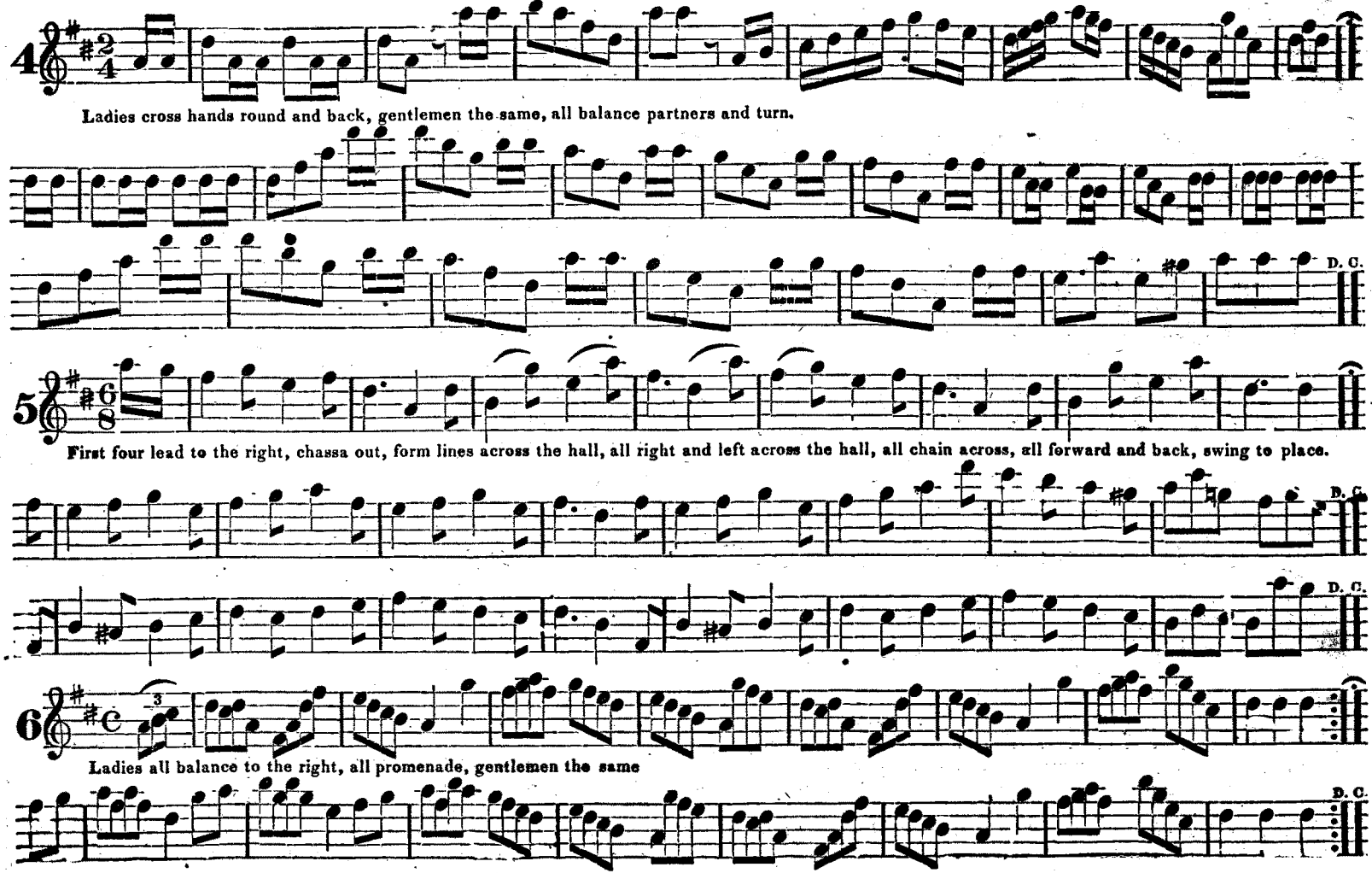


Two ladies forward and back, two gentlemen the same, balance to partners, all chassa across partners and back, balance to corners, turn partners.






4
Ladies cross hands round and back, gentlemen the same, all balance partners and turn.
D. C.
5
First four lead to the right, chassa out, form lines across the hall, all right and left across the hall, all chain across, all forward and back, swing to place.
D. C.
D. C.
6
Ladies all balance to the right, all promenade, gentlemen the same
D. C.

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Bonnie Boat	15	
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Washingday		15
Washington's Grand March		20
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