To A. R. Parsons,
New York.

PETERSILEA

SCALES AND ARPEGGIOS

Complete

Written expressly for the

"Virgil Perfected Clavier" or Pianoforte

BY

Carlyle Petersilea.

Price $3.50

BOSTON
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NEW YORK 8 E. 17TH St. CHICAGO 5 & 6 WASHINGTON St.

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UNION SQUARE

REMARKS.

The intention of the following Scales and Arpeggios is to train the mind in working out the exercises with the least possible reference to the music, and to practice each and every exercise in three different ways. First_Strictly legato. Second_Non legato. Third_Wrist motion. The first two ways are entirely finger action. The third, exclusively from the wrist. Comparatively few finger marks are introduced as it seems to me a reflection upon the intelligence of both teacher and pupil to place a finger mark against almost every note, as is so often done. A uniform fingering must be preserved through all the scales of thirds, sixths and also the Arpeggios. It is highly important that the Virgil Practice Clavier studies should be used in connection with these exercises. Also the Petersilea Piano system and Technical studies.

The Practice Clavier is the invention of Mr. A. K. Virgil, who also invented the Techniphone. As a means of technical training, the Practice Clavier possesses, in many respects, immeasurable advantages over the Piano. It is the only silent instrument that from the peculiarity and perfectness of its construction can be said to be a complete substitute for the piano for all practice. The Practice Clavier has a graduated touch, which is easily adjustable and is perfectly graded from very light to extremely heavy. It is a silent teaching and practice piano: Portable, Inexpensive and Durable; with, _instead of musical tones, _mild clicks like those of a telegraphic instrument, at both the down and up motion of its keys, _or at the will of the player the clicks may be silenced. Side by side with the piano or organ for musical purposes should be placed the *VIRGIL PERFECTED PRACTICE CLAVIER* for careful and intelligent practice.

CARLYLE PETERSILEA.

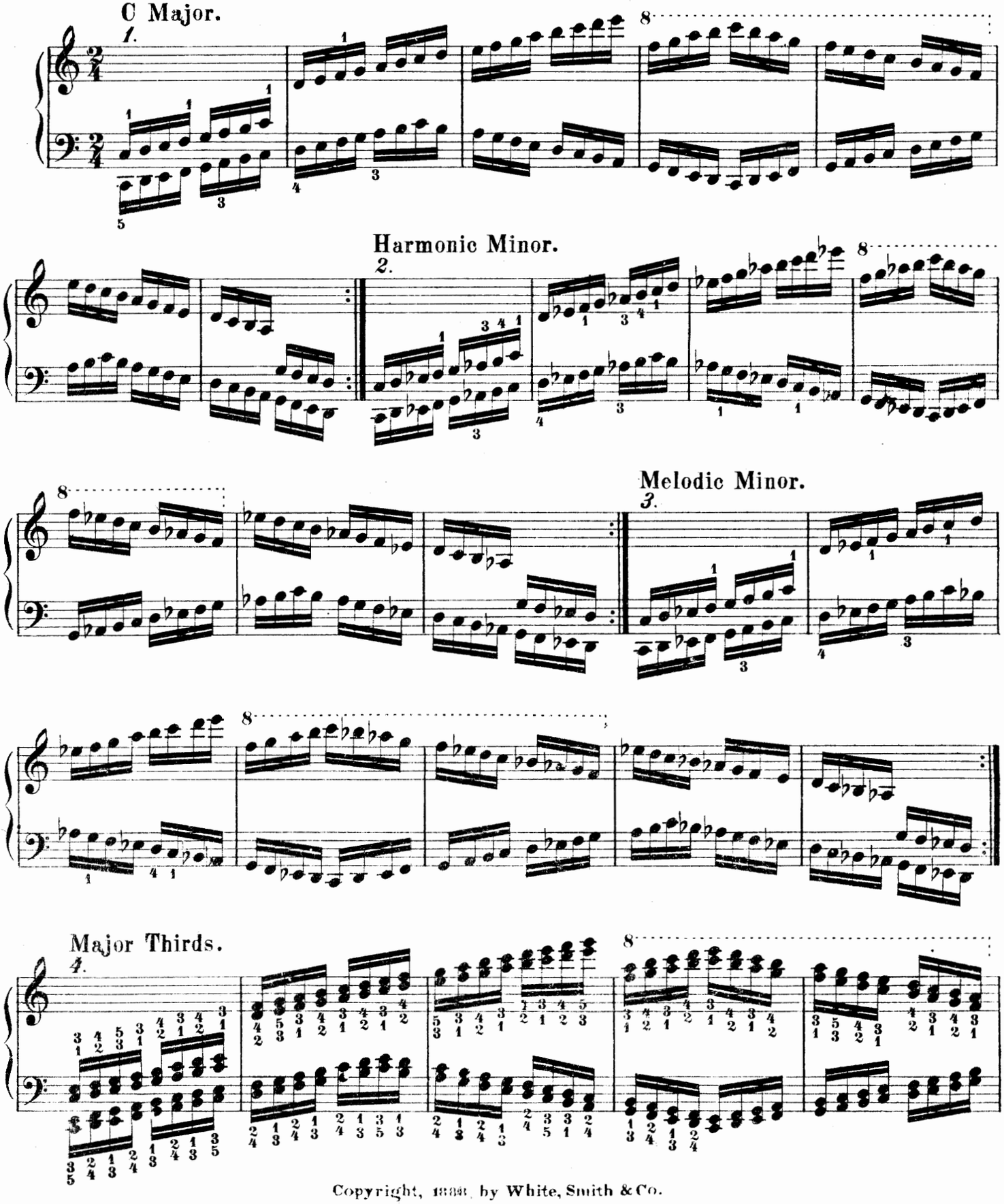
To A. R. PARSONS, New York.

PETERSILEA

Scales and Arpeggios.

FOR THE PRACTICE CLAVIER OR PIANO-FORTE.

By CARLYLE PETERSILEA.



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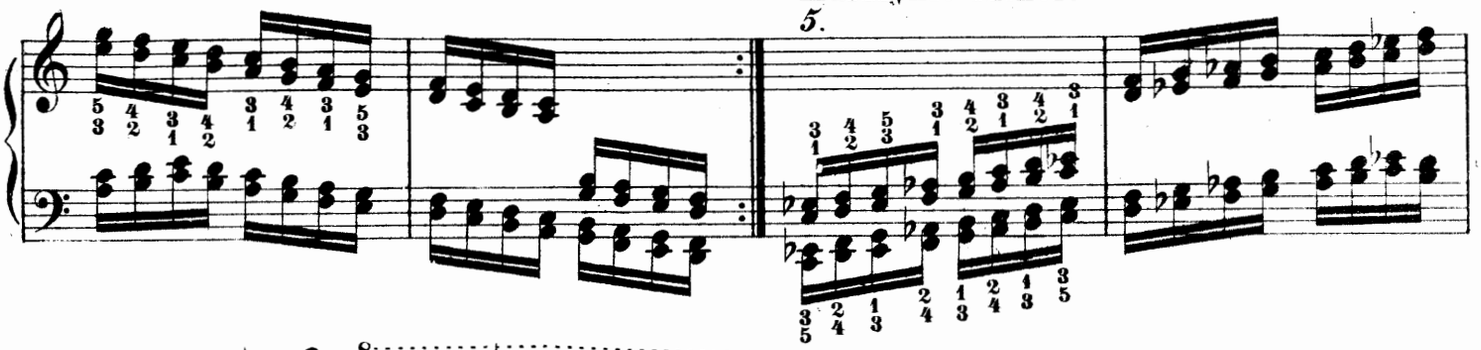
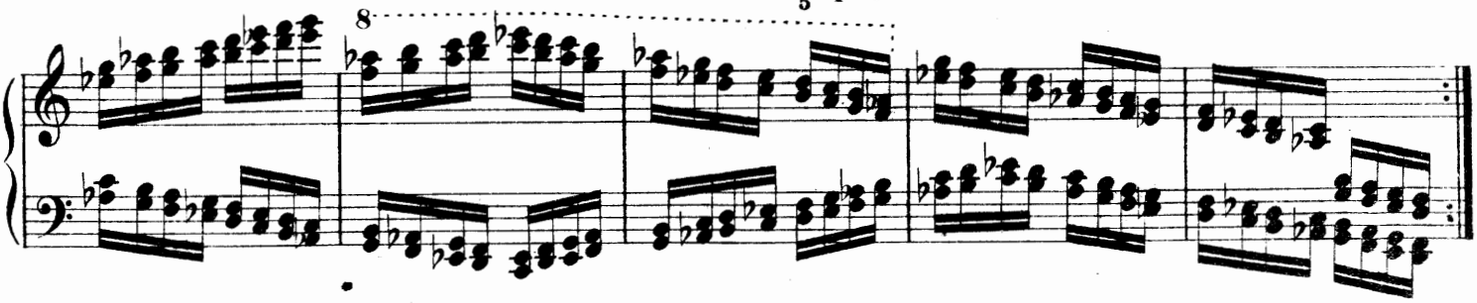
Harmonic Minor.

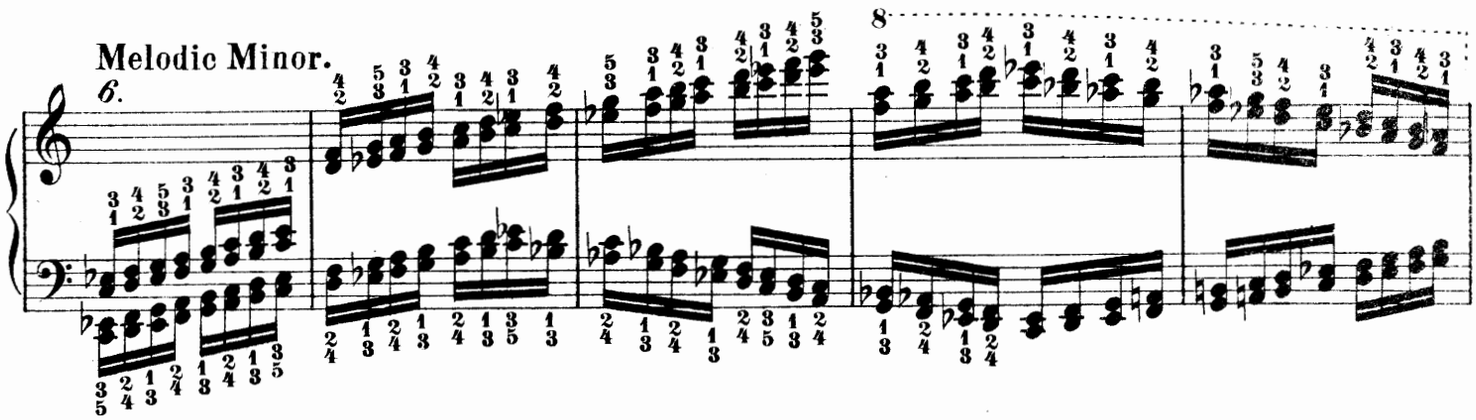
5.





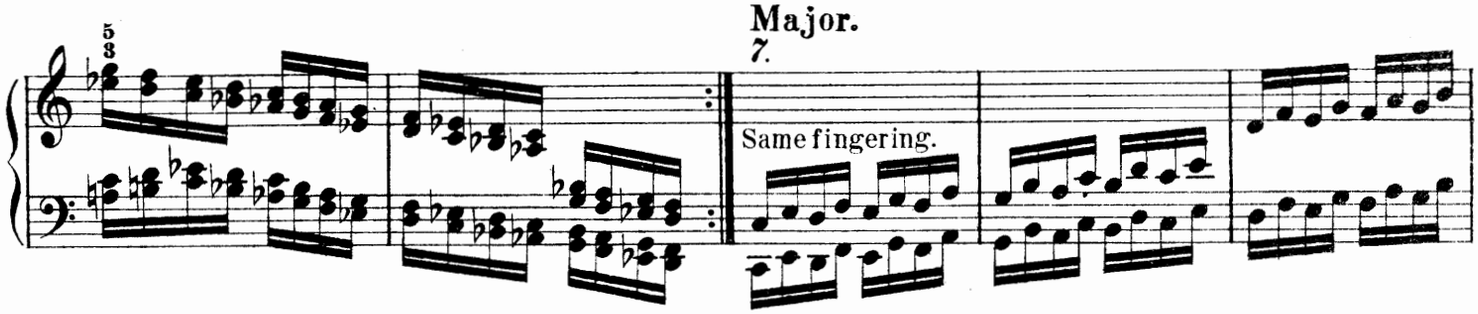
Melodic Minor.

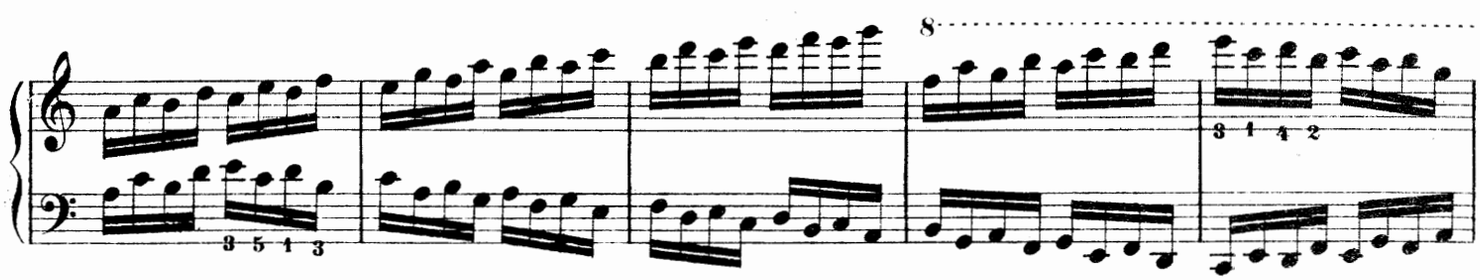
6.

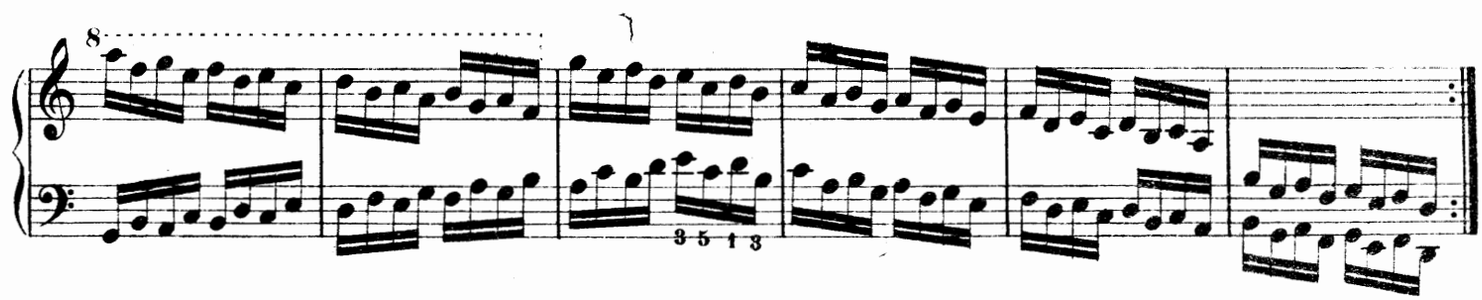


Major.

7.



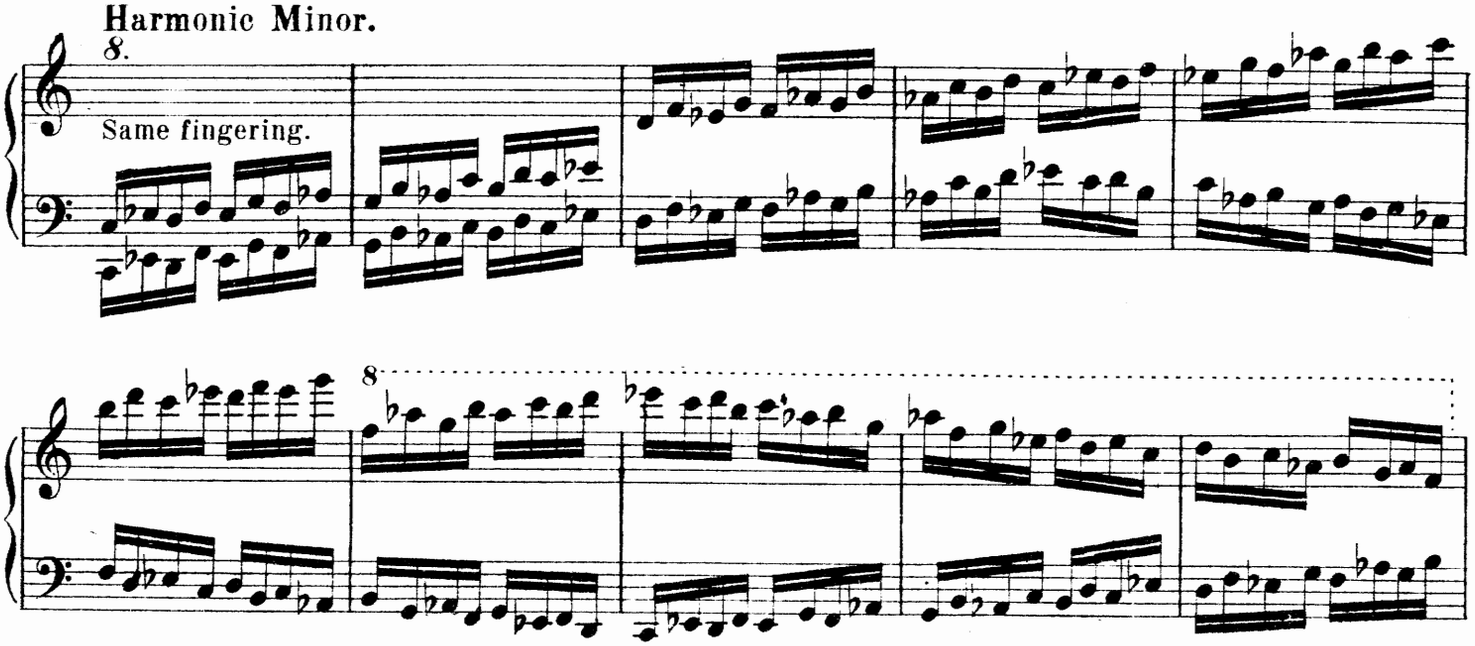




Harmonic Minor.

8.

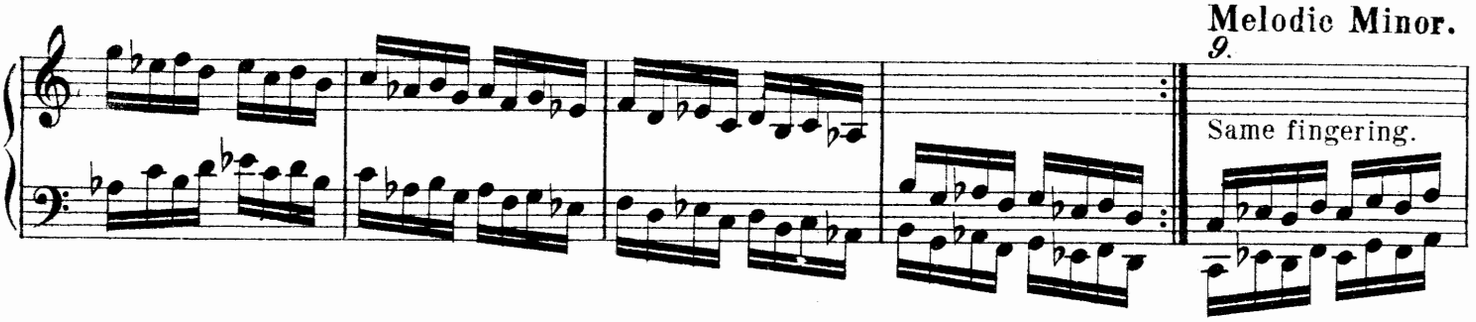
Same fingering.

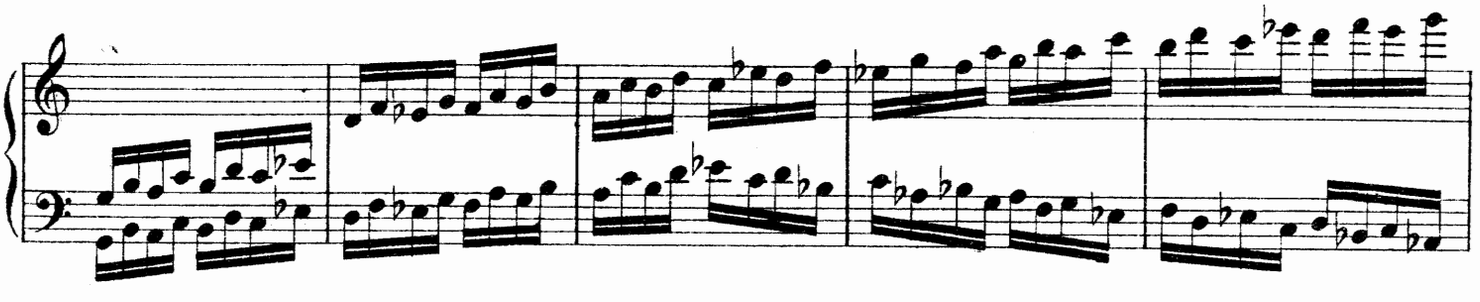


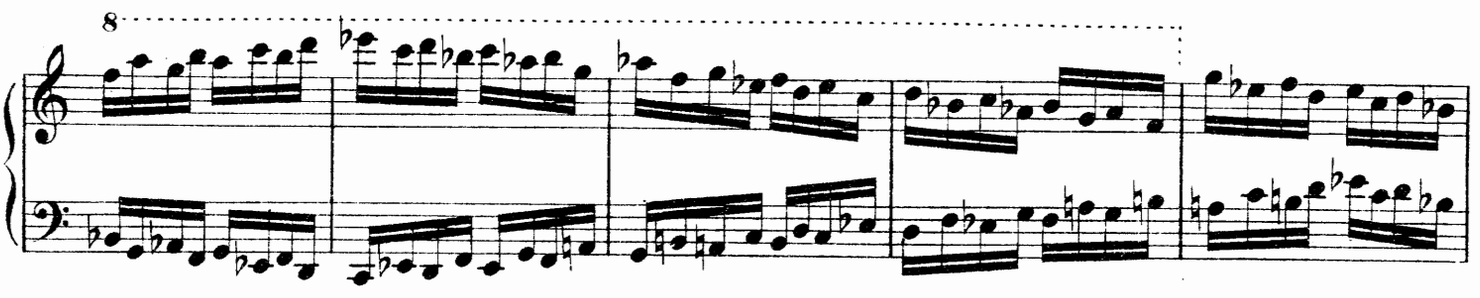
Melodic Minor.

9.

Same fingering.

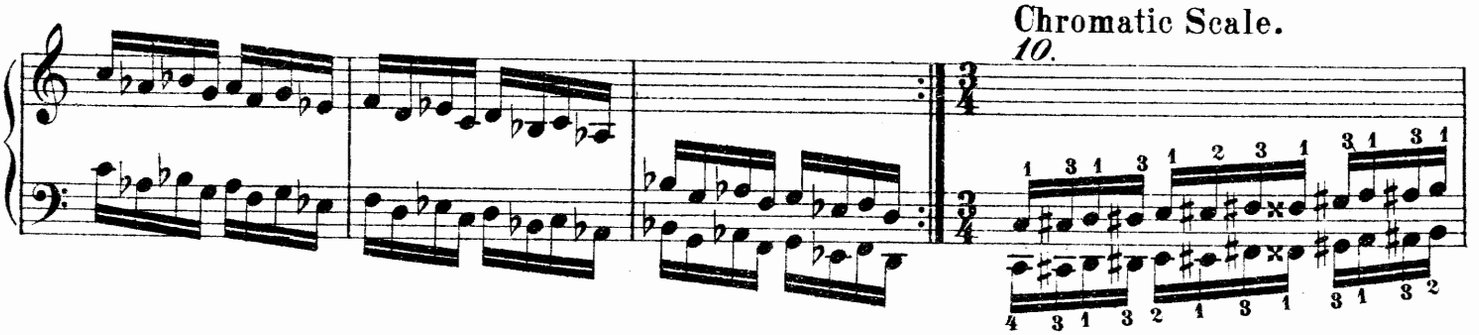


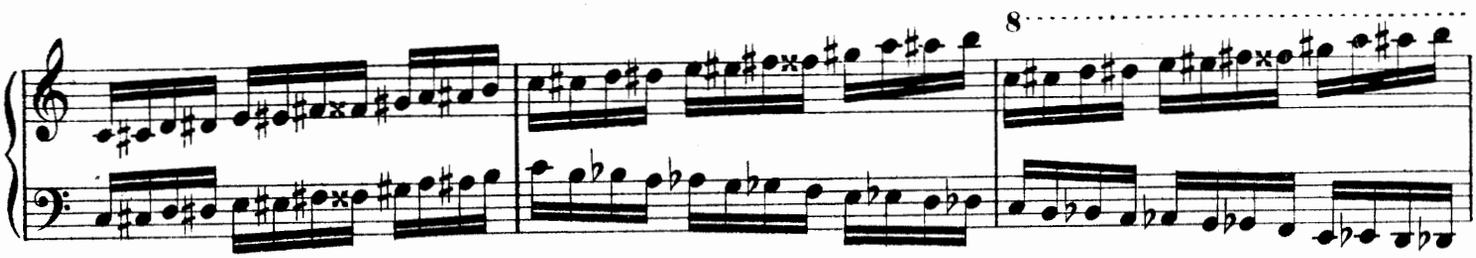


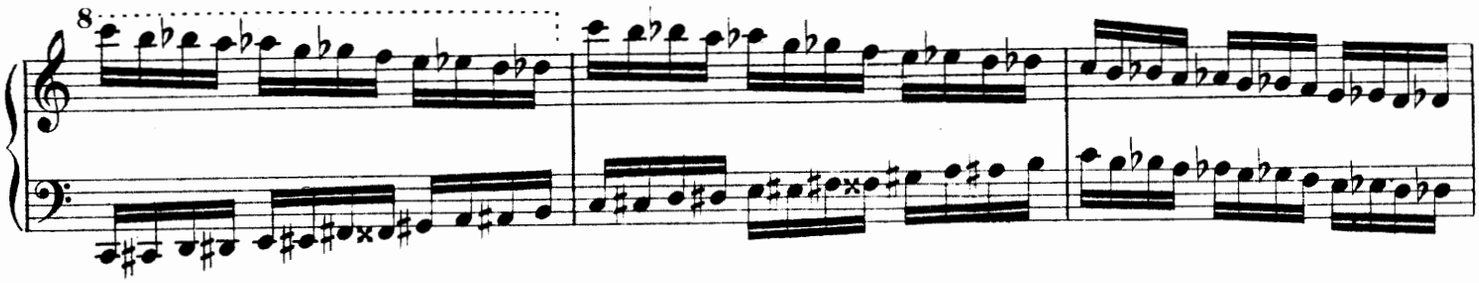


Chromatic Scale.

10.







Chromatic Minor Thirds.

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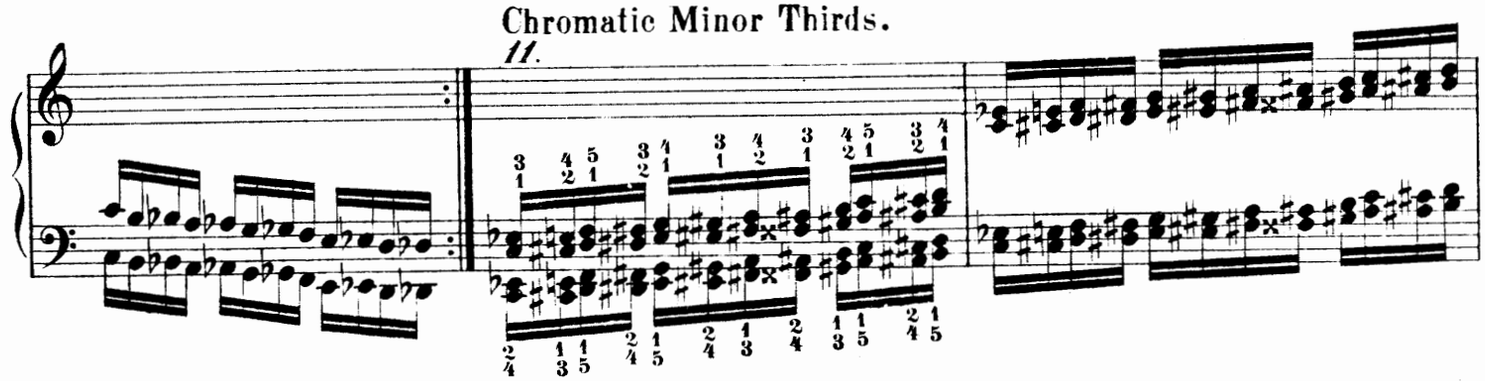
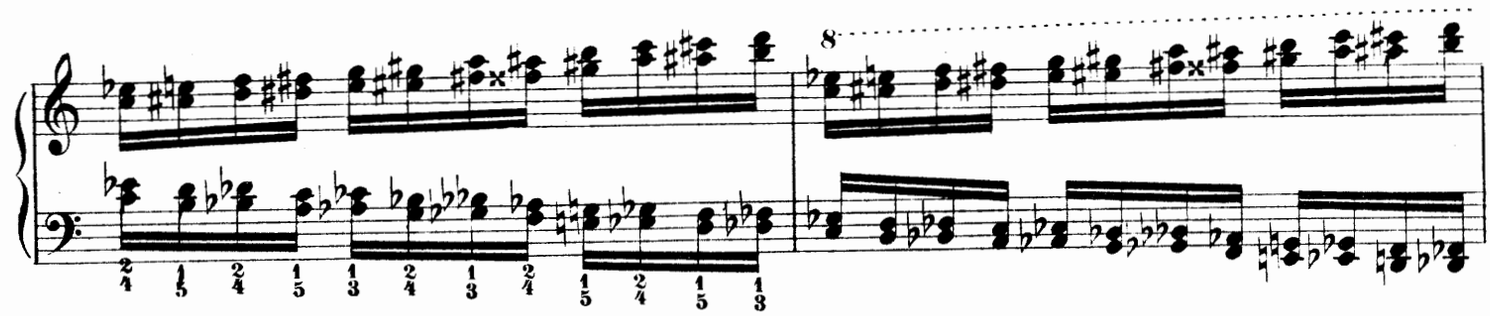
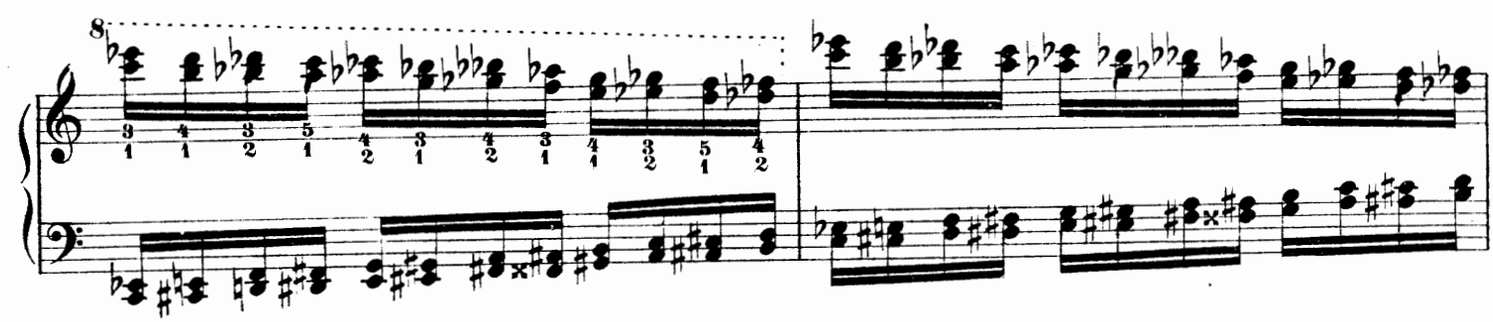
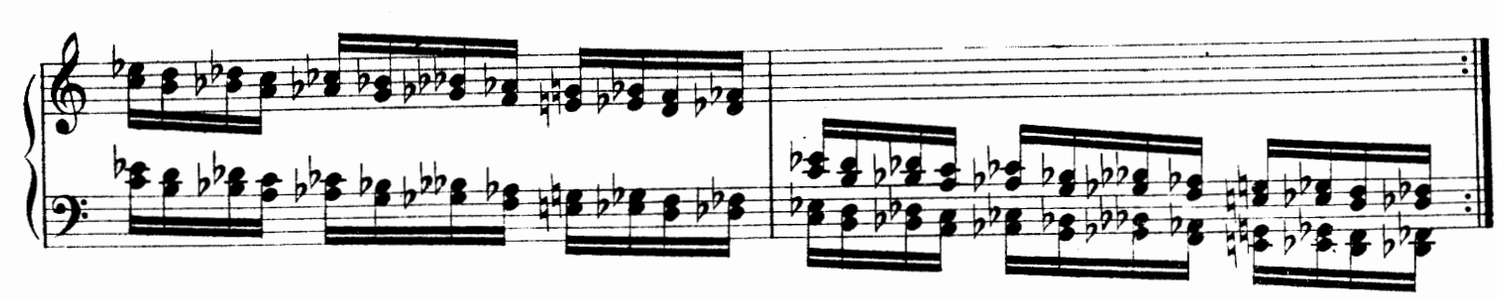


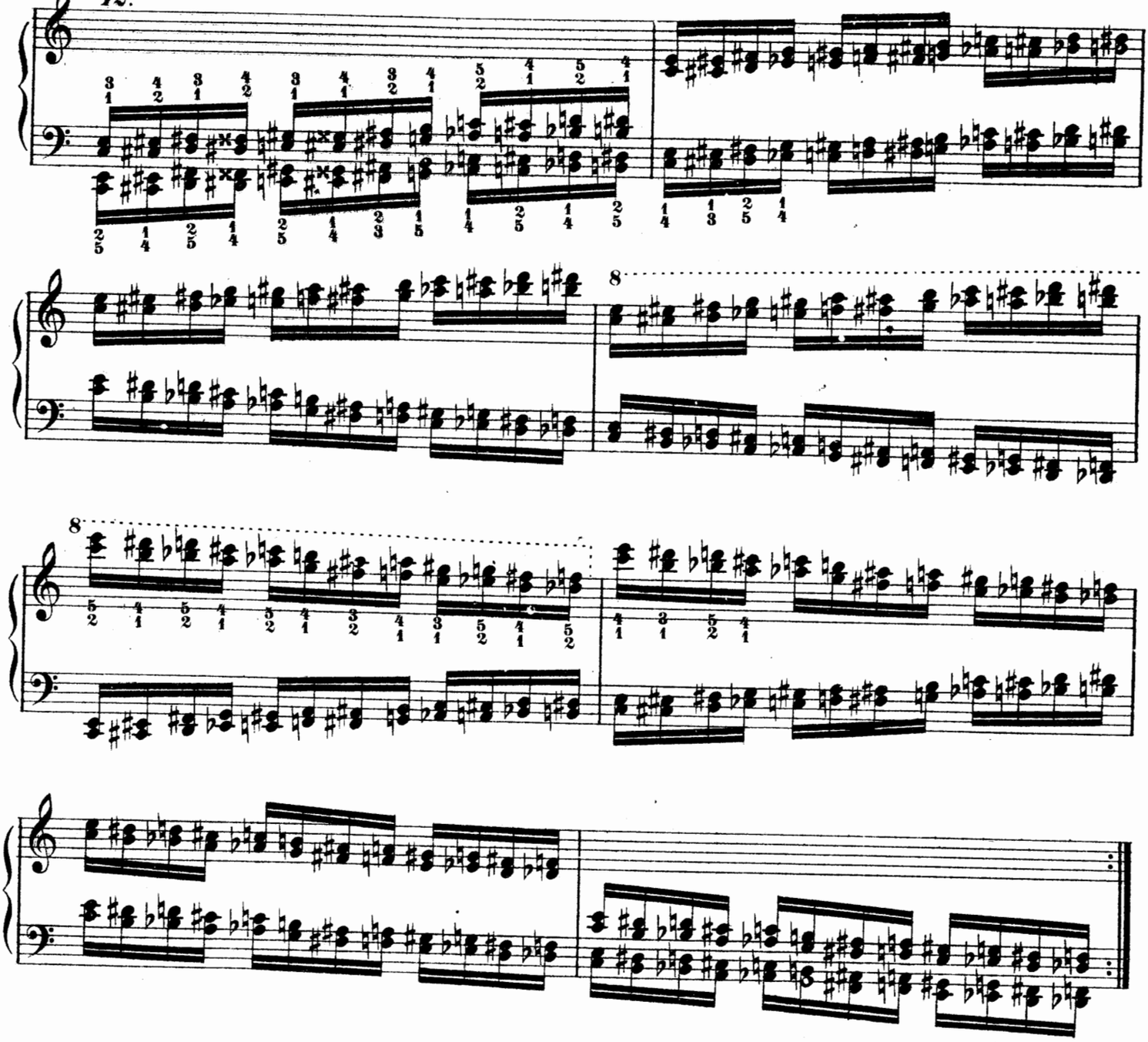




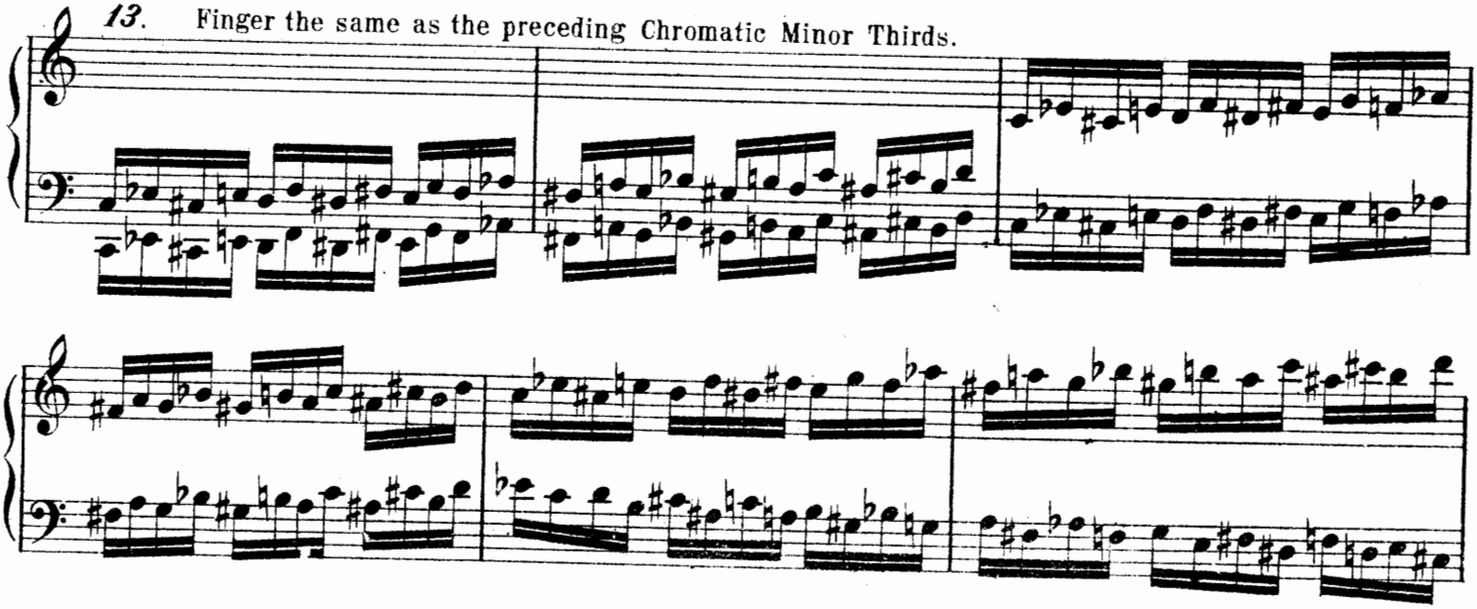


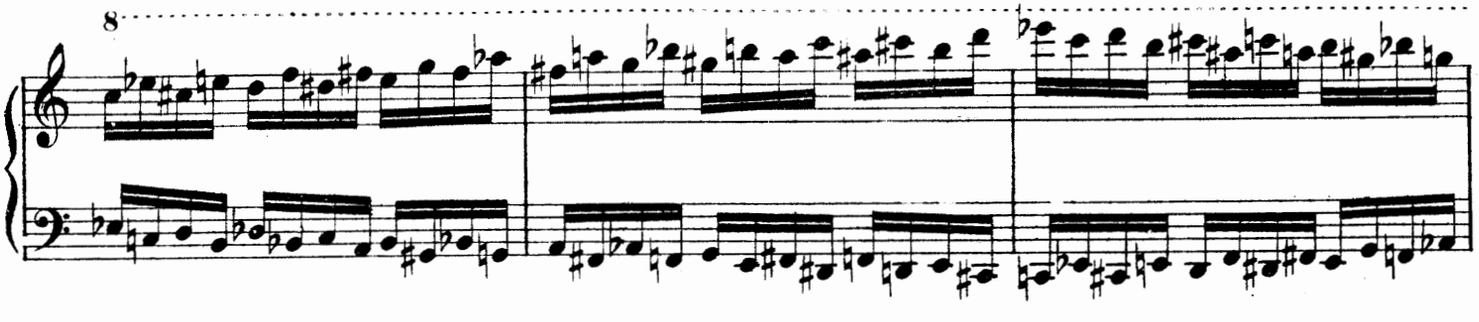
Chromatic Major Thirds.

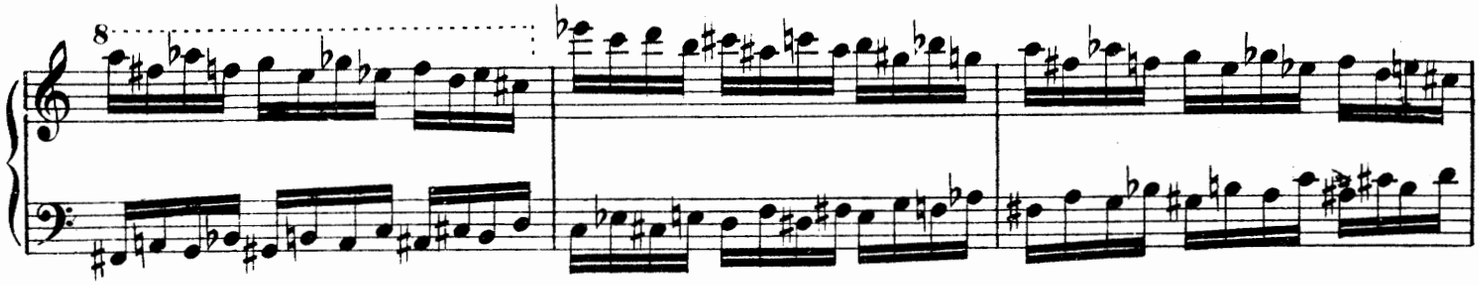
12.

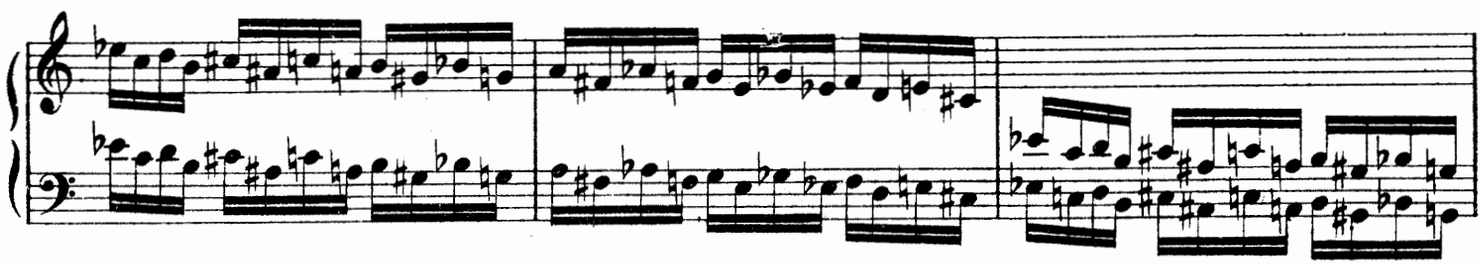


13. Finger the same as the preceding Chromatic Minor Thirds.

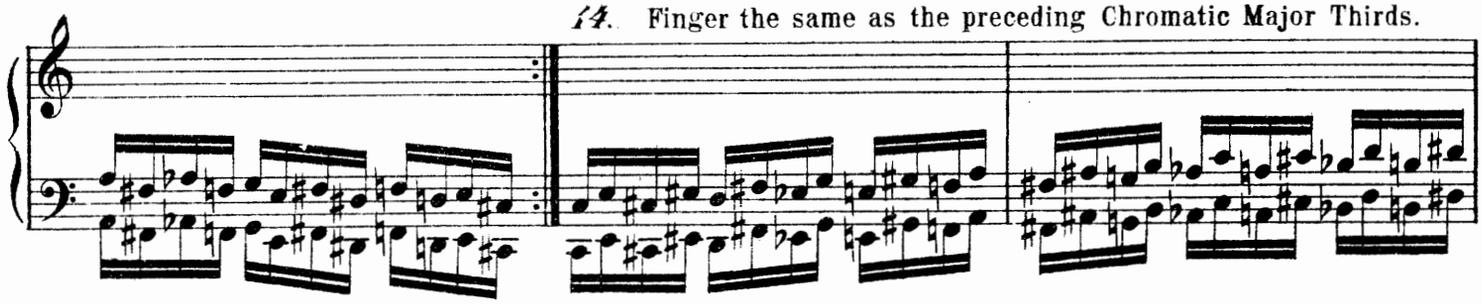


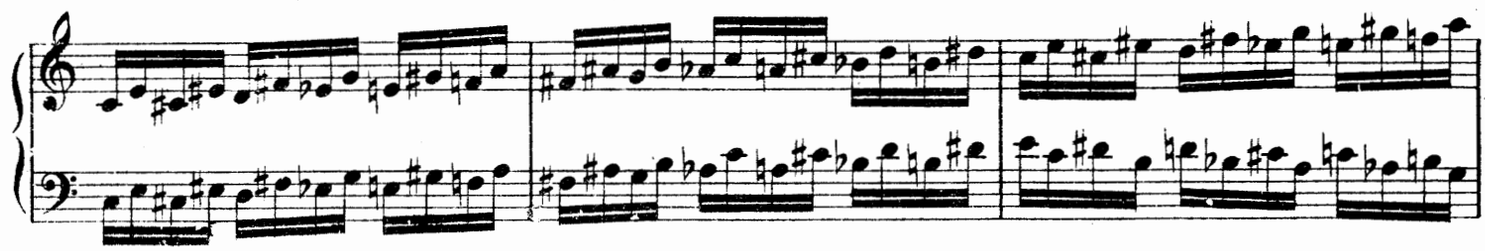


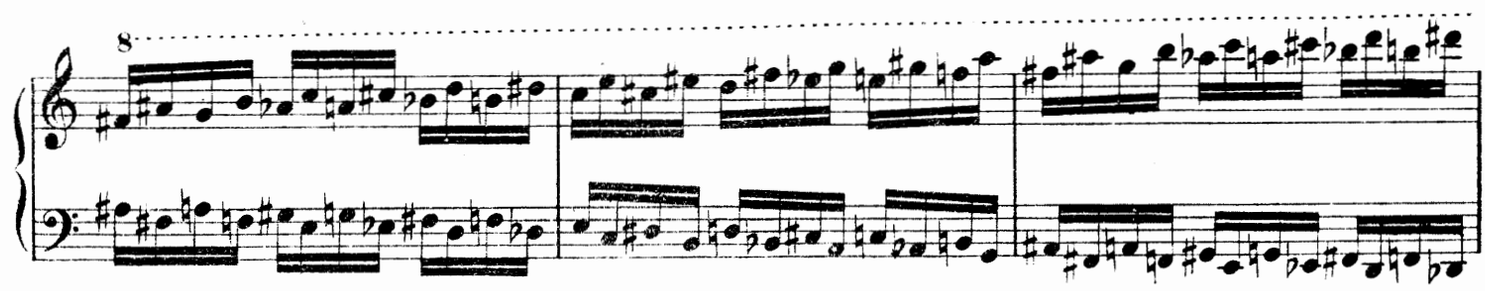


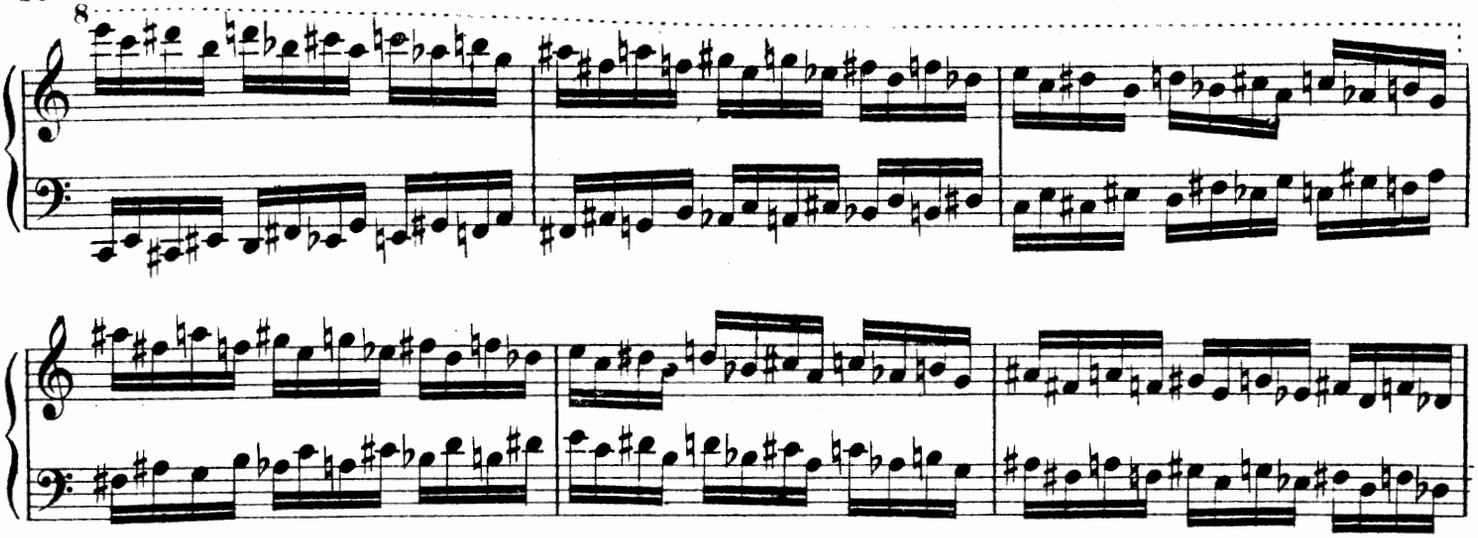


14. Finger the same as the preceding Chromatic Major Thirds.



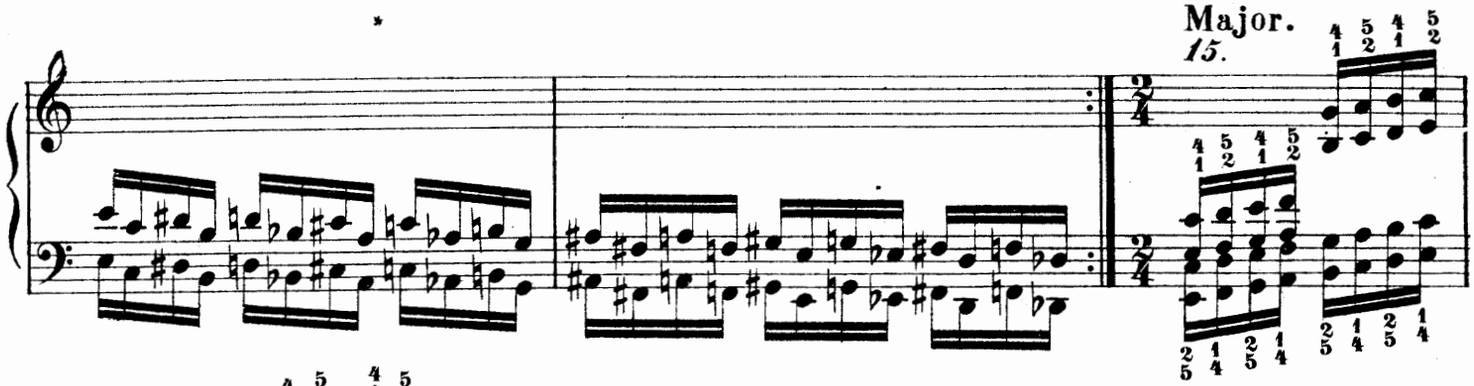






Major.

15.



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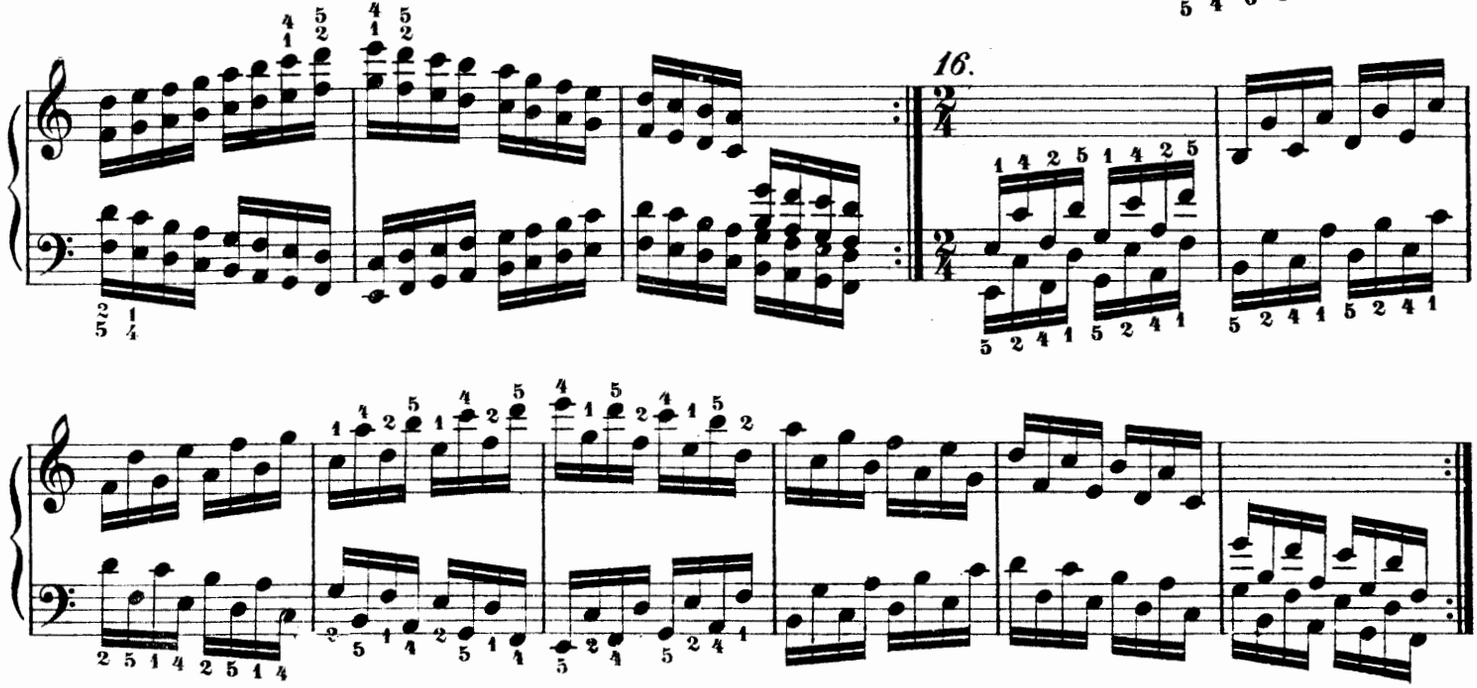
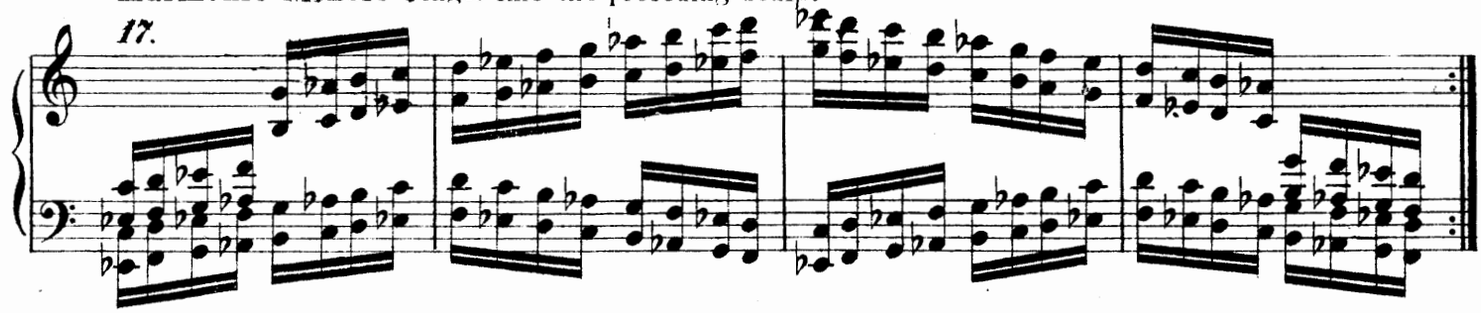
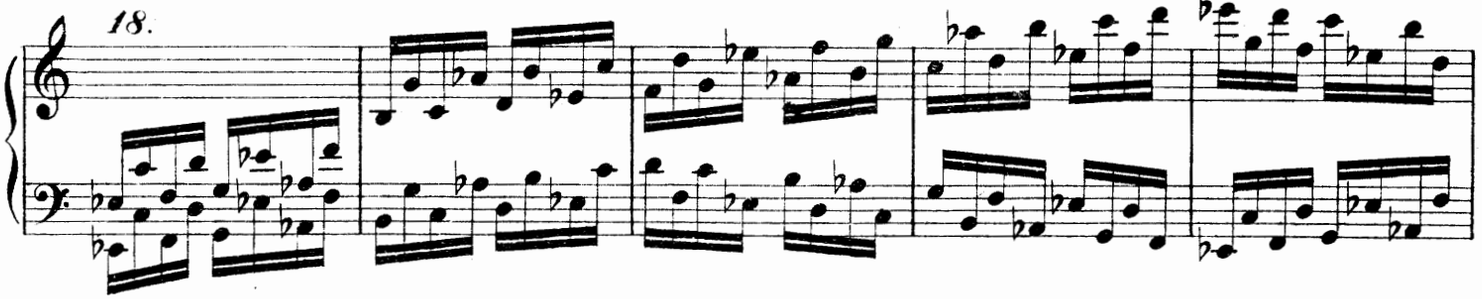


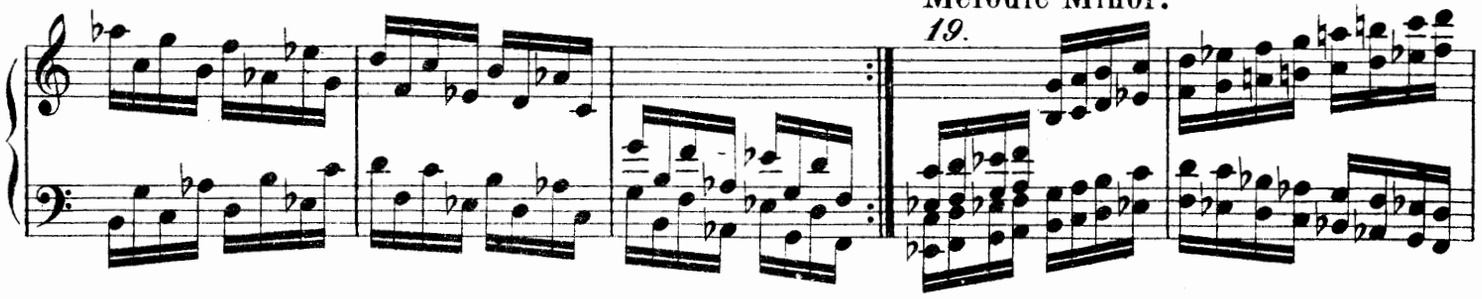
Harmonic Minor. Finger like the preceding scale.

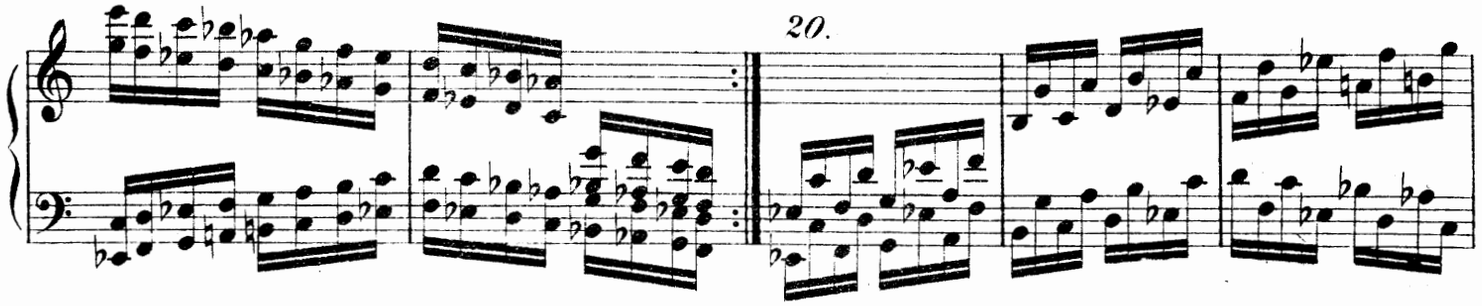
17.

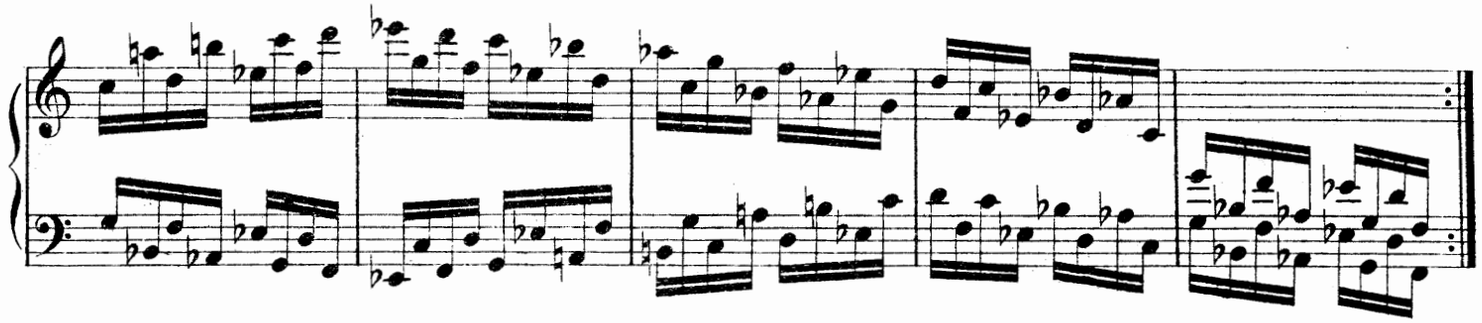




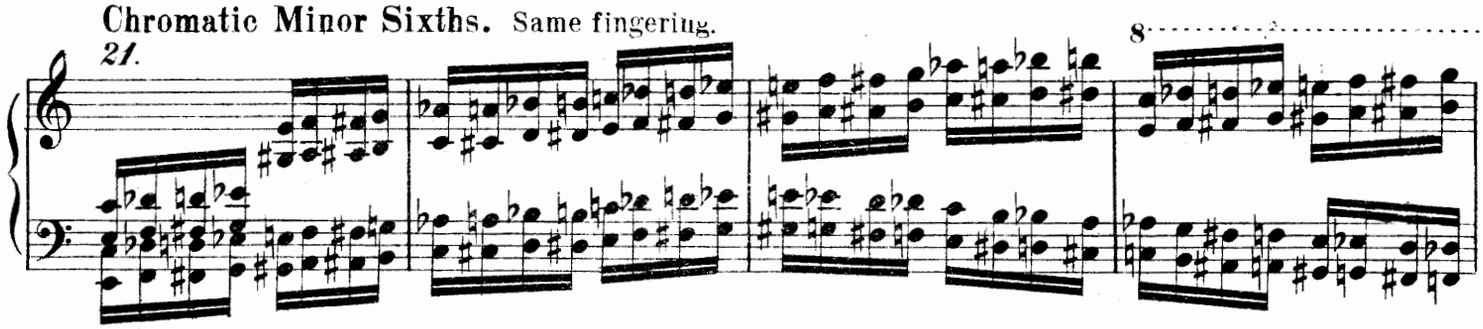
Melodic Minor.

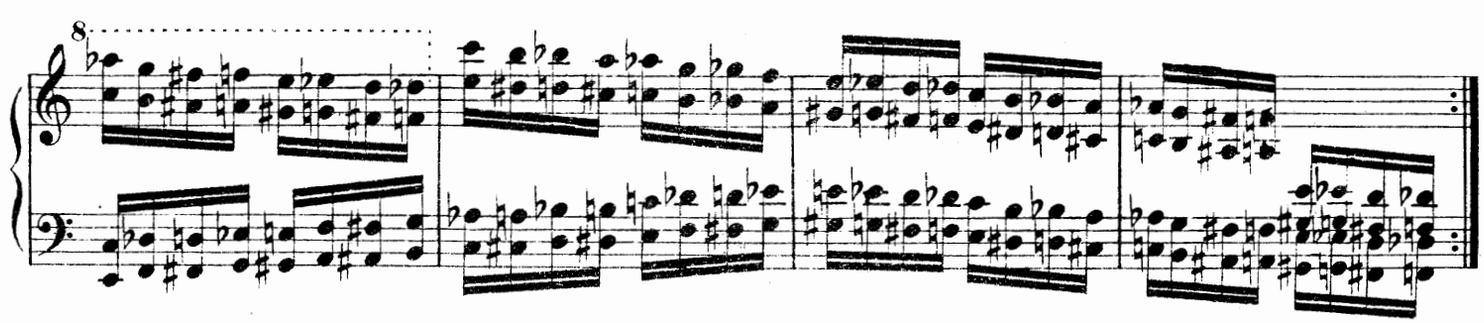






Chromatic Minor Sixths. Same fingering.





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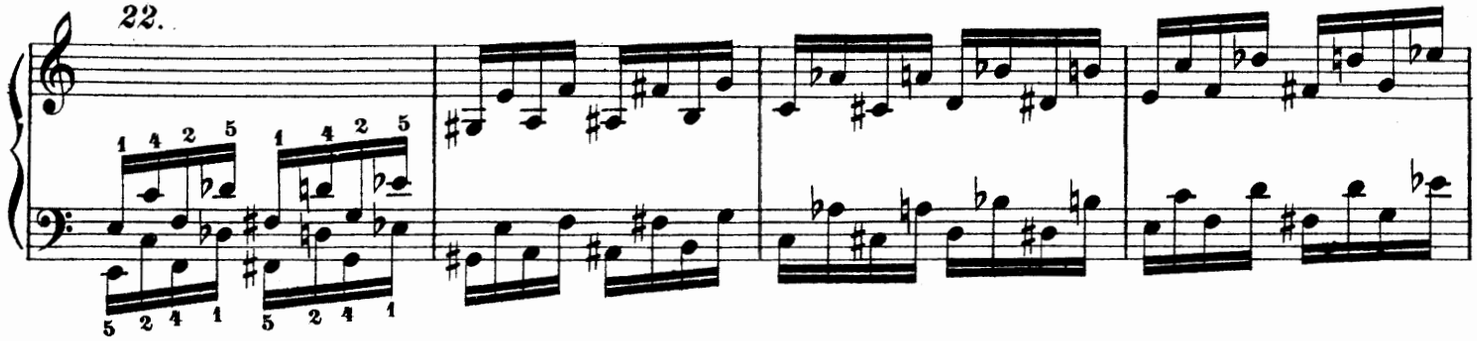
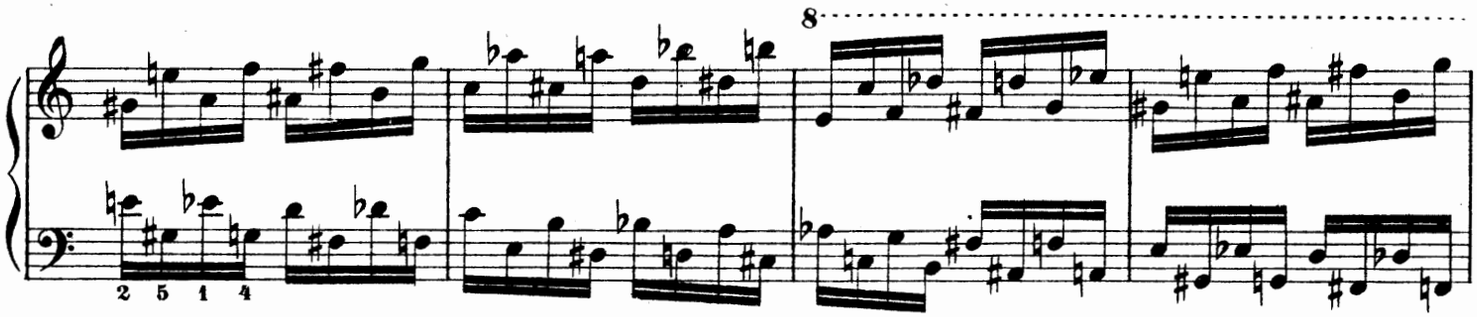
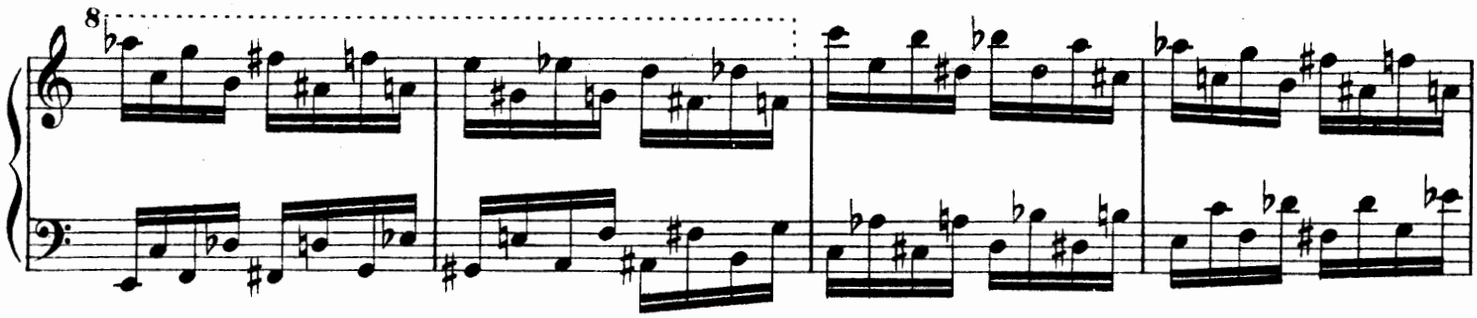
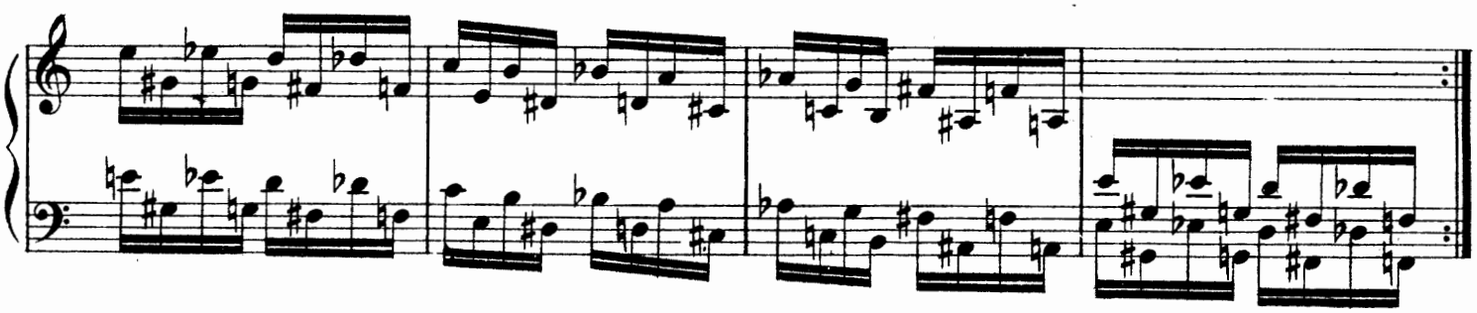


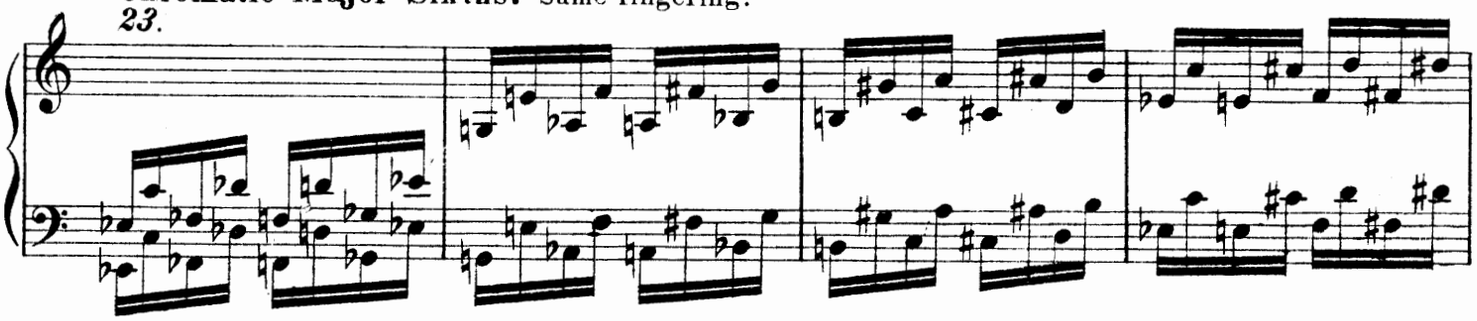


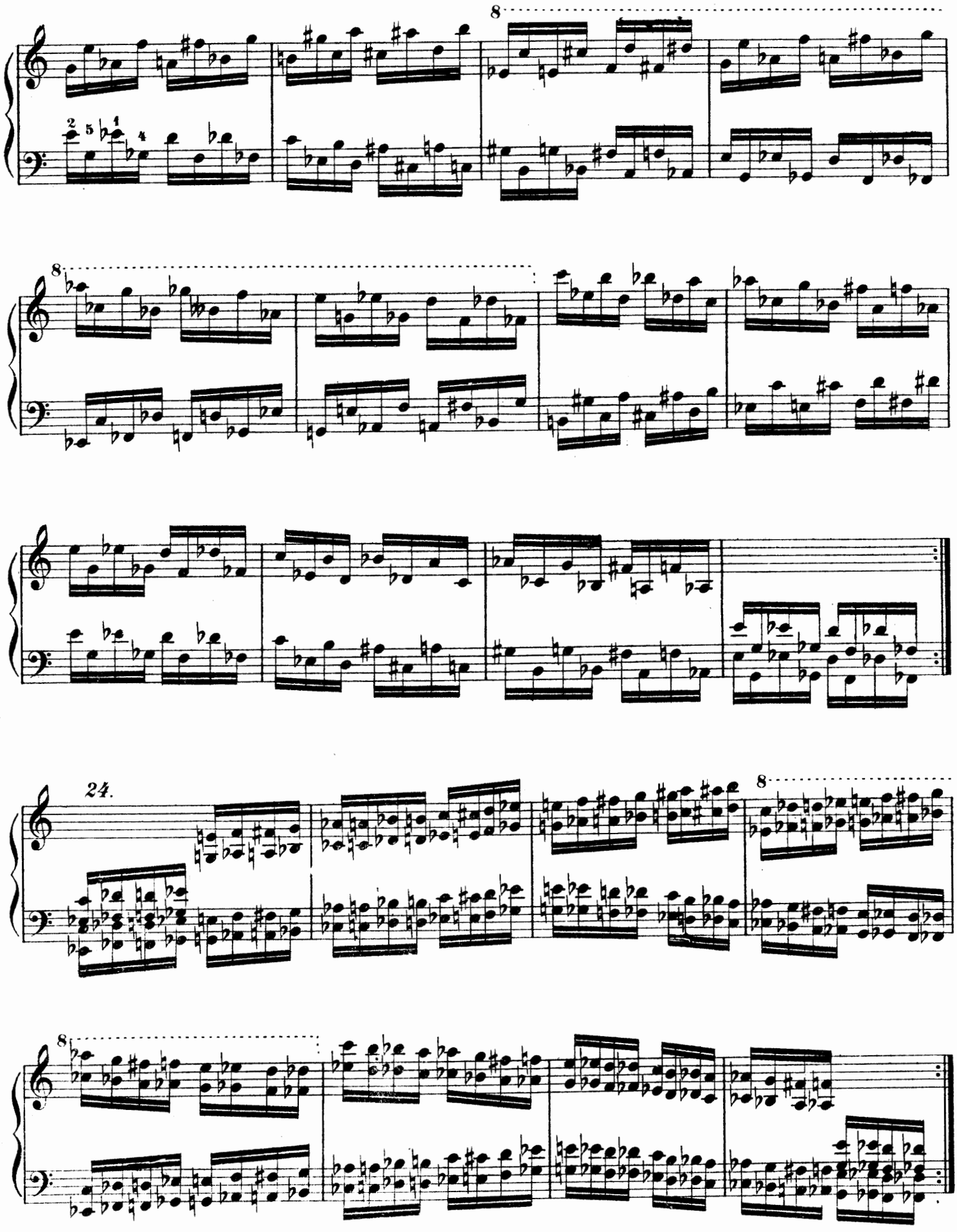




Chromatic Major Sixths. Same fingering.

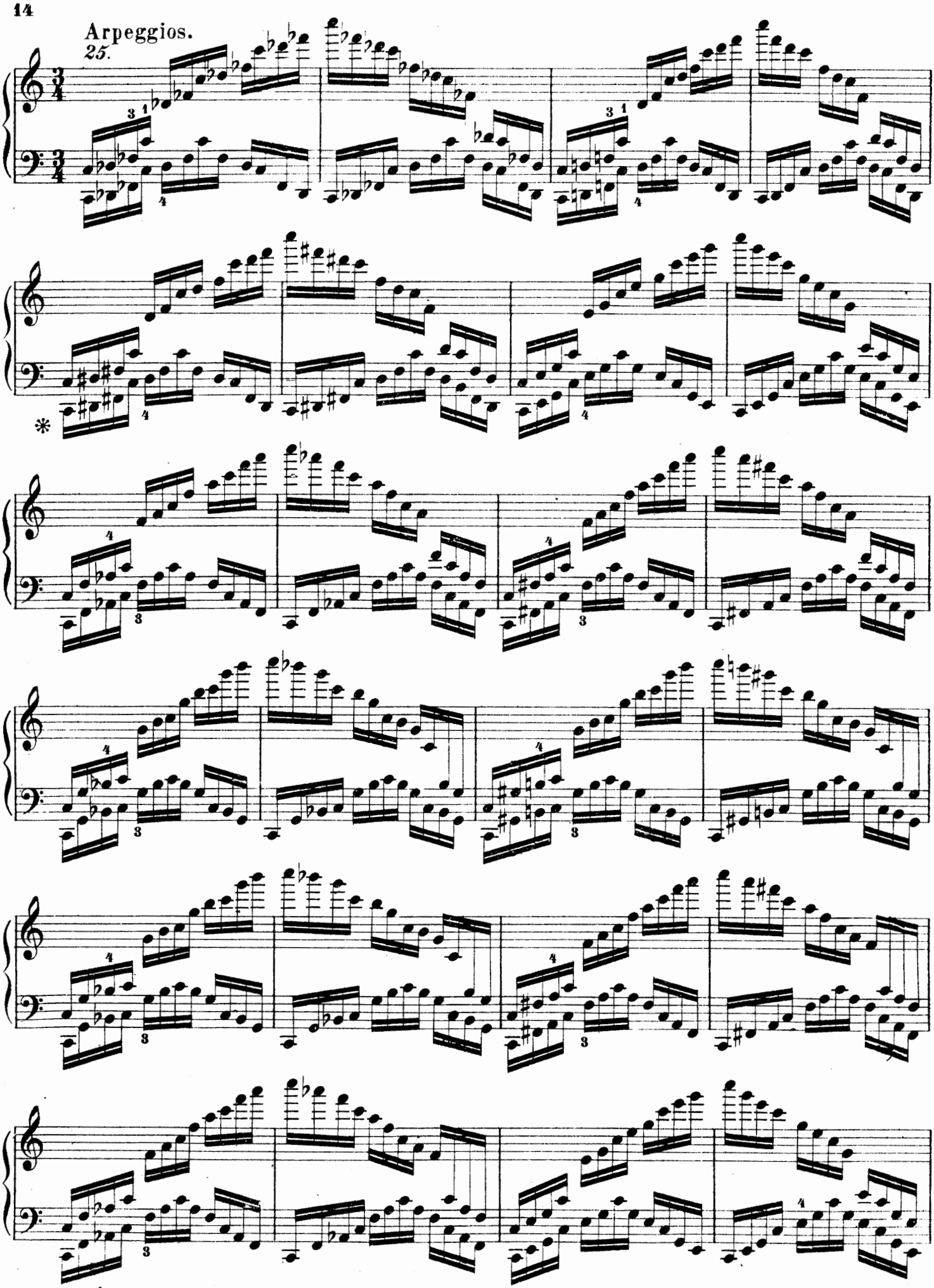
23.



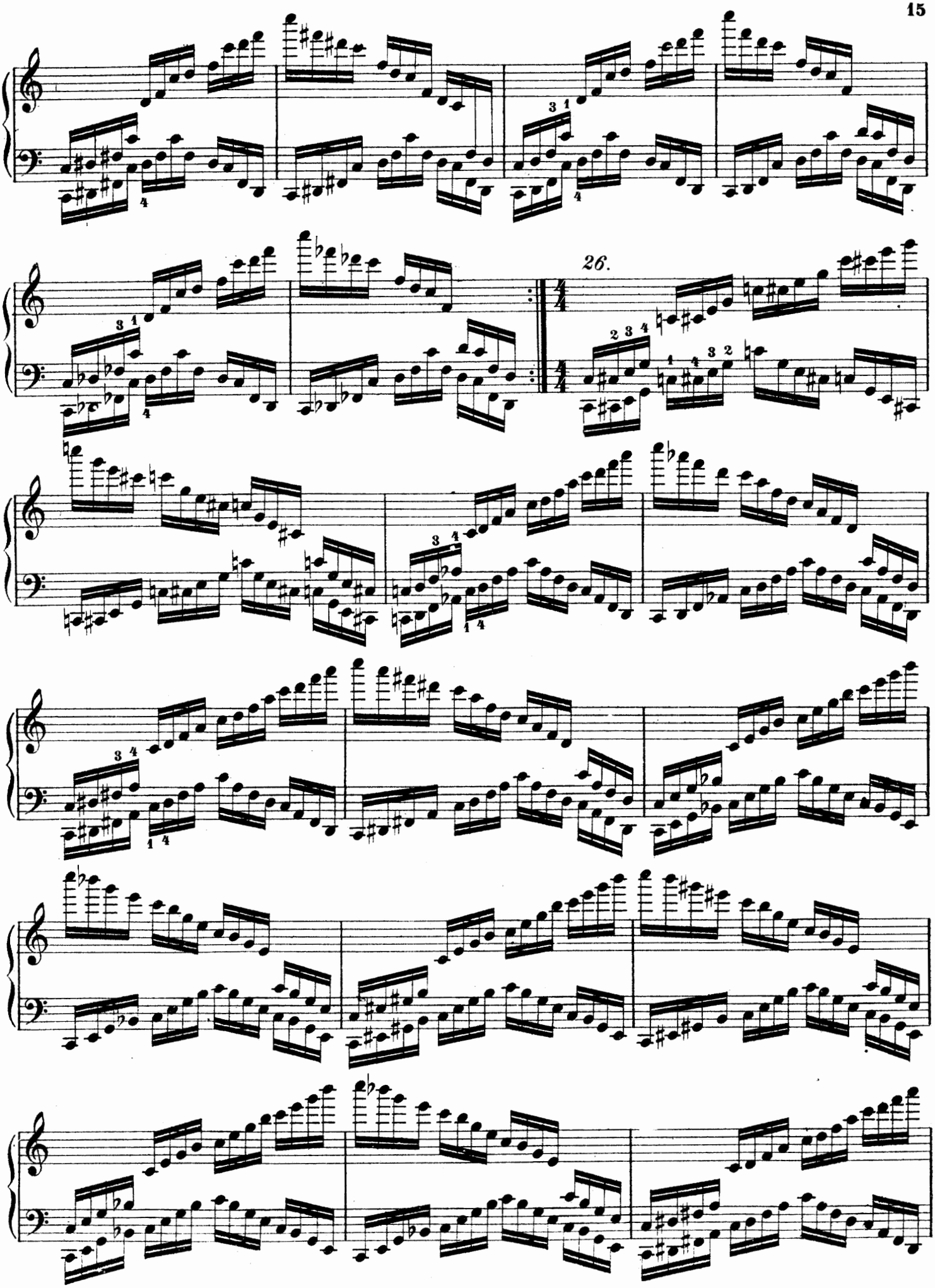

8
8
24.
8
8

Arpeggios.

25.



* *All accidentals are to be observed throughout each measure.*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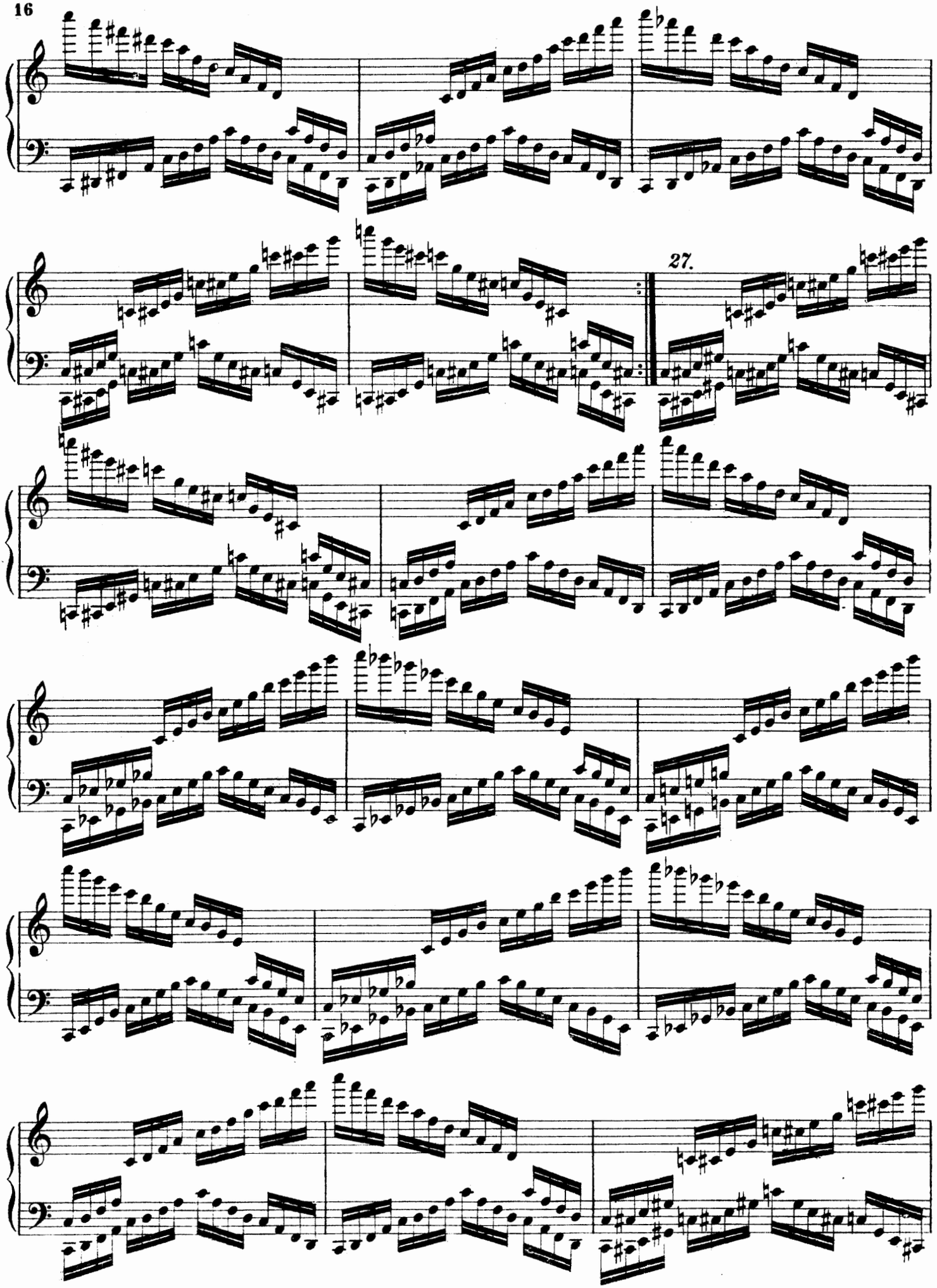
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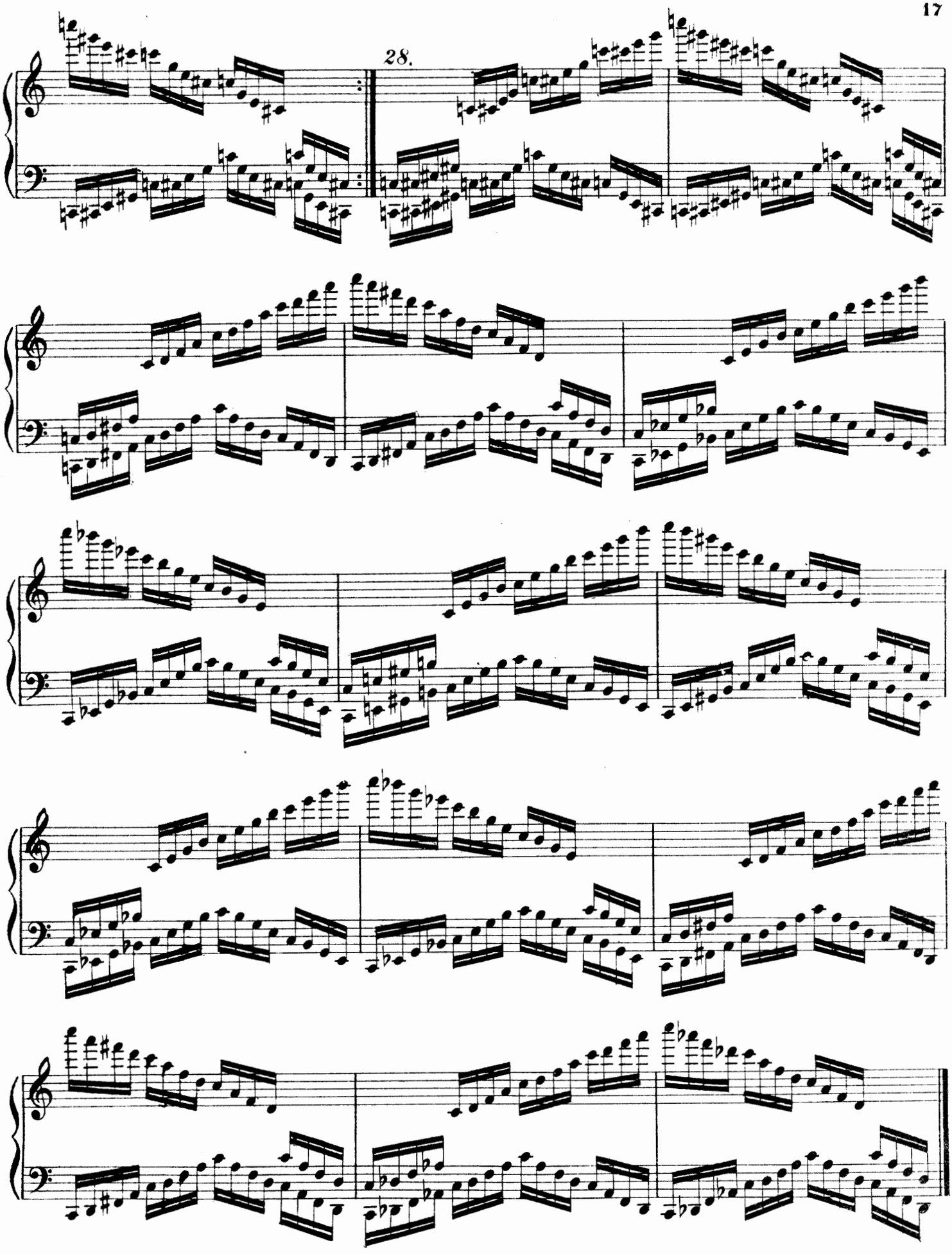
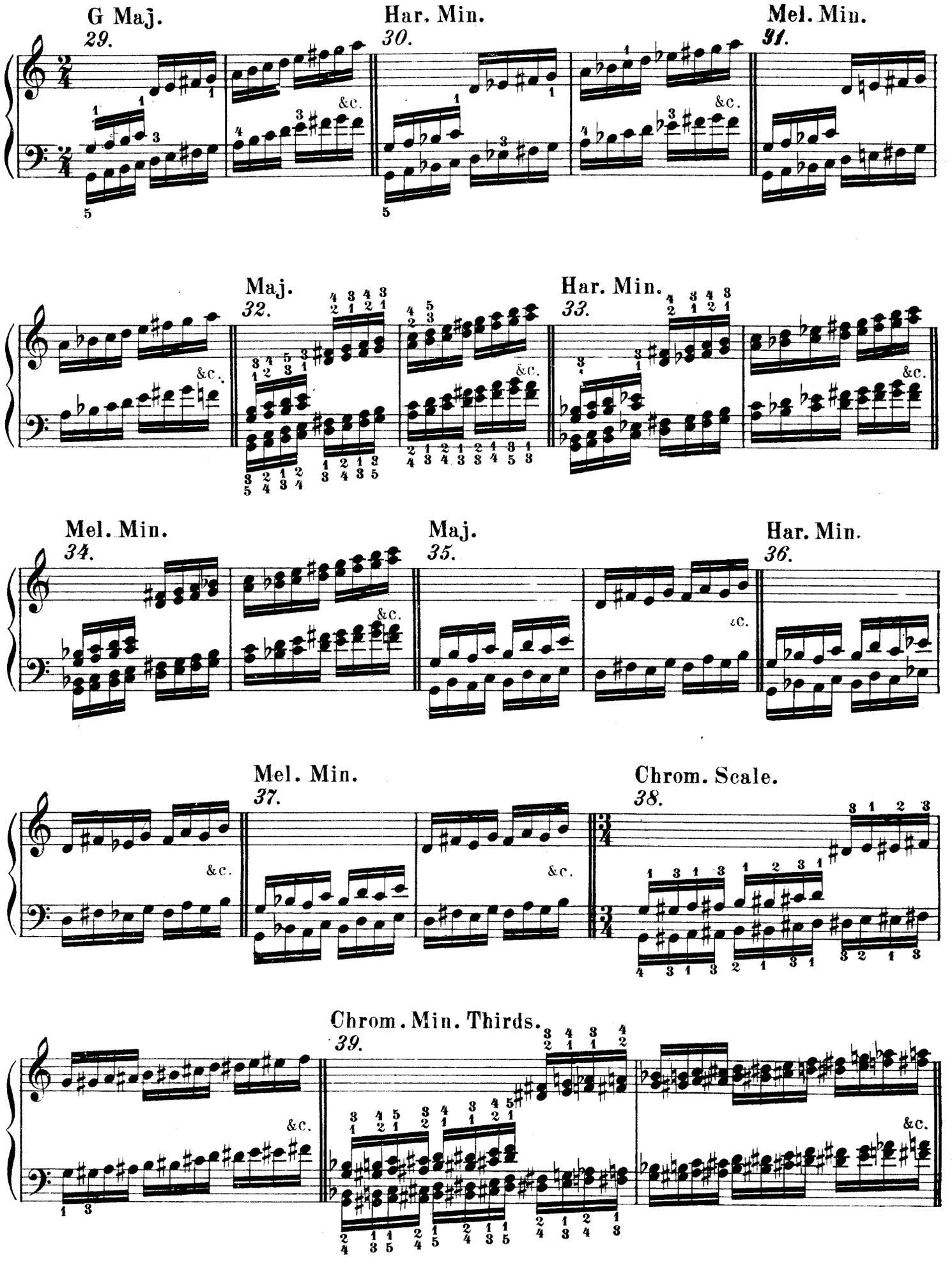
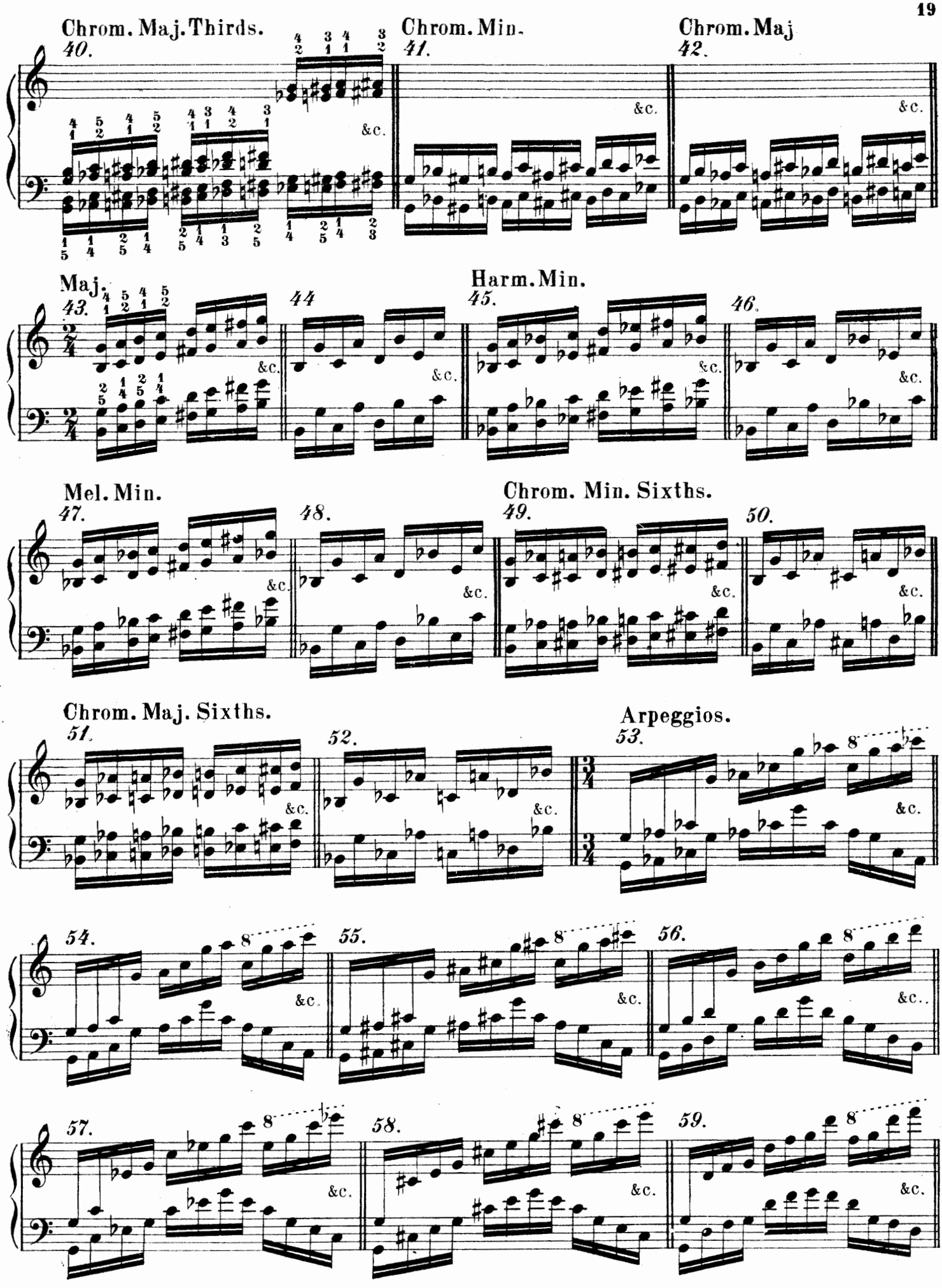


The Preceding Exercises are to be transposed through all the different Scales; consisting of twelve sharps(B♯)and twelve flats.(D♭♭.) In order to impress them stronger upon the memory the signature marks are written before the respective notes when required.


G Maj.
29.
Har. Min.
30.
Mel. Min.
31.
Maj.
32.
Har. Min.
33.
Mel. Min.
34.
Maj.
35.
Har. Min.
36.
Mel. Min.
37.
Chrom. Scale.
38.
Chrom. Min. Thirds.
39.
&c.


Chrom. Maj. Thirds.
40.
Chrom. Min.
41.
Chrom. Maj
42.
&c.
Maj.
43.
44
Harm. Min.
45.
46.
Mel. Min.
47.
48.
Chrom. Min. Sixths.
49.
50.
Chrom. Maj. Sixths.
51.
52.
Arpeggios.
53.
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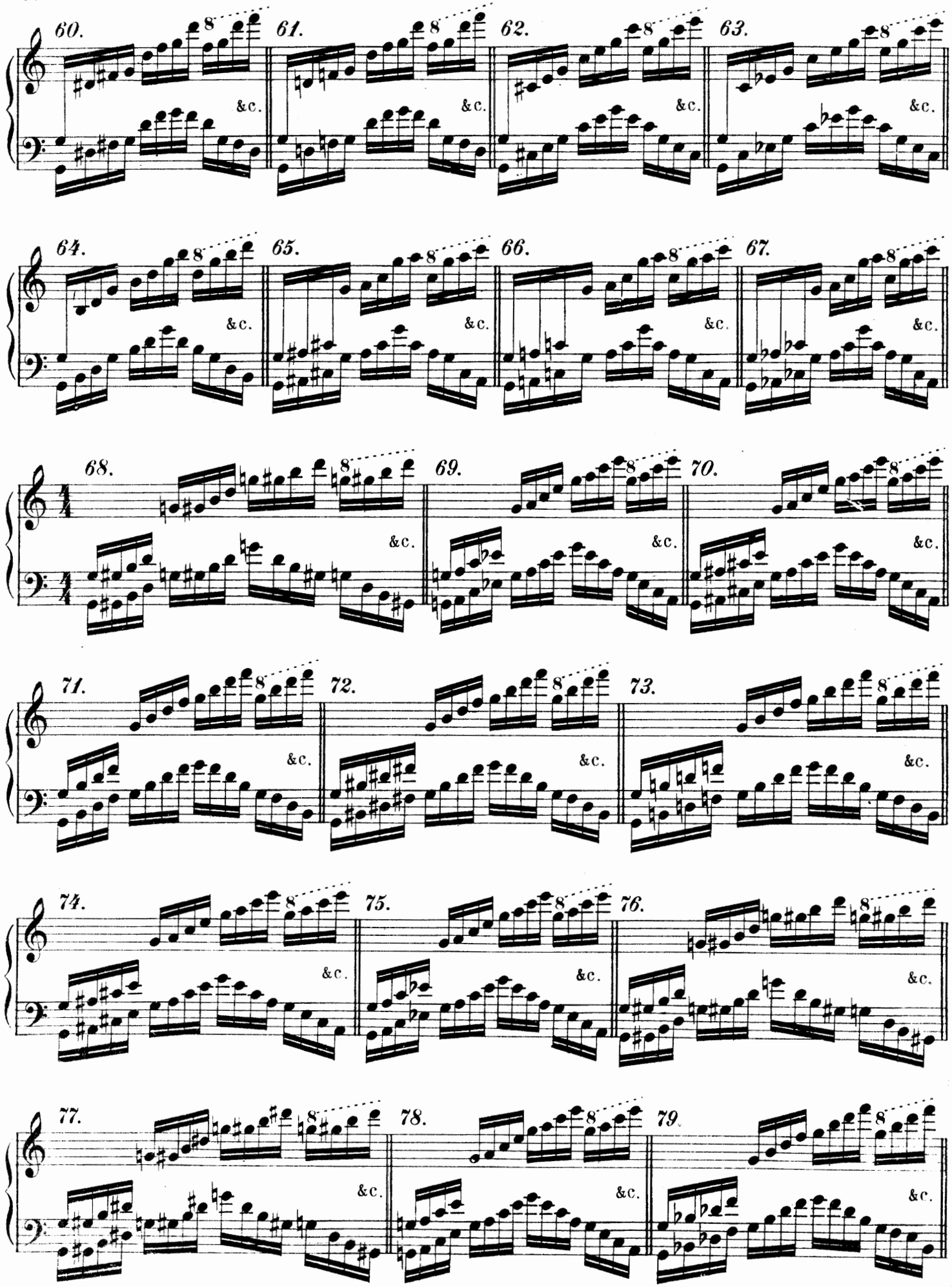
57.
58.
59.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78.
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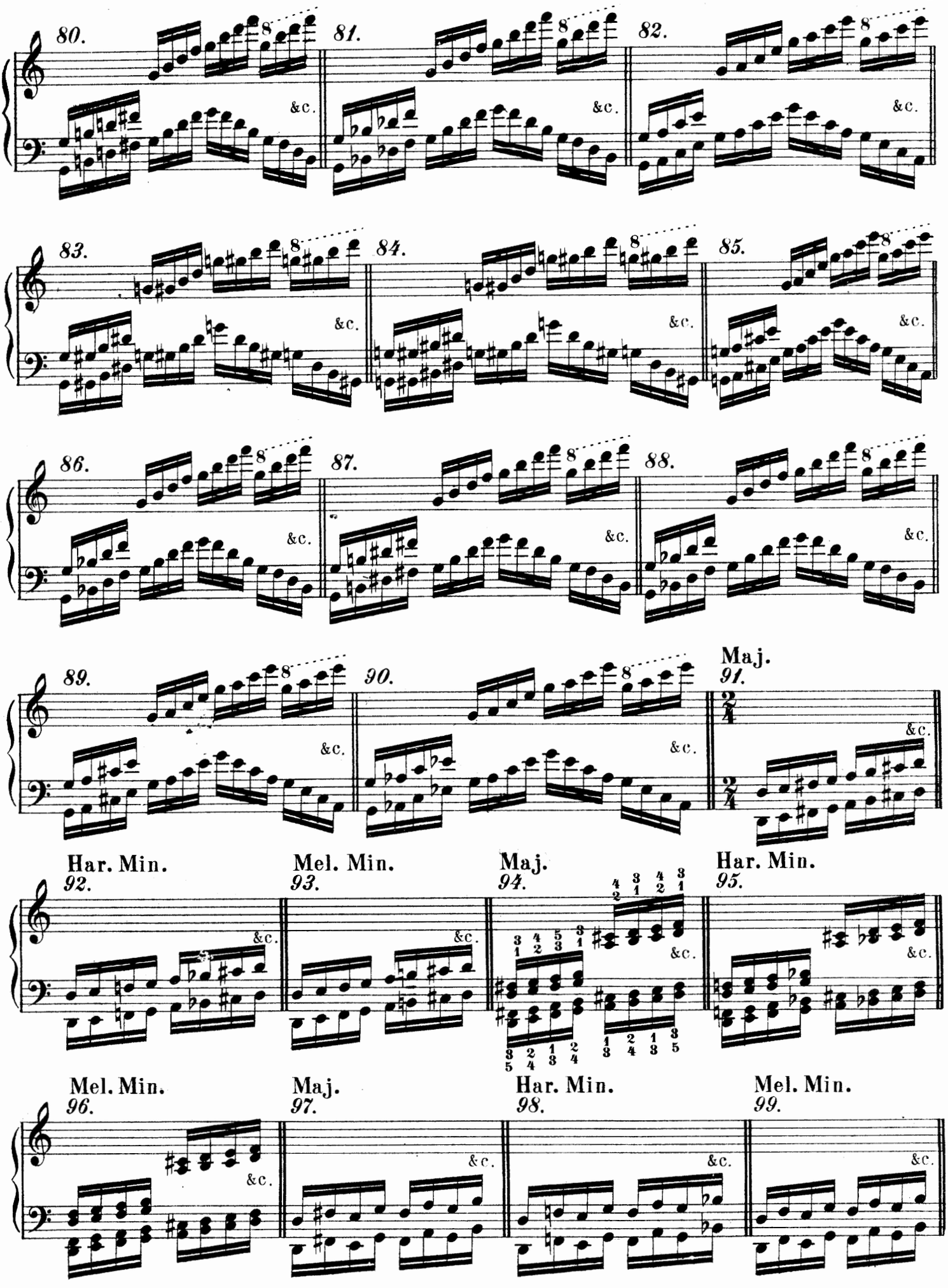
&c.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Mel. Min.
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Maj.
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Mel. Min.
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Chrom. Maj.
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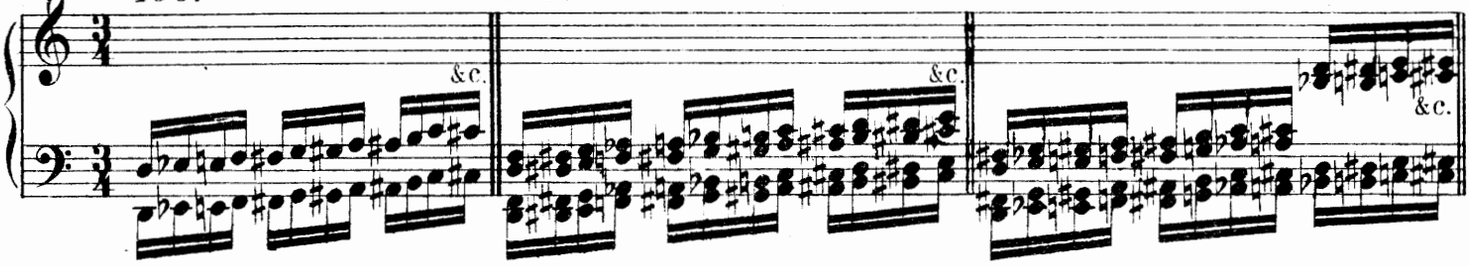

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Maj.
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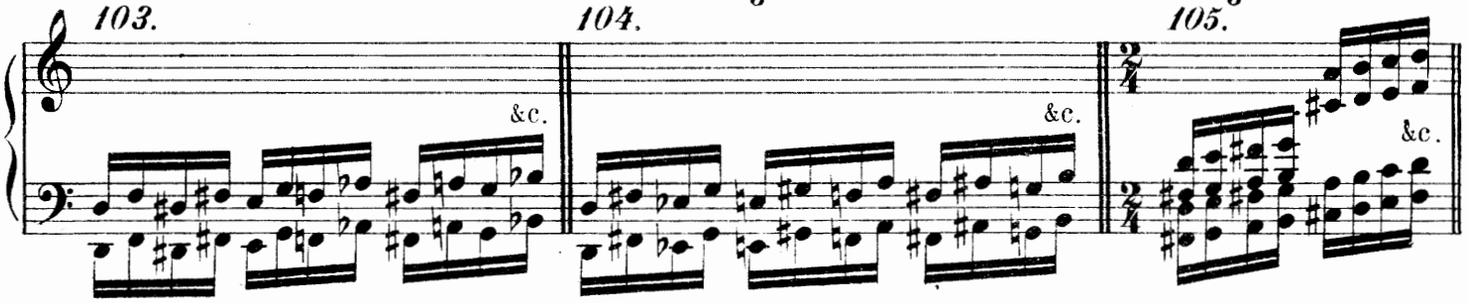

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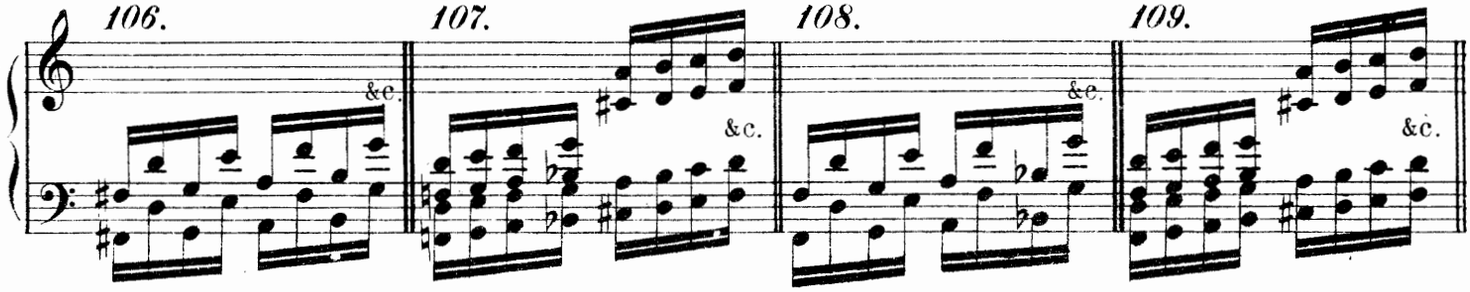

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Chrom. Maj. Sixths.
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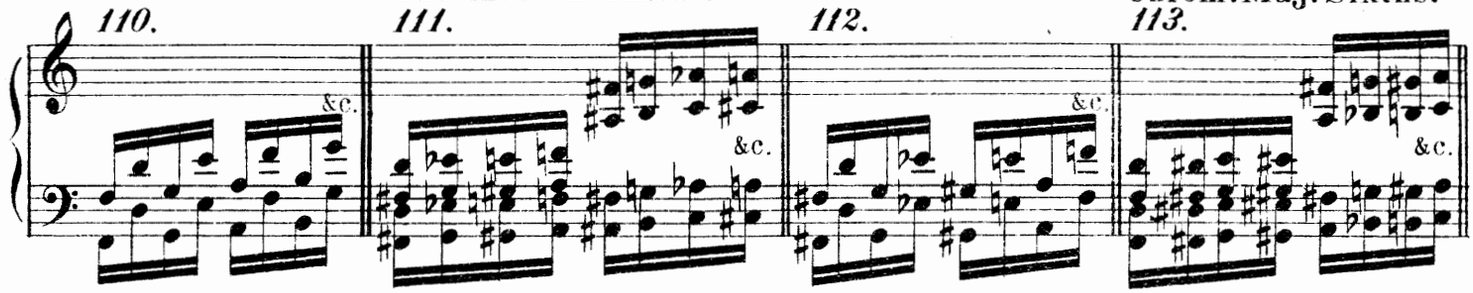

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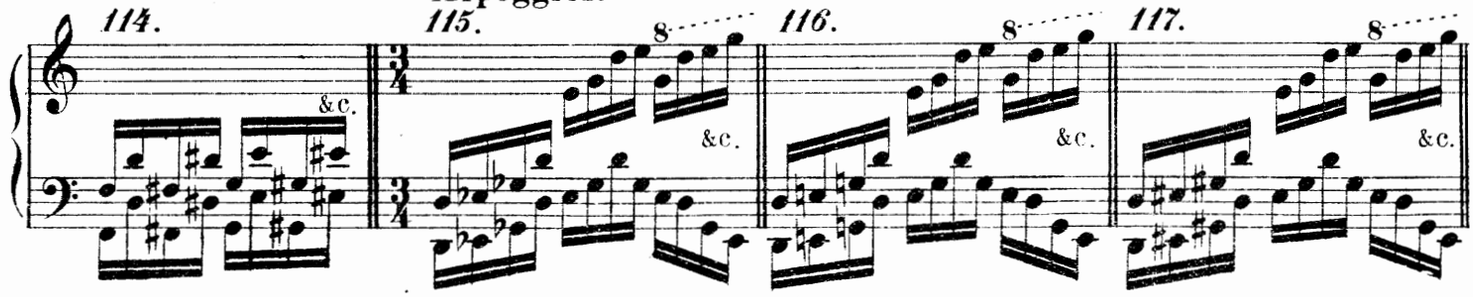

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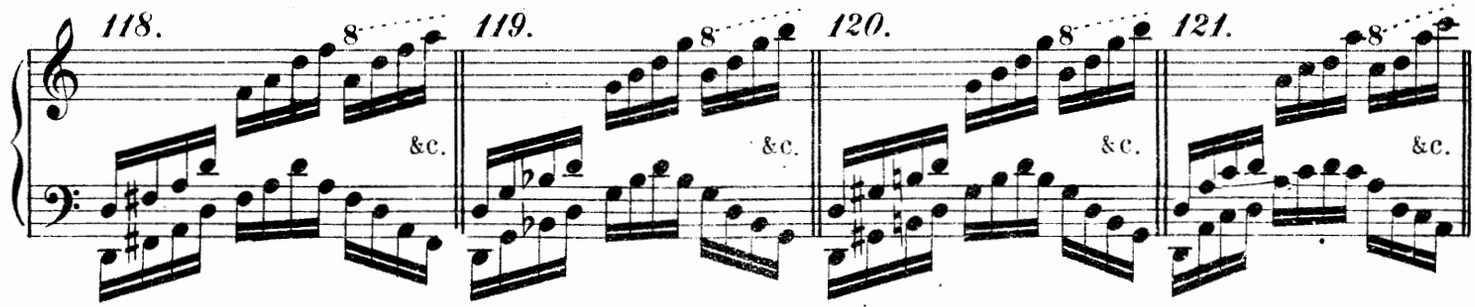

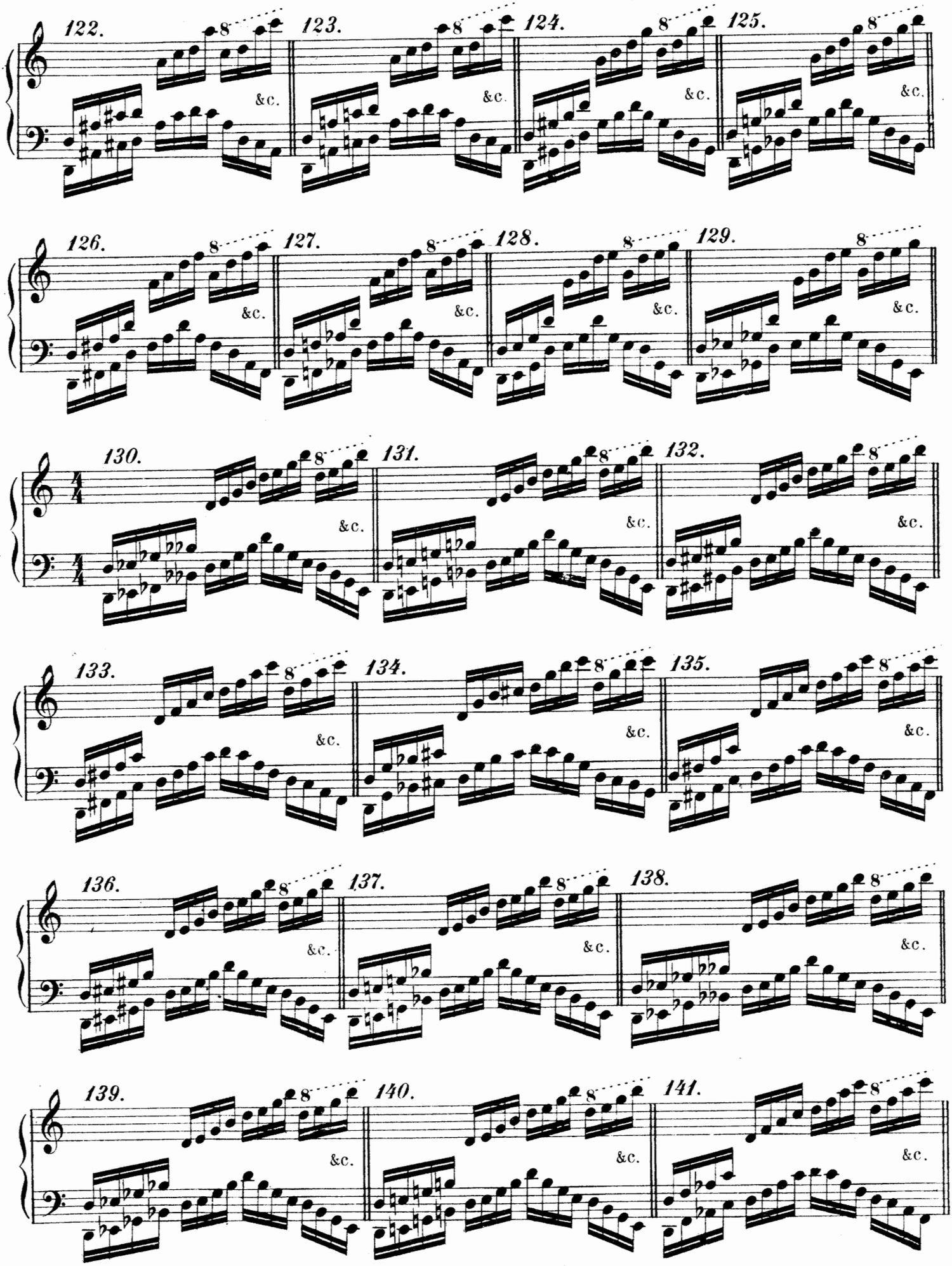
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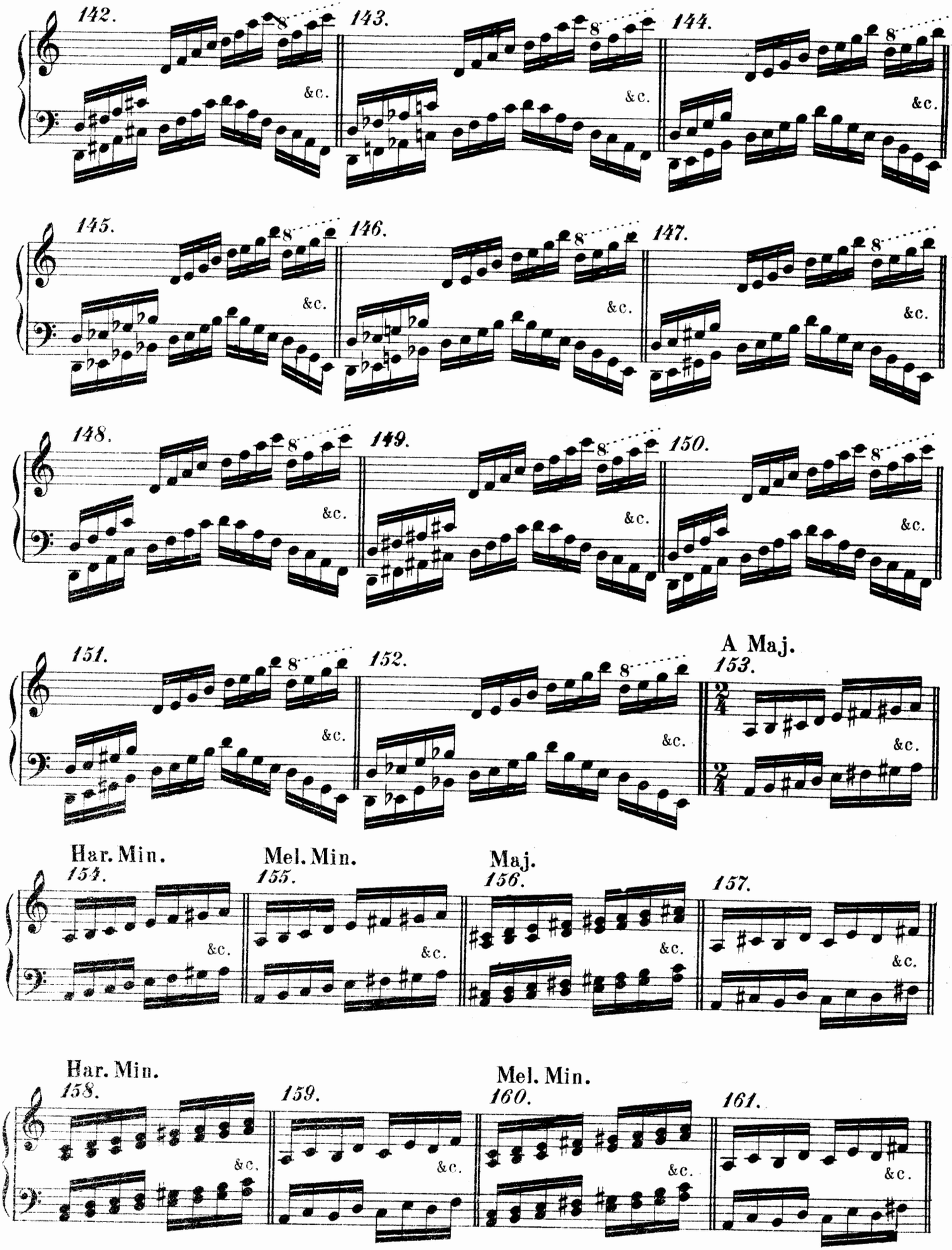
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Chrom. Maj.
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Har. Min.
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Mel. Min.
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Chrom. Min. Sixths.
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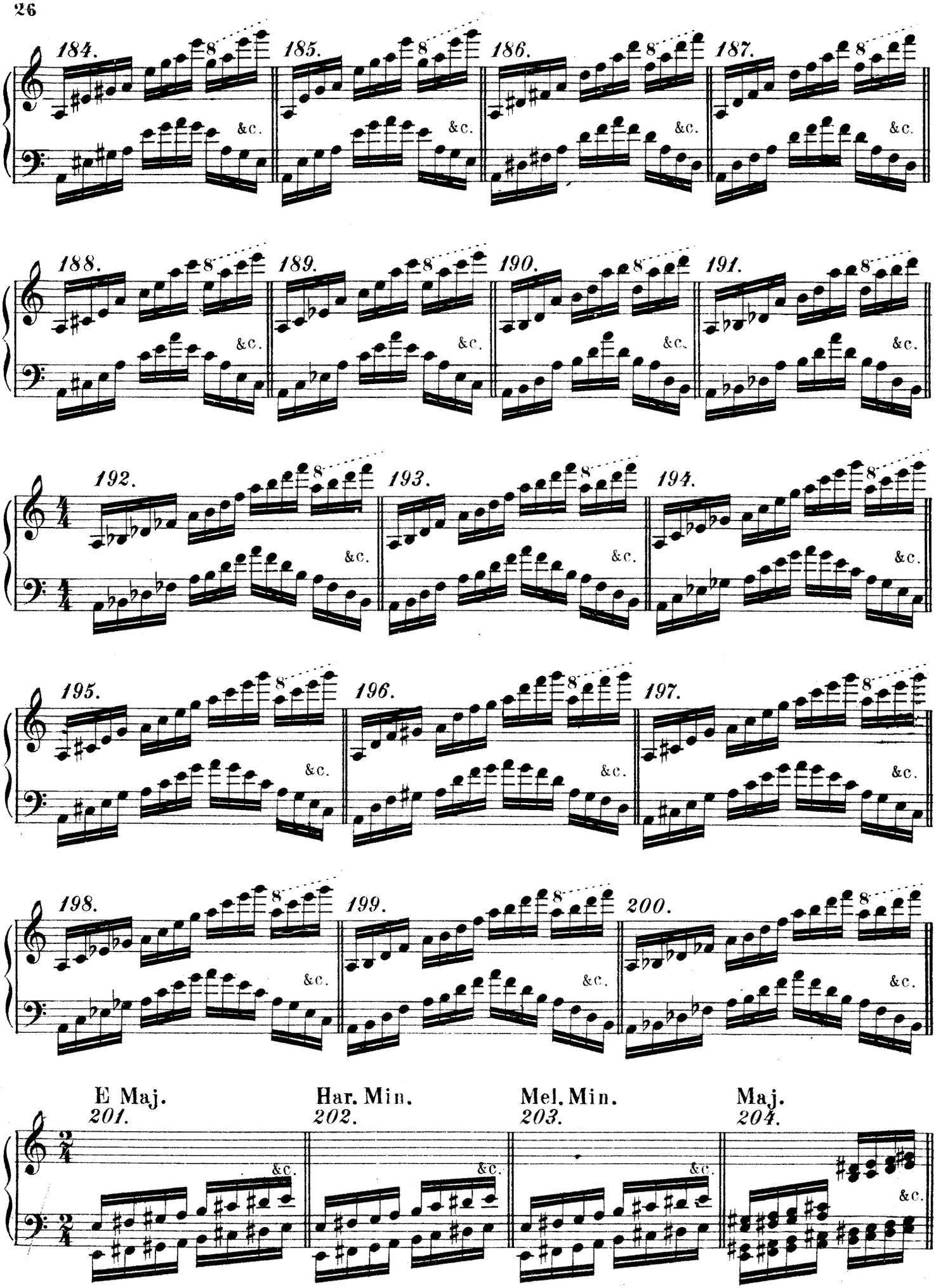

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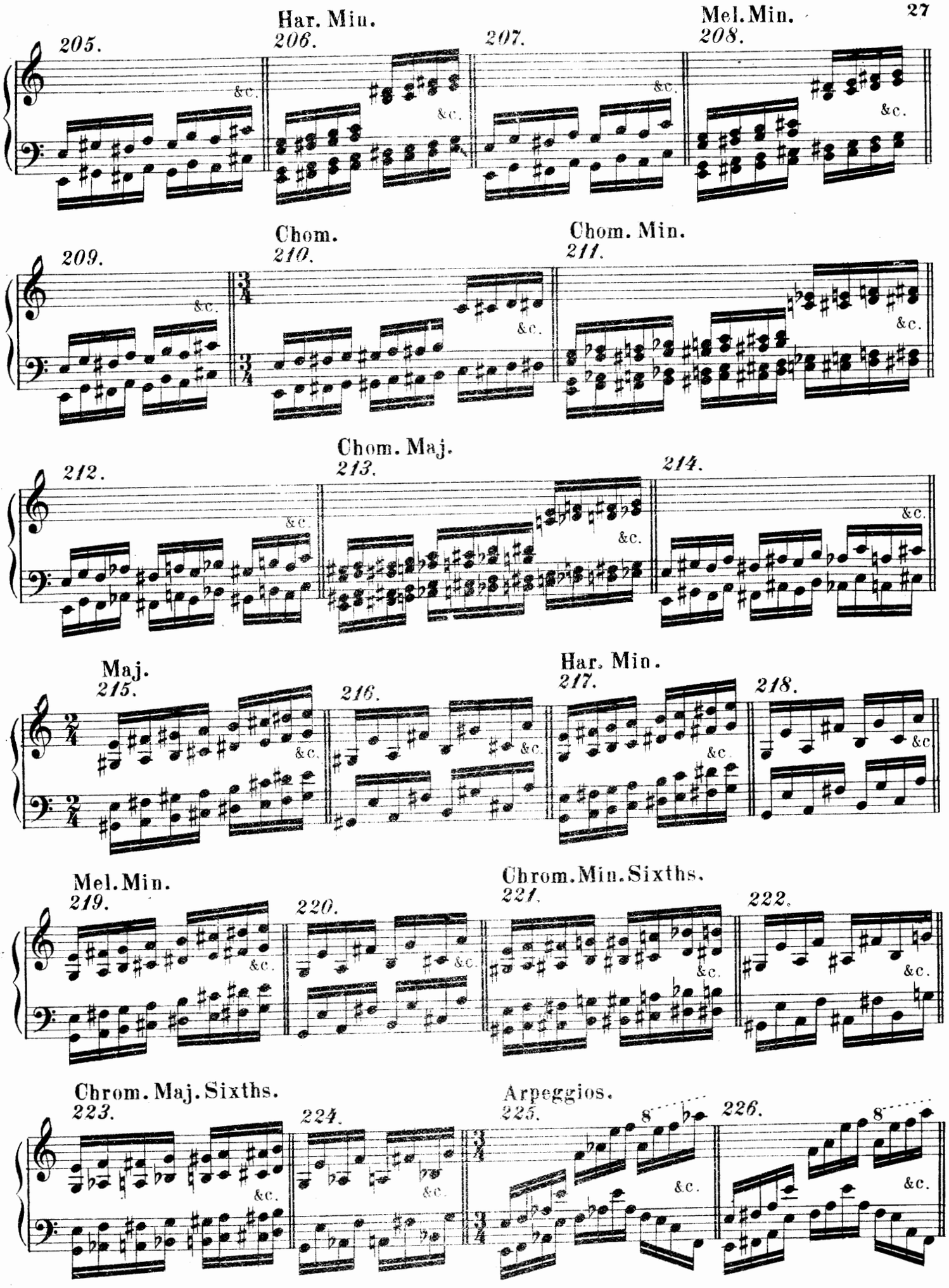
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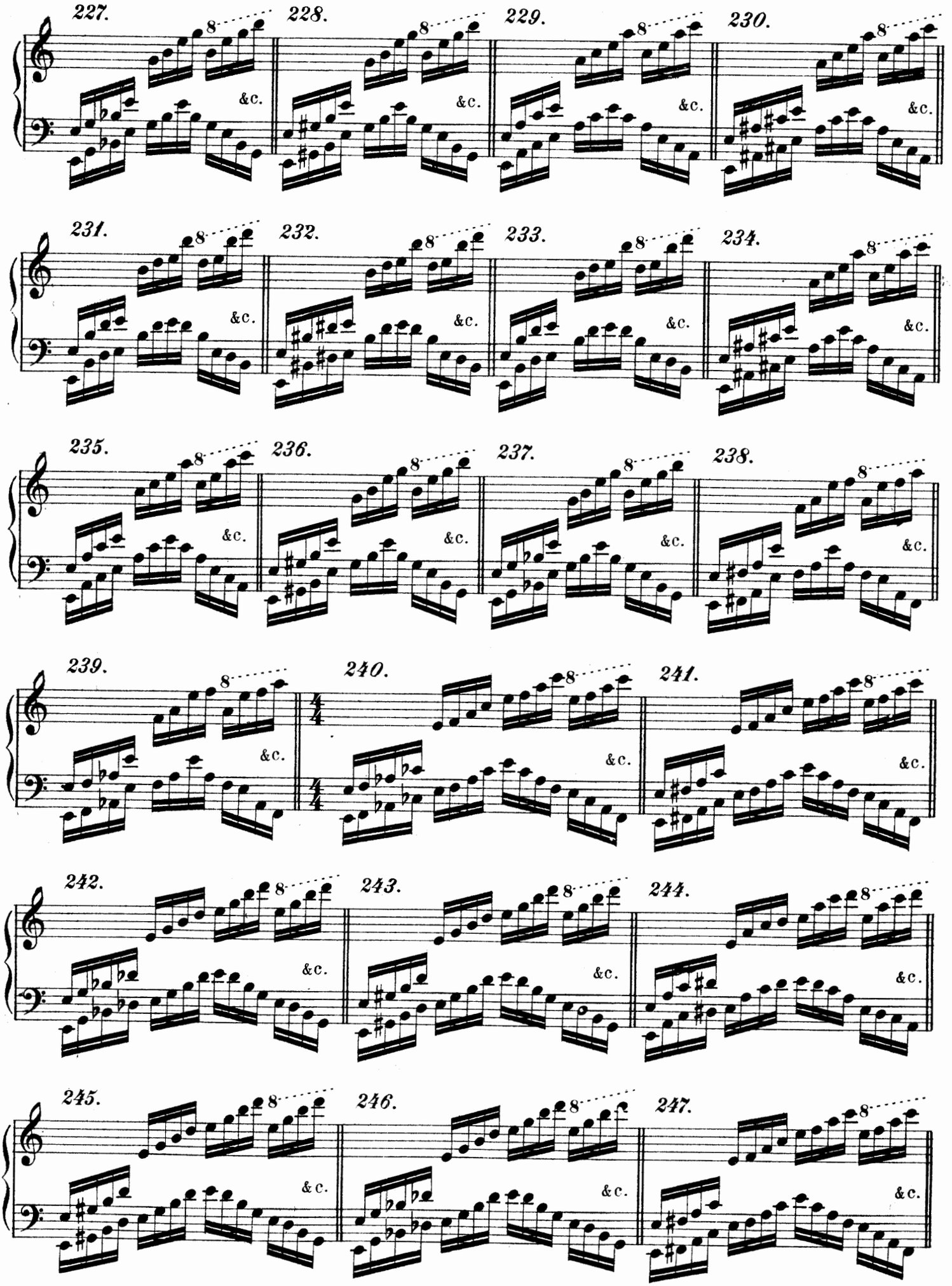
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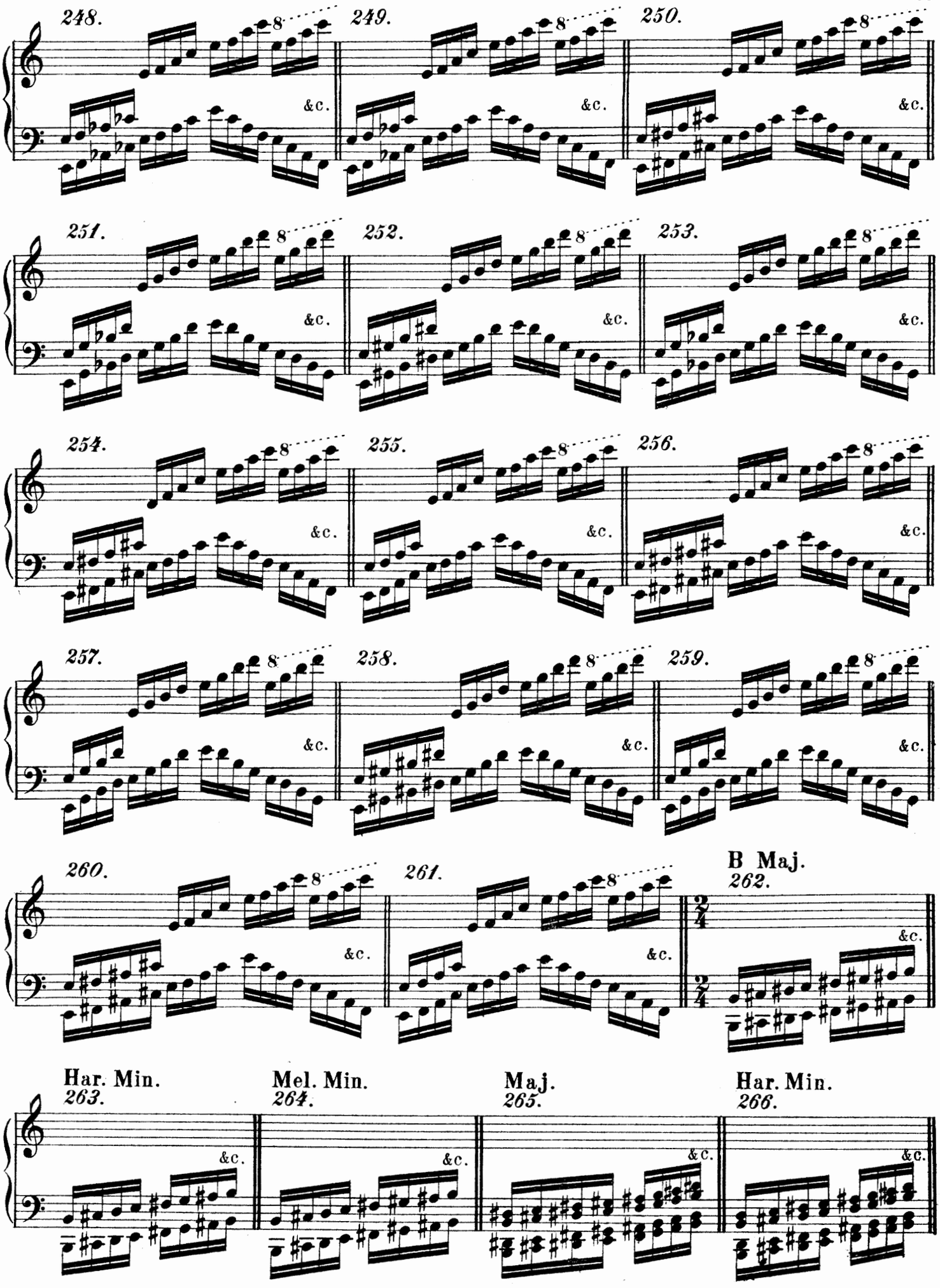
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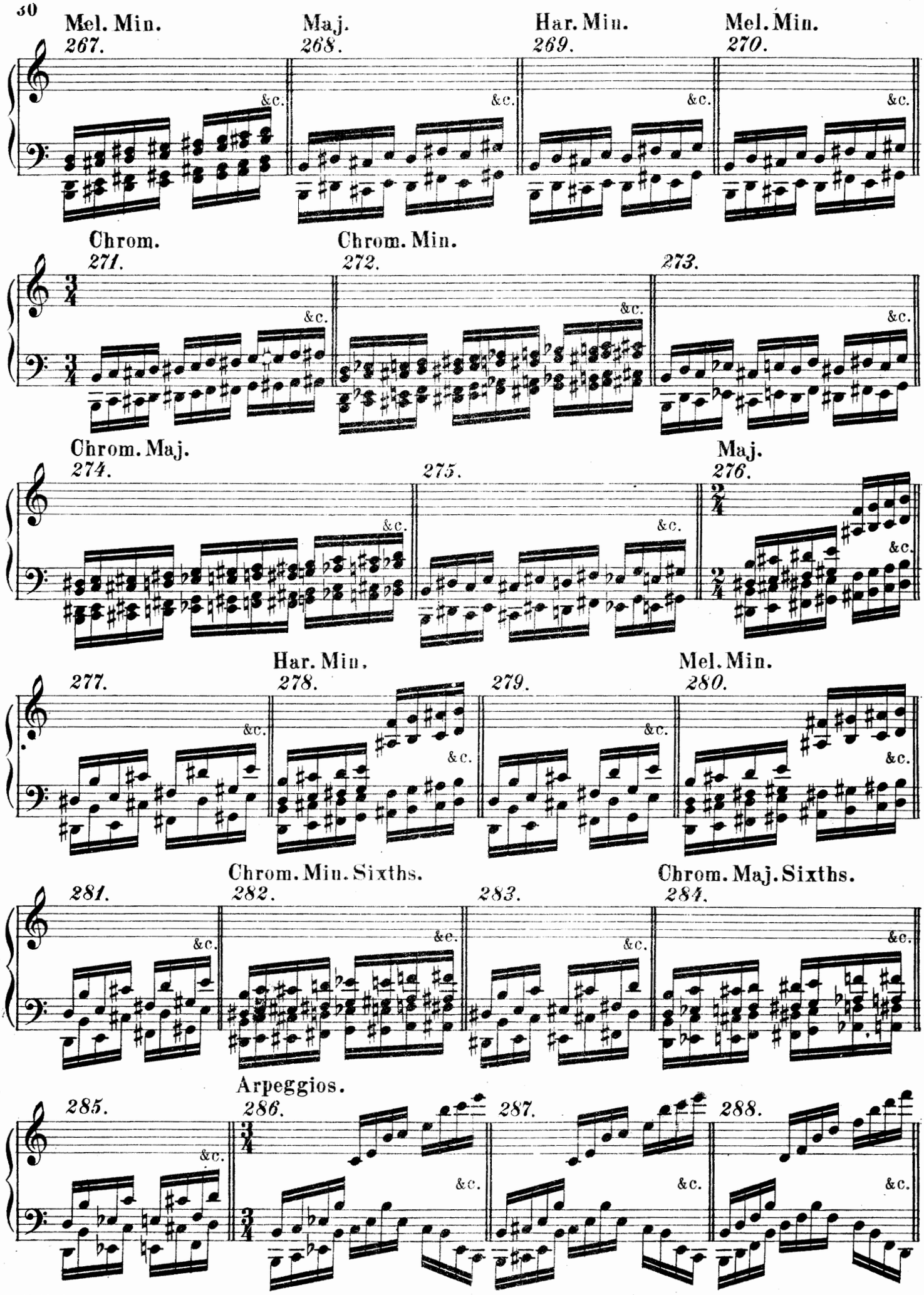
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Chrom. Maj.
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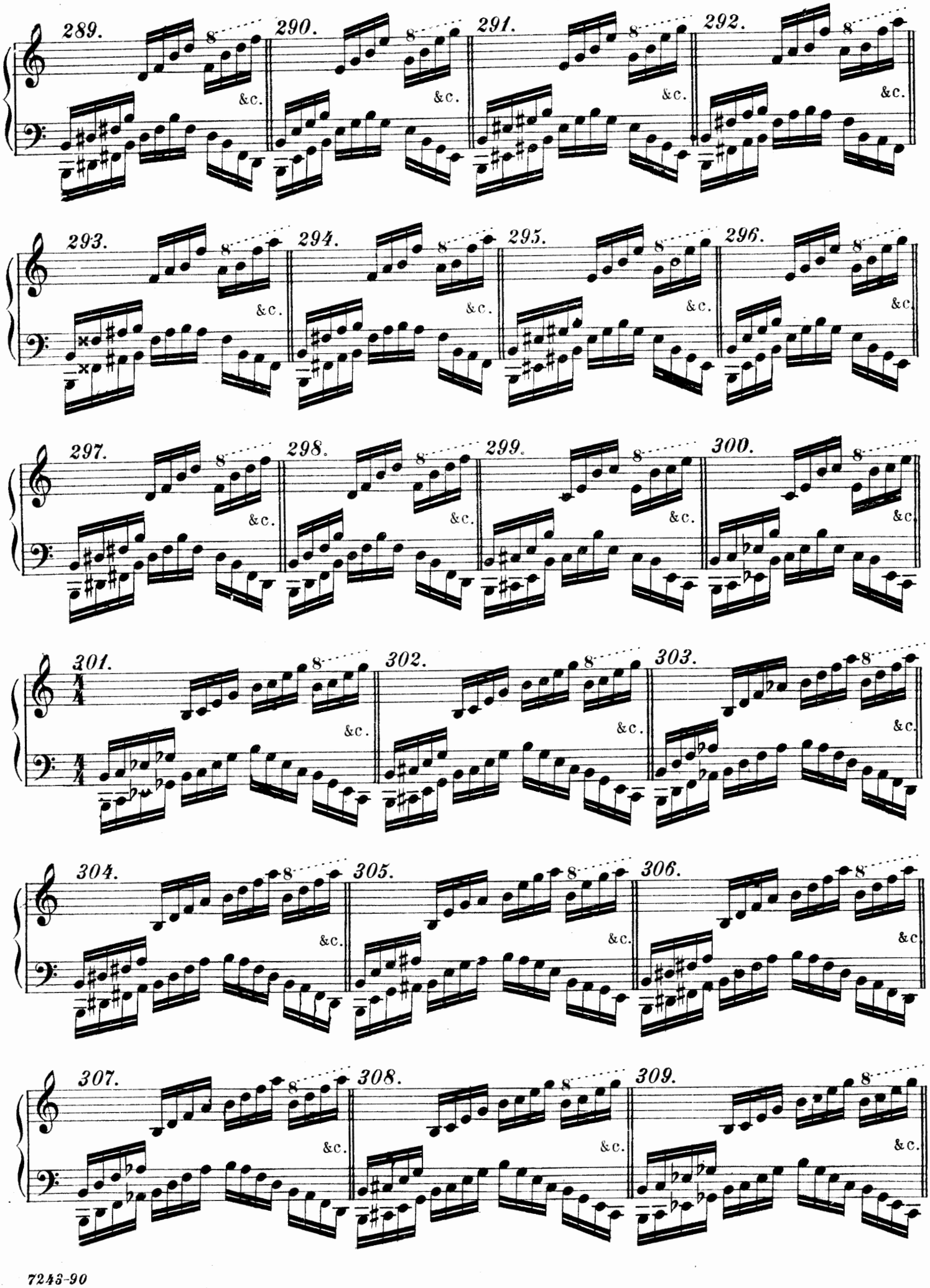
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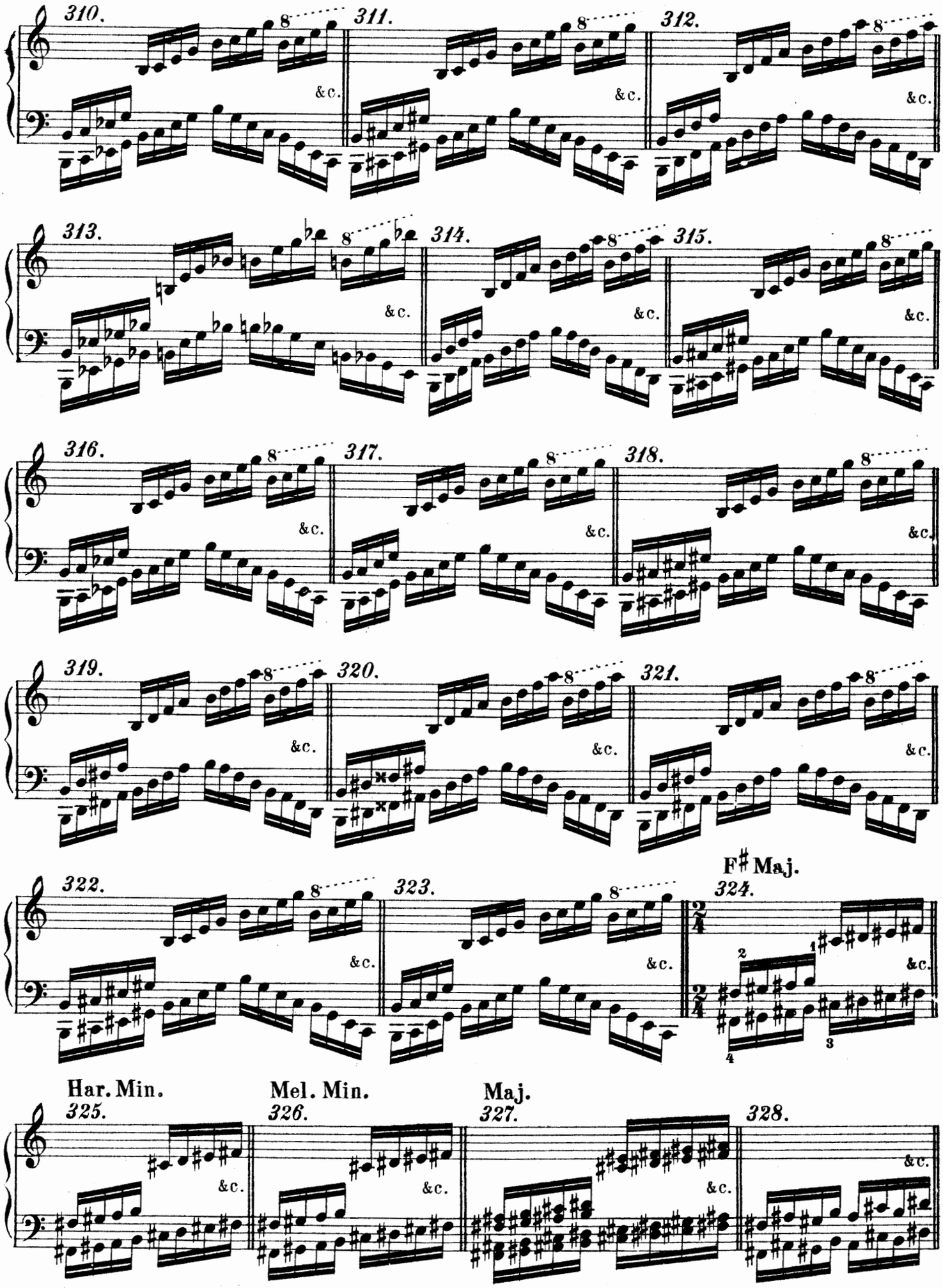
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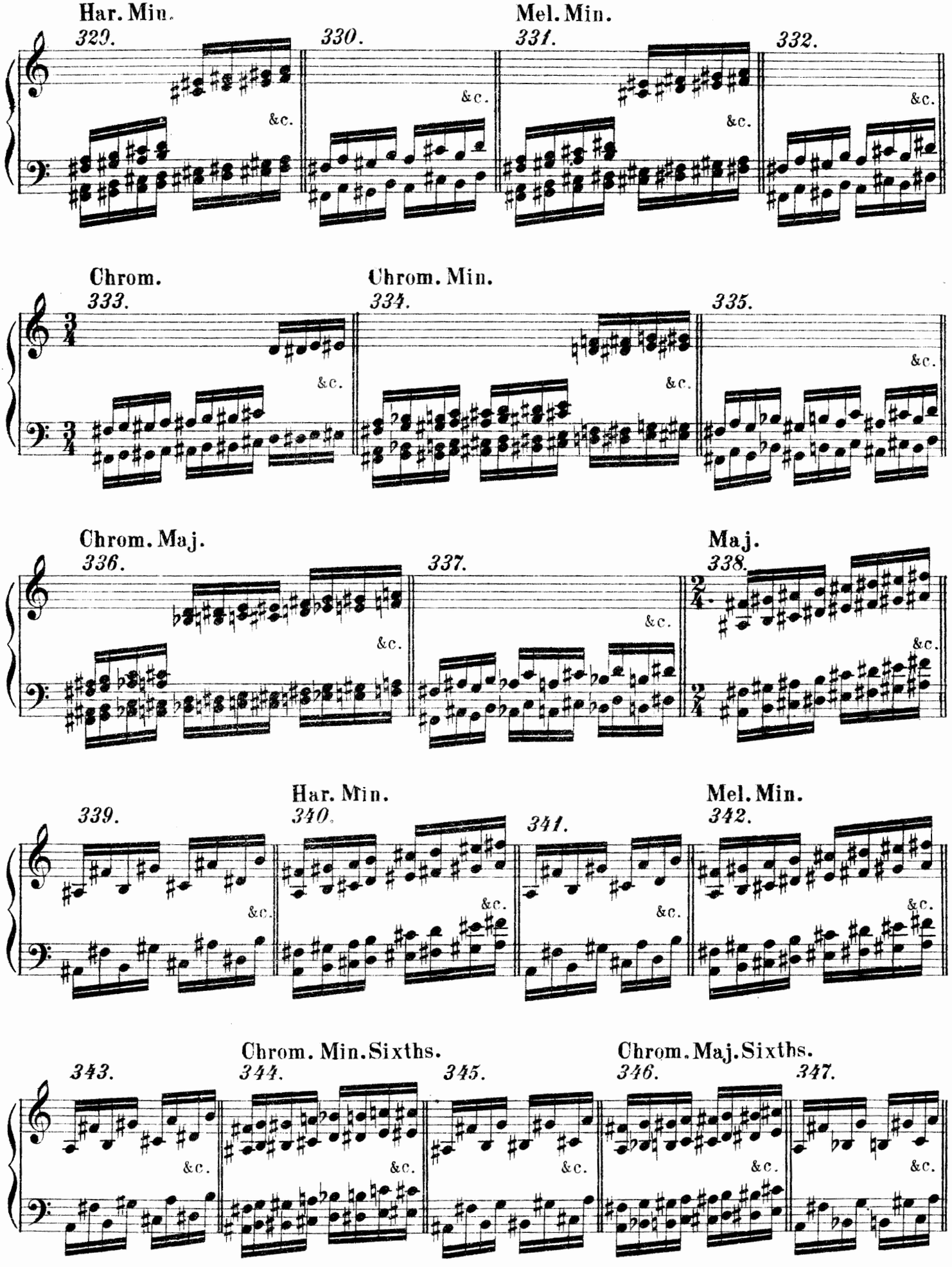
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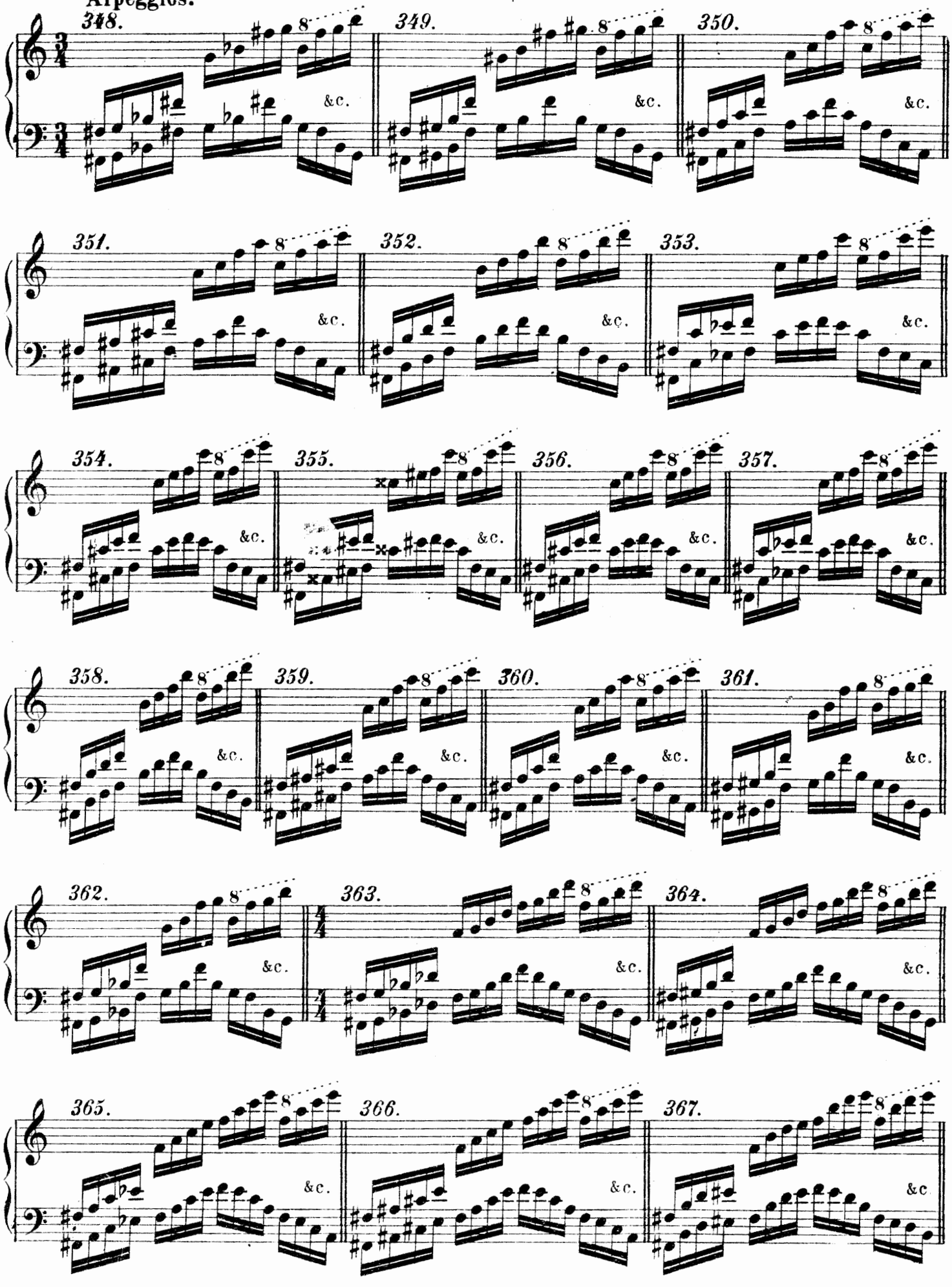
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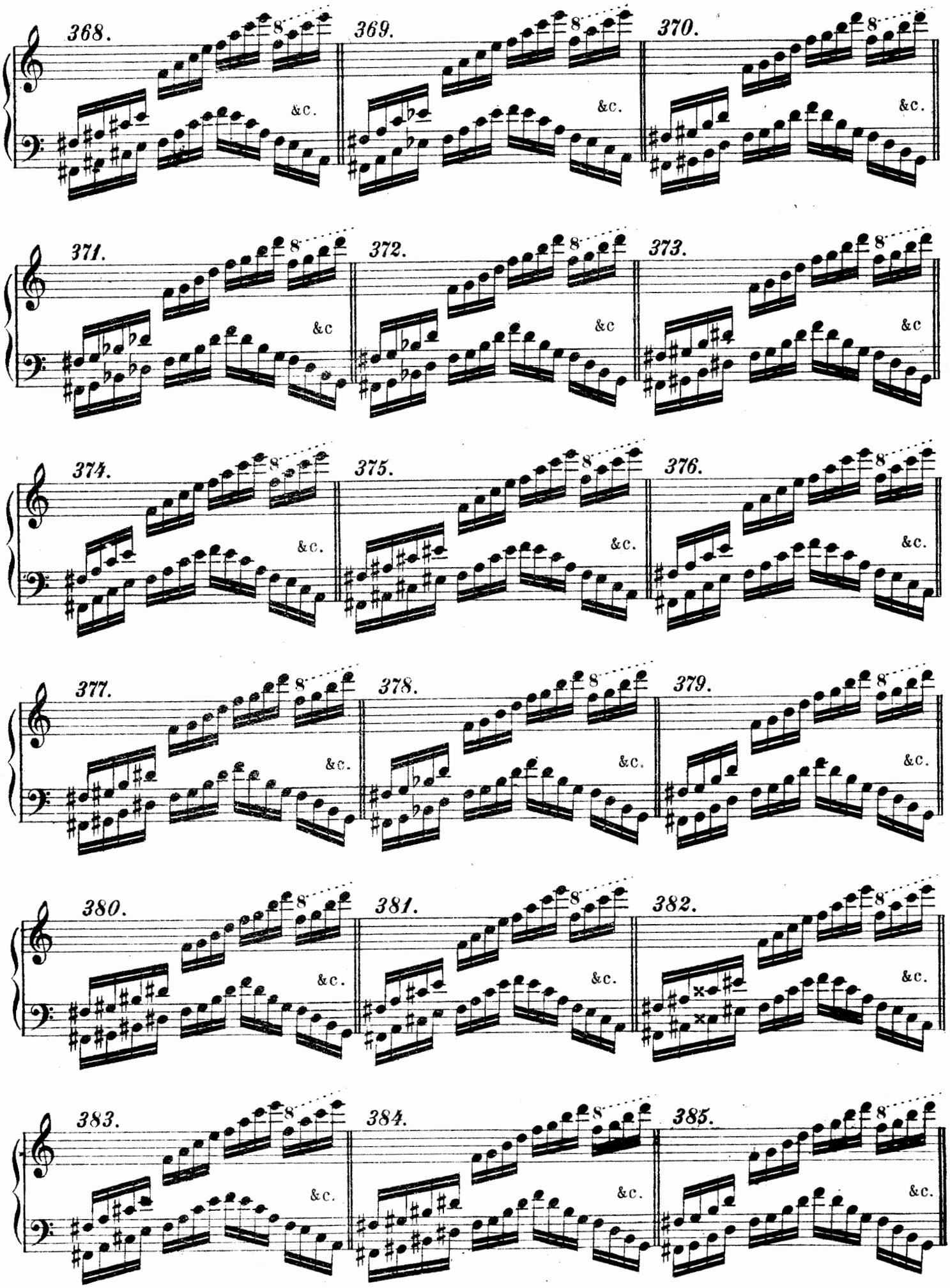
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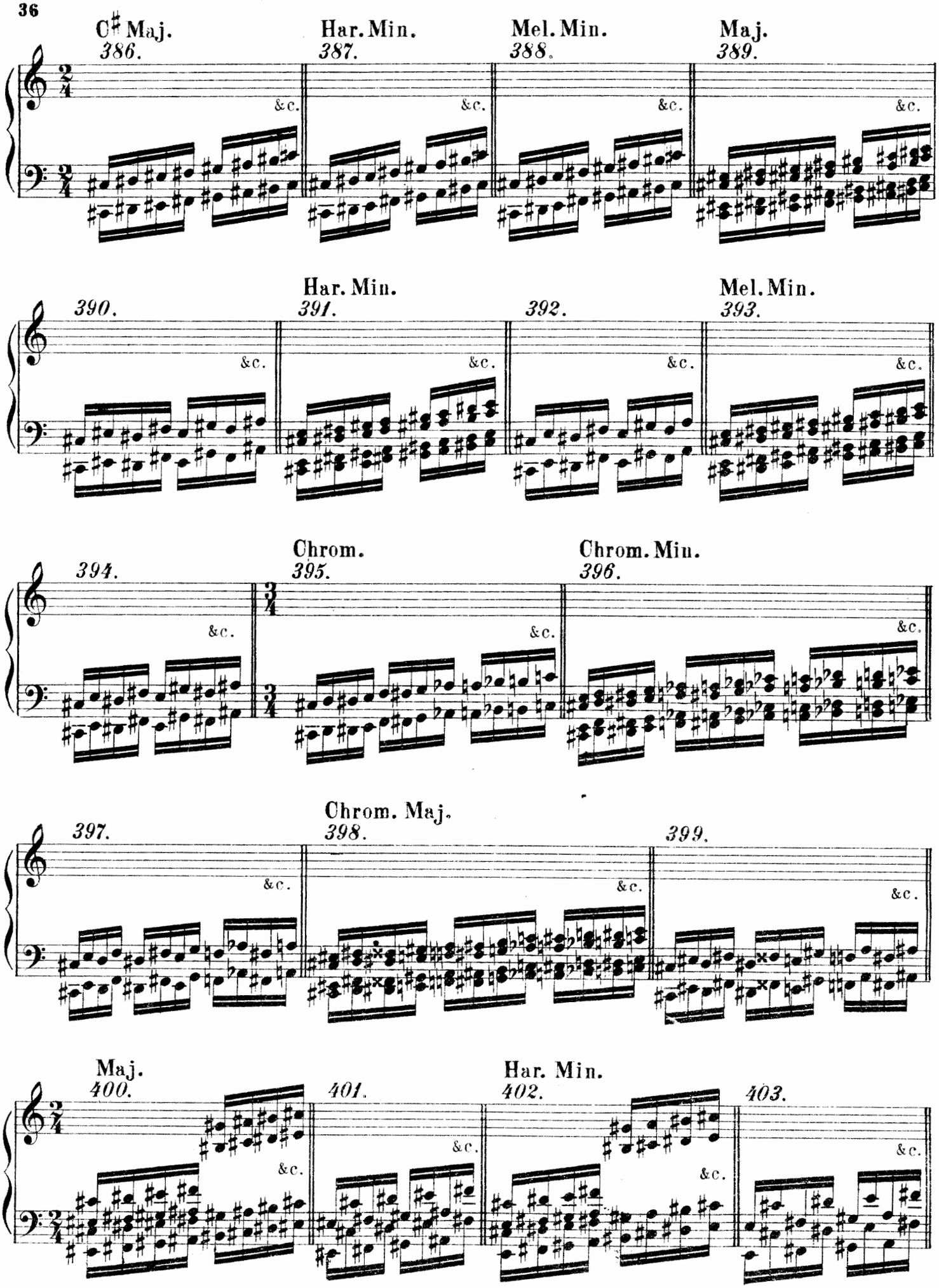
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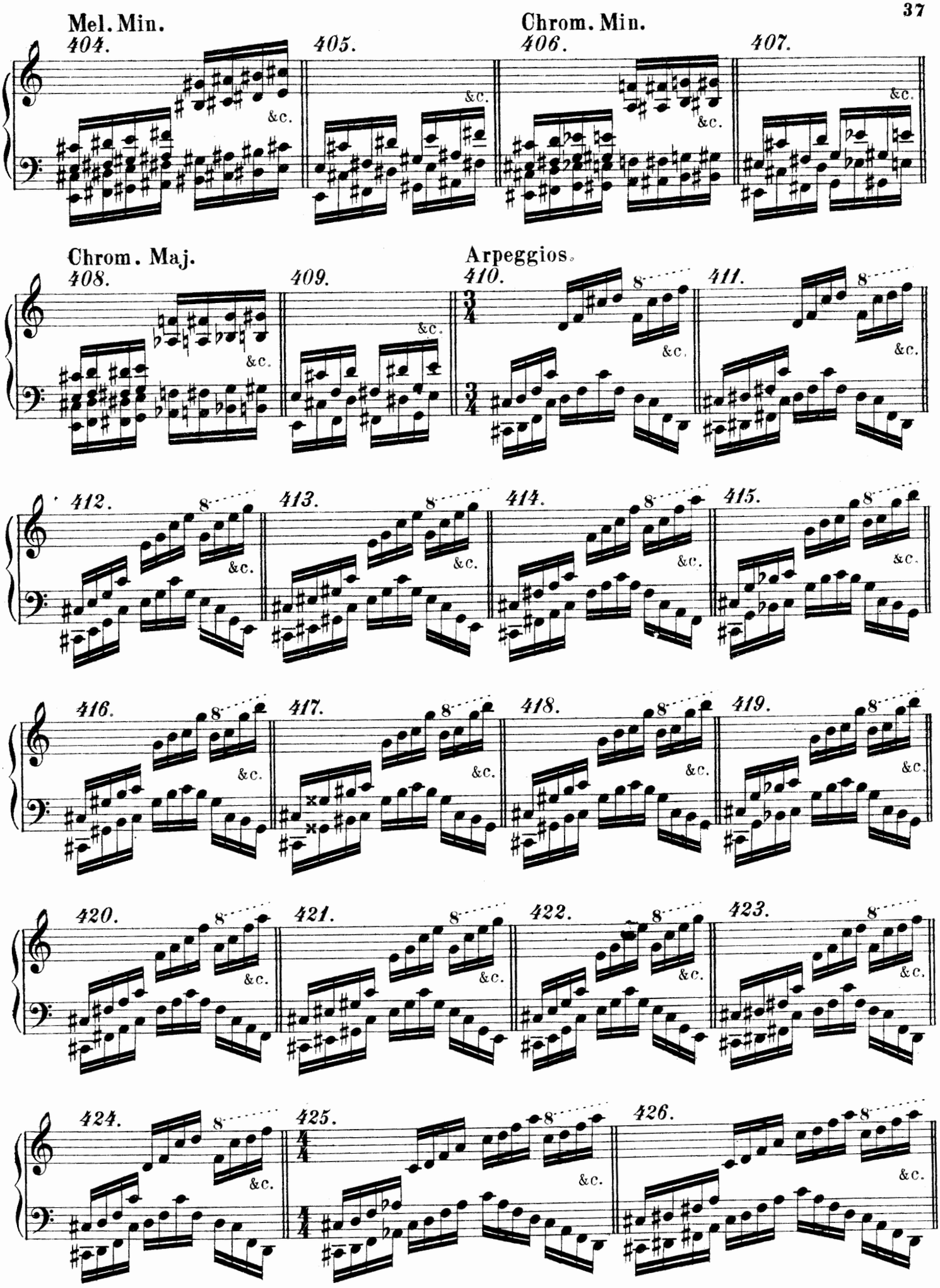
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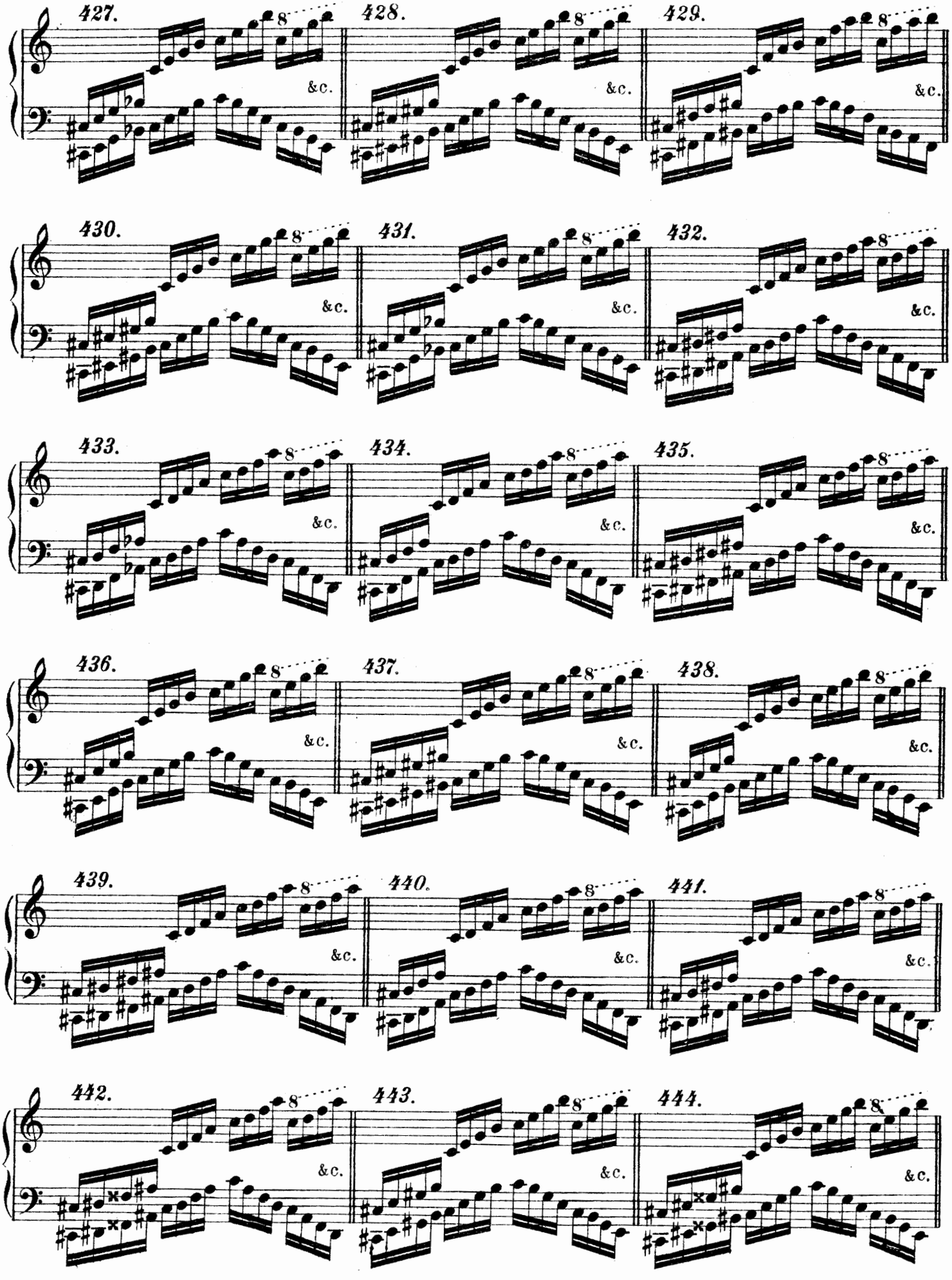
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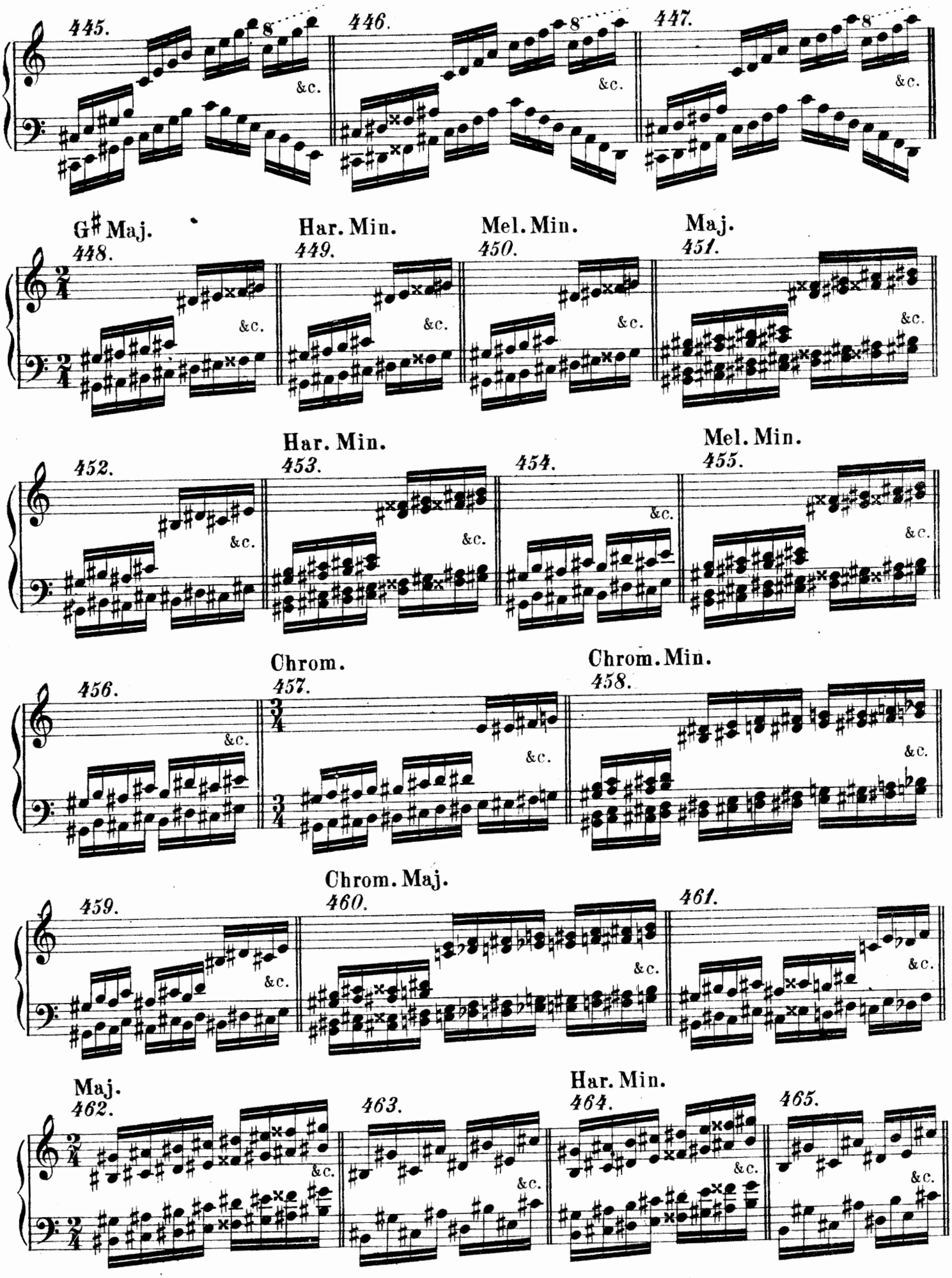
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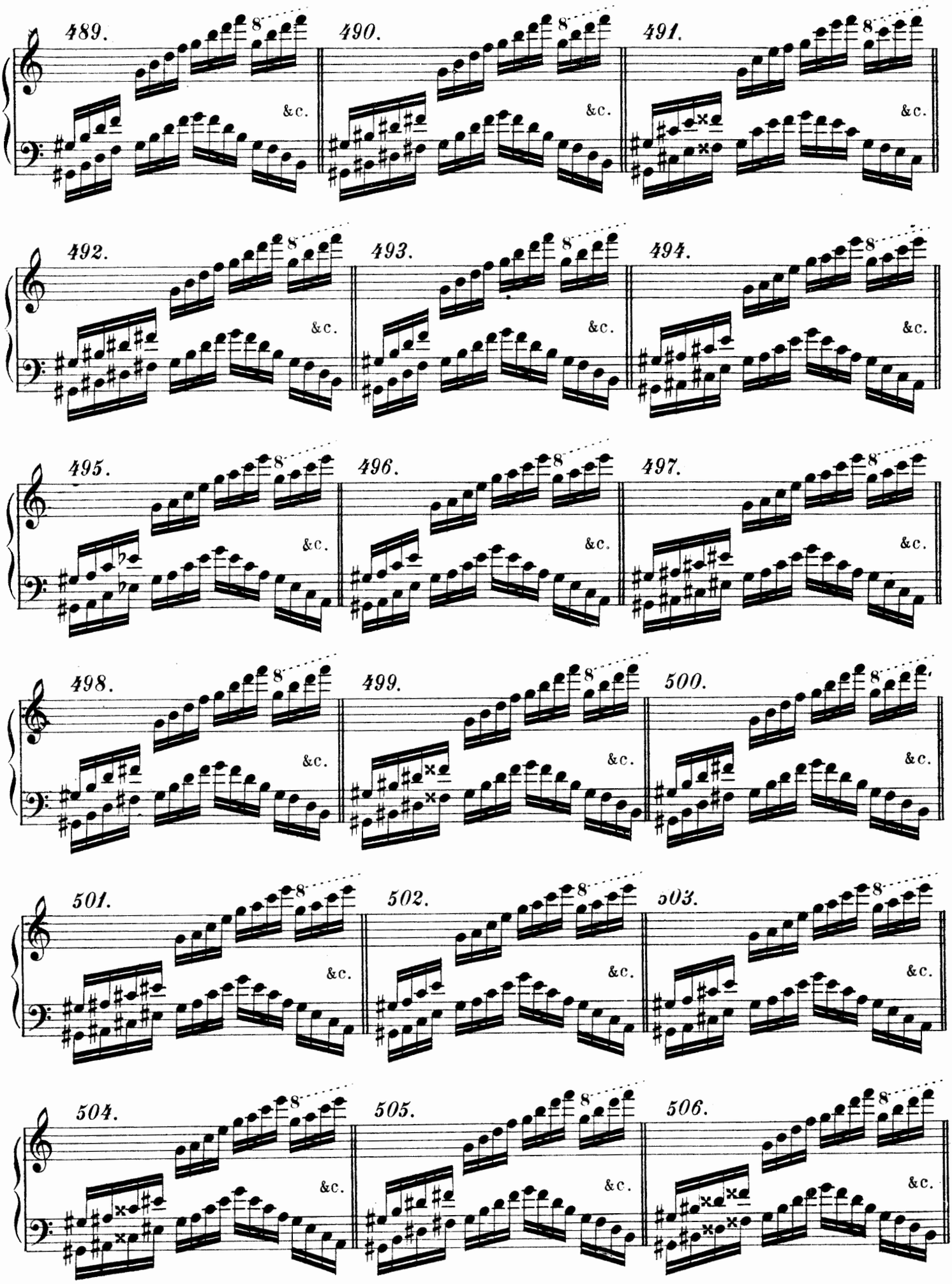
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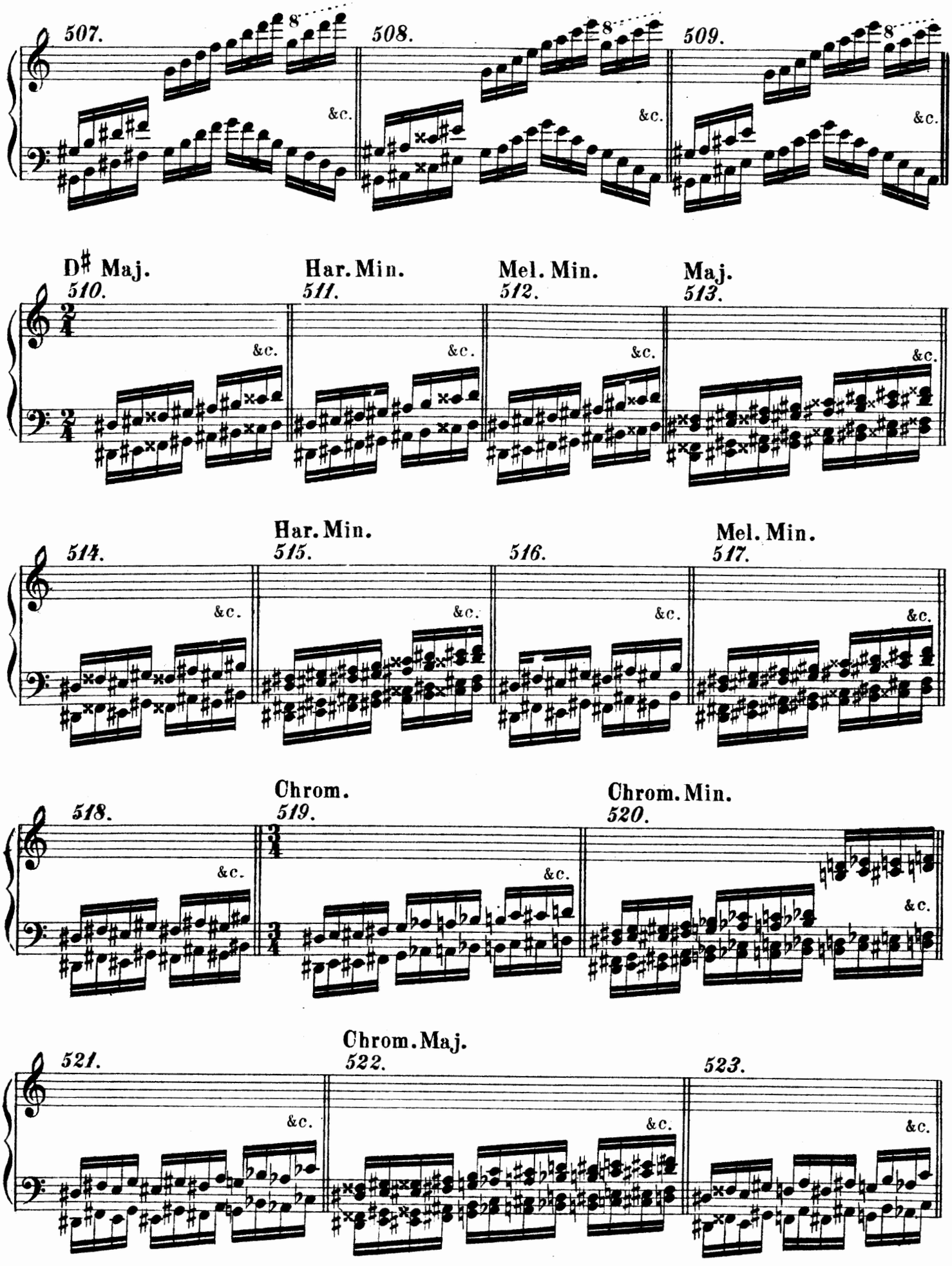
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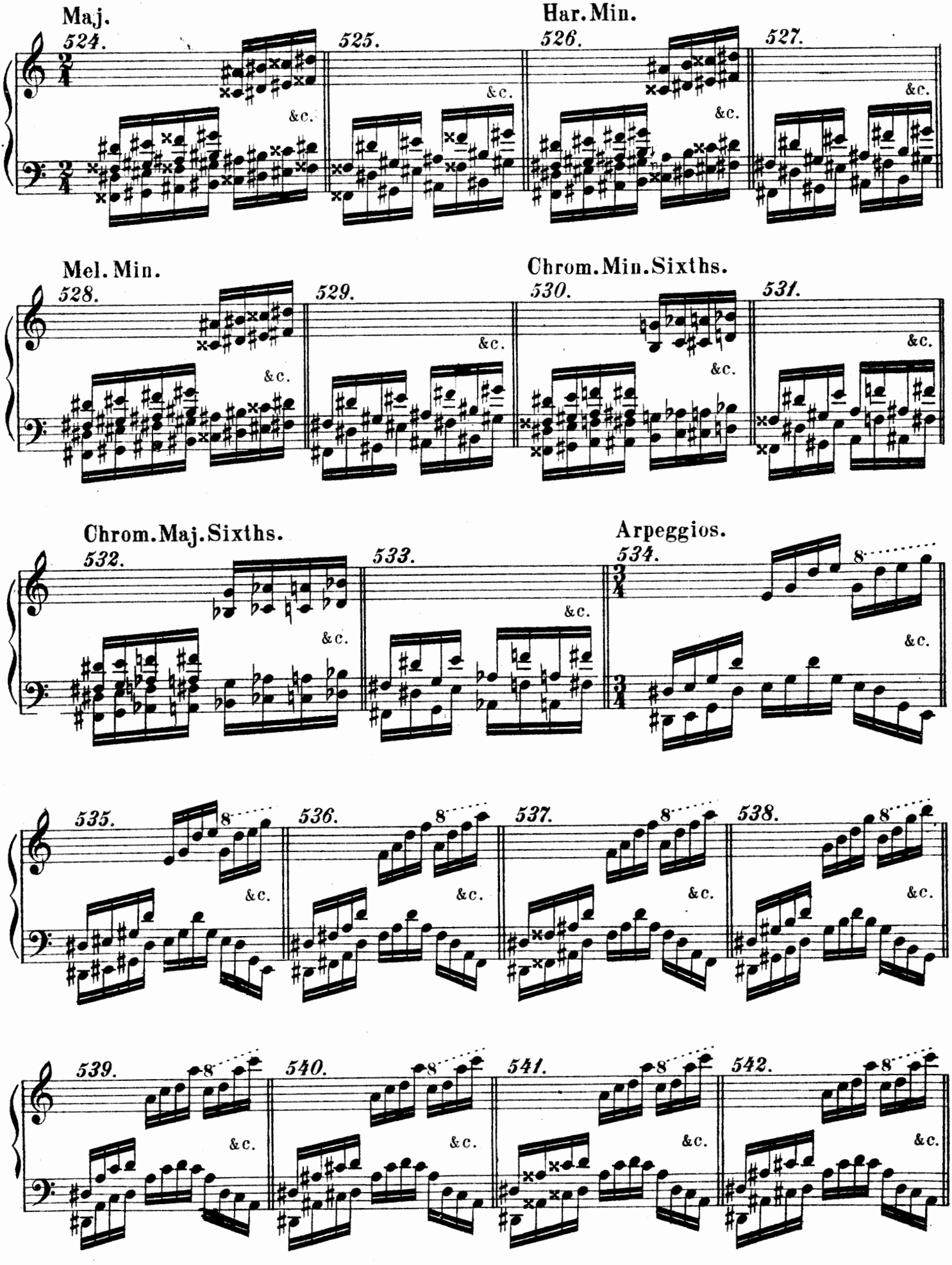
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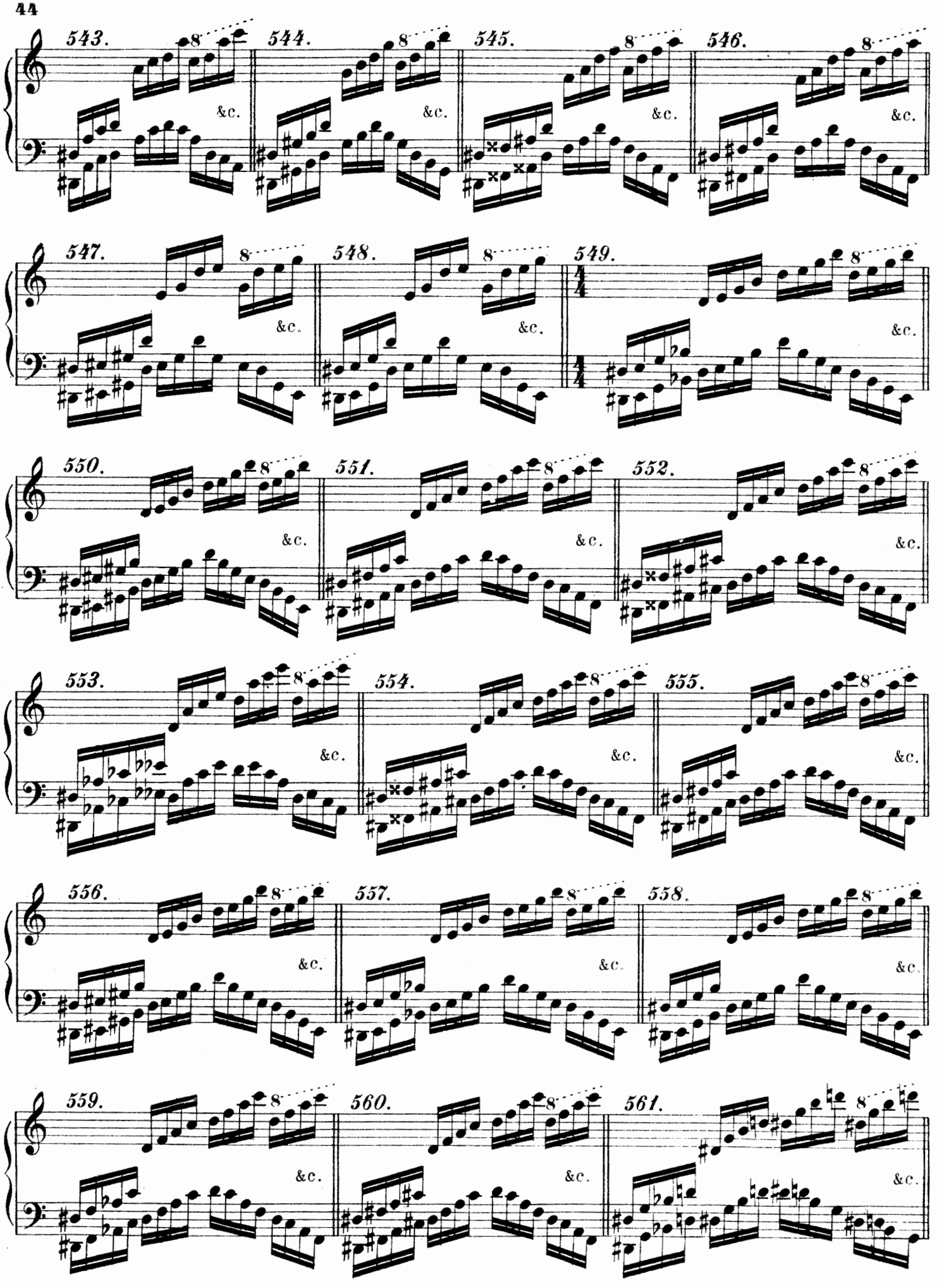
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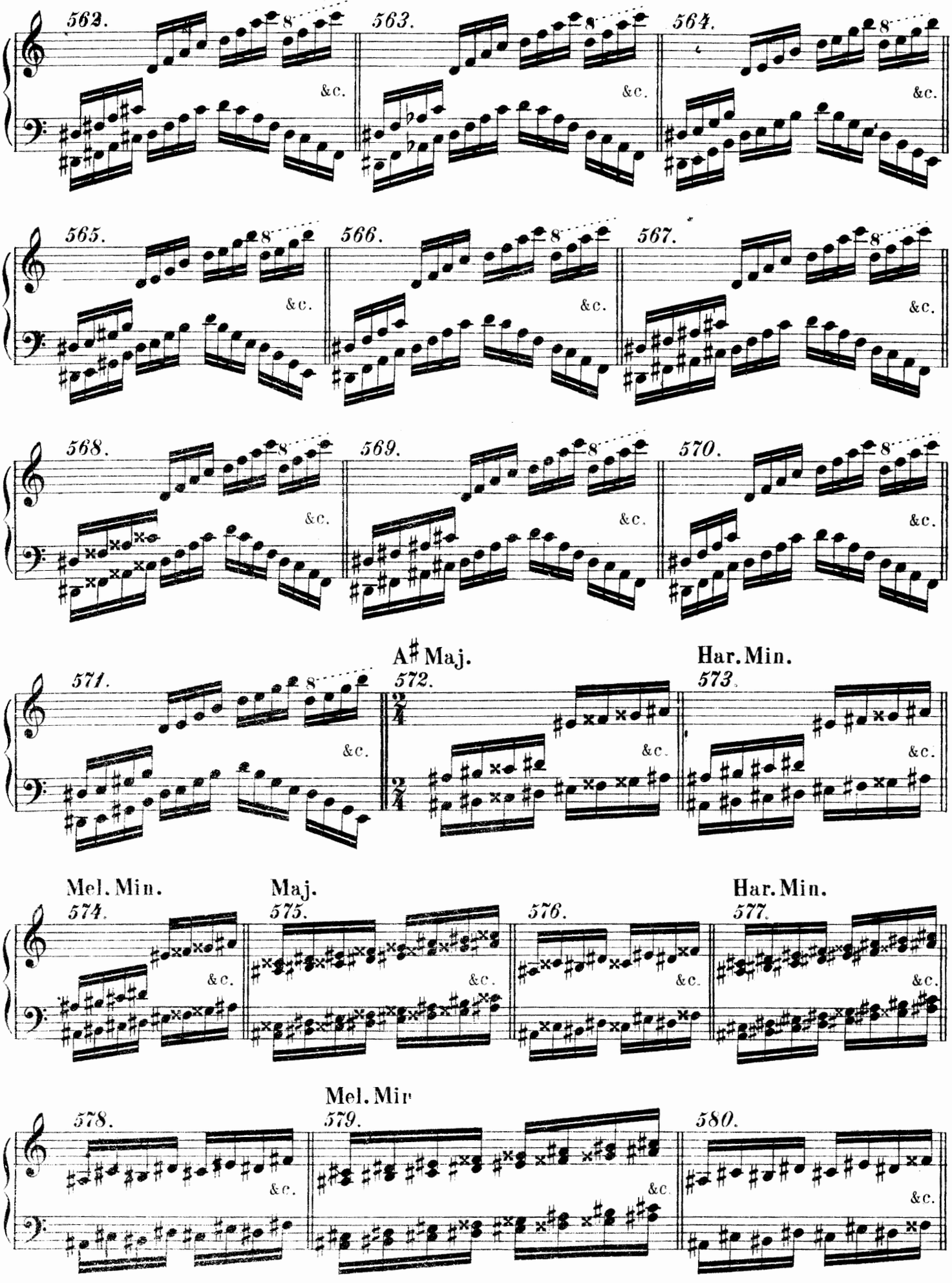
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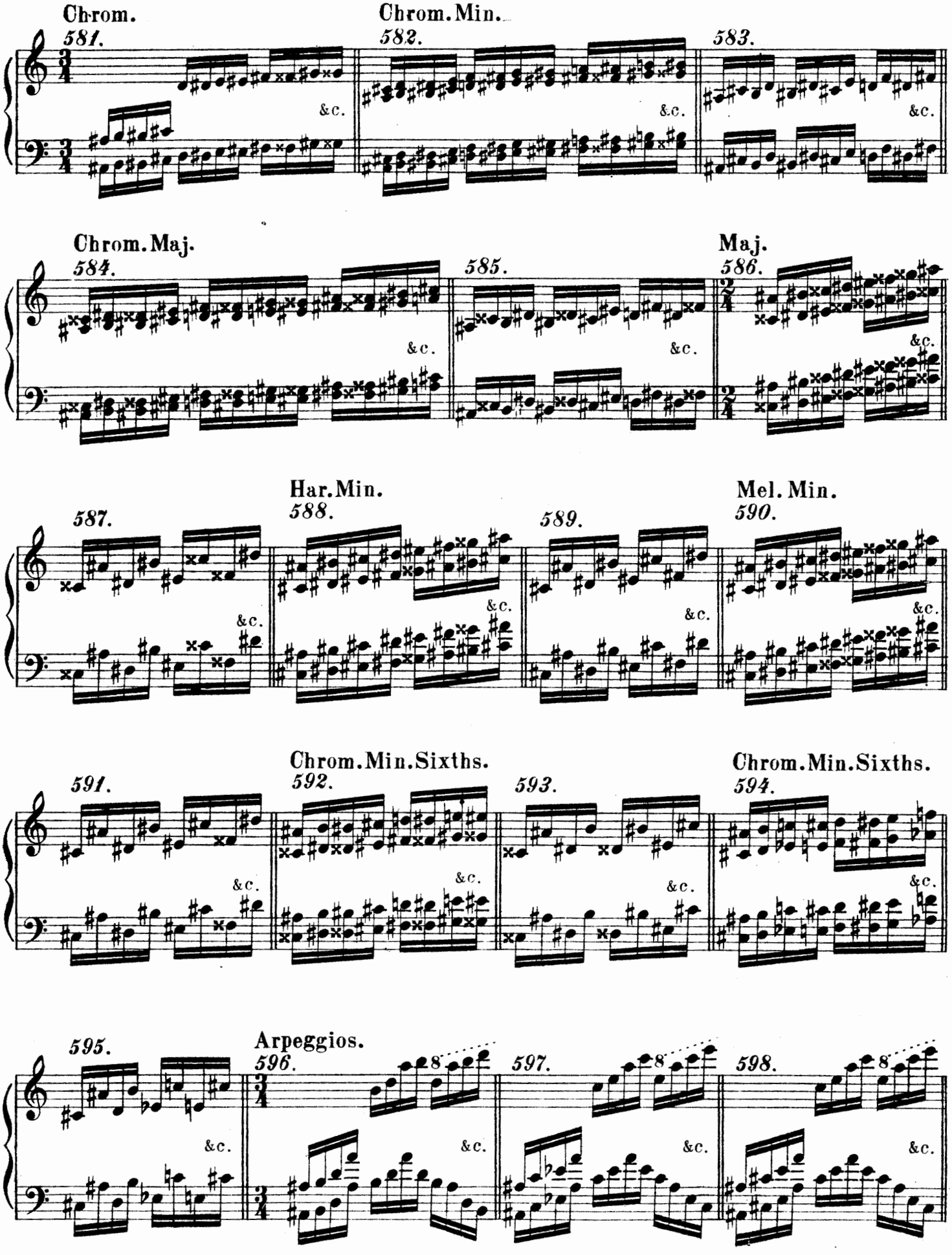
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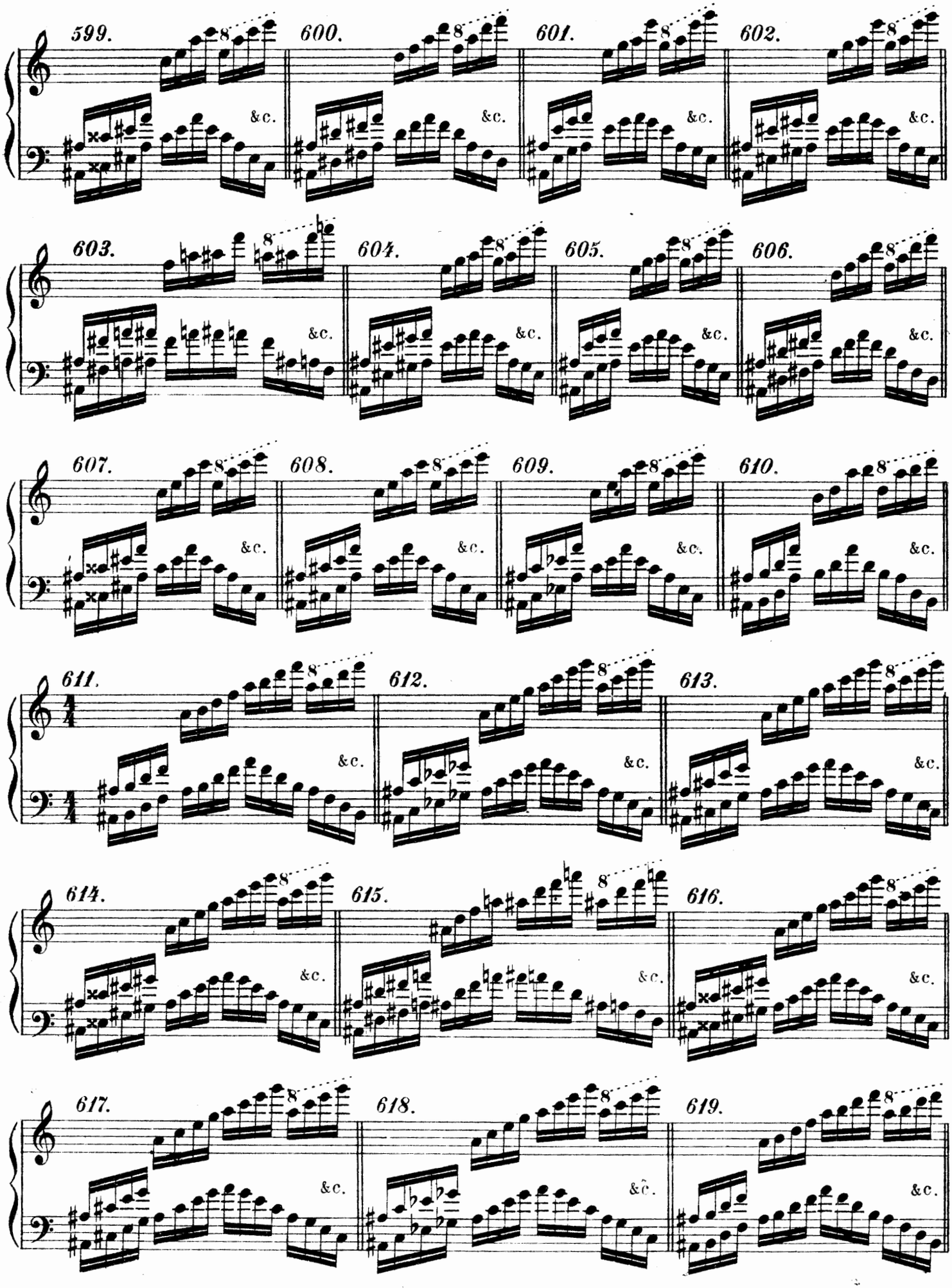
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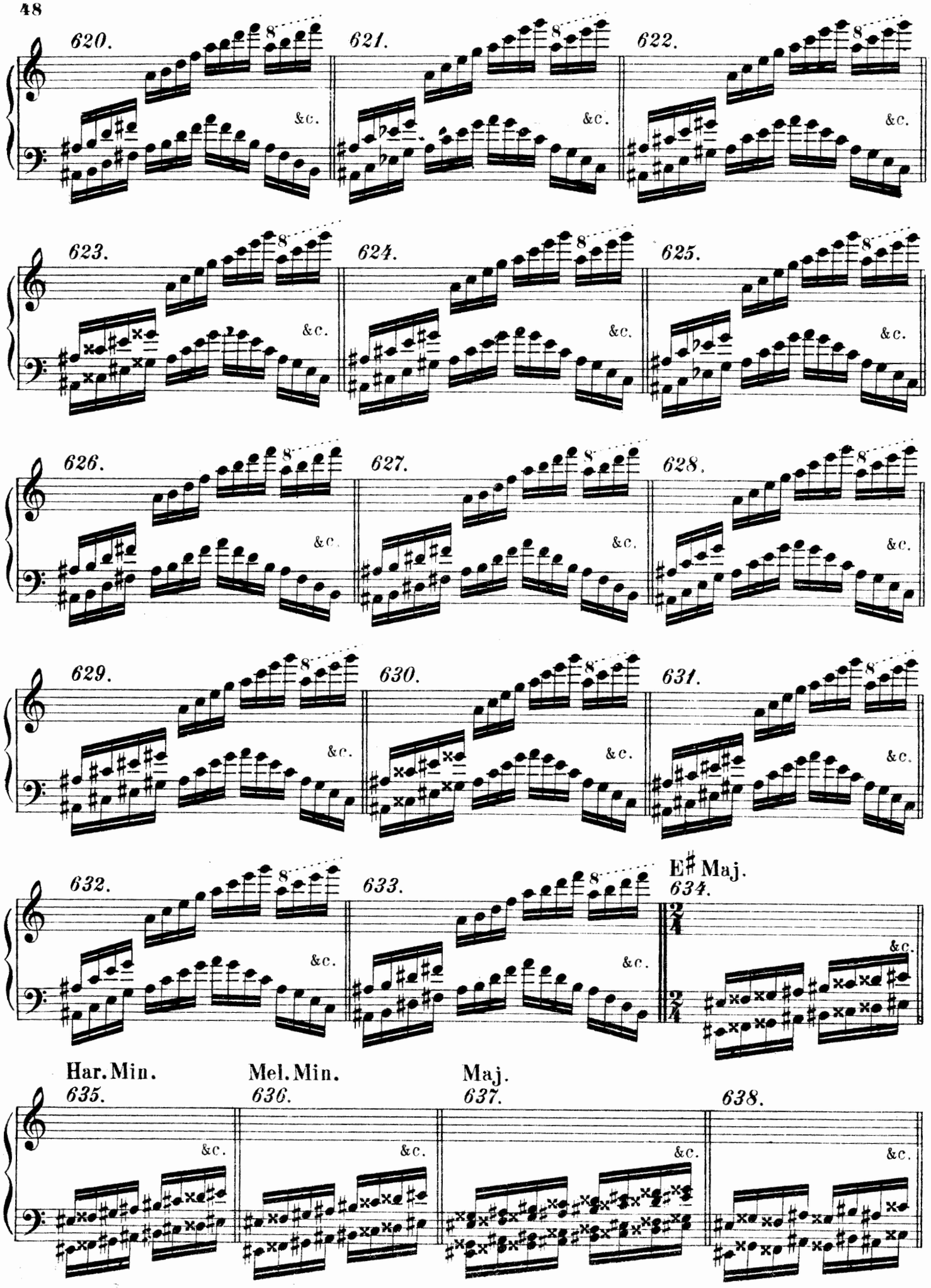
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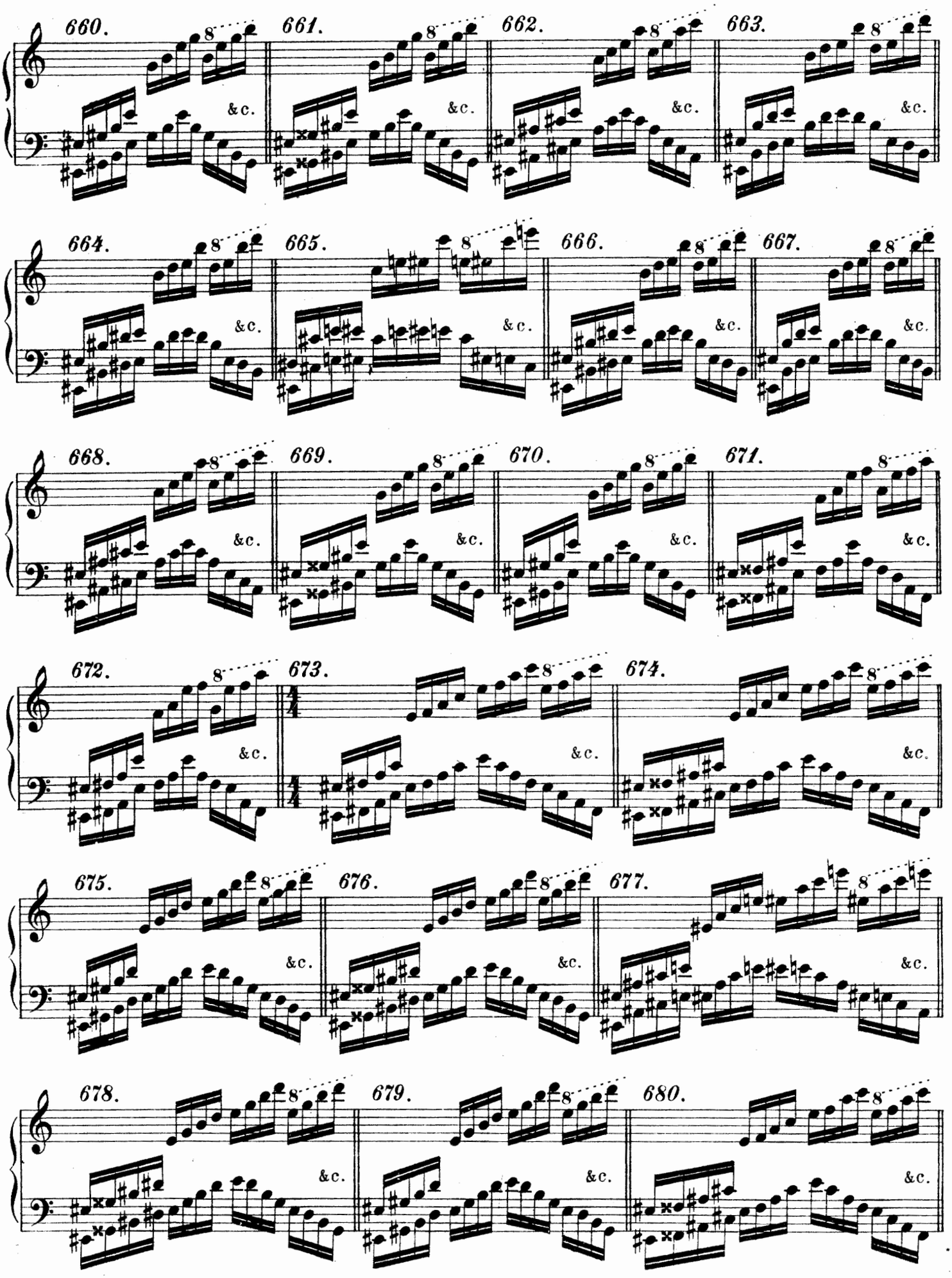
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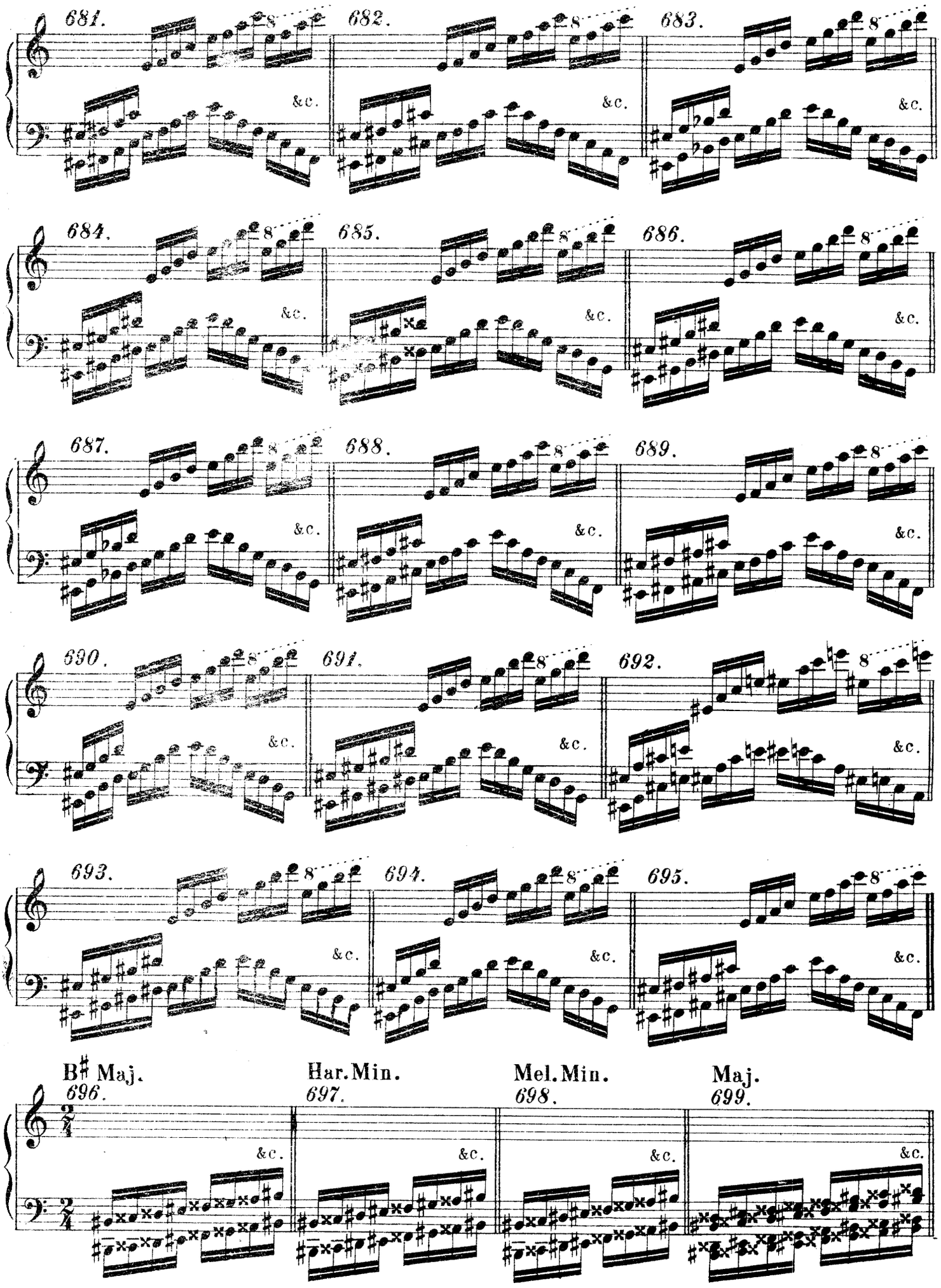
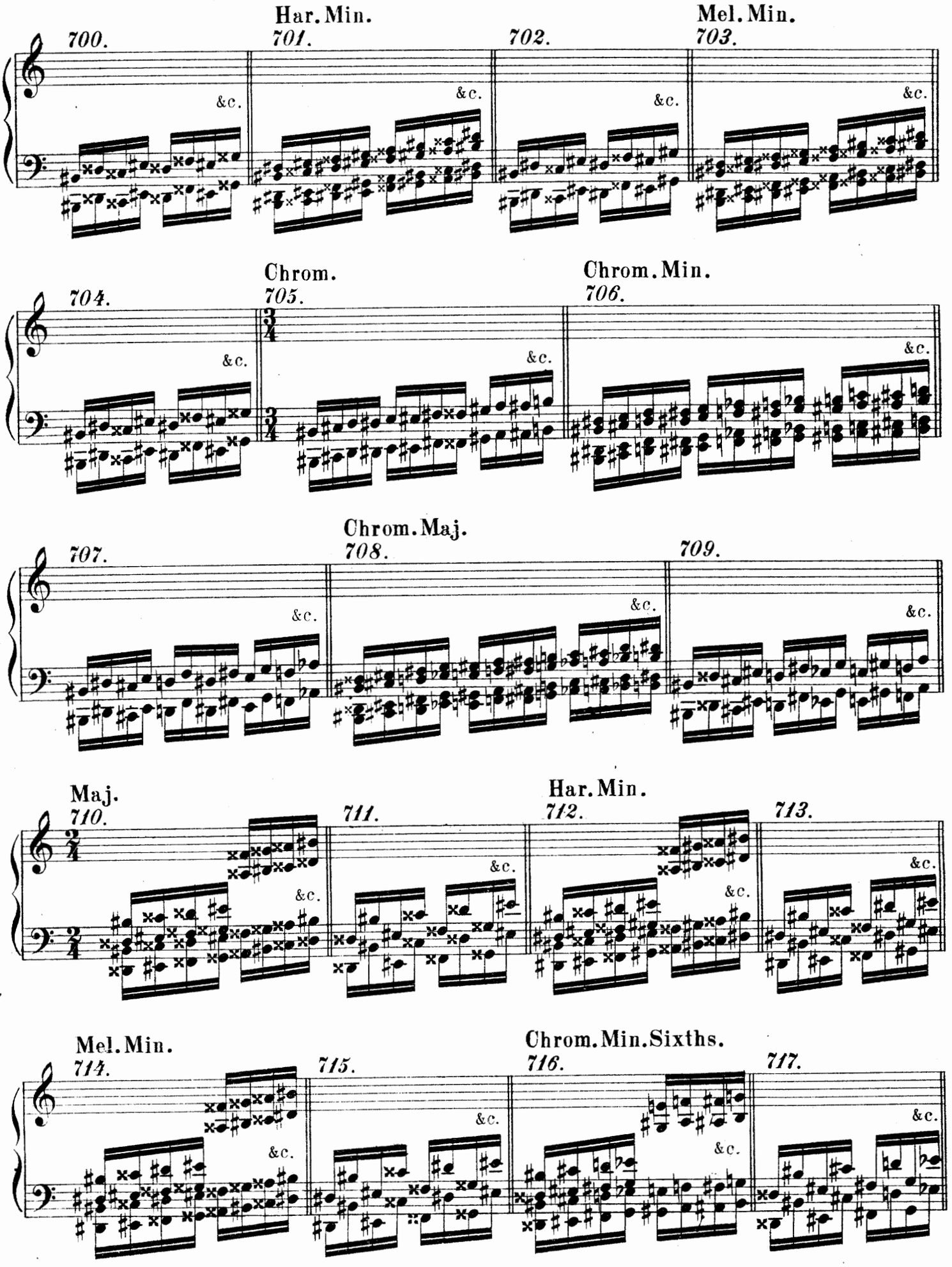


B♯ Maj. 696. Har. Min. 697. Mel. Min. 698. Maj. 699.


Har. Min.
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Chrom.
Chrom. Min.
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Chrom. Maj.
707.
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Maj.
Har. Min.
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Mel. Min.
Chrom. Min. Sixths.
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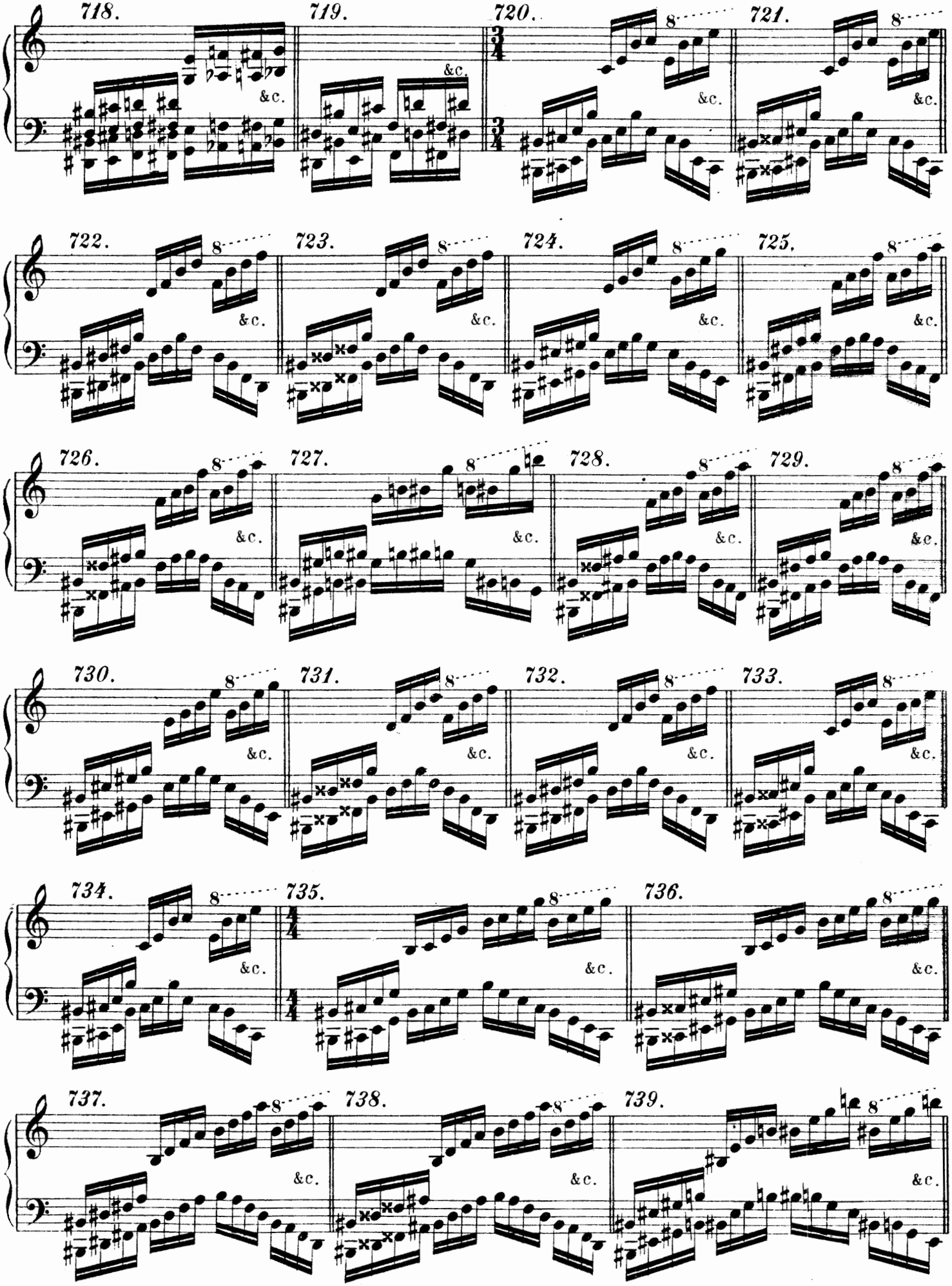
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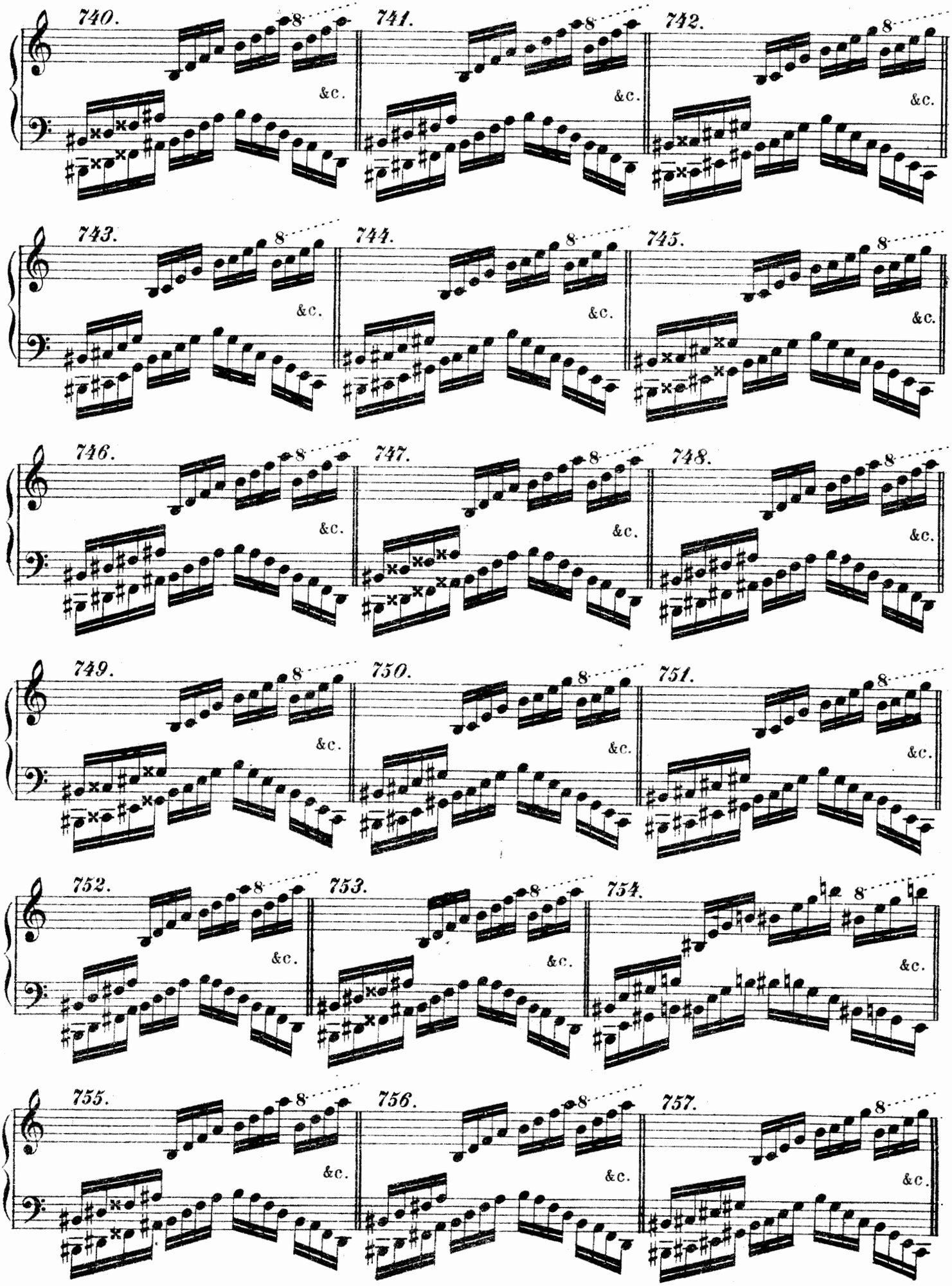
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&c.

F Maj. 758. Har. Min. 759. Mel. Min. 760. Maj. 761.

762. Har. Min. 763. 764. Mel. Min. 765.

766. Chrom. 767. Chrom. Min. 768.

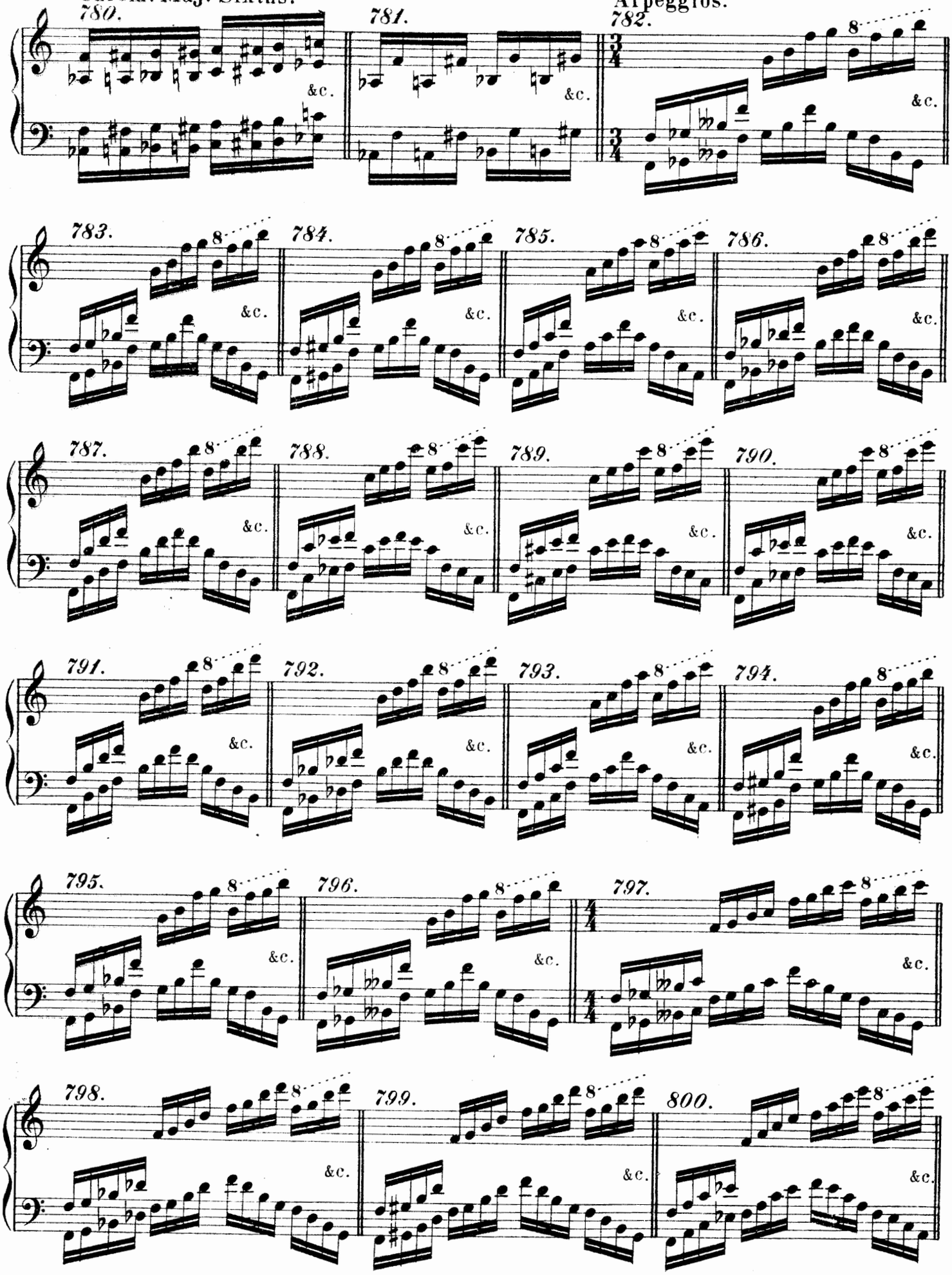
769. Chrom. Maj. 770. 771.

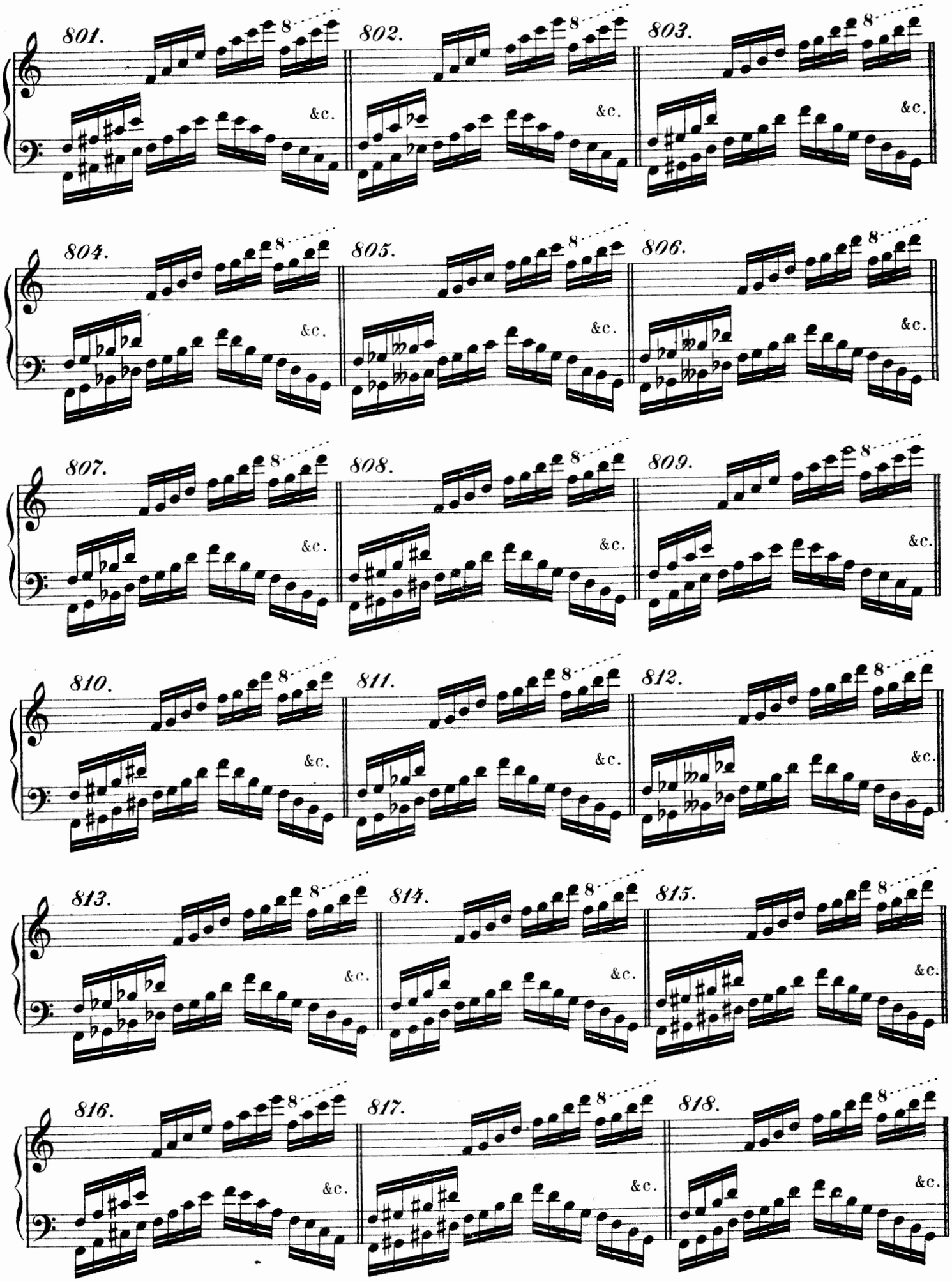
Maj. 772. 773. Har. Min. 774. 775.

Mel. Min. 776. 777. Chrom. Min. Sixths. 778. 779.

Chrom. Maj. Sixths.

Arpeggios.

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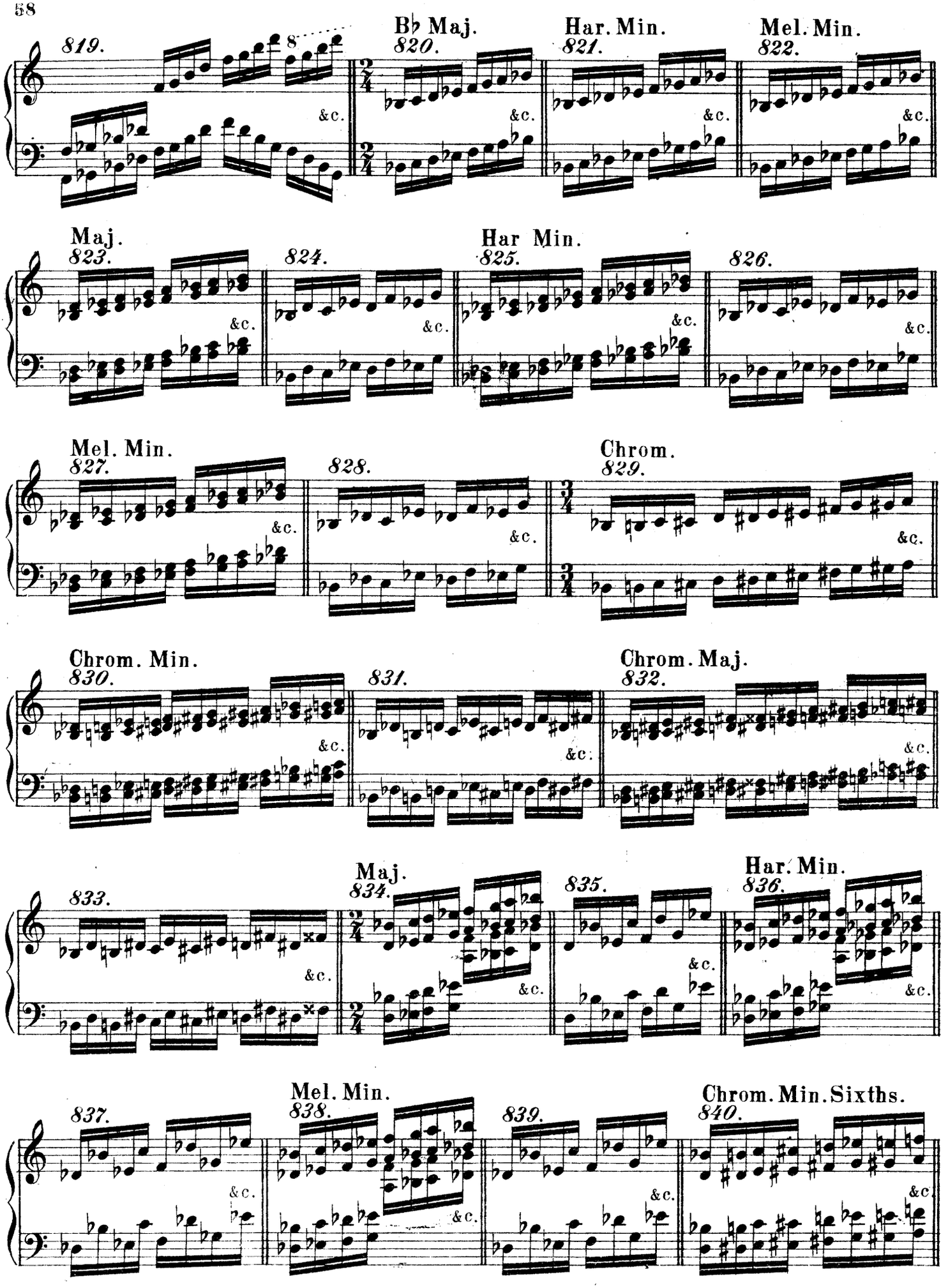
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Chrom.
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833.
Maj.
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Har. Min.
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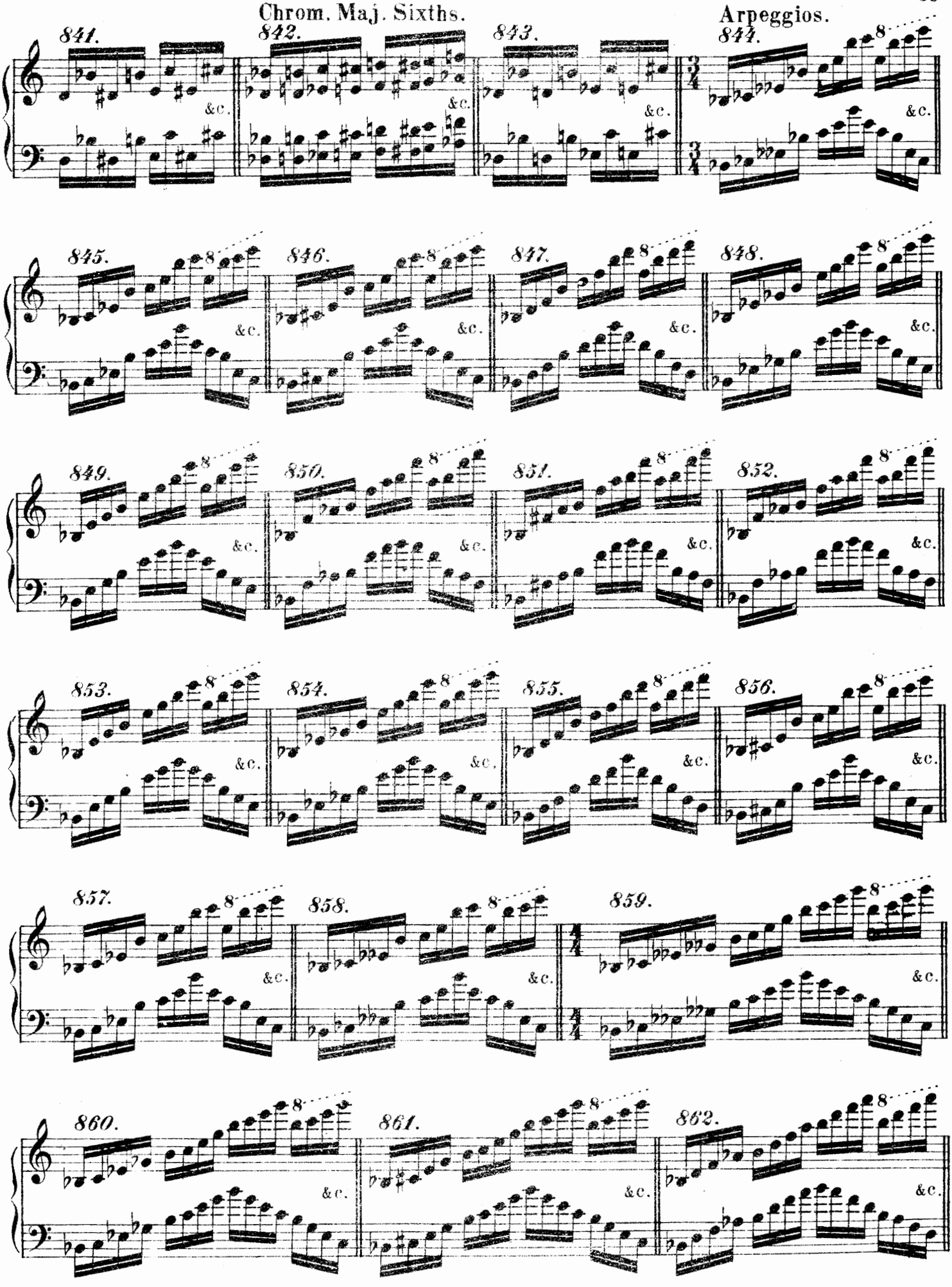
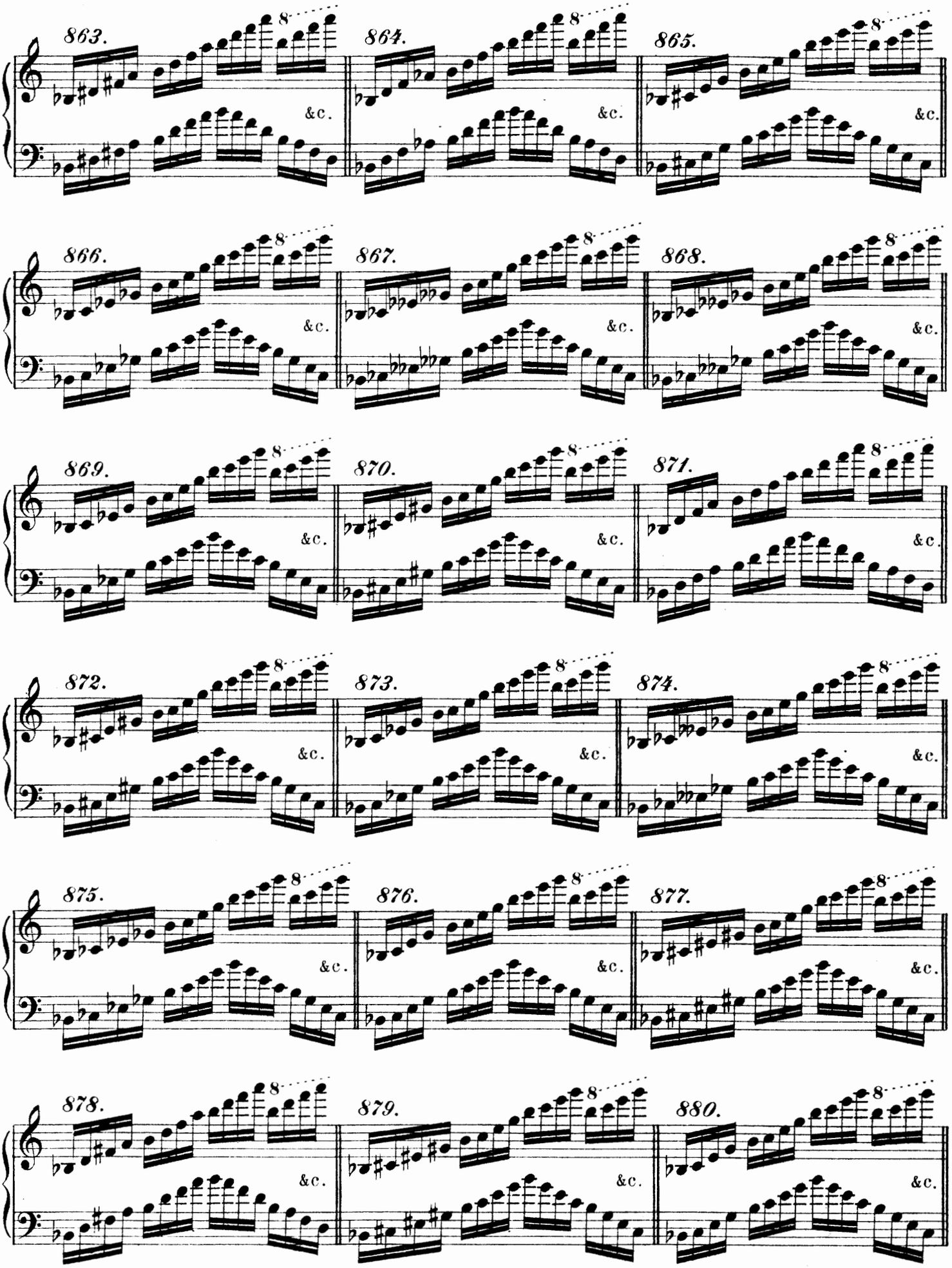
Chrom. Maj. Sixths.

Arpeggios.

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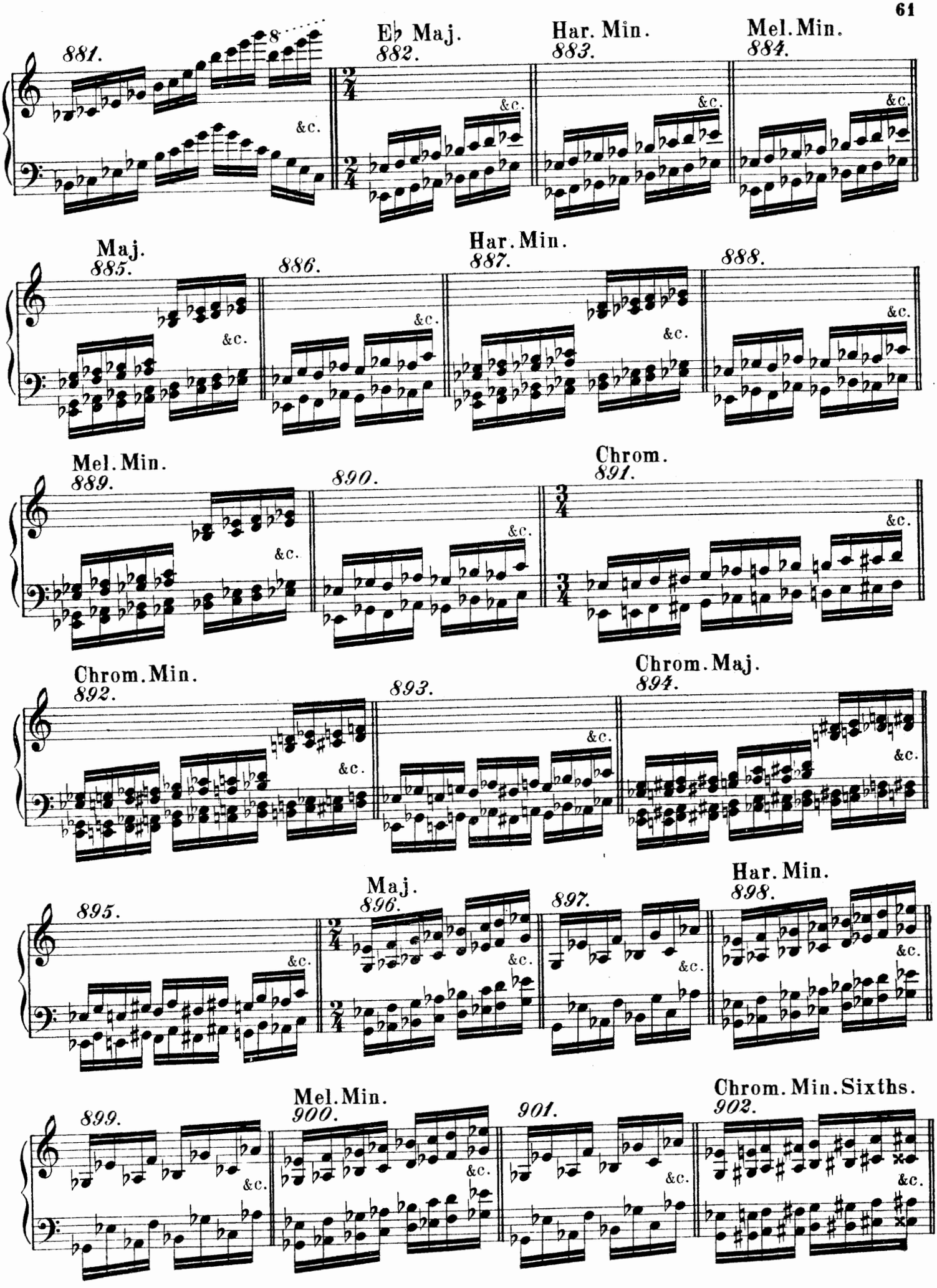
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Maj.
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Har. Min.
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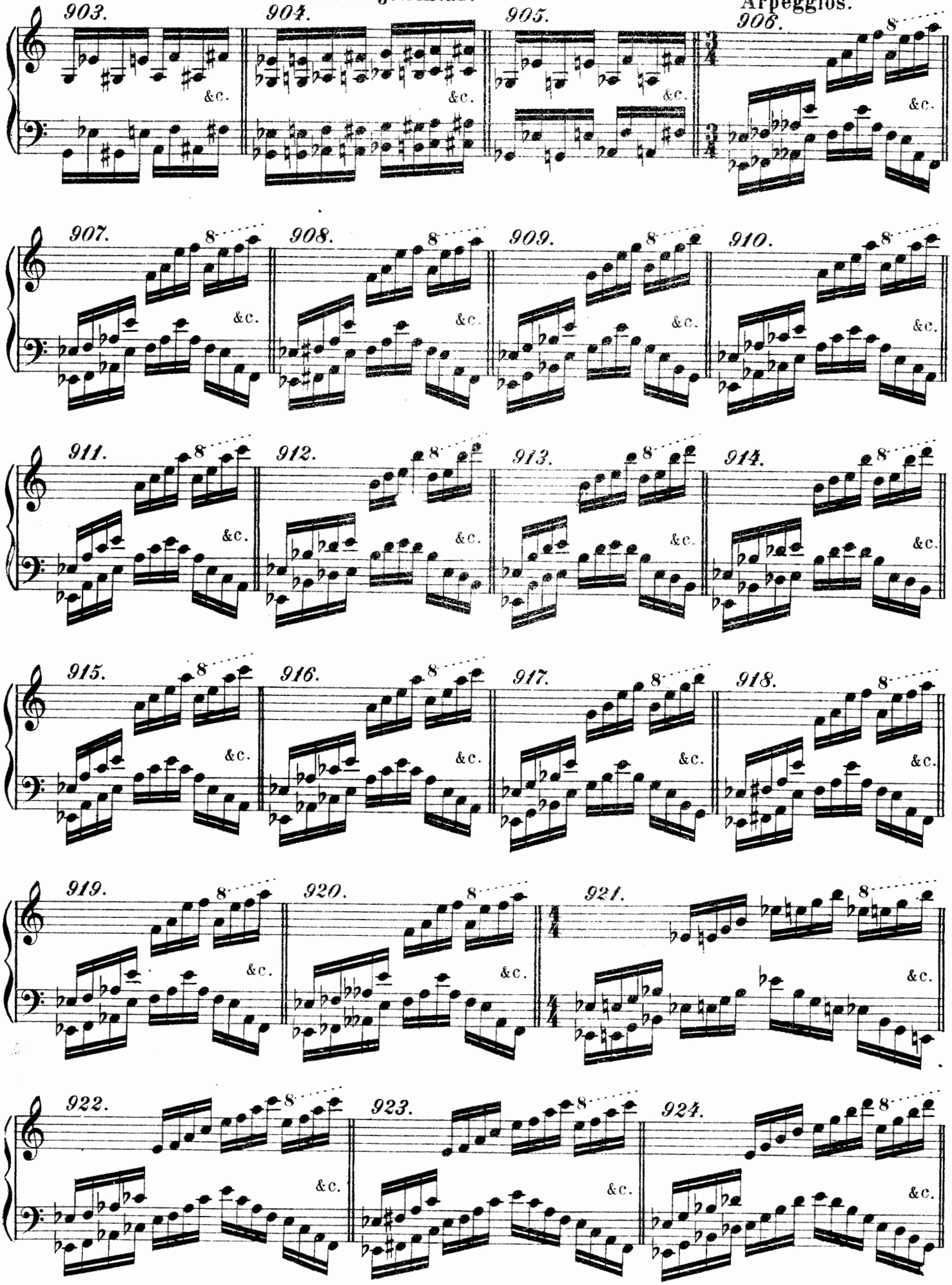
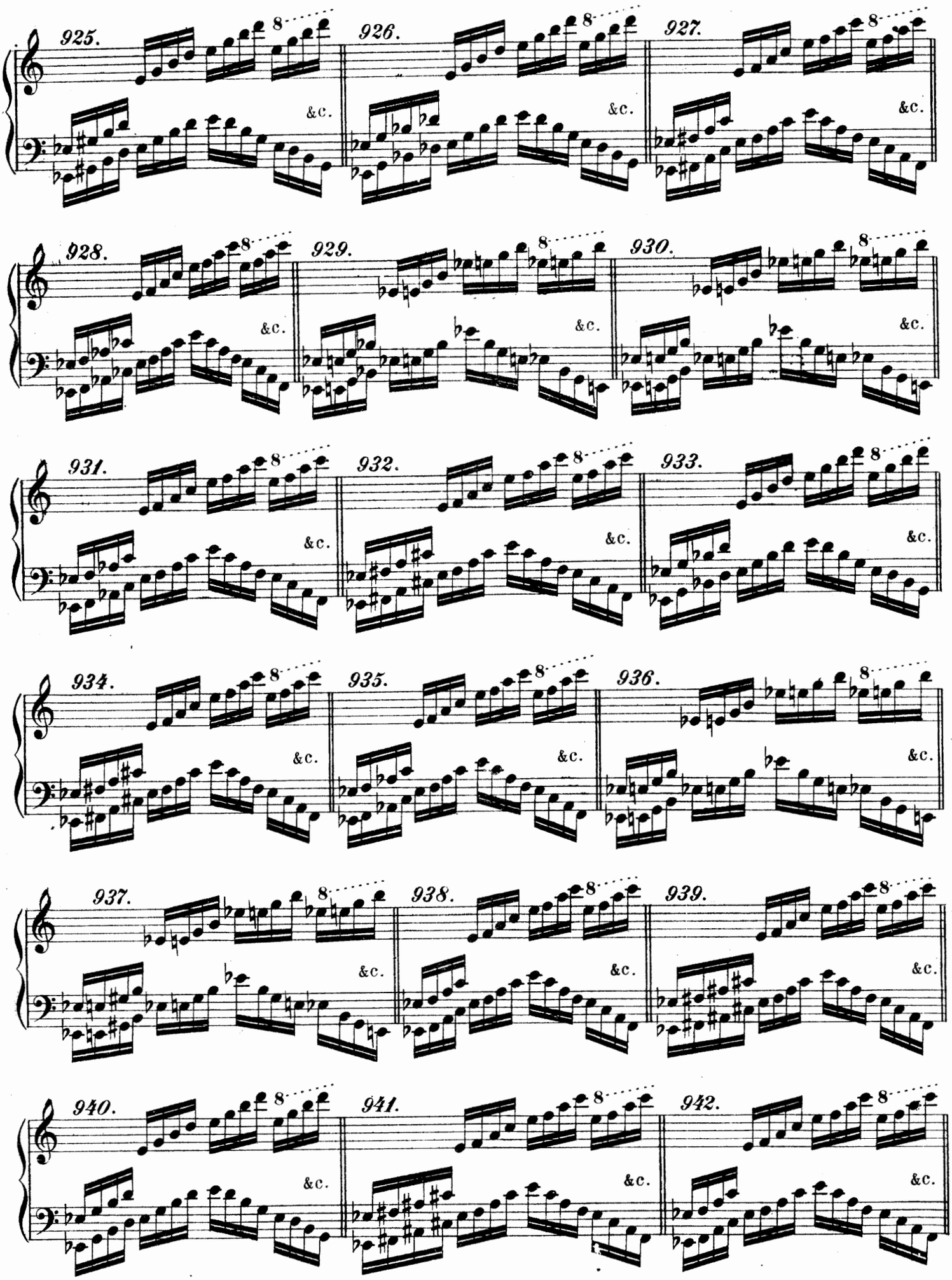
Chrom. Maj. Sixths.

Arpeggios.

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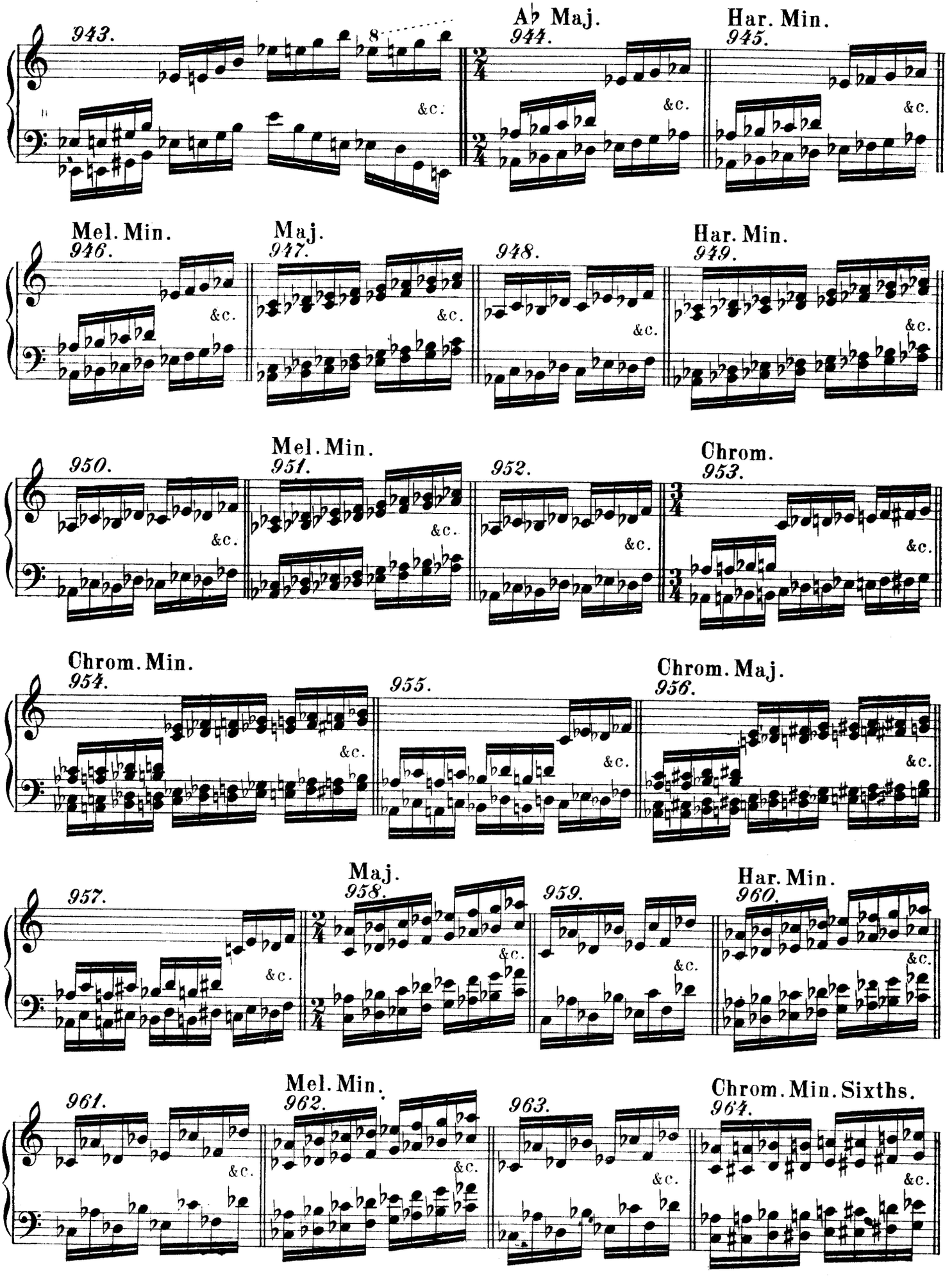
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964.
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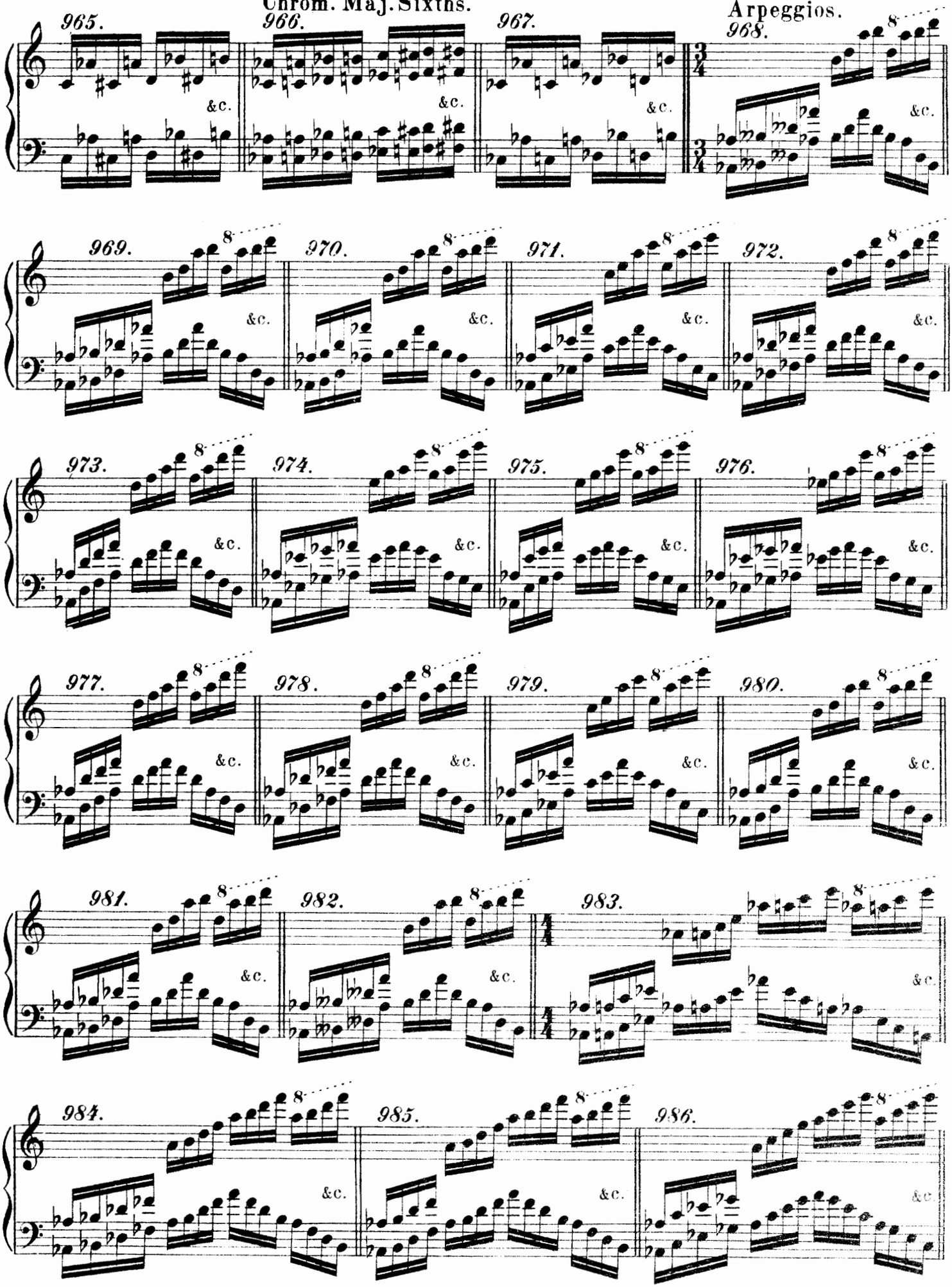
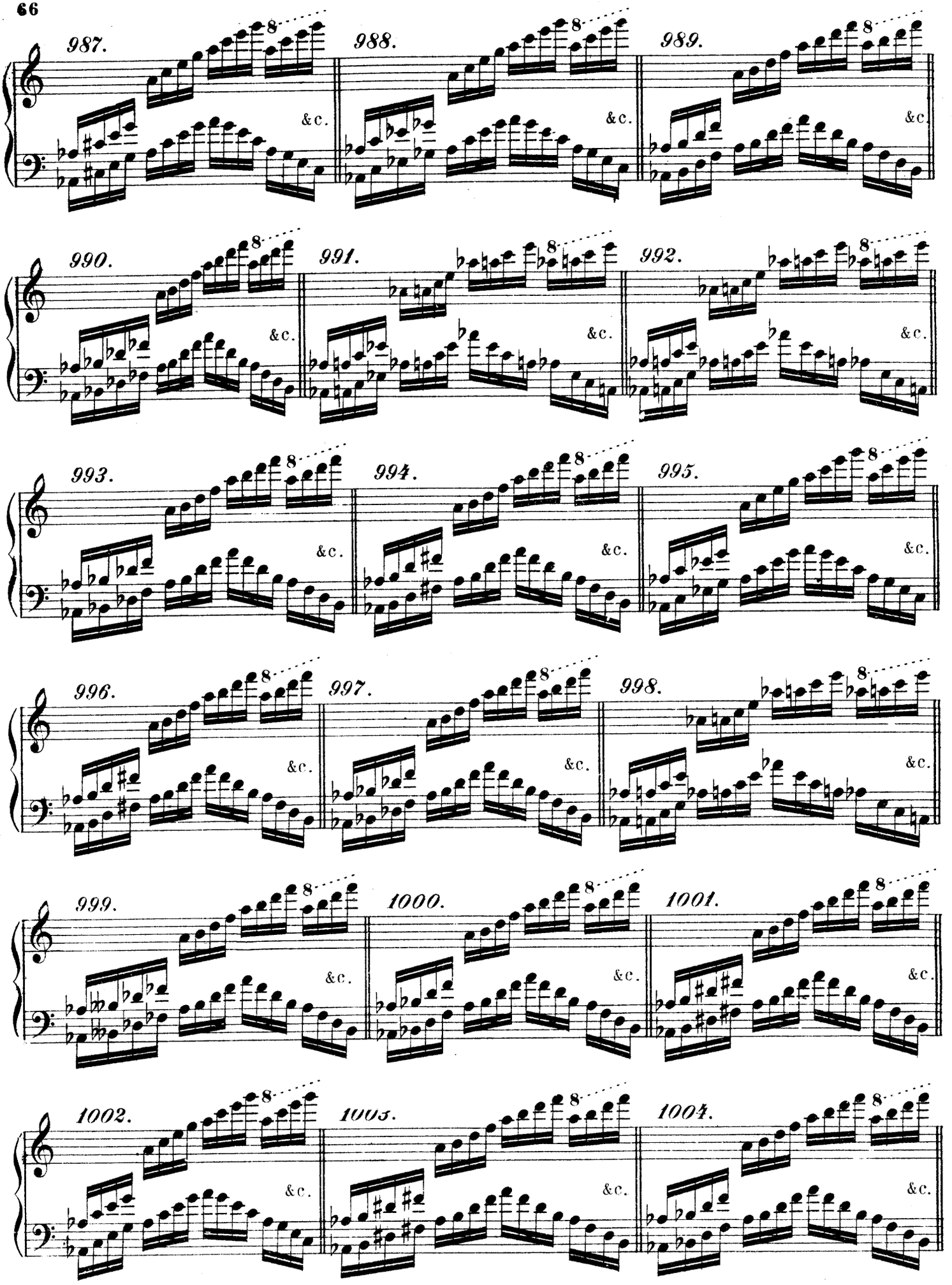
Chrom. Maj. Sixths.

Arpeggios.

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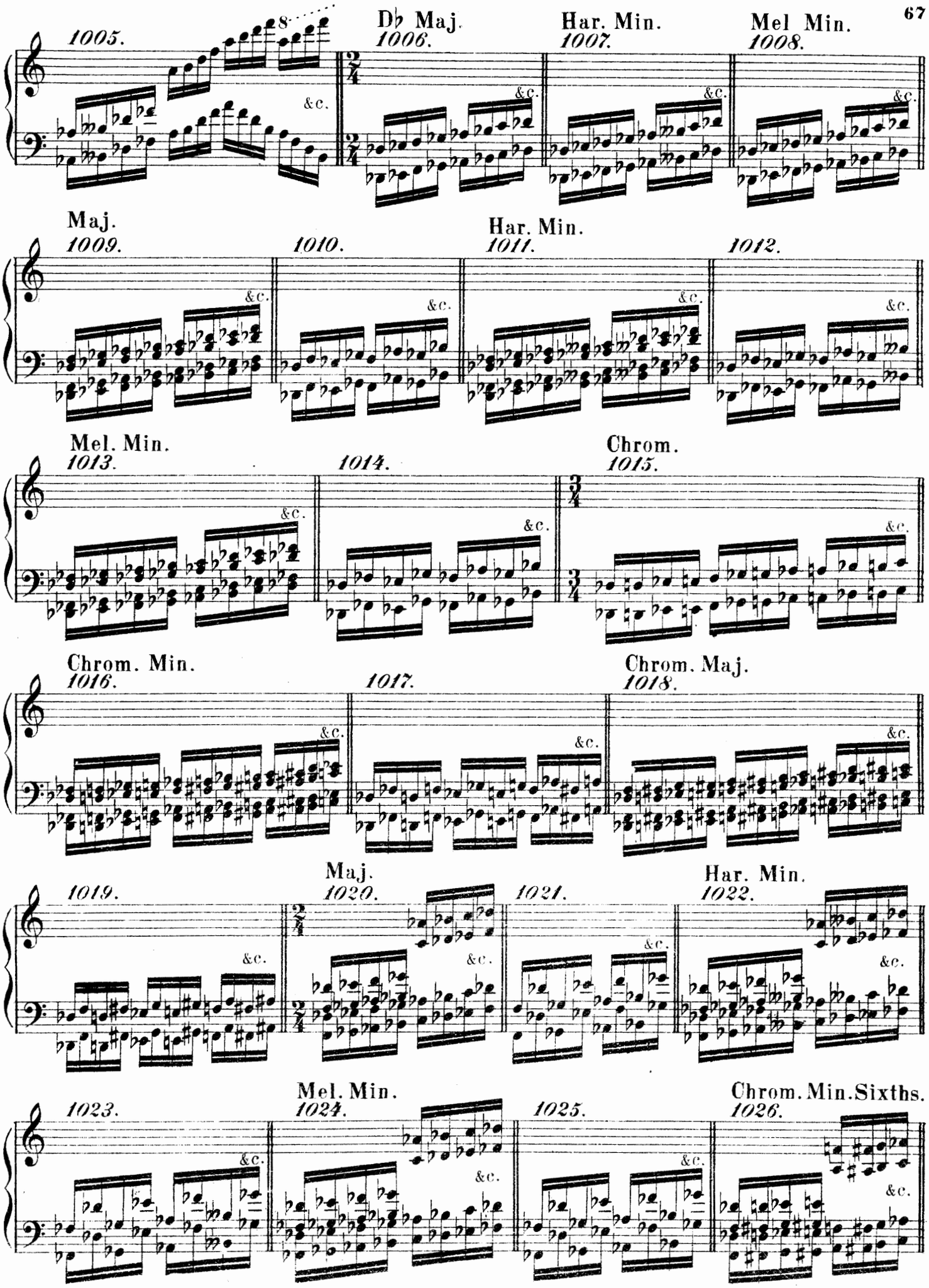
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Maj.
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Har. Min.
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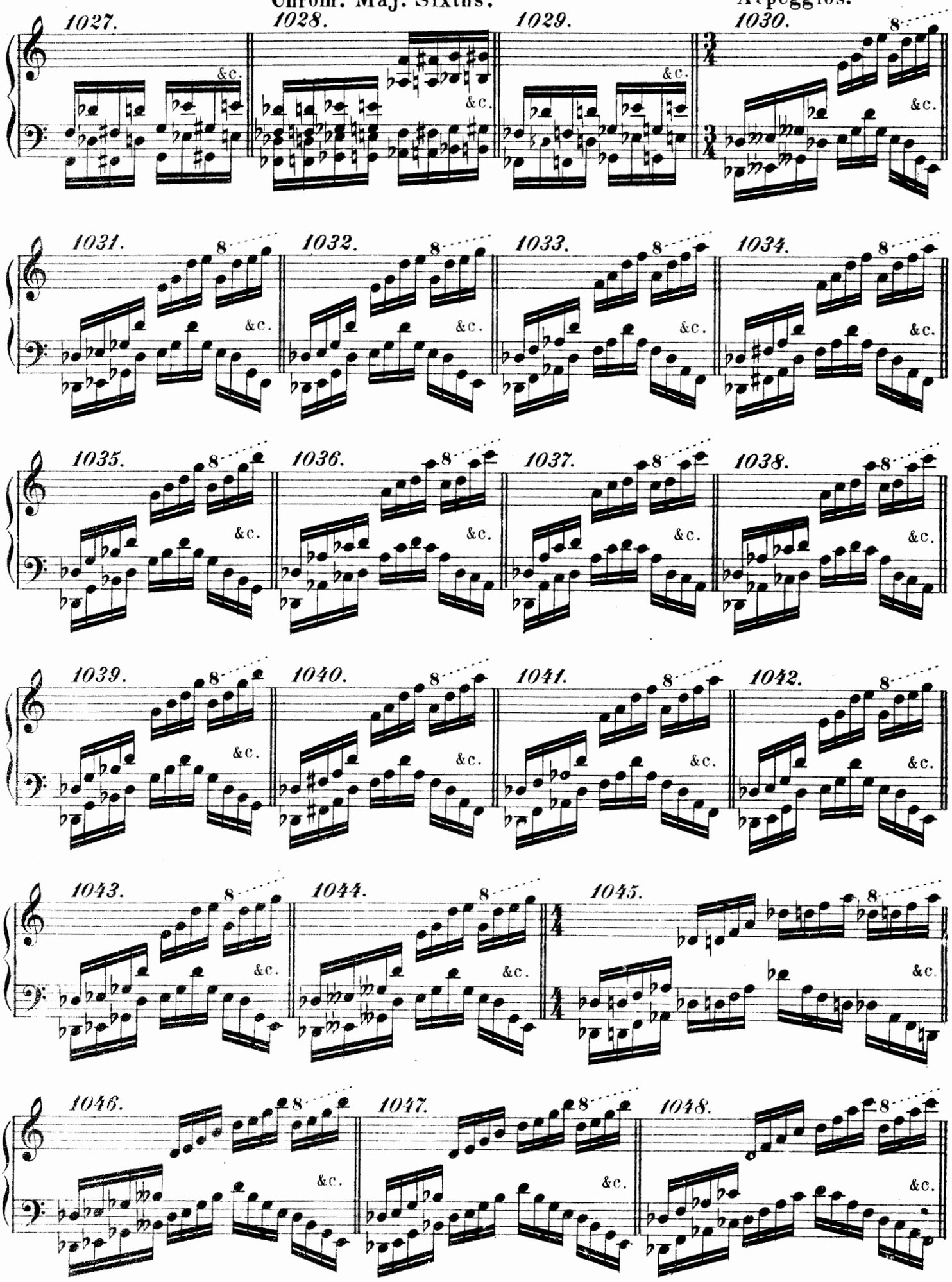
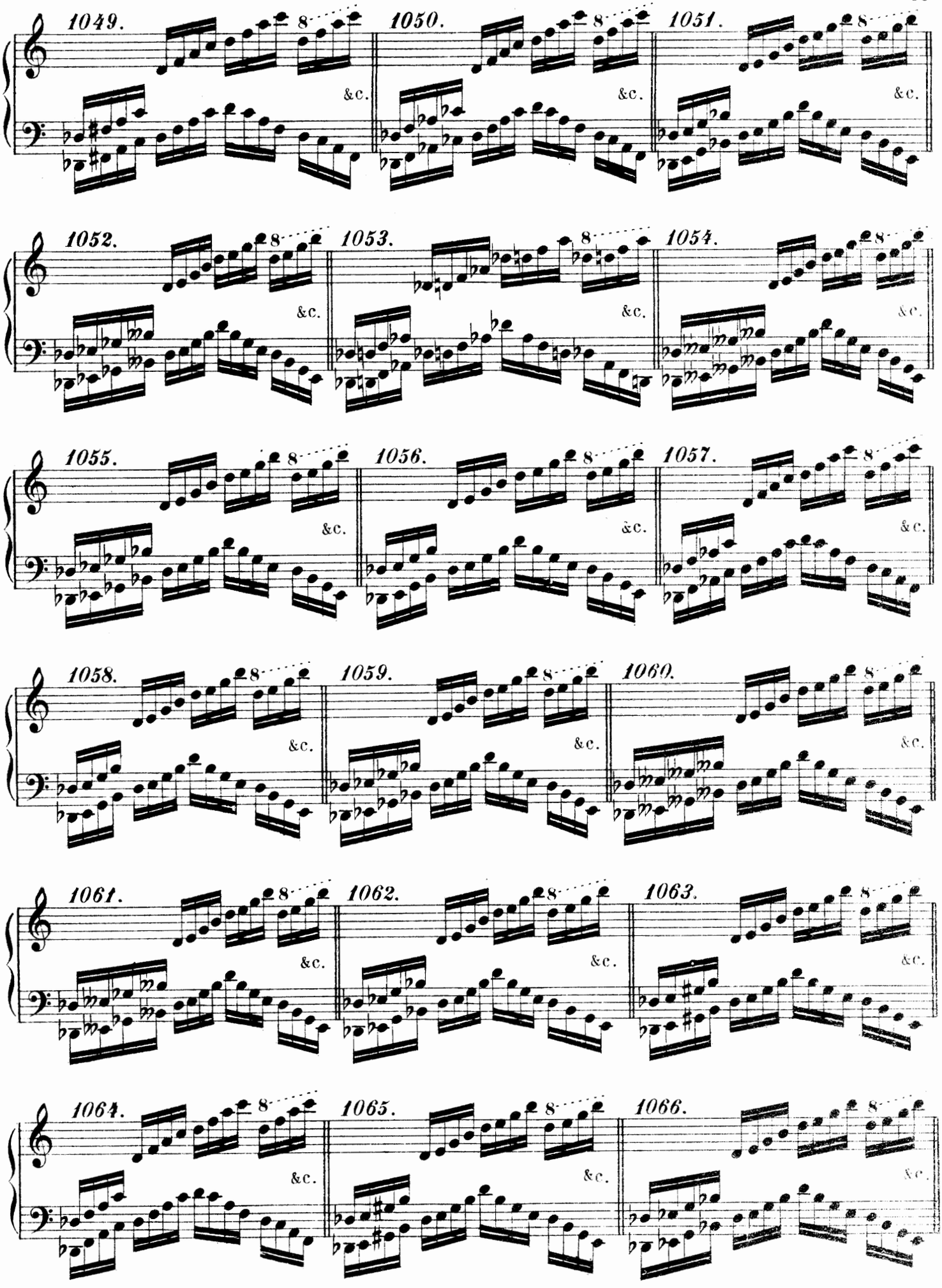
Chrom. Maj. Sixths. Arpeggios.

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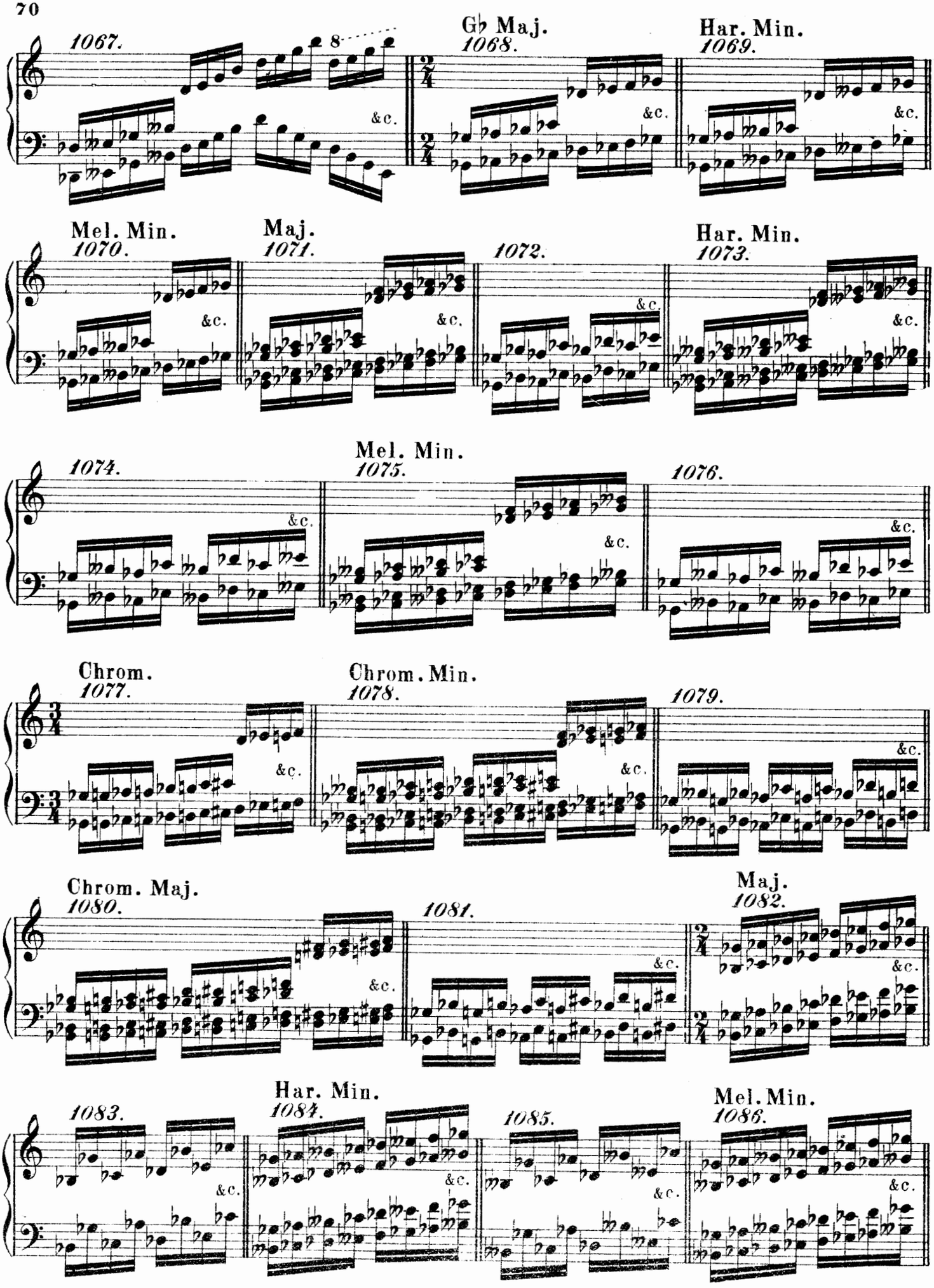
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Maj.
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Mel. Min.
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Chrom.
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Chrom. Min.
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Chrom. Maj.
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Maj.
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Har. Min.
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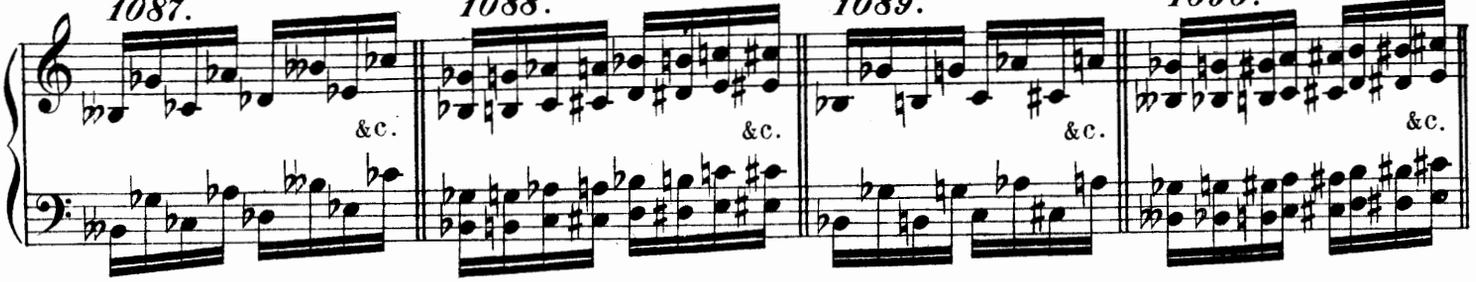
Chrom. Min. Sixths.

1087. 1088. 1089.

Chrom. Maj. Sixths.

1090.



Arpeggios.

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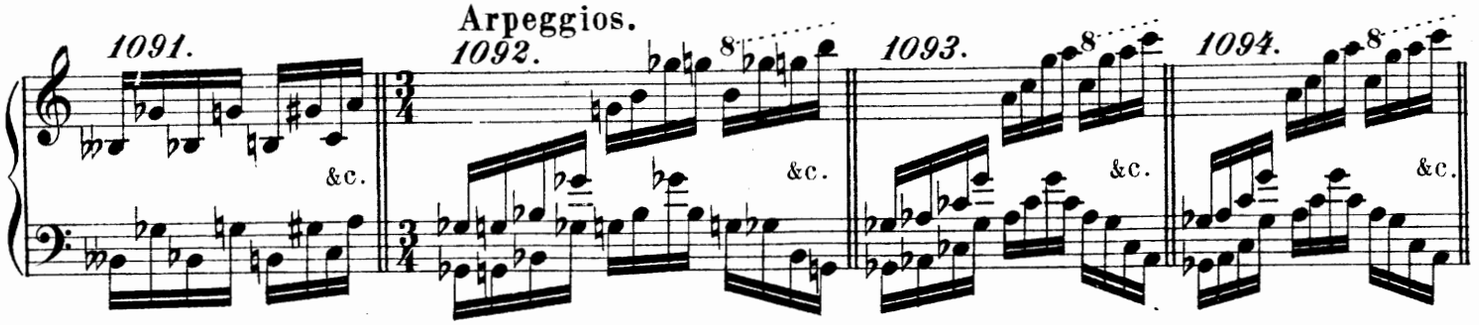

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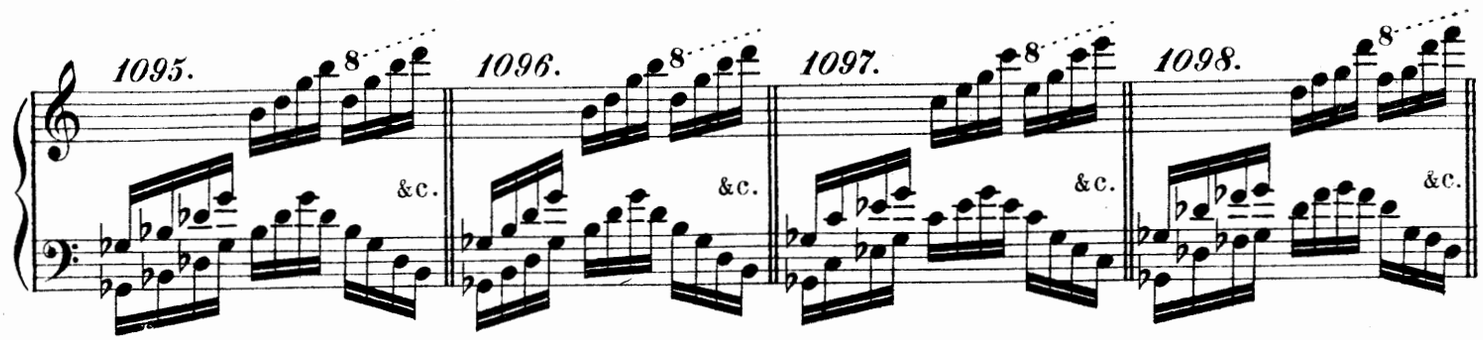

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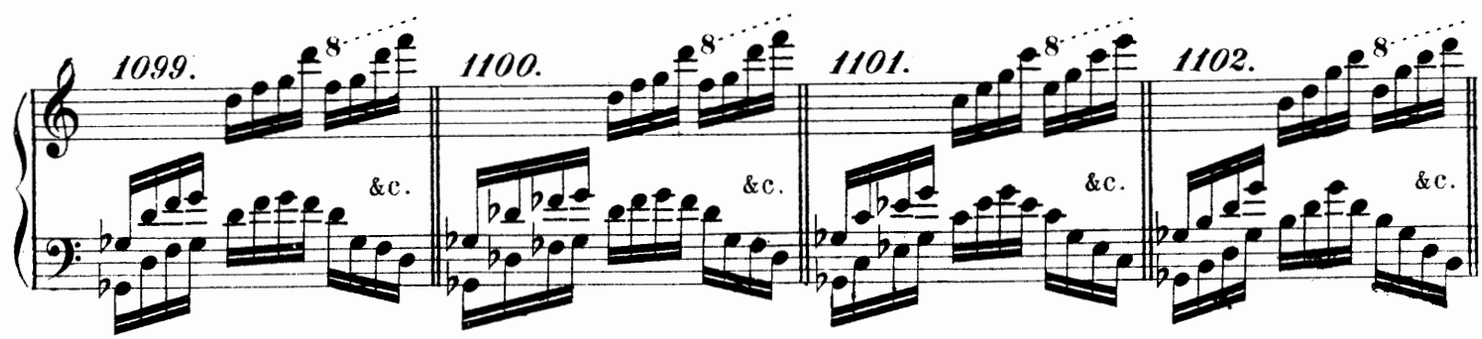
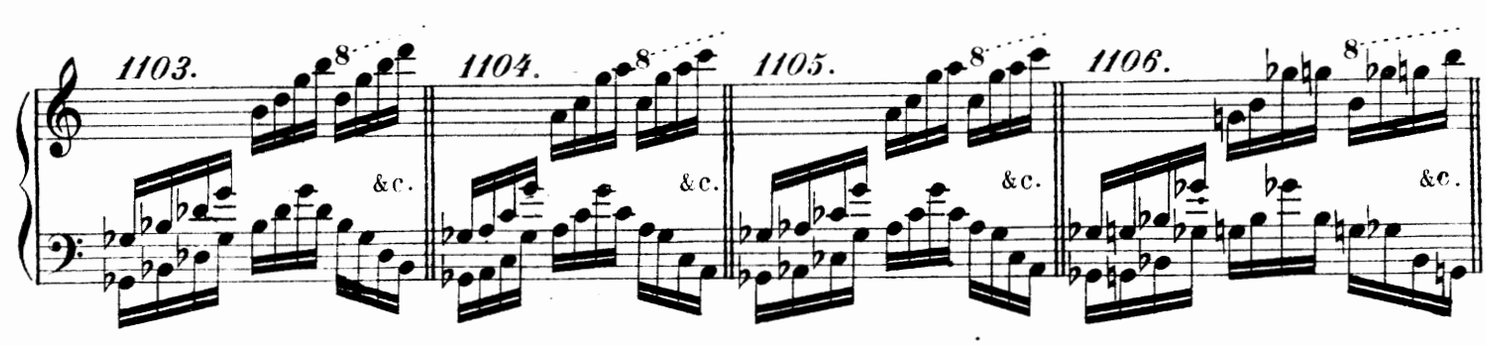


1103. 1104. 1105. 1106.



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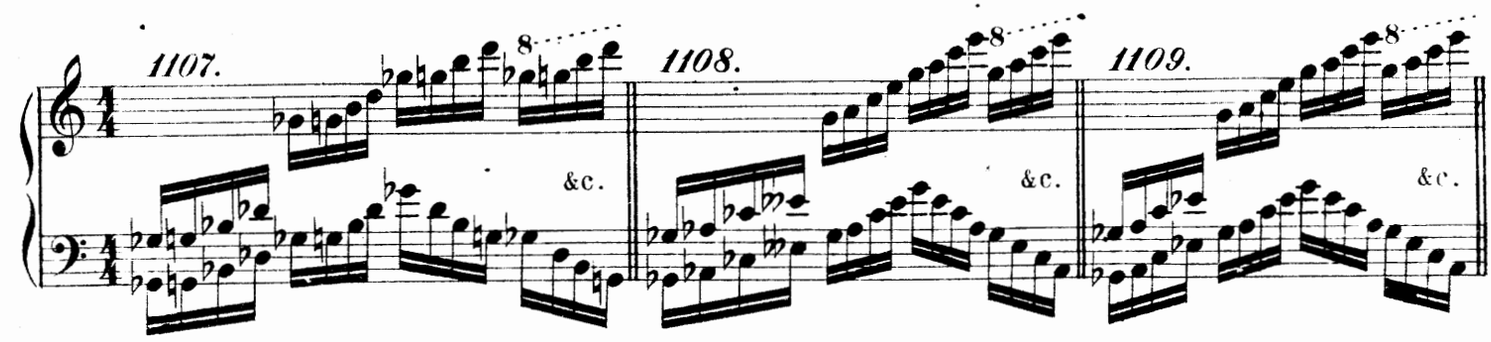

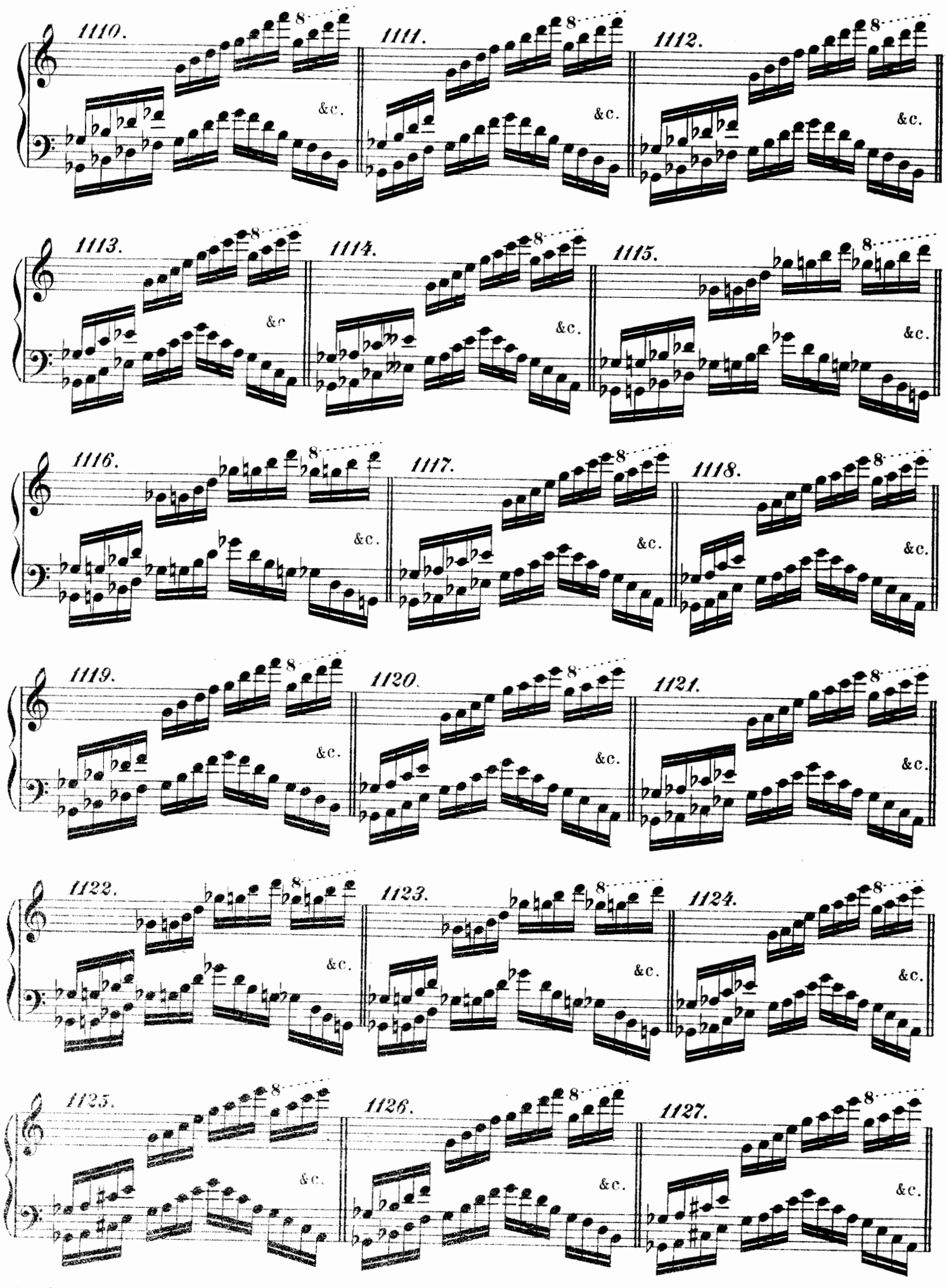
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1128. 1129. C♭ Maj 1130.

Har. Min. 1131. Mel. Min. 1132. Maj. 1133.

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Mel. Min. 1137. 1138. Chrom. 1139.

Chrom. Min. 1140. 1141.

Chrom. Maj. 1142. 1143. Maj 1144.

Har. Min.

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Mel. Min.

1148. 1149.

Chrom. Min. Sixths.

1150. 1151.

Chrom. Maj. Sixths.

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Arpeggios.

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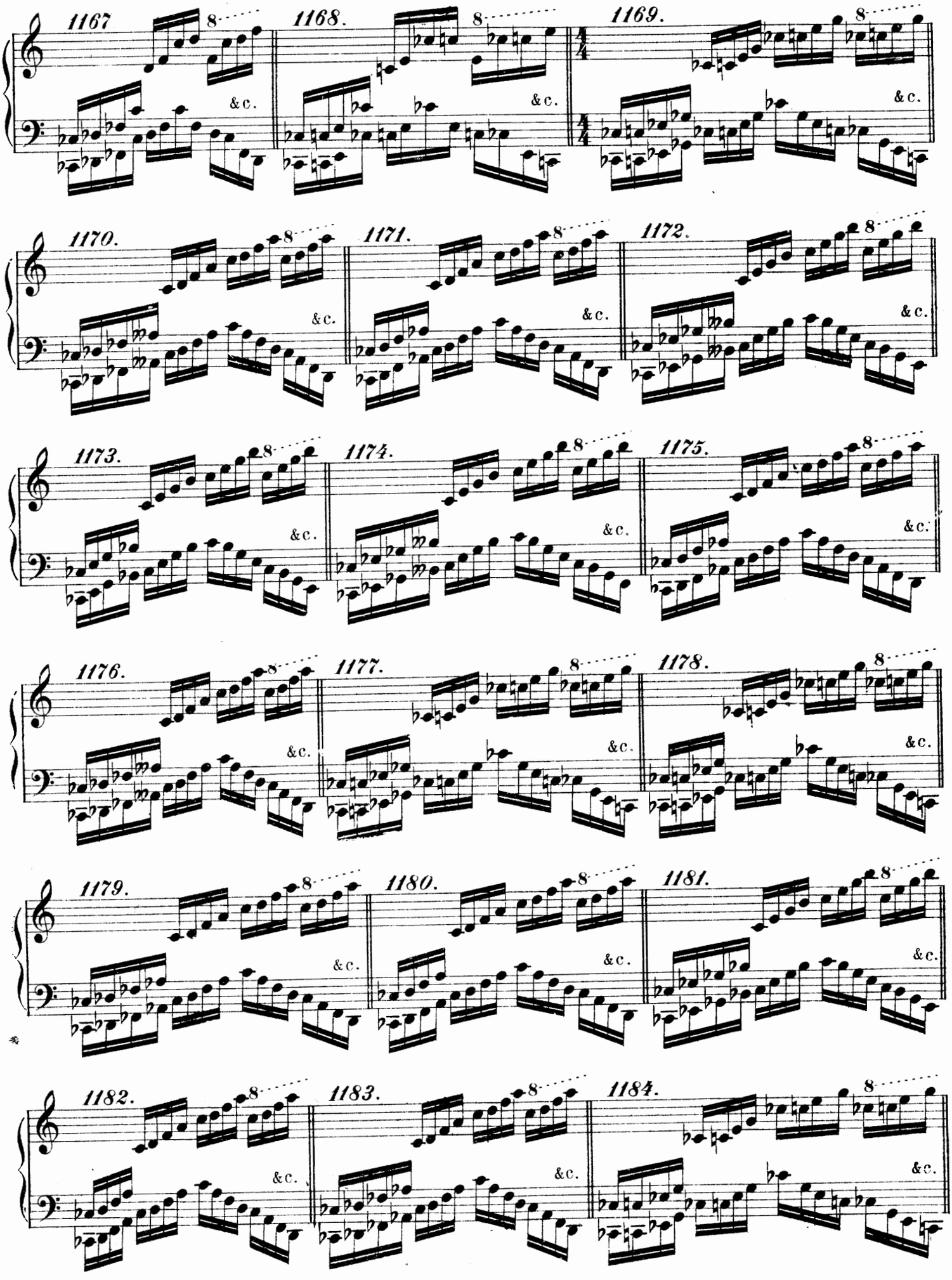
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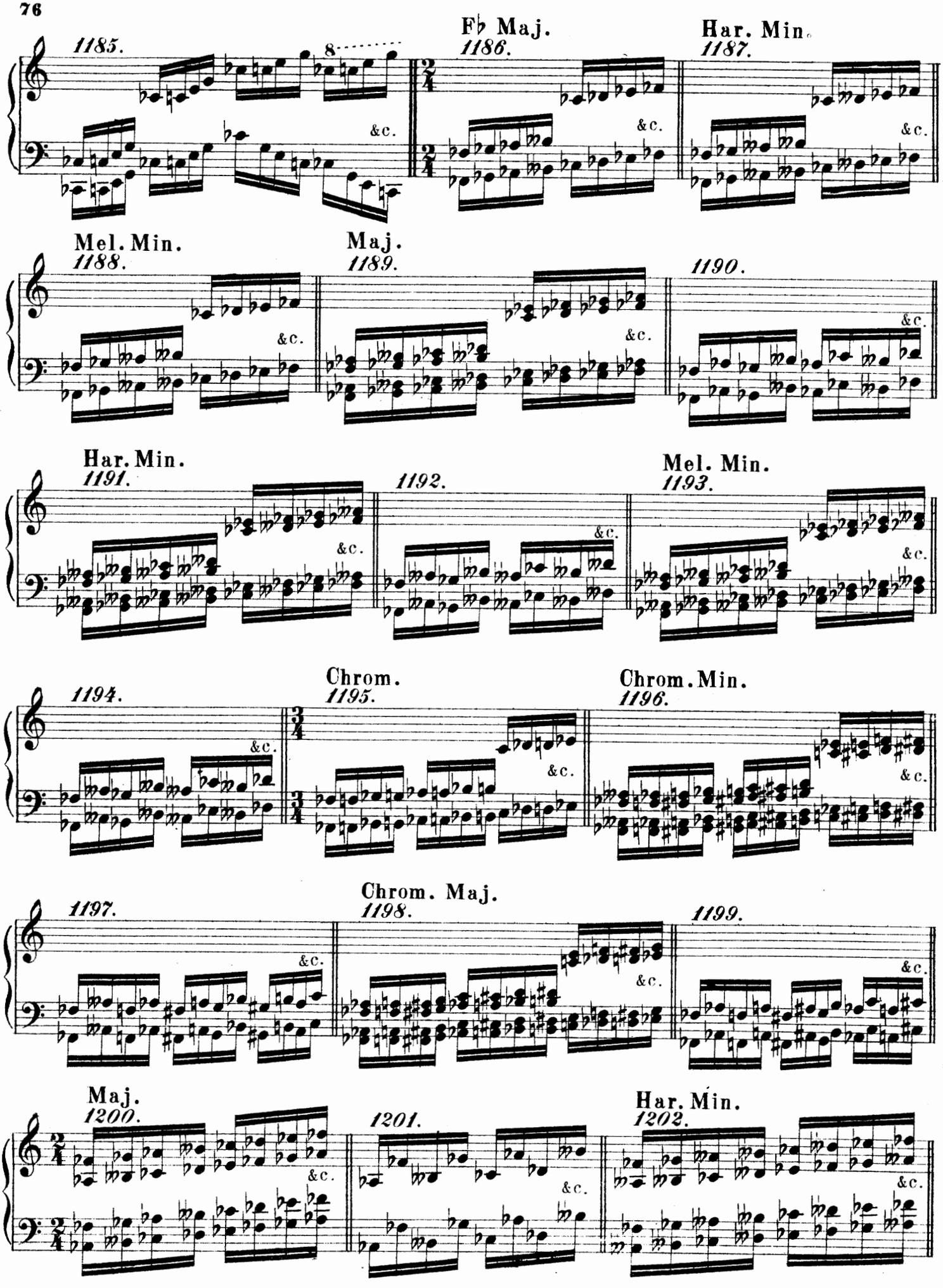
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Mel. Min.

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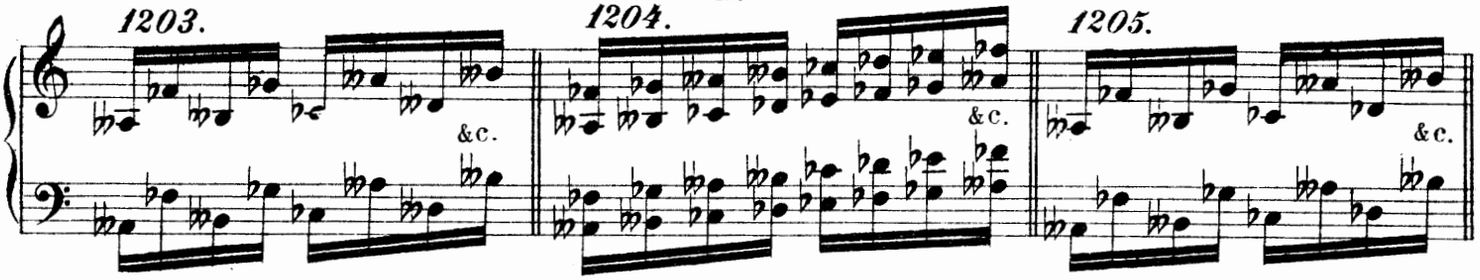
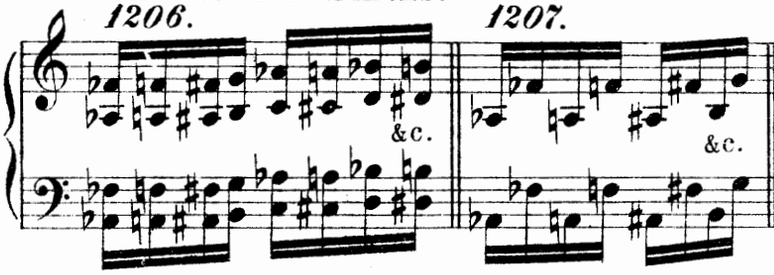


Chrom. Min. Sixths.

1206. 1207.



Chrom. Maj. Sixths.

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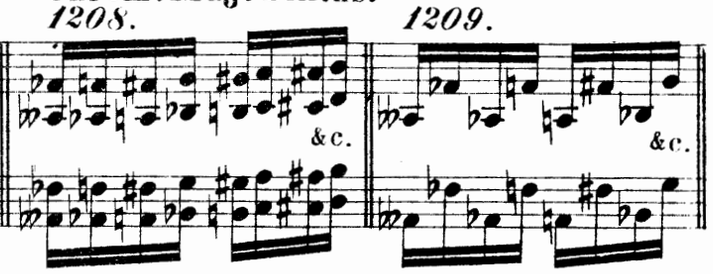

Arpeggios.

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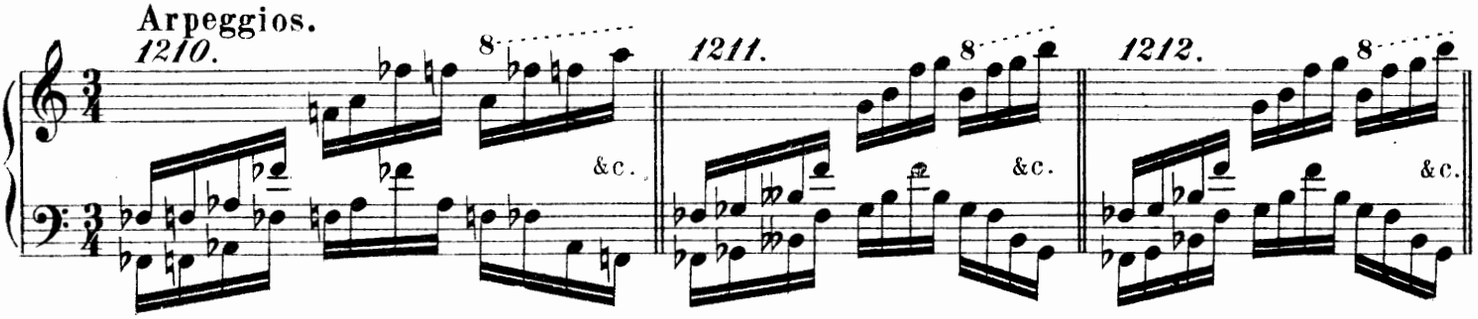

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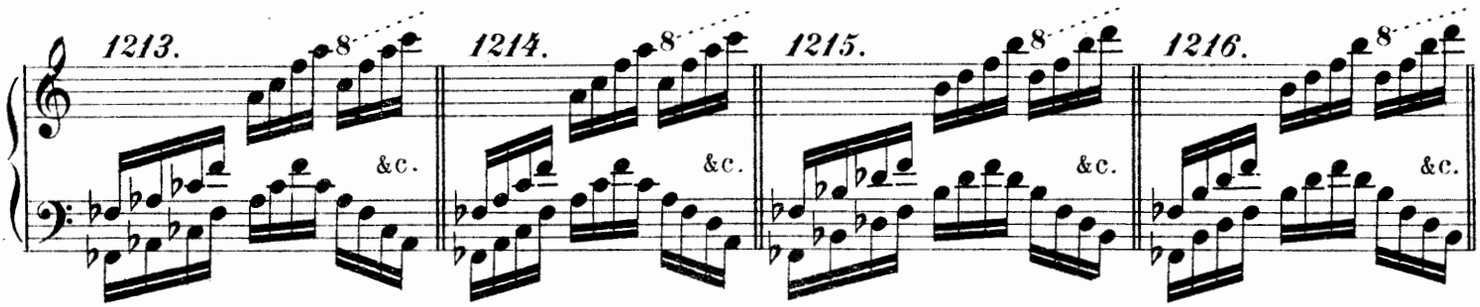

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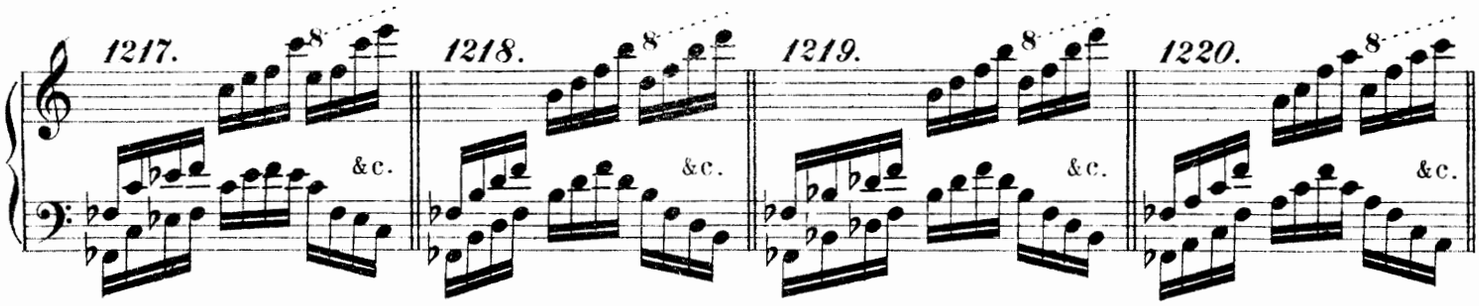

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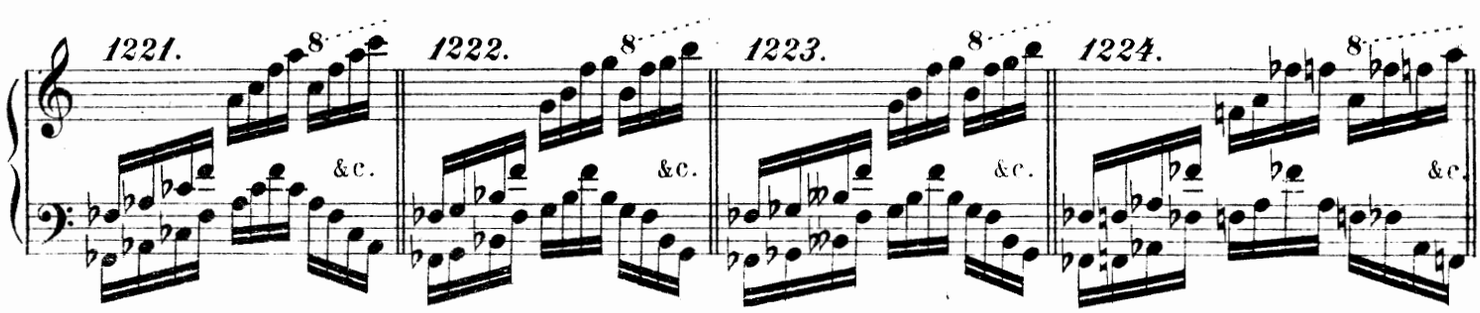

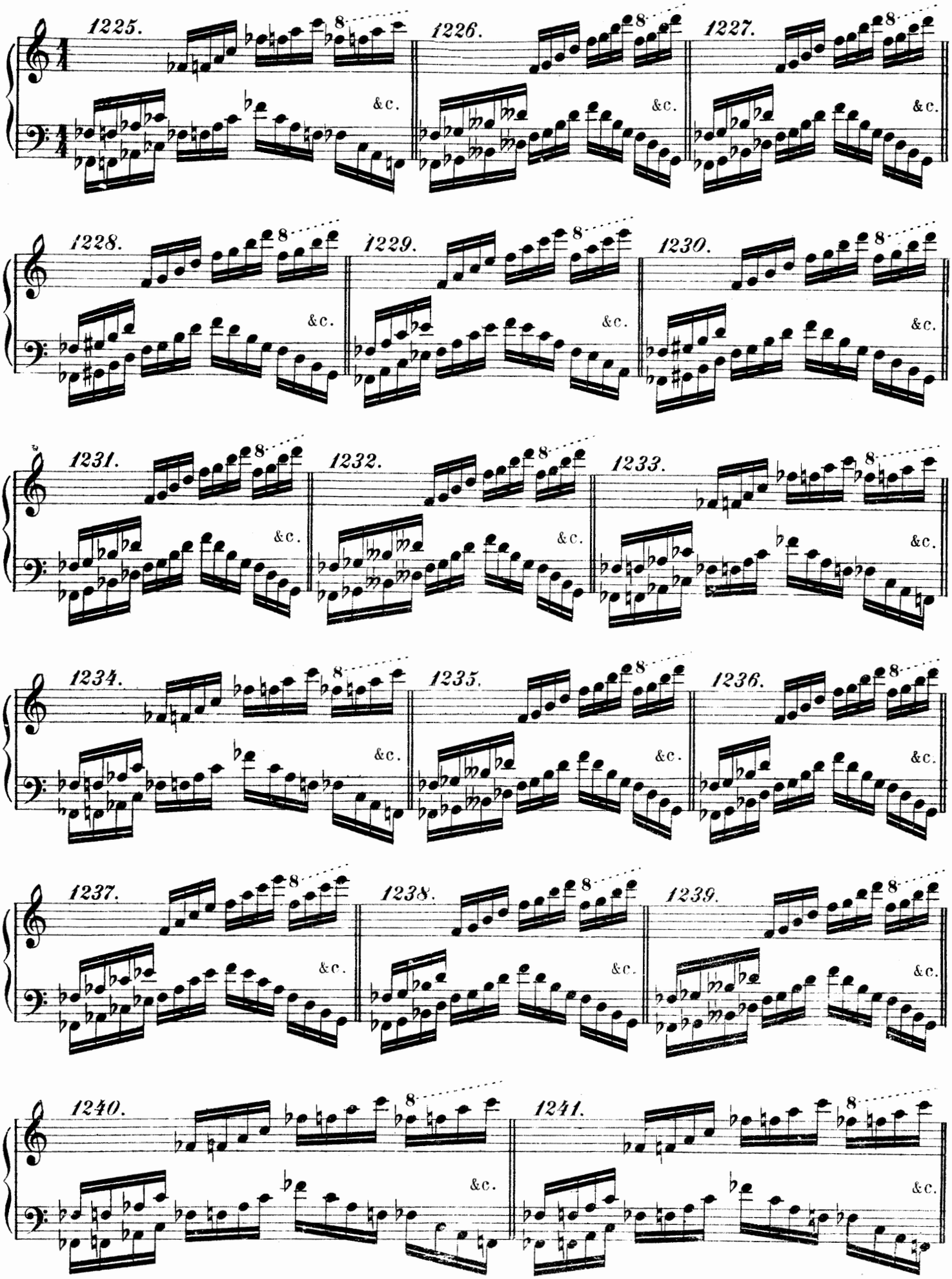
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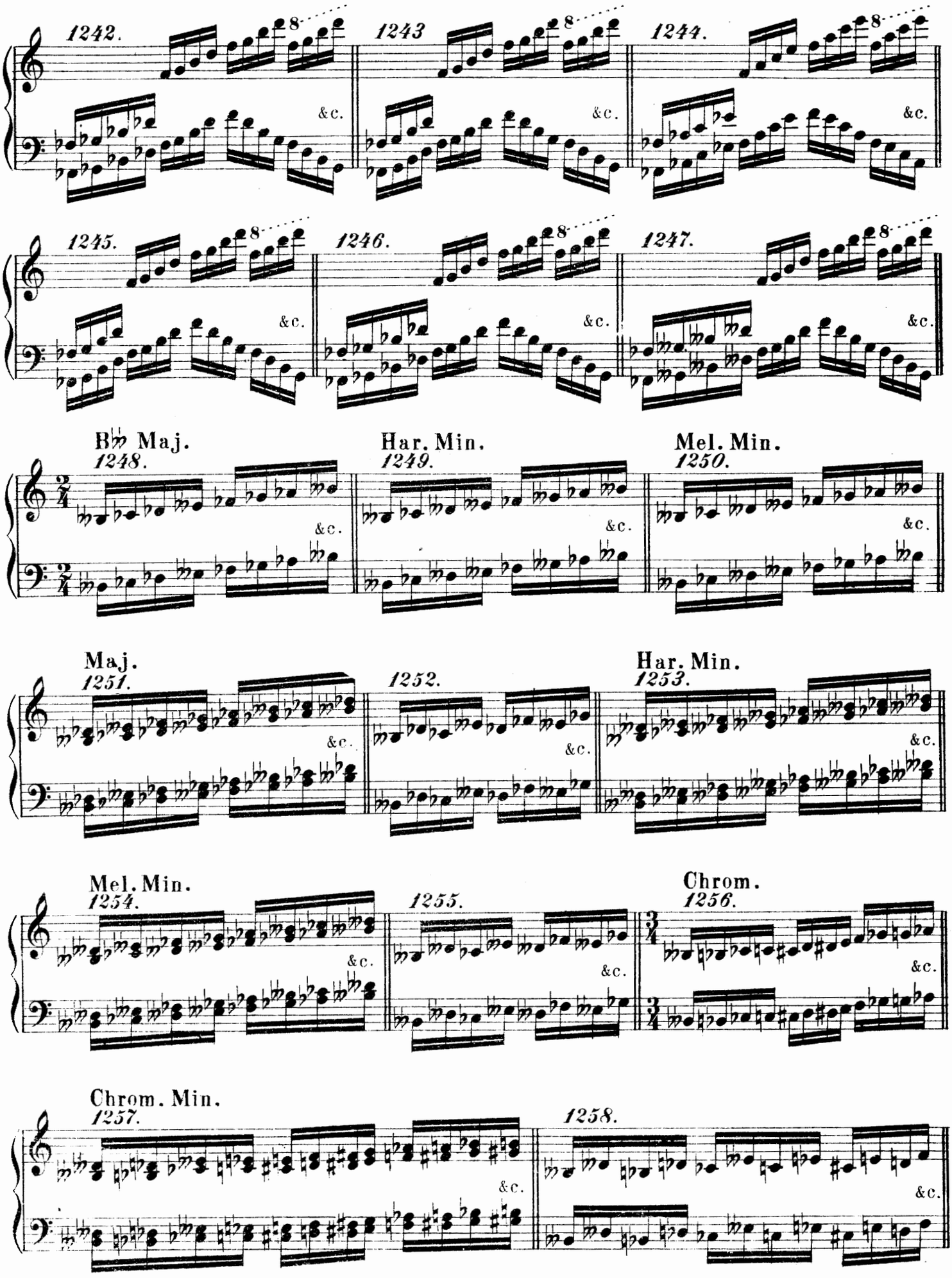
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B♭♭ Maj.
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Har. Min.
1249.
Mel. Min.
1250.
Maj.
1251.
1252.
Har. Min.
1253.
Mel. Min.
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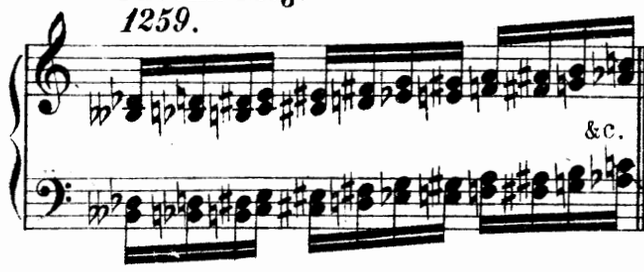
1255.
Chrom.
1256.
Chrom. Min.
1257.
1258.
&c.

Chrom. Maj.

1259.



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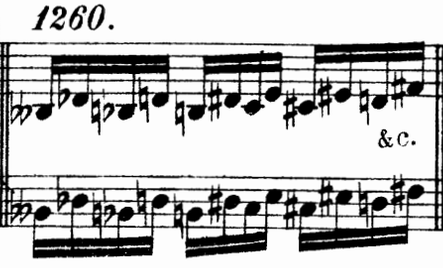

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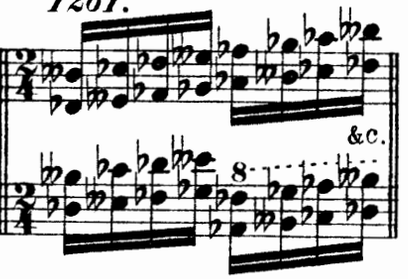
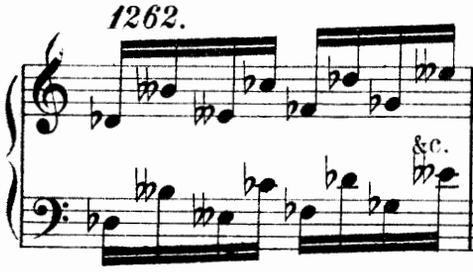


Har. Min.

1262.



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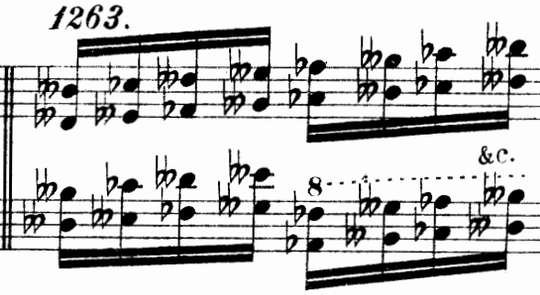

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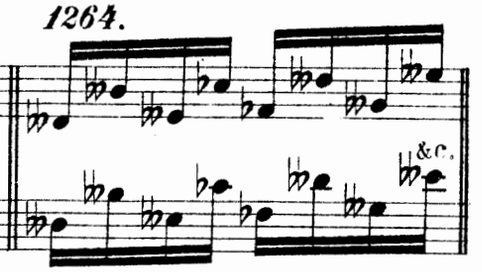
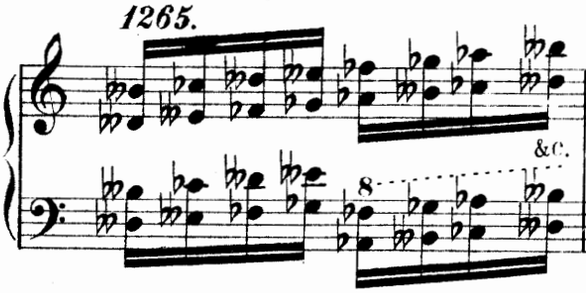


Mel. Min.

1265.



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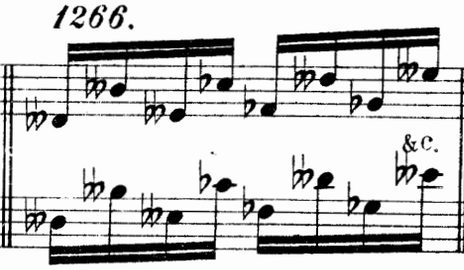
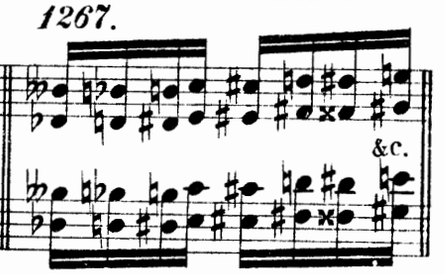


Chrom. Min. Sixths.

1267.



Chrom. Maj. Sixths.

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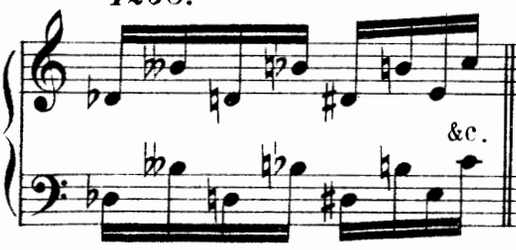

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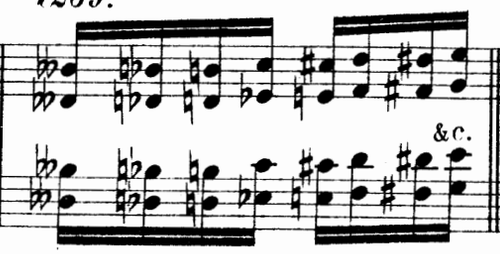

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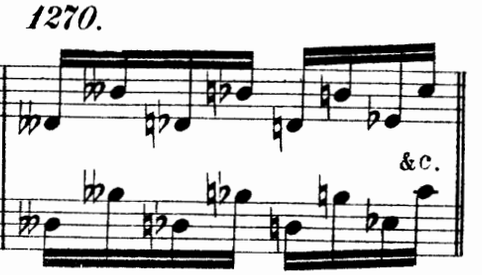

Arpeggios.

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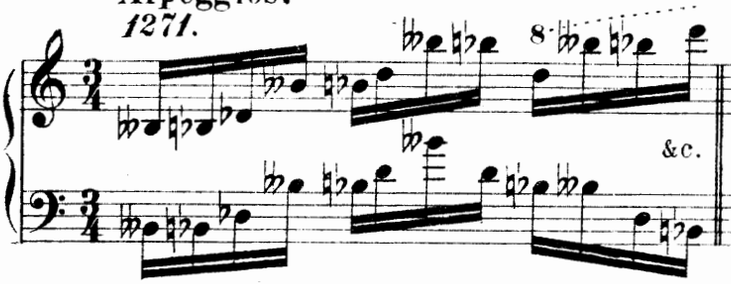

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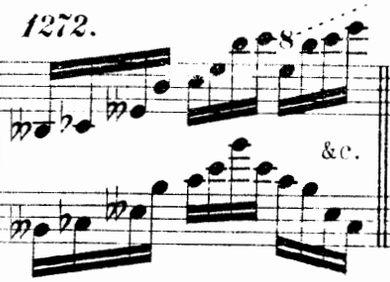

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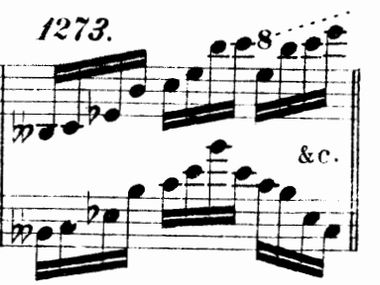

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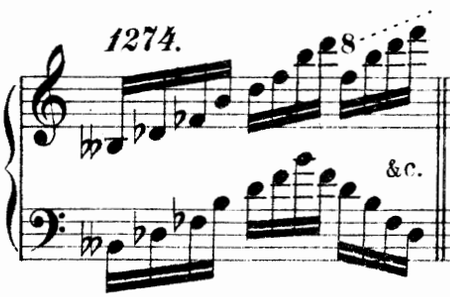

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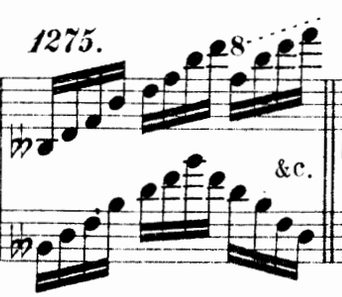

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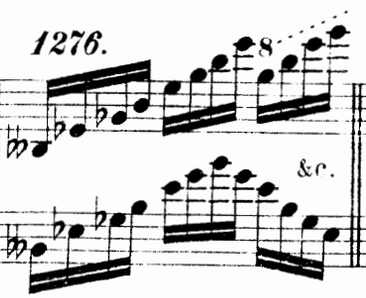

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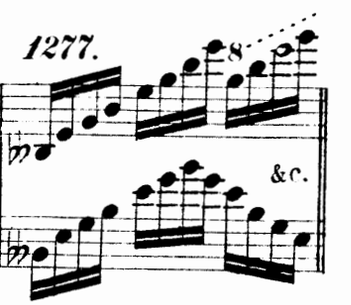

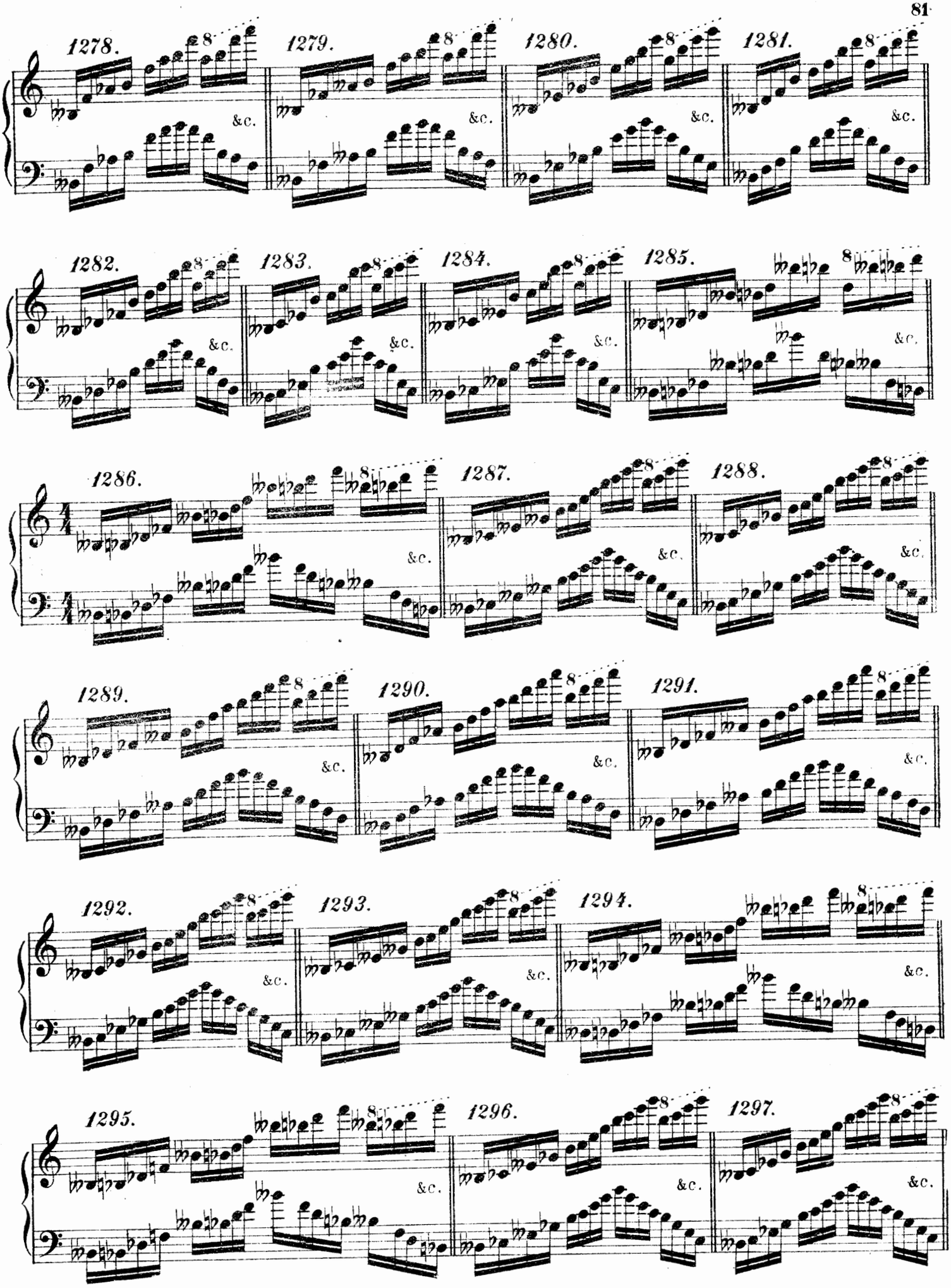
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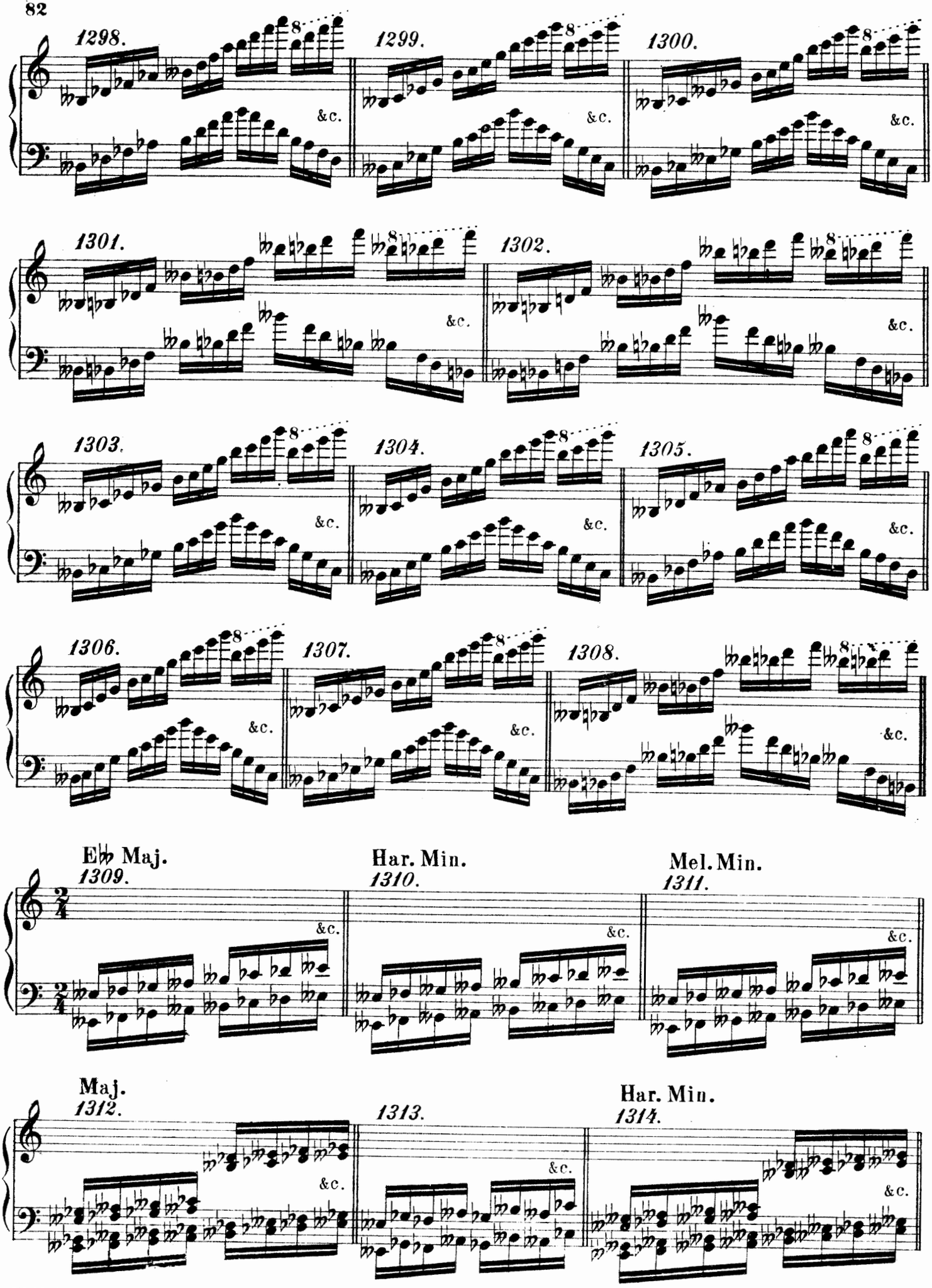
&c.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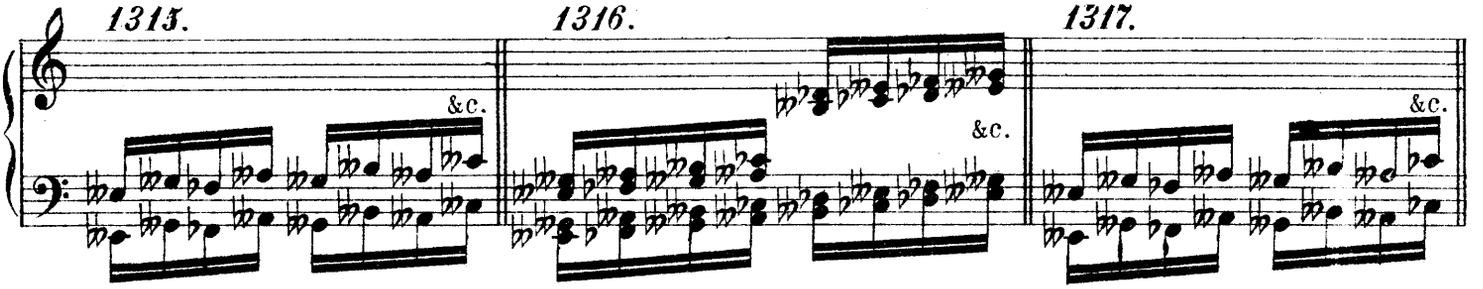
1307.
1308.
E♭♭ Maj.
1309.
Har. Min.
1310.
Mel. Min.
1311.
Maj.
1312.
1313.
Har. Min.
1314.
&c.

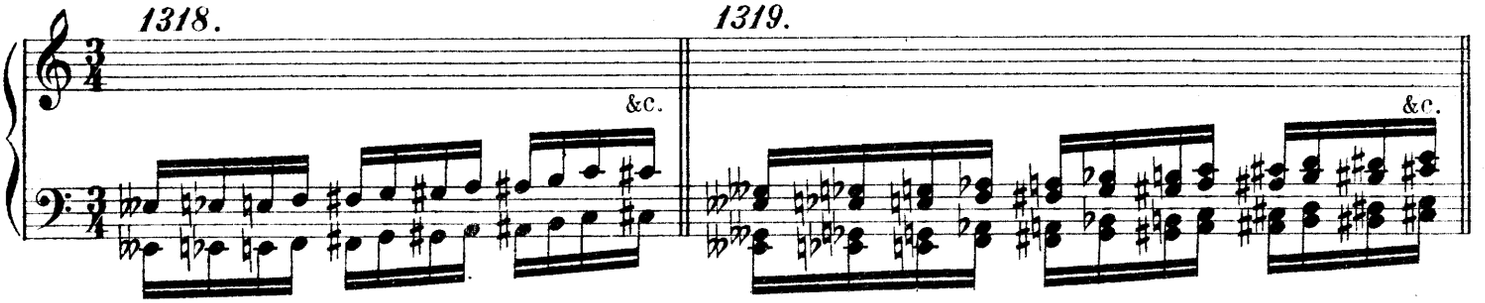
Mel. Min.

1315. *1316.* *1317.*



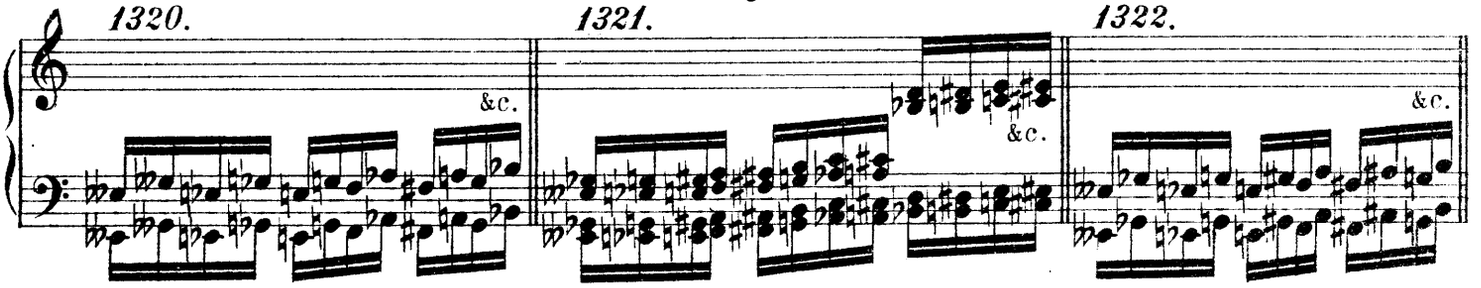
Chrom. Chrom. Min.

1318. *1319.*



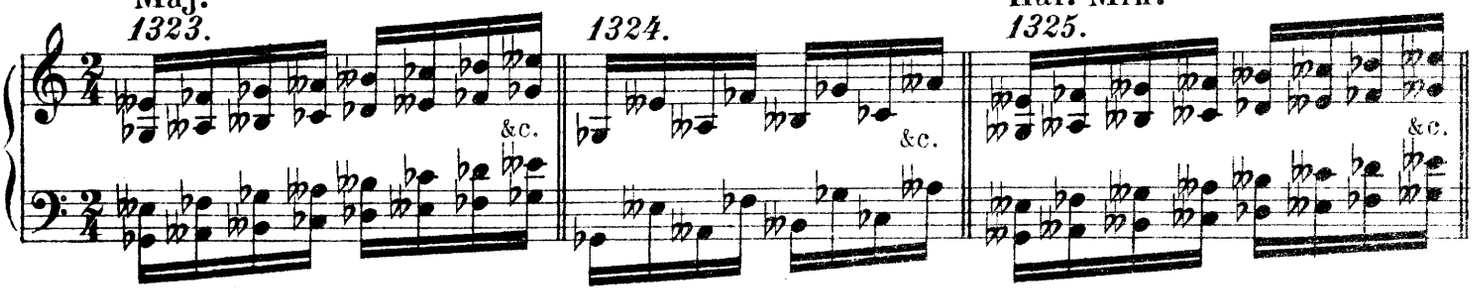
Chrom. Maj.

1320. *1321.* *1322.*



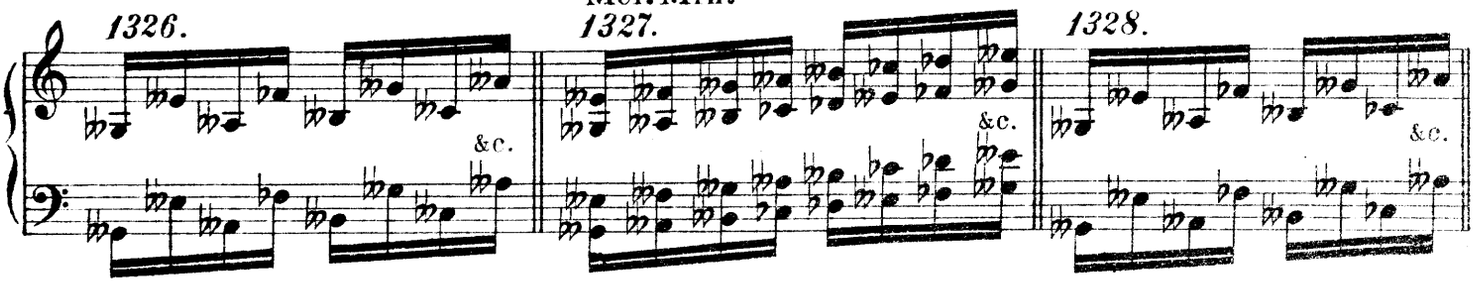
Maj. Har. Min.

1323. *1324.* *1325.*



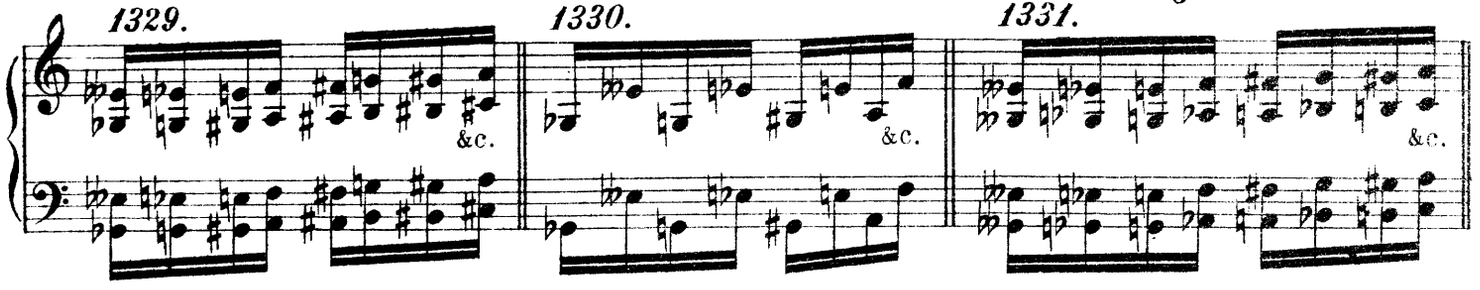
Mel. Min.

1326. *1327.* *1328.*

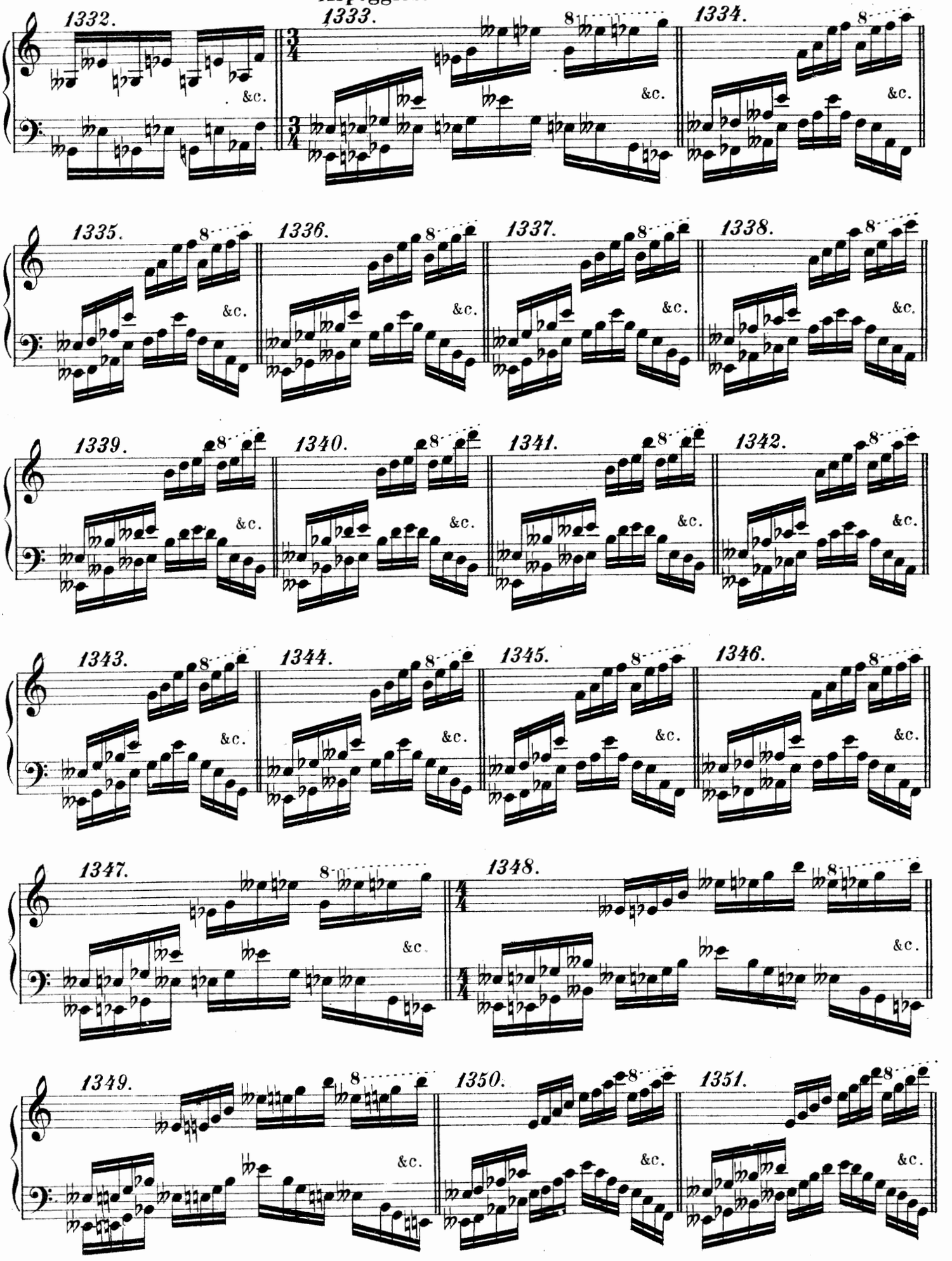


Chrom. Min. Sixths. Chrom. Maj. Sixths.

1329. *1330.* *1331.*



Arpeggios.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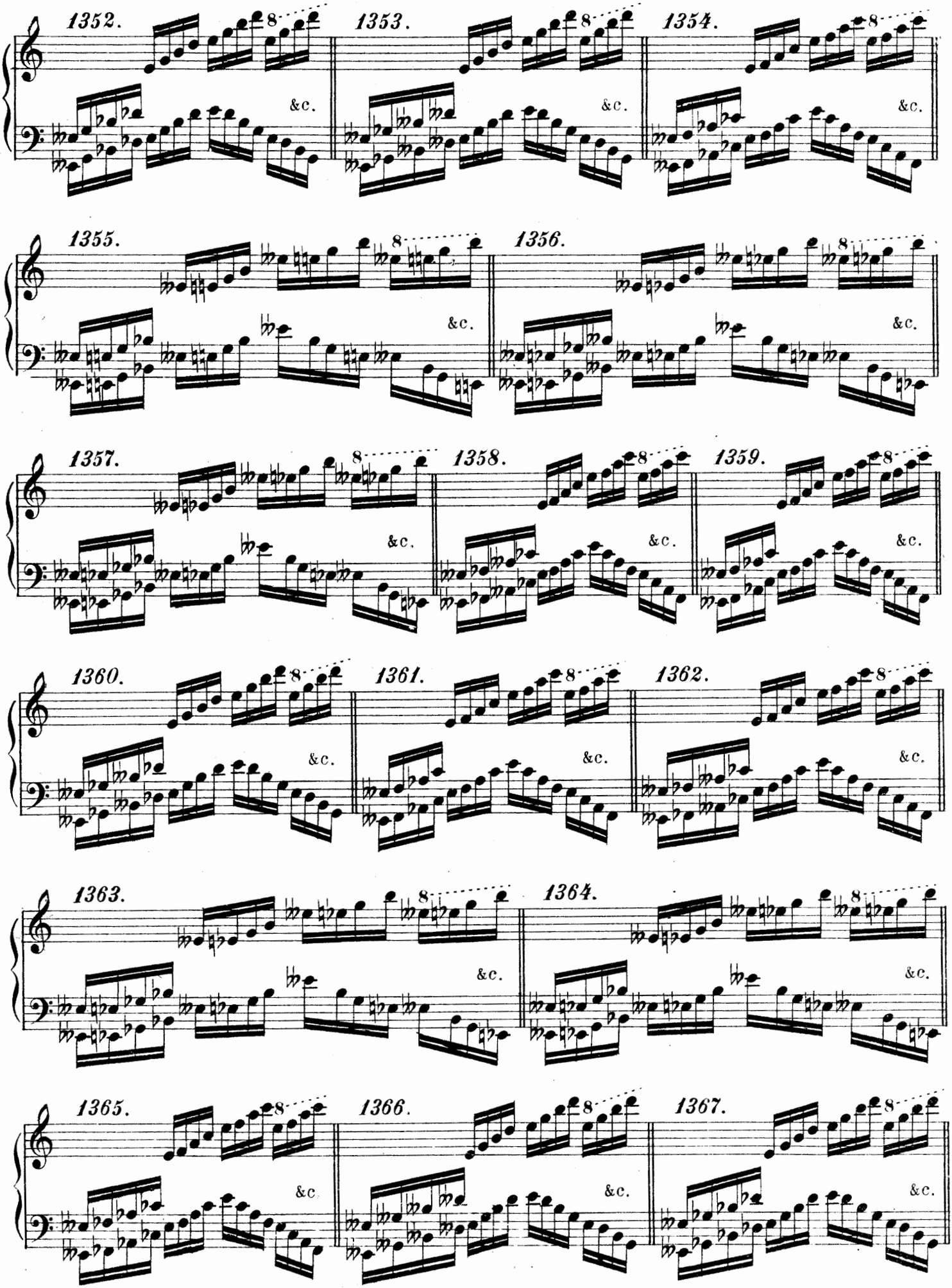
&c.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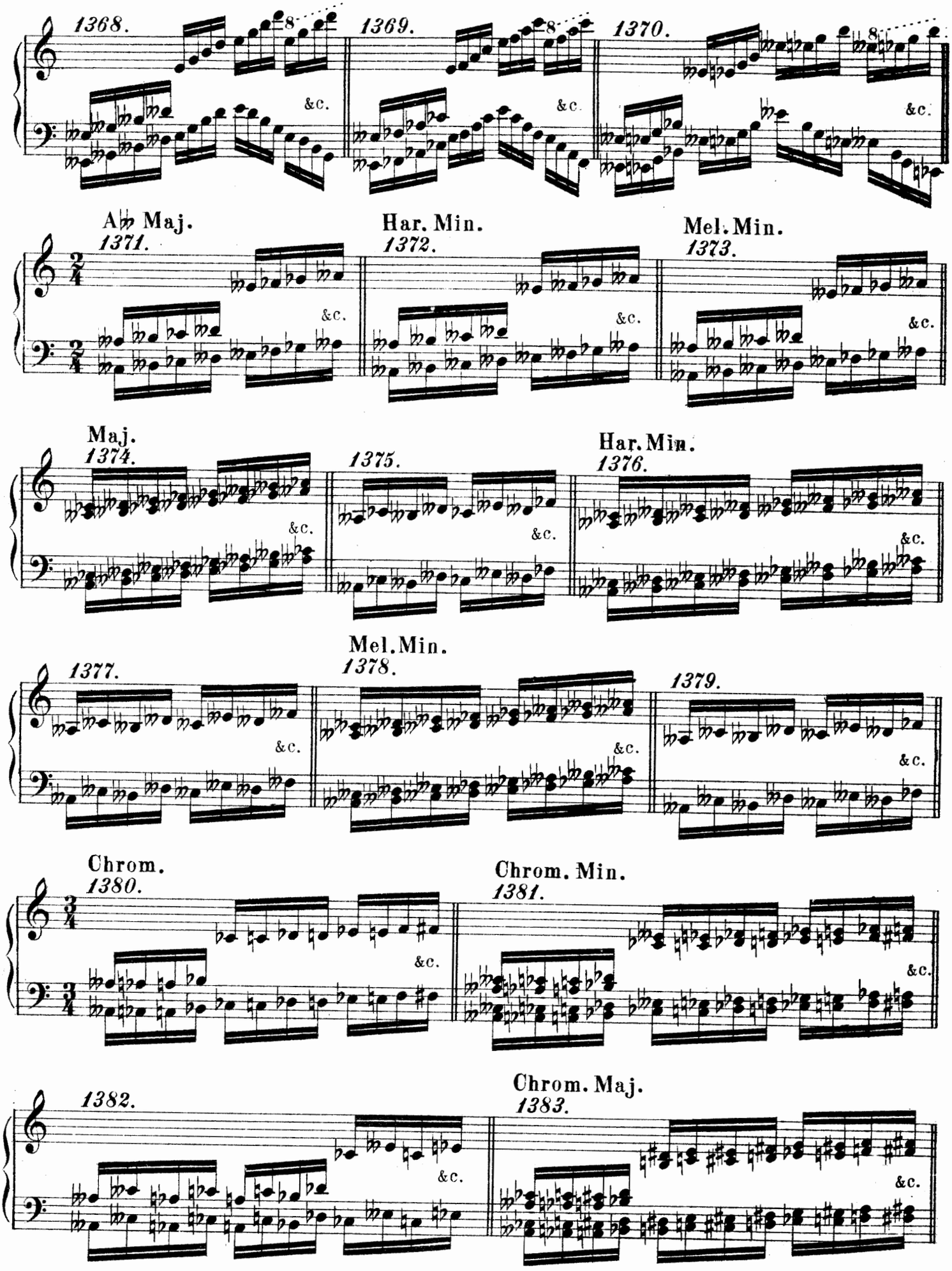
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A♭ Maj.
1371.
Har. Min.
1372.
Mel. Min.
1373.
Maj.
1374.
1375.
Har. Min.
1376.
Mel. Min.
1377.
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1379.
Chrom.
1380.
Chrom. Min.
1381.
1382.
Chrom. Maj.
1383.

Maj.

1384. 1385. 1386.

Har.Min.

1387. 1388.

Mel.Min.

1389.

Chrom.Min.Sixths.

1390. 1391. 1392.

Chrom.Maj.Sixths.

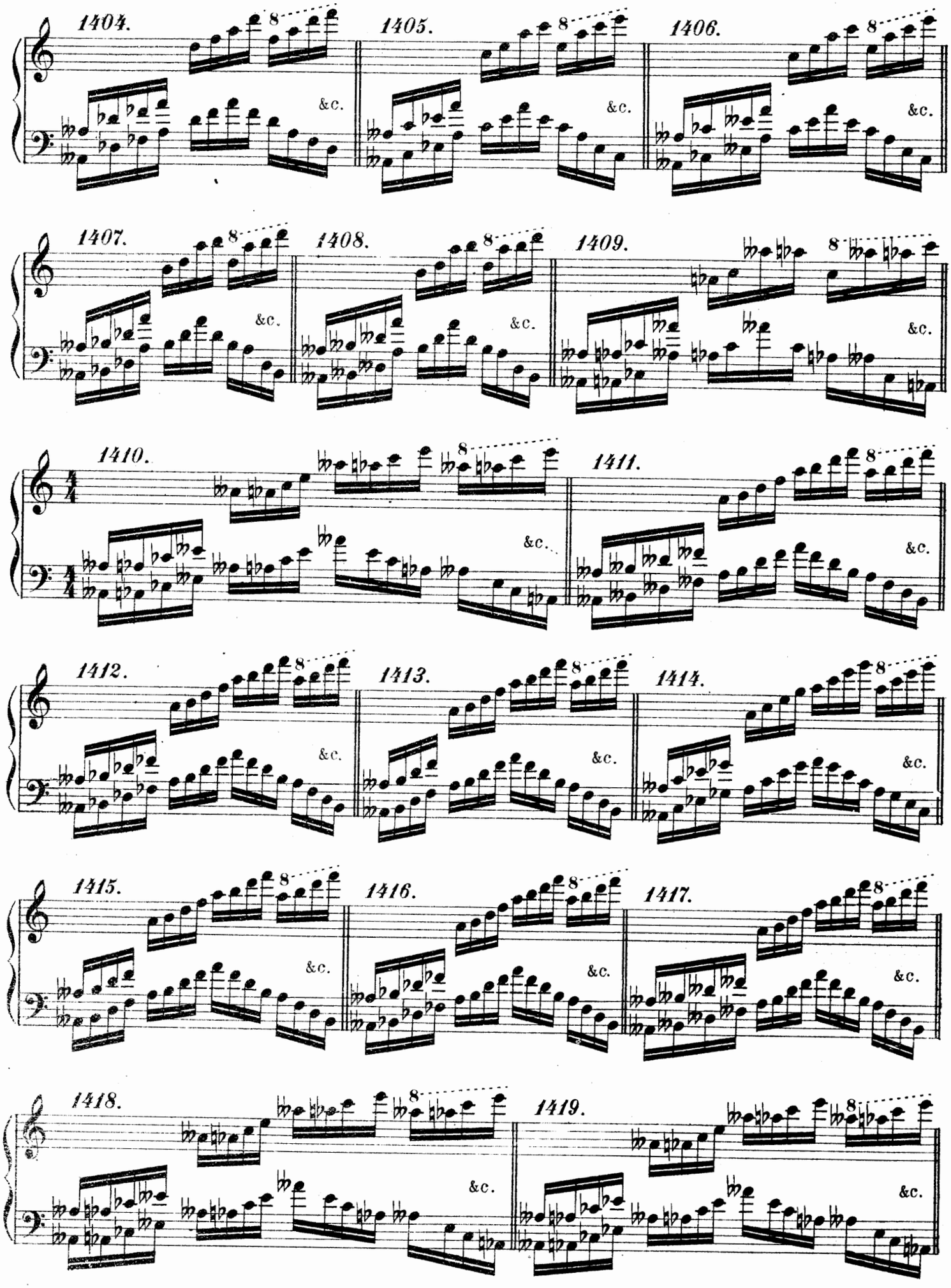
1393. 1394.

Arpeggios.

1395.

1396. 1397. 1398. 1399.

1400. 1401. 1402. 1403.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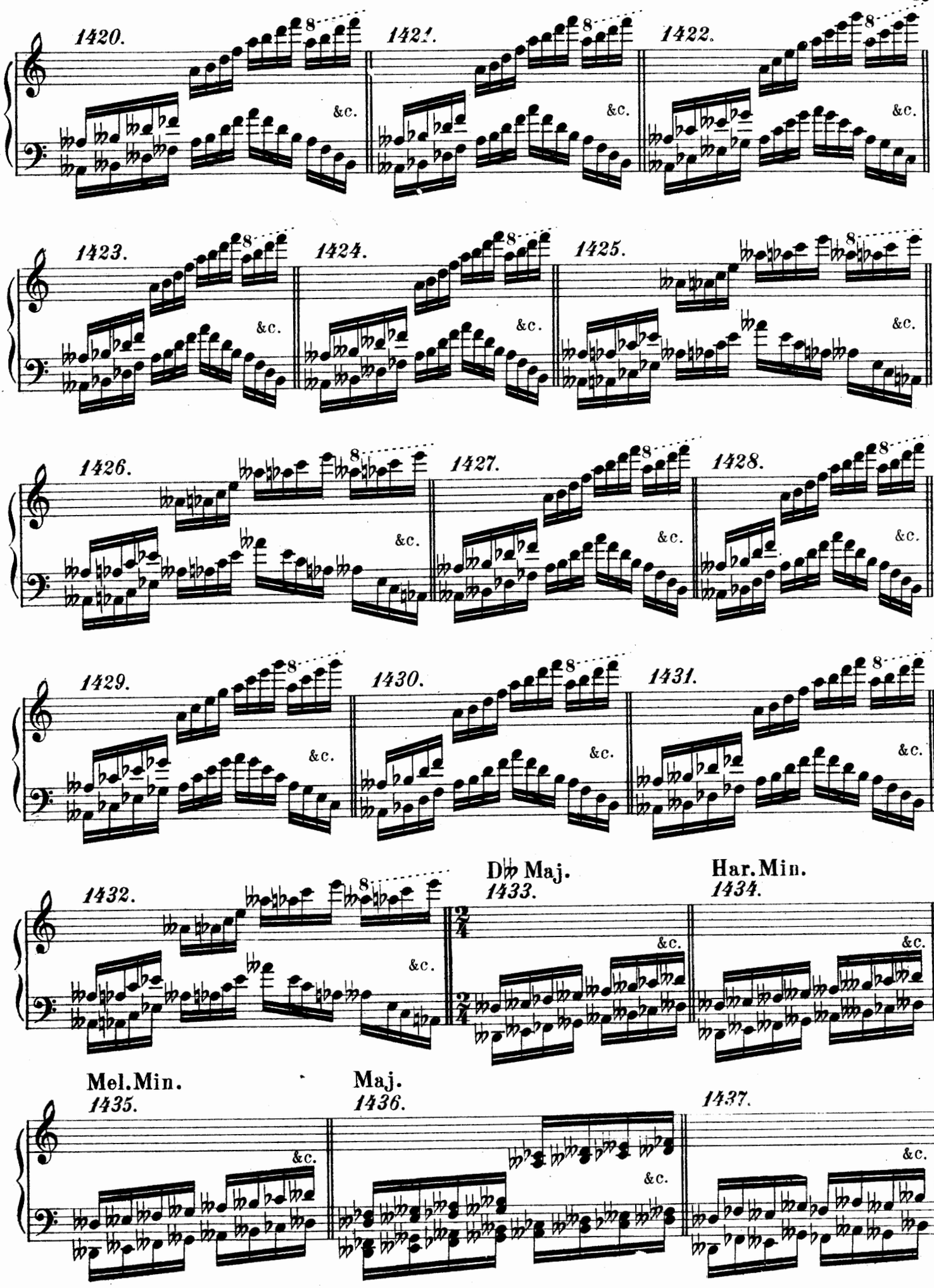
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D♭♭ Maj.
1433.
Har. Min.
1434.
Mel. Min.
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Maj.
1436.
1437.
&c.

Har. Min.

1438.

1439.

Mel. Min.

1440.

&c.

1441.

Chrom.

1442.

Chrom. Min.

1443.

1444.

Chrom. Maj.

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Maj.

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Har. Min.

1449.

Mel. Min.

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Chrom. Min. Sixths.

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1453.

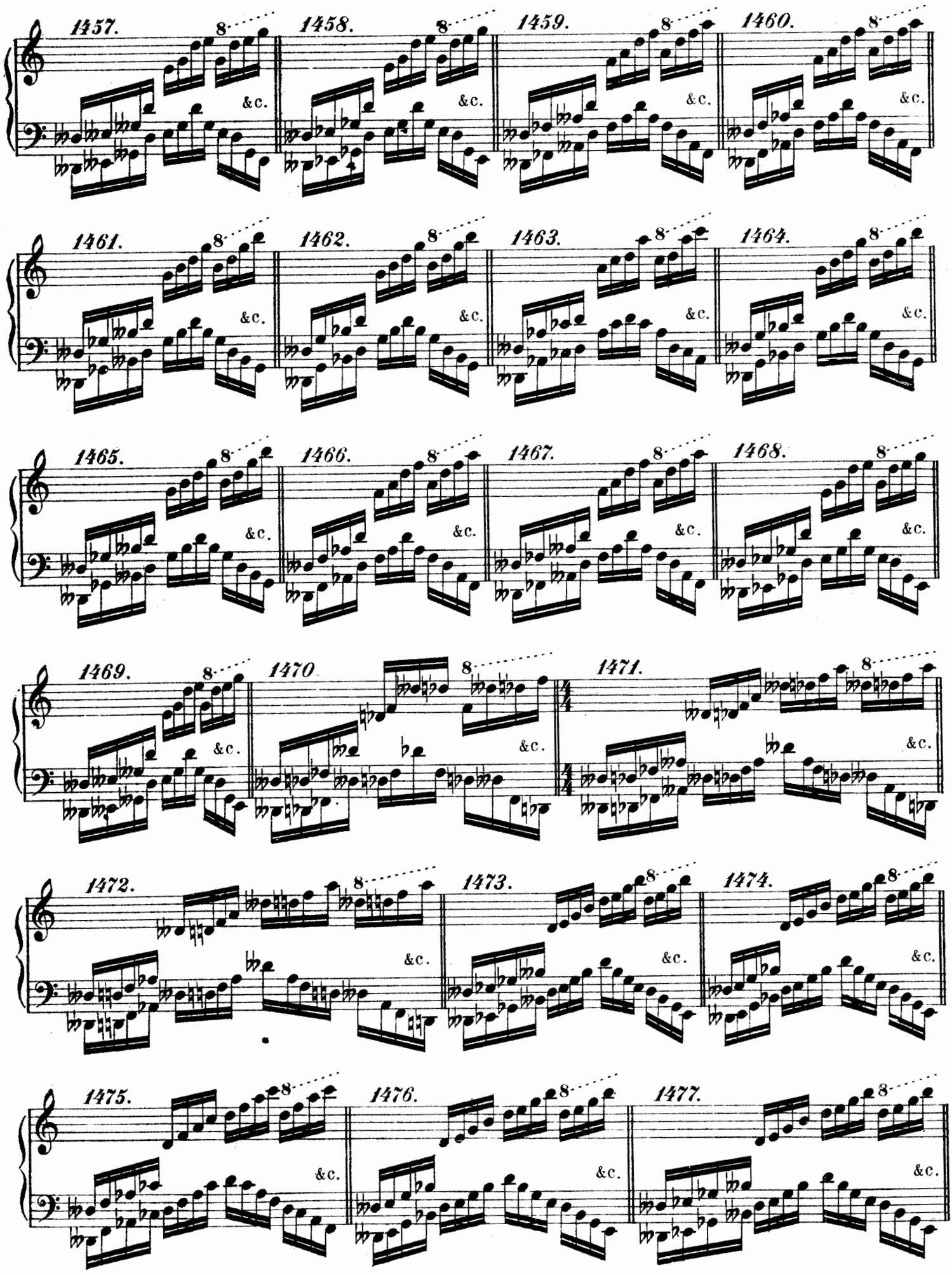
Chrom. Maj. Sixths.

1454.

1455.

Arpeggios.

1456.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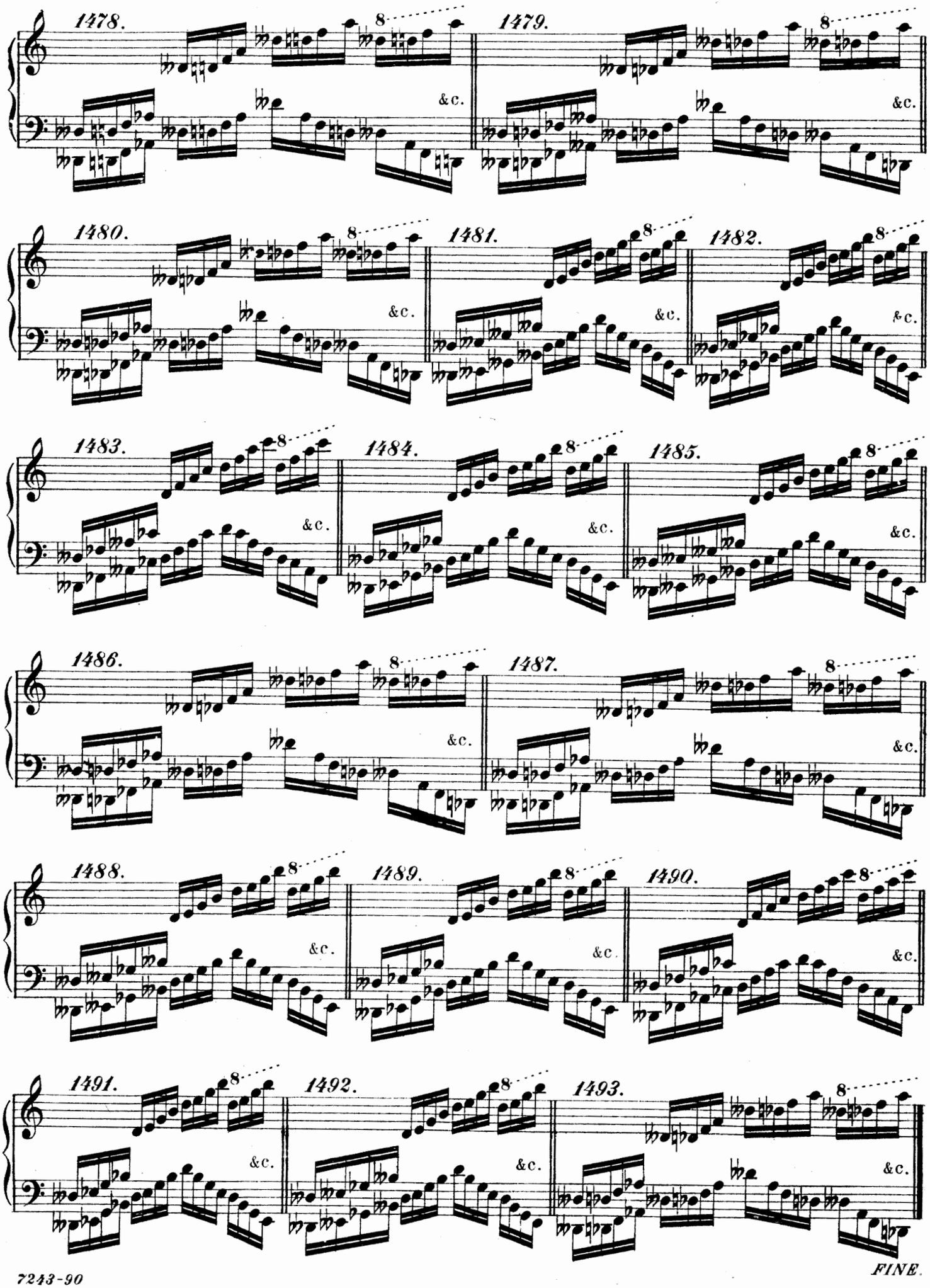
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No. 3.	She stood by the altar.	40			
No. 5.	The song of emigration.	50	No. 4.	The Fisher's wife.	50
No. 7.	Consolation.	40	No. 6.	The tempest rages high	50

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