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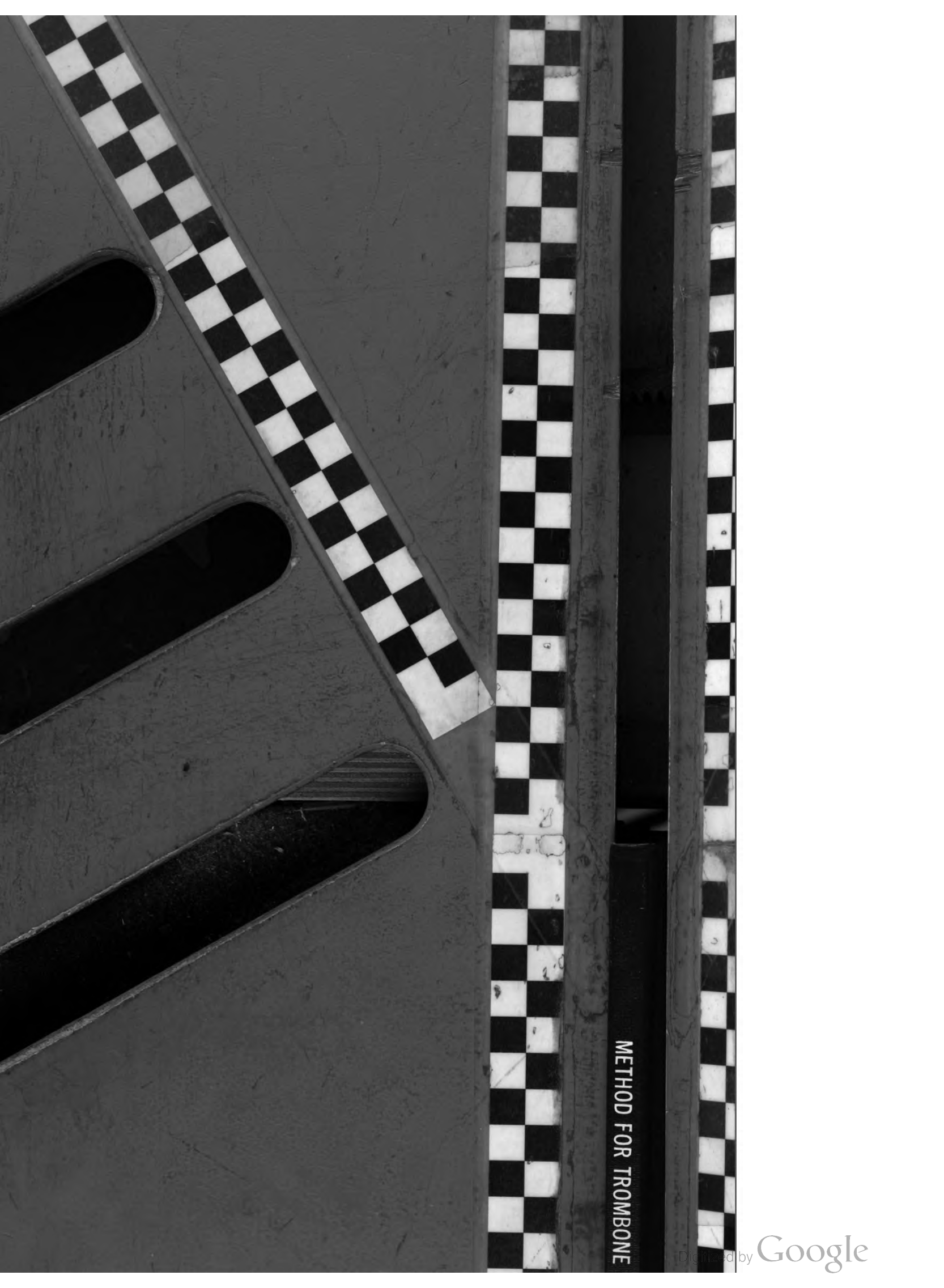
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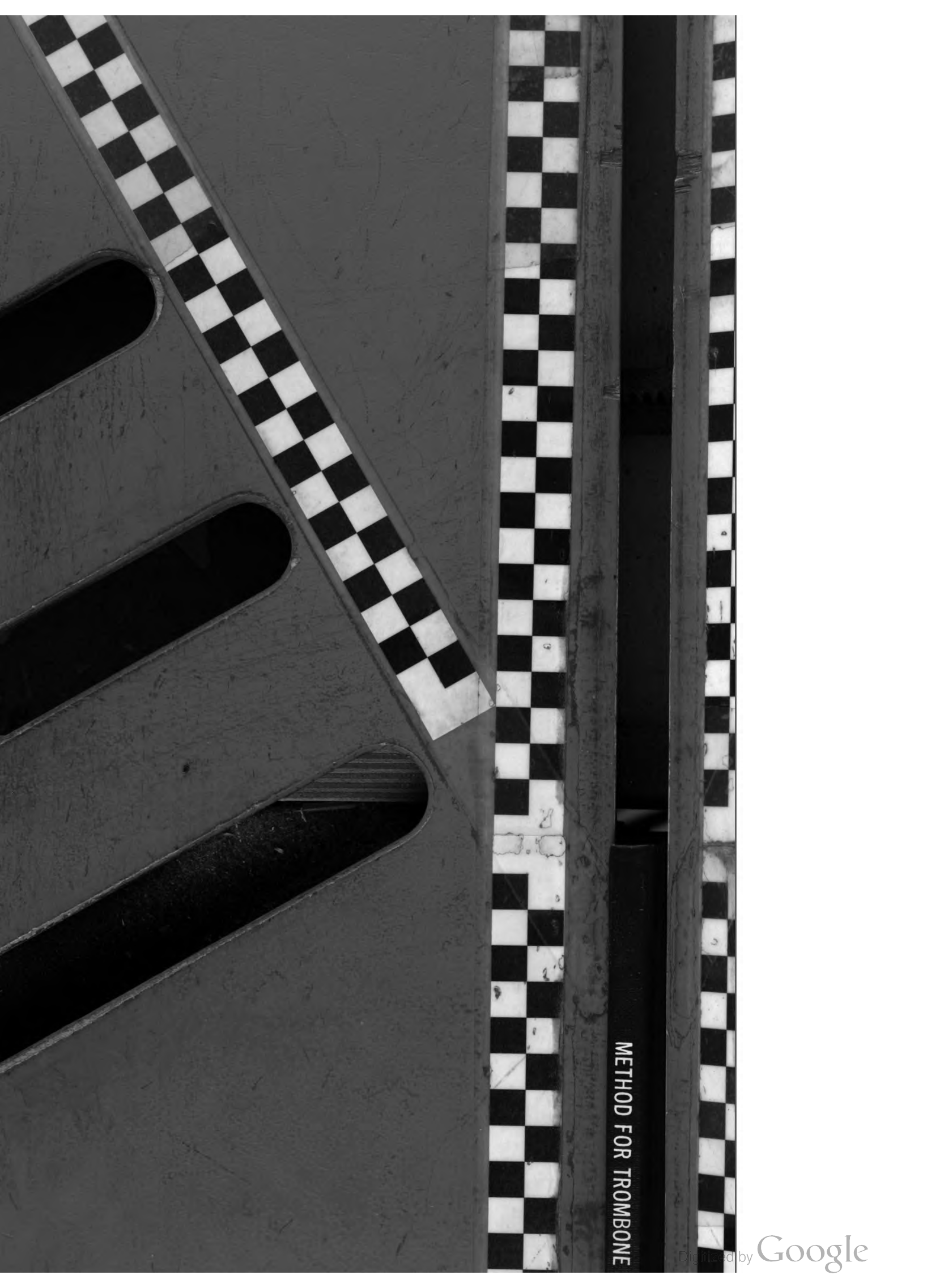
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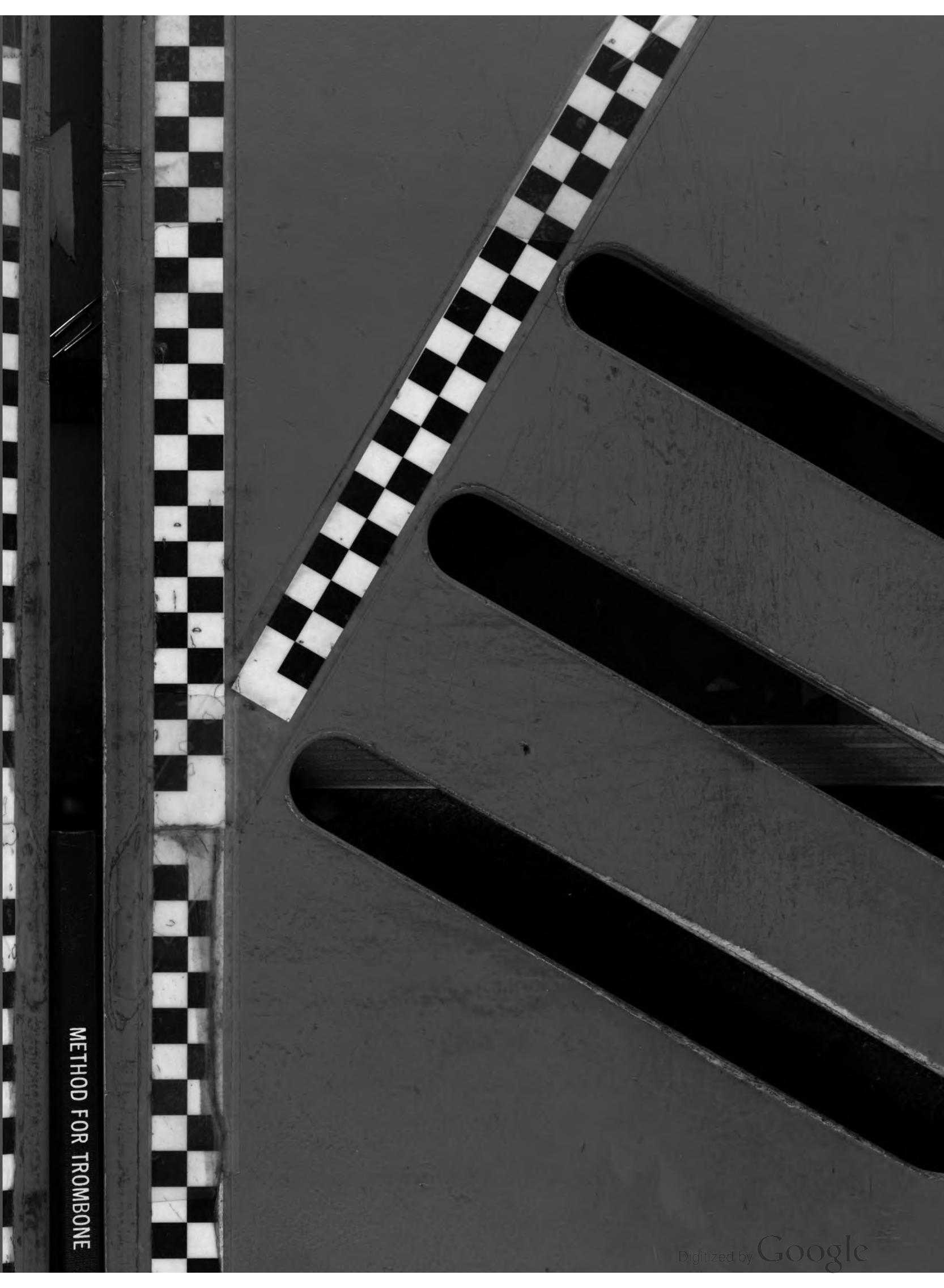


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*Ernest Clarke*

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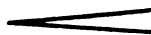

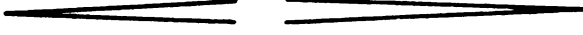







*Ernest Clarke*  
METHOD FOR  
*Trombone*

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## Signs of expression, etc.

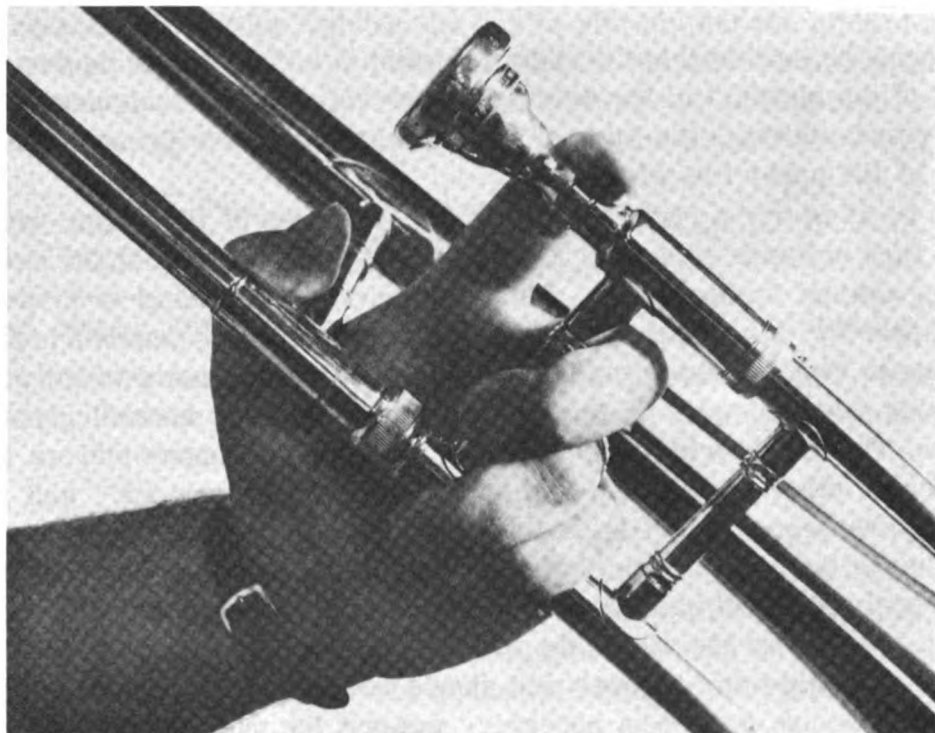
Italian	Abbreviation	English
Pianissimo . . . . .	<i>pp</i> . . . . .	<i>Very soft</i>
Piano . . . . .	<i>p</i> . . . . .	<i>Soft</i>
Mezzo Piano . . . . .	<i>mp</i> . . . . .	<i>Medium soft</i>
Mezzo Forte . . . . .	<i>mf</i> . . . . .	<i>Medium loud</i>
Forte . . . . .	<i>f</i> . . . . .	<i>Loud</i>
Fortissimo . . . . .	<i>ff</i> . . . . .	<i>Very loud</i>
Crescendo . . . . . 	<i>Cresc.</i> . . . . .	<i>Increasing</i>
Diminuendo . . . . . 	<i>Dim.</i> . . . . .	<i>Diminishing</i>
		<i>Swell</i>
Sforzando . . . . .	<i>sf</i> . . . . .	<i>Exaggerated attack</i>
Ritardando . . . . .	<i>rit.</i> . . . . .	<i>Gradual retarding of time</i>
Rallentando . . . . .	<i>ral.</i> . . . . .	<i>Gradually slower</i>
A tempo . . . . .	<i>a t.</i> . . . . .	<i>In time</i>
Fermata . . . . .		<i>Pause, or hold</i>
Staccato . . . . .	(Dot over or under note) 	<i>Short, separate</i>
Legato . . . . .		<i>Slurred</i>
Tenuto . . . . .	(line over or under note) 	<i>Held out</i>
	<i>&gt;</i> . . . . .	<i>Accented</i>

## Terms indicating time (or tempo.)

Italian	Abbreviation	English
Allegro . . . . .	Allo. . . . .	<i>Quickly</i>
Allegro Moderato . . . . .	Allo. Mod. . . . .	<i>Moderately Quick</i>
Allegro Vivace . . . . .	Allo. Vivo. . . . .	<i>Lively and brisk</i>
Allegretto . . . . .	Alltto. . . . .	<i>Slower than Allegro</i>
Moderato . . . . .	Modto. . . . .	<i>Moderately</i>
Andantino . . . . .		<i>Not so slow as Andante</i>
Andante . . . . .		<i>Slow</i>
Adagio . . . . .		<i>Slower than Andante</i>
Larghetto . . . . .		<i>Not so slow as Largo</i>
Largo . . . . .		<i>Very slow</i>
Grave . . . . .		<i>Slow and solemn</i>
Maestoso . . . . .		<i>With dignity and majesty</i>
Pomposo . . . . .		<i>Pompously</i>
Presto . . . . .		<i>Very fast</i>
Prestissimo . . . . .		<i>Faster than presto</i>
Vivace . . . . .		<i>Lively</i>

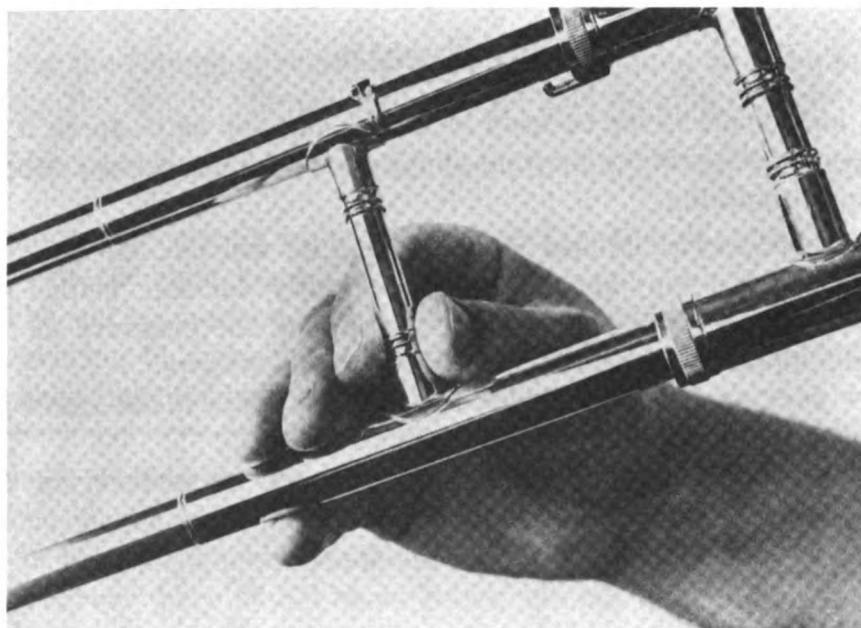
## To hold the Trombone correctly.

The left hand should grasp the instrument firmly.



Correct position of the left hand.

The third and fourth fingers should hold the under tubing securely against the palm of the hand. This is important; for the weight of the instrument should be sustained entirely by the left hand. The right hand should be employed to hold and control the slide.



Correct position of the right hand.

The thumb and first and second fingers should grasp, positively, the lower part of the cross-piece. The end of the thumb should be held firmly on the cross-piece, next to the lower slide, almost in the corner. The little finger should extend beneath the lower slide when in the shorter positions. When in the longer positions the little finger need not remain under the slide.

The thumb should never leave the cross-piece. The wrist should not bend, but should be held so as to always form a straight line from the elbow to the end of the thumb.

The Trombone should be held so that the slide will point in a direction to be determined by the formation of the jaws of the player; i. e., the average player will hold the instrument with the slide slanting somewhat downwards; because the jaws of the average player are formed with the lower row of teeth slightly back of the upper row of teeth.

The slide should be at nearly a right angle with the formation of the teeth, with the inclination rather downwards than upwards of a right angle; so that the lower rim of the mouth-piece will rest under the lower lip, against the lower jaw. This will prevent the leaning or pressing of the instrument against the upper lip (a practice not productive of good results), and will protect both lips from injury, allowing them to remain always tender and delicate and responsive to the action of the breath.

The more the lower jaw protrudes or recedes, the higher or lower accordingly should be the direction of the slide. This is important, especially in beginning, for many players point the instrument rather high for no other reason than that some one else has done so; and they would play much more naturally, consequently better, by observing the above rule.

In placing the lips to the mouth-piece, before trying to make a tone, care should be observed that there is about an equal quantity of each lip employed; so that the lips may vibrate equally across the center of the mouth-piece, with the aid of the breath.

The lips should remain free and natural, and should not be unduly tightened nor constrained in any way. Whatever pressure may seem necessary against the mouth-piece should be felt entirely beneath the red part of the lower lip. The observance of this rule will protect the lips themselves, cushioning them from all injury, and will allow them to be always ready to vibrate with the least action of the breath.

## The Breath

is the life of the tone, and should never be used in such a manner as to force it beyond a musical quality. The player should not blow for the tone, but breathe for it; using the breath naturally, as when exhaling in normal breathing.

The breath should be used and controlled entirely from its source— the bellows. The air passage from the bellows to the lips (or voice) should remain perfectly normal— neither choked nor distended in any way. The quantity of breath should be regulated by the pressure on the bellows. The player should employ the abdominal muscles in controlling the bellows.

The breath should be used as freely as in speech. Neither force it nor spare it; but use it naturally. It is like the violinist's bow, for it makes the tone.

In observing these rules regarding the breath the result will be perfect; for there will be no unnecessary wasting or saving of the breath.

The breath regulates the quantity or volume of the tone.

## The Tone

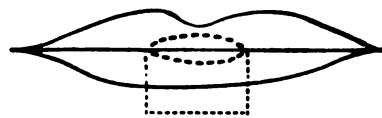
is created by the breath passing the lips and causing them to vibrate. The part of the lips employed in vibrating is that delicate, unexposed part just inside of where they naturally touch when closed— not the part which is always exposed and consequently too hard to respond to the warmth of the breath.

The pitch of the tone is determined by the relative number of vibrations in a given time. As before noted, the breath creates the tone by causing the lips to vibrate; but the pitch of the tone is regulated by a proper management of the lips in conjunction with the breath. The slower the vibrations of the lips, the lower the tone. As the vibrations increase in rapidity the tone ascends in pitch. The horizontal length of the vibrating surface of the lips regulates the number of vibrations.



Position of lips for lower notes.

The dotted lines measure the length of vibrating surface.



Position of lips for higher notes.


The longer the vibratory surface, the slower the vibrations; consequently, lower tone. The shortening of the vibratory surface causes more rapid vibrations; consequently, higher tone.

## The Tongue

may be used as an aid in articulating the tone. The player may place the forward part of the tongue gently to the upper gums, and let it drop down to its normal position as the breath crosses the lips, as in uttering the syllable "too"; but the tongue should not be used in the ending of the tone. The tone should cease because the breath no longer causes the lips to vibrate; i.e., the tone should cease because the breath ceases.

Uttering the syllable "toot" is wrong and should be avoided. The tongue should be used merely as an aid in articulating—not as a necessity. With repeated trials it will be found that the tone does not depend on the tongue; therefore the tongue should not be made too important.

## The First Tone.

Carefully observing the foregoing remarks, the player may now breathe across the lips into the mouth-piece, allowing the lips to vibrate quite freely; thus creating a tone which, if the plan is patiently followed, should be  $Bb$ — indicated by the music thus:  The right hand should hold the slide in the 1<sup>st</sup> position; i.e., entirely in, or not extended; but there should be no pressure or leaning towards the mouth with the right hand.

Sufficient breath should be used to create a tone of definite pitch. The player should try to sustain this tone, endeavoring to make it even in volume and true in intonation; so that it sounds as even to the ear as this diagram appears to the eye:



This tone should be played and repeated until it can be articulated with ease and good intonation. Any tendency to produce a tremolo effect should be avoided.

At this stage of progress there should be no hurry; for the player is forming a basis or foundation upon which to build other tones. Therefore the greatest amount of patience is advised.

## Practice.

The player should practice not more than ten or fifteen minutes at a time. The resting is important; for it allows the blood to circulate naturally; thus strengthening the parts exercised, without unduly hardening or injuring them.

During the recess the player may study the previous remarks relating to the method.

## The Slide.

On valve instruments, such as the Cornet or Baritone, the tones are regulated by lengthening or shortening the tubing by means of valves. On the Trombone the same thing is accomplished by means of the slide.

Thus, the slide is really a valve with different stopping places or positions.

The right hand and arm should furnish the same mechanical accuracy of the slide on the Trombone as the mechanism of the valves does on the Cornet or Baritone.

This mechanism of the Trombone is in the right hand and arm.

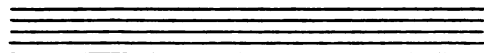
There are three joints or hinges—the shoulder, the elbow and the thumb; the latter rolling on the cross-piece but never leaving it. The wrist should not bend or move in the handling of the slide—there should be no joint at the wrist.

**CAUTION!** The slide should not be juggled. It is in no respect similar to the violinist's bow, but more like the violinist's left hand that determines the pitch, or the Cornet player's valves.

In fact it is the Trombone player's valve, and should be used as such—as mechanically perfect as the valves of the Cornet.

Therefore it can readily be understood how important it is that the right hand should put the slide as positively and mechanically as possible in the correct place and hold it firmly there until required by the music to move (instantaneously) to some other position. There should be no guessing in the handling of the slide.

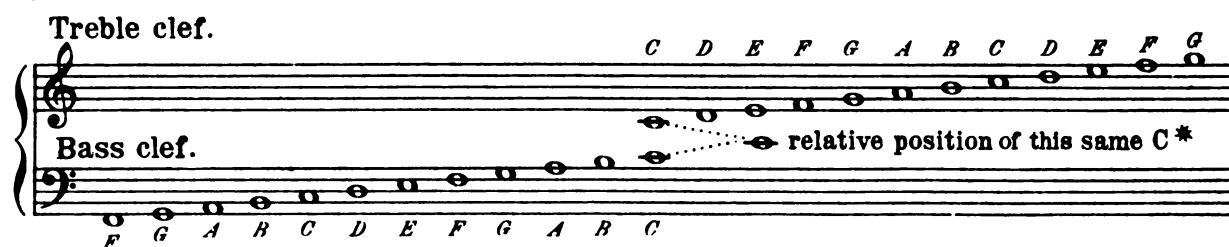
Music is indicated by notes placed upon a staff. A staff consists of five parallel horizontal lines spaced regularly apart, thus:



These lines and spaces are used to identify or locate the notes.

Music generally is written upon either one or both of two staves (or staves), and to identify them they are called clefs.

Example of Treble and Bass clefs, with names and positions of the notes:



\* This C is called "middle C" from the fact that it lies midway between the two clefs; and it is indicated on an added line below the staff in the Treble clef, and on an added line above the staff in the Bass clef.

There are other clefs, but for the present the Bass clef will be used to indicate the notes for the Trombone.

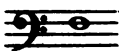
The Bass clef is sometimes called the F clef, from the fact that the sign  $\text{basso}$  is placed on the fourth line, which is F.



The player should become familiar with the name of each note and its position on the staff.

The sign  $\sharp$  is called a "sharp," and indicates that the note following is raised or "sharpened" a half-tone. The sign  $\flat$  is called a "flat," and indicates that the note following is lowered or "flattened" a half-tone.

The sign  $\natural$  is called a "natural," and indicates that the note following is restored to its original or normal pitch, thus contradicting the previous sharp or flat.

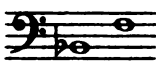
The player may now try to produce the tone F 

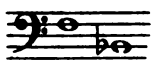
This tone should be obtained in the same manner as the first tone (B $\flat$ ), with but the slightest contracting of the sides of the mouth (more the thought of it than the actual contracting of the corners of the mouth). The player is apt to make the mistake of exaggerating the difference of effort in producing the two tones, B $\flat$  and F.

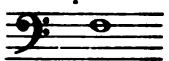
The slide should not be moved; but should be held firmly, with no pressure towards the face.

This tone (F)  should be played and repeated in the same manner as the first tone (B $\flat$ ).

It should be articulated properly and sustained evenly, with a definite intonation.

The tones may now be slowly alternated, thus:  and repeated often, until produced readily and with ease.

The order may be reversed, thus:  and repeated, etc.

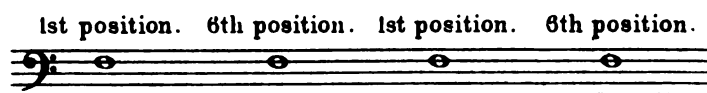
The player will find that by extending the slide about 18 $\frac{1}{4}$  inches the same tone (F)  can be produced.

The actual location is determined by the pitch of the tones—i.e., the F in the extended (6<sup>th</sup>) position should tune with F in the unextended (1<sup>st</sup>) position.

This 6<sup>th</sup> position should not be marked on the slide, but should be practiced carefully and positively until located with certainty.

Attention is called to the right hand and arm. The movement should be natural and mechanically accurate. The wrist should not bend at any time. The slide should be held firmly in each position during the tone,—as if it were fixed or soldered there,—as if the instrument had no other length.

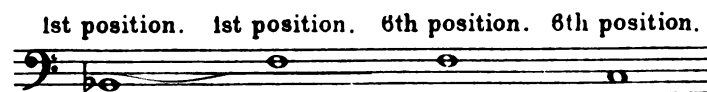
A firm and positive control of the slide at this stage of progress will aid materially the technic later on.



This should be practiced and repeated until quite certain in intonation and positive in positions.

The player may now produce in the same 6<sup>th</sup> position, the tone C 

This can be obtained easily by practicing slowly the following plan:



Each tone is distinctly separate. The tongue may be used to articulate the tone, but should not be used in ending the tone.

Each individual tone should end because the breath pressure ceases for that tone. The player should study the remarks on page 5 about the use of the tongue.

## Time or Rhythm

is indicated by different forms of notes or rests, which have a mathematical relation to each other that is identified by their names.

Notes.		Rests.	
Whole,		Whole,	
Half,		Half,	
Quarter,		Quarter,	
Eighth,		Eighth,	
Sixteenth,		Sixteenth,	
Thirty-second,		Thirty-second,	

The notes indicate length of tone. The rests indicate length of silence.

## The Dot

placed after a note or rest, indicates an additional length of one half its original value. Example:

Notes.		Rests.	
	equals in value		equals in value
	" " "		" " "
	" " "		" " "
	" " "		" " "

The staff is divided into equal parts called MEASURES, which are separated from each other by BARS.

Example:

Each measure has a definite number of counts or beats, representing an equal division of time value. These beats are indicated by numbers placed upon the staff following the clef, thus:

Called Four-four or Common time. Often written:

The upper figure indicates the number of beats in each measure. The lower figure indicates the kind of note (or value) for each beat.

The player should count the time with the foot, by tapping the floor gently but decisively with the forward part of the foot, for each beat.



**Exercise 1.** should be practiced slowly. The time should be counted with the foot, so that each measure is evenly divided into four equal beats.

**Ex. 1** 1<sup>st</sup> Position 1<sup>st</sup> Position

6<sup>th</sup> Position 6<sup>th</sup> Position 6<sup>th</sup> 1<sup>st</sup>

Breath should be taken, when needed, between the tones, without interfering with the time or rhythm. The breath may be taken either through the nose or through the sides of the mouth.

In either case the lower jaw should not leave the mouth-piece. The player should practice to be able to take breath either way. The inhaling should be as natural as possible— with the throat open, so as to allow the breath to be taken freely.

**Exercise 2.** In the third measure a new position is employed— the 2<sup>nd</sup> position. The 2<sup>nd</sup> position is obtained by extending the slide about 2<sup>3</sup>/<sub>4</sub> inches from the first position. By lengthening the instrument in this manner the pitch is flattened or lowered a half-tone. The movement from one position to another should be instantaneous, decisive and accurate. The wrist should not bend.

**Ex. 2.** 2<sup>d</sup> Position

1<sup>st</sup> Position 2<sup>d</sup> Position

6<sup>th</sup>

The player should count the time slowly and evenly with the foot. The time is as important to the player as the measurements of the architect are to the builder. The player must learn to measure the time correctly in order to produce the music according to the plan. Thus, every little part will fit exactly; and when many players are playing together from different parts, the entire structure will be perfect because every detail has been observed according to the plan of the composer.

One part incorrectly played can spoil an entire ensemble performance. The player may avoid such a circumstance by cultivating a correct sense of rhythm with the use of the foot in all exercises.

Each exercise should be practiced carefully over and over again until every difficulty is thoroughly overcome— until the exercise can be played through correctly— before going to the next.

**Exercise 3.** In the third measure a new position is employed—the 7<sup>th</sup> position. By extending the slide about 4 inches beyond the 6<sup>th</sup> position, the 7<sup>th</sup> position is obtained.

In the 7<sup>th</sup> position the thumb should not relinquish in the least its firm hold on the cross-piece of the slide. The wrist should not bend. The line from the shoulder to the end of the thumb should be perfectly straight. In all movements of the slide the wrist should be stiff, forming a straight line from the elbow to the end of the thumb.

**Ex. 3.**

Exercise 3 musical notation, showing three staves of music in bass clef with a key signature of one flat. The first staff has a '7<sup>th</sup>' position label above the third measure. The second staff has '7' and '6' position labels above the eighth and ninth measures respectively. The third staff has a '3' position label above the third measure.

**Exercise 4.** The attention of the player is again called to the importance of holding the slide firmly in each required position as long as the tone sounds, and of moving the slide quickly and accurately to the next required position.

**Ex. 4.**

Exercise 4 musical notation, showing six staves of music in bass clef with a key signature of one flat. The first staff has '6' and '7' position labels above the sixth and seventh measures respectively.

**Exercise 5.** The 4<sup>th</sup> position is midway between the 2<sup>nd</sup> and 6<sup>th</sup> positions. The tone D is a whole tone (two half-tones) below E. Thus, by extending the slide two positions further than the 2<sup>nd</sup> position, the 4<sup>th</sup> position is obtained. Or, by shortening the slide two positions from the 6<sup>th</sup> position, the same result (the 4<sup>th</sup> position) is obtained. From one position to the next immediate position represents the difference of a half-tone in pitch.

In whatever position the slide may be it should be held as firmly as if it were soldered there— as if the instrument had no other length— immobile— fixed.

**Ex. 5.**

Musical notation for Exercise 5, consisting of four staves of music in bass clef with a 4/4 time signature. The first staff has a '4' above the fourth measure. The second staff has a '4' above the fourth measure. The third and fourth staves continue the melodic line.

**Ex. 6.**

Musical notation for Exercise 6, consisting of five staves of music in bass clef with a 4/4 time signature. The first staff has a '4' above the fourth measure. The second staff has a '2' above the second measure. The third staff has a '7' above the seventh measure. The fourth and fifth staves continue the melodic line.

The 7<sup>th</sup> position should always be taken with the same firmness and command as the other positions— with the same hold and control of the slide. The slide should always point in the same direction, and should not be swung to one side for the 7<sup>th</sup> position.

## Ex. 7.

With practice, the player should make the 7<sup>th</sup> position as easy to reach and command as the other positions.

Many players make the mistake of plunging for the 7<sup>th</sup> position, thus making it always an awkward and difficult position. It should be as easy to play in the 7<sup>th</sup> position as it is to play in the 1<sup>st</sup>.

Exercise 8. The 3<sup>rd</sup> position is mid-way between the 2<sup>nd</sup> and 4<sup>th</sup> positions.

## Ex. 8.

## The Tie — —

placed over or under two adjacent notes of the same pitch indicates that they are bound together in one tone equal to the length of both.

Example:

Ex. 9.

Exercise 9 consists of seven staves of music in bass clef. The first staff begins with a treble clef and a common time signature (C), followed by a bass clef. The music is written in a single line on a five-line staff. It features a sequence of notes and rests, including dotted rhythms and some slurs. The notes are primarily eighth and quarter notes, with some half notes. The exercise concludes with a double bar line.

Ex. 10.

Exercise 10 consists of five staves of music in bass clef. The first staff begins with a treble clef and a common time signature (C), followed by a bass clef. The music is written in a single line on a five-line staff. It features a sequence of notes and rests, including dotted rhythms and some slurs. The notes are primarily eighth and quarter notes, with some half notes. The exercise concludes with a double bar line.

Exercise II. The 5<sup>th</sup> position is mid-way between the 4<sup>th</sup> and 6<sup>th</sup> position.

**Ex. 11.**

THOROUGHNESS should be the Student's motto.

Each difficulty should be overcome before going ahead; for, once mastered, it will always be familiar and make similar places less strange.

**Ex. 12.**

**Ex. 13.**

Ten staves of musical notation in bass clef. The first staff has a treble clef and a G-clef. The music is in 3/4 time and consists of eighth notes and quarter notes. Fingerings are indicated by numbers 1 through 5 above specific notes. The exercise concludes with a double bar line.

Each Exercise should be played slowly, and practiced until it can be played through without an error.

## Ex. 14.

Exercise 14 is a single-line bass clef piece in 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with frequent rests. The piece concludes with a double bar line.

## Ex. 15.

Exercise 15 is a single-line bass clef piece in 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with frequent rests. The piece concludes with a double bar line.



**Ex. 16.**

## Ex. 17.

Exercise 17 is a single-line musical exercise in bass clef with a common time signature. It consists of eight staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous sequence of eighth and sixteenth notes, with some rests and slurs. The exercise is designed to be played on a slide instrument, such as a trombone or euphonium.

Exercise 18. The right hand should locate each position as certainly as if the slide were a valve on a Cornet. Attention is called to the remarks on the Slide— page 6.

## Ex. 18.

Exercise 18 is a single-line musical exercise in bass clef with a common time signature. It consists of four staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music is a continuous sequence of eighth and sixteenth notes, with some rests and slurs. The exercise is designed to be played on a slide instrument, such as a trombone or euphonium.



**Ex. 19.**



The player has been counting the quarter notes (or their value) by decisively tapping the floor with the forward part of the foot.

With practice, the player should cultivate an equally decisive movement in raising the forward part of the foot: so that each beat is evenly divided by an upward movement, thus:

One, and, Two, and, Three, and, Four, and,  
 (Arrow indicates direction of movement)

Such practice will definitely locate the value of the eighth notes, and cultivate a sense of rhythm.

### Ex. 20

Example 20 is a musical exercise in bass clef, 4/4 time. It consists of seven staves of music. The first staff begins with a quarter rest followed by a quarter note, then a series of eighth notes. The subsequent staves continue this rhythmic pattern with various groupings of eighth and quarter notes, including some notes with accents or slurs. The exercise is designed to help the student internalize the value of eighth notes through rhythmic counting and tapping.

A sharp (#) or flat (b) or natural (♮) placed before a note is called an accidental. An accidental effects the tone during the measure in which it occurs only, unless tied over into the next measure.

### Ex. 21

Example 21 is a musical exercise in bass clef, 6/8 time. It consists of three staves of music. The first staff begins with a quarter rest followed by a quarter note, then a series of eighth notes. The second staff continues this rhythmic pattern and includes a sharp accidental (#) placed before a note. The third staff concludes the exercise with a final note and a quarter rest. The exercise is designed to help the student understand the effect of accidentals on the tone of a note.



**Exercise 23.** In three-four ( $\frac{3}{4}$ ) time, each measure consists of three beats—each beat having the value of a quarter note. The half-beats should be carefully counted with a decisive upward motion of the foot, as in Exercise 22. In  $\frac{3}{4}$  time the counting is one, and, two, and, three, and.

**Ex. 23**

Exercise 23 consists of seven staves of music in bass clef, 3/4 time signature. The music is a single melodic line with various rhythmic patterns. The first staff begins with a quarter note followed by eighth notes. The second staff features a mix of quarter and eighth notes. The third staff has a pattern of quarter notes with eighth-note rests. The fourth staff continues with quarter notes and eighth-note rests. The fifth staff shows a sequence of quarter notes. The sixth staff has a pattern of quarter notes with eighth-note rests. The seventh staff concludes with a series of quarter notes.

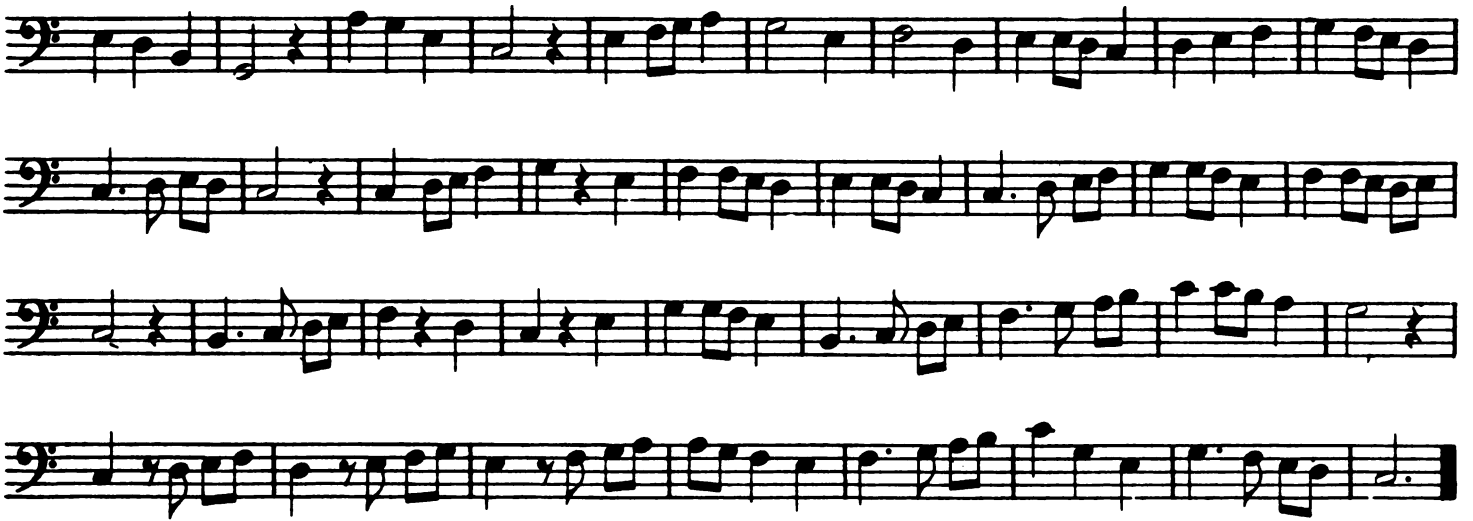
The tone should always be musical— never boisterous nor blatant. Anyone can make a noise on the Trombone without practice or study.

What should be cultivated is a splendid control of a beautiful, noble quality of tone at all times. To do this requires very little strength and considerable study.

The player should read and apply the first principles regarding the production of the tone— pages 4 and 5.

**Ex. 24**

Exercise 24 consists of three staves of music in bass clef, 3/4 time signature. The music is a single melodic line with various rhythmic patterns. The first staff begins with a quarter note followed by eighth notes. The second staff features a mix of quarter and eighth notes. The third staff has a pattern of quarter notes with eighth-note rests.



Exercise 25. In two-four ( $\frac{2}{4}$ ) time each measure consists of two beats— each beat having the value of a quarter note. Thus, each beat may contain two eighth notes or four sixteenth notes, etc. The player should observe the remarks relating to the subdividing of the count by the raising of the foot (Exercise 20,) which definitely measures the eighth notes. In  $\frac{2}{4}$  time the counting is, one, and, two, and.

**Ex. 25**

Two sixteenth notes are equal to one eighth note; therefore the player should practice Exercise 25 until the sixteenth notes can be played exactly in time. The player is especially cautioned not to hurry in the least on account of the shorter notes. Each of the sixteenth notes should be as distinctly separate as the eighth and quarter notes.

## Ex. 26

Musical score for Exercise 26, consisting of ten staves of bass clef notation in 6/8 time. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering '5' is indicated above a note on the eighth staff.

Exercise 27 begins with the fourth beat.

## Ex. 27

Musical score for Exercise 27, consisting of two staves of bass clef notation in 6/8 time. The first staff begins with a measure of rest, followed by eighth and sixteenth notes. The second staff continues with similar rhythmic patterns.



The two measures marked X should sound exactly alike.

Exercise 28 begins with the second half of the second beat.

**Ex. 28**

**Exercise 29.** It is important that the dotted eighth and sixteenth notes be given their exact values. The first measure should be practiced until the rhythm is correct. There is the value of four sixteenths in each full beat—two sixteenths to each half-beat. Although they may not actually sound, the player should feel the rhythm of the sixteenths in each beat.

In Exercise 29 the rhythm of the sixteenths is indicated in the first beat. In the second beat the dotted note is held the value of three sixteenths—the written sixteenth making the fourth sixteenth of the beat. This written sixteenth note belongs in the second beat, and should not be run into nor connected in any way with the third beat.

Example of the value of the sixteenth notes in the first measure, as written and as the player should understand it:



### Ex. 29



In the third measure from the end the sign % indicates that the previous measure is repeated.

**Ex. 30**

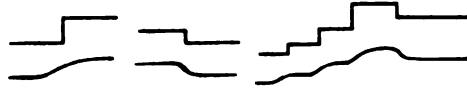
The four measures following the first X are similar to the four measures following the second X.

## The Slur —

connects, or binds, two or more notes of different pitch, and indicates that the notes thus connected should be played without separation, in one tone; i. e., although the pitch may change with the different notes, the tone is continuous. The breath does not cease while the slur lasts.



These lines represent the three continuous tones indicated in the music by the slurs.



The upper lines illustrate the effect when correctly played.

The lower lines illustrate the effect when incorrectly played.

In making the slur the tongue should not move after the tone is started. The change of pitch should be exactly at the time indicated by the music, and instantaneous.

Many players make the mistake of anticipating the change of pitch in slurring, thus upsetting the rhythm, and producing an unmusical effect.

The player will find by practice that holding the slide firmly and moving it accurately is essential in slurring.

In the first measure of the above example the player should practice to get the effect illustrated by the upper line immediately beneath, indicating that the first note "F" should be held perfectly straight for two whole beats (until the third beat) and immediately on the third beat the "B" should commence and continue two beats. This is one continuous tone.

The change of pitch should not create an effect such as illustrated by which is indefinite and unmusical.

The same rule applies to the second measure. The slide should be rigidly held in the 2<sup>d</sup> position for "A" until it is quite time for the third beat, when the movement should be instantaneous to the 4<sup>th</sup> position for "G"; and the slide held there as rigidly as before.

In the third and fourth measures the same method should be observed. It is important that the player should thoroughly practice this example until satisfied that the desired effect is obtained. This method should be applied in all slurring.

### Ex. 31

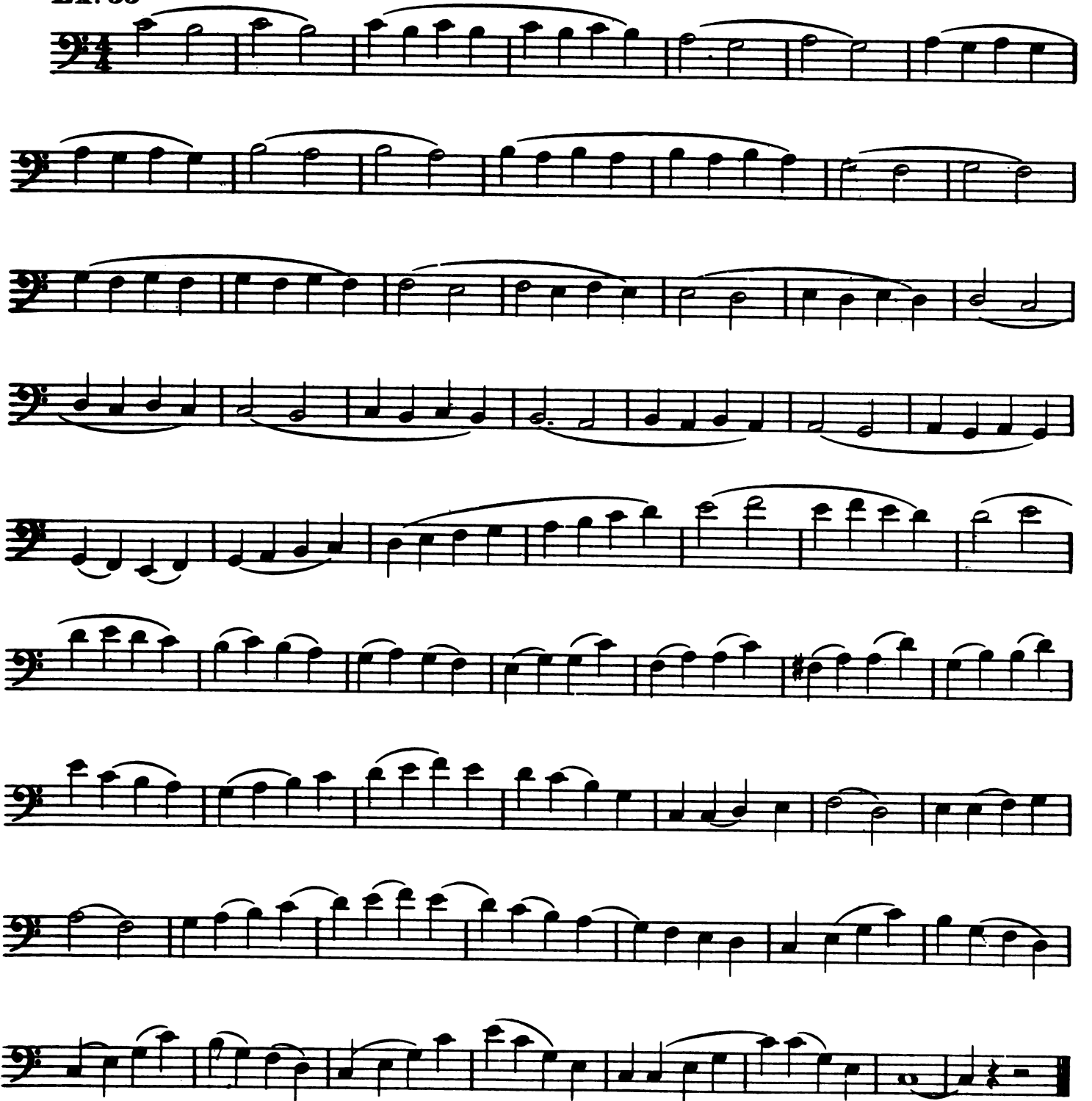


### Ex. 32







**Ex. 33**



The Scale consists of seven different tones. These tones are numbered in rotation (in order of succession)

**Example of Major Scale:**

Scale of "C."  The bracket  indicates the half-tone intervals.

The distance from one tone to another is called an Interval.

The interval from 1 to 2 is a whole tone.

The interval from 2 to 3 is a whole tone.

The interval from 3 to 4 is a half tone.

The interval from 4 to 5 is a whole tone.

The interval from 5 to 6 is a whole tone.


The interval from 6 to 7 is a whole tone.

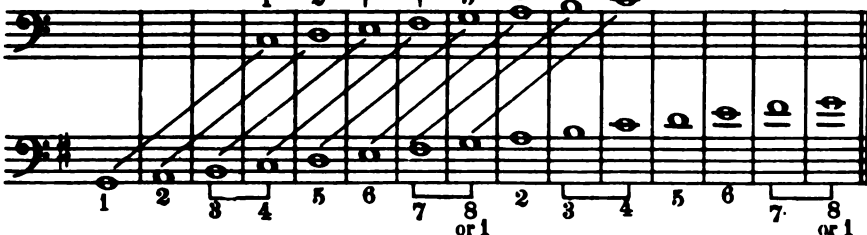
The interval from 7 to 8 (or 1 of the next octave) is a half-tone.

The above example shows the construction of the key of C. All Major Scales have the same construction. The "Key Note" is always 1.

By sharpening the 4<sup>th</sup> (raising it a half-tone) the relation of the tones is changed and what was the 4<sup>th</sup> in the key of C becomes the 7<sup>th</sup> (F#). Thus, by sharpening F in the key of C the relationship is changed so that F# becomes the 7<sup>th</sup> of the new key of G, and G is therefore number 1—the key-note.

Example:

Key of C.  Sharpen the 4<sup>th</sup>  
and it  
becomes the 7<sup>th</sup>.

Key of G. 

The key of G is indicated in the bass clef by placing a "sharp" sign (#) on the fourth line, thus signifying that F is permanently sharpened.

**Ex. 34**





\* In the 14<sup>th</sup> measure the high F $\sharp$  should be played in the "false 3<sup>rd</sup> position" i.e., a little shorter than the 3<sup>rd</sup> position.

F $\sharp$  is flat in the regular 3<sup>rd</sup> position; therefore the player should locate definitely the "false 3<sup>rd</sup> position" by the tuning—it is a separate position, and should always be played distinctly as such. The high G in the 16<sup>th</sup> measure is a half-tone (one full position) higher than F $\sharp$ , therefore high G is in the "false 2<sup>nd</sup> position" i.e., a little shorter than the 2<sup>nd</sup> position.

It is important that the player should locate definitely these two "false positions" without affecting any of the regular positions.

### Ex. 35

## Ex. 36

Musical score for Exercise 36, bass clef, 3/4 time signature. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in bass clef. The first staff contains a sequence of eighth and sixteenth notes, followed by a quarter rest. The second staff continues with eighth and sixteenth notes. The third staff features a series of eighth notes with slurs. The fourth staff has eighth notes with slurs and a quarter rest. The fifth staff continues with eighth notes and slurs. The sixth staff has eighth notes with slurs and a quarter rest. The seventh staff features eighth notes with slurs. The eighth staff concludes with eighth notes and a quarter rest.

## Ex. 37

Musical score for Exercise 37, bass clef, 3/4 time signature. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in bass clef. The first staff contains eighth notes with slurs and a quarter rest. The second staff continues with eighth notes and slurs. The third staff features eighth notes with slurs and a quarter rest. The fourth staff has eighth notes with slurs. The fifth staff concludes with eighth notes and a quarter rest.



Five staves of musical notation in bass clef, 4/4 time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

**Ex. 38**

Seven staves of musical notation for Exercise 38, in bass clef, 3/4 time signature. The key signature is one sharp (F#). The exercise features a variety of rhythmic figures, including dotted rhythms, eighth notes, and sixteenth notes, often grouped in beams.

Exercise 39. The rhythm of the sixteenths should be felt in the eighths, so that the sixteenths that are played are as even as those that are felt. They are distinctly separate, and should not be played as though they were on a string or connected in any way.

## Ex. 39

Musical score for Exercise 39, consisting of eight staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The piece features a complex rhythmic pattern of sixteenth notes, often grouped in pairs, with occasional eighth notes and rests. The notation includes various articulations such as slurs and accents.

## Ex. 40

Musical score for Exercise 40, consisting of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The piece features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The image displays a page of musical notation for a bass line, consisting of 12 staves. The music is written in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Exercise 39. The rhythm of the sixteenths should be felt in the eighths, so that the sixteenths that are played are as even as those that are felt. They are distinctly separate, and should not be played as though they were on a string or connected in any way.

## Ex. 39

Musical score for Exercise 39, consisting of eight staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The piece features a complex rhythmic pattern of sixteenth notes, often grouped in pairs or fours, with some rests and slurs.

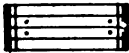
## Ex. 40

Musical score for Exercise 40, consisting of three staves of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The piece features a rhythmic pattern of sixteenth notes, often grouped in pairs or fours, with some rests and slurs.

The image displays a page of musical notation, specifically a bass clef line with a key signature of one sharp (F#). The notation is organized into 12 horizontal staves. The first staff begins with a treble clef-like symbol (a stylized 'C' with a dot) and a sharp sign (#) on the F line, indicating the key signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs. There are several measures containing rests, indicated by a 'y' symbol. The notation is dense and appears to be a single melodic line for a bass instrument.

Exercise 41. In going from the key of G to the key of C, the action illustrated in the example on page 30 is reversed; for instead of the 4<sup>th</sup> being sharpened and becoming the 7<sup>th</sup>, the 7<sup>th</sup> is flattened (or restored from a ♯ to a ♭, which is equivalent) and it becomes the 4<sup>th</sup>.

**Ex. 41**

The marks  are called "repeat" signs; and they indicate that whatever occurs between them shall be repeated.

### The Pause ☹ ☺

when placed over or under a note or rest indicates that the time has been held up; thus prolonging the tone or rest beyond its normal value. It is a halt in the counting of time.

For example: in Exercise 42 every second measure has two pauses— one on the half-note (indicating that the tone should be held until the third beat, although either the first or second beats may be held indefinitely)— the other on the half-rest, (indicating silence until the first beat in the next measure, although the third and fourth beats may be held indefinitely.)

**Exercise 42.** The following long tones are for daily practice. Each tone should be as long as the player can comfortably make it. The rests are important and should be long, as the pauses indicate. The double-bar at the end of every second measure indicates here that each tone is a separate study. The player should listen to the tone and be sure it is of a musical quality— never forced.

The player should study well the remarks on pages 4 & 5 and apply them in practicing these long tones.

**Ex. 42**

The breath should be taken immediately before the tone starts, and used at once without being held or stored. Many players have a habit of holding the breath before using it. This practice is conducive to nervousness and is not recommended.

The rule used in creating the key of G applies contrarily in constructing the key of F. See example on page 30.

In restoring the key of C from the key of G the action is to flatten the 7<sup>th</sup> (F $\sharp$ ) and it becomes the 4<sup>th</sup> (F $\flat$ ).

By flattening the 7<sup>th</sup> of the key of C the same action obtains—the relation of tones is changed, and what was the 7<sup>th</sup> (B $\flat$ ) becomes the 4<sup>th</sup> (B $\flat$ ). Thus F becomes 1—the key-note.

Example:

Flatten the 7<sup>th</sup>  
and it  
becomes the 4<sup>th</sup>.

The key of F is indicated in the bass clef by placing a  $\flat$  on the second line.

### Ex. 43

Adding a  $\sharp$  to a clef is equivalent to subtracting a  $\flat$ ; and vice versa. Adding a  $\flat$  to a clef is equivalent to subtracting a  $\sharp$ ; and vice versa.

### Ex. 44



Five staves of musical notation in bass clef, 2/4 time signature. The first staff begins with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some rests and dynamic markings like *mf* and *pp*. The notation includes various rhythmic patterns and accidentals.

Ex. 45

Eight staves of musical notation for Exercise 45, in bass clef, 3/4 time signature. The key signature is one flat (B-flat). The exercise features complex rhythmic patterns, including slurs, ties, and various note values. The notation is dense and includes many accidentals.

Ex. 46

Musical score for Exercise 46, bass clef, 3/4 time signature. The score consists of ten staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

Ex. 47

Musical score for Exercise 47, bass clef, 3/4 time signature. The score consists of four staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line, characterized by a more complex rhythmic structure with frequent sixteenth and thirty-second notes. The piece concludes with a double bar line.



A dot placed over or under a note indicates a "staccato" effect, which means that the note should be particularly detached or separated from the others. In Exercise 48 each note should be played as if it had a dot over or under it— staccato.

**Ex. 48**

Exercise 49. Six-eight ( $\frac{6}{8}$ ) time is so-called because each measure consists of six beats—each beat having the value of an eighth note.

**Ex. 49**

The image shows nine staves of musical notation for Exercise 49. Each staff begins with a bass clef and a 6/8 time signature. The music consists of eighth notes and sixteenth notes, with some measures containing rests. The notation is arranged in a single system across nine staves.

When the time is fast, so that the counting of six beats is inconvenient, the counting should be done by grouping three eighth notes (or their value) together; thus creating two beats (three eighths to each beat) to the measure.

Example of first four measures, counted in two:

The image shows the first four measures of the exercise. Below the notes, the counting numbers 'one two' are written under the first two eighth notes of each measure, illustrating how three eighth notes are grouped as one beat.

This method of counting should not affect the evenness of the eighths—each should have its distinct value.

## Ex. 50

The musical score for Ex. 50 is written in bass clef, 2/4 time, and one flat (B-flat major or D minor). It consists of ten staves of music. The first staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The melody starts on a G4 note and proceeds through various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the tenth staff.

## Ex. 51

The image displays a musical score for Exercise 51, consisting of 12 staves of music. The notation is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The piece begins with a common time signature 'C' which quickly changes to 6/8. The melody is characterized by a steady eighth-note pulse, often grouped in pairs or threes. The first few staves feature a descending line, while the latter half of the exercise shows an ascending line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The final staff concludes with a double bar line.

Ex. 52

The image displays a musical score for Exercise 52, consisting of 12 staves of music. Each staff begins with a bass clef and a 6/8 time signature. The music is written in a single melodic line, featuring a variety of rhythmic patterns and articulations. The first staff starts with a series of eighth notes, followed by a mix of eighth and sixteenth notes. The second staff introduces a triplet of eighth notes. The third staff features a sequence of eighth notes with a 'y' marking above them, likely indicating a breath mark. The fourth staff continues with eighth notes and includes a 'y' marking. The fifth staff has a more complex rhythmic pattern with eighth and sixteenth notes. The sixth staff features a triplet of eighth notes. The seventh staff continues with eighth notes and includes a 'y' marking. The eighth staff has a similar pattern to the seventh. The ninth staff features a sequence of eighth notes with a 'y' marking. The tenth staff continues with eighth notes and includes a 'y' marking. The eleventh staff has a similar pattern to the tenth. The twelfth staff concludes the exercise with a final cadence, including a double bar line and a repeat sign.

The same process is observed in going from the key of G to the key of D as was used in creating the key of G. The 4<sup>th</sup> is sharpened and it becomes the 7<sup>th</sup>. Thus D becomes the key-note.

**Ex. 53**

Exercise 53 is a five-staff musical exercise in bass clef with a key signature of one sharp (F#). The first staff begins with a common time signature 'C'. The music consists of eighth and sixteenth notes, with some notes marked with an asterisk (\*). The exercise demonstrates a sequence of notes that illustrates the process of sharpening the fourth degree to become the seventh degree.

**Ex. 54**

Exercise 54 is a seven-staff musical exercise in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some notes marked with a 'z'. The exercise demonstrates a sequence of notes that illustrates the process of sharpening the fourth degree to become the seventh degree.



Exercise 55. When the  $\frac{3}{4}$  time is fast, (as in the Waltz, etc.) it is not convenient to beat three quarter beats; therefore the player should beat one beat to each measure, and should feel the rhythm of the quarters.

Ex. 55

Musical notation for Exercise 55, consisting of five staves of music in 3/4 time signature. The notation includes various note values, rests, and articulation marks.

Example of first eight measures, as written and as the player should count and understand them:

Musical notation for the first eight measures of Exercise 55, with the word "one" written below each measure to indicate the counting. The notation shows the first staff with notes and the second staff with a rhythmic accompaniment.

Ex. 56

Musical notation for Exercise 56, consisting of five staves of music in 2/4 time signature. The notation includes various note values, rests, and articulation marks.

**Ex. 57**

Exercise 57 is a ten-staff piece of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The piece is characterized by a consistent eighth-note rhythmic pattern. The first five staves feature a steady eighth-note line, while the last five staves introduce a more complex rhythmic texture with occasional sixteenth-note runs and rests.

**Ex. 58**

Exercise 58 is a three-staff piece of music in bass clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a half-note rest followed by a series of eighth notes. The second and third staves continue with a mix of eighth and sixteenth notes, including some slurs and rests, creating a varied rhythmic and melodic line.



## Ex. 59

**Ex. 60**

Exercise 60 is a ten-staff piece of music in bass clef, 6/8 time, and the key of F# (one sharp). The melody is written on a single line and consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. The piece begins with a half rest followed by a quarter note, then continues with a series of eighth and sixteenth notes, including some triplets and slurs. The final note of the piece is a quarter rest.

In going from the key of F to the key of B $\flat$  the same action obtains as in creating the key of F. The 7<sup>th</sup> is flattened and it becomes the 4<sup>th</sup>. Thus B $\flat$  is the key-note.

**Ex. 61**

Exercise 61 is a two-staff piece of music in bass clef, 6/8 time, and the key of B $\flat$  (two flats). The melody is written on a single line and consists of a sequence of eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The piece ends with a half note.

Three staves of musical notation in bass clef, B-flat major, 4/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some rests. The third staff concludes the phrase with a final cadence.

Ex. 62

Ten staves of musical notation in bass clef, B-flat major, 4/4 time. The first staff starts with a common time signature 'C' and a series of eighth notes. The subsequent staves show a variety of rhythmic patterns including eighth, sixteenth, and dotted notes, ending with a final cadence.

Exercise 63. A line drawn through the **C** in the tempo mark, thus **♩**, indicates that the time is doubled up—i.e., there are two beats to each measure instead of four, and each beat has the value of a half note instead of a quarter. This is called “alla breve” time.

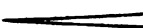
## Ex. 63

Exercise 63 is a piece of music in bass clef, two flats key signature, and alla breve time signature. It consists of eight staves of music. The first staff begins with a tempo marking of **♩** (a half note with a line through the 'C' in the original image). The music is written in a single melodic line, featuring a variety of rhythmic patterns including eighth notes, quarter notes, and half notes, with some measures containing rests. The piece concludes with a double bar line.

## Ex. 64

Exercise 64 is a piece of music in bass clef, two flats key signature, and common time signature. It consists of three staves of music. The first staff begins with a common time signature 'C'. The music is written in a single melodic line, featuring a variety of rhythmic patterns including eighth notes, quarter notes, and half notes, with some measures containing rests. The piece concludes with a double bar line.

The first four staves of music are in bass clef. The first staff begins with a treble clef and a key signature of one flat, then changes to a bass clef. It contains a sequence of eighth and quarter notes with some rests. The second and third staves continue with similar rhythmic patterns. The fourth staff concludes with a double bar line and repeat dots.

The sign  (crescendo) indicates a gradual increasing in the volume of tone.

**Ex. 65**

Exercise 65 consists of eight staves of music in bass clef. The first staff starts with a treble clef and a key signature of one flat, then changes to a bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. A crescendo symbol is used in the second staff to indicate a gradual increase in volume. The exercise concludes with a double bar line and repeat dots in the eighth staff.

## Ex. 66

Musical score for Exercise 66, bass clef, 2/4 time, key of B-flat major. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The music is written in bass clef. The first staff contains a sequence of eighth and sixteenth notes, some beamed together, with a fermata over the final note. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features a more complex rhythmic pattern with a fermata. The fourth staff continues with eighth and sixteenth notes. The fifth staff has a similar pattern to the first. The sixth staff continues with eighth and sixteenth notes. The seventh staff features a triplet of eighth notes. The eighth staff concludes the exercise with a final note and a fermata.

## Ex. 67

Musical score for Exercise 67, bass clef, 3/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The music is written in bass clef. The first staff contains a sequence of eighth and sixteenth notes, some beamed together, with a fermata over the final note. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features a more complex rhythmic pattern with a fermata. The fourth staff concludes the exercise with a final note and a fermata.



Four staves of musical notation in bass clef, 2/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature change to B-flat major. The music consists of eighth and sixteenth notes with various rests and slurs.

Ex. 68

Eight staves of musical notation in bass clef, 2/4 time, key of B-flat major. The notation includes eighth notes, sixteenth notes, and slurs, with a final fermata on the eighth staff.

The 4<sup>th</sup> of the key of D, being sharpened, becomes the 7<sup>th</sup> of the key of A.

**Ex. 69**

Exercise 69 is a five-staff piece of music in bass clef, D major (two sharps), and 6/8 time. It consists of a single melodic line with eighth and sixteenth notes, often beamed together, and rests. The piece is written in a style typical of early 20th-century technical exercises.

**Ex. 70**

Exercise 70 is a seven-staff piece of music in bass clef, D major (two sharps), and 6/8 time. It consists of a single melodic line with eighth and sixteenth notes, often beamed together, and rests. The piece is written in a style typical of early 20th-century technical exercises.

**Ex. 71**

## Ex. 72

1

3

rit.

6

Exercise 73. The dotted-eighth and sixteenth notes are in the beat — i.e., the rhythmical division of time comes after the sixteenth note — not after the dotted note. Many players make the mistake of playing the dot for a rest and accenting the sixteenth note, thus making the rhythmical separation in the wrong place. The dot means tone — not silence. The player should read remarks on Ex. 29, page 26.

## Ex. 73

The sign  $\rightrightarrows$  (decrescendo) indicates a gradual diminishing of the volume of tone.

**Ex. 74**

## Ex. 75

Musical score for Exercise 75, bass clef, 6/8 time, key of D major. The score consists of ten staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 6/8 time. The music features a series of eighth and sixteenth notes, with some rests and slurs. A finger number '6' is written above the sixth staff. The piece concludes with a double bar line.

## Ex. 76

Musical score for Exercise 76, bass clef, 6/8 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 6/8 time. The music features a series of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a double bar line.



Five staves of musical notation in bass clef, key of Bb. The first staff begins with a treble clef and a sharp sign. The music consists of eighth and sixteenth notes, many grouped with slurs. The notation is dense and rhythmic.

The 7<sup>th</sup> of the key of B $\flat$ , being flattened, becomes the 4<sup>th</sup> of the key of E $\flat$ .

**Ex. 77**



Seven staves of musical notation in bass clef, key of Eb. The first staff begins with a treble clef and a sharp sign. The music consists of eighth and sixteenth notes, many grouped with slurs. A triplet of eighth notes is marked with a '3' above it in the second staff. The notation is dense and rhythmic.

## Ex. 78

Musical score for Exercise 78, consisting of eight staves of bass clef notation in B-flat major and 2/4 time. The piece features a continuous eighth-note melody with various rhythmic patterns and articulations.

## Ex. 79

Musical score for Exercise 79, consisting of four staves of bass clef notation in B-flat major and 2/4 time. The piece features a melody with slurs and accents, including some sixteenth-note passages.



## Ex. 80

## Ex. 81

Musical score for Ex. 81, a single melodic line in bass clef, 8/8 time, B-flat major. The score consists of ten staves of music. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various rests and phrasing slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The piece concludes with a double bar line on the final staff.

Ex. 82

The musical score for Ex. 82 is written in bass clef, 3/4 time, and a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature, followed by a key signature change to two flats. The melody is primarily composed of eighth and sixteenth notes, with occasional quarter notes and rests. The piece concludes with a final whole note chord in the tenth staff.

Exercise 83. Nine eight ( $\frac{9}{8}$ ) time indicates that there are nine eighth notes (or their value) to each measure. When the tempo is slow, nine beats are counted.

**Ex. 83**

The musical score for Exercise 83 is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. It consists of eight staves of music. The first staff begins with a treble clef and a common time signature, which then changes to 9/8. The music features a variety of eighth and sixteenth note patterns, often grouped with slurs and accents. The piece concludes with a double bar line.

When the tempo is faster, three beats (three eighths to each beat) are counted.  
 Example of first four measures, as written and as counted in three:

This block shows the first four measures of the exercise. Below each measure, the counting cues 'one two three' are written, indicating that each measure is counted as three beats. The notes are aligned with these counts to show the rhythmic structure.

Ex. 84

The musical score for Ex. 84 is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 2/4 time. The melody is primarily eighth-note based, with some sixteenth-note runs. The piece concludes with a final cadence on the tenth staff.

The key of E is created by sharpening D— the 4<sup>th</sup> of the key of A— and D $\sharp$  is now the 7<sup>th</sup>.

**Ex. 85**

In the above scale exercise a new tone occurs— high G $\sharp$ . This tone is in the regular 3<sup>rd</sup> position, the same as the G $\sharp$  an octave lower. In managing the slide the player should make a distinction between the F $\sharp$  in the “false 3<sup>rd</sup> position” and the G $\sharp$  in the regular 3<sup>rd</sup> position.

**Ex. 86**



The "double sharp" sign ( $\times$ ) when placed before a note, indicates that the tone already raised a half-tone is raised still another half-tone—altogether a whole tone.

The sign  $>$  when placed over or under a note, indicates that the tone should be started with an accent—that the attack should be emphasized.

**Ex. 87**

## Ex. 88

Exercise 88 is a bass clef piece in 2/4 time, key of D major. It consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in the bass clef. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two sharps (F# and C#). The piece concludes with a double bar line.

## Ex. 89

Exercise 89 is a bass clef piece in 2/4 time, key of D major. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in the bass clef. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two sharps (F# and C#). The piece concludes with a double bar line.



**Ex. 90**

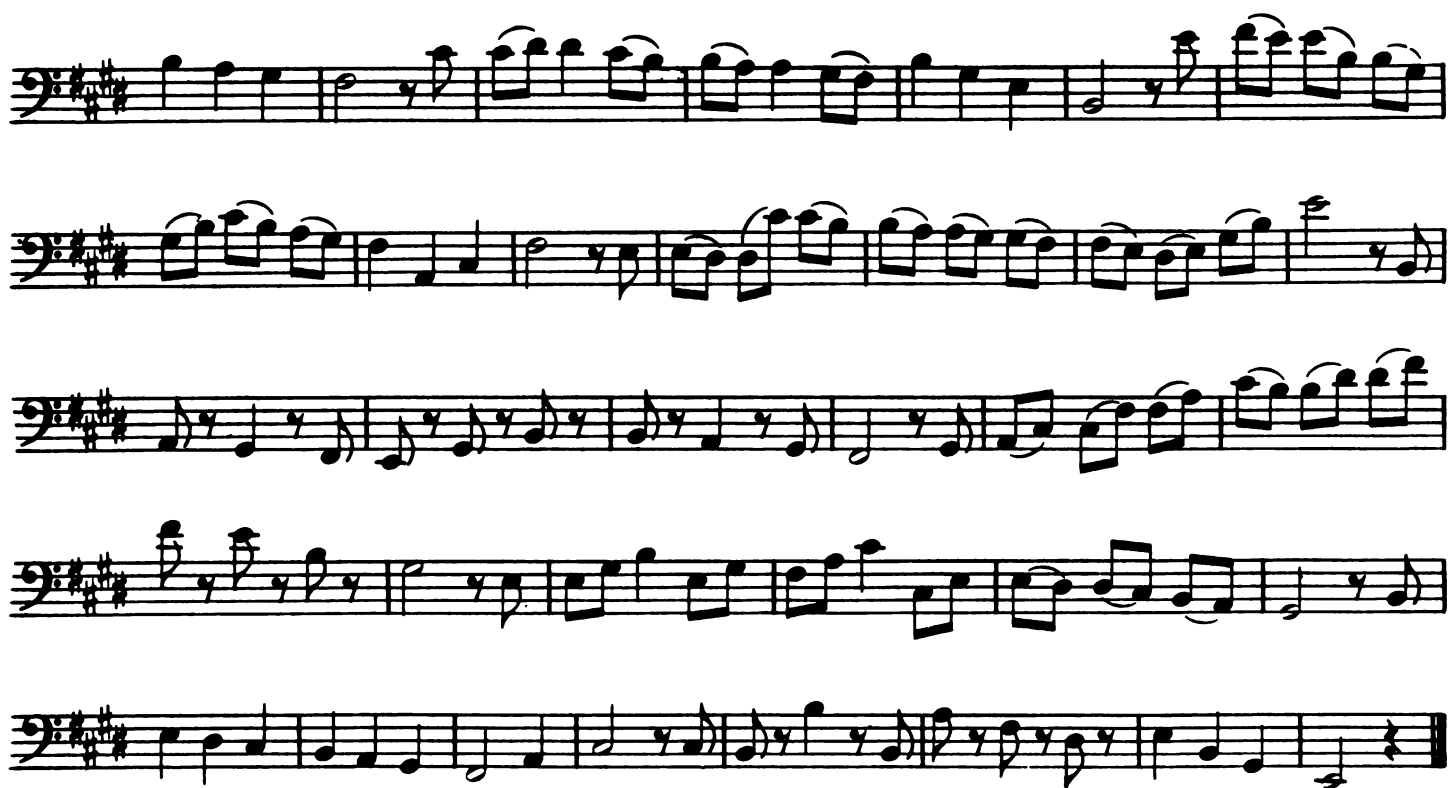
Exercise 90 consists of ten staves of musical notation in bass clef, key of D major, and 6/8 time signature. The first staff includes a treble clef and a key signature change to D major. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

## Ex. 91

Exercise 91 is a ten-staff piece of music in bass clef, 2/4 time, and a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature change to two sharps. The music consists of eighth and sixteenth notes, often beamed together in groups of four or six. The piece concludes with a double bar line and a repeat sign.

## Ex. 92

Exercise 92 is a three-staff piece of music in bass clef, 2/4 time, and a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth notes, often beamed in pairs or groups of four. The piece concludes with a double bar line and a repeat sign.



By flattening the 7<sup>th</sup> (D) of the key of E $\flat$ , we have the key of A $\flat$ , of which key D $\flat$  is now the 4<sup>th</sup>.

**Ex. 93**

The high A $\flat$  is in the regular 3<sup>rd</sup> position, the same as the A $\flat$  an octave lower.

## Ex. 94

Musical score for Exercise 94, bass clef, 6/8 time signature. The score consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a whole note rest, followed by a series of eighth notes. The subsequent staves contain more complex rhythmic figures, including sixteenth-note runs and dotted rhythms.

## Ex. 95

Musical score for Exercise 95, bass clef, 6/8 time signature. The score consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a whole note rest, followed by a series of eighth notes. The subsequent staves contain more complex rhythmic figures, including sixteenth-note runs and dotted rhythms.

**Ex. 96**

Eight staves of musical notation for Exercise 96, in bass clef, key of B-flat major. The exercise features various rhythmic patterns, including eighth and sixteenth notes, and includes several slurs and accents.

## Ex. 97

Exercise 97 is a bass clef piece in 2/4 time, key of B-flat major. It consists of eight staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The melody is characterized by eighth and sixteenth notes, often beamed together, with various articulations such as slurs and accents. The piece concludes with a final cadence on the eighth staff.

## Ex. 98

Exercise 98 is a bass clef piece in 3/4 time, key of B-flat major. It consists of five staves of music. The melody is primarily composed of eighth and sixteenth notes, often beamed together, with various articulations such as slurs and accents. The piece concludes with a final cadence on the fifth staff, marked with the instruction *rit.*

*a tempo*

**Ex. 99**

**Ex. 100**

Musical score for Exercise 100, featuring ten staves of bass clef notation in 6/8 time with a key signature of two flats. The piece includes various melodic lines with slurs and fingerings (6 and 5) indicated.

The rule "sharpen the 4<sup>th</sup> and it becomes the 7<sup>th</sup>" applies when going from the key of E to the key of B.

**Ex. 101**

Musical score for Exercise 101, featuring three staves of bass clef notation in 6/8 time with a key signature of three sharps. The piece includes various melodic lines with slurs and a fingering (1) indicated.



**Ex. 102**

**Ex. 103**

Exercise 103 is an eight-measure piece in bass clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The notation is as follows:

- Staff 1: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 2: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 3: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 4: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 5: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 6: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 7: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Staff 8: Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Exercise 104. Again the attention of the player is called to the “dotted eighth and sixteenth notes.” The following exercise begins with the fourth beat, which consists of a dotted eighth and a sixteenth.

These two notes should be played exactly as written—the dotted note should sound the exact length of three sixteenths, and the sixteenth note should sound the length of one sixteenth.

These two notes are in one and the same beat. The player should practice these two notes without going to the next beat.

The sixteenth note belongs to, or is related to the dotted note; because they are in the same beat. The first note in the next measure should be separated from this sixteenth note, for it is in a different beat.

**Ex. 104**

Exercise 104 is a two-measure piece in bass clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The notation is as follows:

- Staff 1: Quarter, quarter, dotted eighth, sixteenth, quarter, quarter, quarter, quarter.
- Staff 2: Quarter, quarter, dotted eighth, sixteenth, quarter, quarter, quarter, quarter.

Five staves of musical notation in bass clef, key of D major (two sharps), and 2/4 time signature. The first staff begins with a treble clef and a key signature change to D major. The music consists of eighth and sixteenth notes, with some rests and a fermata in the first measure of the fifth staff.

**Ex. 105**

Eight staves of musical notation in bass clef, key of D major (two sharps), and 9/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata in the first measure of the eighth staff.

**Ex. 106**

Exercise 106 is a ten-staff piece of music in bass clef, 3/4 time, and a key signature of three sharps (F#, C#, G#). The piece features a variety of rhythmic patterns, including eighth notes, dotted quarters, and sixteenth notes, often grouped together. The notation includes many beamed notes and rests, creating a complex and rhythmic texture. The piece concludes with a final whole note chord.

Exercise 107. The attention of the player is called to the difference between the time value of the eighths following the dotted-quarters, and of the sixteenths following the dotted-eighths.

**Ex. 107**

Exercise 107 is a two-staff piece of music in bass clef, 3/4 time, and a key signature of three sharps (F#, C#, G#). The piece is designed to illustrate the difference in time value between eighth notes following dotted quarters and sixteenth notes following dotted eighths. The notation includes dotted quarter notes followed by eighth notes, and dotted eighth notes followed by sixteenth notes, with various rests and beaming.

Five staves of musical notation in bass clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

**Ex. 108**

Seven staves of musical notation for Exercise 108, in bass clef with a key signature of two sharps. The exercise features complex rhythmic patterns, including sixteenth-note runs and triplets.

“Flatten the 7<sup>th</sup> and it becomes the 4<sup>th</sup> of the new key” is the process in creating the key of Db.

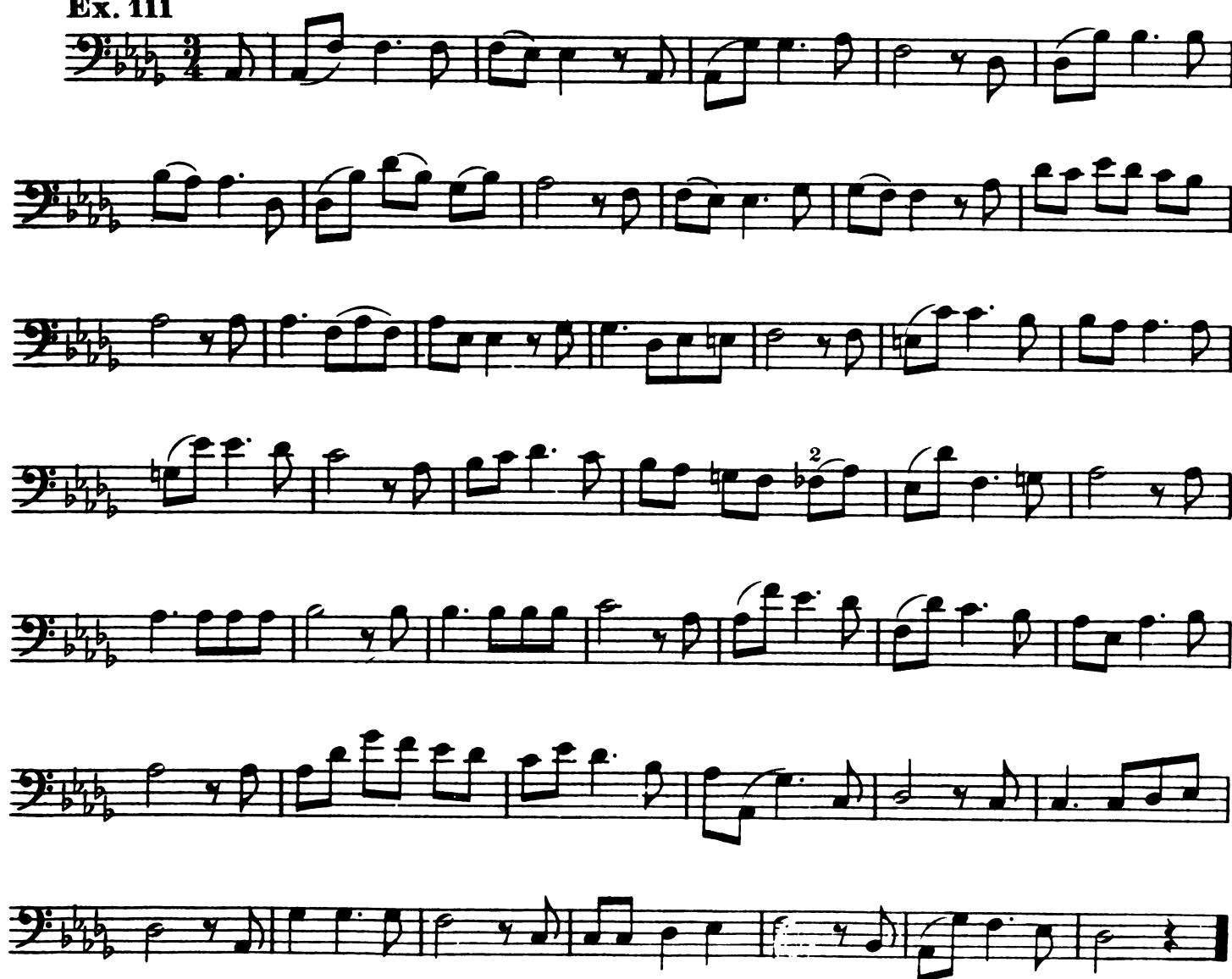
**Ex. 109**

High G $\flat$  is in the “false 3<sup>rd</sup> position.”

**Ex. 110**



## Ex. 111



## Ex. 112

Musical score for Exercise 112, bass clef, 6/8 time signature. The score consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody is characterized by eighth-note patterns and slurs. A fingering '5' is indicated above a note in the first staff.

## Ex. 113

Musical score for Exercise 113, bass clef, 3/4 time signature. The score consists of four staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody features quarter and eighth notes with slurs. A fingering '5' is indicated above a note in the first staff.





The “double flat” sign (bb) when placed before a note, indicates that the tone already lowered a half-tone is lowered still another half-tone—altogether a whole tone.

**Ex. 114**

## Ex. 115

Musical score for Exercise 115, consisting of eight staves of bass clef notation in B-flat major (two flats) and 2/4 time. The piece begins with a whole rest followed by a quarter note G2. The melody is primarily eighth-note based, with some sixteenth-note runs and rests. The final measure of the eighth staff ends with a double bar line.

## Ex. 116

Musical score for Exercise 116, consisting of three staves of bass clef notation in B-flat major (two flats) and 2/4 time. The first staff starts with a 2/4 time signature. The piece features a rhythmic pattern of eighth notes with various accidentals (sharps and flats) and rests. The final measure of the third staff ends with a double bar line.

E<sub>2</sub> the 4<sup>th</sup> in the key of B<sub>2</sub> has been sharpened; thus making it (E<sub>2</sub><sup>#</sup>) the 7<sup>th</sup> of the key of F<sub>2</sub><sup>#</sup>.

**Ex. 117**

## Ex. 118

Exercise 118 is a piece of music for bass clef instruments, written in 6/8 time and the key of A major (three sharps). It consists of nine staves of music. The first staff begins with a common time signature 'C' which changes to 6/8. The melody is composed of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

## Ex. 119

Exercise 119 is a piece of music for bass clef instruments, written in 2/4 time and the key of A major (three sharps). It consists of three staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The melody is composed of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

**Ex. 120**

Exercise 120 consists of ten staves of musical notation in bass clef, key of D major (two sharps), and 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the piece.

## Ex. 121

Musical score for Exercise 121, bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#). The score consists of eight staves of music. The first staff begins with a common time signature 'C' which changes to 3/4. The music features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

## Ex. 122

Musical score for Exercise 122, bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#). The score consists of three staves of music. The first staff begins with a common time signature 'C' which changes to 3/4. The music features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line.

**Ex. 123**

Ten staves of musical notation for Exercise 123, in bass clef, key signature of three sharps, and 3/4 time signature. The exercise is a continuous melodic line consisting of eighth and sixteenth notes, starting with a common time signature (C) and ending with a final cadence.

**Ex. 124**

Musical score for Ex. 124, consisting of ten staves of bass clef notation in 3/4 time with a key signature of two sharps (F# and C#). The piece features a complex rhythmic pattern with many eighth and sixteenth notes, including some triplets and rests.

C, which was the 7<sup>th</sup> in the key of D $\flat$ , is now C $\flat$ — the 4<sup>th</sup> of the key of G $\flat$ .

**Ex. 125**

Musical score for Ex. 125, consisting of three staves of bass clef notation in 3/4 time with a key signature of three flats (B $\flat$ , E $\flat$ , and A $\flat$ ). The piece features a complex rhythmic pattern with many eighth and sixteenth notes, including some triplets and rests. The first staff has a '7' above a triplet, and the second staff has a '4' above a triplet.



**Ex. 126**

**Ex. 127**

Musical score for Exercise 127, bass clef, 3/4 time signature. The score consists of eight staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in a single line, starting with a quarter rest followed by a series of eighth and sixteenth notes, ending with a quarter rest.

**Ex. 128**

Musical score for Exercise 128, bass clef, 6/8 time signature. The score consists of five staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The melody is written in a single line, starting with a quarter rest followed by a series of eighth and sixteenth notes, ending with a quarter rest.

Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. The first staff contains a sequence of eighth notes with slurs. The second and third staves continue the melodic line with various rhythmic patterns and slurs.

**Ex. 129**

Ten staves of musical notation for Exercise 129, in bass clef, 2/4 time, key of B-flat major. The exercise features a variety of rhythmic patterns including eighth notes, sixteenth notes, and slurs.

Exercise 130. Six-four ( $\frac{6}{4}$ ) time indicates that there are six counts in each measure, each count having the value of a quarter note.

**Ex. 130**

The musical score for Exercise 130 consists of eight staves of music. It is written in bass clef with a 6/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The music is composed of quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line.

When the tempo is faster, the time may be counted in two beats, each beat consisting of a group of three quarter notes, or their value.  $\frac{6}{4}$  time is similar to  $\frac{6}{8}$  time in character.

**Ex. 131**

The musical score for Exercise 131 consists of three staves of music. It is written in bass clef with a 6/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The music is composed of quarter notes, eighth notes, and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line.

Five staves of musical notation in bass clef, 3/4 time, key of B-flat major. The music features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together, and rests. The notation includes slurs and accents.

**Ex. 132**

Eight staves of musical notation in bass clef, 3/4 time, key of B-flat major. The music is a single melodic line with various rhythmic values and phrasing, including slurs and accents.

## Ex. 133

Musical score for Ex. 133, featuring 12 staves of bass clef notation in 3/4 time. The score consists of a single melodic line. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and a repeat sign.

Four staves of musical notation in bass clef. The first staff contains a sequence of eighth notes with eighth rests. The second staff contains a sequence of eighth notes with eighth rests. The third staff contains a sequence of eighth notes with eighth rests. The fourth staff contains a sequence of eighth notes with eighth rests, ending with a double bar line.

**Ex. 134**


Eight staves of musical notation in bass clef. The first staff is in 6/8 time and contains a sequence of eighth notes with eighth rests. The second staff contains a sequence of eighth notes with eighth rests. The third staff contains a sequence of eighth notes with eighth rests. The fourth staff contains a sequence of eighth notes with eighth rests. The fifth staff contains a sequence of eighth notes with eighth rests. The sixth staff contains a sequence of eighth notes with eighth rests. The seventh staff contains a sequence of eighth notes with eighth rests. The eighth staff contains a sequence of eighth notes with eighth rests, ending with a double bar line.

A series of ten musical staves in bass clef, each containing a sequence of eighth and sixteenth notes, likely a technical exercise. The notes are arranged in a rhythmic pattern that repeats across the staves, with some variations in the final few notes of each staff.

**Ex. 135**

Three musical staves in bass clef, labeled "Ex. 135". The first staff begins with a treble clef and a 6/8 time signature. The notes are arranged in a rhythmic pattern that repeats across the staves, with some variations in the final few notes of each staff.



The sign  indicates that the two previous measures are repeated.

## Long tones, for daily practice.

There are two kinds of long tones to be practiced:— the “Straight” tone and the “Swell” tone. All tones are straight unless modified by some sign.

In studying the straight tones the player should listen carefully and try to produce a tone perfectly even in volume and intonation throughout its entire length, so that the effect to the ear is the same as the illustration appears to the eye.

Illustration of “Straight” tone:



The rest should be quite as important as the note.

The breath should be taken naturally, and should not be held or stored before the tone is started, but should be used immediately, with control from the bellows.

The long tones (each a separate study) should be practiced in the following order:

### Ex. 136

The following effects should be avoided in studying for the straight tone:



The tongue may be used in the beginning of the tone, but it must not accent the tone. The tone should cease only because the breath ceases at the will of the player; not from complete exhaustion of the wind supply. The straight tone may be practiced with an easy volume of tone—never forced nor harsh.

The player should become familiar with the remarks in the beginning of the book—pages 3, 4 and 5.

The "Swell" tone is described by the following illustration:



This tone should be started (without the aid of the tongue) as softly as possible. The idea is to increase very gradually the quantity of tone (not a louder tone, but more of the same tone, enlarged) and then to gradually diminish the quantity of tone without changing the quality, until it disappears, (not from lack of breath, but with perfect control).

Ex. 137

The quality of tone should be obtained with the least effort. There should be no forcing of the tone at any time. This tone should expand and contract gradually, as if it were being stretched and relaxed easily, not suddenly— without any change of quality and intonation.

The tone should have a "singing" quality throughout its entire length, and should never be made hoarse by forcing, nor have a squeezed sound by choking the breath. The effort should be easy and natural throughout.

The long tones may occasionally be practiced in the following order:

Ex. 138

## Scales for daily practice.

These scales should be practiced both staccato and legato. The movement of the slide can not be too positive.

The attention of the player is called to the remarks on the management of the slide, page 6.

Every note should sound, (clearly and distinctly) whether slurred or tongued. The rhythm should be especially marked.

When the Scale Exercises are practiced "Staccato" they should be played as if each measure was marked as follows:



When the Scale Exercises are practiced "Legato" they should be played as if each measure was marked as follows:



The attention of the player is called to the remarks on "Slurring" page 28.

**Ex. 139**

A multi-measure scale exercise in bass clef, 6/8 time. It consists of six staves of music. The first five staves show an ascending scale with various rhythmic patterns, including eighth and sixteenth notes. The sixth staff shows the descending scale.

**Ex. 140**

A multi-measure scale exercise in bass clef, 6/8 time, with a key signature of one sharp (F#). It consists of two staves of music. The first staff shows an ascending scale, and the second staff shows the descending scale.

Five staves of musical notation in bass clef with a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, some with slurs and accents.

**Ex. 141**

Ten staves of musical notation in bass clef with a key signature of one flat (Bb). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Ex. 142

Exercise 142 is a piece of music for the bass clef, written in 6/8 time and the key of D major (one sharp). It consists of seven staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 6/8 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

Ex. 143

Exercise 143 is a piece of music for the bass clef, written in 6/8 time and the key of B-flat major (two flats). It consists of five staves of music. The first staff begins with a treble clef and a common time signature, which then changes to a bass clef and 6/8 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

Ex. 144

Musical score for Exercise 144, bass clef, key signature of one sharp (F#), common time signature. The score consists of seven staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The second staff includes a triplet of eighth notes. The third staff features a triplet of eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff includes a triplet of eighth notes.

Ex. 145

Musical score for Exercise 145, bass clef, key signature of two flats (Bb, Eb), common time signature. The score consists of seven staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The second staff includes a triplet of eighth notes. The third staff includes a triplet of eighth notes. The fourth staff includes a triplet of eighth notes. The fifth staff includes a triplet of eighth notes. The sixth staff includes a triplet of eighth notes. The seventh staff includes a triplet of eighth notes.

Ex. 146

Musical score for Ex. 146, bass clef, 2/4 time, key of D major. The score consists of eight staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The melody is characterized by eighth-note patterns and slurs. The second staff features a more complex rhythmic pattern with sixteenth notes. The third staff continues with similar eighth-note patterns. The fourth staff shows a change in the melodic line. The fifth staff has a more active eighth-note pattern. The sixth staff features a mix of eighth and sixteenth notes. The seventh staff continues the eighth-note pattern. The eighth staff concludes the exercise with a final cadence.

Ex. 147

Musical score for Ex. 147, bass clef, 2/4 time, key of B-flat major. The score consists of six staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The melody is characterized by eighth-note patterns and slurs. The second staff features a more complex rhythmic pattern with sixteenth notes. The third staff continues with similar eighth-note patterns. The fourth staff shows a change in the melodic line. The fifth staff has a more active eighth-note pattern. The sixth staff concludes the exercise with a final cadence.



## Ex. 148

Musical score for Exercise 148, bass clef, 2/4 time, key of D major. The score consists of six staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The music features a series of eighth and sixteenth note patterns, including triplets and slurs, across the six staves.

## Ex. 149

Musical score for Exercise 149, bass clef, 2/4 time, key of B-flat major. The score consists of six staves of music. The first staff begins with a common time signature 'C' which changes to 2/4. The music features a series of eighth and sixteenth note patterns, including triplets and slurs, across the six staves.

Ex. 150

Musical score for Exercise 150, bass clef, 3/4 time, key of D major. The score consists of six staves of music. The first staff begins with a common time signature 'C' which changes to 3/4. The music features a series of eighth-note patterns, including triplets and sixteenth-note runs, with a final measure ending in a double bar line.

Ex. 151

Musical score for Exercise 151, bass clef, 3/4 time, key of B-flat major. The score consists of six staves of music. The first staff begins with a common time signature 'C' which changes to 3/4. The music features a series of eighth-note patterns, including triplets and sixteenth-note runs, with a final measure ending in a double bar line.

6

6

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