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# OTTO LANGEY'S

New and Revised Edition

OF

CELEBRATED

# TUTORS.

ARTHUR HARTMANN.

# OBOE

CARL FISCHER,

BOSTON. COOPER SQUARE CHICAGO.

LONDON. NEW YORK. PARIS.

LEIPZIG.

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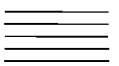
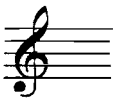
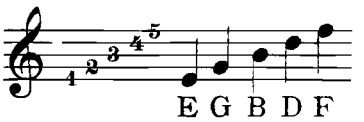
# RUDIMENTS OF MUSIC.

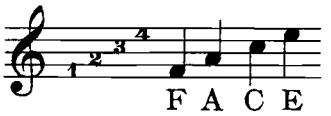
Before the student can commence to play any Instrument it is necessary that he should be acquainted with the rudiments of musical Notation.

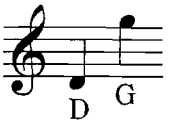
The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus: etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the Stave, the names of which are determined by Clefs, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

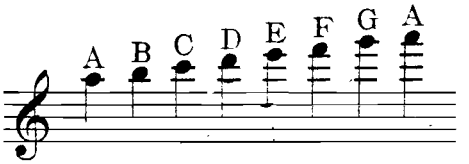
The names of the notes on the five lines are: 

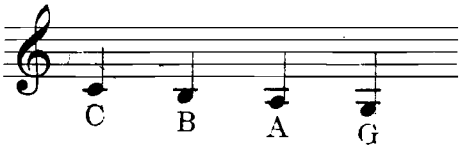

of the four spaces between the lines: 


of the two above and below the lines 

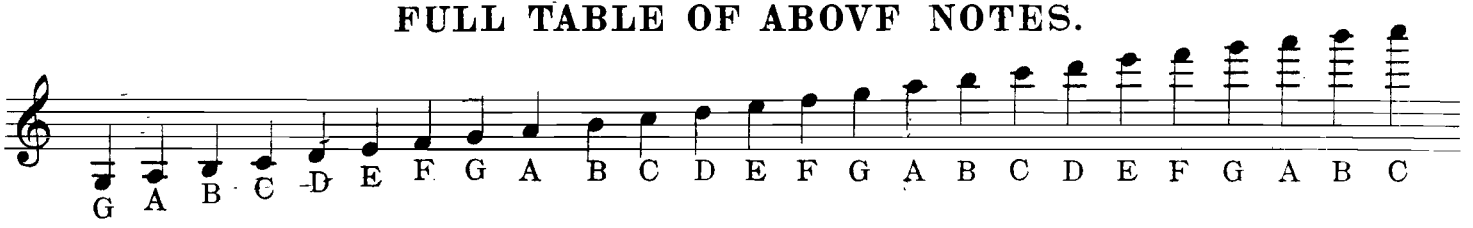

These eleven notes are insufficient to indicate the full compass of Sounds in use.

Ledger lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

Notes of the ledger lines above the stave 


Notes of the ledger lines below the stave 


## FULL TABLE OF ABOVF NOTES.

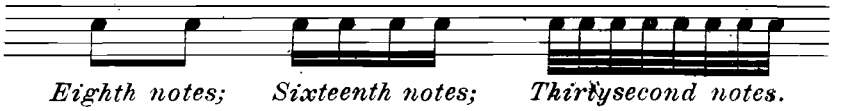



## DURATION OF NOTES.

Notes may be of longer or shorter Duration which is shown by the peculiar form of each note.

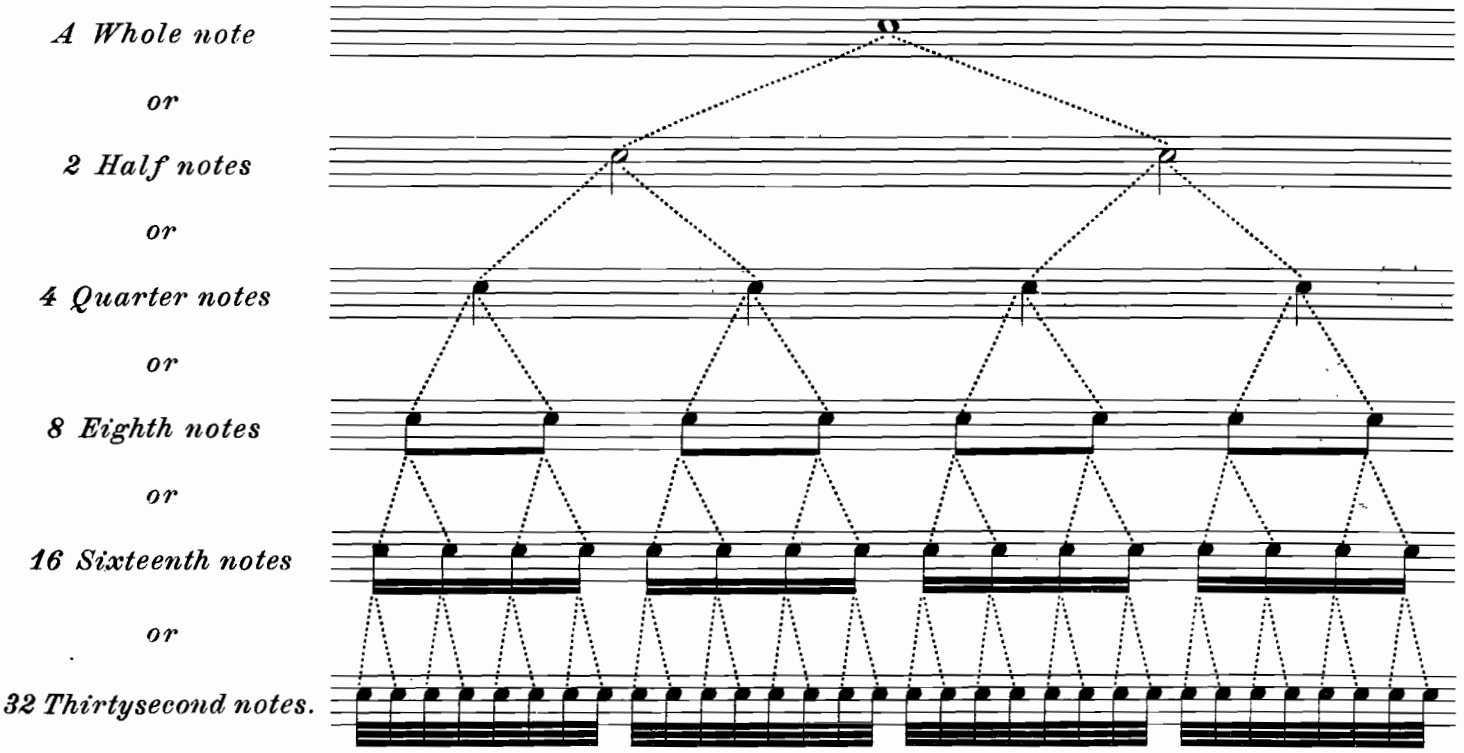
Forms of different notes.

*Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.*

Several of the latter three specimens combined may also be written thus: 

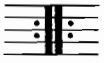
*Eighth notes; Sixteenth notes; Thirtysecond notes.*

# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.



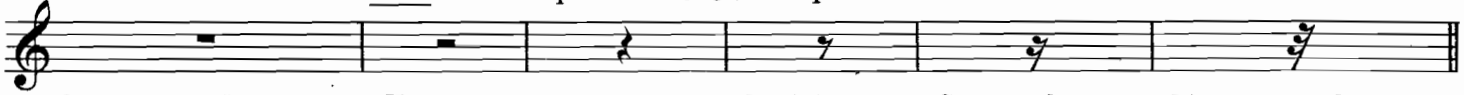

## BARS.

Notes are arithmetically divided into bars, marked by one or two lines drawn across the stave.

One line is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. At the end of a part of a composition, two lines or a double bar is placed, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece is to be played again. This is called a Repeat.

## RESTS.

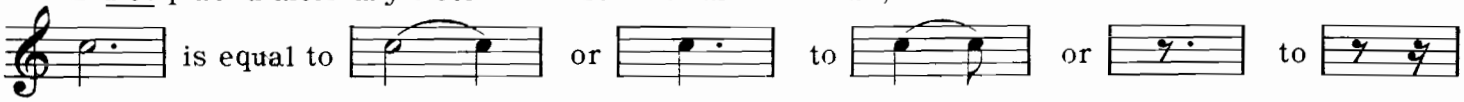
Instead of a Note a Rest of an equal value can be placed.

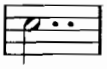


*Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.*

## DOTS.

A Dot placed after any note increases its value one half, thus:




Two dots placed after a note increase its value one half and a quarter or  like etc.

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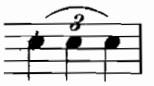
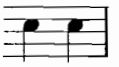
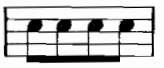
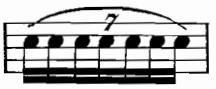
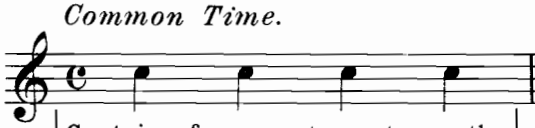
## TRIPLETS, DOUBLE TRIPLETS AND GROUP.

Triplets are marked by a *3* being put over a group of three notes. Double Triplets are marked by a *6* being put over a group of six notes. Three quarter notes marked thus  must be played in the same time as two quarter notes  not so marked; or six eighth notes in the time of four eighth notes  not so marked. There are also groups of five seven  and nine notes etc.

## TIME.

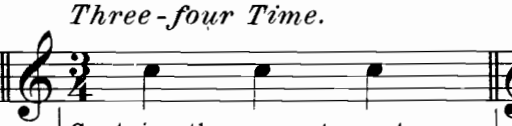
In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

*Common Time.*



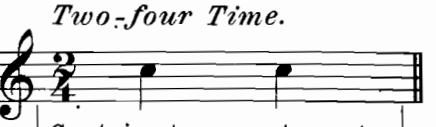
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.

*Three-four Time.*



Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.

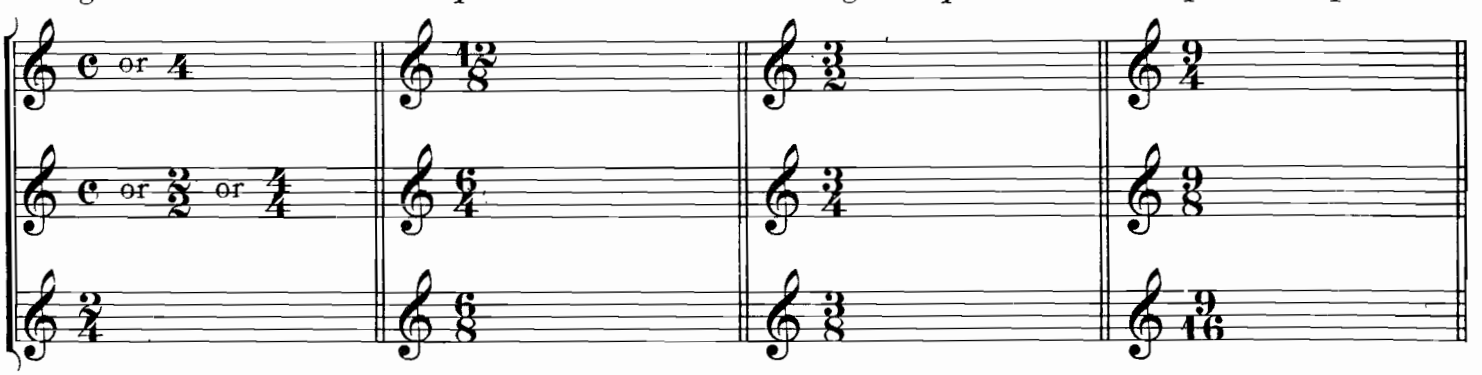
*Two-four Time.*



Contains two quarter notes etc., and two (1, 2,) must be counted.

## TABLE OF TIMES.

*Single Common Times.* *Compound Common Times.* *Single Triple Times.* *Compound Triple Times.*




When a line is drawn through the **C** thus: ¢, which is called àlla breve, two is counted in a bar.

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# METHOD FOR THE OBOE.

## HOW TO PUT THE OBOE TOGETHER.

Screw the joints carefully together, so that the fingerholes are in a straight line; put the reed in the headpiece, the oval part parallel with the fingerholes.

## HOW TO HOLD THE OBOE.

Take the Oboe with both hands, and place the upper joint into the left and the lower joint of the instrument into the right hand. The first, second and third fingers of either hand are to cover the holes on the corresponding joints i.e. when necessary. (See Scale.) The whole instrument rests on the thumb of the right hand. The little fingers and also the thumb of the left hand are used for the Keys.

The hands must hold the instrument firmly, the fingers placed and curved about an inch over the fingerholes, always ready to close the same airtight when wanted.

## HOW TO PRODUCE A TONE. (The Embouchure.)

Take the reed between the lips, but so that the teeth do not touch the mouthpiece, place the tongue against the open part of the reed, press the reed with the lips, draw the tongue quickly backwards and direct with in the stream of air into the instrument. By pronouncing a „Too" at the same time the tone will be hard and pronouncing „doo" the tone will be softer. Both articulations are applied.

## KEEPING THE OBOE IN ORDER.

Always, after playing, wipe the wet out of the instrument by means of a soft piece of silk passed in with a cleaning stick. Grease the joints sometimes with a mixture of melted bees wax and tallow.

Oil the points of each spring and also the screws of the Keys occasionally. Should the Keys not act properly, take the screws out carefully and clean them with a piece of leather.

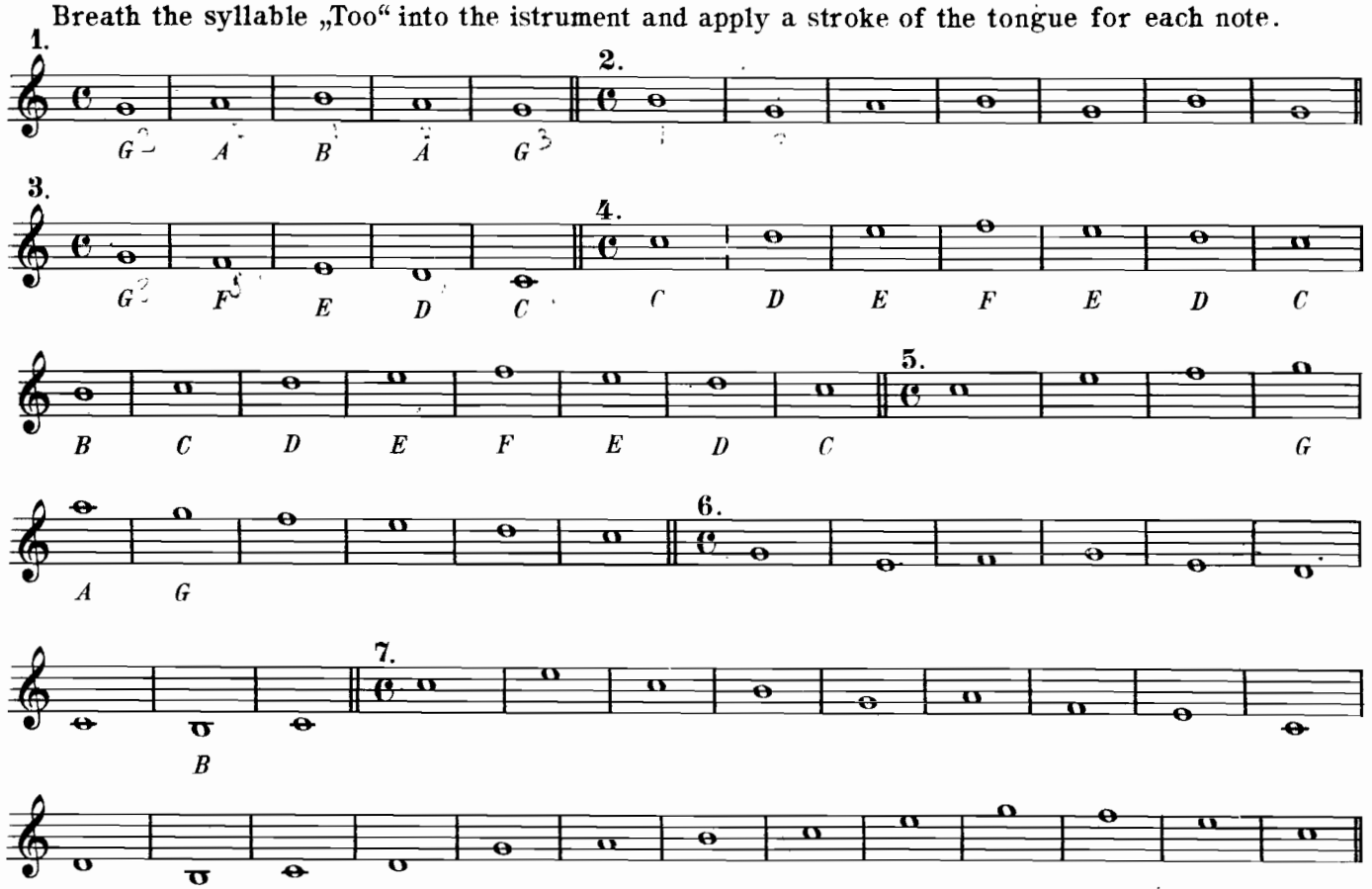
## THE REED.

The most important means to produce a good tone, is to procure good reeds (mouthpieces). The player ought to make them himself in order to suit his embouchure. He will acquire this dexterity after constant practice and the assistance of a good teacher.

The reeds are made from Spanish cane, which must be ripe, but not over much for this purpose.

# THE FIRST EXERCISES.

Breath the syllable „Too“ into the istrument and apply a stroke of the tongue for each note.




8. Now observe the value of the Notes and count.

# SCALES.

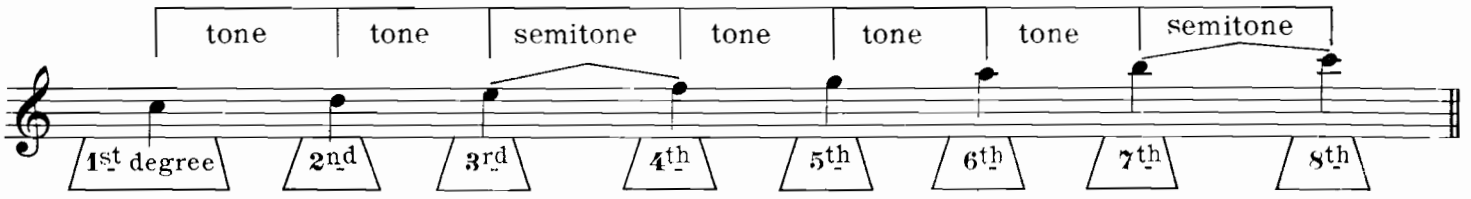
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale,* and each note of a scale is called a *Degree.*

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor,* whose ascension or descension is diatonical: i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatic: i. e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

**EXAMPLE.**



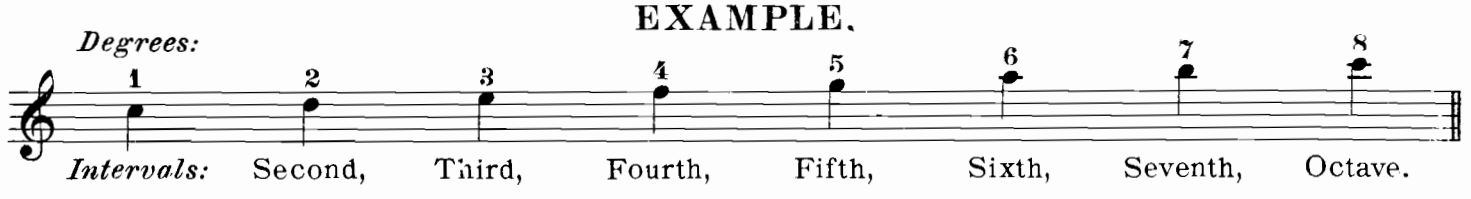

Each diatonic scale derives its name from the name of the note on the first degree, or the *root.*

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval.* Two notes placed on the same degree do not produce any interval, they are said to be in *Unison.*

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

**EXAMPLE.**




# SHARPS.

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp ♯, which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

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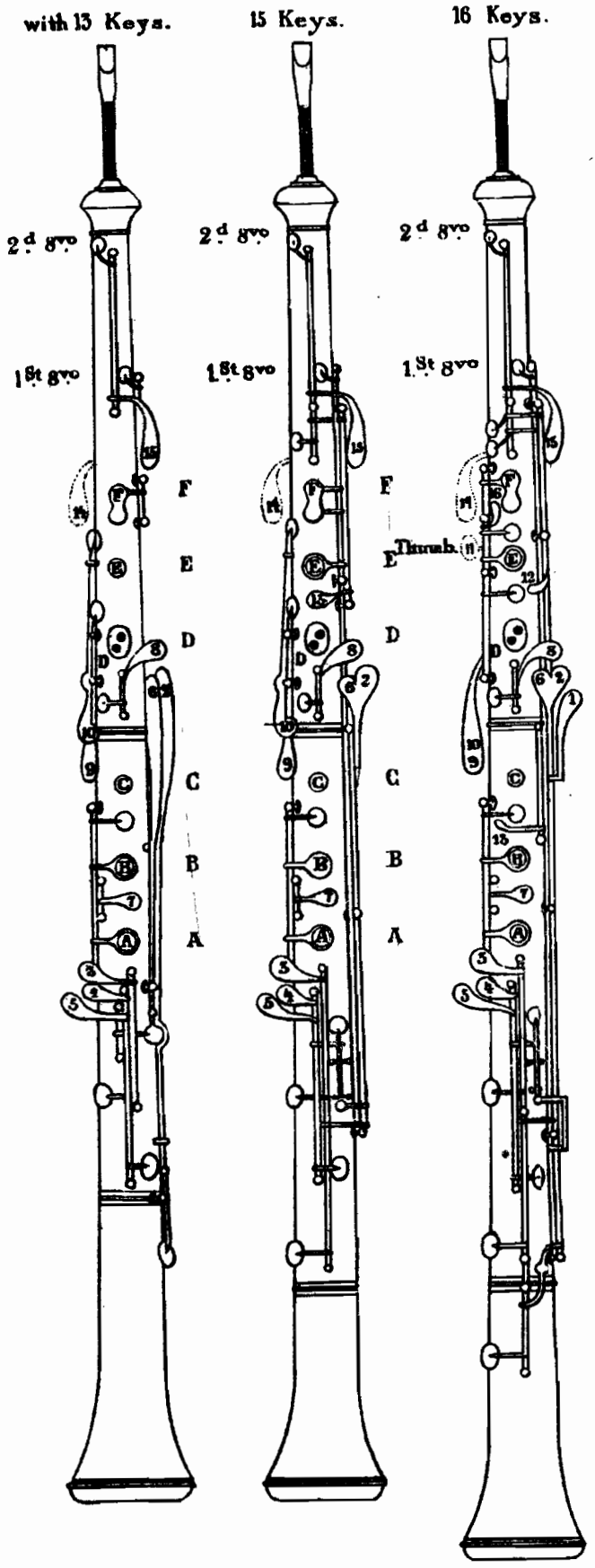
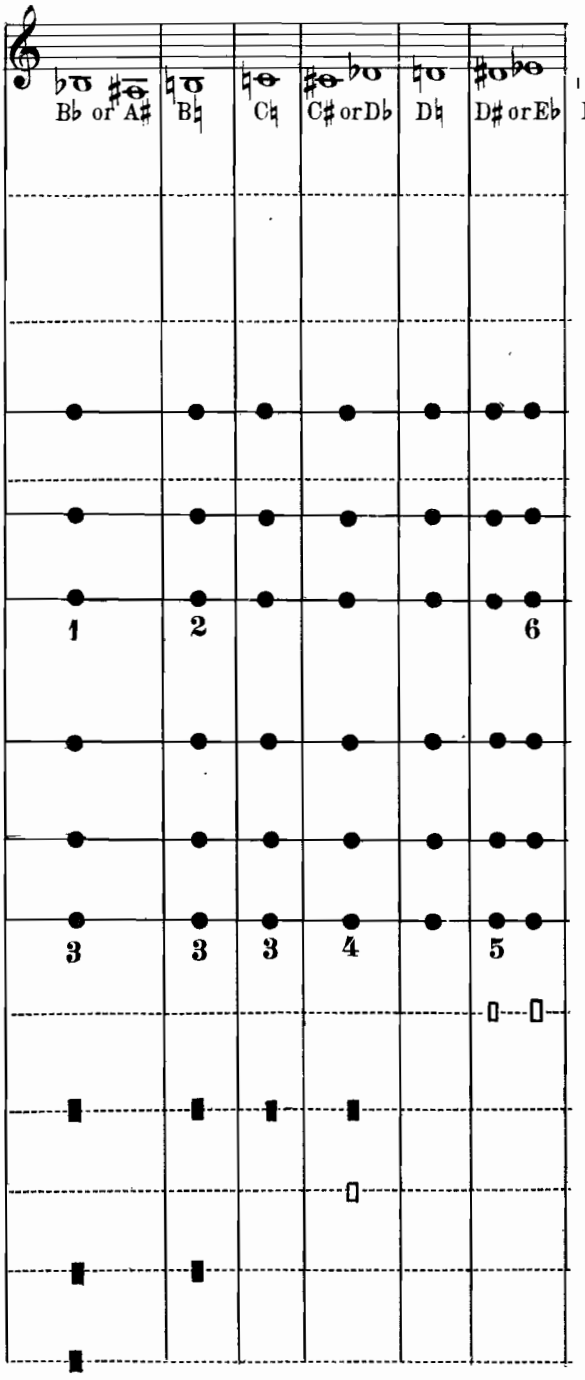



Oboes with 13, 15 and 16 keys are here illustrated; the only d
to all alike. Each key added serves to increase the facility of exec

Keys operated by the di

Right Hand.

4th finger—keys No. 3-4-5
3d finger—key No. 7
2d finger—key No. 13
1st finger—keys No. 9-10




2168-100

● Black dots indicate closed holes.
○ White rings indicate open holes.
◒ This character refers to the F hole only, and i
Oboes this hole is covered by a plate of peculiar sha
the finger is to be slipped off this little hole.

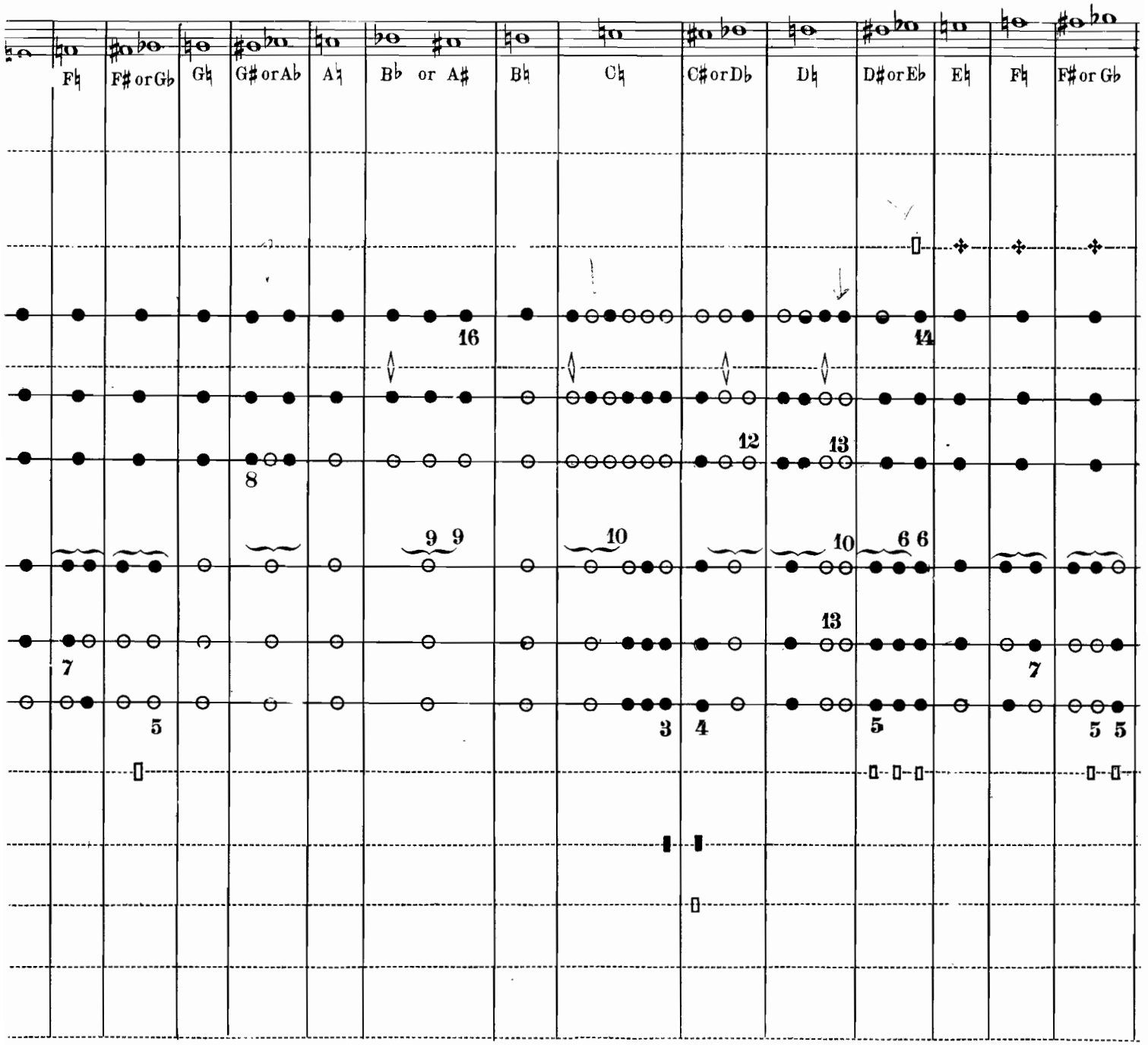
The numbers in the chart denote the various
represented.

fference is in the key-system, and the explanations apply
ition.
fferent fingers.

Left Hand.

4th finger—keys No. 1-2-6-8
3d finger—keys No. 12-13
Thumb —keys No. 11-14
1st finger—key No. 15

# Scale for the Oboe.




ndicates that this hole must be only half closed. In most
e, in which is a small hole; when this character ⊖ occurs

keys in their order, and are round in line with the key

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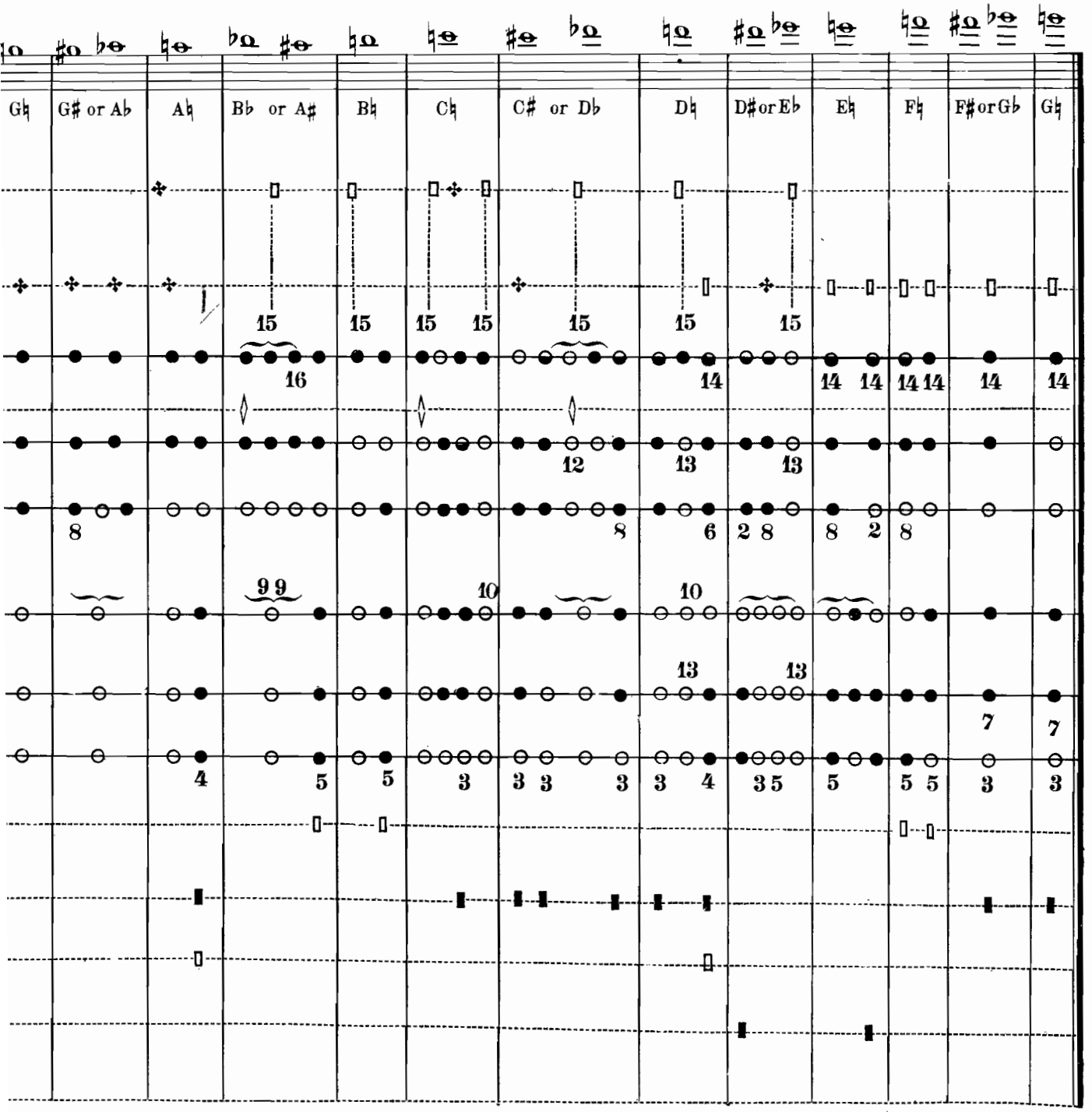
The star ✣ refers to the first octave key, (14) and signifies that its use is desirable, but not absolutely essential.

For the high A either octave key may be used, but both must not be used at the same time.

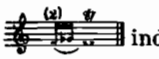
Some tones are produced by several different fingerings; C, for instance, is obtained in six ways. Where there are several changes of fingering in one hand and none in the other a brace ⏜ is used to indicate the fact. In every instance the fingering most commonly used is that on the left hand, nearest the Oboe cuts.

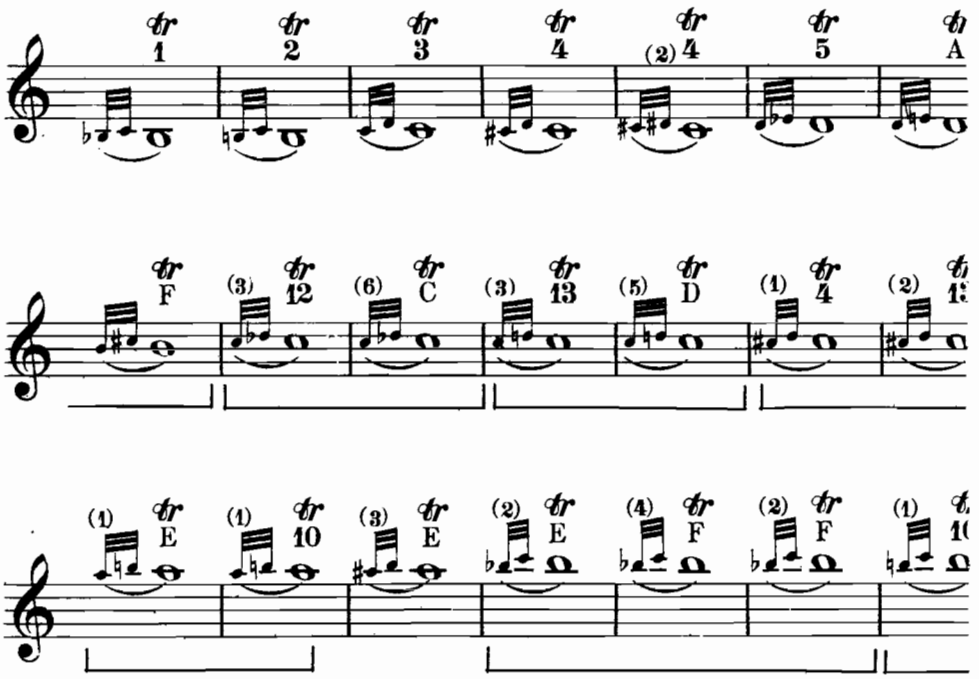



This character ▯ indicates that the hole covered by a certain key must be open; this ▮ that it must be closed. Notice at some keys open and others close holes.

The 16-key Oboe has an extra key (11) on which the thumb of the left hand rests; this character ◊ denotes that the thumb ust be raised.

NOTE:—It will be seen by examination of the accompanying scale that the certain tones: for example, middle C can be obtained with either of six different parentheses over any note indicates the best fingering to be used in trilling.

For example,  indicates the use of the second of the two fingerings of F in tri first fingering of C♯ and the second of D♯ should be used, etc.



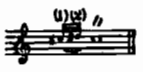
e are several ways of producing
ngerings. The figure enclosed in

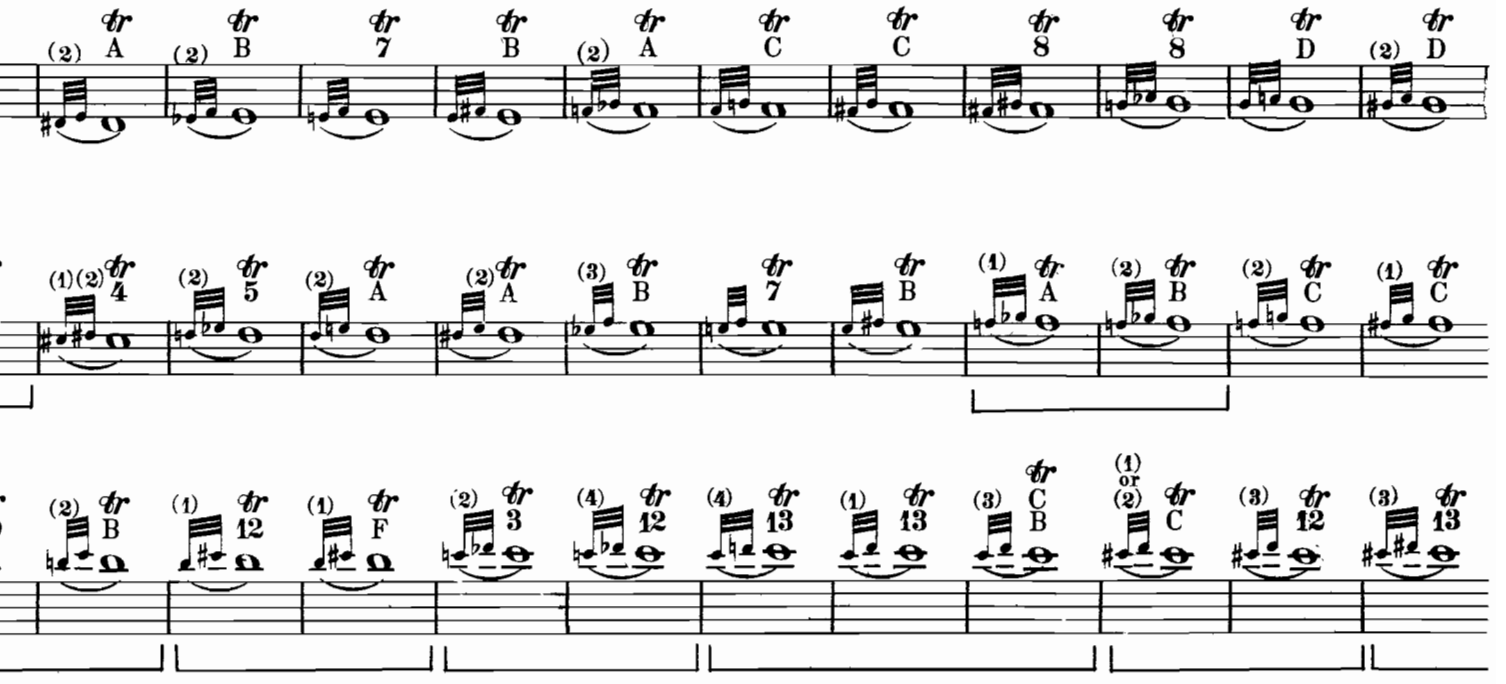
# Scale of Trilles.

## FOR THE OBOE.

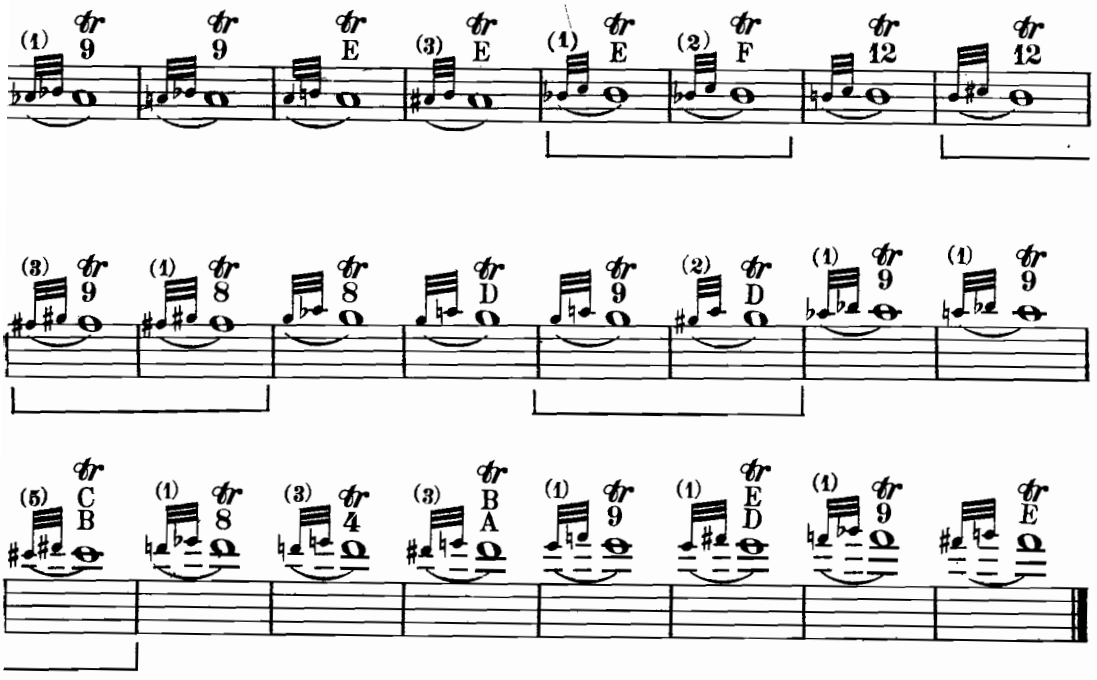
The sign

The figure

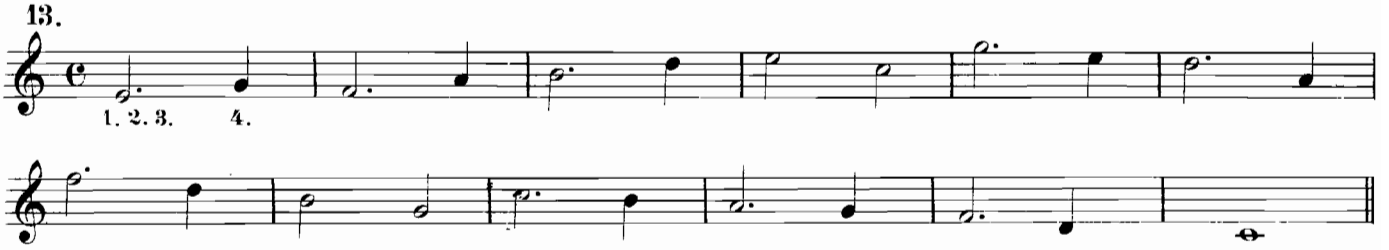
ling with Gb, and  that the



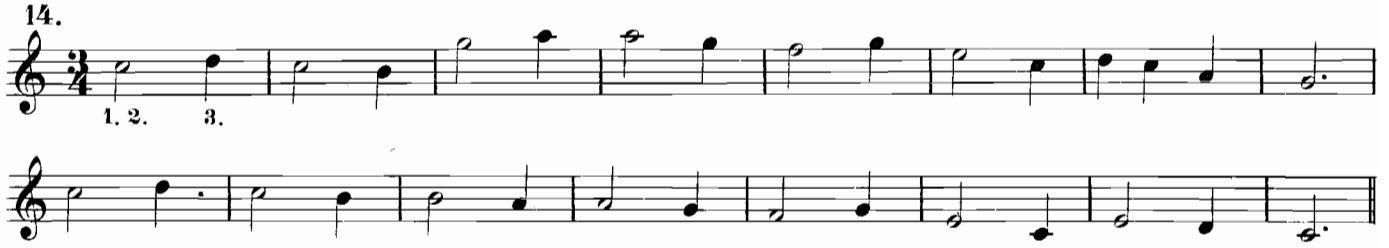
or letter under the character *tr* indicates the key or hole with which the trill is made.
under two or more trills denotes that there are several fingerings which produce the same effect.



13.




14.

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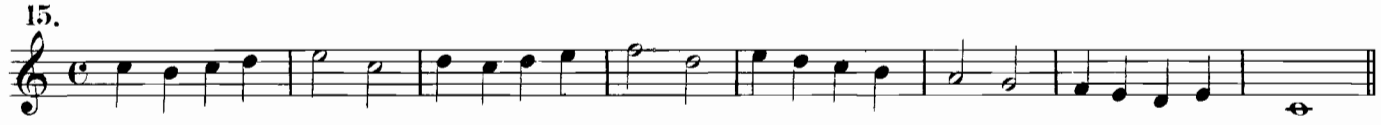

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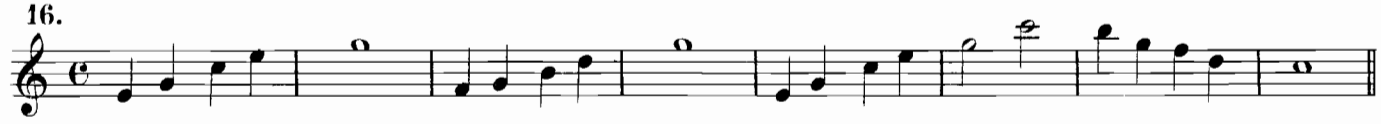
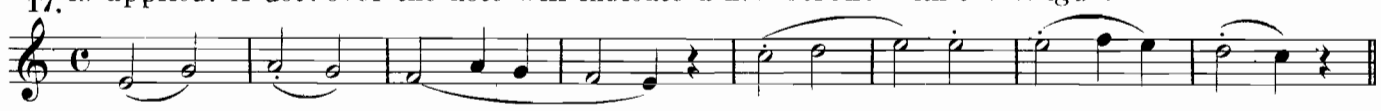


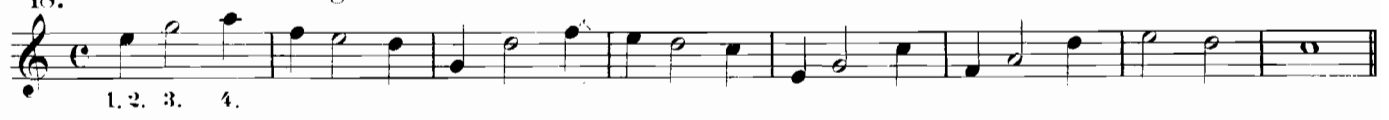
## SLUR.

A slur ⌒ drawn over two or more notes binds the same, for which only one stroke of the tongue is applied. A dot . over the note will indicate a new stroke with the tongue.

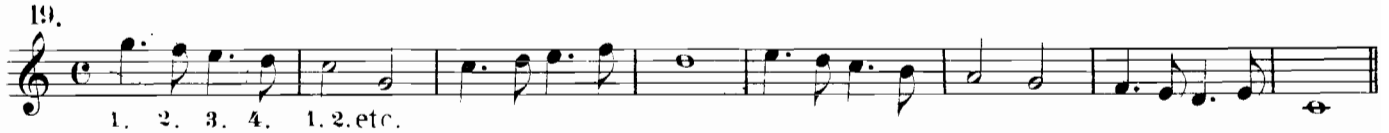
17.



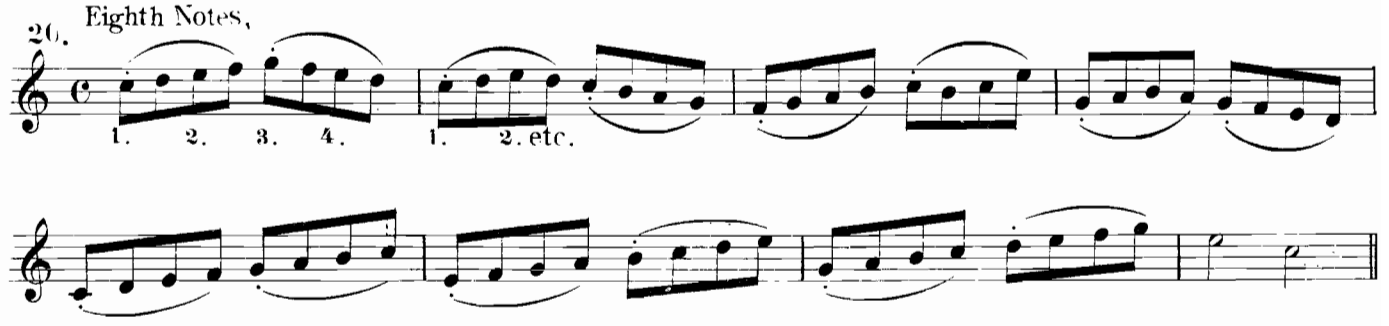
18. A stroke of the tongue for each note.




19.



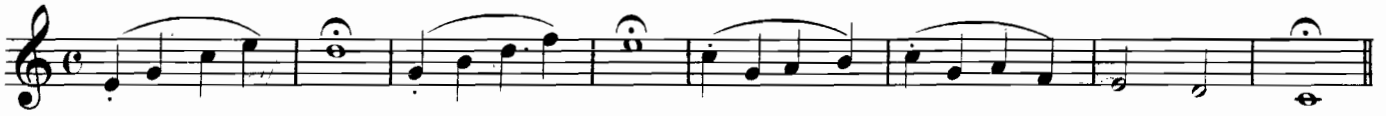

20. Eighth Notes.



# THE PAUSE.

This sign 𝄐 is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the performers pleasure, the counting being interrupted.

21.



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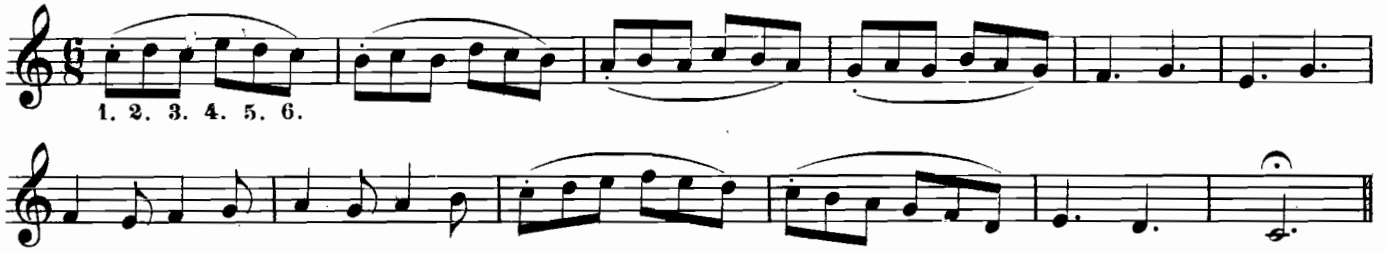
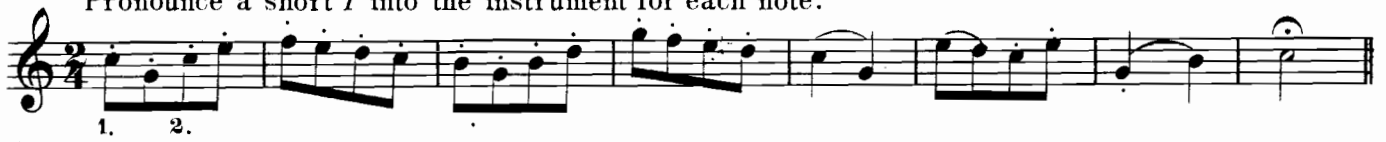
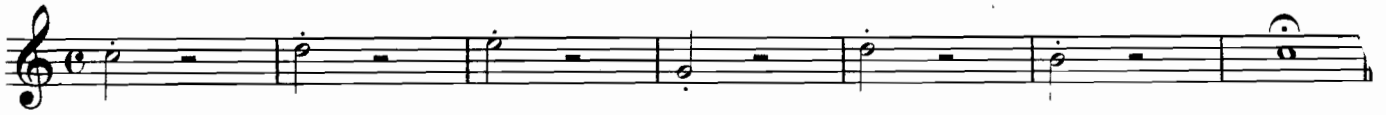



23. Pronounce a short *T* into the instrument for each note.




## Exercises for observing the Rests.

24.



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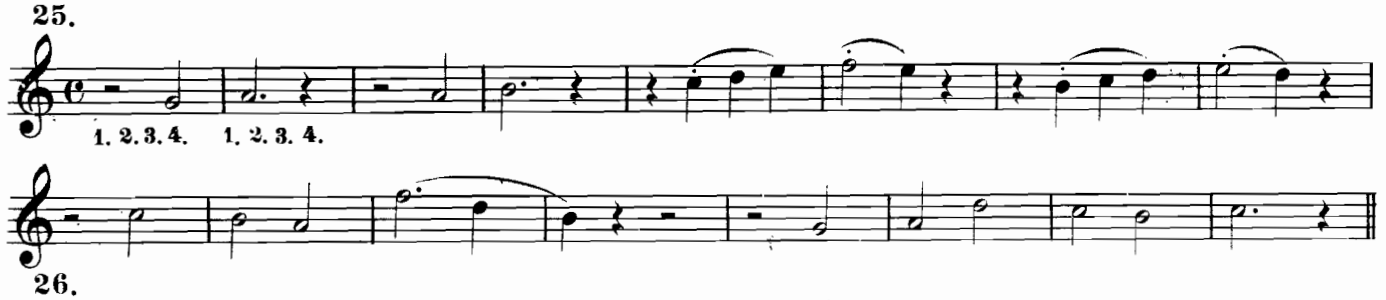


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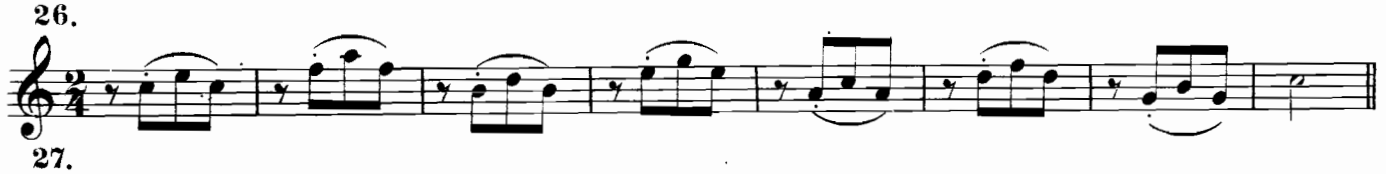
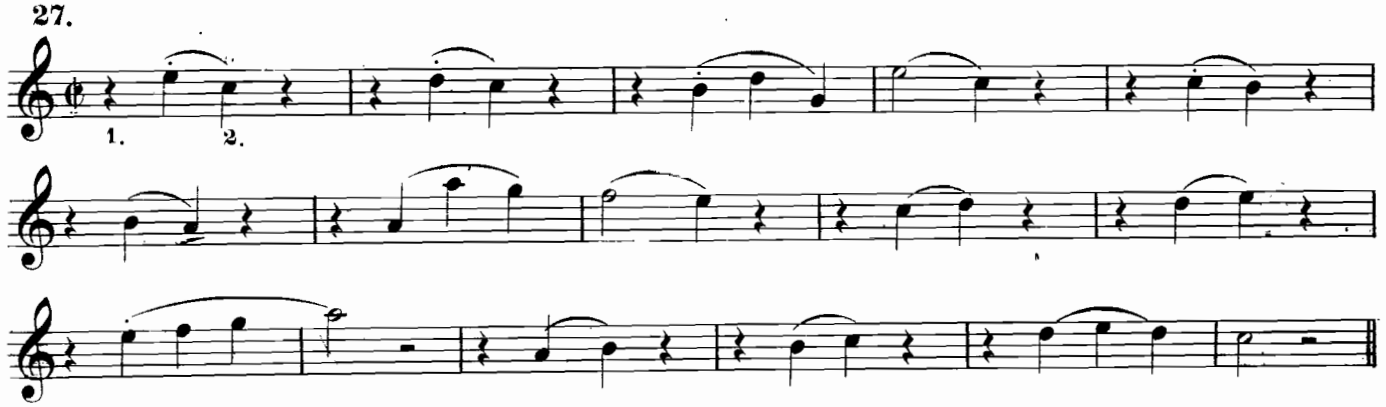
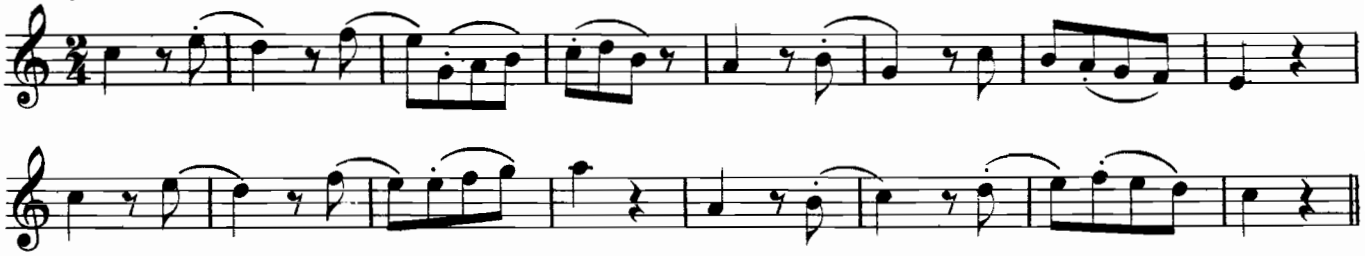


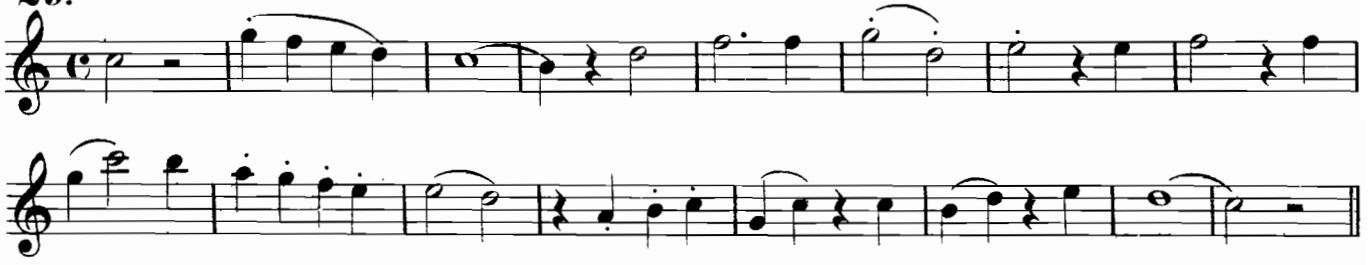
27.



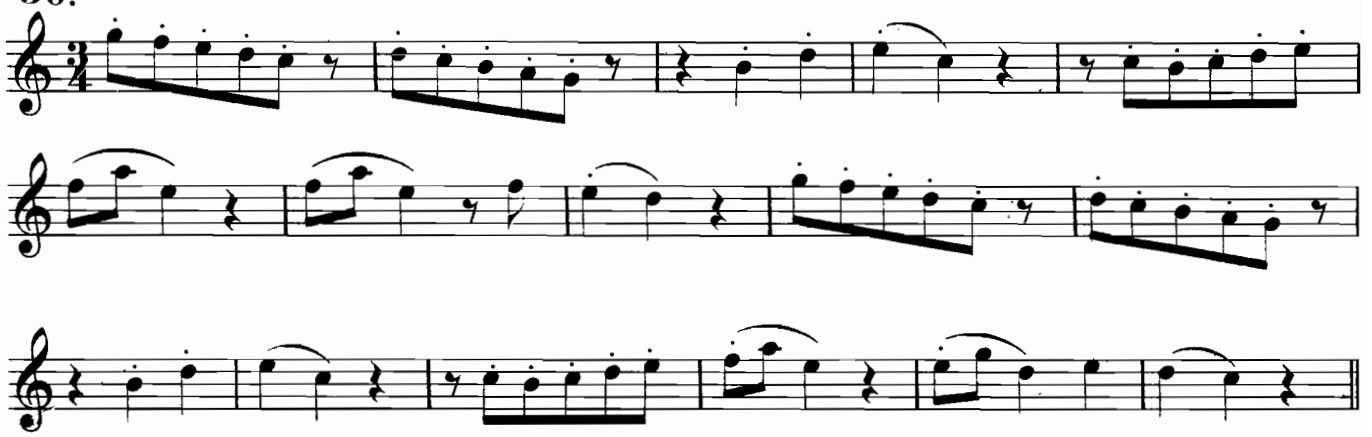
**28.**



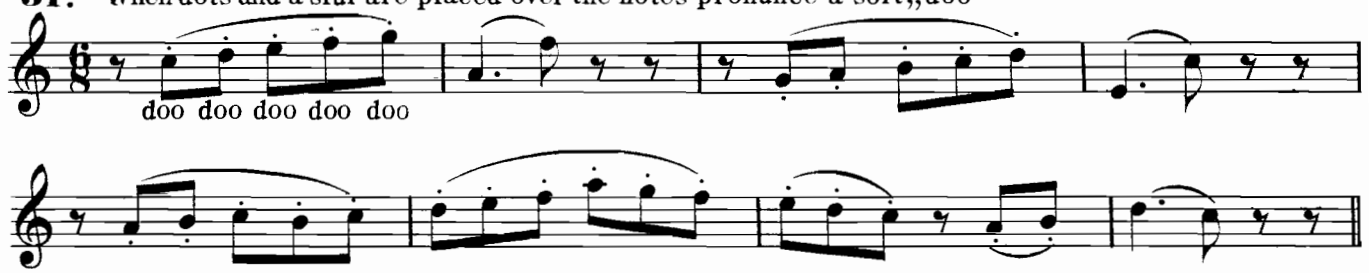
**29.**



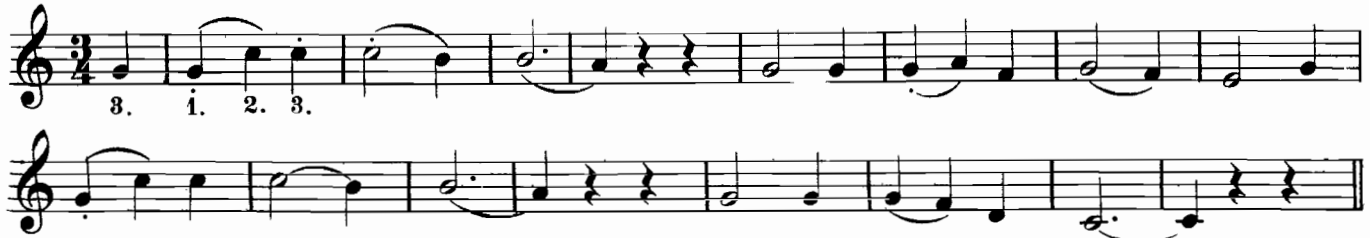
**30.**



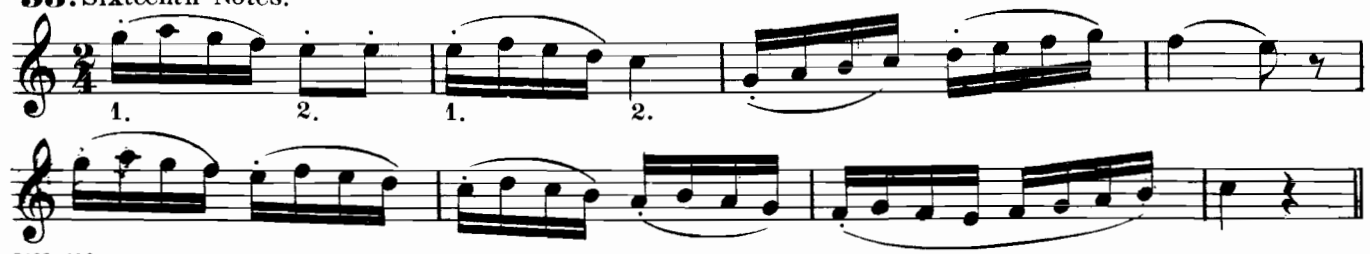
**31.** When dots and a slur are placed over the notes pronunce a soft „doo"



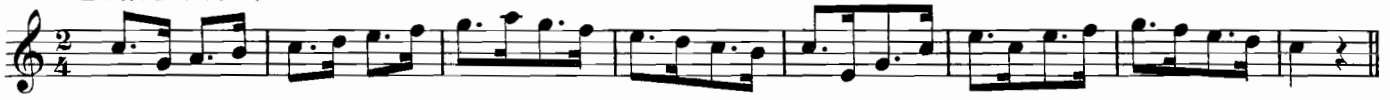

**32.**



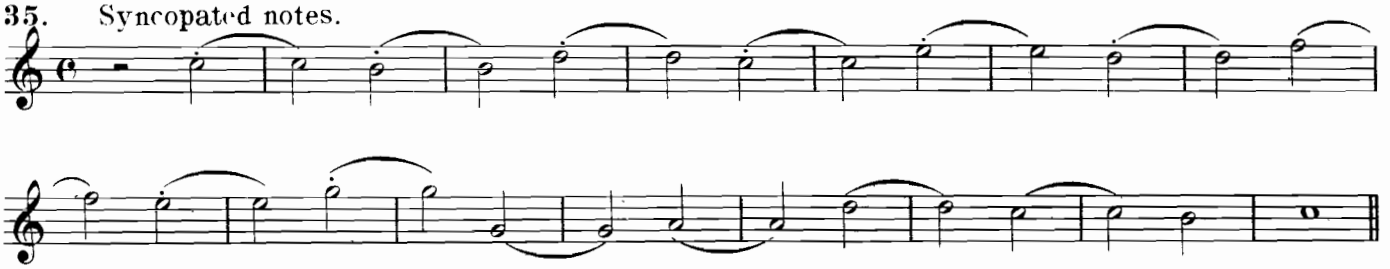

**33.** Sixteenth Notes.



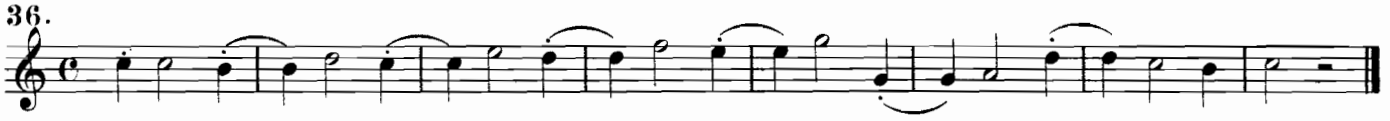
34. Dotted notes.



35. Syncopated notes.



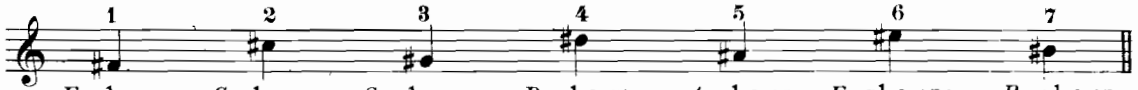
36.



## SHARPS.

A scale may be formed on any note; but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C major, it is required to employ certain characters, wich do raise, depress or restore any note of the scale. One of these characters is called the Sharp♯ which, when prefixed to a note, raises it half a tone. The number of Sharps employed in a scale, depends, upon which note the scale is founded.

The sharps succeed each other in the following order:




*F* sharp; *C* sharp; *G* sharp; *D* sharp; *A* sharp; *E* sharp; *B* sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F's* in that piece must be raised half a tone. When two sharps are employed all *F's* and *C's* must be raised, and three sharps all *F's* *C's* and *G's* etc.

The sharps marked at the commencement are called the Signature, while anywhich occur in the course of the composition are called accidentals.

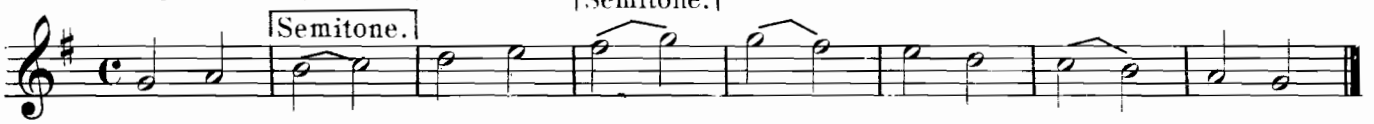
## Table of Signatures of Sharp Keys.

Number of Sharps. . . 1 2 3 4 5 6 7

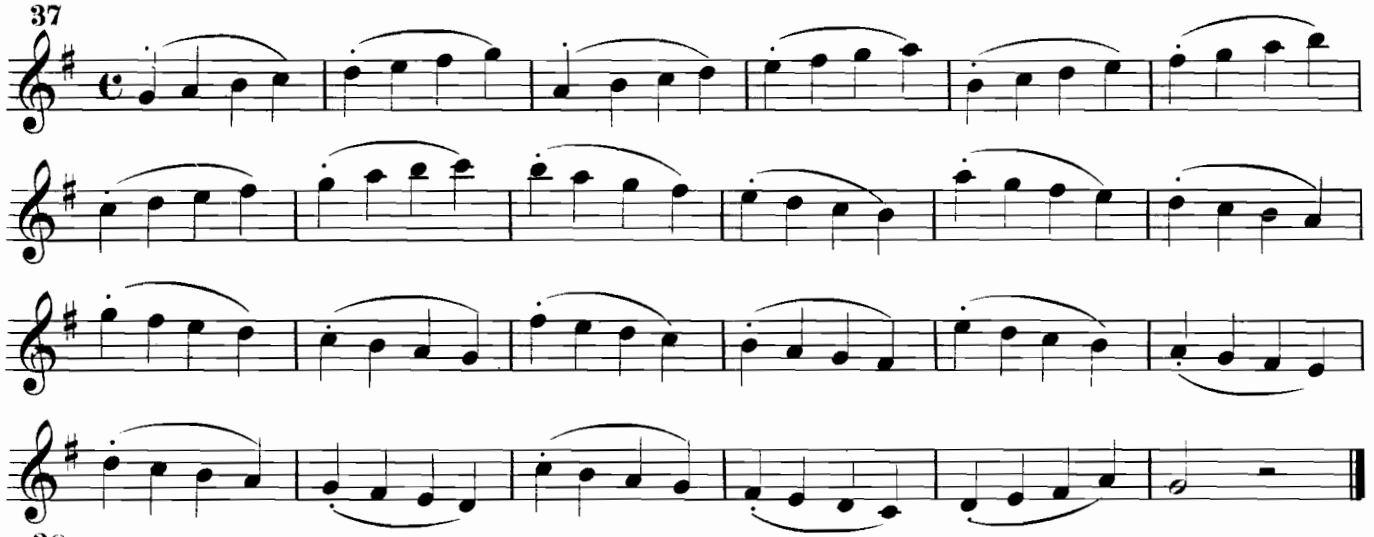
Names of the Keys . . . *G* *D* *A* *E* *B* *F♯* *C♯*

SCALE OF G ~~MINOR~~.

Semitone. Semitone.



37



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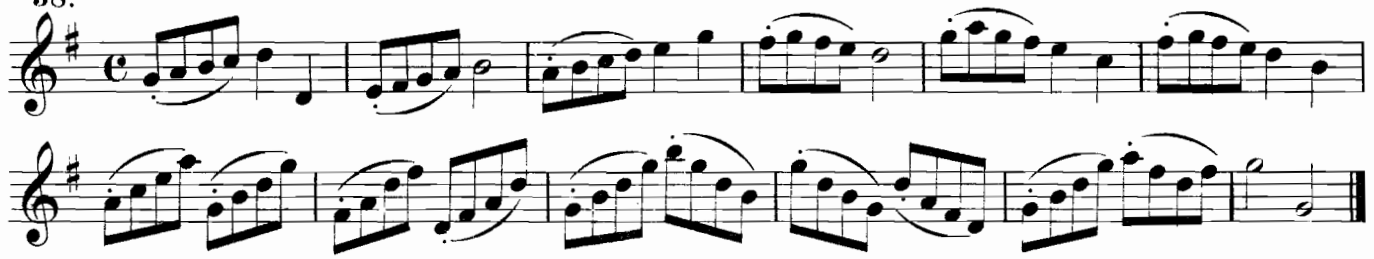
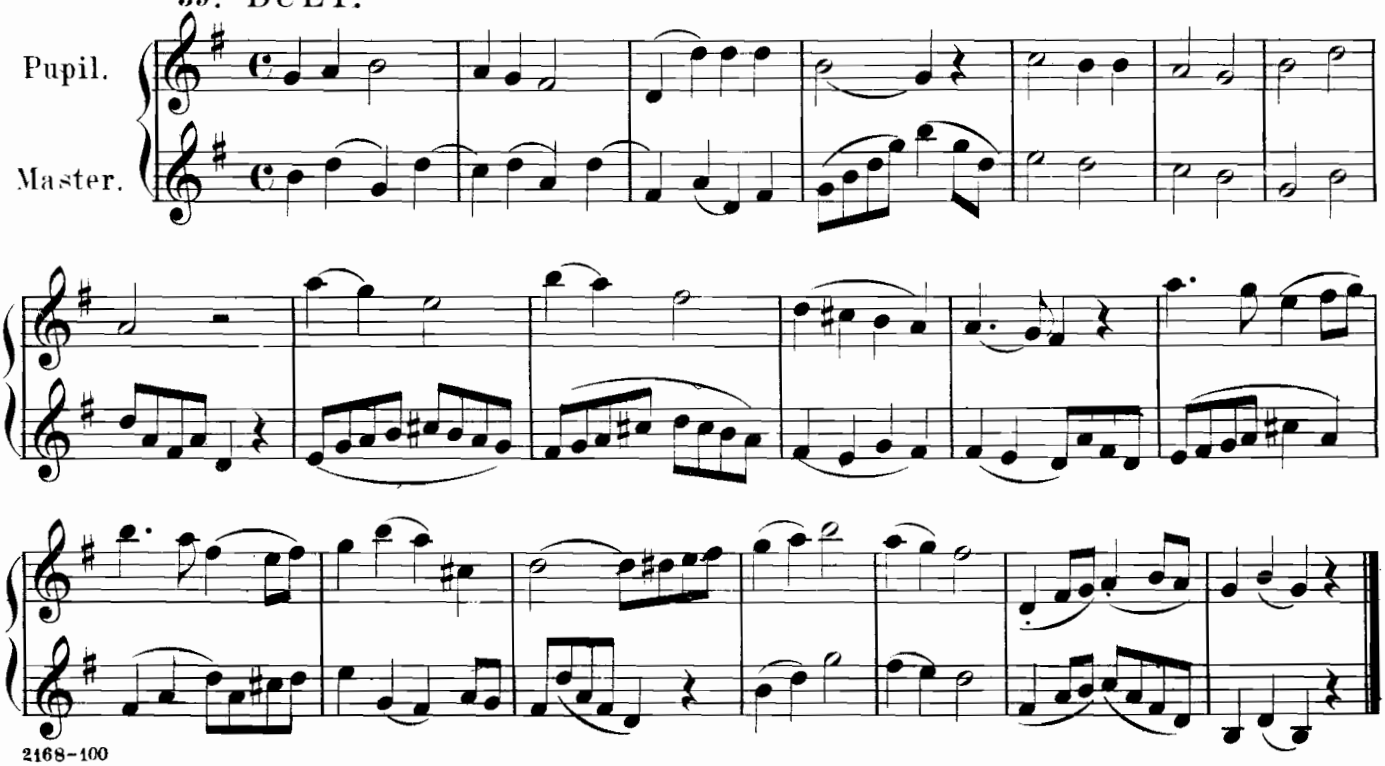


39. DUET.

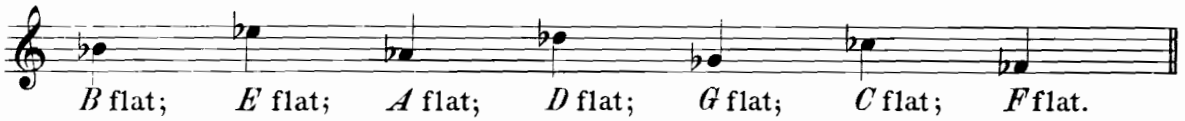
Pupil.

Master.



# FLATS ♭.

A flat ♭ prefixed to a note depresses it half a tone. They succeed each other in the following order:



*B* flat; *E* flat; *A* flat; *D* flat; *G* flat; *C* flat; *F* flat.

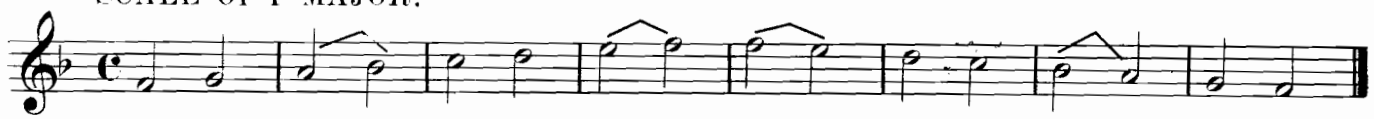
The same rule concerning Signature as with sharps is to be observed here.

## Table of Signatures of Flat Keys.

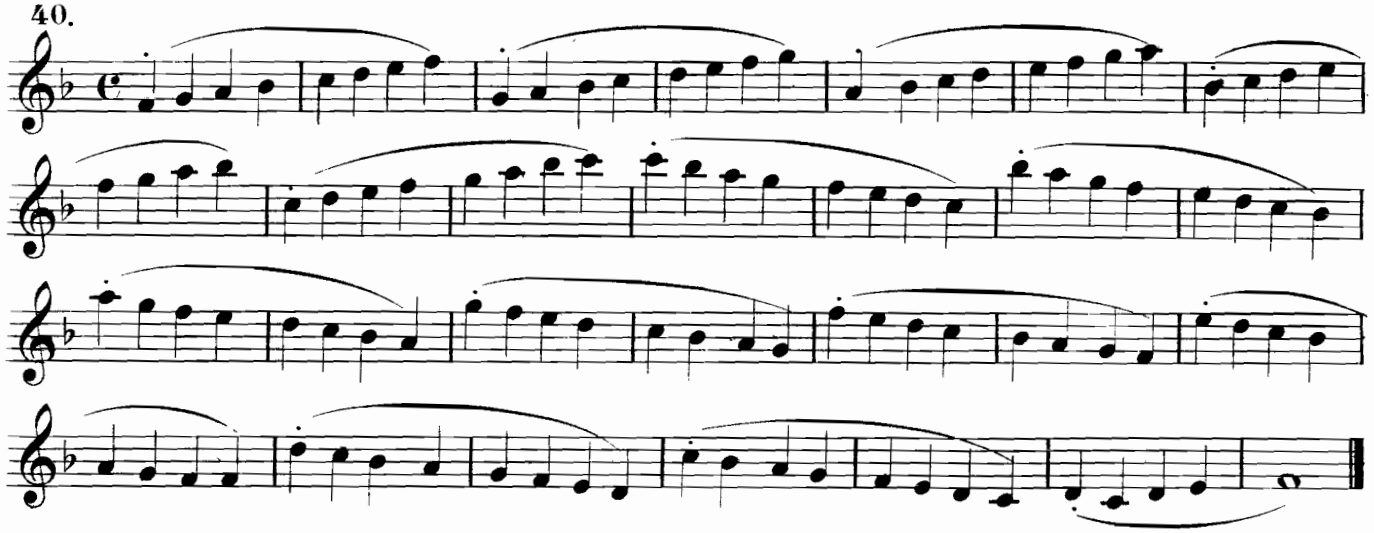
Number of Flats ..... 1 2 3 4 5 6 7

Names of the Keys.... *F* *B*♭ *E*♭ *A*♭ *D*♭ *G*♭ *C*♭

SCALE OF F MAJOR.



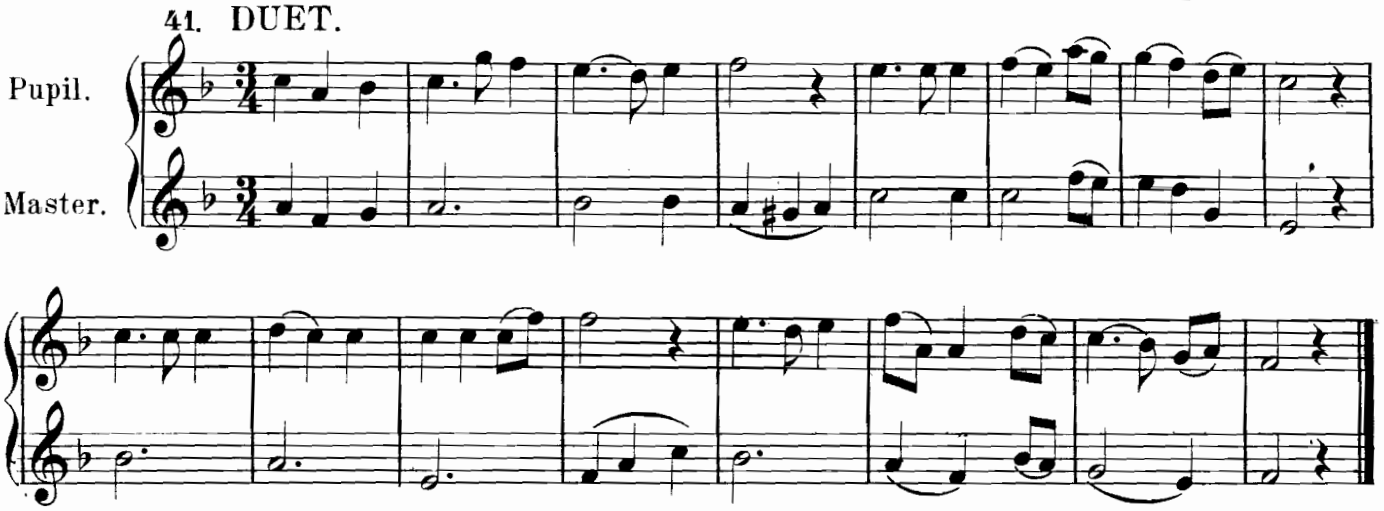
40.



41. DUET.

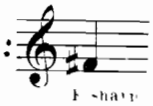
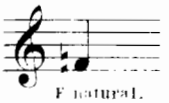
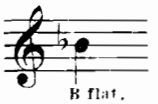
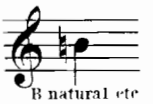
Pupil.

Master.



## THE NATURAL ♮.

In order to restore a note, which has been raised by a sharp ♯ or depressed by a flat ♭, a *NATURAL* ♮ is employed, which restores it to its natural position.

Thus:  raised by a sharp, is restored by the natural  to its original sound: or:  to 

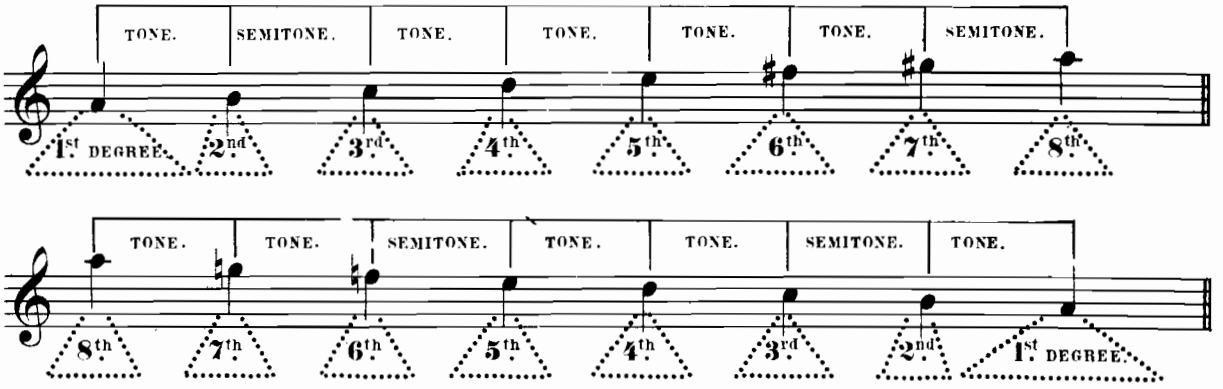
## MINOR SCALES.

Every major scale has its relative minor, the root note of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. Thereare two kinds of minor scales, the *Harmonic* and the *Melodic* form, of which the latter now will be explained. viz:

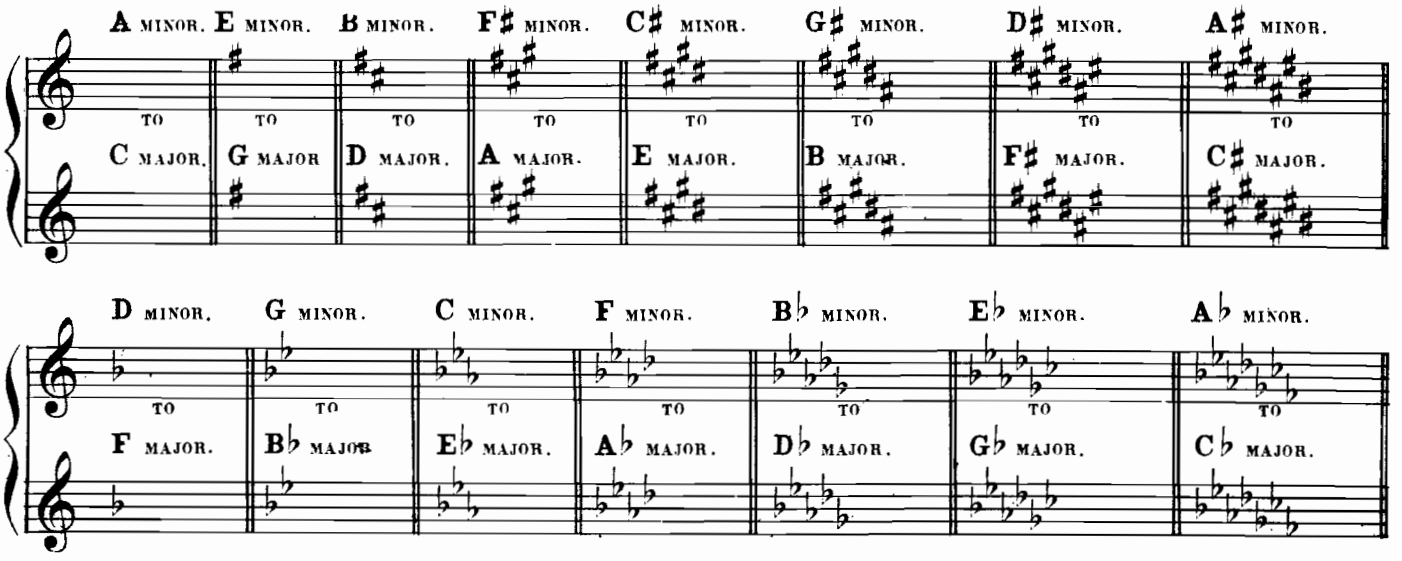
The ascending of the melodic minor scale differs from the descending; the former having its sixth and seventh raised by *accidentals not essential to the key.* In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in thedescending between the sixth and fifth and the third and second degrees.

### SCALE OF A MINOR.

WITHOUT SIGNATURE RELATIVE TO C MAJOR.

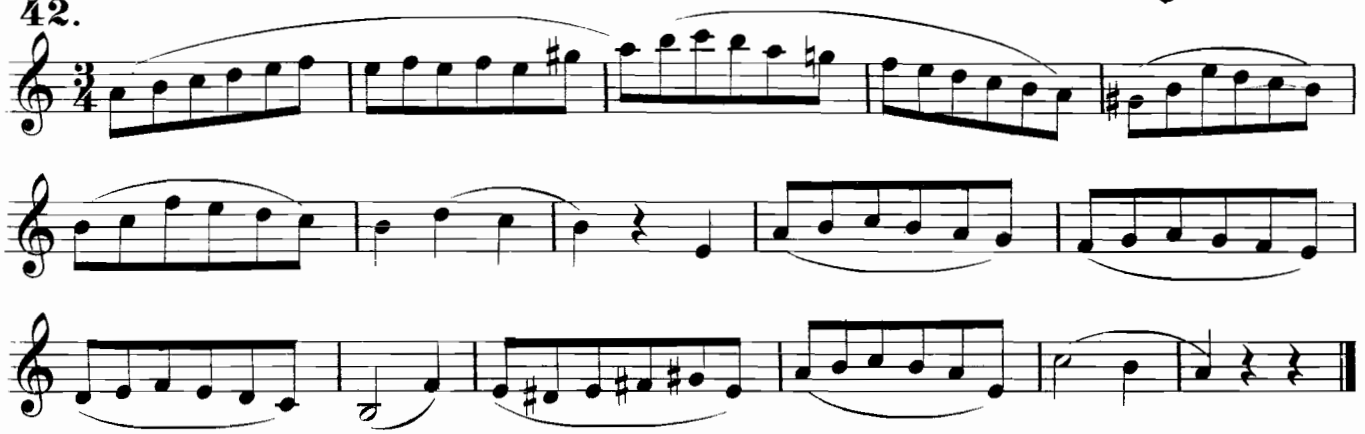



### TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

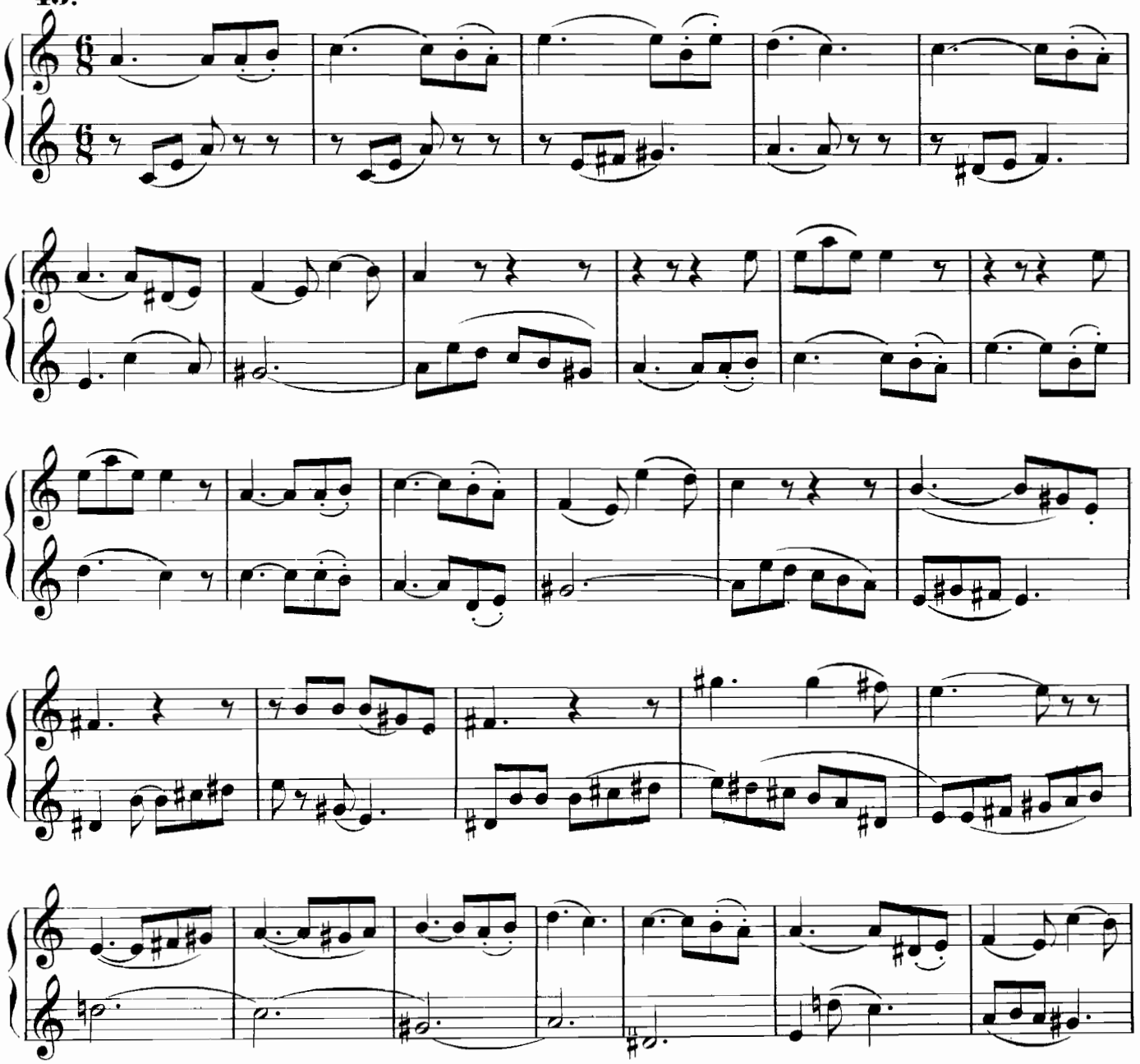


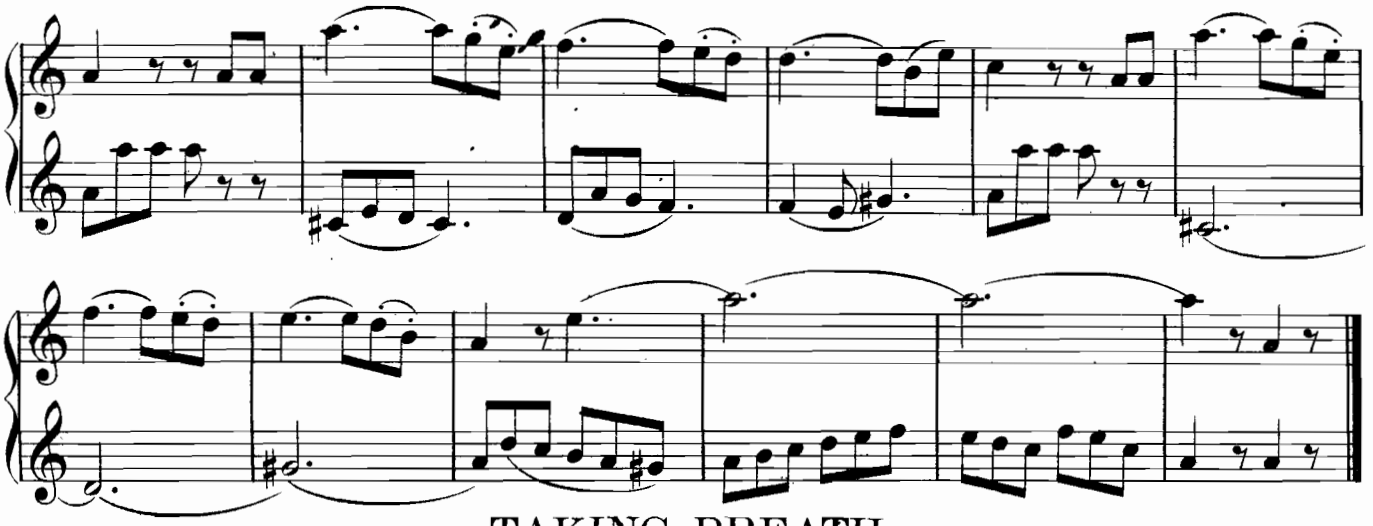
SCALE OF A MINOR.

**42.**



**43.**

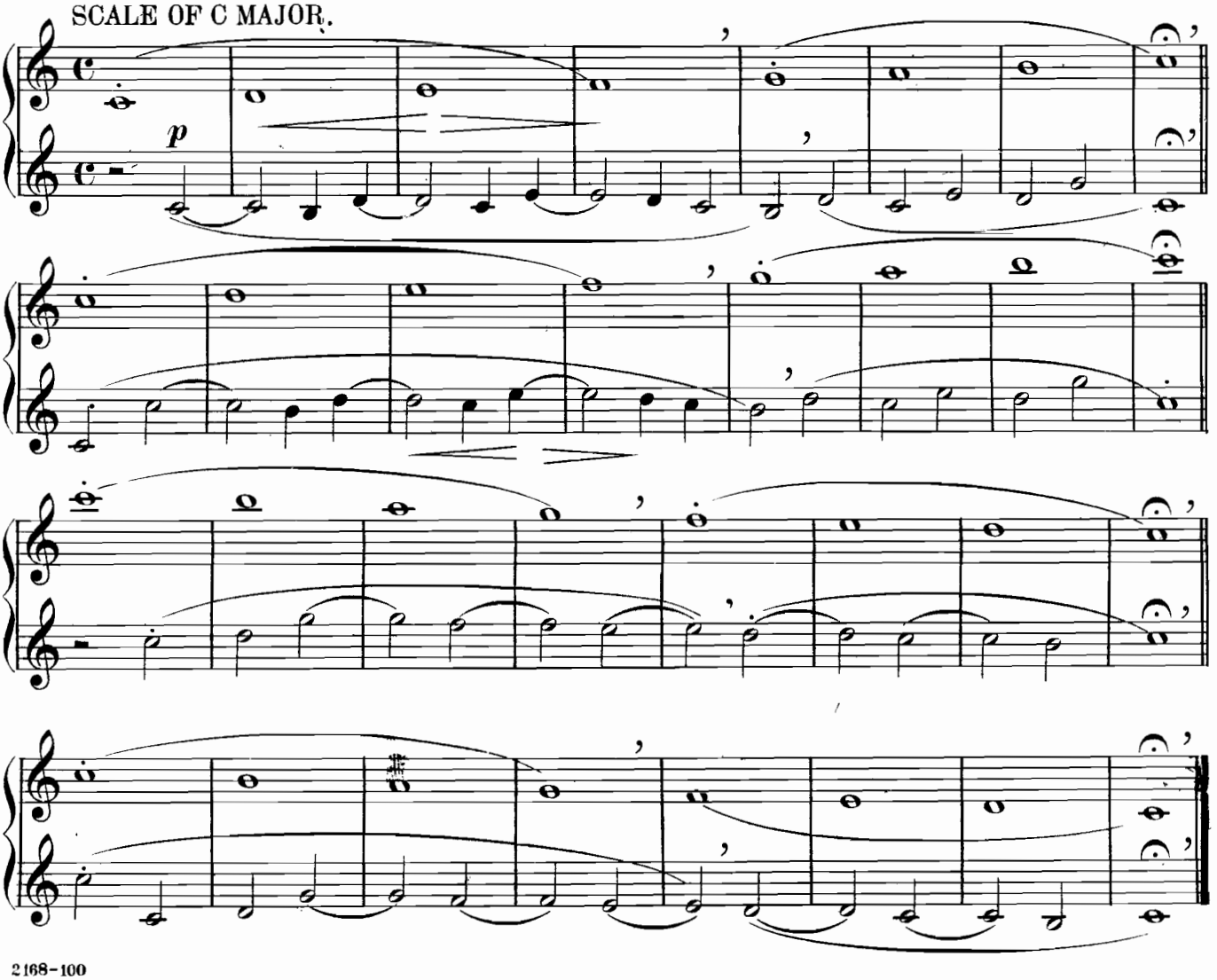




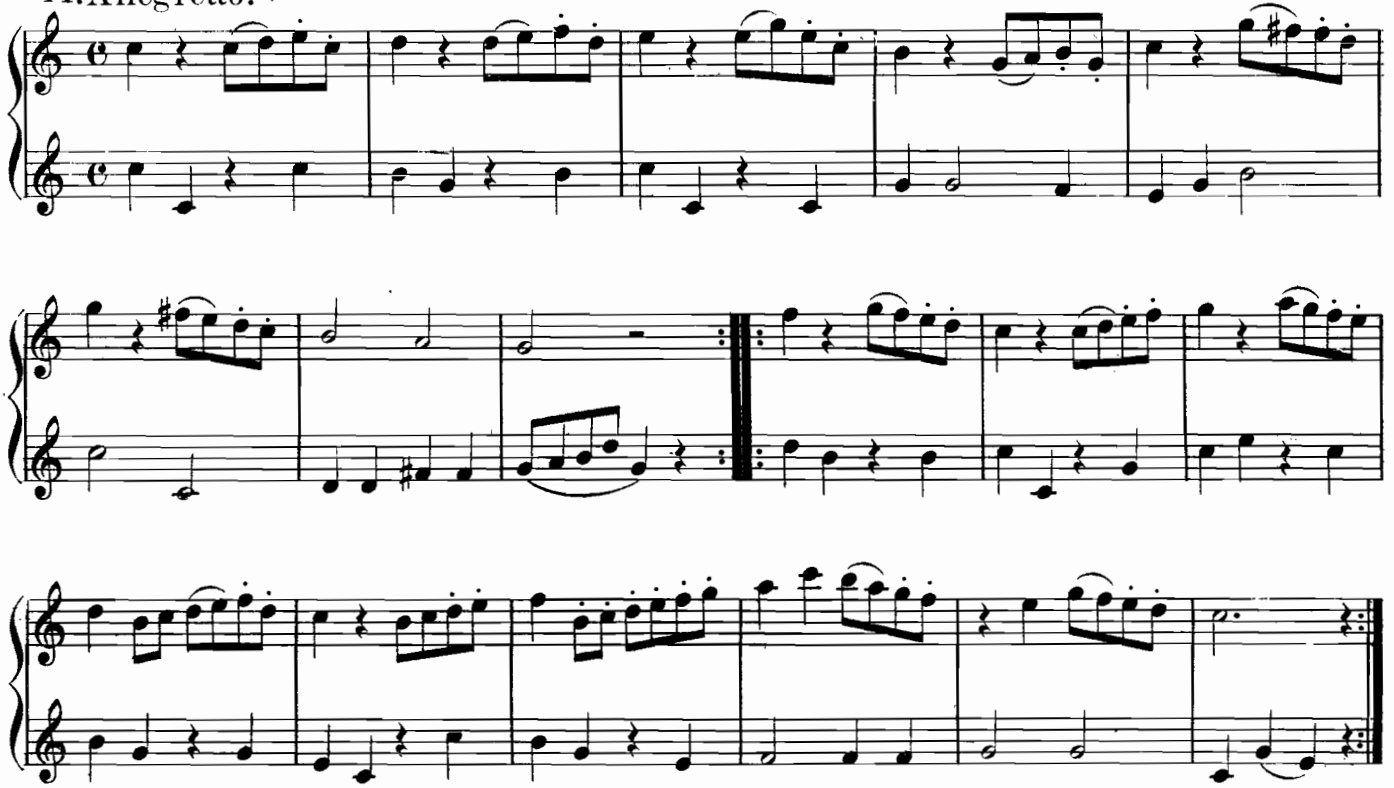
# TAKING BREATH.

In playing a wind instrument it is very important to take breath at the proper time, which should be done quietly, without noise and without any motion of the body. As musical compositions consist of phrases, care should be taken that such phrases are not interrupted. Much, however, depends on the construction of the body, for many players can keep the breath longer than others, therefore no strict rule can be given, where to take fresh breath. In the following scales, which are given with the accompani ment of a 2nd Oboe (or Violin) the places are marked by a , where to take breath.

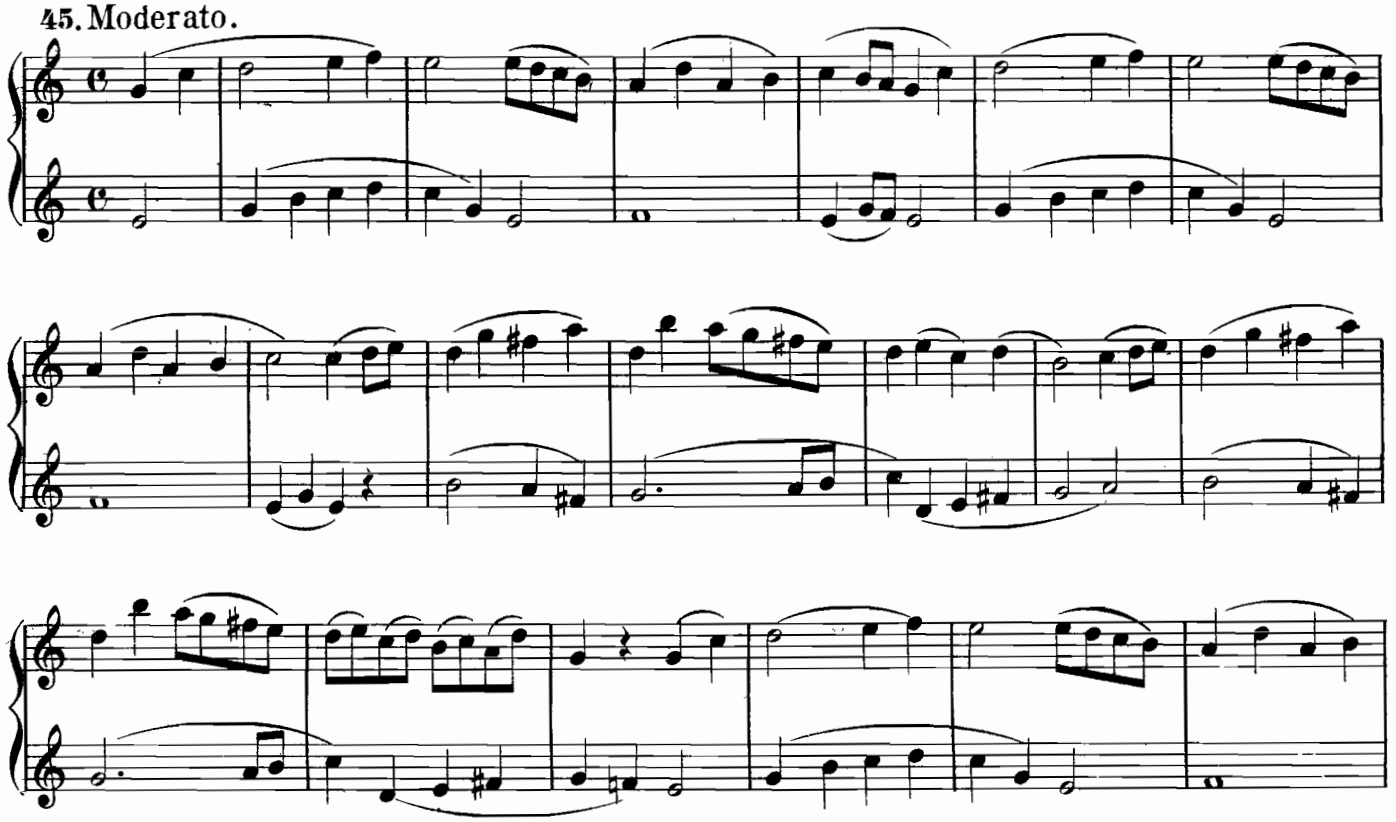
SCALE OF C MAJOR.



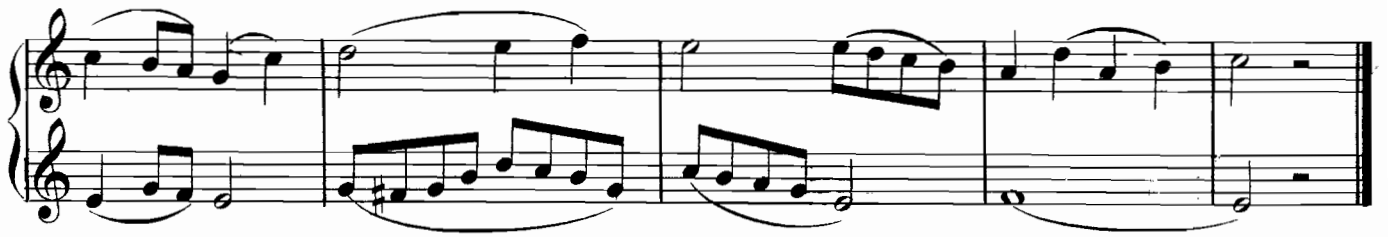
44. Allegretto. *)



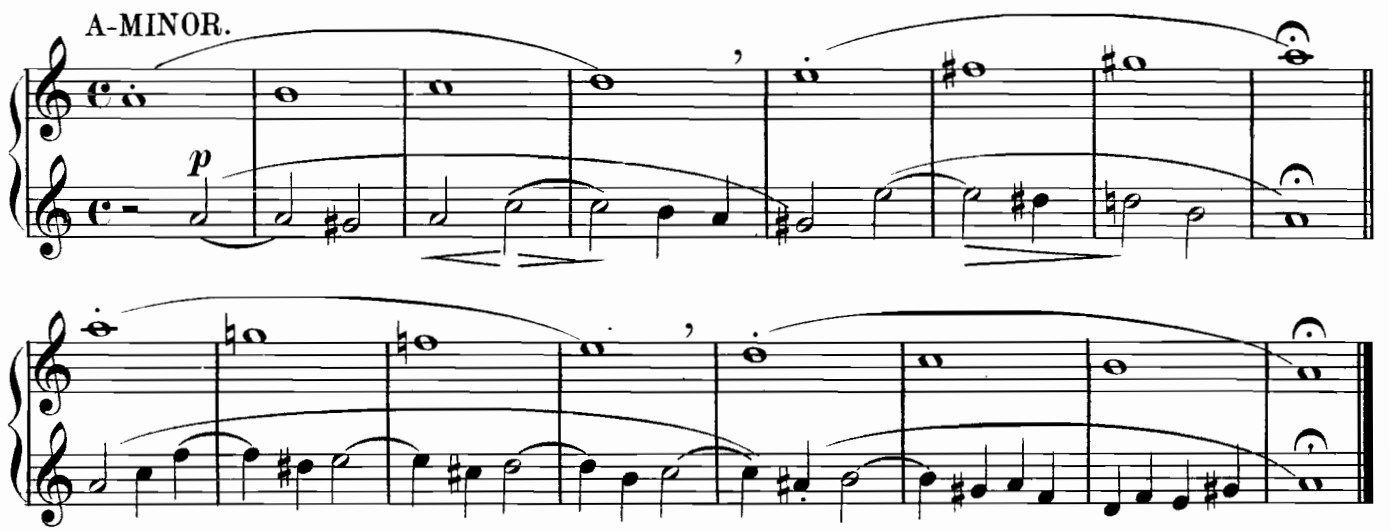
45. Moderato.



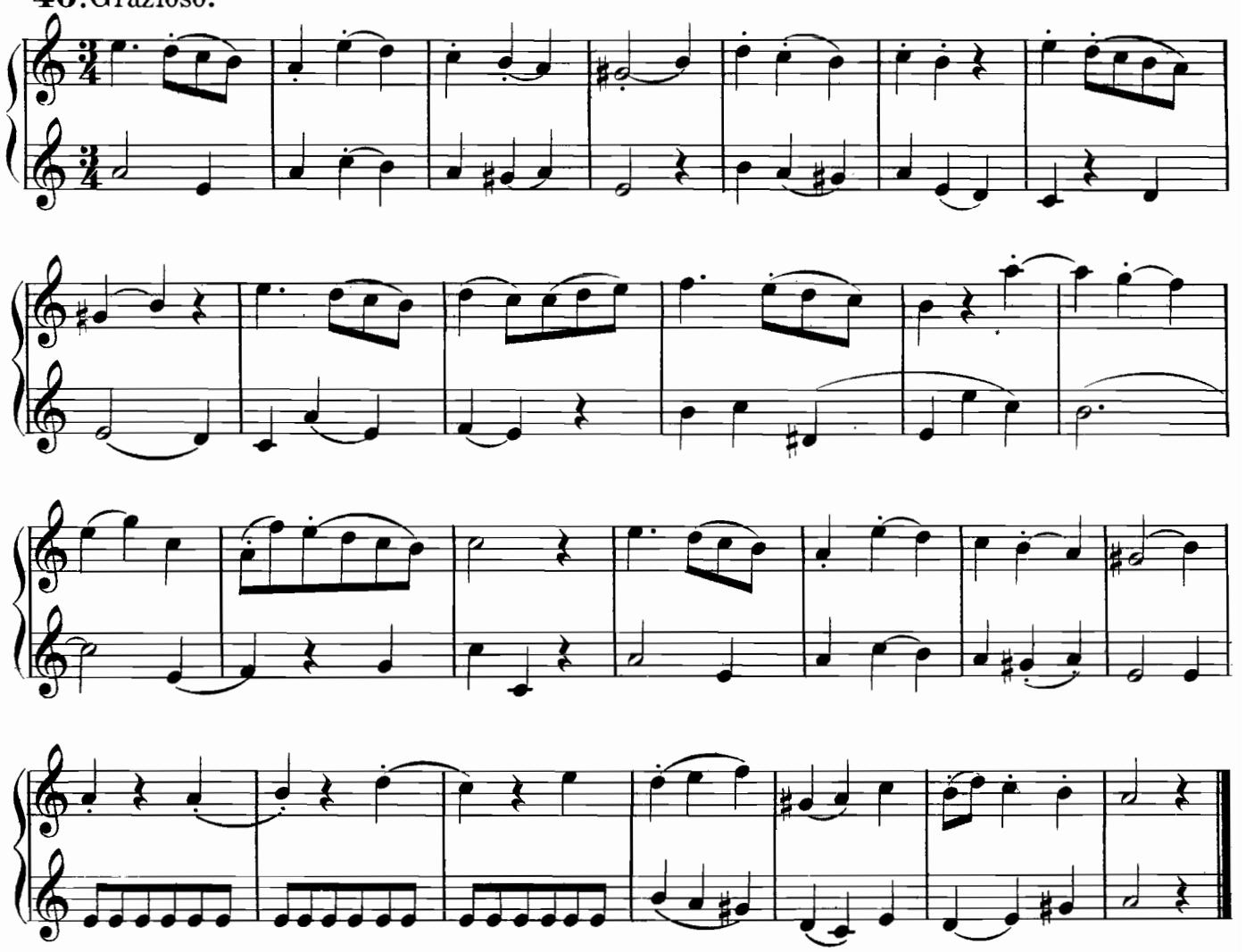
*) A List of Foreign and English words used in modern music is given on page 100.



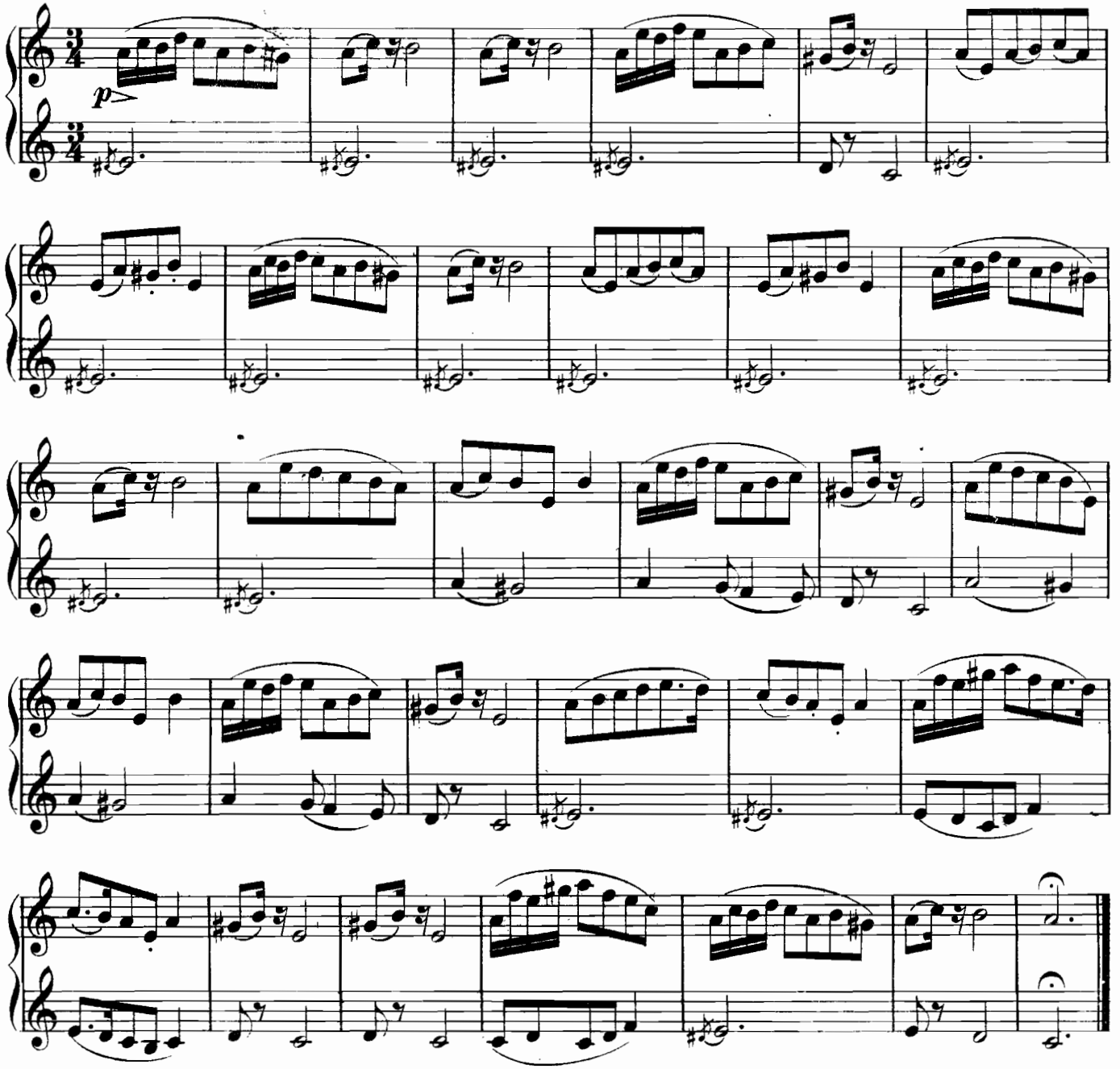
A-MINOR.



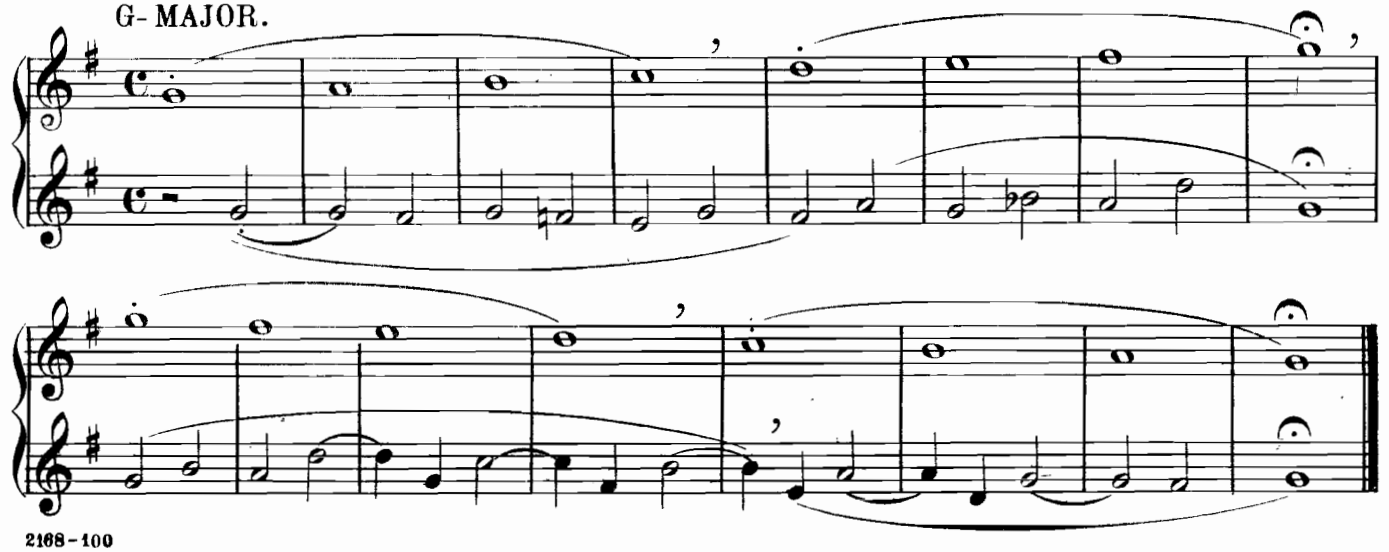

**46.** Grazioso.



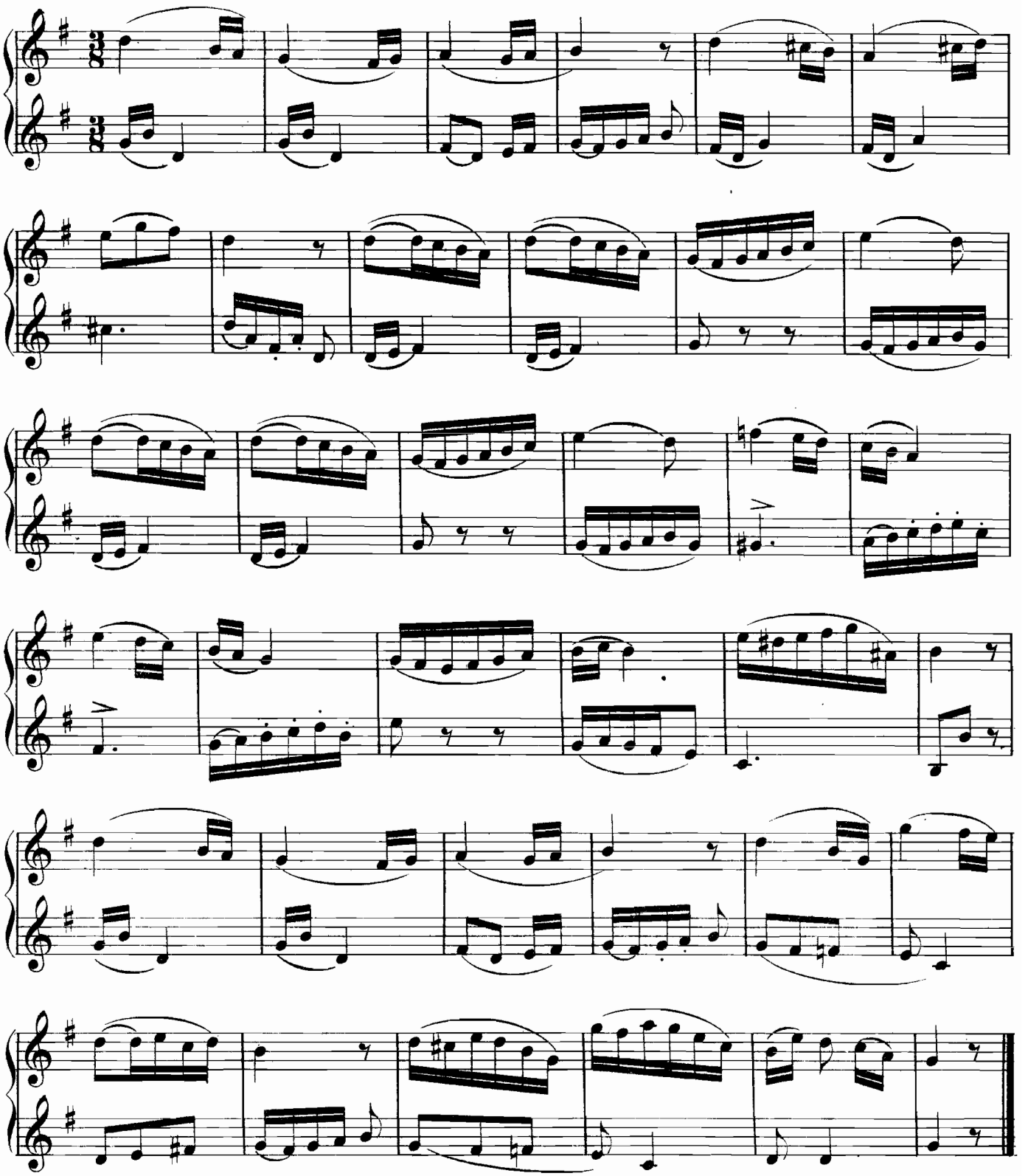
74 Andante.




G- MAJOR.



**48** Moderato.

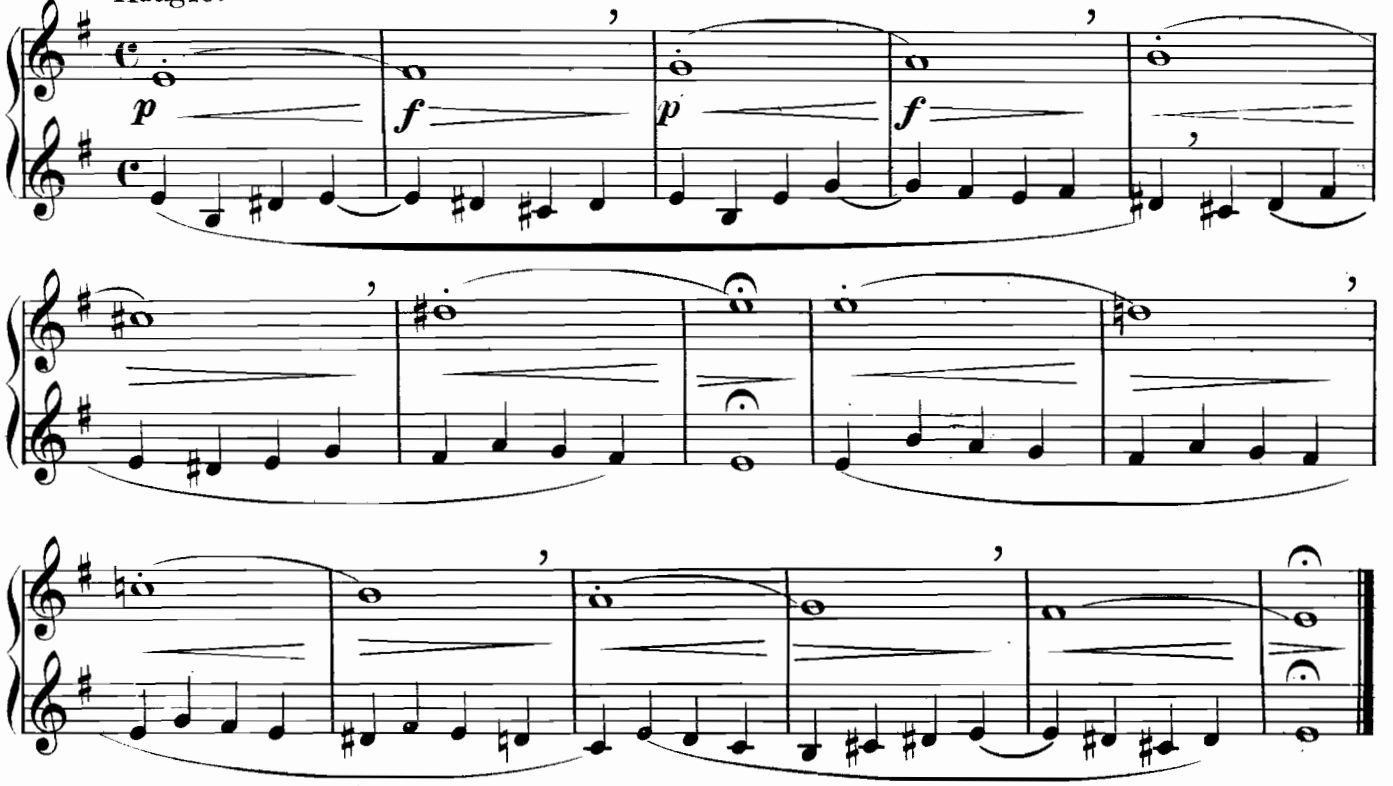


## DIFFERENT SHADES OF TONE.

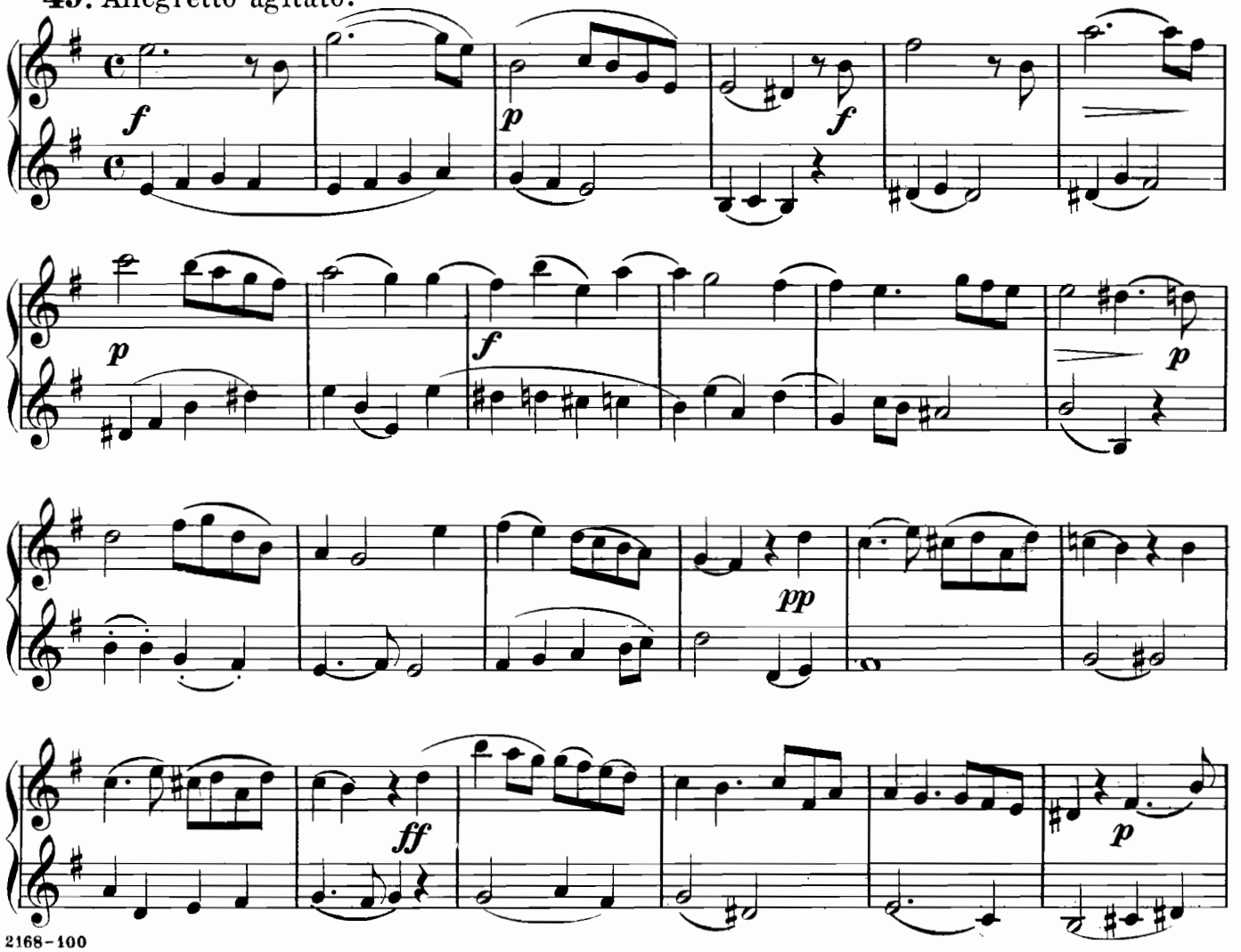
***p*** means: *piano,*
***pp*** „ *pianissimo,*
***f*** „ *forte,*
***ff*** „ *fortissimo,*
***mf*** „ *mezzo forte,*
*cresc* or ——< means: *crescendo,* increasing the sound.
*dim., decresc.* or >—— means: *diminuendo, decrescendo,* diminishing the sound.
***sf, rf*** or > means: *sforzando, rinforzando,* sharply accentuated.
***fp***. means: *forte - piano,* loud and immediately soft again.

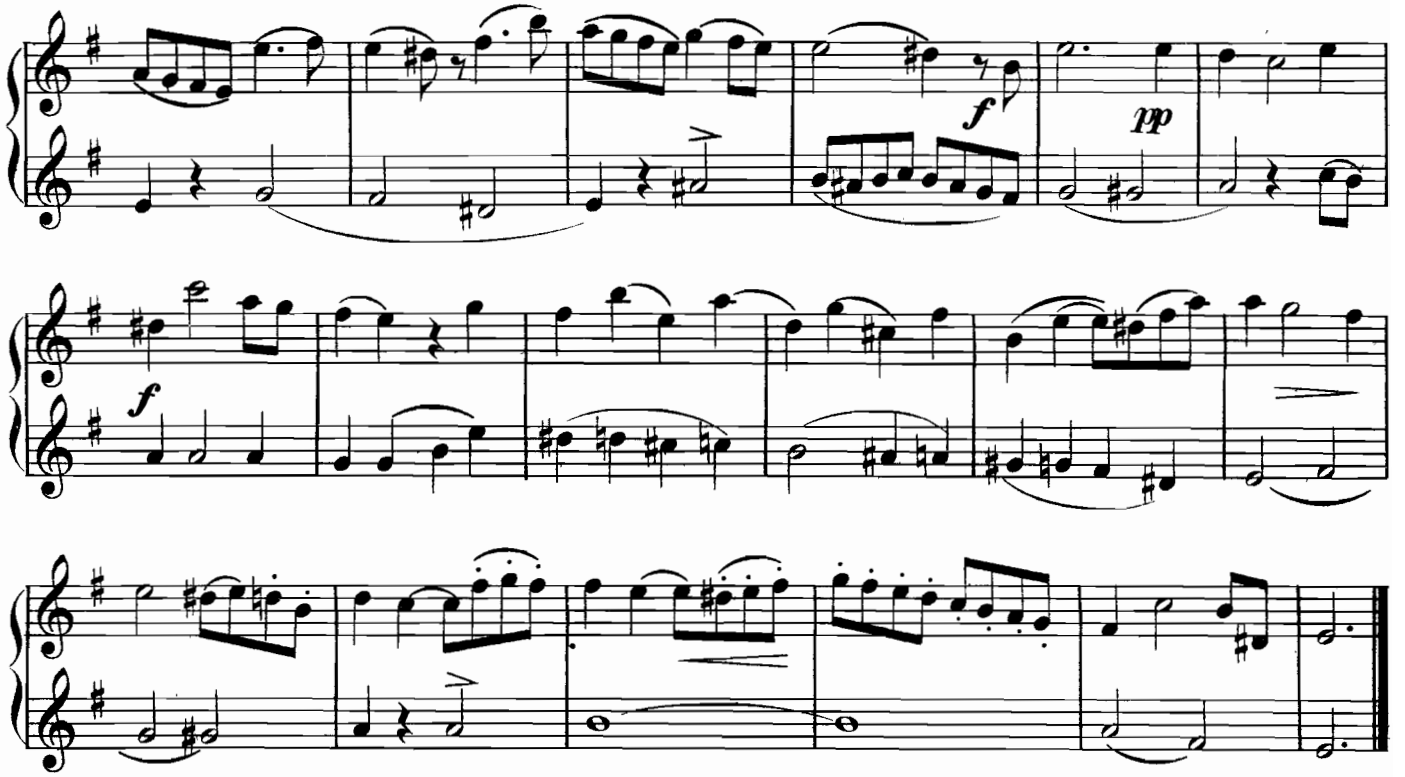
SCALE OF E-MINOR.

Adagio.

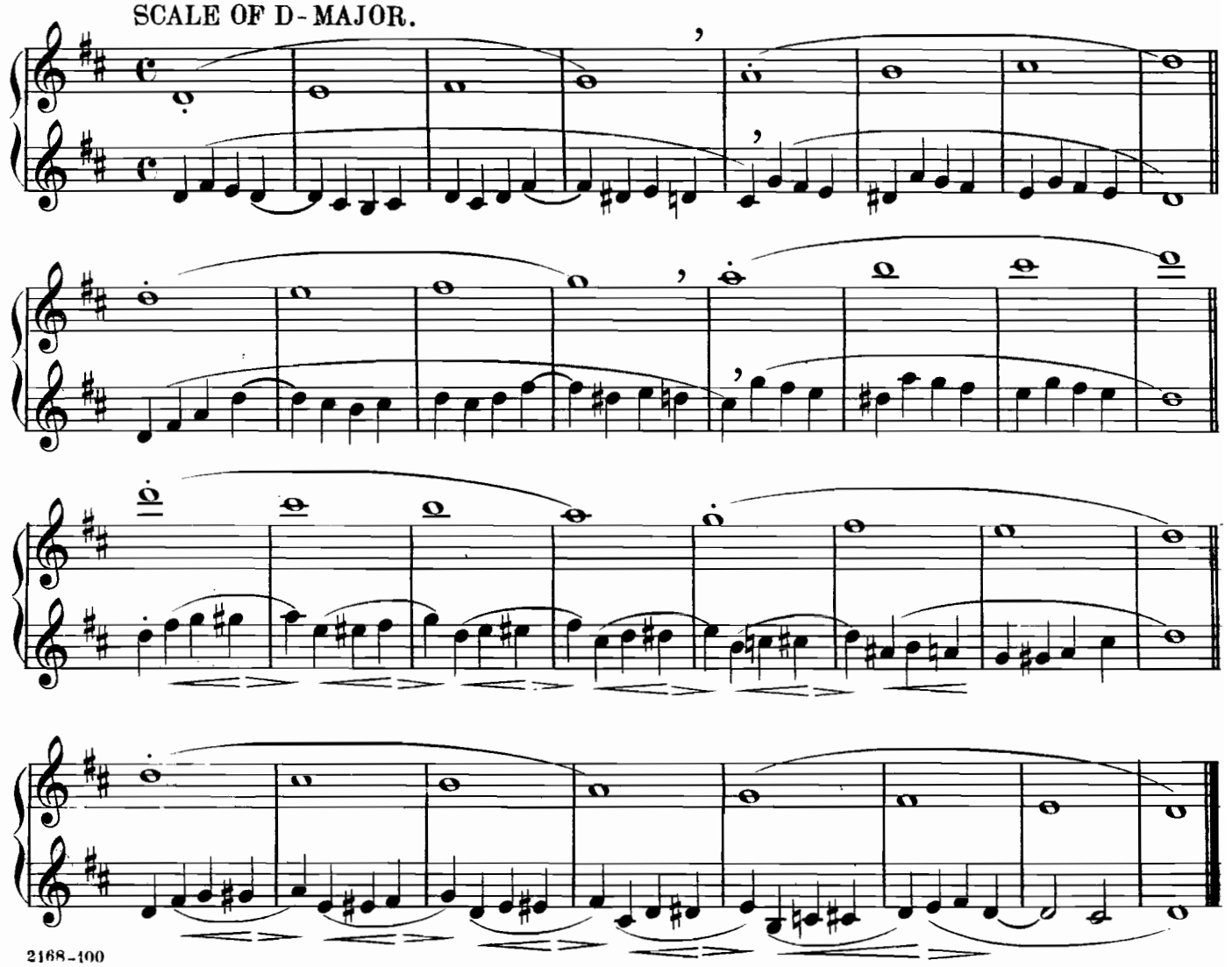



**49.** Allegretto agitato.

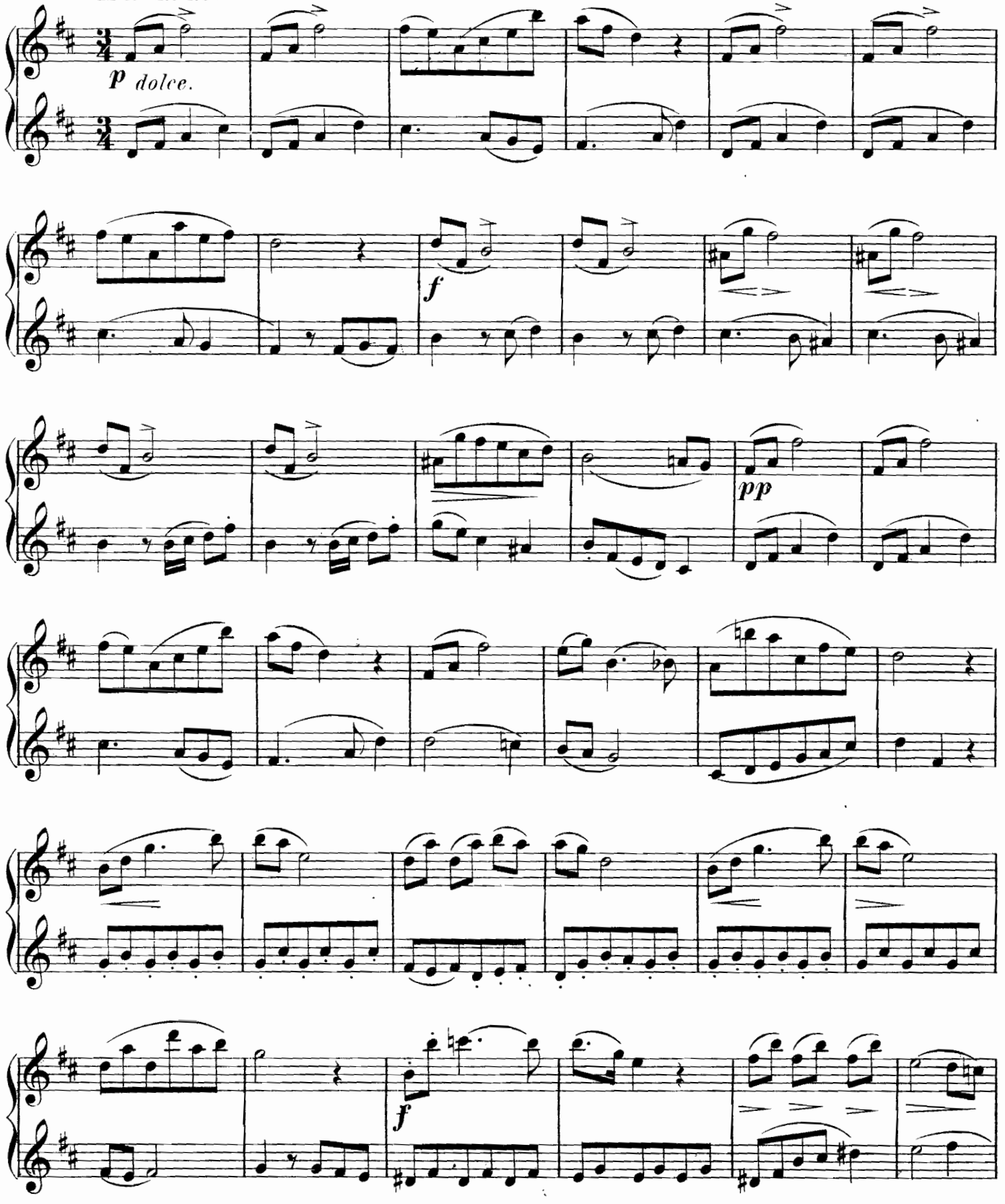


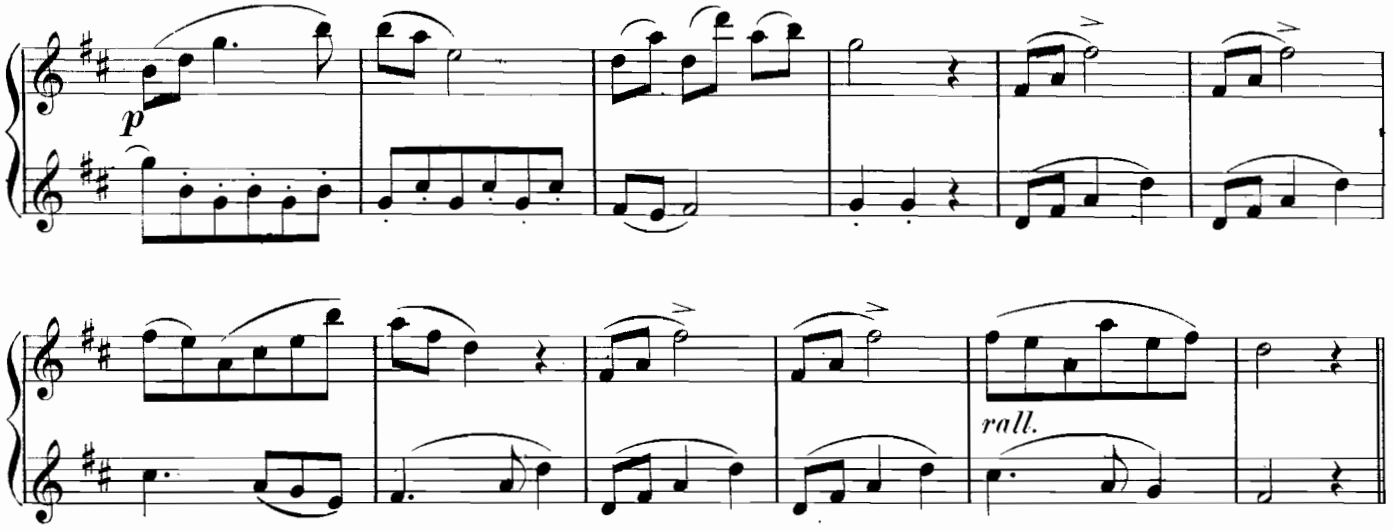



SCALE OF D-MAJOR.

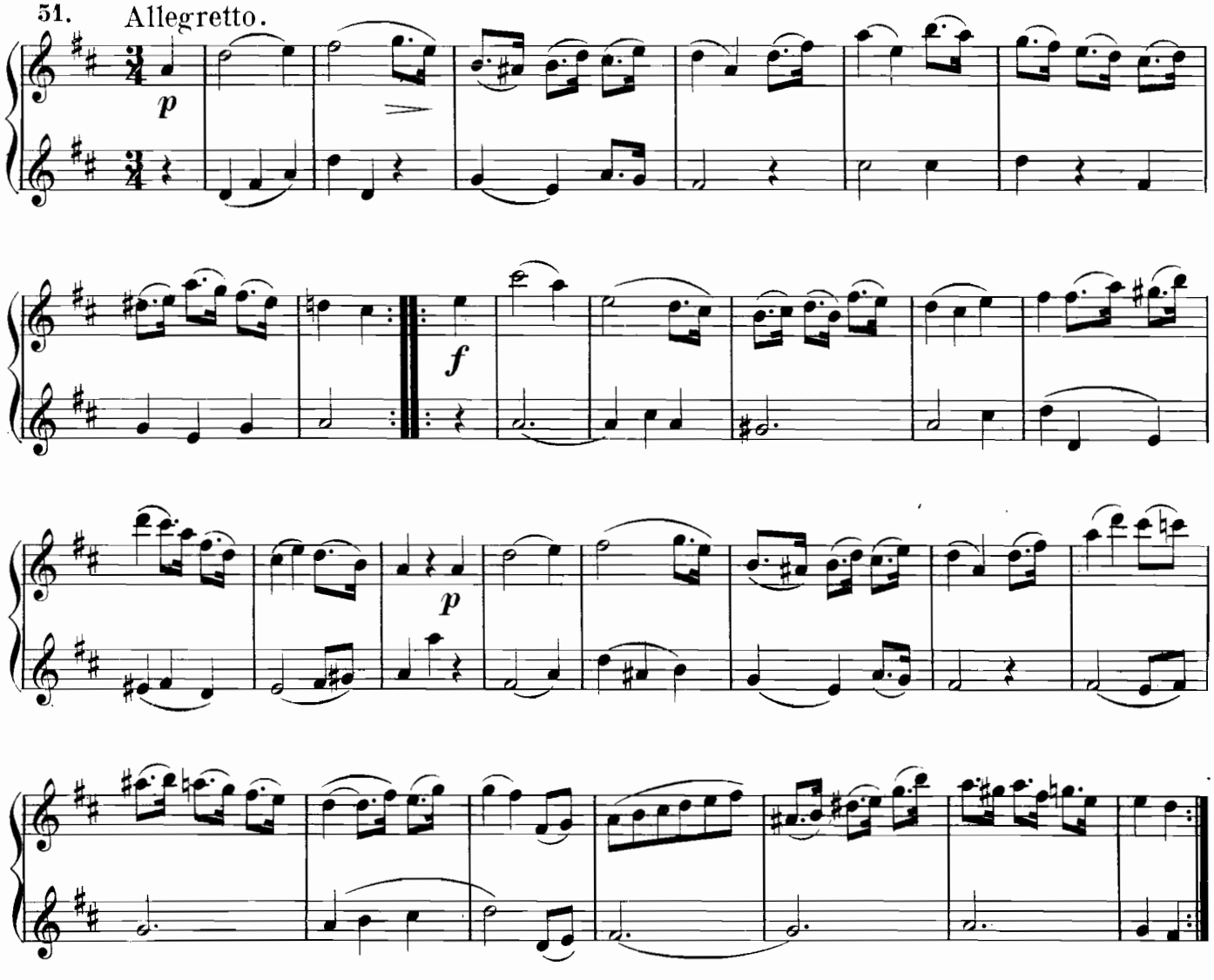


50. Andantino.

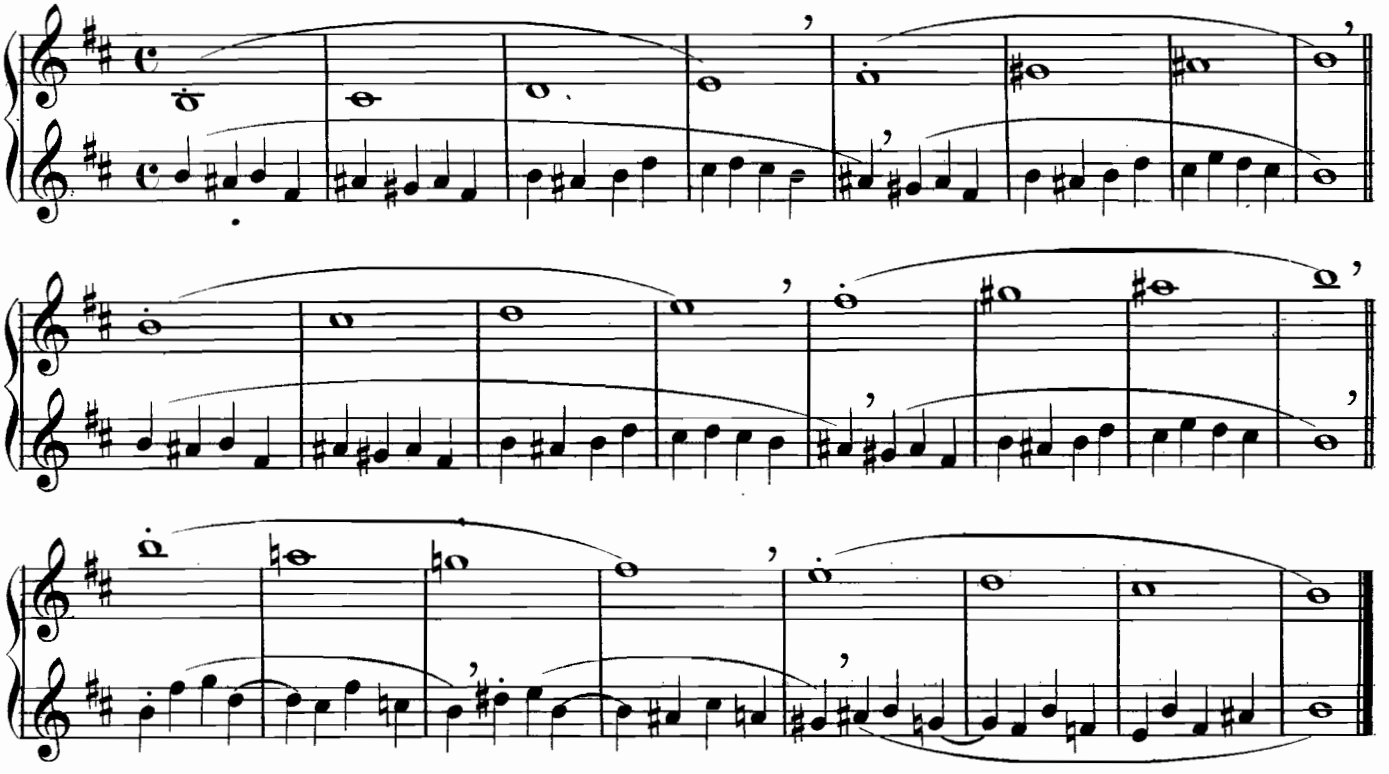




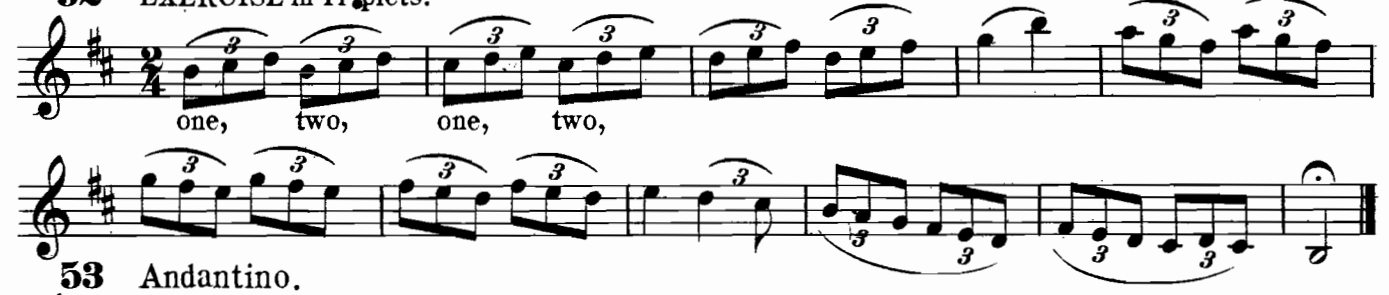

51. Allegretto.



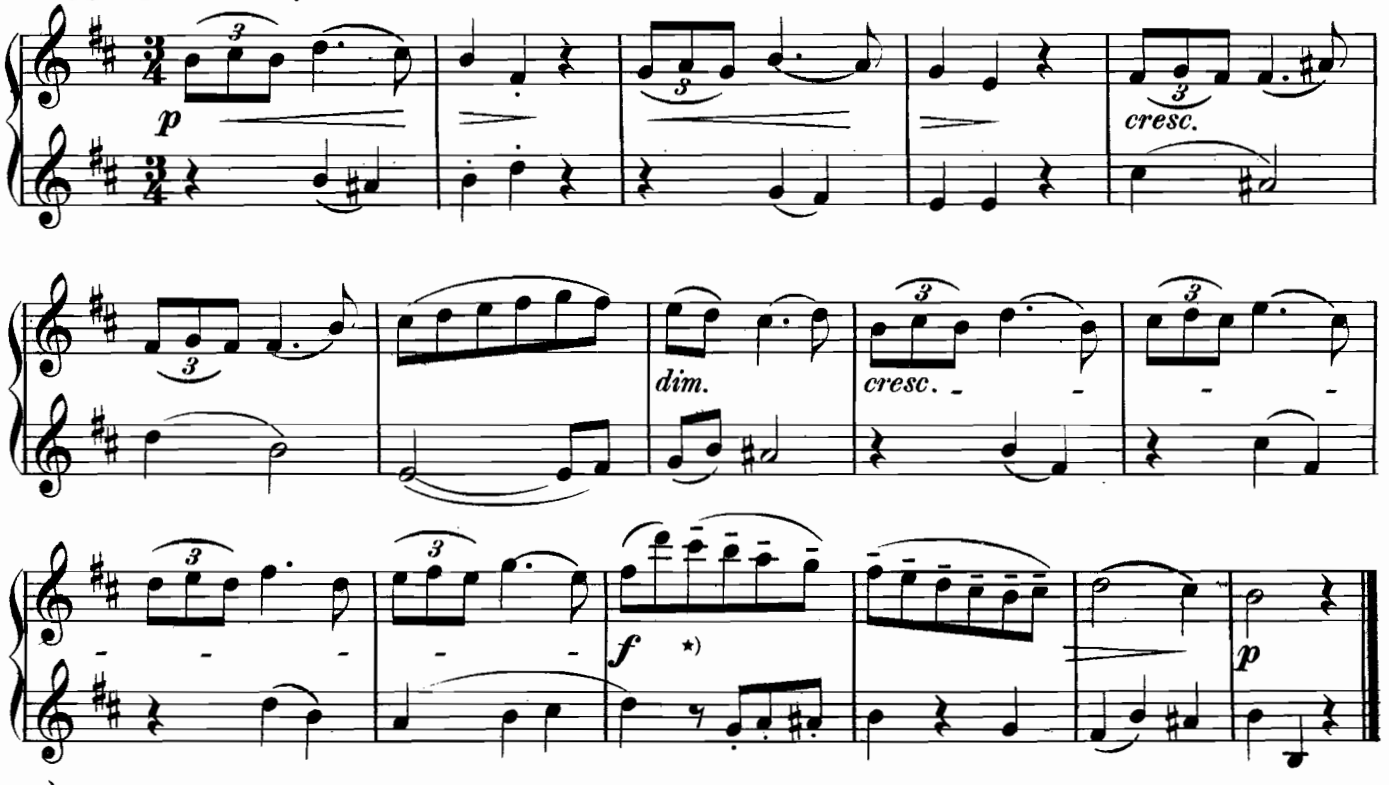
B-MINOR.



**52** EXERCISE in Triplets.

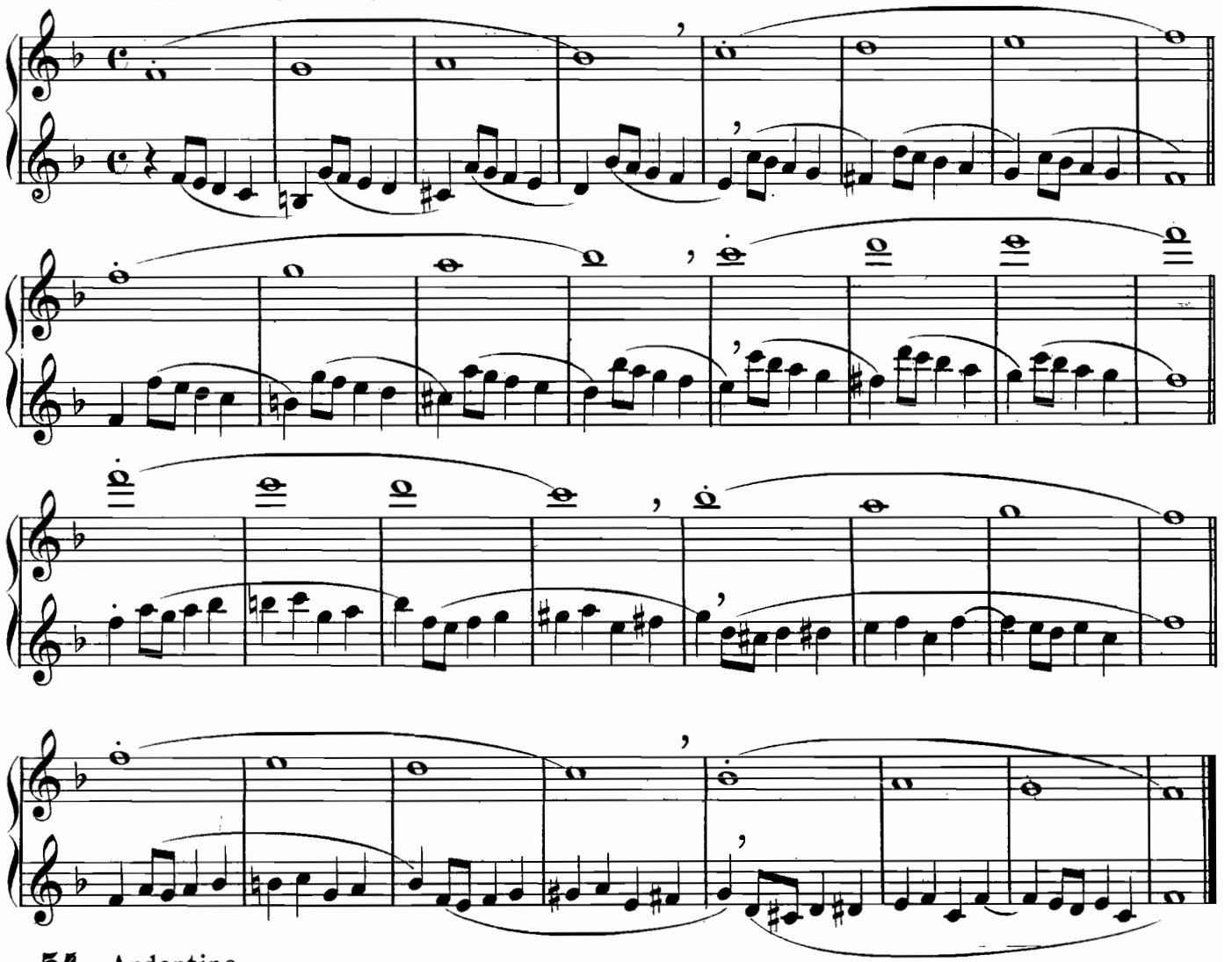



**53** Andantino.

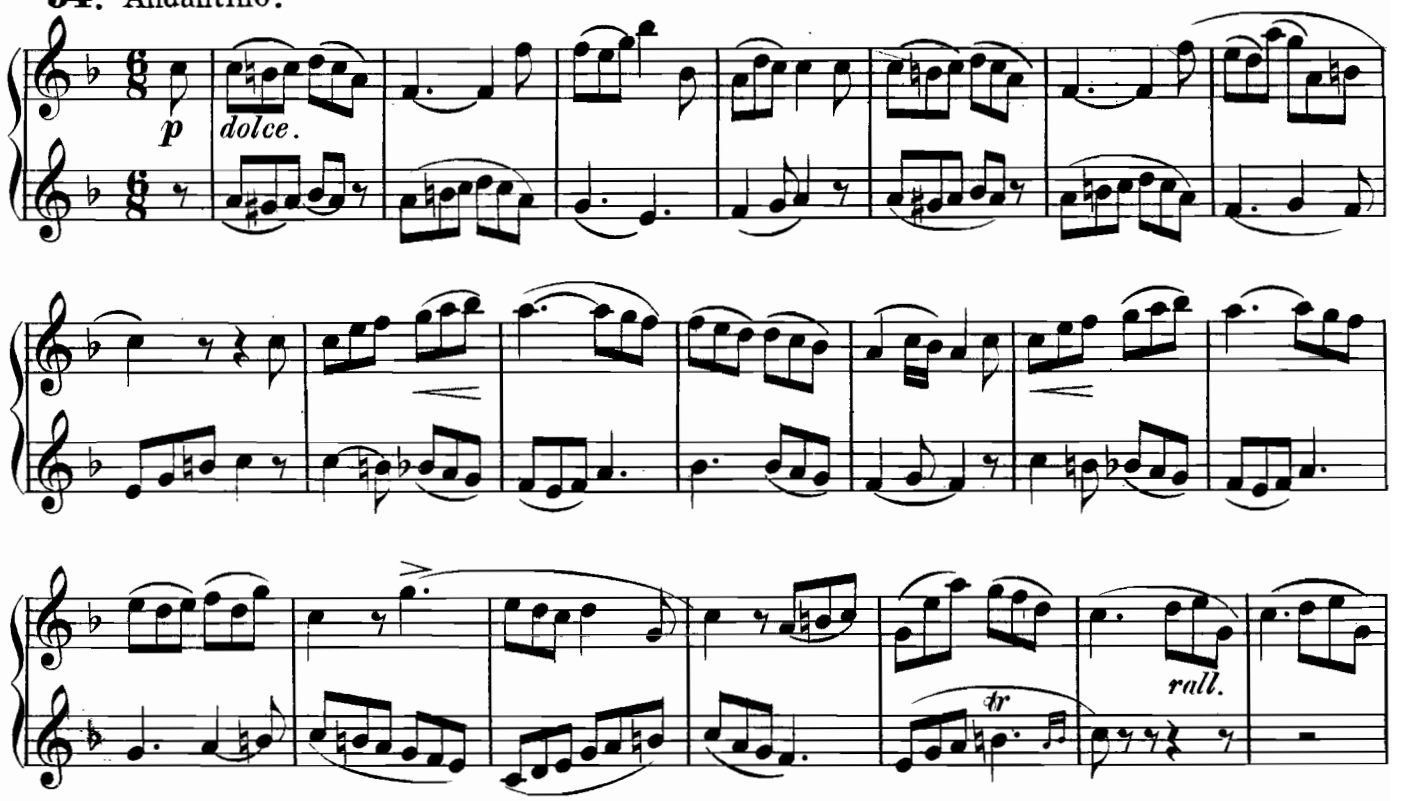



*) Each note with a stroke of the tongue but broad—not short.

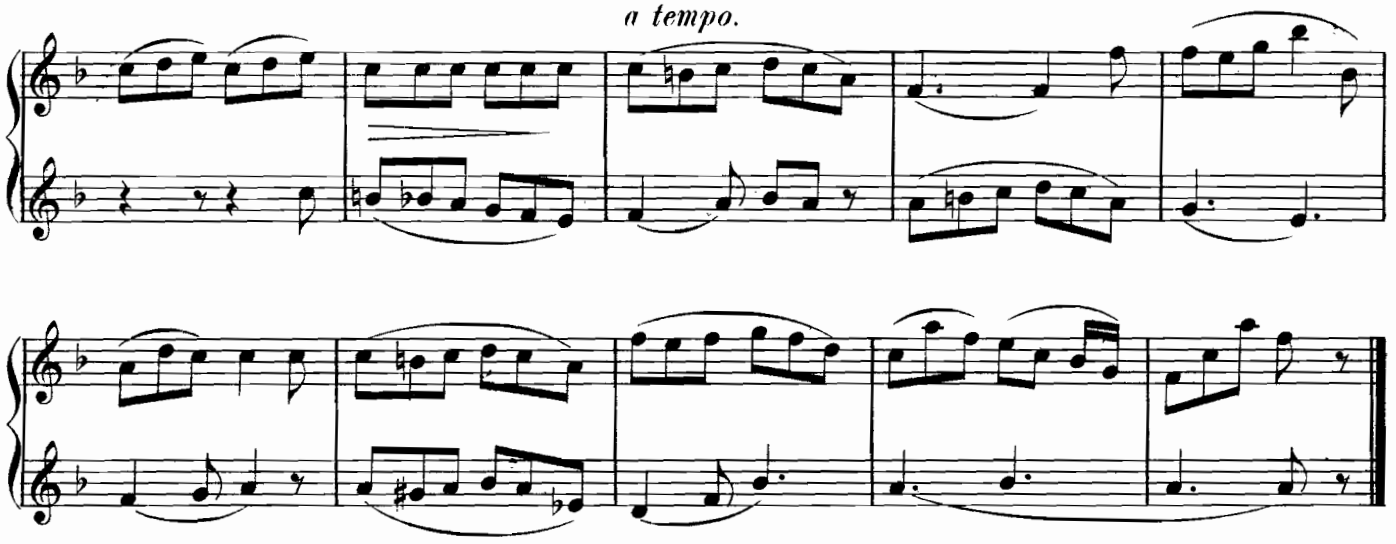
SCALE OF F-MAJOR.



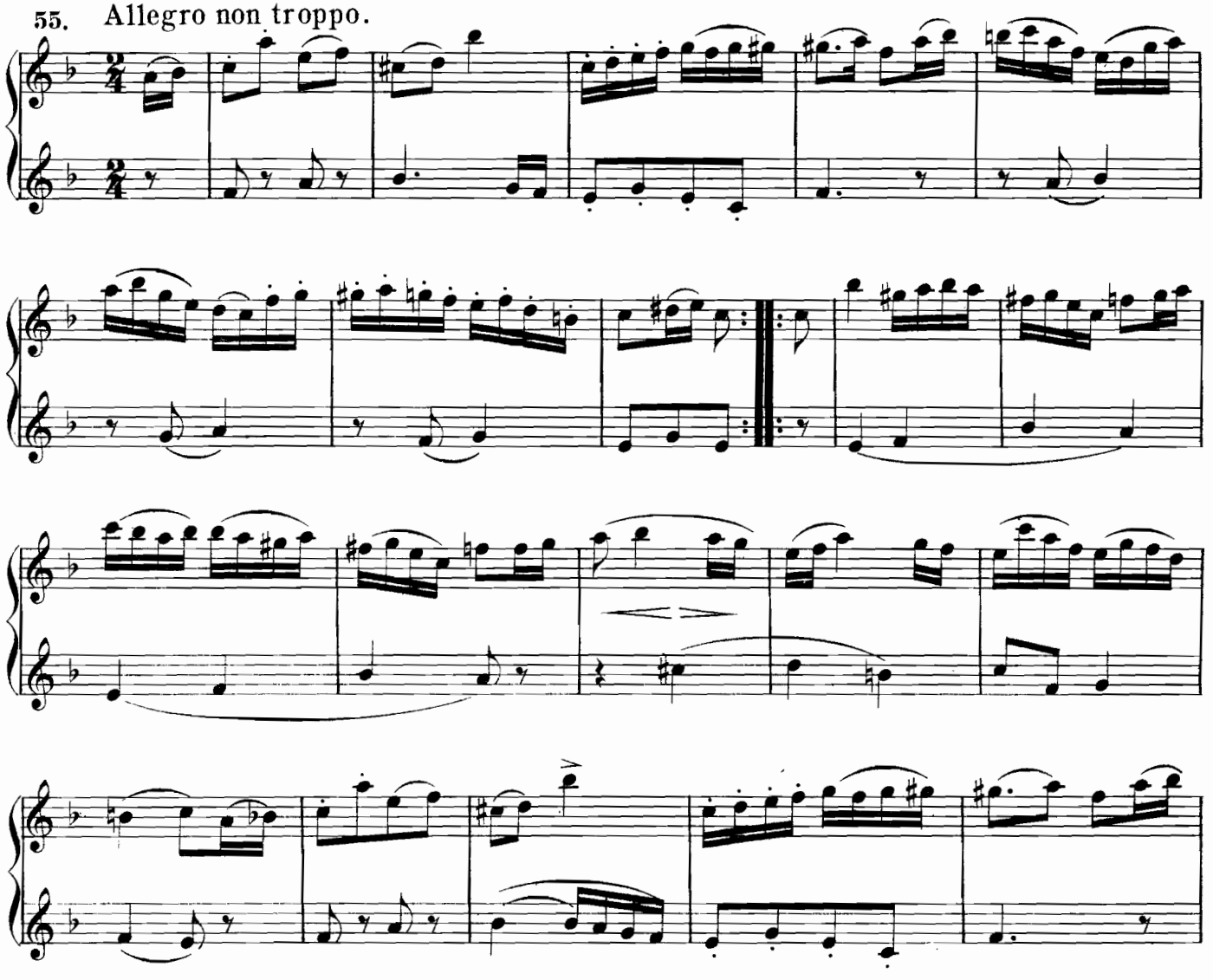
**54.** Andantino.

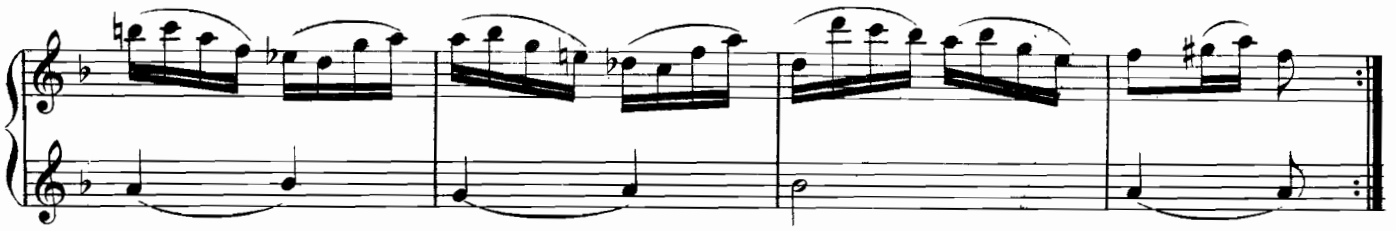


*a tempo.*

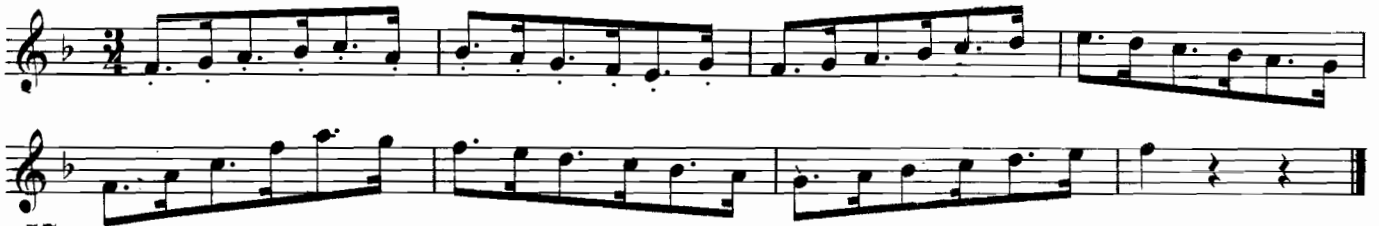


55. Allegro non troppo.

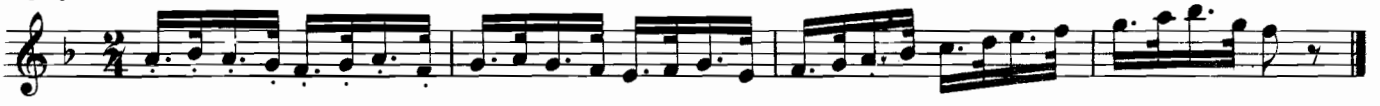




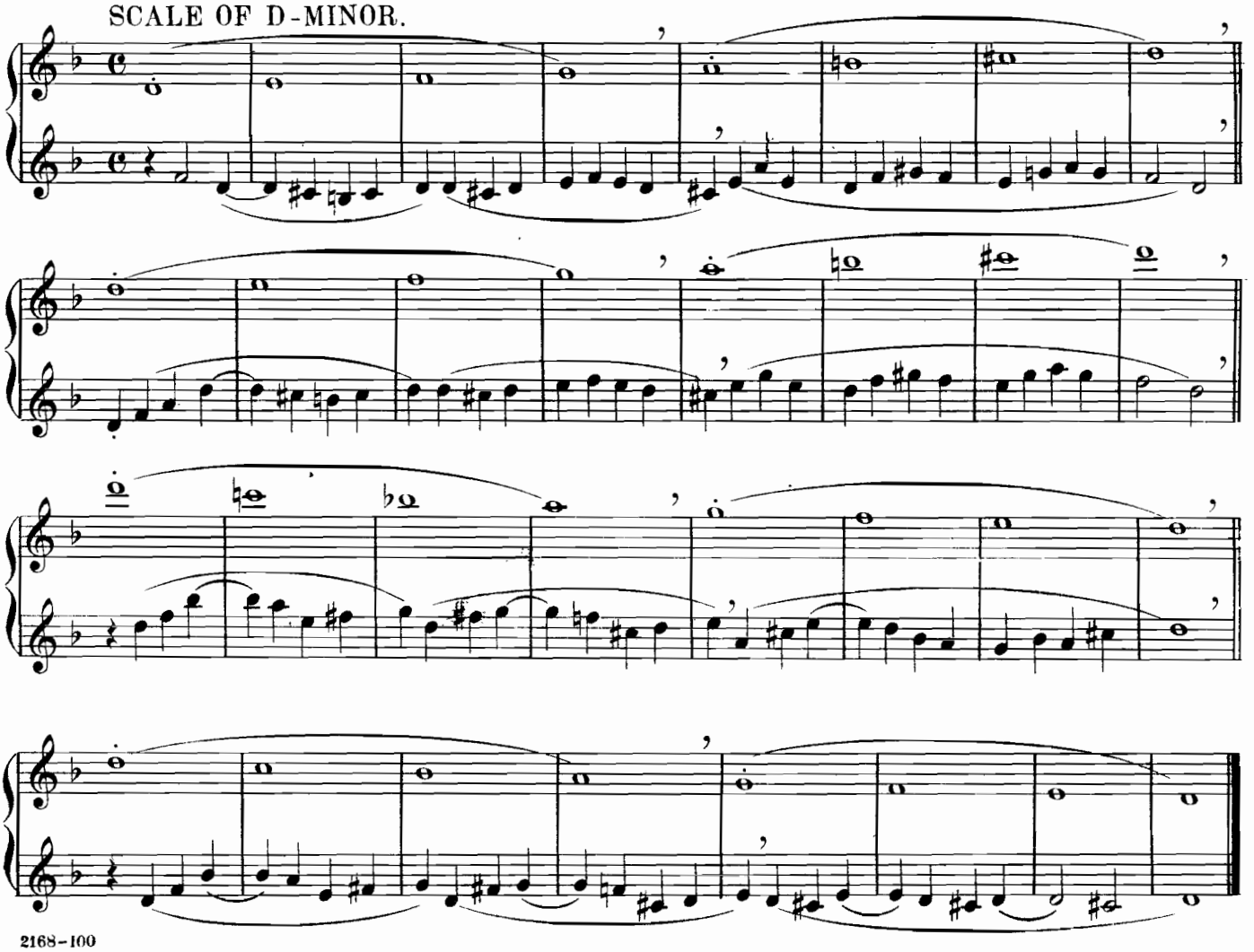
56. EXERCISES with dotted notes.



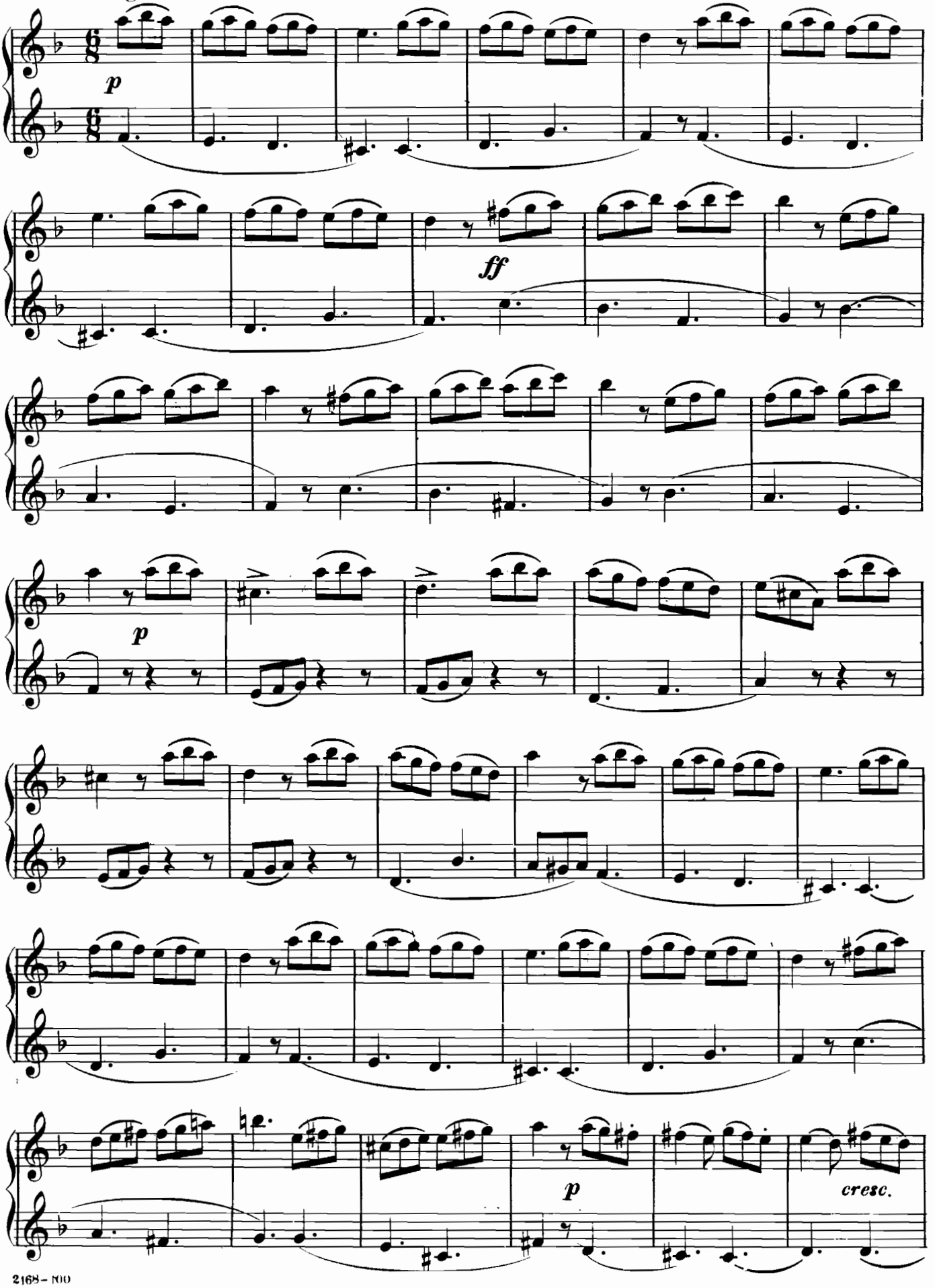
57.

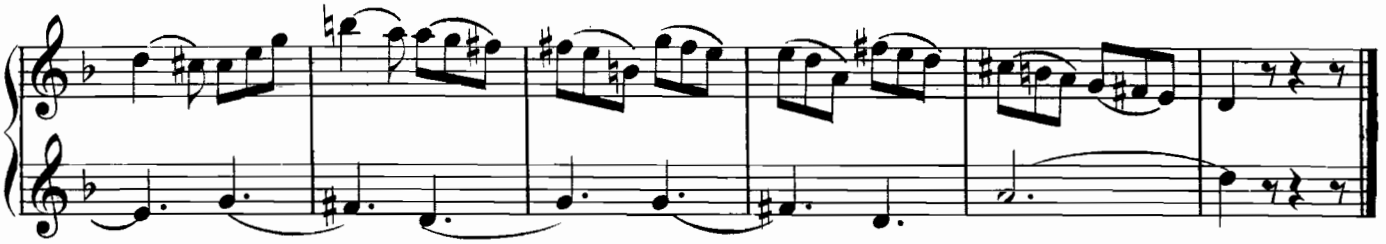


SCALE OF D-MINOR.

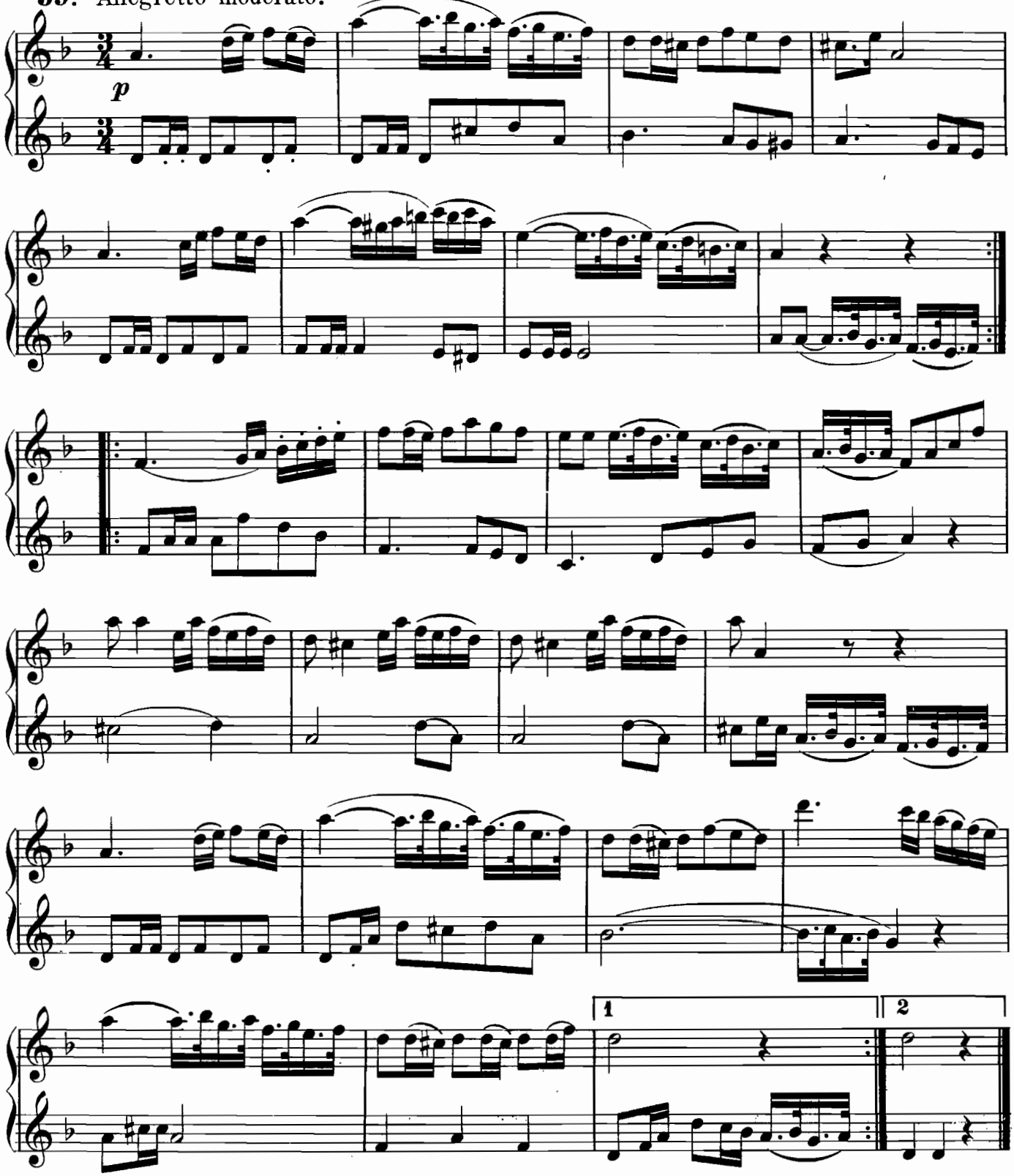


**58.** Allegro.

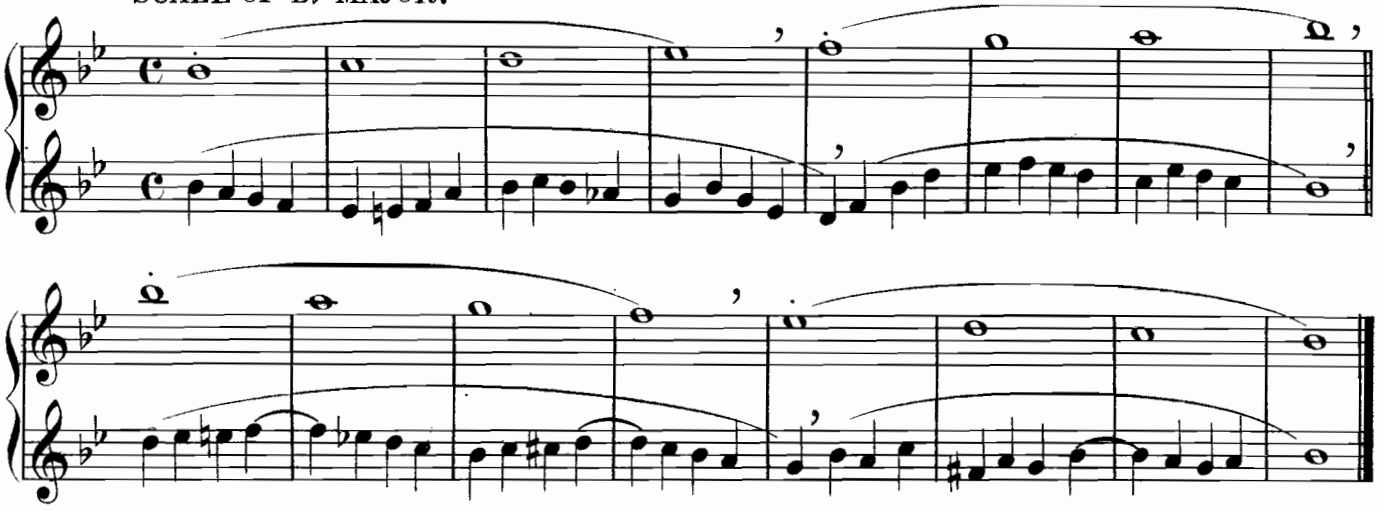




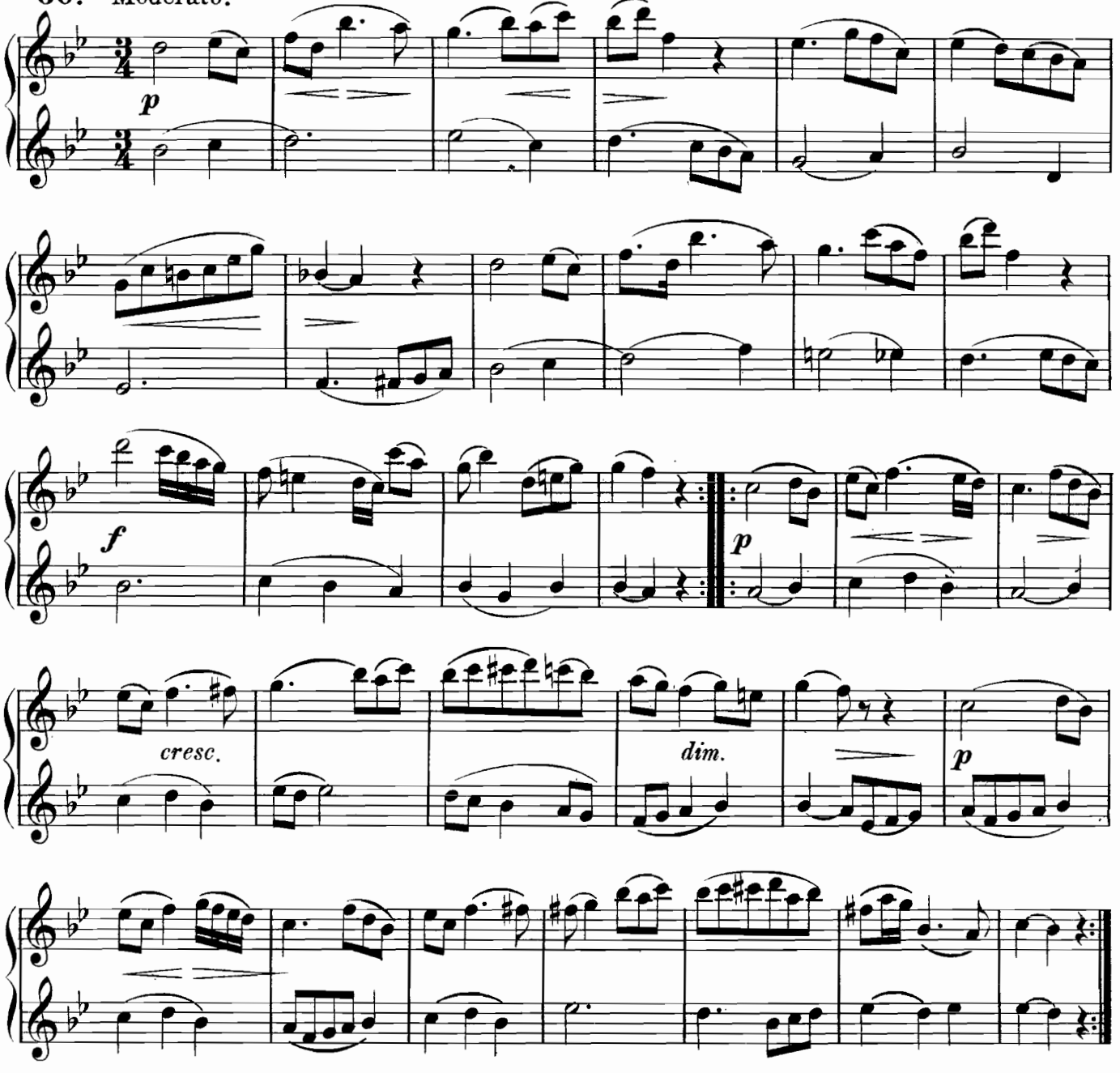
**59.** Allegretto moderato.



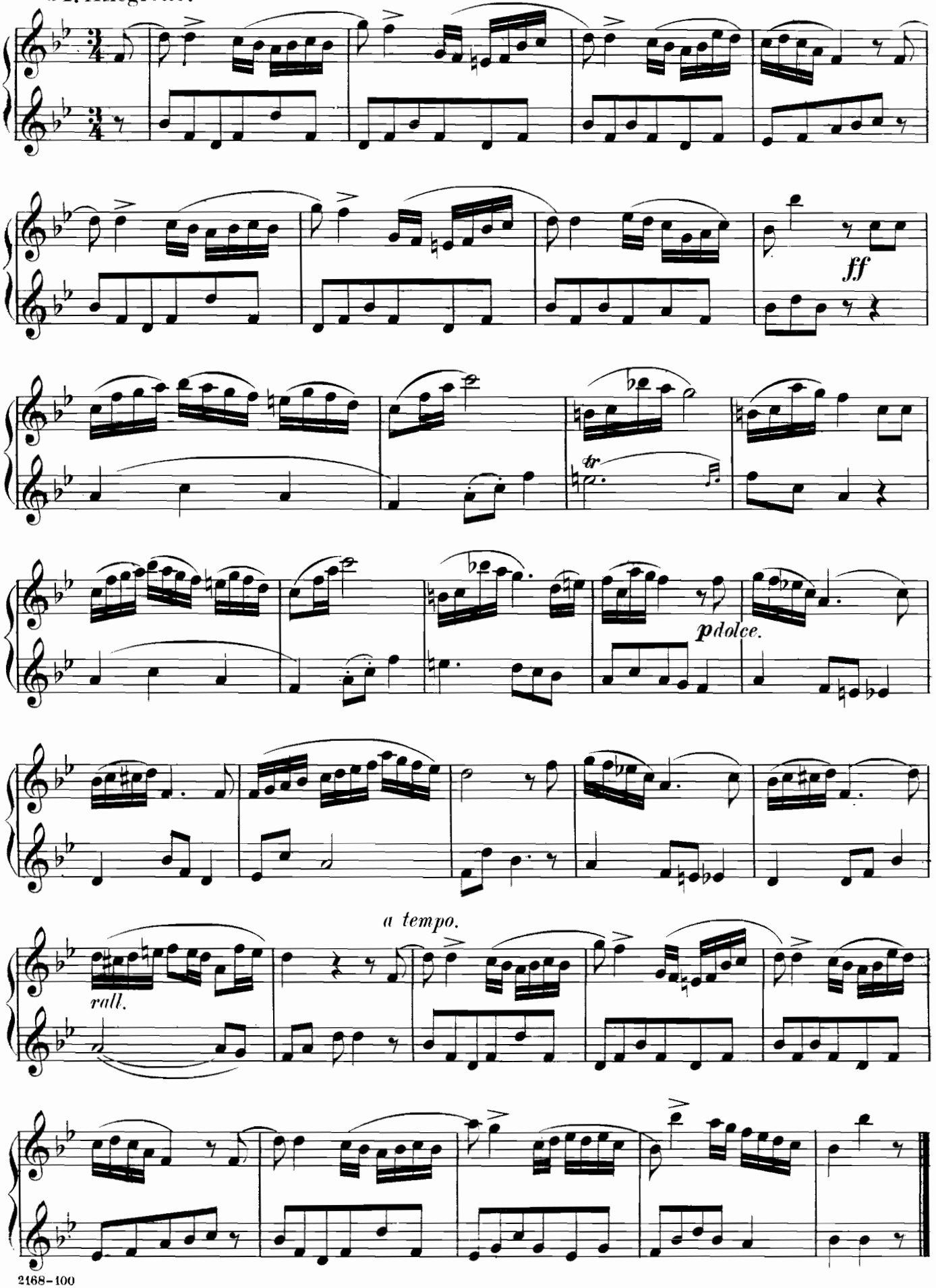
SCALE OF B♭ MAJOR.



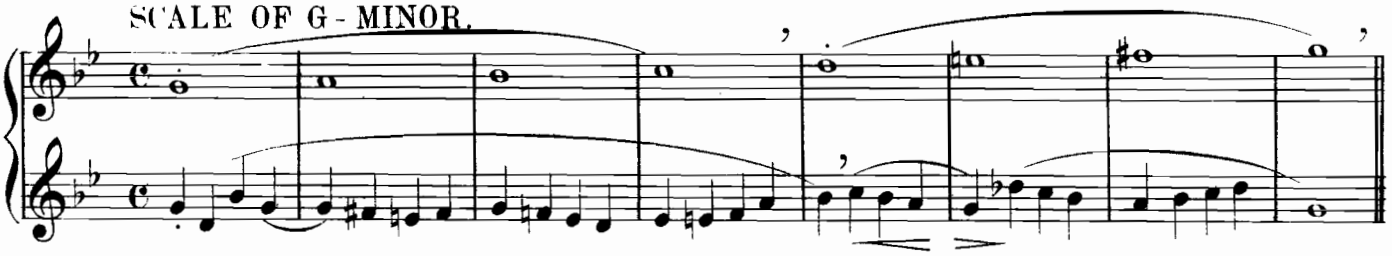
**60.** Moderato.

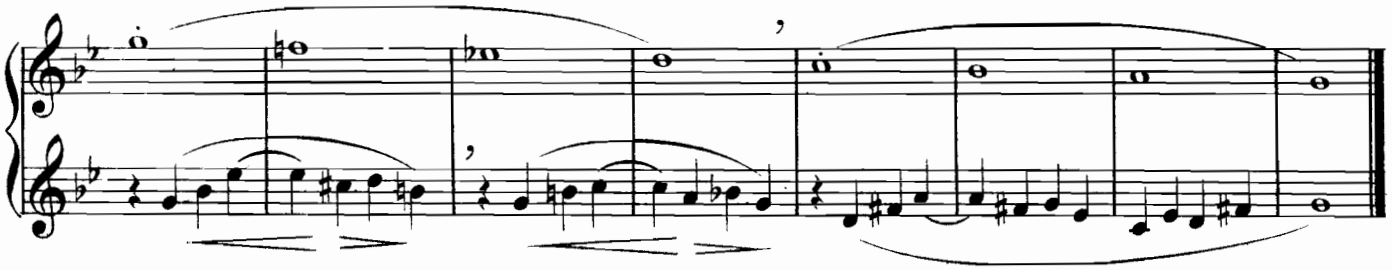


**61.** Allegretto.

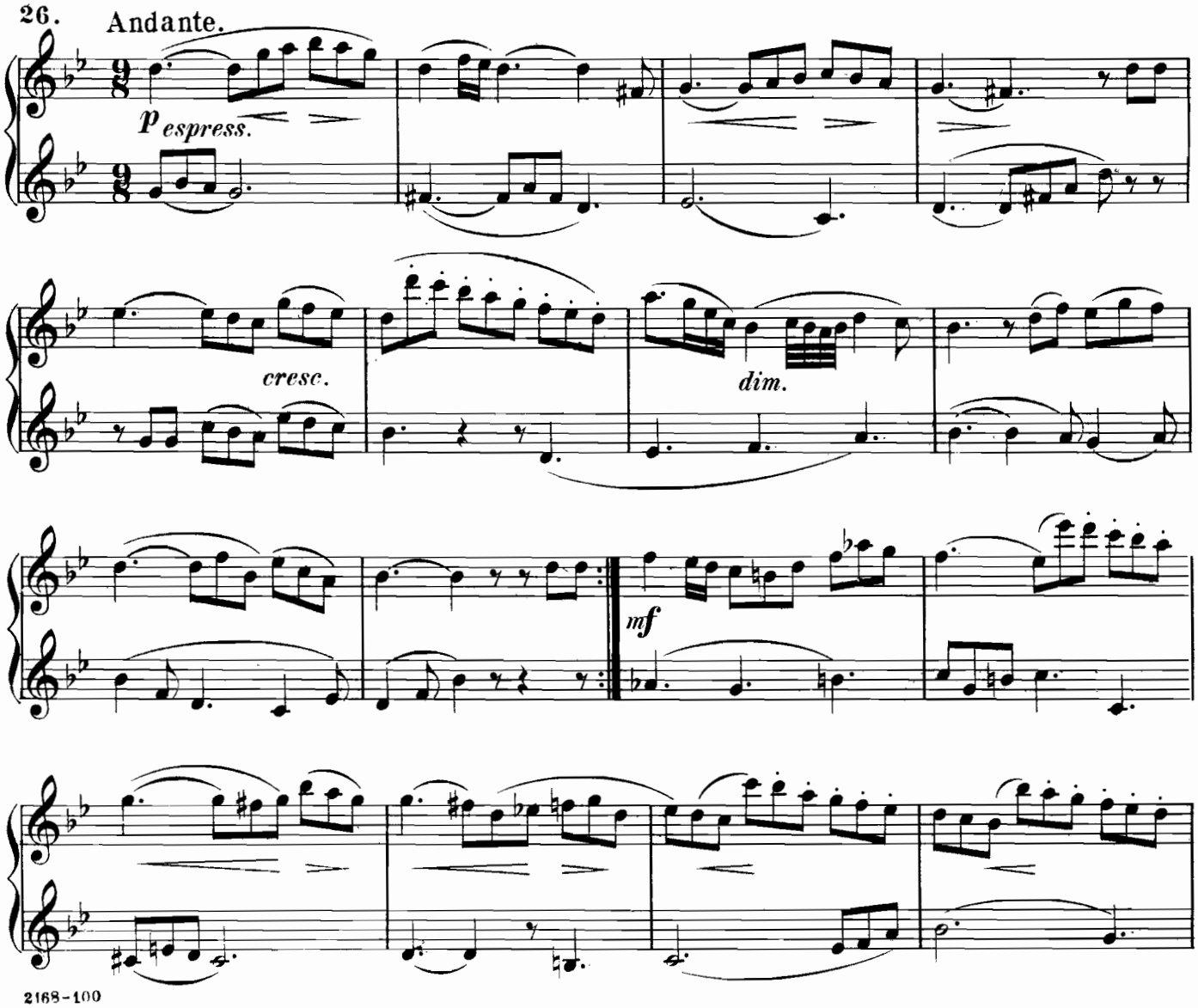


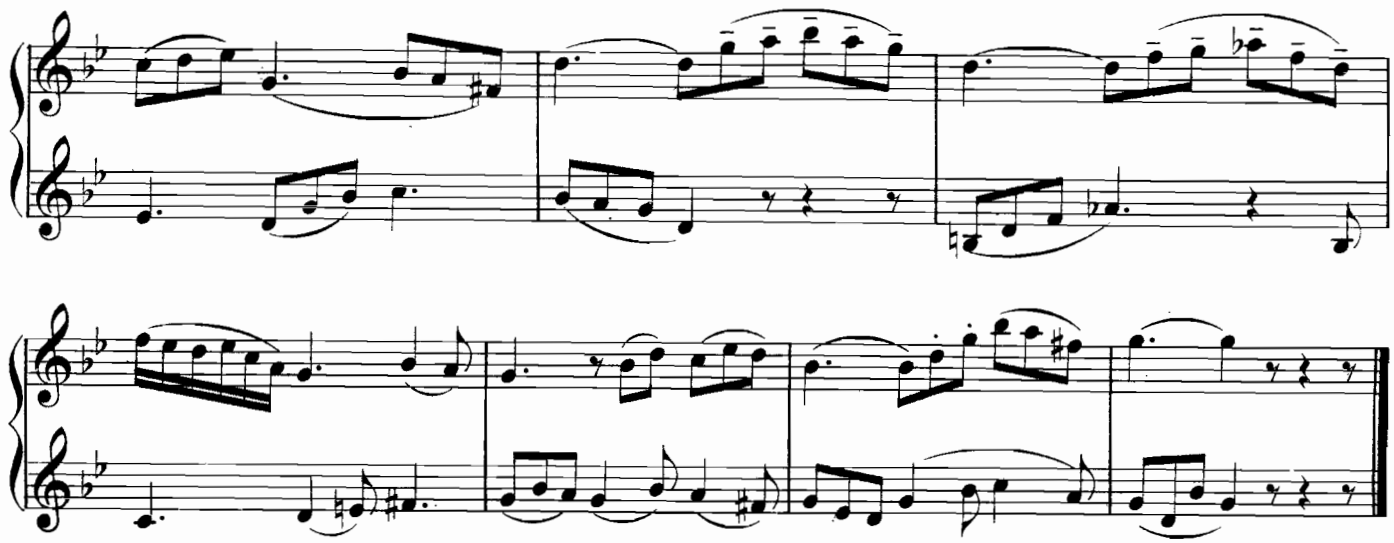
SCALE OF G-MINOR.





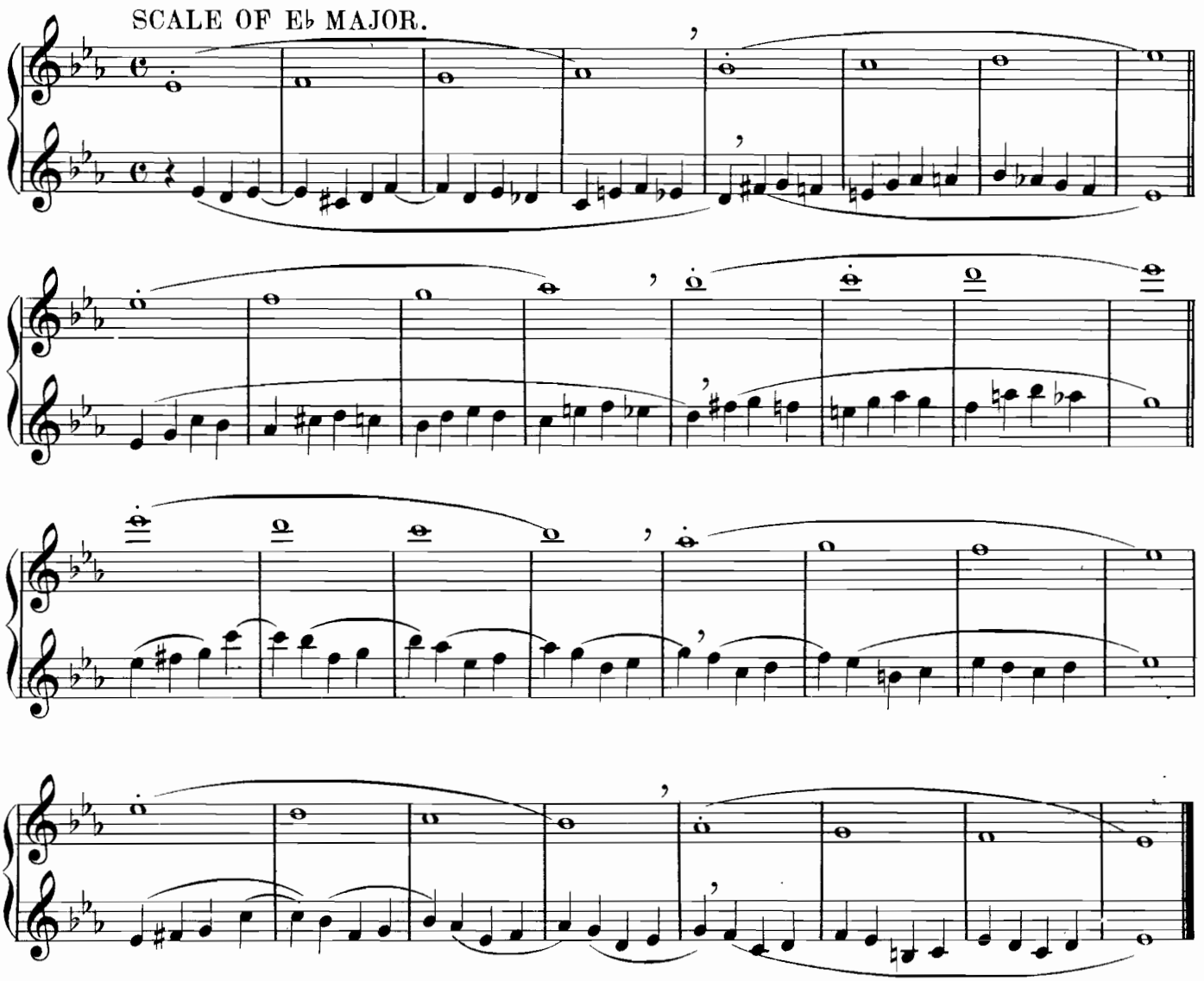
26. Andante.



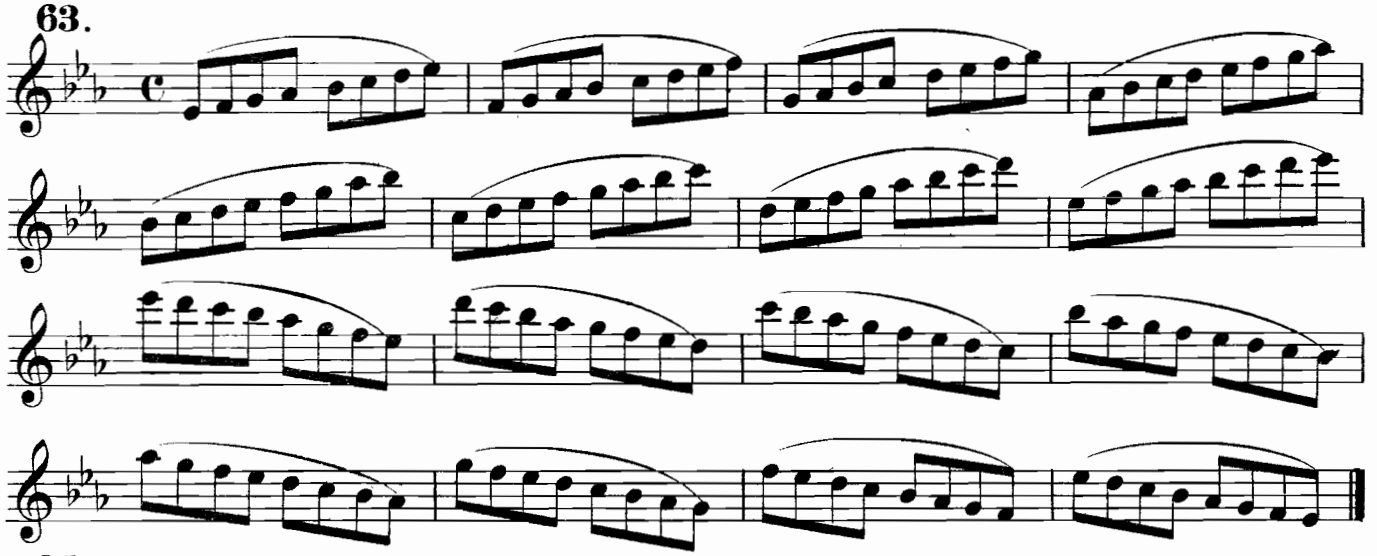




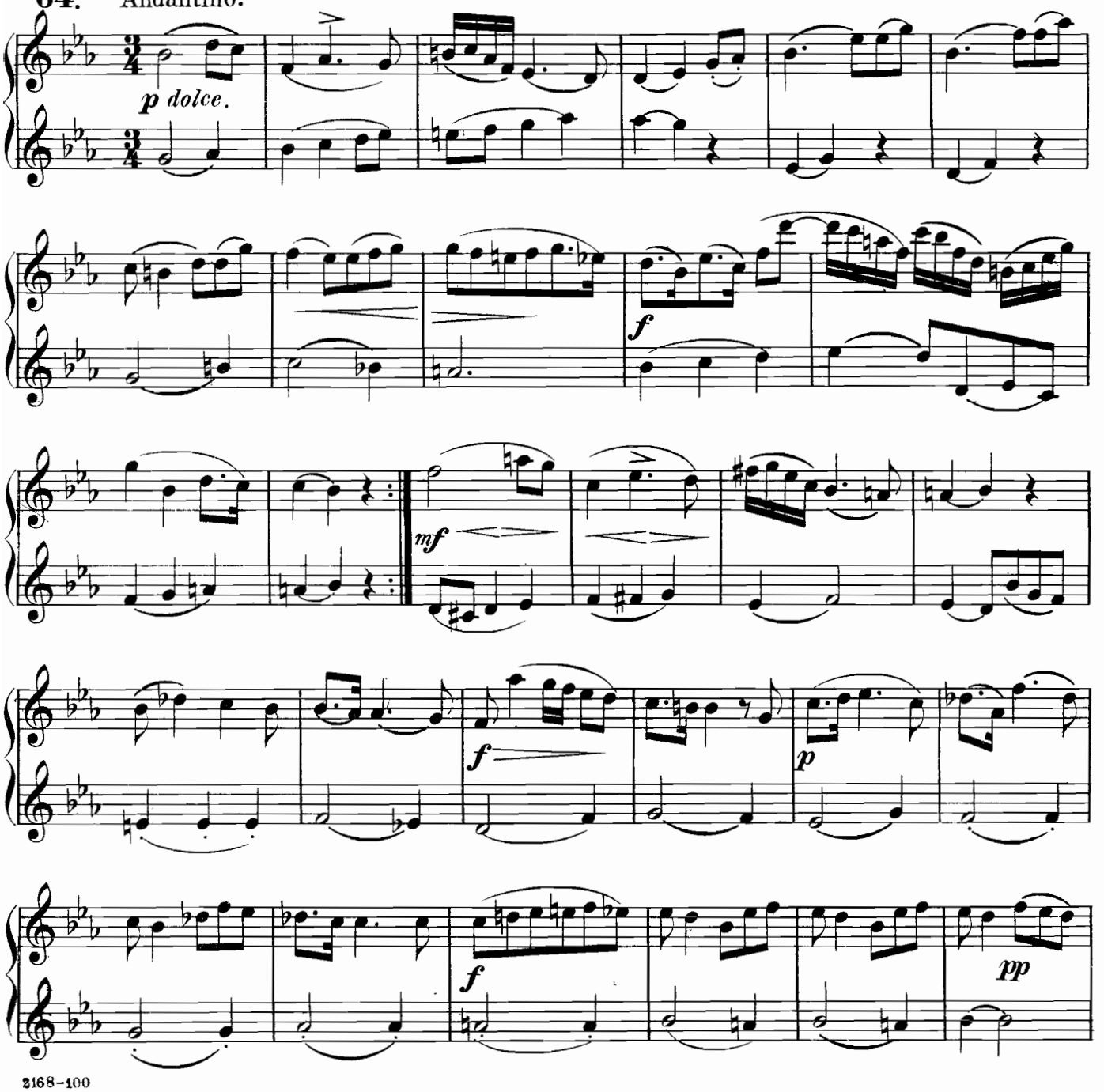
SCALE OF E♭ MAJOR.

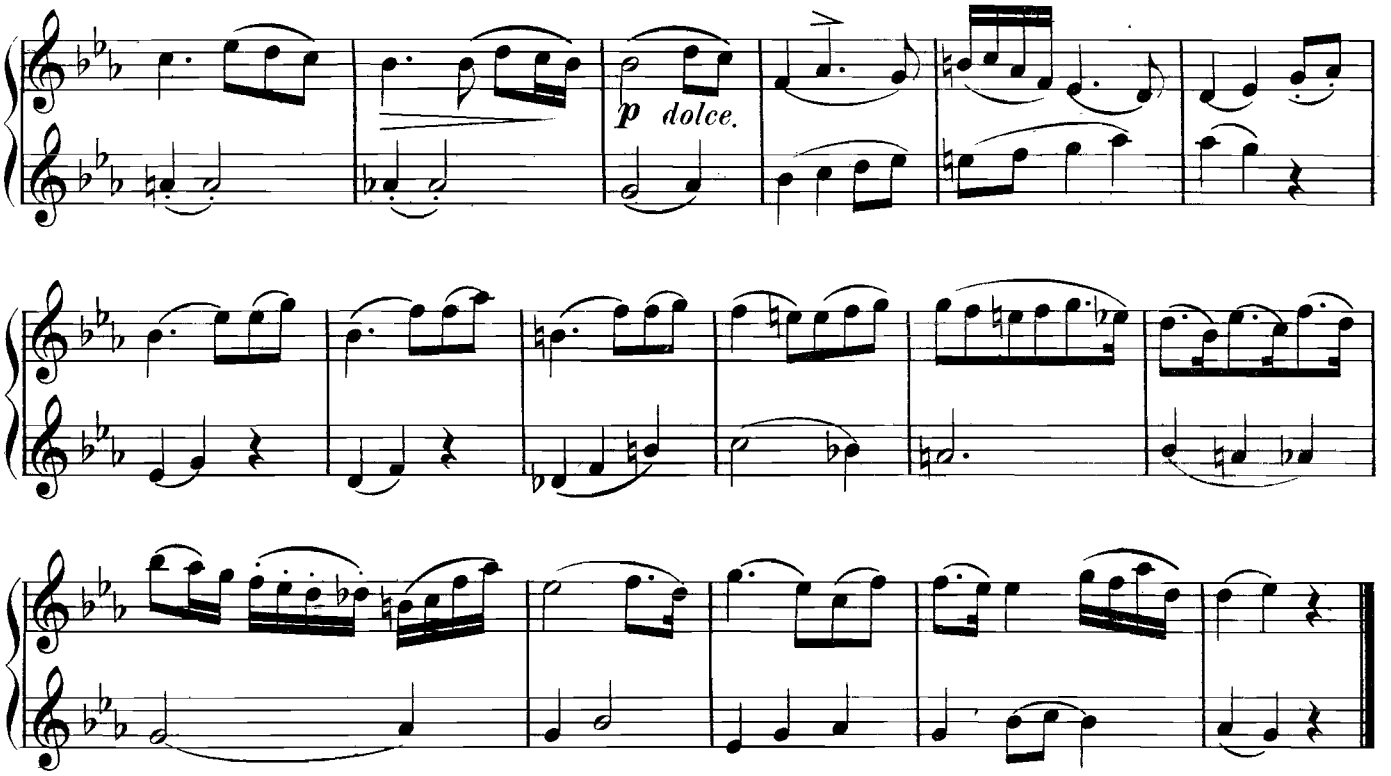


**63.**

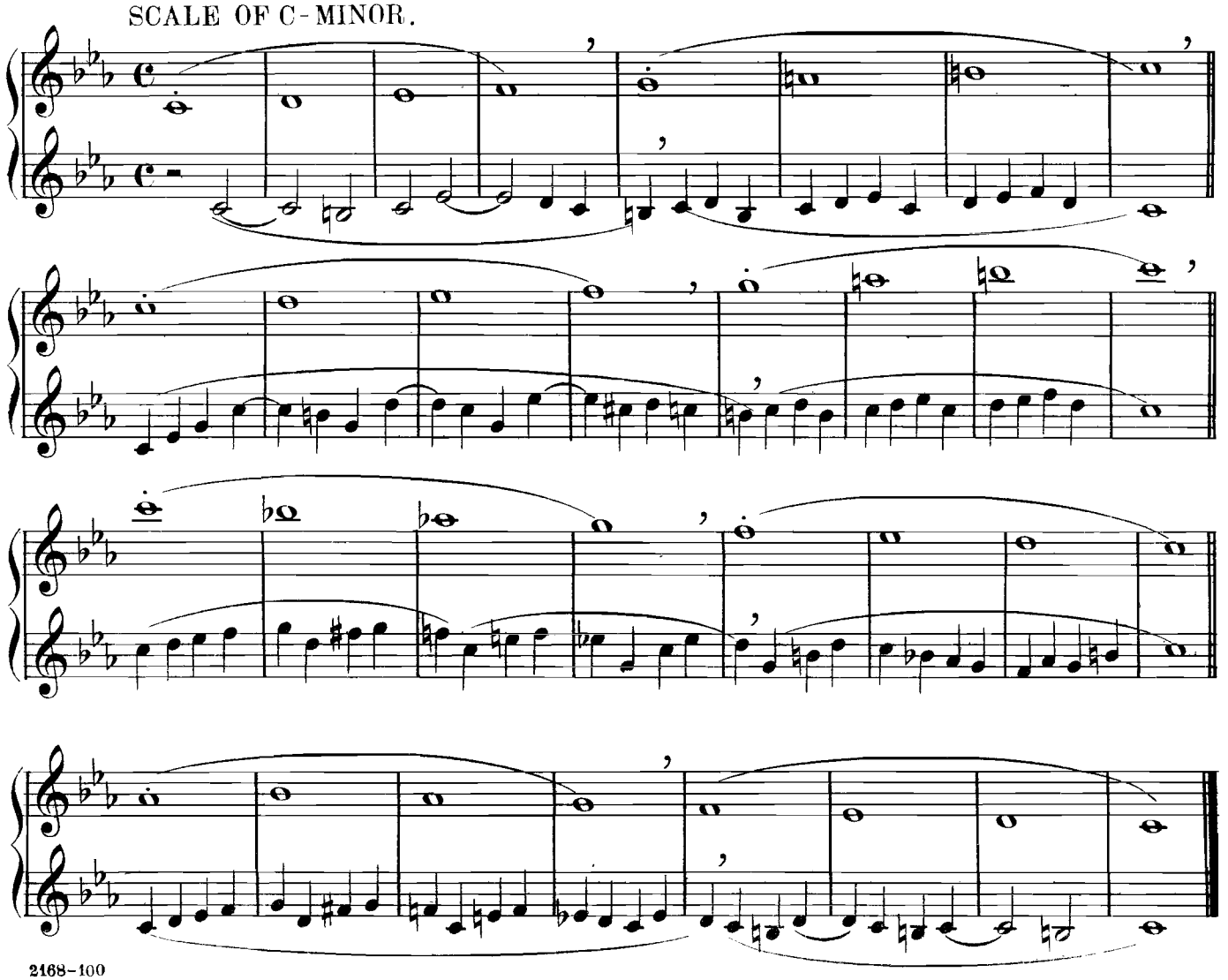


**64.** Andantino.

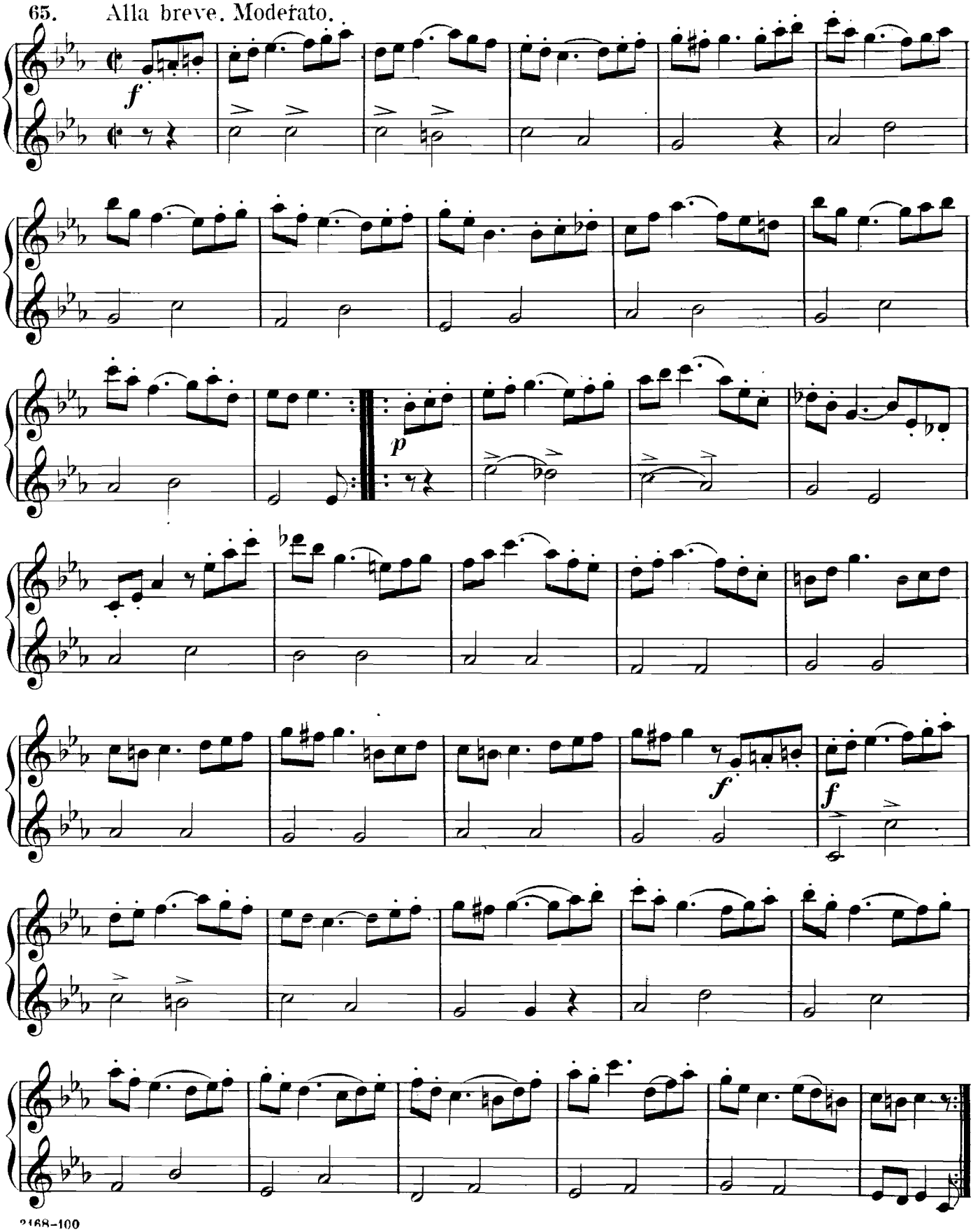




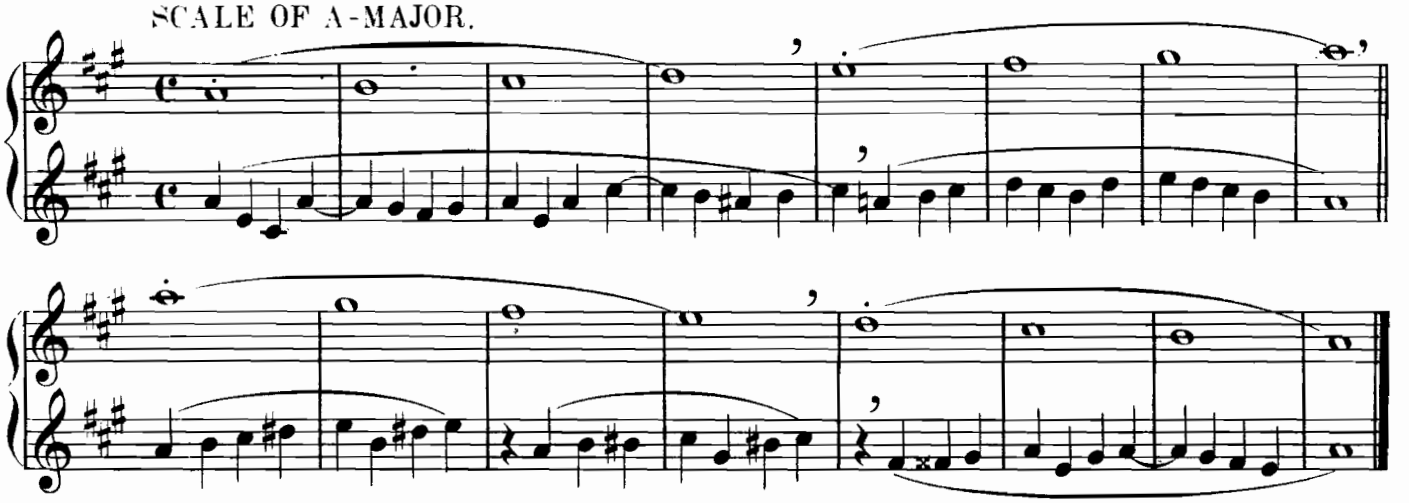

SCALE OF C-MINOR.



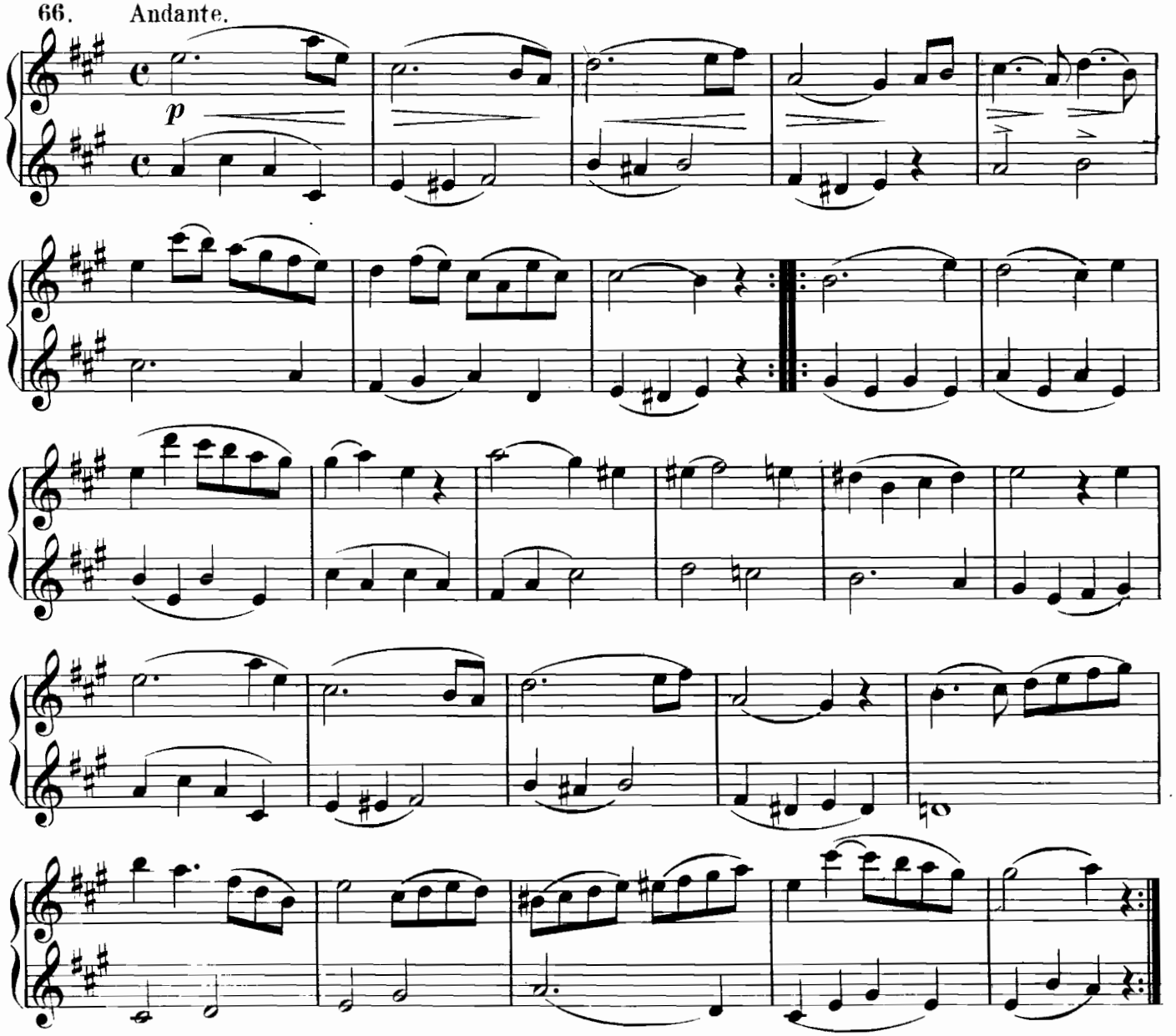
65. Alla breve. Moderato.



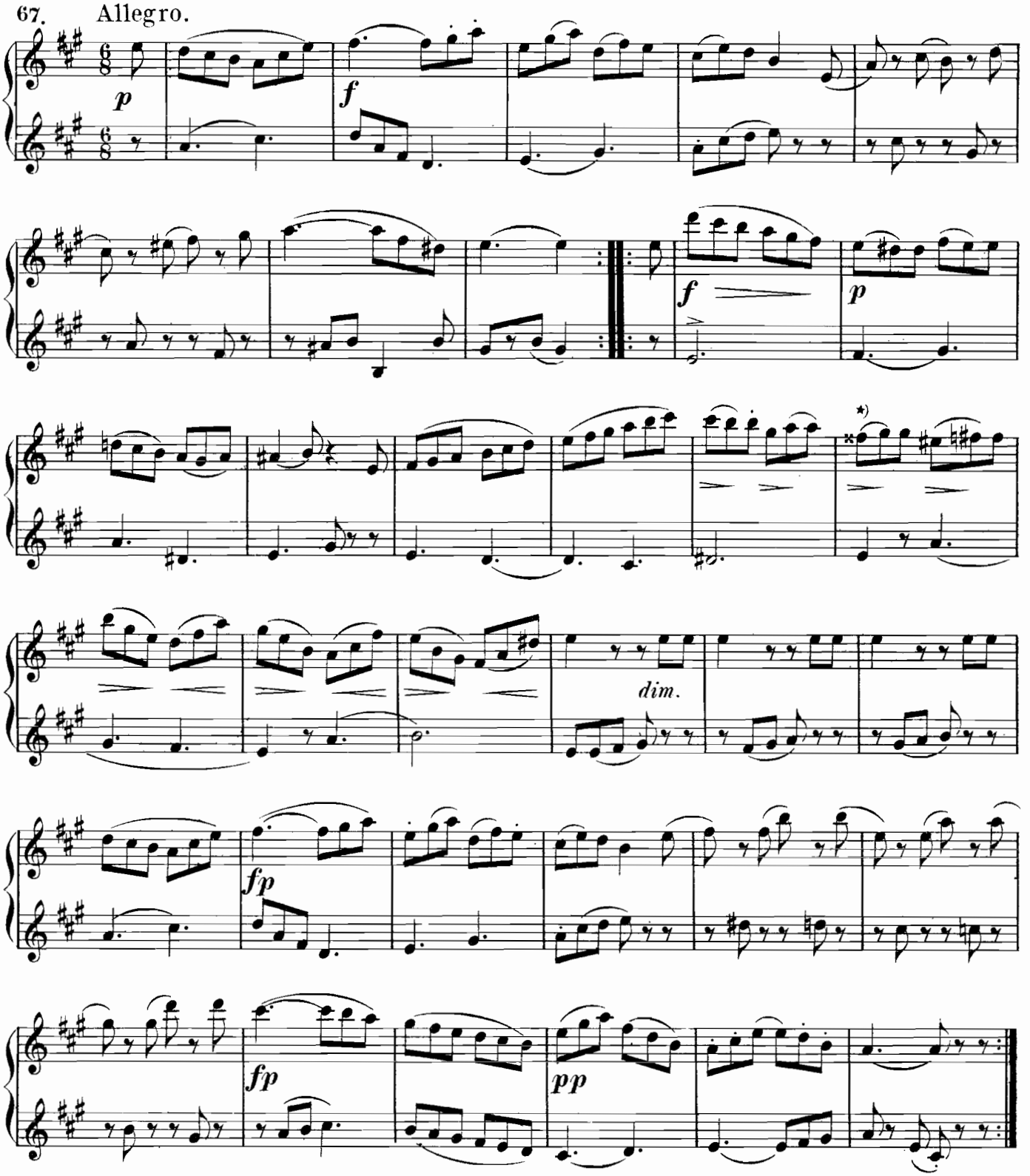
SCALE OF A-MAJOR.



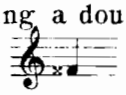
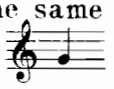
66. Andante.



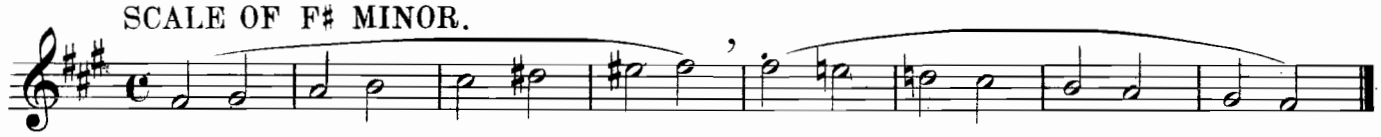
67. Allegro.



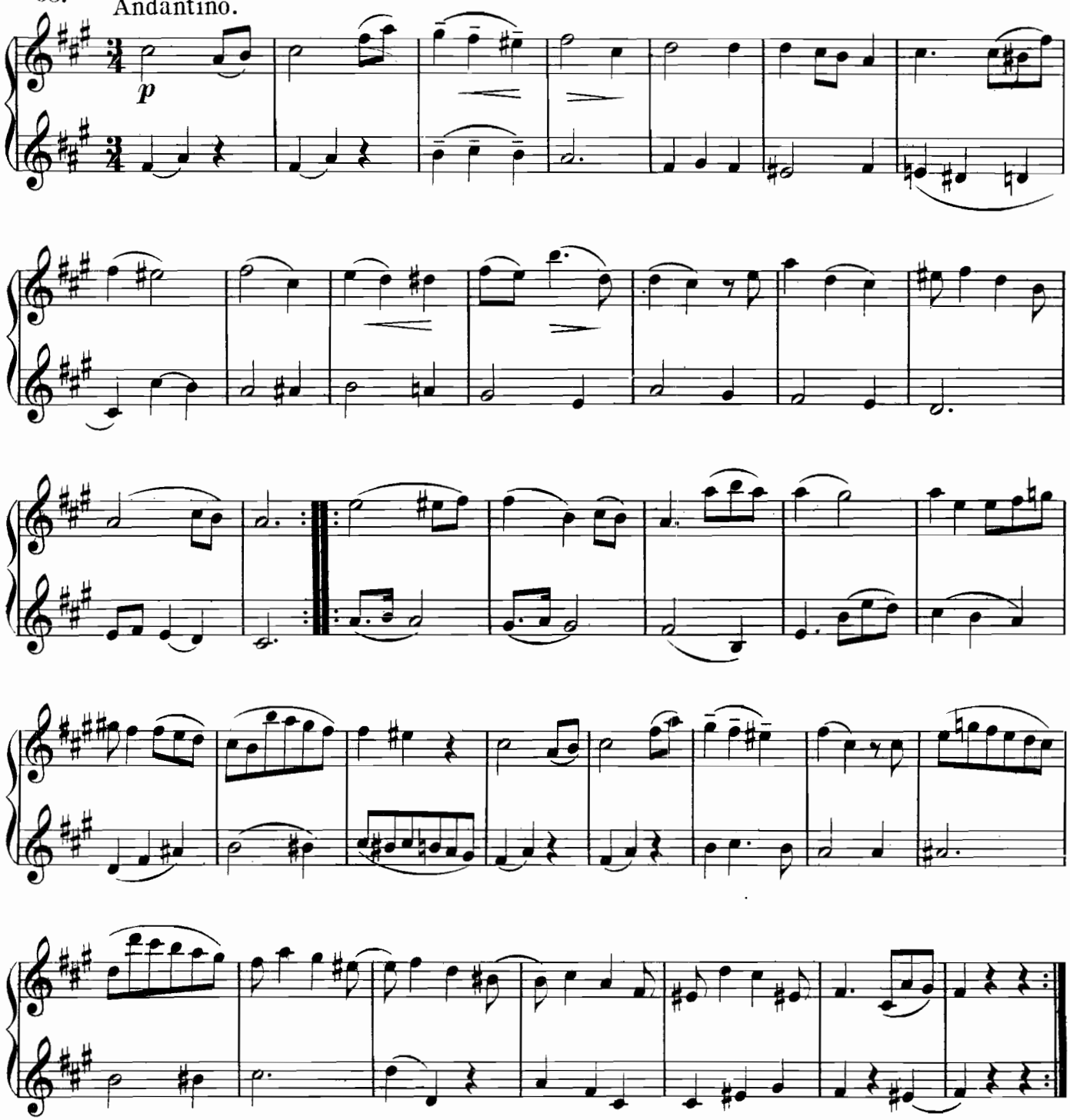

*) DOUBLE SHARP 𝄪.

By prefixing a double sharp 𝄪 to a note, the same must be raised a whole tone. Thus F double sharp  will sound like G natural 

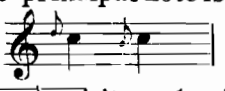
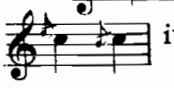
SCALE OF F♯ MINOR.



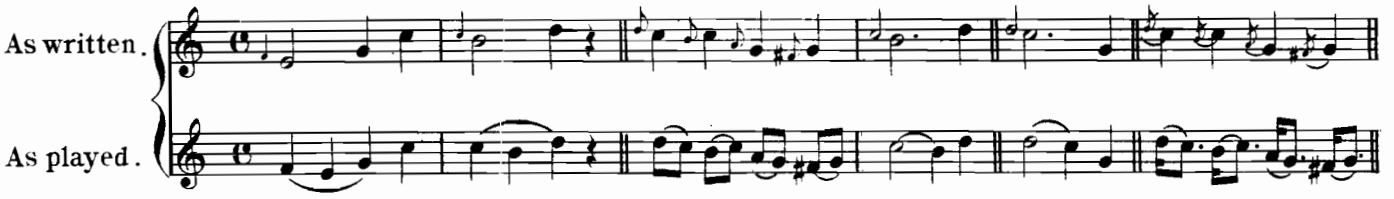
68. Andantino.



# THE APPOGGIATURA.

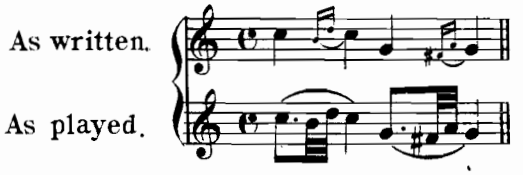
The Appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note is should always be at the interval of a semitone. When the appoggiatura is written thus:  the value of it is one half of the following note. When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

## Examples.

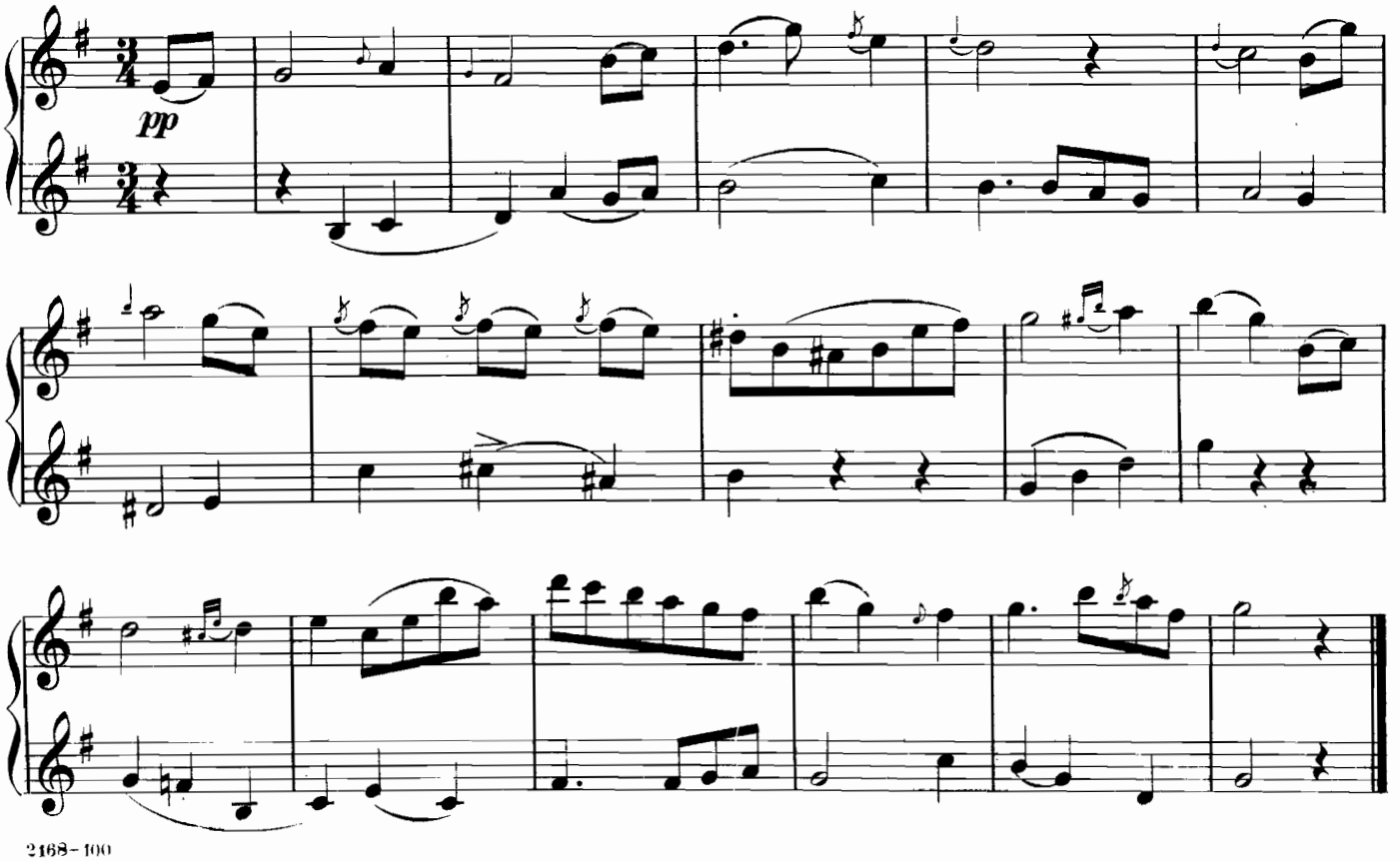



There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

## EXAMPLES.



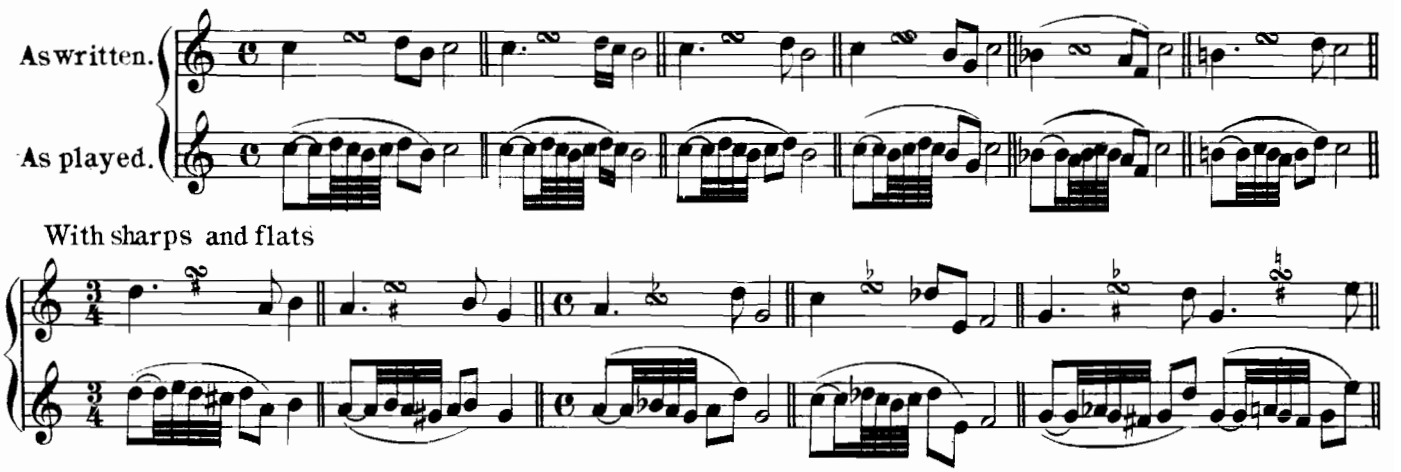

**69.** Allegretto.



# THE GRUPPETTO OR TURN.

Is composed of three grace notes placed between or after a principal note. The turn is marked thus: ∽. A small sharp placed under some of the signs thus ∽♯ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: ♯∽, the upper grace note must be sharpened; or in case of a sharp above and below the sign ♯∽♯, the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

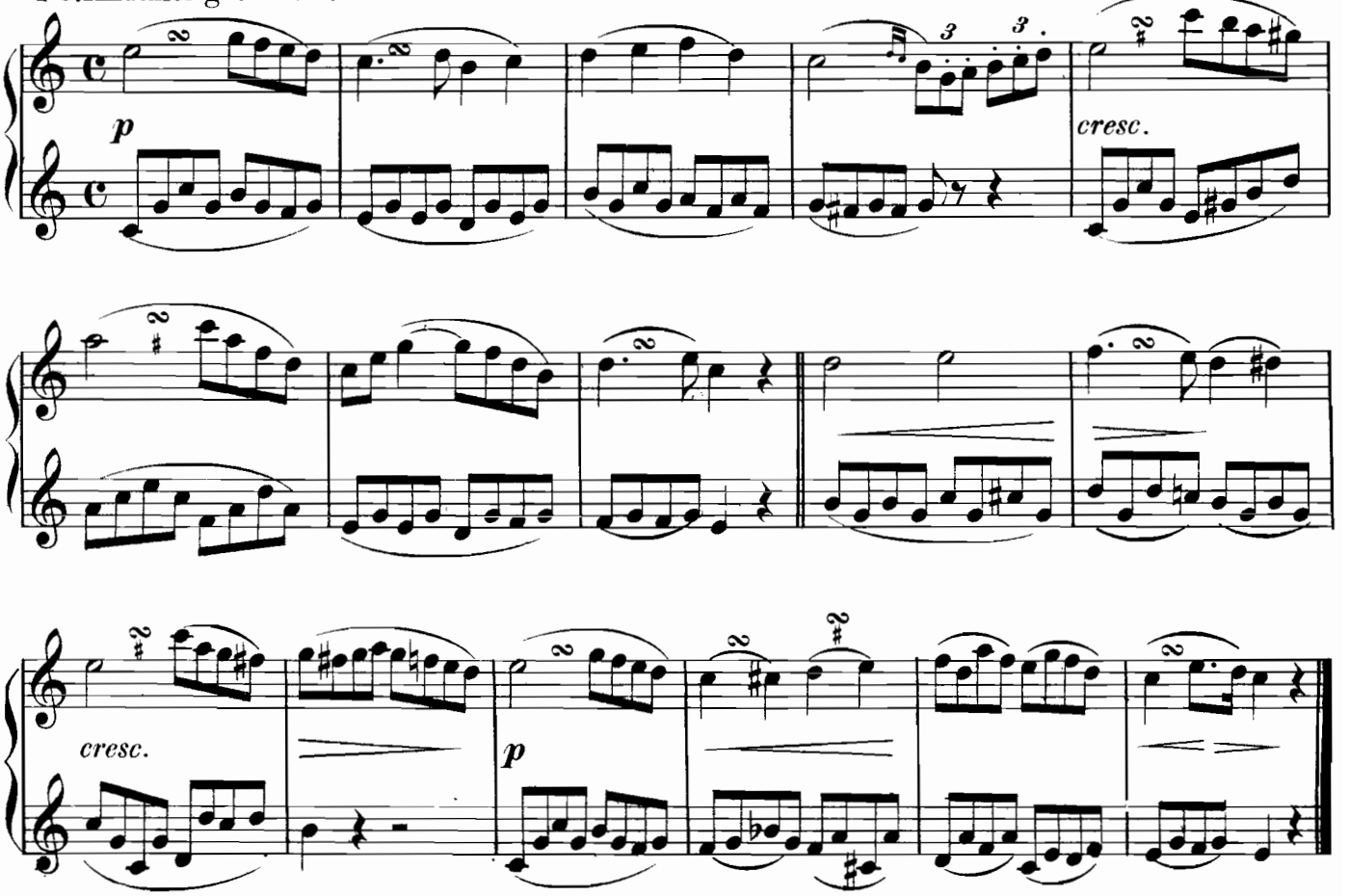
## EXAMPLES.




With sharps and flats

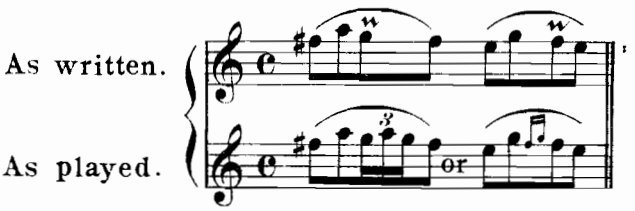


**70.** Andante grazioso.



# THE PASSING SHAKE.

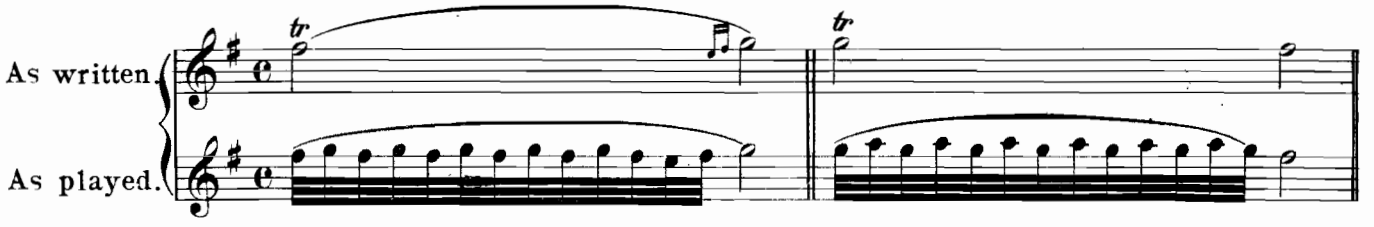
The passing shake, often written thus *w*, must be played quick and round in the following manner:



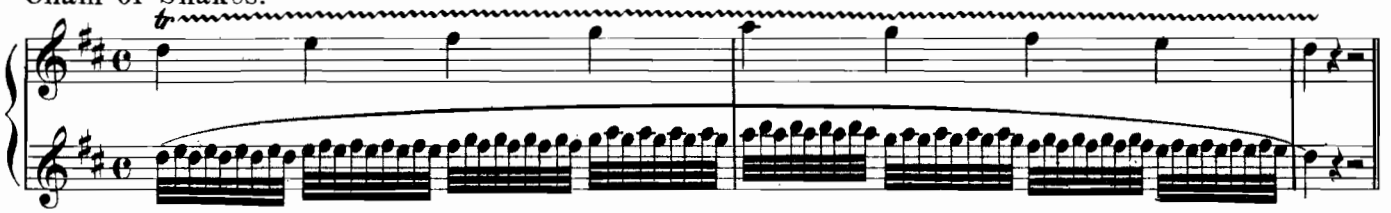

# THE SHAKE.

The shake or trillo, marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

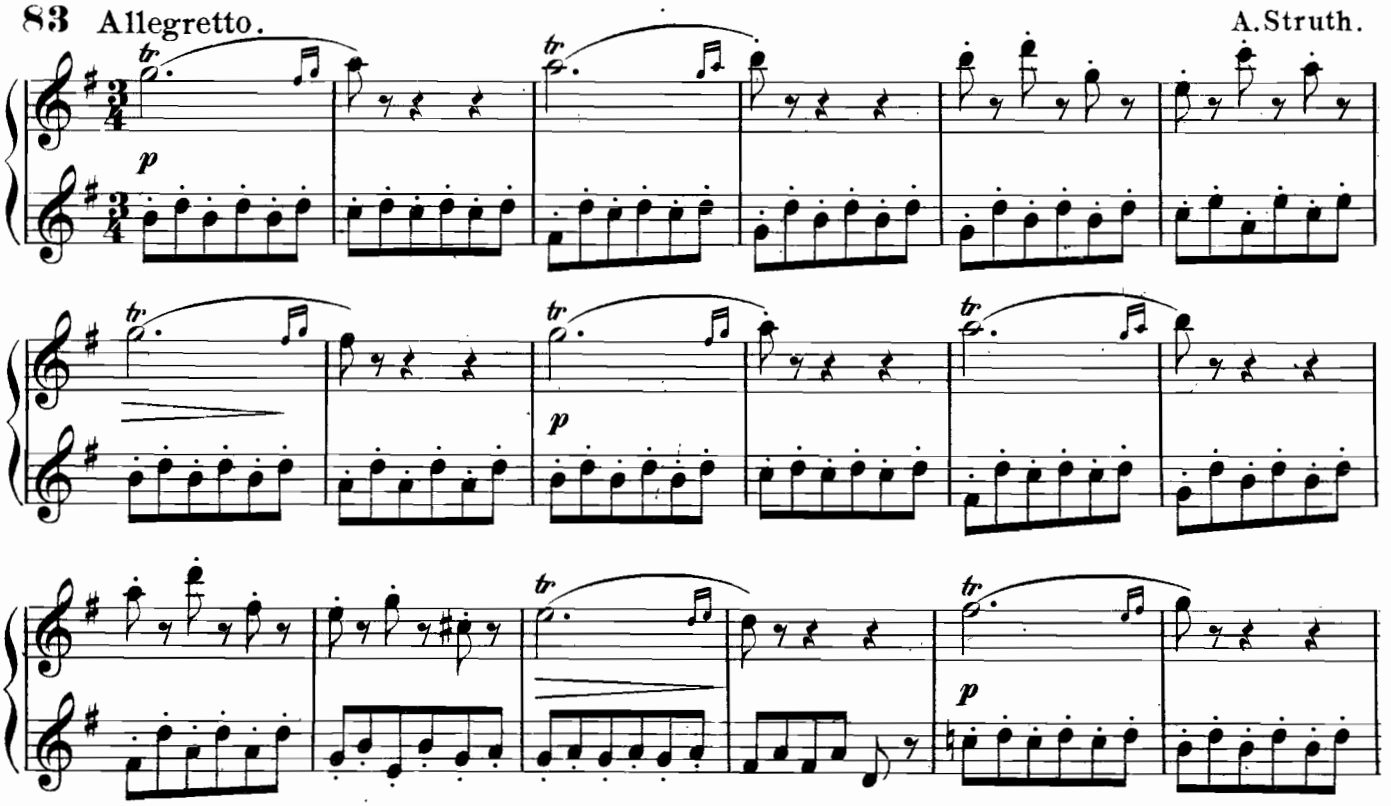
## Example.

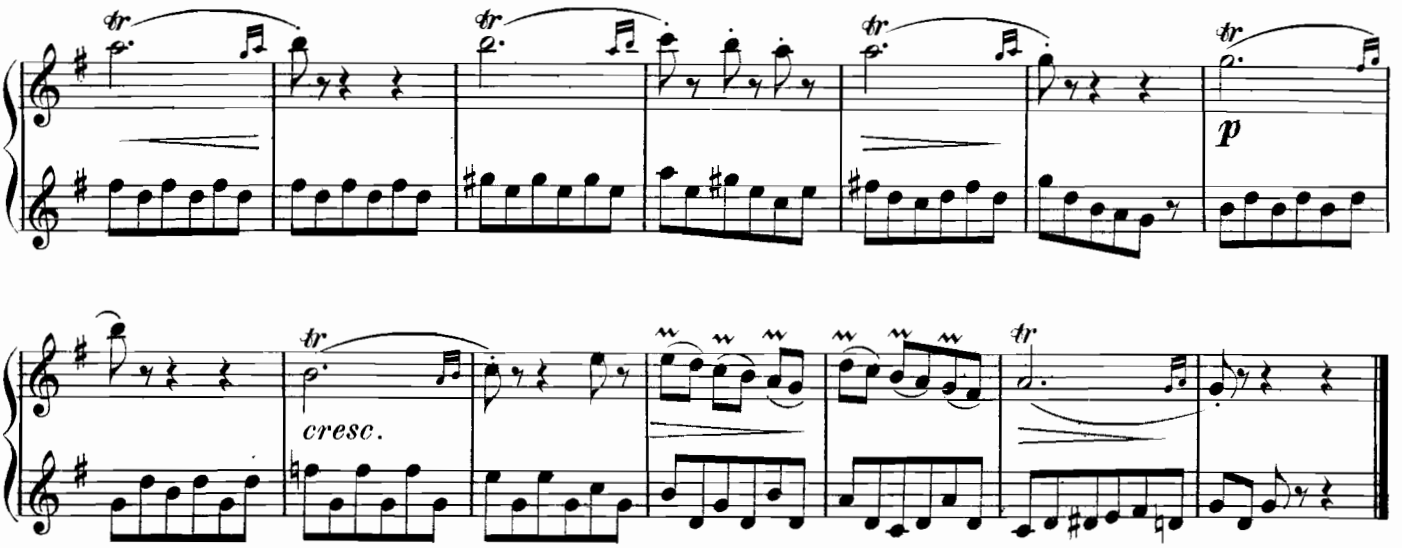



Chain of Shakes.

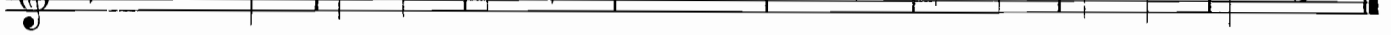


**83** Allegretto. A. Struth.

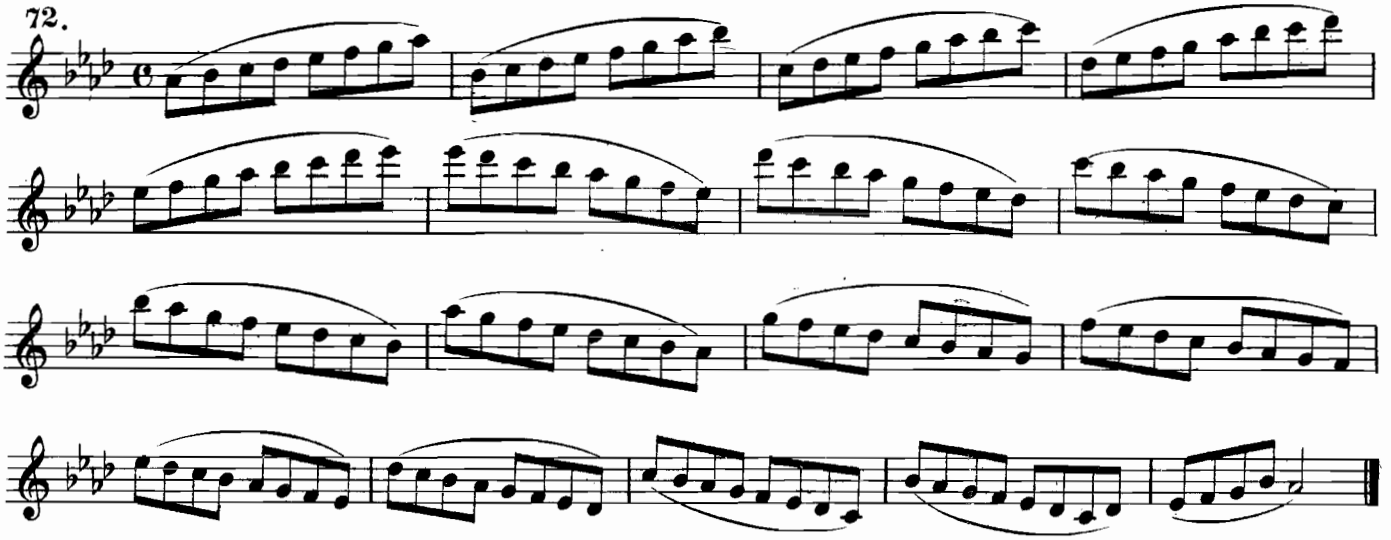




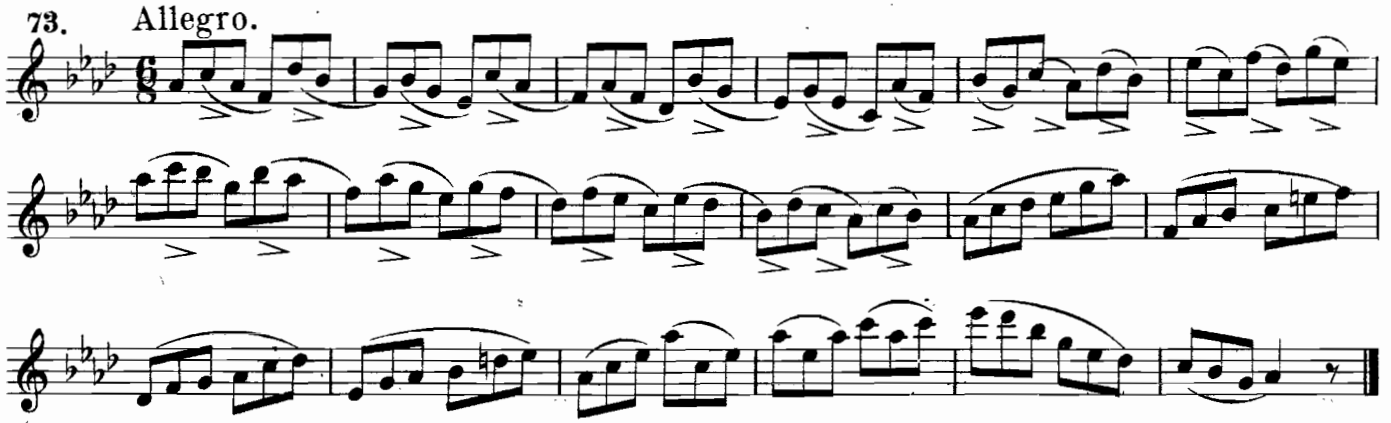

SCALE OF A♭ MAJOR.



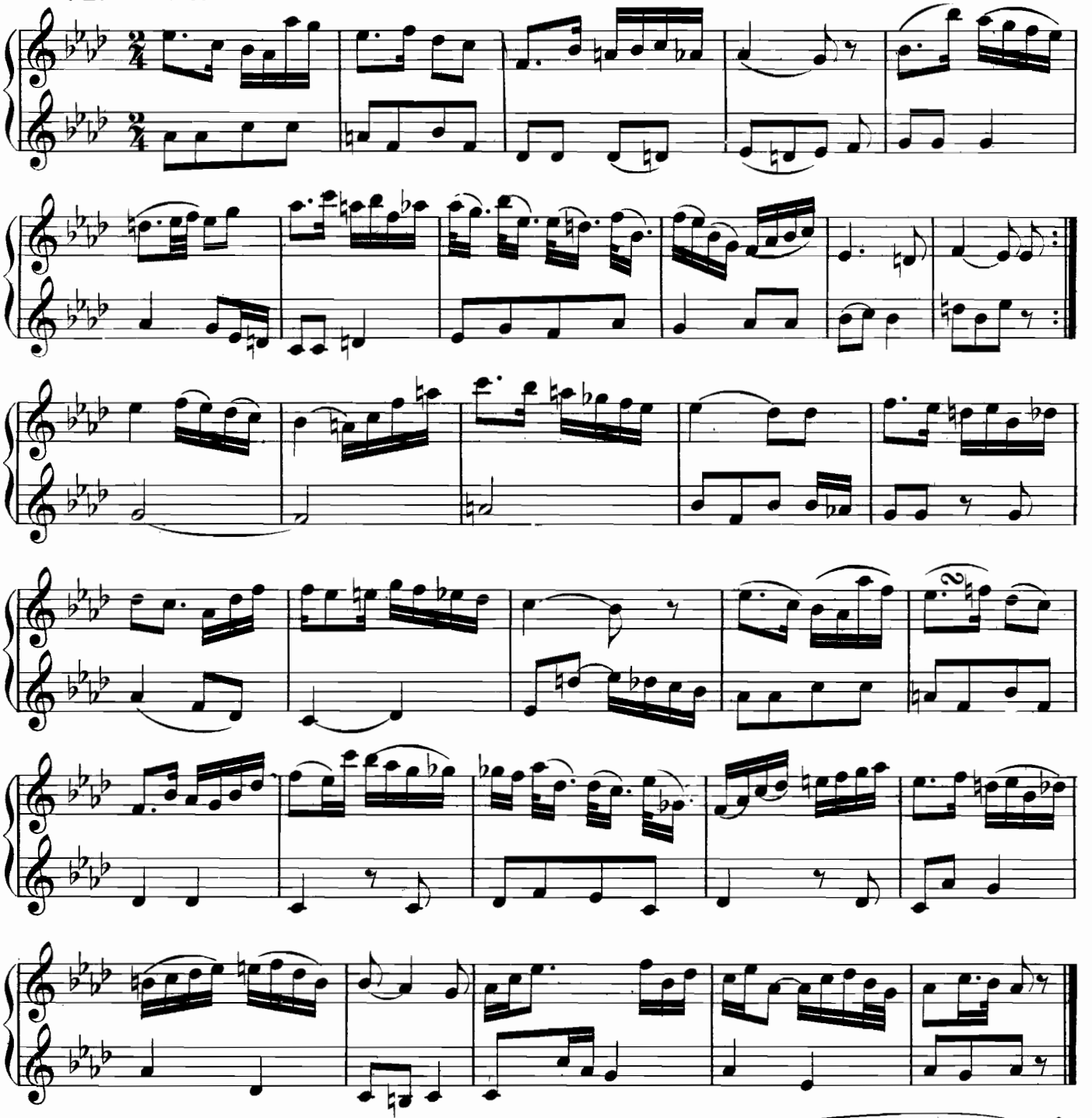
72.



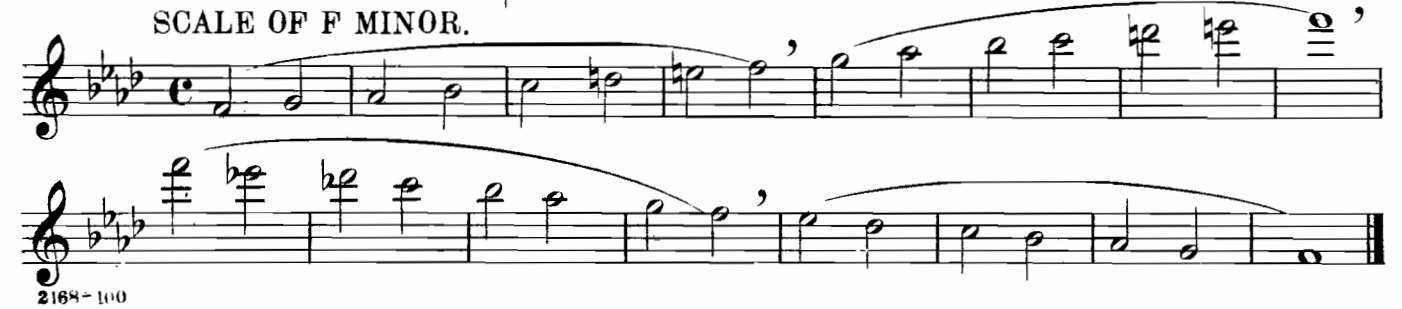
73. Allegro.



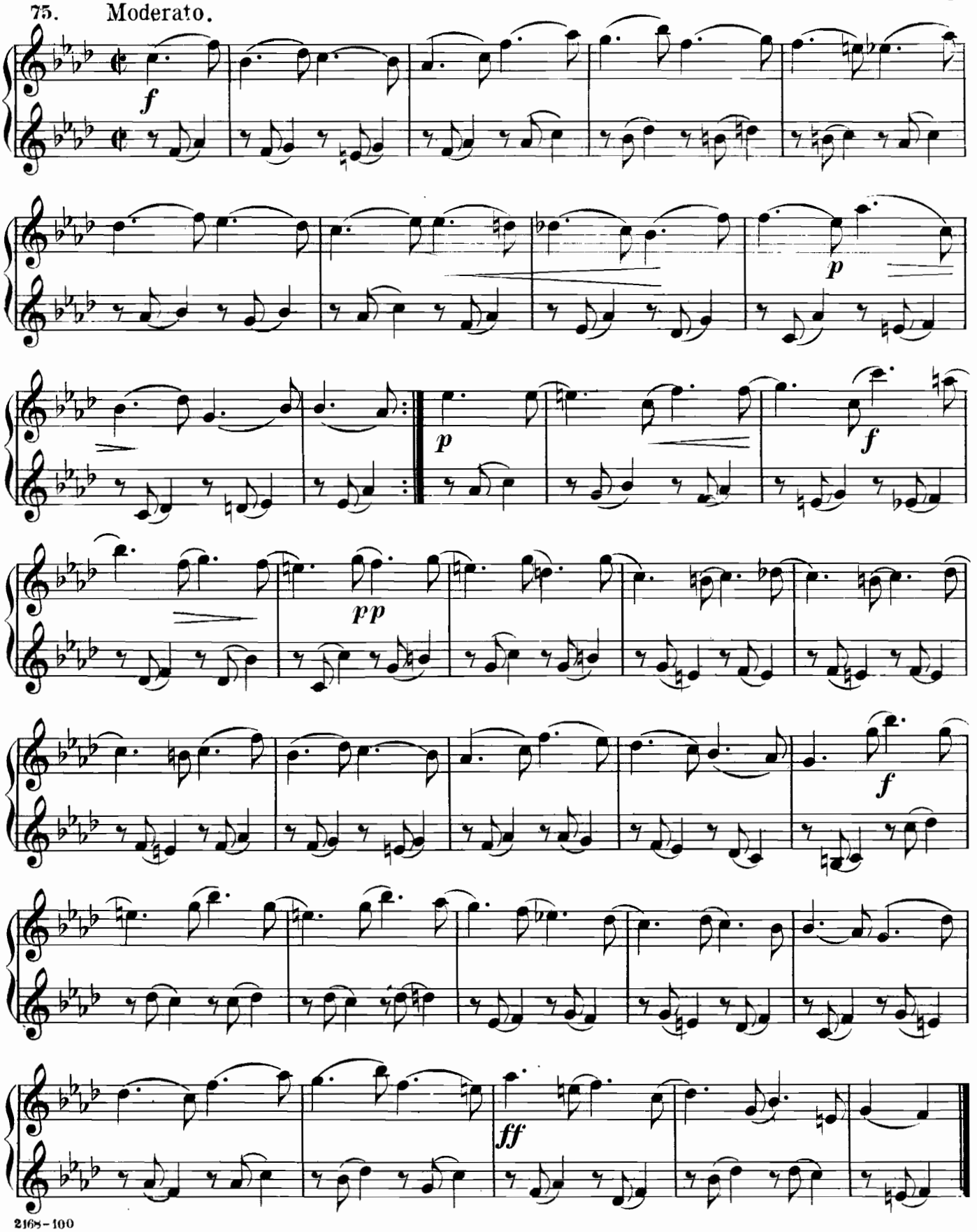
## 74. Andante.



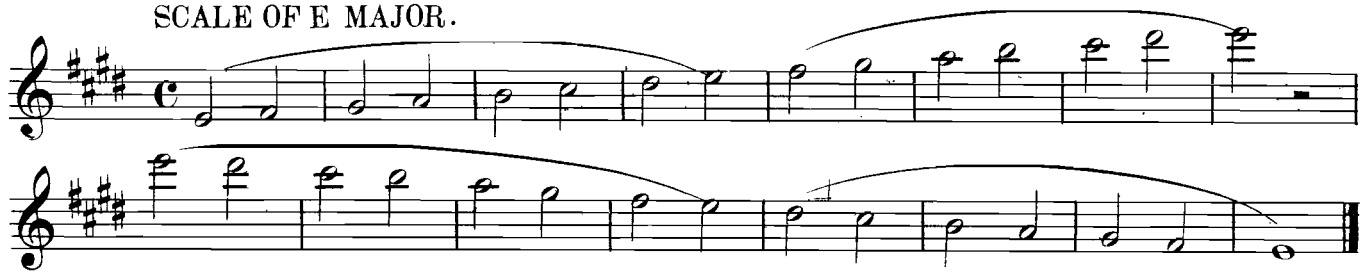
SCALE OF F MINOR.



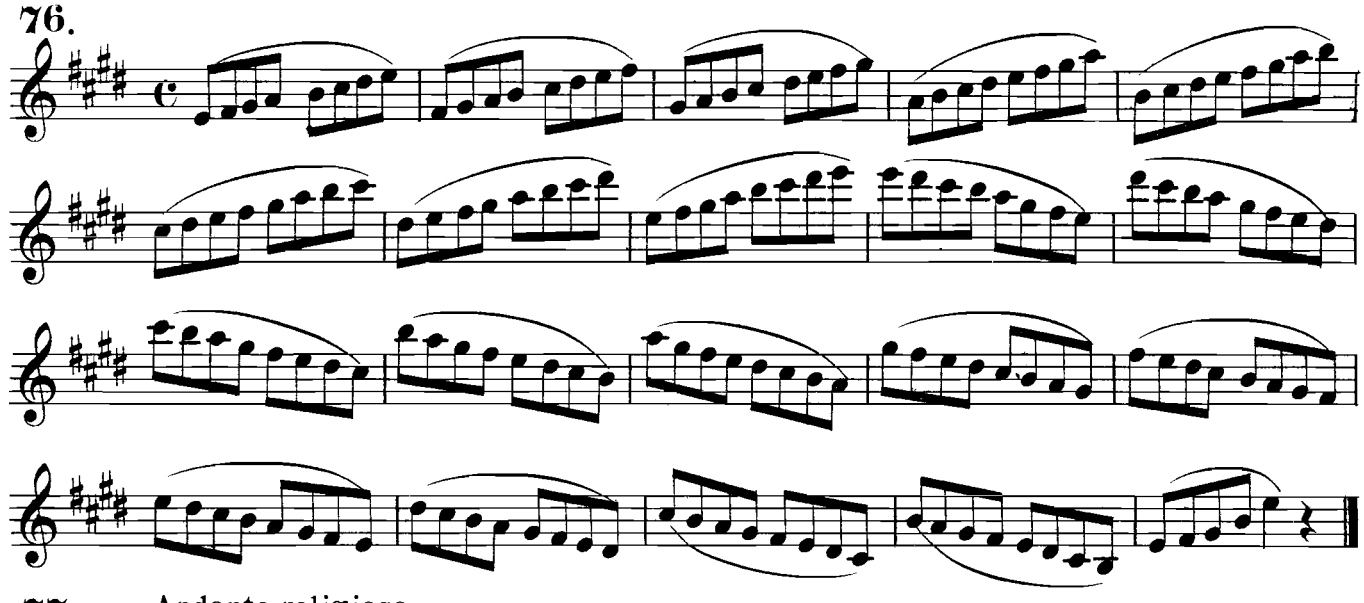
75. Moderato.



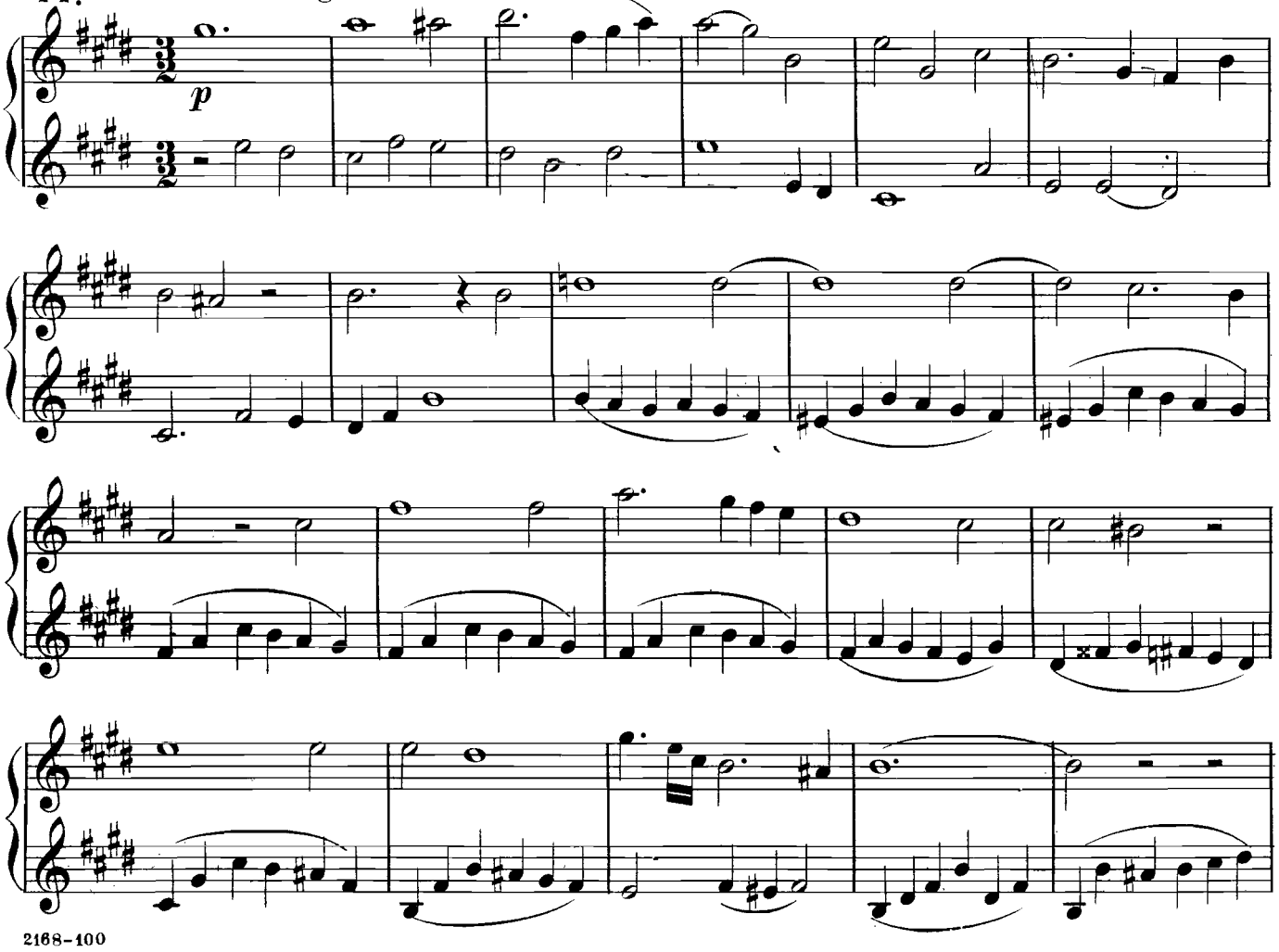
SCALE OF E MAJOR.

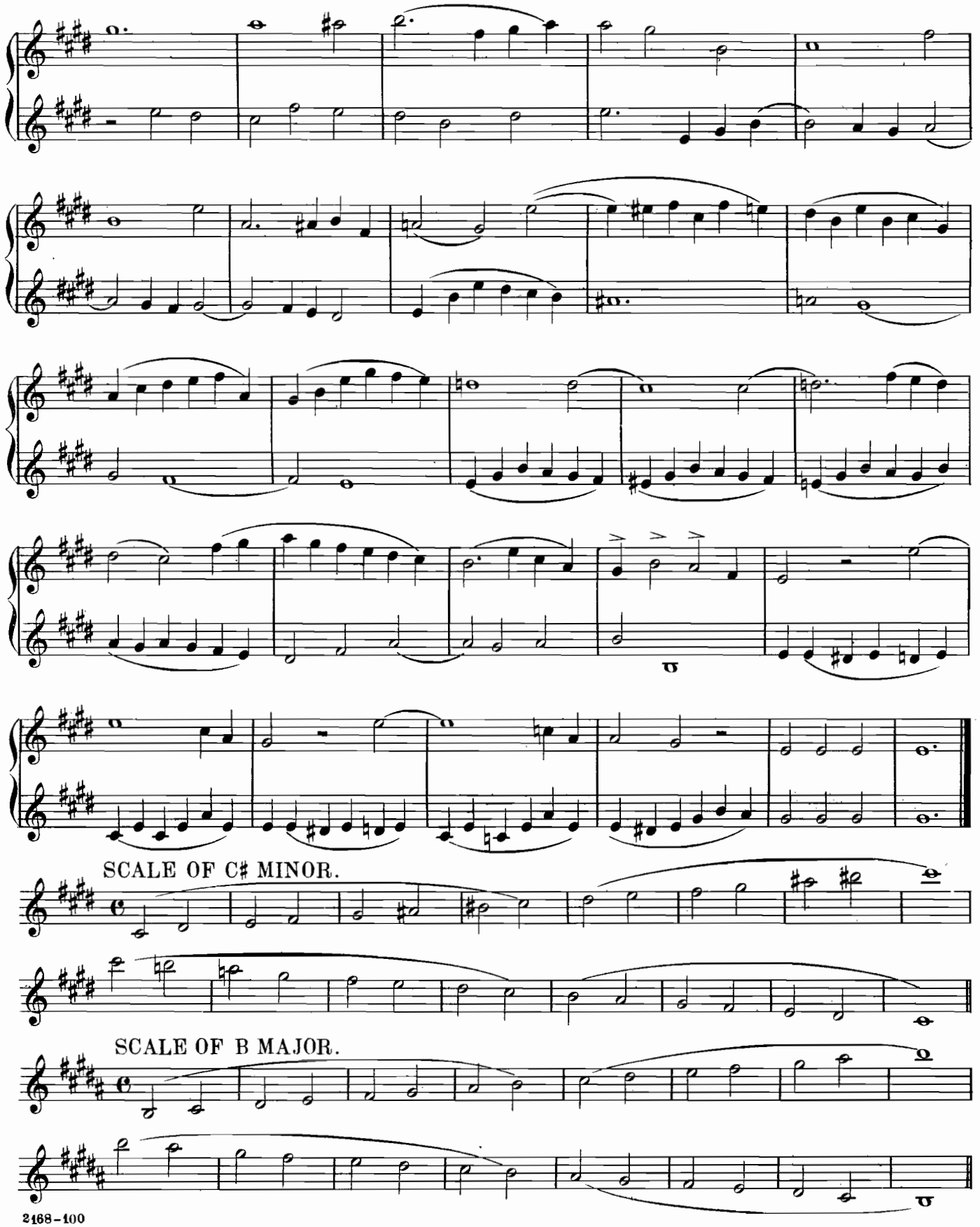


**76.**

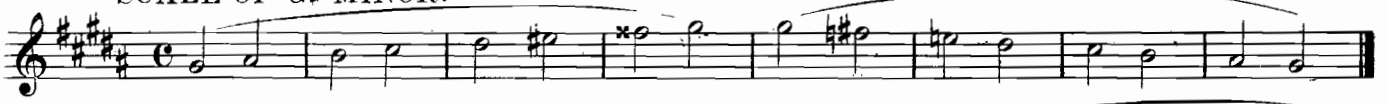


**77.** Andante religioso

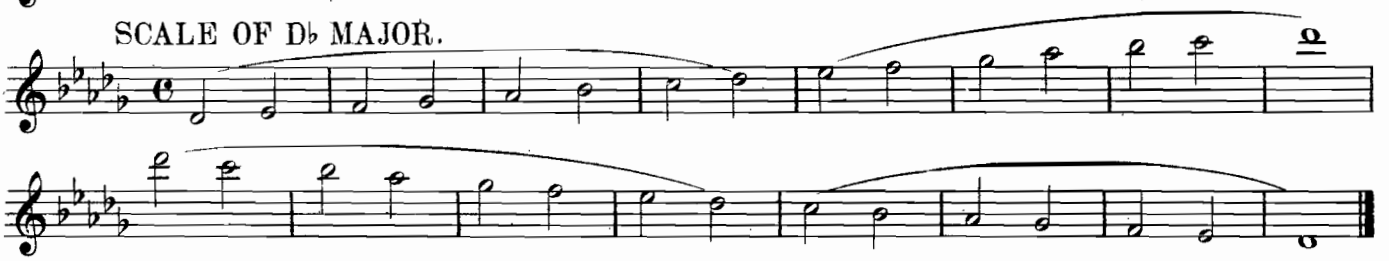



SCALE OF C♯ MINOR.
SCALE OF B MAJOR.

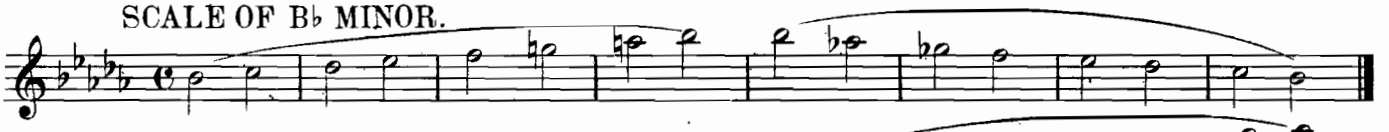
SCALE OF G♯ MINOR.



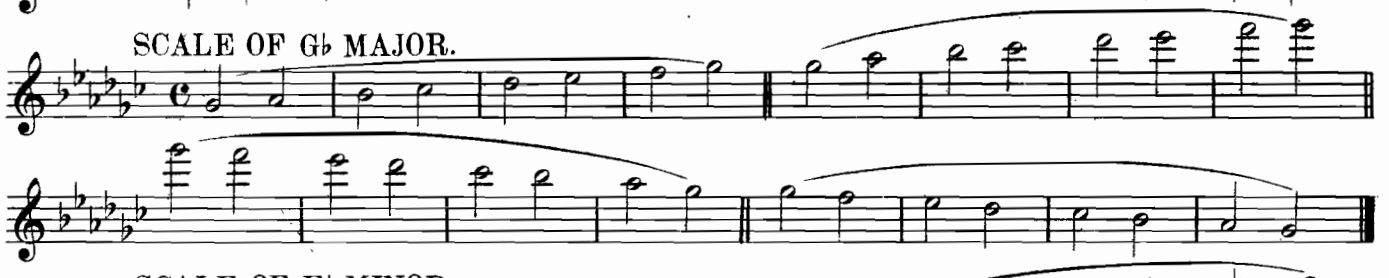
SCALE OF D♭ MAJOR.



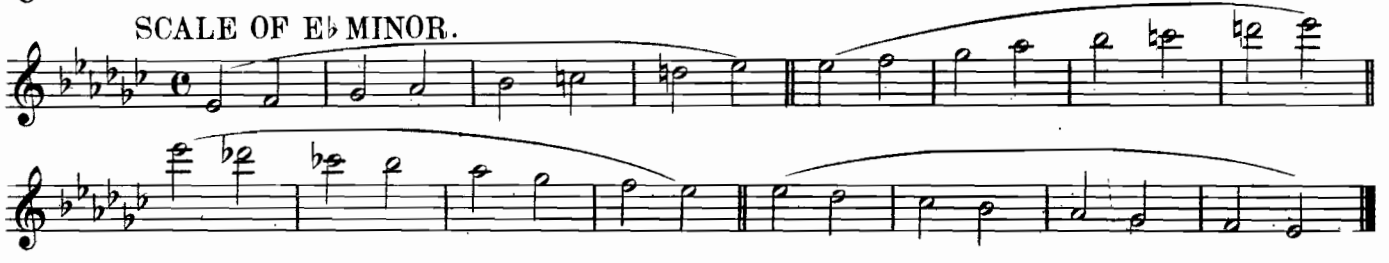
SCALE OF B♭ MINOR.



SCALE OF G♭ MAJOR.

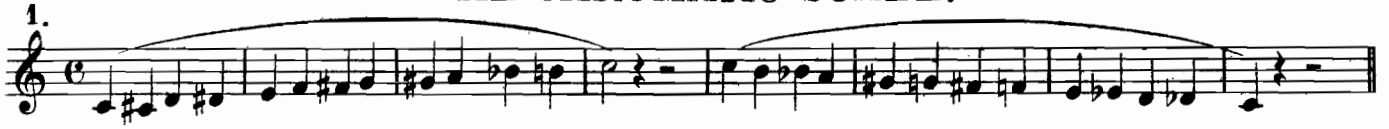


SCALE OF E♭ MINOR.



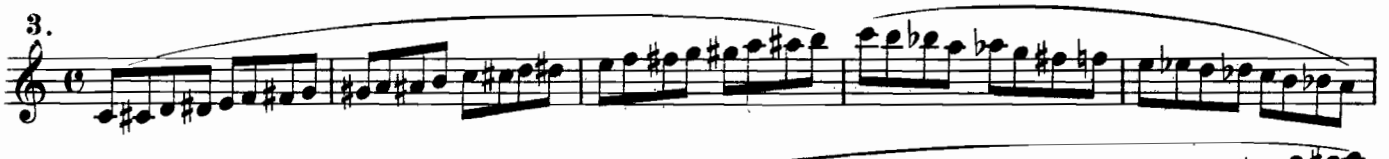
## THE CHROMATIC SCALE.

1.



2.

3.



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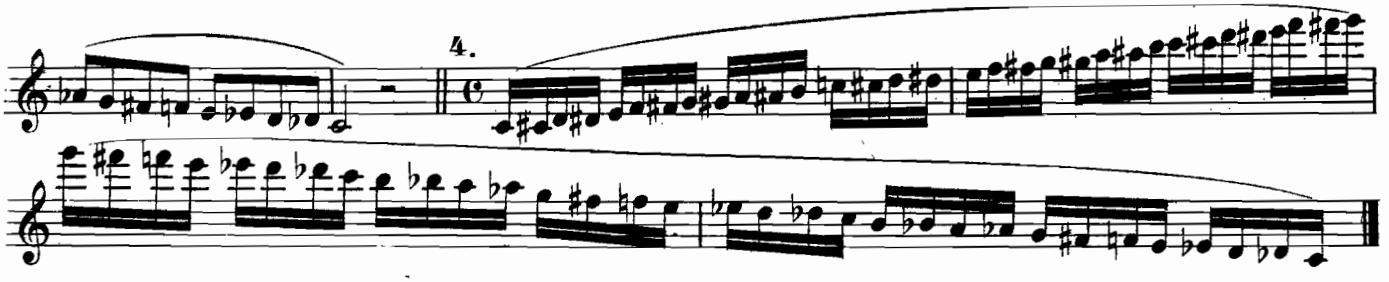
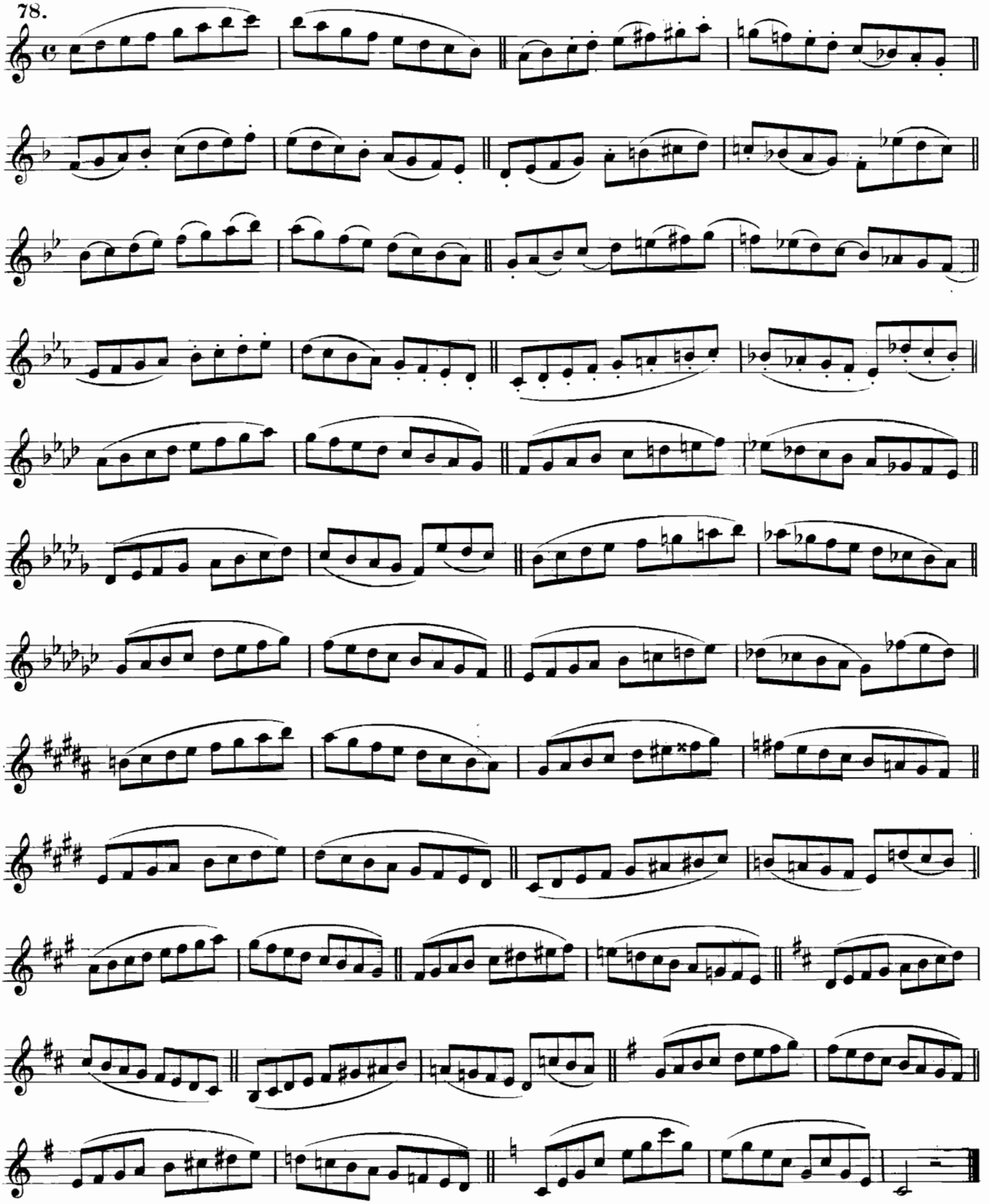
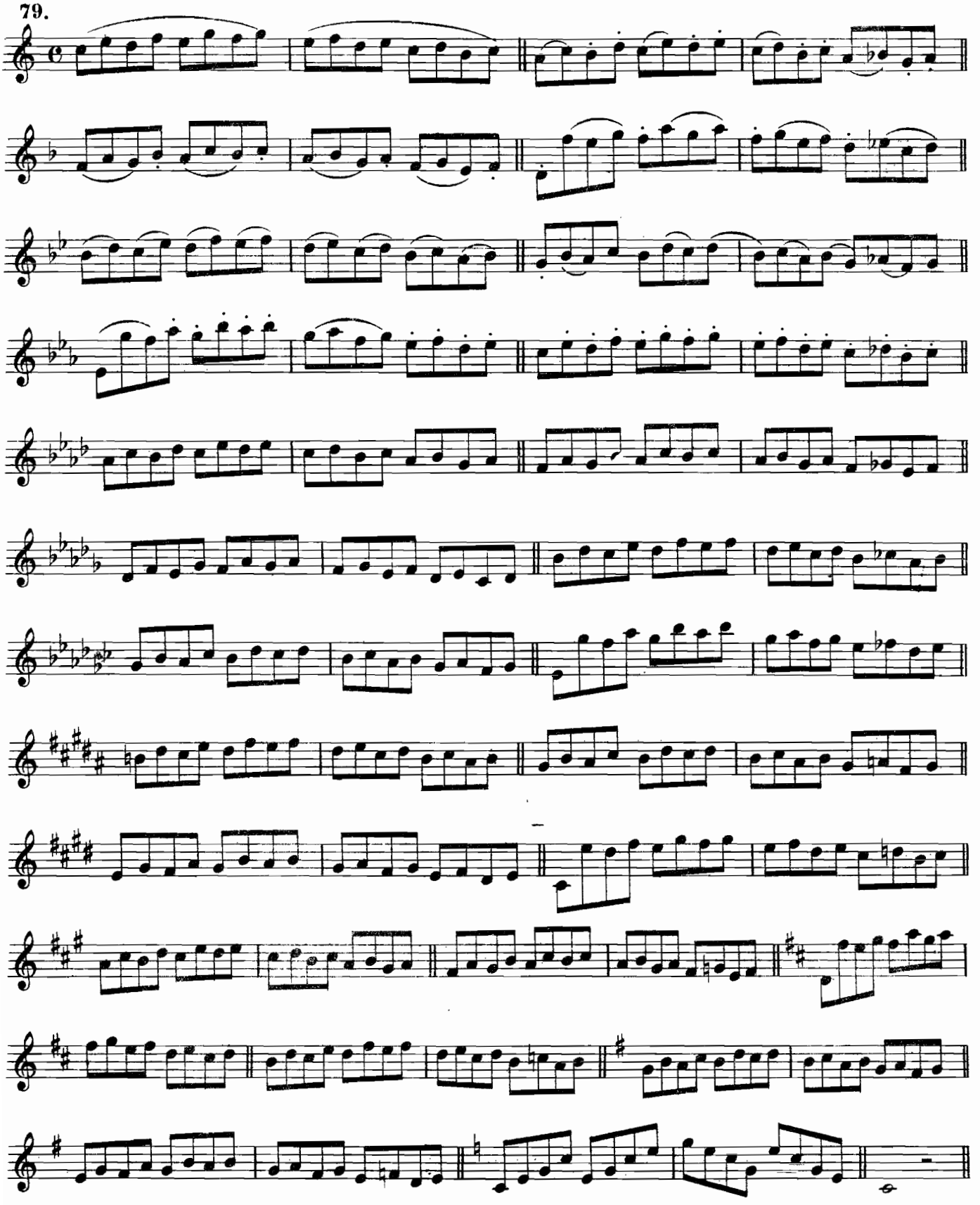


## Exercises in all Keys with a variety of articulation.

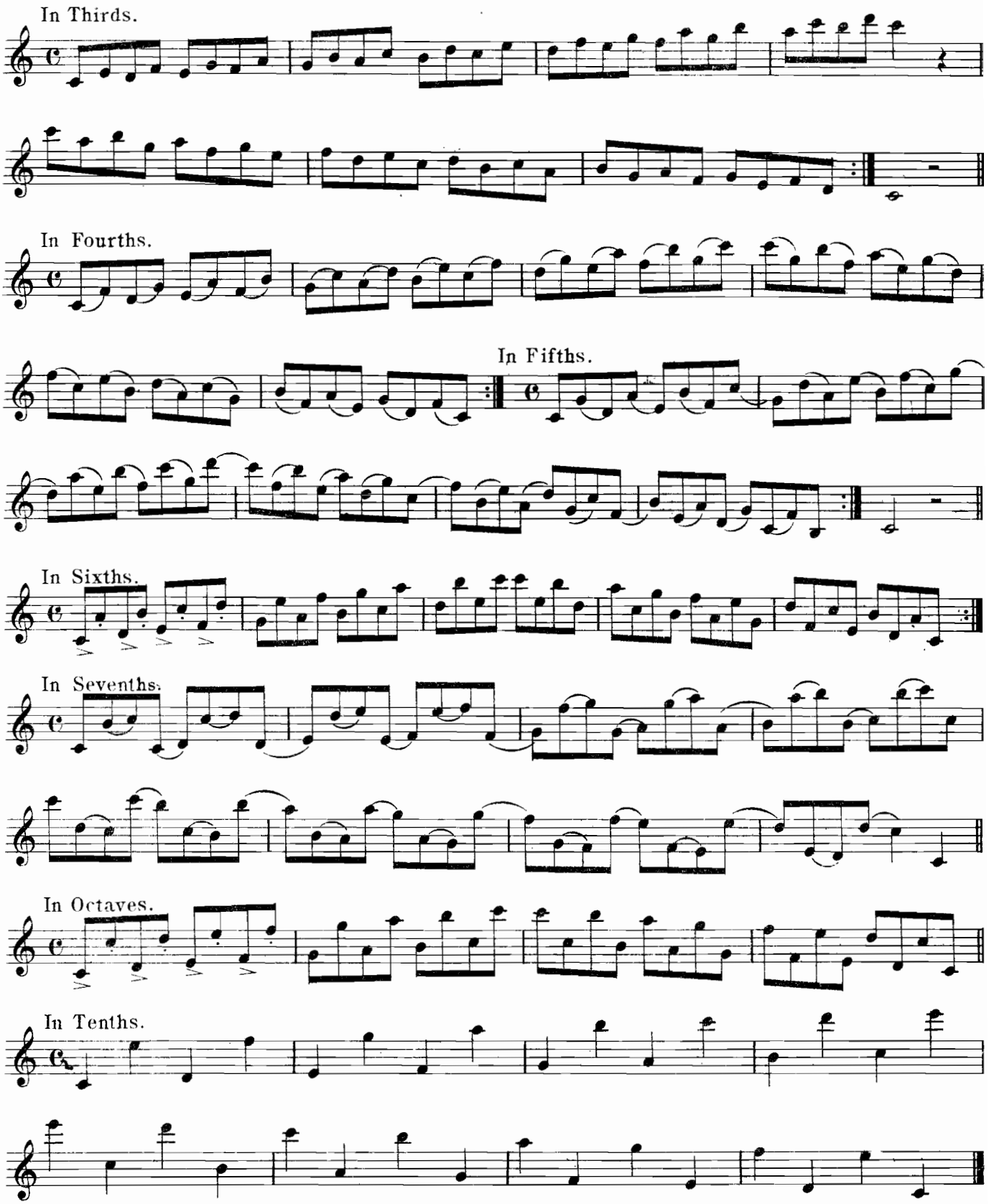
78.



79.



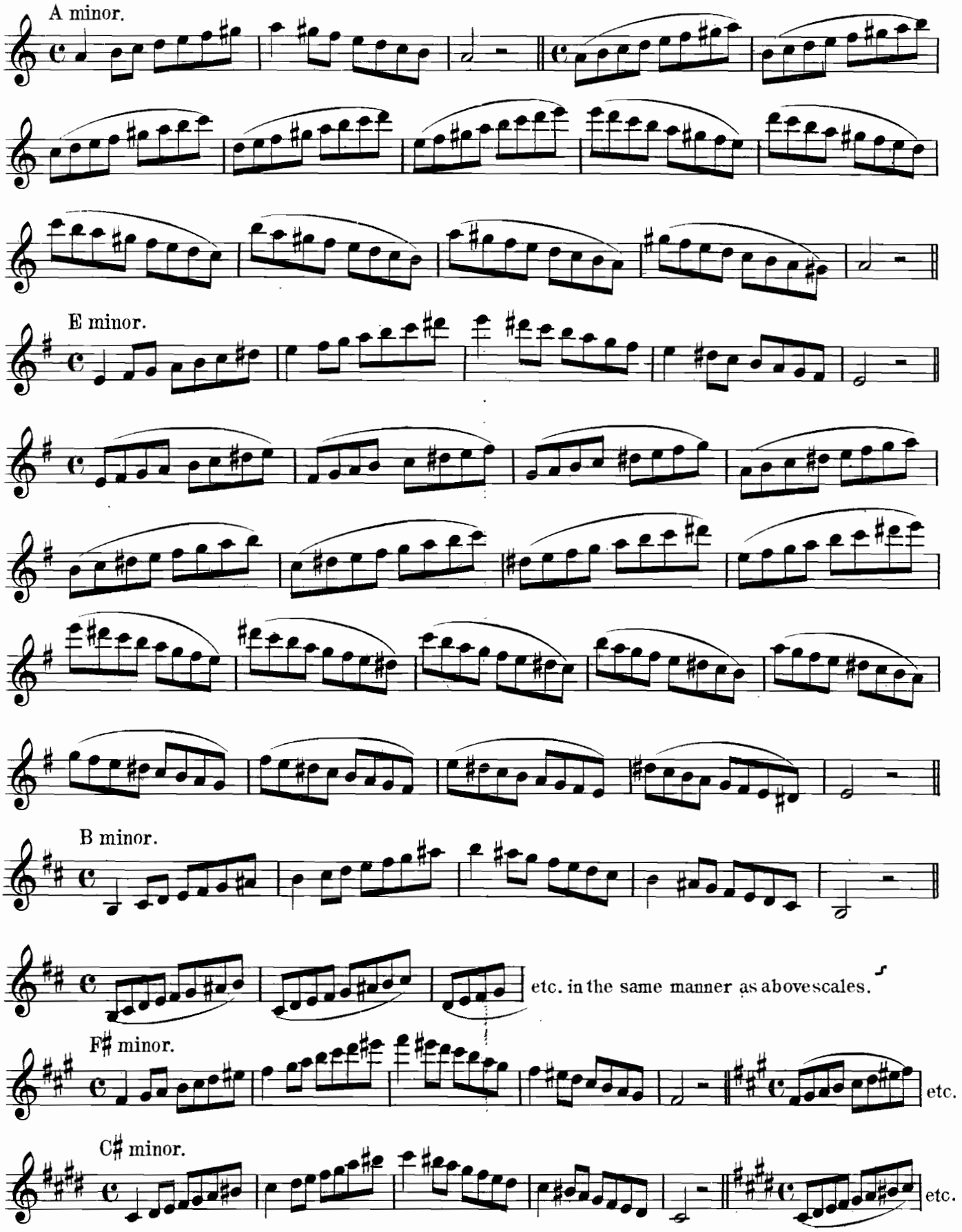
## Scales upon intervals.



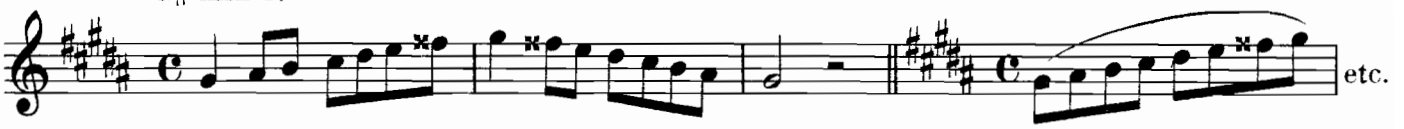

Transpose the above exercises into the Keys of D♭, D♮, E♭, E♮ and F.

# THE HARMONIC MINOR SCALE.

The harmonic minor scale differs from the melodic, as only the Seventh degree is raised by an accidental, which remains, whether ascending or descending.

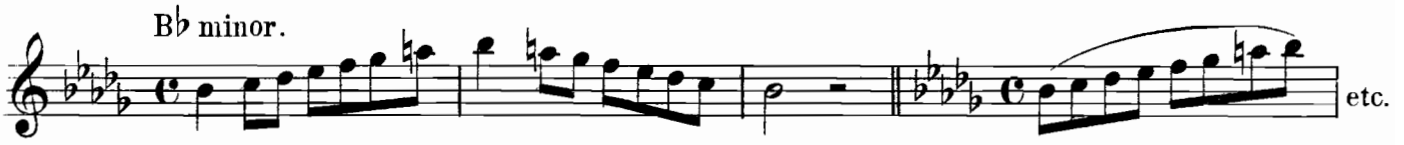


G♯ minor.

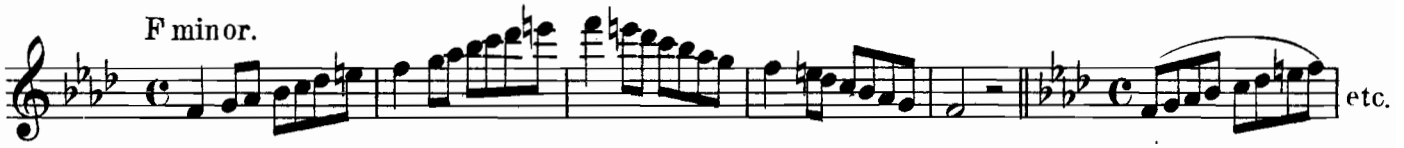



E♭ minor.

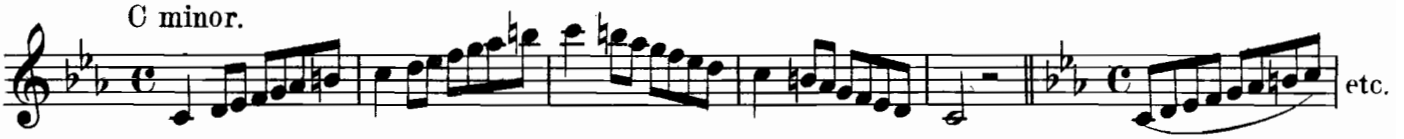
B♭ minor.



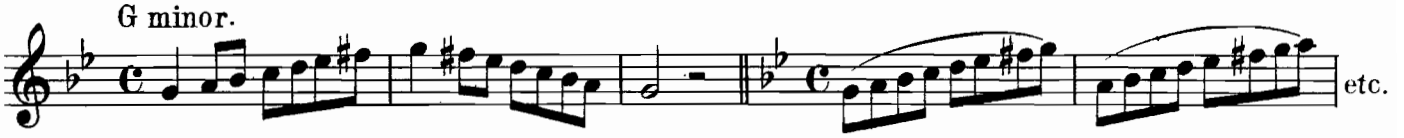

F minor.



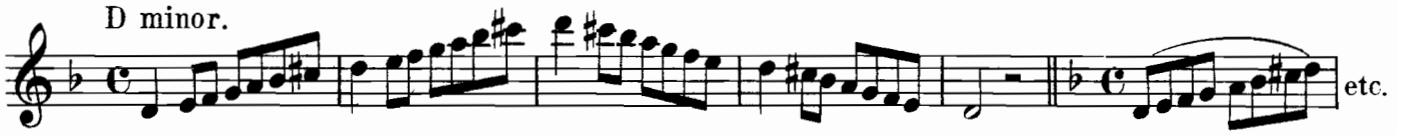

C minor.



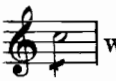
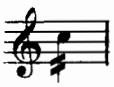
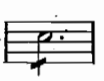
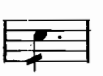
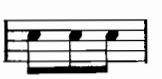

G minor.

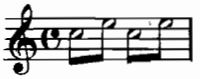
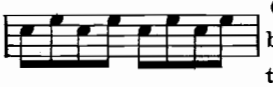



D minor.

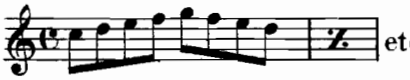



## ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four quavers a minim marked with a thick line  will indicate the same: Or  for or  for or  for  etc.

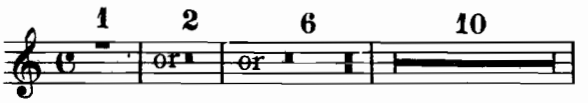
And  for 

Or instead of repeating a bar alike a sign marked thus 𝄎 is used.




## RESTS.

When a composition requires a long silence for an instrument, it is indicated by numbered rests.

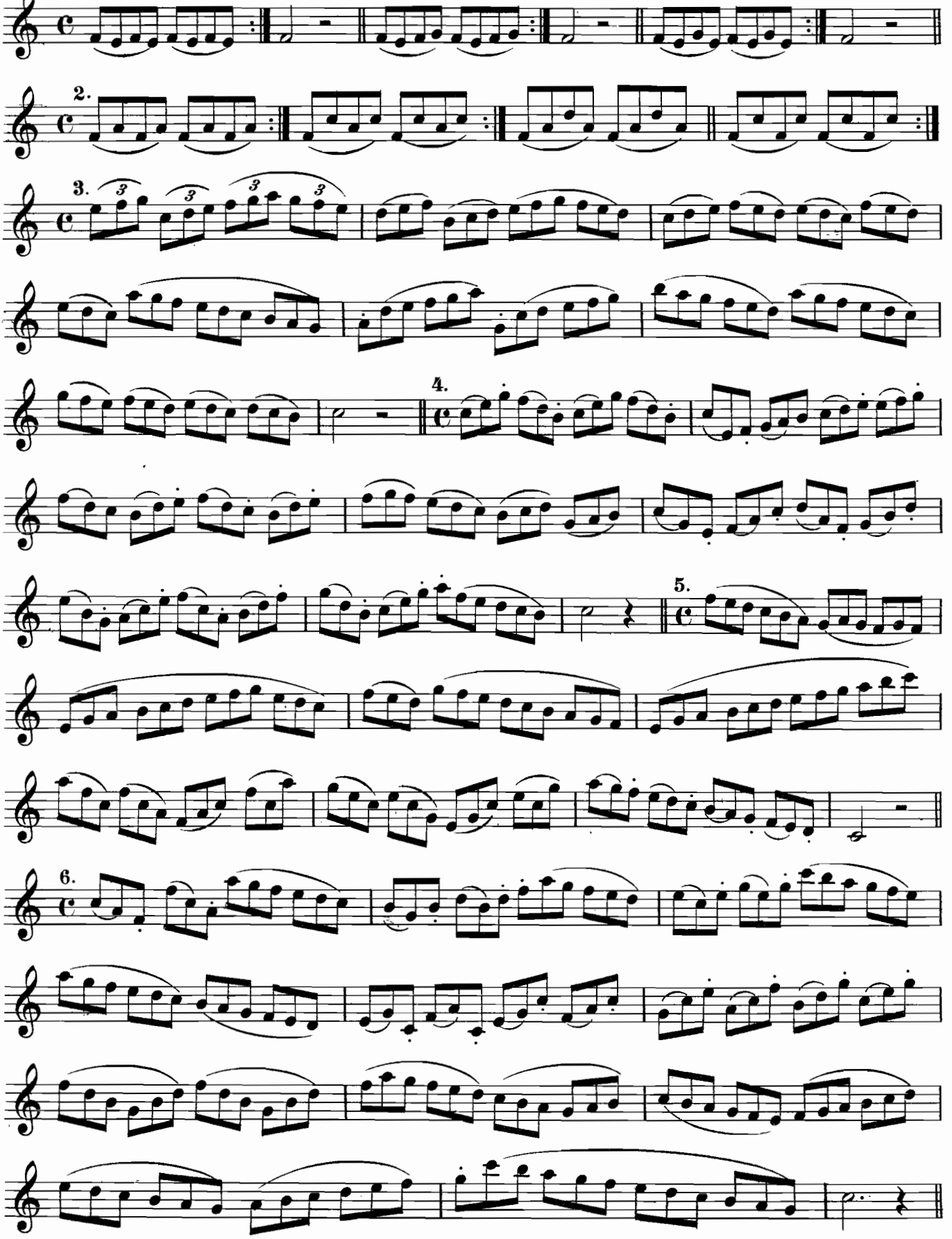


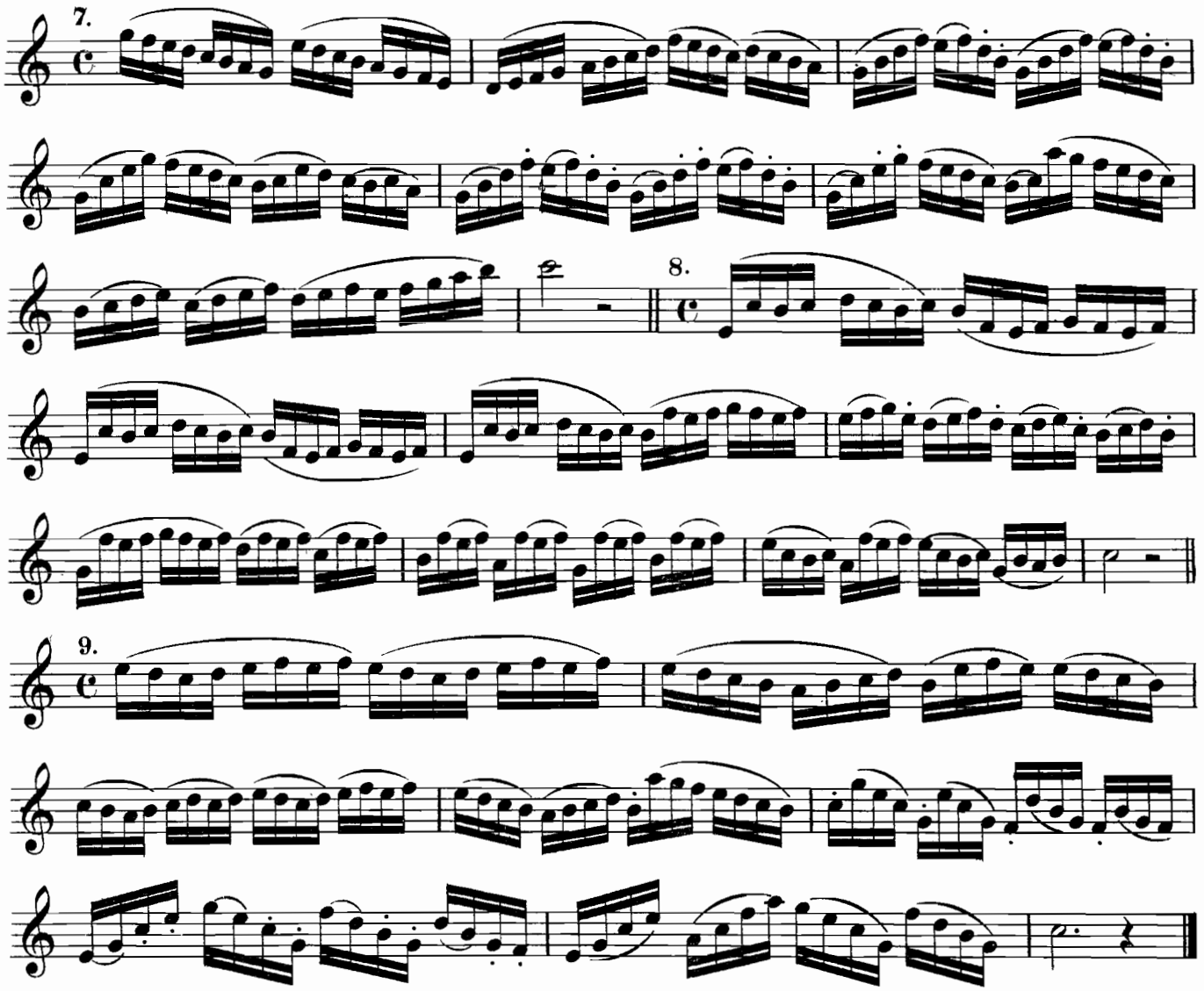

This means, so many bars of that movement should be quietly counted.

# EXERCISES FOR THE KEYS.

## 80.

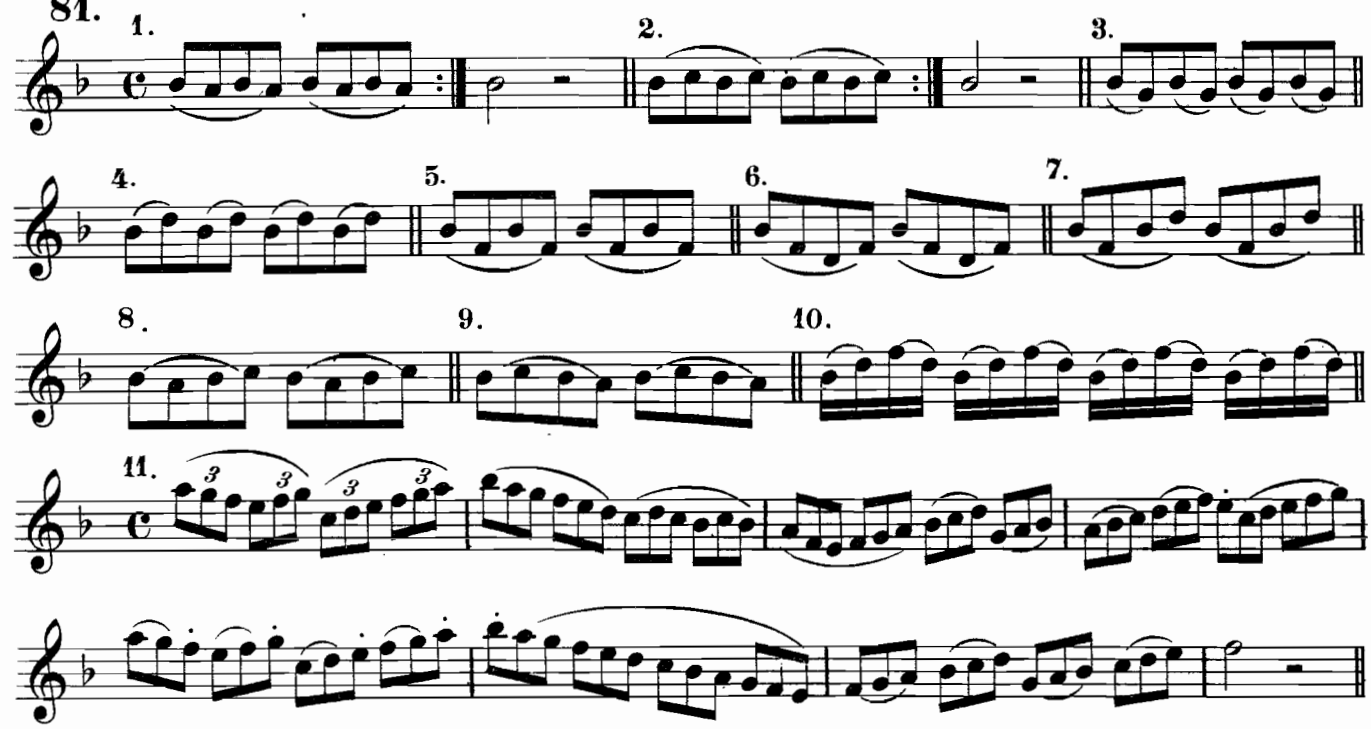
1. EXERCISES for the F Keys.

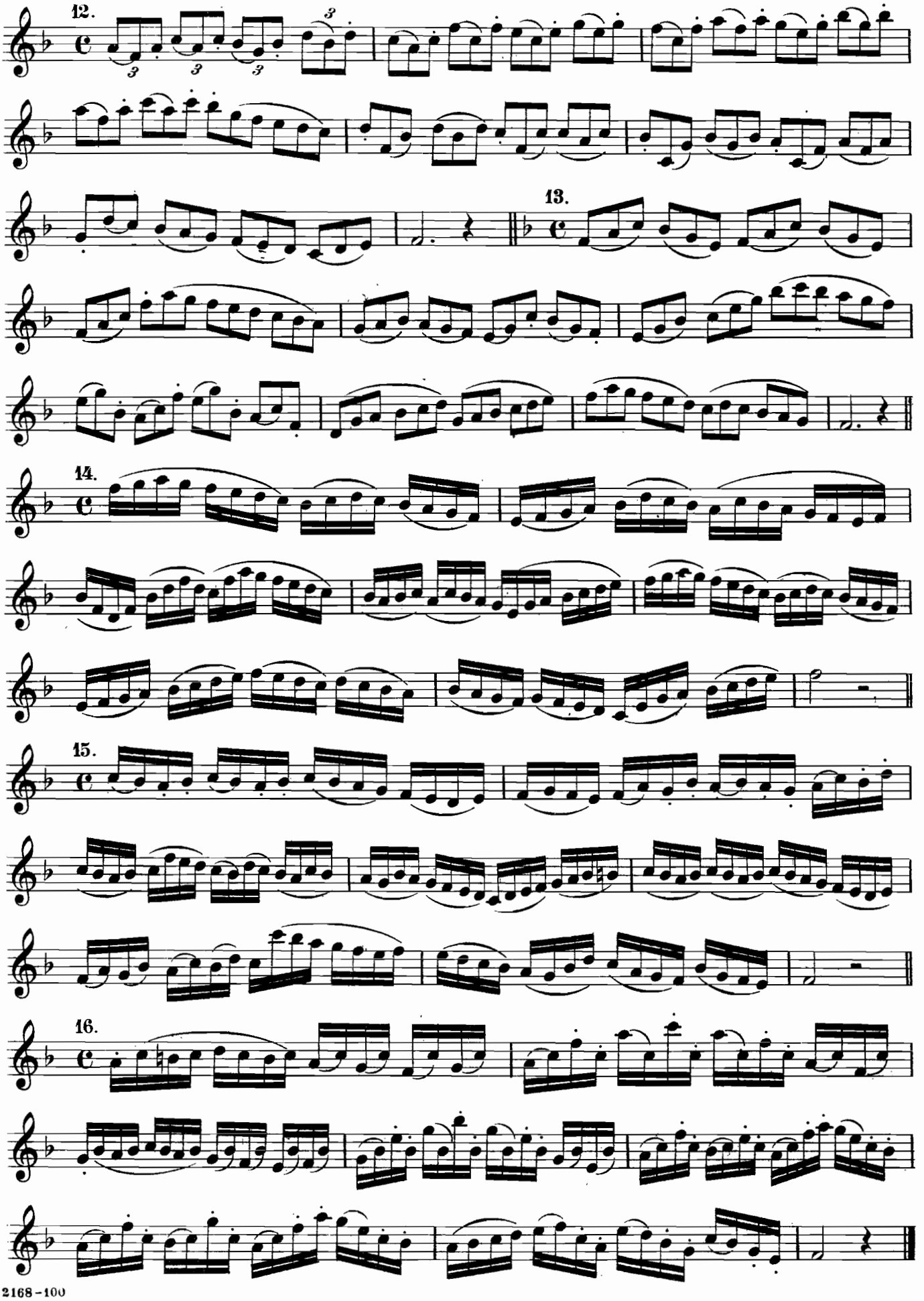





## Exercises for the B♭ and F Keys.

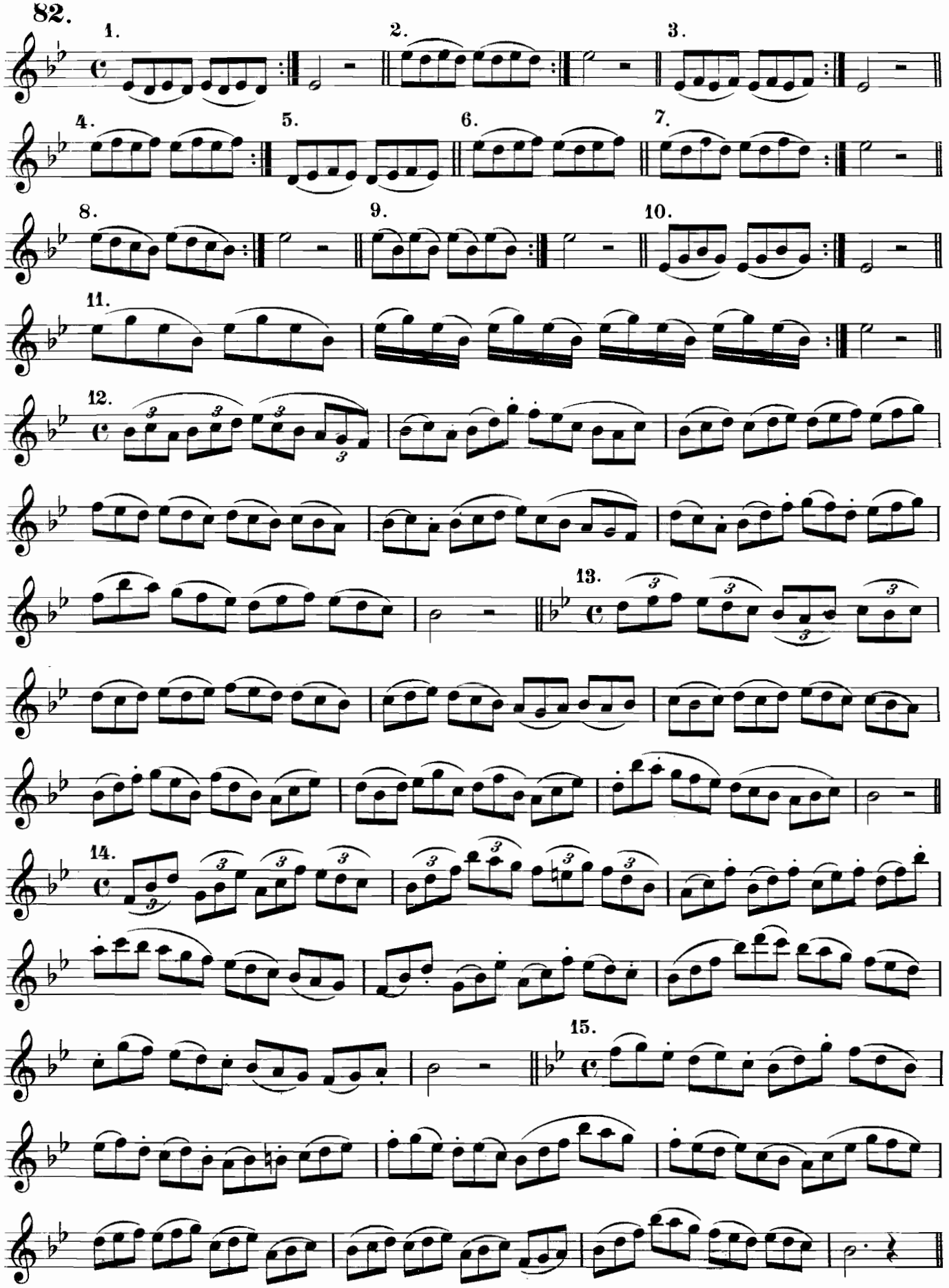
**81.**



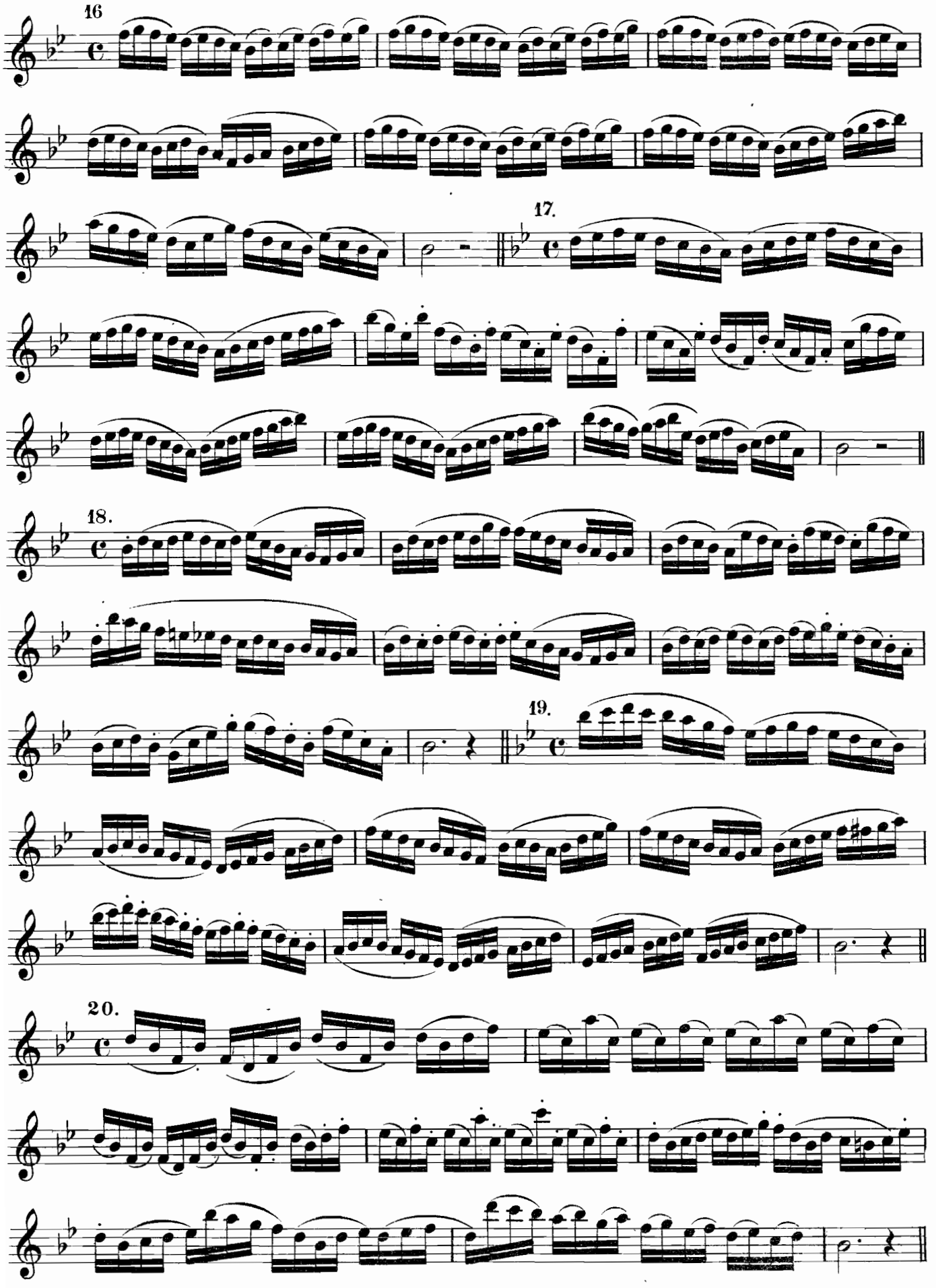

12.
13.
14.
15.
16.

# Exercises for the E♭ and B♭ Keys.

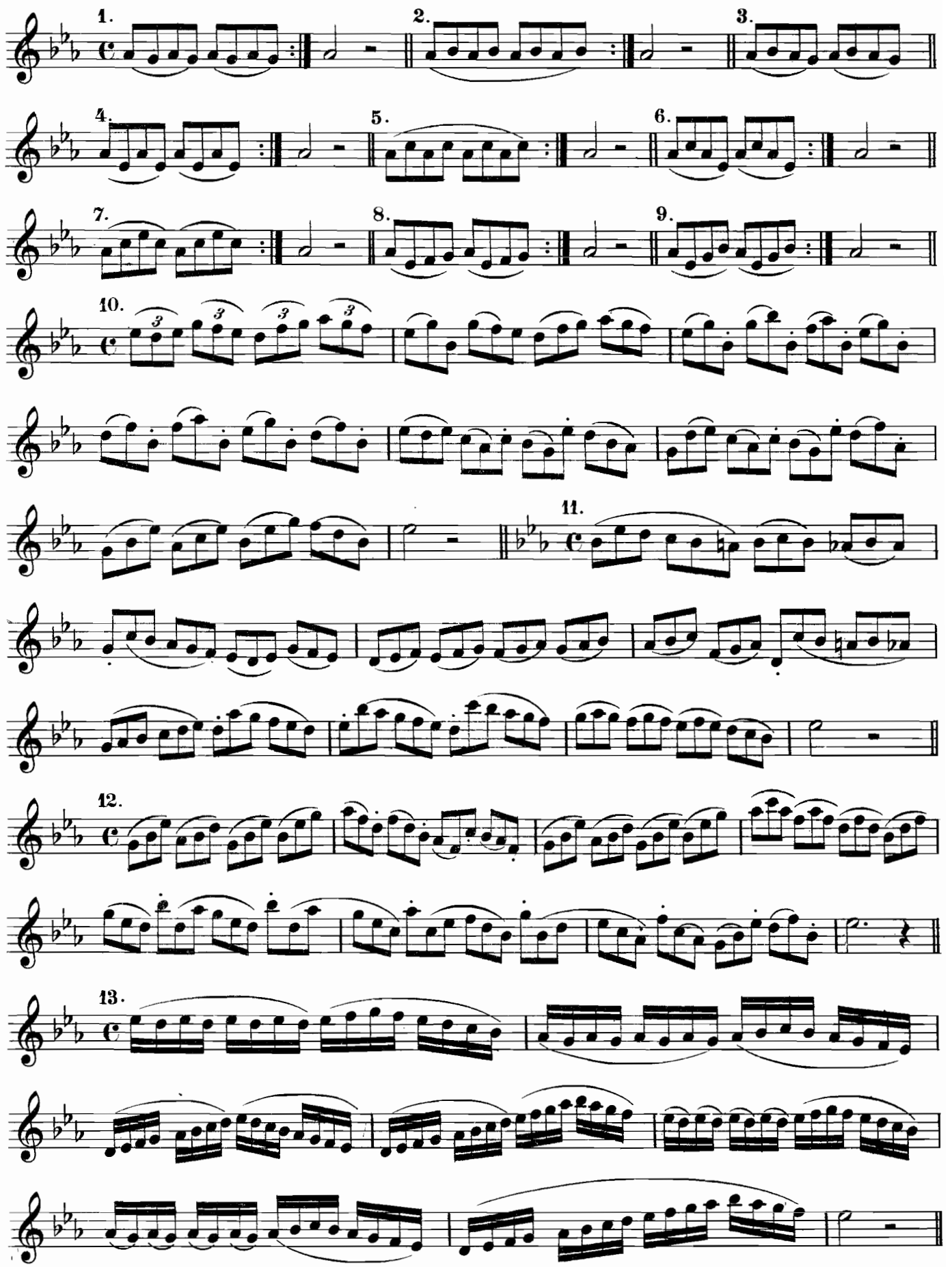
**82.**



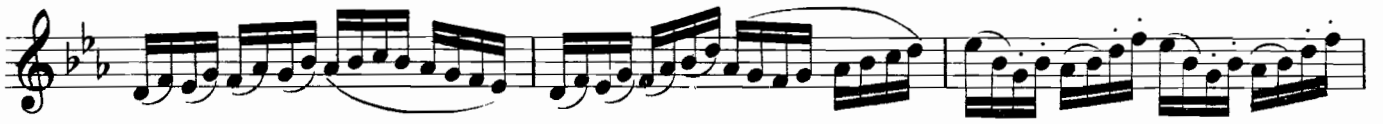
60.

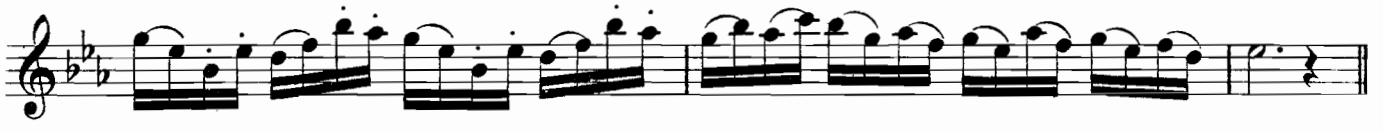


# Exercises for the Ab, Eb and Bb Keys.



14.





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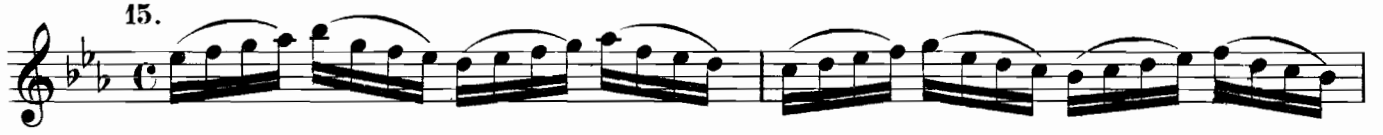

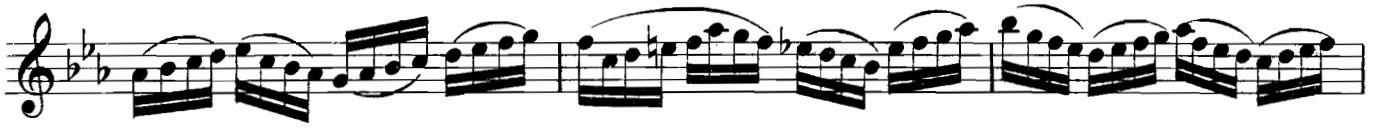

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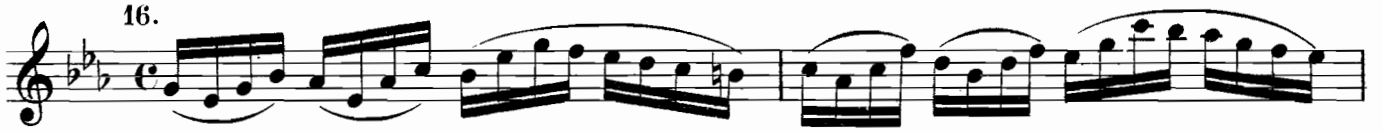
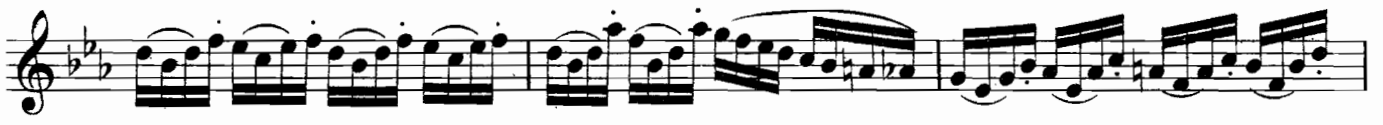
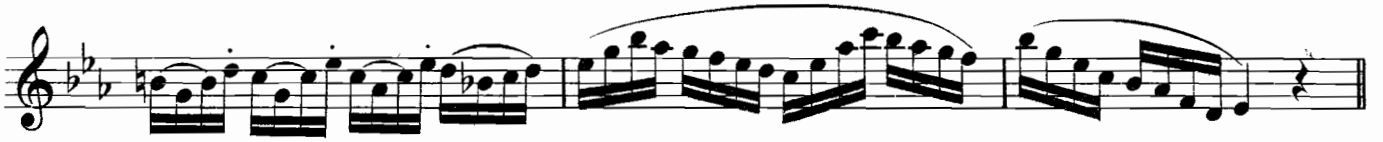
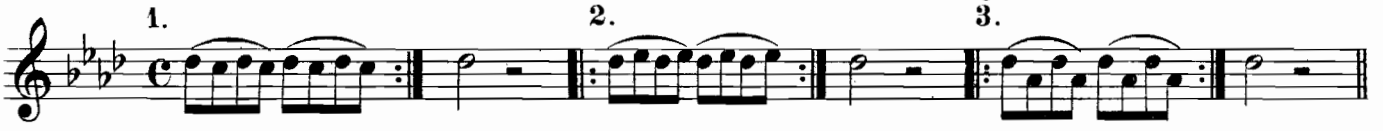




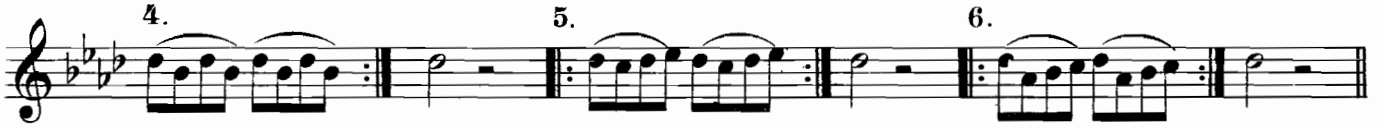


## Exercises for the D♭, A♭, E♭ and B♭ Keys.

1. 2. 3.



4. 5. 6.



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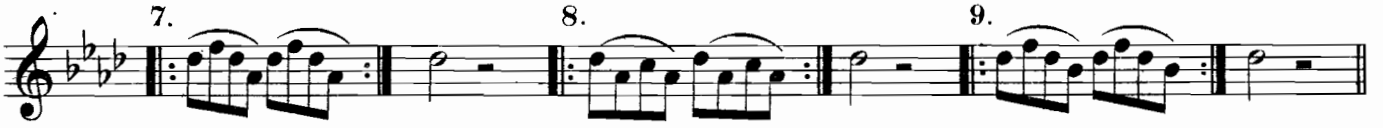
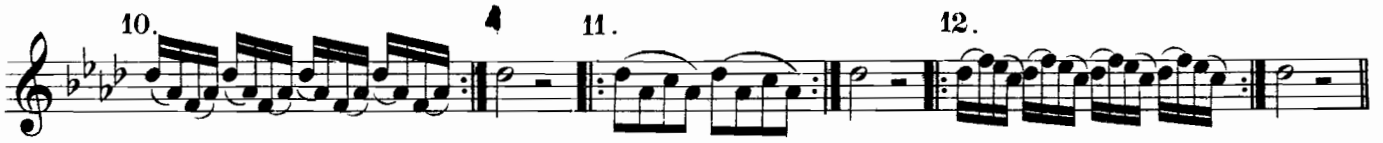


10. 11. 12.



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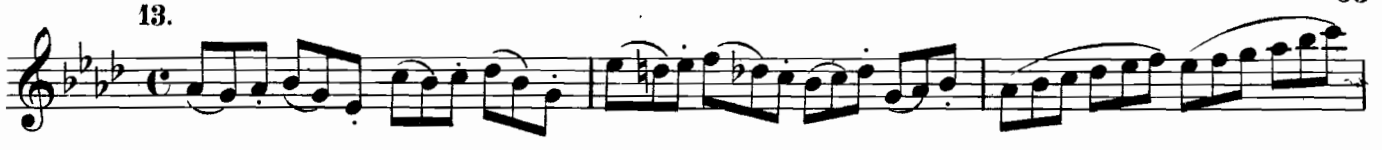

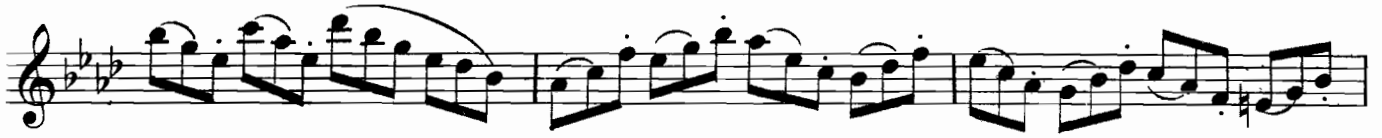

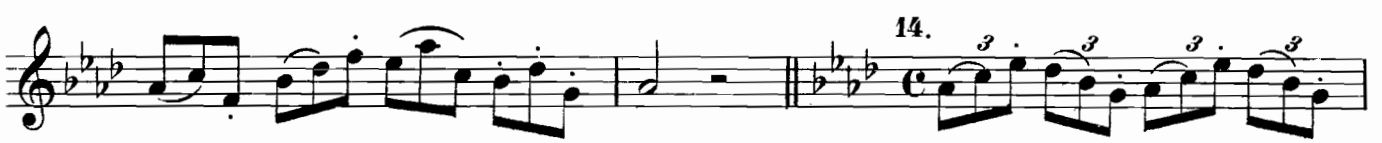

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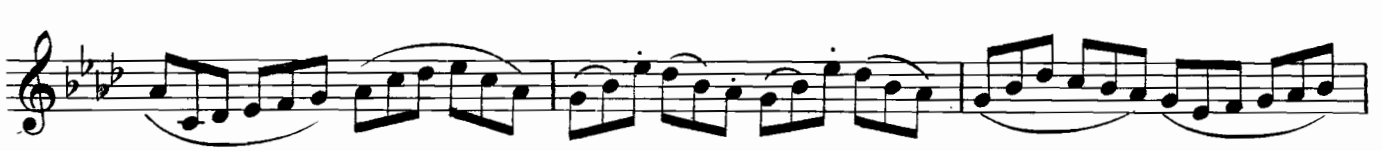

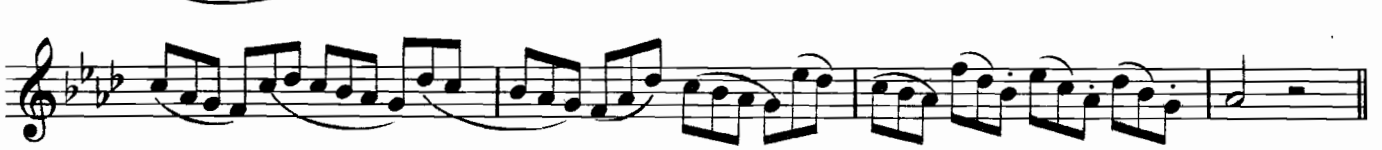

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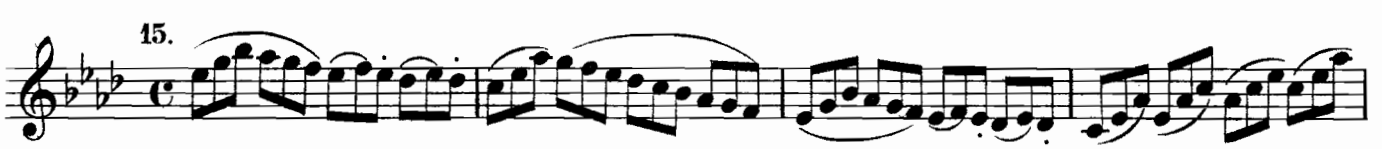

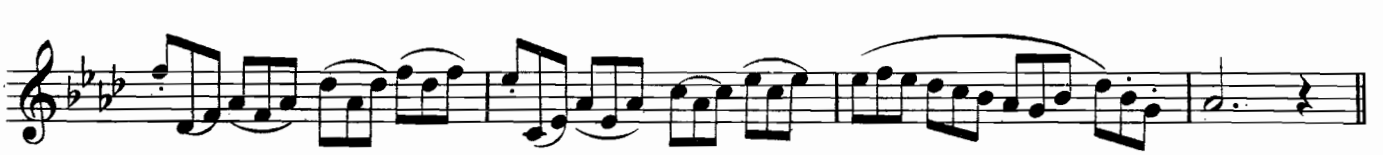

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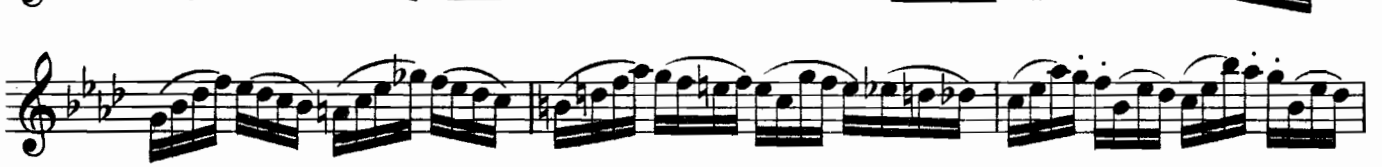

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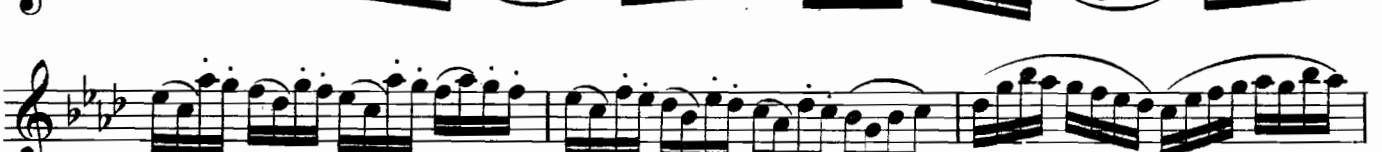

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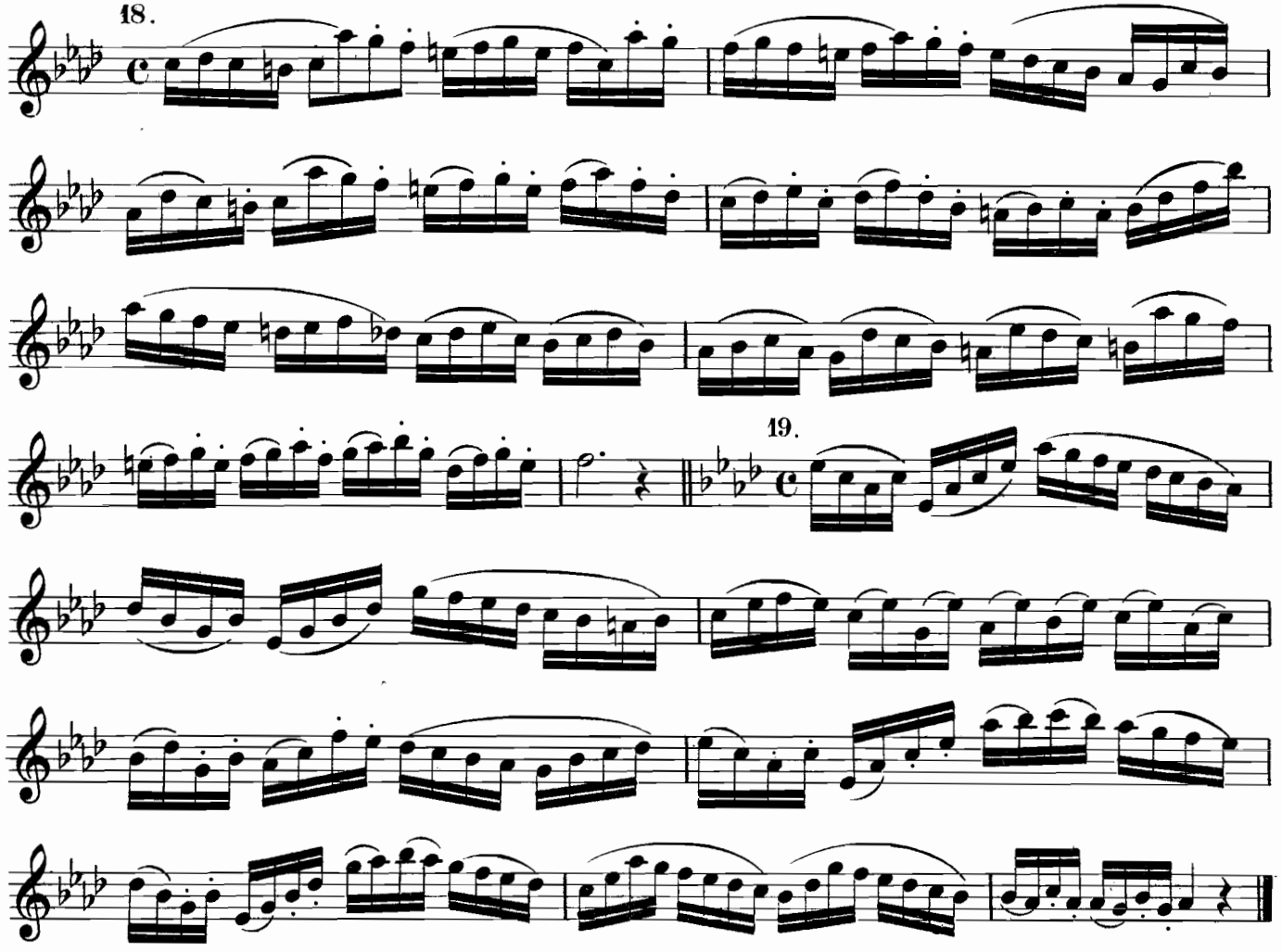


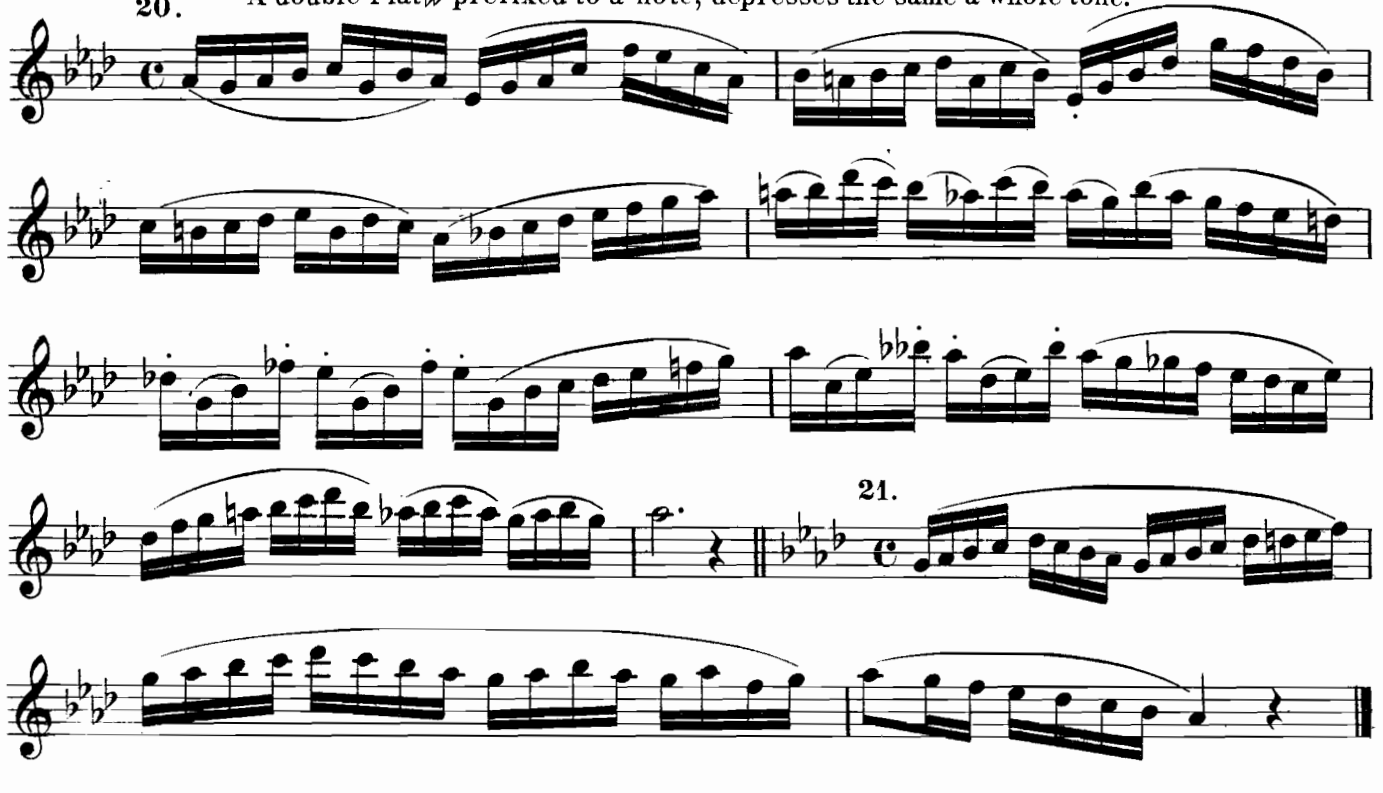
19.



## DOUBLE FLAT 𝄫.

A double Flat 𝄫 prefixed to a note, depresses the same a whole tone.

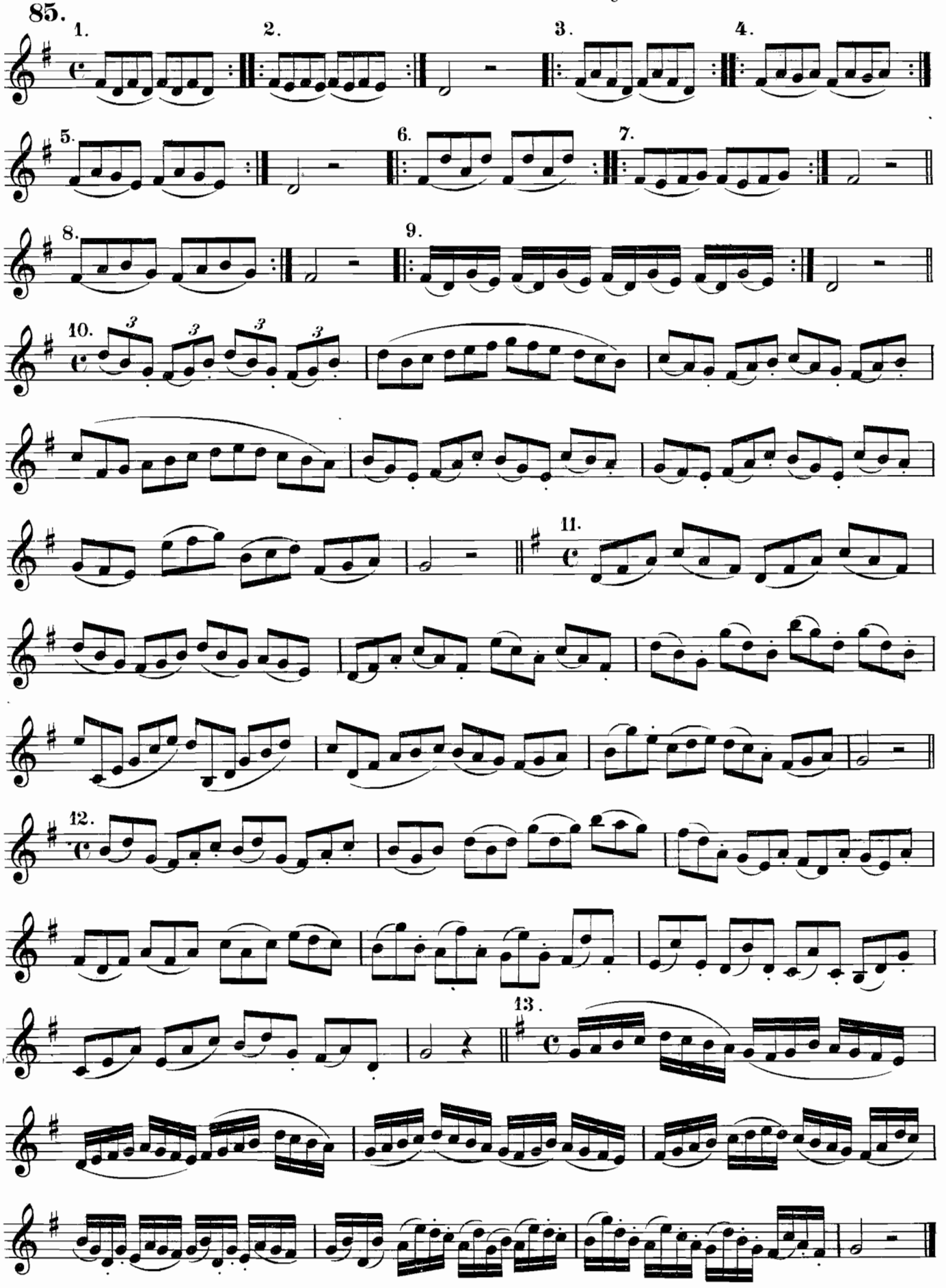
20.

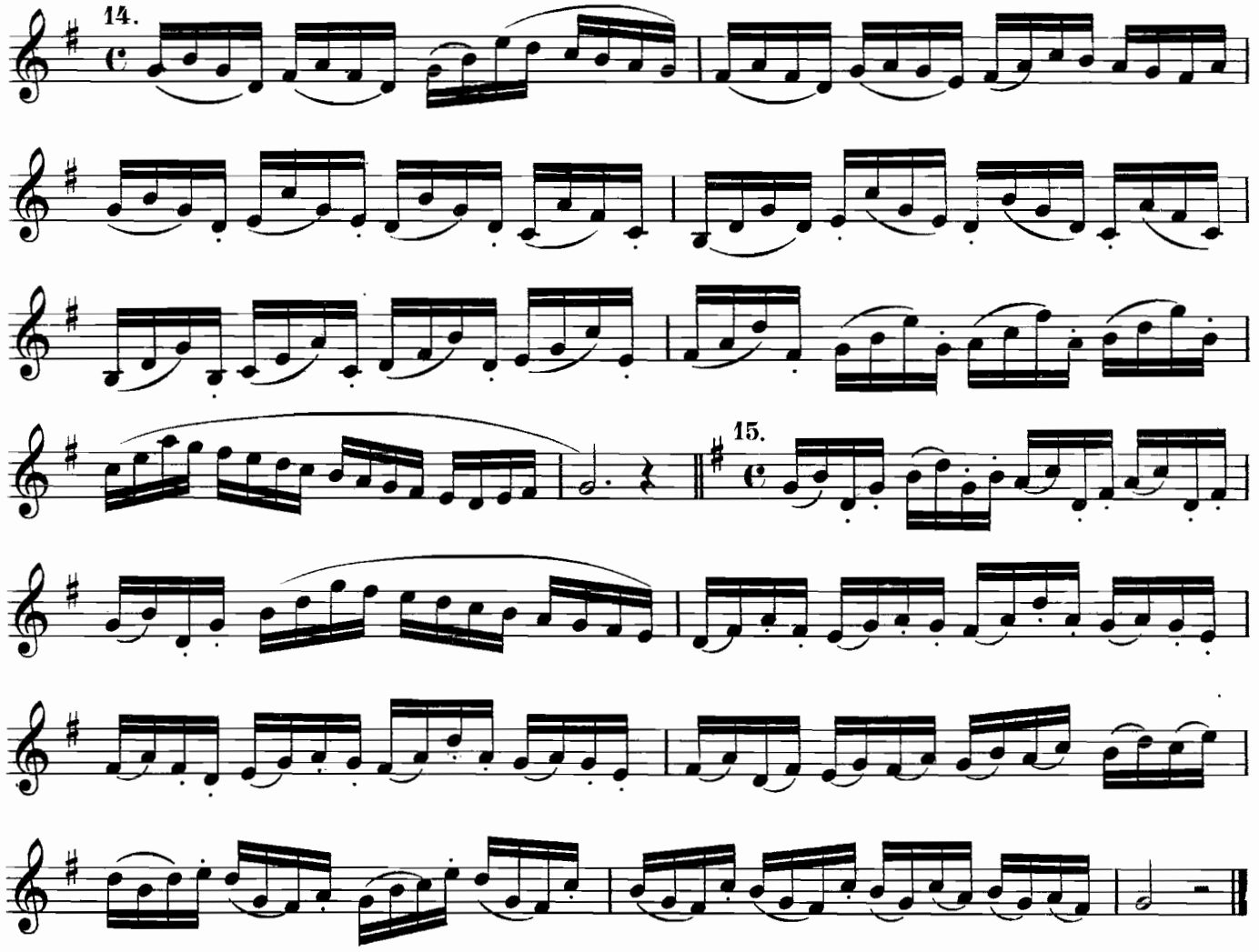


21.

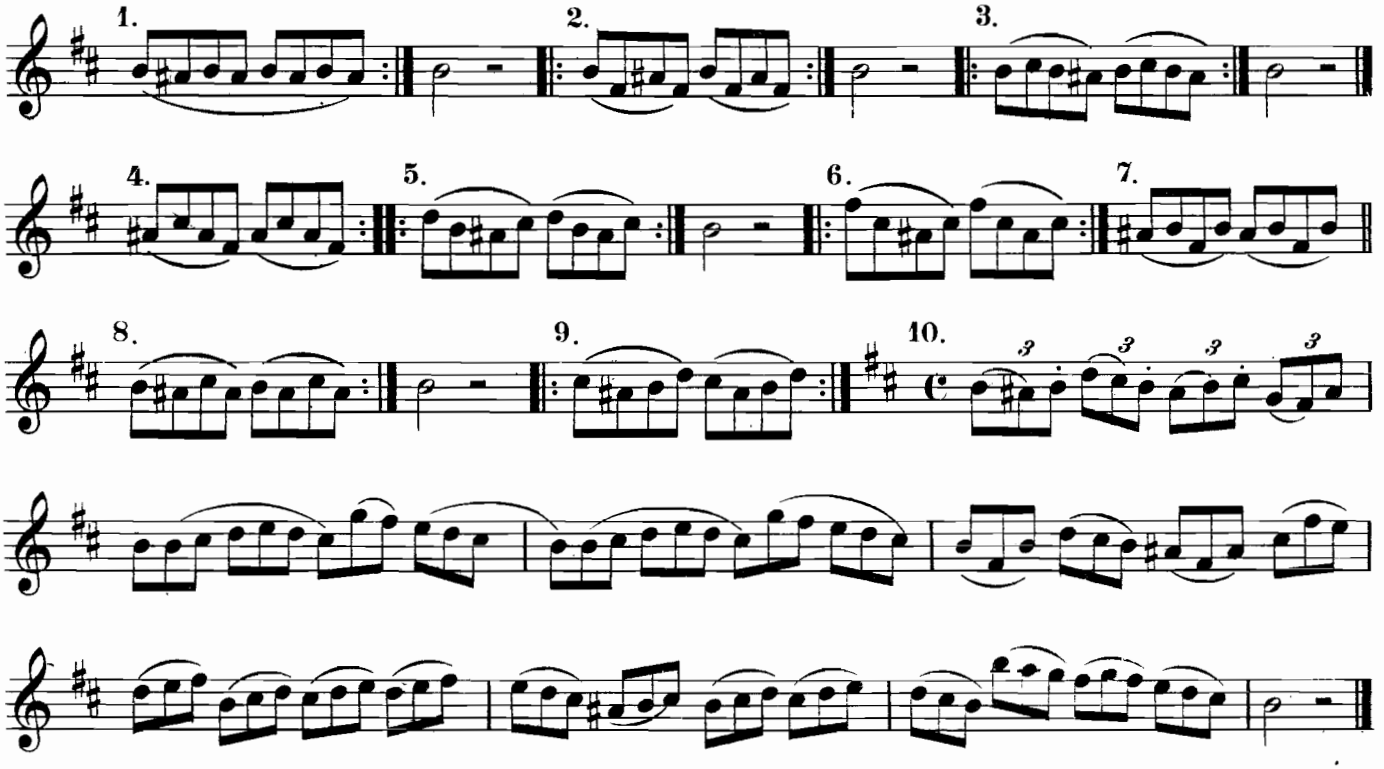
# Exercises for the F♯ Keys.

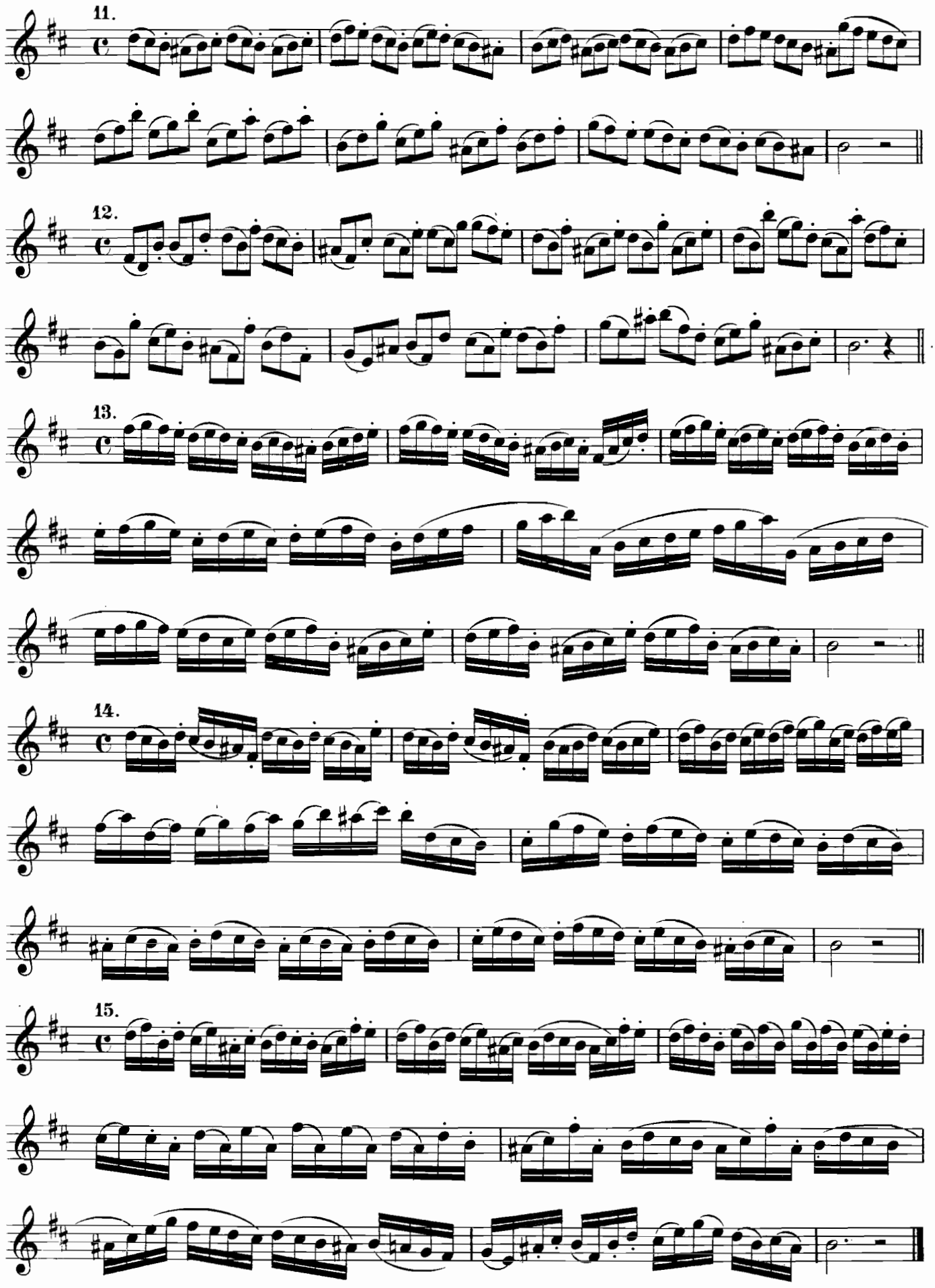
**85.**



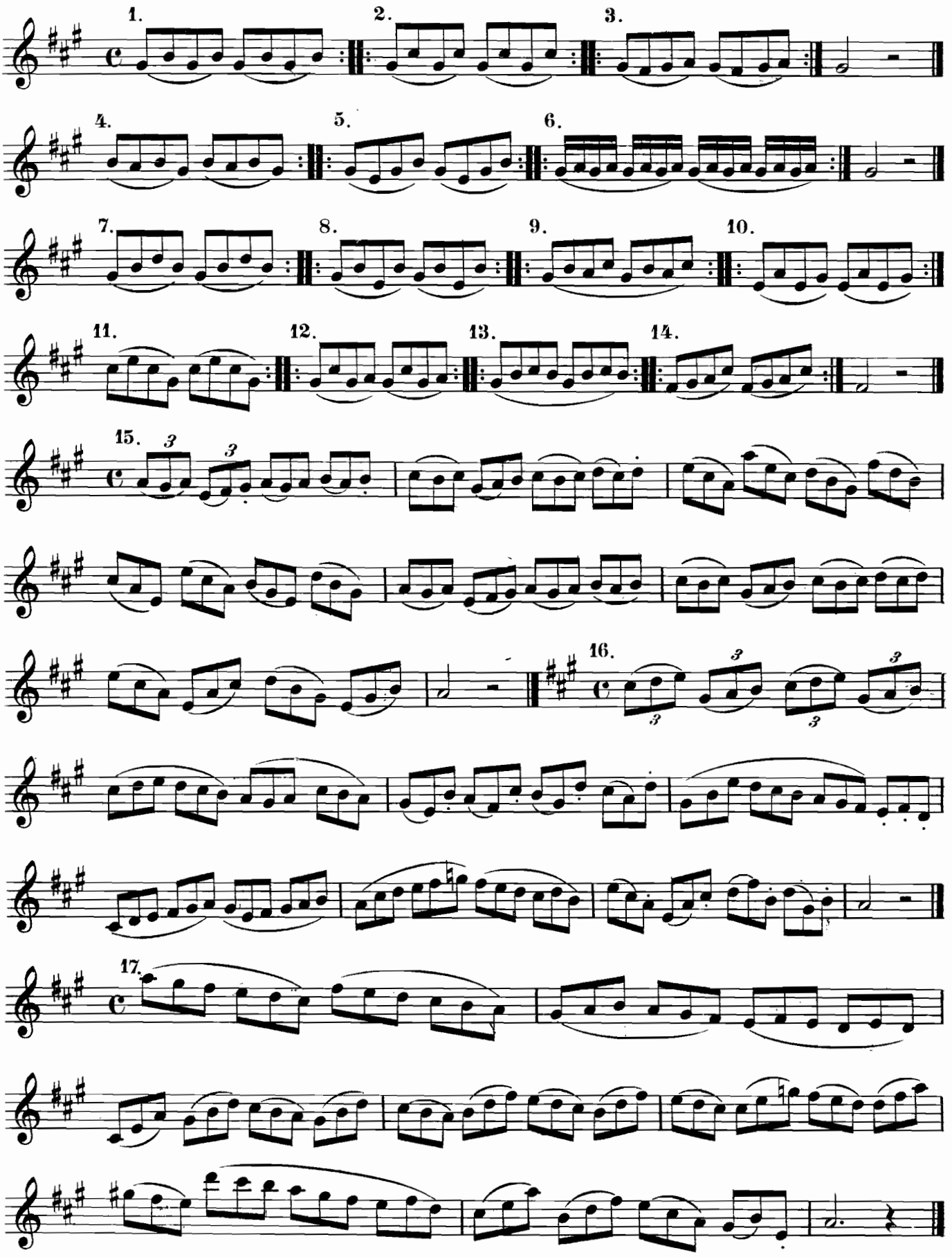


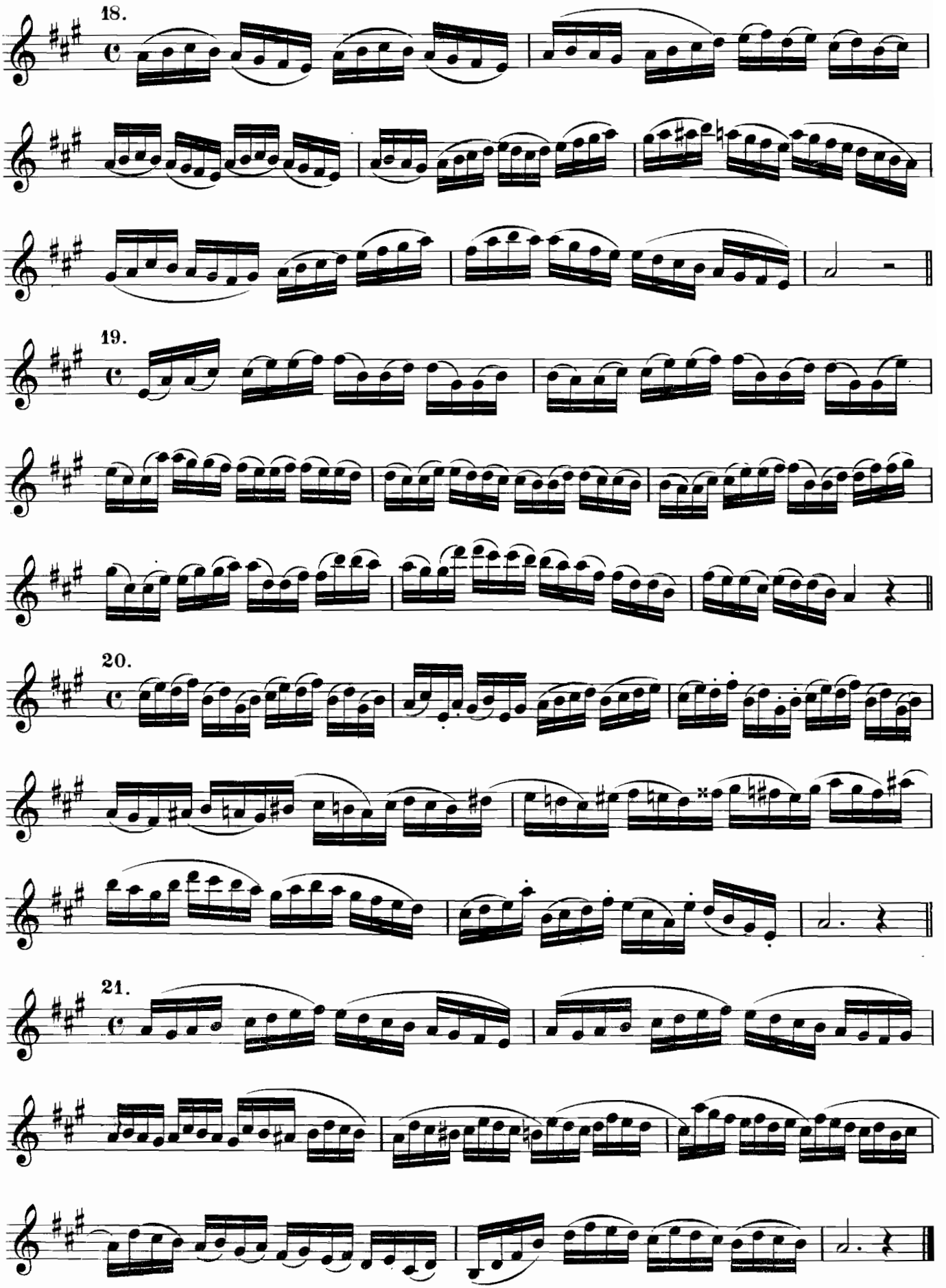

## 86. Exercise for the A♯, F♯ and C♯ Keys.




11.
12.
13.
14.
15.

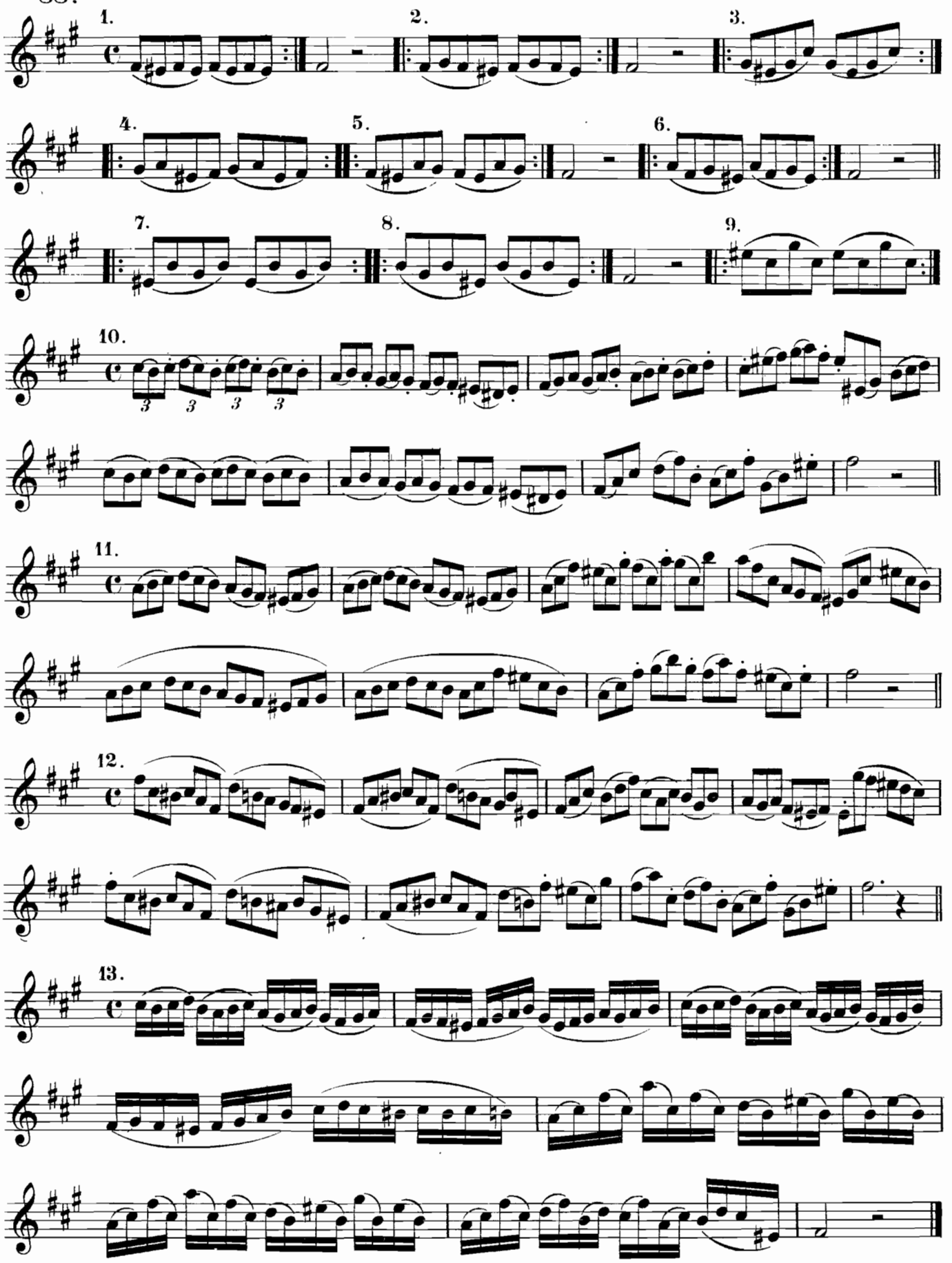
# Exercise for the G♯, F♯ and C♯ Keys.




18.
19.
20.
21.

# Exercises for the E♯, F♯, C♯ and G♯ Keys.

88.



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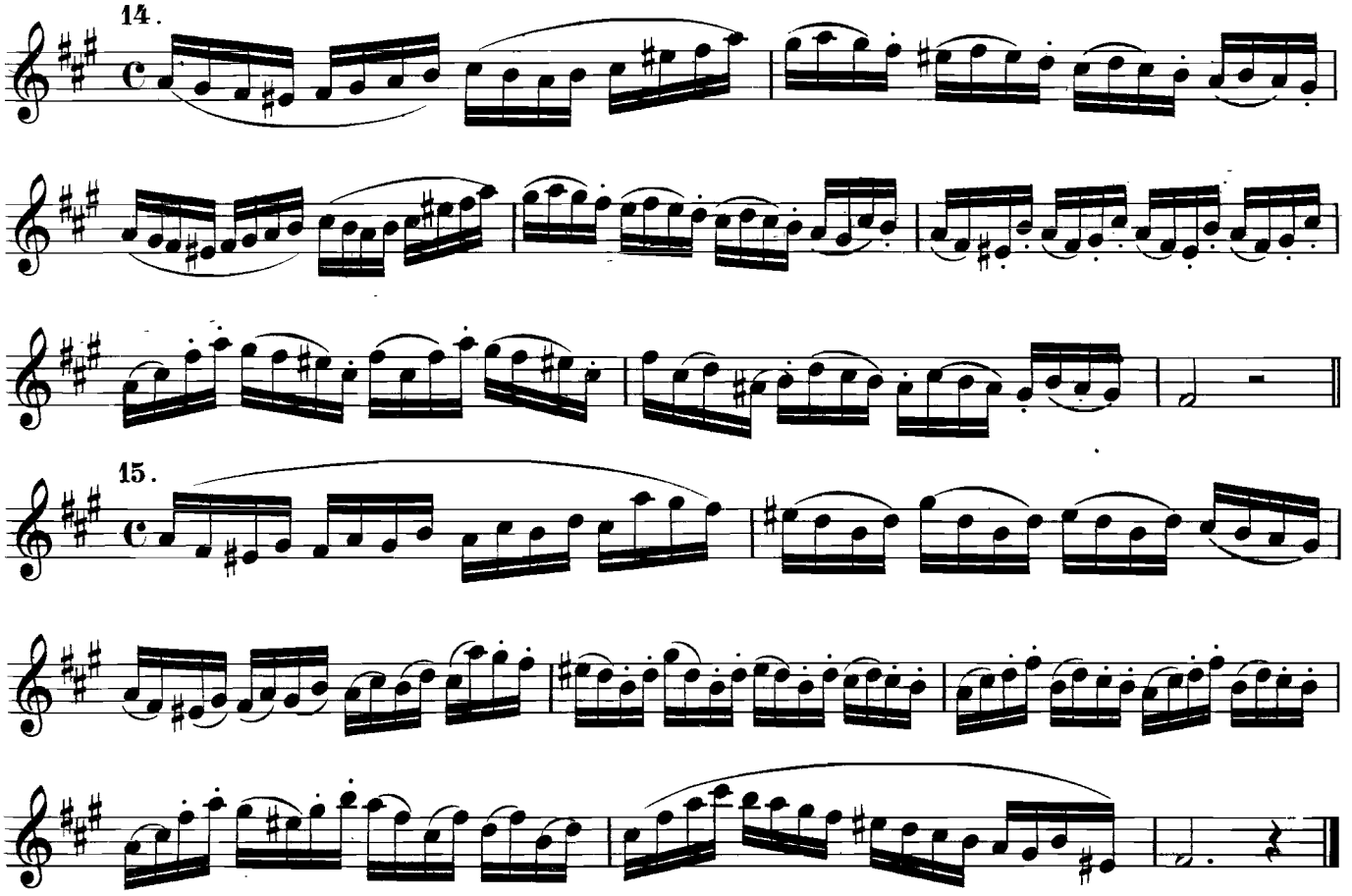

15.



## 89. Exercises for the D♯, E♯, C♯ and G♯ Keys.

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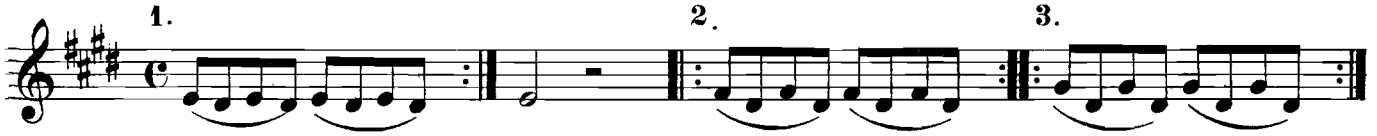
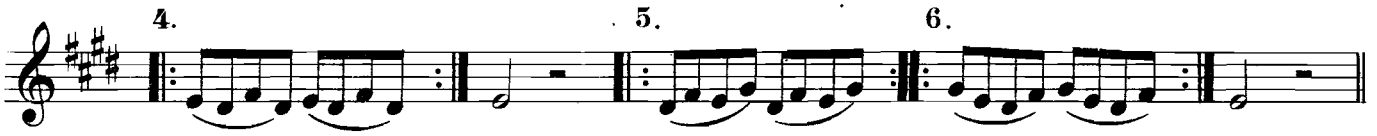
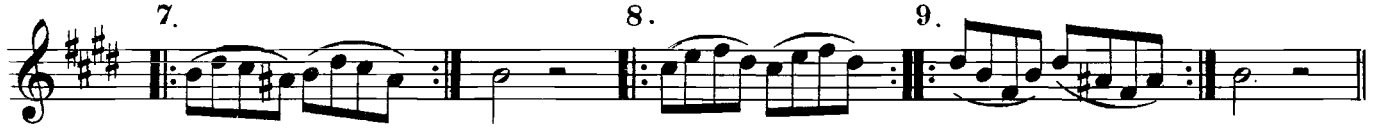


4. 5. 6.



7. 8. 9.



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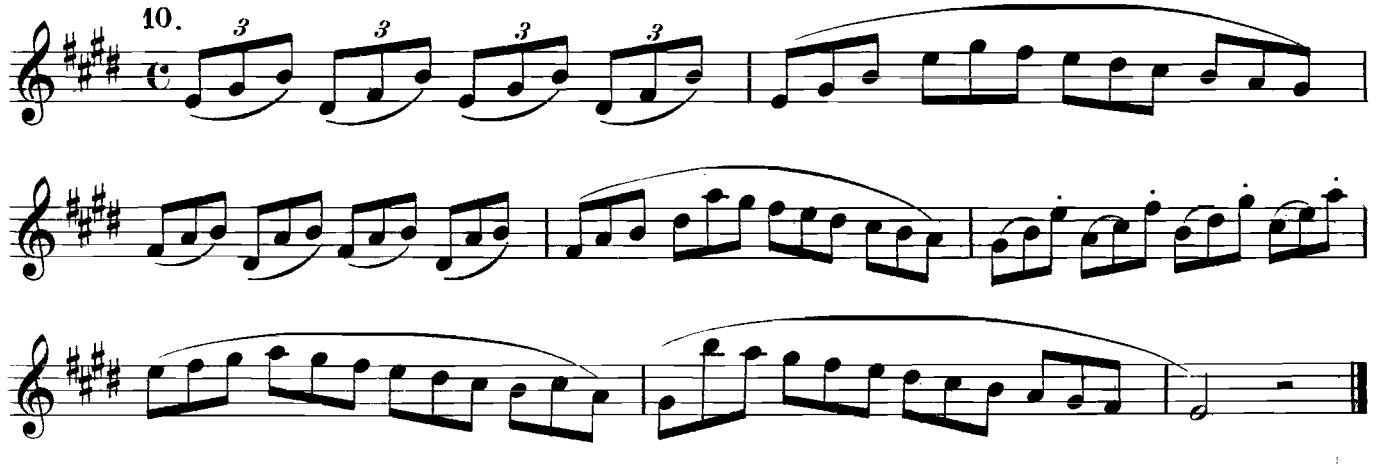

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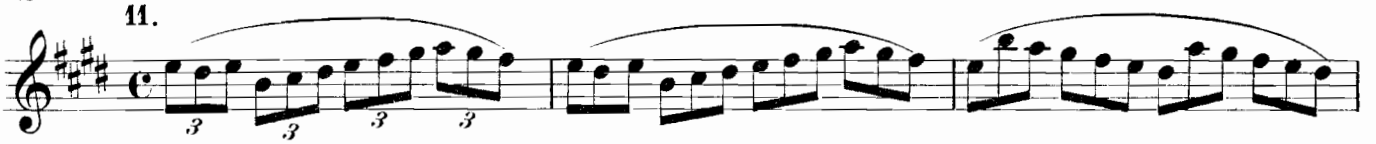

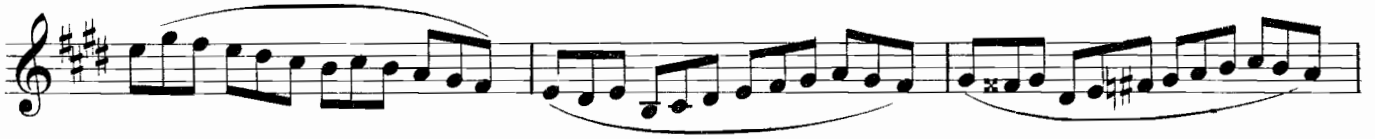

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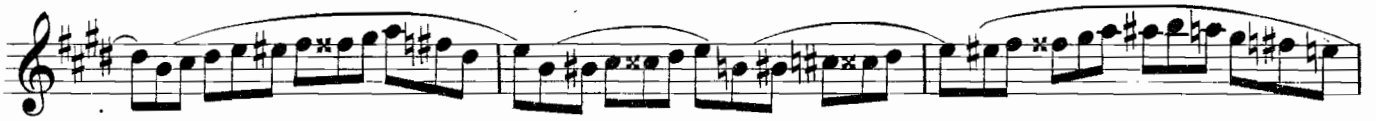

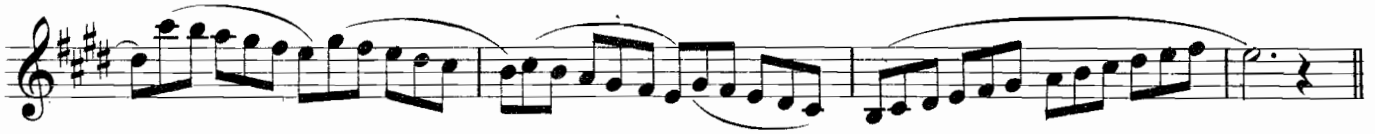

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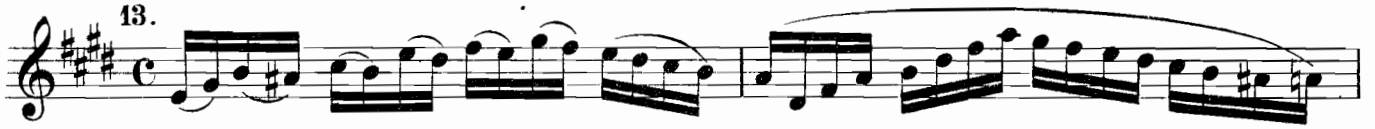

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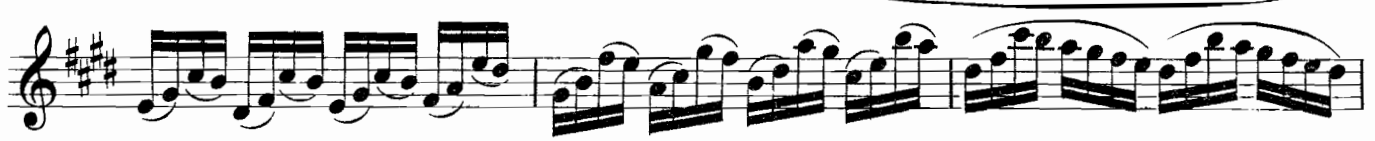
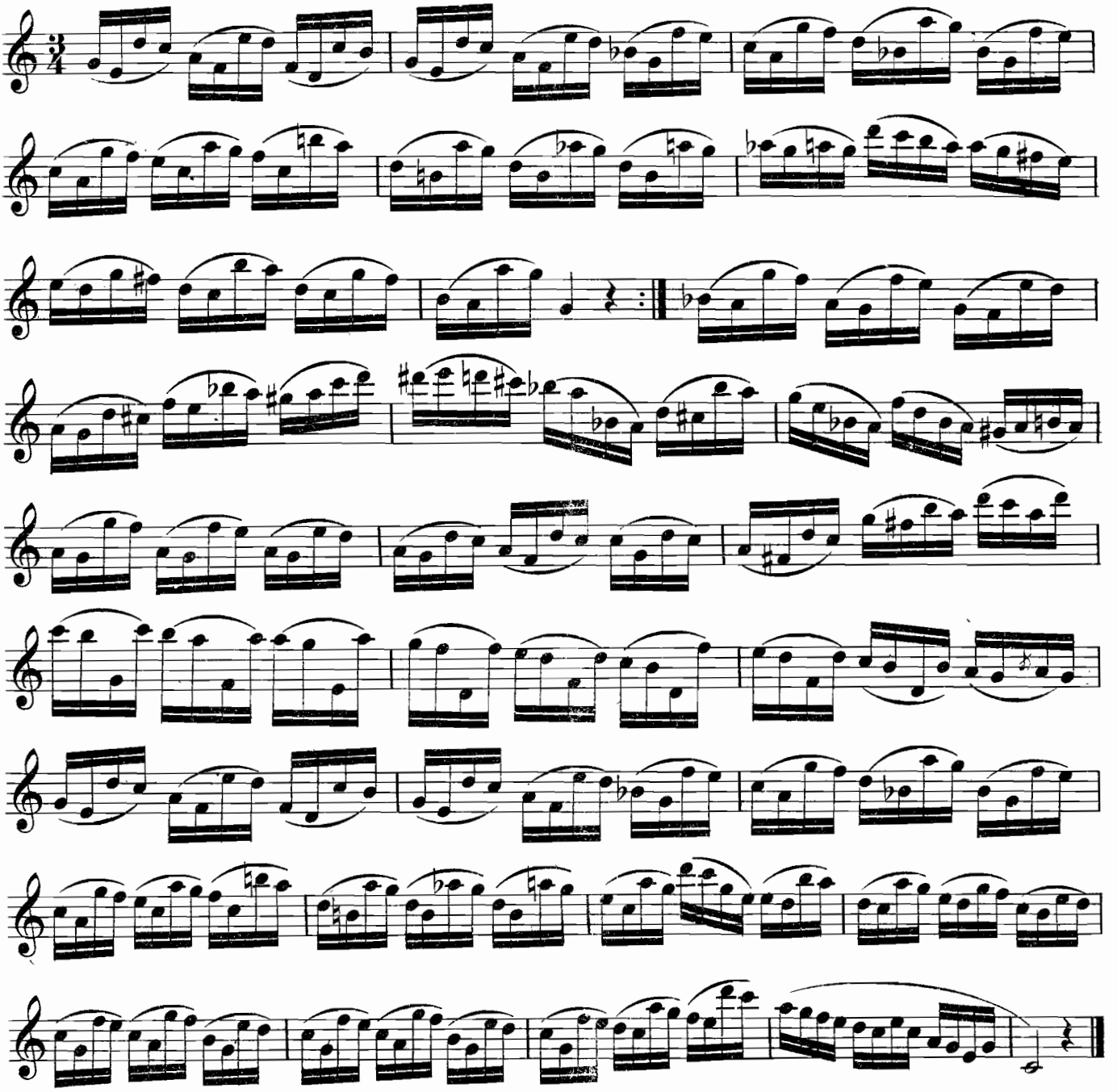


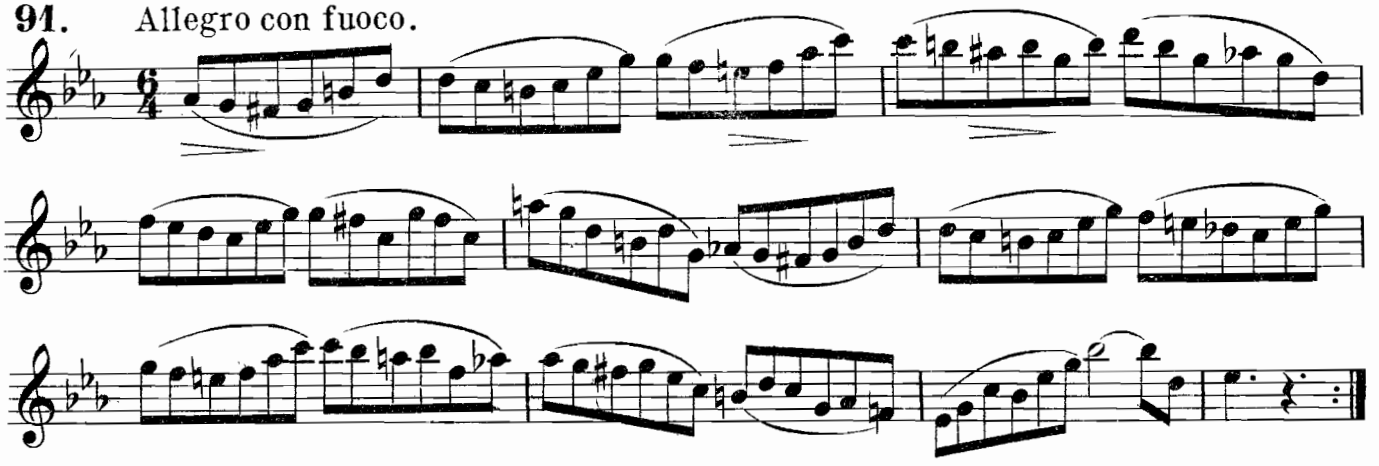
15.

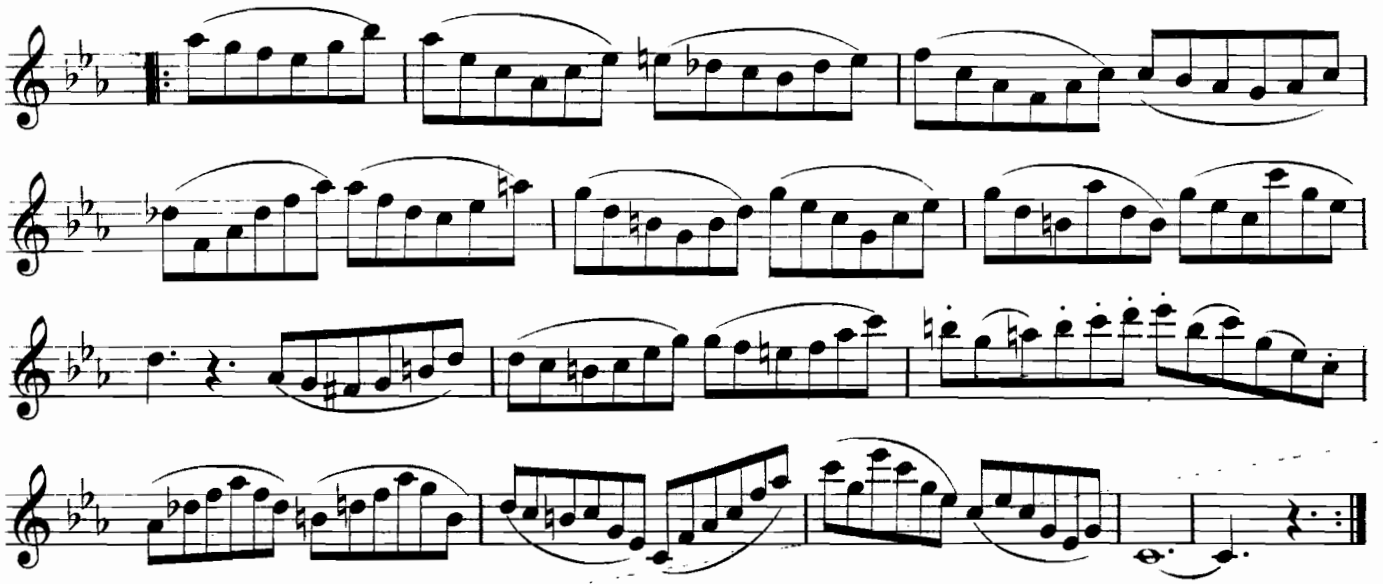
# VARIOUS EXERCISES.

**90.** Moderato.

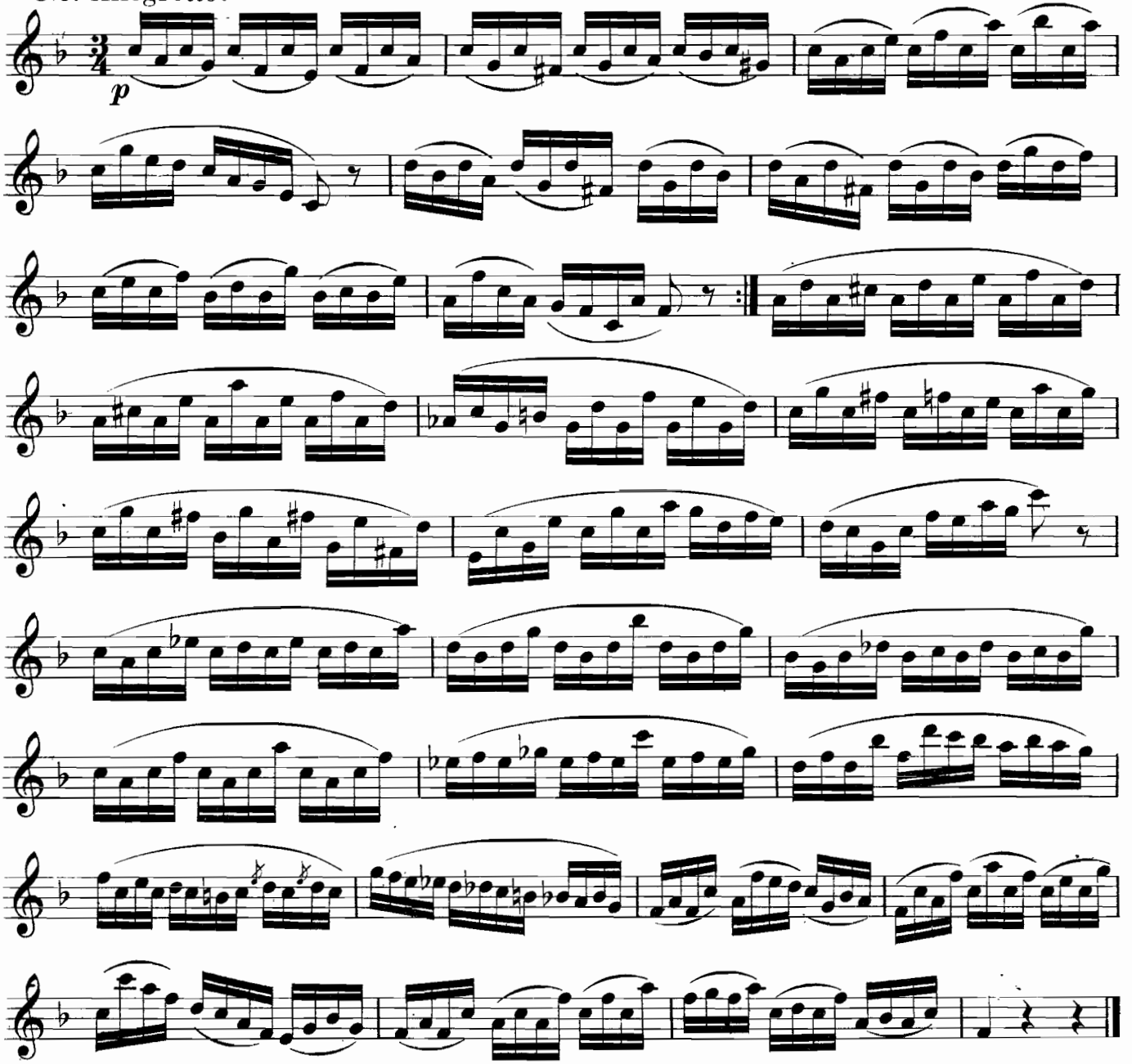


**91.** Allegro con fuoco.

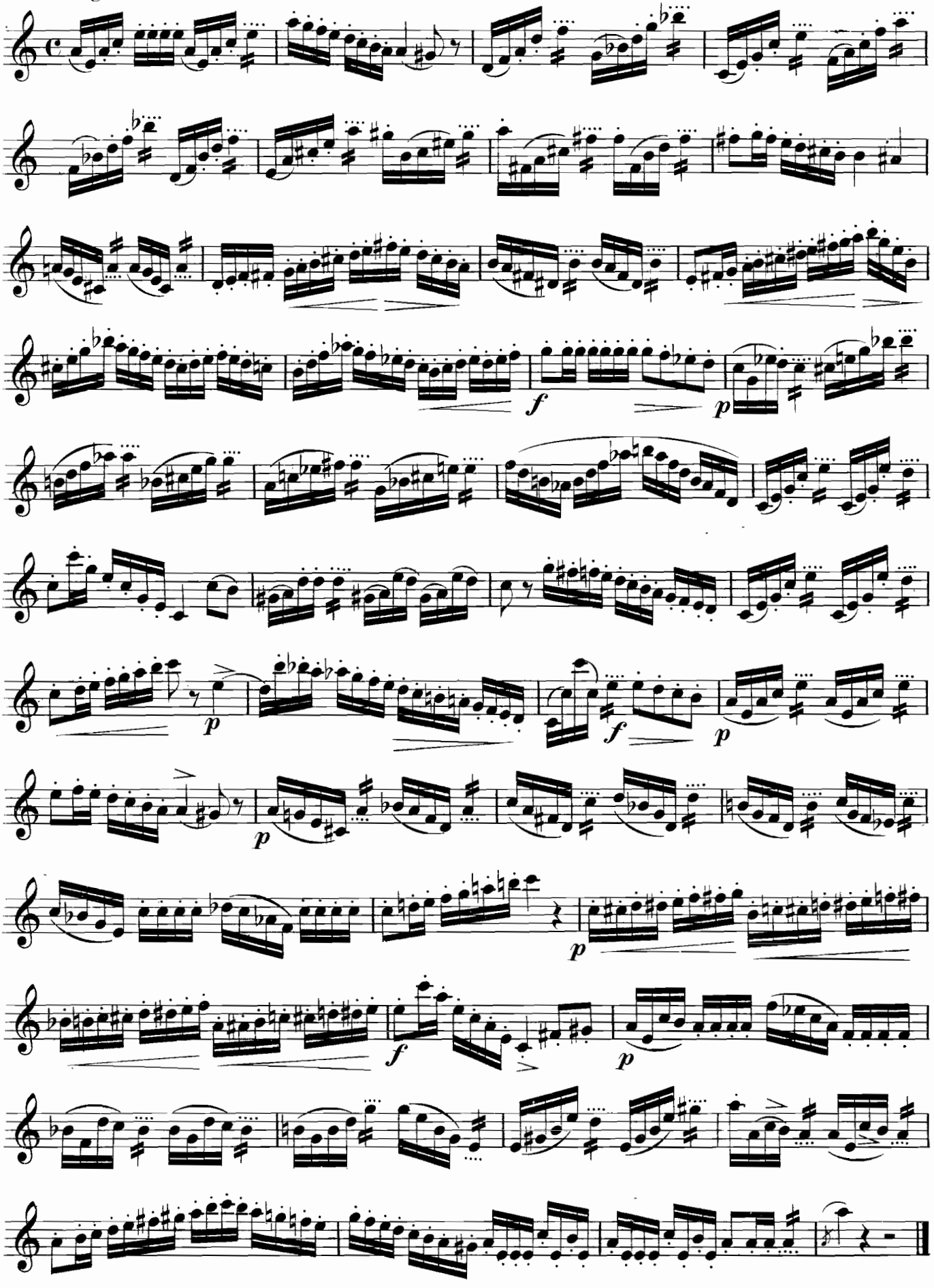




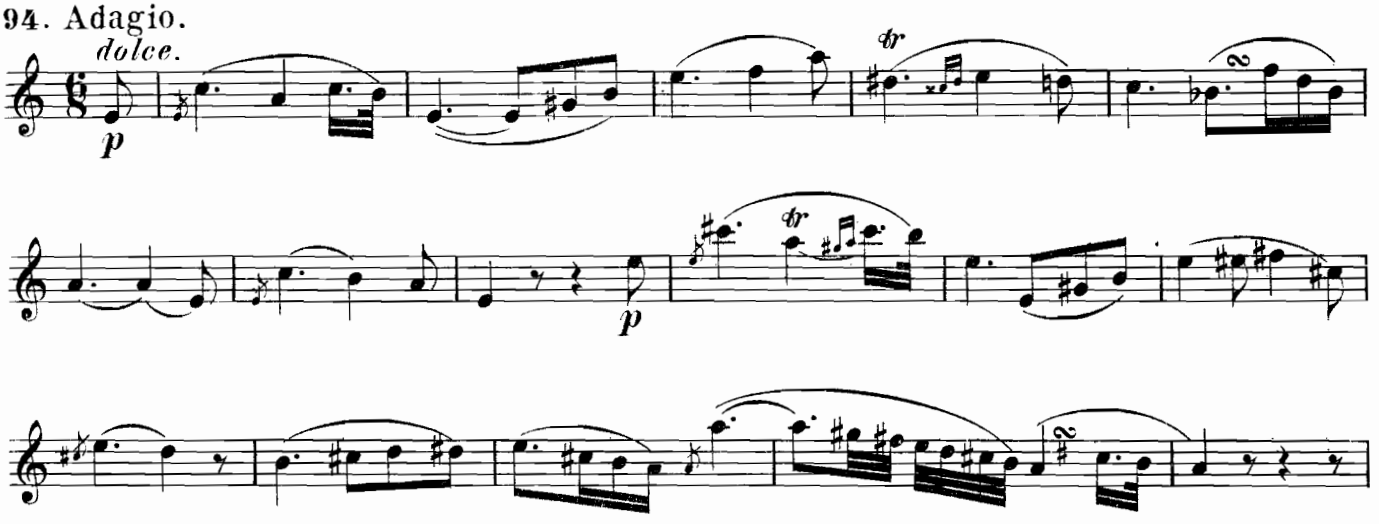
**92.** Allegretto.



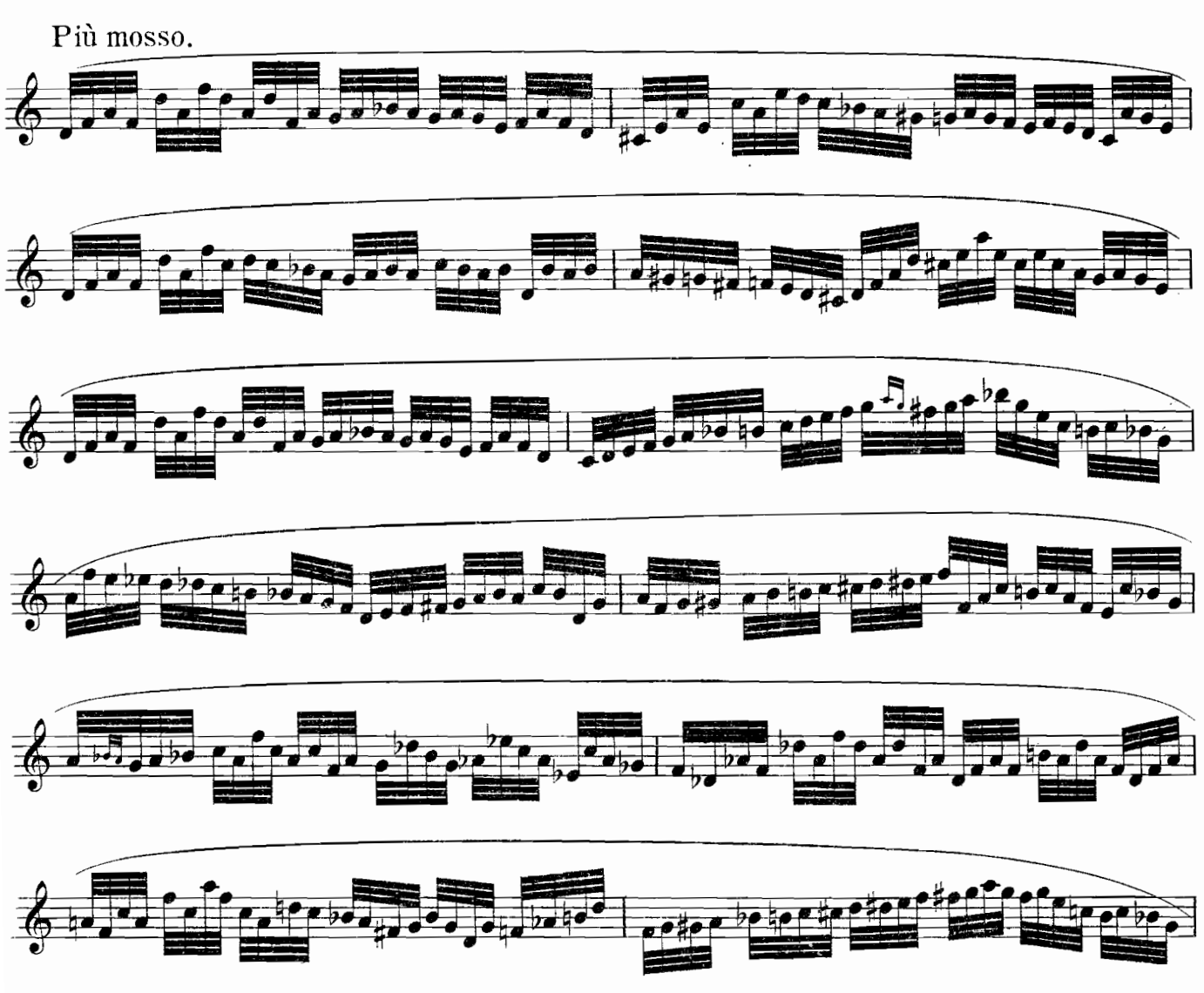
**93.** Adagio.

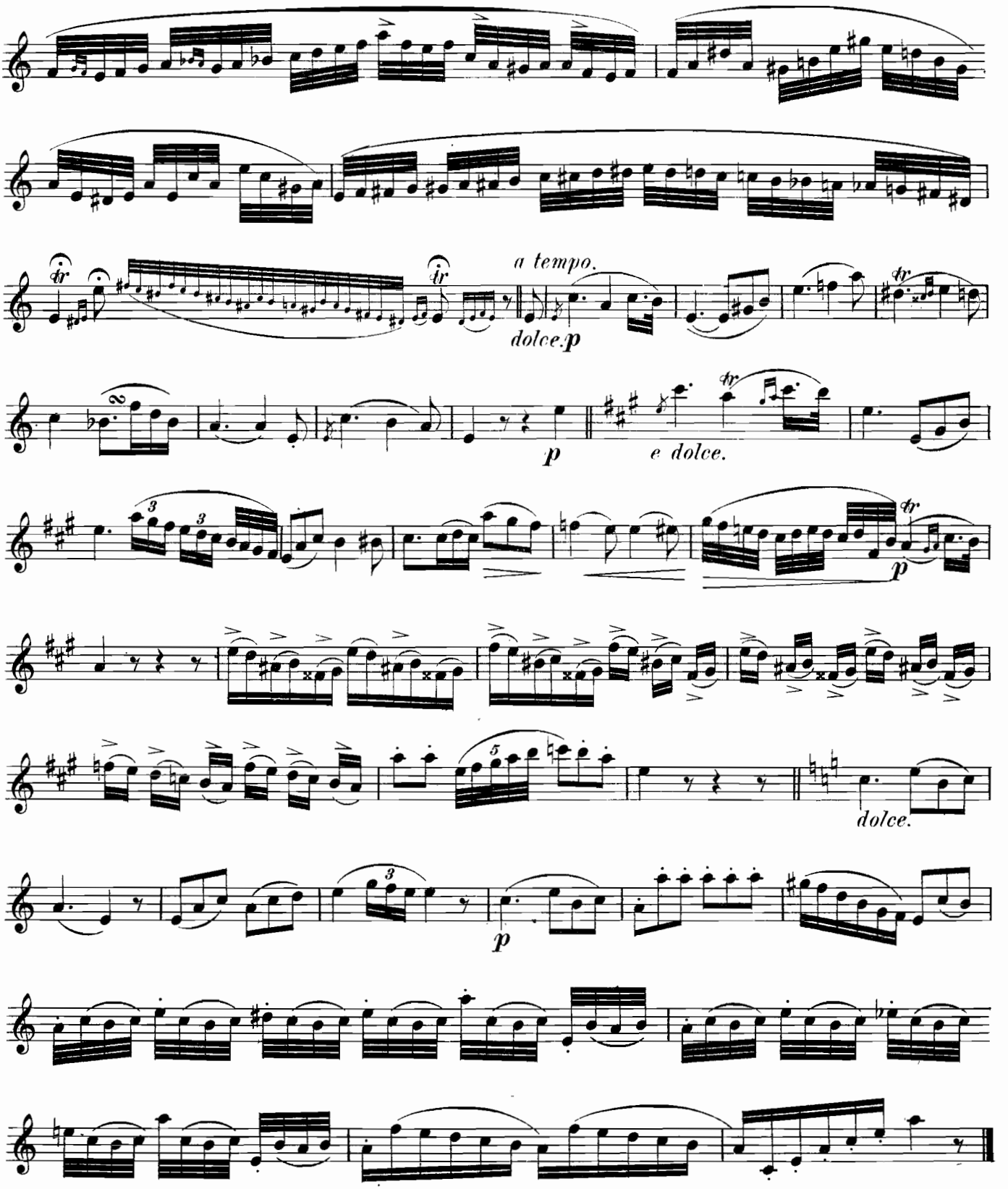


94. Adagio.

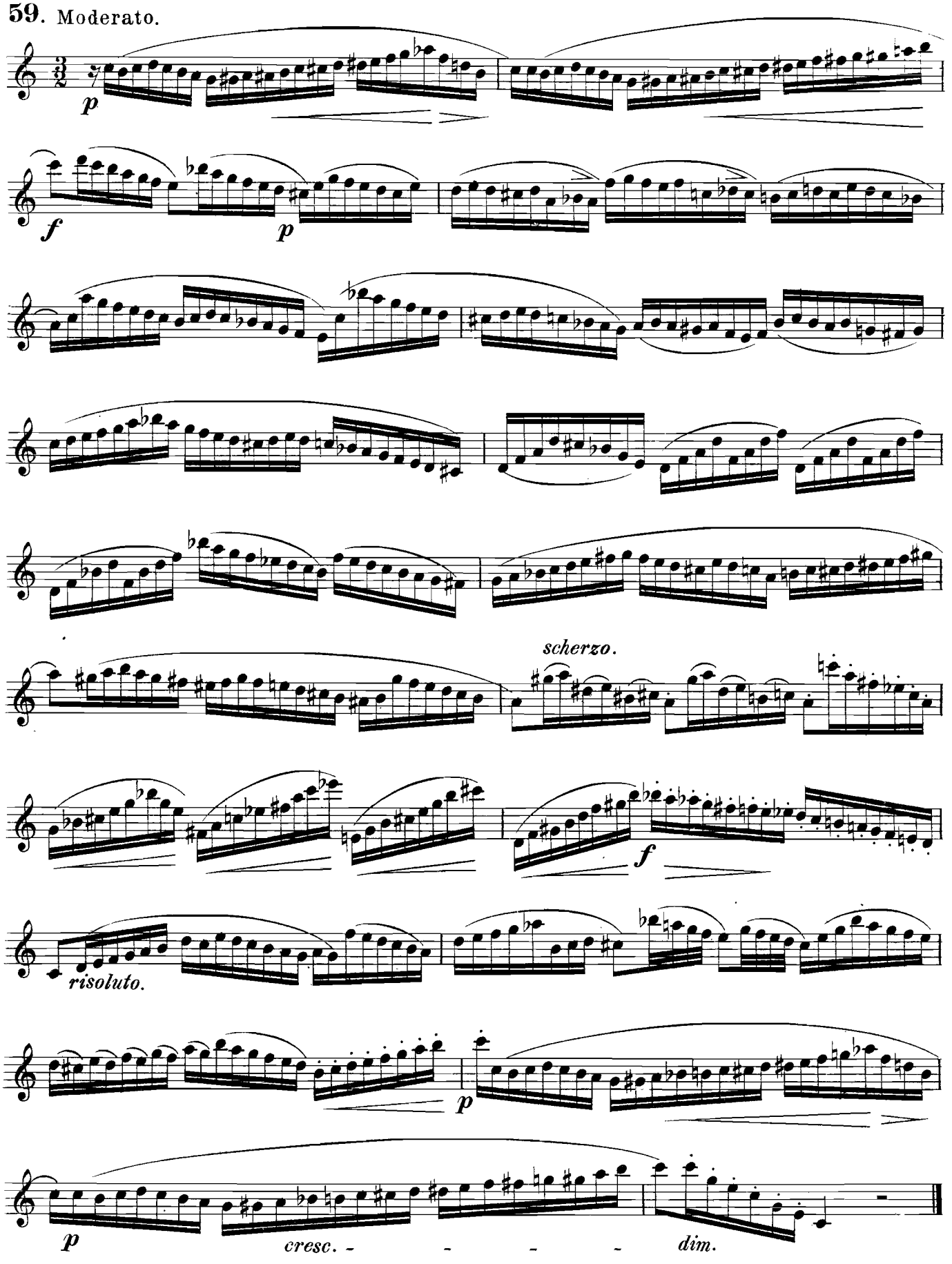



Più mosso.



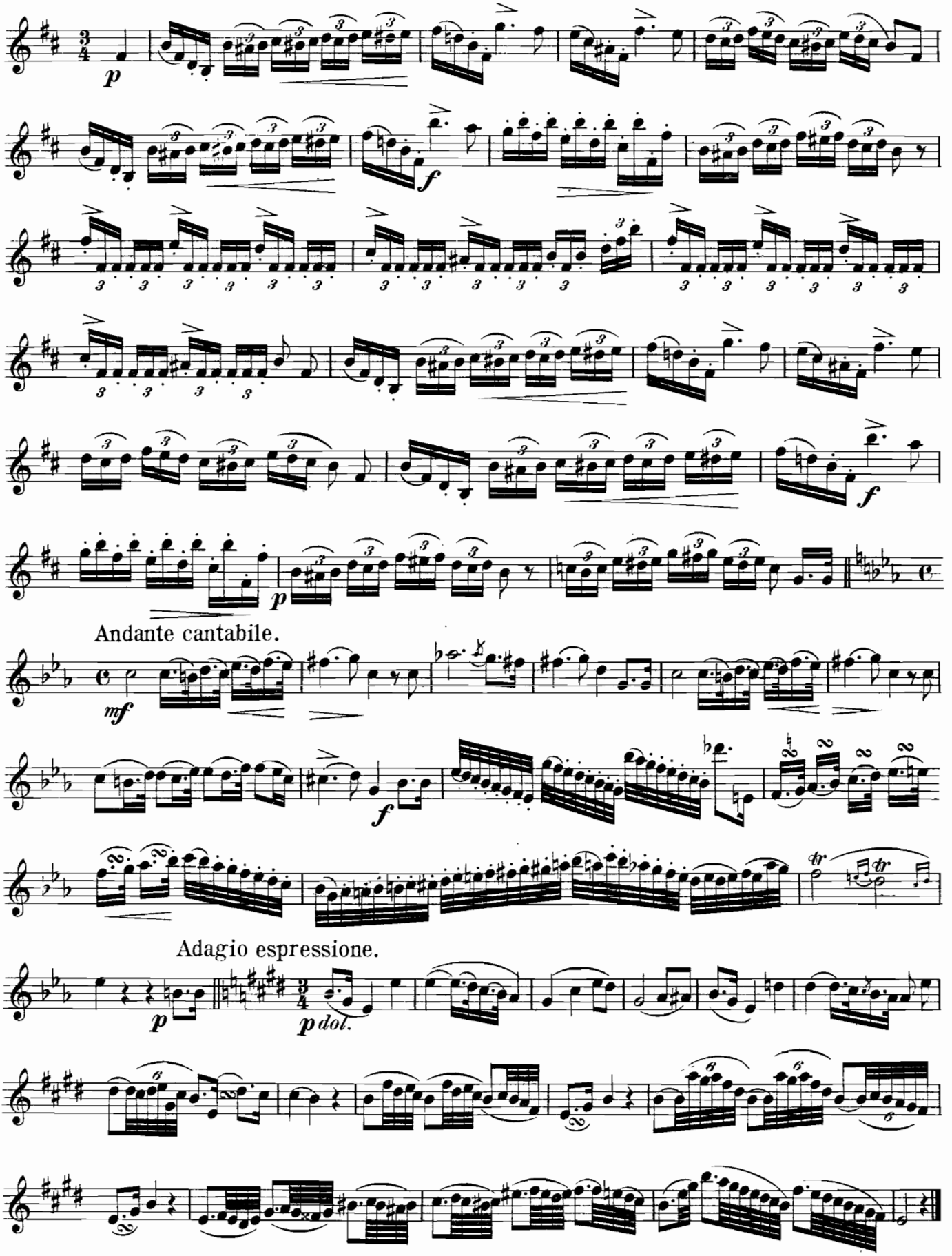

a tempo.
dolce.
p
e dolce.
p
dolce.
p

**59.** Moderato.



Grand Solo from the Siege of Corinth.

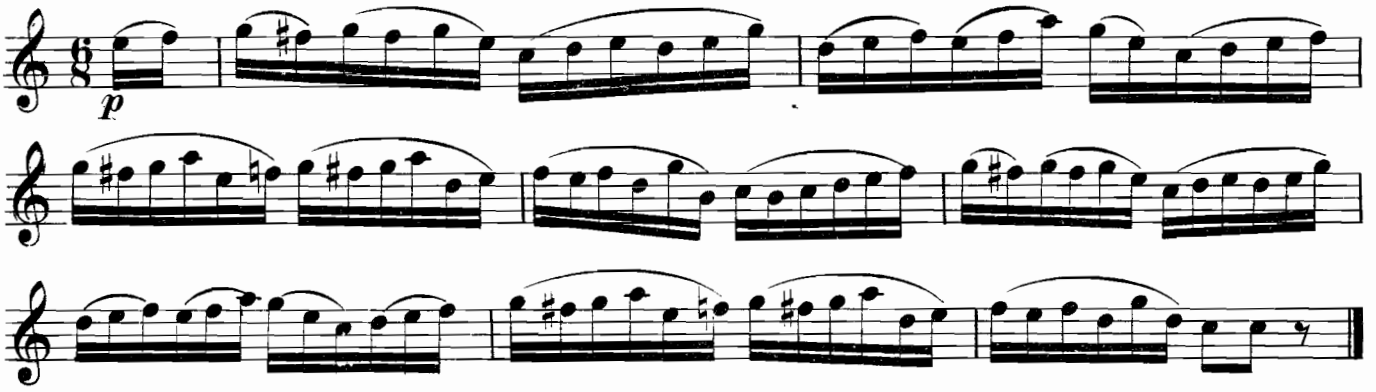
**96.** Alla Polacca.



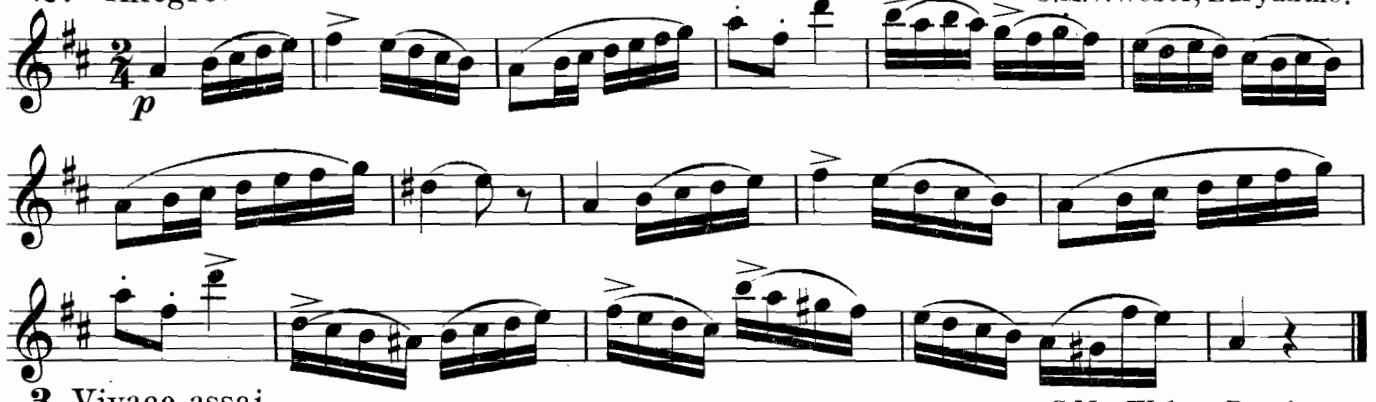
# ORCHESTRAL STUDIES.

Various Solos and passages from orchestral works.

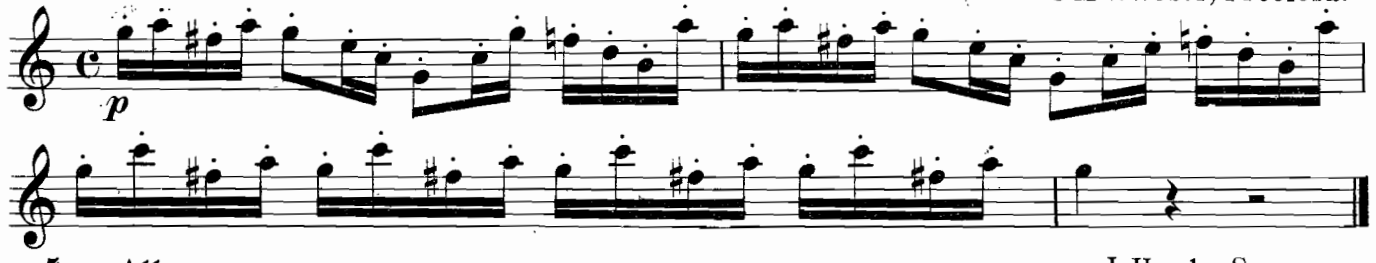
**1.** Allegro assai. J.Haydn, Seasons.



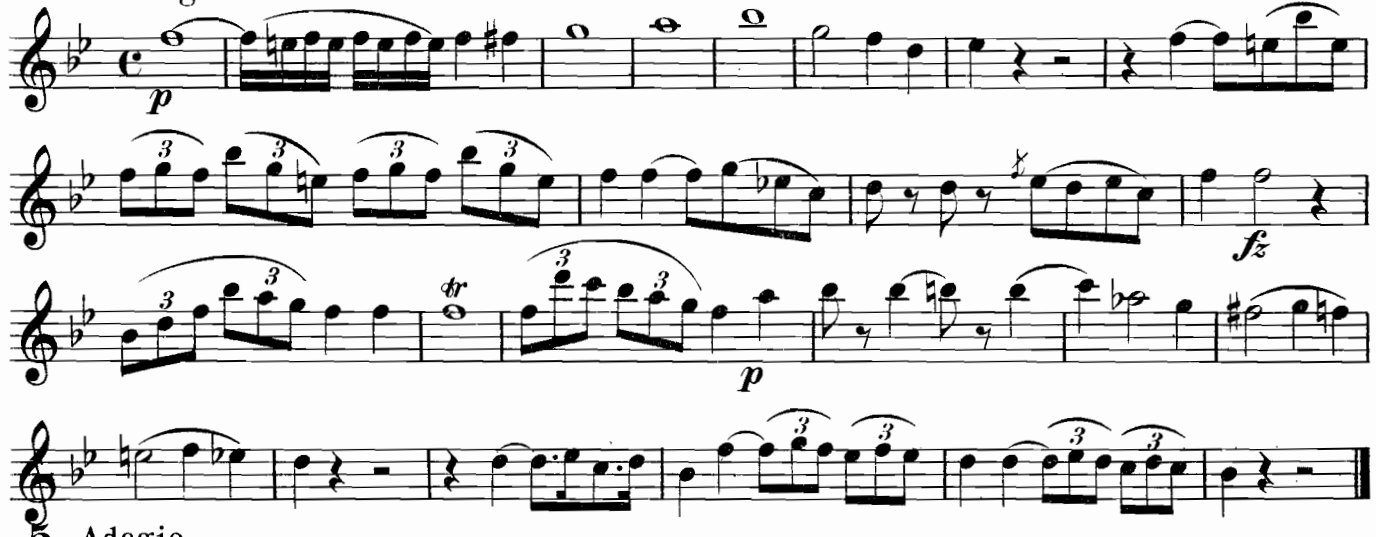
**2.** Allegro. C.M.v.Weber, Euryanthe.



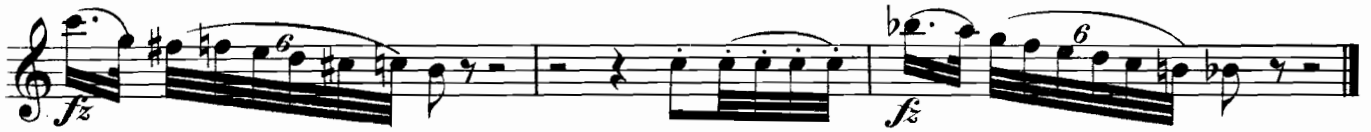
**3.** Vivace assai. C.M.v.Weber, Preciosa.



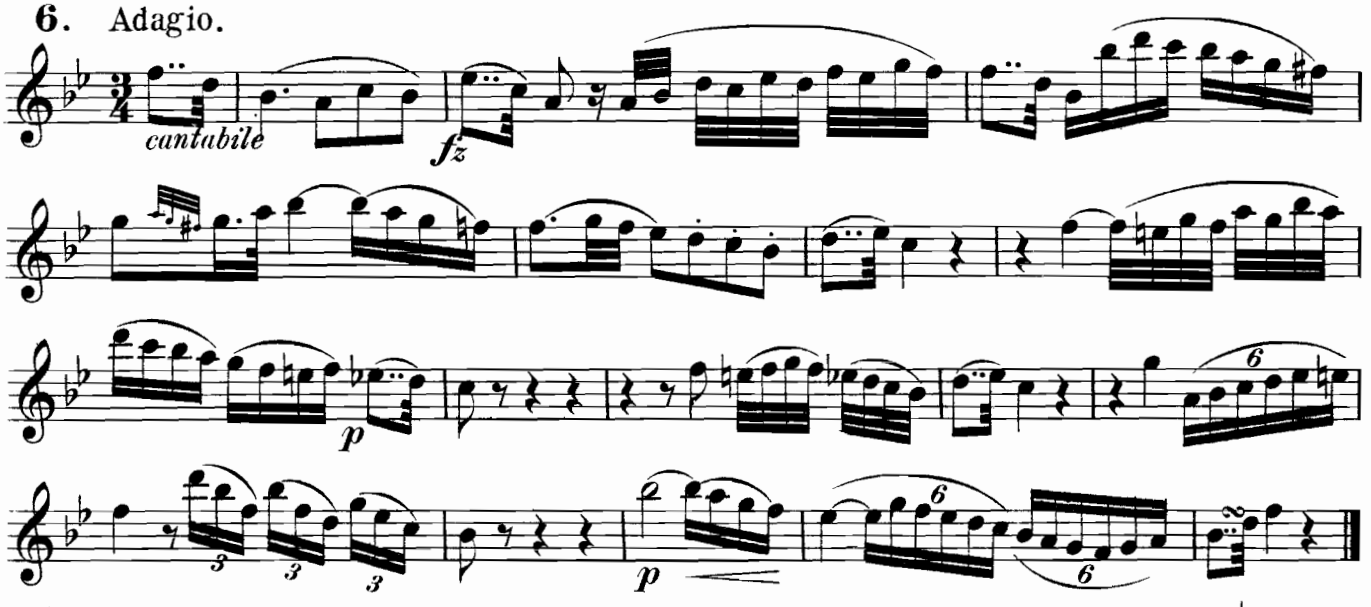
**4.** Allegro. J.Haydn, Seasons.



**5.** Adagio.



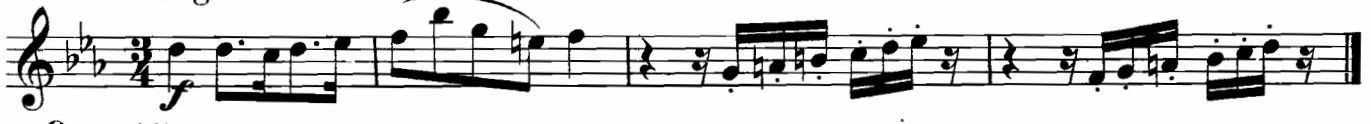

**6.** Adagio.



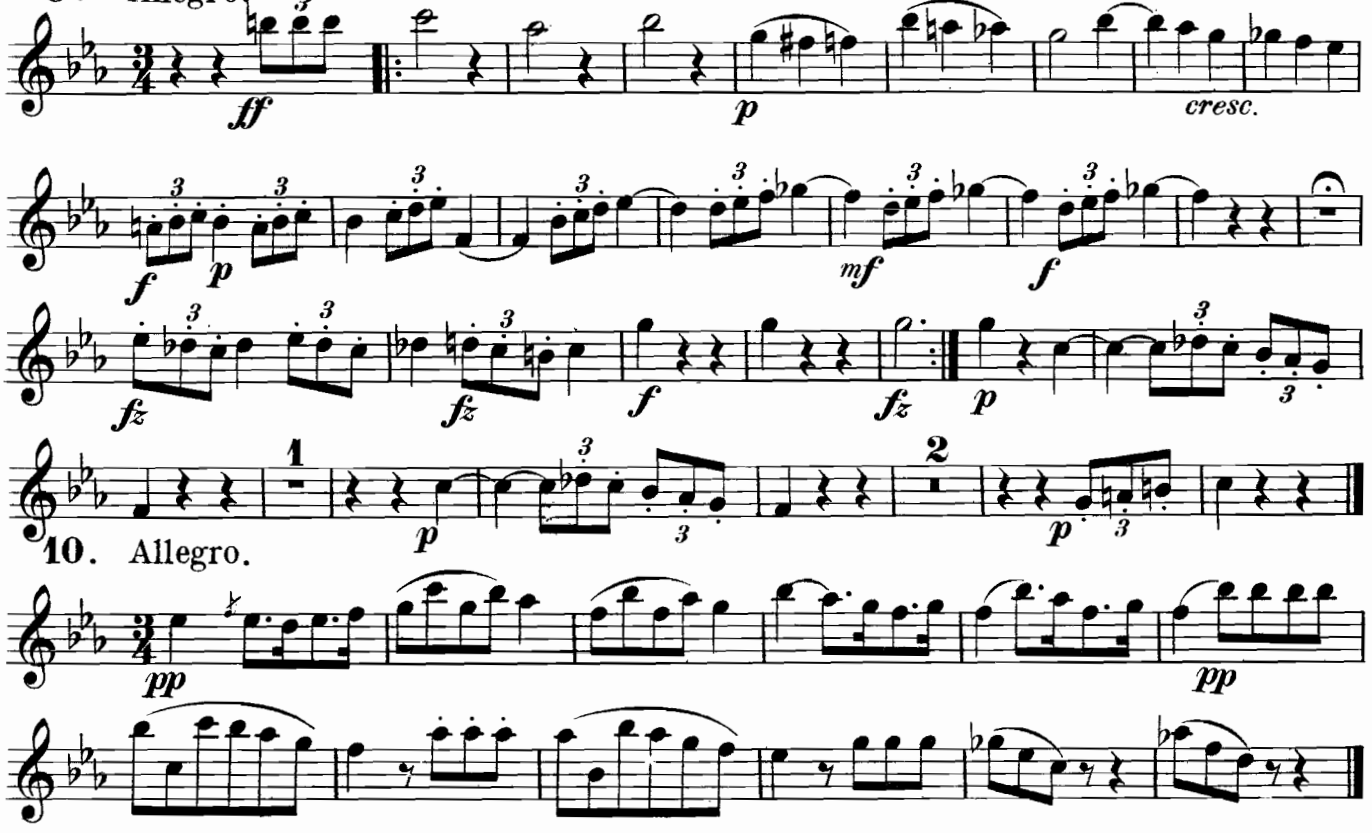

**7.** Adagio.

L. Spohr, Sinfonie in E♭ major.

**8.** Allegro.

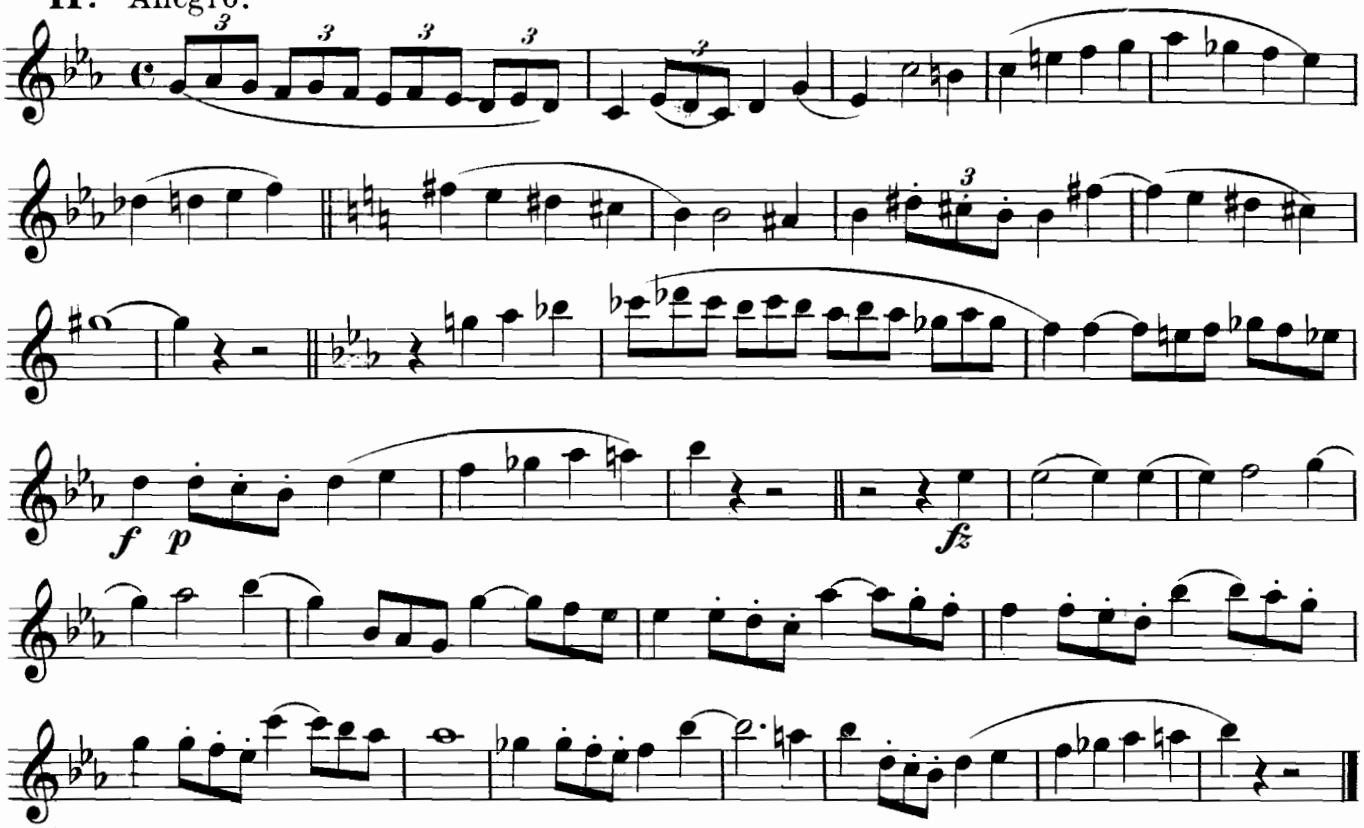



**9.** Allegro.



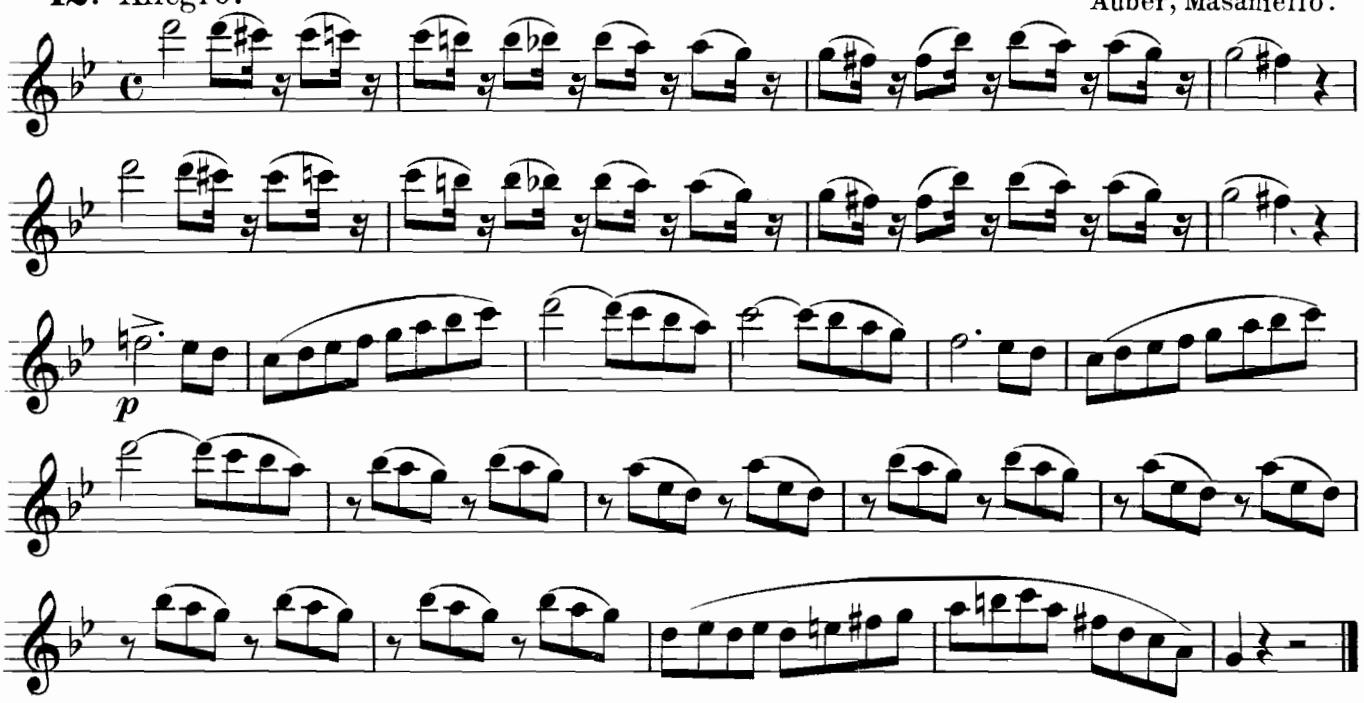

**10.** Allegro.

**11.** Allegro.

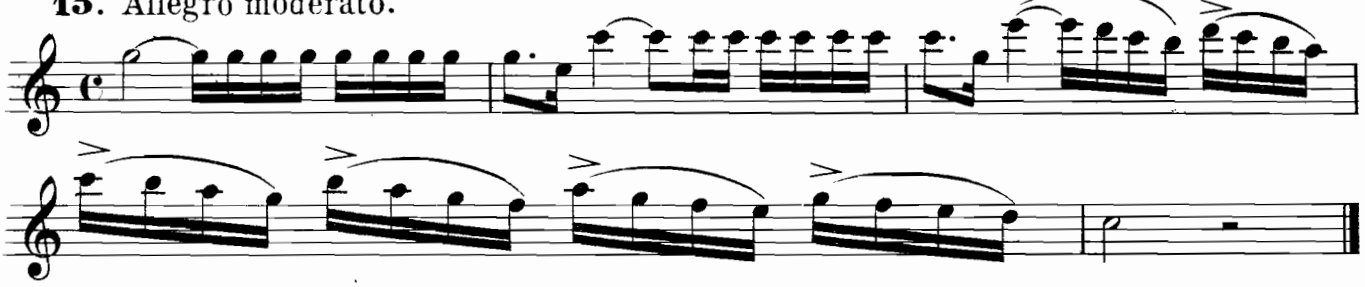



**12.** Allegro.

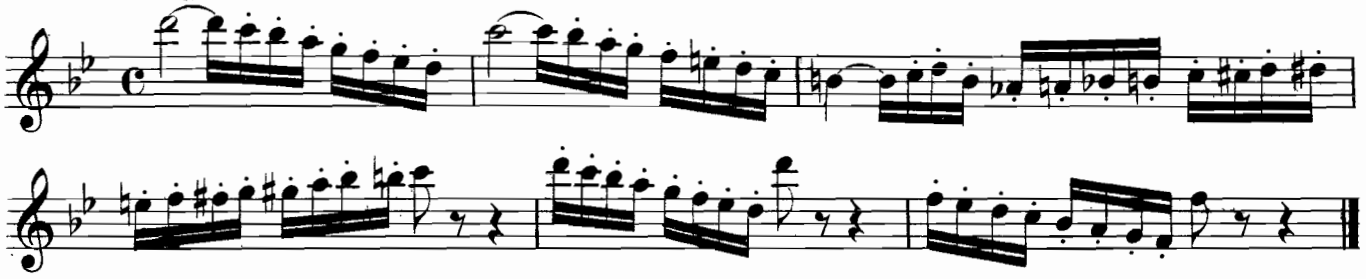
Auber, Masaniello.



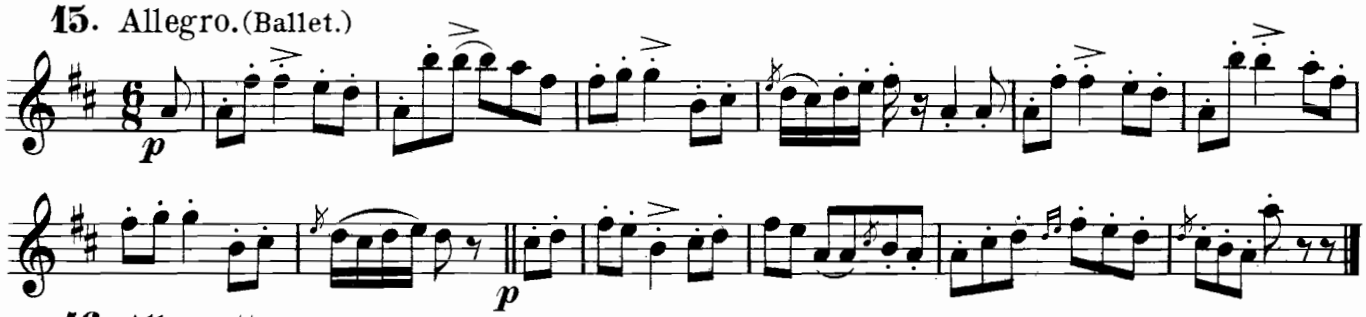

**13.** Allegro moderato.



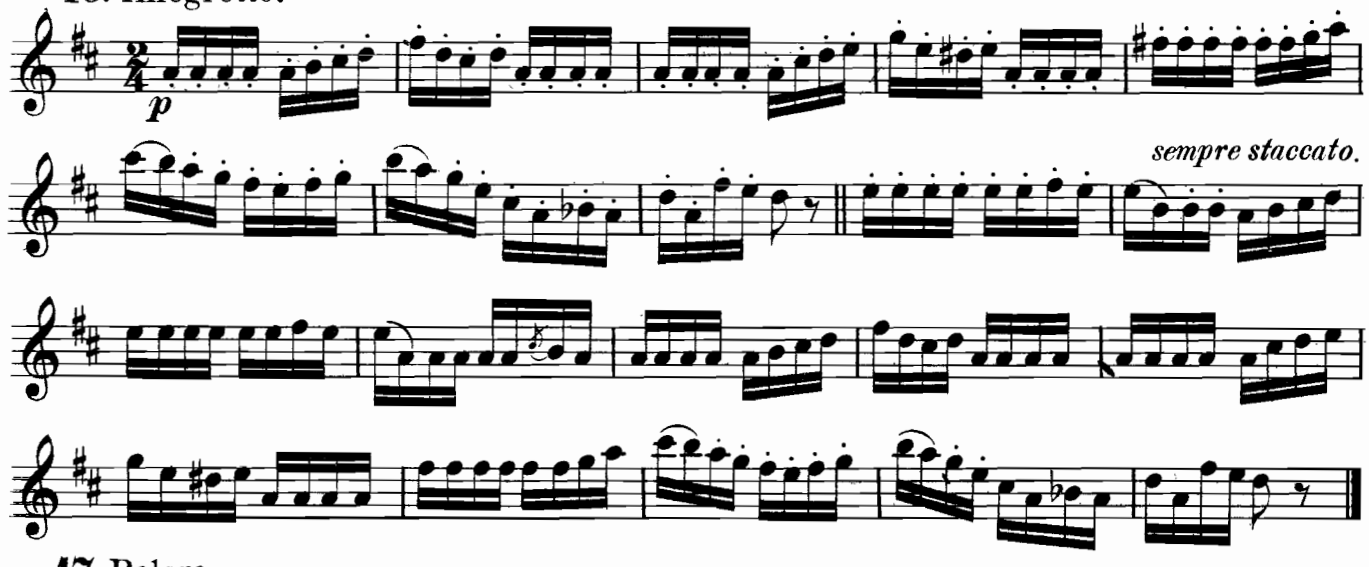
**14.** Allegro.



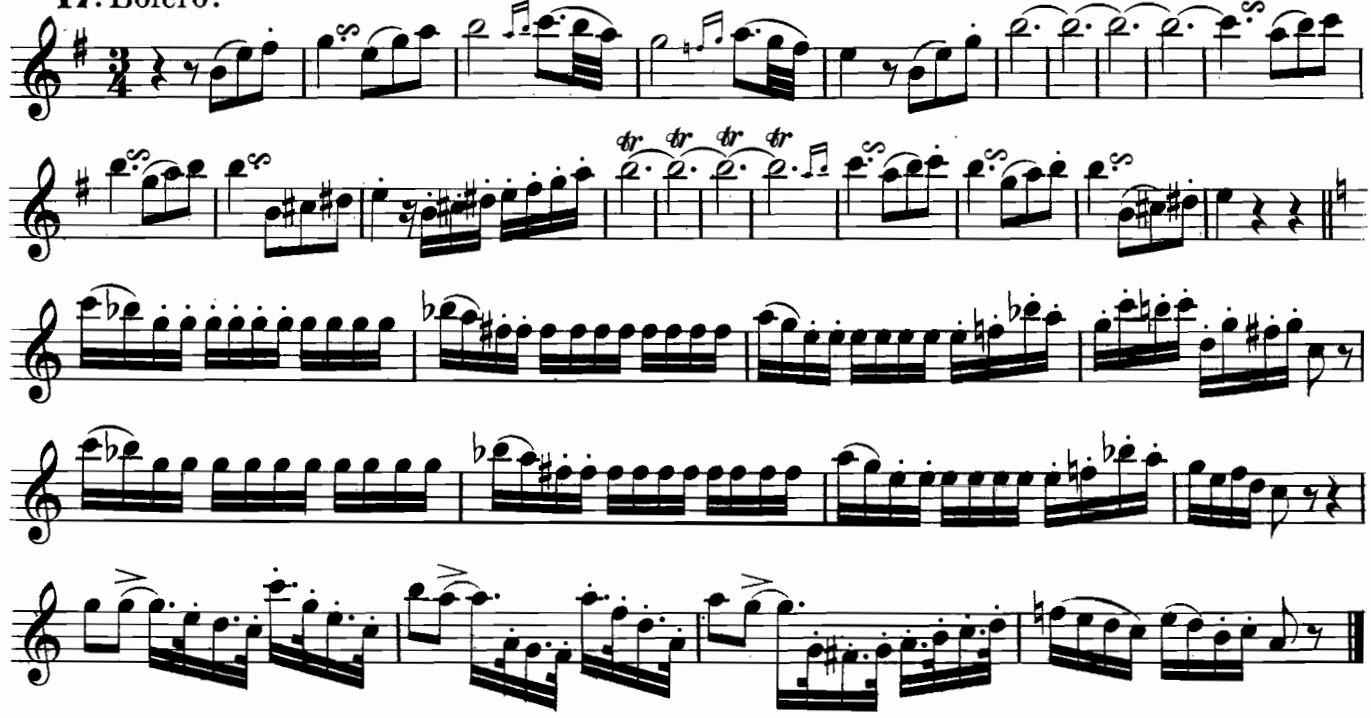
**15.** Allegro. (Ballet.)



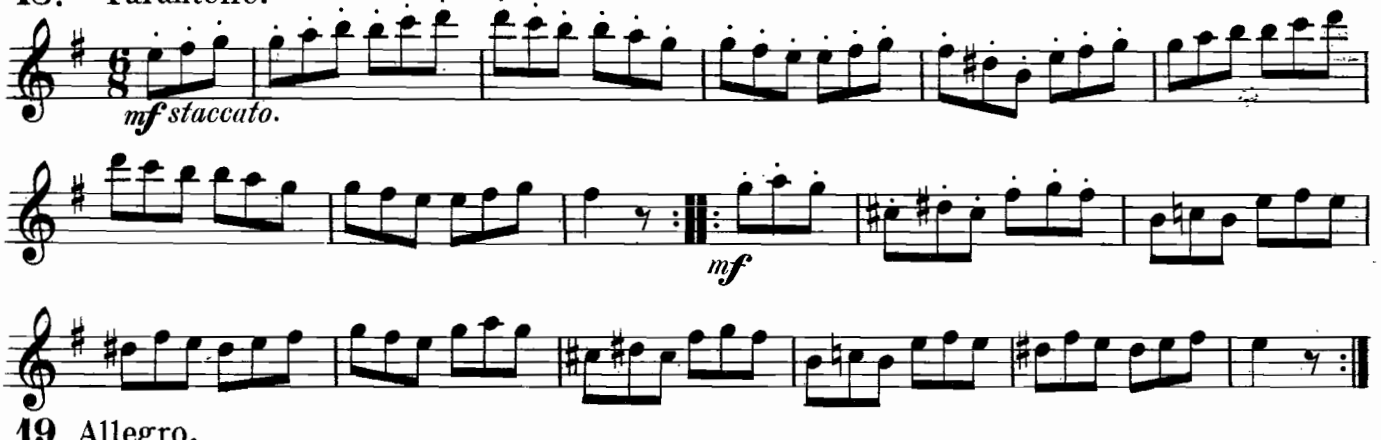

**16.** Allegretto.



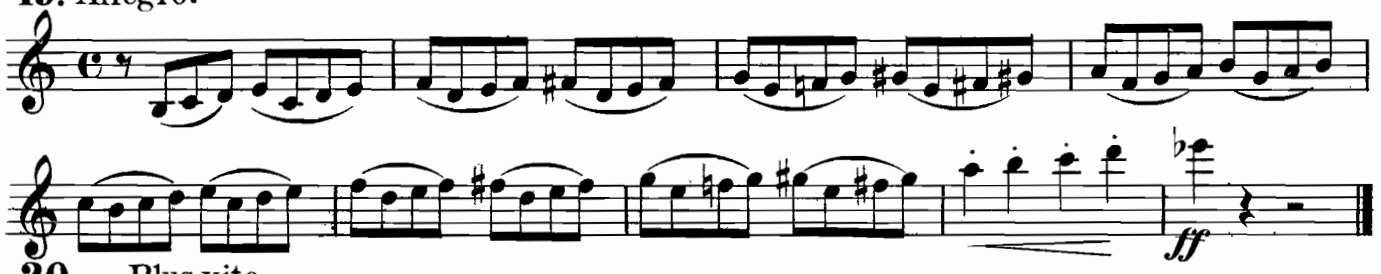

**17.** Bolero.



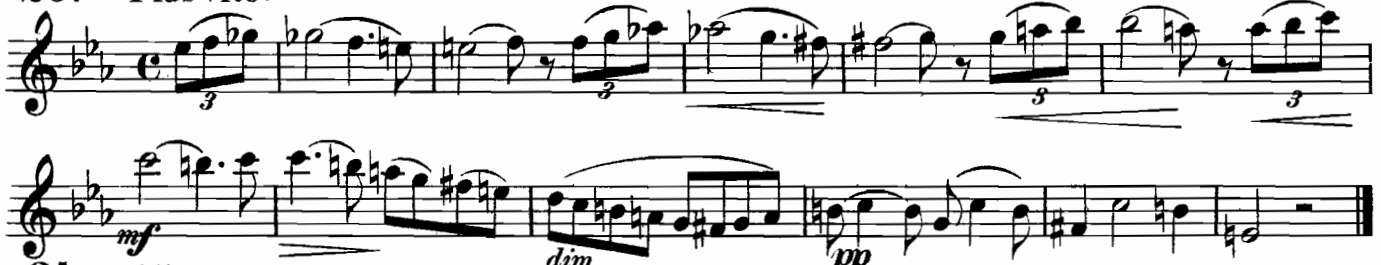
**18.** Tarantelle.



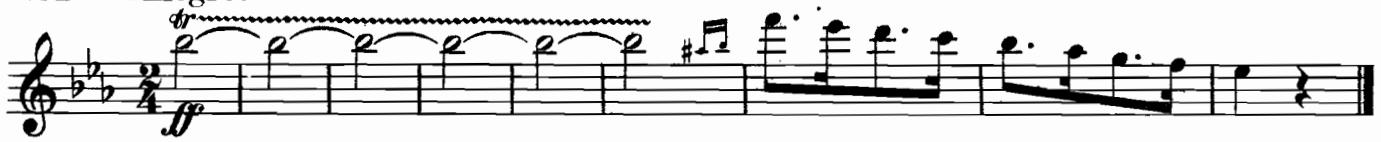

**19.** Allegro.




**20.** Plus vite.

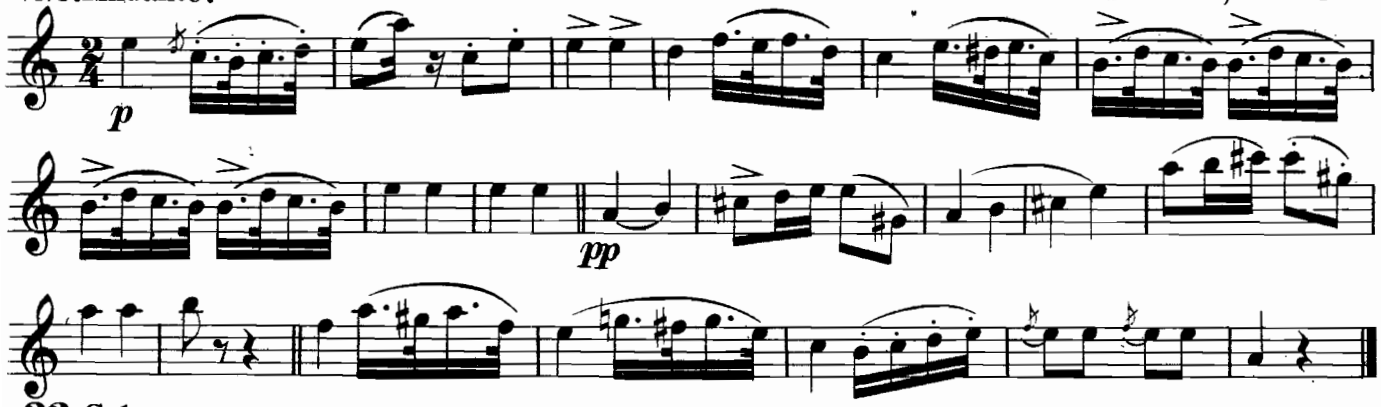



**21.** Allegro.

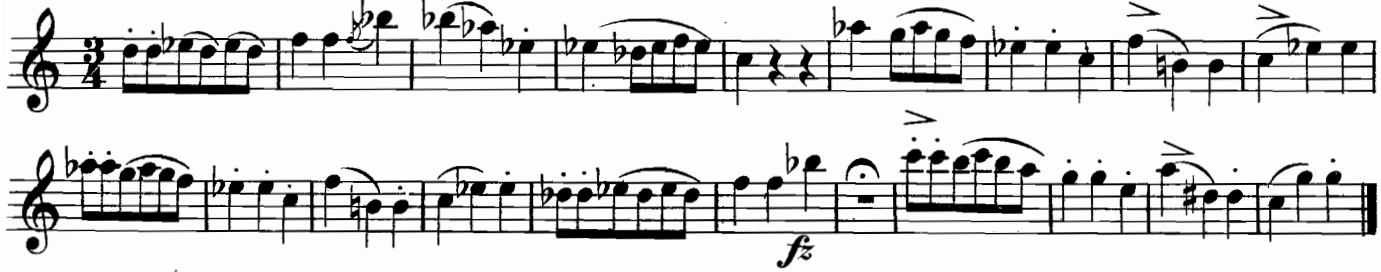



**22.** Andante.

F. Schubert, Sinfonie.

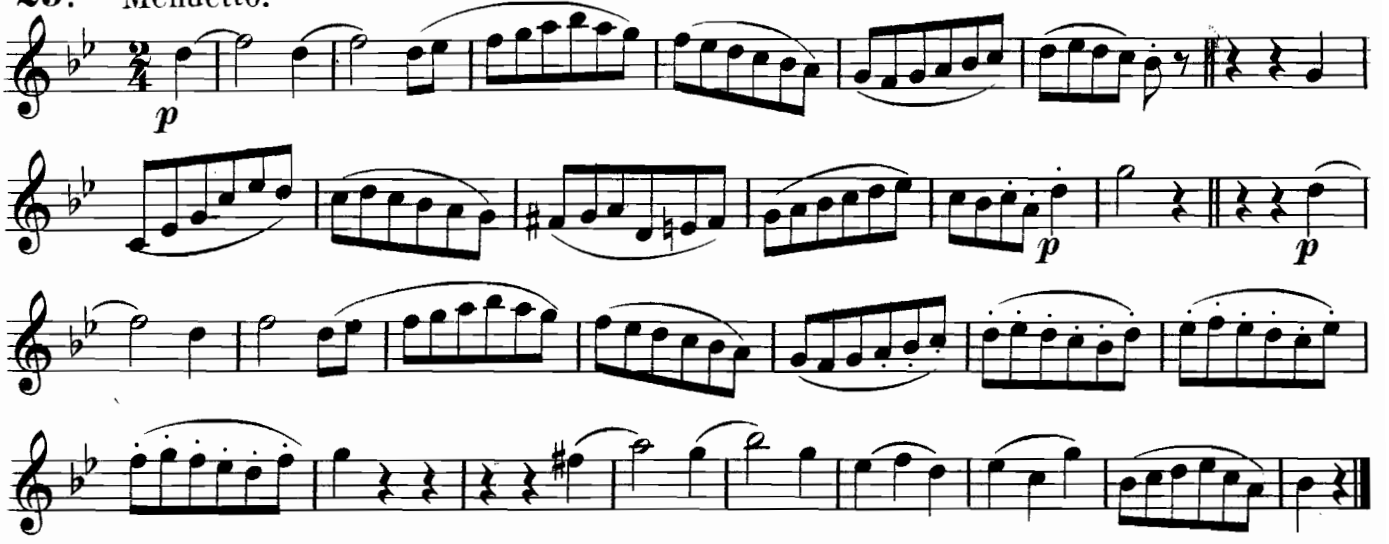



**23.** Scherzo.

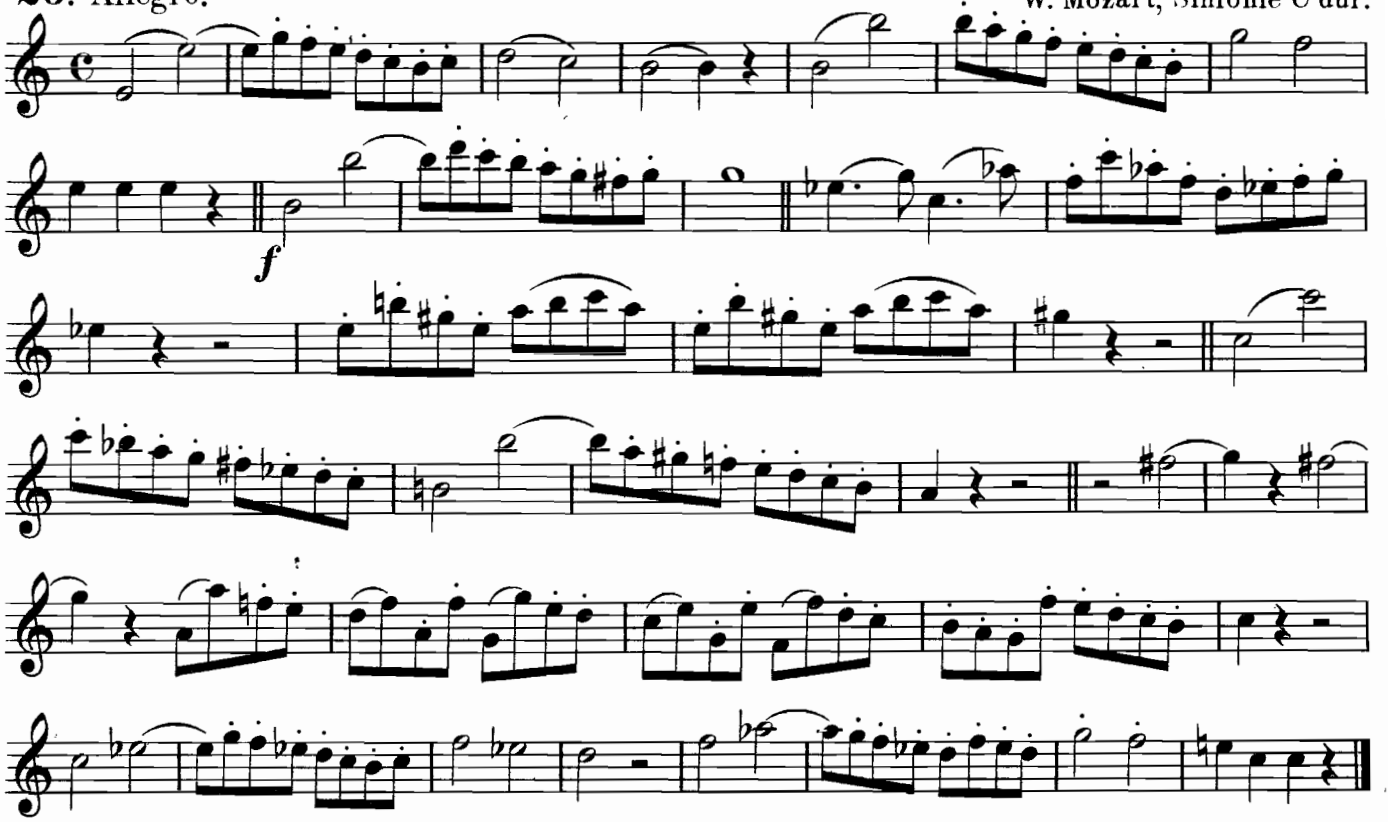


**24.** Andante. J. Haydn. Sinfonie № 2.

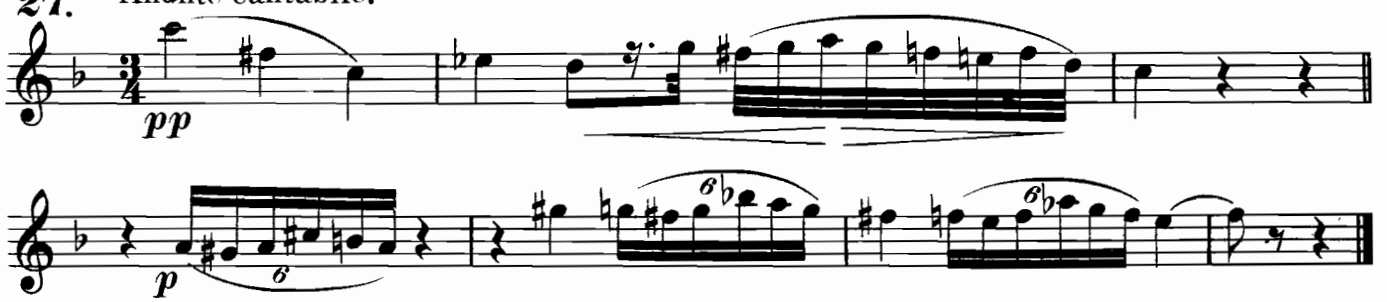
**25.** Menuetto.



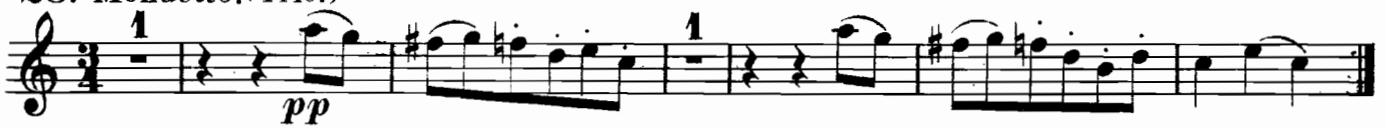

**26.** Allegro. W. Mozart, Sinfonie C dur.



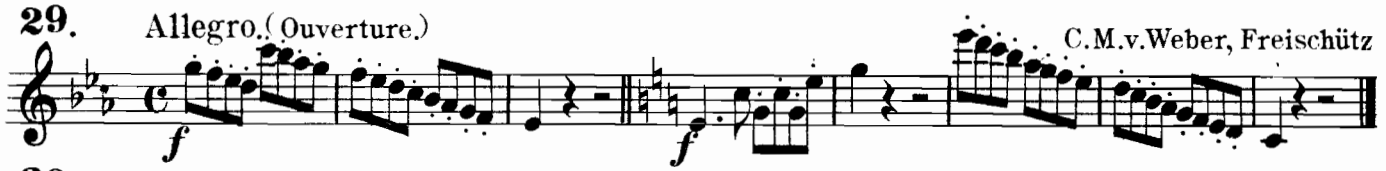

**27.** Andnte cantabile.



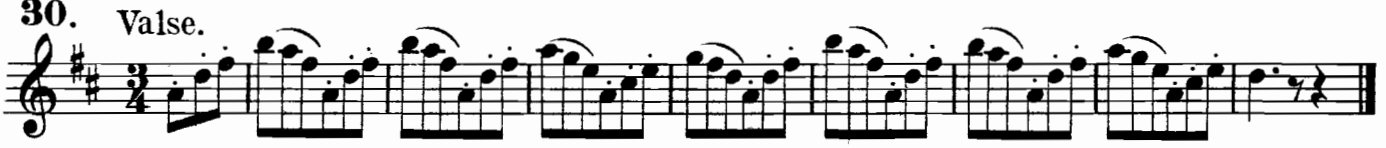
**28.** Menuetto. (Trio.)



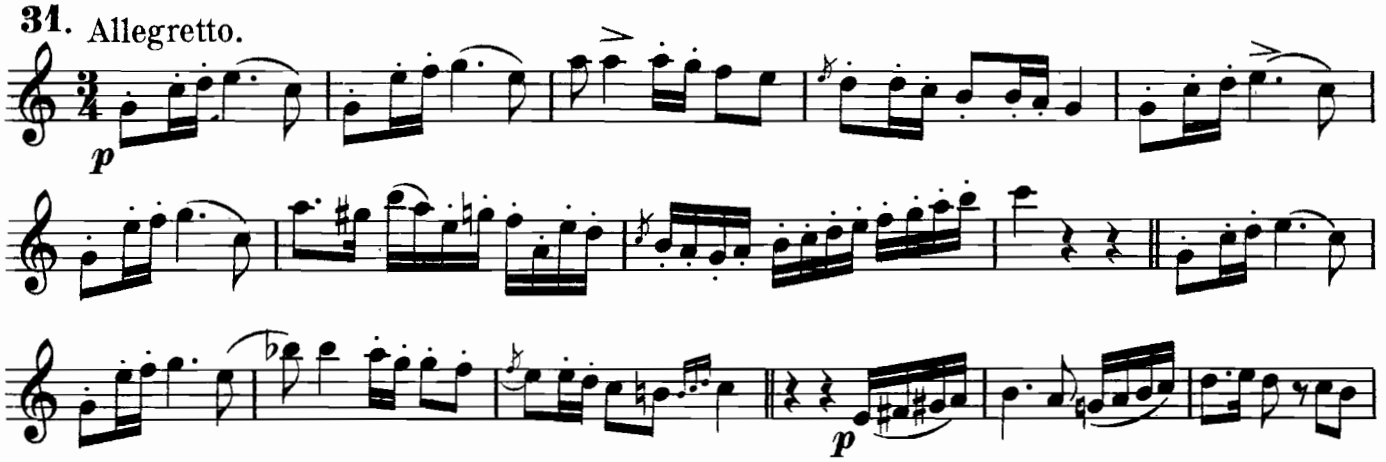

**29.** Allegro. (Ouverture.) C. M. v. Weber, Freischütz

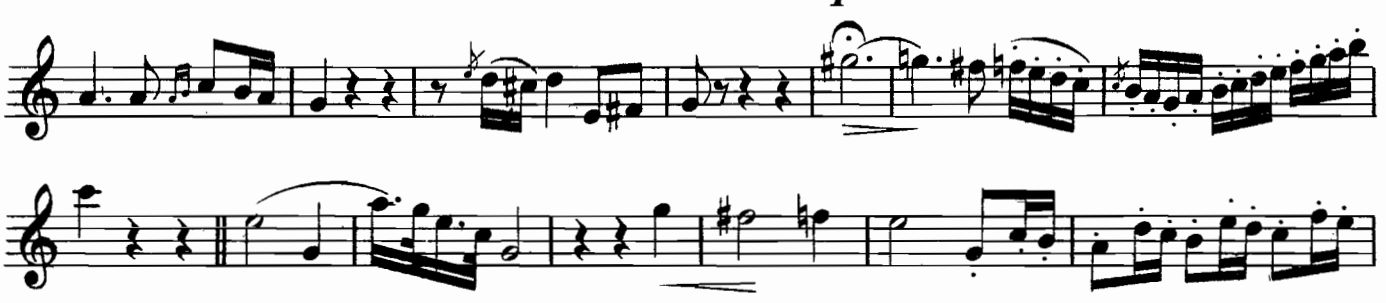


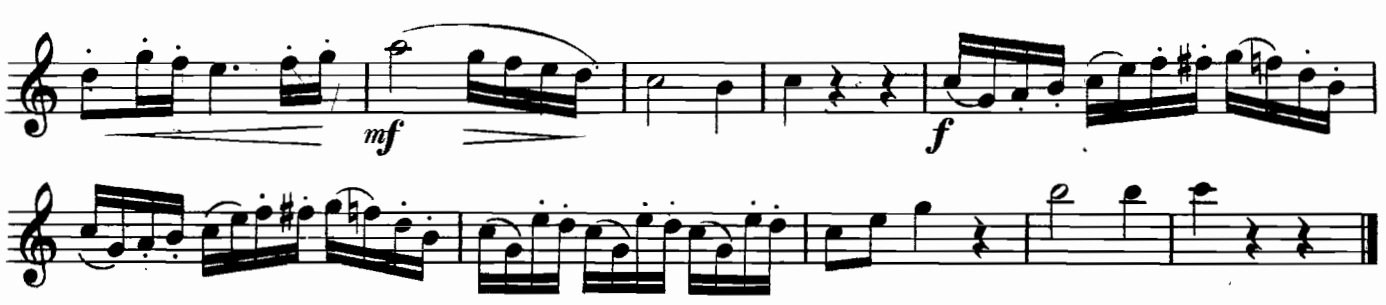

**30.** Valse.



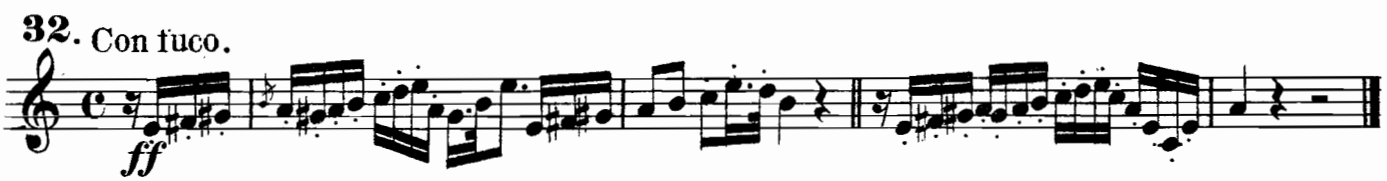
**31.** Allegretto.



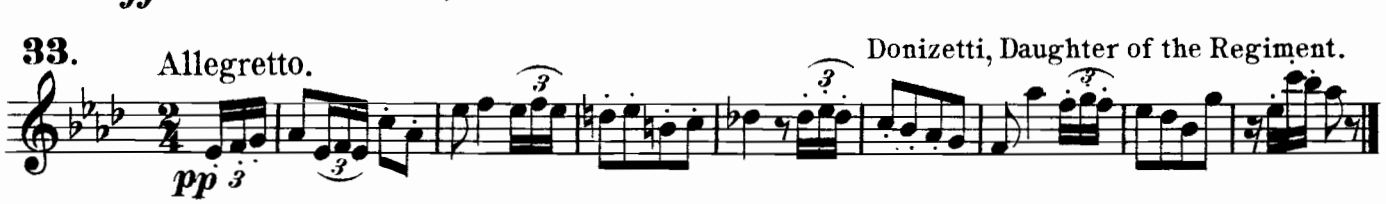



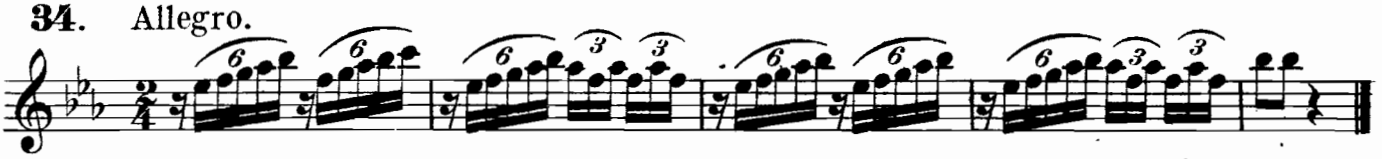
**32.** Con fuco.



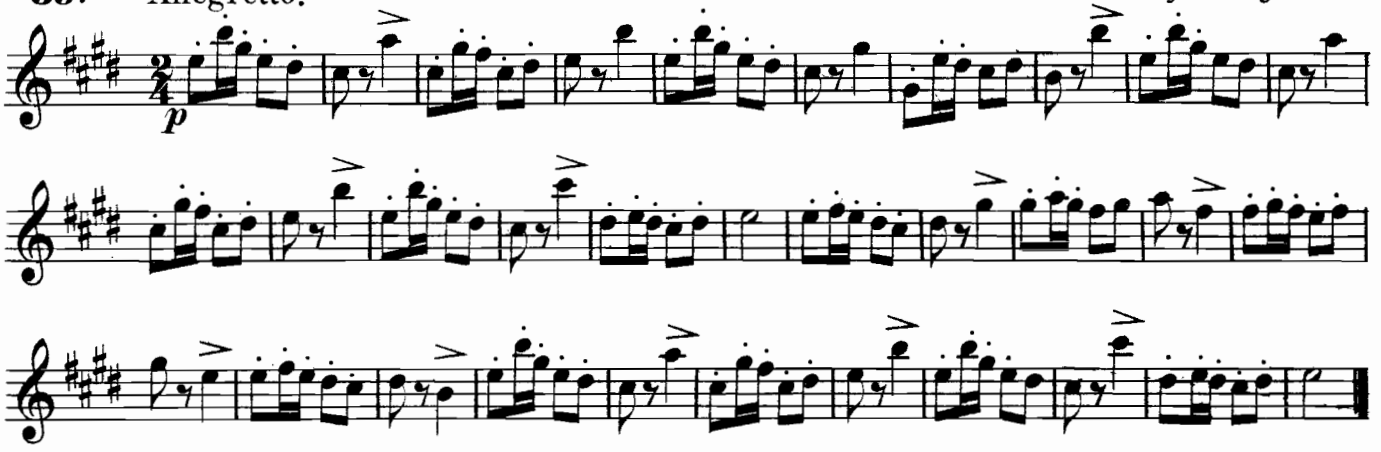

**33.** Allegretto. Donizetti, Daughter of the Regiment.



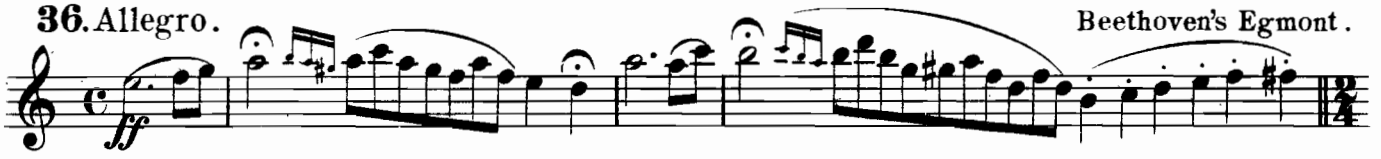
**34.** Allegro.



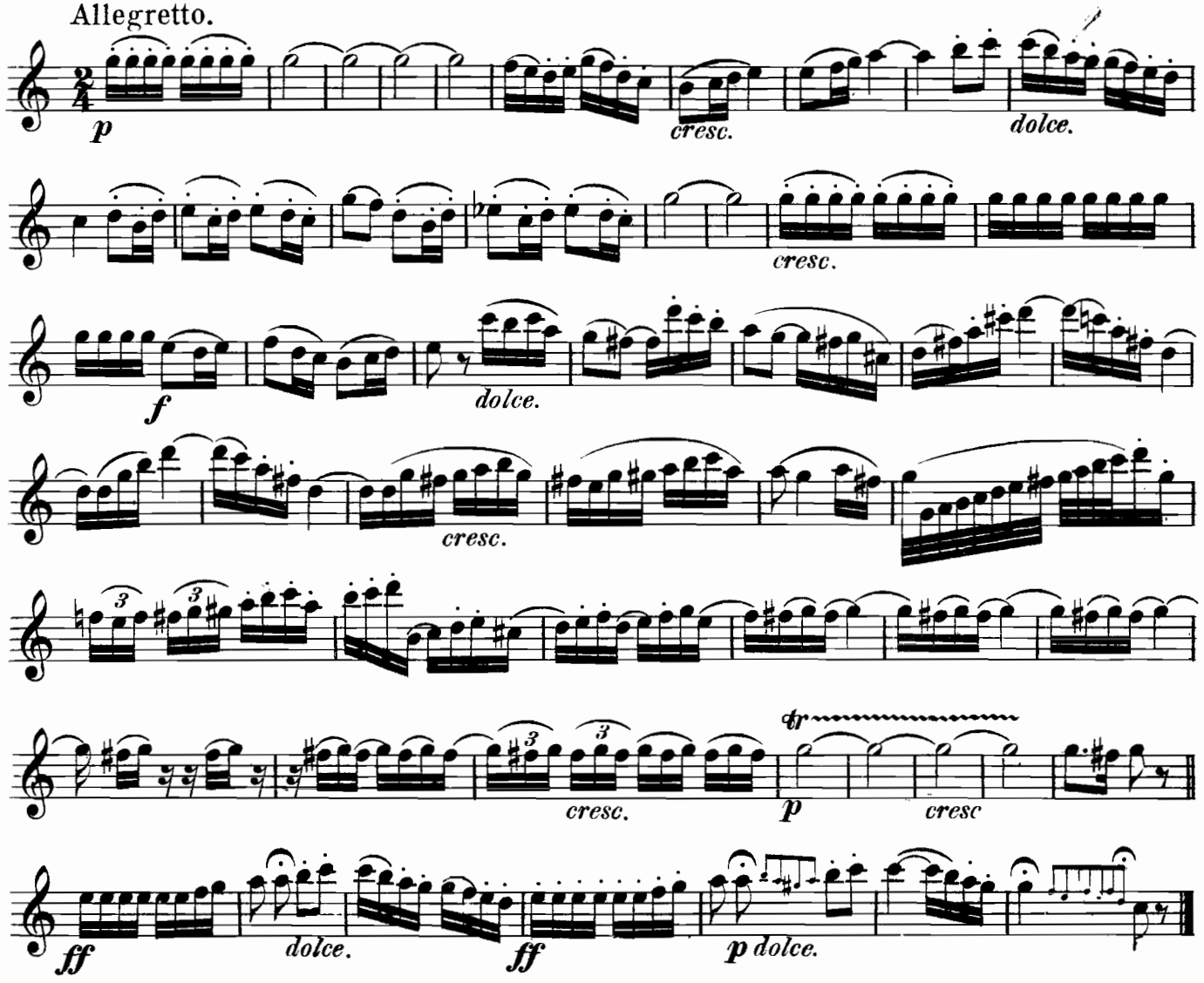
**35.** Allegretto. F. Halevy's La Juive.



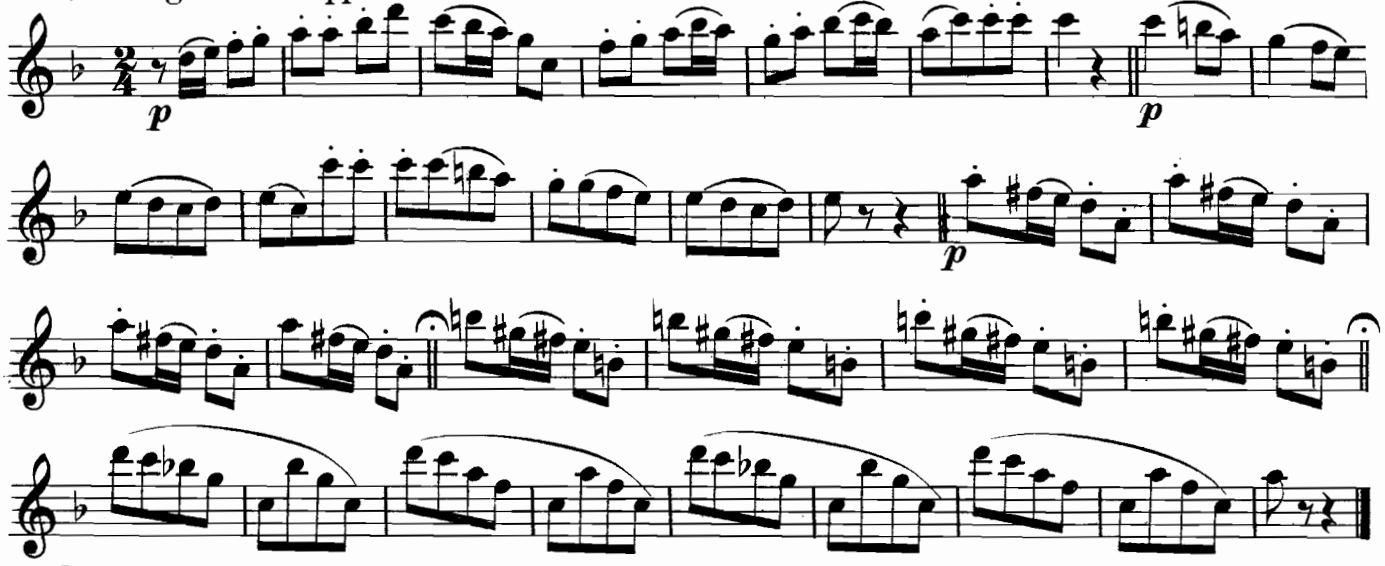

**36.** Allegro. Beethoven's Egmont.



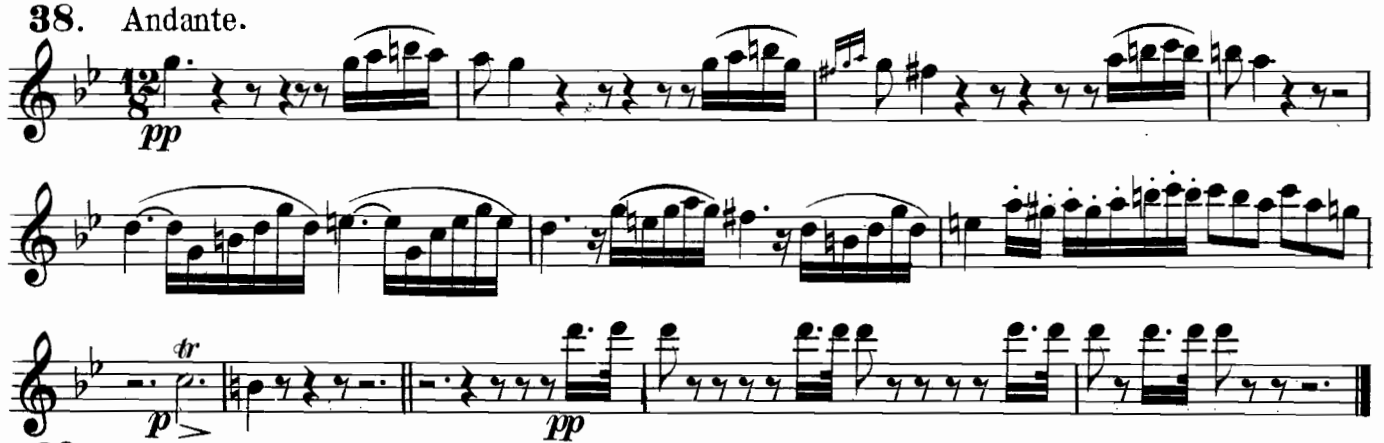

Allegretto.



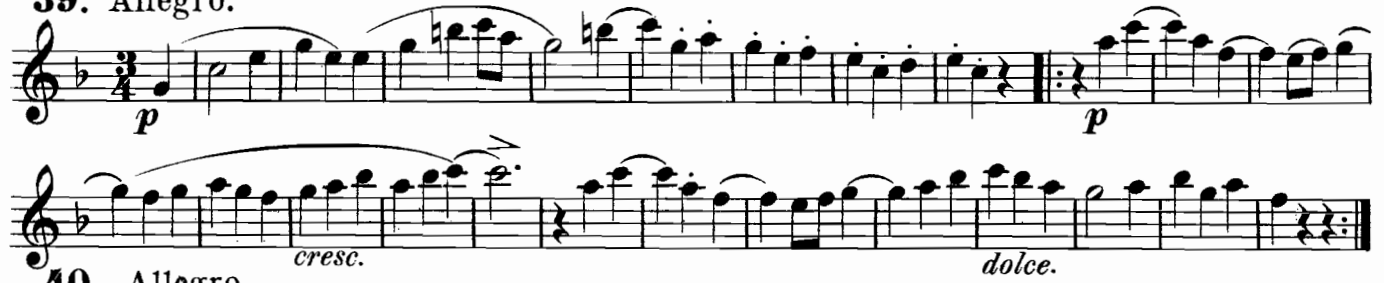
**37.** Allegro non troppo.



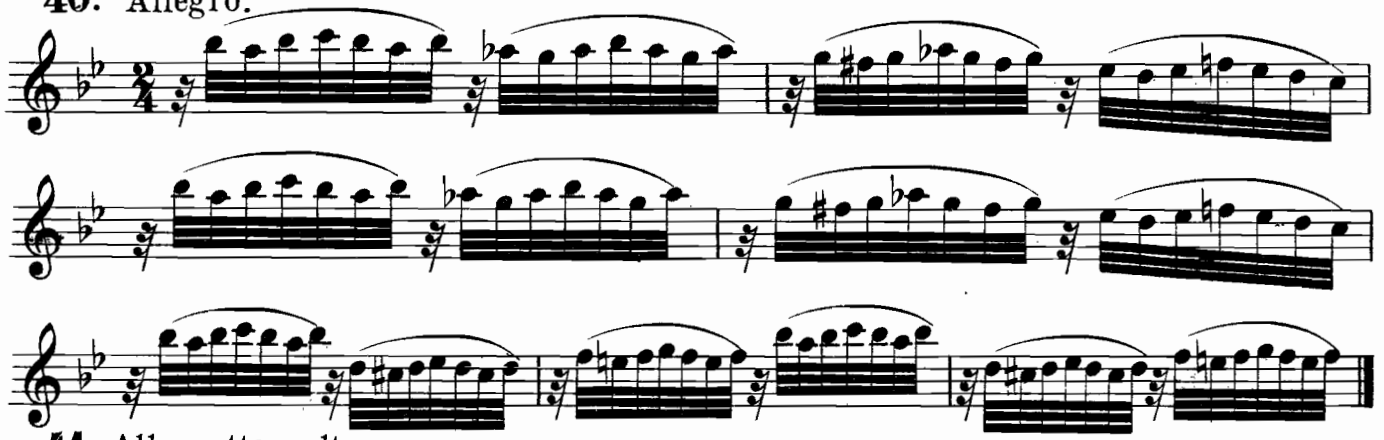

**38.** Andante.



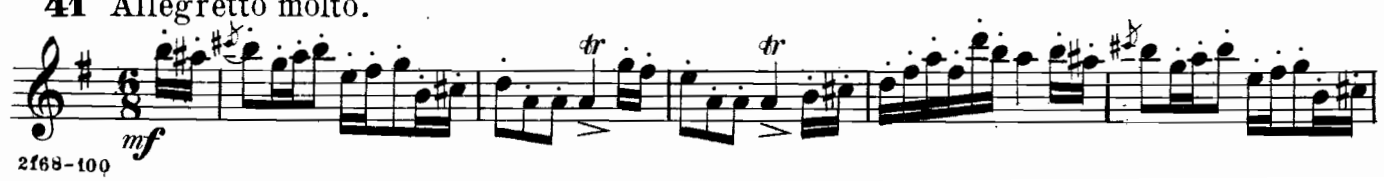

**39.** Allegro.

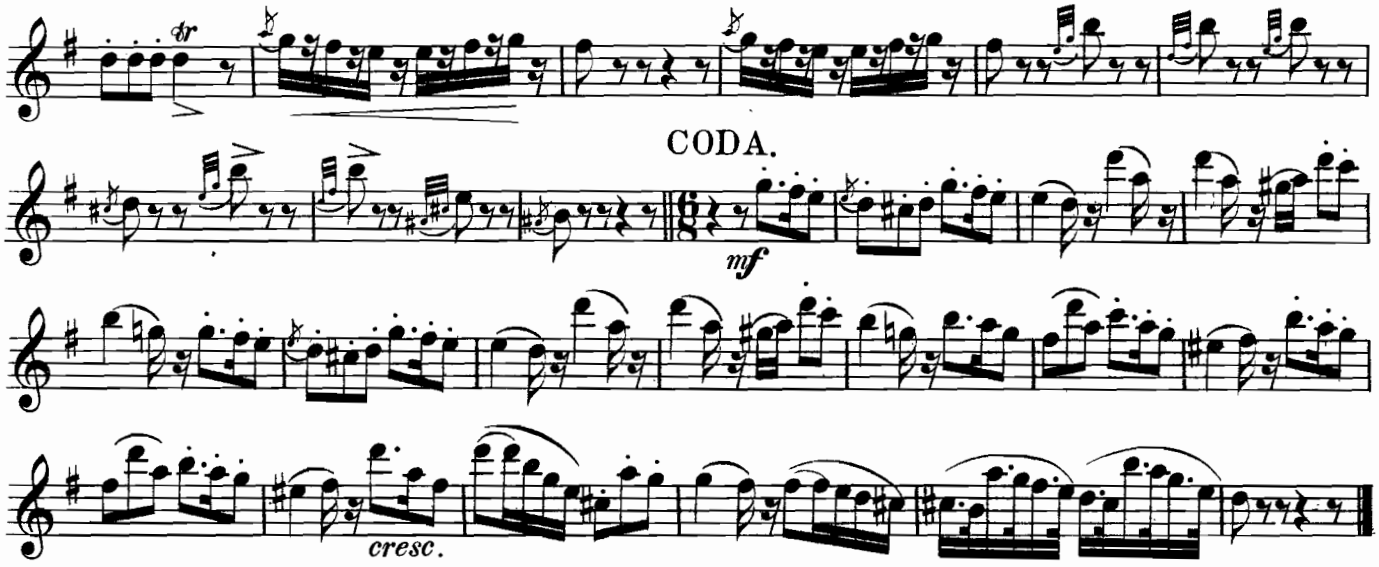



**40.** Allegro.

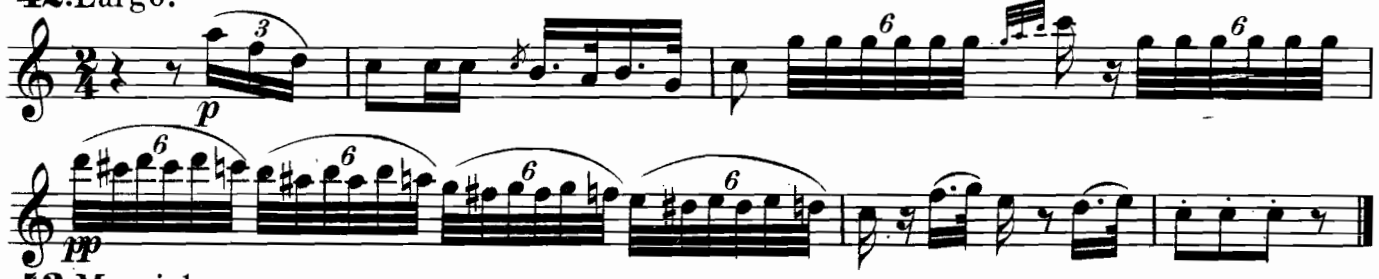


**41** Allegretto molto.

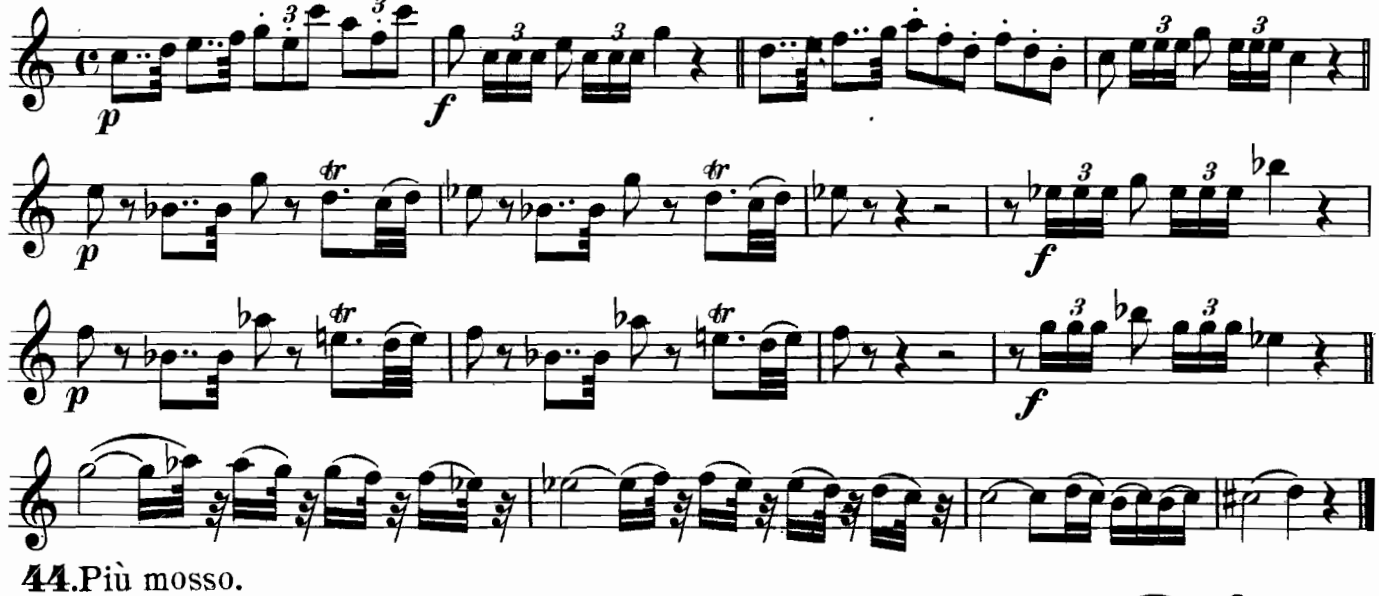




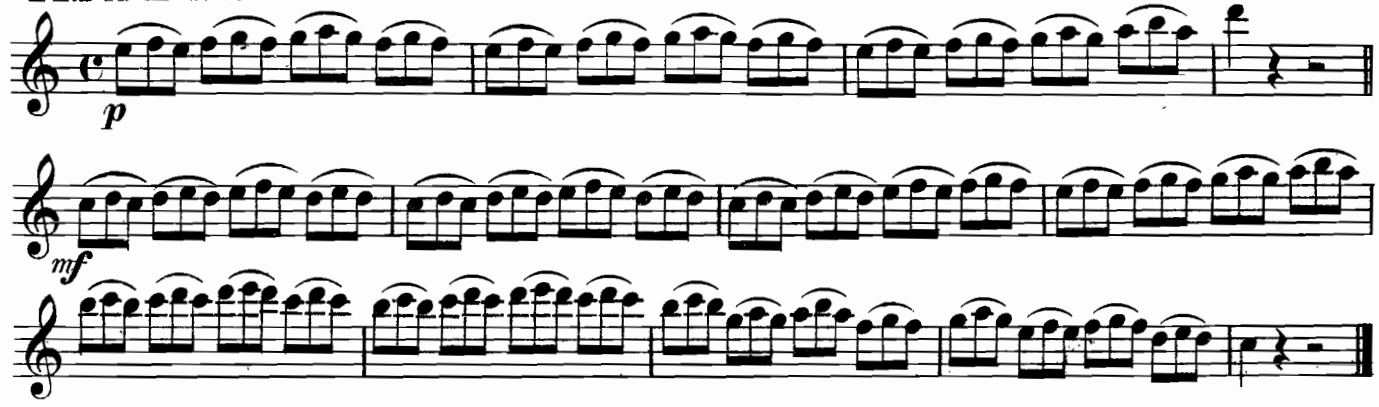

**42.** Largo. Rossini, Barbier de Seville.



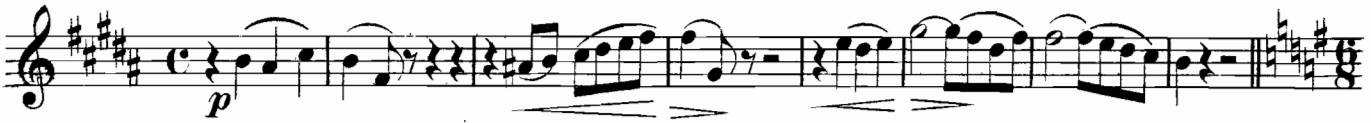

**43.** Marciale.



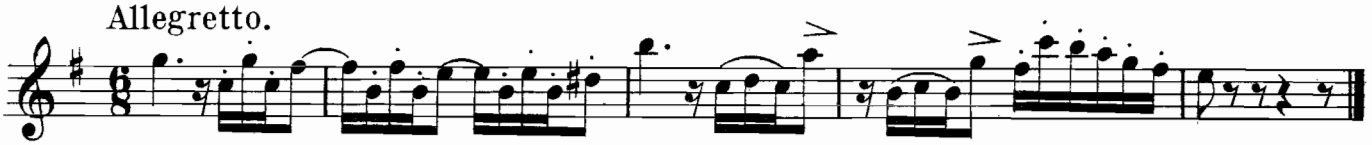

**44.** Più mosso.



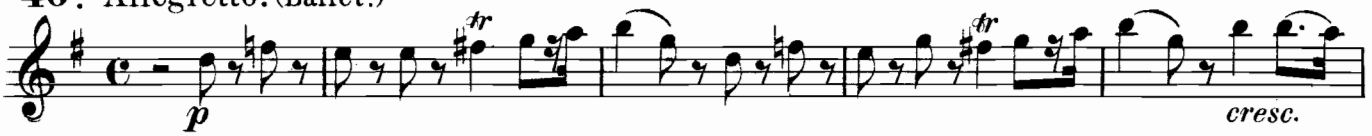
**45.** Allegro. G. Meyerbeer, Robert le Diable.

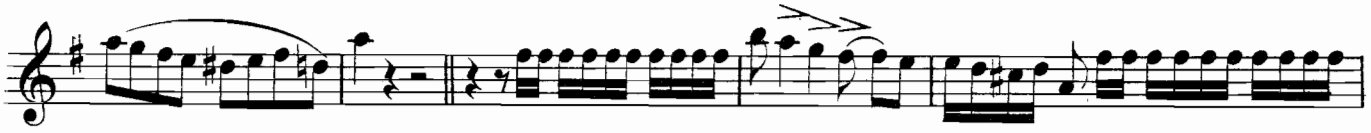


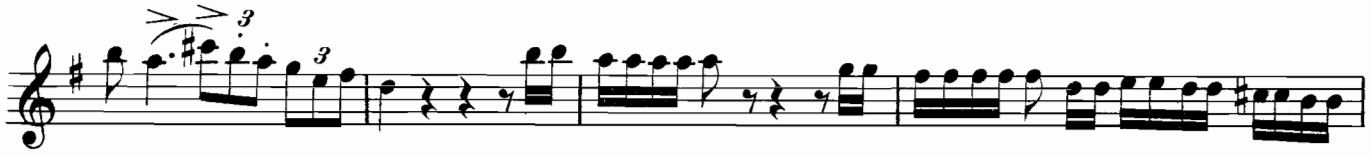

Allegretto.

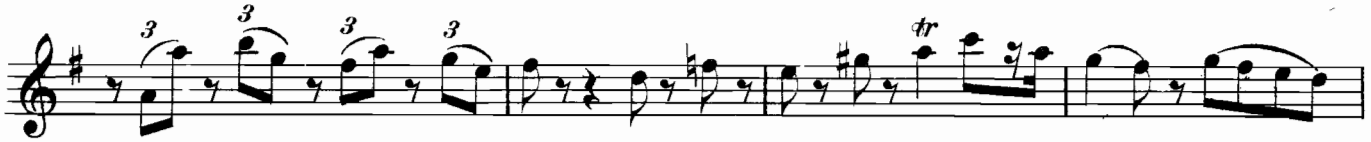


**46.** Allegretto. (Ballet.)

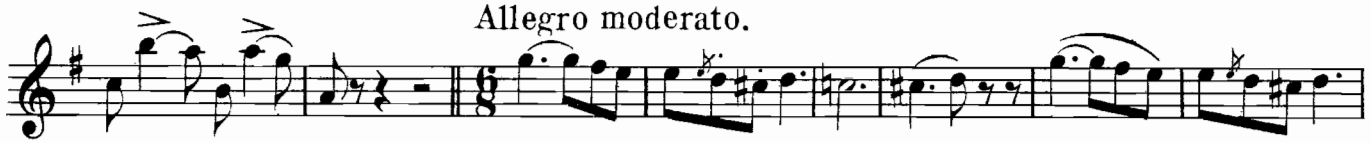


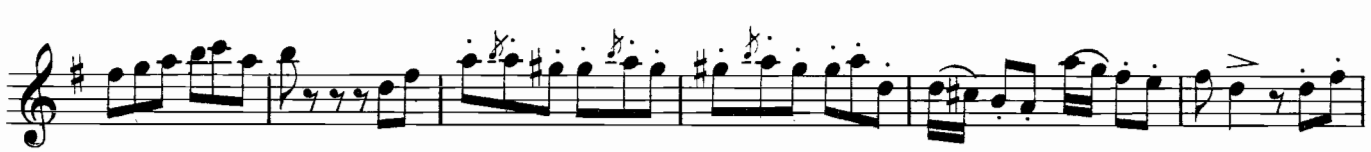





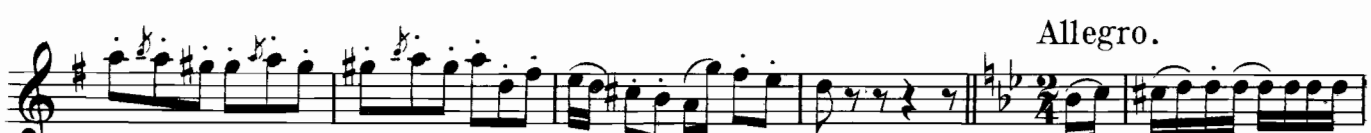


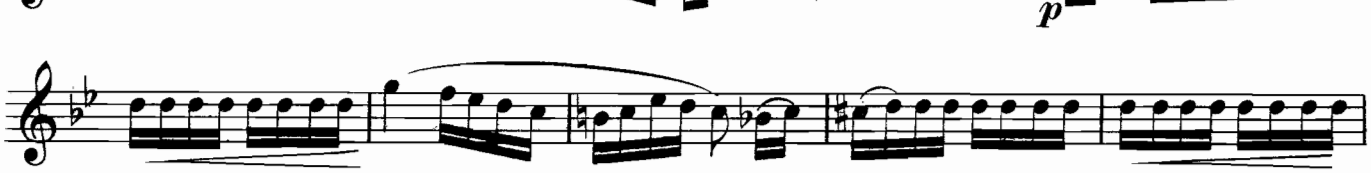
Allegro moderato.

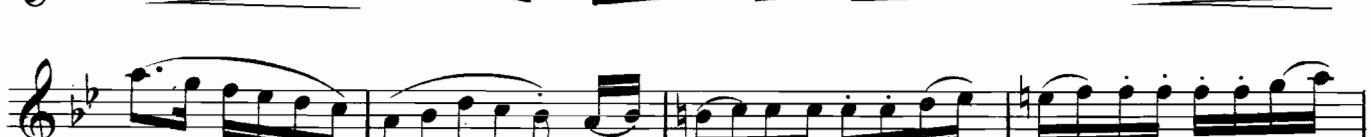


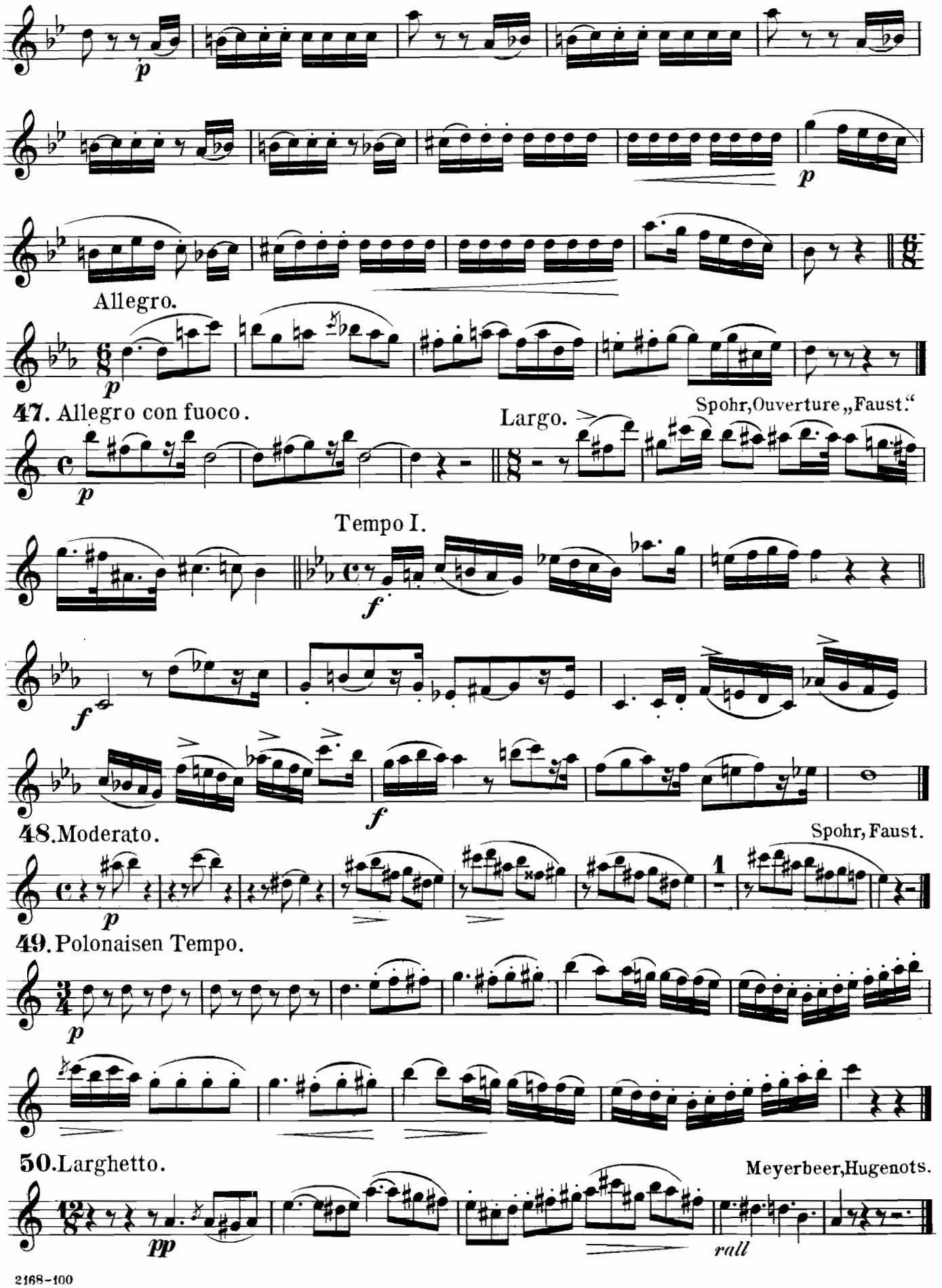


Allegro.

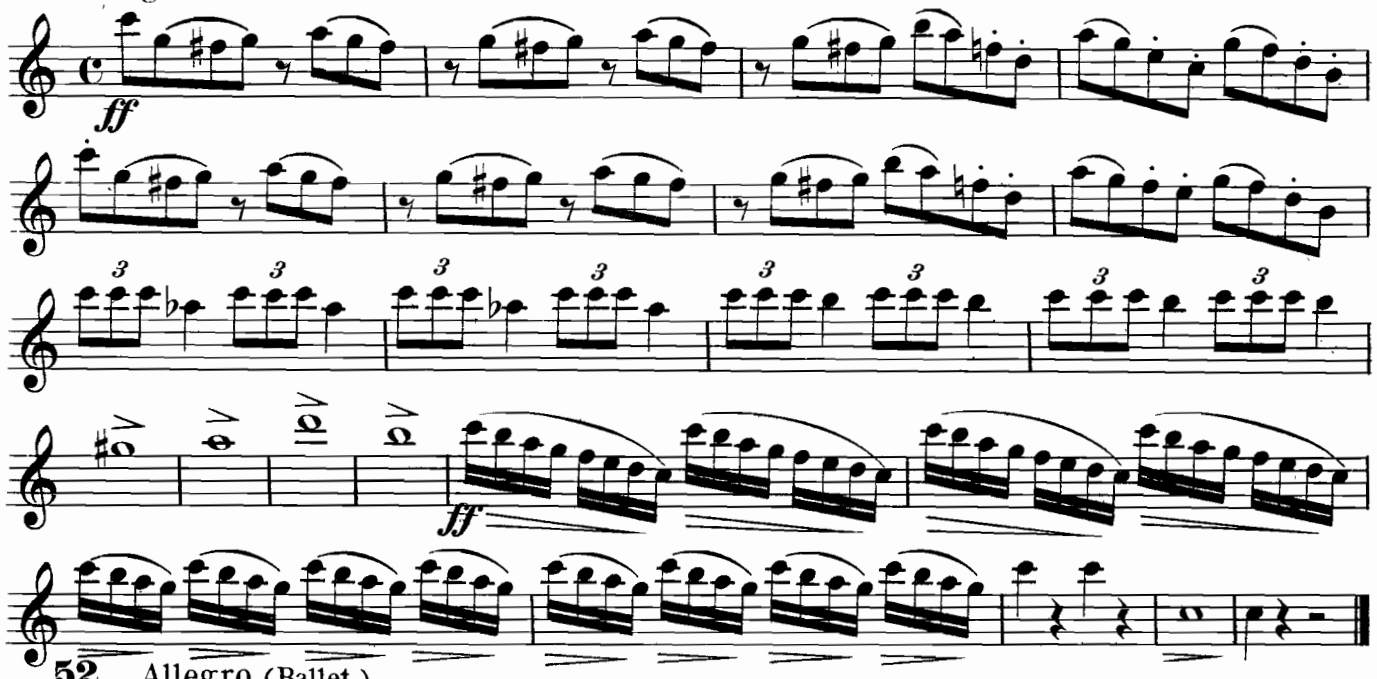


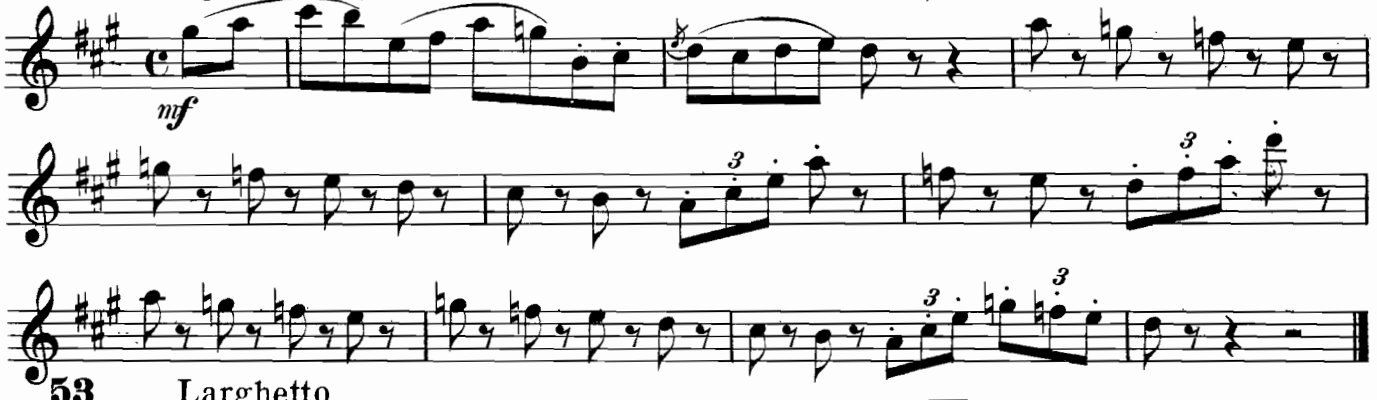



Allegro.
47. Allegro con fuoco.
Spohr, Ouverture „Faust."
Largo.
Tempo I.
48. Moderato.
Spohr, Faust.
49. Polonaisen Tempo.
50. Larghetto.
Meyerbeer, Hugenots.
rall

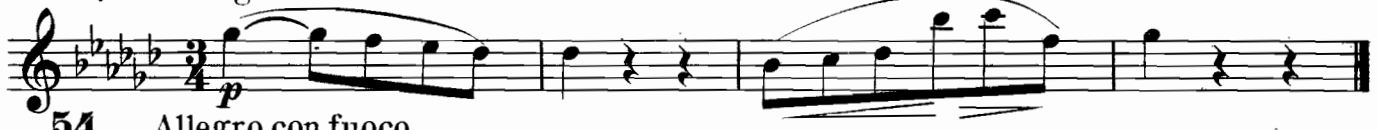
**51.** Allegro. (Finale.)



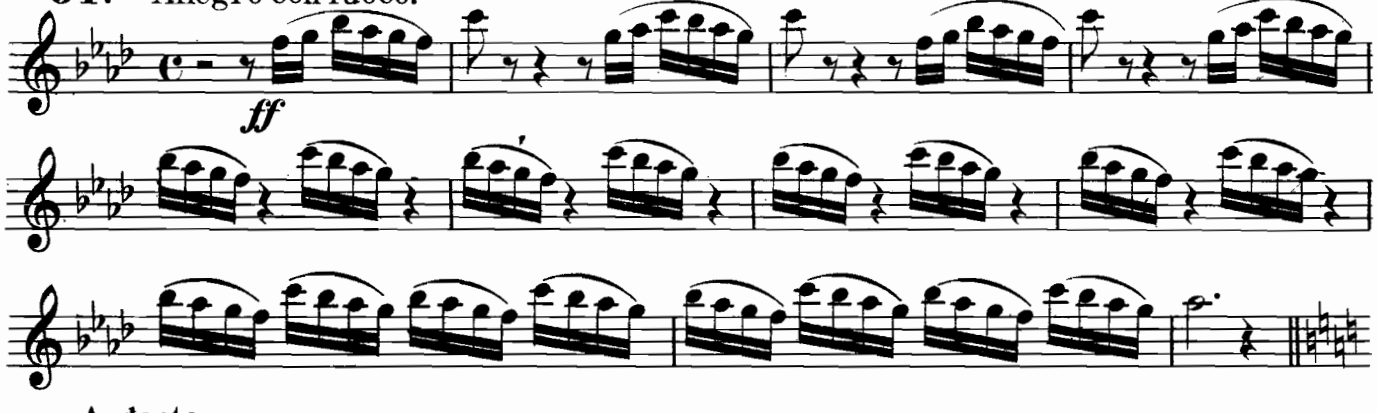

**52.** Allegro. (Ballet.)



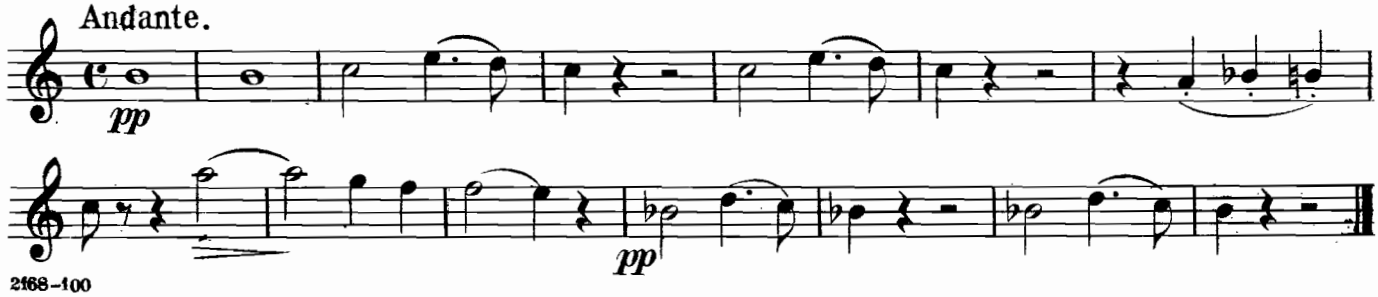

**53.** Larghetto.



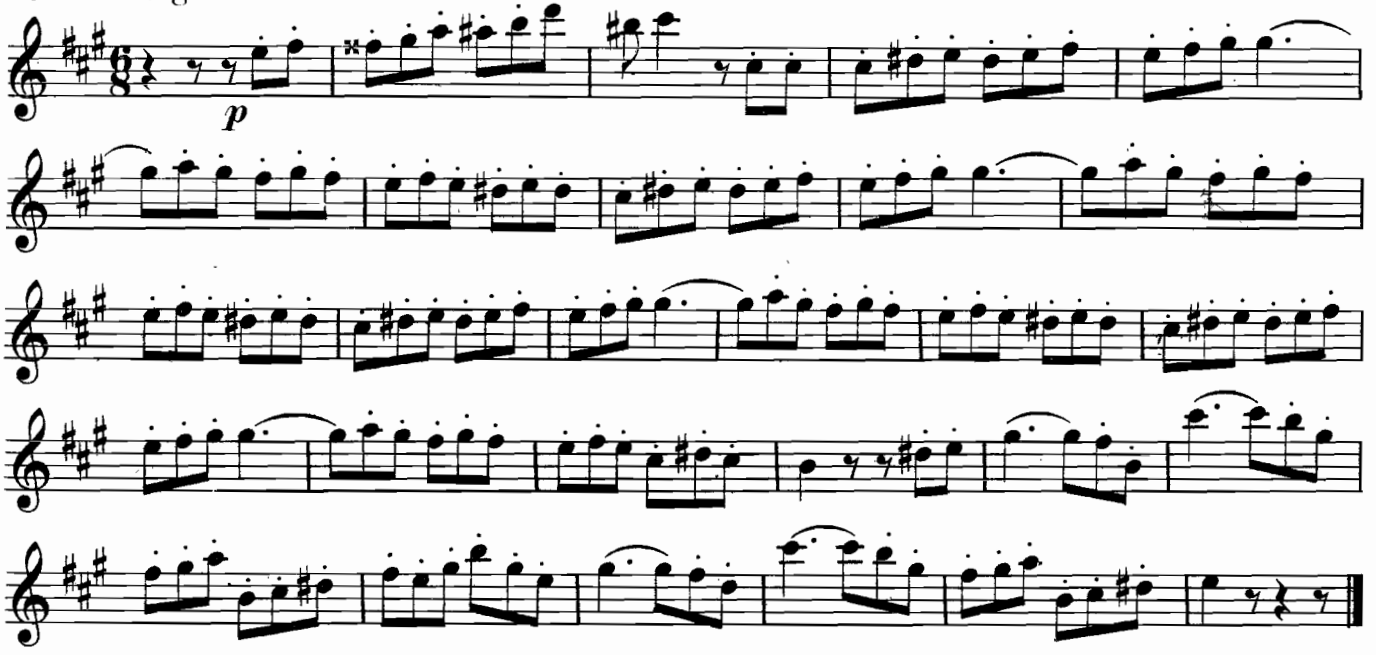

**54.** Allegro con fuoco.



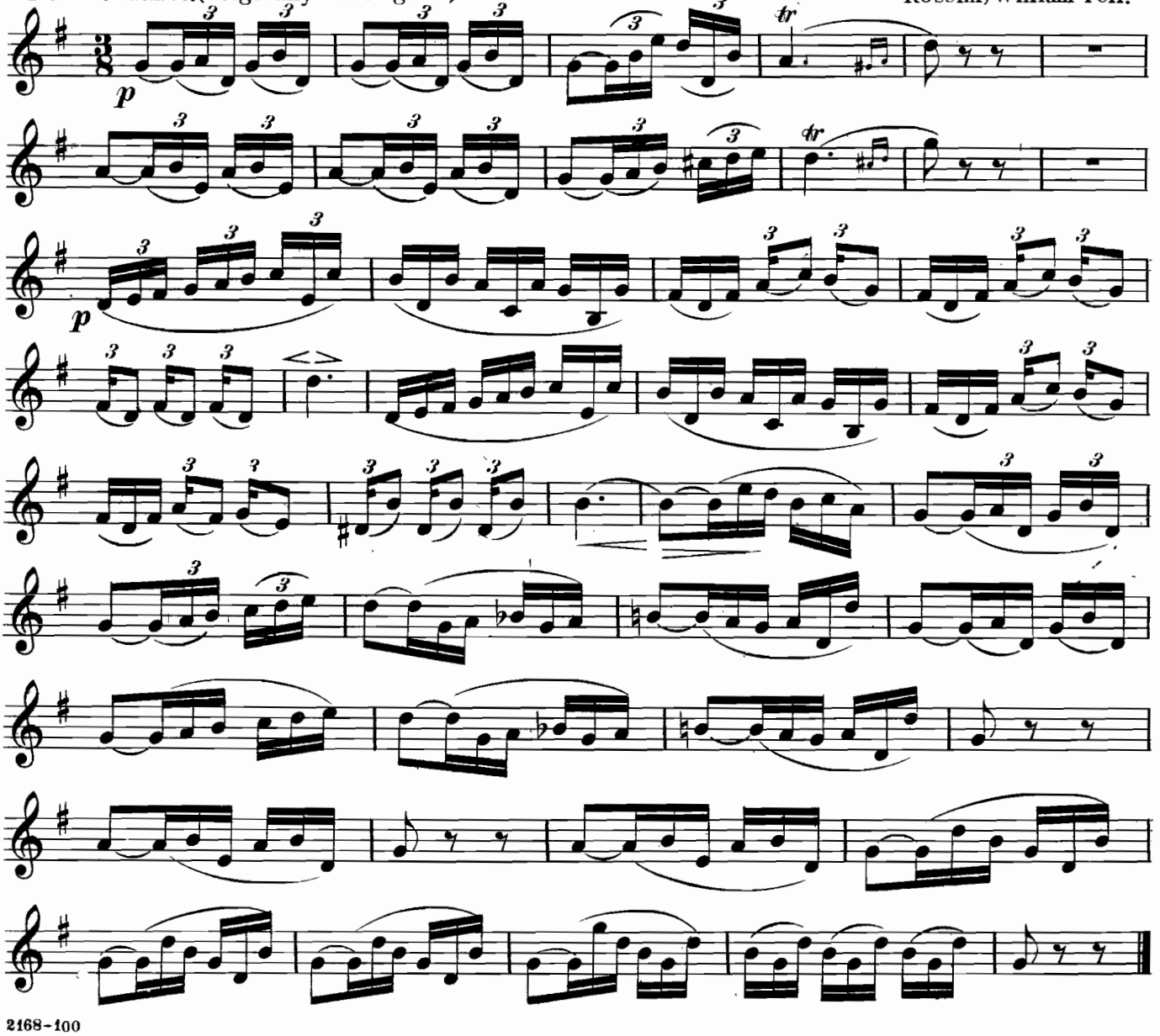

Andante.



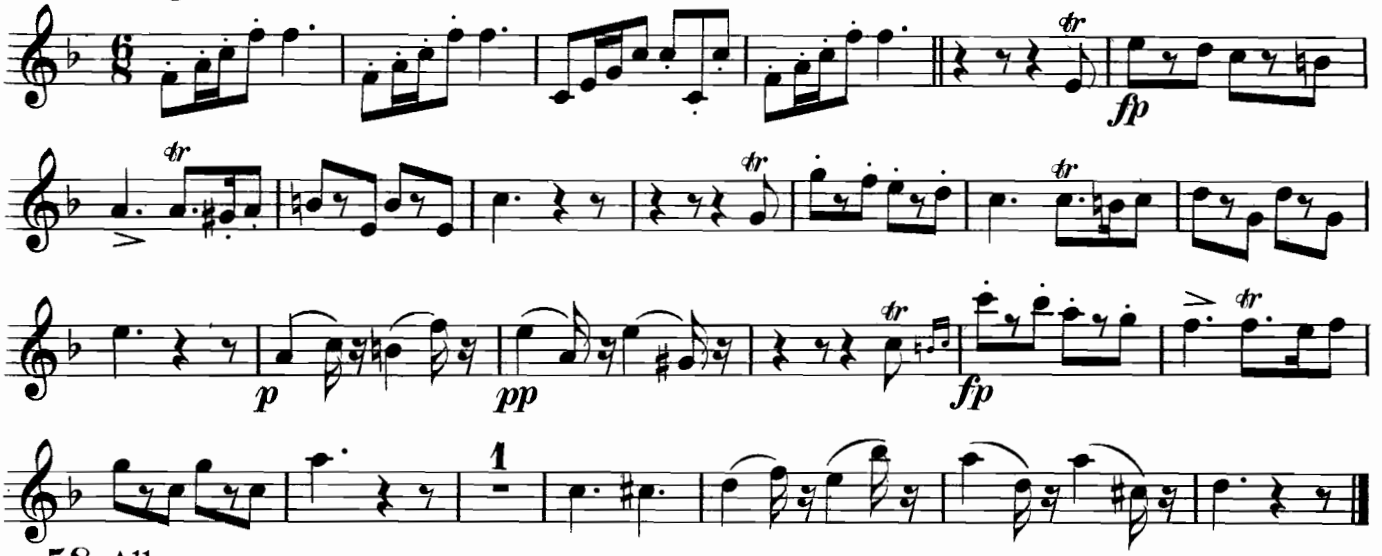
**55** Allegro molto.



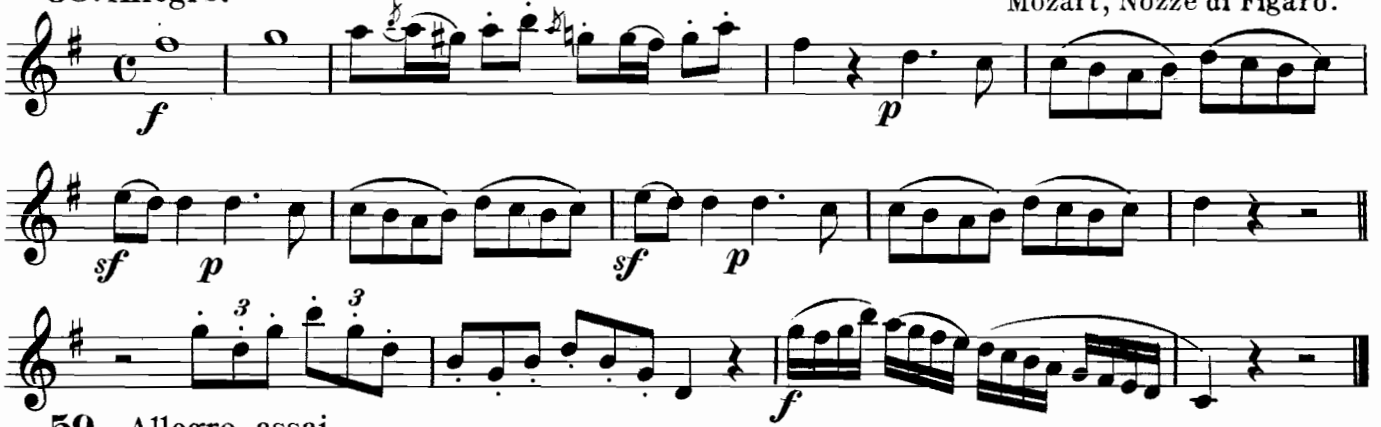
**56** Andante. (originally Cor Anglais) Rossini, William Tell.



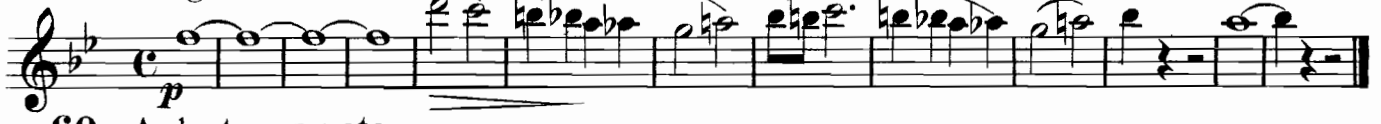
**57.** Allegro. C. Kreutzer, Nachtlager v. Granado.



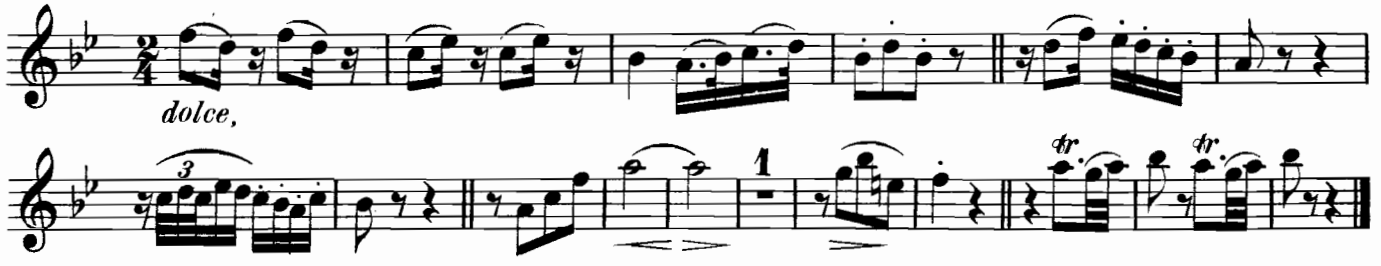

**58.** Allegro. Mozart, Nozze di Figaro.



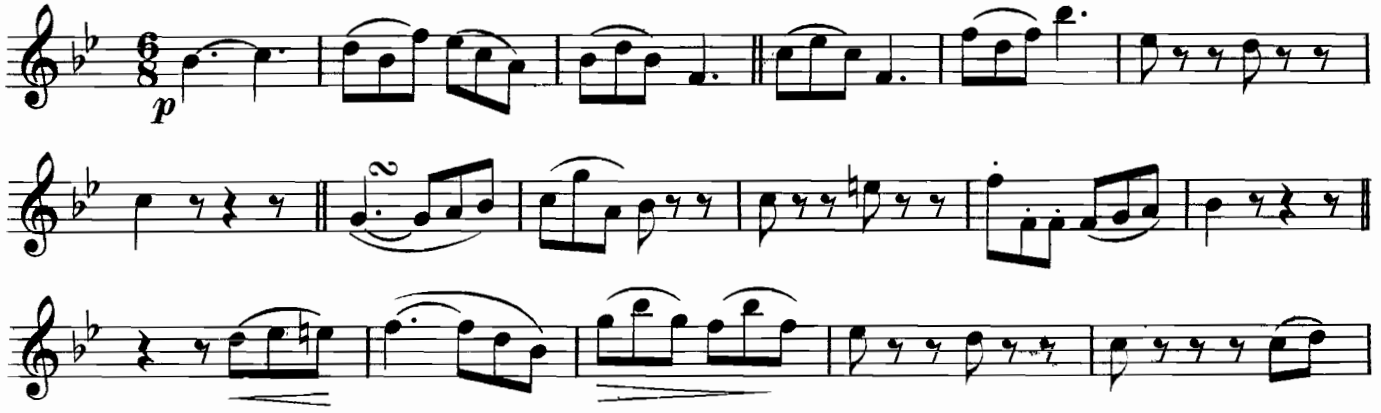

**59.** Allegro assai.

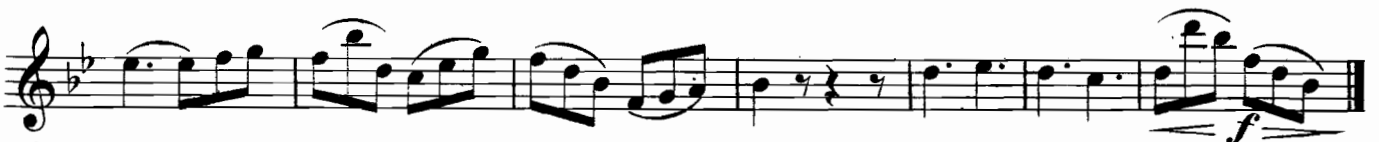



**60.** Andante con moto.

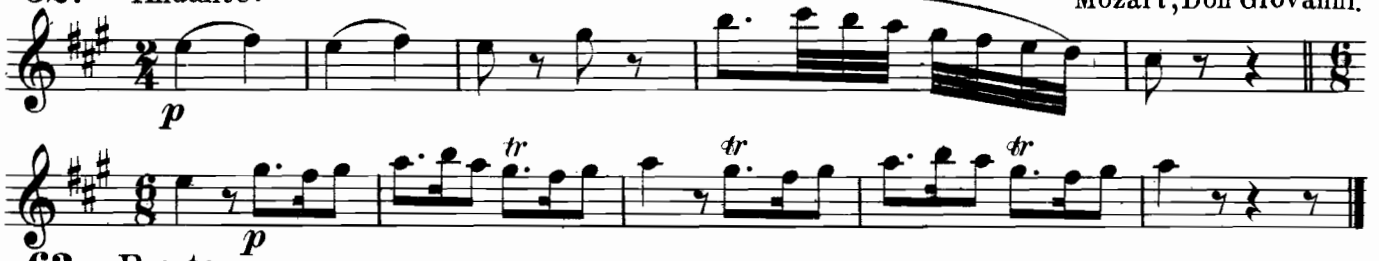



**61.** Allegretto.

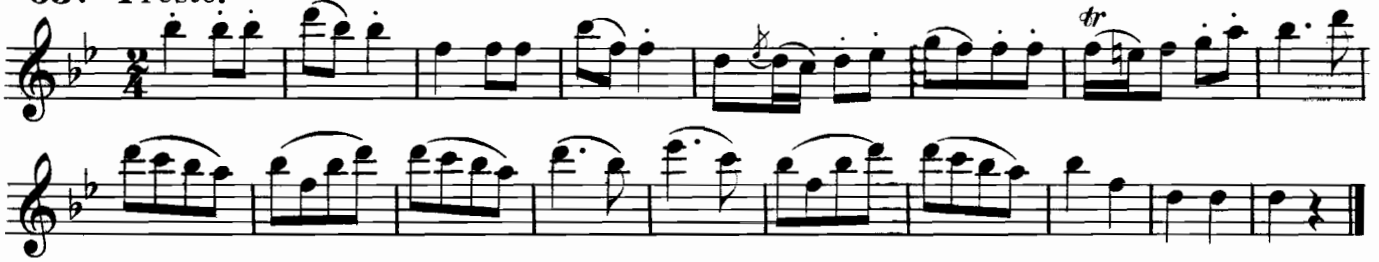




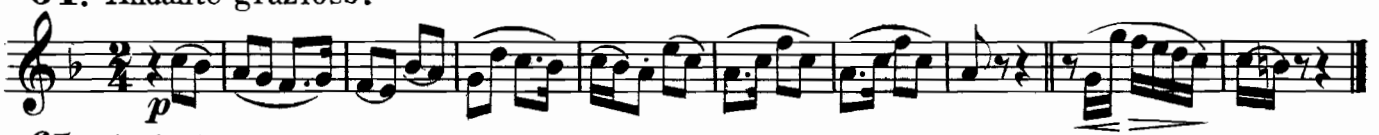
**62.** Andante. Mozart, Don Giovanni.



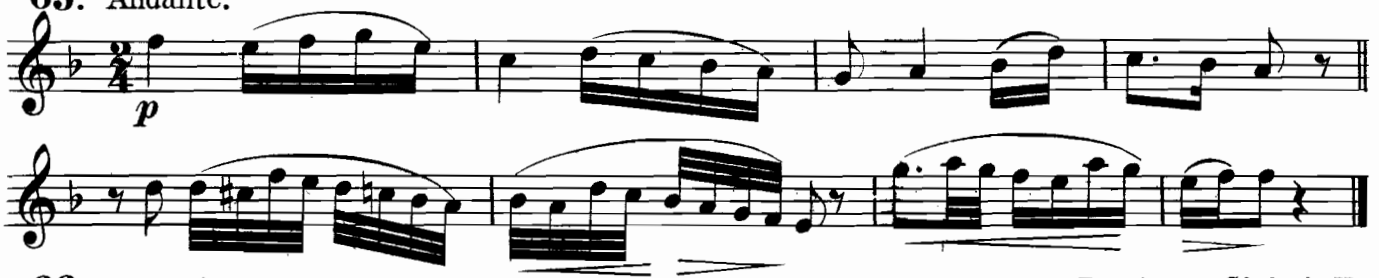
**63.** Presto.



**64.** Andante grazioso.

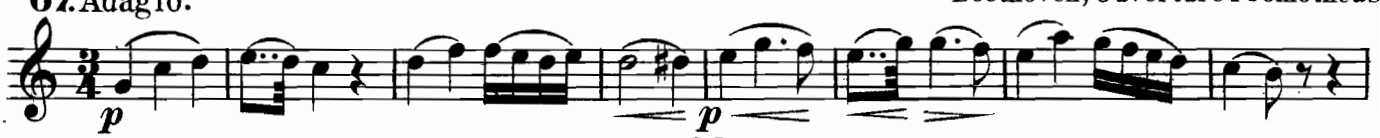


**65.** Andante.

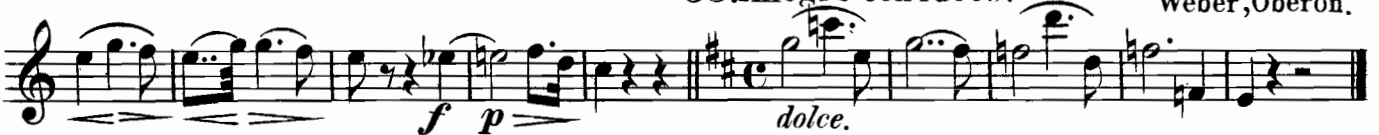


**66.** Adagio. Beethoven, Sinfonie II.

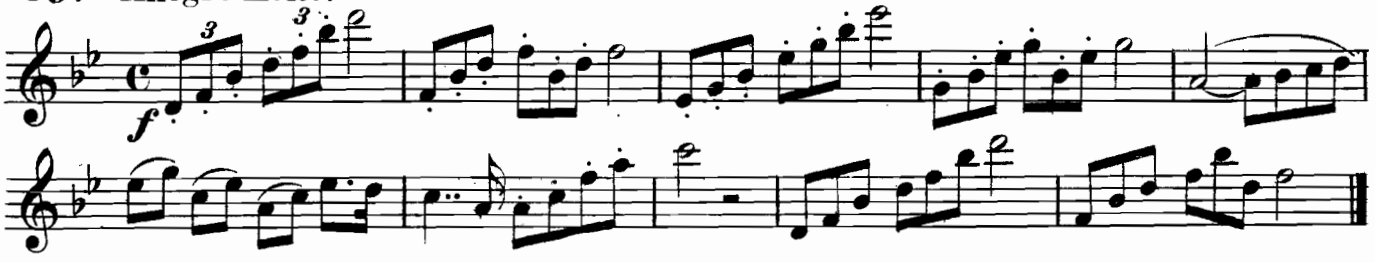
**67.** Adagio. Beethoven, Ouverture Promotheus



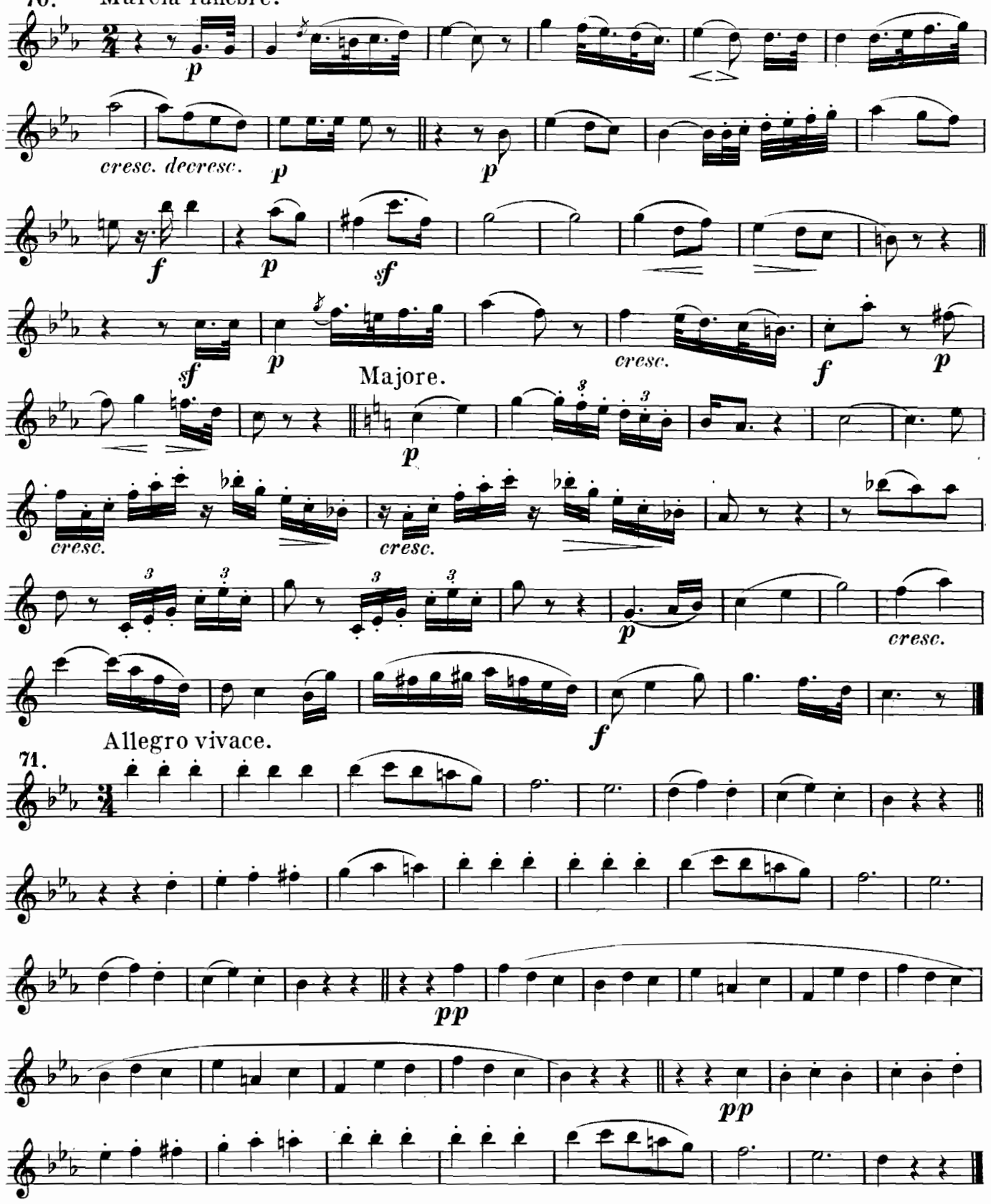
**68.** Allegro con fuoco. Weber, Oberon.



**69.** Allegro molto.



70. Marcia funebre.




Allegro vivace.

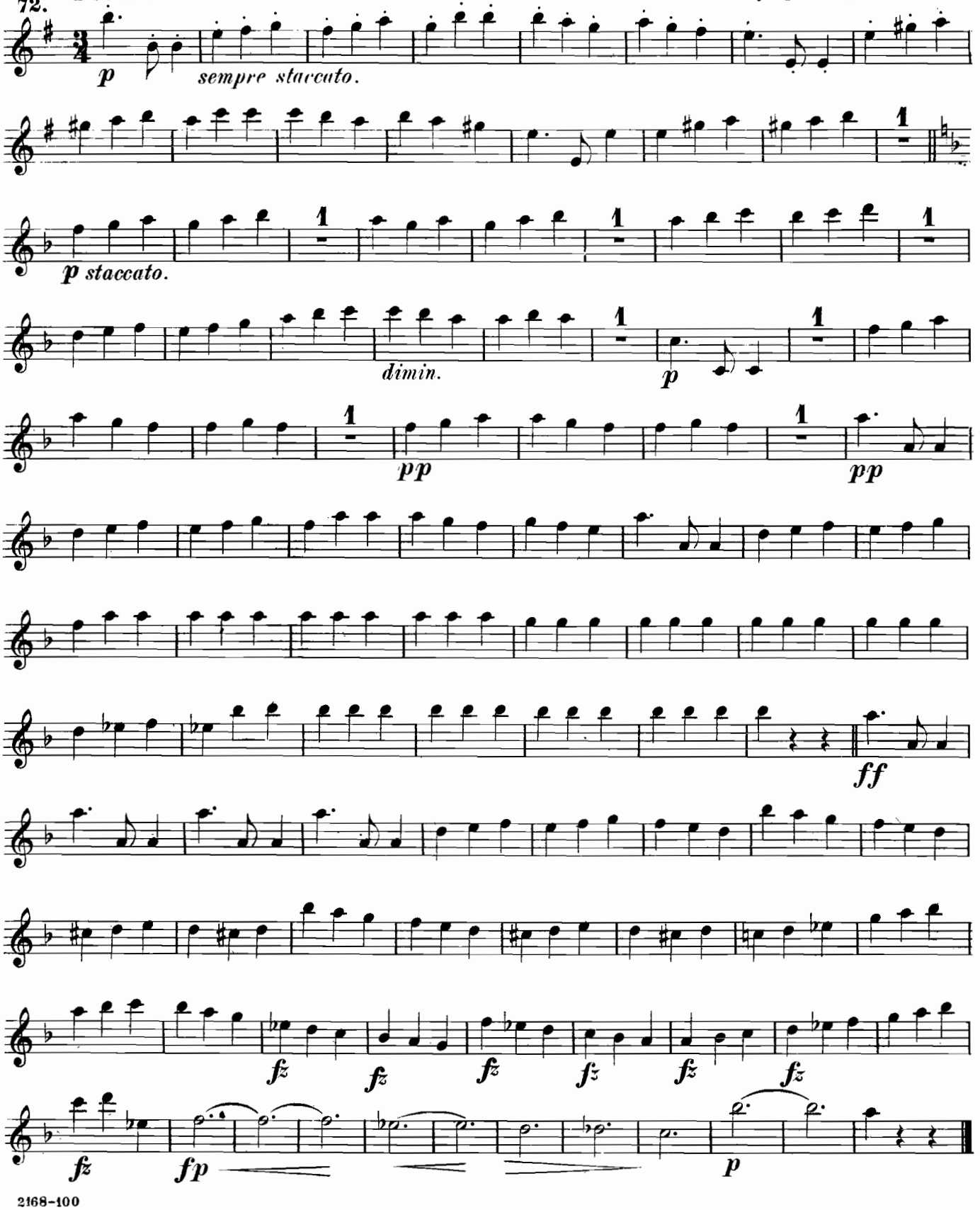
71.

SCHERZO.

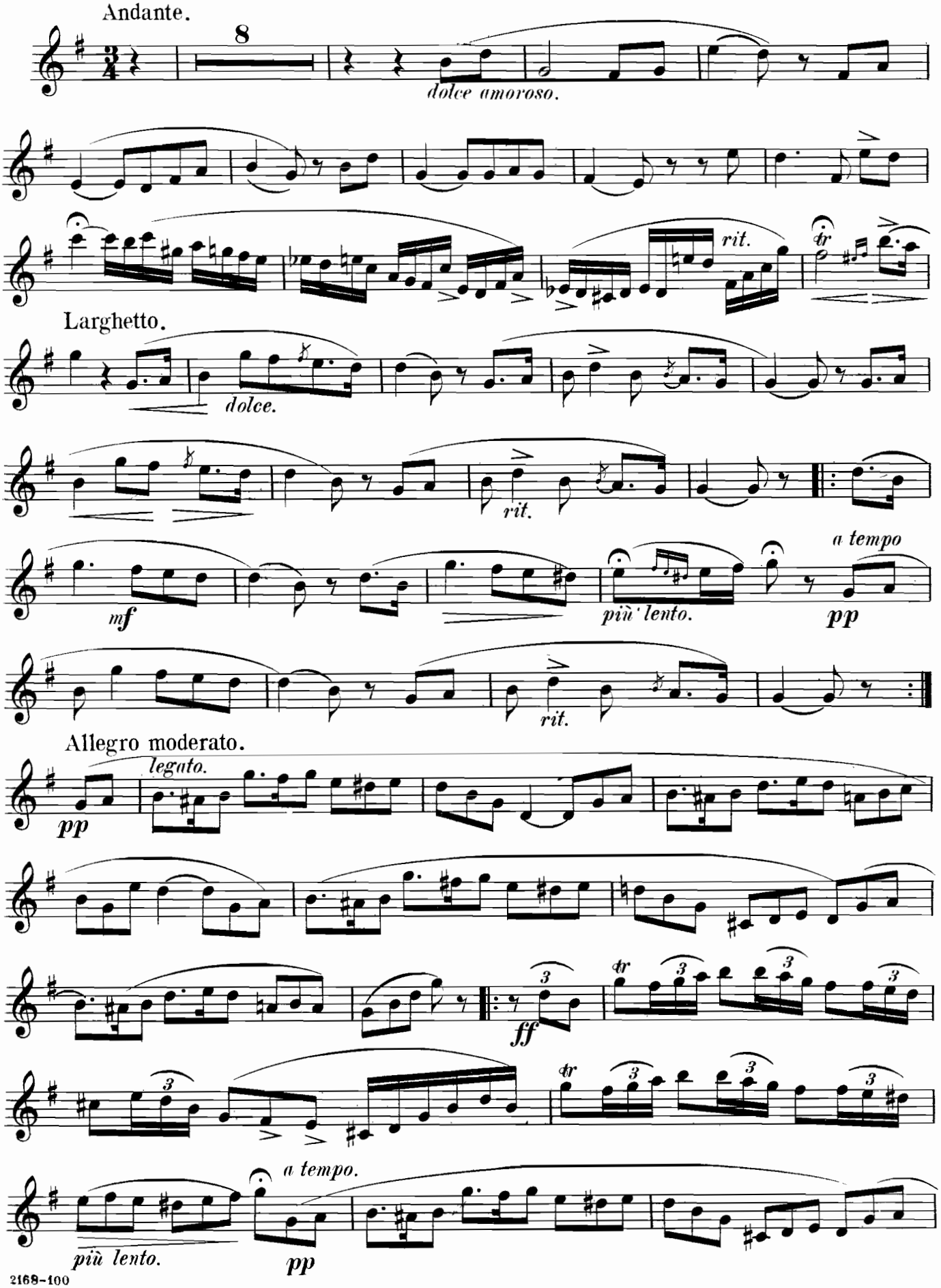
Presto.

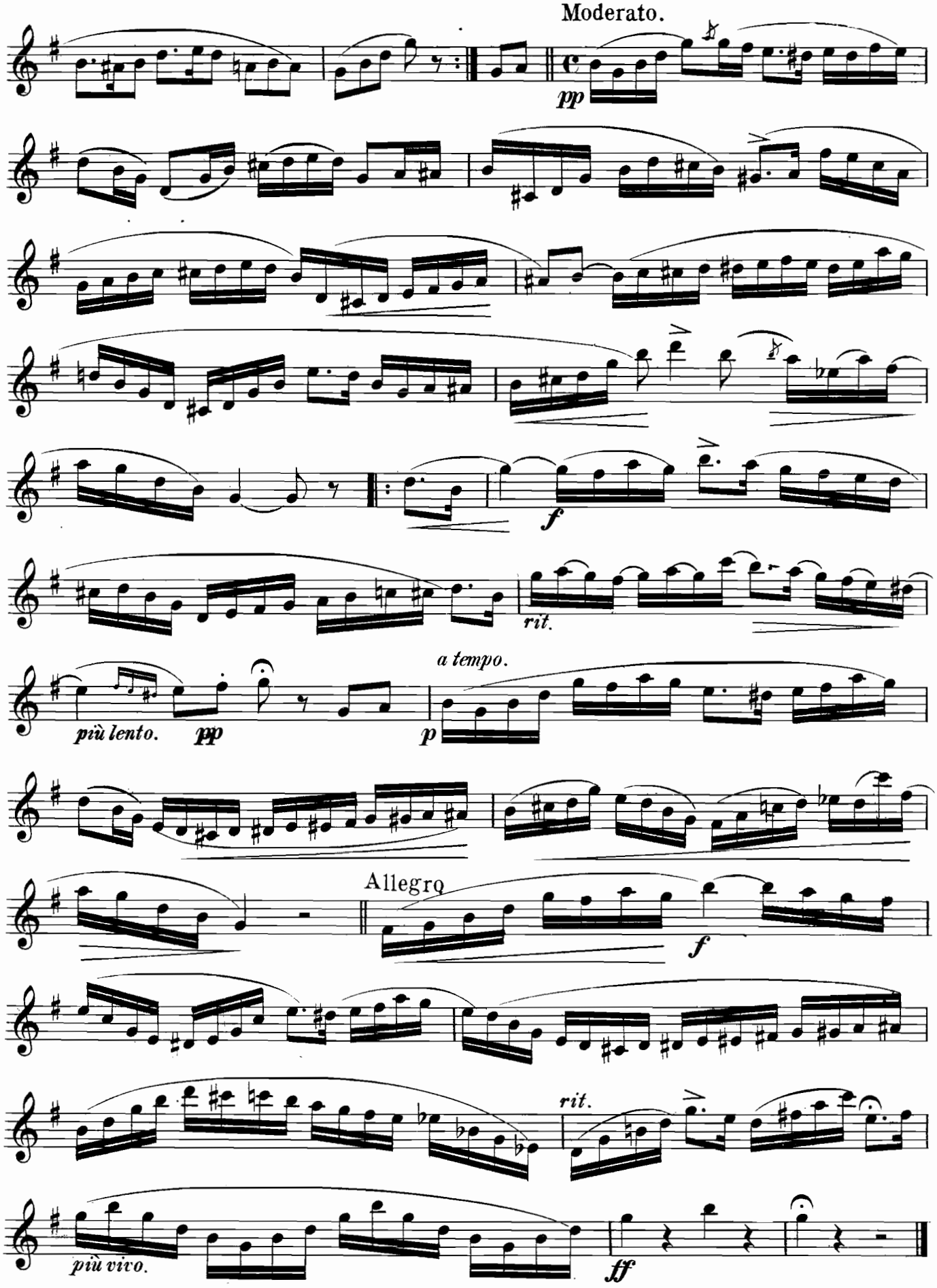
Symphonie, Beethoven.

72.



# THE LAST ROSE OF SUMMER.




Moderato.
pp
f
rit.
a tempo.
più lento.
pp
p
Allegro
f
rit.
più vivo.
ff

# A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

## WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

*A*.....to, in, or at; *A tempo*, in time.
*Accelerando* (*accel.*).....Gradually increasing the speed.
*Accent*.....Emphasis on certain parts of the measure.
*Adagio*.....Slow; leisurely.
*Ad libitum* (*ad lib.*)....At pleasure; not in strict time.
*A due* (*a 2*).....To be played by both instruments.
*Agitato*.....Restless, with agitation.
*Al* or *Alla*.....In the style of.
*Alla Marcia*.....In the style of a March.
*Allegretto*.....Moderately quick.
*Allegro*.....Quick and lively.
*Allegro assai*.....Very rapidly.
*Amore*.....Love. *Con amore*, Fondly; tenderly.
*Amoroso*.....Affectionately.
*Andante*.....In moderately slow time.
*Andantino*.....A little less slow than Andante.
*Anima, con* / *Animato*.....With animation.
*A piacere*.....At pleasure.
*Appassionato*.....Impassioned.
*Arpeggio*.....A broken chord.
*Assai*.....Very: *Allegro assai*, very rapidly.
*A tempo*.....In the original movement.
*Attacca*.....Commence the next movement at once.
*Barcarolle*.....A Venetian boatman's song.
*Ben*.....Well; *Ben marcato*, well marked.
*Bis*.....Twice; repeat the passage.
*Bravura*.....Brilliant, bold, spirited.
*Brillante*.....Showy, sparkling, brilliant.
*Brio, con*.....With much spirit.
*Cadenza*.....A passage introduced as an embellishment.
*Calando*.....Decreasing in power and speed.
*Cantabile*.....In a singing style.
*Caprice*.....A composition of irregular construction.
*Capriccio, a*.....At pleasure.
*Cavatina*.....A movement in vocal style.
*Chord*.....A combination of three or more musical sounds.
*Coda*.....A finishing movement.
*Col* or *con*.....With.
*Crescendo* (*cres.*).....Gradually louder.
*Da* or *dal*.....From.
*Da Capo* (*D. C.*).....From the beginning.
*Dal Segno* (*D. S.*).....From the sign.
*Decrescendo* (*decresc.*)...Decreasing in strength.
*Delicatezza, con*.....Delicately; refined in style.
*Diminuendo* (*dim.*).....Gradually softer.
*Divisi*.....Divided. Each part to be played by a separate instrument.
*Dolce*.....Softly, sweetly.
*Dolcissimo*.....Very sweetly and softly.
*Dominant*.....The fifth tone in the major or minor scale.
*Duet* or *duo*.....A composition for two performers.
*E*.....And.
*Elegante*.....Elegant; graceful.
*Embouchure*.....The mouthpiece of a wind instrument.
*Enharmonic*.....Alike in pitch but different in notation.
*Energico*.....With energy, vigorously.
*Espressione, con*.....Expressively, with expression.
*Finale*.....The concluding movement.
*Fine*.....The end.
*Forte* (*f*).....Loud.
*Forte-piano* (*fp*).....Loud and instantly soft again.
*Fortissimo* (*ff*).....Very loud.
*Forza*.....Force of tone.
*Forzando* (*fz*).....Accentuate the sound.
*Fuoco, con*.....With fire; with spirit.
*Furioso*.....Furiously; passionately.
*Giocoso*.....Joyously; playfully.
*Giusto*.....Exact; in strict time.
*Grandioso*.....Grand; pompous; majestic.
*Grave*.....Very slow and solemn.
*Grazioso*.....Gracefully.
*Gusto*.....Taste.
*Harmony*.....A combination of musical sounds.
*Key-note*.....The first degree of the Scale.
*Largamente*.....Very broad in style.
*Larghetto*.....Slow, but not so slow as Largo.
*Largo*.....Broad and slow.
*Legato*.....Smoothly, the reverse of Staccato.
*Leger-line*.....A small added line above or below the staff.
*Leggiero*.....Lightly.
*Lento*.....Slow, but not as slow as Largo.
*L'istesso tempo*.....In the same time.
*Loco*.....Play as written, no longer 8va.
*Ma*.....But. *Ma non troppo*, But not too much.
*Maestoso*.....Majestically, dignified.
*Maggiore*.....Major Key.
*Marcato*.....Marked. With distinctness and emphasis.
*Meno*.....Less. *Meno mosso*, Less quickly.
*Mezzo*.....Moderately.
*Mezzo piano* (*mp*).....Moderately soft.
*Minore*.....Minor Key.
*Moderato*.....Moderately. *Allegro moderato*, moderately fast.
*Molto*.....Much; very.
*Morendo*.....Gradually softer.
*Mosso*.....Moved. *Piu mosso*, quicker.
*Moto*.....Motion. *Con moto*, with animation.
*Non*.....Not.
*Notation*.....The art of representing musical sounds by characters visible to the eye.
*Obligato*.....An indispensable part.
*Octave*.....A series of 8 consecutive diatonic tones.
*Opus* (*Op.*).....A work.
*Ossia*.....Or; or else. Generally indicating an easier method.
*Ottava* (*8va*).....To be played an octave higher.
*Pause* (𝄐).....The sign indicating pause or finish.
*Perdendosi*.....Dying away gradually.
*Pesante*.....Heavily; with firm and vigorous execution.
*Piacere, a*.....At pleasure.
*Pianissimo* (*pp*).....Very soft.
*Piano* (*p*).....Soft.
*Piu*.....More. *Piu Allegro*, More quickly.
*Poco* or *un poco*.....A little.
*Poco a poco*.....Gradually, by degrees.
*Poco piu mosso*.....A little faster.
*Poco meno*.....A little slower.
*Poco piu*.....A little faster.
*Poi*.....Then; afterwards.
*Pomposo*.....Pompous; grand.
*Prestissimo*.....As fast as possible.
*Presto*.....Very quick; faster than Allegro.
*Primo* (*1mo*).....The first.
*Quartet*.....A piece of music for four performers.
*Quasi*.....As if; similar to; in the style of.
*Quintet*.....A piece of music for five performers.
*Rallentando* (*rall.*).....Gradually slower.
*Rinforzando*.....With special emphasis.
*Ritardando* (*rit.*).....Slackening speed.
*Risoluto*.....Resolutely; bold; energetic.
*Ritenuto*.....Retarding the time.
*Scherzando*.....Playfully; sportively.
*Secondo* (*2do*).....The second time (or part.)
*Seconda volta*.....The second time.
*Segue*.....Follow on in similar style.
*Semplice*.....Simply; unaffectedly.
*Sempre*.....Always; continually.
*Senza*.....Without. *Senza sordino*, Without mute.
*Sforzando* (*sf*).....Forcibly; with sudden emphasis.
*Simile*.....In like manner.
*Smorzando* (*smorz.*)....Diminishing the sound.
*Solo*.....For one performer only.
*Sordino*.....A Mute. *Con Sordino*, With the Mute.
*Sostenuto*.....Sustained, prolonged.
*Sotto*.....Under. *Sotto voce*, In a subdued tone.
*Spirito*.....Spirit. *Con Spirito*, Forcefully.
*Staccato*.....Detached, separated.
*Stentando*.....Dragging or retarding the tempo.
*Stretto*.....An increase of speed. *Piu Stretto*, Faster.
*Subdominant*.....The 4th tone in the diatonic scale.
*Syncopation*.....Change of accent from a strong beat to a weak one.
*Tacet*.....Be silent.
*Tempo*.....Movement.
*Tempo primo*.....As at first.
*Tenuto* (*ten.*).....Held for the full value.
*Theme*.....The subject or melody.
*Timbre*.....Quality of tone.
*Tonic*.....The key note of any scale.
*Tremolo*.....A trembling, fluttering movement.
*Trio*.....A piece of music for three performers.
*Triplet*.....A group of 3 notes to be performed in the time of two of equal value.
*Troppo*.....Too much. *Allegro ma non troppo*, not too quick.
*Tutti*.....All; all the instruments.
*Un*.....A; one; an.
*Unison*.....Alike in pitch.
*Una corda*.....On one string.
*Variation*.....The transformation and embellishment of a melody.
*Veloce*.....Rapid; swift; quick.
*Vibrato*.....A wavy tone-effect which should be sparingly used.
*Vivace*.....With vivacity; bright; spirited.
*Vivo*.....Lively.
*Voce*.....The voice; a certain part.
*Volkslied*.....A national or folk song.
*Volti subito* (*V. S.*).....Turn over quickly.