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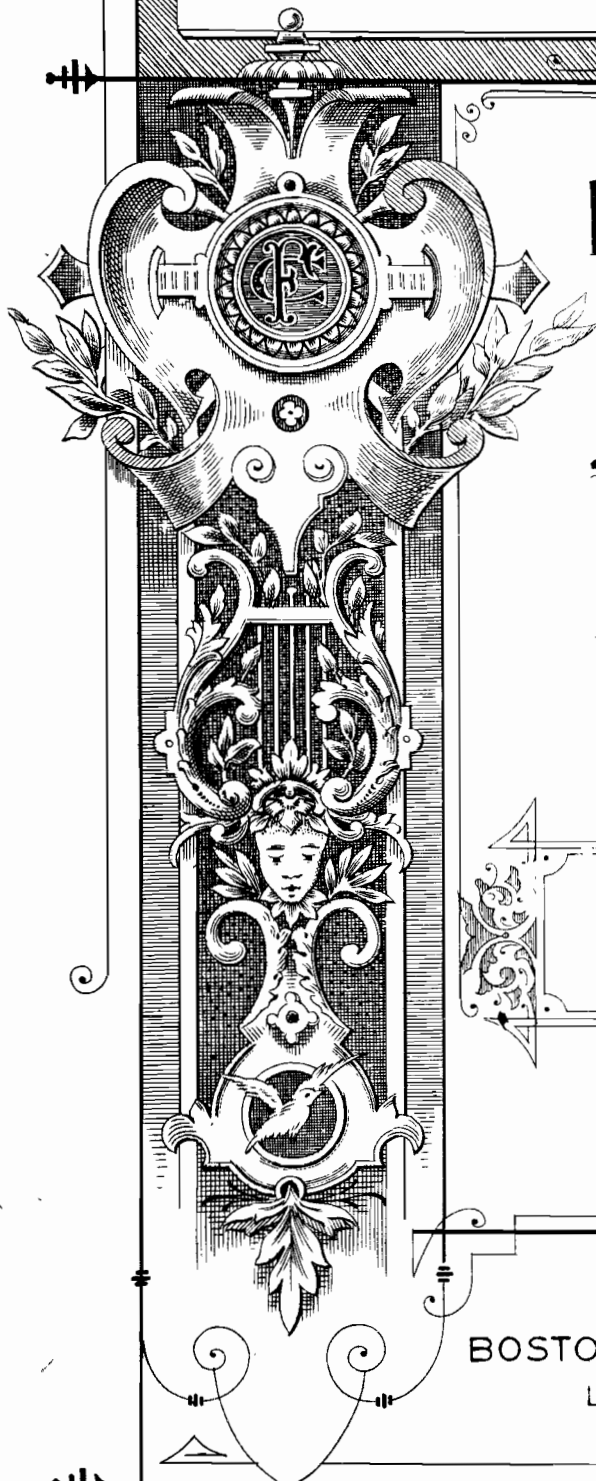
New and Revised Edition
OF
CELEBRATED
TUTORS.

ARTHUR HARTMANN.

O B O E

CARL FISCHER,

BOSTON. COOPER SQUARE CHICAGO.
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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 Staff, 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:  E G B D F

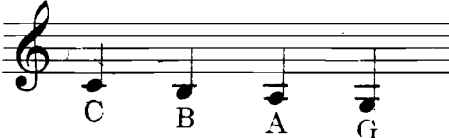
of the four spaces between the lines:  F A C E

of the two above and below the lines  D G

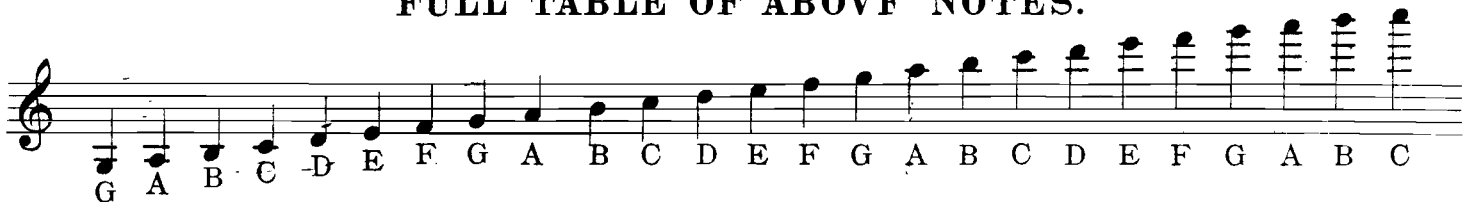
These eleven notes are insufficient to indicate the full compass of Sounds in use.

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

Notes of the ledger lines above the staff 

Notes of the ledger lines below the staff 

FULL TABLE OF ABOVE 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.

A Whole note
 or
2 Half notes
 or
4 Quarter notes
 or
8 Eighth notes
 or
16 Sixteenth notes
 or
32 Thirtysecond notes.

BARS.

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

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.

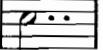
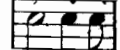
RESTS.

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


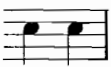





Rest for a Whole note; Half note; Quarter note; Eighth note; Sixteenth note; Thirtysecond note.

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.

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.


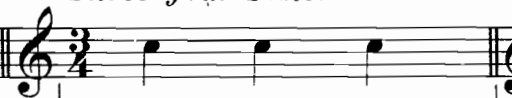
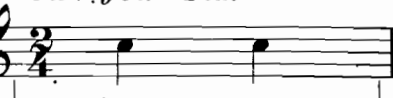

<p><i>Common Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.</p> </div>	<p><i>Three-four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>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.</p> </div>	<p><i>Two-four Time.</i></p>  <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 5px auto;"> <p>Contains two quarter notes etc., and two (1, 2,) must be counted.</p> </div>
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TABLE OF TIMES.

<p><i>Single Common Times.</i></p> 	<p><i>Compound Common Times.</i></p> 	<p><i>Single Triple Times.</i></p> 	<p><i>Compound Triple Times.</i></p> 
--	--	---	--

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

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.



SCALES.

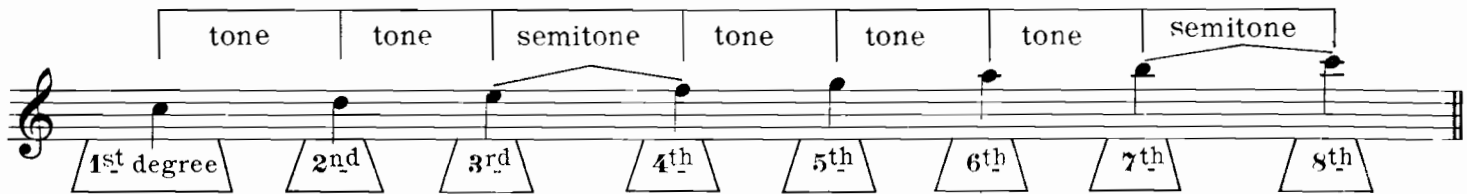
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

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.

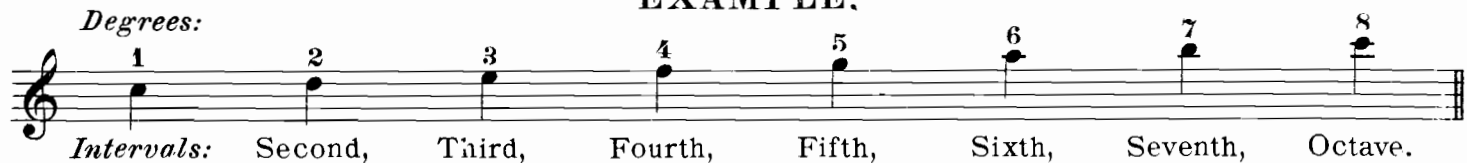


Each diatonic scale derives its name from the name of the note on the first degree— or the *root*. There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

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.

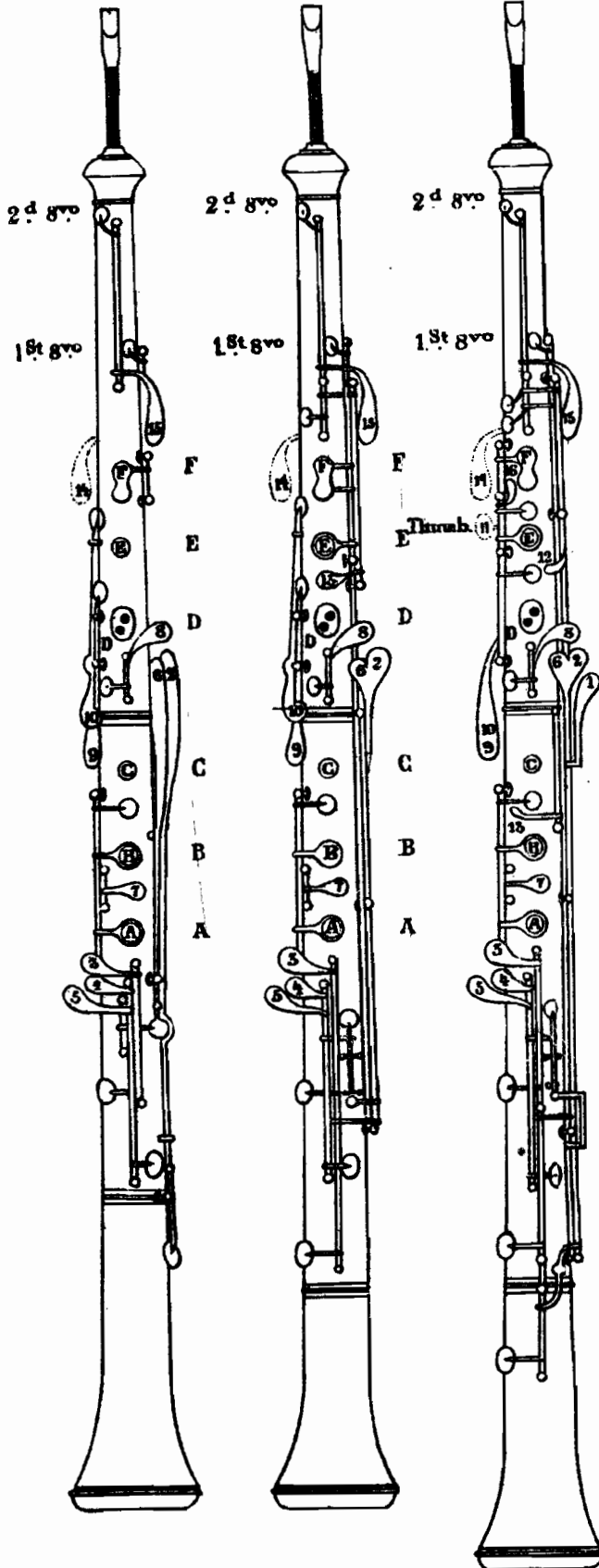
One of these characters is called a sharp \sharp , which, when prefixed to a note raises it a half tone.

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

with 13 Keys.

15 Keys.

16 Keys.



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

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

Key No 15

Key No 14.

F fore finger
(left hand)

Thumb.

E 2nd finger

D 3rd finger

C fore finger.
(right hand).

B 2nd finger.

A 3rd finger

Key of D#.

Key of C#.

Key of B#.

Key of Bb.

Key of Ab.

2168-100

	Bb or A#	Bb	Cb	C# or Db	D#	D# or Eb	E
Key No 15	●	○	○	○	○	○	○
Key No 14.	○	○	○	○	○	○	○
F fore finger (left hand)	●	●	●	●	●	●	●
Thumb.	○	○	○	○	○	○	○
E 2 nd finger	○	○	○	○	○	○	○
D 3 rd finger	○	○	○	○	○	○	○
C fore finger. (right hand).	1	2	3	4	5	6	
B 2 nd finger.	○	○	○	○	○	○	○
A 3 rd finger	○	○	○	○	○	○	○
Key of D#.							□
Key of C#.	■	■	■	■			
Key of B#.	■	■					
Key of Ab.	■						

● Black dots indicate closed holes.

○ White rings indicate open holes.

○ This character refers to the F hole only, and in Oboes this hole is covered by a plate of peculiar shape; the finger is to be slipped off this little hole.

The numbers in the chart denote the various keys represented.

ference is in the key-system, and the explanations apply
tion.

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.

The musical score is written on a single staff with a treble clef. The notes are: F4, F#4/Gb4, G4, G#4/Ab4, A4, Bb4/A#4, B4, C4, C#4/Db4, D4, D#4/Eb4, E4, F4, F#4/Gb4. Fingerings are indicated by numbers 1-5. The diagram below the staff shows the oboe body with fingerings 1-16 and key numbers 3-14. Key numbers 1-10 are shown as solid circles, and key numbers 11-14 as hollow circles. Some key numbers (11, 12, 13, 14) have a small square symbol next to them, indicating a half-closed hole. The diagram also shows the placement of the keys on the instrument.

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indicates that this hole must be only half closed. In most
3, in which is a small hole; when this character ○ occurs
keys in their order, and are found in line with the key

t
i

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.

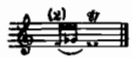
Some tones are produced by several different fingerings; C, for instance, is obtained in six ways. Where there are several changes of fingering in one hand and none in the other a brace is used to indicate the fact. In every instance the fingering most commonly used is that on the left hand, nearest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

The chart displays fingerings for the following notes: G₄, G# or A₄, A₄, B₄ or A#₄, B₄, C₄, C# or D₄, D₄, D# or E₄, E₄, F₄, F# or G₄, and G₄. Each note column contains multiple staves representing different fingers and the thumb. Fingerings are indicated by numbers (e.g., 15, 16, 8, 9, 10, 12, 13, 14, 4, 5, 3, 7) and symbols: a star (*) for the first octave key, a square (□) for an open hole, a solid square (■) for a closed hole, and a diamond (◇) for the thumb being raised. Braces are used to group multiple fingerings for the same note.

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 must 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.

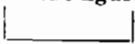
For example,  indicates the use of the second of the two fingerings of F in trilling. The first fingering of C# and the second of D# should be used, etc.

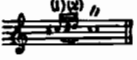




There are several ways of producing trill fingerings. The figure enclosed in

Scale of Trilles.

The sign  The figure

beginning with Gb, and  that the

FOR THE OBOE.



The musical score consists of three staves of music, each containing ten trill exercises. Each exercise is marked with a trill sign and a number in parentheses indicating the number of notes in the trill. The notes are labeled with their letter names and accidentals. The first staff includes trills on A, B, 7, B, A, C, C, 8, 8, D, and D. The second staff includes trills on 4, 5, A, A, B, 7, B, A, B, and C. The third staff includes trills on B, 12, F, 3, 12, 13, 13, C, B, C, 12, and 13. The notes are written on a treble clef staff with a key signature of one flat (Bb).



r 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.

Staff 1: Trills on notes G, E, F, and C. Fingerings are indicated by numbers in parentheses above the trill character.

- Trill 1: *tr* 9 (1)
- Trill 2: *tr* 9
- Trill 3: *tr* E (3)
- Trill 4: *tr* E (1)
- Trill 5: *tr* F (2)
- Trill 6: *tr* 12
- Trill 7: *tr* 12

Staff 2: Trills on notes G, D, and C. Fingerings are indicated by numbers in parentheses above the trill character.

- Trill 1: *tr* 9 (3)
- Trill 2: *tr* 8 (1)
- Trill 3: *tr* 8
- Trill 4: *tr* D
- Trill 5: *tr* 9
- Trill 6: *tr* D (2)
- Trill 7: *tr* 9 (1)
- Trill 8: *tr* 9 (1)

Staff 3: Trills on notes C, D, B, A, D, and E. Fingerings are indicated by numbers in parentheses above the trill character.

- Trill 1: *tr* C B (5)
- Trill 2: *tr* 8 (1)
- Trill 3: *tr* 4 (3)
- Trill 4: *tr* B A (3)
- Trill 5: *tr* 9 (1)
- Trill 6: *tr* E D (1)
- Trill 7: *tr* 9 (1)
- Trill 8: *tr* E

13.

1. 2. 3. 4.

14.

1. 2. 3.

15.

16.

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.

1. 2. 3. 4.


19.

1. 2. 3. 4. 1, 2, etc.


20. Eighth Notes,

1. 2. 3. 4. 1. 2. etc.

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.



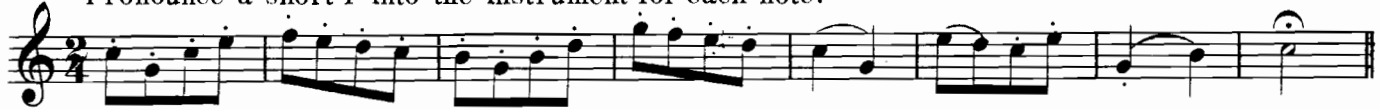
22.



1. 2. 3. 4. 5. 6.




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



1. 2.

Exercises for observing the Rests.

24.



25.



1. 2. 3. 4. 1. 2. 3. 4.



26.



27.



1. 2.




28.

29.

30.

31. When dots and a slur are placed over the notes pronounce a soft „doo“

32.

33. Sixteenth Notes.

34. Dotted notes.



35. Syncopated notes.



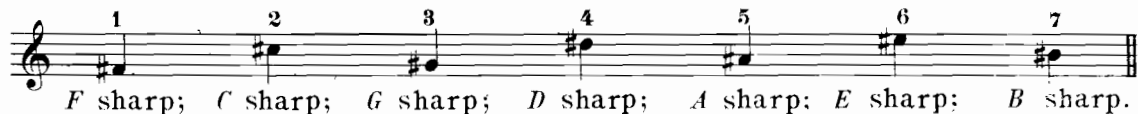
36.



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, which do raise, depress or restore any note of the scale. One of these characters is called the Sharp \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:



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 any which 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...	<i>G</i>	<i>D</i>	<i>A</i>	<i>E</i>	<i>B</i>	<i>F</i> \sharp	<i>C</i> \sharp

SCALE OF G MINOR.

Musical score for the Scale of G Minor, measures 37-38. The score is written in G minor (one sharp, F#) and common time (C). It consists of two staves. The first staff (measures 37-38) features a melodic line with two boxed annotations: "Semitone." above the first and second measures. The second staff (measures 37-38) features a more complex melodic line with many slurs and ties. The piece concludes with a double bar line.

39. DUET.

Musical score for the Duet, measures 39-42. The score is written in G minor (one sharp, F#) and common time (C). It consists of two staves labeled "Pupil." and "Master." The "Pupil." part is a simple melodic line, while the "Master." part is more complex, featuring many slurs and ties. The piece concludes with a double bar line.

FLATS \flat .

A flat \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....	<i>F</i>	<i>B\flat</i>	<i>E\flat</i>	<i>A\flat</i>	<i>D\flat</i>	<i>G\flat</i>	<i>C\flat</i>

SCALE OF F MAJOR.

40.

41. DUET.

Pupil.

Master.

THE NATURAL ♮.

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

Thus:  raised by a sharp, is restored  to its original sound: or:  to  by the natural F natural. B flat. B natural etc

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. There are 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 the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR.

WITHOUT SIGNATURE RELATIVE TO C MAJOR.

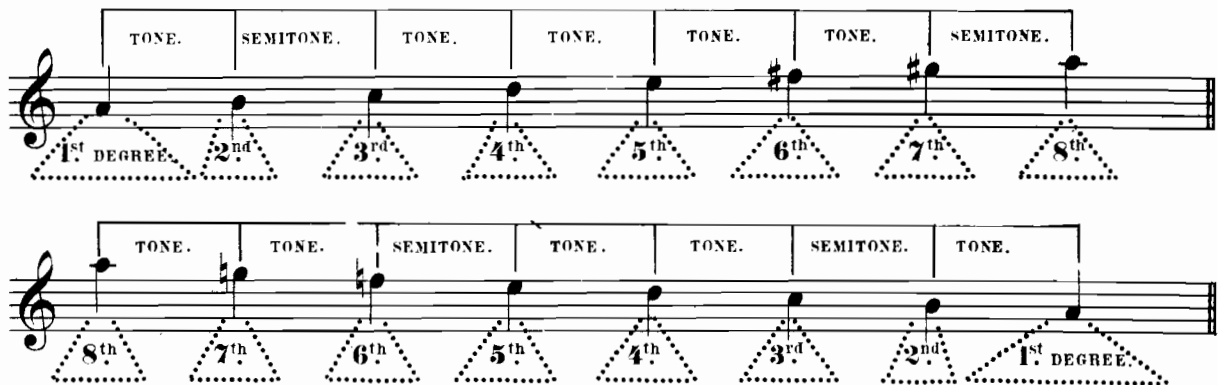


TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR.

A MINOR.	E MINOR.	B MINOR.	F\sharp MINOR.	C\sharp MINOR.	G\sharp MINOR.	D\sharp MINOR.	A\sharp MINOR.
TO	TO	TO	TO	TO	TO	TO	TO
C MAJOR.	G MAJOR.	D MAJOR.	A MAJOR.	E MAJOR.	B MAJOR.	F\sharp MAJOR.	C\sharp MAJOR.

D MINOR.	G MINOR.	C MINOR.	F MINOR.	B\flat MINOR.	E\flat MINOR.	A\flat MINOR.
TO	TO	TO	TO	TO	TO	TO
F MAJOR.	B\flat MAJOR.	E\flat MAJOR.	A\flat MAJOR.	D\flat MAJOR.	G\flat MAJOR.	C\flat MAJOR.

SCALE OF A MINOR.

Musical staff 1: Treble clef, C major scale with accidentals. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

42.

Musical staff 2: Treble clef, 3/4 time signature, eighth-note scale. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 3: Treble clef, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 4: Treble clef, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

43.

Musical staff 5: Grand staff, 6/8 time signature, eighth-note scale. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 6: Grand staff, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 7: Grand staff, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 8: Grand staff, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

Musical staff 9: Grand staff, eighth-note scale with rests. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The key signature has one sharp (F#).

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 accompaniment 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.
2168-100

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) provides a harmonic accompaniment with similar rhythmic values. The key signature has one sharp (F#).

A-MINOR.

The second system continues the piece. It features a piano (*p*) dynamic marking in the lower staff. The music is characterized by long, flowing lines with many ties across bar lines, suggesting a slow or moderate tempo. The upper staff has a more active melodic line.

The third system shows further development of the melodic and harmonic themes. The upper staff has a complex melodic line with many ties, while the lower staff provides a steady accompaniment. The overall texture is dense and expressive.

46. Grazioso.

The fourth system begins with a 3/4 time signature. The music is more rhythmic and dance-like, with a clear pulse. The upper staff features a melodic line with eighth notes, and the lower staff has a bass line with similar rhythmic patterns.

The fifth system continues the 3/4 piece. The melodic line in the upper staff is more active, with many eighth notes and some beaming. The lower staff provides a steady accompaniment with some rests.

The sixth system features intricate melodic patterns in the upper staff, with many ties and slurs. The lower staff continues to provide a solid harmonic foundation. The piece maintains its 3/4 time signature.

The seventh system concludes the piece. It features a final melodic flourish in the upper staff and a steady accompaniment in the lower staff. The piece ends with a double bar line.

74 Andante.

The first system of music for '74 Andante' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking and features a series of eighth-note chords and melodic lines, some with slurs. The lower staff is in bass clef and provides a harmonic accompaniment with half notes and quarter notes, including a key signature change to one sharp (F#) in the second measure.

The second system continues the piece with two staves. The upper staff maintains the melodic and harmonic development with slurs and dynamic markings. The lower staff continues the accompaniment, showing further harmonic progression and rhythmic patterns.

The third system of music shows the continuation of the piece. The upper staff features more complex melodic passages with slurs. The lower staff provides a steady accompaniment with various note values and rests.

The fourth system continues the musical development. The upper staff has a prominent melodic line with slurs. The lower staff continues to support the melody with harmonic accompaniment.

The fifth system is the final system of the '74 Andante' section. It concludes with a final cadence in the upper staff and a sustained accompaniment in the lower staff.

G- MAJOR.

The first system of the 'G- MAJOR' section consists of two staves. The key signature changes to G major (one sharp). The upper staff features a series of half notes with slurs, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

The second system of the 'G- MAJOR' section continues with two staves. The upper staff has a melodic line of half notes with slurs. The lower staff continues the accompaniment with a mix of note values and rests.

48 Moderato.

DIFFERENT SHADES OF TONE.

p means: *piano*,
pp .. *piuissimo*,
f .. *forte*,
ff .. *fortissimo*,
mf .. *mezzo forte*,
cresc or — means: *crescendo*, increasing the sound.

dim., *delesc.* or — means: *diminuendo*,
delescendo, diminishing the sound.
f, *rf* or > means: *sforzando*, *rinforzando*,
 sharply accentuated.
fp. means: *forte-piano*, loud and immediately
 soft again.

SCALE OF E-MINOR.
Adagio.

The first system of the E-minor scale, Adagio, consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has one sharp (F#). The tempo is Adagio. The first staff features a melodic line with dynamics *p*, *f*, *p*, and *f*. The second and third staves provide harmonic accompaniment with sustained chords and moving bass lines.

49. Allegretto agitato.

Exercise 49, Allegretto agitato, consists of five staves. The top staff is the treble clef, and the bottom four are the bass clef. The key signature has one sharp (F#). The tempo is Allegretto agitato. The first staff has dynamics *f*, *p*, and *f*. The second staff has dynamics *p*, *f*, and *p*. The third staff has a *pp* dynamic. The fourth staff has a *ff* dynamic. The fifth staff has a *p* dynamic. The piece features intricate melodic lines and complex harmonic textures.

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* and *pp*.

The second system continues the piece with similar melodic and harmonic textures. It includes slurs, accents, and dynamic markings.

The third system concludes the piece with a final melodic phrase and harmonic accompaniment.

SCALE OF D-MAJOR.

The first system of the D major scale is presented in a grand staff. The right hand plays a simple scale of quarter notes, while the left hand plays a more complex accompaniment of eighth notes.

The second system continues the D major scale exercise with the same melodic and accompanimental patterns.

The third system continues the D major scale exercise.

The fourth system concludes the D major scale exercise.

50. Andantino.

P dolce.

f

pp

f

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 7-12. The music continues in G major and 3/4 time. A *rall.* (rallentando) marking is present in measure 10. The melodic line in the right hand shows a slight deceleration in tempo.

51. Allegretto.

Third system of musical notation, measures 13-18. The tempo is marked *Allegretto*. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand has a more active melodic line with slurs and accents.

Fourth system of musical notation, measures 19-24. The music continues in G major and 3/4 time. A forte (*f*) dynamic marking is present in measure 20. The right hand features a melodic line with slurs and accents, and a repeat sign is visible in measure 21.

Fifth system of musical notation, measures 25-30. The music continues in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand provides a steady accompaniment.

Sixth system of musical notation, measures 31-36. The music continues in G major and 3/4 time. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment. The system concludes with a double bar line.

B-MINOR.

52 EXERCISE in Triplets.

53 Andantino.

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

SCALE OF F-MAJOR.

Musical score for the F major scale, measures 1-54. The score is written in F major (one flat) and common time. It consists of four systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The scale is played in both ascending and descending directions. The first system covers measures 1-6, the second 7-12, the third 13-18, and the fourth 19-24. The final measure of the fourth system is measure 54.

54. Andantino.

Musical score for exercise 54, measures 55-90. The score is written in F major (one flat) and 3/8 time. It consists of three systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The exercise is marked *p dolce*. The first system covers measures 55-60, the second 61-66, and the third 67-72. The final measure of the third system is measure 90, which is marked *rall.*

a tempo.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of eighth and sixteenth notes, often grouped with slurs. The lower staff (bass clef) features a more rhythmic accompaniment with quarter and eighth notes, including some rests.

The second system continues the piece with similar rhythmic and melodic motifs. The upper staff shows a continuation of the eighth-note patterns, while the lower staff provides harmonic support with sustained notes and rhythmic figures.

55. *Allegro non troppo.*

The third system is marked 'Allegro non troppo'. It features a more active melody in the upper staff with frequent sixteenth-note runs. The lower staff continues with a steady accompaniment of quarter and eighth notes.

The fourth system includes a repeat sign (double bar line with dots) in the middle of the upper staff. The music shows dynamic contrast with slurs and accents, indicating changes in volume.

The fifth system continues with intricate rhythmic patterns in the upper staff, including sixteenth-note runs and slurs. The lower staff maintains a consistent accompaniment.

The sixth system concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a fermata and a final note.

A musical exercise consisting of two staves. The upper staff features a series of eighth-note slurs, each containing a pair of notes. The lower staff contains a single eighth note followed by a dotted quarter note, with a slur and tie extending across the bar line.

56. EXERCISES with dotted notes.

A musical exercise on a single staff in 2/4 time. It consists of a sequence of eighth notes, each followed by a dotted quarter note, creating a rhythmic pattern of eighth and dotted quarter notes.

57.

A musical exercise on a single staff in 2/4 time. It consists of a sequence of eighth notes, each followed by a dotted quarter note, similar to exercise 56.

SCALE OF D-MINOR.

A piano score for the D-minor scale. The upper staff shows the scale in half notes, and the lower staff shows the scale in eighth notes. The piece is in D minor, indicated by two flats in the key signature. The scale is presented in both ascending and descending directions.

Allegro.

First system of musical notation. Treble clef, key signature of one flat (B-flat), and 6/8 time signature. The right hand features a continuous eighth-note pattern with slurs. The left hand has a bass line with a slur and a dynamic marking of *p* (piano).

Second system of musical notation. Similar to the first system, but with a dynamic marking of *ff* (fortissimo) in the left hand.

Third system of musical notation. Continuation of the eighth-note pattern in the right hand and the bass line in the left hand.

Fourth system of musical notation. The right hand continues with eighth notes, while the left hand has a more active bass line with slurs and a dynamic marking of *p*.

Fifth system of musical notation. The right hand has a more complex eighth-note pattern with slurs, and the left hand continues with a bass line.

Sixth system of musical notation. Continuation of the musical themes in both hands.

Seventh system of musical notation. The right hand features a more intricate eighth-note pattern. The left hand has a dynamic marking of *p* and a *cresc.* (crescendo) marking.



59. Allegretto moderato.



SCALE OF B \flat MAJOR.

60. Moderato.

61. Allegretto.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the right hand with slurs and accents, and a steady accompaniment in the left hand.

The second system continues the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand towards the end of the system.

The third system features more intricate melodic patterns in the right hand, including slurs and accents. The left hand continues with a consistent accompaniment.

The fourth system includes a dynamic marking of *pdolce.* (piano dolce) in the right hand, indicating a softer and more lyrical passage.

The fifth system continues with the established melodic and accompanimental patterns.

The sixth system includes a dynamic marking of *rall.* (rallentando) in the left hand and a tempo marking of *a tempo.* in the right hand, indicating a change in the piece's tempo.

The seventh system concludes the piece with a final melodic flourish in the right hand and a steady accompaniment in the left hand.

SCALE OF G-MINOR.

First system of the G minor scale, measures 1-4. The right hand plays a series of half notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Second system of the G minor scale, measures 5-8. The right hand plays a series of half notes: A, B, C, D, E, F, G, A. The left hand plays a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A.

26. Andante.

First system of the Andante piece, measures 1-4. The right hand plays a series of eighth notes: G, A, B, C, D, E, F, G. The left hand plays a series of eighth notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The dynamic marking is *P espress.*

Second system of the Andante piece, measures 5-8. The right hand plays a series of eighth notes: A, B, C, D, E, F, G, A. The left hand plays a series of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. The dynamic markings are *cresc.* and *dim.*

Third system of the Andante piece, measures 9-12. The right hand plays a series of eighth notes: B, C, D, E, F, G, A, B. The left hand plays a series of eighth notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B. The dynamic marking is *mf*.

Fourth system of the Andante piece, measures 13-16. The right hand plays a series of eighth notes: C, D, E, F, G, A, B, C. The left hand plays a series of eighth notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The dynamic marking is *mf*.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes, including some rests and slurs.

The second system continues the piece with similar melodic and harmonic patterns. The upper staff features more complex melodic figures with slurs and accents, while the lower staff maintains a steady accompaniment.

SCALE OF E \flat MAJOR.

The first part of the E-flat major scale is shown. The upper staff (treble clef) contains a series of half notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The lower staff (bass clef) contains a series of eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat.

The second part of the E-flat major scale is shown. The upper staff (treble clef) contains a series of half notes: F, G, A-flat, B-flat, C, D, E-flat, F. The lower staff (bass clef) contains a series of eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F.

The third part of the E-flat major scale is shown. The upper staff (treble clef) contains a series of half notes: G, A-flat, B-flat, C, D, E-flat, F, G. The lower staff (bass clef) contains a series of eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

The fourth part of the E-flat major scale is shown. The upper staff (treble clef) contains a series of half notes: A-flat, B-flat, C, D, E-flat, F, G, A-flat. The lower staff (bass clef) contains a series of eighth notes: A-flat, B-flat, C, D, E-flat, F, G, A-flat.

63.

64. Andantino.

p dolce.

SCALE OF C-MINOR.

65. Alla breve. Moderato.

The musical score is written for piano in a 2/4 time signature, marked 'Alla breve. Moderato.' The key signature consists of two flats (B-flat and E-flat). The piece is numbered 65. The score is organized into seven systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic and includes a repeat sign. The fourth system continues the piece. The fifth system returns to a forte (*f*) dynamic. The sixth and seventh systems conclude the piece with various melodic and harmonic textures.

SCALE OF A-MAJOR.

The first system of the A major scale exercise consists of two staves. The upper staff is in treble clef and contains a melodic line of the scale: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), followed by a descending line: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). The lower staff is in bass clef and contains a bass line: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), followed by a descending line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Both staves feature a key signature of three sharps (F#, C#, G#) and a common time signature (C).

The second system of the A major scale exercise continues the melodic and bass lines from the first system. The upper staff continues the ascending and descending scale notes. The lower staff continues the bass line, including the final descending notes. The system concludes with a double bar line.

66. Andante.

The first system of exercise 66, marked 'Andante', consists of two staves. The upper staff is in treble clef and begins with a piano (*p*) dynamic marking. It features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff is in bass clef and features a bass line with a dotted quarter note followed by an eighth note, and a half note. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

The second system of exercise 66 continues the melodic and bass lines. It includes a repeat sign (double bar line with dots) in the middle of the system. The key signature and time signature remain consistent.

The third system of exercise 66 continues the melodic and bass lines. The key signature and time signature remain consistent.

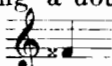
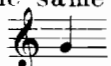
The fourth system of exercise 66 continues the melodic and bass lines. The key signature and time signature remain consistent.

The fifth system of exercise 66 concludes the piece with a final melodic and bass line. The system ends with a double bar line.

67. Allegro.

p *f* *f* *p* *dim.* *fp* *fp* *pp*

*) DOUBLE SHARP x.

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

SCALE OF F# MINOR.

Musical notation for the Scale of F# Minor, showing a single melodic line on a treble clef staff with a key signature of three sharps and a common time signature.

68.

Andantino.

Musical notation for the first system of the piece, featuring a piano (*p*) dynamic marking and a 3/4 time signature.

Musical notation for the second system of the piece, continuing the melodic and harmonic development.

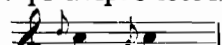
Musical notation for the third system of the piece, including a repeat sign.


Musical notation for the fourth system of the piece, featuring more complex melodic lines.

Musical notation for the fifth system of the piece, concluding the piece with a double bar line.

Graces, Embellishments or Ornaments of Melody.

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 it 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.

As written. 

As played. 

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.

As written. 

As played. 

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 $\sharp\infty$ indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus: $\sharp\infty$, the upper grace note must be sharpened; or in case of a sharp above and below the sign $\sharp\infty\sharp$, 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.

As written. 

As played. 

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:

As written. 

As played. 

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.

As written. 

As played. 

Chain of Shakes.



83 Allegretto.

A. Struth.



First system of musical notation. The treble staff contains a melodic line with trills (tr.) and rests. The bass staff contains a rhythmic accompaniment of eighth notes. A piano dynamic marking (*p*) is present in the final measure.

Second system of musical notation. The treble staff features trills (tr.) and wavy hairpins indicating a crescendo. The bass staff continues with eighth-note accompaniment.

SCALE OF A \flat MAJOR.

A single staff of music showing the A-flat major scale in a single octave, starting on A-flat and ending on A-flat.

Exercise 72, consisting of four staves of eighth-note patterns in A-flat major. The first staff is a single melodic line, while the subsequent three staves provide a multi-voice accompaniment.

Exercise 73, marked *Allegro*, consisting of three staves of eighth-note patterns in A-flat major. The first staff is a single melodic line, and the following two staves provide a multi-voice accompaniment.

The main musical score consists of six systems of piano accompaniment. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is F minor (three flats) and the time signature is 2/4. The music features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

SCALE OF F MINOR.

The scale of F minor is presented in two lines. The first line shows the ascending scale in treble clef, and the second line shows the descending scale in bass clef. The key signature is F minor (three flats) and the time signature is common time (C). The notes are: F, G, A, Bb, C, D, Eb, F.

75. Moderato.

f

p

p *f*

pp

f

ff

SCALE OF E MAJOR.

Two staves of music in E major (three sharps) and common time. The first staff shows the ascending scale: E4, F#4, G4, A4, B4, C5, D5, E5. The second staff shows the descending scale: E5, D5, C5, B4, A4, G4, F#4, E4.

76.

Exercise 76 consists of five staves of music in E major, common time. Each staff contains a series of eighth-note patterns, primarily ascending and then descending, with various slurs and accents.

77.

Andante religioso

Exercise 77 consists of four systems of piano accompaniment in E major, 3/4 time, marked *p* (piano). Each system has a treble and bass staff. The music is slow and features sustained chords and moving lines in both hands.

SCALE OF C# MINOR.

SCALE OF B MAJOR.

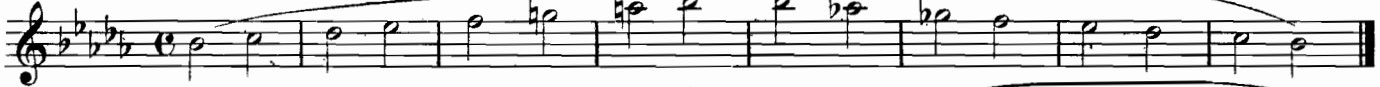
SCALE OF G# MINOR.



SCALE OF D \flat MAJOR.



SCALE OF B \flat MINOR.



SCALE OF G \flat MAJOR.



SCALE OF E \flat MINOR.



THE CHROMATIC SCALE.

1.



2.



3.



4.



Exercises in all Keys with a variety of articulation.

78.

The image displays a musical exercise labeled '78.' consisting of 12 staves of music. Each staff begins with a treble clef and a common time signature (C). The exercise is divided into two groups of six staves each, separated by a double bar line. The first group of six staves uses keys with 0 to 5 flats: C major, F major, Bb major, Eb major, Ab major, and Db major. The second group of six staves uses keys with 1 to 5 sharps: D major, G major, C# major, F# major, B major, and E major. The music features a variety of articulations, including slurs, accents, and dynamic markings like 'p' and 'f'. The notes are primarily eighth and sixteenth notes, often beamed together in groups.

79.

Musical score for exercise 79, consisting of 12 staves of music. The score is written in treble clef and 2/4 time. The key signature changes from C major to various minor keys (F, C, G, D, E, F, G, A, B) and back to C major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the 12th staff.

Scales upon intervals.

In Thirds.

Two systems of musical notation for scales in thirds. The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with repeat signs at the end.

In Fourths.

One system of musical notation for scales in fourths, showing the ascending and descending scales.

In Fifths.

Two systems of musical notation for scales in fifths. The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with repeat signs at the end.

In Sixths.

One system of musical notation for scales in sixths, showing the ascending and descending scales.

In Sevenths.

Two systems of musical notation for scales in sevenths. The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with repeat signs at the end.

In Octaves.

One system of musical notation for scales in octaves, showing the ascending and descending scales.

In Tenths.

Two systems of musical notation for scales in tenths. The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with repeat signs at the end.

Transpose the above exercises into the Keys of D_b, D_♯, E_b, 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.

A minor.

E minor.

B minor.

etc. in the same manner as abovescales.

F# minor.

etc.

C# minor.

etc.

G# minor.

Eb minor.

Bb 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. etc.

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.

1. EXERCISES for the F Keys.

2.

3.

4.

5.

6.

Musical score for exercises 7, 8, and 9. Exercise 7 consists of two staves of music. Exercise 8 consists of two staves, with the first staff ending in a double bar line and the second staff beginning with a new measure. Exercise 9 consists of three staves of music.

EXERCISES FOR THE B \flat AND F KEYS.

Musical score for exercises 81 through 11. Exercise 81 is the first exercise, consisting of five staves of music. Exercises 1 through 10 are numbered above the notes. Exercise 11 is the final exercise, consisting of two staves of music and featuring triplets.

12.

13.

14.

15.

16.

This musical score is for piano and consists of five systems of music, numbered 12 through 16. Each system contains three staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). Measure 12 begins with a treble clef and contains three triplet markings over the first three measures. Measure 13 is marked with a double bar line and a key signature change to two flats (B-flat major or D minor). Measures 14, 15, and 16 continue with complex rhythmic patterns, including many sixteenth and thirty-second notes, and various articulations like slurs and accents. The score concludes with a final measure in system 16.

Exercises for the E \flat and B \flat Keys.

82.

1. 2. 3.

4. 5. 6. 7.

8. 9. 10.

11.

12.

13.

14.

15.

This musical score consists of five systems of two staves each, numbered 16 through 20. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is characterized by dense, flowing sixteenth-note passages, often grouped with slurs and ties. Measure 16 begins with a series of sixteenth-note runs. Measure 17 features a repeat sign and a change in the melodic contour. Measure 18 continues the intricate sixteenth-note patterns. Measure 19 includes a repeat sign and a final cadence. Measure 20 concludes the section with a final cadence. The overall texture is highly rhythmic and melodic.

Exercises for the A \flat , E \flat and B \flat Keys.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14.

15.

16.

Exercises for the Db, Ab, Eb and Bb Keys.

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 11. 12.

13.

14.

15.

16.

17.

18.

19.

DOUBLE FLAT $\flat\flat$.

20. A double Flat $\flat\flat$ prefixed to a note, depresses the same a whole tone.

21.

Exercises for the F# Keys.

85.

1. 2. 3. 4.

5. 6. 7.

8. 9.

10. 3 3 3 3

11.

12.

13.

14.

15.

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

86.

1. 2. 3.

4. 5. 6. 7.

8. 9. 10.



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

1. 2. 3.

4. 5. 6.

7. 8. 9. 10.

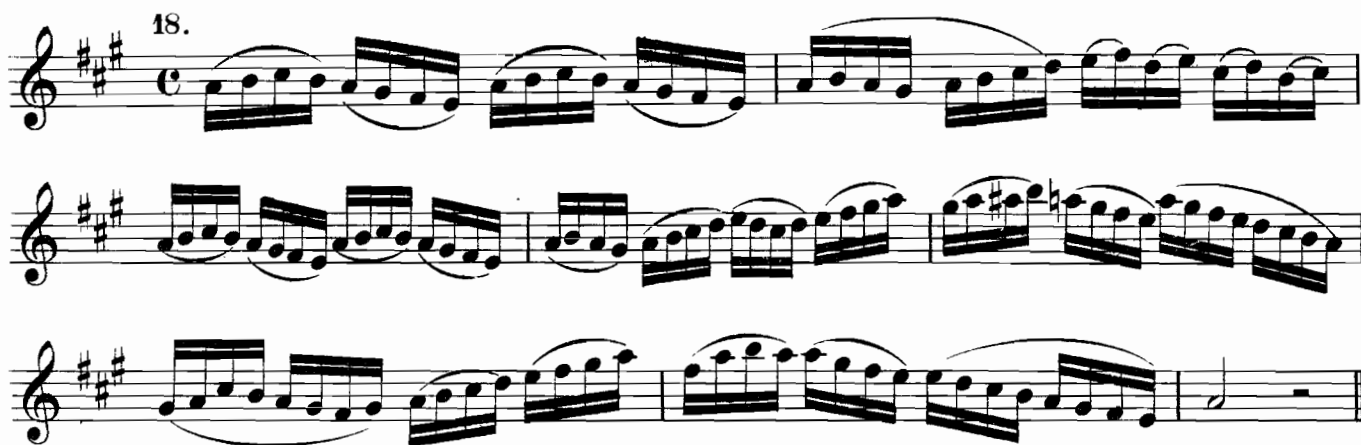
11. 12. 13. 14.

15. 3 3

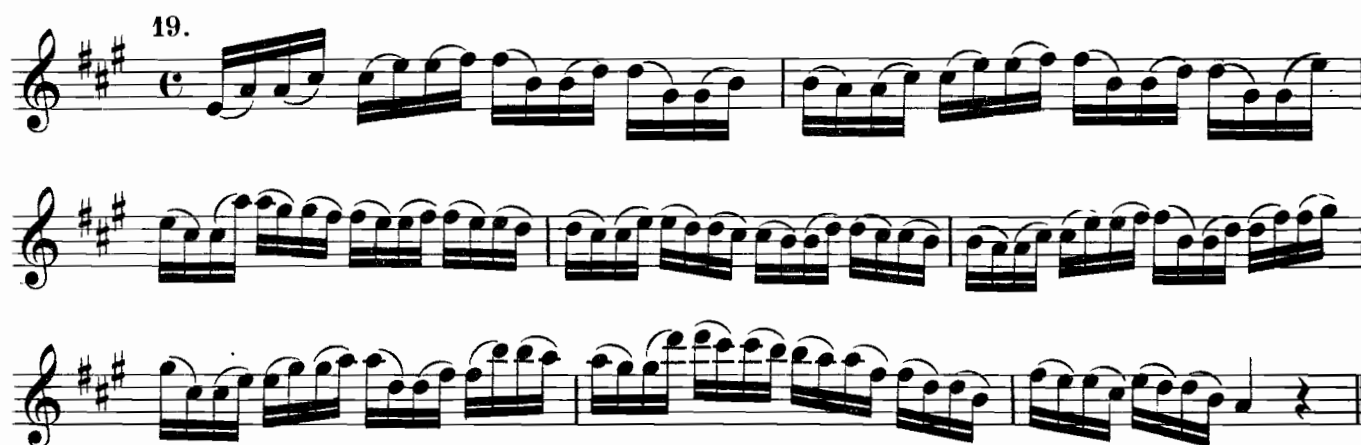
16. 3 3

17.

18.



19.



20.



21.



14.

15.

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

89.

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 3 3 3 3

11.

Musical staff 11.1: Treble clef, key signature of three sharps (F#, C#, G#), common time. The staff contains a sequence of eighth notes grouped into four triplets, each marked with a '3' below it. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 11.2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 11.3: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

12.

Musical staff 12.1: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 12.2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

13.

Musical staff 13.1: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 13.2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 13.3: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

14.

Musical staff 14.1: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 14.2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 14.3: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

15.

Musical staff 15.1: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 15.2: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

Musical staff 15.3: Treble clef, key signature of three sharps. The staff contains a sequence of eighth notes, some beamed together, with a slur over the entire line. The notes are: F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

VARIOUS EXERCISES.

90. Moderato.

Musical score for exercise 90, Moderato, in 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or groups of four. There are several measures with slurs and ties, and a repeat sign with first and second endings in the third staff. The piece concludes with a final cadence in the tenth staff.

91. Allegro con fuoco.

Musical score for exercise 91, Allegro con fuoco, in 6/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 6/4 time signature. The music is written in a key with two flats (B-flat major or D minor). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or groups of four. There are several measures with slurs and ties, and a repeat sign with first and second endings in the third staff. The piece concludes with a final cadence in the third staff.

Musical score for the first section, consisting of four staves of music in a minor key with a key signature of two flats. The music features flowing eighth and sixteenth notes, often grouped with slurs and ties.

92. Allegretto.

Musical score for the second section, starting with a piano (*p*) dynamic marking. It consists of ten staves of music in a 3/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes with various slurs and ties.

This musical score consists of 12 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked 'Adagio'. Dynamic markings include *f* (forte) and *p* (piano), with some markings appearing in pairs (e.g., *f* *p*) to indicate a change in volume. The music is written in a single melodic line on a treble clef staff.

94. Adagio.

dolce.

Più mosso.

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

59. Moderato.

p

f *p*

scherzo.

f

risoluto.

p

p *cresc.* - - - *dim.*

Grand Solo from the Siege of Corinth.

96. Alla Polacca.

Musical score for "Alla Polacca" in G major, 3/4 time. The piece consists of six staves of music. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes, often grouped in triplets. The dynamics vary, including a forte (*f*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

Andante cantabile.

Musical score for "Andante cantabile" in G minor, 3/4 time. It consists of three staves of music. The piece starts with a mezzo-forte (*mf*) dynamic and features a more melodic and expressive style. The dynamics include a forte (*f*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

Adagio espressione.

Musical score for "Adagio espressione" in G major, 3/4 time. It consists of three staves of music. The piece begins with a piano (*p*) dynamic and features a slow, expressive style. The dynamics include a piano dolcissimo (*p dol.*) section. The score includes various musical notations such as slurs, accents, and dynamic markings.

ORCHESTRAL STUDIES.

Various Solos and passages from orchestral works.

1. Allegro assai.

J. Haydn, Seasons.

Musical score for exercise 1, Allegro assai, J. Haydn, Seasons. It consists of three staves of music in 6/8 time, starting with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns with slurs and ties.

2. Allegro.

C.M.v. Weber, Euryanthe.

Musical score for exercise 2, Allegro, C.M.v. Weber, Euryanthe. It consists of three staves of music in 2/4 time, starting with a piano (*p*) dynamic. The melody features eighth-note patterns with accents and slurs.

3. Vivace assai.

C.M.v. Weber, Preciosa.

Musical score for exercise 3, Vivace assai, C.M.v. Weber, Preciosa. It consists of two staves of music in common time (C), starting with a piano (*p*) dynamic. The melody is a continuous eighth-note pattern.

4. Allegro.

J. Haydn, Seasons.

Musical score for exercise 4, Allegro, J. Haydn, Seasons. It consists of four staves of music in common time (C), starting with a piano (*p*) dynamic. The melody includes triplets and a forte (*fz*) section.

5. Adagio.

Musical score for exercise 5, Adagio. It consists of one staff of music in common time (C), starting with a forte (*fz*) dynamic. The melody features a quintuplet (5) and slurs.

6. Adagio.

7. Adagio.

L. Spohr, Sinfonie in Eb 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.

Musical notation for Tarantelle, measures 1-12. The piece is in 6/8 time with a key signature of one sharp (F#). The first line starts with a dynamic marking of *mf staccato*. The second line ends with a repeat sign and a dynamic marking of *mf*. The third line concludes the piece with a repeat sign.

19. Allegro.

Musical notation for Allegro, measures 1-12. The piece is in 2/4 time. The first line shows a melodic line with eighth notes. The second line features a more complex rhythmic pattern with slurs and a dynamic marking of *ff* at the end.

20. Plus vite.

Musical notation for Plus vite, measures 1-12. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). It features triplets in the first line and a dynamic marking of *mf*. The second line includes a *dim.* marking and ends with a *pp* marking.

21. Allegro.

Musical notation for Allegro, measures 1-12. The piece is in 2/4 time with a key signature of two flats. It starts with a dynamic marking of *ff* and includes a *dr* marking above the first line.

22. Andante.

F. Schubert, Sinfonie.

Musical notation for Andante, measures 1-12. The piece is in 2/4 time with a key signature of one flat (F). It begins with a dynamic marking of *p* and a *pp* marking in the second line. The notation includes various articulations like accents and slurs.

23. Scherzo.

Musical notation for Scherzo, measures 1-12. The piece is in 3/4 time with a key signature of two flats. It features a dynamic marking of *fz* at the end of the second line.

24. Andante.

J. Haydn, Sinfonie No 2.

25. Menuetto.

26. Allegro.

W. Mozart, Sinfonie C dur.

27. Andnte cantabile.

28. Menuetto.(Trio.)



29. Allegro.(Ouverture.)



30. Valse.



31. Allegretto.



32. Con fuoco.



33. Allegretto.



34. Allegro.

Musical notation for exercise 34, Allegro. The piece is in 2/4 time and features a series of sixteenth-note runs. The notation includes sixteenth-note groups of six and thirty-second-note groups of three, all under slurs.

35. Allegretto.

F. Halevy's La Juive.

Musical notation for exercise 35, Allegretto. The piece is in 2/4 time and features eighth-note patterns with accents. It begins with a piano (*p*) dynamic.

Continuation of musical notation for exercise 35, showing eighth-note patterns with accents.

Continuation of musical notation for exercise 35, showing eighth-note patterns with accents.

36. Allegro.

Beethoven's Egmont.

Musical notation for exercise 36, Allegro. The piece is in 2/4 time and features sixteenth-note runs with slurs. It begins with a fortissimo (*ff*) dynamic.

Allegretto.

Musical notation for exercise 36, Allegretto. The piece is in 2/4 time and features sixteenth-note runs with slurs. Dynamics include piano (*p*), crescendo (*cresc.*), and dolce.

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs and a crescendo (*cresc.*) dynamic.

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs and dynamics *f* and *dolce*.

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs and a crescendo (*cresc.*) dynamic.

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs and triplet markings.

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs, triplet markings, and dynamics *cresc.*, *p*, and *cresc.*

Continuation of musical notation for exercise 36, showing sixteenth-note runs with slurs and dynamics *ff*, *dolce*, *ff*, and *p dolce*.

37. Allegro non troppo.

p *p*

38. Andante.

pp *pp* *tr* *p*

39. Allegro.

p *p*

40. Allegro.

cresc. *dolce.*

41. Allegretto molto.

mf *tr* *tr*

tr

CODA.

mf

cresc.

42. Largo.

Rossini, Barbier de Seville.

p

pp

43. Marciale.

p

f

p

f

44. Più mosso.

p

mf

45. Allegro.

G.Meyerbeer, Robert le Diable.

First line of musical notation for exercise 45, starting with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature (C). The music begins with a piano (*p*) dynamic marking.

Allegretto.

Second line of musical notation for exercise 45, continuing the piece with a treble clef and a 6/8 time signature.

46. Allegretto. (Ballet.)

First line of musical notation for exercise 46, starting with a treble clef, key signature of one sharp (F#), and a common time signature (C). It begins with a piano (*p*) dynamic marking and includes trills (*tr*) and a crescendo (*cresc.*) marking.

Second line of musical notation for exercise 46, featuring a treble clef and a 6/8 time signature with various rhythmic patterns.

Third line of musical notation for exercise 46, including a treble clef and a 6/8 time signature with triplets (*3*) and accents.

Fourth line of musical notation for exercise 46, featuring a treble clef and a 6/8 time signature with multiple triplets and trills.

Allegro moderato.

Fifth line of musical notation for exercise 46, starting with a treble clef and a 6/8 time signature, transitioning to a moderate tempo.

Sixth line of musical notation for exercise 46, continuing with a treble clef and a 6/8 time signature.

Allegro.

Seventh line of musical notation for exercise 46, featuring a treble clef, a key signature change to two flats (Bb, Eb), and a 2/4 time signature. It begins with a piano (*p*) dynamic marking.

Eighth line of musical notation for exercise 46, continuing with a treble clef and a 2/4 time signature.

Ninth line of musical notation for exercise 46, featuring a treble clef and a 2/4 time signature.

Tenth line of musical notation for exercise 46, concluding the piece with a treble clef and a 2/4 time signature.

p

p

Allegro.

p

47. Allegro con fuoco.

p

Largo.

Spohr, Ouverture „Faust.“

Tempo I.

f

f

48. Moderato.

f

Spohr, Faust.

p

49. Polonaisen Tempo.

p

50. Larghetto.

pp

Meyerbeer, Hugenots.

pp

rall

51. Allegro. (Finale.)

52. Allegro. (Ballet.)

53. Larghetto.

54. Allegro con fuoco.

Andante.

55 Allegro molto.

p

56 Andante. (originally Cor Anglais)

Rossini, William Tell.

p

57. Allegro.

C. Kreutzer, Nachtlager v. Granado.

fp

tr

tr

tr

p

pp

fp

tr

tr

1

58. Allegro.

Mozart, Nozze di Figaro.

f

p

sf

p

sf

p

f

tr

tr

3

3

59. Allegro assai.

p

tr

tr

60. Andante con moto.

dolce,

tr

tr

3

1

61. Allegretto.

p

tr

tr

tr

tr

62. Andante. Mozart, Don Giovanni.

p

tr *tr* *tr*

63. Presto. *p*

tr

64. Andante grazioso. *p*

65. Andante. *p*

66. Adagio. *ff* *p* *p*

Beethoven, Sinfonie II.

67. Adagio. *p* *p*

Beethoven, Ouverture Prometheus

68. Allegro con fuoco. *f* *p* *dolce.*

Weber, Oberon.

69. Allegro molto. *f*

70. Marcia funebre.

p
cresc. decresc. p p
f p sf
sf p cresc. f p
 Majore.
p
cresc. cresc.
3 3 3 3 p cresc.
f

Allegro vivace.

71.

pp pp

SCHERZO.

Presto.

Symphonie, Beethoven.

72. *p* *sempre staccato.*

p staccato.

dimin. *p*

pp *pp*

ff

fz fz fz fz fz fz

fz fp *p*

THE LAST ROSE OF SUMMER.

Andante.

8

dolce amoroso.

rit.

dr

The first system of music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest followed by an 8-measure rest. The melody is marked *dolce amoroso.* and features a series of eighth and sixteenth notes. The system concludes with a *rit.* (ritardando) marking and a *dr* (decrescendo) marking over a final note.

Larghetto.

dolce.

rit.

mf

più lento.

a tempo

pp

rit.

The second system continues the melody in a *Larghetto* tempo. It is marked *dolce.* and includes a *rit.* marking. The dynamic markings are *mf* (mezzo-forte), *più lento.* (rivelando), *a tempo* (ritornello), and *pp* (pianissimo). The system ends with a *rit.* marking.

Allegro moderato.

legato.

pp

ff

a tempo.

più lento.

pp

The third system is in *Allegro moderato* tempo, marked *legato.* and *pp*. It features several triplet markings (3) and a *ff* (fortissimo) dynamic. The system concludes with a *a tempo.* marking, followed by a *più lento.* marking and a *pp* dynamic.

Moderato.

pp

f

rit.

più lento. pp

p

a tempo.

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 }With animation.
Animato }
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. [sounds.
Chord.....A combination of three or more musical
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 sepa-
Dolce.....Softly, sweetly. [rate instrument.
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
Molto.....Much; very. [fast.
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
Ottava (8va).....To be played an octave higher. [method.
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.
Foi.....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.
Ritenuo.....Retarding the time.
Scherzando.....Playfully; sportivel-
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.
Stenlando.....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
Tacet.....Be silent. [weak one.
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
Tutti.....All; all the instruments. [quick.
Un.....A; one; an.
Unison.....Alike in pitch.
Una corda.....On one string.
Variation.....The transformation and embellishment of a
Veloce.....Rapid; swift; quick. [melody.
Vibrato.....A wavy tone-effect which should be sparing-
Vivace.....With vivacity; bright; spirited. [ly used.
Vivo.....Lively.
Voce.....The voice; a certain part.
Volklied.....A national or folk song.
Volti subito (V. S.).....Turn over quickly.