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COLEMAN EDITION.

TUTOR FOR THE BASSOON

SELECTED, ARRANGED AND COMPOSED BY

OTTO LANGEY

PHILADELPHIA, PA.

PUBLISHED BY HARRY COLEMAN
228 N. 9TH ST.

New Method for the Cornet

BY OTTO LANGEY.

THE MOST PROGRESSIVE AND PRACTICAL METHOD PUBLISHED.

This work cannot fail to be popular with both teachers and pupils, as well as more advanced players. The studies are graduated and arranged progressively with a view to the rapid advancement of the scholar, abounding with Sample Exercises and Duets for Teacher and Pupil, and bringing the Performer by a gradual and simple course to a series of Grand Studies and Solos.

CONTENTS

Rudiments of Music. Table of Notes in the Treble Clef. Duration of Notes. Comparative Table of the Relative Value of Notes. Explanations of Bars, Rests, Dots, Triplets, Double Triplets and Groups. Time. Table of Times. Scales. Table of Signatures of Flat Keys. Sharps. Table of Siguatures of Sharp Keys. The Natural. Instructions for the Cornet; of the Slides. Position of the Mouthpiece. Position of the Body. Method of Prodncing a Tone. Preparatory Studies. Chromatic Scale with Sharps and Flats (Full Compass). Notes that can be Obtained with Different Fingerings. The First Exercises. Scales upon Intervals. Studies on the Slur. Syncopated Notes. Minor Scales. Table of Minor Scales with their Relation to Major. Different Shades of Tone. The Pause. Taking the Breath. The Double Sharp. The Double Flat. The Appoggiatura. The Cadenza. The Gruppetto or Turn. The Passing Shake. The Shake. The Portamento. Chromatic Studies. Abbreviations. Rests. The Harmonic Minor Scale. Studies on Tonguing. Seven Studies on Single Tonguing. Sixteen Studies on Double Tonguing. Thirteen Studies on Triple Tonguing. Scale Studies. Exercises on the Slur. Exercises on the Appoggiatura. Exercises on the Double Appoggiatura. On Grace Notes. On Shakes or Trills. On the Passiug Shake or Mordente. On Intervals. Exercises for the Fingers. On the Donble Triplet. On the Arpeggio. Twelve Cadenzas in Major Keys. Eight Cadenzas in Minor Keys. Twelve Grand Studies. Two Airs with Variations. Two Duets. An Appendix of 25 Pages of Orchestral Studies and Solos. Ten Studies on Transposition. Trumpet Solo Parts of Thirteen Overtures, showing the Best Manner of Transposing same. Celebrated Trumpet Solo, THE TRUMPET SHALL SOUND, from The Messiah (complete), for Trumpet in D, showing the Transposition for Cornet in A. Chorus Worthy is the Lamb, showing Transposition from the same work. Then follow the Solo and Important Passages in Overture Banditenstreiche. Light Cavalry. Coronation March from The Prophet. Fackeltanz No. 1. Band Arrangement. Overture Oberon. Tancredi. Selection William Tell. Tannhanser March. Solo Parts of Cavatina from Barbier de Seville. Inflamatus from Stabat Mater. Evening Star from Tannhanser. Cujus Animam from Stabat Mater. Song, How Fair Thou Art. Grand Air Varie, Il Canto Italiano. A List of the Principal Words used in Modern Music, with their Abbreviations and Explanations.

This work which every Player should possess will be found the best for Learning the Cornet, with or without a Teacher. It is Quarto size, contains 126 PAGES, and is bound in a durable manner with Cloth Back.

Although the book has been increased one-fourth in size and more than doubled in value, the price is the same,

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The Appendix alone is worth more than the price asked for the book.

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TUTOR

FOR THE

8050.363

BASSOON

SELECTED, ARRANGED & COMPOSED

BY

OTTO LANGEY.

7870

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RUDIMENTS OF MUSIC.

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

The musical 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 determinated by *Clefs*, placed on different lines.

For the Bassoon two clefs are used, The Bass or *F* clef, placed on the fourth line and the Tenor or *C* clef, also placed on the fourth line or

The names of the Notes on the five *lines* in the Bass clef are *G B D F A* of the four *Spaces* between the lines, *A C E G* of the two above and below the lines *F B*.

These eleven notes being too limited and in order to signify higher and deeper sounds, *ledger* lines have to be added, above and below the stave.

Notes of the ledger above the stave. *C D E F G A B C* etc.

Notes of the ledger below the stave. *E D C B A G* etc.

Comparative Table of Notes in two Clefs.

BASS CLEF. *G A B C D E F G A B C D E F G A B C D E F G A B C*

TENOR CLEF. *G A B C D E F G A B C D E F G A B C D E*

DURATION OF NOTES.

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

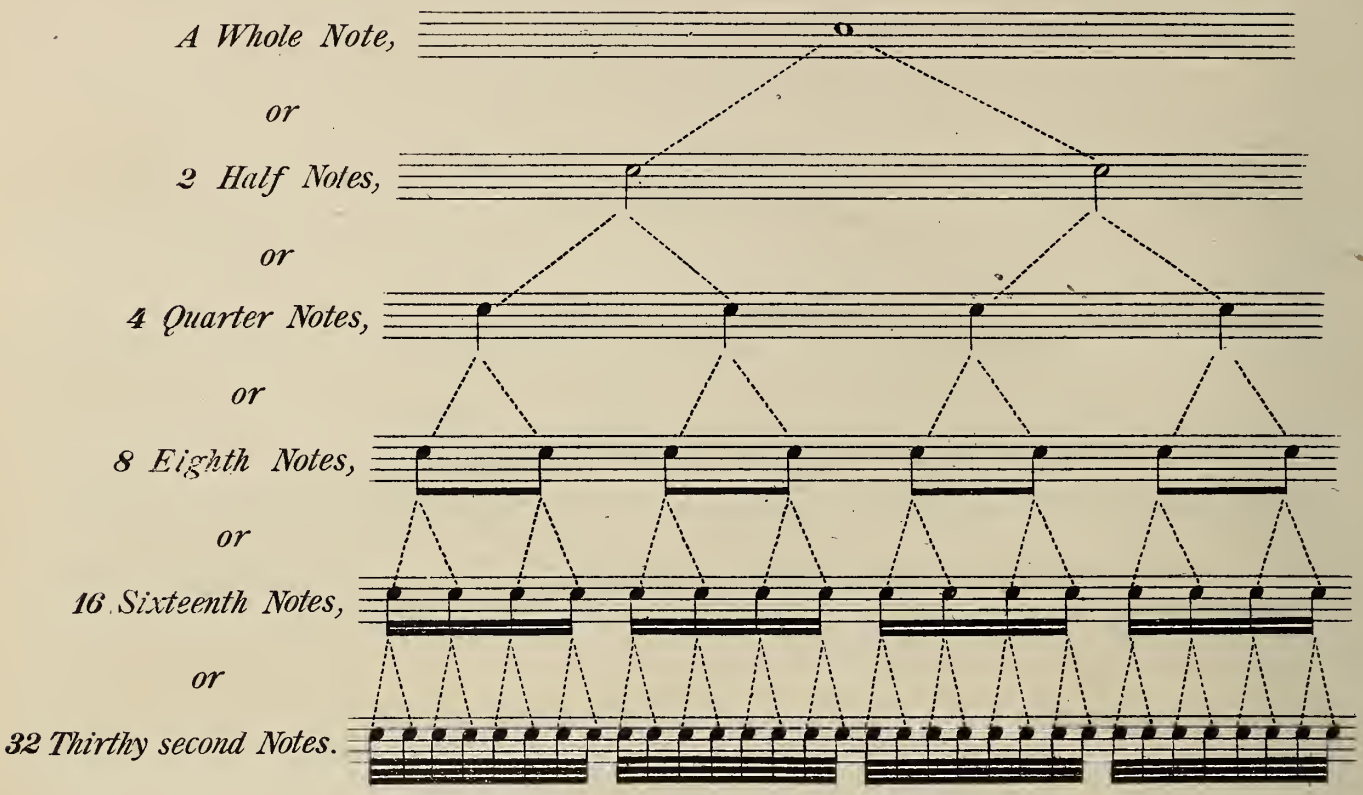
Forms of different notes:

Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi-Semiquaver;

Several of the latter three specimen combined may also be written.

Quavers; Semiquavers; Demi-Semiquavers.

Comparative Table of the relative value of Notes.



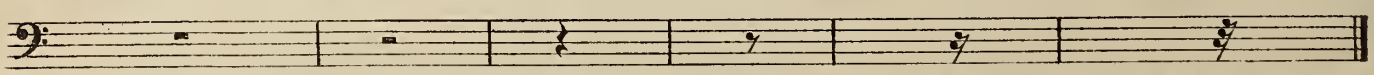
BARS.

Notes are divided into Bars by single or double lines drawn across the stave.

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

RESTS.

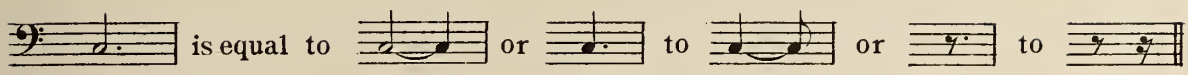
Instead of a note a Rest indicating a pause of equal value may be used, thus —

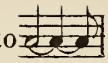


Rest for a Whole Note, Half Note, Quarter, Eighth, Sixteenth, Thirthy second.

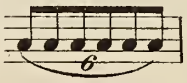
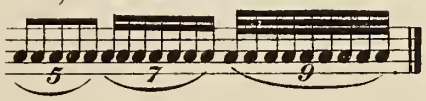
DOTS.

A Dot placed after any note increases its value one half. Thus:—



Two Dots placed after a note increases its value one half and a quarter or is equal to  etc.

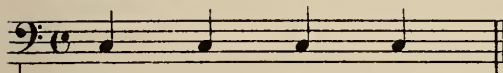
TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a figure *3* placed over a group of three notes; double Triplets are marked by a *6* placed over a group of six notes. Three Quarter notes marked thus are to be played in the same time as two Quarter notes not so marked. Or six Eighth notes,  like four Eighth notes not so marked. There are also Groups of five, seven and nine or more notes.  etc.

TIME.

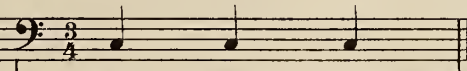
In order to denote how many Quarter notes, Eighth notes or Thirthy second a bar contains, special figures are placed at the beginnig of a movement, as under.

Common Time.



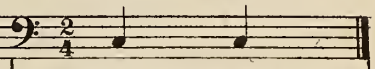
Contains four Quarter notes, or the same value of longer or shorter notes or rests and four 1, 2, 3, 4, have to be counted in a bar.

Three four Time.



Contains three Quarter notes, or the same value of longer or shorter notes or rests and three 1, 2, 3, have to be counted in a bar.

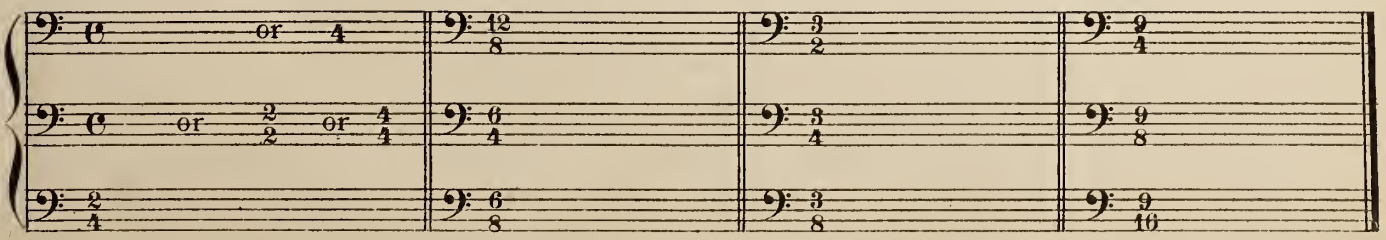
Two four Time.



Contains two Quarter notes, or the same value of longer or shorter notes or rests and two 1, 2, have to be counted in a bar.

TABLE OF TIMES.

Single or common Times. *Compound common Times.* *Single Triple Times.* *Compound Triple Times.*



When a line is drawn through the C thus ₵ it is called Alla breve and two 1,2 are counted in a bar.

THE BASSOON.

REMARKS.

The *Bassoon* was invented in 1540 by the Abbé *Afriano* of Pavia. The instrument is called *Fagotto* in Italian, *Basson* in French and *Bassoon* in English. The *Bassoon* was first introduced in the Orchestra of the Opera in Paris in the Ballet „Pomana" by Cambert in 1671; it was then, with the Flute the only wood instrument used in Orchestras. It had only three keys viz: *B* flat, *D* and *F* and the highest note was *A*. The improvements on the *Bassoon* were very slow and in 1750 it possessed on key, *A* flat, in addition to the three already mentioned. But, however imperfect the instrument was in the seventeenth century several Soloists distinguished themselves, amongst them: *Jadin, Schubert* and *Ritter*. Since that time the *Bassoon* has received the attention of many makers and has been greatly improved in our days by *Savary, Adlher, Triebert,* and other makers under the supervision and advice of the celebrated French Professor *E. Jancourt*. The *Bassoon* has become one of the most perfect of wind instruments and can be used in every key with facility.

Its compass is three octaves and a half from *B* flat grave to *E* natural alto, which enables the performer to play very important parts in all classes of music.

The *Bassoon* is generally made of Maplewood, but some professors prefer Rosewood at is gives a clearer tone. The instrument is composed of six pieces, viz:

1st The lower joint on which are the keys of *B*♭, *F*, *G*♯ and *F*♯.

2nd The short joint with the keys of *A*, *C* Alt, *E*♭ Alt, *C*♯ and *E*♭.

3rd The long joint with the keys of *D*, *E*♭, *C*, *C*♯ and *B*♭.

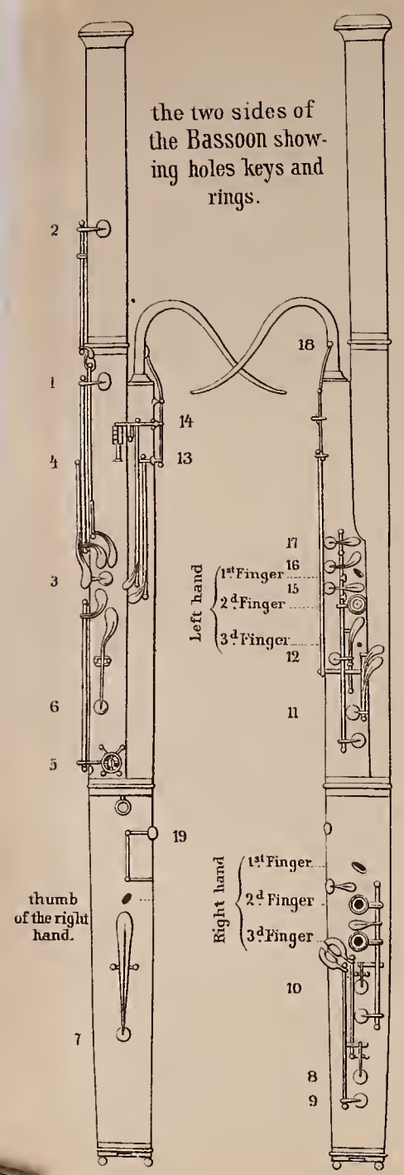
4th The bell with the *B*♮ key.

5th The metal crook.

6th The reed or mouthpiece.

HOW TO KEEP THE INSTRUMENT IN GOOD ORDER.

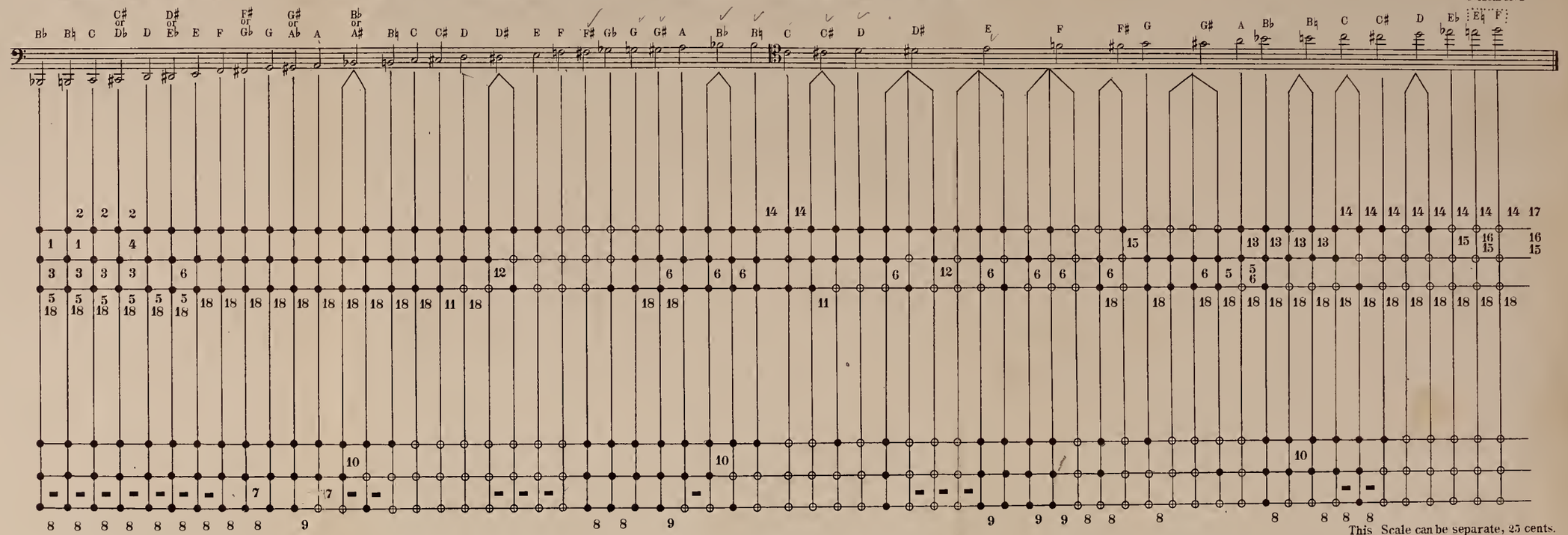
The *Bassoon* requires a great deal of attention in order to keep it in good condition. Every time after being used the performer should clean the Instrument by passing inside each joint a cleaner expressly made that for purpose, and the holes should also be kept very clean or the instrument would get out of tune. The inside of the instrument should be oiled two or three times a year to prevent the wood splitting. The crook should be cleaned inside every fortnight with hot water and by passing through it a cleaner made of a flexible wire mounted with horsehai. The keys should also be kept very clean and the springs oiled when required.



CHROMATIC SCALE.

FOR THE BASSOON WITH 17 KEYS AND 3 RINGS.

The black dots (●) indicate that the holes must be Closed, the zeros (○) that the holes must remain open, and the numbers correspond with the various Keys on the instrument. The G♮, G♯ or A♭ in the second octave being more free with half Closing the hole they are indicated thus ◒. The sign ▬ placed on the right of the notes represents the hole in the lower joint which must be Closed by the thumb of the right hand.



This Scale can be separate, 25 cents.

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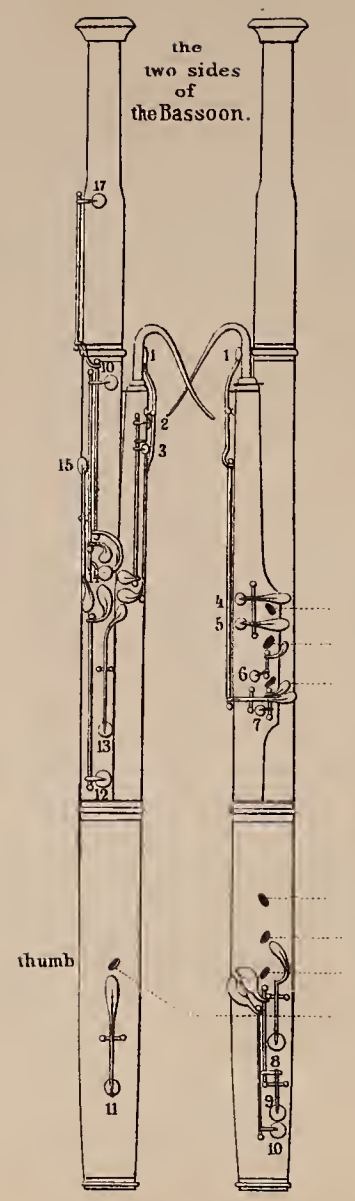
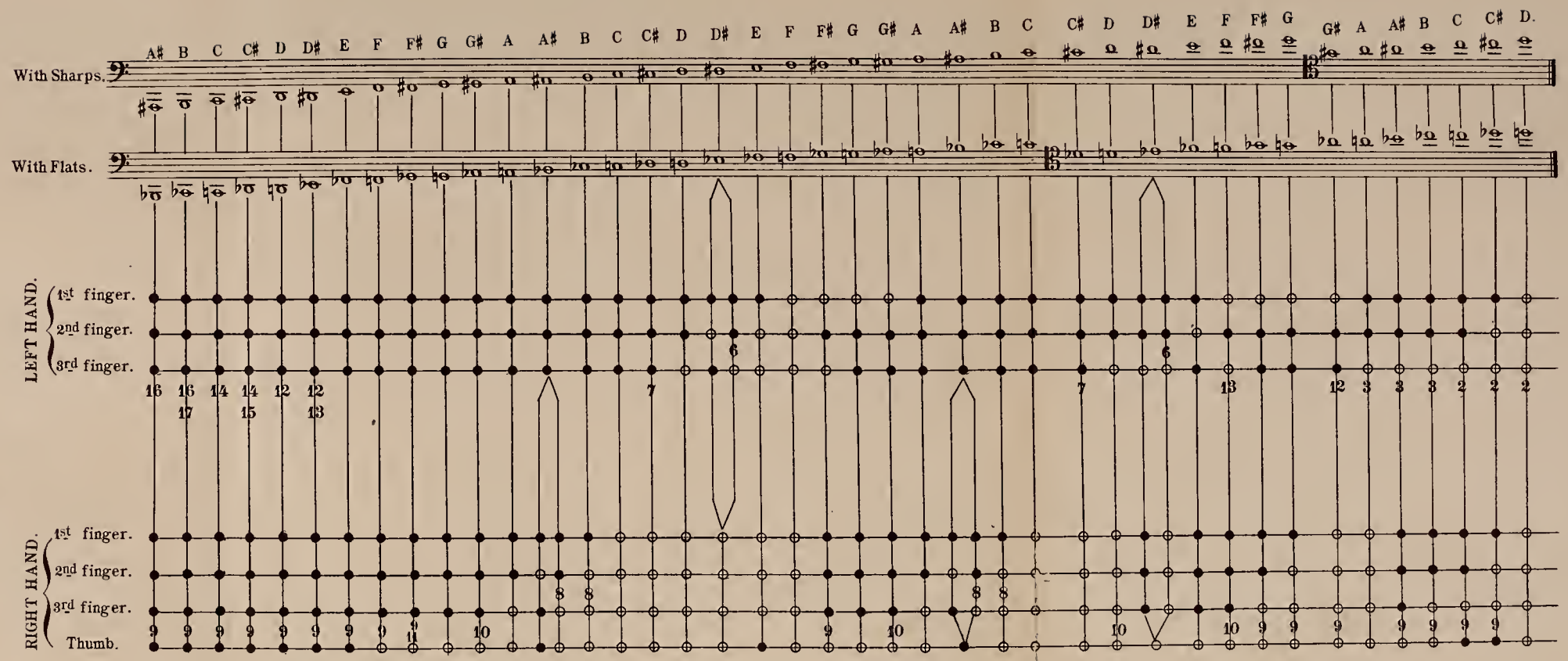
CHROMATIC SCALE.

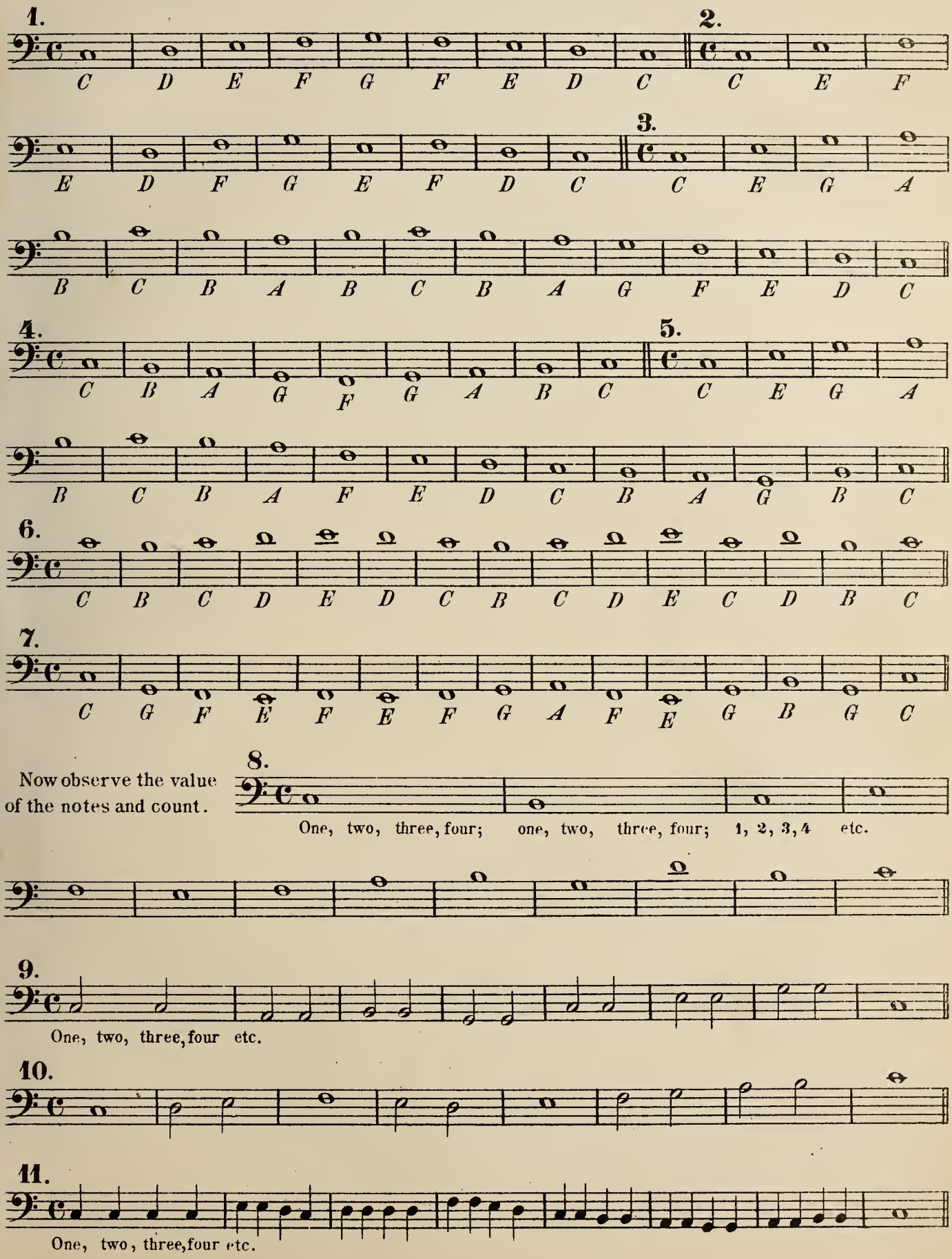
FOR THE BASSOON WITH 17 KEYS.





THE FIRST EXERCISES.

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



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.*

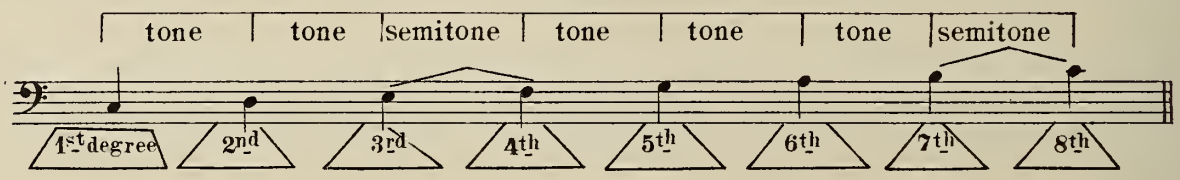
Between these eight degrees there are seven intervals or distances, five of which are whole *tones* and two *semitones*.

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

For the present only the major scale will be treated upon.

In the major scale the semitones are situated between the third and fourth, and the seventh and eighth degrees of the Scale.

Example.

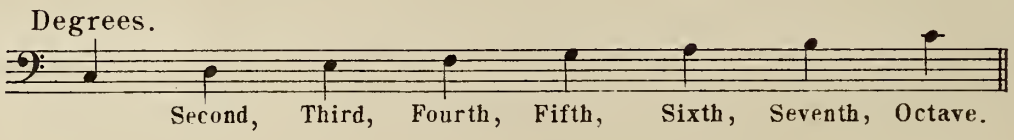


Each diatonic scale derives its name from the name of the note on the first degree — or the *root.*

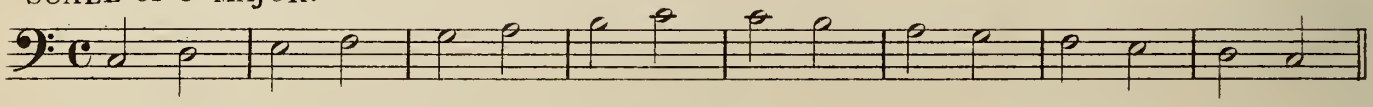
There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

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

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



SCALE OF C MAJOR.



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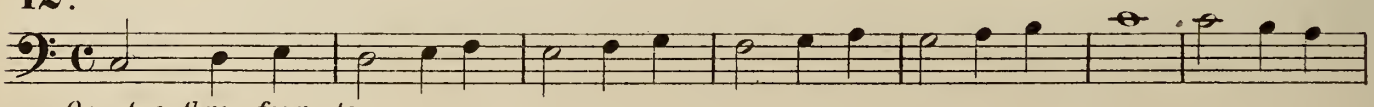
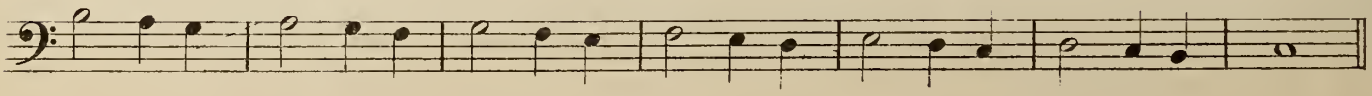


One, two, three, four etc.



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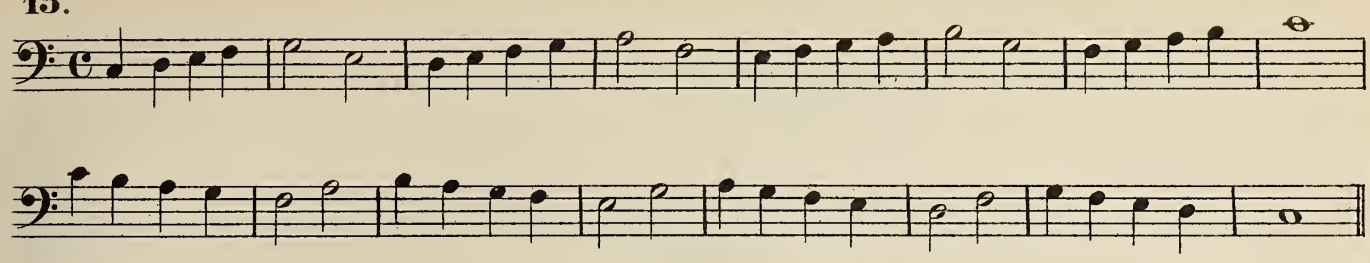

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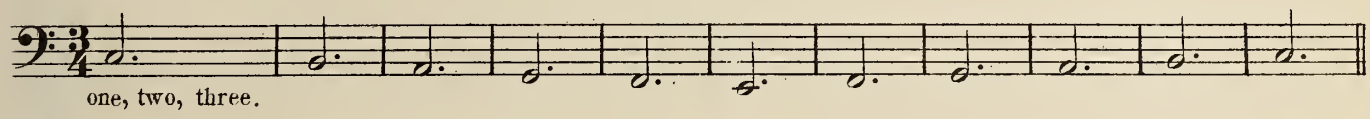

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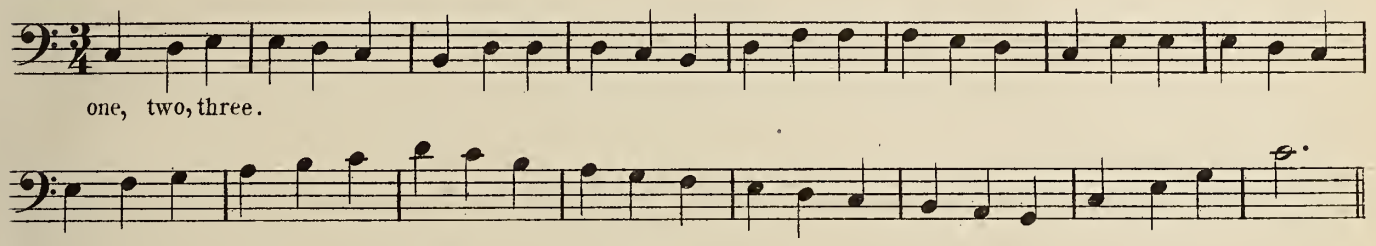

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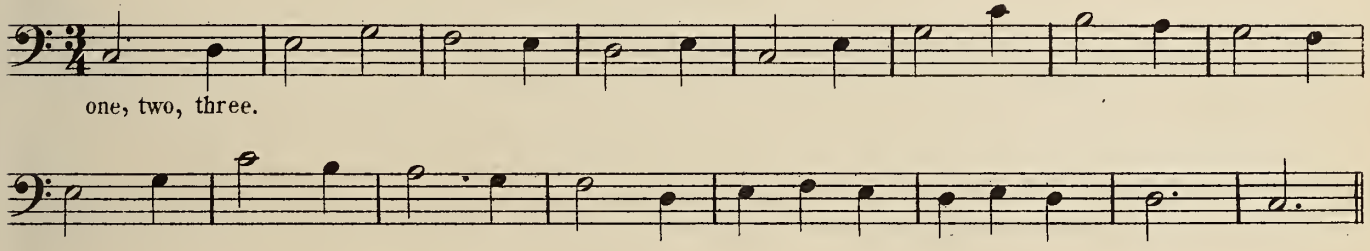

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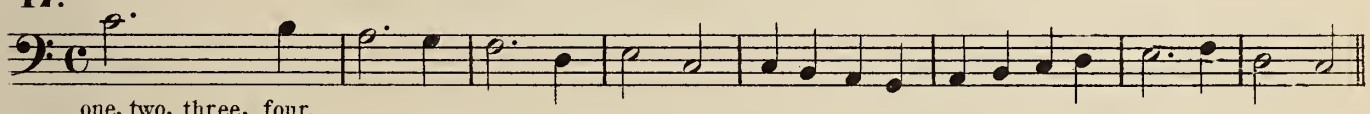

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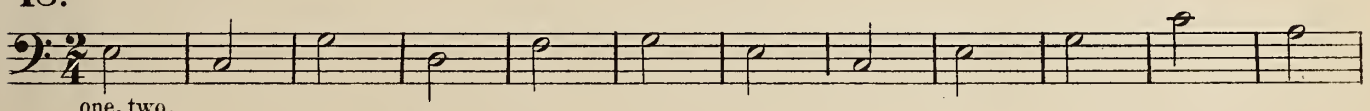

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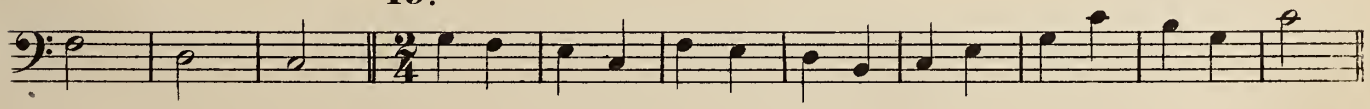

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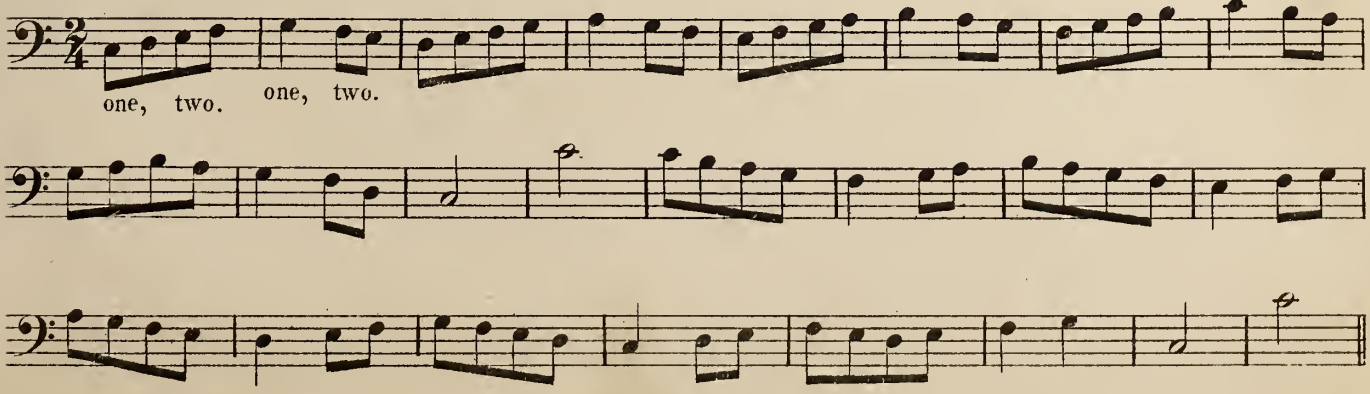
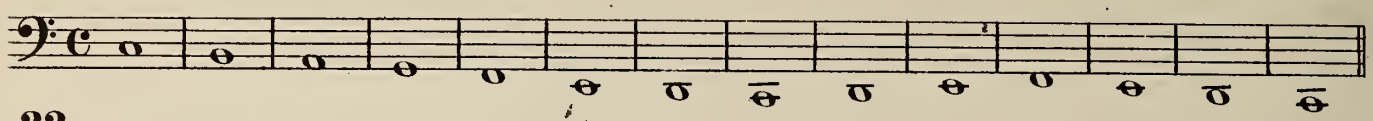


21. EXERCISES with lower notes.



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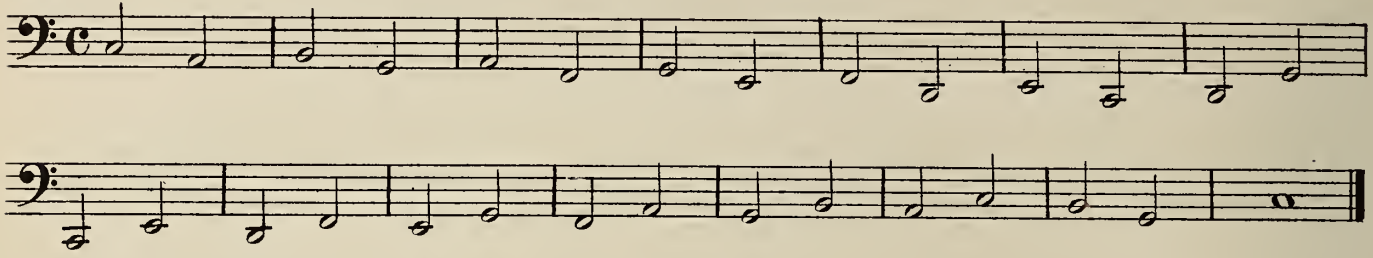
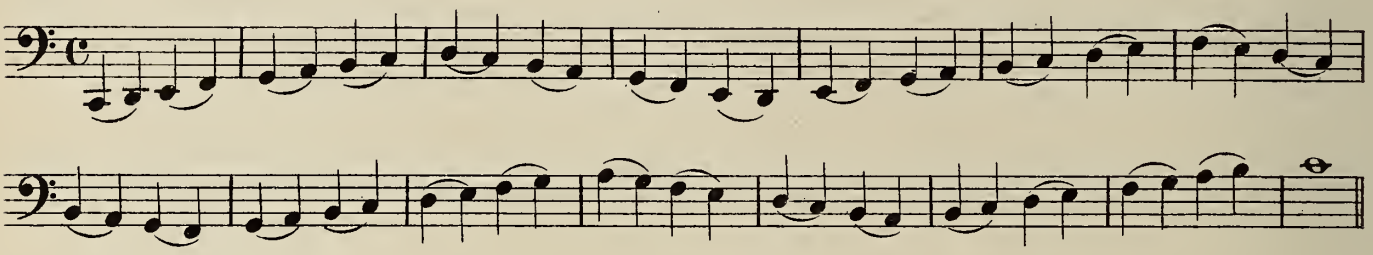


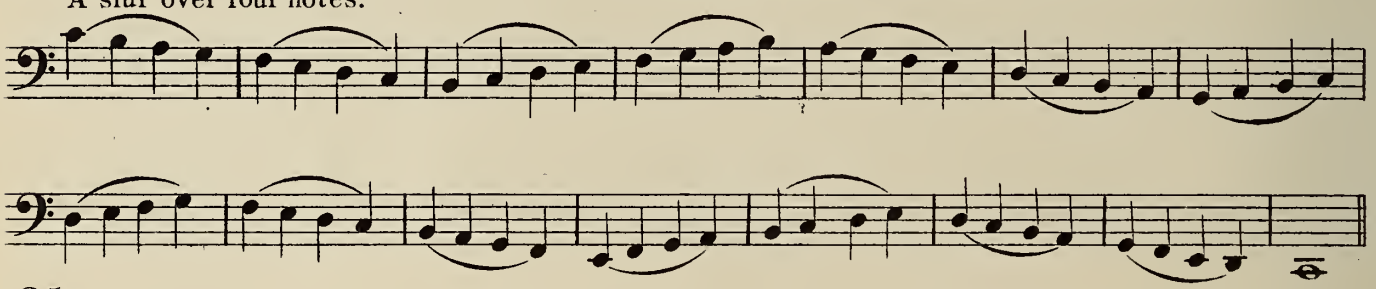
SLUR.

A slur ⌒ drawn over two or more notes binds the same, for which only one stroke of the the tongue is applied.

23. A slur over two notes.



A slur over four notes.



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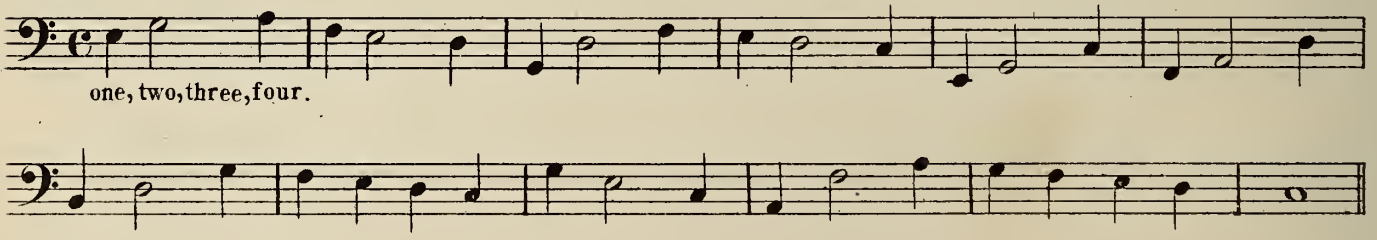

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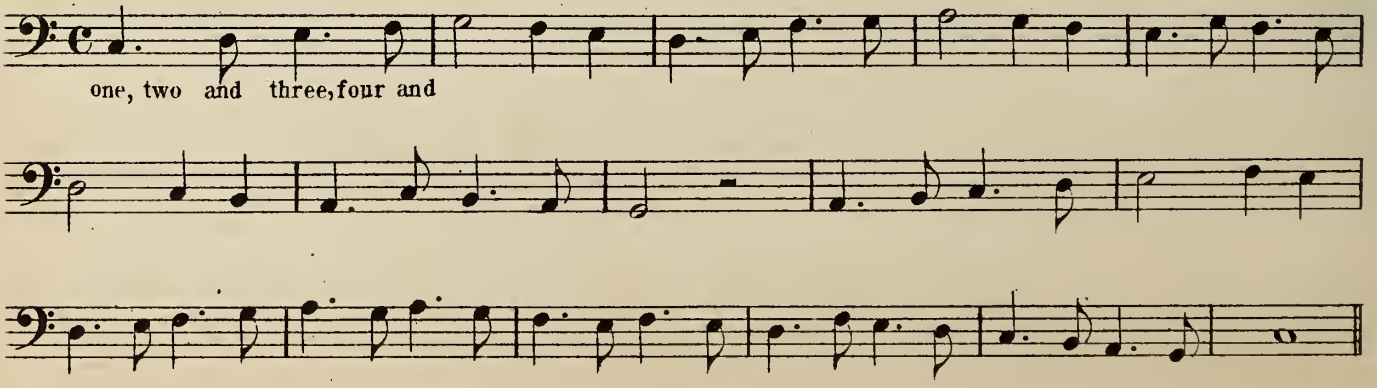

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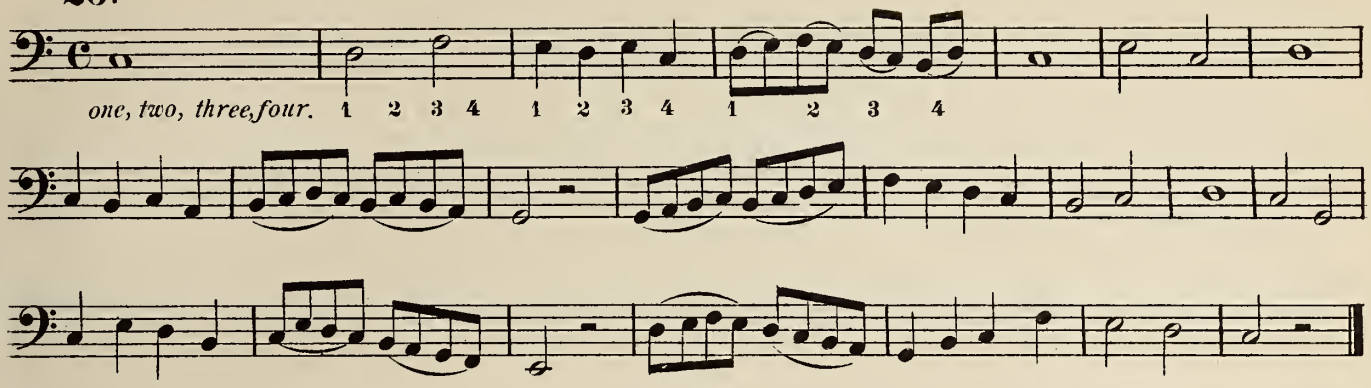


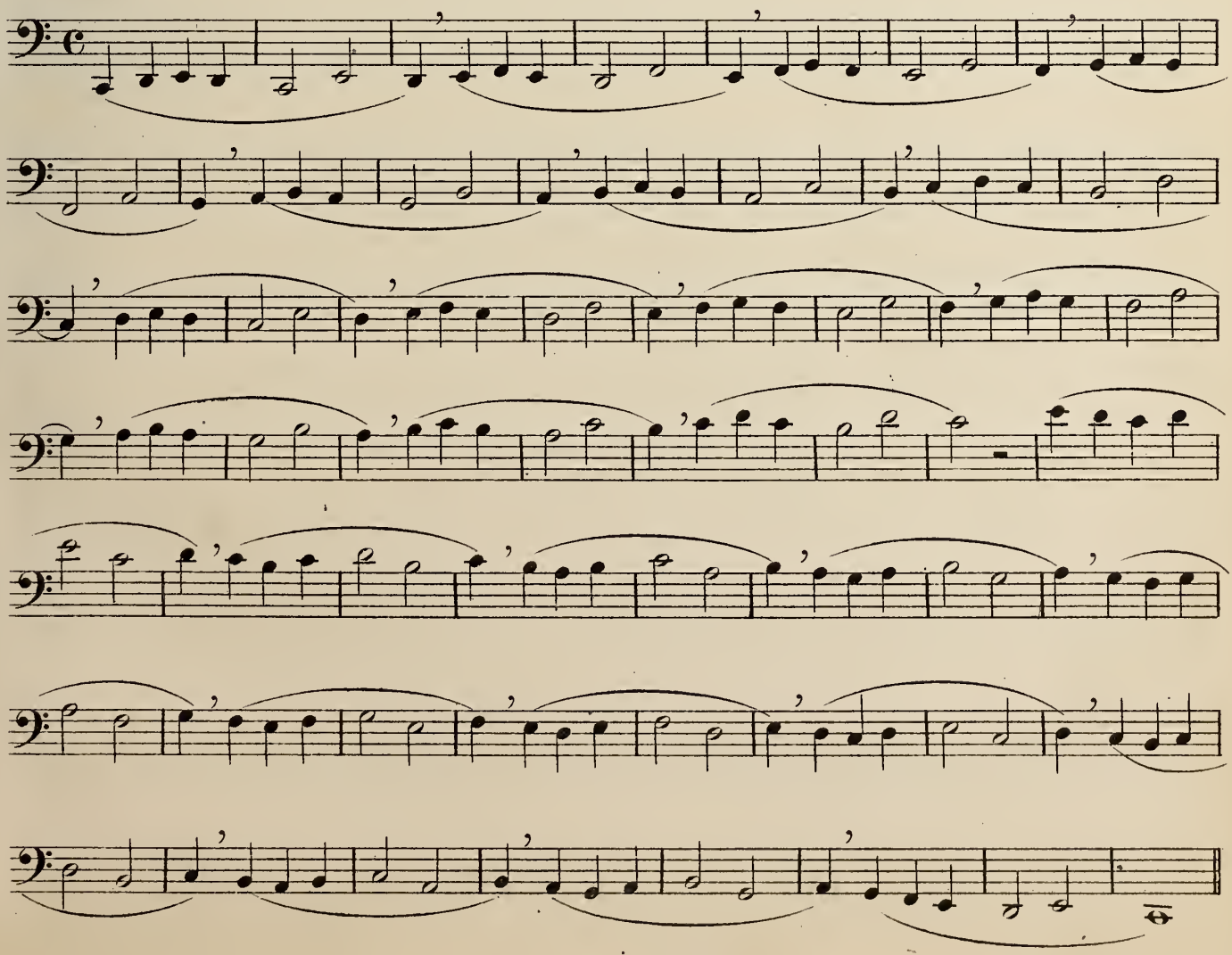
TAKING BREATH.

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 rules can be given, where to take fresh breath.

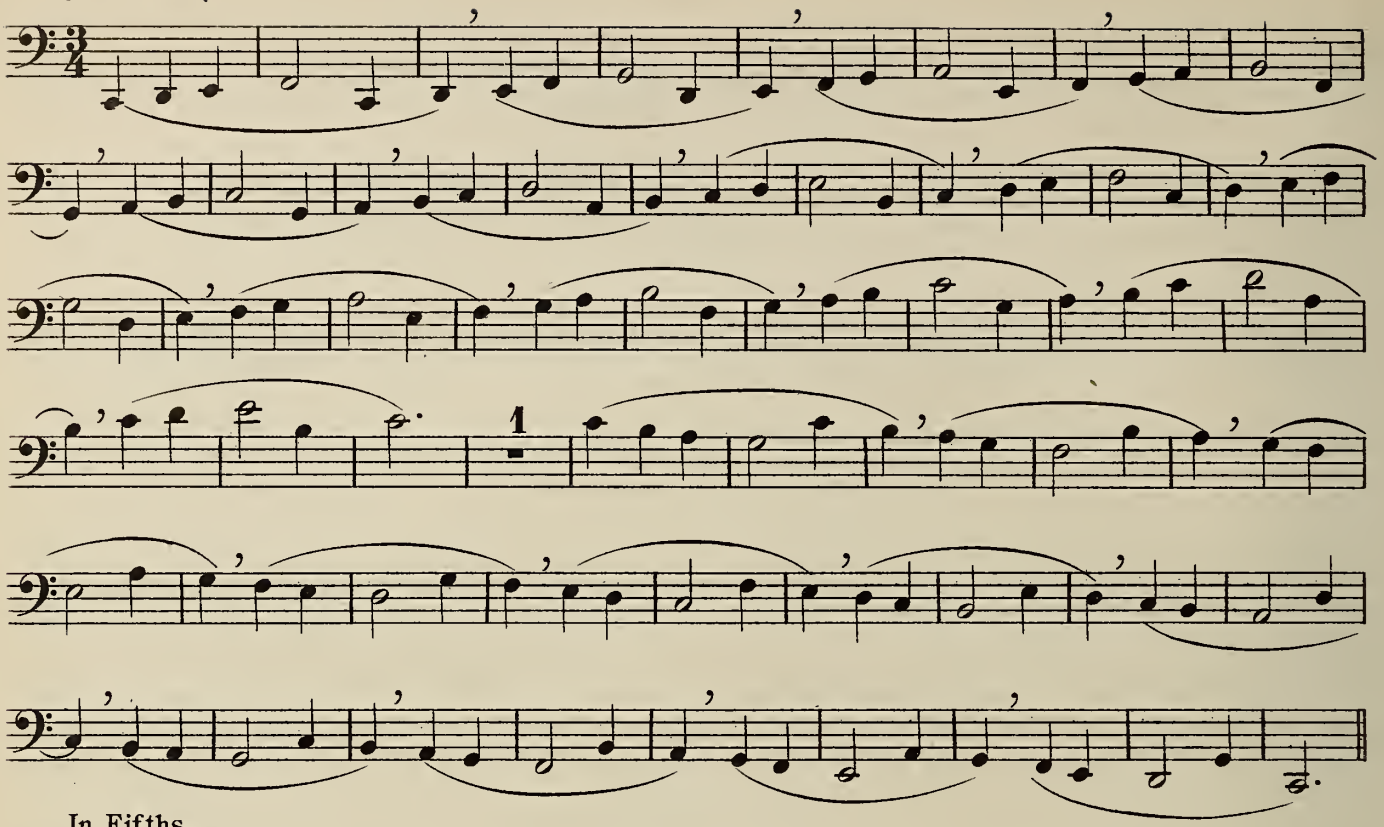
In the following exercises breath is to be taken whereever this sign ❯ occurs.

Scales upon intervals.

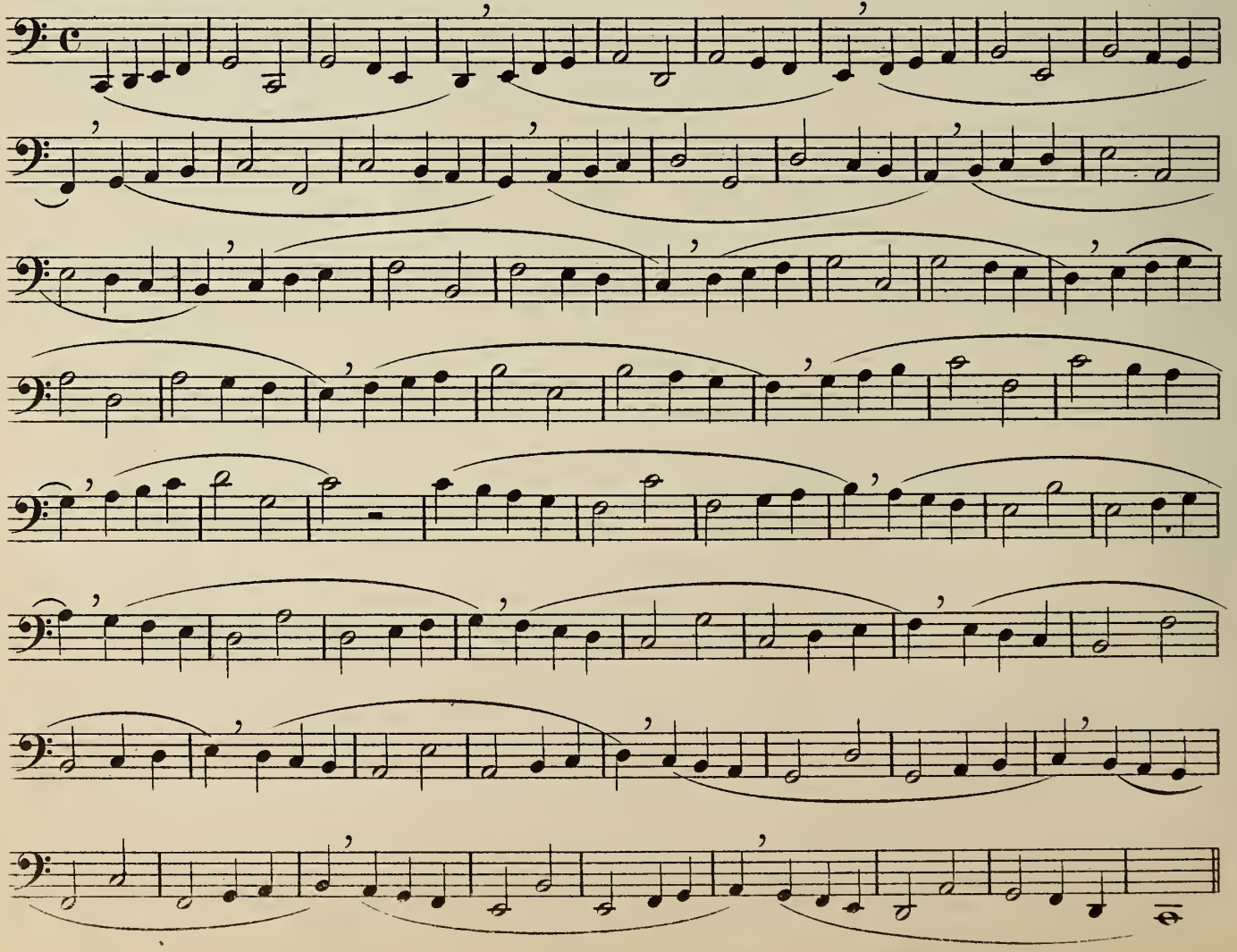
In Thirds.



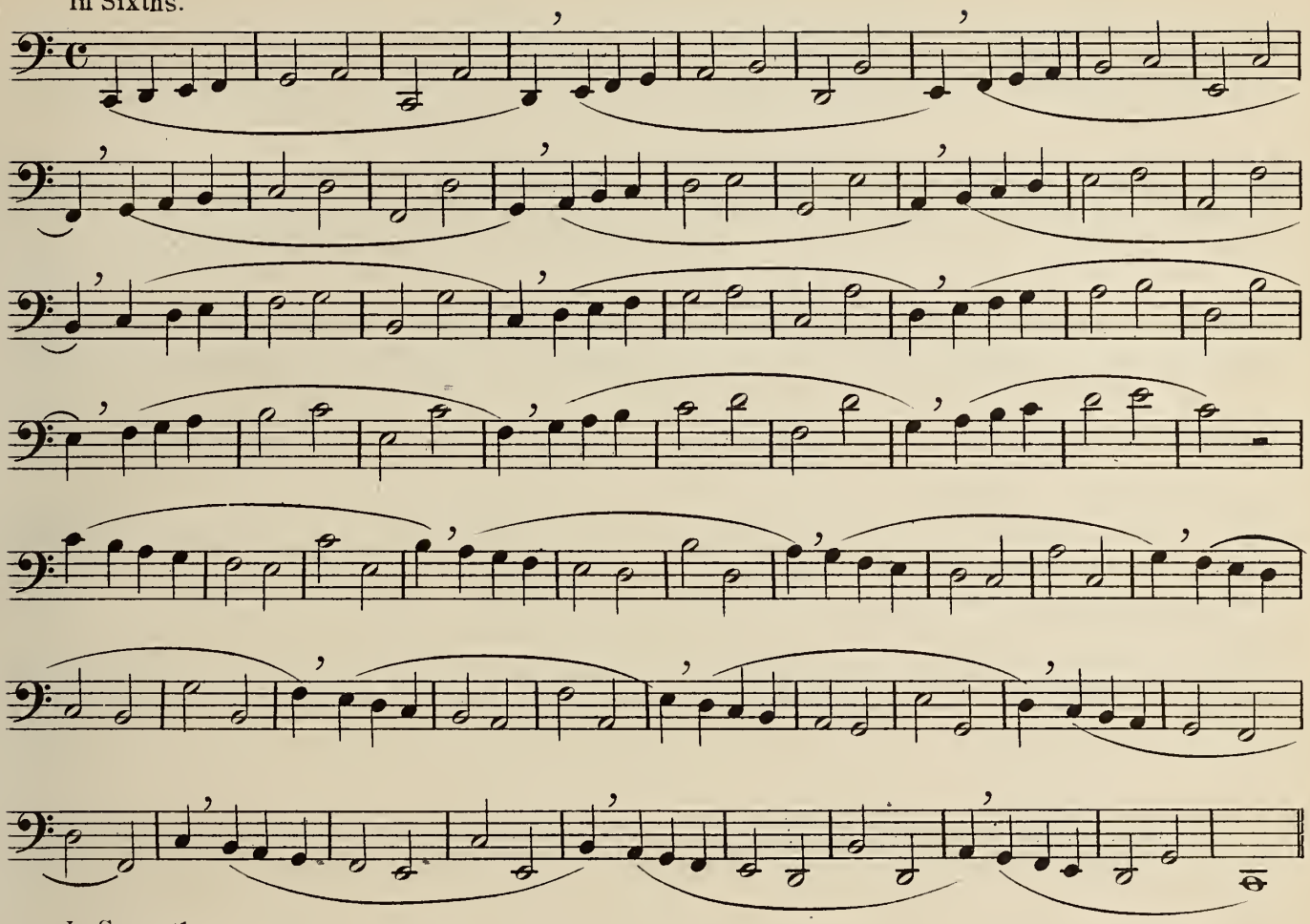
In Fourths.



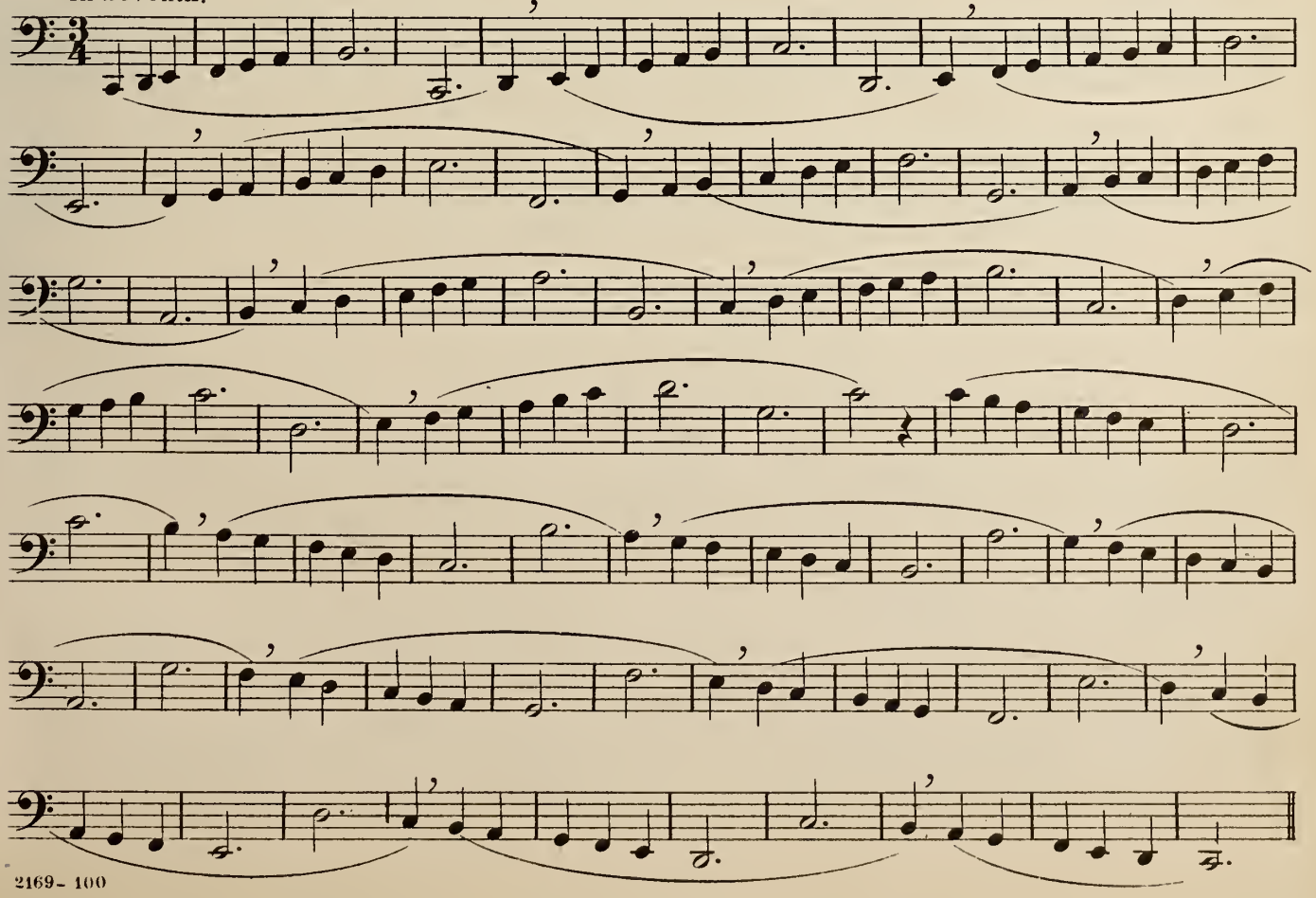
In Fifths.



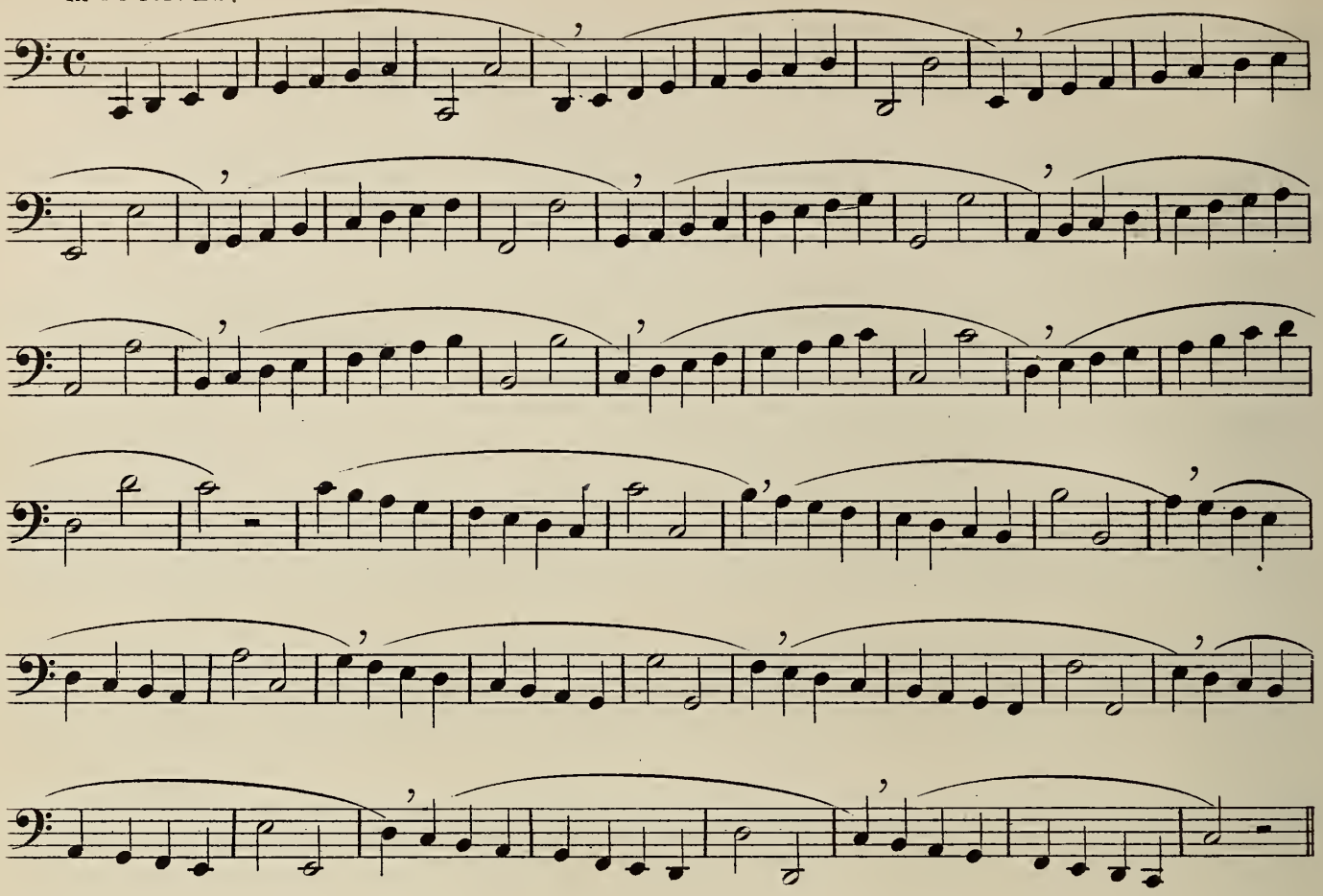
In Sixths.



In Seventh.



In OCTAVES.



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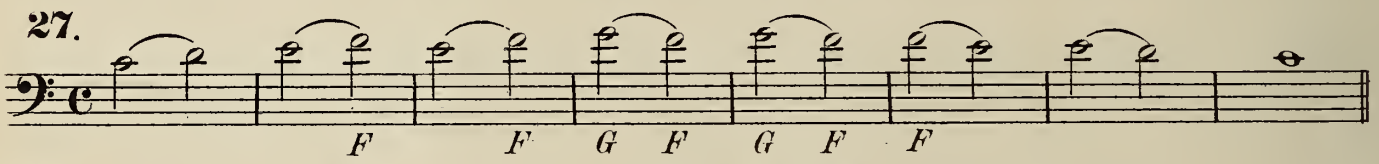

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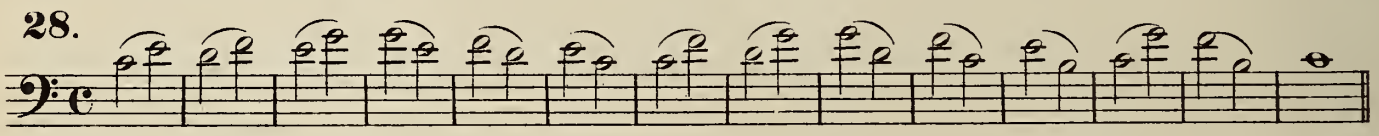
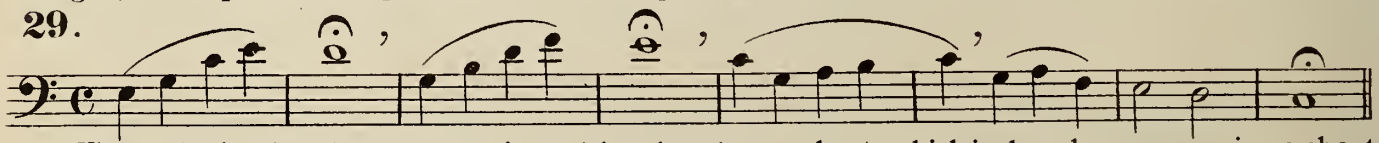


THE PAUSE.

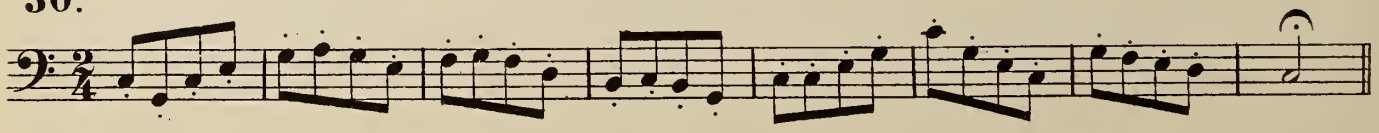
This sign 𝄐 is called a Pause. When it is placed over a note, the same is sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

29.

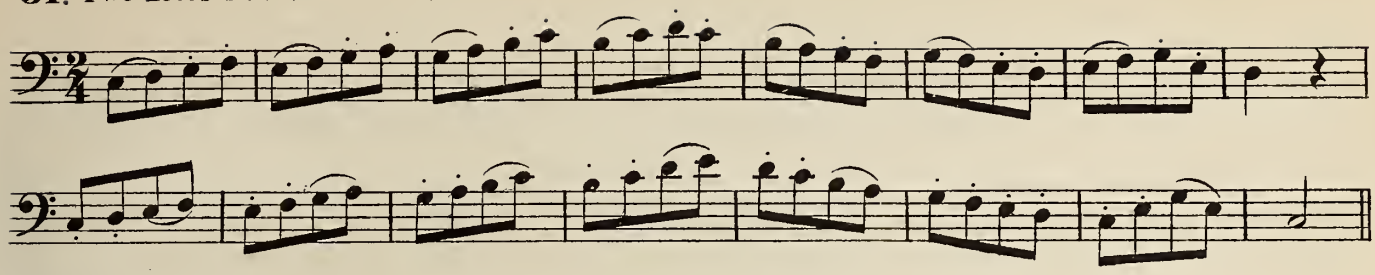


When a dot is placed over a note it must be played very short, which is done by pronouncing a short T., this articulation is called staccato.

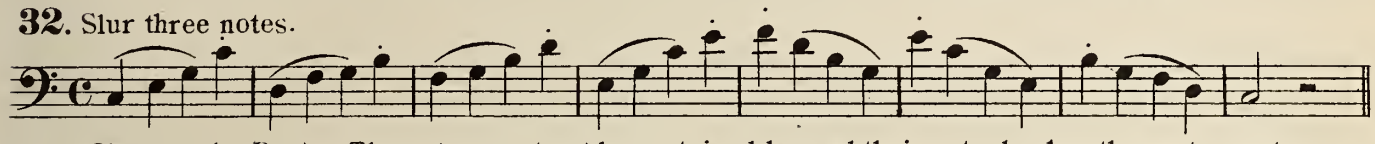
30.



31. Two notes slured and two staccato.

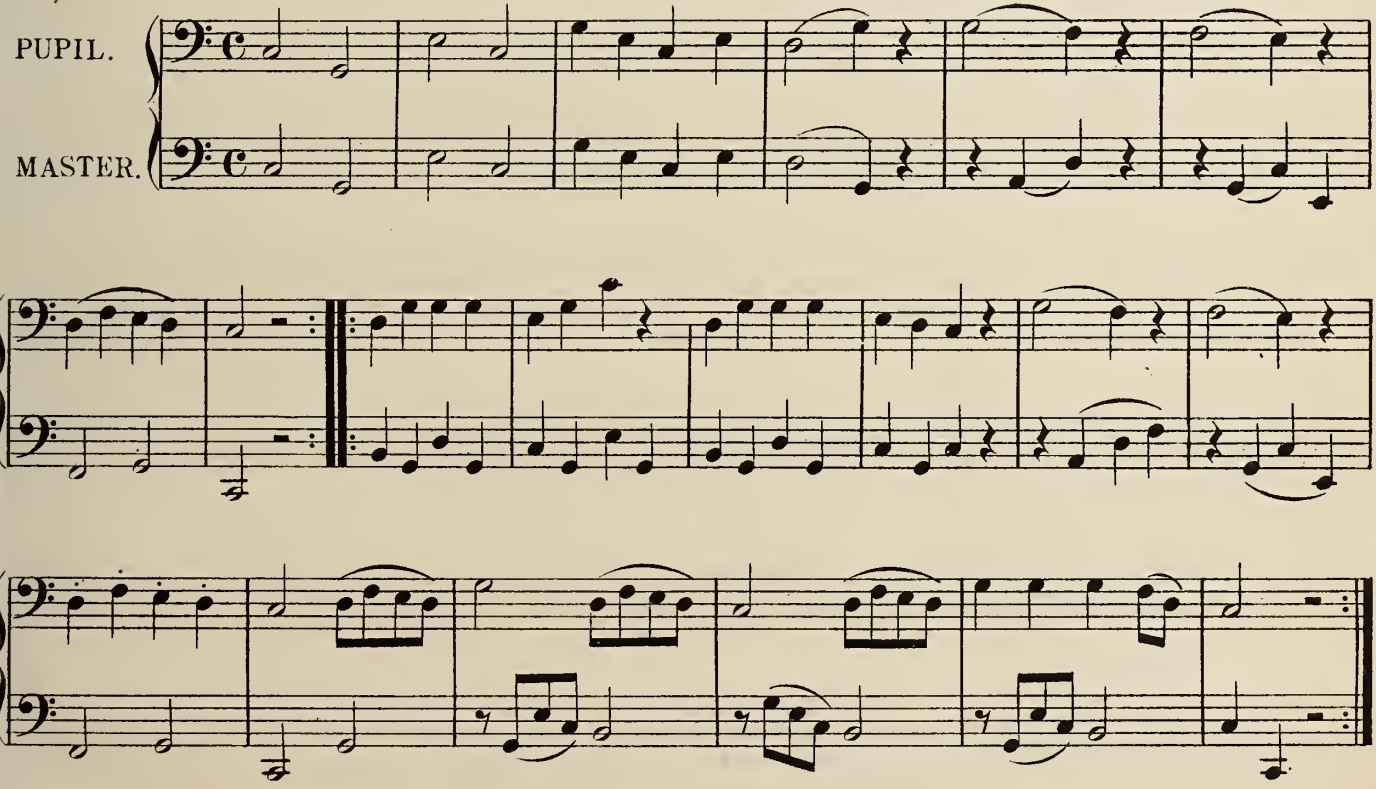


32. Slur three notes.

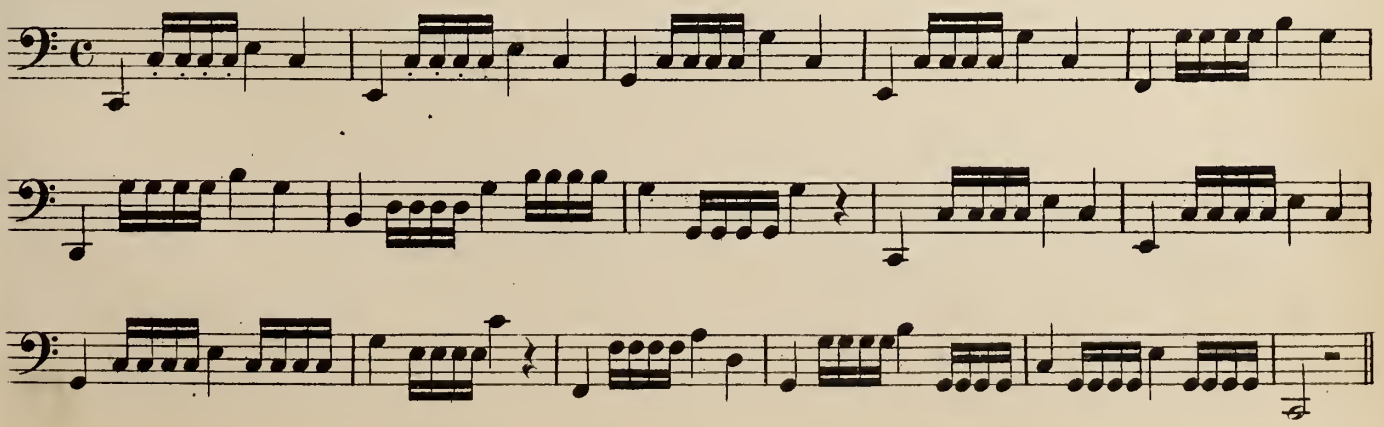


Observe the Rests. The notes must not be sustained beyond their actual value, the rests must be quietly counted.

33. DUETT.



34. EXERCISE with Semiquaver.



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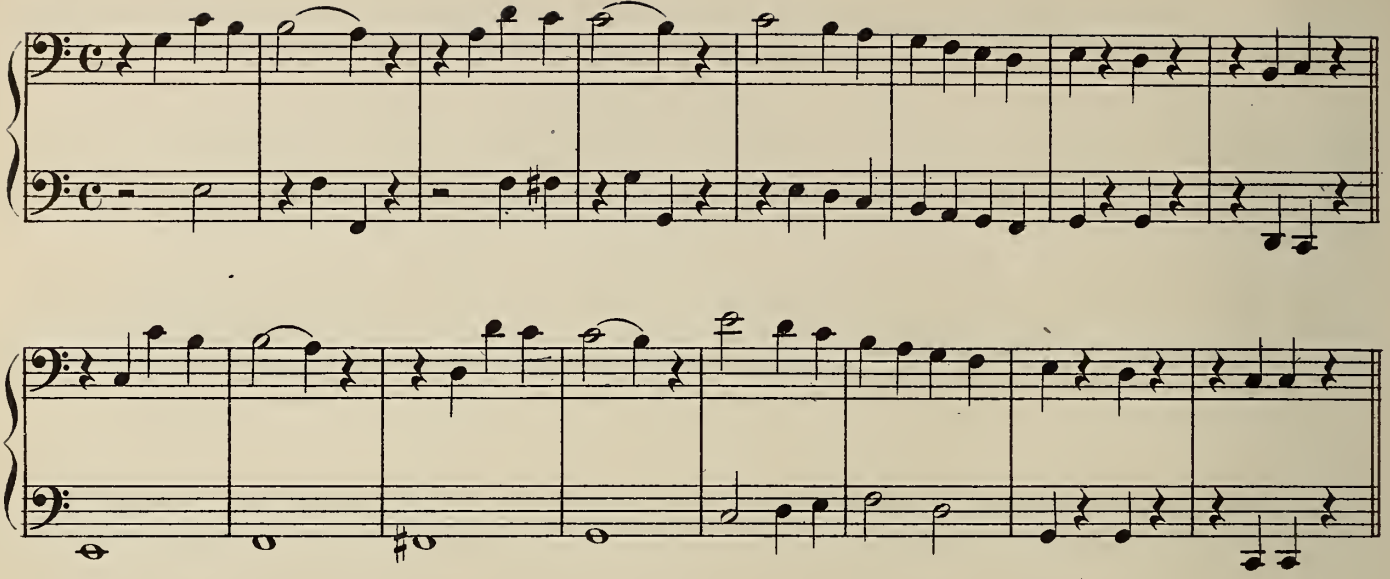

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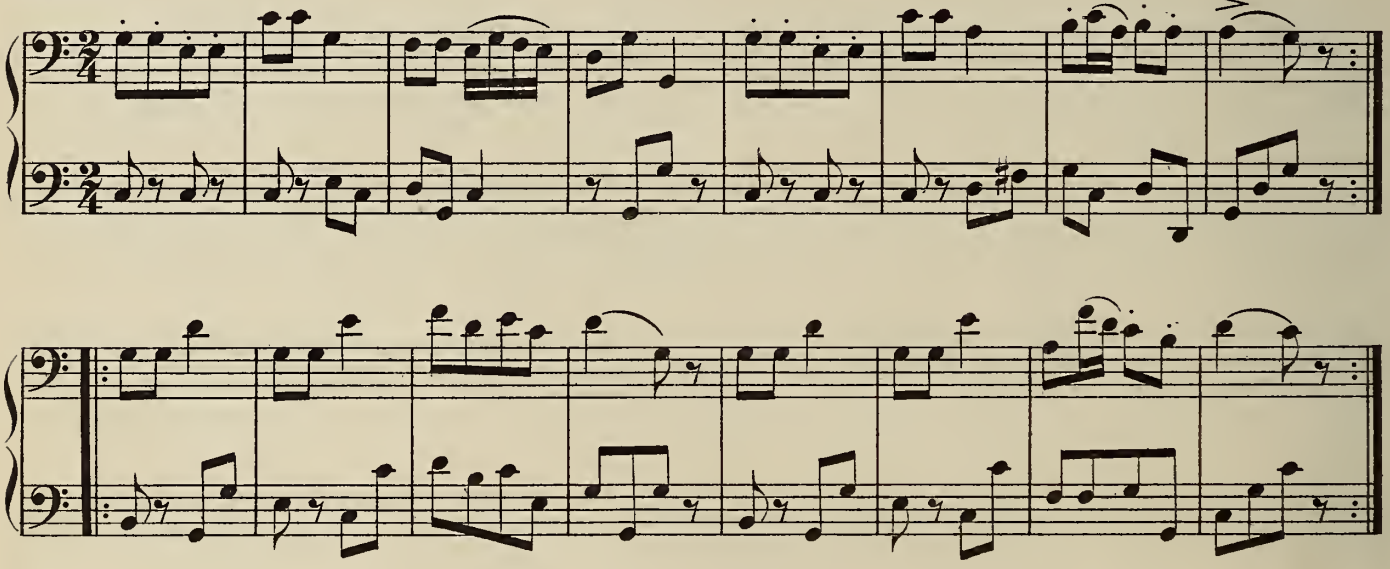

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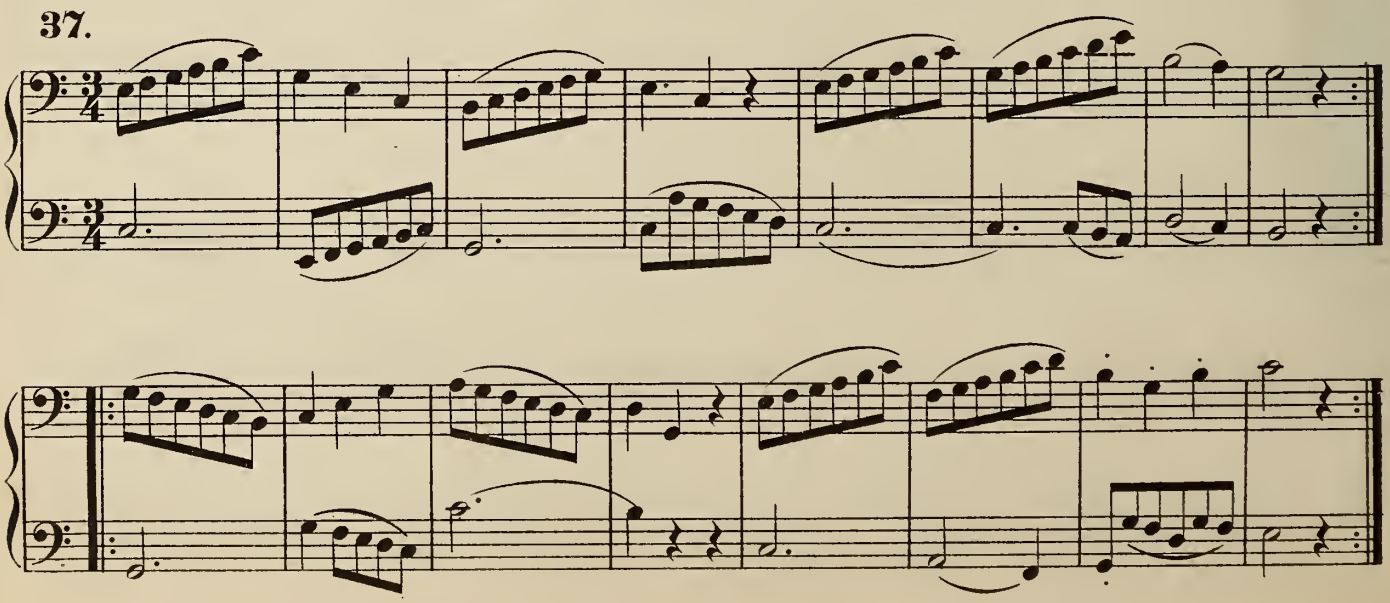


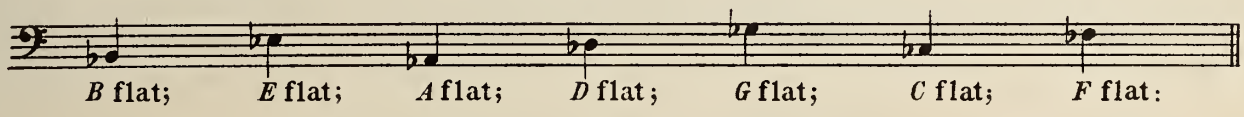
FLATS.

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 Flat ♭, which, when prefixed to a note, depresses it half a tone.

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

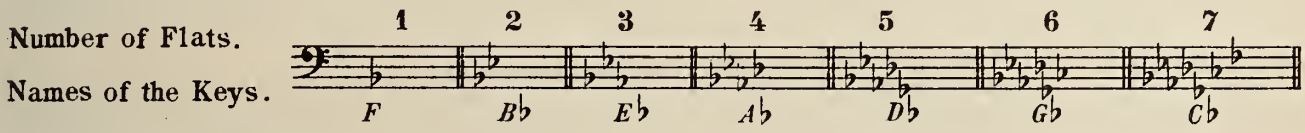
The flats succeed each other in the following order.



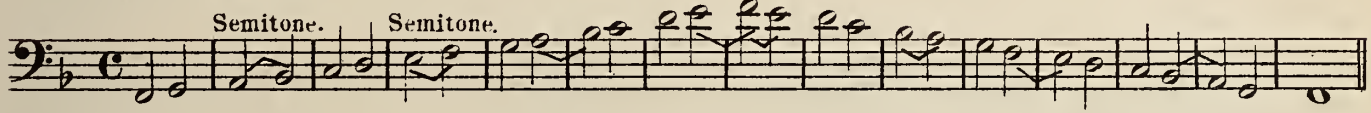
Thus it will be seen that if one flat is employed it must be prefixed to *B* consequently all *B*'s in that piece must be depressed half a tone. When two flats are employed, all *B*'s and *E*'s must be depressed and three flats all *B*'s, *E*'s, and *A*'s, etc.

The flats marked at the commencement are called the signature, while any which are marked in the course of the composition are called accidentals.

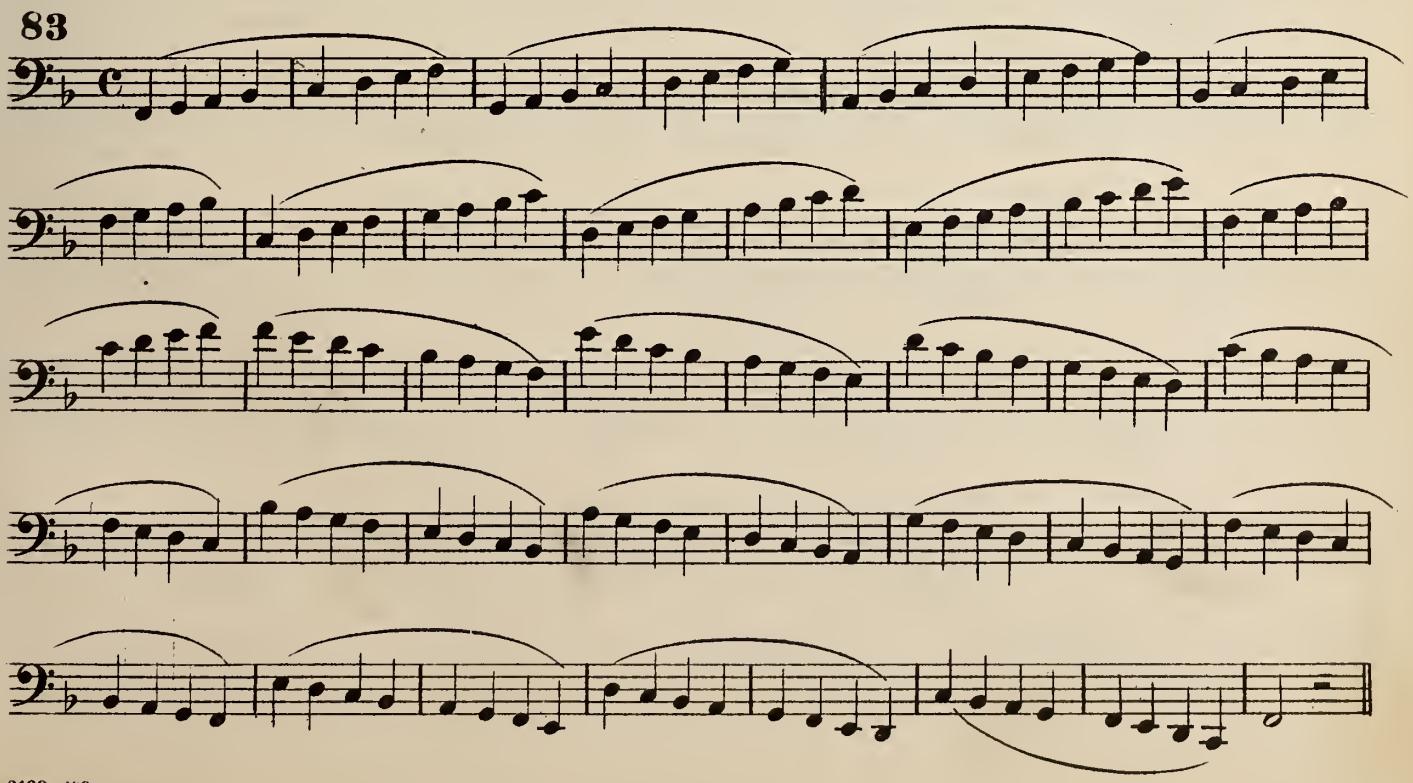
Table of Signatures of Flat Keys.

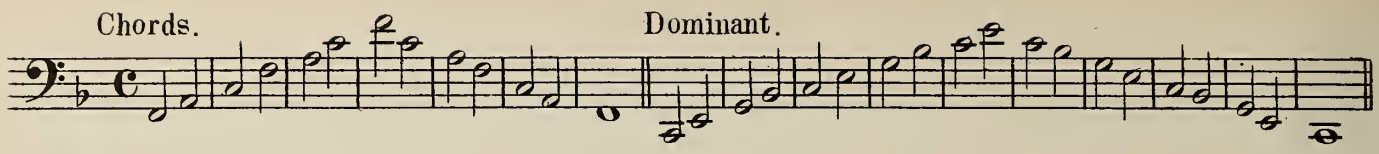


SCALE OF F MAJOR.

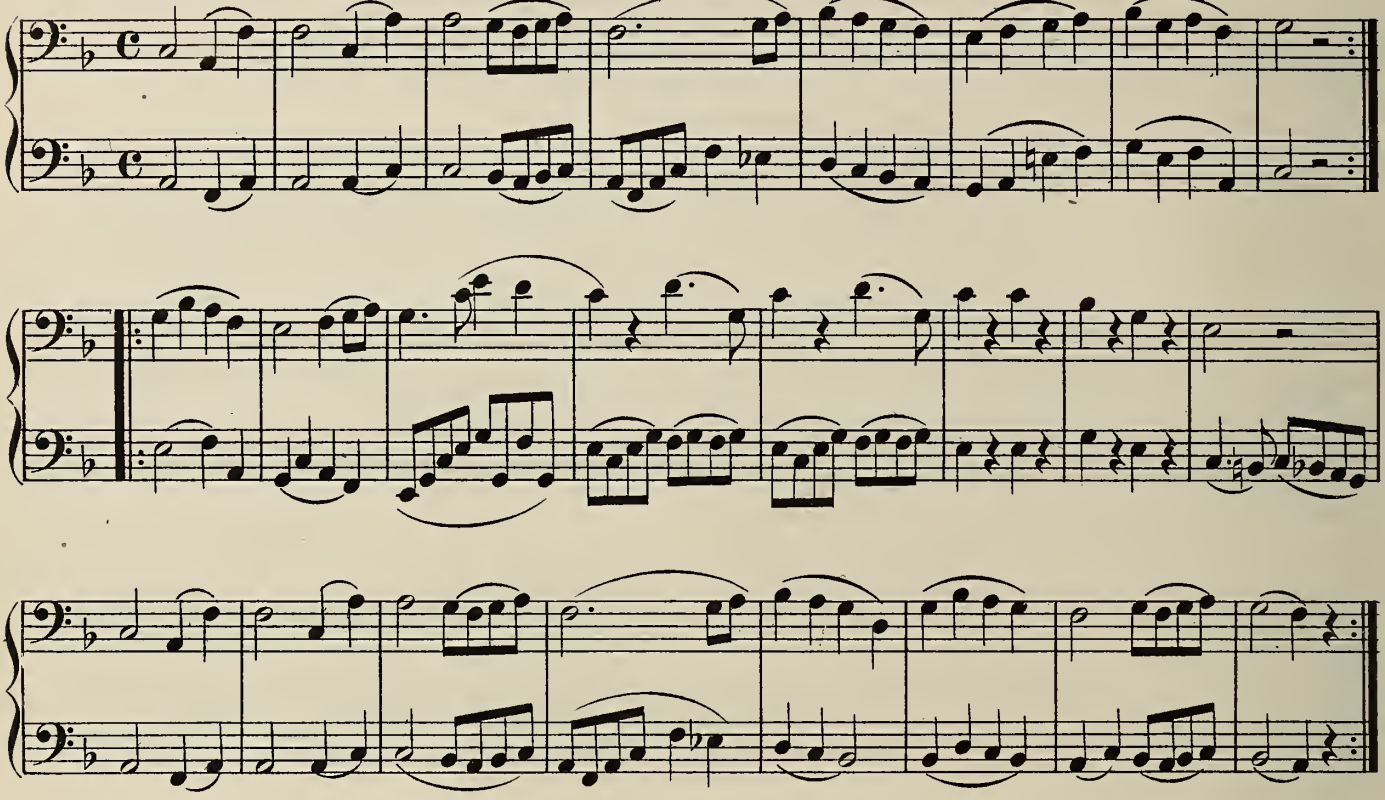


83

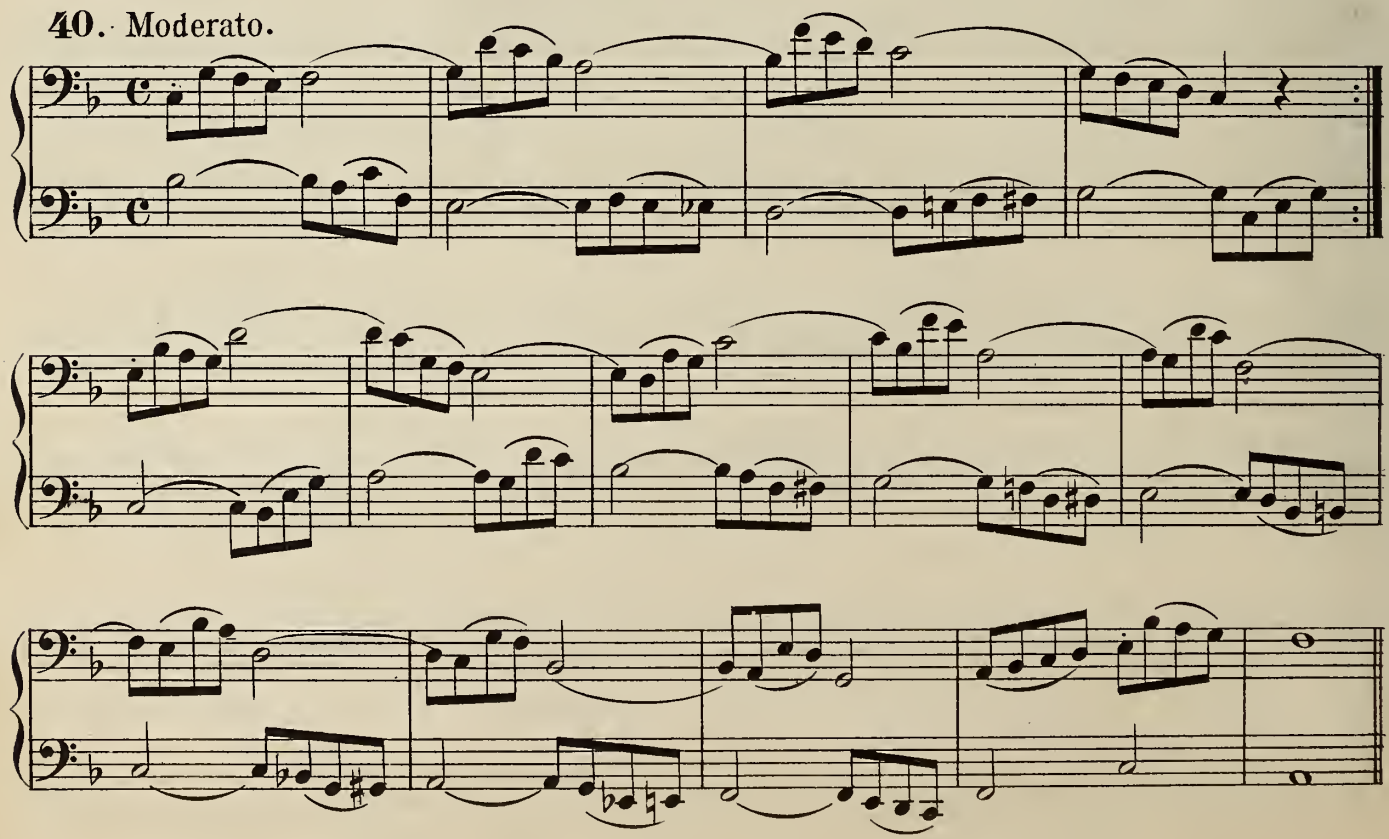




39. Moderato. *)



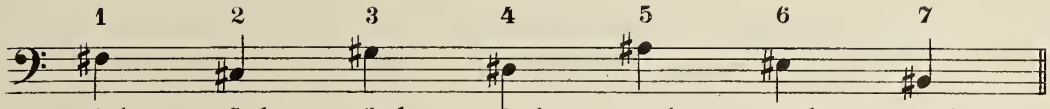
40. Moderato.



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

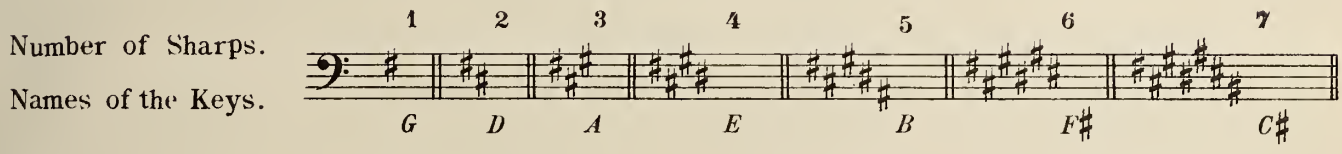
SHARPS.

A Sharp ♯ perfixed to a note raises the same half a tone. The Sharps succeed each other in the following order.

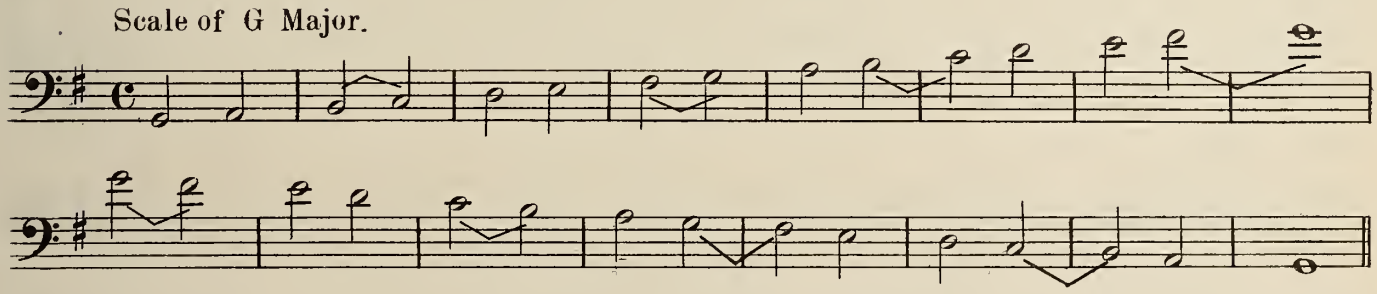


The same rule concerning Signature as with Flat Keys is to be observed here.

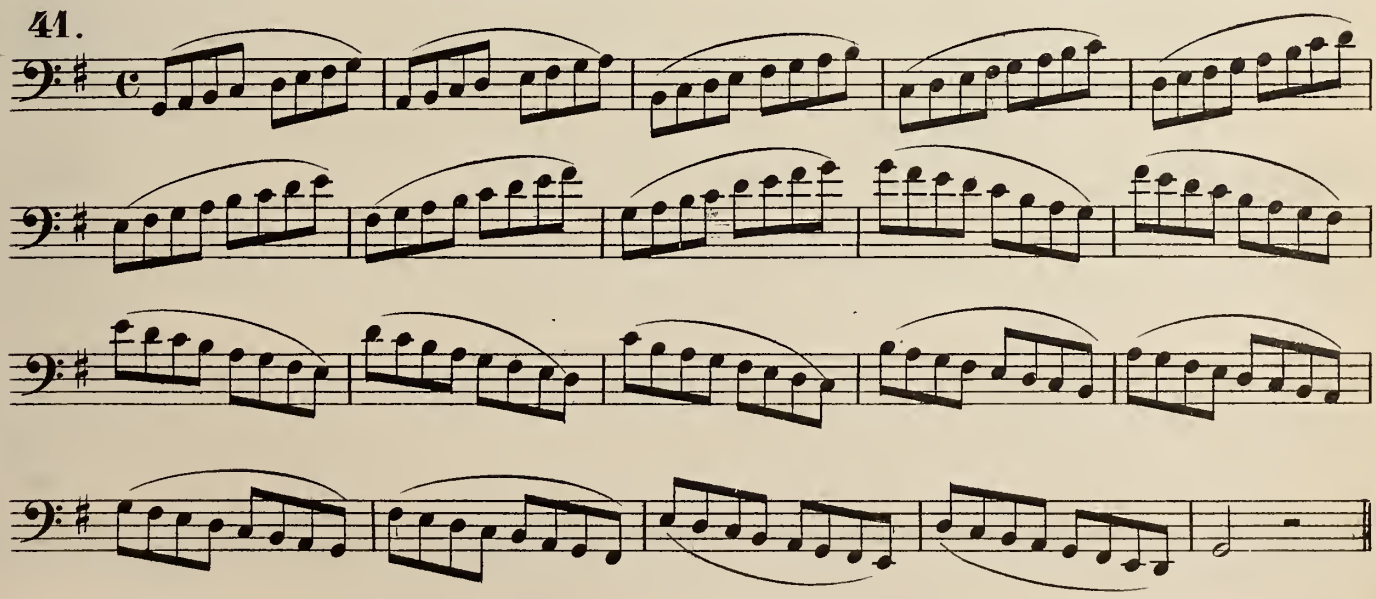
Table of Signatures of Sharp Keys.



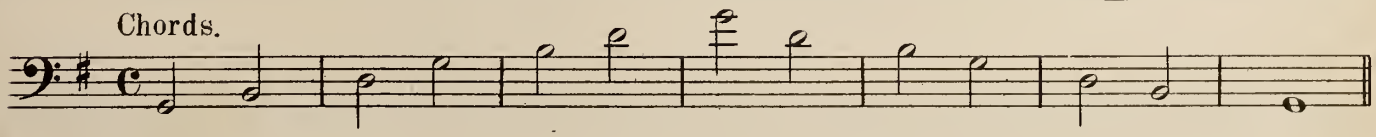
Scale of G Major.



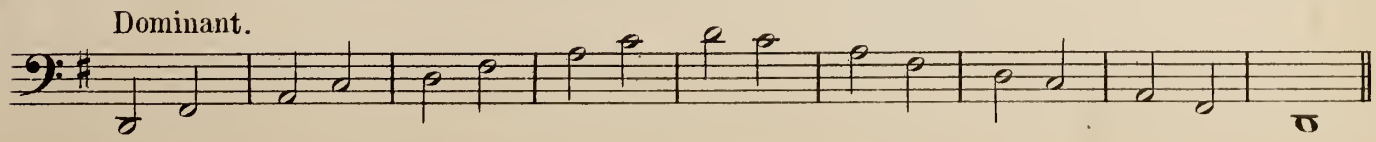
41.



Chords.



Dominant.



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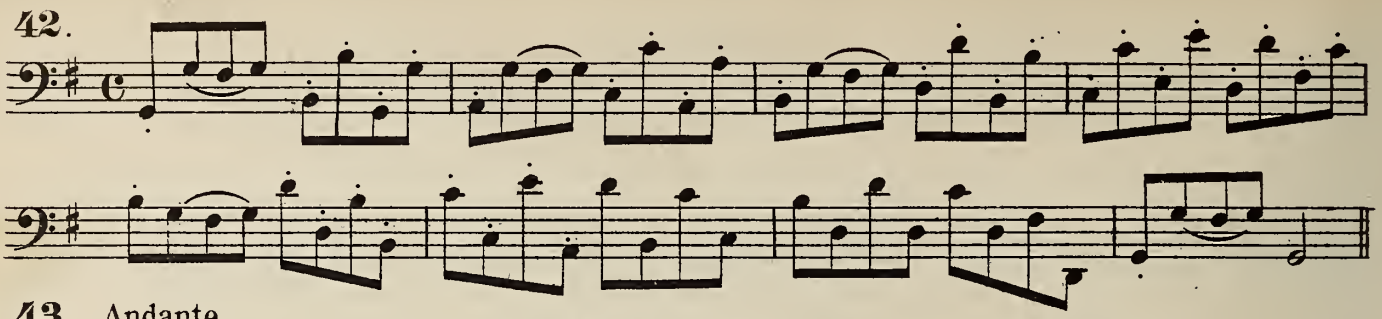
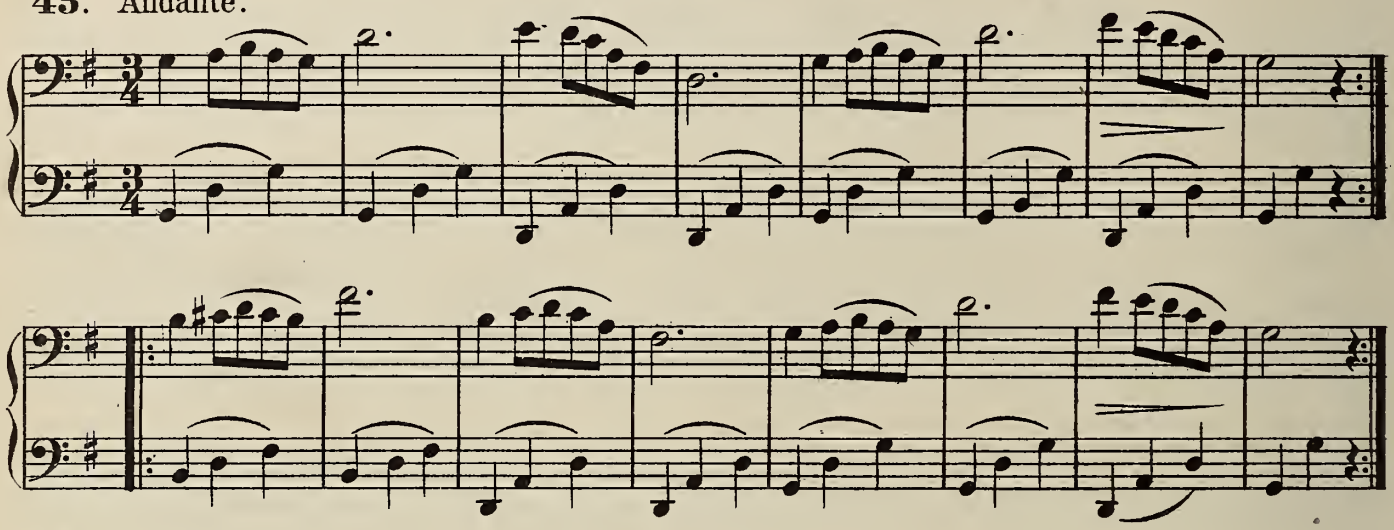
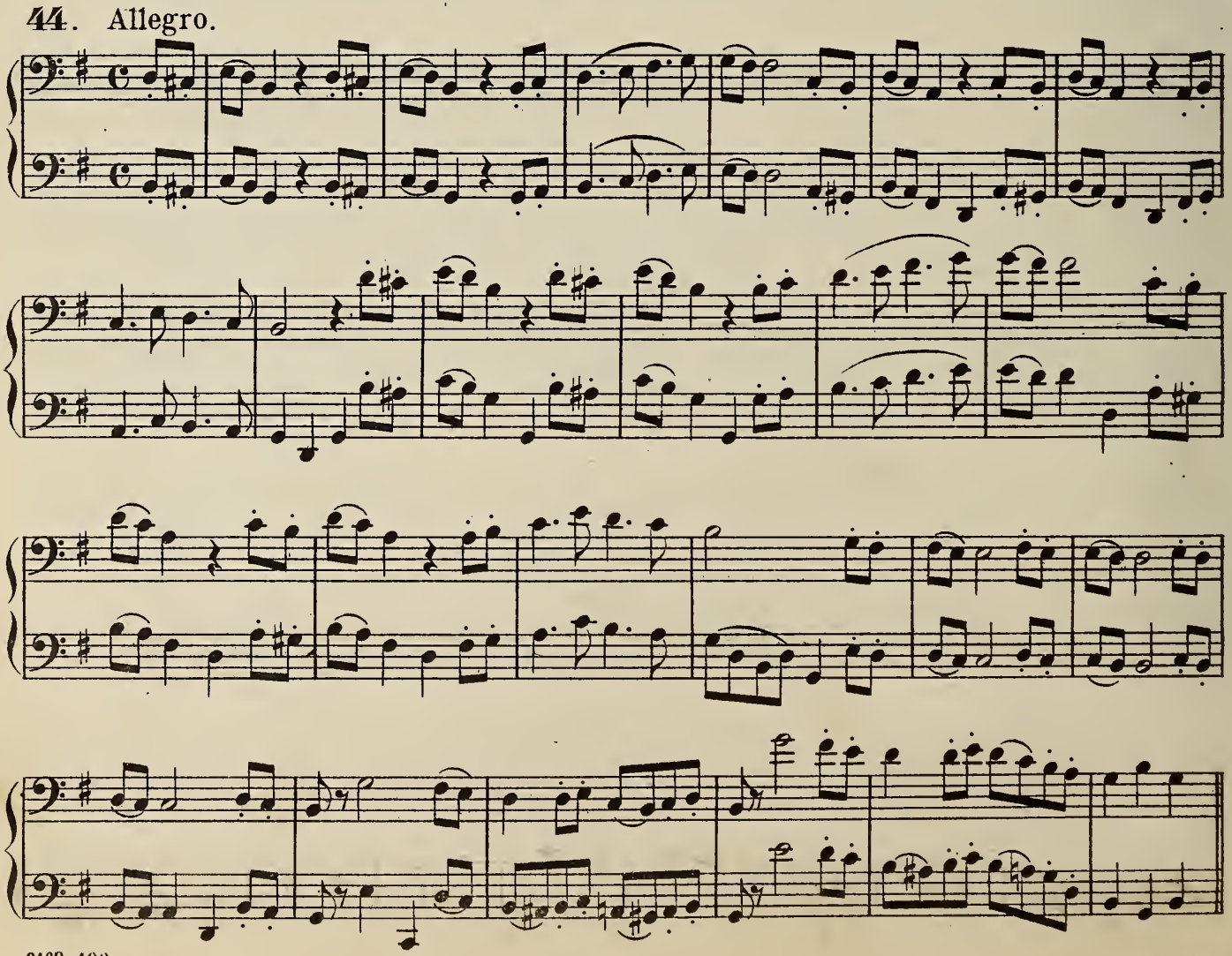


43. Andante.



44. Allegro.



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 *F* raised by a sharp, is restored by the natural to its original sound, or *B*♭ to *B* natural.

MINOR SCALE.

Every major scale has its relative minor, the root 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* from, of which the latter now will be explained.

The ascending of the melodic minor scale differs from the descending, the former having its sixth and seventh degrees 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 signatur, relative to *C* major.

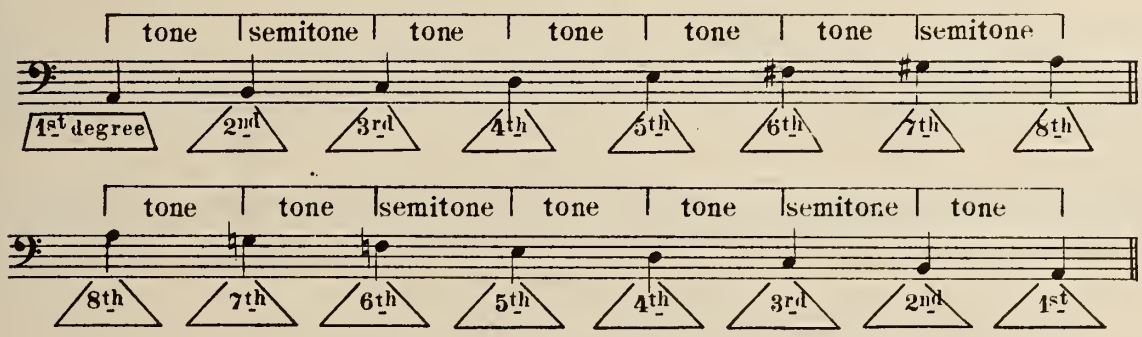
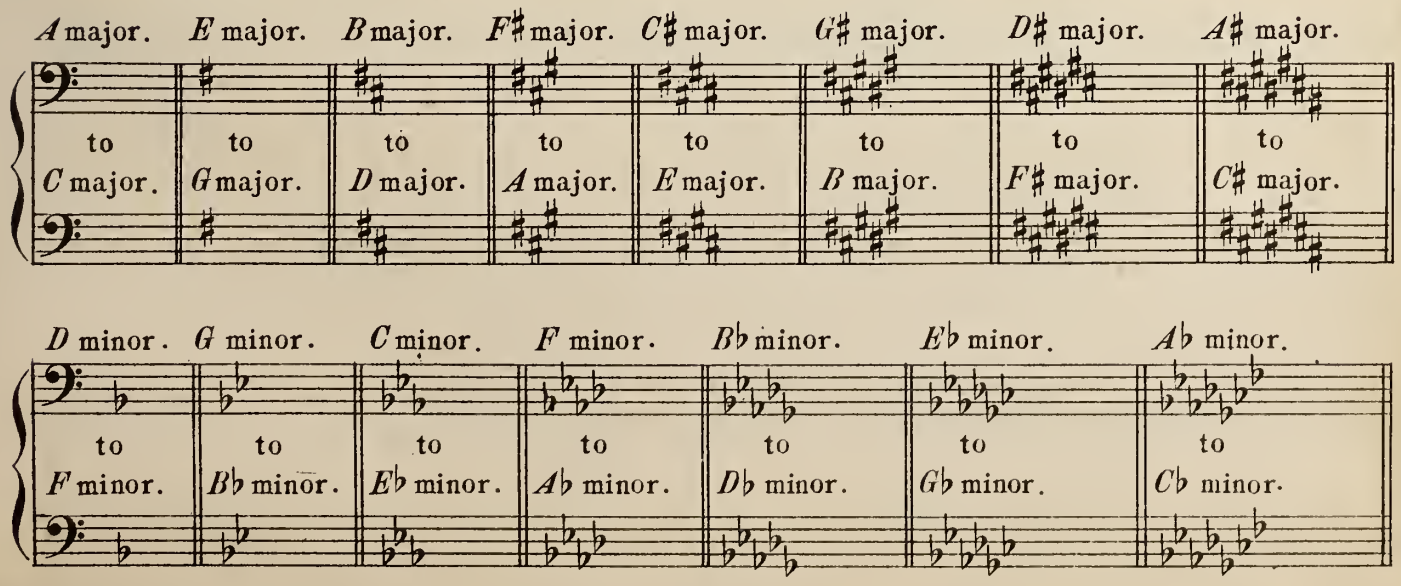


Table of *MINOR* keys with their relation of Major.



Scale of A Minor.

Chords.

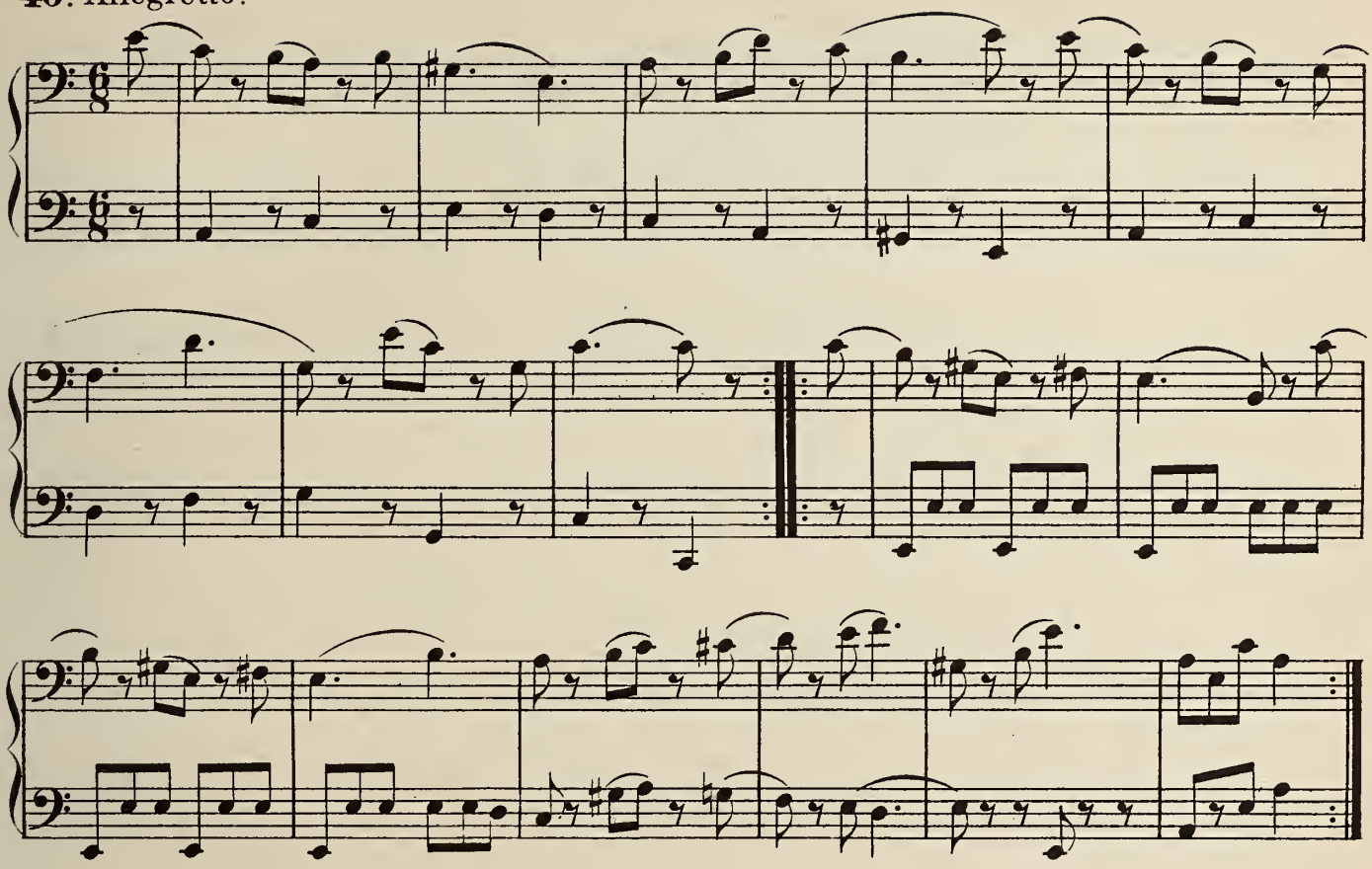
Dominant.

Count: one, two, three, four, five, six 1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6. 1. 2. 3. 4. 5. 6.

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

45. Andante.

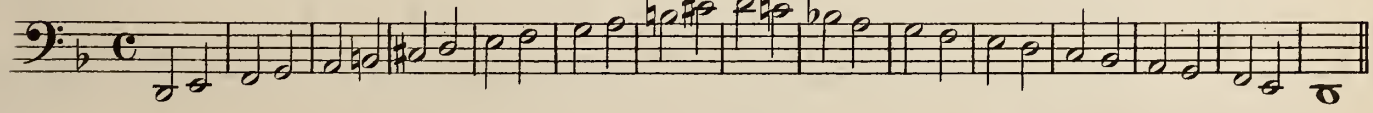
46. Allegretto.



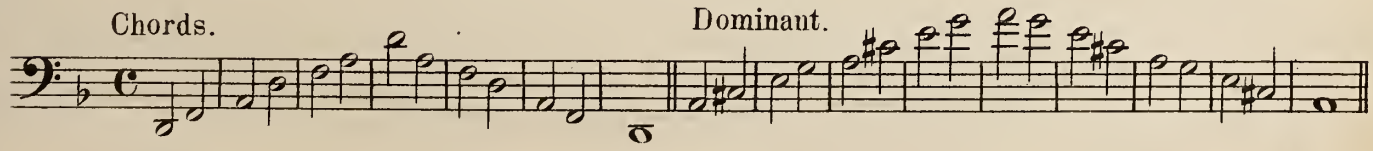
Different shades of Tone.

p means: *piano*, soft.
pp „ *pianissimo*, very soft.
f „ *forte*, loud.
ff „ *fortissimo*, very loud.
mf „ *mezzo forte*, moderately loud.
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.

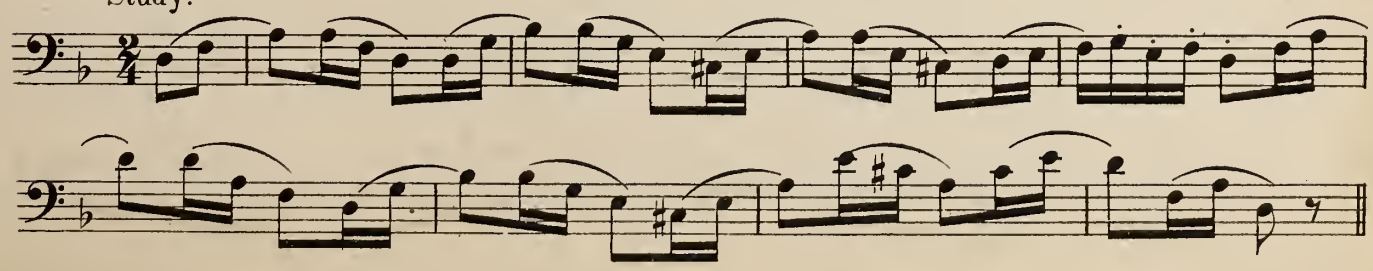
Scale of D Minor.



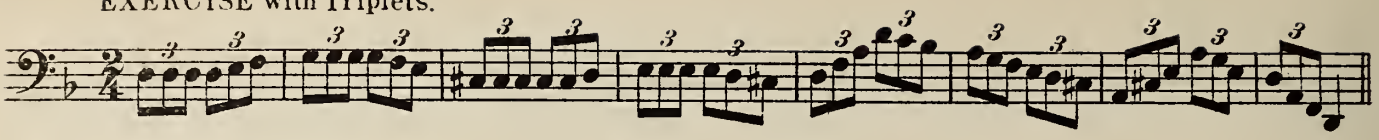
Chords. Dominant.



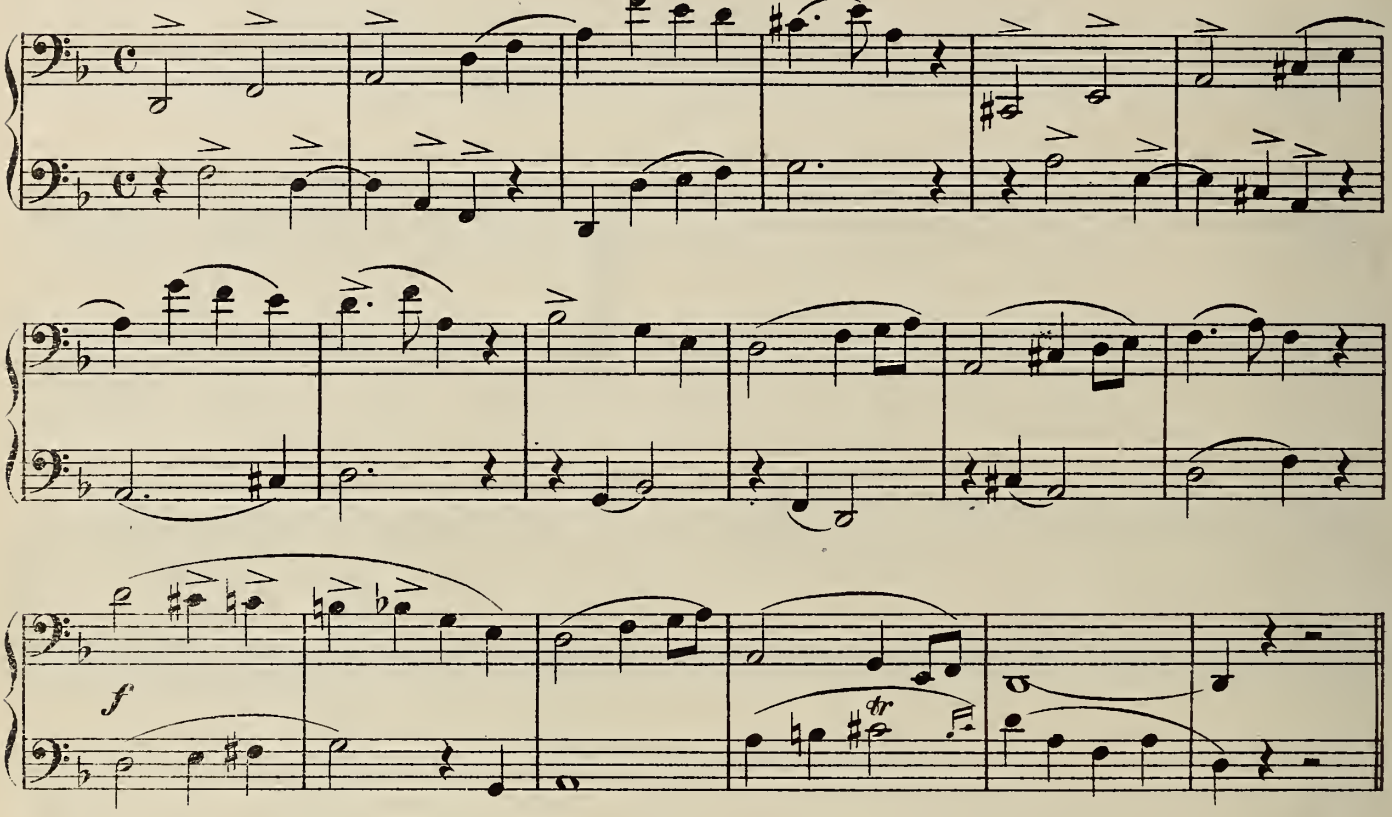
Study.



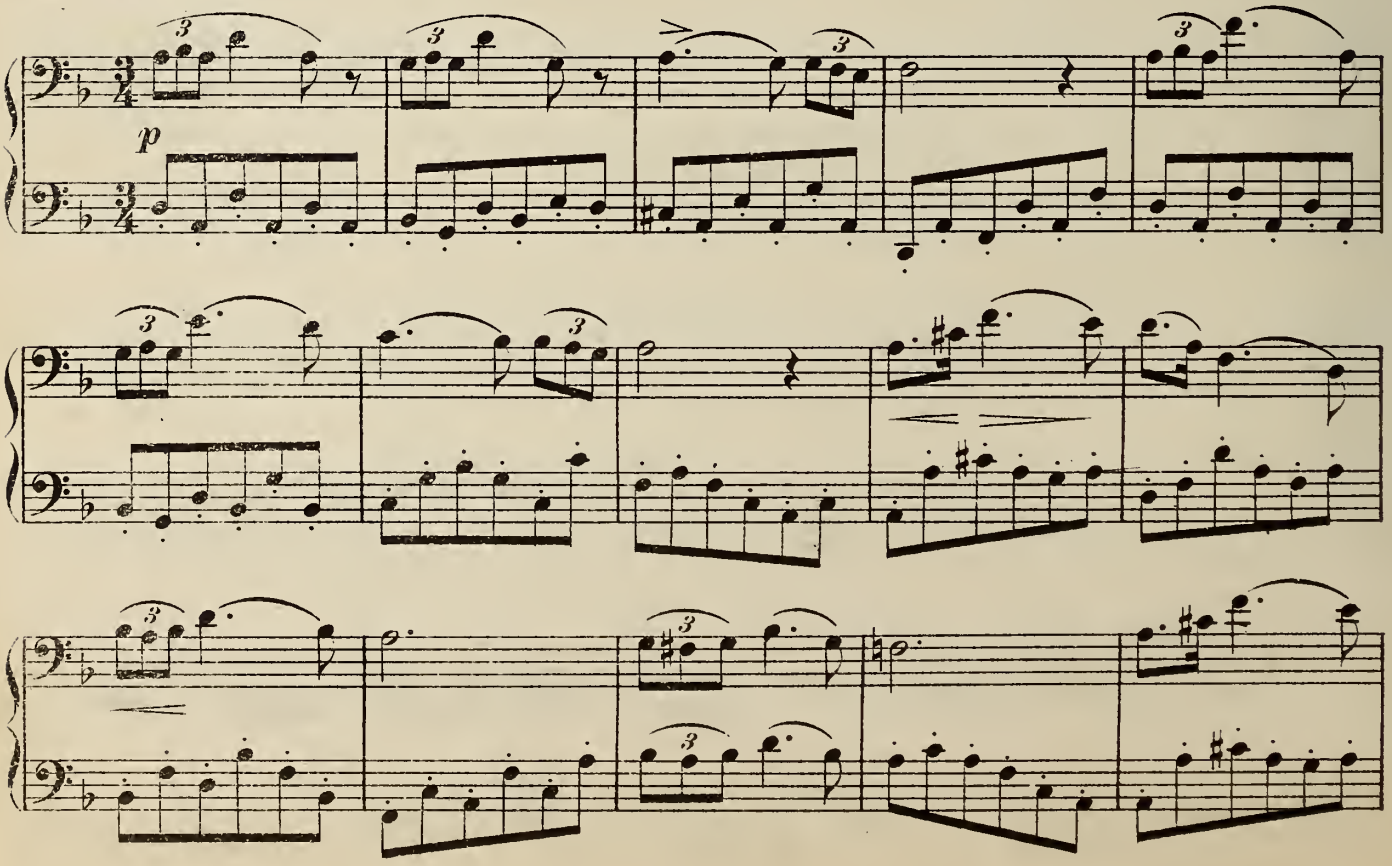
EXERCISE with Triplets.

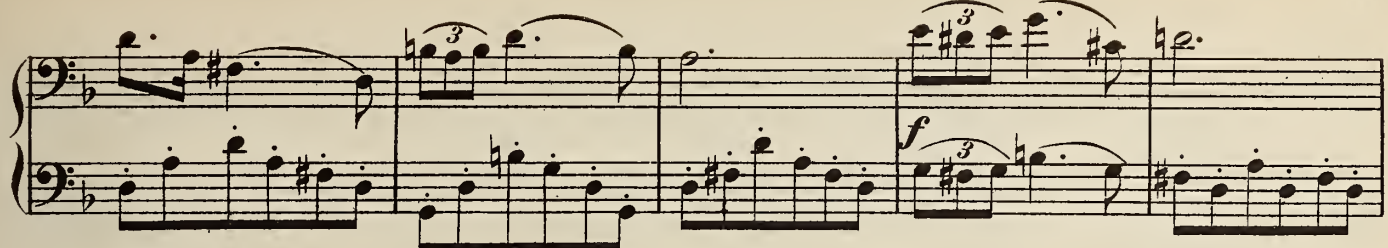


47. Andante sostenuto.

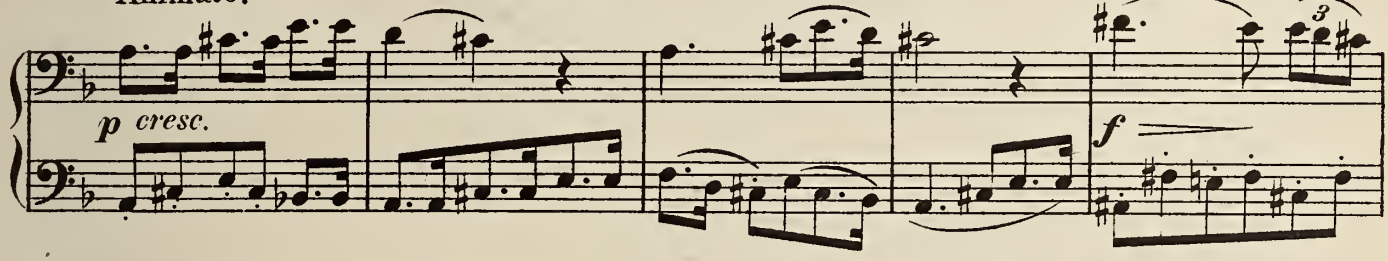


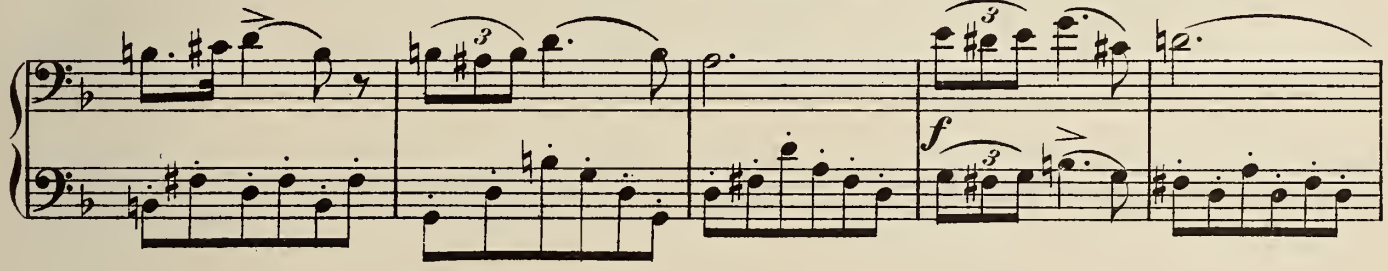
48. Moderato.

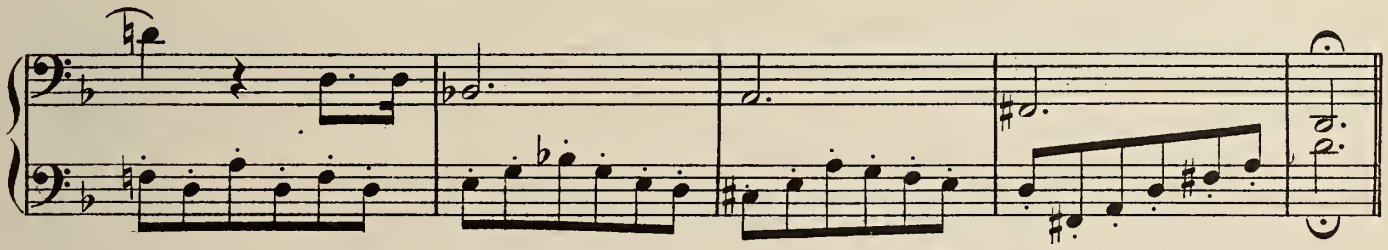




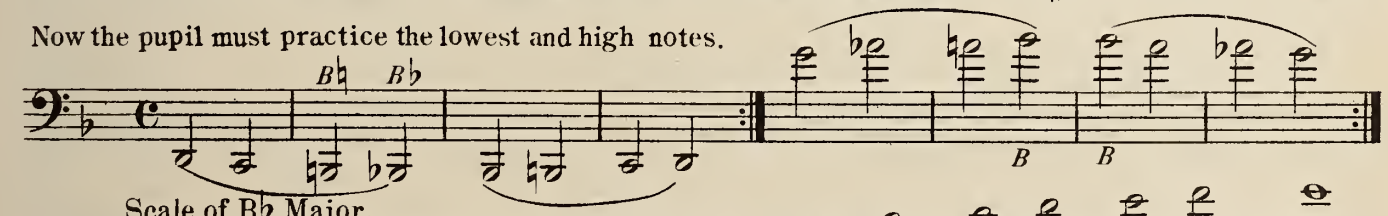
Animato.



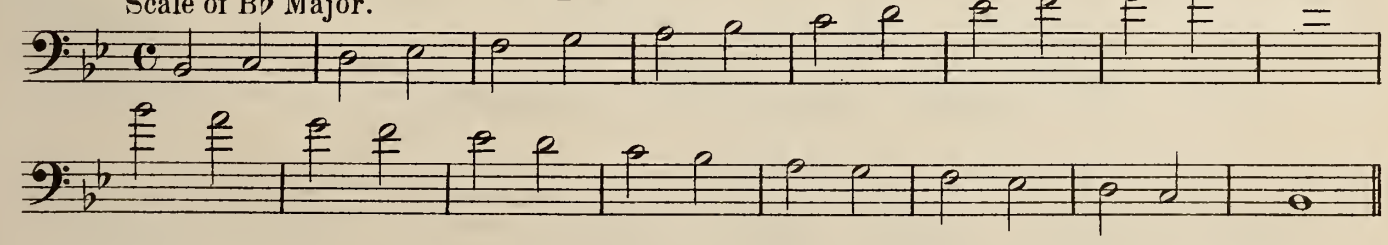




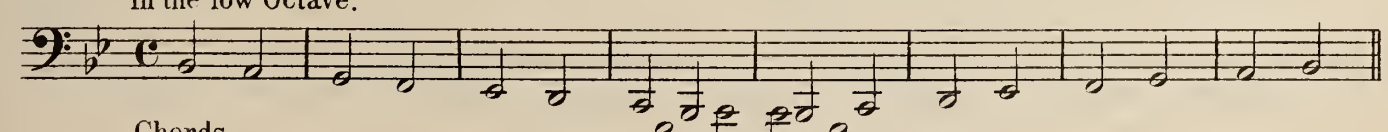
Now the pupil must practice the lowest and high notes.



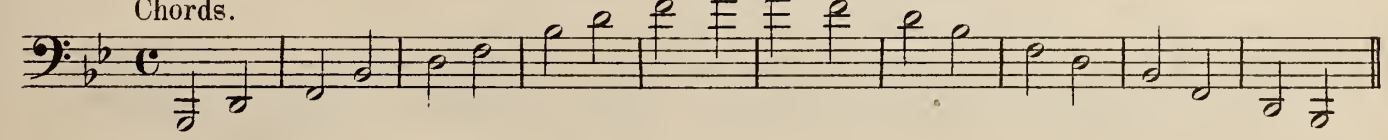
Scale of B♭ Major.



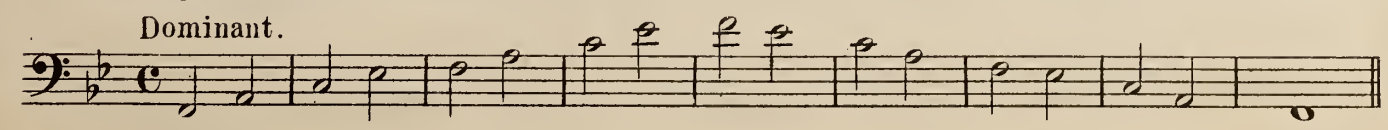
In the low Octave.



Chords.



Dominant.



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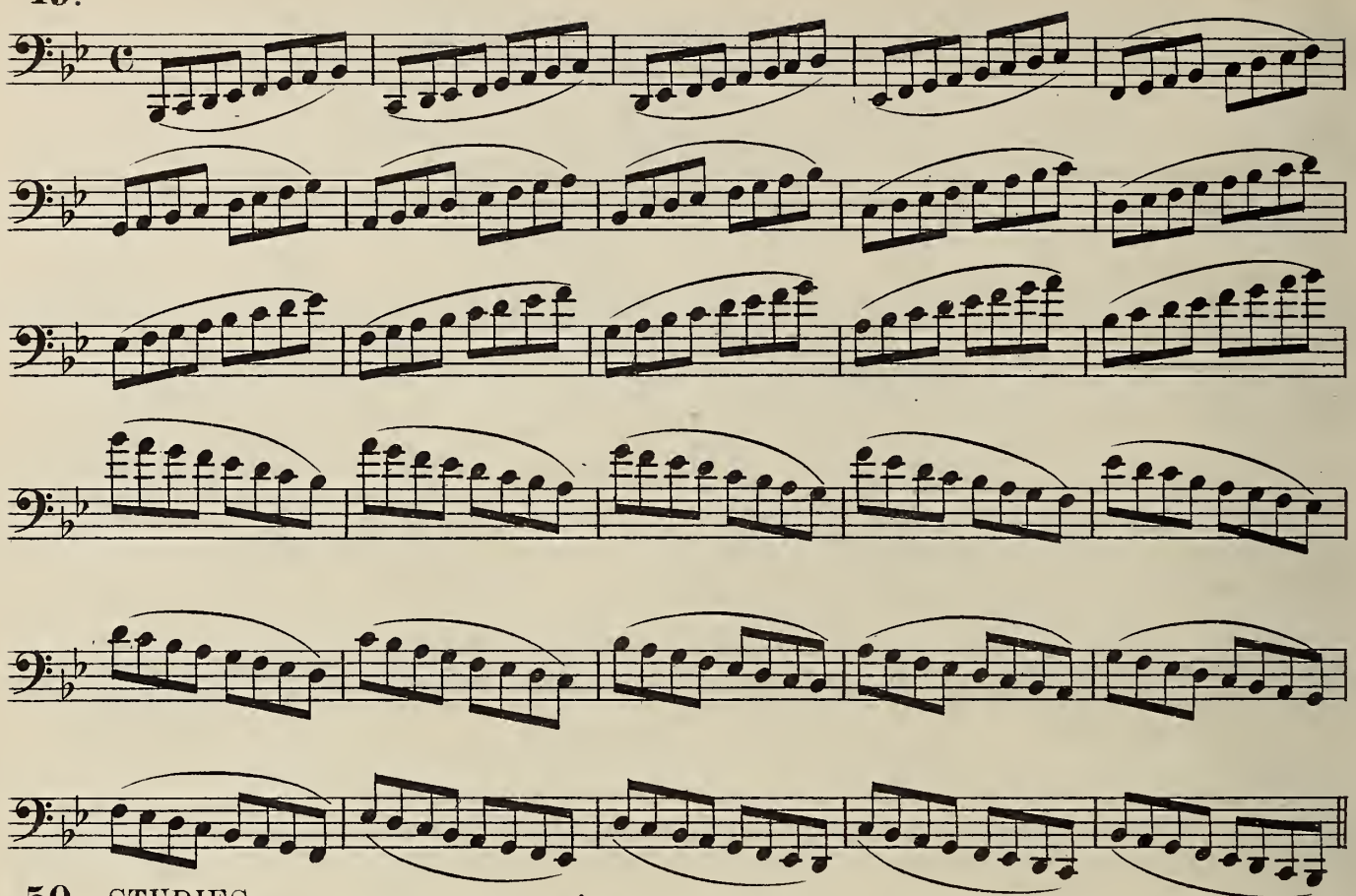
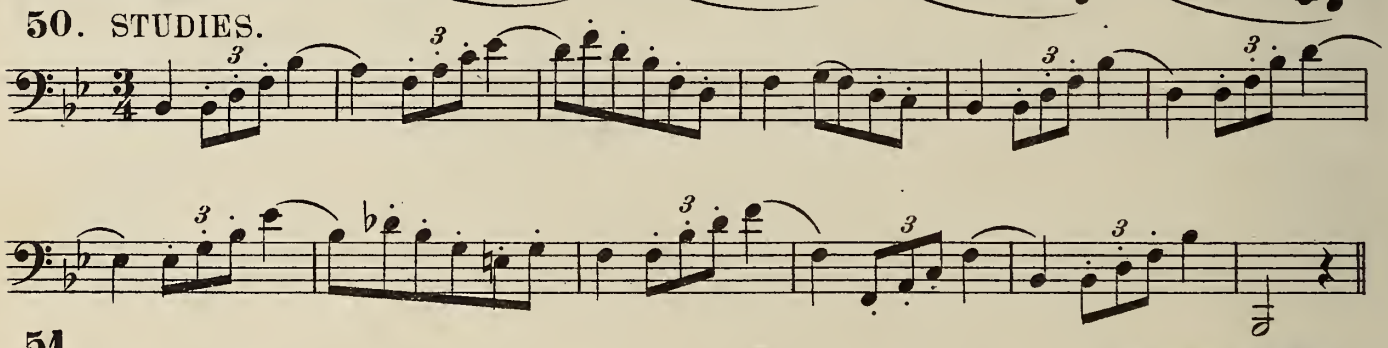


50. STUDIES.



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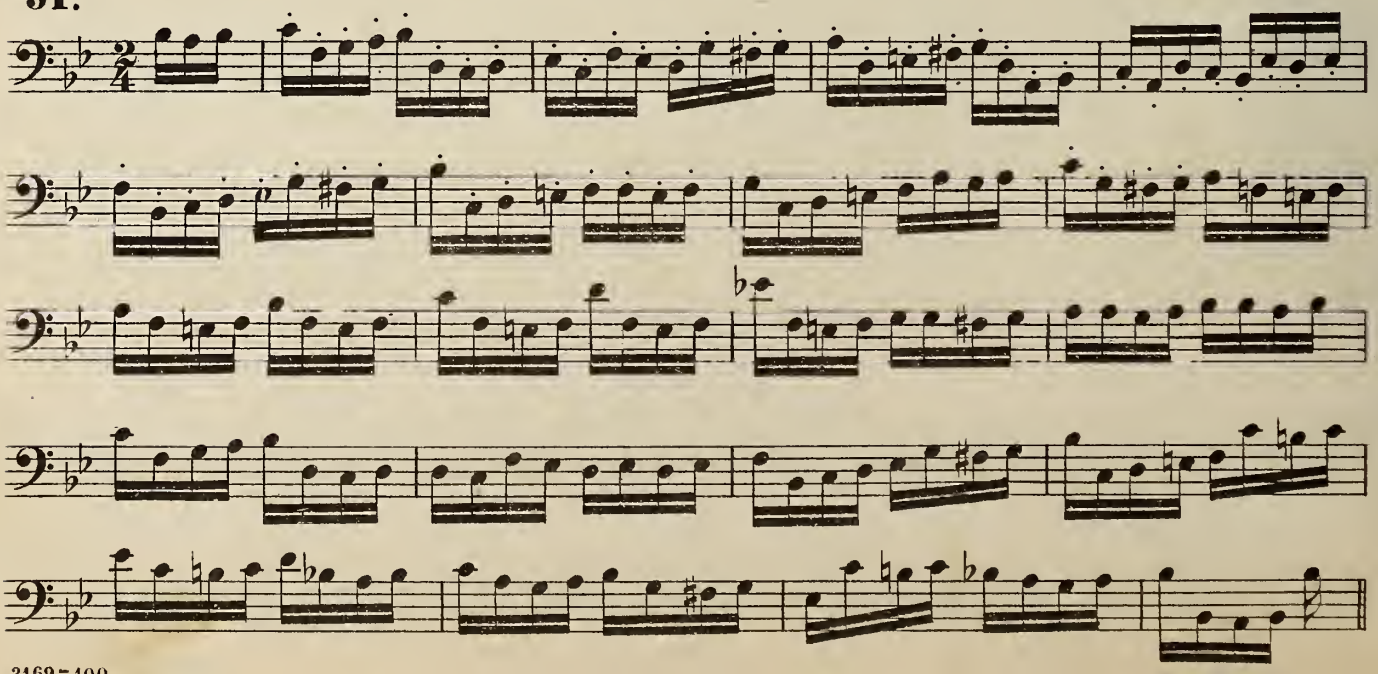
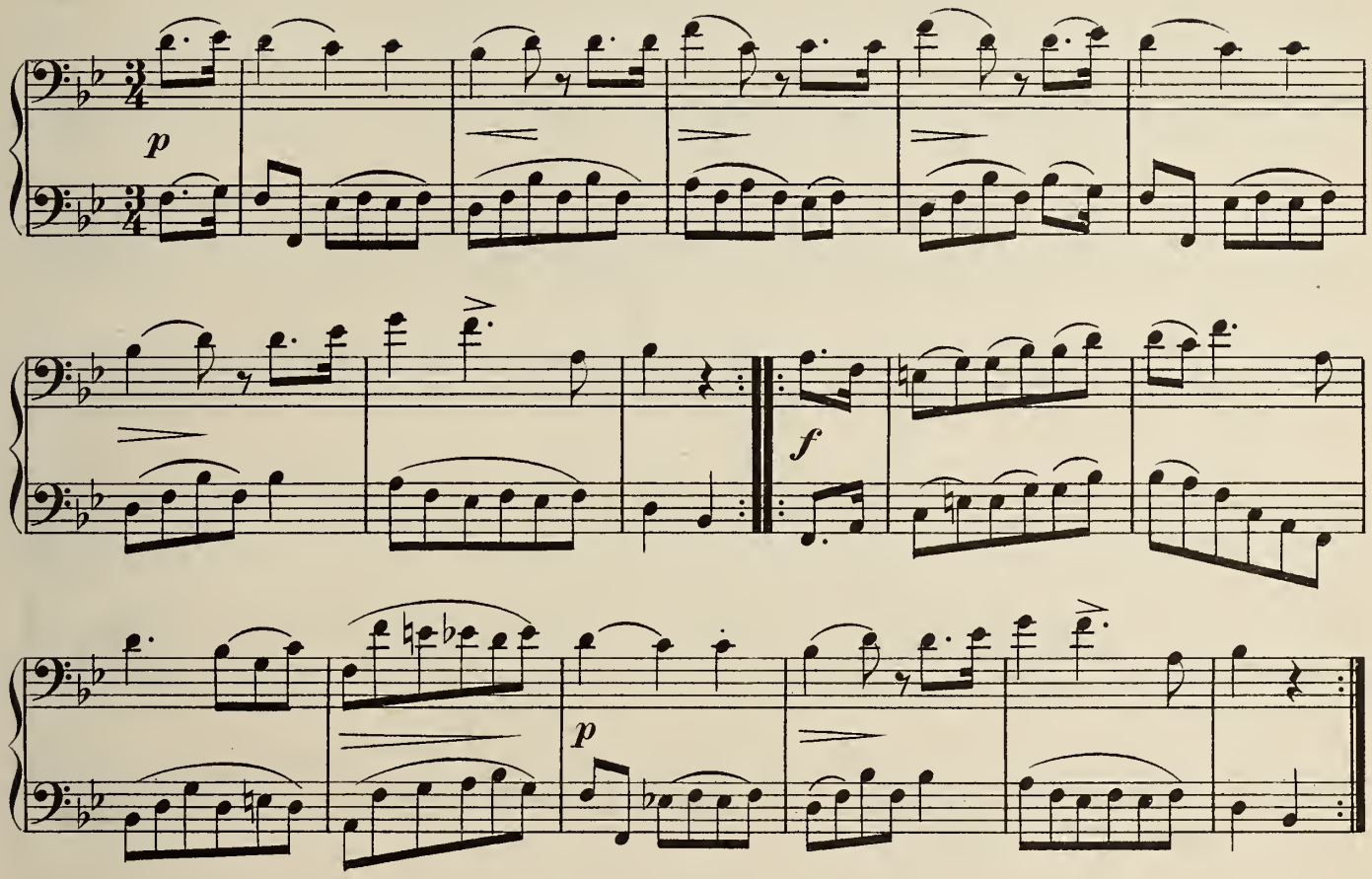


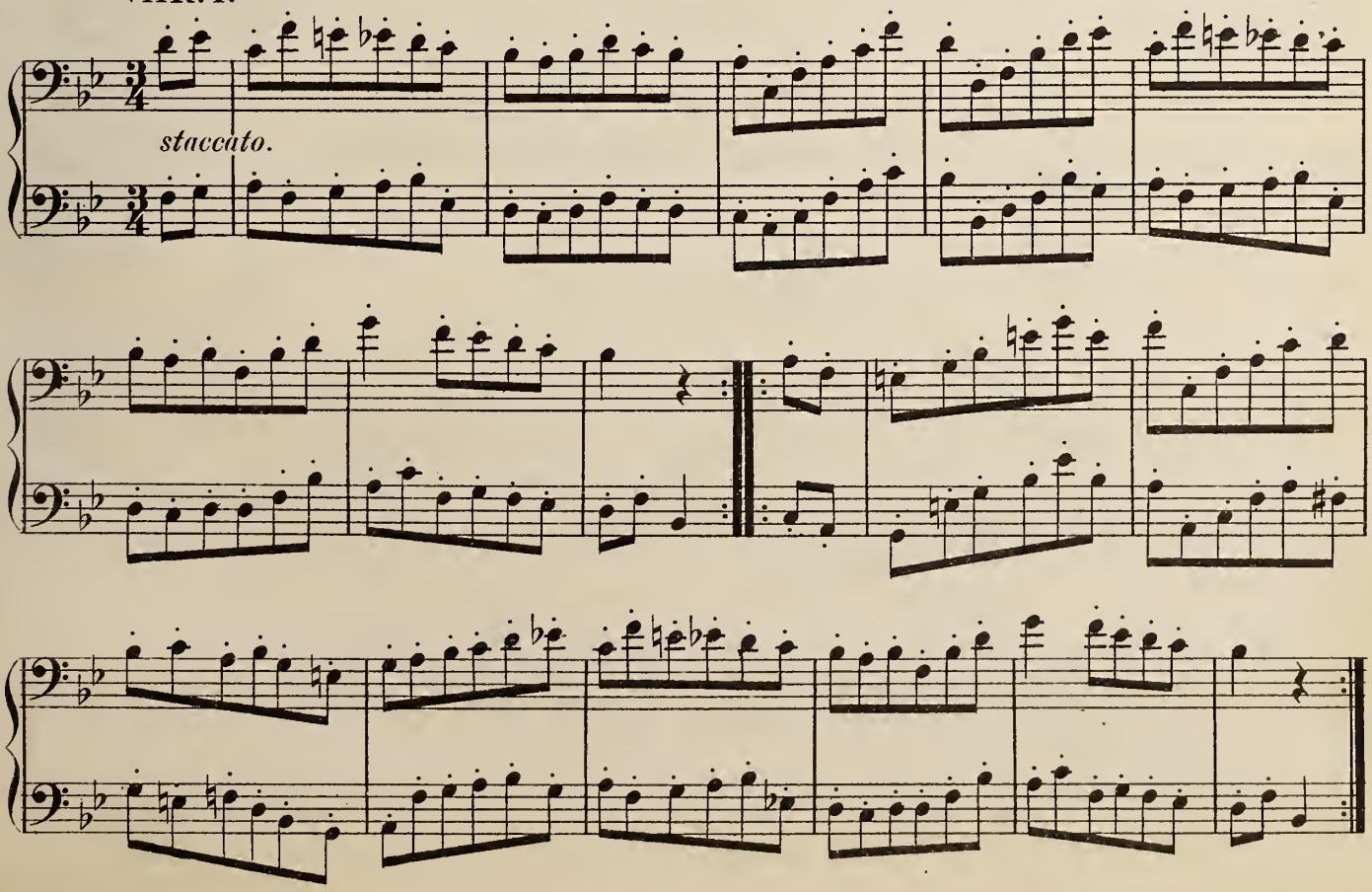
AIR WITH VARIATIONS.

AIR.

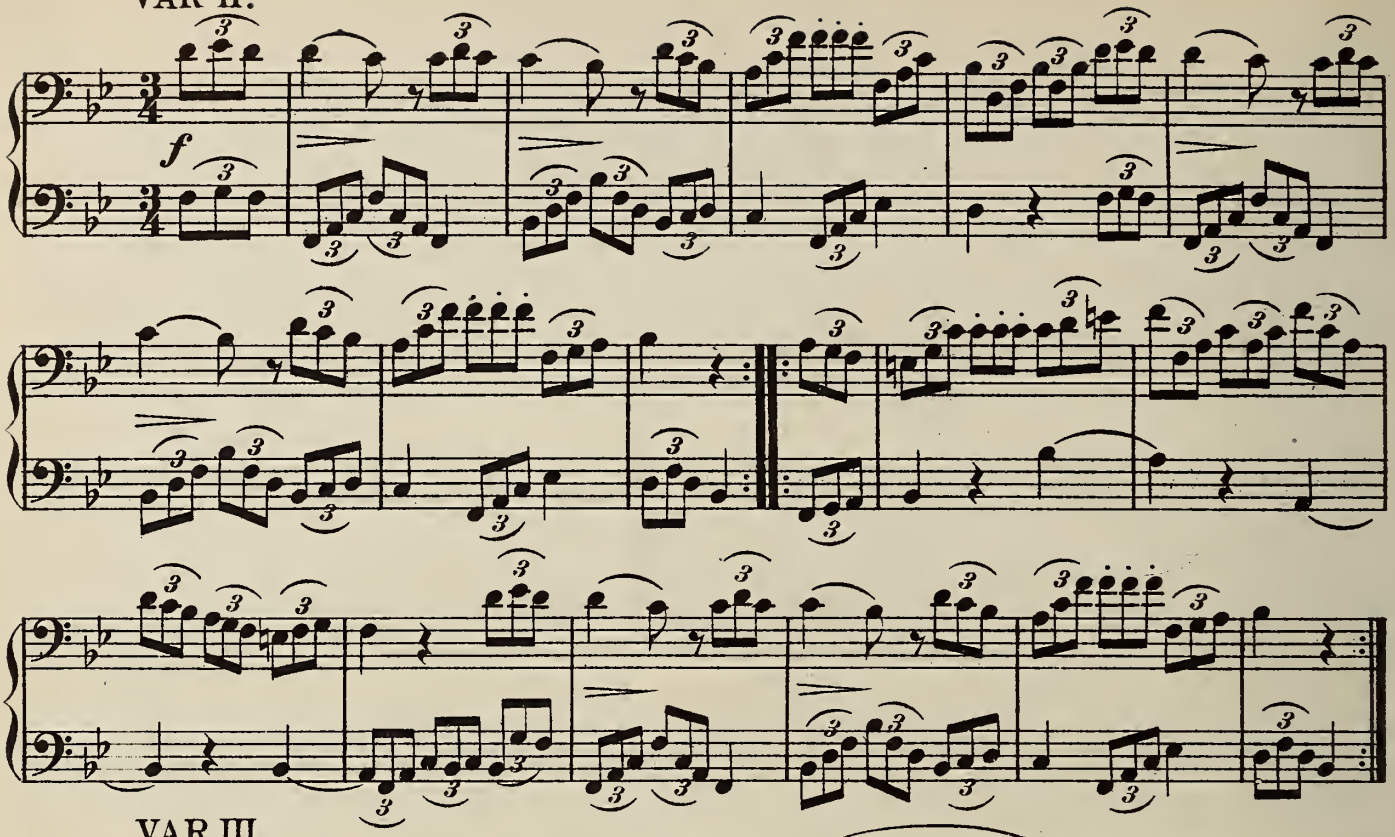
52. Andantino.



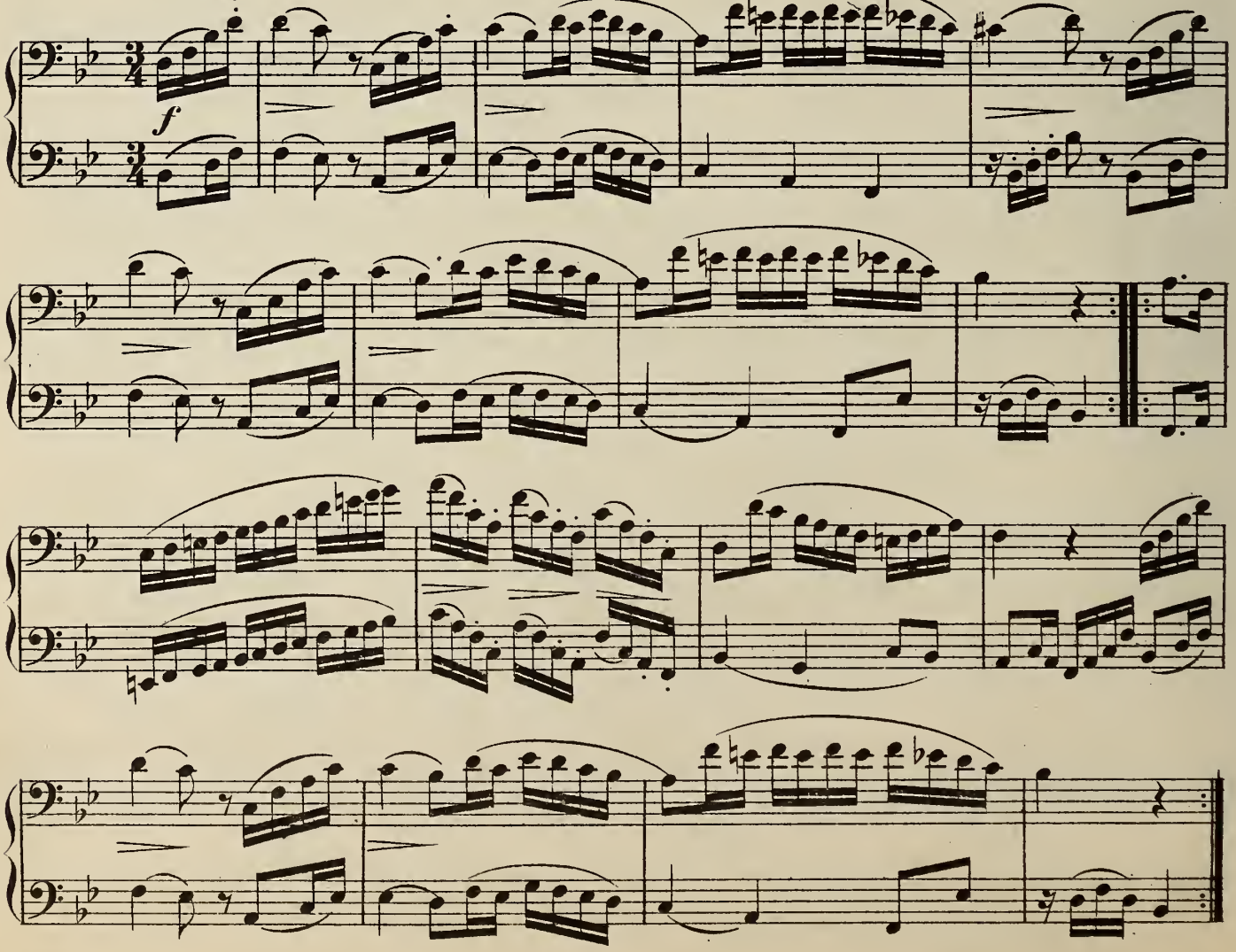
VAR. I.



VAR II.

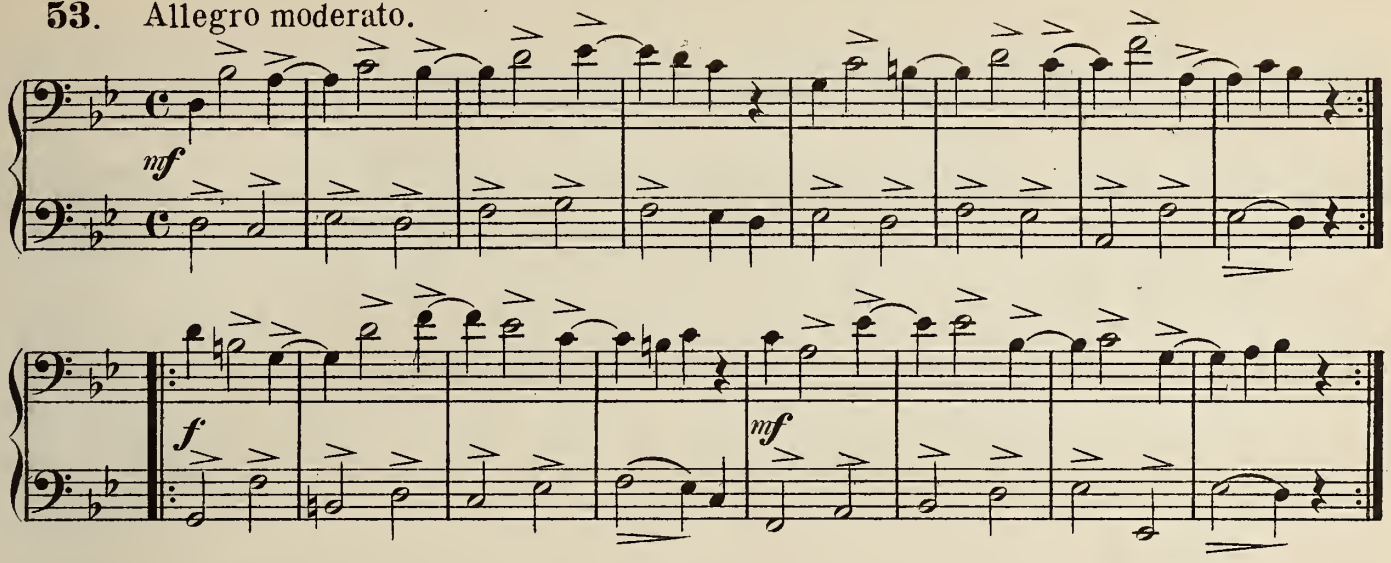


VAR III.

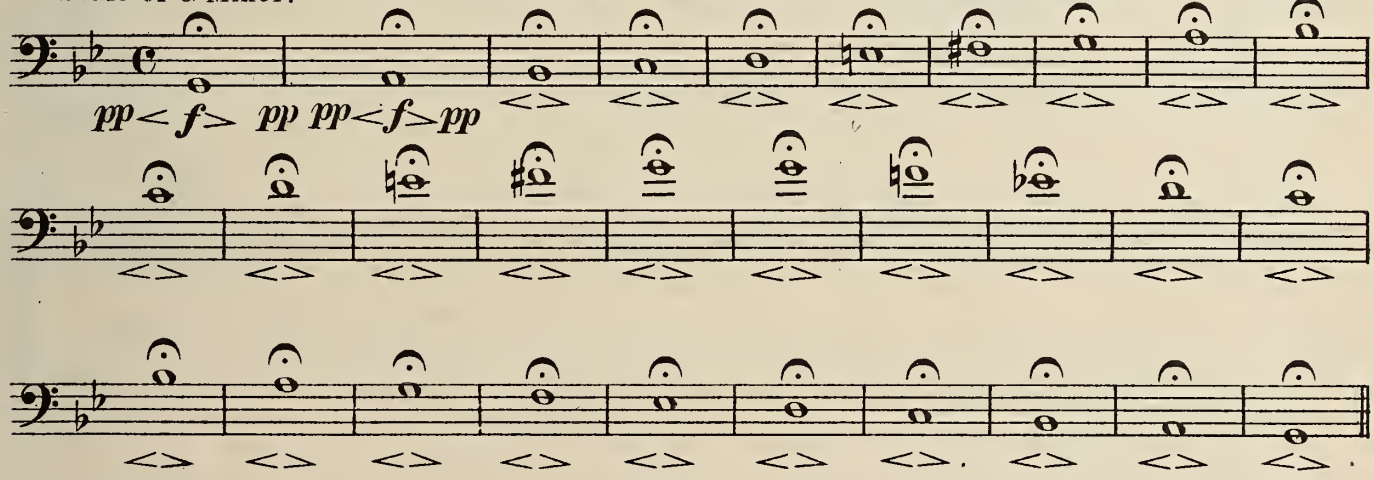


EXERCISE with syncopated notes.

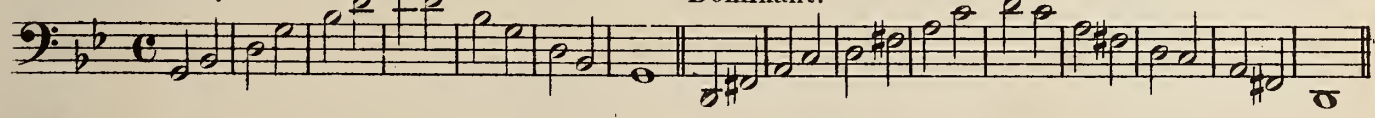
53. Allegro moderato.



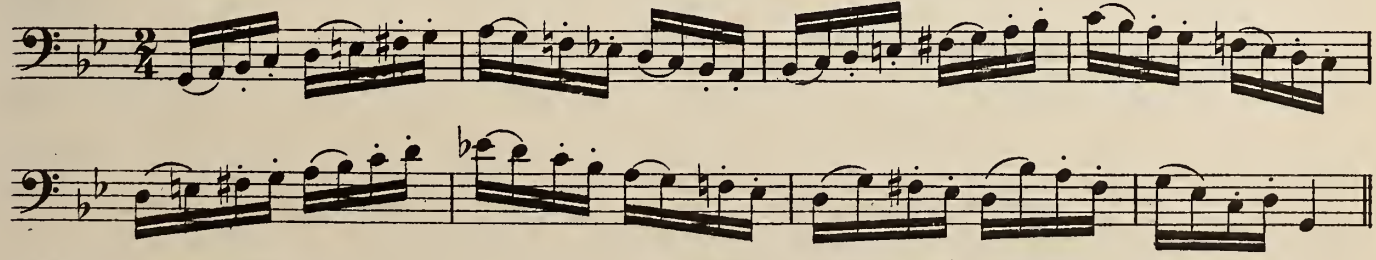
Scale of G Minor. Sustain the notes well and observe the increasing and decreasing of the sound.



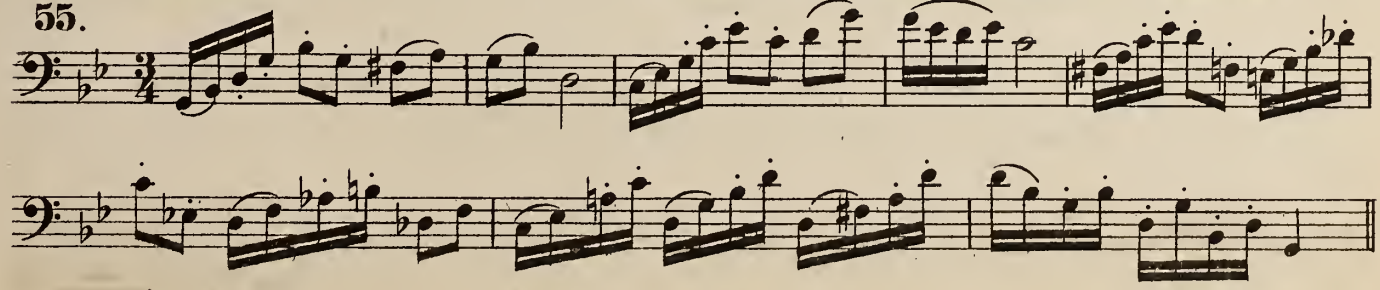
Chords. Dominant.



54. STUDIES.



55.



An other exercise with syncopated notes.

56. Allegretto.

mf *fz* *f* *mf* *p* *smorzando.*

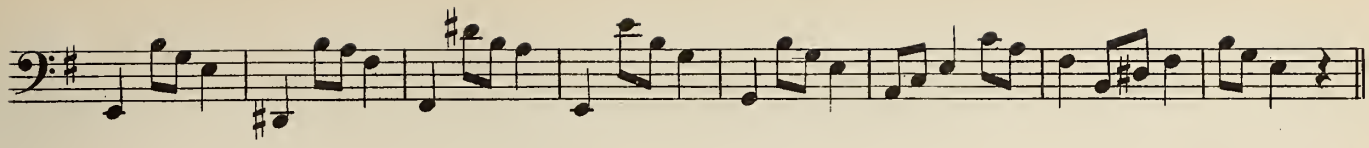
Scale of E Minor.

Chords.

Dominant.

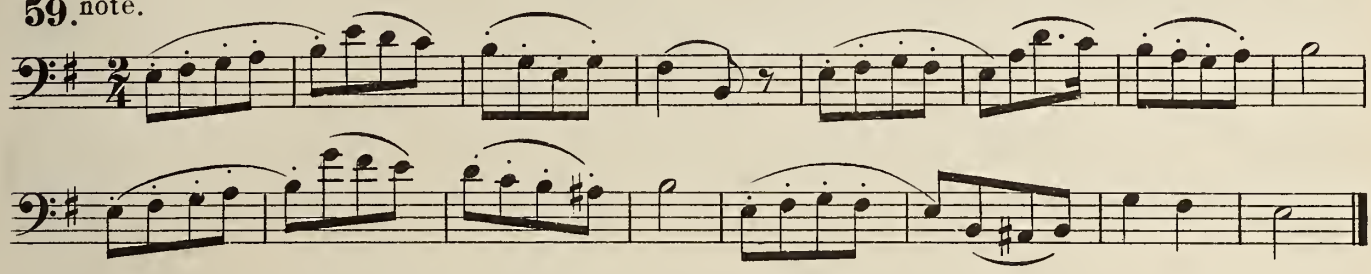
57. STUDIES.

58.

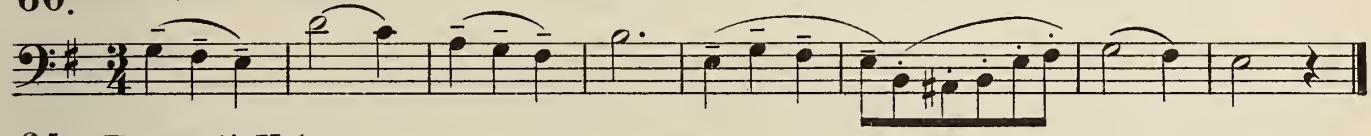


Notes marked with dots and a slur must be played softly, which is done by pronoucing the letter *D* on each note.

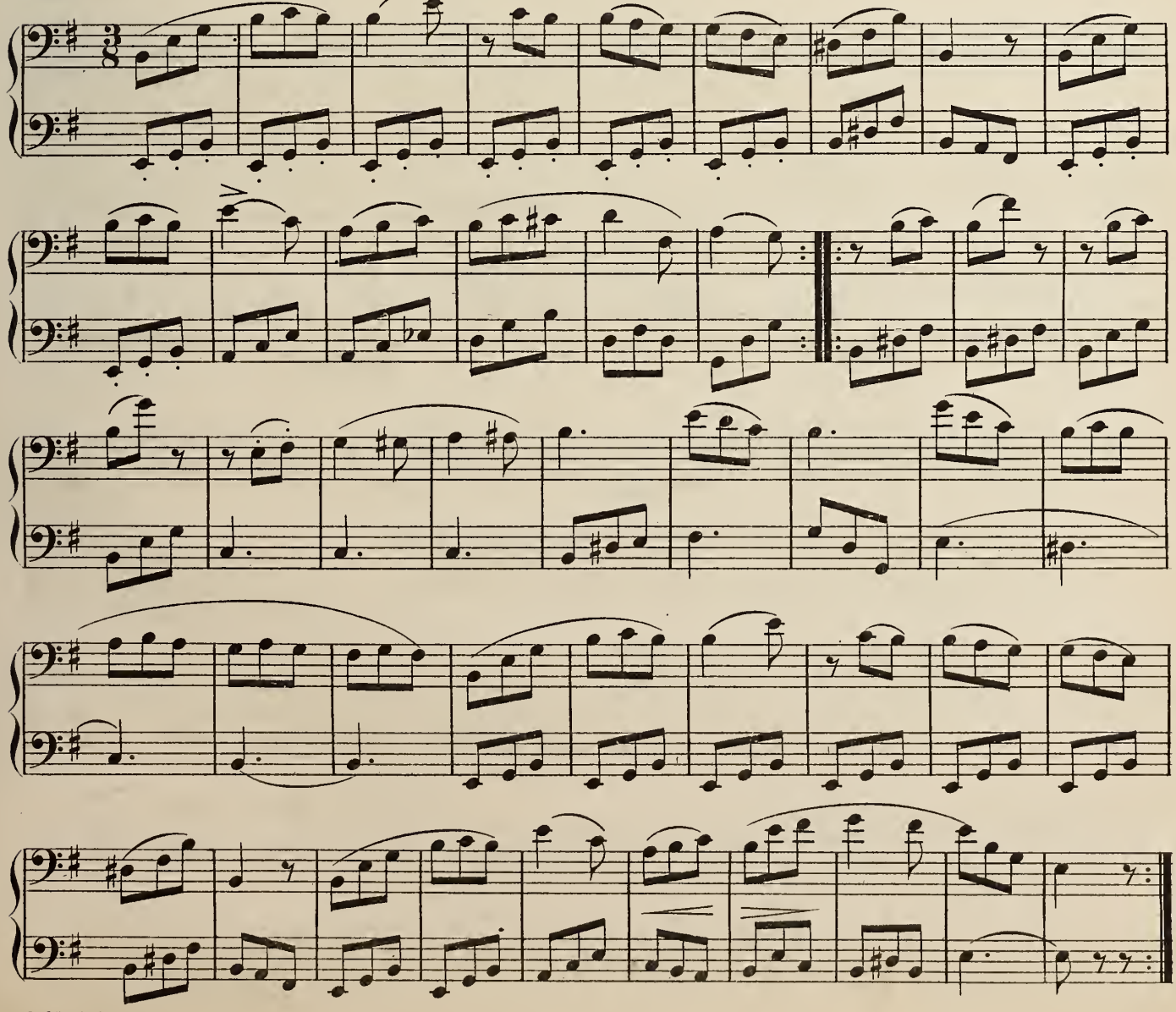
59.



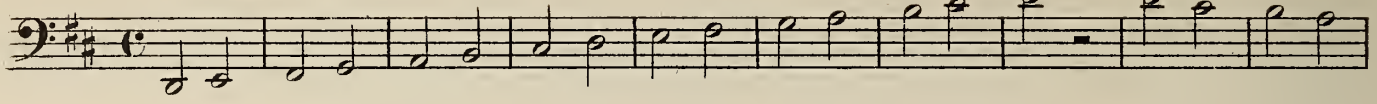
60. Similar, but the notes marked thus ‿‿‿ must be more sustained.

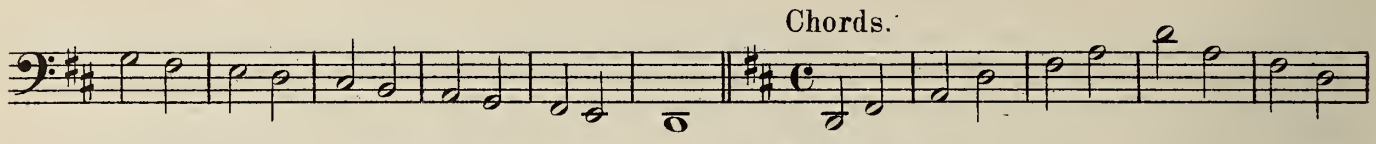


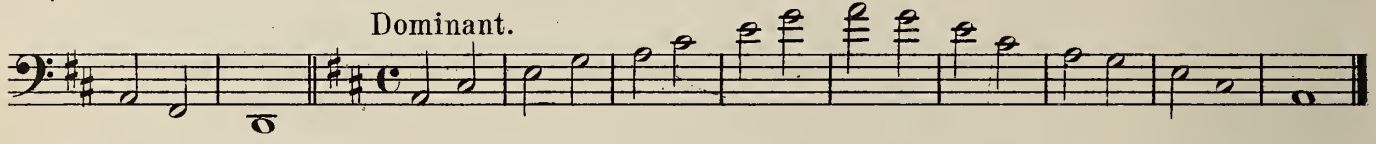
61. Tempo di Valse.



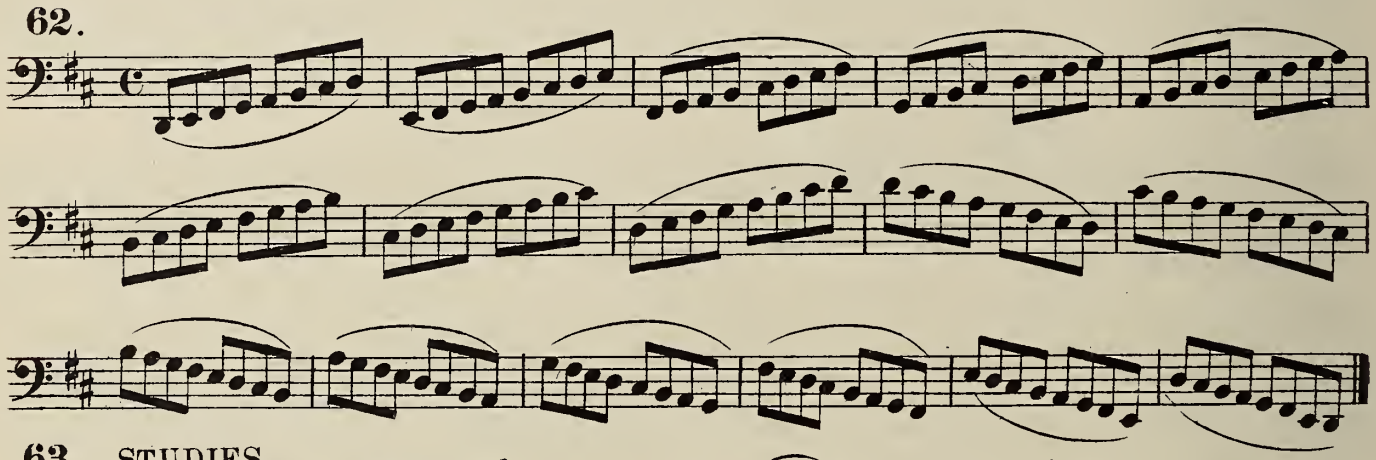
Scale of D Major.



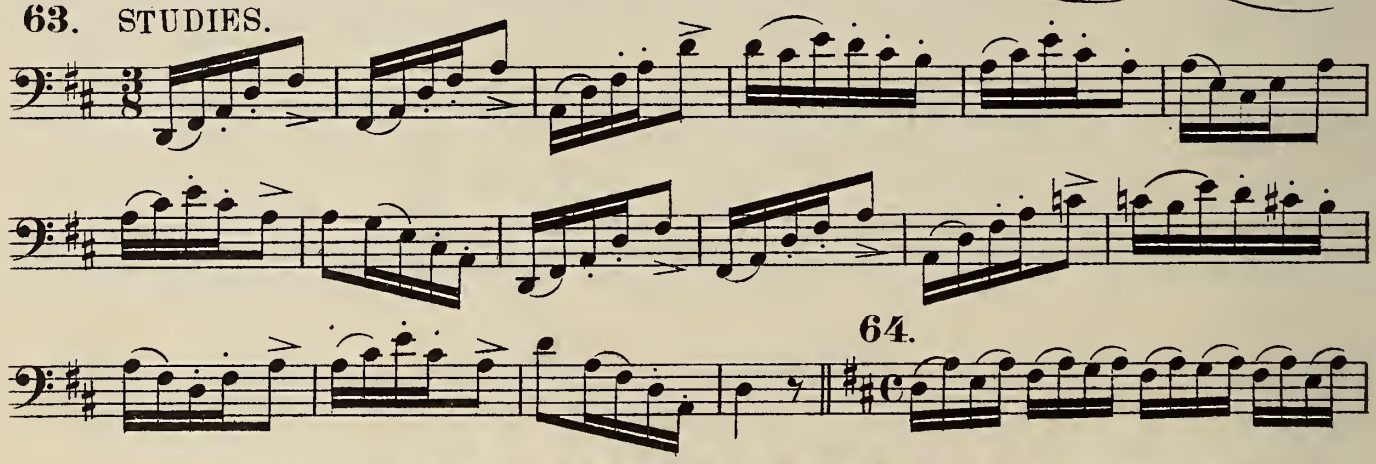




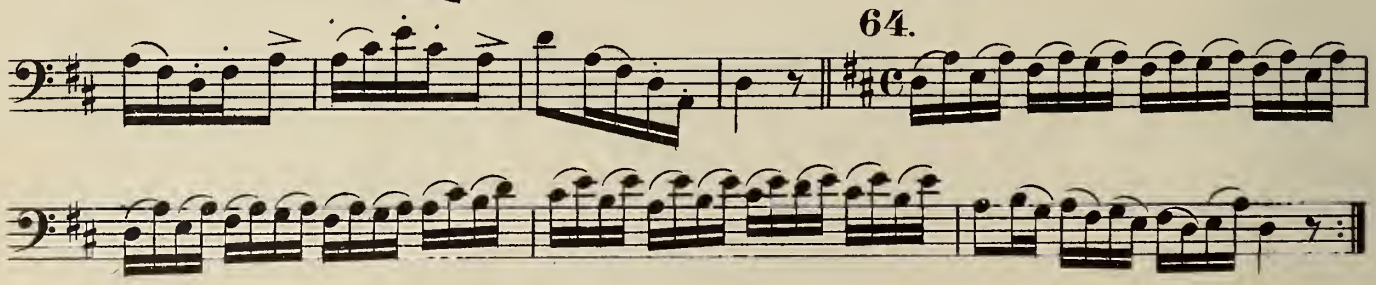
62.



63. STUDIES.



64.



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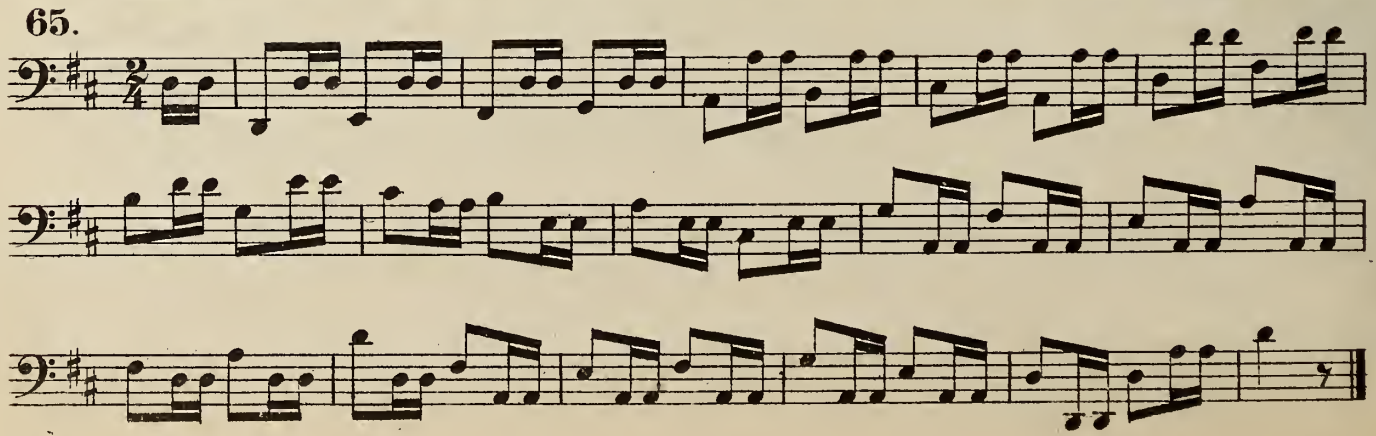
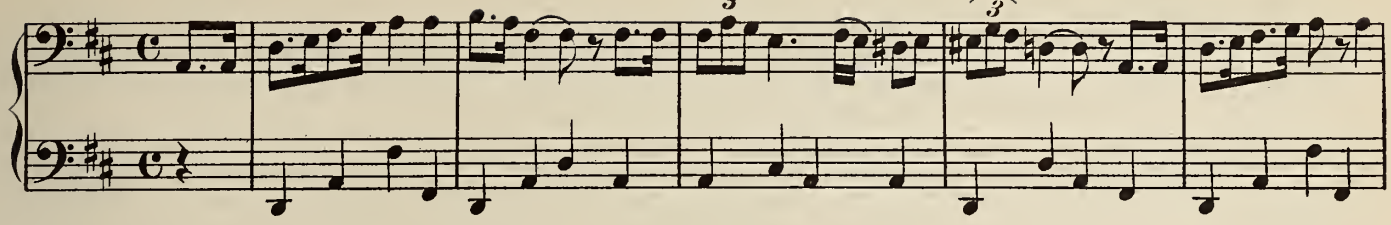
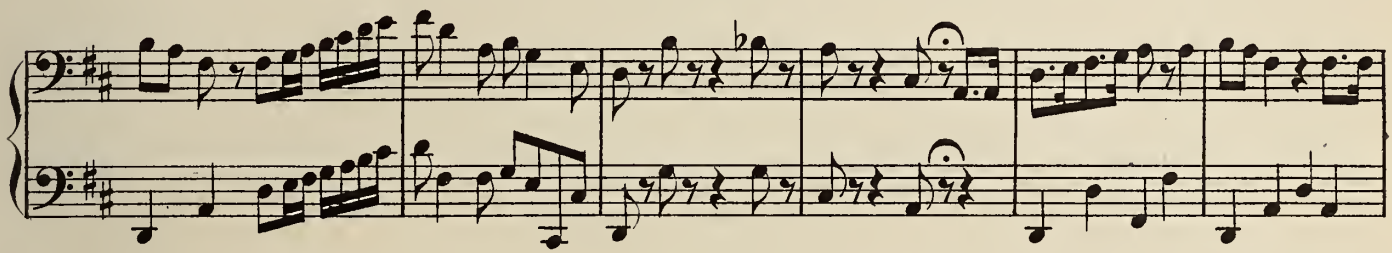
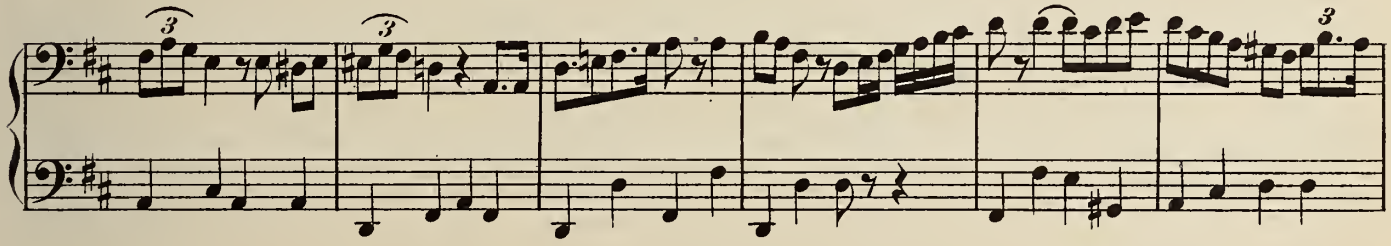
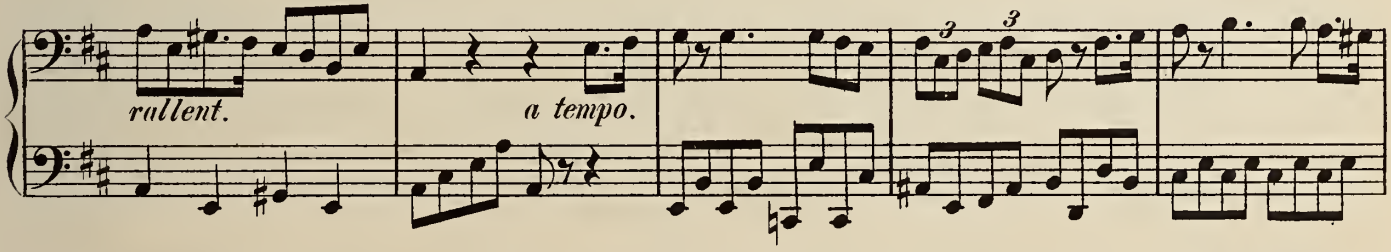


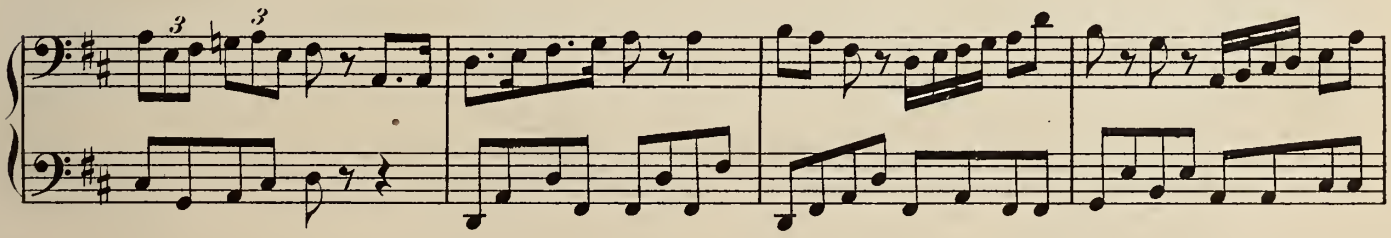
66. Allegro moderato. I Puritani. Bellini.

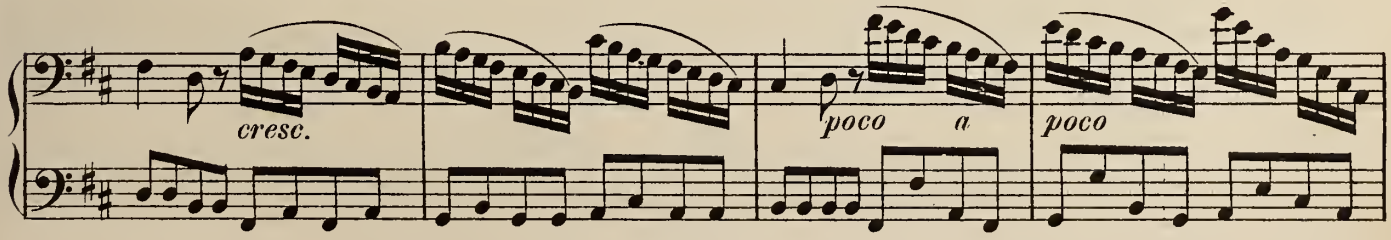


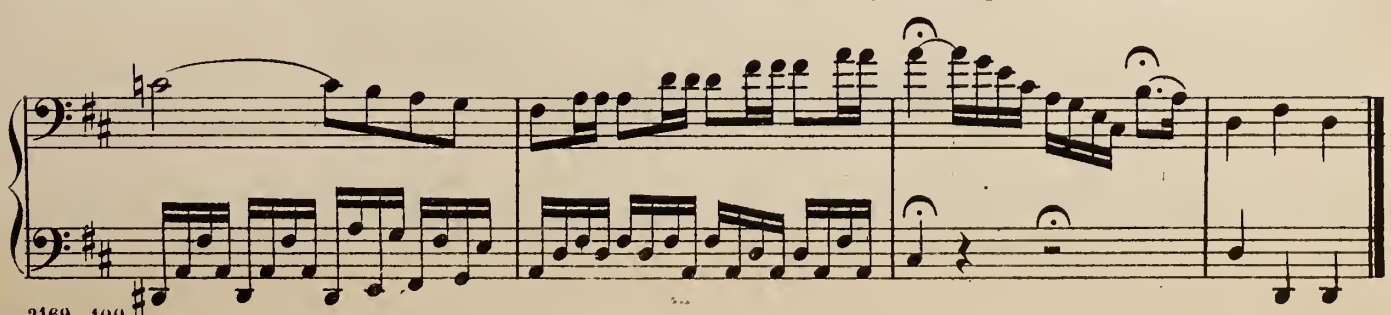




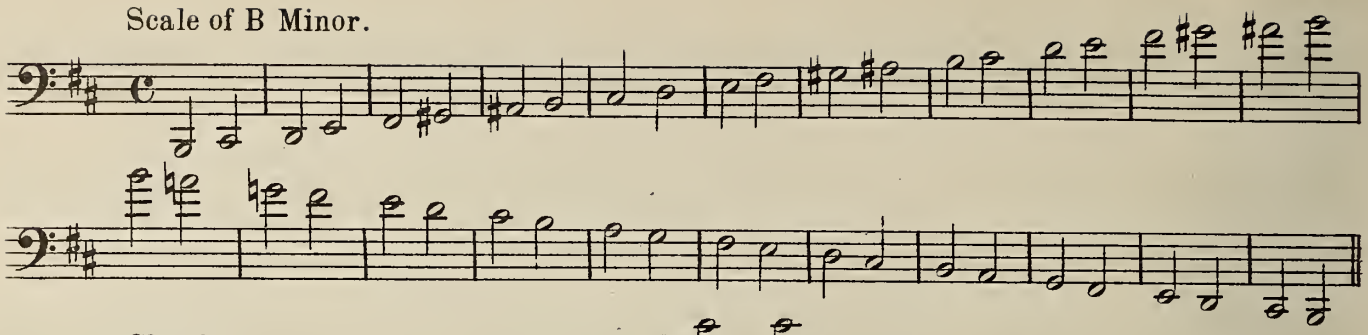




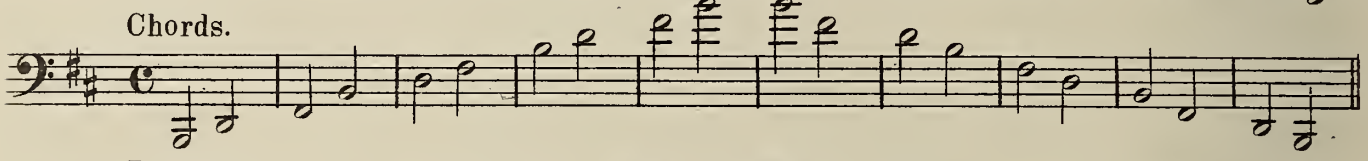




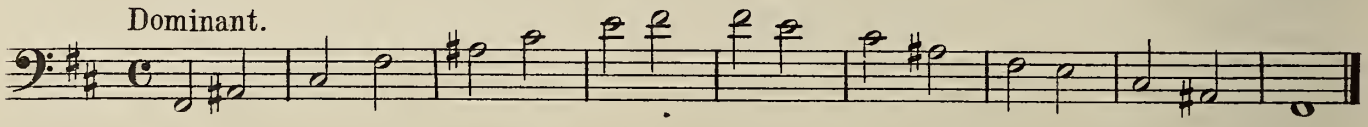
Scale of B Minor.



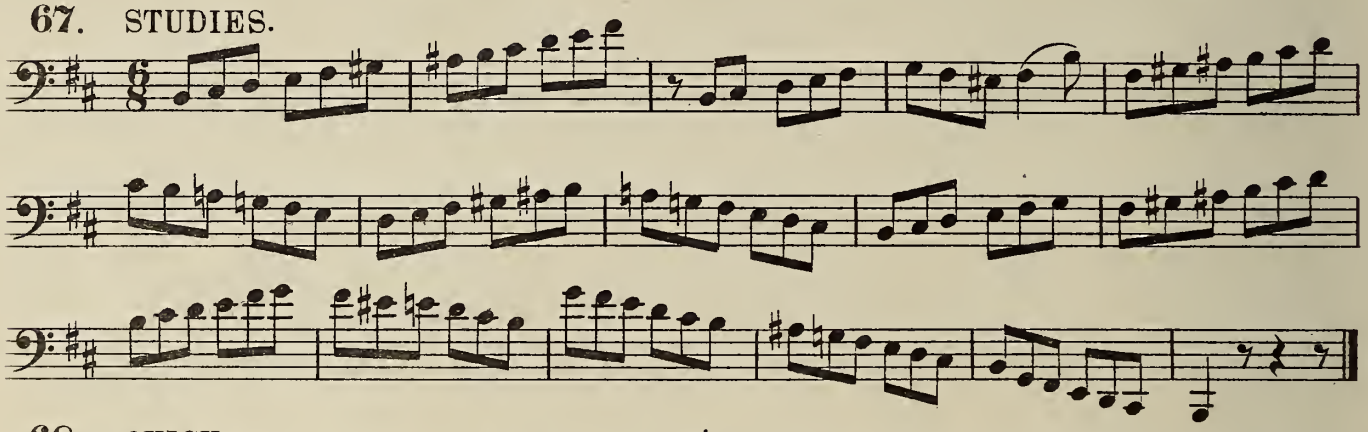
Chords.



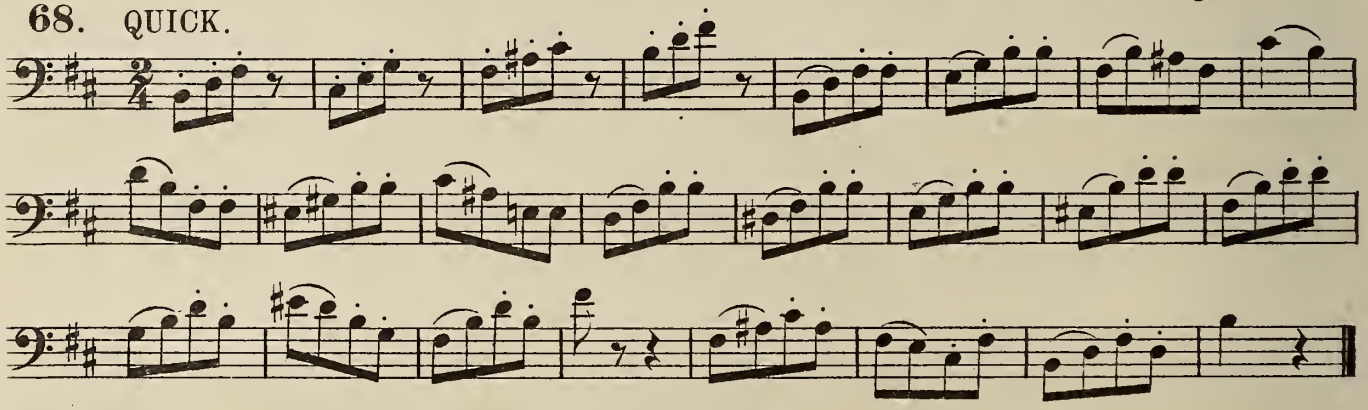
Dominant.



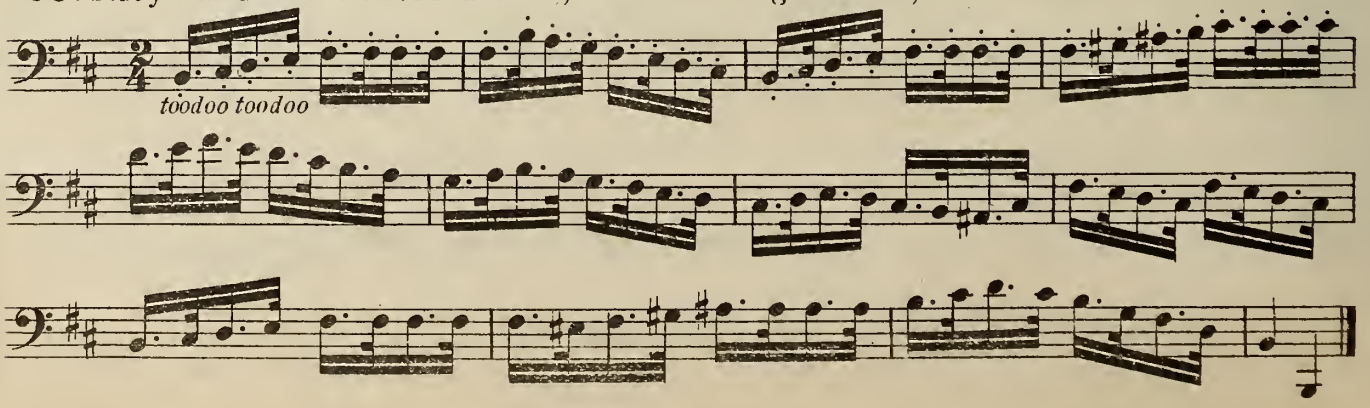
67. STUDIES.



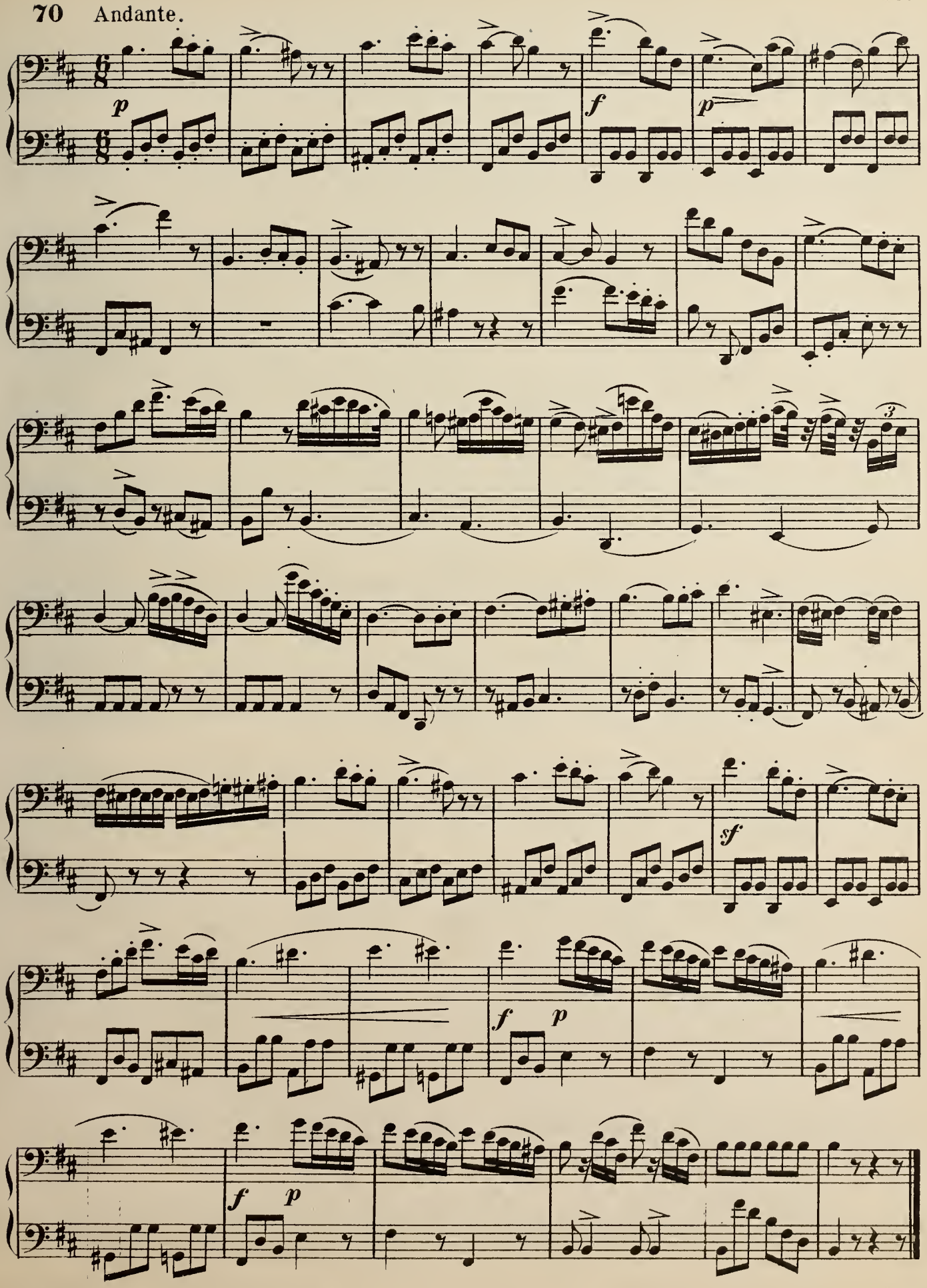
68. QUICK.



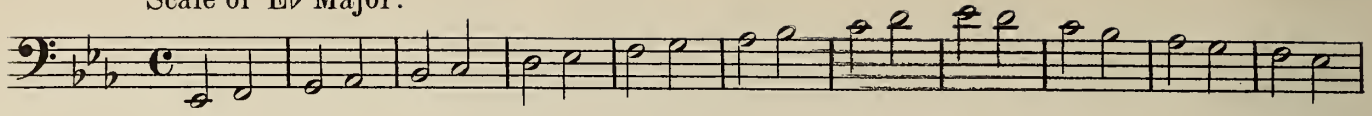
69. Study with dotted notes. Pronounce,, too" on the long note and „doo" one the short one.



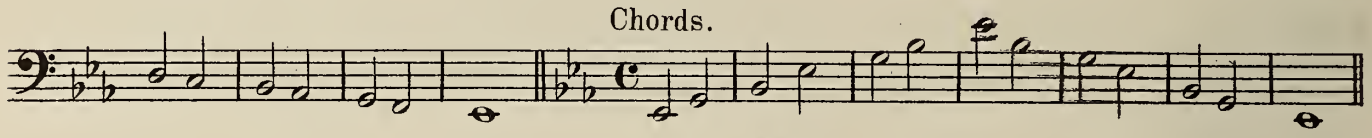
70 Andante.



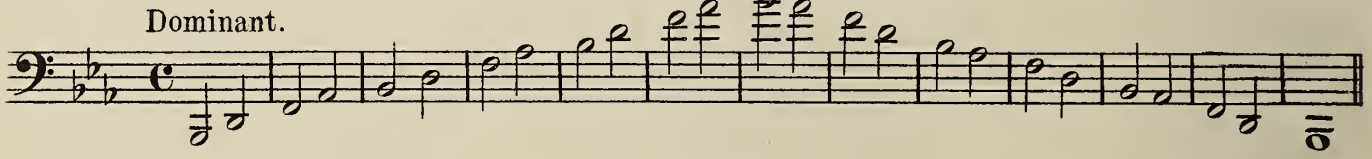
Scale of E♭ Major.



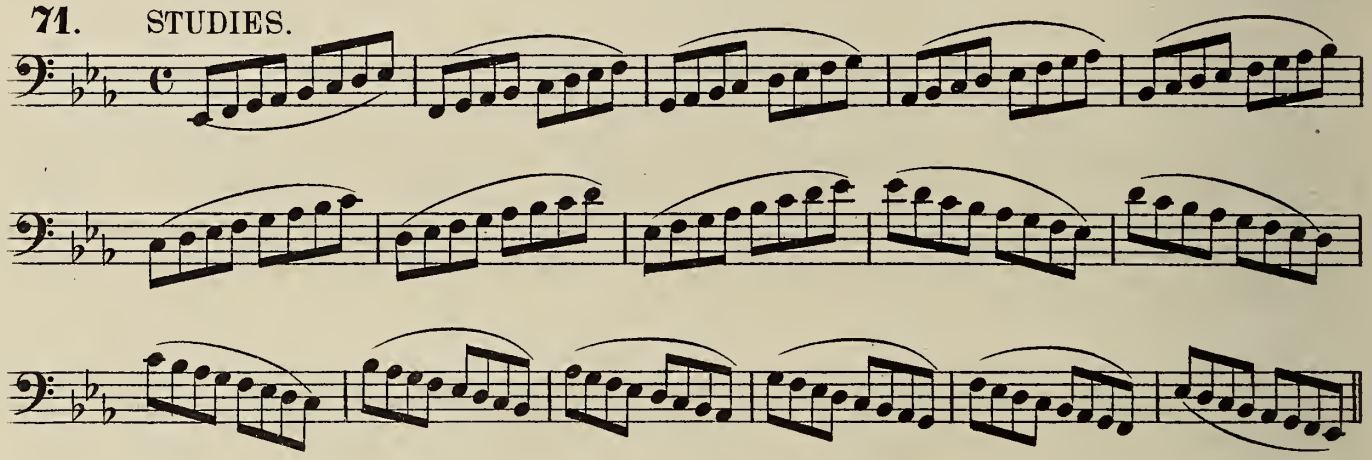
Chords.



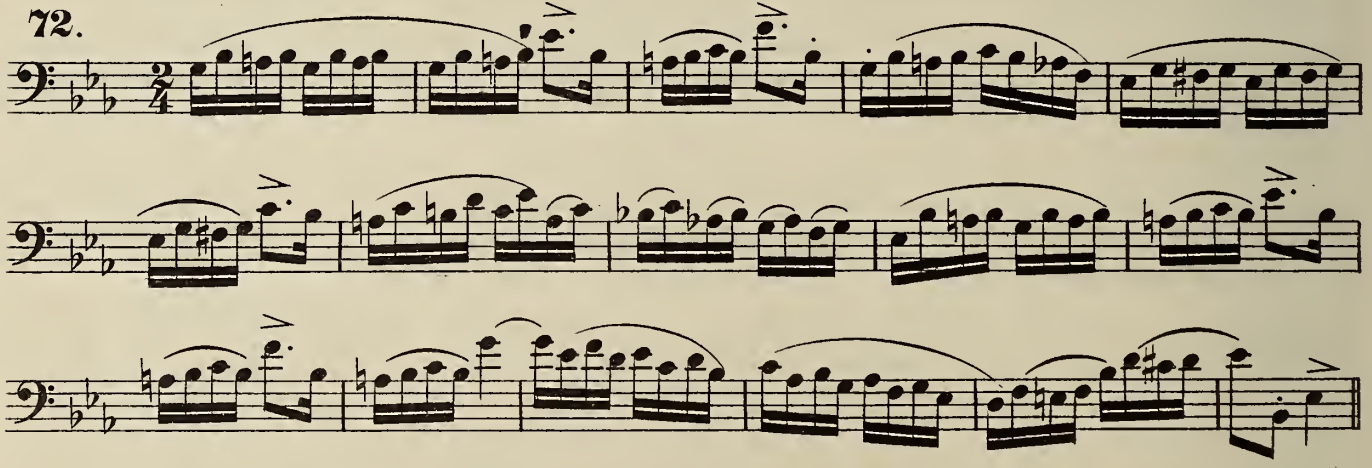
Dominant.



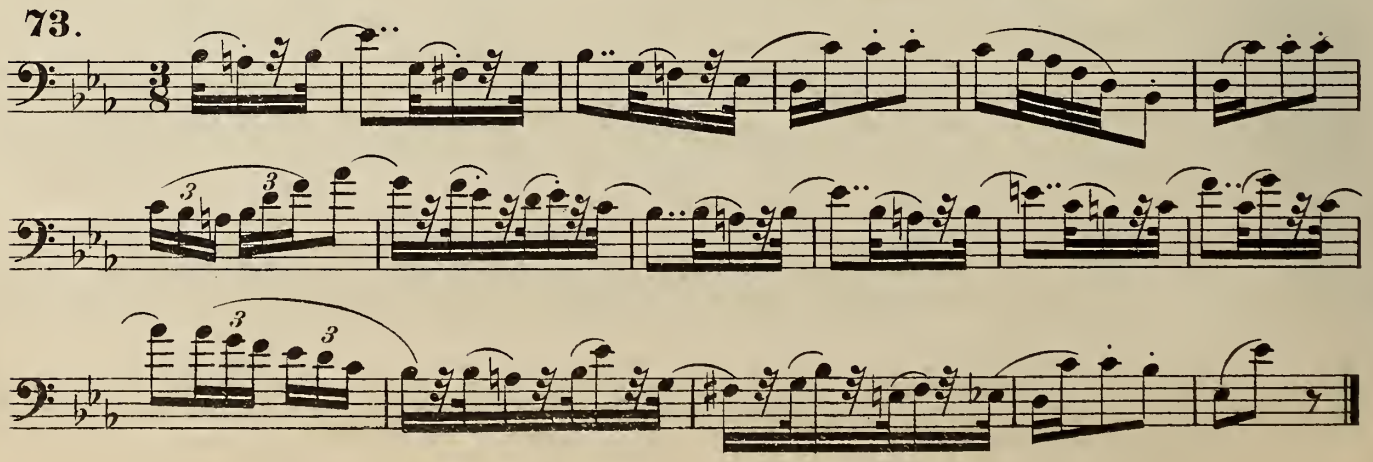
71. STUDIES.



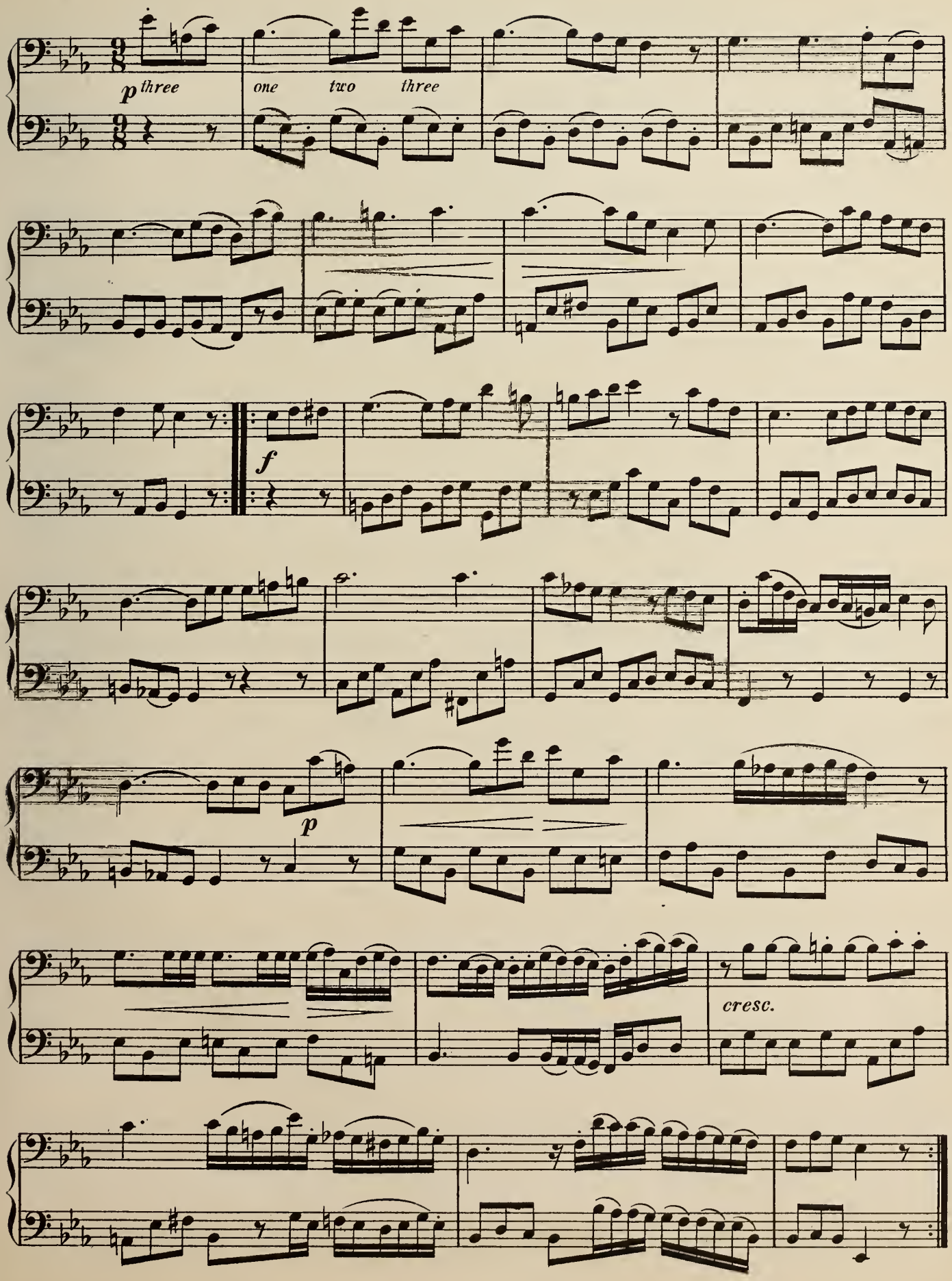
72.



73.



74. Moderato. (Count three 1 2 3 in the bar.)



Scale of C Minor.

Chords.

Dominant.

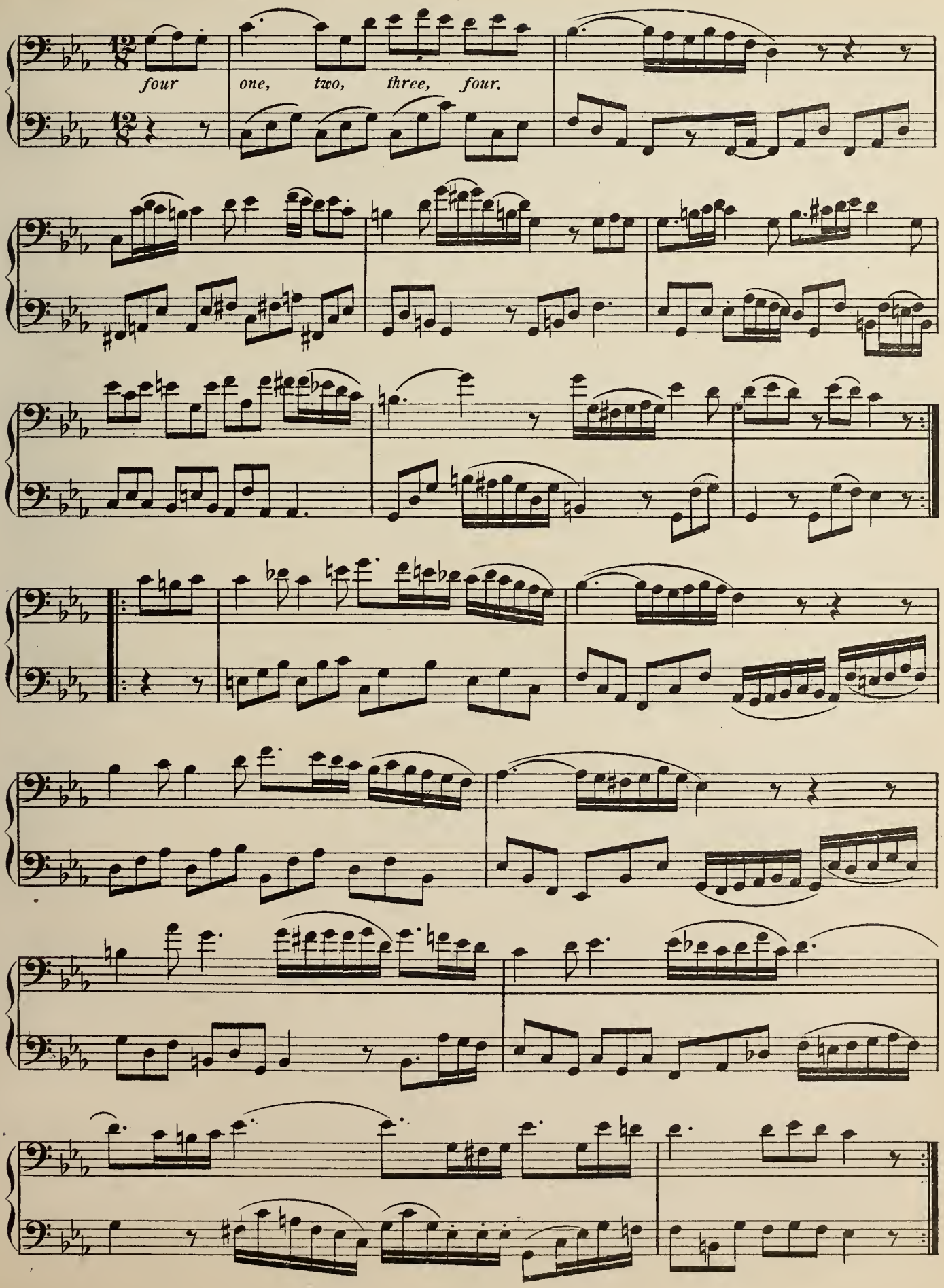
75. STUDIES.

76.

77.

78.

79. Andante. (Count four 1. 2. 3. 4. in the bar.)



Scale of A Major.

Chords.

Dominant.

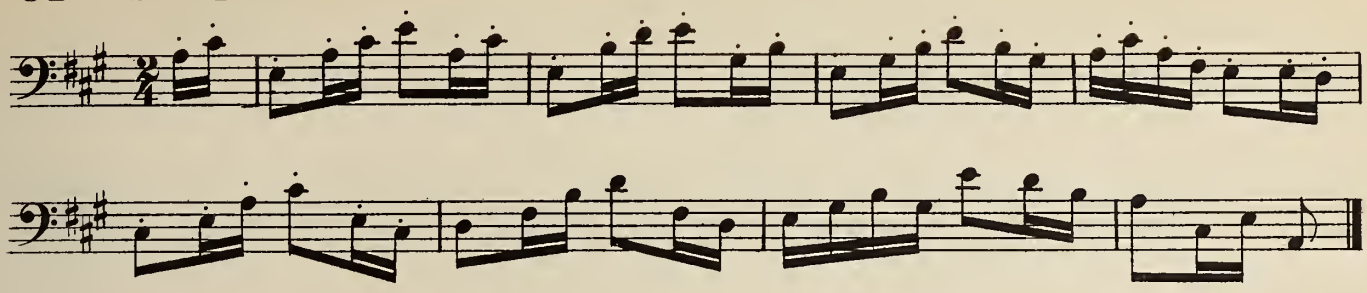
80. STUDIES.

81.

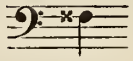
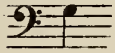
82.

83.

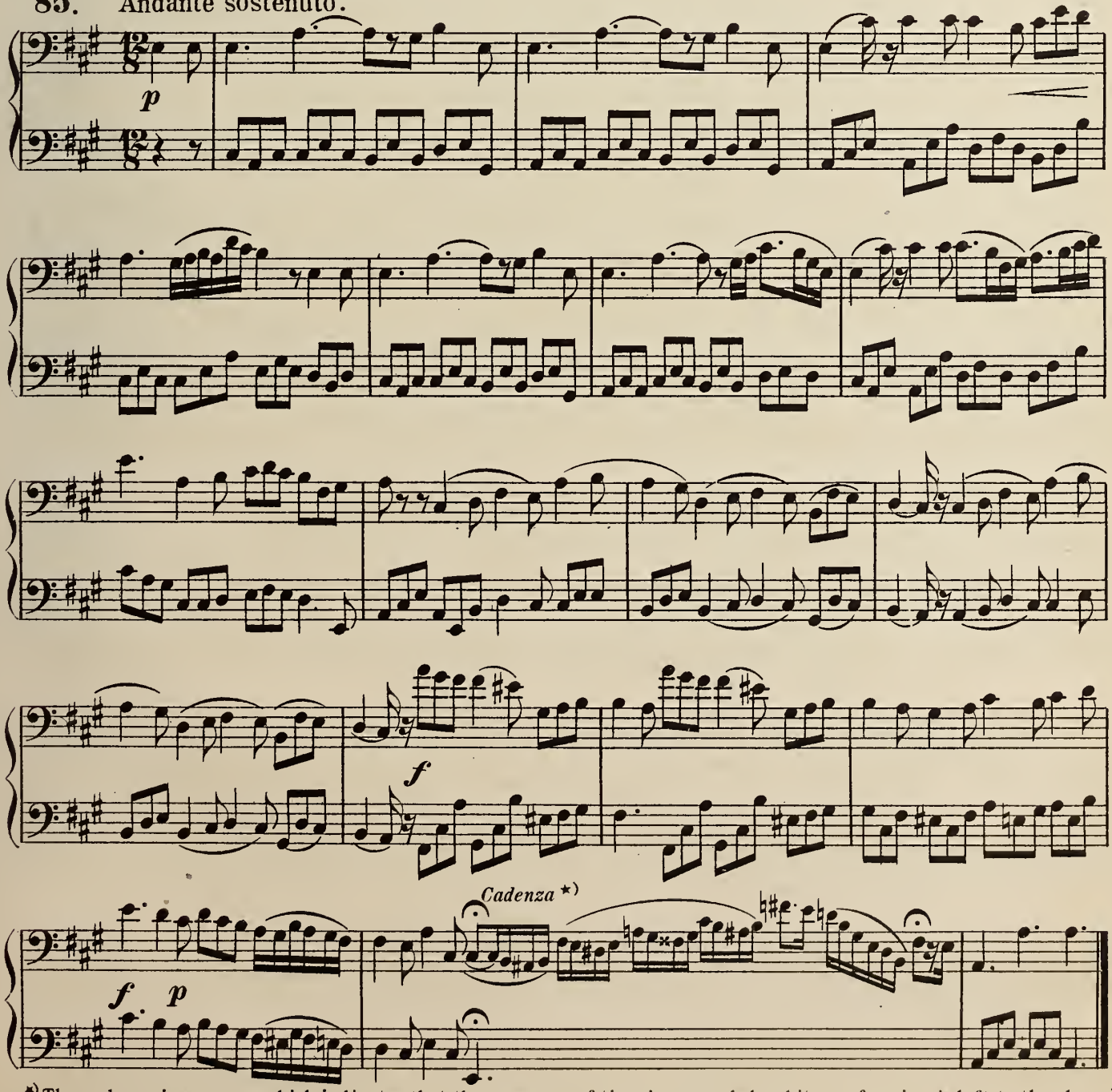
84. Scherzando.



THE DOUBLE SHARP ×.

When a double sharp × is prefixed to a note, the same must be raised a whole tone. Thus  *F* double sharp will sound like  *G* natural.

85. Andante sostenuto.



*) The cadenza is a repose which indicates that the measure of time is suspended, and its performing is left to the player's pleasure, who should execute is tastefully and correspondingly with the preceeding movement.

Scale of F♯ Minor.

Chord.

Dominant.

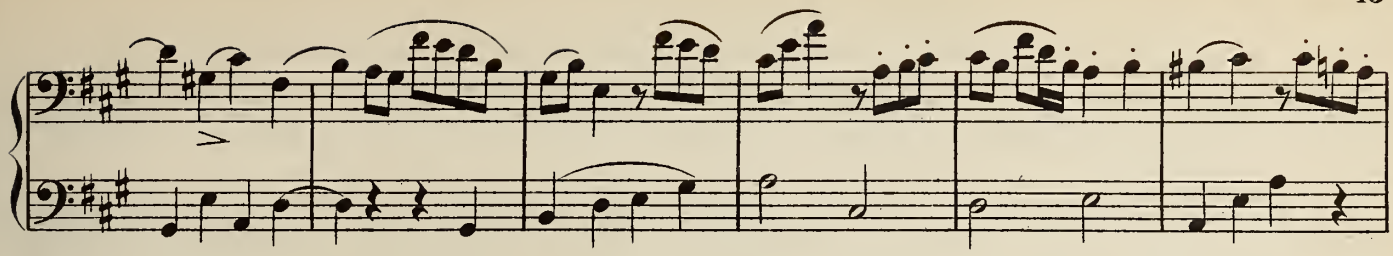
86. STUDIES.

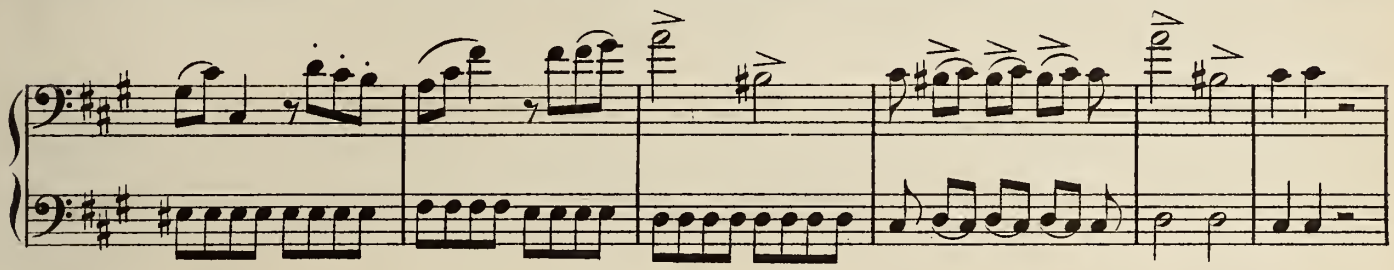
87.

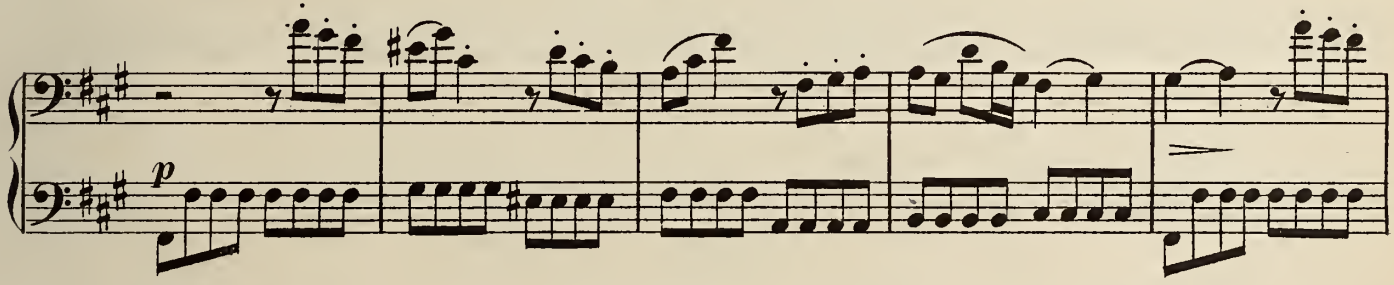
88. Moderato.

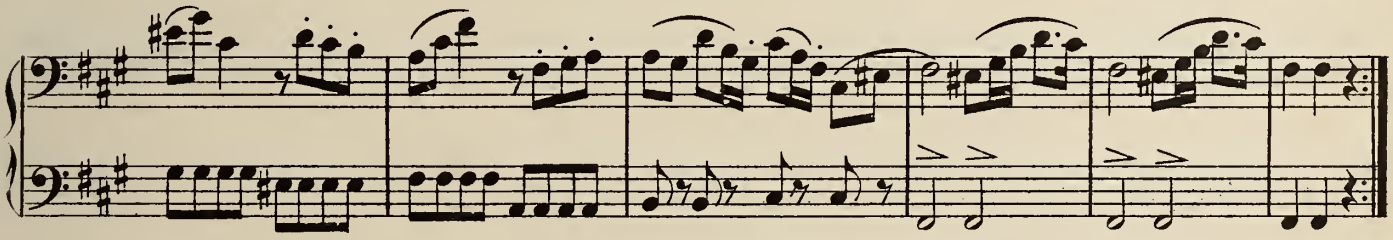
p

p

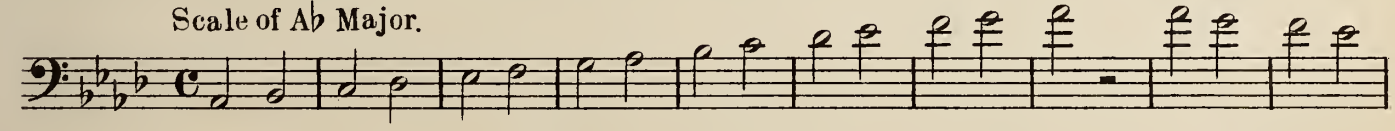




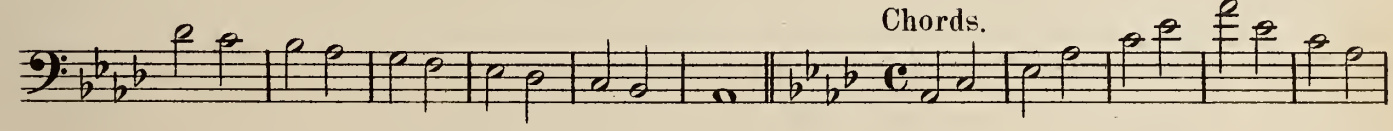




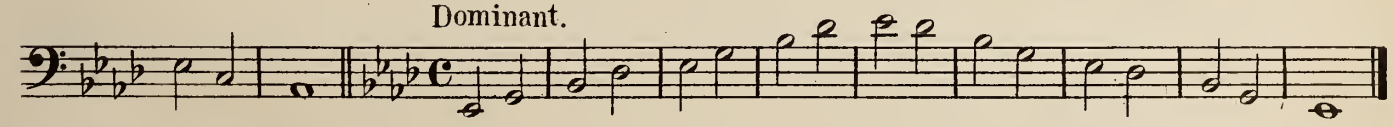
Scale of A♭ Major.



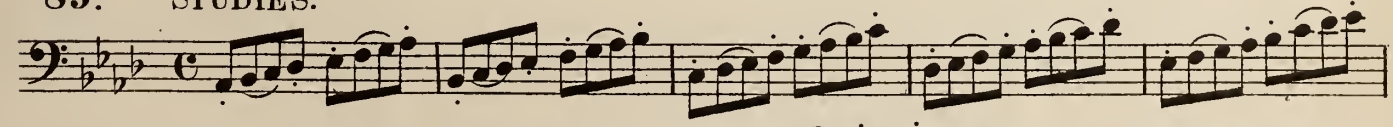
Chords.

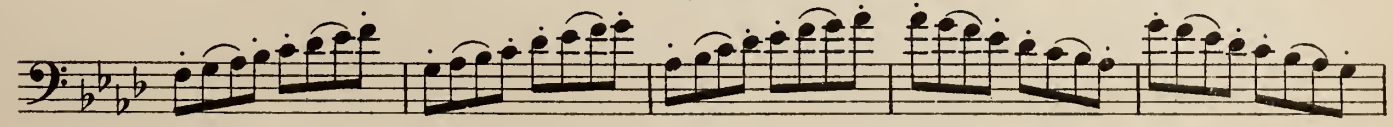


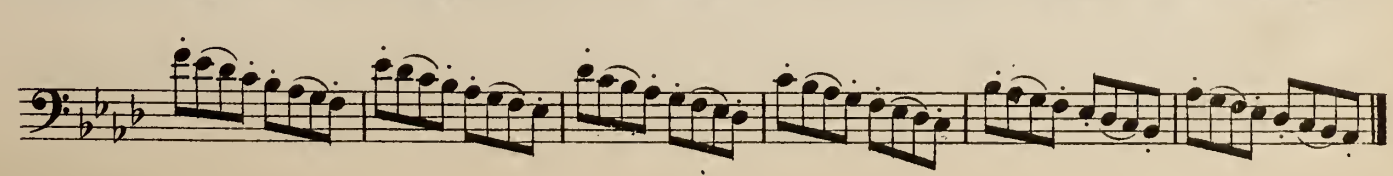
Dominant.

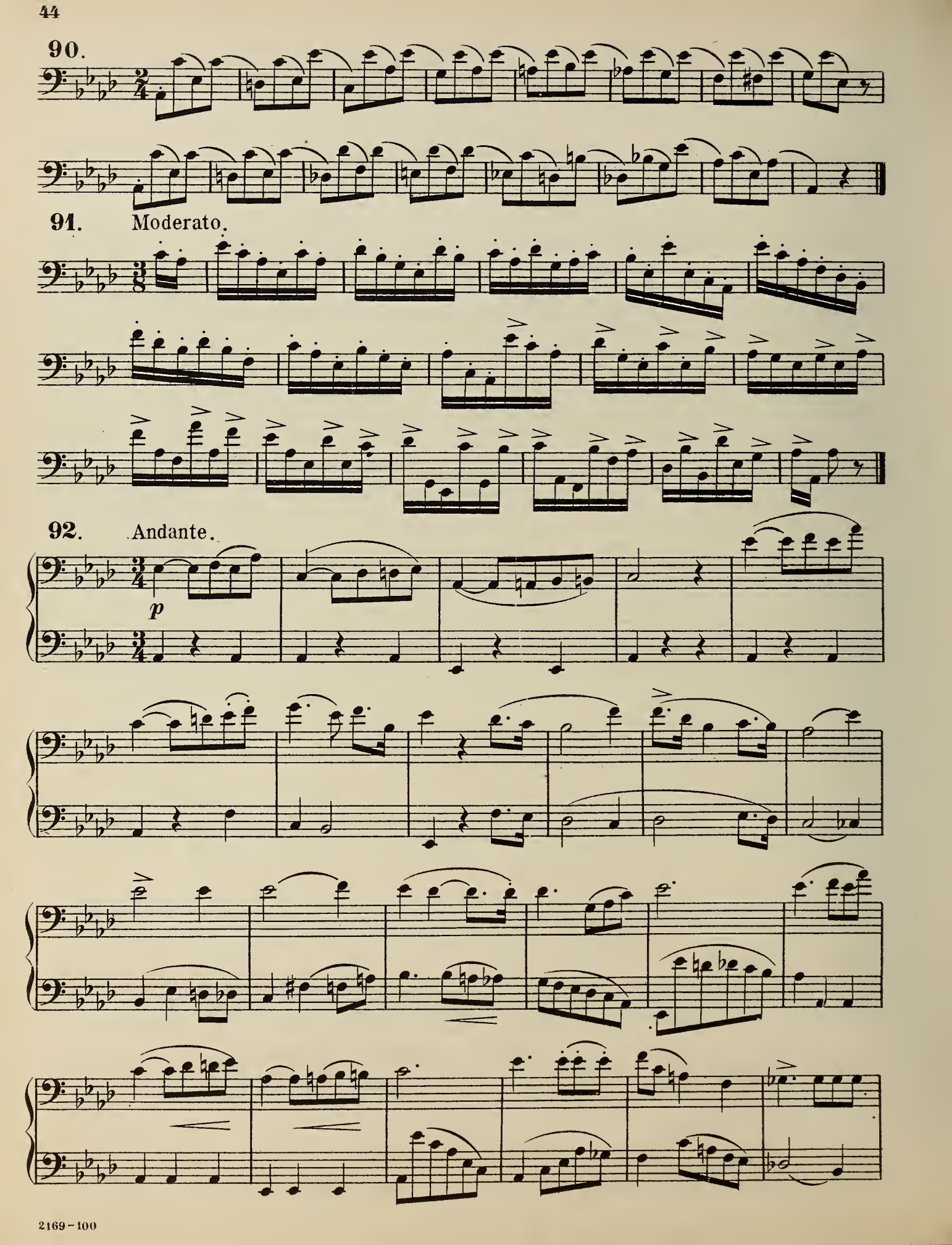


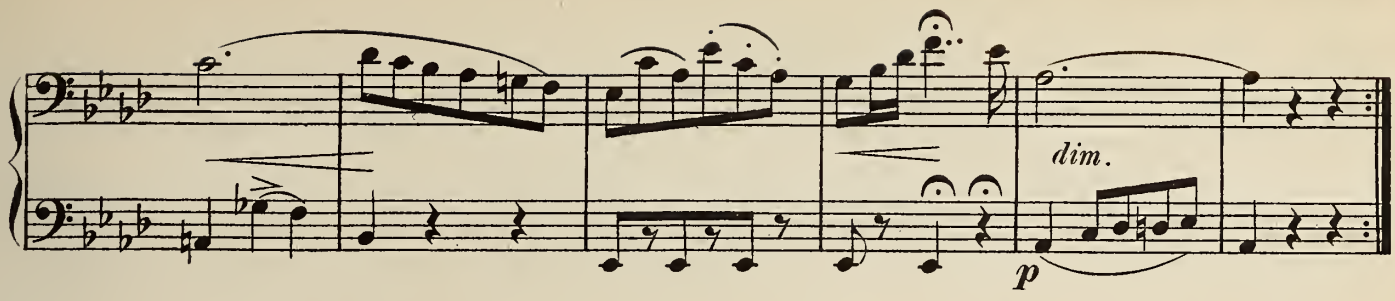
89. STUDIES.



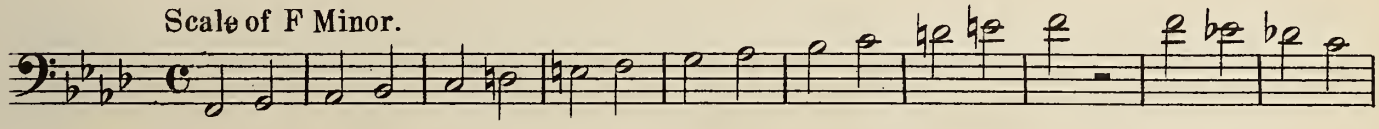




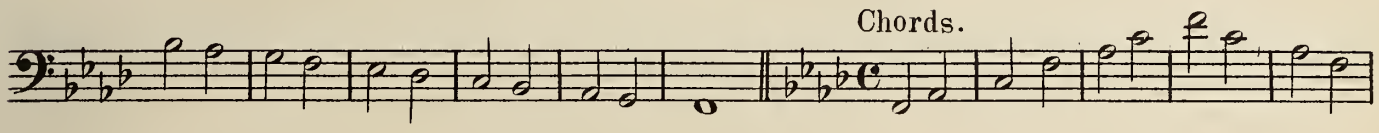

90.
91. Moderato.
92. Andante.
p



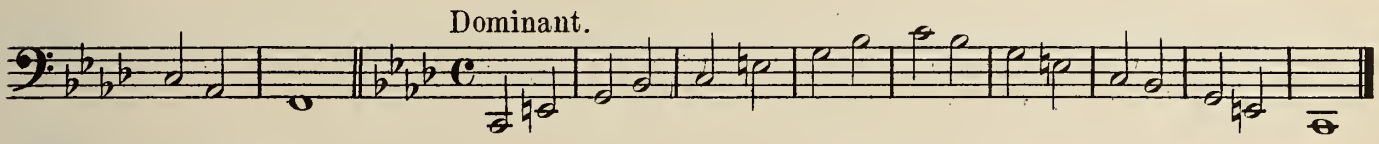
Scale of F Minor.



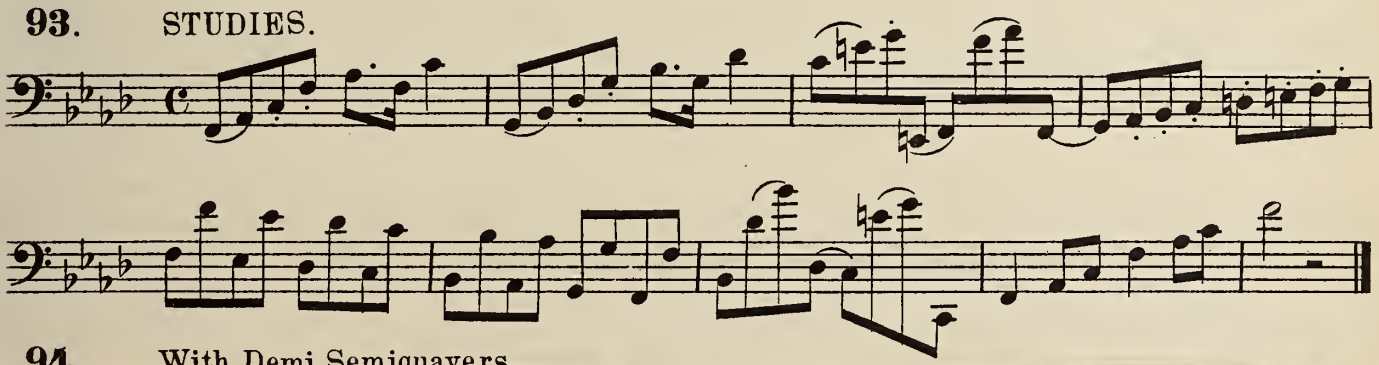
Chords.



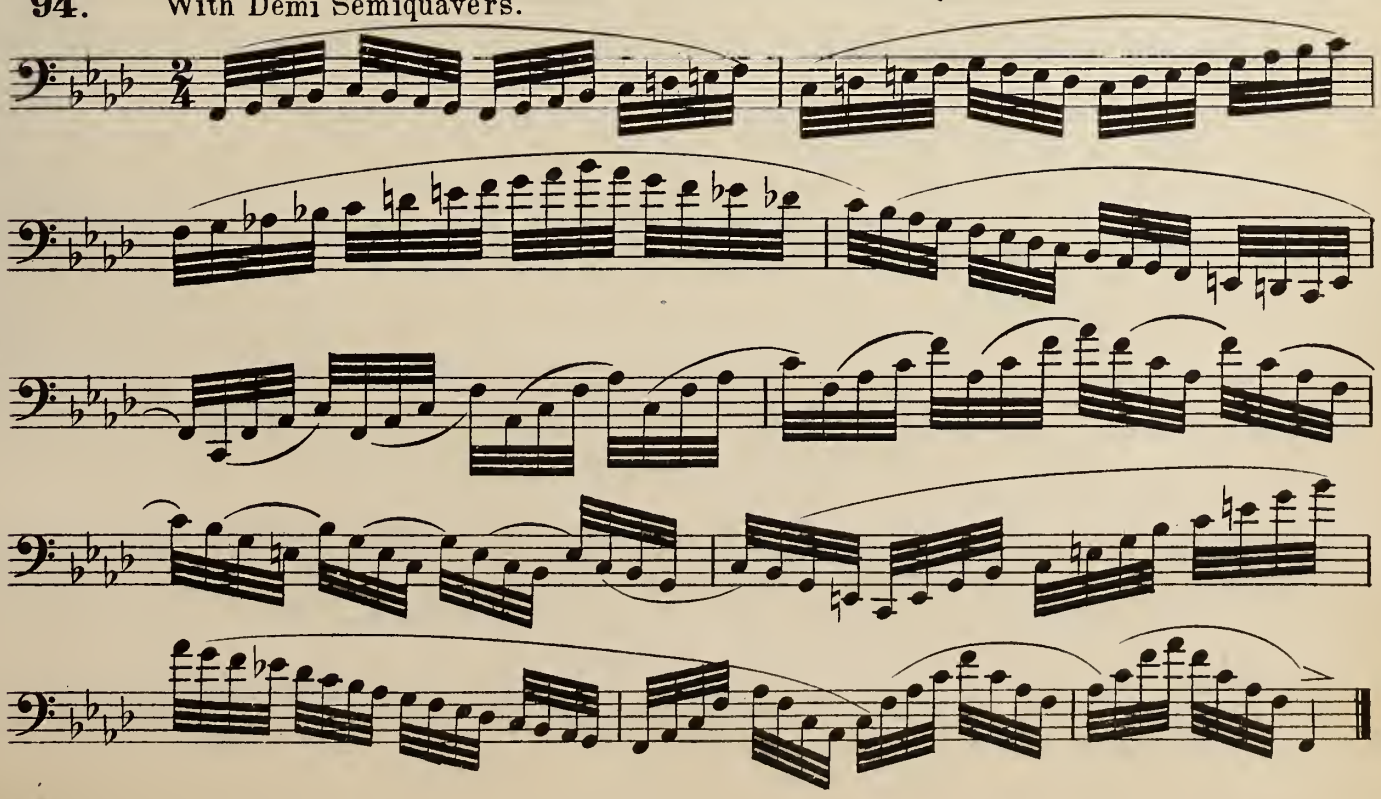
Dominant.



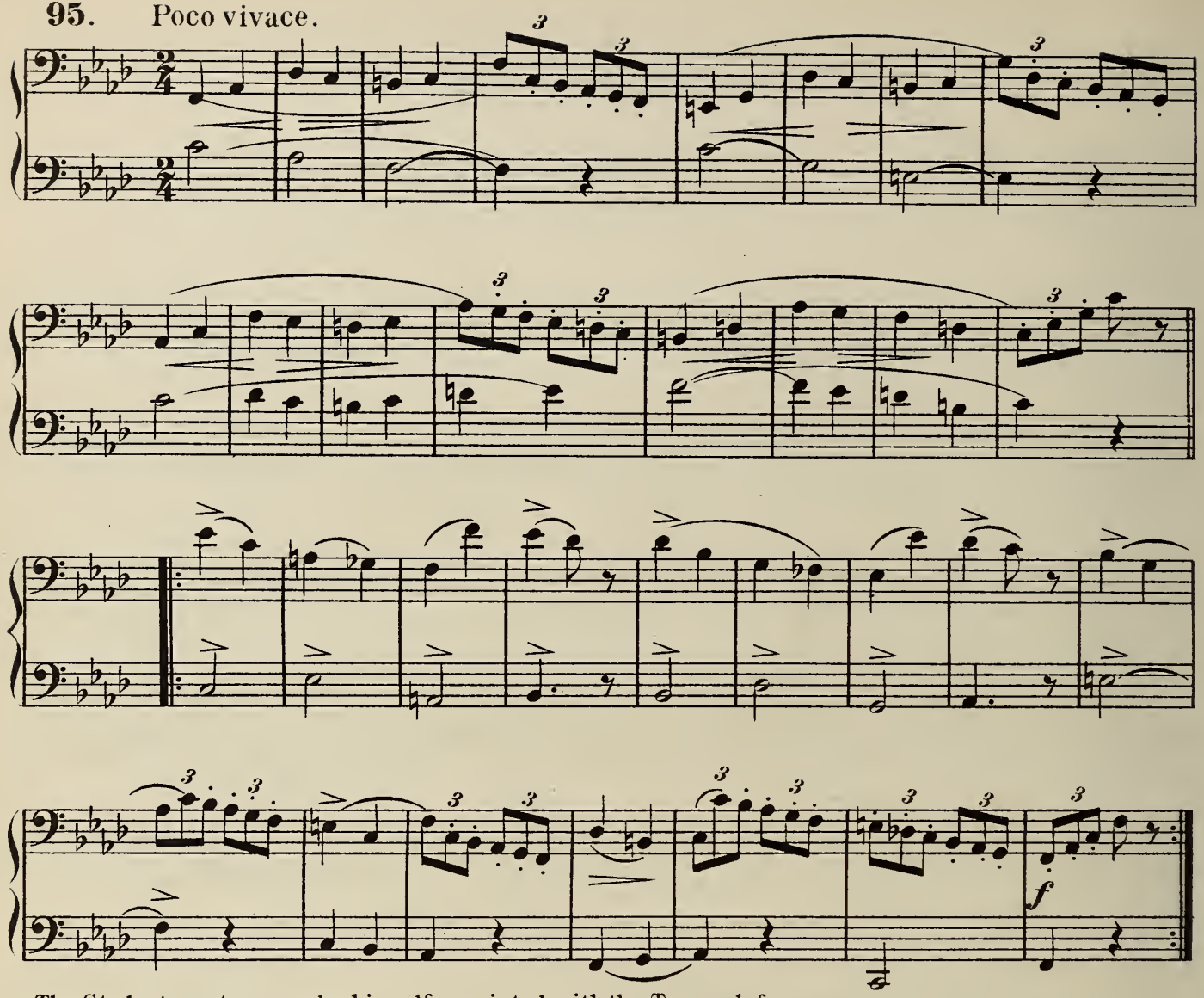
93. STUDIES.



94. With Demi Semiquavers.

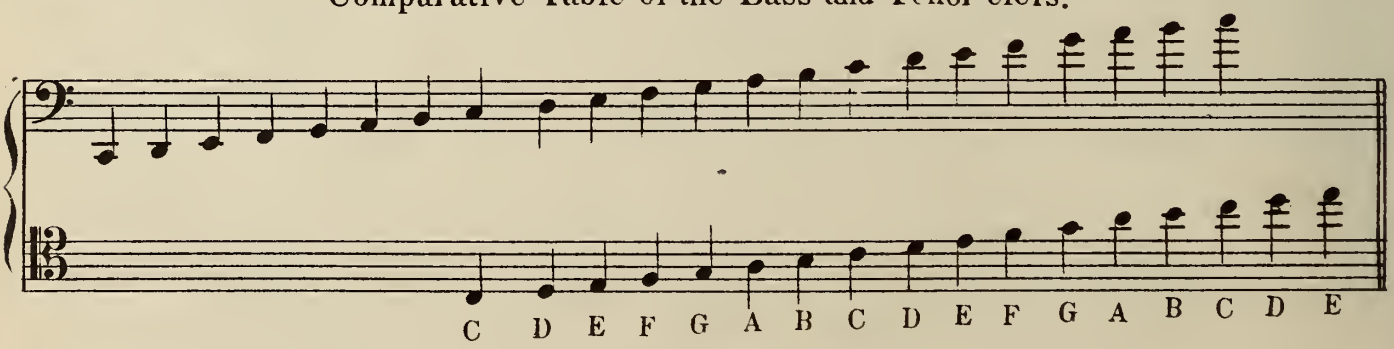


95. Poco vivace.

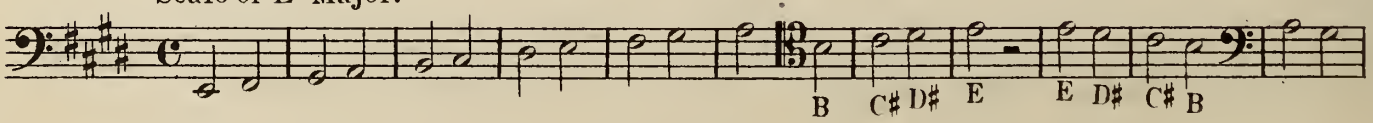


The Student must now make himself aquainted with the Tenor clef.

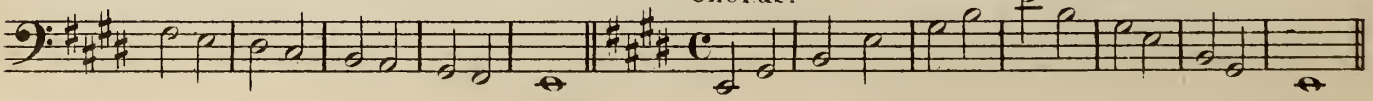
Comparative Table of the Bass and Tenor clefs.

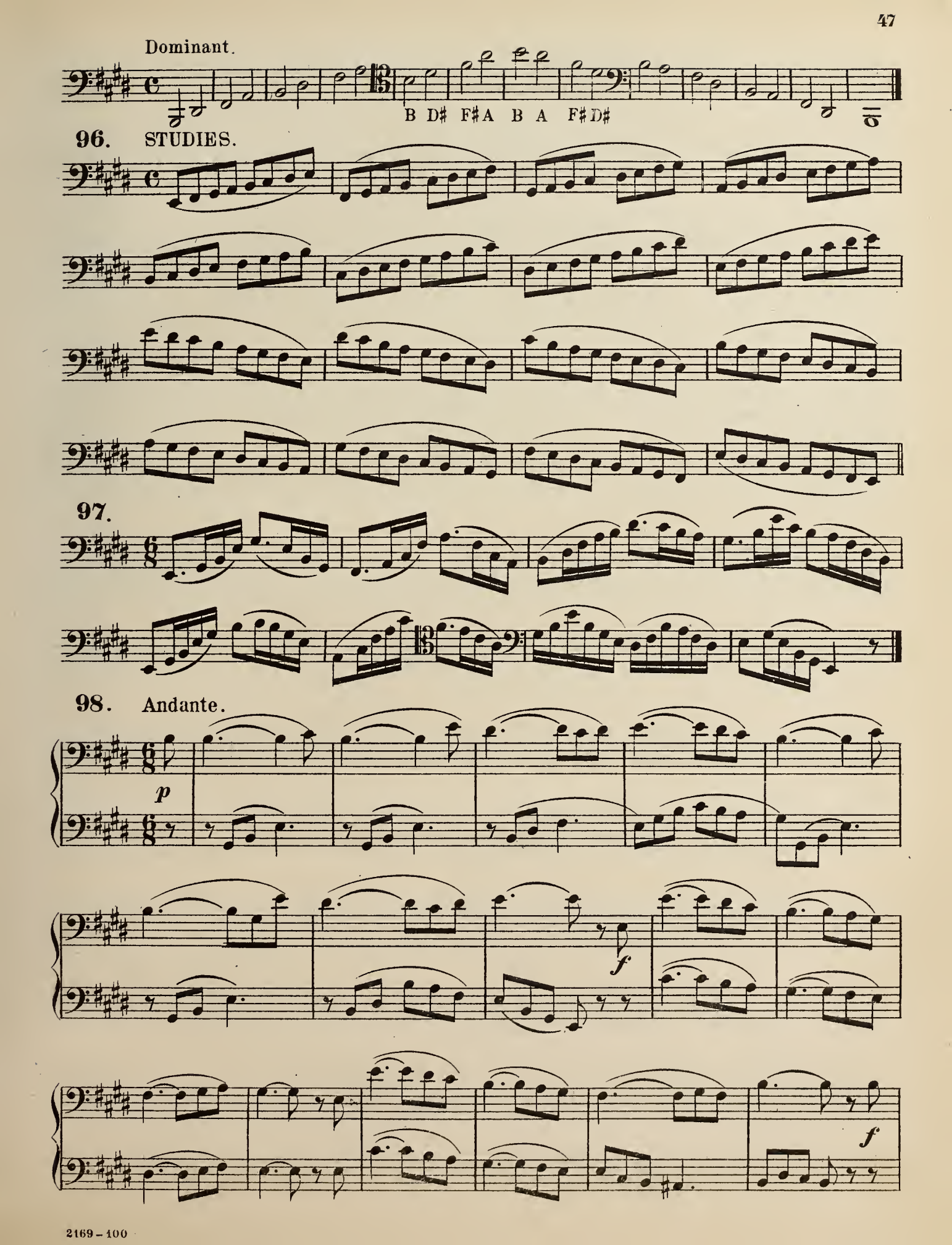


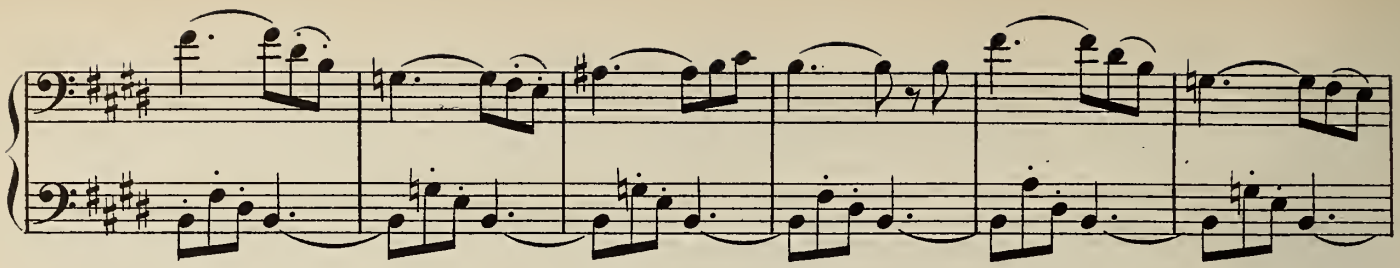
Scale of E Major.

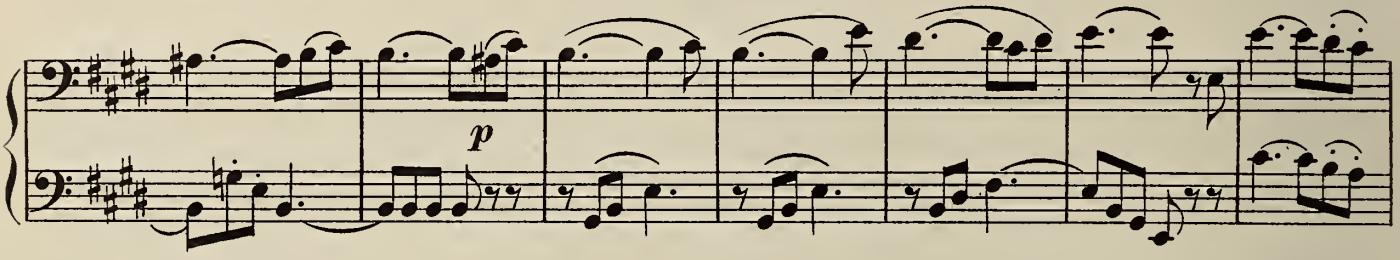


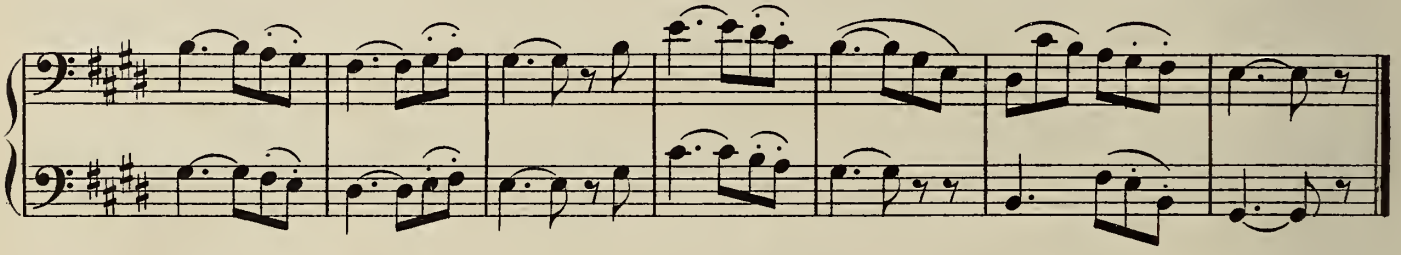
Chords.



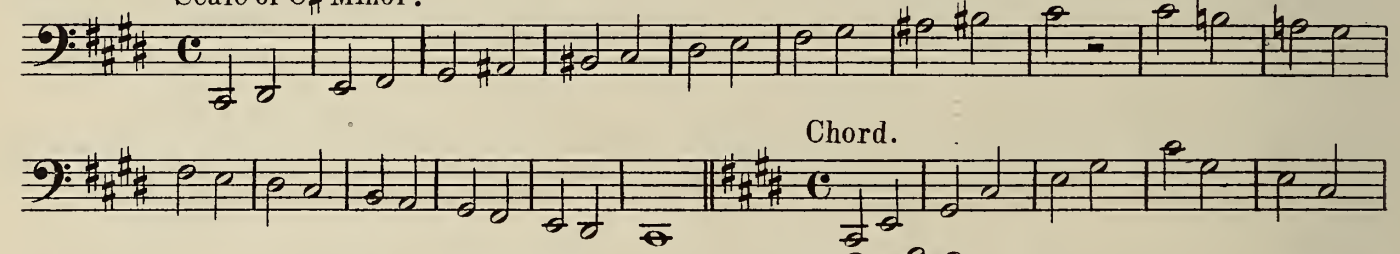

Dominant.
B D♯ F♯A B A F♯D♯
96. STUDIES.
97.
98. Andante.
p
f
f







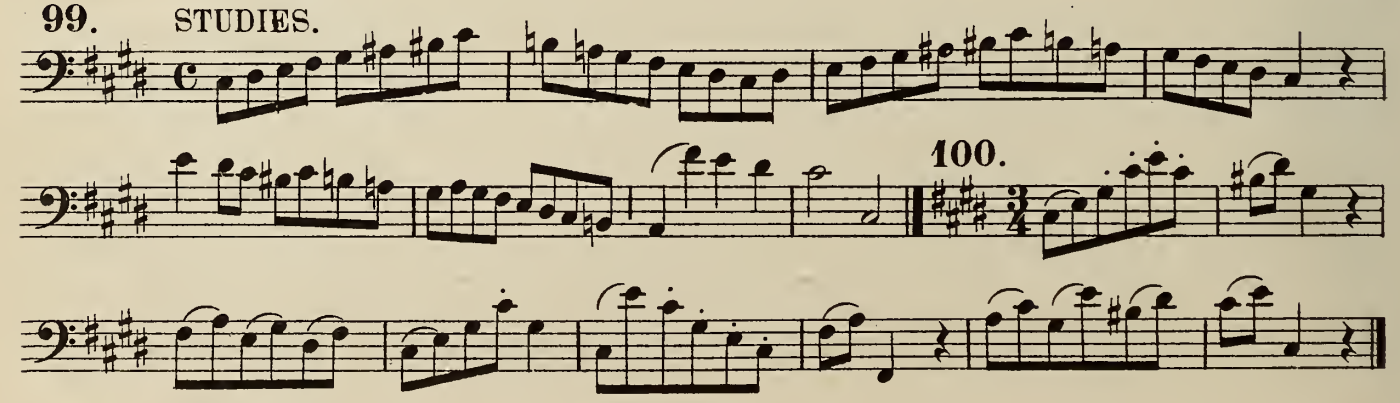
Scale of C♯ Minor.



Chord.

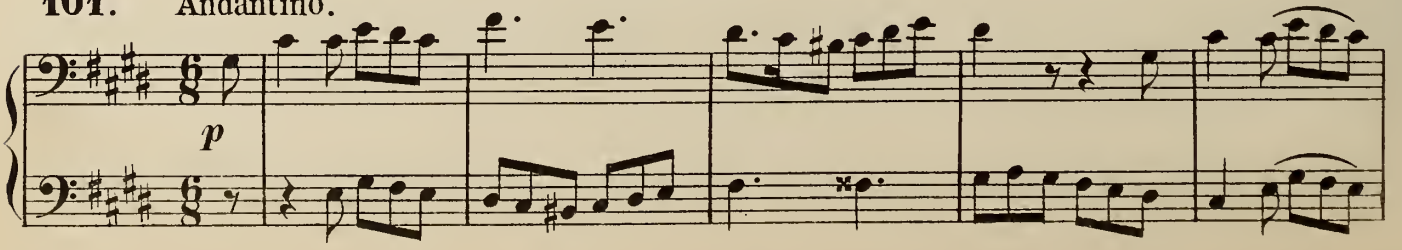
Dominant.

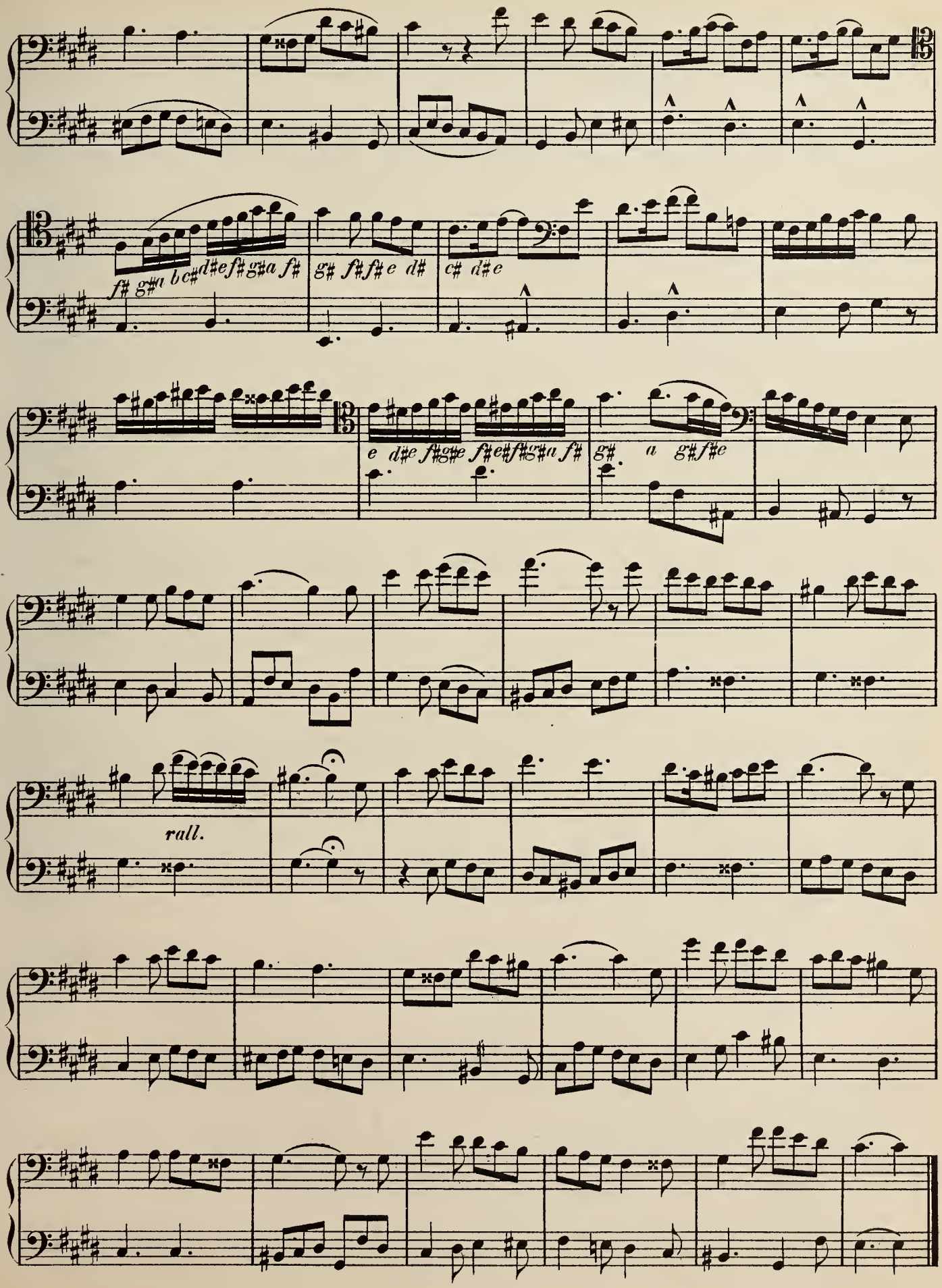
99. STUDIES.



100.

101. Andantino.




f# g#a b c# d#e f# g#a f#
g# f# f# e d#
c# d#e
e d#e f#g#e f#e#f#g#a f#
g# a g# f#e
rall.

Scale of D♭ Major.

Chord.

Dominant.

102. STUDIES.

103.

104. Allegro vivace.

f

p rall.

a tempo.

Scale of B♭ Minor.

B♭ A♭ G♭ F E♭ D♭ C B♭

Chord.

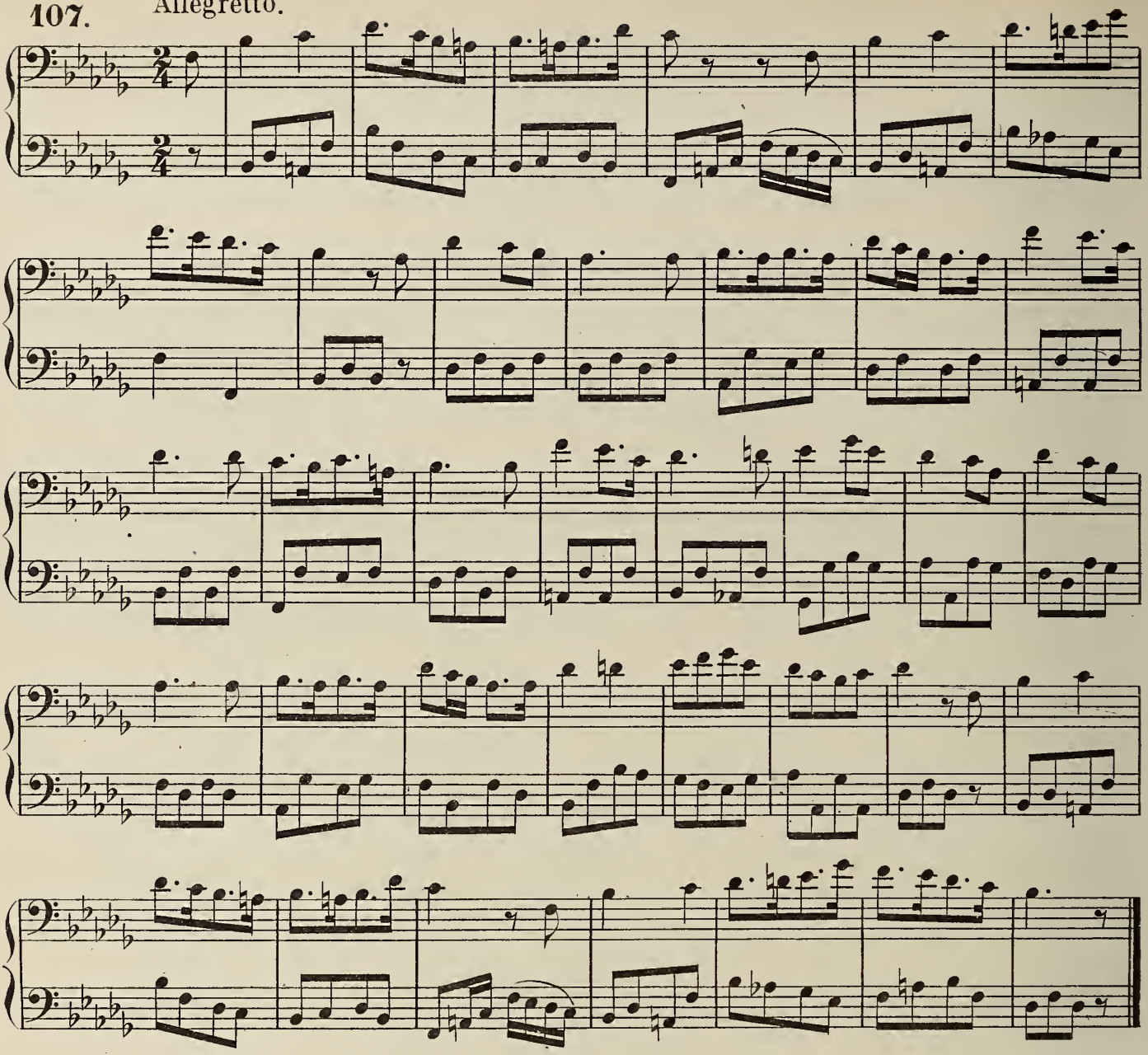
Dominant.

105. STUDIES.

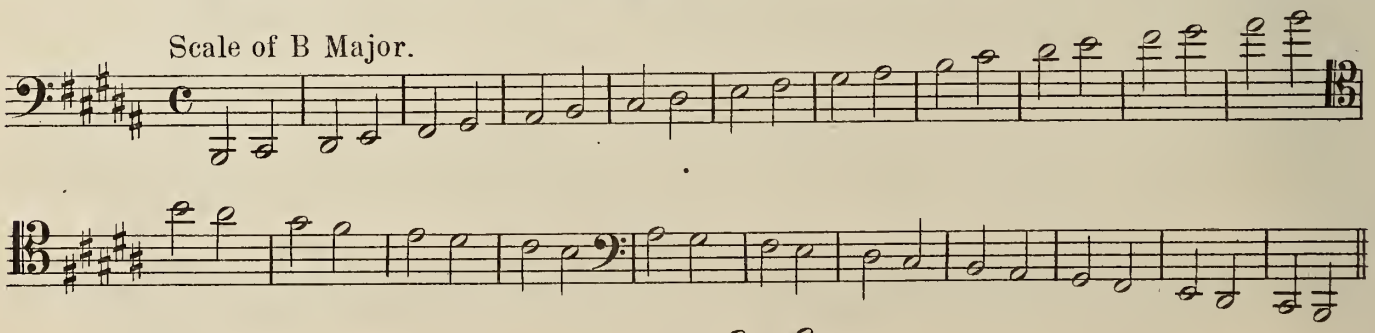
106.

F B♭ D♭ F B♭

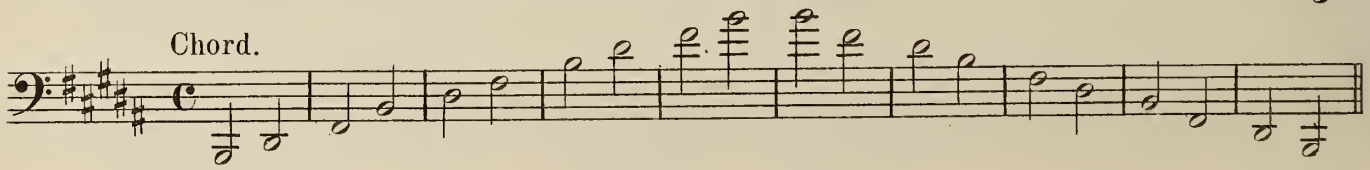
107. Allegretto.



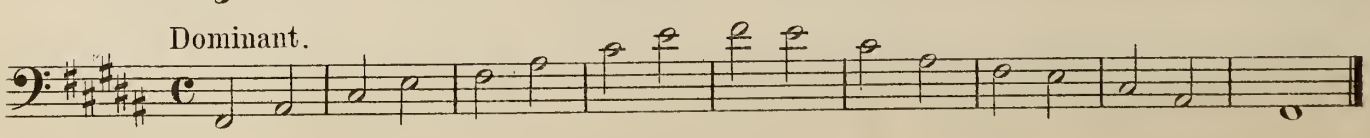
Scale of B Major.



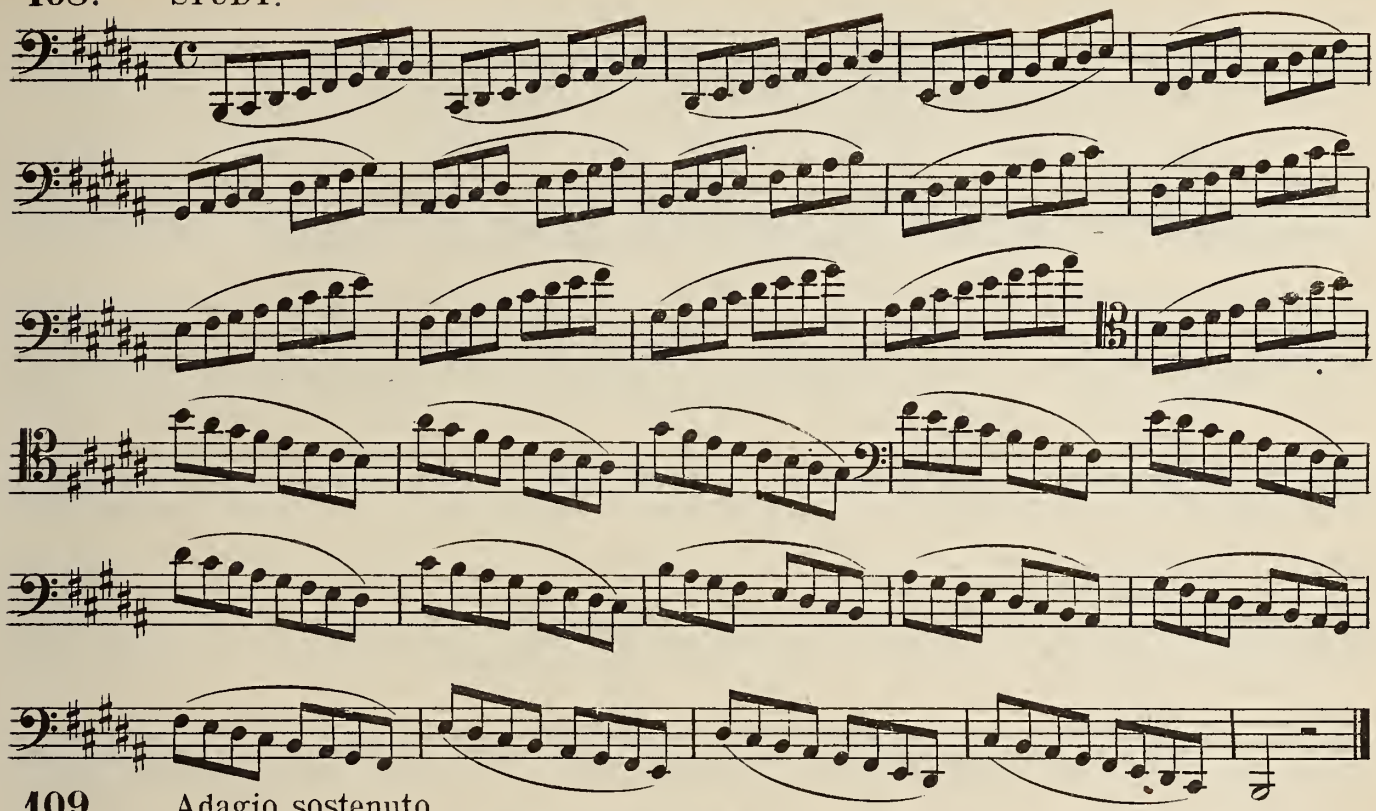
Chord.



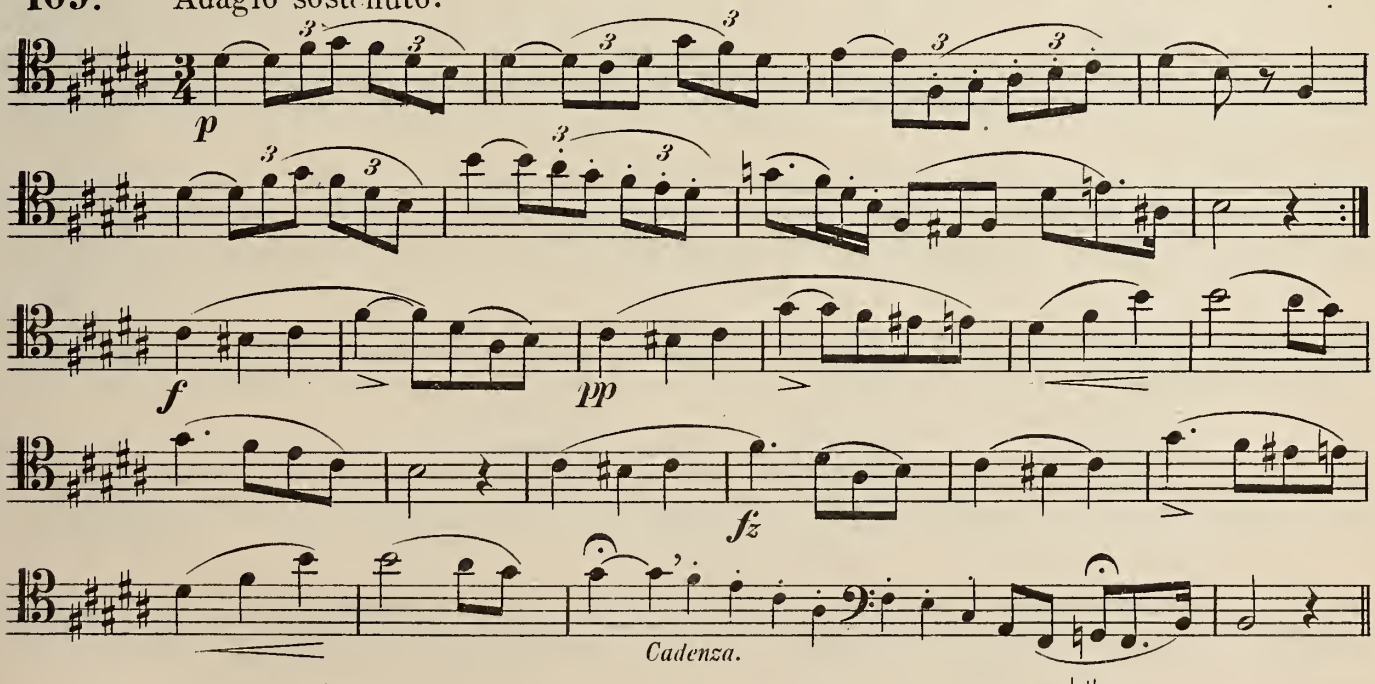
Dominant.



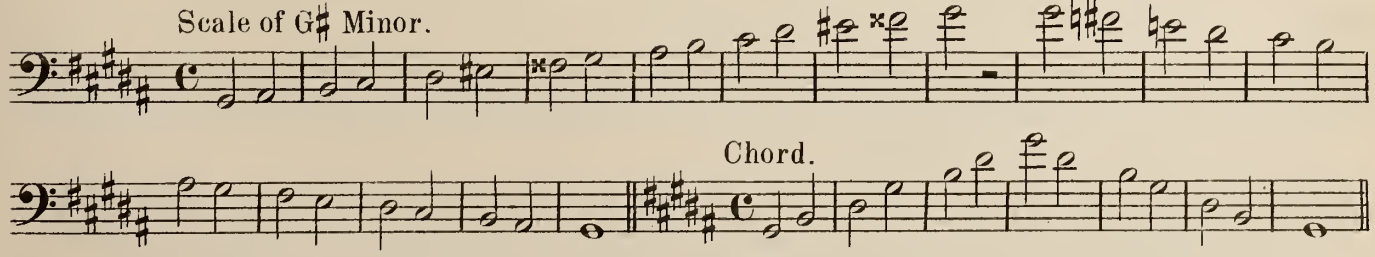
108. STUDY.



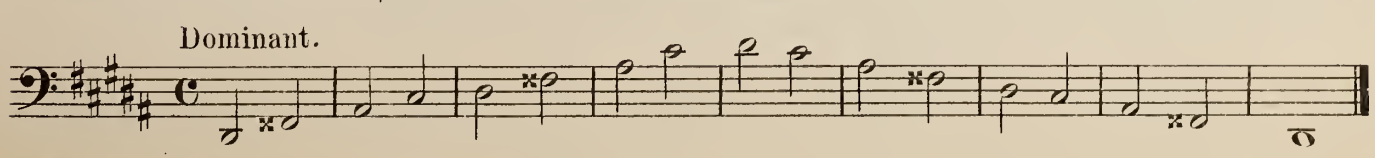
109. Adagio sostenuto.



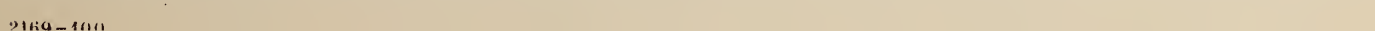
Scale of G♯ Minor.



Chord.



Dominant.



110. Andantino.

Scale of G♭ Major.

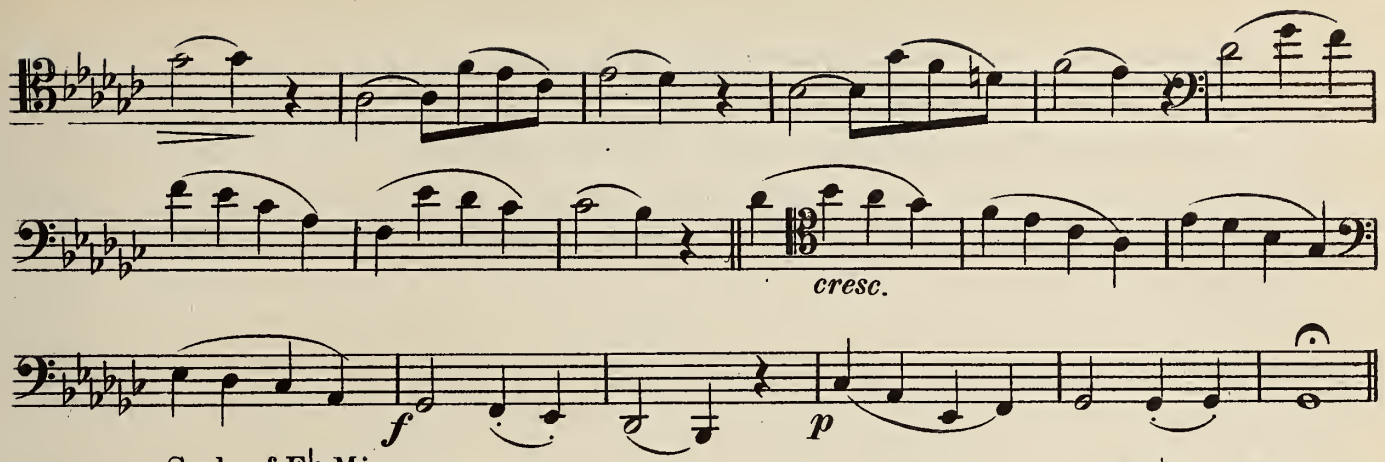
Chord.

Dominant.

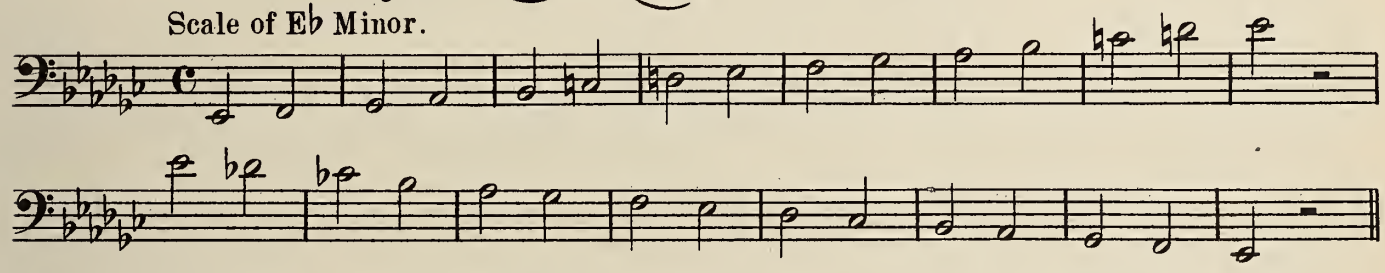
111. STUDIES.

112. Largo.

*) By prefixing a double Flat ♭♭ to a note, the same must be depressed a whole tone.

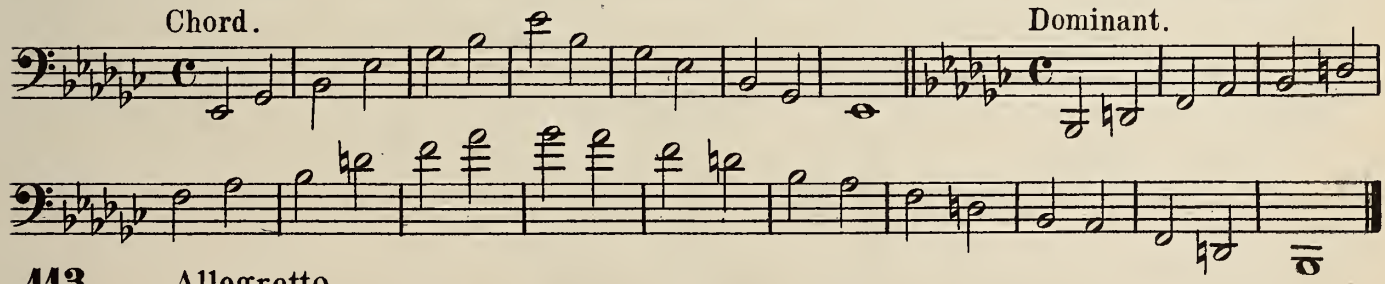


Scale of E♭ Minor.

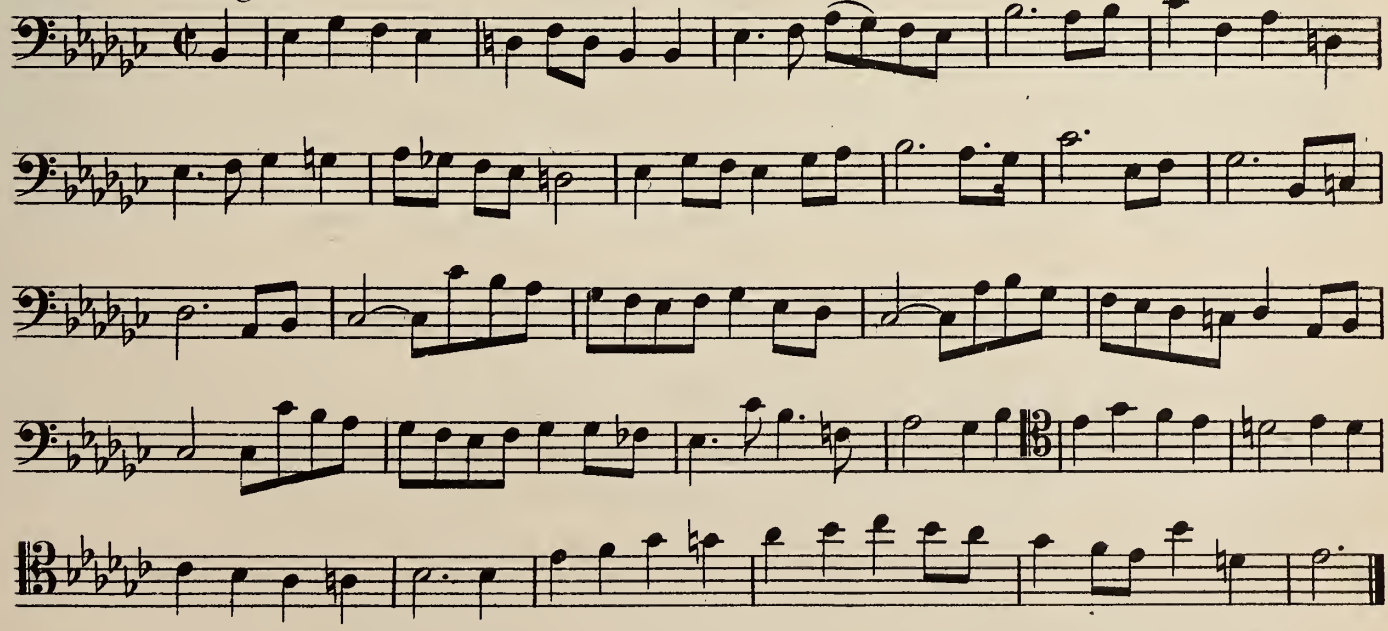


Chord.

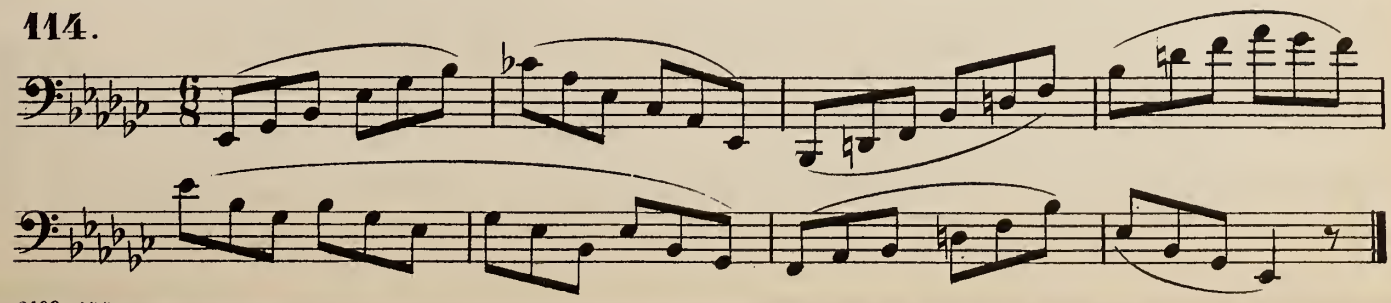
Dominant.



113. Allegretto.



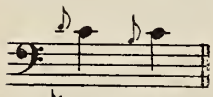
114.



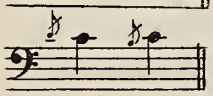
Graces, Embellishments or Ornaments of Melody.

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:

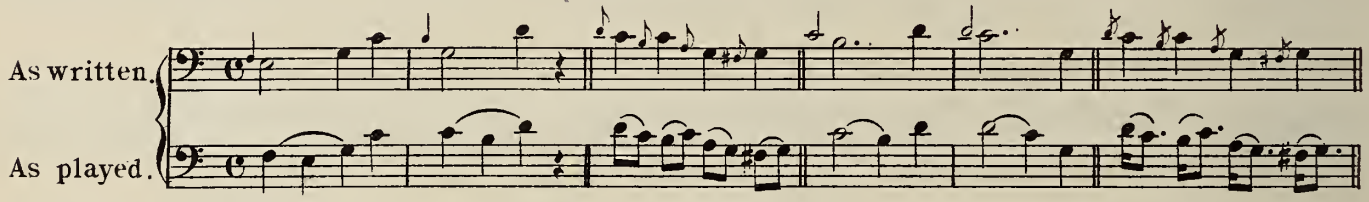


the value of it is one half of the following note. When crossed by a small line thus:



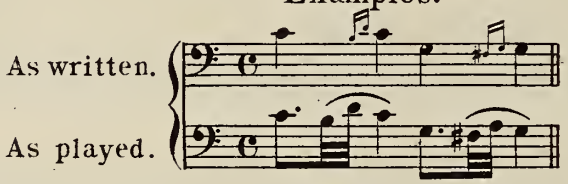
its value is but one fourth of the note that follows it:

Examples.

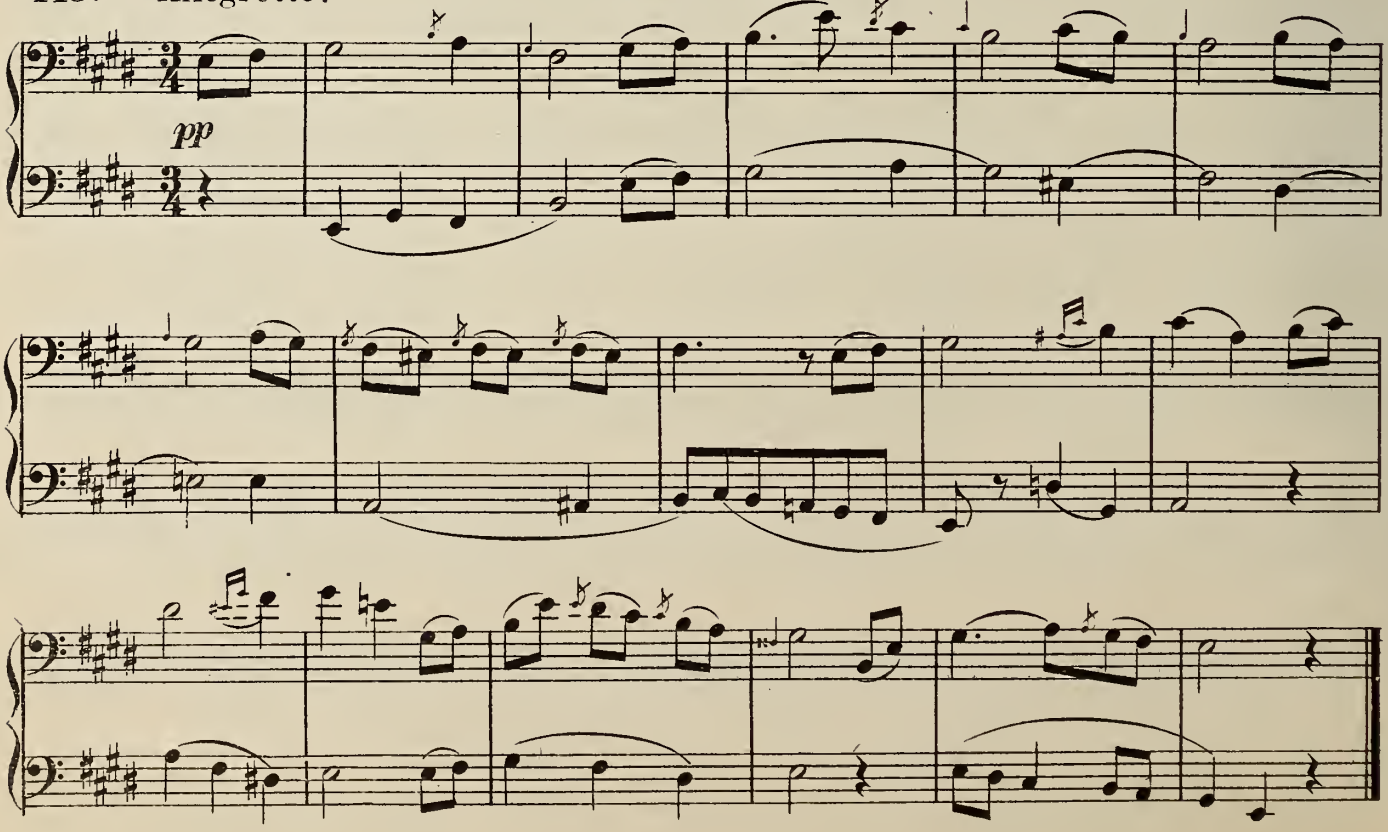


There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Examples.



115. 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 ∽♯ 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 notes 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.

116. Andante grazioso.

p

cresc.

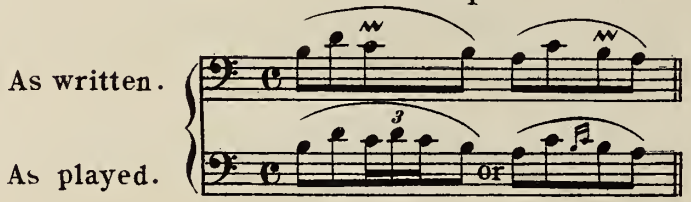
cresc.

p

THE PASSING SHAKE.

The passing Shake, often written thus ∿ must be played quick and round in the following manner.

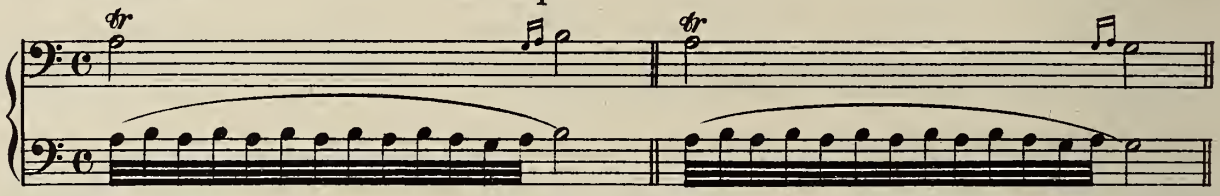
Example.



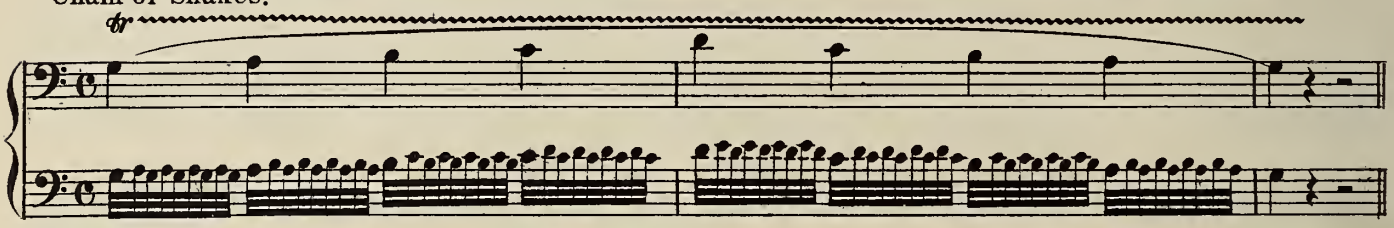
THE SHAKE.

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.

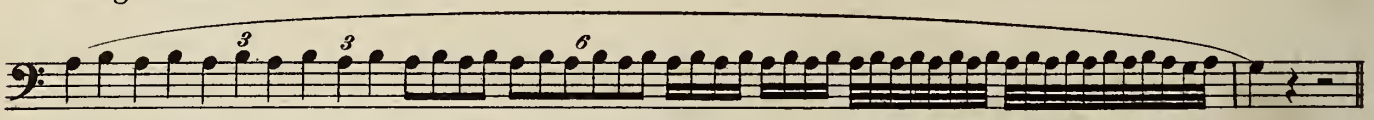
Example.



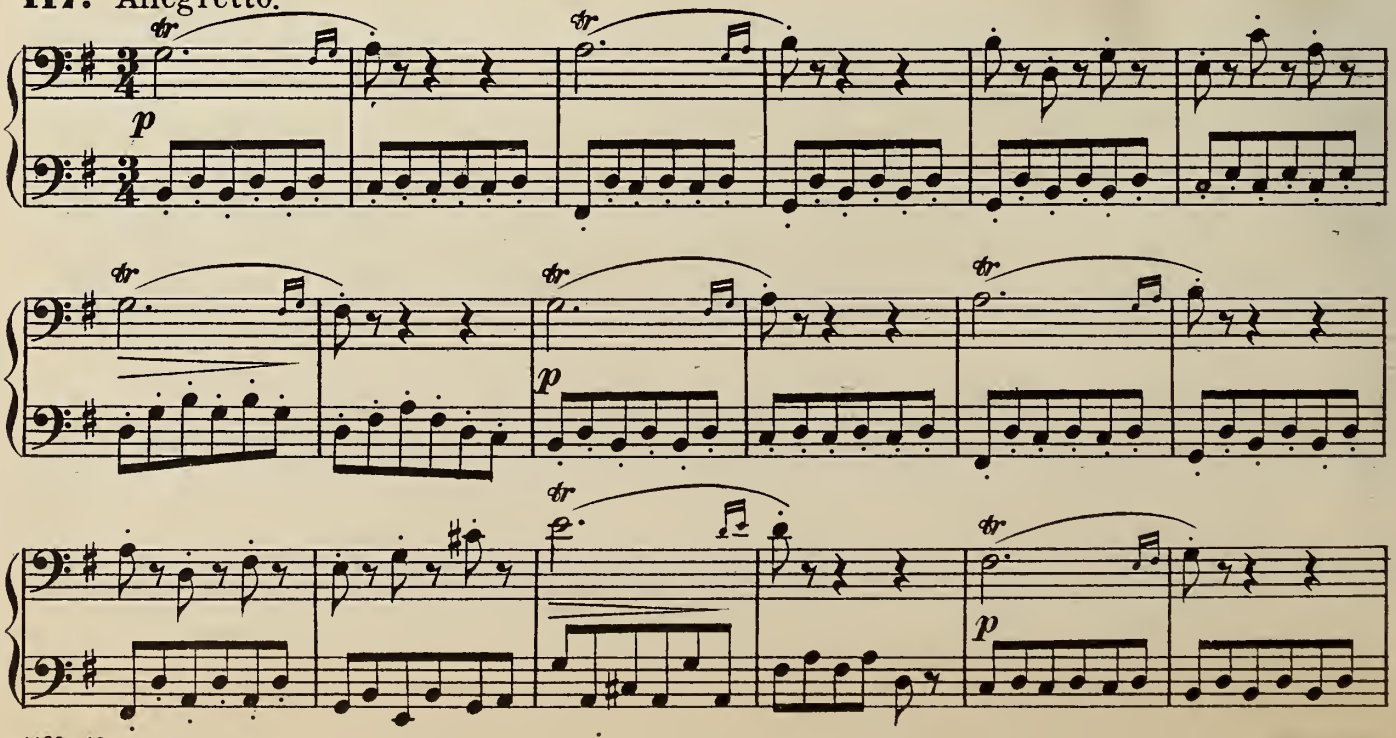
Chain of Shakes.

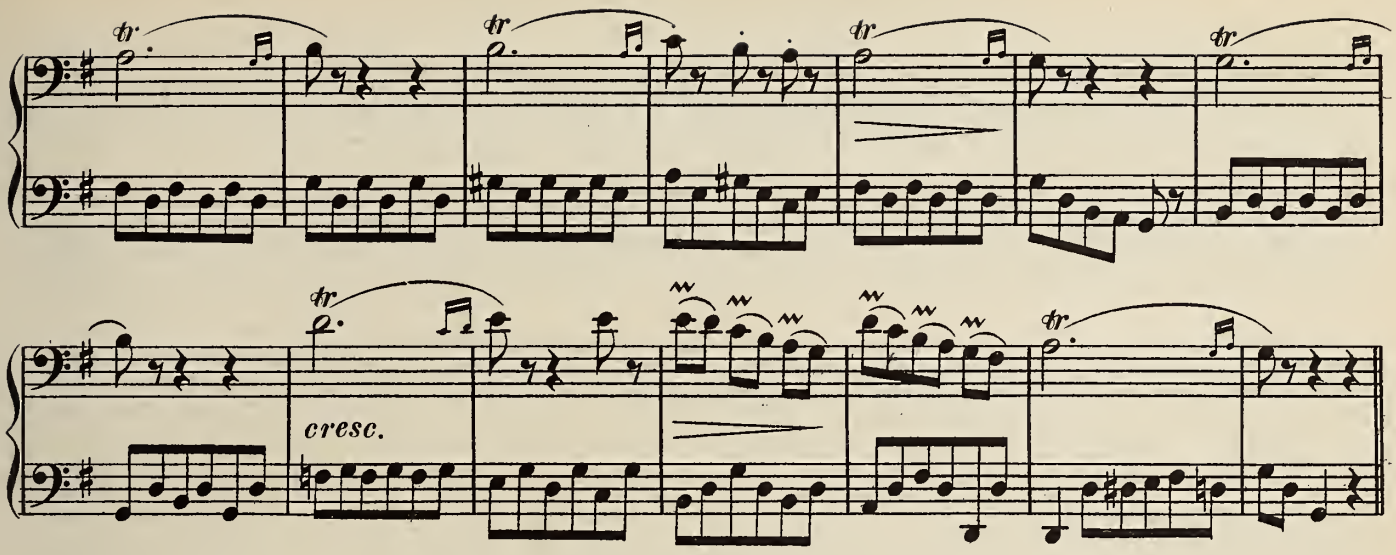


To acquire a fine shake, it should be practised first slowly and gradually increasing in velocity in the following manner.

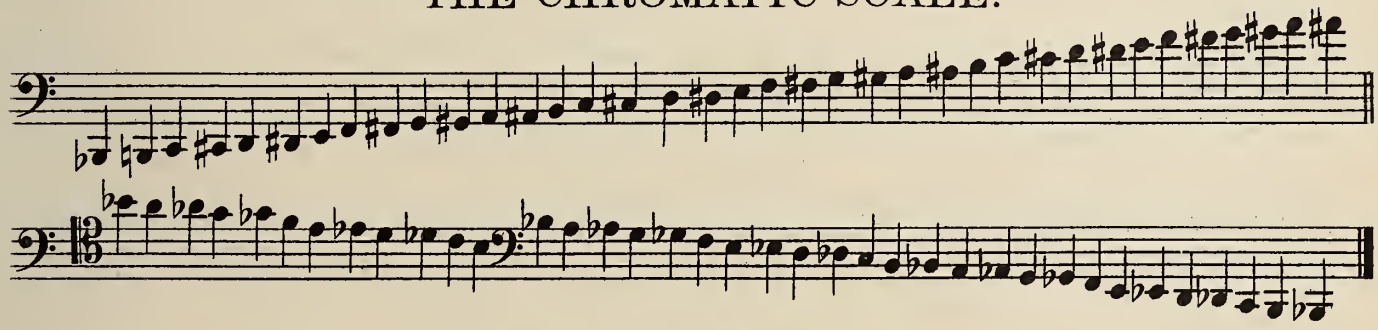


117. Allegretto.

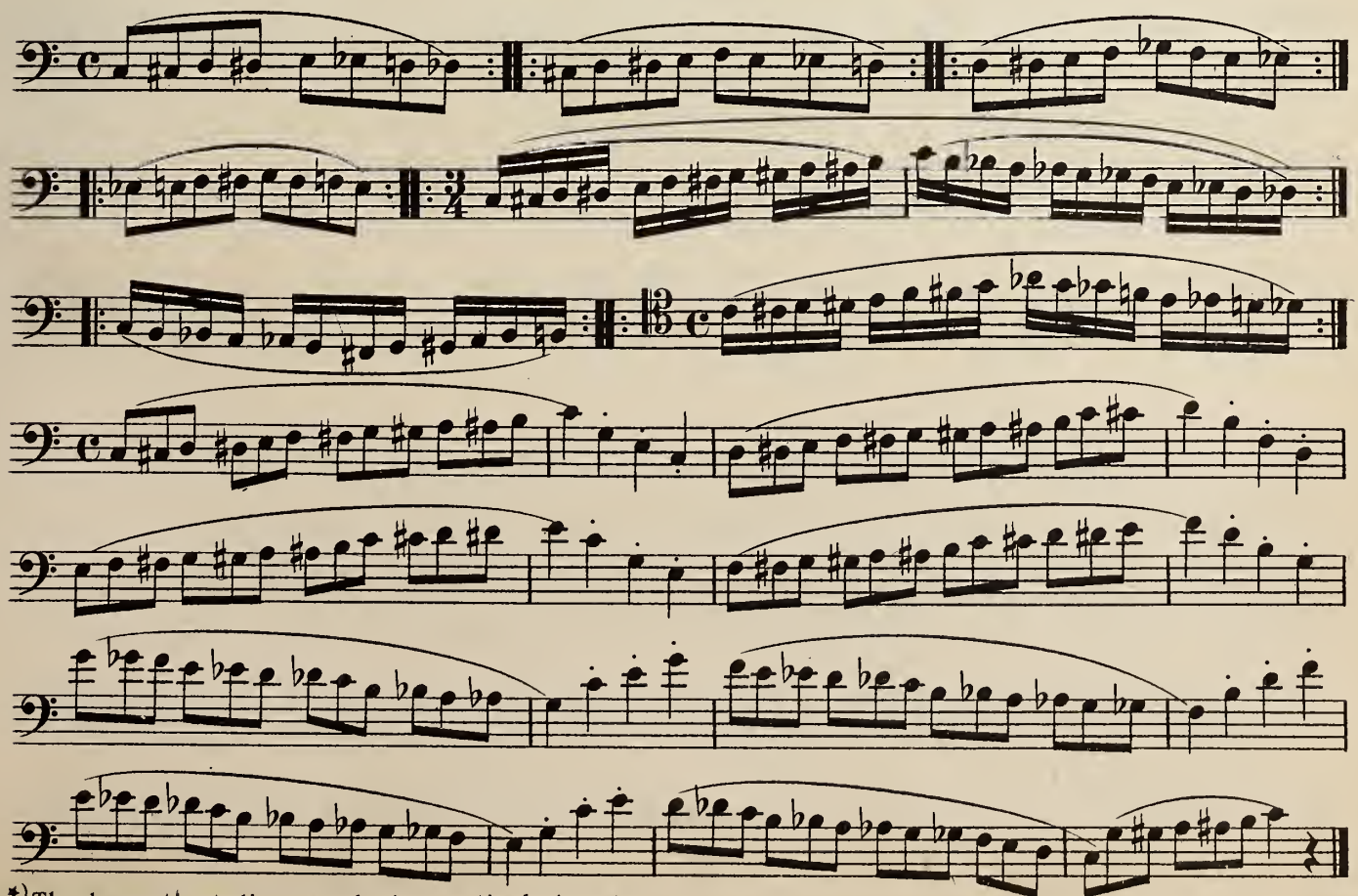




THE CHROMATIC SCALE.



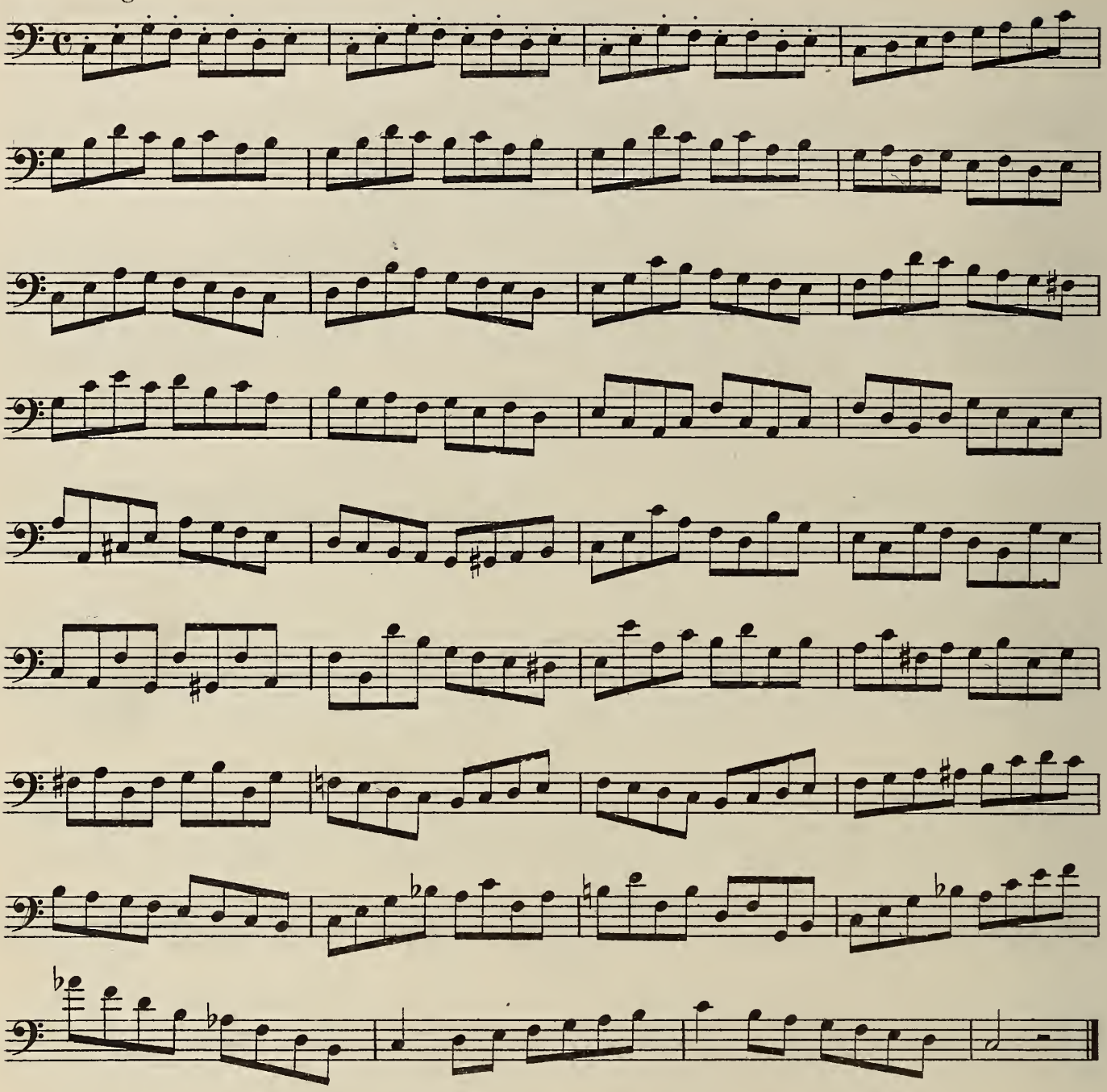
CHROMATIC STUDIES.*)



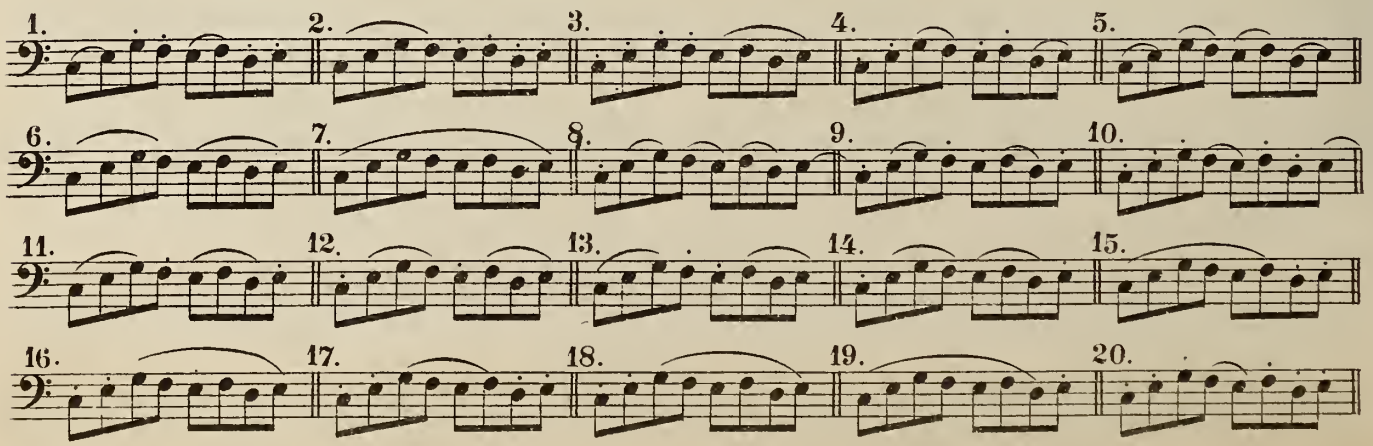
*) The chromatic studies may also be practised *staccato*.

Exercises on various articulations.

118 Allegro



Various articulations to the above exercise.



Exercise in Triplets on various articulations.

119.

Various articulations to the above exercise.

1. 2. 3.

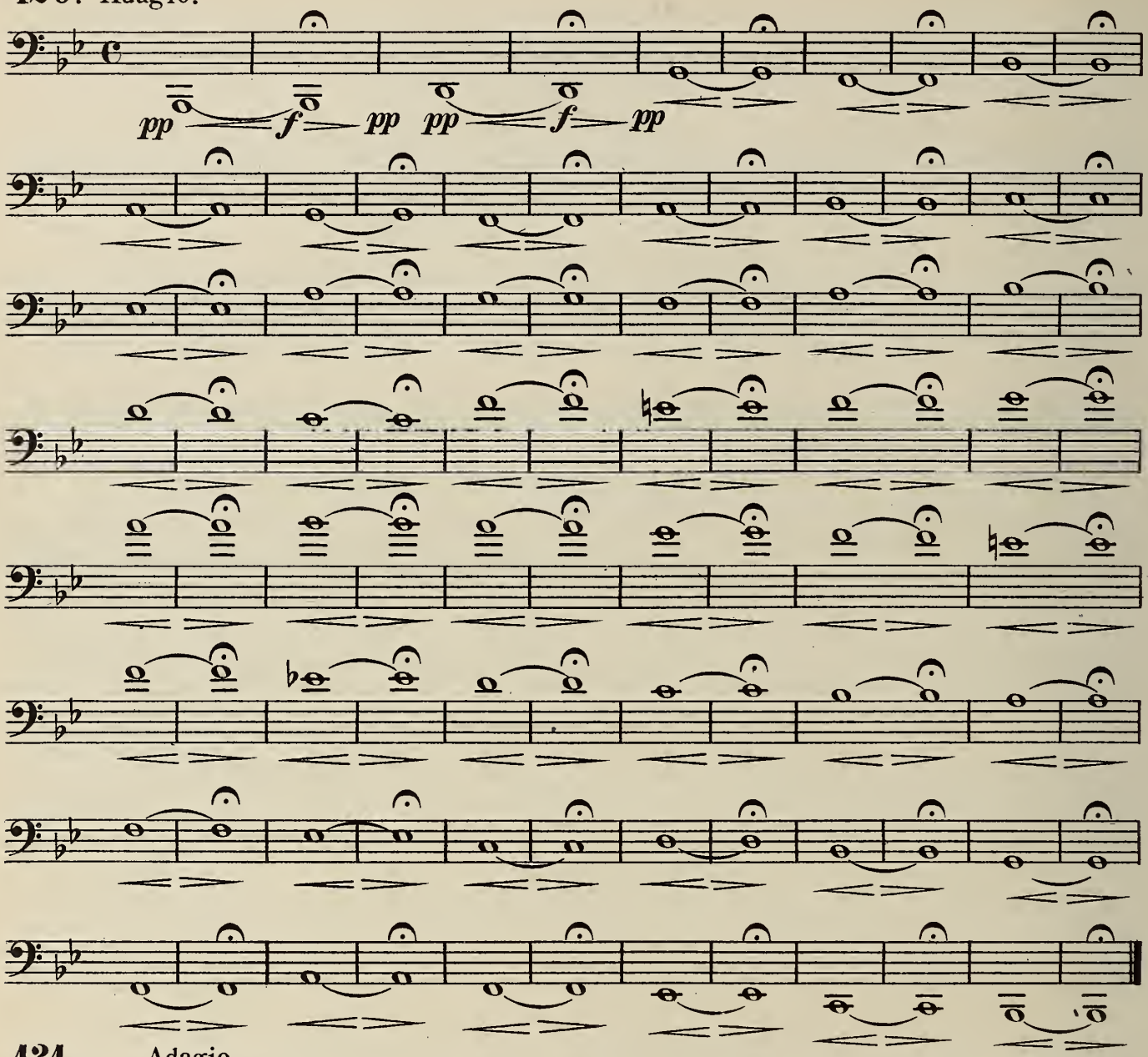
4. 5. 6. 7.

8. 9. 10. 11.

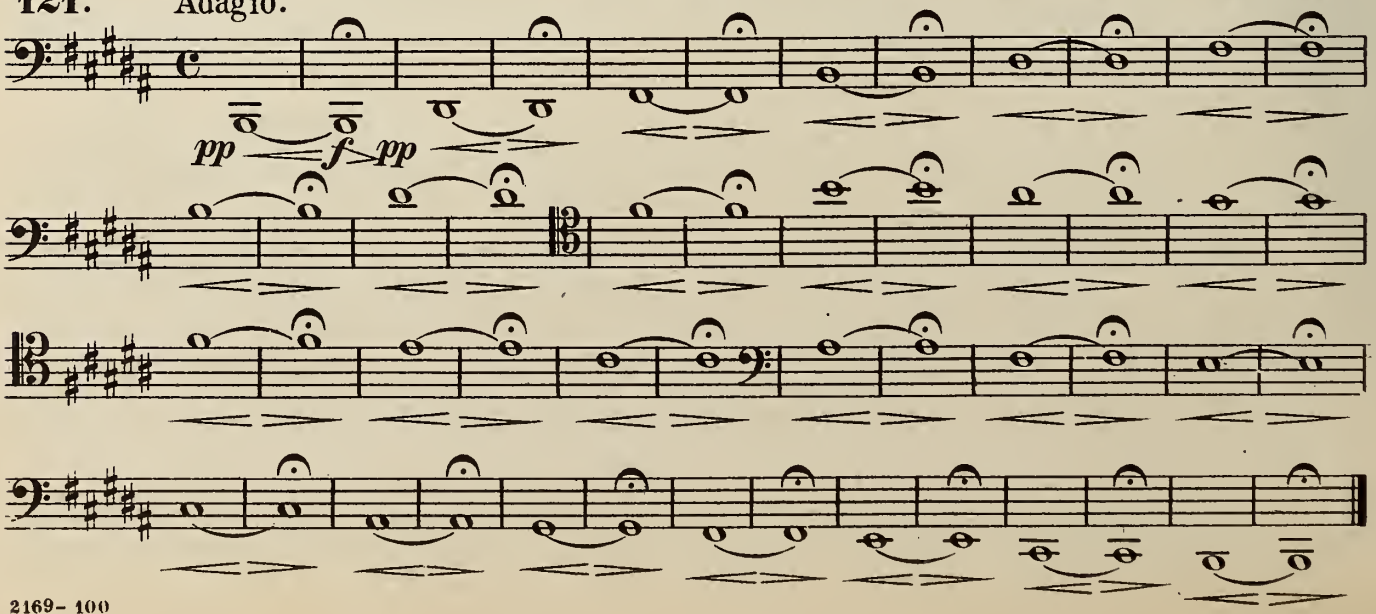
12. 13. 14. 15.

Exercises for acquiring a long breath and a full tone.

120. Adagio.



121. Adagio.



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 Or instead of repeating a bar alike, a sign marked thus % is used. etc.

122. Allegretto.

RESTS.

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

1 2 6 10

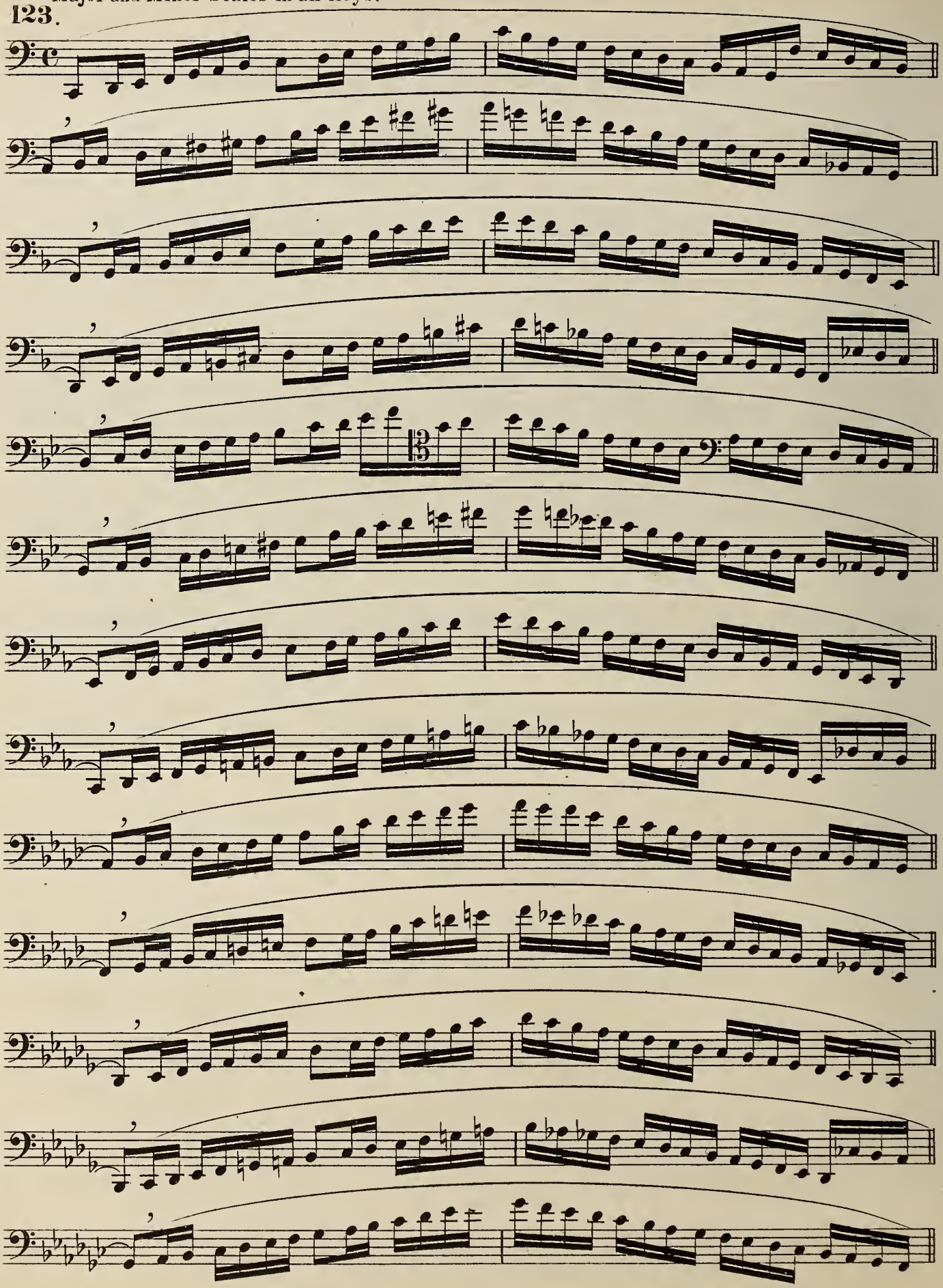
or or

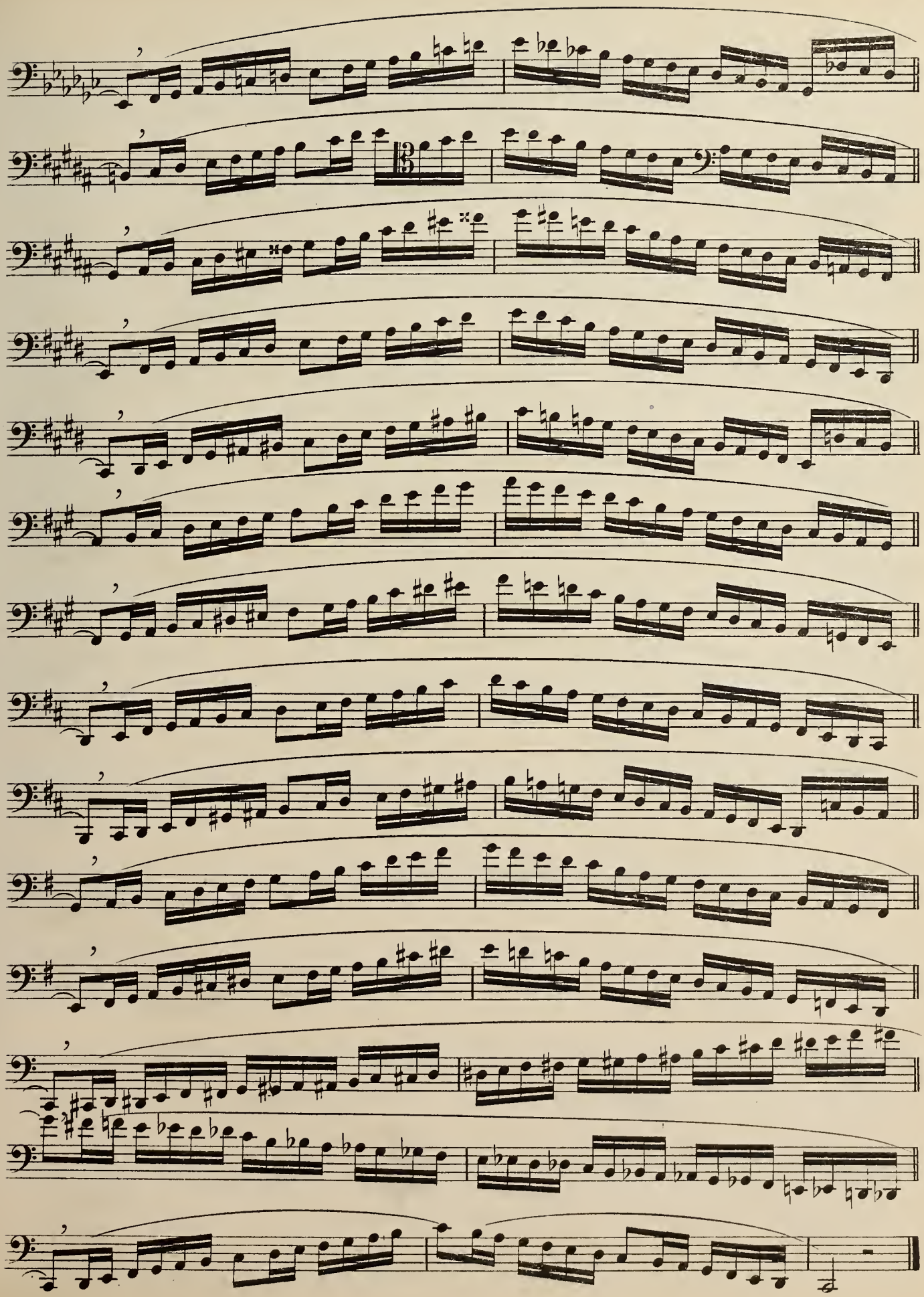
This means, so many bars of that movement should by quietly counted.

The student may now get acquainted with some very high notes which occasionally will occur in the latter exercises. See Scale for the Bassoon page 5.

Major and Minor Scales in all Keys.

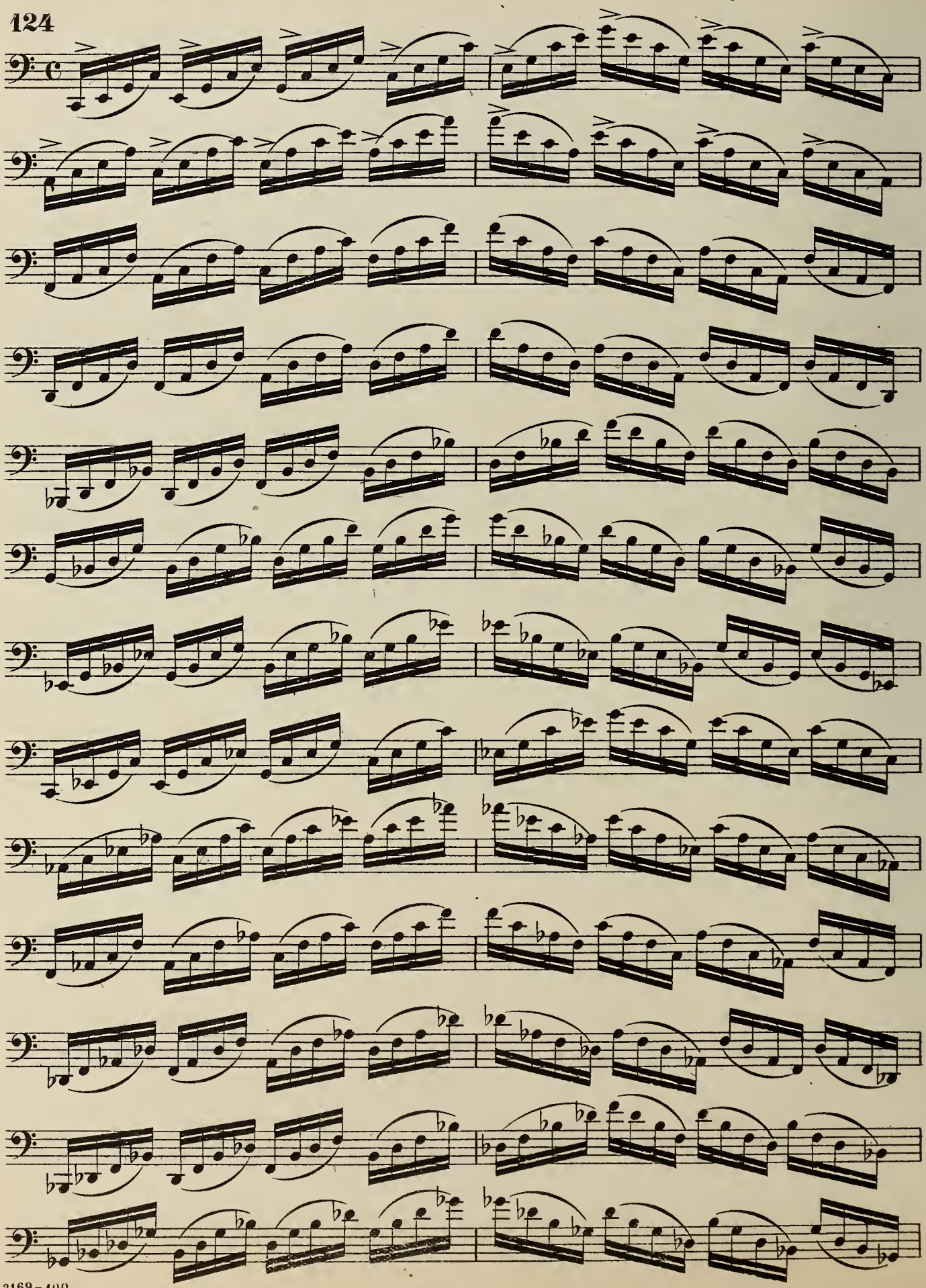
123.

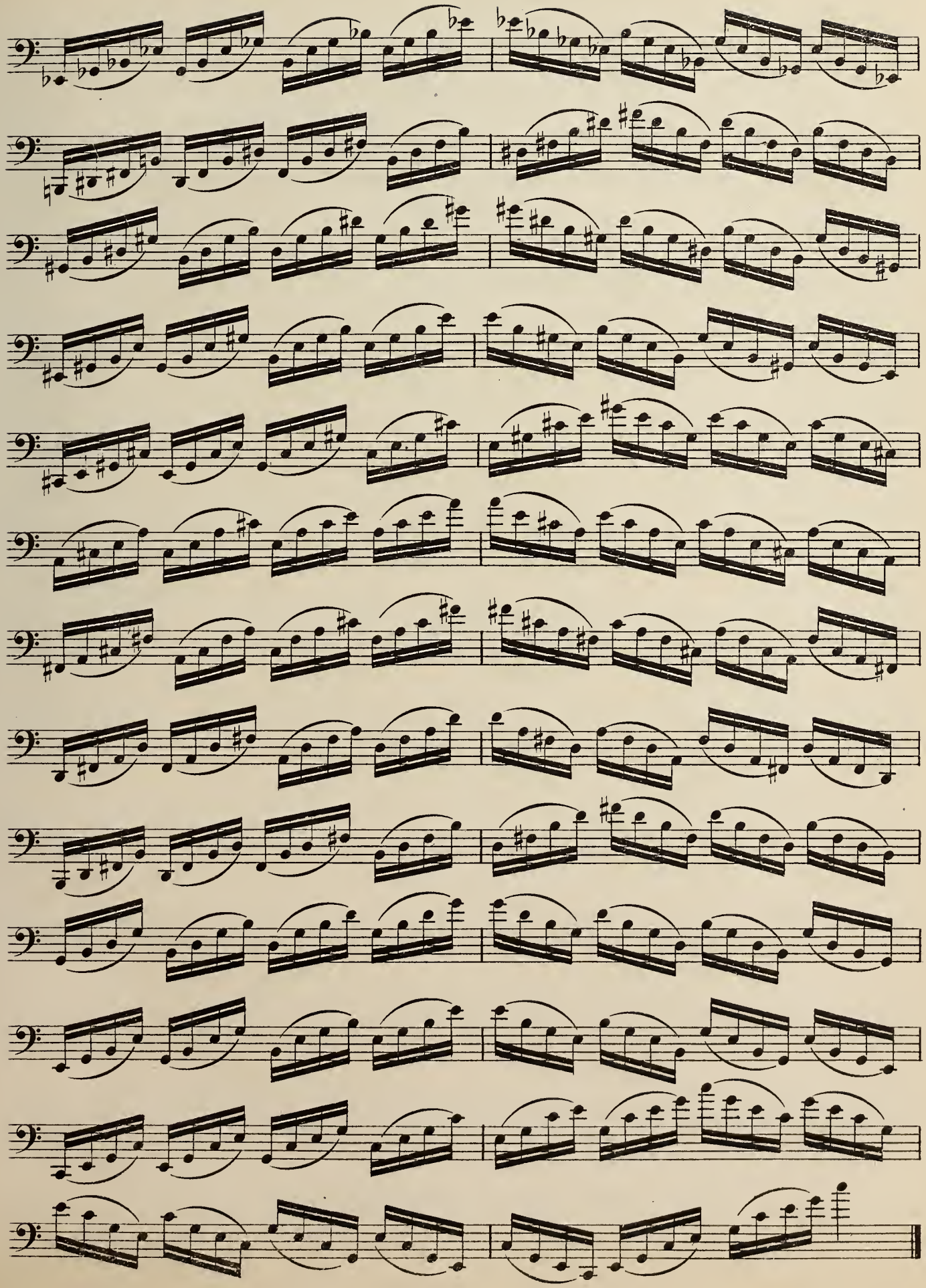




Exercise on the perfect chord in all Major and Minor Keys.

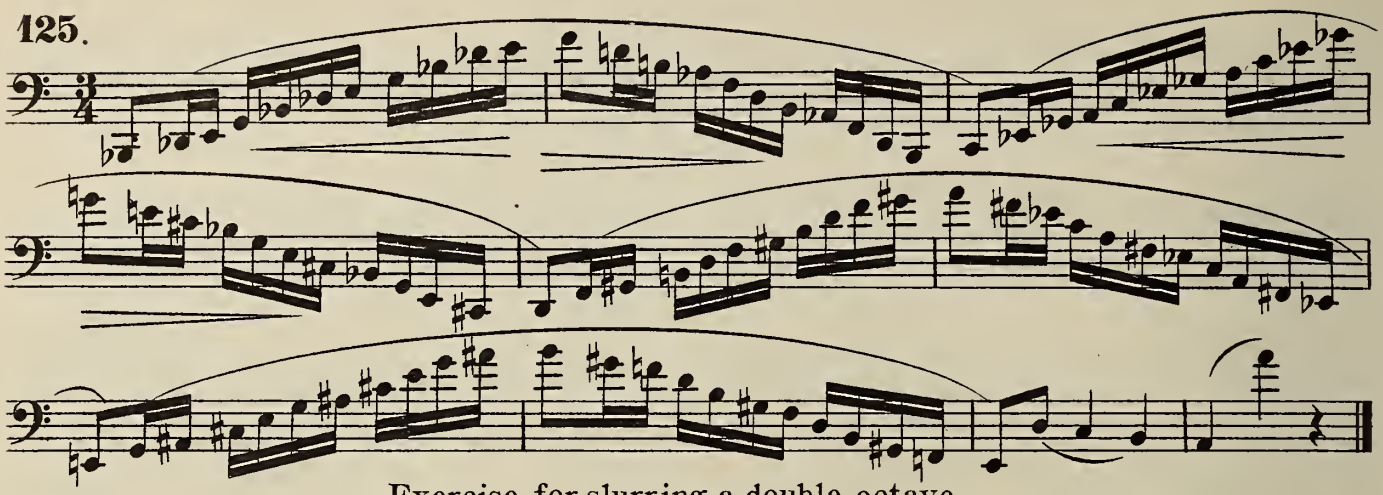
124





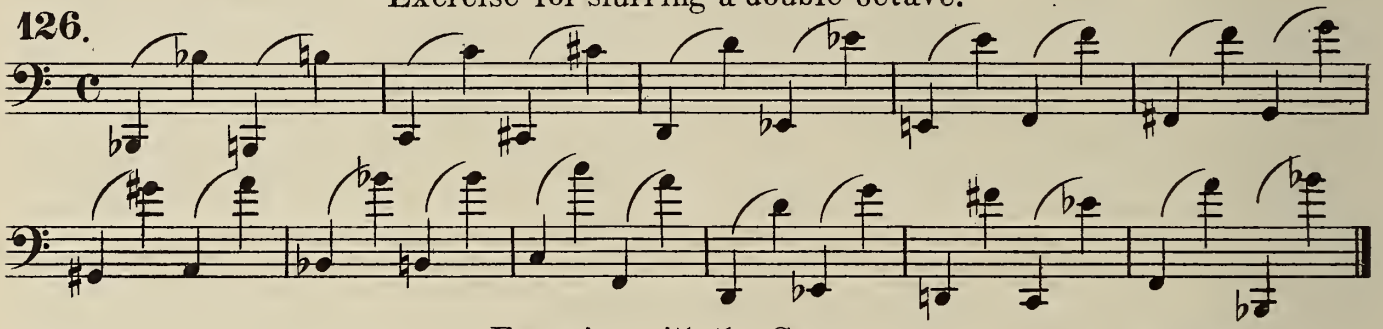
Exercise on the Chord of the diminished Seventh.

125.



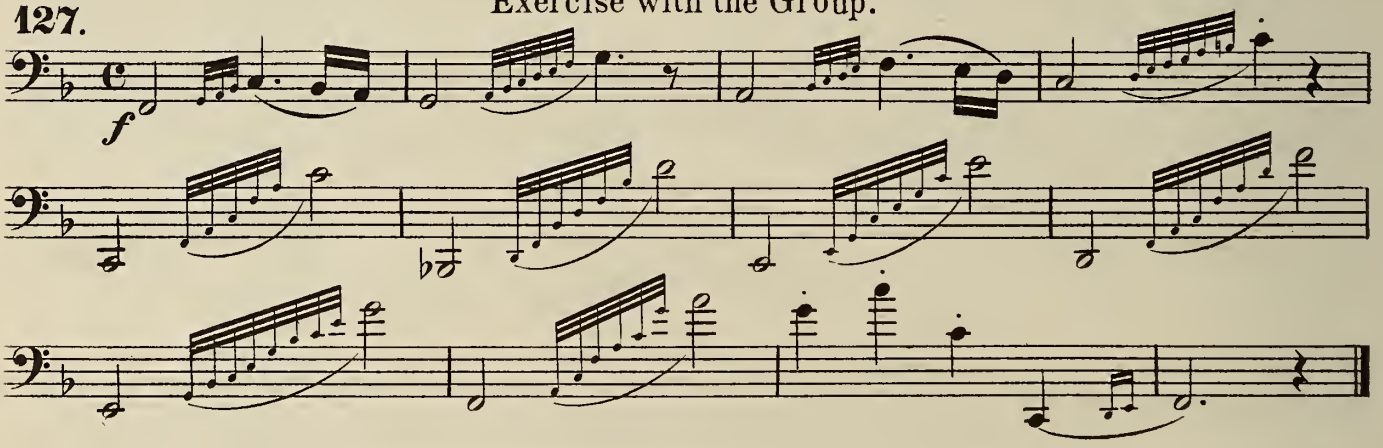
Exercise for slurring a double octave.

126.



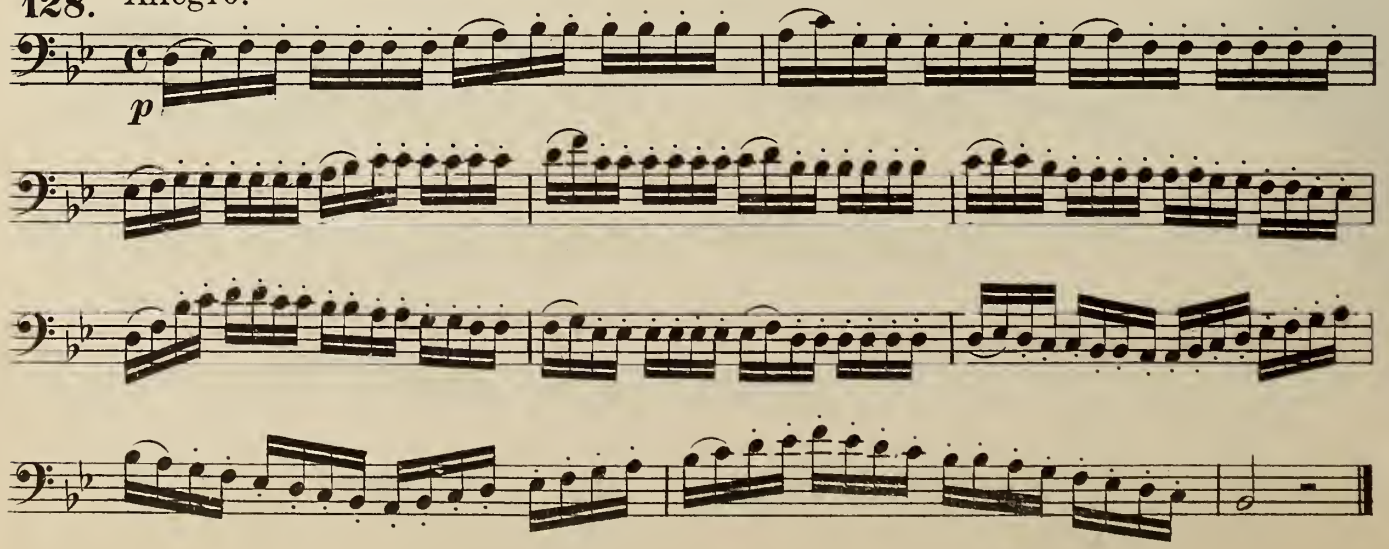
Exercise with the Group.

127.



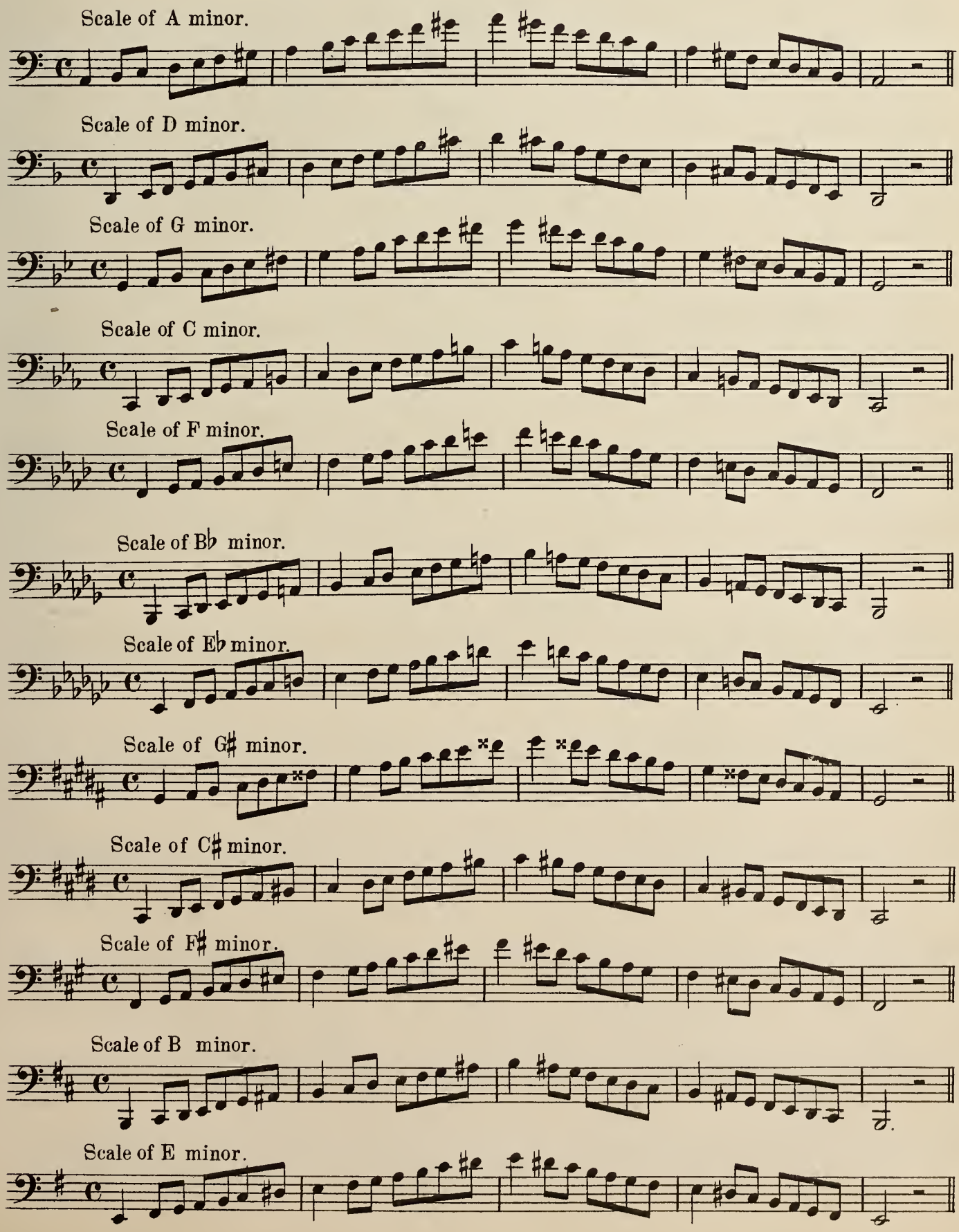
Exercise for quick strokes of the tongue.

128. Allegro.



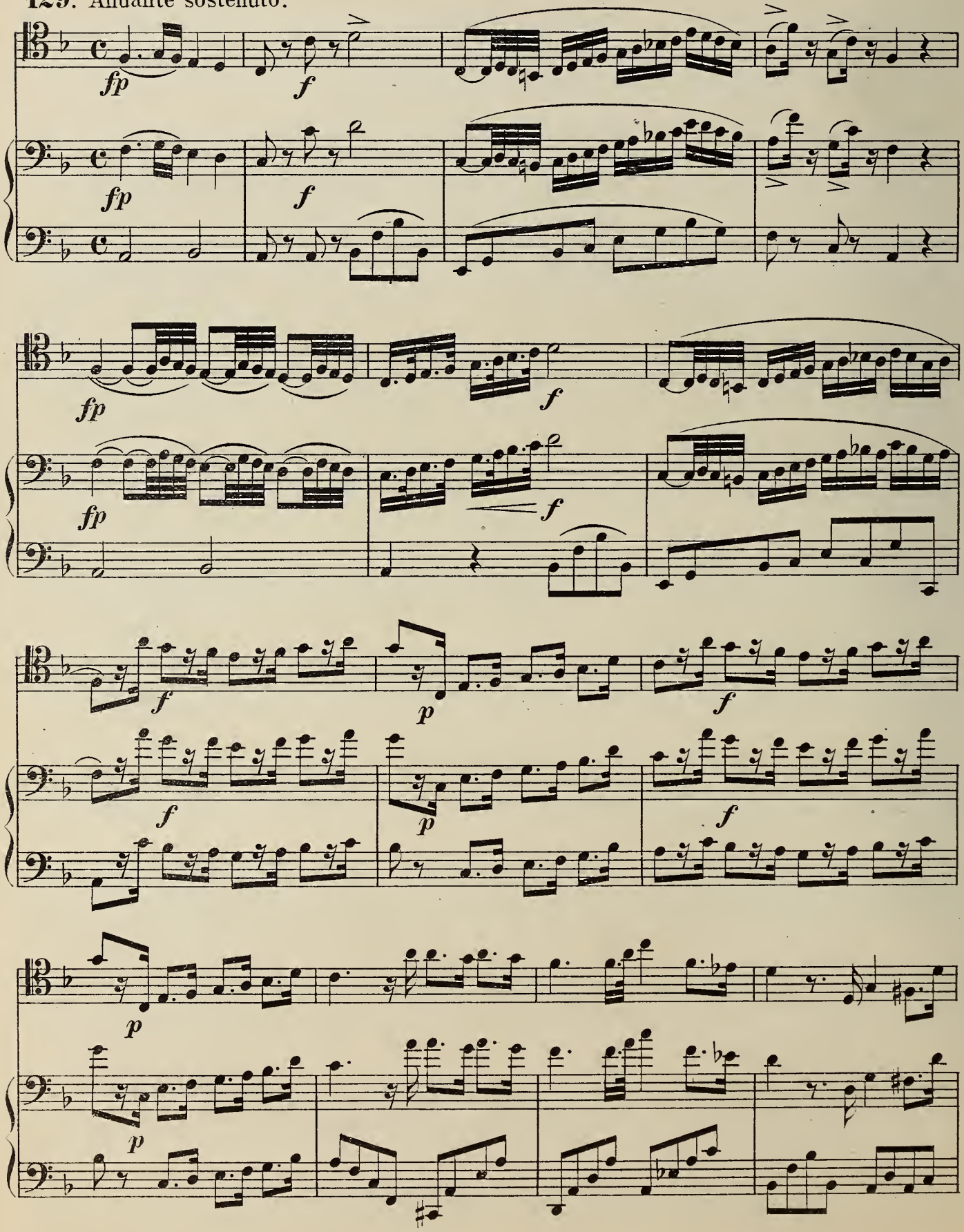
THE HARMONIC MINOR SCALE.

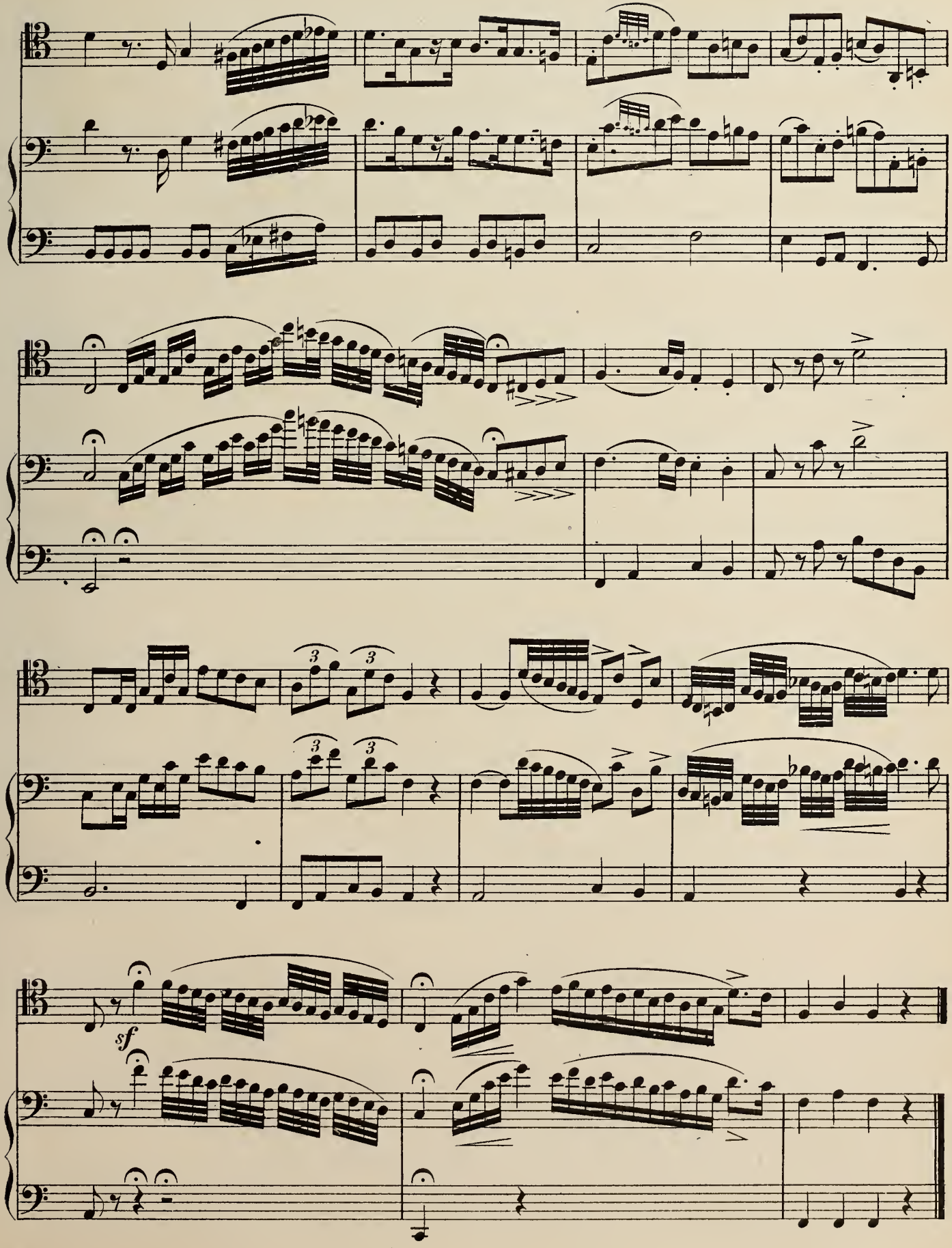
The harmonic Minor scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.



In case the Student should not be quite firm in reading the Tenor Clef, some airs are here given in which the first line is in the Tenor clef and the second in the bass clef, both being the same tune.

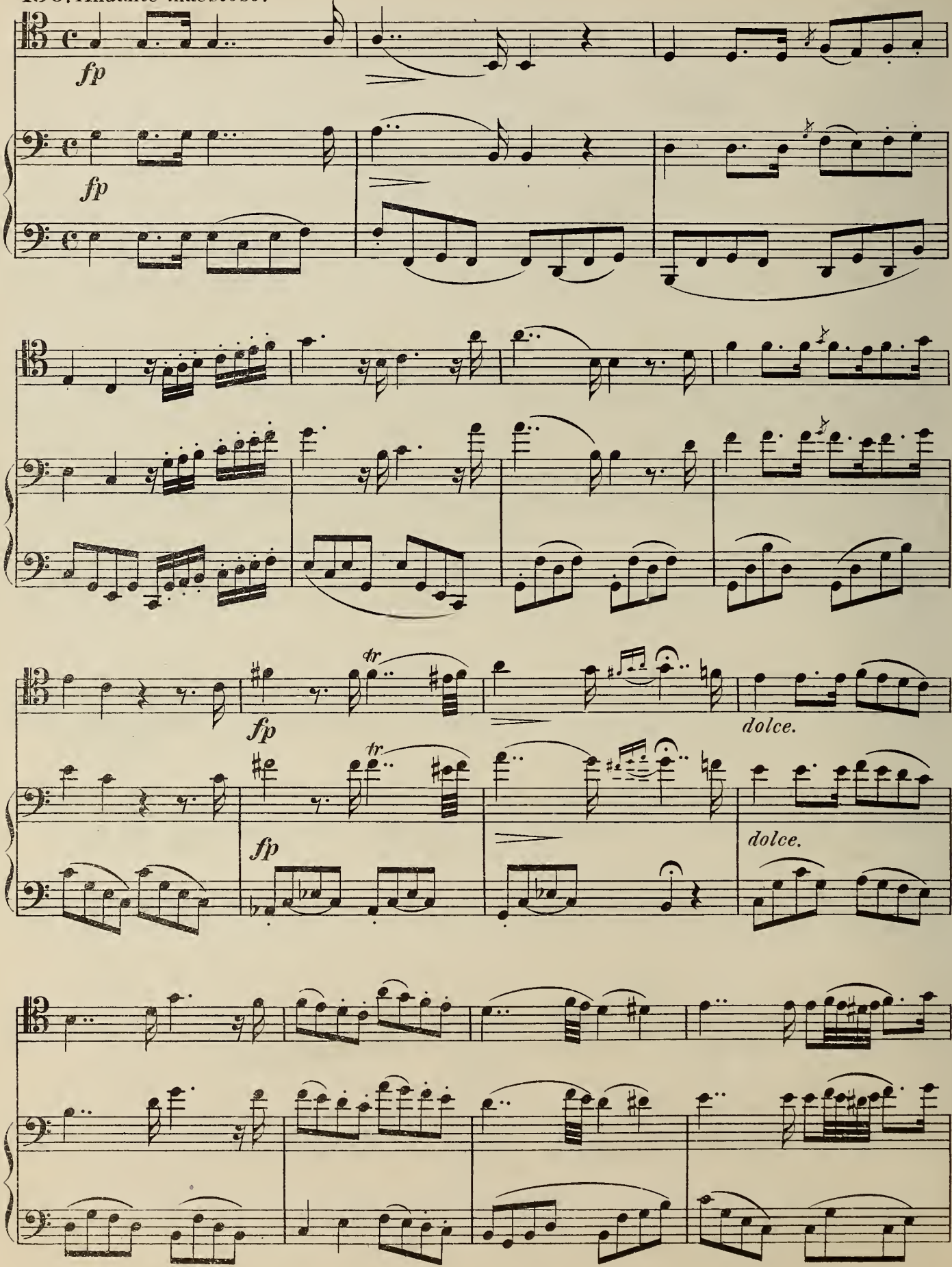
129. Andante sostenuto.

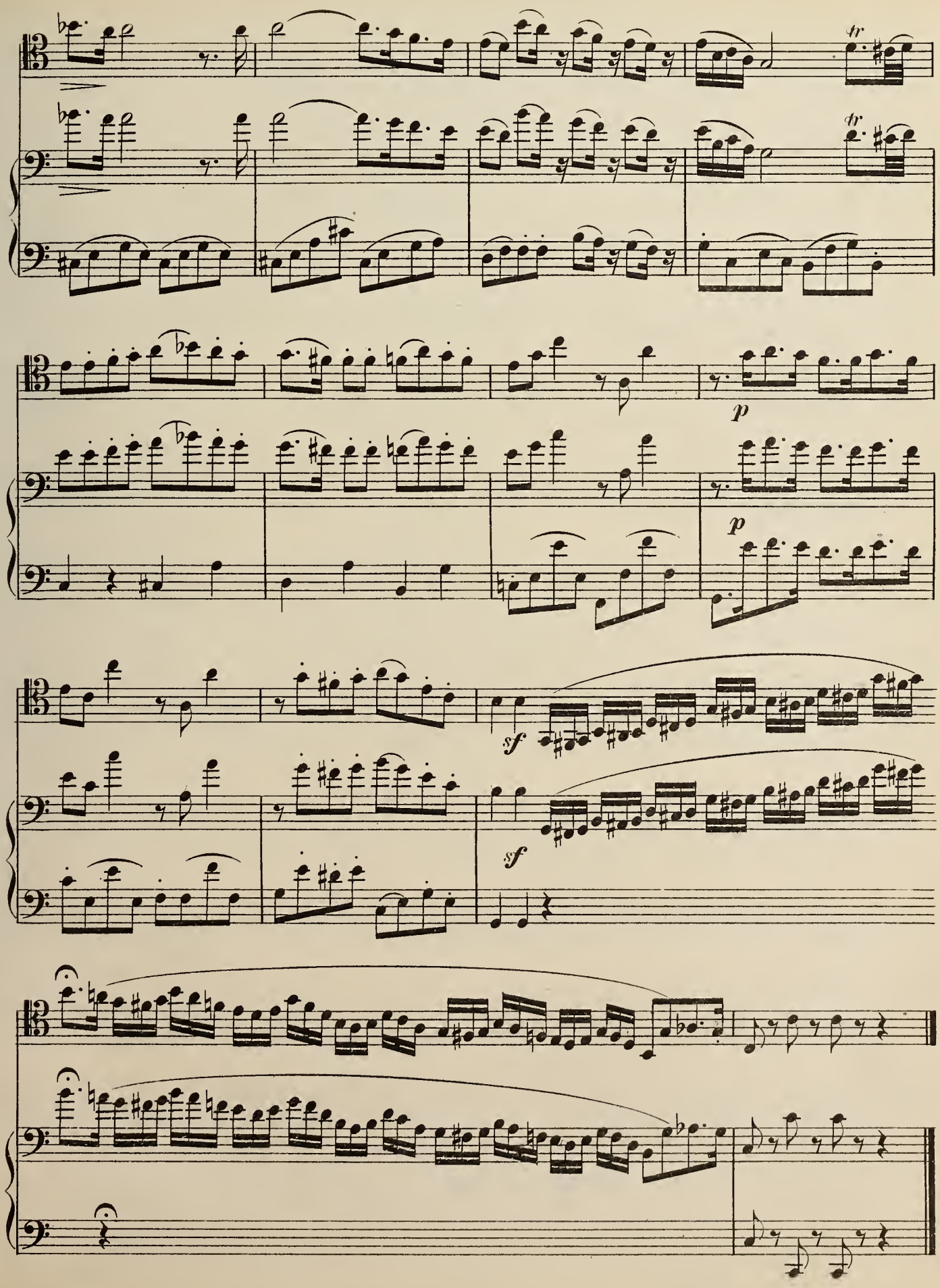



3
3
3
3
sf

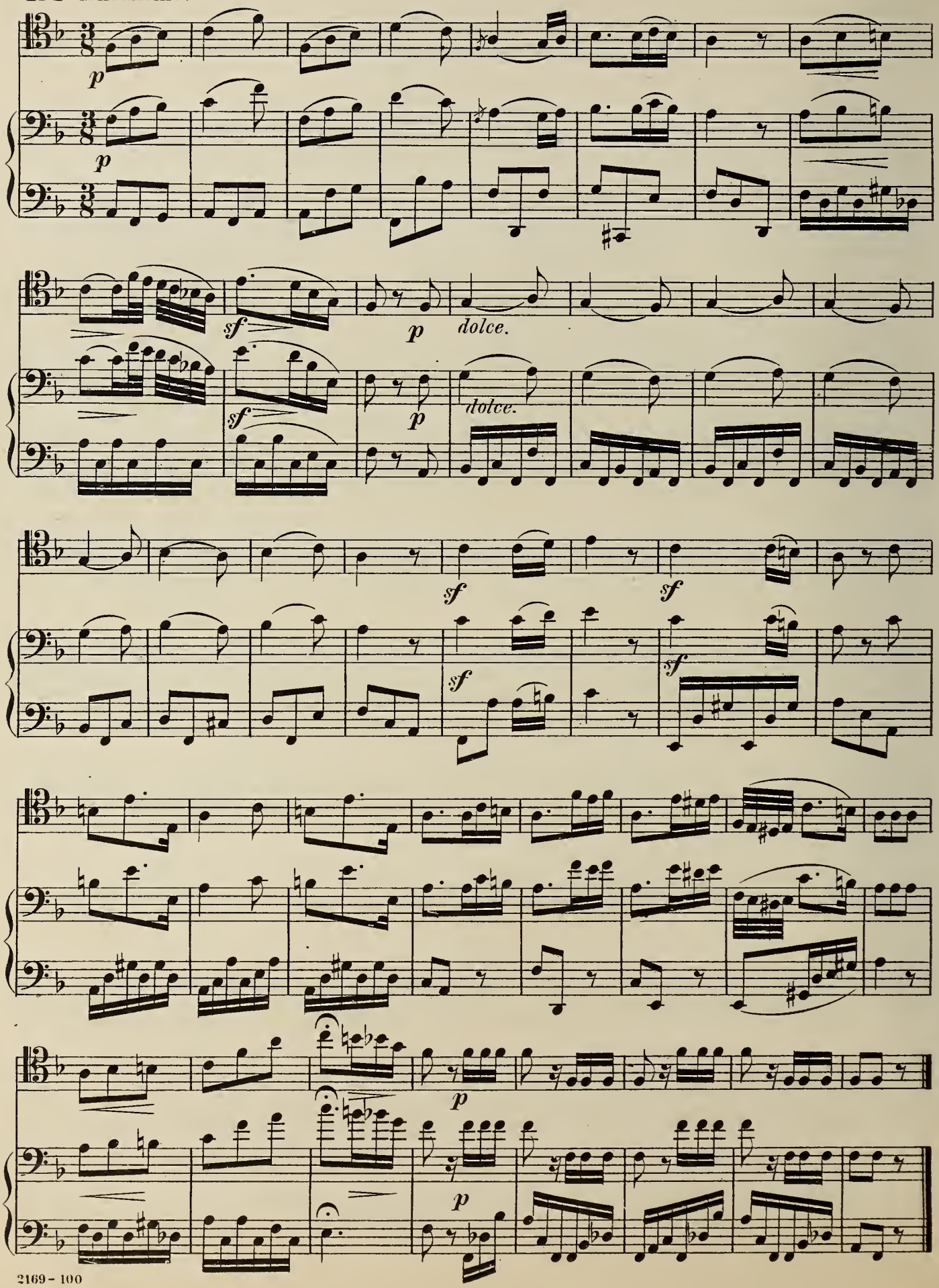
ANNA BOLENA.

130. Andante maestoso. G. Donizetti.

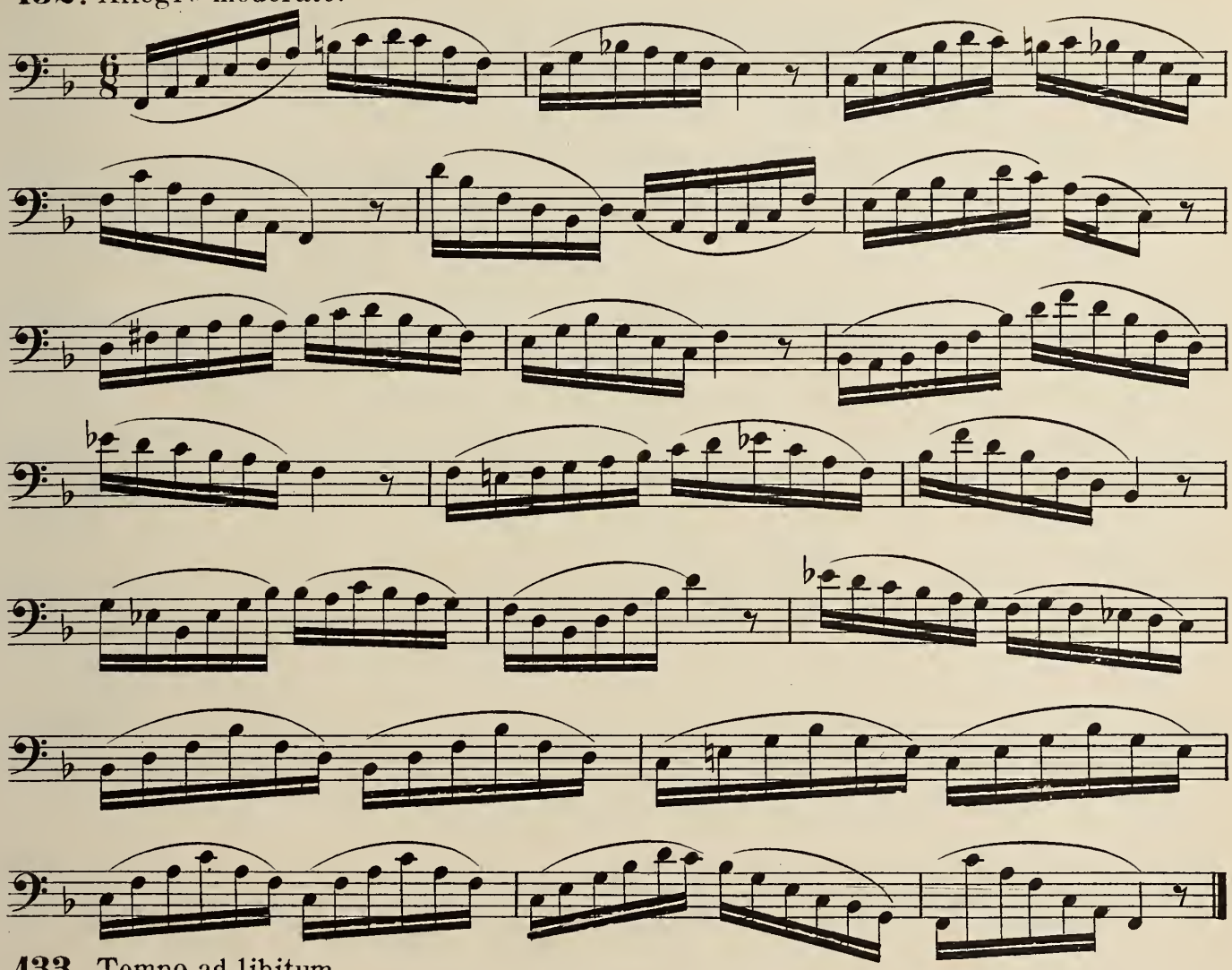



tr
tr
p
p
sf
sf

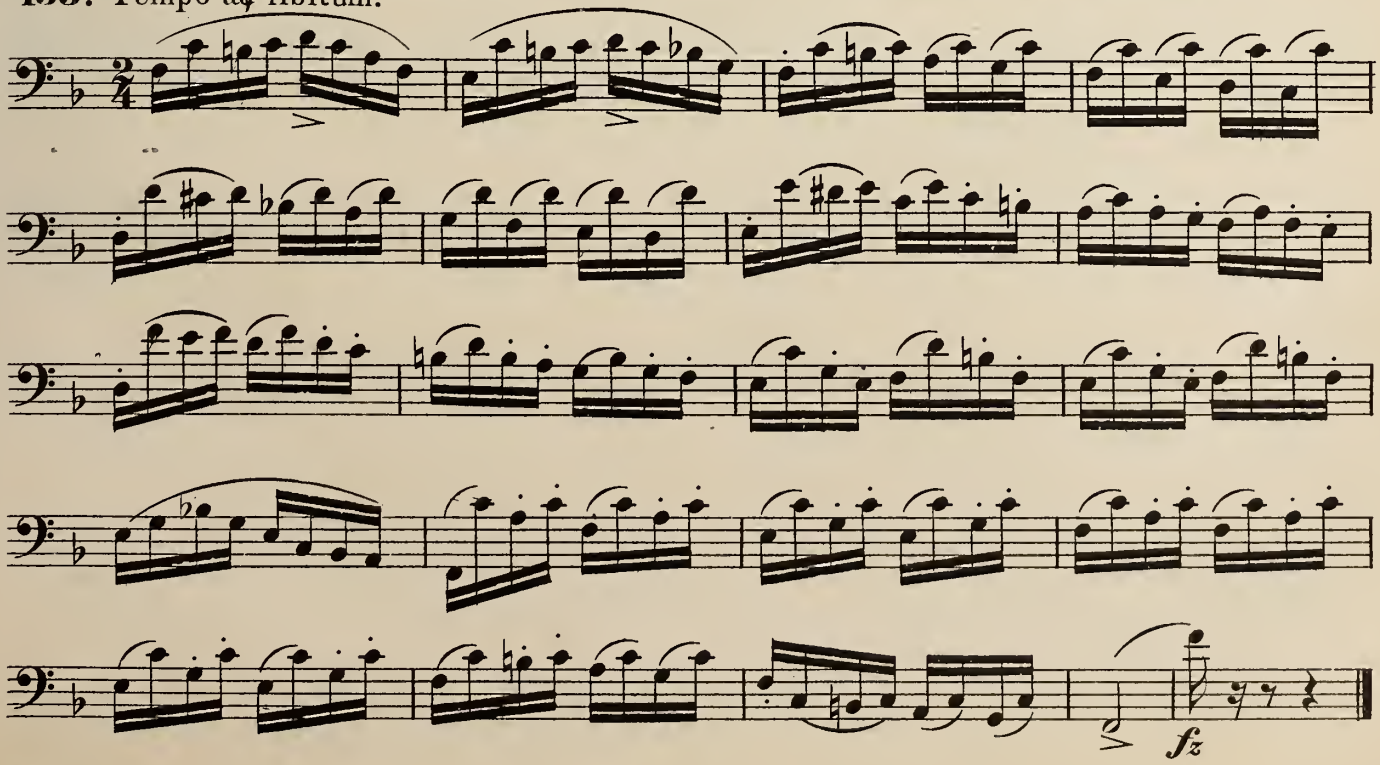
131 Andantino.



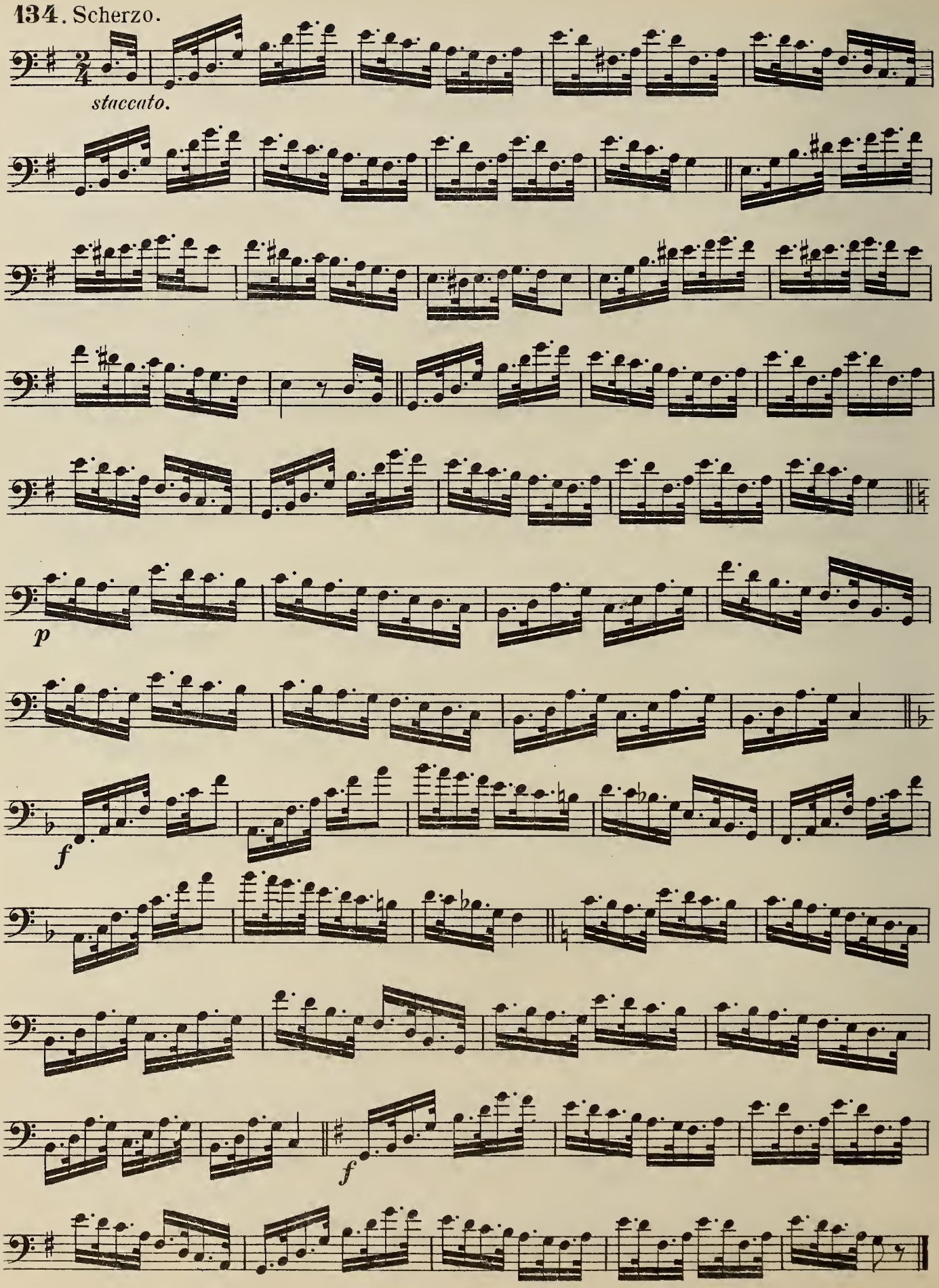
132. Allegro moderato.



133. Tempo ad libitum.



134. Scherzo.



135. Largo.

p *sfz* *rall.*

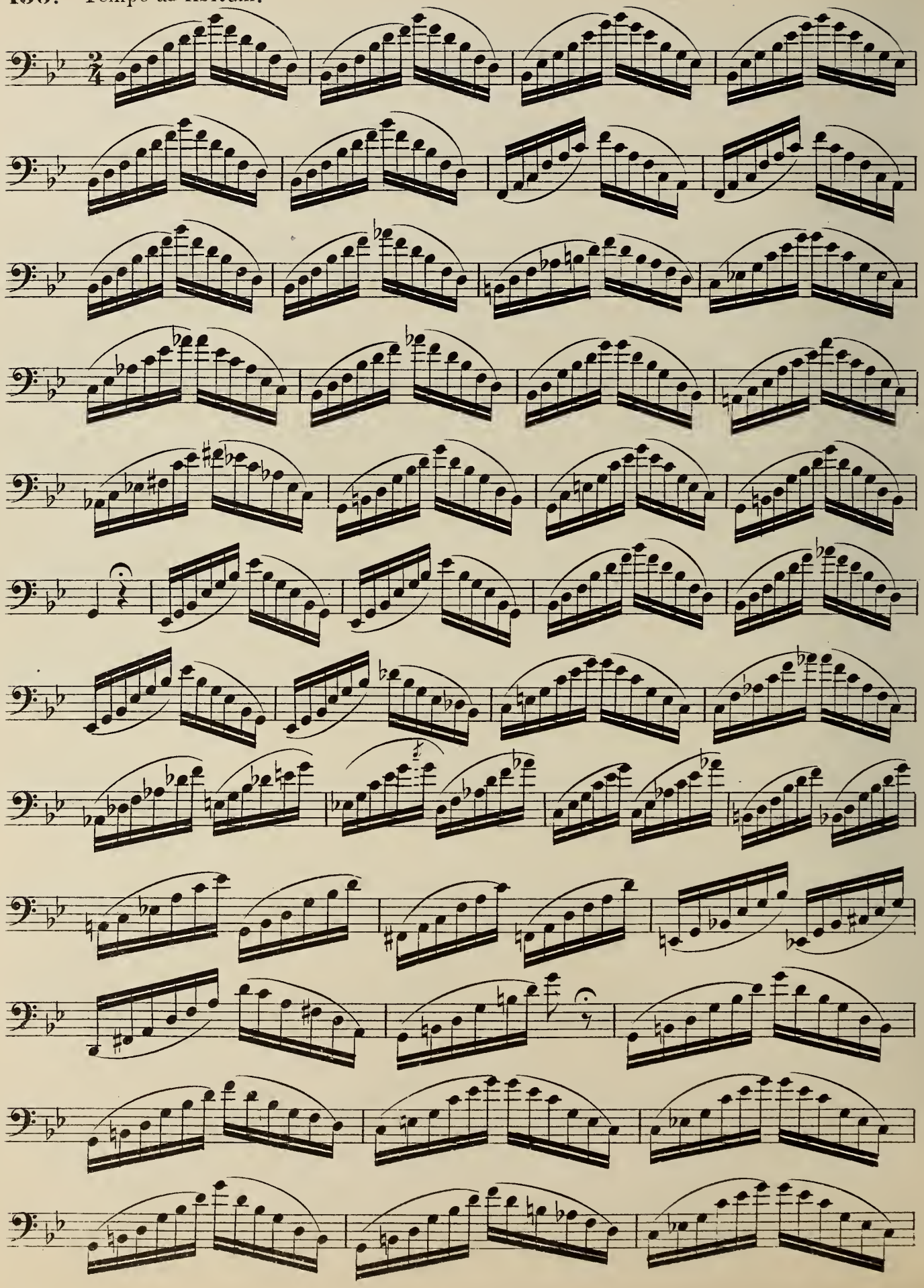
Tempo I.

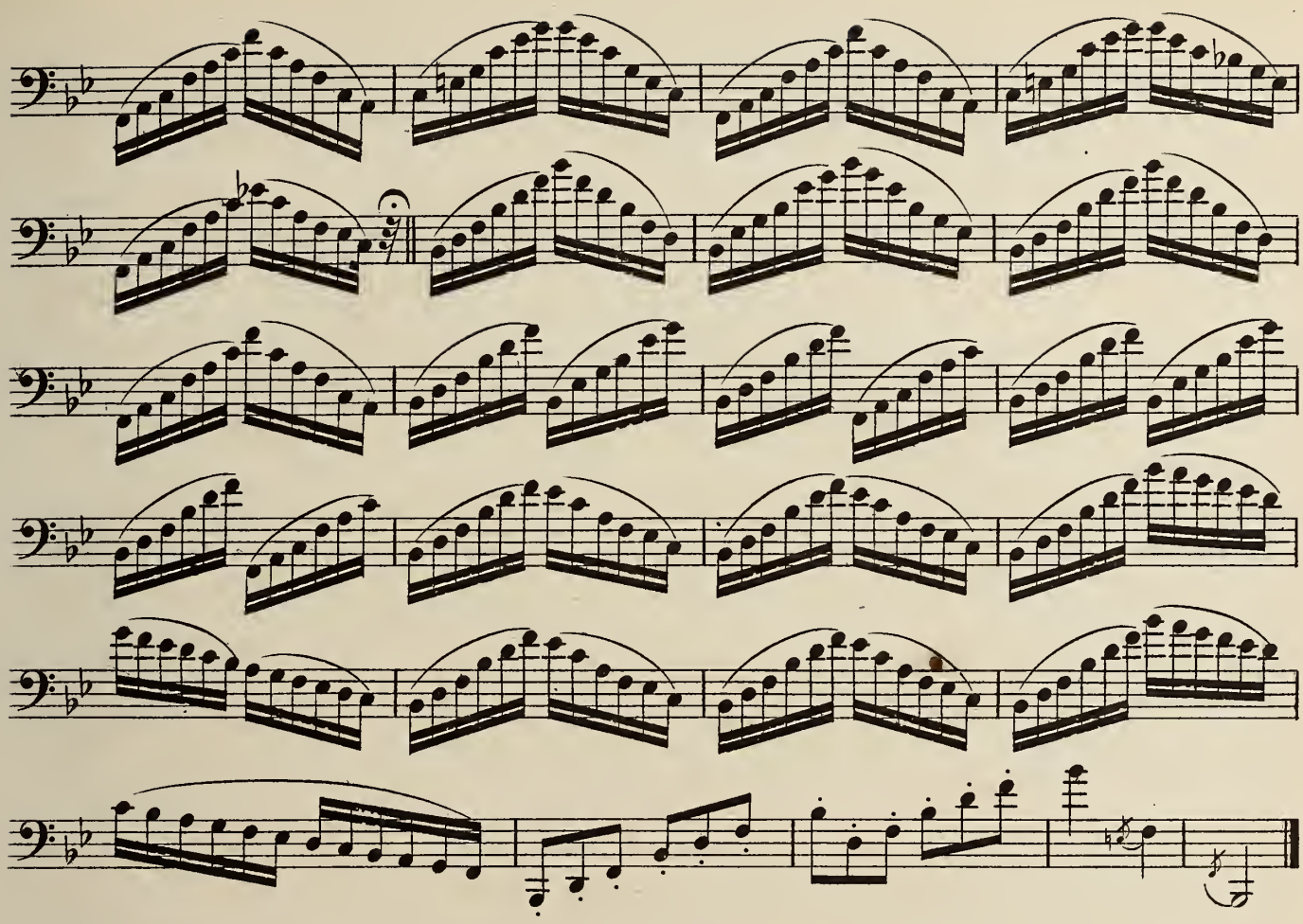
p *sf* *f*

Allegro. (♩ - 108.

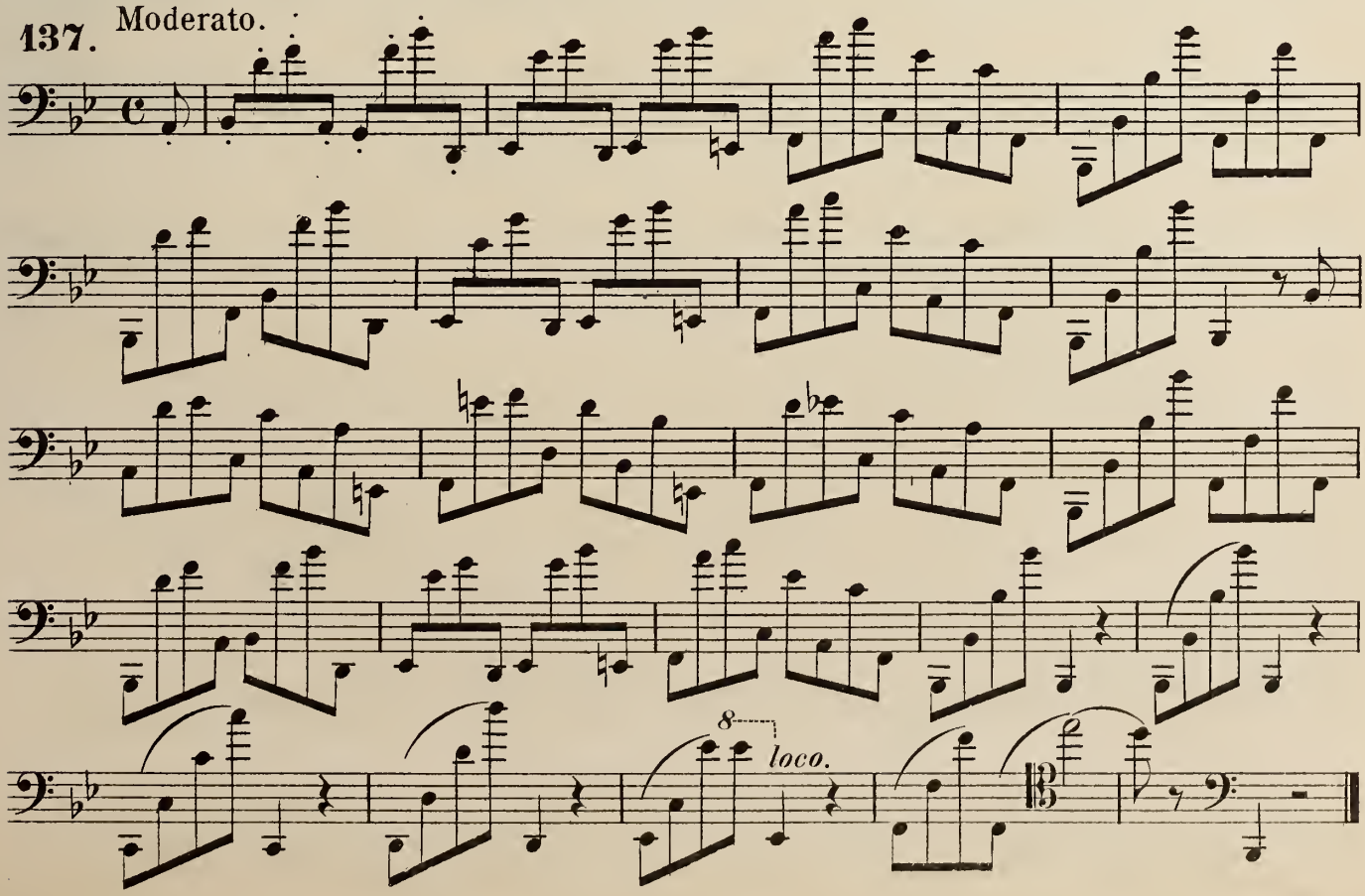
f

136. Tempo ad libitum.

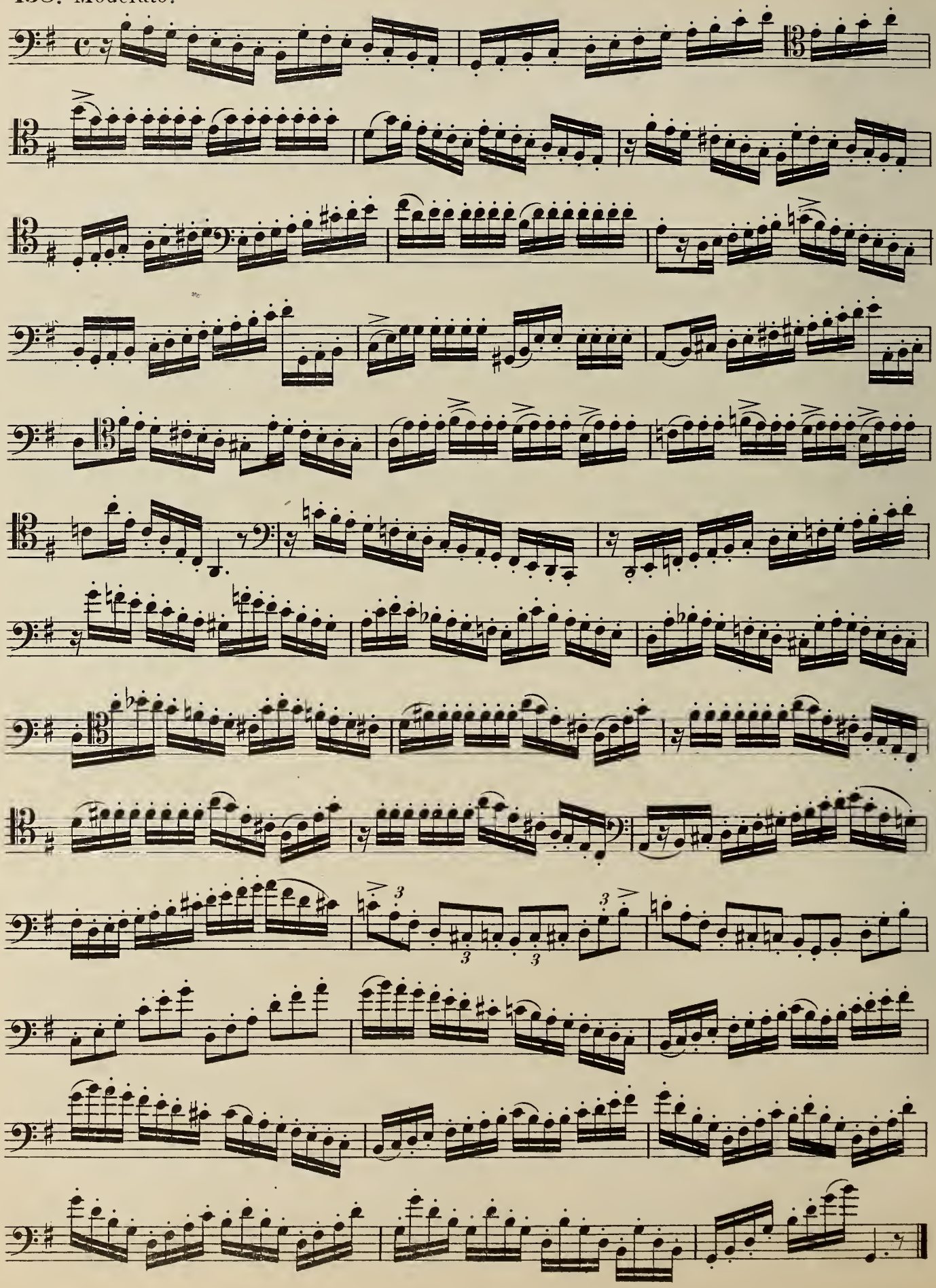




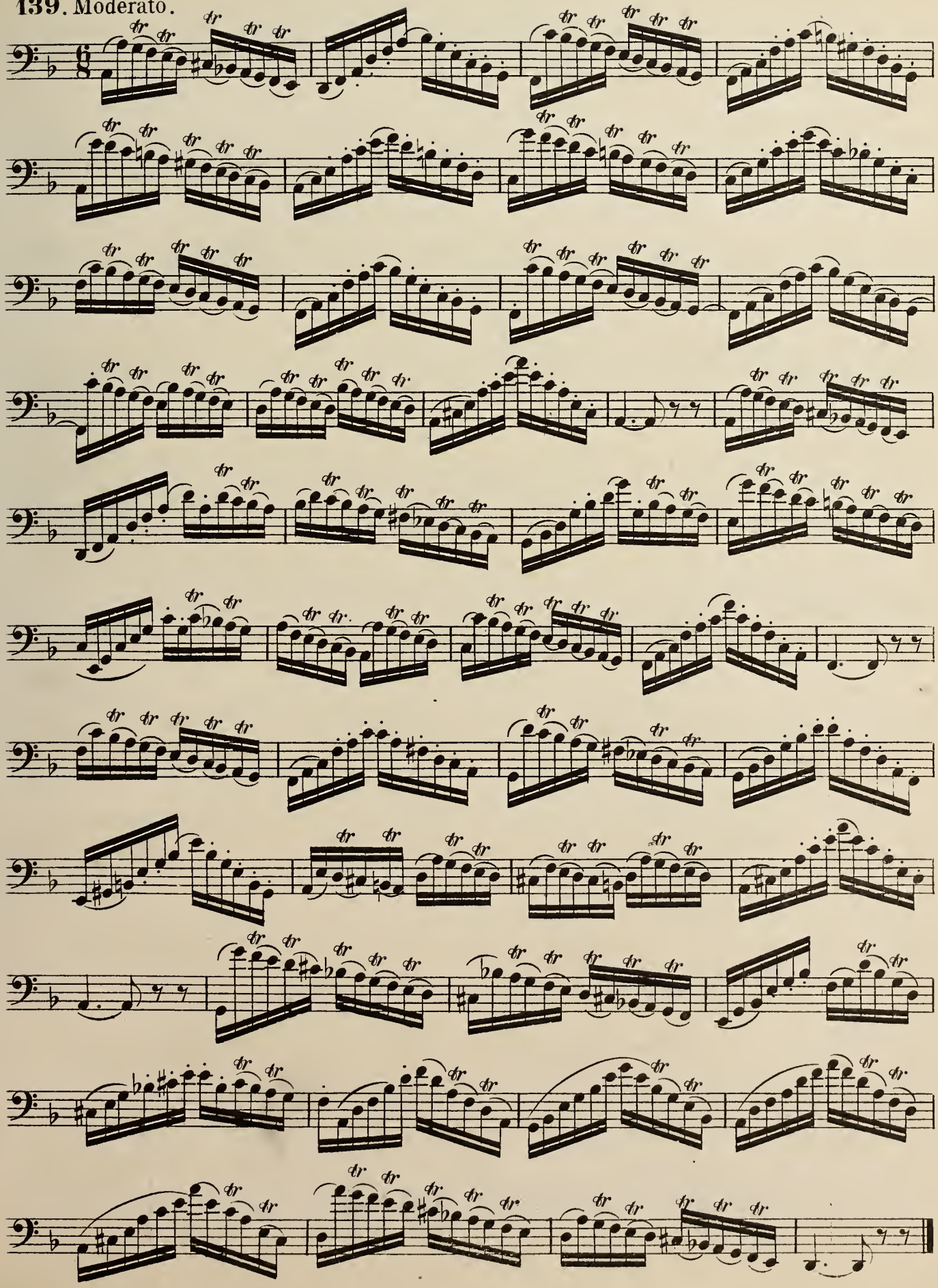
137. Moderato.



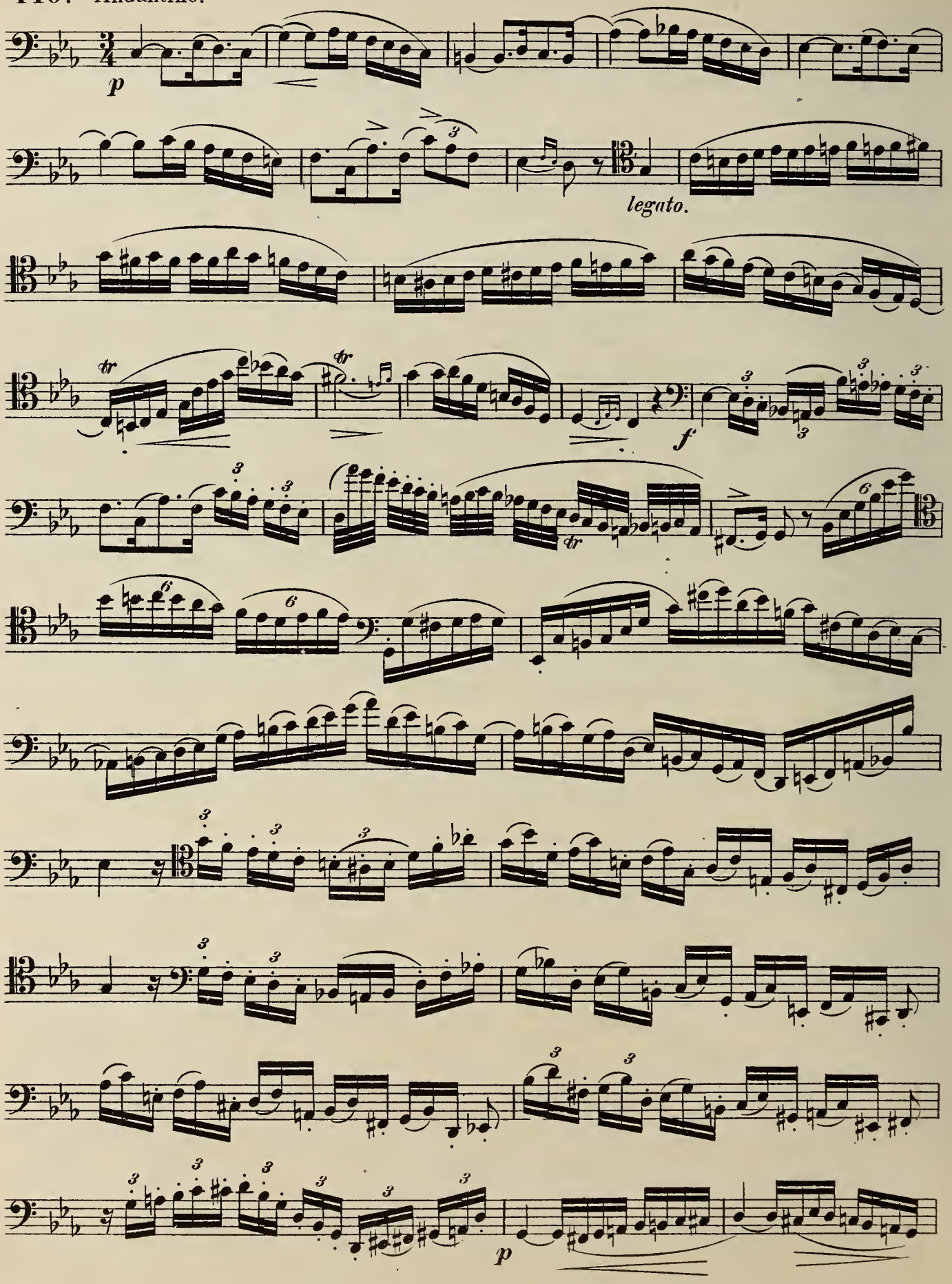
138. Moderato.

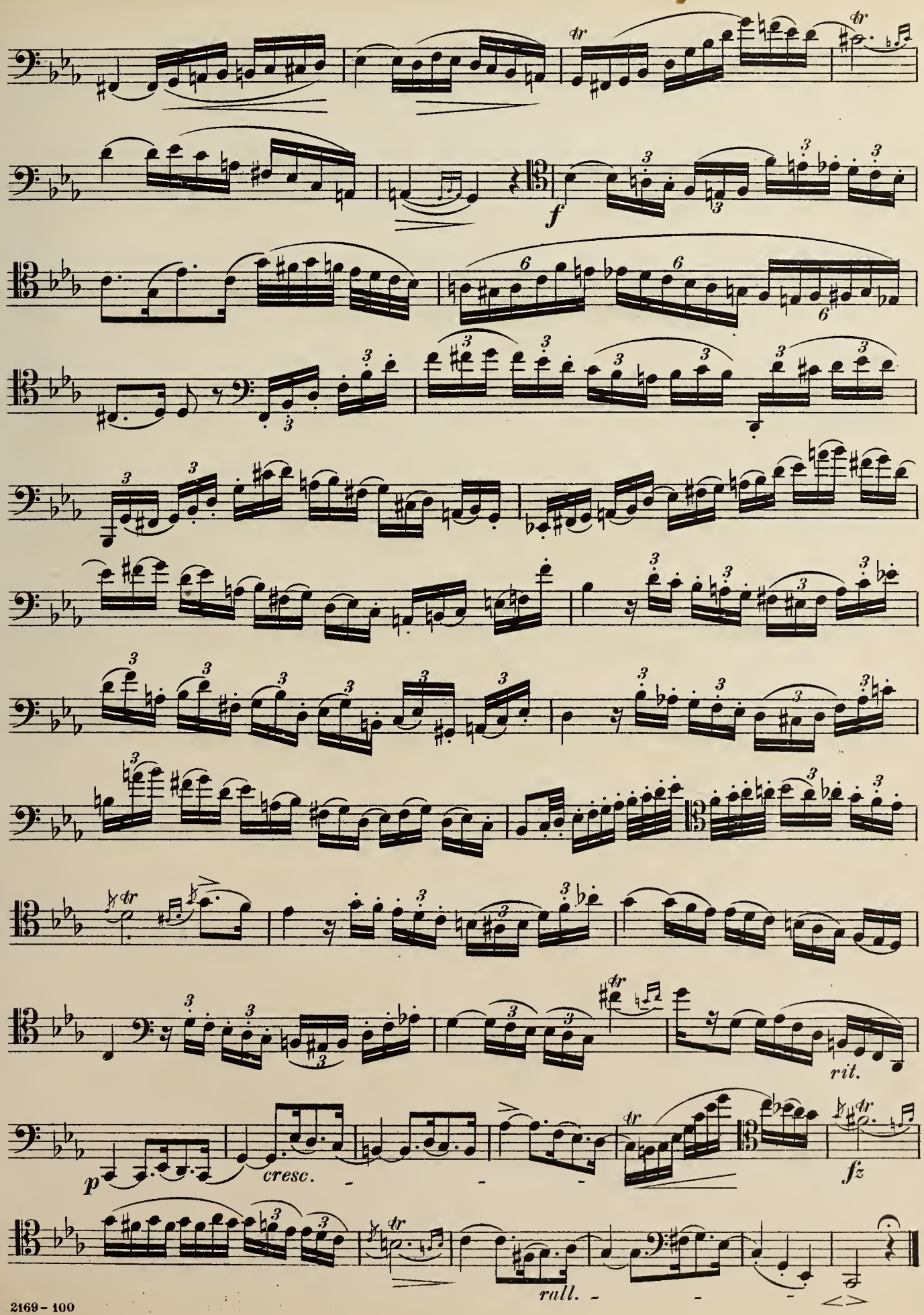


139. Moderato.

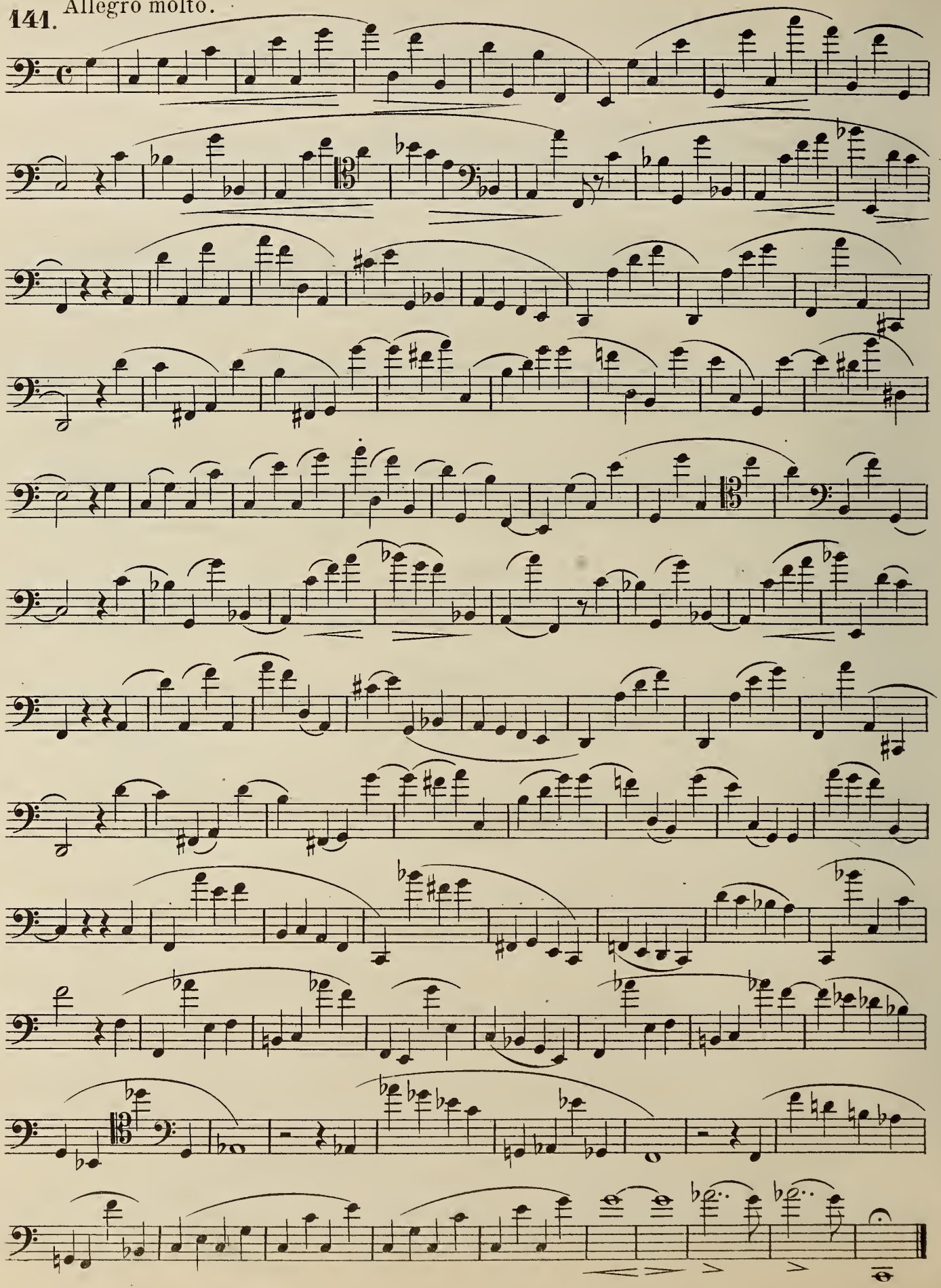


140. Andantino.

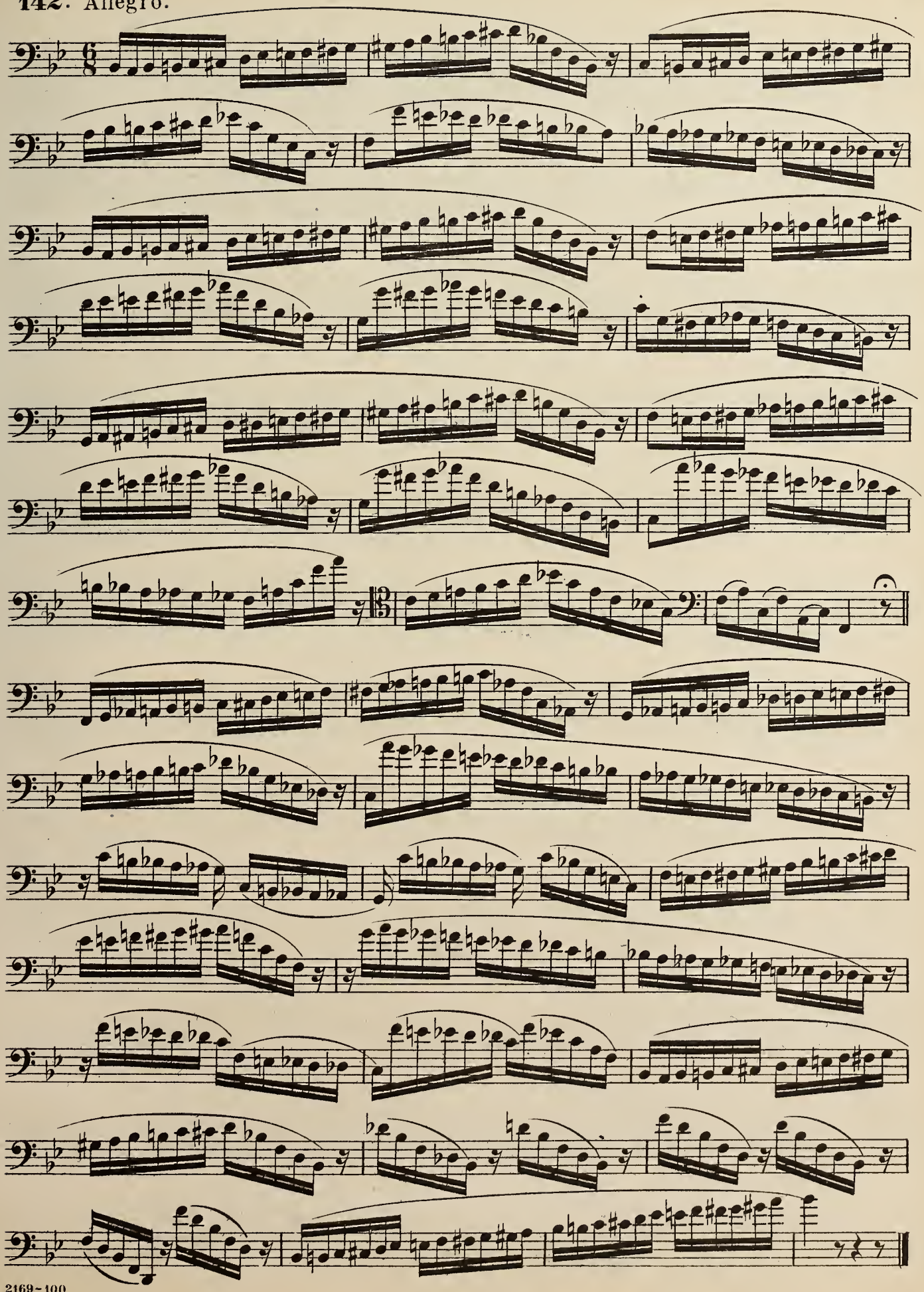



f
p
cresc.
rit.
fz
rall.

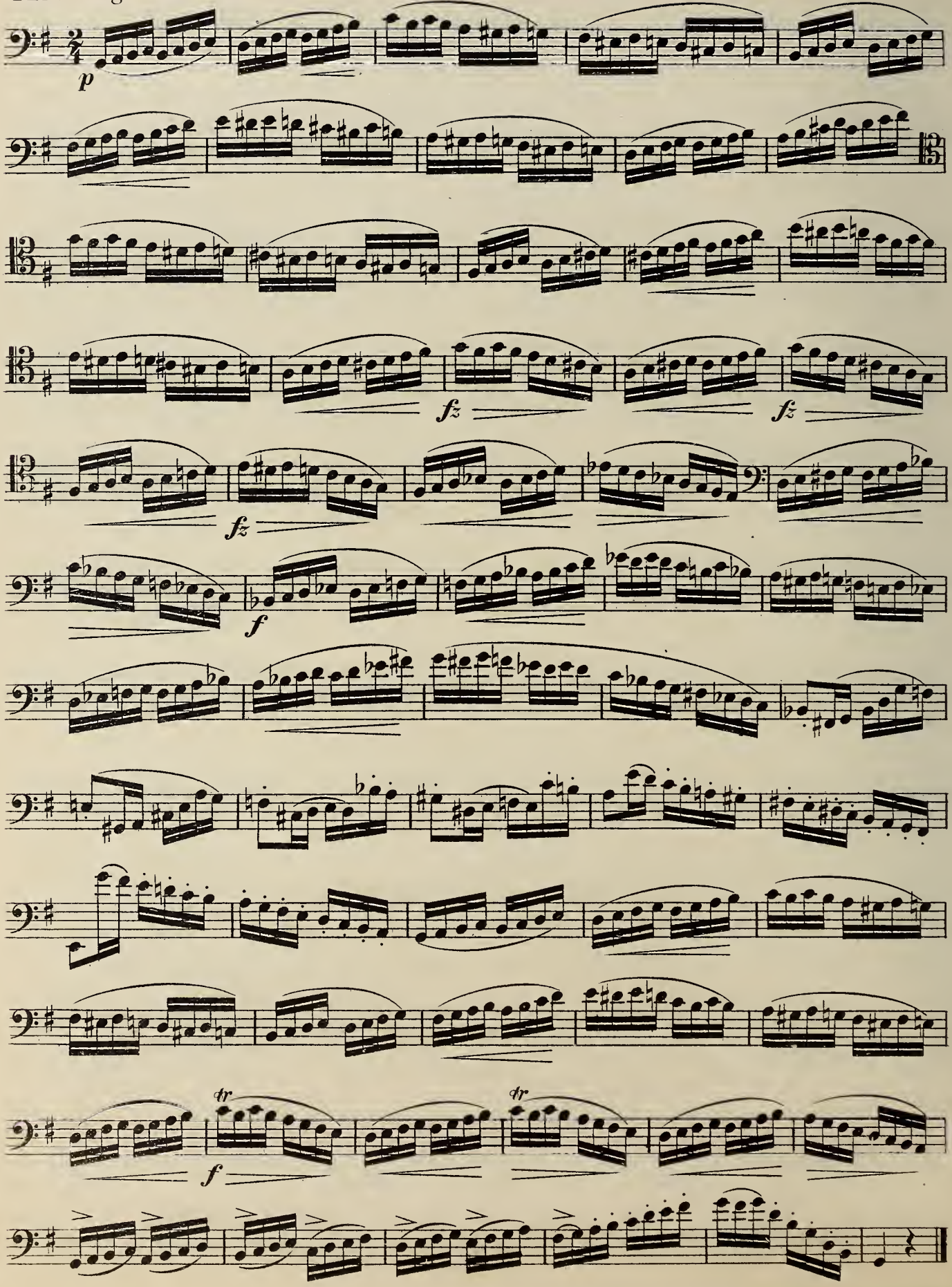
141. Allegro molto.



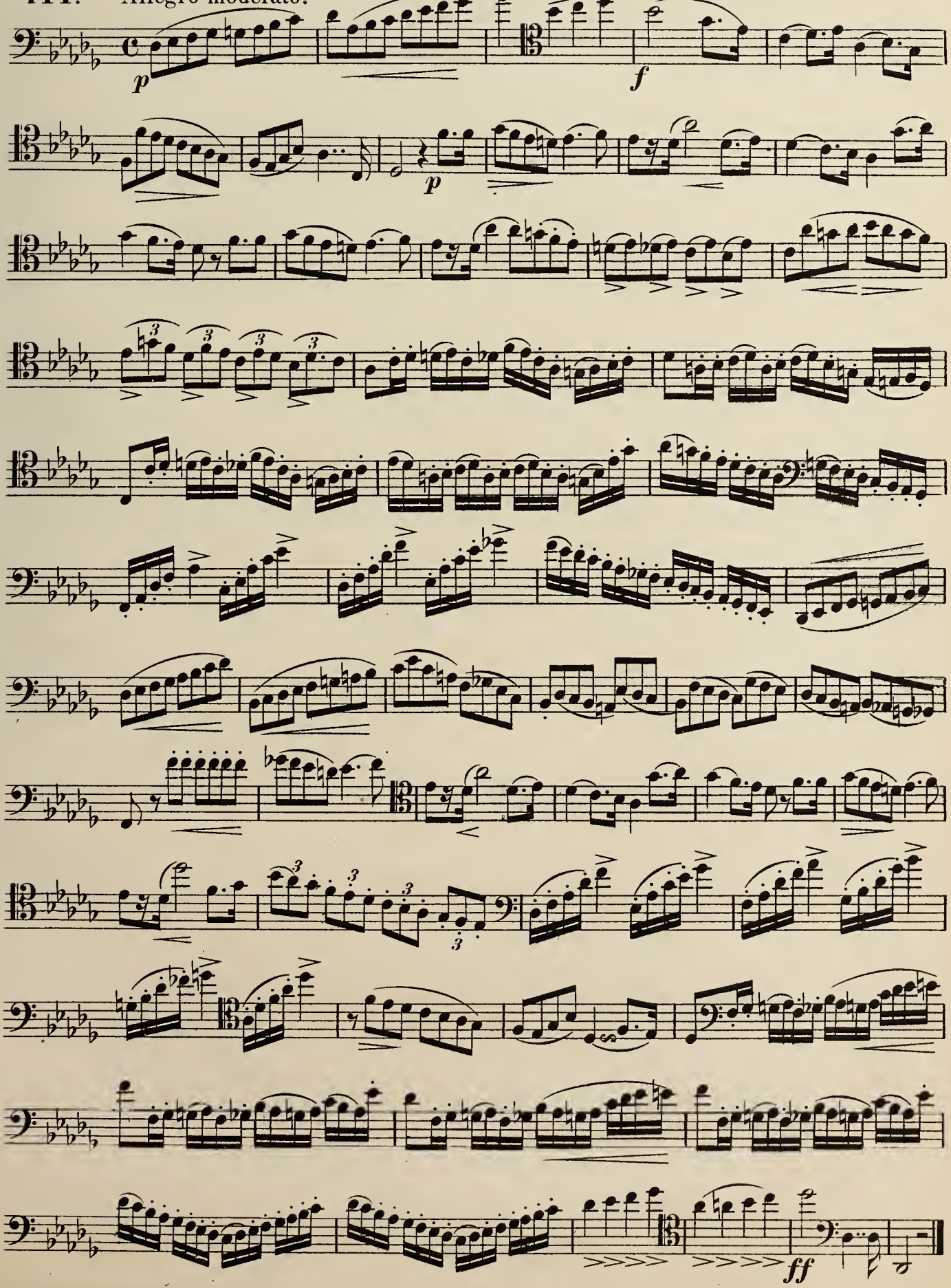
142. Allegro.



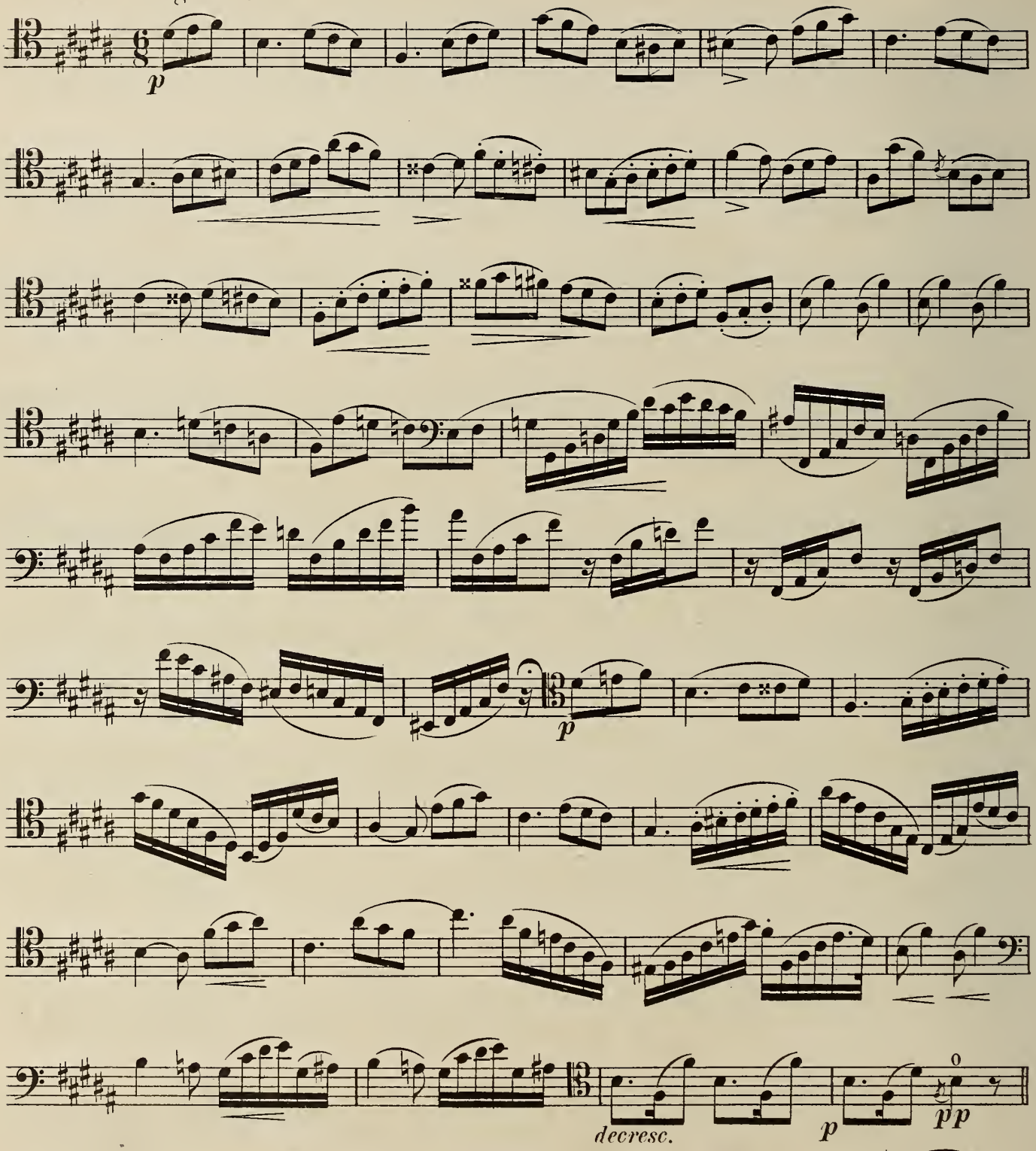
143. Allegro moderato.



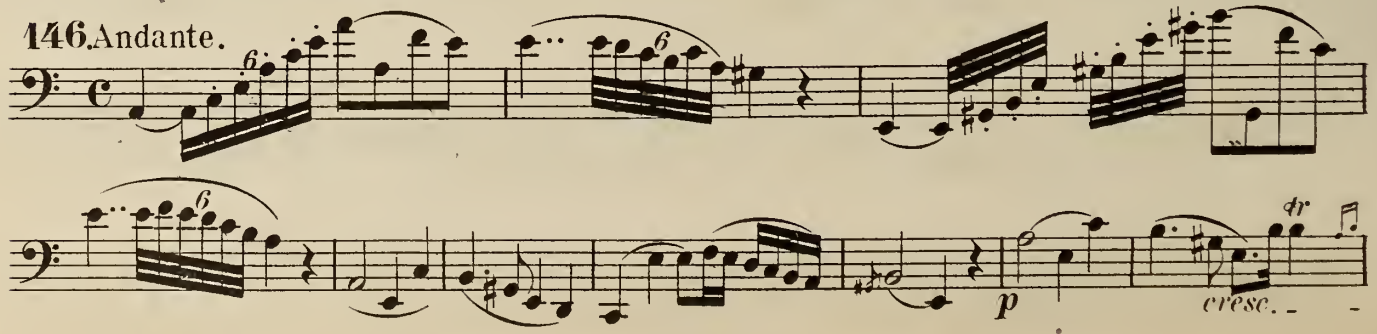
144. Allegro moderato.

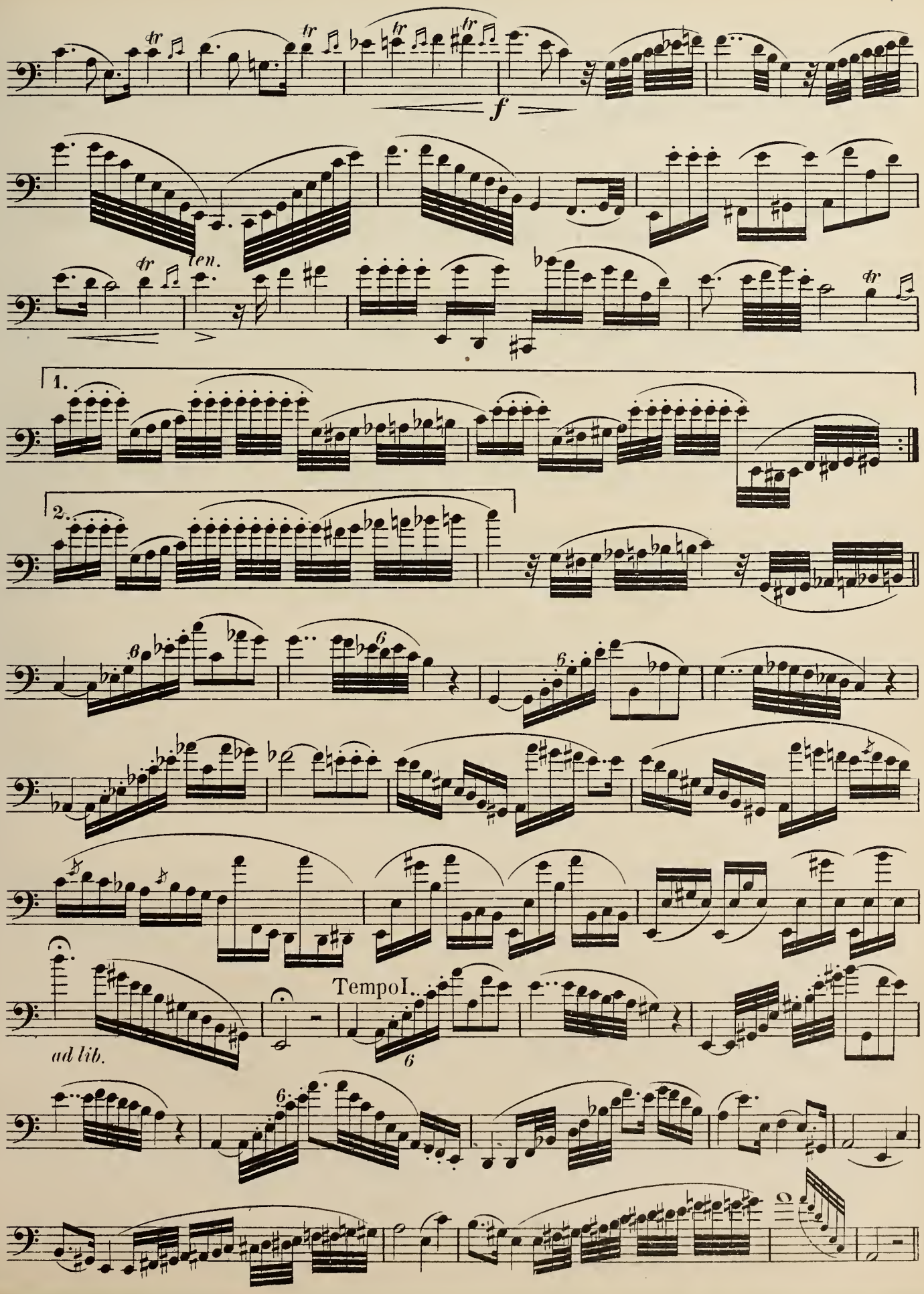


145. Larghetto.

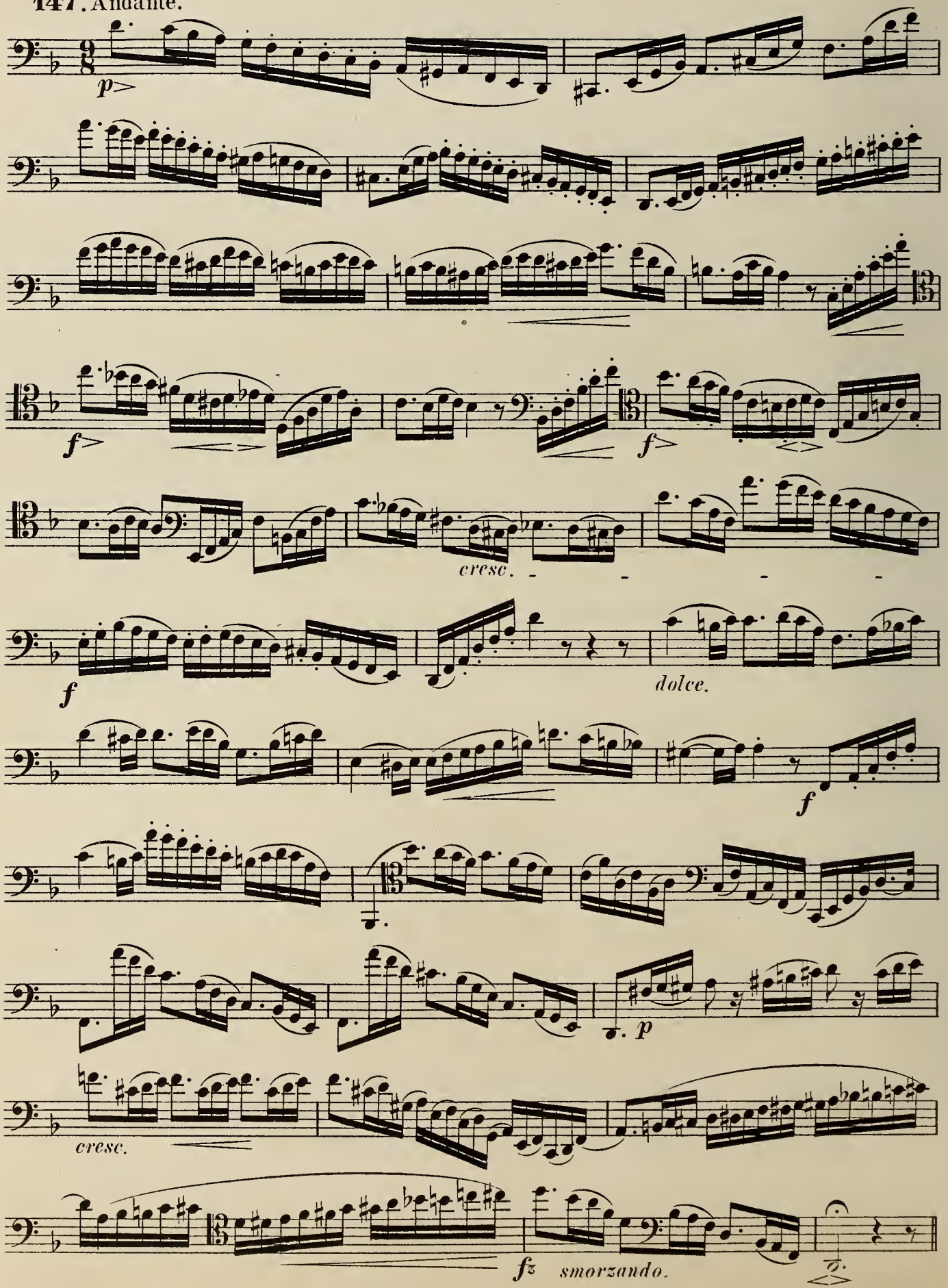


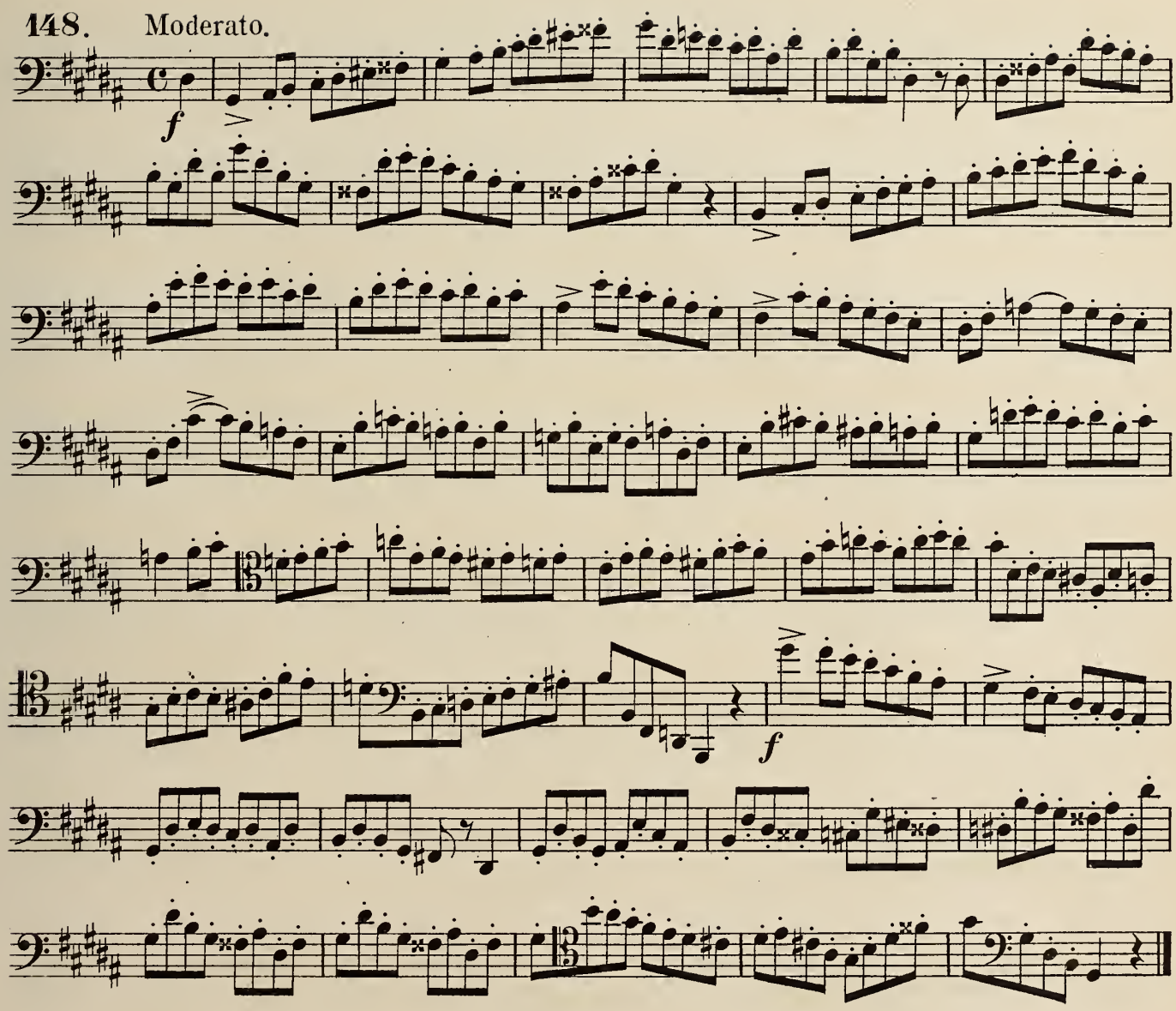
146. Andante.




tr
f
ten.
1.
2.
Tempo I.
ad lib.

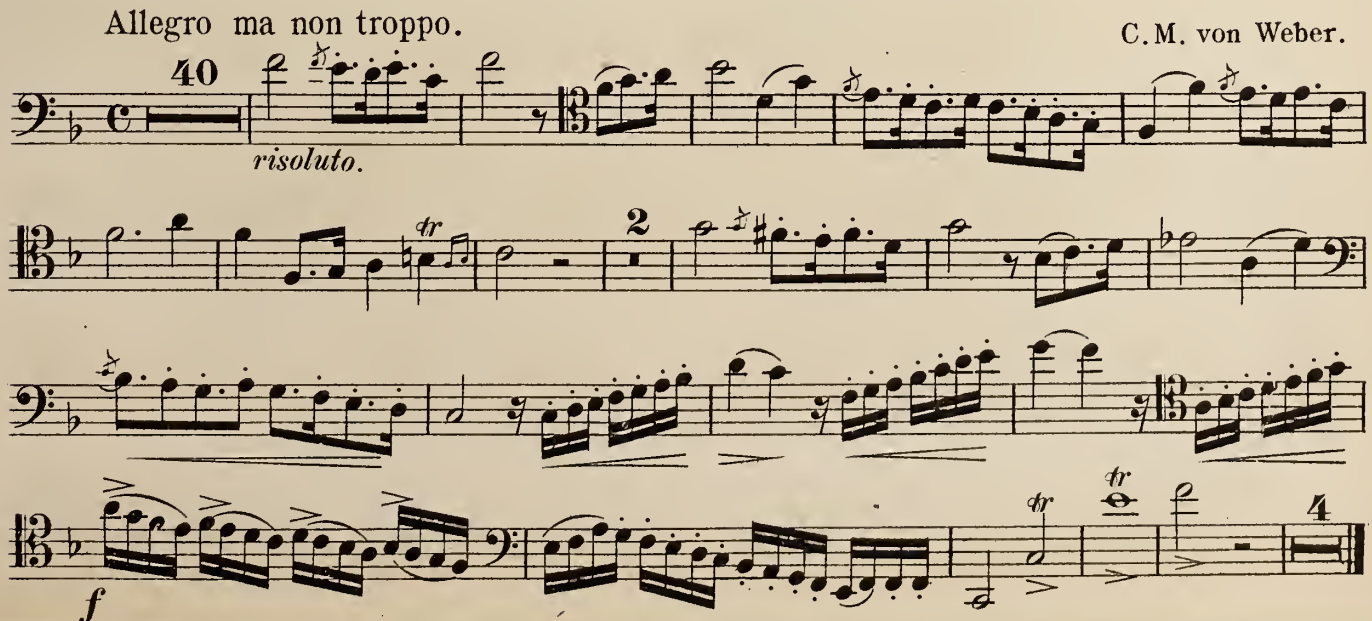
147. Andante.

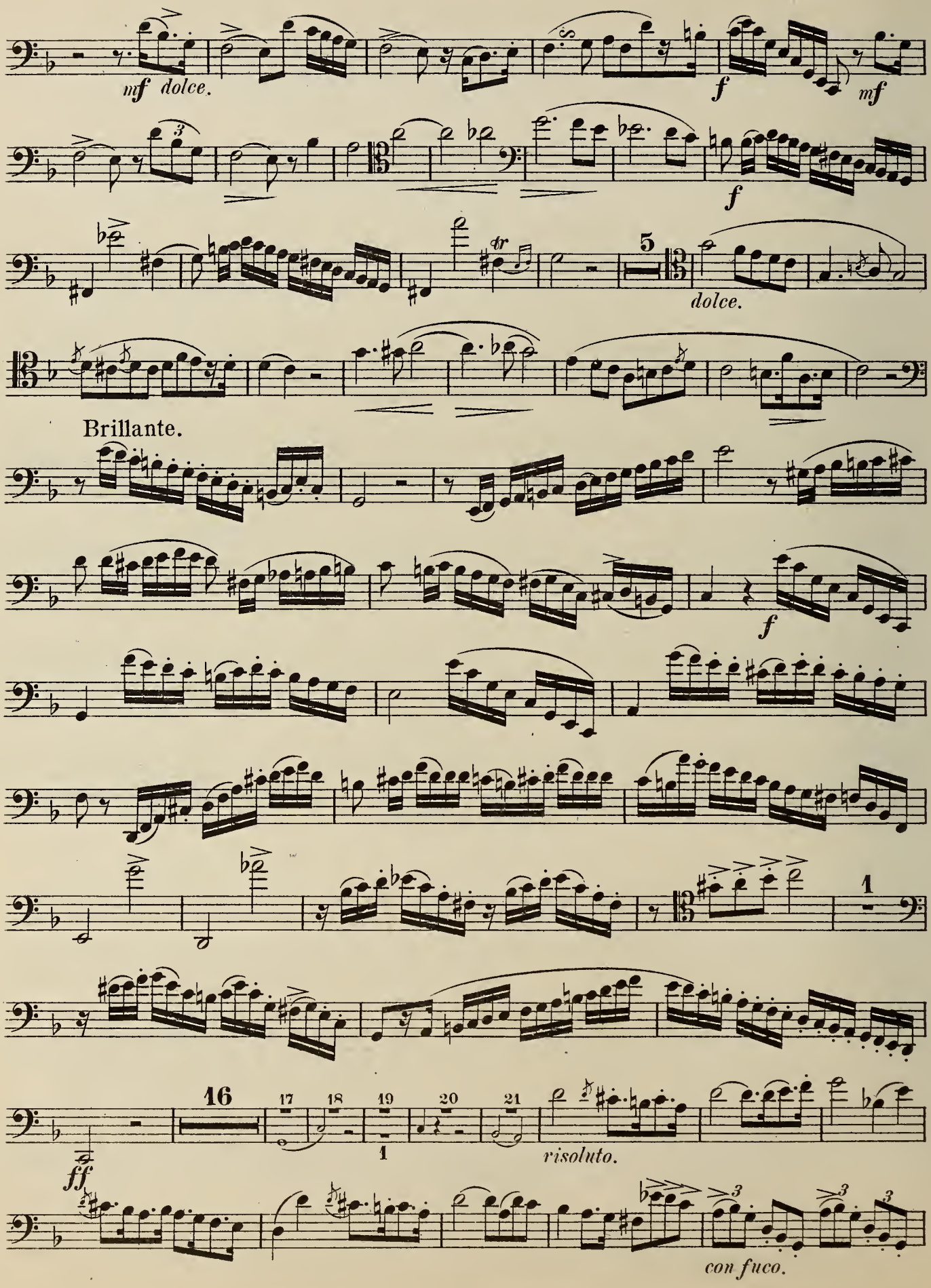


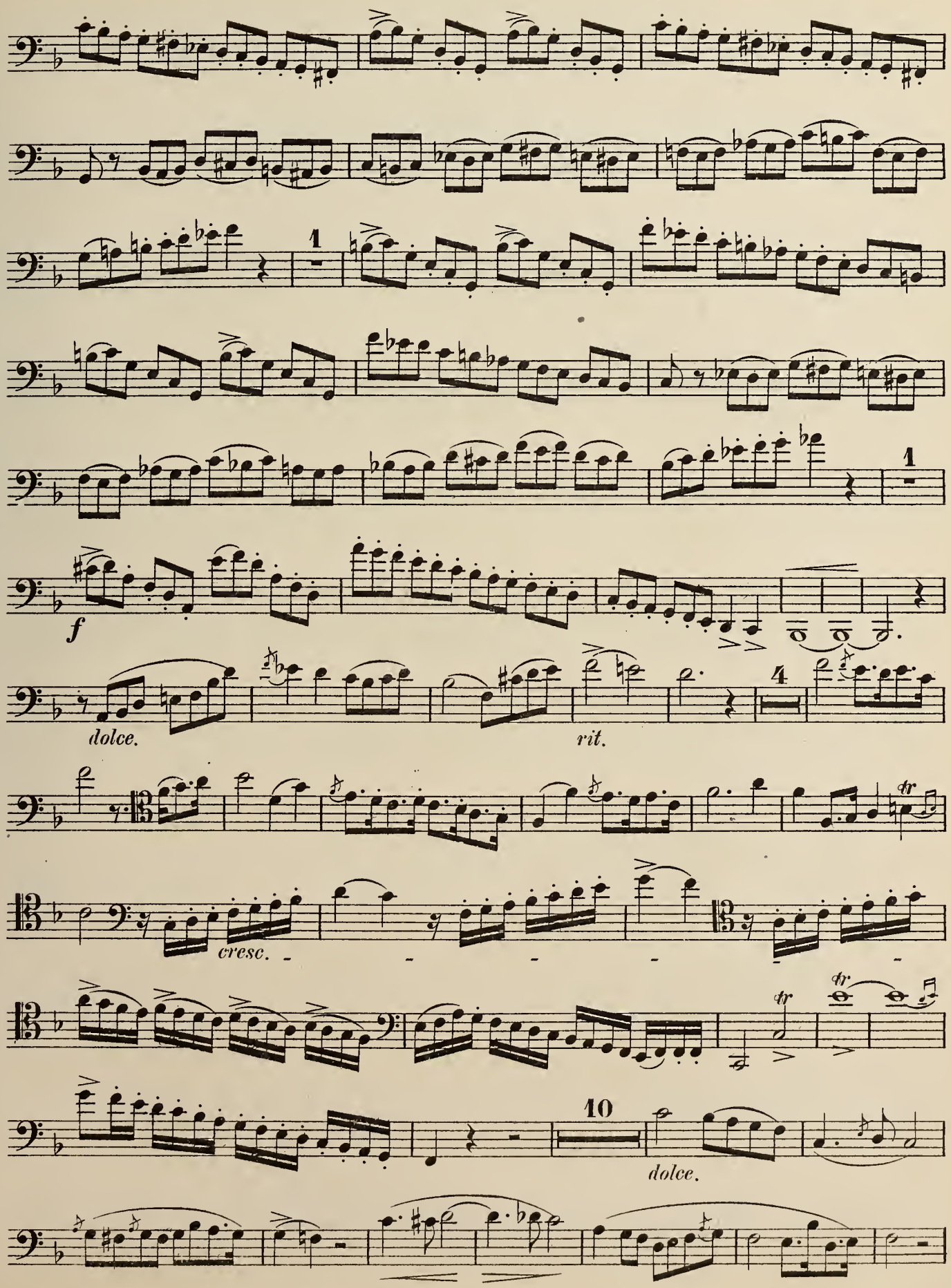


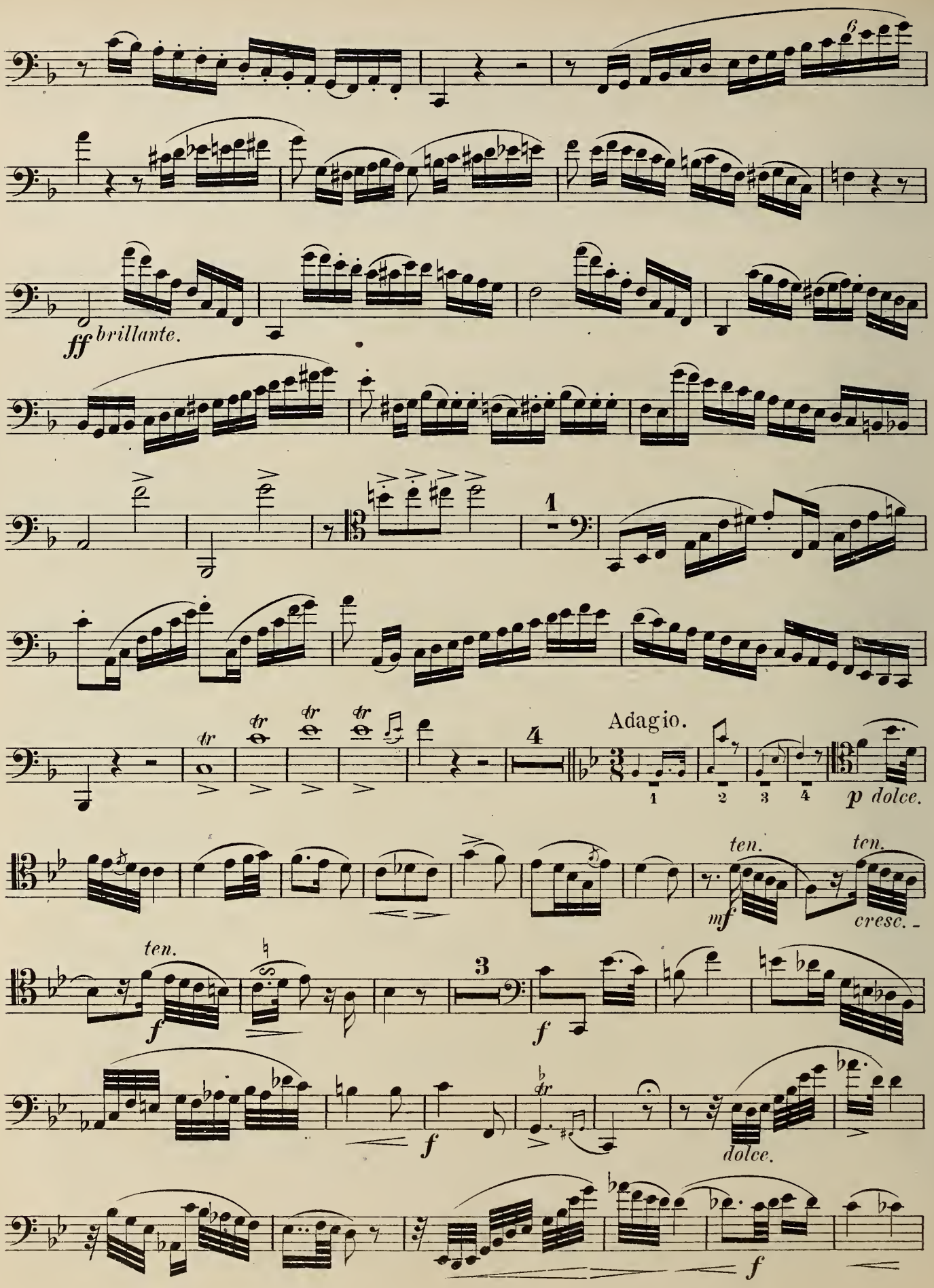
CONCERTO

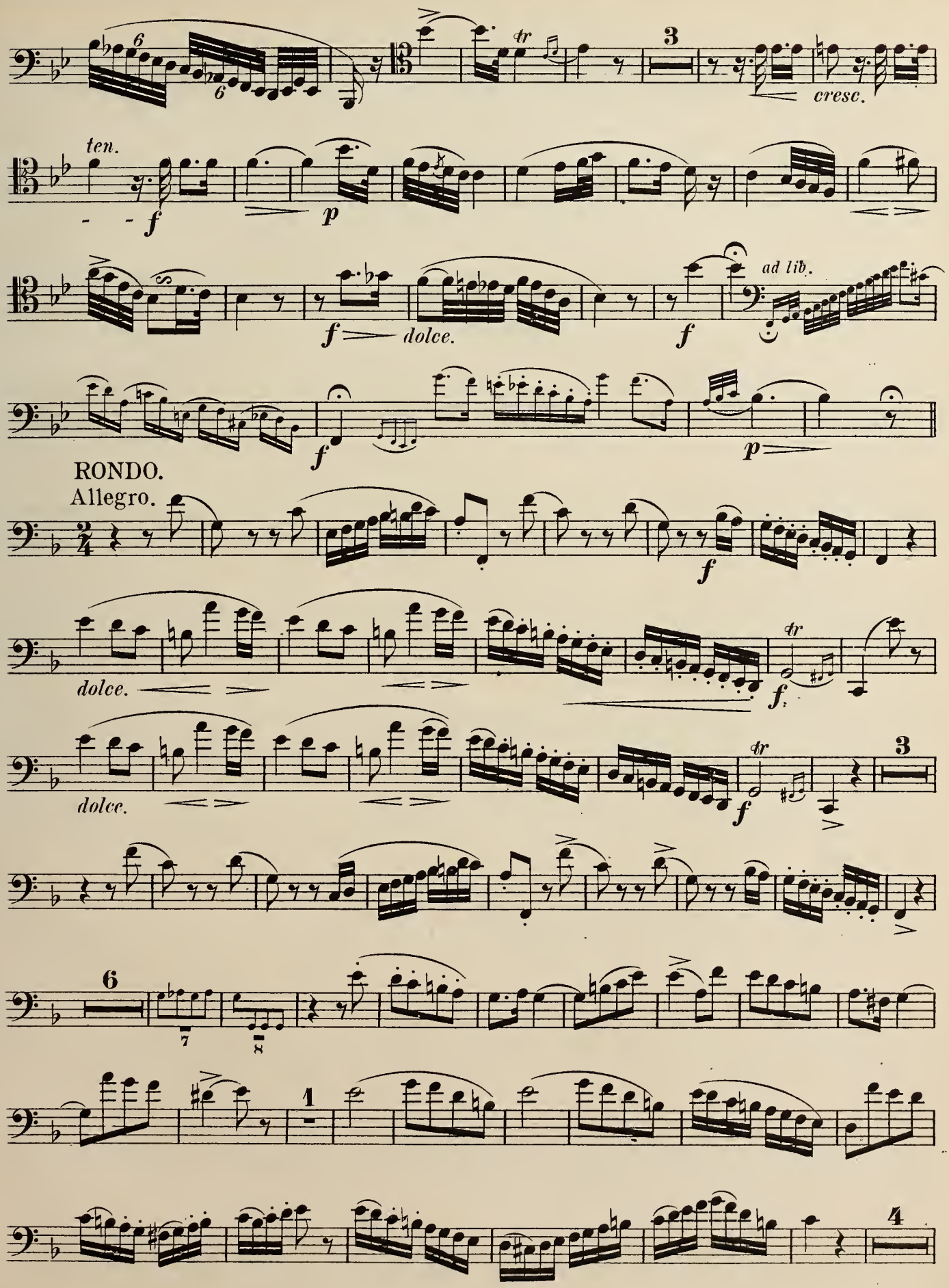
for Bassoon Solo.

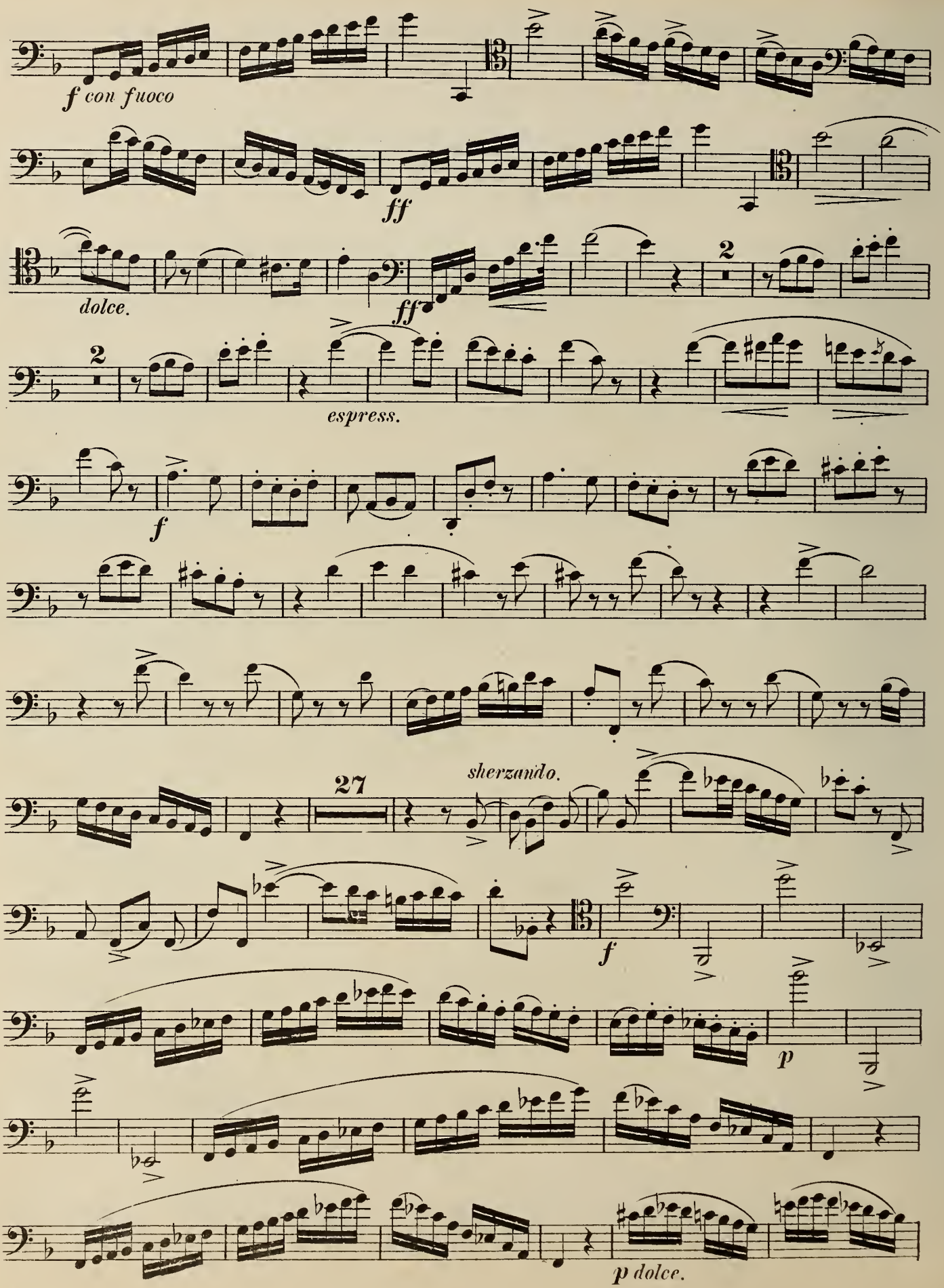


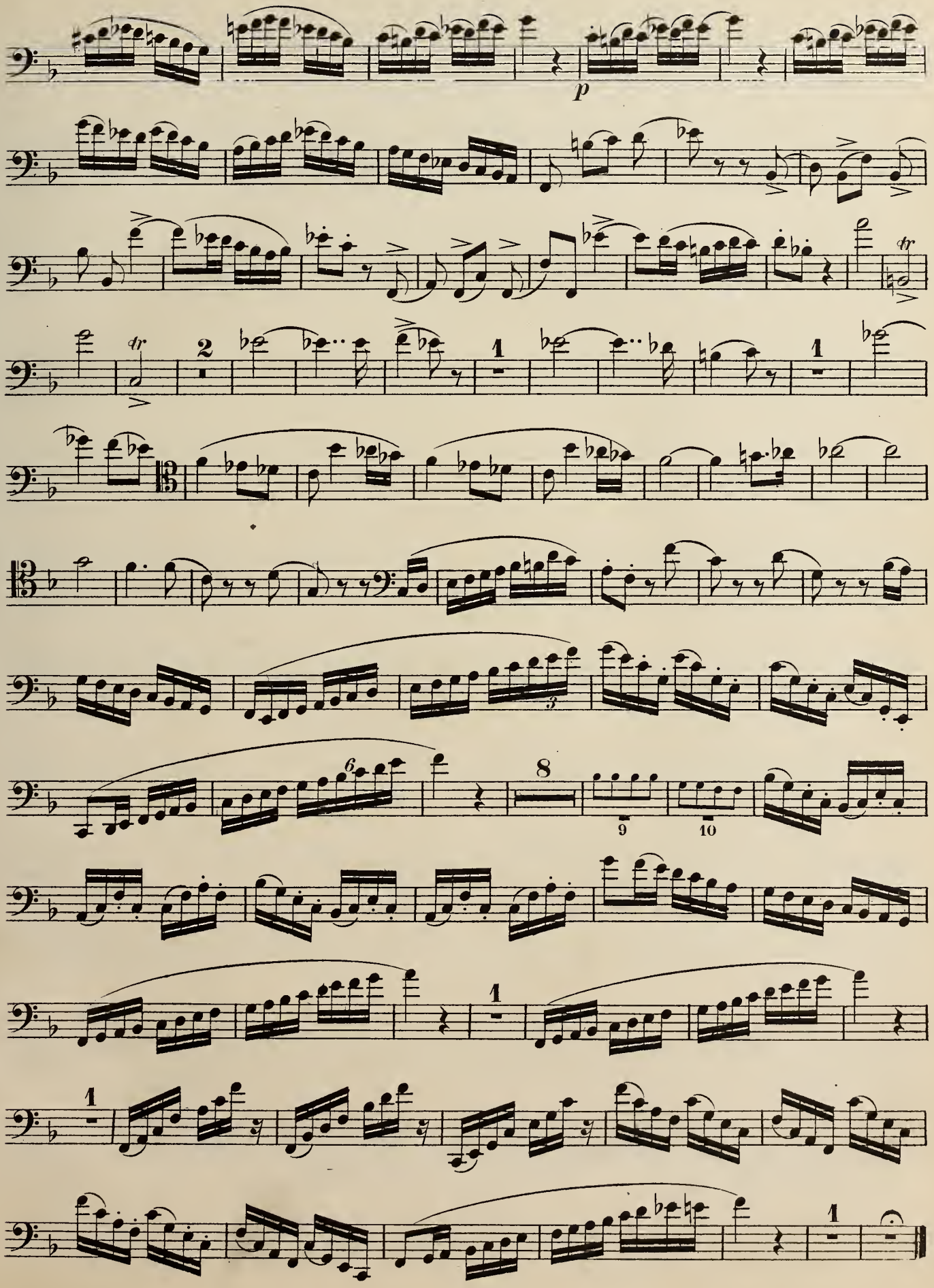

mf dolce.
f
mf
f
5
dolce.
Brillante.
f
1
16
17
18
19
20
21
1
ff
risoluto.
con fuco.


1
1
f
dolce.
rit.
4
cresc.
10
dolce.


ff brillante.
1
4
Adagio.
p dolce.
ten.
mf
cresc.
ten.
f
3
f
f
dolce.
f


6
6
tr
3
cresc.
ten.
f
p
f
dolce.
f
ad lib.
f
p
RONDO.
Allegro.
f
dolce.
tr
f
dolce.
tr
f
3
6
7
8
1
4


f con fuoco
ff
dolce.
ff
2
2
espress.
f
27
sherzando.
f
p
p dolce.


p
tr
2
1
tr
1
3
6
8
9
10
1
1
1

AIR VARIÉ.

INTRODUCTION.
Adagio ma non troppo.

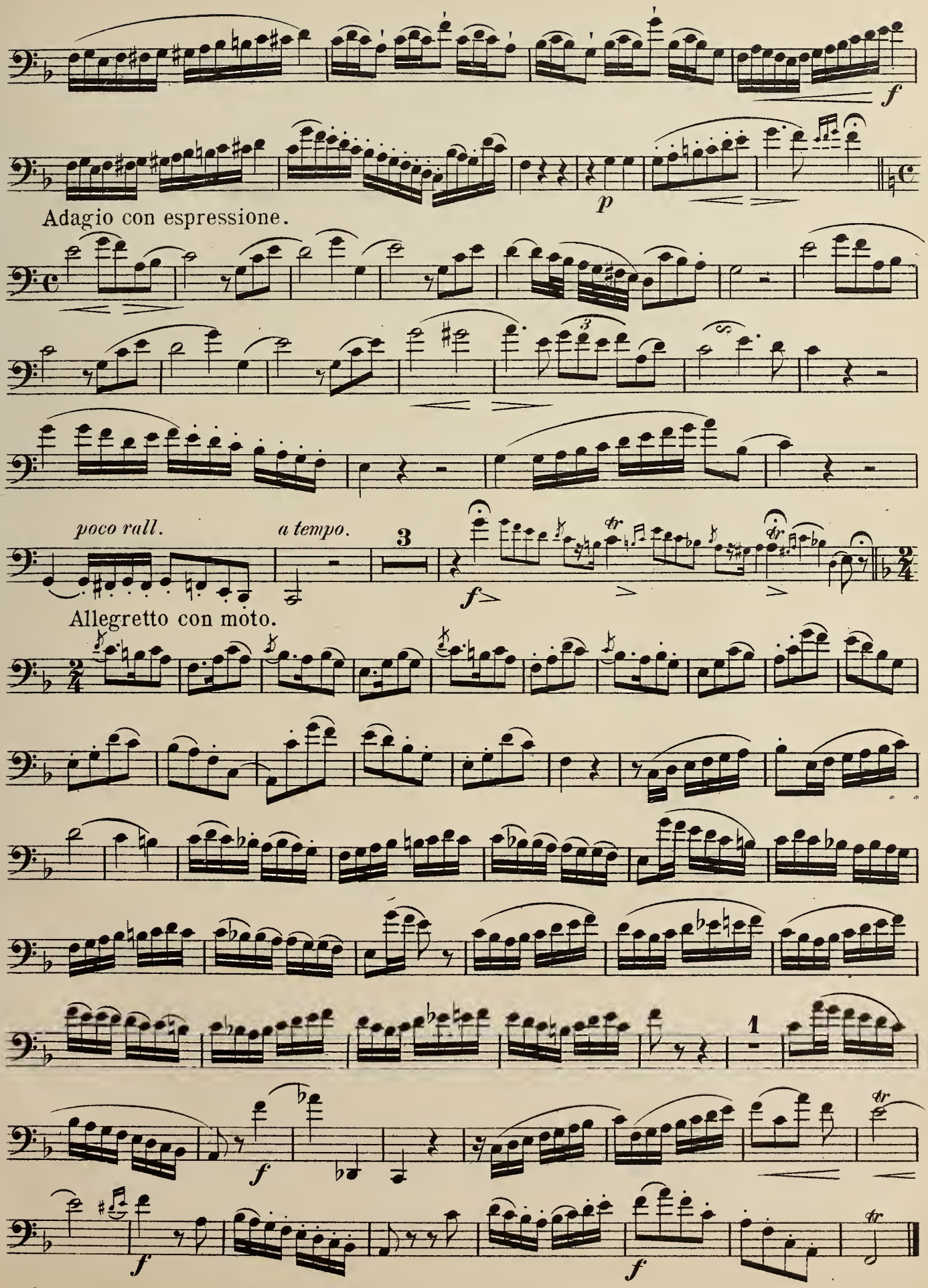
3 2 a tempo. 1 ad lib. ad lib. rall. a tempo. ten. ff ten. p tr 2

THEMA MAZURKA.
Andantino.

mf p

Poco moderato.

f f


f
p
Adagio con espressione.
poco rall.
a tempo.
3
f
Allegretto con moto.
1
f
f
f

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 ..... Gradually increasing the speed.
Adagio ..... Very slow.
Ad libitum ..... As the performer pleases; not in strict time.
Agitato ..... Restless with agitation.
Al or *Alla.* ..... To or in the style of a March.
Alla Marcia ..... In the style of a March.
Allegretto ..... Moderately quick.
Allegro ..... Quick and lively.
Andante. ..... In moderately slow time.
Andantino ..... A little less slow than Andante.
Amoroso ..... Affectionately.
Anima, con / *Animato* ..... With animation.
A piacere ..... At pleasure.
Appassionato ..... Impassioned.
Arpeggio ..... Separating or breaking the notes of a chord.
Assai ..... Very.
A tempo ..... In time.
Attacca ..... Proceed at once to the following movement.
Barcarolle ..... A boating song.
Ben ..... Well. *Ben marcato*, well marked.
Bis ..... Twice.
Bravura ..... Brilliant execution.
Brillante ..... Gay, rapid, brilliant.
Brio, con ..... With much spirit.
Cadenza ..... A passage introduced by way of embelishment
Calando ..... Gradually softer and slower.
Cantabile. ..... In a singing style.
Canzonetta ..... A short song or air.
Capriccio / *Caprice* ..... A composition of irregular construction.
Cavatina ..... An Italian air.
Chord ..... A combination of two or more sounds.
Coda ..... A supplement at the end of a composition.
Col or *con* ..... With.
Crescendo or *cres* ... Gradually louder.
Da or *dal* ..... From.
Da Capo, or *D. C.* ... From the beginning.
Dal Segno ..... From the sign.
Decrescendo or *decres* Decreasing in strength.
Diminuendo or *dim* . Gradually softer.
Dolce or *dol* ..... Softly, sweetly.
Duetto or *duo* ..... A piece for two performers.
E ..... And.
Energico ..... With energy.
Espressivo ..... With expression.
Fine or *Il Fine* ..... The end.
Forte or *f* ..... Loud.
Fortissimo or *ff* ..... Very loud.
Forzando or *fz>* ..... Accentuate the note.
Forza ..... Force of tone.
Fuoco, con ..... With fire.
Furioso ..... Furiously.
Gracioso ..... Graceful.
Giocoso ..... Joyously.
Giusto ..... Just, exact.
Grave ..... Very slow and solemn.
Gusto ..... Taste.
Harmony ..... A combination of musical sounds.
Key note ..... The first degree of the Scale.
Larghetto ..... Slow, but not so slow as Largo.
Largo ..... Broad and slow.
Legato ..... Smoothly, the reverse of Staccato.
Leggiero ..... Lightly.
Lento ..... Slow.
L'istesso tempo ..... The same time.
Loco ..... In Place. Play as written, no longer an octavo higher or lower.
Ma ..... But. *Ma non troppo* but not too much.
Maestoso ..... Majestically.
Maggiore ..... Major Key.
Marcato ..... Marked.
Mancando ..... Dying away.
Meno ..... Less.
Mezzo ..... Half.
Minore ..... Minor key.
Moderato ..... Moderately. *Allegro moderate*, moderately quick.
Molto ..... Much.
Morendo ..... Dying away.
Mosso ..... Moved. *Piu mosso*, quicker.
Moto ..... Motion. *Con moto*, with animation.
Non ..... Not.
Obbligato ..... An indispensable part.
Opus or *Op* ..... A work.
Ottava, or *8va* ..... To be played an octavo higher.
Pause ..... The sign indicating stoppage.
Perdendosi ..... Dying away.
Pesante ..... Heavily
Pianissimo or *pp* .... As soft as possible
Piano or *p* ..... Soft.
Piu ..... More.
Piu tosto ..... Quicker.
Poco or *un poco* ..... A little.
Poco a poco ..... Gradually, by degrees.
Poi ..... Then, afterwards.
Prestissimo ..... As quick as possible.
Presto ..... Very quick.
Primo or *1mo* ..... The first.
Perdendosi ..... Losing itself, dying away.
Pomposo ..... Pompeus, grand.
Quartetto ..... A piece for four performers.
Quasi ..... As if, similar to.
Quintetto ..... A piece for five performers.
Rallentando or *rall.* . Gradually slower.
Ritardando or *rit.* .. Slackening speed.
Replica ..... Repetition. *Senza replica*, without repeats
Rinforzando ..... With emphasis.
Risoluto ..... Resolutely, bold.
Ritenuto ..... Retarding the time.
Scherzando ..... Playfully.
Secondo or *2do* ..... The second.
Seconda volta ..... The second time.
Semplice ..... Simply.
Sempre ..... Always.
Senza ..... Without. *Senza sordino*, without mute.
Simile ..... The same.
Sino ..... As far as.
Smorzando ..... Diminishing the sound.
Solo ..... For one performer only. *Soli*, for all.
Sordino ..... Mute. *Con sordino*, with the mute.
Sostenuto ..... Sustained.
Sotto ..... Under. *Soto voce*, in a subdued tone.
Spirito spiritoso ..... Spirit, spirited.
Staccato ..... Detached.
Stretto ..... An increase of speed.
Tacet ..... Silent.
Thema ..... The subject of melody.
Tempo ..... Time. *Tempo primo*, the same time as at the commencement.
Tenuto or *ten* ..... Held for the full value.
Tranquilla ..... Quietly.
Tremolando / *Tremolo* ..... Trembling, rapid movement.
Trio ..... A piece for three performers.
Troppo ..... Too much. *Allegro ma non troppo*, quick, but not too quick.
Tutti ..... All, all the instruments.
Un ..... A, one.
Unisono ..... In unison.
Una corda ..... On one string.
Veloce ..... Quick.
Vivace ..... With vivacity,
Vivo ..... Lively.
Variatione ..... Variation of a melody.
Volkslied ..... A national song.
Voce ..... The voice.
Volti Subito or *V. S.* . Turn over quickly.

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