



No 8050.363



3/31/20







Digitized by the Internet Archive  
in 2013

<http://archive.org/details/tutorforbassoon00lang>



COLEMAN EDITION.

# TUTOR FOR THE BASSOON



SELECTED,  
ARRANGED AND  
COMPOSED BY

# OTTO LANGLEY

PHILADELPHIA, PA.

PUBLISHED BY HARRY COLEMAN

228 N. 9TH ST.

W. B. EYRE & CO. N. Y.

# 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 Signatures of Sharp Keys. The Natural. Instructions for the Cornet; of the Slides. Position of the Mouthpiece. Position of the Body. Method of Producing 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 Passing Shake or Mordente. On Intervals. Exercises for the Fingers. On the Double 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 Banditenstreichle. Light Cavalry. Coronation March from The Prophet. Fackeltanz No. 1. Band Arrangement. Overture Oberon. Tancredi. Selection William Tell. Tannhauser March. Solo Parts of Cavatina from Barbier de Seville. Inflammatus from Stabat Mater. Evening Star from Tannhauser. 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,

ONE DOLLAR

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

### CAUTION!

The COLEMAN EDITION is the only one that has been Revised and Enlarged by the AUTHOR, OTTO LANGEY, and as a Guarantee of Genuineness his Portrait will appear on the Title Page.

Do not fail to ask for and insist upon procuring the

COLEMAN EDITION

TAKE NO OTHER,

AND REMEMBER THE PRICE, ONLY ONE DOLLAR

Sent by Mail to any address in the United States or Canada on Receipt of Price.

COLEMAN EDITION.

Ent. 9/20/34

# MUTOR

FOR THE

8050.363

# BASSOON

SELECTED, ARRANGED & COMPOSED

BY

# OTTO LANGEY.

7870

PHILADELPHIA, PA:

PUBLISHED BY HARRY COLEMAN 228 N. 9TH ST

Copyright 1889 by Carl Fischer New York.

# INDEX.

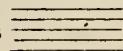
	Page		Page
Rudiments of Music.....	1.	The Natural.....	21.
Comparative Table of Notes in Two Cléfs.....	1.	Minor Scales.....	21.
Duration of Notes.....	1.	Table of Minor Scales with their rela- tion to Major.....	21.
Comparative Table of the relative value of Notes.....	2.	Different shades of Tone.....	23.
Bars.....	2.	The Double Sharp.....	41.
Rests.....	2.	The Cadenza.....	41.
Dots.....	3.	Application of the Tenor Clef.....	46.
Triplets Double Triplets and Group.....	3.	The double Flat.....	54.
Time.....	3.	The Appoggiatura.....	56.
Table of Times.....	3.	The Gruppetto or Turn.....	57.
Remarks on the Bassoon.....	4.	The passing Shake.....	58.
Scales for the Bassoon.....	5.	The Shake.....	58.
Scales of Shakes for the Bassoon.....	6.	The chromatic Scale.....	59.
The first Exercises.....	7.	Exercises on various articulations.....	60.
Scales.....	8.	Exercises for acquiring a long breath and a full tone.....	62.
Slur.....	10.	Abbreviations.....	63.
Taking Breath.....	11.	Rests.....	63.
The Pause.....	14.	The Harmonic Minor Scale.....	69.
Flats.....	17.	Various Exercises.....	75.
Table of Signatures of Flat Keys.....	17.	Concerto and Solos.....	91.
Sharps.....	19.	List of Foreign and English words used in modern music.....	100.
Table of Signatures of Sharp Keys.....	19.		



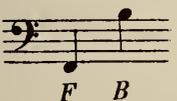
# RUDIMENTS OF MUSIC.

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 determined 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  of the four *Spaces* between the lines,  of the two above and below the lines 

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.

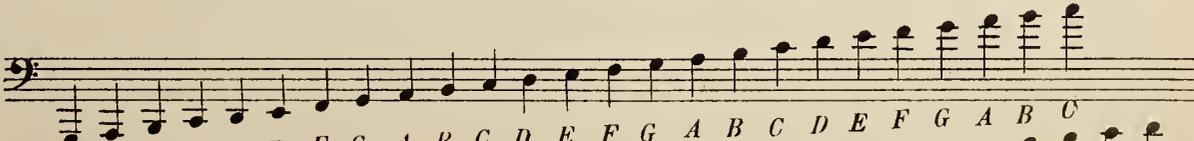
Notes of the ledger above the stave.

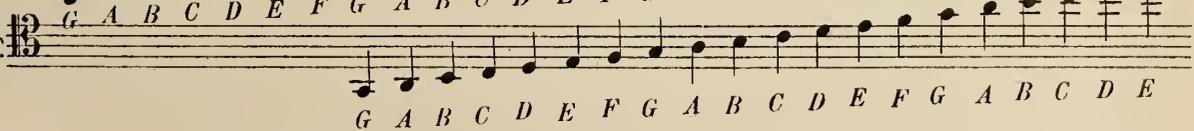


Notes of the ledger below the stave.



## Comparative Table of Notes in two Clefs.

BASS CLEF. 

TENOR CLEF. 

## 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:



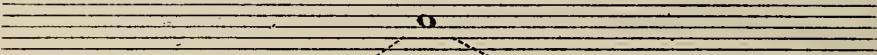
*Semibreve; Minim; Crotchet; Quaver; Semiquaver; Demi-Semiquaver;*

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

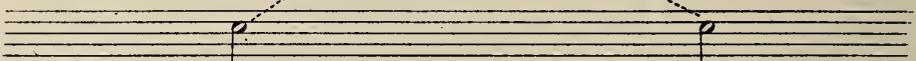


*Quavers; Semiquavers; Demi-Semiquavers.*

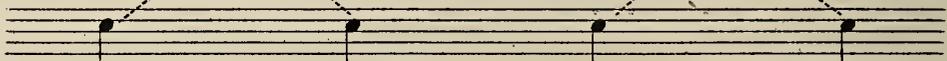
## Comparative Table of the relative value of Notes.

*A Whole Note,* 

*or*

*2 Half Notes,* 

*or*

*4 Quarter Notes,* 

*or*

*8 Eighth Notes,* 

*or*

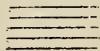
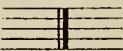
*16 Sixteenth Notes,* 

*or*

*32 Thirty second Notes.* 

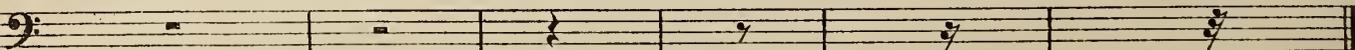
## BARS.

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

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 preceding 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, Thirty 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.*

*Three four Time.*

*Two four Time.*

<p>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.</p>	<p>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.</p>	<p>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.</p>
--	--	--

## TABLE OF TIMES.

<i>Single or common Times.</i>	<i>Compound common Times.</i>	<i>Single Triple Times.</i>	<i>Compound Triple Times.</i>

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 as it gives a clearer tone. The instrument is composed of six pieces, viz:

- 1<sup>st</sup> The lower joint on which are the keys of *B*♭, *F*, *G*♯ and *F*♯.
- 2<sup>nd</sup> The short joint with the keys of *A*, *C* Alt, *E*♭ Alt, *C*♯ and *E*♭.
- 3<sup>rd</sup> The long joint with the keys of *D*, *E*♭, *C*, *C*♯ and *B*♭.
- 4<sup>th</sup> The bell with the *B* key.
- 5<sup>th</sup> The metal crook.
- 6<sup>th</sup> The reed or mouthpiece.

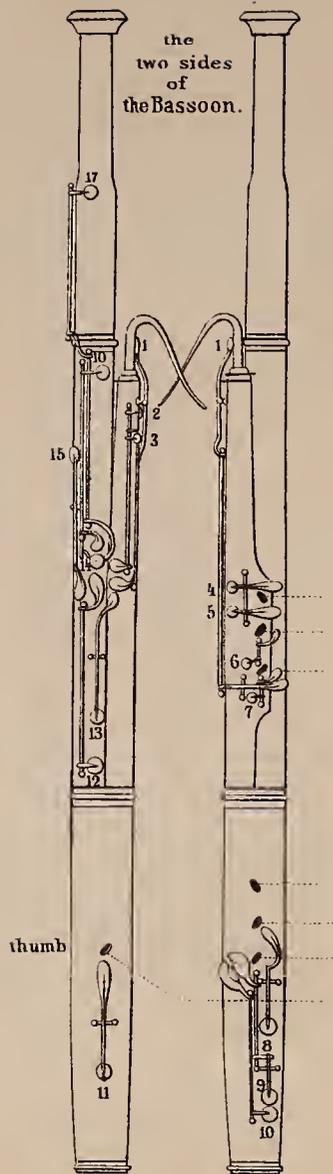
## HOW TO KEEP THE INSTRUMENT IN GOOD ORDER.

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 horsehair. The keys should also be kept very clean and the springs oiled when required.



# CHROMATIC SCALE.

FOR THE BASSOON WITH 17 KEYS.



With Sharps.

With Flats.

A# B C C# D D# E F F# G G# A A# B C C# D D# E F F# G G# A A# B C C# D D# E F F# G G# A A# B C C# D

LEFT HAND.

1st finger.

2nd finger.

3rd finger.

16 16 14 14 12 12 17 15 13 7 7 13 12 3 3 3 2 2 2

RIGHT HAND.

1st finger.

2nd finger.

3rd finger.

Thumb.

9 9 9 9 9 9 10 8 8 9 10 10 10 9 9 9 9 9 9

This musical score provides a chromatic scale for the bassoon with 17 keys. It is divided into two parts: 'With Sharps' and 'With Flats'. The notes are written on a single staff in bass clef. Below the staff, there are two hand positions: 'LEFT HAND' and 'RIGHT HAND'. Each hand position is represented by a grid of lines for the 1st, 2nd, and 3rd fingers, and the thumb. The grid shows the fingerings for each note in the scale. Some notes have specific key numbers written below them, such as 16, 17, 14, 15, 12, 13, 7, 13, 12, 3, 3, 3, 2, 2, 2 for the left hand, and 9, 9, 9, 9, 9, 9, 10, 8, 8, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9 for the right hand. The scale starts with A# and ends with D.

# THE FIRST EXERCISES.

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

1. 2.

C D E F G F E D C C C E F

3.

E D F G E F D C C E G A

B C B A B C B A G F E D C

4. 5.

C B A G F G A B C C C E G A

B C B A F E D C B A G B C

6.

C B C D E D C B C D E C D B C

7.

C G F E F E F G A F E G B G C

8.

Now observe the value of the notes and count.

One, two, three, four; one, two, three, four; 1, 2, 3, 4 etc.

9.

One, two, three, four etc.

10.

11.

One, two, three, four etc.

## 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*.

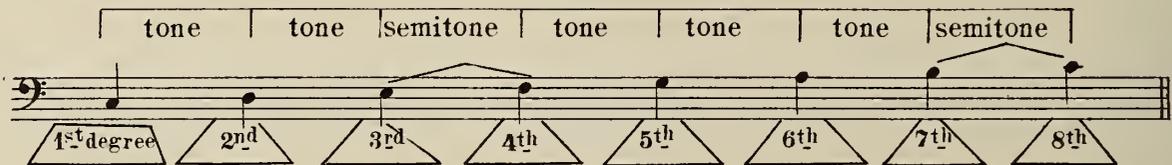
Between these eight degrees there are seven intervals or distances, five of which are whole *tones* and two *semitones*.

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.

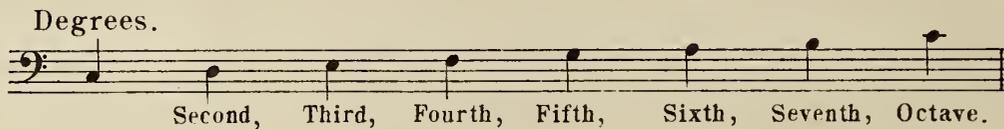


Each diatonic scale derives its name from the name of the note on the first degree — or the *root*.

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

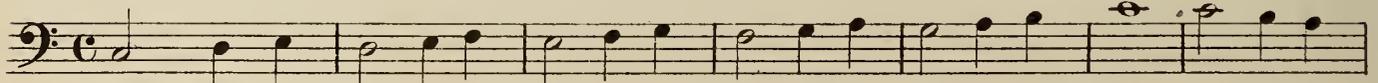
The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave etc.



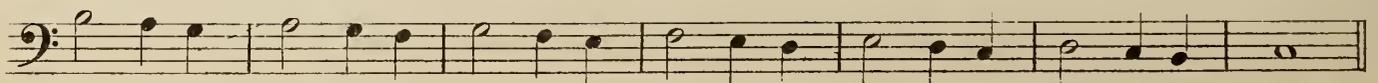
### SCALE OF C MAJOR.



### 12.



*One, two, three, four etc.*



13.

Exercise 13 consists of two staves of music in bass clef with a common time signature. The first staff contains a sequence of eighth and quarter notes, ending with a half note. The second staff continues the sequence with similar rhythmic patterns.

14.

Exercise 14 consists of one staff of music in bass clef with a 3/4 time signature. The notes are dotted quarter notes, and the exercise is labeled "one, two, three."

15.

Exercise 15 consists of one staff of music in bass clef with a 3/4 time signature. The notes are quarter notes, and the exercise is labeled "one, two, three."

This is the second staff of exercise 15, continuing the sequence of quarter notes in bass clef with a 3/4 time signature.

16.

Exercise 16 consists of one staff of music in bass clef with a 3/4 time signature. The notes are quarter notes, and the exercise is labeled "one, two, three."

This is the second staff of exercise 16, continuing the sequence of quarter notes in bass clef with a 3/4 time signature.

17.

Exercise 17 consists of one staff of music in bass clef with a common time signature. The notes are quarter notes, and the exercise is labeled "one, two, three, four."

18.

Exercise 18 consists of one staff of music in bass clef with a 2/4 time signature. The notes are quarter notes, and the exercise is labeled "one, two."

19.

Exercise 19 consists of one staff of music in bass clef with a 2/4 time signature. The notes are quarter notes, and the exercise is labeled "19."

20.

Exercise 20 consists of one staff of music in bass clef with a 2/4 time signature. The notes are eighth notes, and the exercise is labeled "one, two. one, two."

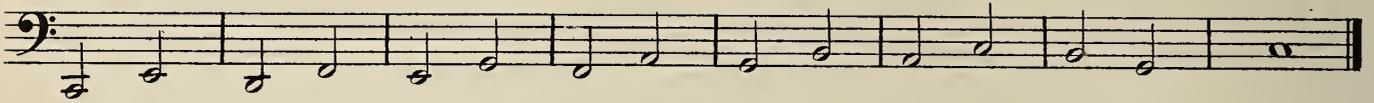
This is the second staff of exercise 20, continuing the sequence of eighth notes in bass clef with a 2/4 time signature.

This is the third staff of exercise 20, continuing the sequence of eighth notes in bass clef with a 2/4 time signature.

## 21. EXERCISES with lower notes.



22.



## 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.



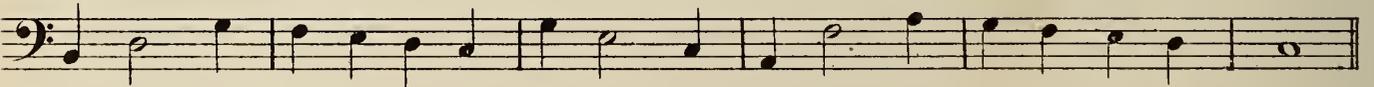
A slur over four notes.



24.



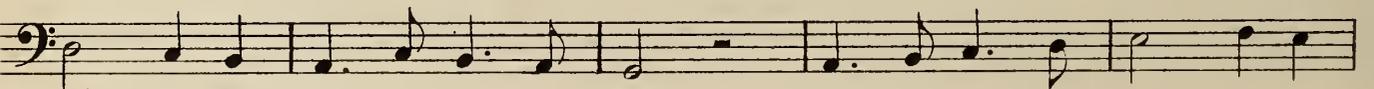
one, two, three, four.



25.



one, two and three, four and



26.

one, two, three, four. 1 2 3 4 1 2 3 4 1 2 3 4

## 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 wherever this sign  $\text{'}\text{'}$  occurs.

In Thirds.

Scales upon intervals.

## In Fourths.

Musical score for 'In Fourths' in bass clef, 3/4 time. The piece consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with many notes marked with an accent (') and some with a fermata. The melody is primarily composed of intervals of a fourth. A first ending bracket is present on the fourth staff, starting with a '1' and ending with a repeat sign. The piece concludes with a final cadence on the seventh staff.

## In Fifths.

Musical score for 'In Fifths' in bass clef, common time (C). The piece consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, often beamed together, with many notes marked with an accent (') and some with a fermata. The melody is primarily composed of intervals of a fifth. The piece concludes with a final cadence on the eighth staff.

In Sixths.

Musical score for 'In Sixths' in bass clef, common time (C). The piece consists of 12 staves of music. The notation features a series of eighth and sixteenth notes, often grouped with slurs and accents. The melody is characterized by a consistent interval of a sixth between notes, creating a smooth, flowing line. The piece concludes with a final cadence on the twelfth staff.

In Seventh.

Musical score for 'In Seventh' in bass clef, 3/4 time. The piece consists of 10 staves of music. The notation features a series of eighth and sixteenth notes, often grouped with slurs and accents. The melody is characterized by a consistent interval of a seventh between notes, creating a more complex and rhythmic line than the previous piece. The piece concludes with a final cadence on the tenth staff.

## In OCTAVES.

The musical score consists of seven staves of music in bass clef with a common time signature (C). The first six staves feature a continuous melodic line with various rhythmic values and phrasing, including slurs and accents. The seventh staff, labeled '27.', shows a series of chords with the notes F, F, G, F, G, F, F written below them. The eighth staff, labeled '28.', continues with a series of chords and notes.

## THE PAUSE.

This sign  $\circ$  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.

The musical score for example 29 shows a bass clef staff with a common time signature. It features a melodic line with several notes that have a pause symbol (a circle with a dot) placed over them, illustrating the concept of a sustained note.

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.

The musical score for example 30 shows a bass clef staff with a 2/4 time signature. It features a melodic line with several notes that have a dot placed over them, illustrating the concept of staccato articulation.

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.

PUPIL.

MASTER.

34. EXERCISE with Semiquaver.

35.

36.

37.

# 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  $\flat$ , 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.

Number of Flats.	1	2	3	4	5	6	7
Names of the Keys.	<i>F</i>	<i>B<math>\flat</math></i>	<i>E<math>\flat</math></i>	<i>A<math>\flat</math></i>	<i>D<math>\flat</math></i>	<i>G<math>\flat</math></i>	<i>C<math>\flat</math></i>

## SCALE OF F MAJOR.



83

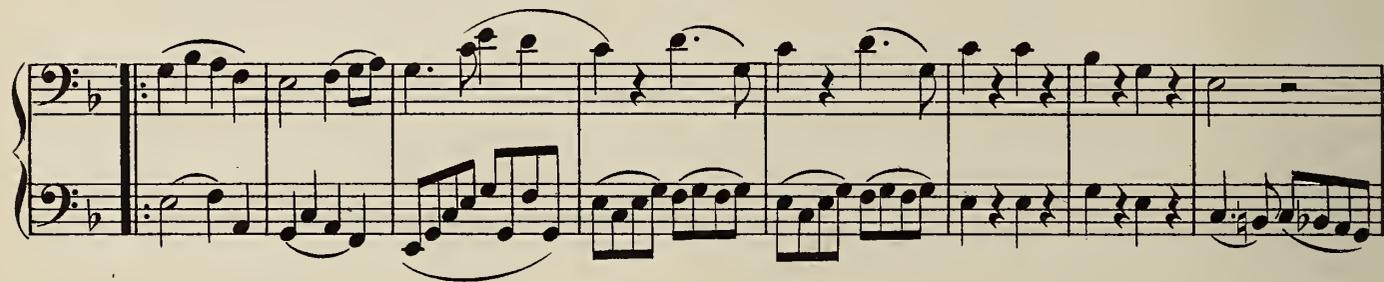


Chords.

Dominant.



## 39. Moderato. \*)



## 40. Moderato.



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

## SHARPS.

A Sharp  $\sharp$  prefixed to a note raises the same half a tone. The Sharps succeed each other in the following order.

1 2 3 4 5 6 7  
*F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.*

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

## Table of Signatures of Sharp Keys.

	1	2	3	4	5	6	7
Number of Sharps.							
Names of the Keys.	<i>G</i>	<i>D</i>	<i>A</i>	<i>E</i>	<i>B</i>	<i>F<math>\sharp</math></i>	<i>C<math>\sharp</math></i>

## Scale of G Major.

41.

## Chords.

## Dominant.

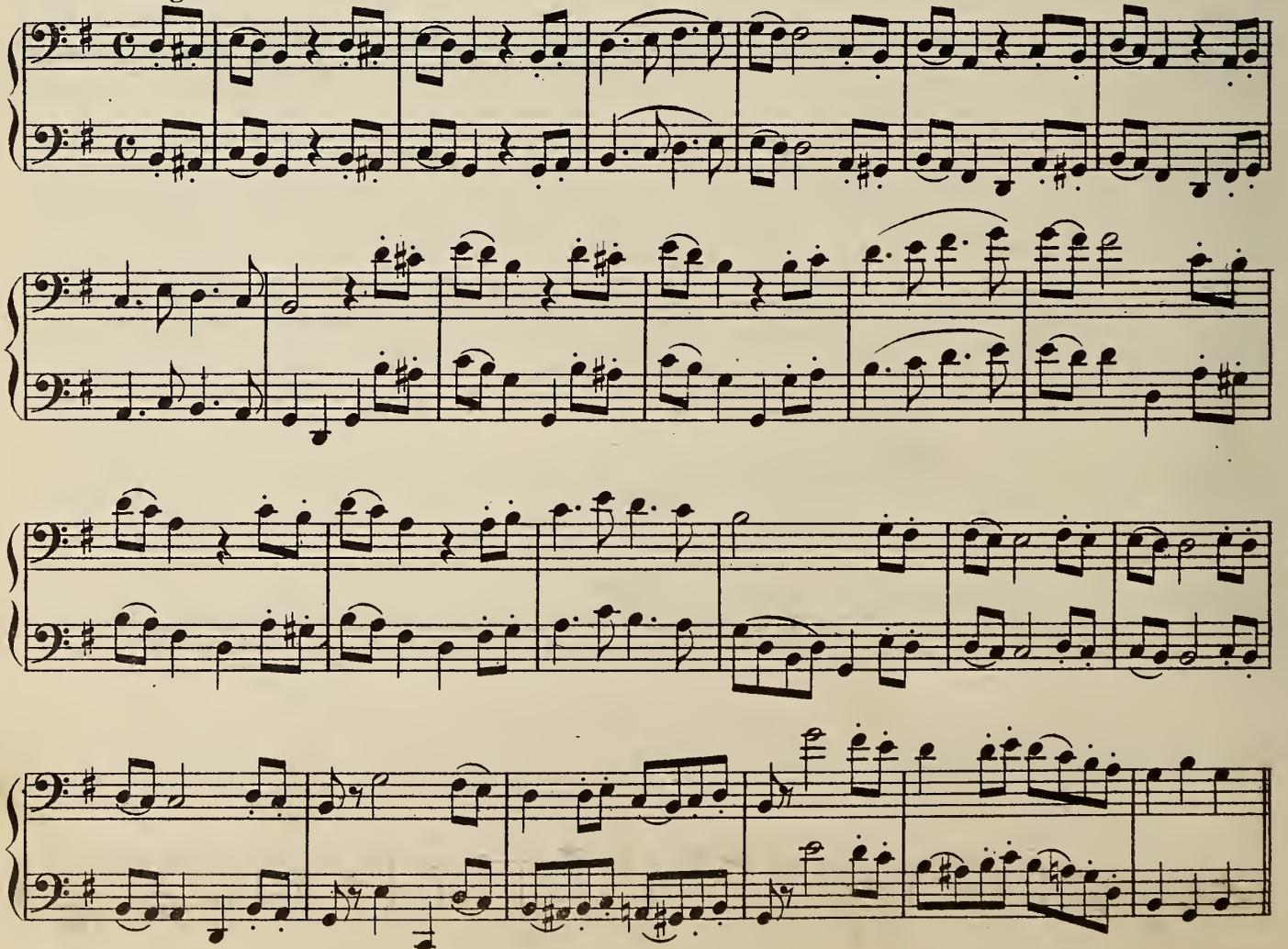
42.



43. Andante.

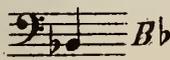


44. Allegro.



# THE NATURAL. $\natural$

In order to restore a note which has been raised by a sharp  $\sharp$  or depressed by a flat  $\flat$ , a *Natural*  $\natural$  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 $\flat$*  to  *B* natural.

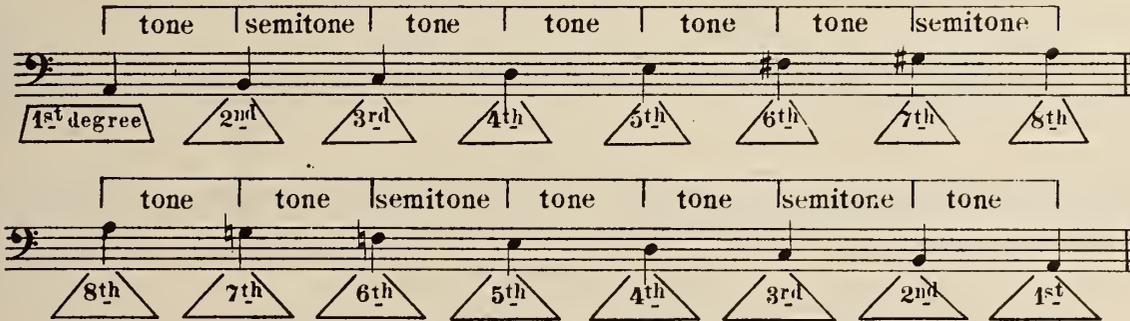
## MINOR SCALE.

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.

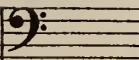
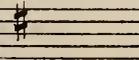
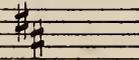
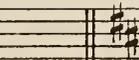
There are two kinds of minor scales, the *Harmonic* and the *Melodic* from, of which the latter now will be explained.

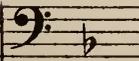
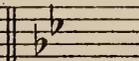
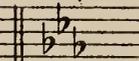
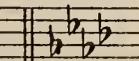
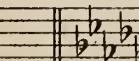
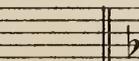
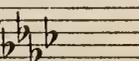
The ascending of the melodic minor scale differs from the descending, the former having its sixth and seventh degrees raised by *accidentals not essential to the Key*. — In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees; and in the descending between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

<i>A</i> major.	<i>E</i> major.	<i>B</i> major.	<i>F<math>\sharp</math></i> major.	<i>C<math>\sharp</math></i> major.	<i>G<math>\sharp</math></i> major.	<i>D<math>\sharp</math></i> major.	<i>A<math>\sharp</math></i> major.
							
to	to	to	to	to	to	to	to
<i>C</i> major.	<i>G</i> major.	<i>D</i> major.	<i>A</i> major.	<i>E</i> major.	<i>B</i> major.	<i>F<math>\sharp</math></i> major.	<i>C<math>\sharp</math></i> major.

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

## 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  $\text{—}$  means: *crescendo*, increasing the sound.

*dim.*, *delesc.* or  $\text{—}$  means: *diminuendo*, *delescendo*, diminishing the sound.

*sf*, *rf*. or  $\text{>}$  means: *sforzando*, *rinforzando*, sharply accentuated.

*fp* means: *forte-piano*, loud and immediately soft again.

Scale of D Minor.

Chords.

Dominant.

Study.

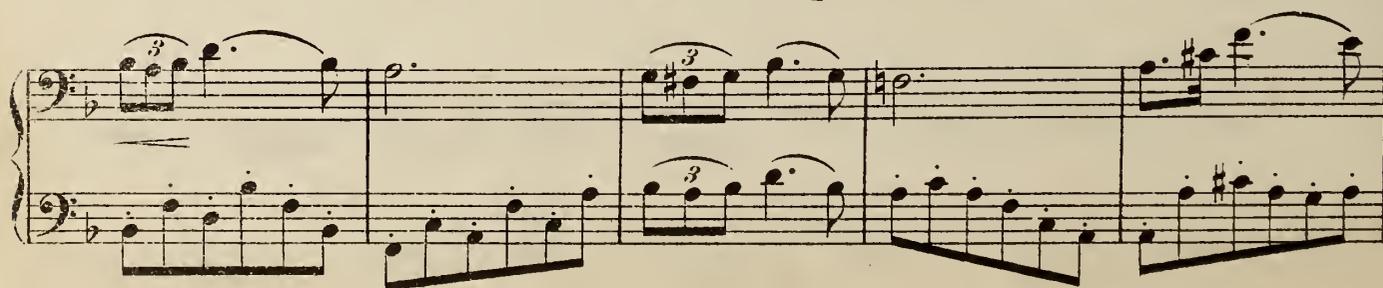
## EXERCISE with Triplets.



## 47. Andante sostenuto.



## 48. Moderato.



First system of musical notation, bass clef, one flat key signature. Features a triplet of eighth notes and a dynamic marking of *f*.

Animato.

Second system of musical notation, bass clef, one flat key signature. Includes a piano dynamic marking *p cresc.* and a forte dynamic marking *f*.

Third system of musical notation, bass clef, one flat key signature. Features a triplet of eighth notes and a dynamic marking of *f*.

Fourth system of musical notation, bass clef, one flat key signature. Concludes with a double bar line and repeat dots.

Now the pupil must practice the lowest and high notes.

Fifth system of musical notation, bass clef, one flat key signature. Shows chord exercises with labels *B $\flat$* , *B $\flat$* , *B*, and *B*.

Scale of B $\flat$  Major.

Sixth system of musical notation, bass clef, one flat key signature. Shows a scale exercise in *B $\flat$*  Major.

In the low Octave.

Seventh system of musical notation, bass clef, one flat key signature. Shows a scale exercise in the low octave.

Chords.

Eighth system of musical notation, bass clef, one flat key signature. Shows a sequence of chords.

Dominant.

Ninth system of musical notation, bass clef, one flat key signature. Shows a dominant chord exercise.

49.

Exercise 49 consists of seven staves of music in bass clef, 2/4 time, and one flat key signature. The first staff begins with a common time signature 'C' which changes to 2/4. The music is a continuous eighth-note exercise. The first two staves use quarter notes and eighth notes with slurs. The third and fourth staves introduce sixteenth-note runs with slurs. The fifth and sixth staves continue with eighth-note patterns, including some with slurs and accents. The seventh staff concludes the exercise with a double bar line.

50. STUDIES.

Exercise 50 consists of two staves of music in bass clef, 3/4 time, and one flat key signature. The first staff starts with a 3/4 time signature. The music features triplet patterns of eighth notes and quarter notes, with slurs and accents. The second staff continues the triplet patterns, ending with a double bar line and a fermata over the final note.

51.

Exercise 51 consists of four staves of music in bass clef, 2/4 time, and one flat key signature. The first staff begins with a 2/4 time signature. The music is a continuous sixteenth-note exercise with various phrasing, slurs, and accents. The second and third staves continue the sixteenth-note patterns with slurs and accents. The fourth staff concludes the exercise with a double bar line.

AIR WITH VARIATIONS.

AIR.

52. Andantino.

The first system of the Air consists of six measures. The music is written in a grand staff with a 3/4 time signature and a key signature of one flat (B-flat). The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed in the first measure.

The second system of the Air consists of six measures. It continues the melodic and harmonic patterns from the first system. A dynamic marking of *f* (forte) is placed in the seventh measure, indicating a change in volume. The notation includes various articulations such as slurs and accents.

The third system of the Air consists of six measures. The melodic line continues with grace notes and slurs. A dynamic marking of *p* (piano) is placed in the thirteenth measure. The system concludes with a repeat sign.

VAR. I.

The first system of Variation I consists of six measures. The music is written in a grand staff with a 3/4 time signature and a key signature of one flat. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *staccato.* is placed in the first measure.

The second system of Variation I consists of six measures. It continues the melodic and harmonic patterns from the first system. The notation includes various articulations such as slurs and accents.

The third system of Variation I consists of six measures. The melodic line continues with grace notes and slurs. The system concludes with a repeat sign.

## VAR II.

Musical score for Variation II, featuring piano and bass staves. The piece is in 3/4 time and B-flat major. The piano part (top staff) features a melodic line with frequent triplets and slurs. The bass part (bottom staff) provides a rhythmic accompaniment with triplets and slurs. A forte (*f*) dynamic is indicated at the beginning. The score consists of three systems of two staves each, ending with a double bar line and repeat dots.

## VAR III.

Musical score for Variation III, featuring piano and bass staves. The piece is in 3/4 time and B-flat major. The piano part (top staff) features a melodic line with frequent slurs and a forte (*f*) dynamic. The bass part (bottom staff) provides a rhythmic accompaniment with slurs and a forte (*f*) dynamic. The score consists of three systems of two staves each, ending with a double bar line and repeat dots.

EXERCISE with syncopated notes.

53. Allegro moderato.

Musical score for exercise 53, consisting of two systems. Each system has a piano (right) and bass (left) clef staff. The music features syncopated rhythms with accents (>) and dynamic markings including *mf* and *f*. The key signature has one flat (B-flat) and the time signature is common time (C).

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

Musical score for the G Minor scale exercise, consisting of three systems. Each system has a piano (right) and bass (left) clef staff. The notes are sustained with fermatas. Dynamic markings include *pp*, *f*, and *pp*. The key signature has one flat (B-flat) and the time signature is common time (C).

Chords.

Dominant.

Musical score for chords and dominant exercise, consisting of one system with piano (right) and bass (left) clef staves. It shows chordal structures and a dominant chord. The key signature has one flat (B-flat) and the time signature is common time (C).

54. STUDIES.

Musical score for exercise 54, consisting of two systems. Each system has a piano (right) and bass (left) clef staff. The music features complex rhythmic patterns with slurs and accents. The key signature has one flat (B-flat) and the time signature is 2/4.

55.

Musical score for exercise 55, consisting of two systems. Each system has a piano (right) and bass (left) clef staff. The music features complex rhythmic patterns with slurs and accents. The key signature has one flat (B-flat) and the time signature is 3/4.

56. Allegretto.

mf fz

f

mf

p smorzando.

Scale of E Minor.

Chords.

Dominant.

57. STUDIES.

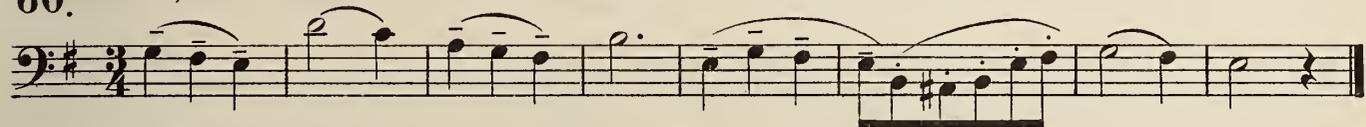
58.



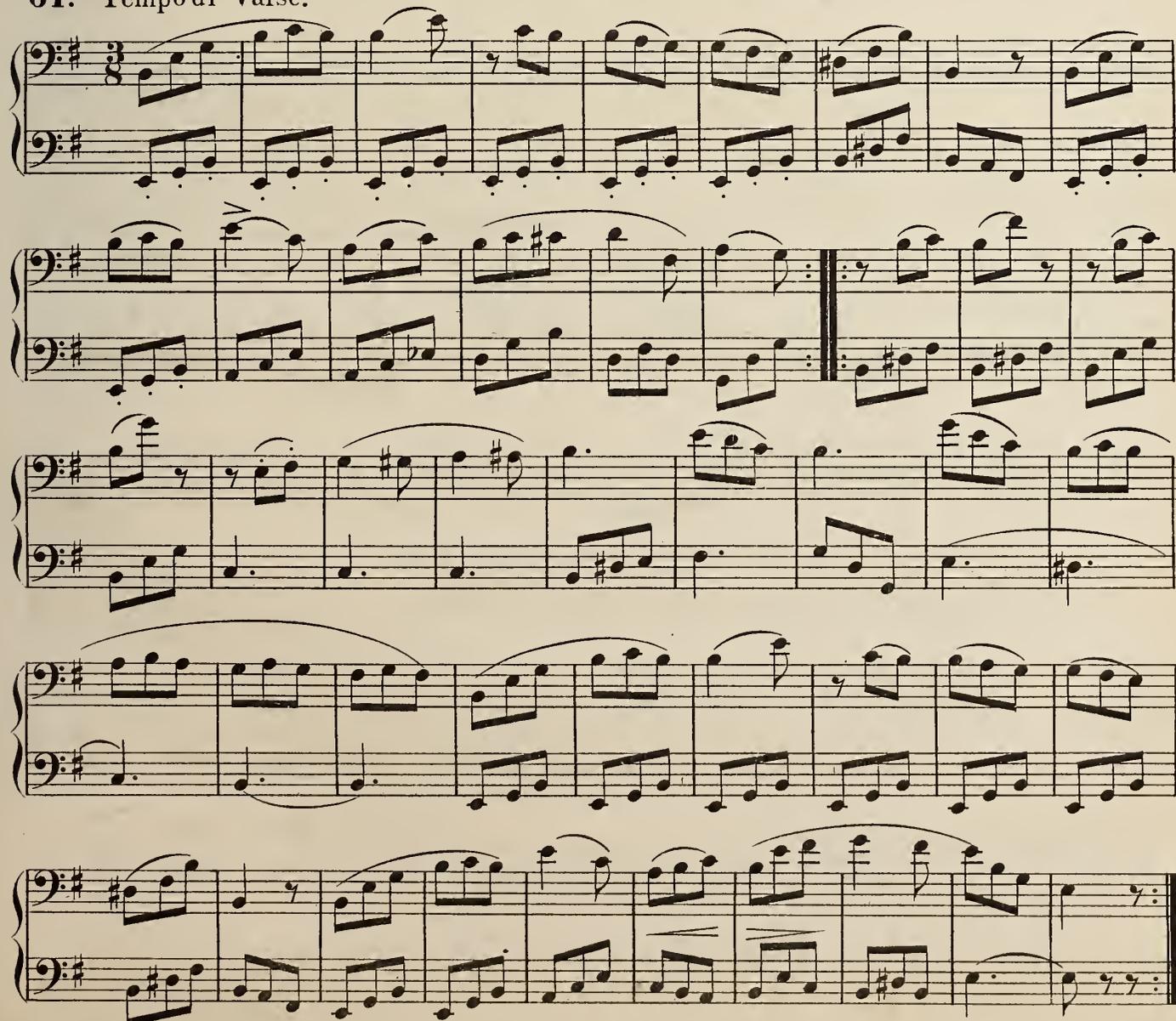
Notes marked with dots and a slur must be played softly, which is done by pronouncing the letter *D* on each 59. note.



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



61. Tempo di Valse.



Scale of D Major.

Chords.

Dominant.

62.

63. STUDIES.

64.

65.

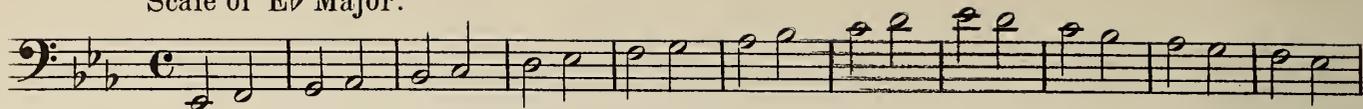
66. Allegro moderato.

I Puritani. Bellini.

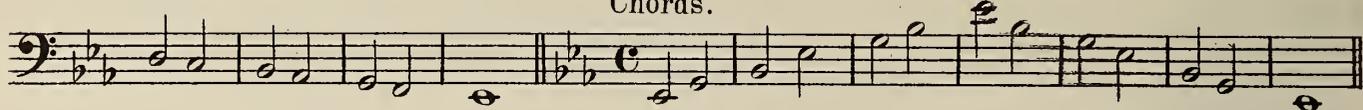
## Scale of B Minor.

Ascending scale: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363,

The musical score is written for piano and consists of seven systems, each with two staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various dynamics such as *p* (piano) and *f* (forte). It features numerous accents, slurs, and phrasing marks. The right hand part is more melodic and chordal, while the left hand part provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line at the end of the seventh system.

Scale of E $\flat$  Major.

## Chords.



## Dominant.



## 71. STUDIES.



## 72.



## 73.



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

First system of musical notation, measures 1-4. The piece is in 3/8 time with a key signature of two flats (B-flat and E-flat). The first staff (treble clef) begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff (bass clef) provides a steady accompaniment. The first measure contains the triplet, and the following three measures are marked with the counts "one", "two", and "three" respectively.

Second system of musical notation, measures 5-8. The music continues with similar melodic and accompaniment patterns. The first staff features a melodic line with slurs and ties, while the second staff maintains a consistent rhythmic accompaniment.

Third system of musical notation, measures 9-12. A double bar line with repeat dots appears at the start of measure 9. The dynamic changes to forte (*f*) in measure 10. The melodic line in the first staff becomes more active, and the accompaniment in the second staff continues with eighth-note patterns.

Fourth system of musical notation, measures 13-16. The music continues with the established melodic and accompaniment themes. The first staff shows a melodic line with slurs, and the second staff provides a steady accompaniment.

Fifth system of musical notation, measures 17-20. The dynamic changes to piano (*p*) in measure 17. The melodic line in the first staff features a series of slurs and ties, while the accompaniment in the second staff continues with eighth-note patterns.

Sixth system of musical notation, measures 21-24. The dynamic changes to *cresc.* (crescendo) in measure 21. The melodic line in the first staff becomes more complex with many slurs and ties, and the accompaniment in the second staff continues with eighth-note patterns.

Seventh system of musical notation, measures 25-28. The music concludes with a final melodic phrase in the first staff and a steady accompaniment in the second staff. The piece ends with a double bar line and repeat dots.

Scale of C Minor.

Musical notation for the C minor scale in bass clef, common time signature. The scale is written as a single line of music.

Musical notation for chords in C minor in bass clef, common time signature. The text "Chords." is written above the staff.

Musical notation for dominant chords in C minor in bass clef, common time signature. The text "Dominant." is written above the staff.

75. STUDIES.

Musical notation for exercise 75 in bass clef, 3/4 time signature. It consists of two staves of music.

Musical notation for exercise 75, second staff in bass clef, 3/4 time signature.

76.

Musical notation for exercise 76 in bass clef, 2/4 time signature. It consists of two staves of music.

Musical notation for exercise 76, second staff in bass clef, 2/4 time signature.

77.

Musical notation for exercise 77 in bass clef, 3/4 time signature. It consists of two staves of music.

Musical notation for exercise 77, second staff in bass clef, 3/4 time signature.

Musical notation for exercise 77, third staff in bass clef, 3/4 time signature.

78.

Musical notation for exercise 78 in bass clef, 2/4 time signature. It consists of two staves of music.

Musical notation for exercise 78, second staff in bass clef, 2/4 time signature.

79. Andante. (Count four 1.2.3.4. in the bar.)

The musical score is written for piano in 12/8 time, B-flat major. It consists of seven systems, each with two staves. The first system includes a vocal line with the lyrics "four one, two, three, four." The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The tempo is marked "Andante".

Scale of A Major.

80. STUDIES.

81.

82.

83.



## 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 it tastefully and correspondingly with the preceding movement.



The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many slurs and accents. The lower staff (bass clef) contains a more rhythmic accompaniment with some rests and a few notes.

The second system continues the piece. The upper staff has more intricate melodic patterns, while the lower staff features a steady eighth-note accompaniment.

The third system includes a piano (*p*) dynamic marking in the lower staff. The melodic line in the upper staff continues with similar phrasing.

The fourth system concludes the main piece with a final cadence in both staves.

Scale of A<sup>b</sup> Major.

A single staff showing the A-flat major scale in C major mode, starting on A-flat and ending on A-flat.

Chords.

A single staff showing a sequence of chords in A-flat major, including triads and dyads.

Dominant.

A single staff showing the dominant chord progression in A-flat major, specifically the V-I cadence.

89. STUDIES.

The first line of the study, featuring a treble clef staff with a complex, slurred melodic line.

The second line of the study, continuing the melodic line from the first line.

The third line of the study, concluding the piece with a final melodic phrase.

90.

Exercise 90 consists of two staves of music in bass clef, 2/4 time signature. The first staff begins with a series of eighth notes, some beamed together, and includes a sharp sign on the second measure. The second staff continues the pattern with similar rhythmic figures and includes a flat sign on the eighth measure.

91. Moderato.

Exercise 91 consists of three staves of music in bass clef, 3/8 time signature, marked Moderato. The first staff features a sequence of eighth notes with accents. The second and third staves continue this pattern, with the third staff ending with a fermata. The music is characterized by consistent rhythmic intervals and dynamic accents.

92. Andante.

Exercise 92 consists of four systems of piano notation (grand staff), marked Andante. The first system includes a piano (*p*) dynamic marking. The notation is spread across four systems, each with two staves (treble and bass clef). The music features a variety of note values, including quarter and eighth notes, with frequent use of slurs and ties. The overall texture is melodic and flowing.

dim.  
p

Scale of F Minor.

Chords.

Dominant.

93. STUDIES.

94. With Demi Semiquavers.

95. Poco vivace.

The Student must now make himself acquainted 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.

Three systems of piano accompaniment for a piece in C# minor. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system includes a piano (*p*) dynamic marking. The third system continues the piece.

Scale of C# Minor.

Musical notation for the scale of C# minor in the bass clef, starting with a common time signature (C).

Chord.

Musical notation for a chord in the bass clef, showing a sequence of notes.

Dominant.

Musical notation for the dominant chord in the bass clef, showing a sequence of notes.

99. STUDIES.

Musical notation for exercise 99, a study in the bass clef.

100.

Musical notation for exercise 100, a study in the bass clef.

101. Andantino.

Musical notation for exercise 101, an Andantino piece in the bass clef with a piano (*p*) dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, including a treble clef with a key signature of three sharps. It features a melodic line with notes: *f# g# a b c# d# e f# g# a f# g# f# f# e d# c# d# e*. The bass line continues with eighth notes.

Third system of musical notation, including a treble clef with a key signature of three sharps. It features a melodic line with notes: *e d# e f# g# e f# e f# g# a f# g# a g# f# e*. The bass line continues with eighth notes.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music continues with eighth and sixteenth notes.

Fifth system of musical notation, including a treble clef with a key signature of three sharps. It features a melodic line with notes: *rall.* The tempo marking *rall.* is present above the first measure.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music continues with eighth and sixteenth notes.

Seventh system of musical notation, featuring a treble and bass clef with a key signature of three sharps. The music concludes with eighth and sixteenth notes.



*p rall.* *a tempo.*

Scale of B $\flat$  Minor.

B $\flat$  A $\flat$  G $\flat$  F E $\flat$  D $\flat$  C B $\flat$

Chord.

Dominant.

105. STUDIES.

106.

F B $\flat$ D $\flat$ F B $\flat$

## 107. Allegretto.

First system of musical notation for exercise 107, featuring a treble and bass staff in 2/4 time with a key signature of three flats.

Second system of musical notation for exercise 107.

Third system of musical notation for exercise 107.

Fourth system of musical notation for exercise 107.

Fifth system of musical notation for exercise 107, ending with a double bar line.

## Scale of B Major.

Musical notation for the scale of B Major in the treble clef.

Musical notation for the scale of B Major in the bass clef.

## Chord.

Musical notation for the chord progression of B Major.

## Dominant.

Musical notation for the dominant chord progression of B Major.

108. STUDY.

Musical score for exercise 108, Study. It consists of six staves of continuous eighth-note patterns in G# minor, common time, bass clef. The patterns are slurred and tied across measures.

109. Adagio sostenuto.

Musical score for exercise 109, Adagio sostenuto. It consists of five staves in G# minor, 3/4 time, bass clef. The score includes triplets and dynamic markings: *p*, *f*, and *pp*. It concludes with a *Cadenza.*

Scale of G# Minor.

Musical notation for the scale of G# minor in common time, bass clef.

Chord.

Musical notation for a chord exercise in G# minor, common time, bass clef.

Dominant.

Musical notation for a dominant exercise in G# minor, common time, bass clef.

Andantino.

110.

Scale of G $\flat$  Major.

Chord.

*cresc.*

*f* *p*

Scale of E $\flat$  Minor.

Chord.

Dominant.

113. Allegretto.

114.

## THE APPOGGIATURA.

The Appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note, it should always be at the interval of a semitone. When the appoggiatura is written thus:



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



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

## Examples.

As written. 

As played. 

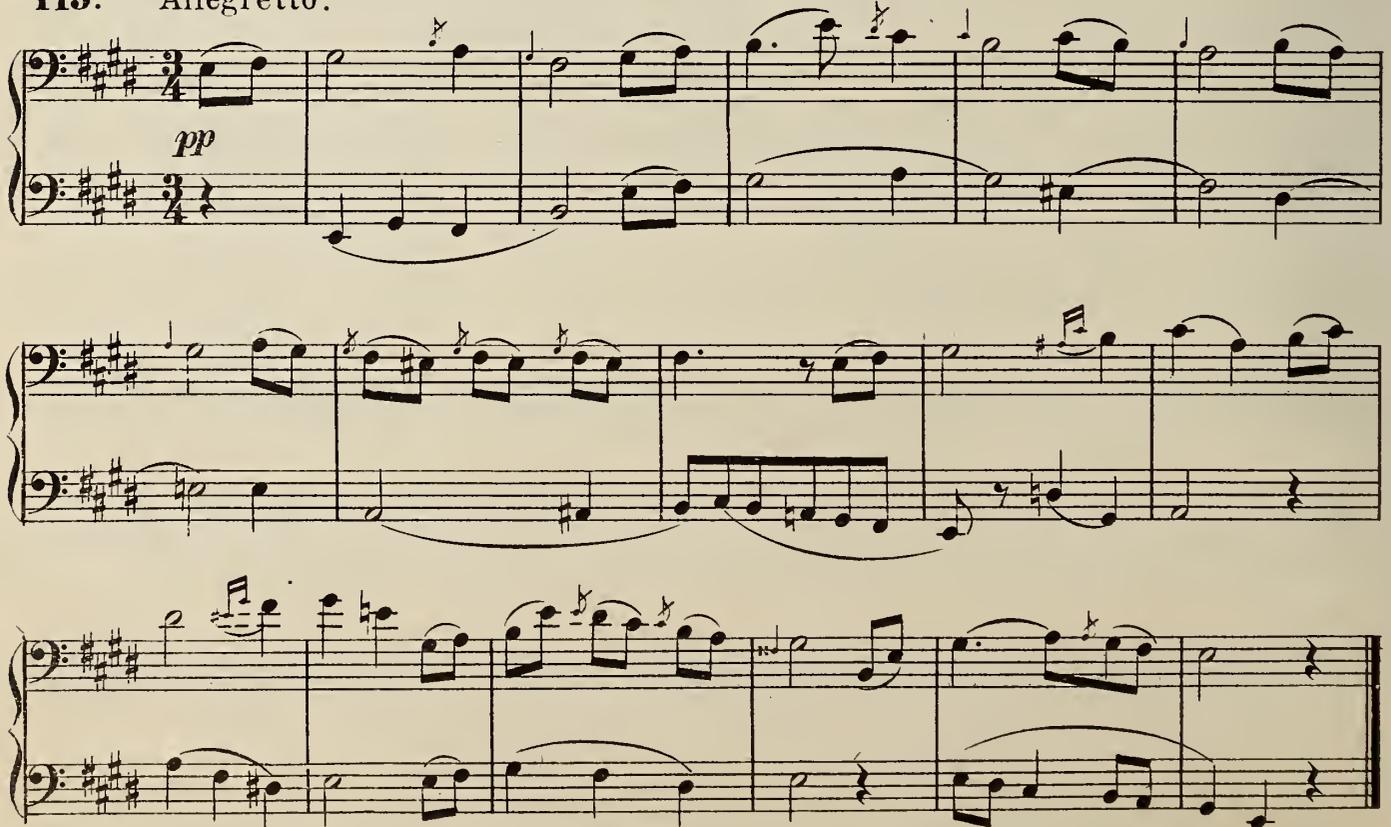
There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

## Examples.

As written. 

As played. 

## 115. Allegretto.



# THE GRUPPETTO OR TURN.

is composed of three grace notes, placed between or after a principal note. The Turn is marked thus:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ . A small sharp placed under some of the signs  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$  indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus:  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$  the upper grace note must be sharpened; or in case of a sharp above and below the sign  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$  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.

## THE PASSING SHAKE.

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

### Example.

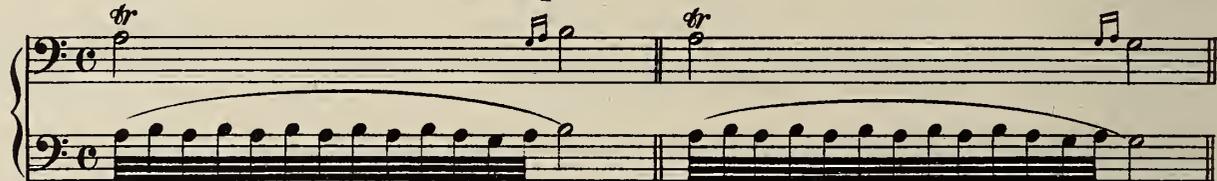
As written. 

As played. 

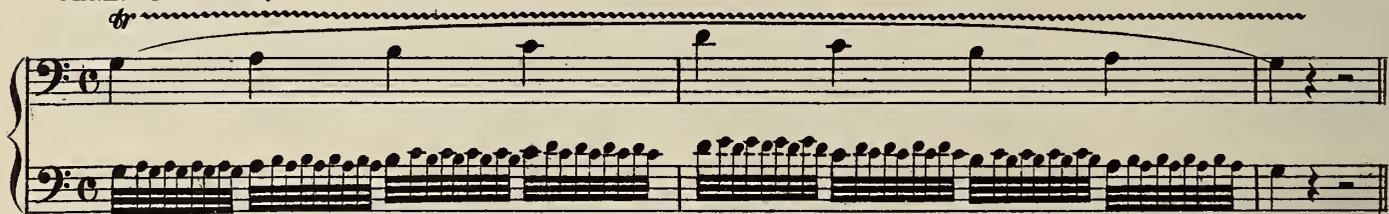
## THE SHAKE.

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

### Example.



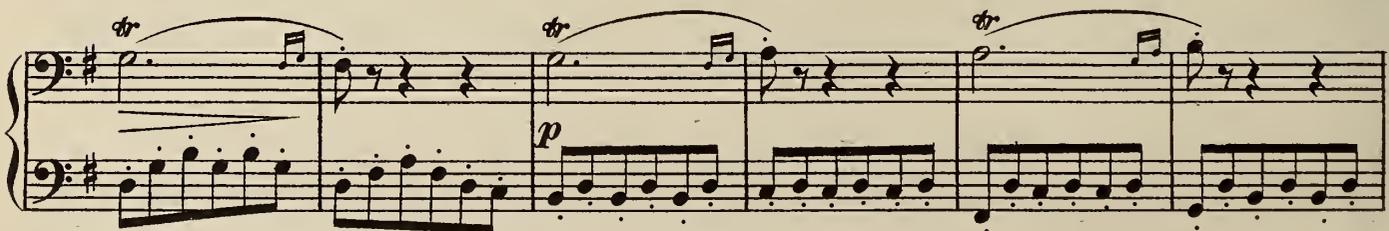
### Chain of Shakes.



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



### 117. Allegretto.


Two systems of piano accompaniment for 'The Chromatic Scale'. Each system consists of a treble and bass staff. The first system features trills (tr.) and slurs. The second system includes a 'cresc.' (crescendo) marking and wavy hairpins indicating dynamics.

### THE CHROMATIC SCALE.

Two staves of the chromatic scale. The top staff shows the ascending scale with sharps, and the bottom staff shows the descending scale with flats.

### CHROMATIC STUDIES.\*)

Seven systems of chromatic studies in bass clef. Each system contains two staves of music with various rhythmic patterns, slurs, and repeat signs.

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

## 118 Allegro

Main musical exercise for bass clef, Allegro tempo. It consists of nine staves of music. The first staff is in C major, and the key signature changes to B major in the second staff, then to B minor in the third staff. The exercise features a continuous eighth-note pattern with various articulations and slurs.

Various articulations to the above exercise.

Twenty numbered examples (1-20) showing various articulations applied to the eighth-note pattern from the main exercise. Each example is on a single staff and shows a different slurring or phrasing technique.

119.

Various articulations to the above exercise.

Exercises for acquiring a long breath and a full tone.

120. Adagio.

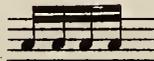
pp f pp pp f pp

121. Adagio.

pp f pp

# 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.

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

123.

This page contains 12 staves of musical notation, each representing a different key signature. The notation is written in a single system with a common time signature (C) and a treble clef. Each staff begins with a key signature symbol (sharps or flats) and contains a sequence of notes and rests, likely representing a scale or a specific musical exercise. The notes are connected by slurs, and there are various accidentals (sharps, flats, naturals) throughout the piece. The overall layout is clean and professional, typical of a music textbook or practice book.

This page contains 13 staves of musical notation, likely for a piano or organ. The notation is written in bass clef. The first staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The second staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The third staff changes to a key signature of two sharps (F-sharp, C-sharp). The fourth staff changes to a key signature of one sharp (F-sharp). The fifth staff changes to a key signature of no sharps or flats (C major). The sixth staff changes to a key signature of one sharp (F-sharp). The seventh staff changes to a key signature of two sharps (F-sharp, C-sharp). The eighth staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The ninth staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The tenth staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The eleventh staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The twelfth staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The thirteenth staff changes to a key signature of three sharps (F-sharp, C-sharp, G-sharp). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and phrasing slurs.

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

124

This musical exercise consists of 12 staves of music, each representing a different key signature. The notation is in bass clef and common time (C). Each staff contains a sequence of chords, primarily triads, with some dyads and quartets. The chords are arranged in a systematic order, likely following a circle of fifths or similar harmonic progression. The first staff is in C major, and the subsequent staves progress through the major and minor keys of the circle of fifths: G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, E# major, and B# major. The exercise demonstrates the construction and voicing of perfect chords in these various keys.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of 12 staves of music, each beginning with a bass clef. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together. Many notes are grouped under slurs, and there are numerous accents and slurs throughout the piece. The key signature starts with one flat (B-flat) and changes to one sharp (F#) after the first few staves. The music is written in a style that suggests a technical exercise or a specific piece of music, with a focus on fingerings and articulation.

## Exercise on the Chord of the diminished Seventh.

125.

Exercise for slurring a double octave.

126.

Exercise with the Group.

127.

128. Allegro.

Exercise for quick strokes of the tongue.

# THE HARMONIC MINOR SCALE.

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

Scale of A minor.

Scale of D minor.

Scale of G minor.

Scale of C minor.

Scale of F minor.

Scale of B $\flat$  minor.

Scale of E $\flat$  minor.

Scale of G $\sharp$  minor.

Scale of C $\sharp$  minor.

Scale of F $\sharp$  minor.

Scale of B minor.

Scale of E minor.

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.

First system of musical notation for exercise 129. It consists of three staves. The top staff is in tenor clef, the middle in bass clef, and the bottom in bass clef. The music is in 3/4 time with a key signature of one flat. Dynamics include *fp* and *f*.

Second system of musical notation for exercise 129. It consists of three staves. The top staff is in tenor clef, the middle in bass clef, and the bottom in bass clef. The music is in 3/4 time with a key signature of one flat. Dynamics include *fp* and *f*.

Third system of musical notation for exercise 129. It consists of three staves. The top staff is in tenor clef, the middle in bass clef, and the bottom in bass clef. The music is in 3/4 time with a key signature of one flat. Dynamics include *f* and *p*.

Fourth system of musical notation for exercise 129. It consists of three staves. The top staff is in tenor clef, the middle in bass clef, and the bottom in bass clef. The music is in 3/4 time with a key signature of one flat. Dynamics include *p*.

First system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. This system contains more complex rhythmic figures, including sixteenth-note runs and slurs.

Third system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. This system includes triplet markings (indicated by a '3' above the notes) and various articulation marks.

Fourth system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. This system begins with a dynamic marking of *sf* (sforzando) and features dense sixteenth-note passages.

130. Andante maestoso.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a *fp* dynamic marking. The middle and bottom staves are the piano accompaniment, also marked *fp*. The music is in 13/8 time and begins with a series of eighth and sixteenth notes, followed by a melodic line in the voice.

The second system continues the musical piece. The vocal line features a more active melodic line with many sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with similar sixteenth-note patterns.

The third system shows a change in dynamics and mood. The vocal line has a *tr* (trill) and a *dolce* marking. The piano accompaniment also has *fp* and *dolce* markings. The tempo remains *Andante maestoso*.

The fourth system concludes the piece. The vocal line continues with a melodic line, and the piano accompaniment provides a steady accompaniment. The overall mood is grand and majestic.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking of *fr* (forzando) is present at the end of the system.

Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music continues with similar rhythmic complexity. Dynamic markings of *p* (piano) are present in the middle and bottom staves.

Third system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings of *f* (forte) are present in the middle and bottom staves.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and slurs. The system concludes with a double bar line.

131 Andantino.

The first system of music (measures 1-4) is written in 3/8 time with a key signature of one flat (B-flat). The right hand (treble clef) begins with a piano (*p*) dynamic, playing a melodic line with eighth and sixteenth notes. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The piece concludes with a sharp sign (#) on the final note of the bass line.

The second system (measures 5-8) continues the piece. Measures 5 and 6 feature a forte (*sf*) dynamic in both hands, with a crescendo hairpin. Measures 7 and 8 transition to a piano (*p*) dynamic with the instruction *dolce.* (dolce). The right hand has a more melodic, flowing line, while the left hand continues with a steady eighth-note accompaniment.

The third system (measures 9-12) shows a change in dynamics. Measures 9 and 10 are marked with a forte (*sf*) dynamic. Measures 11 and 12 continue with the *sf* dynamic, featuring a more active and rhythmic accompaniment in the left hand.

The fourth system (measures 13-16) maintains the forte (*sf*) dynamic. The right hand plays a melodic line with some chromaticism, while the left hand has a dense, rhythmic accompaniment with many sixteenth notes.

The fifth system (measures 17-20) concludes the piece with a piano (*p*) dynamic. The right hand has a melodic line with some grace notes, and the left hand provides a rhythmic accompaniment. The piece ends with a sharp sign (#) on the final note of the bass line.

132. Allegro moderato.

Musical score for exercise 132, Allegro moderato. The score consists of seven staves of music in bass clef, 6/8 time signature, and one flat key signature. The music features eighth-note patterns with various slurs and accents.

133. Tempo ad libitum.

Musical score for exercise 133, Tempo ad libitum. The score consists of five staves of music in bass clef, 2/4 time signature, and one flat key signature. The music features eighth-note patterns with various slurs and accents, ending with a forte (*fz*) dynamic marking.

## 134. Scherzo.

*staccato.*

*p*

*f*

135. Largo.

*p* *sfz* *rall.*

Tempo I.

*p* *sf* *f*

Allegro. (♩ - 108.)

*f*

136. Tempo ad libitum.

This page contains ten staves of musical notation for exercise 136. The music is written in bass clef with a 2/4 time signature and a key signature of one flat (B-flat). The exercises consist of various melodic and harmonic patterns, often using slurs and ties to connect notes across measures. The notation includes eighth and sixteenth notes, as well as rests and accidentals. The exercises are arranged in a vertical sequence, with each staff containing a single line of music. The first staff begins with a treble clef and a 2/4 time signature, followed by a bass clef and a 2/4 time signature. The key signature is one flat. The exercises are numbered 1 through 10, with the number 10 appearing at the end of the tenth staff. The notation is clear and legible, with a focus on technical skill development.

137. Moderato.

138. Moderato.

This musical score is for a piece titled "138. Moderato." It consists of 12 staves of music. The notation is primarily in bass clef, with some staves in alto clef. The key signature is one sharp (F#). The time signature is common time (C). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets, marked with a "3" and an accent. Dynamics such as accents (>) and slurs are used throughout. The piece concludes with a double bar line and repeat dots.

139. Moderato.

This musical score consists of ten staves of music, all in bass clef. The tempo is marked 'Moderato'. The music is characterized by frequent trills, indicated by 'tr' above notes, and various slurs. The key signature is one flat (B-flat). The notation includes eighth and sixteenth notes, often beamed together. The piece concludes with a final cadence on the tenth staff.

140. Andantino.

The musical score consists of ten staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andantino'. The first staff includes a dynamic marking of *p* (piano). The second staff continues with similar notation and includes a *legato* marking. The third staff changes to a 12/8 time signature. The fourth staff includes a *f* (forte) dynamic marking and features trills (*tr*) and triplets. The fifth staff includes a sixteenth-note triplet (*3*) and a sixteenth-note sextuplet (*6*). The sixth staff continues with sixteenth-note sextuplets (*6*). The seventh staff features sixteenth-note sextuplets (*6*) and includes a *tr* marking. The eighth staff includes a triplet (*3*) and a sixteenth-note sextuplet (*6*). The ninth staff includes a triplet (*3*) and a sixteenth-note sextuplet (*6*). The tenth staff includes a triplet (*3*) and a sixteenth-note sextuplet (*6*), ending with a dynamic marking of *p* (piano).

This page of musical notation consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various rhythmic figures, including eighth and sixteenth notes, often grouped in triplets. There are several instances of trills (tr) and slurs. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), *rit.* (ritardando), and *rull.* (rullando). The piece concludes with a final cadence marked with a double bar line and a fermata.

141. Allegro molto.

This page contains ten staves of musical notation for exercise 141, marked 'Allegro molto'. The notation is written in bass clef with a common time signature (C). The music consists of a series of chords and melodic lines, often connected by slurs. The chords are primarily triads and dyads, with some more complex voicings. The melodic lines are mostly eighth and sixteenth notes, often moving in a stepwise fashion. The key signature is not explicitly stated, but the notes are mostly natural, with some flats and sharps appearing. The overall style is that of a technical exercise for the left hand, focusing on chordal movement and melodic flow.

This musical score is for a piece numbered 142, marked 'Allegro'. It is written for piano and consists of 12 systems of two staves each. The time signature is 6/8. The key signature has one flat (B-flat). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent chromaticism. The notation includes many slurs and ties, indicating a continuous, flowing melodic line. The piece concludes with a double bar line and repeat signs.

## 143. Allegro moderato.

*p*

*fz* *fz*

*fz*

*f*

*f*

*tr* *tr*

*f*

144. Allegro moderato.

This musical score consists of 12 staves of music. The first staff begins with a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). It starts with a piano (*p*) dynamic and a series of eighth-note runs, followed by a section marked *f* (forte) with a trill. The second staff continues with piano (*p*) dynamics and includes a trill. The third staff features a series of eighth-note runs with accents. The fourth staff contains several triplet markings (*3*) over eighth notes. The fifth staff continues with eighth-note runs. The sixth staff has a trill and accents. The seventh staff features eighth-note runs with slurs. The eighth staff includes a trill and a section marked *f*. The ninth staff has a trill and accents. The tenth staff features eighth-note runs with slurs. The eleventh staff continues with eighth-note runs. The twelfth staff concludes with a section marked *ff* (fortissimo) and a trill.

## 145. Larghetto.

Musical score for exercise 145, *Larghetto*. The piece is in 3/8 time and features a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic patterns, slurs, and dynamic markings such as *p* and *decresc.*.

## 146. Andante.

Musical score for exercise 146, *Andante*. The piece is in common time (C) and features a key signature of three sharps (F#, C#, G#). The notation includes sixteenth-note runs and slurs. Dynamic markings include *p* and *cresc.*.

tr tr tr tr *f*

tr ten.

1.

2.

6.

6.

6.

Tempo I. *ad lib.* 6

6.

6.

## 147. Andante.

*p*  
*f*  
*f*  
*cresc.*  
*f*  
*dolce.*  
*f*  
*p*  
*cresc.*  
*fz smorzando.*

148. Moderato.

Musical score for Moderato, featuring eight staves of bass clef notation. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The score includes various dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulations like accents and slurs. The piece concludes with a double bar line.

CONCERTO  
for Bassoon Solo.

Allegro ma non troppo.

C. M. von Weber.

Musical score for Concerto for Bassoon Solo, featuring four staves of bass clef notation. The key signature is one flat (Bb). The time signature is common time (C). The score begins with a tempo marking of *Allegro ma non troppo* and a dynamic of *f* (forte). The first staff includes the number '40' and the instruction *risoluto*. The score includes various dynamics such as *f* and *tr* (trills), and articulations like slurs and accents. The piece concludes with a double bar line.

*mf dolce.* *f* *mf*

*f*

*dolce.*

Brillante.

*f*

*f*

16 17 18 19 20 21 *ff* *risoluto.*

*con fuoco.*



Musical score for piano, consisting of ten staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is in a key with one flat and a 7/8 time signature.

Key markings: *ff brillante.* (Staff 3), *Adagio.* (Staff 7), *p dolce.* (Staff 7), *ten.* (Staff 8), *mf* (Staff 8), *cresc.* (Staff 8), *f* (Staff 9), *dolce.* (Staff 9), *f* (Staff 10).

Performance instructions: *tr* (trills), *1* (fingerings), *4* (fingerings), *3* (fingerings), *6* (fingerings).

6  
tr 3  
cresc.

ten.  
f p

2  
f dolce. f ad lib.

f p

RONDO.  
Allegro.

f

dolce. f tr

dolce. f tr 3

f

6  
7

1

4

*f con fuoco*

*ff*

*dolce.* *ff*

*espress.*

*f*

27 *scherzando.*

*f*

*p*

*p dolce.*

This page of musical notation is for a bass instrument, likely a double bass or electric bass, in a key with one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano). The notation includes a variety of rhythmic figures, such as sixteenth-note runs, eighth-note patterns, and quarter-note chords. There are several slurs and accents throughout the piece. The fourth staff contains fingerings: *dr*, *2*, *b*, *b*, *1*, *b*, *1*, *b*. The sixth staff has a *dr* marking. The eighth staff includes fingerings *6*, *8*, *9*, and *10*. The ninth staff has a *1* marking. The tenth staff also has a *1* marking. The music concludes with a final chord and a fermata.

INTRODUCTION.

AIR VARIÉ.

Adagio ma non troppo.

3 *a tempo.* 2  
*ad lib. rall. a tempo. ad lib.*  
*ten. p*

THEMA MAZURKA. *ff*  
Andantino.

*mf p*  
*Poco moderato. f*

*f*

*p*

Adagio con espressione.

*f*

*p*

*poco rall.*

*a tempo.*

*f*

Allegretto con moto.

*f*

*f*

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

With their Abbreviations and Explanations.

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

# Langey's New Method for the Guitar

A Complete and Practical School of standard merit, containing a carefully arranged and progressive course of instruction with all necessary Scales, Exercises, Studies and Composition Suited to the wants of young players.

SELECTED, ARRANGED AND COMPOSED BY  
**OTTO LANGEY**

The author has conscientiously adhered to one subject, that of advancing the pupil as rapidly as possible, and to this end nothing has been omitted that would serve the purpose. The explanations are so clear and practical that it is invaluable to those unable to obtain the services of a first-class teacher. Without exception the finest and cheapest work published for this charming instrument. A glance at the contents will show that the work is prepared in a thoroughly PROGRESSIVE, COMPREHENSIVE AND PLEASING MANNER, the pupil being rapidly but easily led from the simplest to the most difficult exercises and in such a manner that progress is made without difficulty.

## SYNOPSIS OF CONTENTS.

Rudiments of Music. Comparative Table of the Relative Value of Notes. Explanations of Bars, Rests, Dots, Triplets, Double Triplets and Groups. Time. Table of Times. Flats. Table of Signature of Flat Keys. Sharps. Table of Signature of Sharp Keys. The Natural. Scales. Diagram Showing the Correct Position and Manner of Holding the Guitar. Diagram of the Fingerboard, showing the Location of Every Note on each String, their Names and positions. Short Description of the Guitar. EXPLANATIONS of the Manner of Holding the Guitar and Use of the Left Hand. Position of the Right Hand. Explanations on Tuning the Guitar. Explanations of Marks for the Fingers of Both Hands. Natural Scale in the First Position. Exercises to Find the Various Notes in the First Position. Exercises for Different Times. Exercises for Striking Several Strings Together. EXERCISES for Striking Three Strings Together. Exercises for Striking Four Strings Together. Exercises for the Quick Change of Fingers of the Right Hand. Scale of G Major. Scale of F Major. Studies to Acquire an Even Striking of the Strings. Exercises on the Second String. Minor Scales. Scale of A Minor without Signature. Relative to C Major. Table of Minor Keys with their Relation to Major. Scale of A Minor. 6 Exercises on the First String. Examples of Chords of Three, Four, Five and Six Notes. Examples of Broken Chords of Three, Four, Five and Six Notes. Examples of Arpeggios of Three, Four, Five and Six Notes. Arpeggios on Five Strings. 22 Technical Studies with Arpeggios for the Right Hand; also Chords for Accompaniment. The Chromatic Scale. Scales, Chords, and Easy Compositions in Various Keys. Scale of G Major. Different Shades of Tone. Scale of E Minor, with Exercises. Scale of D Major, with Exercises. Scale of B Minor, with Exercises. Explanations of the Capo d'Astro. Chords with the Capo d'Astro. Scale of A Major, with Exercises. Scale of F Sharp Minor, with Exercises. Scale of E Major with Various Examples, Exercises and Pieces. Scale in C Sharp Minor. Sturred Notes with Exercises and Explanations. Scale in F Major, with Exercises and Pieces. Scale in D Minor with Exercises, etc. The Positions. Explanations of the Different Positions. The Second Position. Scale in C Major. Scale in E Major. Studies in E Major. Third Position. Scale in F, with Studies. Fourth Position. Scale in G, with Studies. Fifth Position. Scale in A Major, with Studies. Explanation of the Double Stop. Scale in Thirds and Studies. Scale in Sixths, and Studies. Scale in Octaves, and Studies. The Glissando. Gliding in Double Stop. Rondo for all Positions. Scales, Chords and Studies in all the Remaining Keys. Continued Explanations and Studies on the Harmonics. Explanations of Graces, Embellishments or Ornaments of Melody. The Appoggiatura. The Gruppetto or Turn. The Passing Shake, with Examples. Modulations from one Key into Another. Diminished Chords. Scales for the Practice of the Left Hand in the Positions. A Collection of Studies and Compositions of Various Grades of Difficulty which may be played with the Progressive Part as Recreations; among which are an Air from Stradella, Landier. Air from the Ballet Tyrolesian Market. South German Air. Tyrolean Air, with Flag and Drum March from the Daughter of the Regiment. Air from the Daughter of the Regiment. Serenade, O Sanctissima. Selection from Martha. Dutch Volkslied, Variation. Dessauer March. German Air. Polish National Song. Ariette from the Opera L'Elisir. Melody from the Opera William Tell. German Volkslied. Cavatina from the Opera Bohemian Girl. La Parisienne, Monferrina. Musical Scherzi Imitating Various Instruments, such as Horns, Trumpets, Accordions, Trombones, Bassoons, &c. A Fine Collection of Minuets, Rondos, Waltzes, Marches, Theme with Variations, Songs and Other Fine Compositions. Twelve Progressive Studies by Sohr. Seven Splendid Duets for Two Guitars. A List of the Principal Words Used in Modern Music, with their Abbreviations and Explanations.

This fine work, which every amateur or teacher should possess, will be found the best for learning the Guitar, with or without a teacher, and will be found the most **SYSTEMATIC** and **PRACTICAL METHOD** published. No expense has been spared in publishing this splendid work. It is printed on best quality paper and neatly and durably bound.

**PRICE ONLY ONE DOLLAR**

### CAUTION!

The COLEMAN EDITION is the only Guitar Method that OTTO LANGEY ever wrote and as a guarantee of genuineness, his portrait will appear on the Title Page.

Look out for FRAUDULENT LANGEY GUITAR METHODS as some unprincipled publishers, taking advantage of Otto Langey's great popularity, have issued a work gotten up by an inferior musician and has sold them as if written by the great Otto Langey. Ask for and insist on procuring the

## COLEMAN EDITION

and see that Otto Langey's portrait is on the Title page, and remember the price, **ONLY ONE DOLLAR**. Sent by mail to any address in the United States or Canada on receipt of the Price.

THOROUGH, THEORETICAL and PRACTICAL  
**WORKS OF INSTRUCTION**

FOR EVERY ORCHESTRAL OR BAND INSTRUMENT  
IN COMMON USE,

INCLUDING

**E<sup>b</sup> Cornet, B<sup>b</sup> Cornet, E<sup>b</sup> Alto, B<sup>b</sup> Tenor, B<sup>b</sup> Slide Trombone,  
B<sup>b</sup> Valve Trombone, in both clefs, B<sup>b</sup> Baritone or Euphonium,  
E<sup>b</sup> Bass, Saxophone, Clarinet, Piccolo, Flute,  
Bassoon, Oboe, French Horn, Violin, Viola,  
Violoncello, and Double Bass,  
Mandoline, Guitar, Zither,  
Piano and Banjo**

COMPILED BY THE GREATEST LIVING AUTHORITY

**OTTO LANGEY**

And sold at the extremely low price of

 **ONE DOLLAR EACH** 

**NEW AND REVISED EDITION**

WITH APPENDIX OF 25 PAGES

SELECTED, COMPOSED AND ARRANGED  
BY THE AUTHOR,

**OTTO LANGEY**

Although the Book has been Increased One-fourth in size and more than  
Doubled in Value, the Price is the same,

**ONE DOLLAR**

The Appendix alone is worth more than the Price asked for the Book

 **CAUTION.**

Every Tutor written by Otto Langey  
in this country, and every one he has  
revised and written an Appendix for,  
will contain his portrait on the title  
page as a guarantee of genuineness.

Do not fail to ask for and insist upon procuring the

**COLEMAN EDITION**

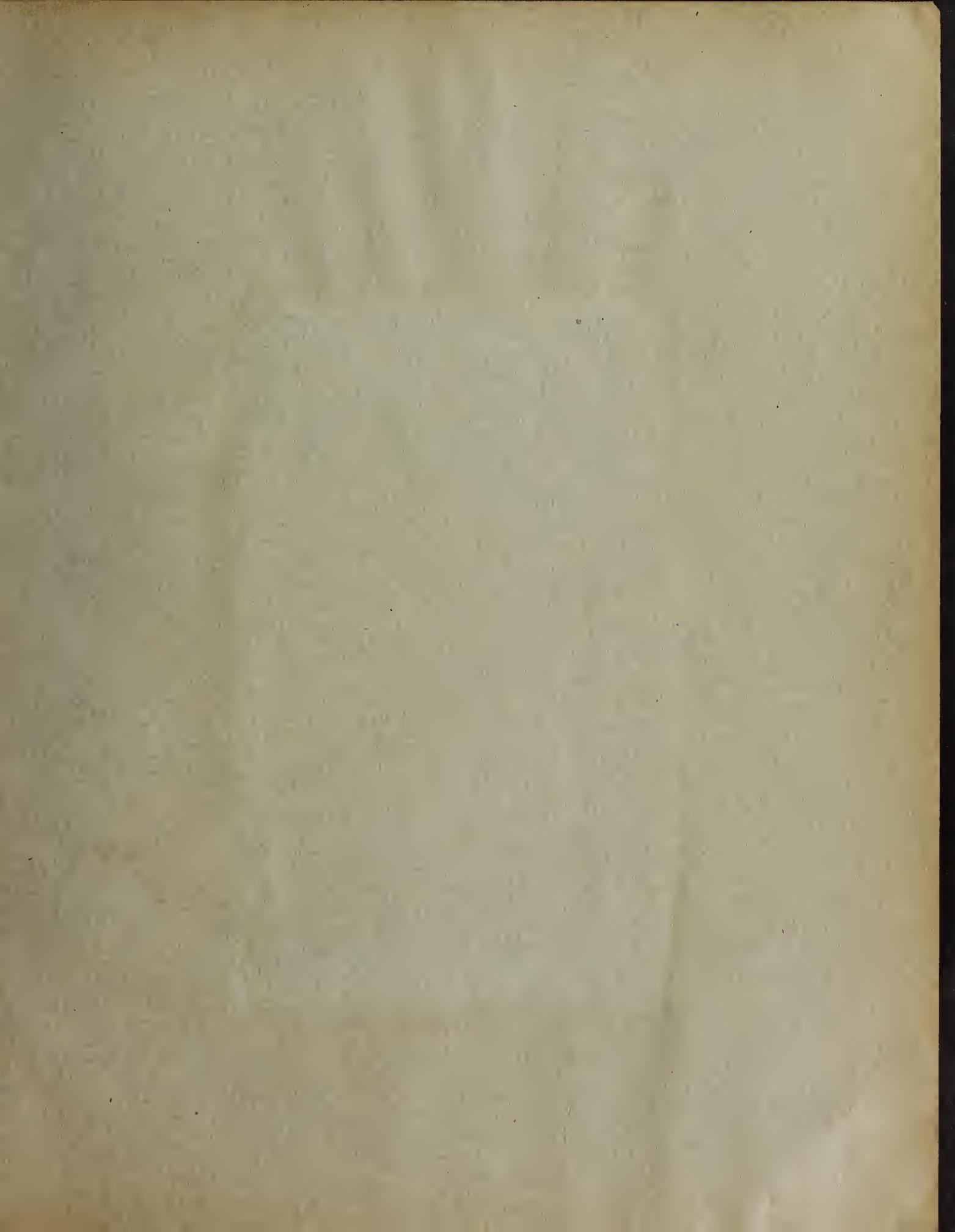
TAKE NO OTHER

AND REMEMBER THE PRICE

**ONLY ONE DOLLAR EACH**







**Boston Public Library**  
**Central Library, Copley Square**

**Division of**  
**Reference and Research Services**

**Music Department**

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

OCT 26 1916

